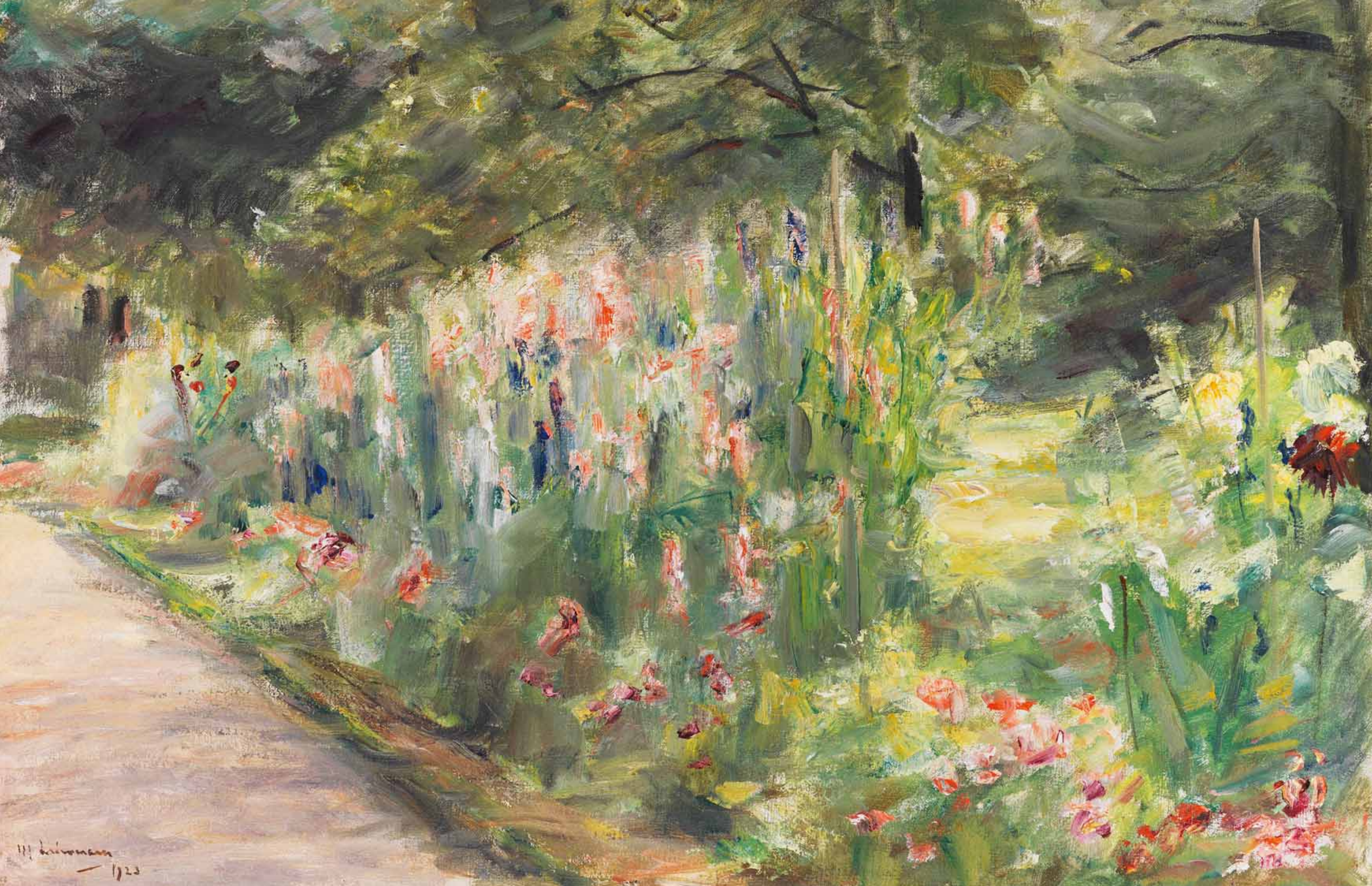


KETTERER  KUNST

EVENING SALE

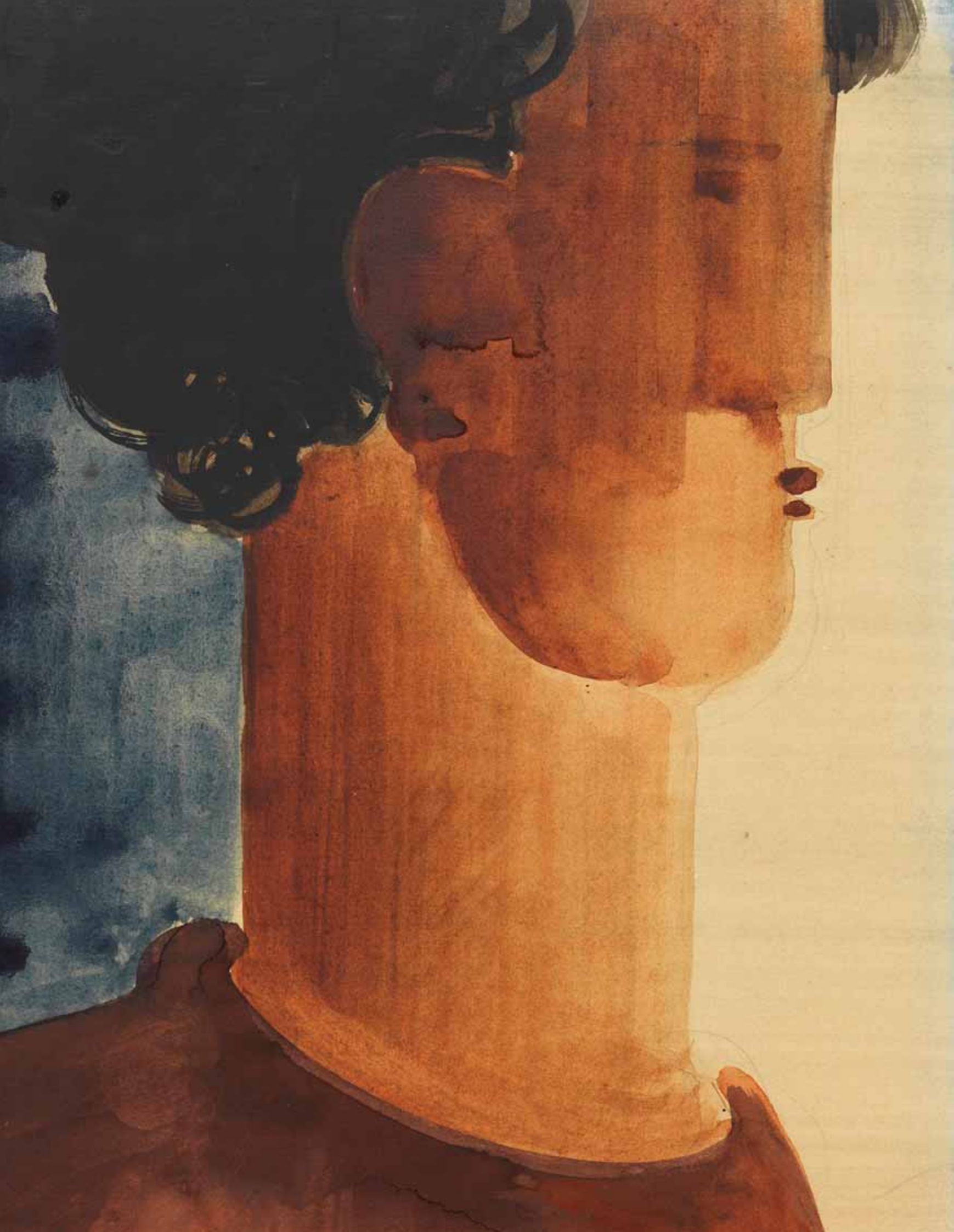
June 18, 2021





H. Kallmann
— 1923





AUCTION 520

Evening Sale

Auctions

Lot 300–396 Evening Sale (520)

Friday, June 18, 2021, from 5 pm

Ketterer Kunst Munich
Joseph-Wild-Straße 18
81829 Munich

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or send an e-mail to infomuenchen@kettererkunst.de**

Further Auctions

Lot 1–80 19th Century Art (518)

Thursday, June 17, 2021, from 5 pm

Lot 100–238 Modern Art (517)

Friday, June 18, 2021, from ca. 1 pm

Lot 400–665 Post War/Contemporary Art (519)

Saturday, June 19, 2021, from 12 pm

Online Only www.ketterer-internet-auktion.de

Sat, 15 May 2021, from 3 pm – Sun, 15 June 2021, until 3 pm
Last chance to bid 2.59 pm

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Wed. June 2 11 am – 7 pm

Thu. June 3 11 am – 3 pm

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Mon. Mai 31 11 am – 4 pm

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Tue. June 8 10 am – 6 pm

Wed. June 9 10 am – 6 pm

Thu. June 10 10 am – 8 pm

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Mon. Juni 14 10 am – 6 pm

Tue. Juni 15 10 am – 6 pm

Wed. Juni 16 10 am – 6 pm

Thu. Juni 17 10 am – 3 pm

Fri. Juni 18 10 am – 1 pm (from lot 400)

Exchange rate: 1 Euro = 1,20 US Dollar (approximate value)

Front/rear outer cover: lot 339 G. Richter – frontispiece I: lot 351 E.W. Nay – frontispiece II: lot 324 M. Liebermann – frontispiece III: lot 332 E. Nolde –
page 6: lot 361 O. Schlemmer – page 10: lot 388 K. Haring – page 296: lot 322 G. Münter – rear inside cover: lot 396 T. Eitel

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Aufträge | Bids

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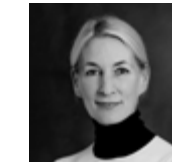
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Modern Art

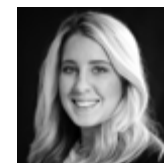


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300

GEORG KOLBE

1877 Waldheim/Saxony - 1947 Berlin

Junge Frau. 1926.

Bronze with black brown patina.

Base with monogram, foundry mark „H.Noack Berlin Friedenau“ and inscription „I“ as well as with the stamp „made in Germany“. One of 4 lifetime casts.

Height: 128,5 cm (50.5 in). Cast before 1940 by art foundry Hermann Noack, Berlin-Friedenau. Only U.S. export casts were numbered „1“ and „2“, as lower import tax was levied on the first two casts; the number itself does not indicate the chronological order the casts were made in. For tax saving reasons some of the sculptures were assigned more than one number.

Called up: June 18, 2021 – ca. 17,00 h ± 20 min.

€ 60.000–80.000 *

\$ 72,000–96,000

PROVENANCE

- Collection Mrs. Henry Ford II, Palm Beach/London.
- Private collection USA.

LITERATURE

- Ursel Berger, Georg Kolbe - Leben und Werk, with the catalog of the Kolbe sculptures at the Georg-Kolbe-Museum, Berlin 1990, cf. pp. 290 and 291.

- Lifetime cast
- Apart from this bronze, to date no other copy has been offered on the international auction market
- A bronze cast of the „Junge Frau“ used to adorn the patio of Kolbe’s residence
- From the notable collection of Henry Ford, president of the Ford Motor Company

In Georg Kolbe's studio, the sculpture „Junge Frau“ in left, presumably around 1933.



„Among my Berlin acquaintances Kolbe is the one with the strongest personality. If you see him among all his works in his studio, every question becomes needless. You feel that this man is one with his work, that [sic!] nothing unnecessary will ever come from his hand.“

Günter von Scheven about Georg Kolbe on January 17, 1932, quote from: Maria Frfr. von Tiesenhausen, Georg Kolbe. Briefe und Aufzeichnungen, Tübingen 1987, p. 129

Georg Kolbe was one of the most successful sculptors of his time. Kolbe initially studied painting in Dresden and Munich. After studying in Paris, where he came into contact with Rodin's sculptural work, Kolbe switched to sculpting. Now based in Berlin, Georg Kolbe had his artistic breakthrough when Ludwig Justi bought his sculpture „Dancer“ (1911/12) - which was highly acknowledged an exhibition at the Berlin Secession - for the collection of the Nationalgalerie. The First World War interrupted his artistic development, but he returned to Berlin unharmed in January 1919 and was able to build on the success he had before the war. Paul Cassirer dedicated a solo exhibition to Kolbe in the autumn of 1921. In 1927 he took part in a large exhibition at the Glaspalast in Munich. The sculpture „Junge Frau“ (Young Woman) was made at the peak of his creation, presumably after the same model as the „Knieende“ (Kneeling Woman). She stands in front of us in a completely relaxed pose, elegantly tilting her head just a little to one side, turning her face with the eyes half-closed away from us. In her beauty and nudity, she entirely rests within herself. Kolbe did not aim to create any spatial effect, but rather wanted to render a self-contained figure. However, she attracts the viewer's attention precisely because of the calm appeal she emanates. Without any grand gestures and in an allegedly simplified representation, he attained a striking expression of a harmony of body and soul despite all its tenderness. A cast „Junge Frau“ adorned the patio of Kolbe's residence on Sensburger Allee in Berlin. In an air raid on Berlin on December 16, 1943, a bomb landed exactly there and destroyed the sculpture of which only the head survived. Kolbe had the head restored and put it on a pedestal; it remained in his possession until his death and testifies to the sculptor's special bond with this figure. [SM]

ERNST WILHELM NAY

1902 Berlin - 1968 Cologne

- High-quality painting from the climax of the „Hekate-Bilder“, which mark Nay’s transition from abstracted figuration to pure abstract painting
- In terms of complexity, coloring and compositional balance, no comparable work has been offered on the international auction market in the past ten years
- This work has not been exhibited in public since 1950
- Comparable „Hekate“ paintings are in possession of, among others, the Pinakothek der Moderne, Munich, the Nationalgalerie Berlin, the Sprengel Museum, Hanover, and the Museum Ludwig, Cologne

„Lots Weib was painted when Nay was at the height of his power, brilliantly synthesising a modernist lexicon of form with a strong feeling of the embattlement of contemporary life in Germany in the late 1940s.“

John-Paul Stonard, British curator and publisher of several monographs.

Lots Weib. 1947.

Oil on canvas.

Scheibler 397. Signed and dated in lower left. Signed, dated and titled on the reverse.

80 x 100 cm (31.4 x 39.3 in)[JS]

Called up: June 18, 2021 – ca. 17.02 h ± 20 min.

€ 120.000 – 150.000

\$ 144,000 – 180,000

PROVENANCE

- Galerie Dr. Werner Rusche, Cologne (1948).
- Collection Dr. Mutter, Bad Säckingen (until 1981, Karl & Faber November 26, 1981).
- Private collection Southern Germany (since 1981).

EXHIBITION

- E. W. Nay - Bilder des Jahres 1947, Galerie Dr. Werner Rusche, Cologne 1948, cat. no.11 (with illu.).
- Nay, Frankfurter Kunstkabinett Hanna Bekker vom Rath, Frankfurt a. M., June 8 - mid July 1948, cat. no. 6.
- E. W. Nay, Kestner Gesellschaft, Hanover, April 2 - June 7, 1950, cat. no. 41.
- Ernst Wilhelm Nay. Die Hofheimer Jahre 1945-1951, Städtische Galerie im Städel, Frankfurt a. M. February 24 – May 23, 1994 / Museum der bildenden Künste, Leipzig June 9 – August 21, 1994, cat. no. 33 (with illu. on p. 65).

LITERATURE

- Karl & Faber, Munich, auction 158, November 16, 1981, lot 1540 (with illu. on plate 15).
- Weltkunst, 52nd year, issue 1, Munich, November 1, 1982 (with illu. on p. 48).



UNUSUAL COLOR MIXES EMERGE AND DEEPEN A HIGHLY DIFFERENTIATED COLORING

For Nay, the preoccupation with abstractly structured surface fabric is a logical consequence of the steadily increasing compression of the figurative image structures in the „Hekate-Bilder“. Embedded in this consideration is the idea to design the „complex of archetypes in connection with rhythm and dynamics“ so openly that, according to Nay, „the actual formal theme of my art as a whole“ can develop. (Exhibition cat. E.W. Nay 1902-1968. PBilder und Dokumente, Nuremberg and Munich 1980, p. 62) Basically, apart from the surreal landscapes, the first real Nay theme, Nay's artistic development is always subject to rhythm and dynamics, for example in the clearly structured „Fischer“ and „Lofoten“ pictures, which simplify the objectivity, to the abstractly structured „Hecate pictures“, compositions created in France which still show traces of figuration. Here one encounters the meanwhile established forms and figurations of Nay's iconography, with which Nay strives, as Werner Haftmann so aptly describes, „to actually separate the individual colored surface layers, to isolate them as individual qualities and to work through them as independent elements in the spatial order, but also to define them as isolated color voices“ (Werner Haftmann, EW Nay, Cologne 1991, p. 153).



Ernst Wilhelm Nay, Lots Weib, 1947, gouache on paper, private collection.
© Elisabeth Nay-Scheibler, Cologne / VG-Bild-Kunst, Bonn 2021

THE PEAK OF THE „HEKATE“ PICTURES

The examination of the story of Lot's wife, who was not allowed to turn around while fleeing Sodom, seems to have connected Nay with his own inner story. Unlike her he does not only look ahead in compositional terms by developing ingenious combinations of „colored surface layers“ with „isolated color moods“. Mixtures of colors that have not yet been used appear and deepen a highly differentiated coloring. The application of paint, sometimes slightly impasto, intensifies a peculiarly precious relief effect, as if it were a very strange structure: on the left the city of Sodom, on which the devastating fire poured by God falls; in the middle, the woman in cold shades of blue, solidified into a crystalline pillar of salt; beside her, in a relaxed motion, Lot, driving the two children in front of him, just as the sent angels urge him to hurry. By stretching the forms, Nay promotes two-dimensional tension, increases the load-bearing capacity and the speed. Despite the sad end of the legend, a woman turned into a pillar of salt because she took the forbidden look back, Nay rendered a painting full of bright beauty and radiant colors, while the open element of the tragedy can also be felt in this large-format picture.

Ernst Wilhelm Nay, Lots Weib, 1947, pencil and India ink on paper, private collection.
© Elisabeth Nay-Scheibler, Cologne / VG-Bild-Kunst, Bonn 2021



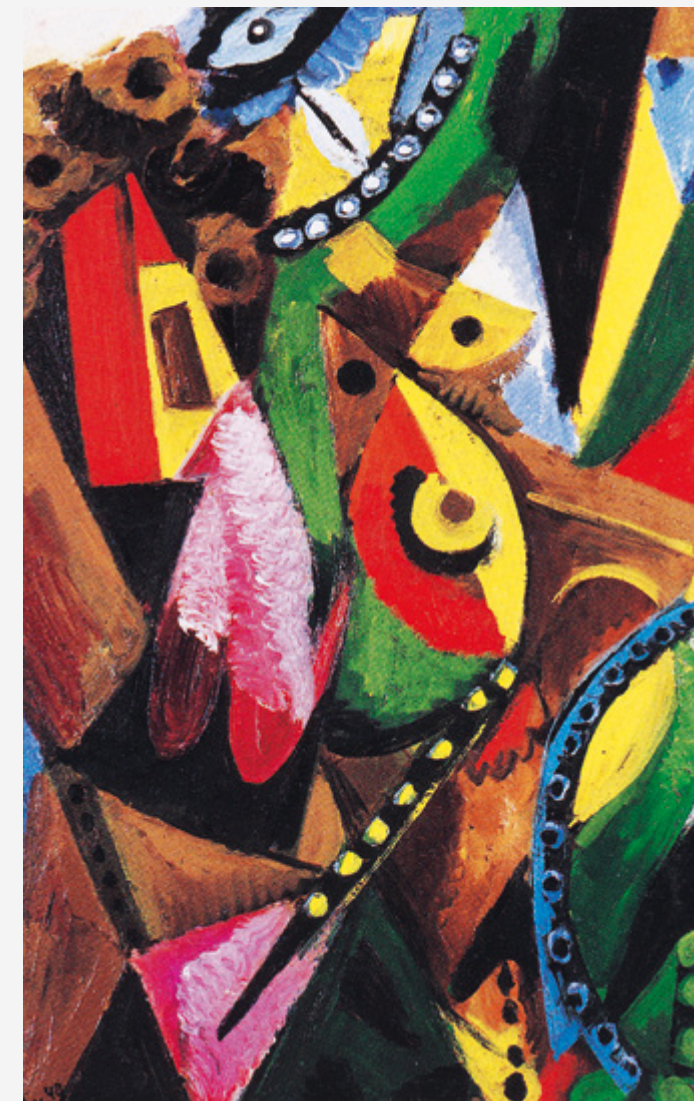
Ernst Gosebruch and Ernst Wilhelm Nay in the studio in 1947.
© Elisabeth Nay-Scheibler, Cologne / VG-Bild-Kunst, Bonn 2021



THE DENOMINATION „HEKATE PICTURES“

Elisabeth Nay-Scheibler reports that the term „Hekate-Bilder“ was created much later. When Nay was already turning to new topics, the „Fugale Bilder“ in 1950/51, his reliable friend and mentor, Ernst Gosebruch, long-time director of the Folkwang Museum in Essen who had been dismissed by the National Socialists in September 1933, visited him. He inquired about the pictures made in Hofheim, of which he only remembered the title of one: „Tochter der Hekate“ (Daughter of Hecate). This way a stylistic denomination for the creative period from 1945 to 1948 was created.

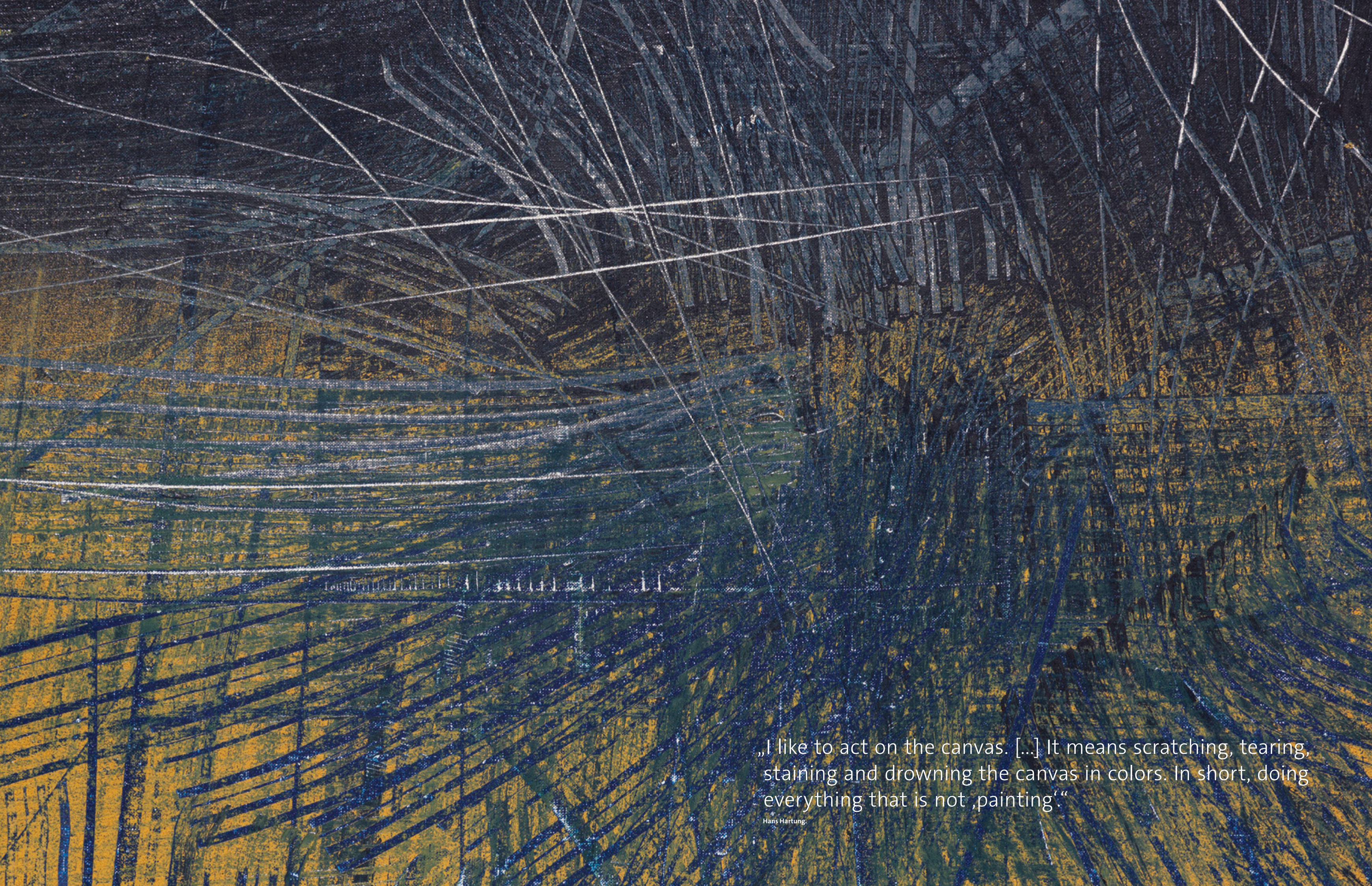
Nay, who spent the war years in France as a cartographer, was released by the Americans to post-war Germany, was looking for a new beginning, but not in Berlin, as his studio there no longer exists. Near Frankfurt, in Hofheim am Taunus, the artist and later gallery owner Hanna Bekker vom Rath helped him to stay in Ottilie Roederstein's studio. The images that emerge there appear exasperated, they agitate the observer their violent gestures and burning colors, and can be regarded as particularly convincing for an incessantly pursued formal strategy. The contradictions in his personal fate, it seems, stimulate Nay to a previously unknown intensity. In a figurative sense, Nay's „Hekate-Bilder“ from the first years after the war can be understood as works in which he expresses the gloomy memories in formal manner, while his titles allow for a tiny glimpse into the mysterious process of artistic activity. The artist replaces the still figurative inventions from France with themes from literature, Greek mythology and the Old Testament. The titles, which Nay gave to most of his paintings only after completion, have changed: Verkündigung (Annunciation), Paolo and Francesca, Tochter der Hekate, Sibylle, Oberon, Salome, Eurydice, Hirte, Herbstlied, Kythera und Lot's Weib. The recurring vocabulary of forms of circles, spindles, chessboards and hand shapes in Nays pictures is visibly woven into mostly encrypted associations of figures and landscapes in the „Hekate“ pictures. In addition, portentous names give the „Hekate“ pictures a mythical sound. [MvL]



Ernst Wilhelm Nay, Melisande, 1948, oil on canvas, Staatliche Museen Preußischer Kulturbesitz, Nationalgalerie, Berlin.
© Elisabeth Nay-Scheibler, Cologne / VG-Bild-Kunst, Bonn 2021

Ernst Wilhelm Nay, Prometheus I, 1948, oil on canvas, Sprengel Museum, Hanover.
© Elisabeth Nay-Scheibler, Cologne / VG-Bild-Kunst, Bonn 2021





„I like to act on the canvas. [...] It means scratching, tearing, staining and drowning the canvas in colors. In short, doing everything that is not ,painting‘.“

Hans Hartung

HANS HARTUNG

1904 Leipzig - 1989 Antibes

T 1964 - E 40. 1964.

Acrylic on canvas.

Lower right signed and dated. Signed, titled, inscribed and with a direction arrow on the stretcher. 81 x 130 cm (31.8 x 51.1 in).

The work is registered at the archive of the Fondation Hans Hartung et Anna-Eva Bergman and will be included into the forthcoming catalog raisonné.

Called up: June 18, 2021 – ca. 17.04 h ± 20 min.

€ 140.000 – 180.000

\$ 168,000 – 216,000

PROVENANCE

- Galerie Kallenbach, Munich.
- Private collection North Rhine-Westphalia.

- Early large-size work
- During this period of the „scratches“ in the 1960s Hartung developed a tendency towards large sprinkled surfaces
- With its bright toxic yellow Hartung realizes a tremendously atmospheric and cosmic tension
- Hartung believes in the expressiveness of the line, which he scratches into the ground color's self-contained form with a hard and boisterous gesture



„In my youth (between 1928 and 1958) I had made several etchings, more followed in 1953. This technique, scratching on copper and zinc, is really perfect for me and even twenty or thirty years later my tendency to do this remains noticeable in my paintings, especially in works made between 1961 and 1965, when I worked a lot with different tools in the fresh applied, mostly dark colors“, says Hans Hartung (quoted from: Hans Hartung. Autoportrait, 1976, p. ***). „During this period of

„scratching“, Hartung says elsewhere, „the tendency towards large, splashed surfaces slowly developed. At that time, my work was the result of two clashing techniques, with the help of which I obtained shapes and characters, I had discovered a method for spraying the paint on the canvas - first with the help of an inverted vacuum cleaner and later with compressed air - and I used these two techniques at the same time [.]. For a series of large pictures from between 1962 and 1967, in

which the sprayed brown mass covered almost the entire surface, I consciously used this technique.“ Or he created, as it is the case here, an unbelievably atmospheric and cosmic tension with a toxic glowing yellow. Hartung reduces the pictorial space to a minimum: An extraordinary hue with which the artist creates an organic composition that is yet characterized by constructive clarity. Hartung relies on the expressiveness of the line, which he scratches into the self-contained form

of the color ground with a violent, almost stormy gesture, thus creating an appearance of a surrealistic automatism. It is an abstract figurative gesture that also suggests Hartung's ever-present engagement with informal sculpture. In the obvious concentration on the form, this gesture no longer seems purely playful, no longer as a combination of random signs, but as a conscious setting that puts the color space in a closed, three-dimensional state, full of energy and radiation. [MVL]

NORBERT KRICKE

1922 Düsseldorf - 1984 Düsseldorf

Raumplastik. 1960.

Soldered stainless steel rods, loosely mounted on basalt base.

Unique object.

Ca. 58,5 x 47 x 46 cm (23 x 18,5 x 18,1 in). Base: 8 x 10 x 9 cm (3,1 x 3,9 x 3,5 in).

We are grateful to Sabine Kricke-Güse, Berlin, for her kind expert advice.

Called up: June 18, 2021 – ca. 17,06 h ± 20 min.

€ 80.000 – 120.000

\$ 96,000 – 144,000

PROVENANCE

- probably: Lefebvre Gallery, New York (1961).
- Peter Howard Selz, New York (since 1961).
- The Jewish Museum, New York (until 2009).
- Galerie Hans Strelow, Düsseldorf (acquired from aforementioned in 200, until 2010).
- Private collection Rhineland (acquired from aforementioned in 2010, ever since family-owned).

EXHIBITION

- Museum of Modern Art, New York, March 2 - April 2, 1961, Galerie John Levebre, New York, April 11 - May 6, 1961, Galerie Karl Flinker, Paris, November 15.11 - December 9, 1961, presumably cat. no. 9 (no illu.).

LITERATURE

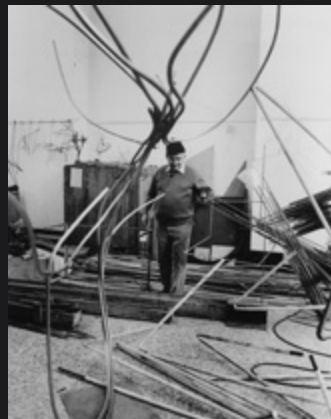
- Ketterer Kunst, auction 361, Post War / Contemporary Art, Munich December 12, 2009, lot 318 (with illu.).

Peter Selz, curator at the Museum of Modern Art and former owner of this „Raumplastik“, begins his text for the catalog of Kricke’s first solo exhibition in the USA in 1961 with the following words: „The Museum of Modern Art is happy to present a selection of sculpture and drawings by Norbert Kricke [.]. Kricke is already well established in Europe but has thus far not received the recognition he deserves in New York.“ Selz had already recognized that Kricke played a prominent role in post-war sculpting at that time due to his intensive three-dimensional exploration of space and time. Inspired by the constructivist sculpting around Naum Gabo and Antoine Pevsner, Kricke developed a signature style that has remained unmistakable up until today. In the 1950s Kricke began to explore the dynamics of the line based on the course of a single bent wire. The title „Raumplastik„was already used for these early, mostly colored works, which, owing to their long lines, seemed to anticipate the later work of the American Fred Sandback. From the mid-1950s on Kricke began to work with bundles of lines, which he developed by the end of the decade - as it is the case with our wonderful „Raumplastik“ - to

- Shown at Kricke’s first U.S. solo show at the Museum of Modern Art, New York, in 1961
- From the collection of the art historian and MoMA curator Peter Howard Selz
- Kricke’s „Raumplastiken“ resemble weightlessly hovering, bundles of filigree rays and mark the peak of his quest for a „unity of space and time“

„Neither mass nor figure are my issues, but space and motion - space and time. [...] I strive to bring form to the unity of space and time.“

Norbert Kricke, 1954, quote from: Kritisches Lexikon der Gegenwartskunst, Munich 1988, p. 2.



Norbert Kricke at the Düsseldorf Art Academy, 1975.

multi-part filigree line constructions characterized by unique polyphonic aesthetics. Bundles of soldered metal rods, tapering to the finest branches, extending into all directions. Kricke’s shiny creations appear filigree and weightless, filling the room like rays of light and thus making an extremely progressive contribution to post-war modernism. In this sense a quote from the American artist Fred Sandback could hardly be more suitable to describe Kricke’s much earlier sculptural work: „Still a sculpture, albeit less dense, with an ambivalence between exterior and interior space. A drawing you can live in.“ (Fred Sandback, Here and Now, Kunstmuseum Liechtenstein, Vaduz 2005). [JS]



LYONEL FEININGER

1871 New York - 1956 New York

Der junge Mann aus dem Dorfe / Mill with Red Man. 1917.

Oil on canvas.

48 x 40,5 cm (18.8 x 15.9 in).

Achim Moeller, director of Lyonel Feininger Project LLC, New York – Berlin, has confirmed this work's authenticity. It is registered at the archive of the Lyonel Feininger Project with the number 1662-08-18-20.

The painting is registered in: Lyonel Feininger: The Catalogue Raisonné of Paintings by Achim Moeller with the number 196.

Moeller Fine Art Projects | The Lyonel Feininger Project, New York – Berlin has provided further information on this work.

Called up: June 18, 2021 – ca. 17.08 h ± 20 min.

€ 350.000 – 450.000

\$ 420,000 – 540,000

PROVENANCE

- Dr. Hermann Klumpp, Quedlinburg (1902-1987, received the work from the artist for safekeeping around 1934.
- Julia Feininger, New York (following the death of Lyonel Feininger in 1956 Julia Feininger became its rightful owner, however, it remained in the GDR).
- Estate Julia Feininger (following the death of Julia Feininger in 1970, Andreas, Lux and Laurence Feininger became its rightful owners, however, it remained at the State Museums Berlin, Nationalgalerie, East Berlin).
- Restitution to the Julia Feininger Estate (1984).
- From the estate of T. Lux Feininger, Cambridge (MA), USA.
- Private collection Hesse.

EXHIBITION

- Lyonel Feininger, Acquavella Galleries, New York, October 15 - November 20, 1985/ Washington, D.C. 1986, no. 43 (with a label on the reverse).
- Lyonel Feininger: At the Edge of the World, Whitney Museum of American Art, New York, June 30 - October 16, 2011 (with a label on the reverse)
- Lyonel Feininger: From Manhattan to the Bauhaus. January 20 - May 13, 2012, The Montreal Museum of Fine Arts, Montreal, January 20 - May 13, 2012.
- LITERATURE du - Die Zeitschrift für Kunst und Kultur, Zürich, no. 5, 1986, p. 66, illu. o p. 50.
- Lyonel Feininger: Figurative Drawings 1908-1912, Achim Moeller Fine Art, 1990.
- Hans Schulz-Vanselow, Lyonel Feininger und Pommern, 1999, p. 106.
- Petra Werner, Der Fall Feininger, 2006, p. 155.
- Peter Nisbet, Lyonel Feininger: Drawings and Watercolors from the William S. Lieberman Bequest to the Busch Reisinger Museum, 2011, p. 137.
- Achim Moeller, Wolfgang Büche, Blick hinter die Kulissen, in: Christian Phillipsen, Thomas Bauer-Friedrich, Wolfgang Büche, Lyonel Feininger: Paris 1912. Die Rückkehr eines verlorenen Gemäldes, 2016, pp. 90-95.

- Particularly eventful history
- In 1937 Feininger had to leave the work behind, it was safekept and hidden from the Nazis by Hermann Klumpp
- Following lengthy negotiations, also on state level, the work returned to the ownership of the Feininger family in the mid 1980s and adorned the dining room of T. Lux Feininger
- Lux Feininger always admired the picture
- This is one of the artist's popular caricature-like Cubist figure compositions from the time before the Bauhaus

THE PATH FROM ILLUSTRATOR TO PAINTER

After having successfully worked as an illustrator for magazines in Berlin and Paris for fifteen years, Feininger turned to painting in 1907 at the age of 36. His first painting was „Der weiße Mann“ (The White Man), a composition based one of his caricatures executed in oil. „But my career has been very strange: I worked as illustrator for almost 15 years, out of necessity, and despite the fact that I had to torment myself to some extent to satisfy the demands of the publishers, I got a pretty good „reputation“, that was like so 6-8 years ago. Then liberation, suddenly came! A contact with Chicago that enabled me to move to Paris and finally get to know the world of art. (Feininger in a letter to Kubin 1912, quote from: Ulrich Luckhardt / Matthias Mühlhling, Lyonel Feininger - Menschenbilder. Eine unbekannte Welt, ex. cat. Hamburger Kunsthalle, 2003, p. 134). In July 1906 Feininger moved to Paris, where he stayed until 1908, and rented a studio at 242 Boulevard Raspail. Fascinated by the atmosphere and the people, Feininger created a series of works depicting the elegantly dressed bourgeoisie, but also eccentric-looking figures that one could meet on the streets of Paris. In his sketches he made studies of different types of people strolling the Paris streets. These studies are the basic material of his early figure compositions. With the new medium of oil painting, he was able to take greater compositional risks by using striking tonal contrasts and daring color combinations, similar to the Fauves. But Feininger never completely gave up his bond with drawing, and increasingly emphasized its importance in





Fliegende Windmühle, postcard to T. Lux Feininger, 1914.
© VG-Bild-Kunst, Bonn 2021

his oil paintings over the next few years. The influence of the illustration is unmistakable in „Der junge Mann aus dem Dorfe“ (The Young Man from the Village). The figure with its dynamic step and elongated facial features resembles a caricature, these type of figures, which more look like figurines, became quite typical of Feininger’s early style.

PRISMAISM

As early as in 1907 Feininger demanded that what is seen in art must be „internally reshaped and crystallized“ (letter from August 29, 1907, quote from: Hans Hess, Lyonel Feininger, 1959, p. 42) In May 1911 Feininger exhibited at the Salon des Indépendants together with the Cubists Braque and Picasso. Nevertheless, one cannot simply assign Feininger to the Cubists. He developed his very own formal language, which he himself referred to as ‘Prismaismus’. The artist broke the motif up into simple geometric and prismatic shapes. His world seems to be divided into nothing but triangular shapes, yet the wholeness of the representation is preserved. The two-dimensional decomposition of the image motifs determines the composition of „Der junge Mann aus dem Dorfe“, even the first sharp crystalline forms, which become Feininger’s trademark, can already be found here. The choice of a strong color palette and strong tonal contrasts are documents of Feininger’s roots in illustration. A background that gave him a creative advantage when it came to depicting three-dimensional effects in his painting, because he knew quite well how to convey spatial depth without having to rely on color gradations or excessive details. In addition to the dynamics of the form, there is the tonality of the color. Accordingly, there are more moving forces that work together and provide manifold possibilities. The interplay of colors creates a lively, vibrating impression that is not static but flowing. In a letter to Julia from the summer of 1916, Feininger expressed himself euphorically: „Today was as good day, a happy working day, just like in it used to be in my happiest days. I am now in balance, finally [...] and I have found the color. (Quote from Peter Nisbet, Lyonel Feininger’s Green Bridge, in: Ex. cat., Lyonel Feininger. Menschenbilder, Eine unbekannte Welt, 2003, p. 30).

THE FEININGER CASE

Due to the growing political pressure in Germany, Lyonel and Julia Feininger felt compelled to emigrate to the USA in 1937. Feininger had already established contacts during previous teaching stays in America, so he could follow the call to Mills College. They left many of their belongings behind in Germany, including some works of art. Feininger handed over an extensive number of works to his friend Hermann Klumpp, whom he had met at the Bauhaus in Dessau. Klumpp studied architecture at the Bauhaus from 1929 to 1932. He kept the works in Quedlinburg and hid them from the Nazis who defamed Lyonel Feininger’s works as ‘degenerate’ in 1937. The safe-keeping of a large part of Feininger’s oeuvre by Hermann Klumpp evolved into a legal dispute that lasted until the mid-1980s. The legal question that needed clarification was about the rightful ownership of the works of art. As protector and custodian Dr. Klumpp saw himself as the moral owner of the works. After Julia Feininger’s death in 1970 the estate administrator investigated into the whereabouts of the works in Germany on behalf of the estate. Initially, the works were confiscated in 1972 and handed over to the Ministry of Culture of the German Democratic Republic for safekeeping. They were brought to the Nationalgalerie in Berlin under police protection. The legal dispute was ended after it had passed through several levels of jurisdiction and most of the paintings were granted to the sons of Lyonel and Julia Feininger. But the process was only about the clarification of ownership, whereas the actual restitution would take another couple of years. By that point the GDR had classified the paintings as a cultural asset worthwhile protecting and thus must remain in the country. After they had been granted to the Feininger heirs, the pictures were foreign assets and were subject to the Office for the Legal Protection of Property of the GDR, which was responsible for identifying unsolved property issues between the GDR and other states. This led to a political and diplomatic quarrell between the young socialist republic and the powerful United States. Ultimately, it was agreed that three paintings would remain in the GDR while some 49 paintings - including „Der junge Mann aus dem Dorfe“ would be restituted in the spring of 1984. Having arrived in America, the works were exhibited in New York and Washington. Afterwards „Der junge Mann aus dem Dorfe“ adorned the dining room of T. Lux Feininger for some 25 years. [SM]

„Small, but a significant work, it is among those works I so much admire. It was pure coincidence that it didn’t travel along to the US.“

T. Lux Feininger quote from an interview with Vera Graaf in „Du: Die Zeitschrift für Kunst und Kultur“, 1986, p. 66



KATHARINA GROSSE

1961 Freiburg i. Br. - lives and works in Berlin

Ohne Titel. 2000.

Acrylic on canvas.

Verso of the canvas signed and dated as well as twice inscribed with the dimensions. Inscribed with the work number „2000/1045 L“ on the stretcher and on a label by a hand other than that of the artist. 260 x 190 cm (102.3 x 74.8 in).

The work is registered in the catalog raisonné with the number „2000/1045“. We are grateful to the Studio Katharina Grosse, Berlin, for the kind support in cataloging this lot.

Called up: June 18, 2021 – ca. 17:10 h ± 20 min.

€ 120.000 – 150.000 ^N
\$ 144,000 – 180,000

PROVENANCE

· Private collection Switzerland.

„What I find so special about painting is the fact that everything is superimposed on the surface and that it becomes visible all at once, meaning you see a sort of time cluster. You see the things you did on the surface first and those you did last simultaneously. Nothing happens sequentially, and that is so unique.“

Katharina Grosse, quote from: 3sat Presstreff online, October 13, 2020.

Today Katharina Grosse is considered one of the most important painters of contemporary abstraction as well as a master of monumental painting. With her artistic work she has made an important, progressive contribution to contemporary art since her color field paintings from the 1990s. She not only applies her painting onto paper, canvases and other traditional image carriers, but also to meter-long fabric constructions, objects, floors, earthworks, walls and facades. This way she occupies entire rooms and locations, which, through her artistic intervention, are transformed into oversized installations. With the choice of the material used and also with the special, characteristic way of applying the paint, the artist ensures clear boundary shifts within painting: Although Grosse also works with conventional brushes and paint rollers, her preferred tool always has been spray gun. „I use everything that makes sense for my project. I came across the spray by chance in the mid-1990s. I lived in Marseille and a friend let me try an airbrush gun. The sight of the small spray dots spread over the surface has captivated me since.“ (Katharina Grosse, quote from: n-tv online, www.n-tv.de/leben/Katharina-Grosse-der-Name-ist-Programm-article21863889.html). The use of a spray gun minimizes the direct physical contact between the artist and the chosen image carrier, which no longer has to be touched for the application of the paint. As an activity, spraying is much more similar to the process of seeing than to the traditional painting process with a brush. Just like the human gaze gliding over an object, the spray gun is moved back and forth over the image carrier from a distance. In the work offered Katharina Grosse also superimposes numerous very different delicate layers of paint with partly shiny pigments which form a harmonious whole on the canvas. Her unusual way of working and her understanding of painting as pure „overpainting“ - as a rejection of the traditional conception of images - led to a decisive turning point in her artistic work in the late 1990s. A point she made to prove that the once-dead discipline of painting still offers room for further developments, changes and new discoveries. This can also be seen in the characteristic work offered here, which enables the viewer to have a very special visual experience with the delicate yet intense mist of paint that wafts across the picture's surface and the astonishing depth of the picture created by the different levels of paint application. [CH]





ALEXEJ VON JAWLENSKY

1864 Torschok - 1941 Wiesbaden

- Jawlensky creates visual presence with every single brushstroke of the pastose application of the paint
- One of the rare early French landscapes which are particularly fascinating for their airy pointillist flow and their expressive colors
- The occupation with the Impressionists and the Fauves in France unleashed Jawlensky's colorist mastery
- On display in early Jawlensky shows at Kunsthalle Bern (1957) and Kunsthalle Mannheim (1958)
- Similar works can be found at, among others, the Pinakothek der Moderne, Munich, and the Folkwang Museum, Essen

Kleines Haus vor Buschwerk (Französische Landschaft). 1906.

Oil on cardboard, laminated on sturdy board.

Jawlensky/Pieroni-Jawlensky/Jawlensky 169. Verso inscribed with a hand-written confirmation by Adreas Jawlensky, the artist's son, from 1957: „Ich bestätige hiermit / dass das Bild „Kleines Haus vor / Buschwerk“ / ein Original meines Vaters / A. Jawlensky 1906 ist / Andreas Jawlensky / 11.II.1957 / Basel“.

50 x 53 cm (19.6 x 20.8 in). [JS]

The work „Kleines Haus mit Buschwerk“ originally used to be on the reverse side of the painting „Parkweg“ (Jawlensky/Pieroni-Jawlensky/Jawlensky 2266), which was also sold through Galerie Beyerle, Basel. The cardboard with both works on it was skillfully separated before 1957. In context of the Jawlensky exhibition at Beyerle in 1957, Andreas Jawlensky inscribed „Kleine Haus vor Buschwerk“ - as well as other works on display there - with a confirmation of authenticity. [JS]

Called up: June 18, 2021 – ca. 17.12 h ± 20 min.

€ 140.000 – 180.000

\$ 168,000 – 216,000

PROVENANCE

- Galerie Beyeler, Basel (at least from 1957 to 1959, with a label on verso).
- Private collection Olten (acquired from aforementioned in 1959).
- Galerie Gunzenhauser, Munich.
- Private collection North Rhine-Westphalia (presumably acquired from Gunzenhauser in 1974, ever since family-owned).

EXHIBITION

- Alexej von Jawlensky 1864–1941, Galerie Beyeler, Basel 1957, cat. no. 14.
- Alexej von Jawlensky 1864–1941, Kunsthalle Bern / Saarlandmuseum Saarbrücken, 1957, cat. no. 7 (verso with a label of the Saarland-Museum)
- Alexej von Jawlensky 1864–1941, Kunstverein Hamburg, 1957, cat. no. 6.
- Alexej von Jawlensky 1864–1941, Württembergischer Kunstverein Stuttgart / Städtische Kunsthalle Mannheim, 1958, cat. no. 8.
- Les Fauves, Galerie Beyeler, Basel 1959, cat. no. 29.

LITERATURE

- Clemens Weiler, Alexej Jawlensky, Cologne 1959, cat. no. 518, with illu. on p. 262.



In the spring of 1906 Alexej von Jawlensky and Marianne von Werefkin, Helene Nesnakomoff and her son Andreas embarked on an extensive tour of France. The reason for this trip was a visit to the Salon d'Automne in Paris, where Jawlensky would submit ten paintings made during that trip for the grand exhibition 'Exposition de l'art russe' under the direction of the art critic and curator Sergei Djaghilev. The travel route of Jawlensky and his entourage is only fragmentarily handed down: it began in Brittany in spring with a longer stay at the seaside resort of Caranteque, followed by a stay in Paris for the opening of the salon in October, a subsequent journey to Sausset-Les Pins in southern France on the Mediterranean Sea with a detour to Arles to look for traces of his great models van Gogh and Gauguin, and ended with a visit to Ferdinand Hodler in Geneva in January 1907.



Alexej von Jawlensky, Häuschen, around 1906, oil on board, Museum Wiesbaden, permanent loan from a private collection.

ON THE TRAIL OF HIS MODELS

With ardent admiration Jawlensky traveled to the places where his role models had worked in hope of discovering perhaps an overlooked work of the master, but also to soak up the atmosphere of the places and the regions. It also seemed important to him to deepen his knowledge of the latest French tendencies in painting, especially the work of van Gogh and also Gauguin – who was honored with a grand commemorative at the salon. The knowledge of the painting of the 'Fauves' - Matisse, Derain and Vlaminck - who caused a stir with their first presentation at the Salon d'Automne in Paris in 1905, also changed his palette at the end of his trip to Provence in autumn / winter 1906. Jawlensky sent six pictures to the Salon in 1905 - mostly still lifes - but he himself was neither in Paris nor in France at all. A year later Brittany was the first stop on the itinerary, it is the artistic home of Gauguin and his successors, the Nabis. It can be assumed that Jawlensky and Werefkin also visited Pont-Aven and Le Pouldu in the south of the peninsula, where Gauguin lived for some time. In any case, the Atlantic landscape had a lasting effect on Jawlensky: „For the first time I knew how to paint not what I see but what I feel [...] And I knew how to translate nature into colors according to my glowing soul. I painted a lot of landscapes there, painted bushes and Breton heads from my window. The pictures were glowing in color. And I felt truly happy deep inside back then.“ the artist recalls in his memoirs. (quote from: Alexej von Jawlensky, Reisen, Freunde, Wandlungen, ex. cat. Dortmund 1998, p. 42).

Alexej von Jawlensky, Mittelmeerküste („Küste bei Caranteque“), ca. 1907, oil on board, Bayerische Staatsgemäldesammlung, Munich.



A COMBINATION OF CONTRASTING TONES

The landscape of Brittany had a lasting impression on Jawlensky and stimulated him to work intensively. Against this background, one can assume that Jawlensky discovered the motif „Kleines Haus vor Buschwerk“ (Small House in front of Bushes) in 1906 in the vicinity of the seaside resort of Caranteque, rendering it with mentioned 'glowing' colors. Still completely absorbed by the stylistic peculiarities of a Van Gogh, Jawlensky placed one brushstroke next to the other in bright colors, literally building the long brick wall along the path, behind which the two-story house, surrounded by tall, sweeping bushes ducks. A simple, rural scene, a minor thing of nature in radiant midday light, which the artist transforms into a wonderful view, doing without further details and thus increasing the expressive effect of the colors for the viewer: orange and blue, red and green, pink and purple. Jawlensky breaks away from local colors and uses them in an autonomous pictorial landscape as a vehicle for inner expression. Colors that now interpret the impression of a landscape, organize it and make it a true experience.



Alexej von Jawlensky, Gartenweg in Caranteque, ca. 1905, oil on canvas, private collection.

„Back then it was the first time that I understood to paint what I felt and not what I saw [...] And I understood to render nature in colors according to my glowing soul. I made a lot of landscapes, as well as shrubs and Breton heads from my window. The colors were fiery. And my soul was satisfied.“

Alexej von Jawlensky, quote from: Alexej von Jawlensky, Reisen, Freunde, Wandlungen, ex. cat. Dortmund 1998, p. 42

Vincent Willem van Gogh, Straße in Auvers (Haus des Père Pilon), 1890, oil on canvas, Athenaeum Museum, Helsinki.



VAN GOGH IN HIS OWN HANDS

Two years later Jawlensky found what he had looking for at the modern art trader Brakl & Thannhauser in Munich. With great financial effort and the help of Johanna van Gogh-Bonger he acquired the much longed-for van Gogh: the painting „Street in Auvers“ with the „House of Père Pilon“ from 1890. In a letter dated March 28, 1908, he thanked the artist's sister-in-law: „Dear Madam! Yesterday I did the business part of my purchase with Mr. Brakl. Today I want to express my heartfelt joy in owning the work that is so dear to me, and I want to express my heartfelt thanks to you, Madam, for helping me to acquire this property through your gracious courtesy. Van Gogh has been a teacher and a role model to me. As a person and an artist, he is near and dear to me. To own something made by his hand has been my ardent wish for years. I was looking for his works in Paris and Arles ... “(quote from Walter Feilchenfeldt, Vincent van Gogh and Paul Cassirer, Zwolle 1988, p. 67). (MvL)

GEORG SCHRIMPF

1889 Munich - 1938 Berlin

Sitzendes Mädchen. 1927.

Oil on canvas.

Hofmann/Praeger 1926-1927/1. Signed and dated in lower left. With inscription „Olga - Schrimpf“ on the stretcher, as well as with an address stamp and a label inscribed „Georg Schrimpf / München / Mädchenbildnis“.

77 x 54,5 cm (30.3 x 21.4 in).

Called up: June 18, 2021 – ca. 17.14 h ± 20 min.

€ 100.000 – 150.000 N

\$ 120,000 – 180,000

PROVENANCE

- Scheringa Museum of Realist Art, Spanbroek, Netherlands (2008-2013).
- Private collection Berlin (since 2013).

EXHIBITION

- Ausstellung des Deutschen Künstlerbundes, Cologne, May-September 1929, cat. no. 270 (with illu. on p. 99).

LITERATURE

- Christie's, London, Anonymous sale, June 25, 2008, lot 582.
- P. van der Lugt (editor), Nieuw Realisme: 159 werken uit de collectie van het voormalige Scheringa Museum voor Realisme, Zwolle 2010, p. 56 (with illu.).
- Freundschaftsspiel, Museum für Neue Kunst, Freiburg i. Br., Berlin 2013, p. 32 (with illu.).

The oeuvre of the early deceased Georg Schrimpf, who was one of the outstanding representatives of New Objectivity, is small and exquisite. It is the art of the period between the war that owes its name to the exhibition „Die Neue Sachlichkeit. Deutsche Malerei seit dem Expressionismus“ (The New Objectivity. German Painting Since Expressionism), which was on display at the Kunsthalle Mannheim in 1925. In addition to works by Georg Schrimpf, the selection also included works by George Grosz, Otto Dix, Alexander Kanoldt, Carlo Mense and Karl Hubbuch. In a letter to Franz Roh from December 1924 Schrimpf wrote: „What is Mense up to? Can't we do an exhibition on „Sachlichkeit „? Kanoldt would very much like to.“ (Quote from: Georg Schrimpf und Maria Uhden, Berlin 1985, p. 134.). Schrimpf's still lifes with rubber trees and cacti are beautiful. His deserted landscapes are clear and vast, they combine a romantic delimitation with an objectivity reminiscent of Hopper. His most popular works, however, are his figure paintings, of which almost all show young women in pensive, melancholy postures. With their odd calm they quickly cast a spell on the observer. What makes these works so special is the de-individualized type of woman that he depicts, their almond-shaped eyes, the severely parted hair and their always somewhat stout phy-

- Characteristic composition by one of the leading representatives of New Objectivity in museum quality
- The mysterious figure compositions with melancholic young women are among the most sought-after works from Schrimpf's small oeuvre of paintings
- Part of the 1929 exhibition of the Deutscher Künstlerbund
- Similar paintings are in the collections of Nationalgalerie Berlin, Kunsthalle Mannheim and the Lenbachhaus, Munich

„What I want to express with my pictures is all about life itself [...]. I exert myself for clarity and simplicity as the most fundamental features, following the strong belief that I can thus approach the inner value of things.“

Georg Schrimpf, 1932, quote from: Georg Schrimpf und Maria Uhden. Leben und Werk, Berlin 1985, p. 162.

sicality. Schrimpf's love for the artist Maria Uhden, his first wife, can certainly be seen as the reason for this unique type of woman, because „[s] she was tall and, despite her twenty-two years already quite womanly, a little corpulent, had a clear, good face and beautiful dark, speaking eyes.“ (OM Graf, quote from: G. Schrimpf und M. Uhden, Berlin 1985, p. 200). In 1918 the young artist died of childbed fever after the birth of their son. In order to cope with the tragedy Schrimpf began to make depictions of Maria with the child in medieval tradition, which promoted a further typification of his figure pictures. „Sitzendes Mädchen“ is one of these wonderful paintings that has everything characteristic of Schrimpf's New Objectivity painting: the self-immersed melancholic female figure, the reduced interior, the warm, subdued colors and the renaissance-like view of the vast landscape. Schrimpf died in Berlin in 1938 at the age of forty-nine. His obituary read: „Schrimpf's name has gone down in the history of modern painting as that of the founder of ‚New Objectivity‘ [...]“ (C. Hohoff, quote from: *ibid.*, p. 2). To this day Schrimpf is regarded as an outstanding representative of New Objectivity. The important collection of the Lenbachhaus in Munich includes works by Christian Schad and Rudolf Schlichter, as well as seven paintings by Georg Schrimpf. [JS]



KARL HOFER

1878 Karlsruhe - 1955 Berlin

Zwei Mädchen am Tisch. 1923.

Oil on canvas.

Wohlert 540. Signed in lower right (in ligature). 73 x 89,5 cm (28.7 x 35.2 in).

Called up: June 18, 2021 – ca. 17.16 h ± 20 min.

€ 150.000 – 200.000

\$ 180,000 – 240,000

LITERATURE

- Zweihundert Bilder der Nationalgalerie, erworben 1910
- bis 1925 von Ludwig Justi, Berlin 1926 (with illu., no. 161).
- Verzeichnis der Gemälde und Bildwerke in der Nationalgalerie zu Berlin, Berlin 1926, p. 47, cat. no. 1471.
- Verzeichnis der Gemälde und Bildwerke in der Nationalgalerie zu Berlin, Berlin 1928, p. 52, cat. no. 1471.
- Ludwig Justi, Von Corinth bis Klee, Berlin 1931, p. 144 (with illu., no. 72).
- Anni Paul-Pescatore, Verzeichnis der Gemälde und Bildwerke der Neuen Abteilung im ehemaligen Kronprinzen-Palais, Berlin 1933, p. 12, cat. no. 1471.
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, 25th auction, Stuttgart 1956, p. 47, cat. no. 366 (with illu., plate 16, with a label on the reverse. Consigned by Wilma Zelck, unsold).
- Databank of confiscated inventory in context of the campaign „Entartete Kunst“ (Degenerate Art), EK no. 12082.
- Die Weltkunst, 26.1956, issue 22 (November 15), p. 39 (with illu., dated „1925“).
- Franz Roh, „Entartete“ Kunst, Hanover 1962, p. 130.
- Alfred Hentzen, Die Entstehung der Neuen Abteilung der Nationalgalerie im ehemaligen Kronprinzen-Palais, in: Jahrbuch Preußischer Kulturbesitz 1972, Cologne/Berlin 1973, p. 44.
- Friedegund Weidemann, catalog of State Museums Berlin, Nationalgalerie, Berlin 1976, p. 94.
- Annegret Janda, Die Gemälde und Bildwerke der Expressionisten im ehemaligen Kronprinzen-Palais, in: Das Schicksal einer Sammlung, Berlin 1986, pp. 21, 41, 45 (with different titles), NA Berlin 1988, pp. 38, 41, 76 and 83 (with illu. on p. 41).
- Bernhard Gervink, Bilder von tiefem Ernst, in: Westfälische Nachrichten (Münster), no. 220, September 21/22, 1991 (with illu.).
- Hans Kinkel, Mann in Ruinen, in: Frankfurter Allgemeine Zeitung, no. 268, November 18, 1991, p. 36 (with illu.).
- Annegret Janda, Kunst in Deutschland 1905-1937, State Museums Berlin 1992, p. 119, no. 173 (with illu.).
- Meike Hoffmann (editor), Ein Händler „entarteter“ Kunst. Bernhard A. Böhmer und sein Nachlass, Berlin 2010, cat. no. II.147.
- Annegret Janda and Jörn Grabowski, Kunst in Deutschland 1905-1937. Die verlorene Sammlung der Nationalgalerie, Berlin 1992. p. 119, illu. on p. 119, cat. no. 173.
- Katrin Engelhardt, Die Ausstellung „Entartete Kunst“ in Berlin. Rekonstruktion und Analyse, in: Uwe Fleckner (editor), Angriff auf die Avantgarde. Kunst und Kunstpolitik im Nationalsozialismus, Berlin 2007, pp. 89-188, here p. 172.
- Franz Roh, „Entartete“ Kunst. Kunstbarbarei im Dritten Reich, Hanover 1962, p. 130.

EXHIBITION

- Karl Hofer. Das gesammelte Werk, Städtische Kunsthalle, Mannheim, September 9 - October 21, 1928, p. 10, cat. no. 65.

- Karl Hofer. Gemälde, exhibition in context of the „Berlin-Woche“, Bad Godesberg, April 1965, cat. no. 7 (titled „Zwei Mädchen am Fenster“ and dated „1925“).
- Karl Hofer, Schloss Cappenberg, Selm, September 19 - December 15, 1991, p. 84 (with color illu., no. 182).
- Willi Baumeister und Karl Hofer. Begegnung der Bilder, Museum der bildenden Künste, Leipzig, December 19, 2004 - February 27, 2005, p. 203 (with color illu. on p. 64, illu. no. 2).

PROVENANCE

- Nationalgalerie, Berlin / Kronprinzen-Palais, Berlin (in 1924 acquired from the artist, until 1937).
- State property (confiscated from the above in 1937, EK no. 12082, until 1940).
- Bernhard A. Böhmer, Güstrow (acquired in exchange from the above in 1940, until 1945).
- Estate of Bernhard A. Böhmer, Güstrow (1945).
- Collection Wilma Zelck, Rostock/Berlin/Hamburg (1945-1953/54, administration of aforementioned state).
- Collection Peter B. Böhmer, Hamburg (from the above in 1953/54, until at least 1956).
- Private collection Hamburg (acquired from the above before 1958).
- Private collection Northern Germany (inherited from the above).
- There are no pending restitution claims.

„Karl Hofer’s great accomplishment undoubtedly is the figure picture,” wrote Dr. Frank Schmidt, then director of the Emdener Kunsthalle, in the catalog for the exhibition „Karl Hofer. Von Lebensspuk und stiller Schönheit“ (p. 92) 2012. In particular his female figures, often female nudes, determine the artist’s entire oeuvre. Hofer had already been occupied with the motif of hugging women in earlier works, for example in 1906 in „Zwei Frauen vor dem Meer“ (Oskar Reinhart Foundation, Winterthur). But it wasn’t until the 1920s that he devoted himself more intensively to the subject. In addition to some depictions of men embracing each other (e. g. „Zwei Freunde „ in the Städel Museum, Frankfurt am Main), female nudes embracing each other were also created (today, among others, part of the collections of the Hamburger Kunsthalle, „Freundinnen“, 1923/24, and the Staatsgalerie Stuttgart „Zwei Mädchen“, 1922). In our work, however, the artist has given up nudity and the sculptural rigidity that is often inherent in his figures in favor of a stronger humane expression and an increased melancholia. In deep, intimate affection, the tenderly touching figures appear distinctly in front of the dark background and in a nocturnal atmosphere. With the palpable, almost tangible intimacy, melancholy and vulnerability of the sitters, Hofer achieved a rare monumentality that identifies him as a master of figuration in German art of the early 20th century. [CH]



„His figures huddle together as if to protect each other, with fearful, unsuspecting or introvert expectant expression.“

Ex. cat. Karl Hofer. Von Lebensspuk und stiller Schönheit, Hamburg 2012, p. 90.

WILLI BAUMEISTER

1889 Stuttgart - 1955 Stuttgart

Formen farbig (Fliegende Formen). 1937.

Oil on canvas.

Beye/Baumeister 762. Stretcher signed and dated, as well as with a label, there once more signed and inscribed with the work number „WB Nr. 610“, as well as with another label with a red fingerprint. 65 x 46 cm (25.5 x 18.1 in).

A sketch of the painting can be found in the artist's diary (p.114), it is inscribed with the insightful note: „Vorgänger der >fliegenden Formen< Juni 1938“ (Forerunner of >fliegenden Formen< June 1938', cf. Beye/Baumeister 764ff).

Called up: June 18, 2021 – ca. 17:18 h ± 20 min.

€ 70.000 – 90.000*

\$ 84,000 – 108,000

PROVENANCE

- Galleria d'Arte Stendhal, Milan (stretcher with a stamp).
- Galleria Gissi, Turin (stretcher with a stamp).
- Klipstein & Kornfeld, Bern (1962).
- Galerie Valentien, Stuttgart (1987).
- Private collection Reutlingen (in 1987 acquired from above, until 2013).
- Galerie Schlichtenmaier, Stuttgart (2013).
- Private collection Southern Germany (acquired from above).

EXHIBITION

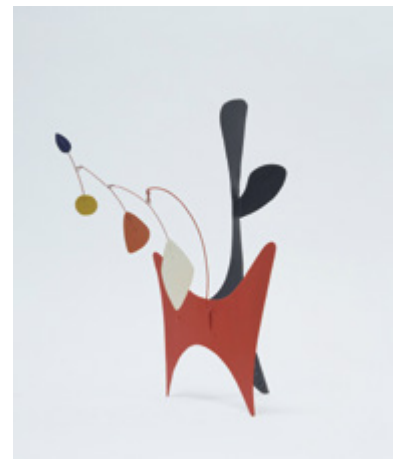
- Willi Baumeister - Ernst Wilhelm Nay, Kunsthalle Basel, 1960, (no. 1729, with a label on the stretcher).
- Willi-Baumeister - Das unbekannte in der Kunst, Stiftung für konkrete Kunst, Reutlingen 1988/89 (with color illu., no page).

LITERATURE

- Klipstein & Kornfeld, auction 108, Bern, May 25 and 26, 1962, p. 12, cat. no. 51, (with black-and-white illu. on plate 98).
- Kunst des 20. Jahrhunderts, inventory catalog 1986/87, Galerie Valentien, Stuttgart 1987, p. 30 (with illu.).

The compositions in the small group of works „Ideogramme und Zeichen“ are wonderfully light. In a perfect floating harmony the clearly contoured forms are balanced against each other at a distance against a monochrome light gray background. Nothing disturbs our gaze with which we follow the gentle swaying of the contour. All of this inevitably evokes parallels with Alexander Calder's famous mobiles, with which the American artist also began to experiment around the mid-1930s. „Formen farbig (Fliegende Formen)“ (Colored forms (flying forms) is one of Baumeister's first consistently abstract creations, which refuse any figurative association, not only in formal terms but also through their title. Baumeister had a strong affinity for signs, which in the 1940s he once described as the „archetype of the picture“, as „the first and perhaps the purest position of the optical-visual“ (quote from: Beyer/ Baumeister, vol. I, p. 14). Apart from Calder, the gently floating structures in Baumeister's impressive composition with their reduced biomorphic formal language are also reminiscent of the contemporary creations of the Franco-Ger-

- One of the first purely abstract compositions by Willi Baumeister from the small, early group of works called „Ideogramme und Zeichen“ (Ideograms and Signs, 1937-1941)
- Extremely rare. So far only two other compositions from this group of works have been offered on the international auction market
- One of the few multi-color compositions from the group that mainly comprises works executed in black and white
- The floating biomorphic structures show clear parallels to contemporary creations by Hans Arps and Alexander Calder
- Baumeister's „Ideogramme und Zeichen“ paintings made for one of the key positions in 1930s abstraction



Alexander Calder, Untitled, 1939, painted aluminum and steel MoMA, New York.
© VG-Bild-Kunst, Bonn 2021

man sculptor Hans Arp. The artists Arp and Baumeister, who were almost the same age, came into contact through the Dadaist Kurt Schwitters. Their friendship and artistic exchange presumably began in Paris as early as the in 1920s. A meeting of the two artists in the French capital is documented for 1930, and in 1938, that is the year after the present composition was created. Baumeister and Arp are also members of the avant-garde Parisian artist group „Abstraction Création“, which the American artist Alexander Calder also joined in 1931. The beautiful minimalist composition „Formen farbig (Fliegende Formen)“ is therefore not only an astonishingly strong composition and - according to the artist's notes - the work that initiated his series of „flying forms“ in black and white, but also an impressive artistic document of Baumeister's international artistic exchange in the 1930s. Baumeister's compositions have been shown in several exhibitions at the Museum of Modern Art, among them in the legendary overview show „German Art of the 20th Century“ in 1957 alongside compositions by Kandinsky. [JS]



YVES KLEIN AND JEAN TINGUELY

1928 Nice - 1962 Paris | 1925 Freiburg - 1991 Bern

Vitesse pure et stabilité monochrome. 1958.

Blue disc and electronic engine. Functioning.
Wember p. 30. Diameter: 15 cm (5,9 in).

Called up: June 18, 2021 – ca. 17,20 h ± 20 min.

€ 120.000 – 150.000

\$ 144,000 – 180,000

PROVENANCE

· Private collection North Rhine-Westphalia (acquired directly from the artist).

LITERATURE

· Anita Ruhnau, Die Theaterbauhütte in Gelsenkirchen, Bielefeld 2016, p. 56 (with ill.).

- Iconic combination of Yves Klein's monochrome immaterial color „International Klein Blue“ and Jean Tinguely's kinetic-mechanic object art
- The work was made in the late 1950s in context of an intensive cooperation of the two artists for the interior design of the Gelsenkirchen Theater
- This is the first time that a joint work is offered on the international auction market (source: artprice u. artnet)
- Privately-owned since it was made

In 1955 Yves Klein and Jean Tinguely - today icons of European post-war art - met for the very first time. Jean Tinguely was represented with one of his works in the exhibition of the Salon des Réalités Nouvelles, while Yves Klein's then radical, monochrome work „Expression du Monde de la Couleur Mine Orange“ was not accepted, as it did not meet the requirement that it had to be in at least one other color. But Klein had long since made up his mind: In monochrome, pure color, he had discovered absolute freedom for art, so from that point on he devoted himself entirely to monochrome painting. He called himself „Yves Le Monochrome“ and titled his journal „L'aventure monochrome“. In 1957 Klein showed his deep ultramarine blue for the first time in the solo exhibition „Proposte monochrome, epoca blu“ (Monochrome proposals, blue epoch) at Galleria Apollinaire in Milan, which would soon become his and which he even had patented as I.K.B. - International Klein Blue - in 1960. In February 1958, the gallery Iris Clert in Paris organized another significant solo exhibition. Their collaboration would be repeated only a little later in the major project of the new music theater in Gelsenkirchen. Together with Iris Clert, the theater's architect Werner Ruhnau, Jean Tinguely, Norbert Kricke and other artists, Klein was commissioned with the design of the theater and created several monochrome-blue wall reliefs - probably the most monumental examples of his monochrome art. It was only during this intensive collaboration in Gelsenkirchen that Yves Klein and Jean Tinguely got



Jean Tinguely und Yves Klein, Impasse Ronsin, Paris, 1959, Photo: Martha Rocher. © VG-Bild-Kunst, Bonn 2021 / Jean Tinguely, ADAGP, Paris



to know and appreciate each other. The beginning of a fruitful collaboration and a beautiful friendship. Jean Tinguely began his artistic career around the same time as his just slightly younger artist colleague. In Paris he showed wire sculptures, motorized wooden reliefs and the first „metamechanical sculptures“: hand-made, filigree, partly painted machines that produce abstract drawings from lines and points with the help of a metal arm driven by a motor and equipped with different painting tools. With wit and lighthearted poetry, Tinguely not only questions the artist's authorship, but also the role of the viewer and the status of the work of art itself. Today his delicate metal constructions from between 1954 and 1960 are considered Tinguely's outstanding early works today. What monochrome painting meant to Yves Klein at this time, motion meant to Jean Tinguely. In his manifesto „Für Statik“ (Düsseldorf, 1959) he wrote: „Everything moves, there is no stagnancy. Don't let dated concepts of time dominate you. Away with hours, seconds and minutes. Stop resisting change. [.] Resist the attacks of weakness to stop what is already moving.“ (Quote from: Ex. cat. Jean Tinguely. Super Meta Maxi, Düsseldorf 2016, p. 54). These two very different conceptions of art converged from 1958 on in joint works like the one offered here, painted in the patented pigment I.K.B. (International Klein Blue) and with a monochrome blue turntable that Jean Tinguely sets in motion with the help of a custom-made electric motor. In the year of its creation several products of their coopera-



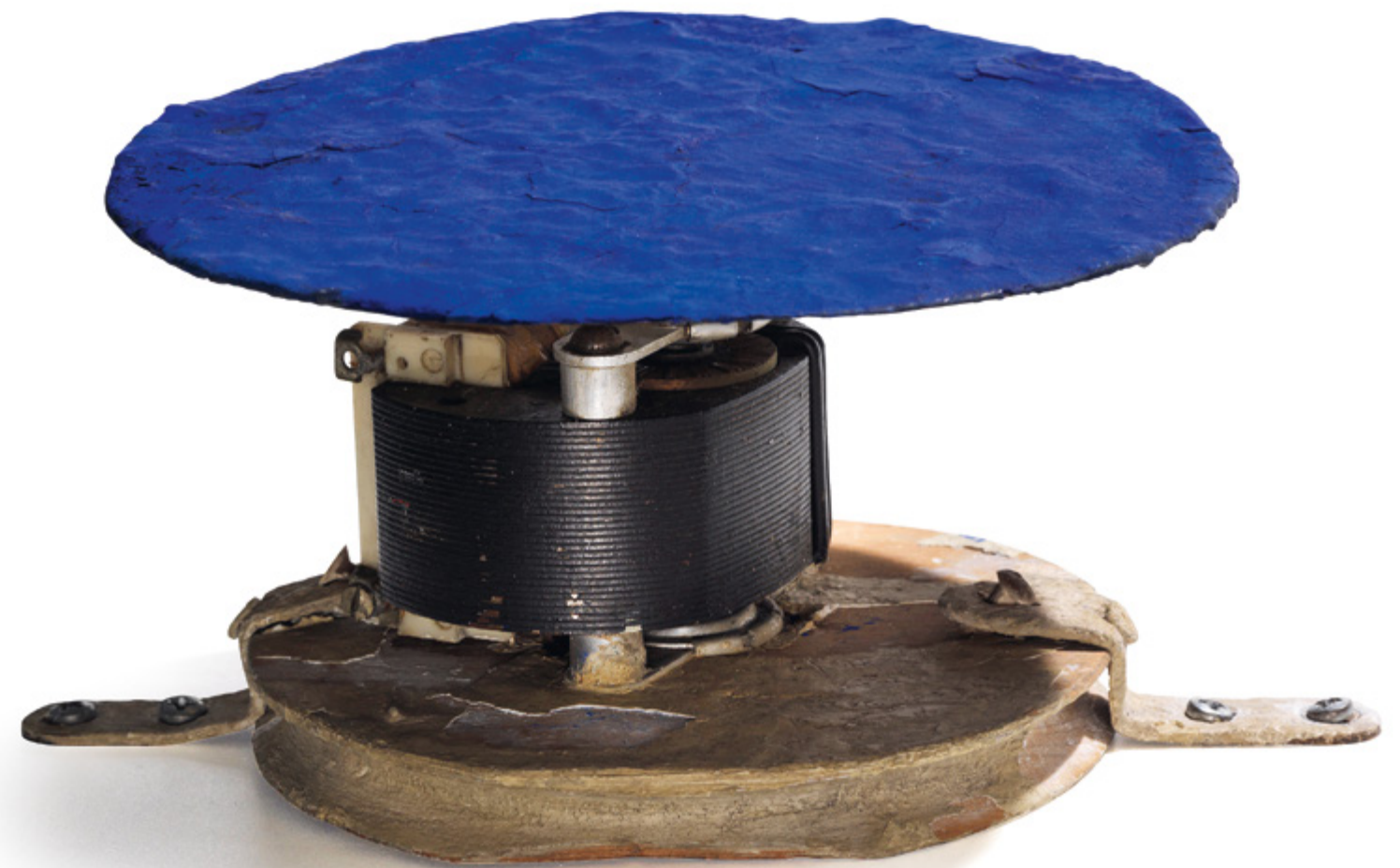
Exhibition „Vitesse pure et stabilité monochrome par Yves Klein et Tinguely“, Iris Clert Galerie, Paris, 1959. © VG-Bild-Kunst, Bonn 2021 / Jean Tinguely, ADAGP, Paris

Yves Klein in Jean Tinguely's studio for their joint work, November 1958, Impasse Ronsin, Paris. Photo: Martha Rocher. © VG-Bild-Kunst, Bonn 2021 / Jean Tinguely, ADAGP, Paris



„Why should a picture always be immobile? Why can't it change?“

Jean Tinguely, 1976, quote from: ex. cat. Jean Tinguely. Super Meta Maxi, Düsseldorf 2016, p. 37.



tion were shown in the highly acclaimed exhibition „Vitesse pure et stabilité monochrome par Yves Klein et Tinguely“ at the renowned Parisian gallery Iris Clert. In precisely these efforts to integrate monochrome painting and motion into art, the artistic work of Yves Klein and Jean Tinguely of these days showed clear similarities to the work of the German ZERO artists, and Klein and Tinguely were actually part of the lively, progressive Düsseldorf art scene. They were in very productive exchange with Heinz Mack and Otto Piene. In 1964, both Tinguely and Klein, as well as the ZERO artists around Günther Uecker, Heinz Mack and Otto Piene were represented at documenta III. [CH]

HANS HARTUNG

1904 Leipzig - 1989 Antibes

T 1931-1. 1931.

Oil on panel.

46 x 38 cm (18.1 x 14.9 in).

The painting is registered in the archive of the Fondation Hartung-Bergman, Antibes, and will be included into the forthcoming catalog raisonné.

Called up: June 18, 2021 – ca. 17:22 h ± 20 min.

€ 80,000 – 120,000*

\$ 96,000 – 144,000

PROVENANCE

- Galerie Kühl, Dresden (1931).
- Collection Friedrich Bienert, Berlin (acquired from above in 1931, at least until 1969, with a shipping label on the reverse).
- Galerie Beyeler, Basel (with the label on the reverse).
- Deutsche Bank Collection (acquired from above).

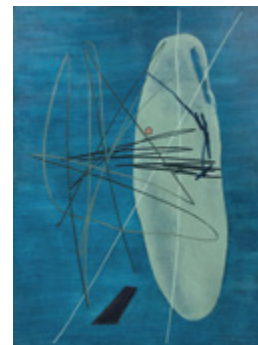
EXHIBITION

- Hans Hartung. Gemälde, Aquarelle und Zeichnungen, Galerie Heinrich Kühl, Dresden 1931.
- Hans Hartung, Musée national d'art moderne, Paris 1969, cat. no. 20.

LITERATURE

- Hans Hartung. Spontanes Kalkül, ex. cat. Museum der Bildenden Künste, Leipzig 2007, p. 206 (with illu.).

- **Earliest abstract painting by the artist on the international auction market (source: www.artprice.com)**
- **Rare early abstract painting, of seminal significance for Hartung's following gestural-abstract creation**
- **In December 2020 the similar composition „T1934-2“ from 1934 realized the second highest hammer price ever fetched by a work by Hartung on the international auction market**
- **The Metropolitan Museum of Art, New York dedicated a solo show to the European protagonist of abstract painting as early as in 1975**



Hans Hartung, T 1934 -2, 1934, oil on canvas, Artcurial, Paris, auction on December 8, 2020, result; 1,952,000 Euro
© VG-Bild-Kunst, Bonn 2021

„In my opinion painting that we call abstract is none of those ‚isms‘ of which we have had so many recently, it's neither a „style“ nor an „epoch“ in art history, it's just a new form of expression, a different human language - one that is far more direct than previous painting used to be.“

Hans Hartung

Hans Hartung is one of the few German artists who, after only a short figurative period, devoted themselves to abstraction throughout almost their entire creation. A lecture by Wassily Kandinsky, which the Leipzig-born artist heard in 1925 while still was a student, became a key experience. From then on, Hartung exclusively worked in abstraction and eventually became one of the most outstanding representatives of European Informalism. Our luminous composition, which Hartung placed in a flat, broad style onto the image surface, already seems to anticipate the broad lines of later compositions by Pierre Soulages. While for other artists the step to abstract painting was often the result of a long search, for Hartung it was more like an early basis of a particularly rich gestural work that lasted into the 1980s. However, this artistic consistency became Hartung's doom during the Nazi era, which is why great public appreciation of his work did not commence before the post-war period. Only then did his non-representational works find an interested and open-minded audience. In addition, his affiliation with the École de Paris, which was the focus of the European avant-garde in the 1950s, was particularly recognized. Hartung's pictorial inventions are free forms of

a dynamic creative process, which are characterized by their special graphic gesture. As early as in the 1970s, Hartung's oeuvre was honored in Germany with a retrospective at the Wallraf-Richartz Museum in Cologne, but also with a solo exhibition at the Metropolitan Museum, New York in 1975. The New York exhibition primarily showed works from the early 1970s in which Hartung combined the linear form from the two previous decades with new, more planar elements. During this period his compositions often show broad color zones applied with a spatula or a broad, flat brush, which are fused with the fine line systems from earlier works to form expressive color tones. These two-dimensional gestures from the 1970s are by no means new in Hartung's oeuvre, as our luminous composition from 1931 shows. The extremely early abstract composition impresses with its progressive, two-dimensional, gestural imagery and the element of superimposition, both stylistic devices that will have decisive influence not only on Hartung's further painterly oeuvre. Today Hartung's work can be admired in numerous international museums, including the Metropolitan Museum of Art, New York, the Museum of Modern Art, New York, and the Tate Gallery, London. [JS]



KARL HOFER

1878 Karlsruhe - 1955 Berlin

Drei Frauen. 1941.

Oil on canvas.

Wohlert 1547. Lower right monogrammed and dated. 74 x 51 cm (29.1 x 20 in).

Called up: June 18, 2021 – ca. 17.24 h ± 20 min.

€ 140.000–180.000

\$ 168,000–216,000

PROVENANCE

- Private collection Krefeld (presumably since 1961, Lempertz December 1/2, 1961, until 1980).
- Private collection Munich (inherited from the above in 1980).

LITERATURE

- Kunsthaus Lempertz, Cologne, auction 467, December 1/2, 1961, lot 250, p. 47 (with black-and-white illu. on plate 16).

„I never modeled my figuration on the outer nature of chance. That’s why Impressionism did not touch me, neither did the ecstasy of Expressionism. Man is the object of my depictions.“

Karl Hofer, quote from: Karl Hofer. Von Lebensspuk und stiller Schönheit, ex. cat. Kunsthalle Emden 2012, p. 14.

The melancholy and unrelatedness that characterize Hofer’s multi-figure compositions is unique. Groups of three female figures are among the recurring themes in Hofer’s oeuvre of paintings. Variations thereof can be found in works from his early creative period. The motif has its iconographic origin in the representations of the „Judgment of Paris“ and the „Three Graces“ that were quite popular in the era of the Renaissance. At the same time, however, Hofer clearly emancipated himself from these fundamental mythological references. His focus was entirely on the portrayal of an introspective, strangely remote unrelatedness. It is a silent gathering of the three young women, characterized by motionless facial expression and their sentimental, inwardly gaze. At the same time, the latent tension between the three lightly clad women, physically facing each other, is palpable, and is increased by the fascinating contrast of the black and white dress and the opposite nude in rear view. The color accentuation of the light blue headscarf, which once more testifies to Hofer’s compositional mastery, is particularly beautiful. The isolation and introversion of the figures is certainly due to Hofer’s

- Hofer’s unique portraits of engrossed girl are among the artist’s most touching creations
- In 1957 Hofer’s figure paintings were part of the legendary show „German Art of the 20th Century“ at the Museum of Modern Art, New York, alongside works by Dix, Grosz and Beckmann
- The contrast of black and white dress and the blue of the scarf add subtle tension to the composition
- Part of a German private collection for 60 years
- Similar figure compositions from 1943 are in possession of, among others, the Museum der bildenden Künste, Leipzig, and the Karl Ernst Osthaus Museum, Hagen



Sandro Botticelli, The Three Graces. Detail from: Primavera, 1485/1487, Tempera on panel, Galleria degli Uffizi, Florence.

neo-objective character, but also owed to a sentimental symbol of a generation of artists forced to an ‘internal’ emigration as a consequence of National Socialist’s cultural policies. Hofer’s protagonists are shown in a moment of pause without action, they are captured in a moment of sensations and feelings that are difficult to determine and also refuse any concrete interpretation due to the artist’s consistent renunciation of attributes. It is precisely this open formulation that makes for the unique, subtle appeal of Hofer’s unmistakable figure compositions. [JS]



ALEXEJ VON JAWLENSKY

1864 Torschok - 1941 Wiesbaden

Mystic Head: Galka Fatum - Fate. 1917.

Oil on cardboard.

Jawlensky/Pieroni-Jawlensky 865. Inscribed „M.K. N.8, 1917/ unverkäuflich, Galka, Fatum, Fate/ Jawlensky, Mystic Heads, Fate (Galka), not for sale“ on the reverse. 49 x 39,5 cm (19.2 x 15.5 in).

Called up: June 18, 2021 – ca. 17.26 h ± 20 min.

€ 300.000 – 400.000

\$ 360,000 – 480,000

PROVENANCE

- Galka Scheyer, Hollywood/California.
- back to the artist.
- Dr. Max Kugel, Wiesbaden (verso with barely legible stamp).
- Magdalena Kugel.
- R.N. Ketterer, Campione d'Italia, 1972
- Private collection (acquired directly from the above).

EXHIBITION

- The Blue Four. Jawlensky and Paul Klee, Palace of the Legion of Honour, San Francisco, 1931, no. 10.
- The Blue Four, Art Gallery, Oakland, 1931, presumably no. 9.
- Galerie Hillesheimer, Wiesbaden, 1948, no. 10.

LITERATURE

- Clemens Weiler, Alexej Jawlensky, Cologne 1959, no. 189, with illu. on p. 241.
- Clemens Weiler, Köpfe Gesichte, Meditationen, Hanau 1970, no. 166 (there titled ‚Indianer‘).

Prophetess of „The Blue Four“. Die „Blaue Vier“: Galka Scheyer, Lyonel Feininger, Wassily Kandinsky and Alexej v. Jawlensky, collage from a page in the „San Francisco Examiner“, November 1, 1925. © VG-Bild-Kunst, Bonn 2021



- **Marvelous document of Jawlensky's radical reduced style of his years in Swiss exile, which shows the influence of the Paris avant-garde**
- **A painting of comparable quality from the series of the „Mystical Heads“ is part of the collection of the Kunstmuseum Basel („Mystischer Kopf: Mädchenkopf (frontal)“, 1918)**
- **Privately-owned for more than 50 years**

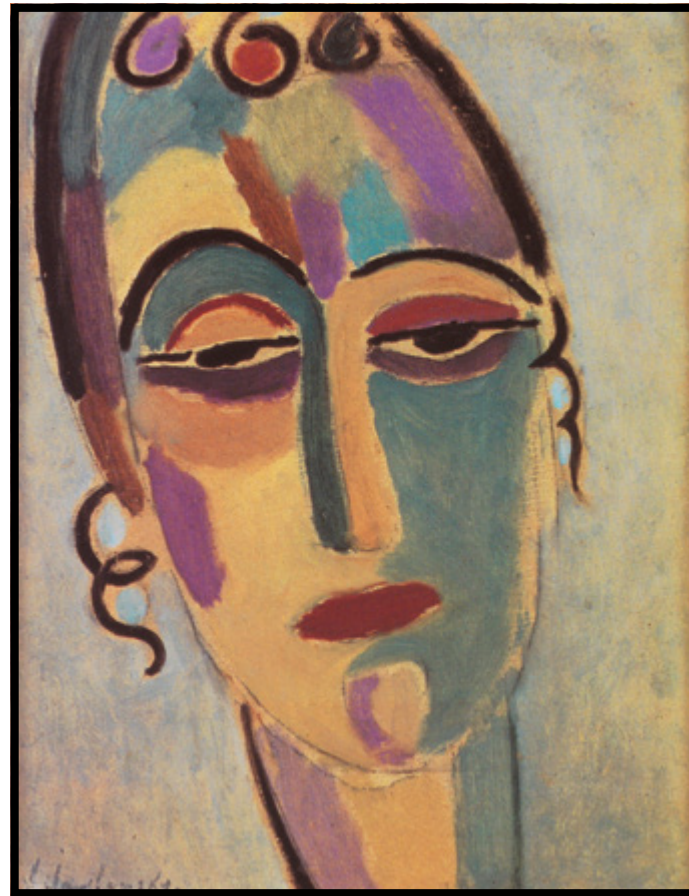
THE ENCOUNTER WITH EMMY „GALKA“

Scheyer in 1916 was a godsend for Alexej von Jawlensky. Trained in fine arts, she became intensively involved in marketing the artist from the 1920s on. Born in Brunswick in 1889, the eighteen-year-old decided to become an artist. She studied art at the British Museum and English at Oxford University. In 1910 she traveled through Italy, visited museums and made a lot of drawings. In autumn of that year Scheyer went to Paris, continued her studies of art at the Ecole des Beaux-Arts and also took classes in music at the Paris Conservatory, and also got a diploma in French. When the First World War broke out in 1914, Scheyer returned to Germany and continued her education earning a degree in art history in Munich. In 1915 she visited an exhibition of Russian artists in Lausanne, where she saw works by Alexei von Jawlensky for the first time. Impressed by the powerful expressionist painting, she sought contact with him, and a year later, in 1916, traveled to St. Prex, where Jawlensky had lived with the painter Marianne von Werefkin, Helene Nesnakomow, whom he would later marry, and their son Andreas since the outbreak of the war. This was the beginning of an intense, intellectual-spiritual relationship between Scheyer and Jawlensky.



THE SERIES OF „MYSTIC HEADS“

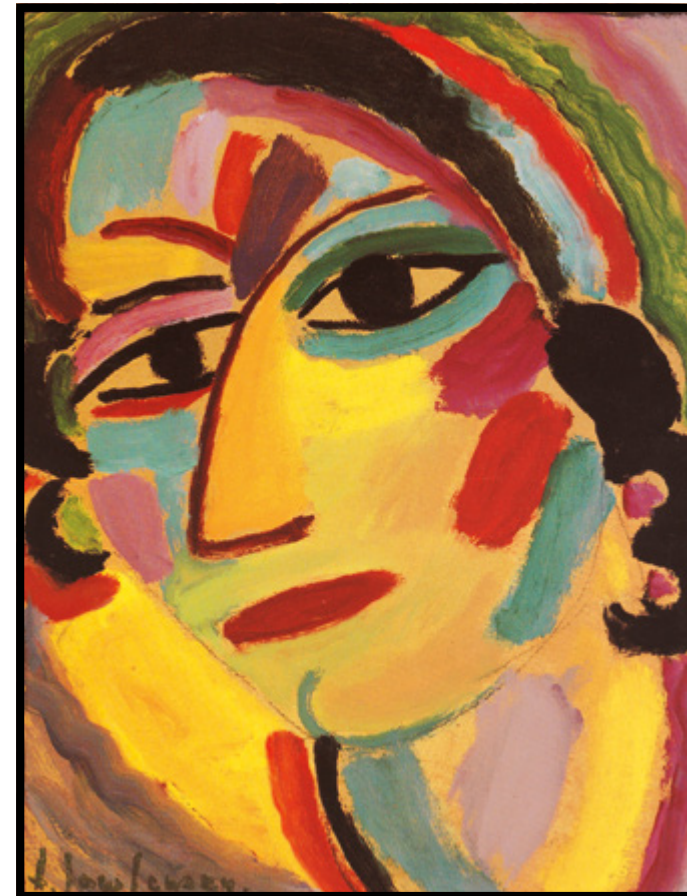
When Jawlensky's family and Marianne von Werefkin moved out of their cramped apartment in October 1917 and away from the small, remote town of St. Prex on Lake Geneva to Zurich, motifs and palette began to change. The artist took delight in the cultural life the city offered, the exhibitions and the interesting people. Over the next six months Jawlensky worked on the series of works of „Mystical Heads“ and developed a new variant of the head motif, based on a portrait that Jawlensky had made of Emmy „Galka“ Scheyer in Zurich in 1917. Despite many individual details of her characteristic, rather youthful appearance, Jawlensky clearly stylized the face with pointed color fields and distinctive lines. For him it was important to emphasize the face's charisma and to work out the personality, rather than the individuality, of the depicted person. The stay in Zurich also marked a turning point for Emmy Scheyer: her friendship with Jawlenskys, her devotion to the Dada circle around Arthur Segal, Tristan Tzara, Hans Richter and Hans Arp, shaped her understanding of the avant-garde and made her decide to give up painting in favor of promoting art. After the end of the war, Scheyer returned to Germany and took care of the marketing of Jawlensky's works.



Alexej von Jawlensky, Mystic Head: Portrait E.S., 1917, private collection.

„MYSTIC HEADS, GALKA FATUM“

The relationship with Emmy Scheyer, who would consequently also become an inspiring muse, was very deep right from the beginning on, to which the portraits that Jawlensky painted of her in 1917 also testify; additionally, the portraits played an important role in the development of his painting style. After the variations of views from the window of his apartment in St. Prex, Jawlensky began to experiment with mystical heads in October 1917. He took up the brightly colored expressive heads from the years before the First World War, while reinterpreting them in an individualized and at the same time stylized monumentality: Heads that Jawlensky made subject to his radical representation, their physiognomies rendered in traits from his self-developed kit with reduced to open or closed eyes, strong eyebrows, clearly set noses, fine line-like mouths, hairline and cheeks in a bright rouge. Several paintings from the series of the Mystical Heads clearly show the stylized portrait of Emmy Scheyer, as it is the case with one of the first portraits „Mystischer Kopf: Galka, 1917 N. 21, „Mystischer Kopf: Kopf G. 2, 1917 N. 6 or „Mystischer Kopf: Porträt E. S., 1917 N. 12 and the portrait presented here is also part of this fascinating, colorful series: „Mystischer Kopf: Galka Fatum, 1917 N. 8.“ In addition to her striking facial features, it is the shape of the nose, the elongated face and the black curls that are typical of Emmy „Galka“ Scheyer. On the back, the artist left another piece of evidence



Alexej von Jawlensky, Mystic Head: Galka, 1917, Norton Simon Museum, Pasadena/USA

of his affection by naming the portrait: Galka Fatum - Fateful Galka! Despite its formulaic details, the series of Mystical Heads also shows condensed facial features of stylized portraits of other women, such as that of Helene Nesnakomow. But „Galka's“ traits can be seen in so many of these heads, her appearance dominates the series. And „Galka“ Scheyer would continue to play an important role in the artist's life marketing his work with great success, not only in Germany, but also in the USA.

THE FATEFUL DREAM

Angelika Jawlensky recalls that at the end of 1920, while Jawlensky was in Zurich for recovery from an illness, he wrote an undated letter on paper with the clinic's letterhead to Emmy in which he tells her about a dream he had. The artist describes how he was looking for Helene at night in Ascona in deep darkness in 1918 and how he could not find her at first. „It was getting darker and darker and I hurried to reach the building. A few steps in front of me a 'Galka' flew up from the ground and sat on my chest and hugged me, as if she felt warmth or friendship. Tenderly I pressed the thing to my chest and eagerly hurried forward“. „Galka“ is the Russian word for jackdaw. [MvL]

„In 1917 Jawlensky finally found a fulfilling theme, which [...], more praying than painting, slid through his hands: the human face showing the imprint of the divine.“

Werner Haftmann, Malerei des 20. Jahrhundert, 1954

WILLI BAUMEISTER

1889 Stuttgart - 1955 Stuttgart

Heitere Bewegung auf Rosa. 1946.

Oil with synthetic resin on board, on panel.

Beye/Baumeister 1293. Lower right signed and dated „7.46“.

35,6 x 46,2 cm (14 x 18.1 in).

Called up: June 18, 2021 – ca. 17.28 h ± 20 min.

€ 80.000 – 120.000

\$ 96,000 – 144,000

PROVENANCE

- Dr. Henning Gran, Oslo.
- Galerie Schlichenmaier, Grafenau.
- Galerie Bayer, Bittigheim-Bissingen (presumably since 1997, Lempertz, November 22, 1997).
- Private collection Northern Germany (acquired from aforementioned in 1998).

LITERATURE

- Kunsthaus Lempertz, auction 750, Cologne, November 22, 1997, cat. p. 22, no. 653 (with color illu. on plate 84).
- Will Grohmann, Willi Baumeister - Leben und Werk, Cologne 1963, p. 104, cat. no. 942 (with illu., titled: Heitere Bewegung auf Rosa I).

- From the important work series „Figurenmauern“ (Figure Walls, 1942-1950), in which Baumeister renders a masterful play with pre-historic associations
- Grohmann calls the merry figure walls and landscapes from the post-war era the best that Baumeister ever created
- Excellent composition in rare soft rose colors and of museum quality
- Willi Baumeister is the protagonist of German post-war modernism and participated in documenta I (1955), II (1959) and III (1964)

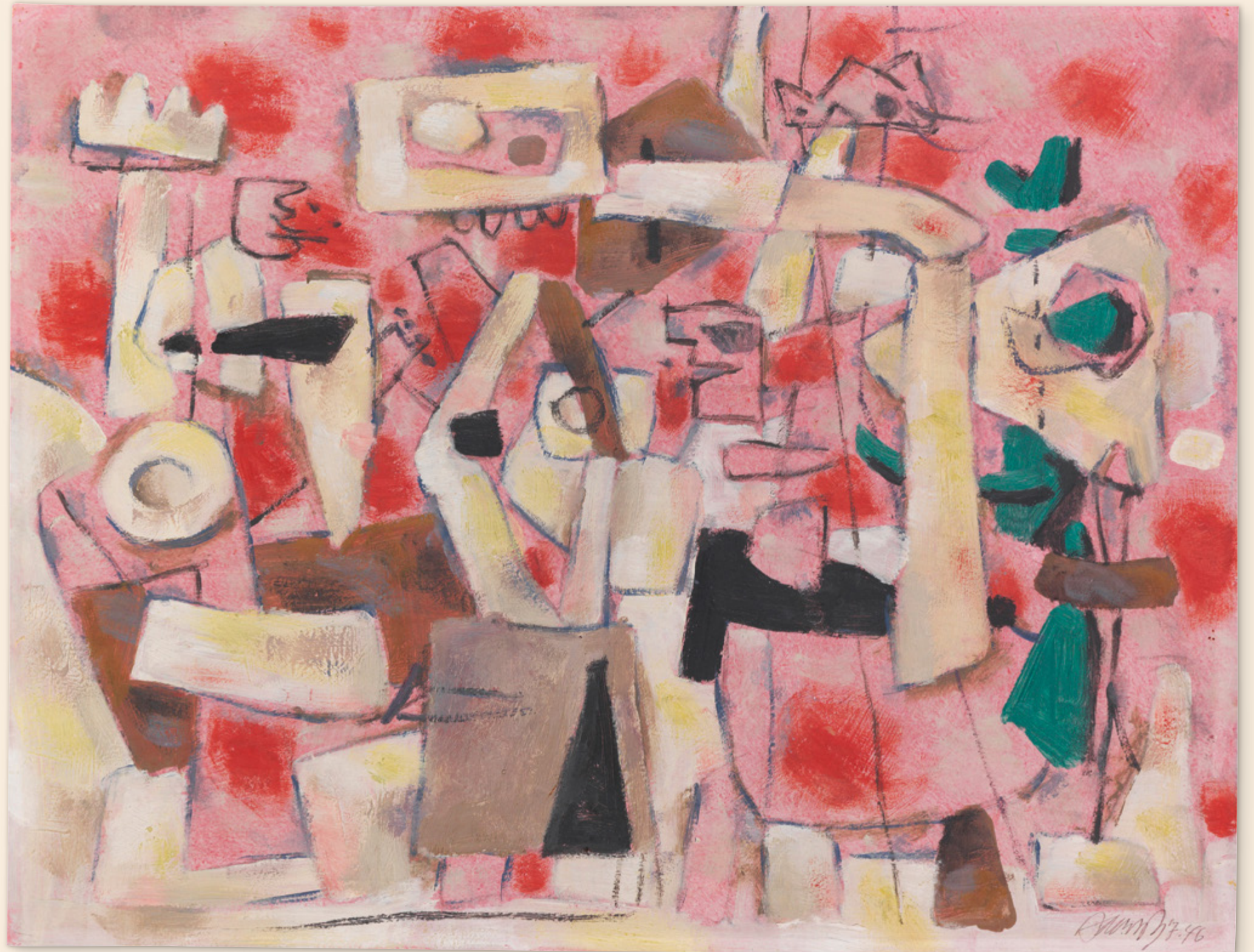
„So-called ‚abstract‘ painting is not abstract in a sense of alienation from man and life. The artist’s sensations are very natural. A straight vertical line conveys a certain perceptual value that everyone can perceive the same way. A curved line or a question mark trigger different sensations. The same is true for the reactions that colors evoke. Contrast effects come from exact forms contrasted with cloudy dissolutions.“

Willi Baumeister, Die Natur in der abstrakten Kunst, quote from: Wissen und Leben 1, Stuttgart 1952

From the early 1930s on Baumeister began to develop an interest in structures that had the right properties to both animate and decentralize the pictorial ground. This approach becomes obvious in the painting offered here, where the pictorial ground becomes carrier of an almost linear, graphic composition. Primeval associations are evoked, a phenomenon that Baumeister chose as a fundamental theme in several of his work cycles, since the artist had a deep interest in pre- and protohistory. He collected fossils, ancient vessels and stone axes and examined the origins of art

in the early Stone Age by looking into the techniques of Stone Age rock- and cave painting. The loosely arranged forms and colored surfaces in „Heitere Bewegung auf Rosa“ (Merry Motion on Rose) convey a cheerful weightlessness that leaves room for all kinds of associations. Associations with musical tempos often determine the work. Here, with a light hand, the primeval aspect is disguised in a burlesque robe and thus free from burdensome meaning. The subtle humor that accompanies this composition is reflected in the delicately dancing manner in which the shadowy

figures move across the pink background. By using synthetic resin, Baumeister achieves a plaster-like surface effect, which underlines the prehistoric character of the presented repertoire of forms. The wall-like presence of the composition is heightened by the dry style of painting and the fragmentation and image-filling arrangement of the forms. Further works from the series of the „Figurenmauern“ (Figure Walls) are at, among others, the Osthaus Museum in Hagen, the Nationalgalerie in Berlin and the Staatsgalerie in Stuttgart. [JS]





HANS HARTUNG

1904 Leipzig - 1989 Antibes

T 1975 - R 25. 1975.

Acrylic on canvas.

Signed and dated in lower left. Signed, titled and inscribed on the folded canvas. Once more titled and inscribed, as well as with a direction arrow, on the stretcher. 130 x 162 cm (51.1 x 63.7 in).

The work is registered in the archive at Fondation Hans Hartung et Anna-Eva Bergman and will be included into the forthcoming catalog raisonné.

Called up: June 18, 2021 – ca. 17:30 h ± 20 min.

€ 100.000 – 150.000

\$ 120,000 – 180,000

PROVENANCE

- Galerie Kallenbach, Munich. (acquired from the artist
- in 1987)
- Private collection North Rhine-Westphalia.

„I am always, always looking for a law, the alchemic rule that can turn rhythm, movement and colour into gold; to transmute apparent disorder with the sole aim of conveying perfect movement and so creating order in disorder, and order through disorder.“

Hans Hartung, quote from Jennifer Mundy, Hans Hartung. Works on Paper 1922-56, London 1996, p. 20

„The pictorial means come to the fore as the painter’s language“, said the art historian Will Grohmann, „that at first one only sees them. Rightly, because they are more than mere means, they reflect what we used to describe as a personal expression“. The composition „T1975“ shows a figurine in front of a light purple and yellow, background that looks like a light box, developed by Hartung in almost parallel manner and applied with a rubber roller. „T1975“ is typical of the time and the audacious abundance of shapes and colors that Hartung combined in a harmonious concept. Since the early 1970s Hartung has been using tools like the rubber roller, which is actually a tool used to dye a lithographic stone in order to roll the color, often black and sometimes blue, onto a background evenly colored with a spray gun beforehand. But there is a lot more than the rubber roller: Hartung prepares various types of brushes, rollers, brooms, paint brushes, scrapers, spatulas, fans and much more devices with which he achieves amazing effects. He developed a

technically variable system with which he formulated the grand gestures in his pictures. But his painting is not limited to its tools; like the rubber roller here, they serve him to make the painting process an experiment with unpredictable results. A painting process that he does not understand as an action with an unpredictable outcome, but rather as an experiment that can be precisely controlled to a certain extent - a technique that C.O. Götz has made his own with the squeegee, a technique which, not least, Gerhard Richter elevates to an eminently characterful image formulation. Dark colors, a black and a blue form, stand here against a light-flooded background. Precisely worked out extreme contrasts, an imaginary depth of space despite the two-dimensionality of the monochrome colors, provokes associations in the observer. With the help of these large black and blue, aggressively staged signs, the artist suggests a pictorial perspective, a deep and lively color space. So the abstraction works like a translation of an inspired feeling. [MvL]



FRITZ KOENIG

1924 Würzburg - 2017 Altdorf near Landshut

Schaukel. 1961.

Bronze, polished.

Clarenbach 260. With the number on the base. From an edition of 3 copies.

Ca. 64,5 x 60 x 12 cm (25,3 x 23,6 x 4,7 in).

We are grateful to Dr. Dietrich Clarenbach, Gauting, for his kind expert advice.

Called up: June 18, 2021 – ca. 17:32 h ± 20 min.

€ 40.000 – 60.000

\$ 48,000 – 72,000

PROVENANCE

- Staempfli Gallery, New York (directly from the artist).
- Corporate collection Philadelphia, Pennsylvania (acquired from aforementioned in 1976).

„In the sculptures the artist concretizes experiences of both inner and outer sensations, imagination and the own physical and mental state in combination with aesthetic values.“

Dietrich Clarenbach, Fritz Koenig Skulpturen 1966-79, Regensburg 1979, no p.



Fritz Koenig, Carmargue, 1958, bronze, Museum of Modern Art, New York.

allel cattle bodies and driving riders merge into an impressive formal unit. „Carmargue X“ (1958) is now in the collection of the Museum of Modern Art, New York. Following the Venice Biennial in which Koenig participated in 1958, Peggy Guggenheim acquired a copy of the bronze „Biga“ (1957), which shows two abstract horses in front of a chariot, for her sculpture garden in Venice. Movement-focused rider and quadriga motifs followed around 1960 and in our large bronze „Schaukel“ (Swing, 1961) Koenig has developed the forward-oriented motion motif to one that swings to the sides. This way Koenig has succeeded in creating an airy, gently swinging form. With an appearance oscillating between abstract elements and figurative associations, „Schaukel“ is unique in his sculptural work. [JS]

- Rare early work
- First copy from the edition of 3 offered on the international auction market
- Acquired from the New York Staempfli Gallery, which showed the artist's first American solo show in 1961
- Around 1970 Koenig received the spectacular commission for „The Sphere“, a monumental globe-shaped bronze erected between the two towers of the New York World Trade Center, today it is a world-famous memorial for the 9/11 attacks
- Works by the artist are in many renowned collections, among them the Museum of Modern Art, New York, the Guggenheim Collection, Venice, and the Pinakothek der Moderne, Munich



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WILLI BAUMEISTER

1889 Stuttgart - 1955 Stuttgart

Relation. 1950.

Oil with synthetic resin on fiberboard.

Beye/Baumeister 1709. Lower left signed. Verso signed, dated „1950 (1944)“, titled and inscribed as well as with the artist's studio stamp.

65 x 81 cm (25.5 x 31.8 in).

Based on drawings from the „Afrika“ series, which can be dated to 1942, cf.

Ponert, no. 797 and no. 798. The year date „1944“ in brackets on verso must also be seen as a hint from the artist regarding an earlier fundamentally new form-finding. Even though the work differs, owing to its reduced coloring, from the later, more colorful „Mogador“ pictures, the painting anticipates elements such as the clustered forms found in these later works, which is why the work ascribed to the „Afrika“ pictures is also listed as initial work of the „Mogador“ series by Grohmann and Beye/Baumeister.

Called up: June 18, 2021 – ca. 17:34 h ± 20 min.

€ 60.000 – 80.000*

\$ 72,000 – 96,000

PROVENANCE

- From the artist's estate,
- Private collection Stuttgart.
- Galerie Gunzenhauser, Munich (1984).
- Collection Deutsche Bank, Frankfurt a. M. (acquired from aforementioned).

EXHIBITION

- ZEN 49, First Exhibition, Central Art Collecting Point, Munich 1950, p. 7, cat. no. 6.
- Deutsche gegenstandslose Malerei und Plastik der Gegenwart, Kunstverein Freiburg, Freiburg i. Br. 1950, p. 7, cat. no. 23.
- Stationen der Modernen, Berlinische Galerie, Berlin 1988/89, p. 386, cat. no. 13/2 (illu. erroneously under cat no. 13/4)
- Ersehnte Freiheit. Abstraktion in den 1950er Jahren, Museum Giersch, Frankfurt a. M., March 19 - July 9, 2017.

LITERATURE

- Will Grohmann, Willi Baumeister – Leben und Werk, Cologne 1963, p. 124, cat. no. 1271, with illu. on p. 322.
- Aus den Beständen der Galerie, Galerie Gunzenhauser, Munich 1983/84, p. 96, with illu. on p. 97.

Baumeister's abstractions are the result of intensive thinking and development processes. With the inspiration of Cézanne and the influence of contemporaries like Schlemmer, Baumeister eventually found his very own gateway into abstract art through an artistic examination of prehistoric and non-European image worlds. Baumeister's entire repertoire of expressive forms is rooted in figuration. Willi Baumeister developed and varied his motifs in series of pictures and always worked on various image cycles at a time. The emergence of the African pictures, among which this radiant work here counts, began during World War II and belonged to the main series of these days. In January 1942 Baumeister mentions a small picture with an African ornamentation for the first time, in February that

- A similar yet much smaller work from the complex of the „Afrika“ pictures is part of the collection of the Museum of Modern Art, New York (Beye/Baumeister 979)
- Shown at the legendary first exhibition of the artist group ZEN 49, which is considered the point of origin for key positions of post-war abstraction
- The clearly contoured paintings from the 1950s are among Baumeister's most sought-after creations on the international auction market



Willi, Baumeister, African play, IV, 1942, Museum of Modern Art, New York. © VG-Bild-Kunst, Bonn 2021

year the artist even called it an „African epoch“. Baumeister developed an interest in rock art from the early 1930s on and deepened it through his close connections with the Frobenius Institute, a cultural anthropology research institute at the Frankfurt University. Baumeister's ornamentation surely shows parallels to African models, however, in the end Baumeister's pictorial language is owed to his very own idea of Africa; it's the painter's Africa that we see in front of us in his unique compositions: Will Grohmann called it „Imago“ - the inner picture. What the works from the famous Africa series have in common are the dark, clearly contoured pictorial symbols silhouetted against a light ground applied with a palette knife. The special treatment of the background creates a volitional restlessness that shows clear parallels to prehistoric rock art, it also provides the basis for Baumeister's picture language which had become largely emancipated from its original source of inspiration. Emanating from the forms characteristic of the important „Afrika“ pictures Baumeister forms of the 1950s show stronger contrasts, they increasingly differ in size and weighting and also begin to mysteriously superimpose. This step, decisive for Baumeister's late period of creation, becomes obvious in this work offered here. Baumeister experiments with a grayish overlay that seems to move over the composition from the bottom up while he also puts emphasis on the black structures in the upper part. This creative means eventually becomes the decisive element of composition for the „Montaru“ paintings made between 1953 and 1955, in which black structures increasingly spread out across the canvas. [JS]



„What the mentioned [Afrika-] pictures have in common is the hot sound of dull akin colors on a white or sand-yellow ground and the intense gestures of the dark hieroglyphic creatures. [.]. And in many cases the figures became signs [...]“

Will Grohmann, Willi Baumeister - Leben und Werk, Cologne 1963, pp. 98-100

GERHARD RICHTER

1932 Dresden - lives and works in Cologne

War Cut II. 2004.

Multiple. Unique object. Oil on cloth book cover, in squeegee technique.. Butin 125. Signed, dated and numbered on the endpaper. Additionally numbered on one of the rear pages. From a series of 50 unique objects 25,3 x 21,5 x 2,5 cm (9,9 x 8,4 x 0,9 in).

Artist book in red cloth binding with limp boards. In the light gray boards case created by the artist. In 2004 released as de-luxe edition by Suzanne Pagé and Hans Ulrich Obrist (Musée d'Art Moderne de la Ville de Paris) through the publishing house of the bookstore Walther König, Cologne

We are grateful to Dr. Dietmar Elger for his kind expert advice

Called up June 18, 2021 – ca. 17:36 h ± 20 Min.

€ 70.000 – 90.000

\$ 84.000 – 108.000

PROVENIENZ

- Galerie Springer, Berlin.
- Private collection Hesse (acquired from above)

Richter's famous „abstract pictures“, created with the squeegee - a wide wooden, rubber or aluminum spatula - emerged in the 1980s, while they are the internationally most sought-after works in his meanwhile completed oeuvre of paintings today. As a compositional basis the artist first creates a non-representational composition with the brush, which he then - as in the present composition - transforms into a veil of color made of overlays and mixtures of colors, taking it to a new and impressive aesthetic level. The blurring treatment of brush applied color surfaces with the squeegee, has since become a characteristic trait of Richter's painting. The individual color gradient resulting from this manual process is always unplanned and unpredictable and therefore a product of chance. Richter thus combines creative calculation and chance, as well as construction and deconstruction. The color field he initially applied to the image carrier is destroyed by the squeegee in order to make room for a new aesthetic creation. Richter explains: „I don't have a specific picture in mind, but I want to end up with a picture I hadn't planned at all. Well, this method of working with arbitrariness, chance, idea and destruction creates a certain type of picture, but it is never a predetermined image. [...] I want to create something that is more interesting than what I can think of.“ (Gerhard Richter, Text, Schrift und Interviews, published by Hans-Ulrich Obrist, Frankfurt a. M. 1993, p. 77). This work offered here is a combination of the famous „Abstract Pictures“, created with a

- **Unique object.**
- **The first artist book appeared in Richter's oeuvre in the 1960s.**
- **Fine squeegee work in which the composition's pictorial substruction remains visible.**
- **Through the usage of the squeegee Gerhard Richter attains a redefinition of contemporary abstract painting**

LITERATUR

- Hubertus Butin and Stefan Gronert (editors), Gerhard Richter. Editionen 1965-2004, Ostfildern-Ruit 2004, cat. no. 125 (with illu. on p. 276).
- Hubertus Butin, Stefan Gronert and Thomas Olbricht (editors), Gerhard Richter. Editionen 1965-2013, Ostfildern-Ruit 2014, cat. no. 125 (with illu. on p. 296)

squeegee and the art form of the artist book, which has played an important role in Richter's oeuvre since the mid-1960s. On 344 pages with over 200 illustrations and 155 texts, Gerhard Richter confronts the images from one of his „Abstract Pictures“ from 1986 with articles from the newspaper Frankfurter Allgemeine Zeitung from March 20 and 21, 2003 about the beginning of the Iraq war. Time and again the artist addresses political events in his works, in particular World War II, as it is the case with „Onkel Rudi“ (1965, Lidice Collection, Lidice), the attacks of the German terror organization RAF as in the portraits of Gudrun Ensslin „Gegenüberstellung 1-3“ (1988, Museum of Modern Art, New York) or the attacks on the World Trade Center as in „September“ (2005, Museum of Modern Art, New York). His very own formulation and painterly redefinition of abstract painting has made for Gerhard Richter's great international success for many decades and confirms his position as the most important German painter of his generation. Richter's work was exhibited in international museums as early as in the 1970s and 1980s. In 2002 the Museum of Modern Art in New York celebrated his creation with the first major retrospective show „Gerhard Richter. Forty Years of Painting“, while the London Tate honored him with the comprehensive retrospective „Gerhard Richter: Panorama“ in 2013/14. Last year the Metropolitan Museum of Art in New York dedicated the major solo exhibition „Gerhard Richter - Painting after all“ to him. [CH]



„In an abstract [picture], the image of an unknown landscape forms gradually. But the means are the same, that is the colors, shapes, proportions, structures - they are the same as in creating a real scene. That's why abstract images should be viewed the same way as even the most photo-realistic motifs.“

Gerhard Richter in an interview with Eva Karcher, Süddeutsche Zeitung online on May 17, 2010

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GÜNTHER UECKER

1930 Wendorf - lives and works in Düsseldorf

Kunstpranger. 1983.

Nails and ashes-glue compound on tree trunk.

Signed and dated on the reverse. Height: 293 cm (115,3 x 37,4 x 29,5 in).

Diameter: ca. 95 cm (37,4 in).

The work is registered in the Uecker Archive with the number GU.83.046 and is earmarked for inclusion into the forthcoming Uecker catalog raisonné.

Called up: June 18, 2021 – ca. 17:38 h ± 20 min.

€ 200.000 – 300.000 *

\$ 240,000 – 360,000

PROVENANCE

- Art campaign „Kunstpranger“ at Galerie Annelie Brusten, Wuppertal.
- Deutsche Bank Collection (acquired from aforementioned).

The „Kunstpranger“ (Art Pillory) is one of Günther Uecker's most famous sculptures. In an action with the Wuppertal gallery owner Annelie Brusten, whom he met in 1979 during the academy tour in Düsseldorf, he created a memorial for the destruction of the environment. An elm tree infested with bark beetles was chopped down in Klophaus Park, but Uecker conserved it as a work of art. The idea came up in the autumn of 1983 when Annelie Brusten happened to notice the forest workers in the park marking the 80-year-old elm. She learned that the sick tree had to be taken down. Annelie Brusten called the well-known „ZERO“ artist and academy professor to Wuppertal: Uecker came, marked an approximately 3 meter long section on the trunk and Uecker's student Herbert Koller photo-documented what happened next. In a pavilion in the park Uecker stood on a ladder and worked on the mighty trunk for ten days, equipping it with a defensive crown of carpenter nails. He used a total of around one thousand nails weighing 130 kilograms for this work of art. He mixed the ashes of the burned treetop with glue, as a kind of healing ointment, with which he closed the tree's wounds. This was the first tree ever that Uecker performed his nailwork on. The sculpture „Kunstpranger“ (Art Pillory) remained in the park pavilion as an exhibition of the same name by the Annelie Brusten gallery and was dedicated to forest dieback - a problem that was more topical than ever at that point. In his speech on occasion of the opening of the exhibition, Uecker decried the destruction of the environment by man and declared the nails to be „armor“ with which he „equips the tree, in order to make it strong“. Herbert Koller's photographs, along with Uecker's handwritten thoughts, were included in the small exhibition catalog „Kunstpranger“, which Annelie Brusten would later publish in an edition of 35 multiples in slipcases, each with a nailed tree disc and a charcoal drawing of the elmtree, turns the



- The sculpture was made in context of the campaign „Kunstpranger“ (Art Pillory) and is the first nail tree ever made
- The most monumental nail tree ever on the market
- Part of Deutsche Bank Collection since it was made

creation of the work of art into a kind of performance. With the help of the then director of the Von der Heydt Museum, Günter Aust, Annelie Brusten sold the „Kunstpranger“ to the Deutsche Bank Collection after four months. The new acquisition was presented in the lobby of its Wuppertal branch for over 20 years. The nail tree became a theme in Uecker's oeuvre that the artist would not let go. In 1984 he made an eight-part forest, a second and third one followed in 1988 and 1991. Günther Uecker remained an artistic commentator on current events in the world, he lives in the present and makes contributions to the issues of our time. „Art cannot save people, but with the means of art a dialogue becomes possible which calls for actions that will then protect people.“ (Günther Uecker, 1983, quote from: Kritisches Lexikon der Gegenwartskunst, p. 2) His works are witnesses to the urging questions of their days and an artistic protest against destruction and annihilation. [SM]





ERNST LUDWIG KIRCHNER

1880 Aschaffenburg - 1938 Davos

Sertigweg, 1937.

Oil on canvas.

Gordon 1015. With the scratched signature in upper left and the scratched monogram in lower left. Signed and titled on the reverse.

120 x 100 cm (47.2 x 39.3 in).

We are grateful to Dr. Wolfgang Henze, Wichtrach/Bern, for his kind expert advice.

Called up: June 18, 2021 – ca. 17.40 h ± 20 min.

€ 400.000 – 600.000

\$ 480,000 – 720,000

PROVENANCE

- From the artist's estate.
- Erna Kirchner (inherited from aforementioned in 1938).
- Dr. Frédéric Bauer, Davos (acquired from aforementioned on March 2, 1939 - at least until 1952).
- Curt Valentin Gallery, New York.
- Estate of Curt Valentin, New York (1954-1955)
- Margarete Schultz, Great Neck/New York (acquired from aforementioned estate in July 1955, until 1965).
- Caroline and Stephen Adler, Holliswood/New York (obtained as present from aforementioned in June 1965, until 1972).
- Siegfried Adler, Montagnola (acquired from aforementioned in 1972).
- Private collection Roman Norbert Ketterer, Campione d'Italia/Lugano (acquired from aforementioned in 1974).
- Private collection Switzerland (since 2002).
- Galerie Neher, Essen (2014).
- Private collection Berlin.

EXHIBITION

- Kirchner, Kunsthalle Basel, October 30 until November 27, 1937, no. 258.
- Ernst Ludwig Kirchner, Gemälde und Graphik der Sammlung F. Bauer, Davos, traveling exhibition: Kunsthalle Nürnberg-Fränkische Galerie, Haus der Kunst Munich, Museum am Ostwall Dortmund, Haus am Waldsee Berlin, et al, 1952/53, no. 27 with illu. on p. 54.
- Ernst Ludwig Kirchner: a retrospective exhibition, traveling exhibition at Seattle Art Museum, Pasadena Art Museum and Museum of Fine Arts, Boston. November 23 - April 27, 1969, no. 68, pp. 32 - 33 with illu.
- 18. Kunstausstellung Trubschachen - Schweizer Künstlerinnen und Künstler, Trubschachen 2009, cat. 8.
- Expressionisten der „Brücke“ und die Natur, Galerie Henze & Ketterer & Triebold in Riehen/Basel, May 4 until September 7, 2013, without number (ID 76835).
- Philadelphia Museum of Art, Philadelphia, PA, permanent loan from September 1, 2016 to October 27, 2020.

- Exhibited at the Kunsthalle in Basel the year it was made
- From the renowned Kirchner collection of Dr. Bauer, Davos
- According to Gordon one of Kirchner's last works
- The defamation of modern art and the events that took place in Germany in the summer of 1937 deeply unsettled Kirchner, however, this view of the Sertig Valley seems more than conciliatory
- Made in the seclusion of Kirchner's last resort, the „Haus am Wildboden“ near Davos, where Kirchner committed suicide in 1938

LITERATURE

- Donald E. Gordon and Margarethe Schultz, correspondence February - May 1964 (typescript/manuscript, estate of Donald Gordon - University of Pittsburgh, series 1, box 5, folder 106).
- Franz Roh, Begegnungen mit modernen Malern, in: Aus unserer Zeit. Einmalige Sonderausgabe für die Mitarbeiter des Hauses Siemens, Munich 1957, color illu. on p. 119.
- Franz Roh, Geschichte der deutschen Kunst von 1900 bis zur Gegenwart, Munich 1958, color illu. on plate IV.
- Donald E. Gordon, Ernst Ludwig Kirchner. Mit einem kritischen Katalog sämtlicher Gemälde, Munich 1968, p. 154 with color illu. on p. 153.
- Donald E. Gordon, Introduction and Chronology, in: E. L. Kirchner - A Retrospective Exhibition, Seattle, Pasadena, Boston, 1968-1969, pp. 15-33, p. 32, illu. on p. 33.
- Walter Lepori, Zauberberge - zu Ernst Ludwig Kirchners Davoser Bergbildern, Lizentiatsarbeit Zürich, 1988, p. 70, illu. 93.
- Lucius Grisebach, Von Davos nach Davos. Ernst Ludwig Kirchner und die Familien Grisebach und Spengler in Jena und Davos, in: Davoser Revue, no. 3, 1992, pp. 30-47, illu. on p. 45.
- Lothar Grisebach (editor), E. L. Kirchners Davoser Tagebuch, Stuttgart 1997, p. 86.
- Roman Norbert Ketterer, Legenden am Auktionspult. Die Wiederentdeckung des deutschen Expressionismus, Munich 1999, p. 278, color illu. on p. 279.
- Kirchner Museum Davos (editor), Frédéric Bauer (= Magazin des Kirchner Museums Davos 5.2004), no. 202, p. 168.
- Wolfgang Henze, Ernst Ludwig Kirchners späte Kunst-Theorie, in: Kunst - Geschichte - Wahrnehmung - Strukturen und Mechanismen von Wahrnehmungsstrategien, Munich/Berlin, 2008, pp. 144-162, p. 149.
- Hans Delfs, Ernst Ludwig Kirchner. Der gesamte Briefwechsel, vol. 4: Briefe von 1932 bis 1942, Stockdorf [private print] 2010, Numbers 2964, 3440, 3443, 3586, S. 2685, 3080, 3084, 3177.
- Ruth Michel und Konrad Richter, Wandern wie gemalt. Graubünden. Auf den Spuren bekannter Gemälde, Zürich 2015, color illu. on p. 217.





E. L. Kirchner, Sertigtal im Winter, around 1924/25, watercolor over pencil. Sold at Ketterer Kunst on December 12, 2020, result: 206,250 €.

THE SERTIG PATH

The path along the Sertigbach (Sertig creek) runs through the Sertig Valley in south-eastern direction just below Kirchner's house. In the background on the right we see the peak Piz Ducan, on the left the Mittaghorn, both towering just over 3,000 meters. Kirchner painted the valley for the first time in the summer of 1924, a horse pulls a carriage with two farmers up a path leading to the isolated houses on the edge of the pasture, just in front of a mountain forest. Summer colors characterize the romantic mountain ambiance, it is the time when Kirchner paid homage to the mountain farmers with panoramic, large-format landscapes, such as it is with the paintings „Alpsonntag“ or „Sonntag der Bergbauern“. In 1937, 14 years later, Kirchner's palette seems to have evolved into a lush green, alternating with a light haze of blue, corresponding to the midsummer weather and temperatures: In a scorching afternoon heat the trees cast their shadow over the gently sloping path that runs right through the gentle, hilly meadows. The two figures, one taller than the other, perhaps a man with a child or a woman with a child who walk the path cast their short shadows. Everything seems almost in perfect order; the pine trees grows without clear contours along the valley's slopes all the way up to the up to the timberline, framing the view onto the rocky mountain range. The bright blue sky is enlivened by clouds that reflect the green of the mountain slopes. Kirchner always knew how to incorporate familiar observations - like the view from his studio in this work - into a uniform pictorial structure in which the green and blue merge into a unique coloristic sound with less delicately set orange-red light contrasts.

RELOCATION AND NEW ENERGY

For almost 14 years Ernst Ludwig Kirchner saw the peaceful valley lying in front of him. Every day, at any time of the day and any time of the year, in a wide variety of weather conditions he observed the paved path leading up in a gentle curve and the creek cascading down the mountain between the conifers. In September 1923 the Kirchners had to leave the house „In den Lärchen“; and they began to look for an alternative residence which they found in form of an old Walser farmhouse on the Wildboden at the entrance to the Sertig Valley. It belonged to the general owner of the Wildboden, the farmer Louis Oberrauch, who charged them an annual rent of 240 Swiss franc for house and garden. Before they moved in they had to do a little work on the house. The window of the chamber facing East, which Kirchner wanted to use as his studio, was enlarged. „Our new house is a real pleasure. We will have a good life there, everything will be in a great new order. This is definitely going to be a turning point in my life. Everything has to be put in a clear order and the house itself has to be furnished as simple as possible, but also beautiful and cozy“, Kirchner wrote in his diary on September 7, 1923 (Davoser Tagebuch, Stuttgart 1997, p. 69). Once again the artist enjoyed an unobstructed view of the mountains. From the narrow porch in front of the house Kirchner looked down into the Landwassertal and up to the Stafelalp, his previous home, over to Frauenkirch and in western direction all the way to Davos Platz. The Wildboden, a flat grassy moraine, is a plateau just below the settlement of Clavadel. It is located on a del-



View onto Sertigtal, after 1924. Photographer: E.L. Kirchner.

„He entirely [...] adapted to his surroundings and still lived in the simple old mountain hut among the mountain people, just like one of them. He made friends with the mountain folk through his thirst for freedom, his feeling of equality with others, his great love for nature and animals. They accepted him, they helped him to paint and draw again, and to continue his work.“

Henze 2002, quote from Matthias Fehner et al., Expressionismus aus den Bergen, Bern 2007, p. 23

E. L. Kirchner, Sertigweg, detail



The Wildbodengaus, after 1924. Photographer: E.L. Kirchner.



ta of a prehistoric lake extending from the Wolfgang Pass to Monstein. „Wilde“, as the Wildboden is called, as it is exposed to the cold and 'wild' northerly wind, so strong that Kirchner's house was often covered in deep snow in winter, which also had an impact on the management of the arduous daily chores inside the house. However, Kirchner's vigor remained unaffected: He set up a painting studio and a print-shop on the upper floor, as well as a sculpting studio in the adjacent stable. He decorated the fence in front of the house with figures he had carved himself. And - Kirchner becomes a little more urbane again - he visited the cafes in Davos, traveled to Basel, Chur and Zurich, published articles, participated in exhibitions and corresponded with his doctors, as well as with a large circle of personalities from the art scene who also visited him at his mountain home. Among them notable names like Gustav Schiefler, Carl Hagemann, Alfred Döblin, Fritz Winter, Oskar Schlemmer, Jan Wiegers, the art dealer Curt Valentin, the museum director Wilhelm R. Valentiner and the dancer Gret Palucca. Young artists like Albert Müller, Werner Neuhaus and Hermann Scherer gathered around him and founded the artist

group „Rot-Blau“. In December 1925, shortly before Christmas, Kirchner left for Germany one last time and visited the places that were significant for his life and career, Chemnitz, Dresden and Berlin. In 1931 Kirchner became a member of the Prussian Academy of the Arts; he had become established, from 1925 on he went with the trend and created more abstract and theoretically founded art; a development that lasted well into the 1930s. The major exhibition at the Kunststhal Bern in 1933 was crowned with success, followed by exhibitions in Detroit and New York in 1937. For Kirchner, the change from a „simple“ life in the hut on the Stafelalp to the comparatively generous house „In den Lärchen“ and on to a rather bourgeois existence not far from Davos was still accompanied by the ideal of a simple, unconventional and authentic lifestyle. For him the world of the mountains and the life of the peasants remained a form of desirable existence, however, Kirchner could only find his place as an admiring spectator, and as a sensitive artistic chronicler on the fringes of this mountain society. Kirchner lived in this second house on Wildboden near Davos for most of his life until his death in June 1938.



E.L. Kirchner, Sertigtal, 1924. oil on canvas, Bündner Museum Chur.

A DIFFERENT POINT OF VIEW

A very topical event could be hidden behind the balanced, almost dreamy view from the studio's window onto the way up the valley to Sertig village: the ongoing cultural-political changes in Nazi Germany. Contrary to a previous struggle for modernity, its defamation had taken place over the past few years, leading to vigorous confiscations in museums and hitting rock bottom with the defamatory „Degenerate Art“ exhibition in Munich in July 1937. These events deeply unsettled the artist, making Kirchner's view of the landscape appear even more conciliatory. He is at peace with the plot of land surrounding his house, his homeland for almost 20 years, day by day giving him the strength to work, draw, carve and paint. We don't know how Kirchner really felt about the ongoing events. On July 28, 1937, he wrote a rather restrained note to his friend, the collector Carl Hagemann: „Dear Doctor, a lot has happened in the meantime, sad things and some things also out of revenge. Poor German art, that always had to suffer so much, not only in our time, but also in the past. The judgment on them will only be passed in the far future. In the meantime we can just do our work, work as intensely and good as you can. I feel better, my health is at least while I am still a little weak and thin as last year's intestinal disease took its toll, but my work keeps me going, there is so much on my mind, so much I want to do“ (Briefe an den Sammler und Mäzen Carl Hagemann, Ostfildern-Ruit 2004, p. 669). [MvL]

„They are the colors of my imagination, and yet I have to work very close to nature.“

Kirchner, quote from: Gaia Regazzoni Jäggli, Und die Erhabenheit der Berge, Lugano 2021, p. 56



WILHELM MORGNER

1891 Soest - 1917 Langemarck

- Paintings by Wilhelm Morgner are extremely rare on the international auction market
- This landscape from 1910 is an early masterpiece of museum quality from the small oeuvre of the artist who fell in WWI in 1917
- The National Socialists posthumously defamed Morgner's painting as „degenerate“

Landschaft mit kleiner Brücke bei Soest. 1910.

Oil on canvas.

Hand-written estate register of Georg Tappert no. 55 (formerly no. 52). Signed and dated in lower right. Verso signed, dated and inscribed by Georg Tappert, as well as inscribed with the old and new estate number and the dimensions. With an estate stamp on the stretcher. 75 x 85 cm (29.5 x 33.4 in).

We are grateful to Mr Walter Weihs, Wilhelm-Morgner-Archive, Soest, for his kind expert advice. The work is listed in the new and to date unpublished catalog raisonné of Wilhelm Morgner's paintings with the number „WV Weihs/Tappert 55“.

Called up: June 18, 2021 – ca. 17.42 h ± 20 min.

€ 70.000 – 90.000

\$ 84,000 – 108,000

PROVENANCE

- From the artist's estate.
- Horst Wendlandt, Berlin.
- Galerie Gunzenhauser, Munich.
- Collection Reinheimer, Sindelfingen (1981- at least 1992).
- Private collection Northern Germany.

EXHIBITION

- Wilhelm Morgner 1891-1917, Westfälischer Kunstverein, Landesmuseum Münster, September 17 - October 22, 1967 / Württembergischer Kunstverein Stuttgart, January 19 - February 25, 1968 / Bruges, March 9 - March 31, 1968 / Ostende, April 6 - April 28, 1968 / Ypern, May 4 - May 26, 1968, cat. no. 5 (with illu.).
- Wilhelm Morgner 1891-1917. Gemälde, Zeichnungen, Druckgraphik, Westfälisches Landesmuseum für Kunst und Kulturgeschichte Münster, April 21 - June 30, 1991 / Wilhelm-Morgner-Haus Soest, July 7 - September 15, 1991 / Städtische Galerie im Lehnbachhaus Munich, November 20, 1991 - January 19, 1992, cat. no. 25 (with illu. on p. 90).

LITERATURE

- Lempertz, Cologne, Auction 480, Modern Art, December 3/4, 1964, lot 462 (with illu.).





Vincent van Gogh, Paysanne arrachant de l'herbe, 1885, black chalks on paper, Museum Folkwang Essen.

Wilhelm Morgner, born in Soest in 1881, began his artistic training at the private art school of Georg Tappert, the Berlin expressionist in Worpswede, in October 1908; it lasted until the end of January 1909. In 1910 Morgner was Tappert's student again, this time in Berlin. In Berlin Morgner was in contact with the latest art movements, not least with the help of Tappert, which led to participation in exhibitions that also consolidated his artistic position in Soest, from June on Morgner was back in Soest. Morgner worked extremely hard: he drew a lot and transferred the motifs into pictures, making portraits of Soest women, men and children, some show people at work, while others show the local landscape like this one with a small bridge that he had sketched in a pen drawing one year prior: An old man with a cane crosses over the ditch and focuses his gaze into the background showing a woman working on the field. A year later the scene was transferred into a painting without figures. This picture is not only strictly ordered in terms of perspective and the effective way the colors are applied – thin and thick layer of paint alternate. Morgner's color scheme tends to be yellow-brown, but also green, red and, as it is particularly striking in the sky in this work, a pink alternating with a delicate blue and lemon yellow which contributes to the liveliness of the narrow landscape detail. Morgner's soft light shapes the three-dimensional swell over which an old, crooked bridge leads like a tunnel-gate into another 'country'. The soft sfumato in the transitions



Wilhelm Morgner, Kartoffelernte II, 1910; oil on canvas, 145 x 162,5 cm, Wilhelm-Morgner-Haus Soest.

of the at times hard dabs of the pointillist brush. Morgner was well informed about van Gogh and Millet; he was in possession of Julius Meier-Graefes' monograph published in 1910. And Morgner most certainly visited the Sonderbund exhibition in Düsseldorf in 1910, where latest artistic positions from France were shown from June to



Wilhelm Morgner, Schulte auf der Brücke, 1909; India ink, feather over pencil on paper, Wilhelm-Morgner-Haus Soest.

October, and he also kept an eye on the collection of the Folkwang Museum in Hagen. „I will be going to Hagen in the near future,” Morgner confirmed on September 28, 1910 to his friend Wilhelm Wulff. (Hans Wille, Briefe und Postkarten von Wilhelm Morgner an Wilhelm Wulff, in: Wilhelm Morgner, Münster 1991, p. 65). Morgner discovered a wide range of modernist positions at the still young

had compiled since 1901. The collection comprised pictures and drawings by the masters of Post-Impressionism: Vincent van Gogh and Paul Gauguin, as well as works by the then current pointillists such as Georges Seurat, Paul Signac and Edmund Gross. With „Landschaft mit kleiner Brücke (bei Soest)” from 1910 Morgner created an early masterpiece. Drafted at the beginning of the war, Wilhelm Morgner fell in Langenmark in the province of Flanders in August 1917. [MvL]

GABRIELE MÜNTER

1877 Berlin - 1962 Murnau

Stilleben mit Madonna. 1911.

Oil on cardboard.

91,8 x 70 cm (36.1 x 27.5 in).

Accompanied by a confirmation and a photo confirmation from Joachim von Seydlitz, executor of the last will of Dr. Johannes Eichner, Gauting, dated May 10, 1987 (in copy) and from January 22, 1991 respectively.

Accompanied by a written confirmation from the Gabriele Münter- and Johannes Eichner-Foundation, Munich, from October 19, 2011. The work will be included into the catalog raisonné of Gabriele Münter's paintings.

Called up: June 18, 2021 – ca. 17.44 h ± 20 min.

€ 200.000 – 300.000

\$ 240,000 – 360,000

PROVENANCE

- Private collection Dr. Johannes Eichner, Murnau.
- Private collection (after 1958).
- Galerie Hesel, Munich
- Collection Hinterfeldt.

EXHIBITION

- Gabriele Münter. Malen ohne Umschweife, Louisiana Museum of Modern Art, Humlebaek May 3-August 19, 2018 und Museum Ludwig, Köln, September 15-January 13, 2019 (not in catalog).

„The artist does not create what is in nature, not even what could be in nature. Nature merely serves as a key to the organ in the artist's soul, metaphorically speaking.“

A. v. Jawlensky, Das Kunstwerk II, 1948, p. 52 in: Städtische Galerie im Lenbachhaus, Collection catalog 1, Munich 1966.

STILL LIFE — POTENTIAL FOR COMPOSITIONAL DIVERSITY

Many of her paintings and drawings show how inspiring traditional folk art was for Gabriele Münter. Even today, many of the figures and pictures shown can be identified in the collection that Gabriele Münter and Wassily Kandinsky compiled with great commitment. The couple bought the devotional folk objects and the objects of utility in typical regional make at markets or brought them home from their journeys. In their apartment on Ainmillerstraße 36 in Munich and their Murnau house, which her friends soon referred to as the “Russenhaus” (Russian's House), the walls were full of reverse glass paintings, carvings, clay jugs, toys and figures of saints were grouped on shelves and tables. The „artist collection“, which offers

- One of the last large-format pictures by Gabriele Münter from the time of the „Blaue Reiter“ not in museum ownership
- From the founding year of the „Blauer Reiter“
- The comparable work „Stilleben mit heiligem Georg“ from the same year is depicted in the Almanac from 1912 and is considered an incunabula of the „Blauer Reiter
- This work was part of an exhibition at the Louisiana Museum, Humlebæk / Denmark in 2018
- Gabriele Münter participated in the first documenta in 1955 as one of only seven female artists with „Stilleben Grau“ (1910, today at Städtische Galerie im Lenbachhaus, Munich)

inspiration and in which the view of a „simple life“ was coupled with the search for the „spiritual in art“, also includes a copy of the „Ettaler Madonna“, exactly that figure shown in our picture. The Ettal Abbey in the Ammergau Alps is just a few kilometers away from Murnau and the Madonna can be clearly assigned for baby Jesus on Mary's left knee. In Gabriele Münter's paintings pieces from the collection appear not only as accessories but as central motifs, unlike it was the case with Kandinsky's works. In doing so, the artist not only rendered homage to traditional devotional objects, but also put them on par with “high art” - one of the key demands expressed in the “Blaue Reiter” almanac.



„[...] NEW STILL LIFE,
MY MADONNA TABLE AGAIN“

Münter's painting "Stilleben mit heiligem Georg" from 1911 is depicted in the 1912 Almanac, it is considered an incunabula of the "Blaue Reiter". The artist had a particular weakness for carved Madonna figures, and had an extra table in her house exclusively reserved for her collection. In a letter to Kandinsky from October 20, 1910, she wrote: "[...] every corner calls for a still life – all the flowers make it so beautiful here! And the table with the 17 Madonnas [...]" (quote from: Gabriele Münter und die Volkskunst, ex. cat. Schlossmuseum Murnau 2017, p. 62). She painted several different variations of this table, which she repeatedly regrouped and rearranged. In another letter from 1910 she reports: "Painted after breakfast - new still life, my Madonna table again. It's already painted a bit simpler than the previous one on a large canvas - but I might try it again - even more simple - abstract, primitive." (Quote from: Gabriele Münter, ex. cat. Lenbachhaus Munich 2017, p. 139). A comparison of our "Stilleben mit Madonna" with the painting "Mann im Sessel" from 1913 (Bavarian State Painting Collection Munich, inv. no. 11227) testifies to the large variety of combinations and variations Münter chose for the table.



Devotional copy of the Ettal Madonna, early 19th cent., wood, carved and colored, Gabriele Münter and Johannes Eichner Foundation, Munich.



Gabriele Münter, Mann im Sessel, 1913, oil on canvas, Bayerische Staatsgemäldesammlungen, Munich. © Gabriele Münter und Johannes Eichner Stiftung, Munich / VG-Bild-Kunst, Bonn 2021



Gabriele Münter, Dunkles Stilleben mit Figürchen, 1910, oil on canvas, Schlossmuseum Murnau, permanent loan of the Vereinigten Sparkassen in Murnau. © Gabriele Münter und Johannes Eichner Stiftung, Munich / VG-Bild-Kunst, Bonn 2021

**STILL LIFE –
POTENTIAL FOR COMPOSITIONAL DIVERSITY**

In addition to landscape painting, still lifes are an important haven of peace for Gabriele Münter and at the same time offer her the opportunity to make creative experiments. She arranges the figures and vessels in various combinations, places flowers or twigs in the vases, creating arrangements that, in terms of color and form, become the starting point for new compositions.

This "Stilleben mit Madonna" offered here shows how the painter's eye directed the compilation of the objects. Two vases, one narrow, blue and tapered towards the bottom, the other bright red and bulbous, flank the Madonna, which is covered by a branch with large, dark leaves. No other painting by Gabriele Münter shows a Madonna as the main figure and in this size - both in terms of arrangement in the picture and with regard to the picture format. And yet, it is not a reference to Upper Bavarian piety, as the figure merely forms the starting point for a free artistic implementation - „even easier - sometimes very simple“ as Münter herself wrote. It is true that the mother and child are clearly recognizable, but the plasticity takes a back seat in favor of a flatness structured by strong colors.

The reduction of what is depicted to simplified forms and the framing of the surfaces with dark, shadow-like lines characterize Münter's painting style in the sought-after early Murnau period. It is a time of new beginnings and a lively artistic exchange with the companions of the artist group "Blauer Reiter", next to Wassily Kandinsky especially with Alexej von Jawlensky. In the important retrospective of life and work of Gabriele Münter, which the Lenbachhaus organized in 2017, the „Stilleben mit Madonna“ was also exhibited in the Louisiana Museum in Humlebæk (Denmark) as well as at Museum Ludwig in Cologne, where it gave proof of its outstanding position among the still lifes in the work of the artist. Color is the determining element of this diagonal composition, the tension of which arises from the complementary contrast between the arrangement's red hues and the yellow-green wall in the back of the scene. The colorful bouquet in the bright red vase also shows how the painter transformed the real scene into the picture, in order to develop the vision of a new painting. Gabriele Münter created the flowers like an abstract color fan, which, in outline, almost forms a circle. The delicate branches in the vase on the right, on which small pink flowers resembling note

heads grow, make for a counterbalance to this „wheel of life“ as well as to the dark leaves protruding into the picture from the left. Suggested color reflections on the dark brown table top, as well as the narrow stripes of the purple-brownish floor we see underneath, increase the radiance. It is an explosion of colors, a glow carried by the joy of the beauty of the world and of life.

"Stilleben mit Madonna" is important for the story of Gabriele Münter's life. It was created in the house in Murnau, which she had bought in 1909 and where she lived with Kandinsky until he was forced to leave Germany at the beginning of the First World War. The separation hurt for a long time and the artist did not return to Murnau for good before the late 1920s. In 1927 Münter met Johannes Eichner, initially they were only connected by a cautious friendship. In 1930 they went on a trip to the Southern France. He encouraged her on her artistic path, made contacts with gallery owners and organized exhibitions. There is evidence that „Stilleben mit Madonna“ was in Eichner's possession until his death, which testifies to the special significance this work has in the oeuvre of Gabriele Münter. [EH]

ERICH HECKEL

1883 Döbeln/Saxony - 1970 Radolfzell/Bodensee

Blaue Iris. 1908.

Oil on canvas.

Hüneke 1908-12. Vogt 1908-18. Signed and dated in lower right on the reverse as well as monogrammed in upper left. 76 x 56,5 cm (29.9 x 22.2 in).

Called up: June 18, 2021 – ca. 17.46 h ± 20 min.

€ 400.000 – 500.000

\$ 480,000 – 600,000

PROVENANCE

- Collection Hanni (Johanne Helene) Gramberg, widowed Tapken, remarried Junkermann (1884-1961), Dangast (local innkeeper, obtained from the artist, presumably until after 1957).
- Galerie Aenne Abels, Cologne.
- Collection Ilse von Martius, Hattingen/Ruhr (acquired from the above in the 1960s, ever since family-owned).

EXHIBITION

- Erich Heckel, Städtisches Museum Duisburg, 1957, no. 5.
- Maler der „Brücke“ in Dangast von 1907 bis 1912, Kunstverein im Schloss, Oldenburg, 1957, no. 33.
- Expressionisten in Dangast, Franz Radziwill Haus, Dangast, 1998, no. 74.

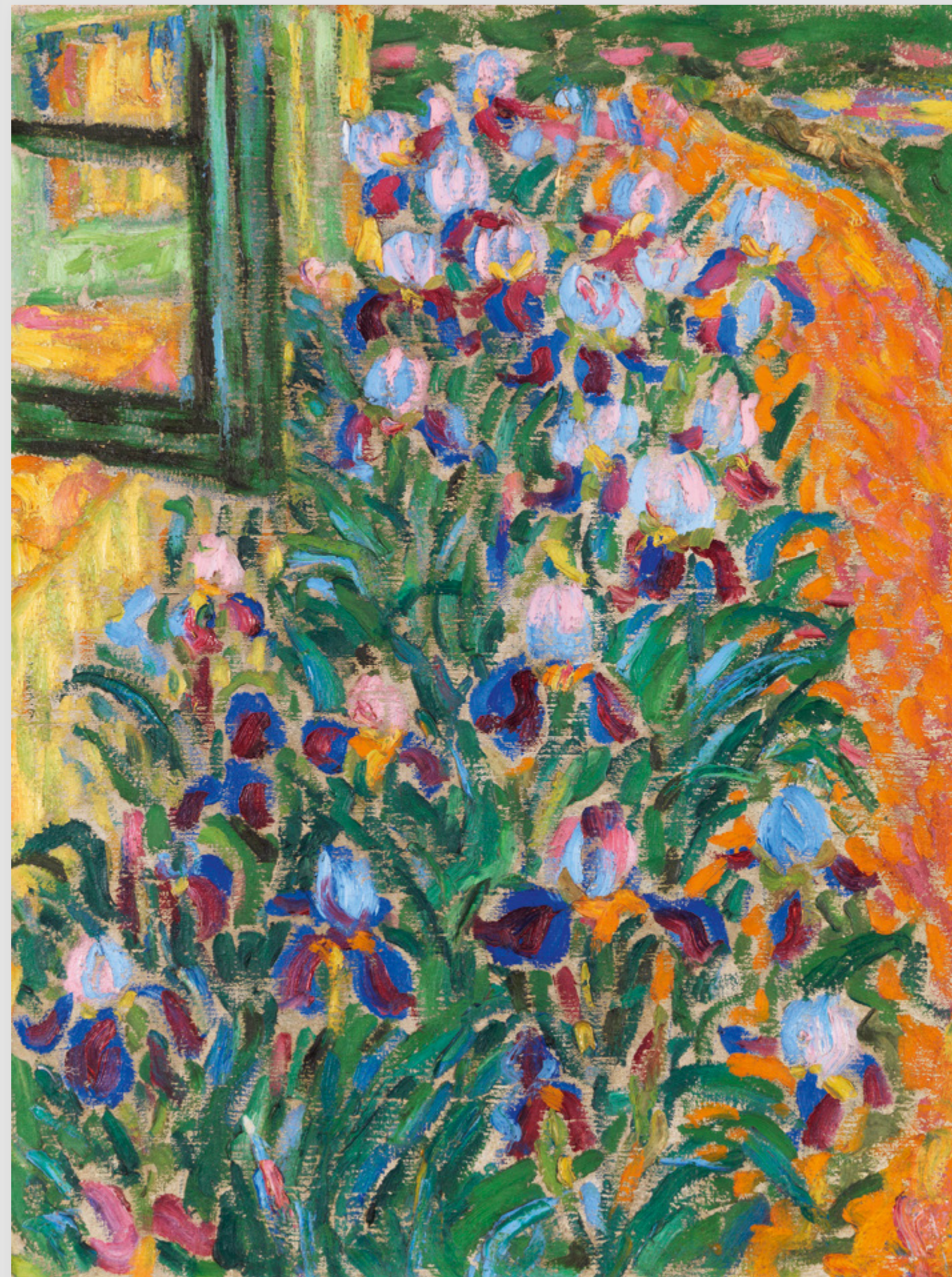
- 1908 was Heckel's most fruitful creative period
- Most of the paintings made in Dangast in 1908 were destroyed or have gone lost
- One of the few surviving flower pictures by Heckel from the „Brücke“ period
- To date the work has been in possession of only two German collections
- The garden picture with the ornamental ribbon of flowers is an extremely delicate color symphony

THE EARLY „BRÜCKE“ YEARS

With the foundation of the artist group „Brücke“ in 1905, a rapid artistic development began, which in initially bore witness to the experience of van Gogh's pictures. For the Dresden period up to 1910, in spite of individual characteristics, one can definitely speak of a real common „Brücke“ style, which emerged from the artist's close cooperation and in which the artists alternately took over leading role. In Berlin from 1911 on, each of the artists more and more went their own way, which was the real reason for the group's break-up in 1913. Officially it was Ernst Ludwig Kirchner's unauthorized chronicle of the „Brücke“ was said to have caused the group's end. The dynamism of this development produced extraordinary achievements for all those involved right from the start of their artistic career. In 1908, at the transition to the flat style of a pronounced Expressionism, something emerged that Kirchner called „monumental Impressionism“ in the „Brücke“ chronicle.

THE SUMMER IN DANGAST

Only a few of Erich Heckel's flower pictures from the early „Brücke“ years have survived: two backsides of paintings from 1906/07, the „Blühende Kresse“ from 1907 and the „Blaue Iris“ from 1908. They are all determined by the spotty application of paint in energetic brushstrokes, which dominated the paintings of the „Brücke“ artists at that time, and which was gradually replaced by larger, contrasting areas of color as of 1908. The painting „Blaue Iris“ exactly marks this stage of the development. Here the entire surface of the picture is no longer filled with leaves and flowers. The lilies - in a dominant green and blue tones with violet accentuations - rise in pyramid shape from the lower edge of the picture to the upper, framed by yellowish and orange surfaces that suggest a house's wall on the left and a path on the right. The blue-painted wing of an open window, is a reference to the northern German coastal region. The picture was made in Dangast, where Heckel and Karl Schmidt-Rott-



luff had spent the summer for the first time the previous year, and where they now stayed from April to early October. In Dangast the focus was not so much on the nudes, as it had been the case in Dresden or at the Moritzburg ponds, but on the landscape instead. They felt that the vast sky made the colors particularly clear and strong. „It is unbelievable how strong the colors you can find here are, an intensity that no pigment has,“ said Schmidt-Rottluff, describing the Dangast experience (quote from: Gerhard Wietek, Schmidt-Rottluff in Hamburg und Schleswig-Holstein, Neumünster 1984, p. 59). He adopted new forms of design only slowly and thoughtfully, which explains why he created relatively few paintings in 1908. For Heckel's overall creation Gerhard Wietek speaks of his „most fruitful creative period“ with „around a hundred apparently effortlessly produced works“ (Gerhard Wietek, Schmidt-Rottluff. Oldenburger Jahre 1907-1912, Mainz 1995, p. 41). Most of the at least 44 Dangast paintings by Heckel from 1908 show dissolved areas that incorporate the ground, as is the case with the watercolors made around the same time. He was the first of the „Brücke“ artists to tap the potential that diluted colors offered. They allowed for faster, even more spontaneous work and at the same time ensured a fresco-like, dull drying, as the artists had already sought with the impasto colors with particularly absorbent primers.



Erich Heckel, Blühende Kresse, 1907, oil on canvas, private collection.

THE FLOWER PICTURES AND THEIR SPECIAL CHARM

In addition to the landscapes the artists also tried out still lifes. The garden pictures can be understood as an intermediate form - on the one hand a landscape section, on the other hand a still life with flowers. Both Heckel and Schmidt-Rottluff had created them since 1906 and it is possible that they were inspired by similar motifs of Emil Nolde, who had just been invited to become a member of the „Brücke“. A comparison with the painting „Blühende Kresses“ (Blooming Cress) from 1907 shows how masterfully Heckel characterized the plants. In the cress the entire picture surface is filled with patches of color of almost consistent intensity. And yet we believe to see how the salmon-red flowers and light green leaves on the delicate stalks of the tendrill plant sway in light wind. The painted blue iris with its blue-green leaf tips that point slightly upward develops a very own dynamic. In between we find the typical iris blossoms with three of their leaves, here in dark blue to violet, and the three lighter, almost white leaves around the rich yellow-orange of the stamens. The wing of the window, which slides into this upward movement like wedge coming from the left, is unable to halt it, especially since it is supported by the perspective line of the path's edge in the upper right corner of the picture. The rich colors that subtly interwoven in the flower pyramid, are echoed by their surrounding surfaces, which add a calm atmosphere to the motif. The picture is an exceptionally delicate color symphony.

Andreas Hüneke

Gustav Klimt, Obstgarten mit Rosen (Rosengarten), 1912, oil on canvas, Lower Austria, private collection.



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MAX LIEBERMANN

1847 Berlin - 1935 Berlin

Der Nutzgarten in Wannsee nach Südosten. 1923.

Oil on canvas.
Eberle 1923/20. Signed and dated in lower left. 55 x 76 cm (21.6 x 29.9 in).

Called up: June 18, 2021 – ca. 17.48 h ± 20 min.

€ 300.000 – 400.000 *
\$ 360,000 – 480,000

PROVENANCE

- Georg Caspari, Munich (1927, Rudolf Bangel, Frankfurt, February 15, 1927).
- Kunstsalon Paul Cassirer, Berlin (acquired from above on June 27, 192 - August 16, 1927).
- Georg Caspari, Munich (acquired from above on August 16, 1927, until late 1927 the latest).
- Graphisches Kabinett (Peter Voigt), Bremen (December 1927, presumably acquired from above).
- Consul/merchant Heinrich Uhmeier, Bremen (acquired from above in December 1927).
- Galerie Pels-Leusden, Berlin.
- Collection Deutsche Bank AG, Frankfurt a.M. (acquired from aforementioned).

EXHIBITION

- Max Liebermann. Jahrhundertwende, Alte Nationalgalerie Berlin, July 20 - October 26, 1997, cat. no. 102.
- Im Garten von Max Liebermann, Hamburger Kunsthalle, June 11 - September 26, 2004, cat. no. 44.
- Max Liebermann und Emil Nolde – Gartenbilder, Liebermann Villa Berlin, April 22 - August 20, 2012, cat. no. 6.
- Max Liebermann und Paul Klee – Bilder von Gärten, Liebermann Villa Berlin 2018.

LITERATURE

- Rudolf Bangel, Frankfurt am Main, Gemälde Neuerer Meister. Vorwiegend Münchener Schule, Ende des XIX Jahrh., February 15, 1927, catalog 1090, lot 1090, illu. plate 2.
- Kunst und Kunsthandwerk in Preußen, Galerie Pels-Leusden, Berlin September 7 - November 14, 1981, no. 231, illu. p. 69.

In 1909 Max Liebermann acquired a plot of land on the banks of the Großer Wannsee and commissioned the architect Paul Baumgarten to build a two-storey country house in the middle of the elongated property. He discusses the design of the garden with his friend Alfred Lichtwark, the director of the Kunsthalle Hamburg Kunsthalle. A detailed correspondence between the artist and the art historian gives evidence of the museum man's intensive preoccupation with historical models of garden design, taking into account the needs of the painter and his family. In addition to his house with a studio on Pariser Platz in the middle of Berlin, Goethe's garden house in Weimar is Liebermann's ideal of a rural residence located between Berlin and Potsdam. In front of the house facing the street, across from the small gardener's property, Liebermann had a kitchen garden with high-rising shrubs. With paintings depicting this part of the garden, Liebermann

- Views of the garden of his estate in Wannsee from the 1920s are among his most sought-after works on the auction market
- Part of the Deutsche Bank Collection for 40 years
- The Wannsee mansion and the garden is Liebermann's most favorite motif „I could paint a hundred pictures here“

takes up the wild splendor and lavish abundance of flowers and translates them into an almost abstract world of colors and shapes. On the property behind the house facing the water, lawns alternate with hedge gardens and freely planted birch trees. The numerous paintings by Liebermann that were created with the garden as a motif allow for an understanding of the different layouts of the garden, in addition to their colorful beauty, they are also a document of a state that is no longer preserved today in its entirety but has been partially reconstructed. Liebermann painted his garden for more than two decades and from the beginning on they were a new facet of his extensive work in addition to the important circle of portraits. The more the artist became familiar with the structures of the garden, the order between paths and beds and the lushness of the planting, the freer and easier his picturesque view of the place of tranquility far away from the big city of Berlin became. While the initially created „portraits“ of the garden landscape still predominantly in Liebermann's typical style based on French Impressionism, the artist freed himself more and more from the strict order of the garden in the early 1920s and literally took a look aside, as it is he case here, onto flower beds in front of a thick green wall of bushes, not only changing the perspective, but also changing to an almost Fauvist palette of colors. Broad brush strokes of green in green grow together to form a more or less dense wall in front of which we find lush plant stalks with attached dark red and orange-colored flowers, staggered over a wide bed on the edge of a path. Liebermann takes classic landscape painting with untouched nature is taken to extremes. This free development of nature appears like a liberation from an academic order, which Liebermann as a strict juror of the Berlin Secession has also advocated for years. With the outbreak of World War I the Wannseegarten as a studio became a much appreciated alternative to his home and studio on Pariser Platz, right next to the Brandenburg Gate, diagonally across from the Academy of Fine Arts, which he had presided since 1920. At his residence on Pariser Platz the highly acknowledged artist also welcomed local celebrities, some of which he portrayed. The Wannsee Garden and the multitude of pictures created there are testimony to the artist's path to get closer to the wild growth of nature. With this „portrait“ of the flower bushes, he stepped into nature almost without any distance. With the pure painting of these garden pictures, Liebermann made a big step towards the modern art at an old age. [MvL]





325

ASGER JORN

1914 Vejrum/Lütland - 1973 Aarhus

Ohne Titel (Didaska). 1946.

Oil on canvas.
Atkins 435. Signed and dated in upper left. 74 x 99 cm (29.1 x 38.9 in). [SM]

Animaux animé(s). 1944/1945/1946.

Oil on canvas.
Atkins 453. Titled „Animaux animé“ bottom center. 74 x 99 cm (29.2 x 39 in)..

Called up: June 18, 2021 – ca. 17:50 h ± 20 min.

€ 200.000 – 300.000
\$ 240.000 – 360.000

PROVENANCE

- Arne Bruun Rasmussen, auction 59, Copenhagen 1955, lot 46.
- F. C. Boldsen, Copenhagen/Denmark.
- Erik Emmertsen, Copenhagen/Denmark.
- Private collection.

EXHIBITION

- „Tre unge malere“, an exhibiton of Frede Christoffersen, Asger Jorn and Knud Nielsen, Kunstforeningen, Copenhagen 1953, illu. cat. no. 66.
- „The Open Hide“, Petzel, New York 2016.
- „Mondjäger – Nathalie Djurberg & Hans Berg im Dialog mit Asger Jorn“, Kunstmuseum Ravensburg 2019.

LITERATURE

- Guy Atkins, „Jorn in Scandinavia 1930-1953“, no. 453, (illu. on p. 364).
- Oda Wildhagen Gjessing (editor), „Jorn + Munch“, Munch Museum, Oslo 2016.
- Axel Heil and Roberto Ohrt, „The Open Hide“, Petzel, New York 2016, pp. 22-25, (color illu. on pp. 23 nd 24).
- Axel Heil, „Animaux Animé(s) - I Am Saving This Egg for Later. Ideen der Metamorphose bei Asger Jorn und Djurberg & Berg“, in: Ute Stuffer und Axel Heil (editors), „Mondjäger - Nathalie Djurberg & Hans Berg im Dialog mit Asger“.
- „Jorn“, ex. cat. Kunstmuseum Ravensburg, Berlin 2019, pp. 21-33 (color illu. on pp. 82/83).

Asger Jorn, 1941, Photo: Erik Thommesen.
© 2021 Donation Jorn, Silkeborg, VG Bild-Kunst, Bonn



- Exhibited in the first retrospective in 1953 for which the artist had select all the works himself
- In 2016 the Munch Museum in Oslo dedicated a grand exhibition to the juxtaposition of Edvard Munch and Asger Jorn
- In 2023 Center Pompidou in Paris will organize a major exhibition on Asger Jorn's prominent position in European art between 1940 and 1970
- For many years no comparable key picture from the pre-CoBrA years has been offered on the international art market

„We are sparks
That must glow
As brightly
As possible“

Asger Jorn, 1950.





ANIMAUX ANIMÉ

„Animaux animé (s)“ is in many ways a special work of art, a grown programmatic picture. Not only do we find a fully articulated painting on both sides of the canvas; it can also be read as the hinge of „spontaneous abstract painting“ in Denmark, of that very group process that became possible in context of the magazine „Helhesten“ and which was so fruitful for all artists involved. Since he had stayed in Sebbersund in 1941, Asger Jorn (who was then still called Asger Jørgensen) had been fascinated by the motif of the „herd of horses“. Now, in autumn 1945, he creates his pictorial space - with the letters directly on the canvas - and draws Shakespeare's „witches“ above the animals as the movement of the clouds. They had already been part of his „Green Market“ pictures, in the same format and also with an overlay of paint. Here the clearly stylized figures with blue borders were wrest from the landscape; the traces of the brush are part of - as with Van Gogh - their determination. Various paths lead to the unusual double image. As early as in 1941 Jorn called for an expansion of the canon of images under the heading of „intimate banalities“ and called for a pointed occupation with „all“ images. Hollywood films like „King Kong and the White Woman“ or comic heroines like Betty Boop seemed to him no less important than Kafka's Odradek, „an animal like a spindle“. For Jorn there was no doubt that the traditional distinction between „high and low“ is a contradiction to the requirement of the image as a space of imagination. Especially a so-called bad taste can be used as a source for artistic transformation. Theory turns into a narrative, thoughts reflect the breathlessness in the picture. The painters are free, their figures only designate what the forms already carry in them as meaning. The figure is recognized, realized - that's the opposite of Expressionism. „We must be an imaginary mass to feel as the autonomous founder of our own becoming.“ (Asger Jorn, „Intime Banalitäten“ in: Heringe in Acryl, Hamburg 1987, p. 17)



Egon Mathiesen, „Helhesten“, Cover des Kunstmagazins, 1. Jahrgang, Nr. 2, 1941.
© 2021 Donation Jorn, Silkeborg, VG Bild-Kunst, Bonn



Filmstill aus Merian Cooper/Ernest B. Schoedsack, „King Kong“, USA, 1933.

On May 4, 1945, Asger Jorn began to print a leaflet on a duplicator, a small printing machine, to celebrate the end of Nazi rule. As part of the Danish resistance, he had produced the banned newspaper „Land og Volk“ in his small apartment on Rådmandsgade. He hadn't been able to leave Denmark for six years. Even when he took the ferry to Sweden in the late summer of 1945, none of his friends knew the actual destination of his trip was. Jorn had no valid papers, but he definitely wanted to go to Oslo. An comprehensive Edvard Munch exhibition was opened there in July, 300 pictures, the brilliant late work – the biggest Munch show ever. Jorn wanted to see it right away and he in fact got the decisive impulse for a method he would soon call „new realism“ there. This method - and that is only a contradiction on the surface- is based on a radically free visual language, on a „painting manner that comes directly from the matter“. The color is no longer used for drawing, it does not fill a preconceived shape. „servant“ becomes „master“. It took some time before Jorn was able to implement these findings in his painterly formulations to his satisfaction. In autumn, back in Denmark, Jorn wanted to act quickly, immediately check and implement what he had seen and recognized. He went back to his older pictures, revised, updated and



Edvard Munch, „Symbolische Studie“, 1893/94, tempera on primed board, 56 x 69 cm, Munch-Museet, Oslo. © VG-Bild-Kunst, Bonn 2021



Henri Matisse, „Le bonheur de vivre/Joy of Life“, 1905/06, oil on canvas, 174 x 238,1 cm, The Barnes Foundation, Merion Station, Pennsylvania / USA. © VG-Bild-Kunst, Bonn 2021



Asger Jorn, „Untitled (Didaska)“, 1946, oil on canvas, 74 x 99 cm.



Philip Guston, „Untitled“, 1957, oil on paper and panel, 63,5 x 88,9 cm collection Hinterfeldt. © VG-Bild-Kunst, Bonn 2021

modified them. Material was scarce, paint expensive and it is little surprising that Jorn took up the „green side“ again, which was created before his programmatic picture „Guganaga“ in the early summer of 1945 and is closely linked to the „Herd of Horses“. The sky is rendered in an energetic. This is Munch's „wandering line“. There is motion in the scene, and, finally, he writes ANIMAUX ANIMÉ in capital letters into the picture. The color of choice: fiery chrome oxide green. „Animated animals“ - „Animals in motion“, even the play on words is a riddle. A mantra, a program - even translated into another language, freedom of translation included. Because the way of thinking and the view cannot be anything other than international. Since his first time in Paris, which ended abruptly in 1939 when the war broke out, Jorn had played through the fact that „animals“ inhabit his imagery in replacement of people. Now they should not only be the agents of the action, but the protagonists. How important this work of art, which soon was painted on both sides - without determining a front and a back side - would become in Jorn's oeuvre can only be evaluated in retrospect. It follows picture after picture, almost looks like a film, pushes itself forward. In 1948, Jorn founded the „Internationale of Experimental Artists“ in Paris together with Constant, Appel and Dotremont. It went down in art history as the „CoBrA“ group and was in strong opposition to the Parisian artists of the late 1940s - the reckless gamblers of interior decoration.

„JOY OF LIFE“ - THE SECOND PICTURE

In autumn 1945 things began to move quickly: The strict subdivision of the areas was broken up, leaving hardly any contours. The figures detach themselves from their narrative constellation and find their form in the „ordered chaos“ of color. They stand directly on the edge of the picture and merge in with their surroundings, which remains undefined in terms of content, becomes pure image space, a soft background, like of sweet pink flesh. The square is the „landscape“, thus Jorn completely reformulates the thesis „Animaux Animé“ on the „back“ of the „upside down canvas“. The picture is closely related to „Joy of Life“, also made in 1946, as an allusion to Matisse's famous painting in the Barnes Foundation, of which only black and white images were permitted at that time. The „new front“ is one of the first pictures in which Jorn takes up the experiences made over recent years, bringing them directly into an open play. From there he attained his famous „trace drawings“ - today part of the Collection Troels Jorn- and the Saxnäs pictures. The coloring has become clear, an unusual pink-green-ultramarine-blue tone determines the appearance of the „new“ figuration, the red brushstroke indicates the red hair. The little bird figure looks up expectantly. The second page becomes a „Didaska“ picture in oil, celebrating the newly found life, the formula found in the process. In the end it is signed - a small „'46“ captures the moment. The „human animal“ had emerged without further ado on the edge of the surrealistic self-talk. Picasso revitalized the Minotaur. Masson played through the metamorphosis of the persecuted Daphne. Max Ernst invented Loplop as an „alter ego“ as well as entire animal-human relationships. Finally, in autumn 1948,

„We should described ourselves as animals, that is our way.“

Asger Jorn

the artists of the „Internationale des artistes expérimentaux“ chose the Cobra as the totem animal for their magazine. For the artists of „CoBrA“, animals, often birds, cats, dogs and also some hybrids, became the code for an „art autre“ a „different art“. Jorn's „Animaux animé (s)“ as a double image is a long leap into the future, one that even takes yet another step on the second side. The artist anticipated the „peinture détournée“, which from today's perspective can be illustrated by a comparison with Miró's surrealistic program of the dog barking at the moon or with Philip Guston's periodic overcoming of the motif in favor of color. „You can only find truth by using your imagination for the most unbelievable pictures like those of Bosch and Breughel, but then in a pictorial language like that of the ancient Indians, Vikings, primitives and not in a surrealistic, naturalistic language. We are not supposed to give a description of man as an animal. But should describe ourselves as animals. This is our way.“ (Asger Jorn in a letter to Constant, 1950, quote from: „CoBrA 1948-51“, ex. cat. Kunstverein Hamburg 1982, p. 138.)

LYNN CHADWICK

1914 London - 2003 Stroud/Gloucestershire

Maquette for R34 (Maquette for Stranger III). 1959.

Bronze with dark brown patina.

Farr/Chadwick 321. Inscribed with name, number and work number on the base.

There also with the foundry mark „Cera Persa / Brotal / Mendrisio“. From an edition of 6 copies. 43,4 x 53,5 x 15 cm (17 x 21 x 5,9 in).

Cast by Fonderia Brotal Mendrisio, Switzerland (with foundry mark).

We are grateful to Dr. Sarah Marchant for her kind support in cataloging this lot.

Called up: June 18, 2021 – ca. 17:52 h ± 20 min.

€ 80.000 – 120.000

\$ 96,000 – 144,000

PROVENANCE

- Marlborough Fine Art, London (1963/64).
- Private collection North Rhine-Westphalia (as of 1964, presumably acquired from the above).
- Private collection Berlin (inherited from the above).
- Private collection Southern Germany (acquired from the above).

Today Lynn Chadwick is considered one of the most important sculptors of his generation. Although he did not begin to work as sculptor before the late 1940s, his unwavering artistic endeavors brought him great successes from an early point on. He was chosen, along with Kenneth Armitage, William Turnbull, Eduardo Paolozzi and other artists, to represent Great Britain at the Venice Biennial as early as in 1952. The exhibition „New Aspects of British Sculpture“ was instantly met with great international recognition. In 1956 - contrary to general expectations – it was not Alberto Giacometti who received the International Sculpting Award at the 28th Venice Biennial but Chadwick. In 2001 he became a member of the Royal Academy of Arts. In 2003 the London Tate Britain honored him with a grand retrospective exhibition. Today Chadwick's works can be admired in a number of renowned museums, among them the Museum of Modern Art and the Metropolitan Museum in New York, the Tate Gallery, London, and the Center Georges Pompidou, Paris. Unlike the often chiseled and modeled works of his famous predecessors Barbara Hepworth or Henry Moore, the artist creates his works in an additive process. His earliest sculptures consist of welded metal rods and metal or slate plates and, for their delicacy and mobility, call reminiscence of mobiles or the works of Alexander Calder. Works made as of the early 1950s consist of a welded framework of iron rods which Chadwick filled with a concrete compound and put them on thin, lanky legs. With this idiosyncratic creative process, the artist starts in abstraction and attains figuration through the consecutive work steps. In the second half of the 1950s, these forms began to solidify and Chadwick found his very own, characteristic style, with which he primarily examined the physical presence of the human body in single or multi-figure composi-

- Particularly finely modulated, moving surface structure
- The only copy of „Maquette for R34“ offered on the international auction market to date
- A copy of the significant, large version of our work „Stranger III“ is on the grounds of Lypiatt Park, the artist's estate (now Estate of Lynn Chadwick)
- In 1959 this large version of our work was shown at documenta II in Kassel
- Other works by the artist from the late 1950s are at, among others, the Metropolitan Museum, New York and Tate Gallery in London



Lynn Chadwick, Stranger III, 1959, height: 218 cm, Lypiatt Park, Stroud, Estate of Lynn Chadwick.

tions. The present „Maquette for R34“ is one of Chadwick's early bronzes and a smaller version of the monumental bronze „Stranger III“ (1959), which was part of Documenta II in Kassel the year it was made. It testifies to Chadwick's characteristic formal reduction of reality and his unwavering quest for the perfect balance between movement and stability. Both his monumental and smaller bronzes underline that nuanced hints at posture and body language convey a much greater liveliness than fully executed facial features and limbs - especially in connection with the magnificently carved, uneven surface texture. The bronze offered here visualizes the unique style of an artist with an oeuvre that covers almost 50 years and that has had lasting impact on British post-war sculpting art. [CH]

„It seems to me that art must be the manifestation of some vital force coming from the dark, caught by the imagination and transformed by the artist's ability and skill into painting, poetry, sometimes music. But whatever the final shape, the force behind it is, as the man said of peace, indivisible.“

Lynn Chadwick, 1953, quote from: www.pangolinlondon.com



RUPPRECHT GEIGER

1908 Munich - 2009 Munich

OE 306/59 (Rot-Blau). 1959.

Oil on canvas.

Dornacher/Geiger WV 264. Signed and dated on the reverse. Stretcher titled „306/59“, inscribed and with a direction arrow. 120 x 100 cm (47.2 x 39.3 in).

Called up: June 18, 2021 – ca. 17:54 h ± 20 min.

€ 50.000 – 70.000

\$ 60,000 – 84,000

PROVENANCE

· Private collection Rhineland (acquired from the artist).

EXHIBITION

- II. documenta '59. Kunst nach 1945. Internationale Ausstellung Druckgraphik/Malerei, Museum Fridericianum, Kassel 1959 (stretcher with a label).
- Peinture et sculpture contemporaines en Allemagne, Charleroi 1961 (with illu. in cat).
- Rupprecht Geiger. Gemälde, Kunst- und Museumsverein Wuppertal, Wuppertal 1965.

- Shown at documenta II (1959) the year it was made
- Ever since privately-owned
- Subtly modulated early color field, particularly fascinating for its gentle oscillation between red and blue values
- Rupprecht Geiger's paintings are in many renowned collections

„The sky is an unprecedented blaze of color and of an unbelievable vastness. The possibilities are unlimited“, is what Rupprecht Geiger had recorded in his war diary in Russia in 1941 (Rupprecht Geiger, quote from: Pinc kommt! Rupprecht Geiger, The Schaufler Foundation, Dresden 2017, p. 31). It is the soft color modulations of the sky that stimulate Geiger and which the burning cities transformed into impressive color scenarios at night. For Geiger they became counter-images to the depressing realities of war. From the 1950s onward red and blue were the colors that decisively shaped the impressive artistic work of the German color field painter Rupprecht Geiger. The combination prevailed well until the end of the 1950s - as in our wonderfully gentle modulation - before Geiger clearly separated the two color values in his later compositions. While red as the color of blood and fire stands for extreme energy and emotional charge, the cooler blue

„I believe in the psychological effect colors have on people. [...] A picture can also exert a strong effect on a person, simply from the pure force of the color, and that's basically the nature of the color.“

Rupprecht Geiger, quote from: Pinc kommt! Rupprecht Geiger, The Schaufler Foundation, Dresden 2017, p. 19.

is the more rational, more calm color value, which in the present work is modulated from a luminous tonality to a deep night blue. At the same time, Geiger increases the blood red of the luminous square in the lower part in a gentle modulation to a diffuse glowing dark red, an optical countermovement that brings the composition into a wonderful, almost floating balance. Rupprecht Geiger created something significant in art history, not only with his color modulations, but also with his shaped canvases, which earned him a special progressive position in German post-war abstraction. In the preface of the catalog raisonné Helmut Friedel suggested that Geiger is much more comparable with his contemporaries in America, such as Mark Rothko, Ellsworth Kelly and Barnett Newman. Geiger's paintings have been shown in various exhibitions in the USA since the 1950s and the artist was awarded the Solomon Guggenheim Prize, New York, in 1959. [JS]





GÜNTHER UECKER

1930 Wendorf - lives and works in Düsseldorf

Energiefeld. 2009.

Nails, white paint on canvas, on panel.

Signed, dated, titled and with a direction arrow on the reverse. 120 x 200 x 16 cm (47.2 x 78.7 x 6.2 in).

This work is registered at the Uecker Archive with the number GU.09.031 and is earmarked for inclusion into the forthcoming Uecker catalog raisonné.

Called up: June 18, 2021 – ca. 17:56 h ± 20 min.

€ 500.000 – 700.000

\$ 600,000 – 840,000

PROVENANCE

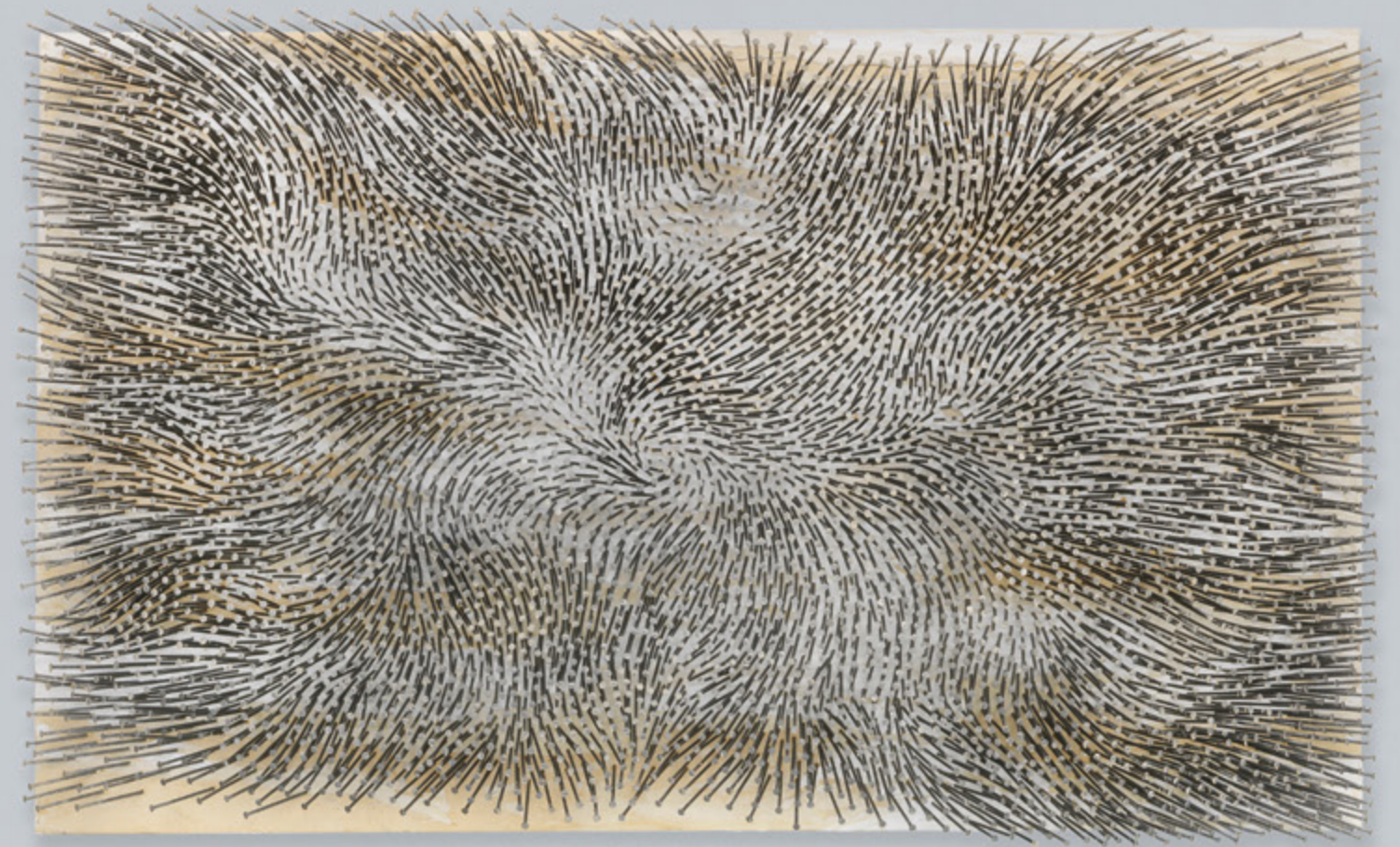
· Private collection Germany.

- **Exceptionally large and impressive landscape format unprecedented on the international auction market**
- **„Energiefelder“ are extremely rare in Uecker’s work, they stand for power and energy**
- **Uecker specified the perfect height for mounting with a distance of 107,5 cm between floor and lower edge**

„My body played a role for the proportions of my works right from the start. The spacing of the nails, for example, which I use as a means of articulating light, had its origin in the proportions of my hands.“

(Günther Uecker 1977, quote from Günther Uecker Eine Retrospektive, ex. cat., Munich 1993, no page).

Günther Uecker’s energetic nail fields are always fascinating. These characteristic works have a dynamic energy that puts us under its spell over and over again. Uecker’s unique artistic creations, whose formal restraint and monochrome rigor was increasingly broken up from the 1980s onward, repeatedly evoke new associations, which are also supported by the accompanying titles. The „Energiefeld“ from 2009 is characterized by an impressive vibrancy and presence and is reminiscent of swirls of iron filings in a magnetic field. The whole work stands for energy and strength and at the same time possesses a contemplative beauty. When looking at it one enters into interaction with the work: When strolling along the field of nails a fascinating movement and dynamic is set in motion.





Günther Uecker in his studio, 2011, photograph er: Oliver Mark. © VG-Bild-Kunst, Bonn 2021

„If you view my works you will notice that they obtain their reality through light. Their intensity changes with the light incidence and the observer’s perspective. These objects call for activity through which they become vital.“

Günther Uecker, quote after: Dieter Honisch/Museum Folkwang Essen (editor): Lenk, Mack, Pfahler, Uecker, XXXV Biennale di Venezia. Padiglione Tedesco, Stuttgart 1970, edition „Uecker“, p. 4

The imposing large-format composition allows us to immerse ourselves in the work of art. It is particularly convincing for the dense and powerful center that gently flows out to the edges, it is energetic and at the same time poetic. The „Energiefeld“ flows in a gentle wave motion. Work and observer enter into a dialog: Action results in counter-action. The static danger owed to the material is dissolved by the movement of the viewer and the play of light and shadow. A visual dynamic begins, a fascination one cannot escape. Despite the massiveness of the material, the play of light and shadow on the surface of Uecker’s creations makes them appear mesmerizing and weightless, while the dense entanglement of the nail heads adds rhythm to the creation. Uecker’s nail pictures, which are considered the most important and most sought-after works by the artist, transform the violent

process of creation into beauty. In a physically strenuous method Uecker drives carpenter’s nails into the wood. Every nail corresponds to the previous one. The artist does not determine the direction they will take beforehand. A mystical, virtually divine power seems to bring the nails into order, seems to guide their inclination. Nevertheless, Uecker creates his work with great attention to detail. The artist himself arranged the „Energiefeld“ in a perfect position at its owners by defining a perfect height for viewing with a distance of 107,5 cm from the floor to the bottom edge. This is how the composition works best and unfolds its full fascination. In terms of origin and effect, Uecker’s powerful and poetic creations bring balance to seemingly opposites, they merge action and contemplation, calm and movement into a fascinating artistic whole with a powerful beauty. [SM]



329

GERHARD HOEHME

1920 Greppin near Dessau - 1989 Neuss-Selikum

James Joyce Epiphany (Homage). 1961.

Oil, oil chalks and paper collage on canvas.

Hoehme 61-19. Lower right signed and dated. Verso signed, dated, titled and inscribed with a direction arrow. 99 x 80 cm (38.9 x 31.4 in).

Called up: June 18, 2021 – ca. 1758 h ± 20 min.

€ 50.000 – 70.000 R

\$ 60,000 – 84,000

PROVENANCE

- Private collection Krefeld.
- Galerie Gunzenhauser, Munich.
- Collection Deutsche Bank AG, Frankfurt a. M. (acquired from aforementioned).

EXHIBITION

- Gegenwart bis 1962, Haus am Waldsee, Berlin, cat. no. 60, with illu.
- Gerhard Hoehme 1950-1961, Kölnischer Kunstverein, Cologne, 1962, cat. no. 33, with illu.
- Krefelder Privatsammlungen nach 1945, Museum Haus Lange, Krefeld 1964 (with a label on the stretcher).
- Gerhard Hoehme, Haus am Waldsee, Berlin, cat. no. 39, with a black-and-white illu.

LITERATURE

- Gerhard Hoehme, Städtische Kunstgalerie, Bochum 1964, with a black-and-white illu.
- Gerhard Hoehme. Bilder, Städtische Kunsthalle Düsseldorf und Kunstverein Heidelberg, Stuttgart/Zürich 1979, with a black-and-white illu. on p. 8.

Based on informal beginnings in the 1950s, Hoehme developed an extremely versatile work in the coming decades, which is the result of a constant artistic struggle to remove the boundaries of painting from the surface. As early as in 1957 Hoehme commented on this strong desire as follows: „I have always reluctantly followed the laws of the surface. [...] I longed for the wide space, the third, fourth, fifth - upwards, to the side, to the front, yes even to the back, but without illusionist depth. One day I no longer stretched the canvas over the squared stretcher, but went the opposite way: with a large piece of canvas I had the field on which the events were to take place should. [...] „(quote from: G. Hoehme. Catalogue Raisonné, p. 506). Like an „Ecriture automatique“, an artistic gesture largely uncensored by the human mind, sketchy elements and fragments of notes lie like a curtain of scriptural ciphers over the pictorial background in the lyrical composition „James Joyce Epiphany“. Encrusted layers of oil paint in earthy tones form the basis of the finely layered tangle of scatched lines and notes in black and red oil pastel, which spread out over the surface like a cave painting. The Irish writer James Joyce adopted the term „epiphany“, which, in its original religious context describes the immediate revelation of divine power, as a literary stylistic device in his novel „Portrait of the Artist as a Young Man“ (1914/15). In Joyce’s work, the term „epiphany“ loses its religious meaning but not the inherent metaphysical momentum of an inspiration that eludes the criteria of the human mind. With

- **Outstanding work from the artist’s best period**
- **The scriptural code’s gestural freedom shows clear parallels to Cy Twombly’s contemporaneous creation**
- **Remarkable document of Hoehme’s early quest for the delimitation of the image space**
- **In 1959 the artist participated in documenta I**
- **Comparable works are at, among others, the Nationalgalerie Berlin, the Stedelijk Museum, Amsterdam, the Sprengel Museum, Hanover and the Staatsgalerie Stuttgart**



Cy Twombly, Dutch Interior, mixed media on canvas, 1962, Cy Twombly Foundation, New York.

regards to his self-referential considerations, Hoehme must have recognized himself in Joyce’s idea of the artist, according to which it is the artist’s task to register this moment and the sensation of the epiphany and to use his special imagination to create an aesthetic image of it. Ultimately, Hoehme addresses the central question of the spiritual foundation of the artistic act of creation, of inspiration and the genesis of the artistic idea in „James Joyce Epiphany“. A question that has long been important subject of theoretical considerations of numerous artists since the early modern era. Due to its self-referential subject, the present work is an outstanding example from Hoehme’s small group of works of the „Sprachbilder“. In addition, the free graphic gesture, which in „James Joyce Epiphany“ has freed itself from any sort of legibility and rhythm (cf. ZU, 1960, Nationalgalerie Berlin) shows clear parallels to the contemporary creations of Cy Twombly. In the course of the joint exhibition of Rauschenberg’s and Twombly’s work at Galerie 22 in Düsseldorf (1960) Hoehme met Twombly who would inspire his the development of Hoehme’s scriptural work. However, the stylistic closeness of the two artists was short-lived: in search of a maximum delimitation of the picture, Hoehme soon turned to pattern sheets and string pictures, overcoming traditional limitations by incorporating unusual materials like long PVC strings that expand the canvas into the room. The artist left behind a decidedly versatile oeuvre characterized by a unconditional desire for delimitation. [JS]



„How I envy the cave painter’s carefreeness, his autonomy from surface and the ever confining format!“

Gerhard Hoehme, 1957, quote after: G. Hoehme. Catalogue Raisonné, p. 506.

330

LESSER URY

1861 Birnbaum - 1931 Berlin

Brandenburger Tor vom Pariser Platz aus gesehen.
1928.

Pastel on board.

Signed in lower left. 35 x 50 cm (13.7 x 19.6 in).

Accompanied by a photo expertise issued by Dr. Sibylle Groß,
Catalog Raisonné Lesser Ury, Berlin, from March 1, 2021.

Called up: June 18, 2021 – ca. 18.00 h ± 20 min.

€ 100.000 – 150.000 ^R

\$ 120,000 – 180,000

PROVENANCE

- Presumably part of the collection of Dr. jur. Paul Heck, Berlin/Dresden (until 1936, Lepke, June 24 - 26, 1936).
- Presumably part of Collection Schmidt, no place (acquired from aforementioned in 1936, Lepke, June 24-26, 1936).
- Private collection Lower Saxony (until 1989, Villa Grisebach, Berlin, November 24, 1989).
- Deutsche Bank Collection (acquired from aforementioned, Villa Grisebach, Berlin, November 24, 1989).

LITERATURE

- Presumably Rudolph Lepke, Berlin, auction on June 24-26, 1936, lot 140.
- Grisebach, Berlin, 10th auction, November 24, 1989, lot 8 with illu.

Lesser Ury is undoubtedly one of those painters most closely connected with depictions of the city of Berlin. After his father's death, Ury moved to Berlin with his mother at the age of ten. He completed his art studies in Düsseldorf, followed by a stay in Brussels and finally a trip to Paris in 1880, which would have decisive influence on his work. When he met Max Liebermann and Fritz Uhde on another trip to the Netherlands, he followed their recommendation and eventually settled in capital in 1887. The first cityscapes, in which Ury depicts the pulsating life of the modern city, were made. The art critic Adolph Donath was one of the first to recognize the peculiarity of Ury's works, which were ahead of their time for their impressionistic painting style, a style that suited the motifs of an accelerated, changing modernity: „The modern street with its chasing and hissing, its busy people, their sedate horse-drawn buses, their old-fashioned cabs, the

big city street in twilight with all the wondrous reflections of the sun on the houses and asphalt, the big city street in the evening and at night with its yellowish pale gas lights and the blazing glow of the electric arc lamps, the big city café in the evening and at night with its deafening haze of light and smoke.” (Adolph Donath, Lesser Ury, Berlin 1921, p. 14). In 1889 Ury presented his works for the first time together with Wilhelm Leibl, Fritz Uhde and Max Liebermann at Galerie Gurlitt. The gallery owner's brother, the art historian and critic Cornelius Gurlitt, initially described Ury's first works as a series of black and white blobs on a predominantly black color ragout (Cornelius Gurlitt, L. Ury und H. Thoma, in: Die Gegenwart, Berlin, 22 February, 1890). Fascinating and meaningful, however, was what he wrote after he had visited the exhibition: „There has just been a downpour. The street was dripping wet. As I turned into 'Linden', a

- Prime example of Ury's Berlin scenes as it shows all characteristic elements in unmatched manner: light effects, cars waiting for passengers and people engaged in modern big city hustle and bustle
- One of the few views in Ury's creation in which the Berlin symbol Brandenburg Gate occupies such a key position
- Berlin townscape in masterly impressionistic and atmospheric pastel technique
- In terms of coloring one of the best works from his late creative period, the reflections on the rain-soaked street offer an iridescent play of colors
- Artistic orchestration of Berlin in the Roaring Twenties and the type of the modern emancipated woman
- Acquired for its historic relevance for the Deutsche Bank Collection two weeks after the Fall of the Wall on November 9, 1989



strange picture was revealed to me. The still bright white sky could only be seen in a strip between the tall houses and the bare rows of trees. But the street in front of me lay brighter, shining like white-hot metal, its damp surface seemed to absorb all the light from the sky and reflected it back to the blinded eye. Car after car passed by. The shiny roofs of the coupés formed a restlessly moving serpentine line towards the Brandenburg Gate, the massive mass of which stood out lead-gray against the sky. Humid air and the sinking day also colored the rows of houses on which only the milk-white balls of the electric lamps could be seen.” (Ibid., quote from Adolph Donath, p. 17f.). Through Ury the city experienced an aesthetic appreciation for the first time, and he saw the peak of his creation. His cityscapes, which capture the eternal flow of the nervous, electrifying atmosphere of Greater Berlin during the Weimar Republic, brought him official re-

cognition in the early 1920s through acquisitions by Ludwig Justi for the Nationalgalerie, and Lovis Corinth appointed him honorary member of the Berlin Secession. In our work Ury put sole focus on the Brandenburg Gate at the end of the boulevard Unter den Linden. On the important Pariser Platz, where the Academy of the Arts, government buildings, the Russian embassy and the Max Liebermann's palais are located, the cars that wait for passengers are lined up on the street. With an unusual central perspective, he effectively places Berlin's most prominent monument in front of the backlight of the golden sky, which shimmers in the rain-soaked street while its light permeates the whole atmosphere. In the middle of the pillars under the Quadriga with the Goddess of Victory he likewise raises a monument to the elegant Berlin woman of the Roaring Twenties who appears fused with the bright light. [KT]

EMIL NOLDE

1867 Nolde/Nordschleswig - 1956 Seebüll/Schleswig-Holstein

Friesisches Bauernhaus und Windmühle. Around 1920.

Watercolor.

Signed in lower left. On Japon. 36,5 x 50 cm (14,3 x 19,6 in), the full sheet. [SM]

The expertise was not at hand before printing.

*Called up: June 18, 2021 – ca. 18.02 h ± 20 min.***€ 70.000 – 90.000 N**

\$ 84,000 – 108,000

PROVENANCE

- Collection Dr. Nielsen, Flensburg (presumably until 1960)
- Private collection.

LITERATURE

- Stuttgarter Kunstkabinett, May 20/ 21, 1960, 35th auction, lot 454.

- Large-size watercolor
- Family-owned for 60 years

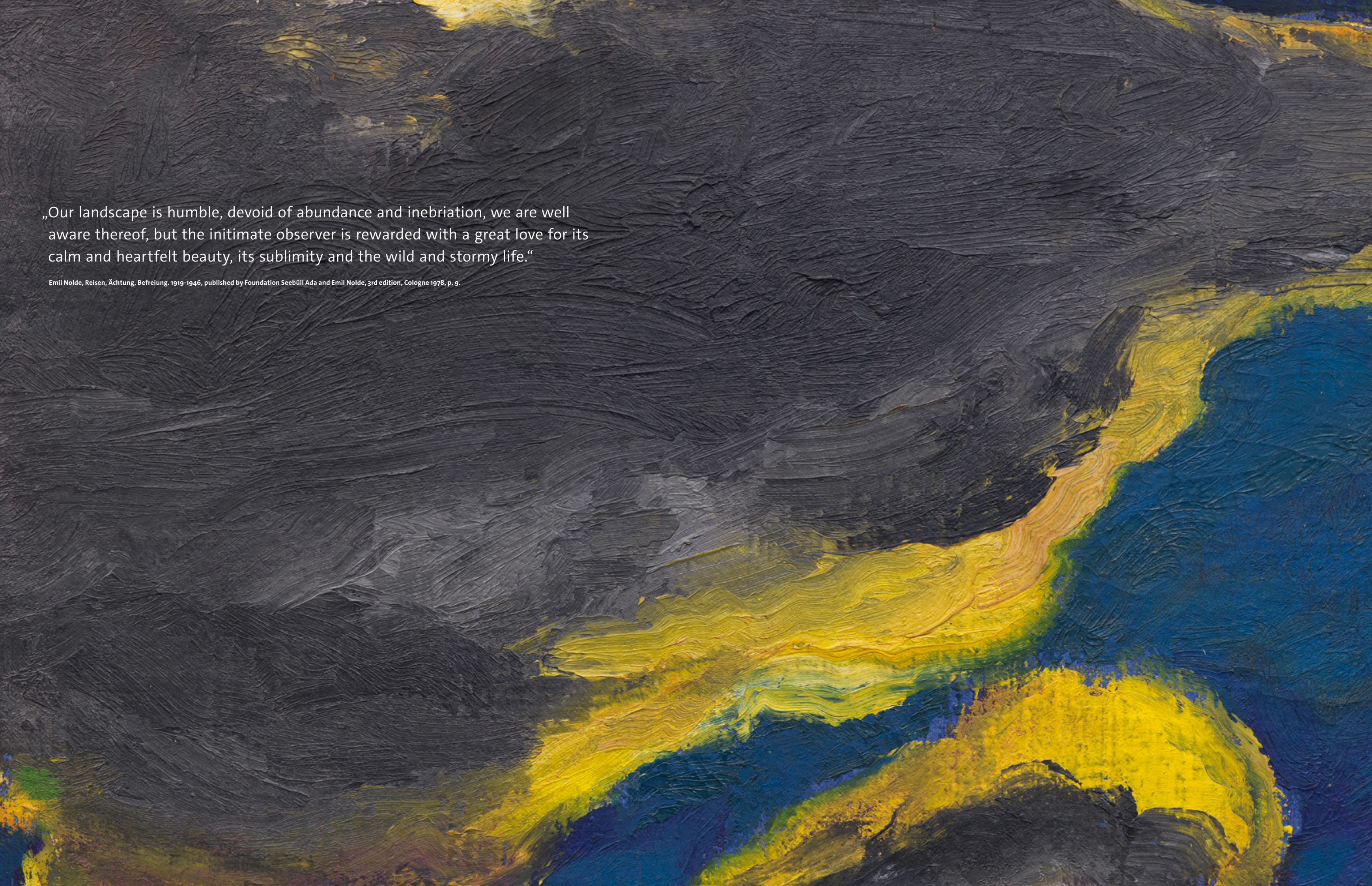
Dark evening clouds in the sky, gently reflected on the mudflats, creating an intense impression of evening lighting. The actual quality and fascination of this motif lies in the impact of the colors' sensual courses and the idea of the typical marsh landscape that the artist developed from it. The boundary between mere color and representational account is open and fluid here, it only exists in form of the powerful black line: Nolde lets the exaggerated violet-red in the distance clash with the lush green of the willows, gives the red brick house architectural contours and delimits the tidal channel, which, like an echoing mirror, repeats the scenario, as does the remaining daylight above the heavy rain clouds in the dark blue evening sky. The colors, soaked up by the paper and dissolved, are much more intense and very different from their actual occurrence in nature. But they stand for the sensation of an impression of nature that Nolde sought to express with materially applied watercolors, with colors supposed to indicate what the artist saw in front of him. „Before nature, the full, rich color tones were my greatest joy. But sometimes I was moved by the most delicate processes. [...] Then again, the days with the infinite gray, the Schleswig gray: the clouds gray, the sky gray, the people gray in both body and soul,“ said Emil Nolde about “his” landscape, that so deeply moved him (quote from: Mein Leben, Cologne 1993, p. 333). Nolde's dynamic view of the immediate surroundings of his house in Utenwarf allow him to work beyond the fluid boundaries of the motif and to create impressive and sensual art. [MvL]



© Nolde-Stiftung Seebüll, 2021

„His landscapes - now in the sense of the great landscape art of a Caspar David Friedrich - are not mere atmospheric pictures, neither are they reflections of random atmospheric phenomena over the course of a year or a day, they are true „soul landscapes“, free and immediate expressions of an artistic and human sensation.“

Martin Urban, in: E. Nolde. Landschaften. Aquarelle und Zeichnungen, Cologne 1969, p. 7. Marshland in mystical evening twilight



„Our landscape is humble, devoid of abundance and inebriation, we are well aware thereof, but the intimate observer is rewarded with a great love for its calm and heartfelt beauty, its sublimity and the wild and stormy life.“

Emil Nolde, *Reisen, Ächtung, Befreiung*. 1919-1946, published by Foundation Seebüll Ada and Emil Nolde, 3rd edition, Cologne 1978, p. 9.

EMIL NOLDE

1867 Nolde/Nordschleswig - 1956 Seebüll/Schleswig-Holstein

Landschaft mit Mutterpferd. 1925.

Oil on canvas.

Urban 1018. Signed in lower left. Once more signed as well as titled on the stretcher. 73 x 88 cm (28.7 x 34.6 in).

Called up: June 18, 2021 – ca. 18.04 h ± 20 min.

€ 600.000 – 800.000

\$ 720,000 – 960,000

PROVENANCE

- Christian Thomsen, Husum (since 1950, directly from the artist - 1984, Sotheby's, London, December 4, 1984).
- Private collection (acquired from aforementioned in 1984).

EXHIBITION

- Emil Nolde. Gemälde und Aquarelle, Das Kunsthaus, Rudolf Probst, Mannheim, 1937.

LITERATURE

- Sotheby's, London, December 4, 1984, lot 37.

- **A work with an eventful history on display for just three days**

THE OLD HOUSE NEAR THE WEST COAST

Probably in 1913, before the trip to the South Seas, Ada and Emil Nolde bought „Utenwarf“, an old, abandoned farmhouse in need of renovation and with some land on the ‘Wiedau’ near the town of Tønder. The couple developed a deep bond with this piece of land, even if the beginning was a bit bumpy. The war and their financial situation after their return from the expedition from Asia made it impossible for them to renovate or even build something new. „We couldn't do anything with our ‚Utenwarf‘“, wrote Nolde in his biography „Mein Leben“. „The old house was uninhabitable, we weren't allowed to build a new one during the war. But we were irresistibly drawn to that place. We packed a few suitcases and moved over. The old boat belonging to the house was waiting for us. The New Guinea equipment and the camp beds were back in service. Our wanderlust and the thirst for action were also back again. We got a spade and a scythe. We fished, we cleared the ditch, and we worked in the garden which was just a wilderness. We mended the house and lived like gypsies. [...] During these weeks I didn't do any work as artist in Utenwarf. But before that I had drawn and painted without interruption for almost two years, and many small notes and sketches of country life, the grazing animals, the young horses and the clouds above were made as preliminary work for later pictures. I had grown one with the clouds and the mood of my native region, something

before the exhibition was shut down, it remained hidden in a barn throughout WW II

- **Consistent provenance only two other owners besides Nolde**
- **The painting „Junge Pferde“ with a very similar motif is part of the collection of the Guggenheim Museum, New York**
- **Mysteriously change of title from „Landschaft mit weißem Mutterpferd“ to „Landschaft mit ‚blauem‘ Mutterpferd“**



Hand-written note on the reverse of the stretcher: „Emil Nolde: Landschaft (mit weißem Mutterpferd)“. The annotation „mit weißem Mutterpferd“ was added at a later point.

special and beautiful stayed in my memory forever.“ (Emil Nolde, Mein Leben, Cologne 1976/1993, p. 308). Based on these sketches five landscapes with various depictions of horses on the pasture were created. In 1925, during his summer stay at Utenwarf, he took up the theme again and created „Landschaft mit Mutterpferd“ (Landscape with Mare) was created. It was not until 1916 that Ada and Emil Nolde were able to convert and expand Utenwarf according to their wishes and create their now famous garden. This marked the beginning of a new artistic phase for Nolde. „It was wonderful when everything around us was only water for miles around, when the high sky was reflected, or when at night the moon with its cold shine formed a silver fairy-tale land. We also liked how the path leading from the old dike up to our place was marked with sticks, and when our horse had to pull the wagon with the legs deep in the water. And it was nice when the wind whipped the waves in long strips, or the colorful morning and evening clouds were mirrored on the surface of the water. A lot of romance and a lot of hardship, but beauty was able to replace everything else“, is how Nolde expressed his enthusiasm about the new landscape (ibid., p. 321). The „Landschaft mit Mutterpferd“ could have been a farewell greeting to his beloved Utenwarf. During the same period the painting was created - in the summer of 1925 - the Nolde couple had to give up the home-



© Nolde Stiftung Seebüll, 2021



„The autumn winds blow from sea to sea above the house.“

Emil Nolde to his friend Max Sauerland, collector and museum director, on October 25, 1925.

stead as the Danish government had plans to drain and cultivate the Wiedau lowlands; thus the original character of the landscape was lost. A fact that Nolde could not accept. Not far from Utenwarf the Noldes found an empty homestead on a terp on the German side. The house and studio in Seebüll was built based on Nolde's own designs in 1927, and marked the beginning of a new phase in his life. „I was one with the clouds and moods of my home region“. And he shares his feeling for this deeply loved stretch of land with us when we look at the landscape with the blue mare and the contrasting red mane. It protects the recently born reddish-brown foal behind her from the sometimes sharp wind on the edge of a narrow canal with a sluice that cuts through the wide grassland for drainage. The clouds hang low, bulged with rain, their edges reflect the yolk-yellow light of the setting sun. The darkness of night slowly falls over the wide, deep green pastureland with the shadowy silhouette of a farm far in the background. Nolde was obviously deeply impressed by the beauty of the harsh landscape and the natural spectacle of clouds, water and constantly changing light conditions. At the same time, he found the originality he was looking for, and which he would immerse himself in and become one with nature during his intensive painting processes. The dramatic sky over a vast landscape becomes the trademark of Nolde's art. Here he developed his most beautiful and impressive compositions. Nolde remained connected to nature throughout his life. He often focused on either the sole representation of the landscape

or on detailed animal observations, among those created at the Berlin Zoo. In „Landschaft mit Mutterpferd“ we find a unique combination of both. It tells of Nolde's deep connection to his Frisian homeland, to the land between the seas - to this flat, pristine stretch of land that many would call boring. Nolde lavishly stages this supposedly unexciting marshland. He sets the horizon low in order to give the sky and its natural phenomena the greatest possible space and effect. Depending on the season, the weather and the time of day, he captured the special features of the natural spectacle. The elements, nature and its creatures form an inseparable unit. Nolde captures this magic in his works. Like no other, Nolde is able to express his emphatic sense of nature on canvas.

THE UNTOLD STORY BEHIND THE PICTURE

As usual, the artist noted his name on the stretcher with an ink brush and added the title: in this case „Landschaft“. The artist also added "(mit weißem Mutterpferd)" with blue chalk in brackets. We find this title in the list of paintings created by the artist under the year „1930: 1925 Landschaft (mit weißem Mutterpferd)“. After Nolde painted over the formerly white horse with blue, he corrected the title and crossed out „weiße“ with a pencil. It is uncertain when Nolde changed the color of the horse. Prof. Manfred Reuther, long-time director of the Ada and Emil Nolde Foundation and an accomplished Nolde expert, dates it to the time between 1930 and



Emil Nolde, Marschlandschaft um Utenwarf (Bauerngehöft mit Abendhimmel), um 1920/25, watercolor on Paper. Privatsammlung. © Nolde Foundation Seebüll, 2021.

1937, perhaps in connection with the preparation of the Mannheim exhibition. In August 1937, the art dealer Rudolf Probst planned an exhibition of 92 paintings and watercolors at his Mannheim gallery „Das Kunsthaus“ on occasion of the painter's seventieth birthday. Three days into the exhibition it was closed by the president of the Reichs Art Chamber Ziegler, who had come with three other men and stopped the sale of the pictures as forbidden. In the chronologically organized list of pictures from October 4, 1937, Rudolf Probst mentions the painting „Landschaft (mit rotem Mutterpferd)“ (Urban 1017), as well as the painting „Landschaft (mit Mutterpferd)“ (Urban 1018) from 1925. The exhibition at the Kunsthaus Probst runs parallel to the infamous Munich exhibition of „Degenerate Art“. According to Probst, the exhibition was well attended at first, but the parallel event of the Munich exhibition must have ultimately led to the forced closure. The 92 paintings on display there, including „Landschaft mit Mutterpferd“ initially remained in Mannheim and were only evacu-

ated from Mannheim after the outbreak of war in autumn 1939. They were taken to a safe, unknown location in the countryside. His accomplice in this undertaking was Alfred Heuer, a friend of both Nolde and Ernst Barlach. They made the plan to store the 14 picture boxes on a farm in Seestermühe near the town of Elmshorn in northern Germany. The farmer was a minor official of the local chapter of the Nazi party that no one would suspect to hide the boxes of ostracized German avant-garde art. The monthly rent of 100 Reichsmarks probably helped him not to waste a thought on the content of the boxes. And indeed, the hiding place, as Heuer and Nolde hoped, protected the paintings from the Ziegler commission and in May 1947 the paintings were returned to Seebüll without suffering any damage. In 1948 the work was still in possession of the artist. Nolde presented „Landschaft mit Mutterpferd“ and other works to a journalist in Seebüll. In 1950 the work went into the possession of Christian Thomsen in Husum.

A BLUE HORSE

At first glance, one could cautiously assume that Emil Nolde references a blue horse by Franz Marc. This assumption cannot be dismissed as Nolde was familiar with the idea of the „Blaue Reiter“, and he had encountered the group’s blue horse logo in an exhibition at the Sturm Galerie of Herwarth Walden in Berlin in 1912. He also took notice of Marc’s death in 1916 near Verdun and he knew of the „Tower of the Blue Horses“, which Marc painted in Sindelsdorf, Upper Bavaria, in 1913. In July 1919 Ludwig Justi, director of the Nationalgalerie in Berlin, acquired the work from Marc’s widow Maria Marc and the famous expressionist work found a prominent spot in the Kronprinzenpalais, the new department for contemporary art at the Nationalgalerie. Since the establishment of the Kronprinzenpalais, Justi had also met Emil Nolde with whom he discussed purchase and loan options for his own room at the museum. Nolde

presumably changed the color of the horse from white to blue between 1930 and 1937. The inspiration for this could have been two retrospective memorial exhibitions at the Berlin galleries of von der Heyde and Nierendorf in early May of 1936 on occasion of the 20th anniversary of Franz Marc’s death. And last but not least, on this occasion, Alois Schardt published a first catalog raisonné of Franz Marc works in Berlin. Three years earlier, Schardt, succeeded Ludwig Justi as director of the Nationalgalerie and revised the compilation of Nolde’s works at the Kronprinzenpalais together with the artist, in order to stage a politically less provocative hanging. Whether Nolde actually quotes Marc’s blue horse or whether artistic and aesthetic demands guided him remains speculative. With the blue horse, however, Nolde created a marvelous picture of the Nordic landscape under a moving sky. [MvL / SM]

Emil Nolde, Junge Pferde, 1916, oil on canvas, Solomon R. Guggenheim Museum, New York/USA. © Nolde Foundation Seebüll, 2021.



Emil Nolde, Landschaft mit jungen Pferden, 1916, oil on canvas, Konvolut der ausgelagerten Bilder, Stiftung Seebüll Ada und Emil Nolde. © Nolde Foundation Seebüll, 2021.

Jolanthe and Emil Nolde in the Seebüll picture hall (our work leaned against the wall in back), around 1948, photograph, Nolde Foundation Seebüll. © Nolde Foundation Seebüll, 2021.



HERMANN MAX PECHSTEIN

1881 Zwickau - 1955 Berlin

Rote Häuser. 1922.

Oil on canvas.

44,3 x 60,8 cm (17.4 x 23.9 in).

The same subject can be found in a signed and dated watercolor from 1922.

(Lit.: Zwischen Tradition und Moderne. Ölbilder, Zeichnungen, Graphik, Plastik, catalog 38, Galerie Rosenbach, Hanover 1988, cat. no. 162)

Regarding the question of the monogram „MP“, Prof. Dr. Aya Soika mentions in her expertise that a number of works with belated „signatures“ or „monograms“ are known that were not inscribed by the artist.

Accompanied by an expertise issued Prof. Dr. Aya Soika, Berlin, from July 18, 2016.

Called up: June 18, 2021 – ca. 18.06 h ± 20 min.

€ 200.000 – 300.000 *

\$ 240,000 – 360,000

PROVENANCE

- Robert and Ruth Reichman(n), Berlin and New York.
- Martin and Lola Lesser, neé Reichman, New York.
- Private collection New York (inherited, until 2016).
- Private collection Hesse (since 2016, acquired from the above).

LITERATURE

- Ketterer Kunst, Auction of Modern Art I, December 10,
- 2016, lot no. 221.

Leba in Pomerania was a place of renewal for Pechstein's work and thus of formative importance. Pechstein felt particularly connected to the local landscape and its people. In contrast to the hectic city of Berlin in the years after the First World War, Pechstein seemed to have found a longed-for ideal of a peaceful life there, where Pechstein also met his second wife Marta Möller, the daughter of the owner of a small seaside inn where the Berlin painter and his first wife Lotte stayed. In Leba the artist and his wife had, so to speak, „crossed over“ fallen in love with the two children of their innkeepers and thus initiated a time of upheaval in their private lives. Pechstein finally married Marta Möller, who was then just 18 years old after he got divorced from Lotte in September 1923, and Lotte later married Marta's brother Hermann. This spirit of optimism and the originality of this almost untouched landscape impression, which was new to him, shaped his painterly work of this time in a particularly rich manner, so that Pechstein went back to the motifs and the knowledge gained in Leba even after the Second World War. The summarized-compact forms are based on the forms of Expressionism, but at the same time they go in a direction toward a more abstract and flat style. The compositional closeness to the watercolor with the same subject is astonishing and allows us to fathom out Pechstein's working method based on the rural motifs surrounding him in Leba, which he mostly captured on paper first. Pechstein's intense examination of this motif, which he

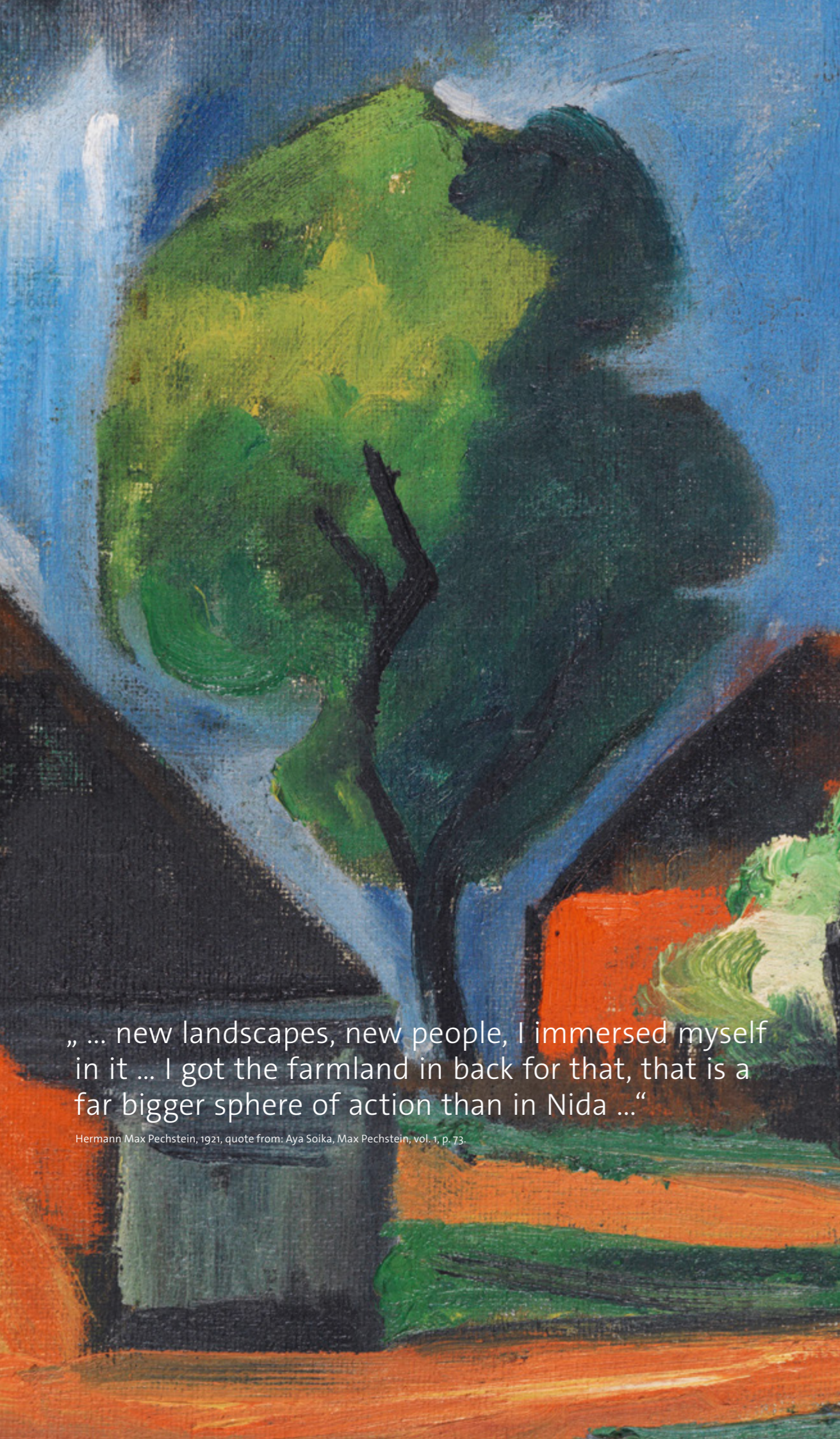


H. M. Pechstein, Rote Häuser, 1923, oil on canvas, Sprengel Museum Hanover. © VG-Bild-Kunst, Bonn 2021

also showed in the painting „Rote Häuser im Schnee mit Windmühle“ (Red Houses in Snow with Windmill, 1922, whereabouts unknown) from a different perspective and in winter, is probably owed to the unique grouping of the small red fishermen's houses, which he also captured from yet another Perspective in „Rote Häuser“ (Red Houses, 1923, Sprengel Museum, Hanover). Even during his previous stays in Dangast and Nidden, Pechstein had repeatedly painted fishermen's houses in the vast, pristine northern German coastal landscape to compensate for the hectic city life in Berlin. Initially, mostly standing in remoteness, like in „Das rote Haus“ (The Red House, 1911, The Israel Museum, Jerusalem), but also in an expressively bright red and under an atmospheric sky, as it is the case with our painting which was rediscovered in an American private collection. In „Red Houses“ the idyllic tranquility of the highly abstracted, rural motif seems to be shaken by an approaching thunderstorm, which Pechstein masterfully rendered with black and gray cloud formations. The ostensible peace and quiet is deceptive and so „Rote Häuser“ can also be understood as an artistic take on of the looming private changes. [JS]

- Rediscovered in an American private collection in 2016
- The painting of the same name „Rote Häuser“ (1923) was also made in Leba and is part of the collection of the Sprengel Museum in Hanover
- Fascinating bright composition borne by the contrast between the calmness of the deserted scene and the dynamic of the looming thunderstorm
- Strong abstract examination of the motif of the red fisherman's house in vast nature
- The motif of the red houses had fascinated Pechstein since his first trips to Northand Baltic Sea, it became a popular motif of the „Brücke“ artists





„ ... new landscapes, new people, I immersed myself in it ... I got the farmland in back for that, that is a far bigger sphere of action than in Nida ...“

Hermann Max Pechstein, 1921, quote from: Aya Soika, Max Pechstein, vol. 1, p. 73.

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CHRISTIAN ROHLFS

1849 Niendorf/Holstein - 1938 Hagen

Aus Dinkelsbühl. 1923.

Oil on canvas.

Lower right monogrammed. Stretcher titled. 111 x 75,5 cm (43.7 x 29.7 in).

Called up: June 18, 2021 – ca. 18.08 h ± 20 min.

€ 100.000 – 150.000

\$ 120,000 – 180,000

PROVENANCE

- Dr. Walter Reinecke, Hagen (acquired from the artist)
- Ever since family-owned through inheritance.

EXHIBITION

- Christian Rohlf, Kunstsammlungen der Universität Göttingen, 1949, no. 62.
- Christian Rohlf, Commemorative Exhibition, Karl-Ernst-Osthaus-Museum, Hagen, December 18, 1949 - January 15, 1950, no. 44.
- Expressionisme, van Gogh tot Picasso, Stedelijk Museum, Amsterdam 1964, no. 140.

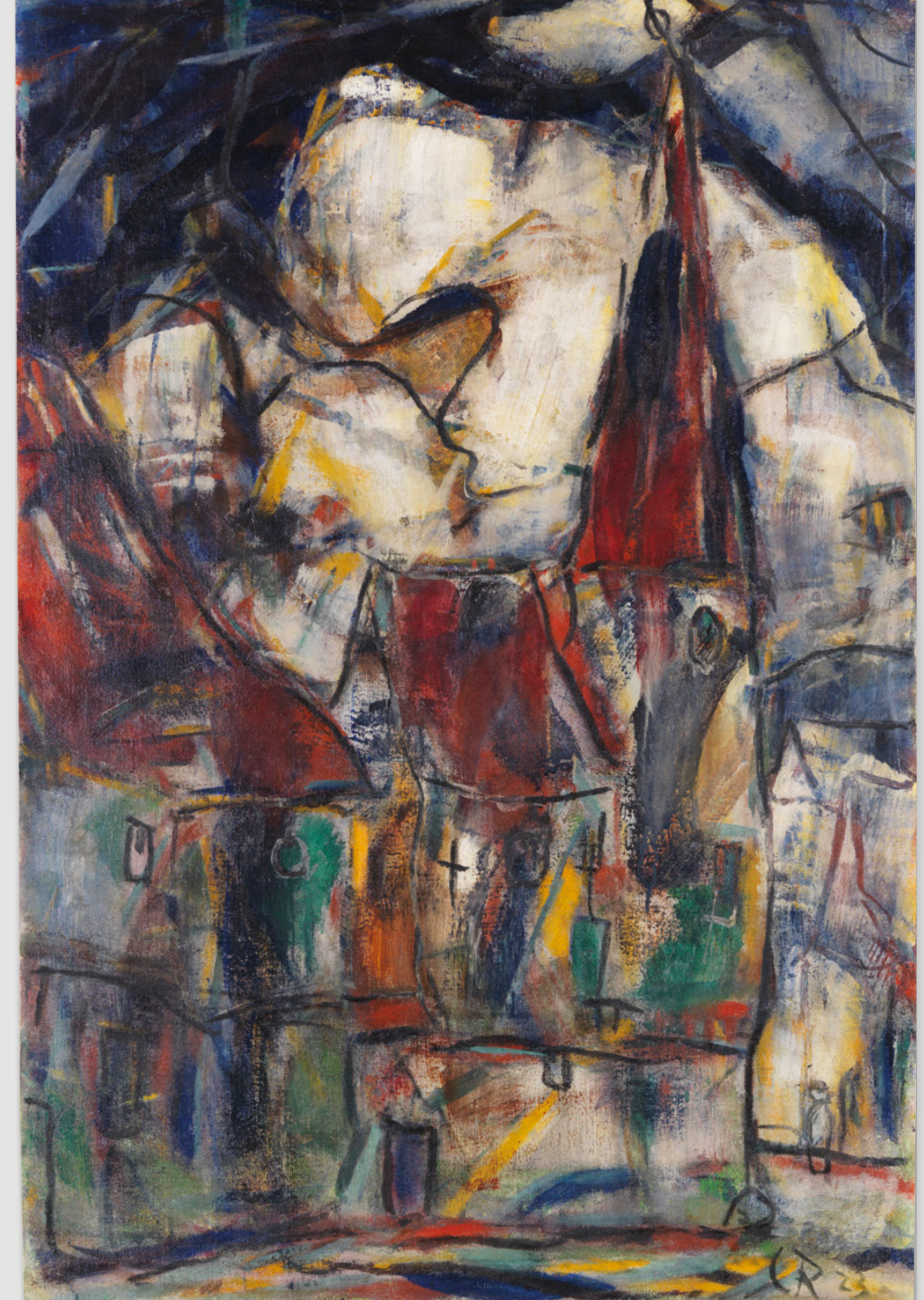
Rohlf was celebrated by his contemporaries as one of the leading representatives of German plei-air painting and developed a style parallel to the Barbizon school and French Impressionism. No other German artist has undergone a development that covers such a wide range tendencies. Through Henry van de Velde's agency Rohlf met the founder of the Folkwang Museum, Karl Ernst Osthaus in Hagen / Westphalia. In 1901 he had a studio set up for the artist at the museum in Hagen. The relocation to Hagen resulted in an unexpected change. The influences of Van Gogh and Neo-Impressionism became increasingly noticeable in his works. The enormous development that Rohlf's painting made within just a short period of time since he had left Weimar can be clearly seen here. Entirely in the sense of Expressionism, the artist no longer tried to reproduce what he sees, but what he feels. Color and shape no longer describe, but have intrinsic value. The headstrong painter managed to maintain his independence despite an abundance of inspirations. His examination of current trends in was less on a theoretical level, but primarily through artistic practice, during the work process, in direct contact with material and technology, with themes and motifs. He experimented with a wide variety of techniques. He not only

- Architecture pictures from around 1920 are among his finest works and realize top prices on the auction market
- Specific traits of his art became manifest in his works from the last two decades of his life
- Acquired from the artist and owned by the same family for ca. 95 years
- Exhibited at Stedelijk Museum Amsterdam in 1964



Lyonel Feininger: Gelmeroda IX, 1926, oil on canvas, 100 x 80 cm, Museum Folkwang, Essen, Photo: Museum Folkwang Essen – ARTOTHEK © VG Bild-Kunst, Bonn 2019

worked with several materials at once, he also used them simultaneously in one work in the sense of a mixed media work. His most beautiful paintings in oil are the architectural pictures of Soest, Jena, Erfurt or the Andechs monastery from around 1920. Along with Feininger's Gelmeroda paintings, these are the greatest architectural accomplishments in German painting of the 20th century. Like the city of Soest, the center of the town of Dinkelsbühl and its medieval aura inspired Rohlf to do several works. The streets and buildings that show the signs of the times, the medieval towers and pointed roofs of the small houses in narrow streets fascinated the artist. One doesn't need to expect topographically exact accounts of architectural conditions. Maybe it is possible to identify the tower of the medieval Dinkelsbühl city wall. Sensation comes to the fore: maybe it was a stormy day, a looming thunderstorm. Ribbons of black clouds pervade the sky, harbingers of the upcoming gusts and downpour. The energetic brushstroke lets the old walls vibrate. The scene is kept in dark, elegant colors and is both close to nature and remote at the same time. „Aus Dinkelsbühl“ is an outstanding example of how reality and an image determined by color can form a perfect composition. [SM]



GERHARD RICHTER

1932 Dresden - lives and works in Cologne

Abdallah. 2010.

Acrylic lacquer behind glass.

Online catalog raisonné of paintings 917-59. Verso signed and dated and inscribed with the work number „917-59“. 33 x 33 cm (12.9 x 12.9 in), incl. frame.

Called up: June 18, 2021 – ca. 18.10 h ± 20 min.

€ 70.000 – 90.000

\$ 84,000 – 108,000

PROVENANCE

- Galerie Fred Jahn, Munich.
- Private collection Hesse
- (acquired from aforementioned).

LITERATURE

- Gerhard Richter, Marian Goodman Gallery, London 2014, p. 7.
- Gerhard Richter: Streifen & Glas, Staatliche Kunstsammlungen Dresden / Kunstmuseum Winterthur, Cologne 2013, p. 31.

„I am fascinated by coincidence, because everything happens coincidental. The way we are, why I wasn't born in Africa but here. It's all coincidence.“

Gerhard Richter, November 2016.

After a few experimental attempts, Richter discovered the technique of reverse glass painting as a means of artistic creation in 2008 and began to employ it for his painting of controlled chance. This led to the series of paintings „Sindbad“ (2008), „Aladin“, „Bagdad“, „Ifrit“, „Perizade“ and „Abdallah“ (each from 2010), of which all carry titles with origins in the rich culture of the Orient. Richter borrowed these titles from the characters of Islamic mythology and the famous collection of fairy tales „1001 Nights“, which was translated from Middle Persian into Arabic in Baghdad around the year 800 and from then on was widely spread around the world, first in oriental cultures and later also in western cultures. It is certainly no coincidence that Richter puts this theme of a flourishing West alongside his abstract creations at a time when the oriental country of Iraq is torn by war and devastation. Gerhard Richter is not only a master of artistic experiments in a field between calculation and chance, but also a master in playing with free

- To date only 3 other paintings from the „Abdallah“ series have been offered on the international auction market
- Richter's reverse glass paintings are marvelous documents of his technical mastery and innovative power
- With a fascinating balance between calculation and coincidence Richter creates impressive color structures on the smooth surface of the image carrier
- Richter opens up a vast associative space with his reverse glass compositions based on a strict selection process and with titles from the Middle Eastern folk tales of One Thousand and One Nights

associations. Richter's oriental titles give the viewer room to associate the luminous, abstract color gradients with the luminous colors of the Orient or their finely structured movement fixed behind the glass with the repertoire of forms of Arabic calligraphy. And ultimately, an association with the uncontrolled chaos of the destruction of war cannot be excluded, either. Richter makes the luminous, abstract color structures, which are the result of a masterly staged calculated coincidence, the protagonists of his composition. The fact that they are executed on the back of the image carrier adds a mesmerizing aura. In order to realize this impressive result, Richter first lets the paint flow onto an acrylic glass panel and only partially intervenes in this random process of image creation through the use of brushes, sticks and spatulas. Finally, Richter transfers the desired section of the resulting composition onto the glass plate in a perfect copying process and permanently preserves these wonderful marbled color structures. [JS]



VICTOR VASARELY

1906 Pécs - 1997 Annet-sur-Marne near Paris

Niepes. 1973.

Acrylic on cardboard, mounted on panel.

Signed in lower right. Verso of the panel twice signed (once in printed characters), dated, titled as well as inscribed „2709“ and minimally differing dimensions. 73 x 73 cm (28.7 x 28.7 in).

Accompanied by a photo expertise from Pierre Vasarely, president of the Fondation Vasarely, universal legatee and holder of Victor Vasarely's moral rights, issued in May 2021. The artwork will be included in the forthcoming Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely, which is currently compiled by the Fondation Vasarely, Aix-en-Provence.

Called up: June 18, 2021 – ca. 18.12 h ± 20 min.

€ 60.000 – 80.000

\$ 72,000 – 96,000

PROVENANCE

- Private collection Sweden.
- Private collection Southern Germany (Ketterer Kunst, Munich, May 8, 1999, lot no. 71).

LITERATURE

- Ketterer Kunst, Munich, 230th auction, Modern Art, May 8, 1999, lot 71 (with color illu.).

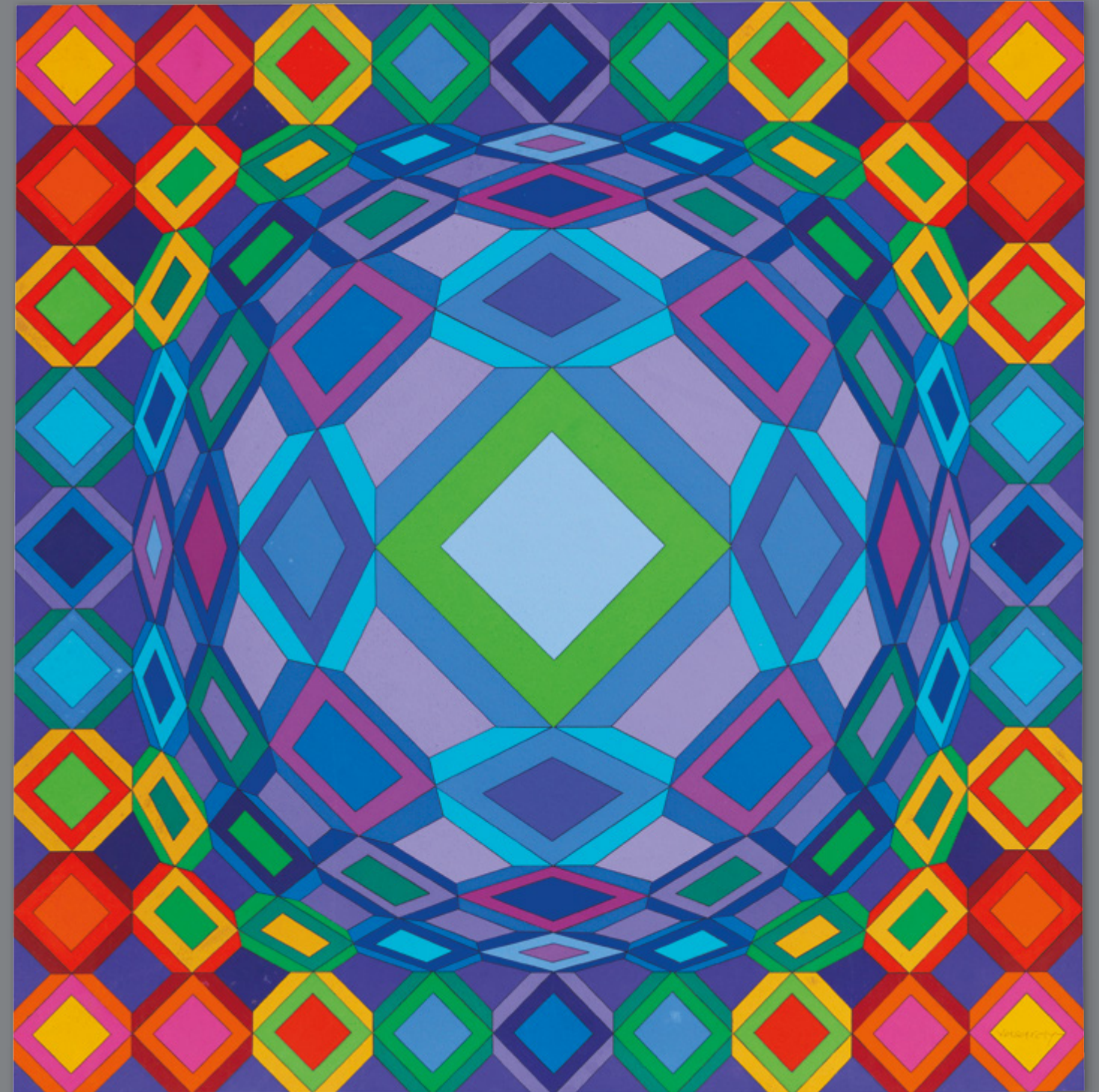
„Hypnotic motifs, vibrant forms and flickering patterns:
The master of optical illusion puts vision to the test.“

From a text for the exhibition „Vasarely. Im Labyrinth der Moderne“, Städel Museum, Frankfurt am Main, September 26, 2018 – January 13, 2019

After Vasarely had devoted himself almost exclusively to monochrome works in black and white in the 1950s and early 1960s, he attained the psychedelic-colorful, abstract-geometric pictures in the series „Vega“ in the following years. The series is characterized by colors pulsating with luminosity and intensity, properties which would determine his oeuvre and with which Vasarely initiated the beginning of Op Art. The work offered here takes up the core idea of the „Vega“ work, because Vasarely put an apparently weightless spherical shape into an abstract color space in this work, too. But while the artist usually puts together different basic geometric shapes - circles, squares, rectangles and triangles - to create ingenious compositions, in the present work he only uses squares made up of several colored rings, some of which are slightly distorted. With exclusively rectangular shapes, Vasarely succeeds

- Typical colorful example of the artist's signature style geometric abstraction
- Using rectangular forms only, Vasarely creates the illusion of a three-dimensional, seemingly hovering sphere
- Victor Vasarely is both founding member and most important representative of Op-Art
- Between 1955 and 1964 Vasarely participated in 4 documenta exhibitions

in capturing the illusion of a three-dimensional, apparently floating and even rotating ball on the canvas. The flat, two-dimensional image surface provokes the eye of the beholder and simulates a three-dimensional phenomenon that, for a brief moment, seems to expand the image carrier beyond its borders into a spatial structure. Once again, the artist makes the visual process, the irritation of the senses and the manipulable optical perception the subject of his impressive painting. A painting that is equally fascinating and understandable for everyone, regardless of nationality, origin, education and even without prior knowledge - according to Vasarely's democratic credo: „My goal is to create an art that is a common good and accessible to all. „ (Victor Vasarely, quote from: Ex. cat. Vasarely. Erfinder der Op-Art, Ludwigshafen / Wolfsburg / Bottrop 1997/98, p. 183). [CH]





„It is worth spending a man's life to advance to a point where the true color picture can be created, and that the colors, without any particular intention on the part of the artist, visualize what is human in a new and unknown formulation.“

E. W. Nay, October 1967.

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ERNST WILHELM NAY

1902 Berlin - 1968 Cologne

Doppelspindel-Rot. 1967.

Oil on canvas.

Scheibler 1263. Lower right signed and dated. Signed, dated and titled on the stretcher. 200 x 190 cm (78.7 x 74.8 in). [JS]

From the four-part painting series „Doppelspindeln“.

*Called up: June 18, 2021 – ca. 18.14 h ± 20 min.***€ 200.000 – 300.000 ***

\$ 240,000 – 360,000

PROVENANCE

· Deutsche Bank Collection (acquired directly from the artist).

EXHIBITION

- E. W. Nay (Retrospective), Museum des 20. Jahrhunderts, Vienna, April 15 - May 15, 1967, cat. no. 93 (with the label on the stretcher).
- Nay, Kölnischer Kunstverein, Cologne, October 28, 1972 - January 7, 1973 / Kunsthalle Bremen, February 4 - March 18, 1973, cat. no. 17.
- E. W. Nay - Variationen. Retrospektive zum 100. Geburtstag, Kunsthalle der Hypo-Kulturstiftung, Munich, September 27 - November 24, 2002 / Kunstmuseum Bonn, December 19, 2002 - February 16, 2003, cat. no. A 110, with a full-page illu. on p. 192.
- E.W. Nay - Bilder der 1960er Jahre, Schirn Kunsthalle, Frankfurt am Main, January 22 - April 26, 2009, pp. 70-71, with full-page illu.

„Pictures come from pictures“, says Ernst Wilhelm Nay! Following this dictum throughout his long life as a painter, the artist made another change, this time the last stylistic change in his pictures. While the ‘Eye Pictures’ were still full of spatial elements, expressiveness and representational associations, Nay’s ‚last’ pictures, on the other hand, appear simple and complex at the same time. „At the height of his artistic career Nay subjects his painting to a final clarification“, says Elisabeth Nay-Scheibler in 1990. „It leads to a radical simplification of his formal language and a reduction of his palette to just a few colors. With vitality and the utmost discipline, he dares to give up the expressive structures of the ‚Eye Pictures’ that had been taken to painterly perfection. He gains the freedom to realize the essentials of his art through reduction in his new vision. Clearly delimited spindle shapes, chains of round or oval discs, arches and ribbons now spread vertically across the picture’s surface. The vertical emphasis creates the impression of a seemingly unlimited, transitory sequence of movements. The pictures suddenly gain a meditative calm.“ (Nay-Scheibler in: E.W.N., Catalog raisonné of oil paintings, Volume II, 1952-1968, Cologne 1990, p. 282). Instead of spatial elements of fully executed expressiveness, we find vegetal and anthropomorphic forms, spindle forms, chains, oval discs, colored ribbons and arches, which Nay realizes in accordance with his theoretical approach to chromatic painting: „The surface can be raised to shape through color.“ Nay developed a new palette towards cool, mixed colors in at times bold combinations, such as it is

- **The monumental composition „Doppelspindel-Rot“ is one of the artist’s last works**
- **Concentration of form and color in timeless perfection**
- **Marvelous document of Nay’s exceptional artistic flexibility and progressiveness**
- **Featured in many important Nay exhibition since the 1960s, among them at the Museum des 20. Jahrhunderts, Vienna and the Schirn Kunsthalle, Frankfurt a. M**
- **Part of the Deutsche Bank Collection since it was made**

the case with this work in which the two-dimensional, dominant red covers the canvas, surrounding deep blue and bright white floating islands. Deeper associations with the imagery of human vessels are borne by illusionist abstractions. A characteristic feature of the late, mostly strictly squared pictures is the way the composition is conceived beyond the edge of the picture into the wide space of our existence, as if it were an expansive and dynamic, never-ending equation of an ornament. „A colorist is a painter who thinks through color and attains perception through color,“ said Nay in his last published essay „Meine Farben“ in 1967. „Cool color accords set in sovereign simplicity determine the later pictures. The color white assumes a special function, which is no longer applied with a brush, but is created by leaving blank spots on the white canvas. This way Nay integrates the white into the absolute two-dimensionality of the surface. Even strong contrasts from light to dark color appear flat due to the white perforation. The two-dimensionality is of such great importance for Nay as he recognizes a disturbance of its immediacy and sensual radiance in every perspective spatiality of the colors. „(Nay-Scheibler in: EWN, Catalog Raisonné of Oil Paintings, volume II, 1952-1968, Cologne 1990, p. 282). The serial character determined Nay’s way of working from day one. Early exmples are the „Dune Pictures“ from the 1930s. Because of their extreme stylization, they seem to anticipate the flatness and light-and-dark painting manner of characteristic of his late creative period, according to Siegrid Pfeiffer in her article in Nay’s „Bilder der 1960er Jahre“ (ex. cat. Schirn Kunsthalle 2009, p. 15.) Nay takes the liberty of realizing the essence of his art through reduction in a new vision of absolute painting. He increased the luminosity and transparency of his color through bold simplification. Interior drawing is entirely sacrificed to a more arithmetic color scheme, every expressiveness that was previously presented so intensely is transformed to a cool, sovereign simplicity, inspired by a meditative calm and order. [MVL]



GÜNTHER FÖRG

1952 Füssen - 2013 Freiburg

Untitled. 1993.

Acrylic on canvas.

Signed and dated in upper left. 195 x 160 cm (76.7 x 62.9 in).

The painting is registered at the Günther Förg Archive with the number „WVF.93.B.0716“. We are grateful to Michael Neff, Estate Günther Förg, Frankfurt a. M., for his kind expert advice.

Called up: June 18, 2021 – ca. 18.16 h ± 20 min.

€ 120.000 – 140.000

\$ 144,000 – 168,000

PROVENANCE

· Lühring Augustine, New York (acquired directly from the artist).

· Private collection (acquired from above in 1993, until 2021).

Günther Förg's work is a devotion to the intrinsic value of color, the relentless attempt to work out its own life and its almost infinite wealth of variation through ever new combinations. His painting almost effortlessly brings together what seems irreconcilable at first sight, it combines elements of concrete art with gestural elements: geometric rigor meets expressive spontaneity, a calculated system meets the spontaneous intuition of the application of paint. Up until the 1980s Förg's paintings were preceded by extremely rough construction sketches; he always creates his works from a single layer of paint which leaves little room for corrections. For the creation of his paintings Förg has only one shot, the visible result can be realized with just one layer of paint. Time and again Förg's painting seeks a stylistic confrontation with other artists. In addition to influences from abstract pre-war Modernism, Constructivism and Suprematism, the work of the early deceased Blinky Palermo played a formative role for the art student Förg in the 1970s. Later on, American Action- and Color Field Painting became additional rich sources of inspiration. Förg adapted and transformed what he saw, thus repeatedly making new impulses usable for his own multifaceted works. In our large-format work „Untitled“ (1993), Förg confidently plays with the art-historical tradition of grid pictures and combines this formal structure with his gestural application of paint and the color palette of his famous gray pictures. During his time at the academy in the 1970s, Förg began to paint gray pictures every week, applying black paint to a primed canvas and using a sponge to form a gray structure. „The pictures were created kind of like on a school blackboard, a certain resemblance was obvious. That's how I worked from the beginning, which, in retrospect, seems a bit strange. You come to the academy and you have a certain freedom in mind [...] but I immediately entered into a kind of 'servitude' by painting a gray picture every week.“ (G. Förg, quote from: Kunst Heute, no. 18, Cologne 1997, p. 20). In the 1980s, he partly structured these gray pictures with wiped,

• From the small series of gray-black-white diamond paintings, which evolved from Förg's gray paintings from the 1970s

• Rare. So far only two other works from this series have been offered on the international auction market (artprice.com)

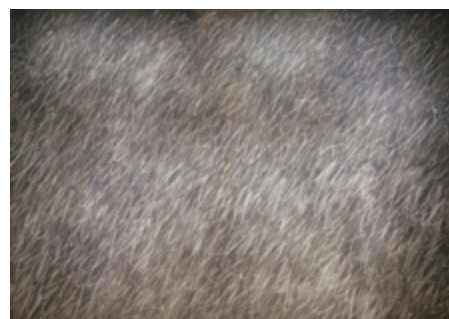
• Fine example of Förg's masterly play with the adaptation of art-historical traditions from Paul Klee to Blinky Palermo and Cy Twombly

• Exceptional composition that inspires with its minimalist choice of colors and gentle nuances

Large-format color fields are at numerous international museums, such as the Museum of Modern Art, New York, the Städel Museum, Frankfurt a. M., the Stedelijk Museum, Amsterdam, and the San Francisco Museum of Art



Paul Klee „Rhythmisches“, 1930, Centre Pompidou, Paris.



Cy Twombly, Untitled, 1970, oil and chalks on canvas, MoMA, New York. © 2021 Cy Twombly Foundation.

almost monochrome grid structures, which he then - inspired by the small-format abstract work of Paul Klee – refined to large-format, multi-colored checkered structures of black, white and gray fields in the small series of works created in 1993. This series of works, which also includes our large-format painting, was shaped by influences from Paul Klee to Blinky Palermo, while the reduced choice of colors has its origins in Cy Twombly's gray paintings and Robert Ryman's almost monochrome creations. What all of Günther Förg's paintings have in common is the nuanced, vibrant color scheme, which he once described as follows: „Technically, I go into the next color with the brush, so that my palette won't end up monotonous, but with some sort of wealth instead.“ (G. Förg, quote from: G. Förg in a conversation with Siegfried Gohr, Cologne 1997, p. 43). In 2014 the Museum Brandhorst, Munich, presented a first posthumous overview of the artist's work. In 2018 the retrospective „Günther Förg. A Fragile Beauty“ followed, which was also shown at the Stedelijk Museum, Amsterdam and at the Dallas Museum of Art. Förg's paintings can be found in numerous international museum collections, such as the Museum of Modern Art, New York, and the Pinakothek der Moderne, Munich. [JS]



GERHARD RICHTER

1932 Dresden - lives and works in Cologne

Abstraktes Bild. 2001.

Oil on Alu-Dibond.

Catalog raisonné of paintings 871-2. Verso signed, dated and inscribed with the work number „871-2“. 50 x 72 cm (19.6 x 28.3 in).

Called up: June 18, 2021 – ca. 18.18 h ± 20 min.

€ 600.000 – 800.000

\$ 720,000 – 960,000

PROVENANCE

- Wako Works of Art, Tokio (from the artist's studio).
- Private collection Switzerland (acquired from aforementioned).
- Galerie Springer & Winckler, Berlin (acquired from aforementioned).
- Galerie Terminus, Munich (2006).
- Private collection Southern Germany (acquired from aforementioned).

EXHIBITION

- Gerhard Richter: 10th anniversary 2002, Wako Works of Art, Tokio, December 12, 2002 - January 31, 2003.
- Gerhard Richter: sichtweise-schichtweise, Galerie Terminus, Munich, May 30, 2006 - June 30, 2006, with illu. on p. 24.

LITERATURE

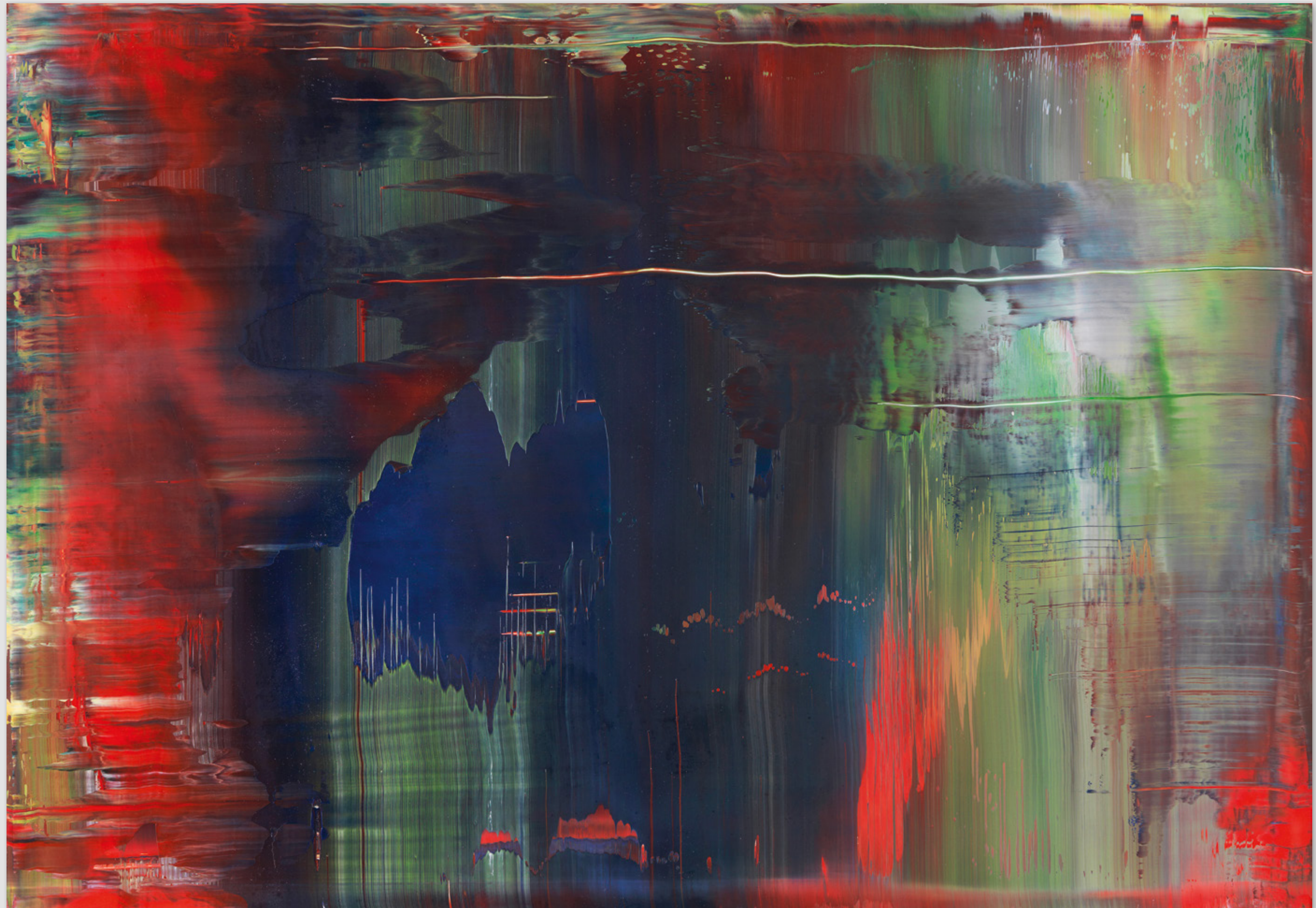
- Gerhard Richter, Wako Works of Art, Tokio 2002, with illu. on p. 7.
- Minoru Shimizu, Gerhard Richter, in: BT, no. 1, 2003, with illu. on pp. 124/125.
- Gerhard Richter, mit einem Essay von Armin Zweite und dem Werkverzeichnis 1993-2004, published by K20 Kunstsammlung Nordrhein-Westfalen, Düsseldorf 2005, cat. no. 871-2, with illu.
- Dietmar Elger, Gerhard Richter. Catalogue Raisonné 1994-2006, vol. 5 (no. 806-899-8), Ostfildern 2019, cat. no. 871-2, p. 378, with illu. on p. 379.
- Online Catalogue Raisonné (<https://www.gerhard-richter.com/de/art/paintings/abstracts/abstracts-2000/004-59/abstract-painting-10592/?&referer=search-art&number=871-2&p=1&sp=32>).

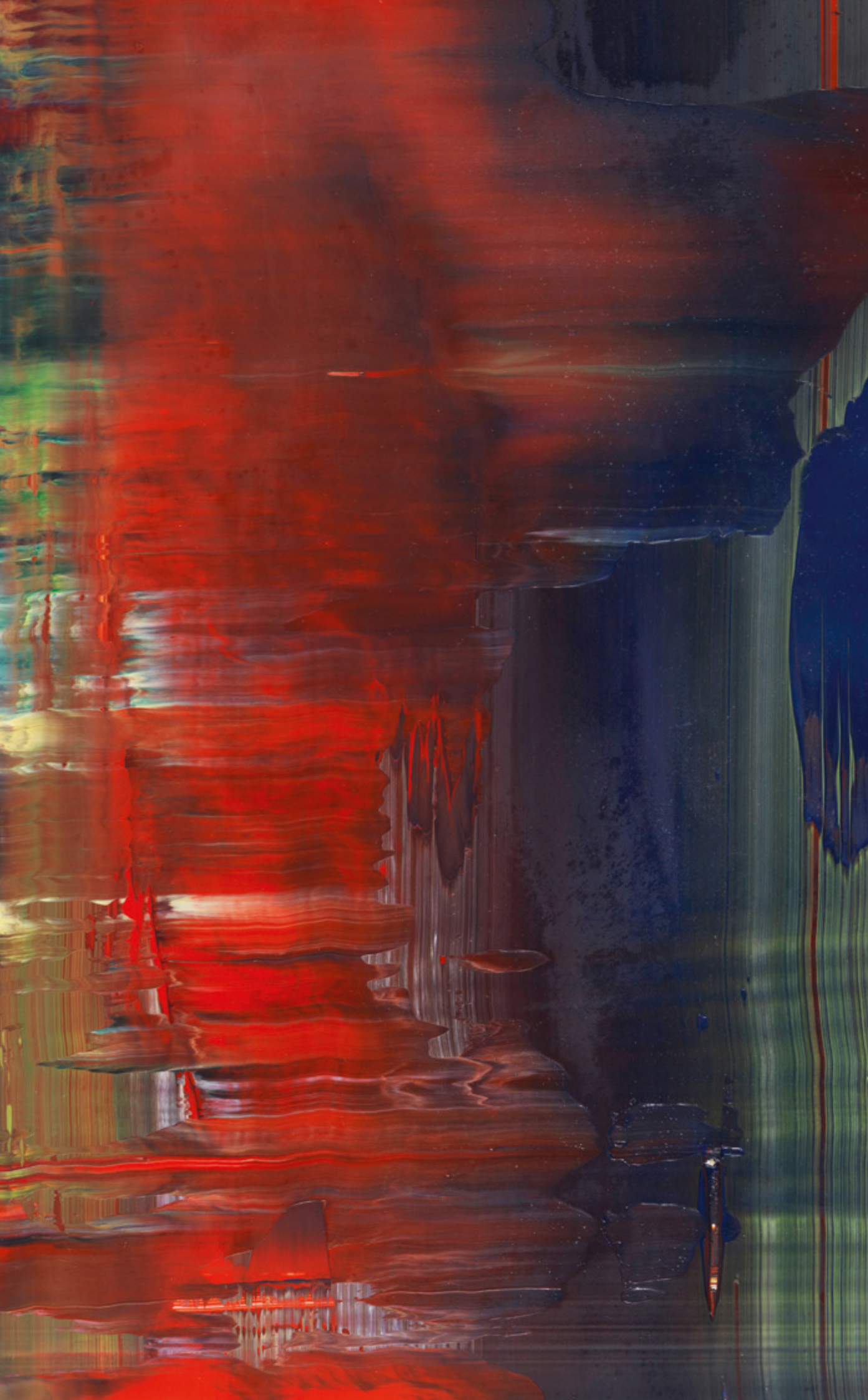
RICHTER'S „ABSTRACT PICTURES“ - CALCULATION AND CHANCE, CONSTRUCTION AND DECONSTRUCTION

Anyone who has ever seen „Gerhard Richter Painting“, the 2011 documentary by Corinna Belz about Gerhard Richter, the undisputed super star of the German art scene for decades, will never forget the scenes shot in his studio: They show a highly concentrated creative process with an almost noiseless choreography that seems to follow an unpredictable script written by the artist. Every work step is conceived ahead of time with utmost precision, even if the result, an always individual color gradient realized with a squeegee, or broad wooden, rubber or aluminum spatulas, is unpredictable and there-

- Richter's „Abstract Pictures“, which he created with a squeegee, mark the peak of his internationally highly sought-after and meanwhile completed pictorial oeuvre
- Magnificently modulated squeegee picture in strong colors and high density
- A year after this work offered here was made, Richter's creation was honored in retrospective exhibitions at, among others, the Museum of Modern Art, New York (2002), Tate Modern, London (2013/14), and the Metropolitan Museum of Art, New York (2020)

fore a coincidence. In his legendary „Abstract Pictures“ Richter brought artistic calculation and chance into a perfect, always fascinating balance and this way found his unique artistic signature. The ongoing interplay of construction and deconstruction is also fascinating: what is already there must be destroyed first in order to make way for a new aesthetic impression. In addition, Richter is a merciless perfectionist, what his trained eye does not stand up to, and whether it is only a minimal imbalance in the composition or an imbalance in the color gradient, is either brought to completion with the high-





Gerhard Richter, September, 2005, oil on canvas, 52,1 x 71,8 cm, Museum of Modern Art, New York. © Gerhard Richter (04052021)

„Well, it is quite exciting to work like this, to destroy and build and destroy again and so forth - this is absolutely necessary, it's the only way to create. [...]“

Gerhard Richter in an interview with Hans Ulrich Obrist, 2007.

est precision or discarded. The result of this self-critical artistic selection is a consistently high-quality painterly oeuvre, of which our composition, developed from the powerful primary colors red, blue, yellow and green, is an outstanding example. The clearly visible strokes of the squeegee horizontally and vertically drawn over the surface, the gentle overlays of color and movement that preserves the underlying, highly concentrated act of painting in an impressive color density, are marvelous.

GERHARD RICHTER - AN INTERNATIONALLY CELEBRATED LIFETIME ACHIEVEMENT

Last year, the Metropolitan Museum of Art in New York honored the epochal work of the exceptional German artist with the grand solo exhibition „Gerhard Richter - Painting after all“, which, like the retrospectives „Gerhard Richter. Forty Years of Painting“ at the Museum of Modern Art (2002) and „Gerhard Richter: Panorama“ (2013/14) at Tate Modern, comprised a wide range Richter's works from the black-and-white photo images to his abstract squeegee pictures. The 89-year-old artist, who loves seclusion

rather than the big stage, recently described the fact that his large-size „Abstract Pictures“ realize record prices in the double-digit millions on the international auction market - in 2015 a work changed owners for 41 million euros in an auction in London - as „creepy“.

„THERE IS AN END AT SOME POINT“ - THE COMPLETION OF THE PICTORIAL OEUVRE

„There is an end at some point“ are Richter's equally unpretentious words with which he recently announced the end of his painterly work; he decided that work number 957 in the catalog raisonné should be the last. „It's not that bad. And I'm old enough now.“ Now that painting with the squeegee, large spatula-like paint sliders, has become too strenuous, he only wants to create small-size works on paper. Accordingly, the next exhibition of 54 abstract works on paper, which Richter created recently and which once again show that Richter's artistic urge and technical mastery are still unbroken, is already in preparation at the Pinakothek der Moderne in Munich. Even in his early black-and-white photo paintings from the 1960s, which, with the help of the subsequent use of broad brushes, transform an initially figurative painting into an impressively veiled parallel world, Richter never focused on the people portrayed, but rather on painting, painting that has its own individual starting point in the respective figurative motif. In an interview with the magazine Der Spiegel from 2005 Richter put it this way: „Actually, the factual aspect- names or dates - didn't interest me at all. It's all like another language that tends to disturb or even prevent the language of the image. You can compare that with dreams: They have a very specific idiosyncratic visual language that one can get involved with or that can be interpreted prematurely and incorrectly. „ (Quote from: Gerhard Richter. Text 1961

Gerhard Richter im Atelier, Szene aus dem Dokumentarfilm „Gerhard Richter Painting“, 2011. © Gerhard Richter (04052021)



Gerhard Richter, St. John, 1988, oil on canvas, 200 x 260 cm, Tate, London. © Gerhard Richter (04052021)

bis 2007, Cologne 2008, p. 511). Accordingly, it the fact that Richter soon began to paint with his fingers and made inpaintigs of abstract compositions seems like the natural consequence. From the 1980s onwards he finally created his famous squeegee pictures, which would soon make the German artist known around the world. From that point on „Abstract Picture“ became the predominant title of Richter's paintings, while descriptive titles such „September“ (2005), a painting part of the collection of the Museum of Modern Art, New York, which shows a highly abstract account of a photograph of the World Trade Center after 9/11, are an exception. In his „Abstract Pictures“ Richter first creates a non-representational composition with the brush, which makes for a sort of base composition that gives direction to coloring and color distribution, which Richter then transforms into a new, impressively mesmerizing aesthetic - as it is the case with the present composition - through color shifts, mixtures and overlays. [JS]



„Jawlensky’s abstraction found its most forceful expression in his Meditations. Even the single brushstroke has become an independent and self-explanatory form.“

Ewald Rathke, Alexej Jawlensky, Frankfurt a. M. 1967.

ALEXEJ VON JAWLENSKY

1864 Torschok - 1941 Wiesbaden

Grosse Meditation (November 1936 Nr. 17). 1936.

Oil on structured paper, on board.

Jawlensky/Pieroni-Jawlensky/Jawlensky 2075. Monogrammed in lower left, lower right dated „36“. Verso inscribed „A. Jawlensky XI 1936 N.17“ by Lisa Kümmel.

25,4 x 17,3 cm (10 x 6.8 in). Backing board: 27 x 19 cm (10.7 x 7.5 in). [JS]

Called up: June 18, 2021 – ca. 18.20 h ± 20 min.

€ 70.000 – 90.000 N

\$ 84,000 – 108,000

PROVENANCE

- Galka Scheyer, Hollywood, California (1939, from the artist's studio).
- Frank Perls Gallery, Beverly Hills, California/USA (verso with two labels).
- Amalia de Schulthess, California/USA (verso)
- with the label, until 1967, Parke-Bernet Galleries, New York, November 9, 1967).
- Gimpel & Hanover, Zürich (presumably acquired from aforementioned in 1967).
- Private collection (acquired from aforementioned in 1967).

EXHIBITION

- The High Museum of Art, Atlanta/Georgia (in 1987 as loan from a private collection, verso with the label).
- Abstraction, The Bermuda National Gallery, Hamilton, Bermuda, June 24 - September 15, 1995 (with a label on the frame).

LITERATURE

- Parke-Bernet Galleries, New York, auction 2613, November 9, 1967, cat. no. 156.
- Clemens Weiler, Alexej Jawlensky, Köpfe - Gesichte - Meditationen, Hanau 1970, cat. no. 1010, no illu.

Alexej von Jawlensky described the context in which his important series „Meditations“ - which seem like a condensed essence of his entire painterly work - was created in the last years of his life as follows: „I have no external experiences, and that's why I only paint what is in my soul, what lies deep within me, like a meditation concentrated in itself, and my language is color. [...] The colors are so mysterious, so deep [...]“(Alexej von Jawlensky, quote from: Clemens Weiler, Alexej Jawlensky, Hanau 1970, quote for plate 28). As early as in the late 1920s the former member of the group „Blauer Reiter“ was diagnosed with the first signs of rheumatoid arthritis, which caused Jawlensky increasing pain while his joints stiffened in the course of the 1930s. Since Jawlensky, as a leading representative of German Expressionism, was banned from exhibiting in 1933 as a consequence of the new National Socialist cultural policy, the artist lived in seclusion in his Wiesbaden apartment. Before the severe progression of his illness finally forced Jawlensky to give up painting entirely in 1938, the famous series of works „Meditations“ was created there as a final powerful rebellion of the never-ending artistic urge to create against the physical fetters

- Wonderful mystical large „Meditation“ in a masterly balanced coloring
- With the „Meditations“ Jawlensky reached the peak of his abstraction
- The „Meditations“, which the artist created in seclusion, are Jawlensky's last great series
- From the ownership of Emmy „Galka“ Scheyer, Hollywood, who was largely responsible for Jawlensky's popularity in the USA
- Comprehensively documented provenance history, part of an important private collection since the 1960s



Mark Rothko, No. 3/No. 13, 1949, oil on canvas, MOMA, New York. © VG-Bild-Kunst, Bonn 2021

of earthly existence. In the „Meditations“, Jawlensky left behind what is probably the most compressed painterly sign of the human face, an art-historically significant highlight of his work. Jawlensky's painterly radicalism and sovereignty are still astonishing today, as it enabled him to completely de-individualize the motif of the head and to formally reduce it to a symbolic minimum. The neutral facial expression of the minimalist black line structure is masterfully backed up by an almost abstract color tone that emanates a kind of mystical mood. Both the intoxicating, meditative creative process on which his „Meditations“ are based, as well as the emotional interaction between the highly individual color tone and the viewer seem to have anticipated trends in American and European color field painting in a small format. And so a quote by Mark Rothko from 1947 could hardly more aptly describe the unique effect that Jawlensky's symbolically reduced creations have: „A picture lives in symbiosis with the eyes of a sensitive observer and thus comes to life in him. It dies when this symbiosis decays. That is why it is a daring [...] undertaking to send a picture out into the world.“ [JS]



HEINRICH HOERLE

1895 Cologne - 1936 Cologne

Fabrikarbeiterin. 1926.

Mixed media. Oil, charcoal and color pen on paper, laminated on panel. Backes Öl/no.24 (listed as „verschollen“ (lost)). Monogrammed „h“ in upper right. With hand-written date, title and inscription, as well as with the artist's address stamp on the original backing panel. 40 x 36 cm (15.7 x 14.1 in). [JS]

Called up: June 18, 2021 – ca. 18.22 h ± 20 min.

€ 80.000 – 120.000

\$ 96,000 – 144,000

PROVENANCE

· Private collection Europe (since 2010, Van Ham December 2, 2010).

EXHIBITION

· Richmod Galerie, Cologne 1926, no p., cat. illu. (here dated 1926).

LITERATURE

- Das elegante Köln. Halbmonatsschrift für Mode, Kunst, Kultur, year 1928, issue 1, p. 4 (with black-and-white illu.).
- Hans Schmitt-Rost, Heinrich Hoerle, Monographie zur Rheinisch-Westfälischen Kunst der Gegenwart, vol. 29, Recklinghausen 1965, p. 41 (with black-and-white illu.).
- Van Ham, Modern and Contemporary Art, auction on December 2, 2010, lot no. 75 (with illu.).

„It must have been at some point in the early twenties when I first came across one of Heinrich Hoerle's paintings, and I was fascinated right away. I had never seen anything like it [...] The picture followed a very strict composition, it had two tubes looming large like chimneys, or perhaps even cannons, and a face in frontal view. He seemed to have conceived the color fields with divider and ruler. [...] No sentimentality, no „peinture“, no effect gained from the color application. Through its means the painting was sort of naked, which would remain characteristic of Hoerle's entire mature creation.“

Hans Schmitt-Rost, Kölnische Rundschau and Bonner Rundschau, August 29, 1970.

HEINRICH HOERLE'S PAINTING - THE REDISCOVERY OF A SMALL AND HIGH-CLASS OEUVRE

The catalog raisonné of the Cologne painter Heinrich Hoerle lists just 96 oil paintings, 28 of which are listed as missing. The painting „Fabrikarbeiter“ (Factory Worker), which was only rediscovered in 2010 and which is one of the highlights of Hoerle's oeuvre due to its formal clarity and socio-critical ruthlessness, was still considered lost in the year the catalog raisonné was published. Hoerle, along with the photographer August Sander and the painter Franz Wilhelm Seiwert, was one of the protagonists of the group „Kölner Progressive Künstler“. His outstanding work, which unfortunately fell into oblivion in the 1970s, found late deserved appreciation in the exhi-

- Hoerle confronts us with the toil-stricken physiognomy of the depicted person in an unsparing poignancy and objectivity that reminds of Otto Dix's contemporaneous creation, however, it differs in terms of its formal stylization
- From the days of the „Kölner Progressive“, who showed works in group exhibitions in, among others, Amsterdam, Paris and Chicago since 1924
- Currently Heinrich Hoerle's works are shown in the grand retrospective „Vision und Schrecken der Moderne. Industrie und künstlerischer Aufbruch“ (2020/2021) at the Von der Heydt-Museum, Wuppertal
- In 1936 Heinrich Hoerle died of tuberculosis at the age of 40, leaving behind a small but high-quality oeuvre
- In context of the National Socialist's „Degenerate Art“ campaign 21 works by Heinrich Hoerle were removed from German museums, and some of them were destroyed





August Sander, Heinrich Hoerle, 1928, silver gelatine print, Museum of Modern Art, New York. © VG-Bild-Kunst, Bonn 2021

Cologne Dada group around Max Ernst and Johannes Bargeld, but soon broke away from Ernst's international Dada efforts, as he was striving for a more nationally oriented, more political art. In 1919 Hoerle became friends with his artist colleague Anton Räderscheidt, who initially founded the group „Stupid“ with Heinrich Hoerle and Hans Arp and finally in 1932 the „Gruppe 32“ together with Hoerle, Seiwert and Heinrich Maria Davringhausen. As far as his style was concerned Hoerle fused clear, reduced pictorial elements of New Objectivity, Constructivism and French Cubism, but in terms of content he showed a socio-critical tendency reminiscent of Otto Dix's work. „Fabrikarbeiterin“ is an early and outstanding document of these artistic endeavors, which also find expression in the relentless directness of Hoerle's „Krüppelmappe“ (Cripple Portfolio) and in his paintings of people stricken by the terrors of the First World War.



Heinrich Hoerle, Fabriklandschaft, 1926, oil on canvas, Museum Kunstpalast, Düsseldorf. © VG-Bild-Kunst, Bonn 2021

George Grosz, Grauer Tag, 1921, oil on canvas, Neue Nationalgalerie Berlin. © VG-Bild-Kunst, Bonn 2021



Otto Dix, Frau mit Kind, 1921, oil on canvas, Galerie Neue Meister, Dresden. © VG-Bild-Kunst, Bonn 2021



Otto Griebel, Der Arbeitslose, 1921, watercolor, Städtische Galerie Dresden.



DE-INDIVIDUALIZATION THROUGH WAR AND INDUSTRIALIZATION - HOERLE, DIX AND GROSZ

With the facial features as signs of a burdensome life, Hoerle's „Fabrikarbeiterin“ shows clear parallels to Dix's famous work „Bildnis der Eltern“, of which he created two versions (Kunstmuseum Basel / Sprengel Museum, Hanover) and to his painting „Frau mit Kind“ at the State Art Collections, Dresden, whereas Hoerle, owing to his stronger stylization and the strict formal reduction, significantly emancipates himself from the realistic model. Hoerle's „Fabrikarbeiterin“, also shows clear parallels to the contemporaneous works by the Berlin artist George Grosz, who in his painting „Grauer Tag“ (1921, Nationalgalerie Berlin) stages the unrelated typifications of a faceless worker, a war cripple and a magistrate for the welfare of war victims in front of smoking factory chimneys. Just as it was the case with Dix and Grosz, to Hoerle the 1920s were not the „Roaring Twenties“. Instead Hoerle confronts us with images of a lost generation of war cripples and factory workers who - as a consequence of their de-individualized work - appear like automata. [JS]

EMIL NOLDE

1867 Nolde/Nordschleswig - 1956 Seebüll/Schleswig-Holstein

- After it was first sold through Aenne Abels in 1960 it has been family-owned for 60 years
- Offered on the international auction market for the first time
- The depictions of flowers are among the artist's most sought-after subjects
- Early work with a dense, shimmering composition modeled out of the color
- The oil painting „Blumengarten: Stiefmütterchen“, made the same year and also in Alsen, realized 2.48 million euros at Sotheby's in February 2020

Tulpen. 1908.

Oil on canvas.

Urban 250. Signed in lower right. Once more signed and titled on the stretcher.

38,5 x 43,5 cm (15,1 x 17,1 in).

*Called up: June 18, 2021 – ca. 18.24 h ± 20 min.***€ 350.000 – 450.000****\$ 420,000 – 540,000****PROVENANCE**

- Henrik and Julie Staehr, neé Vilstrup, Copenhagen
- (acquired in 1910, brother-in-law and sister of Ada Nolde).
- Hans Vilstrup, Copenhagen (after 1944, son of Carl Vilstrup, Ada Nolde's brother).
- Galerie Aenne Abels, Cologne.
- Collection Ilse von Martius, Hattingen/Ruhr (acquired from the above in 1960/61, family-owned up until today).



© Nolde Stiftung Seebüll, 2021

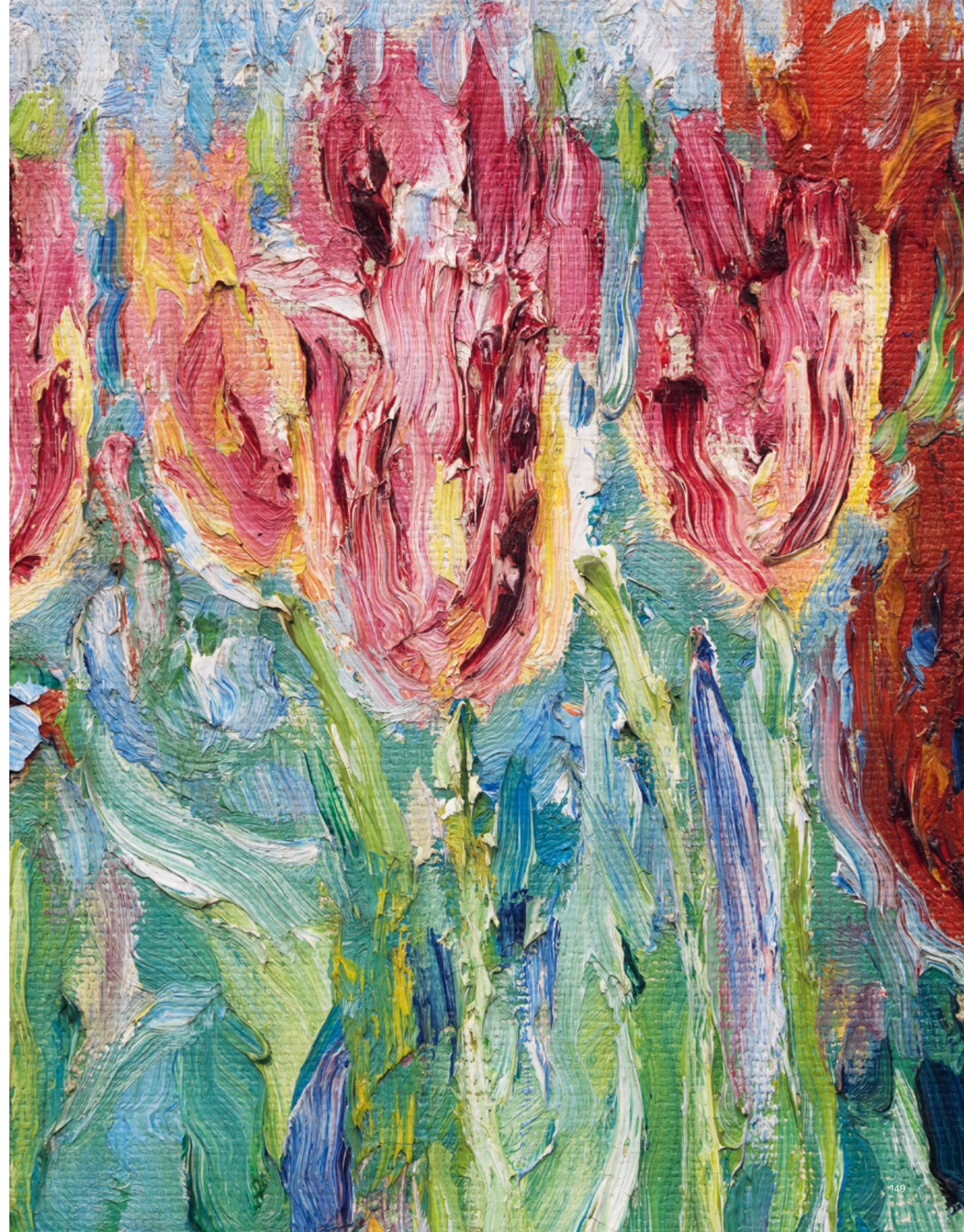


Emil Nolde, Tulpen, 1915, oil on canvas, Museum Ludwig, Cologne.
© Nolde Foundation Seebüll, 2021.

On February 4, 1906, Karl Schmidt-Rottluff wrote to Emil Nolde and invited him to become a member of the artist group „Brücke“. The letter ends on the sentence: „Well, dear Mr. Nolde, think whatever you want, but we hereby want to pay tribute to you for your color storms.“ (Quote from: Emil Nolde, Jahre der Kämpfe, Cologne 1985, p 98). The Nolde exhibition at Galerie Arnold in Dresden, which the „Brücke“ artists had visited a little earlier, did not comprise flower or garden pictures. The first works were created in the summer of 1906 and were included in the traveling exhibitions of the „Brücke“ right away. The flower pictures earned Nolde first public recognition. In the long run, however, the artist saw this development as a risk, which is why stopped making these motifs for some time in 1909. Instead he opted for religious themes and figurative images. Since 1903 Nolde and his wife Ada had lived in a fisherman’s house on the Danish island of Alsen, around which they had laid out a flower garden. His later rural places of residence – Utenwarf as of 1916 and Seebüll from 1927 on – also had gardens which were thoroughly planned and executed and meticulously maintained. The artist showed little interest in bouquets of flowers arranged in vases, his pictures either show the garden from a certain distance, also in connection with a house and figures, or in close-up view that puts focus on leaves and blossoms. Nolde recalled: „It was on Alsen in the middle of summer. I was irresistibly drawn to the colors of the flowers, and almost suddenly began to paint. My first small garden pictures were created. The blooming colors of the flowers and the purity of those colors, I loved them. I loved the flowers in their destiny: shooting up, blooming, shining, glowing, exhilarating, heaving, withering, ending in the pit.“ (Quote from: Emil Nolde, Jahre der Kämpfe, Cologne 1985, p. 100). The end, however, is just hinted at in his pictures. In the flower pictures from the years up to 1909, Nolde’s exploration of color as a vehicle for expression and its emotional effects intensified. They led to a further increase of the luminosity of his paintings. And yet it is precisely in them that he recognized what is „inadequate“, what is different in the work of art compared to nature. In a later conversation he said: „Observers of my flower pictures will say that

the colors are exaggerated. That is not right. I once put the pictures between the flowers and noticed that they were still far behind nature. We don’t even know how overrefined our eyes are.“ (Quote from: Hans Fehr, Emil Nolde. Ein Buch der Freundschaft, Munich 1960, p. 43). If not in a vase as a bouquet, tulips are a bulky motif for the painter, single, mostly straight stems with a few, simply shaped leaves and a single flower on top. Nolde only made them the sole motif of a painting twice, in 1908 and in 1915. In the later picture, the blackish green plants sprout from the dark brown spring soil, through which two narrow stripes of lighter green run right above the center. The tulips are arranged in a row that swings forward from the left center of the picture, then up in an arc and back to the upper center. The bright yellow and red flowers stand against the dark background like traffic lights. However, the painting from 1908 has a completely different character. The plants fill almost the entire surface, which is divided into two zones: a lower blue-green one with stems and leaves and an upper orange-red one with the blossoms. The colors in left and right are darker, the red of the flowers is deeply saturated. The green of the leaves and stems is interspersed with white dabs towards the middle and the blossoms are brightened up to orange, even to yellow. Tulips have the property of developing a peculiar charm and a special beauty when they fade, as the petals lose their strong monochrome color and produce completely new, unexpected color nuances. Nolde seems to have captured the flowers at a point shortly before decay, just not yet „sloping, withering, discarded in the pit“. In the quotation he compares the fate of flowers with the fate of people. Accordingly, despite all the modesty of the motif, this picture also goes beyond a mere floral depiction and can be understood as an allegory of life in general, however it does not find an expression comparable with the symbolism that dominated Nolde’s art in the early years; here it is entirely developed from the color and its dynamic application. Nolde’s „color storms“ have attained a clear form and deep meaning in this work.

Andreas Hüneke



© Nolde Stiftung Seebüll, 2021



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KARL HOFER

1878 Karlsruhe - 1955 Berlin

Blumenmädchen (Flower Girl). 1935.

Oil on canvas.

Wohlert 1116. Lower left monogram and dated (scratched into wet paint in ligature). Inscribed with the artist's name and the title on the reverse, presumably by a hand other than that of the artist. There also inscribed „Herr Professor Hofer“ presumably also by a hand other than that of the artist.

101,3 x 81 cm (39.8 x 31.8 in).

Called up: June 18, 2021 – ca. 18.26 h ± 20 min.

€ 120.000 – 150.000

\$ 144,000 – 180,000

PROVENANCE

- Galerie Nierendorf, Berlin/Nierendorf
- Nierendorf Galleries, New York (1937/38).
- The Toledo Museum of Art, Toledo/Ohio, USA
- (1938-2003, inv. no. 38.43, in 1938 presumably acquired with endowments from the museum's deceased founder Edward Drummond Libbey (1854-1925) and his wife Florence Scott Libbey (1863-1938).
- Private collection Germany
- (acquired from the above in 2003, Sotheby's, New York, May 7, 2003, lot 362).
- Acquired by today's owner from the above.

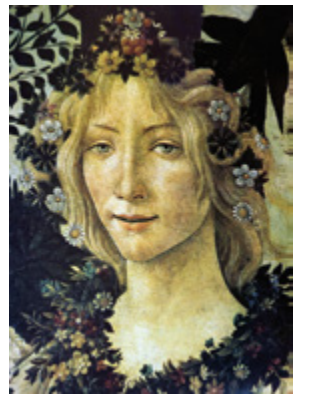
EXHIBITION

- Karl Hofer, Galerie Nierendorf, Berlin, January 1937, cat. no. 16.
- The 1937 International Exhibition of Paintings, Carnegie Institute, Pittsburgh/Pennsylvania, October 14 - December 5, 1937, cat. no. 353 (with illu. on plate 25).
- Masters of the Twentieth Century, The Westerman Gallery, New York, March 29 - April 30, 1938.
- Contemporary Movements in European Painting. Surrealism, Abstract Art, Futurism, Expressionism, Cubism, Dadaism, Fauves, The Toledo Museum of Art, Toledo/Ohio, November 6 - December 11, 1938, cat. no. 46.
- Contemporary German Art, Institute of Modern Art, Boston/Massachusetts, November 2 - December 9, 1939, cat. no. 19, p. 17, issue 1, p. 18.
- An Exhibition of Paintings, Drawings and Prints by Karl Hofer, Carnegie Institute, Pittsburgh/Pennsylvania, January 4 - January 28, 1940, cat. no. 12 (with illu., frontispiece, with the exhibition label on the stretcher).
- Karl Hofer. Paintings, Drawings, Prints, The George Walter Vincent Smith Art Museum, Springfield/Massachusetts, February 4 - February 25, 1941, vol. 1, cat. no. 9.
- Five Expressionists. Hofer, Munch, Hartley, Kokoschka, Schmidt-Rottluff, Dudley Peter Allen Memorial Art Museum, Oberlin/Ohio, April 1946, cat. no. 12, p. 20.
- 10th Anniversary Retrospective Exhibition, Institute of Modern Art, Boston/Massachusetts, November and December 1946.
- Two Cities Collect, The Art Gallery of Toronto, January 1948, Toledo Museum of Art, April 1948, cat. no. 16 (with illu.).
- The Archaic Smile, Birmingham Museum of Art / Birmingham Art Association / City Hall, Birmingham/Alabama, January 1956, cat. no. 52.

LITERATURE

- H. Pattenhausen, Karl-Hofer-Ausstellung. Galerie Nierendorf, in: Deutsche Allgemeine Zeitung (Groß-Berlin edition), no. 22, January 14, 1937, p. [2].
- Gertrud Haupt, Karl-Hofer-Ausstellung, in: Berliner Morgenpost, no. 13, January 15, 1937, p. [2].
- Museum News, Toledo/Ohio, no. 85, March 1939, pp. 20f. (with illu.).
- New Museum Acquisitions, Toledo, in: The Art News, 37:1939, 3. June, p. 16 (with illu.).

- Hofer uses the mythologic subject of „Flora“, the Roman goddess of flowers and of the season of spring, for his very own contemporary pictorial language
- With a remarkably long exhibition history and a vast number of publications
- Part of the collection of the Toledo Museum of Art, Ohio, for 65 years
- Striking visualization of a particularly strong melancholia



Sandro Botticelli, Primavera (Detail Flora), around 1480/82, Galleria degli Uffizi, Florence.

In 1918 Karl Hofer traveled to Ticino for the first time, which in the years to come would serve him as a place of refuge and source of inspiration. In the mid-1920s he made it his second home when he bought a summer cottage on Lake Lugano. In works from the following years the artist often depicted the Ticino landscape, local sights, the local people and their lives, for example in „Kleine Tessiner Tischgesellschaft“ (around 1935/1940). The work offered here shows is a document of his interest in local Ticino costumes. Similar to the much later depictions „Mädchen mit Blütenkranz“ (1938), „Die Tessinerin“ (1940) and „Mädchen mit Blütenkranz“ (1942), Hofer staged the traditional Ticino costume in blue and red with an apron and a typical shawl. But instead of rendering a painting of a traditional portrait of a young woman from the Ticino, Hofer dares to refer to a traditional theme of European art history. With the characteristic formal reduction to individual essential elements and the intrinsic melancholy of Hofer's pictures, the artist succeeds in translating the mythological subject of „Flora“, the Roman goddess of blossom and the personification of spring, into his very own contemporary visual language. Her gaze averted from the viewer, the wreath of hair braided from flowers and leaves and the brightly colored spring flowers in her lap evoke memories of famous depictions of „Flora“, such as Botticelli's „Primavera“ or the „Flora“ depictions from the English Pre-Raphaelites. In fact, to Hofer it was about an artistic generalization, a general validity of the form, the representation of a general definition of the concept of beauty and the painterly visualization of a mood: the melancholy that he himself was so familiar with from those years before the Second World War. [CH]

ALEXEJ VON JAWLENSKY

1864 Torschok - 1941 Wiesbaden

Kleiner Kopf. Around 1922.

Oil on board.

Jawlensky/Pieroni-Jawlensky/Jawlensky 2248. Lower left monogrammed.
17,8 x 14 cm (7 x 5,5 in).

Called up: June 18, 2021 – ca. 18.28 h ± 20 min.

€ 60.000 – 80.000

\$ 72,000 – 96,000

PROVENANCE

- Miss Ehrod, no place.
- Christel Zapfe, Cologne (inherited from above - until 1958, Stuttgarter Kunstkabinett, May 20/21, 1958).
- Galerie Wolfgang Ketterer, Stuttgart (acquired from above).
- Private collection France (since 1958, presumably acquired from above).
- Private collection Belgium (inherited from above).

LITERATURE

- Stuttgarter Kunstkabinett, 31st auction. Modern Art; May 20/21, 1958, lot 432 (no illu.), ,

„I made these variations for several years, and then I had to find a form for the face, as I had understood that real art can only be created with religious sensation. And the human face is the only way to express that.“

Alexej von Jawlensky, quote from: Tayfun Belgin, Alexej von Jawlensky. Eine Künstlerbiographie, Heidelberg 1998, p. 103.

When the war broke out in 1914, the native Russian Jawlensky was forced to leave Munich with his family and Marianne von Werefkin, and went into exile in Switzerland. He first settled in the small village of Saint-Prex on Lake Geneva, where Jawlensky rented an apartment, which meant that he no longer had his own studio. Instead he worked in a small study, with a window that offered a view that would be of fundamental significance for the series of „Variations on a Landscape Theme“, which initially dominated the works that came into existence during the years spent in Switzerland. In October 1917, however, Jawlensky left the small, remote town of Saint-Prex and settled in Zurich with Marianne von Werefkin, Helene Nesnamoff and their son Andreas. There the artist again turned to the representation of the human face, which was the birth of the famous series „Mystical Heads“. Based on a portrait that Jawlensky made of

his young admirer and later authorized dealer Emmy „Galka“ Scheyer in Zurich in 1917, Jawlensky succeeded in developing a first, courageous stylization of the head motif in this series of works, which led to subsequent works with a focus on the human face, the series of the „Heilandsgesichter“ (Savior’s Faces), to which our colorful composition belongs. In the following he conceived the „Abstract Heads“ and finally the „Meditations“. The strict formal reduction and stylization of these portraits, which go far beyond the traditional depiction of the portrait’s subject, was seminal in art history. The gently swinging forms and colors, the large closed eyes and lines reduced to a minimum are wonderful. Forehead, eyelids and cheeks are made up of several clearly separated color fields and develop an extraordinary, almost abstract color tone, which in its entirety could hardly be more harmonious. [JS]



BAUHAUS

Erste Mappe der Meister des Staatlichen Bauhauses in Weimar. 1921.

Portfolio with woodcuts (4), etchings (2), colored lithographs (2) and lithographs (6), title sheet, printer's note, imprint and table of content. Printed and published by the State Bauhaus Weimar in 1921.

Peters I/1-14. Wingler I/1-14. Sohn HDO 101-1 to 101-14. All signed, some dated (8). Klee's two sheets with work number. With hand-written number in printer's note. From an edition of 110 copies. On different types of paper.

Up to 37 x 29,5 cm (14,5 x 11,6 in). Sheet: up to 39 x 55 cm (15,3 x 21,5 in).

Contains the following works:

L. Feininger, Villa am Strand (Prasse W 226). L. Feininger, Spaziergänger (Prasse W 113). J. Itten, Spruch von O.Z. Harnisch „Gruß und Heil“ (Itten 223). J. Itten, Das Haus des weißen Mannes (Itten 222). P. Klee, Die Heilige vom inneren Licht (Klee 2713). P. Klee, Hoffmanneske Märchenszene (Klee 2714). G. Marcks, Katzen im Dachboden (Lammek H 27). G. Marcks, Die Eule (Lammek H 28). G. Muche, Tierkopf (Schiller 12). G. Muche, Hand-Herz (Schiller 13). O. Schlemmer, Figur von der Seite (Schlemmer GL 7). O. Schlemmer, Konzentrische Gruppe (Schlemmer GL 8). L. Schreyer, Farbform 6 aus Bühnenwerk „Kindsterben“. L. Schreyer, Farbform 2 aus Bühnenwerk „Kindsterben“. Some with Bauhaus blindstamp (9). Title sheet, printer's note, imprint and table of content, as well as the portfolio's binding design by L. Feininger. In Original mounts. The complete set.

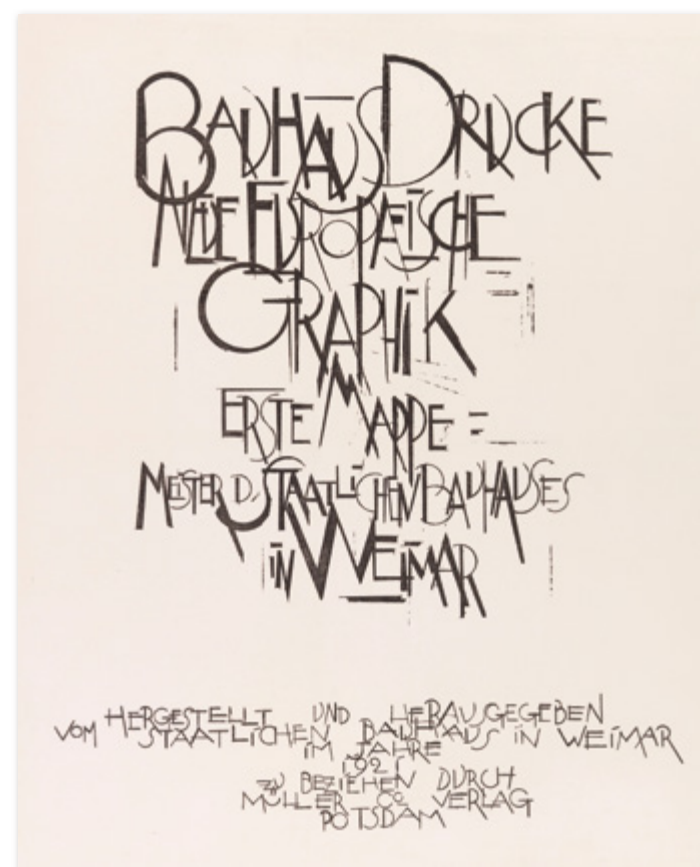
Called up: June 18, 2021 – ca. 18.30 h ± 20 min.

€ 150.000 – 180.000

\$ 180,000 – 216,000

PROVENANCE

Private collection Baden-Württemberg.



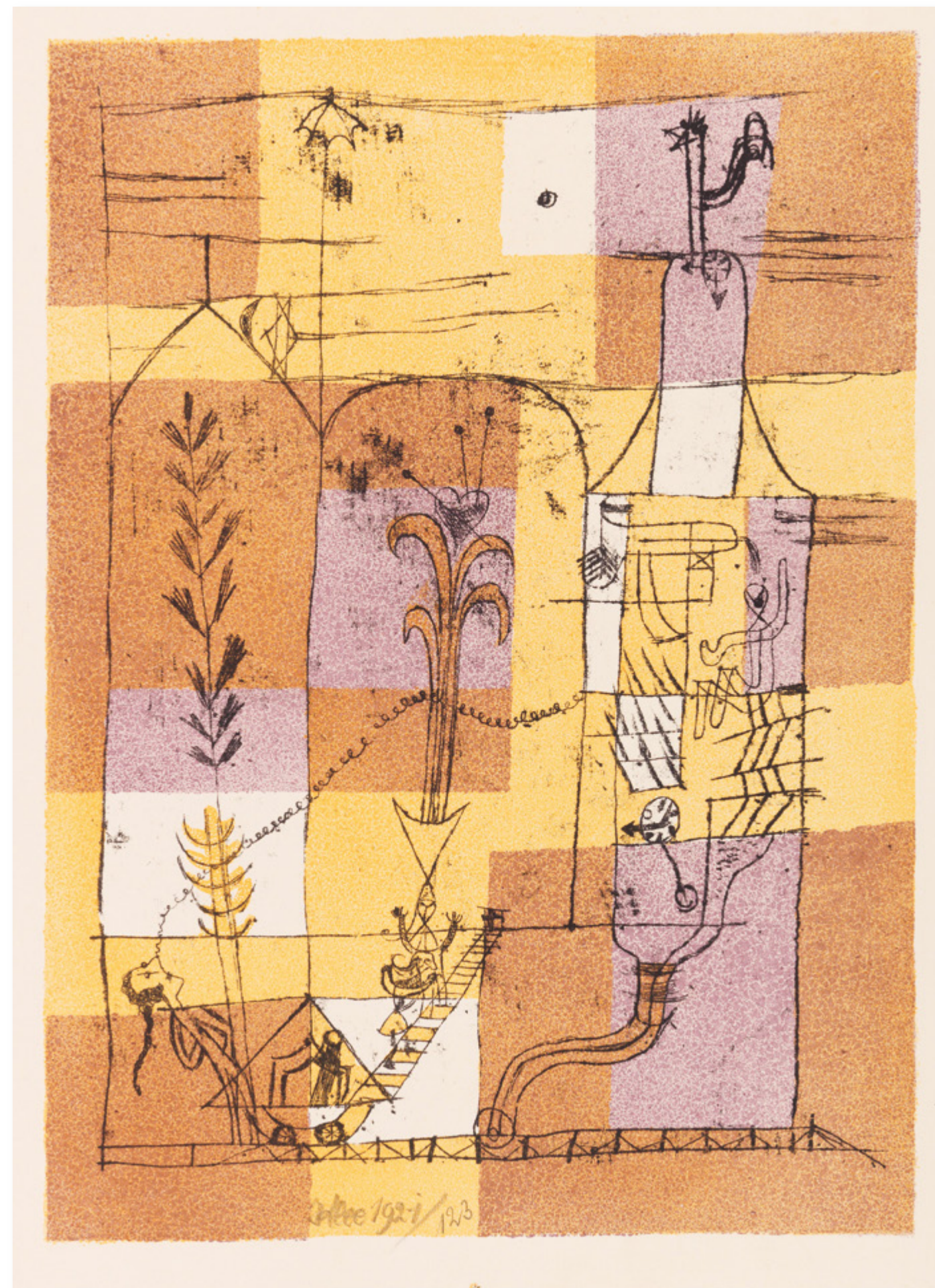
Titelblatt

- First publication of the Bauhaus masters
- Extraordinarily rare complete copy
- Two other rare complete copies are in possession of the Bauhaus Museum, Weimar, and the Staatsgalerie Stuttgart

UNITY OF ART, CRAFT AND DESIGN

In its unrestricted modernity, the Bauhaus is the most important art school of the Weimar Republic. The basic ideas taught here led to a complete reorientation of art education. Despite at times strong opposition, which reached its sad climax with the closure of the renowned institution in 1930, the principles formulated and implemented here for the first time have prevailed in the long term and continue to have an effect today. The masters of the Bauhaus and

many students were driven into exile under the National Socialists and passed on the ideas and concepts around the world. The portfolio offered here is a testimony to this fundamental reorientation of art education and the unity of art, craft and design taught at the Bauhaus. For example, the font of the printer's note and text by Lyonel Feininger forms a pictorial whole. The cover design was also made by Feininger.



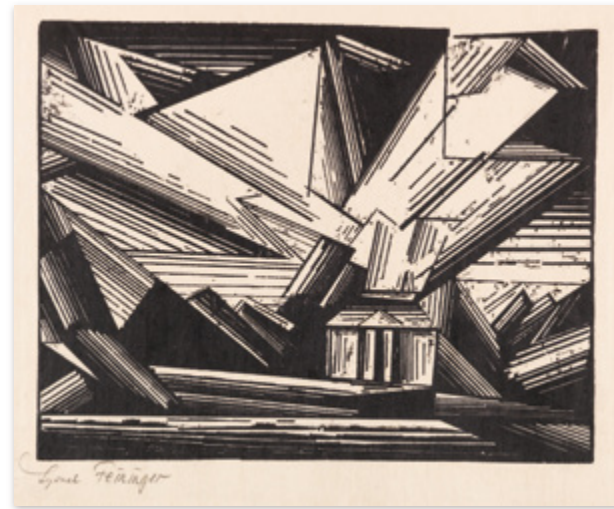
P. Klee, Hoffmanneske Märchenszene, 1921, color lithograph.

AN OUTSTANDING PROJECT

This extraordinary portfolio symbolizes the Bauhaus' aspiration to unite applied and fine art. In 1921, Lyonel Feininger took over the position of „master printmaker“ at the Bauhaus from Walther Klemm, who had worked there since 1913. Among the graphic portfolios published by the State Bauhaus in Weimar, the „Bauhaus Drucke. Neue Europäische Graphik“ stands out as a committed, transnational project. A cross-national European series of publications was to be created, an absolutely extraordinary approach in the light of the political conditions at the time. The participating artists also meet the highest standards, only artists of distinction made contributions; when it was promoted before release in 1921, some 75 names were mentioned. The first of the five planned portfolios, the first Bauhaus portfolio offered here, starts with the Bauhaus masters themselves. This portfolio shows the way in which each of the Bauhaus teacher's characteristic take on questions regarding content and form, as well as on arts and crafts.

COMPLETE BAUHAUS PORTFOLIOS ARE EXTREMELY RARE

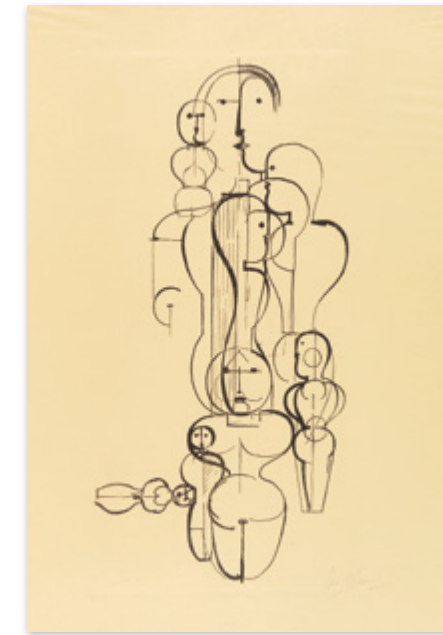
Only very few complete Bauhaus portfolios, of which originally a total of 110 copies were published, have been preserved, as most copies fell victim to the destruction through the National Socialists. From those few preserved portfolios sheets were often removed and sold individually. Not least because of this, the acquisition of a complete copy of the first Bauhaus portfolio by the Klassik Stiftung Weimar a few years ago was rightly considered „a real stroke of luck“ (quote from a press release of Kulturstiftung des Bundes, 2016). [EH]



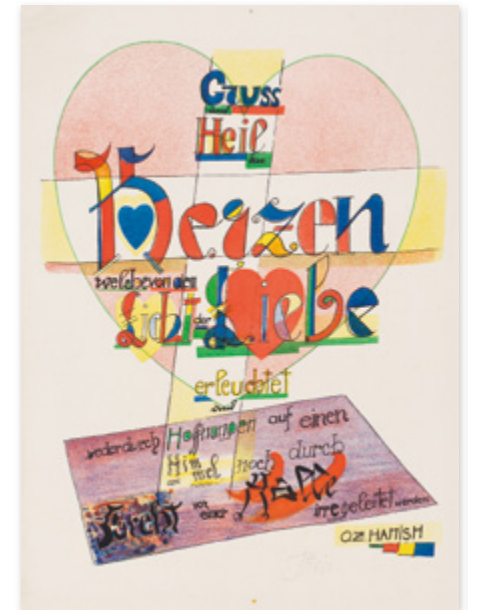
L. Feininger, Villa am Strand, 1920 woodcut.



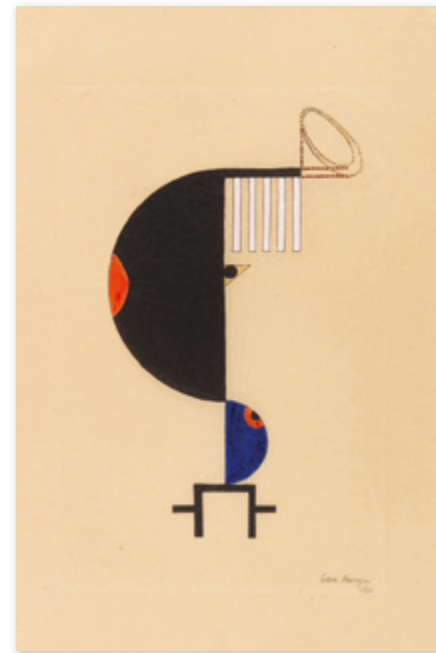
G. Marcks, Die Eule, 1921, woodcut.



O. Schlemmer, Konzentrische Gruppe, 1921, lithograph.



J. Itten, Spruch von O. Z. Harnisch „Gruß und Heil“, 1921, color lithograph.



L. Schreyer, Farbform 2 aus Bühnenwerk „Kindersterben“, 1921, colored lithograph.



G. Muche, Hand-Herz, 1921, etching.



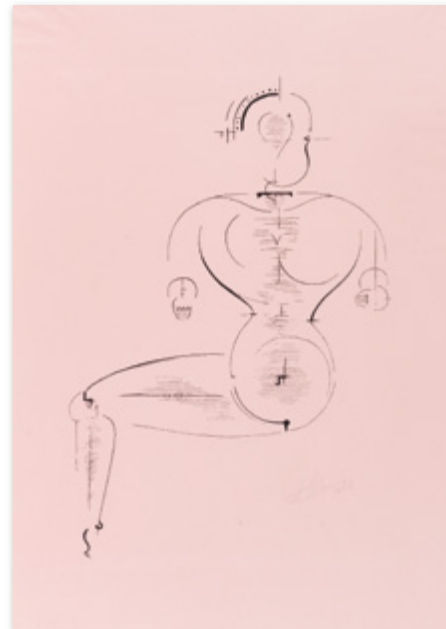
L. Schreyer, Farbform 6 aus Bühnenwerk „Kindersterben“, 1921, colored lithograph.



P. Klee, Die Heilige vom inneren Licht, 1921, color lithograph.



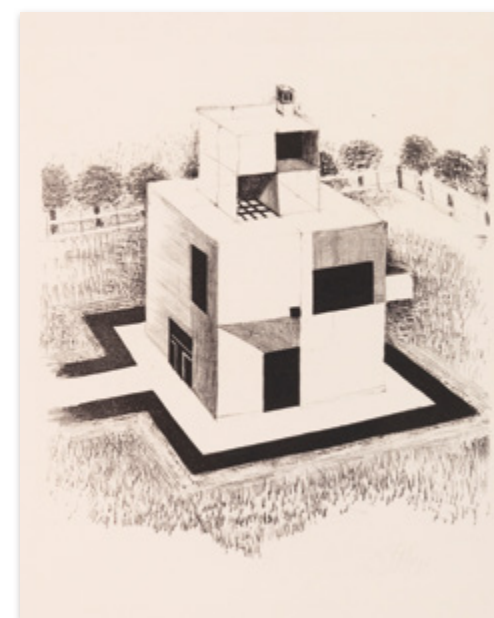
G. Muche, Tierkopf, 1921, etching.



O. Schlemmer, Figur von der Seite, 1921, lithograph.



L. Feininger, Spaziergänger, 18, woodcut.



J. Itten, Das Haus des weißen Mannes, 1920, lithograph.



G. Marcks, Katzen im Dachboden, 1921, woodcut.

WALTER DEXEL

1890 Munich - 1973 Brunswick

Gelbe Halbscheibe mit Weiß und Grau. 1926.

Oil on cardboard, on panel.

Wöbkemeier 313. Signed and dated in lower left. 38,5 x 35,7 cm (15,1 x 14 in).

Called up: June 18, 2021 – ca. 18:32 h ± 20 min.

€ 80.000 – 120.000

\$ 96,000 – 144,000

PROVENANCE

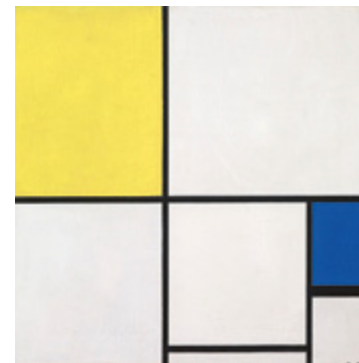
- From the artist's estate.
- Collection Grete Dexel, Brunswick.
- Galerie Bagera, Cologne (around 1974, with a gallery label on the reverse).
- Private collection France (acquired from aforementioned in 1975).
- Private collection Belgium (inherited from above in 1999).

LITERATURE

- Deutsches Kulturzentrum, Goethe-Institut, Paris, from
- February 15, 1972, leaflet no. 11.
- Walter Dexel, Kestner Gesellschaft, Hanover, January 25 - March 3, 1974, cat. no. 229, p. 112 (with a exhibition label on the reverse).
- Deutsche Konstruktivisten der 1920er Jahre. Baumeister, Buchheister, Burchartz, Dexel, Kandinsky, Kesting, Röhl,
- Stuckenberg, Vordemberge, Graphisches Kabinett Kunsthandel Wolfgang Werner, Bremen, November 21, 1974 - January 31, 1975, cat. no. 8 (titled „Komposition 1926“).
- Hauswedell & Nolte, Hamburg, 206th auction, 1975, lot 362, p. 117 (with illu.).

After a few years of figurative painting with expressionist and cubist tendencies, Walter Dexel found a completely free, abstract visual language without any reference to reality in the 1920s. Through his friendships and close relationships with Bauhaus artists such as László Moholy-Nagy, the Dadaist Kurt Schwitters and the De Stijl artist Theo van Doesburg, he got to know constructivist painting. Around 1922 he eventually detached himself, also owed to the influences his artistic environment had on him, from the subject. With logical, mathematical-rational rules and the concentration on a few, simple elementary forms, he now composed clear, strictly geometric structures in almost puristic clarity, in which motif and background grow together and share a „common“ surface. In ever new arrangements and variations, Dexel explored the fascinating relationship between colors, shapes, lines and, more rarely, letters and numbers within a rectangular image space. With regards to a later realization as a reverse glass painting, Dexel created a few very strong compositions in

- **Consistent provenance**
- **The constructivist works from the 1920s are the artist's most sought-after works on the international auction market**
- **In 1974 part of the comprehensive solo show at the Kestner Gesellschaft, Hanover**
- **The respective reverse glass painting is in the Sprengel Museum, Hanover**
- **Dexel's strictly puristic forms and compositions made for his prominent position among the Constructivists**



Piet Mondrian, Composition with Yellow and Blue, 1932, oil on canvas, Fondation Beyeler, Riehen/Basel.

an almost squared format in 1926. This work presented here, with its strong contrasts and an almost poetic combination of strong, rich colors and delicately mixed tones, as well as with angular shapes, fine lines and a semicircle that loosens the composition up, must have been a composition the artist himself considered particularly felicitous, as he made a reverse glass picture of it the same year. Today it is part of the collection of the Sprengel Museum in Hanover. Dexel pursues his goal with a strong consistency that earned him an outstanding position among the constructivists of his time. Dexel had several shows at the Berlin gallery Der Sturm, among others, with Oskar Schlemmer and Willi Baumeister. With its strong contours, the clear forms and its unique poetic touch in the use of colors and in the arrangement of the forms, the work offered here also testifies to Dexel's important role in Constructivism of the early 20th century, as well as to the progressiveness and innovative creativity through which his astonishingly timeless work stands out to this day. [CH]



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JAN SCHOONHOVEN

1914 Hof van Delft - 1994 Delft

R 71-18. 1971.

Relief. Pigment and paper maché on panel.
Signed, dated, titled, inscribed and with a direction arrow on
the reverse. 104 x 202 cm (40.9 x 79.5 in).

We are grateful to Mr Antoon Melissen, Amsterdam, for his
kind expert advice. The work will be included into the
forthcoming catalog raisonné.

Called up: June 18, 2021 – ca. 18.34 h ± 20 min.

€ 400.000 – 600.000

\$ 480,000 – 720,000

PROVENANCE

· From an important European private collection
(acquired from the artist).



„The square is perhaps the purest of
the basic shapes, a kind of frame of
reference for all the others.“

Jan Schoonhoven, 1972, quote from: Jan Schoonhoven, Delftse meester,
De Telegraaf, January 12, 1972.

- Of utmost rarity
- To date no relief of this size has ever been offered on the international auction market
- Other large early reliefs are owned by museums, among them the Museum Boijmans van Beuningen, Rotterdam, and the ‚Stiftung Kunst im Landesbesitz Nordrhein-Westfalen‘, Düsseldorf
- Smaller reliefs are in many important international collections like the Museum of Modern Art, New York and Tate Modern, London
- In 2014/15 Schoonhoven’s work was part of the grand ZERO shows at Solomon R. Guggenheim Museum, New York, and the Martin Gropius Bau, Berlin

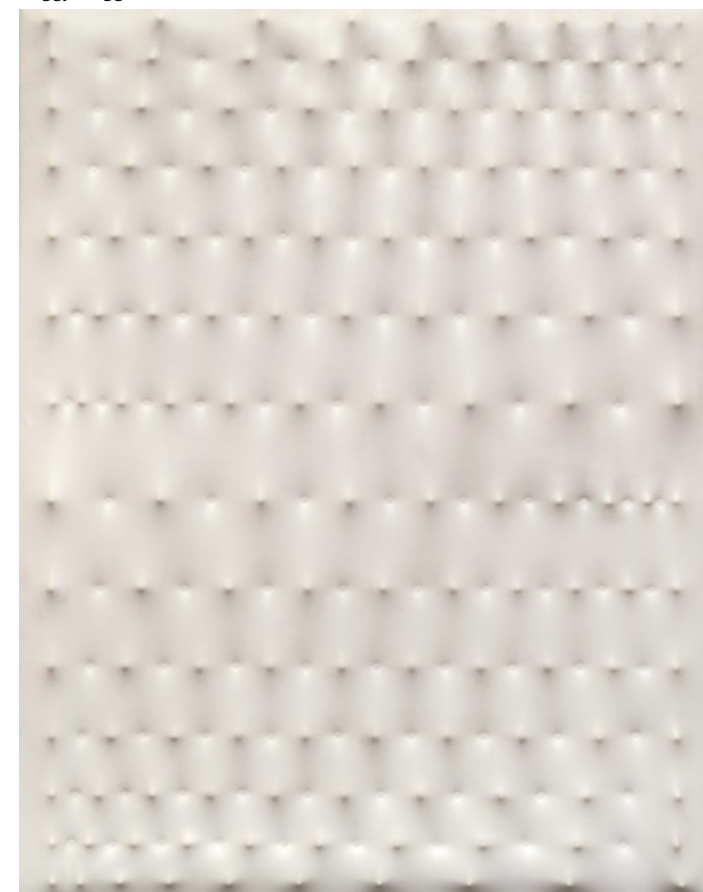
SCHOONHOVEN'S MONOCHROME WHITE RELIEFS - FASCINATING CLARITY AND RADICALISM

Schoonhoven's reliefs fascinate with their formal clarity, their artistic radicalism and their technical perfection. In the catalog for the Schoonhoven exhibition in Mönchengladbach in 1972, their unique character was described as „Cool, strictly ordered, well-considered. But also familiar, humane and intimate“ (quote from: A. Melissen, Jan Schoonhoven's silent white revolution, in: J. Schoonhoven, Galerie Zwirner, New York 2015, p. 15). Schoonhoven was a loner and of extremely slim stature who did a little creative day job in the real estate department of the Dutch Post, before devoting himself to working on his reliefs every evening at the dining table in his Delft home since the end of the 1950s. Due to the spatial context of their creation, the formats of his reliefs are usually limited to a maximum of around a meter by a meter. Large formats like „R71-18“ are an absolute rarity in Schoonhoven's work.



Atelier Jan Schoonhoven, 1972. © VG-Bild-Kunst, Bonn 2021

Enrico Castellani, White Surface, 1977, acrylic on canvas, Peggy Guggenheim Collection, Venice. © VG-Bild-Kunst, Bonn 2021



JAN SCHOONHOVEN - PROTAGONIST OF THE DUTCH „ZERO“ MOVEMENT

In 1956 he created his first monochrome white relief with „Motel“, which was formally still based on his highly abstract but still figurative compositions from those years. Here, however, Schoonhoven had already found the anti-academic materiality of the paper maché, which would shape his further creation. However, only the increasing formal reduction towards strictly geometrical rows of rectangles or squares - as in „R71-18“ - should be of fundamental significance for the integration of the lively play of light and shadow over following years. Following the first Dutch exhibition by the Italian Piero Manzoni, who is also internationally known for his white relief paintings, Schoonhoven was one of the Dutch co-founders of the „ZERO“ movement in 1958. It was only in the years that followed that Schoonhoven's reliefs found their characteristic formal rigidity, for which architectural structures such as walls, pavement stones and lattices provided key inspiration.



Jan J. Schoonhoven, R70-28, 1970, latex paint, paper, board and wood, Museum of Modern Art, New York. © VG-Bild-Kunst, Bonn 2021

„R 71-18“ - THE SQUARE AS A BASIC GEOMETRIC FORM

The basic structure of the square plays a decisive, almost prototypical role in Schoonhoven's work, as the artist ascribes the purest expression of a basic geometric shape to the square, which is fundamental for all other geometric shapes. The large-format relief „R71-18“ is therefore a very special example of Schoonhoven's work: It is based on the multiple sequence of the square as a basic geometric shape, from the combination of which Schoonhoven developed a large rectangle. For this purpose Schoonhoven placed 14 rows with 28 squares each below one another and thus designed an impressive three-dimensional relief landscape of 392 squares in same size, which is particularly captivating for its formal clarity and visual calm. Even in formal terms, the strict geometric structure of his reliefs does not offer any space for a spontaneous, gestural artistic signature. In addition, Schoonhoven soon hired assistants that helped him with the execution of his reliefs, since he regarded the conception of the work in form of drafts and drawings as the actual creative artistic process. As a result, Schoonhoven once again put one of the central artistic ideas of the Dutch „ZERO“ group „Nul“ in a nutshell: the consequent negation of an individual artistic signature. In a film portrait from 1972 Schoonhoven is shown working on one of his reliefs, and he described the creative process as follows: „It's purely technical, what I'm doing here, nothing but pure handiwork. The artistry, the artistic, has naturally already occurred when I made the design. A lot of thoughts went into that design, preceded by a process of drawing, and this is the final result. Everything is calculated, everything is evaluated.“ (quote from: *ibid.*, p. 39).

„R 71-18“ - ON THE RARITY OF THE LARGE FORMAT IN SCHOONHOVEN'S ŒUVRE

Jan Schoonhoven, whose monochrome white main work, as well as the work of Piero Manzoni, Lucio Fontana, Günther Uecker and Enrico Castellani, is one of the most important contributions to European ZERO art, left behind a total of around 800 reliefs. Most of them, however, are small-formats while only a total of about five works were made in a format comparable to that of „R71-18“. Our work „R71-18“ is therefore an absolute rarity in Schoonhoven's oeuvre and we are very delighted about the opportunity to offer a major large format by the celebrated Dutch „ZERO“ artist on the international auction market for the very first time. [JS]

Jan J. Schoonhoven, R74, Museum Boijmans van Beuningen, Rotterdam. © VG-Bild-Kunst, Bonn 2021



SERGE POLIAKOFF

1900 Moscow - 1969 Paris

Composition abstraite. 1951.

Oil on canvas.

Poliakoff 51-66. Signed in lower right. 55 x 46 cm (21.6 x 18.1 in).

The painting is registered at the Poliakoff Archive, Paris, with the number „951027“.

Called up: June 18, 2021 – ca. 18.36 h ± 20 min.

€ 100.000 – 150.000

\$ 120,000 – 180,000

PROVENANCE

- Galerie Ex-Libris, Eraste Touraou, Brussels (directly from the artist).
- Private collection Southern Germany (acquired from the above in 1957, ever since family-owned).

EXHIBITION

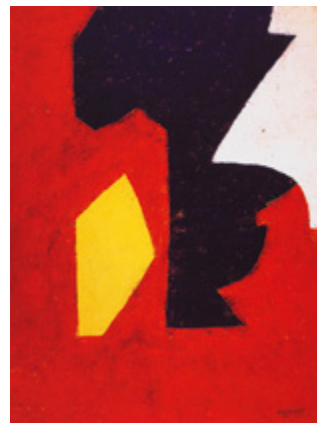
- Neue Kunst aus Frankreich, Kunstverein Düsseldorf, Düsseldorf 1957 (with black-and-white illu. cat.).
- Nouvelle École de Paris, Städtische Kunstsammlungen, Bonn 1957.

„Some may say there is nothing to see in abstract painting. If it was for me, I could live three lives and still would not have told everything I see.“

Serge Poliakoff, quote from: Künstler. Kritisches Lexikon der Gegenwartskunst, edition 31, issue 21, III 1995, p. 2

After figurative beginnings, Serge Poliakoff, who is one of the most important protagonists of European Color Field Painting, began to paint abstractions in the 1940s and finally found his characteristic style of clearly contoured, gently interlocking color fields around 1950. Our minimalist composition, developed from just three colors, is one of the artist's rare early color fields. The compositions from the early 1950s, which are often still reduced and, in a decisive way, formative for Poliakoff's oeuvre, are considered his most sought-after works. In comparison with the works by the American Color Field painters Clifford Still and Ellsworth Kelly from the same time, Poliakoff's works show the enormous artistic progressiveness of the post-war years. The black form – which for its massiveness resembles an abstract sculpture - pushes itself in front of the background formed from the energetic symbiosis of a rust-red and an egg-shell-

- Rare early color field of seminal relevance in Poliakoff's creation
- The whereabouts of the painting have been unknown since 1957
- Rediscovered in a Southern German private collection and now offered on the international auction market
- A painting from 1954 in similar colors and composition is in the ‚Bayerische Staatsgemäldesammlungen‘, Munich (Poliakoff 54-07)
- Paintings from the 1950s are in important international private collections, as well as in the Museum of Modern Art, New York, and in the Tate Modern, London



Serge Poliakoff, Composition abstraite, 1954, oil on canvas, Bayerische Staatsgemäldesammlung, Munich. © VG-Bild-Kunst, Bonn 2021

colored section. In contrast to red and white, the black is at the center of the composition, to which Poliakoff adds a special kind of tension by letting the forms seemingly extend to the edges of the picture. In the years that followed space, proportions and rhythm remained the most important elements of Serge Poliakoff's painting. Contours of the interlocking color fields are always slightly curved and thus carry a barely noticeable tension that is decisive for the unique dynamic appeal of the composition. The special harmony of his painterly work unfolds through the colors' nuances, the forms that increase their density towards the center and the tension between the color fields. In his unique compositions Poliakoff, with his immeasurable creative power, lets us rediscover the individual effect and interaction of the colors and thus the almost unlimited emotional expressiveness of abstract painting over and over again. [JS]



FRITZ WINTER

1905 Altenbögge - 1976 Herrsching am Ammersee

Zwischen Rot. 1965.

Oil on canvas.

Not in Lohberg. Signed and dated in lower right. Signed, dated and titled as well as with a crossed-out inscription on the reverse. 97 x 130 cm (38.1 x 51.1 in).

With a photo expertise issued by Dr. Gabriele Lohberg, Krefeld, from April 24, 2021.

Called up: June 18, 2021 – ca. 18:38 h ± 20 min.

€ 70.000 – 90.000 *

\$ 84,000 – 108,000

PROVENANCE

- Kleemann Gallery, New York.
- London art trade (until 1991, Ketterer Kunst May 27, 1991).
- Private collection Germany (since 1991, Ketterer Kunst May 27, 1991).
- Private collection Italy.

LITERATURE

- Ketterer Kunst Munich, 161st auction, Modern Art, Select Works, May 27, 1991, lot 152B (with full-page illu.).

„Currently I am solely focussed on issues revolving around the color.“

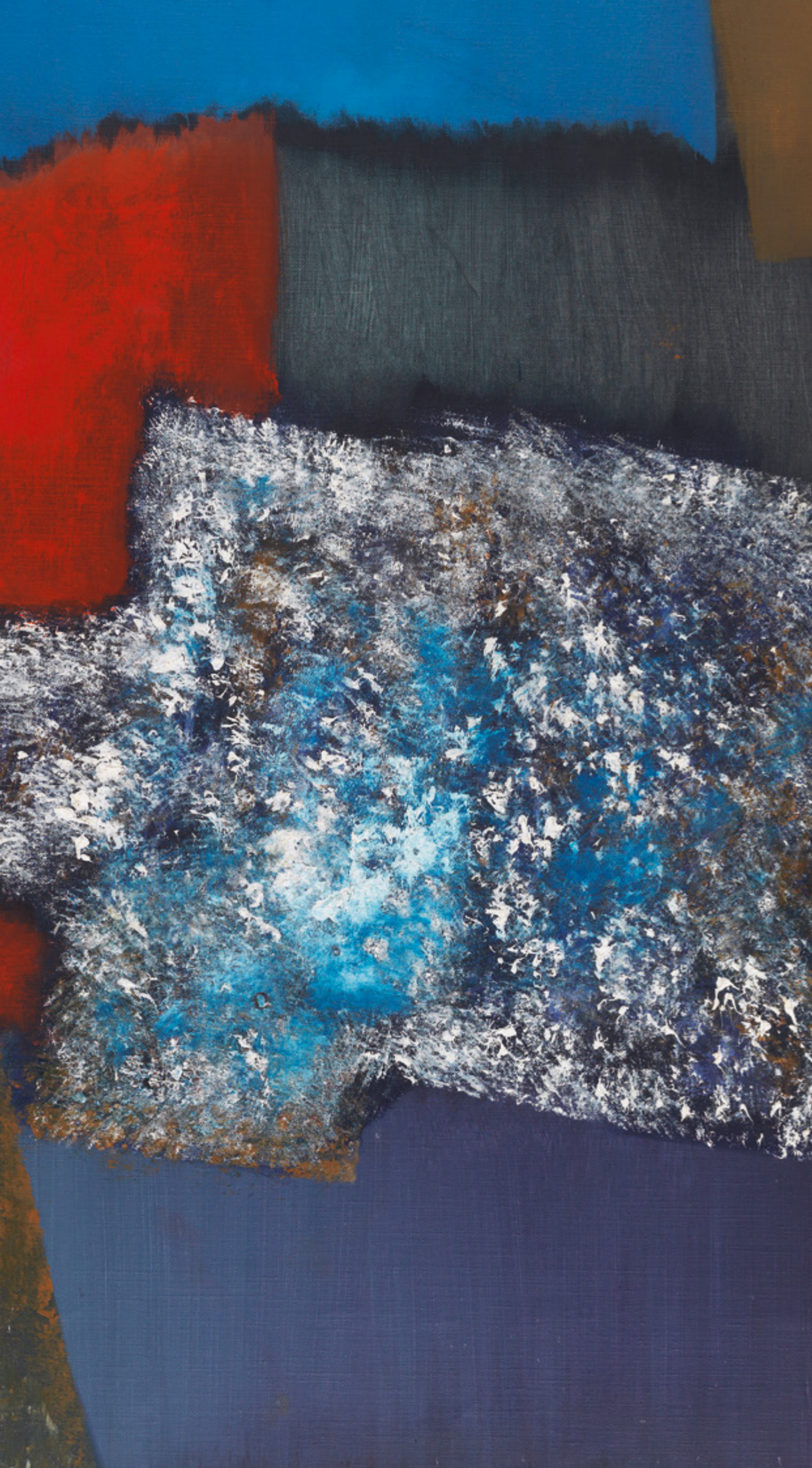
Fritz Winter, 1964

Trained at the Bauhaus in Dessau with Paul Klee, Wassily Kandinsky and Oskar Schlemmer, Winter's abstract painting was initially considered „degenerate“ by the National Socialists, but soon after the war it became absolutely in vogue. In 1949 Fritz Winter founded, together with Willi Baumeister and Rupprecht Geiger, the „Gruppe der Gegenstandslosen“ in Munich, later called „ZEN 49“. Winter's rectangular and row pictures from the 1960s are particularly fascinating for their bright colors and their flat structure, which gives space to the pure sound of the colors. While the works from the 1950s are characterized by a more linear, gestural application of paint in the manner of Informalism, Winter's line structures from the 1960s begin to merge into powerful color surface structures with increasingly hardened contours. The two-dimensional composition of interlocking colored areas gets its structure and depth effect from the accentuation of the color values alone: luminous colors comes before muted colors, which optically fade into the background. Usually it is the luminous primary colors red and blue that move into the foreground and thus become protagonists of the abstract composition. However, Winter has rarely added a crystalline center to these two color values, which, thanks to its semi-opaque appearance, resembles the reflective surface of a gemstone. The softly spotted, opaque white with its icy, light blue accents not only attracts the

- **Very rare composition from the series of the Rectangular and Serial Pictures which all have a crystalline bright white form in their center**
- **In 2015 the Pinakothek der Moderne, Munich, dedicated an exhibition to the aspect of the emancipation and dynamization of the color in Fritz Winter's painting in the 1960s**
- **With his participation in documenta I (1955) Fritz Winter was considered one of the leading figures of German Informalism and Abstract Post War Modernism**
- **As early as in the 1950s Winter showed his works in the USA in two exhibitions at the Museum of Modern Art, New York**

entire attention of the beholder, but also reminds us of Winter's abstract early work of the 1930s / 40s, and above all of his famous series of works „Triebkräfte der Erde“ (Driving Forces of the Earth, 1944), in which a crystalline white form in front of a dark background always forms the center of the mystical composition. Through the masterful control of his painterly means, Winter succeeds in creating a unique dynamization of color. Winter had several exhibitions in New York as early as in the 1950s, and in 1955 and 1957 his paintings were also on display at the Museum of Modern Art, New York, in the exhibitions „The New Decade“ and „German Art of the 20th Century“ along with works from Baumeister, Nay and Schwitters. In 1959 he took part in the documenta II in Kassel. By the 1950s Winter had advanced to be one of the leading representatives of German Informalism and abstract Post-War Modernism. Fritz Winter determined the transfer of a significant part of his artistic estate to the Bavarian State Painting Collections. Most recently, in 2018, the Pinakothek der Moderne, Munich, showed a large solo exhibition and three years earlier the exhibition „Fritz Winter. Die 1960er Jahre – Jahrzehnt der Farbe“ (2015), which was dedicated to his famous rectangular and row pictures. [JS]





DEUTSCHE BANK COLLECTION

350

RUPPRECHT GEIGER

1908 Munich - 2009 Munich

OE 250a (2 x Blau vor Rot). 1957.

Oil on canvas.

Dornacher/Geiger 196. Signed in bottom right on verso of the canvas. Verso of the stretcher titled „2 x Blau zu Rot“ and „OE 250/57“ in black as well as „OE 250a“ in red, there also dated and inscribed with the dimensions.

110 x 110 cm (43.3 x 43.3 in). [EH]

We are grateful to Mrs Julia Geiger, Geiger archive, Munich, for the kind support in cataloging this lot.

Called up: June 18, 2021 – ca. 18.40 h ± 20 min.

€ 50.000 – 70.000 *

\$ 60,000 – 84,000

PROVENANCE

- Galerie Schoeller, Düsseldorf (directly from the artist in 1982).
- Deutsche Bank Collection (acquired from aforementioned).

EXHIBITION

- Rupprecht Geiger. Ölbilder und Graphiken von 1950 bis 1982, Fritz Winter Haus Ahlen, February 6 - April 25, 1982 (with a label on verso of the stretcher).

Born in 1908, Rupprecht Geiger pursued a career as an architect but also completed an apprenticeship as mason in 1930/32. While this appears odd at first sight, it is clearly of significance for his later artistic development: as space is of key relevance for the architect, while the mason is the master of the material. It was not before his military service in Russia that Geiger found his way to painting, as he was employed as war painter, making his first works in egg tempera. Immediately after the end of the war he turned to abstraction, which he sought to continue in the sense of Kandinsky. In the 1950s Rupprecht Geiger gained first recognition. However, it was also for financial reasons that he remained occupied with architectural questions, realizing both private building projects, as well as participating in tenders within the scope of the program „Kunst am Bau“ (Art and Architecture), in context of which he made the monumental relief for the Munich central station, today today a heritage landmark. As the station is currently subject to major reconstruction, the relief is temporarily put in storage and will be part of the new edifice in the future. In both the relief as well as in this painting the

- One of the important early works still executed in the classic technique
- In Rupprecht Geiger's composition a modulated color field and a contrasting color make for exponent and counterpoint
- In Rupprecht Geiger's key colors red and blue, which in later years mostly appeared individually

forms seem to float in an undefined space. In our work 250a/57 (2x Blau vor Rot) red is the dominant color, modulated from a dark lower part, it turns into a strong and bright signal color. The blue is represented both in a clearly outlined rectangle in lower left and resting in front of a white horizon in the upper semicircle cutout of the dominant red modulation. Several key elements of Rupprecht Geiger's art amass in this work, among them his joy in experimenting with forms, which becomes obvious through rectangle, semicircle and oval, elementary forms that he would continue to examine. Rupprecht Geiger superimposes the color fields free from any form of construction and thus integrates several color spaces into the picture. It is difficult to substantiate whether the fields are spatially staggered, as they more or less seem to float both before each other and one after another. Gently modulated transitions from the darker parts, a characteristic trait of his early years, lead to a radiant red, blue and white. This work here already hints at the forms and themes that we discover in his works from the time at the Düsseldorf Academy and throughout his later creation.



ERNST WILHELM NAY

1902 Berlin - 1968 Cologne

Helle Akzente. 1956.

Oil on canvas.

Scheibler 805. Signed and dated in lower right. Signed on the reverse, signed, dated and titled on the stretcher. 73,5 x 92 cm (28.9 x 36.2 in).

*Called up: June 18, 2021 – ca. 18.42 h ± 20 min.***€ 200.000 – 300.000**

\$ 240,000 – 360,000

PROVENANCE

- Frankfurter Kunstkabinett Hanna Bekker vom Rath, Frankfurt a. M. (1968).
- FER Collection, Ulm / Dr. Friedrich E. Rentschler (with the collector's label on the stretcher, acquired from aforementioned in 1968 - 1995, Sotheby's London, June 28, 1995).
- Private collection Northern Germany (acquired from aforementioned in 1995).

EXHIBITION

- E. W. Nay, Galerie Der Spiegel, Cologne, March 19 - April 30, 1957, cat. no. 16.
- E. W. Nay, Galerie Günther Franke, Munich, August 17 - September 30, 1957, cat. no. 18 (with the label on the stretcher)
- Frankfurter Kunstkabinett Hanna Bekker vom Rath, 11th catalog, Frankfurt a. M. 1968, cat. no. 76 (with illu.).

LITERATURE

- Sotheby's, London, Contemporary Art, Part I, June 28, 1995, lot 6 (with illu.).

- „Scheibenbild“ (Disc Picture) that Nay created in bright colors and an airy flow at the apex of the work series
- Light, almost floating composition in which Nay transfers the airiness characteristic of his watercolors onto the canvas with great mastery
- The palette in Nay's „Scheibenbilder“ ranges from almost white to almost black hues and also reveals Nay's closeness to music, as many of his titles suggest
- Works by Nay were shown in an exhibition at the Museum of Modern Art, New York, as early as in 1957
- Works from the series „Scheibenbilder“ are in many renowned museums, among them the Solomon R. Guggenheim Museum, New York (1961), the Sprengel Museum, Hanover (1958), the Nationalgalerie
- Berlin (1957) and the Städel Museum, Frankfurt a. M (1961)

„In the classic days of the discs these entities float on the firmament of painting. [...] In the beginning the color flits through the image space with watercoloresque airiness; it barely touches the canvas [...]. In the classic years of the discs the closeness Nay's painting had to music, which the titles he chose also suggest, became evident and visualized the crossing of the media's frontiers.“

Siegfried Gohr, Ernst Wilhelm Nay, Der Beteteiligte - Unbeteiligte, in: Retrospektive. Ernst Wilhelm Nay, Museum Ludwig, Cologne 1990, pp. 9-11.





Ernst Wilhelm Nay, Mit roten und schwarzen Punkten, 1954, oil on canvas, exhibition „German Art of the 20th Century“ 1957 at MOMA New York.
© Elisabeth Nay-Scheibler, Cologne / VG-Bild-Kunst, Bonn 2021



Ernst Wilhelm Nay, Von Blau zu Grün, 1956, oil on canvas, Bayerische Staatsgemäldesammlungen, Munich.
© Elisabeth Nay-Scheibler, Cologne / VG-Bild-Kunst, Bonn 2021

Studio photo. © Elisabeth Nay-Scheibler, Cologne / VG-Bild-Kunst, Bonn 2021



The title „Helle Akzente“ aptly describes the positive mood that finds its painterly expression in the wonderfully light and luminous composition. Ernst Wilhelm Nay is considered a master of abstract painting, making major contributions to its development since the 1950s at the latest by banning any figurative elements from his compositions. His early participation in the exhibition „German Art of the Twentieth Century“ at the Museum of Modern Art, New York (1957) showed that Nay soon became an internationally recognized protagonist of German post-war modernism. It was exactly at this time that „Helle Akzente“ was created as part of the series of the „Scheibenbilder“ (Disc Pictures). The most famous works in the artist's oeuvre come from this series of works which also serves as basis for the later series of the „Augenbilder“ (Augenbilder) and the „Späte Bilder“ (Late Pictures). Initially Nay combined the round, flat disc shape with linear, graphic elements, before declaring it the sole protagonist of his compositions from 1955/56 on. From today's perspective they are regarded as the classic works of this period. Nay himself described his way to the legendary compositions of the „Scheibenbilder“ with the following words: „So I started with very simple new experiments and realized: When I put a brush on the canvas it leaves a small blob, if I enlarge that blob I have a disc. Of course, this disc already does a lot to the surface. If I add more discs the

result is a system of colored and quantitative proportions that can now be combined and assembled into larger picture complexes.“ (Magdalene Claesges, EW Nay. Lesebuch, Selbstzeugnisse und Schriften, Cologne 2002, p. 226.). The color spectrum in which Nay finally developed his disc images is vast. From light, translucent creations such as „Helle Akzente“, over white and light gray compositions like „Diamant“ (1957) up to primarily black disc pictures like „Dunkler Klang“ (1956, Museum Ludwig, Cologne) or „Grauzug“ (1960,

Museum moderner kunst, Vienna). „Helle Akzente“ is one of the rare light compositions developed from a luminous, translucent application of paint, which, in addition to the airy, light color accentuation, actively incorporates the white background into the composition and testifies to Nay's poised handling of the colors. In the light, almost floating composition of „Helle Akzente“, Nay masterfully succeeded in transferring the lightness and coloristic mastery of his watercolors onto the canvas. [JS]

WILLI BAUMEISTER

1889 Stuttgart - 1955 Stuttgart

- Privately-owned for over 40 years
- Fine surface appeal due to the grainy structure
- Due to the connection of dotted lines and colored areas, it can be assigned to the group of „Mogador“ pictures
- For the first time exhibited the year it was made
- In the original frame
- A year later the artist participated in the 26th Venice Biennial and in 1955 in documenta I

Mit rotem Kreis I. 1951.

Oil with synthetic resin on fiberboard.

Beye/Baumeister 1715. Signed and dated „1.51“ in lower right. Verso signed, dated, titled and inscribed with the dimensions and „nach Berlin“.

65 x 81 cm (25.5 x 31.8 in).

This work is the first of two versions with different titles (cf Beye/Baumeister 1716). The works can be assigned to the „Mogador“ cycle. [CH]

*Called up: June 18, 2021 – ca. 18.44 h ± 20 min.***€ 60.000 – 80.000**

\$ 72,000 – 96,000

PROVENANCE

- Collection Eline and Maxwell S. McKnight, Scarsdale/New York (inscribed with the collectors' names on the reverse by a hand other than that of the artist).
- Private collection (acquired from the above in 1979, Galerie Wolfgang Ketterer, November 26, 1979).
- Ever since family-owned.

EXHIBITION

- Erste Ausstellung, Deutscher Künstlerbund, Hochschule für Bildende Künste, Berlin, August 1 - October 1, 1951, cat. no. 13 (with remains of an old exhibition label on the reverse).
- Hommage à Günther Franke, Museum Villa Stuck, Munich, July 1 - September 18, 1983, cat. no. 3, p. 29 (with illu.).

LITERATURE

- Will Grohmann, Willi Baumeister. Leben und Werk (with catalog raisonné), Cologne 1963, cat. no. 1281 (with illu.).
- Galerie Wolfgang Ketterer, Munich, 36th auction, November 26, 1979, lot 137, p. 33 (with color illu.).

With his diverse work cycles, some of which running parallel, and continuously developed abstractions, Willi Baumeister had received great international recognition even before the war. Influenced by contemporaries such as Oskar Schlemmer, Baumeister found his own way into abstraction during these years. In 1930 he exhibited for the first time at the 27th Venice Biennial. The post-war period can thus be described as

another high point in the artist's career. In 1955, 1959 and 1964 he exhibited at documenta 1, II and III, and in 1948, 1952 and 1960 he was represented at the Venice Biennial. In 1957, Baumeister's works were presented in the large overview exhibition „German Art of the Twentieth Century“ at the Museum of Modern Art in New York. With its 'fragment character' this work from the „Mogador“ cycle (1950/51) references the



„Afrika“ pictures largely because of a similar arrangement of the figures, the dark, sharply contoured symbols, the light background applied in spatula technique and the cheerful colors. Baumeister connects the manifold shapes in strong, rich and fresh colors, sometimes with soft and delicate borders but also with sharp contours, with filigree, at times dotted lines and sets the luminous elements against a white background

- similar to planets and star constellations within a cosmos. With a completely de-individualized canon of forms and the same, undeviating consistency as, for example, Fernand Léger, Baumeister created an imposing oeuvre that is also symptomatic of the German post-war period. With its particularly clear expression, the work offered here visualizes this timeless image effect in an utterly astonishing manner. [CH]

HORST ANTES

1936 Heppenheim - lives and works in Sicellino and Wolfartsweier

Kopffigur. 1968/1971.

Aquatec on canvas.

Volkens 1971-1. Signed in lower right. Signed, dated „Juni 1968/71“, titled and inscribed with the technique on the reverse. 121 x 101 cm (47.6 x 39.7 in).

Called up: June 18, 2021 – ca. 18.46 h ± 20 min.

€ 60.000 – 80.000 N

\$ 72,000 – 96,000

PROVENANCE

- Private collection Rheinfelden.
- Galerie Gimpel & Hanover, Zürich.
- Private collection
(since 1986, Hauswedell & Nolte, Hamburg, June 9, 1986, lot 14).

EXHIBITION

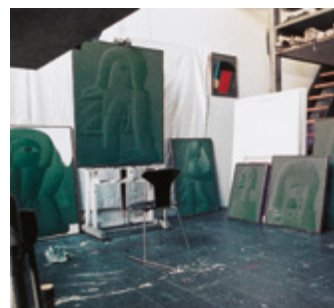
- Horst Antes. Ausstellung Neuer Ölbilder und Plastiken, Galerie Otto Stangl, Munich, July 20 - September 10, 1968, cat. no. 18 (with illu., no. 20, with hand-inscribed gallery labels on the reverse).
- Exhibition at Evangelische Kirche Öflingen, Öflingen, May 15 - July 4, 1971.

LITERATURE

- Hauswedell & Nolte, Hamburg, 263rd auction, Modern Art, June 9, 1986, lot 14 (with color illu. on plate 48).

For his very own unmistakable figurative imagery Horst Antes is considered one of the most outstanding artists of the German post-war period. The work offered here was created during the heyday of his artistic creation, which covers a period of several decades. In 1964, 1968 and 1977 Antes took part in documenta 3, 4 and 6 in Kassel. In 1971 the artist can already look back on impressive, international exhibition participations, at, among others, Galerie Beyeler, Basel, the Kunsthalle Bern and the National Museum of Modern Art in Tokyo. In the same year Antes also participated in two large exhibitions at the Haus der Kunst in Munich. Today his works are part of renowned collections, including the Städel Museum, Frankfurt a. M., the Sprengel Museum, Hanover, the Museum Ludwig, Cologne, and the Neue Pinakothek, Munich. In 2013 the Martin-Gropius-Bau in Berlin dedicated a large-scale retrospective show to the artist. Around 1960 Horst Antes' painterly work finally broke away from the abstract art form of Informalism. During these years he found his own imagery, dominated by his „Head Footer“ figures, which have a both modern and archaic appeal with their oversized heads and feet, which, shown in profile and in varying forms of appearance began to inhabit his paintings. From the consistent reduction of the „Head Footer“ Antes then developed the „Heads“ a little later. Our work offered here, which was created in 1968 is part of this complex and is an impressive document of this distinct artistic self-discovery in these years. For two decades these fictional characters remained the main actors in the artist's very

- Horst Antes' „Köpfe“ (Heads) and „Kopffüßler“ (cephalopods) were at the center of his creation for two decades, they are considered to be the artist's most sought-after motifs
- In 1966 these works were shown at, among others, the XXXIII. Venice Biennial
- In 1968, the year the work was made, the artist participated in documenta IV in Kassel
- Particularly appealing colors due to the usage of strong, saturated colors and monochrome patterns, a rare combination in his oeuvre
- Comparable works from the same year of creation can be found at, among others, the Sprengel Museum, Hanover, the Neue Nationalgalerie in Berlin and the Franz Marc Museum, Kochel am See



The artist's studio in Karlsruhe/Wolfartsweier, around 1970.
© VG-Bild-Kunst, Bonn 2021

individual motif world. With their high recognition value they shaped the characteristic appearance of his work. In the combination of clear geometric forms and a thoroughly painterly execution, Antes attained a figuration that - similar to ancient cave paintings - emanates a timeless and lasting appeal. His archetypal figures, their over-sized heads clearly alluding to man's mental faculties, not only speak to contemporary viewers, but also exert a fascinating appeal through their open-mindedness, their universal imagery and the strong visual focus on man. In his painterly work, Antes portrays the „Head“ in ever changing forms, at times he renders it in a playful way, at times restrained in subdued, almost monochrome colors, using a wide variety of props - a crescent moon, animals or tubes, at times he adds an eye, puts it on two wheels, places it in fragmented interiors or landscapes or, in contrast to the otherwise so strict design, covers it with freely placed patterns. The artist also tries to vary the painterly effect of the individual heads by adding unusual material components such as sawdust, as in the work offered here, creating a haptically attractive, sandy, almost grainy surface. This way no two „heads“ are ultimately the same. Horst Antes completed the work offered here in 1968, the same year it was presented to the public at Galerie Otto Stangl Gallery in Munich. However, it was not completed until 1971, after the artist had revised it and adapted to his new and different ideas and artistic ideals. This explains why the work is inscribed with a second date on the reverse. [CH]



SEAN SCULLY

1945 Dublin - lives and works in New York, Barcelona and Mooseurach/Germany

Fire. 1984.

Oil on canvas.

Price 1984.07. Signed, dated and titled on the reverse. Stretcher inscribed with the dimensions and with a direction arrow. 61 x 61 cm (24 x 24 in).

Called up: June 18, 2021 – ca. 18.48 h ± 20 min.

€ 300.000 – 400.000

\$ 360,000 – 480,000

PROVENANCE

- Juda Rowan Gallery, London (October 1984).
- Galerij S65 / August Hoviele, Aalst/Belgium.
- Galerie Walter Storms, Munich.
- Private collection Southern Germany.

EXHIBITION

- Sean Scully. Schilderijen - Tekeningen, Galerij S65, Aalst/Belgium, October 26 - December 2, 1984.

LITERATURE

- Maria Price, Sean Scully. Catalogue raisonné of the paintings, vol. 2 (1980-1989), Stuttgart 2018, cat. no. 1984.07, p. 113 (with illu.).

- In the early 1980s Scully found his very own, unmistakable imagery
- Other paintings from the same year are in possession of, among others, the Metropolitan Museum, New York, and Tate Gallery in London
- Part of a southern German private collection for almost 20 years
- With its harmonious, particularly balanced structure and colors, the work is seminal in Scully's oeuvre
- The surface's matt-glossy materiality, the painterly brushwork, the warm colors and the color field's liveliness make for a painting with a sensual, almost sculptural effect



„My paintings are all about stripes. [...] A stripe is a note, many stripes make a chord, all are played by hand. Through work and attention, I try to give the surface a mature and resonant feeling.“

Sean Scully, September 1981, in: Kelly Grovier / Kirsten C. Voigt (editors), Inner. Gesammelte Schriften und ausgewählte Interviews von Sean Scully, Berlin 2018, p. 12.

INTERNATIONAL SUCCESS

With his abstract, at first glance strictly geometrical and yet very sensual, works with stripes in different widths and geometrical color fields, Sean Scully is one of the most important artists of his generation. His oeuvre comprises paintings, pastels, watercolors and drawings, as well as prints, photographs and sculptures, many his works are part of the most prestigious international collections, including the Museum of Modern Art, the Metropolitan Museum of Art and the Solomon R. Guggenheim Museum in New York, the National Gallery of Art, Washington, DC, the London Tate Gallery, the Albertina in Vienna and the Guangdong Museum of Art, Guangzhou. In the course of an artistic career of almost 50 years, Scully can look back on numerous important exhibitions and awards. In the year the work offered here was created, one of his works was shown in the sensational exhibition „An International Survey of Recent Painting and Sculpture“ at the Museum of Modern Art, New York. Shortly after first solo exhibitions in European museums followed, among them shows at the London Whitechapel Art Gallery and the Städtische Galerie im Lenbachhaus in Munich (1989). It is this recent success in particular that testifies to Scully's rank in European art history at the end of the 20th and the beginning of the 21st century and to the influence his work has on the development of contemporary abstraction. In 2013 he became a member of the Royal Academy of Arts, and in 2014/15 Scully was the first Western artist ever to be honored with a comprehensive, retrospective exhibition in China, shown in both Shanghai and Beijing. In 2019 alone there were eight solo exhibitions of his works worldwide, among them shows at the National Gallery of Art, London, and the Albertina in Vienna.



Sean Scully, Tonio, 1984, oil on canvas, Tate Gallery, London. © Sean Scully

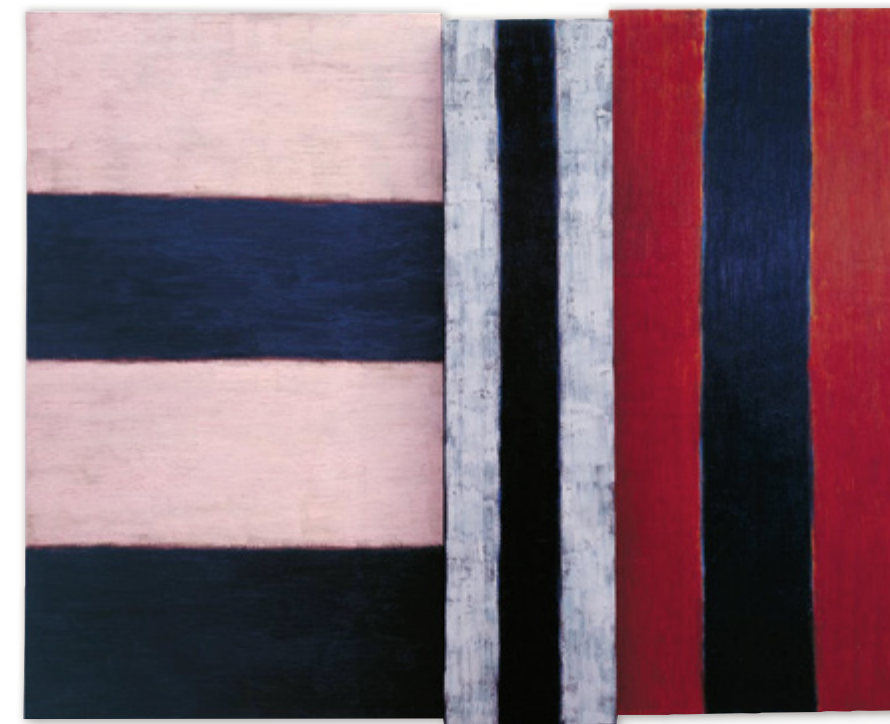
STRIPES AND STRIPES

Since his artistic beginnings Scully's work consist of compositions of stripes in different colors, stripes that run vertically and horizontally, stripes in different width and lengths, as well as of rectangular color fields that Scully uses to fill the surface, which, in turn, is divided into rectangles. The artist describes the strong visual impressions he had on a trip to Morocco in 1969 as a key moment. „Then I saw the striped fabrics that the Moroccans dye and make them into galabeyas - their robes. I saw those stripes everywhere in Morocco and when I got back to work I was making grids from stripes of color. „ (Sean Scully, quote from: www.seanscullystudio.com) The garments that are widely used in the Maghreb states, the traditionally striped djellabas or galabiyas and the intense and rich local colors, sparked a strong fascination in Scully that continues to show in his art to this day and which the artist translated into his very own, unmistakable visual language. Although his painting has always been subject to constant development and change, his fundamental conception of art has not changed in over 40 years of creation. In an almost obsessive preoccupation with geometric structures and arrangements of rectangular shapes, the artist still gathers inspiring visual impressions from his surroundings that he then processes in his works: the orthogonal streets of Manhattan, the arrangement of man-made cladding on house facades and metal plates on sidewalks or the thousands of years old walls of horizontally and vertically stacked stones on the Aran Islands in Scully's homeland, which the artist immortalized in his photographic work „Aran“ from 2005.

Sean Scully, Inis Oirr VI, 2007, digital C-Print. © Sean Scully



Sean Scully in his studio, Ardbeg Road, 1989. © Sean Scully



Sean Scully, Paul, 1984, oil on canvas, Tate Gallery, London. © Sean Scully

THE PERFECTION OF IMPERFECTION

While the earlier works were still made with a certain minimalist approach, a regularity and evenness with strictly separated stripes and color fields, Scully attained a more emotional form of abstract painting after he had gone on an influential trip to Mexico. Light, the colors' materiality and the surface texture began to play a bigger role. Scully's geometry and design language became softer,

Sean Scully on a beach in Morocco, May 1996. © Sean Scully



the spaces between the color bars and stripes less precise. This development also shows the various art-historical influences that play a role in Scully's art: From the accurate straightness of Piet Mondrian to the vibrant color fields of an Abstract Expressionism of Mark Rothko and others, Scully seized, especially after his emigration to the USA in the late 1970s, many suggestions which would find expression in his very own imagery on the canvas. Scully always begins a work with a structure, a precise division of the surface that is to be painted, because the essential principle of his works is the order and arrangement of the color fields. The artist chooses from an almost infinite wealth of compositional options, he initially divides the rectangular shape of the image surface into several smaller rectangular elements or stripes. He then fills the individual fields with several layers of paint using a broad brush. The rigidity of the fields' initially strictly orthogonal or parallel structures is destroyed by the subsequent concentrated color application in layers, because narrow fragments of the superimposed layers of color remain visible in the spaces between the rectangular surfaces. This imperfect, blurred delimitation creates an odd kind of vibrancy. Aforementioned multitude of strong, rich layers of paint in interaction with the unique surface materiality and the particularly painterly, almost impasto brushstroke that shows clear traces of the artist's craft, adds an opulent, almost intimate sensuality and at the same time an almost sculptural physical presence to our painting.

ASSOCIATION IN ABSTRACTION

The work offered here, with its warm colors, emanates an even greater degree of sensual liveliness, with its smoky-sooty gray-black, the flaming red-orange tones and a flickering yellow color field, it evokes associations with a blazing fire, as the title also suggests. A fire only contained by the lush, cool dark green of a damp forest floor. Although Scully has dedicated himself to a completely abstract painting without figurative echoes, his works offer an abundance of possible association due to their color tones and their horizontal or vertical stripes, as well as by their astonishingly descriptive titles. „Africa“ (1990), „Light in August“ (1991), „Reef“ (1995), „Land Sea Sky“ (2000), „Wall Bloom“ (2016) and also the work „Fire“ (1984) are reminiscent of the elements, of horizon lines, vast fields, coastal landscapes or even buildings and thus hint at the slight notion of the artist's reality they are based on. They explain Scully's creative process in which external influences - inspirations from nature, everyday life and personal experiences - are expressed in a certain form and in different color modulations. This way and through the great wealth of associations in the works, the painter once again increases their emotional quality.



Mark Rothko, Untitled (No. 73), 1952, High Museum of Art, Atlanta © VG-Bild-Kunst, Bonn 2021

Sean Scully, Teil des Triptychons Arles Abend Deep, 2017, oil on canvas, Fondation Louis Vuitton, Paris.



A MASTERPIECE OF SENSUAL ABSTRACT PAINTING

The harmonious, particularly balanced structure and format of the work offered here anticipates later works from around 2000 in which Scully finally abandoned the delicate stripe compositions of the 1980s and 1990s in favor of dividing the picture's surface into almost consistently shaped rectangles. With the sensual opulence of the strong and warm colors used here, the vibrating tension and liveliness of the spaces between the color fields and the iridescent, partly glossy surface texture, „Fire“ is not only an outstanding work from the artist's important early creative period, but also unites the most essential characteristics of Scully's entire oeuvre in its kernel. [CH]



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JOSEPH BEUYS

1921 Krefeld - 1986 Düsseldorf

Ohren. 1984.

Burnt stretcher, burnt canvas in plexiglass object box.

Signed on rear of lower beam.

60 x 73 x 2 cm (23.6 x 28.7 x 0.7 in). 80 x 90 x 8 cm (31.4 x 35.4 x 3.1 in).

This work used to be the painting „Ferne à Montfoucault“ by Camille Pissaro that caught fire from a single candle shortly before Christmas in 1984. The work is not listed in the Pissaro register from 1939, however, it appears in the revised version from 2005 with the number 379. When Joseph Beuys discovered the work at a restorer, he spontaneously renamed it „Ohren“ (Ears) and signed it [EH]

Accompanied by an expertise issued by Eva Beuys on February 7, 1990 (copy mounted on rear of the object box).

Called up: June 18, 2021 – ca. 18.50 h ± 20 min.

€ 80.000 – 120.000

\$ 96,000 – 144,000

PROVENANCE

- Formerly collection Dr. Sohl (Pissaro painting, until 1984).
- Private collection Germany.

EXHIBITION

- Joseph Beuys: Natur - Materie - Form, Kunstsammlung Nordrhein-Westfalen Düsseldorf, November 30, 1991 - February 9, 1992, cat. no. 483 (dated 1979).
- Joseph Beuys: Wo ist Element 3?, Ketterer Kunst, Berlin, March 26 – May 22, 2021.

The sad story of a picture by Camille Pissarro that was destroyed by fire from a single candle on Christmas Eve in 1984 prompted Beuys to reanimate the worthless ruin. According to the owner, the brass security eyelets, which are also called ‘ears’ by exhibition specialists, persuaded Beuys to give this tragic piece the title „Ohren“ (Ears) and to leave it to the restorer. Beuys was not concerned with the fastening elements that survived the fire, instead he conceived the idea that listening closely plays a decisive role in the perception of art. Once made to please the eye, there is little left of Pissarro’s painting, just the idea. The undefined premonition, the quest for inner images, is related to hearing. The burnt stretcher, on the other hand, is also related to the idea that the painting has reached its final destination. Beuys’ manifesto from the same year, which was distributed in form of postcards, says: „The fundamental mistake is buying canvas and stretcher.“ (Quote from: Klaus Staeck (ed.), Joseph Beuys. Mit dummen Fragen fängt jede Revolution an, Göttingen 1996, p. 97, no. 92).

- **Ears: an outstanding example of Josef Beuys’ progressive art concept that refuses to follow any convention**
- **A painting by Pissaro destroyed by just a single candle is retransformed to an artwork through Beuys’ processual conception**
- **The perception of art’s transformative mission to the exclusion of aesthetic relevance becomes manifest in the appreciation of destruction**
- **The burnt door from Beuys’ studio in Heerdt, to which he added two hare’s-ears and the skull of a heron (today: Museum moderner Kunst, Vienna), is a similar object**

Joseph Beuys, „Verbrannte Tür, Schnabel und Hasenohren“, 1953, installation of the Beuys object on the work plate in the studio on Drakeplatz 4, photo: Eva Beuys. Museum Moderne Kunst Wien. © VG-Bild-Kunst, Bonn 2021



„My objects must be understood as suggestions for implementing the idea of the sculpture. They should provoke thoughts about what a sculpture can be.“

Beuys 1979, quote from: Volker Harlan, Was ist Kunst? Werkstattgespräch mit Beuys, Stuttgart 1992, p. 13

JOSEPH BEUYS

1921 Krefeld - 1986 Düsseldorf

Erdobjekt „TA...KA-(TURM)“: 1975.

Earth object, shell.

Signed, dated and titled on a note below the object. (Not visible due to mounting).

Height: 15 cm (5.9 in). Plexiglass box: 25,5 x 27 x 27 cm (10 x 10.6 x 10.6 in).

The object is made of African soil. [EH]

Accompanied by a written confirmation from Eva Beuys dated February 14, 2019 (in copy).

Called up: June 18, 2021 – ca. 18.54 h ± 20 min.

€ 70.000 – 90.000

\$ 84,000 – 108,000

PROVENANCE

- The artist's studio (Drakeplatz 4).
- Private collection Germany (acquired directly from the artist).

EXHIBITION

- Joseph Beuys: Natur Materie Form, ex. cat. Kunstsammlung Nordrhein-Westfalen, Düsseldorf, November 30, 1991 - February 9, 1992, cat. no. 419 (with illu. on p. 334).
- Joseph Beuys: Wo ist Element 3?, Ketterer Kunst, Berlin, March 26 – May 22, 2021.



Joseph Beuys, Erdtelefon, 1968.
Photo: Reinhard Friedrich. © VG-Bild-Kunst, Bonn 2021



Mounted on pedestal.

In December 1974 the photographer Charles Wilp invited Joseph Beuys and his family to a photo session in Diana on the Kenyan coast. Apparently Beuys returned home with Kenyan soil which he kept in a flower pot. So far, the designation „TA... KA- (Turm)“ has not been fully unlocked. It is certainly daring to think of Astrid Lindgren's children's book „Pippi in Taka-Tuka-Land“ (Pippi in the South Seas), however, Beuys repeatedly integrated the toys of his children into his installations, for example in the showcases at the „Block Beuys“ at the Hessian State Museum in Darmstadt. Or he used the sounds his son Wenzel made while learning to speak as titles for his works, such as it is the case with „Kukei, akopee - No!“. (Uwe M. Schneede, Joseph Beuys, die Aktionen, Stuttgart 1994, no.

4, p. 42). In Lindgren's book Pippi's father lives as a king in Africa, where he is held captive in a tower on Taka-Tuka Island. On top of our „tower“ is a cowry snail (Cypraeidae) that also commonly occurs in Africa. Their shell were used as currency, because of the porcelain-like surface, which appeared to be valuable, so slaves in West Africa were traded for cowry money. Beuys' last large work „Palazzo Regale“ from 1985, which is now part of the Kunstsammlung Nordrhein-Westfalen in Düsseldorf, also has a giant sea snail (Cassis Tuberosa cornuta) in one of the showcases. Soil as a substance plays an important role for Beuys, for example in the work „Erdtelefon“ from 1968, which suggests a possible conversation with the Earth. [Eugen Blume]

- Soil is one of Beuys' most important materials
- For Joseph Beuys soil is a condensed material of the origin, a generator of formative power
- Earth objects like the „Erdtelefon“ (1967) or „Erdhaufen und elektronisches Gitter“ (1957) count among Beuys' most famous works
- Earth objects by Beuys are very rare on the market
- Significant earth objects are also part of the Block Beuys at Landesmuseum Darmstadt and the Museum Schloß Moyland



JOSEPH BEUYS

1921 Krefeld - 1986 Düsseldorf

Wo ist Element 3?. 1984.

Installation. Electric meter, fuses, switches, band-aid, wood, marble, steel, pencil drawing on board, in iron frame.

Signed and dated in lower left on the wooden plate. Unique object.

210,5 x 110,2 x 45 cm (82.8 x 43.3 x 17.7 in).

Called up: June 18, 2021 – ca. 18,56 h ± 20 min.

€ 600.000 – 800.000

\$ 720.000 – 960.000

PROVENANCE

· Private collection Germany.

EXHIBITION

- Nationalgalerie, Berlin (on loan from 1984 to 1988).
- Joseph Beuys: Skulpturen und Objekte, Gropius-Bau Berlin, February 20 - May 1, 1988 vol. 1, cat. 85. (with color illu. on p. 229).
- Joseph Beuys: Natur, Materie, Form, Kunstsammlung Nordrhein - Westfalen, November 30, 1991 - February 9, 1992, cat. no. 486 (with illu. on p. 338).
- Joseph Beuys: Wo ist Element 3?, Ketterer Kunst, Berlin, March 26 – May 22, 2021.

„Beuys persistently worked with materials and elements through which he visualized energy potentials and polarity in which functions of negative and positive electric charges find expression.“

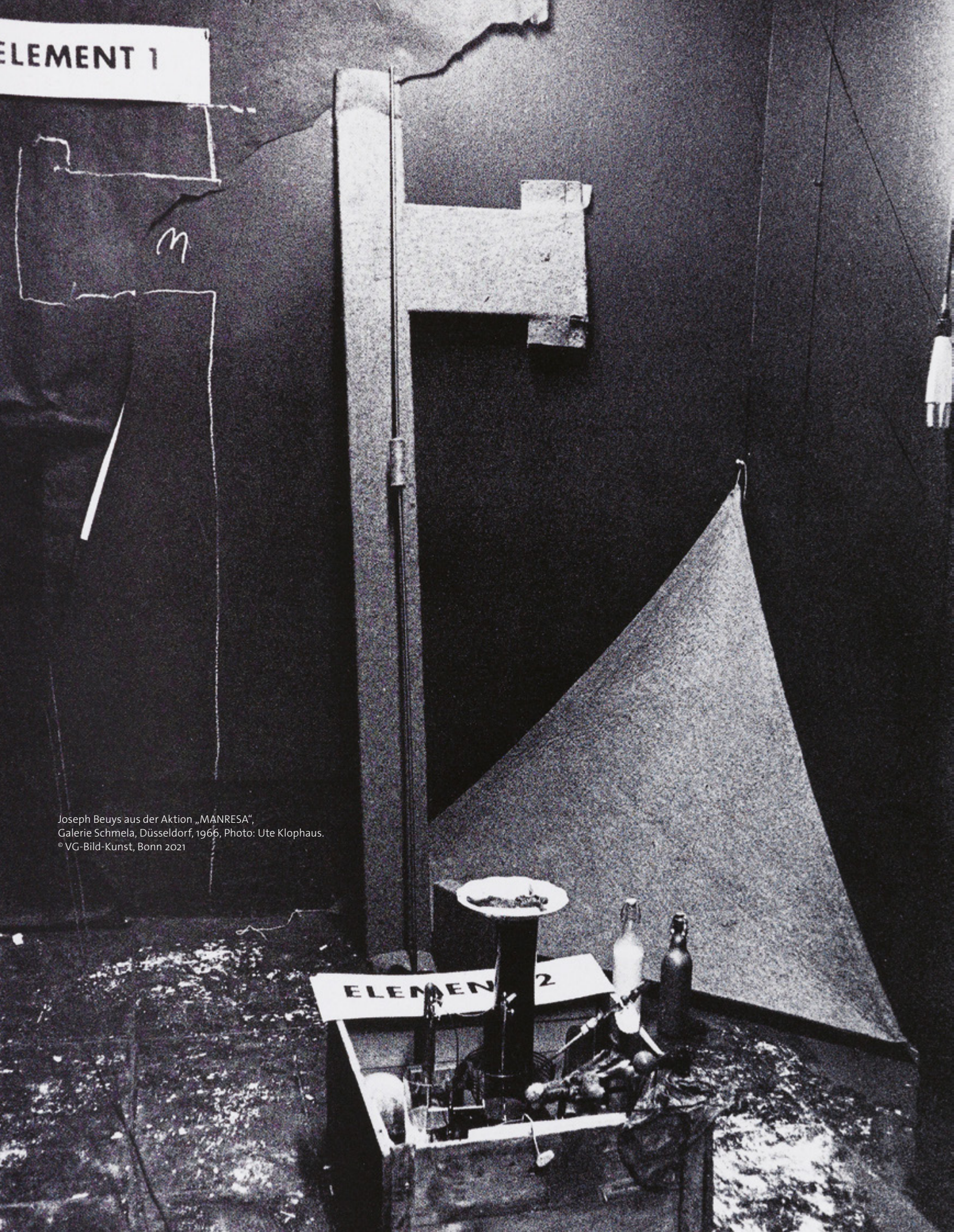
Heiner Bastian. Joseph Beuys im Wilhelm-Lehmbruck-Museum Duisburg, 1987 p. 22)

This object is evidently a switch cabinet from a workshop, its power supply especially secured. It seems as if some electrician had walked by and left the note „Wo ist Element 3?“ (Where is Element 3?), written on a piece of cardboard. It is the only hint at the connection between Beuys and this functional electrical apparatus. It is a decisive sentence from the art campaign „Manresa“, which Beuys performed in 1966 on the occasion of the closure of Alfred Schmela's gallery space in Düsseldorf's Hunsrückstrasse as a homage to Schmela. The sentence could also be heard in the street through loudspeakers. First of all, of course, the question regarding elements 1 and 2 comes up. Element 1 was a halved felt cross with a copper rod and element 2 was a box - and this shows the direct connection with the

- ‚Wo ist Element 3?‘, as well as the famous work ‚Honigpumpe‘ (today at Louisiana Museum in Humlebæk /DK), were the ‚Social Sculptures‘ Beuys showed at documenta 6
- A control panel as an allegory of a source of warmth, light and energy, a metaphysical explanation of an inner meaning
- Element 3 stands for a way of thinking that, by means of an expanded concept of art, is to become an integral part of 20th century culture
- Beuys provides the force field of Modernism
- „Wo ist Element 3“ is the continuation of the campaign „Manresa“ at Galerie Schmela (1966)

present work - that was filled with electrical equipment: „The high-voltage high-frequency generator consisted of a number of different devices with which a high-voltage DC could be generated from a low-voltage AC. The apparatus used in ‚Manresa‘ had five individual components: a 12-volt truck battery, a high-voltage transformer, three Leyden jars, a discharger to limit the voltage and a Tesla transformer. The purpose of the integrated system was to transform the 12 volt DC into an AC of about 50,000 volt.“ (Quote from: Friedhelm Menekes, Joseph Beuys Christus denken, Thinking Christ, Stuttgart 1996, p. 110). With the halved cross Element 1 shows the amputated relationship to metaphysics and Element 2 physical instruments from a science lab. Element 3 calls for complementary thinking that must





Joseph Beuys aus der Aktion „MANRESA“,
Galerie Schmela, Düsseldorf, 1966, Photo: Ute Klophaus.
© VG-Bild-Kunst, Bonn 2021



Joseph Beuys in the campaign „Manresa“ 1966, Art Gallery of New South Wales,
Sydney, Australia. Photo: Ute Klophaus. © VG-Bild-Kunst, Bonn 2021



Lagerplatz, 1962/66, Showcase with various objects compiled by J. Beuys,
Städtisches Museum Abteiberg, Mönchengladbach. © VG-Bild-Kunst, Bonn 2021

include the paranormal world. So the action has a physical, an electrical and a spiritual background. Element 3 is nowhere materialized, but reverberates as a question in the room. Because Elements 1 and 2 are materially fixed, Element 3 becomes something that does not exist yet, something that is part of the future. Even in 1984, when Beuys linked the switch cabinet with this question, it still hadn't been answered. The campaign's two cardboard signs imprinted „ELEMENT 1“ and „ELEMENT 2“ are in the display cabinet titled „Lagerplatz“ from 1962/63 at the Städtisches Museum Abteiberg, Mönchengladbach. A drawing of the four electricity meters and two

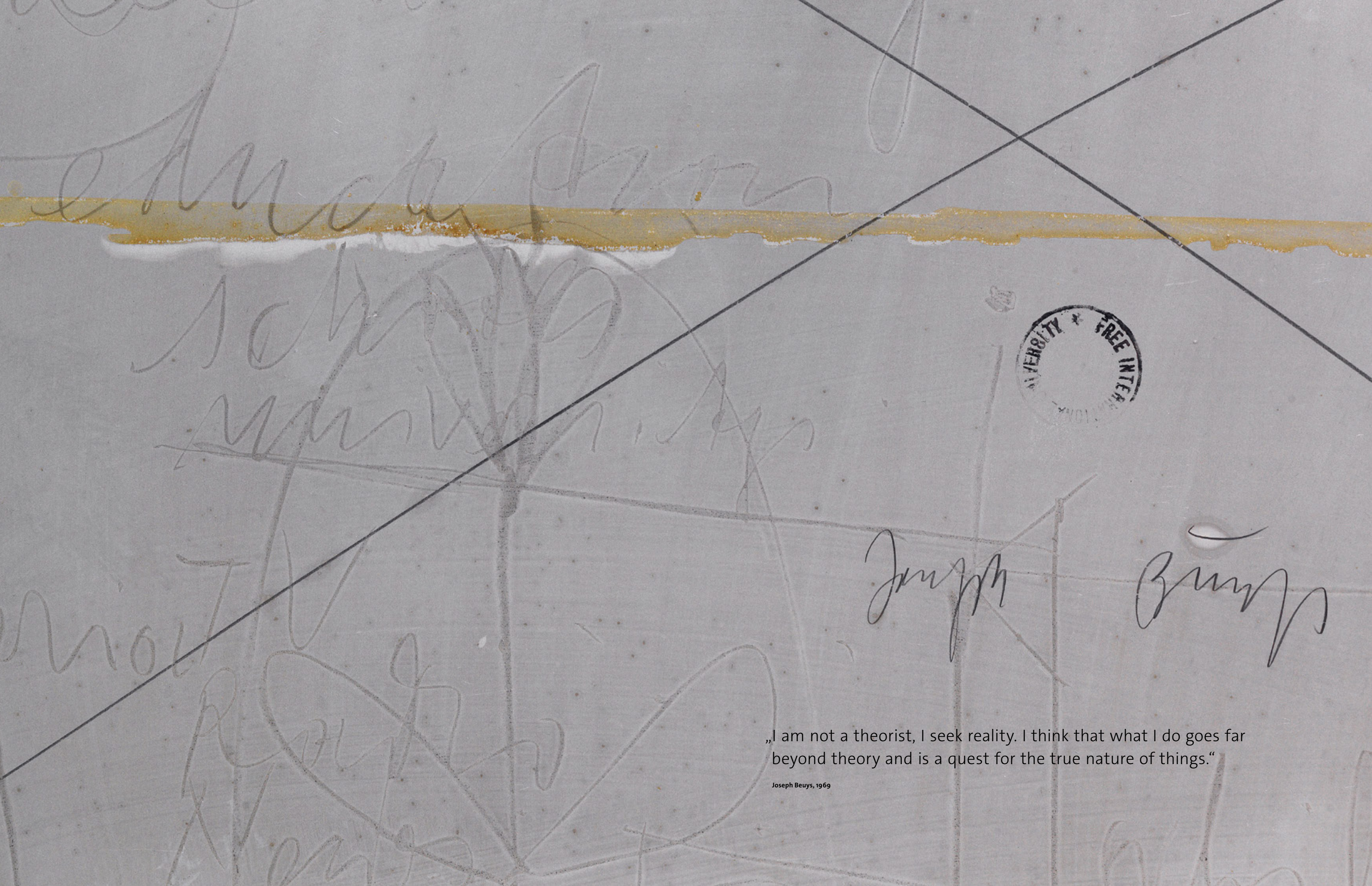
surfaces can be seen on the cardboard sign in front of the switch cabinet. One surface is inscribed with the word felt, the other shows a copper plate. There is no doubt that Beuys' Element 3 is a hint to or an anticipation of a holistic way of thinking that has not been attained yet. A way of thinking he aimed to introduce into 20th century culture through his expanded concept of art. Element 3 is the effective spiritual force that caused a change of consciousness in Ignatius of Loyola, warrior and later founder of the Jesuit order. In this respect, this control cabinet object is nothing less than a sign of change. [Eugen Blume]



Joseph Beuys, Teile am Boden (from the campaign „Manresa“), 1966.
© VG-Bild-Kunst, Bonn 2021



Joseph Beuys in the campaign „Manresa“, Galerie Schmela, Düsseldorf, 1966,
Photo: W. Vogel. © VG-Bild-Kunst, Bonn 2021



Joseph Beuys

*Schmerz
Menschen*



Joseph

Beuys

„I am not a theorist, I seek reality. I think that what I do goes far beyond theory and is a quest for the true nature of things.“

Joseph Beuys, 1969

JOSEPH BEUYS

1921 Krefeld - 1986 Düsseldorf

Minneapolis Fragment. 1974.

Mixed media. Pencil, hare blood and F.I.U. stamp on a metal plate, mounted in a steel frame behind glass.

Signed in center. 64,5 x 90 cm (25.3 x 35.4 in).

Called up: June 18, 2021 – ca. 18,58 h ± 20 min.

€ 100.000 – 150.000 ^N

\$ 120,000 – 180,000

PROVENANCE

- Art School of Minneapolis, Minneapolis.
- Hirschl & Adler Modern, New York.
- Private collection (since November 1988, acquired directly from the aforementioned).
- Private collection.
- Private collection Europe.

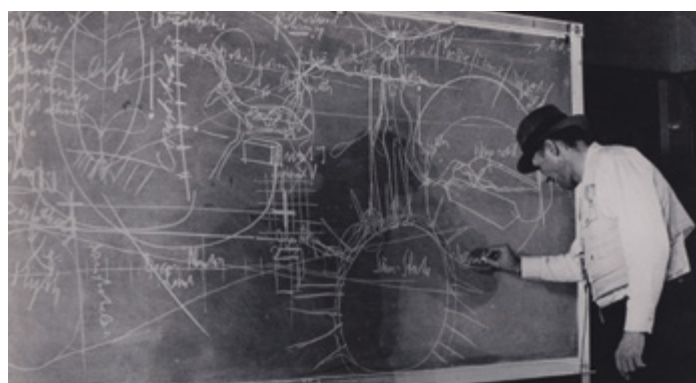
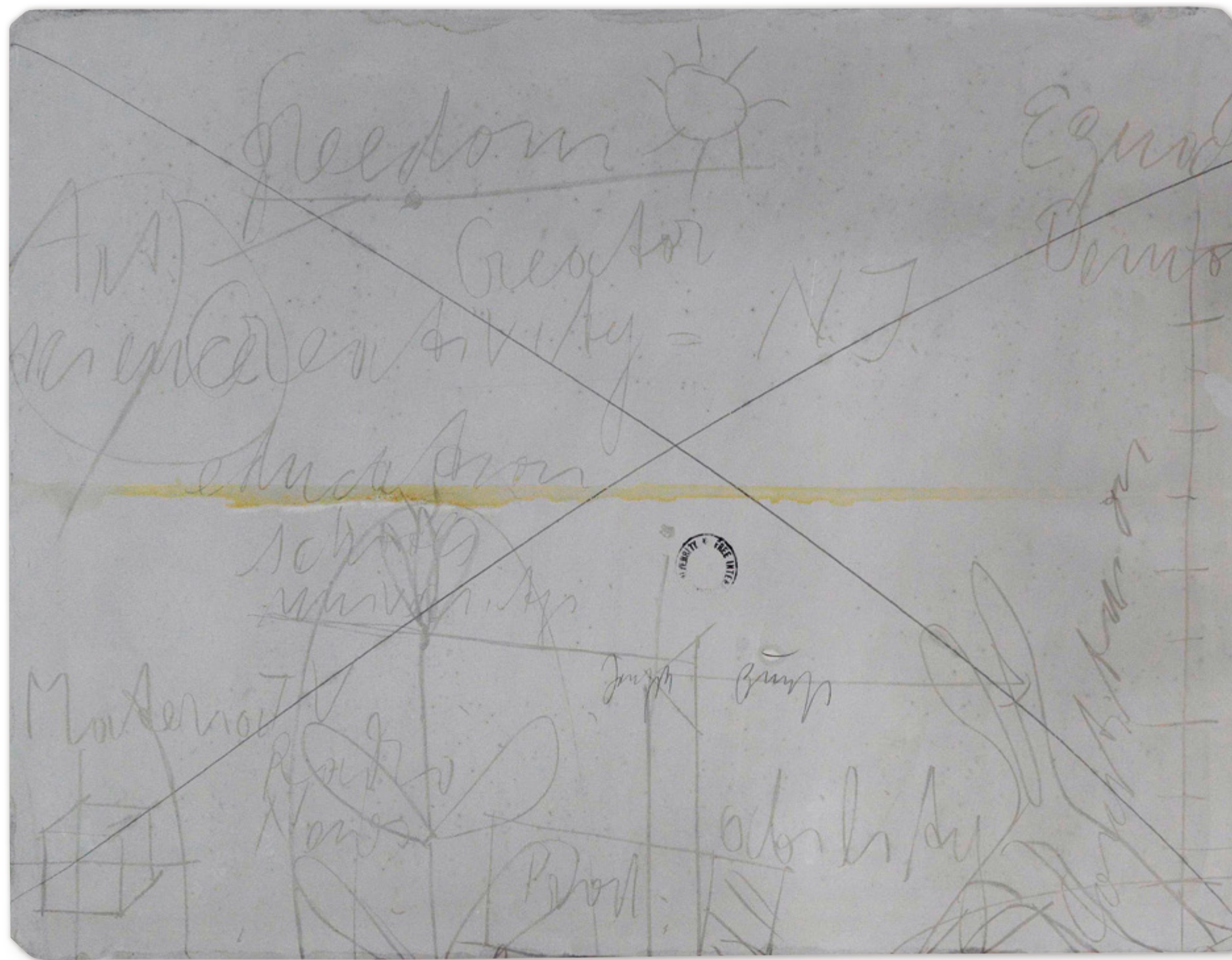
EXHIBITION

- New York, Hirschl & Adler Modern, Joseph Beuys: Ideas and Actions, 1988, cat. no. 48, pp. 76/77 with illu.
- Joseph Beuys:
- Wo ist Element 3?, Ketterer Kunst, Berlin, March 26 - May 22, 2021.

LITERATURE

- Klaus Staeck/Gerhard Steidl, Beuys in Amerika, 1987, no page.

- Unique object
- One of only six lithographic plates made during a discussion at the University of Minnesota in January 1974
- Joseph Beuys used this panel like a blackboard in the 1974 event and later revised it with hare's blood and pencil
- Time witness and materialized quintessence of the Beuysian world of thought
- One of the other five lithographic plates from the „Minneapolis Fragments“ is in the collection of the Tate Modern in London



Joseph Beuys bei einem Vortrag am Minneapolis College of Art and Design, USA, 1974, Photo: Klaus Staeck. © VG-Bild-Kunst, Bonn 2021 / zeroonefilm

At the invitation of the gallerist Ronald Feldman and Dayton's Gallery, Beuys traveled through the USA for ten days and explained his theoretical approaches in a series of lectures entitled „Energy Plan for the Western Man“ at several locations and institutions in New York, Chicago and Minneapolis. Joseph Beuys discussed his concept of art and his idea of the social sculpture with art students, artists and like-minded people. Also on January 18, 1974 at the University of Minnesota in Minneapolis. In addition to the concept of the „social plastic“, the „Energy Plan“ also played an important role; the importance of art as a means of evolution was addressed, as well as its role in school and the educational system in general. In context of such discussions Joseph Beuys documented his thoughts on black-

boards that were not wiped clean after the lecture, but remained unchanged. He also used this method of the fixation of the spoken word in the classes he taught at the Düsseldorf Academy. In contrast to the classic blackboard writings of a teacher, they refer to the principle of the parallel process of creation, they illustrate the construct of ideas involved in the development of thoughts and the resulting social process. This means that the boards can be seen as parts of a sculpture or, as Beuys called it, a „social sculpture“. At the University of Minnesota, the last stop on his journey, the notes were documented on six metal lithographic plates. These lithographic plates, inscribed in context of the event at the University of Minneapolis in January 1974, are contemporary documents and the mate-

rialized quintessence of Beuys' world of thought. After his return to Germany, the six-part lithograph series of the „Minneapolis Fragments“ was published by Schellmann & Klüser in Munich (Schellmann 233-238). After printing, Joseph Beuys marks our Minneapolis plate with a capital X over the entire image as „deleted“ so that no further prints can be made. Following the production of the edition, Beuys signed the work and added 'Hasenblut' (hare's blood) and the stamp of the „Freien internationalen Universität“ (Free International University), two meaningful symbols firmly anchored in Beuys' work. They underline the train of thought documented in writing on the blackboard through the important function Joseph Beuys had assigned to them in his very own mental art world. [EH]

EDUARDO CHILLIDA

1924 San Sebastián - 2002 San Sebastián

Lurra G 121. 1989.

Sculpture. Chamotte clay with copper oxide.

With the artist's signet. Unique object. Ca. 14 x 23,5 x 20 cm (5,5 x 9,2 x 7,8 in).

The artwork is registered in the archive of Chillida-Leku Museum, Hernani-Gipuzkoa, Spain under the registration number 1989.029.

Called up: June 18, 2021 – ca. 19.00 h ± 20 min.

€ 120.000 – 150.000

\$ 144,000 – 180,000

PROVENANCE

- Galerie Lelong, Paris.
- Private collection (acquired from aforementioned in 1995).

EXHIBITION

- Chillida, Galerie Lelong, Paris 1990.
- Eduardo Chillida. Eduardo Chillida: Skulpturen und Papierarbeiten, Galerie Springer, Berlin 1991, p. 11.
- Hans Langwallner, Chillida. Eisen-Erde-Papier, Galerie Academia, Salzburg 1995, p. 34.
- Plätze und Platzzeichen: Caro-Chillida-Jacobsen-Luginbühl, Museum Würth and Städtisches Museum Heilbronn 1996.
- De Picasso a nuestros días., Galerie Academia, Salzburg 1998, p. 21.
- Elvira Maluquer, Eduardo Chillida, Eduardo Chillida, Sala Banco Herrero, Universidad de Oviedo, Oviedo 2004, p. 43.

LITERATURE

- Ignacio Chillida, Alberto Cobo and Renato Bocchy, Eduardo Chillida III (1983-19909. Catálogo razonado de escultura, Donestia-San Sebastián 2019, p. 305.

„Lurra“ is the name of the wonderfully compact sculptures by the Spanish sculptor Eduardo Chillida, which he has been making from chamotte clay since the 1970s. „Lurra“ is the Basque word for „earth“. The refractory material provides the sculptor with ideal properties: it is brittle and allows only minimal deformability. Chillida is a master in processing the block-like, compact basic form, which he turns into an ideal carrier of his characteristic design language through sharp-edged subtractions and deep incisions. In „Lurra G 121“ we encounter a massive body of earth which, through the minimalist structure of the few deep indentations, creates an fascinating interplay of closeness and opening of form, ups and downs, in- and outside, as well as light and shadow. The visual contrast created by the hardness of the material on the one hand, and the cut marks on the other, which look like they were cut into soft dough, is also par-

- Fascinating interplay of open- and closeness, heights and depths, in- and outside as well as between light and shade

- Chillida's formally reduced works from the „Lurra“ series are particularly captivating for their inimitable archaic-cultic character

- Fine crimson coloring that underlines the earthen charisma of „Lurra G 121“

- Chillida's sculptures are in renowned international collections like Tate Modern, London, the Guggenheim Museum, Bilbao, and the Guggenheim Museum, Venice



Eduardo Chillida in the ceramics workshop Hans Spinner in Grasse, France in 1990

ticularly beautiful. Chillida processes the malleable clay-like mass, the shape of which is then permanently preserved in the stone through the baking process. Finally, the partially uncontrollable influences occurring during the baking play a decisive role for the final appearance. The rich red-brown tone of „Lurra G 121“ is nicely accentuated by the rust-red areas underneath. A lively, earthy color that Chillida creates through the use of copper oxide. For Chillida, whose path to art came from architecture, space imagined in the puristic and archaic-looking sculptures is an inner place filled with energy. The deep indentations seem to give the observer a way to explore this unknown interior, while the block-like stone permanently encloses and preserves it. It is this special charisma and the archaic cultic character that makes Chillida's formally reserved works from the „Lurra“ series so unique. [JS]



„To construct is to build in space. This is sculpture, and generally speaking sculpture and architecture“

Eduardo Chillida, quote from: Christa Lichtenstein. Chillida und die Musik, Baumeister von Zeit und Klang, Cologne 1997, p. 73

PAPER WORKS - LINE. MODEL. GESTURE

The lightness and flexibility of the medium, its spontaneity and tempo are only a few aspects of the character of watercolors and drawings. The magic of the light hand in putting ideas and things directly and straightforwardly onto the paper is often coupled with emphatic poetry. The power of artistic imagination creates different forms and variants. Yet, the drawing is independent and unmistakable in its appearance. With its variety of surfaces, paper is a very intimate medium that has something weightless and fragile about it. A watercolor, a drawing, a sketch, a draft stands for itself and sometimes also for other forces: for innovation, for experiments, for intuition, for new pictorial inventions. With the drawing, artistic imagination takes shape for the first time; in many cases this is where the path from the idea to the image begins.

„To draw an object in such a way that every line appears immovable and absolutely necessary, that the line and modeling completely circumscribes and depicts the object in the simplest and therefore most expressive way, that is all [...].“

Franz Marc to Maria Marc on January 31, 1911

„From the intimate, but somewhat petty nature of my earliest watercolors, I worked my way through to a freer, broader and more fluid representation that requires a special, thorough understanding of the structure and nature of the paper and the possibilities of the colors. But above all the ability of the eye to adjust to the senses..“

Emil Nolde in *Reisen, Ächtung, Befreiung*, around 1919

„Kirchner’s drawings are perhaps his purest, most beautiful works. They are unconscious and unintentional, a mirror of the sensation of a man of our time. In addition, they contain the formal language of his graphics, his paintings, to which the other part of his work belongs, in which a conscious will is the protagonist of the creation. But the living power of this will come through drawing.“

Louis de Marsalle 1921

„The legend of the infantilism of my drawing must have started with those linear structures where I tried to combine a representational idea, let’s say a person, with a pure representation of the linear element.“

Paul Klee 1924

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PAUL KLEE

1879 Munichbuchsee (Switzerland) - 1940 Muralto/Locarno

Kleiner Dampfer. 1919.

Watercolor over chalk priming on newsprint, originally laminated on backing board.

Klee 2069. Signed in upper left, dated in lower left on backing board and inscribed with the work number „6“. 19,5 x 14,3 cm (7.6 x 5.6 in), the full sheet. Original backing board: 30,9 x 22,8 cm (12.2 x 9 in).

Called up: June 18, 2021 – ca. 19.02 h ± 20 min.

€ 180.000 – 240.000

\$ 216,000 – 288,000

PROVENANCE

- Estate Erich Heckel (1883-1970).
- Hemmenhofen/Gaienhofen (verso with the partly barely legible hand-written inscription).

EXHIBITION

- Die Maler am Bauhaus, Haus der Kunst, Munich, May to June 1950, cat. no. 125.
- Klee und Kandinsky. Erinnerung an eine Künstlerfreundschaft anlässlich Klees 100. Geburtstag, Staatsgalerie Stuttgart, May 6 - July 29, 1979, cat. no. 23.
- Zwischen Himmel und Erde.
- Bilderwelten von Paul Klee, Stadtmuseum Lindau, April 1 - August 27, 2017
- (no cat.).

When looking at the fantastic, poetic, sometimes magical compositions by Paul Klee, it is hardly possible to ascribe them to the prevailing artistic tendencies and artist groups of his time. From early on developed his own, experimental and unmistakable understanding of art. In a deeply subjective way, it combines abstraction and figuration, analytical, detailed compositions and an expressive visual language as well as symbols and strictly geometric shapes, and at the same time a metaphysical, dreamy narrative level. At the time the work offered here was created the artist stood at the beginning of his great career and can already look back on his first commercial successes on the art market. In 1917 he sold more works than ever before. In 1918 he was in question as possible successor to Adolf Hölzel for the director's post at the Stuttgart Art Academy, but the academy's professors consider him unsuitable, judged his work as too „dreamy“, too „playful“ and finally denied him his teaching skills (quote from: Boris Friedwald, Paul Klee. His life, his art, Munich 2011, p. 91). In 1919, the year our work was created, he was able to exhibit together with Kurt Schwitters at the Sturm Gallery in Berlin and devoted himself to the preparation of the grand retrospective of his work at Galerie Hans Goltz in Munich the following year. A first comprehensive monograph on Paul Klee by Leopold Zahn was published, and a little later, in October 1920, Walter Gropius finally appointed Klee to teach at the Bauhaus in Weimar. After the chaotic,

- In painting-like effect
- A similar, slightly later watercolor is at the Metropolitan Museum in New York (Tale à la Hoffmann, 1921)
- One year after this work was made Paul Klee was appointed to teach at the Weimar Bauhaus
- Exceptionally strong colors
- Detailed yet expressive composition with a metaphysical-dreamy narrative notion
- From Erich Heckel's estate



Paul Klee, Hoffmanneske Geschichte, 1921, oil and watercolor on Paper, Metropolitan Museum of Art, New York.

apocalyptic and cruel years of war, many artists, and especially the Expressionists, turned to a metaphysical worldview. Paul Klee also believed that the real world can only be understood as a simile for the actual, the spiritual world behind it. Klee himself explains: „Art does not reproduce what is visible, it makes it visible.“ (ibid.). The almost painting-like work offered here shows, among other things, Klee's intensive examination of the literary work of E. T. A. Hoffmann (1776-1822). In the stories of the romantic writer and poet the artist found a tendency towards the irrational and spiritual, which was also part of his own life and can thus also be traced in his works. Similar to the fantastic, even surreal works by Hoffmann, Paul Klee's works tell a dream-like, poetic story far away from earthly reality. Without obeying the rules of spatial perspective, naturalistic representation or an orderly structure, the artist creates an unusual painterly construct from individual, partly isolated, brightly colored, also superimposed figurative elements and symbols, as well as a delicate, translucent mist of color that dreamily transfigures the pictorial components. The viewer is invited to open up the picture with the help of a completely new understanding, to combine the fragments with one another, to recognize connections, but still let the imagination run wild and to understand the picture as a nested narrative in which the reader cannot foresee what to expect on the following pages. [CH]





PAPER WORKS - LINE. MODEL. GESTURE

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OSKAR SCHLEMMER

1888 Stuttgart - 1943 Baden-Baden

Jünglingsfigur romantisch. 1932.

Watercolor over pencil.

Von Maur A 514. On machine-made laid paper.

49,2 x 22,2 cm (19,3 x 8,7 in), the full sheet.

Called up: June 18, 2021 – ca. 19.04 h ± 20 min.

€ 140.000 – 180.000

\$ 168,000 – 216,000

PROVENANCE

- Collection Karl Gutbrod, Stuttgart (1952).
- Private collection Stuttgart.
- Dr. Fritz C. Valentien, Stuttgart (before 1968).
- Private collection Southern Germany.

EXHIBITION

- Malerei und Graphik der Bauhaus-Künstler, Galerie Valentien, Stuttgart, May to June 1968, cat. no. 70.
- Oskar Schlemmer, 13. Städtische Kunstausstellung, Schweningen am Neckar, November 22 - December 7, 1969, cat. no. 37.

LITERATURE

- Hans Hildebrandt, Oskar Schlemmer, Munich 1952, cat. no. 739.

- „A unique role in the Bauhaus community“. Oskar Schlemmer's work in Weimar and Dessau
- Outstanding example of Schlemmer's quest for the ideal symbiosis of figure and space
- „Bauhaustreppe“ (Museum of Modern Art, New York), presumably Schlemmer's most famous work, was made the same year
- Characteristic, fascinating and pointed contrast of light and dark
- Evocation of a „metaphysical“ spatial atmosphere through the poised composition of partly strong and partly glazing watercolors and a partly blank background
- Family-owned for more than 50 years
- The human head in profile view is characteristic of Oskar Schlemmer's style it was also used for the Bauhaus signet which Schlemmer designed in 1922



Oskar Schlemmer, Signet Staatliches Bauhaus Weimar, 1922, Archive Oskar Schlemmer.

„I'm often told my ‚people‘ don't have ‚face's, if at all ‚puppet faces‘. What they don't understand is that this is fully intentional and not possible otherwise. Before we can paint the ‚face‘ we have to explore the type, the impersonal.“

Quote from: ex. cat. Oskar Schlemmer, Folkwang Museum, Essen 1970/71, p. 20

Oskar Schlemmer is considered one of the most influential and most versatile artists of the Bauhaus. In 1960 Walter Gropius judged Oskar Schlemmer in retrospect: „Schlemmer played a unique role in the Bauhaus community.“ (Quote from: Karin v. Maur, Oskar Schlemmer. Monograph, Munich 1982, p. 187). During his time in Weimar (1921-1925) and Dessau (1925-1929) Schlemmer worked not only as a painter and graphic artist, but also as sculptor, set designer, interior designer and choreographer. He initially headed the mural painting workshop, then the metal workshop and the wood and stone carving workshop. With the relocation to Dessau, Schlemmer also took over the management of the Bauhaus stage and from 1928 on he taught the class „Der Mensch“ (Man). In the endeavors for a holistically educated society and the cross-genre connection of craft and artistic creativity, his impressive oeuvre unites the spirit and ideals of the Bauhaus, which would shape the design and the entire artistic development of the first half of the 20th century. Man and space.



Oskar Schlemmer teaching at the Wroclaw Academy, 1929/30.

IDEAL AND UTOPIA

Due to his aspirations for a stronger union of art and architecture, Schlemmer's artistic projects increasingly explored questions regarding space in form of sculptures and wall reliefs after he had been appointed to teach at the Weimar Bauhaus in the 1920s. Schlemmer's extremely varied work now revolved almost exclusively around the representation of the human head and body. In his paintings, works on paper, wall paintings, sculptures, costume designs, choreographies and stage plays, he put man at the center of his experimental work and made human beings the „measure of all things“. In his works the artist searched for his very own ideal type of a human physiognomy; a search that was certainly also influenced by the enthusiasm for sports and the body cult trending in the 1920s. His experimental spirit culminated in the productions of the „Triadic Ballet“ (premiered in 1922) for which he also designed the costumes and which today is considered a milestone in dance theater. The idealized symbolic figure on the stage soon evolved into an integral part of his iconography. In 1928 Schlemmer was commissioned to design a circular room at the Folkwang Museum in Essen. Perhaps that was one of the reasons why he was particularly intensively occupied with the representation of the male body and its movements until 1931. By renouncing individual characteristics Schlemmer developed strongly stylized, harmoniously composed figure studies with strictly aligned vertical and horizontal axes based on a geometrical body language. With a few exceptions, the artist integrated the figurines, conceived as a symbiosis of cones, cylinders and spheres, in a surreal environment or in undefined, abstract spatial architectures in which the

interior plays only a subordinate role, if any at all. The artist himself explained: „On a surface which is the equivalent of a cosmic space I can classify the figures in a way that they appear as visible functional forces of cosmic life [...]. It is often objected that my ‚people‘ have no real faces, if at all, they have the faces of dolls. Unfortunately, one does not understand that this is absolutely intentional and that anything else would be impossible.“ (Quote from: ex. cat. Oskar Schlemmer, Folkwang Museum, Essen 1970/71, p. 20). In 1933, in the course of the defamation of Oskar Schlemmer, the Folkwang cycle was removed from the walls of the museum - the panels are now considered lost, while the drafts and the preparatory drawings and watercolors have been preserved.

Oskar Schlemmer, Szene am Geländer, 1931, oil on canvas, Staatsgalerie Stuttgart.



Oskar Schlemmer, Bauhaustreppe, 1932, oil on canvas, Museum of Modern Art, New York.

THE ARTIST AT THE HEIGHT OF HIS CAREER

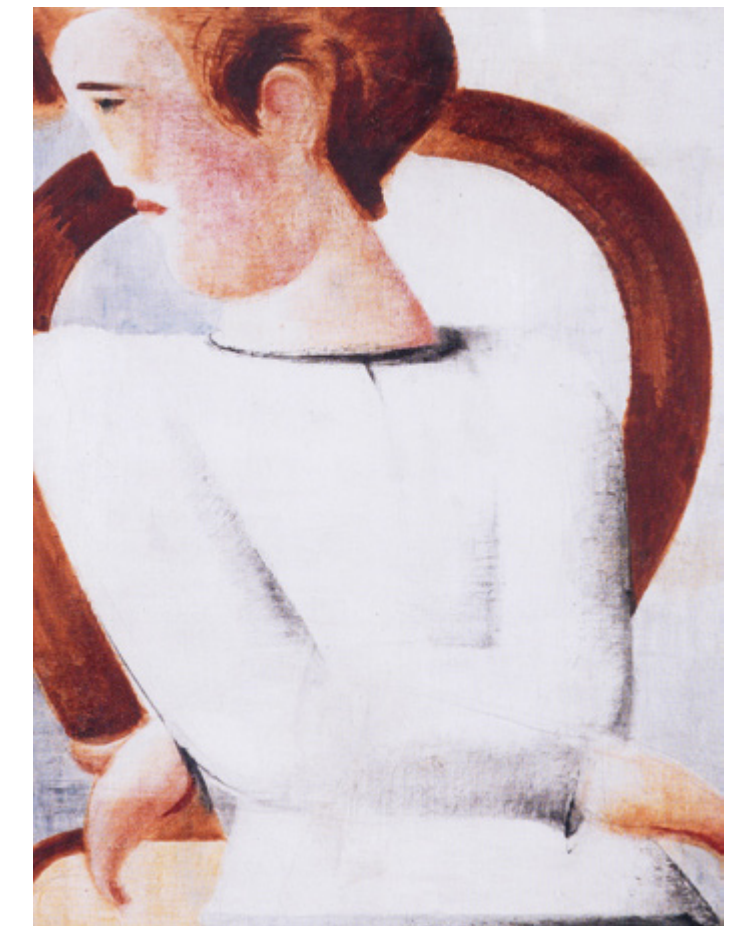
At the time our work was created Oskar Schlemmer was at the height of his artistic career. In 1930 his works were part of the XVII. Venice Biennial. In 1931 the Flechtheim Gallery in Berlin devoted a solo exhibition to him, which was later also shown in Zurich and Krefeld. The same year his art was presented to an international audience in the grand overview exhibition „Modern German Painting and Sculpture“ at the Museum of Modern Art in New York. At the same time, however, the overall political situation in Germany and Europe worsened and ended in an unprecedented tragedy. The artist also increasingly suffered repressions after the National Socialists had come into power.

WEIMAR - DESSAU - WROCLAW - BERLIN. SCHLEMMER'S DOMAINS IN THE EARLY 1930S

After Walter Gropius had resigned Schlemmer left the Bauhaus and in 1929 began to teach at the Breslau Academy of Arts and Crafts. There he led, among others, the class of stage art, taught the subject of „Mensch und Raum“ (Man and Space) and made stage designs for theater and opera productions. However, due to strict austerity measures as a result of the global economic crisis, the Breslau Academy was closed in 1932 and Schlemmer was appointed to the State School for Applied Arts in Berlin. This post, however, he was deprived of this post without prior notice by the National Socialists in 1933. The artist found himself exposed to ever increasing defamation, his works were now defamed as „degenerate“ and were removed from museums and exhibitions, for example from the retrospective show at the Stuttgarter Kunstverein in 1933. With their geometric design language based on mathematical rules, Schlemmer's works of these years certainly also reflected a general social and, last but not least, personal mood, which may also express a longing for order, for unity and community. „I want to create types of people and not portraits, and I want the essence of space and not interiors“, explains the artist with reference to his inapproachable figures in at times completely abstract environments (quote from: ex. Cat. Oskar Schlemmer, Staatsgalerie Stuttgart / Württembergischer

Kunstverein, Stuttgart 1977, p. 9). With the almost three-dimensional physicality of the young man's figure, the so characteristic, strict depiction in profile and the atmospheric light effect evoked through the strong light-dark contrast, the watercolor offered here, which was made in the important year 1932, can be seen as a leitmotif in Oskar Schlemmer's oeuvre. At the height of his painterly creation „Jünglingsfigur romantisch“ is a work that reflects the essence of the almost geometric design language Schlemmer had developed at the Bauhaus. It is a document of his quest for decisive order and a manifesto against the chasm and chaos of his time, an artistic call to stand against political radicalization and social misery: „We need number, measure and law as armor and armament in order not to be engulfed by chaos“ (Oskar Schlemmer, quote from: *ibid.*, p. 11). In its simultaneity of figuration and abstraction, of pause and motion, of the exactness of the drawing and the almost mystical-nebulous light effect, of schematization and free, dynamic creation, the watercolor is both a characteristic document of Oskar Schlemmer's distinctive creation in particular, and of the seminal German art around 1930 in general. [CH]

Oskar Schlemmer, Weißer Jüngling auf geschweiftem Stuhl, 1930, oil on canvas, Staatliche Museen zu Berlin.



EMIL NOLDE

1867 Nolde/Nordschleswig - 1956 Seebüll/Schleswig-Holstein

Mädchen mit blauem Haar. Around 1920.

Watercolor.

Signed in lower right. On Japon. 44,8 x 34,3 cm (17.6 x 13.5 in), size of sheet. [SM]

With a photo expertise issued by Prof. Dr. Manfred Reuther, Klockries, from May 7, 2021. The work is registered in his archive with the number „Nolde A - 209/2021“.

Called up: June 18, 2021 – ca. 19.06 h ± 20 min.

€ 90.000 – 120.000 ^N

\$ 108,000 – 144,000

PROVENANCE

- Private collection Switzerland (since the 1950s)
- Private collection Switzerland (inherited from above).

„The watercolours, the final measure of [Nolde’s] directness and spontaneity, are among the best in Modern art. [Nolde] always felt the painter should paint first and think afterward.“

Bernard S. Myers, Expressionism: A Generation in Revolt, London 1963, p. 128.)

In his portrait art Emil Nolde was fascinated by the individuality of his counterpart. The lively expression that defines these facial features with the red cheeks and which becomes most obvious in the challenging look, is assigned to a personality that clearly impressed Nolde with the power of her bright charisma. The differentiated characterization of people and their impressive typification is a special quality of his watercolors and show his intensive approach. Nolde’s life between the metropolis of Berlin and the landscape in the north, his excursions in the surroundings of his home, and, last but not least, the journey to the distant South Seas offered the artist stimulating models for his wide range of physiognomies. One can, of course, try to identify this striking pictorial account of a girl in profile in comparable watercolors, paintings with references to the unknown, such as

the slightly pointed, delicate chin, the full-bodied lips under the pointed, expressive nose and the hair dyed in a shade of blue. Sure, for Nolde it is important to have real characters as models, in order to highlight their distinctive profiles and characteristics while still acting freely, also to invent faces in a classic portrait style, similar to the types, phenotypes, that show personal characteristics, similar to a landscape or similar to flowers in his flower beds and and gardens. Nolde’s artistic language is peppered with a delicate mood, his painting is passionately boosted to the point that it appears to be an archaic stylization. Thus, this portrait, with its subtly chosen colors, fits in with the artist’s fascinating oeuvre of intensive watercolors of landscapes, touching watercolors with religious themes, emphatic South Seas studies and the wonderful flower pictures. [MvL]

- The portrait of the young lady solely grew from the colors’ free flow without preliminary drawing or graphic elements
- Through the immediacy of expression Nolde captures his vis-à-vis in an inimitable intensity
- Privately-owned fro 70 years



© Nolde Stiftung Seebüll, 2021

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OTTO MUELLER

1874 Liebau/Karkonosze - 1930 Obernigk bnear Breslau

Sitzender weiblicher Akt. Around 1925.

Colored chalk drawing.

Pirsig-Marshall / von Lüttichau 1925/39. Signed in lower right. On firm wove paper. 64 x 46 cm (25.1 x 18.1 in), size of sheet.

Called up: June 18, 2021 – ca. 19.08 h ± 20 min.

€ 30.000 – 40.000

\$ 36,000 – 48,000

PROVENANCE

- Collection Max Fischer, Stuttgart (until 1954, Stuttgarter Kunstkabinett, May 20, 1954)
- Collection Ilse and Hermann Bode, Hanover/Steinhude (acquired from the above in 1954).
- Private collection Germany (inherited).

EXHIBITION

- Otto Mueller: Gemälde, Handzeichnungen und Aquarelle, Druckgraphik, Kunsthalle Bremen, 1956, cat. no. 66; Karl Ernst Osthaus-Museum, Hagen, December 9, 1956 - January 13, 1957, cat. no. 45; Städtisches Kunstmuseum, Duisburg, January 26 - February 24, 1957, cat. no. 54.
- Die Pelikan-Kunstsammlung. Aus dem Besitz des Hauses Günther Wagner, Hanover, Pelikan-Werke und der Familie Beindorff, Kunstverein Hanover, April 28 - June 16, 1963, cat. no. 103, illu. p. 82; Städtische Galerie im Lenbachhaus, Munich, January 8 - February 7, 1965; Württembergischer Kunstverein, Stuttgart, March 12 - May 2, 1965, cat. no. 105, illu. on p. 62.
- Meister der Zeichnung in der deutschen Kunst des 20. Jahrhunderts, Kunstverein Hamburg, September 2 - October 15, 1967; Frankfurter Kunstverein, Frankfurt a. M., October 27 - December 10, 1967, cat. no. 173 with illu.

LITERATURE

- Wenzel Nachbaur, Otto Mueller work lists, archive Roman Norbert Ketterer, Kirchner Museum, Davos 1950s (with illu.).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, auction 19, May 20, 1954, lot 1471, plate 29.

The female nude, the nude indoors and the nude in the landscape are characteristic and deeply anchored in Otto Mueller's work. The artist addressed the theme „Akt in der Landschaft“ (Nude in the Landscape) in a variety of ways: He varied between pure figure studies, surrounded by suggested meadows and bushes, or extensive landscapes with dunes, enchanted ponds and under groups of trees animated with isolated figures. Nudes like in our drawing „Sitzender weiblicher Akt“ (Seated Female Nude) are rather rare, their subtle execution is very direct and much more intimate. Mueller always used to depict his partners, such as his first wife Maschka Meyerhofer, with whom the artist maintained close contact even after they had divorced in 1921, or Irene Altmann, with whom he had

- Characteristic chalk drawing in subtle palette
- Owing to the clear outlines tantamount to a painting
- Family-owned for nearly 70 years and not exhibited for 50 years
- Mueller is a master in staging balanced narrations of beautiful bodies and in working out the proportion as the measure of all things
- To Mueller it is about existence and the female figure. In her he finds Eros and beauty in an idealized and reduced form

an unfulfilled love relationship at the beginning of his professorship in Breslau in 1919, and from 1921 Elisabeth Lübke, Mueller's second wife and mother of their son Josef, and finally Elfriede Timm from 1927. A personal relationship with the model - here Elsbeth - is extremely important to the artist for such a close vision. Sometimes Mueller also used photos, at times even a manikin to simulate the movement and grace of his models in an imaginary way. These are not spontaneously rendered scenes like those that Ernst Ludwig Kirchner or Erich Heckel created in their studios and which would be of great significance for the famous expressive „Brücke“ style. Mueller was rather occupied with balanced narratives of very beautiful bodies and emphasized the proportion as the measure. Mueller was concerned with the being and the shape of women as it offered him eros and beauty in an idealized and reduced form. His personal idea of the female body in perfect movement or, as it is the case here, gracefully seated in front of the artist, rendered with a few concentrated strokes with blue chalk, while the room is define with a little yellow. The artistic examination of the female body is invigorating for the artist and he allows us, the viewers, to share this sensation with him. In the search for the self, in the search for the humane, Mueller found his artistic motivation. And the thought arises that it might have been Mueller's intention to create „archetypal images“ in this balance. On his path he was accompanied by artistic role models, the keen observation of female bodies, the strong influence that women always had on him, as well as by his constant self-reflection. [MvL]



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EGON SCHIELE

1890 Tulln - 1918 Vienna

Sitzender weiblicher Akt, die Arme auf die Knie gestützt, die Beine verschränkt. 1918.

Black chalks drawing.

Kallir 2314. Signed and dated in bottom center. On brownish paper.

46,3 x 29,5 cm (18.2 x 11.6 in), size of sheet. [EH]

We are grateful to the Kallir Research Institute for the kind support in cataloging this lot.

Called up: June 18, 2021 – ca. 19.10 h ± 20 min.

€ 100.000 – 150.000

\$ 120,000 – 180,000

PROVENANCE

· Private collection Munich (since 1982).

LITERATURE

· Karl & Faber, Munich, auction 161, November 25/26, 1982, lot 1217, illu. on plate 129.

„The erotic artwork is sacred, too.“

Egon Schiele in a sketchbook from 1911

Along with Oskar Kokoschka, Egon Schiele was the most prominent representative of Viennese Expressionism. By deliberately violating the true and the good, breaching the contrast between the beautiful and the ugly, both artists succeeded in breaking free from the beauty cult of the Vienna Secession around Gustav Klimt. In contrast to the latter, Schiele's drawings and watercolors open up a new aestheticization of the erotic for the viewer; he appreciated and ennobled the intimate female body in the sum of the individual poses in a particularly exposed and at times 'overly dramatic' way. Schiele rarely staged the bodies of his model in not clearly identifiable spaces or on imaginary stages. Strong lines and pronounced contours form the characteristic moment in Schiele's works on paper. This also includes a suggestive, slightly shaky and irregular line; which is also owed to the execution of the drawing on grained wooden board. Since 1915 Egon Schiele has been drawing a series of nudes and portraits of his wife Edith Harms, whom he had married in June that same year, but also of her older sister Adele Harms. Their natu-

ral, physiognomic similarity makes it difficult to tell the two sisters from one another. Edith is blond and Adele is dark-haired, but Schiele did not waste much thought on hair colors and often deviated from the actual sitter. Nevertheless, a clear identification of the sitter in this black chalk drawing is even more difficult than it might be the case with a watercolor, however, the speculative probability that this nude shows Adele is very high. As it was generally the case during these years, Schiele also made this fine portrait study of his sister-in-law with naturalistic features and from a slightly elevated position. For this purposes he used simple black chalks, rendered the body with a wonderfully flowing contour and aptly characterized the extremely soulful and melancholic facial expression. In comparison with her sister Edith, Adele's chin is a lot more pointed, which Schiele seems to emphasize, the slightly disheveled high-piled hair-do also speaks for Adele, who tries to avoid eye contact with the artist, by resting her head on her interlaced fingers with a smile on her face. [MvL]



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LYONEL FEININGER

1871 New York - 1956 New York

An der steilen Küste. 1921.

Watercolor and India ink drawing.

Signed in lower left, dated „März 1921“ in lower right and titled in bottom center. On creme wove paper. 24,8 x 32,2 cm (9.7 x 12.6 in), size of sheet. [CH]

Achim Moeller, director of the Lyonel Feininger Project LLC, New York - Berlin, has confirmed this work's authenticity. It is registered at the archive of the Lyonel Feininger Project with the number 1687-04-26-21. The Moeller Fine Art Projects | The Lyonel Feininger Project, New York - Berlin has provided more information on this work.

Called up: June 18, 2021 – ca. 19.12 h ± 20 min.

€ 40.000 – 60.000

\$ 48,000 – 72,000

PROVENANCE

- Estate of Julia (Julie) Feininger, New York (1970).
- Marlborough Fine Art, London (1971 - at least 1973).
- Estate Ilse and Hermann Bode, Hanover/Steinhude.
- Private collection Germany (inherited).

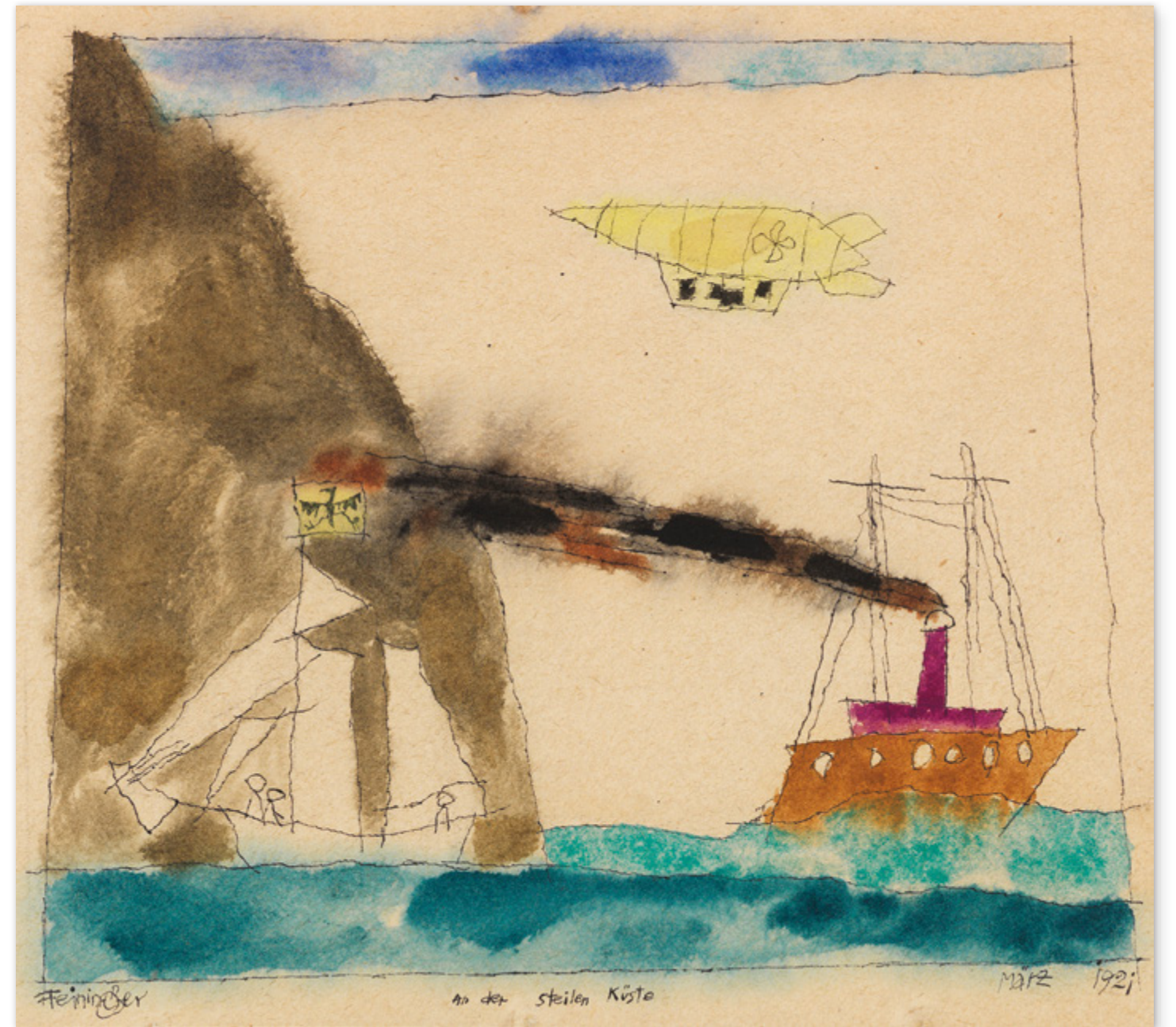
This watercolor, entitled „An der steilen Küste“ (On the Steep Coast) is a wonderful example of Feininger's subtle sense of humor. Through the naive, bizarre depiction of the ships and the zeppelin, this sheet shows a cheerful, imaginative episode. A steamer with full rigging stomps through heavy seas, black clouds of soot are blown away by the wind and enwind a sailing boat with a square-shaped, yellow pennant that carries a stylized creat of an imperial eagle. A zeppelin resembling a submarine hovers above the scene. As it is so often the case, Lyonel Feininger's drawings and watercolors are about a more distant reflection on reality. They allow him not to get lost in them, but to discover cosmic connections instead. And this one is about ships: sailing ship, steamer and airship. And it's about the sea, for Feininger a synonym for mysterious vastness and infinity. Feininger's fascination for the sea can be traced back to his earliest youth, as can his love of model shipbuilding, as shown by the detailed drawing of the sailing ship with jib boom and corresponding foresails, and rigged steamers still common in the 19th and early 20th century. On top of all the airship connects Feininger's vision of moving technology between sea and sky. Feininger renders this harmony with particular sensitivity in this wonderful watercolor over a fine pencil

- For the first time offered on the international auction market
- The year this work was made Feininger taught at the State Bauhaus in Weimar
- Particularly detailed execution
- „An der steilen Küste“ is a wonderful example of Feininger's subtle humour
- Sailing boat steamer blimp: Remarkable document of Feininger's fascination for technology

EXHIBITION

- Lyonel Feininger 1871-1956, Haus der Kunst, München, March 24 - May 13, 1973, Kunsthaus Zürich, May 25 - July 22, 1973, cat. no. 191 (with illu. on p. 176).
- Lyonel Feininger. Originale auf Papier und Druckgraphik aus dem Besitz des Sprengel Museum Hannover, May 28 - September 1, 1996, p. 5 (with color illu.).
- revonnaH. Kunst der Avantgarde in Hannover 1912-1933, Sprengel Museum Hanover, September 23, 2017 - January 7, 2018, p. 21 (with color illu.)
- Sprengel Museum, Hanover (permanent loan from 1986 to early 2021, inv. no. D 198).

line. With the thin, translucent application of the colors he creates a fascinating connection, it guarantees airiness and transparency, which he increases to an almost immaterial state far from an exact representation of the things. With his watercolors in particular, Feininger succeeds in conveying a floating between reality and vision, near and far, as well as an abstraction of reality. The meeting of these three ships thus appears to be constructed in fictional realms, it arises from the interplay of many sketches that Feininger made during his stays on the coast of the Baltic Sea. Feininger's appointment as master graphic designer at the Bauhaus in Weimar in 1919 brought him the long-awaited recognition as an artist. The teaching activity brought the artist close to motifs he had frequently visited over yers, such as the churches of Gelmeroda, Vollersroda, Umpferstedt or Mellingen. In the summer months Feininger went to the Baltic Sea, for example to Timmendorf, and in 1921 also to Heiligenhafen on the eastern tip of the Wagrien peninsula and visited the island of Fehmarn. For Feininger, the proximity to the sea meant a great quality of life, and it meant ships, ships of all kinds: small cutters, large cargo steamers or elegant sailing yachts, and sometimes even airships. [MvL]



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EMIL NOLDE

1867 Nolde/South Jutland- 1956 Seebüll/Schleswig-Holstein

Meer mit roten Wolken und dunklen Seglern.
Around 1935/1940.

Watercolor.

Lower right signed. On fine Japon. 31,1 x 44,5 cm (12.2 x 17.5 in), the full sheet. [SM]

With the copy of a photo expertise from Prof. Dr. Manfred Reuther, Foundation Seebüll Ada and Emil Nolde, from December 23, 2008.

Called up: June 18, 2021 – ca. 19.14 h ± 20 min.

€ 80.000 – 120.000

\$ 96,000 – 144,000

PROVENANCE

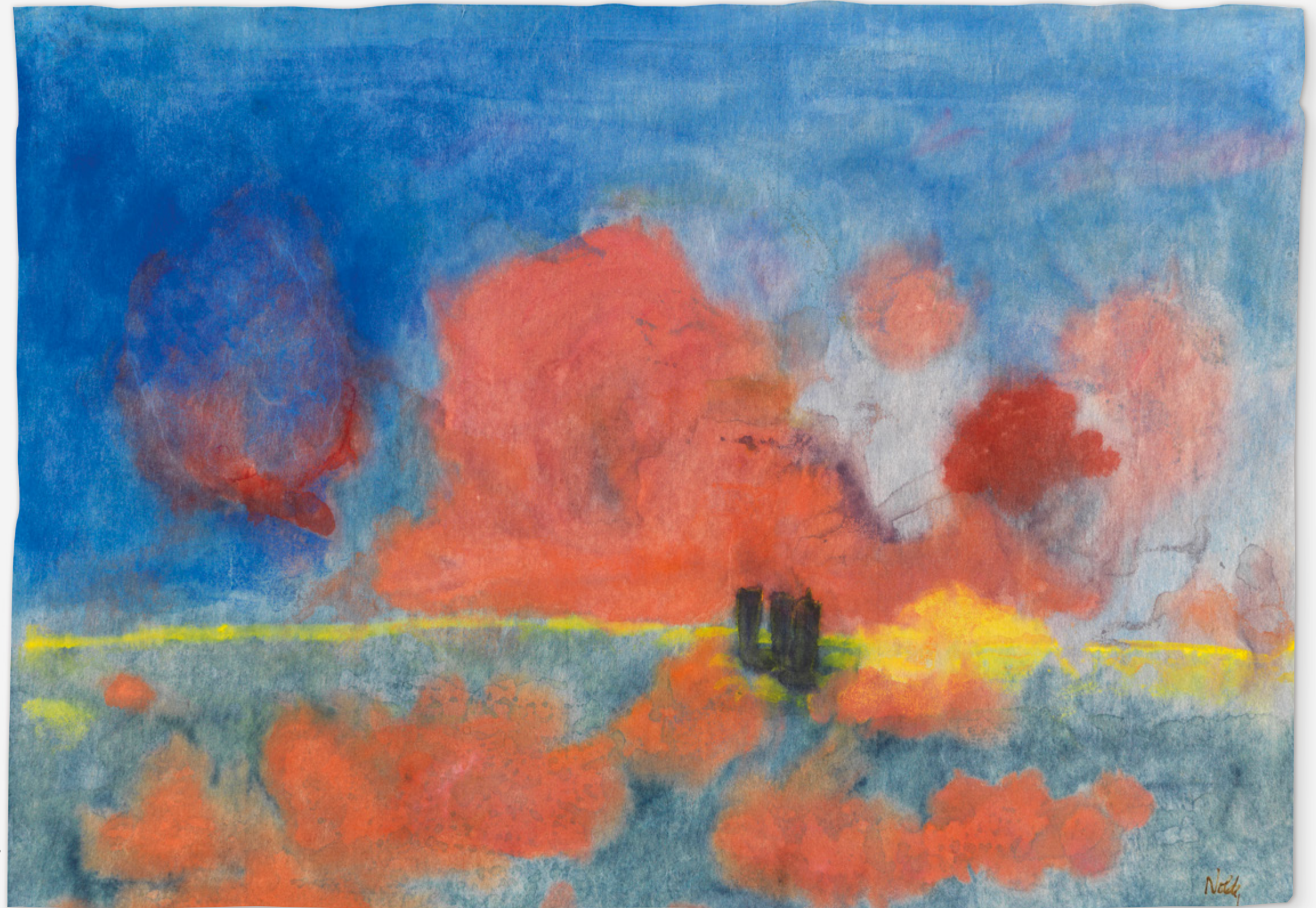
- Private collection Mannheim.
- Private collection.

LITERATURE

- Grisebach, Berlin, 184. Auktion, 27.5.2011, Los 7.

- Seascape in contrasting primary colors
- The dramatic sky determines the composition
- Evening atmosphere with sophisticated cloud reflections

The sea with red clouds and dark sailing boats is staged here by Emil Nolde as a flaming, dramatic glow of an evening sky over the sea. Nolde's pictorial definition shows his experienced view of a reality, the relativity and complexity of which is increasingly replaced by a sensual understanding, while the immediate reality of the image of a seascape is refracted and dissolved. Thus the colors directly describe the brightness of the motif, not a line circumscribes the events on the water, on which an 'impression' of the red cloud is reflected as islands of mist. The black sailing boats are on target for the horizon, which, like a yellow line, divides the sheet into a heavenly plane and a sea plane. Nolde articulates himself through color, its luminosity or refraction and opacity, the layers permeate the paper. Color is Nolde's most sensual medium, with which he spontaneously and emotionally spreads out with a fully soaked brush what he sees and experiences, past and present, his inner visionary images, and, as here, wet-on-wet in spots and gradients. With this motif „Meer mit roten Wolken und dunklen Seglern“, Nolde made a masterpiece in terms of the peculiarity of the artistic process of watercolors, which not only requires technical skills, but also a pronounced sense for the situation, for a special light, for the emotional atmosphere, for an inner feeling of happiness. Nolde's strong sense of individuality formed the basis of his artistic imagery: „The painter doesn't need to know much, it's nice to paint as accurately as he breathes and as he walks“, he admits. It is the immediacy with which Nolde breathed that unmistakable soul into his pictures and thus sought an enchanting unity with the motif. [MvL]



© Nolde Stiftung Seebüll, 2021

„The clouds on the high sky are the true protagonists of this flat coastal land. Nature offers pictures like a vast stage, the clouded sky is a fascinating scene [...]“

Martin Urban, quote from: Martin Urban, Emil Nolde. Landschaften. Aquarelle und Zeichnungen, Cologne 1969, p. 28.



„Is there anything more enigmatic
for an artist than the idea of how
nature is reflected in the eye of
an animal?“

Franz Marc, around 1911/12

367

FRANZ MARC

1880 Munich - 1916 Verdun

Zwei gelbe Tiere (Zwei gelbe Rehe). 1912/13.

Watercolor and pencil.

Hoberg/Jansen B III XXVI p. 233 (no illu.), Lankheit 621 (no illu.). From the sketchbook XXVI from 1912/13. On yellow paper (folding perforated).

17 x 10 cm (6.6 x 3.9 in), the full sheet.

Called up: June 18, 2021 – ca. 19.16 h ± 20 min.

€ 200.000 – 300.000

\$ 240,000 – 360,000

PROVENANCE

- Maria Marc, Ried (until 1935/36).
- Collection Ilse and Hermann Bode, Hanover/Steinhude (presumably since 1936).
- Private collection Germany (inherited).

EXHIBITION

- Kunsthaus Zürich, 1934 (no cat.).
- Galerie Klipstein, Bern, 1935 (no cat.).
- Kunstmuseum Basel, 1935 (no cat.).
- Kunsthaus Zürich, January 13 - February 10, 1935, no. 134.
- Franz Marc. Commemorative Exhibition, 150. Jahre Ausstellung Kestner-Gesellschaft, Hanover, March 4 - April 19, 1936, no. 78 (from a private collection, Hanover, presumably Collection Hermann Bode).
- Zeitgenössische Kunst aus hannoverschem Privatbesitz, Kestner Gesellschaft, Hanover, 1954, presumably no. 93.
- revonnaH. Kunst der Avantgarde in Hannover 1912-1933, Sprengel Museum, Hannover, September 23, 2017 - January 7, 2018, p. 20 (with illu.).
- Sprengel Museum, Hanover (permanent loan until early 2021).

When looking at this watercolor - in a format slightly larger than a postcard – we realize how Franz Marc once again succeeded in conveying the sensation he got from the mysterious creative powers of nature to us. We are moved by the grace of the representation, impressed by the sublime shapes of the animals' bodies in an imaginative landscape, impressed by the effect of the finely set colors. The artist's work was inspired by profound feelings for the animal, which instinctively moves in nature, merges with it, and in all of this, the artist's observation appears to be out of this world: „Is there a more mysterious idea for an artist than this: How is nature reflected in the eye of an animal? How does a horse see the world or an eagle, a deer or a dog? How pathetic and soulless is our convention to place animals in our concept of a landscape instead of immersing in the animal's soul in order to get an idea of its image circle. [...] What does the deer have to do with the world as we see it? Is there any reasonable or even artistic sense in painting the deer as it appears to our retina, or in a cubist form, because we feel the world in cubist terms?

- Watercolors in this format are considered the artist's most poetic works
- From the possession of the artist's family it remained part of the Collection Ilse and Hermann Bode up until today
- On permanent loan at the Sprengel Museum, Hanover
- This watercolor was made during the era of the „Blauer Reiter“
- Works from the best period and in this nearly original condition are extremely rare on the market

Who says that the deer feels the world in cubist terms; it has a sensation of the world in ‚deer‘ terms, so the landscape must be ‚deer‘. That is its predicate”, wrote Marc in 1911/12, thoughts that Maria Marc published in 1920. (Quote from: Franz Marc. Briefe, Schriften und Aufzeichnungen, published by Günter Meißner, Leipzig 1989, p. 233) Franz Marc took natural science very seriously, burying himself in the spirit of animal symbolism, which enabled him to indulge in his at times dreamy idea of an original world in a romantic and poetic manner. This way Marc rendered the yellow deer in circular, geometric lines that he derived from the animals' posture. The hilly landscape in fore- and background is incorporated in this rhythm of round shapes and gets into a circular movement developed from the shape of the animals' bodies. The artist united animals and their environment in a synthesis that pervades all levels of the picture, using a soft, flowing, organic formal language borrowed from Cubism. Franz Marc was fascinated by the cubist design and its quality to enhance the content, to concentrate it and to fill it with its symbolically charged colors. Last but not least, the color palette plays a highly symbolic role in his compositional worlds, such as the yellow in the work offered here: „Yellow is the feminine principle, gentle, cheerful and sensual,“ wrote Marc in a lengthy reflection on color theories in the 19th century in a letter to his recently won friend August Macke in Bonn from December 12, 1910 (August Macke, Franz Marc, Briefwechsel, Cologne 1964, p. 28). [MVL]



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ERNST LUDWIG KIRCHNER

1880 Aschaffenburg - 1938 Davos

Gruppen Badender
(Sonntag in Moritzburg, Badender). 1909.

Lithograph in colors.

Gercken 307. Dube L118. Schiefler L134. Signed and dated „09“ and inscribed „letzter Handdruck“. From an edition of 6 known copies.

On thin wove paper. 51 x 60 cm (20 x 23.6 in). Sheet: 54,5 x 64 cm (21.5 x 25.2 in).

Called up: June 18, 2021 – ca. 19.18 h ± 20 min.

€ 80.000 – 120.000

\$ 96,000 – 144,000

PROVENANCE

- Collection Heinrich Hudtwalcker, Hamburg.
- Collection Heinrich Neuerburg (1883-1956), Cologne (with collector's stamp, Lugt 1344a).
- Private collection Rhineland.

LITERATURE

- Kornfeld & Klipstein, Bern, 99th auction, June 17/18, 1960, lot 434 (with illu.).

Together with Karl Schmidt-Rottluff, Erich Heckel and Fritz Bleyl, Ernst Ludwig Kirchner founded the artist group „Die Brücke“ in Dresden in 1905, which would eventually become one of the most important artist groups of the early 20th century. In rejecting classical art studies, the friends were occupied with the modern art of their days and entirely devoted themselves to studies of nature without the burdens of traditional formal, technical and aesthetic rules of academy teachings. Confidently and undeterred, they set out on a quest for a very own, individual artistic language. In these important years - the birth hour of Expressionism - the young painters put particularly strong focus on the representation of people. In 1909 Kirchner, along with the other „Brücke“ artists, spent the first summer on the Moritzburg Lakes not far from Dresden. With the same creative urge as in the Dresden studio, they sketched the frolicking undressed bathers. In these years the uninhibited and relaxed nudity was an important source of inspiration for Kirchner and his artist colleagues and ultimately evolved into one of the characteristic motifs of their expressionist work. Kirchner and the „Brücke“ artists realized their then unconventional, novel conception of art not only in drawings, but especially in graphic works. They gave new life to the then rather unpopular printing medium. The impressive, extensive, technically sophisticated and also diverse oeuvre marked „in terms of quality and scope [] a second apex in the history of graphic art after the 16th century“ (Prof. Günther

- Large sheet in strong colors and with an impressive pictorial effect
- Splendid print in four colors from the best period of the „Brücke“
- 3 of the 5 other known copies are in public collections: the Sprengel Museum, Hanover, the Kunsthalle Hamburg and the Buchheim Museum, Bernried
- In context of the trips to the Moritzburg Lakes (1909-1911), the „Brücke“ artists made particularly innovative and expressive works that were of seminal impact on the development of Expressionism
- Kirchner also executed the motif of the bathers in oil, for instance in „Badende in Moritzburg“ (1909/26, Tate Gallery, London)

Gercken, in: ex. cat. Brücke. Die Geburt des deutschen Expressionismus, Berlin 2005/06, p. 57). In elaborate creative processes the artists explored the creative opportunities of the different printing techniques and used the respective material properties for their creative purposes. E. L. Kirchner was particularly involved in the design process and often carried out the actual manual printing process on top of the artistic design. Some of these graphic sheets that he marked „Eigen-“ or „Handdrucke“ have been preserved, including the work offered here. The works, which were only printed in small editions – with mostly just a few copies and individual trial proofs – have, due to the great appreciation of the „Brücke“ artists, an artistic significance of their own. Only five other copies of the large-format color lithograph offered here, made that first summer at the Moritzburg Lakes, are known today. Three of them are in the renowned collections of the Sprengel Museum in Hanover, the Kunsthalle Hamburg Kunsthalle and the Buchheim Museum in Bernried. With the help of a free and uninhibited vocabulary, staggered overlays of the contrasting colors and a free and bold composition, Kirchner creates a dynamic, multi-figure representation characterized by an impressive rhythm and a choppiness on par with the spontaneity of the drawing on which it is based. It reveals both Kirchner's innovative creative urge, his immense creative willpower and his great craftsmanship in particular, as well as the quintessence of the revolutionary „Brücke“ art in general. [CH]





„The revolutionary prints were perhaps the most important contribution to art history the ‚Brücke‘ artists made.“

Prof. Günther Gercken, in: ex. cat. Brücke. Die Geburt des deutschen Expressionismus, Berlin 2005/06, p. 57.



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ERNST LUDWIG KIRCHNER

1880 Aschaffenburg - 1938 Davos

Liegender Akt. 1909.

Woodcut.

Gercken 287 II (of II). Dube H 144 II. Schiefler H. 106. Lower right numbered „106“. With the estate stamp on the reverse (Lugt 1570 b). One of to date only four known copies. On strong gray wove paper. 29,8 x 39,8 cm (11,7 x 15,6 in). Sheet: 38,5 x 53,3 cm (15,2 x 21 in). [CH]

Called up: June 18, 2021 – ca. 19.20 h ± 20 min.

€ 70.000 – 90.000 ^N

\$ 84,000 – 108,000

PROVENANCE

- From the artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Private collection.
- Private collection Baden-Württemberg.
- Private collection New York (acquired from the above in 1984, Galerie Wolfgang Ketterer, November 26, 1984, lot 787).
- Private collection USA.

LITERATURE

- Galerie Wolfgang Ketterer, München, 87th auction, 20th Century, November 26, 1984, lot 787 (with illu. on p. 139).

Kirchner's drawing that this woodcut is based on is particularly fascinating for its powerful play of lines, it shows Kirchner's carefree generosity in dealing with formal boundaries between surface and space. This woodcut is also a classic example of the art of omission. Kirchner sketched a crouching, obviously sleeping woman in a concentrated section and creates a pleasantly liberating tension with a cutting line executed in different degrees of intensity. The place, or rather the stage for the work offered here is his first studio in Dresden: „So I moved into an abandoned butcher shop in the proletarian quarter of Dresden, with just a few boxes, a camp bed and my tools. Despite the poverty, this soon became the meeting place for the girls living in the vicinity, and so I had the best models and friends with whom I went to Moritzburg to paint outdoors“, Kirchner recalled. He decorated his studio in a former shop on Berliner Straße 60, with tie-dyed curtains and screens with depictions of ‚barbaric‘ lovers, he built his own furniture, carved crockery and accessories, which he also repeatedly used as decorative background for studio scenes. And one of the protagonists is Dodo, Doris Große; for Kirchner

- High contrast and detailed hand print
- Of utmost rarity: one of only four known copies
- Declaration of love to Dodo, Kirchner's muse, model and lover in Dresden
- The quintessence of Expressionism: the uninhibitedly sketched act, rendered in the characteristic medium of the revolutionary „Brücke“ artists

ner she certainly was one of the the most impressive women, at least this is true for the time in Dresden, where he may have met her as early as in 1903. She probably became his lover in 1909 and, strangely enough, was left behind when he moved to Berlin in autumn 1911. Even in later years in Davos, Dodo was still on Kirchner's mind, as for instance in 1919, when he raved about her wonderful, fragrant body in his diary (Davoser Tagebuch, edited by Lothar Grisebach, Neuausgabe durchgesehen von Lucius Grisebach, Ostfildern/Stuttgart 1997, p. 40). In the Dresden years Dodo was the artist's lover and muse and sat him model in numerous paintings, drawings, watercolors and graphic works, as it also is the case with this woodcut here. She was not only integral part of his work, but also of his domestic life. Dodo was around in Kirchner's studio all day long and was not safe from his quick eye, just as it shows here, where the artist wrest this quickly captured scene from the wooden block. It is a particularly graphic drawing with the body rendered with strict contours, and testifies to Kirchner's great admiration for the lady's beautiful body: a great homage to Dodo. [MVL]



370

EMIL NOLDE

1867 Nolde/Nordschleswig - 1956 Seebüll/Schleswig-Holstein

Dahlien und Rudbeckien. Around 1935/1940.

Watercolor.

Signed in lower right. On Japon. 27,8 x 23 cm (10.9 x 9 in), the full sheet.

Accompanied by a photo expertise issued by Prof. Dr. Manfred Reuther, Klockries, on May 4, 2021. The watercolor is listed in the Reuther archive with the number „Nolde A - 208/2021“.

Called up: June 18, 2021 – ca. 19.22 h ± 20 min.

€ 70.000 – 90.000

\$ 84.000 - 108.000

PROVENANCE

- Dora and Ernst Gosebruch, Essen/ Berlin/ Munich (gifted from the artist)
- Irmgard Gosebruch, Brussels.
- Private collection (gifted from above, since 1993).

„In front of nature I took great joy in the full and rich color tones. But sometimes I was also moved by the most delicate processes [...] through the value and sound of its colors, every picture can spark elation [...] color is power. Strength is life“, noted Emil Nolde at the end of the first decade in his diary-like memorandum „Mein Leben“ (Cologne 1993, p. 333). The present work also testifies to this passion. Dahlias and coneflowers are very different as far as their blossoms are concerned, but Nolde still succeeds in creating a splendid bouquet: the thin, grass-like stalks protrude from dense, full-bodied red dahlia blossoms, contrasting with the yellow and blue flowers. Both types of flowers love sunlight, which Nolde stages in the background of the brightly colored flowers. The petals rendered in close-up pulsate in different nuances and unfold that mysterious luminosity that only Nolde can achieve against the neutral background. This watercolor is not only fascinating for its splendid appearance, but also for its provenance. The enchanting floral work has a very interesting biography that begins with the long-standing friendship between the artist Emil Nolde and the museum director Ernst Gosebruch. In the summer of 1909, Gosebruch visited Noldes in Alsen. „Three of my finest exhibitions were at the Essen Kunstverein and at the Folkwang,“ stated Nolde in „Jahre der Kämpfe“. (Emil Nolde, Mein Leben, Cologne 1993, p. 223). Gosebruch used the first exhibition in Essen in 1910 as an opportunity to acquire the painting „lumengarten: Stiefmütterchen“ (Flower Garden: Pansy) for

- From the collection of Ernst Gosebruch, former director of the Folkwang Museum
- Obtained as present from the artist, ever since family-owned
- Offered on the international auction market for the first time

the museum collection and the artist gave him a couple of prints to choose from on top. On this occasion he also acquired „Buchsbauergarten“ (Boxwood Garden). And Gosebruch remained committed to Nolde: a small presentation of graphic sheets followed in 1911/12, succeeded by an exhibition of paintings in January 1913 and another extensive presentation in 1922. And when the Hagen collection was merged with the Essen Municipal Art Collection - which had also been in existence since 1906 - after the death of Karl Ernst Osthaus in 1921 at the instigation of Ernst Gosebruch, the scope and quality of Nolde's work at Folkwang was expanded once again: „Karl Ernst Osthaus could not have wished for a more subtle successor for his beautiful Folkwang collection“, Nolde sums up in „Mein Leben. Jahre der Kämpfe“. The first new building of the new Folkwang Museum on Bismarckstrasse opened in July 1927 with the fourth extensive Nolde exhibition on the occasion of the 60th birthday. So Nolde and Gosebruch had a lasting friendship of mutual admiration. When the National Socialists raided the Folkwang Museum in the summer of 1937, and dismissing Ernst Gosebruch in September 1933, the museum was in possession of the largest collection of works by the artist, in total around 500 works. After he had been removed from his post as director Gosebruch moved to Berlin and stayed in contact with Nolde and other artists such as Ernst Wilhelm Nay. The watercolor may have been a present for Gosebruch on the occasion of his 70th birthday in 1942. [MvL]



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ERNST LUDWIG KIRCHNER

1880 Aschaffenburg - 1938 Davos

Badende. 1908/09.

Color chalks drawing.

With the barely legible estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number „FS / Dre [...]“ on the reverse.

On light creme board. 42,7 x 34,3 cm (16.8 x 13.5 in), nearly the full sheet. [CH]

The work is registered at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Called up: June 18, 2021 – ca. 19.24 h ± 20 min.

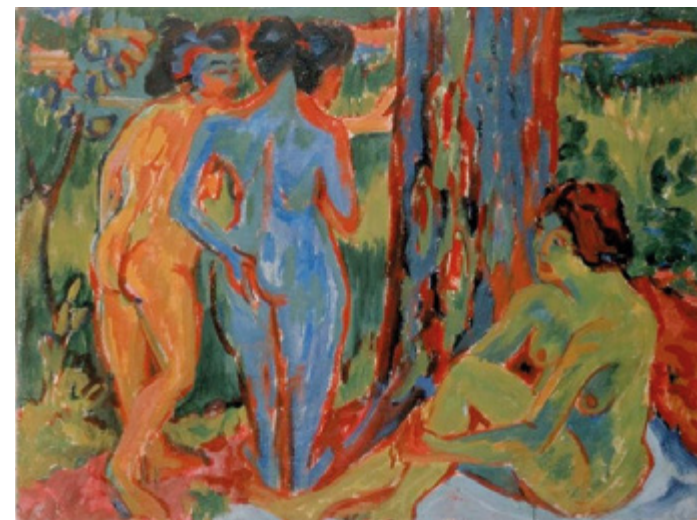
€ 50.000 – 70.000

\$ 60,000 – 84,000

PROVENANCE

- From the artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Private collection France.
- Private collection Belgium (inherited from above in 1999).

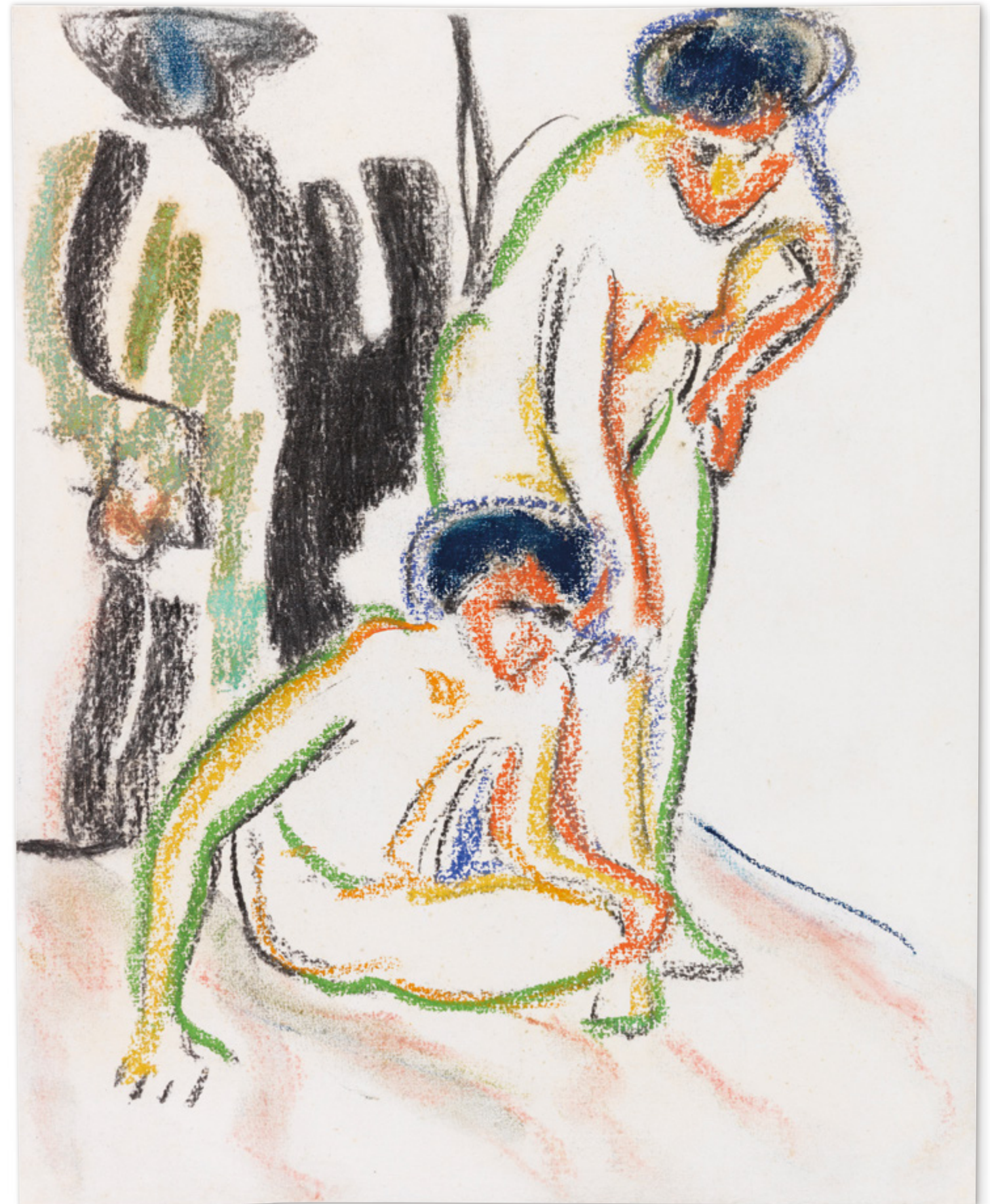
Together with Karl Schmidt-Rottluff, Erich Heckel and Fritz Bleyl, Ernst Ludwig Kirchner founded the artist group „Die Brücke“ in Dresden in 1905. In the established Dresden art scene, the young artists saw no significant prospects for themselves or their modern, progressive work at that time and tried to arouse the interest of a larger audience with their work in joint exhibitions. Rejecting classical art studies, the friends studied the modern art of their time instead and devoted themselves to the pure study of nature without the influence of the traditional, formal, technical and aesthetic rules of the academy. Confidently and unswervingly, they were on a quest for their very own, individual artistic style. Today „Die Brücke“ is considered to be one of the most important artist groups of the early 20th century. Naked people in free movement were the central theme for the painters of the ‚Brücke‘. They were not interested in studying a figure ideal in the traditional academic manner, but rather wanted to reproduce real life in their art in an unadulterated way, and this could be experienced most directly in the natural movement of naked people. During their summer stays at the Moritzburg Lakes near Dresden, the „Brücke“ painters developed a liking for the paradisiacal, sexually explicit life in nature. Drawing together in nature, which mainly yielded nude studies, the three artists Kirchner, Heckel and Pechstein developed their characteristic sharp style in the year 1910. The carefree summer stays also echo in the subsequent work, which the artists executed in their studios, such as it is the case with the lithograph „Drei Akte im Wasser“ (Three Nudes in Water). The see-



E. L. Kirchner, Drei Akte im Walde, 1908/1920, oil on canvas, Stedelijk Museum, Amsterdam.

ingly simple work delivers proof of Kirchner's outstanding graphic skills. Kirchner's drawings, are characterized by an arrestingly poised line and a powerful expressiveness, from the years before World War I, testify to everything that made German Expressionism so unique. Ernst Ludwig Kirchner's drawings from this period are among the most important accomplishments of this era. Traditional viewing habits are questioned and focus was put on the pure drawing. Due to their unmatched quality, Kirchner's drawings make up an independent body of works in German Expressionism.

- Dynamic, powerful and particularly colorful work from the best „Brücke“ times
- Impressive physicality with the greatest freedom of style and strict reduction to the contour
- At the same time the artist created, among others, the painting „Drei Akte im Walde“ (1908, Stedelijk Museum, Amsterdam) with a similar motif
- Bathers and plein-air nudes are among the main motifs of the „Brücke“ artists



372

ERICH HECKEL

1883 Döbeln/Saxony - 1970 Radolfzell/Lake Constance

Zwei ruhende Frauen. 1909.

Woodcut in colors.

Dube H 176/ II. Signed and dated. From an edition of to date ten known copies, on 5 of which the right lady does not have red lips. On laid paper. 32,5 x 37 cm (12.7 x 14.5 in). Sheet: 45,3 x 56,5 cm (17.8 x 22.1 in). [SM]

Called up: June 18, 2021 – ca. 19.26 h ± 20 min.

€ 200.000 – 300.000 ^N

\$ 240,000 – 360,000

PROVENANCE

· Private collection.

LITERATURE

· Kornfeld & Klipstein, Bern, 90th auction, May 16/17, 1958, lot 349.

- Extremely rare
- Magnificent work in which the originality of the „Brücke“ color woodcuts finds full expression
- Woodcut printed like a monotype, showing the structure of the wood
- On the cover of an auction catalog of Klipstein & Kornfeld from 1958
- 3 of the 10 copies are in museum possession: Kupferstichkabinett Berlin, Nationalmuseum Nuremberg and Staatsgalerie Stuttgart



Erich Heckel, Der Alte, 1907, woodcut (Dube H 99).

Erich Heckel, Im Tanz, 1905, woodcut (Dube H 83).

In the 19th century, the woodcut technique had become a sophisticated reproduction method that allowed to reproduced even the finest nuances. The expressionist woodcut, on the other hand, was comparatively amateurish. The wooden blocks were no longer chosen according to how suitable they were to flawlessly work out all subtleties. They appreciated the material's resistance instead, its character, its grain should remain visible. They used strong surfaces instead of delicate lines, and rugged cuts instead of smooth shapes dominated the picture. This way, the woodcut did not only become a technique characteristic of Expressionism, but also made a significant contribution to its development, as it it forced the artist to translate space into surface. Erich Heckel played a decisive role in this development. The Hamburg collector and lover of graphic art Gustav Schiefler recalled Heckel's first visit in 1907: „He came from Dangast, where he had worked with Schmidt-Rottluff over the summer. His woodcuts were rough, but the form and proportions gave them a strong inner life. The attention he paid to the choice of material, the right kind of wood, demonstrates the care with which he pursued the possibilities of expression. [...] At that time I chose the portrait of an old, weathered Dangast shoemaker, which he had cut into a block of old oak from the moor, and the figure of a naked dancing girl“(Gustav Schiefler, Meine Graphiksammlung, Hamburg 1974, p. 54). The two sheets clearly show the range of

expressions that Heckel used and perhaps also the connection between expression and the materials used had, which unfortunately, can no longer be verified as almost all of Heckel's wooden blocks were destroyed in the Second World War. According to the catalog raisonné by Annemarie and Wolf-Dieter Dube, only two from before 1944 have survived: a wooden block cut on both sides for two early exhibition posters at the Oldenburg Museum and a wooden block of a „Bärtige Mann“ (Bearded Man) from 1908, today at the Museum of Fine Arts in Boston. The Magdeburg Museum acquired a third wooden block at an early point which is considered lost today. Occasionally Heckel also colored his woodcuts. Color woodcuts are relatively rare, but this is not the only reason why they are of such an outstanding importance. In both 1909 and 1910 Heckel created four color woodcuts, some of them are among the greatest creations of expressionist graphic art. With five colors the woodcut „Zwei Ruhende Frauen“ (Two Resting Women) is the most elaborate print. It was printed from two plates: a black plate and a sawed-up plate colored in red, blue, ocher and green. In the other color cuts with sawed-up plates the black is also printed with the cut-out parts so that the colors do not overlap. Only in the case of „Zwei Runde Frauen“ the color areas were printed first, while the contours and black areas were placed over them with a second printing block. This is well visible in the print offered here, where



the grain of the wood has left lighter traces in the black areas, so that the underlying colors shine through. The spatial situation is not easy to grasp. The title of the woodcut suggests reclined women. However, the posture of the right woman in an ocher yellow blouse and green skirt is contradictory. What else is striking are the slanted black lines in the red background, which might suggest a bed or a couch on top of which the apparently older woman in a blue dress with a yellow scarf lies. The dress and the legs seem to hang over the edge of the couch. The younger woman is sitting next to the couch in an armchair, her left forearm on the armrest. She has put her right arm underneath her partner and her head on her shoulder, so that the two women enter into an intimate relationship, which is also confirmed by the expression on their faces. But Heckel deliberately obscured these spatial relationships by means of a red

background that does allow for any representational interpretations. The picture thus retains a latent tension, which contributes to the special charm of the sheet. However, this is also determined by the fact that it is a manual print and not a press print, in which the entire surface is transferred to the paper with even pressure. Differences in pressure only arise in the case of a larger edition due to wear and tear of the wooden block. The manual printing, on the other hand, depends on various factors, which means that the surfaces may not print evenly and that they may vary in intensity, or can even tear apart. This creates sheets that differ from print to print. They retain the artist's handwriting more strongly than press prints and are therefore of a nature closer to unique objects.

Andreas Hüneke

373

OTTO DIX

1891 Gera - 1969 Singen

Zirkusszene (Reitakt). 1923/24.

Watercolor and ink brush on paper.
Pfäffle A 1923/78. Signed and dated „23/24“ in lower right.
Titled „Zirkusscene“ on the reverse. 38,2 x 27,6 cm (15 x 10.8 in),
the full sheet.

Called up: June 18, 2021 – ca. 19.28 h ± 20 min.

€ 150.000 – 200.000 ^N
\$ 180,000 – 240,000

PROVENANCE

- Galerie Nierendorf, Cologne/Berlin.
- Frank Perl Gallery, Beverly Hills.
- Private collection (1959, presumably until 1993).
- Gianni Versace, New York (since 1993, Sotheby's Novemehr 4, 1993).
- Private collection USA (2005-2011, Sotheby's May 4, 2011).
- Private collection Germany (2011-2012).
- Private collection Europe (since 2012).

EXHIBITION

- Magic Realism. Art in Weimar Germany, Tate Modern, London, 2018/19 (with illu. on p. 33).

LITERATURE

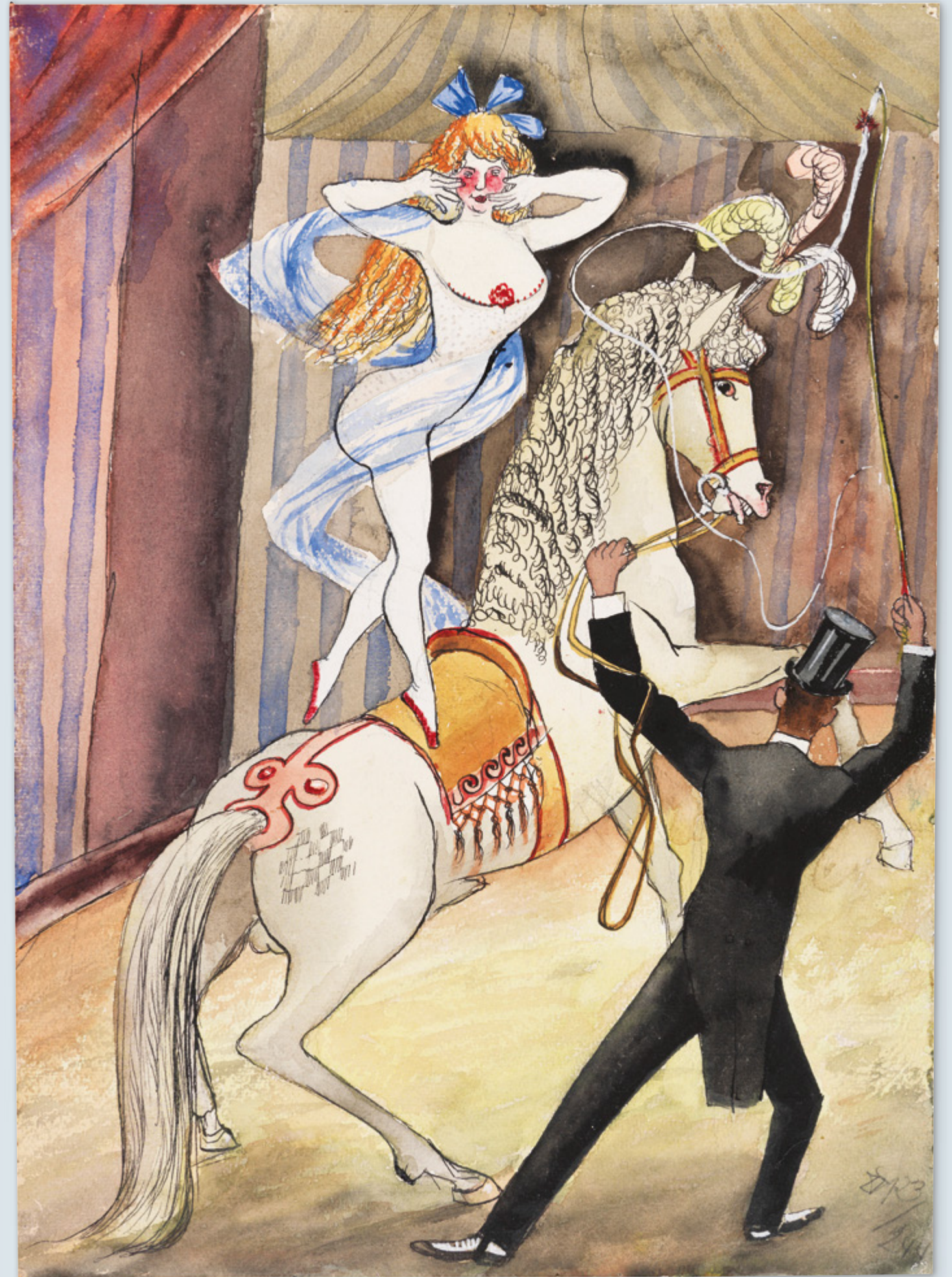
- Willi Wolfradt, Otto Dix, in: Junge Kunst, vol. 41, Leipzig 1924, and in: Der Cicerone, year XVI., 1924, pp. 943ff. (illu. on p. 946).
- Parke-Bernet Galleries, New York, June 3/4, 1959, lot 31.
- Suse Pfäffle, Otto Dix, Werkverzeichnis der Aquarelle und Gouachen, Stuttgart 1991, no. A 1923/78 (illu. on p. 188).
- Sotheby's, New York, November 4, 1993, lot 211.
- Sotheby's, New York, May 4, 2011, lot 340.
- Neumeister, Munich, May 23, 2012, lot 13.



Georges Seurat, Zirkus, 1890/1891, oil on canvas, Musée d'Orsay, Paris.

- Outstanding example of the artist's fascination for the seemingly carefree circus world after the atrocities of World War I
- Part of the exhibition „Magic Realism. Art in Weimar Germany“ at Tate Modern, London, in 2018/19
- Just like Kafka addressed the ambivalence of the artist's existence and human existence in his parable „Auf der Galerie“ (1919), Dix uses the grotesque exaggerated circus rider for the same purpose in this work
- Large-size, pictorially executed composition, which has a famous precursor in the painting „Le Cirque“ (Musée d'Orsay, Paris) by the French pointillist Georges Seurat
- A similar, however less detailed watercolor is part of the collection of the Dix Foundation, Vaduz (Pfäffle A 1923/21)

In the years around 1923 Otto Dix was intensively occupied with circus and cabaret motifs. In the years after the First World War, circus and cabaret shows were welcome distractions for a society still scarred by the horrors of war I and the Spanish flu that had been raging in Europe. Max Beckmann also examined these themes at the same time, and created his famous „Jahrmarkt“ portfolio with ten etchings in 1921. For Beckmann fair, circus and theater were carefree parallel worlds and metaphors for life. On December 12, 1940 – during World War II - Beckmann noted in his diary: „If you can do all of this - the whole war or even considering life only as a scene in the theater of infinity, many things are easier to endure. „ Otto Dix was also marked by the atrocities of the First World War, which he had experienced in four years of military service, during which he saw heaps of corpses and got to know the acrid smell of fear and death. Otto Dix devoted himself to the subject of war more intensely than almost any other German artist, he left behind drawings, graphics and paintings with terrifying images of this human horror. It is necessary to take this context into account when looking at our „Zirkusszene“ staged with an almost grotesque exaggeration. For Dix the circus motif also had the potential of a surreal parallel world offering an escape from the fears and traumas of real life just a few years after the end of the war. Thus the „circus scene“ is anchor point and metaphor of life at the same time, despite all the glamour and the lightness of the performance, the circus rider in the ring is a figure driven by the circus director's whip - a figure painfully caught in its role. Considering the ambivalence of the motif of a slightly agonized circus rider - appearing cheerful only at a first glance - it appears very likely that Dix was familiar with Franz Kafka's parable „Auf der Galerie“ from 1919, in which a deplorable and sick circus rider is driven to deliver a top performance for an indefatigable audience by her whip-wielding merciless ringmaster over months. Both Kafka and Dix do not only examine the question of appearance and reality of the artist's existence, but also address the shallowness and ambivalence of human existence as a whole. As it can be assumed for Kafka, too, it is also very likely that Dix was familiar with the famous painting „Le Cirque“ (Musée d'Orsay, Paris) by the French pointillist Georges Seurat, which in 1891 took up the motif of circus life in Paris in classic ornamental fin-de-siècle grandeur. [JS]



374

MAX BECKMANN

1884 Leipzig - 1950 New York

Die großen Kellner. 1944.

Pen and India ink drawing over pencil.

Signed in lower right. Dated „26. April 1944“, titled and inscribed „= Die großen Kellner“ by the artist on the reverse. Title completed „Kellner“ by Mathilde „Quappi“ Beckmann, also inscribed „A'dam“ by her. On creme laid paper (with truncated watermark „PH Antique“). 36,6 x 22,8 cm (14.4 x 8.9 in), the full sheet. [CH]

The work will be included into the forthcoming catalog raisonné of drawings compiled by Stephan von Wiese and Hedda Finke. We are grateful for the kind expert advice.

Called up: June 18, 2021 – ca. 19.30 h ± 20 min.

€ 25.000 – 35.000 N

\$ 30.000 – 42.000

PROVENANCE

- Buchholz Gallery / Curt Valentin, New York.
- Kornfeld und Klipstein / Galerie Kornfeld, Bern (on consignment).
- Worthington Gallery, Chicago (acquired from the above).
- Private collection (acquired from the above in 1979).

LITERATURE

- Kornfeld und Klipstein / Galerie Kornfeld, Bern, 169th auction, Moderne Kunst des neunzehnten und zwanzigsten Jahrhunderts, June 20, 1979, lot 84 (with full-page illu., plate 50).

One day after the opening of the „Degenerate Art“ exhibition in Munich on July 19, 1937, Max Beckmann chose exile and moved along with his wife Mathilde (Quappi) from Berlin to Amsterdam. On May 10, 1940, German troops invaded Holland, Belgium and Luxembourg without a declaration of war. Life in Holland became noticeably worse, „in the winter of 1944/45 the living conditions in Holland became very difficult. There were no more trams, one hardly saw bicycles because most of them had been confiscated by German forces. There were no cars in the streets except for those of the Germans. Else streets were empty and quiet. There was almost no food, hardly any heating material, no electricity, not even candles“, described Mathilde Beckmann the depressing situation (quote from: Mein Leben mit Beckmann, Munich 1985, p. 35). Until then Beckmann had cared little about the prohibitions, he continued to paint with electric light without darkening his studio. And since the 1920s at the latest, he had enjoyed going to cafes and bars, often on his own, in order to watch the people, in Berlin, in Frankfurt and in Amsterdam. Beckmann preferred bars and cafés that belonged to fashionable grand hotels, such as the „Krasnapolsky Hotel“ with a winter garden, which was not far from Beckmann's studio, or he went to are smaller pubs, often with music or cabaret performances. His favorite

- Privately-owned for more than 40 years
- Excellent provenance: formerly at Buchholz Gallery / Curt Valentin, New York
- Particularly balanced composition from the time of Beckmann's exile in Amsterdam



Max Beckmann, Gesellschaft Paris, 1925/1931 and 1947, oil on canvas, The Solomon R. Guggenheim Museum, New York.

pubs in Amsterdam were mostly in the immediate vicinity of his home or in the area around Leidseplein. His local pub „Kaperschip“ was right across from his house on Rokin. Since it was located in the basement, Beckmann visited the bar even during air raid alarms and, after work, and also treated himself to a glass of champagne or other drinks in his studio. He also attended music and cabaret performances, for example at the bar „Charlotte Chérie“ bar, one of the places he was a regular at. It can't be said with absolute certainty at which bar Beckmann conceived this scene, nor whether he perhaps created this encounter with the three waiters from memory at a later point. In March 1943 some of Beckmann's preferred restaurants were closed. The waiters, however, look very elegant in their tailcoats, waistcoats and bow ties. Around this time this was a common outfit of waiters even at less elegant pubs and cafés, as it distinguished them. A guest enters the premises and is received by a waiter, while the other two are engaged in a conversation. Beckmann stands out as a smoking chronicler in the right part of the scene, but he is not really involved in the depicted event. The episode was apparently important to the artist, as the word „groß“ (big) in the title suggests. In addition to the „Großen Kellner“, other works have similar titles, among them „Großes Cafe“, „Große Bar“ or „Großes Cabaret“. [MvL]



375

PAUL KLEE

1879 Munichbuchsee (Switzerland) - 1940 Muralto/Locarno

Grundverhexte Landschaft. 1924.

Pen and ink drawing and watercolor.

Klee 3521. Signed and titled in lower right, as well as dated and inscribed with the work number „149“ in bottom center outside the image. On Ingres laid paper, originally mounted on cardboard and on an extra board.

28,5 x 32,5 cm (11.2 x 12.7 in), size of sheet.

Backing board: 32,5 x 47,9 cm (12.8 x 18.9 in). [CH]

Called up: June 18, 2021 – ca. 19.32 h ± 20 min.

€ 100.000 – 150.000

\$ 120,000 – 180,000

PROVENANCE

- Collection Ilse and Hermann Bode, Hanover (acquired directly from the artist, who noted „Dr Bode Zahnarzt in Hannover 300 GM“ in his oeuvre catalog).
- Private collection Germany (inherited).

EXHIBITION

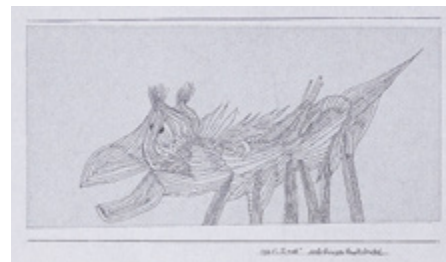
- Paul Klee. Gemälde, Aquarelle, Graphik 1903-1930, Kestner-Gesellschaft, Hanover, March 7 - April 5, 1931.
- Paul Klee, Kestner-Gesellschaft, Hanover, May 20 - June 22, 1952, cat. no. 84.
- Zeitgenössische Kunst aus hannoverschem Privatbesitz, Kestner-Gesellschaft, Hanover, 1954, cat. no. 80 (with an exhibition label on verso of the board).
- Die Pelikan-Kunstsammlung, Kunstverein Hannover, April 28 - June 16, 1963, cat. no. 65 (no illu.).
- Die Pelikan-Kunstsammlung, Städtische Galerie im Lenbachhaus, Munich, January 8 - February 7, 1965, cat. no. 69 (no illu.).
- Paul Klee. Das Werk der Jahre 1919-1933 (Gemälde, Handzeichnungen, Druckgraphik), Kunsthalle Köln, April 11 - June 4, 1979, cat. no. 137 (with illu.).
- Paul Klee. Sonderklasse, unverkäuflich, Zentrum Paul Klee, Bern, October 21, 2014 - February 1, 2015, Museum der bildenden Künste, Leipzig, March 1 - May 25, 2015.
- revonnaH. Kunst der Avantgarde in Hannover 1912-1933, Sprengel Museum Hannover, September 23, 2017 - January 7, 2018, p. 21 (with illu.).
- Sprengel Museum, Hanover (as loan until spring 2021, verso of the board with a label that is partly inscribed by hand and partly in typography).

LITERATURE

- Bernd Rau, Kunstmuseum Hannover und Sammlung Sprengel, Bestandskatalog Paul Klee. Gemälde, farbige Blätter, Zeichnungen, druckgraphische Werke, Hanover 1980, cat. no. A5 (with illu.).

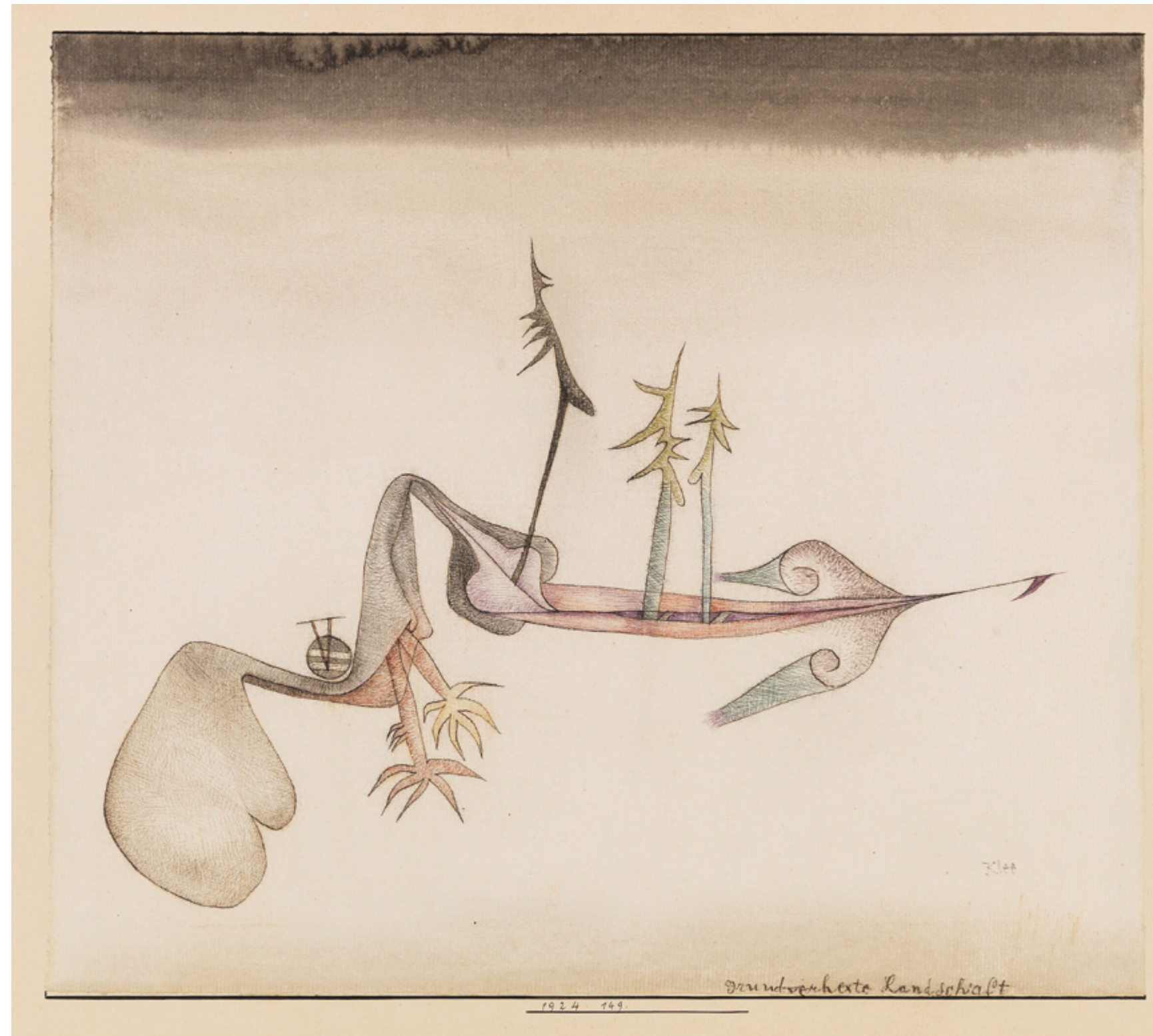
Deciphering Paul Klee's pictorial inventions mostly is a speculative endeavor. If we take a closer look at the seemingly surreal „Grundverhexte Landschaft“, a look at the lecture given by Klee in Jena in 1924 is quite helpful for an analysis. The lecture comprises a section titled „From the exemplary to the archetypal!“ in which he explains: „The artist who gets stuck somewhere in the process becomes presumptuous. But those artists who continue the quest for the mysterious origin where primordial law feeds all creation are really qualified. [...] Who would not want to dwell there as an artist? In the

- Part of the acclaimed Collection Ilse and Hermann Bode since it was made
- Singular motif in Klee's characteristic pictorial language
- Surreal composition from his important innovative time at the Bauhaus
- First exhibited at the Kestner-Gesellschaft in Hanover in 1931
- Paul Klee surprises the observer with astonishing ideas from his marvelous imagination



Paul Klee, Sechsheiniger Hundsteufel, 1925.

bosom of nature, the origin of creation, where the secret key to everything is kept? „(Paul Klee, Über die moderne Kunst, Bern 1945, p. 47). Of course, Klee's remarks on modern art are also borne by his seemingly endless poetry. In a way it may reflect his teachings at the Bauhaus, which he had developed for his students. And yet one can almost literally use this short passage as a basis for a decryption of „Grundverhexten Landschaft“ in order to coax meaning out of this „fantastic“ landscape. It is not decrypted, even if an abundance of associations emerges the longer we look at this structure floating in space. One could begin with a primordial bubble filled with life-giving plasma and floating in a gigantic cosmos, and a line along which microorganism perform photosynthesis in order to enable the ancestors of plants and animals to grow. In the end, Klee transfers the line, enriched with erotic references and provided with stabilizing structures, in a precisely targeted direction: According to the theory of evolution, the goal would be the birth of the primates. Is Klee's drawing the beginning a shortened evolutionary line for the development of the earth? Maybe. „It will not occur to anyone to ask the tree to form the crown in the same way as the root,“ said Klee in his lecture. „Everyone will understand that there cannot be an exact mirror relationship between below and above. It is clear that the various functions in different elementary areas must produce lively deviations.“ (Paul Klee, Über die moderne Kunst, Bern 1945, p. 13). „Grundverhexte Landschaft“ is an astonishing structure that hovers somewhere in the vast galaxies and gives us a dreamlike encounter with Paul Klee's intriguing discovery. [MvL]



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WASSILY KANDINSKY

1866 Moskau - 1944 Neuilly-sur-Seine

Gebogene Spitzen. 1927.

Watercolor on paper, originally mounted on backing board.

Barnett 807 (there with the illu. of the pencil sketch from the artist's handlist and inscribed „Location: unknown“). Lower left monogrammed and dated.

With date, title, number „240“ on the reverse.

48,4 x 32 cm (19 x 12,5 in).

Mentioned in the artist's handlist under the watercolors for November 1927: „xi 1927, 240, Gebogene Spitzen“.

We are grateful to Mrs Vivian Endicott Barnett, New York, for her kind expert advice.

Called up: June 18, 2021 – ca. 19.34 h ± 20 min.

€ 250.000 – 350.000

\$ 300,000 – 420,000

PROVENANCE

- In the artist's possession (until 1944).
- Nina Kandinsky, Paris (1944-1949).
- Rudolf Probst, Mannheim (at least since 1944 on consignment from the ownership / estate of the artist, until 1949).
- Private collection North Rhine-Westphalia.

EXHIBITION

- Oktober-EXHIBITION W. Kandinsky - Neue Aquarelle; mit Erich Heckel - Zeichnungen aus den letzten Jahren, Radierungen, Holzschnitte, Lithographien, exhibition at Galerie Ferdinand Möller, Berlin, October 1928, cat. no. 16.
- Exposition d'aquarelles de Wassily Kandinsky, Touring Exhibition Galerie Zak, Paris, January 15 - 31, 1929, cat. no.15 (other stops at: The Hague, Kunstzaal de Bron, March - April 1929; Brussels, Galerie Le Centaure, May - June 1929).
- Wassily Kandinsky. Retrospective, Hallischer Kunstverein and Städtisches Museum Moritzburg, Halle October 4 - 23, 1929, no cat.
- Kandinsky, Gummerson Konsthall, Stockholm, September 15 - 30, 1932, cat. no. 20.

- Spectacular rediscovery from the estate of a German private collection
- Kandinsky research did not know of the whereabouts of „Gebogene Spitzen“ for more than 70 years
- The strictly geometric compositions from the Bauhaus years are the artist's most sought-after works on paper on the international auction market
- With its balanced construction between motion and resting stability, it is a prime example of the theory that Kandinsky conceived in „Punkt und Linie zu Fläche“ (Point and Line to Plane, 1926)

THE PRECONDITION

Wassily Kandinsky increasingly changed his expressive pre-war style towards the end of the years in Russia (late 1914 to late 1921) and devoted himself to Russian Constructivism. His forms now became more geometric, his palette lighter. In the meantime he had begun to teach at the Bauhaus in Weimar, and describes this new artistic direction as ‚cool abstraction‘ and published an article about it in Cicerone in 1925. The formal elements of ‚cool abstraction‘ include bundles of lines and chessboard structures, circles and triangles, which are sometimes tapered to the shape of an arrow. Forms float freely in space, cross and penetrate one another or are grouped around an imaginary center. This results in highly complex compositions with a multitude of shapes and colors, references and overlaps as well as color changes. Outlines are tamed and colors clarified. Kandinsky develops a characteristic geometry in form of lines, triangles, squares, circles and signs, blurred edges are replaced by sharp contours. Instead of symbolic colors, which Kandinsky still called for in his publication ‚About the Spiritual in Art‘, published by Pieper in Munich in 1912, we now find clarified structures, which Kandinsky outlines in the series of Bauhaus books published by Albert Langen in 1926: ‚Point and Line to Plane.‘ This is the description of separate, objective formal elements that must be harmoniously and formally

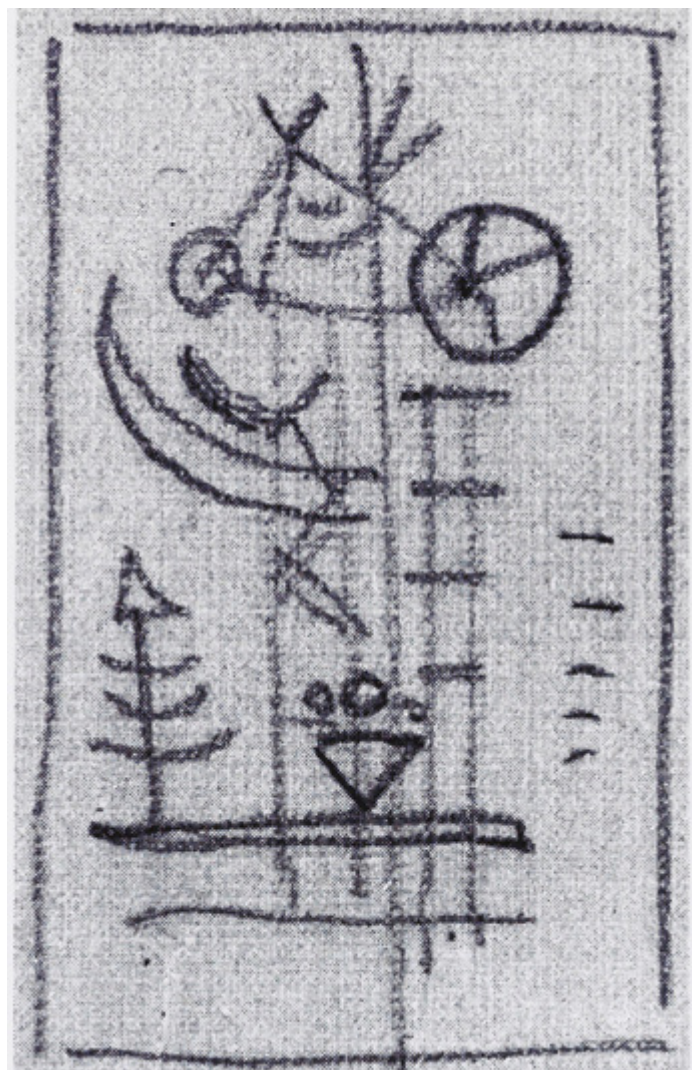


coordinated with one another, no longer abstracting the world of nature, but creating an independent three-dimensional meaning. This change takes place, however, on a spiritualized level, an essentially nonrepresentational level that conveys a view of the world through formal analogies, and yet is not free from associations with objects - as here at the foot of the towering construction, like a lighthouse-like landmark, a boat with people passing by, a pictorial element, which frequently occurs in Kandinsky's expressive imagery, appearing constructed quotation.



Wassily Kandinsky, Auf Weiß II, 1923, oil on canvas, Centre Georges-Pompidou, Schenkung Nina Kandinsky.

Wassily Kandinsky, drawing for our watercolor „Gebogene Spitzen“, 1927 from the artists's handlist, no. 240.

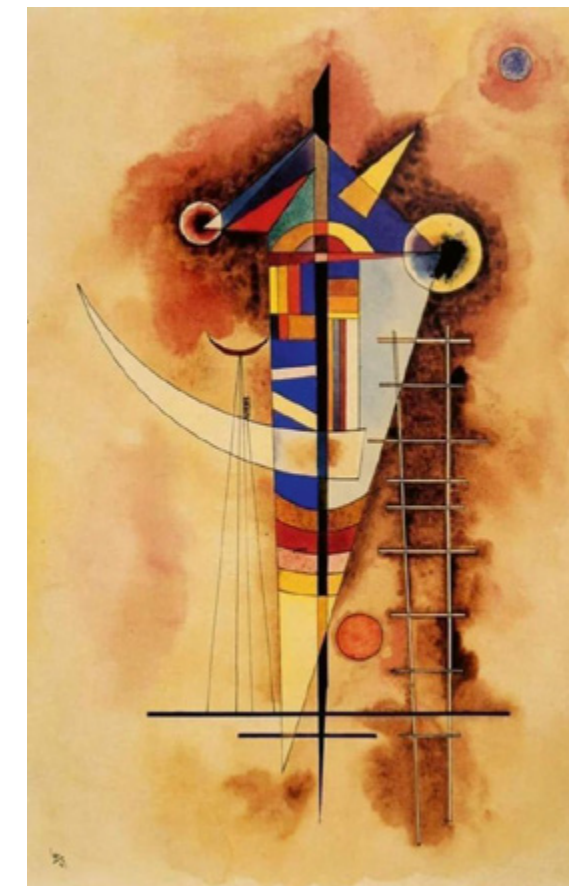


A BALANCED COMPOSITION

With its balanced construction between movement and static stability, ‚Gebogene Spitzen‘ (Curved Tips) appears as a possible example of his educational teaching, in which Kandinsky probed the basis of his painting and examined the relationships between the forms, lines and planes, while certain basic colors correspond to certain basic forms. The color yellow is assigned to the triangle, the color red to the square and the color blue to the circle. „The ultimate consequence of this process is the complete elimination of the representational sound, whereas the purely painterly elements remain completely undisturbed, meaning they can develop their inner effects“, says Kandinsky in his article ‚Abstrakte Kunst‘ (in: Der Cicero, issue 17, 1925, pp. 638-647, here from p. 643). Kandinsky thus proclaims a strict separation of art and nature and assumes that „as long as we paint by putting the painterly elements on the framework of natural forms, it will be impossible to avoid the secondary sound and thus we won't discover the pure law of painterly construction. [...] The consistent handling of the basic elements with the examination and application of their inner forces, thus generally the inner point of view, is the first and most inevitable condition of abstract art“ (p. 647). In this work the artist supports the delicately composed pictorial elements and form inventions with a strong yellow background and with a distinctive coloring that deepens the imaginary space into which the weightlessly floating linear construction expands.

THE PROVENANCE

The story of the composition ‚Gebogene Spitzen‘ is unusual and at the same time fascinating. Fascinating because its whereabouts had been unknown since 1949, and it was only rediscovered in context of this auction. But first things first: After the Bauhaus in Berlin had been closed by the National Socialists in July 1933, Kandinsky and his wife Nina moved to Paris in December that year. This watercolor was probably part of their luggage, as the customs stamp on the reverse suggests. Kandinsky gave the watercolor to the art dealer Rudolf Probst on consignment, as a note in the artist's handlist delivers proof of; after his death in 1944 his wife Nina Kandinsky managed the estate. Nina Kandinsky's final entry in the handlist regarding the watercolor reads: „xi 1927, 240, Gebogene Spitzen“, „vendu par Probst“ (sold through Probst). The Kandinsky Foundation is also in possession of a list of the works that Kandinsky had at Probst in Mannheim in 1949, and in which Nina Kandinsky's ‚Gebogene Spitzen‘ is crossed out and marked sold. It can therefore be assumed that the sale through Probst took place in 1949. After that the whereabouts of the outstanding watercolor remained unknown to Kandinsky experts and researchers for more than 70 years. In Vivian Endicott Barnett's catalog raisonné, ‚Gebogene Spitzen‘ is therefore only listed with the tiny sketch from Kandinsky's handlist and „Location: Unknown“. Accordingly, this extremely pleasant rediscovery of the watercolor ‚Gebogene Spitzen‘ in the estate of a private collection in the Rhineland may well be considered an art-historical sensation. [MVL / JS]



Wassily Kandinsky, Hart im Locker, 1927, watercolor, gouache and India ink on paper, The Hilla von Rebay Foundation, New York.

Wassily Kandinsky, Lineare Farbkomposition, 1920, watercolor on paper, Staatliche Tretjakow-Galerie, Moskau.



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PAUL KLEE

1879 Munichbuchsee (Switzerland) - 1940 Muralto/Locarno

Edelklippe. 1933.

Watercolor.

Klee 6100. Signed in lower right. On glassine.

32 x 42.7 cm (12.5 x 16.8 in), the full sheet. [SM]

Called up: June 18, 2021 – ca. 19.36 h ± 20 min.

€ 150.000 – 200.000

\$ 180,000 – 240,000

It seems that Klee did not feel threatened after the Nazi takeover in late January 1933; the graphic sheets he made around those days do not reveal any respective information. In early April, Hitler had become established politically and extensive changes in social life began to show, Klee reacted fiercely to the new situation: With an extensive group of works of strongly gestural drawings, he took a clear stand on the development: "Erneuerung der Mannszucht" (Renewal of Discipline) and "Wenn die Soldaten degenerieren" (When Soldiers Degenerate) are the titles of the first drawings in the series of the „Revolutionsblätter“ (Revolution Sheets), as the sculptor Alexander Zschokke, who was a friend of Klee in Düsseldorf and a teacher at the academy, once called them. In the first quarter of the year Klee produced largely abstract, very colorful works, mostly watercolors or occasionally cool, graphically balanced drawings with combined characters or continuous threads, „lines supposed to be straight“, slightly curved lines that represent a star, a framework or, as it is the case here, describe a landscape, „filled in“ with delicate patches of color, the form of the statement is rhythmic like a mosaic, a form that lies serenely and shines like a large, fantastic being in the middle of a forest: the dark blue shines intensely and is supported by the light red alternating with a rather warm orange and a cool light blue. „For Klee, the colored light space is more of a spiritual than a physical phenomenon, it is reflected in it, and the scheme does not presuppose any other world of appearance than that which lives in it. There is no outside and inside“, wrote the art historian Will Grohmann in the monograph from 1954 (p. 281). On September 21, 1933, Klee reported from Düsseldorf to his wife in Basel about his current work: „It is clear that I am the most unsuitable for reporting, because there is nothing happening at all, except for the all too familiar inner life with its knockdowns. [...] Otherwise I would tell you about pictures, if only I could. At the moment I work solely in color and do a few light-dark contrasts, preferably none at all, but that doesn't work; this way I play around a basic tint, at times gray, red, or blue. Most of the time it worked out for the better, but it was very exhausting and the time passed even faster than usual.“ (Quote from: Ex. cat. Paul Klee 1933, Munich 2003, p. 292). Klee's assessment of his artistic work also applies to the watercolor „Edelklippe“ and its blaze of colors. [MvL]

- From the artist's most sought-after period

- On display at the most renowned international galleries

- The work's exhibition history is a prime example for the history of the German art trade in the 1930/40s and the strong impact of flight and migration

- Klee stages a fanciful landscape in a blaze of colors

PROVENANCE

- Alex Vömel, Düsseldorf (in 1934 accepted on consignment from the artist and not through Alfred Flechtheim).
- Daniel-Henry Kahnweiler, Paris.
- Buchholz Gallery - Curt Valentien, Berlin/New York (until 1938).
- Karl Nierendorf, Cologne/Berlin/New York (from 1938).
- Sotheby's, New York, November 12, 1988, lot 165.
- Waddington Galleries Ltd., London.
- Galerie Academia, Salzburg.

EXHIBITION

- Paul Klee, Buchholz Gallery, New York, 1938, no. 49.
- Paul Klee, Buchholz Gallery, New York, 1948, no. 7.
- Affinities, Galerie Academia Salzburg-Residenz, 1989, no. 2.
- Paul Klee - Wachstum regt sich. Klees Zwiesprache mit der Natur, Saarland Museum, Saarbrücken, March 25 - May 27, 1990; Prinz-Max-Palais, Karlsruhe, June 22 - August 19, 1990, no. 131 (ex. cat. with illu. on p. 191).
- Klee - Winter - Kirchner. 1927-1934, Westfälisches Landesmuseum, Münster, January 14 - March 4, 2001, Pinakothek der Moderne, Munich, March 15 - April 30, 2001.
- Paul Klee: Melodie / Rhythmus / Tanz, Museum der Moderne, Salzburg, 2008 (ex. cat. with illu. on p. 259).

LITERATURE

- Ulrich Bischoff, Paul Klee, Munich 1992, p. 77.



378

EMIL NOLDE

1867 Nolde/Nordschleswig - 1956 Seebüll/Schleswig-Holstein

Marschmühlen. Around 1925.

Watercolor.

Signed in lower left. On Japon.

32,7 x 46,6 cm (12.8 x 18.3 in), the full sheet. [SM]

Called up: June 18, 2021 – ca. 19.38 h ± 20 min.

€ 80.000 – 120.000 *

\$ 96,000 – 144,000

EXHIBITION

- Deutscher Künstlerbund. Erste Ausstellung im Kunstverein Magdeburg. Aquarelle, Zeichnungen, Bildhauerwerke, Magdeburg 1933, cat. no. 226.
- Nolde, Galerie Ferdinand Möller, Berlin 1934, cat. no. 28.

LITERATURE

- Stuttgarter Kunstkabinett, May 20/21, 1960, 35th auction, lot 466.

- Watercolor in a large format and in intensive colors
- Of painting-like quality
- Family-owned for 60 years

Emil Nolde's watercolors are, in spite of their generous color gradients, entirely committed to the subject, which they do not show precisely, however, they indicate nothing else, in this case the over-sized mill-wheels of two windmills in the vast landscape between the seas. Nolde's pictorial design remains, despite all freedom, focused on the on the subject, a green marshland interspersed with tidal channels that reflect the sky, on the distant horizon it merges into the red glow of the setting sun in contrast to the dark blue tone of the evening. Black lines organize the landscape, forming a linear rhythm between the stylized windmills. Over the years Nolde refined his unique formal language, he allowed the color to flow, reduces his control, limits it in order to organize the sheet's depth with gentle elevations and landscape-related objects. The shape of the mills is secondary, in order to set up a frame for the surface structure, to create relationships: an optically flowing color that adds mood and a painterly tonality to the picture that moves between soft and bright, as well as between more cool and less warm tonalities. „It is exhilarating when lines and forms, characters, movements and gestures appear creatively, as if they have to, accompanied by the colors like music. The artist unconsciously creates utmost beauty in the work, the sensual eye will detect it, while the mind needs time to understand“, said Emil Nolde about his watercolor painting. (quote from Emil Nolde, Mein Leben, Cologne 1993, p. 332) This testifies to Nolde's joy in rendering this characterful yet flat landscape under the Frisian sky in an exuberant festival of colors. [MvL]



© Nolde Stiftung Seebüll, 2021

„Nolde is the greatest creator of watercolors in art history. his works are at eye level with his oil paintings, the subjects are the same.“

Christian Ring, Nolde Foundation Seebüll, quote from: Emil Nolde, Seebüll 2017, p. 32.

379

HEINRICH CAMPENDONK

1889 Krefeld - 1957 Amsterdam

Der Reiter II. 1919.

Watercolor and gouache on firm paper, originally laminated on board. Firmenich 813 A. Monogrammed „C.“ and dated „Febr. 19“ in lower right. Verso with hand-written title „Reiter II“, as well as with the inscriptions „47“ and „X 1919“.

35,5 x 39 cm (13.9 x 15.3 in). Backing board: 41,5 x 47,8 cm (16,3 x 18,8 in). [JS]

Called up: June 18, 2021 – ca. 19.40 h ± 20 min.

€ 100.000 – 150.000

\$ 120,000 – 180,000

PROVENANCE

- Galerie Alfred Flechtheim, Düsseldorf (around 1920, with crossed-out label on the backing board and with the hand-written registration number „2431“).
- Zinglers Kabinett, Frankfurt a. M. (before 1926, with the label on the backing board, there with hand-written title and inscription).
- Galerie Gerd Rosen, Berlin.
- Private collection North Rhine-Westphalia (since 1953, presumably acquired from aforementioned – until 2007).
- Private collection Europe (in 2007 presumably acquired from aforementioned through Galerie Utermann, Dortmund).

• From the artist's best creative period

- As a consequence of the emancipation from the „Blauer Reiter“, the artist created masterfully light-permeated compositions living in isolation on Lake Starnberg
- Exceptional contemporary document addressing the loss of World War I in strong colors and great expressionistic manner
- Exhibited at Galerie Alfred Flechtheim, Düsseldorf, as early as in 1920, and in 2019 part of the exhibition „Magic Realism“ at Tate Modern, London

Heinrich Campendonk, born in Krefeld in 1889, was one of the young talents of the „Blaue Reiter“. In October 1911 the 21-year-old Campendonk traveled to Munich at the invitation of Franz Marc, where he and Helmuth Macke met the central driving forces of the association, Wassily Kandinsky, his partner Gabriele Münter and August Macke, for the first time. The group took a first picture together on the balcony of Kandinsky's city apartment, before Campendonk continued his journey to the idyllic village of Sindelsdorf, where Franz and Maria Marc, August, Elisabeth and Helmuth Macke lived and worked at that time. In Sindelsdorf Campendonk shared an apartment and a studio with Helmuth Macke. Kandinsky and Münter lived a few kilometers away in Murnau. Inspired by his older artist friends Campendonk began to

make first works in reverse glass painting, a common technique in Bavarian folk art. Campendonk finally took part in the first two exhibitions of the legendary artists' association „Blauer Reiter“ in 1911 and 1912, and in 1912 he also became a member of the group. The beginning of the First World War, however, divided the members of the „Blauer Reiter“ who, like Franz Marc and August and Helmuth Macke, would soon volunteer for service, while the Russian native Kandinsky had to leave Germany. The fact that Campendonk refused to do military service and was discharged due to illness shortly after recruitment in the spring of 1915 made for a controversy. When, after August Macke (killed in 1914), Campendonk's former artistic patron and friend Franz Marc died at Verdun in March 1916, Campendonk was shattered. He

EXHIBITION

- Heinrich Campendonk. From Whitsun until June 12, 1920. Galerie Flechtheim, Düsseldorf, 1920, cat. no. 47 (with catalog number on the reverse, mentioned as oil painting in the catalog)
- Magic Realism, Art in Weimar Germany 1919–33, Tate Modern, London, July 30, 2018 – July 14, 2019 (with the label on the frame).

LITERATURE

- Georg Biermann, Heinrich Campendonk, in: Junge Kunst, vol. 17, Leipzig 1921 (with black-and-white illu.).



then moved to a farmhouse in Seeshaupt on Lake Starnberg, where he lived in seclusion trying to suppress the horrors of war. In this remoteness he was able to decisively emancipate himself from the style of the „Blaue Reiter“ and found his own subtle visual language. Once again he worked up inspirations from Bavarian votive pictures and from 1918 on created spaces of light in his watercolors and paintings that seemed to corresponded to his extremely sensitive perceptual ability. The central subject of his work is the human being, surrounded by stylized animals, plants and abstract forms. But it is anything but an idyllic togetherness, rather a lack of relationship and isolation with which the expressionist artist and avowed and fervent European always expresses an invisible, latent threat, indirectly addressing the horrors

of war. Campendonk's luminous watercolor „Der Reiter II“, which was created a year after the end of the war, is certainly based on Kandinsky's famous cover design for the almanac „Der Blaue Reiter“, as well as on his depictions of St. George, the much-celebrated Christian slayer of dragons and evil, in the manner of Alpine reverse glass painting. But Campendonk does not show us a victorious Christian knight in 1919. His rider's lance is broken and evil evades any clear personification, it rather appears to be omnipresent. His rider returning home is marked by war and defeat, even though he leaves darkness behind him he immediately moves towards a new darkness. It is by no means unlikely that Campendonk could have indirectly addressed the new, ubiquitous threat posed by the Spanish flu. [JS]

5.10.67



380

PABLO PICASSO

1881 Malaga - 1973 Mougins

Jeune garçon et femme assise. 1967.

Color oil crayon over pencil.

Signed and dated „5.10.67“ in upper right. On Rives wove paper (with watermark). 32,5 x 50,2 cm (12.7 x 19.7 in), the full sheet.

Accompanied by a photo confirmation issued by Maurice Jardot, Galerie Louise Leiris, Paris, on September 2, 1980.

Called up: June 18, 2021 – ca. 19.42 h ± 20 min.

€ 250.000 – 350.000

\$ 300,000 – 420,000

PROVENANCE

- Galerie Louise Leiris, Paris (acquired directly from the artist, there registered with the number „12457/62143“).
- Galerie Beyeler, Basel (1988).
- Private collection Baden-Württemberg (acquired from the above in 1988).

„When I was a child my mother said: ‚If you become a soldier, you will be general. If you become a monk, you will be pope.‘ I wanted to be a painter and I became Picasso.“

Pablo Picasso, quote from: H. Berggruen, Die Kunst und das Leben, Berlin 2008, p 15.

- Color chalk drawings of this quality are extremely rare on the international auction market
- Consistent provenance
- Offered on the international auction market for the first time
- Of museum quality and in an exceptionally good condition
- The erotic composition combines elements from Picasso's famous take on Manet and the key motif of „painter and model“



Photograph of Picasso with Jacqueline Roque, 1960, photograph.
© Succession Picasso 2021/VG-Bild-Kunst, Bonn 2021

Picasso also took on Manet's „Le Déjeuner sur l'herbe“ (1963), another famous scandalous picture in art history, as it shows a provocative scene of two naked women joining two dressed men outdoors. Manet's painting was denied participation in the Paris Salon and his work was shown in the parallel Salon des Refusés, which

would later be acknowledged as a legendary exhibition and the birth of modern painting. Picasso, the celebrated master of Modernism, addressed the art-historical beginnings of modernity in his late work. He rendered the seated female nude in a simplified cubist outline in front of a bright violet background. Even if Picasso was blessed with a graphic skill that would even make his depictions of goats and cats world-famous, his long and persistent commitment to the female body reveals his exceptional graphic talent most directly. In a kind of negative drawing method the artist uses the parts of the white paper that he left blank for the nude's incarnate. Breasts, vulva and feet, which appear a little over-sized, due to the shortened perspective, are turned towards the viewer with an unsparing directness. In contrast to Manet, however, there is no female figure in the scene's dark background but the blurred contour of a man, which, on the one hand increases the scene's erotic appeal, and, on the other brings it closer to the complex of motifs of painter and model, which was of great impor-

tnance to Picasso. In 1961 Picasso married the 46 years younger Jacqueline Roque, a ceramics seller whom he had met at Mandoura in Vallauris. Together they moved into Chateau Vauvenargues in Mougins. Jacqueline, with her expressive face, dark eyes and black, curly hair, was lover, muse and model at the same time. In October 1967 Picasso was intensively occupied with this motifs in a small series of works, and, in addition to our colored chalk drawing from October 5th, he created two paintings with similar motifs entitled „Homme et femme nus“, which he varied until mid-November and up to to the painting „Homme à la pipe et nu couché“ (Zervos vol. 27/154), which changed owners for almost 8 million US dollars at an auction twenty years ago. Our richly colored and elaborate oil chalk drawing is part of this exquisite series of works and is now offered on the international auction market for the first time. Despite Picasso's high production of graphic works, colored compositions of this quality are extremely rare on the international auction market. [JS]



„My work is decisively influenced by Greek tragedy, where it's all about death, suffering and resurrection. For me as someone who orchestrates real events, death and resurrection are [...] very important.“

Hermann Nitsch, 2017, quote from: Jürgen Klatzer et al, Hermann Nitsch „Die Angepassten sind die Schlimmsten“, kurier.at, read on April 1, 2021.

HERMANN NITSCH

1938 Vienna - lives and works in Prinzendorf

Bodenschüttbild (38. Malaktion 1996). 1996.

Oil and blood on white-primed burlap.
250 x 300 cm (98.4 x 118.1 in).

Called up: June 18, 2021 – ca. 19.44 h ± 20 min.

€ 60.000 – 80.000

\$ 72,000 – 96,000

PROVENANCE

· From a renowned European collection (acquired from the artist in 1997).

- Most of his ‚Pour Pictures‘ have the color of the blood: Red!
- Monumental and energetic document of Nitsch’s legendary Action Art
- Nitsch is the main representative of ‚Viennese Actionism‘, today his famous ‚Pour Pictures‘ are in important international collections such as the Museum of Modern Art, New York, Tate Liverpool and the Albertina in Vienna
- In 2019 the Albertina in Vienna dedicated the show „Nitsch. Räume aus Farbe“ to Nitsch’s monumental Action Art

„Red is the one colors that is most intensively noticed, as it is the color of life and death at the same time.“

Hermann Nitsch

Hermann Nitsch’s fascinating „Bodenschüttbild“ (Floor Pour Picture) is huge, energetic, colorful and mystical. Nitsch developed his own variant of Informalism based on the actionism of the „Orgies Mysteries Theater“ he invented: the poured picture. The pouring action is an artistic process and the result is a controlled coincidence. Subsequent manual interventions, the processing of the color on the canvas lying on the floor using the entire body - such as Nitsch’s handprint in bottom right and the red furrows executed with feet and fingers - the at times impasto and dense color gradients are also the result of the energetic process of artistic creation. The canvas documents the artistic result of a painterly action. Red stands for blood - the actual and sole medium able to convey the artist’s orgiastic-mystical vision. In the present work Nitsch combines animal blood with pastose red paint above it,

which leads to a distinguished special haptic presence and density. The preferred image carrier is made of burlap, which, for irregularity and coarseness has something archaic about it and corresponds to the red color (= blood). The downpour of paint on the burlap is a documentation of a „sacred“ process. So the picture is only the indirect bearer of a message already expressed in the action of the creative process itself. „Nitsch interprets life as passion, the painting process as condensed life and thus as the epitome of passion. Every picture has this message. All splashes of paint are reminiscent of traces of blood. All pictures speak of injuries, of injuries that cannot be erased. Hermann Nitsch leads us the pictures in front of his eyes as if showed us his wounds. „ (Wieland Schmidt, in: Hermann Nitsch. Die Architektur des Orgien Mysterien Theaters, vol. II, Munich 1993, p. 15). [JS]



Hermann Nitsch, views of the 16. Malaktion, 1983, Schloss Prinzendorf, Prinzendorf. © VG-Bild-Kunst, Bonn



GERHARD RICHTER

1932 Dresden - lives and works in Cologne

Ohne Titel (11.05.2008). 2008.

Mixed media. Lacquer on printed paper, mounted on board.

Backing board signed and dated „11.5.08“. Verso of the backing board once more dated. 29,7 x 21 cm (11.6 x 8.2 in). Backing board: 42,5 x 38,5 cm (16.7 x 15.2 in).

From a series of unique pieces made on occasion of the traveling exhibition „Abstrakte Bilder“ at Museum Ludwig in Cologne and the Haus der Kunst in Munich in 2008/2009. For each of the unique objects Richter transferred a painting on a glass plate onto a page in an architecture book in monotype technique.

We are grateful to Dr. Dietmar Elger for his kind expert advice.

Called up: June 18, 2021 – ca. 19.46 h ± 20 min.

€ 80.000 – 120.000

\$ 96,000 – 144,000

PROVENANCE

· Schönewald Fine Arts, Düsseldorf.

· Private collection Berlin.

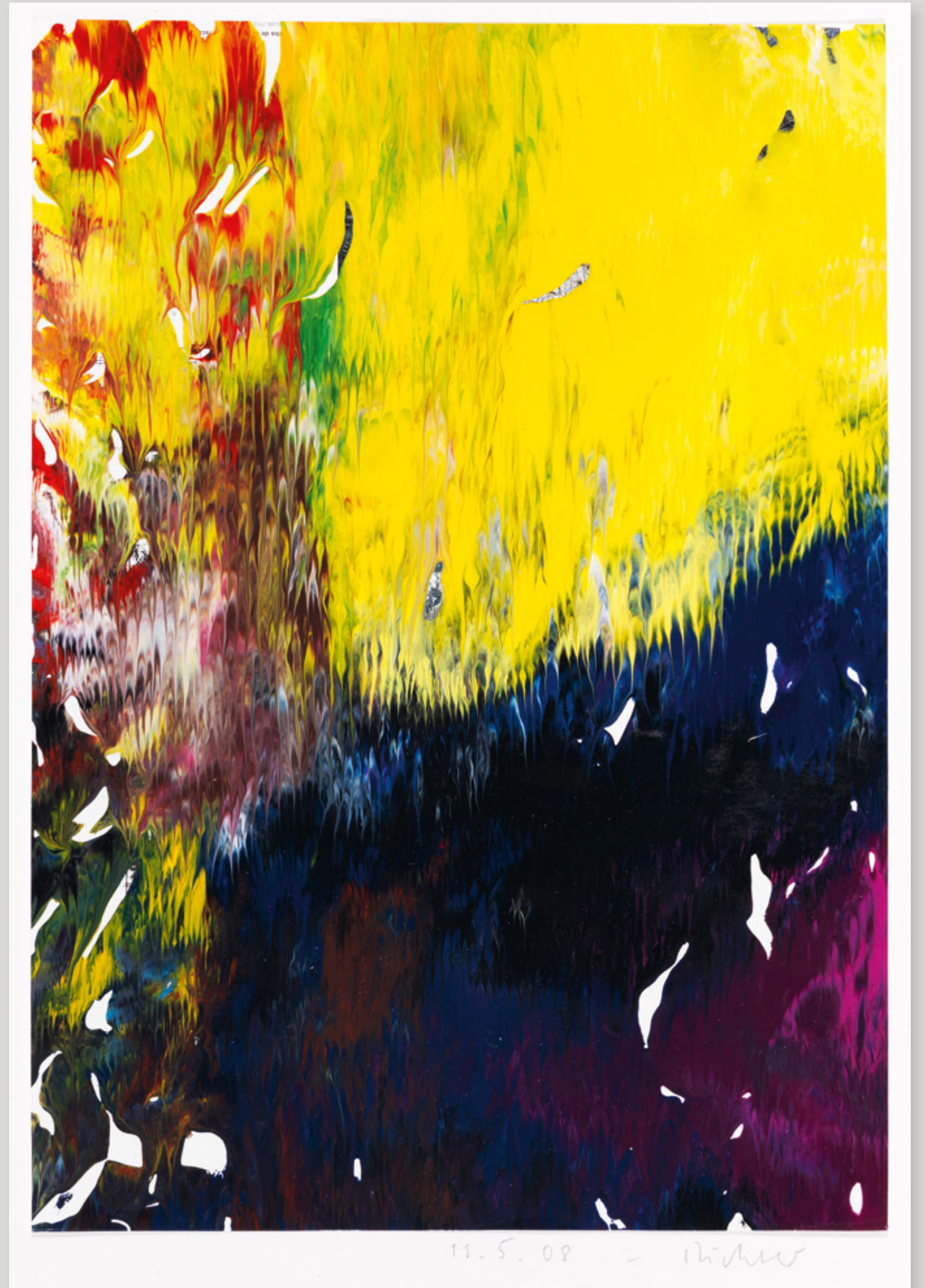
„Perhaps I will one day find a better option than painting!“

Gerhard Richter, quote from: Dietmar Elger et al, Gerhard Richter, Text 1961-2007, p. 22.

Gerhard Richter is regarded as the „Picasso of the 21st century“ (The Guardian) and „The master of all classes“ (FAZ). The superlatives come thick and fast when the exceptional German artist is mentioned. His oeuvre includes photo-realistic, monochrome and abstract pictures, prints, glass works and sculptures. The intrinsic effect of color and shape, as well as the inclusion of chance in the painting process is the focus of Richter's artistic endeavors. He experiments with a wide variety of materials and techniques, in order to give the color the greatest possible scope. In search of ever new ways of expressing himself, Richter was increasingly occupied with stained glass. After first single gray works on glass in 2001 and 2002, Gerhard Richter's oeuvre includes numerous reverse glass paintings in strong colors made as of 2008. Works in the extensive series have titles such as „Sindbad“, „Aladin“, „Ifrit“ or „Perizade“, which were inspired by the Arabic fairy tales of „1001 Nights“. The lacquer painting on glass once again enables him to create pictures with a new means, while it is yet another piece of evidence of Richter's fascination for

the materiality of colors. The high-gloss lacquer paint hardly is hardly accepted by the high-gloss paper from an architecture book onto which the color was transferred from a pane of glass. Fascinating streaks of color arise, the color literally floats over the ground. It is partly mixed with a pointed wooden stick, which makes for the special optical appeal of this work. Precisely this effect visualizes Richter's direct examination of the mechanics of painting, the abstract, material-related treatment of color, which in its appearance always refers to the process of creation. The seemingly aimless flow of the color once again offers him new ways to let chance take over control in his compositions. This technique requires fast and concentrated work, each of the different colors must be processed wet so that they can merge and be transferred to the picture's actual background. The high-gloss, shimmering surface offers a sensational color effect that delivers proof of Richter's ingenuity which lies in the constant development of new forms of expression through colors alone. [SM]

- Offered on the international auction market for the first time
- Unique object
- Spectacular high gloss effect with a structure and density that can only be realized with lacquer paint
- Technically highly demanding and with sophisticated details



„All of Schumacher’s pictures are unique objects in a special sense. There are no sketches, no preliminary drawings. Nothing is planned or even programmed. There is just a general, undetermined open concept at the beginning of every work.“

Karl Rührberg, Emil Schumacher, Zeichen und Farbe, Cologne 1987, p. 27.



EMIL SCHUMACHER

1912 Hagen - 1999 San José/Ibiza

Dibon. 1989.

Mixed media on panel.

Signed and dated in lower right. 77 x 104 cm (30.3 x 40.9 in).

We are grateful to Dr. Ulrich Schumacher, Emil Schumacher Foundation Hagen, for his kind expert advice. The work is registered at the archive with the number „o/190“.

Called up: June 18, 2021 – ca. 19.48 h ± 20 min.

€ 60.000 – 80.000

\$ 72,000 – 96,000

PROVENANCE

- Galerie Hans Strelow, Düsseldorf (verso with the label).
- Private collection Rhineland.

- Fascinating example of Schumacher's Action-Painting, the abstract motif is a marvelous document of a highly dynamic painting process
- One of Schumacher's rare informal compositions based on the powerful contrast between black and yellow
- A similar golden-yellow composition by Schumacher from 1989 is part of the collection of the Städel Museum, Frankfurt a. M
- The color has a remarkable presence and expresses Schumacher's wish to treat color as tangible matter

Emil Schumacher, Salangan, 1989, oil on panel, Städel Museum, Frankfurt a. M. © VG-Bild-Kunst, Bonn 2021



Schumacher, who began to make abstract gestural paintings in the early 1950s, soon found his unmistakable style and quickly became one of the most important protagonists of German Post-War Abstraction. His creations are impulsive and colorful, even today the enormous plasticity of the color makes them inspiring. Color as matter is at the center of Schumacher's action painting, who succeeds in making the haptic presence tangible on the canvas in a fascinating way: „For the action painter restlessness is the artist's first and foremost duty. [.] Informal painting always tended to advance into the third dimension [.] Schumacher saw the latent

object character of his pictures and consequently made the attempt to bring their inner form to the outside. [.] Schumacher wanted, as he said, to concentrate on the center of the picture, and to leave out the ‚inessentials of the background‘, to make the material the motif of the image conception more rigorously than ever before and to emphasize the tactile charm of the humps and hollows, nets and craters.“ (Karl Ruhrberg, Emil Schumacher. Zeichen und Farbe, Cologne 1987, p. 22). In „Dibon“ we encounter a wonderfully haptic color relief, which is to be explored and which inspires with a golden yellow color that is rarely found in

Schumacher's painterly creation. After earthy-brown beginnings in the 1950s, Schumacher's work became increasingly dominated by red and blue compositions alongside the works in earthy tones. Probably one of the first works in black and yellow was „Bing“ from 1966, an extremely powerful color combination that would from then on occasionally pop up in Schumacher's oeuvre. „Salangan“ (1989) is a comparable composition, it is also borne out of the contrast between the powerful black line structures and the golden yellow fund. Today it is part of the collection of the Städel Museum in Frankfurt am Main. As early as in 1958 Schumacher

received the Guggenheim Award for his work and was represented at the Venice Biennial. A year later he showed several works at the documenta II. Schumacher became one of the most important representatives of European Informalism. He was an action artist who treated the canvas that lay stretched out in front of him on the floor with eccentric gestures. Most recently the exhibition „Le Grand Geste! Informel und Abstrakter Expressionismus 1946-1964“ (2010) at the Museum Kunst Palast, Düsseldorf, honored Schumacher's work in the context of American Action Painting. [JS]

ANTONI TÀPIES

1923 Barcelona - 2012 Barcelona

Dos X sobre cartón. 1972.

Mixed media on board, on panel.

Augustí 2473. Signed in lower left. Ca. 74,5 x 104 cm (29.3 x 40.9 in).

Called up: June 18, 2021 – ca. 19.50 h ± 20 min.

€ 70.000 – 90.000

\$ 84,000 – 108,000

PROVENANCE

- Galerie Maeght, Paris.
- Christie's, London, 1988.
- Private collection.

Today Antoni Tàpies' diverse work has long been considered one of the most distinctive and influential creative achievements of the second half of the 20th century. And no contemporary artist has succeeded in giving inorganic matter such a lightness as he has over the last few decades. Tàpies' images are haunting, their sheer presence is immediate, the gestural markings are part of his creative process, shaped by the tension between the materials used. Tàpies shows a special affinity for mundane, everyday materials and objects characterized by wear and tear and connected to assemblage-like compositions that appear provocative and enormously stimulating at the same time. In this context the fact that the artist largely dispenses with mimetic illusionism in his pictures and almost exclusively relies on the properties of the materials used, adds a remarkably concrete statement as it is the case here: Tàpies combines two X's in strong brushstrokes with an elegant arch, while the artist fixates a remnant of the torn, firmly layered, yellowish cardboard with sand, while gestural emotions, anchored in the process, are scattered across the work in a balancing tendency. With this gesture Tàpies is one of those avant-garde artists who began to use innovative, modest and trivial materials in the early 1970s, embarking on revolutionary paths in visual arts, just like Piero Manzoni, whose provocative experiments triggered the Arte Povera movement, or Joseph Beuys' staged actions which would soon dominate the art scene, or Kounellis whos employed unadulterated materials on his quest to gradually overcome the boundaries of the pictorial plane, the boundary between life and art. Tàpies' occupation with his own reality caused him to repeatedly bring up fragments of objects, a small detail from the torn-off box like it is the case in this work. The piece of cardboard fixed with sand contains the allusion of a collage and adds a truly magical effect to the work. Even if this work is relatively easy to read, a connection between the characters applied with a quick brush and the location of the bonding is not essential. Tàpies' works always challenge the observer to determine the content and their nominal value and to read them correctly. The approaches can be complex and sometimes they are not productive. Nevertheless, the suggestive potential in the interplay of the emotional and the rational is characteristic of Tàpies' imagery. [MVL]



- Antoni Tàpies is one of the most important Spanish artists of the 20th century
- In the 1960s he developed an innovative and unmistakable signature style characterized by signs and writing, as well as the use of everyday objects
- Strong presence realized through the work's material properties
- The year this work was made Tàpies, along with Archipenko, Calder, Giacometti and de Kooning, was represented in the exhibition „From Venus to Venus“ at Galerie Beyeler

KARL OTTO GÖTZ

1914 Aachen - 2017 Wolfenacker/Westerwald

Ohne Titel. 1955.

Mixed media on canvas.

Ströher 1955-25. Lower left signed. Signed and dated „6.10.1955“ on the reverse.
60 x 70 cm (23.6 x 27.5 in). [SM]

Called up: June 18, 2021 – ca. 19.52 h ± 20 min.

€ 40.000 – 60.000

\$ 48,000 – 72,000

PROVENANCE

- Private collection France.
- Private collection Belgium (gifted from above in 1999).

LITERATURE

- Lempertz, Cologne, 467th auction, 1961, lot 200.

Around 1949 Karl Otto Götz broke away from representational art and joined the „CoBrA“ artists' association. In 1953, under the influence of Wols and French Tachism, he began to paint the series of pictures that made him one of the most important representatives of German Informalism. But his art occupies a special position in the broad spectrum of informal art. Götz's pictures are characterized by the dissolution of the classic form principle. Movement is one of the defining elements in his painting. Although his pictures made in a quick gesture that combines automatism and control, each one is based on an abstract scheme. Above all, the technique used was decisive for the creative process. „When I was mixing paint for my little son in the summer of 1952, I found my quick painting technique almost by accident: put the paste on the paper, then add the gouache, and the picture was finished [.] The step from cardboard (gouache) to canvas came about by itself. So in the winter of 1952/53 I found the technique and concept that should henceforth determine the structure of my pictures [.]“ (quote from: H. Zimmermann, in: Ex. cat. Staatliche Kunstsammlungen Dresden et al, 1994, p. 12). From 1953 onward Götz developed his pictures in a three-stage process. In a first step, Götz applied thin fluid paint to the image carrier spread

- Karl Otto Götz is among the most important representatives of German Informalism
- Dynamic gestural work created with the non-painterly device of the squeegee
- Works from the 1950s occupy a key position in the oeuvre of K. O. Götz
- This work has not been offered on the international auction market for 60 years

out on the floor. After a short concentration, a second decisive step follows: the treatment of the wet paint with a squeegee. Through the employment of the squeegee - depending on the image format, he used brush and squeegee in different sizes of up to a width of one meter – he created a negative in places of the positive of the color trail, the light texture of which merges with the background. In a third step Götz uses the dry, „empty“ brush to combining positive and negative passages. What is most characteristic are the strong impetus and the verve, which make it difficult to define what is movement, what is space, or the scope of automatism and control. In his artistic concept of movement, positive-negative forms and the color's font character, calculation and emotion, rationality and spontaneity are in balance. The artist's works are always based on a certain abstract scheme. Such a scheme, prepared in mind or in many small sketches and gouaches, provides the framework of the picture, directions and mass distributions. Once the compositional framework has been found, chance has no limits. The result is a work that, in its dynamic expression, documents the speed and movement of the creative process behind. A process so unique that it makes Karl Otto Götz a classic of abstraction. [SM]



„I [tried] to break the constraints of my imagination and to switch off control, in order to lure something anonymous and surprising into the picture.“

(Karl Otto Götz in an interview with G. Bussmann in 1972, quote from: Manfred de la Motte (ed.), K.O. Götz, Bonn 1978, p. 42).

ALEXEJ VON JAWLENSKY

1864 Torschok - 1941 Wiesbaden

Große Meditation: Zärtlichkeit im Herbst. 1936.

Oil on canvas-structured paper, originally laminated on board. On panel. Jawlensky/Pieroni-Jawlensky/Jawlensky 2087. Lower left monogrammed and lower right dated. Signed, dated „XI. 1936“ and inscribed „N. 28“ on the reverse. Inscribed „Meditation XL“ on the reverse by Andreas Jawlensky, the artist's son, as well as inscribed „Zärtlichkeit im Herbst“ by a hand other than that of the artist. Panel inscribed „A. Jawlensky / Grosse Meditation XL, Nr. 28/XI 1936 / „Zärtlichkeit im Herbst““ and with dimensions and technique. 24,1 x 17,6 cm (9.4 x 6.9 in). Backing board: 26 x 19,6 cm (10.2 x 7.7 in). [CH]

Called up: June 18, 2021 – ca. 19.54 h ± 20 min.

€ 70.000–90.000

\$ 84,000–108,000

PROVENANCE

- Artist's estate.
- Private collection Bonn (wedding gift from the above in 1972)
- Galerie Linssen, Bonn.
- Private collection Baden-Württemberg (acquired from the above in 1983).
- Private collection Southern Germany (acquired from the above in 2016).

The denominations Jawlensky uses within the series show that he rejects a hierarchy of forms. So there is no increase or ranking in the „Variations“, the „Constructive Heads“, the „Saint's Faces“ or in the „Meditations“. In this sense there is also no serial arrangement that would classify the works, except for maybe the fact that they repeated with increasing precision. And without any significant change in the arrangement, a certain static view of an apparent emptiness of coordinated forms emerges, which differs through the precise use of color, as it is the case with this great meditation „Zärtlicher Herbst“ (Tender Autumn). The head is now reduced to an absolute minimum, to a vertical black line which divides the canvas into two symmetrical halves and stands for the nose, while eyes and eyebrows are black lines at right angles and close to the nose line. The mouth is also indicated with a black line at the lower end of the vertical in the middle and underlines this fixed scheme. The format plays a rather minor role here, whereas the subtle colors and their density, as well as the brushstroke have a clear influence on the ‚meditative‘, iconic

- **Masterful visualization of Jawlensky's wonderful glazing painting style**
- **Colors in finest nuances, from a delicate purple over red to a strong violet**
- **Jawlensky turns a human face into an iconic manifestation of religious feelings with great empathy**
- **From the artist's estate**
- **A „Great Meditation“ from the same year is in possession of the Museum of Modern Art, New York**

EXHIBITION

- Das Gesicht als Bild der Seele. Meditationen - Köpfe. Alexej von Jawlensky - Dietrich Klinge, Städtische Wessenberg-Galerie, Konstanz, Museum im Prediger, Schwäbisch Gmünd, July 6 - September 23, 2001, p. 21 (with color illu.).

LITERATURE

- Ketterer Kunst, Munich, 436th auction, Modern Art I, December 10, 2016, lot 207.

effect, which is repeated in a similar form from picture to picture. In this meditation the purple-brown and reddish brown color makes for the association with a „tender autumn“. „The permanent pain is getting hard on me. The pain does not allow me to move. [...] I sit and work. These are my most beautiful hours. I only work for myself and for my God. My elbows hurt very badly, I often feel I am going to faint from the pain. But my work is my prayer, a passionate prayer spoken through colors. Small, larger and even larger works. They all come in very different colors. A lot of beautiful things, maybe even all of them are nice, because I repaint what no longer appears good enough for me, even works from previous months, „Jawlensky reports to his art agent Emmy „Galka“ Scheyer in New York on May 12, 1936. (quote from: Alexej von Jawlensky, Museum Wiesbaden, 1991, p. 294) Jawlensky's wonderful glazing painting style with the delicate purple, red and violet in finest nuances make the face appear almost transparent: With great empathy Jawlensky changes a human face into an iconic appearance full of religious sensation. (MvL)



ANDY WARHOL

1928 Pittsburgh - 1987 New York

Tennessee Williams. Around 1983.

Synthetic polymer and silkscreen inks on canvas.

With two estate stamps and the hand-written number „PO50.832“ on the reverse, as well as twice stamped by the Andy Warhol Foundation for the Visual Arts, Inc., and with the inscription „VF“. Unique object.

50,5 x 40,3 cm (19.8 x 15.8 in).

With a certificate issued by the Andy Warhol Foundation for the Visual Arts, from July 14, 2005 (in copy).

Called up: June 18, 2021 – ca. 19.56 h ± 20 min.

€ 100.000 – 150.000 N

\$ 120,000 – 180,000

PROVENANCE

- The Estate of Andy Warhol (with the stamp on the reverse).
- Private collection France.
- Massol, Paris, auction on February 14, 2007, lot 108.
- Private collection Europe (since 2007).

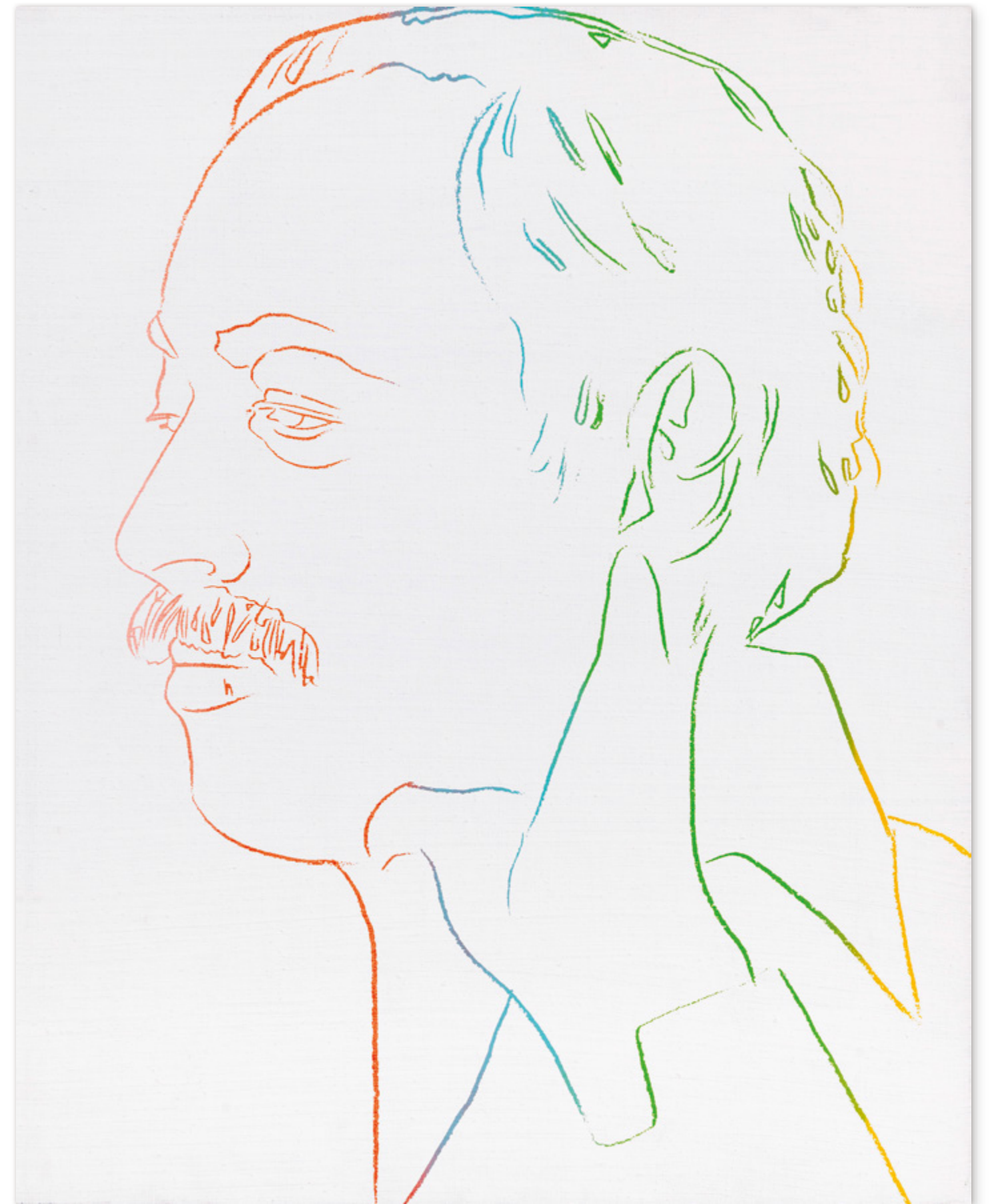
- **Unique object**
- **Portrait in Warhol's brilliant, strictly linear style and in strong colors**
- **Warhol's famous portraits of Marilyn Monroe and other celebrities are icons of art history**
- **Homage to the American writer Tennessee Williams, with whom Warhol shared, despite the success, a feeling of exclusion because of their homosexuality**
- **In 2020/21 Tate Modern, London, and the Museum Ludwig, Cologne, dedicated the exhibition „Andy Warhol Now“ to Warhol's artistic contribution to greater social diversity**



Andy Warhol and Tennessee Williams, 1967.

Andy Warhol is internationally recognized as an outstanding protagonist of American post-war art. Warhol's art is colorful, flashy and loud: Warhol is Pop Art. Warhol's appearance was just as striking as his art. With black sunglasses and a white-blonde wig, Warhol has become part of our collective memory. Since the 1960s, this appearance has been both a trademark and a mask the loner Warhol was wearing. With the help of art, Warhol succeeded in overcoming his youthful trauma of being different and excluded. Warhol is a brilliant draftsman, the quick comprehension, the sure line and the strictly linear drawing style, which almost completely dispenses with internal contours, bear witness to his beginnings as a commercial artist. In addition to the pencil, Warhol's camera had also been a constant companion since 1970. He shot photos of stars, the New York audiences and of artist colleagues he was friends with. His portraits of Marilyn, Liz Taylor and others have become icons. Photography was his visual diary, a collection of artistic templates and a means of artistic expression. At the end of a strict selection process, some of his photographs served as formal basis for his graphic editions and his paintings, for which he

also employed the screen printing technique. In 1960 Warhol got to know the famous American writer Tennessee Williams, whose plays - such as „A Streetcar Named Desire“ and „The Cat on the Hot Tin Roof“ - were filmed with star casts in the 1950s. Williams was a homosexual, he suffered from depression over years after the early death of his partner Frank Merlo and he eventually became a victim of anti-homosexual violence in 1979. It was probably this discrepancy between fame and the simultaneous feeling of ostracism that Warhol knew from his own life and that particularly attracted him about Tennessee Williams. In 1983 Williams surprisingly died in his New York City residence at the Hotel Elysee, He was said to have choked to death on the cap of his nasal spray or his eye drops. Thus the fact that Warhol dedicated this portrait on canvas, as well as the drawings, to the famous writer as a kind of homage to an unadjusted life is little surprising. Most recently, Tate Modern, London, and Museum Ludwig, Cologne, dedicated the exhibition „Andy Warhol Now“ (March 12, 2020 - June 13, 2021) to Warhol's artistic work as a formative contribution to greater social diversity. [JS]



„If you want to know all about Andy Warhol, just look at the surface: of my paintings and films and me, and there I am. There's nothing behind it.“

Andy Warhol.

KEITH HARING

1958 Reading/Pennsylvania - 1990 New York

Andy Mouse (4 sheet). 1986.

Silkscreen in colors.

Littmann pp. 64 and 65. Each signed, dated, numbered and inscribed, as well as with the copyright sign. One of 10 artist proofs aside from the edition of 30.

On Lennox Museum Board. 96,5 x 96,5 cm (37.9 x 37.9 in), size of sheet.

The complete series. Printed by Rupert Jasen Smith, New York (with blindstamp). Published by George Mulder, New York.

Called up: June 18, 2021 – ca. 19.58 h ± 20 min.

€ 300.000 – 400.000

\$ 360,000 – 480,000

PROVENANCE

· Galerie Littmann, Basel.

· Private collection Lower Saxony (since 1994, acquired from the above).

The series „Andy Mouse“, comprising four color silkscreens, is one of the most sought-after editions in Haring’s oeuvre and is dedicated to his friend and mentor Andy Warhol. This characteristically playful series is a testament to the relationship between Keith Haring and Andy Warhol, the undisputed father of pop art. Warhol’s influence on Haring was tremendous, he said: „You see, whatever I’ve done would not have been possible without Andy. Had Andy not broken the concept of what art is supposed to be, I just wouldn’t have been able to exist. „ (Keith Haring, quoted from: John Gruen, Keith Haring: The Authorized Biography, 1991, p. 169). Printed in seven colors - black, gray, green, blue, yellow, red, pink and orange – and released in an edition of 30 plus 10 artist proofs, the „Andy Mouse“ series is significant both in terms of its formal quality and its theme. Although Haring was experimenting with printing techniques such as lithography as early as in the late 1970s, it wasn’t until 1983 that he started making screen prints. This technique, adopted from the world of commercial printing, enabled him to print multiple images in vivid colors without any loss of quality. Haring undoubtedly took this step in part also because Warhol had already established the medium. Haring soon showed the same passion for printmaking as for painting and he began to work with publishers in the USA, Switzerland, Japan, Germany, France, Denmark and Holland, producing more and more imaginative and more dar-

- The complete series as matching set
- From a small edition, signed by Andy Warhol and Keith Haring
- Iconic pop-art prints

ing work. Here Haring found the perfect medium to unite his tendencies in graffiti art, pop art and comics in a strongly reduced style with black contours and bright colors. During this time he developed the dog-like animal as his „tag“, his trademark, which became an integral part of his iconography. In a similar way, a whole vocabulary of reduced figurative signs emerged, which subsequently inhabited Keith Haring’s image world. Keith Haring’s works reflect life in New York and capture important moments in pop culture. 1982 marked the first peak of his career. The Tony Shafrazi Gallery in New York showed his first major solo exhibition, which was completely sold out. This was also where Keith Haring met Andy Warhol. Both artists shared a great admiration for Walt Disney. In this context it is little surprising that Haring adapted one of the most famous cartoon characters in the world, Mickey Mouse, and combined it with characteristic attributes such as Andy Warhol’s messy hair and glasses to create a monument of these two icons. The result is an homage from one artist to the other in the typical imagery of Pop Art. The dollar sign, another striking element of the Pop Art alphabet, is emblazoned on the chest. The typical Haring men dance and celebrate and carry Andy Mouse on their hands. Haring combines symbols that are part of American culture - Mickey Mouse, the dollar sign and Andy Warhol - with his inimitable style and makes this print itself an icon of pop art. [SM]



JULIAN OPIE

1958 London - lives and works in London

IKA 4.2011. 2011.

Inkjet on canvas.

Signed on the reverse. Unique work. 192 x 119 cm (75.5 x 46.8 in).

Called up: June 18, 2021 – ca. 20.00 h ± 20 min.

€ 50.000 – 70.000

\$ 60,000 – 84,000

PROVENANCE

· Lisson Gallery, London/New York (with the label on the stretcher).

· Private collection Rhineland (acquired from above).

„Looking at older art led to collecting it. Not just to contemplate but to learn from, I think learning from art is an essential part of making it. Reynolds said he'd give up everything to own a good Tizian.“

Julian Opie, quote from: Julian Opie, ex. cat. Lisson Gallery, London, October 15 - November 15, 2008, no p.

Julian Opie, an important representative of New British Art, uses photographs as a basis for his highly stylized works, which he processes digitally. By eliminating all unnecessary details he simplifies his motifs to the essentials and thus develops the reduced and very precise formal language characteristic of him. Opie uses a wide variety of media: In addition to serigraphs and paintings, he also creates animated LCD and LED works that are presented on flat-screen TV or on displays. In the present painting Opie's radical examination of the art-historical genre of portrait painting becomes quite obvious. By contrasting us with the sitter in the classic pose of a half length portrait and at the same time only rendering jewelry and clothing in recognizable detail, while excluding any individual traits of the depicted person and showing the face only as an empty circular shape, the artist addresses elementary issues: What ultimately defines us and our individuality, which is so strongly emphasized in today's capitalist society? What is special, what is interchangeable? With this painting offered here Opie has succeeded in creating a masterful paradox, a portrait that only shows a symbolically de-individualized shell of the sitter and thus radically rejects the central characteristic of the traditional painterly genre. What is particularly irritating is the missing neck, which allows a view through the transparent person onto the sofa that is actually hidden behind it and, through this alienation effect, playfully shows us that we are not dealing with a real person here, but just an empty and thus replaceable shell. With his famous comic-like and often faceless depictions Opie develops tendencies that we already find in American Pop Art, especially in Wesselmann's eyeless nudes, and thus he attained his

- Large-size anti-portrait by the British master of de-individualization
- Julian Opie was part of the legendary first show of „New British Art“ at Tate Britain, London in 2000
- Opie is represented by, among others, Lisson Gallery, London/New York and Opera Gallery, London
- Works by Opie are part of, among others, the collections of the Museum of Modern Art, New York, the Victoria and Albert Museum, London, and the Stedelijk Museum, Amsterdam



Tizian, portrait Eleonora Gonzaga della Rovere, 1538, Uffizien, Florence.

very own signature style. Opie was represented, among others, in the legendary first exhibition of the three-part exhibition series „New British Art“ at Tate Britain, London in 2000. In 1995 Opie became honorary member of the „British School at Rome“. In 2001 he received the „Best Illustration Award“ from Music Week CADS for designing an album cover for the British band Blur. Julian Opie's work is represented in numerous renowned museums around the world, including the Tate Gallery London, the Museum of Modern Art, New York, and the Stedelijk Museum, Amsterdam. [JS]



ROBERT LONGO

1953 New York - lives and works in New York

Nights Bright Days (Diptych). 2008.

Charcoal on paper.

Monogrammed and dated on the reverse of the right sheet.

Total dimensions: 275 x 301 cm (108.2 x 118.5 in).

Called up: June 18, 2021 – ca. 20.02 h ± 20 min.

€ 180.000 – 240.000 N

\$ 216,000 – 288,000

PROVENANCE

- Galeria Soledad Lorenzo, Madrid.
- Margo Leavin Gallery, Los Angeles/California (with a label on the reverse).
- Private collection Europe.

EXHIBITION

- 2008 EXHIBITION AT MARGO LEAVIN GALLERY, LOS ANGELES (<https://www.robertlongo.com/series/perfectgods/illu.on.homepage>).

In his large-size works in charcoal, Robert Longo speaks to the beholder's eye more directly than many others do. Black plays a dominant role in his drawings, the matte yet multifaceted black of the charcoal alone creates an inescapable effect that is characteristic of his works. Longo himself explains that it is only this medium that does justice to his will to express himself: „For me, drawing was something that I knew how to use, a means with which I could realize a vision. However, the reaction to the craftsmanship of the drawing I did not intend. [...] I didn't want anyone to react to the work because of the perfection of the drawings. The drawings seem more drawn than they actually are, for me they work like large black-and-white abstractions. [...] I wanted to create monumental drawings that were as big as action paintings and felt like sculptures. [...] My drawings are like sculptures, when I work with graphite and charcoal, I smear them with my fingers, move them physically, they are like clay. I never really wanted to paint. It always seemed too dirty to me, too slow, too much like just covering a surface. When you draw you work the picture into the surface like a photograph“, said Robert Longo in an interview with the American writer and screenwriter

- Robert Longo fascinates the observer with his perfect technique
- His principle of drawing lies in the effects of photography
- Striking distance in monumental format

Richard Price in 1987 (quote from: Robert Longo, Men in The City, Photographs 1976-1982, Munich 2009, p. 126f.). The desire to work quickly, as mentioned in these lines, is ultimately only partially true for Longo's large-format charcoal drawings, as their creation is subject to a lengthy drawing process. However, the large-size motifs are based on photos. Photography allows to capture decisive moments quicker than any other medium does. Richard Longo often only selects small details once he has found an image; these sections are then enlarged several times. With a sure eye, the artist achieves this touching effect. The diptych „Nights Bright Days“ shows the small section of a woman's face. Since the eyes are covered by her hair falling on her forehead, it is impossible to tell whether she is looking out of the window, or if she is looking at a picture or a person in front of her. This remains unanswered and is up to our imagination. But the extreme tension can be felt. On the two over-sized drawings, which only develop their full effect when put together, the crackling tension arises from the left, apparently completely dark side. In it the reduction to the essentials of an emotion, which is so characteristic of Richard Longo, becomes manifest. [EH]



KARIN KNEFFEL

1957 Marl - lives and works in Düsseldorf and Munich

Ohne Titel (I need a wall behind me). 2013.

Oil on canvas.

Signed and dated with the work number „2013/19“ on the reverse.

90 x 100 cm (35.4 x 39.3 in).

Called up: June 18, 2021 – ca. 20.04 h ± 20 min.

€ 50.000 – 70.000 ^N

\$ 60,000 – 84,000

PROVENANCE

· Private collection Hong Kong.

· Private collection Barcelona (acquired from the above in 2014).

· Private collection Berlin.

Karin Kneffel is the master of the refined optical illusion. In her representational paintings Kneffel's masters the virtuoso play with alienation effects, with unusual points of view, extreme close up views, reflection and blurring. The versatile use of blurring in Kneffel's work testifies to her studies with Gerhard Richter, whose master class she attended at the Düsseldorf Art Academy in the 1980s. In contrast to Richter, however, the special appeal of Kneffel's paintings lies in the unique combination of sharpness and blur, of alienation and photo-realistic accuracy. Kneffel's paintings are accurately devised compositions put on the canvas in a fine painting manner reminiscent of Old Masters. Kneffel's painting confuses and enthralls, it questions our traditional viewing habits, it is close to reality and yet at the same time opens up a completely new and unknown world, full of unexpected visual experiences. Accordingly, „the first impression that a viewer of Karin Kneffel's paintings gets is that of a skillfully staged artificiality and an insecurity and fragility of our pictorial access to the world that cannot be overcome.“ (Thomas Wagner, in: Karin Kneffel. Haus am Stadtrand, Krefeld 2009, p. 71). „Ohne Titel (I need a wall behind me)“ shows the view through a fogged up window pane over a balcony railing into a backyard. The hidden motif becomes only visible in the writing and the water droplets than run down the pane. Kneffel confronts us with a perfect

- Kneffel is one of the most important contemporary artist and a master of sophisticated visual illusion
- Prime example of both Kneffel's poised usage of sharpness and blur and her complex play with visual illusion
- Kneffel's paintings are part of acclaimed public collections such as the Pinakothek der Moderne, Munich, the Museum Frieder Burda, Baden Baden and the Olbricht Collection, Berlin
- In 2012 and 2016 the Gagosian Gallery, New York/Los Angeles, showed solo shows, in 2019 the Kunsthalle Bremen hosted the grand exhibition „Karin Kneffel. Still“

optical illusion, which almost intuitively makes the viewer want to step up to the painted glass pane and wipe it clear in order to get unrestricted view. Kneffel, who is a professor at the Academy of Fine Arts in Munich, has continuously expanded her visual language over the past decades, constantly opening up new complexes of motifs, always daring to do something new, thus creating an extremely versatile yet highly consistent pictorial oeuvre of a high recognition value. As early as in 2009, in her cycle of works „Haus am Stadtrand“ from 2009, which she had made for the exhibition project of the same name at the Kunstmuseen Krefeld, Kneffel examined the motif of the window as a connection between inside and outside, between hissing sharpness and blur. In this context she also made almost photo-realistic views from a garden through a window pane obscured by bizarre raindrop formations into living rooms. In the present painting, Kneffel uses the window pane as a carrier for a text written on the fogged up window with the fingers. In an astonishing way she equates the visual level of the real image carrier of the canvas with a second virtual level of the window pane and thus confronts us with a vexing optical double illusion. In the end, the statement „I need a wall behind me“ is probably to be understood as a self-referential statement programmatic for Kneffel's painterly work, which successfully refuses to go or look back. [JS]

Karin Kneffel, painting from the project „Haus am Stadtrand“, 2009, Kunstmuseen Krefeld, Museum Haus Esters.



„Karin Kneffel's paintings are terrific illusions. They are optical games gliding across things, the inanimate and the animate. She is an observer who watches for the pretense of beauty.“

Rose-Maria Gropp

GERHARD RICHTER

1932 Dresden - lives and works in Cologne

Cage I-VI. 2020.

Giclée- Print.

The complete series. Each numbered by a hand other than that of the artist and inscribed in typography on an edition label on the reverse. Each from an edition of 200 copies. Published by HENI Productions, London. Each 100 x 100 cm (39.3 x 39.3 in).

Called up: June 18, 2021 – ca. 20.06 h ± 20 min.

€ 40.000 – 60.000

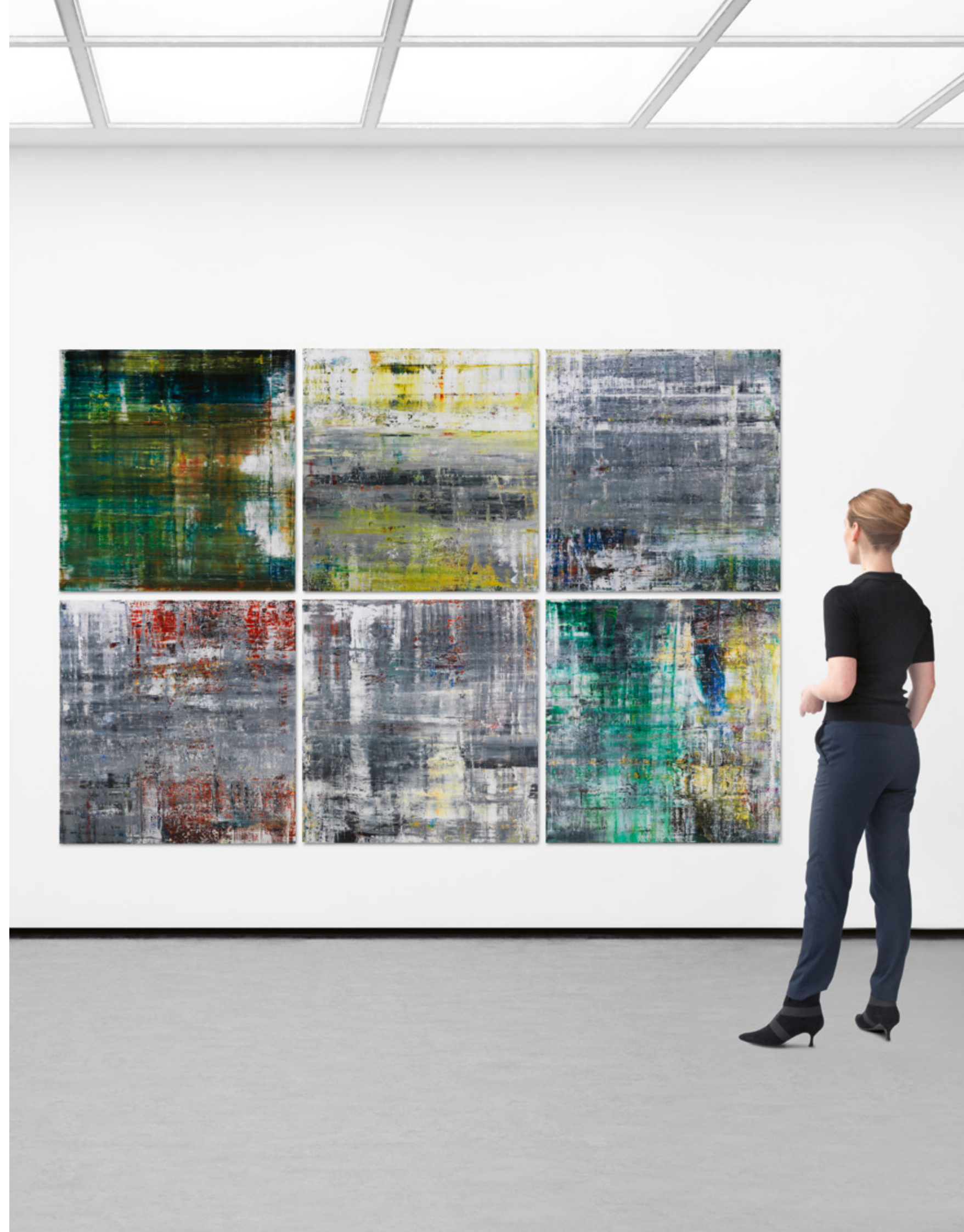
\$ 48,000 – 72,000

- The complete series is no longer available at HENI Productions
- A matching set
- Oil paintings from the „Cage“ series are at the Tate

„Back then I had just discovered or rediscovered John Cage’s Complete Piano Music and since then I listened to it almost exclusively, and I still enjoy listening to it today. [...] Of course, such a title has just indirectly to do with the pictures, it does not really describe anything, it just navigates the perspective in a certain direction, to certain contexts and similarities [...] In any case, I chose the title to express my admiration for the music.“

Gerhard Richter in an interview with Ulrich Obrist 2007.

The „Cage“ series, painted in 2006 and on permanent loan at Tate, renders homage to the great experimental composer John Cage (1912-1992). Cage worked in various media and influenced every fields of art. Gerhard Richter first came across John Cage at a Fluxus Festival organized by Beuys in 1960. However, the two artists never met in person. But Richter was a strong admirer of Cage’s art. In his studio he was listening to the work „Complete Piano Music“ by Cage while he was working on the six pictures. The paintings were first exhibited at the Venice Biennial in 2007. The series comprises six large-format abstract squeegee pictures, which result from the repainting of a series originally consisting of more molecular structures, which was made in a conception similar to the silicate pictures from 2003. By repainting these pictures with a stick, Richter attained a rather streaky, abstract composition. [SM]



JÖRG IMMENDORFF

1945 Bleckede near Lüneburg - 2007 Düsseldorf

Cinderella. 1996.

Oil on canvas.

Gohr II.378. Lower right signed and dated, as well as titled in bottom center (as part of the image). Monogrammed on the reverse and inscribed with the work number 185. 250 x 250 cm (98.4 x 98.4 in). [CH]

Called up: June 18, 2021 – ca. 20.08 h ± 20 min.

€ 100.000 – 150.000 N

\$ 120,000 – 180,000

PROVENANCE

· Private collection (acquired from the artist).

EXHIBITION

· Jörg Immendorff. The Rake's Progress, Gl. Holtegaard/Breda-Fonden, Holte/Denmark, March 21 - April 25, 1999, p. 55 (with illu. on p. 45).

Immendorff's intensely colored, figurative pictorial worlds confront us with an abundance of symbols, narrative strands, and art historical references. His paintings often function like picture puzzles, playfully inviting the viewer to make sense of them. In *Cinderella* these take the form of an incongruous self-portrait of the artist impersonating a woman; a sculptural rendering of Théodore Géricault's *Raft of the Medusa* (1819); a huge seascape overflowing the borders of the painting, and the citation of a fairy tale known to every child. Let us begin with the three-dimensional rendering of Géricault's painting enthroned in the center of the picture. The *Raft of the Medusa* arose in reaction to horrendous story of the 150 people stranded on a small raft after „The Medusa” sank in 1816; by the time it reached Senegal 13 days later all but fifteen had perished. One hundred and eighty years later, Immendorff decided to hoist the vestiges of this catastrophe from the depths of the sea, so as to free it from the veil of history. If Géricault's painting had been perceived as standing for the political shipwreck of France, whose rudderless politicians were on course for national catastrophe, then with *Cinderella* Immendorff implied that the leaders steering the ship of a recently reunified Germany faced the same danger. Like *The Raft of the Medusa*, *Cinderella* is an „engaged painting”, one though that lacks almost all traces of realism. Instead with its inventive forms, Immendorff used the vehicle of grotesque-comic humor to take issue with collective consciousness: grotesque in the sense of the cheeky hyperbolizing of a 'ready-made' motif so that it becomes subversive; comic, because Immendorff knows the power of mixing vulgarity with critical intelligence to create enlightening laughter. Both qualities first emerged in his *Baby Art* (1966/67). The cartoon-like *Agit-Prop* 1970s paintings that grew out of them would soon help birth not just the burlesque compositions of Martin Kippenberger but also the offbeat but penetrating quality of many of Neo Rauch's best paintings. A large seascape fills much of the 'background' of Immendorff's *Cinderella*. In its rough blue waters we spy not just an overturned raft but a female figure claspings its edges. At its bottom the vestiges of a sculpted eagle float; near the upper part of the painting a bottle with a message

- Jörg Immendorff is one of the most significant and internationally most successful German post-war artists
- Monumental work showing the essence of Immendorff's art
- In this characteristic work the artist depicts himself in form of the figure with the wig
- One of the very rare large-size works on the international auction market
- In same ownership since it was made
- Similar works from this work group are at, among others, the Collection Essl, Klosterneuburg/Vienna and the Museum Ludwig, Cologne
- Recently the Museo Nacional Centro de Arte Reina Sofía, Madrid, as well as the Haus der Kunst in Munich showed grand retrospectives (2018/19)

bobs about. Opposite it the words „Volkswerft GmbH“ can be clearly made out. They draw attention to a scandal around the Stralsund Volkswerfts' (Vulkan Group) misappropriation of funds earmarked for East Germany, which floated to the surface the year Immendorff painted *Cinderella*. The blue fish we see gasping for air near Immendorff's model of *The Raft of the Medusa* even seems to have flipped itself out of the seascape, as though seeking to flee the poisoned waters of these histories. *Cinderella* also evidences Immendorff's mastery of self-portraiture. Wearing a transparent negligee and sporting a huge wig, Immendorff has screwed around his head so that it appears absurdly above his voluptuous buttocks. This sort of deliberate representation of himself as something so other as to bring about laughter also cites strategies central to his actions of the sixties, continued in his *Café Deutschland* paintings. The large fiery red hairpiece that Immendorff wears in *Cinderella* reveals too his new intense preoccupation with the satirical-socially critical art of William Hogarth (1697-1764). It comes from Hogarth's „The Five Orders of Periwigs” (1761), an etching that mocked the outlandish coiffure fashions of the 18th century. Immendorff first dealt with Hogarth's works in 1994, when he designed the set and costumes for the 1994 Salzburg Summer Festivals production of Igor Stravinsky's opera „The Rake's Progress.” Almost every one of Immendorff's paintings and sculptures proceed from the artists' conviction in the productive power of play. Convinced that „Really to play, a man must play like a child.” Immendorff set about to reactivate that Dadaist quality in post-1945 German art. And so in *Cinderella* he appears as the godmother of that female fairy tale character. Having traded his brush here for a sparkling magic wand, he holds it aloft as if to say, that his task as an artist is to twinkle into meaning the salient facts of all kinds of slumbering histories. Thus, the monumental work offered here contains the concentrated essence of Immendorff's art: self-portrait and tongue-in-cheek self-irony, contemporary political commentary and art historical recourse, seriousness and cheeky provocation, garish, unmistakable figuration and bewildering, spectacular whimsicality - a painting set on the stage of Immendorff's own studio.



RAINER FETTING

1949 Wilhelmshaven - lives and works in Berlin

Wendeltreppe Gelb (Susanne). 1981.

Oil and dispersion on canvas.

Signed, dated and titled „Wendeltreppe gelb“ on the reverse.

220 x 160 cm (86.6 x 62.9 in).

Called up: June 18, 2021 – ca. 20.10 h ± 20 min.

€ 40.000 – 60.000

\$ 48,000 – 72,000

PROVENANCE

- Collection Martin Sanders (from at least 1992 to 1999).
- Private collection (2008 - 2020).
- Private collection (acquired from the above).

EXHIBITION

- Rainer Fetting. Gemälde und Skulpturen, Staatliche Museen zu Berlin/DDR
- Nationalgalerie / Stadtmuseum Weimar, Berlin/New York, Gemälde und Skulpturen, March - August 1990.
- New Painting from Berlin. A Selection from the Martin Sanders Collection, Tel Aviv Museum of Art, Tel Aviv 1992.
- Neue Wilde aus Berlin. Die Sammlung Martin Sanders, Schleswig-Holsteinisches Landesmuseum, Kloster Cismar, Schleswig 1994.
- Deutscher Neoexpressionismus. Rainer Fetting und Zeitgenossen aus der Sammlung Martin Sanders, Staatliches Russisches Museum, Ludwig Museum im Russischen Museum, St. Petersburg 1995, cat.no. 30, p 118 (with illu.).
- Die Wilde. Saksalaista Ukspressionismia Martin Sanders Kokoelmasta, Waino Aaltosen Museo, Turku 1996.
- Tysk Neo-Ekspressionisme. Martin Sanders Samling, Sonderjyllands Kunstmuseum, Tønder 1999.

„I met Susanne at Kippenberger’s music venue SO36 and was really impressed by her. She lived in an industrial loft just around the corner [...] and studied art with Walter Stöhrer. I invited her to the Exil for food and drink many times, and then, we both were a little drunk, we decided to paint one another. [...] Susanne was on the synthesizer in the famous all female New Wave band „Malaria“. One day she had a leg in a casket after she had fallen off the stage during a show, I had the idea for ‚Susanne auf Wendeltreppe‘. I walked up the spiral staircase every day to get to my studio. I guess I wanted to reference Marcel Duchamp’s *Nude Descending a Staircase*, of which Gerhard Richter had also made his own interpretation.“

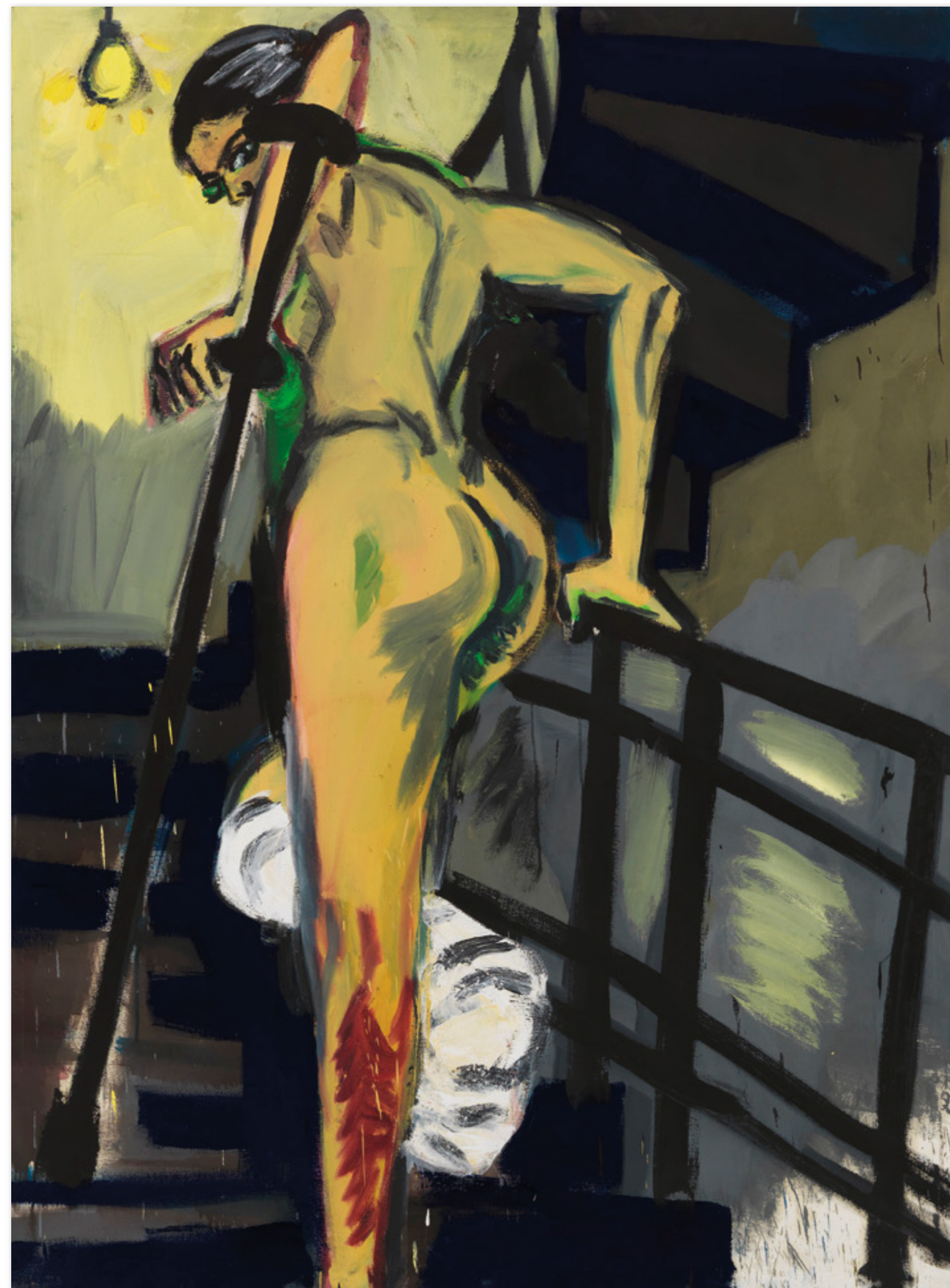
Rainer Fetting, quote from: Fetting, Cologne 2009, p. 148.

- Remarkable document of the revolutionary Berlin art scene in the early 1980s
- Fetting was one of the protagonists of the „Neue Wilde“
- Fetting’s works were part of the exhibition „BERLINART“ at the Museum of Modern Art, New York, and the San Francisco Museum of Modern Art in 1987/88
- International exhibition history
- Other works from the 1980s are in possession of, among others, the Tate Gallery, London, the Städel Museums, Frankfurt am Main, and the Pinakothek der Moderne, Munich

LITERATURE

- Alexander Borovskij, Rainer Fetting und Zeitgenossen.
- Deutscher Neoexpressionismus, New York 1995, cat. no. 30 (with illu.).
- Christie’s, London, auction on July 1, 2008, lot 435 (with illu.).
- Cf. Fetting, Cologne 2009, p. 148-149.

While he was still a master student at the Berlin University of the Arts, Rainer Fetting founded the ‘Galerie am Moritzplatz’ together with artist friends in West Berlin in 1977. The „artist self-help project“ of the Kreuzberg „Moritzboys“ became the nucleus of the „Neue Wilde“, whose motifs and stylistically violent representational painting style disturbed the art scene of that time, since figurative painting was regarded as outdated while abstract painting and minimal art were trending. The explosive, colorful painting of the „Neue Wilde“ was a loud opposition to the still predominant, abstract-reduced formal language. They got their name from the French Fauves, who had also caused great outrage in the established art scene with their impulsive painting in Paris at the beginning of the 20th century. The loud and oppositional Berlin painters collective received first international recognition with the exhibition „BERLINART“ at the Museum of Modern Art, New York, and the San Francisco Museum of Modern Art in 1987/88. Fetting, as well as Martin Kippenberger, were integral parts of the West Berlin club scene. The legendary „SO36“ and the Kreuzberg „Exil“ soon became the most prominent spots of this artistic subculture. Here Fetting also met the punk musician and artist Susanne Kuhnke. Fascinated by her personality, he made several paintings of her in 1980/81. For Fetting, „Wendeltreppe Gelb (Susanne)“ is both a very personal picture and an overwhelming painterly testimony to the extremely unconventional Berlin art scene of the 1980s, not only in terms of color and size. [JS]



MARKUS LÜPERTZ

1941 Liberec/Böhmen - lives and works in Berlin, Düsseldorf and Karlsruhe

Vision mit Maler. 1989.

Oil on canvas.

Signed and titled on the reverse.

300 x 200 cm (118.1 x 78.7 in).

Called up: June 18, 2021 – ca. 20.12 h ± 20 min.

€ 60.000 – 80.000

\$ 72.000 – 96.000

EXHIBITION

· 20 Jahre Deutsche Einheit (1989-2009), Kunsthalle Schweinfurt, October 30, 2009 - October 1, 2010 (with color illu. on p. 92).

· Markus Lüpertz 'oeuvre stands for a conscious examination of the traditions of art history. He does not proclaim the end of painting, but finds reinterpretations on the basis of an intensive examination of works from different epochs. In this context he created series of images in which he was intensively occupied with Gustave Courbet, Nicolas

- Exceptionally large format
- Markus Lüpertz creates a new pictorial cosmos in each of his works
- A reflection on artistic creation
- His extensive oeuvre has been honored in various retrospective exhibitions, for example in 1997 at the Stedelijk Museum, Amsterdam, and most recently at the Haus der Kunst, Munich, in 2019
- Works by Markus Lüpertz are at, among others, the Museum of Modern Art, New York. His sculpture „Der Philosoph“ adorns the lobby of the Federal Chancellery in Berlin

„What Lüpertz produces is not a complicated, but a complex and highly obsessive art. It has artistic content, better: the most artistic of all.“

Werner Hofmann, quote from: Markus Lüpertz, ex. cat. Haus der Kunst, Munich, 2019, p. 502.

Poussin and Jean-Baptiste Camille Corot. Lüpertz takes on certain fragments from important works in art history and develops own compositions in a characteristic style that emerges from both figuration and abstraction. „Vision mit Maler“ (Vision with Painter) goes a step further. It is not an examination of a historical precursor, but an examination of the self-portrait, perhaps even a scrutiny of the creative process itself, one of the great themes in visual arts. In many cases, artists have portrayed themselves in the pose of a creator: in Modernism we think of great role models such as Max Liebermann, Max Beckmann or Lovis Corinth. In this monumental „Vision mit Maler“ Markus Lüpertz addresses his self-portrait only ostensibly and rather reflects on his artistic work in general. It shows studio, subject and artist: the studio is rendered as a space illuminated by a paltry lamp that fills the picture less with light than with color towards the bottom. Artistic creativity spreads on bright orange floorboards: sculpture, still life and easel. The artist himself hovers like a vision or, better, the vision of a portrait. And he also radiates, whereas the look on his face definitely suggests doubt. This large canvas is dominated by a unique, intense presence and shows a vision of the place of his artistic creation. [EH]



TIM EITEL

1971 Leonberg - lives and works in Paris

MUSEUMSLANDSCHAFT. 2001.

Oil on canvas.
Twice signed, dated and titled on the reverse.
180 x 240 cm (70.8 x 94.4 in).

Called up: June 18, 2021 – ca. 20.14 h ± 20 min.

€ 70.000 – 90.000
\$ 84,000 – 108,000

PROVENANCE

· Galerie Eigen+Art, Berlin.
· Private collection Berlin.

EXHIBITION

· Tim Eitel. Terrain, Museum zu Allerheiligen / Kunstverein Schaffhausen,
June 6 - August 8, 2004, et al, ex. cat. with illu. on p. 6.
· tim eitel_untitled (2001-2020), Daegu Art Museum, Daegu (South Korea),
July 7 - October 18, 2020, ex. cat. with illu. on pp. 140/141.

LITERATURE

· Künstlerhaus Bethanien (editor), Tim Eitel, 2003, p. 17.

From 1994 Tim Eitel studied fine art at Burg Giebichenstein in Halle and from 1997 painting at the University of Graphic and Book Art in Leipzig. The school was the cradle of a new tendency in contemporary painting that led to the formation of the „Leipzig School“ with its own unmistakable visual language. The founders include Bernhard Heisig, Wolfgang Mattheuer and Werner Tübke, who studied at what then was the Leipzig Art Academy. Later the artists also had teaching posts at the school. After the end of the GDR and the school's renaming to University of Graphic and Book Art, the „New Leipzig School“ developed, of which Neo Rauch was also a protagonist. The gallery owner Judy Lybke represents this school on an international level with great success. Tim Eitel is one of the well-known representatives of the sought-after „New Leipzig School“. From 2001 to 2003 he was a master student with Professor Arno Rink. During this time, the series of works „Museumlandschaften“ (Museum Landscapes) was created. In these works Tim Eitel examines questions regarding the relationship between figure and environment, between viewer and work, between surface and space. He always starts with a series of photos, which are like a classic sketchbook for Eitel. He captures what instinctively interests him, it can be a piece of architecture, a gesture, a posture. From these photographically captured moments, he then assembles the image composition like a collage. Tim Eitel also implements this photographic approach in his very precise, realistic paintings. The relationship between figure and space is artfully staged in „Museumlandschaft“ from 2001. We notice only at second glance that the young woman stands in front of a painting in a museum and is not taking photos of the surrounding outdoors. As an art recipient, just like an artist, she captures what she sees. The picture in the picture is so dominant in the composition that it almost functions like a backdrop. The viewer appears in the picture and thus sort of relegates the actual picture one level back. The result is an interior we hardly perceive as such. The landscape painting in the picture is particularly captivating for its subtly concerted, almost monochrome color surfaces and their contrast with well-dressed viewer. With its pleasant reduction and clarity, the surprising perspectives and the clever image solutions, the composition is a remarkable work by the artist. [SM]

- Eitel is a representative of the New Leipzig School, one of the most prominent figurative tendencies in contemporary art
- Early large-size work
- Tim Eitel is represented by the renowned galleries ‚Eigen+Art‘ in Germany and by ‚The Pace‘ internationally



VERSTEIGERUNGSBEDINGUNGEN

Stand Mai 2021

1. Allgemeines

1.1 Die Ketterer Kunst GmbH & Co. KG mit Sitz in München (im folgenden „Versteigerer“) versteigert grundsätzlich als Kommissionär im eigenen Namen und für Rechnung der Einlieferer (im folgenden „Kommittenten“), die unbenannt bleiben. Im Eigentum des Versteigerers befindliche Gegenstände (Eigenware) werden im eigenen Namen und für eigene Rechnung versteigert. Auch für die Versteigerung dieser Eigenware gelten diese Versteigerungsbedingungen, insbesondere ist auch hierfür das Aufgeld (unten Ziff. 5) zu entrichten.

1.2 Die Versteigerung wird durch eine natürliche Person, die im Besitz einer Versteigerungserlaubnis ist, durchgeführt; die Bestimmung dieser Person obliegt dem Versteigerer. Der Versteigerer bzw. der Auktionator ist berechtigt geeignete Vertreter gemäß § 47 GewO einzusetzen, die die Auktion durchführen. Ansprüche aus der Versteigerung und im Zusammenhang mit dieser bestehen nur gegenüber dem Versteigerer.

1.3 Der Versteigerer behält sich vor, Katalognummern zu verbinden, zu trennen, in einer anderen als in im Katalog vorgesehenen Reihenfolge aufzurufen oder zurückzuziehen.

1.4 Sämtliche zur Versteigerung kommenden Objekte können vor der Versteigerung beim Versteigerer besichtigt werden. Dies gilt auch bei der Teilnahme an Auktionen, bei denen der Bieter zusätzlich per Internet mitbieten kann (so genannten Live-Auktionen). Ort und Zeit kann der jeweiligen Ankündigung im Internetauftritt des Versteigerers entnommen werden. Ist dem Bieter (insbesondere dem Bieter in einer Live-Auktion) die Besichtigung zeitlich nicht (mehr) möglich, da beispielsweise die Auktion bereits begonnen hat, so verzichtet er mit dem Bietsvorgang auf sein Besichtigungsrecht.

1.5 Gemäß Geldwäschegesetz (GwG) ist der Versteigerer verpflichtet, den Erwerber bzw. den an einem Erwerb Interessierten sowie ggf. einen für diese auftretenden Vertreter und den „wirtschaftlich Berechtigten“ i.S.v. § 3 GwG zum Zwecke der Auftragsdurchführung zu identifizieren sowie die erhobenen Angaben und eingeholten Informationen aufzuzeichnen und aufzubewahren. Der Erwerber ist hierbei zur Mitwirkung verpflichtet, insbesondere zur Vorlage der erforderlichen Legitimationspapiere, insbesondere anhand eines inländischen oder nach ausländerrechtlichen Bestimmungen anerkannten oder zugelassenen Passes, Personalausweises oder Pass- oder Ausweisersatzes. Der Versteigerer ist berechtigt, sich hiervon eine Kopie unter Beachtung der datenschutzrechtlichen Bestimmungen zu fertigen. Bei juristischen Personen oder Personengesellschaften ist der Auszug aus dem Handels- oder Genossenschaftsregister oder einem vergleichbaren amtlichen Register oder Verzeichnis anzufordern. Der Erwerber versichert, dass die von ihm zu diesem Zweck vorgelegten Legitimationspapiere und erteilten Auskünfte zutreffend sind und er, bzw. der von ihm Vertretene „wirtschaftlich Berechtigter“ nach § 3 GwG ist.

2. Aufruf / Versteigerungsablauf / Zuschlag

2.1 Der Aufruf erfolgt in der Regel zum unteren Schätzpreis, in Ausnahmefällen auch darunter. Gesteigert wird nach Ermessen des Versteigerers, im Allgemeinen in 10 %-Schritten.

2.2 Der Versteigerer kann ein Gebot ablehnen; dies gilt insbesondere dann, wenn ein Bieter, der dem Versteigerer nicht bekannt ist oder mit dem eine Geschäftsverbindung noch nicht besteht, nicht spätestens bis zum Beginn der Versteigerung Sicherheit leistet. Ein Anspruch auf Annahme eines Gebotes besteht allerdings auch im Fall einer Sicherheitsleistung nicht.

2.3 Will ein Bieter Gebote im Namen eines anderen abgeben, muss er dies vor Versteigerungsbeginn unter Nennung von Namen und Anschriften des Vertretenen und unter Vorlage einer schriftlichen Vertretervollmacht mitteilen. Bei der Teilnahme als Telefonbieter oder als Bieter in einer Live-Auktion (vgl. Definition Ziffer 1.4) ist eine Vertretung nur möglich, wenn die Vertretervollmacht dem Versteigerer mindestens 24 Stunden vor Beginn der Versteigerung (= erster Aufruf) in Schriftform vorliegt. Anderenfalls haftet der Vertreter für sein Gebot, wie wenn er es in eigenem Namen abgeben hätte, dem Versteigerer wahlweise auf Erfüllung oder Schadensersatz.

2.4 Ein Gebot erlischt außer im Falle seiner Ablehnung durch den Versteigerer dann, wenn die Versteigerung ohne Erteilung des Zuschlags geschlossen wird oder wenn der Versteigerer den Gegenstand erneut aufruft; ein Gebot erlischt nicht durch ein nachfolgendes unwirksames Übergebot.

2.5 Ergänzend gilt für schriftliche Gebote: Diese müssen spätestens am Tag der Versteigerung eingegangen sein und den Gegenstand unter Aufführung der Katalognummer und des gebotenen Preises, der sich als Zuschlagssumme ohne Aufgeld und Umsatzsteuer versteht, benennen; Unklarheiten oder Ungenauigkeiten gehen zu Lasten des Bieters.

Stimmt die Bezeichnung des Versteigerungsgegenstandes mit der angegebenen Katalognummer nicht überein, ist die Katalognummer für den Inhalt des Gebotes maßgebend. Der Versteigerer ist

nicht verpflichtet, den Bieter von der Nichtberücksichtigung seines Gebotes in Kenntnis zu setzen. Jedes Gebot wird vom Versteigerer nur mit dem Betrag in Anspruch genommen, der erforderlich ist, um andere Gebote zu überbieten.

2.6 Der Zuschlag wird erteilt, wenn nach dreimaligem Aufruf eines Gebotes kein Übergebot abgegeben wird. Unbeschadet der Möglichkeit, den Zuschlag zu verweigern, kann der Versteigerer unter Vorbehalt zuschlagen; das gilt insbesondere dann, wenn der vom Kommittenten genannte Mindestzuschlagspreis nicht erreicht ist. In diesem Fall erlischt das Gebot mit Ablauf von 4 Wochen ab dem Tag des Zuschlags, es sei denn, der Versteigerer hat dem Bieter innerhalb dieser Frist die vorbehaltlose Annahme des Gebotes mitgeteilt.

2.7 Geben mehrere Bieter gleich hohe Gebote ab, kann der Versteigerer nach freiem Ermessen einem Bieter den Zuschlag erteilen oder durch Los über den Zuschlag entscheiden. Hat der Versteigerer ein höheres Gebot übersehen oder besteht sonst Zweifel über den Zuschlag, kann er bis zum Abschluss der Auktion nach seiner Wahl den Zuschlag zugunsten eines bestimmten Bieters wiederholen oder den Gegenstand erneut ausbieten; in diesen Fällen wird ein vorangegangener Zuschlag unwirksam.

2.8 Der Zuschlag verpflichtet zur Abnahme und Zahlung.

3. Besondere Bedingungen für schriftliche Angebote, Telefonbieter, Angebote in Textform und über das Internet, Teilnahme an Live-Auktionen, Nachverkauf

3.1 Der Versteigerer ist darum bemüht, schriftliche Angebote, Angebote in Textform, übers Internet oder fernmündliche Angebote, die erste am Tag der Versteigerung bei ihm eingehen und der Anbietende in der Versteigerung nicht anwesend ist, zu berücksichtigen. Der Anbietende kann jedoch keinerlei Ansprüche daraus herleiten, wenn der Versteigerer diese Angebote in der Versteigerung nicht mehr berücksichtigt, gleich aus welchem Grund.

3.2 Sämtliche Angebote in Abwesenheit nach vorausgegangener Ziffer, auch 24 Stunden vor Beginn der Versteigerung werden rechtlich grundsätzlich gleich behandelt wie Angebote aus dem Versteigerungssaal. Der Versteigerer übernimmt jedoch hierfür keinerlei Haftung.

3.3 Es ist grundsätzlich nach allgemeinem Stand der Technik nicht möglich, Soft- und Hardware vollständig fehlerfrei zu entwickeln und zu unterhalten. Ebenso ist es nicht möglich Störungen und Beeinträchtigungen im Internet und Telefonverkehr zu 100 % auszuschließen. Demzufolge kann der Versteigerer keine Haftung und Gewähr für die dauernde und störungsfreie Verfügbarkeit und Nutzung der Websites, der Internet- und der Telefonverbindung übernehmen, vorausgesetzt dass er diese Störung nicht selbst zu vertreten hat. Maßgeblich ist der Haftungsmaßstab nach Ziffer 10 dieser Bedingungen. Der Anbieter übernimmt daher unter diesen Voraussetzungen auch keine Haftung dafür, dass aufgrund vorzeichneter Störung ggfls. keine oder nur unvollständige, bzw. verspätete Gebote abgegeben werden können, die ohne Störung zu einem Vertragsabschluss geführt hätten. Der Anbieter übernimmt demgemäß auch keine Kosten des Bieters, die ihm aufgrund dieser Störung entstanden sind. Der Versteigerer wird während der Versteigerung die ihm vertretbaren Anstrengungen unternehmen, den Telefonbieter unter der von ihm angegebenen Telefonnummer zu erreichen und ihm damit die Möglichkeit des telefonischen Gebots zu geben. Der Versteigerer ist jedoch nicht verantwortlich dafür, dass er den Telefonbieter unter der von ihm angegebenen Nummer nicht erreicht, oder Störungen in der Verbindung auftreten.

3.4 Es wird ausdrücklich darauf hingewiesen, dass Telefongespräche mit dem Telefonbieter während der Auktion zu Dokumentations- und Beweiszwecken aufgezeichnet werden können und ausschließlich zur Abwicklung des Auftrages bzw. zur Entgegennahme von Angeboten, auch wenn sie nicht zum Abschluss des Auftrages führen, verwendet werden können.

Sollte der Telefonbieter damit nicht einverstanden sein, so hat er spätestens zu Beginn des Telefonats den/die Mitarbeiter/-in darauf hinzuweisen.

Der Telefonbieter wird über diese in Ziffer 3.4 aufgeführten Modalitäten zusätzlich rechtzeitig vor Stattfinden der Versteigerung in Schrift- oder Textform, ebenso zu Beginn des Telefonats aufgeklärt.

3.5 Beim Einsatz eines Währungs(um)rechners (beispielsweise bei der Live-Auktion) wird keine Haftung für die Richtigkeit der Währungsumrechnung gegeben. Im Zweifel ist immer der jeweilige Gebotspreis in EURO maßgeblich.

3.6 Der Bieter in der Live Auktion verpflichtet sich, sämtliche Zugangsdaten zu seinem Benutzerkonto geheim zu halten und hinreichend vor dem Zugriff durch Dritte zu sichern. Dritte Personen sind sämtliche Personen mit Ausnahme des Bieters selbst. Der Versteigerer ist unverzüglich zu informieren, wenn der Bieter Kenntnis davon erlangt, dass Dritte die Zugangsdaten des Bieters missbraucht haben. Der Bieter haftet für sämtliche Aktivitäten, die unter

Verwendung seines Benutzerkontos durch Dritte vorgenommen werden, wie wenn er diese Aktivität selbst vorgenommen hätte.

3.7 Angebote nach der Versteigerung, der so genannte Nachverkauf, sind möglich. Sie gelten, soweit der Einlieferer dies mit dem Versteigerer vereinbart hat, als Angebote zum Abschluss eines Kaufvertrages im Nachverkauf. Ein Vertrag kommt erst zustande, wenn der Versteigerer dieses Angebot annimmt. Die Bestimmungen dieser Versteigerungsbedingungen gelten entsprechend, sofern es sich nicht ausschließlich um Bestimmungen handelt, die den auktionsspezifischen Ablauf innerhalb einer Versteigerung betreffen.

4. Gefahrenübergang / Kosten der Übergabe und Versendung

4.1 Mit Erteilung des Zuschlags geht die Gefahr, insbesondere die Gefahr des zufälligen Untergangs und der zufälligen Verschlechterung des Versteigerungsgegenstandes auf den Käufer über, der auch die Lasten trägt.

4.2 Die Kosten der Übergabe, der Abnahme und der Versendung nach einem anderen Ort als dem Erfüllungsort trägt der Käufer, wobei der Versteigerer nach eigenem Ermessen Versandart und Versandmittel bestimmt.

4.3 Ab dem Zuschlag lagert der Versteigerungsgegenstand auf Rechnung und Gefahr des Käufers beim Versteigerer, der berechtigt, aber nicht verpflichtet ist, eine Versicherung abzuschließen oder sonstige wertsichernde Maßnahmen zu treffen. Er ist jederzeit berechtigt, den Gegenstand bei einem Dritten für Rechnung des Käufers einzulagern; lagert der Gegenstand beim Versteigerer, kann dieser Zahlung eines üblichen Lagerentgelts (zzgl. Bearbeitungskosten) verlangen.

5. Kaufpreis / Fälligkeit / Abgaben

5.1 Der Kaufpreis ist mit dem Zuschlag (beim Nachverkauf, vgl. Ziffer 3.7, mit der Annahme des Angebots durch den Versteigerer) fällig. Während oder unmittelbar nach der Auktion ausgestellte Rechnungen bedürfen der Nachprüfung; Irrtum vorbehalten.

5.2 Zahlungen des Käufers sind grundsätzlich nur durch Überweisung an den Versteigerer auf das von ihm angegebene Konto zu leisten. Die Erfüllungswirkung der Zahlung tritt erst mit endgültiger Gutschrift auf dem Konto des Versteigerers ein.

Alle Kosten und Gebühren der Überweisung (inkl. der dem Versteigerer abgezogenen Bankspesen) gehen zu Lasten des Käufers.

5.3 Es wird, je nach Vorgabe des Einlieferers, differenz- oder regelbesteuert verkauft. Die Besteuerungsart kann vor dem Käuferfragt werden.

5.4. Käuferaufgeld

5.4.1 Gegenstände ohne besondere Kennzeichnung im Katalog unterliegen der Differenzbesteuerung.

Bei der Differenzbesteuerung wird pro Einzelobjekt ein Aufgeld wie folgt erhoben:

– Zuschlagspreis bis 500.000 €: hieraus Aufgeld 32 %.

– Auf den Teil des Zuschlagspreises, der 500.000 € übersteigt, wird ein Aufgeld von 27 % berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 500.000 € anfällt, hinzuaddiert.

In dem Kaufpreis ist jeweils die Umsatzsteuer von derzeit 19 % enthalten.

Für Originalkunstwerke und Photographien wird zur Abgeltung des gemäß §26 UhrG anfallenden Folgerechts eine Umlage i.H.v. 2,4 % inkl. Ust. erhoben.

5.4.2 Gegenstände, die im Katalog mit „N“ gekennzeichnet sind, wurden zum Verkauf in die EU eingeführt. Diese werden differenzbesteuert angeboten. Bei diesen wird zusätzlich zum Aufgeld die vom Versteigerer verauslagte Einfuhrumsatzsteuer in Höhe von derzeit 7 % der Rechnungssumme erhoben. Für Originalkunstwerke und Photographien wird zur Abgeltung des gemäß §26 UhrG anfallenden Folgerechts eine Umlage i.H.v. 2,4% erhoben.

5.4.3 Bei im Katalog mit „R“ gekennzeichneten Gegenstände wird Regelbesteuerung vorgenommen. Demgemäß besteht der Kaufpreis aus Zuschlagspreis und einem Aufgeld pro Einzelobjekt, das wie folgt erhoben wird:

– Zuschlagspreis bis 500.000 €: hieraus Aufgeld 25 %.

– Auf den Teil des Zuschlagspreises, der 500.000 € übersteigt, wird ein Aufgeld von 20 % erhoben und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 500.000€ anfällt, hinzuaddiert.

– Auf die Summe von Zuschlag und Aufgeld wird die gesetzliche Umsatzsteuer, derzeit 19 %, erhoben. Als Ausnahme hiervon wird bei gedruckten Büchern der ermäßigte Satzumsatzsteuersatz von derzeit 7 % hinzugerechnet.

Für Originalkunstwerke und Photographien wird zur Abgeltung des gemäß §26 UhrG anfallenden Folgerechts eine Umlage i.H.v. 2 % zzgl. 19 % Ust. erhoben.

Für Unternehmer, die zum Vorsteuerabzug berechtigt sind, kann die Regelbesteuerung angewendet werden.

5.5 Ausfuhrlieferungen in EU-Länder sind bei Vorlage der VAT-Nummer von der Umsatzsteuer befreit. Ausfuhrlieferungen in Drittländer (außerhalb der EU) sind von der Mehrwertsteuer befreit; werden die ersteigerten Gegenstände vom Käufer ausgeführt, wird diesem die Umsatzsteuer erstattet, sobald dem Versteigerer der Ausfuhrnachweis vorliegt.

6. Vorkasse, Eigentumsvorbehalt

6.1 Der Versteigerer ist nicht verpflichtet, den Versteigerungsgegenstand vor Bezahlung aller vom Käufer geschuldeten Beträge herauszugeben.

6.2 Das Eigentum am Kaufgegenstand geht erst mit vollständiger Bezahlung des geschuldeten Rechnungsbetrags auf den Käufer über. Falls der Käufer den Kaufgegenstand zu einem Zeitpunkt bereits weiterveräußert hat, zu dem er den Rechnungsbetrag des Versteigerers noch nicht oder nicht vollständig bezahlt hat, tritt der Käufer sämtliche Forderungen aus diesem Weiterverkauf bis zur Höhe des noch offenen Rechnungsbetrages an den Versteigerer ab. Der Versteigerer nimmt diese Abtretung an.

6.3 Ist der Käufer eine juristische Person des öffentlichen Rechts, ein öffentlich-rechtliches Sondervermögen oder ein Unternehmer, der bei Abschluss des Kaufvertrages in Ausübung seiner gewerblichen oder selbständigen beruflichen Tätigkeit handelt, bleibt der Eigentumsvorbehalt auch bestehen für Forderungen des Versteigerers gegen den Käufer aus der laufenden Geschäftsbeziehung und weiteren Versteigerungsgegenständen bis zum Ausgleich von im Zusammenhang mit dem Kauf zustehenden Forderungen.

7. Aufrechnungs- und Zurückbehaltungsrecht

7.1 Der Käufer kann gegenüber dem Versteigerer nur mit unbstrittenen oder rechtskräftig festgestellten Forderungen aufrechnen.

7.2 Zurückbehaltungsrechte des Käufers sind ausgeschlossen. Zurückbehaltungsrechte des Käufers, der nicht Unternehmer i.S.d. § 14 BGB ist, sind nur dann ausgeschlossen, soweit sie nicht auf demselben Vertragsverhältnis beruhen.

8. Zahlungsverzug, Rücktritt, Ersatzansprüche des Versteigerers

8.1 Befindet sich der Käufer mit einer Zahlung in Verzug, kann der Versteigerer unbeschadet weitergehender Ansprüche Verzugszinsen in Höhe des banküblichen Zinssatzes für offene Kontokorrentkredite verlangen, mindestens jedoch in Höhe des jeweiligen gesetzlichen Verzugszins nach §§ 288, 247 BGB. Mit dem Eintritt des Verzugs werden sämtliche Forderungen des Versteigerers sofort fällig.

8.2 Verlangt der Versteigerer wegen der verspäteten Zahlung Schadensersatz statt der Leistung und wird der Gegenstand nochmals versteigert, so haftet der ursprüngliche Käufer, dessen Rechte aus dem vorangegangenen Zuschlag erlöschen, auf den dadurch entstandenen Schaden, wie z.B. Lagerhaltungskosten, Ausfall und entgangenen Gewinn. Er hat auf einen eventuellen Mehrerlös, der auf der nochmaligen Versteigerung erzielt wird, keinen Anspruch und wird auch zu einem weiteren Gebot nicht zugelassen.

8.3 Der Käufer hat seine Erwerbung unverzüglich, spätestens 1 Monat nach Zuschlag, beim Versteigerer abzuholen. Gerät er mit dieser Verpflichtung in Verzug und erfolgt eine Abholung trotz erfolgloser Fristsetzung nicht, oder verweigert der Käufer ernsthaft und endgültig die Abholung, kann der Versteigerer vom Kaufvertrag zurücktreten und Schadensersatz verlangen mit der Maßgabe, dass er den Gegenstand nochmals versteigern und seinen Schaden in derselben Weise wie bei Zahlungsverzug des Käufers geltend machen kann, ohne dass dem Käufer ein Mehrerlös aus der erneuten Versteigerung zusteht. Darüber hinaus schuldet der Käufer im Verzug auch angemessenen Ersatz aller durch den Verzug bedingter Breitungskosten.

8.4 Der Versteigerer ist berechtigt vom Vertrag zurücktreten, wenn sich nach Vertragsschluss herausstellt, dass er aufgrund einer gesetzlichen Bestimmung oder behördlichen Anweisung zur Durchführung des Vertrages nicht berechtigt ist bzw. war oder ein wichtiger Grund besteht, der die Durchführung des Vertrages für den Versteigerer auch unter Berücksichtigung der berechtigten Belange des Käufers unzumutbar werden lässt. Ein solcher wichtiger Grund liegt insbesondere vor bei Anhaltspunkten für das Vorliegen von Tatbeständen nach den §§ 1 Abs. 1 oder 2 des Geschäfts i.S.d. Geldwäschegesetzes (GwG) oder bei fehlender, unrichtiger oder unvollständiger Offenlegung von Identität und wirtschaftlichen Hintergründen des Geschäfts i.S.d. Geldwäschegesetzes (GwG) sowie unzureichender Mitwirkung bei der Erfüllung der aus dem Geldwäschegesetz (GwG) folgenden Pflichten, unabhängig ob durch den Käufer oder den Einlieferer. Der Versteigerer wird sich ohne schuldhaftes Zögern um Klärung bemühen, sobald er von den zum Rücktritt berechtigten Umständen Kenntnis erlangt.

9. Gewährleistung

9.1 Sämtliche zur Versteigerung gelangende Gegenstände können vor der Versteigerung besichtigt und geprüft werden. Sie sind gebraucht und werden ohne Haftung des Versteigerers für Sachmängel und unter Ausschluss jeglicher Gewährleistung zugeschlagen. Der Versteigerer verpflichtet sich jedoch gegenüber dem Käufer bei Sachmängeln, welche den Wert oder die Tauglichkeit des Objekts aufheben oder nicht unerheblich mindern und die der Käufer ihm gegenüber innerhalb von 12 Monaten nach Zuschlag geltend macht, seine daraus resultierenden Ansprüche gegenüber dem Einlieferer abzutreten, bzw., sollte der Käufer das Angebot auf Abtretung nicht annehmen, selbst gegenüber dem Einlieferer geltend zu machen. Im Falle erfolgreicher Inanspruchnahme des Einlieferers durch den Versteigerer, kehrt der Versteigerer dem Käufer den daraus erzielten Betrag bis ausschließlich zur Höhe des Zuschlagspreises Zug um Zug gegen Rückgabe des Gegenstandes aus. Zur Rückgabe des Gegenstandes ist der Käufer gegenüber dem Versteigerer dann nicht verpflichtet, wenn der Versteigerer selbst im Rahmen der Geltendmachung der Ansprüche gegenüber dem Einlieferer, oder einem sonstigen Berechtigten nicht zur Rückgabe des Gegenstandes verpflichtet ist. Diese Rechte (Abtretung oder Inanspruchnahme des Einlieferers und Auskehrung des Erlöses) stehen dem Käufer nur zu, soweit er die Rechnung des Versteigerers vollständig bezahlt hat. Zur Wirksamkeit der Geltendmachung eines Sachmangels gegenüber dem Versteigerer ist seitens des Käufers die Vorlage eines Gutachtens eines anerkannten Sachverständigen (oder des Erstellers des Werkzeichnisses, der Erklärung des Künstlers selbst oder der Stiftung des Künstlers) erforderlich, welches den Mangel nachweist. Der Käufer bleibt zur Einrichtung des Aufgeldes als Dienstleistungsentgelt verpflichtet.

Die gebrauchten Sachen werden in einer öffentlichen Versteigerung verkauft, an der der Bieter/Käufer persönlich teilnehmen kann. Die Regelungen über den Verbrauchsgüterverkauf finden nach § 474 Abs. 1 Satz 2 BGB keine Anwendung.

9.2 Die nach bestem Wissen und Gewissen erfolgten Katalogbeschreibungen und -abbildungen, sowie Darstellungen in sonstigen Medien des Versteigerers (Internet, sonstige Bewerbungen u.a.) begründen keine Garantie und sind keine vertraglich vereinbarten Beschaffenheiten i.S.d. § 434 BGB, sondern dienen lediglich der Information des Bieters/Käufers, es sei denn, eine Garantie wird vom Versteigerer für die entsprechende Beschaffenheit bzw. Eigenschaft ausdrücklich und schriftlich übernommen. Dies gilt auch für Expertisen. Die im Katalog und Beschreibungen in sonstigen Medien (Internet, sonstige Bewerbungen u.a.) des Versteigerers angegebenen Schätzpreise dienen -ohne Gewähr für die Richtigkeit - lediglich als Anhaltspunkt für den Verkehrswert der zu versteigernden Gegenstände. Die Tatsache der Begutachtung durch den Versteigerer als solche stellt keine Beschaffenheit bzw. Eigenschaft des Kaufgegenstands dar.

9.3 In manchen Auktionen (insbesondere bei zusätzlichen Live-Auktionen) können Video- oder Digitalabbildungen der Kunstobjekte erfolgen. Hierbei können Fehler bei der Darstellung in Größe, Qualität, Farbgebung u.ä. alleine durch die Bildwiedergabe entstehen. Hierfür kann der Versteigerer keine Gewähr und keine Haftung übernehmen. Ziffer 10 gilt entsprechend.

10. Haftung

Schadensersatzansprüche des Käufers gegen den Versteigerer, seine gesetzlichen Vertreter, Arbeitnehmer, Erfüllungs- oder Verlichtungsgehilfen sind - gleich aus welchem Rechtsgrund und auch im Fall des Rücktritts des Versteigerers nach Ziff. 8.4 - ausgeschlossen. Dies gilt nicht für Schäden, die auf einem vorsätzlichen oder grob fahrlässigen Verhalten des Versteigerers, seiner gesetzlichen Vertreter oder seiner Erfüllungsgehilfen beruhen. Ebenfalls gilt der Haftungsausschluss nicht bei der Übernahme einer Garantie oder der fahrlässigen Verletzung vertragswesentlicher Pflichten, jedoch in letzterem Fall der Höhe nach beschränkt auf die bei Vertragschluss vorhersehbaren und vertragstypischen Schäden. Die Haftung des Versteigerers für Schäden aus der Verletzung des Lebens, des Körpers oder der Gesundheit bleibt unberührt.

11. Schlussbestimmungen

11.1 Fernmündliche Auskünfte des Versteigerers während oder unmittelbar nach der Auktion über die Versteigerung betreffende Vorgänge - insbesondere Zuschläge und Zuschlagspreise - sind nur verbindlich, wenn sie schriftlich bestätigt werden.

11.2 Mündliche Nebenabreden bedürfen zu ihrer Wirksamkeit der Schriftform. Gleiches gilt für die Aufhebung des Schriftformerfordernisses.

11.3 Im Geschäftsverkehr mit Kaufleuten, mit juristischen Personen des öffentlichen Rechts und mit öffentlichem-rechtlichem Sondervermögen wird zusätzlich vereinbart, dass Erfüllungsort und Gerichtsstand München ist. München ist ferner stets dann Gerichtsstand, wenn der Käufer keinen allgemeinen Gerichtsstand im Inland hat.

11.4 Für die Rechtsbeziehungen zwischen dem Versteigerer und

dem Bieter/Käufer gilt das Recht der Bundesrepublik Deutschland unter Ausschluss des UN-Kaufrechts.

11.5 Sollten eine oder mehrere Bestimmungen dieser Versteigerungsbedingungen unwirksam sein oder werden, bleibt die Gültigkeit der übrigen Bestimmungen davon unberührt. Es gilt § 306 Abs. 2 BGB.

11.6 Diese Versteigerungsbedingungen enthalten eine deutsche und eine englische Fassung. Maßgebend ist stets die deutsche Fassung, wobei es für Bedeutung und Auslegung der in diesen Versteigerungsbedingungen verwendeten Begriffe ausschließlich auf deutsches Recht ankommt.

DATENSCHUTZERKLÄRUNG

Stand Mai 2020

Ketterer Kunst GmbH & Co. KG München

Anwendungsbereich:

Nachfolgende Regelungen zum Datenschutz erläutern den Umgang mit Ihren personenbezogenen Daten und deren Verarbeitung für unsere Dienstleistungen, die wir Ihnen einerseits von uns anbieten, wenn Sie Kontakt mit uns aufnehmen und die Sie uns andererseits bei der Anmeldung mitteilen, wenn Sie unsere weiteren Leistungen in Anspruch nehmen.

Verantwortliche Stelle:

Verantwortliche Stelle im Sinne der DSGVO* und sonstigen datenschutzrelevanten Vorschriften ist:

Ketterer Kunst GmbH & Co. KG
Joseph-Wild-Str. 18, D-81829 München

Sie erreichen uns postalisch unter der obigen Anschrift, oder telefonisch unter: +49 89 55 244-0
per Fax unter: +49 89 55 244-166
per E-Mail unter: infomuenchen@kettererkunst.de

Begriffsbestimmungen nach der DSGVO für Sie transparent erläutert:

Personenbezogene Daten

Personenbezogene Daten sind alle Informationen, die sich auf eine identifizierte oder identifizierbare natürliche Person (im Folgenden „betroffene Person“) beziehen. Als identifizierbar wird eine natürliche Person angesehen, die direkt oder indirekt, insbesondere mittels Zuordnung zu einer Kennung wie einem Namen, zu einer Kennnummer, zu Standortdaten, zu einer Online-Kennung oder zu einem oder mehreren besonderen Merkmalen, die Ausdruck der physischen, physiologischen, genetischen, psychischen, wirtschaftlichen, kulturellen oder sozialen Identität dieser natürlichen Person sind, identifiziert werden kann.

Verarbeitung Ihrer personenbezogenen Daten

Verarbeitung ist jeder mit oder ohne Hilfe automatisierter Verfahren ausgeführte Vorgang oder jede solche Vorgangsreihe im Zusammenhang mit personenbezogenen Daten wie das Erheben, das Erfassen, die Organisation, das Ordnen, die Speicherung, die Anpassung oder Veränderung, das Auslesen, das Abfragen, die Verwendung, die Offenlegung durch Übermittlung, Verbreitung oder eine andere Form der Bereitstellung, den Abgleich oder die Verknüpfung, die Einschränkung, das Löschen oder die Vernichtung.

Einwilligung

Einwilligung ist jede von der betroffenen Person freiwillig für den bestimmten Fall in informierter Weise und unmissverständlich abgegebene Willensbekundung in Form einer Erklärung oder einer sonstigen eindeutigen bestätigenden Handlung, mit der die betroffene Person zu verstehen gibt, dass sie mit der Verarbeitung der sie betreffenden personenbezogenen Daten einverstanden ist. Diese benötigen wir von Ihnen dann zusätzlich – wobei deren Abgabe von Ihnen völlig freiwillig ist - für den Fall, dass wir Sie nach personenbezogenen Daten fragen, die entweder für die Erfüllung eines Vertrages oder zur Durchführung vorvertraglicher Maßnahmen nicht erforderlich sind, oder auch die anderen Erlaubnistatbestände des Art. 6 Abs. 1 Satz 1 lit c) – f) DSGVO nicht gegeben wären.

Sollte eine Einwilligung erforderlich sein, werden wir Sie **gesondert** darum bitten. Sollten Sie diese Einwilligung nicht abgeben, werden wir selbstverständlich solche Daten keinesfalls verarbeiten.

Personenbezogene Daten, die Sie uns für die Erfüllung eines Vertrages oder zur Durchführung vorvertraglicher Maßnahmen geben, die hierfür erforderlich sind und die wir entsprechend dafür arbeiten, sind beispielsweise

- Ihre Kontaktdaten wie Name, Anschrift, Telefon, Fax, E-Mail, Steuer­nummer u.a., und soweit für finanzielle Transaktionen erforderlich, Finanzinformationen, wie Kreditkarten- oder Bankdaten;
- Versand- und Rechnungsdaten, Angaben welche Versteuerungsart Sie wünschen (Regel- oder Differenzbesteuerung) und andere Informationen, die Sie für den Erwerb, das Anbieten bzw. sonstiger Leistungen unseres Hauses oder den Versand eines Objektes angeben;

- Transaktionsdaten auf Basis Ihrer vorbezeichneten Aktivitäten;

- weitere Informationen, um die wir Sie bitten können, um sich beispielsweise zu authentifizieren, falls dies für die ordnungsgemäße Vertragsabwicklung erforderlich ist (Beispiele: Ausweis­kopie, Handelsregisterauszug, Rechnerungskopie, Beantwortung von zusätzlichen Fragen, um Ihre Identität oder die Eigentums­verhältnisse an einem von Ihnen angebotenen Objekte überprüfen zu können). Teilweise sind wir dazu auch gesetzlich verpflichtet, vgl. § 2 Abs. 1 Ziffer 16 GwG und dies bereits schon in einem vorvertraglichen Stadium.

Gleichzeitig sind wir im Rahmen der Vertragsabwicklung und zur Durchführung vertragsanbahnender Maßnahmen berechtigt, an-

dere ergänzende Informationen von Dritten einzuholen (z.B.: Wenn Sie Verbindlichkeiten bei uns eingehen, so sind wir generell berechtigt Ihre Kreditwürdigkeit im gesetzlich erlaubten Rahmen über eine Wirtschaftsauskunftei überprüfen zu lassen. Diese Erforderlichkeit ist insbesondere durch die Besonderheit des Auktionshandels gegeben, da Sie mit Ihrem Gebot und dem Zuschlag dem Vorbiet­er die Möglichkeit nehmen, das Kunstwerk zu erstehen. Damit kommt Ihrer Bonität, über die wir stets höchste Verschwiegenheit bewahren, größte Bedeutung zu.)

Registrierung/Anmeldung/Angabe von personenbezogenen Daten bei Kontaktaufnahme

Sie haben die Möglichkeit, sich bei uns direkt (im Telefonat, postalisch, per E-Mail oder per Fax), oder auf unseren Internetseiten unter Angabe von personenbezogenen Daten zu registrieren.

So z.B. wenn Sie an Internetauktionen teilnehmen möchten oder/und sich für bestimmte Kunstwerke, Künstler, Stilrichtungen, Epochen u.a. interessieren, oder uns bspw. Kunstobjekte zum Kauf oder Verkauf anbieten wollen.

Welche personenbezogenen Daten Sie dabei an uns übermitteln, ergibt sich aus der jeweiligen Eingabemaske, die wir für die Registrierung bzw. Ihre Anfragen verwenden, oder den Angaben, um die wir Sie bitten, oder die Sie uns freiwillig übermitteln. Die von Ihnen hierfür freiwillig ein- bzw. angegebenen personenbezogenen Daten werden ausschließlich für die interne Verwendung bei uns und für eigene Zwecke erhoben und gespeichert.

Wir sind berechtigt die Weitergabe an einen oder mehrere Auftrags­verarbeiter zu veranlassen, der die personenbezogenen Daten ebenfalls ausschließlich für eine interne Verwendung, die dem für die Verarbeitung Verantwortlichen zuzurechnen ist, nutzt.

Durch Ihre Interessenbekundung an bestimmten Kunstwerken, Künstlern, Stilrichtungen, Epochen, u.a., sei es durch Ihre oben beschriebene Teilnahme bei der Registrierung, sei es durch Ihr Interesse am Verkauf, der Einlieferung zu Auktionen, oder dem Ankauf, jeweils unter freiwilliger Angabe Ihrer personenbezogenen Daten, ist es uns gleichzeitig erlaubt, Sie über Leistungen unseres Hauses und Unternehmen, die auf dem Kunstmarkt in engem Zusammenhang mit unserem Haus stehen, zu benachrichtigen, sowie zu einem zielgerichteten Marketing und der Zusendung von Werbeangeboten auf Grundlage Ihres Profils per Telefon, Fax, postalisch oder E-Mail. Wünschen Sie dabei einen speziellen Benachrichtigungsweg, so werden wir uns gerne nach Ihren Wünschen richten, wenn Sie uns diese mitteilen. Stets werden wir aufgrund Ihrer vorbezeichneten Interessen, auch Ihren Teilnahmen an Auktionen, nach Art. 6 Abs. 1 lit f) DSGVO abwägen, ob und wenn ja, mit welcher Art von Werbung wir an Sie herantreten dürfen (bspw.: Zusendung von Auktionskatalogen, Information über Sonderveranstaltungen, Hinweise zu zukünftigen oder vergangenen Auktionen, etc.).

Sie sind jederzeit berechtigt, dieser Kontaktaufnahme mit Ihnen gem. Art. 21 DSGVO zu **widersprechen** (siehe nachfolgend unter: „Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten“).

Live-Auktionen

In sogenannten Live-Auktionen sind eine oder mehrere Kameras oder sonstige Bild- und Tonaufzeichnungsgeräte auf den Auktionator und die jeweiligen zur Versteigerung kommenden Kunstwerke gerichtet. Diese Daten sind zeitgleich über das Internet grds. für jedermann, der dieses Medium in Anspruch nimmt, zu empfangen. Ketterer Kunst trifft die bestmöglichen Sorgfaltsmaßnahmen, dass hierbei keine Personen im Saal, die nicht konkret von Ketterer Kunst für den Ablauf der Auktion mit deren Einwilligung dazu bestimmt sind, abgebildet werden. Ketterer Kunst kann jedoch keine Verantwortung dafür übernehmen, dass Personen im Auktionssaal sich aktiv in das jeweilige Bild einbringen, in dem sie bspw. bewusst oder unbewusst ganz oder teilweise vor die jeweilige Kamera treten, oder sich durch das Bild bewegen. Für diesen Fall sind die jeweiligen davon betroffenen Personen durch ihre Teilnahme an bzw. ihrem Besuch an der öffentlichen Versteigerung mit der Verarbeitung ihrer personenbezogenen Daten in Form der Abbildung ihrer Person im Rahmen des Zwecks der Live-Auktion (Übertragung der Auktion mittels Bild und Ton) einverstanden.

Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten
Gemäß den Vorschriften der DSGVO stehen Ihnen insbesondere folgende Rechte zu:

- Recht auf unentgeltliche Auskunft über die zu Ihrer Person gespeicherten personenbezogenen Daten, das Recht eine Kopie dieser Auskunft zu erhalten, sowie die weiteren damit in Zusammenhang stehenden Rechte nach Art. 15 DSGVO.
- Recht auf unverzügliche Berichtigung nach Art. 16 DSGVO Sie betreffender unrichtiger personenbezogener Daten, ggffs. die Vervollständigung unvollständiger personenbezogener Daten - auch mittels einer ergänzenden Erklärung - zu verlangen.

- Recht auf unverzügliche Löschung („Recht auf Vergessenwerden“) der Sie betreffenden personenbezogenen Daten, sofern einer der in Art. 17 DSGVO aufgeführten Gründe zutrifft und soweit die Verarbeitung nicht erforderlich ist.

- Recht auf Einschränkung der Verarbeitung, wenn eine der Voraussetzungen in Art. 18 Abs. 1 DSGVO gegeben ist.

- Recht auf Datenübertragbarkeit, wenn die Voraussetzungen in Art. 20 DSGVO gegeben sind.

- Recht auf jederzeitigen Widerspruch nach Art. 21 DSGVO aus Gründen, die sich aus Ihrer besonderen Situation ergeben, gegen die Verarbeitung Sie betreffender personenbezogener Daten, die aufgrund von Art. 6 Abs. 1 lit e) oder f) DSGVO erfolgt. Dies gilt auch für ein auf diese Bestimmungen gestütztes Profiling.

Beruht die Verarbeitung Ihrer personenbezogenen Daten auf einer Einwilligung nach Art. 6 Abs. 1 lit a) oder Art. 9 Abs. 2 lit a) DSGVO, so steht Ihnen zusätzlich ein Recht auf Widerruf nach Art. 7 Abs. 3 DSGVO zu. Vor einem Ansuchen auf entsprechende Einwilligung werden Sie von uns stets auf Ihr Widerrufsrecht hingewiesen.

Zur Ausübung der vorbezeichneten Rechte können Sie sich direkt an uns unter den zu Beginn angegebenen Kontaktdaten oder an unseren Datenschutzbeauftragten wenden. Ihnen steht es ferner frei, im Zusammenhang mit der Nutzung von Diensten der Informationsgesellschaft, ungeachtet der Richtlinie 2002/58/EG, Ihr Widerspruchsrecht mittels automatisierter Verfahren auszuüben, bei denen technische Spezifikationen verwendet werden.

Beschwerderecht nach Art. 77 DSGVO

Wenn Sie der Ansicht sind, dass die Verarbeitung der Sie betreffenden personenbezogenen Daten durch die Ketterer Kunst GmbH & Co. KG mit Sitz in München gegen die DSGVO verstößt, so haben Sie das Recht sich mit einer Beschwerde an die zuständige Stelle, in Bayern an das Bayerische Landesamt für Datenschutzaufsicht, Promenade 27 (Schloss), D - 91522 Ansbach zu wenden.

Datensicherheit

Wir legen besonders Wert auf eine hohe IT-Sicherheit, unter anderem durch eine aufwendige Sicherheitsarchitektur.

Datenspeicherzeitraum

Der Gesetzgeber schreibt vielfältige Aufbewahrungsfristen und -pflichten vor, so z.B. eine 10-jährige Aufbewahrungsfrist (§ 147 Abs. 2 i. V. m. Abs. 1 Nr.1, 4 und 4a AO, § 14b Abs. 1 UStG) bei bestimmten Geschäftsunterlagen, wie z.B. für Rechnungen. Wir weisen auch darauf hin, dass die jeweilige Aufbewahrungsfrist bei Verträgen erst nach dem Ende der Vertragsdauer zu laufen beginnt. Wir erlauben uns auch den Hinweis darauf, dass wir im Falle eines Kulturgutes nach § 45 KGS G i.V.m. § 42 KGS G verpflichtet sind, Nachweise über die Sorgfaltsanforderungen aufzuzeichnen und hierfür bestimmte personenbezogene Daten für die Dauer von 30 Jahren aufzubewahren. Nach Ablauf der Fristen, die uns vom Gesetzgeber auferlegt werden, oder die zur Verfolgung oder die Abwehr von Ansprüchen (z.B. Verjährungsregelungen) nötig sind, werden die entsprechenden Daten routinemäßig gelöscht. Daten, die keinen Aufbewahrungsfristen und -pflichten unterliegen, werden gelöscht, wenn ihre Aufbewahrung nicht mehr zur Erfüllung der vertraglichen Tätigkeiten und Pflichten erforderlich ist. Stehen Sie zu uns in keinem Vertragsverhältnis, sondern haben uns personenbezogene Daten anvertraut, weil Sie bspw. über unsere Dienstleistungen informiert sein möchten, oder sich für einen Kauf oder Verkauf eines Kunstwerks interessieren, erlauben wir uns davon auszugehen, dass Sie mit uns so lange in Kontakt stehen möchten, wir also die hierfür uns übergebenen personenbezogenen Daten so lange verarbeiten dürfen, bis Sie dem aufgrund Ihrer vorbezeichneten Rechte aus der DSGVO widersprechen, eine Einwilligung widerrufen, von Ihrem Recht auf Löschung oder der Datenübertragung Gebrauch machen.

Wir weisen darauf hin, dass für den Fall, dass Sie unsere Internetdienste in Anspruch nehmen, hierfür unsere erweiterten Datenschutzerklärungen ergänzend gelten, die Ihnen in diesem Fall gesondert bekannt gegeben und transparent erläutert werden, sobald Sie diese Dienste in Anspruch nehmen.

*Verordnung (EU) 2016/679 des Europäischen Parlaments und des Rates vom 27. April 2016 zum Schutz natürlicher Personen bei der Verarbeitung personenbezogener Daten, zum freien Datenverkehr und zur Aufhebung der Richtlinie 95/46/EG (Datenschutz-Grundverordnung)

TERMS OF PUBLIC AUCTION

As of May 2021

1. General

1.1 Ketterer Kunst GmbH & Co. KG seated in Munich, Germany (hereinafter referred to as „auctioneer“) sells by auction basically as a commission agent in its own name and for the account of the consignor (hereinafter referred to as „principal“), who is not identified. The auctioneer auctions off in its own name and for own account any items which it possesses (own property); these Terms of Public Auction shall also apply to the auctioning off of such own property; in particular, the surcharge must also be paid for this (see Item 5 below).

1.2 The auction shall be conducted by an individual having an auctioneer’s license; the auctioneer shall select this person. The auctioneer is entitled to appoint suitable representatives to conduct the auction pursuant to § 47 of the German Trade Regulation Act (GewO). Any claims arising out of and in connection with the auction may be asserted only against the auctioneer.

1.3 The auctioneer reserves the right to combine any catalog numbers, to separate them, to call them in an order other than the one envisaged in the catalog or to withdraw them.

1.4 Any items due to be auctioned may be inspected on the auctioneer’s premises prior to the auction. The time and place will be announced on the auctioneer’s website. If the bidder is not or is no longer able to inspect such items on grounds of time - for example, because the auction has already commenced - in submitting a bid such bidder shall be deemed to have waived his right of inspection.

1.5 In accordance with the GwG (Money Laundering Act) the auctioneer is obliged to identify the purchaser and those interested in making a purchase as well as, if necessary, one acting as representative for them and the “beneficial owner” within the meaning of § 3 GwG (Money Laundering Act) for the purpose of the execution of the order. The auctioneer is also obliged to register and retain compiled data and obtained information. In this connection the purchaser is obliged to cooperate, in particular to submit required identification papers, in particular in form of a passport, identification card or respective replacement document recognized and authorized by domestic authorities or in line with laws concerning aliens. The auctioneer is authorized to make a copy there of by observing data protection regulations. Legal persons or private companies must provide the respective extract from the Commercial Register or from the Register of Cooperatives or an extract from a comparable official register. The purchaser assures that all identification papers and information provided for this purpose are correct and that he or the one represented by him is the “beneficial owner” within the meaning of § 3 GwG (Money Laundering Act).

2. Calling / course of the auction / acceptance of a bid

2.1 As a general rule, the starting price is the lower estimate, in exceptional cases it can also be called up below the lower estimate price. The bidding steps shall be at the auctioneer’s discretion; in general, the bid shall be raised by 10% of the minimum price called.

2.2 The auctioneer may reject a bid especially if a bidder, who is not known to the auctioneer or with whom there is no business relation as yet, does not furnish security before the auction begins. Even if security is furnished, any claim to acceptance of a bid shall be unenforceable.

2.3 If a bidder wishes to bid in the name of another person, he must inform the auctioneer about this before the auction begins by giving the name and address of the person being represented and presenting a written authorization from this person. In case of participation as a telephone bidder such representation is only possible if the auctioneer receives this authorization in writing at least 24 hours prior to the start of the auction (= first calling). The representative will otherwise be liable to the auctioneer - at the auctioneer’s discretion for fulfillment of contract or for compensation - due to his bid as if he had submitted it in his own name.

2.4 Apart from being rejected by the auctioneer, a bid shall lapse if the auction is closed without the bid being knocked down or if the auctioneer calls the item once again; a bid shall not lapse on account of a higher invalid bid made subsequently.

2.5 The following shall additionally apply for written bids: these must be received no later than the day of the auction and must specify the item, listing its catalog number and the price bid for it, which shall be regarded as the hammer price not including the surcharge and the turnover tax; any ambiguities or inaccuracies shall be to the bidder’s detriment. Should the description of the item being sold by auction not correspond to the stated catalog number, the catalog number shall be decisive to determine the content of the bid. The auctioneer shall not be obligated to inform the bidder that his bid is not being considered. The auctioneer shall charge each bid only up to the sum necessary to top other bids.

2.6 A bid is accepted if there is no higher bid after three calls. Notwithstanding the possibility of refusing to accept the bid, the auctioneer may accept the bid with reserve; this shall apply espe-

cially if the minimum hammer price specified by the principal is not reached. In this case the bid shall lapse within a period of 4 weeks from the date of its acceptance unless the auctioneer notifies the bidder about unreserved acceptance of the bid within this period.

2.7 If there are several bidders with the same bid, the auctioneer may accept the bid of a particular bidder at his discretion or draw lots to decide acceptance. If the auctioneer has overlooked a higher bid or if there are doubts concerning the acceptance of a bid, he may choose to accept the bid once again in favor of a particular bidder before the close of the auction or call the item once again; any preceding acceptance of a bid shall be invalid in such cases.

2.8 Acceptance of a bid makes acceptance of the item and payment obligatory.

3. Special terms for written bids, telephone bidders, bids in the text form and via the internet, participation in live auctions, post-auction sale.

3.1 The auctioneer shall strive to ensure that he takes into consideration bids by bidders who are not present at the auction, whether such bids are written bids, bids in the text form, bids via the internet or by telephone and received by him only on the day of the auction. However, the bidder shall not be permitted to derive any claims whatsoever if the auctioneer no longer takes these bids into consideration at the auction, regardless of his reasons.

3.2 On principle, all absentee bids according to the above item, even if such bids are received 24 hours before the auction begins, shall be legally treated on a par with bids received in the auction hall. The auctioneer shall however not assume any liability in this respect.

3.3 The current state of technology does not permit the development and maintenance of software and hardware in a form which is entirely free of errors. Nor is it possible to completely exclude faults and disruptions affecting internet and telephone communications. Accordingly, the auctioneer is unable to assume any liability or warranty concerning permanent and fault-free availability and usage of the websites or the internet and telephone connection insofar as such fault lies outside of its responsibility. The scope of liability laid down in Item 10 of these terms shall apply. Accordingly, subject to these conditions the bidder does not assume any liability in case of a fault as specified above such that it is not possible to submit bids or bids can only be submitted incompletely or subject to a delay and where, in the absence of a fault, an agreement would have been concluded on the basis of this bid. Nor does the provider assume any costs incurred by the bidder due to this fault. During the auction the auctioneer shall make all reasonable efforts to contact the telephone bidder via his indicated telephone number and thus enable him to submit a bid by telephone. However, the auctioneer shall not be responsible if it is unable to contact the telephone bidder via his specified telephone number or in case of any fault affecting the connection.

3.4 It is expressly pointed out that telephone conversations with the telephone bidder during the auction may be recorded for documentation and evidence purposes and may exclusively be used for fulfillment of a contract and to receive bids, even where these do not lead to fulfillment of the contract.

The telephone bidder must notify the relevant employee by no later than the start of the telephone conversation if he does not consent to this recording.

The telephone bidder will also be notified of these procedures provided for in Item 3.4 in writing or in textual form in good time prior to the auction as well as at the start of the telephone conversation.

3.5 In case of use of a currency calculator/converter (e.g. for a live auction) no liability is assumed for the accuracy of the currency conversion. In case of doubt the respective bid price in EUR shall prevail.

3.6 Bidders in live auctions are obliged to keep all login details for their account secret and to adequately secure data from access by third parties. Third parties are all persons excluding the bidder. The auctioneer must be informed immediately in case the bidder has notified an abuse of login details by third parties. The bidder is liable for all actions conducted by third parties using his account, as if he had conducted these activities himself.

3.7 It is possible to place bids after the auction in what is referred to as the post-auction sale. As far as this has been agreed upon between the consignor and the auctioneer, such bids shall be regarded as offers to conclude a contract of sale in the post-auction sale. An agreement shall be brought about only if the auctioneer accepts this offer. These Terms of Public Auction shall apply correspondingly unless they exclusively concern auction-specific matters during an auction.

4. Passage of risk / costs of handing over and shipment

4.1 The risk shall pass to the purchaser on acceptance of the bid, especially the risk of accidental destruction and deterioration of the item sold by auction. The purchaser shall also bear the expense.

4.2 The costs of handing over, acceptance and shipment to a place other than the place of performance shall be borne by the purchaser. The auctioneer shall determine the mode and means of shipment at his discretion.

4.3 From the time of acceptance of the bid, the item sold by auction shall be stored at the auctioneer’s premises for the account and at the risk of the purchaser. The auctioneer shall be authorized but not obligated to procure insurance or conclude other measures to secure the value of the item. He shall be authorized at all times to store the item at the premises of a third party for the account of the purchaser. Should the item be stored at the auctioneer’s premises, he shall be entitled to demand payment of the customary warehouse fees (plus transaction fees).

5. Purchase price / payment date / charges

5.1 The purchase price shall be due and payable on acceptance of the bid (in the case of a post-auction sale, compare Item 3.7; it shall be payable on acceptance of the offer by the auctioneer). Invoices issued during or immediately after the auction require verification; errors excepted.

5.2 Buyers can make payments to the auctioneer only by bank transfer to the account indicated. Fulfillment of payment only takes effect after credit entry on the auctioneer’s account.

All bank transfer expenses (including the auctioneer’s bank charges) shall be borne by the buyer.

5.3 The sale shall be subject to the margin tax scheme or the standard tax rate according to the consignor’s specifications. Inquiries regarding the type of taxation may be made before the purchase.

5.4 Buyer’s premium

5.4.1 Objects without closer identification in the catalog are subject to differential taxation.

If differential taxation is applied, the following premium per individual object is levied:

– Hammer price up to 500,000 €: herefrom 32% premium.

– The share of the hammer price exceeding 500,000 € is subject to a premium of 27% and is added to the premium of the share of the hammer price up to 500,000 €.

The purchasing price includes the statutory VAT of currently 19%.

In accordance with §26 of German Copyright Act, a droit de suite charge of 2.4% including VAT is levied for original artworks and photographs for the compensation of the statutory right of resale.

5.4.2 Objects marked „N“ in the catalog were imported into the EU for the purpose of sale. These objects are subject to differential taxation. In addition to the premium, they are also subject to the import turnover tax, advanced by the auctioneer, of currently 7% of the invoice total. In accordance with §26 of German Copyright Act, a droit de suite charge of 2.4.% is levied for original artworks and photographs for the compensation of the statutory right of resale.

5.4.3 Objects marked „R“ in the catalog are subject to regular taxation. Accordingly, the purchasing price consists of the hammer price and a premium per single object calculated as follows:

– Hammer price up to 500,000 €: herefrom 25% premium.

– The share of the hammer price exceeding 500,000 € is subject to a premium of 20% and is added to the premium of the share of the hammer price up to 500,000 €.

– The statutory VAT of currently 19% is levied to the sum of hammer price and premium. As an exception, the reduced VAT of 7% is added for printed books. In accordance with §26 of German Copyright Act, a droit de suite charge of 2.% plus 19% VAT is levied for original artworks and photographs for the compensation of the statutory right of resale.

Regular taxation may be applied for contractors entitled to input tax reduction.

5.5 Export shipments in EU countries are exempt from value added tax on presenting the VAT number. Export shipments in non-member countries (outside the EU) are exempt from value added tax; if the items purchased by auction are exported by the purchaser, the value added tax shall be reimbursed to him as soon as the export certificate is submitted to the auctioneer.

6. Advance payment / reservation of title

6.1 The auctioneer shall not be obligated to release the item sold by auction to the purchaser before payment of all the amounts owed by him.

DATA PRIVACY POLICY

Ketterer Kunst GmbH & Co. KG Munich

Scope:

The following data privacy rules address how your personal data is handled and processed for the services that we offer, for instance when you contact us initially, or where you communicate such data to us when logging in to take advantage of our further services.

The Controller:

The “controller” within the meaning of the European General Data Protection Regulation* (GDPR) and other regulations relevant to data privacy is:

Ketterer Kunst GmbH & Co. KG
Joseph-Wild-Str. 18, D-81829 Munich

You can reach us by mail at the address above, or
by phone: +49 89 55 244-0
by fax +49 89 55 244-166
by e-mail: infomuenchen@kettererkunst.de

Definitions under the European GDPR made transparent for you:

Personal Data

“Personal data” means any information relating to an identified or identifiable natural person (“data subject”). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier, or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural, or social identity of that natural person.

Processing of Your Personal Data

“Processing” means any operation or set of operations performed on personal data or on sets of personal data, whether or not by automated means, such as collection, recording, organization, structuring, storage, adaptation or alteration, retrieval, consultation, use, disclosure by transmission, dissemination or otherwise making available, alignment or combination, restriction, erasure, or destruction.

Consent

“Consent” of the data subject means any freely given, specific, informed, and unambiguous indication of the data subject’s wishes by which he or she, by a statement or by a clear affirmative action, signifies agreement to the processing of personal data relating to him or her.

We also need this from you – whereby this is granted by you completely voluntarily – in the event that either we ask you for personal data that is not required for the performance of a contract or to take action prior to contract formation, and/or where the lawfulness criteria set out in Art. 6 (1) sentence 1, letters c) - f) of the GDPR would otherwise not be met.

In the event consent is required, we will request this from you **separately**. If you do not grant the consent, we absolutely will not process such data.

Personal data that you provide to us for purposes of performance of a contract or to take action prior to contract formation and which is required for such purposes and processed by us accordingly includes, for example:

- Your contact details, such as name, address, phone, fax, e-mail, tax ID, etc., as well as financial information such as credit card or bank account details if required for transactions of a financial nature;
- Shipping and invoice details, information on what type of taxation you are requesting (standard taxation or margin taxation) and other information you provide for the purchase, offer, or other services provided by us or for the shipping of an item;
- Transaction data based on your aforementioned activities;
- Other information that we may request from you, for example, in order to perform authentication as required for proper contract fulfillment (examples: copy of your ID, commercial register excerpt, invoice copy, response to additional questions in order to be able to verify your identity or the ownership status of an item offered by you). In some cases we are legally obligated to this, cf. § 2 section 1 subsection 16 GwG (Money Laundering Act) and this is the case before closing the contract.

At the same time, we have the right in connection with contract fulfillment and for purposes of taking appropriate actions that lead to contract formation to obtain supplemental information from third parties (for example: if you assume obligations to us, we generally have the right to have your creditworthiness verified by a credit reporting agency within the limits allowed by law. Such necessity exists in particular due to the special characteristics of auction sales, since in the event your bid is declared the winning bid, you will be depriving the next highest bidder of the possibili-

ty of purchasing the artwork. Therefore your credit standing – regarding which we always maintain the strictest confidentiality – is extremely important.)

Registration/Logging In/Providing Personal Data When Contacting Us

You can choose to register with us and provide your personal data either directly (over the phone, through the mail, via e-mail, or by fax) or on our website.

You would do this, for example, if you would like to participate in an online auction and/or are interested in certain works of art, artists, styles, eras, etc., or want to offer us (for example) pieces of art for purchase or sale.

Which personal data you will be providing to us is determined based on the respective input screen that we use for the registration or for your inquiries, or the information that we will be requesting from you or that you will be providing voluntarily. The personal data that you enter or provide for this purpose is collected and stored solely for internal use by us and for our own purposes.

We have the right to arrange for this information to be disclosed to one or more external data processors, which will likewise use it solely for internal use imputed to the processor’s controller.

When you show an interest in certain works of art, artists, styles, eras, etc., be this through your above-mentioned participation at registration, through your interest in selling, consignment for auction, or purchase, in each case accompanied by the voluntary provision of your personal data, this simultaneously allows us to notify you of services offered by our auction house and our company that are closely associated in the art marketplace with our auction house, to provide you with targeted marketing materials, and to send you promotional offers on the basis of your profile by phone, fax, mail, or e-mail. If there is a specific form of notification that you prefer, we will be happy to arrange to meet your needs once inform us of these. On the basis of your aforementioned interests, including your participation in auctions, we will be continually reviewing in accordance with Article 6 (1) (f) of the GDPR whether we are permitted to advertise to you and, if so, what kind of advertising may be used for this purpose (for example: sending auction catalogs, providing information on special events, future or past auctions, etc.).

You have the right to **object** to this contact with you at any time as stated in Art. 21 of the GDPR (see below: “Your Rights Relating to the Processing of Your Personal Data”).

Live Auctions

In so-called live auctions, one or more cameras or other audio and video recording devices are directed toward the auctioneer and the respective works of art being offered at auction. Generally, such data can be received simultaneously via the Internet by anyone using this medium. Ketterer Kunst takes the strongest precautions to ensure that no one in the room who has not been specifically designated by Ketterer Kunst to be on camera with their consent for the auction process is captured on camera. Nevertheless, Ketterer Kunst cannot assume any responsibility for whether individuals in the auction hall themselves actively enter the respective frame, for example by deliberately or unknowingly stepping partially or completely in front of the respective camera, or by moving through the scene. In such situation, through their participation in or attendance at the public auction, the respective individuals involved are agreeing to the processing of their personal data in the form of their personal image for the purposes of the live auction (transmission of the auction via audio and video).

Your Rights Relating to the Processing of Your Personal Data

Pursuant to the provisions of the GDPR, you have the following rights in particular:

- The right to information on stored personal data concerning yourself, free of charge, the right to receive a copy of this information, and the other rights in this connection as stated in Art. 15 of the GDPR.
- The right to immediate rectification of inaccurate personal data concerning you as stated in Art. 16 of the GDPR, and as applicable, to demand the completion of incomplete personal data, including by means of providing a supplementary statement.
- The right to immediate erasure (“right to be forgotten”) of personal data concerning yourself provided one of the grounds stated in Art. 17 of the GDPR applies and provided the processing is not necessary.
- The right to restriction of processing if one of the conditions in Art. 18 (1) of the GDPR has been met.
- The right to data portability if the conditions in Art. 20 of the GDPR have been met.
- The right to object, at any time, to the processing of personal data concerning yourself performed based on Art. 6 (1) letter e)

or f) of the GDPR as stated in Art. 21 for reasons arising due to your particular situation. This also applies to any profiling based on these provisions.

Where the processing of your personal data is based on consent as set out in Art. 6 (1) a) or Art. 9 (2) a) of the GDPR, you also have the right to withdraw consent as set out in Art. 7 (3) of the GDPR. Before any request for corresponding consent, we will always advise you of your right to withdraw consent.

To exercise the aforementioned rights, you can contact us directly using the contact information stated at the beginning, or contact our data protection officer. Furthermore, Directive 2002/58/EC notwithstanding, you are always free in connection with the use of information society services to exercise your right to object by means of automated processes for which technical specifications are applied.

Right to Complain Under Art. 77 of the GDPR

If you believe that the processing of personal data concerning yourself by Ketterer Kunst GmbH & Co. KG, headquartered in Munich, is in violation of the GDPR, you have the right to lodge a complaint with the relevant office, e.g. in Bavaria with the Data Protection Authority of Bavaria (Bayerische Landesamt für Datenschutzaufsicht, BayLDA), Promenade 27 (Schloss), D-91522 Ansbach.

Data Security

Strong IT security – through the use of an elaborate security architecture, among other things – is especially important to us.

How Long We Store Data

Multiple storage periods and obligations to archive data have been stipulated in various pieces of legislation; for example, there is a 10-year archiving period (Sec. 147 (2) in conjunction with (1) nos. 1, 4, and 4a of the German Tax Code (Abgabenordnung), Sec. 14b (1) of the German VAT Act (Umsatzsteuergesetz)) for certain kinds of business documents such as invoices. We would like to draw your attention to the fact that in the case of contracts, the archiving period does not start until the end of the contract term. We would also like to advise you that in the case of cultural property, we are obligated pursuant to Sec. 45 in conjunction with Sec. 42 of the German Cultural Property Protection Act (Kultururgutschutzgesetz) to record proof of meeting our due diligence requirements and will retain certain personal data for this purpose for a period of 30 years. Once the periods prescribed by law or necessary to pursue or defend against claims (e.g. statutes of limitations) have expired, the corresponding data is routinely deleted. Data not subject to storage periods and obligations is deleted once the storage of such data is no longer required for the performance of activities and satisfaction of duties under the contract. If you do not have a contractual relationship with us but have shared your personal data with us, for example because you would like to obtain information about our services or you are interested in the purchase or sale of a work of art, we take the liberty of assuming that you would like to remain in contact with us, and that we may thus process the personal data provided to us in this context until such time as you object to this on the basis of your aforementioned rights under the GDPR, withdraw your consent, or exercise your right to erasure or data transmission.

Please note that in the event that you utilize our online services, our expanded data privacy policy applies supplementally in this regard, which will be indicated to you separately in such case and explained in a transparent manner as soon as you utilize such services.

*Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data, and repealing Directive 95/46/EC (General Data Protection Regulation)

6.2 The title to the object of sale shall pass to the purchaser only when the invoice amount owed is paid in full. If the purchaser has already resold the object of sale on a date when he has not yet paid the amount of the auctioneer’s invoice or has not paid it in full, the purchaser shall transfer all claims arising from this resale up to the amount of the unsettled invoice amount to the auctioneer. The auctioneer hereby accepts this transfer.

6.3 If the purchaser is a legal entity under public law, a separate estate under public law or an entrepreneur who is exercising a commercial or independent professional activity while concluding the contract of sale, the reservation of title shall also be applicable for claims of the auctioneer against the purchaser arising from the current business relationship and other items sold at the auction until the settlement of the claims that he is entitled to in connection with the purchase.

7. Offset and right of retention

7.1 The purchaser can offset only undisputed claims or claims recognized by declaratory judgment against the auctioneer.

7.2 The purchaser shall have no right of retention. Rights of retention of a purchaser who is not an entrepreneur with in the meaning of § 14 of the German Civil Code (BGB) shall be unenforceable only if they are not based on the same contractual relationship.

8. Delay in payment, revocation, auctioneer’s claim for compensation

8.1 Should the purchaser’s payment be delayed, the auctioneer may demand default interest at the going interest rate for open current account credits, without prejudice to continuing claims. The interest rate demanded shall however not be less than the respective statutory default interest in accordance with §§ 288, 247 of the German Civil Code (BGB). When default occurs, all claims of the auctioneer shall fall due immediately.

8.2 Should the auctioneer demand compensation instead of performance on account of the delayed payment and should the item be resold by auction, the original purchaser, whose rights arising from the preceding acceptance of his bid shall lapse, shall be liable for losses incurred thereby, for e.g. storage costs, deficit and loss of profit. He shall not have a claim to any surplus proceeds procured at a subsequent auction and shall also not be permitted to make another bid.

8.3 The purchaser must collect his purchase from the auctioneer immediately, no later than 1 month after the bid is accepted. If he falls behind in performing this obligation and does not collect the item even after a time limit is set or if the purchaser seriously and definitively declines to collect the item, the auctioneer may withdraw from the contract of sale and demand compensation with the proviso that he may resell the item by auction and assert his losses in the same manner as in the case of default in payment by the purchaser, without the purchaser having a claim to any surplus proceeds procured at the subsequent auction. Moreover, in the event of default, the purchaser shall also owe appropriate compensation for all recovery costs incurred on account of the default.

8.4 The auctioneer has the right to withdraw from the contract if it turns out after the contract has been closed, that, due to a legal regulation or a regulatory action, he is or was not entitled to execute the contract or that there is a good cause that makes the execution of the contract unacceptable for the auctioneer also in consideration of the buyer’s legitimate interests. Such a good cause is given in particular if there are indications suggesting elements of an offense in accordance with §§ 1 section 1 or 2 of the business within the meaning of the GwG (Money Laundering Act) or in case of wanting, incorrect or incomplete disclosure of identity and economic backgrounds of the business within the meaning of the GwG (Money Laundering Act) as well as for insufficient cooperation in the fulfillment of the duties resulting from the GwG (Money Laundering Act), irrespective of whether on the part of the buyer or the consignor. As soon as the auctioneer becomes aware of the circumstances justifying the withdrawal, he will seek clarification without undue delay. As soon as the auctioneer becomes aware of the circumstances justifying the withdrawal, he will seek clarification without undue delay.

9. Guarantee

9.1 All items that are to be sold by auction may be viewed and inspected before the auction begins. The items are used and are being auctioned off without any liability on the part of the auctioneer for material defects and exclude any guarantee.

However, in case of material defects which destroy or significantly reduce the value or the serviceability of the item and of which the purchaser notifies the auctioneer within 12 months of his bid being accepted, the auctioneer undertakes to assign any claim which it holds against the consignor or – should the purchaser decline this offer of assignment – to itself assert such claims against the consignor. In the event of the auctioneer successfully prose-

cuting a claim against the consignor, the auctioneer shall remit the resulting amount to the purchaser up to the value of the hammer price, in return for the item’s surrender. The purchaser will not be obliged to return this item to the auctioneer if the auctioneer is not itself obliged to return the item within the scope of its claims against the consignor or another beneficiary. The purchaser will only hold these rights (assignment or prosecution of a claim against the consignor and remittance of the proceeds) subject to full payment of the auctioneer’s invoice. In order to assert a valid claim for a material defect against the auctioneer, the purchaser will be required to present a report prepared by an acknowledged expert (or by the author of the catalog, or else a declaration from the artist himself or from the artist’s foundation) documenting this defect. The purchaser will remain obliged to pay the surcharge as a service charge. The used items shall be sold at a public auction in which the bidder/purchaser may personally participate. The provisions regarding the sale of consumer goods shall not be applicable according to § 474 par. 1 sentence 2 of the German Civil Code (BGB).

9.2 The catalog descriptions and images, as well as depictions in other types of media of the auctioneer (internet, other advertising means, etc.) are given to the best of knowledge and belief and do not constitute any contractually stipulated qualities within the meaning of § 434 of the German Civil Code (BGB). On the contrary, these are only intended to serve as information to the bidder/purchaser unless the auctioneer has expressly assumed a guarantee in writing for the corresponding quality or characteristic. This also applies to expert opinions. The estimated prices stated in the auctioneer’s catalog or in other media (internet, other promotional means) serve only as an indication of the market value of the items being sold by auction. No responsibility is taken for the correctness of this information. The fact that the auctioneer has given an appraisal as such is not indicative of any quality or characteristic of the object being sold.

9.3 In some auctions (especially in additional live auctions) video- or digital images of the art objects may be offered. Image rendition may lead to faulty representations of dimensions, quality, color, etc. The auctioneer can not extend warranty and assume liability for this. Respectively, section 10 is decisive.

10. Liability

The purchaser’s claims for compensation against the auctioneer, his legal representative, employee or vicarious agents shall be unenforceable regardless of legal grounds and also in case of the auctioneer’s withdrawal as stipulated in clause 8.4. This shall not apply to losses on account of intentional or grossly negligent conduct on the part of the auctioneer, his legal representative or his vicarious agents. The liability exclusion does not apply for acceptance of a guarantee or for the negligent breach of contractual obligations, however, in latter case the amount shall be limited to losses foreseeable and contractual upon conclusion of the contract. The auctioneer’s liability for losses arising from loss of life, personal injury or injury to health shall remain unaffected.

11. Final provisions

11.1 Any information given to the auctioneer by telephone during or immediately after the auction regarding events concerning the auction - especially acceptance of bids and hammer prices - shall be binding only if they are confirmed in writing.

11.2 Verbal collateral agreements require the written form to be effective. This shall also apply to the cancellation of the written form requirement.

11.3 In business transactions with businessmen, legal entities under public law and separate estates under public law it is additionally agreed that the place of performance and place of jurisdiction shall be Munich. Moreover, Munich shall always be the place of jurisdiction if the purchaser does not have a general place of jurisdiction within the country.

11.4 Legal relationships between the auctioneer and the bidder/purchaser shall be governed by the Law of the Federal

Republic of Germany; the UN Convention relating to a uniform law on the international sale of goods shall not be applicable.

11.5 Should one or more terms of these Terms of Public

Auction be or become ineffective, the effectiveness of the remaining terms shall remain unaffected. § 306 par. 2 of the German Civil Code (BGB) shall apply.

11.6 These Terms of Public Auction contain a German as well as an English version. The German version shall be authoritative in all cases. All terms used herein shall be construed and interpreted exclusively according to German law.

YOUR CONTACTS

| Management | Contact | Location | E-Mail | Extension |
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INFO

Glossary

- Signed** and/or **dated** and/or **titled** and/or **inscribed** refers to what we consider to be by the artist's hand.
- The description **hand-written** refers to what in our opinion is not doubtlessly by the artist's hand.
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- Watch videos of select sculptures
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- Register for more information on artists
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COLLECTION CONSULTING

For Private Collectors

You have compiled a private art collection over the past couple of years – and now you face the decision to see what direction it should take?

Ketterer Kunst is at your side in all matters regarding a possible reorientation of your collection: Does it make sense to scale down? Is it advisable to sell the collection or to give it to a foundation? Depending on the focus of your collection, a combination of different measures can also make sense, for instance a stronger focus on single areas while selling other parts of the collection.

Our first consultation talk is absolutely free and nonbinding. As part of the following expert advice (analysis and valuation, outlining potential strategies and their respective implementation) we will prepare a custommade offer.

Corporate Collections

Your company is in possession of an art collection and you think about possible changes?

There are many good reasons why a corporate collection should be adapted to meet the company's latest development. In an ideal case a collection reflects corporate identity, takes the respective business sector as well as the product portfolio and the regional or international business areas into account. This general setup can be affected by, for instance, a reorganization of the company, new heads at the management level, expansions and new business segments, but also by an altered regional disposition. If these changes apply, it is recommendable to revise the corporate collection and to adapt it, both in terms of range and value.

Ketterer Kunst is happy to help you redirecting your corporate collection.

In order to express the character of your company, we can outline the potential directions your collection can take in a first free and nonbinding consultation talk.

Based on this talk, we will prepare an individual offer that allows for your corporate collection's needs.

SERVICE

Expert service

You can't make it to our preview exhibition? We recommend a Munich based restorer who will scrutinize your desired object and compile a condition report.

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Use the opportunity and benefit from our vast network and our international standing: The booming art market once more promises excellent returns for the spring auction season of 2021. The way to your own successful sale is simple – you can reach your goal in just three steps!

1

Get in touch with us!

You own artworks and want to profit from the current market condition? Get in touch with us!

The classic way: by mail

Please send us a letter or an e-mail to info@kettererkunst.de and you will definitely reach the right expert for your concern! Just include a short description and a picture of the work.

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You appreciate personal, qualified and friendly advice? Just give us a call at +49 89 55244-0! If you wish, we will also call on you or arrange for a meeting at our company.

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2

Get the best offer!

Every work of art is just as unique as our range of services! Our experts find the best possible presentation for every artwork and know how to fetch a maximum yield. Another plus: Only Ketterer Kunst uses the great potential of so many distribution channels!

Whether classic saleroom auction, high traffic internet auctions or direct acquisition: You can rely on our expert's recommendation! Ketterer Kunst guarantees to make the most of your art – custom-made for the perfect result.

3

Get the best price!

The contract has been closed? Then it's time to sit back and relax as Ketterer Kunst will take care of the rest.

We organize collection, transport, insurance and, if necessary, restoration measures. We carry out comprehensive research for your work and describe it in line with latest scientific standards – putting your art in the spotlight of a highly professional presentation. Our broad internationally targeted marketing campaigns take the sale potential of your work to a global level.

This is how we guarantee the best possible price for your work! There's just one thing you will have to do: Look forward to your payment!

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