

KETTERER KUNST



POST WAR  
CONTEMPORARY ART

December 10, 2021





THE UNIVERSITY OF CHICAGO



# 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 (0) 89 5 52 44-0  
or send an e-mail to [infomuenchen@kettererkunst.de](mailto:infomuenchen@kettererkunst.de)**

### Weitere Auktionen | Further Auctions

**Lot 200–263 Evening Sale (525)**  
Friday, Dezember 10, 2021, from 5.30 pm

**Lot 300–374 19<sup>th</sup> Century Art (523)**  
Saturday, Dezember 11 2021, from 3 pm

**Lot 400–476 Modern Art (522)**  
Saturday, Dezember 11, from ca. 5 pm

**Online Only [www.ketterer-internet-auktion.de](http://www.ketterer-internet-auktion.de)**  
Sun, November 21, 2021, from 3 pm –  
Sun, Dezember 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](mailto:infohamburg@kettererkunst.de)

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

#### Düsseldorf

Ketterer Kunst, Königsallee 46, 40212 Düsseldorf  
Tel.: +49 (0)211 36 77 94 60, [infoduesseldorf@kettererkunst.de](mailto:infoduesseldorf@kettererkunst.de)

Sun. November 21 11 am – 7 pm  
Mon. November 22 11 am – 4 pm

#### Frankfurt

Galerie Schwind, Fahrgasse 17, 60311 Frankfurt am Main  
Tel.: +49 (0)6221 58 80 038, [infoheidelberg@kettererkunst.de](mailto:infoheidelberg@kettererkunst.de)

Wed. November 24 11 am – 7 pm

#### Berlin

Ketterer Kunst, Fasanenstraße 70, 10719 Berlin  
Tel.: +49 (0)30 88 67 53 63, [infoberlin@kettererkunst.de](mailto:infoberlin@kettererkunst.de)

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 (0) 89 5 52 44-0, [infomuenchen@kettererkunst.de](mailto: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](http://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.

### By phone

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).

### Proxy bids

If you are unable to attend the auction in person, we will be happy to accept your proxy bid (please use the bidding form on the right).

### Saleroom

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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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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Kundennummer | Client number

Name   Surname	Vorname   First name	c/o Firma   c/o Company
Straße   Street	PLZ, Ort   Postal code, city	Land   Country
E-Mail   Email		USt-ID-Nr.   VAT-ID-No.
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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](http://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]

1

## PAUL FEILER

1918 Frankfurt am Main – 2013 Cornwall

### Cornish Landscape North. 1957.

Oil on canvas.

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).

#### LITERATURE

- 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 than 40 years
- In the 1950s Feiler was one of the protagonist 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

2

## ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

### Akt / Bildnis Alice. 1926.

Oil on canvas.

Scheibler 23. Signed and dated on the reverse.

94 x 74 cm (37 x 29.1 in).

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

Called up: December 10, 2021 – ca. 14:31 h ± 20 min.

€ 18.000 – 24.000

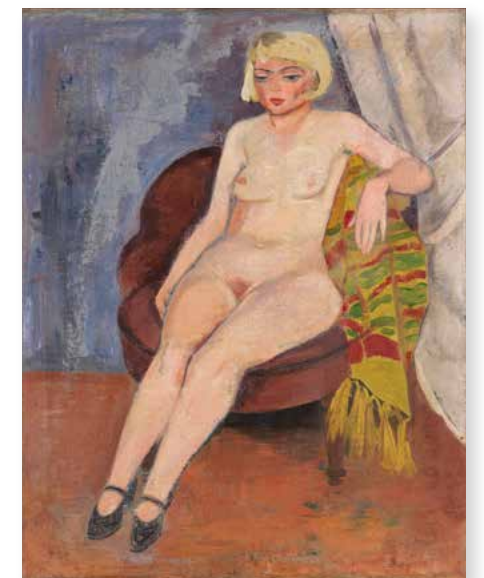
\$ 20,700 – 27,600

#### 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).



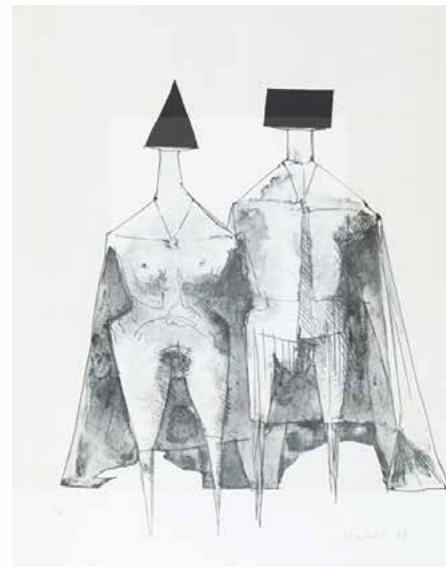
verso



- 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 fiancée 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 raisonné (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 gilt-plated “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 Lehmbrock Museum in Duisburg and the 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.

### 3 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 Sculpture, 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.).



### 4 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 ± 20 min.*

€ 20.000 – 30.000

\$ 23,000 – 34,500

- 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 complementary and 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

#### PROVENANCE

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

#### EXHIBITION

- 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.).



## 5 HERBERT ZANGS

1924 Krefeld – 2003 Krefeld

Knüpfung, 1970s.

Mixed media. Cloth, corks knotted with strings, whitened.

Bottom right signed.

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

Accompanied by a copy of a photo expertise from Mrs. Emmy de Martelaere, Paris, dated March 6, 2017. The work is registered at the Archive Herbert Zangs with the number 2289.

*Called up: December 10, 2021 – ca. 14.35 h ± 20 min.*

€ 25.000 – 35.000

\$ 28,750 – 40,250

- 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



## 6 FRITZ WINTER

1905 Altenböggge – 1976 Herrsching am Ammersee

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

Mixed media. Oil and graphite on light board. Lohberg 694. Bottom right monogrammed and dated. Inscribed with the artist's name, the date and "oben" (top) on the reverse.

50 x 70 cm (19.6 x 27.5 in), the full sheet.

The work is registered at the Fritz-Winter-Foundation with the number 373 (with handwritten number on an adhesive label on the reverse). Image in catalog raisonné Lohberg rotated by 180 degree. [AM]

*Called up: December 10, 2021 – ca. 14.36 h ± 20 min.*

€ 15.000 – 20.000

\$ 17,250 – 23,000

### 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).

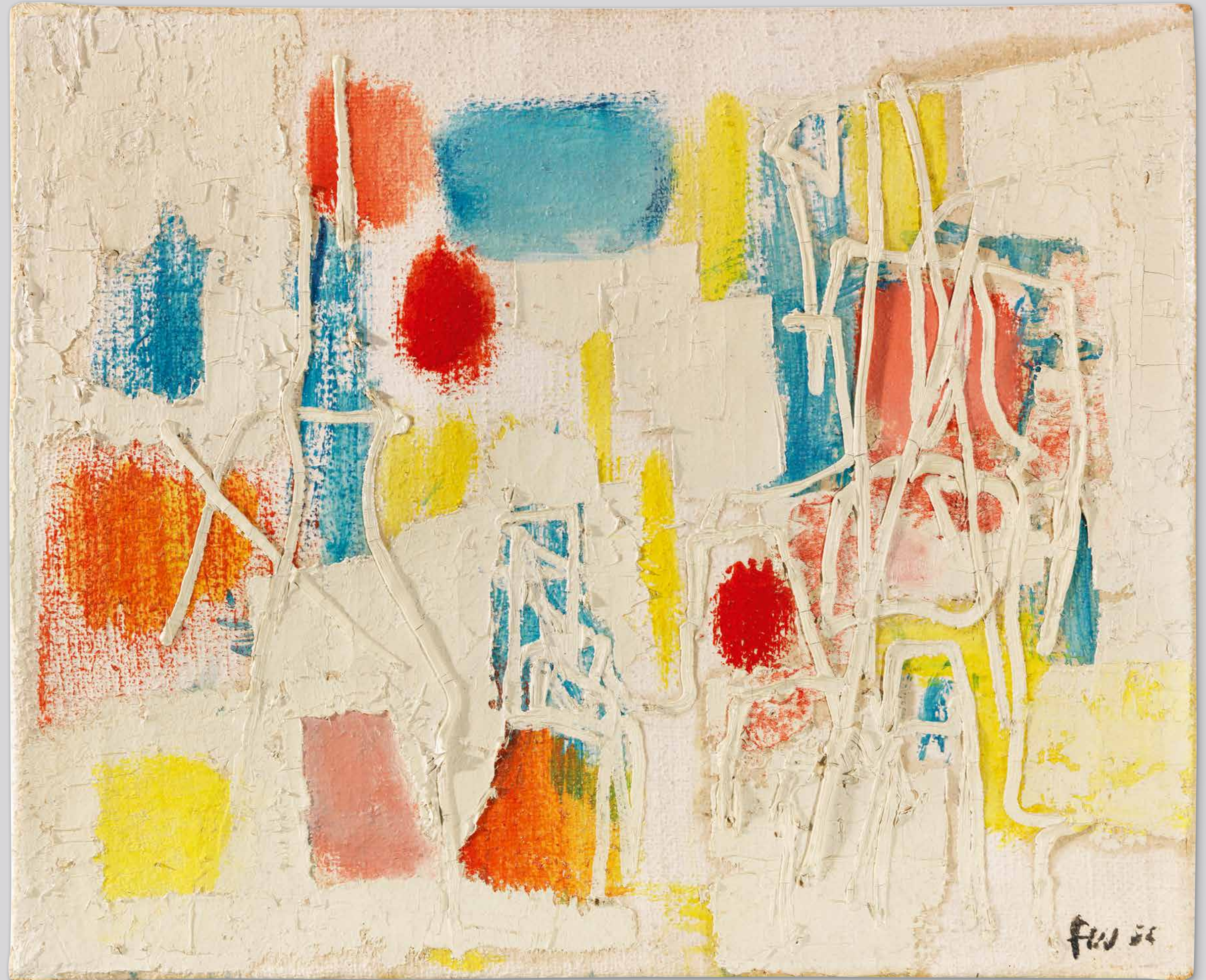
#### EXHIBITION

· 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 representatives 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 on 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 (source: 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



verso





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).

- 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 of the great colorists of European Modernism
- Since 1948 Giuseppe Santomaso has participated in several Venice Biennials and received the first prize for painting from the city of Venice in 1954

10

**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 ± 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 Columns), which subtly play with figurative associations, Koenig made a unique contribution to 1970s sculpting



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 ± 20 min.*

€ 14.000 – 18.000 \*

\$ 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 registered 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

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

### EXHIBITION

- 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 x 53,5 cm (17.2 x 21 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, Lefebvre 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 illu.).



- 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, translucent 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 x 32,3 cm (10.7 x 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.

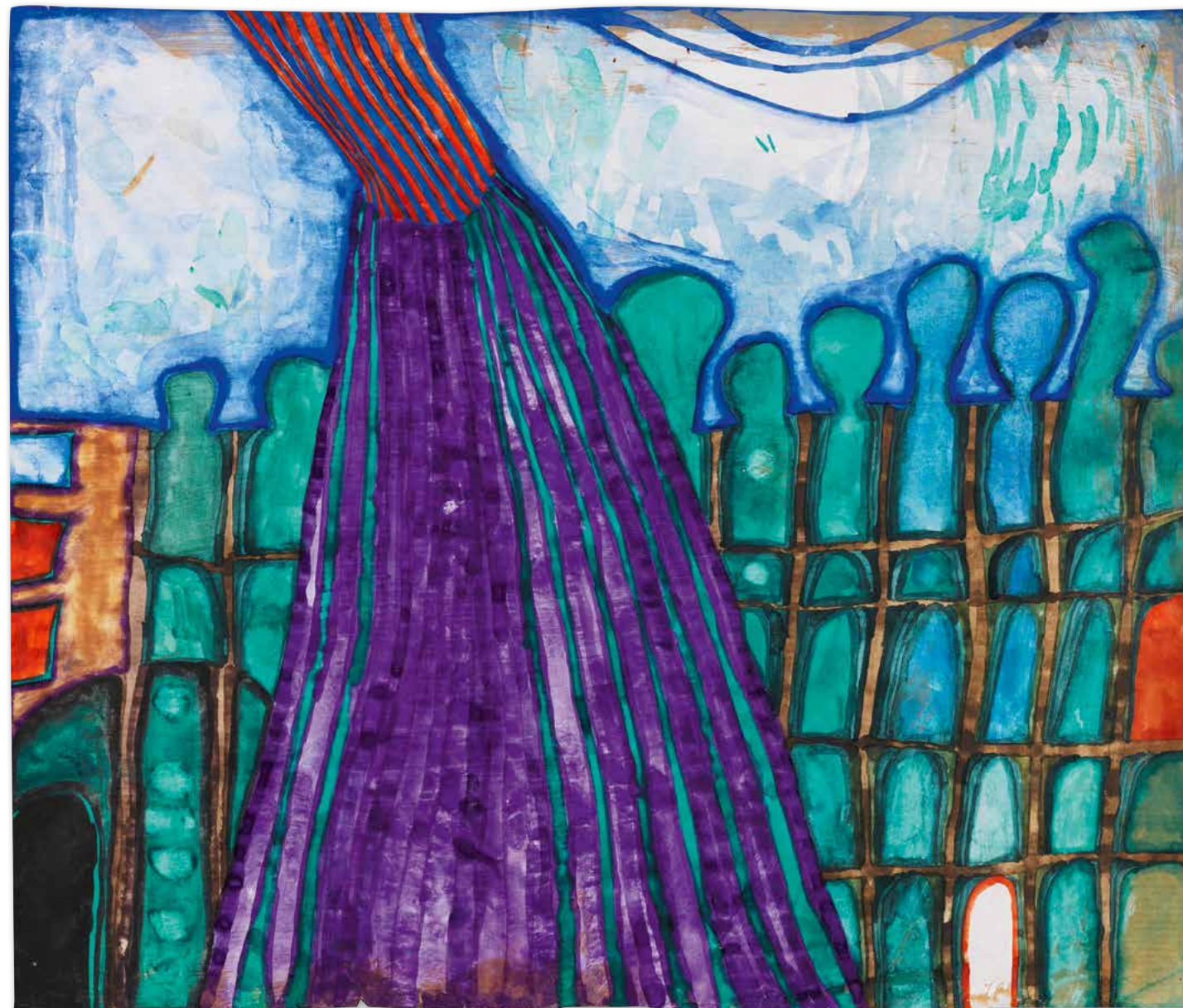
### LITERATURE

- Hundertwasser, Kestnergesellschaft, Hanover, ex. cat. with oeuvre catalog, March 25 - May 3, 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 others, 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 Allemagne avec 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. Eventually, they are perfected by their titles. Titles have not been so poetic since Klee. In “Une Journée de transit en Allemagne avec grande cheminée Fujisan” Hundertwasser 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 convey 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 mirror surface.  
In object box.

Three times signed and dated on the reverse.  
39,5 x 118,6 cm (15,5 x 46,6 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.

- Effectful work from the “ZERO” protagonist
- Adolf Luther’s works are instruments for a new perception of light
- Very early example of the concave mirrors, which Luther made as of the mid 1960s

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 x 49 cm (25 x 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 expressiveness, 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).

## 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 x 80 cm (23.6 x 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

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 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]



## 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 „0/212“.

*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 x 97 cm (51.1 x 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.
- 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]





20

## 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 "Schmäge Düsseldorf".  
From an edition of 35 copies.  
Ca. 45 x 40 x 11 cm (17.7 x 15.7 x 4.3 in). [SM]

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

€ 20.000 – 30.000

\$ 23,000 – 34,500

- One of Uecker's few bronzes
- 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 x 66,5 x 12 cm (31.1 x 26.1 x 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.

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-

- **The reconstruction of the destroyed light relief underlines the importance 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. 80.

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 "Columna 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 x 101,5 cm (32 x 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]

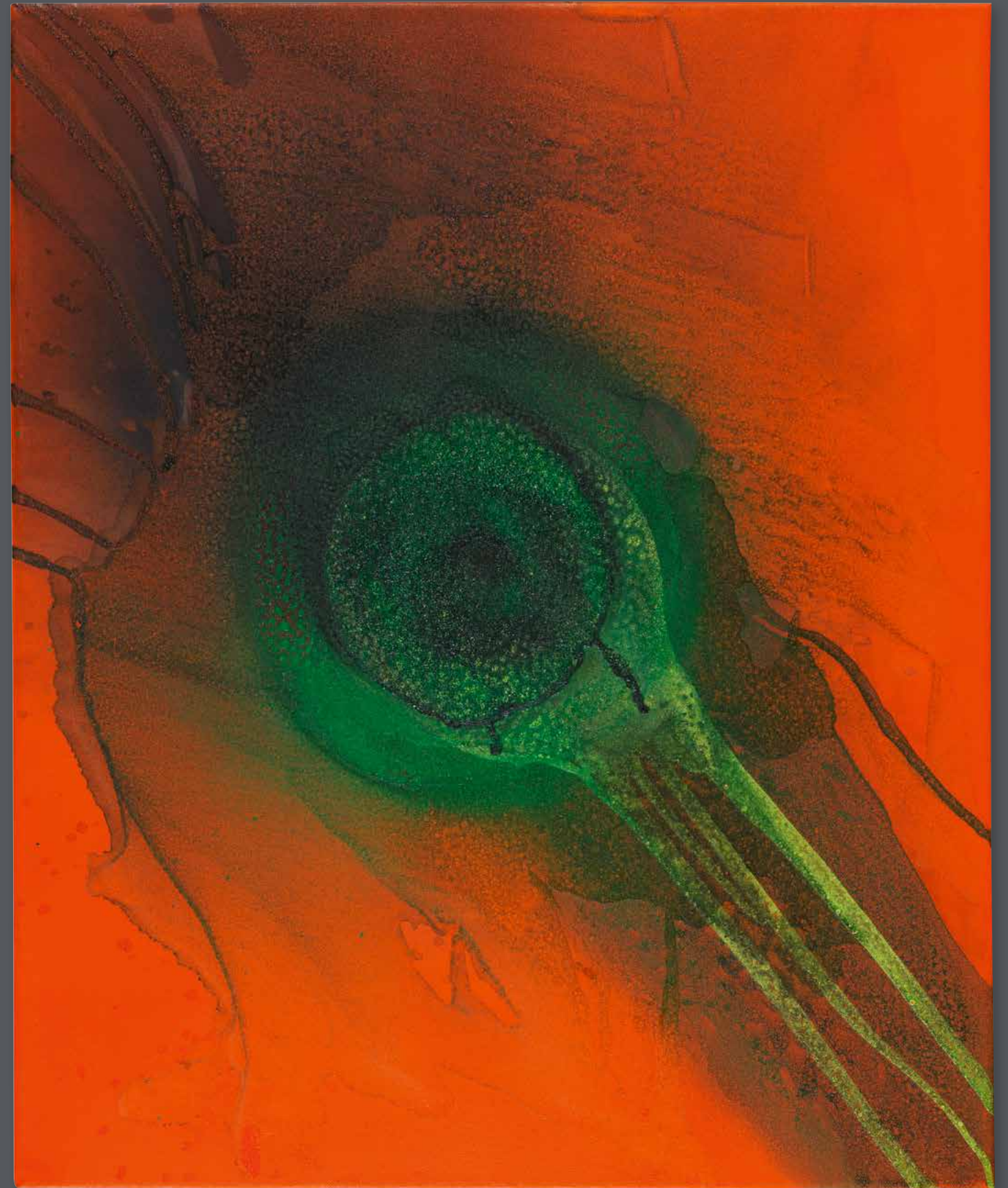
*Called up: December 10, 2021 – ca. 15.03 h ± 20 min.***€ 30.000 – 40.000**

\$ 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 amplexness, guided into the capillaries of the observers’ open minds.”

Otto Piene 1959, quoted 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 x 106 cm (30.7 x 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

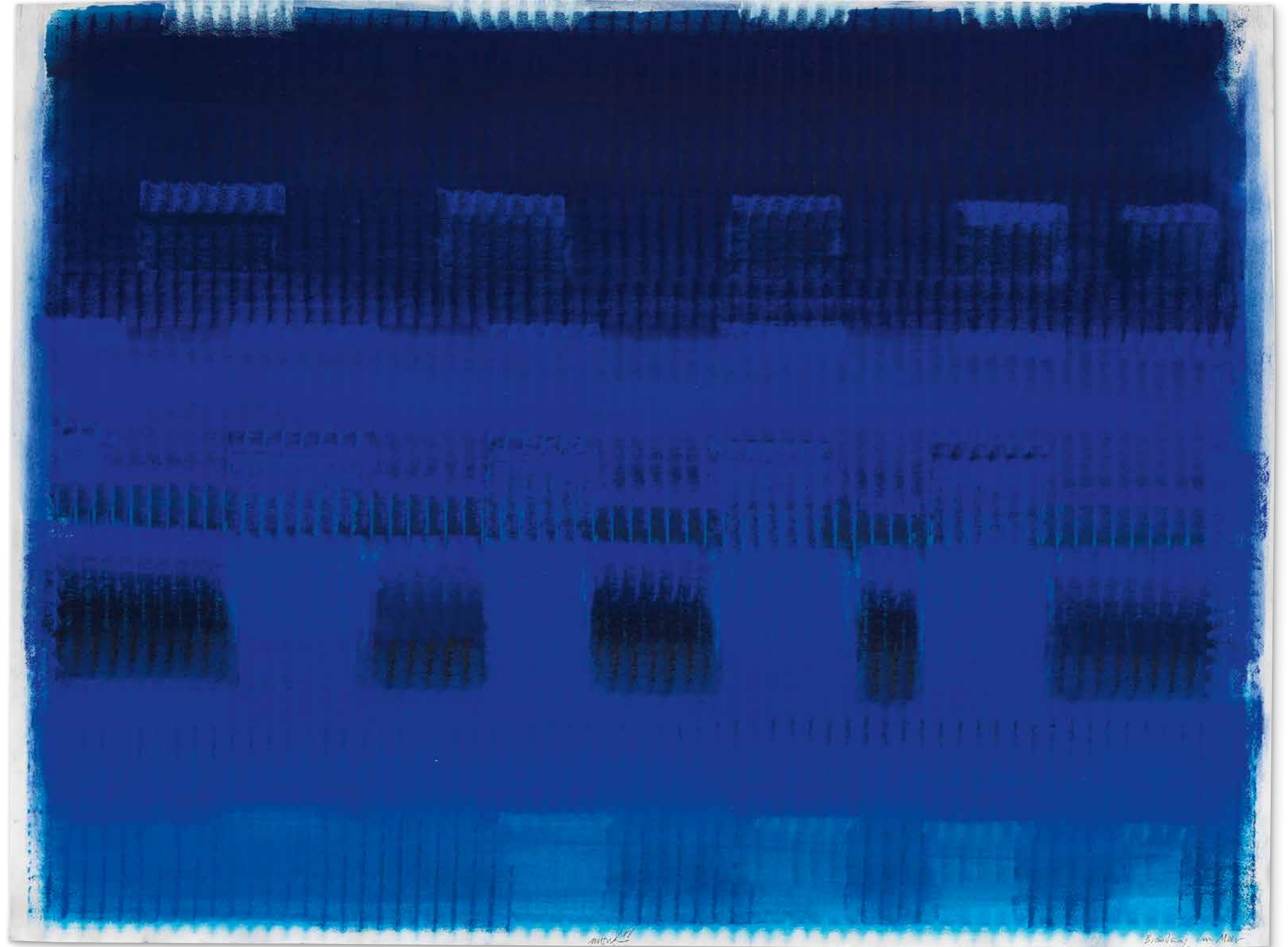
\$ 40,250 – 51,750

**PROVENANCE**

· Private collection Northern Germany.

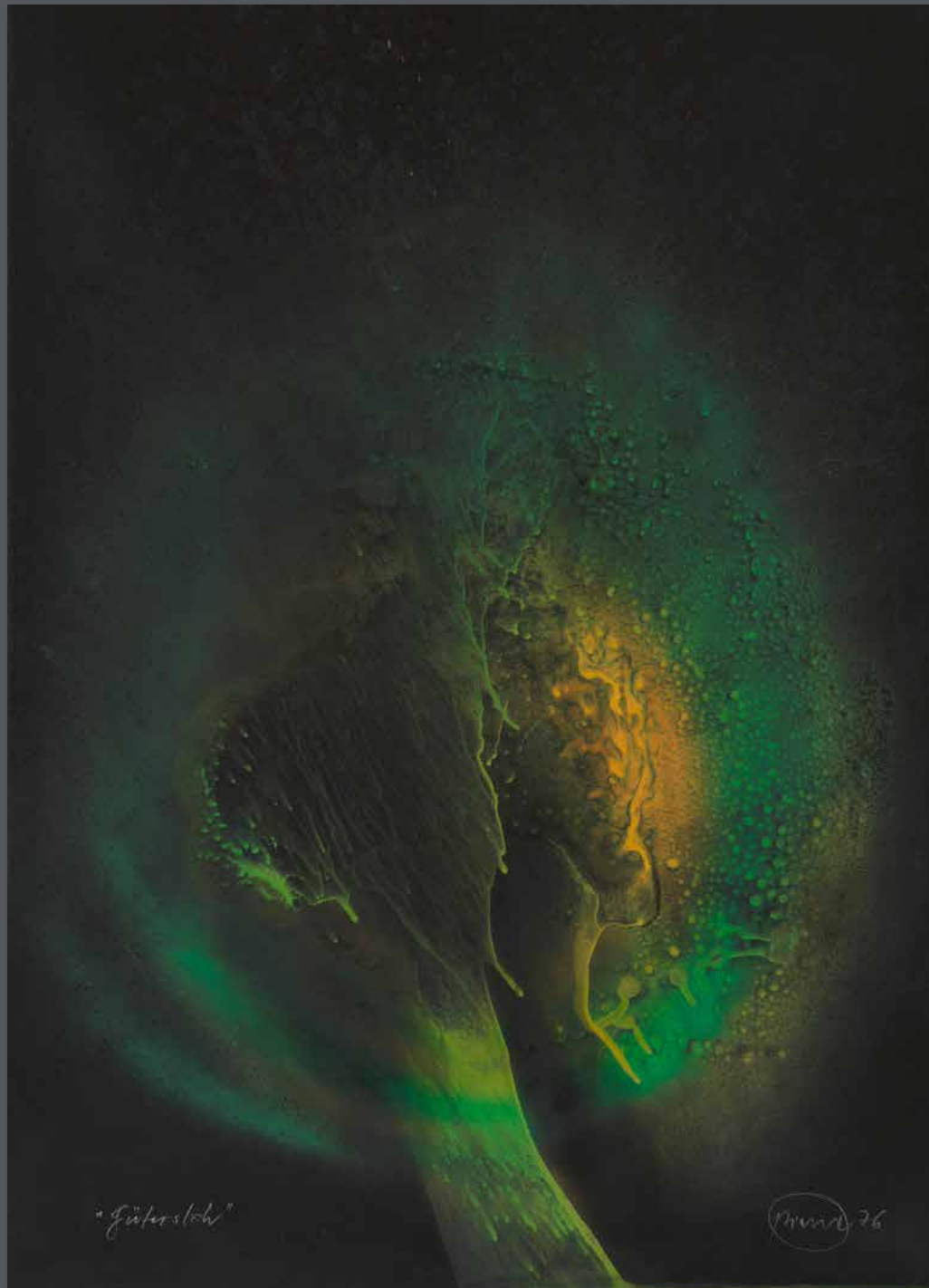
- Mack breaks down the spectral colors of light in his chromatic pictures
- In line with the “ZERO” principle, Mack lets the color vibrate by giving it a grid-like structure
- In 1959 and 1964 the artist participated in documenta II and III. In 1970 he represented German at the Venice Biennial XXXV

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 I, vol. 2, p. 12



28

**OTTO PIENE**

1928 Bad Laasphe – 2014 Berlin

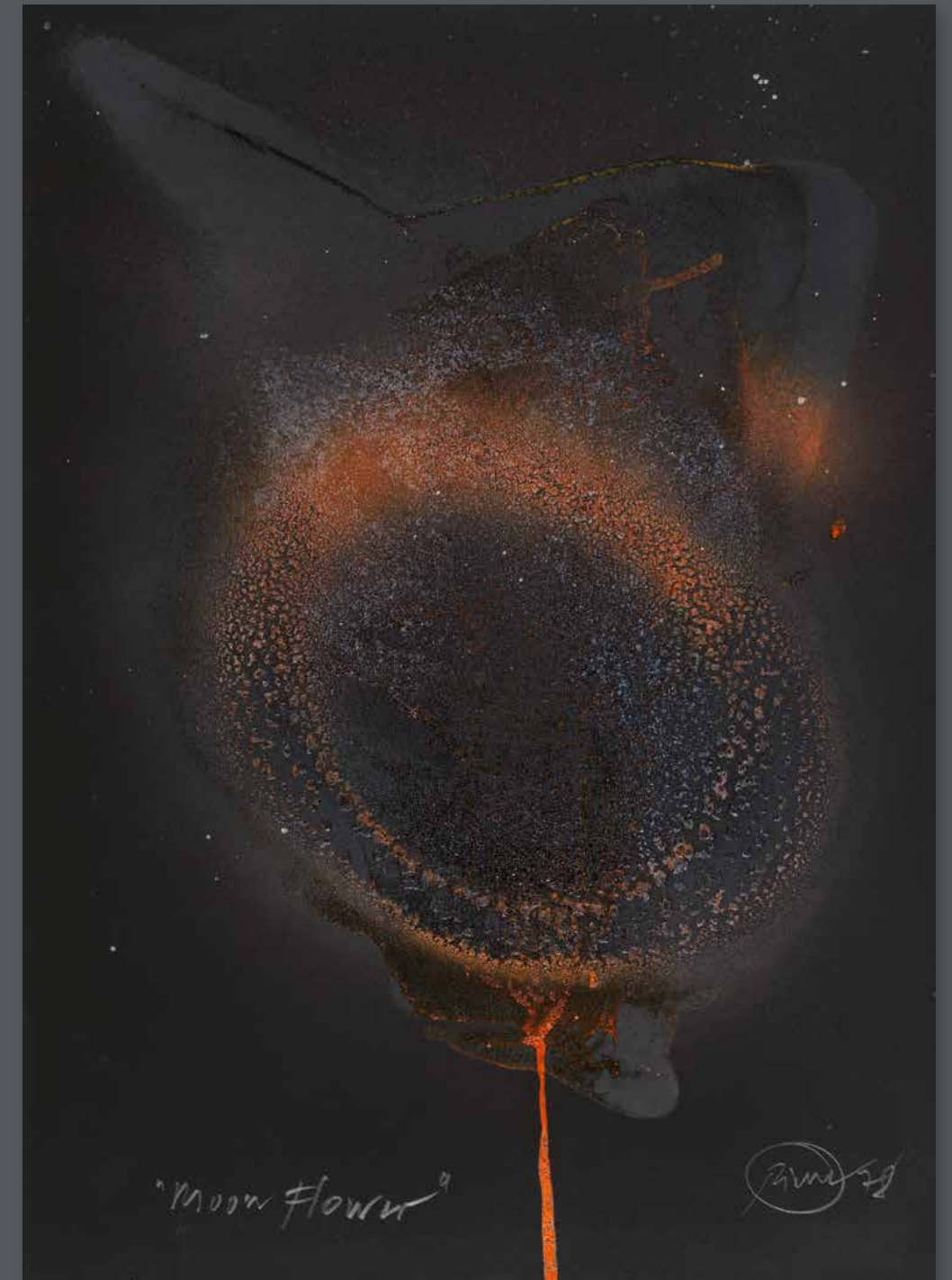
Gütersloh. 1976.

Mixed media. Gouache, fire and soot.  
Bottom right signed and dated. Bottom left titled "Gütersloh". On board.  
96 x 68 cm (37.7 x 26.7 in), size of sheet [AM]

*Called up: December 10, 2021 – ca. 15.06 h ± 20 min.*

€ 20.000 – 30.000  
\$ 23,000 – 34,500

- Impressive fire gouache in a particularly subtle coloring
- There is no other oeuvre than Piene's that is so extraordinarily dominated by fire as a means of creation, it has an iconographic status
- Offered on the international auction market for the first time (source: artprice.com)



29

**OTTO PIENE**

1928 Bad Laasphe – 2014 Berlin

Moon Flower. 1978.

Mixed media. Oil, fire and soot.  
Bottom right signed and dated, titled in bottom left. On board.  
67,6 x 47,9 cm (26.6 x 18.8 in). [AR]

*Called up: December 10, 2021 – ca. 15.07 h ± 20 min.*

€ 15.000 – 20.000  
\$ 17,250 – 23,000

**PROVENANCE**  
· Private collection Hesse.

- 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

## 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 common 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

© VG-Bild-Kunst, Bonn, 2021

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]





31

## CÉSAR

1921 Marseille – 1998 Paris

Inclusion. 1968.

Mixed media. Glass and polyurethane, mounted in aluminum base.

129,5 x 69,5 x 14 cm (50.9 x 27.3 x 5.5 in).

Total dimensions: 176 x 106 x 50 cm

(69.3 x 41.7 x 19.7 in). [KT]

Called up: December 10, 2021 – ca. 15,11 h ± 20 min.

€ 20.000 – 30.000

\$ 23,000 – 34,500

### 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 ill.).

- 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 ± 20 min.

€ 25.000 – 35.000 <sup>N</sup>

\$ 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]

*Called up: December 10, 2021 – ca. 15.12 h ± 20 min.*

€ 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





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.

### LITERATURE

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

- Red and brown are primal colors for Joseph Beuys
- Crystals 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]

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.

Oil on canvas.

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.

“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 Hundertwasser on Uwe Lausen’s works of the mid-1960s. Lausen admired Hundertwasser 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 well-known 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 ultra-conservative 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).

- 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]



38

### JOSEPH BEUYS

1921 Krefeld – 1986 Düsseldorf

Aus Aktion: Kinloch-Rannoch Edinburgh. 1970.

Gelatine and wax (2 parts).

Signed and dated on a label below the base and titled on another label. "Aktion: Kinloch-Rannoch EDINBURGH".

13,7 x 25,5 x 22,5 cm (5,3 x 10 x 8,8 in).

The title refers to the performance „Celtic (Kinloch Rannoch), Schottische 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]

Called up: December 10, 2021 – ca. 15,19 h ± 20 min.

€ 30.000 – 40.000  
\$ 34,500 – 46,000

#### PROVENANCE

- Private collection Germany (acquired directly from the artist in 1981).
- Kunstmuseum Bonn (permanent loan from November 30, 2001 - Nov.2020).

#### EXHIBITION

- 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, 2010, p. 402 (illu. 157).
- Joseph Beuys: Wo ist Element 3?, Ketterer Kunst, Berlin, March 26 - May 22, 2021.

- The performance Celtic (Kinloch Rannoch) premiered on occasion 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]



- 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 ± 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



41

## ANTHONY CARO

1924 New Malden/London – 2013 London

Table Piece CCCXXXVIII. 1976/77.

Sculpture, iron. Steel and steel sheet, with rust and varnish.

Blume 347. Ca. 61 x 30,5 x 40 cm (24 x 12 x 15,7 in). [AM]

Called up: December 10, 2021 – ca. 15,23 h ± 20 min.

€ 20.000 – 30.000

\$ 23,000 – 34,500

### PROVENANCE

- Galerie Annelly Juda, London.
- Private collection Northern Germany (acquired from the above in 1994).

- Anthony Caro made the design of the base a key aspect of his sculptural creations 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



42

## GEORG BASELITZ

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

Kopf 13.3.85. 1984.

Linocut.

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]

Called up: December 10, 2021 – ca. 15,24 h ± 20 min.

€ 15.000 – 20.000

\$ 17,250 – 23,000

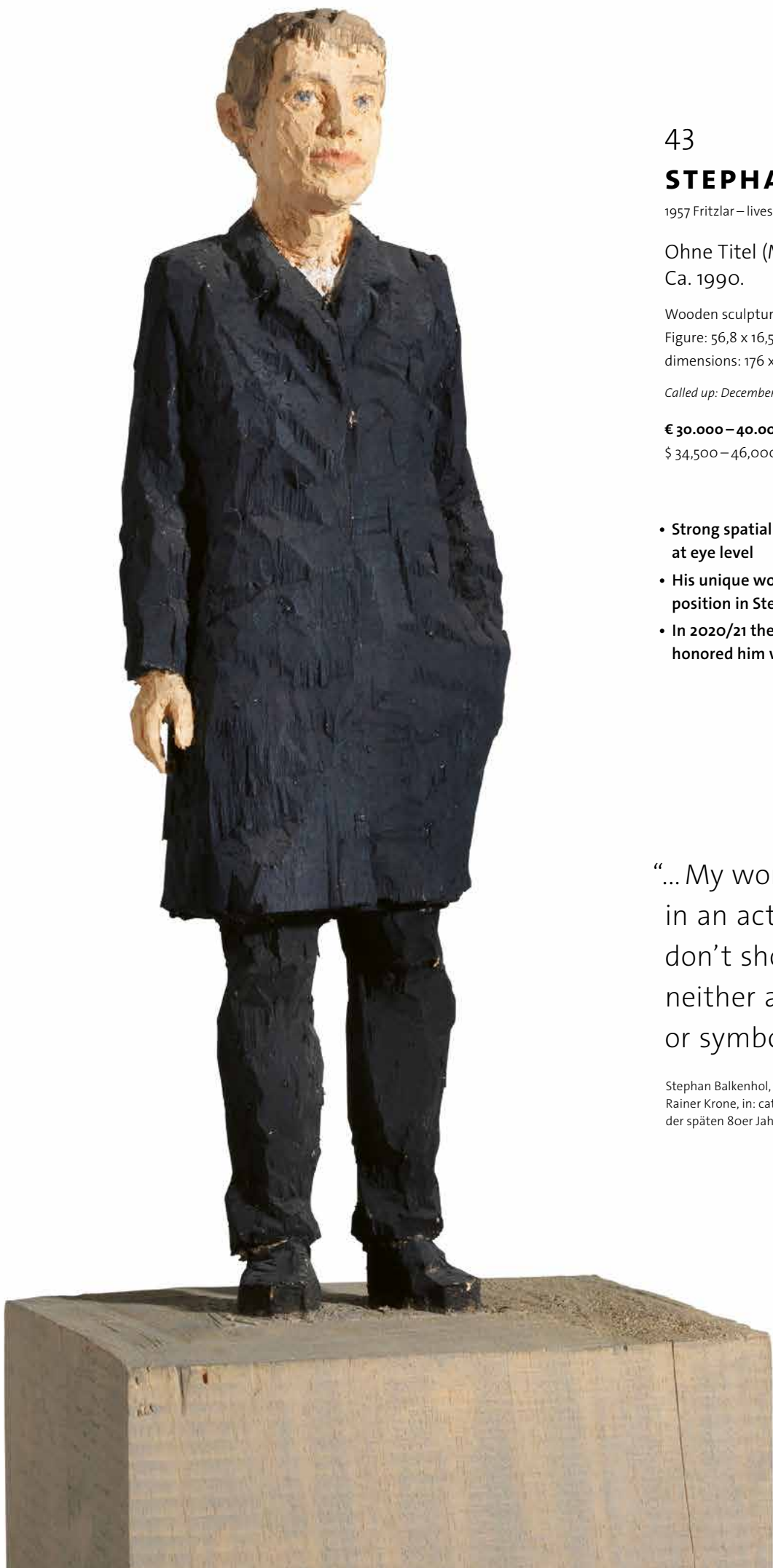
### PROVENANCE

- Private collection Northern Germany
- Private collection Southern Germany.

### LITERATURE

- 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



43

## STEPHAN BALKENHOL

1957 Fritzlar – lives and works in Karlsruhe and Meisenthal

Ohne Titel (Mann mit schwarzem Mantel).  
Ca. 1990.

Wooden sculpture, with colors.

Figure: 56,8 x 16,5 x 10,5 cm (22,3 x 6,4 x 4,1 in). Total  
dimensions: 176 x 28,3 x 24,4 cm (68,1 x 11,1 x 9,6 in). [AM]

Called up: December 10, 2021 – ca. 15,26 h ± 20 min.

€ 30.000 – 40.000 \*

\$ 34,500 – 46,000

- Strong spatial presence as the figure is mounted at eye level
- His unique wood sculptures occupy a special position in Stephan Balkenhol's oeuvre
- In 2020/21 the Lehmbrock-Museum, Duisburg, honored him with a comprehensive work show

“... My works aren't portraits in an actual sense, they don't show anyone specific, neither are they mere signs or symbols for 'MAN'”

Stephan Balkenhol, 1988, quoted from an interview with Rainer Krone, in: cat. “BINATIONALE”. Deutsche Kunst der späten 80er Jahre, Cologne 1988.

44

## 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.

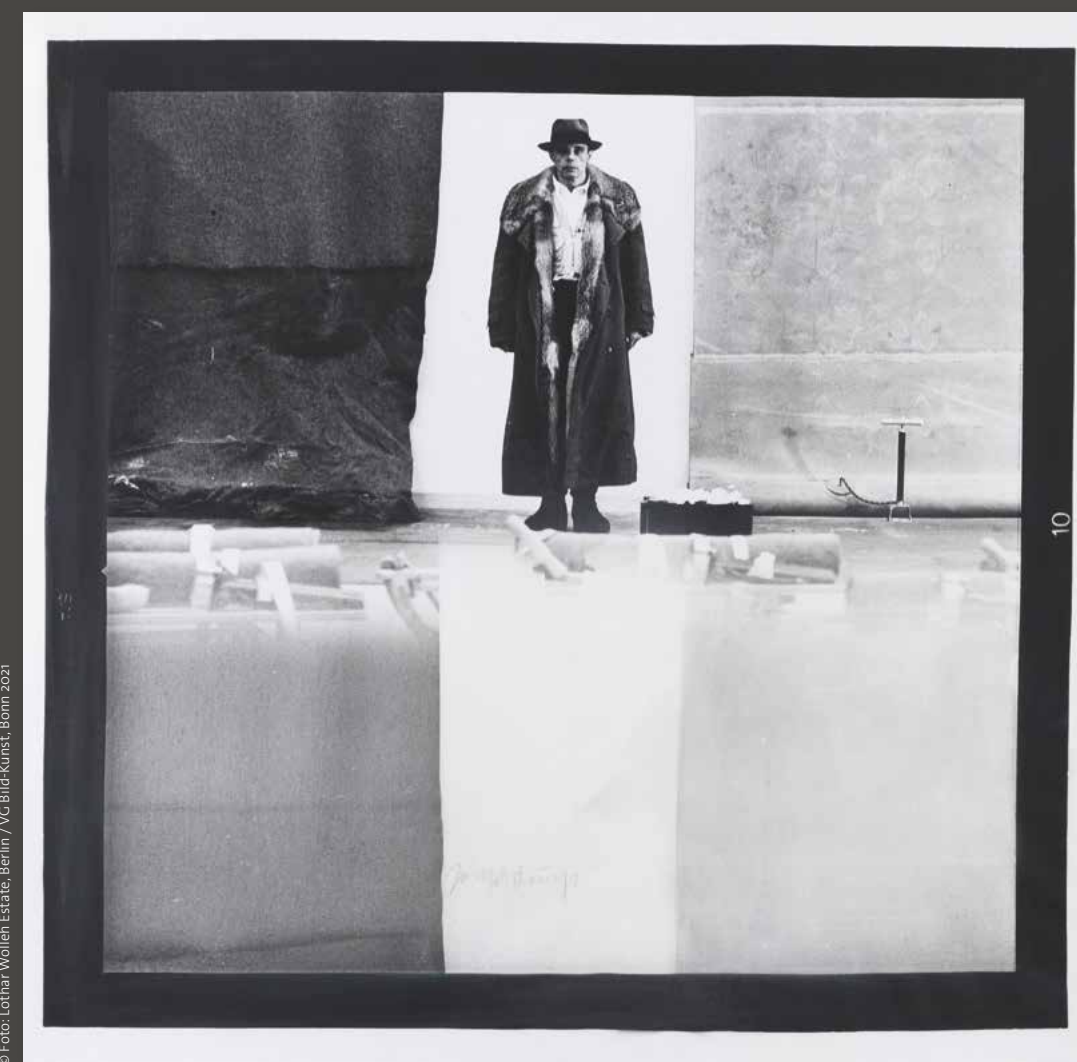
The photograph was shot during the setup of a Beuys exhibition at the Moderna Museet, Stockholm in January 1971. The photos shot back then were also used for further publications: in the artist book “Beuys. Eine Dokumentation von Lothar Wolleh”, 1971, the underwater project from 1972 and in the „3 Tonnen Edition” (Schellmann 74) 1973-85.

Called up: December 10, 2021 – ca. 15,27 h ± 20 min.

€ 14.000 – 18.000

\$ 16,100 – 20,700

© Foto: Lothar Wolleh Estate, Berlin / VG Bild-Kunst, Bonn 2021



- “Joseph Beuys. Teckningar och objekt. 1937-1970. Ur samling 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 Kunstpalast 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 ± 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,  
2009  
· 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 Restaura,  
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 x 277 cm (58.6 x 109 in). [AR]

*Called up: December 10, 2021 – ca. 15,31 h ± 20 min.*

€ 40.000 – 60.000 <sup>€</sup>

\$ 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





48

**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 Stedelijk 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 x 156 cm (74.8 x 61.4 in).

Called up: December 10, 2021 – ca. 15,35 h ± 20 min.

€ 100.000 – 150.000

\$ 115,000 – 172,500

#### PROVENANCE

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

#### EXHIBITION

- 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.).

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.

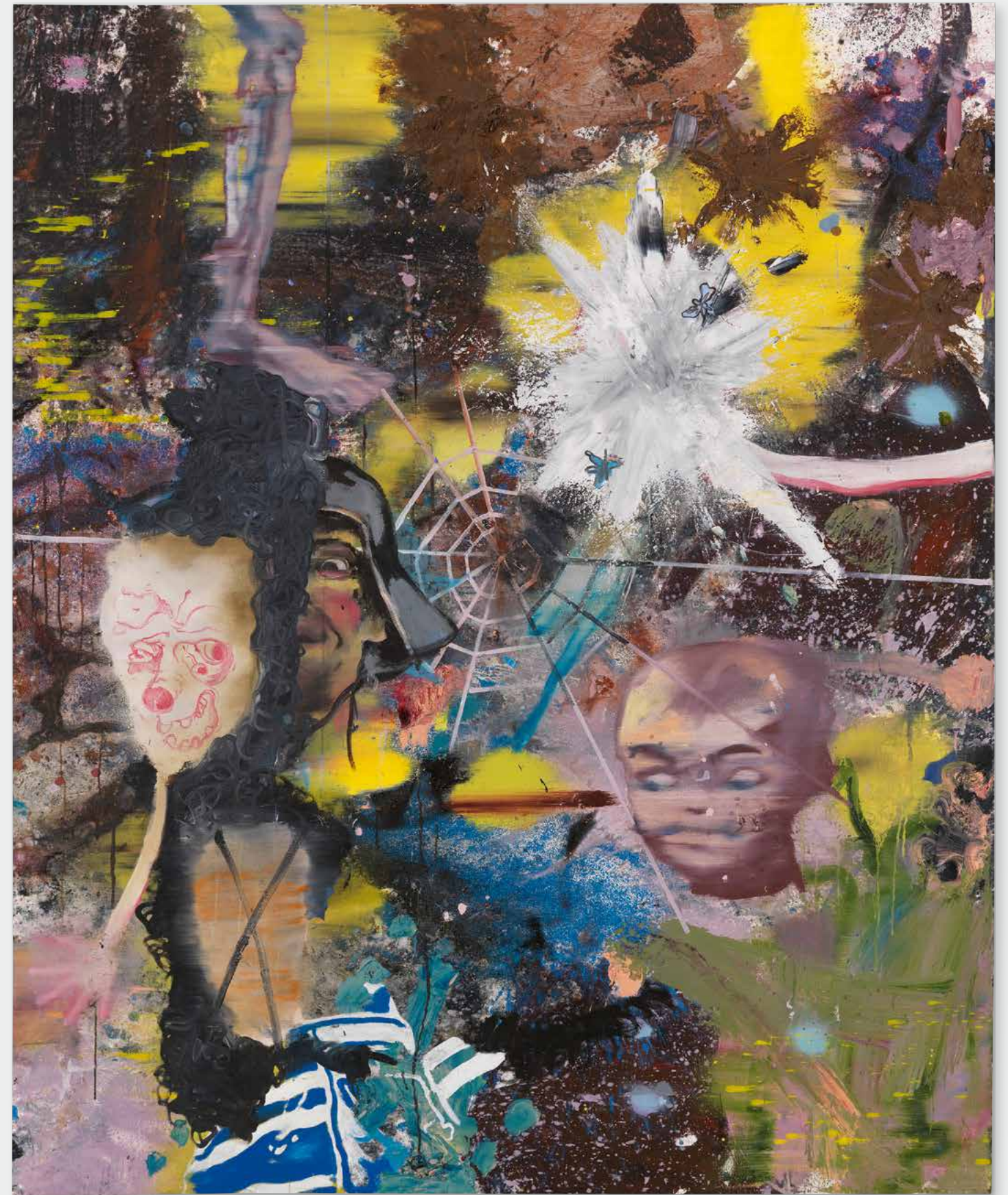
In the 1990s, Daniel Richter was still firmly rooted in abstraction, before he committed himself to figurative painting from 2000 onward. The work offered here was created at the turning point of this stylistic transition, it unites the very figurative tendencies with a narrative undertone and the irrepressible 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

- 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

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]





51

**MARTIN  
KIPPENBERGER**

1953 Dortmund – 1997 Vienna

Ohne Titel (Die Welt des  
Kanarienvogels). 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. 15,36 h ± 20 min.*

**€ 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.

**LITERATURE**

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

- 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



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**

· Private collection Northern 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



- 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
- 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<sup>N</sup>  
\$ 46,000 – 69,000

#### PROVENANCE

· Private collection Thailand.

#### EXHIBITION

· Colección Zimmermann. Posguerra  
septentrional, Palacio Episcopado, Málaga,  
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 x 33 x 33 cm (16.7 x 12.9 x 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 instance 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 x 91 cm (29.9 x 35.8 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

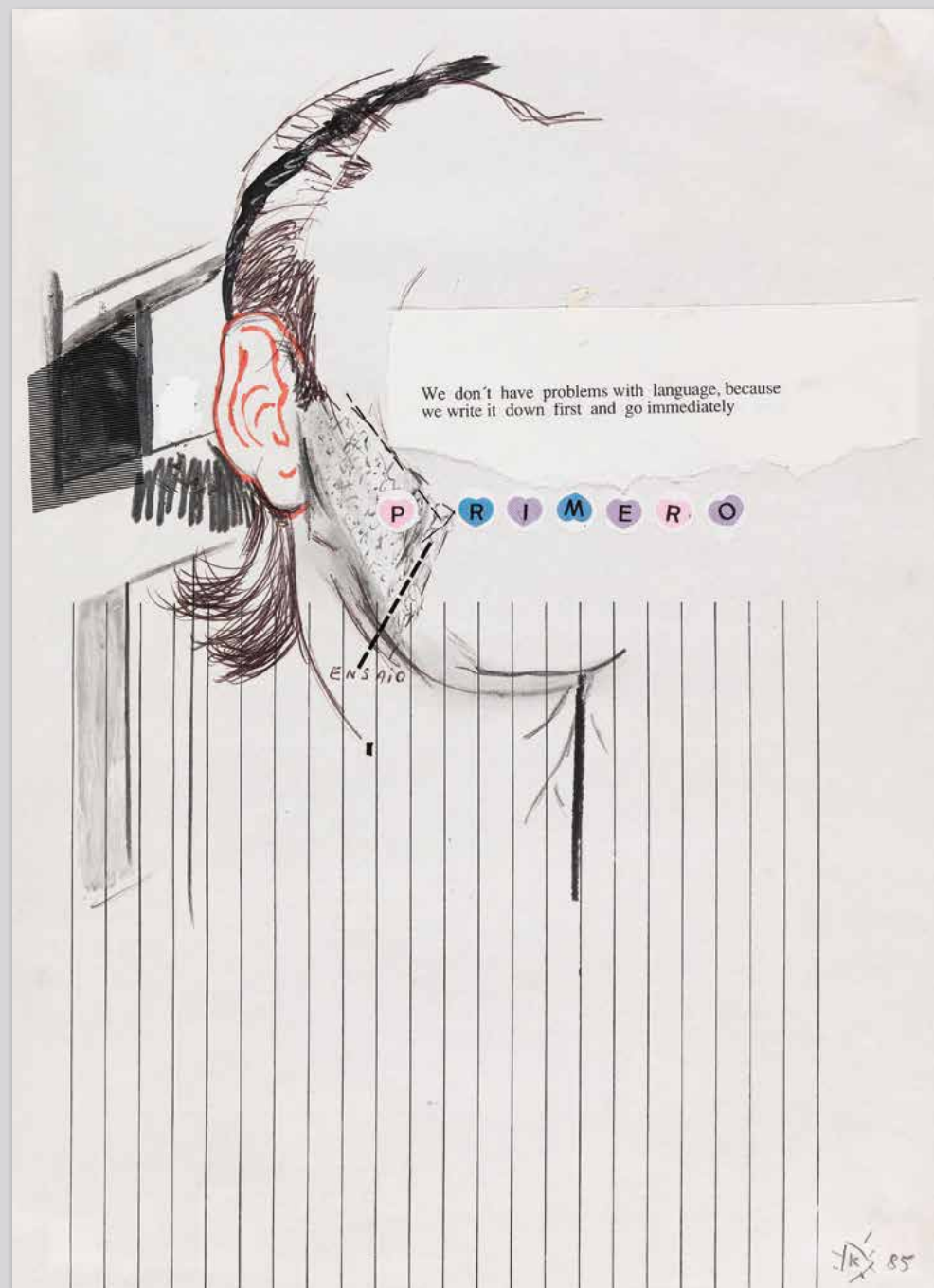
· Private collection Germany.

#### LITERATURE

· Martin Kippenberger. Endlich 3, Galerie Erhard Klein, Bonn 1986 (with ill.).

- 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

56

## 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 x 22,5 cm (12 x 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 ± 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, color 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"



- 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

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 x 49,8 cm (25,9 x 19,6 in), the full sheet. [JS]

*Called up: December 10, 2021 – ca. 15,46 h ± 20 min.*

€ 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, honored the early deceased German artist with a grand solo show



- 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

60

### STEPHAN BALKENHOL

1957 Fritzlär – 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

“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 surpass 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

61

### ANDY WARHOL

1928 Pittsburgh – 1987 New York

Stamped Gold Collage. 1957.

Collage of gold-colored scraps on wove paper.

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\*

\$ 46,000 – 69,000

#### PROVENANCE

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



- Early collage, in which Warhol pays homage to kitsch
- From the artist's estate
- In the late 1950s Andy Warhol created Christmas cards for Tiffany



62

### 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 of 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).

- 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

“I think that [...] basically every depiction of a human figure is of existential nature, because it raises the question as to who I am, what am I doing on Earth, how do I see and feel.”

Stephan Balkenhol in an interview with Heinz-Norbert Jocks, Kunstforum, volume 144, 1999, p. 272.

63

### STEPHAN BALKENHOL

1957 Fritzlär – lives and works in Karlsruhe and Meisenthal

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).  
[EH]

*Called up: December 10, 2021 – ca. 15,52 h ± 20 min.*

€ 30.000 – 40.000

\$ 34,500 – 46,000

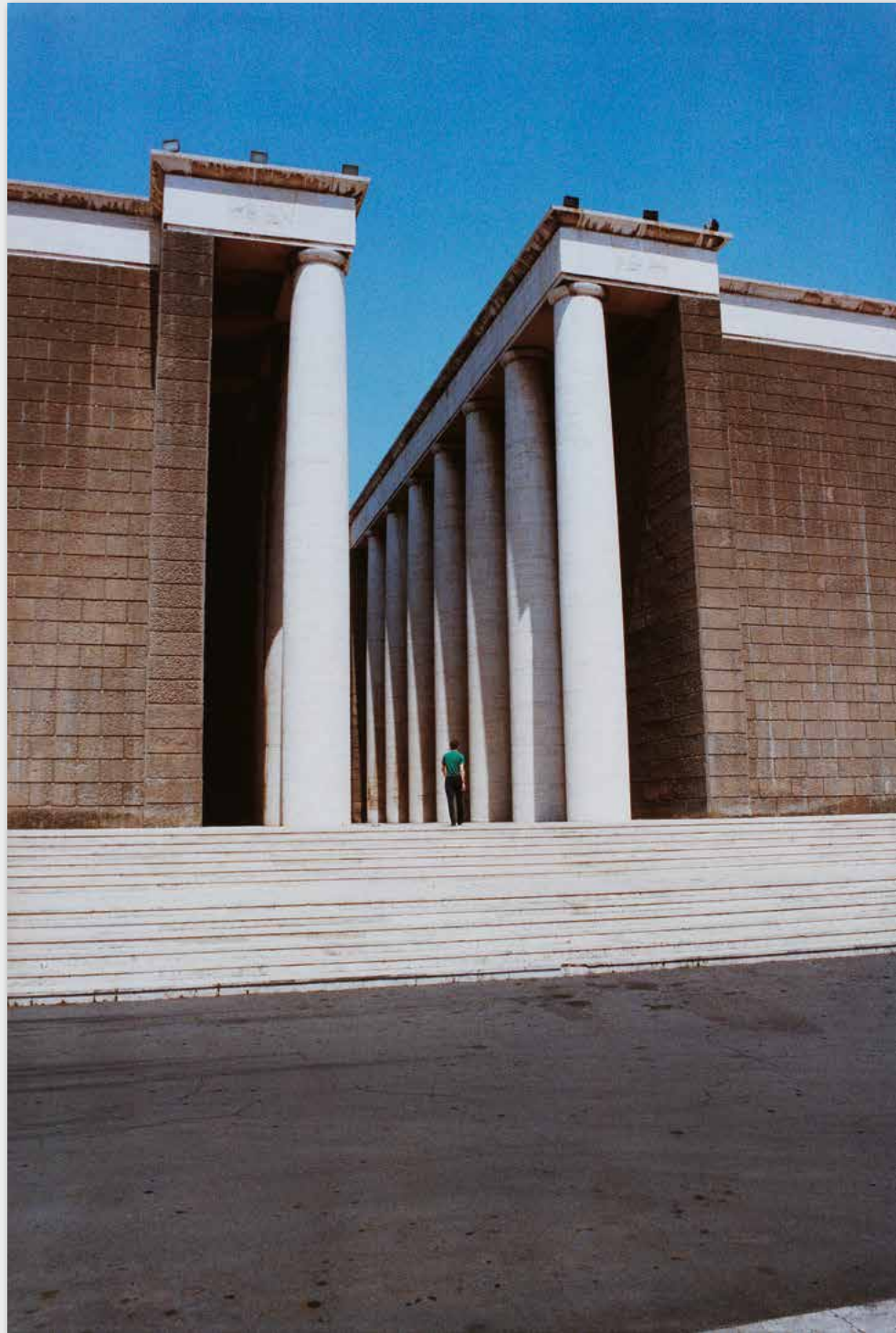
#### PROVENANCE

- 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







64  
**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.
- Private collection Northern Germany.

**EXHIBITION**

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

- 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



65  
**STEPHAN BALKENHOL**

1957 Fritzlär – 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).  
[JS]

*Called up: December 10, 2021 – ca. 15,55 h ± 20 min.*

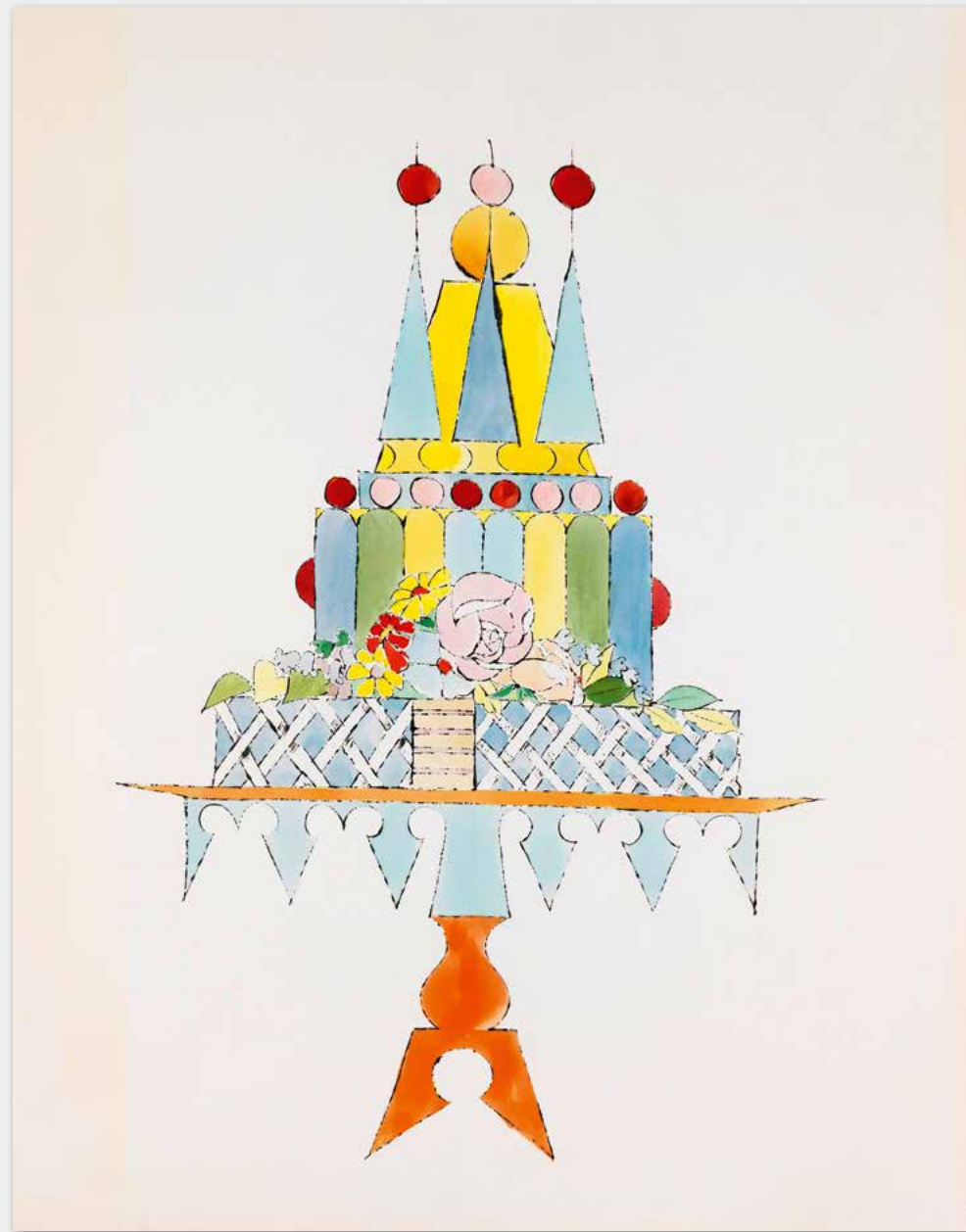
**€ 18.000 – 24.000**

\$ 20,700 – 27,600

**PROVENANCE**

- Private collection Belgium.

- Unique work of high recognition value
- No other contemporary artist has created such unmistakable plastic works
- Recently Balkenhol was honored with a grand retrospective at the Museum Lehbruck, Duisburg



“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
- Reminiscent 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 x 58 cm (28.8 x 22.8 in), size of sheet.

Called up: December 10, 2021 – ca. 15,56 h ± 20 min.

€ 60.000 – 80.000<sup>R</sup>

\$ 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<sup>R</sup>

\$ 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





68

**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 x 122,5 cm (63,3 x 48,2 in). [AR]

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

€ 18.000 – 24.000\*  
\$ 20,700 – 27,600

- 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

69

**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.

[AR]

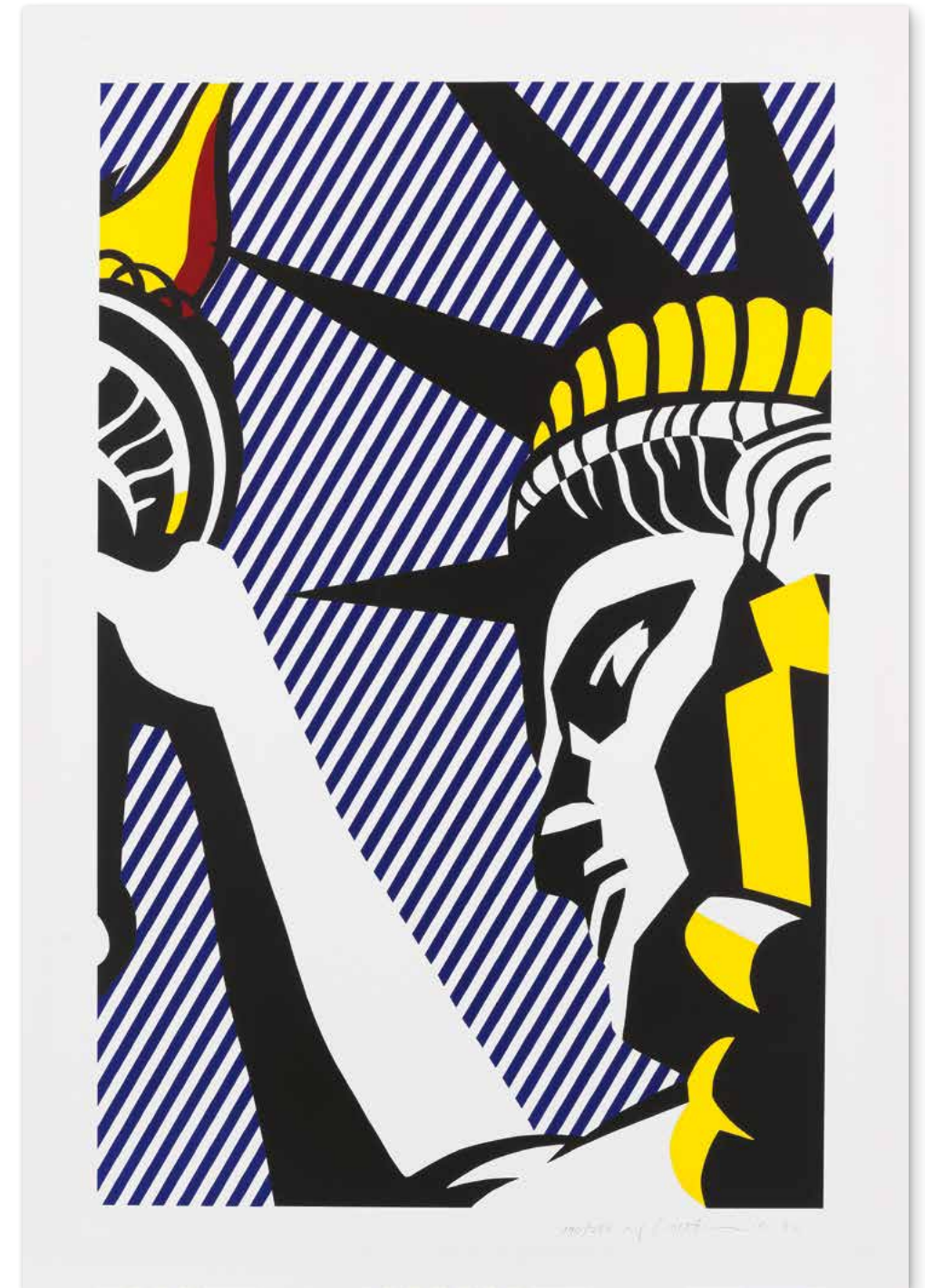
We are grateful to Mr Klaus Benden, Galerie Klaus Benden, Cologne, for the kind support in cataloging this lot.

*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
- “I love liberty” was made for the namesake TV show that starred celebrities like Barbra Streisand, Jane Fonda and Robin Williams
- In Lichtenstein’s typical edgy geometrical style

70

## 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]

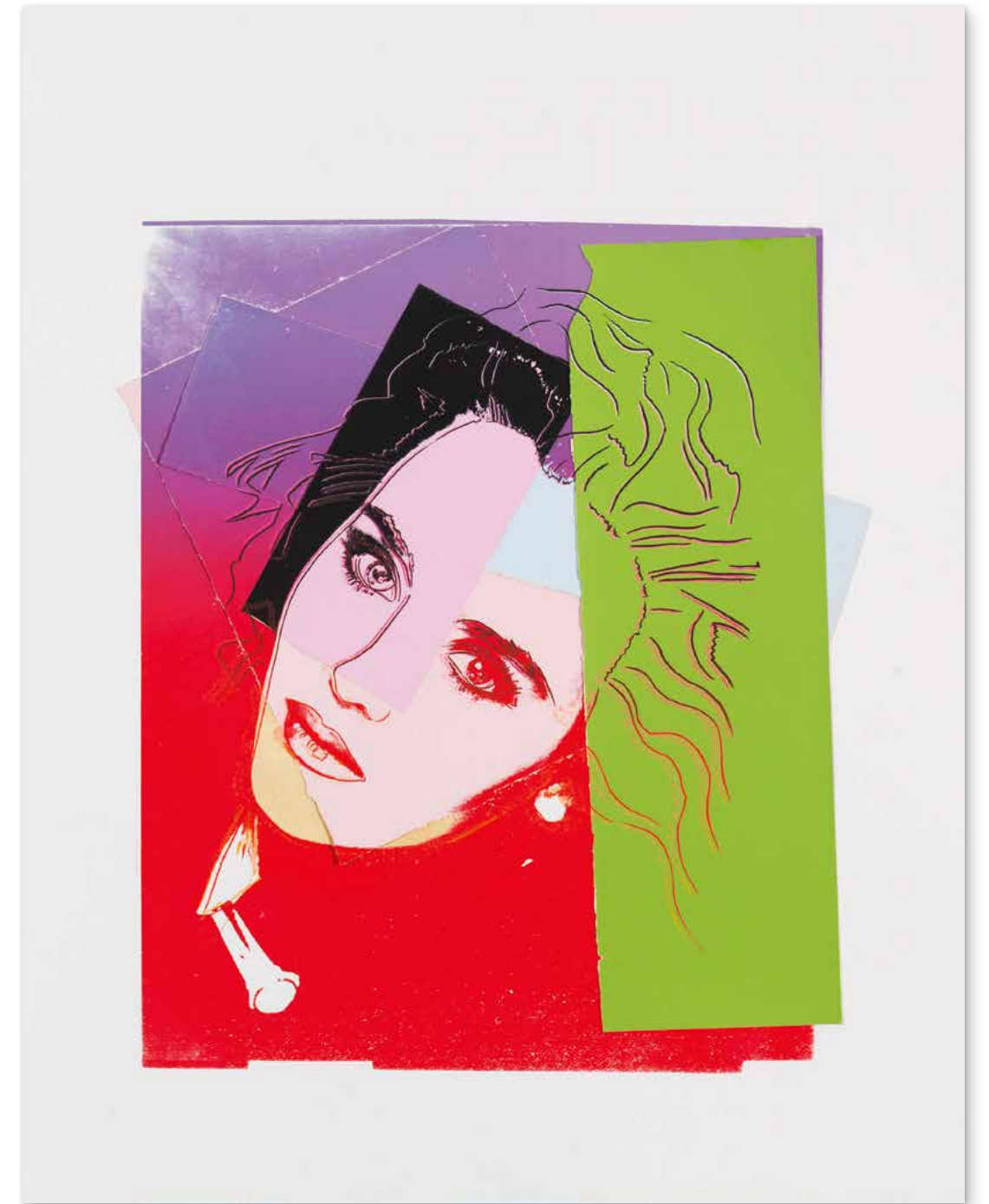
Accompanied by a certificate from Bernardaud, France.

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

€ 18.000 – 24.000 \*

\$ 20,700 – 27,600

- 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 enables the trivial
- Koons is represented in more than 50 renowned museums, foundations and cultural institutions around the world



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 \*

\$ 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 movie star and adorned the covers of Vogue and Elle many times
- Warhol's portraits of the world of glamor were crucial for his international fame as the most important representative of Pop-Art



- Warhol's 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 than big works, as the special spatial effect kicks in. The sculpture fills air and space with its image. I made the experience 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 physicalness 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 copies. 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 pictures are the artist's trademark
- Works by Sigmar Polke 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 aktuell edition", has been editor of the Kunstkompass for many years, the well-known ranking of the 100 most important contemporary artists; the limited editions of "art aktuell" 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 of 1000 copies. On Arches wove paper. 54,5 x 77,3 cm (21.4 x 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.*

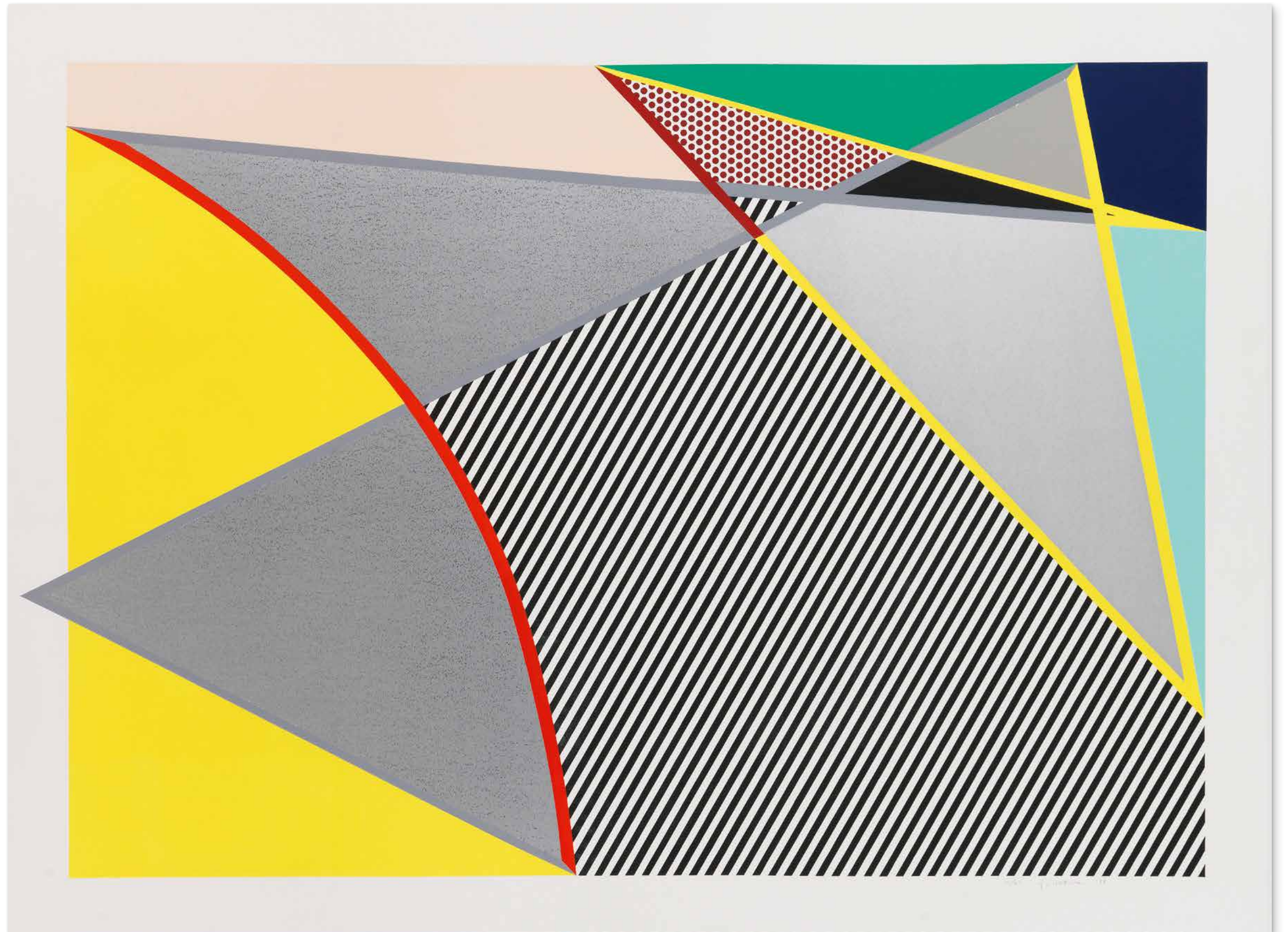
€ 30.000 – 40.000

\$ 34,500 – 46,000

#### PROVENANCE

· 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 reflections 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





77

**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).

- 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)



78

**ANTON  
STANKOWSKI**

1906 Gelsenkirchen – 1998 Esslingen

Zufall. 1984.

Acrylic on canvas.  
Signed and dated on the reverse.  
90 x 90 cm (35.4 x 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 color and composition experiments from graphic design in his artistic creation
- Stankowski's work is characterized by a strong continuity in Constructive Concrete art
- This work references a photograph of scattered pins from 1929
- His works were on display at, among others, the documenta III in Kassel in 1964





79

**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**

· 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**





81

**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.

- In “Traum” Helmut Middendorf merges the expressive radicalness of the ‚Neue Wilde‘ with a lyrical notion
- Important work from the crucial creative period of the early 1980s
- Helmut Middendorf’s works are in possession of, among others, the Berlinische Galerie, Berlin, the Städel Museum in Frankfurt a. M. and the ZKM in Karlsruhe



82

**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.

- Radiant composition characterized by a strong presence
- Brandl’s 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 2007 Venice Biennial



83

## 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 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

· Corporate 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

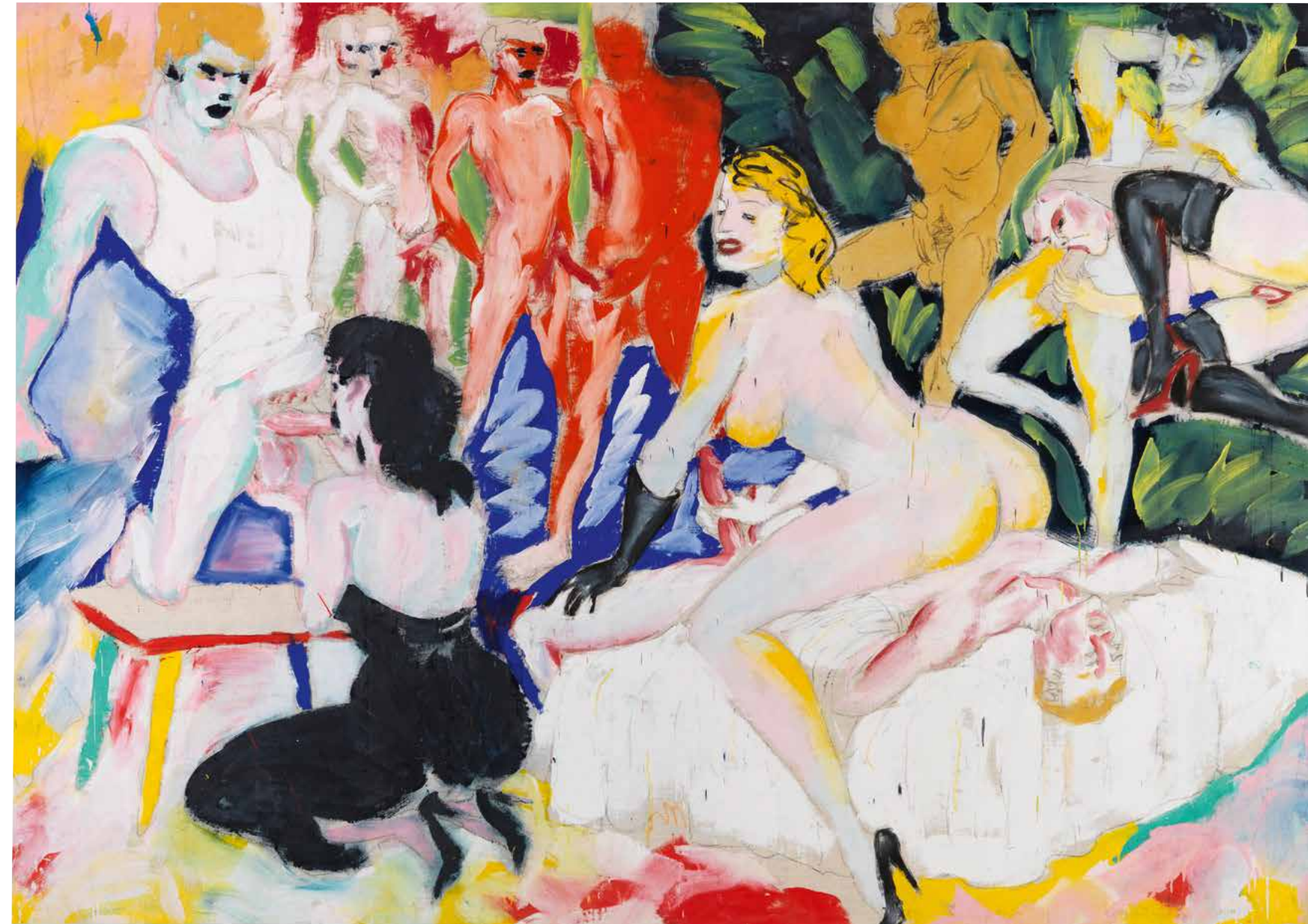
· Salomé, Luciano Castelli und Rainer Fetting. Bild Erotismen, Kunstforum, Zwischenbilanz I: Gemeinschaftsbilder, vol. 67, pp. 70 ff.  
· Matthias Liebel, Luciano Castelli: 30 Jahre Malerei. Das malerische Œuvre des Künstlers von seinen Anfängen bis Ende der 90er Jahre (dissertation), Bamberg 2004, pp.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

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, large-sized diptychs such as “Rote Liebe” or “Seiltänzer” (1979). In the same year Castelli and Salomé also founded the punk band “Geile

- 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

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 x 244 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.

- Rodgers makes the observer peeper of an erotically charged, decadent larger-than-life orgy
- Owing to their fascinating 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 ± 20 min.

€ 50.000 – 70.000

\$ 57,500 – 80,500

### PROVENANCE

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

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](http://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

- 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



„Trek“ mit Norbert Bisky im Atelier in Berlin, 2016.

Foto: Florian Langhammer, © VG-Bild-Kunst, Bonn 2021

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](http://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.

“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, October 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]







90

## 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.

- 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

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 rebuilds and recharges. Coward merely is the latest icon in Meese's mythomaniac 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

92

### 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

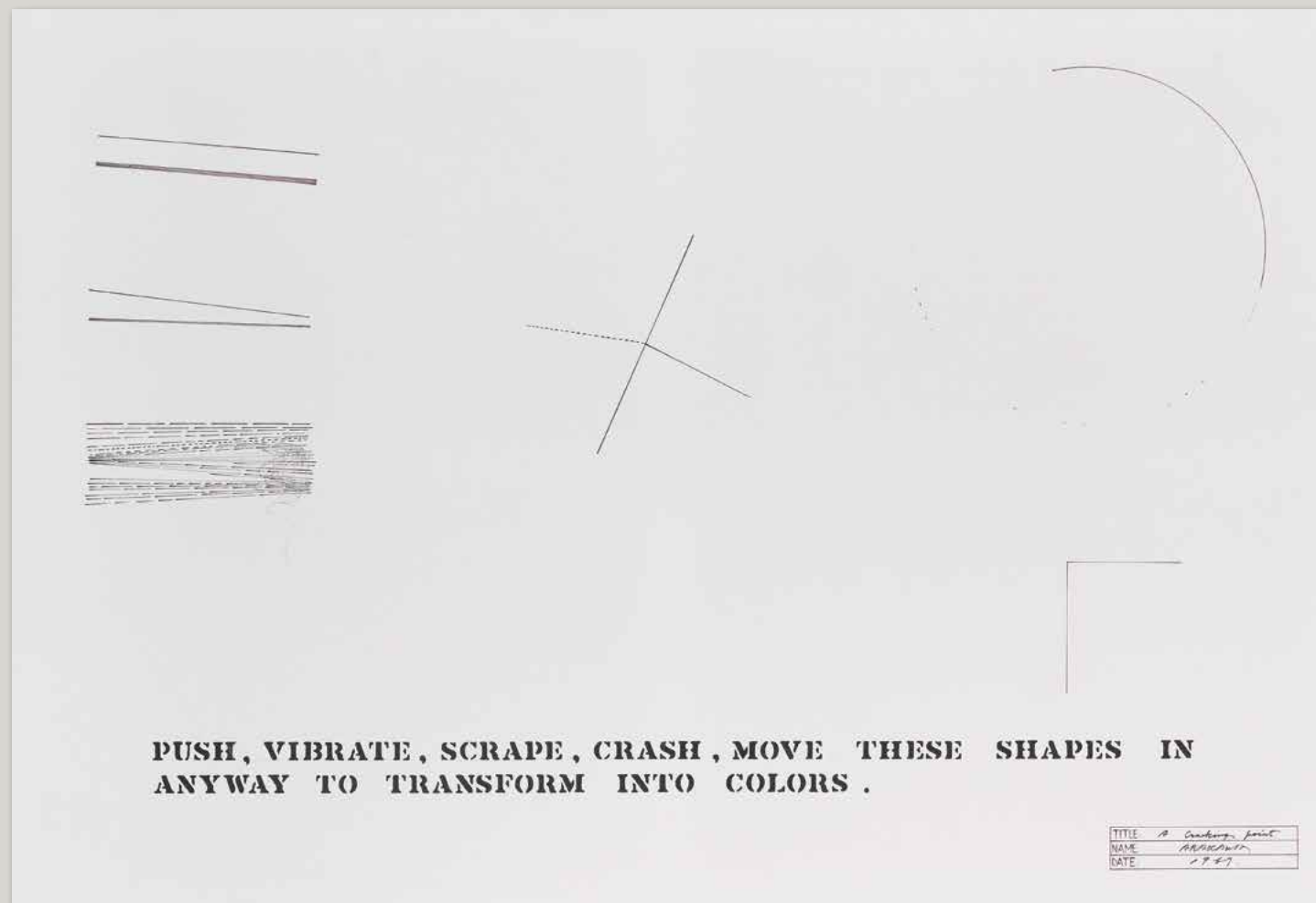
· Galerie Thaddaeus Ropac, Salzburg.  
· Private collection London (acquired from the above in 2009).

#### 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



94

## 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 <sup>N</sup>

\$ 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).

- 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



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 <sup>N</sup>

\$ 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

**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\*

\$ 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 sculptural 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 aluminum, 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



Detailansicht: Pirate, 2005

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](http://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**

· 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](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.

· 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**

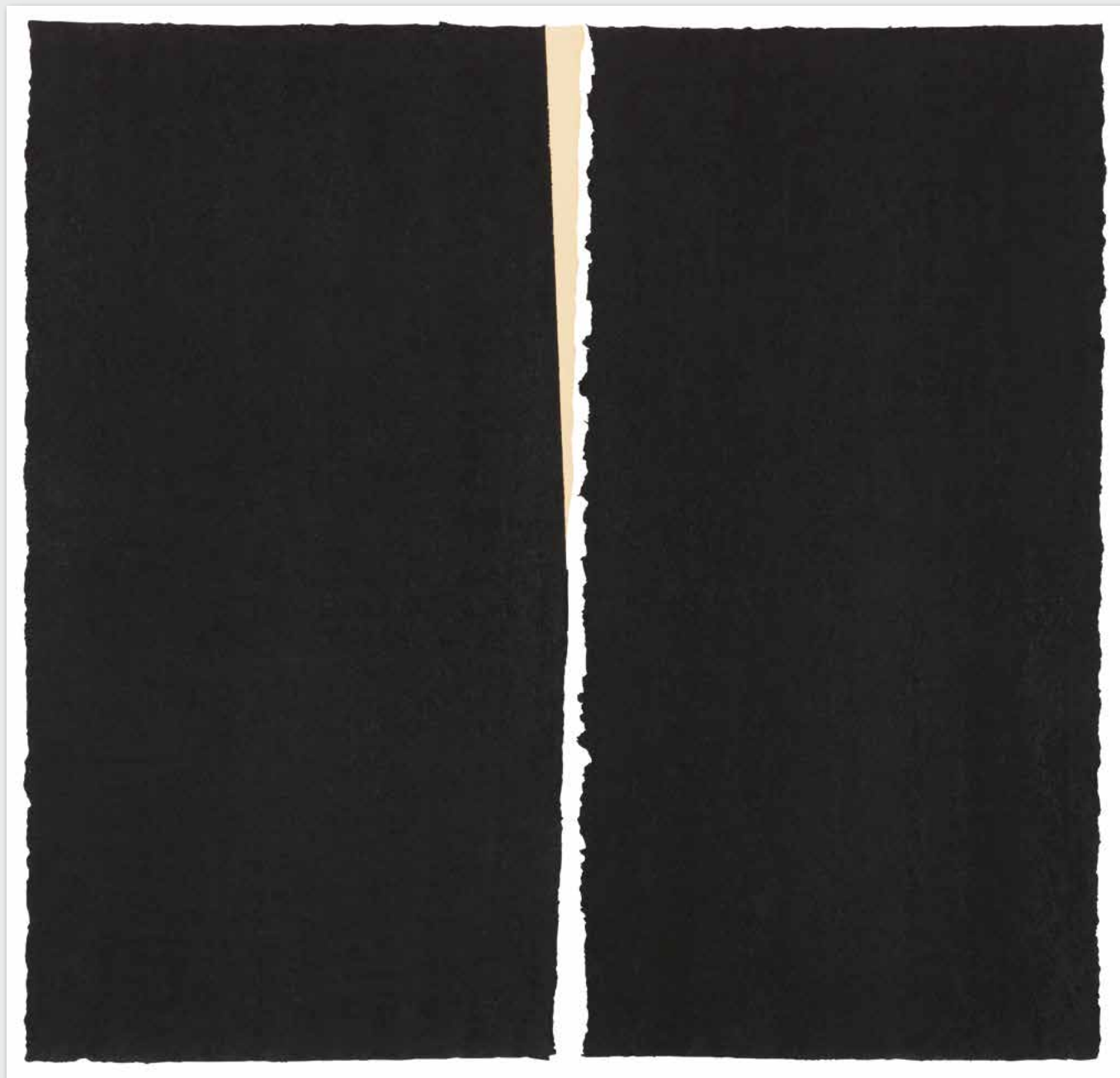
- **Next to Barbara Kruger and Cindy Sherman, she is part of the generation of feminist artists that became internationally acknowledged in the 1980s**

- **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]



99

**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

- 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



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
- 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 x 200 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 (acquired from the above in 2002).

#### EXHIBITION

- 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.”

Norbert Bisky in an interview with BILD on November 6, 2019









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# INFO

## Glossary

- Signed** and/or **dated** and/or **titled** and/or **inscribed** refers to what we consider to be by the artist's hand.
- The description **hand-written** refers to what in our opinion is not doubtlessly by the artist's hand.
- Objects marked **(R)** are sold subject to regular taxation at a tax rate of 19%.
- Objects marked **(R \*)** are sold subject to regular taxation at a tax rate of 7%.
- 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.
- 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)89-5 52 44-0.

In Germany on the toll-free number 0800-KETTERER (0800-53 88 37 37).

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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

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- 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
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- Register for more information on our auctions



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# COLLECTION CONSULTING

## For Private Collectors

You have compiled a private art collection over the past couple of years – and now you face the decision to see what direction it should take?

Ketterer Kunst is at your side in all matters regarding a possible reorientation of your collection: Does it make sense to scale down? Is it advisable to sell the collection or to give it to a foundation? Depending on the focus of your collection, a combination of different measures can also make sense, for instance a stronger focus on single areas while selling other parts of the collection.

Our first consultation talk is absolutely free and nonbinding. As part of the following expert advice (analysis and valuation, outlining potential strategies and their respective implementation) we will prepare a custommade offer.

## Corporate Collections

Your company is in possession of an art collection and you think about possible changes?

There are many good reasons why a corporate collection should be adapted to meet the company's latest development. In an ideal case a collection reflects corporate identity, takes the respective business sector as well as the product portfolio and the regional or international business areas into account. This general setup can be affected by, for instance, a reorganization of the company, new heads at the management level, expansions and new business segments, but also by an altered regional disposition. If these changes apply, it is recommendable to revise the corporate collection and to adapt it, both in terms of range and value.

Ketterer Kunst is happy to help you redirecting your corporate collection.

In order to express the character of your company, we can outline the potential directions your collection can take in a first free and nonbinding consultation talk.

Based on this talk, we will prepare an individual offer that allows for your corporate collection's needs.

# SERVICE

## Expert service

You can't make it to our preview exhibition? We recommend a Munich based restorer who will scrutinize your desired object and compile a condition report.

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

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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!

# INDEX OF ARTISTS IN THE AUCTIONS

**524 Post War/Contemporary Art** (Friday, December 10, 2021)

**525 Evening Sale** (Friday, December 10, 2021)

**522 Modern Art** (Saturday, Dezember 11, 2021)

**523 19<sup>th</sup> Century Art** (Saturday, Dezember 11, 2021)

**@ Online Only** (Sunday, Dezember 12, 2021, from 3 am)

Abbo, Jussuff	@
Achenbach, Andreas	523: 340
Achenbach, Oswald	523: 344
Ackermann, Max	@
Ainmiller, Max Emanuel	523: 308
Albers, Josef	@
Altenbourg, Gerhard	@
Althamer, Pawel	@
Andersen-Lundby, Anders	523: 347
Antes, Horst	524: 37 @
Arakawa, Shusaku	524: 94
Baisch, Hermann	523: 327
Bak, Samuel	@
Balkenhol, Stephan	524: 43, 60, 63, 65, 73
Bargheer, Eduard	@
Baselitz, Georg	524: 39, 42, 58 @
Baumeister, Willi	525: 220, 222 522: 453 @
Bechtejeff, Wladimir	
Georgiewitsch von	525: 203
Beckmann, Max	525: 212, 252 522: 444 @
Beuys, Joseph	524: 34, 38, 44, 45
Birkle, Albert	522: 460
Bisky, Norbert	524: 87, 101
Bissier, Julius	524: 12, 13 @
Bolz, Hanns	522: 466
Bonnard, Pierre	@
Bott, Francis	@
Bracht, Eugen Felix Prosper	523: 341
Braith, Anton	523: 316, 335
Brandenburg, Marc	524: 93
Brandl, Herbert	524: 82 @
Braque, Georges	525: 247 522: 430
Brodwolf, Jürgen	@
Burgert, Jonas	525: 257
Busch, Wilhelm	523: 337, 338
Caro, Anthony	524: 41
Cassigneul, Jean Pierre	522: 443
Castellani, Enrico	525: 238
Castelli, Luciano und	
Fetting, Rainer	524: 85
Cavael, Rolf	@
César	524: 31
Chadwick, Lynn	524: 3
Chagall, Marc	@
Christo	525: 262
Compton, Edward Harrison	523: 369, 370, 373
Compton, Edward Theodore	523: 371, 372
Copley, William N.	@
Corpora, Antonio	@
Corrodi, Salomon	523: 309
Cragg, Tony	524: 88
Craig, Stephen	@
Cucuel, Edward	523: 357
Dahmen, Karl Fred	@
Dalí, Salvador	522: 473, 474, 475, 476 @
Darboven, Hanne	@
Davidoff, Jan	@
Defregger, Franz von	523: 331, 332
Delaunay-Terk, Sonia	@
Diemer, Michael Zeno	523: 374
Dillis, Johann Georg von	523: 302
Douzette, Louis	523: 349
Eggleston, William	@
Erb, Leo	@
Erben, Ulrich	@
Feiler, Paul	524: 1 @
Feininger, Lyonel	522: 416, 417 @
Fernandez, Arman	@
Fetting, Rainer und	
Castelli, Luciano	524: 85
Figari, Pedro	@
Fischer, Lothar	@
Fleck, Ralph	@
Förg, Günther	524: 64 @
Friedrich, Caspar David	523: 305
Fruhtrunk, Günter	@
Fuhr, Franz Xaver	@
Fußmann, Klaus	@
Gastini, Marco	@
Geiger, Rupprecht	@
Ghenie, Adrian	524: 92
Gilles, Werner	@
Goepfert, Hermann	524: 77
Gonschior, Kuno	@
Götz, Karl Otto	@
Graham, David	@
Grosse, Katharina	525: 225 @
Grosspietsch, Kurt	@
Grosz, George	522: 445
Grützner, Eduard von	523: 324
Gude, Hans Fredrik	523: 342
Hagemeister, Karl	523: 352, 353
Hahn, Friedemann	@
Hansen, Josef Theodor	523: 307
Haring, Keith	@
Hartmann, Ludwig	523: 315
Hartmann, Erich	@
Hartung, Karl	525: 214, 219
Hartung, Hans	525: 241 524: 16 @
Hauser, Erich	@
Heckel, Erich	525: 215 522: 436, 442 @
Herbin,	
Auguste Francois Julien	522: 470
Hersberger, Lori	@
Hirst, Damien	@
Höch, Hannah	@
Hockney, David	@
Hoehme, Gerhard	@
Hoerle, Heinrich	@
Hofer, Karl	525: 231
	522: 462, 463, 464, 467
Hofmann, Ludwig von	523: 351
Hölzel, Adolf	522: 448, 449 @
Holzer, Jenny	524: 98 @
Hrdlicka, Alfred	@
Huber, Stephan	@
Hundertwasser,	
Friedensreich	524: 14
Hüppi, Johannes	@
Immendorff, Jörg	525: 260 524: 53
Janssen, Horst	@
Jawlensky, Alexej von	525: 204, 206, 229, 232
	522: 412, 428 @
Jenkins, Paul	@

Jetelová, Magdalena	@
Kandinsky, Wassily	525: 201 522: 415 @
Katz, Alex	525: 230 524: 67 @
Kauffmann, Hugo	523: 321, 322, 323
Kerkovius, Ida	@
Kiefer, Anselm	524: 100
Kippenberger, Martin	524: 48, 51, 52, 55, 56, 57, 59
Kirchner, Ernst Ludwig	525: 217 522: 418, 419, 420, 421, 422 @
Klee, Paul	525: 249 522: 414 @
Klein, Yves	525: 224
Klein-Moquay, Rotraut	@
Kleinschmidt, Paul	522: 451 @
Klengel, Johann Christian	523: 301
Kley, Heinrich	523: 365
Klimsch, Fritz	522: 411
Klimt, Gustav	522: 404
Kneffel, Karin	@
Knoebel, Imi	525: 227 @
Kobell, Wilhelm von	523: 304
Koberling, Bernd	@
Koenig, Fritz	524: 10, 90
Kolbe, Georg	525: 202
Kollwitz, Käthe	@
Koons, Jeff	525: 263 524: 70
Köthe, Fritz	@
Kubin, Alfred	522: 406
Lakner, László	@
Lausen, Uwe	524: 36
Le Corbusier	@
Lechner, Alf	@
Léger, Fernand	522: 469 @
Lehmbruck, Wilhelm	522: 405
Lenk, Franz	@
Lichtenstein, Roy	524: 69, 76 @
Liebermann, Max	525: 211 523: 345 522: 403
Longo, Robert	524: 95
Luginbühl, Bernhard	524: 40
Lüpertz, Markus	524: 83 @
Luther, Adolf	524: 15, 24
Mack, Heinz	525: 240 524: 22, 25, 27 @
Macke, August	525: 248 522: 409, 413, 429
	@
Mali, Christian	523: 312
Mammen, Jeanne	522: 465 @
Manessier, Alfred	@
Manzoni, Piero	525: 236
Marc, Franz	522: 408
Martin, Jason	524: 96
Masson, André	@
Matisse, Henri	@
Mavignier, Almir da Silva	525: 239
McClean, Bruce	@
Meese, Jonathan	524: 91 @
Melzer, Moriz	522: 432
Mesdag, Hendrik Willem	523: 348
Michaux, Henri	524: 11
Middendorff, Helmut	524: 81, 84
Miró, Joan	522: 472 @
Miyajima, Tatsuo	@
Modersohn, Otto	522: 401
Mohn, Victor Paul	523: 311

Moll, Margarethe	522: 424
Molzahn, Johannes	522: 456, 457, 458
Mönsted, Peder	
(Peder Mørk Mønsted)	523: 356
Mucha, Alphonse	@
Muche, Georg	522: 454
Mueller, Otto	525: 216, 218 522: 427, 439, 440, 441 @
Müller, Johann Georg	524: 79 @
Müller, Otto	@
Münter, Gabriele	525: 205, 251 522: 402, 407 @
Nara, Yoshitomo	525: 258, 259
Nay, Ernst Wilhelm	525: 223, 246, 255 524: 2, 4, 35 522: 455 @
	@
Nesch, Rolf	@
Nitsch, Hermann	524: 47
Nolde, Emil	525: 213, 250, 253, 254 522: 423, 425, 426, 431, 435 @
Oehlen, Albert	525: 243
Oppenheimer, Max	@
Orlik, Emil	@
Otterness, Tom	524: 54
Pechstein, Hermann Max	522: 433, 434 @
Peiffer Watenphul, Max	522: 446 @
Penck, A. R.	
(d.i. Ralf Winkler)	@
Pfahler, Georg Karl	@
Picabia, Francis	525: 233
Picasso, Pablo	522: 468, 471 @
Piense, Otto	524: 21, 23, 26, 28, 29
Plensa, Jaume	525: 228
Poliakoff, Serge	525: 208
Polke, Sigmar	524: 33, 74 @
Prem, Heimrad	@
Putz, Leo	523: 354, 368
Quaglio, Giuseppe	523: 300
Quaglio, Lorenzo	523: 303
Räderscheidt, Anton	@
Rainer, Arnulf	525: 245 524: 8
Ramos, Mel	@
Rauch, Neo	525: 256 524: 49
Richter, Gerhard	525: 226, 234, 242 524: 46
Richter, Daniel	524: 50
Richter, Adrian Ludwig	@
Richter, Vjenceslav	@
Richter, Gerhard	@
Ring, Thomas	522: 447
Rodgers, Terry	524: 86
Roed, Jørgen	523: 306
Röhl, Karl Peter	@
Rohlf, Christian	522: 437 @
Rotar, Robert	@
Runge, Philipp Otto	523: 310
Saint Phalle, Niki de	@
Santomaso, Giuseppe	524: 9
Šárovec, Martin	@
Scharl, Josef	522: 459, 461
Scherer, Hermann	522: 438
Schiele, Egon	525: 200
Schleich d. Ä., Eduard	523: 314
Schmidt, Leonhard	@
Schmidt-Rottluff, Karl	@
Schönleber, Gustav	523: 339, 343
Schoonhoven, Jan	525: 235
Schreyer, Adolf	523: 346
Schultze, Bernard	@
Schumacher, Emil	525: 244 524: 17, 18
Scully, Sean	525: 207
SEO (d. i. Seo Soo-Kyoung)	524: 97
Serra, Richard	524: 99 @
Sigg, Hermann Alfred	@
Slevogt, Max	522: 400
Slominski, Andreas	@
Soulages, Pierre	525: 209 @

Sperl, Johann	523: 317, 325
Stankowski, Anton	524: 78, 80
Steffan, Johann Gottfried	523: 313
Stuck, Franz von	523: 359, 360, 361, 362, 363, 364
	@
Sturm, Helmut	
Tàpies, Antoni	524: 32 @
Tappert, Georg	522: 452 @
Tinguely, Jean	@
Tobey, Mark	@
Tobias, Gert und Uwe	@
Trübner, Wilhelm	523: 355
Tumarkin, Ygael	@
Tuymans, Luc	@
Twombly, Cy	525: 237
Uecker, Günther	524: 20, 30 @
Uhlig, Max	@
Unger, Hans	523: 350, 367
Vasarely, Victor	525: 221 @
Villon, Jacques	522: 450
Völker, Cornelius	@
Volkman, Artur	523: 358
Voss, Jan	@
Warhol, Andy	525: 261 524: 61, 62, 66, 71, 72, 75 @
Weischer, Matthias	524: 89 @
Weisgerber, Albert	523: 366
Wenglein, Josef	523: 326
Wengler, Johann Baptist	523: 320
Werefkin, Marianne von	522: 410
Winter, Fritz	525: 210 524: 6, 7, 19 @
Wopfner, Joseph	523: 318, 319, 328
Wou-Ki, Zao	@
Wunderlich, Paul	@
Young, Russell	524: 68
Zangs, Herbert	524: 5 @
Zeniuk, Jerry	@
Zille, Heinrich	@
Zimmer, Bernd	@
Zügel, Heinrich von	523: 329, 330, 333, 334, 336

Der Kippenberger









KETTERER KUNST