

Uncle Heinrich

And His Forgotten History



Written and Compiled by Sam Sherman

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*Cover Page: Illustration of Heinrich Thannhauser drawn by the author

My Story

Winding charcoal lines luffed before my mind. The soft edges brushed up against each other and curved around to shape the human form. I reached out and touched the glass in front of the drawing, as if I was hoping to become somehow united with the work. I didn't realize at the time how strange it was to touch a drawing like that, even if I was just touching the glass covering it.

Many years later I began to understand the rarity of my experience. I learned that Pierre Auguste Renoir, a highly regarded impressionist, constructed the drawing, which could buy you a house. I realized that few have ever touched a drawing like that. Instead, most have only ever pointed at similar works, always under the close scrutiny of museum guards. Why was I lucky enough to stare at a Renoir in the comfort of my grandmother's home? Why me?

Slowly, my understanding of the past augmented and I began to build a picture that superficially answered that question. I remember my grandmother talking about her experiences in Germany before her mother convinced her family to flee in response to the rise of Hitler. I also remember her mentioning her father's second cousin and closest friend, Justin Thannhauser, who she said was an "art dealer." It was then that I began to wonder what the connection was between my grandmother's family and the art that clung to the walls in her home. And the question again came back. Why was I lucky enough to touch a Renoir?

With time, I learned that Justin was one of the most influential German art dealers of his time. He helped build the reputation of the artists that we all know and admire today including Manet, Renoir, Cezanne, Gauguin, Van Gogh, Edvard Munch, Paul Klee, and Pablo

Picasso. I discovered that Justin's father, known to my grandmother as "Uncle" Heinrich, founded the Thannhauser art galleries. But, more importantly, I realized the answer to my recurring question. Justin had gifted the Renoir and other significant works to my grandmother's parents, who then passed on the drawings, paintings, and sculptures to my grandmother and her sisters. Finally, I understood why I was able to touch a Renoir. However, my curiosity was not fully abated. I wanted to know more.

As I continued to think though, I realized that no one cared why my grandmother owned the Renoir. Instead, everyone just seemed content knowing that it was there. Despite my initial anger at this realization, I fell into the same trap. I always thought about digging up the past of Heinrich and Justin, but I never actually did. Every time I stepped into my grandmother's home in the ensuing years, I would walk by the Renoir and give it a fleeting glance, only long enough to acknowledge its constancy.

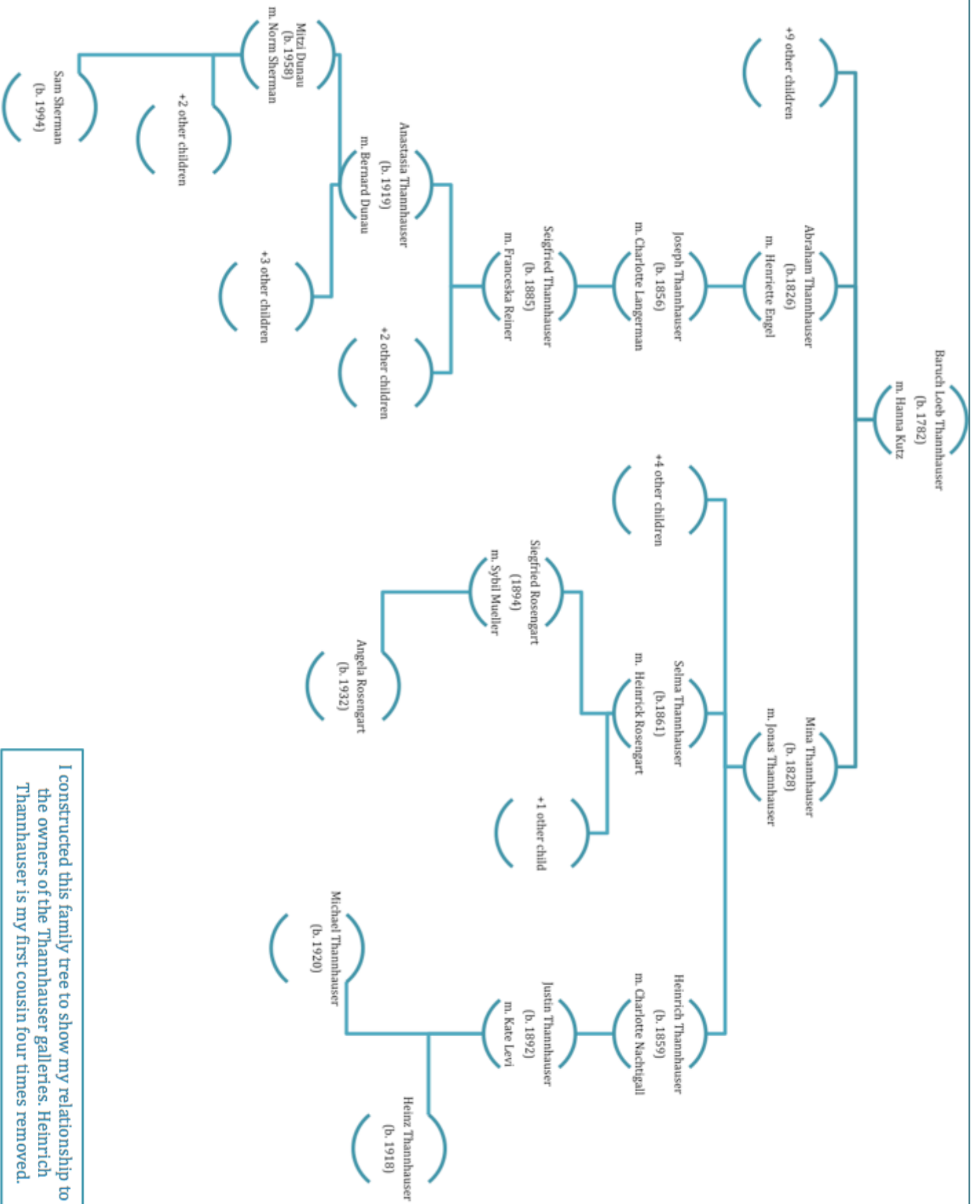
The questions about the history of the Thannhauser galleries finally resurfaced in my junior year of high school when I was faced with the task of writing a long paper on a subject of my choice. I spent weeks contemplating the topic of the paper with little advancement. Luckily, on one random Monday, I experienced a breakthrough. I was on a routine trip to my grandmother's home, where I again walked past the Renoir, giving it, at first, the same fleeting glance that I had given it for so many years. However, I paused for an instant longer than normal, and in that exact moment, I knew the subject of my paper: the Thannhauser galleries. I felt the questions that had been in the back of my mind for the past ten years resurface again. This time, though, I was determined to answer them – all of them.

The result is the text that follows, which is first and foremost a work of preservation. It describes the history of the Thannhauser galleries in a concise, accessible form that

focuses on the overall significance of the Thannhauser art trade with respect to the modern art world. This history is just a very small part of a forgotten one: the history of the world's art dealers. Only through gallery owners do the world's artists ever realize the fruits of their labor.



Cartoon illustrated by the author



I constructed this family tree to show my relationship to the owners of the Thannhauser galleries. Heinrich Thannhauser is my first cousin four times removed.

Preservation and Perseverance

Following World War I, conservatism swamped Germany, leading to the rise of the Nazi Regime. This government attempted to eradicate diversity. Most notoriously, it endeavored to rid the world of Jews, a people that have persisted for over five thousand years. Although the Reich ultimately failed at its purpose, it left a bleeding gash on the face of the Earth, only healable with the preservation of the lives of the people that the Nazis affected. Their histories must be remembered.

The preservation of the Thannhausers' history partially aims at combating the effects of the Holocaust. Even though the Thannhausers never stepped foot into concentration camps, the Nazis still managed to eradicate their family name from the European continent in which they had been living for at least five hundred years. Furthermore, the Nazis attempted to destroy artistic liberalism. They burnt the paintings of the avant-garde and forced the closings of galleries all over Germany and France. As a result of this inhospitable environment, the Thannhausers fled Europe. However, they did not escape the war unscathed. Justin's son Heinz was shot down during the Liberation of France. Furthermore, Justin lost his entire inventory in Paris, the vast majority of which is still lost or merely dust in the wind.

However, as long as histories such as the Thannhausers' are preserved, the basic principle of genocide remains false. This principle claims that war can destroy ideas such as those of Judaism or artistic liberalism. It must be remembered, though, that free thought is a truly unalienable attribute of humanity. Just as time perpetually persists, so do ideas. For here the significance of history lies. Its preservation brands the world with an idea, an *indestructible, ever persevering* idea.

Uncle Heinrich's Forgotten History

- A Work of Preservation -



The Thannhauser wing of the Frank Lloyd Wright Guggenheim Museum in New York City

A Timeline of the Thannhauser Galleries

- 1905:** Heinrich establishes the Moderne Kunsthandlung with Franz Joseph Brakl in Munich.
- 1909:** Heinrich opens the Moderne Galerie.
- 1911:** Justin travels to Paris where he meets Henry Matisse and Pablo Picasso as well as several important French art dealers. The Oppenheimer Controversy breaks out in Munich.
- 1914:** Heinrich ends his series of significant French Impressionist exhibitions as the result of the outbreak of World War I.
- 1916:** Heinrich releases the first of a series of catalogues listing the inventory of the Moderne Galerie.
- 1919:** Heinrich turns over day-to-day operation of the gallery to his son Justin, who marries Käthe Levi in the same year. Justin and his family move to Lucerne, Switzerland to establish a gallery there. Heinrich invites his nephew Siegfried Rosengart to join the family business.
- 1921:** Justin returns to Munich after Heinrich falls ill. He renames the business “Galerien Thannhauser.”
- 1927:** Justin launches the first and second special exhibitions in Berlin in February and March. He opens his Berlin gallery in June.
- 1928:** In September, Justin closes the Munich gallery as the result of anti-Semitism and growing conservatism in Munich. Siegfried Rosengart takes full control and ownership of the Lucerne gallery, but he remains official partners with Justin.
- 1933:** Fearing instability in Germany with the rise of the Nazis, Justin rents an apartment in Paris. He begins transferring artwork to France and Argentina.
- 1935:** Heinrich Thannhauser dies in Lucerne on the 24th of November.
- 1937:** Justin permanently leaves Germany for Paris, officially closing the Berlin gallery. Siegfried Rosengart ends his partnership with Justin.
- 1940:** Justin leaves Europe for New York City where he opens a private art dealership out of his home.
- 1944:** Heinz, Justin’s first son, dies in battle as a United States fighter pilot.
- 1952:** Michael, Justin’s second son, commits suicide because of a severe mental illness.
- 1960:** Käthe, Justin’s wife, dies.
- 1962:** Justin marries Hilde Breitwisch. Picasso presents the newly weds with his oil painting “Lobster and Cat.”
- 1963:** Justin bequeath’s the majority of his personal collection to the Guggenheim Museum.
- 1976:** Justin dies in his mountain chalet in Gstaad, Switzerland.
- 2003:** Angela Rosengart, Siegfried Rosengart’s daughter, establishes a museum of her personal collection in Lucerne.

The History of the Thannhauser Galleries

In May of 1911, a scandal broke out in Munich over a poster, which advertised the exhibition of the contemporary Austrian artist Max Oppenheimer at the Moderne Galerie. In the poster, Oppenheimer depicts himself probing an open chest wound. The police, who believed the image comprised rancid self-mutilation, banned the poster's public display (Bilski 13).

The controversy assured the publicity of Oppenheimer's first solo show. Although reviews of the show praised Heinrich Thannhauser for bringing Oppenheimer's work to Munich's attention. One critic, Maximilian Karl Rohe wrote that Thannhauser "has brought to our city one of the most significant artistic events to take place in a long time. One is confronted here with an exceptional talent" (469). Oppenheimer's exhibition continued on to galleries in Cologne, Frankfurt, Mannheim, and Zurich, which resulted in the sale of artwork to two German museums.



Max Oppenheimer's Poster

The willingness of Thannhauser to exhibit young artists of relative obscurity, his aptitude for publicity, and his business sense shaped the historical significance of his gallery. Most of Heinrich's exhibitions were organized in cooperation with the leading German dealers Paul Cassirer, Herwarth Walden, and Alfred Flechtheim and with the Paris-based dealers Bernheim-Jeune, Ambroise Vollard, and Daniel-Henry Kahnweiler. Through

his relations with these other prominent dealers, Heinrich exchanged ideas and cultivated a “cosmopolitan, international modernism” in Munich (Bilski 14).

I. The Transformation from Tailor to Art Dealer



Heinrich Thannhauser, c. 1916

Heinrich Thannhauser was born in Hürben in the far south of Germany. His father, Jonas, was a merchant, who brought his family in 1869 to Munich, where he opened a store for draperies (Bilski 14). Heinrich followed in his father’s footsteps, working in the merchant business between 1885 and 1897. Thannhauser enjoyed a good reputation as a tailor for many years (Drutt 2). He owned a store that sold women’s ready-to-wear clothing, and later a lighting business at Goethestrasse 58, where he also lived.

In 1905, Heinrich established a partnership with renowned Hungarian-born opera singer Franz Josef Brakl, who had significant experience in set design and theatrical agency. Brakl also had been the co-owner of a printing business and an avid art collector. They established a gallery together called the Moderne Kunsthandlung. Thannhauser and Brakl may have met as the result of being neighbors on Goethstrasse or because of the theatrical business’s connection to Thannhauser’s lighting store (Bilski 16). The gallery was established at Brakl’s house at Goethestrasse 64.

Brakl and Thannhauser primarily showed the works of Munich-based artists such as R.M. Eichler, Fritz Erler, and Leo Putz, who were associated with the Secession, or “Scholle” group. The Munich Secession was a movement that broke with the ideals of the existing arts association in Munich. The group encouraged symbolism, impressionism, and expressionism in its artwork. It set the stage for the growth of modernism in Munich. Following the “Scholle” group’s example, many other schisms occurred in prominent European cities where modernist groups split with the traditional European arts associations (Bilski 16).

Brakl and Thannhauser displayed the Scholle group’s exhibitions in spaces made to look like rooms inside of an art collector’s home. This helped prospective buyers visualize what works would look like in their own homes (ZADIK). Furthermore, unlike other galleries, the Moderne Kunsthandlung did not cram paintings together. In an attempt to reduce cluttering, Brakl and Thannhauser avoided hanging paintings one above the other.

The Moderne Kunsthandlung displayed one historic exhibition: the first retrospective of Van Gogh in Germany. The exhibit, which was held in 1908, showed more than ninety works and was organized with the help of Paul Cassirer of Berlin and Johanna Van Gogh-Bonger, who was Vincent’s sister-in-law. Thannhauser’s early connection with Van Gogh-Bonger enabled him to show Van Gogh’s work multiple times. Although only two of the works were sold at the exhibition, the showing greatly influenced the artists of the Blaue Reiter, which would be an influential modernist group. In his diary, Paul Klee, a future member of the group, described the strong impression the exhibition made on him,

[Van Gogh’s] pathos is alien to me, especially in my current phase, but he is certainly a genius. Pathetic to the point of being pathological, this endangered man can endanger one

who does not see through him. Here a brain is consumed by the fire of a star. It frees itself in its work just before the catastrophe. Deepest tragedy takes place here, real tragedy, natural tragedy, exemplary tragedy. Permit me to be terrified! (Klee 224).

Klee admired Van Gogh's emotional expressionism, which he aimed to emulate.

II. The Moderne Galerie

In November 1909, Heinrich opened his own gallery, which he called the Moderne Galerie, in a newly renovated space at Theatinerstrasse 7. Paul Wenz of Heilmann & Littmann, one of Munich's leading architectural groups, designed the space at the glass domed Arcopalais (Drutt 3). Kandinsky described this gallery as "perhaps the most beautiful exhibition space in all of Munich" (qtd in Lankheit 46).



3

The Arcopalais at Theatinerstrasse 7 survives today.

Thannhauser's split with Brakl remains somewhat of a mystery. Perhaps Heinrich diverged because Brakl was too conservative in his taste in art. For instance, Heinrich was willing to display works by Klee whereas Brakl was not. Klee later wrote that Brakl was a

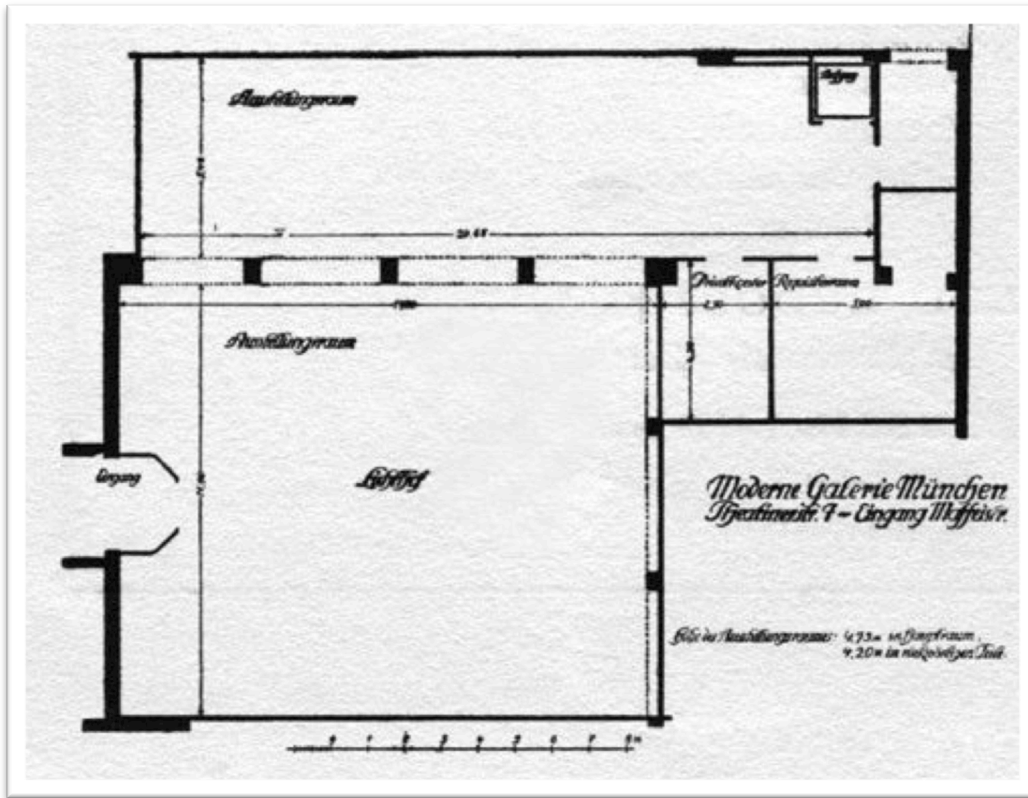
“laurel-wreathed ass” for not exhibiting his work, thinking such an exhibition would not have any economic advantage (Klee 258). Klee quickly approached Thannhauser, who hosted Klee’s first solo show. This began their important and profitable friendship.

Thannhauser set up his gallery the same way the Moderne Kunsthandlung had functioned. Each room in the gallery simulated the domestic environment so that prospective buyers could visualize the artwork in their own homes (ZADIK). Visitors took an elevator up to the third floor of the Arcopalais, where they viewed a series of nine rooms including a music room, living room, and study. These rooms were decorated with carpets and furniture while the salable artwork graced the walls. One critic commented that the rooms appeared as though they belonged in the “home of an art lover” (qtd. in Bilski 17). The gallery also included a 250-square-meter skylit atrium on the ground floor with, as one critic put it, “such opulent and tranquil illumination that truly no other public or private exhibition space in Munich can withstand comparison” (qtd. in Friedel and Hoberg 31). Thannhauser often had several exhibitions occurring at the same time as the result of the flexibility of the large and small spaces.



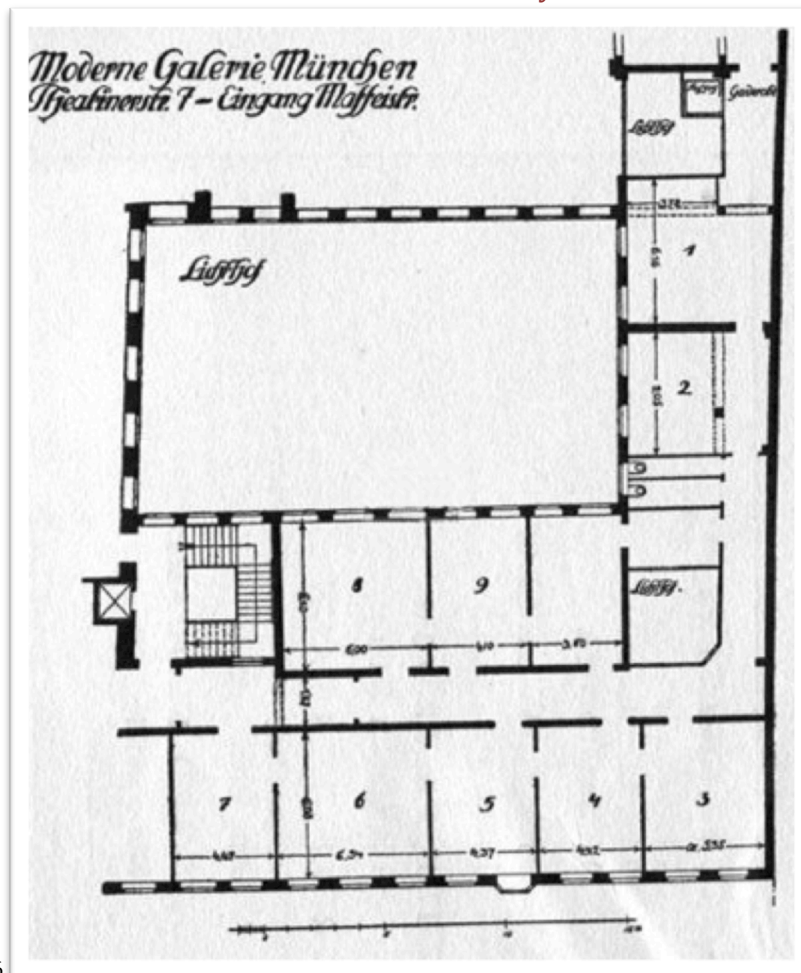
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The skylit atrium



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The ground floor of the Moderne Galerie (above) included mainly large spaces while the third floor (below) consisted of many smaller rooms that simulated those found in the homes of the wealthy.

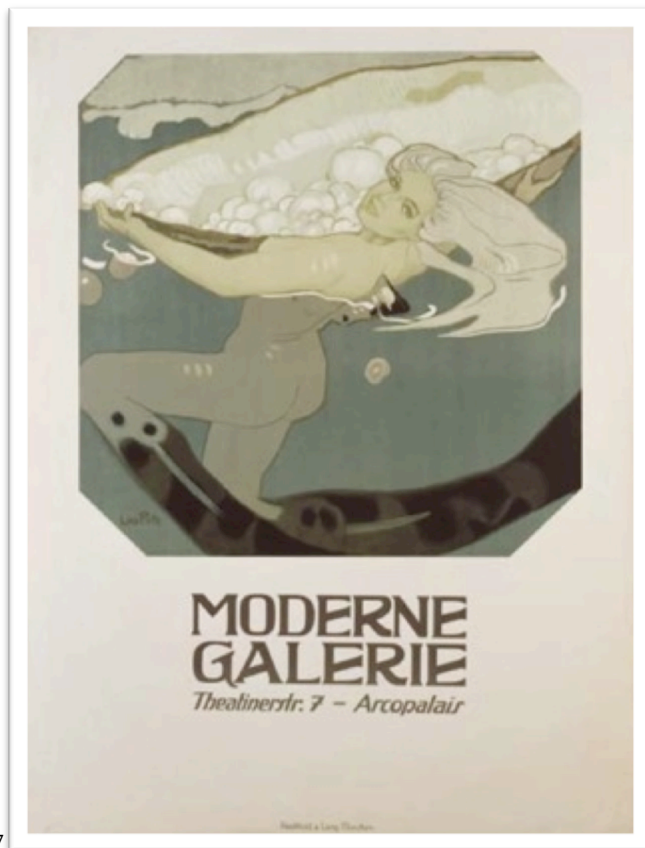


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III. The First Show

The Gallery opened with an exhibition of nearly two hundred works. Contemporary German artists such as Leo Putz, Hugo von Habermann, Hanns Pellar, and Albert Weisgerber constituted a large part of the show. Putz's graphic of a water nymph holding up an oyster shell became the first logo of the gallery. It appeared on several advertisement

posters (ZADIK).



Leo Putz's Poster

Heinrich also included fifty-five French Impressionist works including those by Boudin, Cassatt, Degas, Guillaumin, Jonkind, Manet, Monet, Monticelli, Morisot, Pissarro, Renoir, and Sisley. Most of these paintings were loaned from the Parisian art dealer Durand-Ruel (Bilski 14).

Heinrich was always very much concerned with the presentation of his exhibitions to the public. For his first

exhibition, he published a small brochure, which listed all works according to their

location in the gallery, and a catalogue dedicated to the impressionist works.

Many critics praised the exhibition for showcasing French Impressionism, which had rarely been featured before. One reviewer noted, "It introduces us to masters whose works are rarely shown in Munich... It seems poised to quickly develop into an important

center of the Munich art market” (qtd in Drutt 4). Some critics admired the presentation of the artwork itself because it was “not dense and cramped, as in most art exhibitions, but pleasantly spacious and always hung next to one another, never one above the other” (qtd. in H. Thannhauser, “Inaugural Catalogue”).

IV. The Inaugural Catalogue:

Constantly working to build a positive image of his gallery in the public eye, Heinrich released what he called “The Inaugural Catalogue.” It included photographs of the opening exhibition and excerpts from the critics’ responses. Heinrich laid out his motto in the brochure, writing “Supreme business principle of the Moderne Galerie: reasonable prices, identical for everyone, and strictly nonnegotiable” (“Inaugural Catalogue” 1). Heinrich also described his intention to show new, aspiring German artists. He wrote,

“It is surprising that... the German art trade has remained generally conservative, and that it is still not willing to grant full appreciation to the products of the new art. Here the ‘Moderne Galerie’ shall not go along... The gallery will be ruled by artistic progress, the recognition of artistic individuality, and the promotion of aspiring individual artists... The ‘Moderne Galerie’ will draw into its sphere of interest all that is fresh, powerful, distinct, modern in the best sense, whether or not an illustrious ‘name’ stands behind it” (“Inaugural Catalogue” 4-5).

Heinrich’s emphasis on the avant-garde set the Moderne Galerie apart from other art galleries in Munich. It also played a key role in the rise of young, contemporary artists.

V. Justin’s Trip to France in 1911

At age 19, Heinrich’s son Justin traveled to France in order to study art history and to develop closer ties with the French art trade. Contemporary French artists and art dealers

frequented the coffee shop called the Café du Dôme in Montparnasse, Paris (Dunau, interview). There, Thannhauser met the leading Parisian art dealers Wilhelm Uhde and Daniel-Henry Kahnweiler, who would become the link between the Thannhausers and Picasso (Bilski 27). Thannhauser also became immersed in the circle of Henri Matisse, leading to a profitable relationship with Matisse and his friends, painters Rudolf Levy and Jules Pascin.



On Christmas Eve of 1911, Jules Pascin drew this image of Justin playing cards at the Café Du Dôme.

VI. A Torrent of Historic Exhibitions (1909 to 1913)

“Before World War One, there were the first exhibitions of Sisley and Pissarro; of Renoir – who had visited Munich – a remarkable exhibition of chefs d’oeuvres with the assistance of Durand-Ruels; ... a great Cézanne show, with the assistance of Vollard etc., with sensational effect although not common understanding. In August 1910, the first large exhibition of Gauguin, although Paris had given him, after his death, two shows at the Salon d’Automne and at Vollard’s shop, but the artist did not find respect and admiration for many years.”

-Justin Thannhauser (ZADIK)

Heinrich showed artists including Manet, Pissarro, Sisley, Renoir, and Van Gogh. All the while, Thannhauser increased his personal inventory. He also focused on the rising, innovative German artists Lovis Corinth, Max Slevogt, Max Liebermann, Hugo von Habermann, Käthe Kollwitz, Max Pechstein, and Paul Klee. The following is a timeline of the most historic of the exhibitions displayed in the Moderne Galerie between 1909 and 1913.

1909:

December: The first exhibition of the avant-garde group Neue Künstlervereinigung München –NKVM – (New Artist’s Association Munich) was held in the gallery (Barnett 15).

1910:

May: The Moderne Galerie hosted an exhibition of forty paintings by Edouard Manet from the famous Auguste Pellerin collection (Barnett 16). Pellerin had bought the paintings in his inventory through the fortune he made from the

manufacturing and selling of margarine in France. Heinrich wrote his own catalogue for the exhibition with an essay by Georg Jacob Wolf that defended Manet against the academic critics of Impressionism. It asserted that Manet's work put him in the same category as the Old European Masters (Wolf, "Edouard Manet"). This exemplifies Thannhauser's emphasis on educating the public about modern art. Thannhauser also held many lectures by critics and art historians such as Julius Meier-Graefe at his gallery (Bilski 20).

August: More than twenty works by Gauguin were displayed (Barnett 16). Some of the works shown belonged to the collection of Alfred Walter Heymel and the gallery of Ambroise Vollard. One art historian noted, the exhibition sent Heinrich down the path to becoming "the most important German dealer for Gauguin" (qtd in Bilski 21). Furthermore, the exhibit brought the first complete depiction of Gauguin to Munich as critic M. K. Rohe explained,

A fuller picture of this peculiar master emerges... The exhibit is particularly interesting because it documents the immense distance between the master's intensely personal and spiritual manner and all those modern artists who may have learned to emulate his way of clearing his throat and spitting but are entirely devoid of his sublime powers of perception (576).

September: Heinrich agreed to display a second exhibition of the NKVM despite the damning reviews he had gotten for its first showing in 1909.

October: A large exhibition of work by Van Gogh traveled from Paul Cassirer's Berlin gallery. Despite the low prices of 1000 Dutch guilders for paintings

such as *the Sunflowers*, *Bedroom at Arles*, and *Cypresses*, nothing was sold (Drutt 6).

November: The Thannhausers exhibited a show centered on Camille Pissarro and Alfred Sisley, two significant impressionist painters.

1911:

January: For the first time at the gallery, Giovanni Giacometti's and Cuno Amiet's work was presented.

May: The first solo show of Franz Marc was held at the Moderne Galerie (Barnett 16). Marc would enjoy several more solo exhibitions in the gallery, despite his relative obscurity at the time.

June: Thannhauser displayed thirty drawings by Paul Klee. This was the first solo show of Klee's work ever done (Klee 258).

August-November: The Thannhausers mounted another important Van Gogh exhibition. They had the help of Theo Van Gogh's widow, Johanna Van Gogh-Bonger, and her son, Vincent. The Thannhausers continued to develop their relationship with the Van Gogh family throughout the existence of their galleries (Drutt 7).

December: The Moderne Gallery displayed one hundred works by Ferdinand Hodler, the most famous Swiss artist of the nineteenth century.

December: *Die Erste Ausstellung der Redaktion der Blaue Reiter* took place at the Moderne Galerie at the same time as the third NKVM exhibition.

1912:

January: A showing of forty works by Pierre Auguste Renoir took place.

February: A large compilation of Edvard Munch's work was shown. Munch is best known for *The Scream*.

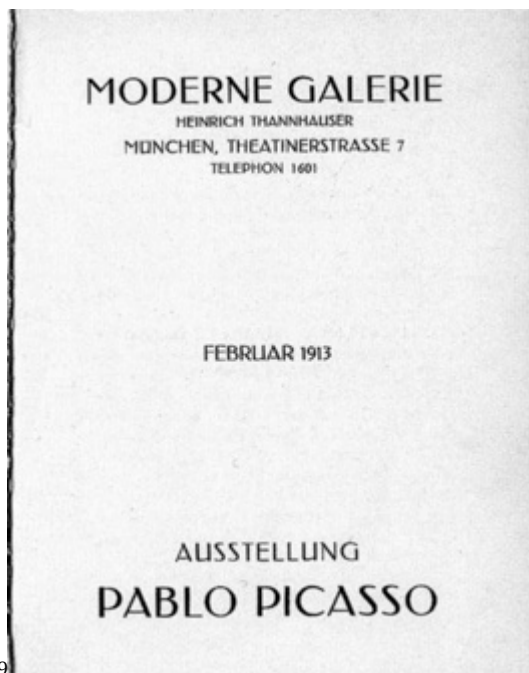
October: A large-scale exhibition of the Italian Futurists came to the gallery for the first time. The exhibition included artists Umberto Boccioni, Carlo Carrá, Luigi Russolo, and Gino Severini. It had a significant impact on the German avant-garde (Klee 282-283)

December: A collection of fifteen Cezanne paintings was shown.

1913:

February: Heinrich Thannhauser lent nineteen paintings to the *International Exhibition of Modern Art* held in New York City (Bilski 29). This exhibition was more commonly known as the Armory Show. The international renown of the Moderne Galerie reached its height at this time.

February: The Moderne Galerie organized the first large retrospective of Picasso's



work with the assistance of Kahnweiler. The painting *Woman Ironing*, one of the most spectacular works in the Guggenheim's Thannhauser collection, was shown there. Seventy-five other paintings, as well as thirty-eight works on paper, accompanied this piece (Barnett 16).

1913 Picasso Exhibition Catalogue
cover page

March – December: Solo presentations of Cezanne, Corinth, Degas, Hodler, and Marc were shown.

The number of significant exhibitions that the Moderne Galerie housed is outstanding. More complete explorations at some of these exhibitions are considered in the sections that follow.

VII. A Closer Look: the New Artist's Association of Munich and the Blue Rider (1909-1913)

The Russian modernist Wassily Kandinsky originally came to Germany to study with Franz von Stuck. There, he became the leader of a group of like-minded artists who resigned from the Secession. Some of the artists included Alexej von Jawlensky, Marianne von Werefkin, Alfred Kubin, Gabriele Münter, Alexander Kanoldt, and Edolf Erbslöh.

In a heroic act that “he soon regretted and perhaps cursed”, Heinrich Thannhauser agreed to show the NKVM’s works from December first through fifteenth (qtd in Lankheit 46). Critics reacted with hostility while the public disapproved of the exhibition. One critic, Fritz von Ostini described the exhibition as “a wild parody, like a grotesque carnival hoax” (qtd in Friedel and Hoberg 33). Interestingly, another reviewer noted the close connection between the NKVM and the post-impressionists shown previously at the gallery, “They are students of Gauguin and Van Gogh, rebellious, strange students who pick out their teachers’ personal expression and repeat it” (qtd in Drutt 4). Heinrich bore the brunt of the criticism while the artists hid in their studios. The public spat on the pictures and threatened Thannhauser. However, Thannhauser did not take down the exhibit as would have been expected in response to such harsh criticism.



Wassily Kandinsky's advertisement for the Second NKVM Exhibition

Even more shockingly, Thannhauser agreed to provide rooms for a second exhibition of the NKVM from September first through fourteenth, 1910. This exhibition was much more ambitious and international than the first since the organization had grown, and artists from the avant-garde in Russia and France participated. The German-born Jewish art dealer Daniel-Henry Kahnweiler, who had opened a gallery in Paris in 1907, sent most of the foreign works for this second showing, including those by Picasso, Braque, and Derain.

Again, the critics demonized the showing.

Usually a positive critic of Thannhauser, M. K. Rohe remarked,

There are only two possible ways to explain this absurd exhibition: either one assumes that the majority of the members and guests of the association are incurably insane, or else that one deals here with brazen bluffers who know the desire for sensation of our time only too well and are trying to make use of this boom (qtd in Friedel and Hoberg 36).

Rohe suggested that the exhibition was merely an attempt to exploit an overly liberal art market. The members of the NKVM were disappointed that Thannhauser did not defend them. However, they admitted that only Thannhauser's space was worthy of the event. Despite all of the negative press, one important figurehead, Hugo Von Tschudi, who had been appointed director of all museums in Bavaria, applauded the exhibition (Drutt 6).

Although, Franz Marc saw and defended the exhibition and subsequently joined the NKVM, a schism within the group led Marc, Kandinsky, Münter, and Kubin to resign from the organization and found the Blaue Reiter (Blue Rider) group. Thannhauser displayed the first Blaue Reiter exhibition alongside the third NKVM showing. The Blaue Reiter exhibition included such important works as Marc's *Yellow Cow*. The showing also brought Robert Delaunay's paintings to Germany, which greatly influenced artists such as Marc and Klee (Bilski 24).



11

Der Blaue Reiter Exhibition Catalogue designed by Wassily Kandinsky



12

-The first Blaue Reiter Exhibition ever shown- Robert Delaunay's *La Ville* is partially visible at the far right.

VIII. A Closer Look: The Italian Futurists

The Moderne Galerie provided a Munich location for the exhibition of Futurist paintings that toured many large European cities. The artists that were shown included Umberto Boccioni, Carlo Carrá, Luigi Russolo, and Gino Severini. The exhibition represented a political, social, and ideological movement that, throughout its tour, attracted

many viewers and major press coverage. The Futurists wanted to capture the multi-faceted nature and fast pace of modern life.

The Thannhausers may have displayed the works in November 1911 due to their contact with F. T. Marinetti, the Futurists' organizer. Heinrich claimed no responsibility for the works exhibited in the show. He even placed a notice in the press to explain that he had merely lent the Futurists his space and nothing more (Bilski 26). This suggested that the art itself was not appealing to Thannhauser. Rather, he wished to provide a platform for aspiring artists and for the benefit of the public. Thannhauser also realized that controversial exhibitions such as that of the Futurists increased publicity and helped popularize his business and the artists he showed.

The Futurist exhibition influenced many local artists in Munich including Marc and August Macke. Klee was also influenced. He wrote,

The great talent is Carrá. One doesn't have to stumble over the new threshold and can think of Tintoretto or Delacroix, so related are the color tones and even the temperament of the paint handling (282-283).

IX. Cultivating a Relationship: Picasso

At the Café Du Dôme, Justin met German art dealers Daniel-Henry Kahnweiler and Wilhelm Uhde, both of whom had established galleries in Paris and were closely associated with Picasso. Justin described his friendship with Kahnweiler as the beginning of his profitable relationship with Picasso (ZADIK). The Thannhauser family further solidified its connection with Picasso through Siegfried Rosengart, Justin's cousin, who met Picasso through Uhde (Rosengart, interview).

Kahnweiler refused to show Picasso's artwork in his own gallery despite his close relations with Picasso. However, the Thannhausers were enamored by Picasso's art and jumped on the opportunity to show it in their Moderne Galerie, with the help of Kahnweiler's connections and holdings. As a result Picasso's first major exhibitions were held in Munich rather than in Paris (Bilski 27-28).

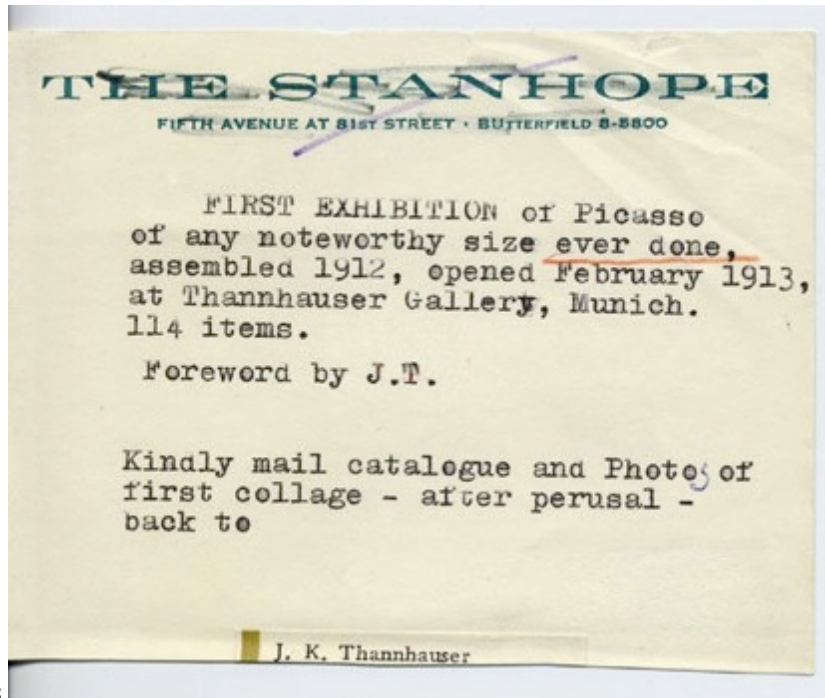
The first major Picasso retrospective opened in 1913 in the Moderne Galerie where seventy-six paintings from 1901 to 1912, along with thirty-eight works on paper including watercolors, drawings, pastels, and etchings were displayed. The exhibition charted the development of Picasso's styles over the past decade, including art-nouveau scenes of urban life, monotonous imagery of the Blue Period, harlequins of the Rose Period, African and Iberian sculpture, and the beginnings of analytical and synthetic cubism. Kahnweiler provided twenty-nine of the paintings. Heinrich had previously bought some of the others from the Parisian dealer Vollard (H. Thannhauser and J. Thannhauser, "Ausstellung Pablo Picasso"). Justin Thannhauser wrote a catalogue for the exhibition, which aimed at distinguishing Picasso from his contemporaries and proclaiming his superiority over them. Justin wrote,

And if any spectator who generally gives more than a superficial view leaves the gallery with the conviction that he has before him the work of a serious artistic will, a consistent artistic character, and a whole man – then this exhibition will not have failed its purpose
("Austellung Pablo Picasso").

Justin recalled that the Picasso show in 1913 was always considered by Picasso to be "the beginning of his appreciation in the world" (Daniel Catton Rich Papers).

Later, Heinrich showed his true esteem for Picasso with his purchase of *Les Bateleurs* for the then massive sum of 12,500 French gold francs. Heinrich crowed that he

would have been willing to spend twice that (Drutt 10). The painting now resides in the District of Columbia's National Gallery. The Thannhauser family continued to show its appreciation for Picasso through dealing and collecting Picasso's artwork and remaining friends with him until his death in 1973.



13

Upon mailing a copy of the 1913 catalogue to a friend many years later, Justin Thannhauser expressed his pride for the exhibit.

X. The Great War and the Rise of the Galerien Thannhauser

The declaration of war in August 1914 put an end to the exhibitions of young artists and the international art exchange in Europe. Justin was called into military service (though he was returned to Munich after being wounded in 1916). Furthermore, the artists Marc, Boccioni, and Weisgerber all perished in the war, ending the profitable relationships the Thannhausers had with the rising artists. As the war raged, the flow of works from the French dealers that Heinrich had relied on to mount his groundbreaking exhibitions stopped. Durand-Ruel, Bernheim-Jeune, Vollard, and Kahnweiler in Paris ended all contact

with Thannhauser for the whole of the war (Bilksi 30). Despite German contempt of the French, the Thannhausers initially continued to show primarily French artists.

During the war years, the Thannhausers published a series of inventory catalogues, which was an effective means of advertising their stock of French art to a wide public, including people who could not travel to Munich during wartime. The first catalogue explained the importance of the Moderne Galerie as a “quasi-museum.” Few museums, even in the largest of cities, offered showings of contemporary artists. Thus, the Moderne Galerie acted as a beneficial venue for art enthusiasts wishing not only to buy art, but also to appreciate it (H. Thannhauser and J. Thannhauser, “Katalogausgabe” vii-ix). As the war continued, Thannhauser switched from showing French artists to showing German artists



such as Helmer and Spitzweg. In a major exhibition called *Munich Painting 1870-1890*, which espoused local patriotism, King Wilhelm II honored the Thannhausers with a visit to their gallery (Bilski 31).

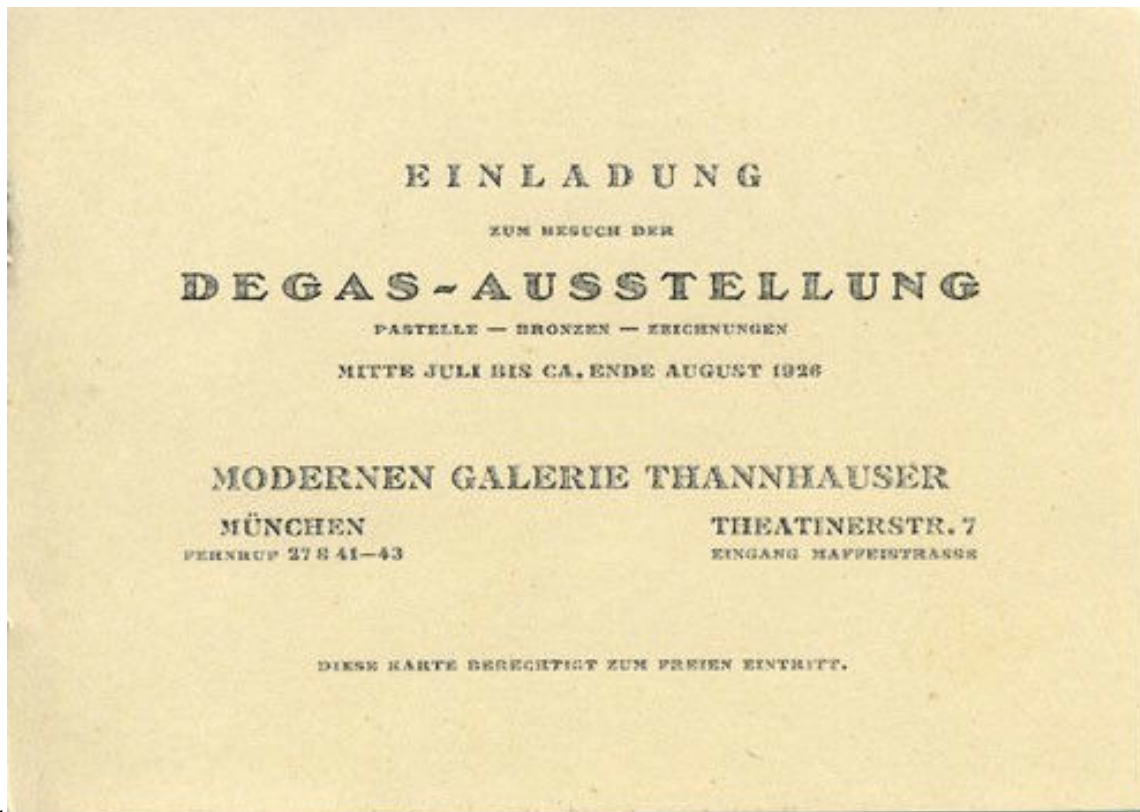
By the end of World War I, Heinrich gave more responsibility of the business to Justin, who had married Käthe Levi in 1918. The following year, Justin and his family, including newly born Heinz, moved to Switzerland to avoid the volatile

Justin Thannhauser and Käthe Levi, c. 1957

political and economic environment in postwar Germany. The art trade experienced a very slow revival after the end of the war. Therefore, Justin, along with many other prominent dealers, decided to open branches in Lucerne to target Swiss clientele and the American art market, which thrived in Lucerne because of tourism (Drutt 10). Heinrich also invited his nephew, Siegfried Rosengart, to join the business in 1919. Originally, Justin and Siegfried ran the Lucerne gallery only in the summer months, when tourism was at its peak (Rosengart, interview). In 1928, however, Siegfried gained full control of the Lucerne branch, renaming it “Galerie Rosengart” and keeping it open all year round. He remained an official partner with of the Thannhauser Galleries until 1937.

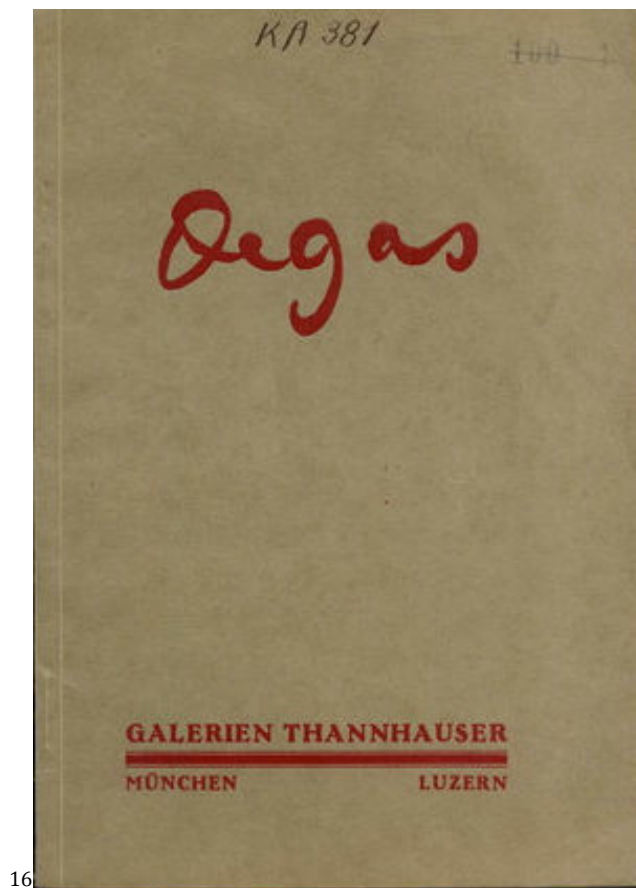
In 1921, as Heinrich’s health began to deteriorate from cancer of the larynx, Justin took full operational control of the galleries, renaming them the “Galerien Thannhauser” (Dunau, interview). He staged some significant exhibitions including a second Picasso showing in February of 1922, which focused on Picasso’s synthetic cubism and his return to classicism in the early 1920s. This exhibition reintroduced the Thannhauser Galleries to the avant-garde after years of showing works by mainly German conservative artists including Corinth and Spitzer. Later that year, Thannhauser hung a large selection of Kandinsky’s work, as well as an overview of the artwork of Henri de Toulouse-Lautrec and Andre Derain. In August of 1923, Justin dabbled in American art through showcasing several contemporary artists as an offshoot of New York’s Armory Show. However, as the environment in Germany, and especially in Munich, became more conservative and closed minded with the loss of the war, Justin was again pressured into ceasing ties with the avant-garde, preferring instead to show the work of German masters along with the occasional French impressionist exhibition (Rosengart, interview).

The last important exhibition shown in the Munich gallery was a collaborative display of seventy-two bronze sculptures posthumously cast from molds that had been found in Degas' studio after his death. Several of the Thannhausers' colleagues contributed to the exhibition, which opened in July of 1926. Justin also included twenty-five of Degas's pastels that were thematically connected (Bilski 33)



15

The Degas Exhibition Invitation



The Cover of the Degas Exhibition Catalogue

XI. A Dreary Foreshadowing of World War II – the Closing of the Munich Gallery

The art market in Munich steadily worsened as a conservative atmosphere settled over the city, prompting important European dealers to stop buying artwork from Munich. Furthermore, anti-Semitism became a debilitating problem in Munich, as the Thannhauser Galleries were consistently the target of bigoted hatred (Rosengart, interview). Signs that read “entry is forbidden to Jews” became common on the streets of Munich, foreshadowing the dark times ahead for European Jews. Furthermore, the German government was already showing signs of heightened anti-Semitism. In November of 1928, the president of Munich’s Chamber of Industry and Trade wrote to the Bavarian government’s presidium to

request that Heinrich be granted the title “Councilor of Commerce” because of his “great sacrifices in rendering outstanding services to our city in support of the arts” (qtd in Bilski 35). The council denied the request.

In September 1928, the Munich press declared the imminent closure of the Thannhausers’ Munich Gallery. The chief editor of the *Munich Sunday Gazette*, Walter Tschuppik, expressed his sadness for the loss,

The Thannhauser Gallery is closing permanently; in a few days, Thannhauser is moving to Berlin. This news strikes like a trumpet blast to all those who know full well what Munich is losing with the departure of Thannhauser, this outstanding patron of the arts, and with the closing of his gallery, which is inextricably tied to Munich’s history and her artistic reputation (1).

Artist and Professor Adolf Schinnerer also summed up the great pain that Munich felt with the closing of the gallery,

The young generation of painters felt at home [in the gallery] and owed it a great deal. Not only as an opportunity to show one’s work – to have exhibited at Thannhauser was a kind of diploma – but even more, this gallery was important and indispensable for us as an opportunity to see and to study (587).

Meanwhile, Berlin had indisputably become Germany’s art capital. Justin tested the art market there by organizing a *Sonderausstellung* – special exhibition – that showcased the gallery’s emphasis on impressionism, post-impressionism, and modern masters. The *Erste Sonderausstellung* was held at the Künstlerhaus on Bellevuestrasse 3 from January through February of 1927.¹ It included 263 works by artists such as the painters of the Barbizon School, Manet, Degas, Monet, Renoir, Pissarro, Cezanne, Gauguin, Van Gogh, Braque, Picasso, Matisse, and Leger (J. Thannhauser, “Erst Sonderausstellung”). On the

¹ See appendix C for several photographs of the *Erst Sonderausstellung*

subject of this exhibition, the art historian Julius Meier-Graefe wrote, “Germany has not seen an exhibition of this caliber since Paul Cassirer’s heyday; even in Paris events of this magnitude are unusual” (qtd in Drutt 13). A second special exhibition was shown in March. It featured mostly German artists including Corinth, Hodler, and Lieberman. Together, the two exhibitions represented the range of works that had been shown in Munich. Since both exhibitions received overwhelmingly positive responses, Justin was persuaded to establish another branch of the Thannhauser Galleries in Berlin.



17

- A special admission waiver card to the *Erst Sonderausstellung* -
The card reads “Complementary ticket for a free visit to the Special Exhibition in Berlin.”



18

Several Picassos at the *Erst Sonderausstellung*

The branch opened at Bellevuestrasse 13 in June of 1927 with an exhibition of 356 works by mostly German artists (Bilski 34). Justin was eager to shift the business's focus to Berlin because of the large number of important dealers there whom he hoped to pin his reputation against.

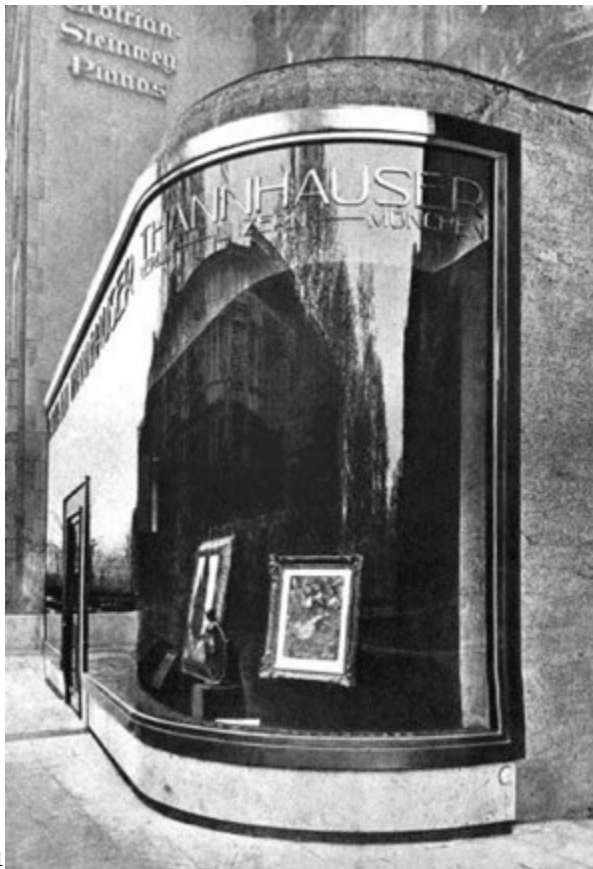


19

The entrance to the Berlin Gallery was an outstanding modernist architectural accomplishment. The painting directly to the right of the doorway is Van Gogh's *Cypresses* (below).



20



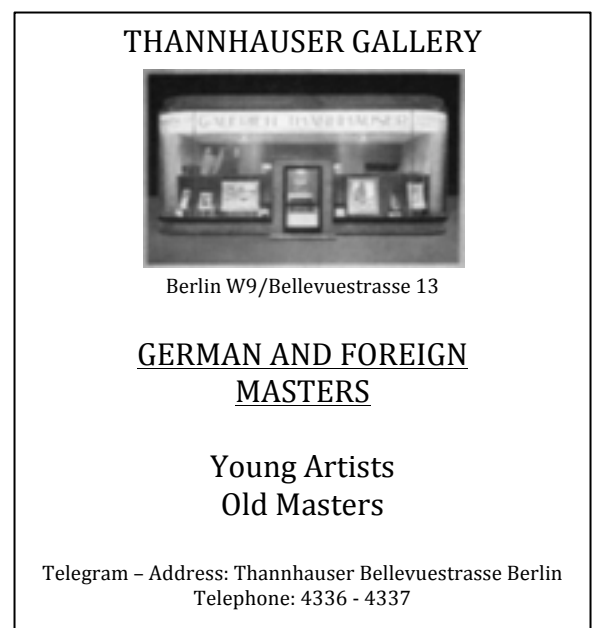
21

Above is a side view of the Berlin Gallery entrance. The framed work within is a Degas pastel of ballerinas.

The image to the right is a translation of the Berlin Gallery advertisement pictured above. As is written on the poster, the Thannhauser galleries specialized both in local German artists and “foreign masters,” which were mainly the French impressionists.



22



XII. A Series of Prominent Exhibitions in Berlin

In Berlin, Justin mounted a series of significant exhibitions, dabbling again in French impressionism and the avant-garde.

Between February and March of 1928, Justin hung seventy of Monet's paintings, thus mounting the first major retrospective of the artist's work in Germany. The exhibition may have had the underlying political purpose of easing tension between France and Germany because the French "hero" Georges Clemenceau was scheduled to speak at the opening. However, he was forced to back out due to unexpected illness (Drutt 14). Also in 1928, Thannhauser mounted a major retrospective of Gauguin, including 230 works by the artist. The exhibition was a major success. Two years later, in 1930, Thannhauser displayed 265 of Matisse's works, marking the most comprehensive exhibition of the artist in Germany to that date. It included eighty-three paintings, twenty sculptures, fifty-five drawings, and 107 prints. The exhibit was large because Thannhauser had a close relationship with Matisse, who helped organize the event (Drutt 15). Justin recalled that the exhibit "had a sensational effect everywhere in the old and new worlds, and brought – like the other shows – thousands and thousands of visitors" (ZADIK). *The Art News*, an American journal, acknowledged that the exhibit proved Matisse a master in his field (Drutt 15). Today, the many works that include the Thannhauser galleries in their provenances demonstrate the importance of the Berlin Gallery in circulating impressionist, post-impressionist, and modernist works.

Between the years of 1931 and 1937, the history of the Berlin gallery remains a mystery. There is no doubt, however, that the gallery came under the close scrutiny of the Nazis who saw it not only as a Jewish business, but also as a safe house for the avant-garde.



23

The opening reception of the Gauguin Exhibition of 1928 – In the photograph below, Justin Thannhauser is standing on the left, facing the camera.



24



25

The Matisse Exhibition of 1930

Notice the homely setting of the artwork and the spacing of the paintings. There are no works stacked one above the other, demonstrating that the Berlin Gallery strictly adhered to Heinrich's original ideals.

XIII. The End of the Line

By 1934, Heinrich had moved to Feldafing, a village outside of Munich and then to Switzerland. He died in Lucerne on November 24, 1935. Heinrich was likely planning to immigrate permanently to Switzerland since he had sold his home in Feldafing only a few weeks before his death. Heinrich's body was cremated and his ashes returned to Munich and buried in the old Jewish cemetery on Thalkirchner Strasse where his tombstone still stands (Bilski 36).

Fearing instability in Germany with the rise of the Nazis, Justin took the precaution of renting a small apartment in Paris in 1933. He sent many of his Picassos to Galeria Mueller in Buenos Aires in 1934 for an exhibition organized with Kahnweiler and Paul Rosenberg (Bilski 37). Thereafter, Thannhauser continued to send works to Argentina while slowly transferring other pieces to Paris.

In 1937, Justin's family permanently left Germany for Paris, where Thannhauser opened a private art business out of his rented mansion at 35 Rue de Miromesnil. In

October of 1937, he was voted into *Syndicat des Editeurs d'Art et Negotiants en Tableaux Modernes*, which was the professional society of active art dealers in Paris (ZADIK). It included the legendary dealers Bernheim-Jeunes, Pierre Loeb, and Paul and Leonce Rosenberg. In a desperate attempt to save his collection of foreign artwork, Justin sold off the majority of his German paintings in order to pay the necessary German export tax (Drutt 16). The Nazi regime allowed this transaction because the artwork that Justin shipped out of Germany, although priceless today, was considered “Entarte Kunst” (degenerate art) and therefore, a threat to the Third Reich.



26

The Mansion at 35 Rue de Miromesnil

In August of 1939, Justin, Käthe, and their two sons went on vacation to Switzerland with Hollywood actor Edward G. Robinson and his wife to see an exhibition on loan from Museo Nacional del Prado in Madrid. Thannhauser sent a postcard to Picasso, urging him to join them, which he never did (Drutt 17). Little did Thannhauser know, he would not speak to Picasso again for a couple of years, for in September, war broke out in France as the Germans rolled over the border. By June of 1940, the Germans occupied France and, within a few weeks, the Thannhausers had boarded a ship for New York at the port city of Lisbon. Also unbeknownst to the Thannhausers until the war's end was that most of their possessions along with the majority of the archives from Munich and Berlin were pillaged and stolen by the German forces in their Parisian home. Much of the stolen artwork has yet to be recovered. However, a small portion of Justin's archive was preserved due to its storage at a Parisian bank during the war. These papers were returned to Thannhauser after the Liberation of France and now comprise the ZADIK archives (Drutt 17).

XIV. The Thannhauser Legacy – the Guggenheim Museum

In New York, Justin purchased a town house at 165 East 62nd Street. He reestablished himself as a prominent art dealer but without a gallery space, signifying the end of the major Thannhauser exhibitions. Privately, he dealt from his home. Heinz was expected to take over the family business from Justin. However, he perished in 1944 while fighting under the auspices of the United States Air Force in World War II.



27

Renoir's "Still Life: Flowers" hangs above the fireplace at 165 East 62nd Street.

28

Unser lieber, guter Sohn und Bruder
Staff Sergeant Heinz Thannhauser
 U. S. ARMY AIR FORCE
 Inh. der Air Medal und 3 Oak Leaf Clusters; Unit Presidential Citation; Doctorate of Art; Instructor at Tulane University
 gab sein Leben nach 36 Missions am 15. August in den Befreiungskämpfen um Frankreich im Alter von fast 26 Jahren.
 Justin K. und Kate Thannhauser,
 Michel Thannhauser.
 165 East 62nd St., New York, N. Y.
 Wir danken für alle uns zgedachten Beileidsbesuche.

Our dear, good son and brother,
 Staff Sergeant **Heinz Thannhauser**
 U. S. ARMY AIR FORCE
 Air Medal with 3 Oak Leaf Clusters; Presidential Unit citation; Doctorate of Art, Instructor at Tulane University gave his life after 36 missions on August 15th in the liberation struggles in France
 At the age of almost 26 years.
 Justin K. and Kate Thannhauser,
 Michael Thannhauser.
 165 East 62nd St., New York, N. Y.
 We are grateful for all who have sent their condolences

Heinz's notice of death (top) was published in the *Aufbau*, a New York newspaper written in German. The translation of the notice (above) demonstrates the training Heinz had received in art so that he would be able to take over his father's business.

In October of 1946, the Thannhausers moved to a larger home at 12 East 67th Street.

The guest books identify the flow of visiting celebrities – artists, movie stars, tycoons, musicians, scientists, curators, and dealers – who came to view the Thannhausers' collection including Leonard Bernstein, Louis Bourgeois, Henri Cartier-Bresson, Pablo Casals, Chester Dale, Marcel Duchamp, Vladimir Horowitz, Philip Johnson, Daniel-Henry Kahnweiler, Henry P. McIlhenny, Dorothy Norman, Eugene Ormandy, Amédée Ozenfant, Anthony Quinn, Jean Renoir, John D. Rockefeller, Solomon Schocken, Rudolf Serkin, Arturo Toscanini, Hal Wallis, and many others (Drutt 18). Unfortunately, Justin's second son

Michael committed suicide in 1952 as the result of a severe mental illness (Dunau, interview). Furthering Justin's losses, in 1960, his wife Käthe died.



29



30



31

Justin's home at 12 East 67th (top left) contained many significant impressionist, post-impressionist, and modernist artwork. Even the walls of the stairway (top right) were covered with Picassos. A series of Van Gogh drawings (above) hung at the top of the stairway.

Two years later, Justin married Cologne-born Hilde Breitwisch (1919-91). In honor of their marriage, Picasso presented the Thannhausers with his oil painting “Lobster and Cat.” Furthermore, in a letter to Justin, Picasso wrote, “I have given my painting... to my friend, Justin K. Thannhauser, in appreciation of our old friendship and of his assistance in the acquisition of my paintings by the Munich museums” (ZADIK). This suggests that the painting was also a monetary compensation for Justin’s help in popularizing Picasso’s work.



32

Picasso (left) gifts “Lobster and Cat” to Justin (center) and Hilde (right). Picasso’s wife Jacqueline took the photograph.



The Solomon R. Guggenheim Museum

33

In October 1963, Thannhauser announced his intention to bequeath seventy-five works, which constituted a major portion of his private collection, to the Guggenheim Museum in New York. At the time, Justin described the toll that Hitler had taken

on the Thannhauser name, “My family, after five hundred years of living in Germany, is now extinguished. That is why I am doing what I am with my collection” (qdt in Shepard). Justin explained that, of his previous donations to museums, he “regretted only where the donations are not being shown” (Daniel Catton Rich Papers). Thus, the terms of the bequest required the works to be permanently installed in a designated space with tight restrictions on their loan.

In 1971, Hilde and Justin moved to Bern, Switzerland. As a result of the importance of Switzerland to the Thannhausers’ art trade, Hilde bequeathed many works from the Thannhauser’s private collection to the Kunstmuseum Bern under the direction of the Silva-Casa Foundation. On December 26, 1976, Justin died in his mountain chalet in Gstaad. All of the remaining works of the Thannhauser collection were donated to an assortment of other Museums around the world.

Today, the Thannhauser legacy lives on not only in the Guggenheim and the other art institutions that the collection was donated to, but also within the provenance and

exhibition history of the many thousands of impressionist, post-impressionist, and modernist works that passed through the Galerien Thannhauser.

XV. A Note Regarding Lucerne's "Galerie Rosengart"



34

One of Picasso's etchings of Angela Rosengart

After Siegfried Rosengart had officially ended all ties with the Thannhauser family, he continued the operation of his gallery during World War II and thereafter, accumulating a massive personal collection of works by the impressionists, Klee, and Picasso. Furthering the development of this collection, Siegfried's daughter, Angela Rosengart, who is still alive today at age 79, became a close friend of Picasso's through modeling for him on numerous occasions (Rosengart, interview).

In 2003, Angela opened a museum, which contains her entire personal collection, in her father's honor. More than three hundred paintings hang in the museum, including the six works of Angela drawn and etched by Picasso. Considering the sheer size of the collection, it may be even more impressive than the Thannhauser collection currently residing in the Guggenheim Museum.



35

The Rosengart Museum in Lucerne, Switzerland

Both of the posters below demonstrate the close connection between the Thannhausers and Picasso. The Rosengart Museum produced the poster on the left while the Kunstmuseum Bern created the poster on the right. The Kunstmuseum poster shows Justin walking his dog with Picasso.



The Influence of the Thannhauser Galleries



Caravaggio
Still Life with Fruit on a Stone Ledge
1603

38



James Peale
Fruit Still Life
1824

39



Pablo Picasso
Still Life: Fruit Dish and Pitcher
1937

40

221 years
(Stagnation)

113 years
(Transformation)

Blocky shapes and sharp points compose Pablo Picasso's *Still Life: Fruit Dish and Pitcher*. The complete lack of realism in Picasso's painting stands in stark contrast to James Peale's *Fruit Still Life*, painted only 113 years earlier. The difference between the two paintings attests to the immense change that occurred in the art world between the nineteenth and twentieth centuries. Many factors contributed to this change including the invention of photography and changing social philosophies. However, all too often, art historians fail to realize the impact of art dealers. Without them, artists would have no means of distribution. Heinrich Thannhauser was one of only a handful of dealers that helped redefine the world's perception of art at the turn of the century. Without his dedication to liberalism and thoroughness, the contours of today's art world would have been quite different.

From the day he opened his *Moderne Galerie*, Heinrich demonstrated his liberalism, forging relationships with young, obscure artists that few would pin on becoming successful. Describing his philosophy, Heinrich wrote, "The 'Moderne Galerie' will draw into its sphere of interest all that is fresh, powerful, distinct, modern in the best sense, whether or not an illustrious 'name' stands behind it" ("Inaugural Catalogue" 5). His goal was not to sell already famous art, but rather to popularize rising artists. Furthermore, Heinrich was willing to risk his reputation to do this. In 1911, he published a morbid self-portrait of Max Oppenheimer to advertise Oppenheimer's solo show. The police banned the poster, an action now known as the Oppenheimer controversy. Nonetheless, all of the press about the poster immediately raised awareness of Oppenheimer. The exhibition went on to Cologne, Frankfurt, Mannheim, and Zurich. During this tour, two of Oppenheimer's paintings were sold to museums, marking the beginning of his fame. Heinrich's liberalism

thus contributed to the fame of the German avant-garde, which also included Franz Marc and Paul Klee, both of whose first exhibitions were shown in the Moderne Galerie.

Moreover, Thannhauser was not only liberal in his view of German art, but also in his view of foreign art. The quintessential example of his influence on the fame of foreign artists was his willingness to show Picasso's artwork before anyone else could fathom doing the same. Justin, Heinrich's son, met Daniel-Henry Kahnweiler during his trip to Paris in 1911. Kahnweiler collected Picasso's artwork but refused to show it at his gallery. On the contrary, Justin found great promise in holding a Picasso exhibition. Thus, the first major Picasso showing happened in Munich at the Moderne Galerie, rather than in France. Justin later recalled that the Picasso retrospective of 1913 was "the beginning of his [Picasso's] appreciation in the world" (Daniel Catton Rich Papers). Picasso agreed with this statement, when he gifted his painting "Lobster and Cat" to Thannhauser, writing "I have given my painting... to my friend, Justin K. Thannhauser, in appreciation of our old friendship and of his assistance in the acquisition of my paintings by the Munich museums" (ZADIK). Even the artist himself recognized the significance of the Thannhausers in popularizing his artwork. Heinrich's Moderne Galerie was the location of the first major exhibitions of many artists now considered to be the greatest of the twentieth century, making Heinrich incredibly important in shaping modern art.

Heinrich's liberalism, however, was not the only reason that he was able to have such an indelible influence on the development of art in the twentieth century. He also was unmatched in his thoroughness. In solo shows, Heinrich always showed all the facets of an artist, often displaying artwork from an artist's entire career. M. K. Rohe, a Munich art critic, explained that in Heinrich's first solo show of Gauguin, he was able, unlike other

galleries, to show “A fuller picture of this peculiar master” (576). Without Heinrich’s display of a broad range of Gauguin’s artwork, Gauguin may never have reached his current fame. The same is true for Van Gogh. Heinrich displayed several massive shows of Van Gogh’s art, working directly with Van Gogh’s sister-in-law. At first no sales were made. However, as time went on, Munich became more accustomed to Van Gogh’s work, and the public began to loosen its pocketbook. Therefore, both Heinrich’s liberalism and his thoroughness greatly impacted the development of today’s art world.

The German avant-garde, Picasso, Gauguin, Van Gogh, and many other artists partially owe their fame to Heinrich’s dedication to liberalism and thoroughness. Today it seems natural to associate Picasso with the heights of modern art. However, it must be remembered that without the help of Heinrich Thannhauser and the other important art dealers of the turn of the century, such an association would not exist. Ignoring the history of art dealers is synonymous with ignoring the history of art itself. Neither may be forgotten.

An Unlocked Mystery

Researching the Thannhauser galleries, a topic that has long been lost in time, was a daunting task. However, my familial relationship with the owners of the Thannhauser galleries certainly helped me. I decided to begin my research within the confines of my mother's family.

Originally, I was under the impression that I would have to rely on mostly first hand accounts from my relatives. However, I quickly determined that they did not actually know much about the Thannhauser galleries. Rather all they could offer were interesting family anecdotes. For example, family lore goes that Justin Thannhauser offered my great-grandfather a Van Gogh, which he foolishly refused. I also heard about my mother's visit to Justin's home at 12 East 67th Street when she was six. She lucidly remembered Picasso's *Lobster and Cat* hanging above the fireplace. Although she was very young, she knew that there was something spectacular about the home. Her brother remembered that there were even Picasso's hanging in the bathroom. Furthermore, in the attic, stacks of paintings, now worth hundreds of thousands of dollars if not millions, lay in the darkness. However, this information, although interesting, did not help me with my research.

Rather than wasting more time talking, I turned to the Internet. There I found *The Central Archives of the International Art Trade (ZADIK)*, an organization that consolidates original documents associated with the European art trade. Heinrich's Moderne Galerie is one of the galleries represented in the archive. ZADIK has about nine meters of shelf space filled entirely with Thannhauser documents, which were acquired from the Silva-Casa Foundation in Berne. Among the documents are many photographs, which I found to be the most interesting part of the archive. I was shocked to stumbled across over twenty images

of Justin's New York home in the archives, which enabled me to see the townhouse that my mother and her brothers had visited so many years ago. The ZADIK archives, thus, proved invaluable to my research mainly for the primary sources that they offered.

After I had exhausted the information that the Internet contained, I still lacked a great deal of knowledge. Knowing that Angela Rosengart was still alive, I emailed her museum in Lucerne in the hopes of getting in touch with her. Unfortunately, she did not give me a chance to interview her. However, she did point me to the Jewish Museum in Germany. This museum had produced a thorough exhibition catalogue, which I requested and received through email. This source, Emily Bilski's The "Moderne Galerie" of Heinrich Thannhauser, provided me with the backbone of the historical aspect of my project. Still looking to increase the diversity of my sources, I decided to take a trip to the Guggenheim Museum in New York. There, I obtained a copy of the Guggenheim Museum's catalogue of the Thannhauser exhibit. It contained an informative essay on the Thannhauser galleries. At home, I already had the catalogue that the Guggenheim Museum had produced in 1992 as well as the publication for the opening of the Thannhauser Collection in 1965. These sources also provided important information for my research.

The combination of ZADIK and the aforementioned publications provided the vast majority of the information that I obtained for this project. The most interesting part of the research though, was interacting with the various organizations in Germany and Switzerland, all of which were very happy to help me. Furthermore, I was able to contact my long lost relative Angela Rosengart, who was also a friend of Picasso. I have always found researching to be the most fascinating portion of history projects, and this case was certainly no different.

Appendix A

Explanatory Notes Regarding *The History of the Thannhauser Galleries*:

- For in-text citations of Heinrich and Justin Thannhausers' exhibition catalogues, page numbers are given whenever possible. However, in many cases page numbers cannot be given because the catalogues are only partial or are in a digital format that does not indicate page number. Furthermore, in the works cited page, no publishers are given for the Thannhauser gallery catalogues because the publishers are not known. (The "Thannhauser gallery catalogues" include entries 15, 16, 17, 18, 19, and 21 in the works cited page. They refer to pamphlets published for the exhibitions shown at the Moderne Galerie.)
- No page numbers are given for the Catton Rich Papers. This collection of documents was compiled near the end of Justin Thannhauser's life as a means for the Guggenheim Museum to record the history of Thannhauser's collection. Since it consists of many loose leaf volumes, page numbers cannot be given in citations.
- All direct quotations found in the digitized primary sources of the online ZADIK archives are cited as "(ZADIK)" for simplicity.
- Although MLA strongly discourages the use of indirect quotation references for in-text citations, in many cases, as the result of distance and language barriers, going back to the original source to determine the direct reference proved impossible. Therefore, the use of "qtd in" (quoted in) is prevalent in this text. Whenever this shorthand appears, it indicates that the direct quotation cited did not originally come from the given source but, that the given source also refers to that same direct quotation.

Illustration Credits:

ZADIK: 1-7, 9-11, 13-19, 21-28, 29-31, all photographs in Appendix C

Guggenheim Museum: 8, 12, 32, 33, 37, 40

The Metropolitan Museum of Art: 20

Rosengart Museum: 34, 35, 36

Denver Art Museum: 38

National Gallery of Art, Washington D.C.: 39

*All drawings or photographs not explicitly mentioned above were drawn or photographed by the author. This includes the drawing on the cover, which depicts Heinrich Thannhauser.

Appendix B

Condensed Pronunciation Guide:

Thannhauser: Tän-hös-er

Heinrich: Hine-rick

Justin: You- steen

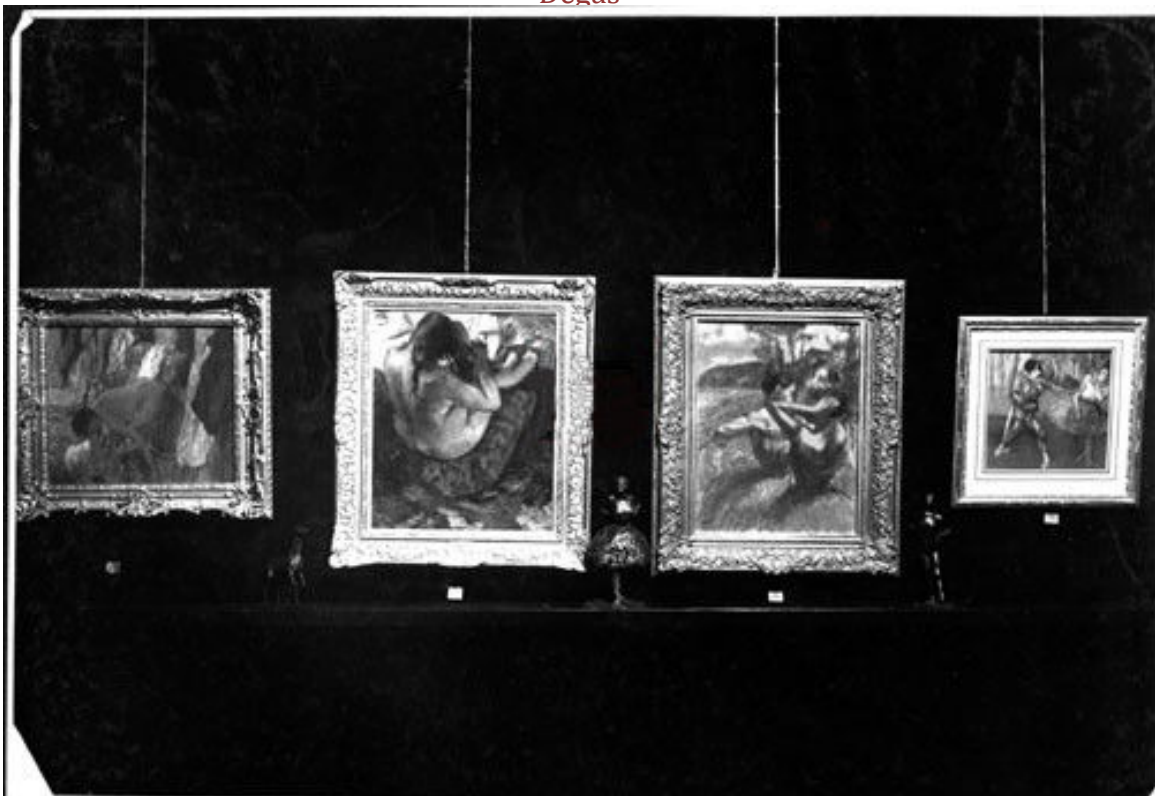
Käthe: Kate

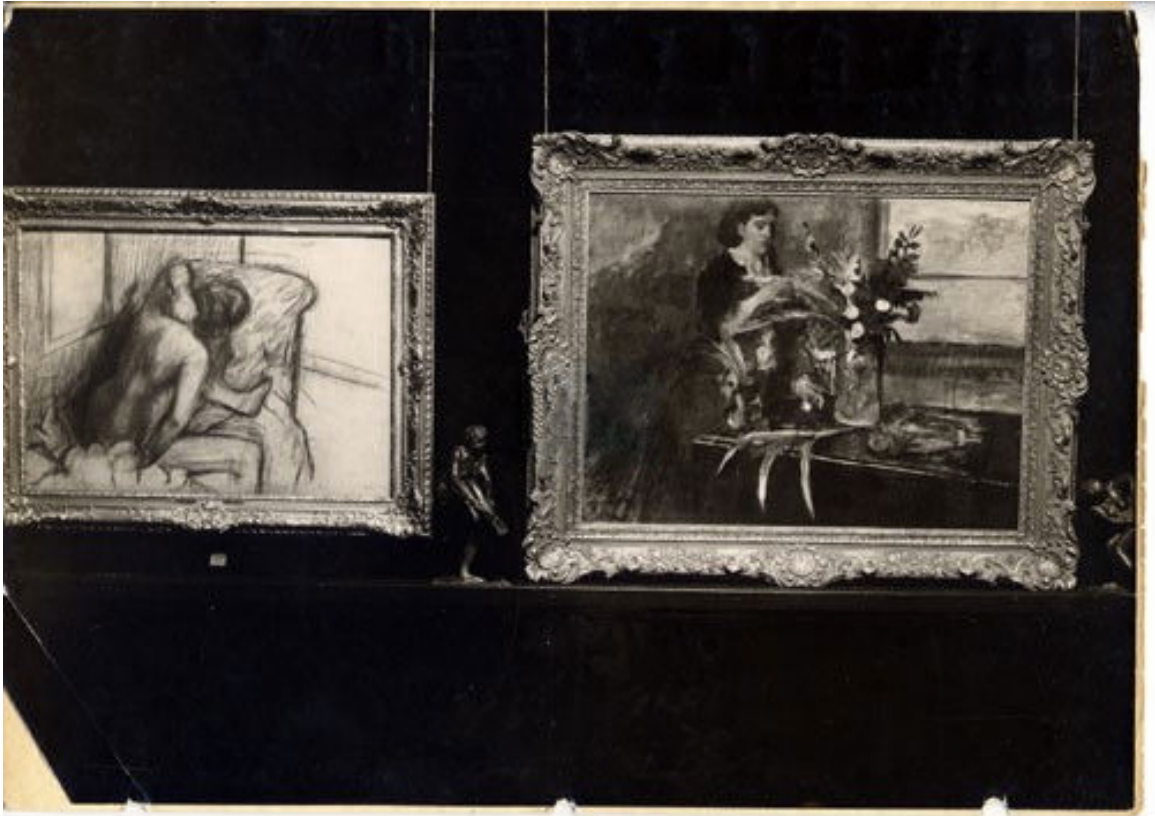
Appendix C



Picasso

Degas





Degas

Cezanne





Corot

Manet





Monet
Renoir





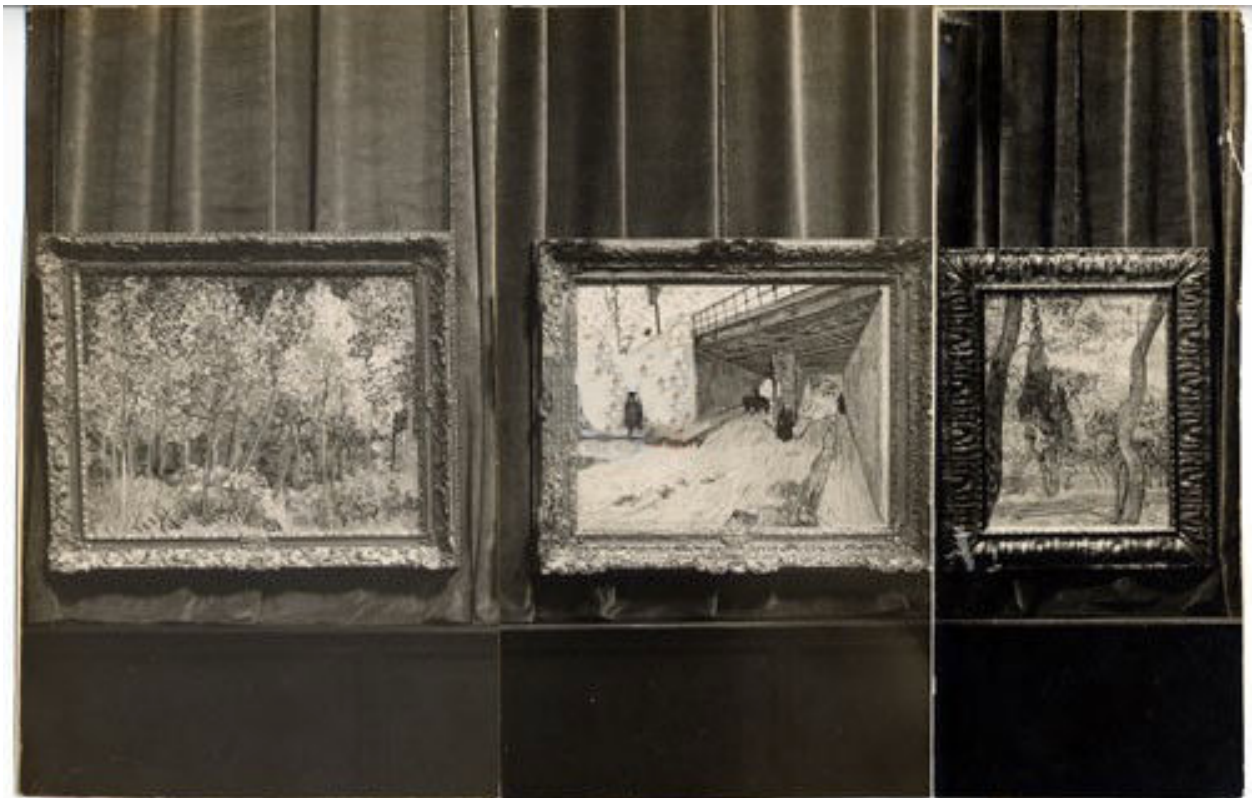
Renoir
Renoir





Van Gogh

Van Gogh (*Parc de l'hôpital Saint-Paul* (far right) sold for \$13,357,855 in June 2010)



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