

**Carola Baer-von Mathes, Meadow Creek, c. 1900, oil on wood, mounted on cardboard, signed lower right "C. Baer", framed (51 x 45 cm), on the backside a label of the Galerie am Isartor and further non-identifiable letters and figures.**

Carola Baer-von Mathes (1857 Ried im Innkreis - 1940 Munich) is one example of a whole series of female painters whose careers were impaired by their focus on their husbands and who now need to be rediscovered. As the daughter of the Salzburg-based k.u.k. Born the daughter of Karl von Mathes, a court councillor and court president working in Salzburg, she studied under the landscape painter Fritz Baer (1850-1919) in Munich and became his wife in October 1890. The couple moved to a villa colony in Pasing near Munich in 1893. In 1910, they also acquired a mill in Berwang as an artistic retreat.

Baer-von Mathes was initially strongly influenced stylistically and thematically by her husband, but quickly found her own style of painting. As early as 1893, the magazine *Der Kunstwart: Rundschau über alle Gebiete des Schönen* criticized Fritz Baer for his conventionality, but at the same time praised his "unusually talented wife, Carola Baer-Mathes". From 1891, she exhibited regularly at the Munich Glaspalast, the Munich Secession and the Kunstverein. From 1890 to 1894, she led the landscape and still life class at the Münchner Künstlerinnenverein, after which she taught flowers, still life and landscape at the Münchner *Damenakademie* run by the association until 1899.

After Fritz Baer's death, the highly renowned Galerie Heinemann in Munich dedicated a large group exhibition to the couple in 1921. In the accompanying catalog, Georg Jacob Wolf claims: "After her marriage to Fritz Baer, the artist reduced her painting activity to a minimum; for a decade and a half, she did not paint at all; only during her husband's illness did she return to the easel at his request...". True or not, interestingly enough, with 58 works, far more of her works are exhibited in the memorial show than those of her husband. Carola Baer found her motifs mainly in the Munich area. This is also the case with our picture, where she depicts a small body of water on the edge of a meadow with mighty trees - perhaps in the Dachauer Moos - in bright, cheerful colors on a sun-drenched summer's day.

The painting may be the work entitled *Wiesenbach*, which is mentioned in the memorial exhibition of 1921 (lot 75) and was then offered in 1954 in the Stuttgart Kunstkabinett Roman Norbert Ketterer in the course of the estate auction of the Zinckgraf Gallery (lot 26). The somewhat divergent measurements may be due to the different frames.