



SELLING ART  
WITH PASSION

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INVITATION TO CONSIGN

KETTERER  KUNST

DEAR FRIENDS,

The art market continues to be one of the world's most stable and reliable markets. After a long period of growth, we are now seeing a consolidation phase with prices remaining high. In fact, our half-yearly results are even showing a slight upward trend, with a 5 % increase in total sales and a 30 % increase in our client base. The 19th to 21st Century Art Departments alone grossed almost € 20 million\*. This places us once again among Europe's top ten auction houses, and in no less than first place in Germany\*\*.

One seven-figure hammer and 37 results at or above the € 100,000 mark are the highlights of the spring auction's exceptional results, particularly since this was accomplished with a reduced number of objects. The Rare Books Department is a very good example: the catalogue was downsized by over 50 %, yet the excellent results achieved were still on a par with last year's sales figures.

We owe this great success in the global market to exactly 523 consignors from 24 countries and 1,057 bidders from 34 nations. While the former provided the basis for our auctions by entrusting us with their high-quality objects, the latter provided for a great atmosphere in the well-attended salesroom with some 1,141 phone bids and 947 written bids.

The consequence was our excellent results, with hammer prices of approximately € 1.7 million\* for Max Beckmann's oil painting Château d'If, € 900,000\* for a very rare 'Fracture' picture by Georg Baselitz, and € 750,000\* for Gerhard Richter's Rot-Blau-Gelb. While these works will remain in Europe, despite strong global interest, the Cleveland Museum of Art won Heinrich Maria Davringhausen's painting Krieg for a new world record of € 287,500\*. Overall around a dozen new records demonstrate the strength of the market and our clients' spending power.

Alongside saleroom auctions, our online auctions continue to gain importance. Our house plays a pioneering role in a segment where reliability and innovation form the basis of success. We are the first art auction house to take a daring step and offer all works with a starting price of just € 1 in an additional auction on [www.ketterer-internet-auctions.com](http://www.ketterer-internet-auctions.com). The top results show that this concept works and that the market honours good art with sensational prices in online auctions, too.

As a family enterprise, it is important to us that we handle every single artwork with due thoughtfulness, whether it is offered in one of our monthly online auctions or in a traditional saleroom auction. Perfect presentation is crucial in both cases and our efforts pay off, since quality and substance coupled with attractive estimate prices guarantee good results.

The prospects for the second half-year are extremely positive as we already have our first high-quality works in place. I should be delighted if you were to entrust your masterpieces to one of our auctions this autumn. We shall do our best for you in all art and book matters throughout the world, with our typical passion, expertise and reliability.

Yours faithfully



Robert Ketterer



\*Rounded proceeds consist of hammer price and buyer's premium    \*\* Source: Artnet Art Market Index (AKI)



KETTERER KUNST

How it all began

Robert Ketterer is the man who began to transform the company into what it is today, an internationally active auction house with sales figures in the millions, but it was his father Wolfgang who laid the foundations for today's success, back in the mid-1990s.

Wolfgang Ketterer opened an art gallery in Stuttgart in 1954. In 1965 he relocated his family and the gallery, now well-established, from Stuttgart to Munich. For many years the famous Villa Stuck was the home of the modern art institution. In 1982 the gallery moved into premises at the Carolinenpalais on Brienner Straße, and later to Prinz-Alfons-Palais on Prinz-regentenstraße.

A 'House for Art'

In late 2008 Ketterer Kunst gave up the head office at Prinz-Alfons-Palais and moved into newly-built headquarters close to the New Munich Fairgrounds. Occupying approximately 3,500 square metres on three floors, there is a dedicated auction room and an exhibition space bathed in light. By naming it a 'House for Art' Robert Ketterer stresses the diversity of art on offer. Alongside occasional charity auctions, the company also organizes exhibitions with a different focus. Particularly worth a mention are the events that include works by Expressionist artists such as Ernst Ludwig Kirchner, a name that has close ties with the Ketterer house.

Ketterer on the World Wide Web

Ketterer Kunst recognized the importance of the internet as early as the mid-1990s and made the auction catalogues available online. The portfolio has been continuously expanded over the years and the website attracts enormous traffic today. The wealth of information on artists and objects gives the auction house international prominence on the World Wide Web and yields optimum search engine results. Therefore, an increasing number of new buyers and consignors can be reached every year. Since 2007 the company has offered its clients around-the-clock bidding at online auctions. This service immediately received an enthusiastic welcome and the website [www.ketterer-internet-auctions.com](http://www.ketterer-internet-auctions.com) became established as an independent platform.

Expansion and success stories

As customer service is of great importance to Robert Ketterer, he set up national and international representative offices in order to be closer to his clients, complementing the headquarters in Munich and the branch in Hamburg. Customer service includes client visits and free, high-quality catalogues sent to more than 10,000 clients all over the world.

Robert Ketterer is deeply grateful to his father Wolfgang Ketterer who passed away at the age of 89 in October 2009. Wolfgang entrusted Robert with the management of the company in 1994, giving him an opportunity to advance his father's lifework with own ideas and visions. A focus on just a few segments of the auction sector, early use of the internet and development of his staff for improved service and quality soon ensured that sales figures would continue to climb every year. Today the company delivers its services to an international client base with buyers from over 50 countries.

The auction house achieved over € 2.5 million for Emil Nolde's 1919 oil painting Nadja, which was long believed to be lost. And with hammer prices of € 1.7 million for every work by Kirchner, prices in the millions for works by Max Beckmann, Wassily Kandinsky and Günther Uecker, and three Max Pechstein sales for seven-figure sums, Ketterer Kunst belongs to the small circle of auction houses with individual results exceeding the million euro mark.



AUCTION DATES 2017

RARE BOOKS	20 NOVEMBER 2017
19TH CENTURY ART	24 NOVEMBER 2017
MODERN ART	7/9 DECEMBER 2017
POST WAR / CONTEMPORARY ART	8/9 DECEMBER 2017



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AUCTIONS 448, 450 AND 451



**GEORG BASELITZ**  
Zwei halbe Kühe  
1968  
Oil on canvas  
130 x 162 cm (51.1 x 63.7 in)  
Asking price: € 450,000  
**Sold for: € 900,000**

Georg Baselitz’s position on the international market is reflected in the result for his 1968 painting Zwei halbe Kühe. In the end (...) a Swiss collector stood his ground against a competitor from Taiwan.

Handelsblatt, 16 June 2017

Georg Baselitz’s so-called fracture pictures can be considered a product of the many artistic influences to which the artist had been exposed during the early part of his career. Often regarded a pioneer of Neo-Expressionism, Baselitz’s concept of art is based on traditions that stretch back to the Renaissance. In 1965, three years before he created the work Zwei halbe Kühe, Baselitz visited Florence on a six-month scholarship. He particularly marvelled at the art of Mannerism, whose exuberant expressiveness and mysterious allegories held great fascination for the young artist. The distortions in perspective and fragmentation that Baselitz found in Mannerist paintings suggest the origin of his subsequent fracture pictures. At the same time, he found another source of inspiration in Abstract Expressionism, predominantly in the art of Jackson Pollock, which helped him to develop an individual style characterized by forceful gestures expressed by colours applied with virtuosity. Amid these seemingly disparate expressions, the oil painting Zwei halbe Kühe came into being, evidencing the beginning of a process in which surface, form and object exist in a continually fractured dialogue. Shortly afterwards, this experience and his further discoveries led the artist to the essential character of his painting.

Undine Lubinus

*After studying Art History and Political Science at the University of Kiel and gaining her first experience in the art trade, Undine Lubinus completed her master’s degree in Modern and Contemporary Art at Christie’s in London in cooperation with the University of Glasgow. She has been contributing her expertise to the Department of Post War/Contemporary Art with great enthusiasm for five years.*



Ketterer continued to achieve six-figure hammer prices in the Post War Art section by auctioning works from the Kunstkompass international top ten.

Handelsblatt, 16 June 2017

UPCOMING VALUATION DAYS  
POST WAR/CONTEMPORARY ART

MUNICH	11/9	25/9	9/10		
BERLIN	8/9	22/9	6/10		
HAMBURG	29/8	5/9	12/9	19/9	26/9
DÜSSELDORF	9/9	7/10			
FRANKFURT	20/9				
STUTTGART	27/9				
SWITZERLAND	19 – 22/9				
ITALY	27 – 29/9				
FRANCE	9 – 10/10				
BELGIUM/NETHERLANDS/LUXEMBURG	18 – 19/10				

Please make an appointment. Tel: +49 (0)89 5 52 44 -0



AUCTIONS 448, 450 AND 451



**MARKUS LÜPERTZ**  
Fußball  
1966  
Distemper on canvas  
151 x 151 cm (59.4 x 59.4 in)  
Asking price: € 30,000  
**Sold for: € 140,000**



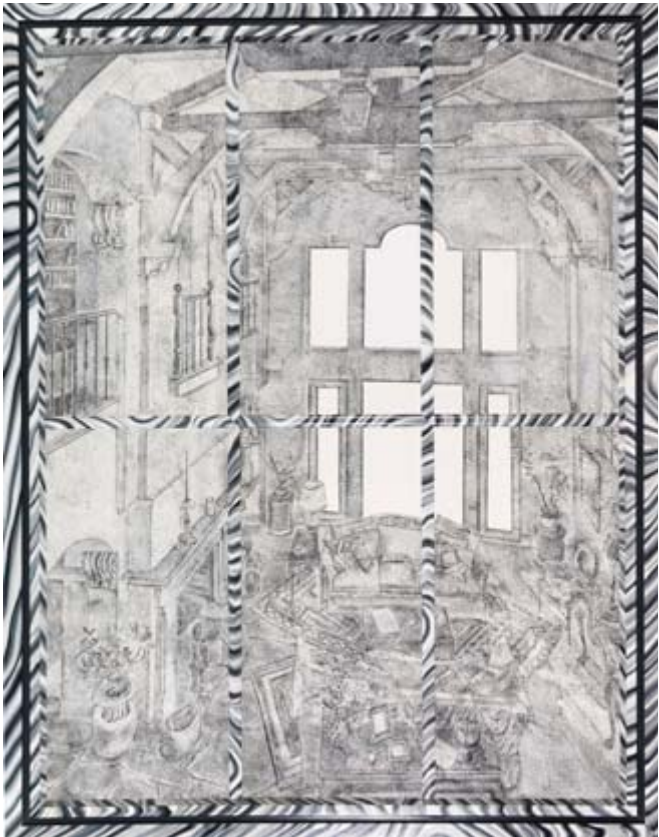
**EBERHARD HAVEKOST**  
Untitled  
1997  
Oil on canvas  
149,5 x 99,5 cm  
(58.8 x 39.1 in)  
Asking price: € 26,000  
**Sold for: € 42,000**

Lüpertz’ big “Fußball”  
hit the mark  
Frankfurter Allgemeine Zeitung, 24 June 2017

The Post War Art section was  
dominated by German painters.  
Markus Lüpertz’s (...) huge 1966  
Fußball reflects the boisterous  
characteristics of his early work.  
New art lovers made for a sharp  
price increase.  
Handelsblatt, 16 June 2017



**SIGMAR POLKE**  
Untitled  
1994  
Acrylic and gouache on paper  
69.8 x 99.3 cm (27.4 x 39 in)  
Asking price: € 85,000  
**Sold for: € 110,000**



**RICHARD ARTSCHWAGER**  
Grotto of Altamirada  
1993  
Mixed media. Acrylic, Resopal  
and Celotex on panel  
261 x 205 cm (102.7 x 80.7 in)  
Asking price: € 80,000  
**Sold for: € 125,000**



AUCTIONS 448, 450 AND 451



**SERGE POLIAKOFF**  
Composition abstraite  
1958  
Oil on panel  
81 x 56 cm (31.8 x 22 in)  
Asking price: € 220,000  
**Sold for: € 310,000**



**WILLI BAUMEISTER**  
Montaru  
1954  
Oil and synthetic resin on fiberboard  
23.5 x 39.6 cm (9.2 x 15.5 in)  
Asking price: € 140,000  
**Sold for: € 240,000**



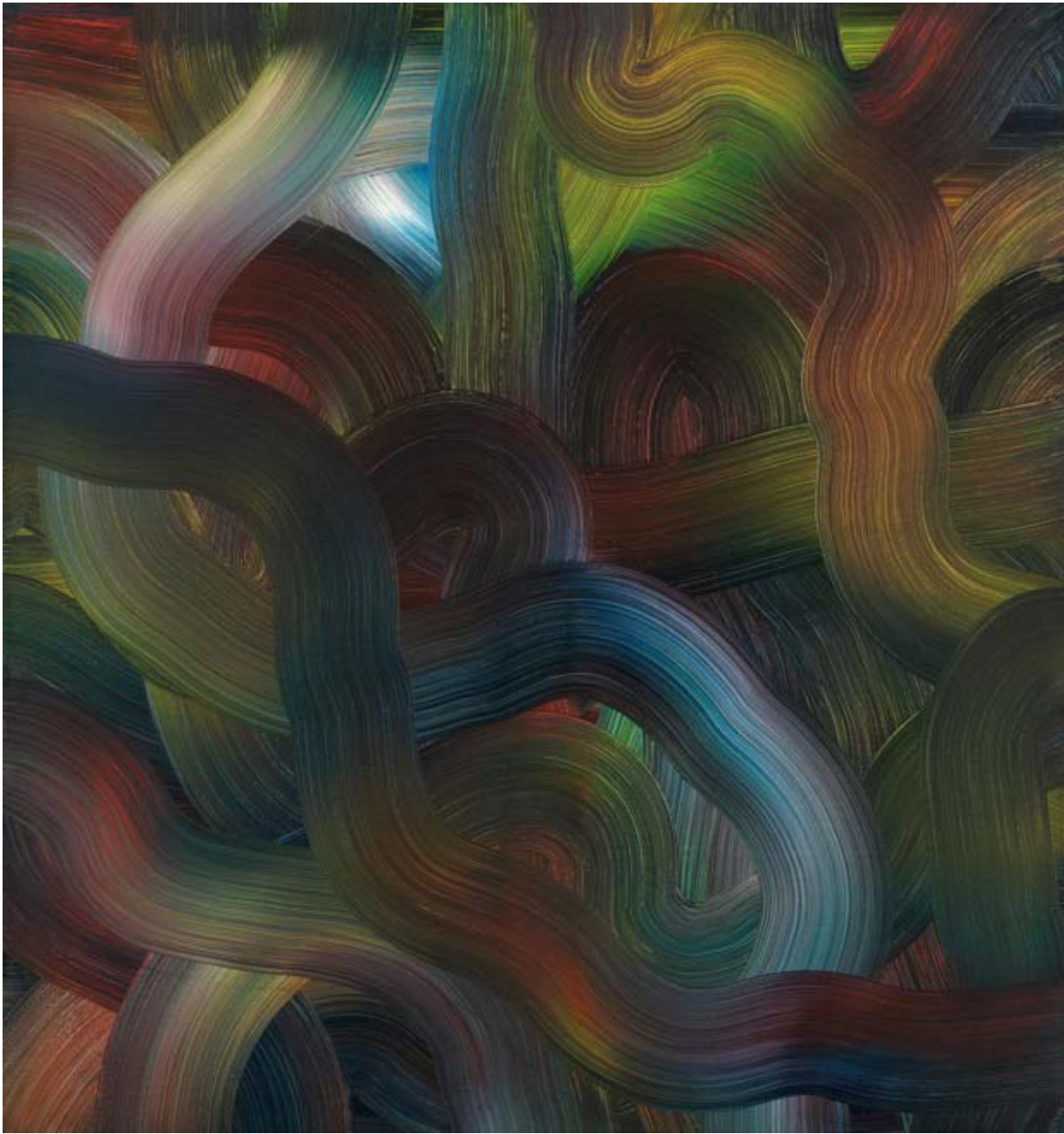
**ERNST WILHELM NAY**  
Irisches Märchen  
1951  
Oil on canvas  
100 x 120 cm (39.3 x 47.2 in)  
Asking price: € 100,000  
**Sold for: € 185,000**



**FRITZ WINTER**  
Steine und Wasser  
1965  
Oil on canvas  
60 x 70 cm (23.6 x 27.5 in)  
Asking price: € 30,000  
**Sold for: € 55,000**



AUCTIONS 448, 450 AND 451



**GERHARD RICHTER**  
Rot-Blau-Gelb  
1973  
Oil on canvas  
98.5 x 92 cm (38.7 x 36.2 in)  
Asking price: € 450,000  
**Sold for: € 750,000**



The diagonally arranged cityscape, presumably executed by Gerhard Richter after a photograph of an architectural model from above, is both repulsive and compelling. I am particularly fascinated by the contrast between the hermetic complex of buildings and the vehement swipe of the broad brushstrokes.

Gerhard Richter describes the inhospitality of postwar architecture in an expressive and personal manner that is quite untypical of him. For me, this impressive work stands out from all the later colourful works executed using a squeegee technique that we have sold in our auctions.

Ruth Tenschert

*Ruth Tenschert studied Art History, Archaeology and Modern History in Hamburg. During her many years with our Hamburg branch she has established a strong client base. The motto of our Hamburg expert is 'Art keeps you young'.*



**GERHARD RICHTER**  
Stadtbild  
1968  
Oil on canvas  
53 x 43 cm (20.8 x 16.9 in)  
Asking price: € 250,000  
**Sold for: € 350,000**

Experience has taught me that there is no difference between a so-called realistic picture, for example a landscape, and an abstract painting, as both have similar effects on the observer.

Gerhard Richter, 1968



POST WAR/CONTEMPORARY ART

AUCTIONS 448, 450 AND 451



**JOANNIS AVRAMIDIS**  
Figur II (Profile fließend)  
1963  
Bronze with brown patina  
Height: 163 cm (64.1 in)  
Asking price: € 80,000  
**Sold for: € 110,000**

I regard my first full-figure sculpture Mann und Frau as a key work in which I achieve a positive sense of virginity and naivety; a freshness impossible to attain ever again.

Stephan Balkenhol, 2017



**TONY CRAGG**  
Grenze weg  
2015  
Steel with rust patina  
39 x 55 x 28 cm  
(15.3 x 21.6 x 11 in)  
Asking price: € 34,000  
**Sold for: € 55,000**



**STEPHAN BALKENHOL**  
Mann und Frau  
1983  
Common beech,  
partly with colours  
Height: 202 cm (79.5 in)  
Asking price: € 120,000  
**Sold for: € 175,000**  
Record price for a work  
by Stephan Balkenhol



AUCTIONS 448, 450 AND 451



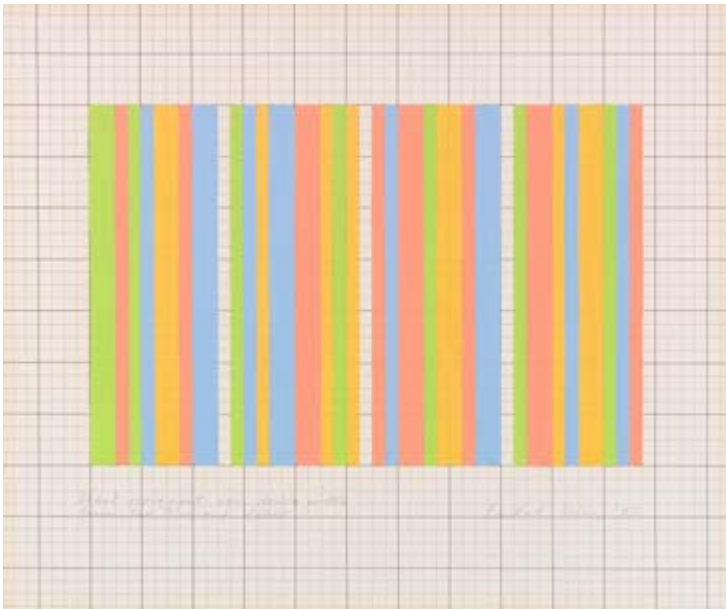
**JEAN-MICHEL BASQUIAT**  
And the day divides the night  
1977  
Colour pen drawing on wove paper  
29,8 x 22.1 cm (11.7 x 8,7 in)

Asking price: € 18,000  
**Sold for: € 31,000**



**ANDY WARHOL**  
Rhinoceros (Endangered Species)  
1983  
Colour silkscreen on light board  
96.5 x 96.5 cm (37.9 x 37.9 in)

Asking price: € 16,000  
**Sold for: € 77,000**



**BRIDGET RILEY**  
Short movement using double widths  
green, red, blue and yellow  
1983  
Gouache on squared paper  
30.3 x 36 cm (11.9 x 14.1 in)

Asking price: € 9,500  
**Sold for: € 35,000**

I am fascinated by the way Alain Jacquet is equally at home on both the American and the European Pop Art stage. It's not surprising, therefore, that he manages to render both classic Old Master subjects and subjects from French Impressionism using the industrial American technique of the 1960s.

A close look at our painting La Vierge et l'Enfant immerses you in a sea of yellow, red and blue, to be captured, eventually, by the intense black. Yet viewed from a distance, the two parts make for a wonderful whole, as the virgin with child ascends from the sea of colours. But there is something disturbing about it: the image is streaky, the view of the beautiful virgin not entirely clear. The observer has to imagine the contours, as though looking through shutters. I might even attribute to Jacquet voyeuristic intentions worthy of Manet, but our artist rather rejoices in the ironic play of illusion, the distortion and gradual dissolution of the illustration.

I have enjoyed his art for several years, which is why I am especially happy that our collector was similarly enthusiastic about La Vierge et l'Enfant, eventually honouring it with an exceptional, record-breaking auction result.

Barbara Guarnieri



**ALAIN JACQUET**  
La vierge et l'enfant · 1966 · Acrylic and colour  
pen on canvas · 260 x 195 cm (102.3 x 76.7 in)

Asking price: € 30,000  
**Sold for: € 110,000**  
Record price for a work by Alain Jacquet



While studying Art History, Romance Studies and Archaeology, the Italian Barbara Guarnieri was already actively working for several auction houses. Fascinated by the auction world, she began to work for the Hamburg branch of Ketterer Kunst in early 2000. Between 2008 and 2015 she was in charge of the Modern and Contemporary Art Departments at the Swiss auction house Koller. Along with experience gained at a renowned insurance company, her involvement in the German and international art markets particularly influenced her professional development. With a great deal of enthusiasm for art and a feel for our clients' needs and wishes, Barbara Guarnieri returned to our Hamburg branch and is now active as our representative for Italy, Switzerland, France and Benelux.



AUCTIONS 448, 450 AND 451



**EDUARDO CHILLIDA**  
Gravitacion  
1989  
Collage. Hand-made papers, strings, mounted on board  
34 x 19.4 cm (13.3 x 7.6 in)  
Asking price: € 40,000  
**Sold for: € 50,000**



**GÜNTHER FÖRG**  
Untitled  
2000  
Acrylic on canvas  
150.5 x 120.5 cm (59.2 x 47.4 in)  
Asking price: € 55,000  
**Sold for: € 100,000**

Robert Longo, what kind of a guy is that who welcomes visitors to his New York studio looking like a jet-black heater? [...] The dust from the carbon pencils, graphite and black chinks is in the air, settling all over the place, on books, documents, on the old brown timber piling, the white brick walls and eventually on the visitor. The black, the dark velvet of nocturnal moths, has a symbolic power.

Werner Spies, 2005

**ROBERT LONGO**  
Untitled (Earth, for Zander)  
2006  
Charcoal drawing on wove paper, mounted on fibreboard  
182 x 213 cm (71.6 x 83.8 in)  
Asking price: € 180,000  
**Sold for: € 250,000**



Longo's representation of the world is disturbing. With sharp powers of observation he evokes the strongest feelings of both power and helplessness. The swirls of clouds surrounding Planet Earth appear to be frozen. On the one hand, they veil, yet they also reveal a snapshot of the planet's current state with such tremendous power and massive unleashed energy that the observer is thrown back on himself immediately.

Stefan Maier

*Stefan Maier discovered his love for art in early childhood during numerous museum visits with his family, and he went on to study Art History in Munich and Berlin. He set up his own gallery in Dresden in 2003 following a long-term position at the Prussian Palaces and Gardens Foundation Berlin-Brandenburg, various interior design projects and almost three years as assistant and director at an art consultancy firm. At around the same time an international corporation recruited him to its council of art advisors, for which he provides valuable services to this day.*

AUCTIONS 448, 450 AND 451

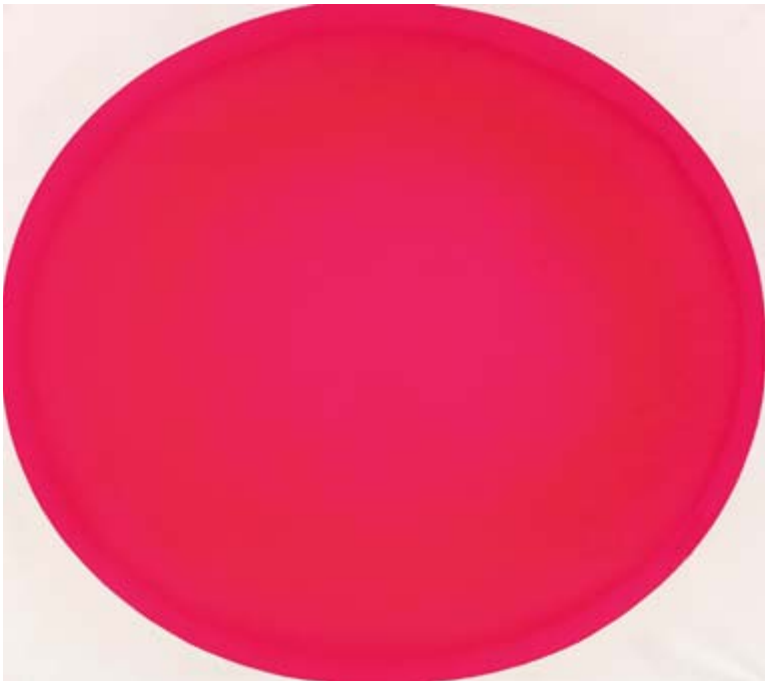


**OTTO PIENE**  
Yellow Diary 3  
1995/1996  
Oil, fire and soot on canvas  
100 x 130 cm (39.3 x 51.1 in)  
Asking price: € 50,000  
**Sold for: € 80,000**

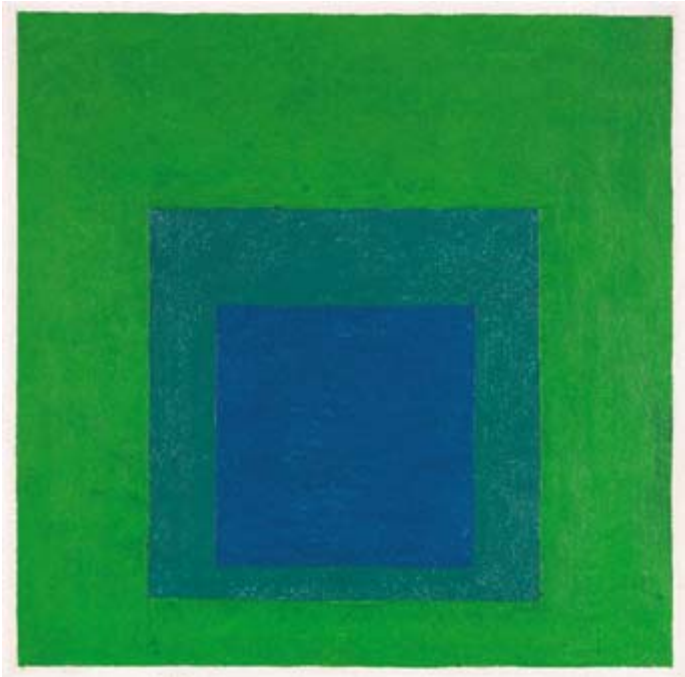


**HEINZ MACK**  
Flügel  
1975/1976  
Aluminium mesh,  
mounted in Plexiglass box  
175.5 x 151 cm x 40 cm  
(69 x 59.4 x 15.7 in)  
Asking price: € 90,000  
**Sold for: € 195,000**

**JOSEF ALBERS**  
Squares: Blue and Cobalt Green  
in Cadmium Green  
1958  
Oil on fibreboard  
40.5 x 40.5 cm (15.9 x 15.9 in)  
Asking price: € 120,000  
**Sold for: € 185,000**



**RUPPRECHT GEIGER**  
749/82  
1982  
Acrylic on canvas  
80 x 90 cm (31.4 x 35.4 in)  
Asking price: € 23,000  
**Sold for: € 53,000**

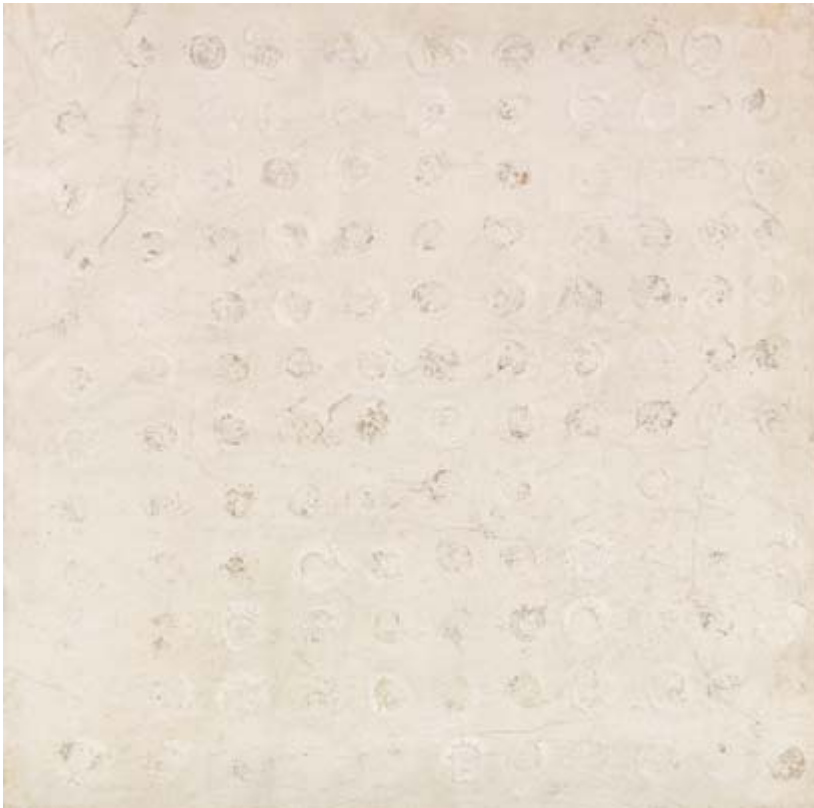


My painting is meditative, calm, I don't seek  
rash effects [...]. You see, this is what I want:  
to create 20th Century meditation pictures.

Josef Albers, 1988



AUCTIONS 448, 450 AND 451



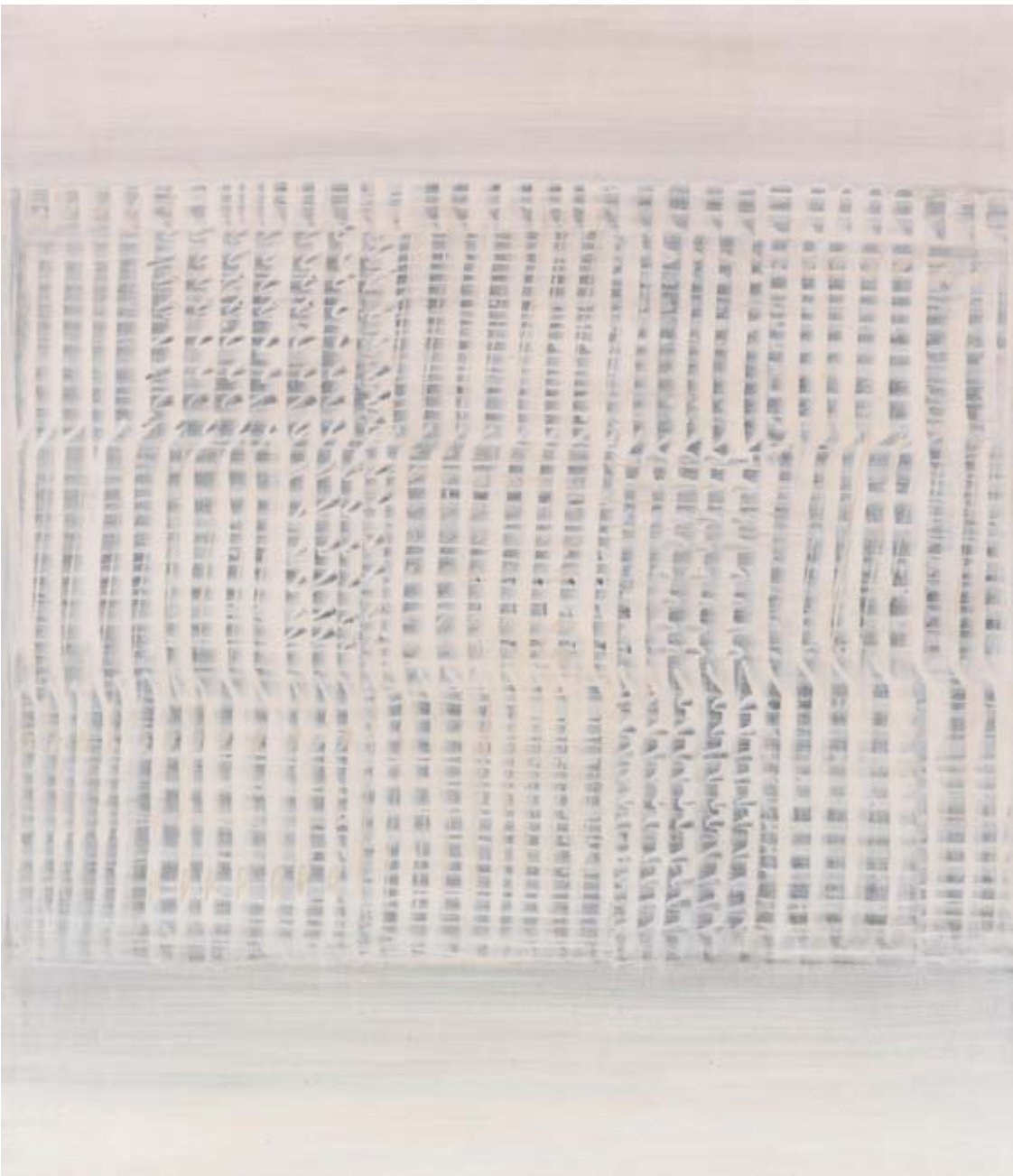
**HERBERT ZANGS**  
Ohne Titel (Reliefbild)  
1958  
Mixed media. Emulsion paint  
and tissue paper on wood  
47.5 x 47.5 cm (18.7 x 18.7 in)  
  
Asking price: € 18,000  
**Sold for: € 33,000**

.....  
'Restraint makes for freedom'. So wrote Herbert Zangs on the back of one of his works. This was the fundamental principle of his art throughout his life. Herbert Zangs was a discoverer, an explorer, inspiring and pioneering. In his day he had little to no direction. Now we would call it authentic, and that is just what he was, authentic to the bone. I saw how he gave life to a blank sheet of paper with just a few, precise steps. He created radical image worlds, always free of convention, as is the case with this early white relief painting from 1958. I have been preoccupied with the work of Herbert Zangs for a long time and to me he is one of the most important postwar artists. His art is now rightfully met with great acceptance, as evidenced by exhibitions at acclaimed institutions. A grand retrospective at the ZKM in Karlsruhe is planned for 2018. He deserves it.

Herbert Zangs has also been rediscovered by the national and international art market in recent years, which is reflected in current auction results that show a permanent upward trend.

Ralf Radtke

*Ralf Radtke has been Ketterer Kunst's representative for the Rhineland region for ten years. His focus is on postwar art, especially the art of the Zero group, a field in which he has gained some considerable expertise. He particularly likes the family atmosphere at Ketterer Kunst and he feels a strong connection with the house.*



**Heinz Mack set the events in motion: his painting  
Dynamische Struktur Grau-Weiß achieved more  
than twice (...) its upper estimate.**

Frankfurter Allgemeine Zeitung, 24 June 2017

**HEINZ MACK**  
Dynamische Struktur Grau-Weiß  
1959/1960  
Oil and synthetic resin on canvas  
75.5 x 65.5 cm (29.7 x 25.7 in)  
  
Aufruf: € 50,000  
**Sold for: € 180,000**





**RAINER FETTING**  
Markus Back  
1991  
Oil on canvas  
216 x 114 cm (85 x 44.8 in)  
  
Asking price: € 30,000  
**Sold for: € 45,000**



Berlin marked one of the most important stages in Rainer Fetting's career. In 1977 he applied for a DAAD scholarship with his large and colourful wall pictures. Subsequently, New York would become similarly important for him. Both cities had a strong influence on the gay rights movement, and these influences also affected Fetting.

Fetting played a kind of pioneering role in terms of depictions of men, demonstrating an exposure to homosexuality without taboos. What seems spontaneous at first sight often turns out to be the result of the considered use of artistic devices. In our picture the body is incorporated in the strong play of colours, it is the organizing component in the composition, dividing it into different colour zones. The nude from behind is rendered as a visual image that allows the painter to raise expressiveness to the limits of abstraction. When I brought up the picture in a conversation with Rainer Fetting a while ago, he remembered it and said: 'Actually, I should have depicted the back in a more arched posture, but I wanted to make an abstract painting.' It is this discrepancy between abstraction and figuration and Fetting's virtuous creative power that continue to hold a fascination for me.

Dr. Simone Wiechers

*Dr. Simone Wiechers studied Art History in Marburg, where she initially held a position at the University of Marburg Museum of Graphic Art. Since earning her doctorate she has become highly involved in the art business in Berlin. In early January 2015 she left her position as director with the art trader Dieter Brusberg and transferred to the Berlin branch of Ketterer, where she is keenly aware that she is honoured to be part of the private world of collectors and their works. She will sometimes attend to their works over a period of several months – always following her credo that 'the chemistry has to be right'.*

**JONAS BURGERT**  
Zyklus-Potsdam (triptych)  
2006  
Oil on canvas  
205.5 x 145 cm  
(80.9 x 57 in) and  
each side panel  
195 x 90 cm  
(76.7 x 35.4 in)  
  
Asking price: € 70,000  
**Sold for: € 120,000**



**JONATHAN MEESE**  
Kein optimiertes Mittelmaß  
also keinerlei Furzdemokratie  
2011  
Oil and acrylic on canvas  
210 x 140 cm (82.6 x 55.1 in)  
  
Asking price: € 9,500  
**Sold for: € 25,000**



**ERWIN WURM**  
Untitled  
1985  
Oil paint on metal  
155 x 105 x 63 cm  
(61 x 41.3 x 24.8 in)  
  
Asking price: € 13,000  
**Sold for: € 33,000**



AUCTION 450

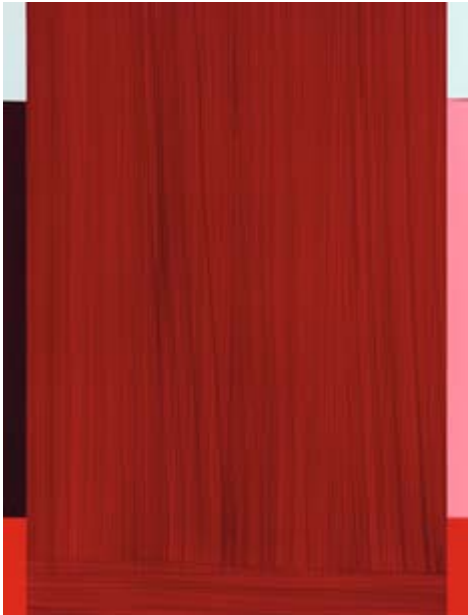
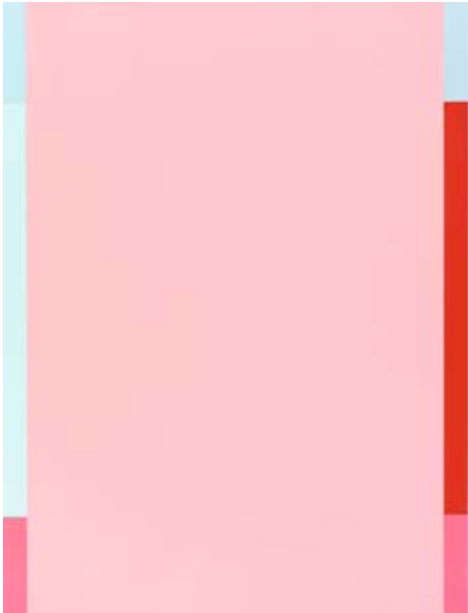


**MARTIN EDER**  
Die Schlaflosen  
2007  
Oil on canvas  
200 x 270 cm (78.7 x 106.2 in)  
Asking price: € 50,000  
**Sold for: € 63,000**



**PETER LINDBERGH**  
Cindy Crawford, Tatjana Patitz, Helena Christensen, Linda Evangelista, Claudia Schiffer, Naomi Campbell, Karen Mulder & Stephani  
1991  
Gelatine silver print  
60.5 x 50.5 cm  
(23.8 x 19.8 in)  
Asking price: € 15,000  
**Sold for: € 38,000**

**KATHARINA GROSSE**  
Untitled  
2004  
Acrylic on aluminium  
75.8 x 55.8 cm  
(29.8 x 21.9 in)  
Asking price: € 7,500  
**Sold for: € 34,000**



**DANIEL RICHTER**  
Stählerne Erbsen  
1999–2000  
Oil and lacquer on canvas  
169 x 131 cm  
(66.5 x 51.5 in)  
Asking price: € 70,000  
**Sold for: € 110,000**

**IMI KNOEBEL**  
Untitled (Düsseldorf–Berlin 2002)  
2002  
Series of four collages  
Acrylic on collaged plastic foil  
50 x 38 cm (19.6 x 14.9 in)  
Asking price: € 10,000  
**Sold for: € 28,000**





ZAO WOU-KI  
Composition, 1976 · Oil on canvas  
65.1 x 54.2 cm · Loan from a private collection



EMIL SCHUMACHER  
Morab · 1982 · Oil and sand on natural fibreboard  
126.5 x 171.5 cm · Loan from a private collection



ANSELM REYLE  
Ohne Titel · 2003 · Acrylic and foil on canvas  
71 x 60 x 10.5 cm · Loan from a private collection



ANDY WARHOL  
Portrait Karl Ludwig Schweisfurth · 1980  
Oil and silk screen print on canvas  
102 x 101.5 cm · Loan from a private collection



KATHARINA GROSSE  
Untitled · 2000 · Acrylic on aluminium  
125 x 92 cm · Loan from a private collection



OTTO MUELLER  
Zwei Mädchenakte · ca. 1926 · Watercolour and drawing  
52.5 x 68.4 cm · Loan from a private collection

24 February – 30 April 2017  
Ketterer Kunst Berlin, Fasanenstraße 70

## JUBILEE EXHIBITION

### ON THE ROAD BETWEEN MUNICH AND BERLIN – 10 YEARS OF KETTERER KUNST IN THE CAPITAL

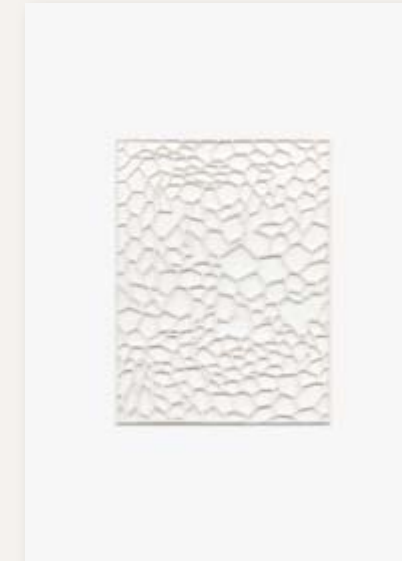
Ketterer Kunst celebrated the tenth anniversary of its representative office in Berlin and opened the doors of its Berlin gallery for the exhibition On the Road between Munich and Berlin – 10 years of Ketterer Kunst in the Capital, which from February 2017 displayed around 40 works from museum exhibitions in Munich and Berlin from the

past ten years. During this ten-year period, Ketterer had great success with the sale of works by the same artists. This synchronicity provides an opportunity to view the works that achieved record prices at Ketterer Kunst. The exhibition provides a chronological insight into the events that took place in Munich and Berlin and also covers the lively auctions at Ketterer Kunst. 'Marvellous pictures by Gabriele Münter, Karl Schmidt-Rottluff, Emil Nolde, Serge Poliakoff, Emil Schumacher, Fernand Léger, Andy Warhol, Georg Baselitz, Otto Piene and many more – an impressive list of big names,' wrote Angela Hohmann in the Berliner Morgenpost on 1st March 2017. And, in the 8 April 2017 issue of the Tagesspiegel, Christiane Meixner summarises that the exhibition offers 'many references to the connection between two cities with an importance for both art and trade. At the same time one can just observe and rejoice.'

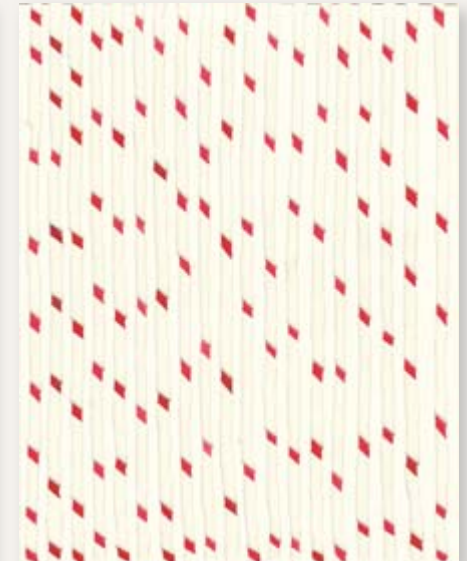
25 June – 17 September, 2017  
Ketterer Kunst Berlin, Fasanenstraße 70

## KATHARINA HINSBERG NEW WORKS ON PAPER

Since her time at the art academy Katharina Hinsberg has been more closely concerned with drawing than with any other medium. At the same time she challenges the genre in ever different ways: she carves a line on paper with a knife, creating positive and negative areas that result in a spatial surface. She is less occupied with drawing than with examining the line in all its characteristics and expressive aspects. After solo and group shows at the Kunstmuseum Stuttgart, the Kunstsammlung Nordrhein-Westfalen and the Kunsthalle Hamburg, to name but a few, her works are on display at Ketterer Kunst in cooperation with Galerie Fahnenmann, Berlin in summer 2017, and during Berlin Art Week.



KATHARINA HINSBERG  
Ajouré · 2015 · Paper, cut-out  
15 x 11.5 cm



KATHARINA HINSBERG  
Lacunae · 2017 · Pocket on paper, cut-out  
13.5 x 10.5 cm

15. Dezember 2017 – 17. Februar 2018  
Ketterer Kunst Berlin, Fasanenstraße 70

## GUEST AT KETTERER KUNST: THE DR HARALD FRISCH AND KORNELIA FRISCH COLLECTION FROM BERLIN



MIRIAM VLAMING  
Schwimmer  
2005  
Egg tempera  
on canvas  
200 x 170 cm

They just can't help it: driven by curiosity, Dr Harald and Kornelia Frisch have been pursuing a personal vision and their passion for over 50 years, compiling a collection that focuses on the latest trends in contemporary art, which they discover during visits to studios and exhibitions. Their collection demonstrates the great variety that contemporary art has to offer. The couple have enjoyed intense personal exchange with many artists represented in their collection, a prerequisite to understanding the artist's position. Around 35 works will be on display at our representative office in Berlin from December 2017, including works by Steven Black, Valérie Favre, Gama, Thomas Hartmann, Thomas Helbig, Karl Horst Hödicke, Anton Henning, Bernd Koberling, Takeshi Makishima, CO Paeffgen, Eugen Schönebeck, Miriam Vlaming and Thomas Zipp.





**ALEXANDER KANOLDT**  
Nikolaipplatz  
1910/1913  
Oil on board  
36.8 x 46 cm (14.4 x 18.1 in)  
Asking price: € 50,000  
**Sold for: € 94.000**



**GABRIELE MÜNTER**  
Berglandschaft mit Haus  
1910  
Oil on board  
31 x 44 cm  
(12.2 x 17.3 in)  
Asking price: € 200,000  
**Sold for: € 560,000**

UPCOMING VALUATION DAYS  
MODERN ART

MUNICH	11/9	25/9	9/10		
BERLIN	8/9	22/9	6/10		
HAMBURG	29/8	5/9	12/9	19/9	26/9
DÜSSELDORF	9/9	7/10			
FRANKFURT	20/9				
STUTTGART	27/9				
SWITZERLAND	19 – 22/9				
ITALY	27 – 29/9				
FRANCE	9 – 10/10				
BELGIUM/NETHER- LANDS/LUXEMBURG	18 – 19/10				

Please make an appointment. Tel: +49 (0)89 55244-0

The name of Ketterer is synonymous with quality and substance: (...) 38 six-figure results. Artworks with charisma and substance are still in demand and continue to fetch high prices. The auction's highlight was Max Beckmann's depiction of the fortress Château d'If, which achieved the grand sum of € 1.7 million.

Handelsblatt, 16 June 2017



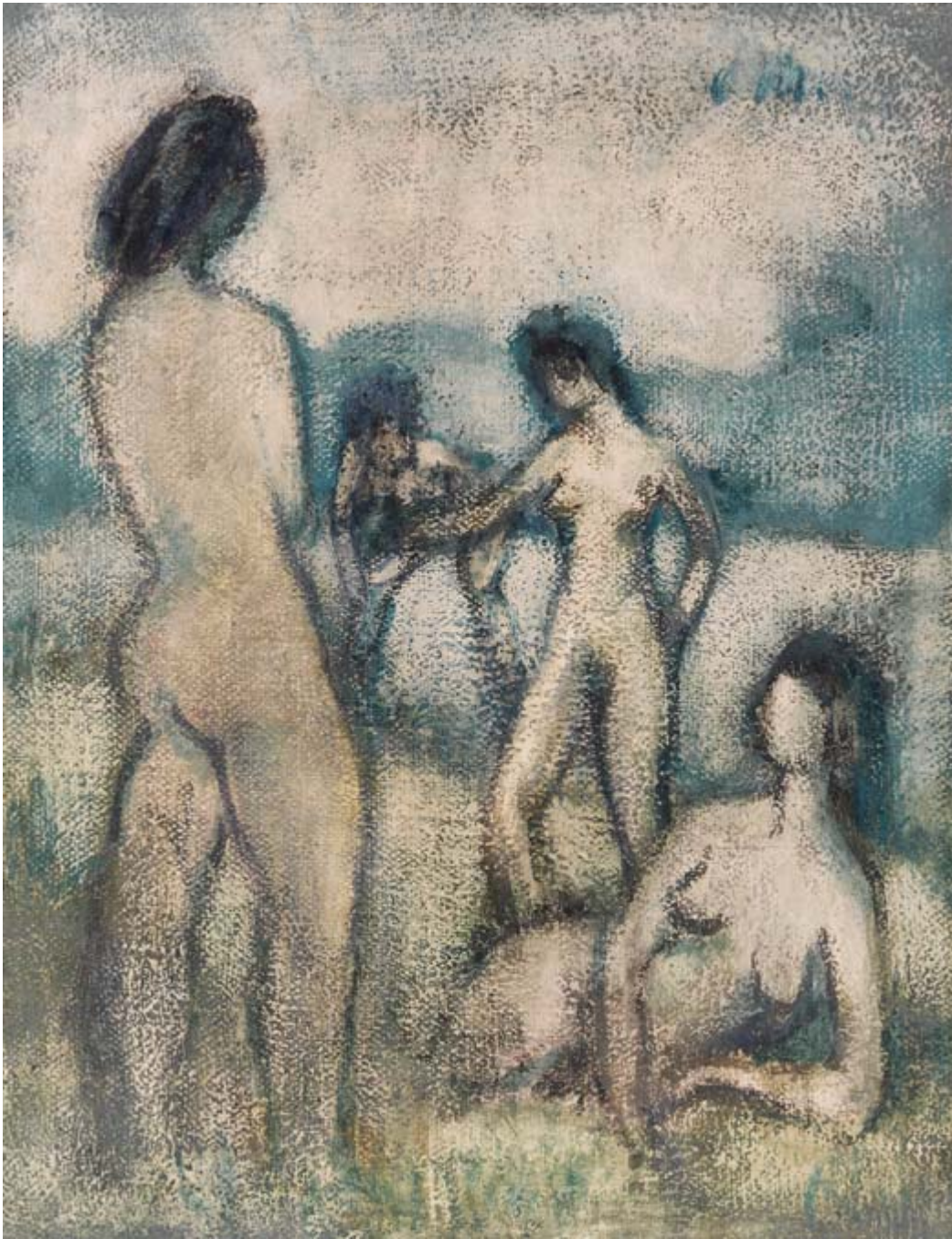
The blue softly settles over the hilly landscape, flooding it in an arcane light. Subtly balanced colour chords modulate the landscape of the foothills of the Alps, while veils of clouds pass by. Münter manages to capture the special atmosphere of this time of day, the evocative power of twilight, still redolent of daytime even as it ushers in the night.

The painting is typical of 1910, when Münter created compact compositions. I am especially fascinated by her unique style which evokes feelings of strength and peace while leaving room for vastness.

Bettina Beckert

*Bettina Beckert studied Art History, Modern History and English Literature in Munich. Fascinated by the multifaceted world of auctions, Bettina Beckert started working in Ketterer's Modern Art Department in 1993. From 2004 to 2006 she was director of the Columbus Art Foundation. She subsequently returned to the Munich art business and was active as a freelance journalist in the Art and Art Market Department of a large German business journal. Since 2015 she has worked in the Modern Art Department, where she now works with her colleague Sandra Dreher.*





**OTTO MUELLER**  
Vier Badende  
Circa 1910  
Distemper on burlap  
90 x 69,8 cm  
(35.4 x 27.4 in)  
Asking price: € 250,000  
**Sold for: € 350,000**

He taught us the charms of distemper.

Ernst Ludwig Kirchner on Otto Mueller



My pictures come into being because I follow  
nothing else but my inner urge to let nature speak,  
in other words, it is not different from a young tree  
that has to grow or a bird that wants to sing.  
Of course, I just want to bring joy to the people  
with my art.

Emil Nolde, 1913

**EMIL NOLDE**  
Landschaft um Utenwarf  
(Wiedau-Niederung mit Hof Petersen)  
Circa 1920/1925  
Watercolour on Japan paper  
35 x 48 cm (13.7 x 18.8 in)  
Asking price: € 135,000  
**Sold for: € 240,000**





**EMIL NOLDE**  
Im Ballsaal  
1908  
Ink wash drawing in blue-black  
21.3 x 26.5 cm (8.3 x 10.4 in)  
Asking price: € 12,000  
**Sold for: € 60,000**



**EMIL NOLDE**  
Drei rote Tulpen  
Circa 1950  
Watercolour on Japan paper  
45.5 x 26.7 cm (17.9 x 10.5 in)  
Asking price: € 65,000  
**Sold for: € 200,000**



We couldn't believe it when we learned that Heinrich Maria Davringhausen's painting Krieg had been kept in the artist's possession behind closed doors for over 50 years. It became part of a private collection after his death in 1970. The work is one of the German Expressionist's first reactions to the imminent war years. Overwhelmed by its value as a piece of art history and by its remarkable quality, we developed a broad marketing campaign aimed at our collectors of Expressionist art in Germany and overseas, using print and digital media as well as direct mailings. Once bidding started, the first bids from our collectors in the salesroom came in. Our targeted marketing strategy bore fruit... When the hammer came down, Heinrich Maria Davringhausen's 1914 work Krieg was sold for three times its estimate – setting a new world record for a painting by Davringhausen at auction.

In addition to the sensational price, we are particularly happy that the work has found a new home at the Cleveland Museum of Art in the USA, one of the most internationally acclaimed collections of Expressionism.

Sandra Dreher

*Sandra Dreher studied Art History, Theatre Studies and Literature with a focus on 20th Century art. She has worked for Ketterer for two years. Together with her colleague Bettina Beckert, she has worked in the Modern Art Department since June 2017.*



**HEINRICH MARIA DAVRINGHAUSEN**  
Krieg  
1914  
Oil on canvas  
82 x 69.5 cm (32.2 x 27.3 in)  
Asking price: € 100,000  
**Sold for: € 290,000**  
Record price for a work by  
Heinrich Maria Davringhausen

The fact that Ketterer can rely on clients who appreciate exceptional works is proven by the result for Heinrich Maria Davringhausen's futuristic apocalyptic vision Krieg. It (...) will soon be in the possession of an American museum.

Handelsblatt, 16 June 2017





**CUNO AMIET**  
Landschaft II mit roter Wolke  
1909  
Oil on canvas  
60.5 x 55 cm (23.8 x 21.6 in)  
Asking price: € 24,000  
**Sold for: € 150,000**

Despite the dominance of German Expressionism, the Swiss artist Cuno Amiet recorded a success with his painting *Landschaft II mit roter Wolke* (...), which achieved three times its upper estimate.

Frankfurter Allgemeine Zeitung, 24 June 2017



**KARL SCHMIDT- ROTTLUFF**  
Häuser hinter Bäumen  
1959  
Watercolour and India ink drawing  
on firm wove paper  
49.8 x 69.5 cm (19.6 x 27.3 in)  
Asking price: € 20,000  
**Sold for: € 55,000**



€ 1.7 million for a Beckmann painting: In 1967 the American Emanuel Wolff bought the painting from the writer and collector Stephan Lackner for 22,000 Deutschmarks. Fifty years later, Wolff's heirs sold the artwork at auction (...). It has now changed owners for the grand sum of € 1,687,500. With bidding starting at € 750,000, it achieved more than twice its starting price!

BILD, 12 June 2017

**MAX BECKMANN**  
Château d'Iff  
1936  
Oil on canvas  
65 x 75,5 cm  
(25.5 x 29.7 in)  
Asking price: € 750,000  
**Sold for: € 1,690,000**





**ERNST LUDWIG KIRCHNER**  
Die Geliebte  
1915  
Woodcut, hand-coloured,  
on copper plate printing paper  
44.2 x 29.5 cm (17.4 x 11.4 in)  
Asking price: € 80,000  
**Sold for: € 460,000**

Collectors of Expressionist art show no signs of tiring of Ernst Ludwig Kirchner. Ketterer had sold a number of works by the Expressionist from a collection in its portfolio.

Handelsblatt, 16 June 2017

The burdens of the war and the increasing superficiality are more difficult for me than everything else. It feels like a bloody carnival [...]. I feel like the cocottes that I painted. Scrawled down, gone the next moment.

Ernst Ludwig Kirchner



I had the great opportunity to hold Ernst Ludwig Kirchner's woodcut Die Geliebte in my hands while we were preparing the auction, and I was struck by the incomparable condition of the hand-coloured sheet. I remembered encountering the portfolio for Adelbert von Chamisso's novel Peter Schlemihl's Miraculous Story for the first time at a Kirchner retrospective at the Frankfurt Schirn in 2010. Back then I was fascinated by the way the artist illustrated the poetry and, at the same time, the woodcuts are his own interpretation that reference his personal situation.

He saw and depicted himself as Schlemihl, whose love affairs failed, as did Kirchner's. Hence Kirchner's lover Dodo was portrayed in the nude in the portfolio's second sheet. Occupying most of the woodcut, she is in the centre of the sheet while the artist depicted himself as a tiny observer in the upper margin.

Sadly, only five complete series of this portfolio have survived. They are in the possession of public collections. Single sheets are likewise rare and hardly ever offered on the market, so it came as no surprise when the bidding race was fought out among several collectors, finally yielding a result of € 460,000.

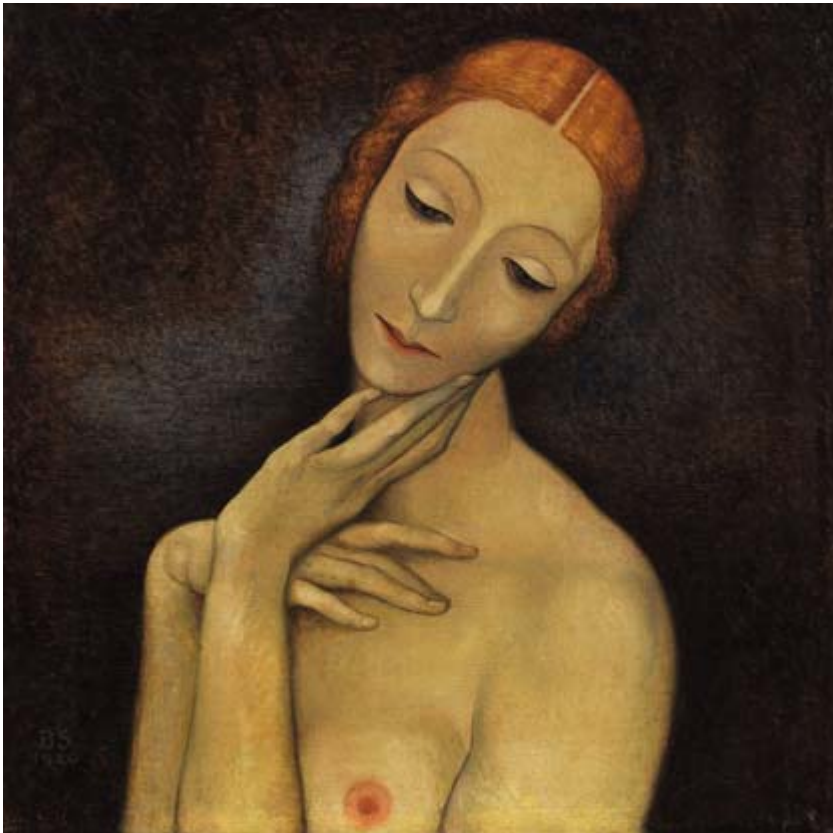
Lydia Kumor

After studying Literary Criticism in Freiburg, Bonn and Münster, Lydia Kumor was employed at a renowned gallery in Düsseldorf until she took charge of Ketterer Kunst's representative office in Düsseldorf in 2012. Modern art is one of her main interests.



**FRITZ KLIMSCH**  
Nereide auf der Muschel  
1936/1937  
Zinc cast with black patina  
Height: 178 cm (70 in)  
Asking price: € 30,000  
**Sold for: € 205,000**  
Record price for a work  
by Fritz Klimsch





**BRUNO PAUL SEENER**  
Halbakt  
1920  
Oil on canvas  
50.5 x 50.5 cm (19.8 x 19.8 in)  
Asking price: € 4,800  
**Sold for: € 30,000**

The trained art merchant Miriam Hess focused on the practical aspects of her education. Enthusiastic about working with high-quality artworks and meeting interesting people, she has been working for Ketterer Kunst with great commitment for over 13 years. Located near Heidelberg, she has been in charge of the representative office for Baden-Württemberg, Hesse and Rhineland-Palatinate since 2007. What she enjoys most about her job is being close to her clients, the longstanding trust and cooperation and the opportunity to make ever new and exciting discoveries.



Did you also ask yourself: Who is this Bruno Paul Seener? With its strange melancholy and the overlong physical features, our Halbakt from 1920 is reminiscent of Modigliani's late female portraits and shows a certain affinity with New Objectivity.

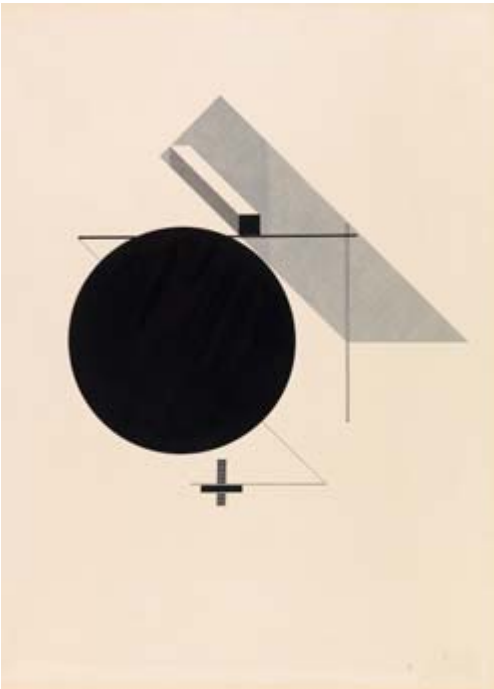
The graceful beauty's slender hands and her dreamy expression entranced me immediately. Surprisingly, we know very little about the artist who lived in Dresden's creative and bustling art scene in the days of German Expressionism.

I am delighted that discoveries like this are still possible in our digital age and that our collectors appreciate the quality of these great artworks, so that relatively unknown artists can stand their ground at our auctions alongside the big names of the era.

**HERMANN MAX PECHSTEIN**  
Sonnenuntergang (Lebastrom)  
1925  
Watercolour over pencil  
55.7 x 73.9 cm (21.9 x 29 in)  
Asking price: € 45,000  
**Ergebnis: € 175,000**  
Record price for a watercolour from the significant period of the 1920s



**EL LISSITZKY**  
Proun IV – Blatt 4 der I.  
Kestnermappe, Proun  
1923  
Lithograph and collage with glossy paper  
35.5 x 34.5 cm (23.6 x 17.3 in)  
Asking price: € 12,000  
**Sold for: € 39,000**



**GEORG SCHRIMPF**  
Staffelsee  
1925  
Oil on canvas  
46.7 x 67.1 cm (18.3 x 26.4 in)  
Asking price: € 30,000  
**Sold for: € 62,000**







**MAURICE DE VLAMINCK**  
Le Pont de Chatou  
1915/1920  
Oil on canvas  
64.5 x 81.3 cm (25.3 x 32 in)  
Asking price: € 35,000  
**Sold for: € 60,000**

Max Pechstein's portrait Ronmay from 1917 caused a long bidding war. Eventually, the nude South Seas beauty with a hibiscus in her hand was sold for € 450,000 (...).

Handelsblatt, 16 June 2017



The red hibiscus she wore in her hair and which she gave me on parting made me hopeful.

Hermann Max Pechstein

**PETER AUGUST BÖCKSTIEGEL**  
Landschaft mit Kühen  
1921  
Oil on canvas, relined  
112 x 140.5 cm (44 x 55.3 in)  
Asking price: € 25,000  
**Sold for: € 77,000**



**HERMANN MAX PECHSTEIN**  
Ronmay  
1917  
Oil on canvas  
75.5 x 59.5 cm (29.7 x 23.4 in)  
Asking price: € 180,000  
**Sold for: € 450,000**





**HERMANN MAX PECHSTEIN**  
Sommermorgen  
1919  
Oil on canvas  
81 x 100 cm (31.8 x 39.3 in)  
Asking price: € 200,000  
**Ergebnis: € 350,000**

**ERNST LUDWIG KIRCHNER**  
Drei Akte im Walde  
1933/1934  
Colour woodcut  
on Japan paper  
39 x 58.8 cm  
(15.3 x 23 in)

Asking price: € 32,000  
**Sold for: € 88,000**

Senses were numbed.  
I often felt as if I was  
mentally perishing. [...] But the wild dream is over  
now. It's summer again.  
Finally, I feel free again  
and I am back to my  
beloved Nida, working  
and full of energy. I live  
my life to the fullest, work,  
sea, wife – child –, I am  
chewing the air, I feel like  
breaking my brushes with  
the joy of creation.

Hermann Max Pechstein, 1919



Jawlensky painted his Grosse Meditation in 1936 after his art was declared 'degenerate' by the Nazis in 1933 and he was no longer allowed to exhibit. In addition, he developed painful arthritis in the late 1920s. Where these limitations might have restricted the artist, they in fact helped him reveal the essential in his work and he began to move towards abstraction. This work appears to glow from within its overall darkness; the few colours used seem to emanate from the darkness – both of his paint and of his pain – in strong, prominent contrast. In many of his mournful letters from the 1930s, addressed to the Blue Four's indefatigable dealer Galka Scheyer in Hollywood, Jawlensky wrote of his illness, his poverty, and his despair. Yet his Meditations from those years – his painted lamentations – are in fact beautifully meditative songs in darkly glowing colours. This is one of the reasons that his works continue to be highly sought after on the international art market.

Stella Michaelis

*Stella Michaelis studied Linguistics and Literary Studies in Hamburg. Growing up as the daughter of a former editor of Die Zeit newspaper, she spent her childhood in theatres and museums - or so it seemed to her. In 1985, she moved to New York where she worked as the US representative for the erstwhile Hamburg auction house Hauswedell & Nolte for over 25 years. Since March 2016 she has been Ketterer Kunst's US representative. She considers it an exceptional privilege to assist American collectors.*



**ALEXEJ VON JAWLENSKY**  
Große Meditation (Juli 1936 N. 2)  
1936  
Oil on textured paper  
25.4 x 17.2 cm (10 x 6.7 in)  
Asking price: € 55,000  
**Sold for: € 120,000**



In his view of the Marmolada mountain, Edward Theodore Compton leads us to the summit in the Alps. We become witness to the gifted mountaineer's strong desire to capture unforgettable impressions of the glacier on canvas. Compton employs different techniques in order to render the rocks and ice, the fog and the changing lighting conditions as exactly as possible. The Briton who had found a second home in Bavaria climbed almost every major peak in the Alps. Rooted in the traditions of English watercolour painting, he increasingly pursued a realistic representation whereby he combined his vast knowledge of nature with his own artistic concepts. He was considered one of the most acclaimed painters of the Alps during his life-time, and his impressive, topographically exact and often monumental pictures continue to fascinate to this day. His works are popular not only with mountaineers but also with collectors from all over the world.

**EDWARD THEODORE COMPTON**  
Ansicht der Marmolata vom Piz Boè aus  
1917  
Oil on canvas  
52 x 90.5 cm (20.4 x 35.6 in)  
  
Asking price: € 10,000  
**Sold for € 25,000**



*Sarah Mohr studied Economics and Art History with a focus on German and English 19th Century painting in Munich. After working in the international auction business, she joined Ketterer Kunst in 2011, since diverse artworks, interaction with clients and the dynamic of the art market lie at the heart of her professional passion.*

UPCOMING VALUATION  
DAYS  
19<sup>TH</sup> CENTURY ART

DÜSSELDORF	12–13/9
BERLIN	14–15/9
HAMBURG	20–21/9
STUTTGART	20/9
FRANKFURT	22/9
HANOVER	22/9
NUREMBERG	25/9

Please make an appointment.  
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**FRIEDRICH KALLMORGEN**  
Die Schule ist aus  
1916  
Oil on canvas  
31 x 47 cm (12.2 x 18.5 in)  
  
Asking price: € 5,000  
**Sold for: € 62,000**



**KARL HAGEMEISTER**  
Märkische Seenlandschaft  
1887  
Oil on canvas, relined  
71 x 117 cm (27.9 x 46 in)  
  
Asking price: € 7,000  
**Sold for: € 39,000**

Friedrich Kallmorgen's lovely genre piece Die Schule ist aus, which achieved eight times its estimate, and Karl Hagemeister's airy Märkische Seenlandschaft from 1887 (...) stood out as the cream of the crop of lots with four-digit estimates.

Frankfurter Allgemeine Zeitung,  
24 June 2017





**EDWARD CUCUEL**  
Junge Frau am Starnberger See  
(Am Steeg)  
Circa 1915/1920  
Oil on canvas  
58.5 x 45 cm (23 x 17.7 in)  
  
Asking price: € 12,000  
**Ergebnis: € 35,000**



**PAUL BAUM**  
Waldrand im Vorfrühling  
(wohl bei Goppeln)  
Circa 1894/1895  
Oil on canvas  
63.5 x 47.5 cm (25 x 18.7 in)  
  
Asking price: € 6,000  
**Sold for: € 19,000**



*Eva Lengler studied Art History, English Literature and Archaeology in Würzburg and Cologne. After completing an internship with an art trading company in Munich and working for several years at a representative office of a London auction house, she joined the cataloguing department at Ketterer Kunst in 2015. In January 2017 she began to contribute her expertise to the 19th Century Art Department.*

Marie of Prussia, Queen of Bavaria, was an exceptional woman. She enjoyed great popularity and in 1869 she founded the German Red Cross. In addition to fulfilling her royal duties she indulged in a hobby that was quite unusual for women in those days: mountaineering. Much to the displeasure of her husband King Maximilian II of Bavaria and her court ladies, she climbed many peaks in the region – and in most cases was the first female mountaineer to do so – including the Watzmann and the Zugspitze after her husband's death. Marie's passion for nature is evident in our fine watercolour Ansicht von Kloster Schäftlarn by Alois Flad. This painting used to be in the Queen's possession and was part of an album given to her by her sisters-in-law Hildegard and Alexandra of Bavaria as a wedding gift. She subsequently added to this album with works on paper that bear reference to Bavaria. I consider it serendipitous that we were able to offer this impressive and historically relevant work in our previous auction. I am all the more pleased that its importance was also reflected in the outcome and that we achieved a record price for a work by Alois Flad and a sheet from the royal album.

Eva Lengler



**CHRISTIAN FRIEDRICH GILLE**  
Baumstudie - Hohe Nadelbäume  
im Waldesdickicht  
Circa 1855/1860  
Oil on canvas, laminated on board  
36.9 x 24 cm (14.5 x 9.4 in)  
  
Asking price: € 4,500  
**Sold for: € 10,000**



**HANS THOMA**  
Sonnenuntergang am Oberrhein  
1916  
Oil on panel  
95 x 80 cm (37.4 x 31.4 in)  
  
Aufruf: € 7,500  
**Sold for: € 16,000**



**ALOIS FLAD**  
Ansicht von Kloster Schäftlarn  
1838  
Watercolour over pencil  
on firm wove paper  
25.7 x 32.5 cm (10.1 x 17.7 in)  
  
Asking price: € 750  
**Sold for: € 7,250**





**FRANZ VON STUCK**  
Aschenbrödel  
1899  
Oil on panel, partly cradled  
49.1 x 42.3 cm (19.3 x 16.6 in)  
Asking price: € 75,000  
**Sold for: € 131,000**



**FRANZ VON STUCK**  
Bildnis der Tochter Mary  
Circa 1912  
Pastel on board  
53 x 45 cm (20.8 x 17.7 in)  
Asking price: € 4,000  
**Sold for: € 25,000**



**FRANZ VON STUCK**  
Es war einmal  
1891  
Oil on panel, partly cradled  
50.3 x 47 cm (19.8 x 18.5 in)  
Asking price: € 35,000  
**Sold for: € 70,000**

Once again Franz von Stuck was the star of the auction and popular with buyers from all over Europe.  
  
Frankfurter Allgemeine Zeitung,  
24 June 2017

More than a dozen bidders from Germany and other European countries fought heavily for the lascivious depiction of Susanna im Bade from 1913.

Handelsblatt, 2nd June 2017



**FRANZ VON STUCK**  
Susanna im Bade  
Circa 1913  
Oil on canvas, mounted on panel  
65.6 x 29.6 cm (25.8 x 11.6 in)  
Asking price: € 75,000  
**Sold for: € 375,000**



**JOSEPH STIELER**

Königin Therese von Bayern  
1855  
Oil on canvas  
76.5 x 61 cm (30.1 x 24 in)

Asking price: € 25,000  
**Sold for: € 68,000**

Stieler's Königin Therese von Bayern enjoyed a successful career, with a Bavarian institution paying € 54,000 for the posthumous portrait [result: 68,000 euro].

Frankfurter Allgemeine Zeitung, 24 June 2017



Joseph Karl Stieler moulded our image of some of the most distinguished figures from the first half of the 19th Century like no other artist, from the portrait of a genius Beethoven to a stately Goethe.

His accomplishments extend far beyond his position as painter at the Bavarian court. However, Munich natives know him in particular for his 'Gallery of Beauties' at Nymphenburg Palace.

What makes our portrait so significant is the fact that it is a posthumous portrait of Queen Therese that shows her in the prime of her life. Someone wanted to remember her. Many people remember her every year on the occasion of the Oktoberfest, whose origins lie in the celebration of the wedding of Therese and Crown Prince Ludwig in 1810.

This story, the importance of Stieler as an artist and the very good state of preservation of the painting ensured that we achieved one of the highest ever prices for a portrait by Stieler.

Andreas Geffert

*Andreas Geffert studied Art History, Philosophy and Theology in Munich. The focus of his studies was on German 19th Century art and art under National Socialism. After gaining experience in the Munich art business, he joined Ketterer Kunst in 2013, and now enjoys attending to the 19th Century Art Department.*

**CARL VON MARR**

Die drei Grazien  
Circa 1880/1890  
Oil on canvas  
60 x 45 cm (23.6 x 17.7 in)

Asking price: € 3,500  
**Sold for: € 11,000**

**JOSEPH WOPFNER**

Fischer und Mönche am Ufer  
1920–1927  
Oil on canvas, relined  
34 x 51 cm (13.3 x 20 in)

Asking price: € 5,000  
**Sold for: € 19,000**

**FRANZ VON DEFREGGER**

Kind mit Puppe  
1881  
Oil on panel, partly cradled  
37 x 26 cm (14.5 x 10.2 in)

Asking price: € 12,000  
**Sold for: € 21,000**



AUCTION 445



The Portuguese chronicle by Damião de Góis is a great rarity on the antiquarian market, as there are fewer than ten known copies in public libraries around the world. The last two complete copies were sold at auction in 1939 and 1989. Góis delivers an account of Portugal's Golden Age, the country's economic, political and cultural heyday in the 16th Century. Additionally, it is one of the first accounts of the discovery of Brazil and the sea route to India.

This broad-margined copy of the noted Renaissance work bears the author's autographed signature on all four title pages. The splendid calf binding with the royal Portuguese coat of arms was made at the workshop of the master Leon Gruel in the early 20th Century.

Christoph Calaminus

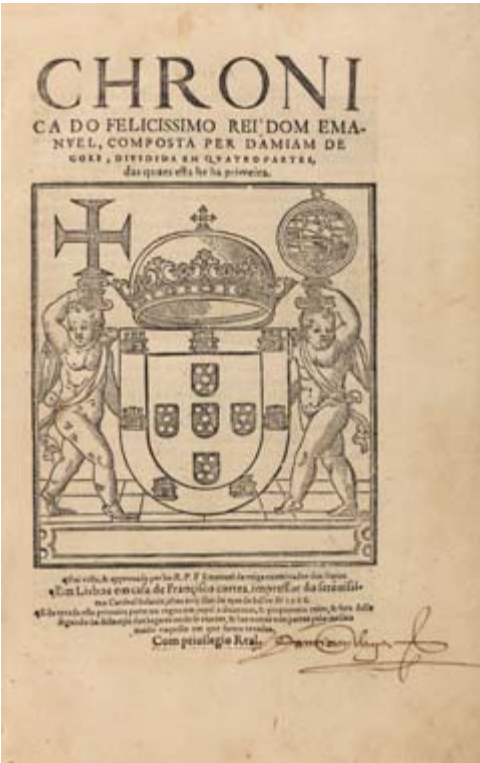
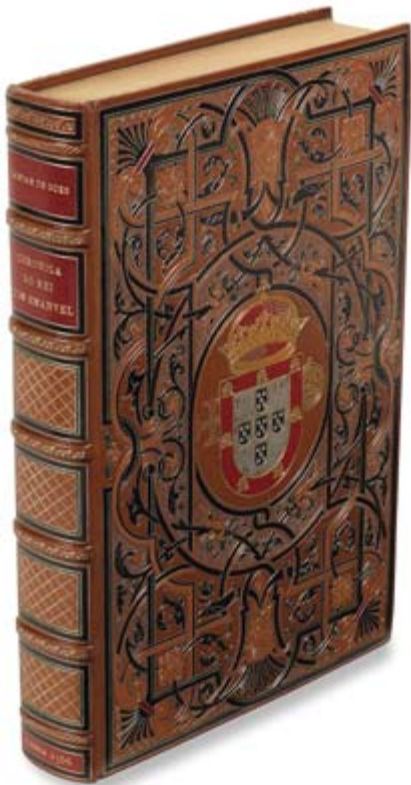
Christoph Calaminus studied History, Theology and Education in Münster. After an apprenticeship in an antiquarian bookshop, he became head of Ketterer Kunst's Rare Books Department over 20 years ago. He is a passionate bibliophile and reader, and is particularly enthralled by the variety offered by 700 years of book history – a variety clearly reflected in the latest auction catalogue.

BIBLIA GERMANICA

Third German Bible  
Augsburg circa 1475/76

Asking price: € 100,000

Ergebnis: € 144,000



DAMIAO DE GOES

Chronica do felicissimo  
Rei Dom Emanuel  
Lisbon 1566–67

Asking price: € 15,000

Sold for: € 50,000

World record



AUCTION 445



**BOOK OF HOURS**  
Latin parchment manuscript  
Granada 1534

Asking price: € 3,400  
**Sold for: € 24,000**



**BOOK OF HOURS**  
Illuminated Latin  
parchment manuscript  
Paris circa 1520

Asking price: € 10,000  
**Sold for: € 32,000**



This 1520 book of hours manuscript in Roman type is a deliberate anachronism, standing out from the contemporaneous printed books of hours that by this date had largely superseded the manuscript versions. On the one hand, it is outdated, since it was fully executed by hand. But on the other hand, it appears almost modern with its Antiqua typeface that developed in Italian script culture for ancient texts. This synthesis of old and new was an intentionally retrospective move in the early days of the religious division, reinforced by the depiction of a praying pope at the beginning of the manuscript.

Enno Nagel

*Enno Nagel studied German Literature and Philosophy in Berlin and Hamburg. He has worked for the Rare Books Department in Hamburg as an expert in early prints, manuscripts and autographs since 1995.*



**GEORG HEYM**  
Umbra vitae.  
With woodcuts by  
Ernst Ludwig Kirchner  
Munich 1924  
  
Asking price: € 5,000  
**Sold for: € 14,000**



**GEORGES LEVITZKY**  
Signed master binding  
Circa 1915

Asking price: € 1,800  
**Sold for: € 11,400**



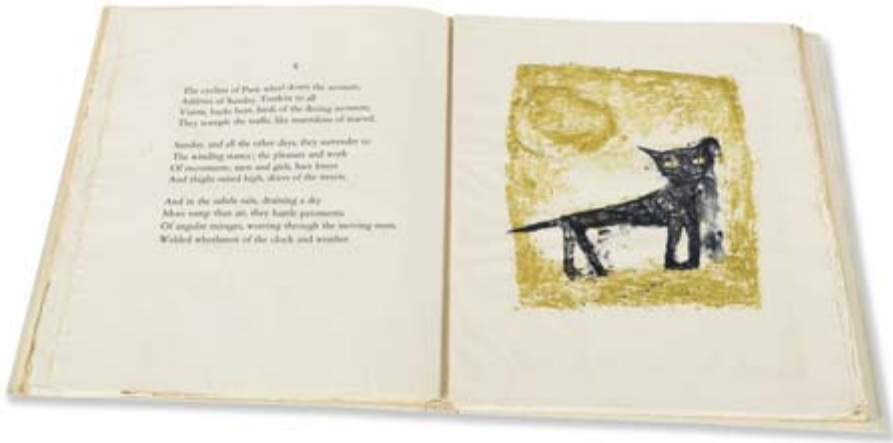
The poems in the anthology *Umbra Vitae* by the poet Georg Heym (1888–1912), published posthumously in 1912, are impressive and at the same time depressing for their apocalyptic imagery of death, darkness, war, madness, fire and funeral processions. They are almost prophetic about World War I. It seems likely that Ernst Ludwig Kirchner created the woodcuts, which are a vivid illustration of the poems, while still haunted by the great disaster. They were released by Kurt Wolff in 1924. The artist also produced the book design, extending beyond just the gray shades: the greenish-yellow binding stands in strong contrast to the magenta and purple endpapers and the red of the title woodcut. All in all, it is a masterpiece of Expressionist book illustration.

Imke Friedrichsen

*Following her studies of German and English Literature at the University of Kiel, which were accompanied by internships in the book trade, the library of Gottorf Castle and the Schleswig-Holstein State Library, Imke Friedrichsen eventually served an internship at the Rare Books Department in Hamburg and has worked as an expert in books, manuscripts, maps and decorative prints since 2003.*



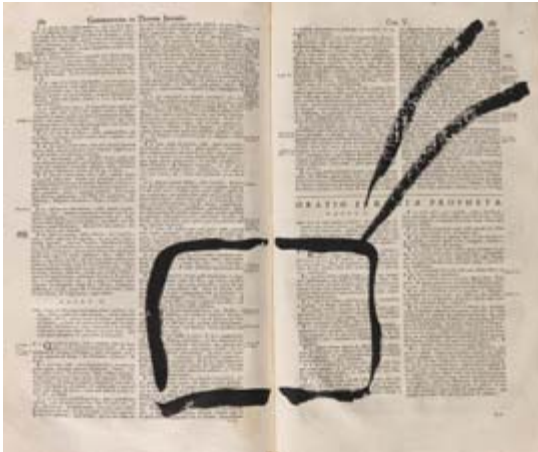
AUCTION 445



**HARRY ROSKOLENKO  
& ZAO WOU-KI**

Paris Poems  
Paris 1950

Asking price: € 8,500  
**Sold for: € 50,000**  
World record



**NAM JUNE PAIK**  
Fluxus Testament. Book object  
1975

Asking price: € 15,000  
**Sold for: € 29,000**



The South Korean artist Nam June Paik, an early exponent of video and media art, employed a very traditional 'data carrier' for his 1975 book object Fluxus Testament: paper. He uses a scholastic commentary on the Old Testament from the 18th Century to deliver his programmatic messages. Paik covers the single-spaced commentary with Chinese characters and small drawings executed using a typical Asian brushstroke and creates an extraordinary book object of highly symbolic value. A double sheet in the middle of the slightly dusty folio work is inscribed with the message: 'Vive le Fluxus'.

Christian Höflich

*Christian Höflich has worked for Ketterer Kunst for over twenty years and, with Christoph Calaminus, is in charge of the Rare Books Department. His passion for fine, unusual and rare books, manuscripts and autographs has not diminished even after decades in the business.*

**JAN HUYGEN VAN LINSCHOTEN**

Discours of voyages into the  
Easte & West Indies  
London 1598

Aufruf: € 60,000  
**Sold for: € 72,000**



**PHILIP MILLER**

Figures of the most beautiful,  
useful and uncommon plants  
London 1755–60

Asking price: € 9,000  
**Sold for € 14,000**

**JOHANN GOTTFRIED GROHMANN**

Ideenmagazin für Liebhaber  
von Gärten  
Leipzig 1798–1806

Asking price: € 4,000  
**Sold for: € 9,600**





When I held the extraordinary Wittenberg bible in my hands for the first time, I was deeply impressed by the work' s tremendous completeness. The paper, as well as the eight plain blind-tooled bindings and the richly adorned edges, constitute a homogeneous and uniform picture. The colourist has rendered the portrait of the Elector, which appears several times, in such vivid variation that it is a joy to see the way the fur of the coat changes from white to black to brown and to see the gown glowing in the most diverse colours. This bible is a masterpiece in all aspects – print image, paper, binding and colouring.

Silke Lehmann

After completing an apprenticeship at a bank, Silke Lehmann studied Art History and German Literature in Osnabrück. Her focus is Old German and Old Dutch art as well as Medieval art. She served an internship at Ketterer Kunst in 1999 and returned to the company in 2002, contributing her expertise to the Rare Books Department with great joy and passion ever since.



**BIBLIA GERMANICO-LATINA**  
Elector Bible in eight volumes  
Wittenberg 1574

Asking price: € 16,000  
**Ergebnis: € 60,000**  
World record



**ADOLPH VON MENZEL**  
Die Armee Friedrichs des Großen  
Circa 1860

Asking price: € 30,000  
**Sold for: € 36,000**



**JOHANN WOLFGANG VON GOETHE**  
Faust. Parchment copy from the Doves Press  
Hammersmith 1906–10

Asking price: € 4,500  
**Sold for: € 11,400**

**ANDRÉ BRETON & MARCEL DUCHAMPS**  
Le surréalisme en 1947  
Paris 1947

Asking price: € 1,500  
**Sold for: € 35,000**





TOP PRICES IN ONLINE-AUCTIONS?  
A MATTER OF COURSE AT KETTERER KUNST

We have been focussing on internet auctions for more than ten years now; enough time to gain valuable experience, set up our own platform and guarantee the performance and service that our longstanding clients deserve. In particular, many new clients, who are often very active in the relatively new field of online auctions, value and appreciate our 60 or more years of experience in the art market.

Reliability and creativity form the basis of our success in a sector in which we have played a pioneering role. Our internet auctions continuously gain in importance. The latest concept of the € 1 online auctions, which we initiated in February this year with an extra auction on [www.ketterer-internet-auctions.com](http://www.ketterer-internet-auctions.com), is another innovative step: we are the first auction house that offers all works – despite our high quality and acclaimed artists – with a starting price of just € 1. The top results prove that this innovative concept works.

The next auction followed soon after and it also passed the test with flying colours. The third € 1 online auction was very special: the range of lots solely comprised small-sized works by great artists from the collection of the art brush manufacturer Hansfried Defet. It was the first time ever that an entire collection was auctioned on this platform. In accordance with the wishes of the deceased collector, the proceeds went to the Neues Museum in Nuremberg, where top results such as the € 26,001 for Günter Fruhtrunk's Krümmungen or € 3,000 for a work in oil chalks by Horst Antes made for high spirits.

One thing is certain: innovative ideas and quality are in demand. When the two come together, the market rewards good art with sensational prices – at online auctions too.

**ROBERT INDIANA**  
Seven · 1968 · Colour silkscreen  
64.8 x 50.1 cm (23.5 x 19.7 in)  
**Sold for: € 4,700**  
Record price for a work from the Numbers series



**GEORG BASELITZ**  
Einer malt ein Porträt · 2003 · Colour lithograph · 100 x 72 cm (39.4 x 28.3 in)  
**Sold for: € 5,700**  
Record price for a colour lithograph by Georg Baselitz



**DAVID HOCKNEY**  
Lillies (Still Life) · 1971 · Colour lithograph  
75.8 x 52.5 cm (25.3 x 20.3 in)  
**Sold for: € 11,800**



The online auction has grown up. Results are not only on a par with saleroom auctions; the online auction must even be considered a direct competitor to the traditional auction.

Robert Ketterer



**GÜNTHER UECKER**  
Bewegter Kreis · 2004 · Embossing print  
75.1 x 59.3 cm (29.6 x 23.3 in)  
**Sold for: € 9,400**



**GÜNTER FRUHTRUNK**  
Krümmungen · 1960 · Acrylic  
26.7 x 26 cm (10.5 x 10.2 in)  
**Sold for: € 26,001**  
at Große Künstler – Kleine Werke (Great Artists – Small Works) from the Defet collection

**GERHARD RICHTER**  
Funken (Landschaft) · 1970 · Offset  
50 x 65 cm (19.7 x 25.6 in)  
**Sold for: € 6,000**  
Record price for a work from the important Funken series



Ketterer from Munich created quite a stir (...) with its online auctions: (...) The Ketterer website attracted particularly strong traffic when it lowered the minimum bid in its internet auctions to € 1. Over several weeks a watercolour by Gotthard Graubner was offered for a seductively low price – before it skyrocketed to over € 4,000 at the last minute.

Wirtschaftswoche, 9 June, 2017





## SELLING ART SUCCESSFULLY – HERE’S HOW!

‘Ketterer achieves record sales at its auctions’ was the headline of an article in Handelsblatt business journal in 2015. Indeed, our unique marketing concept ensured that we achieved numerous top prices for works by internationally acclaimed artists last year.

As a renowned international auction house, during our 60 years of business we have established a large and active client base that includes the most important collectors and museums worldwide. But we still achieve an increase in new clients of over 20 % every year through our marketing activities.

The interest in the art market is growing since it is a global market and one of the most stable markets with the potential for astonishing price rises. With our glossy catalogues produced in large print runs, shipped to clients on all five continents free of charge, attention is drawn to your consignments. Advertisements and press releases launched in domestic and international media also increase the sales potential.



For more information,  
scan the QR code  
with your mobile device.

1

### VALUATION

Are you in possession of an artwork by an acclaimed artist, a valuable antiquarian book or a whole collection that you are considering selling? Then use our free and non-binding valuation service. The fastest way is to fill in our online form on our website [www.kettererkunst.com/sell](http://www.kettererkunst.com/sell), upload a photograph and add a short description. Our experts will send you a detailed individual offer within just a few days..

3

### PAYMENT

You will be informed of the successful sale immediately after the auction. After approximately five weeks you will receive written clearance, followed by a bank transfer to your account. Naturally, payment by cheque is also possible by post.

2

### CONSIGNMENT

Once you have decided to consign we shall take care of the rest. Working with you, our experts will find the auction that shows your artworks to their best advantage. As soon as the contract has been signed, we shall take care of collection, transport and insurance. We shall also present your work of art in the best possible way in the auction catalogue and undertake additional promotional measures in order to obtain the highest possible selling price. Should restoration or conservation be required, we are at your service.

**Please use our contact form on [www.kettererkunst.com/sell](http://www.kettererkunst.com/sell) for a quick and free valuation. You can also reach us by calling +49 (0)89 552 44-0.**

**Alternatively, we also offer a direct sale option at attractive terms.**





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