

NELL WALDEN

- the first collector of non-European art in Germany?

«(...) the Swede Nell Walden, painter, writer and poet, was an important collector. Her passion for collecting also included ethnological art and she was a crucial figure in the recognition that this ethnological art influenced modern European art. Her collection, which is so significant for the history of art in the 20th century (...)»¹



pic. 1: Living room of the collector Nell Walden in Ascona, Switzerland, approx. 1935.²

The Swede Nell Walden (1887-1975) was one of the first people to collect German expressionist art and the European avant-garde art of that period. From 1914 onwards she acquired numerous early works by Klee, Kandinsky, Chagall, Marc, Macke, Kokoschka, Archipenko, etc. The auctioning off of parts of her collection in 1954 was a real event for the art world of that time. Her role as regards STURM has still not been fully recognised today. In the 2012 exhibition by the same name in the Wuppertal Von der Heydt-Museum Nell Walden was accorded only a minor mention by the curator Andea von Hülsen-Esch as the wife of Herwarth Walden.³ Even the most up-to-date book on Der STURM, published in 2013, mentions her only peripherally.⁴ Hardly any collectors and ethnologists know that Nell Walden also possessed an important ethnological collection, comprising masks and figures from Africa, Oceania and Asia, as well as South American textiles and ceramics. The precise number of the artefacts in her collection cannot be determined, but there were at least 327, very likely even around 540, and possibly even as many as 600+ objects. Approximately 15-20% of the collection can today be found in the Rietberg Museum in Zürich, subsumed within the Von der Heydt collection. It is interesting that such a large, varied and important collection can today be so little known. Is this because she was a woman, although she was one of the first - if not the first - collector of non-European art in Germany?

Der STURM - Herwarth and Nell Walden⁵

«Next to each other there are Latinate and Germanic people, Slavs, Semites, Mongols, Negroes, South Sea Islanders, French ... the Christian votive picture showed Herwarth Walden standing next to the giant image of a Melanesian Uli idol and next to a statue of a many-headed Hindu god.»⁶

In the first quarter of the 20th century the Germans were badly shaken by war, revolution and inflation. Yet it was a golden age of culture and art. Nell Walden wrote retrospectively in 1963: «the fusion of Jewish thinking and Jewish artistic talent with German cultural and artistic elements led to a level of artistic achievement which will be difficult to replicate. The centre was Berlin. ... Berlin was international. ... In Der STURM there were artists from all European nations.»⁷

One central figure in this artistic movement was the musician, composer, writer, publisher and gallery owner Herwarth Walden (1878-1941), who was pivotal at this time, along with the gallery owners Paul Cassirer and Alfred Flechtheim, not only for the art scene in Germany but also for the whole of Europe. Nell Walden wrote about these times and about Herwarth Walden: «No one can deny that he was a forerunner and pioneer of the new art. Walden encouraged the great masters of this art, who are today world famous, and he was the first to promote them. He did so completely selflessly in the face of an unimaginably spiteful resistance on the part of the press and the public.»⁸

Born Georg Lewin⁹, son of a Berlin doctor, he initially trained to be a pianist and composer, before he founded the Verein für Kunst (Art Society) in 1904 as a platform for young authors. In 1910 he started the journal Der STURM, in which, among others, Alfred Döblin, Guillaume Apollinaire, Rudolf Blümner, Max Brod and Karl Kraus published.¹⁰ The STURM-Gallery, which he opened in 1912 in Potsdamerstrasse 134 A (in Berlin) exhibited works by artists who were unknown at the time, for example Marc Chagall, Max Ernst, Wassily Kandinsky, Paul Klee, Franz Marc, August Macke, Heinrich Campendonk, Oskar Kokoschka, Fernand Léger, Lyonel Feininger, Alexej Jawlensky, Gabriele Münter, Hans Arp and Ro-

bert Delaunay, and he helped these substantially to establish themselves in the art market.¹¹

Nell Roslund (1887-1975) came across the journal Der STURM in 1910 at the home of her friend Hedwig Schlasbert, Herwarth Walden's sister, in Landskrona, Sweden. In 1911 she met Herwarth there. A second chance meeting in Berlin in 1912 led to them collaborating on his STURM projects. In November 1912 they married.¹² Their first joint project was preparing an international exhibition, the Erster Deutscher Herbstsalon (First German Autumn Salon) in September 1913, with approximately „400 works by 75 artists“ from France, the Netherlands, India, Italy, Austria, Rumania, Russia, Switzerland, Spain, Czechoslovakia, Hungary, the USA and Germany.¹³ At the time the exhibition was planned by the media, but today it is considered to have been an important event in the art world. In subsequent years Der STURM organised hundreds of exhibitions throughout Germany and Europe. Until their divorce in 1924 Nell, as Herwarth's colleague, was an important foundation and, at least from 1914 to 1918, the main source of finance for the projects. «I gave Herwarth Walden half my salary for the STURM.»¹⁴ She supported the exhibitions and the journal and helped make them possible through her work as a correspondent for Swedish newspapers and as a translator for the Foreign Office. Later she wrote: «Financially the best years for him and for the STURM were, strangely enough, the war years 1914-1918. This was due to the fact that I had the possibility in those years to earn a lot of money and was working for ten Swedish newspapers, as well as being a Foreign Office editor for Scandinavia and for the German war press.»¹⁵ From 1919 Herwarth Walden was increasingly active in politics and became a member of the Communist Party. The art projects became less important. In 1924 he and Nell divorced by consent, but did not break off relations. «My friendship, support and collaboration in his great STURM project continued undiminished.»¹⁶ The last STURM exhibitions were held in 1929. The journal ceased to be published in 1932. In the same year Herwarth Walden went to Moscow. There he was arrested in 1941, accused of spying, and he died in prison shortly afterwards.¹⁷

The Waldens' STURM collection

Her maternal grandfather was a ship owner, whose ships sailed to India, China and Japan. Nell Walden reported: «... I was asked how I came to be a collector and could answer truthfully: 'Collecting is an inherited vice in my case.' (...) As a child my greatest joy was to be in my grandparents' house, whose large rooms, filled with objects from East Asia, fascinated me. I have definitely inherited my passion for collecting from my grandfather.»¹⁸ In 1914 she acquired her first pictures, for example, by Kandinsky:¹⁹ «My actual collecting mostly took place in the period from autumn 1914 to 1918. This was quite understandable because I had a good income at that time, which meant that I could acquire works by STURM artists at every STURM exhibition.»²⁰

At the request of Herwarth Walden only a small circle of people in the know were informed about Nell Walden's financial support for the STURM. The resulting collection was a joint collection. «But when he described our art collection as 'the Herwarth Walden collection' I protested and Walden had to admit that it was not right to call the collection I had acquired with my money his, ... We agreed on the name 'Wal-

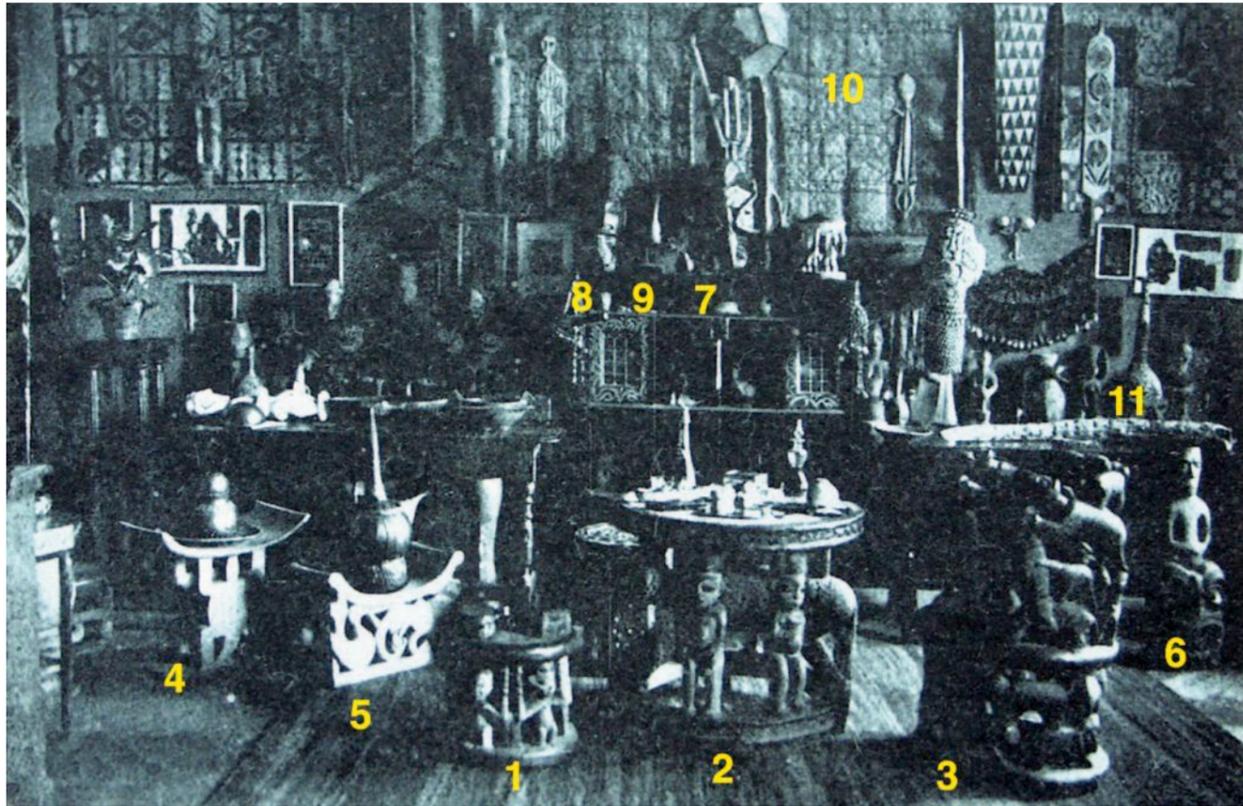
den collection'. While we were married this description was probably correct.»²¹ When they divorced in 1924 the collection became hers, with the result that she «... probably owned one of the most extensive private collections of modern art in Germany.»²² In the 1920s the Walden Collection included works by Alexander Archipenko, Heinrich Campendonk, Carlo Carrá, Marc Chagall, Robert Delaunay, Emil Filla, Johannes Itten, Alexej Jawlensky, Bela Kadar, Wassily Kandinsky, Paul Klee, Oskar Kokoschka, Fernand Léger, André Lhote, August Macke, Franz Marc, Gabriele Münter and Kurt Schwitters.²³

In September 1927 part of the Walden Collection was exhibited for the first time at the Flechtheim Gallery, am Lützowufer 13, Berlin, entitled «Nell Walden-Heimann and her Collections».²⁴ Originally she meant to make the entire STURM collection, including the archive, over to a museum in Berlin. But due to the fact that the Nazis looked as though they would soon seize power and since the Basel Kunsthalle was planning to hold a STURM exhibition in any case, she transferred the collection to Switzerland from 1932 and emigrated to Ascona herself in 1933. Her husband, who was not (yet) ready to leave Germany, was deported and murdered at the end of the 1930s.²⁵ The Walden Collection was first exhibited in the Kunstmuseum, Bern from October 1944 to March 1945. Max Huggler, the then director, wrote: «This collection had been scattered over many places in Switzerland for years. (Now) ... most of the collection could be housed in the rooms available here. This means that the Nell Walden Collection, which is an indispensable element of 20th century art history, and now famous, has been shown to be a unique, personal creation.»²⁶

In subsequent years substantial parts of the collection went to museums in Switzerland (Kunsthalle Basel, Kunstmuseum Bern) and Sweden (Moderna museet Stockholm, Landskrona Museum). Many pieces were also privately owned. In 1954 the Stuttgarter Kunstgalerie Roman Norbert Ketterer held an auction of works from the Walden collection, evoking great interest worldwide among art dealers and collectors. Financial success was not Nell Walden's main aim. «At any rate my total income from the auction was not higher than the sum which one excellent picture from my collection would fetch upon repurchase ... the financial profit was never the main thing for me.»²⁷ What was more important for her was sending a signal to the public that the STURM, i.e. the combined efforts of Herwarth Walden and his friends, had not been forgotten. «Something good came of this auction and the STURM book, which came out at the same time, after all: Herwarth Walden, the STURM activities and the STURM artists were once again brought to the public's attention and received recognition. Because until 1954 Walden and the STURM had actually fallen into oblivion. Therefore this wake-up call was necessary.»²⁸ Nell Walden died in 1975 in Bern.

The Walden-Heimann ethnological collection

«I did not only collect paintings in my time in Berlin. There was also an ethnographic collection, especially during my second marriage, as I infected my husband Dr Hans Heimann with my passion for collecting. The ethnographic objects interested him even more than the pictures.»³⁰ As they were married in 1926, it is certain that a major part of the collection was acquired between 1926 and 1932. However, the earliest documented piece obtained, a Duala stool (Cameroonian coast), had already been acquired by Nell Walden in 1913 in



pic. 2: „Nell Walden-Heimann collection, Berlin“ Der Querschnitt 1928 ²⁹ (1,2,3) Bamun stool, Cameroon Grasslands; (4) Duala stool, Cameroon; (5) Ashanti stool, Ghana; (6) Maori figure; (7) kepong mask, New Ireland; (8) New Ireland mask; (9) Yoruba bowl; (10) Tapas, as well as dancing staves and figures; (11) Bamun pearl calabash, Cameroon Grasslands (today in the Völkerkundemuseum, Burgdorf (BU-NWH110)).

Hamburg. Today it is to be found in the Landskrona Museum in Sweden (16223). ³¹ Therefore it is safe to assume that Nell Walden had already collected numerous pieces before 1926. The Walden-Heimann collection arrived in Switzerland in 1932 and was initially housed in the Musée d'Ethnographie Genève (MEG), before it was transferred to the Kunstmuseum in Bern in the early 1940s. Upon arrival 327 objects were inventoried by customs. The inventory is in the MEG archives (350.A.1.1.1.4/25). Certain pieces in the Völkerkundemuseum in Burgdorf still have customs labels attached to them, as well as a white label with the numbering system from this period, e.g. „NWH125“. An incomplete supply list in the Völkerkundemuseum in Burgdorf mentions „539“ as the highest number. Moreover, many pieces in the Landskrona Museum mention that they were acquired from „René Gardi (Expedition 1965)“ (e.g. 16224-27). Walden's collecting therefore did not end until 1965 at the earliest. It may currently be supposed that the total collection comprised well over 600 objects.

No other details concerning the acquisition of the objects or their prices were published by Nell Walden and there are few other clues. ³² Certain pieces were acquired by the family of the dealer Arthur Speyer in Berlin. Speyer III. explained in an interview: „Herbert [sic] Walden ... knew my father and his wife, who at that time was Nelly Walden. Later she continued to be an active collector, but she then separated from Herbert Walden and married a Jewish gynecologist, one Doctor Heimann, who was later my mother's doctor. When he treated her, he was paid in ethnographic pieces. In this way Nelly Walden put together an ethnographic collection. And

she later sold this in Sweden after the second world war for quite a good price.“ ³³ This information from Speyer is only partially correct. Apart from the fact that Walden's first name was Herwarth and not Herbert, in the case of a total of at least 327 objects one can hardly imagine that the collection was obtained exclusively thanks to the doctor's treatment. In addition, only a certain number of the pieces found their way to Sweden. ³⁴

Where the collection is now can be partially ascertained. Bilang's claim that „today the ethnographic collection is to be found, together with works of her own ... in the museum of her home town Landskrona“ ³⁵ is incorrect. For in 1945 Johannes Itten, then director of the Kunstgewerbemuseum in Zürich, recommended that von der Heydt buy ethnographic objects from the Walden-Heimann collection. „I have chosen a large number of objects from Mrs Nell Walden's ethnographic collection for our museum: 47 pieces from Oceania, New-Guinea, New-Mecklenburg, New-Pommerania, the Solomon Islands etc., all Indonesian things, and 10 pieces from her Africa collection ... I would now like to ask you politely whether you would be interested in purchasing this collection for the price mentioned.“ ³⁶ Heydt agreed. Approximately 15-20 % of the Walden-Heimann collection was bought and is today to be found as part of the Heydt collection in the Rietberg Museum, Zurich. In the Landskrona Museum there are 138 numbers, that is somewhat more than 140 objects ³⁸ and at least 10 pieces can be traced to the Völkerkundemuseum in Burgdorf.

Correspondence from the years 1947 to 1950 between then curator Marcel Rychner and Nell Walden proves that addi-

tional pieces came to Burgdorf. ⁴⁰ There are also more objects in the Bern Historical Museum, possibly also in the Museum der Kulturen, Basel, and certainly other unrecognised pieces in private collections too, because the Auktionshaus Roman Ketterer, Stuttgart, proposed 117 numbers in an auction in 1956. However, numerous pieces were not sold at that time and are today in the Landskrona Museum.

A small selection of pieces will be discussed below in order to demonstrate the importance of the collection. My project to process and match the various collection lists remains as yet in its early stages. Two photos in journals published by the Flechtheim Gallery and a postcard (pic.1) give us an idea of how things looked. One of them was published in 1928 in Der Querschnitt, the other in 1932 in *Omnibus*.

Museum Rietberg, Zürich

Nine art works can be seen in the permanent exhibition, eight from Oceania and one from Indonesia, including a “winged mask kepong from New Ireland” (RME405). A further 69 works have been identified in the exhibition depot. Among these are an “ikar antelope mask, Bamenda, Cameroon Grasslands” (RAF724, photo Leuzinger 1978, Nr.101) and a “Batshokwe ceremonial staff, Angola or South Kongo” (RAC905, photo Leuzinger, Nr.156). ³⁷

Völkerkundemuseum Burgdorf

The 1946 yearly report mentions in the section “directoy of acquisitions April 1943 to March 1946“:

“L. Africa

1 pumpkin bottle decorated with colourful pearls (W110, number assigned by the author), 1 wooden horn mask (W141, number assigned by the author), 1 black clay pipe bowl, 1 throwing axe, all from Cameroon, as well as 2 sacrificial bowls from Lagos (W125, number assigned by the author): bought 1945 from the Nell Walden collection.“

III. Oceania

„1 ancestor staff (W238, number assigned by the author), 1 small wooden beak mask, 1 clothes hook with beautiful geometrical ornamentation: bought 1945 from the Nell Walden collection.“ ³⁹

Bern Historical Museum

According to the Ethnographical Department's inventory, 12 objects remained in Bern: nine from Melanesia, two from Peru and one from Bali. The rest of what were the Walden-Heimann objects were returned in 1936 and, according to Vermerk, are now included in the inventory of the Rietberg Museum, Zurich.

1936.510.1023 Malangan, Neu-Ireland; 1936.510.1067 headrests, Papua-New Guinea; 1936.510.1068 dancing staff, Papua New Guinea; 1936.510.1069 apron, Papua New Guinea; 1936.510.1070 carrier bag, Papua New Guinea; 1936.510.1071 apron, Admiralty Islands; 1936.510.1072 woman's skirt, Admiralty Islands; 1936.510.1093 small mask, Papua New Guinea; 1936.510.1094 small mask, Papua New Guinea; 1945.441.0247 weaving utensil, Peru; 1945.441.0248 spindle, Peru; 1945.441.0249 figure, Bali.

In picture 2 we can see in the mid-foreground three Bamun stools from the Cameroon Grasslands (1,2,3), on the left an Ashanti stool (4), the Duala stool mentioned above (5) and on the far right a Maori figure (6). In the centre on the shelf one can make out the kepong mask, which today is to be found in the Rietberg Museum (7). To the left of this is another mask from New Ireland (8) and on the right a bowl with figures, possibly made by Yoruba in Nigeria or Benin (9). There are Tapas attached to the walls, as well as dancing staves and figures from Papua New Guinea and the surrounding islands (10). Numerous pieces which can only be vaguely discerned in the photo might be unambiguously attributable to a particular region if the piece in the photo could be found. One example is a Bamun calabash decorated with pearls from the Cameroon Grasslands (11), which is today to be found in the Völkerkundemuseum in Burgdorf (BU-NWH110). It is in the middle on the right hand side of the photo.

In picture 4 the focus is on the shelf. Again in the middle there is the kepong mask (1). On the right there are two painted bowls, another on the left, with Yoruba figures from Nigeria or Benin (2, 3, 4). Number 2 is in the Völkerkundemuseum, Burgdorf today (BU-W125).

Above the shelf there is a mask from the Cameroon Grasslands (5) and on the far right at the bottom of the picture is a gope board from the Purari River region, Gulf of Papua,



pic 3: “Nell Walden's house in Berlin“, Omnibus 1932 41 (1) kepong mask, New Ireland; (2) idem (today in Völkerkundemuseum); (3, 4) Yoruba bowls, Burgdorf, BU-W125); (5) mask, Cameroon Grasslands; (6) gope board from Purari River region, Gulf of Papua, New Guinea; (7) dancing staves and (8) figures, Papua New Guinea; (9) two Bamun stools stacked on each other, Cameroon Grasslands; (10) American Indian textiles; (11) American Indian ceramics

„SAAL LINKS VOM EINGANG:**Große Vitrine:**

Inka-Töpfereien aus dem Gebiet von Pachacamac ...; Grabbeigaben von charakteristischer Form, besonders selten die rechteckig geformten.

Rückwand:

Unter Glas: Ornamentierte Gewebe und Wollborten von Leichentüchern der Inkas

Auf Sockeln: Mexikanische Steinplastik, peruanischer Tonkrug, Holzplastik aus der Südsee

Darüber Tapas.

Linke Wand: *Gefäße aus Persien, Schiwastatue*

Rechte Wand: Geschnitzte Idole und Tanzgegenstände Afrikas.

SAAL RECHTS VOM EINGANG:**Große Vitrine:**

Nackentützen, Neuguinea; Schutzidole gegen Krankheit, Insel Nias bei Sumatra; Knochen- und Obsidiandolche, Admiralitätsinseln

Rückwand:

Flügelmaske aus Neumecklenburg; Tanzstäbe und Giebelmasken der Südsee; geschnitzter Häuptlingsstuhl, Tisch und Hocker aus Kamerun.

Linke Wand:

Tanzmasken aus der Südsee und Kamerun;

1. Vitrine; Schildpatmaske der Torres-Straße.

2. Vitrine: Benin-Bronzen, 16/17. Jahrh., äußerst selten; der Leopard nur in zwei Exemplaren vorhanden.

3. Vitrine: geschnitzte Idole.

Rechte Wand:

Geschnitzte Idole Afrikas,

Schild und Waffen von Borneo.“ (S. 59)



pic. 4: Ancestor figure, Lower Sepik, Papua New Guinea, approx. 1900 (BU-NWH238)



pic. 5: Bamun calabash from the Cameroon Grasslands, decorated with pearls, approx. 1910 (BU-W110)



pic. 6: Yoruba bowl carrier, previously Dahomey (today Benin), approx. 1885 (BU-W125-4a)

New Guinea (6). Above this there are dancing staves (7) and figures from Papua New Guinea (8), as well as two Bamun stools on the left, one stacked on the other, from the Cameroon Grasslands (9). Right at the top there are American Indian textiles in picture frames (10) and at the bottom on the shelf American Indian ceramics (11). The brief description of the section of the exhibition entitled Ethnological Art [citation and text in italics] in the catalogue of the Bern Kunstmuseum "Der Sturm – collection. Nell Walden from 1912-1920, from October 1944 to March 1945" similarly provides an impression of how varied the collection was.

In the Berlin Secession's exhibition catalogue African sculpture from 1932 two further pieces are mentioned: "Liberia 128. Female figure" and "Lower Kongo region 129. Female Figure".⁴² The figure from Liberia can be identified as a Mende figure thanks to an illustration and its accompanying object description in the Stuttgart auction catalogue.⁴³ In the catalogue from the exhibition African Art from Swiss Collections in the Kunstgewerbemuseum, Zurich from 24th June to 2nd September 1945 the presence of another piece can be determined with certainty due to an illustration and its object description: a small bronze figure of a leopard from the Kingdom of Benin. "XVIIIb Leopard, Bronze / Benin, Nigeria / 1 18 cm Nell Walden Collection, Schinznach-Bad".⁴⁴ On a photo from the Art of Benin exhibition in the Musée du Trocadéro (Paris) in 1932 this little sculpture can be seen in an exhibition (Louis Carre file Nr. 12319.05 at top right in the left window).

NOTES

- 1 «Prof. (Max) Huggler's introduction to the catalogue for the Bern exhibition». In the Nell Walden exhibition file, Völkerkundemuseum Burgdorf. Similarly in the preface to the Bern Kunstmuseum's exhibition catalogue 1944/45, p.50
- 2 Archives of the Bern Historical Museum, Nell Walden file
- 3 "The Sturm – pivotal in the avant-garde", 13.3. - 10.6.2012, Von der Heydt Museum, Wuppertal
- 4 Chytraeus-Auerbach, Irene and Ull, Elke (ed.): Beginning of modernity: Herwarth Walden and the European avant-garde. Culture and technique, Vol. 24, Berlin 2013.
- 5 A brief overview of Herwarth Walden's life in the Bern Kunstmuseum: the Nell Walden collection and own works. Bern, 1966, pp. 5-7; Nell Walden p. 8 ff.
- 6 Quotation from Lothar Schreyer in: Walden, Nell: Herwarth Walden, Mainz 1963, p. 12
- 7 Ibid., p. 31
- 8 Ibid., p.16
- 9 He took the name Herwarth Walden in approx. 1900 at the request of his first wife, the poet Else Lasker-Schüler (1869 - 1945), with whom he was married from 1901 to 1911.
- 10 Alphabetical directory of the staff of the STURM journal in: Walden, Nell and Schreyer, Lothar: Der Sturm. A remembrance book for Herwarth Walden and the Sturm artists, Baden-Baden 1954, I to XIV, pp. 211-256.
- 11 Directory of the STURM exhibitions from 1912 to 1921, *ibid.*, pp. 257-266.
- 12 *Ibid.*, p.9 ff.
- 13 *Ibid.*, p. 25
- 14 Walden, Nell: Herwarth Walden, Mainz 1963, p. 44
- 15 *Ibid.*, p. 21, see also Walden, Nell and Schreyer, Lothar, *ibid.*, p. 38 ff.
- 16 Walden, Nell and Schreyer, Lothar, *ibid.*, p. 61
- 17 *Ibid.*, p. 33 ff.
- 18 Walden, Nell: Herwarth Walden, *ibid.*, p. 56
- 19 Walden, Nell and Schreyer, Lothar, *ibid.*, p. 34
- 20 Walden, Nell: Herwarth Walden, *ibid.*, p. 23
- 21 *Ibid.*, p. 23. However, Nell apparently did not notice the erroneous claim that she subsequently always described the joint collection as the Nell Walden collection. The collection would not have existed without Herwarth Walden and his opinion was certainly not unimportant in the selection of works. I am not interested in the legal property status but, rather, in determining how the collection was created historically. For this reason I refer to the Walden collection in this section.
- 22 Bilanz, Karla: Nell Walden, in: Jürgs, Britta (ed.): Collecting only to possess? Famous women collectors from Isabelle d'Este to Peggy Guggenheim, Berlin 2000, pp. 229-256, p. 237. The author's summary is characterized by an excessive tendency to follow her own interpretation and evaluation in the absence of sufficient sources to support these. 23 A list of artists represented in the Walden collection can be found in Walden, Nell and Schreyer, Lothar, *ibid.*, on p. 268 as well as in the Bern Kunstmuseum's catalogue for the exhibition: The Sturm. The Nell Walden collection 1912-1920, Bern 1944, p. 51 ff. In the Walden collection the following artists were represented in the 1920s: «Alexander Archipenko, Rudolf Bauer, Vincenc Benes, Umberto Boccioni, Erich Buchholz, Heinrich Campendonk, Carlo Carrà, Marc Chagall, Robert Delaunay, Tour Donas, Emil Filla, Albert Leizes, Isaac Grünewald, Sigrid Grünewald-Hjertén, Jacoba Heemskerck, Johanns Itten, Alexej Jawlensky, Bela Kadar, Wassily Kandinsky, Paul Klee, Oskar Kokoschka, Ottokar Kubin, Fernand Léger, André Lhote, August Macke, Franz Marc, Louis Marcoussis, Carl Mense, Jean Metzinger, Johannes Molzahn, Georg Miche, Felix Müller, Gabriele Münter, Otto Nebel, Gösta-Adrian Nilsson, Peri Lasso, J. Pobereschksky, Iwan Puni, Hugo Scheiber, Lothar Schreyer, Georg Schrimpf, Kurt Schwitters, Gino Severini, Arnold Topp, Maria Uhden, William Wauer, Marianne Werefkin, Ossip Zadkine.»
- 24 In 1926 Nell Walden married a gynecologist from Berlin, Hans Heimann.
- 25 The precise date and conditions are not mentioned by Nell Walden, see Walden, Nell: Herwarth Walden, *ibid.* p. 30.
- 26 Citation from Max Huggler in the Bern exhibition catalogue from 1944, *ibid.*, p. 50
- 27 Walden, Nell: Herwarth Walden, *ibid.*, p. 63
- 28 *Ibid.*, p. 64
- 29 From the Querschnitt journal of the Flechtheim Gallery, Vol. 8., Nr. 1, Berlin 1928, p.132
- 30 Walden, Nell: Herwarth Walden, *ibid.*, p. 56 ff.
- 31 The stool is described in: Stuttgart Kunstgabinett Roman Norbert Ketterer, 23rd Auction of Non-European Art: China, Persia, Peru, Ethnology, 11-12. April 1956 (auction catalogue), p. 659, and can be seen second from left in pic. 2.
- 32 Further individual object data are found in the Landskrona Museum.
- 33 Schindlbeck, Harald: Found and Lost. Arthur Speyer, the 1930s and the losses from the Southseas Collection of the Berlin Ethnological Museum, 2012, p. 66
- 34 A major methodological weakness of the book "Found and Lost" is that Schindlbeck rarely double checks Speyer's claims.
- 35 Bilanz, *ibid.*, p. 252
- 36 Letter from Johannes Itten to Eduard von der Heydt, 15th April 1946, Rietberg Museum Archives, Zurich, cited in: Tisa, Esther: Findings of Research into Provenance. In the Rietberg Museum, Zurich, 2009 yearly report, p.103. Itten and Walden knew each other from the STURM days in Berlin. Works by Itten featured in the Walden collection. In recent years the Swiss art historian Esther Tisa Francini has researched provenance in the Rietberg Museum's collections.
- 37 Landskrona Museum: Nell Walden. Introduction to Nell Walden's donation, Landskrona 1972 and collection inventory of 8th December 2010, received by email on 12th March 2014 from Birthe Wibrand, curator of the Landskrona Museum/Konsthall. Many thanks to Anita Schröder for her help.

38 Leuzinger, Elsi: African Sculptures, Zurich 1978

39 Städtisches Museum Burgdorf: Report on the school year 1945/46. IX.Ethnographical Collection. Burgdorf 1946, p.49

40 Thus for example a colourfully painted Yoruba figure (previously Dahomey), Mother with a child at her breast. On the other side a label with the number "NWH130". Additionally there are at least three record cards pertaining to objects: "W241 small wooden panel", "W530 chest ornament" and "W538 artificial flowers made from feathers".

41 Photo from: Omnibus (journal of the Flechtheim Gallery), 1932, p. 90

42 Berlin Secession: African Sculpture, Berlin 1932. Most of the exhibits came from the Berlin Völkerkundemuseum. The person responsible for their selection and mounting was Eckart Sydow. Further "excellent pieces came from the following private collections: A. Ehrenberg, Alfred Flechtheim, Baron v. d. Heydt, H. Himmelheber, E. Hintz, Arno Nadel, Max Pechstein, Mrs Gulla Pfeffer, H. Purman, Baron Simolin, A. Speyer, Mrs Nell Walden."

43 „Liberia 645 female figures with typical elongated necks, 53.5 cm long 160,- (DM) illustration on slide 30"

44 Kunstgewerbemuseum Zurich: African art from Swiss collections. 24th June to 2nd September 1945

Quellen der Bestandsbestimmung für den Autor

Zwei historische Fotos, Objekttexte in drei Ausstellungskatalogen, ein Auktionskatalog mit Fotos von Einzelobjekten sowie die Erwerbsakten im Völkerkundemuseum Burgdorf, im Landskrona Museum und im Rietberg Museum Zürich.

* Abbildung in Der Querschnitt, Band 8/1,1928, S.132

* Abbildung in Omnibus, 1932 S. 90

* Ausstellungskatalog Afrikanische Plastik der Berliner Secession, 1932

* Ausstellungskatalog Afrikanische Kunst aus Schweizer Sammlungen im Schweizer Kunstgewerbemuseum Zürich, 1945

* Ausstellungskatalog des Berner Kunstmuseums Der Sturm - Sammlung Nell Walden aus den Jahren 1912-1920, Oktober 1944 bis März 1945, S. 59

* Auktionskatalog des Stuttgarter Kunstgabinett Roman Norbert Ketterer, 23. Auktion Außereuropäische Kunst China, Persien, Peru, Naturvölker. 11. und 12. April 1956

* Erwerbsakte Nell Walden im Museum Rietberg Zürich

* Erwerbsakte Nell Walden im Völkerkundemuseum Burgdorf

* Erwerbsakte Nell Walden im Musée d'Ethnographie Genève 350.A.1.1.1.4/25

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