



STIFTUNG  
PREUSSISCHE SCHLÖSSER UND GÄRTEN  
BERLIN-BRANDENBURG

## O-TON TRANSCRIPTION

**HELMUT BÖRSCH-SUPAN, RECORDED IN THE WHITE HALL AT CHARLOTTENBURG PALACE, 22 JUNE 2020**

I can remember Manninger's colour sketch precisely. It was based on a [black-and-white] photo. And he had done it in accordance with the following principle: there's one blue dress here so another blue dress must reappear there, and another one there. And if there's some green here, then there must be some more green there – basically a Classicistic colouring principle. If you have a drawing, a black-and-white drawing, but you don't know what the scene looks like in reality, then that is how you proceed, you know that the trees are green and so on and so forth ... You notice this, for example, when you compare coloured examples of the same print – a certain colourist does it one way, another differently. There is a certain fortuitousness in the way they handle the colouring. In Pesne's work you can always see that in a sense it all starts with the colour – that was his Venetian schooling, or to put it another way, around 1700 or in the late seventeenth century there were the Rubenists and the Poussinists, those were the two fronts: the one emphasized the drawing and the other emphasized the colours. And Pesne was quite decidedly a colourist, taking his cues from Venice. And that is what Manninger did not understand – he treated it [the ceiling painting] like a Classicist drawing, which for us went totally against the grain. And here where we are standing now, Martin Sperlich put it into words: Imagine, he said, someone who has seen fifty original paintings by Pesne comes into the room and sees this copy. If he has any understanding of painting he'll be shocked! And then, well, in our own way we naturally gave him [Manninger] something of a shock too.