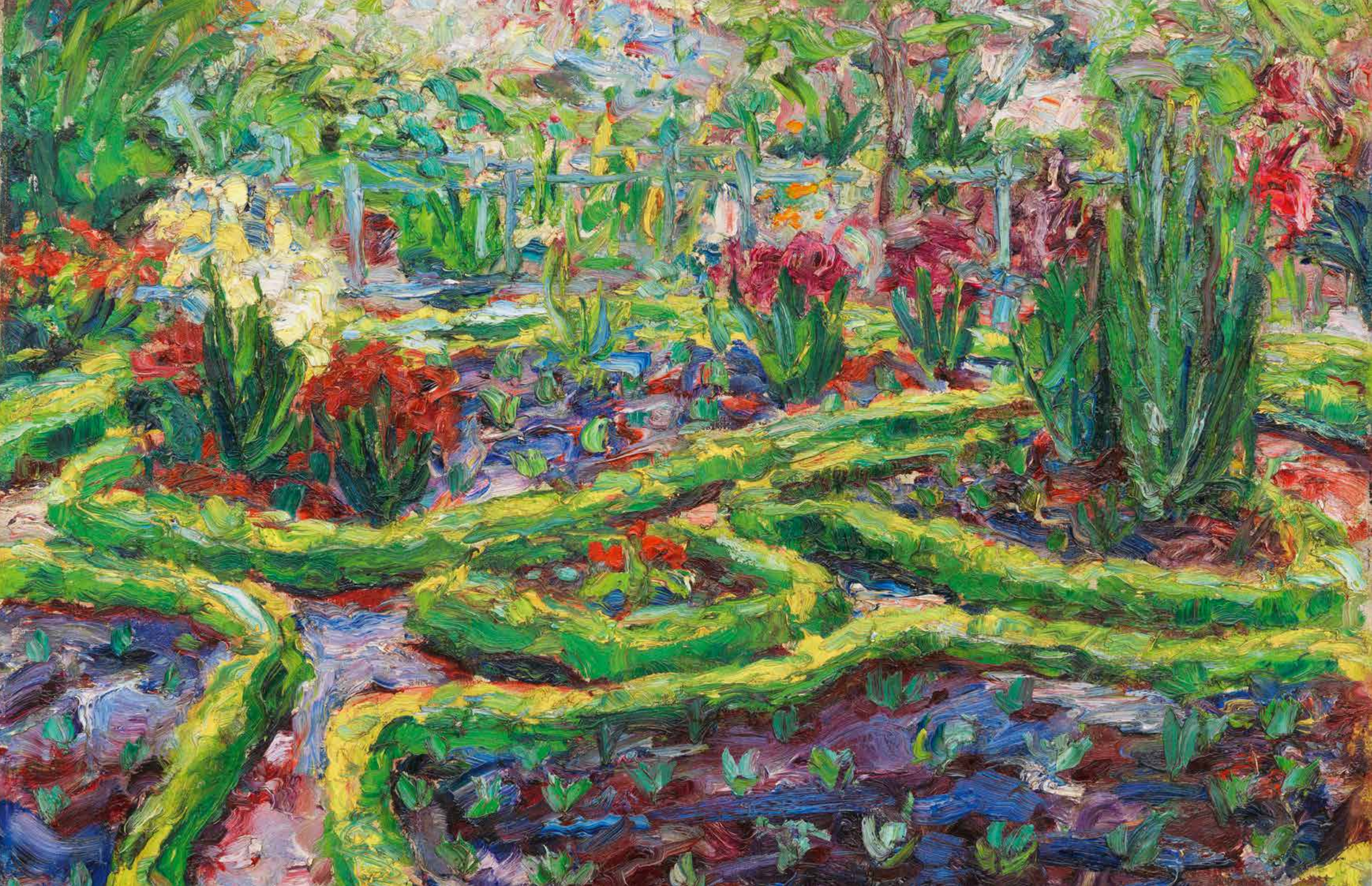


KETTERER  KUNST

An impressionist painting of a garden path. The path is rendered with thick, visible brushstrokes in shades of green, yellow, and blue. The surrounding garden is filled with various plants and flowers, also painted with expressive, textured brushwork. The overall style is vibrant and dynamic, capturing the light and atmosphere of an outdoor setting.

EVENING SALE

December 10, 2021











AUCTION 525

Evening Sale

Auction

Lot 200–263 Evening Sale (525)
Friday, December 10, 2021, from 5:30 pm

Ketterer Kunst Munich
Joseph-Wild-Straße 18
81829 Munich

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Further Auctions

Lot 1–101 Post War/Contemporary Art (524)
Friday, 10. Dezember 2021, ab 14.30 Uhr

Lot 300–374 19th Century Art (523)
Saturday, December 11 2021, from 3 pm

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

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Ketterer Kunst, Joseph-Wild-Straße 18, 81829 Munich
Tel.: +49 (0) 89 5 52 44-0, infomuenchen@kettererkunst.de

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Fri. Dezember 10 10 am – 5 pm

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Front outer cover: lot 213 E. Nolde – frontispiece I: lot 213 E. Nolde – frontispiece II: lot 250 E. Nolde – frontispiece III: lot 204 A. v. Jawlensky – frontispiece IV: lot 243 A. Oehlen – page 8: lot 217 E.L. Kirchner – page 10: lot 224 K. Grosse – page 12: lot 221 V. Vasarely – page 14: lot 231 A. v. Jawlensky – page 258: lot 202 G. Kolbe – rear inside cover: lot 262 Christo – rear outer cover: lot 209 P. Soulages



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KETTERER KUNST

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Auktions 522 | 523 | 524 | 525 | @

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Editor: Text & Kunst KONTOR Elke Thode

EGON SCHIELE

1890 Tulln - 1918 Vienna

Schlafendes Mädchen (Melanie Schiele). 1908.

Pencil drawing, with watercolors.

Signed and dated in upper right. Inscribed "Besitz Hayd" by a hand other than that of the artist on the reverse. On brownish machine-made laid paper. 22 x 30,2 cm (8.6 x 11.8 in), almost the full sheet. [EH]

Accompanied by a photo expertise from Jane kallir ; Kallir Research Institute, New York, from August 19, 2021. The work will be included into the catalog of the Kallir Research Institute with the number D 196a.

Called up: December 10, 2021 – ca. 17:30 h ± 20 min.

€ 150.000 – 250.000

\$ 172,500 – 287,500

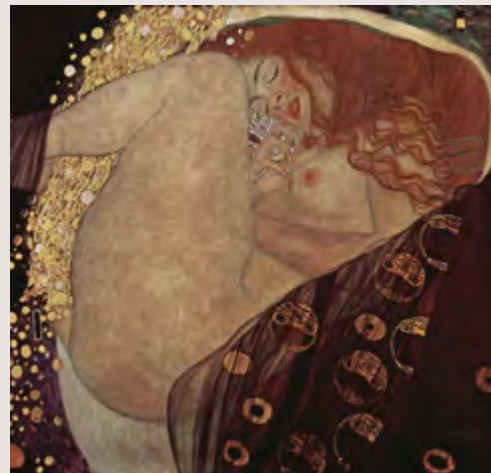
PROVENANCE

- Collection Karl Hayd, Linz (presumably directly from the artist in 1908 - 1945, with the hand-written inscription "Besitz Hayd" on the reverse).
- Estate Karl Hayd, Linz (presumably Hedwig Hayd, inherited in 1945).
- Collection Joseph Drexel, Nuremberg (until 1976).
- Estate Joseph Drexel, Nuremberg.
- Private collection Southern Germany (acquired from the above in 1976).

LITERATURE

- Jane Kallir, Newly discovered Schiele Drawing, 2021 (www.instagram.com/tv/CR9cWVMFYs/?utm_medium=copy_link [last visited on September 22, 2021]).

- **Early seminal work from 1908**
- **On July 30, 2021 Jane Kallir dedicated a feed on the instagram account of the JKR (Jane Kallir Reaserch Institute) to this rediscovered sheet**
- **Egon Schiele renders Gustav Klimt's Danaë motif in his characteristic expressive style**
- **Rediscovery from the estate of Schiele's friend Karl Hayd**



Gustav Klimt, Danae, 1907/08, oil on canvas, Collection Dichand, Vienna

The drawing is characterized by a striking presence. With a few strokes Schiele rendered the face in a view from above, emphasizing the eyebrows, fanning out the lashes of the closed eyelids, sketching ear, nose bridge and mouth, arranging the full hair. Finally, the artist used just a little watercolor for the hair and the face, which comes to rest on the left hand's fingers. With sparing lines, Schiele describes the physicality of the woman clad in a dress, sideways lying on a bed – or maybe a couch - her legs drawn up and sleeping. It is more than astonishing how the young artist conveys a calm atmosphere that emanates tenderness, how he manages to do with just a few details, such as the seam of the dress or the stockings' ruffles, and yet clearly directs the gaze to the sleeping face. What a wonderful

scene the young, just 18-year-old Egon Schiele created. How balanced and skillful he spread out the body over the sheet in all its fullness. In 1906 Schiele, supported by his art teacher Ludwig Karl Strauch, began his studies at the Vienna Academy of Fine Arts. In 1907, the education at the academy became too confining for him, so he literally broke out and sought contact with Gustav Klimt, who was his fatherly friend and mentor. He moved into his first own studio in Kurzbaugasse in Leopoldstadt, not far from Vienna's amusement district Prater. In the following he showed works reminiscent of Gustav Klimt. Klimt was the undisputed star of the Vienna Secession; his decorative Art Nouveau was not only celebrated by the Viennese society. In 1908 Schiele also made the acquaintance of Oskar



”Both portrait and biography have a very own interest. Man, inconceivable without an environment, emerges separately and stands in front of us like in front of a mirror; demanding our attention, asking us observe him while he is engaged with himself in front of the mirror...”

Johann Wolfgang Goethe, Wilhelm Meisters Wanderjahre, 1821/29.



Kokoschka. It didn't take long before he and the slightly older Kokoschka would change painting, above all, the line of the drawing: it became more direct, rougher and charged to the point of a gestural, provocative deformation. Both artists were obsessed with an irrepressible will to create and, as a reaction, transformed Viennese Art Nouveau into an exaggerated Expressionism.

The drawing "Schlafendes Mädchen" (Sleeping Girl) hints at the artist's imminent changes, as he not only staged his model with fine lines, but also expresses his inner feelings. In a speculative attempt, we can try to attribute the sleeping model to his close surroundings. A comparison with other drawings made during this period makes sense, as a clear connection to his older sister Melanie Schiele, who occasionally sat for him, as well as to his mother Marie and to his younger sister Gertrud, can be found.

There is still something left to say about the provenance. The Schiele expert Jane Kallir, who will include this drawing "Schlafendes Mädchen" in her catalog raisonné, deciphered a note written in Sütterlin script on the back: "Besitz Hayd" (Property Hayd). Karl Hayd, Austrian painter and graphic artist, attended the Vienna Academy from 1902 to 1906 and moved to Prague for further studies. After



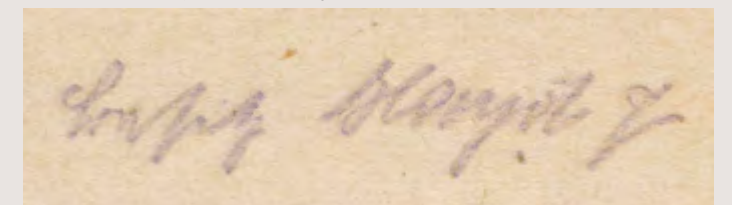
Egon Schiele, Schlafende (Melanie Schiele), 1908, color pen and charcoal on paper, privately-owned.



Melanie Schiele (1886-1974), 1910.

his return in 1908, Hayd and Schiele became acquainted and exchanged drawings on several occasions. How the drawing ended up in the estate of Joseph Drexel remains uncertain; according to Kallir, there was no connection between him and Egon Schiele. [MVL]

Detail of the inscription "Besitz Hayd" on the reverse.



201

WASSILY KANDINSKY

1866 Moscow - 1944 Neuilly-sur-Seine

Reiter (Arabische Reiter). 1905.

Tempera on dark gray board.

Barnett 167. Kandinsky Hauskatalog, Farbige Zeichnungen "84, Reiter/Chev. arabes". Bottom left signed. Signed and titled "Reiter" on the reverse, as well as inscribed "No 84". Signed (minimally trimmed) and titled "Arabische Reiter / Chevaliers arabes" as well as inscribed with the technique "Tempera" on the rear board. There also inscribed "Fantasia" and "No 84" by a hand other than that of the artist. 41,7 x 57,7 cm (16.4 x 22.7 in), size of sheet.

Kandinsky also used this motif for a woodcut of the same name (Roethel 44). [CH]

Called up: December 10, 2021 – ca. 17:32 h ± 20 min.

€ 150.000 – 180.000

\$ 172,500 – 207,000

PROVENANCE

- Der Sturm, Berlin.
- Gummesons Konsthandel, Stockholm (1916).
- Collection Thore Lindberg (until 1930, with a label on the reverse).
- Collection Ada Lindberg (until 1944, with a hand-written note on the reverse).
- Private collection Sweden (1944-1981).
- Private collection Southern Germany (acquired in 1982, Karl und Faber, November 26, 1982, lot 826).
- Evers since family-owned.

- This fabulous Arabic scene was inspired by a trip to Tunisia the artist went on together with Gabriele Münter
- Exhibited and published the year it was made some 116 years ago
- Comparable works are at, among others, the Solomon R. Guggenheim Foundation, New York, the Centre Pompidou, Paris, and the Städtische Galerie im Lenbachhaus, Munich





Gabriele Münter, market stalls, Rue Saussier, Kairouan, Photography from 1905. © Gabriele Münter and Johannes Eichner Foundation Munich/VG-Bild-Kunst, Bonn 2021

Kandinsky always showed great curiosity in all types of artistic techniques and explored artistic processes in addition to palette, brush and canvas. Between 1904 and 1907, as Gabriele Münter reported, he repeatedly experimented with dark cardboard, on which he also tried out “photographic and color-technical experiments” - did Kandinsky simulate an analog method of photography with tempera painting on gray paper? The fact that Kandinsky recognized the diverse possibilities of artistic expression in photography may also have had something to do with his beloved partner Gabriele Münter, whom he met in Munich in spring 1902, and who had already been using this medium intensively during her trip through the USA at the turn of the century. At the beginning of December 1904, Kandinsky and Münter set off on a several months long journey to Tunis, from which they only returned to Munich via Italy in April 1905.

Of the many photographs that were taken in Tunis in the winter of 1905, Münter and Kandinsky worked on individual motifs as possible image templates, which Kandinsky also implemented in tempera painting, as it is the case here. A carnival in Tunis that lasted a couple of days at the beginning of March 1905 impressed the two ‘tourists’ and inspired Kandinsky to do a series of tempera works with “Arab riders” as motif, staging it in front of a remote architectural background on the dark ground of the tinted board. The versatile use of white hightenings creates a colorful, sparkling image with dashing riders wearing white turbans on horses decorated with colorful cloths. Kandinsky was obviously fascinated by the effect of how objects painted in opaque, lighter colors shine out of the dark ground and appear sort of unreal and isolated from their surroundings, and by reversing the light-dark contrast, the depicted world appears more enigmatic and mysterious. A reversal of what is visible on a photographic negative, on which the illuminated surfaces appear dark. By reversing the light-dark contrast, the depicted world appears more enigmatic and mysterious.

EXHIBITION

- Salon d'Automne. 3e Exposition, Grand Palais des Champs-Élysées, Paris, October 18 - November 25, 1905.
- Kaiser-Wilhelm-Museum, Krefeld, February 1906.
- K. Hof, Frankfurt am Main, April 1906.
- Neue Künstler-Vereinigung, Badischer Kunstverein, Karlsruhe, May 1906.
- KunstEXHIBITION, Galerie Wertheim, Berlin, October to November 1906.
- Kandinsky. Oljemålningar och Grafik (curated by “Der Sturm”), Gummesons Konsthandel, Stockholm, as of February 1, 1916, cat. no. 14.
- Zweite EXHIBITION Christiania. Kandinsky und Gabriele Münter, Permanent Kunstutstilling C. W. Blomquist, Christiania (Oslo), April to June 1916.
- Kandinsky and Sweden. Malmö 1914 - Stockholm 1916, Konsthall, Malmö, October 21 - January 10, 1989; Moderna Museet, Stockholm, December 26, 1989 - February 18, 1990, cat. no. 63 (with illu., with the exhibiton label on the reverse).

LITERATURE

- G. B. Rossi, Kandinsky. L'Italia Industriale Artistica, Rome, July/August 1905, p. 6 (with illu.).
- Der Sturm, Kandinsky 1901-13 (Sturm Album), Berlin 1913, p. 25 (with illu.).
- Will Grohmann, Wassily Kandinsky. Life and Work, New York 1958, p. 343.
- Hans Konrad Roethel, Kandinsky. Das graphische Werk, Cologne 1970, pp. 88f.
- Donald E. Gordon, Modern Art Exhibitions 1900-1916, Munich 1974, vol. 2, p. 169.
- Jonathan D. Fineberg, Kandinsky in Paris 1906-1907, Ann Arbor/Michigan 1984, p. 53, 79 and 124.
- Stockholms Auktionsverk, Stockholm, April 26 - 28, 1982 (with color illu.).
- Karl und Faber, Munich, 161st auction, Kunst Alter und Neuer Meister, November 26, 1982, lot 826 (with color illu., plate 14).
- Vivian Endicott Barnett, in: ex. cat. Kandinsky and Sweden, Konsthall Malmö, 1989, pp. 75f., 101 and 103.
- Vivian Endicott Barnett, Kandinsky. catalog raisonné of watercolors, vol. I (1900-1921), Munich 1992, cat. no. 167 (with illu.).



Gabriele Münter, horsemen on a country road, photography, Tunisia, spring of 1905 © Gabriele Münter and Johannes Eichner Foundation, Munich/VG-Bild-Kunst, Bonn 2021



Wassily Kandinsky, Arabische Reiterei, 1905, tempera on board, Städtische Galerie im Lenbachhaus, Munich.

Of course, Kandinsky avoids a direct transfer of what he has seen and photographed into his world of images, which here still clearly lives on the decorative, not least in order to achieve a lyrical-symbolist form of expression. In this work Kandinsky also shows his liking of a romantic historicism, as he depicts the riders parading in the photography in a wild horse race outside of town, as it is also the in paintings of horse races by Edgar Degas. For him, the strict theorist he was, it is important to distance himself from reality and to explore the possibility of depicting it in a world of fairy tales.

The “Arab Riders” reached a wide audience the year they were created: Kandinsky sent the picture to the Salon d'Automne in Paris in 1905. In the spring of 1906 the “Arab Riders” were on display in Krefeld, Frankfurt and Karlsruhe and then at gallery Wertheim in Berlin. The “Arab Riders” are also depicted in the famous album “Kandinsky 1901-1913”, which Herwarth Walden released through his publishing house “Der Sturm” along with an autobiographical review. He also had the work shown at the art trader Gummesons in Stockholm in 1916. In February and March 1916, Gummesons first showed a Kandinsky and then a Münter exhibition, which he advertised with a joint brochure and which was a great success with the public. [MVL]



Gabriele Münter, carnival procession with Arabian cavalry, photograph, Tunis, March 1905. © Gabriele Münter and Johannes Eichner Foundation, Munich/VG-Bild-Kunst, Bonn 2021



Gabriele Münter, carnival procession with Arabian cavalry, photograph, Tunis, March 1905. © Gabriele Münter and Johannes Eichner Foundation, Munich/VG-Bild-Kunst, Bonn 2021



202

GEORG KOLBE

1877 Waldheim/Sachsen - 1947 Berlin

Javanische Tänzerin. 1920.

Bronze with black brown patina.

With the monogram on the plinth below the right foot. From an edition of four or five copies. Height: 73 cm (28.7 in).

Cast by art foundry Noack, Berlin-Friedenau between 1921 and 1929. Dr. Ursel Berger mentions a planned edition of 5 while Noack's foundry documents only specify three casts from 1921, 1922 and 1925. The plaster model has not been preserved.

Accompanied by an expertise issued by Dr. Ursel Berger from February 24, 2020.

Invitation to a lecture as part of our preview exhibition:

Die Überwindung der Schwerkraft – Georg Kolbes "Javanische Tänzerin".

Guest: Dr. Julia Wallner, Director of Georg Kolbe Museum, Berlin.

Date: Saturday, November 27, 2021, 5 pm

Location: Ketterer Kunst, Fasanenstraße 70, 10719 Berlin

In case you wish to attend, please notify us on infoberlin@kettererkunst.de or via phone +49 (0)30 - 88 67 53 63.

Called up: December 10, 2021 – ca. 17.34 h ± 20 min.

€ 120.000 – 180.000 N

\$ 138,000 – 207,000

PROVENANCE

- Ernst Rentsch (1876-1952), Berlin/Basel (architect of the artist's studio, obtained as present from the artist in 1929).
- Leonard Hutton Galleries, New York (around 1969-1976, presumably directly from the estate of Ernst Rentsch).
- Private collection Hesse, Germany (since 1976, acquired from aforementioned)
- Private collection Switzerland.

- Lifetime cast executed by Noack, Berlin
- The bronze was a gift to the architect of the artist's studio, which today serves a part of the Georg Kolbe Museum in Berlin
- From an edition of only four or five copies
- In 2020 and 2021 this cast offered here was part of two the important exhibitions "Moderne und Refugium: Georg Kolbes Sensburg als Architekturdenkmal der 1920er-Jahre" and "Der absolute Tanz: Tänzerinnen der Weimarer Republik" at the Georg Kolbe Museum

EXHIBITION

- Georg Kolbe, Galerie Cassirer, Berlin, 1921, no. 33 (presumably different copy).
- Freie Secession Berlin, FrühjahrsEXHIBITION: Gemälde, Plastik, February - March 1923, no. 150 (presumably different copy).
- Akademie der Künste, Berlin, 1924, no. 301 (presumably different copy)
- Georg Kolbe, Kunstverein Kassel, February 21 - March 15, 1926, no. 5 (presumably different copy).
- Georg Kolbe und der Tanz. Der schreitende, springende, wirbelnde Mensch, Georg Kolbe Museum, Berlin, February 23 - April 27, 2003; Edwin Scharff Museum am Petrusplatz, Neu-Ulm, May 8 - July 20, 2003, no. III, 1.
- Moderne und Refugium: Georg Kolbes Sensburg als Architekturdenkmal der 1920er Jahre, Georg Kolbe Museum, Berlin, September 13, 2020 - April 11, 2021, p. 46, illu. 12.
- Der absolute Tanz: Tänzerinnen der Weimarer Republik, Georg Kolbe Museum, Berlin, April 25 - October 17, 2021, p. 220, illu. p. 12/13.

LITERATURE

- Wilhelm R. Valentiner: Georg Kolbe. Georg Kolbe. Plastik und Zeichnung, Munich 1922, p. 47, illu. 47.
- Georg Kolbe. 100 Lichtdrucktafeln, Marburg 1931, plate 23.
- Anita Beloubek-Hammer in: Ursel Berger (editor), Georg Kolbe 1877-1947, Munich-New York 1997, p. 77 with illu. on p. 76 (presumably different copy).
- Claudia Marcy in: Ursel Berger and Josephine Gabler (editor): Georg Kolbe. Wohn- und Atelierhaus. Architektur und Geschichte; Berlin 2000, illu. on p. 33 (different copy).
- Villa Crisebach, auction on November 24, 2000, lot 43.
- Elisa Tamaschke in: Julia Wallner (editor), Georg Kolbe, Berlin 2017, pp. 66-70, 74-75, with illu. (presumably different copy, p. 69 different copy).



“Kolbe effortlessly perceived nature as a form of art and art as a form of nature.”

Karl Scheffler about the “Javanischen Tänzerin” in 1923

PEOPLE FROM DISTANT CULTURES

At the heyday of colonialism around the middle of the 19th century the ethnological expositions, or simply human zoos, saw a great boom in Europe. In zoos, the circus, at fairs, festivals, in variety shows and at world exhibitions people from distant cultures were presented in a setting resembling their place of origin. People reenacted their daily life on over-sized stages in front of visitors, just as it is the case here with the four Javanese dancers in a village at the Exposition Universelle in Paris in 1889.



Four Javanese dancers in a village at the world expo in Paris in 1889.

DANCE AS A SOURCE OF INSPIRATION

Around 1900 the conditions for the dancers changed; they were discovered by high culture dance and a lively exchange between countries in Europe and Asia began. Visual artists also explored dance as a source of inspiration, and included the expressive gestures in their sculptural repertoire. They found inspiration in encounters with distant cultures that became established in the cultural metropolis of Berlin before and after the World War I. The Japanese dancer Ota Hisa, better known as Madame Hanako, toured Europe from the beginning of the 20th century to the early 1920s and probably met Auguste Rodin in Marseille as early as in 1906. Over the years she inspired the sculptor not only for numerous masks, but also for countless movement studies. And the German-Japanese Taka-Taka, who lived in Berlin, was also fascinated by the world of dance and in posed for Georg Kolbe's first famous bronze, the “Japanese woman” in 1911.

Stars of the “Ballets Russes”, such as Waslaw Nijinsky and Tamara Karsawina, also visited Kolbe in 1912 during their guest performance in Berlin. Fascinating pencil sketches, drawings and sculptures document this important encounter. August Macke also fell for the magic and painted “Russian Ballet” in 1912 (today at Kunsthalle Bremen). Kolbe's encounter with the various dancers is documented in drawings, sculptures and photographs. Numerous watercolors and



A photograph of the 'Javanische Tänzerin', commissioned by Georg Kolbe, photo: Ludwig Schnorr von Carolsfeld. © Georg Kolbe Museum, Photo: Enric Duch.

EXPRESSION OF THE ETHNOLOGICALLY FOREIGN

The accounts of the German poet Max Dauthendey, who lived on the Indonesian island of Java in 1915, describe local music and dance and underline the expression of this ethnologically foreign. He reported: "This music is so wonderful. It is like an unintended music played by on many instruments by ten to twenty Javanese people at the same time. The whole thing is called "Gamelang". This is the music one would hear if moonlight was music, if dewdrops were music, if the scent of orange turned to music, and if the delicate dance movement of naked Javanese women became music, and also if a fire burnt down in music. [...] And the arms turn into wings, and the dancers into flowers, standing still and swaying like flowers in the night wind, for like fifteen minutes in one spot, while fingers

and palms dance instead of arms and feet, and they move their arms so gently like the blossoms of a flower in a soft breeze. It's like a balmy breeze of music made the static dancers move their feet so little that it is barely noticeable. The wonderful hands do most of the dancing, these most beautiful hands and fingers in the world, which can surely shine a light from their slender fingertips that our unsubtle eyes just can't perceive." (Max Dauthendey, Javanischer Tanz. Aus einem Brief Max Dauthendeys, in: Du, Kulturelle Monatschrift, vol. 10, 1950, issue 5, p. 64).



Georg Kolbe, Japanerin, 1911, bronze, Georg Kolbe Museum, Berlin, photo: Ludwig Schnorr von Carolsfeld. © Georg Kolbe Museum, photo: Enric Duch.

Georg Kolbe, Tänzer (Vaslav Nijinsky), 1913, bronze, Georg Kolbe Museum, Berlin, photo: Ludwig Schnorr von Carolsfeld. © Georg Kolbe Museum, photo: Enric Duch.



sculptures from the early 1920s testify to the lasting effect the sacral dances of Charlotte Bara had on the sculptor. Drawings of the passionate dances of Vera Skoronel have survived, and poses by the choreographer Gret Palucca exemplary of modern were also well-documented.

The sculpture of a 'Javanese dancer' that Kolbe met and modeled in Berlin in 1920 is particularly virtuoso. The identity of the dancer is not clear; it seems quite possible that the German-Japanese Taka-Taka posed for this work again, as she also performed Javanese dances and inspired the dance enthusiast Kolbe to works showing her in remarkable poses. Her stage is a stylized flower on which the tightly clad dancer develops her figure, standing on her right toes, her whole body tense and with slightly bent knees, hands stretched out at shoulder height, and maintain balance, as a photograph of her Kolbe had commissioned illustrates.

Georg Kolbe, Kopf der Japanerin, 1911, plaster, Georg Kolbe Museum, Berlin. © Georg Kolbe Museum, photo: Enric Duch.



PROVENANCE

According to the information provided by Ursel Berger, the casting records of Noack only mention three copies of this enchanting bronze: This one here was a gift Georg Kolbe gave to Ernst Rentsch (1876-1952), the architect of his studio/house, who expressed his appreciation on August 12, 1929: "That was a surprise today. Your fine work and your dear letter, both make me happy. Thank you very much." (Archive Georg-Kolbe-Museum). Ernst Rentsch left Berlin in the early 1930s and returned to his hometown of Basel with the "Javanese Dancer". [MvL]



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WLADIMIR GEORGIEWITSCH VON BECHTEJEFF

1878 Moscow - 1971 Moscow

Leda und der Schwan. 1912.

Oil on canvas.

Bottom left monogrammed. 165 x 136 cm (64.9 x 53.5 in).

With two stamps of the paint supplies shop Richard Wurm, Munich, on the reverse. Stretcher hand-inscribed with the artist's name, the title and the inventory number of Galerie Arnold, Dresden. [AT/JS]

We are grateful to Dr. Jelena Hahl-Fontaine for her kind expert advice.

Called up: December 10, 2021 – ca. 17.36 h ± 20 min.

€ 300.000 – 400.000

\$ 345,000 – 460,000

PROVENANCE

- Kunstverein Barmen (presumably acquired directly from the artist in December 1912, or on consignment, until March 1913).
- Collection Werner Dücker, Düsseldorf (acquired from the above in March 1913).
- Private collection Germany.
- Saarbrücken art trade (acquired from the above around 25 years ago).
- Private collection Saxony (acquired from the above).

EXHIBITION

- Exhibition of 41 works from the Munich New Association of Artists at Kunstverein Barmen, December 1912 (without cat.).
- Die neue Malerei. Expressionistische EXHIBITION, January 1914, Galerie Ernst Arnold Dresden, cat. no. 14 (Title: "Leda", as loan from Werner Dücker, Düsseldorf, "unverkäuflich" (not for sale). With the gallery's hand-written inventory number on the stretcher).

- Spectacular rediscovery

- From the excellent collection of Werner Dücker, Düsseldorf

- The whereabouts of large parts of Bechtejeff's oeuvre are largely unknown

- Bechtejeff was part of the European avant-gard in the direct surroundings of the "Blauer Reiter"

- Most of the significant works from his early expressionist period are in acclaimed public collections

- Capital work of impressive size

LITERATURE

- Account book of Kunstverein Barmen, "Geschäftsführung ab 1904" (management as of 1904), archive of the Von der Heydt-Museums Wuppertal (copy), fol. 92 ("Verkäufe an Private"/private sales).
- Antje BIRTHÄLMER and Sabine FEHLEMANN, Die "Neue Künstlervereinigung München" und ihre Verbindungen zur rheinischen Kunstszene, in: Der Blaue Reiter und das Neue Bild 1909-1912. Von der "Neuen Künstlervereinigung München" zum "Blauen Reiter", book accompanying the exhibition at Städtische Galerie im Lenbachhaus, Munich, July 2 - October 3, 1999, pp. 276-285, here p. 284, ann. 65.

From Jelena Hahl-Fontaine

"LEDA AND THE SWAN" – REDISCOVERY OF A MONUMENTAL MYTHOLOGICAL COMPOSITION

With its timeless beauty, a subtle eroticism and a refined composition, this typical, large-format painting immediately captivates the observer. In order to celebrate the naked female body without facing legal consequences, a mythological theme was used in pretense – as was common not only with the Russian artist, but throughout art history: In this case "Leda and the Swan", a very popular motif. As offspring of wealthy landed gentry, Vladimir von Bechtejeff had private tutors, who absolutely needed to be well versed in mythological topics, from an early age on. Apparently he was particularly fond of it, which explains why he repeatedly chose themes from this childhood treasure chest later in his life, especially for his large-format "official" paintings. However, the art-historical significance of the

picture is largely owed to its time of creation around 1912/13, when French Cubism became known in Germany through a grand exhibition which immediately inspired Bechtejeff, Franz Marc and August Macke. The difference in style of Bechtejeff's "Rossebändiger" (Lenbachhaus Munich, cat. Murnau, p. 93) and the "Leda", which was created shortly thereafter, is obvious: instead of a flowing and boisterous movement, we find a stylization of a harder, more Cubist manner, which we not only see in the mountains and rocks, but even the sea waves appear as edgy and jagged shapes. Alone Leda's beauty remains untouched; Deformations of the human body that might call reminiscence of Picasso are out of the question for Bechtejeff the sensitive aesthete. He treated the figure of Leda and the swan



Wladimir von Bechthejeff, „Rossebändiger“, around 1912, oil on canvas Leinwand, Städtische Galerie im Lenbachhaus und Kunstbau München, permanenet loan from Gabriele Münter- and Johannes Eichner-Foundation, Munich.



Wladimir von Bechthejeff, Zwei badende Frauen am Strand, 1910, oil on fiberboard, Museum Abteiberg, Mönchengladbach.

that caresses her as a typical “line ornament” committed to Art Nouveau and the cloisonné technique, only a little more rigidly than in his earlier paintings, for example in “Zwei badende Frauen” “from 1910 (Museum Abteiberg, Mönchengladbach, cat. Murnau, p. 80). The painting “Leda” undoubtedly represents an important milestone between the “Rossebändiger”, 1912, and “Diana auf der Jagd”, 1912/13 (Staatsgalerie Stuttgart, cat. Murnau, p. 91). The “Self-Portrait as a Harlequin” from 1914-1916 (Collection Boris and Marina Molchanov, cat. Murnau, p. 101), on the other hand, is a document of the next step the artist made when he refined the Cubist method.

Wladimir von Bechthejeff, „Diana auf der Jagd“, around 1911/12, oil on canvas, Staatsgalerie Stuttgart.



Wladimir von Bechthejeff, Selbstporträt als Harlekin, around 1915, oil on canvas, The Collection of Boris and Marina Molchanov.



1902–1914 – ON THE KEY IMPORTANCE OF THE MUNICH YEARS FOR BECHTEEV’S WORK

The pictures that can be found in several German museums still bear witness to the importance of Bechteev during his time in Munich from 1902 to 1914; the painting “Rossebändiger”, for example, has been in possession of the Lenbachhaus in Munich since the 1960s and is mentioned in many publications on the Expressionist era. The following positive judgment from his fellow artist Franz Marc from 1910 is just one of many appreciative statements: “To me the most important one of the artists of the ‚Neue Münchener Künstlervereinigung‘ (Munich New Association of Artists) by far seems to be Wladimir von Bechteev. He achieved what Marées struggled with in vain, and what Feuerbach failed to achieve. Both sought to depict man with the exhausted means of Renaissance, without daring to integrate him into their ornamental compositions as line ornament. The poised use of the large line for form and grouping, the delicacy of Bechteev’ colors, both surpass the attempts that Feuerbach and Trübner made on the same problem by far.

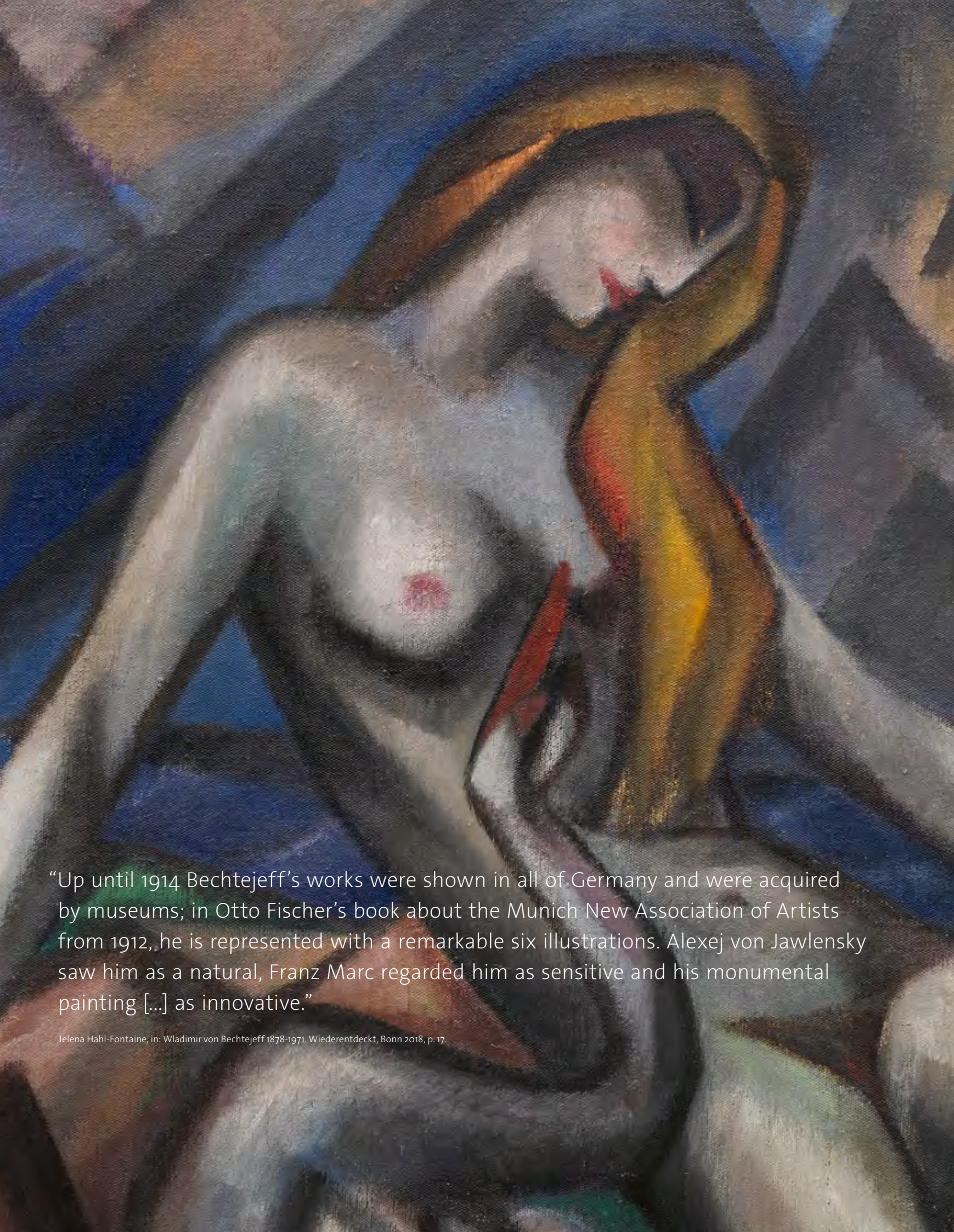


Group picture on occasion of a costume ball in Munich, around 1909. Standing in the back from left to right, Vladimir Bechthejeff, Marianne von Werefkin, Alexej von Jawlensky, in front Helene Nesnakomoff and in right Alexander Sacharoff, PSM Privatstiftung, Schlossmuseum Murnau.

Alexander Sacharoff in front of the painting „Die Toilette der Venus“, 1910, by Wladimir Bechteev (whereabouts unknown).



Another fellow artist, Adolf Erbslöh, who took over chairmanship of the association from Kandinsky, did not hesitate to acquire works from Bechteev and soon furnished his house with a monumental mural, several paintings and a female bronze. Jawlensky saw his younger fellow countryman as a “natural”, took him into care and recommended him to the art educator Knirr so he could complete the training he had begun in Moscow and continued in Venice and with Cormon in Paris. The renowned art historian Richard Reiche passed his judgment in 1912: “It is our duty and pleasure to [.] testify to the outstanding intellectual and artistic contribution of the Russian artists in Munich to the formation and the success of the ‚Neue Künstlervereinigung‘ at that time. [.] Bechteev and baroness Werefkin were strong elements of this union.” Important and frequent participations in exhibitions and sales of his paintings until 1914 also speak for Bechteev’s position in the German art scene at that time.



“Up until 1914 Bechtejeff’s works were shown in all of Germany and were acquired by museums; in Otto Fischer’s book about the Munich New Association of Artists from 1912, he is represented with a remarkable six illustrations. Alexej von Jawlensky saw him as a natural, Franz Marc regarded him as sensitive and his monumental painting [...] as innovative.”

Jelena Hahl-Fontaine, in: Wladimir von Bechtejeff 1878-1971. Wiederentdeckt, Bonn 2018, p. 17.

FIRST WORLD WAR AND RETURN TO RUSSIA – BECHTEEV’S RETREAT INTO GRAPHIC ART

The development of progressive painting saw a sudden halt with the outbreak of World War I. Being a Russian citizen, Bechteev was immediately expelled from Germany and was forced to leave numerous pictures that occasionally appear on the art market behind. As a former cavalryman he was immediately drafted into the army, however, he was soon transferred to the state circus for disciplinary reasons. This gave him the fortunate opportunity to develop his style of Cubism in costume- and set designs. There is proof of his participation in the exhibition “Vom Impressionismus zur ungenständlichen Malerei” (From Impressionism to Abstract Painting) at the State Museum of Fine Arts in Moscow in 1918/19. Unfortunately, the epoch of the Russian avant-garde’s artistic awakening lasted only a few years. As a member of the nobility, Bechteev, along with his wife, was exiled to Siberia for eight years. While he wasn’t able to paint in exile the ability to make drawings, now in a fine “naturalistic” manner as abstraction was simply forbidden, must have comforted him a little and his mastery as a graphic artist was met with official recognition. Back in Moscow he soon achieved great fame as illustrator of around 120 books. His drawings and watercolors were also shown in Russian museums on numerous occasions.

The art-historical appreciation of Bechteev’s outstanding early work What about today? Rediscovered, also in Russia, where the lack of early works is deeply regretted. The break marked by war I and the Iron Curtain could not be bridged, even if the number of more than 60 exhibition participations and 200 catalog entries and articles in Germany, but mostly in Russia (see Ildar Galejev, 2005) dispel any doubt regarding Bechteev’s importance. In 2018 a large solo exhibition was finally shown at the Murnau Castle Museum, accompanied by a beautiful catalog that impressively documents.

Jelena Hahl-Fontaine (formerly Hahl-Koch), Dr. phil. in art history and Slavic studies, former curator at the Lenbachhaus Munich, visited and interviewed Bechteev in Moscow in the 1960s. Since then she has researched and published on Bechteev, Kandinsky and the art of the “Blaue Reiter”.

ON THE PROVENANCE – IN BARMEN AND DRESDEN

Bechteev’s “Leda” is not only fascinating in terms of its artistic appeal, it also has a fascinating background story. Soon after it was made in 1912, the large picture was sent to Barmen, where the local art association under Richard Reiche had become established as a vibrant center of modernity. In December 1912, Bechteev took part in an exhibition of 41 works by artists of the expressionistic “Neue Künstlervereinigung München” (New Munich Art Association, N.K.V.M.), the nucleus of the “Blaue Reiter”. And as luck would have it, the Düsseldorf collector Werner Dücker (1887–1945, died as a prisoner of war) also exhibited his outstanding collection in Barmen. Eighteen paintings and one sculpture by French artists such as Vincent van Gogh, Paul Cézanne, Paul Gauguin, but also by outstanding German painters like Franz Marc, Alexej von Jawlensky and, last but not least, Vladimir von Bechteev, were on display. Even though neither exhibition was accompanied by a catalog, it is little surprising that Dücker discovered “Leda” browsing the N.K.V.M. exhibition rooms. A little later he bought the picture directly from Kunstverein Barmen, as it is noted in its business records. In January 1914, the Dresden gallery Arnold finally presented the work in the important exhibition “Die neue Malerei” (The New Painting) organized by Richard Reiche, the first major Expressionism show in Dresden. It came as a loan from Werner Dücker, who had marked his “Leda” as ‘not for sale’ in the catalog.

A FASCINATING COLLECTOR

The collector Werner Dücker, a Catholic from the Rhineland, was, as far as the scanty sources indicate, a dazzling personality: wealthy and sophisticated, progressive and liberal. Dücker and his wife, the sculptress Marta Zahn, were close friends of Richard Schultz, through whom they got into contact with the lively gay scene in Berlin (cf. Karl-Heinz Steinle, *der literarische Salon bei Richard Schultz*, Berlin 2002). The group of friends met at literary salons, were avid nudists and followers of Adolf Koch, a luminary of nudism, and were regulars at the legendary “Westend-Klause” with the innkeeper Walter Franke’s. Werner Dücker was clearly attracted by the sexual freedom and openness that modernity had to offer. And Bechteev’s “Leda mit dem Schwan” is also a work with a clearly erotic appeal that is as elegant as it is succinct. It is not surprising that Werner Dücker was willing to spend the considerable sum of 1650 Reichsmark on the work in 1913.

But Dücker was not able to enjoy his “Leda” for very long. In 1923 he lost all of his fortune due to the hyperinflation. Marta then opened a fashion store to make more money than she could through sculpting, and the highly significant art collection had to be sold. Richard Schultz took over some of the works from his friend Dücker – but there is no reference to “Leda” in the Schultz estate. It was only a few decades ago that Bechteev’s masterpiece – unidentified as such – reappeared in a private collection. [AT]

ALEXEJ VON JAWLENSKY

1864 Torschok - 1941 Wiesbaden

Stilleben. 1910.

Oil on cardboard.

Bottom right signed, dated on the reverse. Titled, signed and inscribed "n 9" by the artist on a label on the reverse. Here inscribed "A.J.Eddy" and "8" on the reverse. 49,5 x 53 cm (19.4 x 20.8 in).

The painting depicted in the background of this work is Jawlensky's "Murnau – Landschaft mit orangener Wolke" from 1909 [EH]

Called up: December 10, 2021 – ca. 17,38 h ± 20 min.

€ 250.000 – 350.000

\$ 287,500 – 402,500

PROVENANCE

- From the artist's ownership.
- Private collection Arthur Jerome Eddy, Chicago/USA (inscribed in pencil on a label on the reverse).
- Private collection Katharina Kuh, Chicago/USA (acquired from the above around 1935)
- Private collection Peter and Katinka de Vries, Westport (CT) (up to 1992; Christie's, New York, April 13, 1992).
- Private collection Canada (acquired from the above in 1992)
- Private collection North Rhine-Westphalia.

Alexej von Jawlensky, Landschaft mit orangener Wolke, 1909, private collection Berlin



- An extraordinary work of museum quality
- Jawlensky painted the "Stil Life" during the prolific years in Murnau
- With great self-confidence Jawlensky references his painting "Murnau – Landschaft mit orangener Wolke" from 1909
- Through pure colors in large fields with colored contours the artist finds a compositional unity: Color, harmony and conception
- Impressive history: 1. Arthur Jerome Eddy, who met Jawlensky in 1912, author of the first US book on modern art; 2. Katharina Kuh, gallerist and later first curator for European art at the Chicago Art Institute

EXHIBITION

- Lebensmenschen. Alexej von Jawlensky und Marianne von Werefkin October 22, 2019 - February 16, 2020. Cat. no. 76 illu. on p. 143.

LITERATURE

- Christie's New York April 13, 1992, lot 221, with color illustration. (line Alexej v. Jawlensky. Catalogue Raisonné of the Oil Paintings. Volume Three 1934-1937, ed. Maria Jawlensky, Lucia Pieroni-Jawlensky und Angelica Jawlensky, Munich 1993, no 2230, p. 407.

COLOR, SURFACE AND LINE

Alexej von Jawlensky changed his painting effectively in the autumn of 1908 when he worked with Marianne von Werefkin, Gabriele Münter and Wassily Kandinsky in rural Murnau. While the impact van Gogh's painting had on the four artists is still latent in their minds, the examination of Paul Gauguin and subsequently with the Fauves, in particular with Henri Matisse and André Derain, becomes increasingly dominant: it is the clear assignment of color, surface and line. In addition to the traditional subject of portraits and landscapes, the still life genre was also at the core of the Fauves' attention, and also drew interest of Gabriele Münter and Alexej von Jawlensky, who used the painting of the French artists as a template for their own artistic expression. This in many cases led to strikingly similar motifs in the still lifes Jawlensky and Münter painted after 1908.



“In these still lifes I sought to express not the substantial object, but to express what vibrate in me through color and form.”

Alexej von Jawlensky from "Lebenserinnerungen" 1937, quoted from: ex. car. Alexej Jawlensky. Vom Abbild zum Urbild, Galerie im Ganzerhaus, Wasserburg am Inn, September 15 October 28, 1979, p. 55

EXPRESSIONISM AS SYNTHESIS

The knowledge of the painting of the "Fauves" - Matisse, Derain, Vlaminck -, who caused a stir with their first presentation at the Salon d'Automne in Paris in 1905, would also change Jawlensky's palette at the end of the trip to Provence in autumn / winter 1906. Jawlensky sent six pictures to the Salon d'Automne in 1905 - mostly still lifes - but he was not in Paris himself, nor was he in France at all. A year later Jawlensky had planned to travel to Brittany, the artistic home of Gauguin and his successors, the "Nabis". Whether Jawlensky and Werefkin also visited Pont-Aven and Le Pouldu in the south of the peninsula, where Gauguin temporarily lived, can be assumed, but it is not known. In any case, the Atlantic landscape had a lasting impact on Jawlensky: "For the first time I understood to paint not what I saw, but what I felt [.] And I knew how to translate nature into colors according to my glowing soul. I painted a lot of landscapes there, from the window bushes and Breton heads. The colors were glowing. And I felt happy deep inside back then", recalled the artist in his memoirs in relation (quoted from: Alexej von Jawlensky, Reisen, Freunde, Wandlungen, ex. cat. Dortmund 1998, p. 42).

Jawlensky was encouraged to simplify colors and shapes by his friend Willibrod Verkade, an ardent student of Gauguin. Not only in Jawlensky's still lifes did the contour also appear as an equal, image-organizing element in relation to color, surface and form. Through them the painter succeeded in detaching the color surfaces from being mere images of reality and made them subject to the order immanent in the picture as independent elements. With the staccato-like brushstrokes on the image surface, Jawlensky created additional suggestive forces, the dynamics of which he transferred to the entire composition.

Paul Cézanne, Stilleben mit Äpfel und Keksen, 1880, oil on canvas, Musée d'Orangerie, Paris.



Alexej von Jawlensky, Stilleben mit Früchten, 1910, Städtische Galerie im Lenbachhaus, Munich.

In this "Still Life" from 1910, Jawlensky focusses on the contrast of bright red tones, and avoids too clear a contouring of the loosely arranged fruits in front of a dark blue jug, which looks like a strong violet surface. As far as the setting of the scene is concerned, the artist keeps the observer in the dark. Not only the jug in front of a bright red shape, a blanket (?) dominates the arrangement, but also the framed painting by the artist behind it: "Murnau - Landschaft mit orangener Wolke" from 1909. (Fig. **). With great confidence Jawlensky quotes himself here, and with the network of various elements such as ornaments, patterns, shapes, surfaces and colors he presents here he delivers proof of his extensive knowledge of the still life painting of a Cézanne or a Gauguin, both of which form a great ensemble in this painting. Jawlensky found the unity for his composition in the concept of cloisonnism coined by Gauguin, a painting aesthetic in which large surfaces of pure shades of colors are framed by a black or colored line: color, harmony and invention; Gabriele Münster was impressed by what Jawlensky explains to her as "Synthes". In the founding circular of the "Neue Künstlervereinigung München" from 1909, Kandinsky took up the term "artistic synthesis" and described it as a "solution that currently unites more and more artists spiritually (...)". Many years later, in 1951, Henri Matisse spoke about the idea of the Fauves' style of painting, to which he had made decisive contributions: "I examined each constructional element individually; the drawing, the color, the values and the composition. I tried to find out how these elements could be combined into a synthesis without the expressiveness of one component being diminished by the presence of another. I tried to find out how one could unite the individual pictorial elements into a whole in which an innate quality of each individual could be fully expressed." (Henri Matisse, La chapelle du Rosaire, 1951)



Alexej von Jawlensky, Stilleben mit Figur, Früchten und Landschaft, around 1909/10, Kunsthalle Hamburg

STILL LIFE AND LANDSCAPE

With this composition it becomes particularly evident how Jawlensky, on the lines of his pictorial tradition, stages the objects in this „still life“ and thus fulfills a ‚task‘ in line with the pictorial conception. The shapes of things, not least manifeste in the apples as well as in the jug, enter into an interplay with the strong colourfulness. In his painting Jawlensky prefers an empirical method and is therefore always anchored in the motif. And thus still life and landscape as a means of pictorial study - especially in Jawlensky's Murnau years - were in the focus of his attention. This still lifepresented here is a document of how deeply rooted Jawlensky was in both genres.

PROVENIENZ

The still life left the artist's studio and became part of the important collection of Arthur Jerome Eddy (1859-1920) at an early point. The lawyer with a strong interest in art, belonged to the first generation of American collectors of modern art. In 1913 he bought a sculpture by Brancusi at the Armory Show, he also acquired other works by Marcel Duchamp, Pablo Picasso, Franz Marc and four abstract paintings by Kandinsky. While traveling to Europe, he met many of the artists in person. Among them Jawlensky, whom he liked so much that he purchased a total of four works: "Portrait Marie Castell", 1906 (Catalog Raisonné 124), "Wegkreuzung- Murnau", 1910 (Catalog Raisonné 360) and "Ägypterin", 1913, (Catalog Raisonné 599). By the end of his life, the collection of Arthur Jerome Eddy comprised over 100 works of the avant-gard, some of which were transferred to the collection of the Art Institute Chicago in the 1930s. Our "Still Life" then found its way into the collection of Katharina Kuh (1904-1994). She first studied with Alfred H. Barr, the co-founder and first director of the Museum of Modern Art in New York, and opened an important gallery for modern art in Chicago in 1935. Between 1954 and 1959 she was the first female curator at the Art Institute of Chicago. [MvL]

Henri Matisse, Stilleben mit Affodillen, 1907, oil on canvas, Museum Folkwang, Essen. © VG-Bild-Kunst, Bonn 2021



GABRIELE MÜNTER

1877 Berlin - 1962 Murnau

Berglandschaft mit Haus. 1910.

Oil on cardboard.

Bottom left signed and dated. 31 x 44 cm (12.2 x 17.3 in). [AR/EH]

Accompanied by a written confirmation issued by the Gabriele Münter- and Johannes Eichner-Foundation on October 27, 2015. The painting will be included into the forthcoming catalog raisonné of paintings.

Called up: December 10, 2021 – ca. 17.40 h ± 20 min.

€ 250.000 – 350.000

\$ 287,500 – 402,500

PROVENANCE

- Collection Dr. Kurt Otte (1902-1983), Hamburg (art collector and founder of the Kubin archive, which became part of the Städtische Galerie im Lenbachhaus, Munich, in 1971).
- Private collection Northern Germany (inherited from the above, until 2014).
- Private collection Southern Germany (since 2014)
- Private collection Southern Germany (since 2017).

- **The desired step towards an artistic synthesis was made: the landscape concentrated in expressive forms and in a bright blue and intensely glowing colors**
- **From the artist's important period of creation in 1910**
- **Münter's beloved Murnau moss landscape in the light of the blue hour**
- **Between 1909 and 1914 Münter and Kandinsky spent happy and inspiring years at her house in Murnau**

THE TURN TO A SYNTHETIC, EXPRESSIVE COLOR PAINTING

Something astonishing happened in Murnau in autumn 1908 when Wassily Kandinsky, Gabriele Münter, Alexej von Jawlensky and Marianne von Werefkin met and painted in this Upper Bavarian town after long stays, especially in Italy and France: an artistic upheaval, a radical rejection of impressionist and late-impressionist painting, and a turn to synthetic, expressive color painting. "We saw Murnau on a trip, and

recommended it to Jawlensky and Werefkin – who also met us there in autumn. We stayed at the Griesbräu Inn and liked it very much. After a short time of agony I made a big leap - from painting nature - more or less impressionistic – to feeling a content - to abstracting - to giving an extract", wrote Gabriele Münter in retrospect in 1911. (quoted from: Helmut Friedel, Annegret Hoberg, *Der Blaue Reiter*, Munich 2000, p. 24).





“... it was unique today. Such an air ... The sky was so blue
- and white thin clouds. The mountains in the shade so
- dark blue.”

Gabriele Münter, quoted from: Annegret Hoberg (editor), Wassily Kandinsky and Gabriele Münter in Murnau and Kochel, 1902-1914. Briefe und Erinnerungen, Munich 1994, pp. 54 and 74

THE MURNAU COMMUNITY AND ITS SURROUNDINGS

With the aim of realizing a decorative effect, these artisan houses were built in Murnau under the direction of the Munich architect Emanuel von Seidl between 1906 and 1910. Today they still coin the town's streetscape. There are vast moorlands to the south of Murnau, the 'Murnauer Moos' with the rivers Loisach and Ramsach, between the ridge with the village and the pre-Alps rising to the southwest and southeast: Herzogstand, Heimgarten and Hohen Kisten, Ettal-Ammergauer Mountains and the Wettersteingebirge, Alpspitz and Zugspitz in the distance.

The progressive restriction to just a few details characteristic of this landscape is a common feature of the pictures by the 'new' Murnau artists. Jawlensky's "Schwebende Wolke" (Floating Cloud), Kandinsky's "Kochel – Gerade Straße" (Kochel - Straight Road) or Münter's "Wind und Wolken" (Wind and Clouds) – all are different expressions of the radical means the artists used to reshape what they saw and how they attained fascinating color compositions (and a comparable painting style) from an almost central perspective: houses, trees and mountains appear as homogeneously painted surfaces, framed by colored contours; colors mixed in bold nuances between red and blue in Kandinsky art, somewhat more subdued and accentuated with violet, green and yellow in Jawlensky's pictures; Colors that interpret the impression of the landscape, arranging it and turning it into an experience. These landscapes can still be experienced as rural cultural landscapes today, either on the way to Kochel or, in opposite direction, on the way to Seeleiten/Berggeist in the direction of Kohlgrub. In the spirit of Kandinsky, who, in the foun-

ding circular of the "Neue Künstlervereinigung München" from January 1909, called for the quest for artistic forms "that have to be liberated from everything that is irrelevant in order to express only what is necessary – in short – striving according to artistic synthesis." (Ibidem, p. 26)

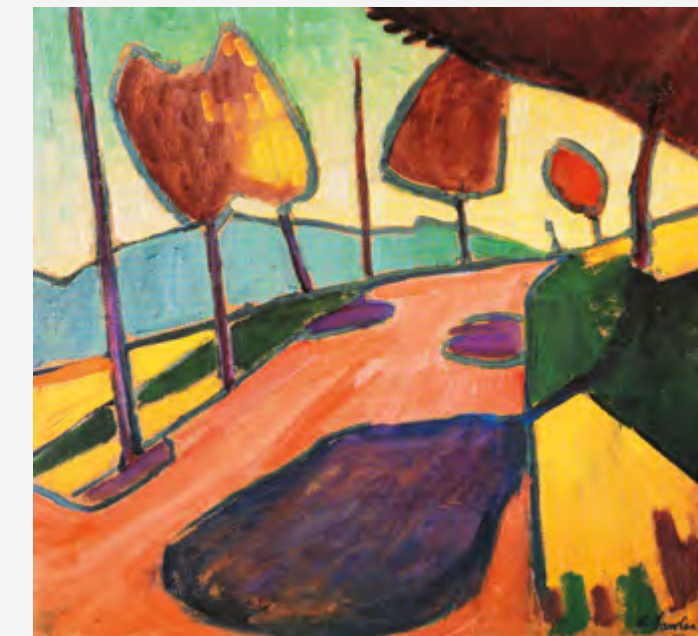
“STRIVING FOR ANARTISTIC SYNTHESIS” IN UPPER BAVARIA

"It was a nice, interesting and joyful time, with a lot of discussions about art with the enthusiastic Giselists [so named after their apartment in Giselastrasse]", as Münter noted in her journal in 1911 in memory of the Murnau summer. (Quoted from: Annegret Hoberg (editor), Wassily Kandinsky und Gabriele Münter in Murnau und Kochel, 1902-1914. Briefe und Erinnerungen, Munich 1994, p. 46) "I particularly liked to show Jawlensky my work, on the one hand, he always said an encouraging word. many of them ... on the other hand, he also explained a lot of what he had experienced and gained and spoke of synthesis. He's a nice colleague. All four of us aspired a lot, and each one evolved. There were days when I painted five studies (the cardboards 33 x 41) and a few days when I didn't paint at all. We were all hardworking." (Ibidem)

From the very first moment on Gabriele Münter was fascinated by the natural beauty of the 'blue land', as the area around Murnau is also called. On October 29, 1910, she wrote to Kandinsky in Moscow, "... it was unique today. Such an air ... The sky was so blue - and white thin clouds. The mountains in the shade so - dark blue." (Ibidem, pp. 54 and 74ff).

THE SO-CALLED “RUSSENHAUS”. A STUDIO FOR THE NEW IMAGE

Gabriele Münter bought a house in Murnau as early as in June 1909; it was located on the slope opposite the Murnau Castle and the stately baroque church of St. Nicholas. The railway line from Munich to Garmisch-Partenkirchen runs right through the town. Münter and Kandinsky enjoyed the initially simple life in the "Russenhaus". From just a few meters up the hill they could enjoy the clear view across the deep Murnau Moos over to the mighty rising mountain landscape. A framework of firm lines encompasses radiant, smooth and lavish fields of thin, almost unmixed colors: blue, red, purple, green. With this color tone Gabriele Münter conveyed her view of this wonderful mountain landscape, the deep impression of a striking immediacy. [MvL]



Alexej von Jawlensky, Murnauer Landschaft, 1909, oil on board, Städtische Galerie im Lenbachhaus, Munich.

Gabriele Münter, Wind und Wolken, 1910, oil on board, Sprengel Museum, Hanover. © Gabriele Münter and Johannes Eichner Foundation, Munich / VG-Bild-Kunst, Bonn 2021



ALEXEJ VON JAWLENSKY

1864 Torschok - 1941 Wiesbaden

Große Meditation: Ich und Chartres. 1937.

Oil on canvas-structured paper, originally laminated on board, on fiberboard. Jawlensky/Pieroni-Jawlensky/Jawlensky 2120. Lower left monogrammed and dated in lower right. Inscribed "A. Jawlensky / 1 1937 N 1" by Lisa Kümmel on the reverse, there also titled "Ich und Chartres" by Andreas Jawlensky, the artist's son. 29,6 x 22,8 cm (11.6 x 8.9 in). Fiberboard: 47 x 37,1 cm (18.5 x 14.6 in). [CH]

Called up: December 10, 2021 – ca. 17.42 h ± 20 min.

€ 80.000 – 120.000 ^N

\$ 92,000 – 138,000

- From the artist's estate
- Part of the same private collection for almost 50 years
- The largest Meditation offered on the international auction market in the past twenty years (source: artprice.com)
- Meditation in remarkably clear and bright colors



Sean Scully, Doric Blue, 2015,
oil on canvas, LVH Art. © Sean Scully

Imi Knoebel, Johanna, 1992,
acrylic on panel, private
collection. © VG-Bild-Kunst,
Bonn 2021

In fact, this is one of the few 'real', in the truest sense of the world, 'great' meditation that Jawlensky executed in this size. The bright colors, which the artist applies evenly, alternating between differently broken shades of blue and a muted, rather dark red, reflects a perhaps cheerful moment in an existence determined by suffering and pain. In stoic balance, it can be assumed, Jawlensky forms an introverted head in a solid structure. With the series of the "Meditations", Jawlensky marked the apex of his series of paintings, which commenced in the Swiss town of Saint. Prex on the shores of Lake Geneva at the end of 1914, early 1915, with the so-called Variations. Since then Jawlensky had been redesigning themes he considered worthy of variation over and over again, reducing them to ever smaller units, until finally attaining a purely objective structure, as in this case in form of a suggested elegant face. The artist underlines the Christian aspect of the Meditations in the title: "Me and Chartres". "I am so far away from everything, my life is limited to my room, my work and my thoughts, I have no other joy than my work", Jawlensky wrote in the above-mentioned letter to Emmy Scheyer and continues to associate: "I am not in Paris, like Kandinsky, my Paris is so small." [MvL]



PROVENANCE

- From the artist's estate (1941, until at least 1956).
- Roman Norbert Ketterer, Campione d'Italia (1973, in commission).
- Private collection Switzerland (acquired directly from the above in 1973, ever since family-owned).

EXHIBITION

- Alexej von Jawlensky, Galerie Otto Stangl, Munich, September 4 - October 8, 1956 (with illu.).
- Exposition Alexej Jawlensky, Musée des Beaux-Arts, Lyon, June to September 1970, cat. no. 79.

LITERATURE

- Clemens Weiler, Alexej von Jawlensky, Cologne 1959, cat. no. 490.
- Clemens Weiler, Alexej von Jawlensky. Köpfe, Gesichte, Meditationen, Hanau 1970, cat. no. 1041 (with illu. on plate 31).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Campione d'Italia, Moderne Kunst VIII, 1973, cat. no. 46 (with illu. on p. 90).
- Ewald Rathke, Alexej Jawlensky. Meditationen, Hanau 1991 (2nd edition), cat. no. 61 (with illu.).

SEAN SCULLY

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

Blue Yellow Figure. 2004.

Oil on canvas.

Inscribed with the dimensions and a direction arrow on the reverse. 200 x 185 cm (78.7 x 72.8 in).

Accompanied by a written confirmation from the Studio Sean Scully. The work is registered with the archive number "SSpo4 137".

Called up: December 10, 2021 – ca. 17.44 h ± 20 min.

€ 600.000 – 800.000

\$ 690.000 – 920.000

PROVENANCE

- Walter Storms Galerie, Munich.
- Private collection Southern Germany (acquired from the above in 2005).

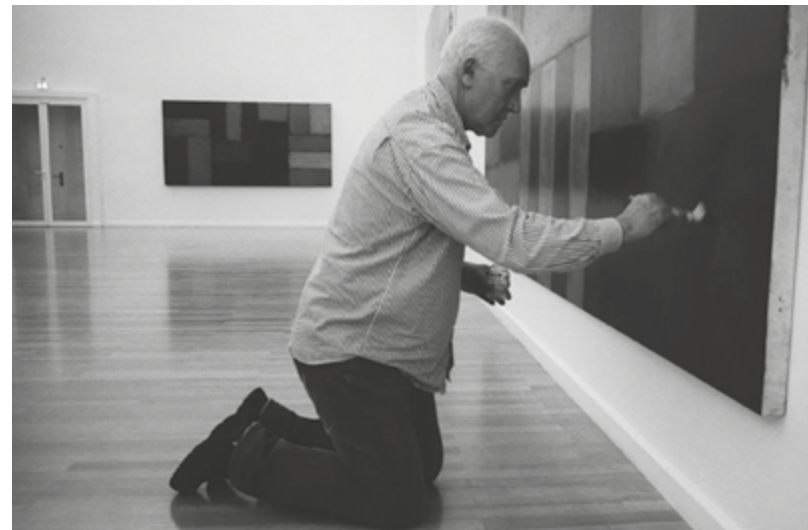
EXHIBITION

- Sean Scully. Paintings and Works on Paper, Abbot Hall Art Gallery at Lakeland Artists Trust, Kendal/UK, March 21 - June 25, 2005, cat. no. 20 (with illu.).
- Konstantinopel oder ‚Die versteckte Sinnlichkeit‘. Die Bilderwelt von Sean Scully, Museum Küppersmühle für Moderne Kunst, Duisburg, February 19 - May 3, 2009, cat. no. 35 (with full-page illu.).
- Think Big. It's All About Space, Walter Storms Galerie, Munich, September 10 - October 23, 2021.

“In my painting, you will always see that there is space and it is these spaces with which I would like to make mental freedom and to provoke one of our most precious commodities ... our ability to imagine [...]. I use an abstract language which I hope is open to everybody – as open to Chinese people as it is to African people [...]. I would like it to be so simple in its drawing and so fascinating in its application or in its treatment that anybody can use it.”

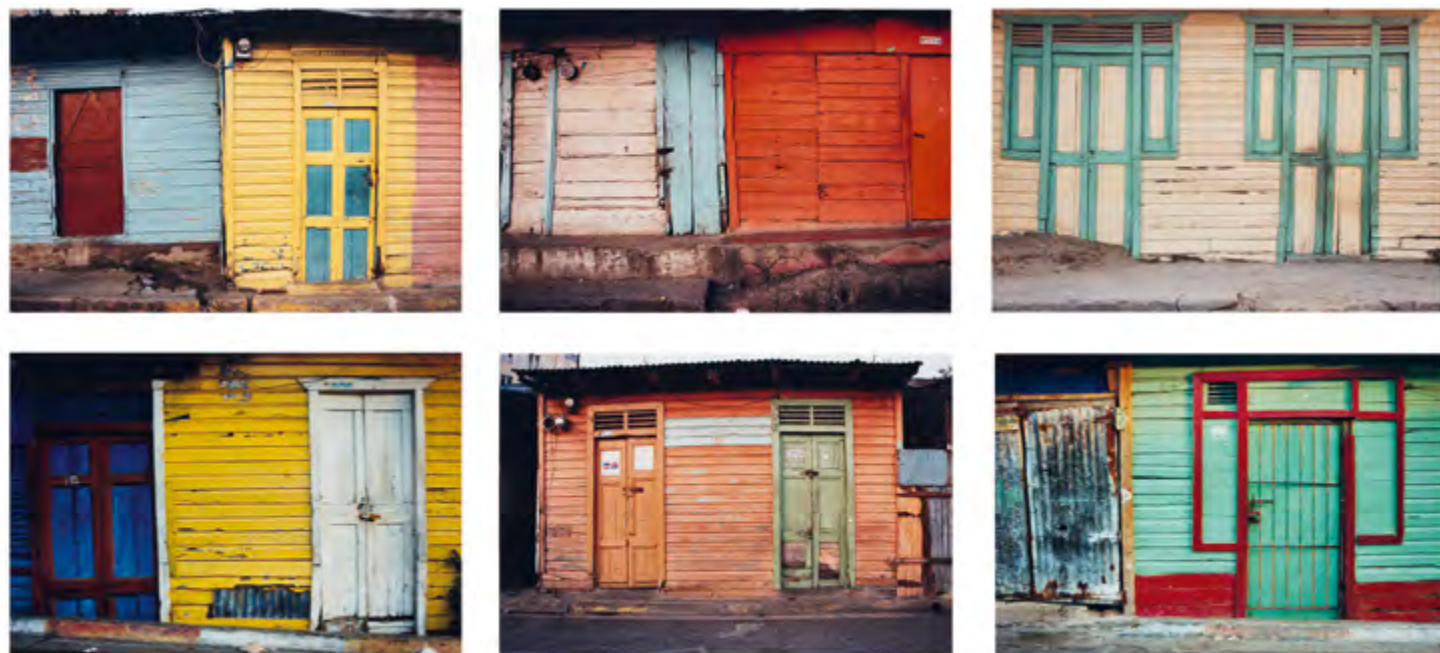
Sean Scully, quoted from: Sean Scully. Painting, Sean Scully Studio, 2014, Youtube: www.youtube.com/watch?v=LWMqrNldBRk.

Barbara Klemm, Sean Scully in Chemnitz, 2010, Städel Museum, Frankfurt a. M. © Sean Scully



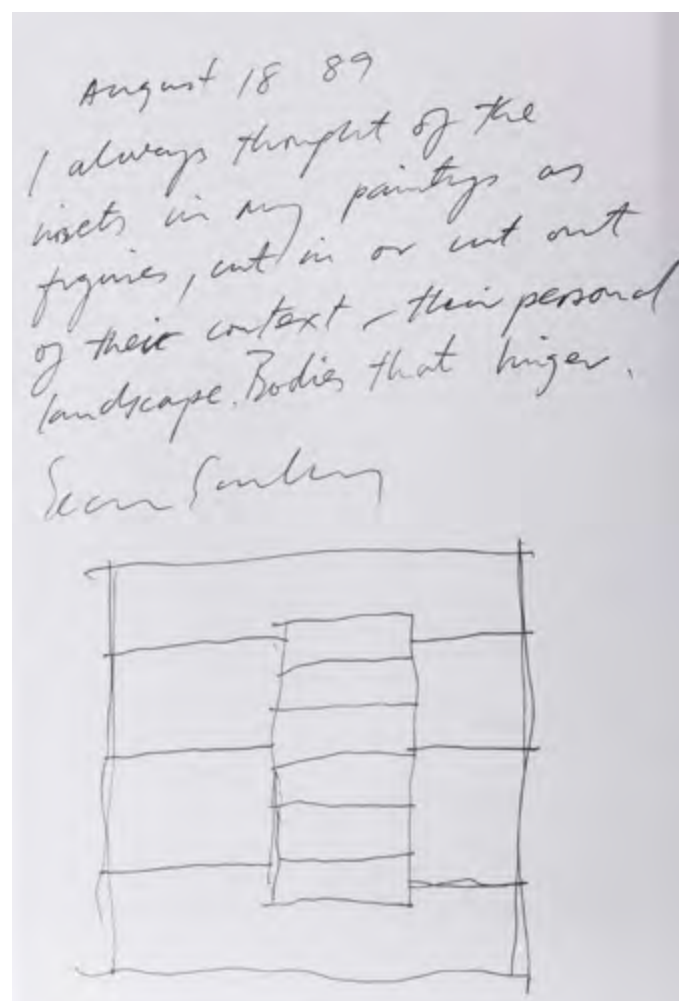
- The artist has used “Insets”, small canvas windows inserted into the canvas, since the 1970s, they are considered a special stylistic device within his oeuvre
- The surface’s matte-glossy materiality, the painterly brushwork, the warm colors and the color fields’ liveliness make this painting a work with a sensual, almost sculptural effect
- Other ‚Inset‘ paintings by Scully are in internationally renowned collections like the Museum of Modern Art, the London Tate Gallery, the Museo Reina Sofia in Madrid and the Albertina in Vienna





Sean Scully, Santo Domingo for Nené, 2000, Fotografie / Chromogenic print, Christie's, New York 2020. © Sean Scully

"I always thought of the insets in my paintings as figures, cut in or cut out of their context, their personal landscape. Bodies that linger."



Sean Scully, note on his 'Insets', August 18, 1989. © Sean Scully

CROSSWISE, LENGTHWISE, BROAD, NARROW. SCULLY'S OBSESSION FOR THE STRUCTURED PICTORIAL SURFACE

In a first work step he structures the picture, making an exact division of the surface, because the essential principle of his works lies in the order and arrangement of the color fields. Scully chooses from an almost infinite wealth of compositional possibilities and first divides the rectangular shape of the pictorial surface into several smaller rectangular elements or stripes. The individual areas are then filled with several layers of paint by means of a broad brush. The rigidity of the initially strictly orthogonal or parallel structure is broken up by several, subsequently applied layers of paint. The colors spilling over the lines, the color layers that shine through here and there, create a strangely vibrant liveliness owing to their own imperfection. This multitude of rich, strong and at the same time finely nuanced layers of color in interaction with their special materiality of the subtly shiny surface and the particularly painterly, almost impasto brushstroke, which makes the artist's handicraft visible, also gives our painting opulent, almost intimate sensuality.

THE TRAVELING ARTIST. KEY MOMENT AND INSPIRATION

Since his early days as a painter, Scully's works consist of multi-color stripe compositions, running vertically and horizontally, in different widths and lengths, as well as rectangular color fields with which Scully fills the surface and divides it into rectangles. The artist describes the strong visual impressions on a trip to Morocco in 1969 as a key moment. "Then I saw the striped fabrics that the Moroccans dye and make them into galabeyas - their robes. I saw those stripes everywhere in Morocco and when I got back to work I was making grids from stripes of color." (Sean Scully, quoted from: www.seanscullystudio.com) The garments typical of the Maghreb states and also the intense, rich colors predominant there, sparked a great fascination in Scully, which has shaped his art to this day and which the artist ultimately transferred into a very own, unmistakable aesthetic. Although Scully was certainly inspired by the works of his artistic precursors like Mark Rothko or Barnett Newman, and the geometrical structures of Piet Mondrian during his studies in London and later in New York where he had moved to in 1975, he developed a very individual visual language in his early creative years. While the earlier works are still kept in a certain minimalism, a regularity and evenness with more clearly delimited color areas and much narrower color stripes, Scully found a more emotional form of abstract painting in the following years, one where light, the colors' materiality and the haptics of the surface texture would play a bigger role. Geometry and forms became softer, spaces between the color bars and stripes more imperfect.

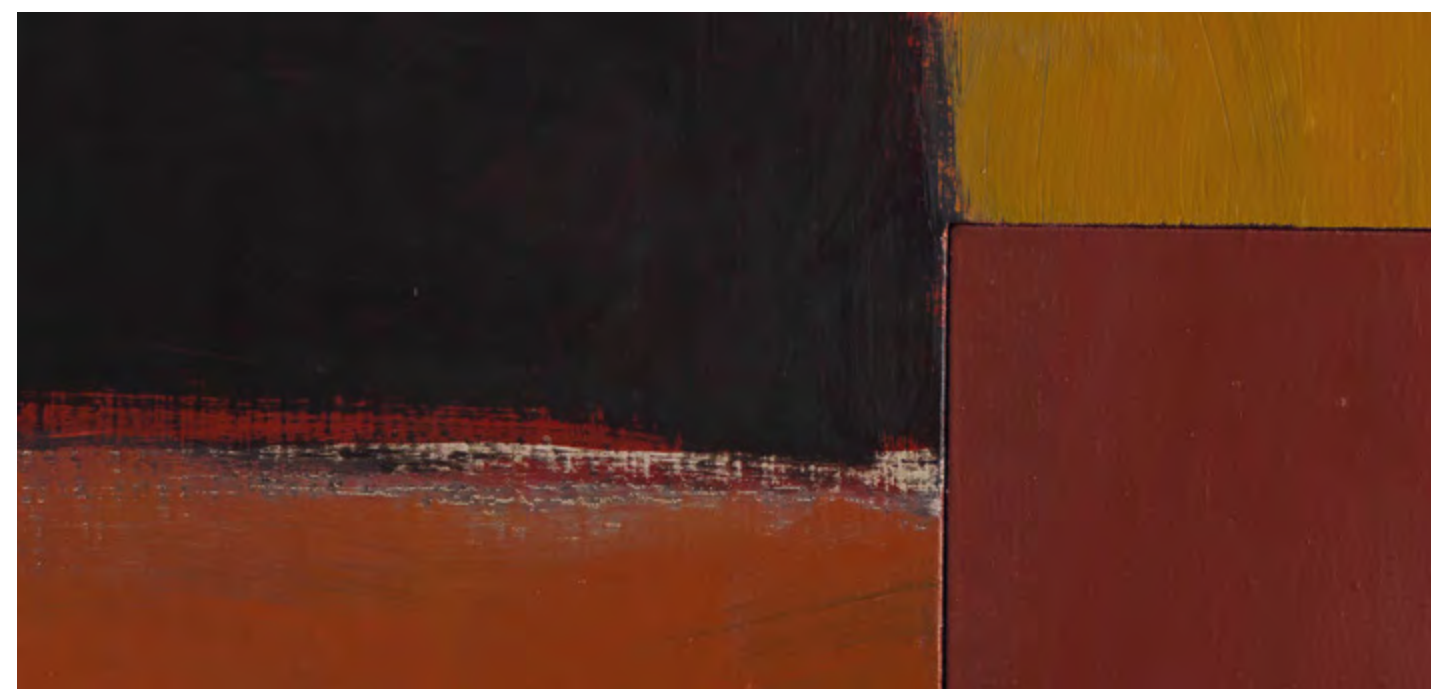
SEAN SCULLY'S STYLISTIC DEVICE OF THE "INSETS"

In an almost obsessive preoccupation with geometric structures and arrangements of rectangular shapes, the artist still finds new ideas and inspiring visual impressions in his everyday environment, which he then processes in his works: for example the orthogonal streets of Manhattan, the horizon line between sky, sea and Earth, the millennia-old layered stone walls on the Irish Aran Islands or the nested door and window constructions on wooden houses and fa-



Oisín Scully, the artist's son in one of his father's paintings, 2011. © Sean Scully

Detail of our work



acades, which the artist immortalized in impressive photographic works such as his travel photographs from Santo Domingo. The façades of the houses, composed of numerous elongated wooden beams and stripes, must have fascinated Scully not only as a tourist, but especially as an artist, because in a more architectural sense they exactly embody what is omnipresent in his art: the structure of a flat surface, the composition of individual geometric shapes creating a harmonious whole.

But parallels to the artist's oeuvre can not only be found on a visual level, but also in the actual, handcrafted structure of his often large-format works - as it is the case with the painting offered here. Since the 1970s, his oeuvre included works composed of individual image carriers, which also include the so-called insets: smaller, painted canvases that the artist inserts into the canvas, thus creating a delightful interruption, a bemusement and a loss of the previously unexcited visual balance. For this purpose Scully cuts a part of the canvas and fills the resulting 'window' with a canvas that diverges in color and structure, an "inset". "With such manipulations [...] he [the artist] shows us we not grasp the images visually, but also with our tactile sensation. It is the entire body that functions as the subject of perception [...]." (Armin Zweite, 1993).

The "Insets" are probably the most important accomplishments in his oeuvre, which already covers half a century. They can be found in works from the 1970s or in late works with the first black "insets" like the five-part series "Dark Windows" from 2020.

With this "Inset" painting with its warm colors inspired by nature – a glowing red, fiery orange, stone gray, jet-black, and the title colors mustard yellow and midnight blue in the center - Scully created a monumental work characterized by sensual opulence, lively expressiveness, spatial presence and tremendous emotional quality. It can also be described as a particularly successful work in the artist's oeuvre, owing to the highly characteristic painterly qualities mentioned here.



Sean Scully, A Happy Land, 1987, Tate Gallery, London. © Sean Scully

Sean Scully, Dark Windows, 2020, Galerie Kewenig. © Sean Scully



Sean Scully in his studio, 2018. © Sean Scully

Today the artist is considered one of the world's most important abstract painters. His work includes paintings, pastels, watercolors and drawings, as well as prints, photographs and sculptures. They can be found in the most renowned international collections like the Museum of Modern Art, the Metropolitan Museum of Art and the Solomon R. Guggenheim Museum in New York, the National Gallery of Art, Washington, DC, London Tate Gallery, the Albertina in Vienna and the Guangdong Museum of Art, Guangzhou. His late success in particular shows that Scully's work has already found its place in European art history of the late 20th and early 21st century, and that it still has lasting influence on the development of contemporary abstraction. In 2013 he became a member of the Royal Academy of Arts, and in 2014/15 Scully was the first Western artist ever honored with a comprehensive, retrospective exhibition in China that was shown in both Shanghai and Beijing. In 2020 and 2021 alone, Scully's work featured in numerous solo exhibitions in a total of nine different countries. The five-part series "Dark Windows" from his latest creative phase was shown at Art Basel Unlimited in September this year. For 2022 the Philadelphia Museum of Art is planning to host the grand exhibition "Sean Scully. The Shape of Ideas" intended to provide an overview of the artist's past 50 creative years. [CH]

SERGE POLIAKOFF

1900 Moscow - 1969 Paris

Composition abstraite. Around 1963.

Oil on canvas.

Poliakoff 63-85. Bottom right monogrammed. Signed and belatedly dated "Paris 1959", presumably by a hand other than that of the artist. With a crossed-out inscription. 33 x 41 cm (12.9 x 16.1 in).

Accompanied by a certificate from the Serge Poliakoff Archive, Paris, dated September 10, 2003 (in copy). The work is registered with the number "965080". We are grateful to Alexis and Thaddée Poliakoff for kindly providing us with information.

Called up: December 10, 2021 — ca. 17.46 h ± 20 min.

€ 60.000 – 80.000

\$ 69,000 – 92,000

PROVENANCE

- Galleria d'Arte Rinaldo Rotta, Genoa.
- Private collection Saxony (presumably since 2003).

EXHIBITION

- Serge Poliakoff, Galerie Döbele, Dresden, June 20, 2003 - August 30, 2003.

LITERATURE

- Dresdner Stadtleben, June 30, 2003, with black-and-white illu. on p. 9.
- Dresdner Neueste Nachrichten, July 26, 2003, no p., with illu.

Serge Poliakoff in his studio on Rue de Seine in 1964. Photo: Delagenière.
© VG-Bild-Kunst, Bonn 2021



After figurative beginnings, Serge Poliakoff, who is one of the most important protagonists of European Color Field Painting, began his first abstractions in the 1940s and finally attained his characteristic style of clearly contoured, gently interlocking color fields around 1950. While the compositions from the early 1950s, often still reduced in terms of form and color, are documents of Poliakoff's enormous artistic progressiveness of the post-war years especially in comparison with the contemporary work of the American color field painters Clifford Still and Ellsworth Kelly, Poliakoff found his unmistakable style in the colorful and multi-part color fields that he made since the end of the 1950s. In the present composition, Poliakoff puts on a powerful and confident play with the central black-and-white contrast, which he develops to a bright black-red and black-yellow contrast towards the margins. In contrast to red and white, the black forms the composition's center. The special harmony of Poliakoff's painterly work unfolds through the gradations of the colors, the forms' density increasing towards the center, and the tension between the colored surfaces. With immeasurable creative power, Poliakoff lets us rediscover the individual effect and interaction of colors and thus the almost unlimited emotional expressiveness of abstract painting in his unique compositions: "Many people say that there is nothing to see in abstract painting. If you ask me, I could live three lives and still not have said everything I see." Serge Poliakoff, quoted from: Künstler. Kritisches Lexikon der Gegenwartskunst, edition 31, issue 21, III 1995, p. 2. [JS]

- Poliakoff is one of the main protagonists of Color Field Painting in Europe
- Characteristic composition with a particularly fascinating black-and-white center
- Unusual color landscape with a haptically appealing surface structure
- The bright compositions from the 1950/60s are among the most sought-after works on the international auction market
- Paintings from this period of creation can be found in important international collections like the Museum of Modern Art, New York, the Tate Modern, London, and the Centre Pompidou, Paris



"Abstract art is a composite that must spread out into the cosmos. While figurative painting lives within the frame, the abstract must run over the frame to create a cosmos. The painting must always step out of the canvas."

Serge Poliakoff, quoted from: Gérard Durozoi, Serge Poliakoff. Monograph, Paris 2005, p. 174.



PIERRE SOULAGES

1919 Rodez - lives and works in Sète and Paris

Peinture 92 x 65 cm, 3 août 1954. 1954.

Oil on canvas.

Encrevé 151. Bottom right signed and dated (scratched into the wet paint).

Signed and dated "3 août 54" on the reverse. 92 x 65 cm (36.2 x 25.5 in). [CH]

Called up: December 10, 2021 — ca. 17.48 h ± 20 min.

€ 700.000–900.000

\$ 805,000–1,035,000

PROVENANCE

- Galerie Otto Stangl, Munich (with a typographically inscribed gallery label on the stretcher).
- Private collection Germany (acquired from the above in 1954).
- Ever since family-owned.

"To me as observer it does not matter according to which formula Giotto, Cézanne or Van Gogh organize space; what moves me is to see how they engaged in an entirely human experience, how space or any other element inseparably linked with their painting is based on their poetry, their style, and how all of this is witness to their and our personhood, how it fascinates us and becomes a part of us when we see and love their pictures."

Pierre Soulages, *L'espace dans la peinture*, 1953, translated from: Pierre Encrevé, *Soulages, L'œuvre complet 1946-1959*.



Pierre Soulages in his studio in Paris, 1967.
© VG-Bild-Kunst, Bonn 2021

- Part of the same German private collection ever since it was sold through Galerie Otto Stangl in Munich in 1954.
- Outstanding powerful composition from the early seminal years of creation during which Soulages attained his unmistakable style.
- Soulages' abstract painting from around the middle of the century played a pioneering role for European Informalism and American Action-Painting.
- The artist participated in documenta I, II and III in 1955, 1959 and 1964.
- Comparable compositions from the 1950s are part of acclaimed international collections like the Solomon R. Guggenheim Museums, New York, the National Gallery of Art, Washington, DC, Londoner Tate, the Centre Pompidou, Paris, and the Folkwang Museums, Essen.

BLACK AS A COLOR

After the Second World War, European artists like Pierre Soulages, and artists from New York discovered the color black. From a European point of view, they purify the colorful and naturalistic paths of the recent past and reflect on the origin of our existence from the dark black. "Black", according to the English author and art critic David Sylvester, "was a sacred color for the Abstract Expressionists, it was their lapis lazuli; they surrounded it with a mythical nimbus, partly because of its austerity, partly because there was something macho about it if one managed to get a decent, strong black."

As early as in 1895, Edmond de Goncourts differentiated the effect of black in his essay on the Japanese painter and wood cutter Ho-

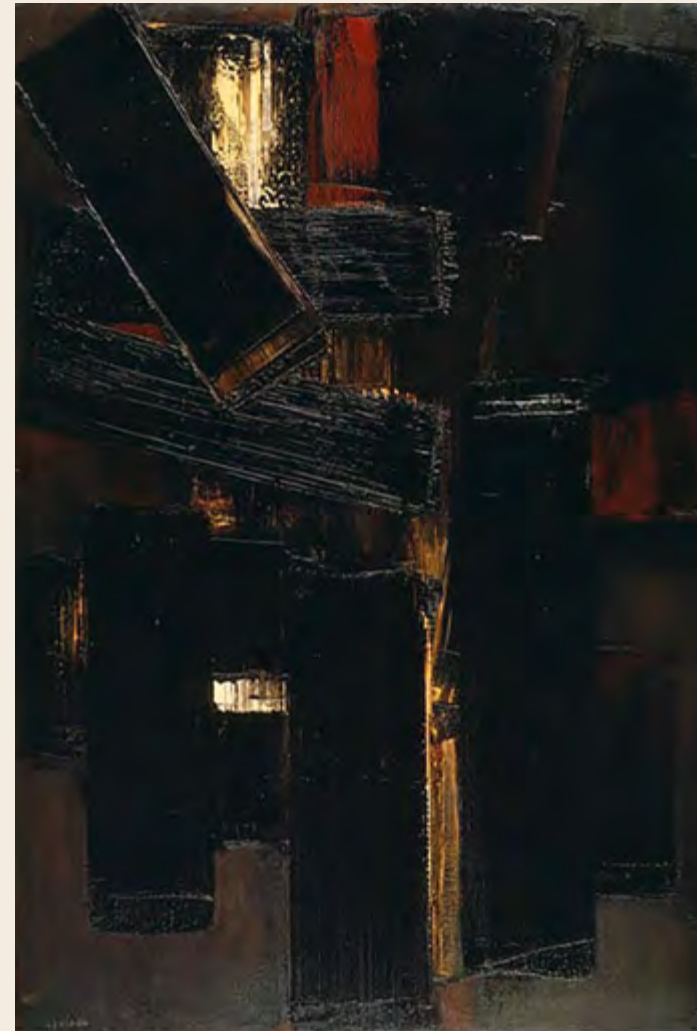




kusai: "A black that is old and a black that is fresh. Shiny (brilliant) black and matt black, black in the sunlight and black in the shade. An admixture of blue must be used for the old black, an admixture of white for the matt black; glue (colle) must be added for the glossy black. Black in sunlight must have gray reflections."

The visual experience of black has changed significantly in modern times since Goethe's theory of colors (colors between white and black can be composed of colors) and Klee's nuanced color theories ("Every color begins out of nothing"). The use of pure black as an autonomous gesture with a highly suggestive, pictorial presence leads to its perception as an independent color value. The color black thus frees itself from its hitherto primary task: the representation of physical darkness. As a frame, black continues to support and shape other color values, such as Mondrian's red, yellow and blue. In abstraction and minimalism, black is the dominant element of composition, just as it is the case here.

Pierre Soulages, Peinture 130 x 89 cm, 6 mars 1955, 1955, National Gallery of Art, Washington, D.C. © VG-Bild-Kunst, Bonn 2021



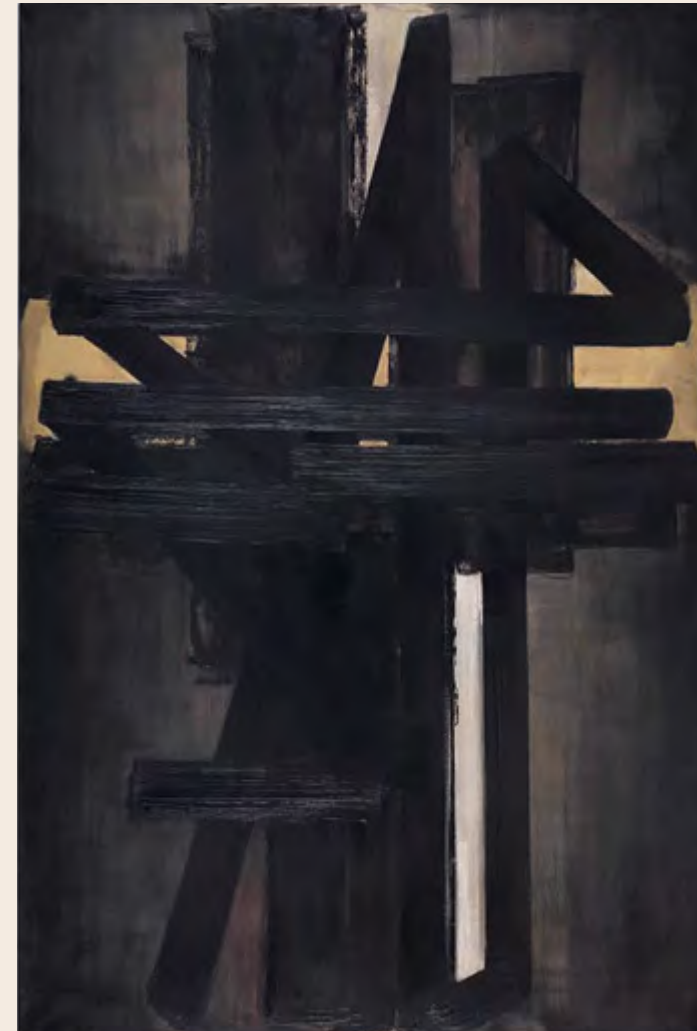
SOULAGES PEINTURE

Pierre Soulage's artistic thinking has also been influenced by the color black from the very start. Black became the central, fascinating statement of his painting since the late 1940s. He began to cautiously experiment with walnut stain - le brou de noix - as a color material, occasionally he allowed a bright blue or occasionally - as in our painting - a rusty red on his palette. He used black for fine gradation and then increased a tassel-wide or, as here, spatula-wide black to a powerful and vehement gesture on a beige background.

In this work, Soulages, who worked as a set designer at the Théâtre de l'Athénée in Paris from 1949 to 1952, proves his abilities as a director who knows about the effect light has on actors on the stage.

Like on a theater stage, he develops light into a performative force. It defines actions and sets them in motion. Soulages also knows how to install the large format of his deep black pictures in a similar way. He turns the exhibition space into a stage on which the light lets his black pictures take shape as autonomous sculptures - as defined by the language theorist and essayist Henri Meschonnic: "Les noirs sont la matière de la lumière". But the Frenchman's works also confront the viewer with another category between light and darkness: the encounter with the obscure. Unlike abstract black, the unclear is more emotional, it has a mystical dimension. It involves the effort of trying to penetrate the mystical - at the risk of getting lost. [MVL]

Pierre Soulages, Peinture 195 x 130 cm, 2 juin 1953, 1953, Centre Pompidou, Paris. © VG-Bild-Kunst, Bonn 2021



Pierre Soulages, Peinture 14 mars 1955, 1955, Museum Folkwang, Essen. © VG-Bild-Kunst, Bonn 2021



FRITZ WINTER

1905 Altenbögge - 1976 Herrsching am Ammersee

Triebkräfte der Erde. 1944.

Oil on paper.

Lohberg 766. Bottom left signed and dated. 58,7 x 47 cm (23.1 x 18.5 in), the full sheet.

Called up: December 10, 2021 – ca. 17.50 h ± 20 min.

€ 60.000 – 80.000*

\$ 69,000 – 92,000

PROVENANCE

- Private collection Hanover.
- Galerie Gunzenhauser, Munich.
- Collection Deutsche Bank (acquired from the above).

EXHIBITION

- Moderne Kunst aus Privatbesitz in Hannover, Kunstverein Hanover, 1969, cat. no. 211.
- Man lebt im Wirken der Schöpfung. Fritz Winter zum 100. Geburtstag, Kunst-Museum Ahlen, September 10, 2005 - January 29, 2006.

Fritz Winter's image world is always fascinating, deep and moving. Trained as a mining electrician, he applied at the Bauhaus in Dessau in 1927 and was a student of Paul Klee until he received his Bauhaus diploma in 1930. He then worked for the Russian sculptor Naum Gabo in Berlin, set out to visit important cultural centers in the Netherlands, France and Italy, and kept in touch with artists such as Ernst Ludwig Kirchner, whom he visited several times. From the beginning, Winter devoted himself to biomorphic forms, which he abstracted in drawings, watercolors and large-scale compositions against mostly dark backgrounds. There are lines, circles, ellipses and surfaces that amalgamate in wondrous proliferations, into micro- and macrocosms. The year 1933 also marked the beginning of difficult times for Winter, too. He came up against the limitations with large-scale compositions, non-representational crystal and light images, earth and landscape images.

Drafted into military service in 1929, he served most of his time on the Eastern Front. Winter continued his studies of form in abstraction, in small format, bound in diaries, like Franz Marc once did. Winter is familiar with Marc's sensitive "Skizzen aus dem Feld" (Sketches from

- Works from the series "Triebkräfte der Erde" (Driving Forces of the Earth) are considered key works in Winter's ceation, they are among the artist's most sought-after works
- From the acclaimed Deutsche Bank Collection
- Unusually large work within the work series

"Where to find true creation not educed out of the immeasurable depth, the invisible vastness? It is only the picture of the depth and vastness that reveals the world to us."

Fritz Winter, quote from Werner Haftmann, Fritz Winter, 1951, p. 16.

the Field), and he intensively studied the work of the artist who had fallen in combat in 1916. A serious injury allowed Winter to spend his time of recovery in his house in Dießen on Ammersee from December 1943 to February 1944: The extensive series of these mysterious, dream-like worlds, the "Driving Forces of the Earth" was literally created in a frenzy. The art historian Werner Haftmann sees the series "Triebkräfte" (Driving Forces) in line with the "Schöpfungsgleichnisse" (Parables of Creation) by Franz Marc or with Paul Klee and confirms this right away: "In his last work - the sketches from the field – Franz Marc cogitated the genesis of the cosmos, the life of creation and the driving forces behind a permanently changing nature. This remained unfinished. In this case, and under strangely similar human conditions - Fritz Winter enters the stage. Because the historical location of his series can be best understood as the continuation and completion of what Franz Marc began in the last sketchbook from the field." (Haftmann, *Triebkraft der Erde*, Munich 1957, p. 48).

The series „Triebkräfte der Erde“ is considered Winter's key work and counts among the artist's most sought-after creations on the auction market.



MAX LIEBERMANN

1847 Berlin - 1935 Berlin

Garten mit Palme und zwei weiblichen Figuren.
1908.

Oil on canvas.
Bottom right signed. 53 x 64,5 cm (20.8 x 25.3 in).

Accompanied by a written expertise from Prof. Dr. Matthias Eberle, Max Liebermann-Archive, Berlin, from March 21, 2016. The work will be included into the addenda of the catalog raisonné of paintings with the number 1908/36a.

Called up: December 10, 2021 – ca. 17:52 h ± 20 min.

€ 200.000 – 300.000
\$ 230,000 – 345,000

PROVENANCE

- Private collection (until 2016).
- Private collection Germany.

EXHIBITION

- Hans Purrmann. Kolorist der Moderne, Kunstforeningen GL Strand, Copenhagen, April 27 - September 15, 2019, Kunsthalle Vogelmann, Heilbronn, October 19, 2019 to February 6, 2020 (no illu.).

Max Liebermann only discovered the garden as a motif for his artistic work in later years. The charm of the garden as nature cultivated by man had previously preoccupied the impressionists Claude Monet, Edouard Manet and Camille Pissarro. The first points of contact in Max Liebermann's work can be traced back to the 1880s and 1890s while the artist traveled the Netherlands and Italy. In "Stevenstift in Leyden" (Eberle 1889/6 and 1890/2), for example, a lush, splendidly blooming rose garden is shown in the right part of the picture, and a few years later, presumably during a stay in Zandvoort, individual rural garden views emerge, among them the "Garten mit blühenden Sonnenblumen" (Garden with Blooming Sunflowers, Eberle 1895/13 and 1895/14). Liebermann finally became acquainted with the beauty of the Northern German farm gardens through the then director of the Hamburger Kunsthalle, Alfred Lichtwark (1852–1914) in the 1890s. A discovery that might have been part of the reason why he purchased property on the Großer Wannsee in Berlin a few years later. After a joint visit to a garden in the Hamburg marshlands, Lichtwark recollected that Liebermann

- One of Max Liebermann's first garden pictures
- Of seminal significance for the later "Wannsee-Bilder". The artist created an atmospheric summery scene that anticipates the appeal and nuanced coloring of later works
- Other garden pictures are in collections like the Nationalgalerie, Staatliche Museen zu Berlin (1916), the Kunsthalle Bremen (1924) and the Gemäldegalerie Neue Meister, Staatliche Kunstsammlungen Dresden (1924)

"let his gaze wander over the long flower beds", "over the regular, transverse vegetable beds behind them". He reported: "Soon he stood in front of the front door and observed the effect of the garden, then in front of the arbor, enjoying the sight of the house, which [...] lay in the gentle shade cast by the row of cropped linden trees [...] I have a villa built at home, which is now also becoming a trend here in Berlin, then I will have a garden laid out like this one [...]" (A. Lichtwark, quoted from: ex. cat. Im Garten von Max Liebermann, Hamburg / Berlin 2004/2005, p. 12).

In 1908, the year our work was created, Liebermann once again spent the summer in the Dutch seaside resort Noordwijk. Here the artist (also in the following summers) created a few atmospheric garden views of a private property he visited, among them "Garten in Noordwijk" (1908, Eberle 1908/36) and "Garten in Noordwijk-Binnen" (Eberle 1909/20), in which Liebermann depicts very similar flower beds with pink flowers, carefully tended lawns and terracotta pots with exotic plants. In partly impasto manner and with

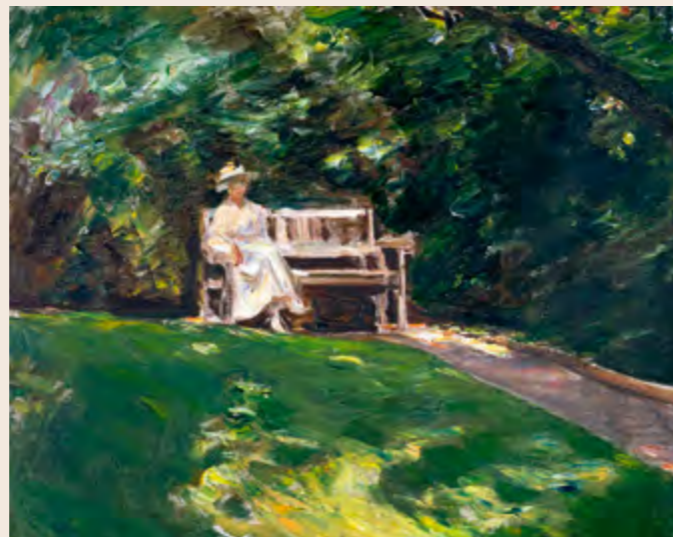




passionate, energetic brush strokes and a particularly lively paint application, the artist made a Chinese hemp palm the main motif of the delightful garden scene. Liebermann shows the potted palm tree with shades of green changing in the sunlight, surrounded by dotted, cheerful patches of colors from the flower beds that line the path in front of which he placed an unobtrusive figure staffage. The play of light and shadow continues on the slightly shaded path leading into the depths and thus forms a particularly fine atmospheric summer scene. "His ability to experience with his eyes and to create through them always stayed alive in him with the same energy. (Hans Ostwald, 1930, quoted from: Max Liebermann. Wegbereiter der Moderne, Hamburger Kunsthalle, September 30, 2011 to February 19, 2012, p. 176).

Liebermann did not acquire the spacious lakeside plot of land on Wannsee before 1909, shortly after he had begun with the work offered here. In the following months he not only had a summer residence built here, the today famous Liebermann Villa, but also designed an impressive, multi-layered garden paradise together with Alfred Lichtwark. Integrating artistic and architectural principles, they created a kitchen garden, flower beds, hedges and bushes, trees and lawns merging with the surrounding lake landscape and the villa itself, forming a harmonious unit - following the English concept of the garden as a "living space in the open", just the way he had come to know and appreciate in Noordwijk.

Max Liebermann, Die Gartenbank, 1916, oil on canvas, Staatlichen Museen zu Berlin.



"Liebermann only discovered the garden as a motif at the age of sixty during a summer stay in the Dutch resort Noordwijk in 1908. [...] Around eight years later, during the war, his garden on Wannsee would become a key motif in Liebermann's creation."

Prof. Dr. Matthias Eberle, 2016.

From 1910 onwards, the Wannsee garden helped Liebermann to achieve astonishing artistic yield. The result is a comprehensive series of works with a multitude of charming depictions of the magnificent complex, which enriches the artist's early work in a surprising way. The work offered here was created in 1908, before Liebermann acquired the Wannsee property, and is a document of a key moment in Liebermann's oeuvre: the turn to a completely new motif and the beginning of the famous garden pictures work period, which today is considered the climax of his extensive late creative period. [CH]



MAX BECKMANN

1884 Leipzig - 1950 New York

Stilleben mit roten Rosen. 1914.

Oil on canvas.

Göpel 184. Bottom right signed and dated. 93 x 72,5 cm (36.6 x 28.5 in).

The painting is registered under www.beckmann-gemaelde.org/184-stilleben-mit-roten-rosen in the latest online catalog raisonné published by the Kaldewei Kulturstiftung under the editorial responsibility of Dr. Anja Tiedemann.

Called up: December 10, 2021 – ca. 17,54 h ± 20 min.

€ 200.000 – 300.000

\$ 230,000 – 345,000

PROVENANCE

- Collection Henry B. Simms, Hamburg (until 1922).
- Gertrud Simms, Hamburg (inherited from the above in 1922, until 1930: Kunstsalon Paul Cassirer, November 14, 1930).
- Collection Ricardo Hirsch, Buenos Aires (acquired from the above in 1930).
- Alfons Heilbronner and Arthur Goldschmidt, Buenos Aires/Zürich (presumably acquired from the above).
- Dr. Walter Feilchenfeldt, Zürich (acquired from the above in 1958).
- Lissy Mander, Munich (presumably acquired from the above).
- Galerie Hans Fetscherin, Munich (1958).
- Collection Georg Schäfer, Schweinfurt (1959 until 1975)
- Private collection Schweinfurt (inherited from teh above in 1975, until 1982).
- Art trader W. Schuller, Wertheim (1982).
- Private collection Hesse.
- Private collection North Rhine-Westphalia (since 2011).

EXHIBITION

- EXHIBITION einer Gemäldesammlung aus Hamburger Privatbesitz, Kunsthalle Hamburg May/June 1918.
- Max Beckmann. Das gesammelte Werk. Gemälde, Graphik, Handzeichnungen aus den Jahren 1905 bis 1927, Städtische Kunsthalle, Mannheim, February 19 - April 10, 1928.
- Max Beckmann, Schloss, Brunswick, January 13 - February 24, 1929.
- Max Beckmann. Die frühen Bilder, Kunsthalle, Bielefeld / Städel Museum, Frankfurt am Main, September 26 - November 21, 1982.
- Picasso, Beckmann, Nolde und die Moderne. Meisterwerke aus frühen Privatsammlungen in Hamburg, Hamburger Kunsthalle, March 23 - June 17, 2001.
- Meisterwerke im Dortmunder U. Caspar David Friedrich bis Max Beckmann, Dortmunder U, May 14 - August 9, 2015.
- Accrochage, Galerie Utermann, Dortmund, November 2 - November 30, 2019.

- **Absolute rarity with an excellent provenance**
- **One of the lats paintings bewore World War I in impressionist peinture**
- **Beckmann's last pure flower stil llife**
- **Remarkable style: Beckmann is closely connected to the pathos of Lovis Corinth and Max Liebermann**
- **In possession of many well-known art lovers**

LITERATURE

- Kunsthalle, Hamburg, EXHIBITION einer Gemäldesammlung aus Hamburger Privatbesitz. Zum Besten der Unterstützungskasse des Kameradschaftsbundes der 76er zu Hamburg, Hamburg 1918.
- Städtische Kunsthalle, Mannheim, Max Beckmann. Das gesammelte Werk. Gemälde, Graphik, Handzeichnungen aus den Jahren 1905 bis 1927, Mannheim 1928.
- Kunstsalon Paul Cassirer, Berlin, Meister des 19. und 20. Jahrhunderts. Aus der Sammlung Simms, Hamburg. Aus Berliner und Breslauer Privatbesitz, Berlin 1930 (with illu.).
- Christie's, London, Fifteen German Expressionist Paintings from the Georg Schäfer Collection, London 1978, (with illu.).
- Klaus Gallwitz, Ulrich Weisner (editor), Max Beckmann. Die frühen Bilder, Bielefeld 1982 (with illu.).
- Klaus Gallwitz, Uwe M. Schneede, Stephan von Wiese (editor), Max Beckmann Briefe. 1899-1925, vol. I, Munich / Zürich 1993.
- Klaus Gallwitz, Uwe M. Schneede, Stephan von Wiese (editor), Max Beckmann Briefe. 1899-1925, vol. II, Munich / Zürich 1994.
- Ulrich Luckhardt, Uwe M. Schneede (editor), Private Schätze. Über das Sammeln von Kunst in Hamburg bis 1933, Hamburg 2001.
- Karin Schick, Frühe Stilleben, in: Hubertus Gaßner, Karin Schick (editor), Max Beckmann. Die Stilleben, Munich 2014, pp. 79-81.
- Gerhard Langemeyer (editor), Meisterwerke im Dortmunder U. Caspar David Friedrich bis Max Beckmann, Dortmund 2015 (with illu. on pp. 147-151).
- Siegfried Gohr, Max Beckmann - Motive. Einladung zur Werkbetrachtung, Cologne 2019.





Max Beckmann's first biographer, Hans Kaiser, admired "the cool gesture and the full pathos [...] passion and heroic romanticism" in his painting (Hans Kaiser, Max Beckmann, 1913, p.45). Kaiser wrote this assessment against the background of the exhibitions in 1913 in Berlin, which were of far reaching importance for the artist: his participation in the Berlin Secession and the first solo exhibition at Paul Cassirer's art salon. Kaiser's Beckmann monograph also was the first volume in the series "Künstler unserer Zeit" which was edited by the publisher Paul Cassirer. The Berlin art scene was divided into two groups: On the one hand, the established Berlin Secession around Max Liebermann, Max Slevogt, Lovis Corinth, Hans Baluschek, Ernst Barlach, Theo von Brockhusen, Georg Kolbe, etc. A group where Max Beckmann also saw his artistic and social home. On the other hand, the Secession's former refused members, the declared opponents of the Secession, who paved the way for the Expressionists in 1910 with the Galerie Macht and in 1913 with the "Ersten Deutschen Herbstsalon" (First German Autumn Salon), an exhibition providing an overview of modern art organized by Franz Marc and Wassily Kandinsky at Herwarth Walden's Berlin gallery "Der Sturm": Expressionists, Cubists and Futurists. Beckmann, on the other hand, still felt connected with the pathos of Lovis Corinth and Max Liebermann, and Impressionism was the language for a social context that Beckmann did not want to escape from yet. And the Berlin Secession, which opened up to international art, for example from France, still was one of the most impressive art events in Berlin. Beckmann, who came to Berlin in 1905, was invited to exhibit in 1906; in 1907 he was a full member, his works were acquired by collectors, he was discovered by art critics, and received attention from cultural personalities such as Count Harry Kessler.

Beckmann painted "Still Life with Roses" at the peak of summer rose's bloom in 1914. What the artist did not know at the time, but could perhaps guess: the flower picture would be one of the last paintings made before the outbreak of the First World War, and which are characterized by an impressionist manner that Beckmann had realized it in just a few paintings before: historical scenes, group portraits and landscapes were his preferred genres that Beckmann also used for a utopian painting with an art-historical reference point. "In my opinion there are two tendencies in art. One, which currently is in the foreground, is the flat and stylizing decorative art, the other is the deeper spatial art," stated Beckmann in 1914 in "Das neue Programm". (Max Beckmann, Die Realität der Träume in den Bildern. Aufsätze und Vorträge 1903–1950, Leipzig 1987, S.43) His discussion about modernity with the expressionist Franz Marc in the magazine 'Pan' from 1912 is just as evident as Beckmann's categorical rejection of Henry Matisse's art, when he criticized his pictures exhibited at Cassirer in January 1909. In the 26th exhibition of the Berlin Secession he confronted his painting "Untergang der Titanic" (Sinking of the Titanic) from 1912 with Matisse's "La danse/The Dance I" from 1909, which had caused quite a stir.

However, with the "Stilleben mit Rosen", Beckmann uses an exuberant, painterly, "deep spatial" gesture reminiscent of Lovis Corinth,



Max Beckmann, Hyazinthen, 1906, oil on canvas, private collection.



Max Beckmann, Sumpflumen, 1907, oil on canvas, Museum der Bildenden Künste, Leipzig.



Max Beckmann, Stilleben mit Gladiolen, 1914, oil on canvas, private collection.

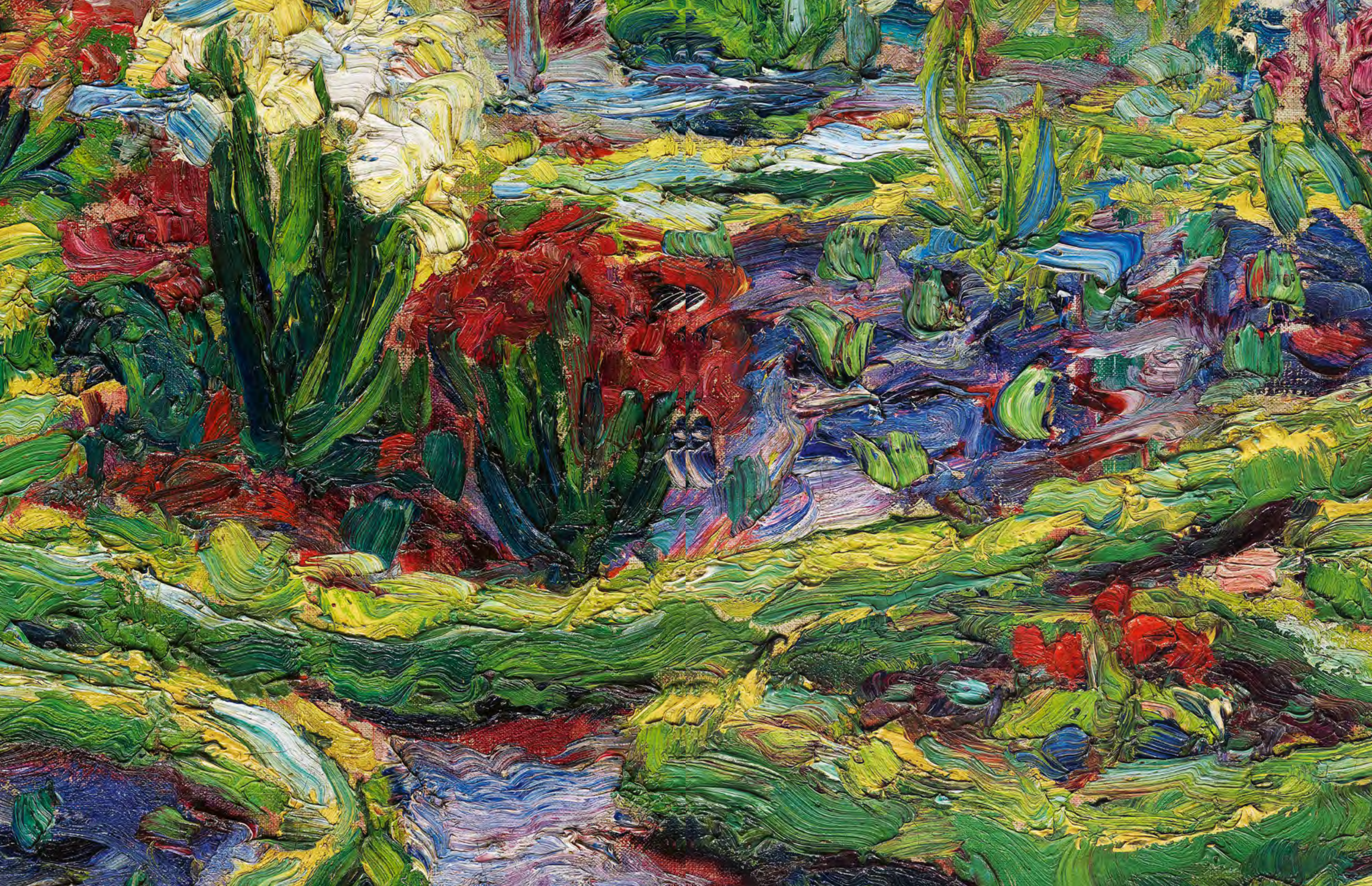
perhaps the then most important still life painter. Beckmann bundles dark red roses in three vases of different shapes and sizes, lightening them with a few white flowers, capturing the wild growth of the roses with green accessories and arranging the splendor in front of a classically dark background. Wilted blossoms have fallen onto the table, between the vases we find two sheets of written paper, strikingly decorated. We cannot read their content, yet a wide field of speculations opens up immediately: Red roses, as a way to say goodbye to his wife Minna Tube, before Beckmann, who had voluntarily registered for military service, would go to war? Twice, it had been quite some time since the spring of 1906 and the summer of 1907, that Beckmann dedicated still lifes with flowers to his wife: white "Hyazinthen" (Hyacinths) in a cachepot, with a half-full glass of champagne, the drink Beckmann loved so much, next to it in front of a white background and the "Sumpflumen" (Meadow Foam), an orderly arrangement of wild flowers on a wooden table in two different vessels in front of bright red wallpaper with a striking pattern. The painted visualization of the emotions he has for his wife, the painter and opera singer Minna Tube, was lavishly renewed seven years later. The unspoken, it seems, is what Beckmann the romantic, wrote down on notepaper; a depth of transience opens up and resonates. After 1907 Beckmann painted only one other still life of this kind: "Stilleben mit Herbstblumen" (Still Life with Autumn Flowers) from 1912. And if we follow the online catalog raisonné, Beckmann does not seem to be too enthusiastic about this traditional genre either, however, this would change during 'Frankfurt years' from 1915 onwards. Accordingly, "Stilleben mit Rosen" plays an important role in Beckmann's diverse oeuvre from before World War One, particularly for its outstanding painterly depth! Max Beckmann would not paint a pure flower still life like "Stilleben mit Rosen" again.

Two years later the artist mentions the "Stilleben mit Rosen" in a letter to his wife Minna, presumably in October 1916 from Frankfurt. Beckmann had the still life and the recently created painting "Blick auf den Bahnhof Gesundbrunnen" (G 183) sent to the Hamburg busi-

nessman and collector Henry B. Simms. Simms, who had acquired large groups of works, among others from Lovis Corinth, and also owned a large number of Beckmann's works, initially refused to buy them. "But I want to order a still life for 1000M!" Beckmann continues to his wife (Max Beckmann, Briefe 1899–1925, Munich 1993, letter no.: 143, p. 147). Nevertheless, the "Stilleben mit Rosen" became part of the important collection. In May 1918 the collection was shown in "EXHIBITION einer Gemäldesammlung aus Hamburger Privatbesitz" at the Kunsthalle Hamburg, which featured another 11 paintings by Max Beckmann. As early as in 1913 Beckmann painted the Simms couple with their four teenage children in the drawing room of the villa on Heilwigstrasse. [MVL]

Max Beckmann, Familienbild Simms, 1913, oil on canvas, whereabouts unknown.





EMIL NOLDE

1867 Nolde/Nordschleswig - 1956 Seebüll/Schleswig-Holstein

Buchsbaumgarten. 1909.

Oil on canvas.

Urban 295. Signed in lower left. Once more signed as well as titled on the stretcher. 63 x 78 cm (24.8 x 30.7 in).

Mentioned in the hand-list in 1910 and in 1930. The painting is mentioned in a letter from Nolde to Gosebruch from December 8, 1910.

Contact Dr. Mario von Lüttichau for more information:**m.luetichau@kettererkunst.de****+49(o) 170 28 69 085***Called up: December 10, 2021 – ca. 1756 h ± 20 min.***€ 1.200.000 – 1.800.000****\$ 1,380,000 – 2,070,000**

- "Buchsbaumgarten" is a witness to the eventful German history with all its drama: a work by an artist sympathizing with a contemporary ideology, acquired by a Jewish collector, and a dramatic history that ends in a restitution subject to an amicable agreement
- The gaudy "Buchsbaumgarten" is one of the works that would pave the path to his future expressionistic endeavours and a document of the artist's path to color
- Nolde's works from these days are acknowledged for their museum quality and leading German institutions acquired them right after they were made
- The avant-gard visionary and director of the Kunstmuseum in Essen, Ernst Gosebruch, acquired the work for his private collection

PROVENANCE

- Collection Dr. Ernst Gosebruch, Essen (acquired from the artist in 1910/11, until at least January 1, 1921, presumably until March 1925).
- Presumably Galerie Neue Kunst Fides, Dresden (acquired or on consignment from the above in March 1925).
- Collection Dr. Ismar Littmann, Breslau (since 1930 the latest, until September 23, 1934).
- From the estate of Dr. Ismar Littmann, Breslau (inherited from Dr. Ismar Littmann on September 23, 1934, until February 26/27, 1935: auction at Max Perl, Berlin).
- Dr. Heinrich Arnhold, Dresden (acquired from the above through Max Perl on February 26/27, 1935, until October 10, 1935).
- Elise (Lisa) Arnhold, Dresden/Zurich/New York (inherited from the above on October 10, 1935, until May 29/30, 1956: auction at Stuttgarter Kunstkabinett).
- Städtisches Kunstmuseum, Duisburg (acquired from the above through Stuttgarter Kunstkabinett on May 29/30, 1956, until 2021).
- Restituted to the heirs after Dr. Ismar Littmann, Wrocław (2021).

EXHIBITION

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- Essener Kunstverein, April 1910, no. 8.
- Kunstverein Jena, June 1910 (painting).
- Galerie Commeter, Hamburg, 1910.
- Emil Nolde, Musée des Beaux-Arts, Lyon, 1969, no. 5.
- "Grupa „Die Brücke", Muzeum Narodowe, Wrocław, 1978, no. 23 (illu. on p. 106).
- "German Expressionists", Hermitage Saint Petersburg, 1981, no. 81.
- Brücke. Die Geburt des deutschen Expressionismus, Brücke-Museum, Berlin, October 1, 2005 - January 15, 2006, in cooperation with the Museo Thyssen-Bornemisza, Madrid, the Fundacion Caja Madrid and the Museu Nacional d'Art de Catalunya, Barcelona, no. 53 with color illu.



© Emil und Aa-Nolde-Stiftung Seebüll 2021



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- Stefan Koldehoff, Die Bilder sind unter uns. Das Geschäft mit der NS-Raubkunst und der Fall Gurlitt, Cologne 2014, pp. 209-213.
- Gesa Jeuthe, Kunstwerte im Wandel. Die Preisentwicklung der deutschen Moderne im nationalen und internationalen Kunstmarkt 1925 bis 1955, Berlin 2011, pp. 315f.
- Michael Anton, Rechtshandbuch Kulturgüterschutz und Kunstrestitutionsrecht, vol. 1, Berlin et al 2010, pp. 459-464.
- Sylvain Amic (editor), Emil Nolde, accompanying the exhibition of the Réunion at Musées Nationaux, Paris 2008, pp. 112f. with color illu.
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- Gunnar Schnabel and Monika Tatzkow, Nazi looted art. Handbuch Kunstrestitution weltweit, Berlin 2007, pp. 262-264.
- Sabine Rudolph, Restitution von Kunstwerken aus jüdischem Besitz. Dingliche Herausgabeansprüche nach deutschem Recht, Berlin 2007, pp. 5-7.
- Hannes Hartung, Kunstraub in Krieg und Verfolgung. Die Restitution der Beute- und Raubkunst im Kollisions- und Völkerrecht, Berlin 2005, pp. 181f.
- Mario-Andreas von Lüttichau, "Sonst war Herr Gosebruch sehr nett und gut". Carl Hagemann, Ernst Gosebruch und das Museum Folkwang, in: Eva Mongi-Vollmer (editor), Künstler der Brücke in der Sammlung Hagemann. Kirchner, Heckel, Schmidt-Rottluff, Nolde, Ostfildern-Ruit 2004, pp. 145-153, here p. 150.
- Stefan Koldehoff, Wem gehört Noldes Garten?, in: Die Zeit, no. 29, July 10, 2003.
- Peter Raue, Summum ius summa iniuria - Geraubtes jüdisches Kultureigentum auf dem Prüfstand des Juristen, in: Andreas Blühm and Andrea Baresel-Brand (editors), Museen im Zwielicht, Ankaufspolitik 1933-1945, Magdeburg 2007, pp. 289f.
- Christoph Brockhaus, Zum Restitutionsgesuch der Erbgemeinschaft Dr. Ismar Littmann für das Ölbild "Buchsbaumgarten" (1909) von Emil Nolde, in: Koordinierungsstelle für Kulturgutverluste (editor), Beiträge öffentlicher Einrichtungen der Bundesrepublik Deutschland zum Umgang mit Kulturgütern aus ehemaligem jüdischen Besitz, Magdeburg 2001, pp. 78-89 with color illu.
- Stefan Koldehoff, "Juristisch wie moralisch einwandfrei erworben", in: Art 6 (2000), p. 121, with color illu.
- Christoph Brockhaus (editor), Gemälde. Inventory catalog of Wilhelm-Lehmbruck-Museum der Stadt Duisburg, 2nd edition, Duisburg 1999, p. 42.
- Lothar-Günther Buchheim, Die Künstlergemeinschaft Brücke, Feldafing 1956, p. 337, illu. 369, p. 401.
- Stuttgarter Kunstkabinett, Moderne Kunst. Gemälde, Handzeichnungen, Graphik, Plastik, auction 24 on May 29/30, 1956, lot 944, with illu.
- Max Perl, Bücher des 15.-20. Jahrhundert (...), Gemälde, Aquarelle, Handzeichnungen, Graphik, Kunstgewerbe, Plastik, auction on February 26-28, 1935 (catalog no. 188), lot 2556.
- Ferdinand Möller to Antonie Kirchhoff, typescript, February 7, 1935 (estate of Ferdinand Möller, Berlinische Galerie, BG-GFM-C, II 1,481-1,511).
- Helcia Täubler to Hans Littmann, typescript, January 16, 1935 (Getty Research Institute - Special Collections, Wilhelm Arntz papers, box 17, folder 26-28).
- Bernhard Stephan, Inventar der Sammlung Littmann ("Großes Buch"): "Blumengarten".



Emil Nolde, Abendmahl, 1909. Oil on canvas, Statens Museum for Kunst, Copenhagen. © Emil and Ada Nolde Foundation Seebüll 2021

THE BOXWOOD GARDEN

The flower pictures by Emil Nolde, painted on the island of Alsen from 1906 on, provide the basis for the artist's great color explorations. Both his own garden, laid out by Ada with love and care, and the colorful beds found in his neighborhood, such as the garden of the Burchard family depicted here, contain lush flowerbeds with boxwood borders. Crouched closely together or individually sporting their different colors, a dense sea of flowers spreads out in the painting "Buchsbaumgarten", surrounded by tall, densely packed shrubs, that fill out the entire format like an ornamental carpet. Narrow gravel paths run between the boxwood-lined, organically shaped beds. With the help of the restless brushstrokes, Nolde depicts a dazzling array of different flowers in bloom. He chose a noticeably narrow image section and completely dispenses with the representation of the sky. The curved paths structure the painting

and direct the view into the rear areas of the lavish garden tended to with a lot of empathy for nature. The flower paintings created during this time are particularly fascinating and undoubtedly cast a spell on the observer. The work "Burchard's Garten" from 1907, which was presumably created around the same time, was one of the first works to find its way into the collection of a public museum: The Westphalian State Museum acquired "Burchard's Garten" one year after it was made. The vibrant painting style typical of Nolde's works from these days still shows the influence of Impressionism, but with a color intensity inspired by Vincent van Gogh, the step to an independent visual language in which color becomes the predominant means of pictorial expression, is in preparation. In February 1906 the "Brücke" artists convinced the much older painter to join their artist group. Karl Schmidt Rottluff visited him on Alsen for several weeks,

both of them had already worked together from time to time. But at the end of the following year, Nolde, who contributed a lot to the group's success, left the "Brücke" community. The unmistakable change in the expressiveness of the color, responsible for a change in temperament that became visible in his pictures, is perhaps one of the few treasures that Nolde would gain from his short "Brücke" membership, which, apart from that, was rather depressing for him.

In 1909, the same year the colorful painting "Buchsaumgarten" was created, Emil Nolde gained increasing artistic recognition; and was asked to join the Berlin Secession. At the same time, however, the living conditions and the artist's environment in the up-and-coming metropolis changed. The events leading to the First World War, which Nolde aptly titled "Jahre der Kämpfe" (Years of Struggle) in his 1934 autobiography, became increasingly stressful for the extremely sensitive artist. Nolde saw the disputes with fellow artists and the associations' board members, especially with Max Liebermann, Lovis Corinth and Paul Cassirer who dominated the Berlin Secession, more and more critically. The rejection of works from numerous artists by the Secession jury marked a low-point and boosted criticism of the Berlin Secession among wide circles of the Berlin art scene which ultimately led to the immediate establishment of the New Secession. Among others, the jury had rejected Nolde's "Letztes Abendmahl" (Last Supper), also painted in 1909, with which the artist added another focal point to his oeuvre the same year the painting "Buchsaumgarten" was made: Nolde's examination of religious themes.

Emil Nolde, Burchards Garten, 1907, oil on canvas, Westfälisches Landesmuseum für Kunst und Kultur, Münster. © Emil and Ada Nolde Foundation Seebüll 2021



Emil Nolde, Blumengarten. Stiefmütterchen, 1908, oil on canvas, private collection. © Emil and Ada Nolde Foundation Seebüll 2021

CLASSIFICATION OF THE PAINTING AND ITS SIGNIFICANCE AGAINST THE BACKGROUND OF THE PAINTER'S OEUVRE

by Prof. Dr. Manfred Reuther

The year 1909 was of extraordinary importance for Emil Nolde's artistic development, as it led his creative will and his fundamental desire for expression to a new level of quality that initially even surprised himself. Subliminally, an idiosyncratic pictorial language had developed and internally consolidated, it suddenly saw a breakthrough and found ecstatic expression in first works. Noticeable changes in his personal expression had already shown at an earlier point: for example in the painting "Freigeist" from 1906, as well as over the following years in spontaneous and haunting self-portraits in impetuous and aroused ink drawings, turbulent dance scenes in a sort of "écriture automatique" or the watercolors made in Cospe da near Jena, in which the artist integrated coincidence and the "cooperation of nature". "I often [...] surprised myself with what I had painted and sometimes, as it was the case with the 'Freigeist', outdid myself, I could only grasp the very unwanted things later," notes Nolde in his autobiography.

In addition to numerous landscapes pictures and rural scenes with grazing animals and frolicking village children, the artist, who went through disruptive times, created four paintings with biblical themes in the fishing village of Ruttebüll near the North Sea in the summer of 1909. "With the pictures 'Last Supper' and 'Pentecost', he records in his autobiography, "I performed the transition from the visual external stimulus to the perceived inner value. They became milestones - probably not only in my work", he was convinced. At the same time he ended the early series of pictures that had his Alsen neighbors' cottage gardens as motif. One of the last paintings in this series was the "Buchsaumgarten", an imposing completion created in the garden of the neighboring Burchard family in June, just as he had made comparable paintings in previous years. The painter was familiar with the garden, he knew the motif and was well aware of its

compositional possibilities. The foreground is seen from above almost within reach, the rest of the scene is lost in the bright colored light of a more uncertain depth. The early, brightly colored flower and garden pictures, for which Nolde usually preferred a narrow image section and a close view, had soon caught the attention of the young "Brücke" artists.

For years Emil Nolde and his Danish wife Ada Vilstrup had rented a small fisherman's house on the south side of the island close to the edge of a tall beech forest and had also built a little studio shack on the nearby Baltic Sea beach. Inspired by the flowers and gardens, he admitted that he had found color as his true means of expression. "It was in the middle of summer in Alsen. I was irresistibly drawn to the colors of the flowers and almost suddenly found myself painting," he recalls in his autobiography. "The flowers' blooming colors and their purity, I loved them." Such statements also attest to his intimate and primal relationship to nature, which was essential for his artistic work. The early flower and garden pictures decisively promoted the development of his personal pictorial language. They are by no means to be classified as a Nolde-avant-Nolde, they are rather an essential, authentic part of a special rank in his entire oeuvre. Under the influence of paintings by Vincent van Gogh and Paul Gauguin, whose works he first encountered with great enthusiasm in an exhibition in Weimar in the summer of 1905 after he had returned from a long stay in Sicily. Or through the works by the highly esteemed Edvard Munch, he would attain a free and dynamic painting style that neglected graphic elements. He applied the colors directly onto the canvas with agitated brushstrokes, mostly unbroken; a process that saw thinking as a disruptive influence that should be switched off as much as possible. "The faster I could make a picture," he described his approach, "the better it was. It often took several attempts to arrive at a result [...]." The picture unfolds in the painting process without any preparatory sketches or drafts and grows almost independently from the color like a natural phenomenon, just as it is the case with the "Buchsaumgarten". "In painting, I always wanted the colors to have as consistent an effect on the

Emil Nolde, Burchards Garten, 1907, oil on canvas, Westfälisches Landesmuseum für Kunst und Kultur, Münster. © Emil and Ada Nolde Foundation Seebüll 2021



canvas as nature has on its own creation," he explains his creative method. "I liked to see the brushstroke in the picture - the script. I wanted to experience the same sensual pleasure in the structure and the colors' charm from both a close and a distant perspective."

After returning from the South Sea trip in 1913/1914, Nolde revisited the motif of the garden pictures when visiting the families of his siblings in Northern Schleswig in the summer of 1915. Wherever Nolde settled he arranged flower gardens: whether on the North Sea coast near Ruttebüll, on the dike's slope in front of his house Utenwarf, and finally far more generous and richer in Seebüll, where he combined his home and studio to form a total work of art.

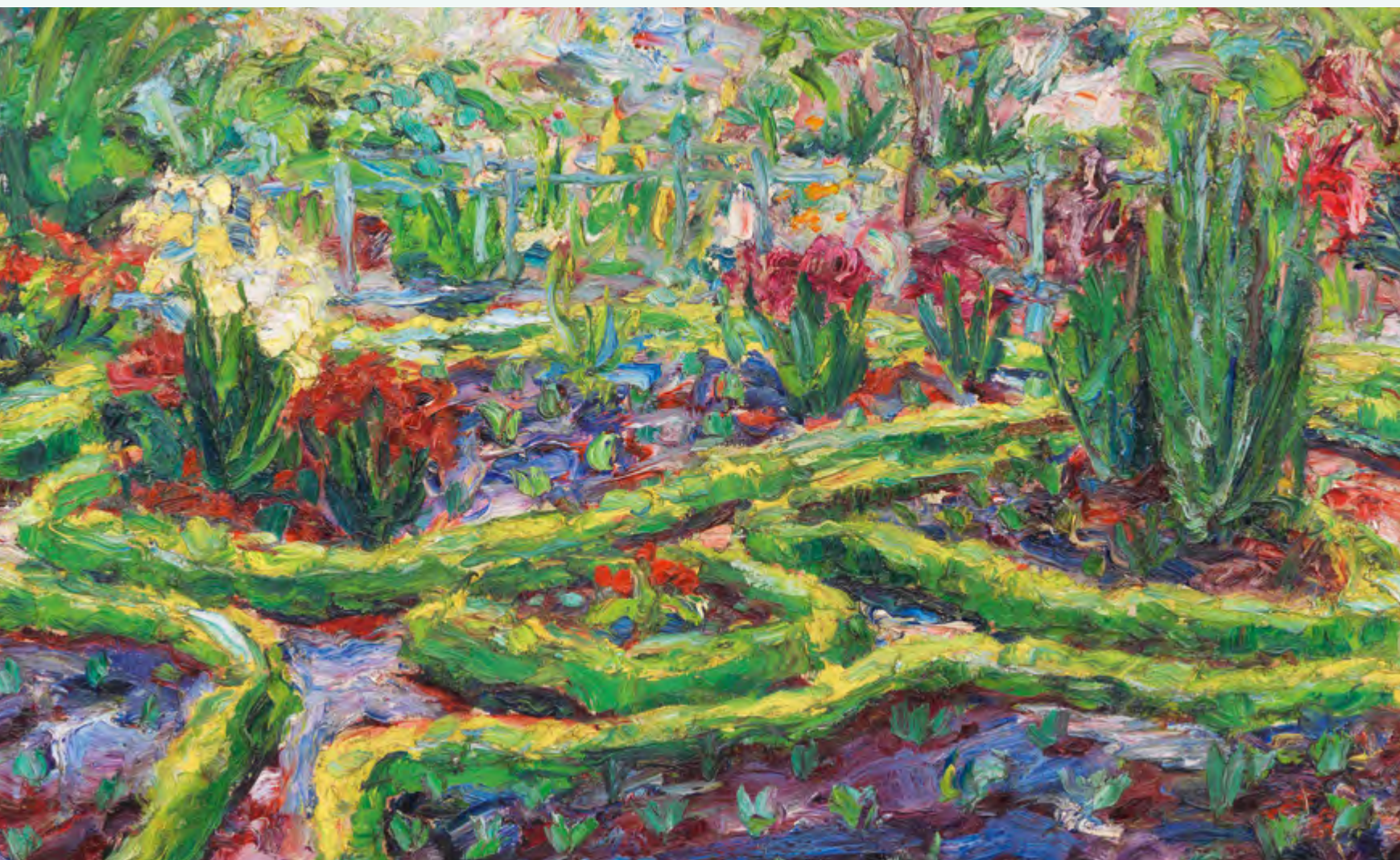
Manfred Reuther joined the Ada and Emil Nolde Foundation in Seebüll as a research assistant in 1972; in 1992 he replaced Martin Urban as director of the foundation and remained head until he retired in 2012. He is the globally recognized expert on Emil Nolde's work.

"Emil Nolde's 'Buchsa Baumgarten' is one of the early masterpieces, It's outstanding quality has been recognized from early on, as its impressive history and its decades of public presence in a museum prove."

Dr. Christian Ring, Direktor der Ada und Emil Nolde Stiftung Seebüll.



Ada and Emil Nolde in the garden at Seebüll, 1941.
© Emil and Ada Nolde Foundation Seebüll 2021



NOLDE AND THE KUNSTMUSEUM IN ESSEN

In 1907 Karl Ernst Osthaus organized the first Nolde exhibition at his Folkwang Museum in Hagen. Nolde's first exhibition in Essen, which Ernst Gosebruch organized in 1910 with the support of the Essener Kunstverein (Essen Art Association) on the premises of the Grillohaus in the city center, was also owed to his recommendation. Ernst Gosebruch was good friends with Osthaus. Not only did he share a liking for contemporary French and German art with the private collector, but as young director of the 1906 founded 'Essener Kunstsammlung', Gosebruch, along with Osthaus, became one of the most progressive museum directors in Germany, and was especially open towards the new art of Expressionism. Gosebruch visited Nolde on Alsen in preparation of the Essen exhibition. "Three of my most beautiful exhibitions were at the Essener Kunstverein and the Folkwang Museum," wrote Nolde in his autobiography "Jahre der Kämpfe". "Ernst Gosebruch valued my art from an early point on. He visited us at the forest house on Alsen. He slept in the small room with the '[Christ in] Bethany' in it, rising at his feet during his Sunday rest. After he had looked at it for a long time in the morning, he said particularly nice words to us afterwards. We always loved the insightful, artist-friendly person who did not strive for anything shallow in art or for prestige, but who had become the most active museum director. Karl Ernst Osthaus could not have had a more subtle successor for his beautiful Folkwang collection." (Emil Nolde, Mein Leben, Cologne 1993, p. 223). And Gosebruch was determined to show the "Buchsa Baumgarten" along with other flower pictures, landscapes, and - for the first time - paintings with religious themes in Essen.

The exhibition opened on April 3, 1910 and caused quite a stir. The audience in Essen, obviously not yet used to this gaudy painting, at best tolerated the dapper modernity of German Impressionism. "There are new paths that this strange artist is taking, paths entirely unheard of in Essen. Alone, he walks them with a strength and joy that deeply moves art lovers in our city", wrote Gosebruch to a patron of the museum on April 21 (Emil Nolde, Ausstellungen in Essen, Essen 1967, p. 10). "How wonderful our friend's bright flower beds and his seascapes ruffled by the fresh wind, on which the light reflections sailed like colorful eggshells hung in the cozy little room that we had set up for the modest event in the side wing toward Surmannngasse," said Gosebruch in his opening speech for Nolde in 1927. He continued: "And between them throned the picture of the Last Supper with the miraculous Christ, which is certainly the deepest, most gracious of all depictions of the Savior in modern art. (Ernst Gosebruch, in: Emil Nolde, ex. cat. Essen 1927, p. 4). Like Osthaus in Hagen, Gosebruch took the 1910 exhibition in Essen as an opportunity to buy a painting for the collection and to use the opportunity to acquire a work by the artist for his own collection. In an undated letter, probably from April / May 1910, Ada Nolde wrote to Gosebruch, who was probably having a hard time making a decision: "From the pictures on offer I would choose the 'Buxsa Baumgarten' [sic.] for the museum. I think your objections to the yellow woman are wrong, and you would not feel them if you looked at the picture alone. This stagnant heat", Ada Nolde continues,"which the picture

emanates, requires a completely different technique than lets say Grober's picture, where all the different flowers and colors flicker next to one other. The same is true for the pansy picture. It is simple and strong, does not leave a strong impression in the company of other works, has properties that one must look for and for which one must woo, and is therefore no less valuable." Gosebruch decided to acquire the "Pansy Picture" for the new art museum and reserved the "Buchsa Baumgarten" for his own collection, as Ada Nolde confirmed in another letter to Gosebruch from May 9, 1910: "We are not finical and the museum should have the picture for 1000 M. We would like to include your picture in the Jena exhibition. We promised that the works will be in Jena by June 1st the latest." And a few days later, on May 27, 1910, Emil Nolde wrote to Gosebruch from Weißernhof, where his wife was staying for medical treatment: "We are pleased to know that the pansy picture will remain in your museum. It is like a sigh of relief when you know that a dear picture has found a good place." In 1915 Gosebruch exchanged "Blumengarten. Stiefmütterchen" (Flower Garden. Pansies), the work's correct title, for the painting "Blumengarten H mit Maria" from the same year, which is still part of the Essen collection today. The payment of 900 Marks for the "Buchsa Baumgarten" was not made before early January 1911. Ada Nolde had once more made concessions towards Gosebruch regarding its price and urged him to maintain silence about it. Despite initial doubts, Gosebruch eventually acquired this painting "Buchsa Baumgarten" for his own collection. In a New Year's greeting dated January 1, 1921, Gosebruch informed Nolde that he was considering selling the picture for economic reasons, but would refrain from doing so for the time being. In March 1925, however, according to a reference in the Nolde-Gosebruch correspondence, Gosebruch sent a painting, presumably the "Buchsa Baumgarten", to Rudolf Probst, Galerie Neue Kunst Fides, in Dresden. Could Ismar Littmann, whose contacts to Dresden are known, have bought the work from Probst? In any case, the "Buchsa Baumgarten" is recorded in the inventory list of his collection from 1930. This famous "Big Book", which the art historian Bernhard Stephan created in 1930, contains no less than 347 oil paintings and watercolors - including the painting "Buchsa Baumgarten" presented here.





The wealthy lawyer Dr. Ismar Littmann was a generous patron and supporter of modern, progressive art. He was particularly committed to contemporary artists from the Academy of Fine Arts in Wrocław, among them the “Brücke” painter and academy professor Otto Mueller. Today the “Wrocław artist bohème”, which was shaped, promoted and accompanied by the collector and patron Ismar Littmann, is well-known.

From the late 1910s, Dr. Ismar Littmann began to compile his soon-to-be-famous art collection. The Littmann Collection included works by well-known German Impressionists and Expressionists, including Otto Mueller, Käthe Kollwitz, Emil Nolde, Max Pechstein, Alexander Kanoldt and Lovis Corinth. Littmann also had close personal contacts with some of the artists mentioned. Only the global economic crisis in 1929 put an end to his passion for collecting. By then, Littmann had compiled almost 6,000 important works of art, watercolors, drawings and prints as well as paintings.

However, the seizure of power by the National Socialists brought about sudden change. The Jewish lawyer Dr. Ismar Littmann had to face the terrors of persecution from an early point on. His professional group was one of the first that the National Socialists sought to destroy, both economically and socially. As of the spring of 1933, neither Dr. Ismar Littmann nor his children were able to pursue their professions. Deprived of his livelihood and joie de vivre, Ismar Littmann had to face up to the ruins of a once glamorous existence. Deep despair drove him into suicide on September 23, 1934. Ismar Littmann left his widow Käthe and four children behind. With luck, the survivors were later able to flee National Socialist dictatorship.

DR. ISMAR LITTMANN. THE COLLECTOR

The Wrocław attorney at law and notary Dr. Ismar Littmann was one of the most active collectors of the art of German Expressionism. Born a merchant’s son on July 2, 1878 in Groß Strehlitz, Upper Silesia, he settled in Wrocław in 1906 as a doctor of law, and took Käthe Fränkel as his wife a little later. Ismar Littmann became a member of the bar at the regional court. He soon established his own law firm, later together with his partner Max Loewe, and was appointed notary in 1921.

Inventory of the Collection Littmann. Hand-written inventory of graphic works with 5814 entries by Ismar Littmann and typescript of the paintings and watercolors.



In order to pay for their escape and to make a living in general, the Littmann family had to sell parts of the important art collection. On February 26 and 27, 1935, around 200 works from the Littmann Collection were offered in a collective auction at the Max Perl auction house in Berlin. Emil Nolde’s “Boxwood Garden” was one of them. The auction at Perl was ill-fated, as discussions about so-called “degenerate art” were already in full swing. The Gestapo confiscated 64 paintings, watercolors and drawings, including 18 works of art from the Littmann collection, as examples of “Bolshevik cultural tendencies” before the auction took place. The following year they were handed over to the Nationalgalerie in Berlin. The then director Eberhard Hanfstaengl kept some of the works as “contemporary documents” and, by order of the Gestapo, had the rest of them burned in the furnace of the Kronprinzenpalais on March 23, 1936. (Cf. Annegret Janda, Das Schicksal einer Sammlung, 1986, p. 69). In 1937 the works that Hanfstaengl had ‘rescued’ were also confiscated and defamed in the exhibition “Degenerate Art” in Munich.

Emil Nolde’s painting “Buchsaumgarten” was spared this fate. The Gestapo did not confiscate the painting and it was called up at Max Perl. The work, estimated at 800 Reichsmarks, changed owners in February 1935. It was sold to the Dresden banker Dr. Heinrich Arnhold for the bargain price of just 350 RM, which the widow had to accept in her distress. The Arnholds were also among those persecuted by the Nazi dictatorship, but were able to keep the “Boxwood Garden” safe during these years. Lisa Arnhold herself consigned the painting to an auction at the Stuttgarter Kunstkabinett in 1956, where the Duisburg museum director Gerhard Händler bought it for 3,600 German Marks. (Stefan Koldehoff, Die Bilder sind unter uns. Das Geschäft mit der NS-Raubkunst, Frankfurt a. M. 2009, p. 178ff.)

The outstanding provenance of the painting “Buchsaumgarten” has caused great international stir in the past, also in context of a long-standing restitution request against the Lehmbruck Museum in Duisburg. An amicable agreement was reached in 2021, and the return agreement between the museum and the heirs after Ismar Littmann is a powerful signal for the responsible treatment of artworks from Jewish ownership - at the same time it is yet another exciting moment in the eventful history of an iconic painting.

Mario von Lüttichau





At the beginning of his artistic career, Karl Hartung was intensively occupied with the works of antiquity, in particular with archaic Greek sculpture. From 1936, after he had moved to Berlin and during travels to Paris in the late 1930s and early 1940s, Hartung also examined the work of fellow European artists like Aristide Maillol, Henry Moore, Jean Arp, Constantin Brancusi and Henri Laurens. In those years his art underwent the same changes as European avant-gard sculpting in general. At this time Hartung created entirely abstract works and also made his figurative works subject to a greater degree of abstraction. The human figure, its forms and its physiognomy remain

the great, all-encompassing theme of his oeuvre, henceforth the symbiosis of representationalism and abstraction became the artistic core of each of his works. The time this work offered here was made was a particularly exciting one in terms of artistic development, an eventful and successful creative phase in the life of Karl Hartung. In the post-war period the artist worked on his sculptures with great energy and creative energy. He used a wide variety of materials, including wood, stone, terracotta and, of course, bronze. The first solo exhibitions of his work took place in Berlin, and Hartung took part in the first major exhibition of the international artists' associ-

ation "CoBrA", founded in 1948, at the Stedelijk Museum in Amsterdam. In 1953 the Kestner Society in Hanover honored him with the first grand museum retrospective. In those very years Hartung created, among others, the group of works of the "reclining" figures, mostly female nudes or pairs of figures, in which the artist shows different body shapes, postures and positions. While the female recliners convince with their voluminous shapes, curved lines and an erotic-sensual presence, the male nude offered here emanates an elegant simplicity and an increased degree of a refined abstraction. In a sequence of high and low parts, the finely modeled nude

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KARL HARTUNG

1908 Hamburg - 1967 Berlin

Großer Liegender. Around 1950.

Bronze with greenish-gray, partly brownish patina.

Krause 450. Base embossed with the artist's name, the special character and the estate stamp. One of 6 + 1 copies. Authorized, posthumous cast from the artist's estate. Ca. 35 x 90 x 40 cm (13.7 x 35.4 x 15.7 in).

Next year the work will be on display in the exhibition "50 Jahre gesammelt für Schloss Gottorf 1970-2020" at Schloss Gottorf, Foundation Schleswig-Holsteinische Landesmuseen.

We are grateful to the Estate Karl Hartung for the kind expert advice.

Called up: December 10, 2021 – ca. 17:58 h ± 20 min.

€ 40.000 – 60.000

\$ 46,000 – 69,000

PROVENANCE

- Estate Karl Hartung.
- Private collection Northern Germany (acquired directly from the above in 2003).

EXHIBITION

- (each presumably different copy)
- Karl Hartung (1908-1967). Eine Werkübersicht zum 80. Geburtstag, Galerie Pels-Leusden, Berlin, September 3 - October 29, 1988, cat. no. 49 (with illu.).
- Abstraktion Figuration. Kunst in Deutschland (1945-1955), Galerie Pels-Leusden, Berlin, September 9 - November 15, 1989.
- Karl Hartung. Skulpturen und Zeichnungen, Richard-Haizmann-Museum, Niebüll, 1989.

- **This is the first time that a copy of this bronze is offered on the auction market.**
- **This is one of the artist's largest works from this period of creation.**
- **Unusually rough, haptically appealing surface structure.**
- **Within the work group of the "Liegende" (Reclined), the male nude in strong abstraction and a particularly expressive and contemplative mood is of special relevance.**
- **Another copy of this bronze is part of the collection of the ,Schleswig-Holsteinisches Landesmuseen Schloss Gottorf'.**
- **Similar works from around 1950 are in the collections of the Kunsthalle Hamburg and the Folkwang Museums, Essen.**

stretches out in a flowing posture like a hilly landscape. With the sharply bent leg and the shoulder protruding at a similar angle, Hartung connects a rhythmic sequence of high and low parts. The body consists of several strong angles and triangular shapes like the bent limbs, the tapered shoulder, the opening between the legs and also the empty space on the propped elbow. With this ingenious refinement of the form and the male nude's pensive posture, Hartung created a particularly appealing, harmonious that emanates a likable charm and great sensitivity that is unparalleled among the reclined figures from these creative years. [CH]



ERICH HECKEL

1883 Döbeln/Saxony - 1970 Radolfzell/Lake Constance

Erzgebirgslandschaft im Winter. 1914.

Oil on canvas.

Hünecke 1914-35. Bottom left monogrammed and dated. Barely legibly inscribed, dated and presumably titled "Erzgebirgslandschaft" on the reverse. 70 x 80 cm (27.5 x 31.4 in).

Called up: December 10, 2021 – ca. 18.00 h ± 20 min.

€ 300.000 – 400.000

\$ 345,000 – 460,000

PROVENANCE

- Dr. Otto Liebknecht, Berlin/Potsdam (presumably acquired directly from the artist around 1920).
- Ever since family-owned.

- Capital painting by the great expressionist from the early 1910s
- From the collection of the Berlin chemist Otto Liebknecht, family-owned for more than 100 years
- The energetic line and the bright colors are the essence of the "Brücke" style
- Exceptional coloring reduced to shades of blue, which is also characteristic of Heckel's famous works "Gläserner Tag" (1913) and "Kanal im Winter" (1913)
- One of only two landscape paintings by Heckel from his stay in the Erzgebirge immediately before his deployment as war paramedic

"Blue is the typical color of the sky. With great depth blue develops an element of calmness. Moving towards black, it gains a notion of non-human mourning. [...] Moving towards a lighter shade [...] it gains an indifferent character and positions itself to man like the vast and high light blue sky."

Wassily Kandinsky, Über das Geistige in der Kunst, Bern 2009, p. 97.

HECKEL'S EXPRESSIONIST CREATION – EMOTIONALLY CHARGED PAINTING

In 1905, Erich Heckel, together with Ernst Ludwig Kirchner and Karl Schmidt-Rottluff, was one of the founding members of the Dresden artist group "Brücke" (1905–1913), which, together with the southern German "Blauer Reiter" (1911–1914), is considered the nucleus of Expressionism. Shortly after founding the "Blauer Reiter", Franz Marc describes the unique character of Heckel's painting in a letter to Wassily Kandinsky from January 1912 as follows: "[...] he also works quite disproportionately, [...] difficult to understand, with lines that

in the picture like heavy dolorous branches and weary burdens. To me the meaning seems to be somewhere far back in the picture, more a rumble than words or silence - both latter, the more banal ones, are missing." (Quoted from: Hüneke, Erich Heckel, Munich 2017, vol. 1, p. 275). Marc wrote these words long before our winterly "Erzgebirge Landschaft", which shines in cool shades of blue and white, yet they are a very accurate description of the scenery we see here.



**THE "ERZGEBIRGE LANDSCHAFT IM WINTER"
AS AN ARTISTIC VISION OF THE FUTURE**

The 'Erzgebirge Winterlandschaft' showcases itself quiet, deserted and covered in snow, with the two seemingly abandoned houses and the view across the dark forest over to the snow-covered mountain shining in bright white. Accordingly, this impressive painting, created a few months after the outbreak of the First World War, also 'hides' its "meaning [...] somewhere far back in the picture". Like two frontlines, an army of blue-black fir trees with droopy branches is divided along the path leading into the depths like a trench. However, at its end it reveals a notion of optimism with the view of a brightly lit, snow-covered mountain ridge. In this context, this can be interpreted as an artistic symbol of the vision of a victorious end. Heckel stages a visionary landscape composition which has its particular strength in the powerful light-dark contrast of the reduced color palette, which is focused on different shades of blue. Similar to the painting "Kanal im Winter" (Nationalgalerie Berlin) from the year before, it is the expressive black line structure and the radiant white of the snow that inevitably directs the viewer's gaze into the promising depth.



Medical gathering Point of the 4th Armee near Poelcapelle, 1915 (Heckel in the center). © Estate Erich Heckel

war would one day convert some of those, but now this whole golden calf is going to get even worse." (quoted from Hüneke, vol. II, p. 461). In addition, Heckel lived in extremely poor conditions in his roof-top studio in Berlin, where he moved with Sidi in December 1911. His wife was often sick with fever as the rooms were hardly heated in winter. This unacceptable living situation was also documented by his fellow expressionist artist Franz Marc, who visited Heckel in January 1912 and probably also in September 1913.



Erich Heckel, 'Erzgebirge im Schnee', 1915, oil on canvas, The Virginia Museum of Fine Arts, Richmond. © Estate Erich Heckel



Erich Heckel, Kanal im Winter, 1913, oil on canvas, Nationalgalerie Berlin. © Estate Erich Heckel

THE PRE-WAR PERIOD – EXCHANGE WITH FRANZ MARC AND THE BEGINNING WAR EUPHORIA

Heckel, like his friend Franz Marc, was initially enthusiastic about the war shortly after its outbreak in the summer of 1914 and joined up. However, since he was classified as unfit, he did a paramedic training with the Red Cross in Berlin in autumn 1914. Before taking up his duties in January 1915, Heckel spent the turn of the year 1914/15 in the Ore Mountains. Our wonderful winter landscape is one of the extremely rare artistic from this creative period preceding his war deployment. According to Hüneke, only one other landscape painting from this period has survived, today it is in the Virginia Museum of Fine Arts in Richmond ("Erzgebirge im Schnee", Hüneke 1915-1). Like Marc, Heckel fell victim to an initial war euphoria, to which one of his letters to Gustav Schiefeler from March 1918 testifies: "Before the war many saw their savings book as a demigod. I used to hope the

HECKEL'S "ERZGEBIRGSLANDSCHAFT IM WINTER" – BETWEEN "BRÜCKE" AND "BLAUER REITER"

In the antebellum year 1913, when the artist group "Brücke" was about to break up due to tensions between Heckel and Kirchner about the latter's claim to leadership, there was a close exchange between Heckel and Marc, or between "Brücke" and "Blauer Reiter". Against this background it seems quite likely that Heckel, through Marc, was also familiar with Kandinsky's color theories of the "Blauer Reiter". In Kandinsky's 1911/12 publication "About the Spiritual in Art" the reader learns about the effect of blue, which is also the main color in Heckel's "Erzgebirgslandschaft im Winter": "Blue is the typical heavenly color. From very deep, blue develops the element of calm. Sinking towards the black, it acquires the overtone of non-human grief. [...] Passing into the light, [...] it gains a more indifferent character and becomes remote and indifferent to people, like the high light blue sky." (p. 97).

In 1914, Heckel responded negatively to a survey conducted by the "Zeitschrift Kunst und Künstler" on the topic of "The New Program" with the words: "The unknown and the unwanted are the source of artistic strength." (Quoted from: Hüneke, Munich 2017, vol. II, p. 460).



Erich Heckel, Gläserner Tag, 1913, oil on canvas, Pinakothek der Moderne, Munich. © Estate Erich Heckel

THE END OF THE WAR IN 1918 – HECKEL'S "SPRING LANDSCAPE" AS AN ARTISTIC VISION OF PEACE

Unlike Franz Marc, who fell near Verdun in 1916, Heckel survived the horrors of the First World War and returned to Berlin in November 1918. In the same year, Ludwig Justi bought two paintings by Heckel for the New Department of the Nationalgalerie Berlin, the first and most important museum collection of Expressionism, among them was the "Frühlingslandschaft" (Spring Landscape) from 1918 (Nationalgalerie Berlin), which was created in Ostend during the last months of the war and is also considered a future landscape vision. The spring picture with the sun breaking out of the clouds is an expression of Heckel's longing for peace after the long war years and can therefore be read as a kind of counterpart to our visionary wintry pre-war landscape. Justi, whose commitment to German Expressionism remains legendary to this day, interpreted the "Frühlingslandschaft" he had acquired as a prominent example of an "own pictorial law", which only the most outstanding artists of the time were able to implement.



Erich Heckel, 'Frühling', 1918, oil on canvas, Nationalgalerie Berlin. © Estate Erich Heckel

THE OTTO LIEBKNECHT COLLECTION – ENTHUSIASM FOR EXPRESSIONISM AND THE DEEP BLUE

While the second oil painting "Erzgebirge im Schnee", created during Heckel's stay in the Ore Mountains in 1914/15, initially became part of Ludwig and Rosy Fischer's important expressionist collection, most of which is now in the Virginia Museum of Fine Arts, Richmond, Heckel sold our wonderful Erzgebirge landscape, created from a lively modulation of shades of blue, to the Berlin art collection of Otto Liebkecht (1876-1949) in the post-war years. Liebkecht was a successful chemist who worked for Degussa until 1925 and held over 50 patents on chemical processes, including for the production of a new type of bleaching agent, which is why he is still considered the inventor of the famous detergent Persil to this day. He also developed a process for the representation and purification of indigo, a blue-crystalline organic pigment with a high color intensity. In this context, it is not surprising that Otto Liebkecht was particularly enthusiastic about this atmospheric landscape vision by Heckel, which derives its enraptured atmosphere from its deep blue-opaque color palette. In addition to our "Erzgebirgslandschaft im Winter", this is also the distinctive feature of Heckel's famous paintings "Gläserner Tag" (1913, Pinakothek der Moderne, Munich) and "Kanal im Winter" (1913, Nationalgalerie Berlin). Despite his marriage to his Jewish wife and his socialist family background, Otto Liebkecht was spared major reprisals by the National Socialists due to his apparently indispensable achievements as a chemist. The family did not have to leave their house on Griebnitzsee until it fell under Soviet occupation after the Second World War. Liebkecht was able to keep the Heckel painting as part of his art collection despite the seizure of his villa by the Soviets, but he himself succumbed to cancer a short time later. Our wonderful "Erzgebirgslandschaft im Winter" remained in family ownership and is now offered on the international auction market for the first time. [JS]

OTTO MUELLER

1874 Liebau/Krkonoše - 1930 Obernigk near Wrocław

Zwei Mädchenakte (Zwei sitzende Akte).
Around 1926.

Gouache, Watercolor and chalks.

Pirsig-Marshall/von Lüttichau P1926/16 (662). Bottom right signed. Inscribed "J.M. 12" on the reverse. On creme laid paper. 52,5 x 68,4 cm (20.6 x 26.9 in), the full sheet.

*Called up: December 10, 2021 – ca. 18.02 h ± 20 min.***€ 90.000 – 120.000 ***

\$ 103,500 – 138,000

PROVENANCE

- Estate Otto Mueller (until 1930).
- Josef Mueller-Herbig (from 1931).
- Galerie Alex Vömel, Düsseldorf, 1951.
- Private collection North Rhine-Westphalia.
- Private collection Switzerland.

EXHIBITION

- Auf Achse zwischen München und Berlin - 10 Jahre Ketterer Kunst Hauptstadt-repräsentanz, Ketterer Kunst Branch Berlin, February 25 to April 30, 2017.

LITERATURE

- Mario-Andreas von Lüttichau u. Tanja Pirsig, Otto Mueller. Werkverzeichnis der Gemälde und Zeichnungen, Munich 2003 and Essen 2007/08, CD.

“Free and bold is how he [Otto Mueller] places the forms, finally each line swings in space. There is something archaic about his works, like the frescoes of old bygone cultures. Detached from any detail, man majestically stands between Earth and sky ... timeless. He has become a symbol.”

Eberhard Troeger, Otto Mueller, Freiburg im Breisgau 1949, p. 28

- Characteristic motif in a particularly balanced composition
- The two seated nudes in consummate movement and grace answer to Otto Mueller's private ideas
- Despite the simplification of the bodies' depiction, as well as the swift and nervous account of the landscape, the proportion remains the measure of all things
- The examination of the female body seems to be the artist's key to a fulfilled life as a painter



NUDE IN LANDSCAPE

Otto Mueller made many variations of the “nude in the countryside” between pure figure composition integrated into an outlined dune landscape as it is the case here or in vast landscape sections with isolated trees and bushes. Experiences that Kirchner or Heckel gained on the occasions of their excursions in nature with their at times very young models, the way that the models showed themselves explicitly and sultry in the studio or in the lake landscape, for example in Moritzburg, must have also drawn the interest of Otto Mueller, who was more of a loner, and who correspondingly rendered them in his pictures in a more restrained manner. A certain level of harmony between the close friends, who were enthusiastic about free painting, can be observed especially in works from the years before the First World War, when Kirchner and Mueller spent the summers together on the Baltic Sea island of Fehmarn or in Bohemia, while Mueller and Heckel painted together on Baltic Sea near Kiel after the war at the beginning of the 1920’s.

HANS VON MARÉES AND PAUL CÉZANNE

In terms of composition many of these variations are reminiscent of early role models like Hans von Marées or Paul Cézanne. Their concepts became key motifs in painting of the late 19th and early 20th century and led to an intensive examination by many young artists, who dealt with the classic theme of the bathers or the figure in the landscape. In comparison with Marées or Cézanne – it can be assumed – Mueller was looking for an increased simplification of depicting physicality and sought to attain body gestures of the sitting, squatting or standing model that were liberated from academic tradition. However, despite all the simplification in the representation of the body, as well as the fast and nervous account of the landscape, the proportion still remained the true measure of all things in Mueller’s compositions.

By still clinging to the classic academic teachings, Otto Mueller testifies to the mental kinship with the sculptor and painter Wilhelm Lehmbruck who was also living in Paris. Otto Mueller directly reacted to recent bronzes by the young and emerging sculptor and used the extremely elongated limbs for his painting. In his drawings, watercolors and paintings, Mueller sometimes creates the impression as if nude studies in a landscape, autonomously conceived after sculptures, had been lined up conjointly, or in the sense of Marées, who followed a strict order of the figures in his compositions, staging a coexistence of figures in different poses, creating a contemplative calmness not only through their movements.

Paul Cézanne, Le Grande Baigneuse, ca. 1906, oil on canvas, Museum of Art, Philadelphia.



Otto Mueller, Badende Mädchen unter Bäumen, 1925, Baarian State Painting Collections, Munich. Staatliche Grafische Sammlung, Donation Fohn.

THE STAGE

Without revealing anything private, Otto Mueller knows how to convey his personal ideas with the most simple forms, to draw female bodies in perfect movement and grace, as it is the case with the two seated nude girls here. Embedded in delicate hints of sand, dune grass and slightly rising dunes with bushes behind them that border the scene, the girls appear to be left to their own devices, enjoying their existence in the bright light of the sun. With the tender and finely tuned use of just a few colors - in addition to the predominant sandy yellow with a little green and accents of blue, Mueller creates an atmosphere of a complete seclusion. This looks like a voyeuristic, loving observation, that by no means wants to disturb the wonderful gathering.

The examination of the female body seems to have fulfilled the artist and did not make his creation monotonous. However, one can not speak of variations and repetitions in a stricter sense, although Otto Mueller’s did make variations, rather than repetitions, of particularly successful motifs. [MVL]

THE LOCATION

Just as he barely gives his models characteristics, apart from perhaps the typical short hairstyles, Otto Mueller’s landscapes do not provide geographical reference, either. In addition, they are usually just landscape sections that are not that connected to a certain time or place, with perhaps a few exceptions. Single trees, groups of trees, tall grass, reed and bushes surrounding lakes, ponds and creeks, where his ,bathers’ frolic feeling unobserved. These are Arcadian landscapes in which naked young girls, occasionally also men, enjoy a carefree life, an earthly paradise on the pristine coasts of North- and Baltic Sea lined by dunes, or between trees and ponds in the sand of the Margraviate of Brandenburg not far from Berlin.



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ERNST LUDWIG KIRCHNER

1880 Aschaffenburg - 1938 Davos

Im Bordell. 1913/1920.

Oil on cardboard.

Gordon 287. Upper right signed and dated "1905". 50,1 x 34 cm (19.7 x 13.3 in). [CH]

Called up: December 10, 2021 – ca. 18.04 h ± 20 min.

€ 400.000 – 600.000

\$ 460,000 – 690,000

PROVENANCE

- Collection Walter Kern (1889-1966), St. Gallen (until 1955; the collector was a friend of the artist).
- Gutekunst & Klipstein, Bern (acquired from the above in 1955)
- Private collection Düsseldorf (before 1968).
- Ever since family-owned.

EXHIBITION

- E. L. Kirchner. Gemälde, Aquarelle, Zeichnungen, Graphik, Plastik, Manuskripte, Gutekunst & Klipstein, Bern, December 15, 1954 - January 22, 1955, cat. no. 1 (with the title "Im Freudenhaus", with illu.).
- Art in Revolt. Germany 1905-1925, Marlborough Fine Art, London, October and November 1959, cat. no. 6 (with the gallery label on the reverse).
- Kirchner 1880-1938. Oils, Watercolors, Drawings and Graphics, Marlborough Fine Art, London, June to July 1969, cat. no. 7 (with illu., on p. 31).
- Ernst Ludwig Kirchner aus Privatbesitz. Gemälde, Aquarelle, Zeichnungen, Graphik, Kunsthalle Bielefeld, Richard-Kaselowsky-Haus, September 14 - October 26, 1969, cat. no. 2.

LITERATURE

- Ernst Ludwig Kirchner, Photoalbum I.
- Thomas Röske, Ernst Ludwig Kirchner. Tanz zwischen den Frauen, Frankfurt am Main 1993, p. 64 (foot note 80).
- Hyang-Sook Kim, Die Frauendarstellungen im Werk von Ernst Ludwig Kirchner. Verborgene Selbstbekenntnisse des Malers, Marburg 2002, pp. 117f. (with illu., no. 75).

The brothel that Kirchner depicted here is quite bustling. Two men, one of them smoking, dressed in black with high hats sit at a table with drinks, their backs towards an arched opening leading into another room. Opposite of them, two women with their hair dyed red and black, rather lightly dressed, openly show their merits and woo their suitors' attention. A brightly colored scene that tells of suitors and prostitutes, and dancers who make some extra money. The transitions between the world of pleasure and prostitution is a gray area. The examination of these erotic themes reflects Kirchner's bohemian lifestyle. Even during his time in Dresden, Kirchner rendered encounters in the studio with an increased degree of eroticism; in Berlin, corresponding images came from Kirchner's surroundings, from his contacts and his lifestyle. Kirchner was confronted with bars, dance performances and prostitution; with the so-called cocottes, as the

- Part of a German private collection for more than 60 years
- Erotic and dynamic Berlin night life scene
- Scenes from the metropolis Berlin are of utmost rarity on the auction market
- In 1920 Kirchner eased the hectic line in order to emphasize his consequent stylistic development
- Postdating the work to 1905, Kirchner manipulated the chronology of his creations and fabricates his early innovative genius

"I have to keep trying. I start in colors, with color fields, the drawing comes second, this was how my recent Berlin pictures turned out so great. But I have to do a lot more drawing, the way I used to back then."

Ernst Ludwig Kirchner, Davos diary, July 10, 1919.

Berlin prostitutes were called, not only in context of the big city night life, but also in circles of poets, which he was associated with. At the end of 1913 Kirchner illustrated Alfred Döblin's drama "Comtesse Mizzi", the moral story of a prostitute. But the cocottes were not only typical representatives of the big city for the poets, especially for Kirchner, who staged them in his street scenes, they represent the actual artistic discovery he made in the metropolis. For the artist, the street scenes were an expression and a natural part of society in the modern metropolis, and this includes Kirchner's encounters in brothels. The cocottes on the streets, or, as it is the case here, in the brothel, are not a motif for decrying social misery, but an everyday aspect of an urban society. Kirchner abstracts what is happening and transforms the prostitute's offerings into a sensual experience, transforming the scene into a vibrant language of its own beauty.



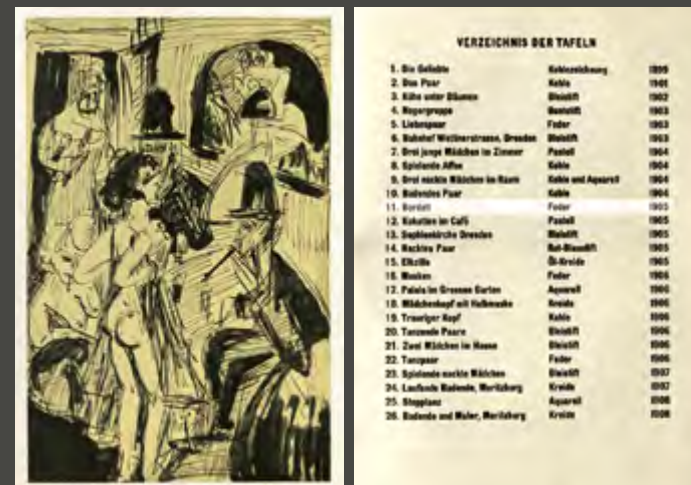
E. L. Kirchner, Die Straße, 1913, oil on canvas, Museum of Modern Art, New York.

In autumn 1919 Kirchner was busy creating a catalog of his paintings, especially those that had been sold by then, and to organize the graphic works for the catalog raisonné, as well as to conceive new subjects for his pictures. Accordingly, Kirchner also 'restored' the brothel scene, in which he carefully changed the expressive, sometimes hectic painting style of the Berlin years by subtly calming the surface. Last but not least, the overpaintings also serve Kirchner to prove style-critical changes after the First World War as a continuum of the early works, in order to document a consistent stylistic development. Under certain circumstances, only few would have noticed this if Kirchner had not reported himself about his activities in the diary or if he had not documented the respective conditions with photos and if none of the photographed first versions of the book about Kirchner's work had been holographed by Will Grohmann, thus a before and after could be proven. With the process of a conservational overpainting, Kirchner proved to be his most radical critic, who not only updated his early work, but also changed the expressive, restless expression of the accidental in his early works into classical compositions removed from their contemporary setting. This approach is now visible as a key moment in Kirchner's biography, his strong understanding of himself as a leading and always innovative artist personality, as a constant innovator of art.

Despite the obvious change of the first state by Kirchner's hand around 1920, Gordon's date to 1912 can be questioned, because the pen and ink drawing "Bordell" from 1913 shows an almost identical scene as in the painting. (See fig.) In addition, this drawing seems to have been extremely important to Kirchner as he had it included into the volume of Kirchner's drawings published by Will Grohmann in 1925. Kirchner's protagonists began to wear the characteristic hats in paintings made at the end of 1913, especially the men looking for the cocottes, who populate the Berlin street scenes in 1914. [MvL]

Donald Gordon dates the brothel in the catalog raisonné from 1968 to the end of 1912. In doing so, he rightly ignores the fact that Kirchner predated the work "05". Gordon rightly added a second date, which he assumed to be 1920. The reason for this can be found in Kirchner's approach from his early days in Davos. Because when Kirchner made the decision to settle at the 'Haus in den Lerchen', he asked Erna Schilling, who was still living in Berlin, to close the studio and to little by little send the works to Frauenkirch. A journal, which he started in July 1919, provides information about his activities: It includes thoughts on art theory, drafts for his essays, opinions on personal encounters, as well as notes about the artist's complex working days: "27. Aug. I'm eagerly waiting for medicine from the doctor [Helene Spengler]. My life is an eternal waiting and mourning, there are no more quiet moments. I have to make 5 pictures [...] and revise some pictures." "A month later he made the following short entry: "27. [Sept.] Catalog and restoration of Erna's nude"; two days later: "29 [Sept.] Worked a little on old pictures and arranged a lot of sheets. Sent Schames some graphic works"; and the following week he made an on October 6th: "Got back to a large street picture, thoroughly restored, I am completely satisfied." (Lothar Grisebach, EL Kirchners Davoser Tagebuch, Cologne 1968, p. 59, 64ff.)

The drawing "Bordell" shown and listed in: Will Grohmann. Kirchner Zeichnungen. 100 Tafeln und zahlreiche Holzschnitte im Text. Arnolds graphische Bücher. Verlag Ernst Arnold, Dresden 1925.



E. L. Kirchner, Bordell, 1913, pen and ink drawing, Karl and Emy Schmidt-Rottluff-Foundation, Brücke-Museum, Berlin, formerly in Collection Gabler.

OTTO MUELLER

1874 Liebau/Riesengebirge - 1930 Obernigk bei Breslau

Drei badende Mädchen. Um 1911.

Glue-bound distemper on burlap.
Pirsig-Marshall/ Lüttichau G 1911/ 06 (68). 71 x 85 cm (27.9 x 33.4 in). [SM]

Called up: December 10, 2021 – ca. 18.06 h ± 20 min.

€ 300.000 – 400.000

\$ 345,000 – 460,000

PROVENIENZ

- Collection Hans and Ella J. Heymann, Berlin-Westend (until 1931).
- Wrocław, Silesian Museum for Visual Arts, inv. no. 24288 (acquired from the above in 1931, until 1937)
- State-woned (confiscated from the above in 1937 in context of the „Degenerate Art“ campaign, EK no. 14150, until 1939).
- Bernhard A. Böhmer, Güstrow (in commission from 1939, later obtained in an exchange with the above).
- Galerie Commeter, Hamburg.
- Collection Prof. Dr. Erwin Petermann, Stuttgart (until 1970: Hauswedell & Nolte, Hamburg).
- Kunsthaus Bühler, Stuttgart (acquired from the above in 1970, until 1973).
- Private collection (since 1973, acquired from the above).

AUSSTELLUNG

- Ausstellung neuer deutscher Kunst aus Berliner Privatbesitz, Nationalgalerie Berlin, 1928, cat. no. 128.
- Commemorative Exhibition Otto Mueller 1874 - 1930, Silesian Museum For Visual Arts, Wrocław, February - March 1931, cat. no. 7.
- Otto Mueller. Commemorative Exhibition, Nationalgalerie Berlin, May 21 - (?) 1931, cat. no. 22.
- Die Brücke, Kunsthalle Bern, July 3 - August 15, 1948, cat. no. 109.
- Otto Mueller, Gemälde, Handzeichnungen und Aquarelle, Druckgrafik, Kunsthalle Bremen, 1956, cat. no. 3.
- Otto Mueller. Gemälde, Handzeichnungen und Aquarelle, Druckgrafik, Kestner Gesellschaft Hanover, September 18 - October 21, 1956, cat. no. 3.
- Painters of the Brücke. Heckel, Kirchner, Nolde, Pechstein, Schmidt-Rottluff, Tate Gallery, London, October 30 - December 6, 1964, cat. no. 114.
- 1920 - 1970, 50 Jahre Galerie Nierendorf, Sonderkatalog 8, Galerie Nierendorf, Berlin, September 16, 1970 - March 31, 1971, cat. no. 19.
- Otto Mueller. Eine Restrospektive, Kunsthalle der Hypo-Kulturstiftung, Munich, March 21 - June 22, 2003/ Museum Folkwang, Essen, July 4 - September 28, 2003, cat. no. 36.

- **Marvelous painting characterized by a particularly subtle eroticism, from the best Brücke days (1910-1913)**
- **Privately-owned for more than 50 years**
- **Comprehensive exhibition history, shown at, among others, Tate Gallery in 1964**
- **The painting used to be in possession of Prof. Erwin Petermann, director of the Staatsgalerie Stuttgart, for twenty years he described the work as „one of Otto Mueller’s most delicate pictures“**

LITERATUR

- Letter from Erich Wiese, Wrocław, to Ludwig Justi, Berlin, with shipping list, April 18, 1931 (Zentralarchiv der Staatlichen Museen zu Berlin, SMB-ZA, I, NG 732).
- Acquisition book of Silesian Museum for Visual Arts in Wrocław, July 1931, Otto Mueller - Badende (Braune Akte) no. 24288 (estate Grundmann, Herder-Institut für historische Ostmitteleuropaforschung, Marburg, DSHI-100 Grundmann).
- Wenzel Nachbaur, Otto Mueller work lists, archive Roman Norbert Ketterer, Kirchner Museum, Davos 1950s.
- Hauswedell & Nolte, Hamburg, auction catalog 173/1970, no. 895, color illu. on p. 199.
- Christiane Remm, Otto Mueller [booklet for the exhibition at Kunstmuseum Ravensburg, September 13, 2014 - January 25, 2015; Brücke-Museum Berlin, March 21, 2015 - July 5, 2015; Kunsthalle Emden, September 19, 2015 - January 17, 2016], Munich 2014, color illu. 25.
- www.geschkult.fu-berlin.de/e/db_entart_kunst/datenbank (EK no.: 24288)

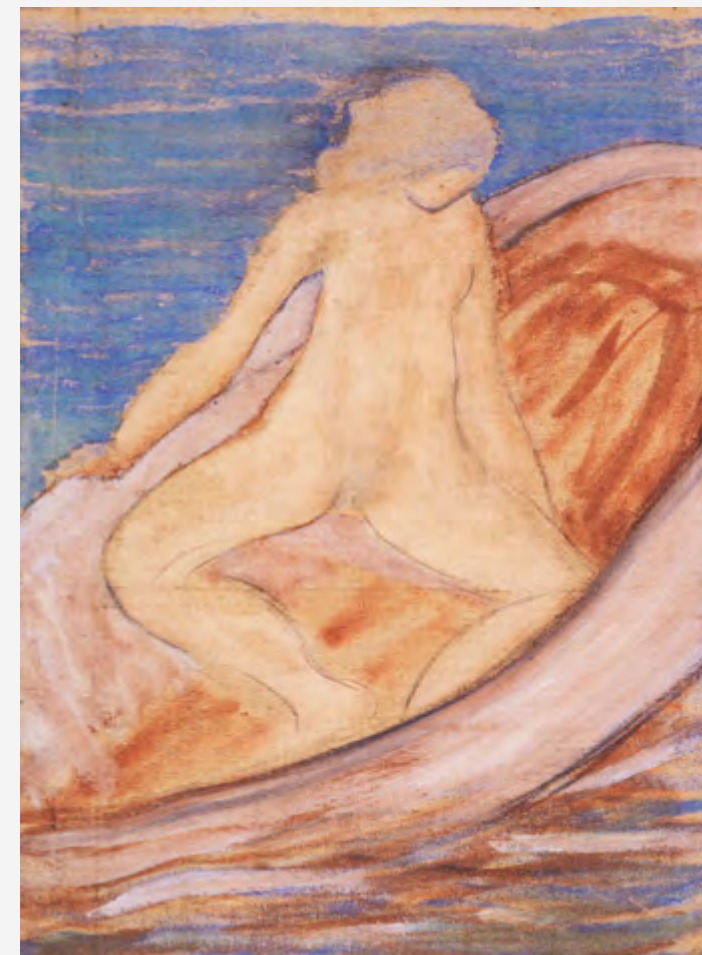




WITH GREATEST POSSIBLE SIMPLICITY

In addition to the depiction of intimate couples, bathers in ponds, the sea or the great outdoors, sunbathing youthful nudes are another key theme in Otto Mueller's oeuvre: countless variations on an apparently inexhaustible theme, which he described in the foreword to the first solo exhibition at Paul Cassirer in Berlin in 1919, as the aim of his endeavors to "express sensations of landscape and people with the greatest possible simplicity". In the greatest possible simplicity and originality, Otto Mueller painted this scene in shallow water in front of gently sloping dunes with a woman leaning back to the left, probably lolling on a stone, and two standing girls who are still bending forward looking for something? Lines drawn quickly and safely circumscribe the soft bodies, lift them out of the sandy nature that surrounds them; their heads bowed slightly forward, their faces, strictly framed or concealed by long chins-cut hair. Between the women frolicking in sea water and the suggestion of a coastal landscape formed by dune sand, Mueller evidently not only creates an increased harmony in the barely differentiated color scheme between strong red-brown tones, delicate green with a touch of yellow with the reflection of the water. Despite all the simplification in the representation of the body, the quick and the nervous account of the coast, the proportion remains the measure of Mueller's compositions. "He lived from measure and number, from structure and inner content," as Werner Haftmann states about Otto Mueller.

Otto Mueller, Frau im Boot, 1911, Distemper on canvas, Brücke-Museum, Berlin.



BORROWED FROM LEHMBRUCK'S WORLD OF THOUGHT

In this connection with the academy teachings of the first decade of the 19th century, Otto Mueller's conceptual kinship and connection with a completely different role model shows: the sculptor Wilhelm Lehmbruck. The modeling of the body, similar to sculpting, and the gradual stretching of the limbs go back to the painter's intensive study of various works by the sculptor, which he encountered at exhibitions of the Secession in Berlin. Enough echoes of similarities can be seen in the paintings, but especially his graphic and lithographic works show how those figurative themes were borrowed from Lehmbruck's world - the bathing, the pensive, the ascending, the kneeling and the torso - which Mueller renders in a stricter order in his compositions. In "Drei Badende Mädchen" a staged juxtaposition in different postures is also revealed, always remaining in an elegant pose, but also silent and closed like painted sculptures. The quiet and withdrawn artist seeks his perhaps most central theme - the nude in nature - with great intensity to attain a representation of female bodies in perfect movement and grace with the simplest forms. A characteristic that Mueller and Lehmbruck share.

INSPIRATION CEZANNE

Otto Mueller's intensive examination of the classic subject of "bathers" or "people in the landscape" also brings Paul Cézanne to mind, who highlighted this subject as one of the central motifs in the art of the late 19th and early 20th centuries. In "Drei Badende Mädchen" (Three Bathing Girls), Mueller also deals with Cézannesque poses, with the simplification of various body gestures of a seated person, bending and standing in order to develop an immanent togetherness. The knowledge of Cézanne's "bathers" also had a great effect on the "Brücke" artists who worked on the coast of the Baltic Sea, the Moritzburg Lakes and the beaches of Fehmarn in the summers from 1908 until the First World War. The encounter with the painting of the French triggered a veritable flood of reception after seeing the Cézanne exhibitions at Paul Cassirer's art salon.



Erich Heckel, Strand mit Dünen und Kreuz, 1911, Nationalgalerie, Berlin. © Estate Erich Heckel

BORN 'BRÜCKE' MEMBER

The encounter with Ernst Ludwig Kirchner and Erich Heckel in the spring of 1910 in Berlin on the occasion of a joint exhibition at the Galerie Macht not only marked the beginning of a close friendship of the two very different Brücke artists; it again exerted an extremely important, if not obviously visible, influence on the style of the artist, who at that point was 33 years old. For the first time, Otto Mueller submits works for the major annual exhibition of the Berlin Secession. The fact that artists who had broken with Impressionism and were close to Expressionism were taking part in these exhibitions caused unrest in the association which was headed by Max Liebermann and Paul Cassirer. The result was the break-up with the association of like-minded artists, after works by 27 artists had been ruled

out by the jury in the run-up to the 20th annual exhibition. Under Max Pechstein's leadership, some of the rejected artists founded the "New Secession" and opened their first show on May 15, 1910 at the Berlin art salon of Maximilian Macht on Rankestrasse, not far from the Kaiser Wilhelm Memorial Church, with the title "Ausstellung von Werken Zurückgewiesener der Berliner Secession 1910" (Exhibition of works by those rejected by the Berlin Secession 1910). The artists of the "Brücke", Erich Heckel, Ernst Ludwig Kirchner, Pechstein, Karl Schmidt-Rottluff, and other artists, including Emil Nolde and Otto Mueller, were involved. "The first encounter with Otto Mueller's pictures happened in Berlin," wrote Erich Heckel years later in a letter to Emmy Mueller, the artist's older sister, "in the exhibition of those rejected by the Berlin Secession in the spring of 1910, which took place at Galerie Macht, I was with him that same day in his studio on Mommsenstrasse. For each of us it was meaningful and at the most fertile moment, and it was a matter of course that from now on he would belong to the community of the Brücke." The artists of the "Brücke" spent the summer of 1911 in various places: Schmidt-Rottluff stayed in Dangast from May to October, Pechstein in Nida and on Hiddensee, Mueller with Heckel and Kirchner went to the Baltic Sea with their wives and partners to paint nudes, in late July Kirchner, Mueller and Maschka traveled to Mnicek in Bohemia, where they stayed until the beginning of August.

Otto and Maschka Mueller in Misnek, Bohemia July/August 1911.



In the first days of August Kirchner and Mueller returned to Dresden, Heckel came from the Baltic Sea, and in August they went on a last visit together to the Moritzburg Lakes, that idyllic place that was so eminently important for the free painting of the Brücke. It was probably the first time that Otto Mueller stayed there for a longer period of time.



Otto Mueller, Zwei Mädchen auf der Waldwiese/Zwei Akte auf Waldwiese/Im Grad, around 1910, tempera, private collection.

BATHERS ON THE BEACH

Kirchner's and Heckel's experiences during excursions with their models into nature, the way in which and at what intervals the artists moved the models in the lake landscape near Moritzburg, was immediately met with great interest by Mueller, who had worked on same subjects and accordingly reacted to his new artist friends while on summer vacation on Hiddensee in 1901 and on Fehmarn in 1908. Even in the years that the artists spend time together on the island of Fehmarn or on the Bay of Kiel - similarities can be found again and again, apart from the fact that Otto Mueller also depicted Heckel and Kirchner in addition to the women traveling with them.

Bathers on the beach, naked bodies between reeds and tree leaves, for Mueller seemingly inexhaustible topics, from which he always knew to win yet another variant, how he held on to a draft for a very long time, reapproaching it again and again, just to put a little more sensation into it. Again and again bodies that lag behind in their development, so that they often do not clearly reveal their gender. The present painting, whose historical title "Badende in Braun" (Bathers in Brown) so aptly describes the atmospheric dense tonality, comes from an important art collection. Until 1931 the work was part of the collection of Dr. Hans Heymann (1885 Königsberg – 1949 New York). The doctor of economics and philosophy,

who founded Hausleben-Versicherungs-AG in Berlin in 1920, shared his passion for art with his wife Ella, a wealthy and excellent professional singer. Until the insurance company went bankrupt in 1931, the Heymanns had sufficient funds to build up a large and important art collection. They were primarily interested in the painter Max Pechstein, for purely personal reasons: Hans Heymann's brother Walther Heymann, who died in World War I in 1915, is known as a Pechstein researcher. But not only Pechstein inspired the Heymanns, two early paintings of the same format by Otto Mueller also found their way into the carefully selected collection - in addition to the work offered here, this also applies to its "counterpart". In both cases we are dealing with nudes in nature, but with almost complementary colors and body perception. While the girls turn their backs and flanks almost repellently to the viewer in the nude picture, which is kept in cool green and blue tones, our present picture conveys an open passion. A primal, shimmering heat can be felt in the earthy brown tones; And last but not least, the wide open thighs of the sitting girl, which openly reveal the red, flaming vulva, send out clear erotic signals. The two Mueller paintings from the Heymann Collection can indeed be viewed as "counterparts" that depict the feminine in its everlasting duality: in a cool, soulful, remote inaccessibility on the one hand, and with a wild, primeval passion on the other. It is quite conceivable that Hans Heymann, who presen-



Exhibition view Otto Mueller, Eine Retrospektive, Munich 2003

ted the two works together at the show in 1928 and also at the important "Memorial Exhibition" of 1931, also bought the pictures together. However, when and where this happened remains unclear. The only thing that is certain is that Heymann wanted to sell both pictures in 1931, the year his insurance company went bankrupt. While the blue-green nudes were given to Alfred Flechtheim on commission, the Silesian Museum of Fine Arts in Wroclaw obtained this brown-toned picture for 700 Reichsmarks. Erich Wiese, the then director, knew the artist who died in 1930 well - and also recognized the depth of the work. After all, it was he who organized aforementioned "memorial exhibition"; Wiese also began to create a catalog raisonné for Mueller, which was lost in the chaos of war. However, museum visitors in Wroclaw were not able to enjoy Mueller's arcadian-animalistic scenery for long. In 1937 our picture was confisca-

ted by the National Socialists as "degenerate". However, the painting escaped a fate of destruction that befell so many masterpieces in these years: the art dealer Bernhard A. Böhmer from Güstrow took "Drei Badende Mädchen" on commission in 1939 and immediately left the picture to the Hamburg gallery Commeter, which had shown a first comprehensive "Brücke" exhibition as early as in 1912. It is not certain when the painting finally came into the possession of Erwin Petermann. This collector, however, is also one of the "big names" in the eventful history of the picture: even before the Second World War, Petermann contacted the Staatsgalerie Stuttgart, became head of the graphic collection in 1945 and even took over the management of the Staatsgalerie from 1962 to 1968. In 1970 he parted ways with "Drei Badende Mädchen" – and since 1973 the painting has been with its current owner. [MvL / AT]

KARL HARTUNG

1908 Hamburg - 1967 Berlin

Organische Form. 1949.

Bronze with greenish brown patina.

Krause 427. With the name and the special character on one of the platforms.

With the foundry mark "W. Geisler Berlin" on the side. 26,2 x 67,5 x 27 cm (10.3 x 26.5 x 10.6 in).

Cast by Willy Geisler, Berlin. [CH]

We are grateful to the Estate Karl Hartung for the kind expert advice.

Called up: December 10, 2021 – ca. 18.08 h ± 20 min.

€ 50.000 – 70.000

\$ 57,500 – 80,500

PROVENANCE

- Private collection Varese/Italy.
- Private collection Southern Germany.

EXHIBITION

- (each presumably a different cast, some plaster cast):
- Karl Hartung. Aus der Werkstatt eines Bildhauers, Galerie Springer, Berlin, from November 5, 1949.
- Karl Hartung, Haus am Waldsee, Berlin, September 2 - October 12, 1952, cat. no. 81 (with illu.).
- Karl Hartung, Kestner-Gesellschaft, Hanover, May 28 - June 28, 1953, later Karl-Ernst-Osthaus-Museum, Hagen, Museum Folkwang, Essen, Bremer Kunsthalle, Kölner Kunstverein et al, cat. no. 40.
- Deutsche Bildhauer, Städtisches Museum, Wuppertal, March 1955, cat. no. 96.
- Deutsche Kleinplastik der Gegenwart, Städtische Kunsthalle, Mannheim, September 12 - October 12, 1958, cat. no. 20.
- 5th Biennial, Museu de Arte Moderna, São Paulo, 1959, cat. no. 2.
- Galerie Springer - Berlin 1948-1998, 51. Art Cologne, Cologne, April 25 - April 29, 2017, Zentralarchiv des internationalen Kunsthandels e.V. ZADIK, Cologne, May 8 - September 1, 2017.

The drafts for the work offered here were created during an artistically eventful and successful period in the artist's life towards the end of the 1940s. Shortly after the end of the war he eventually realized his artistic breakthrough. Over those years Hartung was also very active in art and cultural politics. Together with Jeanne Mammen and others he founded the artist group "Zone 5".



Henry Moore, Working Model for Three Piece No. 3: Vertebrae, Bronze, 1968, Tate London.

- Today Karl Hartung is one of the key figures of mid 20th century sculpting in German.
- Lifetime cast.
- On display at the 5th São Paulo Biennial (1959).
- Copies of this work were part of the grand retrospectives at Haus am Waldsee, Berlin (1952) and the Kestner-Gesellschaft, Hanover (1953)
- Inspired by nature, this work boasts a timeless beauty rendered in a reduced style.
- Part of a group of works made around 1949 in which Hartung attained an own free style that was entirely detached from figuration.

Along with Karl Hofer, Karl Schmidt-Rottluff, Bernhard Heiliger and others he was co-founder of the "Berliner Neue Gruppe" and was committed to the re-establishment of the 'Deutschen Künstlerbund' (German Artist Association), which had been suspended by the National Socialists in 1936.

The greenish patinated bronze offered here also shows no imitations of nature, no hints at a female physiognomy. Nature merely serves as a source of inspiration here: With an "Organische Form" reminiscent of roots and branches or a bone, Hartung creates a subtly balanced interplay of open and closed, as well as softly modulated and strongly rounded forms. Despite its solidity and the material's weight, the bronze emanates an elegant, graceful and harmonious balance. The uneven, greenish dark-brown patina also evokes a certain liveliness and emphasizes the natural, organic character of the curved bronze. The present work thus occupies a particularly important position in the artist's oeuvre, because Hartung succeeded in creating a non-representational, autonomous structure, a universally valid form of timeless beauty. According to his own conviction, he made the essential, the universal of man visible as part of creation with the help of organic forms. With the development of this very personal abstraction, Karl Hartung established himself alongside contemporary luminaries such as Barbara Hepworth and Henry Moore and is one of the most important representative of European sculpting of the later 20th century. [CH]



From the Deutsche Bank Collection

220

WILLI BAUMEISTER

1889 Stuttgart - 1955 Stuttgart

Ideogramm I. 1937.

Oil on canvas.

Beye/Baumeister 750. Signed and dated "Nov. 37" on the stretcher. There also signed on a label and inscribed with the work number "664".

54 x 65 cm (21.2 x 25.5 in).

This presumably is the first painting from the "Ideogramm" series with a total of six parts each showing the motif in a slight variation. This work is the only work from the series documented with the title "Hieroglyphe (Ideogramm)" and illustrated in the artist's journal.

Called up: December 10, 2021 – ca. 18.10 h ± 20 min.

€ 40.000 – 60.000*

\$ 46,000 – 69,000

PROVENANCE

- Egon Vietta (1903-1959), Darmstadt (directly from the artist).
- Dr. Rainer Vietta, Darmstadt (with note of ownership on the reverse, inherited from the above, presumably in 1959).
- Collection Heinz Baumeister, Krefeld.
- Galerie Gunzenhauser, Munich (1985).
- Collection Deutsche Bank, Frankfurt a. M. (acquired from aforementioned).

EXHIBITION

- Willi Baumeister. Gemälde und Zeichnungen, Wallraf-Richartz-Museum, Cologne, January 16 - March 14, 1965; Badischer Kunstverein, Karlsruhe, April 11 - May 16, 1965, p. 16, cat. no. 17.
- Willi Baumeister, Akademie der Künste, Berlin, May 30 - July 4, 1965, p. 40, cat. no. 18.
- From a German Perspective – Masterpieces of the Deutsche Bank Collection. The Pushkin State Museum of Fine Arts, Moscow, Russia, November 17, 2004 – January 16, 2005.
- Willi Baumeister - Figuren und Zeichen zur Erinnerung an den 50. Todestag des Künstlers, Bucerius-Kunst-Forum, Hamburg, August 31 - October 30, 2005/ Landesmuseum für Kunst und Kulturgeschichte, Münster, November 27, 2005 - January 29, 2006/Von-der-Heydt-Museum, Wuppertal, February 12 - March 26, 2006, cat. no. 26, with illu.

LITERATURE

- Will Grohmann, Willi Baumeister - Leben und Werk, Cologne 1963, cat. no. 473, with illu. (with the title "Ideogramm I").
- Galerie Gunzenhauser, catalog 7, Munich 1984/85, p. 18, with illu. on p. 19.

- One of Willi Baumeister's first purely abstract compositions from the early work group "Ideogramme"
- The floating biomorphic structures show parallels to creations by contemporaries like Hans Arp and Alexander Calder
- On display at the Baumeister retrospective at the Wallraf-Richartz-Museum, Cologne in 1965





Alexander Calder, Spherical Triangel, around 1938, metal, Collection Aaron I. Fleischmann. © VG-Bild-Kunst, Bonn 2021

The compositions of the small group of works called "Ideograms", which Baumeister himself referred to as "hieroglyphs" in his notes, are wonderful airy pictures. In perfect floating balance, the black, clearly contoured forms are balanced against one another in a fascinating distance in front of a monochrome background. Nothing disturbs our gaze with which we follow the gently swaying contour. All of this inevitably evokes parallels with Alexander Calder's famous mobiles, with which the American artist also began to experiment around the mid-1930s. "Ideogram I" is one of Baumeister's first consistently abstract creations, which refuse any figurative association not only in terms of form, but also through their titles. Baumeister has a strong affinity for signs, which in the 1940s he once described as the "archetype of the pictorial", as "the first and perhaps the purest position of the optical-visual" (quote from: Beye / Baumeister, vol. I, p. 14).

In addition to Calder, the black shapes in Baumeister's impressive composition with their reduced biomorphic formal language also remind us of the contemporary creations of the Franco-German artist Hans Arp. The artists Arp and Baumeister, who were almost the same age, came into contact early on through the Dadaist Kurt Schwitters. Their friendship and artistic exchange presumably commenced in Paris as early as in the 1920s. Finally, encounters of the two artists in the French capital are documented for 1930. In 1938, a year after the creation of the present composition, Arp inspected the works of art Baumeister deposited at the Kunsthalle Basel in 1937/38 in order to protect them from the National Socialists. Mutual studio visits and the exchange of works of art and artistic positions are documented for the post-war period.

Baumeister and Arp are also members of the Parisian avant-garde artist group "Abstraction Création", which the American artist Alexander Calder also joined in 1931. The minimalist composition of "Ideogram I" is not only an exceptionally strong composition, but also an impressive artistic document of Baumeister's international artistic exchange in the 1930s. Baumeister, who taught as a professor at the Stuttgart Art Academy from 1946, is one of the most important German avant-garde artists of his time and the pioneering protagonist of Post-War Modernism. Most recently, in 2014, the MKM Museum Küppersmühle, Duisburg, traced Baumeister's career from his days as art student in Stuttgart to a celebrated post-war artist in the comprehensive exhibition "Willi Baumeister International". [5]

Hans Arp and Willi Baumeister in the studio, around 1950. © VG-Bild-Kunst, Bonn 2021



Willi Baumeister in his apartment, 1948. © VG-Bild-Kunst, Bonn 2021

"In no other Baumeister work group than the 'Ideogramme' do the traces of painting appear in such a reduced manner."

Heinz Spielmann/Karin Rhein, Willi Baumeister - Figuren und Zeichen zur Erinnerung an den 50. Todestag des Künstlers, Hamburg 2005, p. 82.

Hans Arp, Constellation de formes noires sur fond gris, 1937, wood, painted, private collection USA. © VG-Bild-Kunst, Bonn 2021



VICTOR VASARELY

1906 Pécs - 1997 Annet-sur-Marne near Paris

ONDHO. 1959/60.

Acrylic on panel.

Bottom center signed. Signed, dated, titled and with the dimensions on the reverse. 153 x 122 cm (60.2 x 48 in)[EH]

We are grateful to Mr Pierre Vasarely, sole heir and owner of Victor Vasarely's copyright, for the kind oral confirmation of this work's authenticity. The work will be included into the forthcoming catalog raisonné of the Fondation Vasarely, Aix-en-Provence.

Called up: December 10, 2021 – ca. 18.12 h ± 20 min.

€ 250.000 – 350.000

\$ 287,500 – 402,500

PROVENANCE

- Collection Louis Bogaerts, Brussels (with a label on the reverse) (acquired directly from the artist)
- Private collection France (since 1985).

EXHIBITION

- Vasarely de l'OP ART au Folklore Planétaire, Musée du Touquet Paris-Plage, October 26, 2019 - April 26, 2020, p. 119, illu. on p. 58.
- Vasarely, The birth of OP ART, Thyssen-Bornemisza Museum, Madrid, June 7 - September 9, 2018, with illu. on p. 61, detail on p. 3.
- Victor Vasarely. Multiplicité, Musée Voulant, Avignon / Fondation Vasarely, Aix en Provence / Château de Gordes, Gordes, June 2 - October 2, 2016 (on the exhibition's flyer), pp. 124, 207, illu. on p. 125.

- A mirror-inverted version of “ONDHO” (1956–60) is in the Museum of Modern Art, New York
- “ONDHO” unites Vasarely's fundamental design elements
- Vasarely's works provided the basis for today's digital visualization as early as in the mid 20th century
- His visionary oeuvre was honored in four documenta participations in 1955, 1959, 1964 and 1968

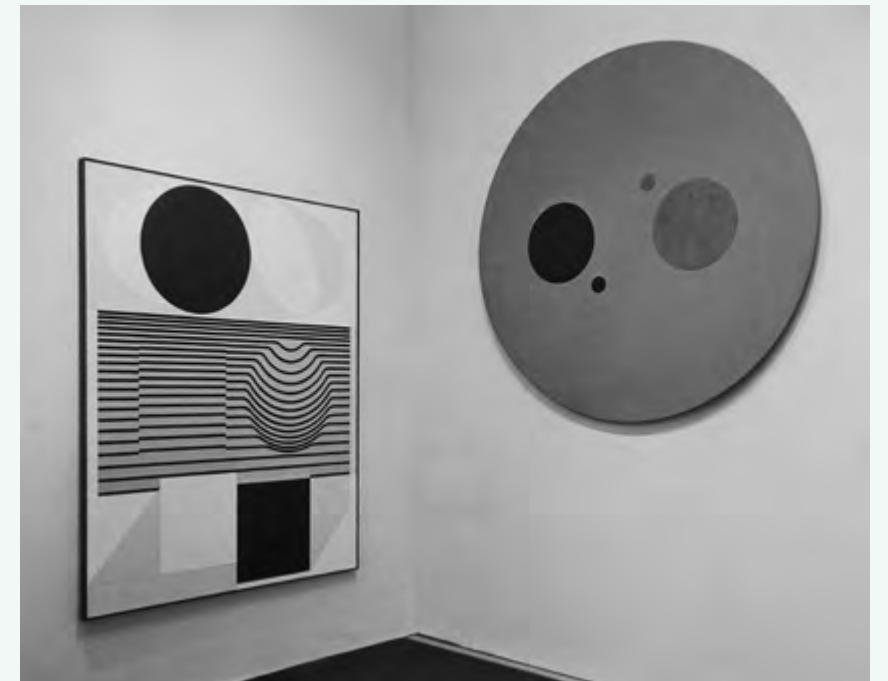
”The ‘abstract’ only revealed itself to me truly in 1947 – when I realized that the pure form-color can interpret the world.”

Victor Vasarely, quoted from: Richard W. Gassen, Vasarely. Erfinder der Op-Art, Bottrop 1998, p. 61.





Victor Vasarely, Ondho, 1956-60, oil on canvas, Museum of Modern Art, New York. © VG-Bild-Kunst, Bonn 2021



Exhibition view of the mirror-inverted work: Ondho, 1956-60, oil on canvas, Museum of Modern Art, New York, June 28 -September 24, 1967. © VG-Bild-Kunst, Bonn 2021

Victor Vasarely's longtime activity as commercial artist surely had a strong impact on his composition: His pictorial creations are deeply rooted in Gestalt theory and Gestalt psychology. However, individual, personal experiences also shaped his form finding. Accordingly, Vasarely gave certain work phases titles that reference personal experience: "Belle-Isle", "Denfert" and "Gordes-cristal". Ellipse and oval played an essential role in the "Belle-Isle" phase, which the artist himself called it. As source of inspiration he mentioned pebbles on a beach or the setting sun, as he experienced it on the Breton island of Belle-Isle.

Three-dimensional structures emerged in his mind's eye inspired by subtle cracks in the tiles of the metro station Denfert near his place of residence, which would lead him to the effects made up of lines that characterize his 'Photographisms'. Vasarely analyzed these optical impressions and visions, systematized them and integrated them into his art. This is how his innovative and at the same time very touching work came into being. In "ONDHO" these basic elements are united.

At the beginning of the 1950s, Victor Vasarely concentrated was so occupied with formal aspects, that reducing the palette to black and white seemed inevitable. With the exclusion of other colors, Vasarely was examined the fundamental questions he was concerned with during this time. In our painting from 1960, which is based on a conception from 1959, he even goes a step further by integrated various shades of gray into the composition. At the top, round and oval shapes are juxtaposed and connected by an ellipse. They can be perceived both as spatial depth or flat. A square, a triangle and an rectangle are lined up in the very bottom, also allowing for a two-dimensional perception or a spatial one. The central image field is dominated by linear kinetics which, through optical effects, form sphere and cube, that is rectangle and circle, supposedly into the third dimension. "ONDHO" combines exactly those elements that Vasarely has approached with great consistency since the mid-1940s. In a mirror-inverted variant, in which the light and dark values are mirrored, the artist examines the contrasting image effect. This counterpart is in the Museum of Modern Art in New York. [EH]

WILLI BAUMEISTER

1889 Stuttgart - 1955 Stuttgart

Kammzugfiguren. 1949.

Oil, synthetic resin and filler on fiberboard.

Beye/Baumeister 1367. Upper left barely legibly signed. With the artist's studio stamp on the reverse, as well as with a small, typographically incrimbed label.

38,5 x 55,1 cm (15.1 x 21.6 in).

Called up: December 10, 2021 – ca. 18.14 h ± 20 min.

€ 50.000 – 70.000

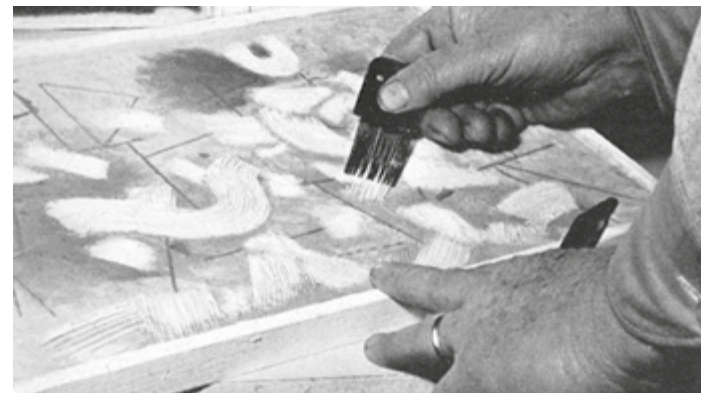
\$ 57,500 – 80,500

PROVENANCE

- Estate Willi Baumeister.
- Collection Dr. Richard Döcker, Stuttgart (with hand-written inscription on the reverse).
- Private collection Stuttgart.
- Galerie Dorn, Stuttgart.
- Galerie Wolfhard Viertel, Frankfurt am Main.
- Essen art trade.
- Private collection Recklinghausen.
- Private collection Austria.

Baumeister began to show an interest in various types of structures that gave the picture ground a relaxed, lively surface as early as in the early 1930s. Among other things, he combined linear, almost graphic elements with amoeba-like structures, or clearly contoured, distanced forms, which he combined to create lyrical, cheerful compositions. With the “Kammzüge” (Comb Streaks), Willi Baumeister had found a new and element of composition that he had used as accompanying accessory in his compositions in previous years, however, not as main motif yet. Baumeister applied an impasto filler onto the canvas and combs through it giving these color areas a relief-like structure with narrow, parallel grooves.

Willi Baumeister with a steel comb in his studio, 1954.
Archive Baumeister at Kunstmuseum Stuttgart. © VG Bild-Kunst, Bonn 2021



- From the work group “Kammzüge”, of which only two other works have been offered on the international auction market
- Through the usage of synthetic resin and filler, Baumeister realized an impressive haptical surface effect
- One year before this work was made, the artist exhibited at the 26th Venice Biennial, in 1955 he participated in documenta I

EXHIBITION

- Willi Baumeister und Gudrun Krüger, Galerie Dorn, Stuttgart, January 14 - February 12, 1983.
- Willi Baumeister - Philipp Harth, Galerie Gertrud Dorn, Stuttgart, July 6 - September 22, 1985.

LITERATURE

- Will Grohmann, Willi Baumeister. Leben und Werk, Cologne 1963, cat. no. 1068 (titled “Kammzugfiguren I”).
- Hauswedell & Nolte, Hamburg, 239th auction, June 13, 1981, lot 73, p. 13 (with illu., plate 28, reversed image).
- Peter Beye and Felicitas Baumeister, Willi Baumeister. Werkkatalog der Gemälde, vol. II, Ostfildern-Ruit 2002, cat. no. 1367 (with illu.).

In the “Kammzugfiguren”, of which this work offered here is a prime example, the motif spreads out across the entire surface in elongated curved or short, concise elements with the haptically so appealing furrowed surface texture. The light refracts more unevenly at the relief-like depressions than on the rest of the picture, which is painted in sandy, delicate color nuances, and the shading noticeably promotes the impression of feel and plasticity. The wall-like layering of the impasto-structured forms is broken up by delicate, linear elements and pointy, cloudy, strong, colorful accents of color, which also give the loose composition a certain lightness. The elements seem to float above the pictorial surface, as if they could not be fully attached to the ground by the fine graphic lineament.

In particular in comparison with the similar relief-like but rather gloomy “Figurenlandschaften” (Figure Landscapes) and “Figurenmauern” (Figure Walls) from the early 1940s, the “Kammzüge” and the related “Sonnefiguren” (Sun figures) are particularly captivating for their radiant, bright “colors that convey a light transparency and weightlessness” (Peter Beye, in: Beye / Baumeister, Willi Baumeister. Catalog raisonné of paintings, vol. I, p. 18). With the work offered here, Baumeister not only succeeded in creating an attractive contrast between relief-like plasticity and cheerful, relaxed, light image structure, but also an impression of lively movement with the help of the shapes that seem to float in space, rhythmically distributed and filling the image. [CH]



“Modern art does not form after nature, but like nature, parallel to nature.”

Willi Baumeister, Gleichnisse zur Natur, 1949, in: Der Spiegel 3, quoted from: www.willi-baumeister.org

From the Deutsche Bank Collection

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ERNST WILHELM NAY

1902 Berlin - 1968 Cologne

In freien Rhythmen. 1957.

Oil on canvas.

Scheibler 831. Signed and dated in lower right.

Signed on verso of the canvas and dated and titled on the stretcher.

73 x 91,8 cm (28.7 x 36.1 in).

Called up: December 10, 2021 – ca. 18.16 h ± 20 min.

€ 150.000 – 200.000 *

\$ 172,500 – 230,000

PROVENANCE

- Galerie Springer, Berlin (1962).
- Collection Karlheinz Gabler, Frankfurt a. M.
- Art trader Dr. Ewald Rathke, Frankfurt a. M.
- Deutsche Bank Collection (acquired from aforementioned).

EXHIBITION

- E. W. Nay, Galerie Der Spiegel, Cologne, March 19 - April 30, 1957, cat. no. 18.
- E. W. Nay, Galerie Günther Franke, Munich, August 17 until the end of September 1957, cat. no. 12.
- E. W. Nay 1945-1962, Galerie Springer, Berlin, September 25 - October 21, 1962, cat. no. 14 (with illu.).
- From a German Perspective – Masterpieces of the Deutsche Bank Collection, The Pushkin State Museum of Fine Arts Moscow, November 17, 2004 - January 16, 2005.
- Blind Date Istanbul. Sabanci University Sakip Sabanci Museum, Istanbul, September 08 - November 01, 2007.

LITERATURE

- Kunsthaus Lempertz, Cologne, 463rd auction, Modern Art, December 3, 1960, lot 346 (with illu., no. 31).

- Offered on the auction market for the first time since 1960
- Color composition in an exceptionally subtly modulated rhythm
- The work was made at the peak of the “Disc Pictures” series: The year it was made Nay showed two “Disc Pictures” in the exhibition “German Art of the Twentieth Century” at the Museum of Modern Art, New York
- Similar works from this period of creation are at, among others, the Museum Folkwang, Essen (1957), the Bavarian State Painting Collection, Munich (1956), the Nationalgalerie Berlin (1957), and the Kunsthalle Bremen (1957)





E. W. Nay, *Rhythmen in Grau und Weiß*, 1957, oil on canvas, Museum Folkwang, Essen. © Ernst Wilhelm Nay Foundation, Cologne/VG Bild-Kunst, Bonn 2021

THE FASCINATION FOR THE DISC - NAY'S MOST IMPORTANT WORK GROUP

The "Scheibenbilder" (Disc Pictures) are the products of one of E. W. Nay's most important and longest lasting work periods (1954–1962), as a consequence of which the artist achieved great success both in Germany and abroad. He was soon regarded as "leading master of his generation" (Siegfried Gohr, E. W. Nay. Ein Essay, in: ex. cat. E. W. Nay, Stedelijk Museum, Amsterdam 1998, p. 28). In the beginning Nay combined the discs with graphic design elements, and it was not before 1955 that he used them as sole motif. One day while painting, Nay discovered his fascination for the shape of the circle and the disc. In the process of spreading and distributing the color, he moved the brush across the image carrier in completely natural, circular motions, discovering the form as an artistic inspiration and challenge. From then on he expressed his enthusiasm for the disc in a wide variety of modulations, in which he used unusual, sometimes very light, pastel-like and delicate colors, as well as strong colors.



E. W. Nay in his studio, 1958.
© Ernst Wilhelm Nay Foundation,
Cologne/VG Bild-Kunst, Bonn 2021

E. W. Nay, *Dunkler Klang*, 1956, oil on canvas, Museum Ludwig, Cologne.
© Ernst Wilhelm Nay Foundation, Cologne/VG Bild-Kunst, Bonn 2021



THE COLOR AT THE CENTER: STRONG CONTRAST AND SUBTLE HARMONY

In the work offered here from the late 1950s, Nay used the power of the primary colors yellow and blue and thus created both a light-dark and a warm-cold contrast that adds structures to the entire pictorial space. The employed secondary colors – a strong green and soft orange tones – usually prevent the direct confrontation of the primary colors blue and yellow and emphasize the contrasts even more clearly. A back- or underground visible in just a few places is covered by the sun-yellow, blue-green and sky-blue circular formations and thus harmoniously integrated into the overall composition. No art-historical models, no formal rules or artistic schemes force the color into a certain creative form – in free circles, semicircles and surfaces in varying sizes, as well as in the respective, skillfully chosen positioning, it can speak for itself.

A MASTERWORK OF PURE ABSTRACTION

The works from these years document Nay's successful, new artistic direction on the way to a consistent, pure abstraction and testify to his masterful ability to compose open pictorial spaces with the help of free, intuitive forms and a strong certainty in the choice and combination of harmonious colors. The discs are by no means lifeless forms within a geometric order. They rather create a perceptible rhythm and movement in the picture's structure, which is composed so free and unconstrained. Especially the 'Disc Picture' offered here, with its light yellow and strong blue tones that win over the dark gray-black, is a document of Nay's great sovereignty in handling color, shape and material, as well as the liveliness and optimistic radiance of works from this creative period, which probably is his most important one. [CH]



YVES KLEIN

1928 Nice - 1962 Paris

Monochrome bleu sans titre. 1958/59.

Pure pigment and Synthetic resin on board, partly mounted on panel.
Wember IKB 139. With the artist's stamp on the reverse. 16,5 x 42 cm (6.4 x 16.5 in). [CH]

Called up: December 10, 2021 – ca. 18.18 h ± 20 min.

€ 100.000 – 150.000

\$ 115,000 – 172,500

PROVENANCE

· Private collection North Rhine-Wesphalia (obtained from the artist).

- Part of a German private collection since it was made.
- Unusual landscape format with a strong appeal.
- Presumably made after the seminal exhibition “Le Vide” (The Void) at Galerie Iris Clert in Paris.
- Other “IKB” works from 1958/59 are at, among others, the London Tate Modern, the Fondazione Prada in Milan, the San Francisco Museum of Modern Art (SFMOMA), the Moderna Museet in Stockholm and the Sezon Museum of Modern Art in Karuizawa-machi/Japan.



Yves Klein with a monochrome, around 1956.
© Photo: Jean Michalon © The Estate of Yves Klein / VG Bild-Kunst, Bonn 2021

“To me the art of painting is about creating freedom. [...] Sensing soul without explaining. That is what led me to the monochrome.” (Yves Klein, quoted from: Paul Wember, Yves Klein, Cologne 1969, p. 11)
Similar to Lucio Fontana and his “Manifesto Blanco” from 1946, Klein was more concerned with evoking a - possibly spiritual - feeling rather than the expressiveness of painting or its ability to tell stories. The image carrier is completely dematerialized, the viewer does not have to deal with deciphering, but rather immerses in the deep blue, entering an almost meditative state.

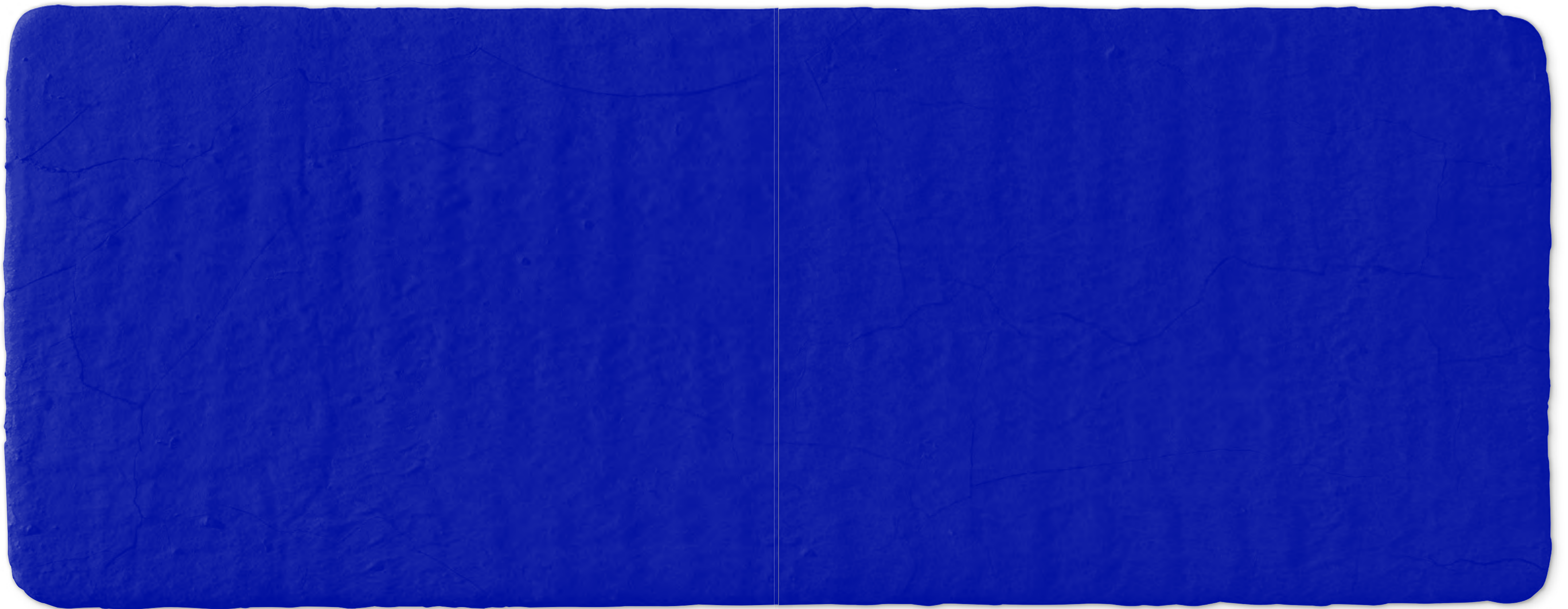
In collaboration with a scientist in Paris and certainly also with the knowledge he had gained working for a framer in London in the late 1940s, Klein developed a special material composition of ultramarine blue pigment and a polyvinyl acetate. This compound maintained the pure pigment character – the graininess and the perfect, powdery, matt-blue, yet lively structured surface – despite the fixation on the image carrier. With the help of this self-developed, ingenious technique, the artist also succeeded in creating

pictures with a great artistic sensitivity and a noticeable poetic energy in small-format: The “Monochromes bleus”, a group to which the work offered here belongs. The final mix ratio was not disclosed. In 1960 the artist applied for a patent for his I.K.B. – International Klein Blue.


Klein showed works with the deep, ultramarine blue for the first time in the important solo exhibition “Proposte monochrome, epoca blu” (monochrome proposal, blue epoch) at Galleria Apollinaire in Milan in 1957. Back then he already mounted the pictures on small wooden bars in order to evoke a certain spatial effect through the distance to the wall. In 1958 – when the work offered here was made – the Paris gallery Iris Clert showed the seminal solo exhibition “Le Vide” (The Void), which would be another climax in an artistic career that lasted only seven years. Owing to his then completely new color experiments and the reinterpretation of the classic concept of painting, Yves Klein is regarded as one of the most innovative artists of the 20th century. [CH]

“At first there is nothing,
then there is a profound nothingness,
after that a blue profundity.”

Yves Klein, quoted from: Alastair Sooke, Yves Klein. The man who invented a colour, BBC Online, August 28, 2014.



Original size



"In all of art history more importance has always been attached to the drawing, the idea, rather than to the coloring. [...] I stand for the exact opposite. Great accomplishments have been made in field of the color over the past hundred years. Color offers a chance for transformation, an opportunity to effortlessly change over and over again."

KKatharina Grosse in an interview with Susanne Schreiber and Peter Brors, Handelsblatt online from September 2, 2021.

KATHARINA GROSSE

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

Ohne Titel. 2005.

Acrylic on canvas.

Signed, dated, with a direction arrow and inscribed with the work number "2005/1032 M" on the reverse. 205 x 95 cm (80.7 x 37.4 in).

We are grateful to the Studio Katharina Grosse, Berlin, for the kind support in cataloging this lot.

Called up: December 10, 2021 – ca. 18.20 h ± 20 min.

€ 100.000 – 150.000 ^N

\$ 115,000 – 172,500

PROVENANCE

- Galerie Mark Müller, Zürich.
- Private collection Switzerland (acquired from the above in 2005).

- **Unusual format**
- **Today other works from the 2000s are in renowned collections, among them the Centre Pompidou, Paris, the Museum Kunstpalast, Düsseldorf, and the Städtische Galerie im Lenbachhaus, Munich**
- **Since 2017 Katharina Grosse is part of the Gagolian Gallery's artist squad and is also represented by the renowned König Galerie**
- **Over the past years the artist had two grand solo exhibitions at HAM Helsinki Art Museum, Helsinki, and the Hamburger Bahnhof Museum für Gegenwart, Berlin**

Katharina Grosse is considered one of the most important and renowned painters of contemporary abstraction and a master of monumental painting. Beginning with her color field paintings in the 1990s, she has made an important progressive contribution to contemporary art with her artistic creation. At times she is associated with American Color Field Painting, or with neon signs, digital aesthetics or street- and graffiti art. She executes her paintings not only on paper, canvas or other traditional image carriers, but also employs huge fabric constructions, objects, floors, earthworks, lawns, walls and facades. This way she occupies entire rooms and locations, which, through her artistic intervention, are transformed into over-sized installations. With these exuberant color fields that spread out in all directions and even cover the surrounding architecture, the artist has been questioning the conventional definition of the traditional medium of painting for years.

Basically, Grosse's painting is always over-painting. This is also very characteristic of the work offered here. The colored circles are superimposed in glazed layers and thus evoke a certain depth. The artist's painting is characteristically designed for expansion: the overlapping, colorful circular formations animate the canvas like soap bubbles billowing through the air. In doing so, they do not obey the limits of their rectangular image carrier. Hardly any of the color circles can be seen as a whole, they seem to press against the edges of the picture enclosing them and growing beyond them, trying to stimulate the observers to complete their cut-off geometric shapes in their minds.

Most recently, Katharina Grosse's works were shown at, among others, the Helsinki Biennial at the Helsinki Art Museum, the Baltimore Museum of Art, or in the large-scale solo exhibition at Hamburger Bahnhof, Museum für Gegenwart, Berlin, the Hall Art Foundation, Derneburg Castle and the chi K11 art museum in Shanghai. With the freely floating digital sculpture "Number One", the artist released her first NFT edition in September 2021, once again delivering proof of her quest to expand the boundaries of the concept of painting. [CH]



GERHARD RICHTER

1932 Dresden - lives and works in Cologne

Grün-Blau-Rot. 1993.

Oil on canvas.

Butin 81. Elger 789-61. Signed, dated and inscribed "789-61" on the reverse as well as with the stamped inscription "Edition for Parkett No. 35" on the stretcher.

29,5 x 39,5 cm (11.6 x 15.5 in).

Published by art magazine Parkett, Zürich (issue no. 35, March 1993).

Called up: December 10, 2021 – ca. 18.22 h ± 20 min.

€ 200.000 – 300.000

\$ 230,000 – 345,000

PROVENANCE

- Parkett, 1993.
- Private collection Berlin.

EXHIBITION

- Silent & Violent: Selected Artists' Editions, MAK Center for Art and Architecture, Los Angeles, USA, March 19 - August 31, 1995.
- Collaborations with Parkett: 1984 to Now, MoMA, New York, USA, April 5 - June 5, 2001.
- Beautiful Productions: Parkett Editions since 1984, Irish Museum of Modern Art (IMMA), Dublin, June 21 - October 28, 2002.
- Parkett - 20 Years of Artists' Collaborations, Kunsthaus Zürich, November 26, 2004 - February 13, 2005.
- 200 Artworks - 25 Years, Artists' Editions for Parkett, 21st Century Museum of Contemporary Art, Kanazawa (Japan), September 4 - September 26, 2009.

Gerhard Richter's "Abstract Pictures" were created from 1976 onward and form the numerically most extensive group of works in his oeuvre. In addition to drawings, watercolors, paintings and spatial installations, editions make up a key part of his work. The numerous prints, photo editions and, last but not least, editions of oil paintings are not a kind of 'special form of artistic expression' in Richter's oeuvre, as it has been the case with many other artists since the mid-1960s. Owing to the various media that Richter uses, they are part of his encyclopedic system of pictorial methods. A common feature of his works from different genres is the integration of the principle of chance, which he makes both tool and method. This method gives Richter the freedom to step back as a subject and leave material and color be the determining force, an approach that decisively determined his artistic creation. "By accepting chance as the proceedings that go far beyond my imagination, beyond all understanding in general, I am assuming the role of someone who can only react to it, but who can still make something out of it in spite of all powerlessness, so far reaching that it no longer is coincidence. And then you have a new coincidence." (Gerhard Richter,

• Unique object

• Through the usage of the squeegee, Richter redefines abstraction in painting

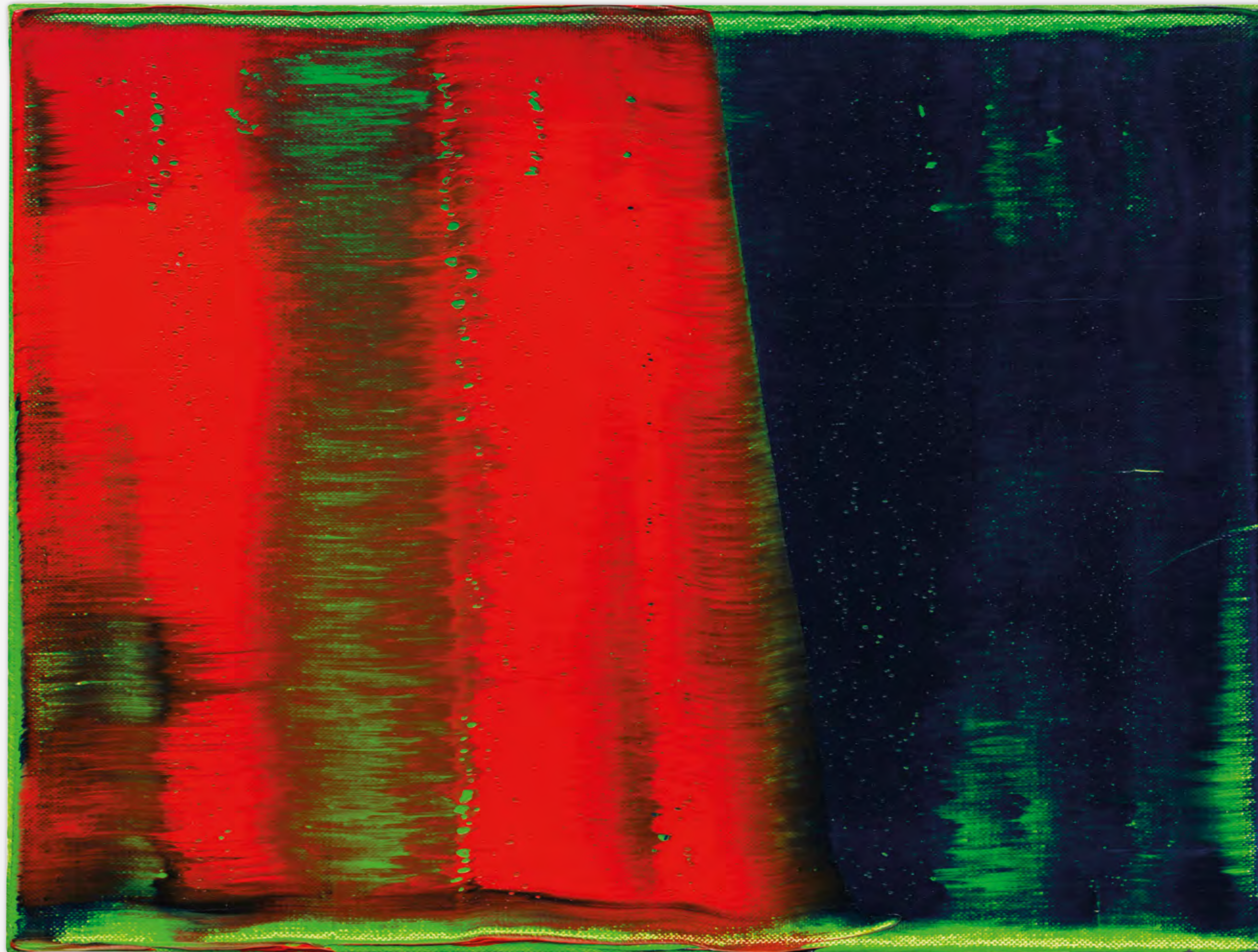
• Richter makes chance the main principle of creation

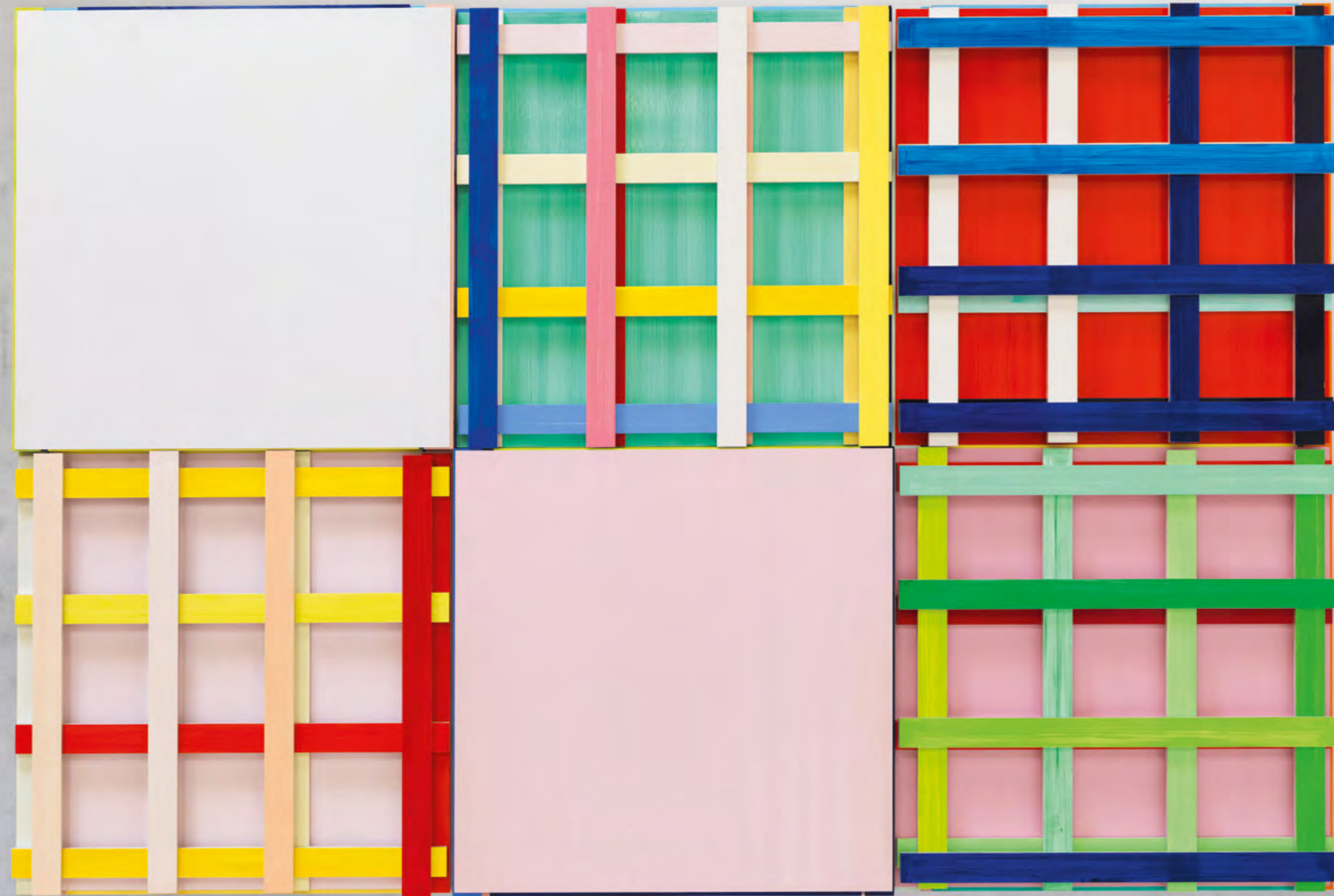
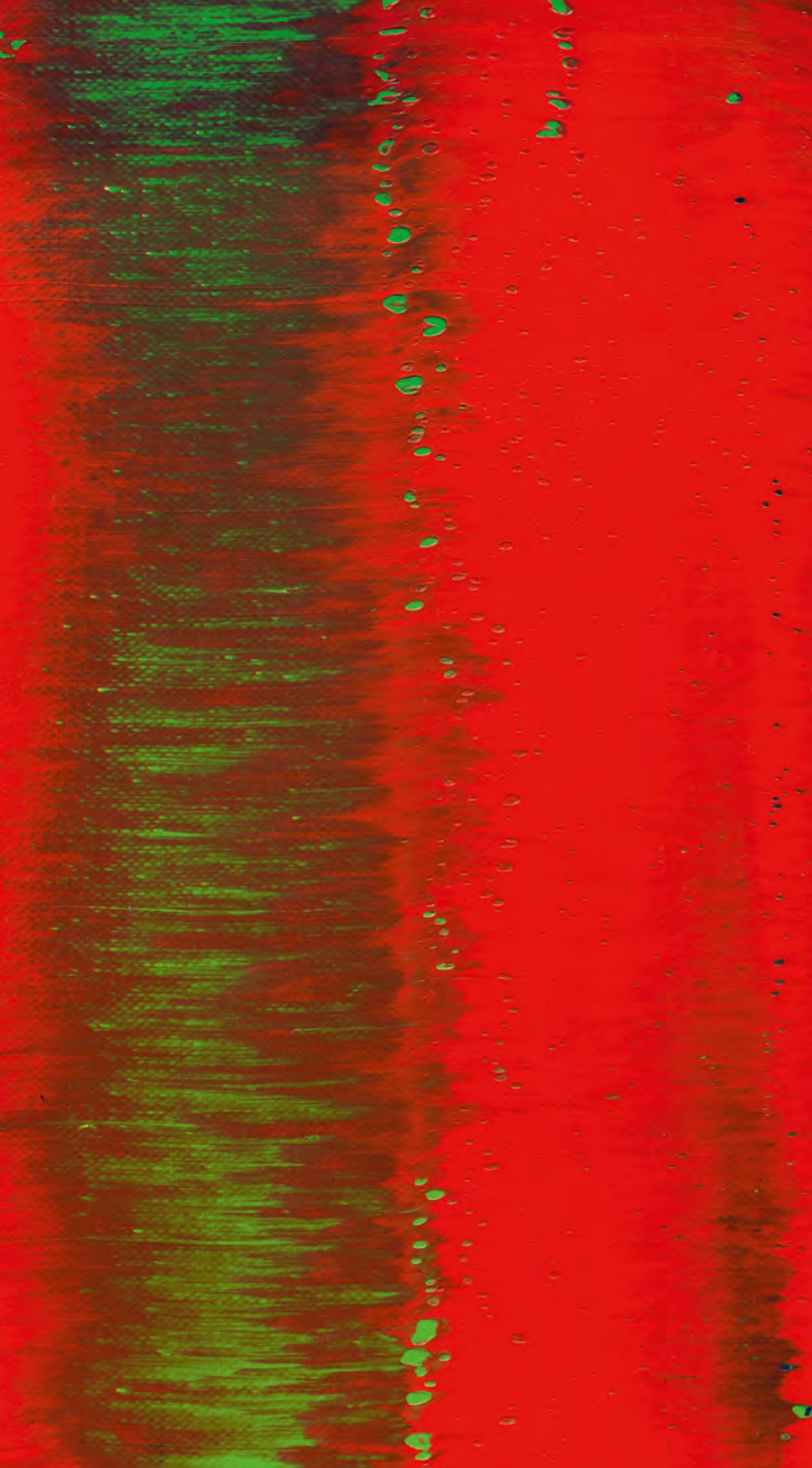
• The series "Grün-Blau-Rot" is among the artist's most sought-after ones

LITERATURE

- Parkett Kunstmagazin, no. 35, 1993, collaboration with Gerhard Richter (with color illu. on p. 98).
- Galerie Ludorff: 40 Jahre 40 Meisterwerke, Düsseldorf 2015, p. 97.
- Dietmar Elger, Gerhard Richter. Catalogue Raisonné 1988-1994, vol. 4 (no. 652-1 to 805-6), Ostfildern 2015, cat. no. 789-45, pp. 524/525 (with color illu. on p. 524, installation view).
- Folkwang Museum (editor), Gerhard Richter: Die Editionen, Essen, 2017, p. 58.
- Hubertus Butin, Gerhard Richter. Unikate in Serie / Unique Pieces in Series, Cologne, 2017, pp. 136-137.

quoted from: Kerstin Küster, Farbe und Schichtung. Abstrakte Bilder 1986-2005, in: Gerhard Richter. Abstraktion, ex. cat. Museum Barberini, June 30 - October 21, 2020, p. 173) The edition "Grün-Blau-Rot" is also subject to this principle. The title states both the three colors and the order in which Richter applied them to the small individual canvases for the Swiss art magazine "Parkett". The artist covered the primed canvas with the squeegee in a strong green, then covers the result with a very dark blue, followed by the bright red. Of course, Richter weights the color fields, gives preference to an almost balanced red-blue composition and creates an inspired illusion of space and thus a value for the composition. Richter has been working with the squeegee since the late 1970s. The squeegee is a narrow piece of plastic the artist uses to distribute the paint on the canvas. Depending on the application of the paint, it usually leaves thin, smoothly warped layers of paint that replace or even exclude the individual brushstroke. With the use of the squeegee, Richter developed an independent technique; the result opened up unimagined possibilities of a purely formal structure inherent in the picture, with which Richter redefined the subject of abstraction in painting. [SM]





IMI KNOEBEL

1940 Dessau - lives and works in Düsseldorf

LILOLA. 2002.

Acrylic on aluminum.

Signed, dated and titled on the reverse.

304 x 456 x 10,5 cm (119.6 x 179.5 x 4.1 in).

Called up: December 10, 2021 – ca. 18.24 h ± 20 min.

€ 200.000 – 300.000

\$ 230,000 – 345,000

PROVENANCE

· Galerie Helga de Alvear, Madrid.

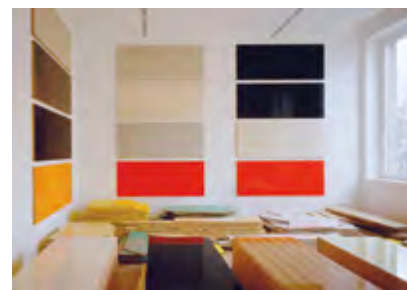
· Privatsammlung Hesse (acquired from the above).

EXHIBITION

· Kestner-Gesellschaft, Hanover 2002 (with the label on the reverse).

The serial work and constant experimentation with modulation is particularly typical of Imi Knoebel's extremely systematically conceived artistic work. In part, the artist puts together his geometrical compositions, often developed from the basic shapes of rectangles and squares, from colored, painted foil strips, or even transfers this working method into the third dimension, as in "Lilola", one of his largest works. From hand-painted, stacked aluminum rods, which – partly overlapping – are only partially visible depending on the viewer's position, Knoebel made the monumental creation "Lilola", an ever-changing abstract composition, which is not only convincing for its bright colors and its formal minimalism, but especially for its enormous spatial presence. Knoebel's radical abstract creations, be they two- or three-dimensional, always have the square as their initial point from which Knoebel starts with an artistic enthusiasm for the almost infinite range of variations of abstract formations. In this way, the Beuys student Knoebel repeatedly created radically new things that are always supported by the intrinsic value of color. In Knoebel's works clearly show "that the work of art is an existence of its own and that it is not solely created for the viewer and designed in terms of its intelligibility. The work should simply be there, like a tree that is simply there." (Franz-Joachim Verspohl, quoted from: Pictor laureatus. Imi Knoebel zu Ehren, Cologne 2006, p. 86). For Knoebel the square is a clear reference to his own artistic beginnings and his formative enthusiasm for the "Black Square" on a white background by the Russian Suprematist Kasimir Malewitsch from 1915, which today is an icon of abstract painting. When asked about the idiosyncratic contrast between the wild artistic actions of the early years and the enormous rigor of the artistic expression attained,

- **Monumental unique object with a remarkable spatial effect and radiance**
- **Works in this size are extremely rare in Knoebel's creation**
- **Largest work offered on the international auction market to date**
- **A similar composition featured the grand Knoebel Retrospective at Kunstmuseum Wolfsburg in 2014**
- **Works by Imi Knoebel are in many important international collections like the Museum of Modern Art, New York, the Hamburger Bahnhof, Museum für Gegenwart, Berlin, the Pinakothek der Moderne, Munich and the Albertina Vienna**

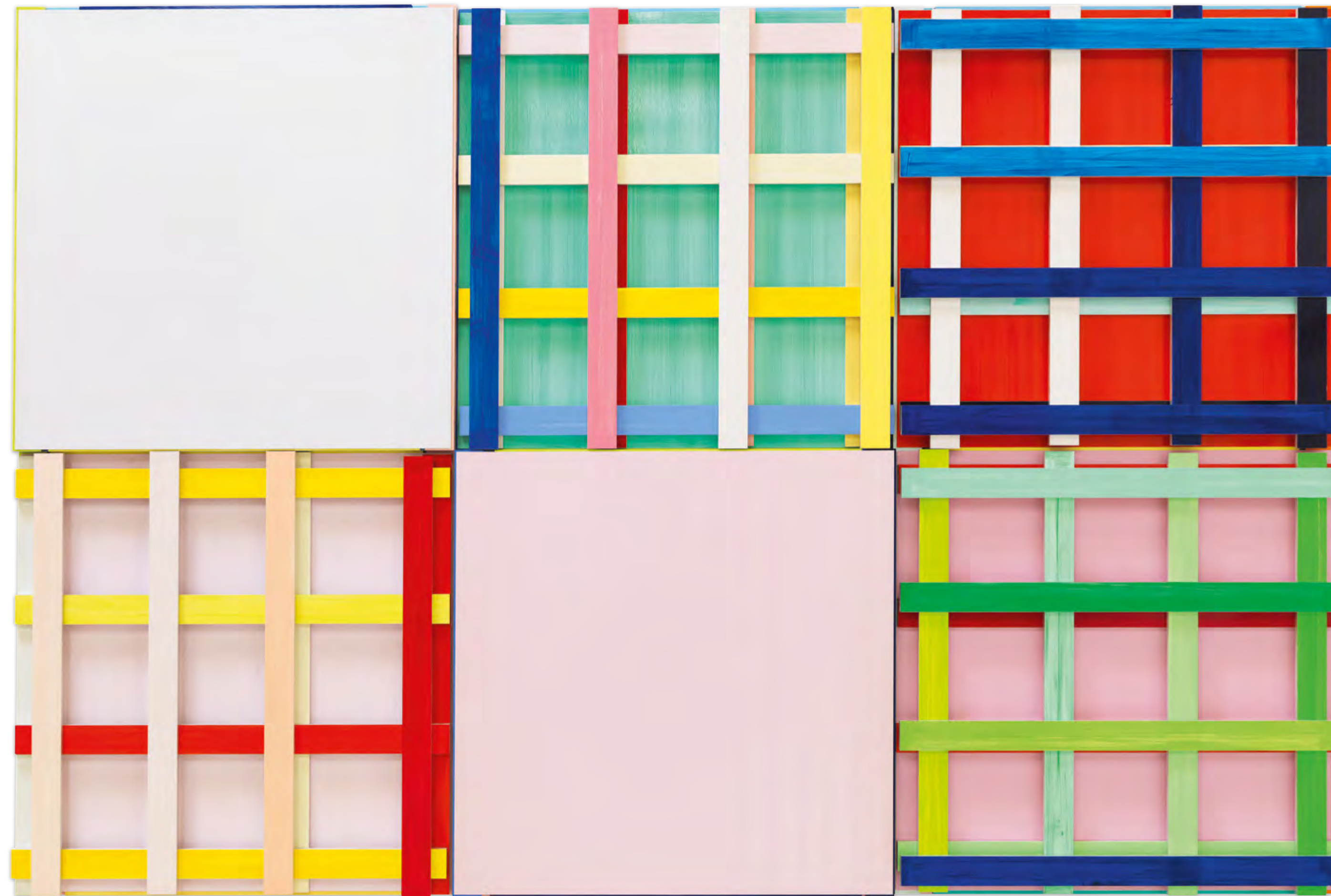


Imi Knoebel, Genter Raum, 1980, lacquer on panel, Kunstsammlung Nordrhein-Westfalen, Düsseldorf. © VG-Bild-Kunst, Bonn 2021



Kasimir Malewitsch, Black Square, 1915, oil on canvas, Tretjakow Gallery, Moscow.

Knoebel answered: "The Russians were an important part of this, the Russian movement around Malevich [...] at that time the book 'The Non-Objective World' had just been released. [...] We were fascinated by the Black Square. To us that was a phenomenon that had completely captured us" (quoted from: Imi Knoebel. Retrospektive 1968-1996, ex. cat. Haus der Kunst, Munich, 1996, p. 279). From then on, Knoebel, who is considered one of the most important contemporary German artists, time and again experimented with the almost infinite variety of color combinations. In 1980, for example, the work "Genter Raum", which consists of 449 lacquered wooden parts that can be arranged in a completely variable manner, was created in this dynamic experimental field (Kunstsammlungen Nordrhein-Westfalen). Knoebel increasingly emancipated himself from artistic traditions and thought models and henceforth found his very own form of painting, which cast both an analytical and a sensual spell on the viewer. Knoebel's painting is deeply rooted in Modernism and at the same time unusually emancipated and actual. [JS]



”Imi Knoebel is one of today’s most radical abstract artists [...] his work combines radicalness and consistency in a balanced unity that is put to the test time and again.”

Zdenek Felix, quoted from: Imi Knoebel. Retrospektive 1968-1996, ex. cat. Haus der Kunst, Munich 1996, pp. 291f.

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JAUME PLENSA

1955 Barcelona - lives and works in Barcelona and Paris

Awilda’s Frozen Dream. 2015.

Murano - .

One of 8 copies. Height: 53 cm (20.8 in).

Executed by the glass manufactory Berengo Studio, Murano, and published by Glasstress, Venice.

Accompanied by a certificate issued by the Berengo Studio, Murano.

Called up: December 10, 2021 – ca. 18.26 h ± 20 min.

€ 50.000 – 70.000

\$ 57,500 – 80,500

PROVENANCE

· Berengo Studio, Murano.

· Private collection Berlin.

- For the first time offered on the international auction market
- The perfect unity of the traditional craft of glass making and innovative positions of contemporary art
- Plensa’s play with opposites: optical lightness and haptical heaviness
- Sculptures by the Spanish artist Jaume Plensa are on public display around the world, among them at the Rockefeller Center New York and the Salzburg University

“Normally, when I am dreaming about a piece, its material is already determined and it is rare for me to diverge from this path. If I am working with a new material I have to explore it, to try to understand it, to get inside its memory [...]. The material is a vehicle that carries an idea; it does not create meaning.”

Jaume Plensa, 2016

The Catalan artist Jaume Plensa, born in 1955, is one of the most important contemporary sculptors, his mostly large-size sculptures can be found in public spaces around the world. He continued his art studies, which he had begun in Barcelona, at the Henry Moore Foundation in England and at the Alexander Calder Studio. His first solo exhibition was shown at the Fundació Joan Miró in his hometown Barcelona in 1980. Since 1990 he has increasingly devoted himself to outdoor projects in which he repeatedly succeeds in creating works that are both spectacular and poetic. Due to his presence in public space, he is known to a wider public. He allows observers to experience his artworks free from museum constraints and to become an interactive part. The motif of the portrait head is at the core of his creation. Sitters for his portraits of young girls, which he executes in different materials, belong to different ethnic groups and come from his personal environment. Each work in this series, which he began in 2009, shows a girl between the age of eight and fifteen and embodies the transition from girl to woman. He scans, processes and alienates the shape of their heads on a computer. The shape of the face is laterally compressed and thus extremely elongated so that the faces lose

their individual features and thus become abstract. Plensa creates iconic images of timeless dignity. His heads have a monumental grace, a majesty that is reminiscent of ancient statues and monuments of bygone civilizations. Plensa’s portrait heads always have their eyes closed, which adds a certain spirituality, an introvert aura full of contemplative calm. Despite their reclusiveness, the works have an extremely strong presence and a striking meditative power. While this vehement rejection of making contact with the outside world can be quite unsettling for the observer, it is exactly what Plensa aims to achieve: evoking a feeling of uneasiness and provoking thought. “Awilda’s Frozen Dream” is a striking example of Jaume Plensa’s iconic series of human heads. The monumental 5 meter tall version adorns the campus of the Law School at the University of Salzburg. While it is the monumentality that makes Jaume Plensa’s outdoor sculptures so special, it is the play of materiality that makes “Awilda’s Frozen Dream” so special. The use of glass gives the sculpture a light and translucent appeal, as if formed from fog, while in fact it is quite massive and heavy. Despite all the reminiscence of traditional forms, his heads look like surreal holograms from a distant future. [SM]



ALEXEJ VON JAWLENSKY

1864 Torschok - 1941 Wiesbaden

Winterstimmung (Abstrakter Kopf). 1932.

Oil on structured wove paper, laid on board by the artist.

Jawlensky/Pieroni-Jawlensky 1402. Bottom left monogrammed, bottom right dated, numbered "N. 29" on the reverse, there also titled "Winterstimmung" and dated (partly covered by a gallery label) and inscribed "made in Germany, Winter's mood" by Jawlensky's dealer and good friend Galka Scheyer. Also with a gallery label of E. and A. Silberman Galleries, New York, on the reverse. 33,8 x 26,1 cm (13,3 x 10.2 in). Board: 42,1 x 31,7 cm (16.6 x 12.5 in).

This work is mentioned on page 54 in the so-called Cahier Noir, which the artist compiled together with his secretary Lisa Kümmel in 1934.

Called up: December 10, 2021 – ca. 18.28 h ± 20 min.

€ 240.000 – 280.000

\$ 276,000 – 322,000

PROVENANCE

- Galka Scheyer, Los Angeles, USA (obtained from the artist in 1933; the work is mentioned on the list that Jawlensky sent to Scheyer in 1933).
- Estate Galka Scheyer, Los Angeles, USA (1945-1954).
- Collection Audrey Lowe Levin, St. Louis, USA (acquired from the estate of the above in September 1954, with an inscription on the reverse).
- Collection Sam J. Levin, St. Louis, USA (until 1992, inherited from the above in 1991).
- Private collection USA.
- Galerie Thomas, Munich (from 2008).
- Private collection Berlin.

EXHIBITION

- Deutscher Künstlerbund, Städtische Kunsthalle Königsberg, June 16 - July 31, 1932; Museum Gdansk, August 10 - October 2, 1932, cat. no. 157.
- Deutscher Künstlerbund, Kunsthalle zu Kiel, February 4 - March 4, 1933, no cat.
- Homage to Jawlensky. Retrospective, Nierendorf Gallery, New York, May 1939, cat. no. 59.
- Alexej von Jawlensky, Sidney Janis Gallery, New York, March 4 - March 30, 1957, cat. no. 45 (with the typographically inscribed gallery label on the reverse).
- 18th, 19th, 20th Century Paintings, Joe and Emily Lowe Art Gallery, University of Miami, Coral Gables, Florida, July to September 1962.
- Artist and Maecenas. A Tribute to Curt Valentin, Marlborough-Gerson Gallery, Inc., New York, 1963, no cat. (with the typographically inscribed gallery label on the reverse).
- 3rd Art Dubai, Galerie Thomas, Madinat Arena, Dubai, March 19 - March 21, 2009, p. 34 (with illu.).

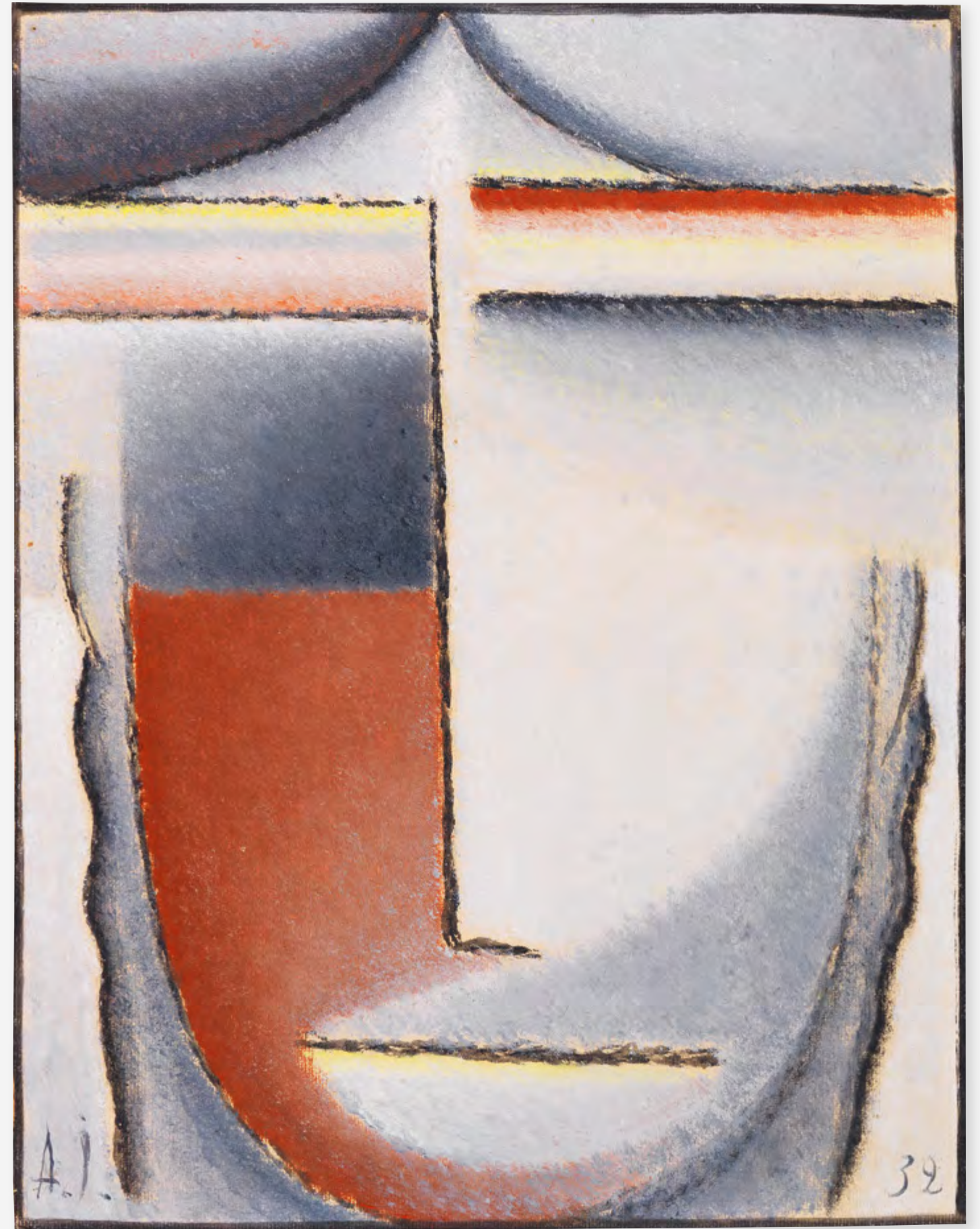
LITERATURE

- Clemens Weiler, Alexej Jawlensky, Cologne 1959, no. 360.
- Sotheby's, New York, February 25, 1992, lot 30 (with color illu.).

- Perfecte balance of a warm and cold contrast
- Subtly nuanced tonality of a reduced palette
- Harmonious composition in an appealing, geometrically inspired symmetry
- From the estate of the 1945 deceased Emilie "Galka" Scheyer
- International provenance and an impressive exhibition history

In the 1930s, which were difficult for both economic and health reasons, the close friendship with Emmy Galka Scheyer turned out to be a real salvation in times of need. Jawlensky wrote to her in 1932, the year the work offered here was created: "I suffer a lot, but I also live - I don't always lie down. I work sitting in my bed. The only thing I have - work. But will, strength, nerves and ecstasy are necessary – but hard to maintain in my condition. But I have will and I love, I love art more than anything. [...] I talk to God, I pray to him in my works. I have very beautiful pictures. Some are works of art. Incredibly strong emanating a secret life. And they are very beautiful." (Quoted from: Ex. cat. Die Blaue Vier, Kunstmuseum Bern / Kunstsammlung NRW, Düsseldorf, 1997-1998, p. 77).

Because of her passion for modern art, Galka Scheyer worked as an agent for Jawlensky, Lyonel Feininger, Wassily Kandinsky and Paul Klee as of 1924. She tried to establish them on the American art market as an artist group called "The Blue Four". In 1933 Jawlensky also sent the present work "Abstract Head: Winter Mood" to Scheyer to sell it in America. With its delicate, cool colors that reflect its title, the work, an aesthetically particularly appealing example of the 'Abstract Heads', documents the conscious turn to an ever more consistent abstraction. Accelerated by Jawlensky's illness, the formally much more free and calmer 'Meditations' emerged in the following years. [CH]





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ALEX KATZ

1927 New York - lives and works in New York

Tara. 2003.

Oil on canvas.

Signed and dated on the folded canvas.

183 x 152,5 cm (72 x 60 in).

Called up: December 10, 2021 – ca. 18.30 h ± 20 min.

€ 350.000 – 450.000

\$ 402,500 – 517,500

PROVENANCE

· Jablonka Galerie, Cologne (with the label on the reverse).

· Private collection (acquired from the above).

· Private collection Southern Germany.

LITERATURE

· Bilder der Seele. Kunst nach 1945, Collection Serviceplan, 2015, p. 291.

- Large-size work in the artist's characteristic cool matter-of-fact style
- Katz' paintings are extremely rare on the German auction market
- The human face serves Katz as an artistic surface. Fashion details are used as stylistic elements to create an immediate presence

ALEX KATZ - AN OUTSTANDING FIGURE OF CONTEMPORARY PAINTING

Alex Katz undoubtedly is one of the most important and influential American artists of the past 60 years. Born in Brooklyn, New York, in 1927, Alex Katz grew up in St. Albans, where his family, who came from Russia, had moved in 1928. As Alex Katz's parents shared their enthusiasm for art with him, they also supported his career decisions and enabled him to begin his training at the Cooper Union Art School in Manhattan in 1946. He learned about European cultures in his studies at the art school and through the Young Artists Guild, as well as during the summer months of 1949 and 1950 when he attended the Skowhegan School of Painting and Sculpture in Maine. Newly acquired knowledge of Bauhaus, Cubism and plein-air painting would have a lasting impact on him. In 1954, five years after graduating, Alex Katz showed his works for the first time in a solo exhibition at the Roko Gallery, New York. Alex Katz's years of training paralleled the heyday of Abstract Expressionism,

which also did not leave the young artist and his early works unaffected. In the 1950s, Alex Katz became a key figure of early Pop Art. He remained true to this style: At the beginning of the 1960s, his works referenced mass media and the visual worlds of advertising. Painting was increasingly accompanied by printmaking, the favorite medium of Pop Art, which Katz mastered with virtuosity. The 1980s bear witness to the artist's turn to the "parallel world" of fashion design. After all, he devoted himself to large-format landscapes. Flower pictures, as well as the depictions of dancers and nudes Alex Katz made in the millennium deliver the proof that Pop Art is still a style of outstanding importance today. For 70 years now, His unique style has been formative for modern figurative painting for 70 years. Celebrated for his iconic portraits of style-conscious women and for his impressionistic landscapes, the today 94-year-old Katz has inspired generations of painters.



THE FACE AS AN ARTISTIC SURFACE

The traditional genre of the portrait, like the landscape, characterizes Alex Katz's oeuvre. His large-format portraits are strikingly staged as close-ups. The physiognomy is reduced to the essentials, but the individual characteristics of the person portrayed are captured in razor-sharp manner. Katz's interest in his models, most of which come from his immediate surroundings, has little to do with the person himself. Appearance and demeanor may play a role, but his approach is systematic-analytical. He is committed to the precise color gradations and the texture of skin and hair, the proportions and surfaces of the face, but above all their relationship to the incident light. The portraits are the result of a precise observation of nature and remain free of any emotionality. His wife Ada always was his number one model. Due to her strong presence in a great number of works, she definitely plays a special role, however, in terms of expression her portraits do not differ at all from those of other models. She, too, stands for a certain type, a role that Katz creates from her face. To him it is not about anything emotional, even in portraits of family members, he is only interested in distilling the essence of the subject. "The object depicted is absolutely unimportant. It's about painting, about the power and energy of painting" (quoted from: Kristy Bell, *Es kann ein hübsches Mädchen sein oder auch was ganz anderes*, in: Jacob Proctor (editor), *Alex Katz. Painting the now*, 2018, S. 12) His artist eye only cares for formal aspects, and in doing so he developed his typical visual language, which is often described as cool and clean. It is determined by radiant color contrasts, figures and landscapes with sharply cropped contours, as well as perspectives reduced to surfaces. It is a visual language characterized by deliberate omission. Katz himself put it this way: "You show this and that, but leave something out, and then your mind fills this gap. If the picture contains everything, you don't create any effect" (quoted from: Toni Stooss, *Alex Katz*, 2013, interview with Sharon Corwin, July 22, 2011, p. 200). Katz's flat painting style, synthesized from monochrome color surfaces, creates an alienation of the three-dimensional reality, and guides the eye of the beholder beyond the content of the picture and to the essence of art. By reducing and focusing, he repeatedly explores the transitions between figuration and abstraction.

FASHION IN ART

In his art, Katz is looking for the immediate present and nothing is as present as the latest trends in fashion. The fashion motif, largely scorned by the art world, is an important aspect of Alex Katz's work. He says: "Style was the content of my painting and style belongs to fashion and fashion is an immediate present" (Interview *TateShots* 2018). Especially in New York, where the artist lives, fashion is omnipresent; it is a cosmopolitan city and home of fashion, a place where elegance and beauty are enormously important. This influence has been visible in his work from very early on, since the 1950s, and Katz has also been using haute couture as a compositional element since the 1980s. His intuition for capturing the essentials of what is fashionable and chic - especially in New York City - is what distinguishes his work.

Iconic images such as "The Black Dress", "Pas De Deux" and the shop windows of Barneys, New York, have presumably made him the most important fashion painter of recent times. In his unmistakable style, he captures the American look and at the same time shapes it. With the fringed bob and the cool beanie hat, "Tara" stands for a casual big city street style. For Katz, fashion is a legitimate and equal art form: "art moves just like fashion ... people think fine art is above fashion, and I think that's ridiculous! ... The fashion world is moving into the art world, and not the other way around." (Quoted from: Vincent Katz (editor), *Invented Symbols: An Art Biography*, 2012, p. 114) Making fashion the theme of his painting gives his art a strong immediacy and pays homage to the moment. [SM]

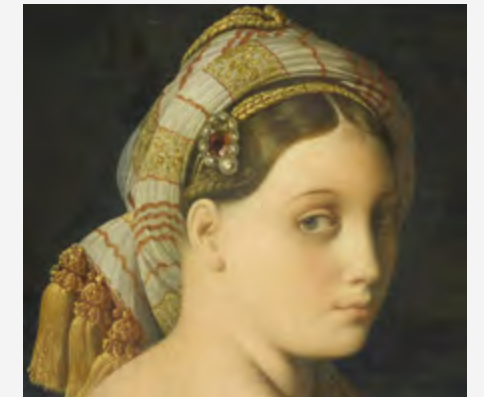
FASHION THROUGH THE AGES



Rogier van der Weyden, *Portrait of a Lady*, 1460, National Gallery of Art, Washington D.C.



Jan Vermeer, *Girl with a Pearl Earring*, 1665, oil on canvas, Mauritshuis, The Hague



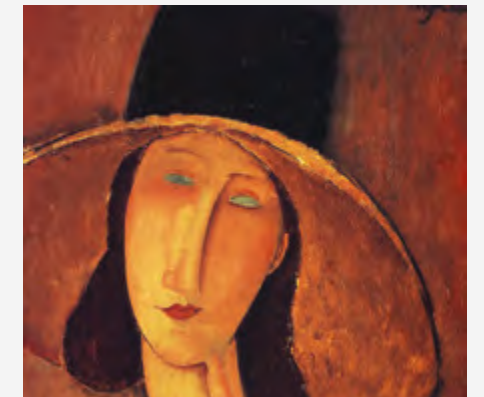
Jean-Auguste-Dominique Ingres, *La Grande Odalisque*, 1814, Musée du Louvre, Paris.



Édouard Manet, *La Viennoise – Portrait d'Irma Brunner*, 1882, oil on canvas, Musée d'Orsay, Paris.



Kees van Dongen, *Woman in a Black Hat*, 1908, oil on canvas, Hermitage Museum, Saint Petersburg.



Amedeo Modigliani, *Portrait of a Lady with Hat*, 1917, oil on canvas, privately-owned.



Amedeo Modigliani, *Portrait of a Lady with Hat*, 1917, oil on canvas, privately-owned.



Andy Warhol, *Ingrid Bergmann with Hat*, 1983, Silkscreen on Lenox Museum Board. © The Andy Warhol Foundation for the Visual Arts



Alex Katz, *Tara*, 2003, oil on canvas.



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KARL HOFER

1878 Karlsruhe - 1955 Berlin

Lesende Frau. 1943.

Oil on canvas.

Wohlert 1647. Bottom left monogrammed (in ligature) and dated (scratched into the wet paint). 84 x 63 cm (33 x 24.8 in). [CH]

Called up: December 10, 2021 – ca. 18.32 h ± 20 min.

€ 80.000 – 120.000

\$ 92,000 – 138,000

- Intimate, private scene of a girl reading a letter, a rare motif Karl Hofer's oeuvre
- Exhibited during the artist's lifetime as early as in 1945
- Impressive exhibition history covering some 50 years
- Part of the same German private collection for more than 40 years and for the first time offered on the auction market

PROVENANCE

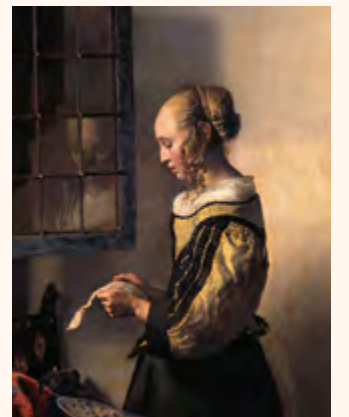
- From the artist's estate (estate no. 429 (numbered on a label on the stretcher), Wirtitzer list no. 298).
- Baukunst-Galerie, Cologne (with a typographically inscribed gallery label on the reverse).
- Private collection North Rhine-Westphalia.
- Ever since family-owned.

EXHIBITION

- 1. Kunstausstellung der Kammer der Kunstschaffenden, Berlin-Charlottenburg, July to August 1945, cat. no. 51.
- Karl Hofer 1878-1955, Berlin Academy of Arts, November 7, 1965 - January 2, 1966; Kunstmuseum Winterthur, January 23 - February 27, 1966, cat. no. 59, p. 59.
- Anlässlich der 90. Wiederkehr des Geburtstags von Karl Hofer (October 11, 1878), Baukunst-Galerie, Cologne, October 11 - November 9, 1968, cat. no. 28 (titled "Brieflesende").
- Karl Hofer. Retrospective Exhibition, Kunsthalle Wilhelmshaven, April 20 - May 11, 1969, cat. no. 28.
- Retrospective Exhibition Karl Hofer. Ölbilder, Aquarelle, Handzeichnungen, Druckgraphik, Baukunst-Galerie, Cologne, January 20 - April 5, 1975, cat. no. 32, no p.
- Karl Hofer. Ölbilder, Aquarelle, Zeichnungen, Galerie Bremer, Berlin (West), October 4 - October 28, 1976, no p. (titled "Lesendes Mädchen").
- Karl Hofer 1878-1955, Staatliche Kunsthalle, Berlin (West), April 16 - June 14, 1978; Badischer Kunstverein e.V., Karlsruhe, August 1 - September 17, 1978, cat. no. 146, p. 173.
- Karl Hofer. Malerei, Grafik, Zeichnung, Staatliche Galerie Moritzburg, Halle, November 26, 1978 - February 25, 1979, cat. no. 225, p. 154.
- Die Figur im Werk von Karl Hofer, Baukunst-Galerie, Cologne, September 17 - November 13, 1982, folding leaflet, cat. no. 18.

LITERATURE

- John Laupitz, In Form und Farbe, Galerie Bremer. Hofer-EXHIBITION zum Jubiläum, in: Der Abend (Berlin), no. 238, October 19, 1976, p. 5 (with detail).



Jan Vermeer, Girl Reading a Letter at an Open Window (detail), 1657/1659, Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen, Dresden.

The year our work was created is considered a very fateful year in the life of Karl Hofer. During the first major air raid on Berlin on March 1st, a fire destroyed his studio and most of the works he had stored there. In the following months, the mature, experienced artist seemed to paint against his fate with an unbelievable energy and impressive creative urge: against the injustices he had to suffer, the defamation and ostracism by the National Socialists, his suspension, and against the helplessness in the light of the destruction of his work.

While the motif of the predominantly female figure, mostly reading a book or newspaper, is found more frequently in the artist's oeuvre, the depiction of the reader immersed in a letter is a rare occurrence. The same year he took up the motif again in "Brieflesendes Mädchen" (Kunstmuseum Stuttgart), which shows a young woman pensively gazing into space. In our picture the young lady takes a more serious look at the letter - perhaps a piece of military mail - an envelope that has just been opened and a waiting pencil make for an extraordinarily intimate narrative level with a noticeably emotional pictorial effect. In other portraits this is often overshadowed by the reverie and melancholy, in this work, however, it once again visualizes the wealth of ideas and the extraordinary painterly skills the master of the figure portrait possessed. [CH]



ALEXEJ VON JAWLENSKY

1864 Torschok - 1941 Wiesbaden

Frauenkopf mit Blumen im Haar. Around 1913.

Oil on cardboard.

Upper left signed.

Rear of the board inscribed "1. Frauenkopf mit Blumen im Haar" by Emmy "Galka" Scheyer (around 1920). Inscribed with the address "Giselastr.", with a label of Galerie Commeter in Hamburg and with an inscription by Galerie Ernst Arnold in Dresden on the reverse of the original frame. 53,5 x 49,3 cm (21 x 19.4 in).

Accompanied by a confirmation issued by the Alexej von Jawlensky - Archive S.A., Locarno, issued on August 18, 2017.

There is a loan request for this painting from the Kunstmuseum Moritzburg, Halle an der Saale.

Contact Nicola Countess Keglevich for more information:

n.keglevich@kettererkunst.de

+49(0)89 552 44 - 175

Called up: December 10, 2021 — ca. 18.34 h ± 20 min..

€ 2.500.000 – 3.500.000

\$ 2,875,000 – 4,025,000

PROVENANCE

- Artist's studio (until 1920).
- Emmy "Galka" Scheyer, Wiesbaden (in commission from the artist's ownership, as of 1920, with the title on the reverse).
- Private collection of the government building officer H.L.V. Rhineland-Palatinate (presumably acquired in the 1920s, until 1957).
- Private collection H.V. (inherited from the above in 1957, until 1976).
- Private collection H.W. (since 1976, gifted from the above).

EXHIBITION

- With a label of Galerie Commeter, Hamburg and an inscription by Galerie Ernst Arnold, Dresden, on the reverse of the original artist frame.
- Alexej von Jawlensky, Traveling Exhibition 1920/21 (with stops in, among others, Berlin, Galerie Fritz Gurlitt; Hamburg, Galerie Commeter; Munich, Galerie Hans Goltz; Hanover, Kestner Society; Stuttgart, Württembergischer Kunstverein; Frankfurt, Kunstsalon Ludwig Schames; Wiesbaden, Neues Museum; Wuppertal-Barmen, Ruhmeshalle; Mannheim, Kunsthalle, Galerie Ernst Arnold, Dresden and others, with alternating works on display.
- Kunstmuseum Moritzburg, Halle (Saale), permanent exhibition, August 2017 - October 2021, part of the collection "Wege der Moderne. Kunst in Deutschland im 20. Jahrhundert".

- Sensational rediscovery.
- Family-owned for 100 years
- One of the most beautiful and characterful portraits from the group of works of the 'Heads' made before the First World War
- Bold color contrasts culminate in an expressive blaze of colors
- No comparable work has been offered on the international auction market in the last ten years

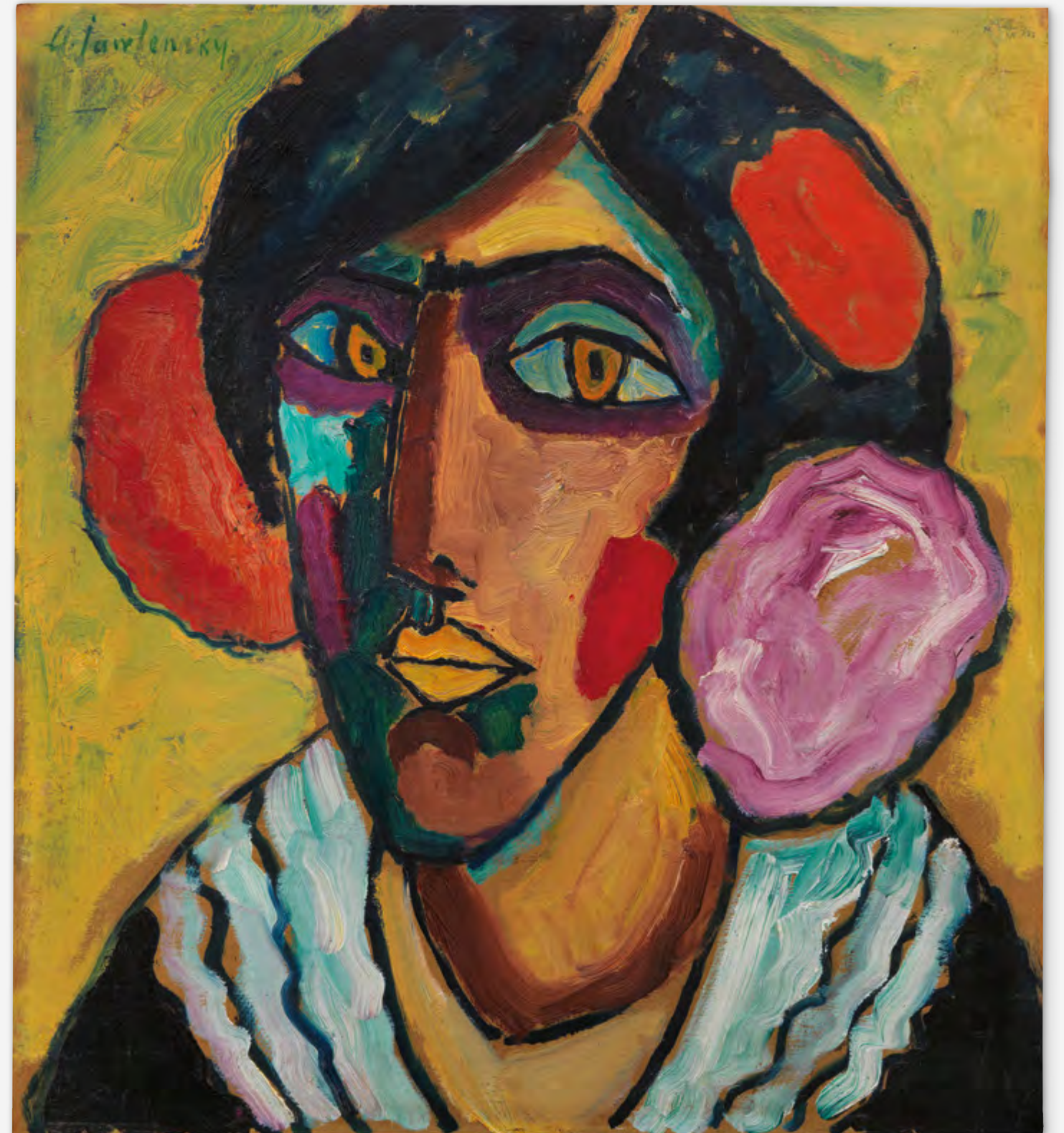
LITERATUREE

- Galka Scheyer, Alexej von Jawlensky, ex. cat of traveling exhibition, 1920/21, there listed as, among others, Kopf 1913.
- Kunstmuseum Moritzburg, Halle (Saale), Malerei der Moderne 1900 bis 1945, vol. 20, Munich 2017, p. 50 with color illu.
- Alexej von Jawlensky-Archive S.A., Locarno (editor), Bild und Wissenschaft. Forschungsbeiträge zu Leben und Werk A. v. Jawlenskys, vol. 4 (to be released in 2022).

RESEARCH

An examination of the decorative frame of "Woman's Head with Flowers in her Hair" has revealed that it is the original artist's frame from the artist's apartment. The address on "Giselastr." - Jawlensky's studio/apartment until 1920 - was inscribed in Sütterlin script in pencil on the lower bar by a hand other than that of the artist. A label of the Hamburg gallery Commeter also refers to the traveling exhibition organized by Galka Scheyer for the years 1920/21.

In addition, it is inscribed with a sequence of numbers and an abbreviation in grease crayon. Our provenance research department assigns this inscription to the Dresden gallery Ernst Arnold. Follow-up research finally provided proof that above-mentioned traveling exhibition actually stopped at this gallery in April 1921: The monthly magazine "Das Kunstblatt", published by Paul Westheim, advertised the exhibition "Jawlensky" at its premises in April 1921, issue 4, p. 127. This closes the previous gap in the exhibition history of the traveling exhibition between the stops in Barmen (March 1922) and the stop in Düsseldorf (May / early June 1922).



JAWLENSKY AND THE PORTRAIT

The human head is Jawlensky's main subject, with which he had developed his novel, expressive style before World War I. The portraits made before 1914 laid the foundations for his fame and count among his most sought-after and most popular works today, just as they did during the artist's lifetime. In these bright and expressive heads, Jawlensky seemed to do without individualized effigies while reconceiving a stylized monumentality: The heads he subjected to his radical presentation show physiognomies that come from his self-developed 'model kit', with magically attractive eyes, strong brows, emphasized nasal bridges, line-like framed mouths, accentuated hairlines and brightly colored cheeks: "broad composition of pure and energetic colors, which are particularly enhanced through their harmony with the graphic form", as Kandinsky described it so tellingly (quoted from: Annegret Hoberg, *Jawlensky und Werefkin - Im Kreis der Neuen Künstlervereinigung München und des Blauen Reiters*, in: *Lebensmenschen - Alexej von Jawlensky und Marianne von Werefkin*, Munich 2019, pp. 200-220, here p. 203).

In the summer of 1911 Jawlensky traveled to Prerow on the Baltic Sea and, as he later recalled, painted "my best landscapes and large figural works in very strong, glowing colors, absolutely not naturalistic. I took a lot of red, blue, orange, cadmium yellow, chromium oxide green. The forms were strongly contoured in Prussian blue and emanated strength from an inner ecstasy" (quoted from: ex. cat.

Alexej von Jawlensky. *Reisen, Freunde, Wandlungen*, Museum am Ostwall, Dortmund, 1998, p. 114).

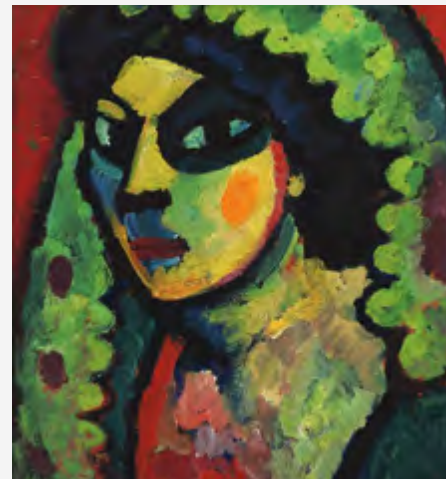
Jawlensky gave the portraits he presumably painted in Prerow on the Baltic Sea titles like "Helene mit blauem Turban" (Helene with a Blue Turban) "Blonde Frau" (Blonde woman), "Bucklige" (Hunchback), "Russin" (Russian Woman), "Frau mit roter Bluse" (Woman with a red Blouse). It is not known whether the artist actually encountered the models for his "figurale Figuren" (figural figures) after his return to Munich, or whether he conceived them from a sort of 'prototype head' and gave the variations of the diverse characters specific titles. Many of the heads, mostly female and at times with a certain male appearance, were not intended as individualized portraits, but, as their titles suggest, portraits of 'exotic' types from distant cultures: "Asiatin" (Asian), "Französin" (French Woman), "Frau aus Turkmenistan" (Woman from Turkestan), "Sizilianerin mit grünem Schal" (Sicilian Woman with a green Scarf), "Spanisches Mädchen" (Spanish Girl), "Kreolische Frau" (Creole Woman), "Byzantinische Frau" (Byzantine Woman) or "Ägyptische Frau" (Egyptian Woman), "Barbarenfürstin" (Barbarian Princess). These are expressive, iconic portraits that testify to Jawlensky's attempt, beginning around 1911, to abstract from the individual to the general, to standardize the shape of the heads, while at the same time to embellish the motif in a painterly and narrative manner.



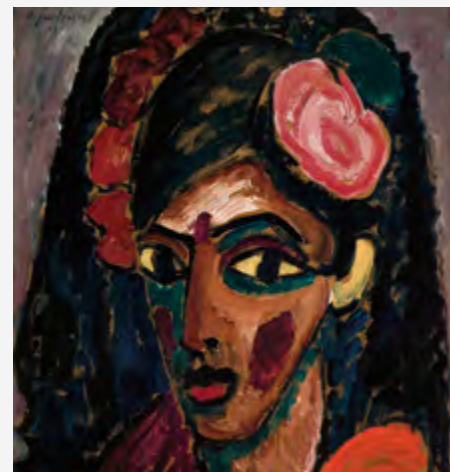
Alexej von Jawlensky, *Barbarenfürstin*, ca. 1912, oil on fiberboard, Osthaus Museum, Hagen.



Alexej von Jawlensky, *Frauenkopf mit Blumen im Haar*, around 1913, oil on board.



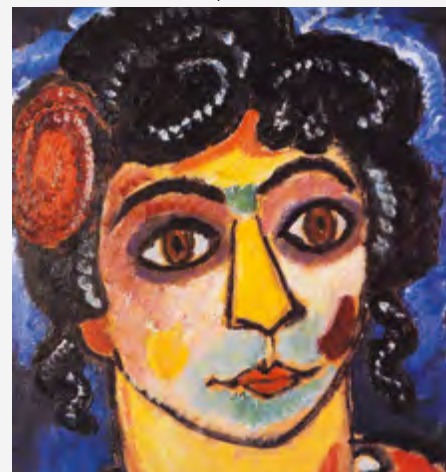
Alexej von Jawlensky, *Sizilianische Frau mit grünem Schal*, 1912, oil on board, private collection.



Alexej von Jawlensky, *Ägypterin*, 1913, oil on board, Saint Louis Art Museum, Saint Louis, Missouri/USA.



Alexej von Jawlensky, *Spanierin (Manola)*, 1913, oil on board, Kunsthau Zürich.



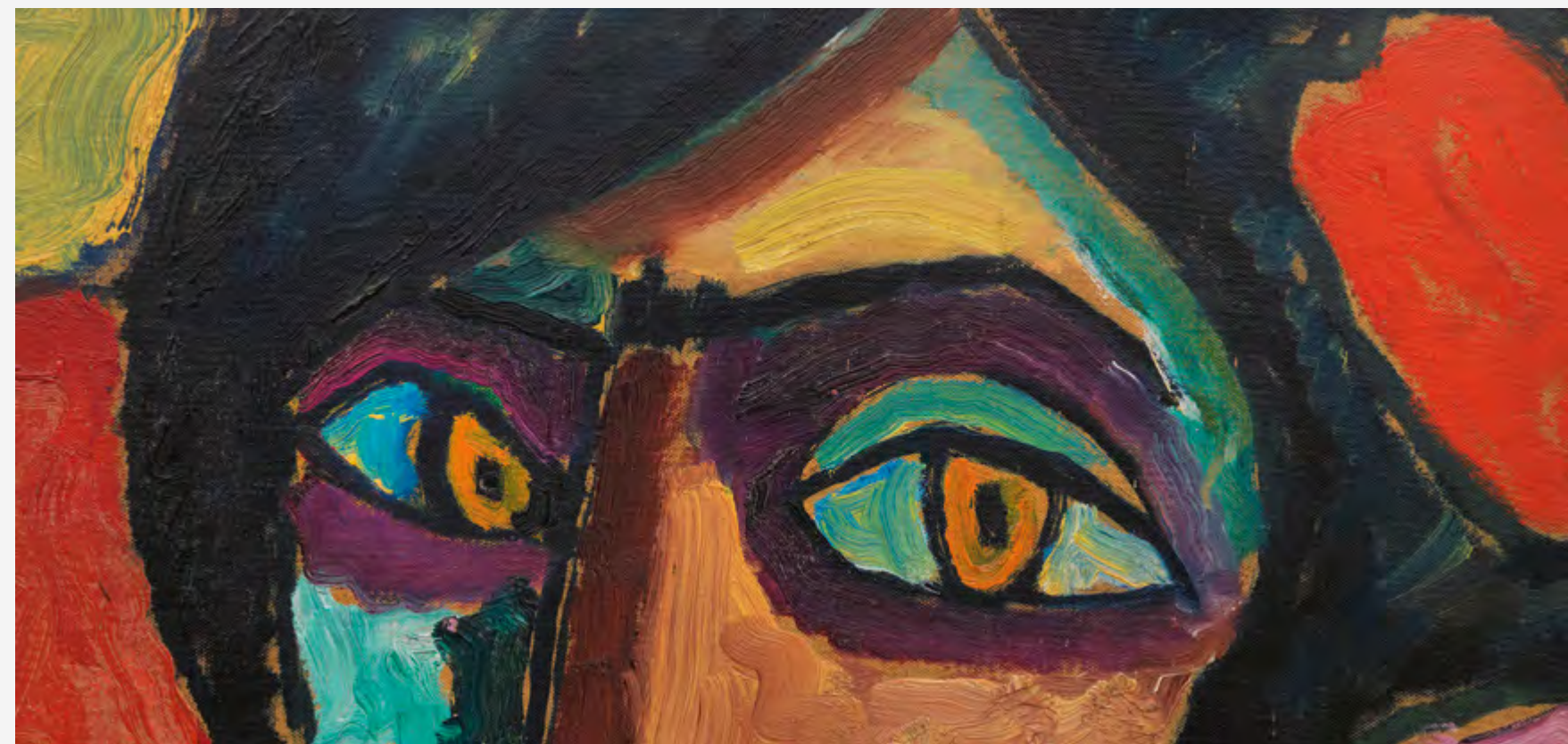
Alexej von Jawlensky, *Asiatin*, 1912, oil on board, private collection.

A MYSTICAL KEY PICTURE

When comparing "Woman's Head with Flowers in her Hair" with these expressive from a little earlier, the enormous step Jawlensky made in 1913 becomes particularly evident. "Woman's Head with Flowers in her Hair" is a key picture within this remarkable artistic development, which Karl Schmidt-Rottluff appropriately summed up for Jawlensky in 1934: "I confess my admiration for the work you have created over the years, beginning with the strong, sanguine colors, and which you expanded to the quiet, spiritual images that I would like to call truly modern pictures of saints. It seems to me that in them an old Russian icon painter has been reawakened - so real and devotional and absorbed, as there is nothing like it today." (Quoted from: Roman Zieglängsberger, *Alexej von Jawlensky*, Cologne 2016, p. 4).



"Woman's Head with Flowers in her Hair" clearly visualizes where this "new" came from. Jawlensky combined his obvious liking for Eastern mysticism and religiousness with his meanwhile pronounced expressive painting style. Richard Reiche, who showed a comprehensive Jawlensky exhibition at the Ruhmeshalle Barmen in late 1921, recognized how much the artist was influenced by Byzantine imagery (Feuer: *Monatsschrift für Kunst und künstlerische Kultur*, 3.1921/1922, p. 27). How obvious this assumption is, especially in the case of "Woman's Head with Flowers in her Hair", is not only shown by the painting itself with its hint of an Eastern Christian "gold ground".





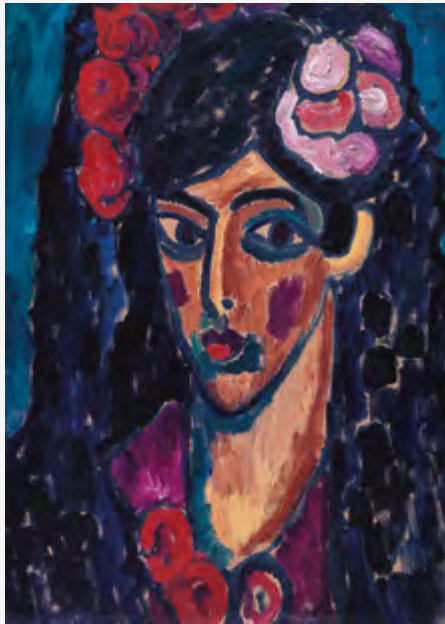
Alexej von Jawlensky, Bildnis des Tänzers Alexander Sacharoff, 1909, oil on board, Städtische Galerie im Lenbachhaus, Munich.



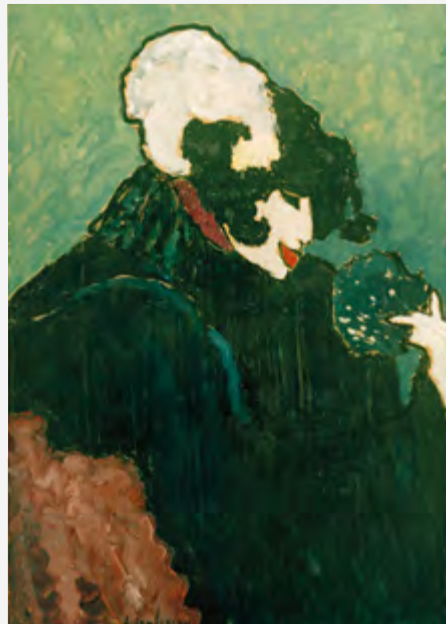
Alexej von Jawlensky, Infantin (Spanierin), 1912, oil on board, private collection.



Alexander Sacharoff, 1921, photo: G. Puschtivoi.



Alexej von Jawlensky, Spanierin, 1913, oil on board, Städtische Galerie im Lenbachhaus und Kunstbau, Munich.



Alexej von Jawlensky, Die weiße Feder (Der Tänzer Alexander Sacharoff), 1909, oil on board, Staatsgalerie Stuttgart.

MASQUERADE AND MODELS

What is striking about the portrait “Woman's Head with Flowers in Her Hair” is, not least, the decor: three large, lush flowers, perhaps peonies, adorn the sitter's black, severely parted hair. The black dress is trimmed with a light lace collar. This combination of flowers and lace is well known: As of 1911, Jawlensky used it particularly often in the group of works with the new motif of the “Spanierin” (Spaniard). Perhaps it is not even a female model but the dancer Alexander Sacharoff, who already posed for the “Spaniards”, as Elisabeth Erdmann-Macke said: Back then he painted large-format pictures in strong colors, many of them showing the dancer Sacharoff, whom he disguised as a woman and Spaniard with a fan and mantilla.” (Quoted from: Elisabeth Erdmann-Macke, Erinnerung an August Macke, Stuttgart 1962, p. 191). This discovery, explicitly described by a contemporary witness, renders further fantasies possible and allows for the assumption that the artist took a similar approach to the portrait “Woman's Head with Flowers in Her Hair”. From the beginning of 1905, Jawlensky and Sacharoff developed a close friendship. Born in

the Ukraine, he studied painting in Paris in 1903/04, and then studied dancing in Munich. In 1910, Sacharoff performed his first sensational expressive dances in self-designed costumes at the Munich Odeon. According to the art historian Annegret Hoberg, an expert on the Munich art scene before World War I, Sacharoff, alongside Helene Nesnakomoff, the mother of Jawlensky's son Andreas, was his favorite model. Both posed for the expressive portraits and colorful heads, which made for the key genre of his pre-war painting: “The costumed and rouged dancer Sacharoff also posed for numerous other 'female' portraits up to 1913, such as the 'Spaniard', while Helene turned into an Asian or a barbarian princess and the portraits of, for example, Turandot I, were entirely independent of a real model.” (Annegret Hoberg, quoted from: Lebensmenschen - Alexej von Jawlensky und Marianne von Werefkin, Munich 2019, p. 207). The painter was particularly fascinated by the intense gaze of the androgynous dancer. He let the dancer slip into roles that suited his expressive mentality. As early as in 1909, Sacharoff was the protagonist in Jawlensky's

greatest paintings, among them “Bildnis des Tänzers Alexander Sacharoff” (Portrait of the Dancer Alexander Sacharoff) with a face in white make-up and a vermilion

costume. In the painting “Die weiße Feder (The White Feather) the dancer mimes a Japanese woman in an imaginative costume, while in “Rote Lippen” (Red Lips), the painter shows the dancer in a highly erotic gesture. Three paintings in which Jawlensky did not only render homage to the art of disguising the dancer between the sexes, but through which he also discovered his versatile facial play as a motif for his portrait world.

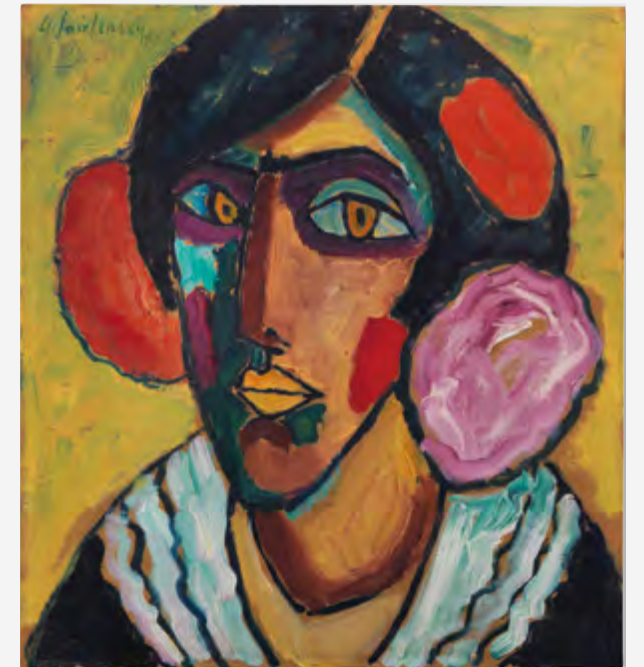
JAWLENSKY AND LOLA MONTEZ

In the important years before World War I, Jawlensky was particularly open-minded and had a genuine ability to process the most diverse impulses without prejudice and transformed them into his own. Jawlensky soaked up a wide variety of inspirations like a sponge during these years, and - in a much different way - one of these inspirations seems to have been the scandalous story of Lola Montez. Reflections of her can unmistakably be found in the portrait “Woman's Head with Flowers in her Hair”; and they once more show the impressive complexity of this painting. It's a story that testifies to Jawlensky's penchant for the bizarre. Lulu, as friends called the painter in reference to the bawdy protagonist in Frank Wedekind's “Earth Spirit”, ultimately loved women as much as he loved masquerade, theater, dance, mystery and scandal. An occurrence with a comparable lewdness and the talk of Schwabing around the time when “Woman's Head with Flowers in her Hair” was made, and which certainly did not escape the artist's attention, was the scandal around Lola Montez. Elizabeth Rosanna Gilbert, known as Lola Montez, was an urbane impostor who, as the scandalous mistress of Ludwig I, became a political millstone. Since the beginning of the 1840s she had passed herself off as a Spanish dancer from Seville, first in London and later in Munich.

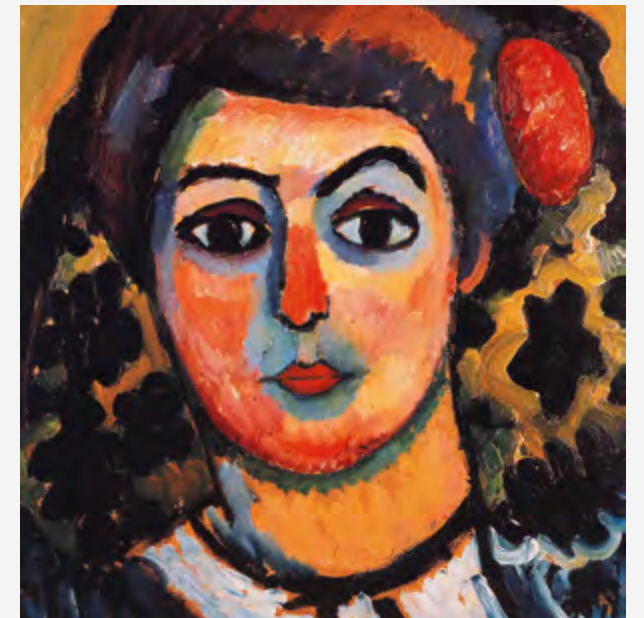
1911, the year Jawlensky began to paint the series “Spaniards”, marked the 50th anniversary of her death. The following year, 1912, Richard Bong's Berlin publishing house released the historical novel “Lola Montez” by the Austrian writer Joseph August Lux, its print run soon exceeded 30 thousand copies. This great success also must have been of interest in the circle around Jawlensky, not least because Lux, who was closely connected with the “Werkbund”, just like Jawlensky, was part of the “Schwabing Bohème”. He had lived in Munich since 1910, and in 1913 he moved from Lehel to Adelheidstrasse 35 in Schwabing. It seems obvious that the two at least knew each other by sight. Lux did not describe Lola Montez as the scandalous laughingstock that she had long been caricatured as, and also painted a different picture of her than Josef Ruederer did in his political comedy “Die Morgenröte”.



Lola Montez, portrait by Joseph Stieler, 1847, Schönheitengalerie, Schloss Nymphenburg.



Alexej von Jawlensky, Frauenkopf mit Blumen im Haar, around 1913, oil on board.



Alexej von Jawlensky, Lola (Helene Nesnakomoff), 1912, oil on board, private collection/ on loan at Museo Cantonale d'Arte, Lugano.

When the play premiered in Munich, a critic from the "Allgemeine Zeitung" wrote on March 15, 1913, that Ruederer vilified Lola to a "prostitute of the lowest rank". For Lux, the Montez is more like a "sphinx" (Joseph August Lux, *Lola Montez, ein historischer Roman*, Berlin 1912, pp. 158, 260), a mysterious and elusive hybrid creature: "A holy-beautiful peccability, a wicked saint, a mixture of woman and child, of hetaera and virgin, wanton and madonna-like, demure, daring and fearful, [...], vicious and honorable, selfish, selfless and devoted [...]" - no surprise that men murdered each other because of her" (Lux, *Lola Montez*, p. 3).

Around 1912/13 the enormous presence of a 60-year-old scandal certainly did not escape the attention of the "Giselists", the circle around Werefkin and Jawlensky who had a salon on Giselastraße 23, and it was probably no coincidence that Jawlensky even called one of the "Spaniards" "Lola". Sure, the entire habitus of these Spanish women, with lace veils and flowers in black hair, with penetrating gaze, is what Jawlensky's group of works have in common with Lola Montez, who coined this type for a long time and still does today.

Stieler characterized the strict and at the same time mysterious, seductive-looking person with a striking white lace collar over a tight, black dress - a standard in Spanish court painting under Velázquez - with just a touch of a black veil covering the hair, and, in addition to other decorative

details, finding completion with the striking red flowers tucked into her straightened hair. Juxtaposing this portrait of Montez with Jawlensky's "Woman's Head with Flowers in her Hair", the analogy becomes quite obvious. And that applies not only to the attributes, but also to the peculiar and bright blue of the melancholic eyes in contrast to the black hair, which may remind of what was said about the magical gaze of Lola Montez: "The big, melancholic eyes emanate a blue shine; it seemed like no one but her had eyes: those blue-looking [sic] eyes that could bewitch." (Lux, *Lola Montez*, p. 7).

THE FLIGHT

When World War I broke out, the Russians Jawlensky and Werefkin, living in exile in Munich, were officially declared members of an "enemy state". Head over heels, within just 48 hours, they had to flee and leave everything behind on Giselastrasse. As of the autumn of 1914, Lily Klee and the painter Adolf Erbslöh took care of the apartment. But what happened with the numerous works of art that Jawlensky had to leave behind in 1914? At this point, another important woman in his life entered the stage: Emmy 'Galka' Scheyer.



THE AGENT

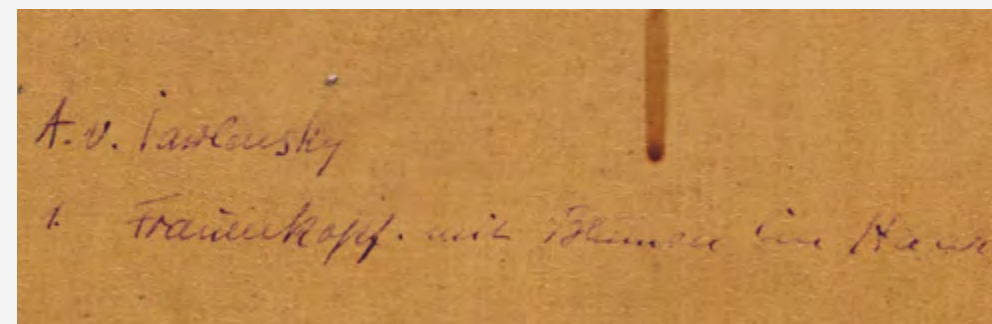
Emmy Scheyer, daughter of a Brunswick canning manufacturer, met Alexej von Jawlensky in Lausanne on the occasion of an exhibition in 1916. She was a 27-year-old art student, he a 52-year-old painter who later nicknamed her "Galka" (jackdaw). Enthusiastic about Jawlensky's painting "Der Buckel" (The Hump), she decided to give up her own painting career and instead began to focus on the professional marketing of Jawlensky's works, investing in exhibitions and publications, sales and negotiations. A contract set up between Galka Scheyer and Alexej von Jawlensky covered all details. Galka Scheyer visited Munich for the first time in 1919, went to the apartment on Giselastraße and inspected the works of art that had been left behind. After the apartment had been liquidated in 1920, the boxes with the paintings were stored with Emmy Scheyer, who lived with her parents in Brunswick again.



Emmy Scheyer and Alexej von Jawlensky, around 1919.



Emmy Scheyer in the studio, probably in Brussels, around 1915.



"A. Jawlensky/1. Frauenkopf. mit Blumen im Haar", inscribed by Emmy Scheyer on the reverse of the painting offered here.



Label of Galerie Commeter, Hamburg, on the reverse.

"WOMAN'S HEAD WITH FLOWERS IN HER HAIR" AND THE TRAVELING EXHIBITION

Soon after a first inspection and full of energy, Galka Scheyer planned to bring back memories of Jawlensky's work to the public with the help of a grand traveling exhibition through Germany. With great enthusiasm she reported to Jawlensky how she unpacked the pictures, arranging them in groups and either putting labels with titles on their backs or writing directly on them, and she also wanted to frame the works. Galka Scheyer inscribed the back of our work: "A. von Jawlensky" and: "1. Frauenkopf. mit Blumen im Haar", whereby the addition "mit Blumen im haar" (with flowers in the hair) was probably added later.

It was also mounted in a new frame that Scheyer had taken from Jawlensky's apartment. This frame, in which the work "Woman's Head with Flowers in her Hair" has remained to this day, is not only inscribed with the address "Giselastr." in Sütterlin script, but also bears evidence of two stations of the widely-noticed traveling exhibition, in which this work was also shown. One label comes from Galerie Commeter in Hamburg, and it also carries an inscription in grease crayon from Galerie Arnold in Dresden - both were locations where the traveling exhibition was shown. Apparently, as research had not been aware of, the tour also had a stop at the Dresden gallery Arnold. In any case,

the magazine "Das Kunstblatt" advertised the exhibition "Jawlensky" at its premises in April 1921, issue 4, p. 127.

Two different catalogs of the traveling exhibition are known, one comprising 100, the other 136 lots. Information on the list of works is so rudimentary that an unequivocal assignment of individual paintings is only possible in very few cases. In addition, the compilation of works on display changed from stop to stop. Galka Scheyer made the selection of works to be exhibited in coordination with the respective exhibition stations, and, depending on sales, supplemented them with further paintings. Accordingly, she went to Frankfurt in person and visited the gallery owner Ludwig Schames, made contact with Paul Erich Küppers in Hanover, the director of the Kestner Society founded in 1916, and negotiated with Richart Reiche, head of the 'Ruhmeshalle' in Barmen (Wuppertal). However, the traveling exhibition would commence at Fritz Gurlitt's gallery in Berlin in the summer of 1920. After various stations, it also celebrated a great success in Wiesbaden, about which Scheyer reported to Jawlensky: "20 pictures sold, 2 still in negotiation ... Almost all of them were bought from the reserve", which means that they were not in the catalog! Jawlensky is deeply grateful to her and thanked Emmy Scheyer on April 21, 1921: "I have put my art in your hands and will do everything to show you that I want to live and go further and further". And a few days later, on April 27, the artist expressed: "God and fate gave me you, Emmy, on my way. And I'm so grateful for everything you do for me. God will reward you." (Quoted from: Angelica Jawlensky, in: ex. cat. Die Blaue Vier, Bern, 1997, p. 70)



Emmy E. Scheyer, exhibition catalog of traveling exhibition Alexej von Jawlensky 1920/21. Excerpt from the list of works in the catalog.

"The 'Woman's Head with Flowers in her Hair' was made in one of the artist's most important creative periods shortly before World War I. Although Jawlensky worked in an extremely powerful and expressive manner during this period, he also captured subtle moods with great sensuality. In this case it is a restrained melancholy that covers the entire picture like a pleasant veil and that makes for its special appeal. Not least because of this, the hitherto unknown painting with its passionately painted warm-red hair ornament and the billowing mint-cool collar strips can be described as an outstanding discovery."

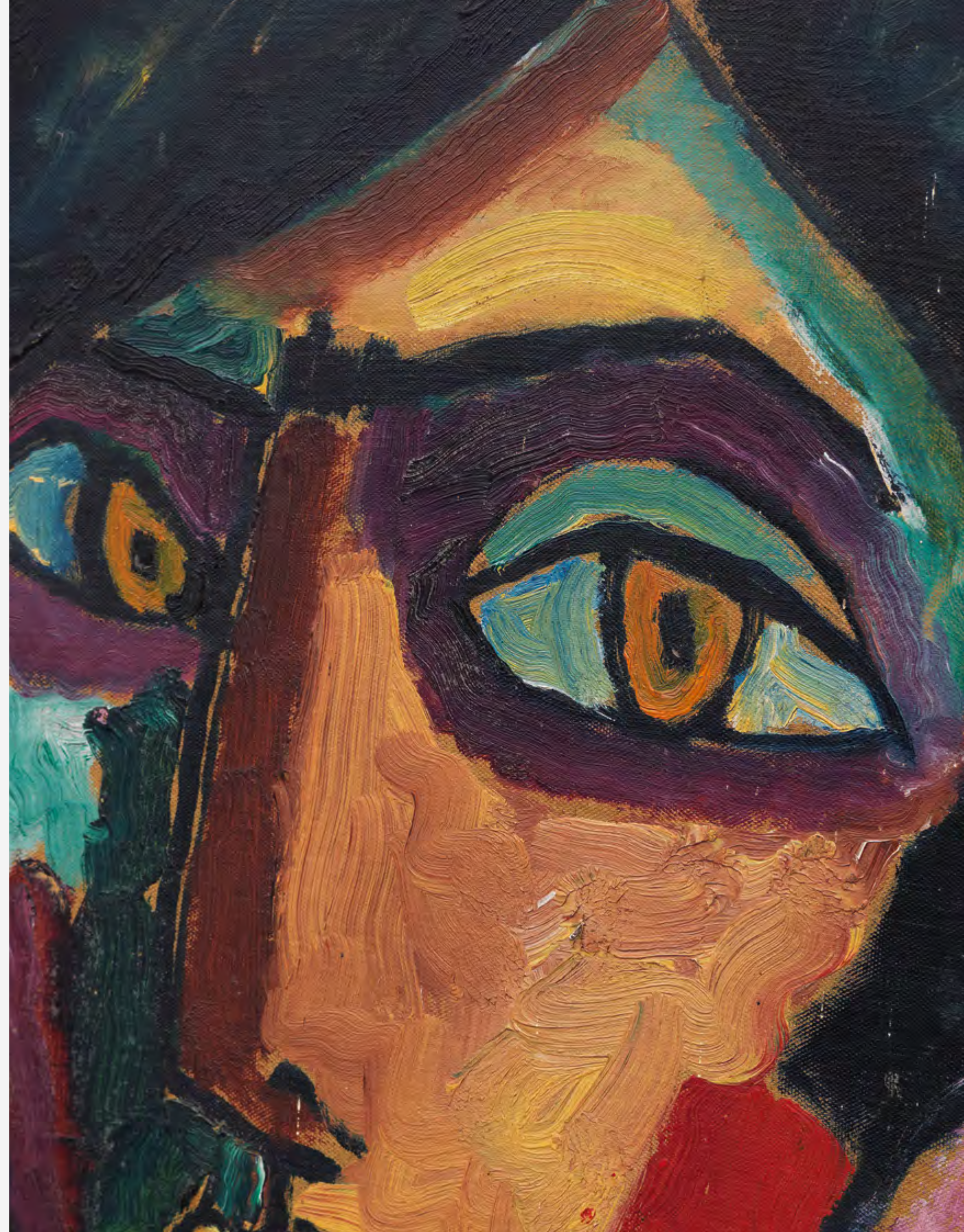
Dr. Roman Zieglgänsberger, Museum Wiesbaden .

A REDISCOVERED MASTERPIECE

At what point Jawlensky's "Woman's Head with Flowers in her Hair" changed owners after the grand exhibition tour can not be identified with certainty today. The buyer was an architect working in the style of "New Objectivity" in the area of housing development in the 1920s. Many of his buildings have been preserved up until today, and find mention in the "Denkmaltopographie der Bundesrepublik Deutschland" (Monument Topography of the Federal Republic of Germany). Perhaps he also attended the artist's first solo exhibition at the Barmen 'Ruhmeshalle' in 1911 - at that time the architect was working in the immediate vicinity. He later settled in the Frankfurt area, where he implemented his modernist ideas in the style of "New Objectivity" in his own villa in the late 1920s. One can vividly imagine how deeply touching the spiritual work "Woman's Head with Flowers in her Hair" must have looked in this ambiance.

"Woman's Head with Flowers in her Hair" always remained within the family through inheritance and endowments. This may be the reason why this painting was not known to Clemens Weiler, author of the first catalog raisonné, and that it had not been recorded with the Jawlensky Archive before 2017. Accordingly, the wonderful rediscovery of the painting "Woman's Head with Flowers in her Hair" is a little sensation. The fact that we are now able to get to know this great work of art together is a great enrichment to art history. "Those lucky enough to call a picture by Jawlensky their own, I recommend to keep it covered with a curtain, and to only indulge in its impression at special moments. They want to be observed like the most precious pictures of saints in the shrines of the old winged altars. They should only appear on festive days." (W. A. Luz, A. von Jawlensky. Neue Bildnisse, in: Der Cicerone: Halbmonatsschrift für die Interessen des Kunstforschers & Sammlers 13.1921, pp. 684–689, here p. 689)

Dr. Mario von Lüttichau, Dr. Agnes Thum



FRANCIS PICABIA

1879 Paris - 1953 Paris

La résistance. Around 1943.

Oil on firm board.
Borras 756. Bottom right signed. 75 x 52 cm (29.5 x 20.4 in).

With a certificate from the Comité Picabia dated november 3, 2021. The painting will be included in the Catalogue Raisonné of Francis Picabia and is listed under the registration number 2162.

Called up: December 10, 2021 — ca. 18.36 h ± 20 min.

€ 250.000 – 350.000

\$ 287,500 – 402,500

PROVENANCE

- Galerie Klewan, Munich (with the label on the reverse).
- Private collection North Rhine-Westphalia (acquired from the above around 1977).

EXHIBITION

- Francis Picabia, Städtische Kunsthalle, Düsseldorf, October 29 - December 4, 1983; Kunsthaus Zürich, February 3 - March 25, 1984; Moderna Museet, Stockholm, April 7 - May 27, 1984, cat. Düsseldorf/Zürich 1983, p. 131 (with black-and-white illu., with the label of the Kunsthaus Zürich and a shipping label to Düsseldorf on the reverse).

FRANCIS PICABIA – ON THE CHANGEABILITY, PROGRESSIVENESS AND ALLURE OF HIS ŒUVRE

There hardly is any other quote that could describe Picabia's eventful oeuvre, ranging from Cubism to Dada to the photo-based paintings of the 1940s, more fittingly than his own aphorism from the Dada period: "Our heads are round so that thoughts can change direction." Accordingly, Picabia's thinking changed direction several times, and repeatedly yielded highly progressive results. It is precisely the enormous variability that distinguishes Picabia's oeuvre. Picabia's work, which hardly knows any boundaries in terms of style or medium, amazes and provokes at the same time. Its beginnings lie in Cubism: In the years before the First World War, Cubist paintings that testify to Picabia's closeness to the two years younger Picasso were created. However, Picabia and his eagerness to experiment should soon leave Picasso and his lifelong commitment to representational painting far behind. Picabia was born in France in 1879. He was the son of a Cuban aristocrat and a French lady from the wealthy bourgeoisie. He not only had a reputation as an artist, but also as a lover of fast cars and the ladies. After the end of the First World War, Picabia's avant-gard Dada years followed. Together with Duchamp he advocated a completely new concept of art, liberated from the shackles of traditions. He expressed this demand in collages and material pictures, as well as in script pictures. To today's observer, Picabia's associative script pictures from this period, mostly in large format, and with collaged and painted elements, appear like early forerunners of the carefree creations of the American street artist Jean-Michel Basquiat. As of the mid-1920s the artist created landscapes, still lifes and portraits made of collaged matches, toothpicks, drinking straws,



Laszlo Willinger/John Kobal, actress Marlene Dietrich (1901 – 1992), 1942. © Laszlo Willinger

- Rediscovery of a to date unknown portrait of Marlene Dietrich
- Picabia's art historically relevant photo-based paintings from the 1940s are extremely rare on the international auction market
- Seminal work for Pop Art's photo-based celebrity portraits
- Part of a German private collection since the 1970s
- Today other works from this period are in possession of, among others, the Museum of Modern Art, New York, and the Centre Pompidou, Paris



pasta as well as paint cans and brushes, with which Picabia expanded the concept of art towards the material picture. In the late 1920s he began to make works in which figurative and abstract image levels overlap, thus challenging the observers' traditional viewing habits anew. For the figurative components, Picabia now occasionally used photographic templates from journals and magazines, which he initially only used as a starting point. He abstracted, combined and superimposed them with other image levels, which in parts led to impressively shrill and striking results that seem to anticipate elements of later Pop Art, such as the art of William Copley.

PICABIA'S PHOTO-BASED PAINTING OF THE 1940S – THE DAWN OF FIGURATIVE POST-WAR MODERNISM

Around 1940 Picabia attained an even more direct approach to the torrent of images found in everyday life, henceforth his paintings excluded abstract elements and overlays. This way he not only realized a fascinating directness, but also an astonishing modernity. For example, the painting "Portrait d'un couple" (Museum of Modern Art, New York) from 1942/43, which is presumably based on a print media or television model, is particularly captivating for a painterly freshness and modernity that was very unusual for the 1940s. In our eyes it resembles the early work of the American Alex Katz from the 1960s. The painting "L'Adoration du veau" ("The Adoration of the Calf", Center Pompidou, Paris), which was also created during the Second World War, has a downright disturbing stylistic modernity. It is based on a photograph by Erwin Blumenfeld that was published in 'Paris Magazin' under the title "Surréalisme" in the summer of 1938. As early as in September 1939, Picabia expressed his concern about the war events in Europe: "I spend the time hoping that this will come to an end, that it won't take much longer, that it is a nightmare and that I have to wake up to end it." (Quoted from: Francis Picabia, exhibition catalog Kunsthau Zürich / Museum of Modern Art, New York, 2016, p. 20). During the time of the Second World War, Picabia created many of his works in his studio in the fishing port of Golfe-Juan on the Cote d'Azur, which was strictly monitored by the police because of the black marketing. Residents lived in constant danger of being arrested by the Gestapo or French

Francis Picabia, L'Adoration du veau, 1941-1942, oil on board, Centre Pompidou, Paris. © VG-Bild-Kunst, Bonn 2021

Francis Picabia, Portrait d'un couple, 1942-1943, oil on board, The Museum of Modern Art, New York. © VG-Bild-Kunst, Bonn 2021



Francis Picabia, Adam et Ève, 1942, oil on canvas, private collection. Sold for 2.5 million euro in 2017. © VG-Bild-Kunst, Bonn 2021

militia. The American writer and art collector Gertrude Stein, who knew Picabia personally, was the first to point out that the images that Picabia created in this atmosphere were based on photographs. It was not until the 1990s that research was able to identify the early sources of these often erotic compositions – such as it is the case with the painting "Adam et Ève" (1942), which was auctioned for 2.5 million euros in 2017 – and for which a model in the popular 1930s erotic press was identified.

"LA RÉSISTANCE" – REDISCOVERY OF A MYSTERIOUS MARLENE PORTRAIT

Our mysteriously withdrawn female portrait was also made during this time. Owing to the sitter's aloof androgyny, it emanates a very special aura. The catalog of the Picabia exhibition shown in Düsseldorf, Zurich and Stockholm in 1983/84 only reveals the following about our mysterious portrait, which comes from a German private collection and is now offered on the international auction market for the first time: "A portrait from 1941 (, La Résistance ,) shows a mask-like face with an excessively high, arched forehead, proud and lost in reverie. The photo of a film star or a popular singer may have served him as model." (Page XL1). Once seen, the observer can hardly get the image of the mysterious stranger out of his head, as it attracts everyone's attention with its sovereignty and androgynous femininity, while leaving the agonizing question regarding her identity unanswered. It was the German celebrity Marlene Dietrich who relocated to Paris shortly before the war, trying to make her contribution in the fight against the Nazis by singing for the allied troops during the war. "La résistance" is the title of this special painting, for which we were able to identify a photograph shot by Laszlo Willinger from 1942 as the basis. It seems likely that Picabia probably became



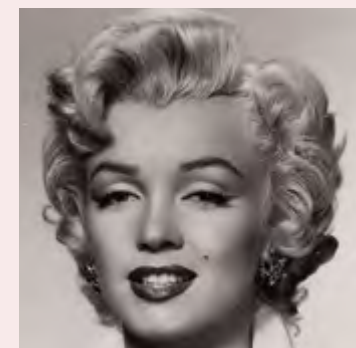
Francis Picabia, L'Oeil cacodylate, 1921, oil, silver gelatine prints, postcard and collage on canvas, Centre Pompidou, Paris. © VG-Bild-Kunst, Bonn 2021

aware of the photo through an article about Marlene Dietrich published in Vogue. The article about Marlene Dietrich's engagement as a singer for the US troops was published in the July 1942 issue along with an article about "Gertrude Stein in France", which Picabia must have been aware of as he was a friend of the important patron of European Modernism. Willinger's photograph shows the famous German singer and actress, who to this day is celebrated as a kind of "goddess of androgyny" due to her unmistakable, emancipated style, in a white shirt blouse and black "Marlene trousers", staged in the strong spotlight with rich contrast. Picabia opts for a smaller, zoom-like image section that puts focus on the almost unreal facial features thus emphasizing the unique aura that surrounds the depicted lady.

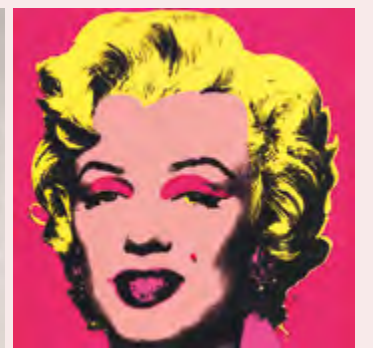
Picabia's completely new and confident handling of the visual material emerging in mass media should be seminal for the photo-based American Pop Art of the 1960s. Picabia's progressive approach, which changed the classic concept of art, is significant from an art-historical point of view. As art traditionally revolved around originality, his paintings based on photographic originals from around 1940 questioned this claim and laid the basis for an expanded concept of art that finally led to Gerhard Richter's early 1960s black and white photo paintings. Richter began looking for suitable motifs in popular mass media in the 1960s and archived them in his famous "Atlas". The examination of painting with the torrent of media images in our everyday life is still one of the central themes of contemporary art. The fact that Picabia declared photography to be a legitimate source of inspiration for painting as early as in 1940 was an extremely courageous step that was

"Picasso was two years younger than Picabia, but would remain the more old-fashioned artist in many regards. [...] As is known, he disapproved of abstraction as much as he rejected ready-made, mechanic means of creation, especially in connection with photography."

Anne Umland, curator Museum of Modern Art, New York, quoted from: Francis Picabia, ex. cat. Kunsthau Zürich / Museum of Modern Art, New York, 2016, p. 14.




Portrait Marilyn Monroe, 1953. © The Andy Warhol Foundation for the Visual Arts



Andy Warhol, Untitled from Marilyn Monroe, 1967, silkscreen, Museum of Modern Art, New York. © The Andy Warhol Foundation for the Visual Arts

ultimately of decisive importance for American Pop Art. And so, for example, the two pop artists Robert Rauschenberg and William Copley showed great admiration for Picabia's photo-based painting. With the awareness of this art-historical development, Picabia's mysterious Marlene portrait "La résistance" must inevitably be seen as an important forerunner of Warhol's famous work "Marilyn" (1967), which was created 25 years later and is also based on a contemporary photo that also made the American actress Marilyn Monroe an artistic icon. [JS]



“Paper works allow Gerhard Richter to create distance from his pictorial oeuvre. It is no coincidence that he increasingly made watercolors whenever the course of his creation changed.”

www.gerhardrichter.com

GERHARD RICHTER

1932 Dresden - lives and works in Cologne

Colmar (I-V). 1984.

5 Watercolor s with grease crayon and graphite.
Each signed and dated "7.2. 84". Each with title and consecutive number on the reverse. On wov paper. Each up to 18 x 23,8 cm (7 x 9.3 in), each the full sheet.
This work is registered in the online catalog raisonné of the watercolors.

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

Called up: December 10, 2021 – ca. 18,38 h ± 20 min.

€ 500.000 – 700.000
\$ 575,000 – 805,000

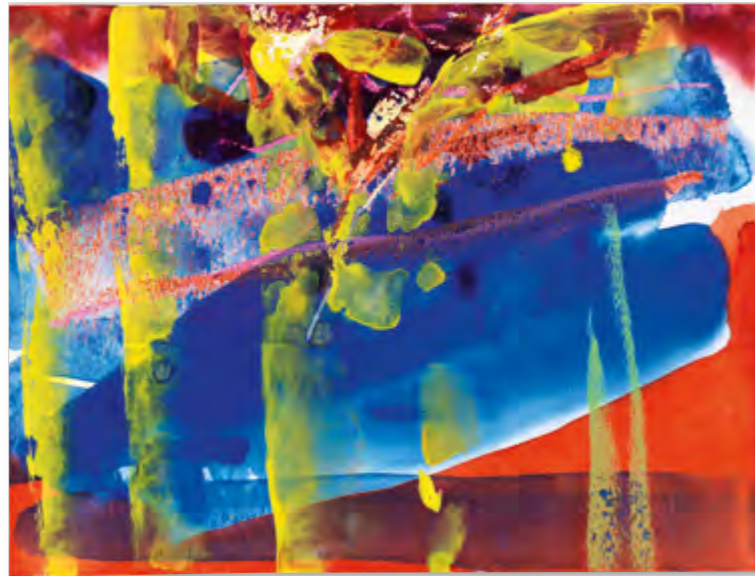
PROVENANCE

- Galerie Fred Jahn, Munich.
- Private collection Southern Germany.

EXHIBITION

- Gerhard Richter. Aquarelle. Graphische Sammlung, Staatsgalerie Stuttgart, January 19 - February 17, 1985, ex. cat. with illu. on pp. 41-49.
- Watercolors by Beuys, Palermo, Polke, Richter, Goethe-Institut, London, February 20 - April 11, 1987.
- Gerhard Richter. Zeichnungen und Aquarelle 1964-1999. Kunstmuseum Winterthur/ Switzerland, September 4 - November 21, 1999/ Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, January 15 - March 19, 2000/ Collection de Pont Museum, Tilburg/ Netherlands, July 1 - October 8, 2000, ex. cat. with illu. on pp. 58-62.
- Gerhard Richter. Zeichnungen, Aquarelle, neue Bilder. Kaiser Wilhelm Museum, Krefeld. April 9 - June 18, 2000.

- Watercolors make for a small but important group in Richter's oeuvre
- This is the first time that a series of Richter watercolors is offered on the international auction market
- Each sheet is a gem in blazing colors from the year of his international breakthrough
- A similar series of five watercolors from the same year is in possession fo the MoMA in New York



According to the art compass annually published in the magazine "Capital", Gerhard Richter continues to head the list of the world's most important artists. He has maintained this top position for 18 years now, closely followed by Bruce Nauman, Georg Baselitz and Rosemarie Trockel. The fascination with Gerhards Richter epochal art is unbroken. Last year the Metropolitan Museum of Art in New York honored the groundbreaking work of the exceptional German artist with the large solo exhibition "Gerhard Richter – Painting after all". He is an artist of superlatives, his paintings are sold at record prices and can be found in all major museums. The painting that has won the highest price to date is an abstract painting from 1986, sold by Sotheby's in 2015 for an unbelievable price of € 36,328,500 million. Shortly before this work was made, Richter had his international breakthrough. The exhibition responsible for this was "von hier aus", curated by Kasper König in Düsseldorf in 1984. Gerhard Richter took part with nine abstract pictures he had painted for the exhibition. The artist himself said that the bright yellow, abstract, large-format pic-

tures triggered an avalanche. In March 1985 the exhibition traveled to New York with additional works and was shown at Sperone Westwater and the MAarian Goodman Gallery. The interest of private collectors and museums was so enormous that prices doubled before the opening. Both exhibitions nearly sold out on their opening evening, the Museum of Modern Art purchased a painting, as did the Australian National Gallery and the Museum of Fine Art Boston. This success shows Richter's topicality and the significance of his work. The year 1984, which was so important for the artist, was also the year the present watercolor series "Colmar" was made. Watercolors appear in phases in Richter's oeuvre. His first watercolors and drawings, which, like his paintings, were initially based on photographs, were created in 1964. From then on, the works on paper appeared at larger intervals and usually in systematical series. A more intensive examination of the watercolor began in the late 1970s and reached its peak in the 1980s. It was not until 1985 that works of this genre were exhibited at the Staatsgalerie Stuttgart for the first time. At first, Richter's wa-

tercolor art seemed to be too playful, as he feared that the resulting sheets might be too seductive, too "artistic". In general, the medium of watercolor painting played a subordinate role in post-war modern art, and it was not until the 1980s that it became an important means of expression again for various artists, among them Beuys, Tuttle, Palermo, Polke, Baselitz, Graubner or Gerhard Richter. Formally, the artist faced the same questions, regardless of whether he worked in oil or watercolor. He tried to transfer the expressive possibilities of the watercolor and its lightness onto the big canvas. The artist appreciated a work process only possible in this medium – pouring, dripping, applying paint - because the result cannot be precisely planned. This creates a "nonchalance" (G. Richter, in: Dieter Schwarz, Gerhard Richter: Zeichnung 1964-1999, Düsseldorf 1999, p. 7), which is difficult to achieve in oil paintings and which is particularly important to Richter, because it allows the artist take a back seat as a subject, while material and color come to the fore. The first layer is laid out in broad red, blue or yellow fields, with

grease crayon above it, at times also vice versa. "By restricting myself to primary colors, I avoid having to mix a certain tone first, because it would then be less neutral, but maybe extravagant or tasteful or as always. So it is better to start with red, blue and yellow, the mixtures happen of their own volition anyway." Gerhard Richter, quoted from: Gerhard Richter, Texte 1971 bis 2007, published by Dieter Schwarz, Cologne 1999, p. 352) The serial work method and the principle of chance are both integral parts of Richter's artistic work, also of his watercolors. He develops the luminous small-sized works in short and intensive work phases. "From 1984 on I used blocks with watercolor paper, just the way it should be. There were about eight to twelve blocks next to each other, and, just like the pictures, these could be laid out as a series, each progressed differently over a few days, and then all of them were more or less finished together." (Gerhard Richter, quoted from: Gerhard Richter, Texte 1971 bis 2007, published by Dieter Schwarz, Cologne 1999, p. 348). What makes this series "Colmar" so rare and special is that the

sheets as such remained together and were not torn apart by an accomplished collector. Gerhard Richter often used a date as title. The artist usually titles his abstract works after completion, and they are purely associative. But the titles can also express a form of admiration, for example for an artist. In our case it is a homage to the Isenheim altarpiece in Colmar. A work of art that touched Richter deeply, and that he mentioned again in a recent interview in 2016, more than 20 years after the present watercolors were created. Richter's interview partner was the curator of the Louisiana Museum in Copenhagen. The interview with the title "In Art We Find Beauty and Comfort" was released as a series of artist talks on the museum's own video channel. When Richter was asked whether art had power, he replied: "[...] Art has value. Art offers solace. I recently visited Colmar and saw the the Isenheim altarpiece, a tragic story! A great picture, it is wonderful, it is consoling, because it is beautiful. [...]" When painting watercolors, Richter gives in to whims and moods. The enthusiasm for this medieval work of art finds new expression in Richter's abstract imagery and fascinates a new generation of art recipients. [SM]

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JAN SCHOONHOVEN

1914 Hof van Delft - 1994 Delft

R 70-22. 1970.

Relief. Pigment and papier mâché on panel.
Signed, dated, titled and inscribed on the reverse.
104 x 104 cm (40.9 x 40.9 in). [JS]

We are grateful to Mr. Antoon Melissen, Amsterdam, for kindly providing us with information. The work will be included into the forthcoming catalogue raisonné.

Called up: December 10, 2021 – ca. 18.40 h ± 20 min.

€ 180.000 – 240.000
\$ 207,000 – 276,000

PROVENANCE

- Galerie m, Bochum (directly from the artist).
- Private collection Southern Germany (acquired from the above in 1972).

EXHIBITION

- Jan Schoonhoven, Galerie m, Bochum, February 6 - March 3, 1970 (with the label on the reverse).
- Jan Schoonhoven, Städtisches Museum, Mönchengladbach, March 1 - April 9, 1972 (with the label on the reverse).
- Jan J. Schoonhoven, Museum van Bommel van Dam, Venlo, June 17 - July 24, 1972. cat. no. 45 (with the label on the reverse).
- Jan J. Schoonhoven, Badischer Kunstverein, Karlsruhe, October 27 - November 28, 1972 (with the label on the reverse).
- Württembergischer Kunstverein, Stuttgart, Kunstgebäude, no date (with the label on the reverse).

Schoonhoven's reliefs fascinate with their formal clarity, their artistic radicalism and their technical perfection. As early as in 1972, their unique character was described as "Cool, strictly ordered, well-considered. But also familiar, humane and intimate" (quoted from: A. Melissen, Jan Schoonhoven's silent white revolution, in: J. Schoonhoven, Galerie Zwirner, New York 2015, p. 15). Schoonhoven was a loner who earned a living in the real estate department of the Dutch Post during the day, before devoting himself to highly concentrated work on his reliefs every evening at the dining table of his Delft canal house. Due to the spatial context of their creation, the formats of his reliefs are usually limited to a maximum of a good meter square. In 1956 he created his first monochrome white relief "Motel", although formally based on his highly abstract but still figurative compositions from those years. However, with this work Schoonhoven attained the anti-academic materiality of paper mâché that would shape his further creation. Only the following increasing formal reduction towards strictly geometric rows of rectangles or squares - as in "R 70-22" - should become fundamental for the inclusion of the lively play of light and shadow. The basic structure of the square and the rectangle plays a decisive, almost prototypical role in Schoonhoven's work, as the artist sees them as the purest expression of a basic geometric form, which is fundamental for all other geometric forms. "R 70-22" is therefore particularly exemplar-

- Early, radically reduced relief by the celebrated Dutch "ZERO" protagonist
- One of the first reliefs in which Schoonhoven makes the fascinating use of the chamfer for a subtly accentuated play of light and shade
- Excellent provenance: In 1972 sold through Galerie m, which had exclusive rights to represent Schoonhoven's early works
- Similar early reliefs are part of acclaimed international collections like the Museum In 2014/15 Schoonhoven's work was part of he grand "ZERO" exhibitions at the Solomon R. Guggenheim Museum, New York, and the Martin Gropius Bau, Berlin



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



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

ry of Schoonhoven's work: It is based on the multiplied sequence of the rectangular shape, from the combination of which Schoonhoven developed a large square. In addition, it is fascinating for the rectangles' aslant base areas, which stage a particularly accentuated play of light and shadow. Schoonhoven's reliefs are captivating for their formal clarity and visual calmness. Their geometric rigor, which was inspired by architectural structures such as walls, paving stones and lattices, leaves no room for a spontaneous, gestural artistic signature. For Schoonhoven, the actual creative process primarily lies in the conception and the graphic design. As a result, Schoonhoven once again summed up one of the central artistic basic ideas of the Dutch "ZERO" movement, the group "Nul", which Schoonhoven joined in 1958: the forceful negation of the individual artistic signature. Today, Schoonhoven's monochrome white masterpiece, like the work of Piero Manzoni, Lucio Fontana, Günther Uecker or Enrico Castellani, are among the most important contributions to European "ZERO" art. [JS]



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

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

PIERO MANZONI

1933 Soncino near Milan - 1963 Milan

Achrome. 1960-1962.

Mixed media. Nylon fabric, mounted on panel wrapped in white velvet cloth. In a wooden object box lined with white velvet.

Signed and twice dated on the reverse. Ca. 24,5 x 19,5 cm (9.6 x 7.6 in).

Object box: 60 x 65 x 24,5 cm (23.6 x 25.5 x 9.6 in).

Accompanied by an expertise issued by the Archivio Piero Manzoni, Milan, in 2015. The work is registered with the number 1375A/15.

Called up: December 10, 2021 – ca. 18.42 h ± 20 min.

€ 180.000 – 240.000 *

\$ 207.000 – 276.000

PROVENANCE

- Galerie Schurr, Stuttgart.
- Galerie Hans-Jürgen Müller, Stuttgart.
- Achenbach Art Consulting, Düsseldorf.

EXHIBITION

- Zero, Galerie Schurr, Stuttgart, May 18 - late July 1979.

his work is a fascinating example of the famous “Achrome” series and illuminates Piero Manzoni’s radical artistic contribution to post-war art. Piero Manzoni began his “Achromes” around 1957/58, monochrome works of art freed from color and which he continued to develop until his early death. His goal was to create a completely white surface that in no way indicates any painterly phenomenon or element that is outside the surface’s nature. He processes wet plaster and kaolin on white canvases, so that the drying process creates waves, creases and irregularities without the artist’s influence. For his pioneering exploration of the monochrome surface made of pure white, he used a variety of unconventional media to create the highly structured surfaces: synthetic fiber, kaolin, straw, styrofoam, bed rolls, rabbit fur, gravel and even human excrement, to name just a few. At a time when Abstract Expressionism and Informalism were predominant, Manzoni tried to detach the painted surface from the artist’s hand and instead sought to develop a visual language that spoke to the zeitgeist of the post-war generation and redefined the rules of artistic expression. Together with Lucio Fontana and Alberto Burri, Manzoni tried to liberate himself from the conventions of the past: “I cannot understand those painters who claim to be interested in modern problems but who still stand in front of the canvas as if it were an area that has to be filled with colors and shapes, according to a more or less praiseworthy taste, more or less in harmony”, complains Manzoni, “As soon as they have drawn or provided a sign, they step back and look at what they have just done, tilting their head to one side and gently closing an eye, just to jump forth again, to add another character, another color from their palette, and continue these gymnastics until they have filled the canvas with a painting: The painting has been completed: a surface offering infinite possibi-

- From the small oeuvre of the early deceased artist
- Characteristic work that testifies to Manzoni’s radical exclusion of color in his art
- A comparable nylon fabric “Achrome” from 1962 is in the Museum of Modern Art, New York



Piero Manzoni with an achrome of nylon fabric in his Milan apartment, 1961.
© VG-Bild-Kunst, Bonn 2021

lities has been reduced to a kind of recipient into which unnatural colors and artificial meanings have been pressed and compressed. And why shouldn’t we empty this vessel? Why not free this surface? Why not try to discover the infinite meaning of total space, pure and absolute light? Suggestions, expressions and representations are no longer a problem these days, regardless of whether it is a matter of representing an object, a fact, an idea, a dynamic phenomenon or not” (P. Manzoni, quoted from: G. Celant, In the Territory of Piero Manzoni, in: G. Celant (ed.), Piero Manzoni, ex. cat. Naples, 2007, p. 30) Manzoni encourages the observer to concentrate on physical matter when interpreting his works. In this work, which is part of a series that Manzoni created from white glass wool, the artist modeled the surface of the work into hair-like tufts and curls. The work lives solely on the presence of the raw material, as self-determined pure significance, that emphasizes the “a-chromatic” importance of the work. In 1959, Manzoni founded the Galleria Azimut together with Enrico Castellani in Milan, together they published the magazine of the same name. He became an important international “ZERO” member and acted as a kind of diplomat for the “ZERO” artists, moving about Central and Northern Europe and ignoring the art capital Paris. Manzoni is involved in “ZERO 3” and showed works in the “ZERO” exhibition at Galerie Schmela in Düsseldorf. Just like Manzoni, the German “ZERO” artists were also looking for new radical forms of expression. Their work is very different, but what they had in common was an approach to overcome Tachism. “ZERO” challenged the static approach of traditional art that was trapped in canvas and frame. The artists expanded the concept of art, experimented with unorthodox materials and quickly developed into the largest international artist movement of the post-war period. [SM]

CY TWOMBLY

1928 Lexington - 2011 Rome

Untitled (Drawing for Manifesto of Plinio). 1967.

Pencil drawing.

Del Roscio B. 4, 181. Signed, dated and titled on the reverse. On Fabriano wove paper (with watermark). 48,6 x 66 cm (19.1 x 25.9 in), size of sheet.

Called up: December 10, 2021 – ca. 18.44 h ± 20 min.

€ 250.000 – 350.000

\$ 287,500 – 402,500

PROVENANCE

- Galleria La Tartaruga, Rome.
- Galerie Tanit, Munich.
- Private collection Munich (acquired from the above).
- Collection Lothar Schirmer, Munich.

EXHIBITION

- Cy Twombly, Galleria La Tartaruga, Rome, February 26, 1968.
- Von Beuys bis Cindy Sherman. Sammlung Lothar Schirmer, Kunsthalle Bremen; Städtische Galerie im Lenbachhaus, Munich, 1999.
- Cy Twombly im Lindenau-Museum, Altenburg. Photographien, Druckgraphiken, Zeichnungen. Gerhard-Altenbourg-Preis 2008, May 24 - August 30, 2009 (with illu.).

LITERATURE

- Nicola Del Roscio (editor), *The Essential Cy Twombly*, London 2014, p. 40.

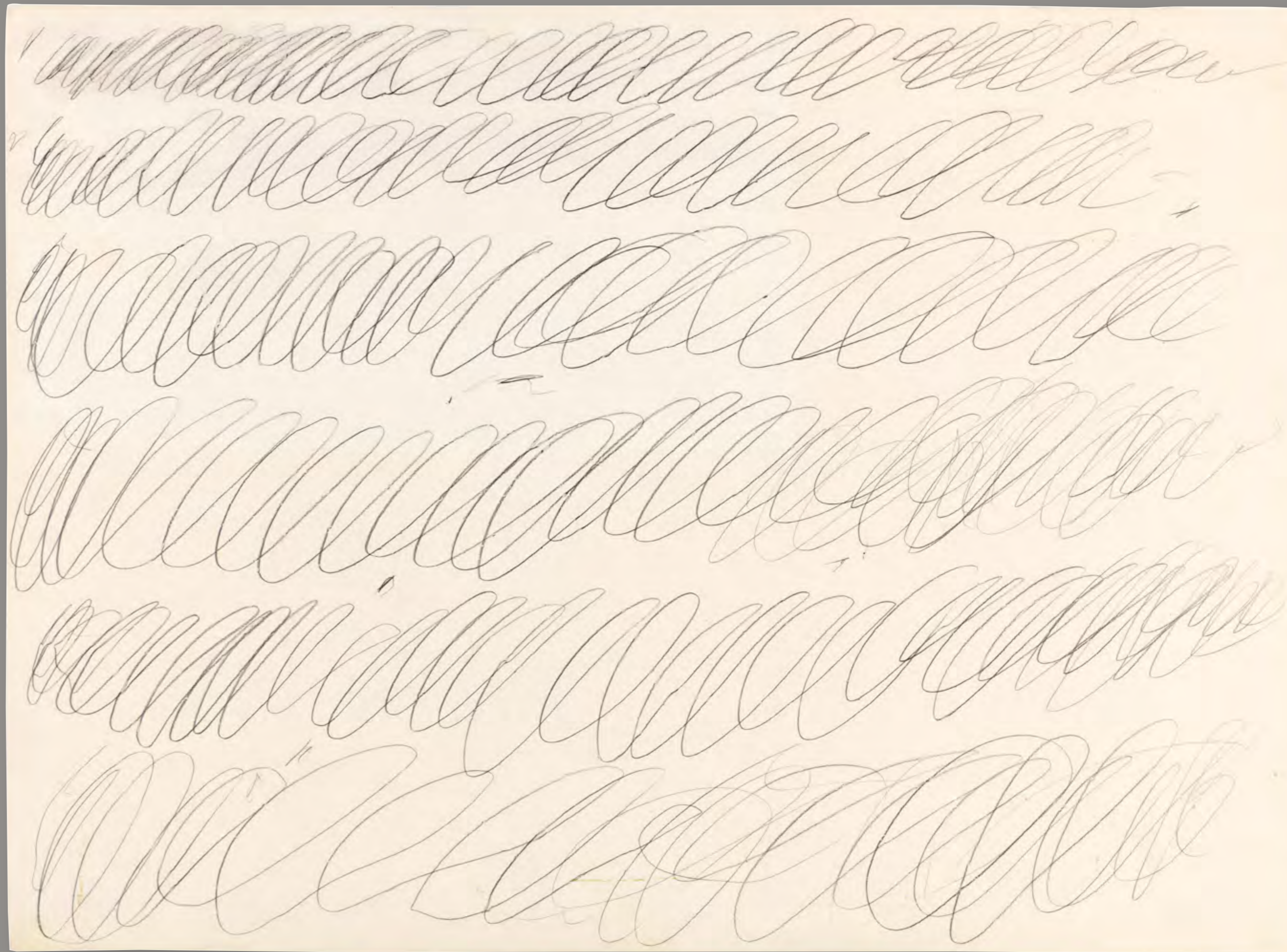
“Once, someone rang the bell of Cy’s apartment in Rome and there was an eighteen-year-old German in short Lederhosen. He had come down on a spring holiday on a bus from Germany with his pocket full of money from tips he made by delivering couture tailored clothes to clients of his mother. He wished to buy a drawing by Cy. Lothar Schirmer was his name, and later he became one of the best publishers of books on art.”

Nicola Del Roscio, *Cy Twombly. Drawings, Catalogue Raisonné*, V. 4, S. 12.

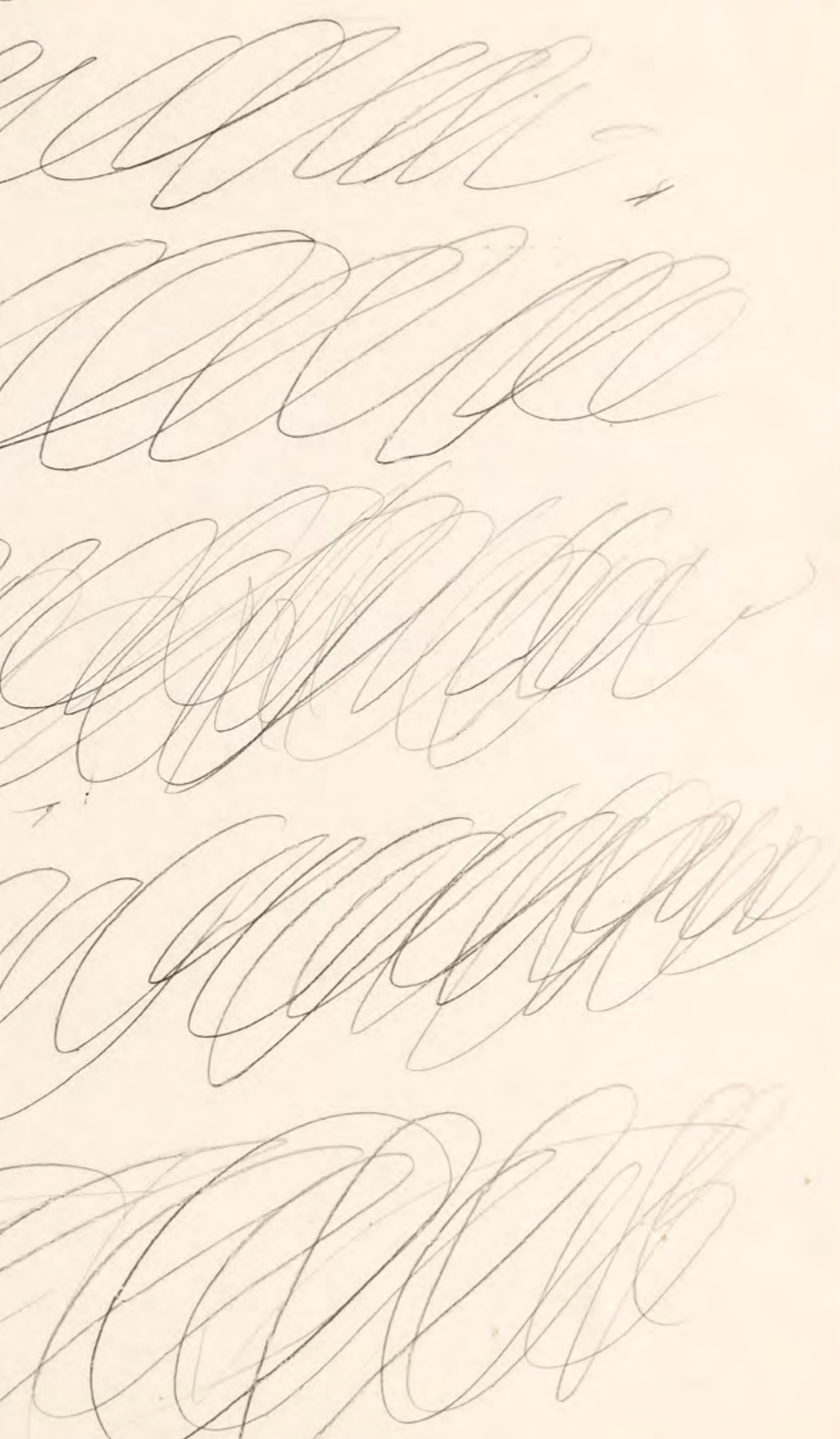
SCRIPTURAL PAINTING FULL OF CONCENTRATED, CREATIVE ENERGY

Cy Twombly’s work “Untitled (Drawing for Manifesto of Plinio)” combines the paradigms of text and image with a fascinating effect and evokes a visual poetry from a wave of spiraling lines. Oscillating between the subjectivity of the gesture and the repetitive movements of a mechanical exercise, Twombly’s delicate pencil lines seem to vibrate with concentrated and creative energy. Similar to handwriting, the motif is formulaic, but not mechanical. The strong gray lines that rhythmically and evenly run across the surface remain separate, like sentences that written across a page. The lines well up in a crescendo starting in upper left. In tight little spirals, following the direction of the writing, they become looser, more expansive spirals towards the lower right. It is an obvious gesture of writing, a

- From the important creative period between 1966-1971, which also saw the birth of the “Blackboard Paintings”
- For the first time offered on the international auction market
- From the acclaimed collection of the publisher Lothar Schirmer
- This motif was used for the poster of the exhibition at Galleria La Tartaruga in 1968



graphic code that negates the possibility of reading. The works, which were created between 1966 and 1971 and which would become his most famous ones, are characterized by a clear rejection of color and the recapture of the pure line. They are usually kept in a reduced color palette of white and slate gray and are called “Blackboard Paintings” as they have a certain similarity with boards in schools. The drawing “Untitled (Drawing for Manifesto of Plinio)”, which was also created during the five-year period of the “Blackboard Paintings”, shows the same enigmatic, activated loops that characterizes the paintings in the series, but shifts the “writing” surface from a chalkboard to page from a notebook. After he had started this series in 1966, Twombly reached his artistic climax in 1969. Paintings from



this year are in major institutions such as the National Gallery of Art, Washington, D.C., and the Kunstmuseum Basel. Twombly's "scribbles" are characterized by an intense immediacy. The light background of the paper is part of the composition, but the line remains its all-dominant element. The seemingly arbitrary mesh of lines is always under the control of the artist, taking into account not only the size or the number of spiral shapes, but also the pressure and sensitivity behind the execution of each line. In this sense, "Untitled (Drawing for Manifesto of Plinio)" is an elegant combination of the subliminal mysticism of Surrealist Automatism and the belief in individual personality and the gestural intentionality of Abstract Expressionism.

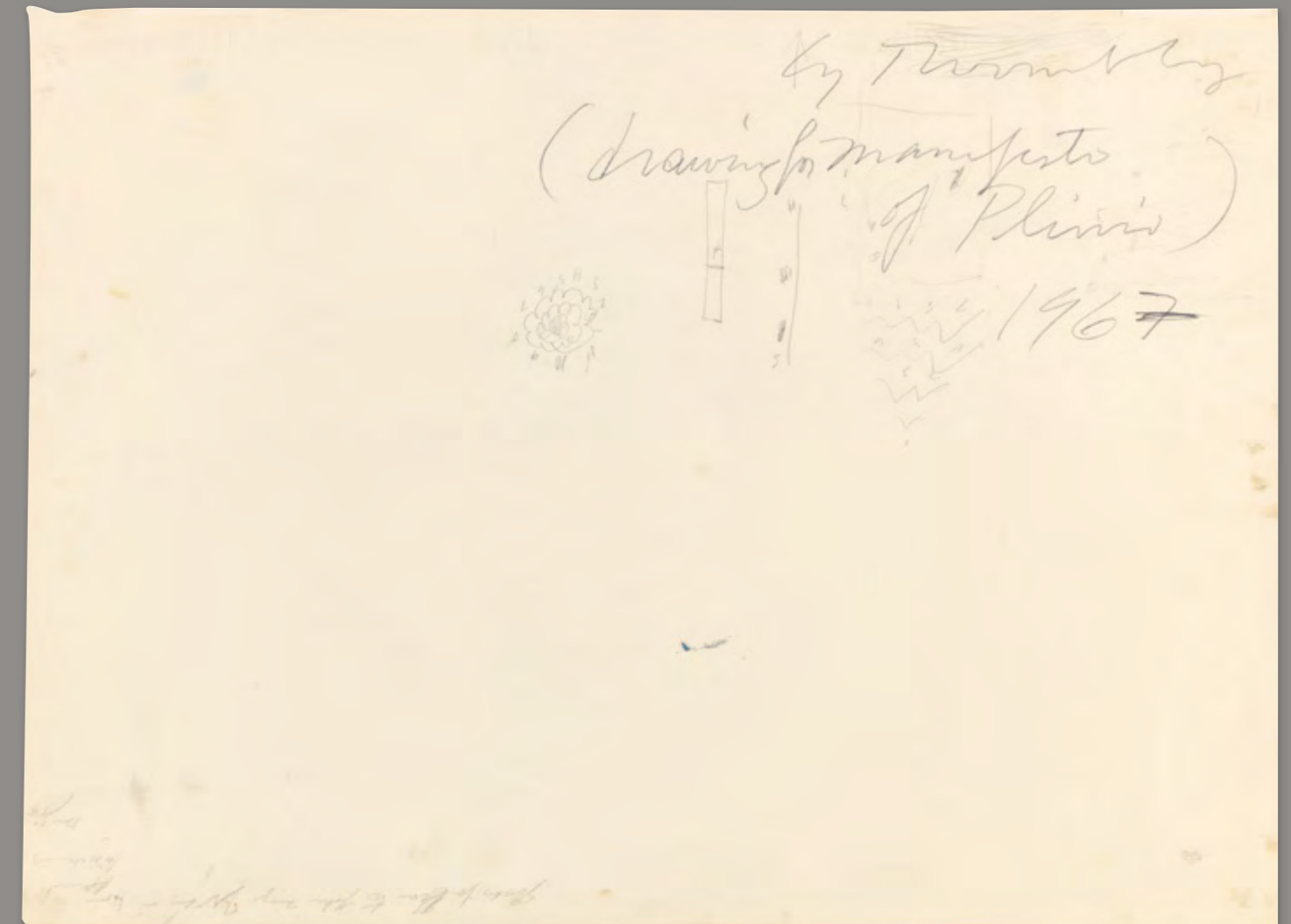
CY TWOMBLY – AN ARTIST BETWEEN THE WORLDS

Various sources of inspiration from art and cultural history, nature and science form the basis of his diverse oeuvre. For the development of his groundbreaking spiral pictures, Twombly adopted a strict, formulaic process from the 19th century, which was closely based on the Palmer-method of handwriting lessons in American elementary schools and which was also taught to Twombly. Palmer rejected the principle that the writer consciously controls the form of his writing. In his method, the movements of the writing tool are not guided by the movements of the finger, instead they are carried out by the muscles arm muscles from the shoulder. In a strict drill the proper muscle movements are trained until they become completely automatic, like an athletes' straining. It was a daily exercise that was often accompanied by a teacher taking the time. Eventually the motif resembles these exercises, and is a skilful transition from a basic physical movement to a painterly one. Another source of inspiration can be found in Italy's rich art history. In 1957 Cy Twombly moved to Rome and indulged in the varied repertoire of Italian art, which would have a strong impact on his work. He was fascinated by Leonardo da Vinci's anatomical and scientific drawings - which are both graphic and abstract - throughout his life. He drew inspiration from both worlds, young America, his home country, and his adopted home, old Europe and especially Italy. He was constantly on the lookout for the origins of European art and culture, which resonate in his works and make for the mythical quality of his art. His longtime assistant Nicola Del Roscio puts it this way: "Cy Twombly benefitted from the fact that he lived on both shores of the Atlantic and, in particular, on the Mediterranean. That made him not only an American or European artist but bestowed upon him one of the rarest gifts: the possibility to continuously renew his art in a creative way up until the end of his life." (zit. nach: Nicola Del Roscio, Cy Twombly. Drawings, Catalogue Raisonné, vol. 4, p. 10).

EXEMPLARY DRAWING FROM THE IMPORTANT CREATIVE PERIOD BETWEEN 1966 AND 1971

One year after its creation, the drawing "Untitled (Drawing for Manifesto of Plinio)" was used as motif for the poster (ital. manifesto) for Cy Twombly's exhibition at Galleria La Tartaruga in Rome. The gallery's then manager was Plinio De Martiis, who is also mentioned in the title, and who also was the first owner of this work. Galleria La Tartaruga opened near Piazza del Popolo in February 1954, and became Twombly's main gallery in his early years. With the owner couple Plinio De Martiis and Maria Antonietta Pirandello, the Galleria La Tartaruga advanced became one of the most important Italian galleries of the 20th century under the premise of redefining the formal and moral values of art. The gallery was also the first in Italy to host exhibitions of works by American artists, including them Franz Kline, Robert Rauschenberg, Mark Rothko and Cy Twombly. Between 1958 and 1970 there were six solo exhibitions and 12 group exhibitions of Twombly's works. Plinio De Martiis was an important sponsor of Twombly, whose close connection with the artist is shown in the dedication of this sheet. The fact that Plinio De Martiis chose this work for the poster of the Twombly exhibition in 1968, shows how exemplary this drawing is of this creative period.

The back of the sheet gives us more clues about its history, as it has other small drawings there. Graphic elements that can also be found in drawings and pictures from 1959/60. Standing upside down, "Study for How to take my wing in your hand" is noted in the corner, the date "Dec 10/59" can still be deciphered; and perhaps a dedication to Mallarmé, which is difficult to read. Stéphane Mallarmé (1842–1898) is considered a pioneer of modern poetry and his poems are major works of Symbolism. His poetry had great influence on Twombly, who repeatedly made inventive use of literary quotations and allusions in his works, and the importance of poetry as a source of inspiration for his art is beyond question. A very exciting sheet that tells us a lot about Cy Twombly and his artistic work and leaves plenty of room for discovery.



Rear side of pur work „Untitled (Drawing for Manifeste of Plinio)“, 1967.

Fan

Oh dreaming lady, let me plunge
 Into pure and pathless delight,
 Invent a gentle lie,
 To keep my wing in your hand.
 A twilight coolness
 Comes over you with each pulsation
 Of the fan whose captive blow delicately,
 Displaces the horizon.
 Dizziness! how space shivers
 Like an enormous kiss
 That, madly wanting to be born,
 Cannot burst forth nor find its peace.
 Do you feel the sullen paradise
 Like laughter wearing shrouds
 Flowing up from the corner of your mouth
 At the back of the unanimous furrow!
 The scepter of pink embankments
 Inert on golden evenings, this is it
 This closed white flight that you interpose
 Against the fire of a bangle



Stéphane Mallarmé's poem "Un autre éventail" from 1884, written on a fan

ENRICO CASTELLANI

1930 Castelmassa/Rovigo - 2017 Viterbo

Superficie bianca. 1971.

Relief. Acrylic paint on relieved canvas.

Not in Wirz/Sardella. Signed, dated and titled on the reverse of the wooden framing. 82 x 124 cm (32.2 x 48.8 in). [JS]

The work is registered in the archive of the Fondazione Enrico Castellani with the number 71-064. It will be included into the forthcoming third volume of the catalog raisonné of Enrico Castellani's works. We are grateful to the Fondazione Enrico Castellani for the kind support in cataloging this lot.

Called up: December 10, 2021 – ca. 18.46 h ± 20 min.

€ 180.000 – 240.000

\$ 207,000 – 276,000

PROVENANCE

- Galleria dell'Ariete, Milan (with the label and the stamp on the reverse of the wooden frame).
- Galerie Müller, Cologne.
- Private collection Southern Germany (acquired from the above in 1972).

EXHIBITION

- Württembergischer Kunstverein, Stuttgart, Kunstgebäude, no date (with the label on the rear panel).

Inspired by the artistic work of Lucio Fontana and Piero Manzoni, Castellani developed monochrome surface structures as of 1959. They increasingly expanded our traditional understanding of images to include the element of depth. At the beginning of the 1960s, Castellani began what presumably is his most important group of works, the "Superficie trapunte". From an art-historical point of view it is one of the most decisive contributions to Italian Post-War Modernism, our impressive work in landscape format is part of this group. Adding rhythmic structure to the canvas by undergirding it with metal pins, Castellani successfully includes light incidence as a compositional element. Like Fontana, whose progressive art concepts of the "Bucchi" and the "Concetti spaziali" made him a kind of role model for the younger artists of the "ZERO" group and who was represented in all of the group's major exhibitions until 1965, the around 30 years younger Castellani was also in contact with the artist group "ZERO" and also participated in most of their important exhibitions until 1965. Castellani's creations, which he showed at, among others, at the Venice Biennial in 1966, are characterized by a reduced perfectionism, which makes the interplay of light and shadow the protagonists of his art, which henceforth required neither color nor line as a means expression. Just as the creation of this gently swaying work demanded patience, care and an almost meditative devotion from the artist, the viewer's eye also finds an optical

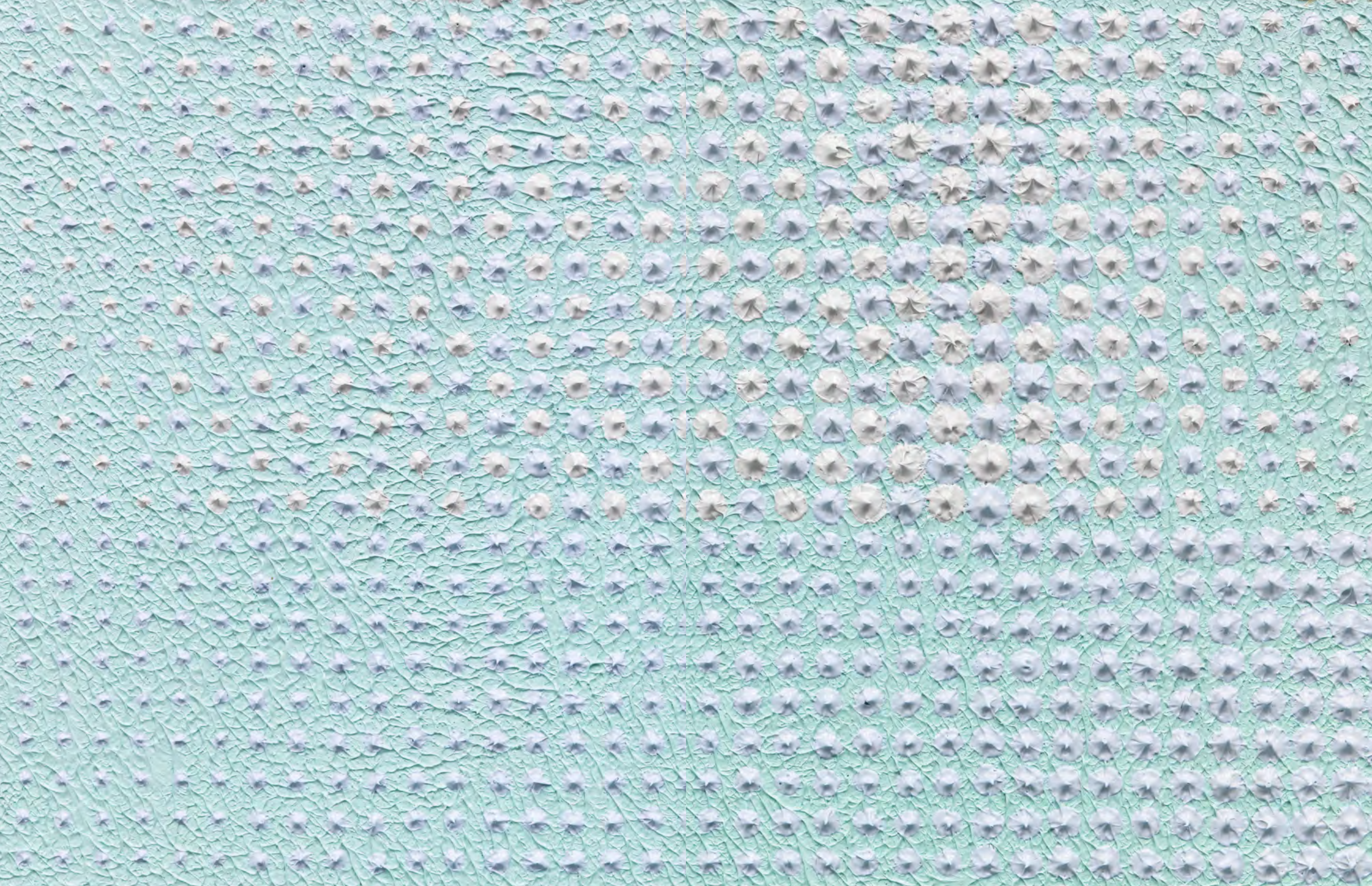
- **Early light relief from the Italian ZERO protagonist's best period of creation**
- **Lively interplay of light and shade that is also accentuated by the fascinating contrast between relieved and smooth surface**
- **Part of the same German private collection for nearly 50 years**
- **In 2014/15 Castellani's light reliefs featured the grand "ZERO" exhibitions at the Solomon R. Guggenheim Museum, New York, and the Martin Gropius Bau, Berlin**



Enrico Castellani with Beatrice Monti della Corte. XXXIII Venice Biennial, 1966. Photo: Ugo Mulas. © VG-Bild-Kunst, Bonn 2021

point of rest that stimulates total immersion in the present and a spiritual remoteness through the gradual exploration of the precise surface modulation of monochrome heights and depths, concave and convex elements. In contrast to the work of Mark Rothko, the protagonist of American Color Field Painting, we are not confronted with a meditative color space, but with an apparently boundless meditative depth, which in turn casts us back to the very moment of observation. [JS]





ALMIR DA SILVA MAVIGNIER

1925 Rio de Janeiro - 2018 Hamburg

rosa - gelb - violett auf grün. 1961.

Oil on canvas, originally mounted in object box.

Signed and dated on the stretcher, as well as inscribed with the directions "haut" and "oben". Signed and dated "ulm 1961" on the reverse of the object box, there also inscribed "N 3733" by a hand other than that of the artist. 47 x 80 cm (18.5 x 31.4 in). Object box: 58,5 x 91,5 x 6,5 cm (23 x 36 x 2.6 in).

Called up: December 10, 2021 – ca. 18.48 h ± 20 min.

€ 80.000 – 120.000 *

\$ 92,000 – 138,000

PROVENANCE

· Private collection Germany (directly from the artist).

EXHIBITION

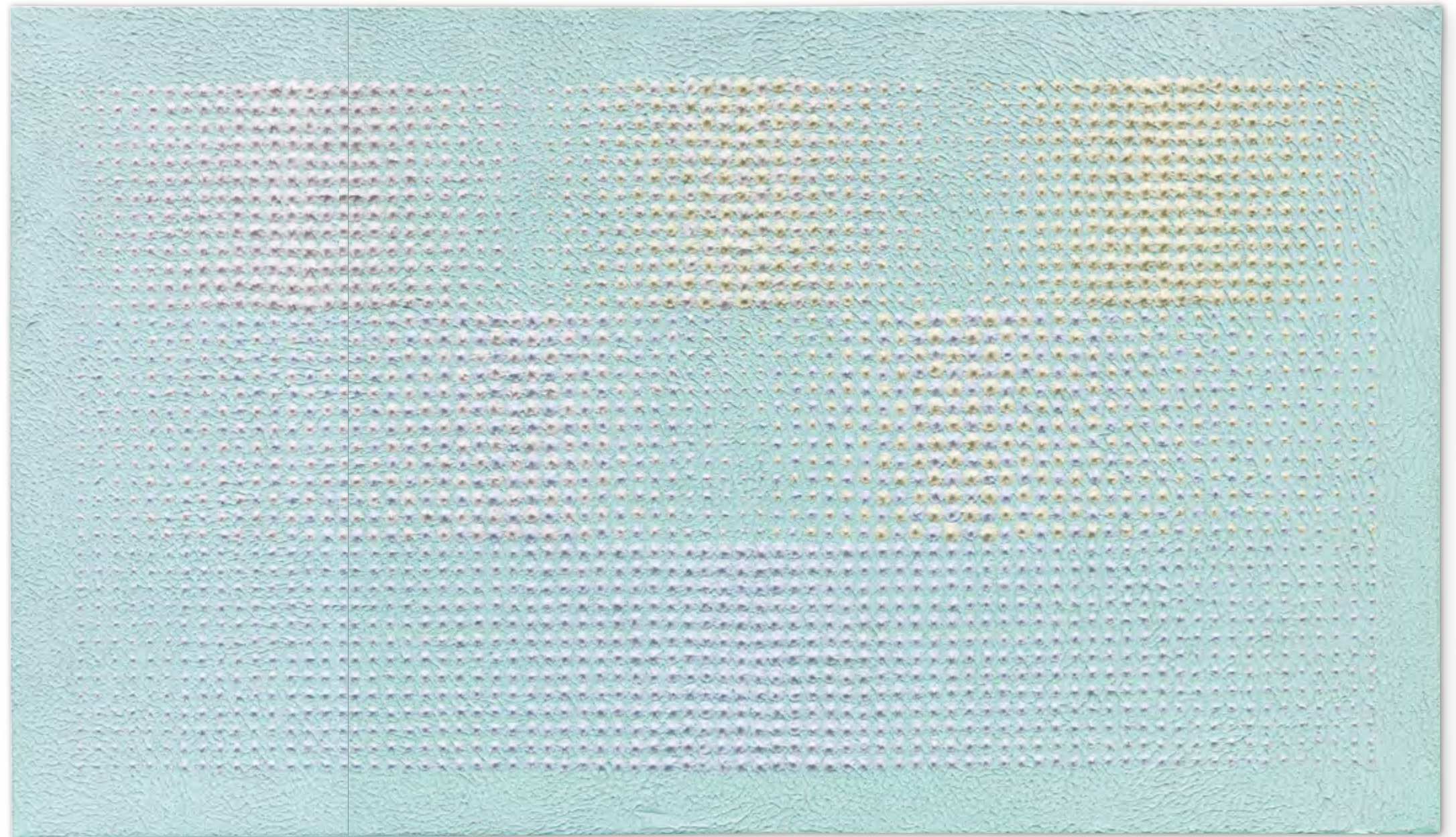
· Almir Mavignier, Kestner-Gesellschaft, Hanover, October 9 - November 24, 1968, cat. no. 43 (with the inscribed exhibition label on the reverse).
· Almir Mavignier, Quadrat Bottrop, Moderne Galerie / Josef Albers Museum, Bottrop, October 20 - December 8, 1985 (with exhibition label on the reverse).



Almir da Silva Mavignier (1925-2018).

“Initially I used dots in my pictures to realize color streaks in painting - through a purely optical mix of colors and no longer by mixing pigments.”

Almir da Silva Mavignier, in: ex. cat. Almir Mavignier, Galerie Denise René Hans Mayer, Krefeld 1973, quoted from: www.mavignier.com/malerei.html.



The works from around 1960, which include the work offered here, are perhaps of the greatest importance in the artist's entire oeuvre. During these years Mavignier also received increasing international attention and he took part in numerous important exhibitions. In 1961, the artist participated in the seminal exhibition "Nove Tendencije" (New Tendencies) in Zagreb, in which - with the help of progressive, new works of Kinetic and Op-Art - the boundaries between the different art media were questioned. In 1964, Mavignier's works were on display at the 32nd Venice Biennial and at documenta III in Kassel. In 1965 two of his works featured the groundbreaking exhibition "The Responsive Eye" at the Museum of Modern Art, New York, alongside works by Josef Albers, Max Bill, Enrico Castellani, Ellsworth Kelly, Kenneth Noland, Ad Reinhardt, Bridget Riley, Frank Stella and Victor Vasarely. At the invitation of Otto Piene and Heinz Mack, Mavignier also took part in several exhibitions with the artists of ZERO as early as in

the late 1950s. He showed works at the exhibitions Zero 1, 2 and 3. In retrospect, Ursula Perucchi-Petri, former vice director of the Kunsthau Zürich, even counts Mavignier among the "zero artists of the first hour", and Otto Piene wrote in a letter to Mavignier in 1958: "Your and my artistic approaches seem to be similar to some extent. That makes me very happy, as I have so far felt completely isolated here in Düsseldorf, among all the younger painters and their tachistic pathos." (each quoted from: www.mavignier.com/zero.html). Even if Mavignier, like his fellow artists Otto Piene and Heinz Mack, was intensively occupied with the effects and power of color, light and reflections in his reduced, clearly structured paintings, he pursued very individual artistic goals in many ways. From 1953 to 1958 Mavignier studied at the Offenbach University of Design, under, among others, Max Bill and Josef Albers. At that early point the artist had an epiphany through a statement by Paul Klee, in which the Bauhaus artist described the intersection of

two crossing lines as an energy point. The idea of a painting composed of colored dots was born. In the mid-1950s the first work in which Mavignier created a relief structure on the canvas with monochrome impasto dots in only a few, unmixed colors - as in our work "pink - gelb - violett auf grün" was created. With the help of a nail head soaked in paint, the artist created a strictly geometrically arranged, raised color grid, for which he precisely determined the positions on the canvas in a mathematically calculated order. This way serial rows and surface compositions were created in which Mavignier, with the relief structure of the three-dimensional cones and the changing incidence of light, created fascinating haptic and visual color reflections and a noticeably sensual, poetic image effect. In the work offered here this effect is also emphasized by the moving surface structure of the monochrome, impasto color area surrounding the dots and the light, delicate, harmonious colors that Mavignier had chosen. [CH]

- Part of the same private collection ever since it was made
- Paintings from the 1960s are in possession of, among others, the Daimler Art Collection, the collection of the ,Stiftung Museum Kunstpalast' and the "ZERO"-Foundation, Düsseldorf
- In 1964 Mavignier took part in the 32nd Venice Biennial and in documenta III in Kassel
- In 1965 two of his works featured the seminal exhibition "The Responsive Eye" at the Museum of Modern Art in New York

HEINZ MACK

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

Silberfächer (Lichtblume). 1967.

Aluminum net on aluminum panel on wood, mounted in object box.
Bottom right signed and dated. Once more signed, dated, titled and inscribed with a direction arrow on the reverse.

133 x 102,5 x 7 cm (52.3 x 40.3 x 2.7 in).

With a certificate issued by the Atelier Mack, Mönchengladbach, in November 2021.

Called up: December 10, 2021 – ca. 18.50 h ± 20 min.

€ 100.000 – 150.000

\$ 115,000 – 172,500

PROVENANCE

- Collection B.Niehus
- Private collection Berlin (inherited from the above).

- The ‚Silberfächer (Lichtblume)‘ makes light instead of paint the medium
- Made the same year as the wing work “Gruss an Yves Klein” (Kunstmuseum Düsseldorf)
- His works are in many international museums like the Museum of Modern Art in New York or the London Tate Gallery



Heinz Mack, 1965.
© photo: Maren Heyne
© VG-Bild-Kunst, Bonn 2021

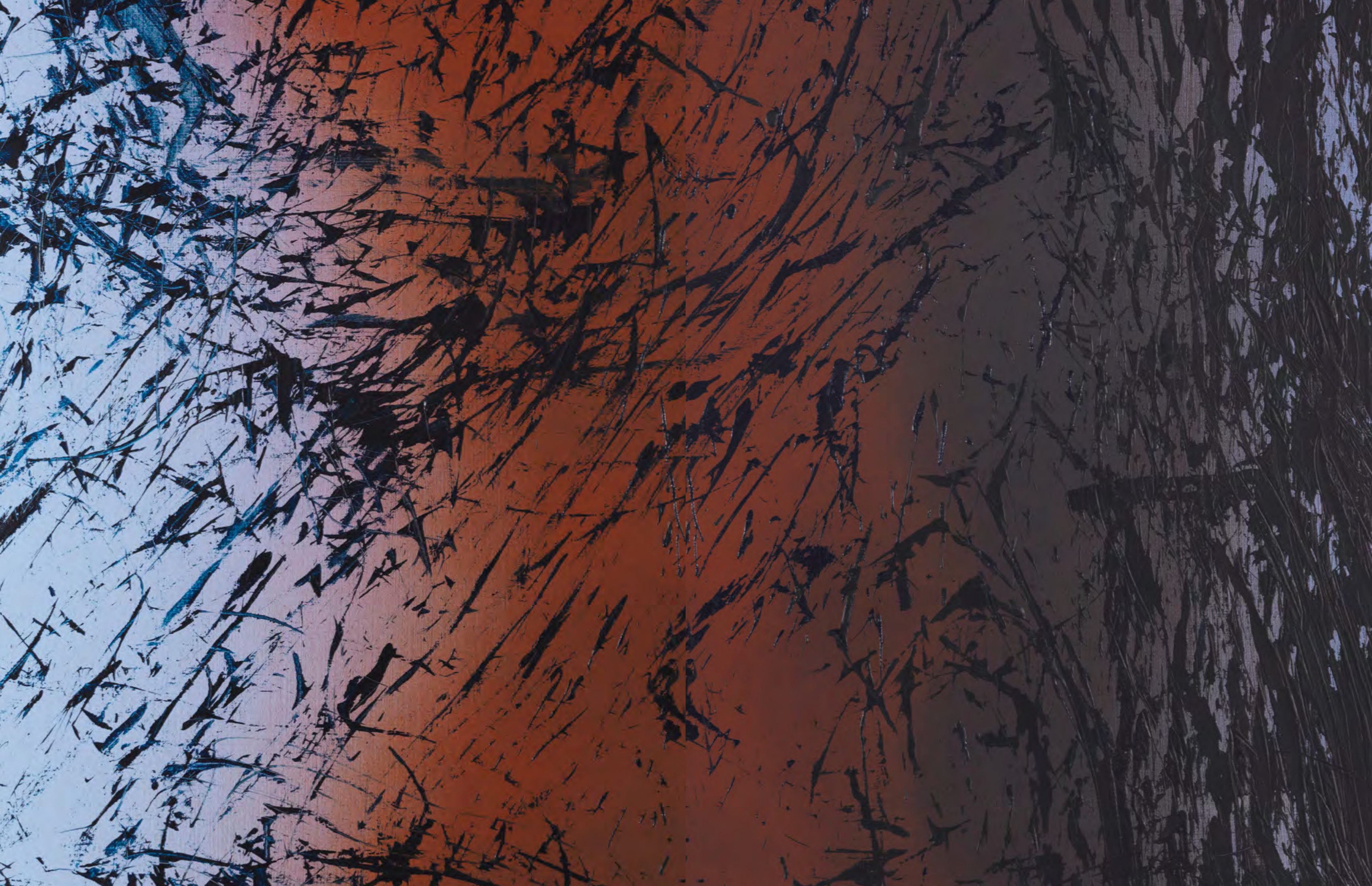
Together with Otto Piene, Mack founded the avant-gard artist group “ZERO” in 1957, a group that his name has been inextricably linked ever since. Instead of “classic compositions”, it confronts the observer with completely new and provocative aspects: light, movement, space, time, dynamics, vibration and serial structures come to the fore. In the years that followed, ZERO became one of the most important international post-war art movements. In 1964, Heinz Mack, together with Otto Piene and Günther Uecker, exhibited the famous “Licht-Raum” (Light Room) at Documenta 3 in Kassel, which today is in the Kunstmuseum Düsseldorf. With structured metal surfaces or metal grids, Mack found the materials that best corresponded to his idea of light motion. With the use of aluminum honeycomb panels, Heinz Mack integrated a completely new material into his art. This material was initially used for technical purposes only, among others, for stabilization and reinforcement in aerospace technology. Heinz Mack completely appropriates the material for his artistic process, both in terms of conception and execution, which is all about the changeability of appearance through light. With the help of light, he transforms any stability and strength of the material into lightness and lightheartedness. This material was also used in his Sahara project, which he partially realized in the Tunisian desert in 1968 – undoubtedly one of the

most important projects in his oeuvre. With the help of both intense sunlight and a magical moonlight, Mack created a supernatural lighting effect and transformed the pristine landscape into an artificial and futuristic light-kinetic space.

In our silver fan Mack put the honeycomb-structured grid into the shape of a wing by compressing the structure at the bottom and pulling it apart at the top. At the same time, this wing retains its net-like character, because the light can penetrate it and is reflected by the aluminum plate underneath. The light is caught in this structure with several levels of reflection. The resulting effect changes depending on the properties of the light – cold, warm, moving, static. We are guided to the flexibility of the ever changing perception, because Heinz Mack connects the diverse light reflections with the both filigree and yet absolutely stable structure.

In this work he makes light the element of composition. The material properties of the aluminum grid are fundamentally changed and almost dissolved by the incident light. The light transforms the by itself hard, sharp and cool material into a warm and emotional one, thus creating a new reality. Heinz Mack restores the original function of light: the prerequisite of all existence. [EH]





HANS HARTUNG

1904 Leipzig - 1989 Antibes

T1980-E43. 1980.

Acrylic on fiberboard on wooden frame.

Verso signed, dated, titled and inscribed as well as with a direction arrow.

146 x 114 cm (57.4 x 44.8 in).

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

Called up: December 10, 2021 — ca. 18,52 h ± 20 min.

€ 100.000 – 150.000

\$ 115,000 – 172,500

PROVENANCE

- Galerie Kallenbach, Munich (acquired directly from the artist in 1986).
- Private collection North Rhine-Westphalia.



Hans Hartung in his studio in Antibes. © VG-Bild-Kunst, Bonn 2021



Hans Hartung, Schatten auf Mauer, Antibes 1976, photograph. © VG-Bild-Kunst, Bonn 2021

Hans Hartung, the Franco-German master of Informalism, had a decisive influence on abstract painting with a painterly oeuvre that covers nearly an entire century. The artist, who was born in Leipzig, made his first abstract works in the 1920s and eventually left behind an extremely multi-faceted oeuvre with a distinctive and highly recognizable artistic signature when he died in 1989. While he became the defining figure of European Informalism with his compositions from around the middle of the century, his later works show an increasingly freer approach to the painterly gesture. Like this work offered here, they are the products of a liberated application of the paint, which became increasingly experimental in terms of the use of painterly means and which, in its grand gesture, bears traits of American Action Painting. In the 1970s Hartung employed rubber rollers, spatulas, brushes, rollers and brooms. With these devices he achieved astonishing effects, which through their increased gestural dynamics did not in any way suggest that Hartung was physically impaired by the war-related loss of his right leg. In addition to large brushes, Hartung later also used large brush brooms made of olive branches, with which he literally whipped the paint onto the canvas

and reworked the color streaks. In his studio in Antibes Hartung left behind a large set of tools and equipment that underlines his impulsive act of creation and testify to Hartung's incessant joy in experimentation- like it is the case with the work offered here, a masterful composition dynamized through the use of the broom of olive branches. We can discover exciting parallels when we compare the fine black line structure that slightly spreads out and gently moves in front of the glowing background with Hartung's photographic work of this time, in which he seems to be on the threshold of painting, consistently putting focus on capturing abstract structures. From an airplane Hartung shot photos of cloud fields, water surfaces and mountain formations, and also records the fine linear structures of fishing nets or the streaks that aircrafts left on the tarmac. In a photo from 1976 Hartung documented the fine branches of an olive tree and its equally fine and light play of shadows on a wall near his studio in Antibes. Comparing this photo with the airy, fine composition of "T1980-E43", we immediately see how fundamental Hartung's photographic visual experience must have been for his extraordinary painterly work. [JS]

- The Metropolitan Museum of Art, New York, dedicated a solo show to the European protagonist of abstract painting as early as in 1975
- Hartung whips the paint onto the canvas with an olive twig a characteristic trait of works from this year
- Energetic composition, which, owing to Hartung's dynamic and uncontrolled gesture, is a document of the artist's closeness to American Action Painting
- One of the rare paintings from this series that has a glowing red at its center
- Based on his informal creation, Hartung attained an experimental and highly dynamic application of the paint





GERHARD RICHTER

1932 Dresden - lives and works in Cologne

11.4.89. 1989.

Oil on paper, originally mounted on board.
Signed and dated on the backing board.
29,8 x 42 cm (11.7 x 16.5 in), the full sheet.

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

Called up: December 10, 2021 — ca. 18,54 h ± 20 min.

€ 70.000–90.000

\$ 80,500–103,500

PROVENANCE

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

At the time this work was created, Gerhard Richter had been creating his free “abstract pictures” for almost a decade. After the photographic images in grayscale, color cards and other works from the 1960s, the artist turned to gestural abstraction in the mid-1970s, knowing that it would enable him to make a “truthful” representation of reality like figurative painting. The two modes are closely linked - all art is a kind of abstraction, as it opens up a basically fictional window to the world. Richter was looking for a third way between realism and non-representationalism. A first approach took him to painting over photographs. In the “Vermalungen” (Inpaintings) from 1971 he worked out the structure of the color as a means of expression by making the process of mixing the colors and the movement of the brush on the canvas the subject of his painting. Since first approaches to abstraction in the 1960s, it has become a leitmotif of Richter’s work. In 2020, when the artist announced the end of his painterly work, the abstract pictures made up his most extensive group of works.

The first international successes were achieved in the mid-1980s, the abstract pictures were acquired by international museums. In 1986 Richter’s first museum retrospective took place. The 1980s, in which the work offered here was created, were decisive for the development of his abstract painting. He intensified the examination of the non-representational imagery and explored new ways to let painting assume control. In his “abstract pictures” the focus is on the painting process and the color is discovered as matter. Working on paper allows Richter to paint more freely than on canvas - the artist describes the process as “more impulsive”, which leads to “more intimate” results “closer to one’s own feelings” (G. Richter, interview with Anna Tilroe, 1987, in D. Elger and H.-U. Obrist, Gerhard Richter. Text 1961 bis 2007, 2008, p. 198). What is special about the sheet

- For the first time offered on the international auction market
- From the versatile creative period of the 1980s, which was decisive for Richter’s abstract painting
- Color turns matter in this work Richter puts emphasis on the haptical treatment of the color

“11.4.89” is how Richter worked with the texture of the color, through the rather monochrome color he even puts it in the foreground. Richter hands over artistic control to the medium of color: as it is the case in the work in front of us, by copying a pastose color structure onto the paper. This work process creates amorphous structures that give the work a relief-like, fragile character and also add a haptic element to the composition. The color relief shows an abstract, material-related treatment of the color, so that the result always testifies to the process of its creation. Richter never conceived his figurative and abstract pictorial strategies as opposing positions, especially in his abstract works there is always a reference to the natural model. An association with leaves and plants can’t be dismissed and seems quite legitimate, because for Richter “[...] any section of nature [...] is a constant requirement, and a model for my pictures” (quoted from: D. Elger, Natur und Material. Landschaftliche Abstraktion, in: Gerhard Richter Abstraktion, ex. cat. Museum Barberini, Potsdam, June 30 - October 21, 2020, p. 150). He accepts the emergence of figurative forms in his abstract works. The dark tonality of the composition “11.4.89” is particularly eye-catching, as it contrasts with the strongly colored palette of his early abstract pictures. It is probably an echo of the grayscale of the photo images and also dominates large-format oil paintings such as “January”, “December” and “November” from the same year of origin, which are in possession of the Saint Louis Art Museum. Here Richter put sole focus on the dynamics of the color, playing with the vertical undulations that determine the composition. The dendritic colors that stretch across the sheet in a strong light-dark contrast, is reflected in a kind of negative form in the relief-like color peaks. The composition can be explored like a map and manifests Richter’s genius in constantly developing new forms of expression through color alone. [SM]



ALBERT OEHLLEN

1954 Krefeld - lives and works in Cologne and Spain

Ohne Titel (Triptychon). 1988.

Mixed media on panel.

Each signed and dated on the reverse.

Center panel also inscribed on the reverse.

Each: 200 x 150 cm (78.7 x 59 in).

Contact Dr. Sebastian Neußer for more information:

s.neusser@kettererkunst.de

+49(0)89 552 44 - 170

Mixed up: December 10, 2021 – ca. 18.56 h ± 20 min.

€ 1,500,000 – 2,500,000

\$ 1,725,000 – 2,875,000

PROVENANCE

· Galerie Gisela Capitain, Cologne.

· Private collection Southern Germany (acquired from the above in 1991).

EXHIBITION

· Albert Oehlen: Peintures/Malerei 1980-2004. Selbstportrait mit 50millionenfacher Lichtgeschwindigkeit, Musée cantonal des Beaux-Arts de Lausanne, June 18 - September 5, 2004, pp. 70f. (with double-page illu.).

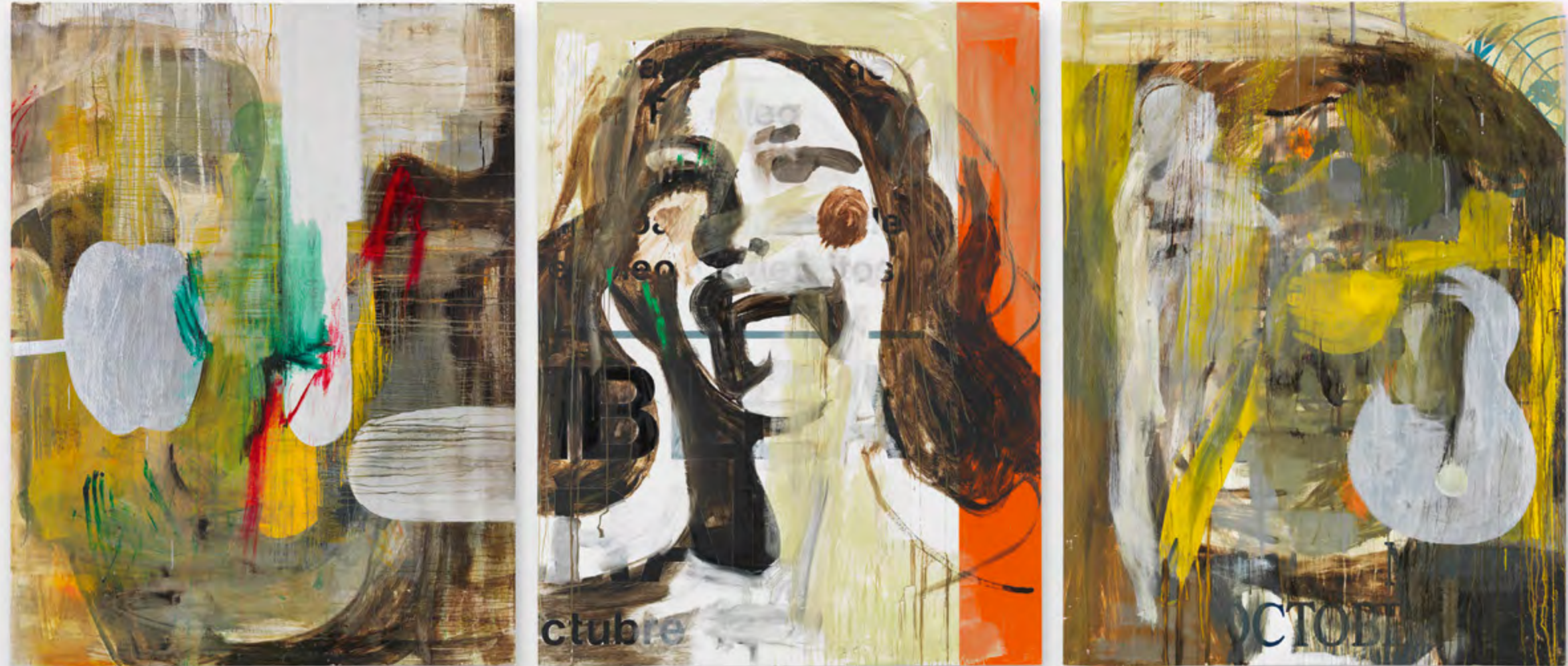
“For years I tried to gradually approach Pop in the sense that I was striving for properties such as colorfulness, immediacy and cheerfulness which are commonly attributed to Pop. In context of these approaches, I blew a whole bunch of pictures, which I then destroyed. But eventually I found access. The key was a memory from my youth, that is the time when one was still inexperienced in criticizing the terror of consumerism.”

Albert Oehlen, 2008.

Albert Oehlen uses the “pathos formula” of the triptych. He tells us a sacred story and paints it on panel. A large head with long hair, open eyes and open mouth, slightly crooked and no less theatrical, occupying the whole panel, a picture of the Savior, as we know it from iconography, is framed by two panels of the same size that look

- First monumental triptych by the artist on the international auction market
- Important programmatic picture documenting the transition from an enigmatic figuration to a metamorphic abstraction
- Oehlen uses the “pathos formula” of the triptych as a direct quote from art history to address the relationship between the three motifs through the pictures’ arrangement
- Characteristic Oehlen work from the late 1980s, an idiosyncratic style with a “mucky and washed-out” glaze and a harmonious golden color composition, which would become the artist’s signature style
- On display at the grand European Albert Oehlen retrospective in Lausanne (2004), Salamanca (2005) and Nuremberg (2005)

like landscapes; Landscapes structured by shapes, lines, fields and, last but not least, powerful gestures. As a whole intended as an altarpiece? Albert Oehlen is not necessarily unfamiliar with medieval church painting. He makes use of this here, in order to combine legible figuration with metamorphic abstraction in painting.





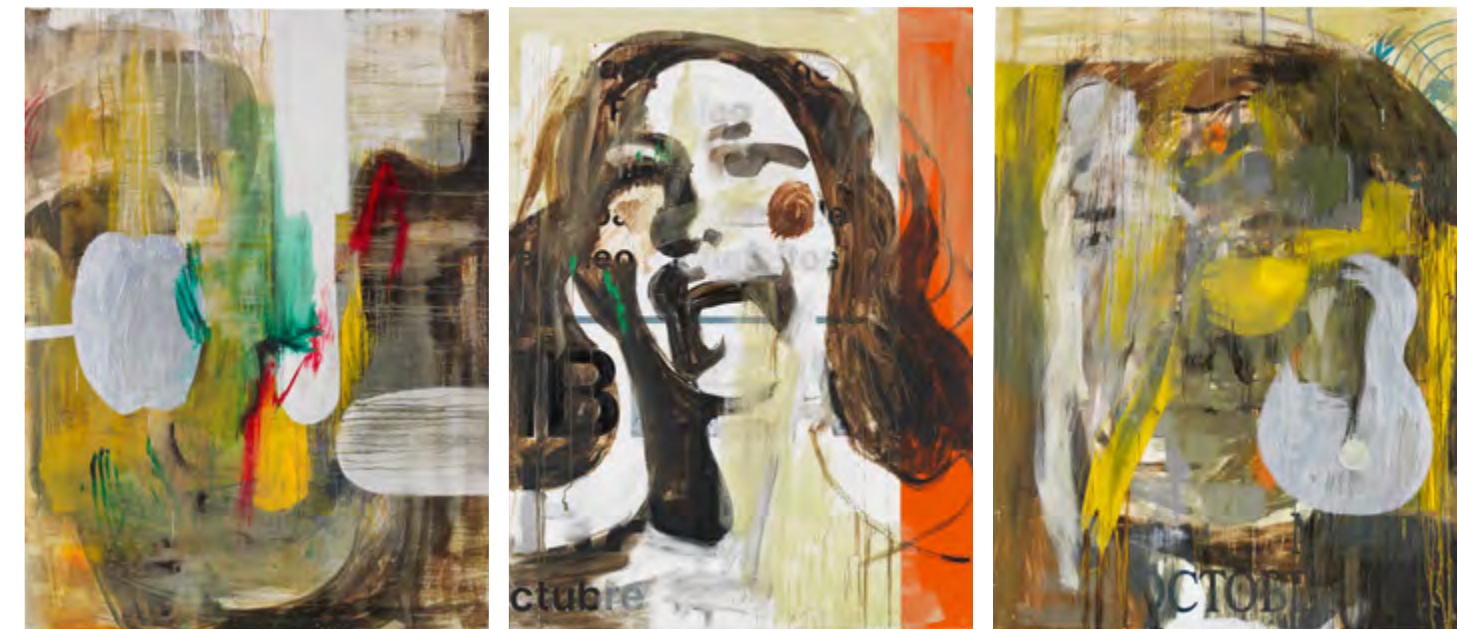
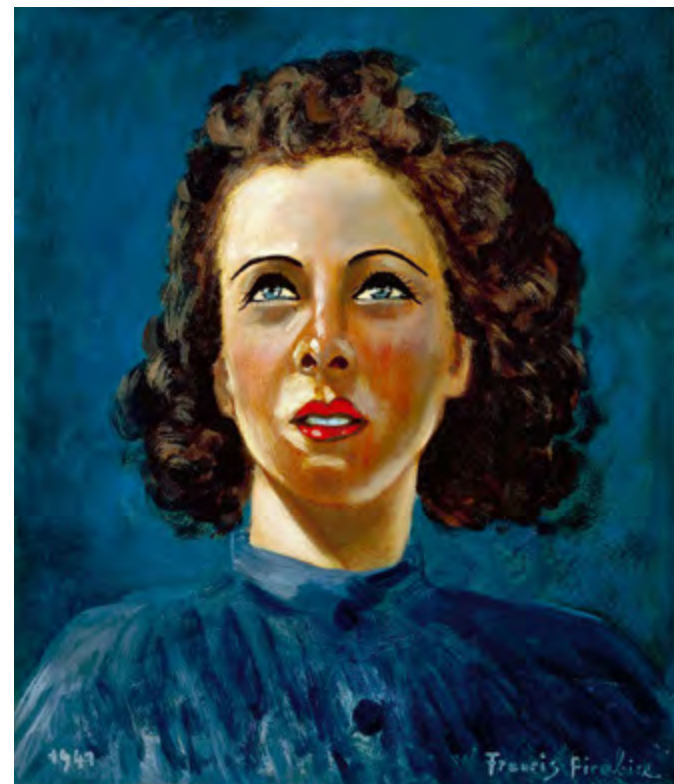
BEGINNINGS

As a student in Sigmar Polke's class at the University of Fine Arts in Hamburg (1978–1981), Albert Oehlen took an active part in artistic and political debates of the late 1970s and early 1980s. At that time the end of painting was propagated. Apart from the historical relevance, there was still a lot going on, the generation of the "New Wild Artists" in Berlin or Cologne entered the stage and took over. Everything was possible, the big "Culture-Word-Time-Photo-Collage" began. At the beginning of the 1980s, with punk and new wave in music, art and painting in particular became a media event: the term "Neue Deutsche Kunst" (New German Art)", which is celebrated in museums today, was on everyone's lips soon. The exhibition "Wahrheit ist Arbeit" (Truth is Work), curated by Zdenek Felix at the Museum Folkwang, Essen, in 1984, comprised works by Werner Büttner, Albert Oehlen and Martin Kippenberger, and was accompanied by a catalog, rather a kind of artist book showing the artists' as critical painters and poets with a tendency to self-degradation. The new wild painters are performers of a boisterous atmosphere of change, and with likewise boisterous content they provide a lot of keywords for enthusiasm here and rejection there. After years of joint development and rebellion against the art establishment together with Büttner and Kippenberger, Oehlen seemed to free himself from the weight of the demonstrative gesture. The painting became the real subject beyond the content.

Jackie Kennedy Onassis, 1969,
photo: David Cairns.



Francis Picabia, Portrait de Suzanne, 1941,
Galerie Michael Werner, Cologne/Berlin. © VG Bild-Kunst, Bonn 2021



TRUTH OF PAINTING

Albert Oehlen's painting shows, if one absolutely needs any 'isms' for description, a proximity to Neo-Expressionism or perhaps better American Abstract Expressionism. Oehlen himself sometimes emphasized that he used their language without trying to achieve their visual impact. His encounter with the painting of the 'others' is not without critical distance and tends to be accompanied by hidden polemics. In the search for the truth in painting, Oehlen's pictures convey a lot of contradictory, narrative, technical or mechanically reproduced information. "Selected exaggerations", to speak with Peter Sloterdijk, with which Oehlen's pictures attack the viewer head-on. Far from parody or imitation, it is more a level of self-doubt that resonates, and yet remains expressive and wild. The artist is always concerned with the organization of everything that takes place in the picture, taking into account the narrative or perhaps less narrative. And at times there seems to be a certain randomness in terms of color, in terms of the gesture with which the composition is painstakingly organized. The seemingly coincidental or the relationship between the concrete - here, for example, a photograph, large letters on a poster - and the overpainting gesture stands as a structure, two portraits occupying the entire format on the left and right as a true basic structure, over which he lays an informalist veil. It is a painting in search of a gesture, an updated gesture that "could eliminate abstraction as potential", according to Oehlen.

Albert Oehlen, Ohne Titel, 1992, Museum of Modern Art, New York.
© VG Bild-Kunst, Bonn 2021



DISCOURSE ON PAINTING

His discourse on painting, the materiality of painting thus dominates, not least in repetition. With the monumental size of the canvases and the superimposed structures, the artist has been looking for a new way of dealing with abstraction since the mid-1980s and is on a quest for an interesting expansion of his possibilities: His path has led him via Pollock, via Helen Frankenthaler's color veils, over Franz Kline's powerful gestures, and not least over Willem de Kooning, whose imagery, a constant mediation between abstraction and figuration, made him one of his preferred 'house gods' and would always play an important role in Oehlen's creation. "I like the Abstract Expressionists. Most of all, I like the people who have also thought about the approach and the methodology and who conceived new aspects and parameters in painting."

"I wanted emotions! [...] But at some point I was fascinated by these nude pictures by Francis Picabia: someone told me that he simply enjoyed painting these women. I thought: 'What a shame. I never worked like that. Just to depict something that I seriously think is great. At the same time, I always wanted to do pop art, big, colorful things that speak to you directly.'"

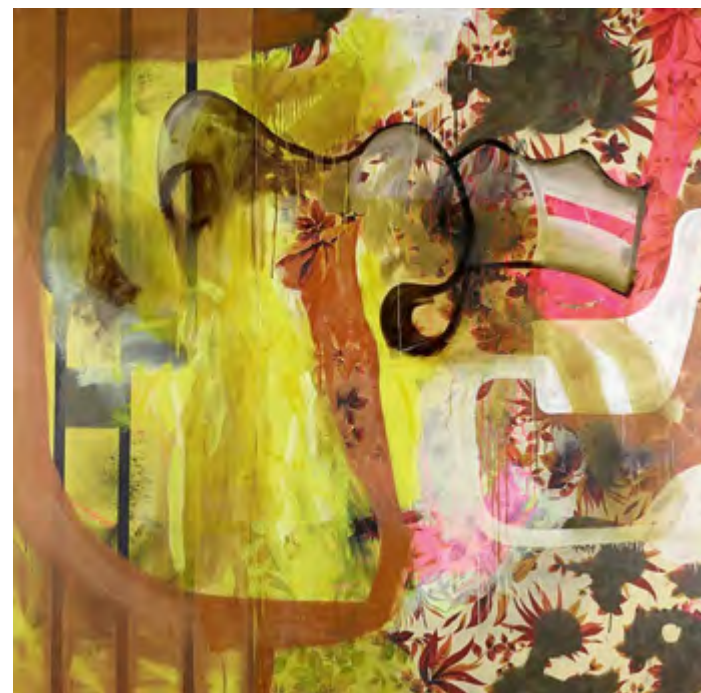
Albert Oehlen, quoted from: Interview with Albert Oehlen by Max Dax, in: Galerie Max Hetzler (ed.), Albert Oehlen 1991-2008, Berlin 2008, p. 77.

SECRET OF OEHLER'S PAINTING

In doing so, Oehlen is not concerned with staging an artist's statement, but with dissolving the boundaries of painting, as well as to probe these boundaries. In works were created before 1990, the surface of the picture was completely covered and condensed with over-painted collages, posters from advertising, which, as here, form a kind of substructure in formats of a width of three to four meters, or, rather seldom, in the form of a triptych. Maybe this is where the secret of Oehlen's painting lies: in the complexity, in covering up and obscuring, perhaps even taking back oneself in order to finally solve problems that arise, self-imposed. We also see a painting that, despite all its abstraction, eventually fancies Naturalism again and, as it is the case here, surprises with an over-sized portrait placed in the center of the triptych, amounting to an inversion of figuration and abstraction. "I wanted emotions! [...] But at some point I was fascinated by these nudes by Francis Picabia: someone told me that he just took great pleasure in painting these women. I thought: 'What a shame. I've never worked like that. To depict something that I seriously think is great. At the same time, I always wanted to do pop art, big, colorful things that speak to you directly.'" (Albert Oehlen, quoted from: Interview mit Albert Oehlen von Max Dax, p. 77, in: Albert Oehlen 1991 2008, Galerie Max Hetzler, Berlin 2008)

Despite all the seriousness with which Albert Oehlen makes an approach to render homage to the beautiful picture, the ironic has remained alongside the critic, chronicler, flaneur and observer. Albert Oehlen expressed his wish to Daniel Richter, his artistic friend: "Paint a really nice picture into which an incredible amount of truth has been squeezed into, but which looks like kitsch".

Albert Oehlen, Ohne Titel, 1992, Albertina Vienna, permanent loan from a private collection, Düsseldorf. © VG Bild-Kunst, Bonn 2021



Francis Picabia, Lucie Desnos, ca. 1940-41, Metropolitan Museum of Art, New York. © VG Bild-Kunst, Bonn 2021

POP ART AND ICONS

American Pop Art has been a difficult point of reference for Oehlen for years. The directness of the imagery and, above all, the relationship between figuration and abstraction, was rephrased for American art not least by Andy Warhol in the late 1960s, was groundbreaking. The striking motifs have an enormous radiance, but at the same time they lose their subversive power in the European context. The artist destroyed some of the pictures created in the late 1980s. Luckily that wasn't the case with our triptych from 1988, which can be considered one of the key works from this creative period. The center panel shows the portrait of a woman, while the two outer panels also reveal the outlines of two heads under abstract over- and in-painting. Approximization and distance determine Oehlen's relationship to Pop Art, and he expresses this ambivalence with painterly alienation and superimposition. Using the example of Sigmar Polke's work, he already got to know comparable strategies during his studies. Oehlen was aware that in the late 1980s he had to question painterly solutions rooted in the spirit of the 1960s. Not only is the painting of the 1960s seen in a completely different light, but the way we deal with the icons of the past has also changed. At the time when Andy Warhol chose her as a motif, Jackie Kennedy was a style icon, first wife and a symbol of the American soul. After the death of her husband and the marriage with Aristotle Onassis, admiration turned into spite. A press photo shows how the media reinterpreted her and how she went from Jackie Kennedy to Jackie O. Doesn't Oehlen also refer to print media with the usage of the letters? Don't the portrait's facial features, the broad chin, the hair, the eyebrows and the almost palpable disruption remind you of the omnipresent newspaper images of the fallen icon? [MvL / SN]

Albert Oehlen, Ohne Titel, 1988, record price for a work by the artist at Galerie Gagosian (2019). Photo: Rob McKeever. © VG Bild-Kunst, Bonn 2021



EMIL SCHUMACHER

1912 Hagen - 1999 San José/Ibiza

Irisis. 1957.

Oil on canvas.

Bottom right signed and dated (scratched into the wet paint).

Twice titled and inscribed "Emones" on the reverse.

140,2 x 96 cm (55.1 x 37.7 in).

The work is registered at the Emil Schumacher Foundation. We are grateful to Mr Rouven Lotz, Emil Schumacher Museum, Hagen, for his kind support in cataloging this lot

The work is registered with the inventory number "o/345" in Dr. Ulrich Schumacher's index at the Emil Schumacher Foundation, Hagen.

Called up: December 10, 2021 – ca. 18.58 h ± 20 min.

€ 140.000 – 180.000

\$ 161,000 – 207,000

PROVENANCE

- Private collection (acquired directly from the artist).
- Private collection North Rhine-Westphalia (acquired from the above in 2001, Lempertz, December 5, 2001, lot 1055).

EXHIBITION

- Emil Schumacher. Ein Künstler und seine Stadt (on occasion of Emil Schumacher's 85th birthday), Karl Ernst Osthaus-Museum, Hagen, August 29 - October 5, 1997, p. 51 (with illu.).

LITERATURE

- Kunsthaus Lempertz, Cologne, 816th auction, Contemporary Art, December 5, 2001, lot 1055 (with color illu.).

Emil Schumacher in his studio, 1967. © VG-Bild-Kunst, Bonn 2021



- Made the same year as the important documenta picture "Für Berlin".
- Impressive large-size work.
- In 1958 Schumacher's works were on display in the German pavilion at the Venice Biennial.
- In 1997 part of the retrospective at Karl Ernst Osthaus-Museum, Hagen
- Works by the artist from the 1950s are in many important museums, like the Metropolitan Museum of Art in New York, the Kunsthalle



”In order to improve the texture of the paint as matter, I makes them myself from pigment powder and binding agent. [...] I love its impasto character, I have to touch it and fell it. It is exciting when it is really thick and grainy. It has to form a [...] crannied mass that I can scratch open.”

Emil Schumacher, quoted from: Ex. cat. Emil Schumacher. Retrospective, Haus der Kunst, Munich 1998, p. 130.

Emil Schumacher is one of the most important representatives of German Informalism. The year the work offered here was created, the artist was at the beginning of his international breakthrough: only a little later, his work was exhibited in the German Pavilion at the 1958 Venice Biennial. That year he did not only receive the renowned Guggenheim Award (National Section) in New York, but was also appointed to teach at the University of Fine Arts in Hamburg. In 1959, 1964 and 1977 he showed works at documenta II, III and 6. In 1962 he won the “Premio Cardazzo” at the XXXI. Venice Biennial. Today the artist’s works are in numerous important museum collections, among them the Metropolitan Museum of Art in New York, the Museum of Modern Art Ludwig Foundation in Vienna, the Städel Museum in Frankfurt am Main and the Museum Folkwang in Essen. Around 1950 the young Emil Schumacher turned to non-representational painting for the first time. His first trip abroad after the war took him to Paris in 1951, which had an impact on his work. Fittingly, the French art critic Michel Tapié coined the new term “art informel” on the occasion of an exhibition in a Paris gallery that same year. From then on, Schumacher’s work was also characterized by form and line freed from the motif, by color and materiality. The pictures contain a spontaneous, impulsive painterly expression, which can also be found in the art of French Informalism and Tachism, as well as in Art Brut and American Abstract Expressionism.

HAMBURG AND THE KUNSTHALLE KARLSRUHE.

However, Schumacher’s work is characterized by a very special, extraordinary handling of the material, which distinguishes it from the works of his artist colleagues such as Willi Baumeister, Hans Hartung or Fritz Winter. He often mixed sand with the color and employed unusual materials. “In a traditional sense we understand

paint and its application as the pictorial matter, however, around the mid-1950s a different concept emerged, one that was much more material, more substantial: a mass of color and all sorts possible ingredients, a paste of an entirely different materiality than that of the colors commonly used by painters.” (Emil Schumacher, quoted from: Werner Schmalenbach, Emil Schumacher, Cologne 1981, p. 68). These material experiments were taken to extremes between 1956 and 1959 with the “tactile objects”, which Schumacher no longer produces on canvas, but from objects and materials that by then had not been used for pictures, like scraps of fabric, fiberboard, wooden panels, crumpled paper and lead. The work presented here was also created during this experimental creative phase: Schumacher also used the materiality tried and tested in the tactile objects in later works. Accordingly, paintings from these years, such as the work offered here, testify to an extraordinary, haptically appealing, almost sculptural surface quality. The surface of “Irisis” shows scratches and wrinkles, billowing layers of paint, impasto fillings, boldly distributed colors. The color formations become ‘matter’ and condense into a composition that seems both random and inevitable.

In the work offered here, the artist lets the dark, heavy material recede to the edge of the picture and create a bright opposite pole with finely nuanced color accents that appears to shine from the inside and push the dark to the side. “Irisis” was created the same year as the important documenta picture “Für Berlin” and, owing to its painstakingly processed, three-dimensional surface structure, the finely modulated chromatics and the atmospheric light-dark contrast, it can be considered a particularly successful work in the artist’s oeuvre from these important creative years. [CH]



ARNULF RAINER

1929 Baden near Vienna - lives and works in Vienna

Ohne Titel. 1959.

Oil crayon. Oil and color oil chalks on canvas.

Signed on the lower left. Signed, dated "1959 Wien" and inscribed with the dimensions on the reverse. Additionally signed on the reverse.

61,5 x 82,5 cm (24.2 x 32.4 in). [CH]

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

Called up: December 10, 2021 – ca. 19.00 h ± 20 min.

€ 90.000 – 120.000

\$ 103,500 – 138,000

PROVENANCE

- Private collection Baden-Württemberg.
- Private collection North Rhine-Westphalia (acquired from the above in 1971).

As early as in the early 1950s, Rainer began to establish the unusual artistic principle of overpainting in his works, which is still considered an important contribution to post-war art and has remained the central principle of his work. He had left both the Vienna University of Applied Arts and the Vienna Academy of Fine Arts in 1949 after just a few days and decided to become a self-taught artist. By rejecting a traditional understanding of art and painting, Rainer's "overpainting" became his way to "paint in order to leave painting" (Arnulf Rainer, quoted from: Armin Zwei, in: ex. cat. Arnulf Rainer Retrospective 1950-1977, Kestner Gesellschaft, Hanover, 1977, p. 11). A visit to an exhibition at, among others, Galerie Nina Dausset in Paris,

Arnulf Rainer at his family's villa in Gainfarn in 1956. © Atelier Rainer

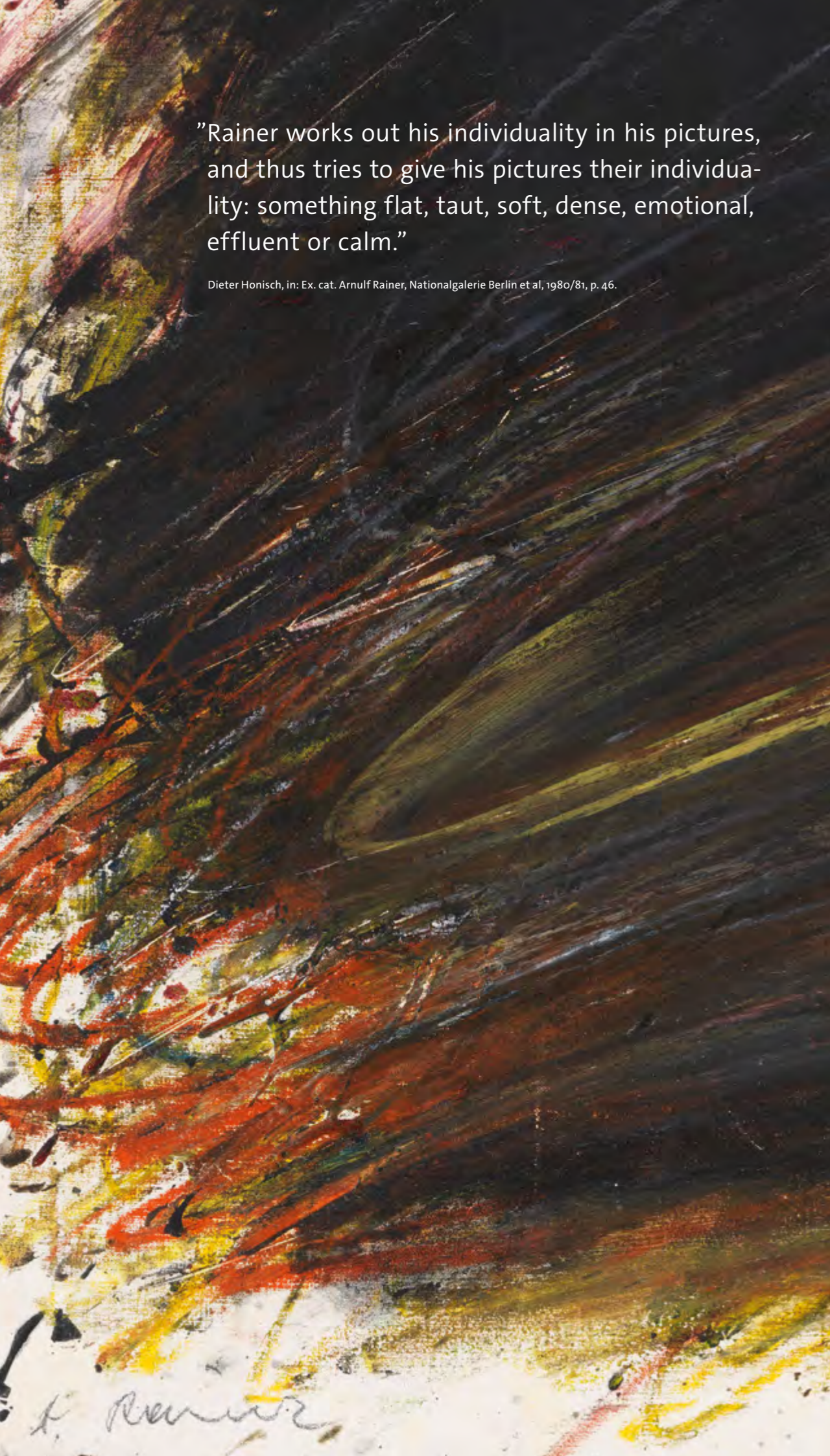


- Part of the same German private collection for more than 50 years
- Early work from the first period of the overpaintings in which Arnulf Rainer made the extinction of the subject his anti-artistic principle
- Overpainting remains the key principle of Rainer's creation up until today, and is an art-historically relevant contribution to European post-war art
- Made the year the artist participated in documenta II, Kassel

where he saw works by Jean Dubuffet and the early representatives of Tachism, inspired Rainer to examine the principles of automatism, optical decomposition and blind painting over the following years. In addition to the "Proportions" and "Blind Drawings" made as of the mid-1950s, the first "Overpaintings" were also created. Works in which the monochrome black paint covers almost the entire image surface. The underlying composition, the ultimately concealed composition, plays an important role despite the gradual erasure, its drowning in the black mass of paint: it remains the necessary framework for the overpainting, which, even if it is completely concealed, still determines the form of this concealment, which the artist also underlines with works' titles: "Dornen, darüber Finsternis" (Thorns, Darkness Above), "Nacht, darunter ein ganzer Tag (Night, A Whole Day Underneath) or "Der Himmel verhängt" (Overcast Sky).

With this partly quite painterly and gestural execution, the artist revisits the "Zentralgestaltungen" from the early 1950s, in which Rainer, according to the principles of automatism and blind painting, paints according to the movement of his body. At the same time, the work also resembles the black overpaintings that came after the "Zentralgestaltungen", works in which Rainer covers almost the entire image surface. In contrast to the otherwise very two-dimensional monochrome works, Rainer finds a very painterly, gestural solution which not only combines darkness and light, flat surfaces and rhythmic motion, but also monochrome and color in a particularly attractive symbiosis. [CH]





“Rainer works out his individuality in his pictures, and thus tries to give his pictures their individuality: something flat, taut, soft, dense, emotional, effluent or calm.”

Dieter Honisch, in: Ex. cat. Arnulf Rainer, Nationalgalerie Berlin et al, 1980/81, p. 46.

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ERNST WILHELM NAY

1902 Berlin - 1968 Cologne

Vibration. 1951.

Oil on canvas.
Scheibler 556. Bottom left signed and dated.
Signed, dated and titled on the reverse.
85,5 x 105 cm (33.6 x 41.3 in).

Called up: December 10, 2021 – ca. 19.02 h ± 20 min.

€ 120.000 – 180.000
\$ 138.000 – 207.000

PROVENANCE

- Galerie Orangerie-Reinz, Cologne.
- Private collection North Rhine-Westphalia (acquired from the above in 1986)
- Private collection North Rhine-Westphalia (acquired from the above in 2005).

EXHIBITION

- Große KunstEXHIBITION, Haus der Kunst, Munich, July 13 – October 7, 1951, cat. no. 782.
- 50er Jahre, Galerie OrangerieReinz, Cologne, August 30 – October 31, 1986: cat. no. 69 (with illu., p. 49).
- Ernst Wilhelm Nay, Stedelijk Museum, Amsterdam, April 30 – June 30, 1998, Gemäldegalerie Neue Meister, Dresden, July 19 - August 16, 1998, Wilhelm-Lehmbruck-Museum, Duisburg, August 23 – October 11, 1998, cat. no. 16 (with illu., p. 52).

LITERATURE

- Friedrich Weltzien, E. W. Nay - Figur und Körperbild. Kunst und Kunsttheorie der vierziger Jahre, Berlin 2003, p. 277.

- Colorful document of Nay's occupation with music as a key source of inspiration during this creative period he arranged the multitude of twists and repetitions according to the principle of the fugue
- Marks the transition from figuration to abstraction
- Ernst Wilhelm Nay's "Fugal Pictures" are characterized by a balance between order and motion
- Shown at the Munich Haus der Kunst the year it was made



The group of "Fugal Pictures" followed directly after the "Hekate Pictures" and was created before the "Rhythmic Pictures". The creative period of the "Fugal Bilder" began in August / September 1949 and ended with the artist leaving Hofheim, where Nay had settled after the World War II, and moving to Cologne in November 1951. Following the ever increasing condensation of the figurative image structures in the 'Hekate-Pictures', the occupation with abstract surface structures seemed like a logical consequence to Nay. A vital part of this is the consideration to create the "complex of archetypes in connection with rhythm and dynamics" so openly that, according to Nay, "the actual formal theme of my art as a whole" can develop. (E. W. Nay, Regesten zu Leben und Werk, in: E. W. Nay 1902-1968. Bilder und Dokumente, Nuremberg and Munich 1980, p. 62.)



The Hofheim studio, 1950.
© Ernst Wilhelm Nay Foundation, Cologne/VG Bild-Kunst, Bonn 2021

RHYTHM AND DYNAMICS

Nay's artistic development was always characterized by rhythm and dynamics, from the clearly structured "Fischer" and "Lofoten" pictures, which simplify concreteness, to the abstractly structured "Hekate" pictures, which still show figurative notions. Nay attained a point where he had to check the forms and figuration of his own 'iconography', which had become catchy, for their durability, or, as Werner Haftmann, expert of the work and friend of the artist, described it so aptly, "separating the individual layers of colored surfaces, to isolate them as individual qualities and work through them, and to clearly define them as individual and independent elements of the spatial order, but also as isolated color voices." (Werner Haftmann, EW Nay, Cologne 1991, p. 153).

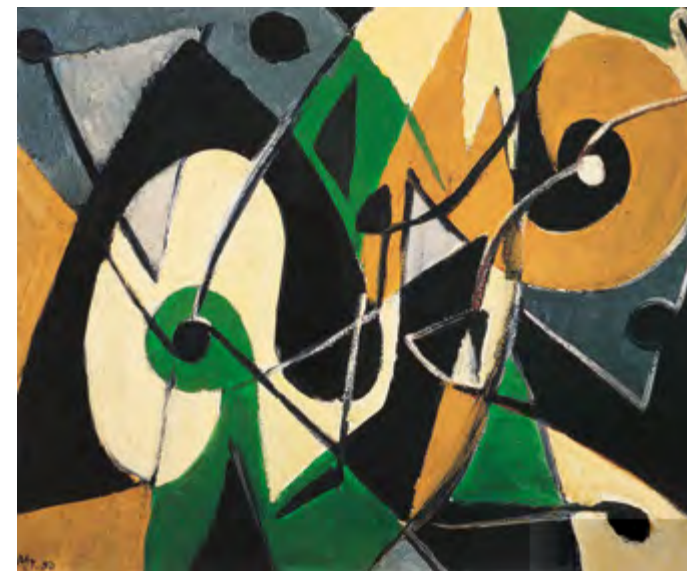
Regardless of the obvious influence musical perception had on Nay's work, and which the artist expressed with the titles he gave his works from this short creative period - Nay made the word 'fugal' up, it is not mentioned in any dictionary - the further step to set colors and shapes in an absolute manner gained in importance. It is hardly surprising that the path Nay took entails a constant dematerialization, a liberation from the representational, so that the visual language becomes more progressive and increasingly abstract.

THE FUGUE GIVES RHYTHM TO THE PAINTING

In music, the fugue is defined as a very perfect and well-developed type of movement, with a main theme and its processing by all voices. The melodic peculiarity of the theme should be preserved - opposites, contrapuntal improvisations, such as enlargements, reductions or reversals of the theme create possibilities for variation, compositional freedom of the fugue, which, in principle, is strictly structured. Nay used this compositional principle borrowed from music, he arranged the colors according to their sound quality, uses the color as a concrete form to suggest harmony and dissonance, similar to the effect of music.

Based on this principle, we see strictly structured surfaces, abstract patterns with a tendency towards ornamentation, superimposed by a confusing play of cubic color shapes and pictorial symbols that evoke swinging spatial layers with strongly contrasting color values. The transition from the "Hekate" to the "Fugale" Bilder" is fluid, at best a stricter and more stringent composition can be mentioned as a 'superficial', first distinguishing feature. In this sense, Nay did not suddenly change his compositional principle, but rather varied it or specified the color forms, a constant process, building on what had been attained, and separating the individual compositional elements more strictly from one another. With the clarification of the form, the color approaches the surface, and with the resulting unbroken application of paint, Nay once again increased the unusual, sometimes provocative color accord.

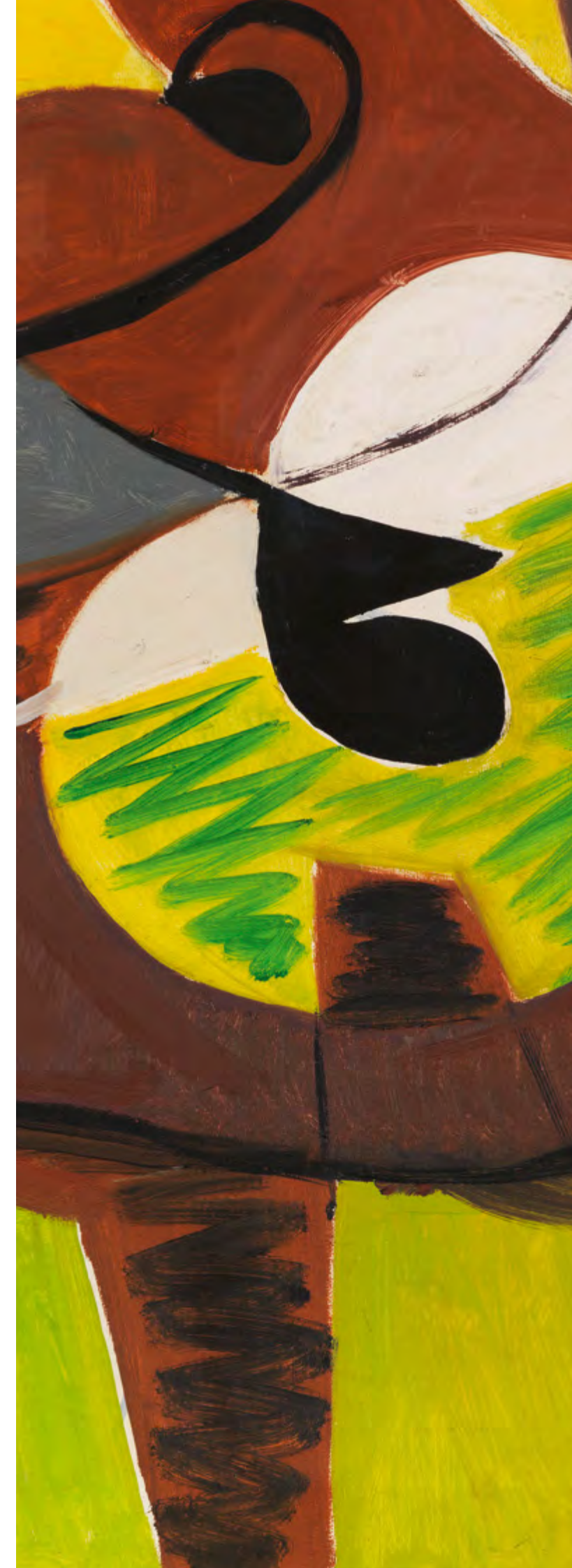
E. W. Nay, Hirtenmelodie, 1951, oil on canvas, privately-owned.
© Ernst Wilhelm Nay Foundation, Cologne/VG Bild-Kunst, Bonn 2021



E. W. Nay, Gaea, 1950, oil on canvas, Städtische Galerie im Städtischen Kunstinstitut, Frankfurt a. M. © Ernst Wilhelm Nay Foundation, Cologne/VG Bild-Kunst, Bonn 2021

A development that continued and led to increasingly ornamental surfaces made up of non-representational shapes such as loops, lines, points. Nay's "Fugal Pictures" are by no means to be seen as informal at this point. His newly attained visual language and pictorial development are more subject to a strict coordination and systematization than to the informal improvisation of autonomous color forms. Nays fugal compositions are subject to the regularity of the ornament. Nay composes the shapes and colors that follow an infinite rapport, like composing tones, creating contrasts as well as thematic intensification, such as the slight, steady introduction to the actual motif and its final variation, interrupted and supplemented by occasionally alienating cadence, such as the neatly set dotted lines here, which casually indicate the departure into a new painterly complex of themes. Nay himself spoke of 'fugal design', and he arranged the various entanglements with modified repetition according to the musical principle of the fugue. "The implementation of the theme," said Nay, "results in precisely this constructive form of the fugue and creates an interlude that could be called passages." (E. W. Nay, Regesten zu Leben und Werk, p. 140).

Owing to its strict basic chords, the canon of colors and forms invented by Nay appears to come from a cosmos in which free-floating forms and corresponding colors, detached from material objectivity and emancipated from representational nature, move just like the tones of music, thoughts and feelings. In this way, the "Fugal Pictures" are analogies to music, a unity of color, sound and feeling. The action between the large basic forms and the ornamental elements is usually very agitated, we seldom find balance and silence or sober image zones. Like hardly any other contemporary artist, Nay speaks to the viewer through the sound of color, provokes feelings, harmony or dissonance with his intuitive color compositions, which, depending on the cold and warmth, the sound and beauty of the color properties, create a feeling of perfect balance and engaging affection or can evoke negative attitudes and insecurity. [MVL]



GEORGES BRAQUE

1881 Argenteuil - 1963 Paris

Nature morte au pot jaune. 1945/1962.

Oil on burlap, on canvas.

Signed in bottom left near center. Inscribed "127" on the reverse, presumably by a hand other than that of the artist.

65,5 x 80,8 cm (25.7 x 31.8 in).

Called up: December 10, 2021 – ca. 19.04 h ± 20 min.

€ 220.000 – 300.000

\$ 253,000 – 345,000

PROVENANCE

- Galerie Maeght, Paris (directly from the artist between 1962 and 1966).
- Perls Galleries, New York (acquired from the above in 1968, with the partly hand-inscribed gallery label on the reverse).
- Private collection Europe (acquired in 1999, Christie's, November 10, 1999, lot no. 643).

EXHIBITION

- Georges Braque. Derniers messages, Galerie Maeght, (curated in cooperation with Claude Laurens), Paris 1967, cat. no. 3 (there dated "1945", with the partly hand-inscribed gallery label on the reverse).

LITERATURE

- Christie's, New York, 9226th auction, 20th Century Art (Day Sale), November 10, 1999, lot no. 643 (with color illu., with the label on the reverse).

THE STILL LIFE AS THE LINCHPIN IN THE OEUVRE OF GEORGES BRAQUES

The traditional subject of the still life already played a particularly important role in Georges Braque's earlier Cubist and Fauvist paintings, and remained particularly characteristic of him, finding a variety of expressions throughout various developmental stages and creative phases all the way up to his late work of the 1940s and 1950s.

For Braque, the still life opened up an opportunity for a permanent, ubiquitous occupation with human perception of space and perspective, as well as with the representation of private everyday objects and furniture placed in his studio, which can be found in many of his still lifes. Braque was not concerned with a realistic account of the objects, but rather with the spatial anchoring and the formal relationship of things to one another, as well as his own view of the objects that surrounded him every day. The artist even went a little further, claiming that things only exist in their relationship to one another: "For me, things exist only in so far as there is a relationship

- A photo taken in the artist's studio shows the back of the work
- Braque visualizes his very personal abstract view of his studio in Varengeville
- The choice of colors, the unusual perspective and the carafe ennobled as dazzling main motif make this picture a work of utmost modernity
- Colorful luminosity and pastose obscurity arrange this still life's image spaces
- Still lifes play a predominant role in the artist's oeuvre. They helped Braque to attain his inimitable style



Georges Braque, La carafe et les poissons, 1941, Centre Pompidou, Paris. © VG-Bild-Kunst, Bonn 2021

between them or between them and me. When you attain this harmony, you reach a kind of intellectual non-existence - which I can only describe as a state of peace that makes everything possible and right. Life then becomes an everlasting revelation. That is true poetry." (Quoted from: John Richardson, Georges Braque, London 1959, p. 27). Braque's still lifes thus exceed a certain limitation: They do not show any real space, but basically a state of mind.

In 1962 Braque said in retrospect: "These interior paintings represented a tremendous immersion in myself. [...] As I painted them I was gripped by a kind of jubilation. [...] The objects faded away, leaving me the imprint, the echo of their poetic relationships. They no longer existed. My work was enlightened and it enlightened me. Everything became simple and full of meaning." (Georges Braque in a letter to André Verdet in 1962, quoted from: Golding/Bowness/Monod-Fontaine, London 1997, p. 74).



"Without having striven for it, I do in fact end by changing the meaning of objects and giving them a pictorial significance which is adequate to their new life. When I paint a vase, it is not with the intention of painting a utensil capable of holding water. It is for quite another reason. Objects are recreated for a new purpose: in this case, that of playing a part in a picture. Once an object has been integrated into a picture, it accepts a new density and at the same time becomes universal."

Georges Braque, quoted from: Douglas Cooper, Braque. The Great Years, Chicago 1972, p. 111.



Georges Braque, Atelier I, 1949, Christie's, New York, sold for € 3,000,000 in 2014. © VG-Bild-Kunst, Bonn 202

put focus on the formal pictorial structure of his compositions instead, which – like the work offered here – often gain a certain spatial depth, an expansion of the still life's pictorial space to a third dimension, giving more room to the objects represented, like it is the case with dominant, unusually shaped vessel here.

The round table protrudes a little into the background, which Braque decorated and structured with several framed pictures that he reduced to geometric squares. The strong black, which Braque already used in earlier still lifes of the 1920s, emphasizes the depth of the multi-layered composition, as does the particularly high-contrast, diverging color palette, which separates fore- and background in bright colors and restrained gray-brown-green modulations.

The artist's color palette also changed during these years, overcoming the previously so characteristic dark, earthy and gray-black tonalities to a certain extent, making room for more luminous, clear and strong colors. The bold, expressive and at times impasto colors of our work testify to this duality of the restrained nuances in gray, black, brown and ochre that are so typical of Braque, as well as the luminosity of the lemon yellow used here, which shimmers into lime green, and at times rosy, sometimes darker purple.

COLOR, FORM AND SPACE: A MASTERPIECE FROM THE ARTIST'S IMPRESSIVE LATE CREATIVE PERIOD

The work "Nature morte au pot jaune" offered here, which Braque completed between 1945 and 1962, presents itself to the observer as a striking example of his more mature, impressive late work from the time of World War II and after. When the German Wehrmacht began to occupy parts of France in 1940, Braque was still living in Varengeville in Normandy. In the uncertain and eventful period that followed, the artist first moved to the vicinity of Limoges and later to the Pyrenees, before he retreated to a small studio in Paris. He returned to Normandy only after the Allies had liberated France in 1944. Although Braque celebrated first major successes as early as in the 1930s, it was only in these years, from around 1940 onward, that his impressive work was appropriately appreciated and internationally recognized. In 1962 he was the first living artist honored with a grand retrospective exhibition at the Louvre in Paris. At that time he was finally acknowledged as one of the most important French painters. Today his works are in all of the important international collections, among them the Museum of Modern Art and the Metropolitan Museum of Art, New York, as well as both the Louvre and the Center Pompidou, Paris.

Georges Braque's work underwent a revision as early as in the late 1920s. He stopped making nature-oriented depictions and began to

CAPTURED FOR ETERNITY: "NATURE MORTE AU POT JAUNE" AND GEORGES BRAQUE IN THE STUDIO

After the work offered here had been completed, the then very successful American photographer Sanford Roth (1906–1962) took several shots of it with the front facing the wall next to Georges Braque in the studio. Roth immigrated from the United States to France in the late 1940s and made a name for himself over the following years with photographic portraits of, among others, Pablo Picasso, James Dean, Elizabeth Taylor, Jean Cocteau and Colette. Which were published in Vogue, People, Elle, Harper's Bazaar and Paris Match magazines. The photographs of the visit to Georges Braque's studio, on which the reverse of our still life was clearly recorded, are now in the collection of the Los Angeles County Museum of Art, along with several thousand other photographs by Sanford Roth.

Similar to Paul Cézanne or Giorgio Morandi, Braque succeeds in adopting the subject of the still life as his own. The painting offered here is both a document from the peak of the artist's career, as well as a testimony of the height of his artistic creativity.

With his passionate exploration of the formal properties and possibilities of painting, the use of bold, bright colors and the skillful dissection of the pictorial space, which becomes evident here, this work contains clear indications of a development of earlier still lifes from the Cubist and Fauvist periods. Due to the rejection of the naturalistic representation and the clear focus on form, color, composition, as well as the successful implementation of the real world around him into a two-dimensional, no less tangible, haptically appealing and deeply poetic pictorial language, this is just a wonderful example of the majestic interiors from his late creative period, as well as a work of utmost opulence and an extraordinary visual presence. [CH]



Our work (rear) in the studio: Sanford Roth, Georges Braque, ca. 1946-1962, Los Angeles County Museum of Art (LACMA). © bpk / Los Angeles County Museum of Art / Art Resource, NY / Sanford H. Roth / VG-Bild-Kunst, Bonn 2021



Rear side of this work.



AUGUST MACKE

1887 Meschede/Sauerland - 1914 Perthes-lès-Hurlus (France)

Adam und Eva. 1910.

Oil on canvas.

Heiderich 257. With the estate stamp on the reverse and with two estate stamps on the stretcher.

40,5 x 49 cm (15,9 x 19,2 in).

Called up: December 10, 2021 – ca. 19.06 h ± 20 min.

€ 150.000 – 250.000

\$ 172,500 – 287,500

PROVENANCE

- From the artist's estate.
- Private collection (1957).
- Margit Bernhard, Bad Achen.
- Private collection Switzerland.
- Private collection Europe (acquired from the above)
- Private collection Europe.

EXHIBITION

- Aenne Abels, Cologne, ex. cat., no date, cat. no. 26.

LITERATURE

- Gustav Vriesen, August Macke, Stuttgart 1953, cat. no. 224.
- Gustav Vriesen, August Macke (2nd increased edition), Stuttgart 1957, cat. no. 224 (with illu. on p. 319).
- Peter Dering, August Mackes "Tegernseer-Phase". Das malerische Werk 1909/10: Auf dem Weg zum Individualstil, in: ex. cat. August Macke in Tegernsee, August Macke Haus, Bonn 1998, p. 19.
- Klara Drenker-Nagels u. Ina Ewers-Schultz, August Macke und Freunde. Begegnungen in Bilderwelten, Verein August Macke Haus, Bonn, Schriftenreihe vol. 61, p. 104.

- Pictorial document from Macke's seminal year of creation 1910
- Classic subject characterized by bright colors that adopt Fauvist painting
- In a free manner reminiscent of Matisse, Macke renders impressions gained on a journey through Italy



Despite all the fascination that the young artist felt for Paris, August Macke and his wife Elisabeth went to the Tegernsee in October 1909, where they would stay for well around a year and where their first son Walter was born. The Macke family stayed in the idyllic landscape for a whole year, living in the so-called Staudacherhaus, a magnificent, well over one hundred-year-old farmhouse, slightly elevated and surrounded by a large orchard. The Mackes lived on the first floor in an apartment with a small wooden balcony offering a magnificent view of the mountains. 1910 was a fulfilling year for Macke: He gained impressions and artistic experiences that led him to a complete conversion and reorganization of his painting. It was the first time that he lived with his small family in their own home, and

he had unlimited time to paint. According to his own estimate, he made around 200 pictures during the time on Tegernsee, including "Adam und Eva", a special painting, because pictures addressing themes from the Old Testament are rather rare in the artist's oeuvre. On Tegernsee he mainly made landscapes, still lifes and portraits of his wife Elisabeth, among them a small group of works in the older style: loose, carefree accounts of nature with a shadow play of light. They were his last purely impressionist works in which he summarized experiences made in former years. The other, much more extensive group, shows the proximity to the "Fauves", greatly simplified, often by wide, curved contours limited shapes, a commitment to the surface, pure, intense colors, which also determine

this painting. It is the painting of Henri Matisse, which was first shown in an exhibition of the group of "Fauves" at the Salon d'Automne in Paris in 1905. The artist revealed his experience of the unique quality of Matisse's pictures to his mother-in-law: "That you, dear mother, remembered the name Matisse when looking at the Japan prints, is a good sign of your good nose for art. Instinctively, I think he is the most sympathetic one of the whole gang. An extremely glowing painter with a sacred zeal." (Macke to Sophie Gerhardt, October 10, 1910). Macke took the affinity for Matisse very seriously, because he had discovered an opportunity for himself to express, love, suffering, drama and death in his paintings watercolors and drawings, to understand his paintings as representations of earthly

paradise. The topic of "Adam and Eva" seems to have come to Macke's mind as memories of a journey to Italy with his brother-in-law Walter Gerhardt in April 1905. They went to Verona, Padua, Venice, Bologna, Florence, Pisa, Rapallo and Bolzano. And in Florence, it can be assumed, they visited the Chiesa del Carmine with the famous Cappella Brancacci, with magnificent frescoes painted by Masolino and his student Masaccio in 1425. Macke places Masolino's slightly dark fresco of the paradise scene in a vast and colorful landscape with the Tree of Knowledge. The artist intentionally left out the iconographically important snake, because to Macke the original sin is also synonymous with the trust between man and woman, which, in his opinion, also has to do with the deep love he feels for Elisabeth.

PAUL KLEE

1879 Münchenbuchsee (Switzerland) - 1940 Muralto/Locarno

Landschaft B. L. 1931.

Watercolor (dissolved with egg) over chalks priming on paper, on board.

Klee 5575. Upper left barely legibly signed. 21 x 33,5 cm (8.2 x 13.1 in).

Richard Doetsch-Benziger presumably acquired this sheet as member of the Klee Society. From a certain annual fee on, members had the opportunity to acquire works from the artist's studio at special conditions.

Called up: December 10, 2021 – ca. 19.08 h ± 20 min.

€ 100.000 – 150.000

\$ 115,000 – 172,500

PROVENANCE

- Collection Richard Doetsch-Benziger, Basel (presumably from 1933 to 1958, board with hand-inscribed collector's label).
- Estate Richard Doetsch-Benziger, Basel (1958-1960).
- Stuttgarter Kunstkabinett, Roman Norbert Ketterer, Stuttgart (May 20, 1960; on commission)
- Galerie Roman Norbert Ketterer, Campione d'Italia (1966).
- Galleria Narciso, Torino (1979).
- Private collection Turin (1989).
- Private collection Italy (acquired from the above).

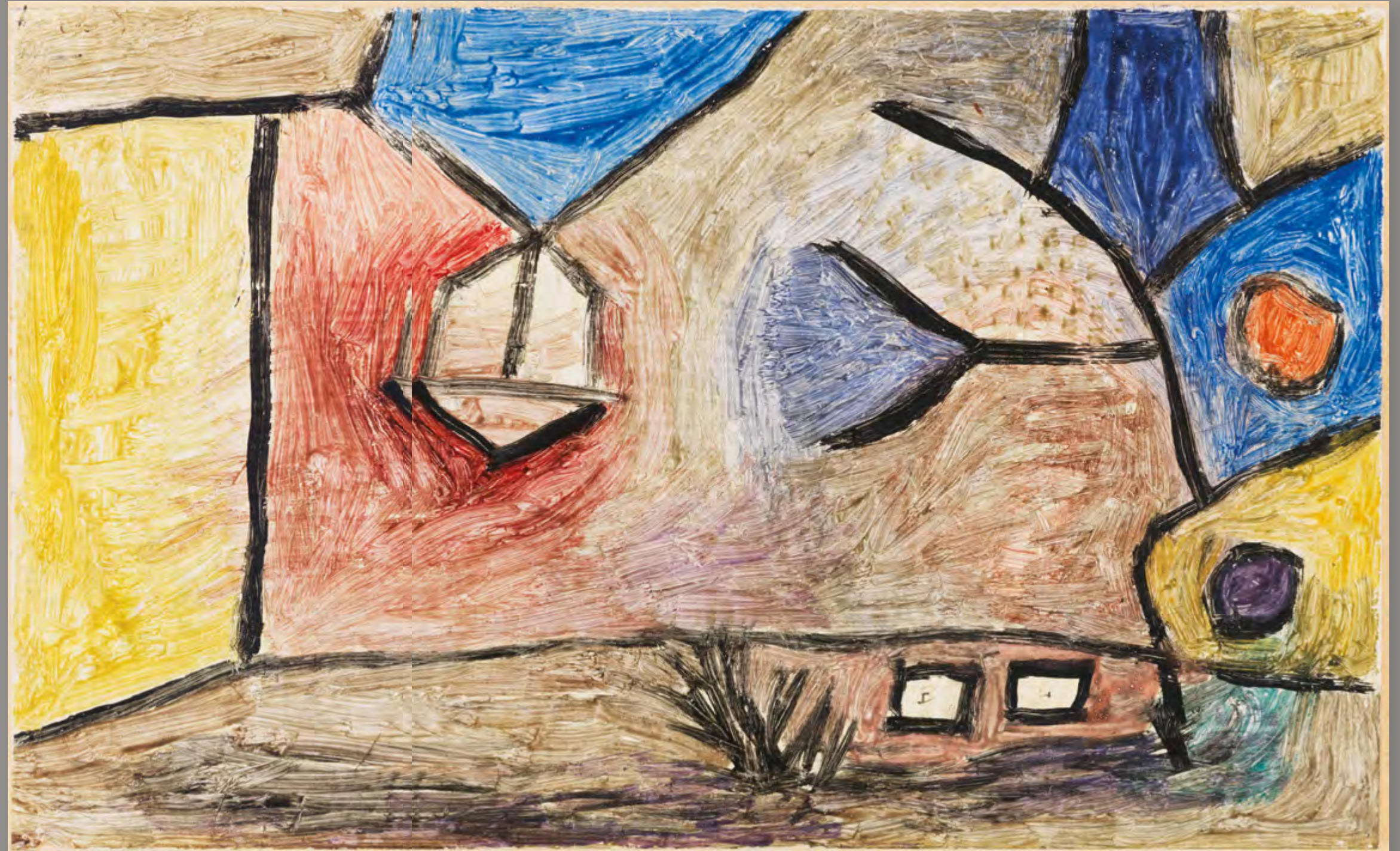
EXHIBITION

- Moderne deutsche Malerei aus Privatbesitz, Kunsthalle Basel, October 7 - 29, 1933, cat. no. 101.
- Paul Klee. Tafelbilder und Aquarelle aus Privatbesitz, Galerie d'Art Moderne Marie-Suzanne Feigel, Basel, September and October 1949, cat. no. 38.
- Collection Richard Doetsch-Benziger. Malerei, Zeichnung und Plastik, Kunstmuseum Basel, June 9 - July 8, 1956, cat. no. 188 (with illu.).
- L'Occhio del collezionista oltr'Alpe, Galleria d'Arte Narciso, Turin, January 25 - February 28, 1979, cat. no. 22 (with illu.).
- Florence Henri. Aspetti di un percorso 1910-1940, Banco di Chiavari e della Riviera Ligure, Genova, April 23 - May 23, 1979, cat. no. 97, color illu. no p.
- Garten der Lüste - Zwei zeitgenössische Maler und einige ihrer Vorläufer. Baruchello, Fahlstrom, Wols, Klee, Duchamp, Museo d'Arte Moderna, Bolzano, 1998, cat no. 7 (with color illu.).

LITERATURE

- Margrit Bosshard-Rebmann, Paul Klee. Collection Richard Doetsch-Benziger, Basel 1953, cat. no. 51.
- Stuttgarter Kunstkabinett, Stuttgart, 35th auction, Modern Art, 1st part, May 20, 1960, lot no. 292 (with full-page color illu., plate 48, with a label on the reverse).
- R. N. Ketterer, Moderne Kunst III, Gemälde, Aquarelle, Zeichnungen, Campione d'Italia 1966, cat. no. 107 (with color illu.).

- Enchanting landscape with a pictorial effect
- Characterized by an exceptional radiance
- Expressive composition with metaphysical-dreamy narrative level
- Ever since it was made it has featured in many international exhibitions



On April 1, 1931, Paul Klee canceled his contract with the Bauhaus in Dessau and accepted an call to the State Art Academy in Düsseldorf. The then director of the academy, Walter Kaesbach, was very interested in winning the artist's personality over for his students and the city's art scene in general.

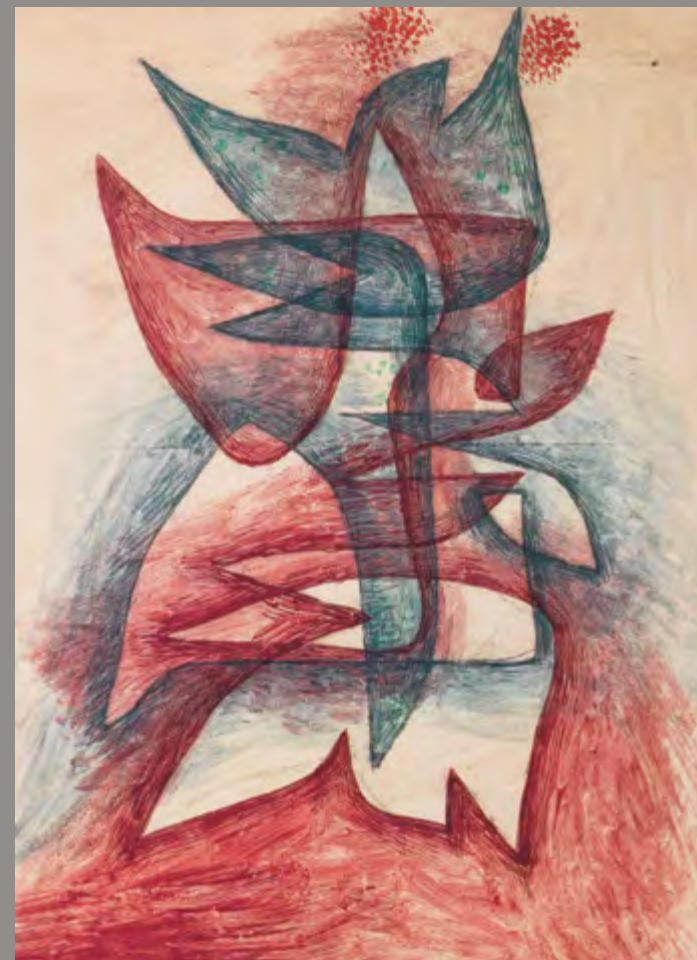
During his ten years at the Bauhaus, Klee was a teacher highly valued by everyone. He developed and taught his theory of form and composition. Motion, rhythm, color, construction and nature were important to him. He noted his lectures on over 3000 pages; today they are accessible in the online database of the Paul Klee Foundation. Much of what appears playful and dreamy in his works is a consciously placed composition of defined elements.

"Even if not everyone in Düsseldorf is a genius, as it was the case in Dessau", Klee wrote to his wife Lily on November 21, 1931, "you can still feel an artistic saturation that makes me feel at home. Even conservative spirits grapple with progress, some of them are more honest than the modernists and therefore more interesting."

From October on he began teaching painting technique. In addition

"Only for comparison! Only in a sense of flexibility. And not in the sense of a scientific check for a true-to-life depiction! Only in the sense of freedom! In the sense of a liberty [,] that merely asks to be just as flexible as nature."

Paul Klee, Über die Moderne Kunst, Jena 1924.



Paul Klee, Aufblühende Pflanze, 1931, watercolor, paste paint and chalks on paper, The Art Institute of Chicago.

to a studio at the academy, he rented a room in Düsseldorf while still keeping the Dessau apartment. In March 1933, soon after Hitler had come to power, his Dessau residence was raided; in April Klee was furloughed from teaching, in autumn he was dismissed. At his wife's urging he moved to Switzerland in December.

No other period in Klee's oeuvre shows a comparable heterogeneity in terms of artistic expression as it is the case with works made between 1931 and 1933. This surely has to do with external circumstances, because Klee cultivated a different style in each of the two locations he alternately stayed: In Düsseldorf he worked intensively on pictures with a pointillist application of the paint. Starting in 1931, Klee reduced the size of the squares to a grid-like dot system based on the square pictures developed at the Bauhaus in the 1920s. He referred to this divisionist application of the paint as "so-called pointilizing". In Weimar, on the other hand, Klee cultivated the rather 'small' format and indulged in his pictorial fantasies.

His theory of form and composition showed a corresponding development: He distinguished between dividable forms and individual, indivisible forms. Things can be added or removed from the first without changing the whole; the second, the individual one, cannot be changed per se. In his Gestalt Theory, Klee explains this question in detail with regard to the representation of movement and space. This was how a number of singular works came into existence, among them our colorful, freely executed "Landschaft B. L." And this is the only way the juxtaposition of square images and works like ours can be understood. Linear definitions of the depicted image can also be found in, among others, the two sheets "Aufblühende Pflanze" and "Teich" from the same year.

Following the year date Klee used to number his works, this landscape may have been made in the middle of the year, perhaps on a trip to the south. In 1931 he visited Sicily, roaming the island, looking for scenic beauty and sites that naturally combine ancient, Norman and

Saracen elements, often over centuries, and encourage the artist to pursue this surreal vision: B and L, inscribed in two white areas with a black border, put in the composition prominent like a monogram! After all, they are surrounded by symbols for trees and plants, lined areas of sun-scorched landscape, bathed in blue sea water, exhaling the Odysseyan antiquity. [EH / MvL]

Paul Klee, Teiche, 1931, watercolor and chalks on paper, private collection Switzerland.



EMIL NOLDE

1867 Nolde/Nordschleswig - 1956 Seebüll/Schleswig-Holstein

Vogel und Georginen. 1919.

Oil on canvas.

Urban 851. Bottom right signed. Signed and titled "Georginen" on the stretcher.

73 x 65 cm (28.7 x 25.5 in).

In 1930 mentioned as "1919 Vogel und Georginen" on the hand-list.

*Called up: December 10, 2021 – ca. 19.10 h ± 20 min.***€ 400.000 – 600.000**

\$ 460,000 – 690,000

PROVENANCE

- Asmus and Boder, Hamburg (ca. 1930 /1935, according to the hand-written addenda note in Nolde's hand list).
- Engelbert Rating, Hamburg (since 1946, presumably acquired by Mr. Haverkorn, Hamburg, through Wido Schliep, Pullhausen near Dachau).
- Mathias Rating, Hamburg (inherited from the above, until 1987: Hauswedell & Nolte, June 11 - 13, 1987).
- Galerie Westenhoff, Hamburg (acquired from the above in 1987).
- Private collection Northern Germany (acquired from the above in 1987, ever since family-owned).

EXHIBITION

- Kunstverein Weimar, January 1921.
- Galerie Commeter, Hamburg, March - April 1921.
- Hamburger Kunstverein, August 7 - September 21, 1947.

LITERATURE

- Hauswedell & Nolte, Hamburg, 1987, lot 1083
- Weltkunst, Munich, 1987, vol. 57, no. 11, p. 1581.



Bronze crane, probably Persian, from the Emil Nolde's collection.
© Emil and Ada Nolde Foundation
Seebüll 2021

- "Vogel und Georginen" is particularly captivating for the magic of its radiant colors and the balanced composition, which make for its timeless modern appeal
- Still lifes from around 1919/1920 are among the most mature and most balanced paintings in Emil Nolde's oeuvre
- A similar work is in the Statens Museum for Kunst in Copenhagen
- Privately-owned for more than 35 years



© Emil und Ada Nolde-Stiftung Seebüll 2021



Emil Nolde, Maske und Blumen, 1919, oil on canvas, private collection.
© Emil and Ada Nolde Foundation Seebüll 2021

Emil Nolde, Kopffäger mit Georginen, 1920, oil on canvas, private collection. © Emil and Ada Nolde Foundation Seebüll 2021



THE ACCOMPLISHED STILL LIFE

Emil Nolde's still life paintings are accompanied by mysterious and silent arrangements that have a somewhat remote appeal and which he equips with various objects that he formulates as a bigger whole. It is his clear view and his filigree method with which he shows details of various items from his everyday life. He chooses objects that he brings together in ever new artistic constellations. Parallel to the visits to the Museum of Ethnology since around 1909, Nolde begins to compile his own pool of objects for his still lifes, which not only enrich them, but which also document the close relationship the artist has with them, as he sees the objects in relationship to his image of man, accordingly, he carves them out with great care and treats them as equals. The observer senses Nolde's interest in their origins and incidentally learns something about their cultural function, about which he artist knows to report in colorful constellations. The topos of transience as part of the long tradition of still life painting is no longer evident in Nolde's work, unless the splendor of the flowers, the bright red georgines in our picture, is forced into a vanitas symbolism. Naturally, cut flowers in particular are examples of perishability. Nolde painted "Vogel und Georginen" in 1919. Before and afterwards the artist painted other still lifes, one could speak of a series in which Nolde dealt with the interplay of things and accordingly arrived at different results: In "Maske und Blumen" (Mask and Flowers)" Nolde staged a Japanese mask from his collection in a sea of carnation-like flowers; In the picture "Figuren und Georginen" Nolde presents a standing female figure, presumably of Chinese origin, and a stone sculpture, perhaps from the Neolithic Age. While the georgines have not yet fully blossomed there, they, standing side by side with the long-legged, heron-like bird with a distinctly long neck and dagger-like beak, unfold a lush display of flowers in this work. The bird is made of bronze and is believed to be of Persian origin and stands on a cloth that Nolde's wife Ada had woven after the artist's motifs.

"I particularly liked painting still lifes with the figures and masks in my small beloved collection, grouping and arranging them, mostly with a few flowers, in a free artistic manner."

Emil Nolde, quoted from: Emil Nolde. Mein Garten voller Blumen, p. 113

THE EXOTIC –

EMIL NOLDE AND THE ART OF PRIMITIVE PEOPLE

Over the years Nolde had amassed an extensive collection of curious figures, masks and the like. His interest in the extraordinary, in contrasts, in the primal, the primitive and the narrative of the artefacts that he had brought back from his trips or that he accidentally discovered in antique shops, enriched, along with the flowers from his own garden, the artist's still life paintings. "The collection contains the most contradicting things: Colorfully glazed English earthenware figures, the kind sailors bring back home from their voyages, could mean as much to him as a precious Chinese seaweed horse or an Etruscan clay figure. The large painted Uli's from New Guinea, bronzes and porcelain figures from China, Korea and Java, masks, African, Egyptian, Indian, pre-Columbian, medieval and folk art from his home in Northern Schleswig - Nolde always had these things around him. They were all over the house in Seebüll and in the Berlin apartment, complementing his pictures and the figures he had made himself. They lived with him, were part of his world and were part of the painter's experience", says the long-time director of the Ada and Emil Nolde Foundation, Martin Urban. (Cat. ex.: Emil Nolde. Masken und Figuren, Bielefeld 1971, no. p.)



Emil Nolde, Figuren und Georginen, 1919, oil on canvas, Statens Museum for Kunst. © Emil and Ada Nolde Foundation Seebüll 2021

Emil Nolde, Masken und Georginen, 1919, oil on canvas © Emil and Ada Nolde Foundation Seebüll 2021



A PEEK INTO THE PRIVATE LIFE

Emil Nolde's "Vogel und Georginen" is one of the mature and balanced still lifes made during a period of transition in the 1920s. The fiery red georgines come from the garden in Utenwarf and Ada (presumably) arranged them in a bright yellow glazed vase that Emil had made. The bronze comes from his collection; and Nolde effectively stages it in a silhouette-like black, thus connecting the here and now with the woven figurine on the cloth. There is not even the slightest notion of oddness in the encounter of these things, on contrary: the artist integrates the things into a splendid everyday life, his everyday life in the studio. [MVL / SM]

GABRIELE MÜNTER

1877 Berlin - 1962 Murnau

Strauß mit Eichenlaub. 1910.

Oil on canvas.

Bottom left signed and dated. Once more signed, as well as titled on the reverse. 65,2 x 60,2 cm (25.6 x 23.7 in).

Called up: December 10, 2021 – ca. 19.12 h ± 20 min.

€ 150.000 – 250.000

\$ 172,500 – 287,500

PROVENANCE

- Galerie Aenne Abels, Cologne.
- Private collection Switzerland.
- Private collection Europe.

EXHIBITION

- Collective exhibition, Der Neue Münchener Kunstsalon Max Dietzel, Munich, March-April 1913, cat. no. 26.
- Gabriele Münter, Der Sturm, 35th exhibition, Berlin, October 24 - November 1915, cat. no. 37.
- Kollektiv utställning Münter. Oljemalningar och grafik, Stockholm Carl Gummersons Konsthandel, March 1 - 15, 1916, cat. no. 12.
- Gösta Adrian-Nilsson, Paul Klee, Gabriele Münter, Der Sturm, 58th exhibition Berlin, December 1917, cat. no. 62.
- Gabriele Münter. Oljemalningar, Glastavler, Grafik, Den Frie Udstilling, Copenhagen, March 7 - 13, 1918, cat. no. 244.
- Maleriudstilling Gabriele Münter - Kandinsky, Københavns Ny Kunstsals, October 1919, cat. no. 9.
- Gabriele Münter. 1908-1933, Traveling Exhibition Bremen/Bochum 1933, Jena/Eisenach 1934, Altenburg/Stuttgart 1935.
- Paula Modersohn-Becker, Gabriele Münter, Kestner Society, Hanover, 1951, cat. no. 84.
- Kandinsky, Marc, Münter. Unbekannte Werke, Galerie Otto Stangl, Munich, 1954-55, cat. no. 21.
- Alfred Lörcher, Gabriele Münter, Emy Röder, Staatliche Kunsthalle, Baden-Baden, December 4 - 31, 1960, cat. no. 136.
- Gabriele Münter, Kunsthalle Mannheim, September 30 - October 29, 1961, cat. no. 17.
- Gabriele Münter 1877-1962, Städtische Galerie im Lenbachhaus, Munich, October 13 - December 2, 1962, cat. no. 45, full-page color plate on p. 11.
- Gabriele Münter. GedächtnisEXHIBITION zum 90. Geburtstag, Kunstverein Heidelberg; Württembergischer Kunstverein, Stuttgart; Westfälischer Kunstverein, Münster, 1967/68, cat. no. 25.
- L'Expressionisme allemand, Museum voor Schone Kunsten, Ghent, cat. no. 137.
- Gabriele Münter 1877-1962 Retrospective, Städtische Galerie im Lenbachhaus, Munich, July 29 - November 1, 1992; Schirn Kunsthalle, Frankfurt am Main, November 29, 1992 - February 10, 1993, et al, cat. no. 84 with full-page color plate.

LITERATURE

- Annegret Hoberg, Gabriele Münter, Munich 2003, p. 30.

- The remarkable and comprehensive exhibition history of this work comprises several exhibitions at the “Sturm” gallery
- “One of G. Münter’s excellent still lifes” (quoted from: Catalog Lenbachhaus 1992, p. 268)
- Gabriele Münter was represented with “Stilleben Grau” (1910, jetzt: Städtische Galerie im Lenbachhaus, Munich) from the same year as one of just seven female artists at the first documenta in 1955



Left: Exhibition view of “Gabriele Münter-Ausstellung”, Neuer Kunstsalon, Munich 1913. Right: View from the dining room to the music room at the house in Murnau, around 1909/10. © Gabriele Münter and Johannes Eichner Foundation, Munich/VG-Bild-Kunst, Bonn 2021

From 1908/09 onward, Gabriele Münter’s oeuvre increasingly comprised still lifes of flowers from her beloved garden, here combined with oak leaves in a blue vase, with a small object in front of it, which can hardly be recognized for its fleeting style of painting. Gabriele Münter groups the ensemble on what appears to be a round table, next to which she placed a simple chair from the Murnau household. In an unusual way, the artist does not direct the gaze to the flowers but to the chair and the table, as well as to their shadows on the wall.

The shadow shines in bright blue as a slightly offset reflection in front of the gray surface of the wall. This shadow shines stronger than the actual chair. It is the most colorful thing in the picture, which is otherwise largely kept in muted colors. The blue shadow merges with the blue vase to form a unit. With this diversion from the still life motif, Münter takes a step towards abstraction. And with “Strauss mit Eichenlaub” she consistently continued what Jawlensky, Werefkin, Kandinsky and herself, all members of the “Neue Künstlervereinigung München”, had developed during their stays in Murnau since they had first come to the pre-alpine landscape of the Murnau Moos in 1908. Münter liberated herself from mere copying, she combined the small-scale shape of the flowers and leaves into larger areas and borders the resulting shapes with dark contours. With the conscious use of the high-contrast color setting, Münter presents herself as a confident painter. [EH]



MAX BECKMANN

1884 Leipzig - 1950 New York

Hunde. 1930.

Oil on canvas.

Göpel 331. Bottom left signed and dated as well as inscribed "P. 30".

49,8 x 61,3 cm (19,6 x 24,1 in).

The work is mentioned in the artist's hand-written list from 1930 with the title "Hunde" and the note "Beendet 24. September. Neumann, New York" (Completed September 24). [CH]

The painting is listed in the current online catalog raisonné published by the Kaldewei Kulturstiftung under the supervision of Dr. Anja Tiedemann (cf. www.beckmann-gemaelde.org/331-hunde).

Called up: December 10, 2021 – ca. 19.14 h ± 20 min.

€ 400.000 – 600.000 *

\$ 460,000 – 690,000

PROVENANCE

- From the artist's estate.
- Collection Mathilde Q. Beckmann (inherited from the artist).
- New Art Circle I. B. Neumann, New York.
- Catherine Viviano Gallery, New York (since at least 1957, presumably on consignment).
- Serge Sabarsky Gallery, New York.
- Private collection New York (until 1999, Villa Grisebach Auktionen, Berlin, June 4, 1999, lot 63).
- Galerie Pels-Leusden, Zürich.
- Private collection Switzerland.

EXHIBITION

- Sommergäste III., Galerie Pels-Leusden, Kampen/Sylt, July 9 - October 8, 2000, cat. no. 5.
- Ich kann wirklich ganz gut malen. Friedrich August von Kaulbach - Max Beckmann, Schlossmuseum Murnau, March 22 - June 23, 2002, cat. no. 37 (with color illu.).
- Max Beckmann, Caratsch de Pury & Luxembourg, Zürich, March 25 - May 21, 2004.
- Lonely prophets. German art from 1910-1930, Agnew's Gallery, London, October 3 - November 16, 2007 (with illu.).
- Max Beckmann. Gemälde, Papierarbeiten, Graphiken, Galerie Thomas, Munich, September 13 - December 21, 2013 (with illu.).

LITERATURE

- Barbara Göpel and Eberhard Göpel (editor Hans Martin von Erffa), Max Beckmann. Catalog of paintings (catalog and documentation), vol. I, cat. no. 331, p. 235 (with illu., plate 114).
- Carla Schulz-Hoffmann, Max Beckmann. Der Maler, Munich 1991.
- Stephan von Wiese, Max Beckmann Briefe (1925-1937), vol. II, Munich/Zürich 1994, no. 523, June 9, 1930, p. 159.
- Villa Grisebach Auktionen, Berlin, 71st auction, Selected Works, June 4, 1999, lot 63 (with color illu.).

- The work was made during Beckmann's stay in Paris in the environment of the avant-garde
- A quote taken from a newspaper adds topicality to the work and references French still life painting of Picasso or Braque
- With the depiction of the newspaper "L'Intransigeant" Beckmann makes a political statement
- The red coated Pekingese Majong and the black-and-white Japanese Chin play an important role in the life of the Beckmanns
- Owing to its deep personal significance, the work remained in the artist's possession until his death in 1950
- The year the work was made Beckmann showed several works at the 17th Venice Biennial

Max Beckmann in Frankfurt am Main with the Japan-Chin dog Chilly, 1926, Photo: Mathilde Beckmann, Max Beckmann Archive, Bavarian State Painting Collections, Munich.



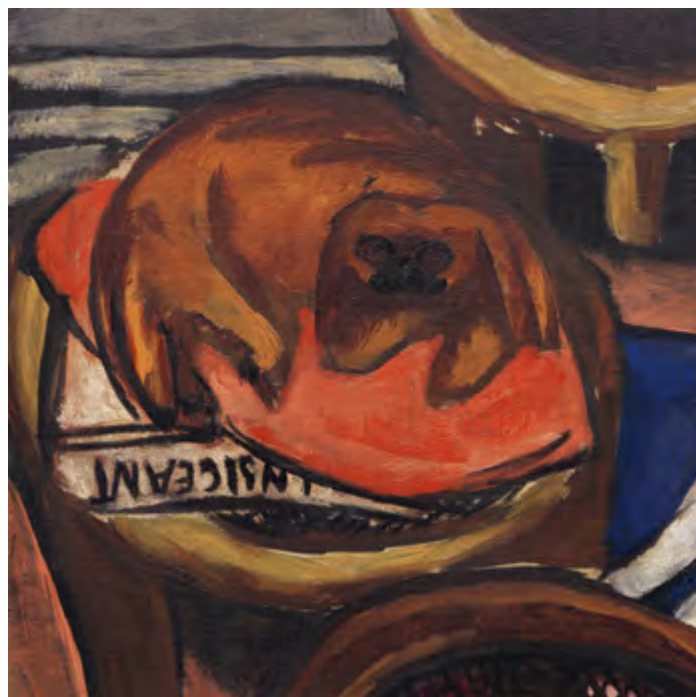
From the mid-1920s, Max Beckmann frequently visited the French capital. Paris and the avant-gard painting moved to the center of his interest. He made contact with critics and gallery owners and also tried to press ahead with his career in France. Accordingly, the stays in Paris are also reflected in Max Beckmann's pictures of the late twenties and thirties. He settled there in 1929, initially he had his studio on Boulevard Brune in the 14th arrondissement and from 1930 on rue des Marronniers in the 16th arrondissement. His efforts to gain recognition finally culminated in a large exhibition at Galerie de la Renaissance in 1931.

Beckmann began to work on the painting of the two dogs before June 1930. In a letter to his gallerist Günther Franke in Munich, the slightly stressed artist confirms the express shipping of eleven pictures for a short-term exhibition at the gallery, including "Hunde" (Max Beckmann, Briefe 1925–1937, Munich 1994, p. 159). In the commentary on the letters, however, the editors noted that the picture was not part of the shipment as it had not been completed. Beckmann himself confirms this in his list of works: "Paris 1930: Hunde. Completed September 24th". He kept the picture with the two companions in his possession. After the artist died in New York in 1950, Mathilde "Quappi" Beckmann passed this work, among others, on to her local art dealer J. B. Neumann.

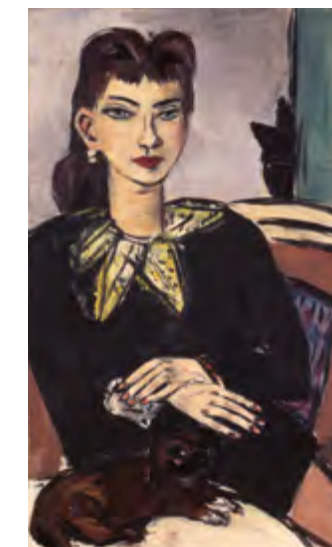


Max Beckmann, Der Strand (Am Lido), 1927, oil on canvas, whereabouts unknown.

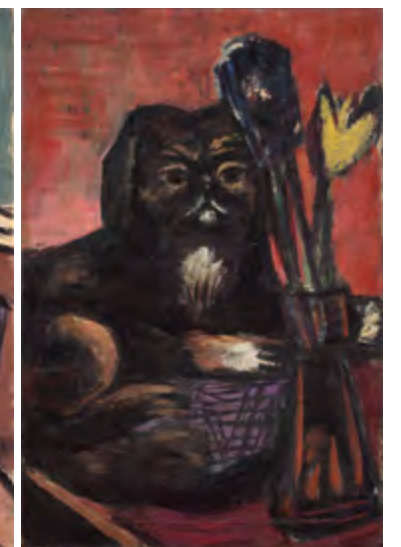
Paintings of this kind are rather rare in the artist's oeuvre. It's an interior scene with the focus on two dogs. They seem very close to the artist, as he paints them asleep, the dogs do not notice that they are being watched. Animals in and of themselves enliven Beckmann's pictures, fish in relatively many cases, which bear metaphorical meaning. In her book about her life with Max Beckmann, Mathilde Q. Beckmann described his relationship to animals: "[...] he loved animals, maybe not all, and he seemed to understand them. When I met him, he was fond of cat, especially the male cat his friends Fridel and Ugi Battenberg had. At that time he was fascinated by cats, while he later developed a liking for dogs. I owned a small Japanese spaniel named Chilly, which Henriette von Motesiczky had given me in Vienna before my wedding. Max soon loved the little dog as much as I did. A few years after we got married he gave me a little female Pekingese that we called Majong. When we fled to Amsterdam in 1937, we couldn't take the little things with us and left them with Mr. and Mrs. Ruppelt in Berlin, our janitor couple. They took care of them for a few months. Unexpectedly Curt Valentin and Karl Buchholz were able to take Majong with them on a plane to Amsterdam. Unfortunately, they weren't able to take Chilly, the little spaniel, as she was old and blind and could not have made it in the strange new surroundings we lived in at the time." (Munich 1987, p. 117).



In his numerous still lifes he depicts objects from his apartment: a clay vessel from Peru, a vase from Denmark, a stirrup jar with a snake motif, a ceremonial vessel from Cameroon, and many more. He complements the objects and stages them with flowers or instruments. Last but not least, the daily newspaper, even if Beckmann does not reveal the date, adds timely topicality to the work and can be seen a reference to the French still life paintings of Pablo Picasso or Georges Braque. Along with other artists like Juan Gris, they were the first to integrate daily newspapers and texts into Cubist still life paintings. "Hunde" – a still life? Depicted in a strong top view, they lie on the stools like animal figures that play a very personal, almost human role in the everyday life of the artist and his wife "Quappi". Years later in Amsterdam, Majong had already passed away, the Pekingese Butschi would enrich the artist's world of images and accompany the Beckmanns to the New World. [MvL]



Max Beckmann, Quappi auf Blau mit Butchy, 1943, oil on canvas, private collection.



Max Beckmann, Butschi, 1946, oil on canvas, private collection.

The red-coated Pekingese Majong on the left and the black and white Japan-Chin Chilly on the right lie quite relaxed on a wicker stool and on colored cushions on the floor. Three stools form an ensemble, close to a wall with a visible base board that hints at an apartment in a classy old building. There is a newspaper underneath Majong's red pillow, half-way covered, the visible part of the title suggests an issue of the Parisian newspaper "L'Intransigeant", as the artist's biographer and creator of the first catalog raisonné, Erhard Göpel, noticed. Despite all randomness, this combination appears to be one of Beckmann's typical arrangements.

EMIL NOLDE

1867 Nolde/Nordschleswig - 1956 Seebüll/Schleswig-Holstein

Verschneite Alpenlandschaft mit Almhütte. 1930.

Watercolor.

Bottom right signed. On Japon. 36,5 x 45,8 cm (14.3 x 18 in), the full sheet.

With a photo expertise from Prof. Dr. Manfred Reuther, former director of the Ada and Emil Nolde Foundation, Seebüll, dated November 8, 2007 (in copy).

Called up: December 10, 2021 – ca. 19.16 h ± 20 min.

€ 40.000 – 60.000

\$ 46,000 – 69,000

PROVENANCE

- Galerie Franke, Munich.
- Private collection Southern Germany (acquired from the above in 1957).
- Private collection Baden-Württemberg.
- Private collection Europe.

LITERATURE

- Ketterer Kunst, Munich, December 5, 2007, lot 188.

- **One of the rare watercolors with a mountain motif**
- **Nolde is the first watercolorist who depicted the mountainside at eye level with the peaks**
- **Particularly dramatic celestial atmosphere**

The northern German artist Emil Nolde is known as a painter of the roaring seas, the vast marshland and the bright flowers. This watercolor "Verschneite Alpenlandschaft mit Almhütte" (Snow-covered Alpine landscape with alpine hut) shows a relatively unknown side of the artist: his enthusiasm for Switzerland and its imposing mountain landscape. Works from Nolde's time in St. Gallen and Davos, Switzerland, rarely find their way onto the art market, making the present work a rarity. Emil Nolde's love for Switzerland began early on. In 1892 he came to the alpine country for the first time, and became a teacher for commercial drawing at the industrial and commercial museum in St. Gallen. The beautiful nature and the leisure opportunities in the mountains inspired the young man. His favorite pastime was climbing in the mountains. As a member of the Swiss Alpine Club SAC, Nolde explored the mountain landscape on many climbing tours and conquered peaks of up to 4000 meters, the ascent of the Matterhorn would remain his peak performance. He himself described his impressions as follows: "You can still find nature here in its original form, unaffected and powerful. The snow mountains proudly strive up to the sky." His love for the mountains stayed lifelong, he kept coming back to Switzerland, be it to visit his close friend Hans Fehr in St. Gallen, often for health reasons, or for honeymoon. He took both his wives, Jolanthe in 1924 and Ada in 1948, to Switzerland. Between 1930 and 1941, Nolde spent several weeks in the Swiss mountains on numerous occasions. The stays always encouraged him to make the incredible beauty of the Alps tangible. The mountain watercolors were usually created plein-air directly in front of the motif. They tell of the imposing backdrops that Nolde captured on paper in the usual indulgent manner. In this sheet Nolde unfolds his view of the white splendor of the snow surfaces in front of a dark, almost ominous sky that besets the peaceful scene. As in the seascapes, the sky plays the decisive role in the composition. The high technical mastery and the poised handling of the topic in the concentration on a few, but all the more effective effects, allow us to participate in a landscape experience that, whether in the mountains or on the sea, could only be created by Nolde. [SM]



© Emil und Ada Nolde Stiftung Seebüll 2021

EMIL NOLDE

1867 Nolde/Nordschleswig - 1956 Seebüll/Schleswig-Holstein

Kakteen und Chrysanthemen. 1925.

Watercolor.

Bottom right signed. On Japon. 34,5 x 46 cm (13,5 x 18,1 in), the full sheet.

With a photo expertise from Prof. Dr. Manfred Reuther, former director of the Foundation Seebüll Ada and Emil Nolde, dated October 8, 2007 (in copy).

*Called up: December 10, 2021 – ca. 19:18 h ± 20 min.***€ 40.000 – 60.000**

\$ 46,000 – 69,000

PROVENANCE

- Galerie Günther Franke, Munich.
- Private collection Southern Germany (acquired from the above in 1939).
- Private collection Europe.

LITERATURE

- Ketterer Kunst, Munich, December 5, 2007, lot 155.

- **One of the rare depictions of cacti in Nolde's vast oeuvre of flower pictures**
- **The composition unites Nolde's passion for the exotic and the world of flowers**
- **Nolde translates the cacti's surface quality into his own language of color and form**

In Emil Nolde's oeuvre works with intensely luminous floral motifs form a group that is as extensive as it is significant. So far, the related topic of cacti and orchids has remained rather unknown. Nolde's preference for cacti and unusual, non-European plants formed at an early point. He found first impulses on his South Sea voyage to New Guinea with his wife Ada. Back in Germany, the exotic plants kept fascinating Nolde. In the 1920s he created a series of cacti pictures influenced by the fashion of the time. Later he also had cacti in his home and studio in Seebüll. Through the artistic examination of tropical plants and cacti and their up-to-dateness at the beginning of the 20th century, cacti also moved into Nolde's residences in Seebüll and Berlin. Between the living room and dining room in Seebüll was a flower niche in which Ada tended plants. This included various cacti. They added a touch of the exotic to the rather barren Nordic environment and inspired Nolde's art. During the winter months, the artist couple mostly stayed in Berlin. Nolde regularly visited the city's zoological garden, aquarium and botanical garden, which led to large watercolors of exotic animals and plants, in which the painter had completely fallen to the charm of the foreign and exotic. These excursions were a substitute for the long journeys that Nolde had planned but was not able to realize. Later Nolde turned to tropical flowers and plants. Paintings, watercolors and drawings present botanical rarities such as Proteaceae or Heliconia. Nolde removed the plants from their landscape context and combined the cacti, which were quite new in Germany at that time, with chrysanthemum that originally came from Asia, but had made it to Europe since the 17th century. Due to the motif of the cacti, our sheet occupies a special position within the group of flower watercolors. It impresses with the special radiance of the chrysanthemum, whose white petals literally shine against the dark background and form an attractive contrast to the dark green of the cacti. For this effect, Nolde does not simply use an opaque white, but lets the paper itself shine brightly between the different colored areas. The composition lives on the contrast between the cactus flowers and leaves - light, filigree forms stand against dark, block-like areas. The pure colors, the irregularities and flowing transitions, spots and gradients, in general the inclusion of controlled chance in the watercolor correspond to the peculiarity of the plant motifs. In the visual translation they correspond to the nature and appearance of the flowers, blossoms and leaves. In this composition, Nolde's passion for the exotic and the enthusiasm for the world of flowers, which offered him so diverse possibilities of expression, are combined. [SM]



© Emil und Ada Nolde Stiftung Seebüll 2021

ERNST WILHELM NAY

1902 Berlin - 1968 Köln

Die Uhr (Krapplack, Blau und Grün). 1965.

Oil on canvas.

Scheibler 1158. Bottom right signed and dated. Signed, twice dated and titled, as well as inscribed with two direction arrows. Stretcher inscribed "oben" and with a third direction arrow by a hand other than that of the artist.

162 x 150,3 cm (63,7 x 59,1 in).

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

€ 200.000 – 300.000 ^N

\$ 230,000 – 345,000

PROVENANCE

- Private collection.
- Galerie Orangerie-Reinz, Cologne.
- Private collection Switzerland.

EXHIBITION

- E. W. Nay (retrospective), Württembergischer Kunstverein, Stuttgart, November 12 - December 25, 1966, Akademie der Künste, Berlin, January 13 - February 12, 1967, Städtische Kunsthalle, Mannheim, March 4 - April 9, 1967, cat. no. 71 (with the title "Krapplack, Blau und Grün", with the exhibition labels on the reverse).
- E. W. Nay (Retrospektive), Museum des 20. Jahrhunderts, Vienna, April 15 - May 15, 1967, cat. no. 68 (with the title "Krapplack, Blau und Grün").
- E. W. Nay 1902-1968, Galerie Orangerie-Reinz, Cologne, November 30, 2002 - January 25, 2003.
- Zeitsprung. Das große Finale, zweiter Teil. Meisterwerke der Klassischen Moderne und Kunst der Gegenwart, Galerie Brusberg, Berlin, February 9 - March 29, 2008.
- Väter & Söhne, Galerie Brusberg, Berlin, March 21 - May 16, 2009.

LITERATURE

- Wolfgang Wittrock Kunsthandel, catalog 5, Düsseldorf 1986/87, cat. no. 154 (with ill.).
- Wolfgang Wittrock Kunsthandel, catalog 7, Düsseldorf 1987, cat. no. 71 (with ill.).

In the 1950s, E. W. Nay was one of the most controversially discussed artists of post-war modernism in the young Federal Republic of Germany, while his works had already been part of the most important museum collections of contemporary art for a long time, including the Museum Folkwang in Essen (since 1951) and the Kunsthalle Hamburg (since 1948). And in both 1959 and 1964 his works were exhibited at documenta II and III in Kassel.

In the mid-1960s his painting underwent another major change - as it was the case so often in the course of his long artistic activity. After the gradual transition from the 'Disc' to the 'Eye Pictures' in 1963, art history witnessed the impressive transition to the spindle

- A variety of intensive colors in an impressive format
- First exhibited in 1966/67
- From the important transitional period between the 'Eye Pictures' to the later "Spindle Pictures"
- Convergence of form and color in timeless perfection
- Marvelous document of Nay's excellent artistic changeableness and progressiveness
- Nay renders a playful account of his oeuvre's repertoire of forms
- Similar works from this year are in, among others, the Nationalgalerie, State Museums Berlin, the Kunsthalle Hamburg, the Museum Ludwig, Cologne and the Collection Würth

shapes in later pictures from around 1965, of which the work offered is a prime example. With the blue, diagonally, almost vertically arranged almond-shaped structures, this work is still rooted in the aforementioned series of the 'Eye Pictures' with which Nay had caused a stir a year earlier at documenta III. However, the narrow black, white and yellow stripes in the margins and the color field in a strong red swirling in the middle, already hint at the turning point that would soon follow. Nay suddenly turned away from geometrical forms and carried out an increasingly radical simplification and clarification of the pictorial plane. The area was divided into vertical lines that add rhythm and a dynamic flow to the composition. In line with this progressive reduction of the formal language, E. W. Nay's color palette also changed. The artist allowed the color to unfold its intense, rich and clear luminosity on the canvas. It is all about the color spreading out as surfaces arranged side by side.

With a wink, Nay titled the circular formations in strong, fresh green and with the small white dots we also find in other works from this period, "Die Uhr" (The Clock), although he only cared for the creation of a perfect unity of simple shapes and strong, clear colors: [CH]



“The picture I paint [...] is one in which impulses form a pictorial system through beats, rhythms, balance and codes, that the artist turns into an irrational magic play.”

E. W. Nay, January 1965, in ex. cat. E. W. Nay. Gemälde 1955-1964, Frankfurter Kunstverein Steinernes Haus, Frankfurt am Main 1965, quoted from: E. W. Nay. Lesebuch, Cologne 2002, p. 258.

NEO RAUCH

1960 Leipzig - lives and works in Leipzig

Ohne Titel. 1993.

Oil on partly collaged paper, laid on fiberboard.
Inscribed with the artist's name, the date and the title by a hand other than that of the artist on the reverse. Diameter: 100 x 100 cm (39.3 x 39.3 in).

Called up: December 10, 2021 – ca. 19.22 h ± 20 min.

€ 90.000–120.000

\$ 103,500–138,000

PROVENANCE

Private collection Saxony (acquired from the artists in the 1990s).

- One of just a few works from the early 1990s in this unusual round format
- To date only three works from this early series have been offered on the international auction market
- With their dreamlike amalgamation of pictures and text fragments, the early round pictures anticipate the artist's later characteristic enigmatic iconography
- Other works from the 1990s are in many international museum collections like Städel Museum, Frankfurt am Main, the State Art Collections Dresden and the Mudam, Luxemburg

“The decision in favor of the unusual round format eventually resulted from the situation Neo Rauch was in: It reflects 'encircling' possible pictorial solutions, circular movement in search of a new approach, [...]”

Olger Broecker, in: Neo Rauch. Neue Rollen. Bilder 1993 bis 2006, published by Kunstmuseum Wolfsburg 2006, p. 21.

Neo Rauch is one of the most successful German painters of his generation and is considered the main protagonist of the New Leipzig School. Since his early works from the 1990s, including the work offered here, Rauch has dedicated himself entirely to figuration. His picturesque universe with a highly enigmatic narrative level seems to come from a world remote from our reality. The image structures are legible, but not necessarily easy to decipher.

The round picture offered here also testifies to this peculiar structure and design of the pictorial surface. While in the upper right corner shows indistinct industrial buildings with smoking chimneys, which is also found in other tondi, the mid section shows an enigmatic figural scene with stencil-like figures protruding from the dark background and marked with the note “Reinigung” (Cleaning), while the circular, dark color cloud says “Sturm” (Storm). Despite the fine connecting lines, one searches in vain for a clear connection between the individual motifs and their narrative associations. The observer doesn't find closure, the riddle remains unsolved.

While Rauch also uses the ‚grattage‘ technique, developed by Max Ernst, for the artistic process of scraping the paint off, the use of a collaged image carrier and the juxtaposition of image and text are certainly based on the art of Dada, e.g. by Kurt Schwitters or Francis Picabia, which in the work offered here are additionally emphasized by the colorfulness reminiscent of an older newspaper clipping or a sepia photograph.

With the dreamlike amalgamation of figuration, abstraction and enigmatic text fragments, the tondi make for the actual beginning of the artist's fascinating oeuvre and already contain the characteristic enigmatic imagery that would determine all of his painterly work in the years that followed. The artist himself is well aware of the importance of his round pictures and so he shows two of them on the wall of a stone mausoleum or pagoda temple in the monumental painting “Rückzug” (Retreat, 2006, Fondation Beyeler, Riehen / Basel) - as a painterly summary of his earlier work and symbol of his first successes on the way to his current artistic self.

Neo Rauch's works are now part of the most important public collections in the world, including the Museum of Modern Art in New York, the San Francisco Museum of Modern Art, the Fondation Beyeler in Riehen / Basel, the Stedelijk Museum in Amsterdam, and the ESSL Collection at the Albertina in Vienna. Further round pictures from the 1990s can be found in, among others, the Museum of Fine Arts in Leipzig and the Wolfsburg Art Museum. [CH]

Neo Rauch, Der Rückzug, 2006, oil on canvas, Collection Beyeler, Riehen/Basel. © VG-Bild-Kunst, Bonn 2021



JONAS BURGERT

1969 Berlin - lives and works in Berlin

Verräter. 2005.

Oil on canvas.

Twice signed, dated and titled on the reverse.

300 x 280 cm (118.1 x 110.2 in), [SM]

Called up: December 10, 2021 – ca. 19.24 h ± 20 min.

€ 60.000 – 80.000

\$ 69,000 – 92,000

PROVENANCE

- Produzentengalerie Hamburg.
- Collection Prof. Dr. Olbricht, Essen.
- Private Collection Germany.

EXHIBITION

- Jonas Burgert. Lebendversuch, Kunsthalle Tübingen, December 11, 2010 - March 6, 2011; Kunsthalle Krems, March 27 - June 13, 2011, ex. cat. with illu. on p. 93.

LITERATURE

- Axel Heil, Wolfgang Schoppmann, Most wanted - The Olbricht Collection, some recent acquisitions, Cologne 2005, p. 221, illu. on p. 68.

Jonas Burgert's world of images goes hand in hand with the principle of collage: the combination of already existing views and materials, their alteration and removal from their original context. With structures composed of set pieces, realities and contextual relationships also change. Figures, animals and objects in different proportions are put into a relationship with one another. What does the character have to do? Is it entering into a dialogue? Inhomogeneous relations arise. Things are exchanged and reassembled as a matter of course. They are brought into direct relationship in a pictorial architecture, individual realities grow into scenic structures and supposedly make the motif readable. From the very beginning on Jonas Burgert has used the innermost essence of the collage for his works: the quotation. He quotes from various sources, deracinates his found objects from their original context, transfers them into their own artistic technique and thus creates the illusion of an inner connection. Burgert – and this is just an assumption - uses the collage to visualize amazing, strange and perhaps also inspired connections. But at the same time, Burgert provokes instability in the viewer and accepts illegibility. It is deceptive that Burgert stages elements that we have long stored in our collective memory, and thus possibly triggers the desire in us to decipher the pictorial puzzle, the iconographic derivation of the motif or to analyze the reasons for its aesthetic implication. Burgert's pictures make you curious! In "Verräter" (Traitor) we meet a crouching monkey, a chimpanzee, who has taken a seat on the ledge of a wall in the upper right corner of

- Impressive large-format work Burgert's characteristic fabulous imagery
- Jonas Burgert is considered the master of New Figuration and one of Germany's most important contemporary artists
- In 2020 the Kunsthalle Tübingen honored Burgert with his first museum solo show, which also featured our work "Verräter"

this large format. He wears yellow-orange sashes with cross motifs and sits on a finely patterned cloth. His mouth is wide open, as if he screamed one of those heartbreaking sounds that echo through the jungle. To the left of the monkey, Burgert develops a hunting scene with bow and arrow and places other things on the narrow podium. The shimmer of a half rosette closes the area of the upper stage. The artist pastes the 'big' wall underneath like a billboard, creating a setting with ornamental scribbles that leaves room for a wide range of interpretations. Thus autonomous pictorial elements are brought into relation and get a different meaning. A meaning that goes beyond the basics and into a pictorial illusion. Similarity and memory are consciously used to captivate the viewer, to make him believe that he can decipher what he sees and interpret it, that he can remember the old place, the source of the new appearance. Burgert takes over the motif. He has cleaned it and has removed coherent structures and inserted it into a new combination of pictorial ideas. There is certainly a causal connection in Burgert's pictures, which can not only be aligned with the complexities of the content, but is primarily held together by the intensely painterly pattern of the picture. The artist predominantly uses role behavior and references to reality, and it is only through the staging of simultaneity and coincidence (?) that their existence appears absurd and trivial. He does not answer the question of reality, of historical derivation, of how the content can be described. They remain the artist's secret. And that's what moves us! [MvL]



“I don't want to illustrate the zeitgeist but paint the timeless. I have to paint big, small won't work. I want recognizability, not Naturalism. That's why I use figures and things from all over the world, there is the Roman emperor and the eskimo, an Indian guru and a black slave. That may seem historical or mystical, but what I do is just a symbolic painting, as they problems people had in the past are the same that we have today.”

Jonas Burgert

FROM JAPAN OVER GERMANY INTO THE WORLD – THE EVIL-CUTE, SURPRISINGLY EMOTIONAL ART OF YOSHITOMO NARA



“I want to trigger their imaginations ... this way, each individual can see my work with his own unique, imaginative mind.”

Yoshitomo Nara in an interview with M. Chiu, in: ex. cat. Yoshitomo Nara. Nobody's Fool, Asia Society and Museum, New York, p. 179.

The characteristic drawings offered here were created in Nara's home country Japan after his long stay in Germany. Having completed studies at the Aichi Prefectural University of Fine Arts and Music in Nagakute, the artist moved to Germany at the end of the 1980s and became a master student of A. R. Penck at the Düsseldorf Art Academy. The years in Germany left a lasting impression on the artist and his art. "I was a foreigner and I had no language skills, so I felt very much isolated. [...] It reminded me of who I am and helped me rediscover myself." The German title of the work offered here "Menschpanzerangreiferin" (literally Human Tank Attacker) a complicated German female noun compound, can be understood as a little wink at Germany.

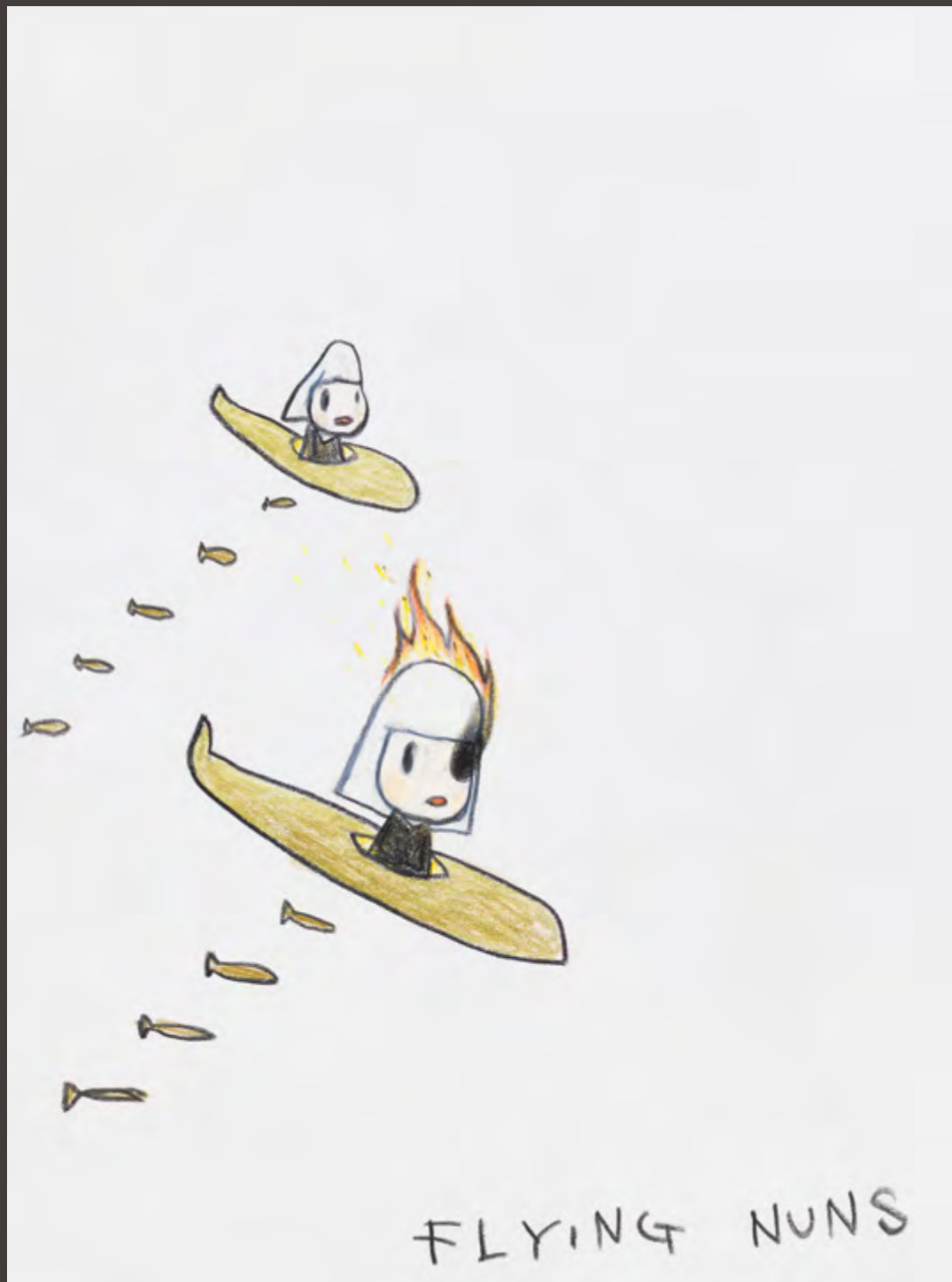
Back in his home country Japan, the characteristic drawings offered here were created after a long stay in Germany. Having completed his studies at the Aichi Prefectural University of Fine Arts and Music in Nagakute, the artist moved to Germany at the end of the 1980s and became a master student of A. R. Penck at the Düsseldorf Art Academy. In 1995 Nara had his final breakthrough with the solo exhibition "In the Deepest Puddle" in Tokyo. Today Yoshitomo Nara is one of the most famous contemporary artists in Japan.

In recent years his work has been shown in numerous exhibitions in major international museums, among them the Museum of Modern Art in New York, the National Gallery of Art in Washington, D. C., the National Museum of Modern Art in Tokyo and in the Kunsthalle Düsseldorf. Until January 2nd, the Los Angeles County Museum of Art (LACMA) honors him with a comprehensive retrospective exhibition including more than 100 works from the past four decades and with a focus on Nara's musically inspired works. From a young age on Nara developed a strong liking for British and American rock, punk and folk music, which he got to know through the "Far East Network", an American radio station in Japan. "My work is always linked to recognizable punk albums, but folk music record covers are [also] really important." Naturally, the stereo is blasting when Nara is working in his studio, at times at a deafening volume. "Of course, I listen to music when I draw. But I do not

intentionally try to draw from the beginning. When I'm listening, I see an image and I try to capture it." (Nara in an interview with Mika Yoshitake for the LACMA, www.youtube.com/watch?v=aOg6AVSkptM).

Music as a source of inspiration can be found in his works in a variety of ways: sometimes more subtle, sometimes directly expressed in the motif or as font in capital letters below the drawing. Quotes from songs, song titles and band names, which Nara adds to his works in form of lettering or as titles, can be found throughout his oeuvre. This is also the case with the work "Flying Nuns" offered here. "I Will Rock You" is emblazoned in red on the catalog of the current exhibition in LA, while the title "Flying Nuns" probably refers to a rock band of the same name from the 1990s, and other comparable drawings, such as "Fat Lips And Open Wounds" or "I'm Just Alright" refer to songs by the rock band Green Day or the lyrics of "Nowhere Man" by the Beatles, which can be found in Nara's drawing "A Bit Like You And Me". In "LA 106.7 92.3 NYC" the artist even mentions his preferred US radio station. Nevertheless, says Nara himself, his works of art do not represent any direct references to the musical works of art that inspire him.

Nara attained his very own, highly recognizable imagery at the Düsseldorf Art Academy in the 1990s. At first glance it contains comic- or child-like elements and has an aesthetic reminiscent of Japanese Kawaii or Manga. His paintings and drawings are populated by girls with neat bangs, narrow lips, large heads and eyes, as well as with at times evil looks but always in bright candy colors, which Nara puts in a monochrome, strongly reduced and undefined space as individual figures. At a second look, however, Nara's art opens up a dark, emotionally charged and narrative level, with which the representations detach themselves from the supposedly cheerful cuteness. The girls in the drawings offered here are on fire and drop bombs, sit in their tank and fire their guns with a smile. In other works, the chain smoking girls hold knives in their hands, and show a wide range of facial expressions to convey their emotions: loneliness and melancholy, fear and aggression, as well as anger and rebellion. All in all they are characterized by a special sense of black humor that clearly identifies them as the work of Yoshitomo Nara.



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YOSHITOMO NARA

1959 Hirosaki (Japan) - lives and works in Tokyo

Flying Nuns. 2002.

Colored crayon drawing.
Miyamura/Suzuki D-2002-055. Signed and dated on the reverse. Titled as part of the image in bottom right. On wove paper. 30,3 x 22,8 cm (11.9 x 8.9 in), size of sheet. [CH]

Called up: December 10, 2021 – ca. 19.26 h ± 20 min.

€ 50.000 – 70.000
\$ 57,500 – 80,500

PROVENANCE

- Galerie Michael Zink, Waldkirchen (with a gallery label on the reverse).
- Private collection Southern Germany (acquired from the above in 2002).

LITERATURE

- Noriko Miyamura und Shinko Suzuki, Yoshitomo Nara. The Complete Works, vol. 2, Works on Paper 1984-2010, Tokyo 2011, p. 184, cat. no. D-2002-055 (with color illu.).

- Part of a German private collection since it was made
- Works by the artist are part of renowned international collections, among them the British Museum, London, the San Francisco Museum of Art, the Rubell Family Collection, Rubell Museum, Miami, and the Museum of Contemporary Art, Tokio



Yoshitomo Nara, Untitled (from the series Time of My Life), 1992-2000, Museum of Modern Art, New York.
© 2021 Yoshitomo Nara

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YOSHITOMO NARA

1959 Hirosaki (Japan) - lives and works in Tokyo

Menschpanzerangreiferin. 2002.

Colored crayon drawing.
Miyamura/Suzuki D-2002-056. Signed and dated on the reverse. Titled as part of the image in bottom center. On wove paper. 30,4 x 22,8 cm (11.9 x 8.9 in), size of sheet. [CH]

Called up: December 10, 2021 – ca. 19.28 h ± 20 min.

€ 50.000 – 70.000
\$ 57,500 – 80,500

PROVENANCE

- Galerie Michael Zink, Waldkirchen (with the gallery label on the reverse).
- Private collection Southern Germany (acquired from the above in 2002).

LITERATURE

- Noriko Miyamura und Shinko Suzuki, Yoshitomo Nara. The Complete Works, vol. 2, Works on Paper 1984-2010, Tokyo 2011, p. 184, cat. no. D-2002-056 (with color illu.).

- A German title: A long stay in Germany (1988-2000) was formative for Nara. During these years he attained his present mature style
- Comparable drawings are in, among others, the Museum of Modern Art, New York, and the Museum of Modern Art, Los Angeles



JÖRG IMMENDORFF

1945 Bleckede near Lüneburg - 2007 Düsseldorf

Bitte nicht freundlich. 1978.

Acrylic on canvas.

Bottom right signed and dated. 150 x 150 cm (59 x 59 in).

Called up: December 10, 2021 — ca. 19.30 h ± 20 min.

€ 80.000 – 120.000

\$ 92,000 – 138,000

PROVENANCE

- Galerie Greiner, Tübingen.
- Private collection Baden-Württemberg.

EXHIBITION

- Für Jochen Hiltmann. Eine SolidaritätsEXHIBITION, Stedelijk Van Abbemuseum, Eindhoven, 1979, illu. without p.
- Jörg Immendorff - Zwölf Bilder, Galerie Michael Werner, Cologne, June 13 - July 31, 1986, cat. no. 11.
- Lagerkatalog 1988, Galerie Neuendorf, Frankfurt a. Main, June 29 - September 3, 1988. Cat. no. 26.
- Immendorff, Museum Boymans-van Beuningen, Rotterdam, May 24 - August 23, 1992; Gemeentemuseum The Hague, May 24 - July 19, 1992, illu. on p. 206.

LITERATURE

- Schoppmann & Partner KG, Düsseldorf, November 30, 1991, lot 226/a.

Jörg Immendorff always was an extraordinarily political artist. His impetus is to convey art as a social concern. The “Lidl” works, as well as the “Brecht-Series ((Fragen eines lesenden Arbeiters))” are political comments, sometimes peppered with amusing and critical gestures. The sarcasm may at times reflect a felt bitterness and disappointment about the encrusted and reactionary structures in the Federal Republic. For many later generations, the late 1970s were characterized by anger and a revolutionary will to change society: In 1977 the Prime Minister of Baden-Württemberg Filbinger had to abdicate because of his Nazi past; it is a time of hot debates about the terminal storage of nuclear waste; it is the time the environmental party “The Greens” was founded, while the movie “Deutschland im Herbst” (Germany in Autumn) was also made. It deals with German society at the time of the RAF terrorism, immediately after the Stammheim inmates committed suicide. In a time of social controversies, Jörg Immendorff reconsidered his previous style of composition after he had seen Renato Guttuso’s “Caffè Greco” in Cologne

- Monumental work with the essence of Immendorff’s creation
- The famous political series “Café Deutschland” with 19 large-size was made the same year as our work “Bitte nicht freundlich”
- Immendorff participated in Documenta 5 in 1972 and in the Venice Biennial in 1976
- Similar works from the same creative phase are in the Pinakothek der Moderne, Munich (Collection Stoffel), the Collection Essl, Kloster Neuburg near Vienna, the Musée d’Art Moderne de la Ville de Paris, and the Centre Pompidou, Paris

in 1977. The striking agit-prop of the ‘Lidl’ objects is given up in favor of figurative and painterly more demanding works. He made references to art historical models and sometimes borrows from other compositions. Contents and themes largely remained the same, while Immendorff reinvented himself in terms of form. “Bitte nicht freundlich” (literally: Please don’t smile) is a take on a photographer’s request “Smile, please”. Immendorff hurls this invitation at the viewers to drive them to querulousness. Why, the artist wonders, should one remain friendly in the presence of the federal eagle with pistol and baton and a radiation symbol around his neck. Heavily armed police forces charge into the picture from the left, opposite of them a group of demonstrators. In front right, a figure, presumably the artist himself, roots for a group of three to capture the overpowering federal eagle with a lasso. It is a rumpus reflecting the irritable atmosphere in West Germany at that time. An environment that the critical painter Immendorff comments on in his virtuosic style in this work. [EH]



ANDY WARHOL

1928 Pittsburgh - 1987 New York

**Goethe. 1982.**

Silkscreen in colors.

Feldmann/Schellmann/Defendi II.271. Signed and numbered.

From an edition of 100 copies. On Lenox Museum Board.

96,5 x 96,5 cm (37,9 x 37,9 in), the full sheet.

Sheet 2 from the portfolio of a total of 4 color silkscreens. Printed by Rupert Jasen Smith, New York (with the blindstamp). Published by Editionen Schellmann & Klüser, Munich/New York, in cooperation with Denise René/Hans Mayer, Düsseldorf (with the copyright stamp on the reverse).

Called up: December 10, 2021 – ca. 19.32 h ± 20 min.

€ 40.000 – 60.000

\$ 46,000 – 69,000

PROVENANCE

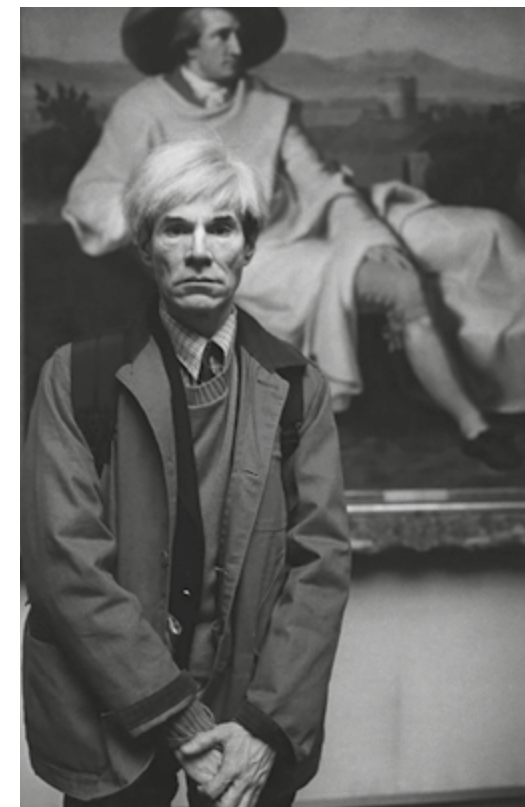
· Private collection Southern Germany (since 1992).

LITERATURE

· Ketterer Kunst, Munich, 172nd auction, lot 1264.

· Forty are better than one. Edition Schellmann 1969-2009, published by Jörg Schellmann, Ostfildern 2009, pp. 342-343.

Andy Warhol, 1981, silver gelatine print, Städelmuseum, Frankfurt am Main. Photo: Barbara Klemm.
© The Andy Warhol Foundation for the Visual Arts



- This version of the “Goethe” suite has the strongest colors of all versions
- An icon of world literature portrayed by Warhol
- Tischbein as a cult motif of Pop-Art

The eyes tired, the rucksack on the back, the jacket does not fit well - apparently one of the numerous tourists who have their photos taken in front of Tischbein's famous painting “Goethe in der römischen Campagna”. In 1981, the photographer Barbara Klemm captured Andy Warhol in front of the work that had served him as inspiration for his portrait of the German poet a year earlier. A portrait commission from the publisher Siegfried Unseld took the pop artist to Frankfurt am Main in 1980. Together with his client, Warhol visited the Städel Museum, where Unseld suggested to create a variation of Tischbein's painting. Based on a photo, the “court painter of the 70s”, as art historian Robert Rosenblum calls Warhol, (cf. Robert Rosenblum, *Andy Warhol: The Court Painter of the Seventies*, in: *Exhib. Cat. Andy Warhol, portraits*, Museum of Contemporary Art, Sydney 1993; *Anthony d'Offay Gallery, London 1994, Munich 1993*), transforms the portrait of Goethe into a trendy modernist portrait. He adds graphic elements to his screen printing process, increasing the motif by a painterly surface structure and the unmistakable artistic signature. The concentration on the face with the accompanying oversizing, stages Goethe's face in a striking way and thus follows Tischbein's original intention to pay particular attention to the face. At the time, he wrote in a letter to Johann Caspar Lavater: “I want to draw his face very accurately and true. You can hardly see a happier and more expressive head [sic]” (quoted from: Jonas Fränkel (ed.), *Goethes Briefe an Charlotte von Stein*, vol. 5: commentary / register, Berlin 1962, pp. 199f.). [CE / SM]

CHRISTO

1935 Gabrovo (Bulgaria) - 2020 New York

The Gates, Project for Central Park, NY (2-teilig).
2002.

Mixed media. Oil, pastel chalks, wax chalks, cloth, charcoal and pencil. Each framed under plaxiglass.

(I) signed, dated and dedicated. (II) inscribed. Once more signed and dated, as well as dated and inscribed with the copyright sign and mounting instructions on the reverse. On board with printed map. 36 x 166 cm (14.1 x 65.3 in). II 108 x 166 cm (42.5 x 65.3 in).

We are grateful to Mr Matthias Koddenberg and Mr Jonathan Henery, Atelier Christo and Jeanne-Claude, New York, for the kind support in cataloging this lot.

Called up: December 10, 2021 – ca. 19.34 h ± 20 min.

€ 350.000 – 500.000

\$ 402,500 – 575,000

PROVENANCE

- Private collection (acquired from the artist in 2004).
- Private collection Austria.

EXHIBITION

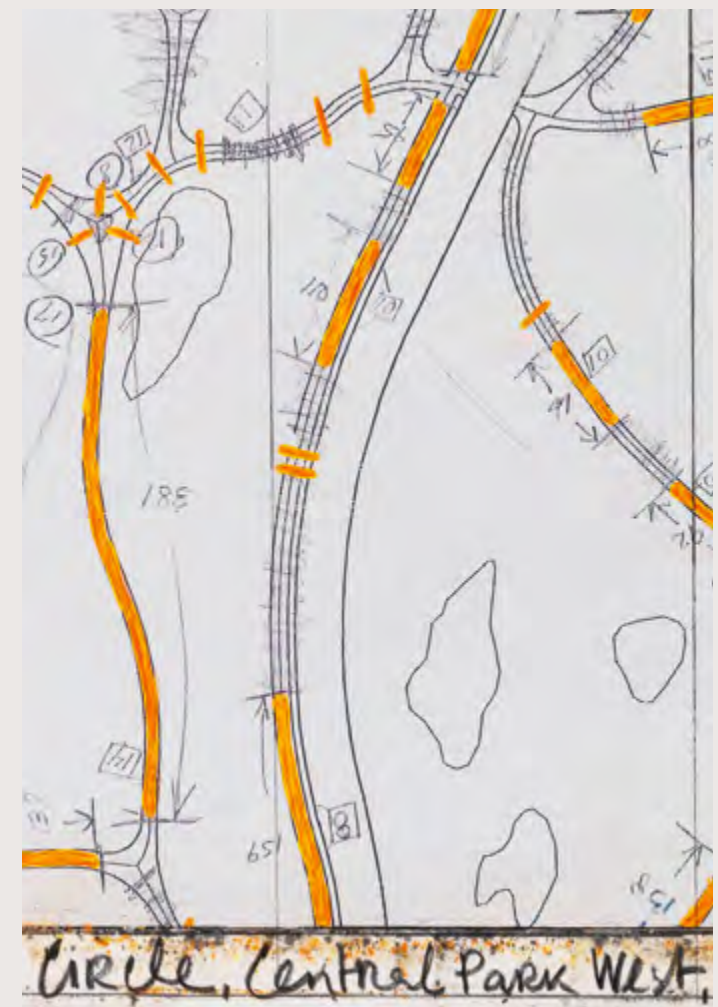
- Homenaje a Chillida, Guggenheim Bilbao, April 5 - June 11, 2006, ex. cat. with illu. on p. 191.
- "The Gates" is one of the main works of the late artist.

- Unusually fine perspective with a strong spatial effect and radiant colors
- Personally dedicated to the famous Catalan sculptor Eduardo Chillida (1924–2002)
- Next to documenta IV in 1968, Christo participated in 5 other documenta exhibitions, the last time in 2017



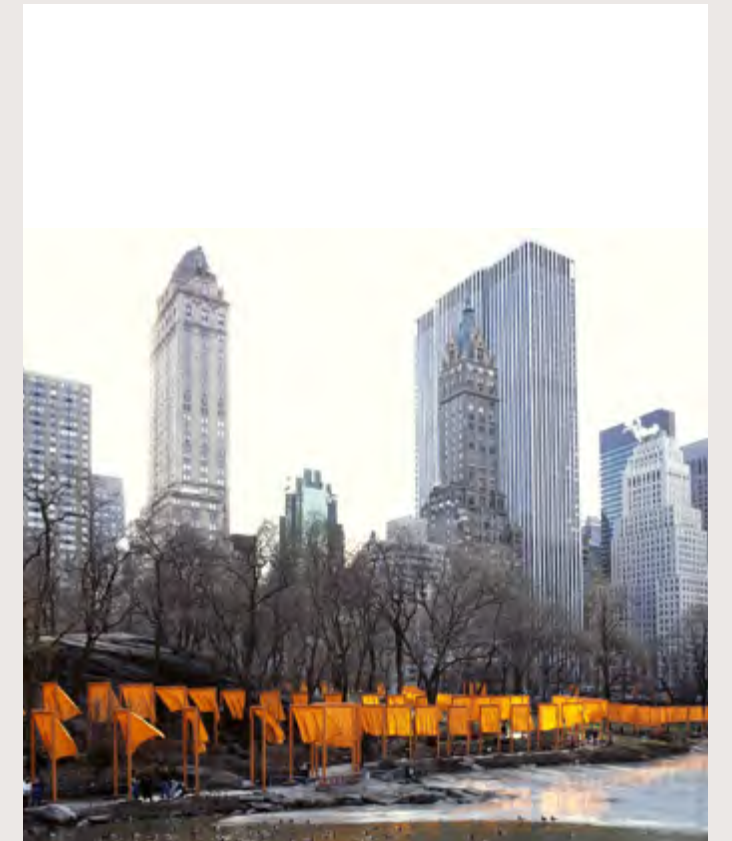


Christo, born and raised in Bulgaria, studied painting, sculpture and set design in Sofia from 1952 to 1956. After a short stay in Vienna, he came to Paris in 1958, where, liberated from all constraints, he was able to develop his art unhamperedly. In addition to painting, he began to alienate everyday objects such as cans, chairs, tables and other things by covering them. In Paris he met Jeanne-Claude, who had been living there since 1945, interrupted by a few years in Tunisia. The two first became acquainted when Christo received a portrait commission from Jeanne-Claude's mother. However, they initially had to hide their relationship from her parents. After Christo treated his early veiled objects with glue and sand or paint, he began to leave the fabric untreated and visible around 1960. In 1961, on occasion of his first solo exhibition, he realized the major project "Stacked Oil Drums", oil barrels covered with tarpaulin and tied up in the Cologne Rhine harbor. This was followed by "Rideau de fer" in Paris, an "iron curtain" made of empty, painted oil barrels with which Christo blocked a street. In the coming years, numerous other so-called 'Environments' were created, for example a 5,600 cubic meter package that Christo installed at Documenta 4 in 1968. After this "Air Packaging" and the "Wrapped Tree" in 1966, public buildings like the Kunsthalle Bern or the Museum of Contemporary Art in Philadelphia, were covered, partly also on the inside. From that point on, these wrapping projects were formative for Christo's artistic creation.



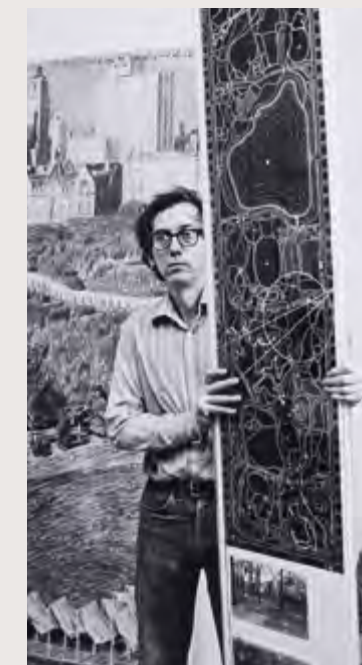
THE WORK OF ART AS A PROCESS

For Christo and Jeanne-Claude, the period of creation of a project, some of which stretch over decades, is part of their work process. Aesthetic aspects were always more important to them than technical feasibility. In order to maintain independence from sponsors and the public sector, the artist couple financed the projects exclusively with donations and through the sale of the preparatory drawings and collages, which they created in his studio in Soho, where he had been working since 1964. Christo and Jeanne-Claude came to New York at the invitation of Leo Castelli. At first they stayed at the legendary Chelsea Hotel, which, in comparison with their previous homes, was a luxury domicile. They were enthusiastic about New York: "It is the most humane city I have ever lived in. It is also the most cosmopolitan. It is the only modern city of all. It is constantly changing and that is good for creativity." In his studio he moved back and forth between two workplaces, a table for the small-format collages while making the large-format drawings on a wall. Since paint or glue need time to dry, Christo usually worked on several works at a time. Once the works have been completed, he put them in a plexiglass box and took them over to the office, where they were sold to collectors and gallery owners. They generate the revenue for the large-scale projects.



View of Central Park in February 2005.

Christo with a preliminary drawing for "The Gates", 1984.
© 1968 Christo and Jeanne-Claude Foundation



Christo in his studio working on a drawing for "The Gates", 2004.
© 1968 Christo and Jeanne-Claude Foundation



"THE GATES"

The project "The Gates" had been in planning since 1979 until it was finally put into practice in 2005. In preparation of the major project, the Metropolitan Museum, New York, showed a comprehensive exhibition in 2004. The installation in Central Park consists of 7500 red-framed gates that meander through the park over 37 kilometers, always at a precise distance of 3.65 meters. The saffron-yellow German-made fabric was loosely arched over the gates and allowed to move freely in the wind. The event took place over 16 days in winter, so the leafless branches of the trees would allow the gates and panels to be visible from afar. Depending on the point of view and the light conditions, observers found themselves surrounded by ever new impressions of color and shape. The people of New York continued to use the park as usual. For those strolling through "The Gates", the saffron-colored fabric was like a golden blanket casting warm shadows. From the buildings surrounding Central Park, "The Gates" looked like a golden river emerging and disappearing through the trees' bare branches, emphasizing the shape of the meandering footpaths. The writer David Bourdon summarized Christo's artistic intention as "revelation through concealment", whereby the new context allows for a new perception of common city- and landscapes. [SM]

JEFF KOONS

1955 York/Pennsylvania - lives and works in New York

... für Chap!

Balloon Dog (Blue). 2021.

Multiple. Porcelain with blue high-gloss metal coating.

With name, date and number on the underside. From an edition of 799 copies.

Ca. 38 x 48 x 15,8 cm (14.9 x 18.8 x 6.2 in).

Proceeds will fully go to the assistance dog training program, Vita Assistenzhunde e.V. and the training of the Golden Retriever puppy "Chap". The "Balloon Dog" will help a child lead a more independent life.

We are grateful to Mr Rüdiger K. Weng, Düsseldorf, for this donation.

Additionally, Ketterer Kunst will donate the full fee of the work offered here.

Purchase price (invoice final amount) = hammer price. In this case no buyer's premium / taxes will be added.

With a certificate issued by the manufactory and a gift box designed by Jeff Koons, as well as with care instructions.

Called up: December 10, 2021 – ca. 19.36 h ± 20 min.

€ 15.000 – 30.000

\$ 17,250 – 34,500



Jeff Koons in front of the large version of "Balloon Dog (Blue)". © 2021 Jeff Koons



The VITA assistant dogs on duty.

- In 2013 the 3 meter tall version of the "Balloon Dog" realized the then world-record price of almost 40 million euro in an auction in New York
- Another monumental version of "Balloon Dog" was part of the comprehensive show at Versailles Palace and Gardens in 2008
- A "Balloon Dog" was on the cover of the catalog for the artist's first grand retrospective shown at Centre Pompidou, Paris, the Whitney Museum of Art, New York, and at Guggenheim Museum Bilbao
- His works can be found in, among others, the Museum of Modern Art, New York, the Museum of Contemporary Art, Los Angeles, and the Museum für Moderne Kunst, Frankfurt a. Main

Kitsch and commerce have defined Jeff Koons's artistic work since the 1980s. For example, the artist polarized with pornographic porcelain figures, some of which were larger than life, elevated brand-new vacuum cleaners to ready-mades worthwhile exhibiting, or designed a handbag for the fashion brand H&M on occasion of the opening of a new flagship store at the time. Among his best-known works are the "Balloon Animals", with which the artist immortalized the brightly colored, pop-art aesthetics of balloons modeled into animal figures. A supposedly short-lived disposable product is turned into an eternally beautiful work of art with the help of the flawless, high-gloss polished surface. "The most important thing to me is the preservation of the object - the sense that it has been created to survive and that its longevity is certain," explains Koons (quoted from: www.tate.org.uk/art/artists/jeff-koons-2368 / jeff-koons-banality-decadence-and-easyfun).

The work series of apparently airy, light balloon animals, in particular the "Balloon Dogs", in a wide variety of colors and sizes, are among the artist's best-known works. The monumental versions of the "Balloon Dog" were exhibited in the Palace of Versailles and on the roof of the Metropolitan Museum in New York in 2008, as well as in the solo exhibition at the Fondation Beyeler in Riehen / Basel in 2012.

Since the artist's first solo exhibition in 1980, the unmistakable works have been on display at the world's most important museums. In 2014 at the Center Pompidou in Paris, the Whitney Museum of American Art in New York and the Guggenheim Museum Bilbao dedicated a grand retrospective to the artist. Until January 30, 2022, some works can be seen in the exhibition "Shine" at Palazzo Strozzi in Florence - where visitors can of course also marvel at a monumental "Balloon Dog". [CH]



VERSTEIGERUNGSBEDINGUNGEN

Stand Oktober 2021

1. Allgemeines

1.1 Die Ketterer Kunst GmbH & Co. KG mit Sitz in München (im folgenden „Versteigerer“) versteigert grundsätzlich als Kommissionär im eigenen Namen und für Rechnung der Einlieferer (im folgenden „Kommittenten“), die unbenannt bleiben. Im Eigentum des Versteigerers befindliche Gegenstände (Eigenware) werden im eigenen Namen und für eigene Rechnung versteigert. Auch für die Versteigerung dieser Eigenware gelten diese Versteigerungsbedingungen, insbesondere ist auch hierfür das Aufgeld (unten Ziff. 5) zu entrichten.

1.2 Die Versteigerung wird durch eine natürliche Person, die im Besitz einer Versteigerungserlaubnis ist, durchgeführt; die Bestimmung dieser Person obliegt dem Versteigerer. Der Versteigerer bzw. der Auktionator ist berechtigt geeignete Vertreter gemäß § 47 GewO einzusetzen, die die Auktion durchführen. Ansprüche aus der Versteigerung und im Zusammenhang mit dieser bestehen nur gegenüber dem Versteigerer.

1.3 Der Versteigerer behält sich vor, Katalognummern zu verbinden, zu trennen, in einer anderen als der im Katalog vorgesehenen Reihenfolge aufzurufen oder zurückzuziehen.

1.4 Sämtliche zur Versteigerung kommenden Objekte können vor der Versteigerung beim Versteigerer besichtigt werden. Dies gilt auch bei der Teilnahme an Auktionen, bei denen der Bieter zusätzlich per Internet mitbieten kann (so genannten Live-Auktionen). Ort und Zeit kann der jeweiligen Ankündigung im Internetauftritt des Versteigerers entnommen werden. Ist dem Bieter (insbesondere dem Bieter in einer Live-Auktion) die Besichtigung zeitlich nicht (mehr) möglich, da beispielsweise die Auktion bereits begonnen hat, so verzichtet er mit dem Bietvorgang auf sein Besichtigungsrecht.

1.5 Gemäß Geldwäschegesetz (GwG) ist der Versteigerer verpflichtet, den Erwerber bzw. den an einem Erwerb Interessierten sowie ggf. einen für diese auftretenden Vertreter und den „wirtschaftlich Berechtigten“ i.S.v. § 3 GwG zum Zwecke der Auftragsdurchführung zu identifizieren sowie die erhobenen Angaben und eingeholten Informationen aufzuzeichnen und aufzubewahren. Der Erwerber ist hierbei zur Mitwirkung verpflichtet, insbesondere zur Vorlage der erforderlichen Legitimationspapiere, insbesondere anhand eines inländischen oder nach ausländerrechtlichen Bestimmungen anerkannten oder zugelassenen Passes, Personalausweises oder Pass- oder Ausweisersatzes. Der Versteigerer ist berechtigt, sich hiervon eine Kopie unter Beachtung der datenschutzrechtlichen Bestimmungen zu fertigen. Bei juristischen Personen oder Personengesellschaften ist der Auszug aus dem Handels- oder Genossenschaftsregister oder einem vergleichbaren amtlichen Register oder Verzeichnis anzufordern. Der Erwerber versichert, dass die von ihm zu diesem Zweck vorgelegten Legitimationspapiere und erteilten Auskünfte zutreffend sind und er, bzw. der von ihm Vertretene „wirtschaftlich Berechtigter“ nach § 3 GwG ist.

2. Aufruf / Versteigerungsablauf / Zuschlag

2.1 Der Aufruf erfolgt in der Regel zum unteren Schätzpreis, in Ausnahmefällen auch darunter. Gesteigert wird nach Ermessen des Versteigerers, im Allgemeinen in 10 %-Schritten.

2.2 Der Versteigerer kann ein Gebot ablehnen; dies gilt insbesondere dann, wenn ein Bieter, der dem Versteigerer nicht bekannt ist oder mit dem eine Geschäftsverbindung noch nicht besteht, nicht spätestens bis zum Beginn der Versteigerung Sicherheit leistet. Ein Anspruch auf Annahme eines Gebotes besteht allerdings auch im Fall einer Sicherheitsleistung nicht.

2.3 Will ein Bieter Gebote im Namen eines anderen abgeben, muss er dies vor Versteigerungsbeginn unter Nennung von Namen und Anschriften des Vertretenen und unter Vorlage einer schriftlichen Vertretervollmacht mitteilen. Bei der Teilnahme als Telefonbieter oder als Bieter in einer Live-Auktion (vgl. Definition Ziffer 1.4) ist eine Vertretung nur möglich, wenn die Vertretervollmacht dem Versteigerer mindestens 24 Stunden vor Beginn der Versteigerung (= erster Aufruf) in Schriftform vorliegt. Anderenfalls haftet der Vertreter für sein Gebot, wie wenn er es in eigenem Namen abgeben hätte, dem Versteigerer wahlweise auf Erfüllung oder Schadensersatz.

2.4 Ein Gebot erlischt außer im Falle seiner Ablehnung durch den Versteigerer dann, wenn die Versteigerung ohne Erteilung des Zuschlags geschlossen wird oder wenn der Versteigerer den Gegenstand erneut aufruft; ein Gebot erlischt nicht durch ein nachfolgendes unwirksames Übergebot.

2.5 Ergänzend gilt für schriftliche Gebote: Diese müssen spätestens am Tag der Versteigerung eingegangen sein und den Gegenstand unter Aufführung der Katalognummer und des gebotenen Preises, der sich als Zuschlagssumme ohne Aufgeld und Umsatzsteuer versteht, benennen; Unklarheiten oder Ungenauigkeiten gehen zu Lasten des Bieters.

Stimmt die Bezeichnung des Versteigerungsgegenstandes mit der angegebenen Katalognummer nicht überein, ist die Katalognummer für den Inhalt des Gebotes maßgebend. Der Versteigerer ist

nicht verpflichtet, den Bieter von der Nichtberücksichtigung seines Gebotes in Kenntnis zu setzen. Jedes Gebot wird vom Versteigerer nur mit dem Betrag in Anspruch genommen, der erforderlich ist, um andere Gebote zu überbieten.

2.6 Der Zuschlag wird erteilt, wenn nach dreimaligem Aufruf eines Gebotes kein Übergebot abgegeben wird. Unbeschadet der Möglichkeit, den Zuschlag zu verweigern, kann der Versteigerer unter Vorbehalt zuschlagen; das gilt insbesondere dann, wenn der vom Kommittenten genannte Mindestzuschlagspreis nicht erreicht ist. In diesem Fall erlischt das Gebot mit Ablauf von 4 Wochen ab dem Tag des Zuschlags, es sei denn, der Versteigerer hat dem Bieter innerhalb dieser Frist die vorbehaltlose Annahme des Gebotes mitgeteilt.

2.7 Geben mehrere Bieter gleich hohe Gebote ab, kann der Versteigerer nach freiem Ermessen einem Bieter den Zuschlag erteilen oder durch Los über den Zuschlag entscheiden. Hat der Versteigerer ein höheres Gebot übersehen oder besteht sonst Zweifel über den Zuschlag, kann er bis zum Abschluss der Auktion nach seiner Wahl den Zuschlag zugunsten eines bestimmten Bieters wiederholen oder den Gegenstand erneut ausbieten; in diesen Fällen wird ein vorangegangener Zuschlag unwirksam.

2.8 Der Zuschlag verpflichtet zur Abnahme und Zahlung.

3. Besondere Bedingungen für schriftliche Angebote, Telefonbieter, Angebote in Textform und über das Internet, Teilnahme an Live-Auktionen, Nachverkauf

3.1 Der Versteigerer ist darum bemüht, schriftliche Angebote, Angebote in Textform, übers Internet oder fernmündliche Angebote, die erst am Tag der Versteigerung bei ihm eingehen und der Anbietende in der Versteigerung nicht anwesend ist, zu berücksichtigen. Der Anbietende kann jedoch keinerlei Ansprüche daraus herleiten, wenn der Versteigerer diese Angebote in der Versteigerung nicht mehr berücksichtigt, gleich aus welchem Grund.

3.2 Sämtliche Angebote in Abwesenheit nach vorausgegangener Ziffer, auch 24 Stunden vor Beginn der Versteigerung werden rechtlich grundsätzlich gleich behandelt wie Angebote aus dem Versteigerungssaal. Der Versteigerer übernimmt jedoch hierfür keinerlei Haftung.

3.3 Es ist grundsätzlich nach allgemeinem Stand der Technik nicht möglich, Soft- und Hardware vollständig fehlerfrei zu entwickeln und zu unterhalten. Ebenso ist es nicht möglich Störungen und Beeinträchtigungen im Internet und Telefonverkehr zu 100 % auszuschließen. Demzufolge kann der Versteigerer keine Haftung und Gewähr für die dauernde und störungsfreie Verfügbarkeit und Nutzung der Websites, der Internet- und der Telefonverbindung übernehmen, vorausgesetzt dass er diese Störung nicht selbst zu vertreten hat. Maßgeblich ist der Haftungsmaßstab nach Ziffer 10 dieser Bedingungen. Der Anbieter übernimmt daher unter diesen Voraussetzungen auch keine Haftung dafür, dass aufgrund vorbezeichneter Störung ggfls. keine oder nur unvollständige, bzw. verspätete Gebote abgegeben werden können, die ohne Störung zu einem Vertragsabschluss geführt hätten. Der Anbieter übernimmt demgemäß auch keine Kosten des Bieters, die ihm aufgrund dieser Störung entstanden sind. Der Versteigerer wird während der Versteigerung die ihm vertretbaren Anstrengungen unternehmen, den Telefonbieter unter der von ihm angegebenen Telefonnummer zu erreichen und ihm damit die Möglichkeit des telefonischen Gebots zu geben. Der Versteigerer ist jedoch nicht verantwortlich dafür, dass er den Telefonbieter unter der von ihm angegebenen Nummer nicht erreicht, oder Störungen in der Verbindung auftreten.

3.4 Es wird ausdrücklich darauf hingewiesen, dass Telefongespräche mit dem Telefonbieter während der Auktion zu Dokumentations- und Beweiszwecken aufgezeichnet werden können und ausschließlich zur Abwicklung des Auftrages bzw. zur Entgegennahme von Angeboten, auch wenn sie nicht zum Abschluss des Auftrages führen, verwendet werden können.

Sollte der Telefonbieter damit nicht einverstanden sein, so hat er spätestens zu Beginn des Telefonats den/die Mitarbeiter/-in darauf hinzuweisen.

Der Telefonbieter wird über diese in Ziffer 3.4 aufgeführten Modalitäten zusätzlich rechtzeitig vor Stattfinden der Versteigerung in Schrift- oder Textform, ebenso zu Beginn des Telefonats aufgeklärt.

3.5 Beim Einsatz eines Währungs(um)rechners (beispielsweise bei der Live-Auktion) wird keine Haftung für die Richtigkeit der Währungsumrechnung gegeben. Im Zweifel ist immer der jeweilige Gebotspreis in EURO maßgeblich.

3.6 Der Bieter in der Live Auktion verpflichtet sich, sämtliche Zugangsdaten zu seinem Benutzerkonto geheim zu halten und hinreichend vor dem Zugriff durch Dritte zu sichern. Dritte Personen sind sämtliche Personen mit Ausnahme des Bieters selbst. Der Versteigerer ist unverzüglich zu informieren, wenn der Bieter Kenntnis davon erlangt, dass Dritte die Zugangsdaten des Bieters missbraucht haben. Der Bieter haftet für sämtliche Aktivitäten, die unter Verwendung seines Benutzerkontos durch Dritte vorgenommen

werden, wie wenn er diese Aktivität selbst vorgenommen hätte.

3.7 Angebote nach der Versteigerung, der so genannte Nachverkauf, sind möglich. Sie gelten, soweit der Einlieferer dies mit dem Versteigerer vereinbart hat, als Angebote zum Abschluss eines Kaufvertrages im Nachverkauf. Ein Vertrag kommt erst zustande, wenn der Versteigerer dieses Angebot annimmt. Die Bestimmungen dieser Versteigerungsbedingungen gelten entsprechend, sofern es sich nicht ausschließlich um Bestimmungen handelt, die den auktionsspezifischen Ablauf innerhalb einer Versteigerung betreffen.

4. Gefahrenübergang / Kosten der Übergabe und Versendung

4.1 Mit Erteilung des Zuschlags geht die Gefahr, insbesondere die Gefahr des zufälligen Untergangs und der zufälligen Verschlechterung des Versteigerungsgegenstandes auf den Käufer über, der auch die Lasten trägt.

4.2 Die Kosten der Übergabe, der Abnahme und der Versendung nach einem anderen Ort als dem Erfüllungsort trägt der Käufer, wobei der Versteigerer nach eigenem Ermessen Versandart und Versandmittel bestimmt.

4.3 Ab dem Zuschlag lagert der Versteigerungsgegenstand auf Rechnung und Gefahr des Käufers beim Versteigerer, der berechtigt, aber nicht verpflichtet ist, eine Versicherung abzuschließen oder sonstige wertsichernde Maßnahmen zu treffen. Er ist jederzeit berechtigt, den Gegenstand bei einem Dritten für Rechnung des Käufers einzulagern; lagert der Gegenstand beim Versteigerer, kann dieser Zahlung eines üblichen Lagerentgelts (zzgl. Bearbeitungskosten) verlangen.

5. Kaufpreis / Fälligkeit / Abgaben

5.1 Der Kaufpreis ist mit dem Zuschlag (beim Nachverkauf, vgl. Ziffer 3.7, mit der Annahme des Angebots durch den Versteigerer) fällig. Während oder unmittelbar nach der Auktion ausgestellte Rechnungen bedürfen der Nachprüfung; Irrtum vorbehalten.

5.2 Zahlungen des Käufers sind grundsätzlich nur durch Überweisung an den Versteigerer auf das von ihm angegebene Konto zu leisten. Die Erfüllungswirkung der Zahlung tritt erst mit endgültiger Gutschrift auf dem Konto des Versteigerers ein.

Alle Kosten und Gebühren der Überweisung (inkl. der dem Versteigerer abgezogenen Bankspesen) gehen zu Lasten des Käufers.

5.3 Es wird, je nach Vorgabe des Einlieferers, differenz- oder regelbesteuert verkauft. Die Besteuerungsart kann vor dem Kauferfragt werden.

5.4. Käuferaufgeld

5.4.1 Gegenstände ohne besondere Kennzeichnung im Katalog unterliegen der Differenzbesteuerung.

Bei der Differenzbesteuerung wird pro Einzelobjekt ein Aufgeld wie folgt erhoben:

– Zuschlagspreis bis 500.000 €: hieraus Aufgeld 3%.

– Auf den Teil des Zuschlagspreises, der 500.000 € übersteigt, wird ein Aufgeld von 27% berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 500.000 € anfällt, hinzuaddiert.

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

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

Für Originalkunstwerke und Photographien wird zur Abgeltung des gemäß §26 UrhG anfallenden Folgerechts eine Umlage i.H.v. 2,4 % inkl. Ust. erhoben.

5.4.2 Gegenstände, die im Katalog mit „N“ gekennzeichnet sind, wurden zum Verkauf in die EU eingeführt. Diese werden differenzbesteuert angeboten. Bei diesen wird zusätzlich zum Aufgeld die vom Versteigerer verauslagte Einfuhrumsatzsteuer in Höhe von derzeit 7 % der Rechnungssumme erhoben. Für Originalkunstwerke und Photographien wird zur Abgeltung des gemäß §26 UrhG anfallenden Folgerechts eine Umlage i.H.v. 2,4% erhoben.

5.4.3 Bei im Katalog mit „R“ gekennzeichneten Gegenständen wird Regelbesteuerung vorgenommen. Demgemäß besteht der Kaufpreis aus Zuschlagspreis und einem Aufgeld pro Einzelobjekt, das wie folgt erhoben wird:

– Zuschlagspreis bis 500.000 €: hieraus Aufgeld 25 %.

– Auf den Teil des Zuschlagspreises, der 500.000 € übersteigt, wird ein Aufgeld von 20 % erhoben und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 500.000€ anfällt, hinzuaddiert.

– Auf den Teil des Zuschlagspreises, der 2.500.000 Euro übersteigt, wird ein Aufgeld von 15 % berechnet und zu dem Aufgeld, das bis zum dem Teil des Zuschlagspreises bis 500.000 Euro und dem Aufgeld, das zusätzlich bis 2.500.000 Euro anfällt, hinzuaddiert.

– Auf die Summe von Zuschlag und Aufgeld wird die gesetzliche Umsatzsteuer, derzeit 19 %, erhoben. Als Ausnahme hiervon wird bei gedruckten Büchern der ermäßigte Umsatzsteuersatz von derzeit 7 % hinzugerechnet.

Für Originalkunstwerke und Photographien wird zur Abgeltung des gemäß §26 UrhG anfallenden Folgerechts eine Umlage i.H.v. 2% zzgl. 19 % Ust. erhoben.

Für Unternehmer, die zum Vorsteuerabzug berechtigt sind, kann die Regelbesteuerung angewendet werden.

5.5 Ausfuhrlieferungen in EU-Länder sind bei Vorlage der VAT-Nummer von der Umsatzsteuer befreit. Ausfuhrlieferungen in Drittländer (außerhalb der EU) sind von der Mehrwertsteuer befreit; werden die erstztenen Gegenstände vom Käufer ausgeführt, wird diesem die Umsatzsteuer erstattet, sobald dem Versteigerer der Ausfuhrnachweis vorliegt.

6. Vorkasse, Eigentumsvorbehalt

6.1 Der Versteigerer ist nicht verpflichtet, den Versteigerungsgegenstand vor Bezahlung aller vom Käufer geschuldeten Beträge herauszugeben.

6.2 Das Eigentum am Kaufgegenstand geht erst mit vollständiger Bezahlung des geschuldeten Rechnungsbetrags auf den Käufer über. Falls der Käufer den Kaufgegenstand zu einem Zeitpunkt bereits weiterveräußert hat, zu dem er den Rechnungsbtrag des Versteigerers noch nicht oder nicht vollständig bezahlt hat, tritt der Käufer sämtliche Forderungen aus diesem Weiterverkauf bis zur Höhe des noch offenen Rechnungsbetrages an den Versteigerer ab. Der Versteigerer nimmt diese Abtretung an.

6.3 Ist der Käufer eine juristische Person des öffentlichen Rechts, ein öffentlich-rechtliches Sondervermögen oder ein Unternehmer, der bei Abschluss des Kaufvertrages in Ausübung seiner gewerblichen oder selbständigen beruflichen Tätigkeit handelt, bleibt der Eigentumsvorbehalt auch bestehen für Forderungen des Versteigerers gegen den Käufer aus der laufenden Geschäftsbeziehung und weiteren Versteigerungsgegenständen bis zum Ausgleich von im Zusammenhang mit dem Kauf zustehenden Forderungen.

7. Aufrechnungs- und Zurückbehaltungsrecht

7.1 Der Käufer kann gegenüber dem Versteigerer nur mit unbestrittenen oder rechtskräftig festgestellten Forderungen aufrechnen.

7.2 Zurückbehaltungsrechte des Käufers sind ausgeschlossen. Zurückbehaltungsrechte des Käufers, der nicht Unternehmer i.S.d. § 14 BGB ist, sind nur dann ausgeschlossen, soweit sie nicht auf demselben Vertragsverhältnis beruhen.

8. Zahlungsverzug, Rücktritt, Ersatzansprüche des Versteigerers

8.1 Befindet sich der Käufer mit einer Zahlung in Verzug, kann der Versteigerer unbeschadet weitergehender Ansprüche Verzugszinsen in Höhe des banküblichen Zinssatzes für offene Kontokorrentkredite verlangen, mindestens jedoch in Höhe des jeweiligen gesetzlichen Verzugszins nach §§ 288, 247 BGB. Mit dem Eintritt des Verzugs werden sämtliche Forderungen des Versteigerers sofort fällig.

8.2 Verlangt der Versteigerer wegen der verspäteten Zahlung Schadensersatz statt der Leistung und wird der Gegenstand nochmals verweigert, so haftet der ursprüngliche Käufer, dessen Rechte aus dem vorangegangenen Zuschlag erlöschen, auf den dadurch entstandenen Schaden, wie z.B. Lagerhaltungskosten, Ausfall und entgangenen Gewinn. Er hat auf einen eventuellen Mehrerlös, der auf der nochmaligen Versteigerung erzielt wird, keinen Anspruch und wird auch zu einem weiteren Gebot nicht zugelassen.

8.3 Der Käufer hat seine Erwerbung unverzüglich, spätestens 1 Monat nach Zuschlag, beim Versteigerer abzuholen. Gerät er mit dieser Verpflichtung in Verzug und erfolgt eine Abholung trotz erfolgloser Fristsetzung nicht, oder verweigert der Käufer ernsthaft und endgültig die Abholung, kann der Versteigerer vom Kaufvertrag zurücktreten und Schadensersatz verlangen mit der Maßgabe, dass er den Gegenstand nochmals versteigern und seinen Schaden in derselben Weise wie bei Zahlungsverzug des Käufers geltend machen kann, ohne dass dem Käufer ein Mehrerlös aus der erneuten Versteigerung zusteht. Darüber hinaus schuldet der Käufer im Verzug auch angemessenen Ersatz aller durch den Verzug bedingter Beitreibungskosten.

8.4 Der Versteigerer ist berechtigt vom Vertrag zurücktreten, wenn sich nach Vertragsschluss herausstellt, dass er aufgrund einer gesetzlichen Bestimmung oder behördlichen Anweisung zur Durchführung des Vertrages nicht berechtigt ist bzw. war oder ein wichtiger Grund besteht, der die Durchführung des Vertrages für den Versteigerer auch unter Berücksichtigung der berechtigten Belange des Käufers unzumutbar werden lässt. Ein solcher wichtiger Grund liegt insbesondere vor bei Anhaltspunkten für das Vorliegen von Tatbeständen nach den §§ 1 Abs. 1 oder 2 des Geschäfts i.S.d. Geldwäschegesetzes (GwG) oder bei fehlender, unrichtiger oder unvollständiger Offenlegung von Identität und wirtschaftlichen Hintergründen des Geschäfts i.S.d. Geldwäschegesetzes (GwG) sowie

unzureichender Mitwirkung bei der Erfüllung der aus dem Geldwäschegesetz (GwG) folgenden Pflichten, unabhängig ob durch den Käufer oder den Einlieferer. Der Versteigerer wird sich ohne schuldhaftes Zögern um Klärung bemühen, sobald er von den zum Rücktritt berechtigten Umständen Kenntnis erlangt.

9. Gewährleistung

9.1 Sämtliche zur Versteigerung gelangenden Gegenstände können vor der Versteigerung besichtigt und geprüft werden. Sie sind gebraucht und werden ohne Haftung des Versteigerers für Sachmängel und unter Ausschluss jeglicher Gewährleistung zugeschlagen. Der Versteigerer verpflichtet sich jedoch gegenüber dem Käufer bei Sachmängeln, welche den Wert oder die Tauglichkeit des Objekts aufheben oder nicht unerheblich mindern und die der Käufer ihm gegenüber innerhalb von 12 Monaten nach Zuschlag geltend macht, seine daraus resultierenden Ansprüche gegenüber dem Einlieferer abzutreten, bzw., sollte der Käufer das Angebot auf Abtretung nicht annehmen, selbst gegenüber dem Einlieferer geltend zu machen. Im Falle erfolgreicher Inanspruchnahme des Einlieferers durch den Versteigerer, kehrt der Versteigerer dem Käufer den daraus erzielten Betrag bis ausschließlich zur Höhe des Zuschlagspreises Zug um Zug gegen Rückgabe des Gegenstandes aus. Zur Rückgabe des Gegenstandes ist der Käufer gegenüber dem Versteigerer dann nicht verpflichtet, wenn der Versteigerer selbst im Rahmen der Geltendmachung der Ansprüche gegenüber dem Einlieferer, oder einem sonstigen Berechtigten nicht zur Rückgabe des Gegenstandes verpflichtet ist. Diese Rechte (Abtretung oder Inanspruchnahme des Einlieferers und Auskehrung des Erlöses) stehen dem Käufer nur zu, soweit er die Rechnung des Versteigerers vollständig bezahlt hat. Zur Wirksamkeit der Geltendmachung eines Sachmangels gegenüber dem Versteigerer ist seitens des Käufers die Vorlage eines Gutachtens eines anerkannten Sachverständigen (oder des Erstellers des Werkverzeichnisses, der Erklärung des Künstlers selbst oder der Stiftung des Künstlers) erforderlich, welches den Mangel nachweist. Der Käufer bleibt zur Entrichtung des Aufgeldes als Dienstleistungsentgelt verpflichtet.

Die gebrauchten Sachen werden in einer öffentlichen Versteigerung verkauft, an der der Bieter/Käufer persönlich teilnehmen kann. Die Regelungen über den Verbrauchsgüterverkauf finden nach § 474 Abs. 1 Satz 2 BGB keine Anwendung.

9.2 Die nach bestem Wissen und Gewissen erfolgten Katalogbeschreibungen und -abbildungen, sowie Darstellungen in sonstigen Medien des Versteigerers (Internet, sonstige Bewerbungen u.a.) begründen keine Garantie und sind keine vertraglich vereinbarten Beschaffenheiten i.S.d. § 434 BGB, sondern dienen lediglich der Information des Bieters/Käufers, es sei denn, eine Garantie wird vom Versteigerer für die entsprechende Beschaffenheit bzw. Eigenschaft ausdrücklich und schriftlich übernommen. Dies gilt auch für Expertisen. Die im Katalog und Beschreibungen in sonstigen Medien (Internet, sonstige Bewerbungen u.a.) des Versteigerers angegebenen Schätzpreise dienen -ohne Gewähr für die Richtigkeit - lediglich als Anhaltspunkt für den Verkehrswert der zu versteigernden Gegenstände. Die Tatsache der Begutachtung durch den Versteigerer als solche stellt keine Beschaffenheit bzw. Eigenschaft des Kaufgegenstands dar.

9.3 In manchen Auktionen (insbesondere bei zusätzlichen Live-Auktionen) können Video- oder Digitalabbildungen der Kunstobjekte erfolgen. Hierbei können Fehler bei der Darstellung in Größe, Qualität, Farbgebung u.ä. alleine durch die Bildwiedergabe entstehen. Hierfür kann der Versteigerer keine Gewähr und keine Haftung übernehmen. Ziffer 10 gilt entsprechend.

10. Haftung

Schadensersatzansprüche des Käufers gegen den Versteigerer, seine gesetzlichen Vertreter, Arbeitnehmer, Erfüllungs- oder Verrichtungsgehilfen sind -gleich aus welchem Rechtsgrund und auch im Fall des Rücktritts des Versteigerers nach Ziff. 8.4 - ausgeschlossen. Dies gilt nicht für Schäden, die auf einem vorsätzlichen oder grob fahrlässigen Verhalten des Versteigerers, seiner gesetzlichen Vertreter oder seiner Erfüllungsgehilfen beruhen. Ebenfalls gilt der Haftungsausschluss nicht bei der Übernahme einer Garantie oder der fahrlässigen Verletzung vertragswesentlicher Pflichten, jedoch in letzterem Fall der Höhe nach beschränkt auf die bei Vertragschluss vorhersehbaren und vertragstypischen Schäden. Die Haftung des Versteigerers für Schäden aus der Verletzung des Lebens, des Körpers oder der Gesundheit bleibt unberührt.

11. Datenschutz

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

12. Schlussbestimmungen

12.1 Fernmündliche Auskünfte des Versteigerers während oder unmittelbar nach der Auktion über die Versteigerung betreffende Vorgänge- insbesondere Zuschläge und Zuschlagspreise - sind nur verbindlich, wenn sie schriftlich bestätigt werden.

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

12.3 Im Geschäftsverkehr mit Kaufleuten, mit juristischen Personen des öffentlichen Rechts und mit öffentlichem-rechtlichem Sondervermögen wird zusätzlich vereinbart, dass Erfüllungsort und Gerichtsstand München ist. München ist ferner stets dann Gerichtsstand, wenn der Käufer keinen allgemeinen Gerichtsstand im Inland hat.

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

12.5 Sollten eine oder mehrere Bestimmungen dieser Versteigerungsbedingungen unwirksam sein oder werden, bleibt die Gültigkeit der übrigen Bestimmungen davon unberührt. Es gilt § 306 Abs. 2 BGB.

12.6 Diese Versteigerungsbedingungen enthalten eine deutsche und eine englische Fassung. Maßgebend ist stets die deutsche Fassung, wobei es für Bedeutung und Auslegung der in diesen Versteigerungsbedingungen verwendeten Begriffe ausschließlich auf deutsches Recht ankommt.

DATENSCHUTZERKLÄRUNG

Stand Mai 2020

Ketterer Kunst GmbH & Co. KG München

Anwendungsbereich:

Nachfolgende Regelungen zum Datenschutz erläutern den Umgang mit Ihren personenbezogenen Daten und deren Verarbeitung für unsere Dienstleistungen, die wir Ihnen einerseits von uns anbieten, wenn Sie Kontakt mit uns aufnehmen und die Sie uns andererseits bei der Anmeldung mitteilen, wenn Sie unsere weiteren Leistungen in Anspruch nehmen.

Verantwortliche Stelle:

Verantwortliche Stelle im Sinne der DSGVO* und sonstigen datenschutzrelevanten Vorschriften ist:

Ketterer Kunst GmbH & Co. KG
Joseph-Wild-Str. 18, D-81829 München

Sie erreichen uns postalisch unter der obigen Anschrift, oder telefonisch unter: +49 89 55 244-0
per Fax unter: +49 89 55 244-166
per E-Mail unter: infomuenchen@kettererkunst.de

Begriffsbestimmungen nach der DSGVO für Sie transparent erläutert:

Personenbezogene Daten

Personenbezogene Daten sind alle Informationen, die sich auf eine identifizierte oder identifizierbare natürliche Person (im Folgenden „betroffene Person“) beziehen. Als identifizierbar wird eine natürliche Person angesehen, die direkt oder indirekt, insbesondere mittels Zuordnung zu einer Kennung wie einem Namen, zu einer Kennnummer, zu Standortdaten, zu einer Online-Kennung oder zu einem oder mehreren besonderen Merkmalen, die Ausdruck der physischen, physiologischen, genetischen, psychischen, wirtschaftlichen, kulturellen oder sozialen Identität dieser natürlichen Person sind, identifiziert werden kann.

Verarbeitung Ihrer personenbezogenen Daten

Verarbeitung ist jeder mit oder ohne Hilfe automatisierter Verfahren ausgeführte Vorgang oder jede solche Vorgangsreihe im Zusammenhang mit personenbezogenen Daten wie das Erheben, das Erfassen, die Organisation, das Ordnen, die Speicherung, die Anpassung oder Veränderung, das Auslesen, das Abfragen, die Verwendung, die Offenlegung durch Übermittlung, Verbreitung oder eine andere Form der Bereitstellung, den Abgleich oder die Verknüpfung, die Einschränkung, das Löschen oder die Vernichtung.

Einwilligung

Einwilligung ist jede von der betroffenen Person freiwillig für den bestimmten Fall in informierter Weise und unmissverständlich abgegebene Willensbekundung in Form einer Erklärung oder einer sonstigen eindeutigen bestätigenden Handlung, mit der die betroffene Person zu verstehen gibt, dass sie mit der Verarbeitung der sie betreffenden personenbezogenen Daten einverstanden ist. Diese benötigen wir von Ihnen dann zusätzlich – wobei deren Abgabe von Ihnen völlig freiwillig ist - für den Fall, dass wir Sie nach personenbezogenen Daten fragen, die entweder für die Erfüllung eines Vertrages oder zur Durchführung vorvertraglicher Maßnahmen nicht erforderlich sind, oder auch die anderen Erlaubnistatbestände des Art. 6 Abs. 1 Satz 1 lit c) – f) DSGVO nicht gegeben wären.

Sollte eine Einwilligung erforderlich sein, werden wir Sie **gesondert** darum bitten. Sollten Sie diese Einwilligung nicht abgeben, werden wir selbstverständlich solche Daten keinesfalls verarbeiten.

Personenbezogene Daten, die Sie uns für die Erfüllung eines Vertrages oder zur Durchführung vorvertraglicher Maßnahmen geben, die hierfür erforderlich sind und die wir entsprechend dafür verarbeiten, sind beispielsweise

- Ihre Kontaktdaten wie Name, Anschrift, Telefon, Fax, E-Mail, Steuer­nummer u.a., und soweit für finanzielle Transaktionen erforderlich, Finanzinformationen, wie Kreditkarten- oder Bankdaten;
- Versand- und Rechnungsdaten, Angaben welche Versteuerungsart Sie wünschen (Regel- oder Differenzbesteuerung) und andere Informationen, die Sie für den Erwerb, das Anbieten bzw. sonstiger Leistungen unseres Hauses oder den Versand eines Objektes aneben;
- Transaktionsdaten auf Basis Ihrer vorbezeichneten Aktivitäten;
- weitere Informationen, um die wir Sie bitten können, um sich beispielsweise zu authentifizieren, falls dies für die ordnungsgemäße Vertragsabwicklung erforderlich ist (Beispiele: Ausweiskopie, Handelsregisterauszug, Re­chnungskopie, Beantwortung von zusätzlichen Fragen, um Ihre Identität oder die Eigentumsverhältnisse an einem von Ihnen angebotenen Objekte überprüfen zu können). Teilweise sind wir dazu auch gesetzlich verpflichtet, vgl. § 2 Abs. 1 Ziffer 16 GwG und dies bereits schon in einem vorvertraglichen Stadium.

Gleichzeitig sind wir im Rahmen der Vertragsabwicklung und zur Durchführung vertragsanbahnender Maßnahmen berechtigt, an-

dere ergänzende Informationen von Dritten einzuholen (z.B.: Wenn Sie Verbindlichkeiten bei uns eingehen, so sind wir generell berechtigt Ihre Kreditwürdigkeit im gesetzlich erlaubten Rahmen über eine Wirtschaftsauskunftei überprüfen zu lassen. Diese Erforderlichkeit ist insbesondere durch die Besonderheit des Auktionshandels gegeben, da Sie mit Ihrem Gebot und dem Zuschlag dem Vorbiet­er die Möglichkeit nehmen, das Kunstwerk zu erstehen. Damit kommt Ihrer Bonität, über die wir stets höchste Verschwiegenheit bewahren, größte Bedeutung zu.)

Registrierung/Anmeldung/Angabe von personenbezogenen Daten bei Kontaktaufnahme

Sie haben die Möglichkeit, sich bei uns direkt (im Telefonat, postalisch, per E-Mail oder per Fax), oder auf unseren Internetseiten unter Angabe von personenbezogenen Daten zu registrieren.

So z.B. wenn Sie an Internetauktionen teilnehmen möchten oder/und sich für bestimmte Kunstwerke, Künstler, Stilrichtungen, Epochen u.a. interessieren, oder uns bspw. Kunstobjekte zum Kauf oder Verkauf anbieten wollen.

Welche personenbezogenen Daten Sie dabei an uns übermitteln, ergibt sich aus der jeweiligen Eingabemaske, die wir für die Registrierung bzw. Ihre Anfragen verwenden, oder den Angaben, um die wir Sie bitten, oder die Sie uns freiwillig übermitteln. Die von Ihnen hierfür freiwillig ein- bzw. angegebenen personenbezogenen Daten werden ausschließlich für die interne Verwendung bei uns und für eigene Zwecke erhoben und gespeichert.

Wir sind berechtigt die Weitergabe an einen oder mehrere Auf­trags­verarbeiter zu veranlassen, der die personenbezogenen Daten ebenfalls ausschließlich für eine interne Verwendung, die dem für die Verarbeitung Verantwortlichen zuzurechnen ist, nutzt.

Durch Ihre Interessenbekundung an bestimmten Kunstwerken, Künstlern, Stilrichtungen, Epochen, u.a., sei es durch Ihre oben beschriebene Teilnahme bei der Registrierung, sei es durch Ihr Interesse am Verkauf, der Einlieferung zu Auktionen, oder dem Ankauf, jeweils unter freiwilliger Angabe Ihrer personenbezogenen Daten, ist es uns gleichzeitig erlaubt, Sie über Leistungen unseres Hauses und Unternehmen, die auf dem Kunstmarkt in engem Zusammenhang mit unserem Haus stehen, zu benachrichtigen, sowie zu einem zielgerichteten Marketing und der Zusendung von Werbeangeboten auf Grundlage Ihres Profils per Telefon, Fax, postalisch oder E-Mail. Wünschen Sie dabei einen speziellen Benachrichtigungsweg, so werden wir uns gerne nach Ihren Wünschen richten, wenn Sie uns diese mitteilen. Stets werden wir aufgrund Ihrer vorbezeichneten Interessen, auch Ihren Teilnahmen an Auktionen, nach Art. 6 Abs. 1 lit f) DSGVO abwägen, ob und wenn ja, mit welcher Art von Werbung wir an Sie herantreten dürfen (bspw.: Zusendung von Auktionskatalogen, Information über Sonderveranstaltungen, Hinweise zu zukünftigen oder vergangenen Auktionen, etc.).

Sie sind jederzeit berechtigt, dieser Kontaktaufnahme mit Ihnen gem. Art. 21 DSGVO zu **widersprechen** (siehe nachfolgend unter: „Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten“).

Live-Auktionen

In sogenannten Live-Auktionen sind eine oder mehrere Kameras oder sonstige Bild- und Tonaufzeichnungsgeräte auf den Auktio­nator und die jeweiligen zur Versteigerung kommenden Kunstwerke gerichtet. Diese Daten sind zeitgleich über das Internet grds. für jedermann, der dieses Medium in Anspruch nimmt, zu empfangen. Ketterer Kunst trifft die bestmöglichsten Sorgfaltsmaßnahmen, dass hierbei keine Personen im Saal, die nicht konkret von Ketterer Kunst für den Ablauf der Auktion mit deren Einwilligung dazu bestimmt sind, abgebildet werden. Ketterer Kunst kann jedoch keine Verantwortung dafür übernehmen, dass Personen im Auktionssaal sich aktiv in das jeweilige Bild einbringen, in dem sie bspw. bewusst oder unbewusst ganz oder teilweise vor die jeweilige Kamera treten, oder sich durch das Bild bewegen. Für diesen Fall sind die jeweiligen davon betroffenen Personen durch ihre Teilnahme an bzw. ihrem Besuch an der öffentlichen Versteigerung mit der Verarbeitung ihrer personenbezogenen Daten in Form der Abbildung ihrer Person im Rahmen des Zwecks der Live-Auktion (Übertragung der Auktion mittels Bild und Ton) einverstanden.

Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten

Gemäß den Vorschriften der DSGVO stehen Ihnen insbesondere folgende Rechte zu:

- Recht auf unentgeltliche Auskunft über die zu Ihrer Person gespeicherten personenbezogenen Daten, das Recht eine Kopie dieser Auskunft zu erhalten, sowie die weiteren damit in Zusammenhang stehenden Rechte nach Art. 15 DSGVO.
- Recht auf unverzügliche Berichtigung nach Art. 16 DSGVO Sie betreffender unrichtiger personenbezogener Daten, ggfls. die Vervollständigung unvollständiger personenbezogener Daten - auch mittels einer ergänzenden Erklärung - zu verlangen.

- Recht auf unverzügliche Löschung („Recht auf Vergessenwerden“) der Sie betreffenden personenbezogenen Daten, sofern einer der in Art. 17 DSGVO aufgeführten Gründe zutrifft und soweit die Verarbeitung nicht erforderlich ist.

- Recht auf Einschränkung der Verarbeitung, wenn eine der Voraussetzungen in Art. 18 Abs. 1 DSGVO gegeben ist.

- Recht auf Datenübertragbarkeit, wenn die Voraussetzungen in Art. 20 DSGVO gegeben sind.

- Recht auf jederzeitigen Widerspruch nach Art. 21 DSGVO aus Gründen, die sich aus Ihrer besonderen Situation ergeben, gegen die Verarbeitung Sie betreffender personenbezogener Daten, die aufgrund von Art. 6 Abs. 1 lit e) oder f) DSGVO erfolgt. Dies gilt auch für ein auf diese Bestimmungen gestütztes Profiling.

Beruht die Verarbeitung Ihrer personenbezogenen Daten auf einer Einwilligung nach Art. 6 Abs. 1 lit a) oder Art. 9 Abs. 2 lit a) DSGVO, so steht Ihnen zusätzlich ein Recht auf Widerruf nach Art. 7 Abs. 3 DSGVO zu. Vor einem Ansuchen auf entsprechende Einwilligung werden Sie von uns stets auf Ihr Widerrufsrecht hingewiesen.

Zur Ausübung der vorbezeichneten Rechte können Sie sich direkt an uns unter den zu Beginn angegebenen Kontaktdaten oder an unseren Datenschutzbeauftragten wenden. Ihnen steht es ferner frei, im Zusammenhang mit der Nutzung von Diensten der Informationsgesellschaft, ungeachtet der Richtlinie 2002/58/EG, Ihr Widerspruchsrecht mittels automatisierter Verfahren auszuüben, bei denen technische Spezifikationen verwendet werden.

Beschwerderecht nach Art. 77 DSGVO

Wenn Sie der Ansicht sind, dass die Verarbeitung der Sie betreffenden personenbezogenen Daten durch die Ketterer Kunst GmbH & Co. KG mit Sitz in München gegen die DSGVO verstößt, so haben Sie das Recht sich mit einer Beschwerde an die zuständige Stelle, in Bayern an das Bayerische Landesamt für Datenschutzaufsicht, Promenade 27 (Schloss), D - 91522 Ansbach zu wenden.

Datensicherheit

Wir legen besonders Wert auf eine hohe IT-Sicherheit, unter anderem durch eine aufwendige Sicherheitsarchitektur.

Datenspeicherzeitraum

Der Gesetzgeber schreibt vielfältige Aufbewahrungsfristen und -pflichten vor, so z.B. eine 10-jährige Aufbewahrungsfrist (§ 147 Abs. 2 i. V. m. Abs. 1 Nr.1, 4 und 4a AO, § 14b Abs. 1 UStG) bei bestimmten Geschäftsunterlagen, wie z.B. für Rechnungen. Wir weisen auch darauf hin, dass die jeweilige Aufbewahrungsfrist bei Verträgen erst nach dem Ende der Vertragsdauer zu laufen beginnt. Wir erlauben uns auch den Hinweis darauf, dass wir im Falle eines Kulturgutes nach § 45 KGSG i.V.m. § 42 KGSG verpflichtet sind, Nachweise über die Sorgfaltsanforderungen aufzuzeichnen und hierfür bestimmte personenbezogene Daten für die Dauer von 30 Jahren aufzubewahren. Nach Ablauf der Fristen, die uns vom Gesetzgeber auferlegt werden, oder die zur Verfolgung oder die Abwehr von Ansprüchen (z.B. Verjährungsregelungen) nötig sind, werden die entsprechenden Daten routinemäßig gelöscht. Daten, die keinen Aufbewahrungsfristen und -pflichten unterliegen, werden gelöscht, wenn ihre Aufbewahrung nicht mehr zur Erfüllung der vertraglichen Tätigkeiten und Pflichten erforderlich ist. Stehen Sie zu uns in keinem Vertragsverhältnis, sondern haben uns personenbezogene Daten anvertraut, weil Sie bspw. über unsere Dienstleistungen informiert sein möchten, oder sich für einen Kauf oder Verkauf eines Kunstwerks interessieren, erlauben wir uns davon auszugehen, dass Sie mit uns so lange in Kontakt stehen möchten, wir also die hierfür uns übergebenen personenbezogenen Daten so lange verarbeiten dürfen, bis Sie dem aufgrund Ihrer vorbezeichneten Rechte aus der DSGVO widersprechen, eine Einwilligung widerrufen, von Ihrem Recht auf Löschung oder der Datenübertragung Gebrauch machen.

Wir weisen darauf hin, dass für den Fall, dass Sie unsere Internetdienste in Anspruch nehmen, hierfür unsere erweiterten Datenschutzerklärungen ergänzend gelten, die Ihnen in diesem Fall gesondert bekannt gegeben und transparent erläutert werden, sobald Sie diese Dienste in Anspruch nehmen.

*Verordnung (EU) 2016/679 des Europäischen Parlaments und des Rates vom 27. April 2016 zum Schutz natürlicher Personen bei der Verarbeitung personenbezogener Daten, zum freien Datenverkehr und zur Aufhebung der Richtlinie 95/46/EG (Datenschutz-Grundverordnung)

TERMS OF PUBLIC AUCTION

As of October 2021

1. General

1.1 Ketterer Kunst GmbH & Co. KG seated in Munich, Germany (hereinafter referred to as „auctioneer“) sells by auction basically as a commission agent in its own name and for the account of the consignor (hereinafter referred to as „principal“), who is not identified. The auctioneer auctions off in its own name and for own account any items which it possesses (own property); these Terms of Public Auction shall also apply to the auctioning off of such own property; in particular, the surcharge must also be paid for this (see Item 5 below).

1.2 The auction shall be conducted by an individual having an auctioneer’s license; the auctioneer shall select this person. The auctioneer is entitled to appoint suitable representatives to conduct the auction pursuant to § 47 of the German Trade Regulation Act (GewO). Any claims arising out of and in connection with the auction may be asserted only against the auctioneer.

1.3 The auctioneer reserves the right to combine any catalog numbers, to separate them, to call them in an order other than the one envisaged in the catalog or to withdraw them.

1.4 Any items due to be auctioned may be inspected on the auctioneer’s premises prior to the auction. The time and place will be announced on the auctioneer’s website. If the bidder is not or is no longer able to inspect such items on grounds of time - for example, because the auction has already commenced - in submitting a bid such bidder shall be deemed to have waived his right of inspection.

1.5 In accordance with the GwG (Money Laundering Act) the auctioneer is obliged to identify the purchaser and those interested in making a purchase as well as, if necessary, one acting as representative for them and the “beneficial owner” within the meaning of § 3 GwG (Money Laundering Act) for the purpose of the execution of the order. The auctioneer is also obliged to register and retain compiled data and obtained information. In this connection the purchaser is obliged to cooperate, in particular to submit required identification papers, in particular in form of a passport, identification card or respective replacement document recognized and authorized by domestic authorities or in line with laws concerning aliens. The auctioneer is authorized to make a copy there of by observing data protection regulations. Legal persons or private companies must provide the respective extract from the Commercial Register or from the Register of Cooperatives or an extract from a comparable official register. The purchaser assures that all identification papers and information provided for this purpose are correct and that he or the one represented by him is the “beneficial owner” within the meaning of § 3 GwG (Money Laundering Act).

2. Calling / course of the auction / acceptance of a bid

2.1 As a general rule, the starting price is the lower estimate, in exceptional cases it can also be called up below the lower estimate price. The bidding steps shall be at the auctioneer’s discretion; in general, the bid shall be raised by 10% of the minimum price called.

2.2 The auctioneer may reject a bid especially if a bidder, who is not known to the auctioneer or with whom there is no business relation as yet, does not furnish security before the auction begins. Even if security is furnished, any claim to acceptance of a bid shall be unenforceable.

2.3 If a bidder wishes to bid in the name of another person, he must inform the auctioneer about this before the auction begins by giving the name and address of the person being represented and presenting a written authorization from this person. In case of participation as a telephone bidder such representation is only possible if the auctioneer receives this authorization in writing at least 24 hours prior to the start of the auction (= first calling). The representative will otherwise be liable to the auctioneer - at the auctioneer’s discretion for fulfillment of contract or for compensation - due to his bid as if he had submitted it in his own name.

2.4 Apart from being rejected by the auctioneer, a bid shall lapse if the auction is closed without the bid being knocked down or if the auctioneer calls the item once again; a bid shall not lapse on account of a higher invalid bid made subsequently.

2.5 The following shall additionally apply for written bids: these must be received no later than the day of the auction and must specify the item, listing its catalog number and the price bid for it, which shall be regarded as the hammer price not including the surcharge and the turnover tax; any ambiguities or inaccuracies shall be to the bidder’s detriment. Should the description of the item being sold by auction not correspond to the stated catalog number, the catalog number shall be decisive to determine the content of the bid. The auctioneer shall not be obligated to inform the bidder that his bid is not being considered. The auctioneer shall charge each bid only up to the sum necessary to top other bids.

2.6 A bid is accepted if there is no higher bid after three calls. Notwithstanding the possibility of refusing to accept the bid, the auctioneer may accept the bid with reserve; this shall apply espe-

cially if the minimum hammer price specified by the principal is not reached. In this case the bid shall lapse within a period of 4 weeks from the date of its acceptance unless the auctioneer notifies the bidder about unreserved acceptance of the bid within this period.

2.7 If there are several bidders with the same bid, the auctioneer may accept the bid of a particular bidder at his discretion or draw lots to decide acceptance. If the auctioneer has overlooked a higher bid or if there are doubts concerning the acceptance of a bid, he may choose to accept the bid once again in favor of a particular bidder before the close of the auction or call the item once again; any preceding acceptance of a bid shall be invalid in such cases.

2.8 Acceptance of a bid makes acceptance of the item and payment obligatory.

3. Special terms for written bids, telephone bidders, bids in the text form and via the internet, participation in live auctions, post-auction sale.

3.1 The auctioneer shall strive to ensure that he takes into consideration bids by bidders who are not present at the auction, whether such bids are written bids, bids in the text form, bids via the internet or by telephone and received by him only on the day of the auction. However, the bidder shall not be permitted to derive any claims whatsoever if the auctioneer no longer takes these bids into consideration at the auction, regardless of his reasons.

3.2 On principle, all absentee bids according to the above item, even if such bids are received 24 hours before the auction begins, shall be legally treated on a par with bids received in the auction hall. The auctioneer shall however not assume any liability in this respect.

3.3 The current state of technology does not permit the development and maintenance of software and hardware in a form which is entirely free of errors. Nor is it possible to completely exclude faults and disruptions affecting internet and telephone communications. Accordingly, the auctioneer is unable to assume any liability or warranty concern­ing permanent and fault-free availability and usage of the websites or the internet and telephone connection insofar as such fault lies outside of its responsibility. The scope of liability laid down in Item 10 of these terms shall apply. Accordingly, subject to these conditions the bidder does not assume any liability in case of a fault as specified above such that it is not possible to submit bids or bids can only be submitted incompletely or subject to a delay and where, in the absence of a fault, an agreement would have been concluded on the basis of this bid. Nor does the provider assume any costs incurred by the bidder due to this fault. During the auction the auctioneer shall make all reasonable efforts to contact the telephone bidder via his indicated telephone number and thus enable him to submit a bid by telephone. However, the auctioneer shall not be responsible if it is unable to contact the telephone bidder via his specified telephone number or in case of any fault affecting the connection.

3.4 It is expressly pointed out that telephone conversations with the telephone bidder during the auction may be recorded for documentation and evidence purposes and may exclusively be used for fulfillment of a contract and to receive bids, even where these do not lead to fulfillment of the contract.

The telephone bidder must notify the relevant employee by no later than the start of the telephone conversation if he does not consent to this recording.

The telephone bidder will also be notified of these procedures provided for in Item 3.4 in writing or in textual form in good time prior to the auction as well as at the start of the telephone conversation.

3.5 In case of use of a currency calculator/converter (e.g. for a live auction) no liability is assumed for the accuracy of the currency conversion. In case of doubt the respective bid price in EUR shall prevail.

3.6 Bidders in live auctions are obliged to keep all login details for their account secret and to adequately secure data from access by third parties. Third parties are all persons excluding the bidder. The auctioneer must be informed immediately in case the bidder has notified an abuse of login details by third parties. The bidder is liable for all actions conducted by third parties using his account, as if he had conducted these activities himself.

3.7 It is possible to place bids after the auction in what is referred to as the post-auction sale. As far as this has been agreed upon between the consignor and the auctioneer, such bids shall be regarded as offers to conclude a contract of sale in the post-auction sale. An agreement shall be brought about only if the auctioneer accepts this offer. These Terms of Public Auction shall apply correspondingly unless they exclusively concern auction-specific matters during an auction.

4. Passage of risk / costs of handing over and shipment

4.1 The risk shall pass to the purchaser on acceptance of the bid, especially the risk of accidental destruction and deterioration of the item sold by auction. The purchaser shall also bear the expense.

4.2 The costs of handing over, acceptance and shipment to a place other than the place of performance shall be borne by the purchaser. The auctioneer shall determine the mode and means of shipment at his discretion.

4.3 From the time of acceptance of the bid, the item sold by auction shall be stored at the auctioneer’s premises for the account and at the risk of the purchaser. The auctioneer shall be authorized but not obligated to procure insurance or conclude other measures to secure the value of the item. He shall be authorized at all times to store the item at the premises of a third party for the account of the purchaser. Should the item be stored at the auctioneer’s premises, he shall be entitled to demand payment of the customary warehouse fees (plus transaction fees).

5. Purchase price / payment date / charges

5.1 The purchase price shall be due and payable on acceptance of the bid (in the case of a post-auction sale, compare Item 3.7; it shall be payable on acceptance of the offer by the auctioneer). Invoices issued during or immediately after the auction require verification; errors excluded.

5.2 Buyers can make payments to the auctioneer only by bank transfer to the account indicated. Fulfillment of payment only takes effect after credit entry on the auctioneer’s account.

All bank transfer expenses (including the auctioneer’s bank charges) shall be borne by the buyer.

5.3 The sale shall be subject to the margin tax scheme or the standard tax rate according to the consignor’s specifications. Inquiries regarding the type of taxation may be made before the purchase.

5.4. Buyer’s premium

5.4.1 Objects without closer identification in the catalog are subject to differential taxation.

If differential taxation is applied, the following premium per individual object is levied:

- Hammer price up to 500,000 €: herefrom 32% premium.
- The share of the hammer price exceeding 500,000 € is subject to a premium of 27% and is added to the premium of the share of the hammer price up to 500,000 €.
- The share of the hammer price exceeding € 2,500,000 is subject to a premium of 22% and is added to the premium of the share of the hammer price up to € 500,000 and the additional premium that is up to € 2,500,000, respectively.

The purchasing price includes the statutory VAT of currently 19%.

In accordance with §26 of German Copyright Act, a droit de suite charge of 2.4% including VAT is levied for original artworks and photographs for the compensation of the statutory right of resale.

5.4.2 Objects marked „N“ in the catalog were imported into the EU for the purpose of sale. These objects are subject to differential taxation. In addition to the premium, they are also subject to the import turnover tax, advanced by the auctioneer, of currently 7% of the invoice total. In accordance with §26 of German Copyright Act, a droit de suite charge of 2.4% is levied for original artworks and photographs for the compensation of the statutory right of resale.

5.4.3 Objects marked „R“ in the catalog are subject to regular taxation. Accordingly, the purchasing price consists of the hammer price and a premium per single object calculated as follows:

- Hammer price up to 500,000 €: herefrom 25% premium.
- The share of the hammer price exceeding 500,000 € is subject to a premium of 20% and is added to the premium of the share of the hammer price up to 500,000 €.
- The share of the hammer price exceeding € 2,500,000 is subject to a premium of 15% and is added to the premium of the share of the hammer price up to € 500,000 and the additional premium that is up to € 2,500,000, respectively.

– The statutory VAT of currently 19% is levied to the sum of hammer price and premium. As an exception, the reduced VAT of 7% is added for printed books. In accordance with §26 of German Copyright Act, a droit de suite charge of 2% plus 19% VAT is levied for original artworks and photographs for the compensation of the statutory right of resale.

Regular taxation may be applied for contractors entitled to input tax reduction.

5.5 Export shipments in EU countries are exempt from value added tax on presenting the VAT number. Export shipments in non-member countries (outside the EU) are exempt from value added tax; if the items purchased by auction are exported by the

DATA PRIVACY POLICY

purchaser, the value added tax shall be reimbursed to him as soon as the export certificate is submitted to the auctioneer.

6. Advance payment / reservation of title

6.1 The auctioneer shall not be obligated to release the item sold by auction to the purchaser before payment of all the amounts owed by him.

6.2 The title to the object of sale shall pass to the purchaser only when the invoice amount owed is paid in full. If the purchaser has already resold the object of sale on a date when he has not yet paid the amount of the auctioneer’s invoice or has not paid it in full, the purchaser shall transfer all claims arising from this resale up to the amount of the unsettled invoice amount to the auctioneer. The auctioneer hereby accepts this transfer.

6.3 If the purchaser is a legal entity under public law, a separate estate under public law or an entrepreneur who is exercising a commercial or independent professional activity while concluding the contract of sale, the reservation of title shall also be applicable for claims of the auctioneer against the purchaser arising from the current business relationship and other items sold at the auction until the settlement of the claims that he is entitled to in connection with the purchase.

7. Offset and right of retention

7.1 The purchaser can offset only undisputed claims or claims recognized by declaratory judgment against the auctioneer.

7.2 The purchaser shall have no right of retention. Rights of retention of a purchaser who is not an entrepreneur with in the meaning of § 14 of the German Civil Code (BGB) shall be unenforceable only if they are not based on the same contractual relationship.

8. Delay in payment, revocation, auctioneer’s claim for compensation

8.1 Should the purchaser’s payment be delayed, the auctioneer may demand default interest at the going interest rate for open current account credits, without prejudice to continuing claims. The interest rate demanded shall however not be less than the respective statutory default interest in accordance with §§ 288, 247 of the German Civil Code (BGB). When default occurs, all claims of the auctioneer shall fall due immediately.

8.2 Should the auctioneer demand compensation instead of performance on account of the delayed payment and should the item be resold by auction, the original purchaser, whose rights arising from the preceding acceptance of his bid shall lapse, shall be liable for losses incurred thereby, for e.g. storage costs, deficit and loss of profit. He shall not have a claim to any surplus proceeds procured at a subsequent auction and shall also not be permitted to make another bid.

8.3 The purchaser must collect his purchase from the auctioneer immediately, no later than 1 month after the bid is accepted. If he falls behind in performing this obligation and does not collect the item even after a time limit is set or if the purchaser seriously and definitively declines to collect the item, the auctioneer may withdraw from the contract of sale and demand compensation with the proviso that he may resell the item by auction and assert his losses in the same manner as in the case of default in payment by the purchaser, without the purchaser having a claim to any surplus proceeds procured at the subsequent auction. Moreover, in the event of default, the purchaser shall also owe appropriate compensation for all recovery costs incurred on account of the default.

8.4 The auctioneer has the right to withdraw from the contract if it turns out after the contract has been closed, that, due to a legal regulation or a regulatory action, he is or was not entitled to execute the contract or that there is a good cause that makes the execution of the contract unacceptable for the auctioneer also in consideration of the buyer’s legitimate interests. Such a good cause is given in particular if there are indications suggesting elements of an offense in accordance with §§ 1 section 1 or 2 of the business within the meaning of the GwG (Money Laundering Act) or in case of wanting, incorrect or incomplete disclosure of identity and economic backgrounds of the business within the meaning of the GwG (Money Laundering Act) as well as for insufficient cooperation in the fulfillment of the duties resulting from the GwG (Money Laundering Act), irrespective of whether on the part of the buyer or the consignor. As soon as the auctioneer becomes aware of the circumstances justifying the withdrawal, he will seek clarification without undue delay. As soon as the auctioneer becomes aware of the circumstances justifying the withdrawal, he will seek clarification without undue delay.

9. Guarantee

9.1 All items that are to be sold by auction may be viewed and inspected before the auction begins. The items are used and are being auctioned off without any liability on the part of the auctioneer for material defects and exclude any guarantee.

However, in case of material defects which destroy or significantly reduce the value or the serviceability of the item and of which the purchaser notifies the auctioneer within 12 months of his bid being accepted, the auctioneer undertakes to assign any claim which it holds against the consignor or – should the purchaser decline this offer of assignment – to itself assert such claims against the consignor. In the event of the auctioneer successfully prosecuting a claim against the consignor, the auctioneer shall remit the resulting amount to the purchaser up to the value of the hammer price, in return for the item’s surrender. The purchaser will not be obliged to return this item to the auctioneer if the auctioneer is not itself obliged to return the item within the scope of its claims against the consignor or another beneficiary. The purchaser will only hold these rights (assignment or prosecution of a claim against the consignor and remittance of the proceeds) subject to full payment of the auctioneer’s invoice. In order to assert a valid claim for a material defect against the auctioneer, the purchaser will be required to present a report prepared by an acknowledged expert (or by the author of the catalog, or else a declaration from the artist himself or from the artist’s foundation) documenting this defect. The purchaser will remain obliged to pay the surcharge as a service charge. The used items shall be sold at a public auction in which the bidder/purchaser may personally participate. The provisions regarding the sale of consumer goods shall not be applicable according to § 474 par. 1 sentence 2 of the German Civil Code (BGB).

9.2 The catalog descriptions and images, as well as depictions in other types of media of the auctioneer (internet, other advertising means, etc.) are given to the best of knowledge and belief and do not constitute any contractually stipulated qualities within the meaning of § 434 of the German Civil Code (BGB). On the contrary, these are only intended to serve as information to the bidder/purchaser unless the auctioneer has expressly assumed a guarantee in writing for the corresponding quality or characteristic. This also applies to expert opinions. The estimated prices stated in the auctioneer’s catalog or in other media (internet, other promotional means) serve only as an indication of the market value of the items being sold by auction. No responsibility is taken for the correctness of this information. The fact that the auctioneer has given an appraisal as such is not indicative of any quality or characteristic of the object being sold.

9.3 In some auctions (especially in additional live auctions) video- or digital images of the art objects may be offered. Image rendition may lead to faulty representations of dimensions, quality, color, etc. The auctioneer can not extend warranty and assume liability for this. Respectively, section 10 is decisive.

10. Liability

The purchaser’s claims for compensation against the auctioneer, his legal representative, employee or vicarious agents shall be unenforceable regardless of legal grounds and also in case of the auctioneer’s withdrawal as stipulated in clause 8.4. This shall not apply to losses on account of intentional or grossly negligent conduct on the part of the auctioneer, his legal representative or his vicarious agents. The liability exclusion does not apply for acceptance of a guarantee or for the negligent breach of contractual obligations, however, in latter case the amount shall be limited to losses foreseeable and contractual upon conclusion of the contract. The auctioneer’s liability for losses arising from loss of life, personal injury or injury to health shall remain unaffected.

11. Data Protection

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

12. Final provisions

11.1 Any information given to the auctioneer by telephone during or immediately after the auction regarding events concerning the auction - especially acceptance of bids and hammer prices - shall be binding only if they are confirmed in writing.

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

12.3 In business transactions with businessmen, legal entities under public law and separate estates under public law it is additionally agreed that the place of performance and place of jurisdiction shall be Munich. Moreover, Munich shall always be the place of jurisdiction if the purchaser does not have a general place of jurisdiction within the country.

12.4 Legal relationships between the auctioneer and the bidder/purchaser shall be governed by the Law of the Federal

Republic of Germany; the UN Convention relating to a uniform law on the international sale of goods shall not be applicable.

12.5 Should one or more terms of these Terms of Public

Auction be or become ineffective, the effectiveness of the remaining terms shall remain unaffected. § 306 par. 2 of the German Civil Code (BGB) shall apply.

12.6 These Terms of Public Auction contain a German as well as an English version. The German version shall be authoritative in all cases. All terms used herein shall be construed and interpreted exclusively according to German law.

Ketterer Kunst GmbH & Co. KG Munich

Scope:

The following data privacy rules address how your personal data is handled and processed for the services that we offer, for instance when you contact us initially, or where you communicate such data to us when logging in to take advantage of our further services.

The Controller:

The “controller” within the meaning of the European General Data Protection Regulation* (GDPR) and other regulations relevant to data privacy is:

Ketterer Kunst GmbH & Co. KG

Joseph-Wild-Str. 18, D-81829 Munich

You can reach us by mail at the address above, or

by phone: +49 89 55 244-0

by fax +49 89 55 244-166

by e-mail: infomuenchen@kettererkunst.de

Definitions under the European GDPR made transparent for you:

Personal Data

“Personal data” means any information relating to an identified or identifiable natural person (“data subject”). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier, or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural, or social identity of that natural person.

Processing of Your Personal Data

“Processing” means any operation or set of operations performed on personal data or on sets of personal data, whether or not by automated means, such as collection, recording, organization, structuring, storage, adaptation or alteration, retrieval, consultation, use, disclosure by transmission, dissemination or otherwise making available, alignment or combination, restriction, erasure, or destruction.

Consent

“Consent” of the data subject means any freely given, specific, informed, and unambiguous indication of the data subject’s wishes by which he or she, by a statement or by a clear affirmative action, signifies agreement to the processing of personal data relating to him or her.

We also need this from you – whereby this is granted by you completely voluntarily – in the event that either we ask you for personal data that is not required for the performance of a contract or to take action prior to contract formation, and/or where the lawfulness criteria set out in Art. 6 (1) sentence 1, letters c) - f) of the GDPR would otherwise not be met.

In the event consent is required, we will request this from you **separately**. If you do not grant the consent, we absolutely will not process such data.

Personal data that you provide to us for purposes of performance of a contract or to take action prior to contract formation and which is required for such purposes and processed by us accordingly includes, for example:

- Your contact details, such as name, address, phone, fax, e-mail, tax ID, etc., as well as financial information such as credit card or bank account details if required for transactions of a financial nature;
- Shipping and invoice details, information on what type of taxation you are requesting (standard taxation or margin taxation) and other information you provide for the purchase, offer, or other services provided by us or for the shipping of an item;
- Transaction data based on your aforementioned activities;
- Other information that we may request from you, for example, in order to perform authentication as required for proper contract fulfillment (examples: copy of your ID, commercial register excerpt, invoice copy, response to additional questions in order to be able to verify your identity or the ownership status of an item offered by you). In some cases we are legally obligated to this, cf. § 2 section 1 subsection 16 GwG (Money Laundering Act) and this is the case before closing the contract.

At the same time, we have the right in connection with contract fulfillment and for purposes of taking appropriate actions that lead to contract formation to obtain supplemental information from third parties (for example: if you assume obligations to us, we generally have the right to have your creditworthiness verified by a credit reporting agency within the limits allowed by law. Such necessity exists in particular due to the special characteristics of auction sales, since in the event your bid is declared the winning bid, you will be depriving the next highest bidder of the possibili-

ty of purchasing the artwork. Therefore your credit standing – regarding which we always maintain the strictest confidentiality – is extremely important.)

Registration/Logging In/Providing Personal Data When Contacting Us

You can choose to register with us and provide your personal data either directly (over the phone, through the mail, via e-mail, or by fax) or on our website.

You would do this, for example, if you would like to participate in an online auction and/or are interested in certain works of art, artists, styles, eras, etc., or want to offer us (for example) pieces of art for purchase or sale.

Which personal data you will be providing to us is determined based on the respective input screen that we use for the registration or for your inquiries, or the information that we will be requesting from you or that you will be providing voluntarily. The personal data that you enter or provide for this purpose is collected and stored solely for internal use by us and for our own purposes.

We have the right to arrange for this information to be disclosed to one or more external data processors, which will likewise use it solely for internal use imputed to the processor’s controller.

We have the right to arrange for this information to be disclosed to one or more external data processors, which will likewise use it solely for internal use imputed to the processor’s controller. When you show an interest in certain works of art, artists, styles, eras, etc., be this through your above-mentioned participation at registration, through your interest in selling, consignment for auction, or purchase, in each case accompanied by the voluntary provision of your personal data, this simultaneously allows us to notify you of services offered by our auction house and our company that are closely associated in the art marketplace with our auction house, to provide you with targeted marketing materials, and to send you promotional offers on the basis of your profile by phone, fax, mail, or e-mail. If there is a specific form of notification that you prefer, we will be happy to arrange to meet your needs once inform us of these. On the basis of your aforementioned interests, including your participation in auctions, we will be continually reviewing in accordance with Article 6 (1) (f) of the GDPR whether we are permitted to advertise to you and, if so, what kind of advertising may be used for this purpose (for example: sending auction catalogs, providing information on special events, future or past auctions, etc.).

You have the right to **object** to this contact with you at any time as stated in Art. 21 of the GDPR (see below: “Your Rights Relating to the Processing of Your Personal Data”).

Live Auctions

In so-called live auctions, one or more cameras or other audio and video recording devices are directed toward the auctioneer and the respective works of art being offered at auction. Generally, such data can be received simultaneously via the Internet by anyone using this medium. Ketterer Kunst takes the strongest precautions to ensure that no one in the room who has not been specifically designated by Ketterer Kunst to be on camera with their consent for the auction process is captured on camera. Nevertheless, Ketterer Kunst cannot assume any responsibility for whether individuals in the auction hall themselves actively enter the respective frame, for example by deliberately or unknowingly stepping partially or completely in front of the respective camera, or by moving through the scene. In such situation, through their participation in or attendance at the public auction, the respective individuals involved are agreeing to the processing of their personal data in the form of their personal image for the purposes of the live auction (transmission of the auction via audio and video).

Your Rights Relating to the Processing of Your Personal Data

Pursuant to the provisions of the GDPR, you have the following rights in particular:

- The right to information on stored personal data concerning yourself, free of charge, the right to receive a copy of this information, and the other rights in this connection as stated in Art. 15 of the GDPR.
- The right to immediate rectification of inaccurate personal data concerning you as stated in Art. 16 of the GDPR, and as applicable, to demand the completion of incomplete personal data, including by means of providing a supplementary statement.
- The right to immediate erasure (“right to be forgotten”) of personal data concerning yourself provided one of the grounds stated in Art. 17 of the GDPR applies and provided the processing is not necessary.
- The right to restriction of processing if one of the conditions in Art. 18 (1) of the GDPR has been met.
- The right to data portability if the conditions in Art. 20 of the GDPR have been met.
- The right to object, at any time, to the processing of personal data concerning yourself performed based on Art. 6 (1) letter e)

or f) of the GDPR as stated in Art. 21 for reasons arising due to your particular situation. This also applies to any profiling based on these provisions.

Where the processing of your personal data is based on consent as set out in Art. 6 (1) a) or Art. 9 (2) a) of the GDPR, you also have the right to withdraw consent as set out in Art. 7 (3) of the GDPR. Before any request for corresponding consent, we will always advise you of your right to withdraw consent.

To exercise the aforementioned rights, you can contact us directly using the contact information stated at the beginning, or contact our data protection officer. Furthermore, Directive 2002/58/EC notwithstanding, you are always free in connection with the use of information society services to exercise your right to object by means of automated processes for which technical specifications are applied.

Right to Complain Under Art. 77 of the GDPR

If you believe that the processing of personal data concerning yourself by Ketterer Kunst GmbH & Co. KG, headquartered in Munich, is in violation of the GDPR, you have the right to lodge a complaint with the relevant office, e.g. in Bavaria with the Data Protection Authority of Bavaria (Bayerische Landesamt für Datenschutzaufsicht, BayLDA), Promenade 27 (Schloss), D-91522 Ansbach.

Data Security

Strong IT security – through the use of an elaborate security architecture, among other things – is especially important to us.

How Long We Store Data

Multiple storage periods and obligations to archive data have been stipulated in various pieces of legislation; for example, there is a 10-year archiving period (Sec. 147 (2) in conjunction with (1) nos. 1, 4, and 4a of the German Tax Code (Abgabenordnung), Sec. 14b (1) of the German VAT Act (Umsatzsteuergesetz)) for certain kinds of business documents such as invoices. We would like to draw your attention to the fact that in the case of contracts, the archiving period does not start until the end of the contract term. We would also like to advise you that in the case of cultural property, we are obligated pursuant to Sec. 45 in conjunction with Sec. 42 of the German Cultural Property Protection Act (Kulturgutenschutzgesetz) to record proof of meeting our due diligence requirements and will retain certain personal data for this purpose for a period of 30 years. Once the periods prescribed by law or necessary to pursue or defend against claims (e.g., statutes of limitations) have expired, the corresponding data is routinely deleted. Data not subject to storage periods and obligations is deleted once the storage of such data is no longer required for the performance of activities and satisfaction of duties under the contract. If you do not have a contractual relationship with us but have shared your personal data with us, for example because you would like to obtain information about our services or you are interested in the purchase or sale of a work of art, we take the liberty of assuming that you would like to remain in contact with us, and that we may thus process the personal data provided to us in this context until such time as you object to this on the basis of your aforementioned rights under the GDPR, withdraw your consent, or exercise your right to erase or data transmission.

Please note that in the event that you utilize our online services, our expanded data privacy policy applies supplementally in this regard, which will be indicated to you separately in such case and explained in a transparent manner as soon as you utilize such services.

*Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data, and repealing Directive 95/46/EC (General Data Protection Regulation)

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INFO

Glossary

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

Results

Results are available from Monday, December 13, 2021, 9 a.m. on +49-(0)89-5 52 44-0.

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

For the export of artworks out of the European Union, the Cultural Protection Convention from 1993, as well as the UNESCO Convention from 1975 must be observed.

List of owners 525

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Find more information on www.kettererkunst.com

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



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

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

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.

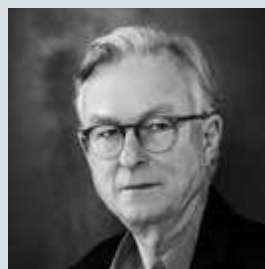
SERVICE

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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SELL WITH KETTERER KUNST



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

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

Use the opportunity and benefit from our vast network and our international standing: The booming art market once more promises excellent returns for the spring auction season of 2021. The way to your own successful sale is simple – you can reach your goal in just three steps!

1

Get in touch with us!

You own artworks and want to profit from the current market condition? Get in touch with us!

The classic way: by mail

Please send us a letter or an e-mail to info@kettererkunst.de and you will definitely reach the right expert for your concern! Just include a short description and a picture of the work.

The personal way: the talk

You appreciate personal, qualified and friendly advice? Just give us a call at +49 89 55244-0! If you wish, we will also call on you or arrange for a meeting at our company.

The fast way: The online form

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

2

Get the best offer!

Every work of art is just as unique as our range of services! Our experts find the best possible presentation for every artwork and know how to fetch a maximum yield. Another plus: Only Ketterer Kunst uses the great potential of so many distribution channels!

Whether classic saleroom auction, high traffic internet auctions or direct acquisition: You can rely on our expert's recommendation! Ketterer Kunst guarantees to make the most of your art – custom-made for the perfect result.

3

Get the best price!

The contract has been closed? Then it's time to sit back and relax as Ketterer Kunst will take care of the rest.

We organize collection, transport, insurance and, if necessary, restoration measures. We carry out comprehensive research for your work and describe it in line with latest scientific standards – putting your art in the spotlight of a highly professional presentation. Our broad internationally targeted marketing campaigns take the sale potential of your work to a global level.

This is how we guarantee the best possible price for your work! There's just one thing you will have to do: Look forward to your payment!

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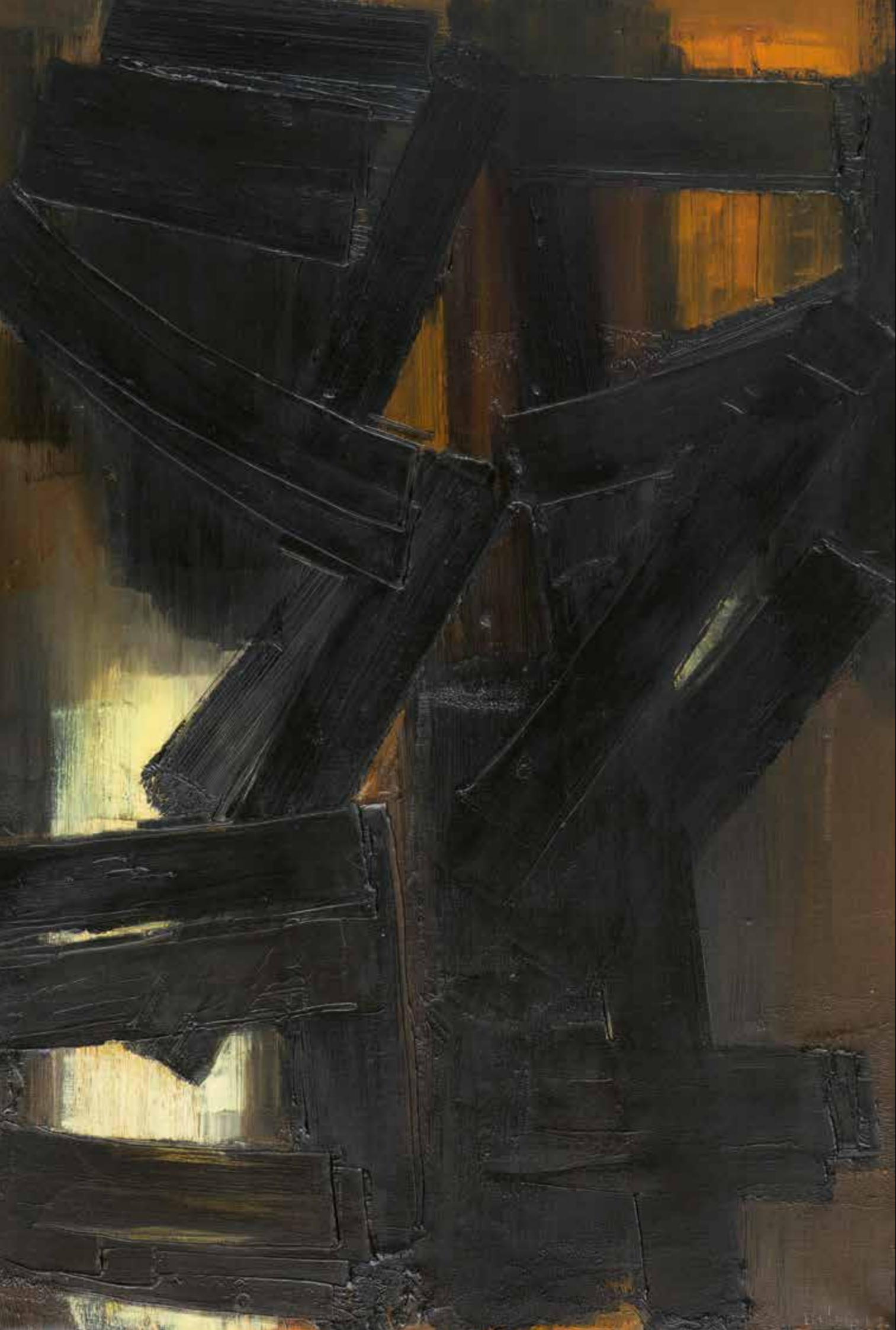
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