

The background of the image is a reproduction of Emil Nolde's painting 'Sunflowers'. It features a dramatic, expressive style with thick, visible brushstrokes. The composition is dominated by a large, dark, swirling mass on the right side, rendered in shades of blue, purple, and black, which appears to be a storm or a turbulent sea. In the lower-left corner, there is a bright, sun-like form with yellow and orange rays, surrounded by dark, swirling shapes. The overall color palette is rich and varied, including deep blues, purples, greens, and earthy tones. The text 'EMIL NOLDE' is overlaid in the center in a bold, white, sans-serif font.

EMIL NOLDE



CONTENTS

- **IMPORTANT** FACTS
- **DETAIL** IMAGES
- **MARKET** ANALYSIS
- **TOP** PAINTINGS SOLD AT AUCTION
- **COMPARABLE** PAINTINGS SOLD AT AUCTION
- **MUSEUM** COLLECTIONS
- **HISTORY**



EMIL NOLDE (1867-1956)

Sonnenblumen, Abend II

Signed lower left, "Emil Nolde"

1944

oil on canvas

26 ½ x 35 ⅜ in. (67.3 x 89.8 cm)



WATCH VIDEO

PROVENANCE

Joachim von Lepel, Neukirchen, 1958

Private Collection, Germany

Sotheby's New York, Impressionist & Modern Art Evening Sale: Tuesday, November 2, 2010, Lot 00021

Private Collection, New York

LITERATURE

Martin Urban, *Emil Nolde, Catalogue Raisonné of the Oil Paintings, Vol. Two, 1915-1951*, London, 1990, no. 1250, illustrated p. 511

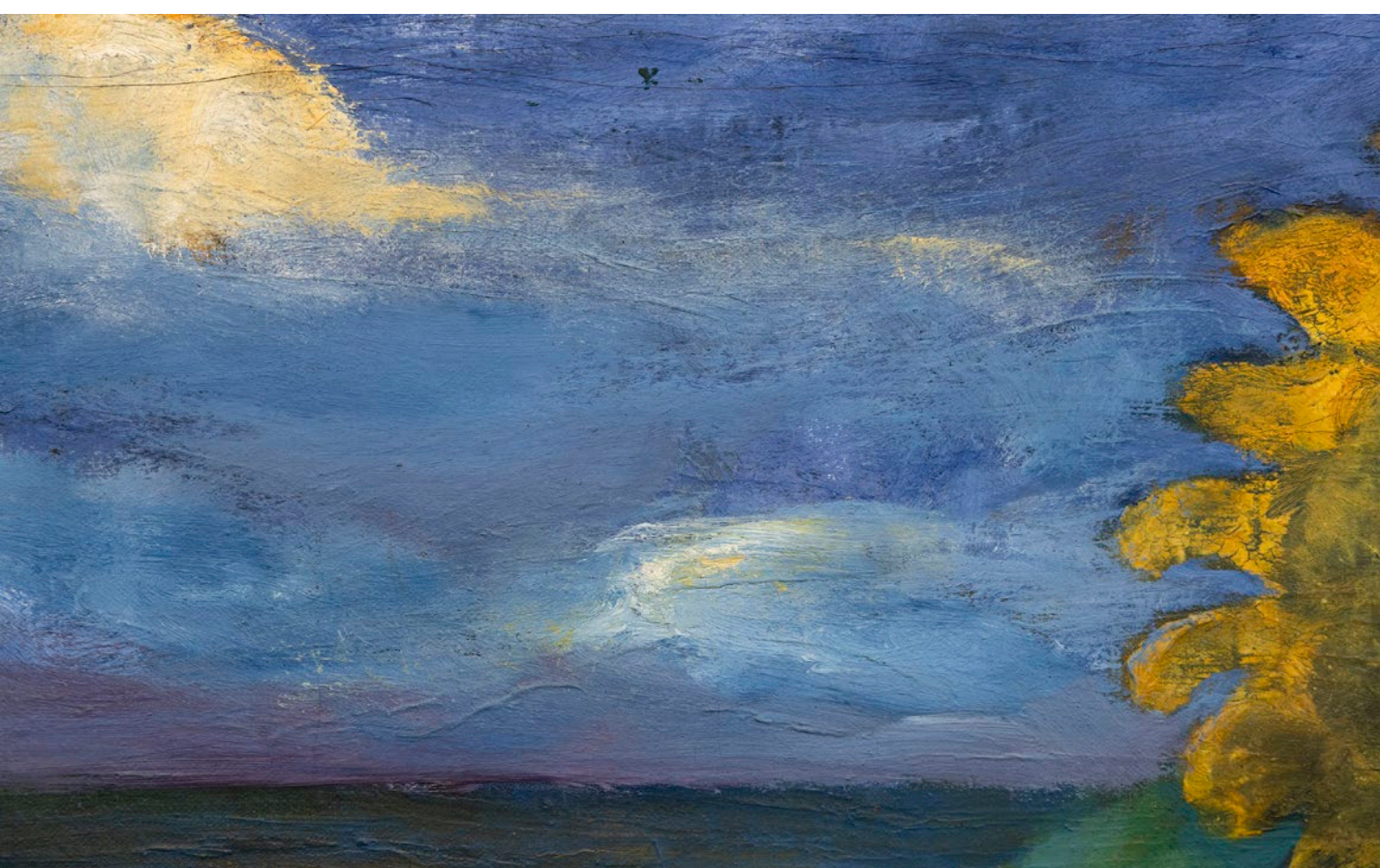
IMPORTANT FACTS

- Much of the strength of Nolde's dramatic, Wagnerian-like color sensibilities is the effect of staging primary colors, the deep reds, and golden yellows of *Sonnenblumen, Abend II*, for example, against a somber palette.
- *Sonnenblumen, Abend II*, painted in 1944 is a rare wartime oil. It demonstrates that he became more open to let his imagination to run wild and that he brought an invigorated wet-on-wet techniques that furthered the dramatic effects of each petal.
- Nolde's intense preoccupation with color, flowers and in particular, sunflowers reflect his continuing devotion Van Gogh.

DETAIL IMAGES





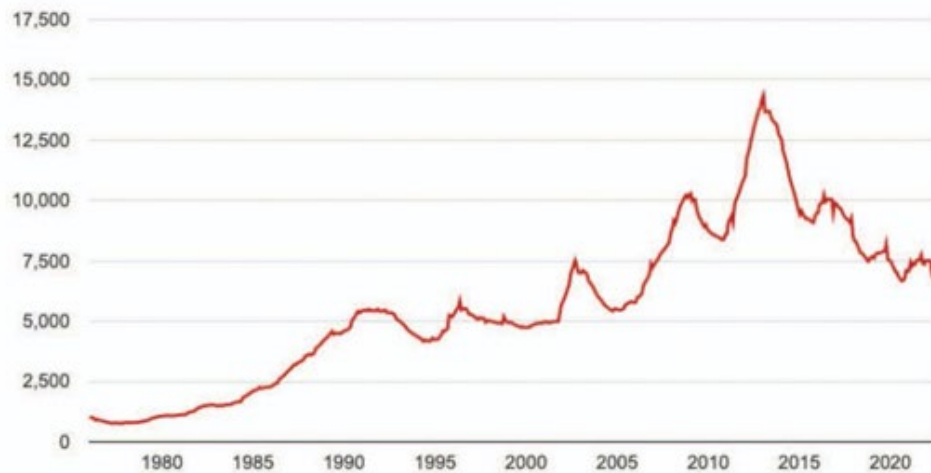


MARKET ANALYSIS

Emil NOLDE	
Statistical Analysis	
Number of lots	1858
Change from 1/1976 - 6/2022	+648.1%
Compound Annual Growth Rate	4.4
Revaluation	
Input value	0 USD
Revalue date	01/1976
Revaluation	0 USD

Central 80%-USD (Nominal terms)

AMR Art Market Research

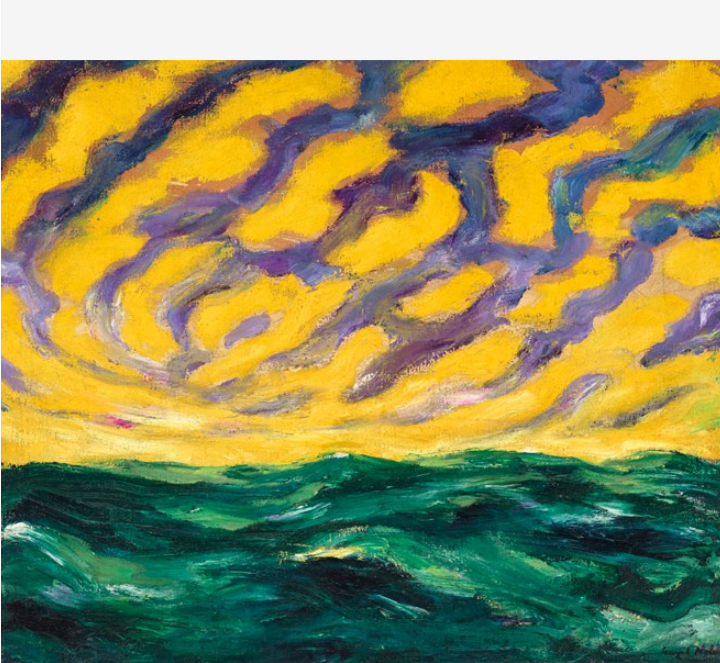


Fully realized sunflower paintings are rarely available, and most of the works of this subject are in museum institutions.

When flower paintings have come up for auction, they have been among some of Nolde's highest-selling works.

As the graph from Art Market Research illustrates, Emile Nolde's market has appreciated 648.1% since 1976.

TOP PAINTINGS SOLD AT AUCTION



Herbstmeer XVI

1911

oil on canvas

29 x 35 in.

(73.7 x 88.9 cm)

**Sold at Christie's New York:
October 2020 for \$7,344,500**

Indische Tänzerin

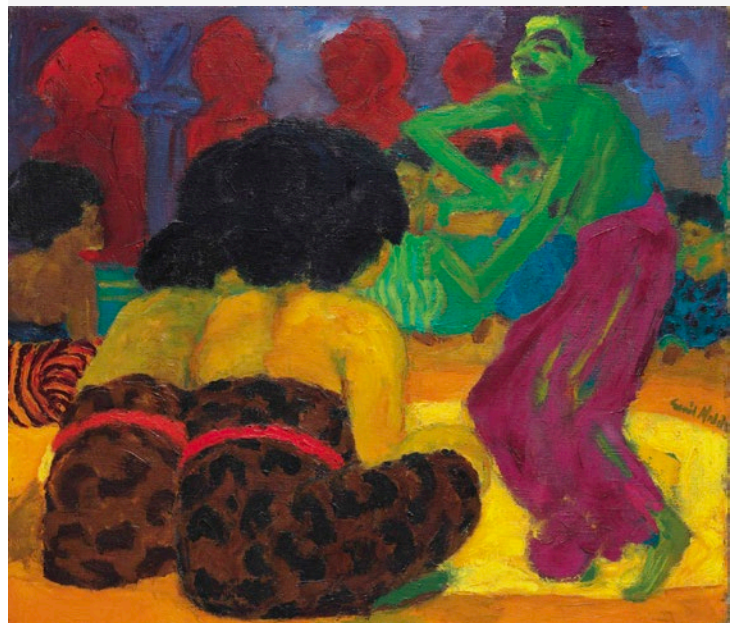
1917

oil on canvas

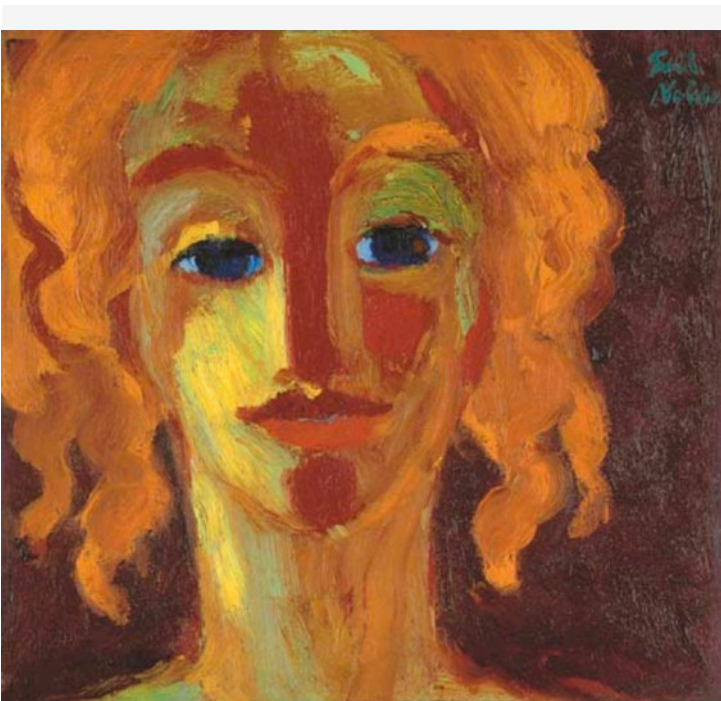
34 ¼ x 39 ⅝ in.

(86.7 x 100.4 cm)

**Sold at Christie's New York:
November 2017 for \$5,262,500**



TOP PAINTINGS SOLD AT AUCTION



Rotblondes Mädchen

1919

oil on canvas

18 1/8 x 19 1/2 in.

(46 x 49.5 cm)

**Sold at Christie's London:
June 2006 for \$3,826,851**

Sonnenuntergang

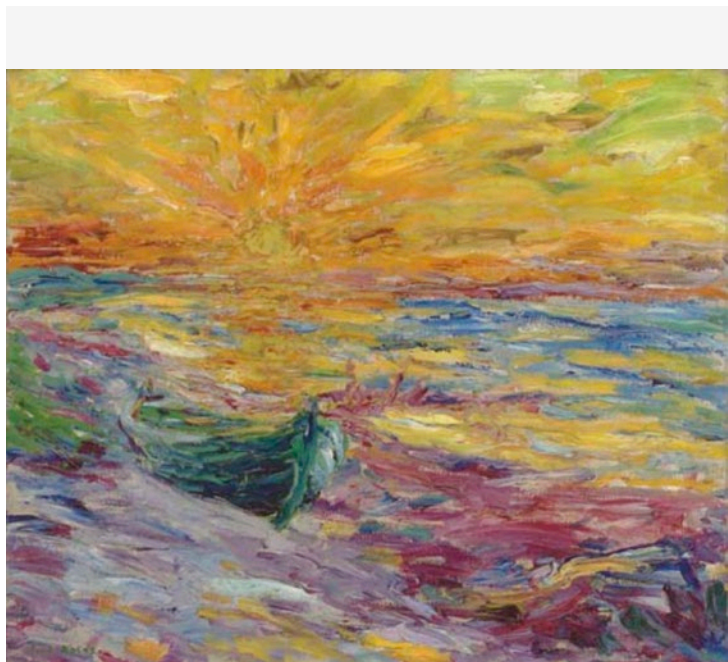
1909

oil on canvas

28 3/4 x 34 3/4 in.

(73 x 88.2 cm)

**Sold at Christie's London:
June 2006 for \$3,517,759**



COMPARABLE PAINTINGS SOLD AT AUCTION



Meer I

1947

oil on canvas

26 ½ x 34 ½ in. (67.5 x 88 cm)

**Sold at Grisebach GmbH, Berlin:
December 2021 for 3,132,800**

Painted three years after *Sonnenblumen, Abend II*

Slightly smaller than *Sonnenblumen, Abend II*

Rather than florals, *Meer I* is a seascape, another subject that Nolde frequently revised during this period

Kleine Sonnenblumen

1946

oil on canvas

28 x 22 in. (70 x 56 cm)

**Sold at Grisebach GmbH, Berlin:
June 2007 for \$3,042,500**

Painted two years after *Sonnenblumen, Abend II*

Slightly smaller than *Sonnenblumen, Abend II*

Also features a sunflower subject

This painting was included in the 2014 Nold e retrospective at the Louisiana Museum of Modern Art, Denmark



COMPARABLE PAINTINGS SOLD AT AUCTION

Üppiger Garten

1945

oil on canvas

29 x 39 $\frac{3}{4}$ in. (74 x 101 cm)

**Sold at Sotheby's New York:
November 2009 for \$2,658,500**

Painted one year after *Sonnenblumen, Abend II*

Slightly larger than *Sonnenblumen, Abend II*

While not a depiction of sunflowers, *Üppiger Garten* is a similar tightly cropped floral landscape



Grosse Sonnenblume und Clematis
1943

acrylic on canvas

26 $\frac{3}{4}$ x 34 $\frac{7}{8}$ in. (68 x 88.5 cm)

**Sold at Sotheby's, London:
June 2012 for \$2,179,094**

Painted one year before *Sonnenblumen, Abend II*

Slightly smaller than *Sonnenblumen, Abend II*

Same sunflower subject



NOLDE PAINTINGS IN MUSEUM COLLECTIONS



**Museo Nacional
Thyssen-Bornemisza**

Glowing Sunflowers

1936

oil on canvas

35 x 26 ½ in. (88.5 x 67.3 cm)

**The Metropolitan Museum of Art
New York**

Large Sunflowers

1928

oil on canvas

28 ⅞ x 34 ⅞ in. (73.3 x 88.6 cm)



NOLDE PAINTINGS IN MUSEUM COLLECTIONS



The Detroit Institute of Arts

Sunflowers

1932

oil on canvas

29 x 35 in. (73.7 × 88.9 cm)

The Princeton University Art Museum, New Jersey

Sunflowers

c. 1930

oil on canvas

8 $\frac{5}{8}$ x 11 $\frac{1}{16}$ in. (21.9 x 28.1 cm)



"Pictures are spiritual beings. The soul of the painter lives within them."

Emil Nolde

HISTORY



Emil Nolde, 1937

Trained as a woodcarver, Emil Nolde was almost 30 years old before he made his first paintings. The early paintings resembled his drawings and woodcuts: grotesque figures with bold lines and strong contrasts. The style was new, and it inspired the nascent movement Die Brücke (The Bridge), whose members invited Nolde to join them in 1906. But, it was not until the garden became his locus operandi by 1915 that he built upon his mastery of contrasting luminosities to focus on color as the supreme means of expression. Later, Nolde claimed “color is strength, strength is life,” and he could not have better characterized why his flower paintings reinvigorate our perception of color.

Much of the strength of Nolde’s dramatic, Wagnerian-like color sensibilities is the effect of staging primary colors, the deep reds, and golden yellows of *Sonnenblumen*, *Abend II*, for example, against a somber palette. The contrast highlights and deepens the luminosity of the flowers, and not just visually, but

emotionally. In 1937, when Nolde's art was rejected, confiscated, and defiled, his paintings were paraded as "degenerate art" throughout Nazi Germany in dimly lit galleries. Despite that treatment, Nolde's status as a degenerate artist gave his art more breathing space because he seized the opportunity to produce more than 1,300 watercolors, he called "unpainted pictures." No novice in handling watercolor, his free-flowing style of handling watercolor by had been a hallmark of his highly charge transparent washes since 1918. *Sonnenblumen, Abend II*, painted in 1944 is a rare wartime oil. It demonstrates that he became more open to let his imagination to run wild and that he brought an invigorated wet-on-wet techniques that furthered the dramatic effects of each petal.

Nolde's intense preoccupation with color, flowers and in particular, sunflowers reflect his continuing devotion Van Gogh. He was aware of Van Gogh as early as 1899 and during the 1920s and early 1930s visited several exhibitions of the Dutch artist's work. They shared a profound love of nature. But it was Nolde's dedication to expression, the symbolic use of color that the sunflower, as it did for Van Gogh became a personal symbol for him; a calming presence full of pleasure and happiness.



Vincent van Gogh, *Sunflowers*, 1889
Van Gogh Museum, Amsterdam

Emil Nolde, *Sonnenblumen, maleri fra*, 1926

