

# ELLIOTT FINE ART

*Nineteenth Century to Early Modern*

Lotte Laserstein  
(Preussisch Holland 1898 – Kalmar 1993)

*Traute Rose writing*

Signed upper left: *Lotte Laserstein*  
Pencil on paper  
9.5 x 16 cm. (3 ½ x 6 ¼ in.)

Provenance:  
Estate of the artist;  
Thence by descent, until;  
Bukowskis, Stockholm, 12 June 2024, lot 789.



Lotte Laserstein's rapidly executed yet confident pencil sketch depicts Traute Rose writing. With her boyish hair and angular features, Traute is instantly recognisable. Laserstein's favourite model, capable of holding difficult poses for extending periods of time, Traute appears in many of the artist's most iconic Berlin-period paintings. The pair first met in the late 1920s. A gifted athlete, Traute first became the artist's tennis coach, and then muse and close confidant. This pencil sketch dates to circa 1930, around the time that Laserstein painted *I and My Model*. The two met in the late 1920s

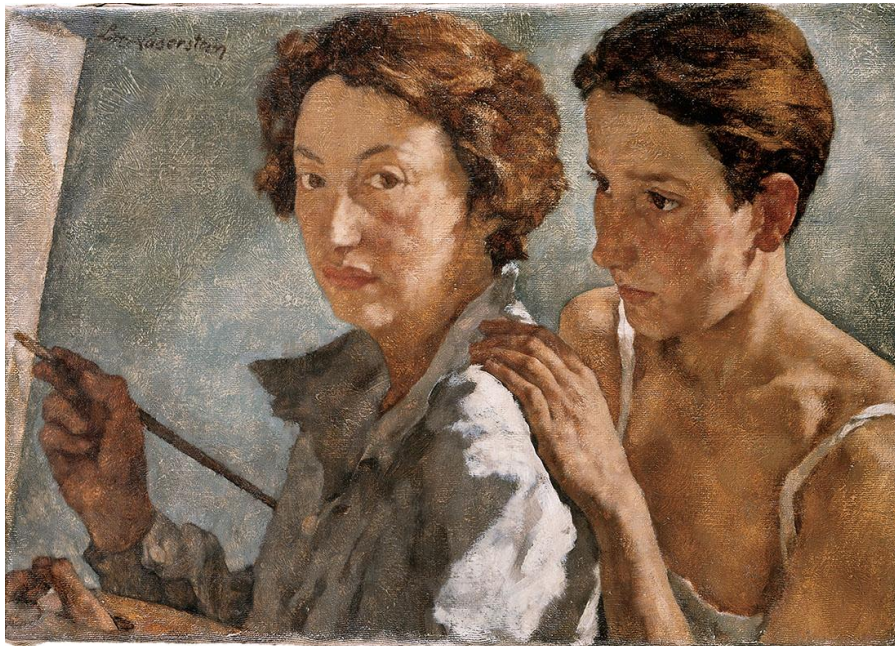


Fig. 1, Lotte Laserstein, *I and My Model*, oil on canvas, 1929/1930, The Bute Collection at Mount Stuart

With her short hair, athletic physique and modern attire, Traute embodied the concept of the New Woman. Of great importance to Laserstein, this idea, which emerged around the turn of the century, and gained much momentum during the Weimar years, promoted an energetic, professional and often androgynous woman as man's equal.

Laserstein creates, with great skill and perhaps paradoxically, a sense of both dynamism and poise in Traute's pose. As one of the first women admitted to the Prussian Academy of Fine Arts in 1921, Laserstein began her training by attending figure drawing classes. Drawing remained foundational to her art throughout her career and, as is the case here, her graphic work often captures the essence of the human form, and above all the face, with great assurance.

Laserstein, a star pupil at the academy, rose to prominence in the late 1920s thanks to her portraiture, which corresponded with the prevailing New Objectivity style of Weimar Germany. Her artistic success was cut short by the rise of the Nazi party who labelled her a 'three-quarter Jew'. Barred from exhibiting public, and with life in Germany increasingly untenable, Laserstein fled Germany for Sweden in 1937, bringing with her some of her most important work. After the War, she stayed on in Sweden. Though she experienced continued artistic success at a local level, her name was slowly forgotten until her recent

return to the spotlight. She is now justly seen as one of the most important painters of Weimar Germany.