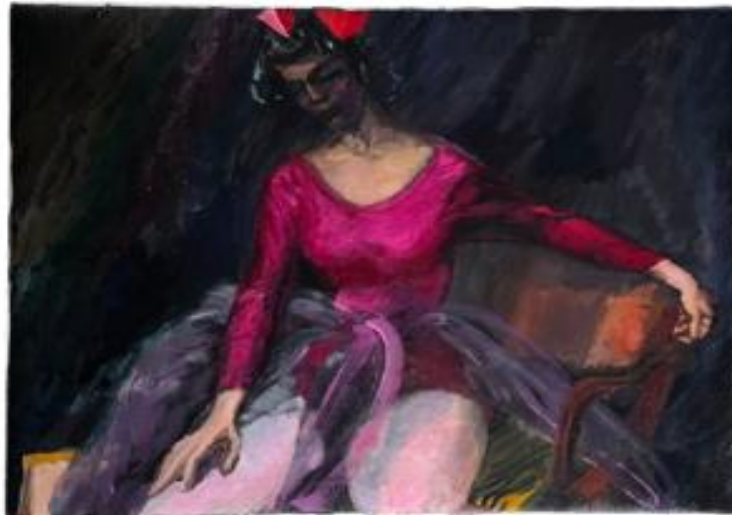




ADELHEID HIRSCH – A LIFE'S WORK IN COLOR

1903-1998



SEPTEMBER 20, 2025

SCOTT J. CARPENTER
Iowa City Art & Antiques

Adelheid Herta Hirsch (nee Flatau)

b. Berlin, May 4, 1903,

d. Madison, WI, November 5, 1998.

Adelheid Flatau was born and raised in Berlin, Germany . Her father, Theodor Flatau, was a noted ear, nose, and throat doctor, and her mother, Evelyn Albu, came from a prominent British family.

Adelheid Flatau's art training was with Walter Muhe, George Mosson, Ferdinand Spiegel, and Karl Hofer (Vereinigt Staatschule) and Johannes Itten (known for numerous publications about Color Theory) and other instructors at the Itten Schule in Berlin (1926-1934).

Flatau met Johannes Itten sometime after he left the Bauhaus (Weimar) in 1924 and while she attended the Vereinigt Staatschule. She studied with Itten for a year and then worked as a translator/interpreter for Itten (at the Itten Schule) sometime between 1926 and 1934. Flatau's mother was English and her father was German. As a result, she was fluent in both languages. Adelheid corresponded with Itten until his death in 1967. She also corresponded with Itten's wife, Anneliese.

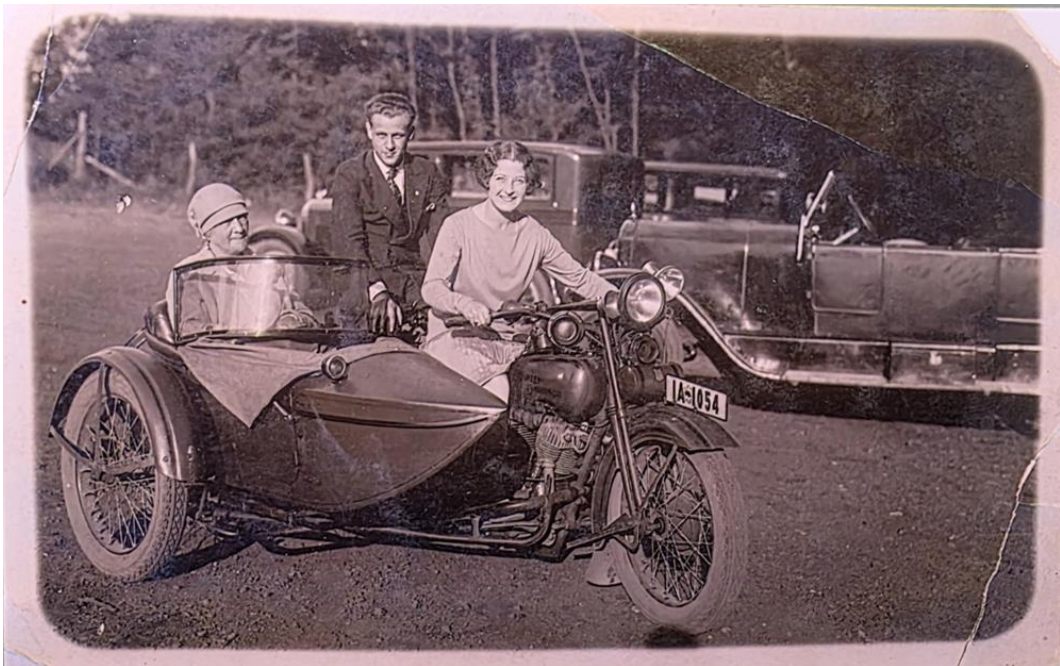
Flatau married Dr. Franz Eduard Hirsch in 1934 and resided in Berlin. They fled Nazi Germany in 1935 and arrived in England in 1935-36. From England, they emigrated to New York City in 1937 and lived there briefly. In 1938, they relocated to Chicago to be in the company of other exiled German artists at "The New Bauhaus" (founded in 1937).

Her degrees and periods of productivity are directly impacted by leaving Nazi Germany and the subsequent the birth and raising of her three children – Violet (1936, England), Jack (1940, Chicago), and Tom (1943, Chicago). While her children were young, she completed a B.A. in Art Education at the Art Institute of Chicago in 1949 and later received an M.A. in Art Education from the Art Institute in 1965 - following Tom's graduation from high school in 1961. She taught art at a number of area schools in Chicago (Hull House, Francis W. Parker School, and the Junior School of the Art Institute).

Her early work was heavily influenced by her classical training and German Expressionists. These drawings and paintings from the late 1920s and early 1930s were beautifully executed and tended to use black and white. Itten dramatically influenced Hirsch's paintings by adding color. The paintings in this exhibit display not just color but a remarkable use of color combinations to set the mood of a person or scene – clearly Itten's influence. Itten wrote, "He who wants to become a master of color must see, feel, and experience each individual color in its many endless combinations with all other colors. Colors must have a mystical capacity for spiritual expression, without being tied to objects."

Adelheid Hirsch's art is the embodiment of Itten's philosophy. The result is a remarkable life's work – a life in color.

Adelheid Flatau as a young woman



Johannes Itten Correspondence

ANNELESE ITTEN ACKERSTEINSTRASSE 202 8049 ZÜRICH

14. Mai 67

Sehr geehrte Frau Hirsch.

Nun nimmt das Übermass von Briefen aus aller Welt doch allmählich ab, so dass ich Ihnen zu meiner Karte gerne noch etwas schreiben möchte. Es wird Sie beruhigen, wenn ich Ihnen schreibe, dass mein Mann nur ganz kurz wirklich krank war, er war 3 Stunden im Spital u. nunmehr u. klar bis zu dem ganz unerwarteten Herben. Ganz unerwartet ist falsche Ausgedrückt i. d. Nacht vorher hatte er wirklich "Abscheu" genommen von uns, von meinen Kindern u. mit, seit vielen Jahren war sein Herz nicht gut, aber er arbeitete pausenlos, fast Tag u. Nacht u. hatte noch vor seinem Herben immer noch

Beste Wünsche für 1866!
Wird wohl noch nächstes Jahr eine Quinelly in Chicago!!
Itten

Für 1867 die besten
Wünsche für beste
Gesundheit u. viel Erfolg
Johannes Itten

U.S.A.

Frau Adelheid Hirsch

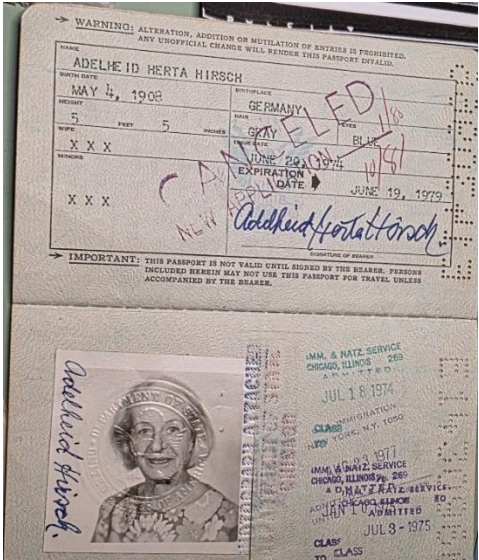
438 St. James Pl
Chicago 14
Ill. U.S.A.

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HUNGARY
BOVA
HUNGARY

Adelheid Hirsch's Naturalization Certificate



Adelheid Hirsch's Passports



The Chicago Sun-Times interview by Harold Hayden in 1972, provides some insights into Adelheid Hirsch's art training and exhibits in Berlin in the 1920s and early 1930s. The text from this photocopy has been transcribed for easier reading.

Chicago Sun-Times Article Sunday, September 10, 1972

16 SECTION FIVE SHOWCASE/CHICAGO SUN-TIMES, Sun., Sept. 10, 1972

Harold Hayden/Art

Germany's loss, Chicago's gain

Together with other cities of the world, Chicago received an immense benefit from the cultural wreckage caused by the Hitler regime in Germany.

Of the many creative artists who found opportunity here, Mies van der Rohe and Laszlo Moholy-Nagy may be best known but they brought with them other notable artists who taught and worked in this city. The cultural windfall included supporters of the arts and collectors, such as Oskar Schulze, whose painting collection, confiscated by the Nazis, eventually went to the German city of which he had been the Socialist mayor. Who can say just how many young artists of all sorts came here too, without reputation to aid them, and made a new life in Chicago?

One of these is Adelheid Hirsch, a student of Karl Hofer and Johannes Itten, who was at the beginning of a professional career, with a one-woman show in Berlin and other gallery exhibitions, when she was uprooted.

BORN ADELHEID FLATAU in Berlin, she studied art in the state school which had been completely modernized by the radical artists of der Brücke, Campendonck, Otto Mueller, Heckel, Heinz Kamps and others who had become the establishment. She had a stern drawing teacher named Spiegel, whose ideal was Hans Holbein and who had his pupils make large, careful charcoal drawings of nudes, working every day for three weeks on the same pose.

"I graduated as master student under Karl Hofer and then traveled a lot— IN Europe, Africa, Japan — and had my own studio and painted and also showed in galleries. I became very influenced by Johannes Itten, who had his own school in Berlin, took a studio nearby and assisted in his school after a

year's study with him. He had me translate his teaching to all his American and English-speaking students. English was my second language because my mother was born there, in London."

After Hitler's rise to power and Mrs. Hirsch's arrival in Chicago, painting was neglected while she raised a family. "After my third child was 2½ I went to the Art Institute and Carolyn Howlett hired me to teach Saturday junior school and, later on, summer school. I also started taking courses there and got my Bachelor of Art Education degree."

NOW, FOLLOWING HER retirement from the Francis Parker School in 1971 after some 12 years of teaching, Adelheid Hirsch teaches senior citizens at the Lutheran Welfare Center and has time to get back to drawing and painting after the years when she was a Saturday artist. Although she never stopped painting, it could not be an intensive involvement.

While her studio at 438 St. James Place is filled with paintings and she exploited her knack for spontaneous drawing by making sparkling pastel portraits of students at Francis Parker, Mrs. Hirsch has not attempted serious exhibitions since her Berlin days.

The budding talent nurtured by German Expressionism and exposure to Der Sturm, the radical art magazine founded by Herwarth Walden in 1910, whose offices and gallery were just down the street from her studio, had reached a professional competence that Chicago has done little to nourish.

Her painting was radical when she arrived here, but it no longer is. Instead, it is the mature accomplishment that makes a living link with the historic past.

Since 1912, Der Sturm's gallery exhibited

the German Expressionists, the Blau Reiter, Futurists, French Cubists and the Orphists and Kokoschka, Ensor, Delaunay and Archipenko. It expanded its range during World War I until it became the center of modern art in Berlin for a while after the war. Here it was that the young Adelheid Flatau first saw the works of Chagall, Pechstein and Franz Marc.

Johannes Itten was one of her very good friends as well as her teacher Mies van der Rohe was another good friend.

All but two or three oil paintings that were not left in Berlin were destroyed by World War II bombs. Several portfolios of drawings, watercolors and some school studies she brought with her to Chicago.

ALTHOUGH THE FIGURE was and is her favorite subject for painting, she did many landscapes too. Some of the most effective watercolors in the Berlin portfolios are of landscapes. Her oils are strong, well-composed and colorful in rich dark tones. There is material in the St. James Place studio enough for one or more very interesting exhibitions. And perhaps the quiet, unassuming Adelheid Hirsch might respond with renewed energy in her painting.

Are there other Adelheid Hirsches who came from centers of culture to this raw but pretentious city, made their social contributions through teaching and other work and felt at home, yet found no real encouragement for their art?

Traditionally, Chicago exports artists after providing a stimulating climate for their studies. To create a favorable climate for working artists here we must begin by welcoming and appreciating their effort and accomplishment before it becomes generally known and accepted.

Chicago Sun-Times, Sun., Sept. 10, 1972

Harold Haydon / Art

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BORN ADELHEID FLATAU in Berlin, she studied art in the state school which had been completely modernized by the radical teachers of der Brücke, Campendonk, Otto Mueller, Heckel, Heinze Kamp and others who helped form the establishment. She had a stern drawing teacher named Spiegel, whose ideal was Hans Holbein and who had his students make large, careful charcoal drawings from nudes, working every day for three weeks on the same pose.

"I graduated as master student under Karl Hofer and then traveled a lot – IN Europe, Africa, Japan – and had my own studio and painted and also showed in galleries. I became very influenced by Johannes Itten who had his own school in Berlin, took a studio nearby and assisted in his school after a year's study with him. He had me translate his teaching to all his American and English-speaking students. English was my second language because my mother was born, there, in London."

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Adelheid Hirsch Catalog for this Exhibit

Berlin (1924-1934), Chicago (1940-1975)

Johannes Itten (1888-1967)

Swiss

Lithograph on heavy paper. 1921

Saying from the portfolio of New European Graphics, 1st Portfolio: Masters of the State Bauhaus, Weimar, 1921.

Given to Adelheid Flatau by Johannes Itten sometime in the late 1920s when she worked for him as an interpreter at the Itten Schule (1926-1934) in Berlin. She was fluent in both German and English and assisted him with communicating with students.

One pinhole at the top and another at the bottom indicates that this was pinned to a wall(?). This was part of her portfolio of artwork date 1927 to 1934.



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Watercolor and ink on tan paper (16" x 18" sheet)

Berlin, ca. 1932

Preliminary study of a portrait of young man with textured vest, Vereinigte Staatsschulen



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Watercolor paper (15" x 21" sheet)

Berlin, 1932, Signed and dated lower left

Study of a portrait of young man with textured vest, Vereinigte Staatsschulen



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Oil on stretched burlap (22" x 27-3/4")

Berlin, ca.1932, Signed Adelheid Hirsch (not contemporaneous) on verso

Portrait of young man with textured vest holding a case near chain link fence outside an industrial area, Vereinigte Staatschulen



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Oil on stretched canvas (28" x 34")

Berlin, ca. 1932

Untitled Portrait of a Cowboy with a banjo

Verso is an oil painting of a seated woman in a red skirt



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Oil on Masonite (19-3/4" x 29-1/2")

Berlin, 1931, Signed and dated lower left

Portrait of young contemplative woman in a colorful dress holding a shawl and blue beads, Vereinigte Staatschulen.

Verso is a sketch (oil) of a cityscape (Berlin?) with paint loss.



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Charcoal and graphite on brown paper (16" x 22" sheet), "Circus"

Berlin, 1930-1931, signed lower left, "Lilian" is written in pencil on sheet verso

Portrait of Lillian Leitzel (1892-1931) who was a German-born aerial acrobat for Ringling Brothers & Barnum and Bailey Circus.

Lillian Leitzel performed in Berlin in late 1930 and early 1931 as part of a European off-season tour. She appeared on bills with the Flying Codonas at the Wintergarten in Berlin in January 1931, performing her solo act, while her partner Alfredo Codona continued at the Wintergarten for some time after her death in Copenhagen in February 1931.



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Oil on canvas board (?) (17-1/2" x 27-3/4")

Berlin, ca. 1928, Signature(?) lower left

Still life - Chrysanthemums



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Watercolor and ink on tan paper (18" x 24" sheet)

Berlin, ca. 1928, Signed lower center

40 Minute Landscape Exercise (completed in 30 minutes),
Vereinigte Staatschulen? Itten Schule?



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Pastel and charcoal on paper (13" x 15" sheet)

Berlin, 1928, Signed lower left

Portrait of man in blue shirt



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Pastel and charcoal on paper (13" x 15" sheet)

Berlin, 1928, Signed lower right

Half portrait of man in blue shirt



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Oil on canvas (20" x 24")

Berlin, 1930, not signed. Paper tag on upper right reads 1930.

Expressionist still life with a copy of UHU magazine (1924-1934) on a table near a vase with flowers.

Paper tag on stretcher reads in German: Sunset, R. Eschke, with a Berlin address. Likely in Eschke's handwriting. A re-used stretcher or painting of Richard Eschke (1859-1944)?



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Gouache and Ink on tan paper (18" x 22" sheet)

Berlin, 1932, Signed lower right

Flowers. 30 Minute Exercise.



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Gouache and Ink on tan paper (21-1/2" x 42-1/2" frame)

Berlin, 1932 Signed and dated on center painting lower right

Three Flower paintings that were on the same folio page



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Gouache and Ink on tan paper (12" x 25" sheet)

Berlin, ca. 1932,

Not signed, from portfolio with similar paintings dated 1932

Stilllife - Flowers and pitchers.



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Gouache on tan paper (9-1/4" x 13-1/8" sheet)

Berlin, ca. 1932

Still life of fruit and flowers, Vereinigte Staatsschulen



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Charcoal, Graphite on tan paper (9" x 14" sheet)

Berlin, 1927, Signed and dated lower left

Half portrait of a woman, Vereinigt Staatschulen



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Charcoal, Graphite on tan paper (14" x 18" sheet)

Berlin, 1928, Signed and dated lower right

Portrait of a woman, Vereinigte Staatschulen, Klasse Spiegel



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Charcoal, Graphite on tan paper (14" x 18" sheet)

Berlin, 1928, Signed and dated lower right

Portrait of a woman, Vereinigte Staatschulen, Klasse Spiegel



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Charcoal, Graphite on tan paper (14" x 18" sheet)

Berlin, ca. 1928

Half portrait of a woman, Vereinigte Staatschulen, "Last Semester Academy"



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Charcoal, Graphite on tan paper (14" x 18" sheet)

Berlin, 1926, Signed Lower left

Portrait of a woman with hat and earring, Vereinigte Staatschulen



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Charcoal, Graphite on tan paper (14" x 18" sheet)

Berlin, 1926, Signed Lower left

Portrait of a woman with hat and earring, Vereinigte Staatsschulen



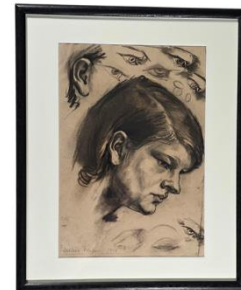
Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Charcoal, Graphite on tan paper (14" x 18" sheet)

Berlin, 1928, Signed Lower left

Half portrait of a woman with hat with eyes and ear, Vereinigte Staatsschulen, Klasse Spiegel



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Charcoal, Graphite on thin tan paper (14" x 18" sheet)

Berlin, ca, 1928

Half portrait of a woman, Vereinigte Staatsschulen, Academy Last Semester



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Charcoal, Graphite on gray paper (14" x 18" sheet)

Berlin, ca. 1928,

Portrait of a woman, Vereinigte Staatsschulen



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Watercolor and ink on tan paper (14" x 17" sheet, small secondary sheet)

Berlin, ca. 1928

Texture Exercise, Vereinigte Staatschulen



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Graphite drawing on thin tan paper (9-5/8" x 10-1/2" sheet)

Berlin, ca. 1928

Drawings of a cow in different positions, Vereinigte Staatschulen



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Pencil drawing (10" x 12" sheet)

Berlin, ca. 1930

Portrait of a Gazelle, Vereinigte Staatschulen



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Gouache and colored pencil on paper (10" x 10" sheet)

Berlin, ca. 1930

Portrait of a tiger, Vereinigte Staatschulen



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Watercolor on paper (17" x 25" sheet)

Berlin, ca. 1928, Unsigned from portfolio

Half portrait of woman in black dress



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Charcoal drawing on paper (20" x 24" sheet)

Berlin, ca. 1930, Unsigned from portfolio

The art classroom - drawing a vase



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Charcoal, ink, graphite drawing on paper (17" x 24" sheet)

Berlin, ca. 1930, Unsigned from portfolio

Seated contemplative person



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Ochre staining of backing paper from original drawing (11" x 15" sheet)

Berlin, ca. 1930, Unsigned from portfolio

Head of contemplative person



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Watercolor on paper (12" x 16" sheet)

Berlin, ca. 1928, Unsigned from portfolio

Haunting scene near a lake, Northern Germany



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Watercolor on paper (15" x 19" sheet)

Berlin, ca. 1928, Unsigned from portfolio

Farm scene near a lighthouse, Northern Germany



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Watercolor on paper (11" x 14" sheet)

Berlin, ca. 1928, Unsigned from portfolio

Lake scene with sailboat, Northern Germany



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Watercolor and gouache on paper (15" x 20" sheet)

Berlin, ca. 1928, Unsigned from portfolio

Market scene, Northern Germany



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Watercolor on paper (17" x 22" sheet)

Berlin, ca. 1928, Unsigned from portfolio

Gastropod (snail) shell, Northern Germany



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Ink on heavy paper (12-1/2" x 19-1/2" Image)

Berlin, 1933

Typography project. Text from the posthumous autobiography of Wilhelm von Bode (1845-1929), a prominent German art historian and museum director. This book was published by H. Reckendorf in 1930.



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Pencil on graph paper (5-3/4" x 6-1/4" sheet)

Berlin, ca. 1933

Typography project honoring Wilhelm von Bode (1845-1929), a prominent German art historian and museum director.



Adelheid Hirsch (nee Flatau) (1903-1998)

German-American

Ink and pencil on manilla paper (21" x 29" sheet)

Berlin, ca. 1930

Technical drawing – perspective exercise of arches.



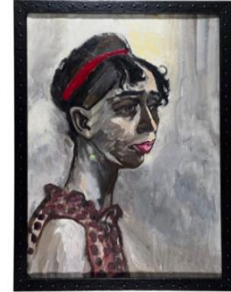
Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (18-1/4" x 25")

Chicago, ca. 1965, Signed on verso

Portrait of a sombre woman capturing the despair of the world following World War II.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (24" x 30")

Chicago, ca. 1965, Initials on verso

Burlesque dancer sitting near a mirror.



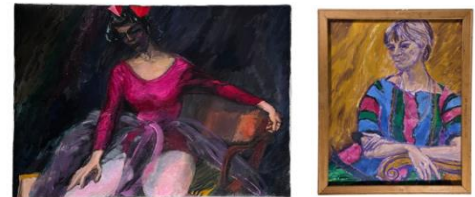
Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (34" x 26")

Chicago, 1965, Signed and dated on stretcher

Portrait of a ballet dancer sitting on a bench. Verso is a portrait of a woman sitting in a chair



Adelheid Hirsch (1903-1998)

German-American

Oil on canvas board (22" x 28")

Chicago, ca. 1965, Signature on verso

A portrait of the back of a nude woman standing next to a stool. The right side of the painting is left mostly unpainted, with some areas started then covered generating a very nice effect that elongates the woman's body.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (20-1/8" x 30-1/8")

Chicago, 1963, Signed and dated on stretcher

Nude woman standing in front of flowing fabric



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (28" x 36")

Chicago, ca. 1963, Signed and dated on stretcher

Portrait of a woman in a floral shirt



Adelheid Hirsch (1903-1998)

German-American

Oil on Masonite (24" x 30-3/4")

Chicago, ca. 1965, Signature on verso

A portrait of a nude woman sitting in a tapestry covered chair with fabric behind her. Bright yellow outlines. An interesting, but atypical, portrait



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (18" x 24")

Chicago, ca. late 1960s, Initials on stretcher

Self-portrait of the artist painting



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (20" x 24")

Chicago, ca. late 1960s, Initials on stretcher

Self-portrait of the artist sitting. In a blue dress, green skin, pink hair.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (28" x 32-1/4")

Chicago, ca. 1965, Signed on stretcher and verso

Partially nude woman standing in front of flowing fabric wrapped in a colorful robe.



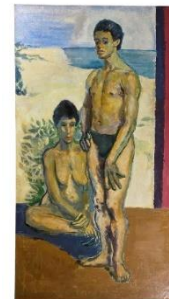
Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (26" x 48")

Chicago, 1967, Signed on verso and dated on stretcher

Portrait of a nude woman sitting and a man standing with a beach in the background



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (36" x 42")

Chicago, 1962, Signed and dated on stretcher

Untitled poolside scene to two nude women sunbathing

Verso is an oil painting of a male lifeguard daydreaming with a floral curtain at the right margin.



Adelheid Hirsch (1903-1998)

German-American

Oil on canvas board (20" x 28")

Chicago, ca. 1965, Signature on verso

A portrait of a nude woman sitting a surface draped with red fabric with elbows on a small table.



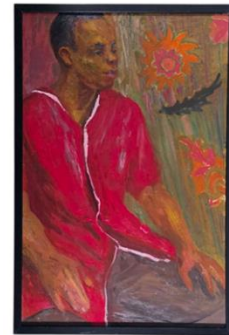
Adelheid Hirsch (1903-1998)

German-American

Oil on Masonite (20 x 30")

Chicago, ca. 1965, Signature on verso

A portrait of a man in a red robe sitting in front of a floral fabric.



Adelheid Hirsch (1903-1998)

German-American

Gouache on paper (20" x 26" sheet)

Chicago, 1965, Signature on verso

Matisse-like study of a portrait of a nude woman lying on a chair and ottoman near a small table with a potted plant and a red tablecloth.



Adelheid Hirsch (1903-1998)

German-American

Oil on canvas board (40" x 32")

Chicago, 1965, Signed and dated on verso

Matisse-like portrait of a nude woman lying on a chair and ottoman near a small table with a potted plant and a red tablecloth.



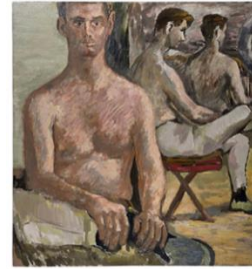
Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (26-1/8" x 28-1/4")

Chicago, 1967, Signed and dated on canvas edge and stretcher

Shirtless men in a studio (Art Institute of Chicago)



Adelheid Hirsch (1903-1998)

German-American

Oil on canvasboard (24" x 30")

Chicago, 1964, Signature and date on verso

Portrait of a young girl in a straw hat and white lace dress.
The sitter doesn't appear to be happy about sitting for this portrait and Hirsch accurately depicts this.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (28" x 46)

Chicago, ca. 1965, Signed on Verso and stretcher

Portrait of a man standing.



Adelheid Hirsch (1903-1998)

German-American

Gouache on brown paper (24" x 30")

Chicago, ca. 1965, Signature on verso

A scene where a woman is sitting nude bathing and two children are looking on in the right background.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (34-1/2" x 40-1/2")

Chicago, 1962, Signed lower right

Portrait of a young man in a tunic



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (18" x 26" sheet)

Chicago, ca. 1965

Portrait of a man sitting. For Paul Wieghardt's studio class at the Art Institute of Chicago



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (20" x 22")

Chicago, ca. 1965, signed lower right and on verso

Portrait of a man.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (20" x 24")

Chicago, 1968, Signed and dated on Stretcher and canvas edge

Portrait of a woman in a black shirt with a long slender neck,
Repair woman's left shoulder.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (20" x 26")

Chicago, 1968, Signed on canvas edge

Portrait of a woman in a colorful outfit near the Triton Fountain at the Art Institute of Chicago.



Adelheid Hirsch (1903-1998)

German-American

Gouache on paper (19" x 25" sheet)

Chicago, ca. 1968, not signed. From portfolio.

Two figures standing. See work of Paul Wiegardt.



Adelheid Hirsch (1903-1998)

German-American

Gouache on tan paper (14" x 19")

Chicago, ca. 1965

Male and female figures at a picnic? See work of Paul Wiegardt.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (30-1/4" x 40")

Chicago, ca. 1968, Signed on verso

Portrait of a woman in a dress sitting on a wicker chaise with a background of elaborate geometric patterns. Top stretcher has Paul Wiegardt's approval signature.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (34-1/4" x 48")

Chicago, ca.1968, Signed on stretcher

Portrait of a nude woman sitting near a table with a vase of flower on it.

For Paul Wiegardt's 4th year studio class.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (28" x 34")

Chicago, ca.1965, No Signature

Bird's eye view of an intersection of streets and paths in winter. Shadows (in blue) of trees and fountain appear to be a mirror image. Fountain and shadow form a compass.

Verso is a nude woman seated at a high table in front of a window.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (22" x 48")

Chicago, July 1960, Signed on verso, dated on stretcher.

Portrait of a nude woman standing with legs crossed and on arm resting on a fabric covered piece of furniture.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (22" x 28")

Chicago, 1968, Signed and dated on stretcher and canvas edge

Portrait of a man sitting in a chair with a southern landscape scene in the background. On the basis of other paintings of this sitter, the man's name is Billy.



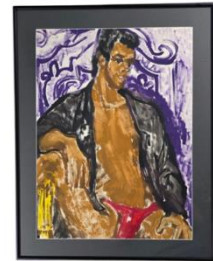
Adelheid Hirsch (1903-1998)

German-American

Gouache on paper (18" x 26" sheet)

Chicago, ca. 1965

Portrait of a man sitting in a purple throne



Adelheid Hirsch (1903-1998)

German-American

Oil on canvas board (24" x 36")

Chicago, 1965, Dated on verso, not signed.

Nude woman lying on pillows and fabric with orange feather.

Geometric patterns in background.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (32" x 38-1/4")

Chicago, ca. 1968, Signed on stretcher

Studio scene of a man seated with a cat near his feet. Other models/artists in the background.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (34-1/4" x 38")

Chicago, ca. 1968, Signed on stretcher

Portrait of a young woman in gold and red sitting in a throne.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (30" x 36")

Chicago, 1962, Signed and dated on stretcher

Portrait of a woman in an orange and red dress with a long braided necklace. Background is a series of mauve horizontal stripes.



Adelheid Hirsch (1903-1998)

German-American

Oil on canvas board (24" x 36")

Chicago, ca. 1965, Signed on verso

Portrait of a seated woman in purple wrap. See other painting of the same sitter.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (24" x 40")

Chicago, ca. 1965, Signed on canvas edge

Portrait of a seated woman in a multi-color wrap. See other painting of the same sitter.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (20" x 36")

Chicago, 1963, Signed and dated on canvas edge and stretcher

Portrait of a woman in a pink dress sitting.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (22" x 34-1/4")

Chicago, Early 1960s, Signed on verso

Portrait of a woman in a green hat and floral shirt reading a book .



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (32" x 40")

Chicago, 1963, Signed and dated on stretcher

Portrait of a man in a blue sweater sitting on a stool.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (34-1/4" x 38")

Chicago, 1968, Signed and dated on canvas edge

A Chicago construction scene in blue. A young man has shed his work clothes and lunch pail to sit and think.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (30" x 38")

Chicago, 1967, Signed and dated on canvas edge

Portrait of two nude women with red hair. The older woman has a blue coffee mug and the younger woman is holding a cordial glass.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (30" x 38-1/4")

Chicago, ca.1968, Signed on stretcher

Portrait of two nude women.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (26" x 30")

Chicago, 1966, Signed and dated on stretcher and canvas edge

Portrait of a woman in a yellow blouse and orange skirt.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (26" x 30")

Chicago, ca.1968, Signed on stretcher

Portrait of a woman in a yellow blouse and orange skirt.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (22-1/4" x 28")

Chicago, 1968, Signed and dated on verso, canvas edge, and stretcher

Studio scene of a woman artist painting a man in a blue hat



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (18" x 22")

Chicago, ca.1973, Signed lower right

Portrait of a woman with the Chicago Skyline in the background with Sears Tower.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (24" x 30")

Chicago, ca.1968, Signed lower left

Portrait of woman with a star earring reading a book.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (32" x 38")

Chicago, ca.1968, Unsigned

Two women (one with a robe and slippers and the other nude) sit on stools with a water scene visible through the open window in the background.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (20" x 24")

Chicago, 1968, Signed lower right and on verso

Portrait of a woman auburn hair and a cityscape background.

Repair to woman's hair on right side.



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (20" x 24")

Chicago, ca. 1968, Signed lower left and on verso

Portrait of a woman in a green shirt with red background



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (22" x 28")

Chicago, 1968, Signed and dated on verso, stretcher, and canvas edge

Portrait of a nude woman in green and white



Adelheid Hirsch (1903-1998)

German-American

Ink on paper (19" x 24" sheet)

Chicago, ca. 1965, Unsigned from portfolio

Line drawing of a naked woman sitting on a chair



Adelheid Hirsch (1903-1998)

German-American

Charcoal and Graphite on Beige paper (12" x 18" sheet)

Chicago, 1968, Signed lower right

Portrait of a young woman with chin on hand



Adelheid Hirsch (1903-1998)

German-American

Charcoal and Graphite on Beige paper (12" x 18" sheet)

Chicago, 1968, Signed lower right

Portrait of a young woman



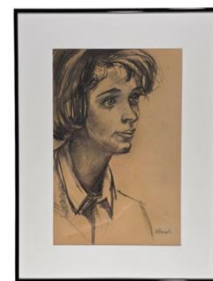
Adelheid Hirsch (1903-1998)

German-American

Charcoal and Graphite on Beige paper (12" x 18" sheet)

Chicago, 1968, Signed lower right

Portrait of a young woman



Adelheid Hirsch (1903-1998)

German-American

Charcoal and Graphite on Beige paper (12" x 18" sheet)

Chicago, 1968, Signed lower right

Portrait of a young man



Adelheid Hirsch (1903-1998)

German-American

Oil on stretched canvas (14" x 20")

Chicago, ca.1970, Unsigned

Still life. Pitchers, eggplant, and eggs.



Adelheid Hirsch (1903-1998)

German-American

Foil collage (22" x 22")

Chicago, 1974, signed lower right and verso

Birch and Oak



Adelheid Hirsch (1903-1998)

German-American

Foil collage (16" x 20")

Chicago, 1974, signed lower right and verso

Mitre Peak



Adelheid Hirsch (1903-1998)

German-American

Foil collage (12" x 14")

Chicago, 1974, signed lower left and verso

Curious Flight



Adelheid Hirsch (1903-1998)

German-American

Foil collage (12" x 16")

Chicago, 1974, signed lower right and verso

Atlantis



There are 40 oil paintings and approximately 30 works on paper that are not currently part of this exhibit. These will be available when conservation work is completed.

In addition to the artwork owned by Iowa City Art & Antiques there are approximately 50 paintings, drawings, and ceramic sculptures owned by Adelheid's family and friends. These works are being documented and will be part of her catalogue raisonné.

Should you have any questions about the artist and/or the items in this exhibit, please contact Scott Carpenter, scott@icantiques.com, 319-331-3950.