

AUCTION 524

Post War/Contemporary Art

Auction

Lot 1-101 Post War/Contemporary Art (524)

Friday, Dezember 10, 2021, from 14.30 Uhr

Ketterer Kunst Munich Joseph-Wild-Straße 18 81829 Munich

In the light of the current situation we kindly ask you to reserve a seat. Call +49 (o) 89 5 52 44-0 or send an e-mail to infomuenchen@kettererkunst.de

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Lot 200 – 263 Evening Sale (525)

Friday, December 10, 2021, from 5.30 pm

Lot 300-374 19th Century Art (523)

Saturday, December 11 2021, from 3 pm

Lot 400-476 Modern Art (522)

Saturday, December 11, from ca. 5 pm

Online Only www.ketterer-internet-auktion.de

Sun, November 21, 2021, from 3 pm – Sun, December 12, 2021, from 3 pm Gradually running out

Preview

We kindly ask you to make an appointment and to specify the works you would like to view.

Hamburg

Ketterer Kunst, Holstenwall 5, 20355 Hamburg Tel. +49 (0)40 37 49 61-0, infohamburg@kettererkunst.de

Thu. November 18 11 am - 7 pm Fri. November 19 11 am - 4 pm

Düsseldorf

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Sun. November 21 11 am - 7 pmMon. November 22 11 am - 4 pm

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Wed. November 24 11 am - 7 pm

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Sat. November 27 10 am - 6 pm Sun. November 28 10 am - 6 pm Mon. November 29 10 am - 6 pm Tue. November 30 10 am - 6 pm Wed. Dezember 1 10 am - 6 pm Thu. Dezember 2 10 am - 8 pm

Munich (all works)

Ketterer Kunst, Joseph-Wild-Straße 18, 81829 Munich Tel.: +49 (o) 89 5 52 44-o, infomuenchen@kettererkunst.de

Sat. Dezember 4 3 pm - 7 pm
Sun. Dezember 5 11 am - 5 pm
Mon. Dezember 6 10 am - 6 pm
Tue. Dezember 7 10 am - 6 pm
Wed. Dezember 8 10 am - 6 pm
Thu. Dezember 9 10 am - 6 pm
Fri. Dezember 10 10 am - 5 pm

Exchange rate: 1 Euro = 1,16 US Dollar (approximate value)

Front outer cover: lot 50 D. Richter – frontispiece I: lot 97 SEO – frontispiece II: lot 33 S. Polke – frontispiece III: lot 98 J. Holzer – frontispiece IV: R. Fetting/L. Castelli – page 8: lot 22 H. Mack – page 12: lot 68 Russell Young – page 152: lot 16 H. Hartung – page 156/157: lot 52 M. Kippenberger – rear inside cover: lot 75 A. Warhol – rear outer cover: lot 73 S. Balkenhol

INFO

Your bidding options

Online

You can follow our saleroom auctions live online and also place bids online.

Bid and watch online on: www.kettererkunstlive.de

For online bidding please register the latest one day ahead of the auction. If you want to create a new account please click on "Register now" and you will receive an activation link. Please note that we are legally obligated to archive a copy/scan of your identity card. If you intend to place bids of more than € 50,000, please inform us beforehand.

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If you can't attend the auction you can bid over the phone. Please register no later than one day before the auction. On the day of the auction we will call you shortly before your lot is called up. Please make sure that we can reach you on one of the phone numbers you specified. We offer telephone bidding in the following languages: German, English, French, Italian (please use the bidding form on the right).

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You can bid yourself or through an authorized representative in the saleroom. Please reserve a seat the latest one day prior to the auction and get a bidding paddle. In any case, please bring an official ID to the auction.

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You can also bid in our Online Only auctions around the clock.

Register and bid on www.ketterer-internet-auctions.com

Last chance to bid in the current auction: June 20, 2021, 2.59 p.m.

FALL AUCTIONS 2021

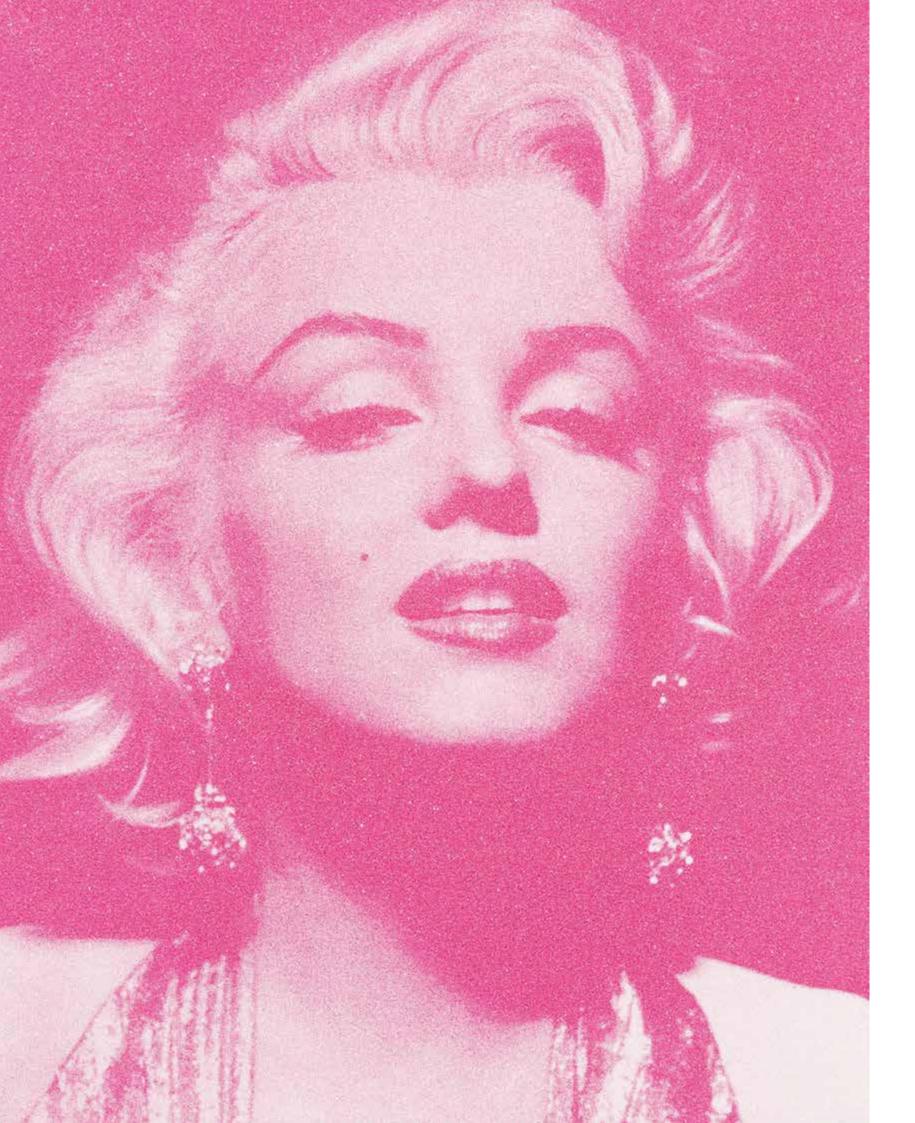


Aufträge | Bids

Auctions 522 | 523 | 524 | 525 | @

Rechnungsanschrift Invoice address											
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Paul Feiler was born in Germany, but when the National Socialists came to power in 1933, his family sent him to the Netherlands and later to Great Britain for his secondary education. In the late 1930s he studied at the Slade School of Art in London. In 1940/41 he lived in war captivity for some time on the Isle of Man and in Canada before teaching at Eastborne College and West of England College of Art in Bristol. During a stay in Cornwall in 1949, the beauty of the Cornish landscape kicked off a whole new development in his painting. After the gestural abstractions of his early work, minimalist, highly abstract and completely abstract landscapes and pastose color surfaces in reduced colors inspired by the landscape around him emerged for the first time.

His breakthrough as an artist followed in the early 1950s: in 1953 his first solo exhibition at the Redfern Gallery in London was so successful that he was able to move to Cornwall, near Penzance, that same year. The nearby St. Ives was already an important center for modern and especially abstract painting in the 1950s, founded by the generation of artists around Barbara Hepworth and Ben Nicholson. His first solo exhibition in the USA followed just a year later.

The work offered here bears witness to the key moment on the English west coast only a few years earlier. Like other painters working in St. Ives, Feiler found a visual language between abstract form and suggestive landscape representation with a very special aesthetic of a haptically appealing materiality of the impasto surface texture. The artist translates the majestic surroundings of the southern English landscape into his personal, painterly language of finely graduated, angular color surfaces by means of a reduced color palette and simplified forms. He paints the world exactly the way he sees and understands it - "what I felt the world around me looked like. [...] the sea and the rocks seen from a great height "(Paul Feiler, quoted from: www.tate.org.uk/art/artworks/feiler-morvah-t14900). Paul Feiler's late work from the 1970s onward bears witness to a significantly more geometric abstraction, dominated by square and rectangular shapes. As early as in 1957, the artist's work was shown in a traveling exhibition of the British Council in Milan, Melbourne, Montreal and Paris, and in 1961 his work was part of the comprehensive exhibition "British Paintings in the 1960s" at Tate Gallery. In 2005 the Tate St. Ives honored him with a comprehensive retrospective. Today Feiler is considered one of the main protagonists of the so-called ,St. Ives School'. [CH]

PAUL FEILER

1918 Frankfurt am Main – 2013 Cornwall

Cornish Landscape North. 1957.

Bottom left barely legibly signed and dated (scratched into wet paint). Signed and dated on the reverse. 61 x 91 cm (24 x 35.8 in).

Called up: December 10, 2021 – ca. 14.30 h ± 20 min.

€ 45.000 - 55.000

\$ 51,750 - 63,250

PROVENANCE

- · Private collection North Rhine-Westphalia (acquired in 1983, Sotheby's, July 5, 1983, lot no. 272).
- · Private collection Rhineland Palatinate (inherited from the above).

- · Sotheby's, London, British Impressionist and Post-Impressionist and Modern Paintings, Drawings and Sculpture, July 5, 1983, lot no. 272.
- Part of a German private collection for more
- In the 1950s Feiler was one of the protagonistst of the St. Ives School, of which Barbara Hepworth and Ben Nicholson also used to be part
- Other works from the 1950s are at, among others, Tate Britain and the British Museum in London



ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Akt / Bildnis Alice. 1926.

Oil on canvas.

94 x 74 cm (37 x 29.1 in).

The over-painted nude was not exposed before 2013 (posthumous). [CH]

€18.000-24.000

\$ 20,700 - 27,600

PROVENANCE

- · Collection Alice Lichtenberger, Falkenstein im Taunus (until 1968).
- · Private collection.
- · Hubertus Melsheimer Kunsthandel, Cologne.
- · Krümmer Fine Art, Hamburg.
- · Private collection Northern Germany.
- · Private collection North Rhine-Westphalia (acquired from the above in 2016).



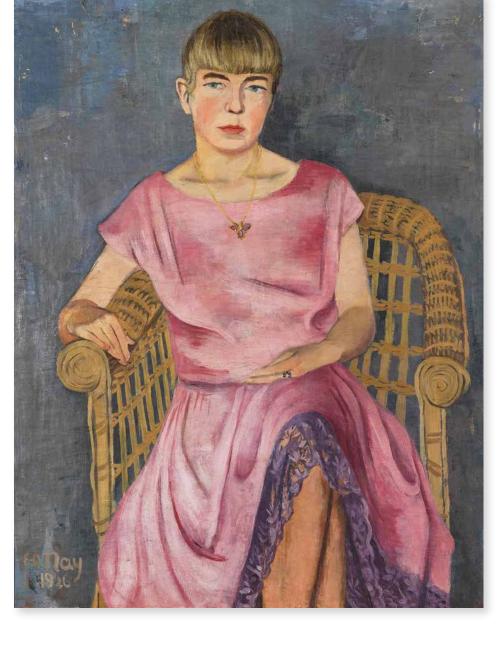


Scheibler 23. Signed and dated on the reverse.

Called up: December 10, 2021 – ca. 14.31 h ± 20 min.

· Painted on both sides

- This double portrait is of very personal importance for E. W. Nay and also has a delicate note, as it shows both his former fianceé Alice Lichtenberger and presumably his later wife Helene (Elly) Kirchner (1901-1986)
- The nude was only discovered and exposed a few years ago
- Particularly early work from the artist's study days with Karl Hofer at the Berlin University of the Arts
- The catalog raisonneé (Aurel Scheibler, Cologne 1990) still identifies the whereabouts of the painting as "unknown"







- After Lynn Chadwick began to create large-size sculptures again with the partly giltplated "Elektras" from 1969, he produced a series of smaller figures some standing, some seated or reclined over the following years. Girl V counts among them
- The artist combines strictly geometrical elements with naturalistic female forms, thus creating a fascinating interplay
- Chadwick's creation is all about posture and the inner dynamic balance of figures composed of edges, lines and angles
- In these later works the artist ascribes feminine or masculine attributes and physical forms to his sculptures: Chadwick uses the triangle for female and the square for male figures
- Similar works from the 1970s are in possession of, among others, the Los Angeles County Museum of Art (LACMA), the Stanford University Museum of Art, Stanford (CA), the Irish Museum of Modern Art, Dublin and the Tel Aviv Museum of Art
- Following a grand retrospective at Tate Britain (2003), the Lehmbruck Museum in Duisburg and thes Haus am Waldsee, Berlin (2019/20), as well as the Museo del giardino di Boboli in Florence (2015) honored the artist with comprehensive solo shows



Lynn Chadwick, Two Standing Figures, 1973, lithography.

LYNN CHADWICK

1914 London – 2003 Stroud/Gloucestershire

Girl V. 1971.

Bronze with black-brown patina. Farr/Chadwick 635. With the artist's name embossed on the rear, as well as with the date "71", the edition number and work number "635". One of only 6 copies. Height: 37 cm (14.5 in). [CH]

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

Called up: December 10, 2021 – ca. 14.32 h ± 20 min.

€ 30.000 - 40.000

\$ 34,500 - 46,000

PROVENANCE

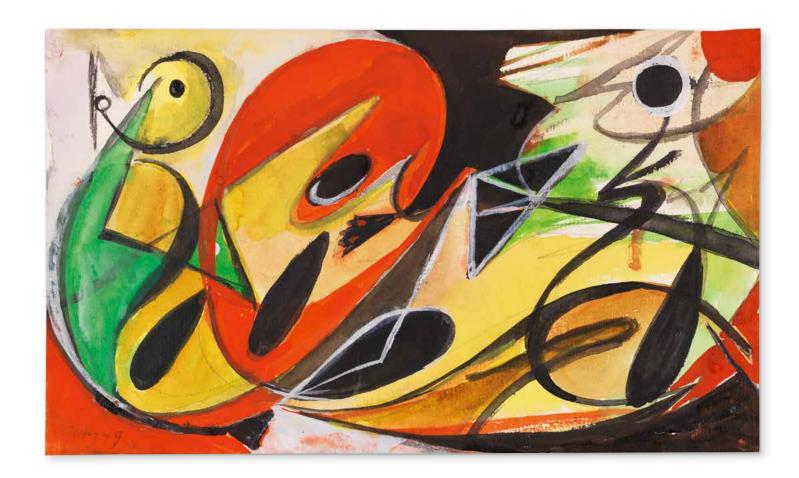
- · Waddington-Schiell Gallery, Toronto.
- Private collection Canada (acquired from the above in 1988).
- Galerie Ritthaler, Hamburg.
- Private collection Southern Germany (acquired from the above in 2008, Ketterer Kunst, June 5, 2008, lot no. 339).

EXHIBITION

- · Presumably different copy:
- Chadwick. Recent Sculpure, Marlborough Fine Art, London, January to February 1974 (with illu.).

LITERATURE

- · Dennis Farr and Eva Chadwick, Lynn Chadwick. Sculptor, Oxford 2006 (third edition), cat. no. 635 (with illu., p. 280).
- · Ketterer Kunst, Munich, Post War/Contemporary Art, June 5, 2008, lot no. 336 (with illu.).



- From the important work group of the "Fugal Pictures", in which Nay attained a rhythmical balance between figuration and abstraction, order and motion
- Colorful work with strong complementaryand light and dark contrasts
- Comparable watercolors from this year are at, among others, the Museum Folkwang, Essen, the Städel Museums, Frankfurt am Main, and the Kunsthalle Hamburg

ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Liegende. 1949.

Gouache over pencil.

Claesges 49-114. Bottom left signed and dated. On the reverse inscribed by Elisabeth Nay-Scheibler with the artist's name, the date, the title as well as with the dimensions and technique. On firm paper. 19,5 x 32,5 cm (7.6 x 12.7 in), the full sheet. [CH]

Called up: December 10, 2021 – ca. 14.34 h \pm 20 min.

€ 20.000 - 30.000

\$ 23,000 - 34,500

PROVENANCE

- · Galerie Fred Jahn, Munich.
- · Private collection Europe (acquired from the above).

· Nay. Aquarelle und Gouachen 1941-1967, Galerie Fred Jahn, Munich, October 7. -November 5, 2010, cat. no. 4 (with illu. on p. 10).

LITERATURE

· Magdalene Claesges, Ernst Wilhelm Nay. Werkverzeichnis Aquarelle - Gouachen -Zeichnungen, vol. 2 (1949-1953), Ostfildern 2014, cat. no. 49-114 (with illu.).



- The group of knotted works was conceived in 1953, and left traces throughout the artist's entire oeuvre
- Unusually large structure in rhythmic-linear layout
- The transformation of the image carrier to a sculptural object becomes particularly obvious

HERBERT ZANGS

Knüpfung. 1970s.

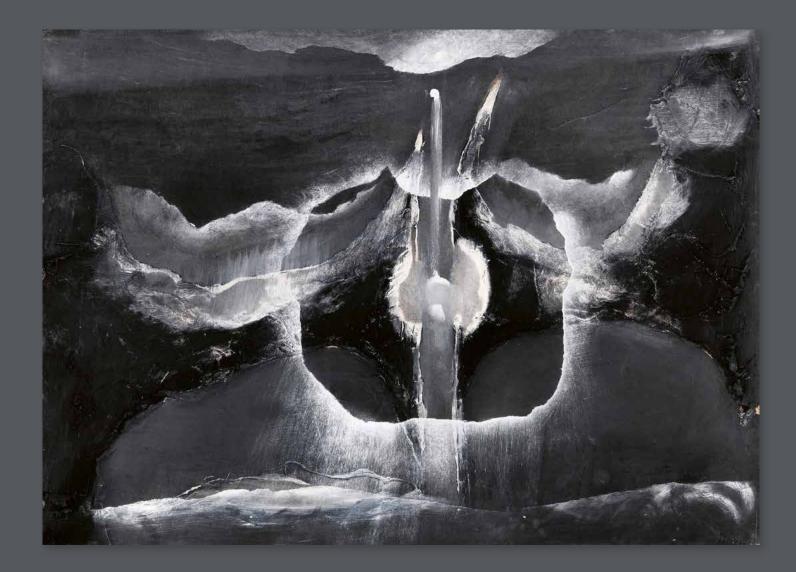
Mixed media. Cloth, corks knotted with strings,

Bottom right signed.

Ca. 189 x 102 x 4 cm (74.4 x 40.1 x 1.5 in). [AR]

Zangs with the number 2289.

€ 25.000 - 35.000



FRITZ WINTER

1905 Altenbögge – 1976 Herrsching am Ammersee

Ohne Titel (aus dem Zyklus "Schöpfungen"). 1936.

Mixed media. Oil and graphite on light board. reverse). Image in catalog raisonné Lohberg rotated by 180 degree. [AM]

€ 15.000 - 20.000

PROVENANCE

- · Fritz-Winter-Foundation, Munich.
- · Private collection Northern Germany (acquired from the above in 1983).
- Early work with a particular sophisticated composition
- The inner glow, which is the most striking trait of works from Winter's famous series "Triebkräfte der Erde" (1944), shows in this work from the 1930s in an impressive clarity
- For the first time offered on the international auction market (source: artprice.com)

FRITZ WINTER

1905 Altenbögge – 1976 Herrsching am Ammersee

Sommergarten. 1955/56.

Oil on canvas.

Lohberg 2071. Bottom right monogrammed and dated. 46 x 55,5 cm (18.1 x 21.8 in).

Called up: December 10, 2021 – ca. 14.38 h ± 20 min.

€ 30.000 - 40.000

\$34,500-46,000

PROVENANCE

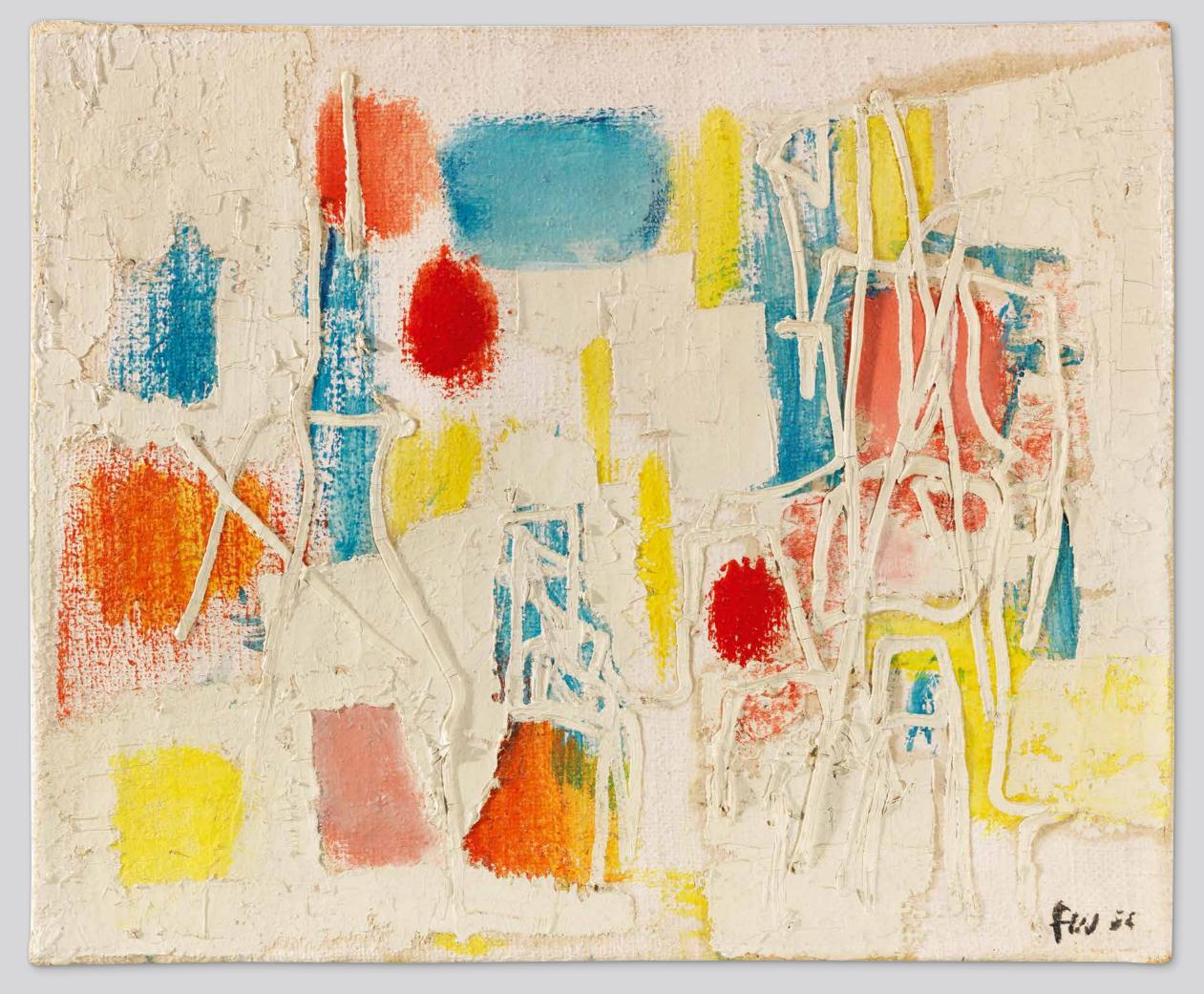
· Galerie Knoedler, New York (inv. no. CA 5922).

EXHIBITION

- · Fritz Winter, Kleemann Galleries November 28 -December 31, 1955, New York (with a label on the reverse).
- Particularly bright colors
- Fritz Winter is one of the leading representatives of German Informalism and abstract Post-War Modernism
- Winter showed works in the USA as early as in the 1950s, among them in two exhibitions at the Museum of Modern Art, New York

After the energetic images that Winter created shortly after his release from Russian captivity, the subjects became freer and more informal. It is as if the artist had left the phase of processing the experiences of war, in order to turn to a freer choice of topics, including a broader variety of colors. For Fritz Winter, our composition shows an unusual bright, light-flooded tone.

As early as in the 1950s, Winter exhibited several times in New York. He showed paintings in the exhibitions "The New Decade" and "German Art of the 20th Century", alongside works by Baumeister, Nay and Schwitters, at the Museum of Modern Art, New York, in 1955 and 1957. In 1959 he took part in documenta II in Kassel. By the 1950s the latest, Winter had advanced to become one of the leading repre $sentatives \ of \ German \ Informalism \ and \ abstract \ post-war \ modernism.$



ARNULF RAINER

1929 Baden near Vienna – lives and works in Vienna

Horizontalgestaltung. 1951.

Oil over graphite on primed paper.

Monogrammed "TRA" and dated in bottom right. 30 x 62,5 cm (11.8 x 24.6 in), the full sheet.

With fragments of a larger composition in oil onf gray-primed paper on the reverse. [JS]

We are grateful to the Studio Rainer for the kind expert advice.

Called up: December 10, 2021 – ca. 14.39 h ± 20 min.

€ 40.000 - 60.000

\$46,000-69,000

PROVENANCE

· Private collection Saxony-Anhalt.

- Particularly rare and early work from the work series of the ,Zentralgestaltungen' (Central Compositions), in which Rainer examines the principles of automatism and blind painting
- To date only two similar works in oil have been offered on the auction market (sourcee: artprice)
- In this work the artist applied the paint with blind-folded eyes while the composition forms in his mind
- The result is a network of rhythmical lines showing short and quick, as well as longer and softer movements from the process of creation









9

GIUSEPPE SANTOMASO

1907 Venice – 1990 Venice

Ohne Titel. 1951.

Oil on canvas.

Bottom right signed and dated. 70 x 90 cm (27.5 x 35.4 in). [EH]

Called up: December 10, 2021 – ca. 14.40 h ± 20 min.

€ 20.000-30.000

\$ 23,000 – 34,500

PROVENANCE

· Private collection South Tyrol (since 1994).

EXHIBITION

· FIAC 86, Paris October 25 - November 2, 1986 (with the label on the reverse).



FRITZ KOENIG

1924 Würzburg – 2017 Altdorf near Landshut

Zwei II (veränderte Fassung). 1972/2006.

Bronze with black patina.

Clarenbach 529a. With the monogram on the base. One of 3 casts. Height including base: 73 cm (28.7 in). The information "veränderte Fassung" (revised version) also refers to the sculptures' different bases. [SM]

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

Called up: December 10, 2021 – ca. 14.42 h \pm 20 min.

€30.000-40.000

\$ 34,500 – 46,000

PROVENANCE

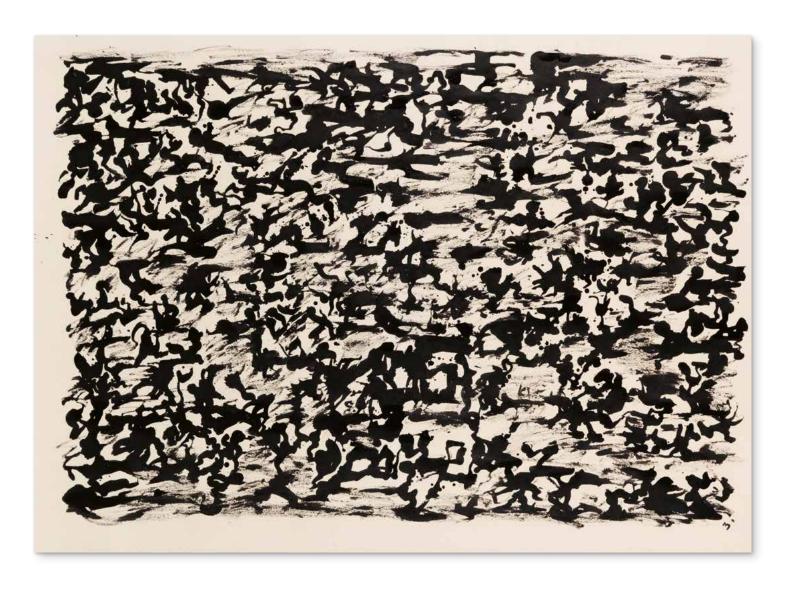
 Private collection (acquired directly from the artist).



- This is only the second time ever that a cast of this work is offered on the international auction market (artprice.com)
- From an edition of 3 casts
- With his "Kugelkopfsäulen" (Spherical Head Colums), which subtly play with figurative associations, Koenig made a unique contribution to 1970s sculpting

• Santomaso on a path to a new form as a new beginning after '45

- He transfers color and light into new abstract forms
- Santomaso is one oof the great colorists of European Modernism
- Since 1948 Giuiseppe Santomaso has participated in several Venice Biennials and received the first prize for painting from the city of Venice in 1954



11

HENRI MICHAUX

1899 Namur (Belgium) - 1984 Paris

Peinture à l'encre de Chine. 1964/65.

Brush and India ink drawing.

Bottom right monogrammed. Signed, dated (illegible) and inscribed "Mouvements" and "Exhibition at Montréal" on the reverse. On firm wove paper by BFK Rives (with watermark).
75 x 105 cm (29.5 x 41.3 in), size of sheet. [CH]

This work will be included in the forthcoming catalogue raisonné currently in preparation by Micheline Phankim, Rainer M. Mason and Franck Leibovici. We are grateful for the kind expert advice.

Called up: December 10, 2021 – ca. 14.43 h \pm 20 min.

€ 14.000-18.000 N

\$16,100-20,700

PROVENANCE

- · Galerie Le Point Cardinal, Paris (with the inventory number "m 152" on the reverse).
- · Erker-Galerie, St. Gallen (acquired from the above in 1974).
- · Private collection Switzerland (acquired from the above in 1988).

EXHIBITION

- · Henri Michaux, Erker-Galerie, St. Gallen, July 7 - September 7, 1974.
- · Erker-Galerie, St. Gallen, June 1979.

- From the important series of the "Encre de Chine" pictures
- Large-size document of his fascination for Asian calligraphy, particularly for Chinese ideograms
- Other works from this series are in possession of, among others, the Städel Museum, Frankfurt a. Main, the London Tate, the Guggenheim Museum, New York, and the Centre Georges Pompidou, Paris

12

JULIUS BISSIER

1893 Freiburg i. Br. – 1965 Ascona

A.24. Mai 64. 1964.

Egg and oil tempera on delicate, primed cloth.

Bottom left signed, dated and titled. 18,5 x 27,8 cm (7.2 x 10.9 in). [CH]

The work is registereed at the Archivio Bissier, Ascona, with the archive reference "A.24.Mai 64/Bildt.S.106". We are grateful for the kind support in cataloging this lot.

Called up: December 10, 2021 – ca. 14.44 h ± 20 min.

€15.000-20.000

\$ 17,250 – 23,000

PROVENANCE

 \cdot Private collection Baden-Württemberg (since 1997, Kunsthaus Lempertz, June 7, 1997, lot 1048).

EVHIBITIO

- · Jules Bissier, Roman Norbert Ketterer, Campione d'Italia, 1965, cat. no. 41 (with illu.).
- · Julius Bissier. Bilder 1938-1965, Verein Galerie Sebastianskapelle, Ulm, 1999 (with illu., no. 5, p. 30).
- · Julius Bissier, Städtische Galerie, Ravensburg, July 8 September 2, 2001.

LITERATURE

· Kunsthaus Lempertz, Cologne, June 7, 1997, lot 1048 (with color illu., plate 83).

13

JULIUS BISSIER

1893 Freiburg i. Br. – 1965 Ascona

Pfingsttag 62 Ca Rondine. 1962.

Egg and oil tempera and sheet gold on primed canvas. Bottom right signed, dated "Pfingsttag 62" and titled. $43.7 \times 53.5 \text{ cm} (17.2 \times 21 \text{ in})$. [CH]

The work is registered at the Archivio Bissier, Ascona, with the reference "Pfingsttag 62 Ca Rondine/Bildt.S.11_Diap.November 62/17". We are grateful for the kind support in cataloging this lot.

Called up: December 10, 2021 – ca. 14.46 h ± 20 min.

€ 18.000 - 24.000

\$ 20,700 - 27,600

PROVENANCE

- · Estate of Janet Levy, USA.
- · Private collection North Rhine-Westphalia (acquired in 1993, Sotheby's, May 4, 1993, lot 323).
- · Ever since family-owned.

EXHIBITION

- · Julius Bissier. Recent Works, Lefebre Gallery, New York, February 26 March 30, 1963. p. 1 (with illu.).
- · Luscious Assortment. Köstliche Mischung, Schloss Gottorf, Foundation Schleswig-Holsteinische Landesmuseen, November 4, 2012 April 7, 2013, cat. no. 3 (with full-page color illu.).

LITERATURE

· Sotheby's, New York, May 4, 1993, Contemporary Art, lot 323 (with color ilu.).



- Part of a German private collection for 25 years
- Harmonious unity of tender wash, free filigree forms and accentuations in strong colors
- The year this work was made the artist participated in documenta III in Kassel
- One year prior the artist saw great international recognition with a grand retrospective at the Institute of Contemporary Art in Boston (also shown in Chicago, Detroit, New York (State) and Los Angeles)

- Particularly large and balanced composition in fine colors
- Exhibited in New York as early as in 1963
- Part of the same German private collection for almost 30 years
- Symbiosis of delicate wash and strong pigment, matte, translucid color mist and noble brilliance
- Bissier at the climax of his success: In 1963 the Institute of Contemporary Art in Boston honored him with a grand retrospective (also shown in Chicago, Detroit, New York (State) and Los Angeles), and in 1964 his works were shown at documenta III in Kassel



FRIEDENSREICH HUNDERTWASSER

1928 Vienna – 2000 aboard the cruiser "Queen Elizabeth II" off the coast of New Zealand

Une Journée de transit en Allemagne avec grande cheminée Fujisan. 1962.

Watercolor.

Fürst 519. Signed, dated, titled and inscribed, as well as with the work number on the reverse. On primed packing paper. $27,2 \times 32,3 \text{ cm}$ (10.7 × 12.7 in), size of sheet.

Called up: December 10, 2021 – ca. 14.47 h ± 20 min.

€ 60.000-80.000

\$69,000-92,000

PROVENANCE

- · Galerie Brockstedt, Hamburg.
- · Collection Fänn and Willy Schniewind, Neviges/Düsseldorf.
- · Private collection North Rhine-Westphalia.

EXHIBITION

- · Hundertwasser, Japan und die Avantgarde, Österreichische Galerie
- Belvedere, Orangerie, Vienna, March 6 June 30, 2013.
- · Cobra Museum, Amstelveen, August 10, 2013 January 5, 2014.

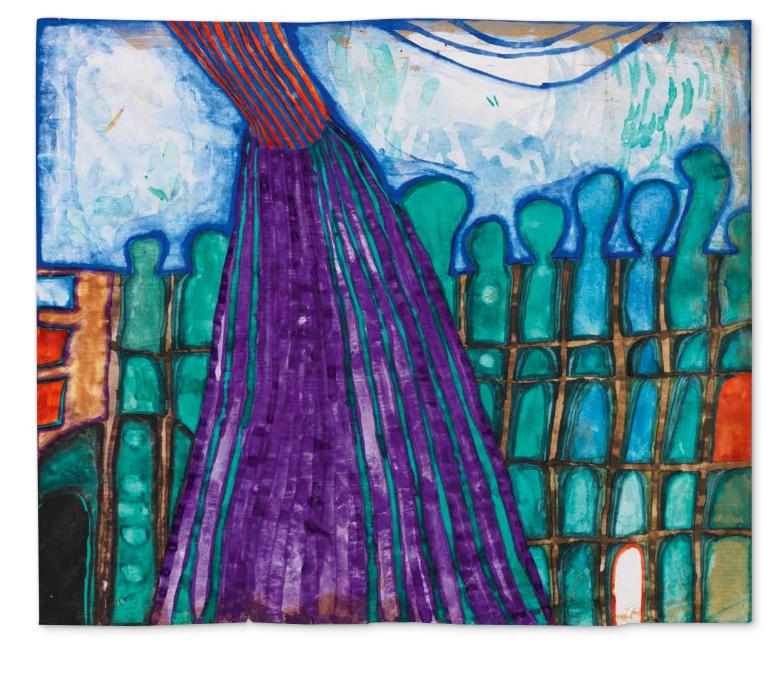
LITERATUR

· Hundertwasser, Kestnergesellschaft, Hanover, ex. cat. with ouevre catalog, March 25 - May3, 1964, p. 200.

- For the first time offered on the international auction market
- Family-owned for more than 50 years
- The work shows the influence of Japanese art and culture on Hundertwasser's early creative period

Hundertwasser, a multidisciplinary artist who is alternately a painter, architect and performer, stated that "the straight line is atheistic and immoral". His world is a world in which space is structured in curves and spirals that wind and unfold around themselves. His style is singular and cannot be assigned to any -ism. No art academy would hold him for long. After graduating from high school, the artist spent three months at the Academy of Fine Arts with Prof. Robin Christian Andersen. In Paris he wanted to continue his artistic training at the Ecole des Beaux-Arts, but he left it day one. He had found seminal impressions on his numerous, sometimes adventurous trips, among othrs, to Morocco, Tunisia, Tokyo and Siberia since the 1950s. The early 1960s brought great recognition and personal changes for Friedensreich Hundertwasser. In 1961 the artist traveled to Japan for seven months at the invitation of the Japanese art dealer Yamamoto, where he exhibited at the Tokyo Gallery and at the 6th International

Art Exhibition, the Tokyo Biennial at the Metropolitan Art Gallery and he won the Mainichi Prize. In the course of the 1960s, the artist achieved numerous great successes, such as a retrospective in the Austrian pavilion at the Venice Biennial in 1962 or in 1964 with a retrospective at the Kestner Society in Hanover, which, as a traveling exhibition, also had stops in Amsterdam, Bern, Hagen, Stockholm and Vienna. The exhibition was organized by Wieland Schmied, it was the 100th exhibition after the war. With the exhibition catalog the Kestner Society published Hundertwasser's first oeuvre catalog. Stylistically, "Une Journée de transit en Allemagneavec grande cheminée Fujisan" comes from a new phase. Around 1960, Hundertwasser slowed the painting process down and the forms began to solidify, the spontaneity of some of the works from the 1950s gave way to a more concrete formal language. In doing so Hundertwasser tells a story about longing, home and freedom.



Hundertwasser painted on wrapping paper, as well as on handmade paper, on jute, on silk or tea towels. No material is unusual for him not to be painted. He uses watercolors, egg tempera and gold dust, as well as poisonous colors such as Schweinfurt green and Chinese cinnabar. And Hundertwasser painted everywhere, whether in his country house in Normandy, his studio in Venice, his apartment in Vienna, when staying with friends and while traveling. The present watercolor was created while traveling through Germany between Stuttgart and Vaihingen on February 17, 1962.

The poetry of his works begins with the materials used, the places where he paints them, with the thoughts and associations that the artist has while painting. Eventualy, they are perfected by their titles. Titles have not been so poetic since Klee. In "Une Journée de transit en Allemagneavec grande cheminée Fujisan" Hunderwasser takes

us with him on his journey. An active volcano towers in the landscape in a glazed, luminous color. The impressions gained on his trip to Japan in 1961 are still fresh, and suddenly Mount Fuji appears near Stuttgart. The whole composition is made up of lines that stretch across the surface like a grid. With its vibrant color palette and spherical proportions, in which every element in the room seems to dance, this composition perfectly illustrates his quest to restore the wonders of nature. Hundertwasser meticulously cataloged his works. He was extremely serious about everything that concerned his works, his catalog of works, which he began in 1954 during a lengthy stay in hospital, is like a diary. He tried to stay in touch with every single one of his pictures. On the reverse there is an instruction from the artist that the work is to be treated and kept well at all times, that it must be made available for exhibitions, and that every change of ownership must be reported to him. [SM]



"The light energy scudding through space conveyy images. [...] I see light as a transoptical substance of infinite symbolic content."

Quoted after: M. Broska, Adolf Luther, Kritisches Lexikon der Gegenwartskunst, p. 7.

15

ADOLF LUTHER

1912 Krefeld – 1990 Krefeld

Ohne Titel. 1969.

3 round concave mirrors on mirro surface. In object box.

Three times signed and dated on the reverse. $39.5 \times 118.6 \text{ cm}$ (15.5 $\times 46.6 \text{ in}$). [AM]

Called up: December 10, 2021 – ca. 14.48 h ± 20 min.

€ 18.000 - 24.000

\$ 20,700 - 27,600

PROVENANCE

Private collection Northern Germany.



16

HANS HARTUNG

1904 Leipzig – 1989 Antibes

P 1960-241. 1960.

Color Oil crayon.

Bottom right signed and dated, titled in pencil on the reverse. On white-laminated H.S.Baryt board, Paris (with blindstamp). 63.5×49 cm (25×19.2 in), size of sheet. [EH]

Accompanied by a photo confirmation issued by the artist on December 4, 1970.

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

Called up: December 10, 2021 – ca. 14.50 h ± 20 min.

€ 20.000 - 30.000 N

\$ 23,000 - 34,500

- Characteristic, powerful composition from the 1960s
- Hartung uses the line's expressivenes, which he scratches into the ground in a vehement, almost wild gesture
- Recently the Musée d'Art Moderne de la Ville de Paris honored the co-founder of German Informalism with a grand retrospective (October 11, 2019 to March 1, 2020)

PROVENANCE

- · Private collection Lisbon, Portugal (since 1970).
- Private collection Switzerland (since 2013, inherited from the above).

• Effectful work from the "ZERO" protagonist

- Adolf Luther's works are instruments for a new perception of light
- \bullet Very early example of the concave mirrors, which Luther made as of the mid 1960s

EMIL SCHUMACHER

1912 Hagen – 1999 San José/Ibiza

Rot gefaßt. 1955.

Oil on canvas.

Barely legibly signed and dated in bottom right. Signed, dated and titled on the reverse. 60 \times 80 cm (23.6 \times 31.4 in). [CH]

The painting is mentioned in Dr. Ulrich Schumacher's register at the Emil Schumacher Foundation, Hagen, with the inventory number 0/4.331.

Called up: December 10, 2021 – ca. 14.51 h ± 20 min.

€40.000-60.000

\$46,000-69,000

PROVENANCE

- · Galerie Heseler, Munich.
- Private collection Southern Germany (acquired from the above in the 1990s).

- In terms of its colors, this work is particularly remarkable within the artist's oeuvre
- Early work in which Schumacher exchanges the gestural painting with strong contours for free material experiments
- Schumacher liberates colors from forms and the line from the representational motif
- Other works from the 1950s are in important museum collections like the Metropolitan Museum of Art in New York, the Kunsthalle Hamburg and the Kunsthalle Karlsruhe

Emil Schumacher is one of the most important representatives of German Informalism today. In 1959, 1964 and 1977 he took part in documenta II, III and 6, and in 1958 his works were exhibited in the German Pavilion at the Venice Biennial.

Today his paintings are in numerous important museum collections, including the Metropolitan Museum of Art in New York, the Museum of Modern Art Stiftung Ludwig in Vienna, the Städel Museum in Frankfurt am Main or the Museum Folkwang in Essen. [CH]



Schumacher's work is characterized by form and line freed from the motif, by color and an extraordinary materiality. Around 1950 the artist turned to non-representational painting for the first time and in the following years, also under the influence of French Informalism, created lively, fascinating works with spontaneous painterly expression and a unique visual language. As in the particularly early, colorful work offered here, the artist mixed unusual materials into his paints. He used sand or scraps of fabric to increase the plasticity and the haptic appeal of the now grainy, rough surface.

EMIL SCHUMACHER

1912 Hagen – 1999 San José/Ibiza

Edina I. 1983.

Mixed media and sand over collage on corrugated board, mounted in original shadow gap frame.

Bottom right signed and dated. Titled and inscribed on the reverse. 70 x 102 cm (27.5 x 40.1 in). Shadow gap frame: 74.5 x 107 cm (29.3 x 42.1 in). [JS]

The work is registered at the Emil Schumacher Archive, Hagen, with the number "o/212".

Called up: December 10, 2021 – ca. 14.52 h ± 20 min.

€ 50.000 - 70.000

\$ 57,500 - 80,500

PROVENANCE

- · Collection Peter Raue, Berlin.
- · Arnold Herstand & Company, New York (with the label on the reverse).
- · Private collection Baden-Württemberg.

EXHIBITION

- · Emil Schumacher. Späte Bilder, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, May 13 - June 25, 1989, cat. no. 92 (with the label on the reverse).
- · Emil Schumacher. Retrospective, Galerie Nationale de Jeu de Paume, Paris/ Kunsthalle Hamburg/Haus der Kunst, Munich, 1997/98, cat. no. 34 (with illu.).

Schumacher was inspired by impressions of the landscape like hardly any other abstract painter. Not only formal elements, but also the encrusted feel of the surfaces seem to be based on the artist's impressions of nature. "One would like to say of the gesture of graphic graphisms that it ranges from the gnarled arabesques of old olive trees to the calm arched forms of Moorish mosques; from the vehemence of expressive gestures to the pure, albeit always 'disturbed' sound of a simple curve" (Werner Schmalenbach, Emil Schumacher, Cologne 1981, p. 142). The present painting is also characterized by such architectural and landscape allusions and at the same time is a commitment to pure painting, it leaves space for color and material and, in its three-dimensionality, forms a purely painterly landscape. [JS]



- Characteristic composition of one of the protagonists of German Informalism
- Fascinating example of Schumacher's Action Painting, the abstract motifs are wonderful documents of a highly dynamic process of creation
- The impressive haptic presence of the paint testifies to Schumacher's wish to use paint as a matter that can be experienced
- Documenta II (1959). documenta III (1964) and documenta 6 (1977) participant

FRITZ WINTER

1905 Altenbögge – 1976 Herrsching am Ammersee

Weiß zwischen Rot und Blau. 1969.

Oil on canvas.

Lohberg 2703. Bottom right signed and dated. Signed, dated and titled on the reverse. 130 \times 97 cm (51.1 \times 38.1 in).

Called up: December 10, 2021 – ca. 14.54 h ± 20 min.

€ 50.000 - 70.000

\$ 57,500 - 80,500

PROVENANCE

· Private collection Kassel.

36 KETTERER KUNST

· Private collection North Rhine-Westphalia (acquired from the above in 1980).

- Privately-owned for more than 40 years
- Ever since Winter participated in documenta I (1955), he has been one of the leading representatives of German Informalism and post-war abstraction
- Before this work offered here was made, Winter had already participated in documenta 1 (1955), documenta II (1959) and III (1964)

Fritz Winter is one of the most important artists of abstract German art after 1945. At the first documenta in 1955, his importance as protagonist of abstraction before and after the war was recognized. Through his professorship at the Werkakademie in Kassel (1955–1970), he had great influence on the following generations and was able to pass on the tools that he himself received from teachers like Paul Klee at the Bauhaus. His compositions from the 1960s are increasingly dominated by the surface. The stencil schemes that now emerge also show that Fritz Winter was definitely moving away from the

purely painterly approach of the 1950s and that he started to integrate new approaches. In this work complex of stencil pictures, the clearly outlined forms interlock to form ribbons and color fields. Fine, clearly defined angles and corners dissolve the elongated color bands in our painting. A vertical, fine, white line, created by masking the layers of color underneath, cuts through the composition at a central point. The application of the blue is the last step with which Fritz Winter completes the composition and creates the shapes of the ribbons. [EH]







GÜNTHER UECKER

1930 Wendorf – lives and works in Düsseldorf

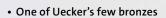
Nagelkreuz (dunkel). 2017.

Bronze, dark version, patinated by hand. With the name, date and number, as well as with the foundry mark "Schmäke Düsseldorf". From an edition of 35 copies. Ca. 45 × 40 × 11 cm (17.7 × 15.7 × 4.3 in). [SM]

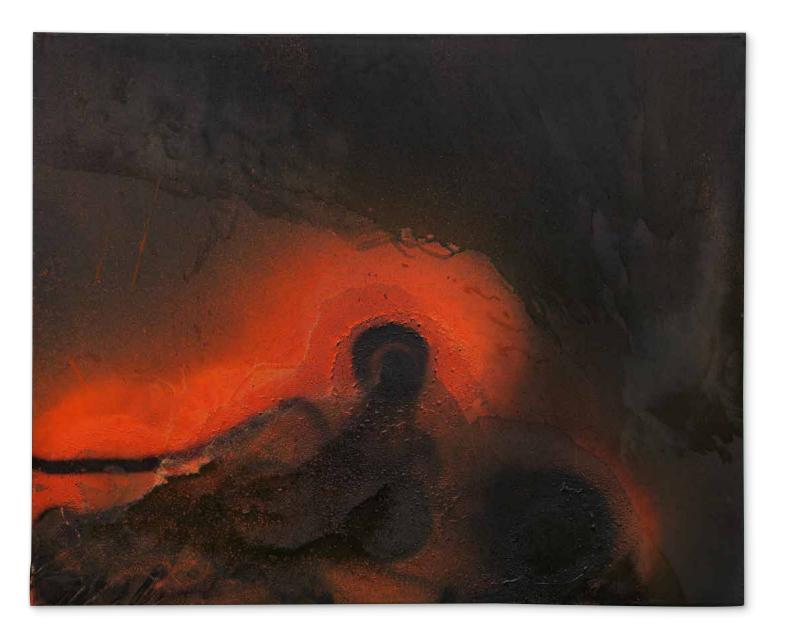
Called up: December 10, 2021 – ca. 14.55 h ± 20 min.

€ 20.000-30.000

\$ 23,000 – 34,500



- Patinated by hand, which makes every work a unique work
- Inspired by the 500th anniversary of Luther's Ninety-five Theses
- The artist's contribution to the 65th birthday of the German tabloid ,BILD'



21

OTTO PIENE

1928 Bad Laasphe – 2014 Berlin

Light of the Sphinx. 1980.

Acrylic, fire and smoke on canvas. Signed, dated and titled on the reverse. 80 x 100 cm (31.4 x 39.3 in). [AM]

Called up: December 10, 2021 – ca. 14.56 h ± 20 min.

€ 20.000 - 30.000

\$ 23,000 – 34,500

PROVENANCE

· Private collection Hesse.

LITERATURE

- · Lempertz, Cologne, auction 881, December 2, 2005, lot 417.
- The unique process of creation is the trademark of Piene's Fire Pictures
- Appealing interplay of coincidence and conception
- Piene's works are in more than 200 museums around the globe

HEINZ MACK

1931 Lollar/Hessen – lives and works in Mönchengladbach and on Ibiza

Lamellen-Relief. 1966/2003.

Acrylic glass, aluminum and stainless steel. Signed and dated in lower left. Verso of the covering signed, dated and inscribed "Replik von 1966". $79 \times 66.5 \times 12$ cm (31.1 $\times 26.1 \times 4.7$ in). The artwork was destroyed by fire and reconstructed by Heinz Mack.

Accompanied by a written expertise by Prof. Heinz Mack from February 2015.

Called up: December 10, 2021 – ca. 14.58 h ± 20 min.

€ 35.000 - 45.000

\$40,250 - 51,750

PROVENANCE

- · Galerie Geiger, Konstanz.
- · Private collection Germany.
- · Private collection Southern Germany.
- · Private collection Northern Germany.

LITERATURE

- · Iris Nestler (editor), Mack Licht im Glas, ex. cat. Deutsches Glasmalerei-Museum, Linnich 2005, p. 53.
- · Robert Fleck, Heinz Mack Reliefs, 2015, p. 43, p. 234.

- The reconstruction of the destroyed light relief underlines the importnace this work has to the artist
- The artist creates a spectacular play of light through the employment of different materials
- Mack's works are in international museums like the Museum of Modern Art in New York or the London Tate Gallery
- Recently the Museum Kunstpalast, Düsseldorf, honored him with a grand retrospective

"My metal reliefs, I prefer to call them light reliefs, need light instead of colors to come alive... The potential beauty of these structures would be pure expression of the beauty of light."

 $Heinz\ Mack,\ quoted\ from:\ Sehverwandtschaften,\ Galerie\ Neher,\ p.\ 8o.$

Heinz Mack, born in Lollar, Hesse on March 8, 1931, attended the State Art Academy in Düsseldorf from 1950-1953 and took a state exam in art and craft education. At the same time he was studying philosophy in Cologne. Together with Otto Piene, Mack founded the avant-gard artist group "ZERO" in 1957, with which his name has been inextricably linked ever since. Instead of "classical compositions", the artists confront the viewer with completely new and provocative aspects: light, movement, space, time, dynamics, vibration and serial structures come to the fore. Light and movement are also the central themes of the works the artist made at that time, such as the "Sahara Project" that Mack conceived in 1958 and partially realized in 1968/69. Together with Piene and Uecker he created the "Licht Raum" (Light Room) for Documenta III in Kassel in 1964, which today is at the Kunstmuseum in Düsseldorf. In 1966 he had a solo exhibition at Howard Wise Gallery in New York. In the same year the last "ZERO" exhibition was shown in Bonn. In addition to the "Rotors", the "Light Reliefs" form a further independent group of works that was primarily created during the 1970s - after the artists of "ZERO" had decided to split.

The present work has a rhythmic sequence of vertical elevations on which the light is refracted in various ways. It is set in motion, vibration, oscillation, one part of the metal appears in glistening brightness, so that its materiality seems to be suspended. As a result of the irrita-

tion of the eye, a vibrational space between object and viewer is created, which in a completely non-objective, immaterial way, through simple optical processes, conveys the fascination of a harmony between light and shadow, calm and movement. Mack has chosen the apt expression "Die Ruhe der Unruhe" (The calm of unrest) to describe this phenomenon.

In the 1980s, Mack received numerous commissions for public spaces. In 1981 he completed the Jürgen-Ponto-Platz in Frankfurt, in 1984 the "Columne pro caelo" was erected in front of Cologne Cathedral, and in 1989 Mack designed the Platz der Deutschen Einheit in Düsseldorf. Inspired by the colors of the sun in his studio in Ibiza, Mack returned to painting in 1991, calling his works "Chromatic Constellations". The artist provided evidence of his diversity in 1999: On the occasion of Goethe's 250th birthday, the publication "Mack: Ein Buch der Bilder zum West-östlichen Divan" was published. For his work as a whole but also for his role as a cultural ambassador, Mack received the Great Cross of Merit of the Federal Republic of Germany. Heinz Mack is considered a tireless experimenter in the spectrum of colored light. As a painter, draftsman, sculptor, ceramist, but also as a designer of spaces and interiors, he puts the aesthetic laws of light and color, structure and form in ever new dialogues. His works are in around one hundred public collections around the world. [SM]



OTTO PIENE

1928 Bad Laasphe - 2014 Berlin

unus solus totus. 2003.

Oil, fire and soot on canvas. Signed, dated and titled on the reverse of canvas and stretcher. 70 x 95 cm (27.5 x 37.4 in).

Called up: December 10, 2021 – ca. 14.59 h ± 20 min.

€ 60.000 - 80.000

\$69,000-92,000

PROVENANCE

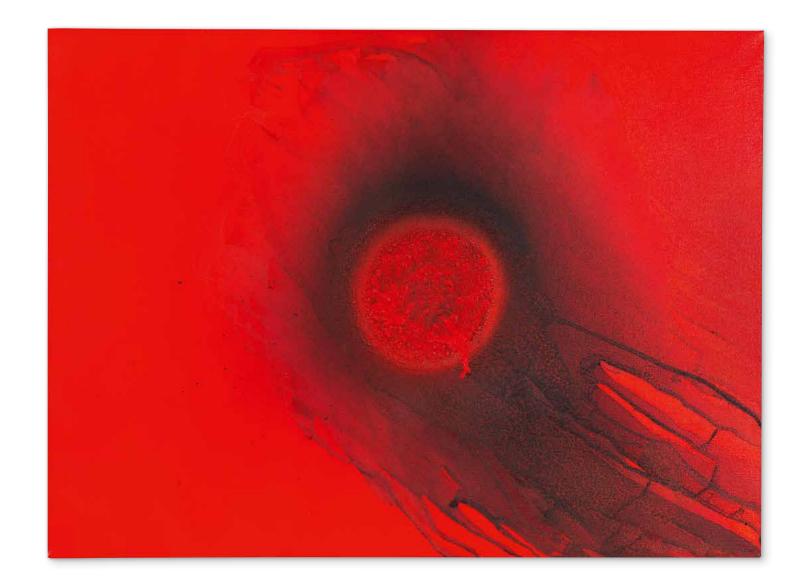
- · Galerie Herbert Leidel. Munich.
- · Private collection Berlin (acquired from the above).

- For the first time offered on the international auction market
- Fire became the key element of creation in Piene's "Fire Pictures" as early as in the mid 1960s
- In the artist's oeuvre fire has attained an iconographic status that made Piene one of the protagonists of the German post-war avant-gard

"Red is the color that suits smoke the most."

Otto Piene, quoted from: ex. cat. Piene. Licht und Rauch (Grafik), Schloss Morsbroich, Städtisches Museum Leverkusen, 1962.

Otto Piene and Heinz Mack dared to take a new artistic approach as early as in the late 1950s: They demanded a reduced, purified art, liberated from the individual' subjectivity. An art that they understand as a synthesis of nature and technology and which, in their opinion, not only evoke feelings, but should also address the viewer's ratio. They wanted to contrast the dramatic, expressive and often gloomy images of the then prevailing Informalism with a luminous, quiet art. In his work from the following years and decades, Piene intensively examined the effects of light, space and motion, while light plays a predominant role: "Light is the first condition of everything visible. [...] Light is the element that is crucial for human beings and for the image. " (Otto Piene, in: Über die Reinheit des Lichts, 1958). It was Piene's goal to create a painting of light, to elevate light to the actual content of the picture: "My pictures should be bright, brighter than the present world." (Heinz Mack, Otto Piene and Günther Uecker, Zero. Der neue Idealismus (Manifest), 1963). While Heinz Mack and Günther Uecker dealt with light itself, Piene experimented with fire and smoke in his art. From the mid-1960s onward, the artist bound soot on the canvas by igniting the canvas, which was pretreated with paints and fixative, letting it burn for a few brief moments. The resulting heat causes the color pigments to coagulate. The result, is a crusty surface with a delicate, nebulous, yet powerful and almost mystical circular structure with a delicate tail and fine wisps of smoke, just as it is the case with our work. Fire becomes the decisive creative element. As co-founder of the artist group "ZERO" and one of the great pioneers of international light art. Today Otto Piene is considered one of the "great avant-gardtists of German post-war art" (Zeit Kultur online). [CH]



ADOLF LUTHER

1912 Krefeld – 1990 Krefeld

Sphärisches Hohlspiegelobjekt. Ca. 1980.

Three movable steles . Half-transparent concave mirrors in object box. One stele: 200 x 40 x 11 cm (78.7 x 15.7 x 4.3 in). Two steles: 232 x 35 x 10 cm (91.3 x 13.7 x 3.9 in). [KT/AR]

With a written expertise issued by Dr. Magdalena Broska, Adolf-Luther-Foundation Krefeld, dated November 16, 2010.

Called up: December 10, 2021 – ca. 15.00 h ± 20 min.

€ 50.000 - 70.000

\$ 57,500 - 80,500

PROVENANCE

- · Collection VEBA AG, Düsseldorf-Golzheim (acquired from the artist.
- · Private collection Bavaria (acquired from the above).

- Strictly serial arrangement of identical elements
- Luther made the three rotating steles for the VEBA headquarters in Düsseldorf-Golzheim
- With his conceptual approach he made an important contribution to light art
- Participation in international exhibitions on Kinetic Art, Zero and Op-Art

Before Adolf Luther devoted himself to light art in the 1960s, he spent a long time looking for the right artistic means of expression in painting. In 1957/58 he first experimented with gestural-informal painting, but he failed in this attempt. He only found his way to light art through color field painting. In addition to his great fascination for the physical phenomenon of light, the conceptual approach of this art movement also helped him to free himself from traditional panel painting. Or as he described it himself: "The fact that nature has other visual means for artistic expression besides colors is one of the special experiences that have occupied the creative imagination in recent years. The desire to examine the image of the world in-

creasingly disappears, while the property of the concrete phenomena, namely light and movement, have come to the fore, properties that are essentially transoptical and therefore elude representational access." (Adolf Luther, quoted from: Ralph Merten, Luther. Magie des Lichts, Stuttgart 1990, p. 9).

With his artistic endeavor to make the invisible visible and to grasp a reality that eludes pictorial representation, he finally became one of the main representatives of Kinetic Art and Optical Art. His "concave mirror objects" always have a strict serial arrangement of identical elements and exclusively as an instrument for a new perception of light. [AR]







HEINZ MACK

1931 Lollar/Hessen – lives and works in Mönchengladbach and on Ibiza

Flügelrelief. 1989.

Relief of aluminum grid, board and mirror.

Bottom left signed and dated. Once more signed and dated on the reverse, as well as with a direction arrow and the inscription "die Glasscheibe nicht verändern!". 81.5×101.5 cm (32×39.9 in).

Accompanied by a certificate issued by Prof. Heinz Mack, Mönchengladbach, in February 2012.

Called up: December 10, 2021 – ca. 15.02 h ± 20 min.

€ 60.000-80.000

\$69,000-92,000

PROVENANCE

- · Private collection Rhineland Palatinate
- · Private collection North Rhine-Westphalia (acquired from the above in 2006).
- · Private collection Venice.

LITERATURE

· Ketterer Kunst, Munich, auction 306, December 5, 2006, lot 335.

- The decisive impulse for Heinz Mack's art was the occupation with light and motion
- Early this year the Museum Kunstpalast, Düsseldorf, honored the artist with a comprehensive retrospective
- Works by the artist are in many important international collections, among them the Guggenheim Museums, New York, and Tate Gallery, London

In hardly any other artistic oeuvre do light and movement play such an essential role as in that of the famous "ZERO" protagonist Heinz Mack. In order to make these elusive phenomena optically effective, he began experimenting with numerous innovative materials as early as in the 1950s, integrating various structures and surface properties, in order to make selected sensory experiences the key element of the artwork.

In his oeuvre, the content of his works does not change, - the aspiration of greater intensity, greater effectiveness remains. Once a visual

solution has been found, Mack elevates it to the basic principle that runs through his entire oeuvre.

Mack also plays with these optical and aesthetic qualities in our light relief from 1989. Kinetics and light, interwoven in an extraordinary way, enter into a sensitive dialogue with the viewer. In particular, the material properties of the fine aluminum mesh - a material that Mack had found in the aircraft industry — allow for a tense contrast between statics and dynamics under the influence of incident light, which prompts the vis-à-vis to interact. [AM]



OTTO PIENE

1928 Bad Laasphe – 2014 Berlin

Wind. 1989-1993.

Oil and soot on canvas.

Signed, dated "89/90/93", titled and inscribed "IX-20-93" and with a dedication on the reverse. 60,6 x 50,3 cm (23.8 x 19.8 in). [AM]

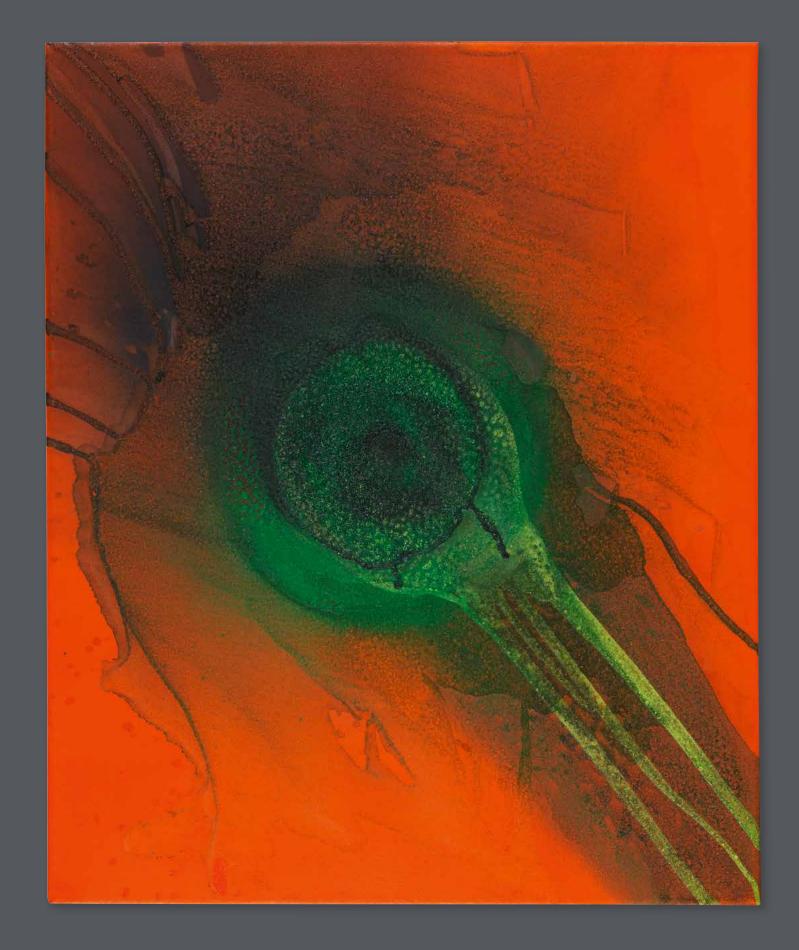
€ 30.000 - 40.000

\$ 34,500 – 46,000

- One of the artist's later compositions in particularly strong colors
- Piene's examination of weather phenomena finds expression in this work
- Works by the "ZERO" artist are in more than 200 museums and public collections world-wide

"What's a picture? The picture is a force field, an arena where the author's energies meet, molten, cast in the color's motions, received from the universe's ampleness, guided into the capillaries of the observers' open minds."

Otto Piene 1959, quored from: Künstler. Kritisches Lexikon der Gegenwartskunst, edition 13, p. 2



HEINZ MACK

1931 Lollar/Hessen – lives and works in Mönchengladbach and on Ibiza

Brandung im Meer. 1988.

Watercolor and pastel chalks.

Signed and dated in center at bottom. Lower right titled. On wove paper by Hahnemühle (with watermark). 78×106 cm (30.7×41.7 in), size of sheet.

With a certificate issued by Atelier Mack, Mönchengladbach, in March 2015.

Called up: December 10, 2021 – ca. 15.04 h ± 20 min.

€ 35.000 - 45.000

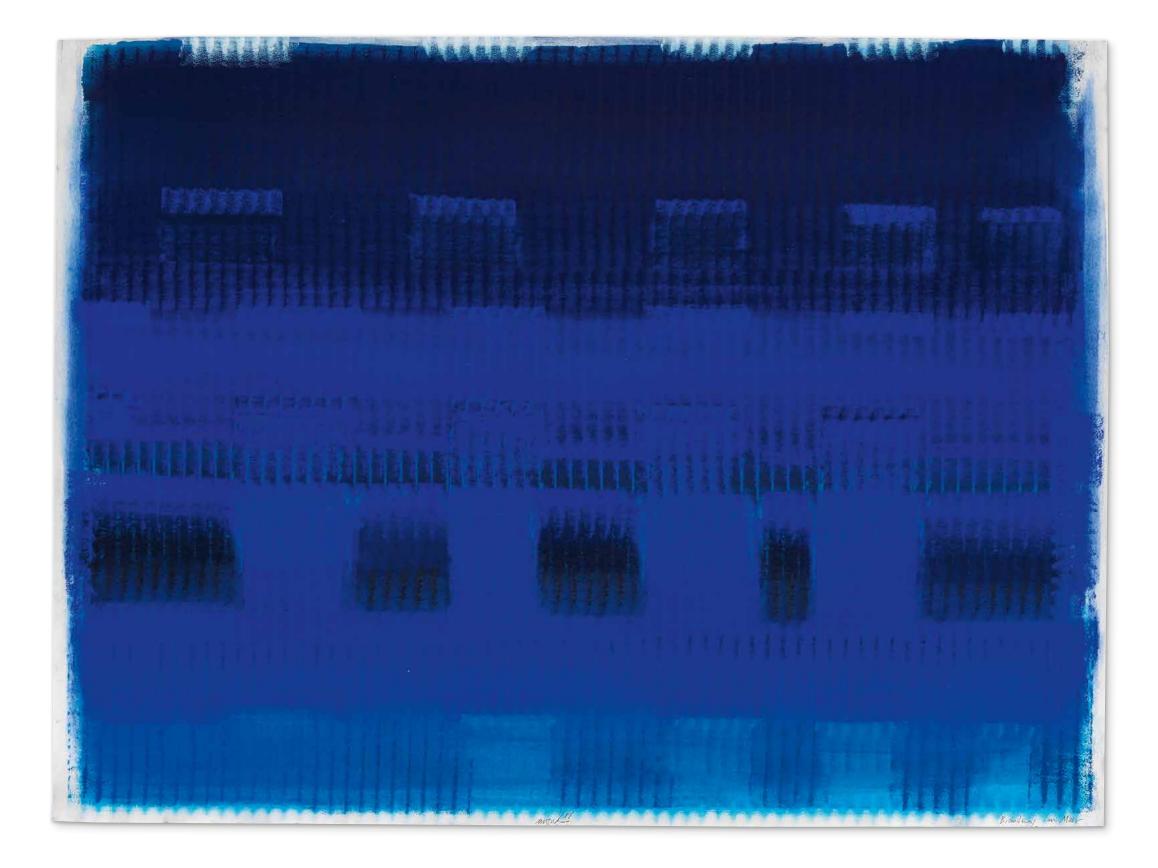
\$ 40,250 - 51,750

PROVENANCE

· Private collection Northern Germany.

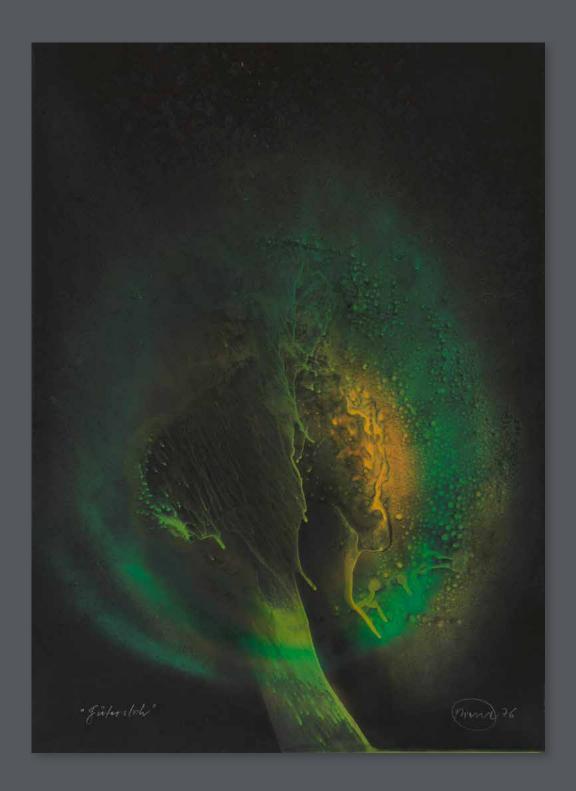
- Mack breaks down the spectral colors of light in his chromatic pictures
- In line with the "ZERO" principle, Mack lets the color vibrate by giving it a grid-like structure
- In 1959 and 1964 the artist participated in documenta II and III. In 1970 he represented German at the Venice Biennial XXXV

Heinz Mack is one of the few German artists who, after the Second World War, played a key role in shaping a new self-conception of international art. In his monochrome works, Mack created the concept of dynamic structures that anticipated his basic artistic program for his later kinetic light objects and formulated the "ZERO" idea with the principles of monochrome and vibration. They realize the pure dynamic structure that is created by Mack arranging parallel layers of lines and grids on monochrome white. [EH/EL]



"The free movement of my hand, that is, the emotional duct, finds a quasi 'mechanical' resistance through the grid of a solid relief base, i.e. the flying movement of the hand is rhythmically interrupted and even starts to vibrate."

quoted from: Beck & Eggeling, Mack - ZERO !, vol. 2, p. 12





OTTO PIENE

Gütersloh. 1976.

Bottom right signed and dated. Bottom 96 x 68 cm (37.7 x 26.7 in), size of sheet [AM]

€ 20.000 - 30.000



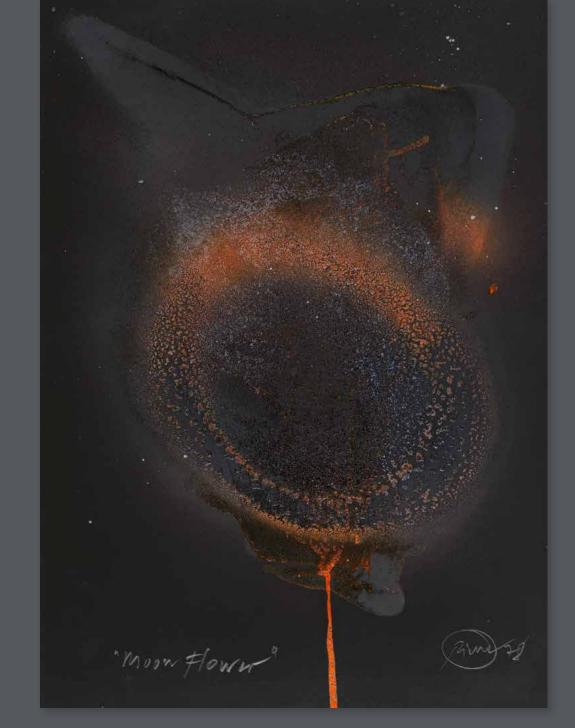
OTTO PIENE

Moon Flower. 1978.

67,6 x 47,9 cm (26.6 x 18.8 in). [AR]

€ 15.000 - 20.000

PROVENANCE



- Impressive fire gouache in a particularly subtle coloring
- There is no other oeuvre than Piene's that is so extraordinarily dominated by fire as
- Offered on the international auction market for the first time (sorce: artprice.com)

- Otto Piene makes the fire co-author of his works
- Thus highly aesthetic formations come into existence on the image carrier
- With the poetic-associative title, the former philosophy student underlines the work's spherical impression

- a means of creation, it has an iconographic status

GÜNTHER UECKER

1930 Wendorf – lives and works in Düsseldorf

Stehpult. 1988.

Nails and black paint over wooden cabinet. Signed and dated on the side. 126 x 89 x 57 cm (49.6 x 35 x 22.4 in).

This work is registered in the Uecker Archive with the number GU.88.042 and is earmarked for inclusion into the forthcoming Uecker catalog raisonné.

Called up: December 10, 2021 – ca. 15.08 h ± 20 min.

€ 70.000 - 90.000

\$80,500-103,500

PROVENANCE

- · Private collection, North Rhine-Westphalia
- · Private collection, North Rhine-Westphalia

"It's still furniture, but it has transformed. If you can't say it is this or that, than it might be art."

Günther Uecker

Uecker began to treat everyday objects such as chairs, tables and televisions with nails as of 1962. Similar to the Dadaists, Uecker removes objects from the context of their comon meaning, makes them unusable and thus elevates them. The art historian Dieter Honisch:

"Similar to Arnulf Rainer's 'Overpainting' and 'Zumalungen', Uecker does not use the entire surface of the object, but only parts, at least so much that their functionality is questioned. You can no longer sit on the "chair", "eat at the table" and use "sewing machine covered in nails". It is crucial that these objects are taken out of function in order to become pure objects of observation, which of course triggers a whole range of possible associations. Despite this appropriation of the object, which combined an artistic principle with the trivial object, the opposite of Dada, who made the trivial object itself a work of art, Uecker creates a kind of 'object travesty', which becomes clear in the reversal of the relationship between image and object. The 'nailing over', however, is evidence of Uecker's determination to break up the concept of art, which has become sterile, and to take it to the discussion of the subject in an act of protest. This had also become clear in the previous actions. This also shows Uecker's endeavor, which is becoming increasingly effective, to include every area of life in his artistic activity. "(Dieter Honisch, Uecker, Stuttgart 1983, pp. 82 and 92) This artistic creation reached its climax in 1964, when Uecker covered a piano in nails and poured white paint over

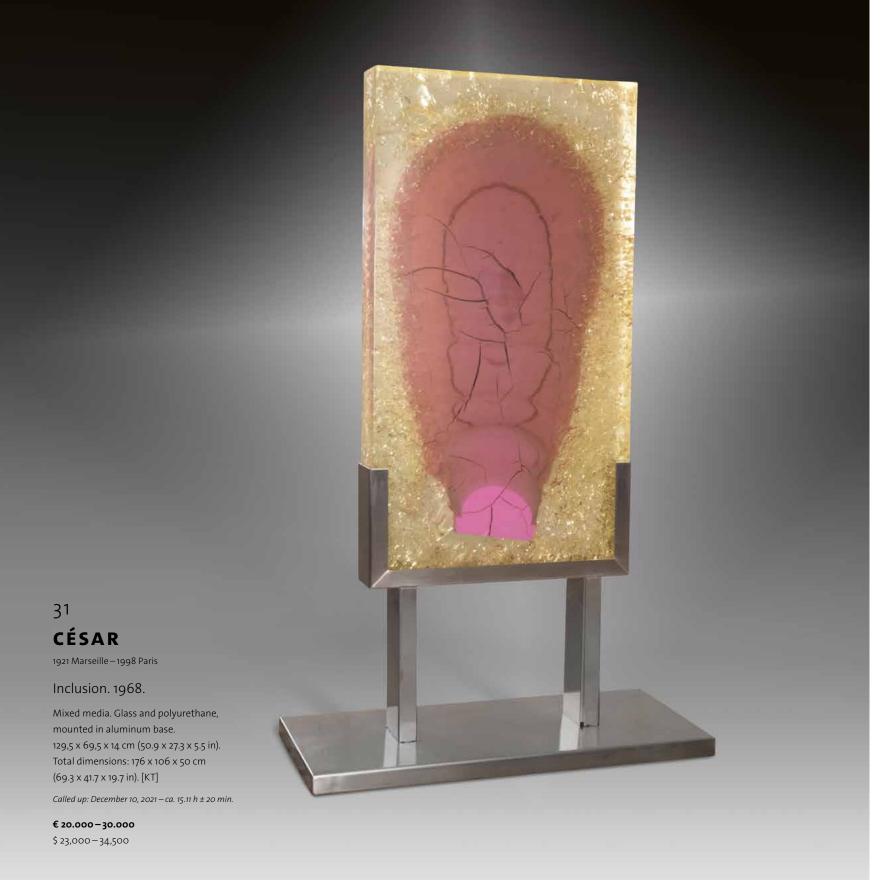
- One of Uecker's rare pieces of furniture on the international auction market
- In 1988 Uecker had his to this day biggest solo show in Moscow
- A similar work, a chair with nails, is in possession of the Museum of Modern Art, New York



Günther Uecker photographed by Angelika Platen, 1972

it in front of visitors at the Pianohaus Kohl in Gelsenkirchen. Uecker questions the consumer culture and the values of the bourgeois society, attacks false rituals such as polishing pianos or dusting radios and televisions. He revisits this idea again in the 1980s. It is the most obvious bridge in his search for an art between sculpture and painting. He elevates odd materials to the image carrier insofar as they serve to articulate virtual oscillations of light and color in space. In 1988, the year the work offered here was made, Uecker had his until then largest solo exhibition in Moscow. This was also the first exhibition by a prominent contemporary artist from Western Europe in the USSR. Günther Uecker had joined the ranks of internationally renowned artists, his art is understood and valued by different cultures. He has made the poetry of nails worthy of a museum. Günther Uecker once again shows his constant will to break open the stiffened concept of art and free art from the constraints of the panel painting and the frame, particularly in covering objects like our small desk from 1988 with nails. [SM]





PROVENANCE

- · Claude Govaerts, Paris (the artist's assistant from 1970 to 1992).
- · Private collection North Rhine-Westphalia.

LITERATURE

· Drouot-Richelieu, Paris, Tableaux modernes, contemporains et sculptures, auction on December 14, 2009, lot 89 (with illu.).

- As of 1958 the internationally renowned sculptor developed an individual approach to space with his compressions, expansions and inclusions
- The combination of conceptuality and fascinating materiality is what makes his sculptures so special
- César has been a member of the important avant-garde group "Nouveaux Réalistes" since 1961, which also includes Yves Klein, Arman, Jean Tinguely and Niki de Saint Phalle
- With his progressive sculptures he took part in documenta II in 1959, as well as in 1964 and in 1968
- His sculptures are part of many international collections, among them the Musée national d'art moderne, Paris, the Tate Gallery, London, and the Museum of Modern Art, New York



32

ANTONI TÀPIES

1923 Barcelona – 2012 Barcelona

Chair on Paper. 1965.

Mixed media.

Agusti 1392. Bottom left signed and dated. On firm wove paper (with watermark). 90 x 64,5 cm (35.4 x 25.3 in), size of sheet. [AR]

Called up: December 10, 2021 – ca. 15.10 h \pm 20 min.

€ 25.000 - 35.000 N

\$ 28,750 - 40,250

PROVENANCE

- · Erker-Galerie, St. Gallen.
- · Private collection Switzerland.
- Impressive occupation with the object within informal painting
- Tàpies' works were shown at, among others, the Venice Biennial and the documenta in Kasse
- Family-owned for more than 50 years

SIGMAR POLKE

1941 Oels/Niederschlesien – 2010 Cologne

Ohne Titel. 1975.

Acrylic and spray paint with color pen and pencil on photosensitive canvas. Signed and dated on the reverse. 40 x 49,5 cm (15.7 x 19.4 in). [AR]

€ 50.000 - 70.000

\$ 57,500 - 80,500

PROVENANCE

- · Galerie Klein, Bad Münstereifel (formerly Bonn).
- Private collection Hesse

- Photo-based work from the 1970s
- Polke's works often have an experimental character
- The 1970s were quite eventful for the artist:
 He participated in two documenta exhibitions in Kassel
 (1972 and 1977) and began to teach at the Hochschule
 für bildende Künste, Hamburg, in 1977
- In 2018/19, the Museum für Gegenwartskunst in Siegen dedicated the exhibition "Sigmar Polke und die 1970er Jahre. Netzwerke, Experimente, Identitäten" to this important creative period





- Red and brown are primal colors for Joseph Beuys
- Crystalls have multiple dimensions of meaning in Beuys' art
- The contrast between a clear cut line and amorphous, grown forms make for a fascinating creative tension
- Symbolic interplay of natural forces of the crystalline with form and primary color

Braun-Raum obviously refers to the environment "Vor dem Aufbruch aus Lager 1", which Beuys showed in the exhibition "Zeichen und Mythen" at the Bonner Kunstverein in 1980 for the first time. Most of the objects (painted in Beuys' special brown paint 'Braunkreuzfarbe') in this work come from the office of the "Organization for Direct Democracy", which was founded in Düsseldorf in 1971. The chest of drawers, which is also painted in brown, refers to precise craftsmanship and a concentrated, rational way of thinking that achieves crystalline, solid results for which the rock crystals as beautiful, solid natural forms stand. On the other hand, they also add a notion of chance, of the incalculable aspect of nature. In this sense, the miter box and the rock crystals form a contrast bridged or expanded by the brown color. For Beuys, brown is the main color of all organic relationships and implies the perishable, for example in the rust or the brown color of the leaves in autumn. Since the early 1950s Beuys has used a special brown paint made by an industrial paint manufacturer specializing in floor coatings. With this color, Beuys went beyond the mentioned implications and refers to complementary processes between nature and spirit. Above all, the brown cross, which Beuys put on many of his works as a signet, signals the spiritual and the healing. [Eugen Blume]

34

JOSEPH BEUYS

1921 Krefeld – 1986 Düsseldorf

Für Braun-Raum. 1977.

Wood (miter box), oil, 2 rock crystals. Signed, dated and titled in pencil below the wooden miter box. 25 x 11,5 x 9,5 cm (9.8 x 4.5 x 3.7 in).

Called up: December 10, 2021 – ca. 15.14 h ± 20 min.

€ 25.000 - 35.000

\$ 28,750 - 40,250

PROVENANCE

· Private collection Germany (acquired directly from the artist).

EXHIBITION

- · Joseph Beuys: Skulpturen und Objekte, ex. cat. Gropius-Bau Berlin, February 20 - May 1,1988 cat. no.71.
- · Joseph Beuys: Natur Materie Form, Kunstsammlung Nordrhein-Westfalen Düsseldorf, November 30,1991 -
- February 9,1992. Cat. no. 443 with illu. on p.335.
- · Faszination Edelstein, Aus den Schatzkammern der Welt. Hessisches Landesmuseum Darmstadt (editor), Bern 1992, Cat. no. 34 with illu. on p. 144.
- Joseph Beuys: Wo ist Element 3?, Ketterer Kunst, Berlin, March 26 – May 22, 2021.

LITERATUR

· Faszination Edelstein, Aus den Schatzkammern der Welt. Hessisches Landesmuseum Darmstadt (editor), Bern 1992.

35

ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Ohne Titel. 1965.

Watercolor.

Claesges 65-124. Bottom right signed, dated and inscribed "K". On firm paper. 60 x 42 cm (23.6 x 16.5 in), the full sheet. The inscription "K" refers to the Greek island of Kreta (Crete) as place of origin.

Called up: December 10, 2021 – ca. 15.15 h ± 20 min.

€ 25.000 - 35.000

\$ 28,750 - 40,250

PROVENANCE

- · Privately-owned.
- · Orangerie Reinz, Cologne (1986)
- Private collection Southern Germany (acquired from the above).

EXHIBITION

· Galleria Henze Campione d'Italia, catalog 21, 1979, cat. no. 29 with illu.



- From the important transitional period between the "Augenbilder" (Eye Pictures) and the "Spindelbilder" (Spindle Pictures)
- A sheet in bright colors made during a summer vacation on Crete
- In 1964 Ernst Wilhelm Nay showed three works at Documenta III
- Privately-owned for more than 45 years

During a stay on Crete in the summer of 1965 Ernst Wilhelm Nay made a series of watercolors that testify to the artist's intensive examination of form and color. In comparison with the shape of the eye, the shape of the spindle came to the fore and he put increased focus on the color's illuminating power. The convergence of the artistic expression, which eventually became manifest in the Spindle Pictures in his late period of creation, emerged in those days. [EH]

UWE LAUSEN

1941 Stuttgart – 1970 Beilstein

Weinender Marsianer. 1965.

Bottom left signed, dated "FEB. 65" and titled. 100 x 100 cm (39.3 x 39.3 in).

Called up: December 10, 2021 – ca. 15.16 h ± 20 min.

€ 40.000 - 60.000

\$46,000-69,000

PROVENANCE

- · Galerie Gunzenhauser, Munich
- · Private collection Baden-Württemberg (acquired from the above in 1984).

EXHIBITION

· Uwe Lausen. Ölbilder. Galerie Gunzenhauser, München, no date, cat. no. 5.

• Privately-owned for more than 35 years

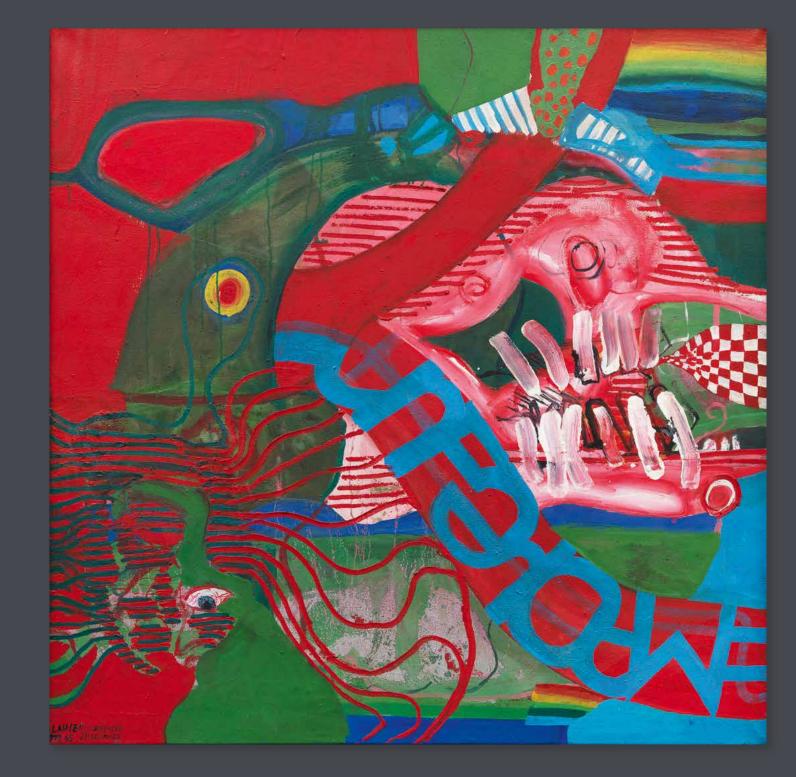
"Uwe Lausen's work is one of the strongest figurative creations in 1960s Germany"

quoted from a press release of Schirn Kunsthalle 2010

Martians stand for the human dream/nightmare of extraterrestrial life. In the early 1960s, public interest turned to the exploration of the Red Planet by the Soviet Union and the United States. The world powers of the Cold War started exploration missions to learn more about Mars. In 1964, the USSR succeeded in approaching Mars for the first time with the Marsnik 2 probe. The American probe Mariner 4 sent the first images of the red planet Mars to Earth in June ,65, a good 3 months after the creation of our work. It raises the question of whether water exists or did exist as the basis of the life the way we imagine it on Mars. Uwe Lausen does not provide a clear position on this, but he makes the Martian, the "little green man", cry. Perhaps the title alone is statement enough to mourn the loss of the untouched nature on the distant planet. Uwe Lausen struggles and is ultimately crushed by the earthly, man-made tragedy of the world wars and the society into which he was born.

In term of form, our work shows the influence of Friedensreich Hunderwasser on Uwe Lausen's works of the mid-1960s. Lausen admired Hunderwasser deeply. This way a narrative playfulness reduces the brutal elements of the presentation. Uwe Lausen found his way to the razor-sharp and brutal composition of his later works through a permanent examination of Hundertwasser's work.

Uwe Lausen was already very successful during his lifetime. In addition to several individual exhibitions, his works were purchased by wellknown museums. He was honored in exhibitions in, among others, Stuttgart (1963), Munich (1964 and 1965), Paris (1964) and Berlin (1966). But this success cannot compensate for his inner disruption: The person Uwe Lausen was crushed by narrow minded and ultraconservative post-war society in Germany and he committed suicide at the age of 29. [EH]





37

HORST ANTES

1936 Heppenheim – lives and works in Sicellino and Wolfartsweier

Figur mit großem Vogel. 1963.

Egg and oil tempera on panel. Antes 1963-31. Bottom left signed. Signed, dated, titled and inscribed "Rom" on the reverse. 59,5 x 76,5 cm (23.4 x 30.1 in).

Called up: December 10, 2021 – ca. 15.18 h ± 20 min.

€ 40.000 - 60.000

\$46,000-69,000

PROVENANCE

- Private collection Southern Germany, acquired directly from the artist
- Private collection Southern Germany (acquired from the above in 2003).

EXHIBITION

Galerie der Spiegel, Cologne 1963 (with the label on the reverse).

€30.000-40.000

38

JOSEPH BEUYS

label. "Aktion: Kinloch-Rannoch EDINBURGH".

Called up: December 10, 2021 – ca. 15.19 h ± 20 min.

13,7 x 25,5 x 22,5 cm (5.3 x 10 x 8.8 in).

1921 Krefeld – 1986 Düsseldorf

Gelatine and wax (2 parts).

\$ 34,500 – 46,000

PROVENANCE

· Private collection Germany (acquired directly from the artist in 1981).

Aus Aktion: Kinloch-Rannoch Edinburgh. 1970.

Signed and dated on a label below the base and titled on another

The title refers to the performance ,Celtic (Kinloch Rannoch), Schottishe Symphonie", which Joseph Beuys staged together with

the Danish Fluxus composer Henning Christiansen several times at

the Edinburgh College of Art between August 26 and 30, 1970. Two

LPs of this Scottish Symphony (Edition Schellmann, Munich) are part

of the collection of the Pinakothek der Moderne in Munich. [EH]

· Kunstmuseum Bonn (permanent loan from November 30, 2001 -Nov.2020).

2010, p. 402 (illu. 157).

- · Joseph Beuys: Skulpturen und Objekte, ex. cat. Gropius-Bau Berlin, February 20 - May 1, 1988, cat. no. 59 (illu. on p. 194 (interchanged)).
- · Joseph Beuys: Natur Materie Form, Kunstsammlung Nordrhein-Westfalen Düsseldorf, November 30, 1991 - February 9, 1992,
- cat. no. 393 (plate 234). · Der Westen leuchtet, Kunstmuseum Bonn, July 10 - October 24,
- · Joseph Beuys: Wo ist Element 3?, Ketterer Kunst, Berlin, March 26 - May 22, 2021.

- The performance Celtic (Kinloch Rannoch) premiered on occassion of the Edinburgh Festival in 1970
- With its overall complexity Celtic (Kinloch Rannoch) stands for Beuys' programmatic redefinition of the concept of art

Between August 26 and 30, 1970 Beuys repeatedly performed the action "Celtic (Kinloch Rannoch), Schottische Symphonie" together with the Danish composer Henning Christiansen at the Edinburgh College of Art on occasion of the Edinburgh Art Festival and the exhibition STRATEGY: GET ARTS (23 August to 12 September 1970). The exhibition showed current art from Düsseldorf. Beuys visited Edinburgh in May to discuss his performance and to find the right location. The organizer and gallery owner Richard Demarco took Beuys to the Rannoch-Moor, where a landscape film was shot that was shown as part of the action. In the film the viewer occasionally sees Beuys' hands deforming fat and gelatin in front of the vast moorland. Gelatin plays an important role in the action of which Beuys also staged a slightly different version in Basel. Beuys put pieces of gelatin on a wall, which he then took off and placed on a silver plate, which he finally held above his head and poured over him. The materials gelatin and wax, combined here to form a sculpture, are reminiscent of the film sequence: "... an action in the landscape with a hand of mine in the foreground. In front of the landscape, a hand comes up every now and then throws up a ball of fat or gelatin. "(Mario Kramer. Joseph Beuys. Das Kapital Raum 1970-77, Edition Staeck, Göttingen 1991, p.13). [Eugen Blume]

- Made the year the artist spent at Villa Massimo in Rome on a scholarship
- In 1963 Horst Antes attained the clearly structured multi-figure picture
- In 1964, 1968, and 1977 the artist participated in documenta 3, 4, and 6

From vehemently tossed color structures, Horst Antes gradually developed the figure of the "cephalopod" around 1960, a form he has been occupied with since and of which he has made countless variations and modifications in all imaginable techniques. In 1962 the artist received the Villa Romana Prize for Florence and the following year the Villa Massimo scholarship for Rome, where "Figur mit großem Vogel" (Figure with large Bird) was created. Around this time the later abandoned profile view was consolidated, the color became subordinate to the structure of the form. [EH]





- Privately-owned for nearly 40 years
- Characteristic composition of expressive-dynamic charcoal drawing and a free, partly glazing gouache painting
- The same year this work was made, the painting of the same name, today part of the collection of the Museum Boijmans van Beuningen in Rotterdam, was also made
- As of 1969 Baselitz began to make the typical works with an upside-down figurative motif
- Other works from this year are in possession of, among others, the Solomon R. Guggenheim Foundation, New York, and the Städel Museum, Frankfurt a. Main
- In 1972 and 1982 the artist participated in documenta 5, 6 and 7 in Kassel
- Two years after this work was made, Baselitz, along with Anselm Kiefer, represented Germany at the 39th Venice Biennial

39

GEORG BASELITZ

1938 Deutschbaselitz/Saxonia – lives and works in Inning am Ammersee, near Salzburg, in Basel and Italia

Die Kaffeekanne. 1978.

Charcoal, ink brush and black chalk.

Bottom right signed and dated "Aug. 78".

Inscribed with the work number "G.B.Z 108" on the reverse. On creme wove paper.

61 x 43,2 cm (24 x 17 in), the full sheet. [CH]

This work is registered at the Archive Georg Baselitz, Munich. We are grateful to the archive for the kind support in cataloging this lot.

Called up: December 10, 2021 – ca. 15.20 h ± 20 min.

€ 18.000 - 24.000

\$ 20,700 - 27,600

PROVENANCE

- · Galerie Hans Neuendorf, Hamburg.
- · Private collection Berlin (acquired from the above in 1984).

40

BERNHARD LUGINBÜHL

1929 Bern – 2011 Langnau im Emmental

Revolverheld. 1986/87.

Iron, screwed, welded.
With embossed monogram in ligature in bottom
left below the helmet. 115 cm (45.2 in). [EH]

Called up: December 10, 2021 – ca. 15.22 $h \pm 20$ min.

€ 15.000 - 20.000

\$17,250-23,000

PROVENANCE

· Private collection Southern Germany.

EXHIBITION

- · Bernhard Luginbühl. Skulpturen, Zeichnungen, Galerie Littmann, Basel, 1987, cat. no. 23 with illu.
- · Bernhard Luginbühl. Was mir gefällt, Galerie Littmann, Basel, June 4 - August 16, 1992.

LITERATURE

Ursi Luginbühl, Bernhard Luginbühl. Figuren
 1947-1989, ex. cat. Reithalle und Kunstmuseum
 Bern, Bern 1989, illu. on p. 430.



- Seemingly incoherent elements form a meaningful welded whole
- Curbed dynamic and concentrated energy become manifest in Bernhard Luginbühl's abstract iron sculptures
- Bernhard Luginbühl is among the most important Swiss contemporaries



ANTHONY CARO

1924 New Malden/London – 2013 London

Table Piece CCCXXXVIII. 1976/77.

Sculpture, iron. Steel and steel sheet, with rust

Blume 347. Ca. 61 x 30,5 x 40 cm (24 x 12 x 15.7 in).

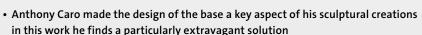
Called up: December 10, 2021 – ca. 15.23 h ± 20 min.

€ 20.000 - 30.000

\$ 23,000 - 34,500

PROVENANCE

- · Galerie Annely Juda, London.
- · Private collection Northern Germany (acquired from the above in 1994).
- in this work he finds a particularly extravagant solution
- The "Table Pieces" are among his most sought-after works
- Caro's "Table Pieces" are in renowned international museums, such as the Museo de Arte Contemporaneo, Barcelona, the MoMA, New York, and the Kunsthalle Hamburg



Called up: December 10, 2021 – ca. 15.24 h ± 20 min.

€ 15.000 - 20.000

\$ 17,250 - 23,000



GEORG BASELITZ

1938 Deutschbaselitz/Saxonia – lives and works in Inning am Ammersee, near Salzburg, in Basel and Italia

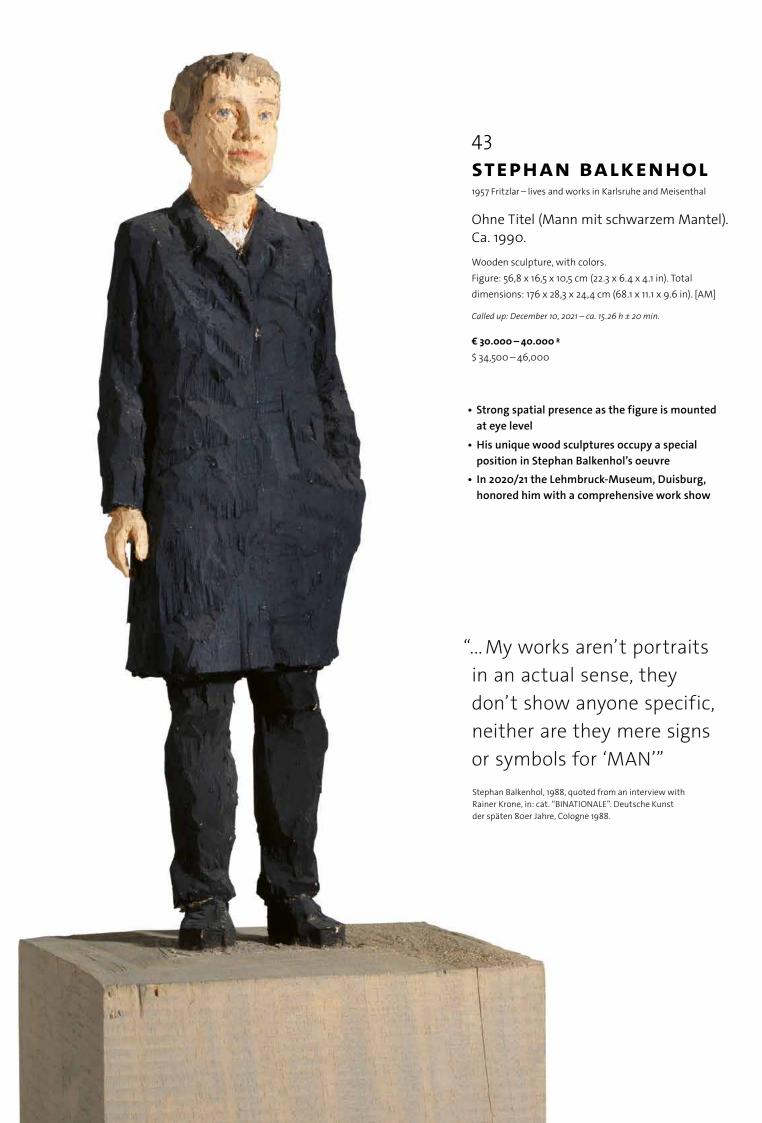
Kopf 13.3.85. 1984.

Mason/ Gretenkort 454. Signed, dated "13.III.85" and numbered. From an edition of 10 copies. On wove paper. 201,8 x 136,3 cm (79.4 x 53.6 in). Sheet: 225,5 x 150 cm (88.7 x 59 in). [SM]



- · Private collection Northern Germany
- · Private collection Southern Germany.

- · Vergleiche Georg Baselitz. Gravures monumentales 1977-1999, ex. cat. Musée Rath, Geneva 1999, pp. 66/67.
- · Ketterer Kunst, Munich, June 20, 2009, 351st auction, lot 150.
- From a small edition
- This is only the second time that a copy of this linocut is offered on the international auction market
- One of the artist's impressive monumental graphic works





JOSEPH BEUYS

1921 Krefeld – 1986 Düsseldorf

Fotografie von Lothar Wolleh: Joseph Beuys im Moderna Museet, Stockholm. 1971.

Black and white photograph by Lothar Wolleh on photo canvas.

Signed in bottom center by Joseph Beuys. From an edition of ca. 4 copies. 110 x 113 cm (43.3 x 44.4 in), size of sheet.

The photograph was shot during the setup of a Beuys exhibition at the Moderna Museet, Stockholm in January 1971. The photos shot back then were also used for further publications: in the artist book "Beuys. Eine Dokumentation von Lothar Wolleh", 1971, the underwater project from 1972 and in

the "3 Tonnen Edition" (Schellmann 74) 1973-85.

Called up: December 10, 2021 – ca. 15.27 h ± 20 min.

€ 14.000 - 18.000

\$ 16 100 - 20 70

- "Joseph Beuys. Teckningar och objekt. 1937-1970. Ur samlimg van der Grinten" was Joseph Beuys' first international solo show
- Rare proof on photo canvas of the photograph by Lothar Wolleh (1930 1979)

PROVENANCE

· Private collection Germany.

EXHIBITION

- Kunstpalast Düsseldorf (permanent loan from June 19, 2008 November 1, 2020)
- · Spot on, Museum Kunstpalast Düsseldorf, June 14 - November 9, 2008.
- · Joseph Beuys: Wo ist Element 3?, Ketterer Kunst, Berlin, March 26 – May 22, 2021.

The present photo was on permanent loan at the Museum Kunstpalat Düsseldorf for over 10 years. Not least because Joseph Beuys is shown here in a strong presence that many companions, students and artist colleagues described as characteristic of him. [EH]



45 **JOSEPH BEUYS**

1921 Krefeld – 1986 Düsseldorf

Oder nehmen wir jetzt AMALGAM?. 1981.

Cardboard, cords, drawing and inscription; content: Bottles filled with chemicals and miscellaneous restoration materials. Signed and dated in the center on front. Titled at top and with a sketch of the Büderich Gate, the note "Restaur. Büderich" and inscribed with the listing "Farben Stahlwolle Wachs Holzzwinge Töpfe + Gaspatrone Gummi [illegible] Holzklötze Terpentin". With the stamp "Baumspenden an: Magistrat der Stadt Kassel [...] VW 220 Joseph Beuys 7000 Eichen" on both top and front. Unique object. 36 x 55 x 44 cm (14.1 x 21.6 x 17.3 in).

Called up: December 10, 2021 – ca. 15.28 h \pm 20 min.

€ 30.000 - 40.000

\$34,500-46,000

PROVENANCE

· Private collection Germany (acquired directly from the artist).

EXHIBITION

- · Joseph Beuys: Skulpturen und Objekte, ex. cat. Gropius-Bau Berlin, February 20 - May 1, 1988, cat. no.77 (with illu. on p. 220)
- · Joseph Beuys und Düsseldorf, Stadtmuseum Düsseldorf, November 30, 2007 - December 1,
- · Stadtmuseum Düsseldorf, (permanent loan from 2007 to 2020).
- · Joseph Beuys: Wo ist Element 3?, Ketterer Kunst, Berlin, March 26 – May 22, 2021.

LITERATURE

- · Heinz Althöfer, La Radiologia Per il Restauro, Fiesole (FI) 1997, p. 103, plates 22 and 23.
- · Marie Althöfer, Kunsttransporte, Cologne University, graduate thesis in 2006 (no p.).

One of the first major sculptural commissions after Beuys had completed his studies was a memorial for the "Old Church Tower" in Meerbusch-Büderich in 1958. The wooden gate, also designed and created by Beuys, had been vandalized over the years. In 1981 Joseph Beuys was occupied with the restoration, with which restorer Hans Althöfer had been entrusted. The sketch on the cardboard shows the gate and the holes circled by Beuys that required mending. Materials for the fillings were discussed, in addition to wood, amalgam, commonly used to fill holes in teeth, was also considered. Since it is an alloy of mercury, its use is controversial. The question "Oder nehmen wir jetzt AMALGAM?" (Or shall we take amalgam?) written in large letters on the cardboard box containing restoration utensils, goes beyond the technical problems. It basically asks for alternatives to impure, toxic compounds. The block of wood served as model for the restoration of the oak gate. Together with the restorer, Beuys was concerned with the question of how the numerous, partly burnt-in holes in the gate could be filled and closed. Holes closed with both wood and amalgam are laid out as test series in the wooden block, to which the designation no. 5 refers. The changes in the material, the color and mounting must have inspired Beuys to sign this object. From the signature an arrow points to one of the filled holes. [Eugen Blume]



46

GERHARD RICHTER

1932 Dresden – lives and works in Cologne

Schwarz, Rot, Gold II. 1998.

Synthetic resin behind glass, in original clip-on frame. Butin 108. Catalog raisonné of paintings 855-64. Signed and inscribed "424" on the reverse of the frame, typographically dated, titled and once more inscribed "424" on a label. With the catalog raisonné number "855-64" on another label. One of 64 copies. 21 x 29,7 cm (8.2 x 11.6 in). Published by Galerie Fred Jahn, München. 64 different color combinations were compiled from a selection of four shades of black, four red and four gold and executed as reverse glass pictures. The shades contained in each work are specified by a three-digit number on the reverse. [AR]

Called up: December 10, 2021 – ca. 15.30 h ± 20 min.

€ 15.000 - 20.000

\$17,250 - 23,000

PROVENANCE

· Private collection Southern Germany.

- Each of the 64 works has individual colors
- The edition was made in connection with the commission work "Schwarz, Rot, Gold" for the western entrance of the German Reichstag
- The edition evokes associations with the German flag, while the vertical arrangement of the stripes and the play with the color variations jeopardizes it at the same time

HERMANN NITSCH

1938 Vienna – lives and works in Prinzendorf

Ohne Titel. 1987.

Mixed media. Oil, blood and band-aids on canvas. Signed and dated on the reverse. 149 \times 277 cm (58.6 \times 109 in). [AR] Called up: December 10, 2021 – ca. 15.31 h \pm 20 min.

€ 40.000 - 60.000 N

\$46,000-69,000

PROVENANCE

- · From the artist's studio.
- · Galerie Fred Jahn, Munich.
- · Private collection Germany.
- From thE group of the action relict pictures that Hermann Nitsch made in context of a painting action
- Since 1960 he has been organizing these painting actions, they may take only a few minutes, but at times go on over days or weeks
- Participant in the seminal documenta 5 (1972) under the director Harald Szeemann and in documenta 7 (1982) in Kassel
- Nitsch is one of the most important representatives of Vienna Actionism



Please find additional images, videos and daily updates at www.kettererkunst.com

75



MARTIN KIPPENBERGER

1953 Dortmund – 1997 Vienna

Immer an der Wand beißen bei Susan. 1990.

Multiple. Sponge rubber feet, wood, head made of spray foam, plastic and iron hooks.

Kippenberger Multiples 49. Monogrammed, dated and numbered. From an edition of 9 copies.

Ca. 71 x 25 x 34 cm (27.9 x 9.8 x 13.3 in).

Executed by Ulrich Strothjohann, Cologne.

Published by Galerie Gisela Capitain, Cologne. [AR]

Called up: December 10, 2021 – ca. 15.32 h ± 20 min.

€ 40.000 - 60.000

\$46,000-69,000

PROVENANCE

· Private collection Northern Germany.

EXHIBITION

- · Martin Kippenberger. Multiples, Kunstverein Brunswick / Museum van Hedendaagse Kunst Antwerp, March 01 - May 04, 2003 /June 21 -August 21, 2003.
- Multiples are an important medium for Kippenberger, they address all key themes found in his oeuvre from self portrait to the depiction of a frog
- He does not distinguish between the relevance of originals and multiples
- To date only one copy of this work was offered on the international auction market (artprice.com)



49

NEO RAUCH

1960 Leipzig – lives and works in Leipzig

Ohne Titel. 1992.

Mixed media on paper.

Bottom right signed and dated.

109,8 x 85,8 cm (43.2 x 33.7 in). [AR]

Called up: December 10, 2021 – ca. 15.34 h ± 20 min.

€ 25.000 - 35.000

\$ 28,750 - 40,250

PROVENANCE

· Private collection Germany.

- Between 1989 and 1995, Neo Rauch preferred paper as the medium for his works
- Ambiguous, enigmatic scene in colors reminiscent of antiquity
- His works are in important museums like the Museum of Modern Art, New York, the Stedeljik Museum, Amsterdam, or the Kunsthalle Hamburg

DANIEL RICHTER

1962 Eutin – lives and works in Berlin

Beobachte den Verfall der Brote. 1999.

Oil on canvas, with glitter particles.

Twice signed, dated and titled on the reverse (of which one barely legible). $190 \times 156 \text{ cm}$ (74.8 \times 61.4 in).

Called up: December 10, 2021 – ca. 15.35 $h \pm 20$ min.

€ 100.000 - 150.000

\$115,000-172,500

PROVENANCE

- · Contemporary Fine Arts, Berlin.
- · Private collection Southern Germany.

EVHIBITIO

- · German Open. Gegenwartskunst in Deutschland, Kunstmuseum Wolfsburg, November 13, 1999 - March 26, 2000.
- · Daniel Richter und Tal R. Für immer, GAK Gesellschaft für Aktuelle Kunst e.V., Bremen, June 25 - August 20, 2000.
- · Daniel Richter. Die Frau / Rock'n'Roll / Tod Nein Danke, Contemporary Fine Arts, Berlin, September 24 October 28, 2000 (with illu. on the cover and with color illu.).

- Large work from Richter's transitional period between abstraction and figuration in the 1990s, which saw the artist's breakthrough as the shooting star of contemporary German painting
- Fascinating blaze of form and color
- The artist creates a symbiosis of chance and strategy, surface and detail, of abstraction and association
- Another work on this theme is part of the Collection Falckenberg, Deichtorhallen Hamburg
- Daniel Richter's works are in possession of many important public collections, among them the Museum of Modern Art, New York, the Centre Pompidou, Paris, and the Städel Museum, Frankfurt am Main

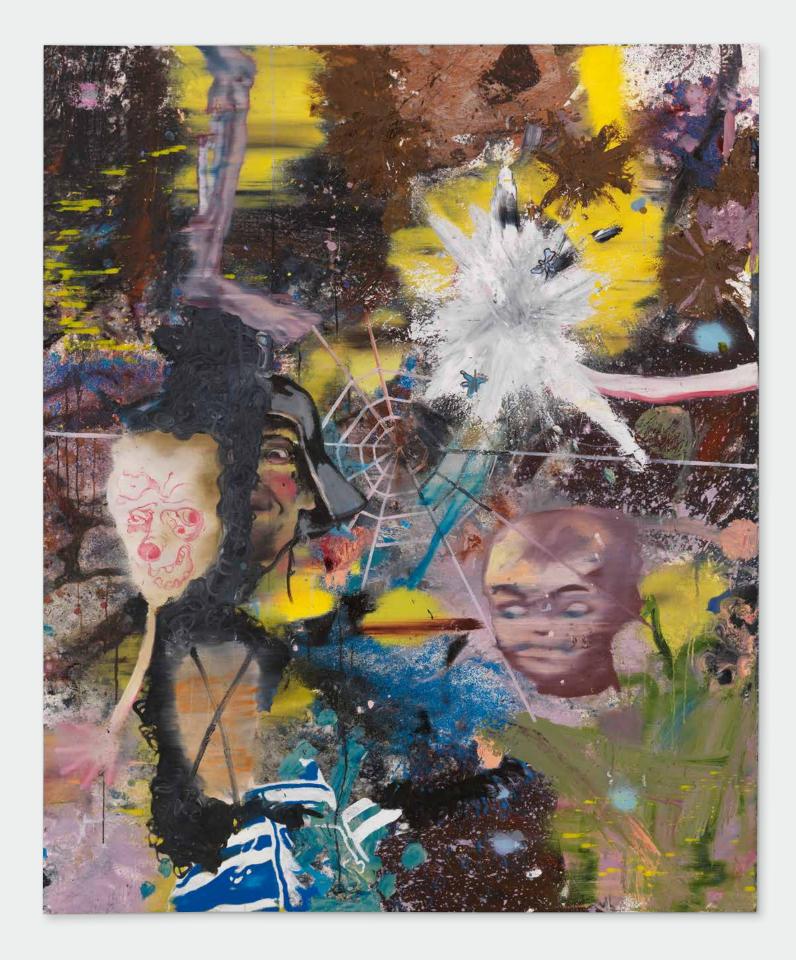
In his impressively diverse and gaudy exaggerations that encompass both abstraction and figuration, Daniel Richter often shows references to pop culture, mythology and history, relates to current affairs and thus addresses political and social issues. Today he is considered one of the most successful contemporary painters.

In the 1990s, Daniel Richter was still firmly rooted in abstraction, before he committed himself to figurative painting from 2000 onward. The work offered here was created at the turning point of this stylistic transition, it unites the very figurative tendencies with a narrative undertone and the irrepressible lust for a variety of colors and shapes, which Daniel Richter himself describes as "insanely annoying", while the art historian Roberto Ohrt describes them so aptly as "maximum abundance of color and painting "(ex. cat. Daniel Richter. 17 Jahre Nasenbluten, Berlin 1997, p. 10).

Just like this piece from 1999 offered here, Richter's works from these early years are bursting with delight in a variety of shapes and colors and, in aesthetic terms, they are definitely reminiscent of urban graffiti. Here and there human figures can be seen. Their contours and facial features are often distorted or blurred, they stand upside down or are only shown in fragments. A toddler's round face can be found particularly often, which Richter combines here with a grimacing, mask-like and long-nosed caricature and a half, red-cheeked face of

a man wearing a helmet. One leg protrudes into the picture, a straddled hand is stuck to a thin arm and some insects try to escape a spider web stretched across the center of the picture. In this balance between figuration and abstraction, in the use of strong colors, amorphous and organic forms and the collage-like faces and limbs inserted into an overloaded pictorial happening, Richter's nightmarish structures are aesthetically reminiscent of Albert Oehlen's painterly solutions with which Daniel Richter came into contact while he worked as his assistant and which always represented an important point of reference for the somewhat younger artist. (Cf. Lisa Beisswanger, Woher des Wegs Daniel Richter, Schirn Magazin online, December 17, 2015)

In the last few years in particular, Daniel Richter's work has been honored with important international exhibitions. In 2015 the Frankfurt Schirn Kunsthalle dedicated the solo exhibition "Hello, I Love You" to him. In 2016/17 his works featured the comprehensive retrospective "Lonely Old Slogans", on display at the Louisiana Museum in Humlebæk, Denmark and the '21er Haus' in Vienna (today Belvedere 21). The artist's paintings are represented in numerous public collections around the world, including them the Museum of Modern Art in New York, the Center Georges Pompidou in Paris and the Städel Museum in Frankfurt am Main. [CH]







MARTIN KIPPENBERGER

1953 Dortmund – 1997 Vienna

Ohne Titel (Die Welt des Kanarienvogels). 1991.

Watercolor and pencil.

Bottom right monogrammed and dated. On laid

Called up: December 10, 2021 – ca. 15.36 h ± 20 min.

paper. 42 x 56 cm (16.5 x 22 in), size of sheet. [AR]

€ 30.000 - 40.000

\$ 34,500 - 46,000

PROVENANCE

· Private collection Northern Germany.

EXHIBITION

· New Work: Martin Kippenberger, Museum of Modern Art, San Francisco, June 13 - August 25, 1991.

LITERATUR

· Martin Kippenberger. I Had A Vision, Museum of Modern Art, San Francisco, 1991, p. 84 (with illu.).



52

MARTIN KIPPENBERGER

1953 Dortmund – 1997 Vienna

Ohne Titel (Der Kippenberger). 1991.

Watercolor and pencil.

Bottom right monogrammed and dated. On laid paper. 42 x 56 cm (16.5 x 22 in), size of sheet. [AR]

Called up: December 10, 2021 – ca. 15.38 h ± 20 min.

€30.000-40.000

\$ 34,500 – 46,000

PROVENANCE

 $\cdot \ \mathsf{Private} \ \mathsf{collection} \ \mathsf{Northern} \ \mathsf{Germany}.$

EXHIBITION

New Work: Martin Kippenberger, Museum of Modern Art, San Francisco, June 13 -August 25, 1991.

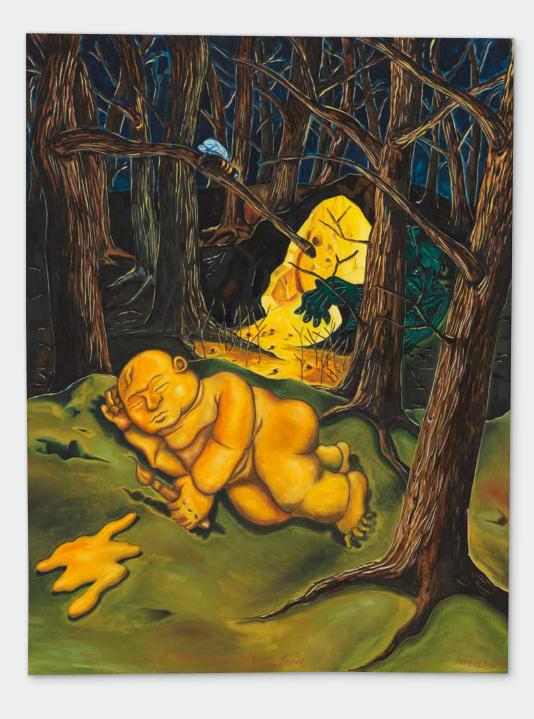
LITERATURE

· Martin Kippenberger. I Had A Vision, Museum of Modern Art, San Francisco, 1991, p. 42 (with illu.).

- From a series of watercolors that show Martin Kippenberger's artist books
- As a matter of course the artist references his own work
- Similar works from this series have been shown repeatedly in important museums, for example in the exhibition "New Work: Martin Kippenberger" at the Museum of Modern Art, San Francisco, in 1991, in 2009 in the exhibition "Martin Kippenberger: The Problem Perspective" at the Museum of Modern Art, New York, and in 2019/20 in "Bitteschön, Dankeschön" at the Bundeskunsthalle, Bonn

• Martin Kippenberger had his assistant Merlin Carpenter execute the watercolor series

- It is about the idea and not the realization
- Two watercolors from the book series from 1991 are part of the collection of the Museum of Modern Art, New York



- Jörg Immendorff is one of the most important representatives of the post-war generation of German artists
- Immendorff questions how much an impact artists have on social changes
- \bullet Since the 1960s the baby has been a recurring motif in Immendorff's art

With the baby Jörg immendorff revisits one of his early motifs from the 1960s, when he used them as symbols for an idealistic love of men. Here the small child is shown as an artist with brush and palette, exhausted sleeping in the painter's forest and watched by frowning fellows. The complex references in Jörg Immendorff's works are manifold, motifs recur, change and renew meaning. Accordingly, this work also offers a variety of references, the artist questions the social effects of artistic creation. [EH]

53 JÖRG IMMENDORFF

1945 Bleckede near Lüneburg – 2007 Düsseldorf

Bilder wie schlafende Kinder. 1995.

Oil on canvas.

Gohr II.354. Bottom right signed and dated. 153 x 105 cm (60.2 x 41.3 in).

Called up: December 10, 2021 – ca. 15.39 h ± 20 min.

€ 40.000 - 60.000 N

\$46,000-69,000

PROVENANCE

 $\cdot \ \mathsf{Private} \ \mathsf{collection} \ \mathsf{Thailand}.$

EXHIBITION

 Colección Zimmermann. Posguerra septentrional, Palacio Episscopal, Malága, September 1- 30, 2004, illu, on p. 41.



54

TOM OTTERNESS

1952 Wichita/Kansas – lives and works in New York

Educating the Rich. 1995.

Plaster (Hydocal), hand painted by the artist.
Signature and date on base just fragmentarily preserved. Unique work.

 $42.5 \times 33 \times 33$ cm (16.7 × 12.9 × 12.9 in). Please find more images and a video clip of this work on our homepage. Please note the condition report. [FS]

This work's authenticity has kindly been confirmed by the artist. We are grateful for his kind support in cataloging this lot.

Called up: December 10, 2021 – ca. 15.40 h ± 20 min.

€18.000-24.000

\$ 20,700 – 27,600

PROVENANCE

· Private collection Hesse.

- Works by the artist can be found in many important international museums. among them the Museum of Modern Art and the Whitney Museum of American Art, New York, as well as the Miyagi Museum of Art in Sendai/Japan
- Additionally, Otterness' sculptures can also be found in many public spaces around the globe, for inszance on the beach of Scheveningen/Netherlands, in a subway station in New York, in Toronto/Canada, in Seoul/South Korea and Doha/Qatar
- In the early 1990s Otterness created an etching with a very similar motif and the same title, of which one copy is in possession of the National Gallery of Art, Washington, D.C

MARTIN KIPPENBERGER

1953 Dortmund – 1997 Vienna

Copa und Ipa. 1986.

Collage. Terry cloth, cloth, plastic foil, shirtsleeve with silkscreen and corrugated board on stretcher.

Kippenberger Multiples 4. Signed and dated on the reverse. $76 \times 91 \text{ cm} (29.9 \times 35.8 \text{ in}).$

From the series "Copa und Ipa" with 24 unique objects. In original corrugated board frame. Published by Galerie Erhard Klein, Bonn. [AR]

With a copy of a certificate issued by Galerie Gisela Capitain, Cologne, in August 2017.

Called up: December 10, 2021 – ca. 15.42 h ± 20 min.

€ 40.000-60.000

\$46,000-69,000

PROVENANCE

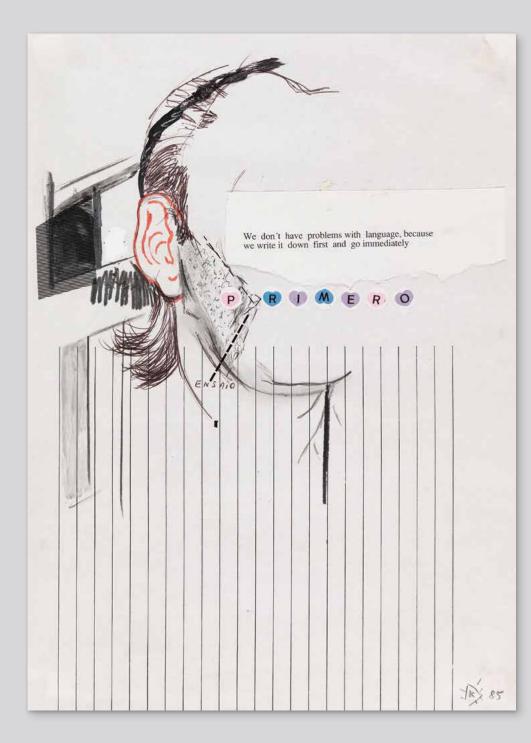
 $\cdot \ \mathsf{Private} \ \mathsf{collection} \ \mathsf{Germany}.$

LITERATURE

 \cdot Martin Kippenberger. Endlich 3, Galerie Erhard Klein, Bonn 1986 (with illu.).

- Kippenberger's artistic creation is inseparable from his personality, his life and his everyday experiences
- The combination of contrasts is characteristic of his works a way to question common life through nonconformist art
- In "Copa und Ipa" a Mediterranean summer feeling meets everyday worklife in form of the cut off shirtsleeve
- In 2019/20 the Bundeskunsthalle in Bonn showed the grand retrospective "Martin Kippenberger. Bitteschön Dankeschön"





- Part of the Kippenberger retrospective at Bundeskunsthalle Bonn in 2019
- A fine example of the integration of language in Kippenberger's drawings
- Martin Kippenberger is one of the most sought-after German post-war artists

MARTIN KIPPENBERGER

1953 Dortmund – 1997 Vienna

Ohne Titel. 1985.

Mixed media with collaged text, letter sticker and adhesive stripes on partly ruled paper.

Bottom right monogrammed and dated. 30.5×22.5 cm (12×8.8 in), size of sheet.

Called up: December 10, 2021 – ca. 15.43 h ± 20 min.

€ 25.000 - 35.000

\$ 28,750 - 40,250

PROVENANCE

- · Galerie Max Hetzler, Cologne
- · Galerie Gisela Capitain, Cologne
- · Private collection (1991).

EXHIBITION

· Martin Kippenberger, Bitteschön Dankeschön, Bundeskunsthalle Bonn, November 1. 2019 - February 16, 2020, with color illu. on p. 216.

LITERATURE

- Nach Kippenberger / After Kippenberger, Museum Moderner Kunst Stiftung Ludwig, Vienna, June 12 - August 31, 2003; Van Abbe Museum, Eindhoven, November 22, 2003 - February 1, 2004, color illu. on p. 113.
- Gregory Williams, Jokus interruptus:
 Martin Kippenbergers fliehende Pointen,
 in: Ex. cat. Martin Kippenberger, Einer
 von Euch unter Euch mit Euch, Tate
 Modern, London, February 8 May 14,
 2006, and others, p. 46, illu. 17
- · Martin Kippenberger: Bitteschön. Dankeschön. Eine Retrospektive, Bundeskunsthalle Bonn November 11, 2019 -February 16, 2020, illu. on p. 216.

57

MARTIN KIPPENBERGER

1953 Dortmund – 1997 Vienna

Ohne Titel. 1986.

Mixed media with collage.

Bottom right monogrammed and dated.

On wove paper. 32,5 x 23 cm (12.7 x 9 in),
size of sheet.

Called up: December 10, 2021 – ca. 15.44 h \pm 20 min.

€ 25.000 - 35.000

\$ 28,750 - 40,250

PROVENANCE

- · Galerie Max Hetzler, Cologne
- · Galerie Gisela Capitain, Cologne
- · Private collection (1991).

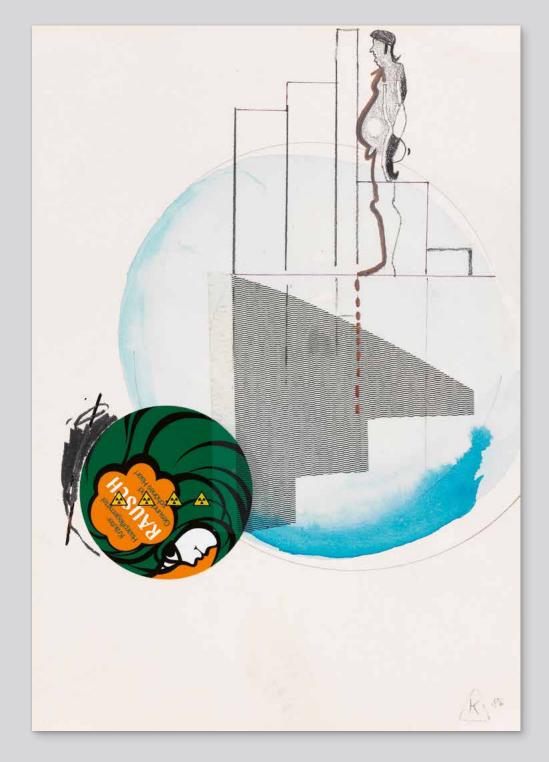
EXHIBITION

Martin Kippenberger: Bitteschön.

Dankeschön. Eine Retrospektive, Bundeskunsthalle Bonn, November 1, 2019 February 16, 2020, illu. on p. 216.

LITERATURE

Nach Kippenberger / After Kippenberger, Museum Moderner Kunst Stiftung Ludwig, Vienna, June 12 - August 31, 2003; Van Abbe Museum, Eindhoven, November 22, 2003 - February 1, 2004, coloor illu. on p. 248.



- Martin Kippenberger was one of the most versatile and most prolific German post-war artists
- With K in a triangle monogram Kippenberger references Kandinsky
- Works by the internationally acclaimed anti-artist Martin Kippenberger are in many international collections like the Museum of Modern Art, New York, and Tate Modern, London
- In 2013 the Museum Hamburger Bahnhof, Berlin, showed the retrospective "Martin Kippenberger: sehr gut / very good"



58 **GEORG BASELITZ**

1938 Deutschbaselitz/Saxonia – lives and works in Inning am Ammersee, near Salzburg, in Basel and Italia

Das 70iger Modell singt wieder. 2011.

Watercolor and ink brush. Monogrammed and dated "2V2011 GB" in lower left, inscribed with the work number "GBZ 6489" on the reverse. On creme paper. 65.8×49.8 cm (25.9 $\times 19.6$ in), the full sheet. [JS]

Called up: December 10, 2021 – ca. 15.46 h \pm 20

€ 30.000 - 40.000

\$ 34,500 - 46,000

PROVENANCE

 Private collection Europe (acquired from the artist in PIN auction on November 19, 2011).

EXHIBITION

Let's Party for a Piece of Art, Pinakothek der Moderne, Munich, November 19, 2011, lot 7, pp. 26/27 (with illu.).
Gegenlicht. German Art, Eremitage, St. Petersburg, May 24, 2013 - January 19, 2014, cat. no. 11, p. 49 (with illu.).



59

MARTIN KIPPENBERGER

1953 Dortmund – 1997 Vienna

Ohne Titel (Que calor II). 1991.

Watercolor and pencil.

Bottom right monogrammed and dated. On laid paper. 41,9 x 55,8 cm (16.4 x 21.9 in), size of sheet. [AR]

With a certificate issued by Galerie Gisela Capitain, Cologne, in August 2017.

Called up: December 10, 2021 – ca. 15.47 h ± 20 min.

€ 25.000 - 30.000

\$ 28,750 – 34,500

PROVENANCE

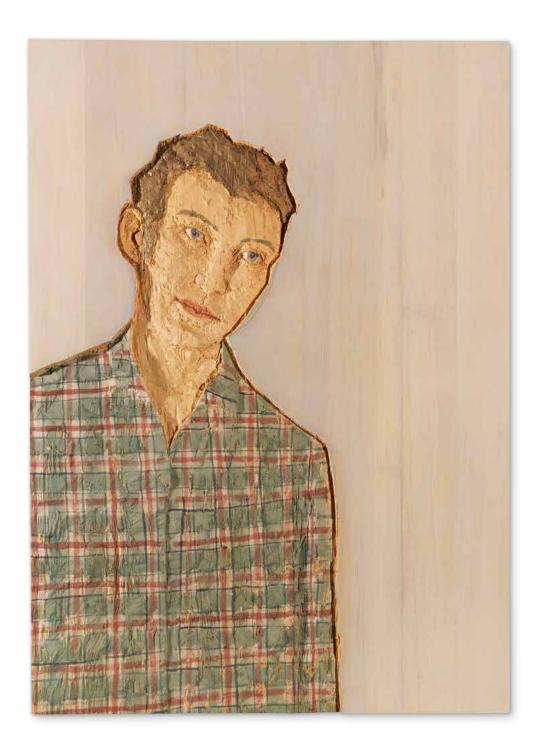
· Private collection Germany.

EXHIBITION

- New Work: Martin Kippenberger, Museum of Modern Art, San Francisco, June 13 -August 25, 1991.
- In 1991 Kippenberger revisited the idea of entrusting a third person with the mere technical process of painting; this was also the case with the watercolor offered here
- Works from this series are acknowledged as Kippenberger's works and find mention in significant museum collections
- In 2006 Tate Modern, London, honnored the early deceased German artist with a grand solo show

• Typical Baselitz composition characterized by a poised combination of graphic and pictorial elements

- What makes the work so fascinating is the shift of the motif along the centerline
- For the first time offered on the international art market



- Characteristic sculpture relief in gaudy colors and with an interesting surface structure
- The expression of the depicted oscillates between a tense and calm thoughtfulness, closeness and remoteness, sympathy and distance
- Balkenhol uses traditional tools like gouge, carving knife and beater to form the relief heads from the wood Balkenhol's works are on display at, among others, the Kunsthalle Hamburg, the Museum Ludwig, Cologne, or the Kunstmuseum Basel

"I want everything at once: sensuality, expression, but not too much of it, vibrancy, but no shallow verbiage, momentousness, but no anecdote, wit, but no groaner, self irony, but no cynicism. And most of all a fine, calm, moved figure that says all and nothing at once. I want the figure to surpas itself, to tell things about itself and others, but without making faces."

Stephan Balkenhol, quote from: Hans Werner Schmidt (editor), Stephan Balkenhol, Museum der bildenden Künste Leipzig 2001, p. 2

60

STEPHAN BALKENHOL

1957 Fritzlar – lives and works in Karlsruhe and Meisenthal

Männerprofil. 2003.

Relief. Acrylic paint on panel. Verso signed and dated. 140 x 99 x 2,6 cm (55.1 x 38.9 x 1 in). [SL]

Called up: December 10, 2021 – ca. 15.48 h ± 20 min.

€ 18.000 - 24.000

\$20,700-27,600



ANDY WARHOL

1928 Pittsburgh – 1987 New York

Stamped Gold Collage. 1957.

Collage of gold-colored scraps on wove

With the estate stamp and the stamp of the Andy Warhol Foundation for the Visual Arts, New York, as well as the hand-written inscription "AR 291.002" on the reverse. 55 x 34 cm (21.6 x 13.3 in), size of sheet. [EH]

Called up: December 10, 2021 – ca. 15.50 h ± 20 min.

€ 40.000 - 60.000 R

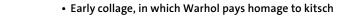
\$46,000-69,000

PROVENANCE

- · Private collection London (until 2016).
- · Swiss collection.

- From the artist's estate
- In the late 1950s Andy Warhol created Christmas cards for Tiffany









ANDY WARHOL

1928 Pittsburgh – 1987 New York

\$ (1). 1982.

Silkscreen in colors.

Feldman/Schellmann/Defendi IIA. 278. Signed and numbered. With the copyright stamp "ANDY WARHOL 1982" on the reverse. From an edition fo 60 copies. On Lenox museum board. 49 x 30 cm (19.2 x 11.8 in). 50,1 x 39,7 cm (19.7 x 15.6 in). Sheet 4 from the portfolio "\$ (1)". Printed by Rupert Jasen Smith, New York (with the blindstamp). Published by Andy Warhol, New York. [AR]

Called up: December 10, 2021 – ca. 15.51 h ± 20 min.

€ 30.000 - 40.000

\$34,500-46,000

PROVENANCE

- · Barrington Gallery of London Ltd., New York.
- · Private collection North Rhine-Westphalia (acquired from the above in the 1990s).

63

STEPHAN BALKENHOL

volume 144, 1999, p. 272.

1957 Fritzlar – lives and works in Karlsruhe and Meisenthal

how do I see and feel."

Männlicher Akt. 2008.

Bronze in colors and with stool base. Right foot with monogram, number and the foundry mark. One of three Roman numbered copies. Height: 207 cm (81.4 in). Cast by art foundry Stassacker (foot with stamp).

"I think that [...] basically every depiction of a human figure is of existential nature,

Stephan Balkenhol in an interview with Heinz-Norbert Jocks, Kunstforum,

because it raises the question as to who I am, what am I doing on Earth,

Called up: December 10, 2021 – ca. 15.52 h ± 20 min.

€30.000-40.000

\$ 34,500 - 46,000

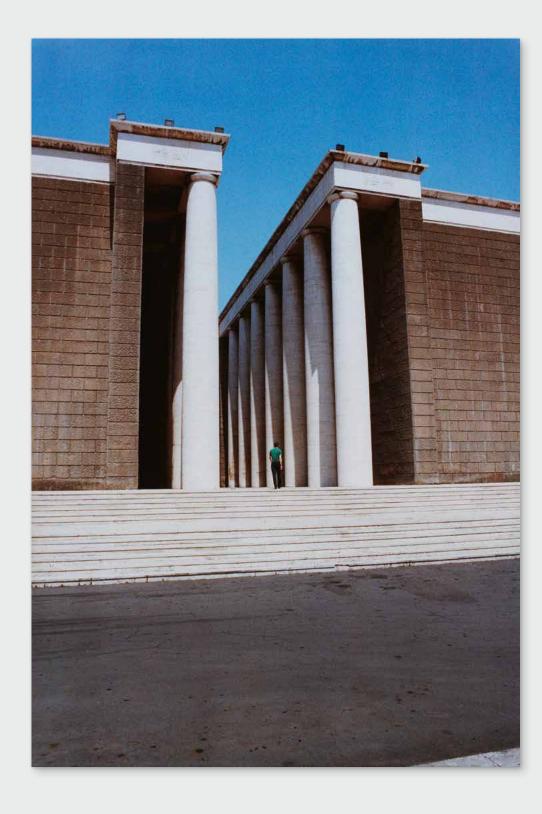
PROVENANCE

· Private collection Belgium.

- Large male nude figure
- To date no bronzes from this edition have been offered on the international auction market (artnet.com, October 13, 2021, 4:47 pm)
- Stephan Balkenhol is the leading spirit behind the revival of the figurative sculpture in the early 1980s



- Motifs from popular culture and the world of consumerism made Andy Warhol famous
- He even ennobled the dollar sign, a globally acknowledged icon of consumer culture
- Like no other motif it embodies Warhol's close relationship with money and his conviction that good art can generate profits



GÜNTHER FÖRG

1952 Füssen – 2013 Freiburg

EUR. 1983.

Color photograph in artist's frame. Signed and dated on the reverse. Visible area: 177 x 117 cm (69.6 x 46 in). [AM]

We are grateful to Michael Neff, Estate Günther Förg Suisse, for the kind expert advice. The work is registered in the archive with the numbe 83 F 0343.

Called up: December 10, 2021 – ca. 15.54 h ± 20 min.

€ 20.000 - 30.000

\$ 23,000 – 34,500

PROVENANCE

- · Galerie Max Hetzler, Cologne.
- \cdot Private collection Northern Germany.

EXHIBITION

- · Günther Förg, studio f, Ulm, 1983.
- · Günther Förg, Kunstraum München, Munich, 1984.



STEPHAN BALKENHOL

1957 Fritzlar – lives and works in Karlsruhe and Meisenthal

Ohne Titel (Mann und Frau/Kirche). 2007.

Wooden sculpture. Wawa wood, partly in colors. Unique object. 90 x 56 x 38 cm (35.4 x 22 x 14.9 in).

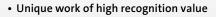
Called up: December 10, 2021 – ca. 15.55 h ± 20 min.

€18.000-24.000

\$ 20,700 - 27,600

PROVENANCE

· Private collection Belgium.



- No other contemporary artist has created such unmistakable plastic works
- Recently Balkenhol was honored with a grand retrospective at the Museum Lehmbruck, Duisburg

• Unique object

- Early photographic work by Günther Förg
- In 1992 the artist participated in documenta IX in Kassel • Förg's works are in renowned international collections
- like the Museum of Modern Art, New York, and the Pinakothek der Moderne, Munich





"Creativity is the fun you can sell as work."

Andy Warhol

- Andy Warhol Drawings of candy in bright colors and in a graphic-ornamental presentation become Warhol's trademark
- From the artist's estate
- Reminiscet of Warhol's time as commercial artist

In 1959 Warhol became an established artist in New York. Nonetheless, his non-commercial, "private" drawings retained an innocent naivete and a free, "handwritten" illustration style until the early 1960s. This lightness also becomes evident in our sheet. The same year it was made, Warhol created pictures with dessert motifs. Some of these drawings come were inscribed with the recipes for the depicted food items in calligraphy by Warhol's mother. For Warhol food was a great extravaganza on which he spent a lot of money. This watercolor was probably made at the trendy Serendipity 3 Café, where Warhol held "Coloring parties" in the 1950s, to which he invited his friends. [CE / SM]

66

ANDY WARHOL

1928 Pittsburgh – 1987 New York

Ice Cream Dessert. 1959.

Watercolor over ink.
With the estate stamp and the stamp of the Andy Warhol Foundation for the Visual Arts, New York, as well as the hand-written registration number "319.002" on the reverse. On wove paper (with the blindstmap "Strathmore").
73,4 × 58 cm (28.8 × 22.8 in), size of sheet.

Called up: December 10, 2021 – ca. 15.56 h \pm 20 min.

€ 60.000-80.000 R

\$69,000-92,000

PROVENANCE

- From the artist's estate (with the estate stamp on the reverse).
- · Andy Warhol Foundation for the Visual Arts, Inc., New York (with the stamp on the reverse.
- · Gagosian Gallery, New York.
- · Private collection New York.

EXHIBITION

- · Jeff Koons Andy Warhol: Flowers, Gagosian Gallery, New York, November/ December 2002 (cat. p. 11, with illu.).
- · Andy Warhol Drawings and Related Works 1951-1986, Gagosian Gallery, New York, February/March 2003 (cat. p. 34, with color illu.).

67

ALEX KATZ

1927 New York — lives and works in New York

Black Dress - Ruth. 2015.

Silkscreen in colors.

Signed and numbered. From an edition of 35 copies. 203 x 76 cm (79.9 x 29.9 in), the full sheet. From the portfolio Black Dress, published by Lococo fine Art Publisher, St. Louis (Missouri). [SM]

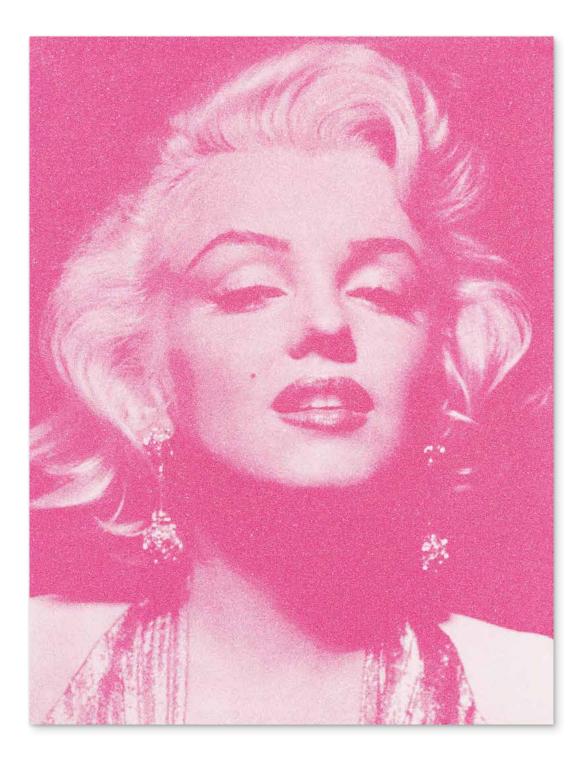
Called up: December 10, 2021 – ca. 15.58 h ± 20 min.

€ 18.000 - 24.000 R

\$ 20,700 - 27,600

- From a small edition
- Large print with a painting-like effect
- Alex Katz is recognized as a classic of American art







RUSSELL YOUNG

1959 York (England) – lives and works in New York and California

Marilyn - Portrait (reach out and touch faith). 2010.

Mixed media on canvas. Acrylic, silkscreen and "diamond dust".

Signed, dated, titled and inscribed on the reverse. $161 \times 122,5 \text{ cm} \ (63.3 \times 48.2 \text{ in}). \ [AR]$

Called up: December 10, 2021 – ca. 16.00 h ± 20 min.

€ 18.000 - 24.000 R

\$ 20,700 - 27,600



ROY LICHTENSTEIN

1923 New York – 1997 New York

I love liberty. 1982.

Silkscreen in colors.

Corlett 192. Signed, dated, numbered and with the copyright sign. From an edition of 250 copies. On firm wove paper.

82,3 x 53,6 cm (32.4 x 21.1 in).

Sheet: 97,5 x 68,8 cm (38.3 x 27 in).

Printed by La Paloma, Los Angeles.

Published by the artist and People for the American Way, Washington, D.C., 1982.

We are grateful to Mr Klaus Benden, Galerie Klaus Benden, Cologne, for the kind support in cataloging this lot.

Called up: December 10, 2021 – ca. 15.59 h ± 20 min.

€ 25.000 - 35.000

\$ 28,750 - 40,250

PROVENANCE

- Barrington Gallery of London Ltd.,
 New York.
- · Private collection Northern Germany (acquired from the above in the 1990s).
- Roy Lichtenstein was one of the leading representatives of Pop-Art
- In Lichtenstein's typical edgy geometrical style

like Barbra Streisand, Jane Fonda and Robin Williams



• "I love liberty" was made for the namesake TV show that starred celebrities



- From the series "Dirty Pretty Things"
- The material's glitter stands in contrast to Monroe's tragic fate
- Young's works are part of many Hollywood celebrity collections, as well as the Getty Collection, Los Angeles, or the collection of the Albertina in Vienna

- The artist executes the monumental metal sculpture from his series "Celebration" in Limoges porcelain
- Through a strong imaginativeness and a perfect technical execution the artist enobles the trivial
- Koons is represented in more than 50 renowned museums, foundations and cultural institutions around the world

JEFF KOONS

1955 York/Pennsylvania – lives and works in New York

Diamond (Red). 2020.

Porcelain with color coat.

Each signed, dated, numbered and with the edition note on the side. From an edition of 599 copies. 31,8 x 39,2 x 32 cm (12.5 x 15.4 x 12.5 in). In a box designed by the artist. Made and released by Bernardaud, Manufacture de Porcelaine, Limoges (France). With a certificate issued by the manufactory, each in original box and with care instructions [EH]

Accompanied by a certificate from Bernardaud, France.

Called up: December 10, 2021 – ca. 16.02 h ± 20 min.

€ 18.000-24.000 R

\$ 20,700 – 27,600





71

ANDY WARHOL

1928 Pittsburgh – 1987 New York

Isabelle Adjani. 1986.

Color silkscreen over Collage on wove paper. With the stamps of the Andy Warhol Estate and the Andy Warhol Foundation for the Visual Arts, as well as with the hand-written archive number on the reverse. Unique object. 49 x 41,5 cm (19.2 x 16.3 in).

Sheet: 80 x 60 cm (31.5 x 23.6 in).

Called up: December 10, 2021 – ca. 16.03 h ± 20 min.

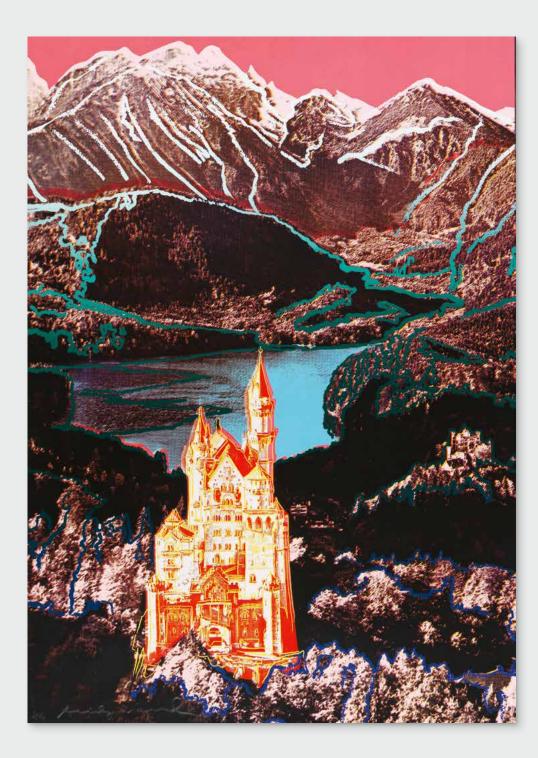
€ 40.000 - 60.000 R

\$46,000-69,000

PROVENANCE

- · From the artist's estate.
- · The Andy Warhol Foundation for the Visual Arts, New York.

- Unique object
- In the 1980s Isabelle Adjani was a famous moviestar and adorned the covers of Vogue and Elle many times
- Warhols portraits of the world of glamor were crucial for his international fame as the most important representative of Pop-Art



- Warhols striking creations are considered icons of American Pop-Art
- "Neuschwanstein" is one of Warhol's last works
- The artist participated in documenta 4 and 7 in 1968 and 1982

Andy Warhol is without a doubt the most famous representative of Pop Art and Neuschwanstein Castle is probably the most photographed building in Germany. In his serigraph in colors, Warhol combines a photo template and painted lines serigraphed in a collage-like manner. The fairy tale castle of King Ludwig II is set in Andy Warhol's colorful pop art landscape. He himself had visited the popular Bavarian destination, popular in particular with, among others, American tourists, in 1971.

72

ANDY WARHOL

1928 Pittsburgh – 1987 New York

Neuschwanstein. 1987.

Silkscreen in colors.

Schellmann/Feldmann II 372. Signed, numbered and inscribed "A.P.". With the copyright stamp on the reverse. From an edition of 25 artist proofs. On board. 85,2 x 60 cm (33.5 x 23.6 in), the full sheet. Released on occasion of the 100th anniversary of the Munich Reinsurance Company. Printed by Rupert Jasen Smith, New York (with the blindstamp), and published by Edition Schellmann, Munich, and Sabine Knust, Munich. [EH]

Called up: December 10, 2021 – ca. 16.04 h ± 20 min.

€ 10.000 - 15.000

\$ 11,500 - 17,250

PROVENANCE

- · Barrington Gallery of London Ltd., New York
- · Private collection North Rhine-Westphalia (acquired from the above in the 1990s).

"Giacometti showed us that smaller works can be a lot more monumental that big works, as the special spatial effect kicks in. The sculpture fills air and space with its image. I made the xperience that a small figure has a magical power of attraction from a distance, so that we involuntarily rest our gaze on it and feel attracted. [...] The sculpture's strong physical presence lets the observer feel physicalnees a lot more consciously."

Stephan Balkenhol in an interview with Judith Elisabeth Weiss, in: Kunstforum, vol. 225, Obsessionen I, 2014, pp. 188 f.



73

STEPHAN BALKENHOL

1957 Fritzlar – lives and works in Karlsruhe and Meisenthal

Mann mit Rose. 2016.

Bronze, in colors.

Signed, dated and numbered on the stand. From an edition of 30 copis. Including plinth: 61 x 26,4 x 26,4 cm (24 x 10.3 x 10.3 in). [CH]

Called up: December 10, 2021 – ca. 16.06 h ± 20 min.

€ 15.000 - 20.000

\$17,250-23,000

- The depiction of man and the whole range of his characteristics plays a key role in Stephan Balkenhol's oeuvre
- In this work the artist sees the rose as a symbol for life: just as the beautiful yet thorny plant with its different stages of growth and development, life is also subject to constant change and contradictions
- A monumental 4 meter tall version of this bronze is on public display in Neuss
- In 2020/21 the Lehmbruck-Museum in Duisburg honored the artist with a comprehensive exhibition



- Within the edition the dotted silkscreen is executed on different fabrics
- Silkscreen of unique character
- Cloth and grid picures are the artist's tradenark
- Works by Sigmar Polkes constitute a key part of the collections of Frieder Burda and Josef Froehlich while Reiner Speck owns one of the most significant Polke collections

Only the dot serigraph, a staple technique in Sigmar Polke's work, remains the same in the 15 variants of the motif; By varying the image-carrying material and the two-dimensional processing of the individual objects' colors, Sigmar Polke questions the character of reproduced graphic art once more: The serial object is thus taken away from the serial and given an unique character.

Linde Rohr-Bongart, who published this edition in "art actuell edition", has been editor of the Kunst-kompass for many years, the well-known ranking of the 100 most important contemporary artists; the limited editions of "art actuel" made the publication of the art compass possible. Sigmar Polke led this ranking in 2001 and 2002.

74 **SIGMAR POLKE**

1941 Oels/Niederschlesien – 2010 Cologne

S.H. - oder die Liebe zum Stoff, 2000. 2000.

Silkscreen in colors on printed sateen. Not in Becker/von der Osten any longer. Signed, dated and numbered. From an edition of 66 copies.

99,5 x 70 cm (39.1 x 27.5 in).
Printed by Mike Karstens Graphics,
Münster (with the stamp on the reverse)
and published by art aktuell edition Linde
Rohr-Bongart, Cologne (with the stamp
on the reverse. [EH]

Called up: December 10, 2021 – ca. 16.07 h ± 20 min.

€ 18.000 - 24.000

\$ 20,700 – 27,600

PROVENANCE

· Private collection North Rhine-Westphalia.



75

ANDY WARHOL

1928 Pittsburgh – 1987 New York

After the party. 1979.

Silkscreen in colors.

Feldman/Schellmann/Defendi II.183. Signed and numbered. From an edition oof 1000 copies. On Arches wove paper. 54.5×77.3 cm (21.4 × 30.4 in), the full sheet.

The sheet from an edition of 1000 copies is erroneously numbered "34/100".
Printed by Rupert Jasen Smith, New York (with the blindstamp). Published by Grosset and Dunlap, Inc., New York. [EH]

Called up: December 10, 2021 – ca. 16.08 h ± 20 min.

€ 18.000 - 24.000

\$ 20,700 - 27,600

PROVENANCE

· Private collection North Rhine-Westphalia.

- A copy of this silkscreen is in the collection of the Museum of Modern Art, New York
- Andy Warhol was the first 20th century artist who established the silkscreen print as a form of expression in visual arts
- Warhol's striking creations are icons of American Pop-Art

ROY LICHTENSTEIN

1923 New York – 1997 New York

Imperfect 67 5/8" x 91 1/2". 1988.

Woodcut in colors in 14 colors and Mylar foil, collaged. Corlett 223. Signed, dated and numbered. Verso inscribed with the workshop number. From an edition of 45 copies. On light board. 148,8 x 218,6 cm (58.5 x 86 in). Sheet: 171,4 x 232 cm (67.4 x 91.3 in). Printed and published by Gemini G.E.L., Los Angeles (bottom right with the embossing stamp and copyright mark, as well as with the printer's stamp and the stamped copyright sign on the reverse). [CH]

Called up: December 10, 2021 – ca. 16.10 h ± 20 min.

€ 30.000 - 40.000

\$34,500-46,000

PROVENANCE

 \cdot Private collection Baden Württemberg.

- Part of a Southern German private collection for almost 30 years
- This large-size print in strong colors unites an abundance of patterns and materials and plays with relections and luminousness, as well as with contrasting colors and shapes
- Another woodcut from Lichtenstein's series "Imperfect" is part of the collection of the Whitney Museum of American Art, New York
- Two small preliminary drawings for this series are part of the collection of the Museum of Modern Art, New York





HERMANN GOEPFERT

1926 Bad Nauheim – 1982 Antwerpen

W 38/60 (Weißbild). 1960.

Oil on canvas.

Signed and titled on the reverse. 70,5 x 50,5 cm (27.7 x 19.8 in).

We are grateful to Dr. Beate Kemfert for her kind support in cataloging this lot. The work will be included into the Catalog Raisonné Hermann Goepfert.

Called up: December 10, 2021 – ca. 16.11 h ± 20 min.

€ 8.000 - 12.000

\$ 9,200 – 13,800

PROVENANCE

· Private collection Rhineland (presumably acquired in the 1990s).

EXHIBITION

 Die große Herbstausstellung. Plastik, Malerei und Graphik, Neue Darmstädter Sezession, September 17 - November 5, 1961 (with the exhibition label on the reverse).



78

ANTON STANKOWSKI

1906 Gelsenkirchen – 1998 Esslingen

Zufall. 1984.

Acrylic on canvas.

Signed and dated on the reverse.

90 × 90 cm (35.4 × 35.4 in). [EH]

Called up: December 10, 2021 – ca. 16.12 h ± 20 min.

€ 10.000 - 15.000

\$ 11,500 - 17,250

PROVENANCE

· From the artist's estate.

- The artist integrates colorand composition experiments from graphic design in his artistic creation
- Stankowski's work is characterized by a strong continuity in Constructive Concrete art
- This work referencs a phogography of scattered pins from 1929
- His works were on display at, among others, the documenta III in Kassel in 1964

• From the series of the "Weißbilder" (White Pictures), which the artist first presented in the exhibition "Neue deutsche Tendenzen" in Frankfurt am Main in 1960

- As of 1960 Hermann Goepfert participated in exhibitions of the artist group "ZERO"
- Offered on the international auction market for the first time (source: artprice.com)



JOHANN GEORG MÜLLER

1913 Ludwigshafen – 1986 Koblenz

Abstrakte Komposition mit Figur. 1960-1969.

Oil on panel.

Scholzen/Roeber (2nd edition) M X 6/28. Bottom left signed. 34 x 41 cm (13.3 x 16.1 in). [AR]

We are grateful to Dr. Urs Roeber for the kind support in cataloging this lot.

Called up: December 10, 2021 – ca. 16.14 h ± 20 min.

€ 10.000 - 15.000

\$ 11,500 - 17,250

Johann Georg Müller's oeuvre is diverse and characterized by many stylistic changes

- Abstract figure composition in the typical vegetal style of the 1960s
- The subtly nuanced colors and the static-architectural scene create an atmosphere reminiscent of an oneiric stage design

80

ANTON STANKOWSKI

1906 Gelsenkirchen – 1998 Esslingen

Horizonte. 1989.

Acrylic on canvas.

Signed and dated on the reverse.

120 x 48 cm (47.2 x 18.8 in). [AM]

Called up: December 10, 2021 – ca. 16.15 h ± 20 min.

€ 10.000-15.000

\$ 11,500 - 17,250

PROVENANCE

- \cdot From the artist's estate.
- Balanced composition, which, for its colors and filigree structure, is reminiscent of the legendary Missoni fabric pattern
- The graphic artist Anton Stankowski was one of the German protagonists of Constructive-Concrete Art in the 1930s
- The artist participated in documenta III in Kassel in 1964







HELMUT **MIDDENDORF**

1953 Dinklage – lives and works in Berlin and Athens

Traum. 1980.

Acrylic on canvas. Signed, dated and titled on the reverse. 160 x 200 cm (62.9 x 78.7 in).

We are grateful to Mr Helmut Middendorf for his kind support in cataloging this lot.

Called up: December 10, 2021 – ca. 16.16 h ± 20 min.

€18.000-24.000

\$ 20,700 - 27,600

PROVENANCE

· Private collection Southern Germany.



HERBERT BRANDL

1959 Graz – lives and works in Vienna

Ohne Titel. 2003.

Oil on canvas.

Signed and dated on the reverse. 160 x 120 cm (62.9 x 47.2 in). [AR]

Called up: December 10, 2021 – ca. 16.18 h ± 20 min.

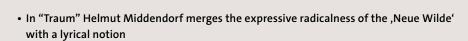
€ 20.000 - 30.000

\$ 23,000 - 34,500

PROVENANCE

· Private collection Southern Germany.

- Brandls quick and intuitive painting method remains visible in the dynamic compositions
- In 1992 Brandl participated in documenta IX in Kassel and represented Austria at the



- Importnat work from the crucial creative period of the early 1980s
- Helmut Middendorf's works are in possesion of, among others, the Berlinische Galerie, Berlin, the Städel Museum in Frankfurt a. M. and the ZKM in Karlsruhe

• Radiant composition charcaterized by a strong presence

2007 Venice Biennial



MARKUS LÜPERTZ

1941 Liberec/Bohemia – lives and works in Berlin, Düsseldorf and Karlsruhe

Das Auge Gottes. 1982.

Oil on canvas.

Bottom right monogrammed.

103 x 55 cm (40.5 x 21.6 in). [EH]

This work's authenticity has kindly been confirmed by Prof. Markus Lüpertz. We are very grateful for his kind support.

Called up: December 10, 2021 – ca. 16.19 h ± 20 min.

€ 20.000-30.000

\$ 23,000 – 34,500

PROVENANCE

· Private collection Hesse.

EXHIBITION

Galerie Springer, Berlin, December 3, 1982 -January 12, 1983 (with a label on the reverse).
Galerie Michael Werner (with a label on the reverse).

LITERATURE

- · Lempertz, Cologne, auction 717, June 9, 1995, lot 1048, color plate 20.
- Made the year the artist participated in documenta 7 in Kassel

"Artist's are the eyes of God in men."

M. Lüpertz 2017

Markus Lüpertz permeates the world with his creative means. He finds his own, very personal solutions to show what really matters to him. Be it through the dithyrambic subdivision of objects or the use of canonical models from art history. This is also the case with this painting titled "The Eye of God".

The Eye of God is a symbol of the triune God. It is visualized by a triangle embodying the Trinity, with an eye at its center and surrounded by a halo. The representation has been known since the days of the Baroque era and stands for the omniscience and omnipresence of God and his presence in the Trinity of Jesus, the Holy Spirit and God the Father. It is found in this way, for example, in altar structures or depictions of saints. In the area of \u8203\u8203 popular piety, it is also used in form of amulets for mystical-magical protection against the evil eye. A reference

to such an art-historical topos is by no means surprising for Markus Lüpertz. Dealing with important motifs from art history is characteristic of him. Time and again, just as it is the case here, he is concerned with the responsibility, meaning and function of the artist for the interpretation of circumstances.

In an interview with the bishop and art historian Friedhelm Hofmann, Markus Lüpertz expresses the role he attaches to the artist in society with the statement: "Artists are the eyes of God in people." (https://www.domradio.de/themen/kultur/2017-04-04/maler-luepertz-und-bischof-hofmann-reden-ueber-kunst-und-kirche) The artist is the one through whom people can see and understand. However, what the artist, alias "The Eye of God", is looking at in this case is difficult to interpret.

84

HELMUT MIDDENDORF

1953 Dinklage – lives and works in Berlin and Athens

Headrunner. 1983.

Oil on canvas.

Signed, dated "Berlin 1983" and titled on the reverse. 221 x 175 cm (87 x 68.8 in). [CH]

Called up: December 10, 2021 – ca. 16.20 h ± 20 min.

€ 15.000 - 20.000

\$ 17,250 - 23,000

PROVENANCE

- · Coroporate collection USA.
- · Private collection USA.
- · Acquired by present owner from the above.

LITERATURE

· Sotheby's, New York, November 6, 1985, lot 206.



- With strong and clear colors and an expressive, dynamic brushwork, Middendorf puts body and soul in balance and forms a great artwork characterized by a vivid and sensual presence
- Important work from significant creative period in the early 1980s
- In 1984 the Museum of Modern Art in New York showed a work by the artist in the exhibition "An International Survey of Recent Painting and Sculpture"
- In 1977 Helmut Middendorf, Rainer Fetting, Salomé and Bernd Zimmer founded the collectively operated "Galerie am Moritzplatz" in Berlin
- Especially in the 1980s, the young artists known as the "Neue Wilde" (New Wild Artists) or "Junge Wilde" (Young Wild Artists) were also known as "Moritzboys"
- Today Helmut Middendorf's works are in renowned museums like the Berlinische Galerie, Museum für moderne Kunst in Berlin, the Städel Museums in Frankfurt a. M. and the ZKM in Karlsruhe
- · A work with a similar motif is part of the collection of the Von der Heydt-Museums, Wuppertal

RAINER FETTING

1949 Wilhelmshaven – lives and works in Berlin

und Luciano Castelli (1951). Bordell II. 1982.

Dispersion on canvas. 284 x 400 cm (111.8 x 157.4 in).

Called up: December 10, 2021 – ca. 16.22 h ± 20 min

€ 40.000 - 60.000

\$46,000-69,000

PROVENANCE

· Private collection Rhineland (acquired in 2000).

EXHIBITION

· Salomé, Luciano Castelli, Rainer Fetting (1979-1982), Musée d'art Contemporain de Bordeaux (CAPC), Bordeaux, January 31 - March 5, 1983, p. 35 (with full-page color illu.).

LITERATURE

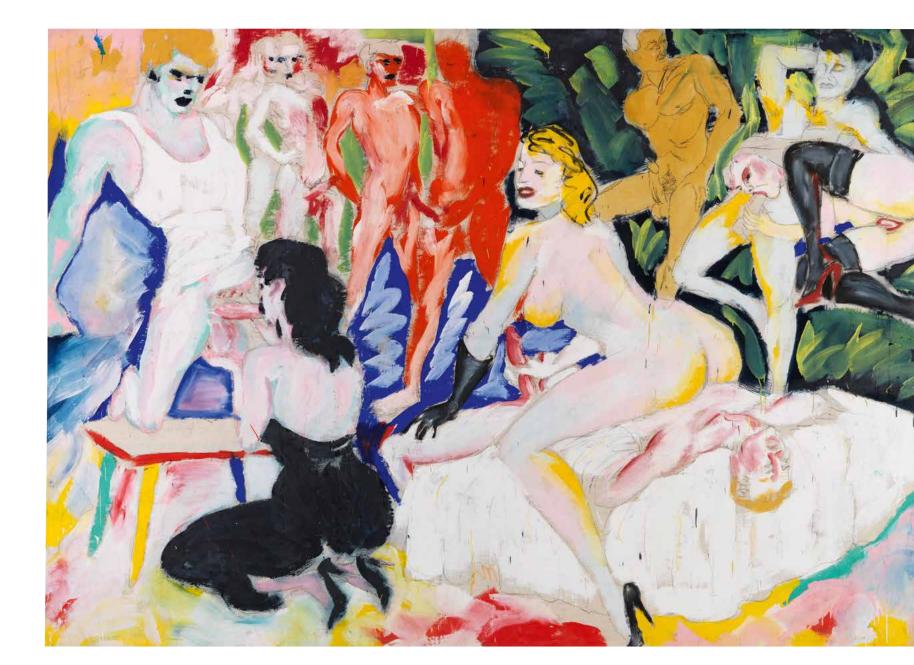
- · Salomé, Luciano Castelli und Rainer Fetting. Bild Erotismen, Kunstforum, Zwischenbilanz I: Gemeinschaftsbilder, vol. 67, pp. 70 ff.
- · Matthias Liebel, Luciano Castelli: 30 Jahre Malerei. Das malerische Œuvre des Künstlers von seinen Anfängen bis Ende der 90er Jahre (dissertation), Bamberg 2004, pp. 20, 160, 165 and 186 ff. (with color illu.).
- Rainer Fetting und Jan Hoet, Fetting, Cologne 2009, pp. 172, 176f. (with double-page illu.).

- This is one of the main works in the series of the "Bordellbilder" (Brothel Pictures) a joint project by the two artist friends Luciano Castelli and Rainer Fetting
- Monumental depiction of an erotic multi-figure orgy-like scene in a timeless expressive 1980s aesthetic with strong colors
- Part of a German private collection for more than 20 years
- In 1982 the work featured in the comprehensive exhibition of joint works from Rainer Fetting, Luciano Castelli and Salomé at the Musée d'Art Contemporain in Bordeaux

In 1977 Rainer Fetting, Helmut Middendorf, Salomé and Bernd Zimmer founded the collectively operated "Galerie am Moritzplatz" in the subculture art scene of the isolated city of Berlin. The group was joined by the Swiss artist Luciano Castelli a little later. From then on, the Berlin artists made a name for themselves as "Neue" or "Junge Wilde" and also as "Moritzboys": "We wanted to translate feeling, rhythm and spontaneity into color." (Quoted from: ex. cat. Rainer Fetting. Berlin, Berlinische Galerie, BERLIN 2011, p. 65). The joint creation as a liberation from the partially still prevailing traditional art concept, painting together, as well as making films and playing concerts was in line with the attitude and the esprit of the young painters at that time. Joint works seemed like a logical, completely natural consequence. They can be found in Rainer Fetting's and Luciano Castelli's oeuvre as early as in the late 1970s. For example, in 1980 Fetting created some monumental wall paintings for the music club "SO36" together with Helmut Middendorf and Bernd Zimmer, while Castelli worked with Salomé on, among others, largesized diptychs such as "Rote Liebe" or "Seiltänzer" (1979). In the same year Castelli and Salomé also founded the punk band "Geile

Tiere" (with Rainer Fetting on drums). In 1982 Luciano Castelli and Rainer Fetting finally teamed up and created the series of large-format "Brothel Pictures", of which the work offered here is a prime example.

The works by the "Moritzboys" testify to a preference for large formats and in the work offered here, Rainer Fetting and Luciano Castelli fill a monumental canvas with broad, expressive brushstrokes. They create an highly erotic scene inspired by pornographic magazines. Like the clearly aroused male nudes placed in the background, the viewer becomes a voyeur of the sexual acts of three couples in the foreground. Reminiscent of the multi-layered structure of a history painting, Fetting and Castelli let the rampant orgy take place on several image levels, its uninhibited energy is also reflected in the dynamics and expressiveness of the broad brushstrokes as well as in the blurred, rough contours. In a particularly characteristic way, the work conveys the essence of the figurative art of the New / Young and Wild Ones, which was so innovative at the time and which has not lost any of its boisterous, impulsive power, contemporary relevance or art-historical importance. [CH]



"Castelli's and my joint works also comprised gigantic pictures of Indians and the brothel pictures for which he did the women while I did the men. And than we pushed the envelope even further and painted cock-sucking scenes from porno mags and all that kind of stuff. Huge pictures! That went hand in hand with a lot of beer and pot when painting and was one hell of a fun. Later Jeff Koons had his breakthrough with similar drastic motifs."

Rainer Fetting, in: Fetting, Cologne 2009, p. 172.

TERRY RODGERS

1947 Newark/New Jersey – lives and works in Columbus/Ohio

The Variable Frequencies of Restraint. 2009.

Oil on canvas.

Signed, dated and titled on the folded canvas on the reverse. Stretcher with several direction arrows. $180 \times 244 \text{ cm}$ (70.8 x 96 in). [CH/JS]

Called up: December 10, 2021 – ca. 16.23 h ± 20 min.

€ 30.000 - 40.000

\$34,500-46,000

PROVENANCE

- · Aeroplastics Contemporary, Brussels.
- · Private collection (acquired from the above in 2010).
- · Private collection Italy.
- · Private collection Southern Germany.

EXHIBITION

- · Boundaries of Desire, Scheringa Museum voor Realisme, Spanbroek, May 17 September 13, 2009 (with the exhibition label on the reverse of the stretcher).
- · Bending the Cosmos, Torch Gallery, Amsterdam, February 28 March 28, 2009.
- · Radical Continuity, Aeroplastics Contemporary, Brussels, January 15 February 27, 2010.

LITERATURE

· Eva Karcher, Dimensions of Ambiguity, Amsterdam 2009.

- Rodger makes the observer peeper of an erotically charged, decadent larger-than-life orgy
- Owing to their facinating love for detail, Terry Rodgers' hyper-realistic large-size scenes, often with a multitude of figures, resemble monumental history paintings
- Rodgers depicts the shallow and decadent American upper class
- Rodgers contrasts material abundance, luxury and sexual arousal with the emotional void and unrelatedness of his protagonists
- Recently Rodgers' painting was part of the grand retrospective "The American Dream. American Realism 1945-2017" at Kunsthalle Emden



"The drive to connect, the drive to relate, the drive for sex, the drive to appear wonderful, to be accepted, these are all confused with each other and seemingly in our DNA.

And so has it changed? Not really."

Terry Rodgers, 2018, in an interview with Elena Martinique.

NORBERT BISKY

1970 Leipzig – lives and works in Berlin

Trek. 2016.

Oil on canvas.

Signed, twice dated and titled on the reverse. 150,5 x 150,5 cm (59.2 x 59.2 in). Called up: December 10, 2021 – ca. 16.24 h \pm 20 min.

€ 50.000 - 70.000

\$57,500-80,500

PROVENANCE

- · Galerie Crone, Berlin.
- · Private collection Southern Germany (acquired from the above).

- Bright and radiant work in the artist's characteristic style
- Bisky is represented by the renowned König Galerie, Berlin/London/Tokyo
- His works are in many important international museums, among them the Museum of Modern Art, New York, and the Museum Ludwig, Cologne

Norbert Bisky from Leipzig grew up in the GDR, studied German and art history for a short time at the Freie Kunstschule in Berlin and then at the Berlin University of Visual Arts as a master student of Georg Baselitz. Today Bisky is considered one of the most important contemporary German artists of figurative painting. At the beginning of his career, the imagery of the clear and brightly colored works examined the art of Socialist Realism and the heroic images of the propaganda art he was confronted with in his youth. In his later works, Bisky was able to distance himself from his own background and began to put increasing focus – with today's media images and the aesthetics of advertising in mind - on the formal aspects of painting. During his stay abroad in Madrid, Bisky came into contact with the paintings of the Old Masters, in particular by Jusepe de Ribera (1591-1652) or the paintings of Francisco de Goya (1746-1828). At second glance, the motif of the work offered here may be reminiscent of Christ carrying the cross or depictions of the legend of St. Christopher. In numerous paintings from European art history – e.g. in the works of Hieronymus Bosch, Caravaggio, Lucas Cranach, El Greco, Domenico Ghirlandaio, Lorenzo Lotto, Quentin Matsys, Andrea Solario or Titian, they are depicted in red robes.

Bisky himself confirms: "There has always [...] been a reference to art history. In the past, I conveyed these scenes in a different visualization - in light, pastel tones. But I increasingly felt that this would obstruct the view on the content, and at some point I was just done with these types of pictures. Then I took other colors and increased the contrasts in my work "(Norbert Bisky, quoted from: www.collectorsagenda.com/de/in-the-studio / norbert-bisky).

With the motif and the focus on movement, anatomy, materiality and drapery, the artist refers to the masterpieces of his art-historical



"Trek" mit Norbert Bisky im Atelier in Berlin, 2016.

ancestors, but with the help of his characteristic, very individual imagery, he creates a work of great topicality and impressive spatial presence as well as extremely subtly scattered moments of irritation. The supposedly heroic idyll of the young man striding bravely, carrying his friend on his shoulders with a determined, forward-looking, focused gaze, the helpless situation of the shouldered man, his wrinkled forehead, the missing shoes and the tight grip of his friend open one up deeper narrative level and raise questions.

With his powerful, expressive works, the artist is considered one of the most important painters of post-modern figuration (Handelsblatt Magazin 04/2019). In 2014, the Kunsthalle Rostock honored him with a comprehensive retrospective of his first fifteen years of creativity. The artist's work can be seen in the large solo exhibition "Norbert Bisky. Disinfotainment" at G2 Kunsthalle in Leipzig until January 16, 2022. [CH]



"Even if I painted just boys until the end of my life and nothing else at all, it would not compensate for the ,Boy meets Girl' stories I have been bombarded with for years."

Norbert Bisky, 2016, quoted after: www.collectorsagenda.com/de/in-the-studio/norbert-bisky

TONY CRAGG

1949 Liverpool – lives and works in Wuppertal

Bush Glass. 2015.

Murano- glass.

With the name on the stand. Height: 64 cm (25.1 in).

Accompanied by a photo confirmation from Berengo Studio, Murano, that is signed by the artist.

We are grateful to Berengo Studio, Murano, for kindly providing us with information.

Called up: December 10, 2021 – ca. 16.26 h ± 20 min.

€ 50.000 - 70.000

\$ 57,500 - 80,500

PROVENANCE

- · Berengo Studio, Murano.
- · Private collection Berlin.

- Unique object, for the first time offered on the international auction market
- Other glass culptures by the artist are at, among others, Tate Gallery, London
- Fascinating, translucid creation uis reminsicent of the "Early Forms"

"Sculpting does not only mean changing the form and the meaning of the material, but also to change yourself. Thoughts and feelings about the things we see permanently change."

Tony Cragg, 2006

The sculptures by the renowned British sculptor Tony Cragg inevitably cast a spell over the viewer with their extraordinary formal language. Particularly for the use of a vast variety of materials and their intensive examination, Cragg's scientific background is applied and thus allows for various possible associations. Initially working as a lab technician in the chemical industry, Cragg then turned to his actual interest in sculpting and has been one of the leading representatives of his craft since he won the Turner Prize in 1988 and took part in documenta 7 and 8. With Minimal Art and Conceptual Art as the leading tendencies of the 1970s, Tony Cragg continued the development of his formal language. His sculptures are formed from a wide variety of representational fragments, creating a new and lively connection between matter and form. The material glass has consistently found its way into his artistic work since the late 1990s, as exemplified by the work "Cumulus" from 1998 at the Tate Gallery. In this work "Bush Glass", glass as a translucent medium not only transports fascinating light effects, but at the same time arouses a tension between lightness and monumentality, fragility and powerful dynamics. If an association with ice or crystal is immediately apparent to the observer through the amorphous structure, the multi-layered nature of the assembled glass body becomes recognizable at a second or even third glance. Small glass carafes are artfully enclosed in an involute structure made of Murano glass and form the building blocks of this sculpture. Transferring glass into a free form through the artful work of the glassblowers in Murano is both a celebration of the material and a way to arouse the viewer's curiosity to discover and sense more aspects. The relation between an appealing visuality on the one hand and a haptically cool, hard surface structure on the other, makes us reconsider our prevailing habits of perception and captivates us. Through this exciting and imaginative composition of common and strange elements, the artist stimulates thought and creates a new perception of the environment. [AW / SM]



MATTHIAS WEISCHER

1973 Elte/Westfalen – lives and works in Leipzig

Cube. 2003.

Oil on canvas. 52 x 48 cm (20.4 x 18.8 in).

Called up: December 10, 2021 – ca. 16.27 h ± 20 min.

€ 40.000 - 60.000

\$46,000-69,000

PROVENANCE

- · Wilkinson Gallery, London (with the label on the reverse)
- · Private collection Europe.

EXHIBITION

- · Matthias Weischer, Wilkinson Gallery, London, Ocotber 15 · November 30, 2003.
- · Matthias Weischer: Simultan, Künstlerhaus Bremen, September 11 - October 17, 2004.

- The artist is one of the main representatives of the "New Leipzig School"
- Fascinating combination of abstract and representational painting
- Represented in international museums like the Centre Georges Pompidou, Paris, the Kunstmuseum The Hague, the Museum of Contemporary Art, Los Angeles, and Grimm Gallery, New York

The special relationship between abstract and representational painting characterizes the works by Matthias Weischer. Born in 1973 in the Westphalian town of Elte, the German artist is considered one of the main representatives of the "New Leipzig School", which explores figurative contemporary art. He works in his studio in the famous Leipzig cotton mill and he still lives in the city where he attended the School of Visual Arts between 1995 and 2000. In the following he was a master student of Sighard Gille for three years. In that time the present "Cube" work was created. It reminds, like many works from this time, of a stage set, which, owing to their emptiness, evoke almost surreal associations. What to make of the pool table with dice? The viewer is denied any classification and is inevitably cast under the painting's spell. The seemingly two unrelated

sections using figurative and abstract elements to form a fascinating structure of space and time. In addition, Matthias Weischer plays with the expectations of the viewers. His paintings invites the viewer to continue the story that they tell and to fill his empty stage setting with life. Weischer combines quotes, various set pieces, different types of paint application and strong color contrasts with one another, however, in doing so he does not neglect his high painterly virtuosity. One year after this work was made he was awarded the prize of the "Rolex Mentor und Meisterschüler Initiative" and was supported by by David Hockney until 2005. In 2007 he had a scholarship for the Roman Villa Massimo and his works can be found in prestigious collections like the Museum of Contemporary Art in Los Angeles or London's Satchi Gallery. [AW]





- Small work with a special expressiveness
- One of just 10 copies
- Sculptures by the artist are in possession of many renowned collections, among them the Museum of Modern Art, New York, the Guggenheim Collection, Venice, and the Pinakothek der Moderne, Munich

FRITZ KOENIG

1924 Würzburg – 2017 Altdorf near Landshut

Kleines Paar. 1991.

Folded sheet Iron with red-brown patina.
Clarenbach SK 1037 (belatedly included).
With the monogram on the side of the plinth.
From an edition of 10 copies.
27 x 8,9 x 6 cm (10.6 x 3.5 x 2.3 in).
After a draft in folded board from 1991,
executed in 2009. [AM]

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

Called up: December 10, 2021 – ca. 16.28 h ± 20 min.

€ 8.000 – 12.000

\$ 9,200 – 13,800

PROVENANCE

Private collection Southern Germany.

91

JONATHAN MEESE

1970 Tokyo – lives and works in Berlin and Hamburg

Noël Coward is back III (Zahl und Freundschaft). 2006.

Oil on canvas.

Monogrammed and dated in center left. Twice signed on the reverse, as well as dated and titled. Frame and stretcher inscribed with the work number "MEE/M 1127". 210 x 140 cm (82.6 x 55.1 in). [CH]

We are grateful to the Bureau Jonathan Meese, Berlin, for the kind support in cataloging this lot.

Called up: December 10, 2021 – ca. 16.30 h ± 20 min.

€ 12.000 – 18.000

\$13,800-20,700

PROVENANCE

- · Contemporary Fine Arts, Berlin (with several gallery stamps on the reverse and a typographically inscribed gallery label).
- · Stuart Shave Modern Art, London.
- Private collection (acquired from the above in 2007).

EXHIBITION

· Thanks, Wally Whyton (Revendaddy Phantomilky on Coconut Islandaddy), Stuart Shave Modern Art, London, 26.2.-26.3.2006.



- Edgar Schmitz about Jonathan Meese's exhibition "Thanks, Wally With the typical impasto style, Meese conjures up memories of Noël Coward (1899-1973), famous British actor, composer, director and writer active in the 1960s and 70s
- Works by Jonathan Meese are part of many acclaimed collections, among them the Museum of Modern Art, New York, and the Pinakothek der Moderne, Munich
- Meese can look back on numerous solo shows, among them at the Pinakothek der Moderne, Munich, in 2018, and in 2017 at the Kunsthistorisches Museum, Vienna, and in 2007 at the Louisiana Museum of Modern Art, Copenhagen

"[The fact that] Coward ultimately stands side by side with Wagner, Nietzsche and Balthus is part of the exhausting irreverent strategy from which Meese's work time and again rebuilts and recharges. Coward merely is the latest icon in Meese's mythomanic private pantheon of impossible father figures."

Whyton (Revendaddy Phantomilky on Coconut Islandaddy), Stuart Shave Modern Art, London, in: Väterreigen, Kunstforum, vol. 180 Zur Aktualität des Idyllischen II, 2006, p. 386.



- Early work in intense colors from the artist's time in Vienna
- The artist is one of the most interesting painters of his generation
- He is represented by renowned galleries like Galerie Thaddaeus Ropac and Pace Gallery

ADRIAN GHENIE

1977 Baia Mare (Romania) – lives and works in Klausenburg and Berlin

Ohne Titel (Stephansdom). 2003/04.

Acrylic on cardboard.

Bottom left signed.

85,5 x 47,4 cm (33.6 x 18.6 in). [AR]

Called up: December 10, 2021 – ca. 16.31 h ± 20 min.

€ 20.000 - 30.000

\$ 23,000 - 34,500

PROVENANCE

· Private collection Austria.

93

MARC BRANDENBURG

1965 Berlin lives and works in Berlin and Barcelona

Ohne Titel. 2008.

Graphite drawing.
On paper. 250 x 150 cm (98.4 x 59 in).
[KT/AR]

Called up: December 10, 2021 – ca. 16.32 h ± 20 min.

€ 20.000 - 30.000

\$ 23,000 - 34,500

PROVENANCE

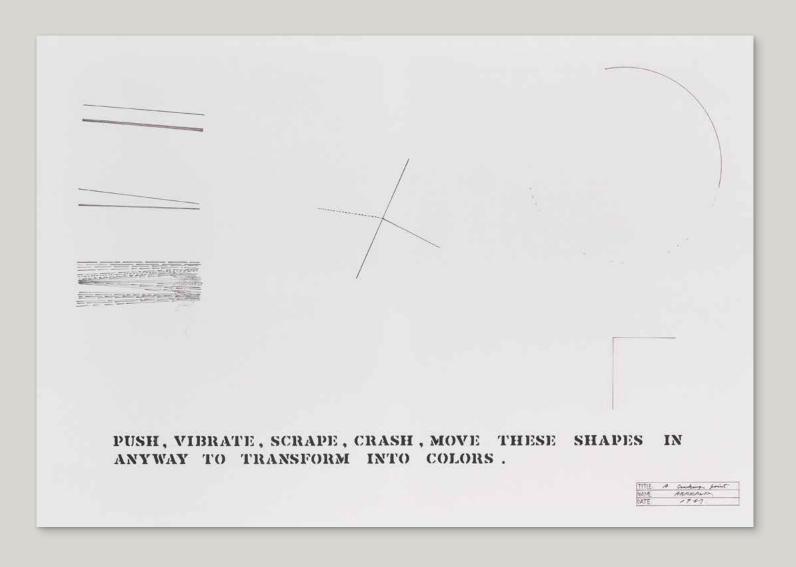
- · Galerie Thaddaeus Ropac, Salzburg.
- Privatec ollection London (acquired from the above in 2009).

EXHIBITION

· Marc Brandenburg: Deutsch-Amerikanische Freundschaft, Denver Art Museum, September 12, 2010 -February 27, 2011.



- Drawings are the artist's key form of expression
- In the 1990s he was particularly recognized for his unmistakable graphite drawings
- The Städel Museum, Frankfurt am Main, currently shows a grand solo show with around 130 drawings (Hirnsturm II, October 28, 2021 January 30, 2022)
- His works are in many museums like the Museum of Modern Art, New York or the Museum für Moderne Kunst, Frankfurt am Main





SHUSAKU ARAKAWA

1936 Nagoya (Japan) – 2010 New York

A cracking point. 1969.

Oil on canvas.

Signed, dated and titled in bottom right and on the reverse. 124,5 x 183 cm (49 x 72 in). [AR]

Called up: December 10, 2021 – ca. 16.34 h ± 20 min.

€ 25.000 – 35.000 N

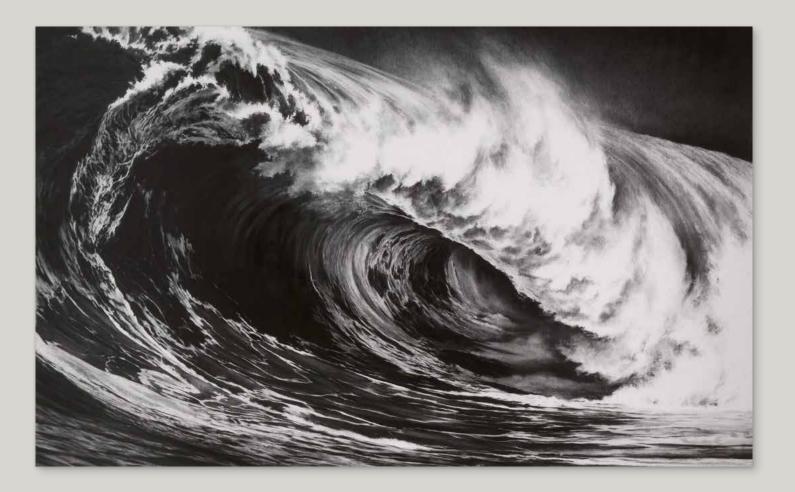
\$ 28,750 - 40,250

PROVENANCE

- · Galerie Alfred Schmela, Düsseldorf (with the label on the reverse)
- · Galerie Nothelfer, Berlin
- · Erker-Galerie, St. Gallen
- · Acquired from the present owner in 1988.

EXHIBITION

· Kunstverein Hanover (with the label on the reverse).



95

ROBERT LONGO

1953 New York – lives and works in New York

Godzilla. 2005.

Pigment print.

Signed and dated. From an edition of 30 copies. On light board. 106 x 177,5 cm (41.7 x 69.8 in), size of sheet. [SM]

Called up: December 10, 2021 – ca. 16.35 h ± 20 min.

€ 25.000 - 35.000 N

\$ 28,750 - 40,250

- Robert Longo is considered one of the most important contemporary graphic artists
- The technically elaborate, high-quality pigment prints are particularly important
- They are based on his photo-realistic, monumental charcoal drawings

• Schematic, strongly reduced work from the 1960s

Characteristic work from his creative period before he became active as architect

• Through Arakawa's demand to transform forms to colors observation becomes an interactive endeavor

- In 2019 the renowned Gagosian Gallery in New York showed a solo show with similar works from 1965 to 1984
- His works are in possession of acclaimed international collections like the Museum of Modern Art, New York, or the Centre Pompidou, Paris

JASON MARTIN

1970 Jersey – lives and works in London

Pirate. 2005.

Mixed media. Oil and acrylic gel on stainless steel. Signed, dated, titled, inscribed with a direction arrow, as well as with information on dimensions and techniques on the reverse. Up to 150 x 247 x 10 cm (59 x 97.2 x 3.9 in). [CH]

Called up: December 10, 2021 – ca. 16.36 h ± 20 min.

€ 40.000 - 60.000 R

\$46,000-69,000

PROVENANCE

- Galerie Thaddaeus Ropac, Salzburg.
- Collection Sal. Oppenheim / Deutsche Bank, Cologne.
- Acquired by the present owner from the above.

- Large work in timeless elegance and glamorous coolness
- Jason Martin makes the impressive colors and the glossy materiality the main theme of his scuptural paintings
- To date the artist had solo shows at, among others, the Peggy Guggenheim Collection in Venice in 2009 and in 2018 at Thaddaeus Ropac in Paris



In his minimalist paintings, each concentrated on a single color, Jason Martin focuses on the materiality and the relief-like traces of his multi-layered paint application. It is not about the representation of a motif, an emotion or opening up for possible associations, but rather the elevation, the celebration of color and materiality. In an elaborate process, the artist first applies large amounts of impasto oil or acrylic gels to image carriers made of alumi-

num, stainless steel or plexiglass. He then processes the applied paint with specially made brushes and tools. Canvases don't exist in Martin's oeuvre, because the sheer material load exceeds the capacity of any conventional image carrier.

With their special aesthetics, the haptically appealing, sensual works by Jason Martin can be easily classified somewhere between sculpture and painting. While the applied paint in other works piles up into lively color spirals and curls or swirls in elegant, dynamic strokes, the artist creates a particularly precise, shimmering work here. The color is like a large



wave of liquid gold rhythmically combed across the image carrier. By succeeding in creating ever new, spectacular refractions and reflections with the finely grooved surface texture of the shiny, almost translucent color mixture in different light situations, Martin once again showcases his masterly control of the material.

Ever since the highly acclaimed exhibition "Sensation: Young British Artists from the

Saatchi Collection" at the London Royal Academy of Art and at Hamburger Bahnhof in Berlin in 1997, the artist has attracted greater international attention. Today Jason Martin is one of the most famous European representatives of contemporary abstract painting. His works are in important international collections, among them the Hirshhorn Museum and Sculpture Garden, Washington, DC, the collection Essl/ Albertina and the Thyssen-Bornemisza Art Contemporary Collection in Vienna, the Würth Collection, Künzelsau, and the Sprengel Museum, Hanover. [CH]

"I've always viewed myself as a landscape painter dressed up as an abstractionist. I respond to nature [...]. And when you look at my works, you gaze into this imaginary space beyond and project associations from your own mental landscape on it."

Jason Martin, zit. nach: www.thespaces.com/jason-martin-art-studios-portugal.

SEO (D. I. SEO SOO-KYOUNG)

1977 Gwangju (Korea) lives and works in Berlin

Studie II. 2005.

Acrylic and paper collage on canvas.

Signed, dated, titled and inscribed with the dimensions

"80 x 120 cm" on the reverse. 80 x 119,5 cm (31.4 x 47 in). [AR]

Called up: December 10, 2021 – ca. 16.38 h ± 20 min.

,

€ 15.000 - 20.000

\$17,250-23,000

PROVENANCE

- \cdot Von Lintel Gallery, Los Angeles (with a label on the reverse).
- · George Hartman and Arlene Goldman Fine Art Collection, USA (with a label on the reverse).

- In her gaudy color worlds the former master student of Georg Baselitz often combines Asian and European elements
- The special collage technique makes for unique structures and effects
- Works by the artist are sought-after around the world and can be found in important collections like the Museum of Modern Art, New York



"I take the water lillies from Japan and bring them together with the Black Forest mountains and Canadian meadows. That's like an endeavor to repair global destruction, both symbolic and in reality."

 $SEO\ quoted\ from\ https://www.welt.de/welt_print/article2180495/Japanische-Seerosen-im-Schwarzwald.html$



98 JENNY HOLZER

1950 Gallipolis/Ohio – lives and works in New York

Blue and Red Corner (Lustmord, Erlauf). 2004.

Light object. Double-sided LED ribbon , blue and red diodes, in aluminum casing.

13,8 x 271 x 14 cm (5.4 x 106.6 x 5.5 in). [KT]

Called up: December 10, 2021 – ca. 16.39 h ± 20 min.

€ 60.000 - 80.000

\$ 69,000 – 92,000

PROVENANCE

- · Galerie Sprüth Magers Lee, London.
- \cdot Private collection London (acquired from the above in 2005).

- Jenny Holzer is considered one of the most important protagonists of Neo-Conceptualism, especially because of here LED ribbons with political contents
- Next to Barbara Kruger and Cindy Sherman, she is part of the generation of feminist artists that became internationally acknowledged in the 1980s
- Works by Jenny Holzer are in many international museums like Tate Modern, London, the Guggenheim Museum, Bilbao, the Dia Art Foundation, New York and the Neue Nationalgalerie, Berlin
- The artist participated in the Venice Biennial four times (1990, 2005, 2007 and 2015)

Language as a visual artistic means of expression is at the center of Jenny Holzer's work. Alongside Barbara Kruger, Louise Lawler and Cindy Sherman, the American concept and installation artist belongs to the generation of feminist artists who celebrated their breakthrough in the 1980s and paved the path for future generations. As early as in the 1970s she began to use words and texts on an artistic level. Many of her projects can be found in public spaces, including the Reichstag building in Berlin and in 1982 temporarily in New York's Times Square. In addition to feminism, important points of reference for Jenny Holzer are Minimal Art and Conceptual Art of the 1960s. She uses a variety of media, including signs, illuminating diode tapes, T-shirts and large-format projections such as display boards or moving signs. She uses language not only as a medium for communication, but also as a means of control and disguise. In particular political statements find their way into the public and should stimulate

thought through observation by chance. Holzer addresses topics such as violence, sexuality, oppression, power and feminism in these installations, which must be understood as concrete political statements. In addition to this level of content, the writing also gains a three-dimensional materiality through these luminous and moving banners and is thus taken to a level of sculpting and painting. The luminous statements with impressive statements captivate the viewer and break the boundaries between word, space and body. To this day, the artist has realized numerous international exhibitions, among them at the Whitney Museum of American Art, the Haus der Kunst in Munich and the Fondation Beyeler in Riehen, and has received numerous awards. Jenny Holzer has been one of the most important artists of our time since her retrospective at the Solomon R. Guggenheim Museum in 1989-90 and since she won the Golden Lion at the Venice Biennial in 1990. [AW]



RICHARD SERRA

1939 San Francisco – lives and works in New York and Nova Scotia/Canada

Esna. 1991.

Mixed media. Oil chalks and silkscreen (2 parts). Berswordt-Wallrabe CR 94. From an edition of 31 copies, owing to the oil chalks, each copy is of a unique character. On firm Japon. Total dimensions: 193 x 194,3 cm (75.9 x 76.4 in), the full sheet. [EH] Printed by Gemini Press, New York.

Called up: December 10, 2021 – ca. 16.40 h ± 20 min.

€ 18.000 - 24.000

\$ 20,700 - 27,600



100

ANSELM KIEFER

1945 Donaueschingen lives and works in Croissy-Beaubourg near Paris

Die Argonauten. 2014.

Lead, patinated. One of 90 individually made copies that clearly differ in terms of size and make. Ca. 7,5 x 33,5 x 22,5 cm (2.9 x 13.1 x 8.8 in). Released by Royal Academy of Arts, London, on occasion of the retrospective from September 27 to December 14, 2014. [AM]

With a confirmation from the Royal Academy of Arts (Allocated number 1490) dated December 22, 2014 (in copy).

Called up: December 10, 2021 – ca. 16.42 h ± 20 min.

€ 25.000 - 35.000

\$ 28,750 - 40,250

PROVENANCE

· Private collection USA.

"What the apples meant to Cézanne, is the story of the argonauts to me."

ANSELM KIEFER, QUOTED FROM: SZ-MAGAZIN, NO. 46, NOVEMBER 16, 1990, P. 27.

- The plane is a meaningful leitmotif in Anselm Kiefer's creation

- As the black oil chalk was applied by hand and paint roller, each work is of unique character
- The artist is the most important contemporary sculptor
- Drawing and prints have accompanied the artist's sculptural creation since the early 1970s
- Monumental, fascinating two-part work that shows great closeness to Richard Serra's sculptural creation

• In 1977, 1982 and 1987 the artist participated in documenta 6, 7 and 8 in Kassel

NORBERT BISKY

1970 Leipzig – lives and works in Berlin

Das sollte man regeln. 2002.

Oil on canvas

Twice with the artist's signet on the reverse, as well as dated and titled. $140 \times 200 \text{ cm}$ (55.1 x 78.7 in). [KT]

Called up: December 10, 2021 – ca. 16.43 h ± 20 min

€ 35.000 - 55.000

\$40,250 - 63,250

PROVENANCE

- · Galerie Terminus, Munich.
- · Private collection Bavaria (acuired from the above in 2002).

EXHIBITIO

- · Norbert Bisky. Die Heimat ist weit, Galerie Terminus, Munich, April 9 - May 11, 2002.
- Bisky is considered the most important contemporary artists of figurative painting
- Works by Norbert Bisky are in many important international museums of modern and contemporary art, among them the Museum of Modern Art, New York and the Museum Ludwig, Cologne



The pictorial worlds of Norbert Bisky's early works are primarily determined by the tension between an harmonious, calm painting and the sinister, often violent subjects. Pastel tones convey an alleged sense of well-being even in extremely brutal scenes. The images are played by idealized, athletic, agile young people left alone in a vast, wild and beautiful nature. The idealized landscapes are disturbed by the paintings' protagonists. The two blond teenagers may stand close together, but they are still alone. They aim at the observer who is an intruder into their world, just as they invaded nature.

Bisky creates a scene of a compelling climax. As the painting manner is reminiscent of film posters, the artist implies even more. We start to picture the events that led up to this scene, and what will happen next. Inevitably, the continuation of the story of the two blond boys in tracksuits is set in motion, thus the images develop their own narrative of a lost innocence, which we can't get out of our mind. Norbert Bisky's beautiful worlds are reminiscent of a mixture of David Hockney, Edward Hopper or Georgia O'Keeffe. The distant calm is reversed and creates a smooth surface under which it simmers. [EH]

"I have the feeling that I grew up in a cult that's suddenly befallen by the outside world, where reality and a big mess happens and it becomes obvious that most of what is preached here is bullshit."

orbert Bisky in ab interview with BILD on November 6, 2019

1. Allgemeines

1.1 Die Ketterer Kunst GmbH & Co. KG mit Sitz in München (im folgenden "Versteigere") 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 der 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 Bietvorgang 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 eingeholte 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 abgegeben 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

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 erst am Tag der Versteigerung bei ihm eingehen und der Anbietende in der Versteigerung nicht anwesend ist, zu berüchtigen. 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 vorbezeichneter 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 Entgegenahme 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 Einsatzeines 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 Kauf erfragt

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
- Auf den Teil des Zuschlagspreises, der 2.500.000 Euro übersteigt, wird ein Aufgeld von 22% berechnet und zu dem Aufgeld, das bis zum dem Teil des Zuschlagspreises bis 500.000 Euro nd dem Aufgeld, das zusätzlich bis 2.500.000 Euro anfällt, hinzuaddiert.

In dem Kaufpreis ist jeweils die Umsatzsteuer von derzeit 19 % enthalten.

Für Originalkunstwerke und Fotographien wird zur Abgeltung des gemäß §26 UrhG 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 Fotographien wird zur Abgeltung des gemäß §26 UrhG anfallenden Folgerechts eine Umlage i.H.w. 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 den Teil des Zuschlagspreises, der 2.500.000 Euro übersteigt, wird ein Aufgeld von 15 % berechnet und zu dem Aufgeld, das bis zum dem Teil des Zuschlagspreises bis 500.000 Euro und dem Aufgeld, das zusätzlich bis 2.500.000 Euro 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 Umsatzsteuersatz von derzeit 7% hinzugerechnet.

Für Originalkunstwerke und Fotographien wird zur Abgeltung des gemäß §26 UrhG 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 unbestrittenen 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 Verzugswerden 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 i 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 Beitreibungskosten.
- 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 Ahnaltspunkten 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 gelangenden 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 Werkverzeichnisses, der Erklärung des Künstlers selbst oder der Stiftung des Künstlers) erforderlich, welches den Mangel nachweist. Der Käufer bleibt zur Entrichtung 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 Verichtungsgehilfen 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 Vertragsschluss vorhersehbaren und vertragstypischen Schäden. Die Haftung des Versteigerers für Schäden aus der Verletzung des Lebens, des Körpers oder der Gesundheit bleibt unberührt.

11. Datenschutz

Auf die jeweils gültigen Datenschutzbestimmungen des Versteigerers wird ausdrücklich hingewiesen. Sie finden sich sowohl im jeweiligen Auktionskatalog veröffentlicht, als auch als Aushang im Auktionssaal und im Internet veröffentlicht unter www.kettererkunst.de/datenschutz/index.php. Sie sind Vertragsbestandteil und Grundlage jedes geschäftlichen Kontaktes, auch in der Anbahnungsbeschaftlichen Kontaktes keiter der keiter der Kontaktes keiter der keiter d

12. Schlussbestimmungen

12.1 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.

12.2 Mündliche Nebenabreden bedürfen zu ihrer Wirksamkeit der Schriftform. Gleiches gilt für die Aufhebung des Schriftformerfordernisser

12.3 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.

12.4 Für die Rechtsbeziehungen zwischen dem Versteigerer und dem Bieter/Käufer gilt das Recht der Bundesrepublik Deutschland unter Ausschluss des UN-Kaufrechts.

12.5 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.

12.6 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.

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

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per E-Mail unter: infomuenchen@kettererkunst.de

$Begriffs bestimmung en nach der DSGVOf \"{u}r Sie transparent erl\"{a}utert:$

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 Verküpfung, 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 verarbeiten, 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, Rechnungskopie, 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

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-Auktione

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 iedermann, der dieses Medium in Anspruch nimmt, zu empfangen. Ketterer Kunst trifft die bestmöglichsten 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 inshesondere

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, ggfls. 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.

Datensicherhei

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 KGSG i.V.m. § 42 KGSG 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 Ge setzgeber 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 Ein willigung 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

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 \S 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 represen tative 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.
- $\begin{tabular}{ll} \textbf{2.8} & Acceptance of a bid makes acceptance of the item and payment obligatory. \end{tabular}$

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 concern ing permanent and fault-free availability and usage of the websites or the internet and telephone nnection 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 share of the hammer price exceeding € 2,500,000 is subject to a premium of 22% and is added to the premium of the share of the hammer price up to €500,000 and the additional premium that is up to € 2,500,000, respectively.

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 share of the hammer price exceeding € 2,500,000 is subject to a premium of 15% and is added to the premium of the share of the hammer price up to € 500,000 and the additional premium that is up to € 2,500,000, respectively.
- 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 nonmember countries (outside the EU) are exempt from value added tax; if the items purchased by auction are exported by the

DATA PRIVACY POLICY

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.
- **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 com-

- **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 italls 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. Guarante

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 prosecuting 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 ap-

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.

plicable according to § 474 par. 1 sentence 2 of the German Civi

9.3 In some auctions (especially in additional live auctions) videoor 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. Data Protectio

Explicit emphasis is laid on the observation of the auctioneer's currently effective data protection regulations. They can be found in the respective auction catalog, in the saleroom, as well as online on www.kettererkunst.de/datenschutz/index.php. They are part of the contract and form the basis of every business contact, even in the initial phase.

12. 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.
- 12.2 Verbal collateral agreements require the written form to be effective. This shall also apply to the cancellation of the written form requirement
- 12.3 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.
- 12.4 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.

12.5 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.

12.6 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.

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 al 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 auc tion 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 Securit

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 (Kulturgutschutzgesetz) 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 nurchase 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)

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Ketterer Kunst in cooperation with The Art Concept

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INFO

Glossary

- 1. Signed and/or dated and/or titled and/or inscribed refers to what we consider to be by the artist's hand.
- 2. The description hand-written refers to what in our opinion is not doubtlessly by the artist's hand.
- 3. Objects marked (R) are sold subject to regular taxation at a tax rate of 19%.
- 4. Objects marked (R*) are sold subject to regular taxation at a tax rate of 7%.
- 5, Objects marked (N) were imported to the EU for sale. In addition to the premium, the disbursed import sales tax of currently 7% of the invoice amount is also charged.
- 6. The artnet Price Database is an archive of auction results since 1985 and, according to the company, currently comprises auction results from over 700 international auction houses.

Results

Results are available from Monday, December 13, 2021, 9 a.m. on +49 - (0)89 - 55244 - 0. In Germany on the toll-free number o800-KETTERER (0800-53 88 37 37). For the export of artworks out of the European Union, the Cultural Protection Convention from 1993, as well as the UNESCO Convention from 1975 must be observed.

List of owners 524

1: 93, 98; 2: 8; 3: 62, 69, 72, 77; 4: 42; 5: 21, 83; 6: 12, 18; 7: 86; 8: 3, 37; 9: 7, 60; 10: 39; 11: 68; 12: 85; 13: 20, 73, 74, 91; 14: 78, 80; 15: 95; 16: 4, 89; 17: 87; 18: 99; 19: 10; 20: 35; 21: 16; 22: 90; 23: 92; 24: 54; 25: 14, 40; 26: 58; 27: 13; 28: 1; 29: 34, 38, 44, 45; 30: 100; 31: 6, 19; 32: 31; 33: 53; 34: 2; 35: 15; 36: 75; 37: 49; 38: 46; 39: 29, 33, 55, 59; 40: 17; 41: 24; 42: 81; 43: 84; 44: 101; 45: 25, 97; 46: 47; 47: 30; 48: 64; 49: 50; 50: 48, 51, 52, 56, 57; 51: 22, 27; 52: 11, 94; 53: 9; 54: 61, 66, 67, 70, 71, 96; 55: 76; 56: 63, 65; 57: 43; 58: 82; 59: 36; 60: 41; 61: 26, 28, 79; 62: 5; 63: 88; 64: 32; 65: 23

Find more information on www.kettererkunst.com

- Condition reports: high-resolution photos including borders of the front and back of all works, further images such as frame photos and room views
- Watch videos of select sculptures
- Bid live on www.kettererkunst.com
- Register for more information on artists
- Register for more information on our auctions



Ketterer Kunst is a partner of the Art Loss Register. All objects in this catalogue, as far as they are uniquely identifiable, have been checked against the database of the Register prior to the auction.

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Follow us on **Instagram** for peeks behind the scene.

SERVICE

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.

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.

CONTACT Tel. +49 89 55244-0





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SELL WITH KETTERER KUNST



Selling art through Ketterer Kunst is your safe easy way to get the best possible result!

Not only do we have an international client base that we have established over decades, we also register an average annual increase in new clients of around 20 %. Acclaimed museums and renowned collectors from all around the world rely on our expertise.

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.

The personal way: the talk

You appreciate personal, qualified and friendly advice? Just give us a call at +49 89 55244-o! If you wish, we will also call on you or arrange for a meeting at our company.

The fast way: The online form

You are short of time? Just use our online form (www.kettererkunst.com/sell) and get a quick, custom-made offer.

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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