

LE CLAIRE KUNST SEIT 1982

MAX LIEBERMANN

1847 - Berlin -1935

Der Garten des Künstlers am Wannsee mit Blick auf die Heckengärten -Studie

Pastel on paper (from a block; left edge perforated). 1924.

Signed lower right: *M Liebermann*

235 x 300 mm

PROVENANCE: Private collection, Rhineland

Liebermann sat on the right of his white garden bench when he painted the present pastel [fig. 1]. His view is directed eastbound towards the lake. A small stripe of the blue water is visible in the middle above the accurately clipped hedge that is lit from the bright sun. Thin trunks and the foliage of the linden high hedge contrast the cloudy green of more trees further down the lakeside. Trunks and foliage form a square that echoes the massive rectangle (the shadow of the beech hedge) dominating the foreground.

The greater part of the image is dominated by the branches of the chestnut tree. This is one of the very few surviving trees from the time when Liebermann had enjoyed his garden. Today, 80 years later, it has of course grown considerably, thus not blocking the view any more.¹ Liebermann made a painting of the same view, with a perspective moved slightly southeast [fig. 2].² The painting's point of view is widened to all sides, leaving out the repoussoir effect formed by the chestnut tree in the pastel.

The present pastel very presumably is a preparatory study for this painting. But in contrast to the painting, that is showing a whole part of the garden the pastel concentrates on the variety of colour shades in one corner of the estate, visualized by the contrast of the yellowish-green sunlight reflexes on the hedge and the darker side that lies in the shadow. But Liebermann favoured the repoussoir effect of the tree in the foreground that he left out in the painting. A comparable pastel, probably made shortly after the present work, is repeating this special point of view: *Der Garten des Künstlers mit Blick auf die Heckengärten und auf den Wannsee*.³

Drs. Margreet Nouwen will include this pastel in her forthcoming catalogue of pastels, watercolours and gouaches by Max Liebermann.

¹ Liebermann's garden has been reconstructed a few years ago and is now again in the state of 1927. The villa has been thoroughly refurbished. In April 2006 it has been reopened and serves as a museum: Die Liebermann-Villa am Wannsee, Colomierstraße 3, Berlin-Wannsee.

² Max Liebermann: *Die Heckengärten in Wannsee nach Osten*, oil on canvas, 71 x 94 cm, Galerie Neue Meister, Staatliche Kunstsammlungen Dresden, inv.-no. 71/30. Eberle (op. cit.) 1924/36.

³ Max Liebermann: *Der Garten des Künstlers mit Blick auf die Heckengärten und auf den Wannsee*, c.1924, pastel on paper, 200 x 288 mm, Montgomery Gallery (2007).

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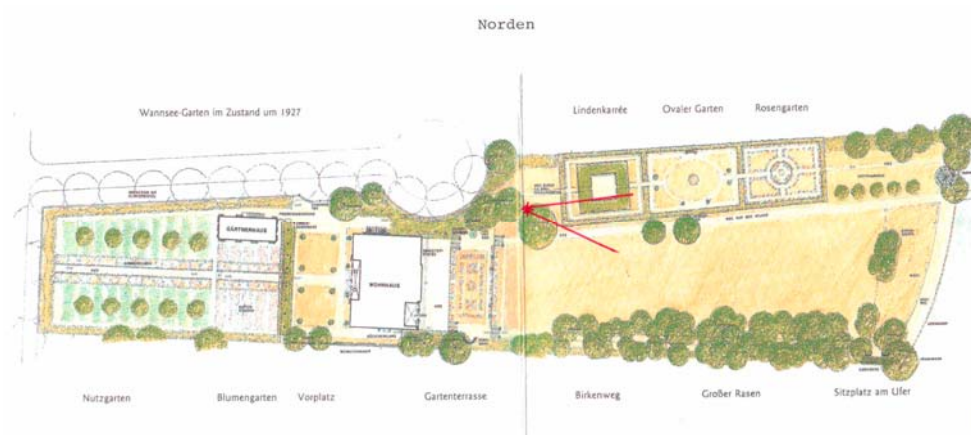


Fig 1: Reinald Eckert, Landschaftsarchitekt, Berlin: Plan for the reconstruction of Max Liebermann's garden in Wannsee, as of 1927. Red dot and red lines mark the viewpoint of the artist.



Fig. 2: *The Hedge Gardens at Wannsee, looking East*, 1924, oil on canvas, 71 x 94 cm, Eberle 1924/36. Galerie Neue Meister, Staatliche Kunstsammlungen Dresden, inv. 71/30.