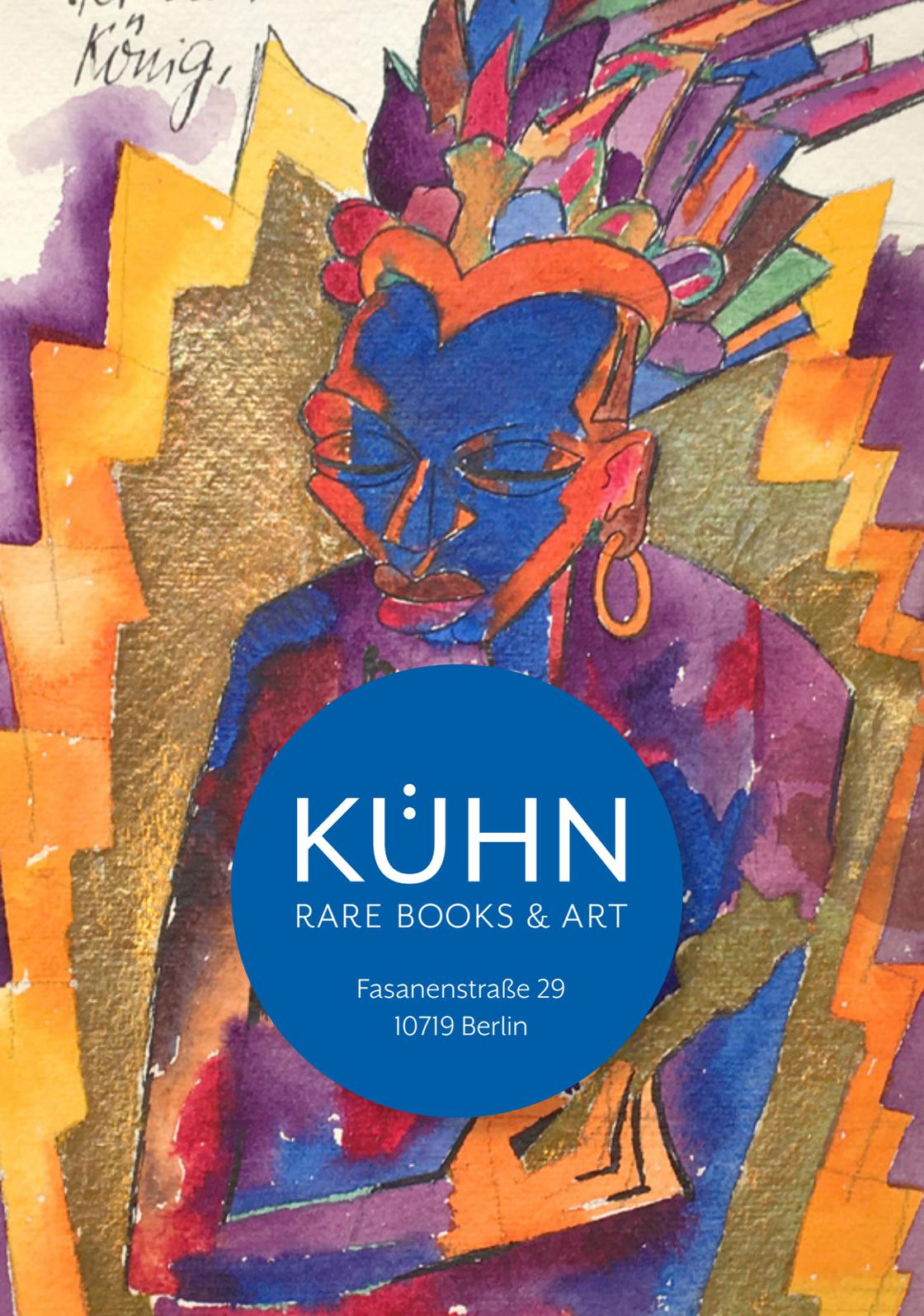


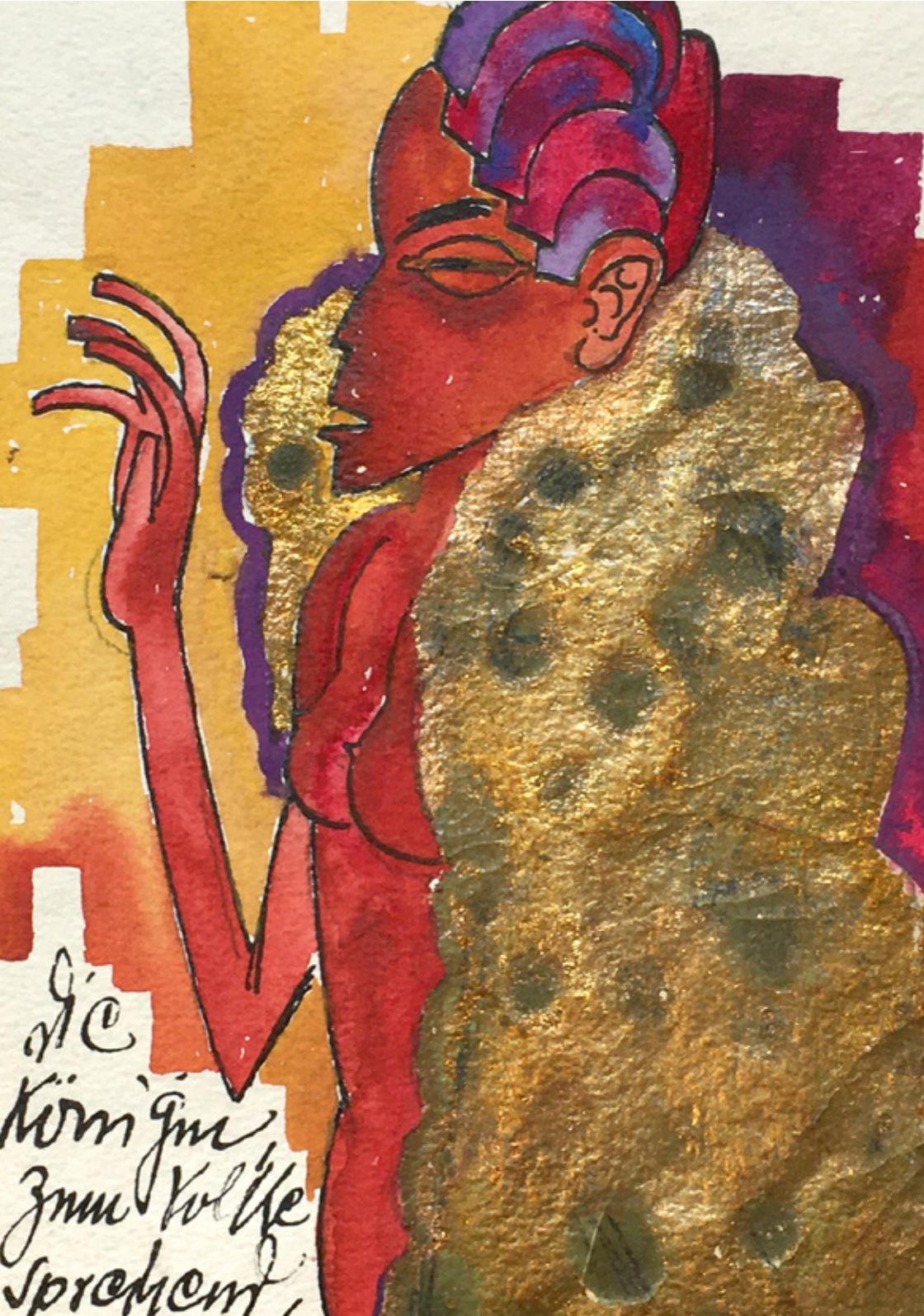
König,



KÜHN

RARE BOOKS & ART

Fasanenstraße 29
10719 Berlin



Dream of a Perfect Exotic World

ORLOWSKI, Hans.

Der blaue König. (The blue King, an Exotic Fairy tale).

Series of eight original watercolors from the estate of the artist, some heightened with gold paint and with mounted transparencies paper in different colors. Each sheet with handwritten titles and text. (Berlin, around 1922/23). Sheet sizes from 190 x 135 mm to 285 x 185 mm. Mounted under passe-partout, within modern cloth folder. Well preserved in strong colors. EUR 12.000.-

Immensely charming original watercolors in expressionism style of an unknown fairy tale cycle (Der blaue König) from the expressionist phase of the then young Berlin artist Hans OrloWSKI (1894-1967), who later turned away from expressionism during a trip to Paris in 1924.

The images might have been intended to illustrate a version of „Bluebeard“ (Barbe bleue), a French folktale, the most famous surviving version of which was written by Charles Perrault in 1697. The tale tells the story of a wealthy man in the habit of murdering his wives and the attempts of one wife to avoid the fate of her predecessors. This version of the fairy tale is located within the black community in Germany (or German Southwest Africa), speaking of „Negern“ and one image with text: „Made in Germany“.

In one version of the story, Bluebeard, is a wealthy and powerful nobleman who has been married several times to beautiful women who have all mysteriously vanished. When Bluebeard visits his neighbor and asks to marry one of his daughters, the girls are terrified. After hosting a wonderful banquet, the youngest daughter decides to be his wife and she goes to live with him in his rich and luxurious palace in the countryside, away from her family. Bluebeard announces that he must leave for

the country and gives the keys of the château to his wife. She is able to open any door in the house with them, each of which contain some of his riches, except for an underground chamber that he strictly forbids her to enter lest she suffer his wrath. He then goes away and leaves the house and the keys in her hands. She invites her sister, Anne, and her friends and cousins over for a party. However, she is eventually overcome with the desire to see what the forbidden room holds, and she sneaks away from the party and ventures into the room. She immediately discovers the room is flooded with blood and the murdered corpses of Bluebeard's former wives hanging on hooks from the walls. Horrified, she drops the key in the blood and flees the room. She tries to wash the blood from the key, but the key is magical and the blood cannot be removed. Bluebeard unexpectedly returns and finds the bloody key. In a blind rage, he threatens to kill his wife on the spot, but she asks for one last prayer with her sister Anne. Then, as Bluebeard is about to deliver the fatal blow, Anne and the wife's brothers arrive and kill Bluebeard. The wife inherits his fortune and castle, and has the dead wives buried. She uses the fortune to have her other siblings married then remarries herself, finally moving on from her horrible experience with Bluebeard.

With Hannah Höch, Rudolf Bredow and Nikolaus Sagrekov, the German artist Hans Orlowski (1894-1967) was trained before the First World War by Harold Bengen at the Arts and Crafts Academy in Berlin-Charlottenburg. Together with Georg Tappert and Max Pechstein, Harold Bengen was a co-founder of the New Secession artists' group. Orlowski's studies were interrupted by the First World War where he served as a soldier in Serbia and was wounded early on. He was employed, from 1915, as a draftsman in the War Ministry and produced his first lino- and woodcuts then. He returned to art school in 1918, now studying under Philipp Franck,

and obtaining his degree in 1919. In 1918 he was part of the Berlin Secession of „alternative“ artists. Between 1921 and 1945 Orlowski taught at the Decorative Arts Academy at the Charlottenburg. During these years he also created numerous woodcut images and illustrations. In 1924 he undertook a trip to Paris and turned away from Expressionism, to the point of personally destroying more than sixty of the paintings he had produced between 1920 and 1924. In 1934 Orlowski's first solo exhibition was presented at the Gallery of Fritz Gurlitt.- Provenance: From the estate of Hans Orlowski.







**BRUGUIERE, Francis Joseph
(photogr.; 1879-1945)**

Rosalinde Fuller. Multiple Exposure. ca. 1929. Silver gelatin print. Image Size: 233 x 187 mm. Verso pencil annotation „V6“

EUR 2.400.-

Provenance: Descendants of the Fuller family (U.K.)
Bruguere's earliest photographs bear the hallmarks of pictorialist style: the idealization of scenes by soft focus, manipulation of the negative to perfect the beauty of portraits, an interest in exotic portrayals of dancers, plain air nudes. Throughout the 1920s his photographs moved from pictorialist mystification to modernist abstraction. He was particularly interested in double exposure, montage, and, later in the decade, the production of abstract constructivist images made of geometric patterns of light. Spending the final years of his life in London, Bruguere devoted himself to ceaseless experimentation in multiple exposure montage prints of persons and places, stylist modernist advertising imagery, abstract short films examining the play of light on cut paper forms, and solarized figure studies in the style of Man Ray.

Born into a cosmopolitan family of bankers in San Francisco on October 15, 1879, Francis Bruguere embraced photography in the spirit of amateur idealism shared by most West Coast pictorial photographers, desiring to marry painting with photography. Trained as fine artist, he viewed photography as a medium for investigating form, space, and mood.

In 1905 Bruguere moved to New York to commune with the figures who most shaped the pictorial movement. He met Alfred Stieglitz, was introduced

to the circle who contributed to Camera Work, and attached himself to Frank Eugene Smith (aka Frank Eugene). He would become a member of the Photo-Secession exhibiting four prints with them in the 1910 Albright Knox Show.

After his year-long sojourn in New York, Bruguere returned to San Francisco in the wake of the earthquake. He opened a photographic studio in 1906. The West Coast pictorialists were interested in the use of photography in book illustration, and were often collaborators in art book projects. In 1916 poet George Sterling and Bruguere contributed *The Evanescent City*, a portrait of buildings at the Pan Pacific Exposition in San Francisco, to this literature. It was followed two years later by San Francisco, published by H.S. Crocker, Bruguere's portrait, in twenty-six plates, of the city rebuilt in the wake of the disaster. Its publication marked the summation of his West Coast career.

Feeling there was nothing more he could accomplish and noting the success of Arnold Genthe who had moved from San Francisco to New York in 1911, he moved to Manhattan establishing a studio on 16 West 49th Street.

Bruguere appeared at the outset of a boom in performing arts and fashion photography driven by the theater and by the artistic ambitions of magazines published by Conde Nast and Brewster publications. He became the photographer for the Theater Guild and imbibed their experimental modernist aesthetic.

His expressionist production photos were the most evocative stage portraits of the late 1920s. Like the early surrealists, he was fascinated with the idea of making a film, „The Way,“ generating a non-linear pictorial story board for the production in a set of images that was exhibited in New York (1927) and Berlin (1928) along with his watercolors and drawings. In 1928 Bruguere moved to London with actress Rosalinde Fuller and shot a short experimental film, „Light Rhythms,“ noteworthy for its thoroughgoing abstraction. Equipped with a restless intellect, Bruguere throughout his life was always seeking the cutting edge of inquiry in the arts.

Articulate, deeply informed, and possessed of an exquisite sense of form and tone, he was among the least witty of talented photographers.

During World War II he turned aside from photography and resumed painting. He died shortly after the armistice.- Notes: Francis Bruguere, „Ivan Metrovic,“ Washington Post 23.2.1925. „Francis Bruguere's Photographs,“ NY Times 3.4.1927, X:10. Francis Bruguere, „Creative Photography,“ Modern Photography: The Studio Annual of Camera Art 1935-36 (NY: Studio, 1935). Obituary, NYT 17.5.1945. James Enyeart, Bruguere: His Photographs and His Life (Knopf, 1977). David S. Shields/ALS

**BRUGUIERE, Francis Joseph
(photogr.; 1879-1945)**

Rosalinde Fuller and Maurice Browne in „The Unknown Warrior“. 1928. Multiple Exposure. Vintage toned silver gelatin print. Image Size: 239 x 186 mm. Originally mounted in an album, verso pencil „VI“

EUR 2.400.-

James Enyeart. Bruguere. His photographs (1977), plate 52 (pp. 74); National Portrait Gallery, London: NPG x20445 Provenance: Descendants of the Fuller family (U.K.)





London and beyond

BRUGUIERE, Francis Joseph.

Edition: London and beyond. 13 c-prints after original negatives from F. J. Bruigiere mounted within passe partout in modern Solander - Box. The photographs are stamped verso. Only 5 boxes were made (numbered/stamped - I. to V.) Box no. I. includes the original negatives from the property of Rosalinde Fuller.

EUR 5.000.- / Box I. EUR 10.000.-

Content:

- I. A policeman directing traffic outside of the Cannon Hotel London, ca. 1930. Modern print from a quarter plate (approx. 108 x 83 mm) negative image, gelatin on nitrocellulose sheet film.
- II. Portrait of two gentlemen. London Market Street Scenes, ca. 1930. Modern print from an unmarked negative image, approx. 110 x 85 mm, gelatin on cellulose sheet film.
- III. A female florist market trader portrait. London Market Street Scenes, ca. 1930. Modern print from an unmarked negative image, approx. 110 x 85 mm, gelatin on cellulose sheet film.
- IV. Portrait of a young girl sat down with a doll on her lap. London, ca. 1929. Modern print from an unmarked quarter plate (108 x 83 mm). Negative image, gelatin on nitrocellulose sheet film.
- V. Big Ben from Little George Street and the Cenotaph. London, Landmark Street Scenes, ca. 1930. Modern print from unmarked negative, approx. 111 x 86 mm, gelatin on nitrocellulose sheet film.
- VI. Big Ben. London, Night Study ca. 1930. Modern print from unmarked negative, approx. 127 x 102 mm, gelatin on nitrocellulose sheet film.
- VII. English Cathedral abstractions. 1931. Modern print from unmarked negative, approx. 127 x 108 mm, gelatin on nitrocellulose sheet film.
- VIII. English Cathedral street life. 1931. Modern print from unmarked negative, approx. 127 x 108 mm, gelatin on nitrocellulose sheet film.
- IX. Motor cars and building facade. London, ca. 1930. Multiple exposure. Modern print from unmarked negative, approx. 127 x 102 mm, gelatin on nitrocellulose sheet film.
- X. Monumental Street scene with railings. Multiple exposure. Modern print from unmarked negative, approx. 113 x 84 mm, gelatin on nitrocellulose sheet film.
- XI. Zeppelin. Cranes, construction works and a zeppelin in the air. London, 1930. Modern print from unmarked negative, approx. 127 x 102 mm, gelatin on nitrocellulose sheet film.
- XII. New York. Pseudomorphic. 1932. Modern print from unmarked negative, approx. 108 x 83 mm, gelatin on nitrocellulose sheet film, film sleeve annotated „Bruigiere neg.“



The images here are reproduced from original film material (negatives) formerly in the possession of Cynthia Fuller, the sister of the actress Rosalinde Fuller, long time muse of Fr. Bruguere. The images are free of rights and the original negative are given with box no. I. The prints were done by hand by Mike Crawford (Lighthouse Darkroom / London). Each print is stamped and numbered. Only 5 boxes were made (numbered/stamped - I. to V.) and box no. I. includes the original negatives from the property of Rosalinde Fuller.

„Bruguere's earliest photographs bear the hallmarks of Pictorialist style: the idealization of scenes by soft focus, manipulation of the negative to perfect the beauty of portraits.

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In 1905 Bruguere moved to New York to commune with the figures who most shaped the pictorial movement. He met Alfred Stieglitz, was introduced to the circle who contributed to Camera Work, and attached himself to Frank Eugene Smith (Frank Eugene).

Noting the success of other photographers, he moved in 1911 to Manhattan establishing a studio on 16 West 49th Street.

Bruguere appeared at the outset of a boom in performing arts and fashion photography driven by the theater and by the artistic ambitions of magazines as Vanity Fair, Harper's Bazaar or Vogue. He became the photographer for the Theater Guild and imbibed their experimental modernist aesthetic. His expressionist production photos were the most evocative stage portraits of the late 1920s. Like the early surrealists, he was fascinated with the idea of making a film, generating a non-linear pictorial story board for the production in a set of images that was exhibited in New York (1927) and Berlin (1928) along with his watercolors and drawings.

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Lit.: Francis James Enyeart, Bruguere: His Photographs and His Life (Knopf, 1977).





The Modernist

BRUGUIERE, Francis Joseph.

Edition: The Modernist. 13 c-prints after original negatives from F. J. Bruguere mounted within passe partouts in modern Solander – Box. The photographs are stamped verso. Only 5 boxes were made (numbered/stamped – I. to V.) Box no. I. includes the original negatives from the property of Rosalinde Fuller.

EUR 6.000.- / Box I. EUR 12.000.-

Content:

- I. Sebastian Droste from „The Way“, ca. 1923 - 1925. Modern Print from multiple exposure negative images (254 x 203 mm), gelatin on nitrocellulose sheet film.
- II. The unknown warrior, ca. 1929. Rosalinde Fuller & Maurice Browne. Multiple exposure. Modern Print from multiple exposure Eastman Kodak negative image (254 x 203 mm), gelatin on nitrocellulose sheet film. National Portrait Gallery: NPG x20445.
- III. Rosalinde Fuller, ca. 1925. Modern Print from multiple exposure experiment, Kodak Eastman negative image (254 x 203 mm), gelatin on nitrocellulose sheet film.
- IV. Rosalinde & Cynthia Fuller. Multiple exposure experiment. Modern Print from multiple exposure negative image (254 x 203 mm), gelatin on nitrocellulose sheet film.
- V. Sebastian Droste from „The Way“, ca. 1923 - 1925. Modern Print from a negative image (254 x 203 mm), gelatin on nitrocellulose sheet film, small scratch affecting film emulsion. Eastman Museum: 1986.0905.0095 (variation)
- VI. Rosalinde Fuller, nude study ca. 1936 - 1940. Multiple exposure. Modern Print from unmarked negative image (127 x 102 mm), cropped from a larger sheet, gelatin on nitrocellulose sheet film, with glassive sleeve marked „Bruguere Neg“.
- VII Self Portrait. London, ca. 1930. Modern Print from unmarked negative image (108 x 83 mm), gelatin on nitrocellulose sheet film.
- VIII. Rosalind Fuller. London, ca. 1930. From the same photo shoot as the previous number. Modern Print from unmarked multiple exposure negative image (127 x 102 mm), gelatin on nitrocellulose sheet film.
- IX. „Cut paper abstraction“. ca. 1930. Figural experimentation in cut paper with two silhouettes. Modern Print from negative image (254 x 203 mm), gelatin on nitrocellulose sheet film. Enyeart (1977), pl. 57-58.
- X. Rosalind Fuller and other model (Cynthia Fuller ?). Solarization, ca. 1936-40. Modern print from Eastman Nitrate Kodak negative image (254 x 203 mm), gelatin on nitrocellulose sheet film with some light spotting. Eastman Museum: 1981.1089.0043
- XI. Clapsed Hands. Solarization. ca. 1936-40. Modern Print from unmarked solarized negative image (127 x 102 mm), gelatin on nitrocellulose sheet film. Eastman Museum: 1981.1089.0061 (variation).
- XII. Hands with rose. Solarization. Modern Print from solarized Eastman Nitrate Kodak negative image (127 x 102 mm), gelatin on nitrocellulose sheet film. Enyeart (1977), plate 104; Christies N.Y. 29th April 1999. lot 190 (print)

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