



## 19th & 20th Century Paintings, Works on Paper and Sculpture (23 Nov 2021 )

Tue, 23rd Nov 2021

### Viewing:

#### Viewings at our Chiswick Saleroom

Sat 20 Nov, 11am to 4.30pm

Sun 21 Nov, 11am to 4.30pm

Mon 22 Nov, 11am to 4.30pm

### Lot 8 §

**Estimate:** £1200 - £1800 + Fees

#### **MARIE-LOUISE VON MOTESICZKY (AUSTRIAN 1906-1996)**

Property from the Marie-Louise von Motesiczky Charitable Trust, London

MARIE-LOUISE VON MOTESICZKY (AUSTRIAN 1906-1996)

*Regent's Canal with Car*

oil on canvas

74.5 x 49.5 cm (29 1/4 x 19 1/2 in)

#### EXHIBITED:

Liverpool, Tate Gallery; Frankfurt am Main, Museum Giersch; Vienna, Wien Museum & Southampton, City Art Gallery, *Marie-Louise von Motesiczky*, (travelling exhib.), 2006-2007, no. 46, illustrated in the catalogue

#### LITERATURE:

J. Lloyd, *The Undiscovered Expressionist, A life of Marie-Louise von Motesiczky*, New Haven/London, 2007, p. 147, discussed

I. Schlenker, *Marie-Louise von Motesiczky 1906-1996, A Catalogue Raisonné of the Paintings*, New York, 2009, p. 222. no. 111

Painted in 1952, four years after Marie-Louise had moved from Amersham to London to live at 14 Compayne Gardens in Hampstead. The view from Macclesfield Bridge on the northern border of Regent's Park is not entirely accurate, as the form of Primrose Hill Bridge in the distance is not actually in sight when seen from this view point.

Marie-Louise had first been attracted to the subject of Regent's Park a year earlier, when she painted two elegant ladies walking in front of a capriccio view of John Nash's fine classical terraces (Schlenker no. 108; sale, Chiswick Auctions, 4th December 2020, lot 826). A year on it is an apparently turbaned gentleman in a small yellow car that grabs our attention. Twenty-five years later the artist reprised the present view in a second rendition of a view from Macclesfield bridge, minus the car and passenger, but with the aviary at London Zoo added in the background (see Schlenker no. 286; sale, Chiswick Auctions, 23rd March 2021, lot 333).

That Marie-Louise took liberties with the views that she painted reflects the poetry of her aesthetic. As with so many of Marie-Louise's compositions, verisimilitude was not especially her priority. Rather it was her associations with

people and places that she treasured and celebrated in her work.

***Five works from the Marie-Louise von Motesiczky Charitable Trust (lots 8-12)***

Oil paintings by Viennese emigré artist Marie-Louise von Motesiczky (1906-1996) are once again a feature of our sale.

Motesiczky's expressive and very painterly style had been formed before the Second World War, in large part influenced and encouraged by Max Beckmann. On first being introduced to Beckmann in 1920 she recalled: 'A winged creature from Mars could not have made a greater impact on me'. Once in Britain it was Oskar Kokoschka, a family friend from Vienna now similarly exiled, who helped champion her work. Thereafter, and very much on a personal level, it was the writer Elias Canetti (1905-1994) a fellow émigré who exercised a major influence over her artistic output.

Marie-Louise von Motesiczky grew up with her parents and her brother Karl in central Vienna. Her mother Henriette came from an illustrious Viennese Jewish banking dynasty. Her maternal grandfather, Leopold von Lieben, was President of the Stock Exchange; her grandmother, Anna, one of Freud's early patients. She counted the Todescos, and Ephrussi among her family circle, and she, her mother and her brother Karl spent their summers at Villa Todesco in Hinterbrühl, south west of the capital.

But over time family tragedy, financial difficulties and the rise of Nazi Germany took their toll. Marie-Louise's father died at the end of 1909 and after the First World War her mother's considerable inheritance gradually diminished through high taxation, poor investments, and the financial crash of 1929. Then, with the rise of the Third Reich and the *Anschluss* in March 1938, when Austria was annexed by Germany, she and her mother fled Vienna for the Netherlands before emigrating to England in 1939. Further distress followed when her brother Karl, who had remained in Austria, was arrested and deported to Auschwitz, dying of typhus there on 25 June 1943.

On Motesiczky's arrival in London Kokoschka ensured her inclusion in a series of group exhibitions, and assisted her in the staging of a solo exhibition at the Czechoslovak Institute in the autumn of 1944. Further group shows followed, and in 1960 she had a second solo exhibition at the influential Beaux Arts Gallery off Bond Street. On the Continent she received acclaim for her work in exhibitions in Amsterdam and The Hague in 1952, one of her canvases being purchased by the Stedelijk Museum. The same decade she exhibited in Munich and Düsseldorf, and in the 1960s was the subject of shows in Germany and Austria, including a one-person exhibition at the Wiener Secession in 1966.

In 1985, a full twenty-five years after her work had been shown at the Beaux Arts Gallery, she was the subject of another solo exhibition in London, at the Goethe-Institut, which was widely acclaimed in the press. In 1994 a major retrospective of her work was held in Vienna at the Österreichische Galerie, Oberes Belvedere and in Manchester at the City Art Gallery. In 2006-07 her work was celebrated in a centenary exhibition at Tate Liverpool, travelling to Frankfurt, Vienna, Passau and Southampton City Art Gallery. Also in 2007 Jill Lloyd's biography of Marie-Louise appeared: *The Undiscovered Expressionist. A Life of*

*Marie-Louise von Motesiczky*, followed in 2009 by the catalogue raisonné of her paintings by Ines Schlenker itemising over 350 works. Most recently in 2019-20, Tate Britain held an exhibition devoted to her to inaugurate the gallery named in perpetuity as the 'Marie-Louise von Motesiczky Archive Gallery' for all future displays of Tate's archive holdings in general.

#### **The work of Marie-Louise von Motesiczky held in public collections**

Institutions in the UK holding works by the artist include: the Ben Uri Gallery and Museum, the British Museum, Burgh House, Hampstead, Freud Museum, Garden Museum, National Portrait Gallery and Tate in London (which also holds her archive); the Amersham Museum, Fitzwilliam Museum, Cambridge, New Walk Museum and Art Gallery, Leicester, Manchester Art Gallery, National Galleries of Scotland, Edinburgh and the Hunterian Art Gallery, Glasgow. Elsewhere her work is in the National Gallery of Ireland, Dublin; the Stedelijk, Amsterdam; the Boijmans van Beuningen Museum, Rotterdam; the Städel Museum, Frankfurt; the German Literary Archive in Marbach; the Albertina, Österreichische Galerie Belvedere, the Leopold Museum and the Museum Wien in Vienna; the Lentos Kunstmuseum, Linz and the Stanley Museum, University of Iowa, USA.

#### **The Marie-Louise von Motesiczky Charitable Trust**

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