

Helen Iversen, Great Mullein at the Chiemsee, c. 1900, oil on canvas, 60 x 75 cm, signed lower right "Helen Iversen", inscribed verso "Helen Iversen / Charlottenburg Spandauerstr. 19 / Königskerzen am Chiemsee" (label above), „Königskerzen am Chiemsee / Abt[ei] Fraueninsel" (label fragment below), and diverse dealer inscriptions and auction house numbers, framed (71 x 86.5 cm).

Helen Iversen (1857 Voßberg near Cismar - 1941 Berlin), actually Helene Iversen, studied at the Berlin Museum of Decorative Arts in the studio of Karl Gussow (1843-1907) before continuing her training with the animal, still life, landscape and portrait painter Eugene Joors (1850-1910) in Antwerp. She then went to Paris, where she came into contact with the latest trends in art. She then spent most of her life in Berlin. She was a member of the Verein der Berliner Künstlerinnen from 1886 to 1927, but was also accepted into the Münchener Künstler-Genossenschaft in 1897. Iversen was a successful artist who was represented at important exhibitions in Berlin, Dresden, Munich, Stuttgart, Chur and Breslau, among others. There is evidence of sales of her works, for example at the Great Berlin Art Exhibition (1913, 1916) and in the Munich Glaspalast (1895). In 1901, her "quite colorful flower studies" were praised in the renowned magazine *Kunstchronik*.

This impressive colorfulness of her works is particularly evident in the painting offered here. The large-format work was created on the Fraueninsel in Lake Chiemsee, as a fragmented sticky note on the reverse provides information, and seems to depict the view from the southern tip of the Fraueninsel, where the medieval Frauenwörth Abbey stands, across the lake to the mountains around the Kampenwand, which are still covered in snow. A sailing boat appears from the right between Herreninsel and Fraueninsel. The viewer has the impression of being immersed in a yellow-green riot of color against the bluish background of the lake. It may be a sunny day in early June when the impressive mullein flowers are in full bloom and give off their beguiling scent.

Iversen last lived in Berlin-Charlottenburg in the Wilhelm-Stift at Spandauerstraße 19 (now Spandauer Damm 62). She died there of a stroke in 1941. One of the sticky notes on the back of the painting mentions the title of the work, together with her last address in the Wilhelm-Stift. It can therefore be assumed that Iversen had the painting with her until her death, after which it was sold from her estate. The motif seems to have been so successful that she produced variations on the subject. A slightly larger version of the painting was for sale at Hampel in 2009. Another, similarly sized version with slight modifications to the one offered here was sold in 2015 at Weschler's in Washington D.C. from the William J. Trainor, Jr. trust. However, it can be assumed that the painting offered here is the first version that the artist wanted to have around her until the end.