

July 1984

Interview with Virginia Bontaine

Re: Franz Roh

Re: Hildebrand ^{for} Stuttgart, wrote about art as well (~~Roh~~) (like Franz Roh)

The Hildebrands were with the Dominick Group. Roh was in Munich ~~xxx~~ (?)
I met Mrs. ^{Juliane} Frau Roh at different parties. They travelled around alot.
I knew the Hildebrands well too. ~~The~~

Re: The Dominick Group ^{Otto Dominick} He had the money; he was a very rich doctor.

He could put on a spread. We would also go to other houses, but they couldn't afford it.: to buy art?: no, to entertain. Just like the poor German artists would come to our house for a drink or a bed. We met ~~xxx~~ Dominick through ^(Eda Kerkovins) Willi Baumeister. Dominick bought alot of Baumeister's. He had a wonderful place. There it was in 1947, the Germans were starving and he was living like a millionaire.

Re: ~~xxxxxx~~ ^{Kikio} Davringhausen ~~xxxxxx~~ He was a German/French painter.

I met him when I went to the south of France with Kikio Haller (?) in 1953, and ^{in Cassis} Kania Sumer and he of course was German/French - Germans who lived and worked in France before the war. I didn't buy any art from him but ^{have} had a board with a drawing on it ^{Karl} which he made in our home.

Re: Büchheister Have a piece by him: black background with white plaster and red on it. He was such a simpactic man. He said he was the first abstract expressionist. because he did this sort of dribble work ^(tuchst) work long before ... He was German from Hannover.

Re: ^{Hans} Hartung He was such an individual. He was no Tachist. He was more purposeful in his work. And he had found his "Handscript"! Recognizable anywhere.

Re: Buchheister An elderly man when I met him. 60's, bald. He showed in ^{Zimmer} Galerie H. Franck. And that is where we bought the painting. He was there and he seemed so nice.

Re: Franz Roh I spoke to JuliAnne Roh and she told me that she had gotten the English edition of the H book by Franz German Art in the 20th Century published after 1965 when Franz died.

Re: Hans Wingler. He was a real milk-toast. He started the Bauhaus Archiv on the Matildenhöhe and then he went up to Berlin. I think he went through about three wives. ^{Wrote book on Jawlowsky, but was terribly incomplete.}

Re: Franz Roh. Dr. Roh. I visited him in Munich with the Dominicks and he had a huge collection of Paul Klee's. He didn't own them but he was in charge of them. (In his book FR stresses that Klee was a major

influence on all abstract art) I could have bought a Klee then if I had 1,500 dollars, or was it 15,000 marks. I thought that was an awful lot of money. This book sure has them all in there. Hans ~~M~~ Mettel....

PR Hans Mettel

Re: ~~Hans Mettel~~ He taught sculpture in Frankfurt, in the art school there. *Städle Museum Schule*

We knew him. He had a hard time finding his way.

Re: Rosemarie Kunz (the diary)

B. David York. He was a friend of Yvonne Hagen. A soldier of fortune/spy for the US government, British government. lives in NY on 73rd street. in Berlin

Re: Eberhard Schlotter (He was quite the pornographer) I never saw his dirty drawings, but Daddy did. [*and* I guess maybe that is how he earns his living. p.]

Re: Wilhelm Koth. ~~we~~ we knew him too

Re Gordon Gilkey. (how did we get all these prints) p. he gave them to us. for watercolors I gave him.

Re maranilax jarmila maranova. she was short and round and very cheerful and friendly, big smile, full of life. she visited Hanna from Italy.

That piece looks like Kafka. She must have been Jewish.

re: the check artists. I went there three times to get a collection for Gordon Gilkey at Oregon State University. ~~next~~ at Corvallis. not the univ of Oregon at Portland. I have one catalogue on the exhibit, but to protect me because the Russians had invaded they didn't use my name in the catalogue for the states exhibition. *I was furious*

Re Jack Horner. he worked with Paul at A.G. Publications.

Re Kerkovius. best weaver of the Bauhaus. *Joseph* Albers' wife got all the publicity but she is ten times better

in the US Re Gordon Gilkey ----- Paul Fontaine

Much later re: Frankfurt I was working in Hoechst for A.G. Publications. Gordon had a warehouse there too doing research on the ~~forbidden~~ *Nazi* paintings making heroes out of Hitler. ~~hexxxxxxxxllxxxxxxingxxxxxxxxxxxxfort~~ collecting the art for an exhibit in Washington on Nazi art. he was a bachelor. most of the art was sent back to Germany. all realistic painting, landscapes. He was collecting the contemporary modern art for himself. he went in for prints. he used to like Fauser personally. Then Gordon became a general in the army. ~~a general in the reserves~~. he liked Hanna. wasn't in Germany very long but came back several times. once he came back with a slew of art professors. we got to know the head of the Chicago Bauhaus group: Illinois Tech. Mies van der Rohe. name... building by the head was good artist as well.

[v. i had these 8 professors to lunch. v.]

his students were designing for general motors, interiors etc. an indus P+1
rial designer. date...?

v. gordon looked us up

vir

re Hanna I went to wiesbaden on a bus in 1946 in the winter. and i went

to the museum and i spoke to a woman captain who was in charge of the
museum. and i asked her; where is the modern art around here? and she

said the nearest place is in Wiesheim, Hanna Bekker Vom Rath: She seemed
to know, i dont know how she knew, but that was her job to know, i guess,

Later

i took the train and called on her. i think gordon looked up father. ^{after}
he came to our house in frankfurt on Ferdinand Runge strasse. one of
the streets parallel to this street was Vom Rath strasse, her father, because
he was president of I.G. Farben. Owner of it. Good thing he died, or
he would have been in jail. because Farben was accused of using slave
labor as it was schnitzel went to jail. a relation by marriage.

B: schnitzel had a ~~wonderful collection~~ a very nice modern art
collection, a lot of big Beckmanns, and they were cousins of Hannas
so hanna brought us over there to meet them. we met them later after
he got out of jail, the first week, in venice. they had this great
big mercedes benz. but he was a fabulous person... and jokes. this guy
was endless in his ability, and he was a top salesman for i.g. farben
in spain. they make paints and they also discovered aspirin. bayer
was apart of i.g. farben. they broke up i.g. farben after the war
into other monopolies. hanna and we were mutual benefivial. as time went
on we were less useful to her. in the beginning she needed us we could
help her out a lot and we did. she gave us a whole education. she made
a fortune for us. buying pictures through her gallery and she was
getting benefit from it and was helping us. it was great. we would go
there on weekends and she'd take us out to dinner. (c. were there any
other ~~arti~~ americans doing what you were?) no. americans never styed very
long. only a year or two and then leave. no there was nobody interested
in modern art the way we were. in the beginning, in 46, there were many
americans in berlin working for high corp. high commissioneed officers.
the only ones we didnt care for were schmidt-rottloff and nolde. if
we had we would have really valuable collection. i liked the abstract
~~artists~~ paintings of willi baumeister, kandinsky, the jawlensky.

i bought the little abstract heads of jawlensky at first, then from there,

I bought the earlier things that proved to be of higher quality and more interesting.

His earliet work was even impressionist and then went into the wild colors,
blcks. schmidt-rottloff early work was beautiful, but the late work not

p. contd

very interesting. he was highly opinionated (c. he lived through two wars, so can you imagine). p.

re tomada. he is a sculpture we used to ^{have} abed brot together. they were very friendly with Hauser because his wife is german.

re ^{Sack} honer. honer was my immediate boss in a.g. publications. adjutant general publications for the army. they were in charge of the printing for the army, maps. lots of paper for no purpose. had so much tempera paint for thousands of artists all going hard. i got my job with stars and stripes because they were cutting down at a.g. pub. ^{Bostman} ~~bowman~~ said there was a job in darmstadt for me, and i knew Wally Devendorf who was leaving stripes. professional commercial artists were the others working with me. i was Fine Artist and did the difficult pieces. (See Album)

re reich an der stolpe... used to work in the wiesbaden museum, as a laborer.

re ritschl.. we introduced ritschl to the noonans. v. we knew the wiesbaden people first before we went down to see baumeister, but they ~~Reich an der Stolpe~~ were not very important artists. nay lived right up the street from hanna. hanna introduced us to Nay and she knew Reich an der Stolpe too.

Dominick and Hanna were not the best of friends according to the diary of 1951 by V.F. Hanna believed very strongly in the true German Expressionist group, the Brucke; where Nolde, Schmidt-Rottluff, Heckel; where Dominick supported the modern abstract artists and that is where he built his collection. They were two strong personalities and wouldn't often associate with each other.

P: Living in a foreign country has its advantages not only because one can live cheaply in most cases but also because one can live without the pressures of a class conscious society: competitive system, can associate with whom you like, not with whom would reflect one's own wealth. No competition about the right address or belonging to the right club.

Diary: the BUCHEISTER PICTURE PURCHASED IN JUNE OF 1951.

the REICH AN DER STOLPE GRAFIC PURCHASED FOR 20 DM IN JUNE 1951.

BERNARD SCHULTZ GAVE DRAWING TO PF IN AUGUST OF 1951

FRITZ WINTER MAPPE PURCHASED FROM GALERIE SPIEGLE AUGUST 1951 . V H purchased mappe later from Kunst kabinet

PF had show in Kassel in August of 1951 at the Amerika haus

Aug 1951 purchased African mask from Kunstkabinett 65 DM

PF showed later in the Museum at Kassel oct/nov 1951

UBAC slate carving purchased Sept 1951 from Zimmergalerie Franck 65 DM NOVEMBER

V:

Hildebrandt lived next to Dominick's; visited the Dominicks and stayed over night. They were both doctors/psychiatrists.

Schmidt-Rottluff and Hanna had this passionate correspondence back and forth from Berlin to Hofheim and then the war came and the G I's threw things out into the street and she couldn't say anything, and these boxes contained all these love letters .. out into the street and the people got a hold of them.. these passionate letters from this married man to Hanna, oh, Hanna was so embarrassed. Bernard Schultze, a Frankfurt artist; worked very hard at trying to become different.

Have no idea who the drawing (by poss. Emy Roeder) is really by. (first impression was Kunz, Berlin)

Hans Kuhz, an unknown (first impression was it was an xmas card from Marylou Solm) P. an unknown artist.

Bepnd Krimmel was a great self-publicizer. An architect too. Elma Krimmel?

Don't know Elma Krimmel.. he had so many wives.

Norbert Kricke: he had come to the house and the maid wouldn't let him in because she didn't know him and I didn't leave any instructions because I hadn't expected him either and he didn't have any money and expected to stay with us and he had to go down to the Bahnhof and sleep in the Bahnhof in the underground/ it was very dangerous. full of thieves and then he went back home.

Hans Otto-Muller -Erbach do not recognize that sketch as being HO Muller erbach. From Erbach

Macketanz: from the Bodensee; so many of the artists went to the Bodensee during the war because it was considered safe; isolated villages around the lake and close to the Swiss border; felt away from Munich and urban settings where everything was being bombed and were in farm country where they could get things to eat, maybe. Heckel was there, the former director of the Dusseldorf Museum was there... *and others*

Muller-Erbach: came quite often to Hanna's gallery and we went to Erbach to visit him and his wife; he had been to our home to parties; very pleasant and agreeable man and his wife was too.

Wagner, H. very nice and friendly, little and, very short, lived in Wiesbaden. Didn't see much of him; *later* on didn't know what he did *P. vonked. Was told he was a house painter who loved to paint pictures.*

Heckel; was a kamas greeting; ((contradicts what work says))

Silbert (*to be* Sylvester?) cannot recognize the signature. *P. can't recognize either.*

Kraus, H. Architect friend of Heinz Rasch. Heinz Rasch was from the Bauhaus, and this man was very imaginative and experimental with his architecture; whether he was from the Bauhaus as well, I do not know; I know that Heinz admired his work very much; and he was sick and ~~him~~ he thought it would cheer him up if I would go and see him in the hospital; and I guess it did. he was making these sketches and gave it to me as a gift

Schmidt-Schmied: I guess an artist that never became well known (If you can't find him any were)

Hinds Hintze(?), Rene: I remember being given his collage. He was a young artist and a student trying to get ahead; came to see us and gave us that. ; probably knew daddy better than me. *P. I remember him going to the house, very happy.*

Platcheck: he was a friend of Hanna's; a refugee from the east/ eastern Germany. *Probably came from Japan America & Hannes* He was an artist in many ways; besides being a painter; last I'd heard he had gone down to Munich and when he came back up to

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had returned to Germany from South America

Frankfurt he had said that he was doing stage design for the stadtheater..no idea what year. He must have given me that piece for my birthday when he was living in Frankfurt. He lived in Hofheim quite a while in Hanna's home. She let many artists stay in her home because she had plenty of room and was glad to help them until they got on their feet.. if she liked them!

Baumeister Student : no idea what the real name was.

K.R.: no idea (first impression Katherine Rodel ha ha)

Fauser drawing. portrait of his wife.

Loth : P: he used to exhibit with me at Hanna's. He was a sculptor more than a draftsman; Loth was a big man in Darmstadt in the Sezession; he had a lot to do with running it; treated with a lot of respect.

Krimmel, B. P: an architect, but was painter at first, in the beginning; A very brilliant man; as a painter he didn't have it. Politically he had a lot to do with the running of the Sezession.

V:

Ulla Johnson visited Germany ; she was ^{the curator of prints} ~~in charge of the graphics~~ department at the Brooklyn Museum and we took her to see Fauser, encouraged her to buy from him; and of course told her about Mataré's work, but I would have to go to Düsseldorf to get it and so asked me to go shop for her because she trusted my judgement. ~~Maxidix~~ I visited Mataré but he didn't have many left; he was teaching sculpture as head of the Dusseldorf Academy and he gave me three of four wood prints to sell to Johnson in the 50's; I think she came twice to Germany. I met her through Hanna's Gallery. People would come to the Gallery first and if they were an American, Hanna would get them in touch with me because she knew that I could help them get around, and I think I brought her to see the Noonans in Heidelberg, I don't know. She was a very good curator of prints.

Also the Director of the Carnegie Museum came and I got him to buy from Fauser also and I'm not sure whether he got a Mataré or not. I corresponded with Ulla for a number of years, and she died and when we visited Franny Gaines in Pittsburgh the director of the Carnegie museum took us out to lunch in a beautiful club. I also helped a number of private ^{American} people buy from the artists but these three including Gilkey were the major museum people.

Diary: PURCHASED TAJIRI SCULPTURE FROM ZIMMERGALERIE FRANK

NOV. 1951 FOR 125 DM

FRAU ROHLFS CAME TO APARTMENT AND PHOTOGRAPHED ALL THE
CHRISTIAN ROHLFS FOR A CATALOG SHE WAS MAKING NOV 1951

PROJECT (Alphabetically)

Altripp, Alo: he was one of the first artists we met in Wiesbaden - very nice; gave private lessons; we bought ~~one~~ or maybe two of his paintings; we exchanged visits. He was a friend of Wagner (Wegner). Worked in the museum in Wiesbaden, spoke English; visited the States at least once and maybe twice. If he did the piece in 1935 that would mean that he was a sort of a semi-abstract or expressionist painter and was forbidden to paint and did something else as a laborer; of course in 1946 he didn't have anything produced so he only had things that he had done before the war. probably acquired in 1946/47. The big attraction about Wiesbaden was that the museum housed ^{the} a collection from the Berlin museum: Nefertiti's head etc. until many years later it was returned to Berlin.

Baumeister: was one of the first acquisition; would often get a graphic ~~when we~~ purchased a painting. In Paris the Galerie Boucher, 1945/46 told us that Baumeister was the best painter in Germany. so we knew we wanted to meet him. Bob and Ines Friedman might have been with us when we went to meet him because they both spoke German fluently although when we did get going Paul and Willi would speak French; they had ~~a~~ ^{an} ~~give~~ relationship in that language. Bob bought some paintings and ^{so} ~~we~~ did ~~we~~.

Cavael, Rolf: I can't remember when we first met, but I do remember seeing him at Garmich in 1951; it seems influenced by Friz Winter because he lived in Bavaria too. Fritz worked in large format and Cavael worked in small. Cavael travelled around a lot.

Fauser: was a poor man, and his wife worked for the radio; darling children, so we tried to buy as much as we could to help him out. Hanna showed Fauser always. She was very loyal to him. Very sympatic, and felt like the underdog if there ever was one. The woodcuts are very simple and very strong; simple statements about life, birth, tragedy, work, work and more work, hunger especially after the war and during the war, hunger, hunger. It's an anti-war statement actually. It takes the patience of Job to make those woodcuts, big ones like that. Another one who worked like that was Grieshaber; we didn't have any of his. There was a big show of his work here in Guadalajara a couple of years ago at Parque Azul. P. later Fauser got in to painting after the woodcuts and was a great follower of Cezanne. Had success at selling things for low and medium prices. We introduced him to Hanna. Met him through Gilkey who was interested in prints.

Diary: were worried that the [^]publications would be sent to Bordeaux.

Fietz, Gerhard. Dominick was an admirer of // Fietz after he had

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moved up to Stuttgart where he thought he could do better. He was formerly living in a baueren house in the woods in the mountains south of Munich with the German photographer, Frau Francke of Gunther Frank's Galerie in Munich. ^{Gunther's} ~~his~~ wife had left him to live with Fietz. I took pictures of him (in the ~~book~~ ^{Album}).

Gilkey: recieved ~~these~~ pictures through the mail. Sent to us in Germany in exchange for a watercolor.

Gotz, K.O.: Traded to get the graphik. Daddy gave him ~~silks~~ screen and recieved the Totenträger in exchange.

Hartung, Karl. Got the etchings from Hartung in Berlin with Hanna.

Came back with the etchings and the wooden sculpture. 1947

The Album:

and the cow ~~sheep~~

Alexandee Rath and family; the little girl is holding a jar of peanut butter.

✓ check Julius Bissier

... feather painting; also made painting with feather brush to the likes of the Japanese. His work was all bought out completely by Ketterer. Book: Julius Bissier ¹⁹⁴⁷ "Farbige Monotypie". ¹⁹⁴⁷ Essay by Kurt Leonhard

Ritschl (large one at Carol's) purchased in 1947. ^{Stuttgart: Graphischen Kunstanstalten E. Schreier 1948}

Visited Otto Dix in his studio and later saw the Otto Dix exhibit in Stuttgart, 1947. All priceless photographs

Heckel photo, with letter thanking for photo from wife

Hanna and Heckel photo. He was ~~xxx~~ a professor at the art Academy in ^{Karlsruhe and} ~~Kauser~~ but he had a home on the Bodensee ^{where} and we visited him in the summer.

Fietz, 1947: view from his home in Bavaria; later visited again with Dominicks in 1949

Kerkovius Weaving (at Guad.) was made in 1950

Eline McKnight is a very dear friend of mine. Her husband was in HICOG; High Commission officer, lawyer: Maxwell. She was a classmate of ours at Yale but we didn't realize it. She was collecting art work in Berlin and we were collecting everywhere else. Diary reports her coming down to visit in 1951

Wired sculpture of Uhlmann acquired in 1947 (Carol has it).....

(shows a similiar wire to what we have for an ink drawing)

Visited Carl Hofer in 1947 in Berlin, where I took this photo of him: extremely bright lights. Willi Baumeister had made a joke that he had seen the photo and said that "Hofer is dead. I saw the photo and he is all white". I bought this painting from Hofer and this still life but sold them. Prob. purchased the prints then too.

Album cont'd

Günter Franke Galerie was housed in the Stuck Villa in Munich. Second wife of Gunther Franke is pictured here. She then mysteriously died. *very young*

Purchased the Chagall from Hanna's gallery in 1946
Saw Hartung's paintings exhibited while in Paris for the first time.
Saw Zadkin's work for the first time also in Paris.
Picture of Hanna and Dominick in 1948. He had brought Hartung to Germany and then Hanna showed him later in Frankfurt. He visited us. and then we visited him in July 1949 in Paris ; sept 1950.
purchased the painting (that is here GUAD) in 1950, Paris from Hartung (photo). He was under contract sort of to galerie Caré, and wasn't supposed to sell privately. The other painting shown here we have sold.

(Duke) Gonzales was a very famous sculptor who worked in iron, abstract. He did the sculpture for Picasso; Gerta Gonzales, Hartung's wife, was the daughter of Gonzales; so there was some of Gonzales sculpture in the Hartung studio and they took us to Gonzales' studio and showed us a sizable collection of it but of course there was no question of buying it; because he was one of the earliest abstract sculptors; very individual, and he was just an iron-monger; but Picasso needed him to do his sculptures and then he got interested ~~himself~~ in doing it himself.

Min A Marly Lou Solm lived in the Schloss Braunfels. Photo of when we spent a weekend there. Carol had a special room which had a secret staircase that went up to Pucky's room (Marylou's sister). Carol loved it. Pressed a button and the secret door would open to a staircase. While my parents were visiting (PW Hammersmith) Hanna wanted to show them something special so she phoned them to ask if she could bring me with my parents. Hanna was prominent and had probably met previously so they said of course, so we all drove up for tea. and Mary Lou came in, and spoke English and was crazy about art, she was a poetess and so we became friends. Then she invited us to the castle. Here a photo of us having tea at Hanna's. I also ^{with} saw her in 1979 when I ~~went~~ there.

~~xxxxxx~~

Rolf Cavael (photo) in Garmisch in 1948.

Müller-Landau in the Wurttemberg area in the town of Landau. a very rich farmer because his farm had produced some wonderful wine and we enjoyed that very much.

had lunch *returned to Germany*

ALBUM CONT'D

Here is a veeey rare photo of ~~Hannaxxxx~~ Emy Roeder and Karl Schmidt-Rotluff because he never wanted to be photographed. Unusual. and here Emy his wife.

Marxin Herlein made a watercolor of me. from Hamburg. Designed ship materials.

Fashing in Hofheim.

Chichio Haller had a gallery called the Haller galerie in Zurich and I ~~knaxxxx~~ went to her gallery to arrange for a show for Paul in Zurich. We ~~wmet~~ to Paris together/ or met in Paris..I drove Hanna to Paris, met with Chichio and then together we went to the south of France: Summer 1949. It was time then for home leave but I didn't want to go. Paul went alone with VCarol and I went to France.

Henri Davring same as Heinrich Davringhaused. I met Davring through Chichio; they were ^{old} friends.

Maywald photos valuable. He was a famous fashion photographer.

Made this photo of us in his studio in Paris; same enclave as ^{Academi} Ecole Jullienne art school.

Karl Hartung lying wooden sculpture from 1947 (Cl.has)

Schlemmer lived on the Bodensee along with ^(Campendonk) they had an artist community, something like Provincetown because it so lovely on the lake in the summer. Unfortunately, Schlemmer died in a boating accident. I don't know whether a storm came up or not, but he drowned. ^{Roh: died 1943} and I think that was in the early 40s; during the war. maybe I'm wrong about the date (?) I met his wife, Tut, a beautiful woman and she had three beautiful daughters, and we had a nice visit in her home; she showed us many of ^{his} works; she had loads and loads of things small; sketches, watercolor sketches, similiar to the idea of Jawlensky who had so many small heads of Christ. hundreds of them. But she wouldn't part with them because that was her inheritance and eventually she could slowly sell and live very well., I imagine. (Poss. Roh: Window pictures.)

Dr. Dominick was the doctor of many of the artists in the Stuttgart area; I know he took care of Tut. And I imagine Willi These pictures of Schlemmer were postcard size.

PROJECT Heckel: July 15, 1947 That day could have been when Hanna and I visited him, probably in Karlsruhe at his home; I took fotos of him in the garden of his house (see Album) and this print was a card given in the follwing Xmas. I thought it was sent as a christmas card because at that time Paul mad beautiful silkscreens,

PROJECT cont'd

small ones, we printed them together; he did all the work but I helped him, shall we say. We sent these nice christmas cards which were pieces of art too, to all our artist friends and this is what he sent back in return. This looks like a scene on the Bodensee.

Part 4 min
Kerkovius: Painting ¹⁹⁴⁸ of V F. This was painted in Hofheim at Hanna's home in her studio. A gift. In fact s he did a sketch of me and I did one of her; I gave ^{it} to Hanna actually, because Kovi didn't want it. Hanna did.

Verso of Painting; Sandunes and fishnets. That would be from her home town Riga, Latvia and it could have been on the sea, the North Sea, ^{Baltic} From the Baltic. I had done an oil painting of her (sketch) In fact Paul said that was one of the best portraits I ever made. It was a quick painting just as this is sort of a quick painting.

Kollwitz; probably purchased in Berlin or maybe Kunstkabinett (check Diary for mentioning of Hanna and Kollwitz)

~~xxx95 Krimmel: gift from xxx artist xxx 1951~~ He lived in Darmstadt and we saw each other back and forth; we had been to his house and he had been to ours several times; and we met each other in the KunstlerKeller We were on very friendly terms. He was important in the Darmstadter Sezession. Wiete, ^{negm?} ~~Gunter~~, was the man who insisted that Paul join the D.S. He was a very prominent art critic and writer on art. He had a big influence on the D.S. All the art critics like Paul's work very much and insisted that he be included in the D.S. Around 1953. Paul was giving away silkscreen graphics too to these artists so it was always a mutual exchange, he thought, It might have been how we recieved this one, I don't think we bought it, I think he gave it to ~~us~~ Paul and we gave him something. Artists were always doing that

tape no. 5

Part 5
Kruck, He was very splashy in his work. Very friendly, outgoing man great big, bear-like; big blond fellow who travelled all over everywhere, with his portfolio of work, showing it to everybody and getting shows. He was very good at it; and he came to see us and we exchanged graphics with him I think and that was his christmas card/s. Whenever he would come by he would always give us a graphic, insist on it. There is one with a bird cage (where is it?) Very large, lavender.; crazy colors. I had the feeling that he liked the colors of the painter

Project cont'd

Nolde. and you see it in much of his work, I think. He was from Frankfurt but ^{he} floated around. He was everywhere. Hanna carried his work in ~~her~~ ^{the} drawers in her gallery. I don't know if she gave him an exhibition, but she carried his work. He did very big things, practically paintings, lithographs. (Exhibited in the Kunstverein Frankfurt) Most big cities had a Kunstverein, an art society. a museum too that showed artists. It was run by people of the city, the patrons of art. To be in a show in a Kunstverein was important. The Darmstadter Sezession was the Kunstverein of Darmstadt; city sponsored, definitely. They gave the money, the big building. P says we met him through Hanna. Kestner-Gesellschaft in ~~Hannover~~ Hannover: a museum gallery. Daddy had a show there, I think. (could use a map that would show what the kunstverein and patrons, dealers and collectors of each town were, not to ~~xx~~ mention the artists) A modern art museum, no nonsense showing anything else. Showed the latest and the best. Kuhn, Hans Christmas card from 1951 (unphotographed yet) taken from Album. He visited us. He was prominent in forming the group in Berlin which exhibited every where. Maybe it was called the Berlin Sezession, I don't know what. (According to book by Baumgarten, Fritz associated with Karl Hartung, Karl Hofer ~~xxxxxx~~ et al. unfamiliar names. photo of Kunstlerbund which included Mataré, Fassbender, Heiliger, Heckel, Meistermann, Max Kaus,. Those were as much political groups as anything and we didn't have anything to do with that. We just knew of him and he came to see us. You see anyone who comes to Frankfurt sees Hanna in her Gallery; of course they want to show there and I don't know if Hanna ever showed him, I kind of doubt it; she liked to select her own artists.

Liesler, Josef. From Prague. He was a professor at the Kunstakademie in Prague .and I visited him in the 60's ~~2~~ 68, 67, 66. Gifts from the artists. At no time did I ask ~~for~~ anything; he came to see us in ~~Frankfurt~~ Darmstadt and brought them to us in 67. I saw him twice, I was in correspondence with him for three years to get the graphic show out; at no time did he give me anything in Prague; he came to Darmstadt. He also gave me some small graphics ,but I Don't know where they are (???) small things, in an envelope some where, in boxes which we haven't opened.

(44) Loth, Wilhelm. Very fine sculptor who lived in Darmstadt ; taught... (Probably had a party at our house and he brought it over. 50's---) came over to dinner and he brought this over as a gift; he lived near us at Passaswiesen str. 1964/1965 (or later)

PROJECT CONT'D

I always wanted to buy a bronze of his; he made such beautiful sculpture, but just never got around to it.

Macketz He lived on the Bodensee. When I was on the Bodensee with Hanna I met him, I guess I bought that from him or he gave it to me. in 1947. Dark haired good-looking man. She was looking for artists for her gallery; she was making contacts.

Maranová. We entertained her, maybe she even stayed over. a gift. Either I gathered this "portrait of Kafka" for the Gilkey show or Hanna did. I probably did: I sent the show so I must have sent it separately from Germany to him. Most of the graphics were from Prague. I bought 107 and paid for them and then there was the cliffhanger when the Russians were coming in and I didn't know if ^{the graphics} they would get out or not, but they were sent directly to Oregon State University and I must have sent this separately, or maybe Hanna sent it to him

Matare The matare Cow (Album has a picture of Hanna holding it.) It could have been the fall of 1947. I visited him many times, almost every year to see exhibitions and shows and then I would go and see him and I bought that "Liegendes Kuh", and then I bought "Eingekauertes Rind" and then I bought 2 standing cows which we ^{later} sold. He had to have the cows cast in Wiesbaden. GRAPHICS : no. 120 "Nachtliche Weide" oh, that is a nice one, I always loved that, I purchased it- it was very difficult to get graphics from him because he didn't have too many, I always got these directly from him when I visited him Probably got these around the same time as I got the Pferde ¹⁹⁵⁵ but "I think I got this earlier. (with these early dates) I was lucky to get these. Because I had these graphics in my home I could ~~xxx~~ show them to Una Johnson, ~~xxxx~~ important - this a and tell her how important it was for her to get his work-- that was it. thus got these early 50's.

Unknown figure with ribs: looks like some of the people I knew in Mannheim

gms Muche That was in a Bauhaus Mappe purchased in Berlin Galerie Rosen 1947. I knew of the Bauhaus, but I didn't know enough, I can tell you that. Germany was not well covered at all in our art training in Yale. Got a good dose of the French but not the German, Contemporary French, too, up to Matisse shall we say.

Novak, Jaroslav . Purchased in ~~xxx~~ an art book ^{store} center in the center of Prague . The art center had told me that if I wanted more

PROJECT CONT'D

graphics I should go there because I wanted to bring back some books as well; art books, and they had some graphics there. so I bought everything that appealed to me. I just brought back what looked nice; I wanted to bring back something. Also to go into Prague at that time you had to change money, give dollars for their money, and you had to spend it, you couldn't change it back to dollars; so I was buying everything in sight, jewelry... I visited a couple of artists in their studio, but I think I bought this one in the book store; can't remember which artists I visited.

Pechstein I got that from Pechstein himself; a purchase. He didn't have very many things and I said "Please I want something from you" I saw him in ~~Berlin~~ I was not with Hanna when I visited Pechstein and Hofer, that was my very first trip to Berlin; I went with Hanna later I think. You didn't need an introduction, you just go. No one had a phone no one had anything. You just get the address and go. I just went to Hofer's house. They were always glad to see us, because we

generally came bearing gifts

tape no.6

Berlin. with Carol and we visited Captain Glenn and Ruth & Christian who lived in Berlin. He was in charge of a good part of the railroad system and he even showed us Hitler's private train. He got a driver for me and a Mercedes car and he said to the driver "Take her wherever she wants" He was a young man and bilingual and he did my translating when I visited Schmidt-Rotluff and Pechstein and Carl H Hofer without Hanna; I took photographs when I could. Pechstein didn't live much longer. Then later in 1948 I went with Hanna, we ^{Aitina} drove. This time we left M Carol ~~with in Tannenberg Westfalen~~ ^{in Altena} with Tanta Ida Hammerschmidt and she took care of Carol while we went on to Berlin because she enjoyed being with a little girl, a relative, however distant, and that is the time Hanna and I went across the border to East Berlin and went to the big Krankenhaus to call on the sculptor Kolbe who was a very famous sculptor at that time and I left a package of dates for him which was delivered as a token, and he died after that.

Platcheck Hanna took everybody to our house, he probably came to our house, attended a birthday of mine, in the 50's

Reich an der Stolpe had a home in Madera, the canary islands where a lot of Germans have houses.

PROJECT CONT'D

Rembrandt A funny story. Down at the end of our street, P allaswiesenstr. in Darmstadt there was a ~~kitty~~xjunkyard where you could pick up old things for the house; I got a coffee grinder there once, and there was a framed glass picture of a Rembrandt etching. I asked him what it would cost, "oh about 50 cents, mostly for the glass and the frame. So I bought it and brought it home and was just tickled to death. Gee I ~~xxxxx~~ found a Rembrandt etching. Janet Hicks came over to the house and said " Ginny, you look to me like the cat that ate the mouse or as if you just found a Rembrandt etching!" "As a matter of fact, I did!" "Come and look at it". I didn't know whether it was real or not (CHrist and the two thieves") It was hard to tell at first until you take it apart. 1964, because we moved that year and was looking for things for the house. And I got a church pew, which we lugged home, thinking it would be just great along the side of the diningroom table, but it was too long. It over stretched the door. We didn't know how to cut it down so we took the pew back. It would have been nice to have a pew bench along there.

"The Blindness of Tobit". Purchased from the Kunstkabinett. I think it was given to them to sell from the Städe Museum. I am not sure; not bb the Museum itself, but by a print man in the museum. Possibly with an unclear x source? We bought those (other rem. prints too) when the Friedmans were there. We bought them together 1950/51. We bought 4. The other three were sent to Hamburg for auction at a later time. 1968/69 Hauswedell in Hamburg.

(86) Christian Rohlfs Those were given to me by Frau Rohlf's. prob when she came to visit us she had come once or twice. (In 1951 she had photographed for a catalogue so this was earlier.) In 1947 went to Hagen. Frau Rohlf's lived in Hagen? P? Visited Frau Rohlf's when I was with Hanna going to Berlin, 1948.

Schlotter, Eberhard. To our surprise we ~~xxxxxxx~~ found t at we both were having our ski holiday in the same village of Ellmau, *Austria*. He was making sketches and we were busy skiing and he gave us this/ese as a memento. Etchings were done later. From the sketches/ ~~waxes~~/ watercolors he would do the etchings. He was prominent in the Darmstadter Sezession. ^PWe met them through Hanna's Gallery. They always wanted to exhibit there but she didn't care much for them. We met them in Frankfurt and when we went to Darmstadt they all knew

PROJECT CONT'D

who we were. ^{P:} They all wanted to be in Hanna's gallery. Herbs was the only one around. The only one ^{who} succeeded was ^{W. Roth} ~~W. Roth~~. She liked him. She used to do things, not on their work but whether she liked the person. She didn't like the Schlotters at all. V: They were too intelligent for one thing. ^{P:} They were terrific artists but she didn't like them. V: They were very strong individuals. P: and very successful too. V: Independent, independently wealthy. Their father was a sculptor. ~~Hanna couldn't hold it over them.~~ They were from a prominent family. Hanna couldn't lord it over them. They have a house in Altea. ^{Spain} I had been invited many times to go there, even with directions on exactly where to turn left or right. We had parties together. We went to their home often and they would come to ours. He was a great etcher. He did pornographic etchings but he would only show them to Paul, he wouldn't show them to me. His wife modelled for him, often. I visited his brother Gotthelf in 1979. He has a beautiful home with indoor swimming pool, studio. We had a nice little abend brot and wine. In his studio he has beautiful work there and he said that ~~sq~~ the American dealers that come there want to buy everything in the studio and he won't give them a thing, because then it would be all gone and he has nothing. Artists like to keep things to work from, enlarge on, make variations on the theme.

the Critics Max Peter Maase, an art critic, an art historian. I spoke to his wife. He gave us a book that he had written on art. (where?) (he wrote a book on Eberhard Schlotter. Wrote Der Apokalyptische in der Moderne Kunst .., 1965. He loved Daddy's work. In fact at some of Daddy's exhibitions, he gave the Vortrage, the introductory speech. Maase did one once and so did Franck and Mr. Bratu. I saw Bratu too in 1979 at an art show.

Will Grohmann. He was the director of the Dresden Museum and with great difficulty, he got out of Dresden, with his library, from east to west Berlin. It was a fluck. ^{Russians} They just didn't realize who was going through. Oh, he was happy when he got to West Berlin and of course then it was a matter of survival there and he wrote. He was one of the great friends of Paul Klee, and promoted him and helped Klee compile the record of all his work. Three copies were made identical of 6000 items. One belonged to Will Grohmann; one to Jürg Spiller; which was given to him by Mrs. Klee, the widow; and one to Rohlf Burgi, the

Klee, Paul

[Book 3263]

PROJECT CONT'D

the Critics

head of the Klee Gesellschaft in Bern. Will Grohmann, when he came to Frankfurt, came to our home. I was not in, but the maid had instructions to let those who had to do with art in. So he came to our home to see our collection on our walls. He saw the two Paul Klee's in our bedroom and he wrote me later that they were false and "Please what is the story where you got them, because there are other false Klee's being made" and "he wanted to catch the man. There is no record of what you have in the book, and I have the definitive book of his work. So I told him that I bought them from a dealer in Frankfurt. I went to the dealer and he said that he got them from a Berlin Dealer named Kuntz(?)." Well, Mr. Grohmann said they are false, and I would like reimbursement." and he said, "Well, that is justifiable, but first I need proof. I have to have proof from Grohmann and the owners of the other two books that these are not listed in the books." Grohmann, gladly wrote a letter stating they were not listed in any way shape or form and I went to Basel to Jurg Spiller, that's how I met him, he's an artist. and he showed me his book and it is not in there, and he wrote a statement for me; then I went ~~xx~~ to Chichio in Zurich

and she arranged for me to meet the Burgi's. We went to the Burgi's home in Thun outside of Bern. A beautiful estate, beautiful home. I saw so many gorgeous Klee's on the walls in that house all over the place, because Burgi's mother, parents, had formed the Klee society to support Klee, give him an income; and there is an arrangement that members of the society would get a picture. Don't know how often or how many. He wrote a letter of confirmation that my Klee's are false for me. He felt so sorry for me, that he brought me into a room which had stands full of beautifully matted Klee drawings; ink drawings, pencil drawings, what have you and said "Take your pick". That was how we got the "Zeilfresser" (Sold 1982) He took out a couple and asked me to choose of the three. (Got the "Head" from Frankfurt) I said "I hate to ask you this, but would you mind signing on the back and authenticate it?" so he wrote "xxxx Fur Frau Fontaine, from Rolf Burgi, Bern date' (1948) 1950 It was during the time of the Warungs Reform. So I came back to the gallery, and presented the three letters and he said "I'll contact the dealer" and the dealer had come through from Berlin. xxxxxx He'd been told that he had to reimburse me. Left the money in Frankfurt for me. I did not see him, I don't recall anyway. I was returned a certain sum of DM, so I felt fine, and I returned the watercolors. The dealer took them with him back to Berlin. I heard later that when

PROJECT CONT'D (Grohmann/Klee) The Critics

he landed in Berlin, before he got off the plane, he shot himself. I told this story to a man named Roditi, a famous art critic, writer, translator, Not famous, but well known for knowing everything that is going on and he said "I know exactly what happened to those Klee watercolors. They were sent to London and they were bought by some Hollywood movie producers for a fortune". God knows where they are. They wouldn't be in L.A. Museum because ~~Klee~~ ^{Dr. Valentiner} ^{the director,} and he would have known. He came to our home also and bought a big painting from Paul in Frankfurt, which we sent to him.

^{or (Klee's?)} Egon Vieta. He was a critic who wanted to write a book on Daddy, but he died. in the 50's. ^{He used the photo I took of Willi B. in our home for a story in Die Welt.} Sabais, H. He was a good friend of ours. He came to our home when he was the culture minister in Darmstadt, because he wanted to make an exhibition in the Kunsthalle of modern art in private collections. At that time I gave him my Hofer, Jawlensky's and a lot of good paintings. Hartung of course wasn't considered German, he had become French. I loaned quite a few ^{nice} things for the show. That was the first time I met him and we ^{saw} ~~knew~~ him off and on from then on. after 1953 ^{on} ~~when~~ ^{we were} ~~in~~ Ludwigshöhe. We saw him often in the Künstler Keller and off course he was at all the art shows, ^{always} ~~xxxxxx~~ presents, giving speeches; and later he became the mayor of the city. When we left in 1970, he sent over a big basket to our home full of local wine, ten bottles which we only finished the last bottle of at ^{our} ~~the~~ tenth anniversary in Mexico. The plaque was from the tennis club. The ^{German} American society gave us a colored etching of the Matildenhöhe. Otherwise we would never have had it.

Schlottter cont'd. given these etchings usually ~~later~~ after or a xmas gifts

Gotthelf Schlottter. This etching is of a big sculpture that is in Darmstadt somewhere, I think. A beautiful iron. We liked the Schlotters because they spoke English. This etching a gift.

Schreib, Werner. A nice little guy, so prolific. He went to Berlin and came back so successful, he was driving a Porsch. He was so original and ~~so~~ busy and ~~so~~ productive. He was killed in a car accident with his porsche. P: very talented. Good painter. V: He came to visit us and he gave that to us. in a trade. P: it was a very sad thing when he was killed. Very imaginative painter. In the

PROJECT CONT'D

Sezession material there is material on him. He came to the house many times.

Part 7
[23]
Lucia Stern. She exhibited with Daddy in 1960. She had sent over in advance for the show banners of netting to be hung in the gallery from the ceiling. I thought it was an original idea. They didn't think much of that in Germany. It is a clever ^{idea} gallery but Hanna's gallery was too reactionary. It was a charming show and we took photos of it and sent the photos to her (Lucia Stern did not attend). She gave us this picture when we visited her in her home and studio in Milwaukee. It could have been that we showed this to Hanna to encourage her to make the show in Frankfurt. Maybe. Hanna visited us in Milwaukee, around 1954?. Of course she would have met Lucia Stern then. because mother and father gave a beautiful reception for Hanna at the Women's Club of Wisconsin in Milwaukee. Lucia came to the reception and probably had Hanna to her home after.

Trokes. 1947 From Berlin ?.(could have been purchased in the Galerie Franz in 1947 or in the Galerie Rosen in 1948.) unsure.
Uhlmann Purchased from artist in Berlin 1947. Purchased the wire horse that Carol has. then too. I'm sure I saw him at other times as well. This was before he became a professor in the art academy. You see, during the war these abstract artists were forbidden and of course had no jobs in the art schools, but after the war the good ones all got good jobs and became professors in the art academies.

Wildemann 1947 Stuttgart. Bought these directly from him in his home, in a little village outside of Stuttgart actually. At that time Hanna is "begeistert", impressed, enchanted with his work and decided to have a show of his work in Frankfurt and that is when he showed together with Paul and Willi Baumeister. He was also a teacher in the art school in Stuttgart, or some art school somewhere. He didn't live too long after that. He lived such a horrible life with starvation that he just didn't live very long afterwards.

PROJECT CONT'D (theunknowns)

Hinze, Rene. He was a young artist in the art school and he just came to our house and ^{wanted to sell} gave to us a gift, or a purchase to help him out. A hungry student.

Klaus.? A good friend of Heinz Rasch.

Willi Baumeister student . no idea

Tomanova. purchased in the book store in Prague

Kunz, Hans. Possibly an older man. don't know

Horner, Jack A commercial artist in A G Publications. This piece, ~~of~~ silkscreen was done when we were trying out some new paper, blotting paper which worked very well. He was one of the supervisors in A G Publications

Eichorn, Alfred. P: He was a lithographer who did a lot of printing and he was also an artist. He did all the ^{graphic} work for Willi Baumeister. ^{at that time} Printer and publisher of Baumeister mappas. (not in Roh)

(International Directory of Arts, 9th Edition 1967/68 p.647:

- " 8 München 13, Schellingstrasse 63. Maler, geb.1909 in St. Valentin, ~~Ö~~ Österreich. Kunststudium in Linz, Wien. Lebt seit 1932 in Deutschland. Studienreise Frankreich, Spanien und Balkan. 1944 Begegnung ~~wirk~~ mit Willi Baumeister, beginnt abstrakt zu malen. Gründung der Eidospresse mit Willi Baumeister. Dr.Dominik-preis, Stuttgart, Karl ^{Stroher} Preis, Darmstadt. Seit 1945 auf allen größeren Ausstellungen für moderne Kunst vertreten. Arbeiten im Besitz von öffentlichen und privaten Kunstsammlungen.") Eichorn gave the mappe to us in 1947/stuttgart.

~~xxxxxxxxxx~~

Grafic 46 Purchase from Galerie Rosen, 1947.

Navarro, Hector. Gift when we bought a painting prob. 1979.

Meidner, Ludwig Nov, 1964. ^{The Reith brought him} He came to our home because had a big retrospective ~~xxxxxxxxxxxxxxxx~~ of his work in the Kunsthalle in Darmstadt. Dr. Reith and his wife came and another friend of Meidners and he made a sketch of you. ^{Re} See that was lucky.

Luk, S.? ??????

(38) Schmidt-Schmied, Heinz. Must have come from Schmied.

Wagner, H Painter in Wiesbaden, Contemporary of Alo Altripp. One of the first artists we met in Germany. P: Probably worked in the museum. We had asked him if there were any other artists and he said "NO", and we found Ritsch then ^{Wagner was a house painter.}

Reinische Mädchen . I had taken a bus to Wiesbaden and trudged around

in the snow looking at antique galleries. ~~xxxxxx~~ and I saw this head high on the shelf and asked to see it. So I purchased it and carried it on my back to the bus stop and of course the bus doesn't take me to my house so I then had to lug this heavy wooden sculpture all the way home; and that was ^{my first} the best, antique I ever bought. We decided it was a Rheinische Mädchen because it has such a lovely smile on its face. It was explained to me by an art dealer that any sculpture with a beautiful smile on its face is from the Rheinland because of the wonderful wine from the ~~the~~ ^{Rh}. Everyone has a smile on their face.

ANECDOTE

Hanna and I visited Frau Rohlfs. and they were talking to each other in German and of course I had only been in Germany a short time and she kept saying "Wie eine hübsche Frau, Wie eine hupsche frau" and I didn't know what in the deuse she was saying.; and then Hanna told me it meant "What a nice woman, pretty woman"

Schneider, ^{Gerard} He was Swiss and came to Paris to live. He was contemporary to Hartung; ~~and~~ everyone showed together in the big shows: Hartung, Schneider. ^{etc} I was in Paris with Hanna and we visited this Swiss lady on the edge of the Bois d'Bologne. The Swiss lady brought us to Schneider's studio. We had to climb around six flights of stairs. Way up, and a small room he had. Even though he had a small studio he painted very large paintings. They were characterized by being very dark: browns and blacks. ^{Shapes}.

Herberts . Was the owner, inherited it, of a huge paint factory in Wuppertal and during the anti-kunst time when modern artists were not allowed to paint, Willi Baumeister and other good artists were hired ~~xxx~~ by him and used to work in the laboratories experimenting with paints. He gave many artists a job during Hitler's time. The son who inherited the factory was an ambitious man and he is the one who hired ^{Klaus} ~~Rasch~~ to build a beautiful home, which was huge and had everything automatic, at least what was available at that time. late 40's. He had married into my branch of family, Heinz phoned him to ask if we could come up to see him and see the house. He said no it wasn't possible because he was entertaining some important dignitaries from the government in Hamburg. I felt badly offended., because it wouldn't have been a very long visit, just Hello, Goodbye. Later I learned through the gossip of artists, that when Herr Herberts

~~hadamxxxxx~~ became Dr. H. H. Rberts he had bought his doctorship by donating a great amount of money to a political party in Hamburg. It was a joke.

I was offered a Modigliani portrait of a head in Zurich for ^{about} 5,000 \$. It was so strangely painted. It wasn't painted the way he paints. It might have been signed by Modigliani but I am quite sure it wasn't by him.

Baumeister became a professor when he wrote Das Unbekannte in Kunst. before he was just a ~~profess~~ a teacher and then he became a professor

Stroher. When I visited in 1979 I called ^{the Stroher Rome} to see if she would be back from Swit. The secretary who I think was called Maria, ^{and} had been there forever, said that she would be calling Switzerland that night and would find out if ^{when from S} she would be coming back so that could make an appointment to see her. ^{Maria} she called me the next day to tell me that she would be staying in Switzerland. ^{+ sent me her greetings} She had a home in Switzerland, a home in the Canary Islands, a home in Ireland and a home in Darmstadt. They also left money to build a wing to the museum which they were digging when I was there in 1979. Meanwhile his collection was on the top floor of the Museum.