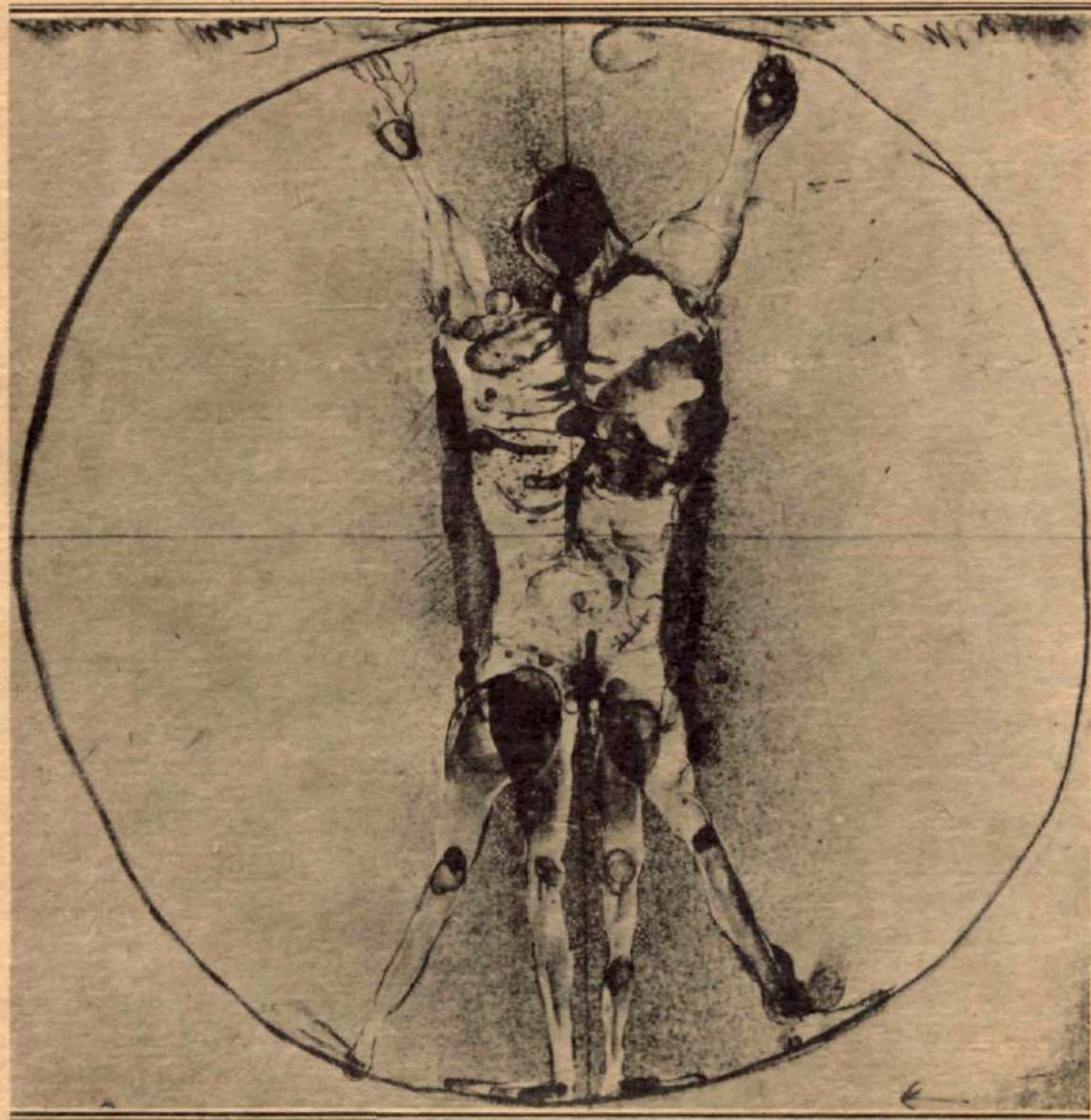
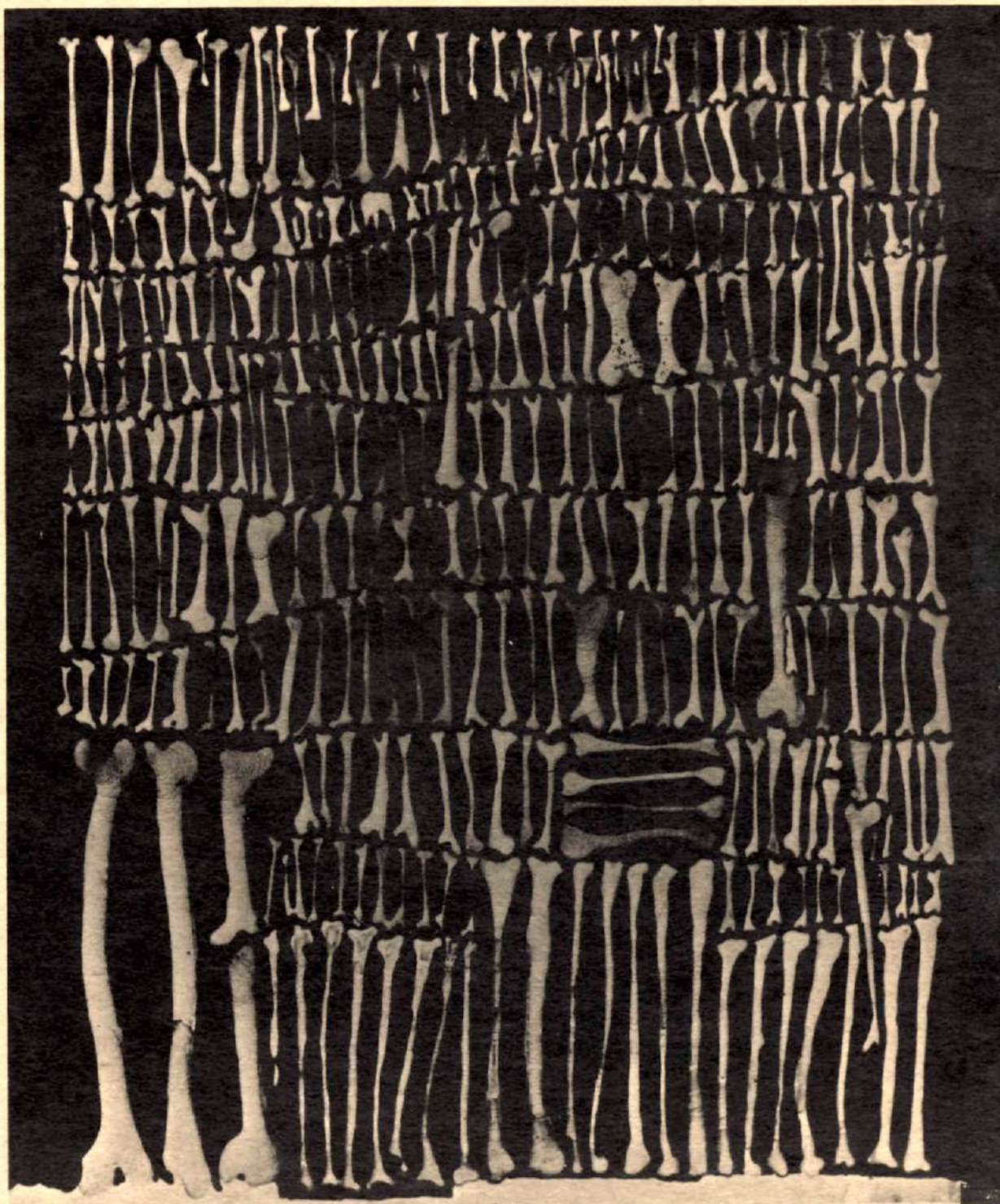


*Paul*  
**Wunderlich**

LITHOGRAPHS 1949-1967

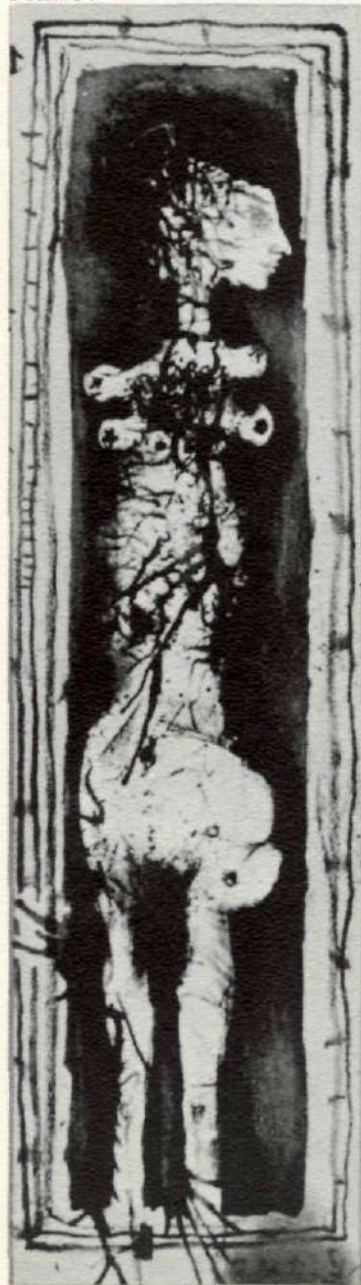




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Cover: detail 26

Detail 64



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# PAUL WUNDERLICH LITHOGRAPHS 1949-1967

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AUCKLAND CITY ART GALLERY 1967

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The Auckland City Art Gallery wishes to express its thanks to the Dieter Brusberg Gallery, Hanover, Germany for making Paul Wunderlich's lithographic oeuvre available for exhibition in New Zealand.  
October 1967

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## INTRODUCTION

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Until very recently most German art of the past couple of decades has somehow failed to convey to us a clear notion of the specific problems that a creative artist might have to face or solve in a nation that had just emerged from the terrors of a political dictatorship and a disastrous defeat. As early as 1946, especially in West-Berlin and Munich a few galleries, critics and artists had tried, for a while, to revive the cultural atmosphere that had once encouraged George

Grosz, Emil Nolde, Klee and Kokoschka. But those who were active in the movement were mainly survivors of the Weimar Republic's Expressionist Bohemia. Whatever new works they now produced seemed strangely outdated, reminding one rather of the expressionist heyday before 1914 than of the work that was actually being produced in Germany when leaders of the Third Reich suddenly banned most forms of modern art.

Suddenly, in the past two years, we have at last begun to discover in the work of a few German artists some willingness to face these haunting memories of the immediate German past. One of the outstanding examples is Paul Wunderlich.

*A graphic artist of quite unusual skill, he reveals to us in his lithographs the preoccupations which quite properly haunt the sensitive mind of a young creative artist who was brought up in the German world of violence, fear and horror. Interpreting in the terms of his own dream-world the patterns he creates almost absent-mindedly, unconsciously or by accident in his work, he arrives at an art form which many a psychologist might be tempted to compare to the patterns of cards for a Rorschach test. But here the cards have already been fully interpreted by the artist and have real human meaning and content, though we can of course interpret them further in terms of our own dreams and fears.*

Some German critics have resented the "literary content" of Wunderlich's lithographs and paintings, or protested against the artist's alleged perversity and sadism. Wunderlich's series of lithographs on themes of the gallows-poetry of François Villon and his lithographs of July 20, 1944 (attempt at Hitler's life) have provoked veritable storms of hypocritical protest. But all such virtuous indignation smacks of neurotic resistance to facts that should now be squarely faced by all Germans, especially writers and artists. Are the tortures once inflicted on the inmates of Nazi prisons and concentration camps to be dismissed so blithely as mere literature? Is a sensitive artist's failure to forget these outrages to be blamed now as an expression of his own sadism?

Wunderlich's visionary lithographs reveal to us, in addition to the larval, tortured or rotting human forms that haunt his memory, another world of more ethereal beings that are closely related to those that also haunted the works of Odilon Redon and other masters of the fantastic art. As in the works of James Ensor or of William Blake, we witness here a true Marriage of Heaven and Hell, an apocalyptic bringing together of the Blessed and the Damned, of those who dwell among the angels and those condemned to be the victims of demons. True, such preoccupations with the macabre and the fantastic are essentially romantic. But German art, at its very best, has often been of a very romantic nature, and a German artist — after the wasted years of Nazi cultural dictatorship — can surely re-discover his true character more successfully through such experiments, romantic as they may appear to us outsiders, than through slavish imitation of fads and fashions imposed from Paris or New York and of all that we expect modern art to be.

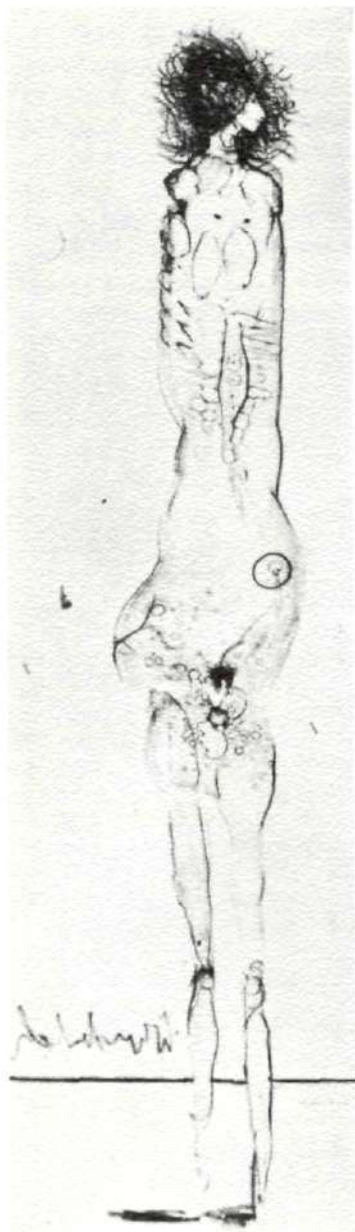
EDOUARD RODITI



Detail 42

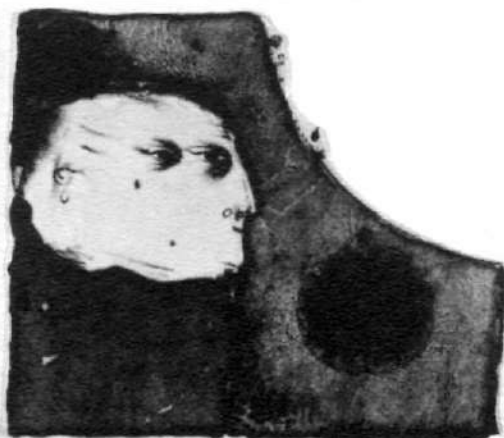
## BIOGRAPHY

Detail 78



Paul Wunderlich was born 1927 in Berlin. He studied at the Hochschule für Bildende Künste in Hamburg. 1960 to 1964 he taught graphic art at the same school. 1961 to 1963 he lived first in Paris and then in Italy. 1963 he was appointed to a professorship in Hamburg, where he now lives. Wunderlich was awarded a fellowship by the Kulturkreis of the German Industrialists Association in 1954, the national Kunstpreis der Jugend for graphic art in 1960, the Collins Prize of the city of Philadelphia for lithography in 1962 and the International Forum Award in Tokyo in 1964. In 1963 he had one-man shows at the Prints Club of Philadelphia, the San Francisco Museum and the Museum of Modern Art, Miami. In Germany his personal exhibitions have been in Hamburg (1957, 1960, 1962), Düsseldorf (1958, 1961, 1963), Berlin and Hanover (1962), Frankfurt (1963) and Munich (1964) as well as in Lübeck, Worpsswede, Heidelberg, and Kaiserslautern. In 1965 he showed in Rome. During this time he has participated in international exhibitions in Paris (1957, 1961), Washington DC and five further U.S. cities (1962), Philadelphia (1963) and Tokyo (1964). Wunderlich is represented in the Museums of Modern Art in New York and Miami and in the San Francisco Museum as well as in the graphics collections of some fifteen museums in Federal Germany.

# CATALOGUE



Detail 125

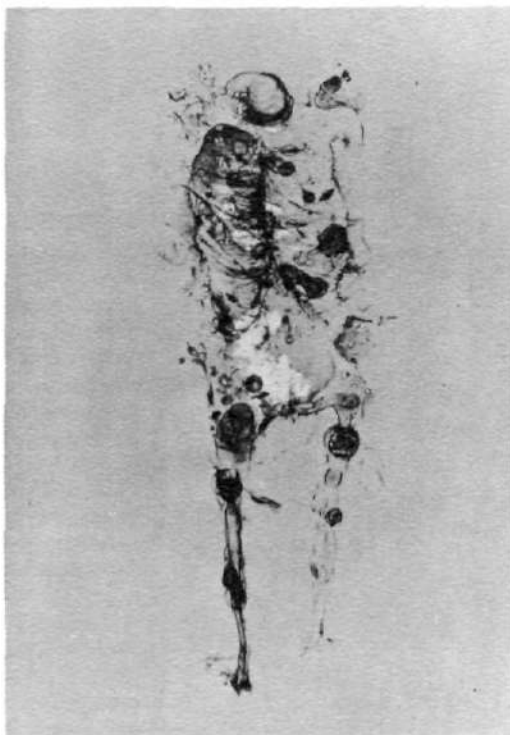
- 1 Head. 1949
- 2 Christa I. 1950
- 3 Christa II. 1951
- 4 My grandmother. 1954
- 5 Herr Walter. 1955

5



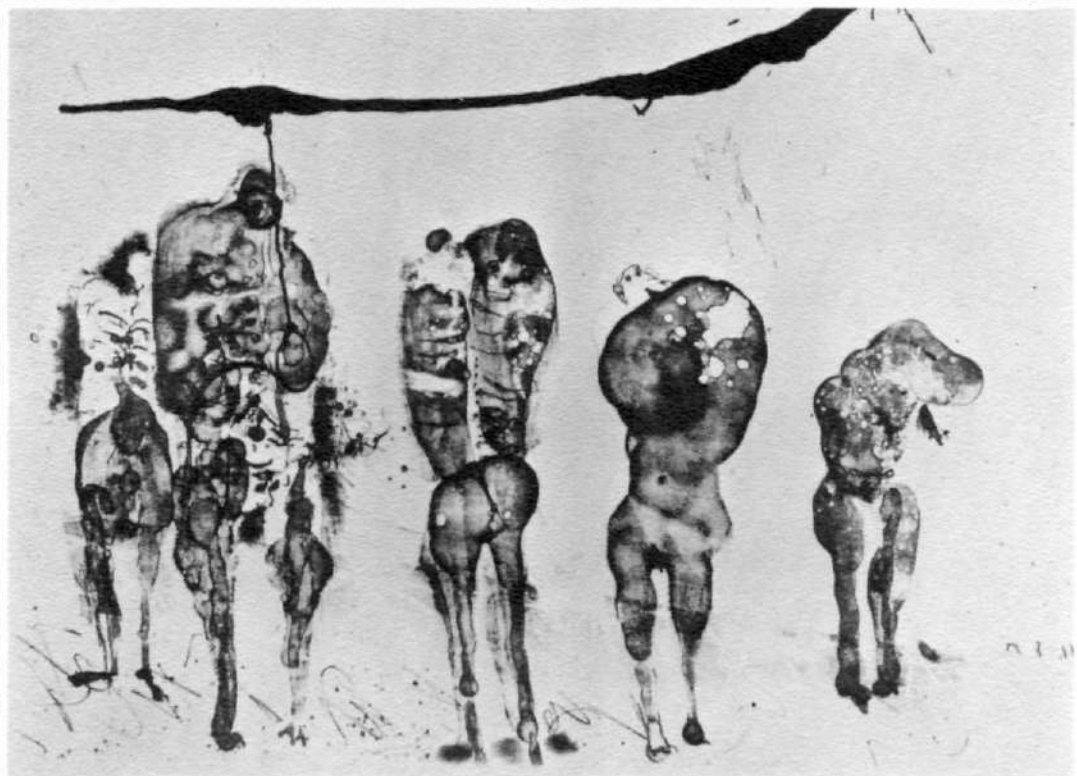
- 6 Portrait. 1955
- 7 Portrait G.K. 1955
- 8 I surrender. 1959
- 9 Birgit. 1959
- 10 Man by the wall. 1959
- 11 Frightened! 1959
- 12 Small woman with large man. 1959
- 13 Telephone doodles. 1959
- 14 Behind the wallpaper. 1959
- 15 Girl singing. 1959
- 16 Birgit in difficulties. 1959
- 17 Hope, how fickle... 1959
- 18 Family. 1959
- 19 A relatively infrequent surprise. 1959
- 20 Margrit (virgin shaking her head). 1959

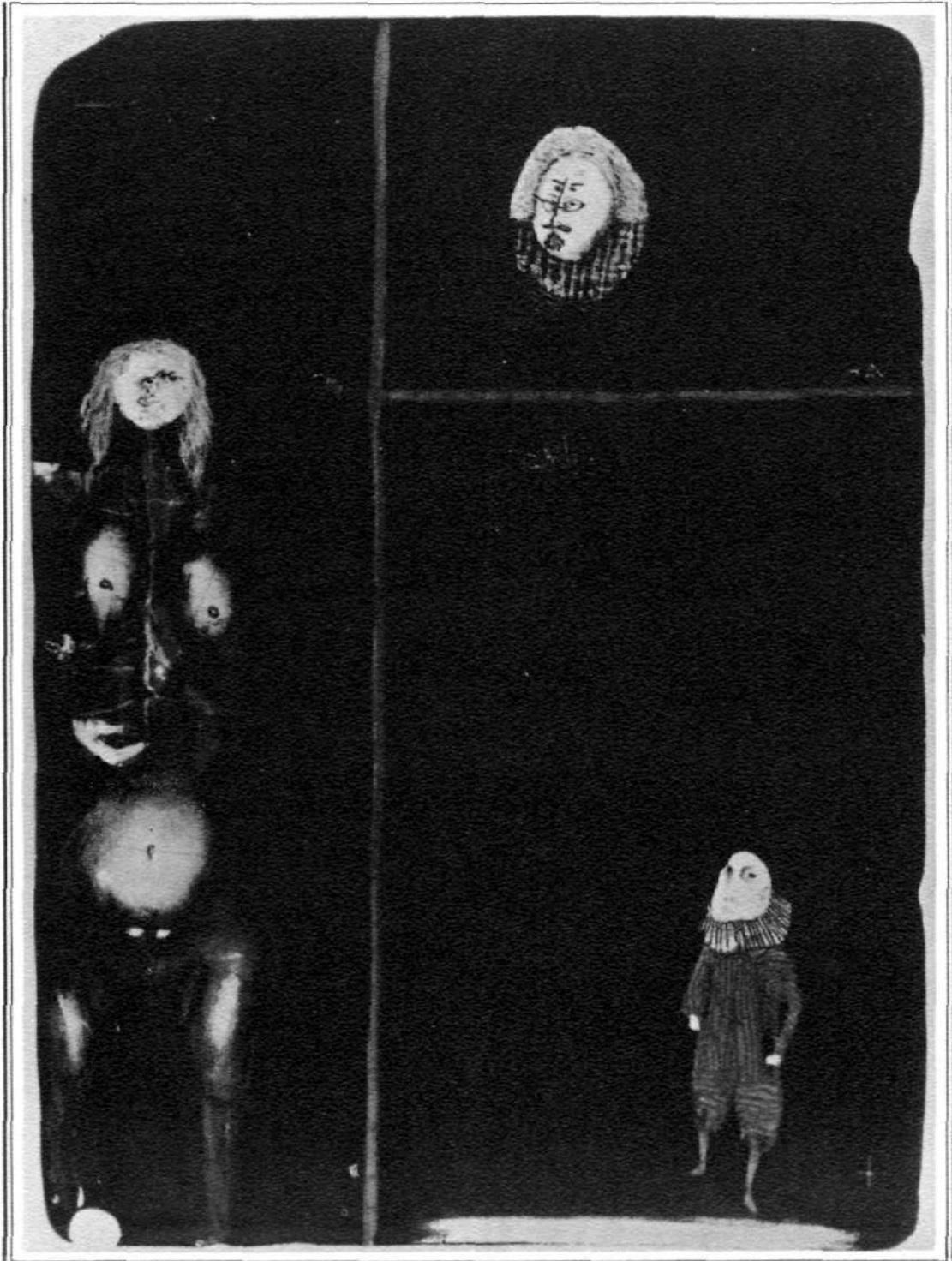
22



- 21 Blind man's buff. 1959
- 22 Figure on grey. 1959
- 23 Man with white eagle. 1959
- 24 Figure. 1959

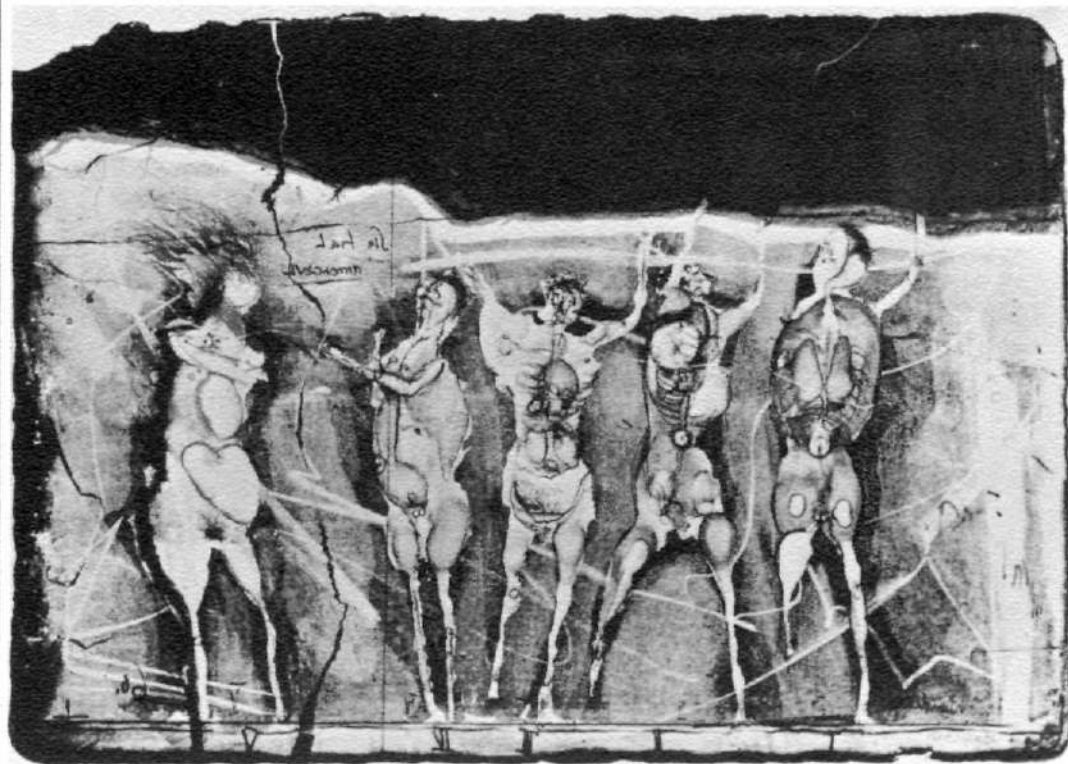
- |                                      |                                    |
|--------------------------------------|------------------------------------|
| 25 Homunculus. 1959                  | 45 20 July 1944, Page 7. 1959      |
| 26 Headstand. 1959                   | 46 20 July 1944, Page 8. 1959      |
| 27 In front of the wall. 1959        | 47 The amputated uncle. 1959.      |
| 28 Man with a bird on his head. 1959 | 48 My friends at the baths. 1959   |
| 29 Figure on yellow. 1959            | 49 Fat woman. 1959                 |
| 30 Figure in black japan. 1959       | 50 Girl-friends. 1959              |
| 31 A man. 1959                       | 51 Male figure. 1959               |
| 32 Yalta. 1959                       | 52 Herr B. 1960                    |
| 33 Children playing. 1959            | 53 Small head. 1960                |
| 34 Venus of Sielbeck. 1959           | 54 My fishmonger. 1960             |
| 35 Head. 1959                        | 55 Karl. 1960                      |
| 36 Dr Aisen. 1959                    | 56 Rasputin and his daughter. 1960 |
| 37 Poet. 1959                        | 57 Colleagues. 1960                |
| 38 20 July 1944, Titlepage. 1959     | 58 Semper idem. 1960               |
| 39 20 July 1944, Page 1. 1959        | 59 Rodrigo and his parents. 1960   |
| 40 20 July 1944, Page 2. 1959        | 60 Daibolo-player. 1960            |
| 41 20 July 1944, Page 3. 1959        | 61 Mannequin in red. 1960          |
| 42 20 July 1944, Page 4. 1959        | 62 Deep décolleté 1960             |
| 43 20 July 1944, Page 5. 1959        | 63 Mona Lisa. 1960                 |
| 44 20 July 1944, Page 6. 1959        | 64 Solomon's loveletter. 1960      |







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|---|--|
| <p>65 On a green chair. 1960<br/>         66 Sandwich-lady I. 1960<br/>         67 Sandwich-lady II. 1960<br/>         68 à deux. 1960<br/>         69 Green Lisa. 1960<br/>         70 who is who? 1960<br/>         71 Centaur (dedicated to Arno Schmidt). 1960<br/>         72 Dragonerstell poster. 1960<br/>         73 Lady Butterfly (hommage à Paul Reisert). 1960<br/>         74 Bookmark. 1960<br/>         75 Ursula is kind! 1960<br/>         76 Ursula 60. 1960<br/>         77 The red dream. 1960<br/>         78 Girl-friends 60. 1960<br/>         79 Pinned with roses. 1960<br/>         80' Mona Lila. 1960<br/>         81 Double Liz. 1960<br/>         82 She introduces herself. 1960<br/>         83 From L's sketchbook. 1960<br/>         84 Adam and Eve. 1960</p> | <p>85 Three men on a sofa. 1960<br/>         86 Roses for the Public Prosecutor. 1960<br/>         87 Man with eagle. 1961<br/>         88 Flirt. 1961<br/>         89 Separated. 1961<br/>         90 Baroque-eagle. 1961<br/>         91 One picks no flowers in the churchyard. 1961<br/>         92 Sitting on the table. 1961<br/>         93 Ursula 61. 1961<br/>         94 Short-story. 1961<br/>         95 What she has dreamt. 1961<br/>         96 Le petit déjeuner. 1961<br/>         97 X-rays. 1961<br/>         98 Marose. 1961<br/>         99 Salmon à la Paul. 1961<br/>         100 Noli tangere circulos meos. 1961<br/>         101 Knife-thrower. 1961<br/>         102 Twist. 1961<br/>         103 Anatomy. 1961<br/>         104 Création d'une femme I. 1961</p> |
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105 L'ascension. 1961

106 P+U. 1961

107 Portrait painter. 1961

108 Painter dreaming. 1961

109 Don't shoot! 1961

110 Strip-tease. 1961

111 African sketch-page. 1961

112 Algerian wall (toute seul). 1962

92



- 113 Sad man. 1962
- 114 He becomes old (without vanity). 1962
- 115 T.V. 1962
- 116 For Jeremy. 1962
- 117 Congratulation (félicitation). 1962
- 118 Crazy horse saloon. 1962
- 119 Bosom-friends. 1962
- 120 Creation d'une femme II. 1962
- 121 Création d'une femme II. 1962
- 122 The listener in the wall (for Dorothée). 1962
- 123 Litho from the Brusberg-Catalogue (P.W. 1962). 1962
- 124 Poster. 1962
- 125 Brusberg poster. 1962
- 126 Four heads. 1962
- 127 Poster for Ursula. 1962
- 128 Leda, Title-page. 1962
- 129 Leda, Page 1. 1962
- 130 Leda, Page 2. 1962
- 131 Leda, Page 3. 1962
- 132 Leda, Page 4. 1962
- 133 Leda, Page 5. 1962
- 134 Création d'une femme III. 1962
- 135 Rendez-vous technic I. 1962
- 136 Rendez-vous technic III. 1962
- 137 Rendez-vous technic II. 1962
- 138 Lolita. 1962
- 139 Le vieux monsieur. 1962
- 140 Painter and model I. 1962
- 141 Painter and model II. 1962
- 142 Poster (in the sights). 1962
- 143 Brockstedt poster. 1962
- 144 From my sketchbook. 1962
- 145 Peintre. 1962
- 146 Les deux, 1st version. 1962
- 147 Les deux, 2nd version. 1962
- 148 Kunst + Knoll International (Poster). 1963
- 149 Création d'une femme (Sydow poster). 1963
- 150 Niepel poster 63. 1963
- 151 ex libris. 1963
- 152 Olivia Twist. 1963
- 153 Figures in a room. 1963
- 154 La dame rose. 1963
- 155 Small anatomy, Title-page. 1963
- 156 Small anatomy, Page 1. 1963
- 157 Small anatomy, Page 2. 1963
- 158 Small anatomy, Page 3. 1963
- 159 Small anatomy, Page 4. 1963
- 160 Small anatomy, Page 5. 1963
- 161 Small anatomy, Page 6. 1963
- 162 Black roses for Ursula. 1964
- 163 Swan's head. 1964
- 164 Swans. 1964
- 165 Aurora — hommage à Runge. 1964
- 166 Per aspera ad astra. 1964
- 167 Niepel poster 65. 1965
- 168 Bosomfriends I. 1965
- 169 Bosomfriends II (Goldfinger). 1965
- 170 Eve I. 1965
- 171 Title-page for D.B.'s portfolio. 1965
- 172 Poster (Hanover, Bochum, Berlin). 1965
- 173 Stockings (Page 1, D.B.'s portfolio). 1965
- 174 Head with swan (Self-portrait). 1965
- 175 Adam. 1965
- 176 Eve II. 1965
- 177 Head with shell I. 1965
- 178 Head with shell II. 1965
- 179 Head with shell III. 1965
- 180 La tête. 1965
- 181 Leda 65. 1965
- 182 The snail. 1965
- 183 Shell, man and woman. 1965
- 184 Leda and the swan. 1965
- 185 La chaise. 1965
- 186 La chaise. 1965
- 187 Grey stages. 1959
- 188 Rendez-vous technic IV. 1962
- 189 corpus delicti I (homme). 1966
- 190 corpus delicti II (femme). 1966
- 191 carina lupa (black-white). 1966
- 192 carina lupa. 1966
- 193 The thumb. 1966
- 194 Torso 66. 1966
- 195 Head with mask. 1966
- 196 The beautiful sisters. 1966
- 197 The angel with the index finger. 1966
- 198 Nude on red chair (Dusseldorf poster). 1966
- 199 Visiting. 1966
- 200 Woman with high coiffure. 1966
- 201 With head and crab. 1966

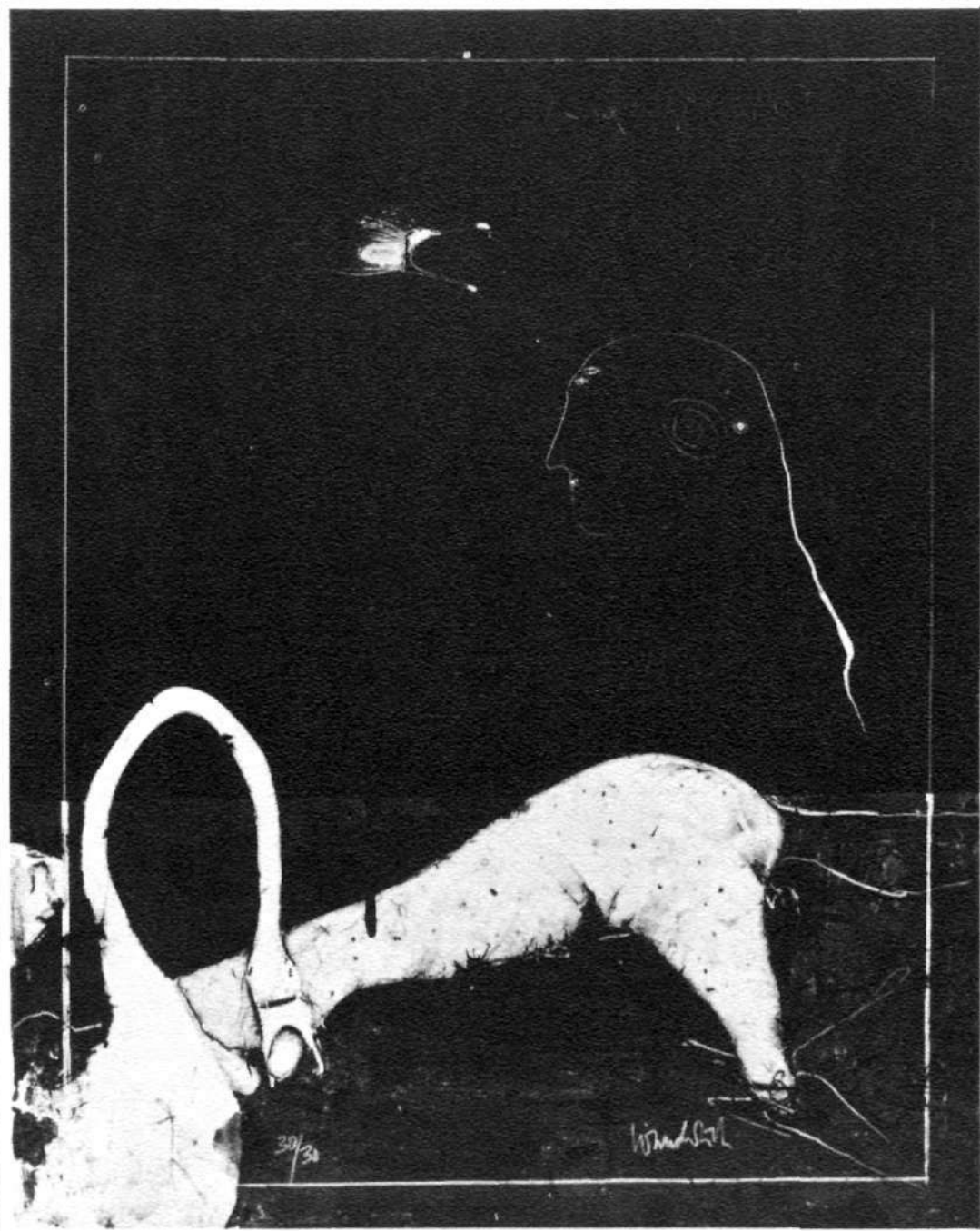
202 Tapir. 1966

203 Jeu de paume. 1966

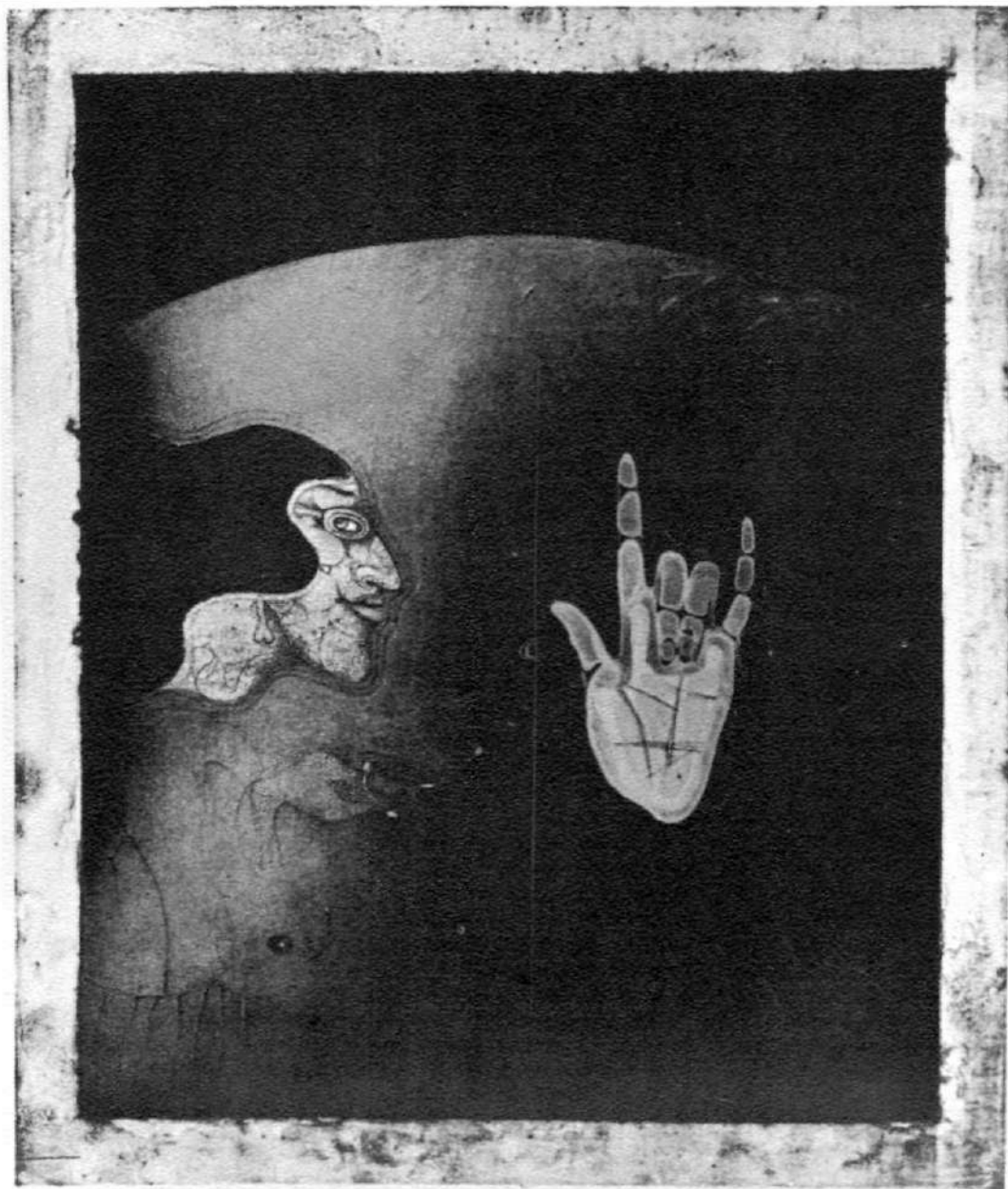
204 Bonaparte's master-key. 1966

205 Le torteau tatoué. 1966

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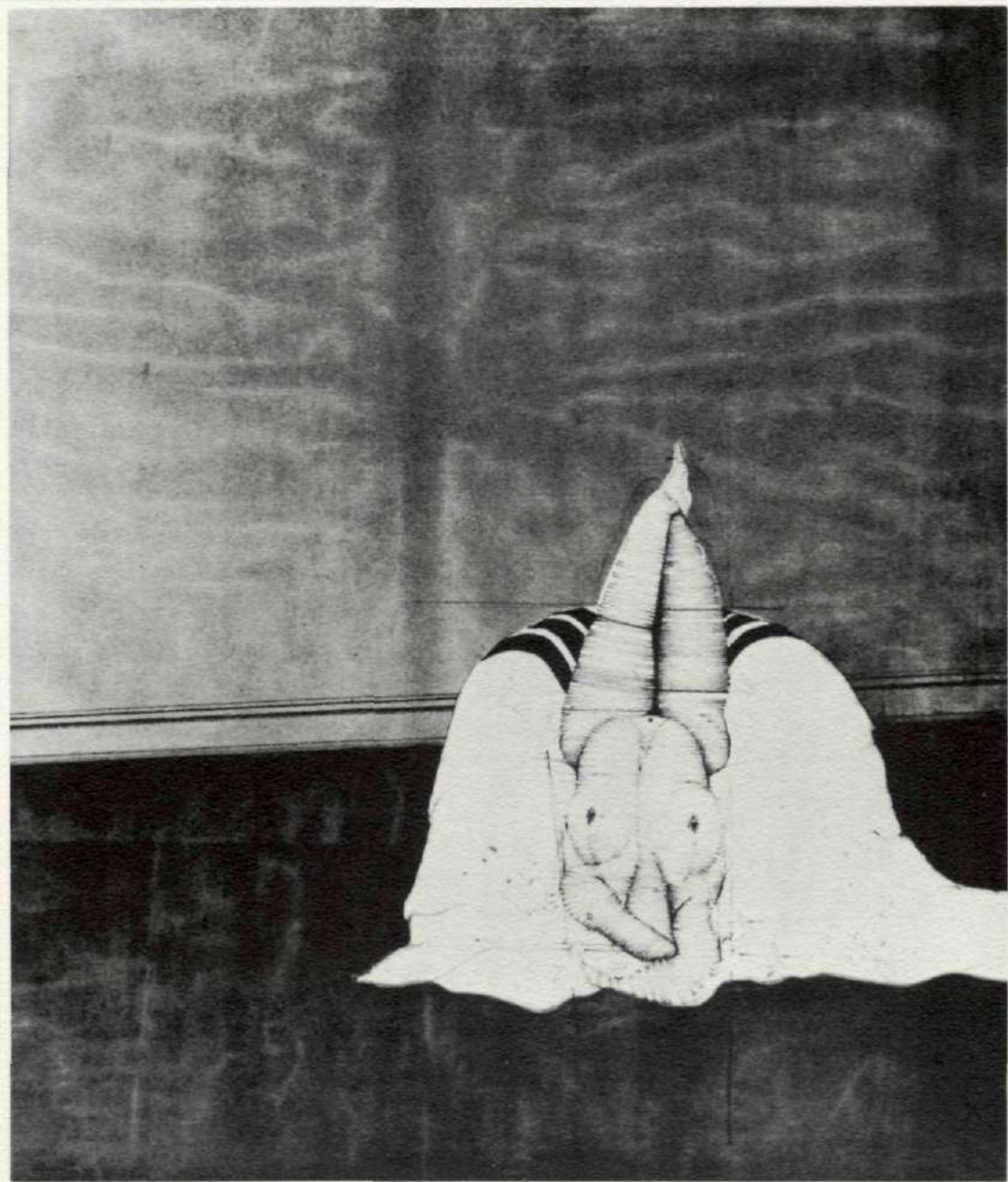
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|---|--|
| 206 The day of Bonaparte. 1966                    | 211 Chair. 1966  |
| 207 Pythagoras. 1966                              | 212 Mary Wigman. 1966                                  |
| 208 Come on angel (viens mon ange). 1966          | 213 L'index. 1966                                      |
| 209 Innocent. 1966                                | 214 Jacket for Mickinn's 'Indian Summer'. 1967         |
| 210 The beautiful photographer (Brusberg poster). | 215 Small figure (for catalogue supplement 67).<br>201 |



216 Writing page for D.B. 1967  
217 'Zebra-chair'. 1967  
218 Behind the curtain. 1967  
219 untitled. 1967  
220 impossible! 1967

221 In front of the curtain. 1967  
222 The blue angel. 1967  
223 untitled. 1967  
224 What a position. 1967  
225 'Paul, shut up!' 1967

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Designed by G. H. Brown.

