

Press kit

Vivian Suter. Bonzo's Dream

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I Press Release

VIVIAN SUTER. BONZO'S DREAM

13 September 2020 – 14 February 2021

The Brücke Museum has opened itself up to contemporary artistic figures and perspectives, starting with Sol Calero's *Casa Isadora* pavilion in 2018. Vivian Suter is now showing her first solo exhibition in Germany.

Her canvases hang freely in the space, overlapping on the wall or spread out on the floor. Detached from the frame, the fabric swings gently in the exhibition space. The installation invites visitors to seek out their own paths and to experience the works spatially. For Suter, it is about the overall impression more than the individual image—which the artist never marks with a title or date.

Exploration and subjective experience play a significant role for the Argentinian-Swiss painter Vivian Suter. With every exhibition, she enters into a direct dialogue with the space. No exhibition is like another. In the free play of the installation, the works are recombined with each other in ever new ways—some moving into the background while something previously hidden enters into the light. In the Brücke Museum, Suter's works are complimented by around 40 paintings and artisanal pieces from the collection. The pieces include rarely exhibited reverse sides of paintings by Ernst Ludwig Kirchner, a tapestry by Erich Heckel, and a carved chess set by Karl Schmidt-Rottluff.

“As a museum launched by artists, we want to continue seeking dialog with contemporary artists. I am delighted that Vivian Suter accepted my invitation and that her first museum show in Germany is taking place here at the Brücke museum. The broadness of the exhibition creates surprising juxtapositions and entirely new visual axes that augment the way our museum spaces can be seen, while also making it possible to look at the collection from a new perspective,” says museum director Lisa Marei Schmidt.

The exhibition was created in close collaboration with Suter and her mother, the artist Elisabeth Wild, who passed away in the spring of 2020. Also on show are a series of her small-format collages, composed meticulously from magazine cuttings. Wild intuitively compiled a multifaceted ensemble of Brücke works that spans the entire creative period of the artists without claiming to be exhaustive. The works are grouped into loose thematic chapters in the exhibition, such as the early works of the Brücke artists or Karl Schmidt-Rottluff's late still lifes.

The exhibition juxtaposes classic and contemporary artistic figures and perspectives, making it possible for visitors to reflect upon lines of connection and upon differences. The spatially expansive installation of Suter's works recalls the studio-cum-homes of the Brücke artists, furnished with self-designed furniture, printed fabrics, and woven textiles. Pursuing the idea of a Gesamtkunstwerk that touches upon all areas of life, they seek an intimate connection between art and life.

Parallels between the artistic self-images of Suter and key figures from the Brücke movement are also visible in their bonds with nature. In reaction to the increasing prominence of technology around the turn of the century, the Brücke artists sought life experiences closer to nature. Humanity and its harmonic relationship with its environment became a key theme of their art. In ever-changing groups, they regularly spent summers at the lake or by the sea, allowing them to create studies outside the studio. Suter too paints in the lush vegetation of her garden. Time and again, the viewer feels they have seen geometric blocks and thick swathes of paint—but also organic forms that recall exotic plants. Nature has an immediate presence in her art, becoming a creative element in her work.

About the Artist

Born in Buenos Aires in 1949, Suter moved to Switzerland with her parents in the 1960s, where she studied at the Kunstgewerbeschule Basel from 1967 to 1972. Since 1982, the artist has been living on a former coffee plantation on the outskirts of the small village of Panajachel in Guatemala. Her studio there is located in a large garden that is reminiscent of a tropical jungle with its freely growing palm trees, ferns, and eucalyptus and avocado trees. In 2005, a storm destroyed large parts of the region and flooded Suter's studio. Her works were drenched in water and mud. What initially seemed to be a destructive act of nature was later accepted by Suter as part of the paintings.

She has since accepted nature as a creative element within her artistic practice, deliberately exposing her canvases to its influences. In her outdoor work, rainwater, falling leaves, and animals leave their marks on her large-scale fabric panels. Upon closer inspection, paint-encrusted branches and the pawprints of her dogs Tintin, Nina and Bonzo become visible. Detached from the tropical environment of their creation and placed in the exhibition, her paintings still attest to the nature of the forest. "A garden of paintings emerges, and visitors can wander through it," states Vivian Suter.

In recent years Vivian Suter had numerous exhibitions, including at Camden Art Centre, London (2020); Tate Liverpool (2019—2020); The High Line, New York (2019—2020); Institute of Contemporary Art, Boston (2019), and Mudam, Luxembourg (2019).

The Brücke-Museum is partner of Berlin Art Week (9–13 September 2020).

BERLIN
ART 9—13 SEP 2020
WEEK

Vivian Suter. Bonzo's Dream

13 September 2020 – 14 February 2021

PRESS TOUR

Friday, 11 September 2020, 11 am

OPENING

12 September 2020, 11 am – 7 pm & 13 September 2020, 11 am – 6 pm. To avoid waits and delays, please register for a time slot via www.berlinartweek.de/de/reservierung-bruecke-museum/.

IMAGES

Images can be obtained from www.bruecke-museum.de/de/presse or by emailing presse@bruecke-museum.de

@BRUECKEMUSEUM ON SOCIAL MEDIA

The Brücke-Museum is promoting the exhibition on Facebook and Instagram.
#brueckemuseum #viviansuter and #bonzosdream

PRESS CONTACT

Irene Bretscher, +49 (0)30 83900866, presse@bruecke-museum.de

OPENING HOURS

Wed—Mon, 11 a.m.—5 p.m.

Closed on Tuesdays

ADMISSION

Standard: € 6

Concession: € 4

Free admission for under 18s.

Reservations for time slots can be made online via Museumsdienst. For up-to-date information, please visit our website.

II Public Programme

Filmscreening in the museum's garden
Vivian's Garden (2017) by Rosalind Nashashibi
Saturday, 12 September 2020, 11 am–7 pm
Sonntag, 13 September 2020, 11am–6 pm

Kurze Einführung zur Ausstellung im Museumsgarten
Lisa Marei Schmidt, Direktorin
Daniela Bystron, Kuratorin für Outreach
Irene Bretscher, Assistentzkuratorin
Samstag, 12. September 2020, 13 / 15 / 17 Uhr
Sonntag, 13. September 2020, 13 / 15 / 17 Uhr

Kuratorinnen-Führungen *
mit Irene Bretscher, Assistentzkuratorin, Brücke-Museum
Samstag, 17. Oktober 2020, 15 Uhr
Samstag, 9. Januar 2021, 15Uhr

Re-visited I, Gallery Talk in English with Nadira Husain, artist, Berlin *
Thursday, 5 November 2020, 5–6.30 pm

Neu gesichtet II, Ausstellungsgespräch mit Friederike Feldmann, Malerin, Berlin *
Samstag, 16. Januar 2021, 17–18.30Uhr

Öffentliche Führungen *
jeden Samstag, 11.30 Uhr

Öffentliche Führungen in Deutscher Gebärdensprache *
Sonntag, 25.10. / 29.11.2020 / 31.1.2021, 12.30 Uhr

Public Guided Tours in English *
Sunday, 11.10. / 8.11.2020 / 10.1.2021, 12.30 pm

For Children & Families

Brücke-Box

The Brücke-Box contains materials and tools to encourage a playful approach to art. It is all about colours, shapes, fabrics and stories. Children, young people and families can borrow the box free of charge at the cash desk.

PLAY! Familienworkshops *

Gemeinsam aktivieren wir die *Brücke-Box*. Für Kinder ab 5 Jahren und Familien.
Samstag, 26.9. / 24.10. / 21.11. / 5.12.2020 / 6.2.2021, 15–16.30 Uhr
mit Renée und Thomas Rapedius, bildende Künstler*in und Kunstvermittler*in

Educational Programme

*Brücke & ... **

Interaktive Ausstellungsgespräche zu den Themen Malerei, Farbe und Gender / Interactive Exhibition Tours with focus on painting, colour and gender
90min, DE: € 80 / EN, FR, NL: €90

Einführung für Lehrer*innen mit Vorstellung des Schulprogramms *
mit Daniela Bystron, Kuratorin für Outreach, Brücke-Museum und
Jülia Devies, Kunstvermittlerin
Donnerstag, 17. Sept. & 29. Okt. 2020, 15–16.30 Uhr

*Austausch: Schule & Museum **

mit Daniela Bystron, Kuratorin für Outreach, Brücke-Museum und Judith Kirchner,
Kunstvermittlerin
Donnerstag, 8. Oktober 2020, 17–18.30 Uhr

*Austausch: Jugend & Museum **

mit Daniela Bystron, Kuratorin für Outreach,
Brücke-Museum, Judith Kirchner und Jülia Devies,
Kunstvermittlerinnen
Montag, 5. Oktober 2020, 17–18.30 Uhr

Due to limited number of participants, registration is required. Please find more details on our website. Public events are in German if not stated otherwise and included in the admission fee.

INFORMATION AND BOOKING

Museumsdienst Berlin: museumsdienst@kulturprojekte.berlin

Reservations for time slots can be made online with the Museumsdienst. For up-to-date information, please visit our website.

III Biographies of the Artists

Vivian Suter

born 1949, Buenos Aires, Argentina; lives and works in Panajachel, Guatemala

Born in Buenos Aires in 1949 to exiled European parents, Suter was later raised in Basel, Switzerland where she studied painting. Shortly after her first big group exhibition at Kunsthalle Basel in 1981, she left Europe and travelled through North and South America. She settled in the village Panajachel at the Lake Atitlán in Guatemala, where she has lived since. Suter's works, painted on stretched mantas and exhibited unstretched, remain untitled and not categorized by a year. She paints in and with nature. Traces of rain, mud, leaves and paw prints refer to the organic, lively quality of the paintings. In her exhibitions these canvases are the material to create new site-specific installations. There are no rules how to install these works, no top or bottom, overlapping, laying on the floor or stuck to the ceiling, everything is possible.

Alongside her mother, the Austrian artist Elisabeth Wild, who lived with her in Guatemala in the past years until her death, Suter exhibited at documenta 14 in Kassel and Athens. She has had solo exhibitions at the Tate Liverpool; ICA Boston; Camden Art Centre, London; Jewish Museum, New York; was featured in the 11th Taipei Biennial, Taiwan; on The High Line, New York; as well as in group shows at the Museum of Fine Arts, Boston; Museo Tamayo, Mexico; amongst others.

The exhibition at Brücke-Museum is the artist's first solo show in Germany.

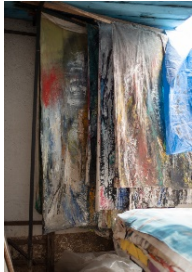
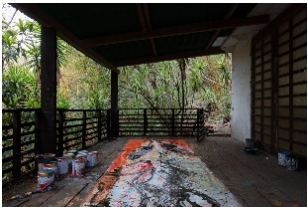
Elisabeth Wild

born 1922 in Vienna, Austria; died 2020 in Panajachel, Guatemala

Born in Austria, Wild fled to Argentina during WWII with her parents. As a young girl she took painting classes in Vienna such as in Buenos Aires and later worked in textile design before she married the textile industrialist August Wild. In 1962 the family escaped the regime of Juan Peron and found a new home in Basel, Switzerland. Wild opened an antique shop at St.Johannstor which became the outlet for her creativity at the time and also supported her and her family financially. In 2007 Wild joined her daughter Vivian Suter in the remote Guatemalan village of Panajachel. Throughout her lifetime she worked with different media, but in recent years she has concentrated on making small, precisely composed collages. She found the material for this in glossy magazines.

Up until her death this February, at the age of 98, Wild worked as an artist. Alongside her daughter Elisabeth Wild has exhibited at Kunsthalle Basel, documenta 14, and at The Power Plant in Toronto. In 2021 she will have a retrospective at mumok, Vienna. At Brücke-Museum there are 12 of her collages on display.

IV Press Images

	Vivian Suter, studio view, Panajachel, Guatemala, 2018. Courtesy of the Artist and Gladstone Gallery, New York/Brussels; House of Gaga; Karma International; and Proyectos Ultravioleta, Photo: David Regen
	Vivian Suter, studio view, Panajachel, Guatemala, 2018. Courtesy of the Artist and Gladstone Gallery, New York/Brussels; House of Gaga; Karma International; and Proyectos Ultravioleta, Photo: David Regen
	Vivian Suter, studio view, Panajachel, Guatemala, 2018. Courtesy of the Artist and Gladstone Gallery, New York/Brussels; House of Gaga; Karma International; and Proyectos Ultravioleta, Photo: David Regen
	Vivian Suter, studio view, Panajachel, Guatemala, 2018. Courtesy of the Artist and Gladstone Gallery, New York/Brussels; House of Gaga; Karma International; and Proyectos Ultravioleta, Photo: David Regen
	Vivian Suter, <i>Untitled</i>, Undated, mixed media on canvas. Courtesy of the Artist and Gladstone Gallery, New York/Brussels; House of Gaga; Karma International; and Proyectos Ultravioleta
	Vivian Suter, <i>Untitled</i>, Undated, mixed media on canvas. Courtesy of the Artist and Gladstone Gallery, New York/Brussels; House of Gaga; Karma International; and Proyectos Ultravioleta



Vivian Suter, *Untitled*, Undated, mixed media on canvas.
Courtesy of the Artist and Gladstone Gallery, New York/Brussels; House of Gaga; Karma International; and Proyecto Ultravioleta



Ernst Ludwig Kirchner, *Violet Trees*, 1914, oil on canvas, Brücke-Museum, Photo: Nick Ash



Karl Schmidt-Rottluff, *Crouching Figure with Propped-Up Chin*, 1953, grey-yellow stone, Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung

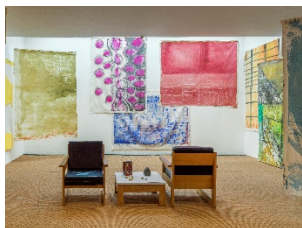
Please contact VG Bild-Kunst regarding the copyright.



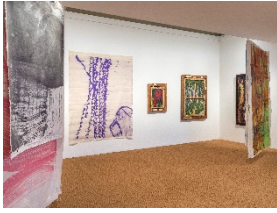
Franz Nölken, *View into a Garden*, circa 1912/13, oil on canvas, Brücke-Museum, Photo: Nick Ash



Karl Schmidt-Rottluff, *Blue Window*, 1937, oil on canvas, Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung, Photo: Nick Ash



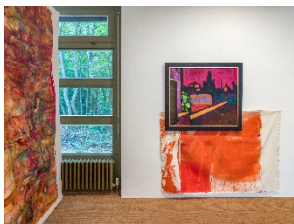
Vivian Suter, *Bonzo's Dream*, 2020, Installation view, Brücke-Museum, Berlin, Photo: Roman März.
Courtesy of the Artist and Gladstone Gallery, New York /Brussels; House of Gaga; Karma International and Proyecto Ultravioleta



Vivian Suter, Bonzo's Dream, 2020, Installation view, Brücke-Museum, Berlin, Photo: Roman März.
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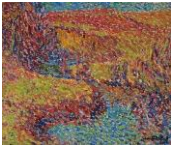


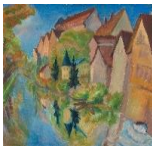
Vivian Suter, Bonzo's Dream, 2020, Installation view, Brücke-Museum, Berlin, Photo: Roman März.
 Courtesy of the Artist and Gladstone Gallery, New York /Brussels; House of Gaga; Karma International and Proyectos Ultravioleta



Vivian Suter, Bonzo's Dream, 2020, Installation view, Brücke-Museum, Berlin, Photo: Roman März.
 Courtesy of the Artist and Gladstone Gallery, New York /Brussels; House of Gaga; Karma International and Proyectos Ultravioleta

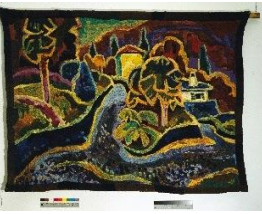
V Werke der Sammlung, ausgesucht von / Works of the Collection selected by Elisabeth Wild und Vivian Suter	
	Karl Schmidt-Rottluff <i>Gelbe Palette / Yellow Palette</i>, 1953 Öl auf Leinwand / oil on canvas Brücke-Museum, Schenkung des Künstlers / donated by the artist in 1964
	Karl Schmidt-Rottluff <i>Sonnenblumen auf grauem Grund / Sunflowers on Grey Ground</i>, 1928 Öl auf Leinwand / oil on canvas Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff <i>Stilleben um Glaskugel / Still Life around Glass Ball</i>, 1952 Öl auf Leinwand / oil on canvas Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff <i>Meerschnecken und schwarze Vase / Sea Snails and Black Vase</i>, 1953 Öl auf Leinwand / oil on canvas Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff <i>Stilleben mit Hyazinthe / Still Life with Hyacinth</i>, 1938 Öl auf Leinwand / oil on canvas Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff <i>Schiefblatt und Maske / Begonia and Mask</i>, 1950 Öl auf Leinwand / oil on canvas Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff <i>Zerstörtes Haus / Destroyed House</i>, circa 1930 Öl auf Leinwand / oil on canvas Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff <i>Villa Hadriana</i>, 1930 Öl auf Leinwand / oil on canvas Brücke-Museum, Schenkung des Künstlers / donated by the artist in 1974
	Karl Schmidt-Rottluff <i>Wanderdüne am Haff / Shifting Sand Dune at the Lagoon</i>, 1947 Öl auf Leinwand / oil on canvas Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff <i>Nehrungslandschaft / Spit Landscape</i>, 1951 Öl auf Leinwand / oil on canvas Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung

	Karl Schmidt-Rottluff <i>Blaues Fenster / Blue Window</i>, 1937 Öl auf Leinwand / oil on canvas Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff <i>Mond und Gartentor / Moon and Garden Gate</i>, 1960 Öl auf Leinwand / oil on canvas Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff <i>Augustnacht / Night in August</i>, 1956 Öl auf Leinwand / oil on canvas Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff <i>Taunuslandschaft / Taunus Landscape</i>, 1950er-Jahre / 1950s Öl auf Leinwand / oil on canvas Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff <i>Ferner Mond / Distant Moon</i>, 1956 Öl auf Leinwand / oil on canvas Brücke-Museum, Schenkung des Künstlers / donated by the artist in 1964
	Karl Schmidt-Rottluff <i>Mond über der Küste / Moon above the Coast</i>, 1956 Öl auf Leinwand / oil on canvas Brücke-Museum, Schenkung des Künstlers / donated by the artist in 1964
	Karl Schmidt-Rottluff <i>Am Meer (Steilküste) / By the Sea (Steep Coast)</i>, 1906 Öl auf Karton / oil on cardboard Brücke-Museum, erworben 1992 aus Privatbesitz / acquired from a private collection in 1992
	Karl Schmidt-Rottluff <i>Am Pleißebebach / At the Pleiße Stream</i>, 1906 Öl auf Pappe / oil on cardboard Brücke-Museum, Schenkung des Künstlers / donated by the artist in 1971
	Emil Nolde <i>Weiße Stämme / White Tree Trunks</i>, 1908 Öl auf Leinwand / oil on canvas Brücke-Museum, Schenkung von / donated by Karl Schmidt-Rottluff in 1968
	Ernst Ludwig Kirchner <i>Rückenakt mit Spiegel und Mann / Nude Back with Mirror and Man</i>, 1912 Öl auf Leinwand / oil on canvas Brücke-Museum, erworben 1988 aus Privatbesitz / acquired from a private collection in 1988

	Ernst Ludwig Kirchner <i>Violette Bäume / Violet Trees</i>, 1914 Öl auf Leinwand / oil on canvas Rückseite von <i>Sich kämmender Akt / reverse of Nude Combing Herself</i> Brücke-Museum, erworben 1971 aus dem Kunsthandel / acquired from the art market in 1971
	Ernst Ludwig Kirchner <i>Stilleben mit Fruchtschale / Still Life with Fruit Bowl</i>, 1914 Öl auf Leinwand / oil on canvas Rückseite von <i>Selbstbildnis / reverse of Self Portrait</i> Brücke-Museum, erworben 1983 aus Privatbesitz / acquired from a private collection in 1983
	Erich Heckel <i>Tübingen</i>, 1920 Öl auf Leinwand / oil on canvas Brücke-Museum, Schenkung von / donated by Siddi Heckel in 1971
	Otto Mueller <i>Liebespaar zwischen Gartenmauern / Lovers Between Garden Walls</i>, 1916 Leimfarben auf Rupfen / distemper on hessian Brücke-Museum, Schenkung von / donated by Karl Schmidt-Rottluff in 1972
	Otto Mueller <i>Frau im Boot / Woman in a Boat</i>, 1910–1911 Leimfarben auf Leinwand / distemper on canvas Brücke-Museum, Schenkung von / donated by Siddi und Erich Heckel in 1966
	Max Kaus <i>Kreidebruch bei Sassnitz auf Rügen / Chalk Quarry near Sassnitz on the Island of Rügen</i>, 1923 Öl auf Leinwand / oil on canvas Brücke-Museum, Schenkung des Künstlers / donated by the artist in 1967
	Franz Nölken <i>Blick in einen Garten / View into a Garden</i>, circa 1912/13 Öl auf Leinwand / oil on canvas Brücke-Museum, erworben 1985 aus dem Kunsthandel / acquired at the artmarket in 1985
	Karl Schmidt-Rottluff <i>Kopf / Head</i>, 1952 Weißer Stein / White Stone Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff <i>Kopf / Head</i>, circa 1952 Schwärzlicher Stein mit hellen Einsprengseln / blackish stone with light sprinkles Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung

	Karl Schmidt-Rottluff <i>Kopf / Head</i>, circa 1952 Rotbrauner Stein mit dunklen Einsprengeln / red-brown stone with dark sprinkles Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff <i>Kopf mit einem Ohr / One-Eared Head</i>, 1953 Rotbrauner Stein mit hellen Einsprengeln / red-brown stone with light sprinkles Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff <i>Hockender mit aufgestützten Armen und übergeschlagenen Knien / Crouching Figure with Propped-up Arms and Crossed Knees</i>, circa 1952 Gelbbrauner Stein / yellow-brown stone Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff <i>Hockender mit aufgestütztem Kinn / Crouching Figure with Propped-up Chin</i>, 1953 Graugelber Stein / grey-yellow stone Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff <i>Kleine Maske / Little Mask</i>, 1950/1952 Tierknochen / animal bone Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff <i>Zwei Köpfe / Two Heads</i>, 1952 Grauer Stein / grey stone Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff <i>Kleine Maske / Little Mask</i>, circa 1952 Grauer Stein / grey stone Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff Serviettenring / Napkin Ring, circa 1909 Messing, getrieben und gehämmert / brass, embossed and hammered Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff Serviettenring mit einem stehenden weiblichen Akt / Napkin Ring with a Standing Female Nude, circa 1947 Tierknochen / animal bone Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung

	Karl Schmidt-Rottluff Serviettenring mit Datum 27.1.1964 / Napkin Ring with Date 27.1.1964 Tierknochen / animal bone Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff Serviettenring mit zwei liegenden Akten und einem „E“ / Napkin Ring with Two Lying Nudes and an “E”, circa 1947 Tierknochen / animal bone Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff Ornamentverzierte Kokosnuss / Ornamented Coconut, circa 1950 Nussschale, geschnitten und farbig gefasst / nut shell, cut and coloured Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff zugeschrieben / attributed Schachfiguren / Chess Set, o.J. / undated Holz teilweise farbig gefasst / wood partly coloured Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff Holzkasten / <i>Wooden Box</i>, 1910/11 Holz, geschnitten und farbig gefasst / spruce, cut and coloured Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff Holzkasten / <i>Wooden Box</i>, 1910/11 Holz, geschnitten und farbig gefasst / spruce, cut and coloured Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff Holzkasten / <i>Wooden Box</i>, circa 1911 Holz, beschnitzt und farbig gefasst / wood, carved and coloured Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff Deckeldose / Lidded Box, circa 1946 Holz, farbig gefasst / wood, coloured Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff Schale auf hohem Fuß / Bowl on High Base, circa 1946 Holz, farbig gefasst / wood, coloured Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Karl Schmidt-Rottluff Kerzenständer mit Tierkreiszeichen / Candlestick with Zodiac Signs, circa 1946 Holz, beschnitzt und farbig gefasst / wood, carved and coloured Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung

	Vermutlich ausgeführt von / probably made by Emy Schmidt-Rottluff Couchdecke / Couch Cover, circa 1932 Wolle, geknüpft / wool, knotted Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Emy Schmidt-Rottluff nach einem Entwurf von / after a design by Karl Schmidt-Rottluff <i>Halbakt mit Fächer / Semi-Nude with Fan</i>, 1935 Wollknüpferei / wool knotting Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Jeane Flieser nach einem Entwurf von / after a design by Karl Schmidt-Rottluff <i>Hangwege im Tessin / Slope Paths in Ticino</i>, 1964 Wollstickerei auf Sackleinen / wool embroidery on sackcloth am Klosterstich orientiert / oriented on the cloister stitch Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Vermutlich ausgeführt von / probably made by Emy Schmidt-Rottluff Schmaler Wandteppich / Narrow Tapestry, 1932 Wolle, geknüpft / wool, knotted Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Elisabeth Nielsen-Georgi nach einem Entwurf von / after a design by Erich Heckel Teppich / Carpet, 1958 Wolle, handgeknüpft / wool handwoven Brücke-Museum, Schenkung von / donated by Erich Heckel in 1969
	Lise Gujer nach einem Entwurf von / after a design by Ernst Ludwig Kirchner <i>Schwarzer Frühling / Black Spring</i>, nach / after 1954 Verzahnte Wirkerei mit Leinenkette und farbigem Wollschuss / interlock warp-knit piece with linen warp and coloured wool weft Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung
	Lise Gujer nach einem Entwurf von / after a design by Ernst Ludwig Kirchner <i>Bauernpaar / Farmers Couple</i>, nach / after 1952 Verzahnte Wirkerei mit Leinenkette und farbigem Wollschuss / interlock warp-knit piece with linen warp and coloured wool weft Brücke-Museum, Karl und Emy Schmidt-Rottluff Stiftung