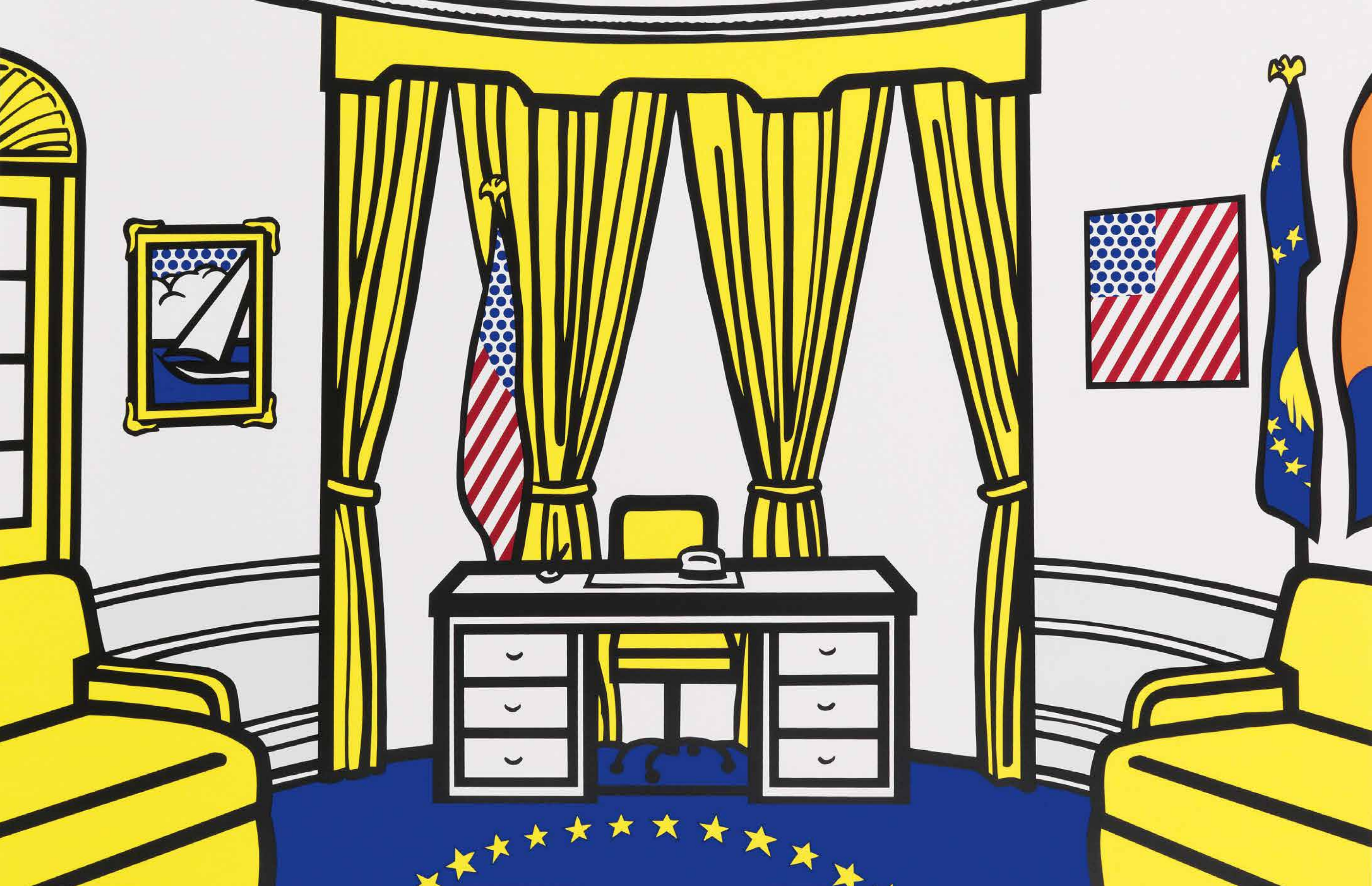


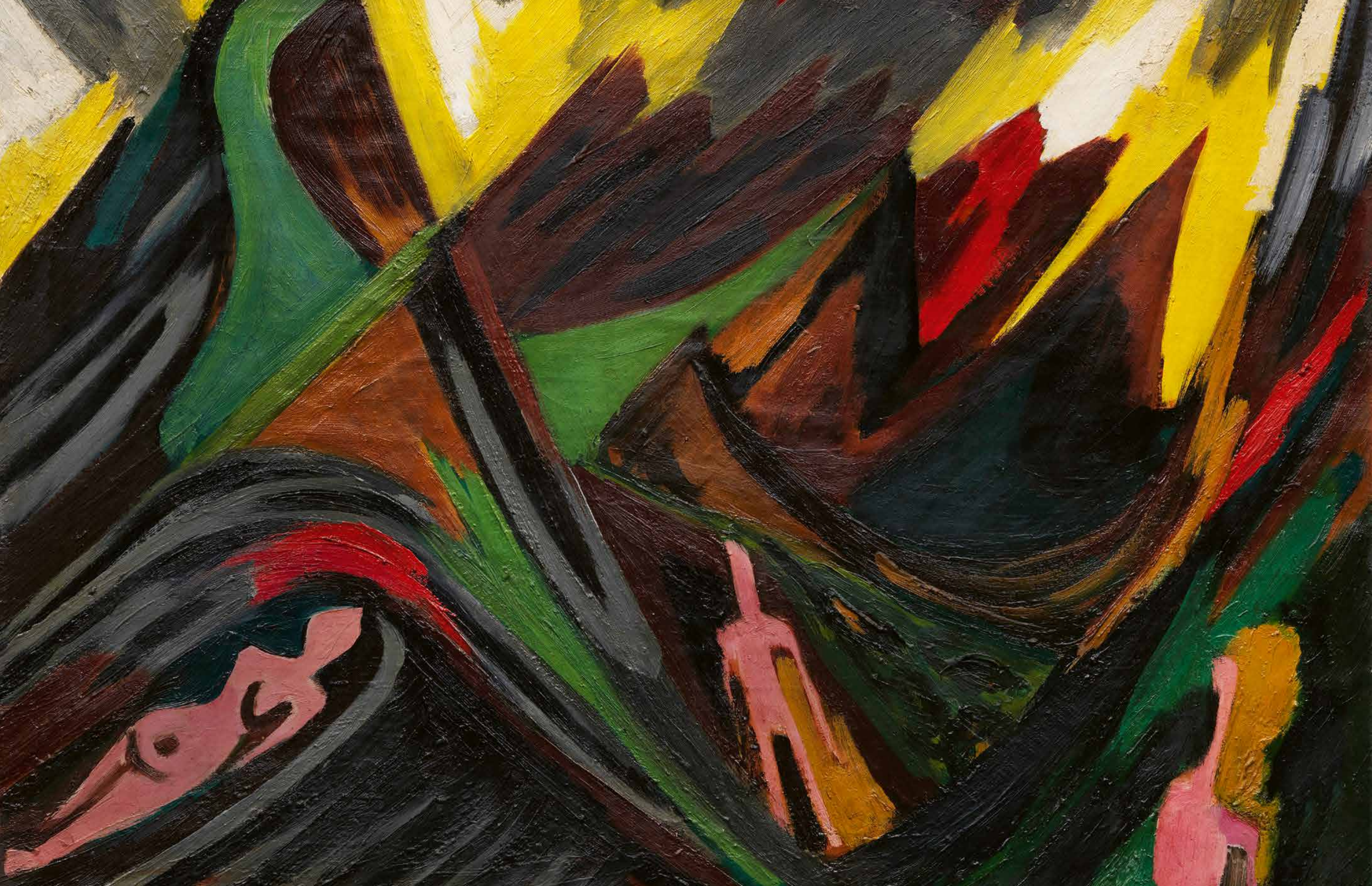
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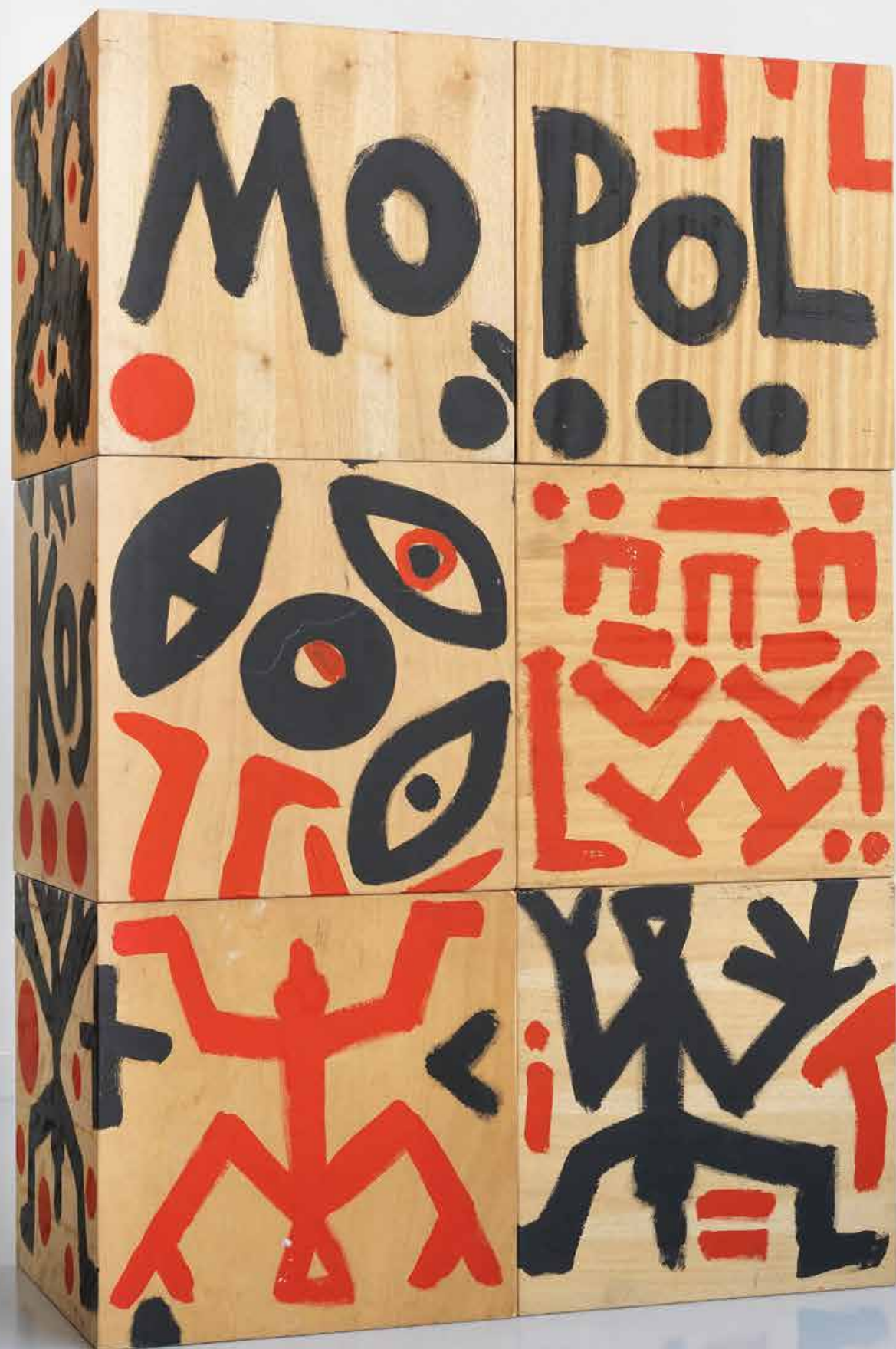
POST WAR
CONTEMPORARY ART

June 10, 2022









AUCTION 529

Post War / Contemporary Art

Auction

Lot 150–239 Post War / Contemporary Art (529)
Friday, June 10, from 2 pm

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Lot 300–372 19th Century Art (527)
Saturday, June 11, 2022, from 3 pm

Lot 400–470 Modern Art(528)
Saturday, June 11, 2022, from ca. 5 pm

Online Only www.ketterer-internet-auktion.com
Sun, May 15, 2022, from 3 pm – Sun, June 12, 2022, from 3 pm
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Opening 4 pm – 7 pm
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Opening 4 pm – 7 pm
Sun. May 22 11 am – 7 pm
Mon. May 23 11 am – 4 pm

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Tel. +49 (0)40 37 49 61-0, infohamburg@kettererkunst.de

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Opening 4 pm – 7 pm
Thu. May 26 11 am – 4 pm page

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Sat. May 28 10 am – 7 pm
Opening 4 pm – 7 pm
(incl. Tour d'horizon with Dr. Mario v. Lüttichau)
Sun. May 29 10 am – 6 pm
Mon. May 30 10 am – 6 pm
Tue. May 31 10 am – 6 pm
Wed. June 1 10 am – 6 pm
Thu. June 2 10 am – 8 pm

Munich (all works)

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Opening 5 pm – 7 pm
Sun. June 5 11 am – 5 pm
Mon. June 6 10 am – 6 pm
Tue. June 7 10 am – 6 pm
Wed. June 8 10 am – 6 pm
Thu. June 9 10 am – 6 pm
Fri. June 10 10 am – 5 pm

Exchange rate: 1 Euro = 1,10 US Dollar (approximate value).

Front outer cover: lot 168 D. Hockney – frontispiece I: lot 161 R. Lichtenstein – frontispiece II: lot 150 E.W. Nay – frontispiece III: lot 209 A.Oehlen mit A. Butzer – page 6: lot 204 A.R. Penck – page 10: lot 153 A. Warhol – page 145: lot 232 G. Richter – page 147: lot 152 S. Scully – page 148: lot 154 R. Lichtenstein – rear inner cover: lot 213 N. Bisky – rear outer cover: lot 220 A. Reyle

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Aufträge | Bids

Auktionen 527 | 528 | 529 | 530 | @

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ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Menschen in den Lofoten. 1938.

Oil on canvas.

Scheibler 226. Signed and dated in lower right. Once more dated on the reverse.
62 x 80,5 cm (24.4 x 31.6 in).*Called up: June 10, 2022 – ca. 14.00 h ± 20 min.*€ 70.000 – 90.000 *R/D, F*

\$ 77,000 – 99,000

PROVENANCE

- Galerie Günther Franke, Munich.
- Enno Franke, Murrhardt.
- Galerie Biedermann, Munich.
- Private collection (acquired from the above in 1984).
- Private collection Southern Germany (inherited from the above).

EXHIBITION

- E. W. Nay. Arbeiten der Jahre 1924-1952 (Retrospektive), Haus am Waldsee, Berlin, May 17 - June 15, 1952, cat. no. 44.

- From the important series of the Lofoten pictures
- Colorful depiction with an especially dense composition
- Other paintings from this series are in, among others, the Neue Nationalgalerie, Berlin, the Bavarian State Painting Collections, Munich and the Folkwang Museum, Essen



Ernst Wilhelm Nay on the Lofoten Islands

Ernst Wilhelm Nay shows us three naked human figures in a rough, rugged landscape. Surrounded by steep mountain slopes, they appear as a part of nature, strongly integrated into the landscape.

With the support of his friend, the Lübeck museum director Carl Georg Heise, and the art collector Carl Hagemann, Nay was able to visit Edvard Munch in Norway in 1937 and then embarked on his journey up the coast to the Lofoten Islands. He made the characteristic landscape the subject of a whole series of paintings that marked a first peak in Nay's painterly work. In doing so, he developed impressive panoramas with human figures and animals from predominantly contourless color surfaces.

In the case of our painting, Nay creates a dense and exciting composition that focuses on the relationship between man and nature. The unusual color palette is one of the features with which he gives the

depiction its special impact: the mountain formations, which are predominantly kept in dark colors, and the sky, which is laid out in yellow, red, white and gray tones, convey an equally impressive and somber mood. The narrow, jagged forms give the painting its characteristic dynamics, which seems to spread over to the figures. Their color accents alone prevent them from visually blending into the landscape, while the mountains tower above them, reminiscent of the storm-tossed sea. In particular, the female figure positioned on the left edge seems to literally sink into the landscape.

Nay presents the rough beauty of the Lofoten Islands, which is so formative for him, brought together in one captivating pictorial idea. It is the concentrated implementation of his unique conception of landscape that makes the painting „People in the Lofoten“ stand out among his works of these years. [AM]



151

FRITZ KOENIG

1924 Würzburg – 2017 Altdorf near Landshut

Erinnerung an Rom, Quadriga.
1971-1974.

Two-piece Gold tin.
Clarenbach Sk 511. With the monogram on the base of the tin and on the underside of the lid. One of 5 unique objects. Total dimensions: 7,5 x 3 x 3,2 cm (2,9 x 1,1 x 1,2 in).
Made of 750 gold (base of tin and margin of lid with the gold puncheon). [AM]

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

Called up: June 10, 2022 – ca. 14.01 h ± 20 min.

€ 18.000 – 24.000 R/D, F
\$ 19,800 – 26,400

PROVENANCE

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



- Unique object
- This is the first time that this work is offered on the international auction market (source: www.artprice.de)
- This is a particularly charming small version of the quadriga, an important motif in Fritz Koenig's oeuvre



152

SEAN SCULLY

1945 Dublin – lives and works in Königsdorf and Berlin, Barcelona and New York

3.25.99. 1999.

Watercolor over pencil.
Signed and dated „3.25.99“ in lower right. On firm paper. 38,1 x 45 cm (15 x 17,7 in), size of sheet. [CH]

Called up: June 10, 2022 – ca. 14.02 h ± 20 min.

€ 30.000 – 40.000 R/D, F
\$ 33,000 – 44,000

PROVENANCE

· Danese Gallery, New York (with the gallery label on the reverse).
· Private collection Northern Germany.

„In the watercolors it is about the maximum absence of physicalness. A painter can hardly come closer to the pure light.“

Sean Scully in an interview with Ned Rifkin, 1995, quoted from: Kelly Grovier / Kirsten Voigt (editors), Inner. Gesammelte Schriften von Sean Scully, Berlin 2016, p. 52.

- Scully's intimate, translucent watercolors are conceived as an independent work group parallel to his large-size paintings
- With strong contrast and a meticulously applied fine color haze, Scully makes light and darkness subject of his art and eventually renders light itself onto the paper
- Comparable watercolors from the 1990s are at, among others, the National Gallery of Art in Washington, D. C., the Los Angeles Country Museum of Art (CA) and the Philadelphia Museum of Art (PA)

ANDY WARHOL

1928 Pittsburgh – 1987 New York

Mick Jagger. 1975.

Silkscreen in colors.

Feldman/Schellmann/Defendi II.142. Signed and numbered and with Mick Jagger's signature. From an edition of 250 copies. 111 x 73,5 cm (43,7 x 28,9 in), size of sheet.

Published by Seabird Editions, London (verso with the stamp). Printed by Alexander Heinrici, New York.

Called up: June 10, 2022 – ca. 14.04 h ± 20 min.

€ 60.000 – 80.000 R/D, F

\$ 66,000 – 88,000

PROVENANCE

- New York art trade.
- Private collection London/Spain (for at least 30 years).

In the summer of 1975, Mick Jagger and his wife Bianca rented Warhol's home on Long Island. Warhol took advantage of this circumstance and produced numerous photographs of Mick Jagger showing him shirtless in a variety of moods. By using his own snapshots for the resulting graphic portraits, Warhol eliminated a defining moment in his earlier work. From this he created portfolios consisting of ten different portraits, for which he used a new technique for the first time: a combination of photo, collage and graphic line. Like stripes of paper, he lays colored areas over the actual representation and thus creates effective and flirtatious representations of the musician. In addition to the Marilyn Monroe series, the depictions of Mick Jagger from the mid-1970s are among

- **Art & cult:** Andy Warhol's colorful portraits are epitome's of Pop art
- **Mick Jagger was one of Warhol's favorite motifs, next to Marilyn Monroe, he was the most-portrayed celebrity**
- **Warhol's enormously large oeuvre comprises paintings and silkscreens that have one thing in common: repetitive, highly recognizable motifs from popular culture with flat colorful surfaces**

Andy Warhol's most famous portrait depictions. The frontman of the „Rolling Stones“, founded in 1962, who at that time had already gone on numerous tours through the USA and Europe, achieving worldwide fame not only through their progressive music but also through their provocative stage shows, was regarded a symbol of freedom that defies social conventions. The eccentric Warhol, who himself had found his trademark since the 1960s with a white-blond wig and black sunglasses, must have recognized a kind of eccentric alter ego in Mick Jagger, which inspired him to create epochal portraits. A special feature is the signature of the musician on some of the prints. Not only the „painter“ but also his model are immortalized in these works. [SM]



ROY LICHTENSTEIN

1923 New York – 1997 New York

Sweet Dreams Baby!. 1965.

Silkscreen in colors.

Corlett 39. Signed and numbered. From an edition of 200 copies. On firm wove paper. 90,7 x 64,9 cm (35,7 x 25,5 in). Sheet: 95,6 x 69,7 cm (37,6 x 27,4 in).

From the portfolio „11 Pop Artists“, vol. III. Printed by Knickerbocker Machine and Foundry, Inc., New York. Published by Original Editions, New York. [AM]

Called up: June 10, 2022 – ca. 14.05 h ± 20 min.

€ 80.000 – 120.000 *R/D, F*

\$ 88.000 – 132.000

PROVENANCE

· Private collection Austria.

- One of the earliest documents of Lichtenstein's characteristic pictorial language that imitates the style of comics
- American and British artists like Roy Lichtenstein, Andy Warhol and Jim Dine each contributed three prints to the three volumes of the portfolio „11 Pop Artists“ from 1965
- Works from the portfolio were shown in the travelling exhibition „Pop and Op“ between 1965 and 1967

Up until the early 1960s, Roy Lichtenstein worked in an expressive, highly abstract style. Only in 1961, with the groundbreaking painting „Look Mickey“, the artist found the expressive values that played such a central role in his further artistic work. The reduction in color, the concise contouring and the grid of the surface are some of the special features that he uses here in a guiding manner. Another characteristic that stands out in this painting is the use of a speech bubble, which is indicative of Lichtenstein's clear orientation towards the stylistic elements of comics.

The serigraph offered here is one of the early graphic works with the expressive repertoire characteristic of Lichtenstein. On the occasion of the large-scale „Pop and Op“ exhibition, eleven well-known Ame-

rican and British artists - including Lichtenstein, Andy Warhol, Mel Ramos and John Wesley - were commissioned to contribute three prints each to the three-volume portfolio „11 Pop Artists“. The resulting works then toured the United States at several stops together with selected Op Art prints. The serigraph „Sweet Dreams Baby!“ from volume III of the portfolio, is particularly convincing for its powerful conciseness. In addition to the use of the structuring Benday Dots in the areas of the face and fist, it is above all the lines of movement and the associated onomatopoeic lettering „Pow!“ that convey the strong dynamics and expressiveness of the motif. The striking work shows the unmistakable style of the world-famous artist, and this above all on a motivic level in a condensed and particularly impressive form.





155

ANDY WARHOL

1928 Pittsburgh – 1987 New York

After the Party. 1979.

Silkscreen in colors.

Feldman/Schellmann/Defendi II.183. Signed and numbered. From an edition of 1000 copies. On Arches wove paper. 54,5 x 77,3 cm (21.4 x 30.4 in).

Printed by Rupert Jasen Smith, New York (with the blindstamp). Published by Grosset and Dunlap, Inc., New York [KT]

Called up: June 10, 2022 – ca. 14.08 h ± 20 min.

€ 18.000 – 24.000 *R/D, F*

\$ 19,800 – 26,400

PROVENANCE

· Private collection Spain (acquired in 2019).

- Warhol's striking creations are icons of American Pop-Art
- Dazzling snapshot of a glamorous and excessive attitude to life
- In terms of motifs, Warhol captures key themes of his art in this work: social interaction and self-indulgence, of which his Factory in New York was the epicenter
- As an extremely prolific artist, Warhol was also a film maker, photographer, painter, musician and performance artist, his silkscreen prints, however, are emblems of a post-modern aesthetic



156

JEFF KOONS

1955 York/Pennsylvania – lives and works in New York

Balloon Dog (Blue). 2021.

Porcelain with blue, high-gloss metal coating.

With the artist's name, the date and the 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).

Accompanied by a certificate from the manufacturer and a gift box designed by Jeff Koons. With care and handling instructions. [AM]

Called up: June 10, 2022 – ca. 14.06 h ± 20 min.

€ 20.000 – 30.000 *R/D, F*

\$ 22,000 – 33,000

- The 3 meter tall version of the „Balloon Dog“ fetched the then world record price of almost 40 million euros at an auction in New York in 2013
- Jeff Koons creates a charming illusion with his famous high-gloss balloon animals
- Koons is represented in over 50 renowned museums, foundations and cultural institutions worldwide

Commercial mass-produced goods, banal knick-knack and traditional sculptural elements form a truly unique combination in Jeff Koons' artistic oeuvre. Kitsch and commerce have been defining the artist's work since the 1980s, polarizing with his sometimes larger-than-life porcelain figurines and elevating brand-new vacuum cleaners to ready-mades worthy of museum exhibitions. Among his best-known works are the „Balloon Animals“, with which the artist immortalizes the brightly colored, trendy aesthetics of balloons modeled into animal figures. A supposedly short-lived, everyday disposable product is elevated to an eternally beautiful work of art with the help of the flawless, highly 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 (cited from: www.tate.org.uk/art/artists/jeff-koons-2368/jeff-koons-banalilty-decadence-and-easyfun).

PETER PHILLIPS

1939 Birmingham – lives and works in Australia

Mirror for Observers I-III. 1971.

Mixed media. Acrylic on panel, canvas with tinted glass insets.

Each signed, dated, titled, numbered and inscribed „(Lascaux on canvas, wood, & tinted glass)“ on the reverse. Each 134 x 69 x 4 cm (52.7 x 27.1 x 1.5 in).

Consisting of three parts, each in a black frame.

Called up: June 10, 2022 – ca. 14.09 h ± 20 min.

€ 30.000 – 40.000 R/D, F

\$ 33,000 – 44,000

PROVENANCE

· Private collection Southern Germany.

- Peter Phillips is a co-founder of British Pop-Art
- From the best creative period with the signature rainbow colors, animals and shapes on a black background
- In the 1950s he studied at the Royal College of Art in London together with David Hockney, Allen Jones and R. B. Kitaj
- His works can be found in museums like Tate Modern in London, the Museum of Modern Art in New York and the National Gallery in Canberra

Peter Phillips is one of the co-founders of British pop art. However, he himself never attached much importance to the term, because for him „(...) there are only two kinds of art: good and bad.“ (Peter Phillips, in: Reisen, Ruhm und Pop-Art, Interview, Orlebar Brown, online: <https://www.orlebarbrown.com/de/blog/a-conversation-with-pop-artist-peter-phillips.html>) Together with David Hockney, Allen Jones and R.B. Kitaj he studied at the Royal College of Art in London from 1959-1962. In 1964 he went to New York on a scholarship, and exhibited his works alongside those from American representatives of Pop Art such as Andy Warhol, Roy Lichtenstein and James Rosenquist. Influenced by the images of the modern consumer world from film, television and advertising, he created his first works in the imagery that is still typical of him today in the early 1960s. He combines bright colors, depictions of animals and abstract forms in ever new constellations, creating highly recognizable compositions, often on a black background as shown here. In a recent interview, he commented on the meaning of his works as follows: “My pictures never have an intended meaning. There can be a deeper meaning, but that lies solely in the eye of the beholder.” (Peter Phillips, in: Reisen, Ruhm, und Pop-Art, see above). [AR]



“The endlessly vibrant nature of Phillips’ work is based so firmly in the modern world [...] but also prone to constant flights of fantasy suggestive of dreamlike states.”

Marco Livingstone, From Rewind: Five Decades of Peter Phillips, 2007, www.peterphillips.com/about/



158

KEITH HARING

1958 Reading/Pennsylvania – 1990 New York

Pop Shop I (1 of 4). 1987.

Silkscreen in colors.

Littmann p. 83. Signed, dated, numbered and with the artist's signet. From an edition of 200 copies.

On smooth board. 27 x 34,3 cm (10.6 x 13.5 in).

Sheet: 30,5 x 38 cm (12 x 15 in).

One of four sheets from the series „Pop Shop I“.

[AR]

Called up: June 10, 2022 – ca. 14.10 h ± 20 min.

€ 12.000 – 15.000 *R/D, F*

\$ 13,200 – 16,500

PROVENANCE

- Tony Shafrazi Gallery, New York.
- Private collection Southern Germany (acquired from the above in 1987).

- In the 1980s Keith Haring was extremely prolific and successful
- He started out doing graffiti-like chalk drawings on the NYC subway, was soon discovered by the local art scene, and, due to his universal pictorial language, celebrated his international breakthrough
- Today his works are in important museums like the Museum of Modern Art in New York, the Stedelijk Museums in Amsterdam, the Albertina in Vienna or the Nakamura Keith Haring Collection in Japan



159

KEITH HARING

1958 Reading/Pennsylvania – 1990 New York

Pop Shop I (1 of 4). 1987.

Silkscreen in colors.

Littmann p. 83. Signed, dated, numbered and with the artist's signet. From an edition of 200 copies.

On smooth board. 26,9 x 34,1 cm (10.5 x 13.4 in).

Sheet: 30,5 x 38 cm (12 x 15 in).

One of four sheets from the series „Pop Shop I“.

[AR]

Called up: June 10, 2022 – ca. 14.12 h ± 20 min.

€ 12.000 – 15.000 *R/D, F*

\$ 13,200 – 16,500

PROVENANCE

- Tony Shafrazi Gallery, New York.
- Private collection Southern Germany (acquired from the above in 1987).



160

KEITH HARING

1958 Reading/Pennsylvania – 1990 New York

Pop Shop I (1 of 4). 1987.

Silkscreen in colors.

Littmann p. 82. Signed, dated, numbered and with the artist's signet. From an edition of 200 copies. On smooth board. 26,5 x 34 cm (10.4 x 13.3 in).

Sheet: 30,5 x 38 cm (12 x 15 in).

One of four sheets from the series „Pop Shop I“. [AR]

Called up: June 10, 2022 – ca. 14.13 h ± 20 min.

€ 15.000 – 20.000 *R/D, F*

\$ 16,500 – 22,000

PROVENANCE

- Tony Shafrazi Gallery, New York.
- Private collection Southern Germany (acquired from the above in 1987).

„The use of commercial projects has enabled me to reach millions of people whom I would not have reached by remaining an unknown artist. I assumed, after all, that the point of making art was to communicate and contribute to culture.“

Keith Haring, quoted from: www.haring.com/1/pop-shop (March 28, 2022)

- The gaudy prints of the „Pop Shop“ series simply put the observer in a good mood
- The series is named after the place Keith Haring opened in Soho, New York, in 1986
- The artist sees the Pop Shop as an add-on to his creation, as his work is made accessible to a wider audience

ROY LICHTENSTEIN

1923 New York – 1997 New York

The Oval Office. 1992.

Silkscreen in colors.

Corlett 277. Signed, dated and numbered. Verso with the copyright note „© 1992 Roy Lichtenstein“. From an edition of 175 copies. On firm Rives wove paper. 75,7 x 99,9 cm (29.8 x 39.3 in). Sheet: 90,5 x 114,735.6 x 45.2 in).

Printed by Brand X Editions, New York (with the blindstamp).

Published by the artist and Ronald Feldman Fine Arts, Inc., New York, for the benefit of the Democratic National Committee. [AM]

Called up: June 10, 2022 – ca. 14.14 h ± 20 min.

€ 35.000 – 45.000 R/D, F

\$ 38,500 – 49,500

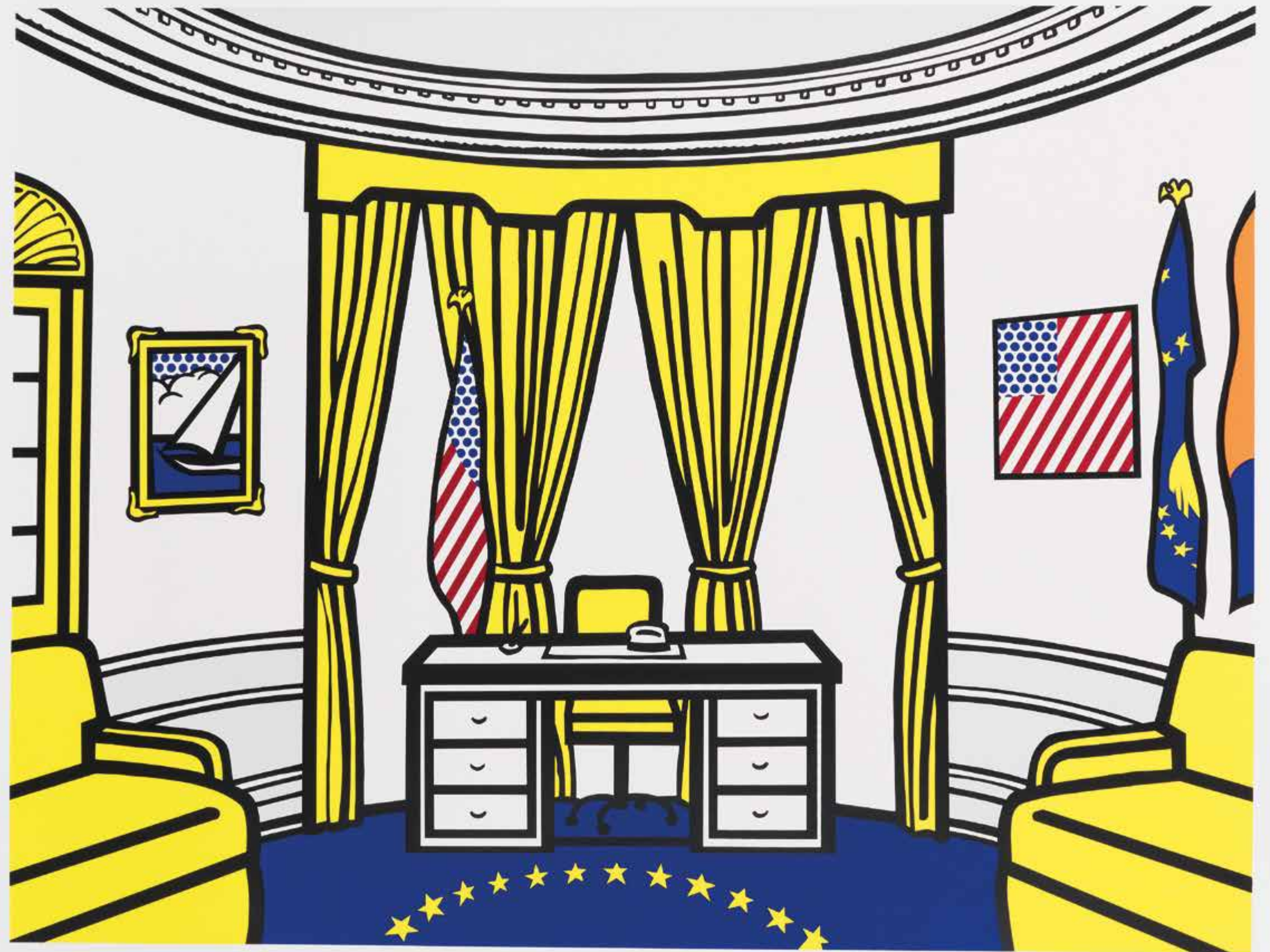
PROVENANCE

· Private collection Northern Germany.

- Large scale and imposing work by the world famous pop artist
- In order to make the depiction as authentic as possible, Lichtenstein intensively examined the furnishing of the Oval Office
- In January the following year, Lichtenstein completed the painting of the same name

“The Oval Office“ is one of the larger works in Roy Lichtenstein’s print art œuvre. Impressive because of its dimensions alone, the serigraph convinces for its interplay of reduction and richness of detail, implemented in the characteristic style of the world-famous pop artist. The stringent perspective orientation helps to increase the recognition value of the already iconic motif.

In order to equip the serigraph with authentic details, Lichtenstein intensively studied the interior of the Oval Office beforehand. He integrates paintings and decorative elements that adorn the room in those years into his composition to create a striking representation of what is arguably the most famous office of our time. [AM]





- The depiction of man and his diverse properties is a key aspect of Stephan Balkenhol's oeuvre
- A monumental 4 meter tall version of this bronze is in the Augustinusviertel in Neuss
- In 2020/21 the Lehmbruck-Museum in Duisburg honored him with a comprehensive exhibition

162

STEPHAN BALKENHOL

1957 Fritzlar – lives and works in Karlsruhe and Meisenthal

Mann mit Rose. 2016.

Bronze, with colors.

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

Called up: June 10, 2022 – ca. 14.16 h ± 20 min.

€ 15,000 – 20,000 *R/D, F*
\$ 16,500 – 22,000



163

HENRYK STAZEWSKI

1894 Warschau – 1988 Warschau

Ohne Titel. 1977.

Acrylic on fibreboard, mounted on panel.

Signed and dated on the reverse. 43 x 51 cm (16.9 x 20 in). [AM]

Called up: June 10, 2022 – ca. 14.17 h ± 20 min.

€ 12,000 – 15,000 *R/D, F*
\$ 13,200 – 16,500

PROVENANCE

- Galeria Foksal, Warsaw (with the gallery label on the reverse).
- Private collection Southern Germany.
- Private collection Southern Germany (inherited from the above).

- For the first time offered on the international auction market (source: www.artprice.com)
- Colorful minimalistic work of the protagonist of Polish Concrete Art
- In the 1920s and 1930s Stazewski was a member of the groups „Cercle et Carré“ and „Abstraction-Création“

FRIEDRICH VORDEMBERGE-GILDEWART

1899 Osnabrück – 1962 Ulm

Composition no 141. 1942/43.

Oil on canvas.

Valstar-Verhoff K 141. Jaffé 146. Signed, dated „1942-43“ and titled on the reverse. 60 x 80 cm (23.6 x 31.4 in). [EH]

Called up: June 10, 2022 – ca. 14.18 h ± 20 min.

€ 60.000 – 80.000 ^{R/D, F}

\$ 66,000 – 88,000

PROVENANCE

- Ilse Vordemberge-Leda (on loan to the Gemeentemuseum, The Hague, inv. no. 30-X-1967 (with the number on the stretcher).
- Galerie Dr. J. Schégl, Zurich.
- Collection Christian H. Fischbacher, St. Gallen (until 2006, Christie's).
- Private collection (acquired 2006 from the above).

LITERATURE

- H.L.C. Jaffé, Vordemberge-Gildewart. Mensch und Werk, Cologne 1971, pp. 84ff., no. 146.
- D. Helms, Vordemberge-Gildewart, Vol. 12 in: „Niedersächsische Künstler der Gegenwart“, Göttingen / Berlin / Frankfurt / Zürich 1972.
- D. Helms (editor), Vordemberge-Gildewart: The complete works, Munich 1990, pp. 299, 301 (illu.).
- Christie's, Amsterdam, December 7, 2006, lot 316.
- Stiftung Vordemberge-Gildewart (editor), Friedrich Vordemberge-Gildewart. New Oeuvre Catalogue, no. K 141, <https://vordemberge-gildewart.eu/the-new-oeuvre/catalogue/paintings/k-141/>.

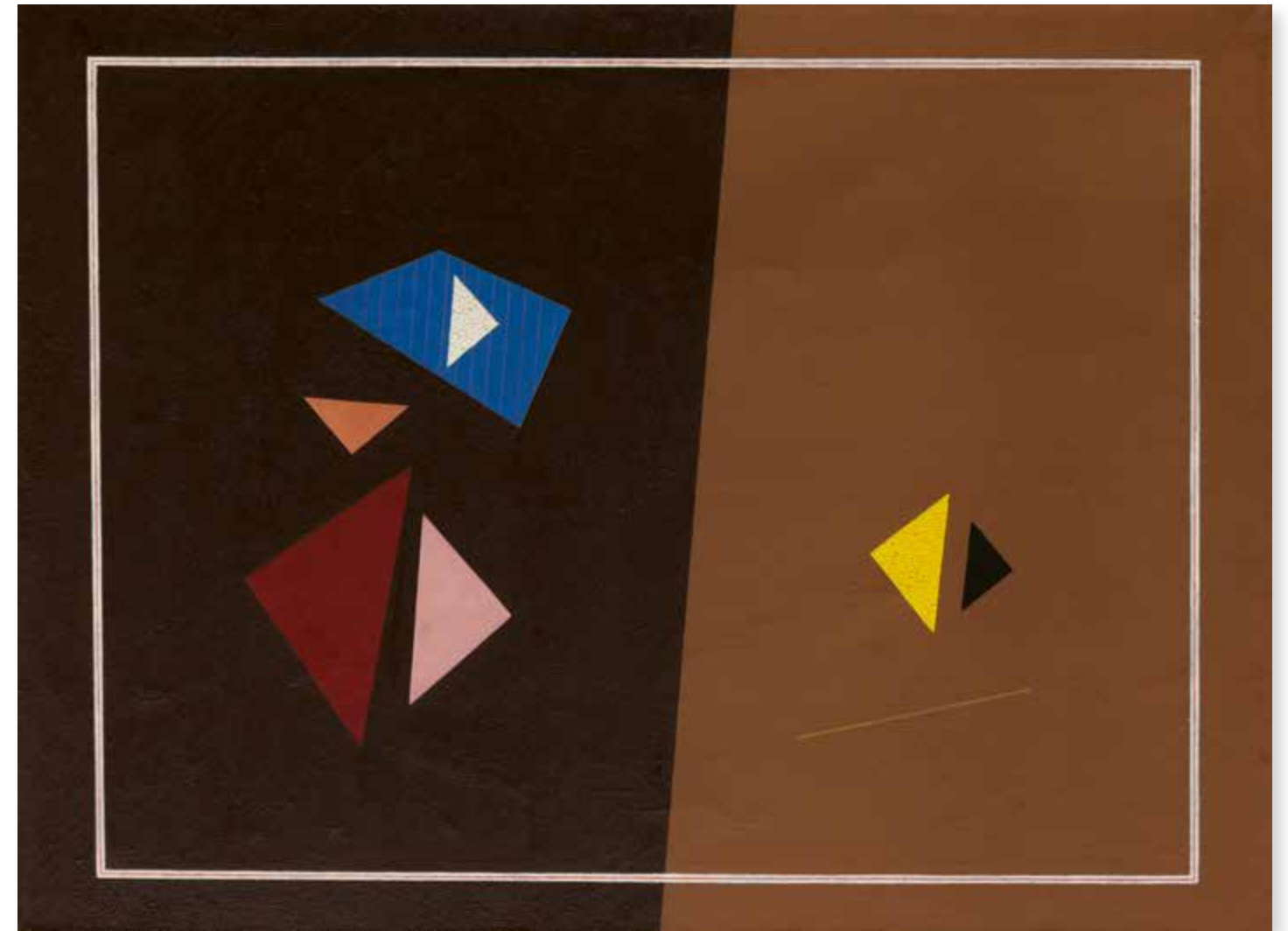
F. Vordemberge-Gildewart, Composition No. 142, 1943, oil on canvas, Solomon R. Guggenheim Museum NY.



- **Together with Kurt Schwitters and Carl Buchheister, Vordemberge-Gildewart founded the group „neues abstraktes hannover“**
- **The work „Composition no 142“ with a similar motif is in the Guggenheim-Museum, New York**
- **Comprehensive exhibition history**

EXHIBITION

- Experimentelen, Vereniging Haagsche Kunstkring, The Hague, 1947.
- Vordemberge-Gildewart, Magazijn De Bijenkorf, Amsterdam, 1950
- Hedendaagse Nederlandse Kunst, Kunstzaal van Lier, Amsterdam, 1950.
- Vordemberge - Gildewart. Arbeiten aus den Jahren 1923-1954. Galerie Ferdinand Möller, Cologne September 18 - October 16, 1954, cat. no. 12. (with a partly pasted over label on the stretcher).
- Vordemberge - Gildewart. Werke aus den Jahren 1923-1954, Kunstverein Ulm, Museum der Stadt Ulm, June 5 - July 3, 1955.
- Josef Albers, Fritz Glarner, Friedrich Vordemberge-Gildewart. Kunsthaus Zürich, April 28 - June 10, 1956, cat no. 110.
- Vordemberge - Gildewart, Karl-Ernst-Osthaus-Museum, Hagen, Kaiserslautern / Frankfurter Kunstverein / Staatliche Kunsthalle Baden-Baden, Künstlerclub Die Insel, Hamburg, 1957-1958, Kat.-Nr. 29.
- Commemorative exhibition Vordemberge-Gildewart. Ulmer Museum March 16 - April 28, 1963.
- Vordemberge-Gildewart, Toninelli Arte Modern, Milan and Galleria del Levante, Rome, Sept.-Oct. 1965. Cat no. 15.
- Vordemberge-Gildewart. Haags Gemeentemuseum, The Hague, 1966.
- Vordemberge-Gildewart. Galerie d'Eendt, Amsterdam 1966
- Friedrich Vordemberge-Gildewart, Kunsthalle Mannheim, October 3 - November 15, 1970, cat. no. 37.
- Friedrich Vordemberge-Gildewart. Compositions and Constructions, Richard Feigen Gallery, Chicago 1971, no. 5022-b (with a partly pasted over gallery label on the stretcher)
- The non-objective world. 1939-1955, Annelly Juda Fine Art, London, July 6 - September 8, 1972, cat.no. 193 (with a partly pasted over gallery label on the stretcher)
- Friedrich Vordemberge-Gildewart. retrospective 1924-1962, Annelly Juda Fine Art, London, September 15 - November 11, 1972, cat. no. 27 (with a partly pasted over gallery label on the stretcher).
- Vordemberge-Gildewart. Galleria d'Arte Martano, Turin, May – June 1973, cat. no. 4.
- Vordemberge-Gildewart, Galerie Liatowitsch, Basel 1973. (with remains of label on the stretcher)
- Friedrich Vordemberge-Gildewart. Bilder und Collagen. Werke 1924-1962, Galerie René Ziegler, Zürich / Geneva, 1974-1975.
- Vordemberge-Gildewart, Ulmer Museum April 20 - June 1, 1975, cat. no. 63.
- Friedrich Vordemberge-Gildewart-Adolf Fleischmann, Galerie Reckermann, Cologne, 1975-76.



Friedrich Vordemberge-Gildewart in noted his studio book about this work „completed on February 22, 1943“

Vordemberge-Gildewart went down in art history as the innovator of typography. His typeface designs were present in the world of consumer products for many decades, just to mention the logos of Continental tires (1924) and Agfa films (1957). His painterly oeuvre is no less important. Together with Kurt Schwitters, Carl Buchheister, Rudolf Jahns and Hans Nitzschke, he founded the group „neue abstrakte hannover“, a local group of the „International Association of Expressionists, Futurists, Cubists and Constructivists“ in Hanover in 1927. Their aim was to develop Constructivism in the sense of El Lissitzky. They shared studios at the Kestnergesellschaft and worked in a mutually stimulating environment. However, things changed a great deal when the Nazis seized power. Eventually Vordemberge-Gildewart emigrated to Amsterdam in 1938.

Vordemberge-Gildewart deliberately foregoes individual accents in his sculptures. The representation is reduced to the highest level of objectivity. The reduction to purely geometric forms is only logical. The slightly floating forms are placed in front of differently toned color surfaces, the darker brown with a clear surface structure, the lighter ochre entirely smooth. Our „Composition no 141“ was followed by „Composition no 142“ - part of the renowned Solomon R. Guggenheim Collection in New York - which is characterized by a play of forms in front of a green background in two parts. Both paintings have a clear light frame in their image. The clarity and structure can also be seen as an unshakable belief in the positive impact this order can have on future on societies. [EH]

CARL ANDRE

1935 Quincy/Massachusetts – lives and works in New York

Lead-Aluminum Couplet. 1999.

Lead and aluminum plate, 2 parts.

Each 1 x 30 x 30 cm (0.3 x 11.8 x 11.8 in). Total dimensions: 1 x 30 x 60 cm (0.4 x 11.8 x 23.6 in). [AM]

Accompanied by a confirmation issued by the artist on August 14, 2007 (in copy).

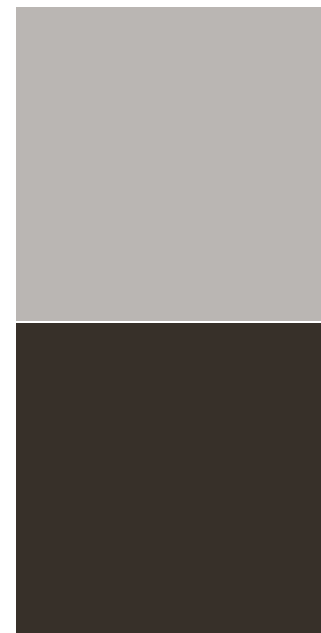
*Called up: June 10, 2022 – ca. 14.20 h ± 20 min.***€ 30.000 – 50.000** *R/D, F*

\$ 33,000 – 55,000

EXHIBITION

· Stillanovel Trials, Stillanovel Synopsis, Stillanovel Edition, Konrad Fischer Galerie, Düsseldorf, October 9 - November 20, 1999.

- Carl Andre's often grid-like arrangements are icons of **Minimal Art**
- **Unique in terms of their reduced form and their technical simplicity**
- **Works by the artist are in many international collections, among them the Museum of Modern Art, New York, the Centre Pompidou, Paris, and the Museum für Moderne Kunst, Frankfurt am Main**



Schematic depiction of Lead-Aluminum Couplet, topview

Carl Andre, the key pioneer of Minimal Art, creates a reduced, minimalist sculpture in the usual manner with the „Lead-Aluminum Couplet“. He does not just take art off the pedestal, he even puts it on the floor and makes it walkable. The radical reinterpretation of sculpture, developed in the 1960s and 1970s under the collective term Minimal Art, relies on formal reduction, physical experience in space and technical simplicity. All of this is reflected in Andre's lead-aluminum pair. Equal in shape, a lead square and an aluminum square, each 30 x 30 x 1 centimeter, meet and form a rectangle. Even visually, an interesting contrast is created here, with connotations associated with the different materials: the lead square is dark, blackish-brownish and matt, while the aluminum square shines silver and shows

reflections. Both panels are entities in their own right, but have the same shape and are placed in the room in a cohesive manner, thus interacting with each other. The viewers are involved because they walk around the sculpture in space or even on it and can perceive and experience it from different perspectives. The work can be experienced in its physical reality. The two square plates can also be moved, whereby it is noticeable that the lead is considerably heavier than the aluminum, so that another difference in the material properties becomes evident. With the „Lead-Aluminum Couplet“, Andre creates an equal and at the same time very dissimilar, exciting couple that can be understood as an exemplary implementation of Minimal Art. [IC]





166

ANTON STANKOWSKI

1906 Gelsenkirchen – 1998 Esslingen

Abweichung. 1990.

Acrylic on canvas.

Verso signed and dated. 120 x 120 cm (47.2 x 47.2 in).

[AM]

Called up: June 10, 2022 – ca. 14.21 h ± 20 min.

€ 12.000 – 15.000 ^{R/D, F}

\$ 13,200 – 16,500

PROVENANCE

· From the artist's estate.

- As of the 1930s, Anton Stankowski was a main protagonist of constructive-concrete art in Germany
- The artist is the designer of the progressive-reduced Deutsche-Bank logo (1974)
- In 1964 he participated in documenta III in Kassel



167

GÜNTER FRUHTRUNK

1923 Munich – 1982 Munich

Trügerische Stimmung. 1979.

Acrylic on canvas, on panel.

WVZ 889 (2018 Reiter). Verso monogrammed, dated, titled and with a direction arrow. Inscribed „blau ?“ by the artist in the yellow part. 41 x 42 cm (16.1 x 16.5 in).

Called up: June 10, 2022 – ca. 14.22 h ± 20 min.

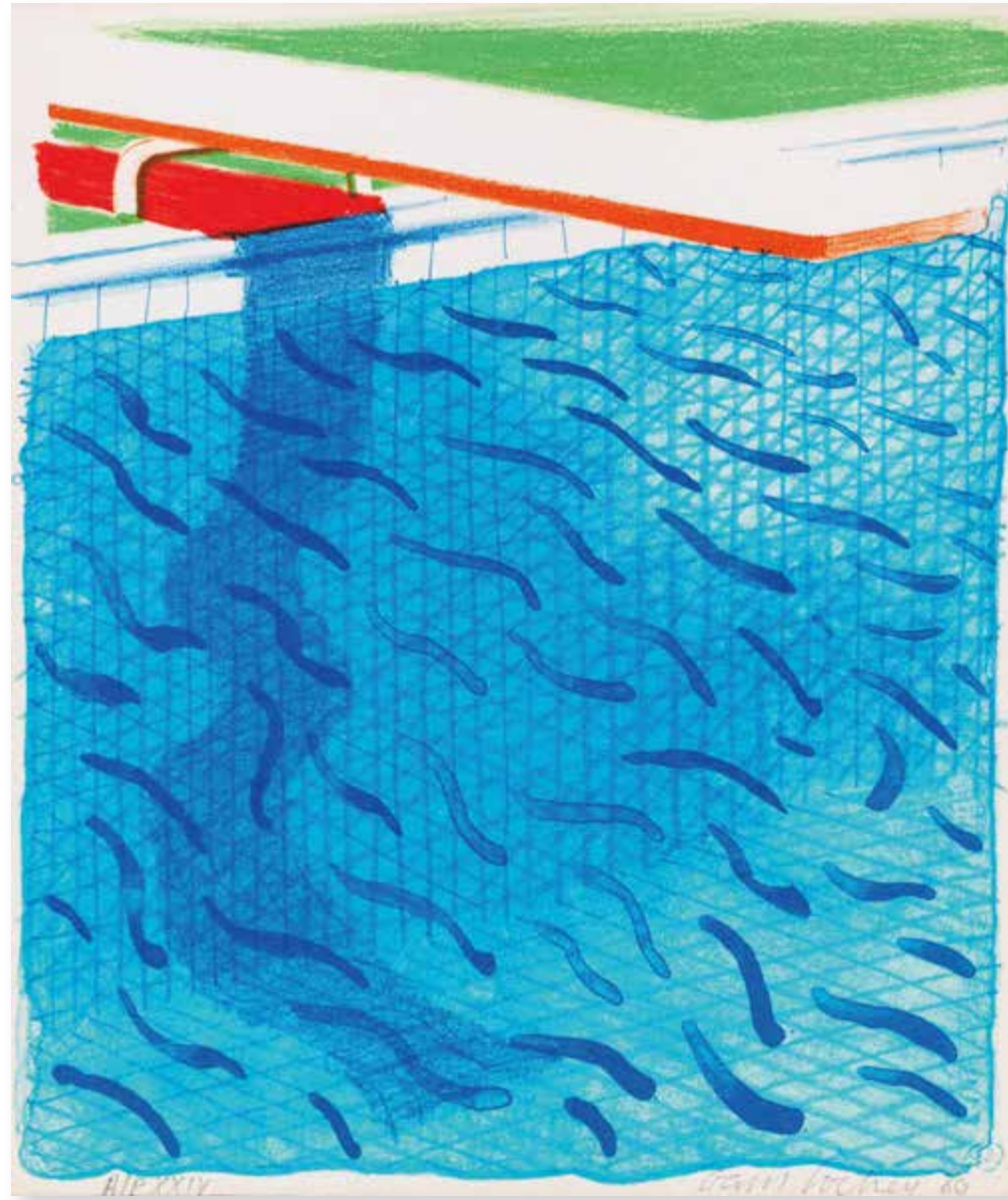
€ 25.000 – 35.000 ^{R/D, F}

\$ 27,500 – 38,500

PROVENANCE

- Galerie M, Bochum.
- Private collection Hesse (acquired from the above in 2003).

- For the first time offered on the international auction market
- Through a consistent pursuit of a reorientation, Günther Fruhtrunk gave Constructivism a very own dynamic
- As of 1967 he taught at the Munich Art Academy and participated in documenta 4 in 1968



168

DAVID HOCKNEY

1937 Bradford – lives and works in London and LA

Paper Pools. 1980.

Lithograph in colors.

Tyler Graphics 269. Museum of Contemporary Art Tokyo 234. Signed, dated, numbered and inscribed „A/P XXIV“.

One of 100 artist proofs from a total edition of 1000. On firm Arches wove paper. Sheet: 26 x 22 cm (10.2 x 8.6 in). 26,2 x 22,9 cm (10.3 x 9 in).

Printed by Tyler Graphics, Ltd., Mt. Kisco, New York (with the blindstamp), verso numbered „DH80-460“. Published by Nikos Stangos, Thames and Hudson, London for the artist book „Paper Pools“ [KT]

Called up: June 10, 2022 – ca. 14.24 h ± 20 min.

€ 18.000 – 24.000 *R/M, F*

\$ 19,800 – 26,400

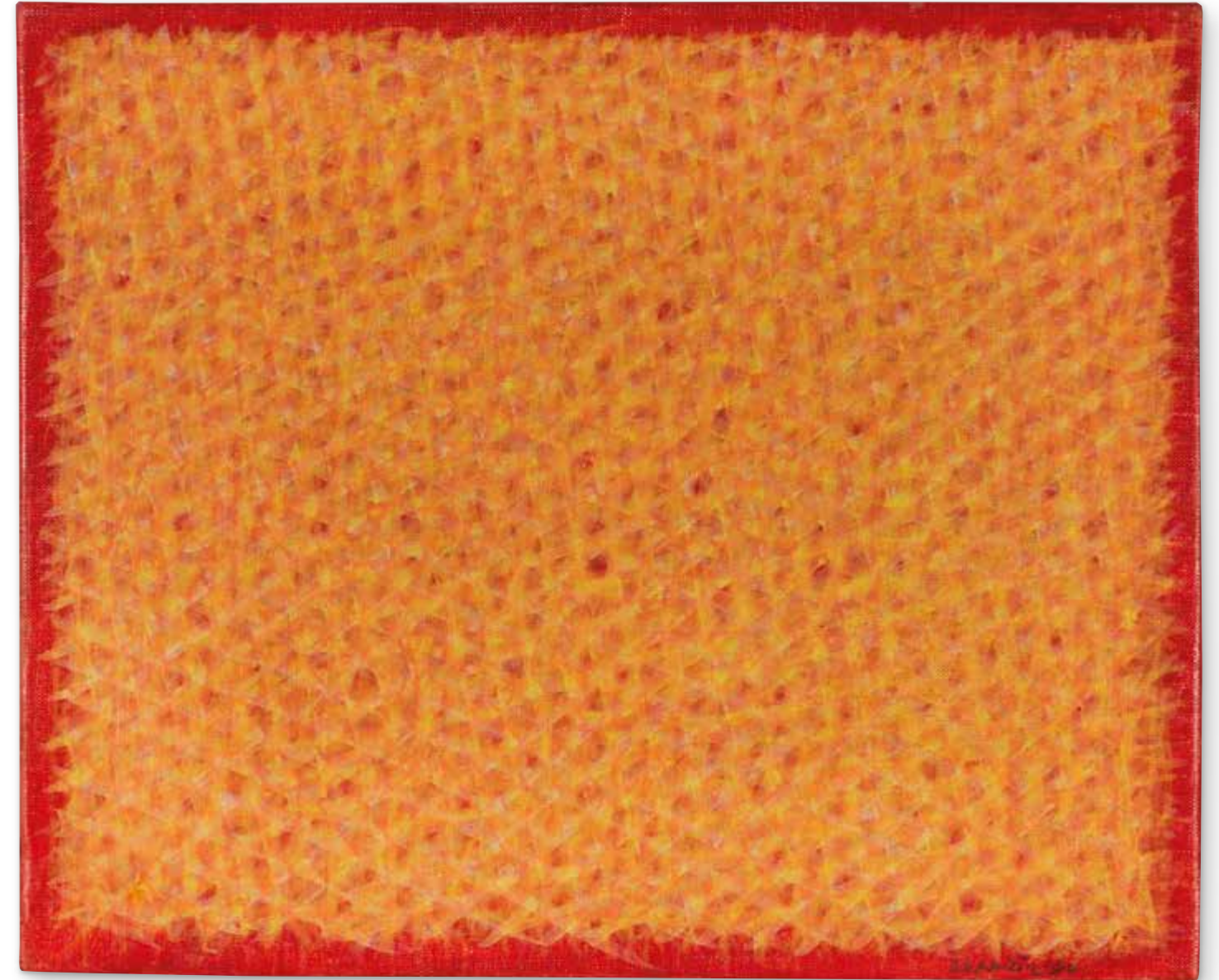
PROVENANCE

· Private collection Great Britain (acquired in 1980).

”It is a formal problem to represent water, to describe water, because it can be anything - it can be any color, it’s movable, it has no set visual description.“

David Hockney

- **David Hockney is one of the most influential and most famous representatives of Pop art**
- **In the mid 1960s Hockney settled in California, where his iconic Swimming Pool paintings, his trademark motif, were made**
- **In an auction in 2018, his painting „Portrait of an artist (Pool with two figures)“ was one of the most expensive works by a living artist**
- **In his work Hockney experiments with different techniques, lithography occupies a special rank**
- **Paintings, prints and photographs by the artist are in important collections of contemporary art, among them the Tate Gallery, London, the J.Paul Getty Museum, Los Angeles and the Musée national d’art moderne/Centre Georges Pompidou, Paris**
- **Hockney has a grand solo show at renowned museums almost every year, recent ones were in 2017/18 at Centre Pompidou, Paris/Metropolitan Museum of Art, New York, in 2019 at Van Gogh Museum, Amsterdam and in 2020/21 in the National Portrait Gallery and the Royal Academy of Arts, London**



169

PIERO DORAZIO

1927 Rome – 2005 Perugia

Pilota 19. 1960.

Oil on canvas.

Lower right signed and dated. Verso signed, dated and titled. 25,3 x 30,4 cm (9.9 x 11.9 in). [AM]

The work is registered at the Archivio Piero Dorazio. The photo certificate was not at hand before going to printing.

Called up: June 10, 2022 – ca. 14.25 h ± 20 min.

€ 25.000 – 35.000 *R/D, F*

\$ 27,500 – 38,500

PROVENANCE

· Estate Johannes Geccelli, Berlin (acquired from the artist in 1960).

- **Particularly colorful painting from the „Pilota“ series**
- **The works from the 1960s are among the most sought-after by the artist on the international auction market**
- **In the year this painting was created, Dorazio was honored with a prize at the Venice Biennale**



170

HEINZ MACK

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

Ohne Titel. 1955.

Egg tempera on burlap.
Lower left signed and dated.
63 x 79 cm (24.8 x 31.1 in). [AM]

With a certificate from Prof. Heinz Mack, Mönchengladbach, from April 2022.

Called up: June 10, 2022 – ca. 14.26 h ± 20 min.

€ 15.000 – 20.000 ^{R/D, F}
\$ 16,500 – 22,000

PROVENANCE

· From the estate of the artist's family.

- Exceptional painting from the artist's early creative period
- Comparable works are extremely rare on the international auction market (artprice.com)
- His works can be found in important museums like the Museum of Modern Art, New York, and Tate Gallery, London



171

KARL OTTO GÖTZ

1914 Aachen – 2017 Wolfenacker/Westerwald

Max. 2001.

Wall . Massive steel, with blackboard paint.
Lissmann 14. With scratched monogram at the bottom. 230 x 104 x 9 cm (90.5 x 40.9 x 3.5 in).
Unique object.[KT]

Called up: June 10, 2022 – ca. 14.28 h ± 20 min.

€ 40.000 – 60.000 ^{R/D, F}
\$ 44,000 – 66,000

PROVENANCE

- From the artist's studio.
- Galerie am Elisengarten, Aachen.
- Private collection North Rhine-Westphalia.
- Private collection North Rhine-Westphalia (acquired from the above in 2018).

EXHIBITION

- K.O. Götz. Ein Rückblick. Aktuelle Arbeiten, Suermond-Ludwig-Museum, Aachen, March 27 - May 30, 2004, no. 101.

LITERATURE

- Joachim Lissmann, K. O. Götz. Werkverzeichnis Bilder 2003 bis 2006, Stahlreliefs 2000 bis 2006, Holzvögel 2003 bis 2005, Alsdorf 2006, p. 263 (with illu.), pp. 258-59 (studio photos).

- Karl Otto Götz is one of the main representatives of German abstraction and Informalism
- His creation, dedicated to motion and gesture, reached a new peak in the sculptural form in 2000
- From a private collection, offered on the international auction market for the first time
- Steel reliefs by the artist are a novelty on the auction market
- The largest of the 40 steel reliefs he had designed embellishes the facade of the Saarland-museum in Saarbrücken
- In 1958 Götz showed his works in the German pavilion at the Venice Biennial, in 1959 and 1987 at documenta II and 8 in Kassel
- Götz's works can be found in many public collections of contemporary art, such as Tate Modern, London, the Museum Ludwig, Cologne, and the Kunstsammlungen Nordrhein-Westfalen, K 20, Düsseldorf



- Unique object
- For the first time on the international auction market (artprice.com)
- Revisited motif „Knossos“, which Heinz Mack conceived as of 1955, shows the great meaning this works has for the artist

172

HEINZ MACK

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

Knossos. 1989.

Black granite with an alabaster disc.

Upper side of the base plate with the name. 89 x 35 x 28 cm (35 x 13,7 x 11 in).

After the work „Knossos“ from 1955 (Honisch 1108), made of African wood, it is a very early sculpture by Heinz Mack. [AM]

With a written confirmation by the artist from 1992 (in copy). The work is documented with the archive number R N 1257 A.

Called up: June 10, 2022 – ca. 14.29 h ± 20 min.

€ 20.000 – 30.000 *R/D, F*
\$ 22,000 – 33,000

PROVENANCE

- Private collection Southern Germany.



173

OTTO PIENE

1928 Bad Laasphe – 2014 Berlin

Surprise. 1980.

Mixed media. Oil, fire and smoke on paper, laid on board.

Signed, dated and titled in upper left. 99,8 x 64,8 cm (39.2 x 25.5 in), the full sheet. [AM]

Called up: June 10, 2022 – ca. 14.30 h ± 20 min.

€ 20.000 – 30.000 *R/D, F*
\$ 22,000 – 33,000

PROVENANCE

- Private collection Hesse.

LITERATURE

- Lempertz, Cologne, auction 1042, November 29, 2014, lot 599.

- Work with rich contrast and a captivating dynamic
- The artist extensively uses fire as an unpredictable means of creation in this work
- Works of the „ZERO“ artist are part of many international collections like the Sprengel Museum, Hanover, the Stedelijk Museum, Amsterdam, and the Centre Pompidou, Paris

STEVEN PARRINO

1958 New York – 2005 New York

Fink Heavy. 1997.

Mixed media on canvas, clamped on panel.

Signed, dated, titled and inscribed with direction arrows on the reverse. Right edge with the stamped artist's name and the date. 61 x 61 x 4 cm (24 x 24 x 1.5 in). [AR]

Called up: June 10, 2022 – ca. 14.32 h ± 20 min.

€ 70.000 – 90.000 R/D,F

\$ 77,000 – 99,000

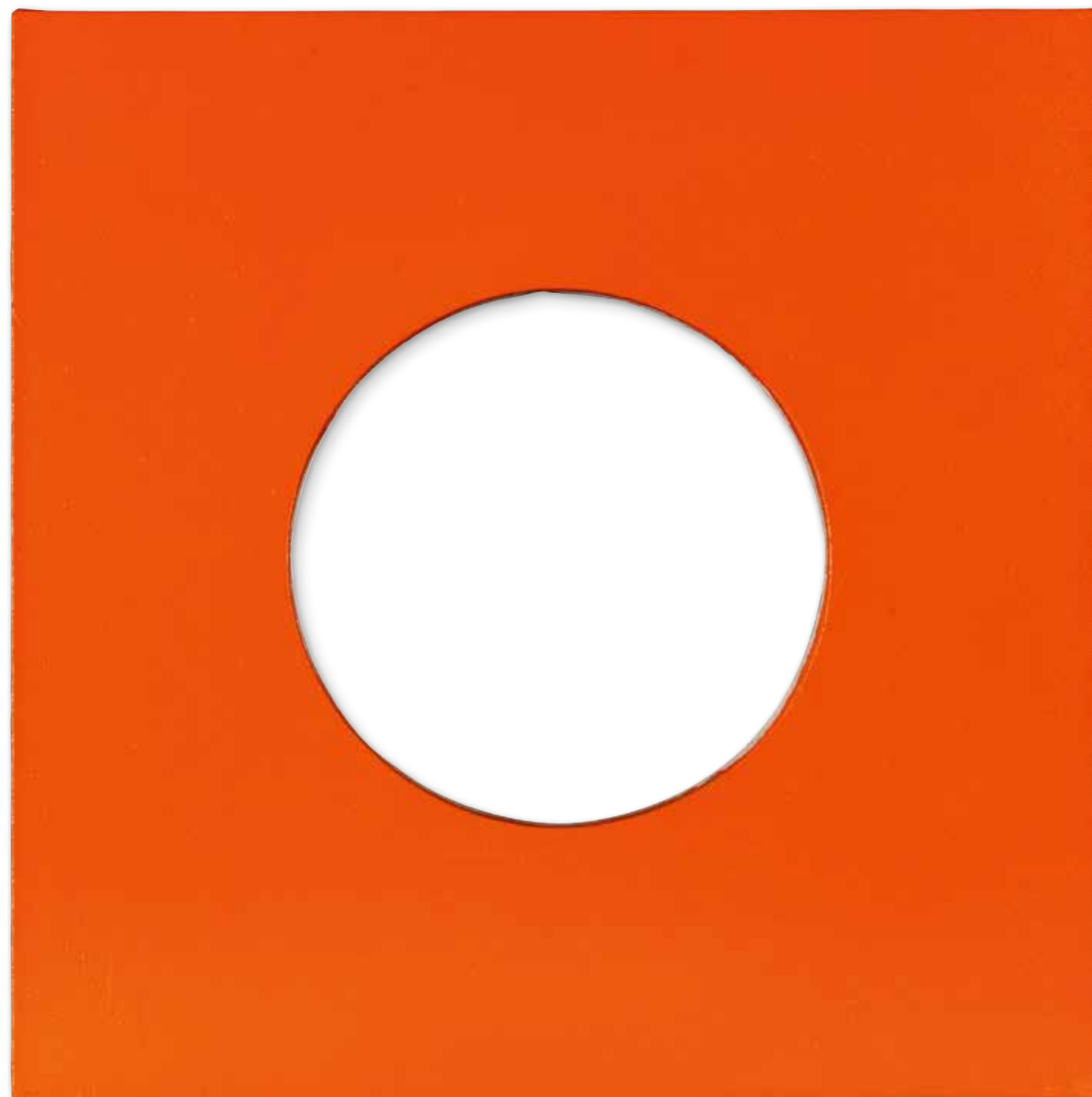
PROVENANCE

· Private collection North Rhine-Westphalia.

- Gashed or folded canvasses in monochrome colors are characteristic of Steven Parrino's artistic concept
- Fink Heavy is the name of a type conceived by Ed „Big Daddy“ Roth, who, alongside Russ Meyer, had a major impact on the artist's creation
- The early deceased artist was represented by Gagolian Gallery in New York, which helped him to great posthumous recognition
- Shortly after his death, Steven Parrino was honored with two comprehensive museum retrospectives: In 2006 at the Musée d'art moderne et contemporain in Geneva and in 2007 at the Palais de Tokyo in Paris

In 2007, Jerry Saltz, one of the most important contemporary American art critics, visited an exhibition by the artist Steven Parrino, who had died two years earlier, at the Gagolian Gallery in New York. A selection of works from different creative periods was shown. Drawings from the early years, as well as his so-called „misshaped canvases“ - canvases cut, folded or torn from the frame, painted in the same colors of blue, silver, black, red or orange. Jerry Saltz then published an article in New York Magazine entitled „The Wild One“ in which he says: „He vividly demonstrates that no matter what you do to a canvas - slash, gouge, twist or mutilate it - you can't actually kill it. Painting lives, and so, for the moment, does Parrino's work.“ (Jerry Saltz, The Wild One, New York Magazine, 2007). In doing so, he sums up what is so fundamental to understanding Steven Parrino's work, because his art is first and foremost anchored in painting. Comparisons to the incised canvases by Lucio Fontana or the folded paintings by Piero Manzoni are just as obvious as influences from the work of Donald Judd or Frank Stella. His works are part of a tendency in 20th century art that examines the question of the limits of the image carrier in painting, searches for a new meaning of this traditional medium and in one way or another strives for more three-dimensionality.

One aspect that distinguishes Steven Parrino's work from other artistic positions are his role models that he found in American punk, pop and subculture, which the titles of his works suggest. For example, „Fink Heavy“ is a typeface developed by Ed „Big Daddy“ Roth. He is credited with inventing Rat Fink, an anti-hero to Mickey Mouse, and is best known as a co-founder of Kustom Kulture. Alongside Russ Meyer, he is one of Steven Parrino's great role models, who is repeatedly described as an enthusiastic motorcyclist in the obligatory leather jacket. Music, especially punk and rock, also had a major influence on the artist. The list of models could be continued, although they are rarely directly recognizable in the artist's reduced works. He succeeds in translating the influences, which he himself repeatedly names in interviews, into his own artistic language and his unconventional view of painting. Or as a publication by the Skarstedt Gallery put it so aptly: „With an uncompromisingly nihilist attitude, Parrino mirrored the rebellions of the American punk music scene and subcultures in many ways, translating that chaotic spirit in his work.“ (cf. Steven Parrino. Paintings and Drawings 1986-2003, online: <https://www.skarstedt.com/publications/steven-parrino>). [AR]



„When I started making paintings, the word on painting was PAINTING IS DEAD. I saw this as an interesting place for painting ... death can be refreshing ...“

Steven Parrino, The No Texts, 2003, S. 43.

ANDY WARHOL

1928 Pittsburgh – 1987 New York

Mick Jagger. 1975.

Silkscreen in colors.

Feldman/Schellmann/Defendi II.139. Signed and numbered and with Mick Jagger's signature. From an edition of 250 copies. On structured wove paper. 110,8 x 73,4 cm (43.6 x 28.8 in), size of sheet.

Sheet 2 from a total of 10 from the portfolio of the same name. Published by Seabird Editions, London (with the stamp on the reverse). Printed by Alexander Heinrici, New York. [AR]

Called up: June 10, 2022 – ca. 14.33 h ± 20 min.

€ 40.000 – 60.000 *R/D, F*

\$ 44,000 – 66,000

PROVENANCE

· Private collection Hesse.

- Andy Warhol's portraits are as popular as the artist himself
- He loved to portray the celebrities of his days, in this case Mick Jagger
- In 1975 he used one of his own photos for the first time: He had shot pictures of the Stones' singer Mick Jagger at his summer home in Monatuk, Long Island, where the band was rehearsing
- Usage of a new technique consisting of photo, collage and graphic line before the transfer to silkscreen

„People are so fantastic.
You can't take a bad picture.“

Andy Warhol, quoted from: Roberta Bernstein, Warhol as Printmaker, in: Frayda Feldman, Jörg Schellmann, Andy Warhol Prints, Munich - New York 1989, p. 7.



ALEX KATZ

1927 New York – lives and works in New York

Black Dress 2 (Cecily), Black Dress 5 (Ulla) and Black Dress 9 (Christy). 2018.

Cut-outs, metal, printed on both sides, on metal plinth.

Each with the scratched signature on the plinth and with the artist's name, date, number and publisher on the stand. Each from an edition of 35 copies.

Height up to 65 cm (25.5 in).

Released by Lococo Fine Art Publisher. [AM]

Called up: June 10, 2022 – ca. 14.34 h ± 20 min.

€ 20.000 – 30.000 R/D, F

\$ 22,000 – 33,000

- In 1960 Alex Katz portrayed his wife Ada for the first time in the painting „The Black Dress“ (Museum Brandhorst, Munich), showing her in a black dress in six different poses
- The artist's famous Metal-Cut-Outs are in, among others, the collections of the Museum of Modern Art and the Metropolitan Museum in New York as well as in the National Portrait Gallery in London
- The Guggenheim Museum, New York, plans to host a grand Alex Katz retrospective exhibition from October 2022 to February 2023



ANTONI TÀPIES

1923 Barcelona – 2012 Barcelona

Door and Colors. 1974.

Acrylic and pastel on wooden door with lock.

Verso signed. 191 x 66 x 5,5 cm (75.1 x 25.9 x 2.1 in)[EH/JK]

We are grateful to Comissió Tàpies, Barcelona for kindly providing us with information.

Called up: June 10, 2022 – ca. 14.36 h ± 20 min.

€ 70.000 – 90.000 *R/D, F*

\$ 77,000 – 99,000

PROVENANCE

- Martha Jackson Gallery, New York
- Galerie Forsblom, Helsinki
- Private collection Switzerland.

EXHIBITION

- Tàpies. Obra recent, Galeria Maeght, Barcelona, January 17 - March 11, 1975, cat. no. 30 (no illu.).
- Tàpies. Selected New Work 1973-1974, Paintings, Objects, Works on Cardboard and Paper, Martha Jackson Gallery, New York, November 8 - December 13, 1975, cat. no. 25 (with color illu.).
- Livingston Learmont Gallery, New York, 1976 (no illu.). (with a label on the reverse)
- Antoni Tàpies, Mendel Art Gallery, Saskatoon, 1977, cat. no. 7 (with illu.)
- Written Imagery unleashed in the 20th Century, Fine Arts Museum of Long Island. 1983-84.

LITERATURE

- Roland Penrose, Tàpies, Barcelona 1977, p. 188, plate 135.
- Christie's London December 9, 1999 lot 413.

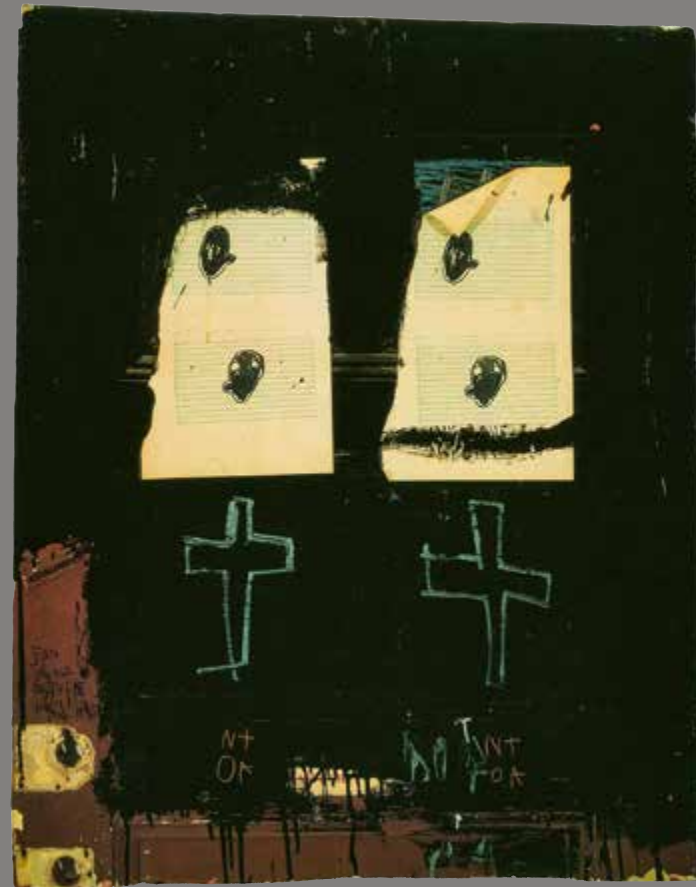
- The „found door“ has a very special meaning in Tàpies' oeuvre
- Tàpie's materials and textures have a strong power of association
- The 1959 Spanish Door is now in the Kemper Art Museum, St. Louis

Along with Eduardo Chillida, Antonio Saura, Luis Feito and Manolo Millares, Antoni Tàpies is one of those young Spanish artists who were able to cause an international sensation at the beginning of the 1960s and whose very own contribution to European art of the second half of the 20th century had a decisive influence not only on their contemporaries, but also on artists of the following generations. At the beginning of the 19th century, the Romantics had already exploited the fascination emanated by fragments ruins, and Rodin had almost single-handedly introduced the “torso” as a principle into the modern age. In Paris in the 1920s, the Surrealists then developed polyphonic methods of collage and montage and made the resulting intrusion of reality into the picture a decisive innovation in 20th century art. As a consequence, this meant no longer just propagating the equation “art = life”, but already dissolving the questioning of it forever. By the end of the 1950s at the latest, the young avant-garde had declared all of life to be a zone of transformation. With the exhibition „The Art of Assemblage“ at MoMA in New York, William C. Seitz defined the expansion of the image as an endless play with reality.



„Painting relates to both art and life. Neither can be made. I try to act in the gap between the two.“ (Robert Rauschenberg, 1959)

In 1950, Antoni Tàpies came to Paris on a scholarship and absorbed the spirit of existentialism as much as he was fascinated by the somnambulistic ending of Surrealism. He got to know Jean Dubuffet and his observations of „Art Brut“ and realized, encouraged by Picasso, that he can develop his own position from a „Catalan Spirit“. By 1954 the latest, he had opened up an unmistakable field of imagination that jumped between realistic allusions and encoded messages with the cracked surfaces and walls furnished with narrative signs. With great sensitivity to haptically defined abbreviations, he succeeds in providing impressive and very personal insights into a reality that can hardly be described in words. In the 1970s, Andreas Franzke used the term “material panels” in an attempt to capture the specific appearance of Tàpies’ paintings. This designation also helps to illustrate the fundamental difference between works by Tàpies and, for instance, Robert Rauschenberg’s ‘Combine Paintings’. Although both artists began to integrate elements of reality into the picture almost simultaneously, they take very different paths in their game between observation, political commitment and lucky find. Tàpies had been fascinated by Brassai’s — now famous — photographs of the incised drawings on the ancient walls of Paris from early on. But in contrast to the anonymous notes recorded there, the connection in his creations lies “in the spiritual, not in the representational, in the idea of the universal and not in the personal moment” (quote: Barbara Catoir). In the eye of the beholder, the encounter with everyday objects in the picture increases the objects of the ordinary into the absurd. A simple, random sock on the canvas is actually „lost“. The “found door” has a very special meaning in Tàpies’ oeuvre. The door hides something behind it and is the “gate of perception” — a traditional metaphor since William Blake. It is the place in the wall through which man can pass, it is the absolute present that “brings along” the past and still has the future ahead of it. As early as 1959, Tàpies had created the prototype for his symbolic formula with “Spanish Door”, and to him the extreme simplification stands for the idea of the detached door as a paradox. It is a sign that leaves its metaphysical character — especially hanging in front of the wall — in limbo, yet underlines its essential duality in the detachment of its function. The unity of all things through the conscious co-existence of all contradictions to be resolved in time.



Jean-Michel Basquiat, Untitled, 1981, acrylic, oil pastel, Xerox Collage on panel

Antoni Tàpies, Atelier in Barcelona, 1968, silver gelatine print, Photo: Ralph Herrmann, Stockholm / fluid archives



”There is a communication before the word,“ is an Eastern Asian saying,“ and it may last when it has faded away.“ Rather than passing on instructions, the artist shows life; he wants to awaken forces like that slumber in everyone , he wants to invite, immediate and personal to make experiences.“

Antoni Tàpies, Kunst contra Ästhetik, Erker-Verlag, St. Gallen 1983, p. 131

Antoni Tàpies, Brown Gate, 1959, mixed media on canvas, Washington University Gallery of Art, St. Louis, Missouri



A series of colorful, short, seemingly choppy strokes creates a rhythm on the material panel „Door and Colors“ from 1974 that does not designate anything, but develops its poetry precisely when we realize that every stroke, every color change means a decision and an action — a piece of chalk is put down and another one is used for the next line. The sequence of the different colors in staccato has no „fixed“ meaning, deriving its plausibility from a peculiar balance between chance and deliberation. Markings, human signs, motivated randomness, pure „doing“ followed by distant looking. The large door „Door and Colors“, with its striking clarity, has an important meaning in the work of the early 1970s, as it „connects“ it through the inscriptions, the large „double X“ with the algebraic „inequation“, which stands in a „vast sky“ as over an „earthen landscape“, the indissolubility of ideas. If A as -B holds the equation, it’s just the difference in people’s observation that makes the difference. Individuality that inevitably loses itself in universality and repeatedly refers back to Tàpies’ own astonishment at the development of the picture, the process of its creation. It is the identity-generating story that enables a transformed door, in interaction with the radical limitation of the painterly means and the prudent inscription of signs, to spiritualize simplicity. Precisely these “European Qualities” were exemplary for Jean-Michel Basquiat and Julian Schnabel for the magical appeal of their pictures with an object character. “Art” — if it exists — arises from dealing with matter. It’s about the fascinating understanding of elementary possibilities, which in best case, in the extraordinary find, lead to the identity of material as form. This is an endless game. That promises every wall and every new experience of the next door. [AH]

JOANNIS AVRAMIDIS

1922 Batumi (Georgia) – 2016 Wien

Kopf zu „Modellierte Figur“. 1958.

Bronze with greenish patina.

31 x 25 x 18 cm (12.2 x 9.8 x 7 in). [KT]

Called up: June 10, 2022 – ca. 14.37 h ± 20 min.€ 20.000 – 30.000 *R/D, F*

\$ 22,000 – 33,000

PROVENANCE

- Galerie Brusberg, Hanover.
- Company collection BEB Erdgas und Erdöl GmbH & Co. KG, Hanover (acquired from the above).

LITERATUREE

- Joannis Avramidis, „Agora“. Skulpturen und Zeichnungen 1953 bis 1988, ex. cat. Galerie Brusberg, Berlin, 1989, with the sculpture „Modellierte Figur“ on the cover and on pp. 16, 23 (with illu.).
- Michael Semff, Joannis Avramidis, Skulpturen und Zeichnungen, Munich 2005, the sculpture „Modellierte Figur“, on illu. 119/120.



- With his sculptures Avramidis occupies an unmistakable and highly individual position in 20th century sculpting
- As of the 1960s he showed works in international shows like the 31st Venice Biennial, the documenta III (1964) and documenta 6 (1977)
- In 1973 he was awarded the Grand Austrian State Prize For Visual Art
- Avramidis' works likewise follow figuration and abstraction; among his idols were sculptors like Constantin Brancusi and Wilhelm Lehmbruck
- In 2017, a year after his death, the Leopold Museum in Vienna honored him with a grand retrospective exhibition

**ADRIAN GHENIE**

1977 Baia Mare (Romania) – lives and works in Cluj-Napoca and Berlin

Ohne Titel. 2003/04.

Acrylic on paper.

Lower right signed. On smooth paper. 67,8 x 71,3 cm (26.6 x 28 in). Sheet: 70,1 x 73,5 cm (27.6 x 28.9 in). [AM]

Called up: June 10, 2022 – ca. 14.38 h ± 20 min.€ 25.000 – 35.000 *R/D, F*

\$ 27,500 – 38,500

PROVENANCE

- Private collection Austria.

- Adrian Ghenie confronts us with the subliminal in surrealistic manner
- His technical mastery supports the fascinating play with distortion and perspective
- Striking illusion of an incredible surface feel
- His works can be found in, among others, the Metropolitan Museum of Art in New York, Tate Modern in London and the Centre Pompidou in Paris



180

GERHARD RICHTER

1932 Dresden – lives and works in Cologne

Frau mit Kopfhörern. 1987.

Pencil drawing.

Schwarz 87/4. Lower right signed and dated „26.1.87“. With the round collector stamp on the reverse. On wove paper. 29,9 x 41,2 cm (11,7 x 16,2 in), size of sheet.

With fragmentary sketches of feet on the reverse. [CH]

Called up: June 10, 2022 – ca. 14.40 h ± 20 min.

€ 14.000 – 18.000 ^{R/D,F}

\$ 15,400 – 19,800

PROVENANCE

- Galerie Fred Jahn, Munich.
- Galerie Biedermann, Munich.
- Private collection Southern Germany.
- Ever since family-owned.

LITERATURE

- Dieter Schwarz (editor), Gerhard Richter. Zeichnungen 1964-1999 (catalog raisonné), Düsseldorf 1999, cat. no. 87/4, p. 270 (with illu., p. 270).



The artist Isa Genzken, Gerhard Richter's ex-wife, in her studio, presumably 1980s.

- Even though Richter was intensively occupied with abstract painting in the 1980s, he also made landscapes and portraits during this time, among them famous female portrait „Betty“ (1988, Saint Louis Art Museum, St. Louis)
- For Gerhard Richter drawings do not merely serve as studies for paintings: They are independent artworks and documents of the importance of graphic art in the 20th and 21st century
- Other pencil drawings by Gerhard Richter from the late 1980s are at, among others, the Museum of Modern Art, New York, the British Museum, London, the Museum Brandhorst, Munich, the Städtische Galerie im Lenbachhaus, Munich, the Städel Museum, Frankfurt a. M., and the Kunstmuseum Winterthur
- Over the last couple of years Gerhard Richter's graphic art has been shown in several important exhibitions, for instance at the Städel Museum, Frankfurt a. M. (2019/2020), the Albertinum in Dresden (2020), the National Gallery of Art, Washington, D. C. (2014), the Musée du Louvre, Paris (2012), and the Martin-Gropius-Bau, Berlin (2011)



181

STEPHAN BALKENHOL

1957 Fritzlär – lives and works in Karlsruhe and Meisenthal

Mann mit Margeritenaugen. 1995.

Wooden sculpture. Cedar wood, partly with colors.

185 x 106,7 x 73,7 cm (72.8 x 42 x 29 in). [EH]

Called up: June 10, 2022 – ca. 14.41 h ± 20 min.

€ 30.000 – 40.000 ^{R/D,F}

\$ 33,000 – 44,000

PROVENANCE

- Private collection New York.
- Private collection Southern Germany.

EXHIBITION

- Stephan Balkenhol. Galerie Barbara Gladstone, New York, April 19 - May 31, 1997.

- No other contemporary sculptor has created such an inimitable body of works
- Unique object with a high recognition value
- In 2020/21 the Lehmbrock Museum in Duisburg showed a comprehensive Balkenhol exhibition

With his monumental figures that Stephan Balkenhol carves from just a single block, the artist redefined figurative sculpting. No matter the size they come in, his sculptures emanate great calm despite their rugged surfaces. Despite all monumentality, it is the humorous notion that prevents any form of heroic appeal. Stephan Balkenhol finds a charming nuance in the man with the marguerite eyes somewhere between beauty parlor and the classic mizaru motif: the man sees with the flowers, their yellow center forming a glowing eye, thus making the man someone who sees the world with different eyes. [EH]

SERGE POLIAKOFF

1900 Moscow – 1969 Paris

Relief. 1968.

Relief. Metal with leaf gold.

Poliakoff 68-148. Lower right with the name and the barely legible embossing „Blanchet Fondeur“, as well as with the number „HC/2“. One of 4 artist proofs aside from the edition of 8. 65 x 81 x 4 cm (25,5 x 31.8 x 1,5 in).

For the composition of this relief, the artist presumably used the oil painting „Composition“ (1968, 89 x 116 cm), cf. S. Poliakoff, ex. cat. Munich 2007, cat. no. 91, illu. on p. 181.

With a photo expertise from Alexis Poliakoff, Archives Serge Poliakoff, Paris, from October 1, 2008.

Called up: June 10, 2022 – ca. 14.42 h ± 20 min.

€ 60.000 – 80.000 *R/D, F*

\$ 66,000 – 88,000

PROVENANCE

- Galerie Française, Munich.
- Private collection Southern Germany (acquired from the above).

EXHIBITION

- (each one of the copies)
- 11 Pièces Uniques, L'Enseigne du Cerceau, Paris, November 1973 - January 1974.
- Serge Poliakoff, Association Campredon Art et Culture, L'Isle-sur-la-Sorgue, July 4 - October 12, 1986 (verso with exhibition and shipping label).
- Museum Würth, Künzelsau, October 23 - February 15, 1997, with illu. on p. 221.
- Serge Poliakoff, Künstlerhaus Vienna, March 8 - April 24, 1998, ex. cat. p. 221.
- Serge Poliakoff. Retrospektive, ex. cat. published by Christiane Lange and Nils Ohlsen, Kunsthalle Emden, February 3 - April 15, 2007; Kunsthalle der Hypo-Kulturstiftung, Munich, April 27 - June 8, 2007, cat. no. 90, with illu. 180 (this copy).

LITERATURE

- Retrospective Serge Poliakoff, ex. cat. Mons/Belgium, Beaux-Arts Mons, October 25, 2008 - February 8, 2009, no. 94, with illu. on p. 130 (presumably different copy).

- One of Poliakoff's extremely rare sculptural works
- Apart from this relief, no other work has ever been offered on the international auction market
- Excellent execution with depth effect, which also reflects Poliakoff's famous pictorial color formations

Poliakoff's famous paintings, with their characteristic, virtuoso interlocking color formations, are characterized not only by the balance of the individual color values but also by their spatial depth effect. Serge Poliakoff, who, along with Pierre Soulages and Jean Fautrier, is one of the main representatives of the „Nouvelle École de Paris“, builds up each color value in his paintings from different layers of paint and thus always gives them a differentiated spatial depth gradation. Our relief, glowing in a warm gold tone, which completely dispenses with the compositional medium of color contrast, lives entirely from the depth effect of the form: not only the three-dimensional volumes pushing towards the viewer, which impressively transfer Poliakoff's colored areas of the paintings into the medium of sculpture, but also likewise the cloudy, shimmering depth effect of the gilding, plastically implements what was also of central importance to the artist in his painterly oeuvre. Our relief, created a year before Poliakoff's death, must therefore be read as a visual commentary, progressive development and brilliant finale of his painterly oeuvre. [JS]



„Never be content with your last picture. Strive and seek for more depth.“

Serge Poliakoff, quoted from: Künstler. Kritisches Lexikon der Gegenwartskunst, issue 21, 1995, p. 14.



183

EMIL SCHUMACHER

1912 Hagen – 1999 San José/Ibiza

G-37/1965. 1965.

Mixed media with gouache.
Lower right signed and dated. Verso inscribed „G-37/65“. On brownish paper. 64,4 x 48,6 cm (25.3 x 19.1 in), the full sheet.

The work is registered at the Emil Schumacher Foundation in Hagen with the inventory number O/4.474.

Called up: June 10, 2022 – ca. 14.44 h ± 20 min.

€ 10.000 – 15.000 *R/D, F*
\$ 11,000 – 16,500

PROVENANCE

- Private collection Germany.
- Galerie Thomas, Munich (with the label on the reverse)
- Private collection Southern Germany.

LITERATURE

- Christie's, Amsterdam, June 3, 2003, lot 325.
- Ernst-Gerhard Güse, Emil Schumacher. Das Erlebnis des Unbekannten, Ostfildern 2012, p. 403 (with color illu.).

- Striking work by the most important representative of German Informalism
- In 1959, 1964 and 1977 the artist participated in documenta II, III and 6 in Kassel
- Emil Schumacher's works are at, among others, the Kunsthalle Hamburg, the Staatsgalerie Stuttgart or the Vatican Museums



184

GERHARD HOEHME

1920 Greppin near Dessau – 1989 Neuss-Selikum

Der Gesang der Steine am Eingang zur Unterwelt. 1964.

Mixed media on paper.
Signed and dated in upper left. Verso once more signed, dated, titled and inscribed. 70 x 99,5 cm (27.5 x 39.1 in). [AR]

Called up: June 10, 2022 – ca. 14.45 h ± 20 min.

€ 14.000 – 18.000 *R/D, F*
\$ 15,400 – 19,800

PROVENANCE

- Westend Galerie, Frankfurt.
- Private collection Hesse.

”I want to make the unfathomable visible while leaving it in its realm of incomprehensibility.“

Gerhard Hoehme, Reflektionen, 1984, quoted from: Margarete Hoehme, Gerhard Hoehme. Catalogue Raisonné, Ostfildern-Ruit 1998, p. 524.

- Gerhard Hoehme's oeuvre is a vital contribution to German Informalism
- As of 1960, his work became more versatile and three-dimensionality gained in importance
- In 1959 the artist participated in documenta II in Kassel
- In 2020 the Düsseldorf Art Academy, Hoehme's alma mater, honored the artist with a grand retrospective show on occasion of his 100th birthday

JEAN TINGUELY

1925 Freiburg/Uechtland – 1991 Bern

Fifi (Medor). 1983.

Movable Sculpture. Iron, motor, dog bowl.
Bischofberger 614. Titled „Medor“ on the base.
Ca. 45 x 65 x 24 cm (17.7 x 25.5 x 9.4 in).

With a photo expertise by the artist from July 1985.

Called up: June 10, 2022 – ca. 14.46 h ± 20 min.

€ 30.000 – 40.000 R/D, F

\$ 33,000 – 44,000

PROVENANCE

- Galerie Schmela, Düsseldorf.
- Private collection Southern Germany
(acquired from the above in 1985, ever since family-owned).

„Fifi“ may seem strange at first glance, but this sculpture is a multi-layered work and is characteristic of Jean Tinguely's oeuvre. He is not only to be regarded as one of the most important Swiss artists to this day, but also an important representative of kinetic sculpture of the 20th century. He was occupied with sculptures between invention and construction, play and fantasy throughout his life, in „Fifi“ these properties are masterfully combined.

The constructive and at the same time decorative aspect of his work accompanied him from early on when he made an apprenticeship as a decorator at the Swiss department store chain Globus. Despite his early dismissal without notice, his wire decorations continued to cause a stir and already indicated his typical artistic signature. From 1952 in Paris his art developed rapidly and in 1955 he had his first solo exhibition. Many more were to follow, including the 1959 exhibition at Galerie Schmela in Düsseldorf, where our work was acquired in 1985. Ever since it has been family-owned.

Object art is a particularly exciting field of art. It evolved from assemblage in the 1950s, but its origins can be found in the collages of Cubism and Dadaism or in the famous Readymades by Marcel

- Next to Yves Klein and Daniel Spoerri, Tinguely is a key member of the „Nouveau Réalistes“
- Acquired from the famous Galerie Schmela, Fifi“ has been family-owned for almost 40 years
- The same year the famous Strawinski Fountain at Centre Georges Pompidou in Paris was made

Duchamp. The processing and alienation of found objects represents a central aspect of this art. Tinguely expands this field with movable sculptures that open up a multitude of levels of understanding. If they are playful, amusing and funny, they can also be touching, ironic, melancholic or critical. Our work „Fifi“ is an extremely multifaceted example. From 1981 onwards, the Swiss artist used, in a thoroughly morbid manner, not only animal materials such as dog skulls, but also motorbike scrap from accidents, in connection with which people were injured. A clear reference to transience and death, but when the sculpture „Fifi“ is awakened to its functioning life, its head spinning, with the help of electricity, then a smile can hardly be suppressed. It is not only the case with his famous drawing machines, the „Meta-Matics“ created from 1959, that Tinguely questions the classic relationship between the creative artist, the created work and the viewer. With „Fifi“, too, the boundaries between the application are blurred and the work, almost 40 years after its creation, questions both the conservative approach to art and our consumer world in a remarkably ironic way. [AW]





186

GERHARD RICHTER

1932 Dresden – lives and works in Cologne

Ohne Titel. 2015.

Oil on colorphotograph, original on backing board. This work is mentioned in the online catalog of over-painted photographs. Signed in lower right and dated „20. April 2015“ in lower left of the backing board. On photo paper: 12,6 x 16,7 cm (4.9 x 6.5 in). Backing board: 34,5 x 46 cm (13.5 x 18.1 in). [AR]

Called up: June 10, 2022 – ca. 16.00 h ± 20 min.

€ 25.000 – 35.000 *R/D, F*
\$ 27,500 – 38,500

PROVENANCE

· Private collection Southern Germany.

”Looking at these overpainted little snapshot-sized paintings [...] I thought: they are so beautiful. [...] Anyway, I was delighted with the colors of the overpainting and the painting underneath, and as I continued to look, I became wistful, sad, amused, confused, amazed, and at times a sense of grievous loss came over me. A few times I laughed out loud. I was fascinated the whole time.“

Siri Hustvedt, *Wahrheit und Richtigkeit*, quoted from: Markus Heinzlmann (ed.) *Gerhard Richter. Übermalte Fotografien*, Ostfildern 2008, pp. 73-74.

- **Appealing contrast between two media, between landscape photography and abstract color patterns**
- **For the intimate small-format works, Gerhard Richter uses his own photos of his family and friends**
- **In 1986, the first photo overpaintings were created, most of which are privately owned today**
- **In 2008/09, works from this group of works will be presented to the public for the first time in a comprehensive exhibition at the Morsbroich Museum in Leverkusen**



187

RAFAEL GARCIA GOMEZ CANOGAR

1935 Toledo – lives and works in Madrid

Ohne Titel. 1957.

Oil on canvas. Verso signed, dated and with a direction arrow. 73 x 60 cm (28.7 x 23.6 in). [AM]

Called up: June 10, 2022 – ca. 14.49 h ± 20 min.

€ 15.000 – 20.000 *R/D, F*
\$ 16,500 – 22,000

PROVENANCE

· Private collection Hesse.

- **Fascinating work from the important year 1957, in which Canogar founded the artist group „El Paso“ with Antonio Saura, Manolo Millares and others**
- **Rafael Canogar is one of the most important and most versatile Spanish artists of his generation**
- **In 1972 the artist was honored with the first prize at the Biennial in São Paulo**
- **Works by Canogar are at, among others, the Museum of Modern Art, New York, and at the Kunsthalle Hamburg**



189

OTTO HERBERT HAJEK

1927 Kaltenbach (Czechoslovakia) – 2005 Stuttgart

Raumknoten 97/l. 1958.

Bronze with brown-green patina.

Koos P 102. Verso with the scratched signature and the inscription „RK 97“.

Ca. 43,8 x 71,1 x 36,5 cm (17.2 x 27.9 x 14.3 in). [AM]

Called up: June 10, 2022 – ca. 14.52 h ± 20 min.

€ 20.000 – 30.000 *R/D, F*

\$ 22,000 – 33,000

PROVENANCE

- Galerie Anne Abels, Cologne.
- Private collection Northern Germany (acquired from the above in 1962).

EXHIBITION

- 10 Jahre junger Westen, Städtische Kunsthalle, Recklinghausen, October 26 - November 30, 1958, cat. no. 145 (there erroneously RK 90).
- Die Neue Generation, Kunstverein Hanover, March 22 - April 26, 1959, cat. no. 80.
- Ars viva Regensburg, Regensburg, July 6 - August 30, 1959, no cat. no.
- Hajek, Museum Haus Lange, Krefeld, 1960, cat. no. 24.
- Otto Herbert Hajek, Städtische Kunsthalle Mannheim, July 2 - July 31, 1960, cat. no. 17.
- Otto Herbert Hajek, Galerie 59, Aschaffenburg, 1961.
- Peinture et sculpture contemporaines en Allemagne, Palais des Beaux-Arts, Charleroi, Sonderausstellung des Deutschen Künstlerbundes, September 30 - October 29, 1961, cat. no. 107.

- Unique work
- Since the mid 1950 Otto Herbert Hajek had developed his jagged dynamic structures that he calls „Raumknoten“ (Space Knots)
- Part of the same Northern German private collection for 60 years

188

PETER BRÜNING

1929 Düsseldorf – 1970 Ratingen

Komposition IX. 55. 1955.

Oil on cardboard.

Otten 93. Lower right signed and dated. Titled on the reverse. 51 x 85 cm (20 x 33.4 in). [SM]

Called up: June 10, 2022 – ca. 14.50 h ± 20 min.

€ 15.000 – 20.000 *R/D, F*

\$ 16,500 – 22,000

PROVENANCE

- Hanna and Julius Althof, Düsseldorf (acquired directly from the artist, presumably in 1956)
- Hanna Hertlein (presumably until 1995)
- Private collection Thuringia.

EXHIBITION

- Württembergischer Kunstverein Stuttgart, March 29 - April 29, 1956, no. 5 (with the label on the reverse).

- Early work characterized by dark colors and a dense painting manner
- In possession of the artist's family for decades
- The artist participated in documenta II, III and 4 (1959-1968)
- Peter Brüning is one of the most successful representatives of German Informalism





190

PIERRE SOULAGES

1919 Rodez – lives and works in Sète and Paris

Eau-forte I. 1952.

Etching in colors.

Gatto 1. Rivière I. Signed and inscribed „epreuve d'artiste". Artist proof aside from the edition of 100 copies. On Arches wove paper (with watermark). 49,5 x 33,5 cm (19.4 x 13.1 in). Sheet: 66 x 50 cm (25.9 x 19.6 in).

Published and printed by Lacourière, Paris. [AR]

Called up: June 10, 2022 – ca. 14.53 h ± 20 min.

€ 14.000 – 18.000 *R/D, F*

\$ 15,400 – 19,800

PROVENANCE

· Private collection Hesse.

- One of the artist's first graphic works
- Made the time when Soulages attained his inimitable style
- The largest collection of his prints can be found at Musée Soulages in Rodez, the artist's birthplace



191

FRED THIELER

1916 Königsberg – 1999 Berlin

Aufbrechendes Schwarz. 1992.

Mixed media on canvas.

Melchior 9/ 73. Signed and dated in lower right. Once more signed and dated, as well as titled on the reverse. 200 x 240 cm (78.7 x 94.4 in). [SM]

Called up: June 10, 2022 – ca. 14.54 h ± 20 min.

€ 18.000 – 24.000 *R/D, F*

\$ 19,800 – 26,400

PROVENANCE

· From the artist's estate.

EXHIBITION

- Galerie pro arte, Freiburg, 1992
- Abstrakte Kunst heute. Positionen in Berlin, Goethe-Institut, Tutesall, Luxemburg, March 30 - May 09, 1993.

- For the first time on the international auction market (source: artprice.com)
- A spectacular explosion of colors from Thiel's later creative period
- The artist participated in documenta II, 1959, and documenta III, 1964, in Kassel



”I have to saw, bent, warp and break the matter steel. I am fascinated by the aesthetics of the decomposition of the matter using its material properties with forces that man is capable of only mentally.“

Alf Lechner, quoted from: Dieter Honisch, Alf Lechner. Skulpturen, Nuremberg 1990, p. 189.

192

ALF LECHNER

1925 Munich – 2017 Obereichstätt

Quadrat-Konstellation V. 1989.

Sculpture. Massive steel, welded, sawed, stainless.
Honisch 448. 30 x 30 x 72,5 cm (11.8 x 11.8 x 28.5 in).
[AR]

Accompanied by a photo certificate signed by the artist. We are grateful to the Alf Lechner Stiftung, Obereichstätt, for their kind support in cataloging this lot.

Called up: June 10, 2022 – ca. 14,56 h ± 20 min.

€ 20.000 – 25.000 ^{R/D, F}
\$ 22,000 – 27,500

PROVENANCE

· Private collection Southern Germany.

- Unique piece from the work group of the ‚Konstellationen‘
- Alf Lechner exactly determines the distance between the two elements, the gap inbetween is part of the artwork
- The untiring decomposition, separation, subtraction and reconstellation of geometrical elements characterizes the creation of the German sculptor



193

K.R.H. SONDERBORG (D.I. KURT R. HOFFMANN)

1923 Sønderborg (Denmark) – 2008 Hamburg

5-V-60. 23.51 – 0.32 Uhr. 1960.

Egg tempera on slightly structured photo board, on canvas.
Lower right signed and dated, scratched into the wet paint. 108,5 x 70 cm (42.7 x 27.5 in).

Called up: June 10, 2022 – ca. 14,57 h ± 20 min.

€ 20.000 – 30.000 ^{R/D, F}
\$ 22,000 – 33,000

- Shown at documenta III
- Notable provenance history,
- Early work from the heyday of Informalism

PROVENANCE

- Madame Ambrosi E. Chambers, Paris.
- Madame Virginia Chambers, Paris.
- Galerie Karl Flinker, Paris.
- Galerie Daniel Gervis, Paris. (with the stamp on the stretcher)
- Collection Bengt Olson, Gothenburg.

EXHIBITION

- documenta III, Kassel, June 27 - October 5, 1964, ex. cat. no. 3, p. 182.
- Sao Paulo Biennial, September - December 1963.

WALTER STÖHRER

1937 Stuttgart – 2000 Scholderup

Ania. 1967.

Mixed media on canvas.

Forstbauer/Merkert/Kunisch/Behrens 67.19. Upper right signed and dated. Once more signed and titled as well as with two direction arrows on the reverse. 170 x 150 cm (66.9 x 59 in). [AM]

We are grateful to Mrs Forstbauer, Walter-Stöhrer Foundation, Schleswig, for her kind expert advice.

Called up: June 10, 2022 – ca. 14.58 h ± 20 min.

€ 30.000 – 40.000 ^{R/D, F}

\$ 33,000 – 44,000

PROVENANCE

- Galerie Schüler, Berlin.
- Private collection.
- Galerie Georg Nothelfer, Berlin.
- Galerie Sander, Darmstadt.

LITERATURE

- Grisebach, Berlin, auction 87, June 28, 2001, lot 1647.

- Expressive work from the 1960s in Stöhrer's characteristic spontaneous duct
- In the works from this period of creation, Stöhrer combines abstraction with figurative accents in a unique way
- The process of creation as such is the conveyor of expression in Walter Stöhrer's works





195
JOANNIS AVRAMIDIS

1922 Batumi (Georgia) – 2016 Vienna

Torso (Relief). 1960.

Bronze with dark-brown patina.
 Upper left signed and numbered. From an edition of 3
 copies. 130 x 60 x 9 cm (51.1 x 23.6 x 3.5 in). [KT]

Called up: June 10, 2022 – ca. 15.00 h ± 20 min.

€ 15.000 – 20.000 *R/D, F*
 \$ 16,500 – 22,000

PROVENANCE

- Galerie Brusberg, Hanover.
- Company collection BEB Erdgas und Erdöl GmbH & Co. KG, Hanover (acquired from the above).

LITERATURE

- Joannis Avramidis, „Agora“. Skulpturen und Zeichnungen 1953 bis 1988, ex. cat. Galerie Brusberg, Berlin 1989, p. 18 (different copy; with illu.).

- With his sculptures Avramidis occupies an unmistakable and highly individual position in 20th century sculpting
- As of the 1960s he showed works in international shows like the 31st Venice Biennial, the documenta III (1964) and documenta 6 (1977)
- In 1973 he was awarded the Grand Austrian State Prize For Visual Art
- His creations can be found in many public places in, among others, Vienna, Berlin, Hamburg, Munich and Athens
- The human figure is his key theme, Avramidis conceives it as a volume growing from within



John F. Kennedy's golf clubs,
 press photo, New York Herald
 Tribune, winter of 1960/61

196
**K.R.H. SONDERBORG
 (D.I. KURT R. HOFFMANN)**

1923 Sønderborg (Denmark) – 2008 Hamburg

No 1866, 9.11.64, 23.01. 1964.

Oil on paper, laid on canvas.
 Lower left signed and dated. Inscribed „1866“ (by hand) in red on
 the reverse. 107,5 x 70 cm (42.3 x 27.5 in).
 Karl Flinker (1923 - 1991) was one of Paris' most important gallerists.

Called up: June 10, 2022 – ca. 15.01 h ± 20 min.

€ 14.000 – 18.000 *R/D, F*
 \$ 15,400 – 19,800

PROVENANCE

- Galerie Flinker
- Galerie Nothelfer, Berlin
- Private collection Hesse.

LITERATURE

- Künstler. Kritisches Lexikon der Gegenwartskunst, Munich 1988, edition 4, illu. 14.



- In this work, K. R. H. Sonderborg adds red to the „non colors“ black and white, which prevail in his graphic oeuvre
- In 1959 and in 1964, Sonderborg took part in documenta II and III, in both 1964 and 1970 he showed works at the Venice Biennale
- His works count among the most striking examples of German Informalism. Its first owner was the legendary Parisian gallery owner Karl Flinker

K.H.Sonderborg is seen as an artist of abstraction and gestural spontaneity. However, he uses structures and forms in his works that can be clearly ascribed to certain objects. For this purposes he uses both photographs as well as images from publications. In this work it is the golfing equipment of J.F.Kennedy shown in front left, an image that was released in the New York Herald Tribune in 1960/61. Sonderborg had already used this motif in 1961 and revisited it in 1964, perhaps under the impression of Kennedy's assassination in November 1963. The bright left part is contrasted with a menacing black part in right. This fascinating work is a prime example from the series of pictures that go back to President Kennedy's Golf Club in 1962. [EH]

LENI RIEFENSTAHL

1902 Berlin – 2003 Pöcking on Lake Starnberg

Nuba Portfolio. 1970s

30 Dye-Transfer-Prints, individually mounted on board.

Each signed and inscribed on the board. Verso each with photographer's and copyright stamp, consecutively Roman numbered „I“–„XXX“ in ink by hand and with the edition stamp that is numbered in ink. Together with two large-size brochures, one in English and one in German, the latter dedicated. In two cloth-coated portfolio boxes which are in two felt cases. Copy aside from the edition of 7. Proofs ca. 58 x 43 cm (22.8 x 16.9 in). Size of board: 75 x 61 cm (29.5 x 24 in).

Originally, 15 copies of the portfolio were printed. However, only 7 portfolios have been completely preserved and sold. Edition of Fine Art Photography, Berlin 2002. [AM]

Called up: June 10, 2022 – ca. 15.02 h ± 20 min.

€ 50.000 – 70.000 ^{R/D, F}

\$ 55,000 – 77,000

PROVENANCE

· Private collection Southern Germany.

- Striking work in three parts and from a small edition
- The complete set
- In 1962 Riefenstahl visited the Sudan for the first time and stayed with the local Nuba tribes





198

ARNULF RAINER

1929 Baden near Vienna – lives and works in Vienna

Kampf. 1981/82.

Oil.

Upper left signed, lower right monogrammed and inscribed „Kampf“ in upper right. On firm Schollershammer board (with the blindstamp), laminated on a wood fiber panel. 51 x 73 cm (20 x 28.7 in). [AM]

Called up: June 10, 2022 – ca. 15.04 h ± 20 min.

€ 40.000 – 60.000 ^{R/D, F}
\$ 44,000 – 66,000

PROVENANCE

· Private collection Austria.

- Striking work by the famous Austrian artist, who plays with the motif of covering and overlaying in his oeuvre
- In 1978 and 1980 Arnulf Rainer represented Austria at the Venice Biennial
- Rainer's works from the 1980s are in numerous important collections, such as the Museum Moderner Kunst, Vienna, the Museum für Moderne Kunst, Frankfurt, and the Bavarian State Painting Collections



199

WALTER STÖHRER

1937 Stuttgart – 2000 Scholderup

Für Nanna. 1976.

Mixed media on canvas.

Forstbauer/Merkert/Kunisch/Behrens 76.1. Upper left signed and dated. Verso inscribed by a hand other than that of the artist and with directions, also with a label inscribed by a hand other than that of the artist and with the studio stamp. 180 x 155,5 cm (70.8 x 61.2 in). [AM]

We are grateful to Mrs Forstbauer, Walter Stöhrer Foundation, Schleswig, for her kind support in cataloging this lot.

Called up: June 10, 2022 – ca. 15.05 h ± 20 min.

€ 20.000 – 25.000 ^{R/D, F}
\$ 22,000 – 27,500

- Energetic work with particularly striking colors
- For the first time offered on the international auction market (source: www.artprice.com)
- The work „Ohne Titel“ (Forstbauer/Merkert/Kunisch/Behrens 76.20) from 1976 realized the to date highest price for a work by Walter Stöhrer on the international auction market

PROVENANCE

· Galerie Brusberg, Hanover.
· Company collection BEB Erdgas und Erdöl GmbH & Co. KG, Hanover acquired from teh above).

EXHIBITION

· Walter Stöhrer. Rolf Szymanski, Galerie Brusberg, Hanover, February 2 - March 15, 1980, p. 87 (with color illu.).

LITERATURE

· Brusberg Berichte 25, Hanover 1980, p. 87.

SIGMAR POLKE

1941 Oels/Lower Silesia – 2010 Cologne

Ohne Titel. Ca. 1984.

Gouache.

84 x 155 cm (33 x 61 in), the full sheet. [AR]

We are grateful to Mr Michael Trier for the kind support in cataloging this lot.

€ 60.000 – 80.000 *R/D, F*

\$ 66,000 – 88,000

PROVENANCE

- Private collection Cologne (acquired directly from the artist)
- Private collection Berlin.

- Large gouache in intensive colors from the 1980s, which were important for Sigmar Polke's artistic development
- His contribution to the German Pavilion at the Venice Biennial was awarded the Golden Lion in 1986
- The international retrospective „Alibis: Sigmar Polke 1963 2010“ honored the artist's life's work in 2010 (Museum of Modern Art, New York, Tate Modern, London and Museum Ludwig, Cologne)

Sigmar Polke's art is difficult to grasp from the start, as the artist constantly eludes classification and categorization. In 1963 he organized an exhibition on his own with Manfred Kuttner, Konrad Lueg and Gerhard Richter. Pop Art determined the discussions of this time and he also dealt with motifs from advertising and the press. An ironic distance is intended, which can also be felt by the insecure audience, and the artist's own sense of humor plays a decisive role. In the 1970s, the artist's love of experimentation dominated his work: dealing with photographic techniques was of great importance, he traveled to Afghanistan and Pakistan and withdrew from the domestic context. He lives and works in a collective in Willich on the Lower Rhine, which fundamentally questions the concept of authorship. The large and intensely colored gouache reflects his artistic development in the 1980s. While other artists were cautiously approaching figuration at the time, it was Sigmar Polke who once again rushed a step ahead and left figuration behind for the time being. He researches industrial colors with which completely new effects can be realized on paper and canvas. The colors are not only applied with a brush, but sometimes just poured. The loud and sometimes provocative motifs of earlier years give way to subtle and sensitive painting, which reached a climax with his contribution to the German pavilion in 1986. Sigmar Polke's achievements in the mid-1980s were of pioneering character for painters to this day. [SN]



„[...] his painting showed traces of change in the early 80s, which were much discussed in connection with the works for the exhibition ‚Zeitgeist 1982‘ at Documenta 7, and which culminated in his contribution to the German Pavilion at the 42nd Venice Biennial (1986). Figuration steps back in favor of stronger gestural colors, their rich or veil-like superposition and amalgamation.“

Katharina Schmidt, quoted from: ex. cat. Sigmar Polke – Zeichnungen, Aquarelle, Skizzenbücher 1962 – 1988, Kunstmuseum Bonn 1988, p. 194.



201

JONATHAN MEESE

1970 Tokio – lives and works in Berlin and Hamburg

Schlüpfrecht „Natyrrkind“ im Gran Canyon, when I was too young. 2008.

Mixed media on canvas. Oil, acrylic, synthetic resin and collage.

Lower right monogrammed, dated and inscribed „DR. HUMTY DUMPTY is back“ as part of the image. Verso of the canvas twice signed and dated, as well as titled. Several times inscribed with the work number „MEE 1911“ and „MEE / M 1911“ on stretcher and frame by a hand other than that of the artist. 260 x 185 cm (102.3 x 72.8 in). [CH]

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

Called up: June 10, 2022 – ca. 15:08 h ± 20 min.

€ 25.000 – 35.000 *R/D, F*
\$ 27,500 – 38,500

PROVENANCE

- Contemporary Fine Arts, Berlin (with the gallery stamps on the stretcher).
- Private collection Northern Germany (acquired from the above).
- Ever since family-owned.

- Impressive large-size work
- Characteristic combination of painting, text and collage
- Meese's works can be found at, among others, the Museum of Modern Art, New York, and the Pinakothek der Moderne, Munich
- Solo shows took place at, among others, the Pinakothek der Moderne in Munich in 2018, in 2017 at the Kunsthistorisches Museum in Vienna and in 2007 at the Louisiana Museum of Modern Art, Humlebæk

202

PAUL JENKINS

1923 Kansas City – 2012 New York

Phenomena Blue Line Trek. 1965.

Oil on canvas.

Lower left signed. With an illegible stamp on the reverse. Signed, titled and dated „Paris 1965“ on the reverse; with a label numbered „113“, a gallery label and more hand-written numbers. 162 x 97 cm (63.7 x 38.1 in). [KT]

Called up: June 10, 2022 – ca. 15:09 h ± 20 min.

€ 10.000 – 12.000 *R/D, F*

\$ 11,000 – 13,200

PROVENANCE

- Galerie Karl Flinker, Paris (with the label).
- Galerie Brusberg, Hanover.
- Company collection BEB Erdgas und Erdöl GmbH & Co. KG, Hanover (acquired from the above).



- Paul Jenkins is considered one of the most important representatives of American Abstract Expressionism, especially of its variant Lyrical abstraction
- Contrary to Jackson Pollock's 'drip paintings', Jenkins has a floating, soft and atmospheric color application
- The dissolving wafts of color creates imaginative landscapes in the mind's eye,
- In the series 'Phenomena' Jenkins examines the properties of the colors' movement, consistency and radiance
- The meditative character of Jenkins' works is inspired by his interest in Eastern philosophy
- Works by Jenkins are in the Museum of Modern Art, New York, the Centre Georges Pompidou, Paris and in Tate Gallery, London

ANDRÉ BUTZER

1973 Stuttgart – lives and works in Altadena, California

Max von den Muppets. 2010.

Oil on canvas.

Signed on the left side of the folded canvas. Signed, dated and titled on the reverse. 170 x 130 cm (66.9 x 51.1 in). [EH]

Called up: June 10, 2022 – ca. 15.10 h ± 20 min.€ 60.000 – 80.000 *R/D, F*

\$ 66,000 – 88,000

PROVENANCE

· Galerie Max Hetzler.

· Private collection Southern Germany (acquired from the above in 2014).

- Very typical impasto work
- A work so tremendously colorful that it calls reminiscence of A. Jorn
- Works by André Butzer are in, among others, the ,Hamburger Bahnhof Museum für Gegenwart', Berlin, the MOCA, Los Angeles and the Art Institute of Chicago

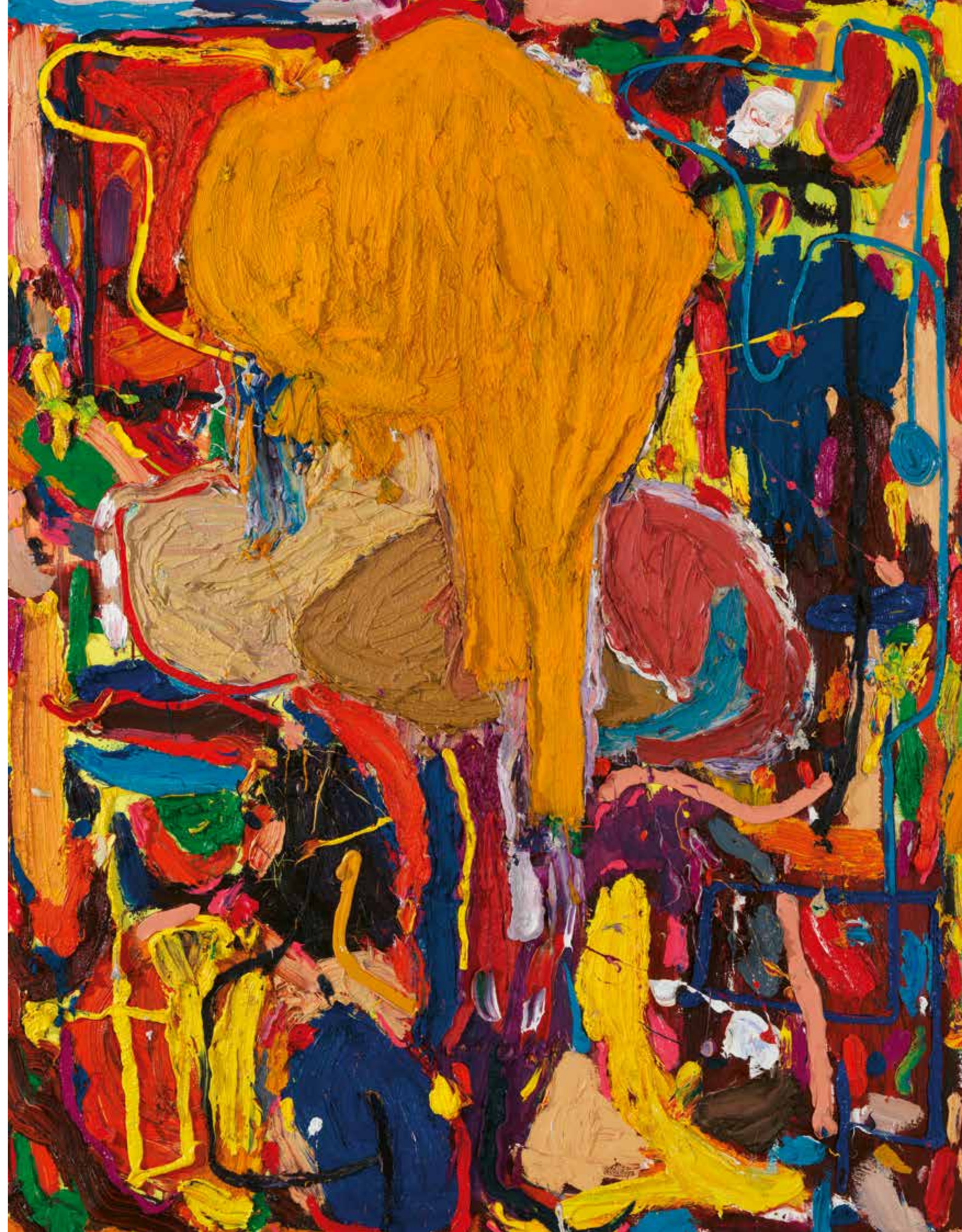
”Oehlen was important to me. And he was the first who bought one of my paintings. I’ll never forget that.“

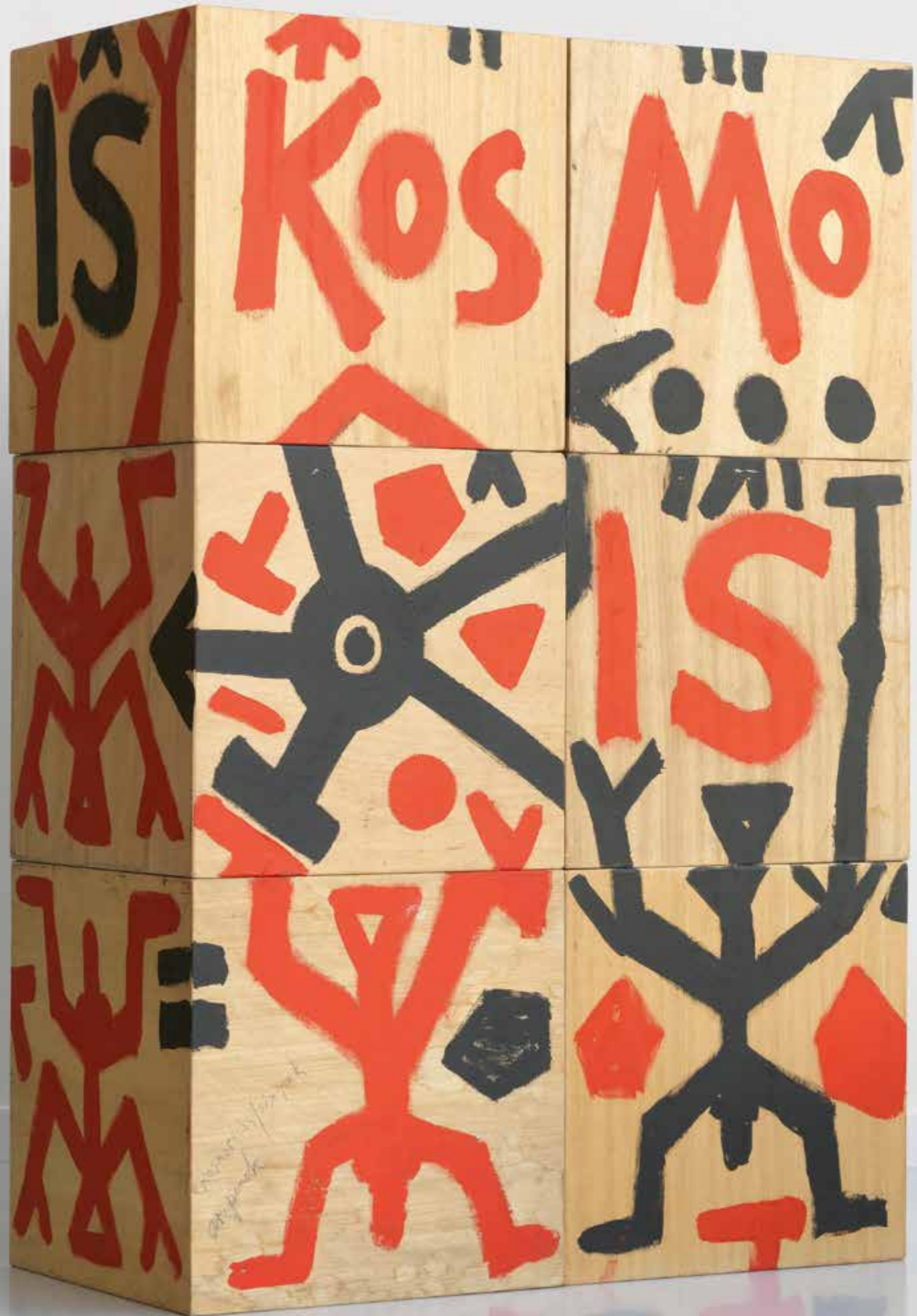
André Butzer, in an interview with Michael Stoeber, Kunstforum 2012, pp. 234ff

André Butzer describes his work as „abstract art“ and titled his exhibition at the Kestnervesellschaft in Hanover in 2011 „Probably the best abstract painter in the world“, although many of his works deal with basically figurative image content. At a young age, he was particularly enthusiastic about the works of Asger Jorn (1914-1973), through which he finally found his way to painting. Together with Jonathan Meese and other artists, Butzer founded the „Akademie Isotrop“ in Hamburg in 1996, an artist group that also functions as an art teaching institute. In the years that followed, Butzer found his very own approach to art: he often created large-format works in which the artist

dealt with the dissolution of the figure in pictorial space, with deformation and typification, and in doing so explored the astonishingly narrow boundary between figuration and abstraction.

Today, André Butzer’s works are part of numerous renowned collections, including the collection of contemporary art of the Federal Republic of Germany in Bonn, the print room of the State Museums in Berlin, the Goetz Collection in Munich, but also international collections such as the London Saatchi Gallery, the MoCA, Museum of Contemporary Art in Los Angeles, the Art Institute of Chicago or the Rubell Family Collection in Miami. [EH]





204

A. R. PENCK (D.I. RALF WINKLER)

1939 Dresden – 2017 Zürich

Kosmopolis/6-pack.

Acrylic on wood.

Signed and titled on one cube. Each: 60 x 60 x 60 cm (23.6 x 23.6 x 23.6 in).

The cubes can be arranged as desired.

Called up: June 10, 2022 – ca. 15.12 h ± 20 min.

€ 40.000 – 60.000 ^{R/D, F}

\$ 44,000 – 66,000

PROVENANCE

· Private collection Finland

· Private collection Switzerland (acquired from the above in 2000).

- This is singular work in the artist's oeuvre
- The lately deceased A. R. Penck was one of the most important contemporary artists
- His stick figures, which are also reminiscent of graffiti art, he inspired artists like Keith Haring and Jean-Michel Basquiat

This work shows another side of Penck that is seldomly recognized. It is known that Penck dealt intensively with scientific theories and that some of his art can also be read on the basis of these theories. A.R. Penck was an intellectual mastermind, a lyricist and free jazz musician. The free play without specifications and the interaction with the people made A.R. Penck a lot of fun. So it could happen that he spoke in spontaneous rhyming forms and always took the liberty of alienating words from their conventional meaning or incorporating new neologisms. His speech was free and poetic, with which he consciously evaded a clear definition. By playing with

language, he opens up spaces of thought, but without wanting to do without a necessary contradiction. Seen in this way, Kosmopolis can be interpreted as a challenge to us as „Homo Ludens“. There is no combination that unlocks the potential of the picture cubes in a single view, the cubes want to be moved to explore the possible combinations. It is also the playful approach to overcoming the encrusted rationality of the work of art and the viewer, the activation of the passive recipient, who does not see the work statically in front of him, but instead becomes actively creative through the variation of the cubes. [EH/SN]

RAINER FETTING

1949 Wilhelmshaven – lives and works in Berlin

Mann und Eule (Dawn). 1984.

Oil on canvas.

Signed, dated, titled and inscribed with the work number „A164“ on the reverse.

152,5 x 162 cm (60 x 63,7 in). [AM]

This work's authenticity has kindly been confirmed by the artist.

*Called up: June 10, 2022 – ca. 15.13 h ± 20 min.***€ 25.000 – 35.000** R/D, F

\$ 27,500 – 38,500

PROVENANCE

- Galerie Thomas, Munich (with the label on the reverse).
- Private collection Southern Germany.

- In this work we find the male nude, a key theme in Fetting's art, in a particularly fascinating and complex version
- Paintings from the 1980s are among Rainer Fetting's most sought-after works on the international auction market
- Works by the artist from the 1980s are in possession of many international museums like Tate Gallery, London and the ,Berlinische Galerie Museum für Moderne Kunst', Berlin
- The Vincent van Gogh Huis in Zundert, Netherlands, hosts the exhibition „Rainer Fetting ziet van Gogh“ until July 3, 2022

Rainer Fetting studied at the Berlin University of the Arts from 1972 to 1978 and, while still a master student, he founded the gallery at Moritzplatz together with Helmut Middendorf, Salomé and Bernd Zimmer. He is considered one of the main representatives of the „Young Wild Ones“. In 1978 Fetting moved to New York. Over the following years he made pictures depicting metropolitan subculture, of homelessness and of mostly dark-skinned male nudes. Fetting's isolated nudes from those years seem heightened into impressive

symbols of loneliness and beauty. In „Mann und Eule“ Fetting depicts the male nude in an almost ornamental manner in an exciting, artistic contortion and combines it with the owl, the symbol of the night, whereby the positioning on the naked body simultaneously plays with the viewer's sexual associations. Through the pose of the muscular nude, which can only be held for a short time, Fetting also succeeds in depicting the melancholic connection between beauty and transience.





206

HORST ANTES

1936 Heppenheim – lives and works in Sicellino and Wolfartsweier

Figur mit weißer Leiter. 1980.

Aquatec on panel.
Fiedel/Szymczak 1980-2. Signed, titled and inscribed with the technique on the reverse. 84,5 x 61,5 cm (33.2 x 24.2 in). [AM]

Called up: June 10, 2022 – ca. 15.14 h ± 20 min.

€ 30.000 – 40.000 ^{R/D, F}

\$ 33,000 – 44,000

PROVENANCE

- Galerie Brusberg, Hanover.
- Company collection BEB Erdgas und Erdöl GmbH & Co. KG, Hanover (acquired from the above).

EXHIBITION

- Antes bei Brusberg: Die großen Köpfe, Galerie Brusberg, Hanover, November 3, 1979 - January 26, 1980.

„I charge and discharge my figures symbolically, sentimentally, organically, historically, I fill and empty them with allusions, gestures, thoughts, speculations, wishes and fears.“

(Horst Antes in 1970 in a letter to Willy Rotzler, quoted from: Horst Antes, Frühe und späte Arbeiten, Galerie Utermann, Dortmund 1989, no p.)

- For the first time offered on the international auction market (source: www.artprice.de)
- Horst Antes' figures have a unique monumental presence
- Works by the artist are in many international collections like the Salomon R. Guggenheim Museum, New York, and the Kunsthalle Hamburg



- Owing to the individually applied paint, each bronze is of unique character
- Half man, half animal Rainer Fetting creates imaginative contemporary hybrid beings
- His presumably most famous sculpture, a full-figure portrait of Willy Brandt, is at the headquarters of the Social Democratic Party of Germany in Berlin
- Until July 3, 2022 the Vincent van GoghHuis in Zundert, Netherlands, shows the exhibition „Rainer Fetting ziet van Gogh“

207

RAINER FETTING

1949 Wilhelmshaven – lives and works in Berlin

Ole Giraffe. 2000.

Bronze, painted.
Base with the signature and the number. Rear of base with the stamp of the art foundry „H. Noack Berlin“. From an edition of 9 copies. Ca. 85 x 25,5 x 27 cm (33.4 x 10 x 10.6 in). Cast by art foundry Hermann Noack, Berlin. [AR]

This work's authenticity has kindly been confirmed by the artist.

Called up: June 10, 2022 – ca. 15.16 h ± 20 min.

€ 15.000 – 20.000 ^{R/D, F}

\$ 16,500 – 22,000

PROVENANCE

- Private collection Northern Germany (acquired directly from the artist's studio in 2008).

GERHARD RICHTER

1932 Dresden – lives and works in Cologne

Goldberg-Variationen. 1984.

Multiple. Oil on a record.
Butin 60. Signed, dated and numbered on the label in the center of the B-side.
Cover and jacket numbered. From an edition of 100 hand-painted copies.
Diameter: 30,1 cm (11.8 in).
With jacket and cover.

Called up: June 10, 2022 – ca. 15:17 h ± 20 min.

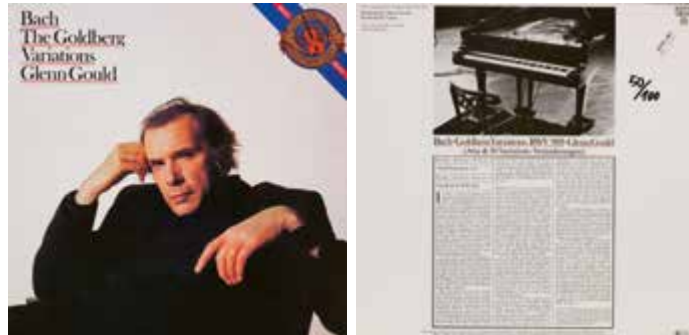
€ 60.000 – 80.000 *R/D, F*

\$ 66,000 – 88,000

PROVENANCE

· Private collection Lower Saxony.

- Unique object
- Unusual image carrier
- One of the rare complete copies with the numbered album cover and the numbered jacket



For this unusual work Gerhard Richter used a record of Johann Sebastian Bach's famous Goldberg Variations in the important version of the Canadian pianist Glenn Gould from 1982 as image carrier for an abstract composition. 50 from the total of 100 copies were Richter's contribution to the portfolio „Hommage à Cladders“, which the Museumsverein Mönchengladbach released in 1984 to honor the former director of the Städtische Museum Mönchengladbachs. The portfolio comprised works by 17 other artists, among them Gotthard Graubner and Joseph Beuys. The other 50 copies were sold individually. Owing to their individual painting, which makes every copy a unique object, the works are among the artist's most sought-after works on the international market. [EH]



ALBERT OEHLLEN

1954 Krefeld – lives and works in Köln and Spain

MIT ANDRÉ BUTZER AND SCHORSCH KAMERUN

1973 Stuttgart – lives and works in Altadena, California | d.i.Thomas Sehl, 1963 Timmendorfer Strand

Walker. 1999.

Oil on canvas.

Verso of the canvas signed by all three artists, as well as titled and dated. 120 x 150 cm (47.2 x 59 in). [AR]

Called up: June 10, 2022 – ca. 15.18 h ± 20 min.€ 60.000 – 80.000 *R/D, F*

\$ 66,000 – 88,000

PROVENANCE

- Galerie Bleich Rossi, Graz.
- Private collection Austria.

EXHIBITION

- New Stream. Albert Oehlen, André Butzer, George Kamerun, Galerie Bleich Rossi, Graz, September 25 - October 24, 1999.

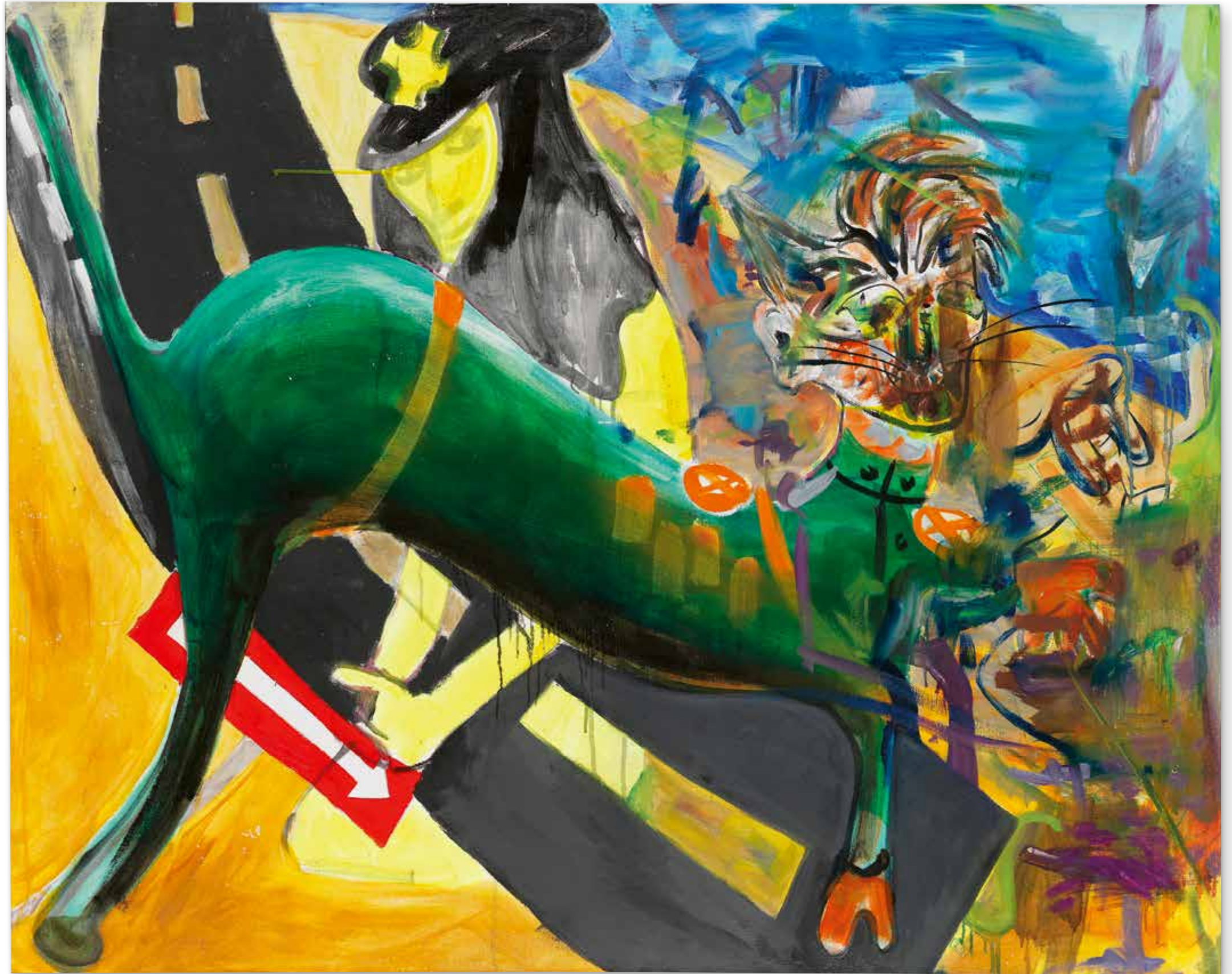
- Time and again, Albert Oehlen works with other artists, as is the case here with André Butzer and Schorsch Kamerun
- For the first time shown at the group exhibition of the three artists at Galerie Bleich Rossi, Graz in 1999
- Martin Kippenberger, Werner Büttner, Georg Herold or Jonathan Meese are some of the other illustrious partners of Oehlen

Schorsch Kamerun, Albert Oehlen and André Butzer were represented at the Steirischer Herbst several times. Their origins can be traced back to the epoch-making year 1968. This annual festival for contemporary art has been dedicated to connecting art disciplines with each other from the very beginning and was therefore groundbreaking. In 1999, the theme was „Re-Make/Re-Model: Secret Histories of Art, Pop, Life, and the Avant-garde“. The theme of the time is still explained today on the festival's website: „The main question is which investments are involved when a cultural technique coded as „avant-garde“ is used - and which aesthetic, institutional-critical or representational-political surpluses can be achieved in this way today.“ [<https://archiv.steirischerherbst.at/de/series/22641/re-make-re-model>].

The joint work by Albert Oehlen, André Butzer and Schorsch Kamerun can be seen at the Steirischer Herbst 1999 in the Bleich-Rossi gallery. A strong, green, sphinx-like creature jumps through the picture, her New Wave head with a wild mane. Epaulettes indicate the cool uniform jacket. Behind it, a road leads into the distance, a diva from the realm of the YMCA-singing police officers kneels down. It poses the question of being different. Christine Fisinghelli, the festival director at the time, names the difficult question of how to deal with the other and the appropriation and exclusion of minorities, the emergence of hybrid identities and the strengthening of the body“ as one of the thematic reference points. [<https://archiv.steirischerherbst.at/de/editions/1999.read.6.5.22>]

Oehlen, Butzer and Kamerun all grew up in the time of punk and new wave, „The New Wild Ones“ were the simultaneous renewal of figurative art in Germany. In this work the three artists reflect on a past they experienced themselves. While Butzer and Oehlen are primarily visual artists, Schorsch Kamerun became known as the singer of the punk band Die Goldenen Zitronen and is now also known as a director on major stages such as the Zurich Schauspielhaus and the Munich Kammerspiele.

Today, Albert Oehlen is not only regarded as the “main representative” of “post-non-representational painting”, but also as one of those European artists who painted pictures that today are regarded the blueprint for all that is apostrophized as „worth seeing“. [EH]





210

MATTHIAS MEYER

1969 Göttingen – lives and works in Mülheim an der Ruhr and Neuss

Wasserfall. 2007.

Oil on canvas.

Verso signed and dated.

150 x 130 cm (59 x 51.1 in). [AW]

€ 12.000 – 15.000 *R/D, F*

\$ 13,200 – 16,500

PROVENANCE

· Private collection North Rhine-Westphalia, .

- Meyer's works oscillate masterfully between abstraction and representation
- In 1994, Gerhard Richter appointed Matthias Meyer his master student at the Düsseldorf Art Academy
- The representations full of light, color and water remind not only of Gerhard Richter but also of masterpieces by Claude Monet
- Through the wet-on-wet glaze technique that he had developed, his paintings are like fleeting moments



211

RAINER FETTING

1949 Wilhelmshaven – lives and works in Berlin

Pfirsiche. 2003.

Acrylic on canvas.

Verso signed, dated, titled and inscribed „G 150“.

64,5 x 81 cm (25.3 x 31.8 in). [AR]

This work's authenticity has kindly been confirmed by the artist.

Called up: June 10, 2022 – ca. 15.21 h ± 20 min.

€ 20.000 – 30.000 *R/D, F*

\$ 22,000 – 33,000

PROVENANCE

- Galerie Deschler, Berlin (with the gallery's stamp on the reverse).
- Private collection Northern Germany.

EXHIBITION

- Rainer Fetting trifft Lovis Corinth - Wilde Malerei über die Zeit, Kunsthalle Wilhelmshaven, July 3 - September 11, 2005, cat. no. 28 (with color illu. on p. 55).

- Whether its still lifes with fruits or with flowers: Rainer Fetting always shows his objects in extreme close-up view
- A typical expressive reinterpretation of a classic pictorial genre
- Together with Salomé, Helmut Middendorf and Luciano Castelli, Fetting was one of the founding members of the „Neue Wilde“ in Berlin in the 1970s
- The Vincent van Gogh Huis in Zundert, Netherlands, hosts the exhibition „Rainer Fetting ziet van Gogh“ until July 3, 2022

KARL HORST HÖDICKE

1938 Nürnberg – lives and works in Berlin

Ampelsprung. Der Kapitalist zeigt freudig erregt
Max Ernst Berlin. 1985.

Acrylic on canvas.

Verso signed, dated and titled. 200 x 290 cm (78.7 x 114.1 in). [AR]

Called up: June 10, 2022 – ca. 15.22 h ± 20 min.

€ 25.000 – 35.000 R/D, F

\$ 27,500 – 38,500

PROVENANCE

- Galerie Folker Skulima, Berlin.
- Private collection Belgium.
- Private collection Southern Germany.

LITERATURE

- Christie's London, Contemporary Art, auction 4892, December 3, 1992, lot 90 (with color illu. on p. 130).

K. H. Hödicke, born in Nuremberg in 1938, came to Berlin in 1957. In the years that followed, the big city became one of his most important pictorial themes. Be it the sky over Schöneberg, the cobblestone streets, well-known monuments such as the Brandenburg Gate or the shop windows and neon lights of the modern city: Berlin is always present and inspires the artist to create new works and series of pictures. The „Ampelsprung“ also seems to be a typical street scene, in which a man moves between the traffic lights and street signs of the big city. With his wide, slightly demonic smile, a hat, walking cane and a conspicuous white glove, he draws everyone's attention. Only then does the view fall on the indicated figure in the background, who is wearing a dress and bow tie. Her head shows no human features, but is vaguely reminiscent of a bird. The urban scenery, which is initially so harmless and easy to classify, begins to change more and more into a bizarre world inhabited by questionable characters. The subtitle of the work is „Happily excited, the capitalist shows Max Ernst Berlin“. He provides clues as to who the characters are, such as the bird as Max Ernst's alter ego, and makes substantive allusions without providing a solution, which is true for many of Hödicke's works: „A lot remains puzzling and vague, and it is precisely this lack of clarity that constitutes one of the central qualities of his work. Enriched with art-historical cross-references and carnivalesque figures, wondrous associations emerge (...)“ (Clemens Klöckner, Kasper in der Großstadt, quoted from: K.H. Hödicke. Malerei, Skulptur, Film, Munich 2013, p. 94) The „Ampelsprung“ shows exemplarily that Berlin is not just a recurring motif. In the large-format works from the 1980s, he uses seemingly everyday scenarios to develop multi-layered pictorial worlds with a humorous look and strong colors that capture the eye and finally leave the viewer with a lasting impression of the idiosyncratic inhabitants of the Berlin city. [AR]



- Berlin is a key theme in K. H. Hödicke's oeuvre, it sort of made him a quirky chronicler of modern big city life
- K.H. Hödicke is considered a pioneer of German Neo-Expressionism and an important representative of New Figuration
- His works can be found at, among others, the Städel Museum in Frankfurt am Main, the Berlinische Galerie and the Pinakothek der Moderne in Munich
- In 1977 the artist participated in documenta 6 and in 1990 in the Venice Biennial

NORBERT BISKY

1970 Leipzig – lives and works in Berlin

Blutfluss. 2005.

Oil on canvas.

Verso signed, twice dated and titled. 201 x 300 cm (79.1 x 118.1 in).

Called up: June 10, 2022 – ca. 15.24 h ± 20 min.

€ 40.000 – 60.000 R/D, F

\$ 44,000 – 66,000

PROVENANCE

· Galerie Michael Schultz, Berlin.

· Private collection Berlin (acquired from the above in 2005).

- This is an internationally sought-after large-size painting from the 2000s
- Bisky takes motifs from art history and implements them into his very own contemporary pictorial language
- Works by the artist can be found at, among others, the Museum of Modern Art, New York, the Berlinische Galerie Museum für moderne Kunst, Berlin, and the Museum Ludwig, Cologne



With his powerful, expressive works, the artist is now considered one of the most important painters of postmodern figuration (Handelsblatt Magazin 04/2019). As early as in 2014, the Kunsthalle Rostock honored him with a comprehensive exhibition covering his first fifteen years of work. Currently the artist's works can be seen in the large-scale solo exhibition „Norbert Bisky. Disinfotainment“ at the G2 Kunsthalle in Leipzig until 2021/2022. His figurative works are part of renowned collections, including the Museum of Modern Art in New York, the Berlinische Galerie Museum for Modern Art, Berlin, the Israel Museum, Jerusalem, the Burger Collection, Hong Kong,

and the Hall Art Foundation, Reading (Vermont) / Derneburg Palace Art Museum.

At the beginning of the 1990s, Bisky began to study German and art history before he changed to study painting at the University of the Arts in Berlin from 1994 to 1999 under Georg Baselitz. However, European art history also plays an important role in his own work. Bisky remembers standing in front of the works of the great Renaissance artists for the first time after the reunification, „like a starving schoolboy in a pastry shop“ (Norbert Bisky, quoted from: Gabi Czöppan, Wenn ein junger auf alte Meister trifft, Focus Online, No. 10,

03/01/2019). At that time he traveled to Florence, Venice, Padua and Verona to see the paintings with his own eyes. As an art student, he copied the baroque masters in the Prado in Madrid and painted „the GDR from the soul“.

After the turn of the millennium, Bisky's works are a bit bolder, crass, sexualized and often more brutal than the more subtle works of his earlier years, in which the only supposedly ideal world of pastel, athletic and shapely figure pictures shown becomes subliminal and slowly crumbles at second glance. Bisky is now showing a cosmos of images with apocalyptic scenarios, explosions, tornadoes, severed

body parts, blood and other bodily fluids, which Bisky - like here - often depicts in blooming white. The works look like contemporary depictions of martyrs and the painting offered here with the decapitated, lifeless as well as fearfully and painfully distorted heads can also refer to the traditional, bloodthirsty and shocking depictions of the beheading of John the Baptist by Salome or of Holofernes beheaded by Judith.

Whether Renaissance master, Baroque painter or Norbert Bisky - the artist himself explains: „Some pictures work like a comic - every child understands them.“ (ibid.). [CH]

KATHARINA GROSSE

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

Ohne Titel. 2010.

Acrylic and soil on canvas.

Signed and dated on the reverse, as well as inscribed with the work number „2010/1016, a direction arrow and the dimensions. 150 x 121 cm (59 x 47.6 in). [CH]

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

Called up: June 10, 2022 – ca. 15.25 h ± 20 min.

€ 70.000 – 90.000 R/D, F

\$ 77,000 – 99,000

PROVENANCE

- Galerie Barbara Gross, Munich (with the typographic gallery label on the reverse).
- Private collection Rhineland.

LITERATURE

- Sotheby's, London, Contemporary Art Day Sale, October 14, 2011, lot 134 (with illu.).

Katharina Grosse's colorful paintings and monumental room installations have been an integral part of the German and now international contemporary art world since the 1990s. The works are part of important international collections, e.g. the Center Pompidou in Paris, the Kunsthau Zürich, the Städtische Galerie im Lenbachhaus in Munich, the Sprengel Museum, Hanover, the Arken Museum for Modern Art in Copenhagen, the FNAC (Fonds national d'art contemporain) and the Nasher Sculpture Center in Dallas.

Grosse is considered a „master of color effects“ (Focus online). She devotes herself to her discipline both on the flat surface and in the three-dimensional space, and in doing so repeatedly exceeds the limits of the traditional concept of painting. Not only are the image carriers she chooses unconventional - both fabric constructions, various objects, floors, sand and heaps of earth as well as lawns, walls and facades are covered with her art - also through the paint application with the spray gun, which Grosse has been using since the late 1990s the artist thus dispenses with the usual painting and manual work with brush and spatula. The spray gun enables her to take a certain distance from the picture carrier in the creative process and thus to build up a completely new relationship to the work of art that is currently being created, and of course leads to significant changes, further developments and new discoveries in her work in the years that follow.

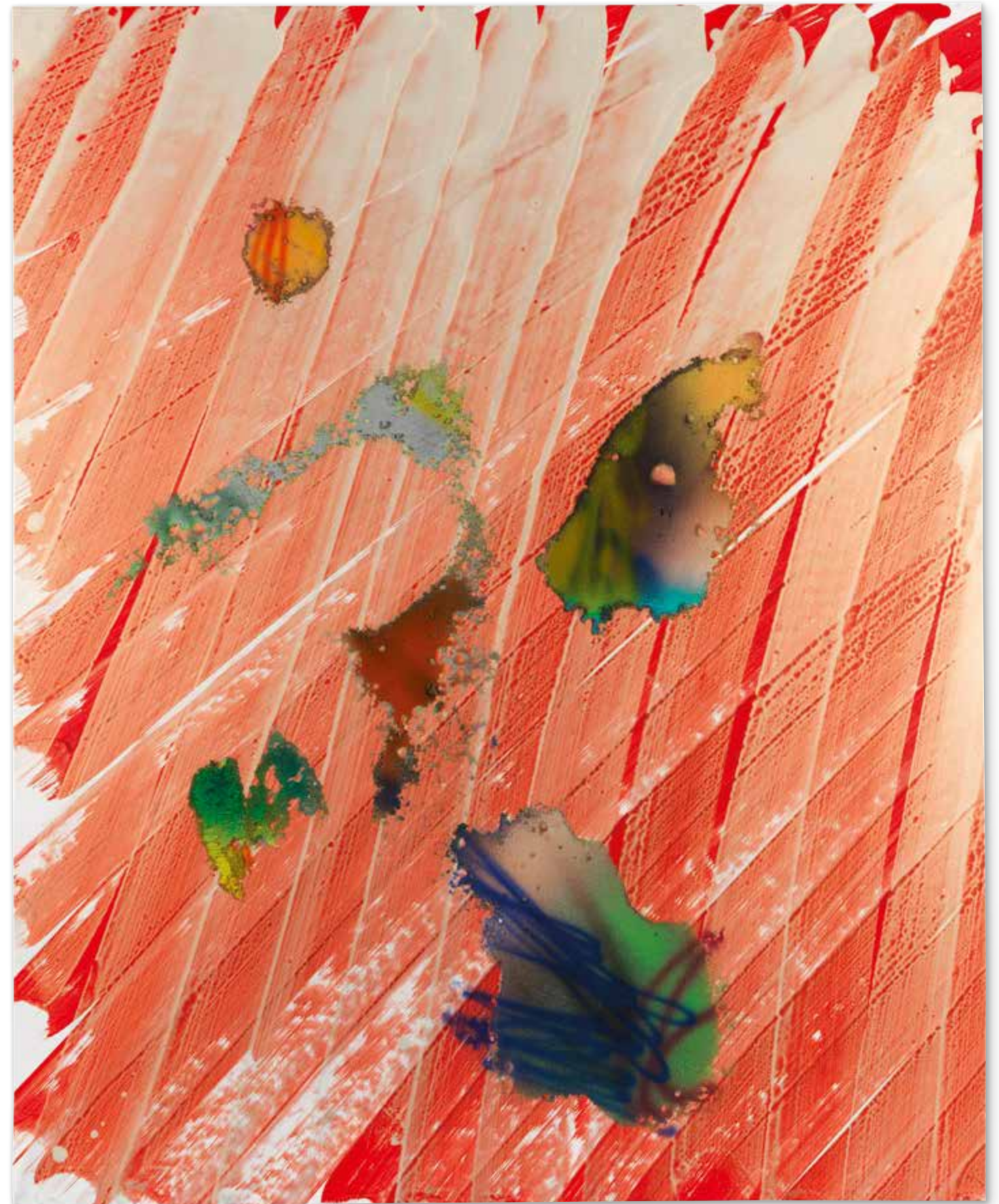
The work offered here is a successful symbiosis of classic painting applied to the canvas with a broad brush and the application of paint with the spray gun, which Grosse now favors. The complexity of the image composition is in no way inferior to the complexity of her sprawling room installations. The linear uniformity of the intersecting



Katharina Grosse, Ohne Titel, 2008, acrylic on canvas
Collection Goetz, Munich
© Katharina Grosse /
VG Bild-Kunst, Bonn 2022.

light and underlying red color stripes is achieved through sprayed color formations, which the artist provides with the help of earth with a grainy, raised, haptically attractive surface structure. In contrast to the warm-toned background, the organic-looking surfaces, which are kept in intense, cool colors, also come to the fore due to their special materiality, where, when the light falls in a special way, they compete with the whitish color stripes of the background, which suddenly shimmer like mother-of-pearl, even gleaming golden. The sprayed nests of color seem to be floating in another sphere; they cannot be held in place by the picture carrier, but waft into the room in their lightness and weightlessness like shapeless colored soap bubbles. Once again it is „unmistakable that Katharina Grosse not only ventures into space with her abstraction and conquers it in a previously unknown way, but also explores this within the possibilities of the two-dimensional. She takes the viewer with her into the painting processes, into the experience of spatial feelings [...]“ (Helmut Friedel, in: Exhib. cat. Katharina Grosse, Museum Frieder Burda, Baden-Baden 2016, p. 88). [CH]

- The golden gleam and the sandy-grainy surface structure make for particularly appealing surface aesthetics
- The year this work was made the artist showed her spacious, monumental works in the solo exhibition „One Floor Up More Highly“ at the Massachusetts Museum of Contemporary Art
- Since 2017 Katharina Grosse has been part of the Gagosian Gallery's artist squad and is represented by the renowned König Galerie



„Painting is simply what I want to do when I open my eyes. I indulge in exuberance and aggressive energy without killing anybody.“

Katharina Grosse in an interview with the artist Ati Maier, in: Bomb Magazine, April 1, 2011, <http://bombmagazine.org/articles/katharina-grosse/>.



215

ANDRÉ BUTZER

1973 Stuttgart – lives and works in Altadena, California

Ohne Titel. 2008.

Watercolor.

Lower right signed and dated. 146 x 202,5 cm (57.4 x 79.7 in), size of sheet.

Not unframed for cataloging. [AM]

€ 18.000 – 24.000 ^{R/D, F}
\$ 19,800 – 26,400

PROVENANCE

· Private collection Southern Germany.

- Work in extremely strong colors
- From the sought-after creative period between 2006 and 2008
- Works by the artist are in, among others, the State Museums Berlin, the Art Institute of Chicago and the Rubell Museum in Miami

Additional art-historical background information, illustrations, videos and daily updates can be found at www.kettererkunst.com



216

DANIEL RICHTER

1962 Eutin – lives and works in Berlin

Ohne Titel. 2007.

Oil on paper.

Lower right monogrammed and dated. With inscription „DR/Z 256“ on the reverse. 42 x 59,4 cm (16.5 x 23.3 in), the full sheet. [AR]

Called up: June 10, 2022 – ca. 15,28 h ± 20 min.

€ 10.000 – 15.000 ^{R/D, F}
\$ 11,000 – 16,500

PROVENANCE

· Contemporary Fine Arts, Berlin.
· Private collection Northern Germany.

- This scene of a group of people fighting emanates menace and danger
- Contour figures in loud colors with indistinct faces engaged in not clearly defined actions became typical of his art in 2002
- Daniel Richter is among the most important painters of his generation
- His works are at, among others, the Kuntshalle Hamburg, the Städel Museum in Frankfurt am Main, the Centre Pompidou in Paris and the Museum of Modern Art in New York

MARTIN AND BRIGITTE MATSCHINSKY-DENNINGHOFF

1921 Grötzingen/Baden and 1923 Berlin – 2020 Berlin and 2011 Berlin

Großes Tor. 1992.

Sculpture . Chrome nickel steel.

Schwarz 684. 346 x 220 x 157 cm (136.2 x 86.6 x 61.8 in).

The work can be viewed if desired.

Called up: June 10, 2022 – ca. 15.29 h ± 20 min.

€ 40.000 – 60.000 *R/D, F*

\$ 44,000 – 66,000

PROVENANCE

· Private collection Saxony (acquired from the artists in 2001).

Please note that the sculpture is not on display at our premises.

Please contact us to make an on-site appointment: +49 (0)89 55 244 0

From 1955 Brigitte and Martin Matschinsky-Denninghoff worked together - the marriage they entered into that year was also the beginning of an extremely successful partnership. The joint signature Matschinsky-Denninghoff is a symbol of what distinguishes this artist couple from other artist couples: They do not work side by side, but together. They design and realize together, the respective individual talents flow into each of their works and merge seamlessly into a common whole. Although the proportions of the artistic contributions change in individual cases, they balance each other out in the sculptural oeuvre as a whole. „Our collaboration began in 1955. We didn't begin, it began. It wasn't a decision, it happened as a gradual, natural process that became denser, more intense, more productive and more conscious over the years, so that very soon ,the artistic part' could no longer be disentangled.“ (Brigitte and Martin Matschinsky-Denninghoff, report, in: Georg

W. Költzsch (ed.), Matschinsky-Denninghoff, Monographie und Werkverzeichnis der Skulpturen, Cologne 1992, p. 18). The Matschinsky-Denninghoffs work with line and structure, not volume. Her sculptures made of metal rods, tubes or sheets reach up in flowing, partly curved, partly broken bands, often reminiscent of vegetable forms and always with the expression of powerful growth controlled by invisible energy. The work „Großes Tor“ impressively shows the development in the late work of the artist couple towards complete transparency and the dissolution of the closed form. Both formal solutions are still present here: the gate as an architecturally striking construction around which organic brass rods wind up. „We don't want to imitate anything - neither nature nor technology - but to a certain extent work parallel to it. We try [...] not to make nature visible, but the forces behind it.“ (Matschinsky-Denninghoff) [SM]



KATHARINA GROSSE

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

Ohne Titel. 2008.

Acrylic on canvas.

Signed, dated and inscribed with the work number „2008/1017M“ on the reverse. Stretcher with a label inscribed with the work number in typography. 150,3 x 120,2 cm (59.1 x 47.3 in). [CH]

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

Called up: June 10, 2022 – ca. 15:30 h ± 20 min.

€ 70.000 – 90.000 ^{R/D, F}

\$ 77,000 – 99,000

PROVENANCE

- Galerie Conrads, Düsseldorf.
- Private collection Southern Germany (acquired in 2009).

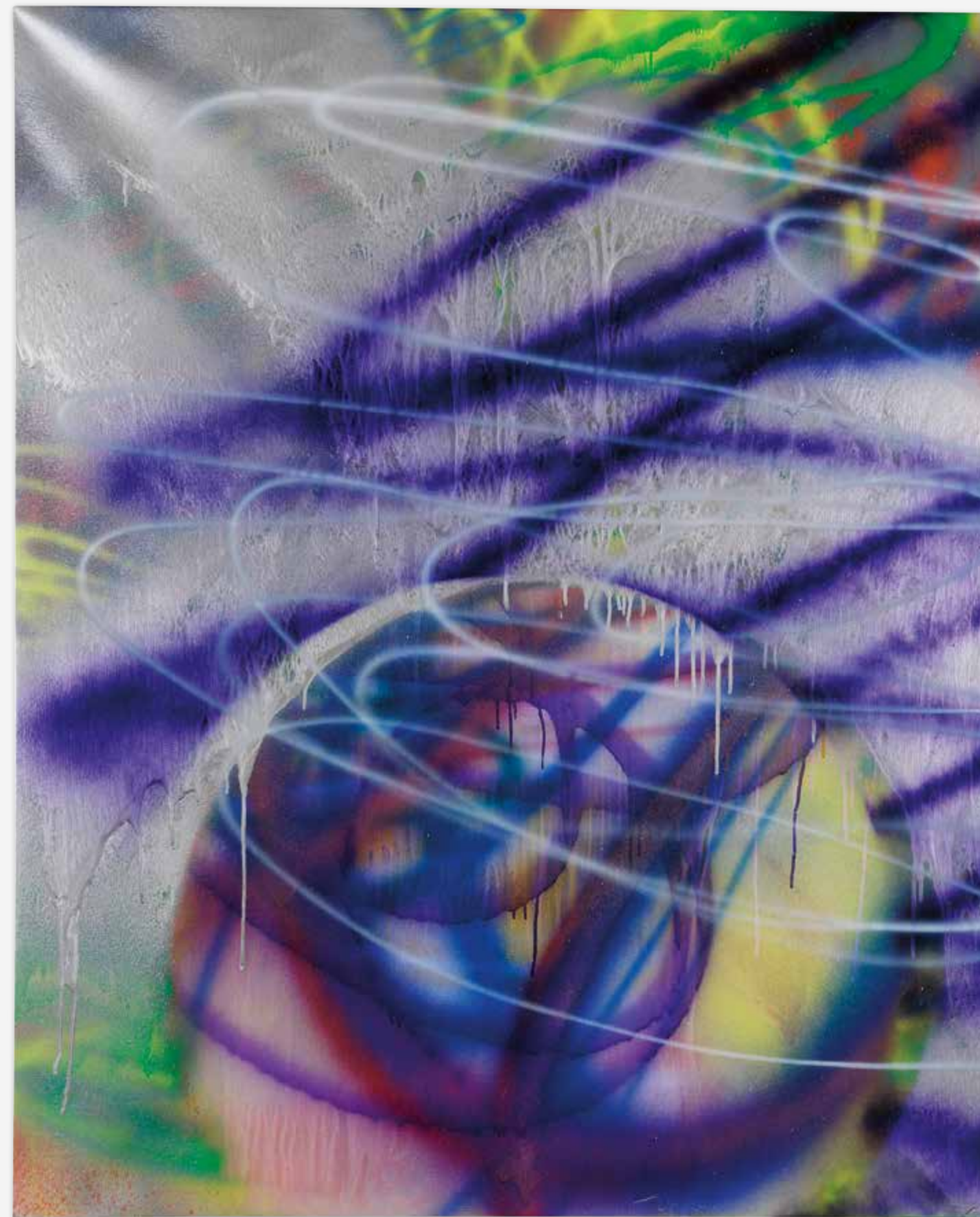
In her often monumental art, the application of the paint with a spray gun has been Katharina Grosse's preferred artistic technique since the late 1990s. In contrast to manual work with brush and spatula, the special utensil of the spray gun allows the artist to keep a certain distance from the image carrier, to move more freely and quickly during the creative process and to explore completely new ways of painterly expression. The result are compositions of soft color transitions and gradients, thin superimposed layers of color and drops and streaks of colors, as in the work offered here.

Grosse's paintings are not only created on paper, on canvas and other traditional image carriers, but also on meter-long fabric constructions, objects, floors, heaps of earth, lawns, walls and facades. In this way, she occupies entire rooms and locations, which are transformed into oversized installations through her artistic intervention. With these exuberant areas of color that spread out in all directions and become part of the surrounding architecture, the unusual paint carriers, but especially with her unconventional way of applying the paint, the

- The year this work was made the artist was represented in, among others, the exhibition „Wunderkammer. A Century of Curiosities“ at the Museum of Modern Art in New York
- Similar works from the 2000s are in possession of, among others, the Centre Pompidou, Paris, the Museum Kunstpalast, Düsseldorf, and the Städtische Galerie im Lenbachhaus, Munich
- In the last two years the artist raised attention with large-scale solo shows at, among others, the HAM Helsinki Art Museum and the Hamburger Bahnhof Museum für Gegenwartskunst in Berlin

artist has been questioning the conventional definition of the traditional medium of painting for years. Grosse provides clear shifts of the boundaries within her profession and has thus made an important, progressive contribution to contemporary art since the 1990s. In September 2021, the artist published her first NFT edition with a digital sculpture „Number One“ floating freely in space, proving once again that she is still striving to expand the boundaries of the concept of painting.

In the canvas work offered here, too, Katharina Grosse's painting is - quite characteristically - aimed at expansion. The edges of the picture interrupt the course of the fine, elliptical spray forms created in circular movements and varying colors, which - with their clear demarcation - create a contrast to the soft color gradients within the picture. Nevertheless, the composition of overlapping, sprayed color swirls, mists and surfaces seems to spread across the entire canvas, to grow beyond the limits of the image carrier, trying to stimulate viewers to complete the effusive gradients in their mind. [CH]





219

KARL HARTUNG

1908 Hamburg—1967 Berlin

Vierkantsäule I. 1966/67.

Bronze, polished.

Krause 799. Underside with the foundry mark as well as with the special mark and the estate stamp. One of 6 + 1 copies. Height: 59,2 cm (23.3 in). [CH]

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

Called up: June 10, 2022 – ca. 15.32 h ± 20 min.

€ 20.000–30.000 R*, F

\$ 22,000–33,000

PROVENANCE

· From the artist's estate.

EXHIBITION

- (each presumably different copy)
- Karl Hartung (1908-1967). Eine Werkübersicht zum 80. Geburtstag, Galerie Pels-Leusden, Berlin, 1988, cat. no. 86, p. 67 (with the title „Baumsäule“, with full-page illu. on p. 61).
- Karl Hartung. Aufbruch - Aufbrüche, Kunsthalle Schweinfurt, November 21, 2014 - April 12, 2015, p. 87 (with illu.).

- Hartung creates a symbiosis of clear forms and a particularly sensual materiality, of abstraction and a simultaneous closeness to vitality and vegetation
- Hartung contrasts weight and compactness of the column with wave-shaped edges and gentle contours
- This is the first time that a copy of this bronze is offered on the auction market
- Another cast is part of the Collection Noack, Berlin (permanent exhibition)

“Through this simplicity, the reduction is driven to the extreme, Hartung reaches a degree of spiritualization and compression of form, which at the same time appears to be the sum of his previous work.”

Dr. Markus Krause, in: Karl Hartung 1908-1967. Metamorphosen von Mensch und Natur (monograph and catalog raisonné), Munich 1998, p. 166.



220

ANSELM REYLE

1970 Tübingen—lives and works in Berlin

Ohne Titel. 2004.

Mixed media on canvas. Oil, acrylic, silver foil and metallized plexiglass.

Signed and dated on the folded canvas on the reverse.

135 x 114 cm (53.1 x 44.8 in). [CH]

Called up: June 10, 2022 – ca. 15.33 h ± 20 min.

€ 25.000–35.000 R/D, F

\$ 27,500–38,500

PROVENANCE

- Galerie Giti Nourbakhsh, Berlin.
- Private collection (acquired from the above in 2004).
- Private collection Netherlands (acquired from the above in 2009).

LITERATURE

- Christie's, London, 7740th auction, Post War and Contemporary Art Day Auction, July 1, 2009, lot 160.

- The work complex of the stripe pictures, which Reyle completed in 2013, helped him to his international breakthrough
- His works play with visual stimuli: through materials with unusual haptic and visual properties and strong color contrasts, the artist creates a new kind of Color Field Painting
- Reyle's works have been shown in context of important exhibitions, among others, at the Museum of Contemporary Art in Los Angeles, the London Tate Modern and at the Royal Academy of Arts as well as the Museum moderner Kunst Stiftung Ludwig in Vienna

PETER DREHER

1932 Mannheim – 2020 Freiburg

Tag um Tag guter Tag (Nr. 2672-2675). 2012.

Oil on canvas.

Each with the number scratched into the wet paint in top center. Each signed and dated on the reverse. Each 25 x 20 cm (9.8 x 7.8 in).

Four paintings from the night series for which Dreher illuminated the glasses with a spotlight. [AM]

Called up: June 10, 2022 – ca. 15:34 h ± 20 min.€ 30.000 – 40.000 *R/D, F*

\$ 33,000 – 44,000

PROVENANCE

· Private collection Southern Germany.

- Four consecutively numbered works from „Tag um Tag guter Tag“, which presumably is Peter Dreher’s most famous series
- Since 1974 the artist makes more than 50 paintings a year in which Dreher depicts a glass of water in photo-realistic manner in front of a light background
- In „Tag um Tag guter Tag“ a singular perspective in contemporary painting that combines simplicity, repetition and prosaicness become manifest
- Other paintings from this important series are in possession of, among others, the Museum für Moderne Kunst, Frankfurt, and the Staatliche Kunsthalle, Karlsruhe

In 1972, Peter Dreher painted the first of his well-known glass paintings. In the years that followed, numerous more were created, in which he characterized the empty glass of water on a table in front of a white wall.

Rather than still lifes, the small format works appear to be portraits. They appear to be small-format individual portraits, in which not only the nature of the glasses, their surface and the incident light,

but also their character and individual expression should be apparent. The aspect of time plays an important role within this central series of works. Distinguishable in a day and night series, the artist captures the tiniest changes in light at different times of the day and seasons, from various reflections, shading and reflections on the glass surface, thereby elevating this ordinary-looking everyday object into an expressive and fascinating motif. [AM]



222

ADRIAN GHENIE

1977 Baia Mare (Romania) – lives and works in Cluj-Napoca and Berlin

Ohne Titel. 2003/04.

Acrylic on paper.

Signature scratched into paint in lower left. On smooth wove paper. 100,3 x 61,3 cm (39.4 x 24.1 in), size of sheet. [AM]

Called up: June 10, 2022 – ca. 15.36 h ± 20 min.

€ 18.000 – 24.000 ^{R/D, F}
\$ 19,800 – 26,400

PROVENANCE

· Private collection Austria.



- Early work in strong colors by the internationally acclaimed artist
- In 2015 Ghenie represented his homecountry Romania at the 56th Venice Biennial
- He is represented by renowned galleries like Thaddaeus Ropac and Pace Gallery

223

TONY CRAGG

1949 Liverpool – lives and works in Wuppertal

Identity. 2015.

Unique object. Ca. 24 x 31 x 26,5 cm (9.4 x 12.2 x 10.4 in).

There are also five other color variants of this glass sculpture. [AM]

We are grateful to the Berengo Studio, Murano, for the kind support in cataloging this lot.

Called up: June 10, 2022 – ca. 15.37 h ± 20 min.

€ 40.000 – 50.000 ^{R/D, F}
\$ 44,000 – 55,000

- Unique object
- For the first time offered on the international auction market ([artprice.com](https://www.artprice.com))
- Tony Cragg's sculptures are in many important international collections, such as Tate Gallery, London, the Museum Ludwig, Cologne, and the Von der Heydt-Museum, Wuppertal





224

ANSELM REYLE

1970 Tübingen – lives and works in Berlin

Ohne Titel. 2006.

Mixed media on canvas. Acrylic, metallized plexiglass, silver foil and straw.

Signed and dated on the reverse. 224 x 189 cm (88.1 x 74.4 in). [CH]

Called up: June 10, 2022 – ca. 15:38 h ± 20 min.

€ 30.000 – 40.000 ^{R/D, F}

\$ 33,000 – 44,000

PROVENANCE

- Galerie Krammig & Pepper Contemporary, Berlin.
- Private collection Southern Germany (acquired from the above).

- Reyles stripe pictures turn classic painting into a play of haptics, shine, reflection, contrasts of light and dark and material aesthetics
- The artist can look back on many solo shows, among them at the Deichtorhallen in Hamburg, the Kunsthalle Zürich, the Arken Museum of Modern Art in Ishøj, the Des Moines Art Center in Iowa and the Centre National d'Art Contemporain in Grenoble
- Since 2017 Anselm Reyle is represented by, among others, the renowned König Galerie, Berlin



225

ANDY DENZLER

1965 Zürich – lives and works in Zurich

Photo Frame Painting #2. 2015.

Oil on canvas.

Verso signed, dated, titled and inscribed „#2332“.

180 x 150 cm (70.8 x 59 in). [AM]

Called up: June 10, 2022 – ca. 15:40 h ± 20 min.

€ 18.000 – 24.000 ^{R/D, F}

\$ 19,800 – 26,400

PROVENANCE

- Private collection Southern Germany.

- Energetic play with distortion
- Special production method with brilliant expressiveness: Denzler runs horizontal structures through the still wet oil paint
- Denzler's large-format canvas works have been among the top-priced newcomers on the international auction market in recent years
- Works by the artist can be found in numerous private and public collections, e.g. at the White House, Washington D.C., the Museum of Modern Art, Moscow, and the Burger Collection, Hong Kong

RUPPRECHT GEIGER

1908 Munich – 2009 Munich

685/74. 1974.

Acrylic on canvas.

Dornacher/Geiger 664. Signed, twice inscribed with the dimensions and with a dedication on the reverse. Once more signed on the folded canvas and inscribed with the work number „685/74“. 140,5 x 140,5 cm (55.3 x 55.3 in). [AM]

Called up: June 10, 2022 – ca. 15.41 h ± 20 min.

€ 40.000 – 60.000 *R/D,F*

\$ 44,000 – 66,000

PROVENANCE

- Galerie Edith Wahlandt.
- Private collection Baden-Württemberg (acquired from the above in 1992).

EXHIBITION

- Rupprecht Geiger, Ölbilder und Graphiken von 1950 bis 1982, Fritz-Winter-Haus, Ahlen, February 6 - April 25, 1982, cat. no. 15 (with the exhibition label on the stretcher).

LITERATURE

- Pia Dornacher, Julia Geiger: Rupprecht Geiger. Werkverzeichnis. Gemälde und Objekte Architekturbezogene Kunst, p. 240, no. 664, no illu.

Color as an independent and expressive medium accompanies Rupprecht Geiger in his artistic work throughout his life and gives it great continuity. It becomes the central element and is liberated from form and design. The large-format work „685/74“ from 1974 also combines these central elements of Geiger’s artistic understanding and can be assigned to the color field modulations of the 1970s.

Born in Munich in 1908 as the only child of the painter and graphic artist Willi Geiger, Rupprecht began painting and drawing in the early 1920s. In 1926 he joined Eduard Pfeiffer’s architecture class at the Kunstgewerbeschule in Munich and in 1935 passed his exams to become an architect, which he continued to do until 1962. After the end of the war he exhibited his first abstract painting in 1948 in the „Salon des Réalistes Nouvelles“ in Paris and in 1949 he was a co-founder of the group „ZEN 49“ alongside Willi Baumeister and Fritz Winter. In the 1950s he found his way to his abstract and

colorful compositions, which were to shape his further work, and in 1959 he exhibited at the documenta in Kassel for the first time. Rupprecht Geiger knows about the effect color has on the viewer: „I believe in the psychological effect of color on people.“ (Rupprecht Geiger, quoted from: Pinc kommt! Rupprecht Geiger, Dresden 2017, p. 26). Apparently free-floating color surfaces are masterfully modeled by him with finely graded modulation in a haunting color intensity. Looking at our work, one is almost drawn into the color. It changes before your eyes and is accompanied by an intense glow and constant change. But in our work the color tone is softer, lighter and almost seems to float. Depending on the space and incidence of light, the mood conveyed changes. Different associations such as power, love, energy, warmth and strength play on the seemingly uneventful monochrome canvas. For Rupprecht Geiger, color is not just color, but it unfolds its own sphere of influence, opens up a special level of the spiritual and casts a spell over the viewer. [AW]

- Privately-owned for more than 30 years
- The color pink has an exceptional importance in the painter’s oeuvre
- Rupprecht Geiger is one of the most important artists of the German post-war avant-gard



”Color, just like light, deserves to be mentioned in one breath with the first rank of elements – fire, water, air, color, light and earth.“

Rupprecht Geiger quoted from. Jürgen Morschel, Künstler. Kritisches Lexikon der Gegenwartskunst, Munich 1988/92, p. 2.

PETER DREHER

1932 Mannheim – 2020 Freiburg

Tag um Tag guter Tag (Schlüssel). 1997-2005.

Oil on board. Lot comprising 9 paintings.

Each signed on the reverse. Eight of the paintings dated and dedicated on verso. Four work dated on recto. Up to 20,4 x 14,6 cm (8 x 5,7 in).

The owner received the works as a New Years Greeting from the artist. [AM]

Called up: June 10, 2022 – ca. 15,58 h ± 20 min.

€ 20.000 – 30.000 R/D, F

\$ 22,000 – 33,000

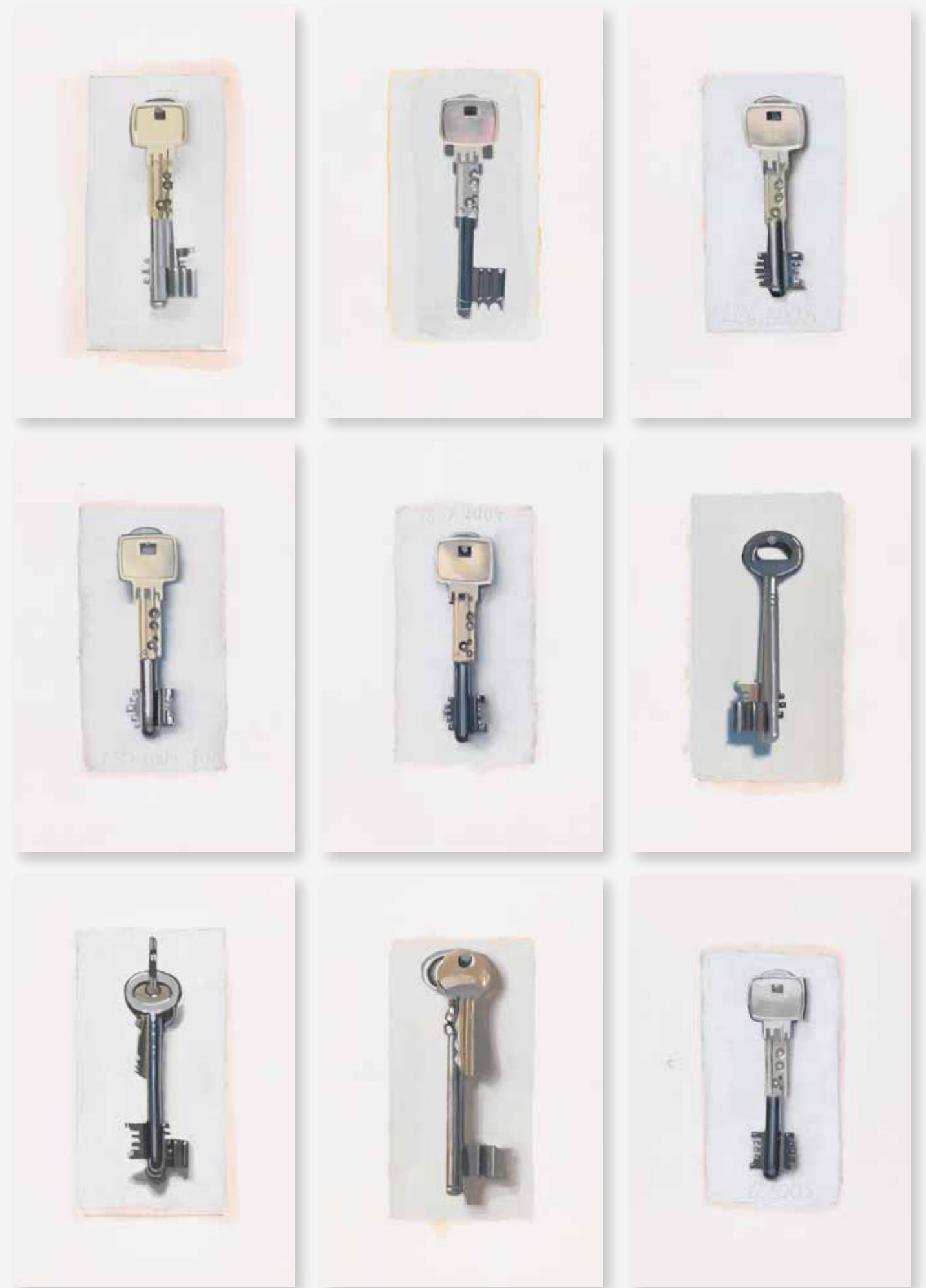
PROVENANCE

· Private collection Southern Germany (obtained directly from the artist).

- Alongside the glass, the motif of the key plays a central role in the artist's oeuvre
- Peter Dreher had absolute vision, an ability to visually break down any color into its component parts
- Paintings by Peter Dreher are in numerous important public collections, such as the Museum für Moderne Kunst, Frankfurt, the Staatsgalerie Stuttgart, the Kunsthallen Karlsruhe and Mannheim, as well as the Museum Frieder Burda, Baden-Baden and the Art Institute of Chicago

"I find the world so entertaining that I can sit quietly anywhere for hours without doing any chores. As soon as I open my eyes, I have enough to do."

Peter Dreher in a conversation with Heinz-Norbert Jocks, quoted from: Die Diktatur und das Echo der Zeit oder das Glück, die Zeit zu vergessen, in: Kunstforum, vol. 150, Zeit - Existenz - Kunst, 2000, p. 228.



KAYA**KERSTIN BRÄTSCH AND DEBO EILERS**

1969 Hamburg - lives and works in New York | 1974 Texas, USA - lives and works in New York

Herzogschatten. 2016.

Urethan, aluminum, vinyl wire, wigs, toys, epoxy resin, wire and acrylic tubes.
180 x 170 x 20 cm (70.8 x 66.9 x 7.8 in).

With a certificate from both artists dated August 20, 2016 (in copy).

Called up: June 10, 2022 – ca. 15.44 h ± 20 min.

€ 10.000 – 15.000 *R/D, F*

\$ 11,000 – 16,500

PROVENANCE

- Deborah Schamoni, Munich.
- Private collection Hesse (acquired from the above in 2016).

- Unique work
- In 2010, the two New York-based artists Kerstin Brätsch and Debo Eilers joined forces to form KAYA
- Works by KAYA have been shown in international exhibitions, e.g. at Museum Brandhorst, Munich, Galerie 47 Canal, New York, and the Fridericianum in Kassel

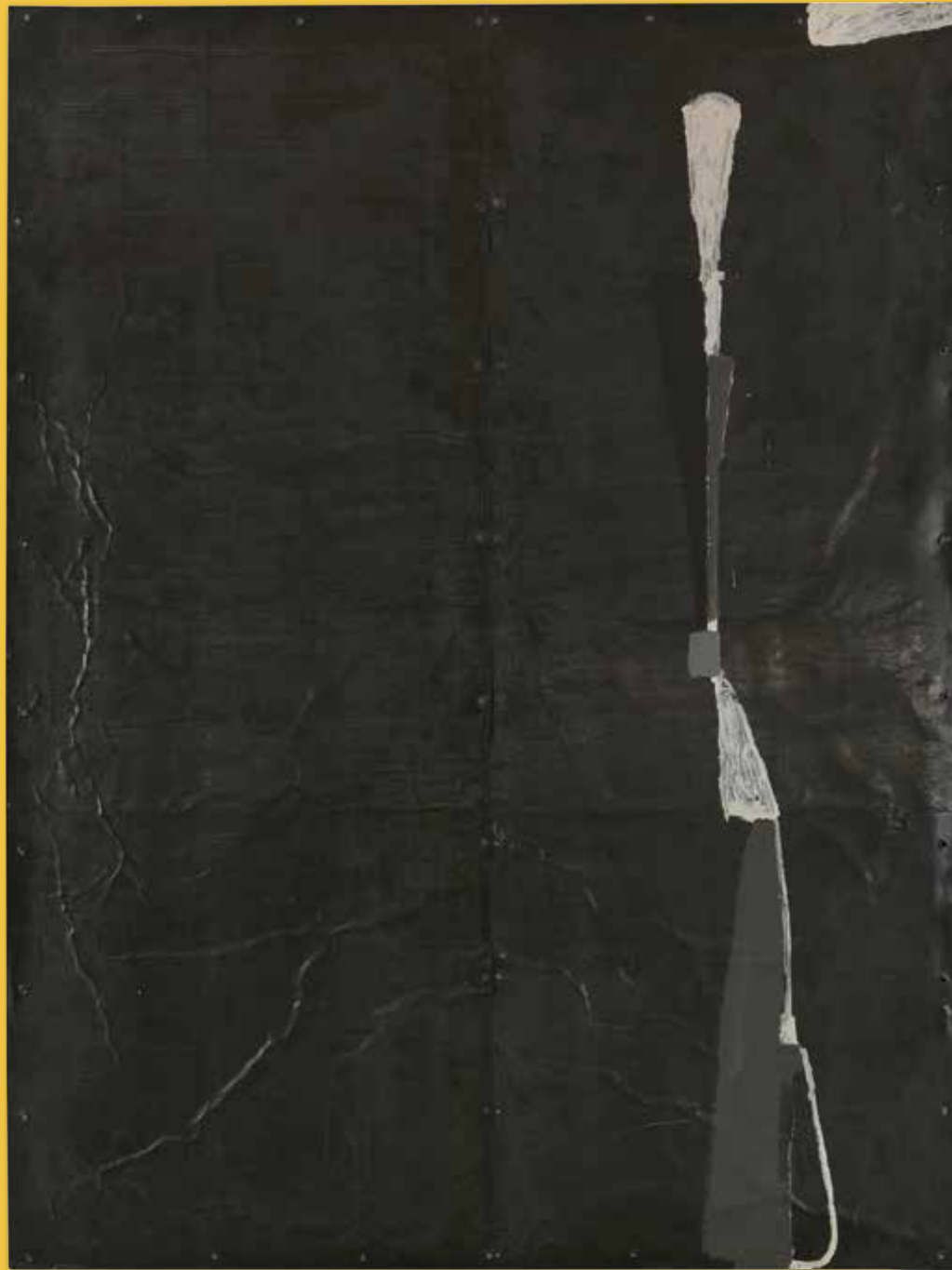
“As an art brand, we pay special attention to partners and artists who really want to change the world“

KAYA quoted from: Elke Buhr, Monopol Magazin.de September 3, 2018



The artist duo Kaya
Photo: Daniele Molajoli, Courtesy the artists





229

JAMES BROWN

1951 Los Angeles – 2020 Mexico

Stabat Mater (brown) XXV. 1988-1989.

Mixed media. Dispersion paint on lead.
Signed, dated and inscribed „Paris“ on the reverse.
240 x 180 x 3,5 cm (94.4 x 70.8 x 1.3 in). [AR]

With the signed photo certificate from the artist,
New York City 1991.

Called up: June 10, 2022 – ca. 15.45 h ± 20 min.

€ 15.000 – 20.000 *R/D, F*
\$ 16,500 – 22,000

PROVENANCE

· Private collection Southern Germany.

- From the group of the religious „Stabat-Mater“ works
- The artist translates a medieval poem into his dark abstract pictorial language
- The poems begins with the words „Stabat Mater dolorosa...“ (The sorrowful mother was standing ...) and addresses Mary's sorrow at the cross of Jesus
- In the 1980s he showed works alongside artists such as Robert Rauschenberg, Jasper Johns, Jean-Michel Basquiat and Keith Haring at the important New York galleries Leo Castelli and Shafrazi Art Gallery before he emigrated to Mexice with his family in the 1990s
- For the first time offered on the international auction market (source: artprice.com)



230

PIERRE SOULAGES

1919 Rodez – lives and works in Sète and Paris

Eau-forte XXII. 1973.

Etching in colors.
Gatto 23. Rivière XXII. From an edition of 90 copies.
On firm Fabriano wove paper. 94,5 x 93,8 cm (37.2 x 36.9 in), size of sheet. [AM]

Called up: June 10, 2022 – ca. 15.46 h ± 20 min.

€ 15.000 – 20.000 *R/D, F*
\$ 16,500 – 22,000

PROVENANCE

· Private collection Southern Germany.

- Excellent expressive work by the important French post-war artists
- This etching is one of Pierre Soulage's largest prints
- In 1955, 1959 and 1964 the artist participated in documenta I, II and III



231

GÜNTHER FÖRG

1952 Füssen – 2013 Freiburg

Ohne Titel. 1988.

Bronze relief with green-brown patina.

Lower right with the name and the date. Lower right part with the foundry mark „Casper Guss“.

One of three copies. 89 x 59 x 6 cm (35 x 23.2 x 2.3 in). [AM]

We are grateful to Mr Michael Neff of the Estate Günther Förg for kindly confirming this work's authenticity. It is registered in the archive with the number WVF.88.BR.0360.

Called up: June 10, 2022 – ca. 15.48 h ± 20 min.

€ 30.000 – 50.000 *R/D, F*

\$ 33,000 – 55,000

PROVENANCE

· Private collection Belgium.

LITERATURE

· Christie's, Amsterdam, November 29, 2011, lot 148.

- Early bronze by Günther Förg's
- As of the mid 1980s the artist made impressive bronze reliefs with a singular expressiveness attained through the varying surface qualities
- Förg's bronzes are in many important collections, among them the Museum of Modern Art, San Francisco, the Zentrum für Kunst und Medien, Karlsruhe, and the Museum für Moderne Kunst, Frankfurt am Main



232

MARKUS LÜPERTZ

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

Nach Marées - Gelber Kopf. 2002.

Oil on canvas.

With the monogram in ligature in upper left. 100 x 81 cm (39.3 x 31.8 in)[EH]

This work's authenticity was kindly confirmed orally by the Atelier Markus Lüpertz. We are grateful for the support in cataloging this lot.

Called up: June 10, 2022 – ca. 15.49 h ± 20 min.

€ 15.000 – 20.000 *R/D, F*

\$ 16,500 – 22,000

PROVENANCE

- Galerie Michael Werner, Cologne
- Galerie Forsblom, Helsinki (until 2003)
- Private collection Switzerland (acquired from the above in 2003).

- On the cover of the catalog „Martin Lüpertz“ in the Kunstforum Wien 2006
- Markus Lüpertz powerfully charges the compositional strategy of Marée's model with his painterly means
- In the original painted wood and lead frame
- Shown several times at important exhibitions

EXHIBITION

- Markus Lüpertz. New Paintings and Sculptures, Galerie Forsblom, Helsinki June 16 - March 2, 2003.
- Markus Lüpertz, BA-CA Kunstforum Wien May 9 - November 5, 2006, cat. no. 32, p.110 (illu. on catalog cover).
- Markus Lüpertz - Hauptwege und Nebenwege. Eine Retrospektive. Bilder und Skulpturen von 1963 bis 2009, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, October 9, 2009 - January 17, 2010, cat. no. 119, illu. on p. 156
- Markus Lüpertz - In't Godlijk Licht. Gemeentemuseum The Hague June 25 - October 2, 2011, cat. no. 46 (with a label on the reverse).
- Markus Lüpertz. Symbole und Metamorphosen / Symbols and Metamorphoses, Hermitage Museum St. Petersburg, March 25 - May 25, 2014, illu. on p. 217.

TU HONGTAO

1976 Chengdu (China) – lives and works in Chengdu and Beijing

Dancing Fantasy. 2007.

Oil on canvas.

Verso signed and dated. 180 x 130 cm (70.8 x 51.1 in).

Called up: June 10, 2022 – ca. 15.50 h ± 20 min.

€ 25.000 – 35.000 *R/B, F*

\$ 27,500 – 38,500

PROVENANCE

· Private collection Southern Germany.

- Early neo-pop oriented work by the emerging Chinese artist
- In his cityscapes under a blue sky, human bodies pile up into abstruse structures – for the artist they are an expression of the emotional world of his generation
- Since 2019 he has been represented by the international gallery Lévy Gorvy, which has made his works known worldwide
- This is the first time that one of his works is offered on the German auction market (source: artprice.com)

The Chinese artist Tu Hongtao was born in Chengdu in 1976 and completed his training in 1999 with a degree in oil painting from the China Academy of Art in Hangzhou. His early, neo-pop-oriented works are influenced by the major social and economic changes that the country was going through at the turn of the millennium. From 2001 onwards, urban landscapes, such as the work offered, here were created. In these pictures we see people stacked on top of one another, piling up into abstruse structures. New details keep popping up between the fleshy pink body parts, such as a bed with a figure in protective gear operating some sort of converted leaf blower, provocative nurses, or a figure in a white dress with a giraffe's head sitting on a throne. Tu Hongtao's crowds are confusing and should be understood as a commenta-

ry on the emotional world of his generation. Or as the international gallery Lévy Gorvy, which has represented the artist since 2019, describes it: „[...] sardonic cityscapes featuring piles of human bodies and dolls that reflect contemporary feelings of confusion, tension and desire“ (quoted from: <https://www.levygorvy.com/artist/tu-hongtao/>). In 2008, as with so many artists, there was an abrupt change in the work of the then young painter, towards an abstract, poetic visual language. In an interview with the music magazine „Rolling Stone“, he comments on this change and explains that although his handling of images has changed, he still wants to think independently and express himself artistically. (Cf. Rolling Stone, Is he possibly the next “most valued Chinese Artist”?, 11/16/2020) [AR]





234

JASON MARTIN

1970 Jersey – lives and works in London

Ghost. 2008.

Oil on aluminum.

Verso signed, dated, titled and inscribed with a direction arrow and the technique. 220 x 146 x 10,5 cm (86.6 x 57.4 x 4.1 in). [AR]

Called up: June 10, 2022 – ca. 15,52 h ± 20 min.

€ 40.000 – 60.000 ^{R/D, F}
\$ 44,000 – 66,000

PROVENANCE

· Private collection Western Germany.

- Jason Martin's works on aluminum and stainless steel are characterized by the appealing contrast between minimalistic basic forms and gently modulated color forms
- The paint is applied with a self-made, comb-like brush in one swinging motion, which is how the artist creates the stunning visual effects
- The British artist became widely noticed in 1997, when he participated in the pioneering exhibiton „Sensation: Young British Artists from the Saatchi Collection“ at the Royal Academy of Arts in London
- His works can be found in many public collections, among them the Hirshhorn Museum and Sculpture Garden in Washington, D.C. or the Sprengel Museum in Hanover



235

THOMAS KIESEWETTER

1963 Kassel – lives and works in Berlin

Ohne Titel. 2014.

stainless steel, with colors.

Ca. 235 x 110 x 105 cm (92.5 x 43.3 x 41.3 in).

Unique within a series of 3. [AR]

With a signed photo certificate from the artist.

Called up: June 10, 2022 – ca. 15,53 h ± 20 min.

€ 8.000 – 12.000 ^{R/D, F}
\$ 8,800 – 13,200

- Around view, typical monochrome work of welded, bolted and colored metal plates
- Thomas Kiesewetter conceives single elements in sketches and models, that he eventually puts together to form the final sculpture
- In 2017 the Kunsthalle Bielefeld hosted a solo show

GERHARD RICHTER

1932 Dresden – lives and works in Cologne

Abdallah. 2010.

Acrylic lacquer behind glass.

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

Called up: June 10, 2022 – ca. 15.54 h ± 20 min.

€ 50.000 – 70.000 R/D, F

\$ 55,000 – 77,000

PROVENANCE

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

LITERATURE

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

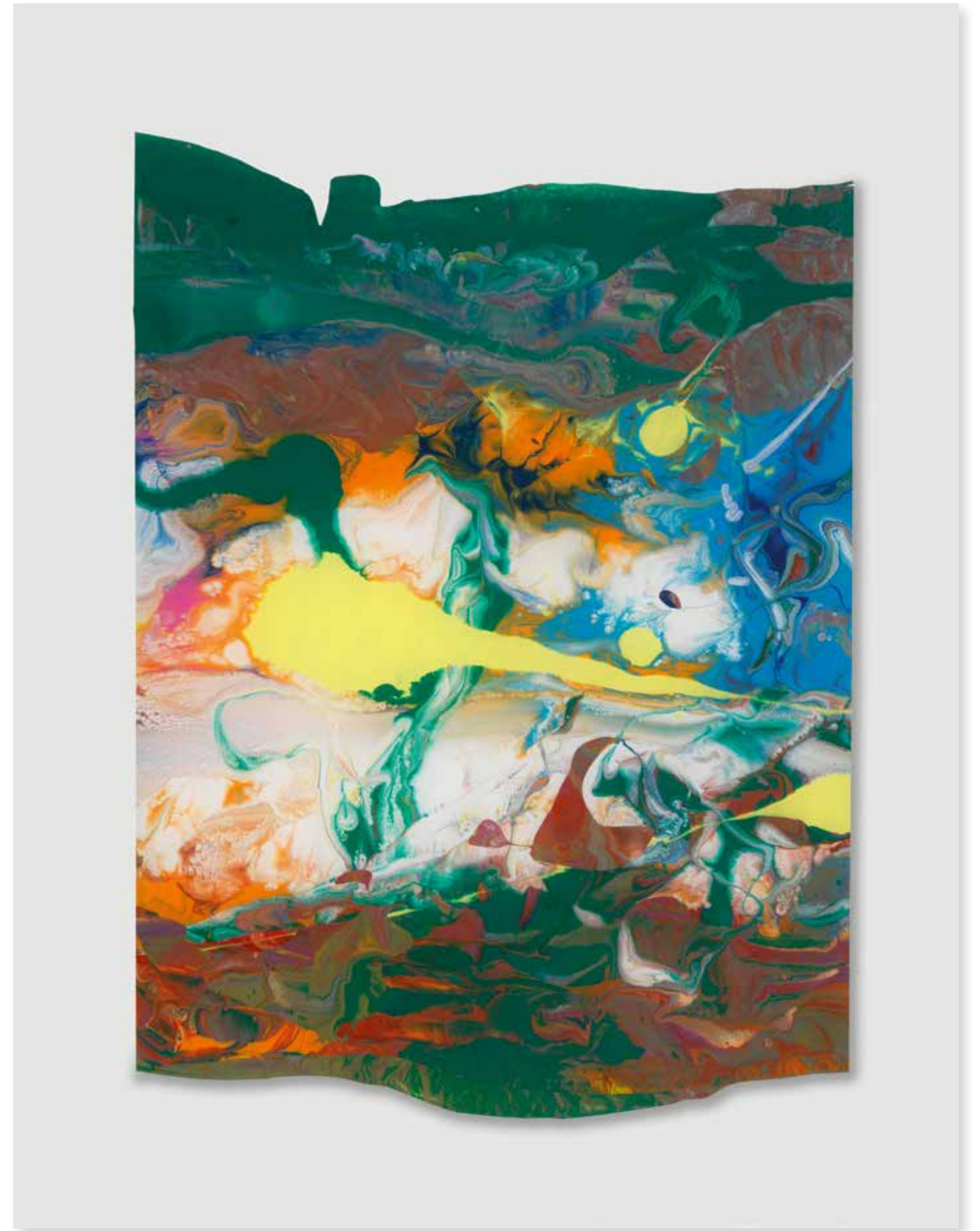
- Richter's reverse glass paintings are marvelous documents of his technical mastery and innovative power
- In terms of their variety, Richter's glass works stand for his joy in experimenting
- In a fascinating balance of plan and chance, Richter creates impressive color structures on the smooth surface of the image carrier
- With reverse glass compositions based on very strict selection processes, and names from the Middle Eastern fairytales of „1001 Nights“, Richter opens up vast spaces for associations

”I am fascinated by chance, as almost everything is chance. The way we are, why I wasn't born in Africa but here. It's all chance.“

Gerhard Richter, November 2016.

After a few experimental attempts, Richter began to discover the technique of reverse glass painting in 2008 and to use it for his paintings of controlled chance. The series of paintings „Sindbad“ (2008), „Aladin“, „Baghdad“, „Ifrit“, „Perizade“ and „Abdallah“ (each 2010) are created, all of whose titles have their origins in the rich culture of the Orient. Richter borrowed these titles from the figures of Islamic mythology and the famous collection of fairy tales „1001 Nights“, which was translated from Middle Persian into Arabic in Baghdad around the year 800 and from then on became widespread in oriental and later also in occidental culture. It is certainly no coincidence that Richter placed this thematic world of the flourishing West alongside his abstract creations at a time when the Orient was being marked by war and the devastation of the Iraq war. Gerhard Richter is not only a master of painterly experimentation in the field of tension between calculation and chance, but also a master of playing with free association. Richter's

oriental titles give the viewer space to associate the bright, abstract color gradients with the bright colors of the Orient or their finely structured movement, fixed behind glass, with the formal repertoire of Arabic calligraphy. And finally, an association with the uncontrolled chaos of the destruction of war cannot be ruled out. Richter declares the luminous, abstract color structures, which are the result of his masterly staging of calculated coincidence, to be the protagonists of his composition, which is placed on the back of the picture carrier and is therefore fascinatingly enraptured. For this impressive result, Richter first lets the paint flow onto a Plexiglas support and only partially intervenes in this accidental process of image formation through the use of brushes, chopsticks and spatulas. Finally, Richter transfers the desired section of the resulting composition to the glass plate using a perfected copying process, which ultimately permanently preserves these marbled color structures. [JS]





237

MARINO MARINI

1901 Pistoia – 1980 Viareggio

Cavallo e cavaliere di tre quarti. 1951.

Tempera and India ink.

Bottom center signed and dated. On wove paper.

40,4 x 23 cm (15,9 x 9 in). [KT]

Accompanied by a written expertise issued by the Fondazione Marino Marini, Pistoia, from September 16, 2021. The work will be included into the catalog raisonné under the number 864.

Called up: June 10, 2022 – ca. 15,56 h ± 20 min.

€ 28.000 – 34.000 ^{R/D, F}

\$ 30,800 – 37,400

PROVENANCE

- Collection Gualtieri di San Lazzaro, Paris.
- Private collection Italy (presumably acquired from the above around 1960/70, ever since family-owned).

EXHIBITION

- Marino-Azuma-Cavaliere-Ramous, exhibition in cooperation with the Archivio Azuma, Centro studi Alik Cavaliere, Archivio Carlo Ramous and the Fondazione Marino Marini Pistoia, Cortina Arte, Milan, October 12 - November 13, 2021, p. 64 (with illu.).

- Marini's sculptural and graphic work is characterized by the initial exchange with the Parisian avant-garde: Giorgio de Chirico, Aristide Maillol, Pablo Picasso, Georges Braque and Alberto Giacometti are among his artistic companions in the 1920s/30s
- In 1950 he traveled to New York for his first solo exhibition at Curt Valentin's renowned Buchholz Gallery, which would establish his international fame
- His central theme is horse and rider, symbolic of the relationship between man and animal, culture and nature
- Marini took part in documenta 1 (1955), II (1959) and III (1964); major retrospectives of his work took place in Zurich in 1962 and in Rome in 1966
- Marini's sculptures, paintings and graphics are in the Galleria d'Arte Moderna, Milan, the Peggy Guggenheim Museum, Venice, the Tate Modern, London, and the National Gallery of Art, Washington



238

GÜNTHER UECKER

1930 Wendorf – lives and works in Düsseldorf

Nagelkreuz Hell. 2017.

Bronze with white patina.

With the artist's name, date and number as well as with the foundry mark. From an edition of 35 copies. 44 x 40 x 11 cm (17,3 x 15,7 x 4,3 in).

Cast by art foundry Schmäke, Düsseldorf and released by Geuer & Geuer, Düsseldorf, in cooperation with the tabloid newspaper BILD.

Called up: June 10, 2022 – ca. 15,57 h ± 20 min.

€ 20.000 – 30.000 ^{R/D, F}

\$ 22,000 – 33,000

- Of unique character owing to the individual patination
- Impressive version of the key motif of Christianity
- In his art Günther Uecker uses elementary aspects of human sensation

On occasion of the birthday of the newspaper BILD, Uecker once again created an edition in bronze. Inspired by the 500th anniversary of Luther posting his 95 theses, a cross entwined with cloth and nails makes for the the sculpture's corpus. In his work Uecker is intensively occupied with the theme „Verletzung“ (violation/injury). The way he drives the nails into the wood or treats it with an ax represents the „Verletzung and calls reminiscence of the crucifixion of Christ. Owing to this context and the aesthetics, the work evokes associations of pain. To Uecker nailing is a dialog that unites both aspects: the injury, wounding, and the aspect of healing, as the nails form an armor that protects the inside from the outside. They document an intrinsic ambiguity that is crucial for the comprehension of Uecker's oeuvre. [EH]

RAINER FETTING

1949 Wilhelmshaven – lives and works in Berlin

City Cab. 1993.

Oil on jute.

Verso signed, dated, titled and inscribed „X 390“. Diameter: Ca. 207,5 x 206 cm (81.6 x 81.1 in). [AR]

This work's authenticity has kindly been confirmed by the artist.

Called up: June 10, 2022 – ca. 16.01 h ± 20 min.€ 30.000 – 40.000 ^{R/D, F}

\$ 33,000 – 44,000

PROVENANCE

- Raab Galerie, Berlin.
- Private collection Berlin.

EXHIBITION

- Rainer Fetting, Galerie Tobias Hirschmann, Frankfurt 1993.

“After I had lived in New York for close to eight years, I had a compelling idea of how to paint cabs, which, after all, is a characteristic New York theme.”

Rainer Fetting, quoted from: Jan Hoet, Arie Hartog (editors), Fetting, Cologne 2009, p. 244.

- In a very rare format from the famous series of the „Taxibilder“
- Made during Rainer Fetting's stay in New York
- The skyline, the Yellow Cabs, the pier on Hudson River, the subway, the fast and no-frills life in the American metropolis are recurring motifs in works from this time
- His works are part of important public collections, one „Taxibild“ is at the Städel Museum in Frankfurt am Main



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INFO

Glossar

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- The description **hand-written** refers to what in our opinion is not doubtlessly by the artist's hand.
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COLLECTION CONSULTING

For Private Collectors

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

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

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

Corporate Collections

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

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

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

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

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



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For our
international
collectors
we are looking
for works by
these artists

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Horst **Antes**
Georg **Baselitz**
Cecily **Brown**
Enrico **Castellani**
John **Chamberlain**
Eduardo **Chillida**
Christo
George **Condo**
Lucio **Fontana**
Günther **Förg**
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Helen **Frankenthaler**
Adrian **Ghenie**
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Barbara **Hepworth**
David **Hockney**
Donald **Judd**
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Ellsworth **Kelly**
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Per **Kirkeby**
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Roy **Lichtenstein**
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1

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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.

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2

Get the best offer!

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This is how we guarantee the best possible price for your work! There's just one thing you will have to do: Look forward to your payment!

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