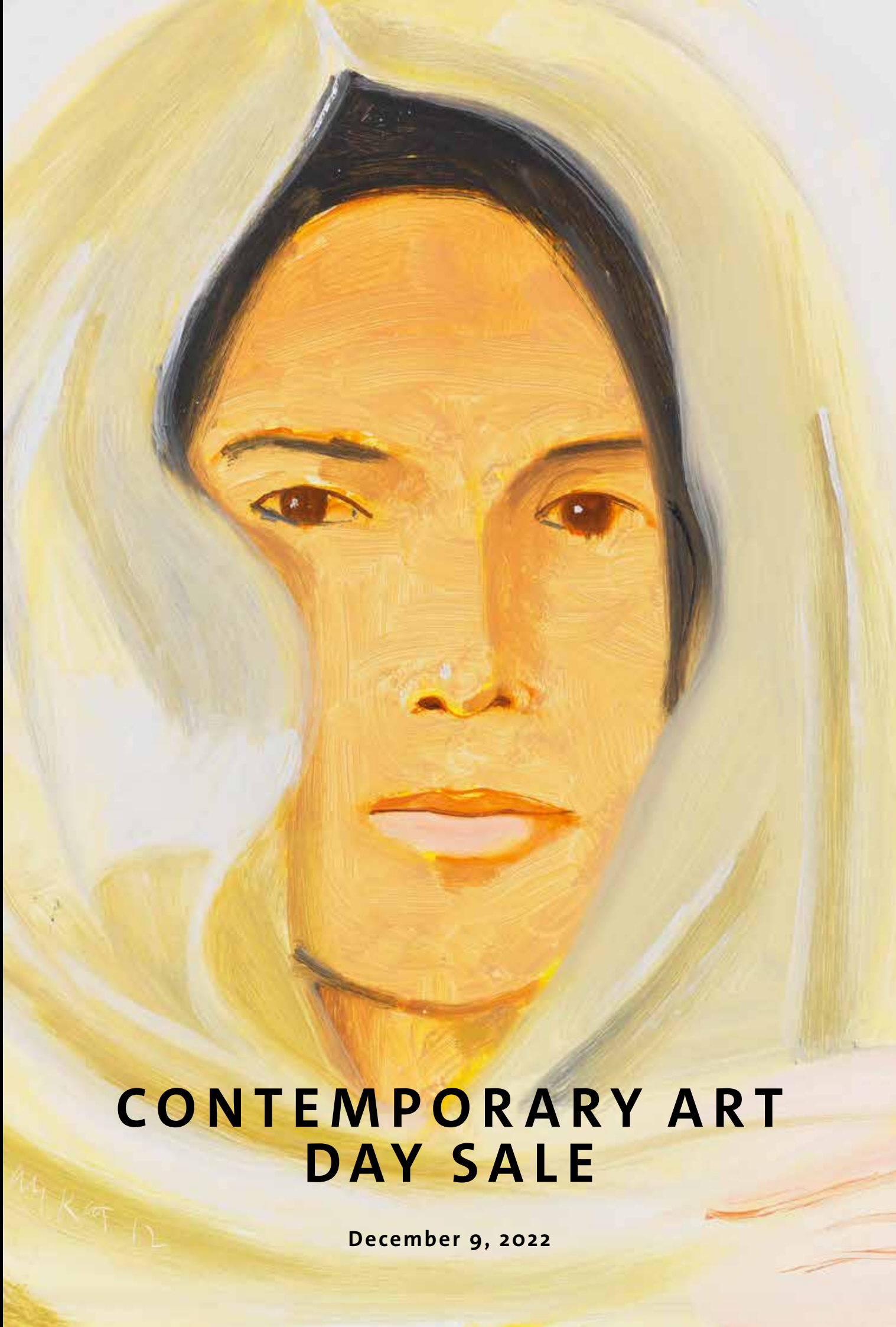


KETTERER  KUNST



**CONTEMPORARY ART  
DAY SALE**

December 9, 2022





# AUCTION 534

## Contemporary Art Day Sale

### Auctions

**Lots 100–206 Contemporary Art Day Sale (534)**  
Friday December 9, from from 1.30 pm

Ketterer Kunst Munich  
Joseph-Wild-Straße 18  
81829 Munich

**For seat reservations please call: +49 (0) 89 5 52 440  
or send an e-mail to: infomuenchen@kettererkunst.de**

### Preview

#### Hamburg

Galerie Herold, Colonnaden 5, 20354 Hamburg  
phone +49 (0)40 37 49 610, infohamburg@kettererkunst.de

Wed. November 16 11 am – 7 pm  
Reception 4 pm – 7 pm  
Thu. November 17 1 am – 4 pm

#### Cologne

Hafen 12, Hafestraße 12, 51063 Cologne  
(near Art Cologne premises)  
phone +49 (0)211 36 77 94 60, infokoeln@kettererkunst.de

Sat. November 19 11 am – 7 pm  
Sun. November 20 11 am – 7 pm  
Reception 4 pm – 7 pm  
Mon. November 21 11 am – 4 pm

#### Frankfurt

Bernhard Knaus Fine Art, Niddastraße 84, 60329 Frankfurt am Main  
phone +49 (0)6221 58 80 038, infoheidelberg@kettererkunst.de

Wed. November 23 11 am – 7 pm  
Reception 4 pm – 7 pm  
Thu. November 24 11 am – 4 pm

### Further Auctions

**Lots 1–64 Evening Sale (535)**  
Friday, December 9, from 5 pm | from 5 pm

**Lots 300–395 19th Century Art (532)**  
Saturday, December 10, 2022, from 2.30 pm

**Lots 400–537 Modern Art Day Sale (533)**  
Saturday, December 10, from ca. 4.30 pm

#### Online Only [onlineonly.kettererkunst.de](https://onlineonly.kettererkunst.de)

Sunday, November 20, 2022, from 3.30 pm –  
Sun, December 11, 2022, 3 pm, Phased ending

#### Berlin

Ketterer Kunst, Fasanenstraße 70, 10719 Berlin  
phone +49 (0)30 88 67 53 63, infoberlin@kettererkunst.de

Sat. November 26 10 am – 7 pm  
Reception 4 pm – 7 pm  
(Lecture on Max Liebermann, Dr. Lucy Wasensteiner,  
director of Liebermann-Villa am Wannsee 5 pm)

Sun. November 27 10 am – 6 pm  
Mon. November 28 10 am – 6 pm  
Tue. November 29 10 am – 6 pm  
Wed. November 30 10 am – 6 pm  
Thu. December 1 10 am – 8 pm

#### Munich (all works)

Ketterer Kunst, Joseph-Wild-Straße 18, 81829 Munich  
phone +49 (0) 89 5 52 440, infomuenchen@kettererkunst.de

Sat. December 3 3 pm – 7 pm  
Reception 4 pm – 6 pm  
Sun. December 4 11 am – 5 pm  
Mon. December 5 10 am – 6 pm  
Tue. December 6 10 am – 6 pm  
Wed. December 7 10 am – 6 pm  
Thu. December 8 10 am – 5 pm  
Fri. December 9 10 am – 5 pm

Exchange rate: 1 Euro = 1 U.S. dollar (approximate value).

Front cover: Lot 120 A. Katz – Page 2: Lot 123 Nara – Page 6: Lot 140 S Fetting – Page 229: Lot 180 N. Bisky – Page 230: Lot 104 H. Nitsch –  
Page 233: Lot 195 A.R. Penck – Rear inside cover: Lot 118 L. M. Wintersberger – Rear outside cover: Lot 194 G. Richter

# INFO

## Your bidding options

### Online

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

**Bid and watch online on: [www.kettererkunstlive.de](http://www.kettererkunstlive.de)**

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

### By phone

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

### Proxy bids

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

### Saleroom

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

### Online Only

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

**Register and bid on [www.ketterer-internet-auctions.com](http://www.ketterer-internet-auctions.com)**

Last chance to bid in the current auction: Sunday, December 11, 2022, from 3 pm (phased ending).

# AUTUMN AUCTIONS 2022

## Bids

Auctions 532 | 533 | 534 | 535 | @

### Rechnungsanschrift | Invoice address

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Kundennummer | Client number

Name   Surname	Vorname   First name	c/o Firma   c/o Company
Straße   Street	PLZ, Ort   Postal code, city	Land   Country
E-Mail   Email		USt-ID-Nr.   VAT-ID-No.
Telefon (privat)   Telephone (home)	Telefon (Büro)   Telephone (office)	Fax

### Abweichende Lieferanschrift | Shipping address

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Straße   Street	PLZ, Ort   Postal code, city	Land   Country

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Ihre schriftlichen Gebote werden nur soweit in Anspruch genommen, wie es der Auktionsverlauf unbedingt erfordert.  
*Your written bid will only be used to outbid by the minimum amount required.*

**Ich möchte telefonisch bieten. | I wish to bid via telephone.**

Bitte kontaktieren Sie mich während der Auktion unter:

*Please contact me during the auction under the following number:* \_\_\_\_\_

Nummer   Lot no.	Künstler:in, Titel   Artist, Title	€ (Maximum   Max. bid) required for proxy bids, optional for phone bids as safety bid

Bitte beachten Sie, dass Gebote bis spätestens 24 Stunden vor der Auktion eintreffen sollen.

*Please note that written bids must be submitted 24 hours prior to the auction.*

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Ich bitte um Zusendung.

*Please send me the objects*

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*Please display VAT on the invoice (mainly for commercial clients/export).*

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Datum, Unterschrift | Date, Signature

**Ketterer Kunst GmbH & Co. KG** · Joseph-Wild-Straße 18 · 81829 Munich · phone +49-(0)89-55244-0 · fax +49-(0)89-55244-177 · info@kettererkunst.de · www.kettererkunst.de





# YOUR CONTACTS



**Robert Ketterer**  
Owner, auctioneer  
phone +49 89 55244-158  
r.ketterer@kettererkunst.de



**Gudrun Ketterer, M.A.**  
Auctioneer  
phone +49 89 55244-200  
g.ketterer@kettererkunst.de



**Peter Wehrle**  
Managing director  
phone +49 89 55244-155  
p.wehrle@kettererkunst.de



**Nicola Gräfin Keglevich, M.A.**  
Senior Director  
phone +49 89 55244-175  
n.keglevich@kettererkunst.de



**Dr. Sebastian Neußer**  
Senior Director  
phone +49 89 55244-170  
s.neusser@kettererkunst.de



**Dr. Mario von Lüttichau**  
Academic consultant  
phone +49 89 55244-165  
m.luetlichau@kettererkunst.de

## Contemporary Art



**MUNICH**  
**Julia Haußmann, M.A.**  
Head of Customer Relations  
phone +49 89 55244-246  
j.haussmann@kettererkunst.de



**MUNICH**  
**Dr. Franziska Thiess**  
phone +49 89 55244-140  
f.thiess@kettererkunst.de



**MUNICH**  
**Alessandra Löschner Montal, B.A./B.Sc.**  
phone +49 89 55244-131  
a.loescher-montal@kettererkunst.de



**MUNICH**  
**Dr. Isabella Cramer**  
phone +49 89 55244-130  
i.cramer@kettererkunst.de

## Modern Art



**MUNICH**  
**Sandra Dreher, M.A.**  
phone +49 89 55244-148  
s.dreher@kettererkunst.de



**MUNICH**  
**Larissa Rau, B.A.**  
phone +49 89 55244-143  
l.rau@kettererkunst.de

## 19<sup>th</sup> Century Art



**MUNICH**  
**Sarah Mohr, M.A.**  
phone +49 89 55244-147  
s.mohr@kettererkunst.de



**MUNICH**  
**Felizia Ehrl, M.A.**  
phone +49 89 55244-146  
fehrl@kettererkunst.de

## Resrepresentatives



**BERLIN**  
**Dr. Simone Wiechers**  
phone +49 30 88675363  
s.wiechers@kettererkunst.de



**COLOGNE**  
**Cordula Lichtenberg, M.A.**  
phone +49 151 29607354  
infokoeln@kettererkunst.de



**BADEN-WÜRTTEMBERG,  
HESSE, RHINELAND-PALATINATE**  
**Miriam Heß**  
phone +49 6221 5880038  
m.hess@kettererkunst.de



**HAMBURG**  
**Louisa von Saucken, MLitt**  
phone +49 40 374961-13  
l.von-saucken@kettererkunst.de



**NORTHERN GERMANY**  
**Nico Kassel, M.A.**  
phone +49 89 55244-164  
n.kassel@kettererkunst.de



**SAXONY, SAXONY-ANHALT,  
THURINGIA**  
**Stefan Maier**  
phone +49 170 7324971  
s.maier@kettererkunst.de



**USA**  
**Dr. Melanie Puff**  
phone +49 89 55244-247  
m.puff@kettererkunst.de



**THE ART CONCEPT**  
**Andrea Roh-Zoller, M.A.**  
phone +49 172 4674372  
artconcept@kettererkunst.de

## Cataloging department

Silvie MühlIn M.A., Dr. Julia Scheu, Dr. Eva Heisse, Christine Hauser M.A., Alana Möller M.A., Ann-Sophie Rauscher M.A., Dr. Agnes Thum, Sarah von der Lieth, M.A., Dr. Mario von Lüttichau, Dr. Katharina Thurmair, Alisa Waesse M.A. – Editing: Text & Kunst KONTOR Elke Thode



100

## ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Mutter, kleinen Jungen führend IV.  
1944.

Gouache.

Claesges 44-010. Signed and dated in lower right.  
Inscribed on the reverse. On firm wove paper.  
23,7 x 15,4 cm (9,3 x 6 in), the full sheet. [AM]

Called up: December 9, 2022 – ca. 13:30 h ± 20 min.

€ 18.000 – 24.000 R/D, F

\$ 18,000 – 24,000

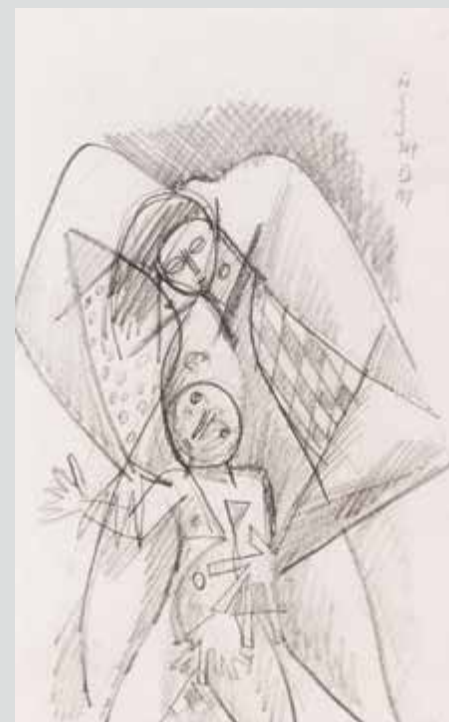
### PROVENANCE

- Galerie Gerd Rosen, Berlin (1946).
- Collection Herbert Kurz, Wolframs-Eschenbach.
- Private collection Southern Germany.

### EXHIBITION

- E. W. Nay, Galerie Gerd Rosen, Berlin, May 1946, cat. no. 4.
- Werke von Hansheinrich Palitzsch, Ernst Wilhelm Nay, Karl Otto Götz und Hermann Glöckner, Kunstausstellung Kühl, Dresden, September 1947.
- Ernst Wilhelm Nay. Gemälde, Aquarelle, Zeichnungen und Graphik 1935-1960, Fränkische Galerie, Nuremberg, January 10 - mid February 1961, cat. no. 38 (titled "Mutter und Kind").

Ernst Wilhelm Nay, Mutter, kleinen Jungen führend, 1944, pencil on paper, private collection.



© VG Bild-Kunst, Bonn 2022

- Subtly differentiated gouache in remarkably expressive colors
- The painting "Frau mit Kind" (Scheibler 379) from 1947 is based on this pictorial conception
- Gouaches from this year are in important public collections like the Kunsthalle Hamburg, the Museum Ludwig, Cologne, and the Staatliche Kunstsammlungen Dresden



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## ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Ohne Titel. 1960.

Watercolor.

Claesges 60-001. Lower right signed and dated.  
On firm paper. 41,7 x 55,7 cm (16,4 x 21,9 in),  
the full sheet. [AM]

Called up: December 9, 2022 – ca. 13:31 h ± 20 min.

€ 30.000 – 40.000 R/D, F

\$ 30,000 – 40,000

### PROVENANCE

- Galerie Michael Hertz, Bremen (directly from the artist).
- Private collection Bremen (acquired from the above in 1961).
- Private collection Bremen (gifted from the above in 2004).

- From the significant work complex of the "Scheibenbilder" (Disc Pictures)
- Dynamic composition in rhythmical coloring
- Paintings and watercolors from this series are among Ernst Wilhelm Nay's most sought-after works on the international auction market

**SAM FRANCIS**

1923 San Mateo/California – 1994 Santa Monica/California

**Tokyo Red Ball (SF62-100). 1962.**

Gouache and acrylic.

Verso signed, dated and titled, as well as inscribed with the work number "SF62-100" and a direction arrow. On firm Arches wove paper (with watermark and blindstamp), 31,3 x 56,7 cm (12.3 x 22.3 in), the full sheet.

The work is registered at the Sam Francis Foundation, Glendale/California with the number "SF62-100" and has been included into the Online Catalogue Raisonné.

*Called up: December 9, 2022 – ca. 13.32 h ± 20 min.*

€ 60,000 – 80,000 R/D, F

\$ 60,000 – 80,000

**PROVENANCE**

- Galerie Delaive, Amsterdam (1994).
- Private collection Northern Germany.

- Expressive work in the artist's signature style
- Remarkable brilliance and striking radiance in balanced-dynamic arrangement
- Characteristic work from the early 1960s, in which the artist concentrated on graceful circular forms

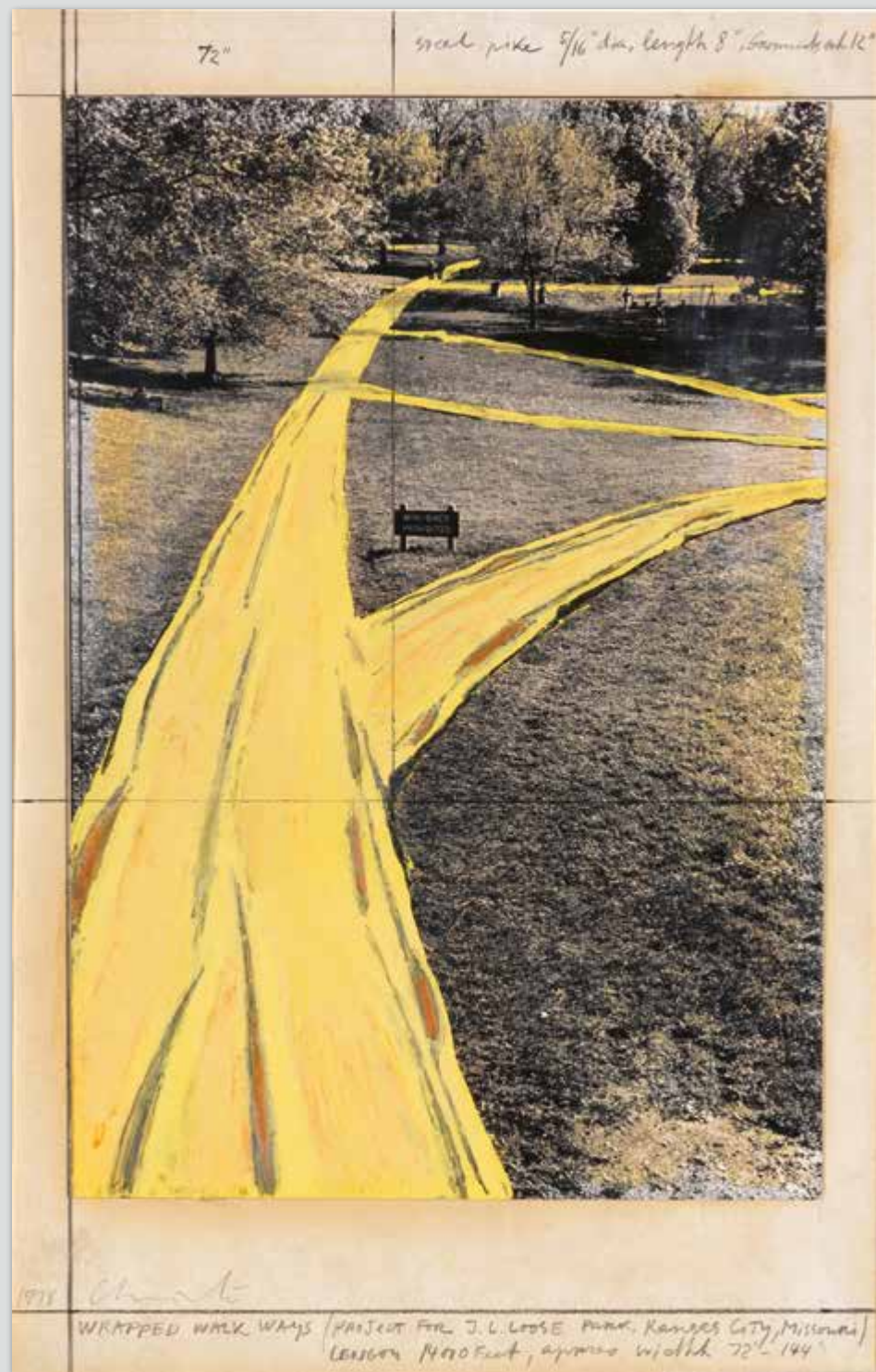


A firework of radiant colors—an association that this expressive sheet could possibly evoke in the viewer. In "Tokyo Red Ball" Sam Francis stages a performance of exuberant dynamics and eccentric luminosity. The Californian native developed his unique pictorial language from the late 1940s, inspired by, among others, the groundbreaking paintings of Marc Rothko. The concentric, partly transparent circular shapes that seem to float above the surface are just as much part of his expressive repertoire as another trend-setting feature of his work: the white, unpainted background became a central element of his works in the mid-1950s. Despite the absence of pictorial features

such darkness, Francis succeeds in giving the colors an intensive glow like in works such as Tokyo Red Ball. In contrast, the combination of dynamic circular shapes, linear elements and accentuated drippings, supports the aforementioned association. The title of the work also reveals the artist's connection to Japan and its culture. From the late 1950s, the representative of Abstract Expressionism, who called many places around the globe his home, spent a particularly long time in Tokyo, where our work was created in 1962. In the artist's unique, seemingly lyrical oeuvre, "Tokyo Red Ball" combines central aspects of his creative exploration executed with a powerful brilliance. [AM]

"The first time I started playing with liquid paint, letting it fall... it ran off the paper on the sheets, onto the floor. It was ... a great feeling..."

Sam Francis quoted from: Sam Francis Foundation (<https://cr.samfrancisfoundation.org>), on October 24, 2022).



- Unique object
- Project draft for “Wrapped Walk Ways“ at Jacob Loose Memorial Park
- Between October 4 and 16, 1978, a saffron-colored nylon fabric covered 4 kilometer of paths in the park
- A remaining impression of a temporary project
- The disguised landscapes of Christo and Jeanne-Claude are one-of-a-kind
- Next to documenta 4 in 1968, Christo participated another 5 times in the Kassel exhibition, the last time in 2017

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## CHRISTO

1935 Gabrovo (Bulgaria) – 2020 New York

Wrapped Walk Ways (Project for J. L. Loose Park, Kansas City, Missouri). 1978.

Black and white photograph, worked over with acrylic, ballpoint pen and pencil on cardboard. Lower left signed and dated, titled and inscribed in bottom center. Inscribed in sheet's upper margin. Inscribed with a personal dedication on the reverse.

38 x 24 cm (14.9 x 9.4 in), size of sheet. [EH]  
In the original Plexiglas frame.

We are grateful to Mr Matthias Koddenberg, Estate of Christo and Jeanne-Claude, New York, for his kind support in cataloging this lot. The work is registered in the archive.

*Called up: December 9, 2022 – ca. 13:34 h ± 20 min.*

€ 20.000 – 30.000 <sup>R/D, F</sup>  
\$ 20,000 – 30,000

### PROVENANCE

• Private collection North Rhine-Westphalia.



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## HERMANN NITSCH

1938 Vienna – 2022 Mistelbach

Schüttbild. 1999.

Blood and oil on hessian.  
Signed and dated on the reverse.  
100 x 80 cm (39.3 x 31.4 in). [AR]

*Called up: December 9, 2022 – ca. 13:35 h ± 20 min.*

€ 35.000 – 45.000 <sup>R/D, F</sup>  
\$ 35,000 – 45,000

### PROVENANCE

• Private collection Southern Germany.

- This is one of Hermann Nitsch's famous “Schüttbilder“ (Pour Pictures)
- The color red dominates, coalescing with the red blood on the jute, it symbolically stands for life and death
- Other “Schüttbilder“ are in international museums like the Museum of Modern Art, New York, the Tate Collection and the Albertina in Vienna
- The artist participated in the important documenta 5 (1972) under Harald Szeemann, as well as in documenta 7 (1982) in Kassel



**WILLI BAUMEISTER**

1889 Stuttgart – 1955 Stuttgart

**Abstraktion (Konstruktion Rot-Oliv III). 1923.**

Gouache, pencil.

The work is listed under the addenda number 0140A in the Baumeister archive in Stuttgart. Signed in lower right on the backing board. On thin board. 32,2 x 21,8 cm (12.6 x 8.5 in), the full sheet. Backing board: 35,5 x 24 cm (13.9 x 9.4 in).

Accompanied by a photo expertise from Felicitas Baumeister, Stuttgart.

The work will be included into the digital addenda of the catalogue raisonné of drawings, gouaches and collages.

Called up: December 9, 2022 – ca. 13.36 h ± 20 min.

€ 20.000 – 30.000 R/N.F.

\$ 20,000 – 30,000

**PROVENANCE**

· Private collection Switzerland.

**LITERATUR**

· L'Esprit Nouveau, issue 25, Paris 1924.

- Made for the the magazine “L'Esprit Nouveau“, published by Amédée Ozenfant and Le Corbusier
- Baumeister, who taught at the Städel as of 1928, gained early international recognition
- Baumeister creates a figurative Constructivism from figural and surface-tectonic elements
- Another work with the motif “L'Esprit Nouveau“ is at the Museum of Modern Art, New York

“L'Esprit Nouveau” was an avant-garde magazine published by Amédée Ozenfant and Le Corbusier together with Paul Dermée and Michel Seuphor between 1920 and 1925.

With this publication, they aimed at providing insight into contemporary efforts in the fields of fine arts, literature, architecture and science. Willi Baumeister was represented in the first issue of the

magazine. Our 1923 abstraction is reproduced in color in the November 1924 issue.

In addition to our sheet, two other, earlier, colored versions known are known, of which, according to the catalogue raisonné, one is in private ownership (Ponert 139) and one in possession of the Museum of Modern Art in New York (Ponert 140). [EH]



**WILLI BAUMEISTER**

1889 Stuttgart–1955 Stuttgart

Friesbild auf Grau. 1944/1948.

Oil with synthetic resin on cardboard, laid on fiberboard.

Beye/Baumeister 1042, revised (the photo in the catalog raisonné shows an earlier state). Signature scratched into the wet paint in upper right. Inscribed "Fries-Bild Rötlich" and dated "1944/48" on its verso. 23 x 65 cm (9 x 25,5 in). Owing to the later revision, the original signature in lower left was covered. [AM]

We are grateful to Felicitas Baumeister and Hadwig Goetz, Baumeister Archive at Kunstmuseum Stuttgart, for their kind expert advice.

*Called up: December 9, 2022 – ca. 13.38 h ± 20 min.*

€ 20.000–30.000 R/D, F

\$ 20,000–30,000

**PROVENANCE**

- Private collection (acquired from the artist in 1951).
- Private collection Southern Germany (inherited in 2003)

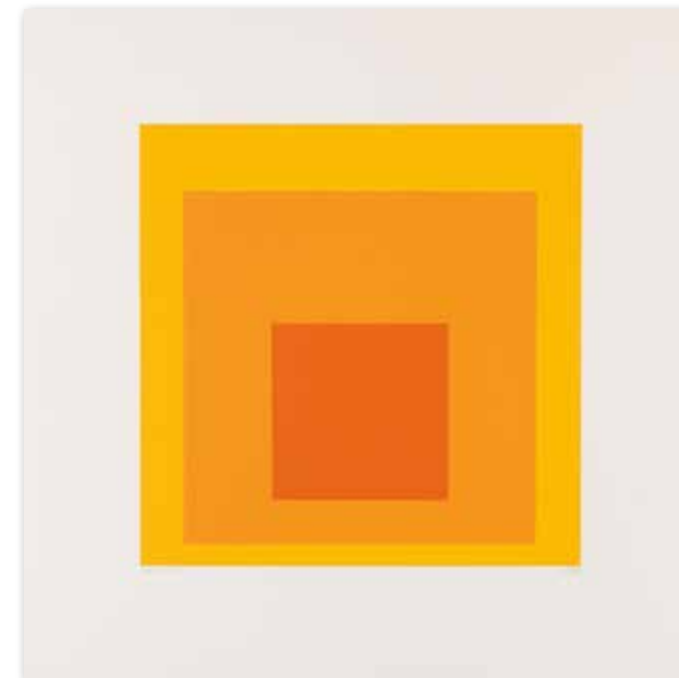
**LITERATUR**

- Will Grohmann, Willi Baumeister, Stuttgart 1952, p. 58, no. 79 (with ill.).
- Will Grohmann, Willi Baumeister. Leben und Werk, Cologne 1963, p. 295, no. 714 (no ill.).



- Clear pictorial language characterized by a strong expressiveness
- This is a particularly unusual frieze picture by Willi Baumeister, the acclaimed protagonist of German post-war Modernism
- Surface structure with a strong haptic appeal
- For the first time on the international auction market (source: artprice.com)

- Timeless work in fine colors from the famous serie "Homage to the Square"
- Albers was both student and teacher at the influential Bauhaus
- Cy Twombly and Robert Rauschenberg were among his students am the Black Mountain College in North Carolina

**JOSEF ALBERS**

1888 Bottrop–1976 Orange/Connecticut

Homage to the Square. 1970.

Three color silkscreens.

Danilowitz 203. Each monogrammed, dated, inscribed "EK" and numbered. From an edition of 125 copies. On Hahnemühle wove paper (with the watermark). 35 x 35 cm (13,7 x 13,7 in). Sheet: 55 x 55 cm (21,6 x 21,6 in).

Three sheets "lb", "le" and "lh" from the portfolio "Homage to the Square: Edition Keller Ia-Ik", which comprises a total of ten sheets. Published by Josef Keller Verlag, Starnberg. Printed by Herbert Geier, Ingolstadt, on paper that Hahnemühle, Dassel, made exclusively for this portfolio. [AW]

*Called up: December 9, 2022 – ca. 13.39 h ± 20 min.*

€ 14.000–18.000 R/D, F

\$ 14,000–18,000

**PROVENANCE**

- Private collection Schleswig-Holstein.

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## CLEMENT MEADMORE

1929 Melbourne – 2005 New York

Up and Over. 1967.

Steel sheet, with black patina.

Stand with signature, date and number, as well as with the engraved stamp "Treitel-Gratz N.Y.C.".

From an edition of four copies. 31 x 60 x 40,7 cm (12.2 x 23.6 x 16 in). [EH]

Called up: December 9, 2022 – ca. 13.40 h ± 20 min.

€ 25.000 – 35.000 R/N, F

\$ 25,000 – 35,000

### PROVENANCE

- Collection Hans-Jürgen Müller, Stuttgart (acquired directly from the artist).
- Ever since family-owned.

- One of only four copies, of which one is in possession of the National Gallery of Australia in Canberra
- The square cross-section is characteristic of his sculptures
- At an earlier point, Meadmore was active as furniture designer, after he immigrated to the USA in 1963 he began to make sculptures
- His sculptures can be found in many public places in the USA and Australia, for instance in front of the PNC Plaza in Pittsburg, the Cleveland Museum of Art, on the campus of Columbia University in New York or on the Yarra River in Southbank/Melbourne



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## FRITZ WINTER

1905 Altenböggge – 1976 Herrsching am Ammersee

Rot und wenig Grün. 1954.

Oil and tempera on cardboard, laid on fiberboard.

Not in Lohberg. Lower right signed and dated.

Verso of the fiberboard barely legibly inscribed with the artist's name, date, title and place by a hand other than that of the artist.

74,5 x 100 cm (29.3 x 39.3 in). [AM]

Accompanied by a written expertise from Dr. Gabriele Lohberg, Trier, dated October 25, 2011.

Called up: December 9, 2022 – ca. 13.42 h ± 20 min.

€ 12.000 – 15.000 R/D, F

\$ 12,000 – 15,000

### PROVENANCE

- Galerie Gunar, Düsseldorf (with the label on the reverse).
- Private Northern Germany (since 2011).

- Subtly balanced composition with fascinating accentuations
- Outstanding technical refinement: With the use of brush and spatula, Winter creates a particularly suggestive effect
- His works were shown in two exhibitions at Museum of Modern Art, New York, as early as in the 1950s



110

## EMIL SCHUMACHER

1912 Hagen – 1999 San José/Ibiza

Rot gefaßt. 1955.

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

The painting is mentioned in Dr. Ulrich Schumacher's register at the Emil Schumacher Foundation, Hagen, with the inventory number 0/4.331. We are grateful for the kind expert advice.

*Called up: December 9, 2022 – ca. 13.43 h ± 20 min.*

€ 30.000 – 40.000 R/D, F  
\$ 30,000 – 40,000

### PROVENANCE

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

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

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

Emil Schumacher is one of the most important representatives of German Informalism today. In 1959, 1964 and 1977 he took part in documenta II, III and 6, and in 1958 his works were exhibited in the German Pavilion at the Venice Biennial. Today his paintings are in numerous important museum collections, including the Metropolitan Museum of Art in New York, the Museum of Modern Art Stiftung Ludwig in Vienna, the Städel Museum in Frankfurt am Main or the Museum Folkwang in Essen. [CH]



111

## FRED THIELER

1916 Königsberg – 1999 Berlin

Von Rot umschlossen. 1979/90.

Mixed media on canvas.  
Melchior 9/24. Lower left signed and dated.  
Titled, once more signed and dated in center on the reverse. Verso of the stretcher with the catalogue raisonné number "WV 9/24".  
220 x 190 cm (86.6 x 74.8 in). [KT]

*Called up: December 9, 2022 – ca. 13.44 h ± 20 min.*

€ 18.000 – 24.000 R/D, F  
\$ 18,000 – 24,000

### PROVENANCE

- Private collection Northern Germany.

- Fred Thieler is one of the main protagonists of German Informalism
- Large-size dynamic composition in powerful colors, created by controlled coincidence
- As an important representative of Abstract Expressionism in the 1950s and 1960s, Thieler was invited to the second documenta and the Venice Biennial

## RUPPRECHT GEIGER

1908 Munich – 2009 Munich

### OE 260. 1956.

Oil on canvas.

Dornacher/Geiger 203. Verso of the stretcher signed, dated, titled and inscribed with the dimensions. 120 x 90 cm (47.2 x 35.4 in).

Verso with another depiction that was not completed.

We are grateful to Ms Julia Geiger, Geiger Archive, Munich, for her kind support in cataloging this lot.

Called up: December 9, 2022 – ca. 13.46 h ± 20 min.

€ 50.000 – 70.000 R/D, F

\$ 50,000 – 70,000

#### PROVENANCE

· Private collection Southern Germany (since 1986, Galerie Wilbrand, Cologne).

#### EXHIBITION

· Große Kunstausstellung München, Haus der Kunst, June 7 - September 15, 1957, cat. no. 892 (with the exhibition label on the reverse).

· Quadriennale Nazionale d'Arte di Roma, Arte Tedesca dal 1905 ad Oggi, Palazzo della Esposizioni, Rome / Palazzo della Permanente, Milan, December-March 1957/58, cat no. 63 (with the exhibition label on the reverse).



verso

- Expressive painting by the important German representative of Color Field Painting
- Subtly moduled early color field, particularly fascinating for the gentle oscillation between red and blue values
- For the first time on the international auction market (source: artprice.com)
- Rupprecht Geiger's paintings are in many renowned collections, among others, in the Nationalgalerie Berlin, the Museum Folkwang, Essen, and the Lenbachhaus Munich

“Red ist beautiful. Red is life, energy, virility, power, love, warmth. Strength. Red makes high. With its ability to stimulate, it has a powerful function. Red is within the spectrum of the sunlight. Look into the fiery red setting sun, It'll give you strength for the next day.”

Rupprecht Geiger, quoted from: Cornelia Gockel, Rupprecht Geiger zum 100. Geburtstag, in: Kunstform, vol. 190, 2008, p. 365)

The colors red and blue are undoubtedly among the protagonists of Rupprecht Geiger's painting. While they increasingly appeared isolated from one another in his paintings from around 1960, the artist frequently used them together in the 1950s. In this context, Geiger created his first oil paintings as of 1955, while he had previously preferred to use tempera paint. Hence the present work from 1956 is one of the painter's early depictions in this medium. As a characteristic feature of his paintings from these years, Geiger renders a clear division of surfaces with finely modulated color gradients. Even at the beginning of abstraction in his paintings, Geiger incorporated visual impressions from nature into his works, which he expressed through atmo-

spheric color moods. In this context, the artist said in 1949: “The abstract forms constructed in these pictures are intended to serve as a skeleton or scaffolding, in order to revive the color moods experienced in the natural landscape.” (Rupprecht Geiger quoted from Petra Giloy-Hirtz [ed.], Rupprecht Geiger, Ostfildern-Ruit 1994, p. 94) This source of inspiration can also be felt in our work, as it explains the subtle effects of light and mood values that we experience when we look at it. On Geiger's painterly path, which ultimately led him to the purely monochrome expressiveness of color, this work is an extraordinary, early climax in which the artist combined the principles of his painting with explicit stringency and already hints at future developments. [AM]



## FRITZ KOENIG

1924 Würzburg – 2017 Ganslberg

### Derby. 1960.

Bronze.

Clarenbach 242. With the artist's name on the underside. One of only 5 copies.

Ca. 29,5 x 56 x 66 cm (11.6 x 22 x 25.9 in). [CH]

*Called up: December 9, 2022 – ca. 13.47 h ± 20 min.*

€ 50.000 – 70.000 <sup>R/D, F</sup>

\$ 50,000 – 70,000

#### PROVENANCE

- Staempfli Gallery, New York (directly from the artist).
- Collection Emily McFadden Harrison Staempfli (1908-1991), New York (acquired from the above).
- Collecton Randolph Harrison, New York (inherited from the above in 1991).
- Estate of Randolph Harrison, New York.

#### EXHIBITION

- Fritz Koenig. Recent Sculpture, Staempfli Gallery, New York, 1961, cat. no. 29 (with full-page illu.).

#### LITERATUR

- Dietrich Clarenbach, Fritz Koenig. Catalogue raisonné of sculptures, Munich 2003, cat. no. 242, pp. 13 and 285 (with full-page illu., p. 77).

#### “Derby” – a highly dynamic “crowd sculpture”

A large part of the motifs in Fritz Koenig's graphic and sculptural oeuvre revolve around cavalry, animal herds and animal bodies, as well as horse breeding. Koenig showed an early interest in horses in his first childhood drawings, in later years this interest would become his life's focal point and a lifelong fascination. In the mid-1950s, his travels took him to Greece and Egypt, where he visited a stud farm for thoroughbred Arabian horses in the desert in El Zahra near Cairo. In 1956 Koenig traveled to the Camargue in France where he saw the herds of cattle roaming the landscape, a sight typical of the region. In his artistic work, an intensive preoccupation with the depiction of animal herds began. The bronze of the horsemen pressing ahead close to another should also be seen in this context. From then on he created so-called “crowd sculptures”, rarely showing crowds of people, but rather herds of animals, as in the bronze “Camargue”, but also groups of humans and animals, as in “Reitergruppe” or in the present bronze “Derby”.

To Koenig the array of figures serves the purpose of a rhythmic arrangement of uniform individual bodies, which he forms into a figurative whole. “Derby” with its wide, massive, expansive form and what appear to be dozens of horse's hooves is probably the work in which Koenig takes movement to the peak of expressiveness:

“Movement is increased to the extreme,” Kurt Martin stated in the accompanying text in 1961 of the solo exhibition in the New York Staempfli Gallery about this bronze and also the catalog raisonné of Fritz Koenig's works speaks of a “highly dynamic ensemble” (Clarenbach, p. 13).

Despite its massiveness, the work seems to hover a little above the ground, only a few horse's hooves actually touch the ground, human and animal merge into an inseparable whole in their coordinated sequence of movements: the result is a work of great dynamics and vitality.

#### Breeding and horse riding

It is these sculptural depictions of horses and horsemen in particular that fascinated the passionate horseman Fritz Koenig in the 1960s. In 1959, the artist bought his first thoroughbred Arabian mares. In 1960, the year our bronze was created, he made his dream of an own stud farm come true. He had his house and studio, as well as the stables built after his own designs, in a spot surrounded by meadows, forests and fields in Ganslberg near Landshut, which marked the beginning of his own endeavors in horsebreeding. From then on, the fascination for the motif of the rider and the horse was reflected even more intensely in his artistic work. In addition to the impressive

- **Attractive all around view**

- **Deliberately vividly executed patina**

- **Rare early work by the internationally acclaimed artist**

- **Acquired from the New Yorker Staempfli Gallery, which hosted the artist's first solo show in the USA in 1961**

- **In 2018 the Uffizi Gallery in Florence honored the artist in the to date most comprehensive retrospective exhibition**

- **Bronzes from this time are in many important collections around the world, among them the Museum of Modern Art and the Metropolitan Museum, New York, the Peggy Guggenheim Collection, Venice, and the Pinakothek der Moderne, Munich**



work “Derby”, other works related to his passion such as “Nächtlicher Ritt” (1959), “Kleiner Reiter” (1959), “Kleine Quadriga” (1961), “Stuterei” (1971 ), “Paarung” (1972) or “Rosssprung” (1982) also came into existence.

#### At the peak of his career

At the time the bronze offered here was created, Fritz Koenig's artistic career was at a high point: in 1957 he received a scholarship for the Villa Massimo in Rome, in 1958 he exhibited at the German pavilion at the world exhibition in Brussels, and also at the XXIX Venice Biennale that same year. In the following year, as well as in 1964, the artist was also represented at documenta II and III in Kassel. In 1961, the New York gallery owner George W. Staempfli presented his first solo exhibition of Fritz Koenig's works, in which a copy of the bronze offered here was also shown. A second solo exhibition in New York followed in 1963. Fritz Koenig gained international recognition for, among other things, his monumental sculpture “The Sphere / Große Kugelkaryatide” for the fountain (architect: Minoru Yamasaki) on the plaza between the towers of the World Trade Center in New York (design 1967/68). At that time his design prevailed against one from Henry Moore. The sculpture was severely damaged in the 9/11 attacks and serves as a memorial in New York's Liberty Park today.

#### The Staempfli Gallery in New York and the Emily Barclay McFadden Harrison Staempfli Collection

The work offered here presumably ended up in the collection of Emily Barclay McFadden Harrison Staempfli after Fritz Koenig's solo exhibition at the Staempfli Gallery in New York. In second marriage she was married to Koenig's good friend, the New York gallery owner George W. Staempfli. Emily Staempfli was also an important supporter and patron in the New York art world. She acquired works of her good friend Andy Warhol from early on and was in circles around luminaries like Marcel Duchamp and Pablo Picasso. Her path into the art world had probably already been charted by her grandfather John H. McFadden (1850–1921), who contributed his art collection, and ultimately his legacy, to the founding of the Philadelphia Museum of Art in 1928. Emily Barclay McFadden only began collecting art after her divorce and moved to New York in the 1950s. She acquired works by Constantin Brancusi, Georges Braque, Marcel Duchamp, Max Ernst, Paul Gauguin, René Magritte, Pablo Picasso, Man Ray and Niki de Saint Phalle, until her collection became known throughout America. In 1968, the Philadelphia Museum of Art dedicated an exhibition to her collection. After her death, our work, along with the other works, became part of the collection of her son Randolph Harrison. [CH]

**NORBERT TADEUSZ**

1940 Dortmund – 2011 Düsseldorf

**Cavalli (10) Roter Fries. 1997.**

Acrylic on canvas.

Verso signed, dated and with a direction arrow. 189,5 x 230 cm (74.6 x 90.5 in).

[AW]

The work is registered in the archive of the Estate Norbert Tadeusz, Düsseldorf, under the number "1997-01-01. We are grateful to Ms Petra Lemmerz for the kind support in cataloging this lot.

*Called up: December 9, 2022 – ca. 13.48 h ± 20 min.*

€ 25.000 – 35.000 <sup>R/D, F</sup>

\$ 25,000 – 35,000

**PROVENANCE**

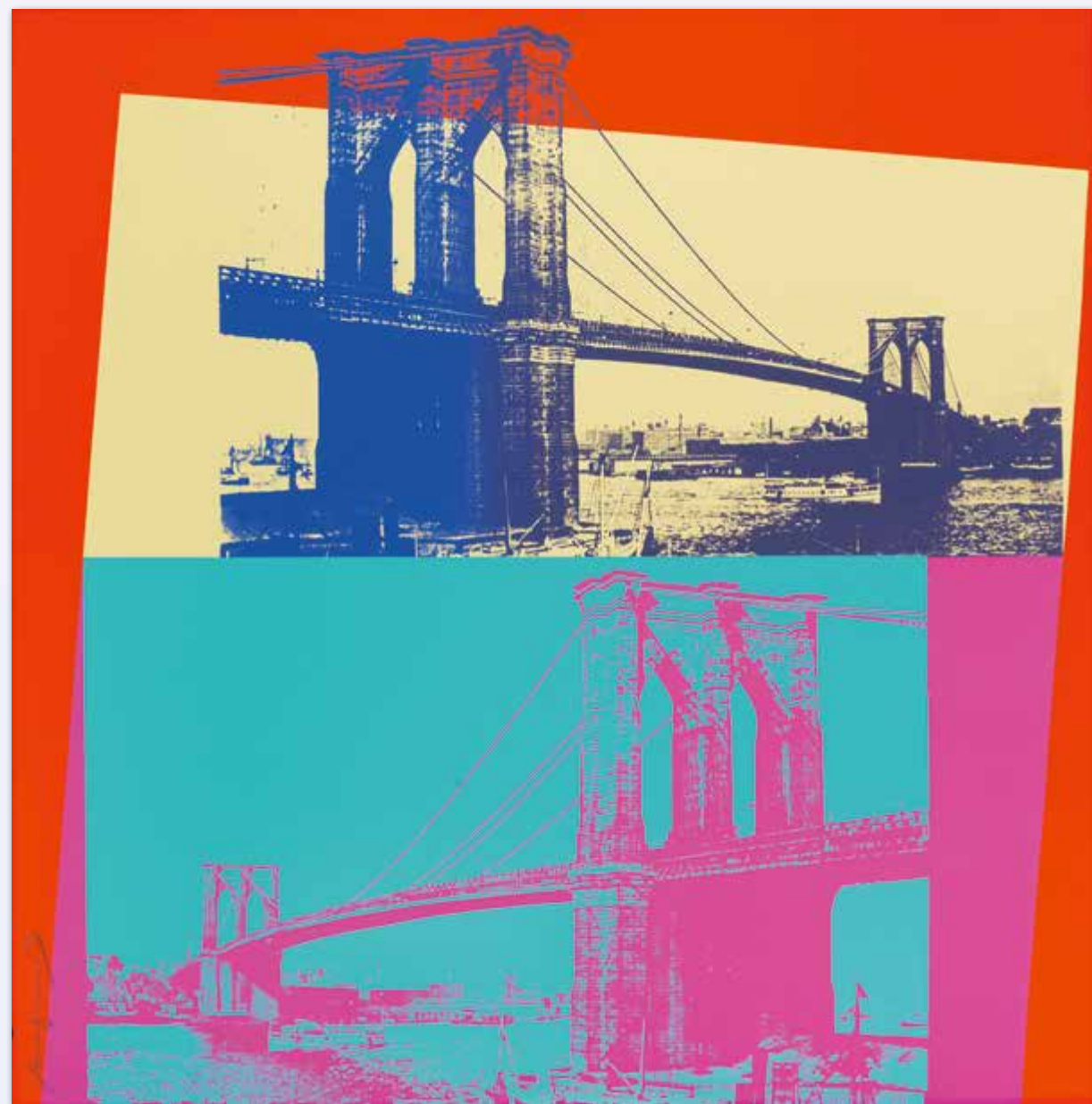
- From the artist's estate.
- Private collection North Rhine-Westphalia.

“I don't care that much for horses, except when I paint them. It's about structures, ornament and optical sensations.”

Norbert Tadeusz, quoted from: ex. cat. Norbert Tadeusz. Existenz und Passion. Werke 1962-2000, Museum am Ostwall, Dortmund 2001, p. 102.

- Unmistakable physical presence achieved through the impressively intensive and radiant color
- The Palio in Siena, one of the world's toughest horse races, inspired Tadeusz to make his “Cavalli” series
- Bodies, color and space are key aspects in the art of the Beuys student
- In 2020 the renowned Kunstpalast in Düsseldorf showed a comprehensive retrospective exhibition





- Warhol stages the New York landmark in his characteristic technique
- Made on occasion of the Brooklyn Bridge's 100th birthday
- Warhol is a pop art icon and pays homage to his hometown with this work
- His rise to fame as one of the world's most famous artists began in his New York Factory in the 1960s

**PROVENANCE**

· Dyansen Gallery, New York.  
 · Private collection Bavaria  
 (obtained from family ownership in 2021).

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**ANDY WARHOL**

1928 Pittsburgh – 1987 New York

Brooklyn Bridge. 1983.

Silkscreen in colors.

Feldmann/Schellmann/Defendi II. 290. Signed and numbered. With the copyright stamp on the reverse. From an edition of 200 copies. On Lenox museum board. 100 x 100 cm (39.3 x 39.3 in), the full sheet.

Printed by Rupert Jasen Smith, New York (with the blindstamp). Published by Brooklyn Bridge Centennial Commission, New York. [KT]

*Called up: December 9, 2022 – ca. 13.50 h ± 20 min.*

€ 18.000 – 24.000 R/D, F

\$ 18,000 – 24,000

116

**YVES KLEIN**

1928 Nice – 1962 Paris

Éponge bleu. 1961.

IKB pigment with binding agent on natural sponge. Wember SE 104-159. ca 6 x 5,5 x 4 cm (2.3 x 2.1 x 1.5 in). Made in 1961 as bonus for the de-luxe edition of the catalog for the grand exhibition at Haus Lange, Krefeld (Wember SE 104-159, 175, 176 and 178). [KT]

*Called up: December 9, 2022 – ca. 13.51 h ± 20 min.*

€ 30.000 – 40.000

\$ 30,000 – 40,000

**LITERATUR**

· Paul Wember, Yves Klein. Monochrome und Feuer, ex. cat. Museum Haus Lange, Krefeld, Krefeld 1961, p. 92, SE 104-159 (with illu. in black and white).



“The sponge is also a manifestation of the atmosphere; by nature round and soaked with water, Yves soaks it with blue as an expression of a cosmic sensitivity.”

Paul Wember, Yves Klein, Cologne 1969, p. 16.

- Yves Klein was the master of monochrome art and in 1960 co-founder of one of the 20th century's most important tendencies, the “Nouveau Réalisme“
- His patented color “International Klein Blue“ is expression of a spiritual and sensual experience
- In the sponge reliefs and sponge sculptures of the 1960s, the blue shows in an unusual intensity
- His works are in many renowned collection, among them at the London Tate Modern, the Musée national d'art moderne, the Centre Pompidou, Paris, and the Museum of Modern Art, NeW York



## TRACEY EMIN

1963 Croydon – lives and works in London

### These Feelings Were True. 2020.

Set of 8 lithographs.

Each signed, dated, titled and numbered. From an edition of 50 copies. On Somerset Velvet Paper. Five prints (size of sheet): 65,5 x 55,5 cm (25.7 x 21.8 in). Three prints (size of sheet): 55,5 x 45,5 cm (21.9 x 17.9 in).

Published by Counter Editions, London. Made by Counter Studio, Margate.

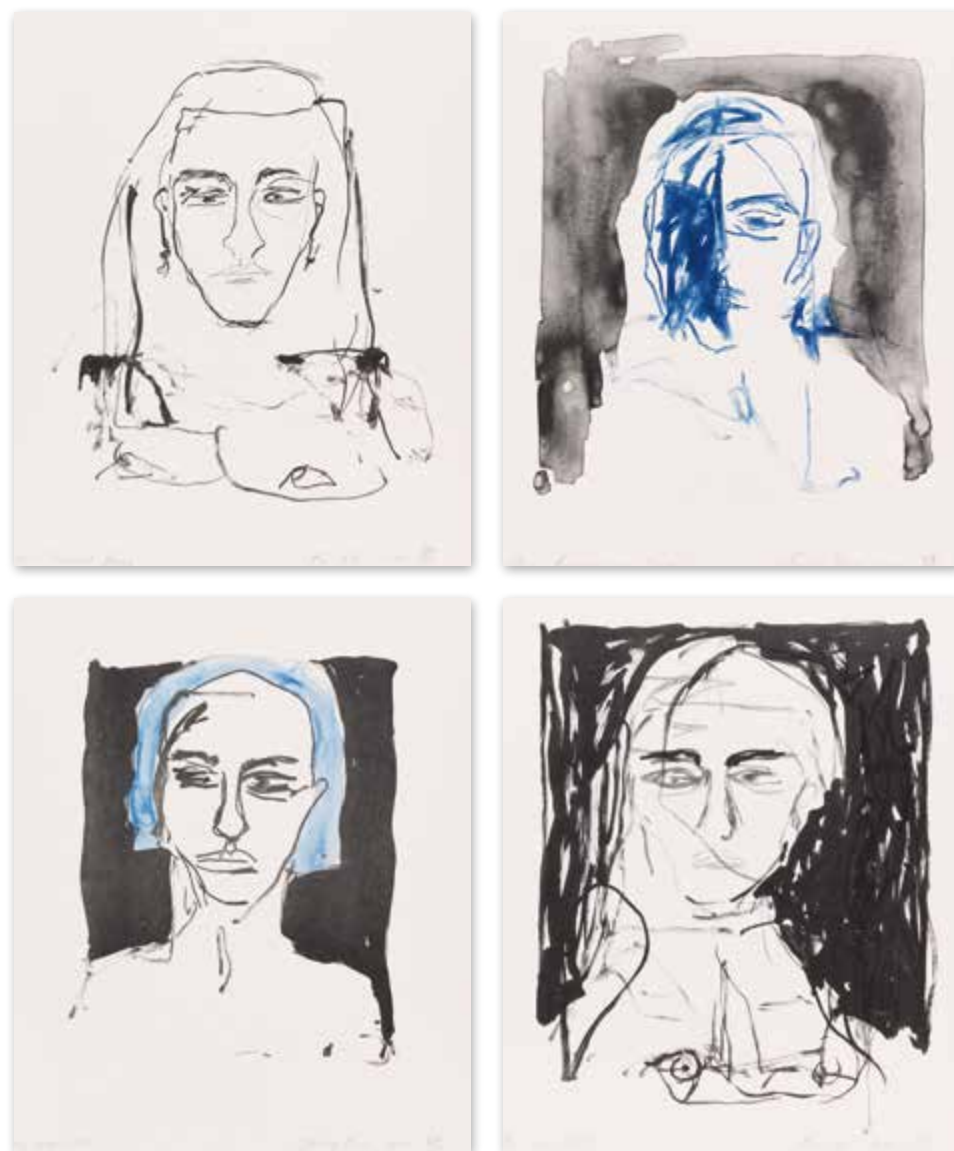
Comprises the following works: Over and Out, Blue Madonna, I Couldn't Tell Anyone I Loved You, After The Shadow, Four Thousand Years, These Feelings Were True, These Feelings Were True II, Me May 2019. [AR]

Called up: December 9, 2022 – ca. 13.52 h ± 20 min.

€ 30.000 – 40.000 R.F

\$ 30,000 – 40,000

- Intimate series of eight self-portraits as matching set
- With her autobiographic creations executed in various techniques, the British artist attracted international attention
- She is part of the Young British Artists and represented Great Britain at the 52nd Venice Biennial in 2007
- Her works are part of renowned museum collections, such as the Tate Collection, the Museum of Modern Art, New York, or the Centre Pompidou, Paris
- In October 2022 the New York Academy of Art awarded her an honorary degree



## LAMBERT MARIA WINTERSBERGER

1941 Munich – 2013 Walbourg

Love Base. Around 1964-1968.

Oil on canvas, (2 parts).

Signed, titled and inscribed with the direction and the artist's address on the folded canvas on the reverse of the right picture. 160 x 275 cm (62.9 x 108.2 in).

Called up: December 9, 2022 – ca. 13.54 h ± 20 min.

€ 20.000 – 30.000 R/M, F

\$ 20,000 – 30,000

### PROVENANCE

· Collection Hans-Jürgen Müller, Stuttgart (acquired directly from the artist).

- Between 1964 and 1968, Wintersberger was part of the legendary Berlin exhibition collective and gallery "Großgörschen 35", where works from, among others, Markus Lüpertz, K. H. Hödicke and Bernd Koberling were shown
- With their new figurative art, the artists around Wintersberger took a stand against the then predominant painting of Informalism and became formative for West German art well in to the 1980s
- Similar works from the 1960s and 1970s are in important public collections like the Berlinische Galerie Museum für moderne Kunst, Berlin, the Städel Museum, Frankfurt am Main, and in the Daimler Art Collection
- In 2015 Wintersberger's art was honored in the grand show "German Pop" at Schirn Kunsthalle in Frankfurt am Main



“K. H. Hödicke, Bernd Koberling, Lambert Maria Wintersberger and me – the four of us. The four protagonists.”

Markus Lüpertz about the exhibition collective and gallery "Großgörschen 35" in an interview with Franziska Leuthäußer, quoted from: Café Deutschland. Im Gespräch mit der ersten Kunstszene der BRD, Teltow, November 21, 2015, from: [www.cafedeutschland.staedelmuseum.de/gespraeche/markus-luepertz#section-108](http://www.cafedeutschland.staedelmuseum.de/gespraeche/markus-luepertz#section-108).



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## ANDY WARHOL

1928 Pittsburgh – 1987 New York

### Goethe. 1982.

Silkscreen in colors.

Feldmann/Schellmann/Defendi II.271. Signed and numbered. From an edition of 100 copies. On Lenox Museums cardboard. 96,5 x 96,5 cm (37.9 x 37.9 in). Printed by Rupert Jasen Smith, New York (with the blindstamp). Published by Editionen Schellmann & Klüser, Munich/New York, in cooperation with Denise René/Hans Mayer, Düsseldorf (verso with the copyright stamp). [AR]

Called up: December 9, 2022 – ca. 13:55 h ± 20 min.

€ 50.000 – 70.000 <sup>R/D, F</sup>  
\$ 50,000 – 70,000

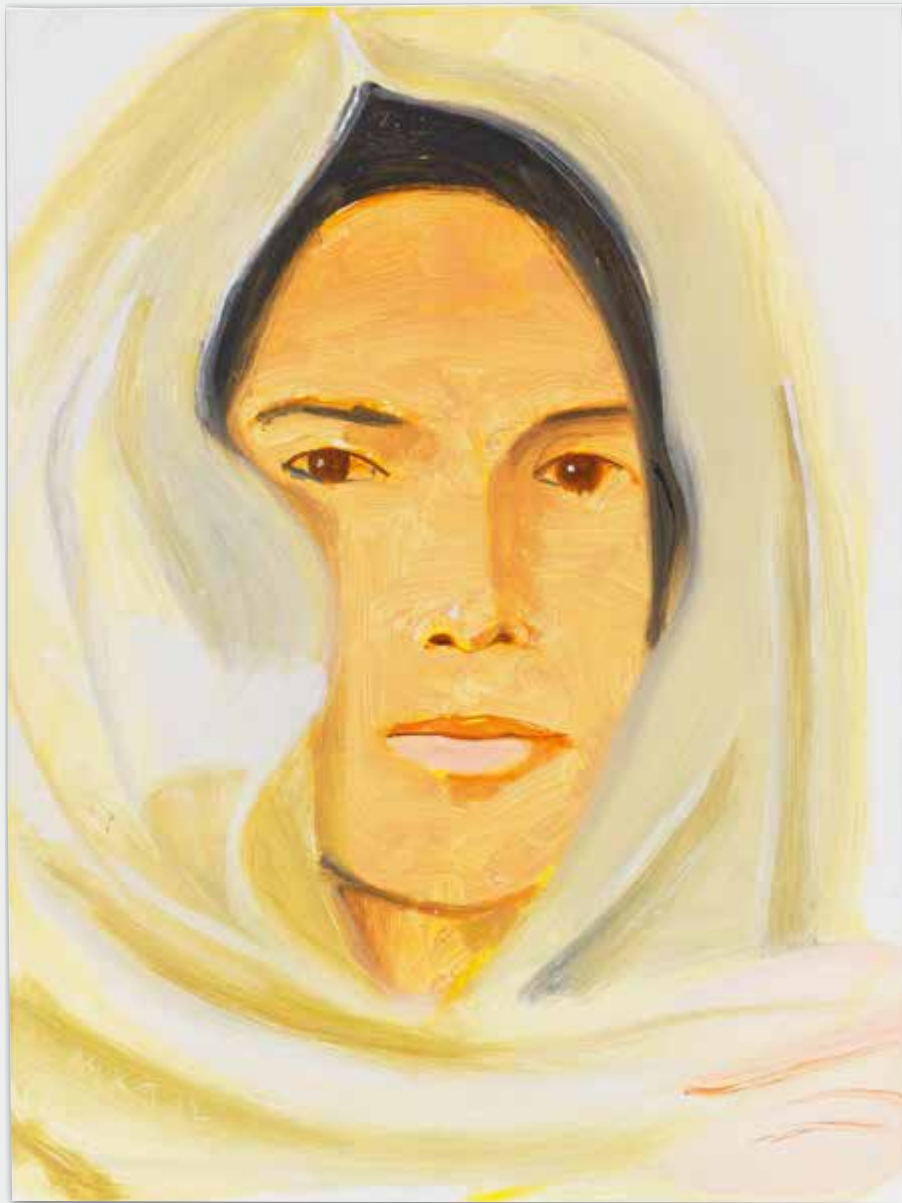
#### PROVENANCE

- Hans Mayer, Düsseldorf.
- Private collection Hesse.

- This version of the famous “Goethe“ suite has the strongest colors
- An icon of world literature portrayed by Andy Warhol
- Tischbein’s painting as a pop art template, famous works by Sandro Botticelli and Leonardo Da Vinci followed

Eyes tired, wearing a backpack and jacket that doesn’t fit well – apparently just one of numerous tourists who have their picture taken in front of Tischbein’s famous painting “Goethe in the Roman Campagna”. In 1981, the photographer Barbara Klemm captured Andy Warhol in front of the work that had served as inspiration for his portrait of the German poet the year before. A portrait commission from the publisher Siegfried Unseld brought the pop artist to Frankfurt am Main in 1980. Together with his client, Warhol visits the Städel Museum, where Unseld suggested creating a variation of Tischbein’s painting. Based on a photograph, the “court painter of the 70s”, as art historian Robert Rosenblum calls Warhol, transforms (cf. Robert Rosenblum, Andy Warhol: Der Hofmaler der Siebziger, in:

ex. cat. Andy Warhol, Porträts, Museum of Contemporary Art, Sydney 1993; Anthony d’Offay Gallery, London 1994, Munich 1993), the portrait of Goethe into a trendy pop-art portrait. He adds graphic elements to his screen printing process, which expand the motif by a painterly surface structure and add the unmistakable artistic signature. The concentration on Goethe’s over-dimensioned is in line with Tischbein’s original intention of paying particular attention to the face. At the time, he wrote in a letter to Johann Caspar Lavater: “I want to draw his face very precisely and truthfully. You can’t see a happier and more expressive head [sic]” (quoted from: Jonas Fränkel (ed.), Goethes Briefe an Charlotte von Stein, vol. 5: comment/register, Berlin 1962, pp. 199f.). [CE/MH]



- Currently the Guggenheim Museum, New York, honors Alex Katz with a grand solo show
- Alex Katz is a much-celebrated portraitist of style conscious women
- Close-up in his typical cool, reduced pictorial language

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## ALEX KATZ

1927 New York – lives and works in New York

Anna. 2012.

Oil on fiberboard.  
Signature and date scratched into the paint in lower left. 40,5 x 30 cm (15,9 x 11,8 in).

Called up: December 9, 2022 – ca. 13,56 h ± 20 min.

€ 40.000 – 60.000 R/D, F

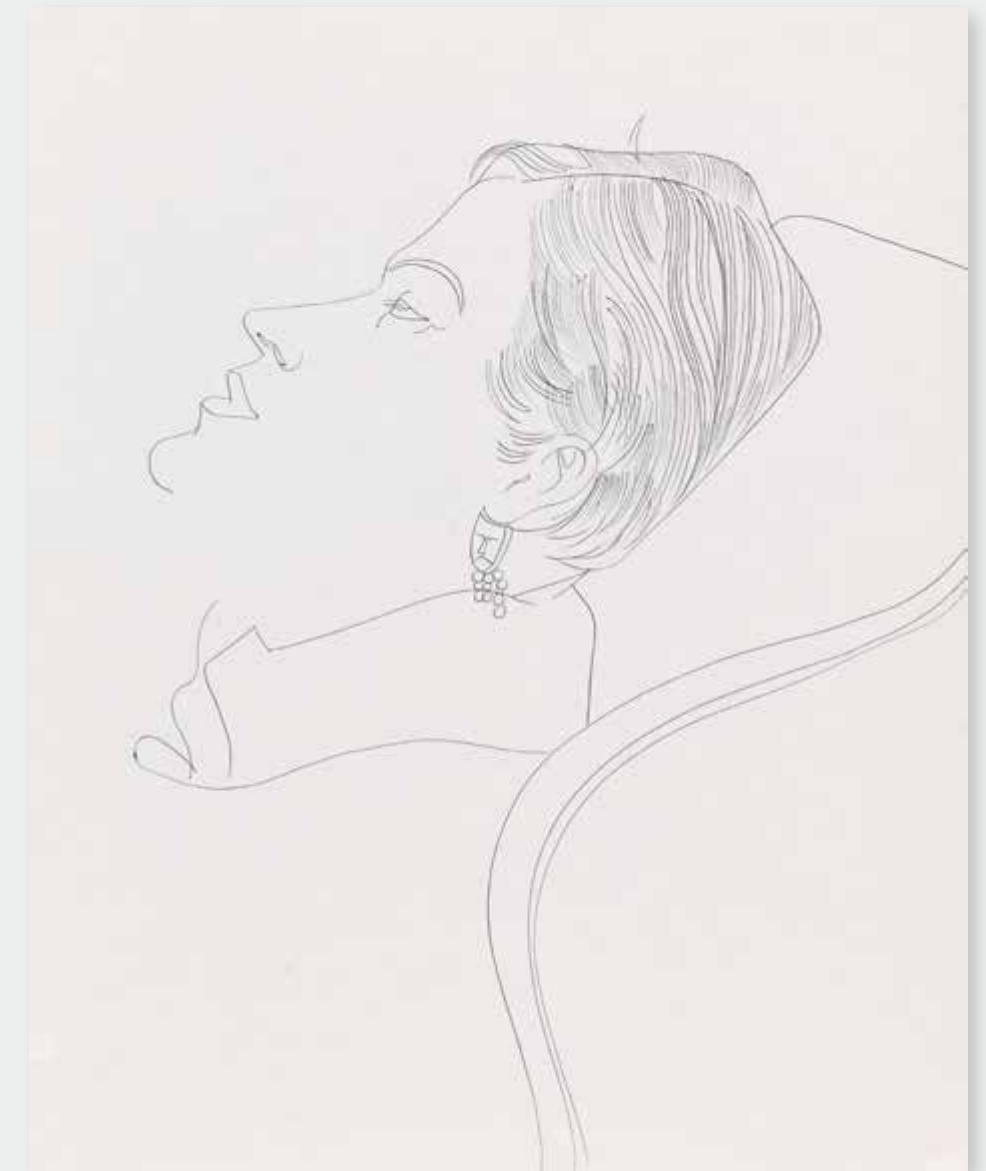
\$ 40,000 – 60,000

### PROVENANCE

- Lococo Fine Art, Saint Louis.
- Private collection Southern Germany (acquired directly from the above).

Alex Katz is one of the most important and influential American artists of the past decades, proving to this day that Pop Art is still of importance. The traditional genre of the portrait characterizes the artist's oeuvre just like the landscape. Katz is modern and classic, radical and dignified in form, always controlled and with a cool aloofness that overcomes any sentimentality. In doing so, he repeatedly varies themes from his immediate personal environment: figures, portraits (especially that of his wife Ada), minimalist reduced landscape- and architectural details are fitted into the pictorial surfaces extremely economically. Katz is considered a master portraitist. His often larger-than-life portraits are strikingly staged as close-ups. "Anna" from 2012 proves that this also works in a smaller format: She is a woman on an equal footing, more of an equal counterpart, in contrast to the large formats that tower above the viewer. The zoom-like image section brings her face, wrapped in a cloth, very close to us. The physiognomy is reduced to the essentials, but the individual features are captured with razor-blade sharpness. Katz's interest in his models, most of which stem from his immediate surroundings, has little to do with the person itself. Appearance plays a role, but his approach is systematical and analytical. He devotes himself to the exact color gradations and the texture of skin and hair, the proportions and surfaces of the face, but above all, to their relationship to the incident light. The portraits are the result of a precise observation of nature and remain free of any emotionality. Alex Katz is an internationally renowned artist. He has received numerous awards throughout his career and his works are part of more than a hundred public collections worldwide: from New York's MoMA, Whitney and Metropolitan to Tate Modern in London, the Museum MMK für Moderne Kunst in Frankfurt a. Main, the Albertina in Vienna, the Museo Reina Sofía in Madrid and the Guggenheim in Bilbao. The Solomon Guggenheim Museum currently honors Alex Katz with the grand solo exhibition "Gathering" in his hometown New York from October 21, 2022 to February 20, 2023. The exhibition includes paintings, oil sketches, collages, drawings, prints and his famous "Cut-outs", spectacularly displayed in the museum's Frank Lloyd Wright Rotunda. [SM]

Please find additional images, videos and daily updates at [www.kettererkunst.com](http://www.kettererkunst.com)



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## ANDY WARHOL

1928 Pittsburgh – 1987 New York

Unidentified Female.  
Around 1954.

Ball-point drawing.  
Verso with the estate stamp and the stamp of the Andy Warhol Foundation for the Visual Arts, as well as with the hand-written number "207.034" and the inscription "SF". On paper. 43,5 x 35,6 cm (17,1 x 14 in), size of sheet. [AR]

Called up: December 9, 2022 – ca. 13,58 h ± 20 min.

€ 10.000 – 12.000 R/D, F

\$ 10,000 – 12,000

### PROVENANCE

- From the artist's estate.
- The Andy Warhol Foundation for the Visual Arts, New York (until 2014).
- Private collection Hesse.

"Warhol's drawings (...) enchant the observer with their impeccable yet light contour that testifies to his poised, well, brilliant drawing skills."

Heiner Bastian, Andy Warhol. Frühe Zeichnungen. Aus der Sammlung Marx, Berlin 2011, p. 19.

- Poised portrait in flowing lines
- These early reduced portraits from the 1950s testify to Andy Warhol's great graphic gift
- In 2019 the New York Academy of Art showed his drawings in the exhibition "Andy Warhol: By Hand" and put the medium at the center of attention

## TONY CRAGG

1949 Liverpool – lives and works in Wuppertal

### Scribe. 2009.

Bronze with black patina.

With the monogram and the foundry mark (Schmäke, Düsseldorf) on the underside. Unique object. 110 x 35 x 35 cm (43.3 x 13.7 x 13.7 in). Cast at art foundry Schmäke, Düsseldorf (with the foundry stamp).

*Called up: December 9, 2022 – ca. 13:59 h ± 20 min.*

€ 100.000 – 150.000 <sup>R/D, F</sup>

\$ 100,000 – 150,000

#### PROVENANCE

- Galerie Thaddeus Ropac, Paris, 2011.
- Private collection (acquired from the above).
- Private collection Rhineland Palatinate.

#### LITERATUR

- [www.tony-cragg.com/works/sculptures/2000-2009/scribe.html](http://www.tony-cragg.com/works/sculptures/2000-2009/scribe.html) (read on September 19, 2022 at 1:10 pm).

Tony Cragg develops the important series of works “Points of View” based on the motif of the head. He overcomes the bronze’s massiveness with twisted forms layered like discs that dynamically reach out to all sides. In our sculpture, Tony Cragg also takes up one of the basic questions of sculpting, that is the inside and outside, he addresses the aspect of opening out from inside in the stacked abstract forms. Despite the formal deconstruction in the present work, associations of distorted profile heads can be observed depending on the perspective, combined with the opening forms and the loop-

like arms that encompass space. The layered structures in Tony Cragg’s works from his important late creative period uniquely oscillate between non-objectivity and biomorphism, probing the boundaries between abstraction and representation, between free form and figurative associations. Materiality, or the reversal of the heaviness of the material, is an important aspect of creation in Tony Cragg’s work. The outstanding treatment of the surface, here a slightly matte black, asks observers to reconsider their familiar notions of material. [EH]

- **Tony Cragg is one of the most important international sculptors**
- **Archaic elementary abstraction in a technically perfect surface finish**
- **Unique**
- **Tony Cragg’s sculptures are in many renowned collections, such as Tate Gallery, London, Museum Ludwig, Cologne, and the Von der Heydt-Museum, Wuppertal**





“Mr. Nara’s characters have earned him something like rock-star status and a cult following”

Roberta Smith, Cuddling With Little Girls, Dogs and Music, New York Times, September 9, 2010.

- Yoshitomo Nara’s image worlds are dominated by little girls
- His cartoon style also made him famous outside of Japan around the turn of the millenium, especially in the USA
- Works by the artist are at, among others, the British Museum, London, the San Francisco Museum of Art and the Museum of Contemporary Art, Tokyo

123

### YOSHITOMONARA

1959 Hirosaki (Japan) – lives and works in Tokyo

I don’t want to grow up. 2010.

Woodcut in colors.  
Miyamura/Suzuki E-2010-006. Signed, dated and numbered. From an edition of 50 copies.  
On Japon. 37,2 x 28,3 cm (14,6 x 11,1 in).  
Sheet: 42 x 29,5 cm (16,5 x 11,6 in).  
Printed by Pace Prints, New York. [AR]

Called up: December 9, 2022 – ca. 14.00 h ± 20 min.

€ 30.000 – 40.000 <sup>R/D,F</sup>  
\$ 30,000 – 40,000

#### PROVENANCE

· Private collection Southern Germany.

124

### YOSHITOMO NARA

1959 Hirosaki (Japan) – lives and works in Tokyo

Walk on. 2010.

Woodcut in colors.  
Miyamura/Suzuki E-2010-012. Signed, dated and numbered. From an edition of 50 copies.  
On Japon. 29,4 x 27,7 cm (11,5 x 10,9 in).  
Sheet: 42 x 29,5 cm (16,5 x 11,6 in).  
Printed by Pace Prints, New York. [AR]

Called up: December 9, 2022 – ca. 14.02 h ± 20 min.

€ 30.000 – 40.000 <sup>R/D,F</sup>  
\$ 30,000 – 40,000

#### PROVENANCE

· Private collection Southern Germany.



- The Japanese artist creates works with a high recognition value
- He masterly depicts ambivalent moods, as this cute, angry somnambulistic girl shows
- Japanese manga and anime, as well as Western pop culture and rock music exert greta influence on Yoshitomo Nara’s creation
- This is the first time that one of his color woodcuts is offered on the German auction market (source: artprice.com)



125

## ANDY WARHOL

1928 Pittsburgh – 1987 New York

Goethe. 1982.

Silkscreen in colors.

Feldmann/Schellmann/Defendi II.270. Signed and numbered. From an edition of 100 copies. On Lenox Museum board. 96,5 x 96,3 cm (37,9 x 37,9 in).

Printed by Rupert Jasen Smith, New York (with the blindstamp). Published by Editionen Schellmann & Klüser, Munich/New York, in cooperation with Denise René/Hans Mayer, Düsseldorf (with the copyright stamp on the reverse). [AR]

Called up: December 9, 2022 – ca. 14.03 h ± 20 min.

€ 40.000 – 60.000 R/D, F

\$ 40,000 – 60,000

### PROVENANCE

· Private collection North Rhine-Westphalia (since 1985).

- Goethe in the distinctive gaudy pop art colors
- Andy Warhol makes the great German poet, also famous for his theory of colors, an iconic 20th century motif
- Part of a private collection for more than 35 years

“Warhol’s best works owe their power to his ability to focus on a seemingly banal image or a cliché (...) and to infuse that image with new vigour, so that it is both familiar and ‘new’ and nobody’s can to tell whether the artist has an admiring, contemptuous or ironic attitude.”

Mark Francis, Der späte Warhol, in: Mark Francis (ed.), Andy Warhol. The late work, 2004, S. 9.



126

## HEINZ MACK

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

Palette des Malers. 1999.

Acrylic and oil on canvas.  
Lower right signed and dated. Verso of the canvas once more signed and dated as well as titled and inscribed with a direction arrow.  
72 x 75 cm (28.3 x 29.5 in). [AM]

Accompanied by a certificate issued by the Atelier Heinz Mack, Mönchengladbach, from October 2022.

*Called up: December 9, 2022 – ca. 14.04 h ± 20 min.*

€ 25.000 – 35.000 <sup>R,F</sup>  
\$ 25,000 – 35,000

### PROVENANCE

· Galerie Neher, Essen (with a label on verso of stretcher and frame).

- Expressive example of Mack's versatile examination of rhythm and color
- An effectful work from the 1990s in which the artist returned to painting after almost thirty years
- Based on his chromatic studies, the artist alludes to his own creative activity



127

## STEPHAN BALKENHOL

1957 Fritzlär – lives and works in Karlsruhe and Meisenthal

Löwenmann. 2018.

Bronze, in colors.  
Signed, dated and inscribed "E.A." on the stand.  
Artist proof aside from an edition of 30. With plinth: 32,4 x 39 x 39 cm (12.7 x 15.3 x 15.3 in). [AM]

*Called up: December 9, 2022 – ca. 14.06 h ± 20 min.*

€ 20.000 – 30.000 <sup>R,D,F</sup>  
\$ 20,000 – 30,000

- Half man, half animal: This is one of Stephan Balkenhol's famous hybrid creatures
- Resting in itself, yet with a striking presence
- Balkenhol's unmistakable works are in possession of, among others, the Kunsthalle Hamburg, the Museum Ludwig, Cologne, and the Kunstmuseum Basel





128

**GEORG KARL  
PFAHLER**

1926 Emetzheim – 2002 Weißenburg-Emetzheim

K-LB-I. 1967.

Acrylic on canvas.  
Verso signed, dated and titled.  
161 x 141 cm (63,3 x 55,5 in). [AM]

*Called up: December 9, 2022 – ca. 14.07 h ± 20 min.*

€ 20.000 – 30.000 <sup>R/D, F</sup>  
\$ 20,000 – 30,000

- Georg Karl Pfahler, along with Günter Fruhtrunk, counts among the most important representatives of Hard Edge in Europe
- His work revolves around the complex relation between form, color and space
- Pfahler's paintings get their immediate force from the patterned execution of the geometrical composition



129

**HORST ANTES**

1936 Heppenheim – lives and works in Sicellino and Wolfartsweier

Figur auf Blau. 1968.

Aquatec on panel.  
Volkens 1968-4. Signed, dated, titled and inscribed with technique and dimensions on the reverse. 90 x 65 cm (35.4 x 25.5 in). [AM]

*Called up: December 9, 2022 – ca. 14.08 h ± 20 min.*

€ 20.000 – 30.000 <sup>R/D, F</sup>  
\$ 20,000 – 30,000

**PROVENANCE**

· Private collection Italy.

**EXHIBITION**

· Horst Antes, Galleria del Naviglio, Milan, April 12 - April 23, 1968 (with two labels on the reverse).

- His works from the 1960s are among the most sought-after ones on the international auction market (source: [artprice.com](http://artprice.com))
- Early that decade Horst Antes conceived his seminal “Kopffüßler“
- Works from 1968 are in many acclaimed international collections like the Solomon R. Guggenheim Museum, New York, the Museum Ludwig, Budapest, and the Sprengel Museum, Hanover

## ANDY WARHOL

1928 Pittsburgh – 1987 New York

### Mick Jagger. 1973–1976.

Silkscreen.

Feldman/Schellmann/Defendi II.142. Signed and numbered, also signed by Mick Jagger. From an edition of 50 artist copies. On slightly structured wove paper. 111 x 73,5 cm (43.7 x 28.9 in), size of sheet.

Published by Seabird Editions, London (with the stamp on the reverse).

Printed by Alexander Heinrici, New York.

Called up: December 9, 2022 – ca. 14.10 h ± 20 min.

€ 60.000 – 80.000 R/D, F

\$ 60,000 – 80,000

#### PROVENANCE

- Dominion Gallery Montreal (with a label on the reverse; sold at Sotheby's in 2000)
- Private collection Germany.

#### LITERATUR

- Contemporary Prints, Sotheby's New York, November 4, 2000, lot 1438 (with a label on the reverse).

In the spring of 1975, the Rolling Stones rented Warhol's Montauk Church Estate on Long Island in preparation for their next tour. Warhol took advantage of this situation and produced numerous photographs of Mick Jagger showing him shirtless in a variety of different moods. Using his own snapshots for the resulting graphic portraits, Warhol eliminated a defining aspect of moment in his earlier work. Based on these photos, 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 drawing. He lays colored areas over the actual representation like strips of paper, and thus creates effective and flirtatious representations of the musician. In addition to the Marilyn Monroe series, the depictions of Mick

- Signed by Mick Jagger and Andy Warhol
- In 1975 Mick Jagger rented Warhol's house on Long Island, where Andy Warhol shot the Polaroid the work is based on
- Today "Mick Jagger" is among the Andy Warhol's most famous portraits
- The same year Andy Warhol added collage-like, voluminous color fields and graphic lines to his silkscreens
- Warhol's enormous oeuvre comprises paintings and silk-screen prints that have one thing in common: repetitive motifs from pop culture with a high recognition value and with commercial, gaudy and flat surfaces

Jagger from the mid-1970s, are among Andy Warhol's most famous portrait depictions. The frontman of the "Rolling Stones", founded in 1962, who at that time had already completed numerous American and European tours and had achieved worldwide fame not only through their progressive music but also through their provocative stage shows, was regarded as a symbol of freedom that defies all social conventions. The eccentric Warhol, who established trademark of a white-blond wig and black sunglasses in the 1960s, 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. [EH]





131

## GÜNTHER UECKER

1930 Wendorf – lives and works in Düsseldorf

Nagelkreuz (hell). 2017.

Bronze, light version, patinated by hand.  
With the name, date, number and the foundry mark. One of 35 copies.  
Ca. 46 x 40 x 14,5 cm (18.1 x 15,7 x 5,7 in).  
Cast by art foundry Schmäche, Düsseldorf,  
and published by Geuer & Geuer, Düsseldorf,  
in cooperation with the BILD newspaper.  
Conceived by the artist in 2012. [AM]

*Called up: December 9, 2022 – ca. 14.11 h ± 20 min.*

€ 20.000 – 30.000 <sup>R/D, F</sup>  
\$ 20,000 – 30,000

- Based on Martin Luther's posting of his theses in 1517
- A cross wrapped in cloth into which the artist drove nails served as model for this expressive bronze
- Unique character owing to the hand patination



132

## GÜNTHER UECKER

1930 Wendorf – lives and works in Düsseldorf

Nagelkreuz (dunkel). 2017.

Bronze, dark version, patinated by hand.  
With the name, date, number and the foundry mark. One of 35 copies.  
Ca. 46 x 40 x 14,5 cm (18.1 x 15,7 x 5,7 in).  
Cast by art foundry Schmäche, Düsseldorf,  
and published by Geuer & Geuer, Düsseldorf,  
in cooperation with the tabloid BILD.  
Conceived by the artist in 2012. [AM]

*Called up: December 9, 2022 – ca. 14.12 h ± 20 min.*

€ 20.000 – 30.000 <sup>R/D, F</sup>  
\$ 20,000 – 30,000

- A particularly expressive example of the few bronzes that Günther Uecker made
- Each "Nagelkreuz" is of unique character as they were individually patinated by hand
- The imitated form characteristics of wood, nails and cloth make for a fascinating surface



133

## GEORG KARL PFAHLER

1926 Emetzheim – 2002 Weißenburg-Emetzheim

Orlando II. 1970/71.

Acrylic on canvas.  
Signed, dated, titled and inscribed with dimensions and technique on the reverse.  
200 x 200 cm (78.7 x 78.7 in). [AM]

We are grateful to Mr Florian Pfahler for the kind confirmation of this work's authenticity. The work will be included into the forthcoming catalog raisonné of paintings.

*Called up: December 9, 2022 – ca. 14.14 h ± 20 min.*

€ 30.000 – 40.000 <sup>R/N, F</sup>  
\$ 30,000 – 40,000

### PROVENANCE

· Collection Hans-Jürgen Müller, Stuttgart (acquired from the artist).

- Large-size work Georg Karl Pfahler's characteristic style
- Part of the same private collection for 50 years
- Together with Heinz Mack, Günther Uecker and Thomas Lenk, Pfahler represented Germany at the Venice Biennial in 1970
- A painting from this outstanding creative period around 1970 has realized the to date highest price for a work by the artist on the international acution market (source: artprice.com)



134

**STEPHAN  
BALKENHOL**

1957 Fritzlar – lives and works in Karlsruhe  
and Meisenthal

Mann mit Turm (Toronto). 2015.

Bronze, with colors.

Underside of the plinth with name, date  
and number. One of 30 copies. Incl. plinth:  
76,8 x 29 x 27 cm (30.2 x 11.4 x 10.6 in). [AM]

Called up: December 9, 2022 – ca. 14.15 h ± 20 min.

€ 15.000 – 20.000 R\*,F

\$ 15,000 – 20,000

**PROVENANCE**

- Galerie Löhrl, Mönchengladbach.
- Private collection Baden-Württemberg.

- This is the first time that a copy of “Mann mit Turm (Toronto)” is offered on the international auction market (source: artprice.com)
- Stephan Balkenhol’s sculptures have an unparalleled recognition value
- Balkenhol was the leading mind behind the revival of figurative sculpting in the early 1980s

Please find additional images, videos and daily updates at [www.kettererkunst.com](http://www.kettererkunst.com)



135

**ANTON  
STANKOWSKI**

1906 Gelsenkirchen – 1998 Esslingen

Umbraquadrate. 1983.

Oil on canvas.

Verso signed and dated, with a label on the  
stretcher, there titled and inscribed in  
typography, with the stamp of the Stankowski  
Foundation, Stuttgart, and with the  
hand-written inventory number “83.1.6”.

80 x 59,5 cm (31.4 x 23.4 in). [AW]

Called up: December 9, 2022 – ca. 14.16 h ± 20 min.

€ 10.000 – 15.000 R\*,F

\$ 10,000 – 15,000

**PROVENANCE**

- From the artist’s estate.

- Reduced yet expressive play of forms and colors
- Anton Stankowski was a protagonist of German constructive-concrete art since the 1930s
- In 1964 the artist participated in documenta III in Kassel



- Ambiguous forms in nebulous pictorial worlds characterize Richard Oelze's creation
- Konrad Klapheck had a small collection of his works and Max Ernst also praised his art
- The Museum of Modern Art in New York acquired a painting by the artist as early as in 1940, which is, along with two more works, still part of the collection today
- The artist participated in documenta II (1959) and documenta III (1964) in Kassel as well as in the 1968 Venice Biennial

136

## RICHARD OELZE

1900 Magdeburg – 1980 Posteholz

Gamen II. 1962.

Oil on canvas.

Schmied G 118. Lower left signed. Verso with inscription "Gamen". 50 x 65 cm (19.6 x 25.5 in). [AR]

*Called up: December 9, 2022 – ca. 14.18 h ± 20 min.*

€ 25,000 – 35,000 R/D, F

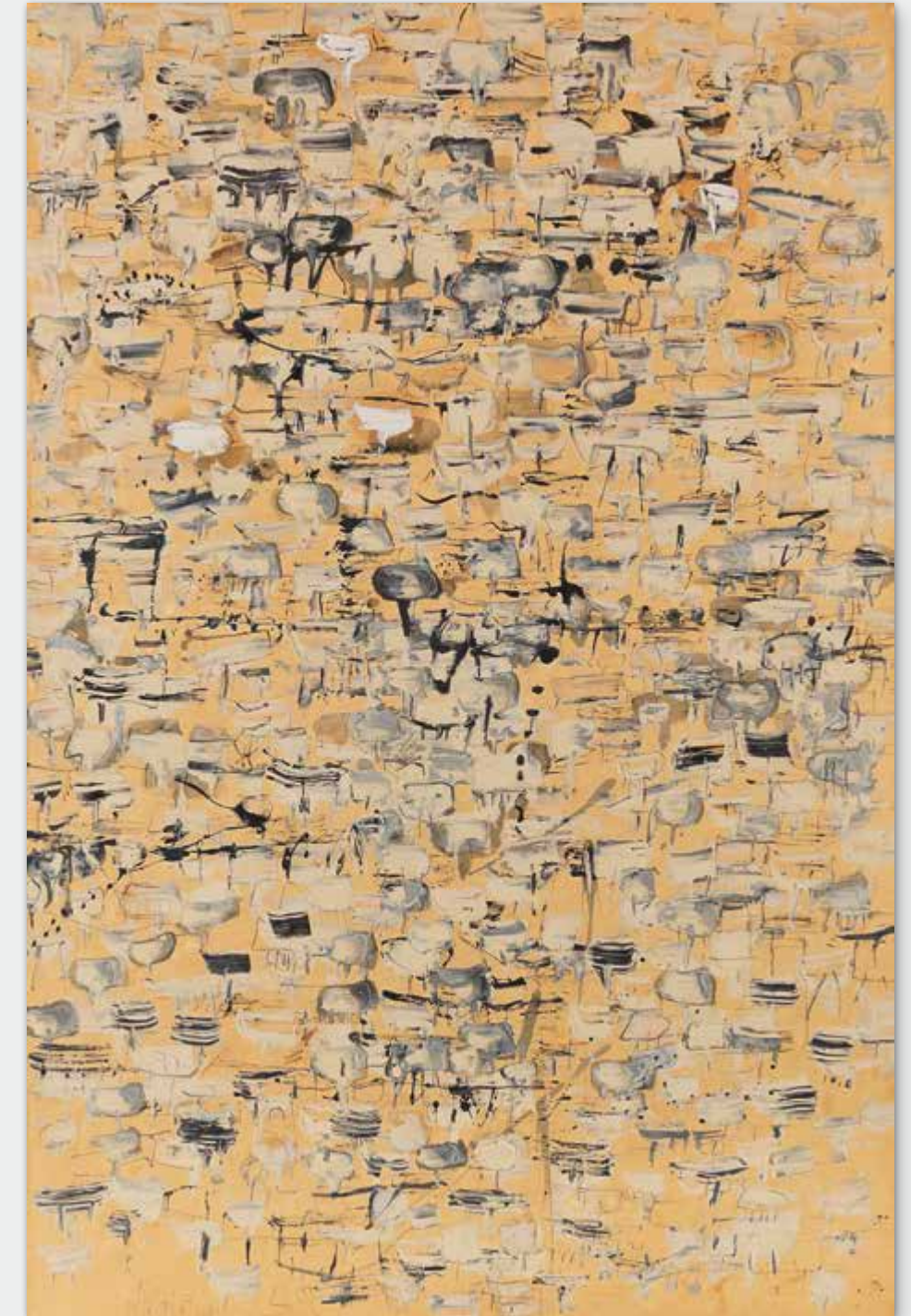
\$ 25,000 – 35,000

### PROVENANCE

- Galerie Michael Hertz, Bremen (acquired directly from the artist).
- Private collection Bremen (acquired from the above in 1962).
- Private collection Bremen (gifted from the above in 2004).

### EXHIBITION

- Richard Oelze, Gemälde und Zeichnungen aus den Jahren 1925 bis 1962, Galerie Michael Hertz, Bremen 1963, cat. no. 33 (with illu. on p. 25).
- Richard Oelze - Einzelgänger des Surrealismus, Kunsthalle Bremen November 19, 2000 - January 21, 2001, Museum der bildenden Künste, Leipzig, February 08 - April 22, 2001, cat. no. 71 (with illu. on p. 149).



137

## GERHARD HOEHME

1920 Greppin near Dessau – 1989 Neuss-Selikum

Ohne Titel. 1960.

Mixed media on paper, laid on panel.

Lower left signed and dated. 100 x 65,5 cm (39.3 x 25.7 in).

The work is registered in the archive of the Gerhard and Margarethe Hoehme Foundation. We are grateful to Mr Kay Heymer for his kind support in cataloging this lot.

*Called up: December 9, 2022 – ca. 14.19 h ± 20 min.*

€ 18,000 – 24,000 R/D, F

\$ 18,000 – 24,000

### PROVENANCE

- Private collection Rhineland (obtained from the artist, ever since family-owned).
- From a Lower Saxon collection.

- Gerhard Hoehme's oeuvre is a major contribution to German Informalism
- In 1960, the year this work was made, the artist stayed at Villa Massimo in Rome and was appointed to the Düsseldorf Art Academy
- In 1960 the artist also created the work "Römische Brief" (Staatsgalerie Stuttgart)
- He participated in documenta II in Kassel in 1959
- In 2020 Düsseldorf Art Academy, where Hoehme had both studied and taught, showed a grand retrospective exhibition in commemoration of the artist's 100th birthday

In 1959 the artist was invited to documenta II in Kassel, and a year later, in 1960, he spent a year on a scholarship at Villa Massimo in Rome. During this time, the scriptural found increasing expression in his works, the gestural-spontaneous character gives way to a conceptual composition. The exchange with artists such as Cy Twombly, whom he met through Jean-Paul Wilhelm, played an important role in this context. The beautiful large-format sheet from 1960 was made in the early days of this important creative phase, which ultimately led to his letter pictures. In the same year, Hoehme also accepted a professorship at the Düsseldorf Art Academy, which he held until 1984. [EH]



- This is Fritz Koenig's inimitably abstracted and reinterpreted version of the ancient carytid pillars
- Model for the "Große Säulenkaryatide M" (Clarenbach 365) from 1965/66, which towers in front of the German embassy in Madrid with a height of 3,2 m
- For the first time offered on the international auction market (source: artprice.com)

138

**FRITZ KOENIG**

1924 Würzburg – 2017 Ganslberg

Kleine Säulenkaryatide II. 1965.

Bronze with gold-brown patina, partly polished.  
Clarenbach 364. Upper margin with the monogram,  
base with the number. One of 5 copies.  
51 x 15,2 x 15,9 cm (20 x 5,9 x 6.2 in). [AM]

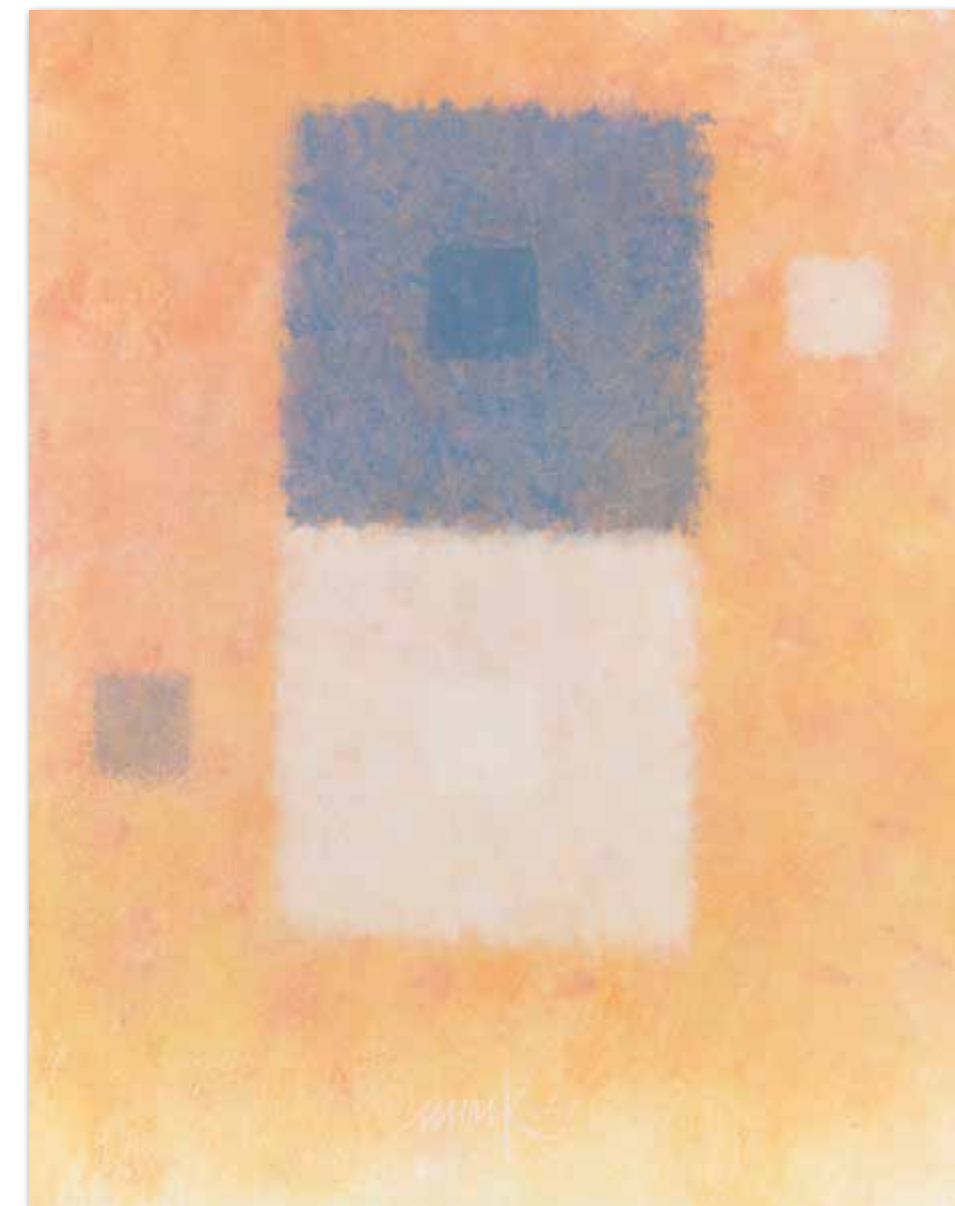
We are grateful to Dr. Dietrich Clarenbach, Gauting,  
for his kind expert advice.

*Called up: December 9, 2022 – ca. 14.20 h ± 20 min.*

€ 14,000 – 18,000 <sup>R/D, F</sup>  
\$ 14,000 – 18,000

**PROVENANCE**

· Private collection Southern Germany.



139

**HEINZ MACK**

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

Dialog zweier Farben über  
eine dritte Farbe. 2007.

Oil on canvas.  
Signed and dated in bottom center.  
Signed, dated and titled on the reverse.  
83 x 64 cm (32.6 x 25.1 in). [EH]

We are grateful to the Atelier Heinz Mack  
for the kind support in cataloging this lot.

*Called up: December 9, 2022 – ca. 14.22 h ± 20 min.*

€ 20,000 – 30,000 <sup>R/D, F</sup>  
\$ 20,000 – 30,000

**PROVENANCE**

· Private collection North Rhine-Westphalia  
(acquired from the artist in 2009).

- Heinz Mack lets colors talk
- Unusual chromatic effect realized through manifold nuanced modulations
- For the first time on the international auction market (source: artprice.com)
- Next to Otto Piene and Günther Uecker, Mack was founding member and protagonist of the "ZERO" group
- In 1959 and 1964 the artist exhibited at documenta II and III. In 1970 he represented The Federal Republic of Germany at the XXXV. Venice Biennial

## RAINER FETTING

1949 Wilhelmshaven – lives and works in Berlin

Claus. 1982.

Oil on canvas.

Verso of the canvas signed, dated, titled and inscribed with the work number "L 145" and the dimensions. 160 x 130 cm (62.9 x 51.1 in)[AR]

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

Called up: December 9, 2022 – ca. 14.23 h ± 20 min.

€ 50.000 – 70.000 R/D, F

\$ 50,000 – 70,000

### PROVENANCE

- Galerie Heinz Holtmann, Cologne.
- Collection Wiegand, Frankfurt am Main.
- Galerie Haas, Berlin.
- Private collection Northern Germany (acquired from the above).

### EXHIBITION

- Rainer Fetting. Berlin - Milano, Studio d'arte Cannaviello, Milano, Galerie Silvia Menzel, Berlin, Raab Galerie, Berlin, 1983 (with illu.).

### LITERATUR

- Rainer Fetting [ed.], Fetting, Cologne 2009, no. 188 (with color illu., p. 178).

Claus Gässler performing with the band V.E.B. Sehnsucht, 1982

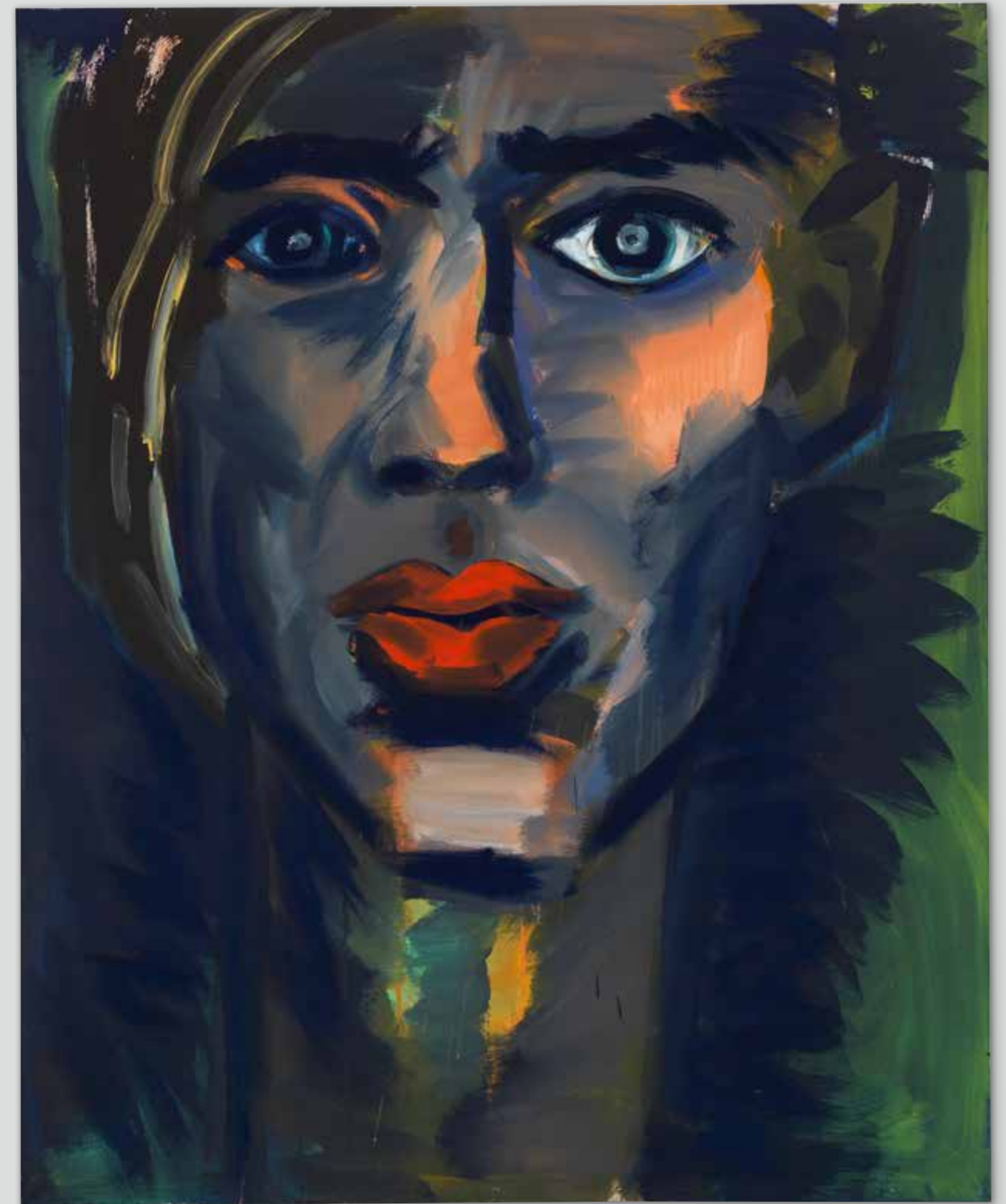


- The work shows the singer and musician Claus Gässler, whom Fetting also captured on photographs (Claus Gässler. Pilatus, 1982) and films (Bianca, 1982) in those day
- The year this work was made, Fetting's paintings were part of the important exhibition "Zeitgeist" at the Berlin Martin-Gropius-Bau
- Paintings from the 1980s are his most sought-after works on the international auction market
- A similar portrait is part of the collection of the London Tate Gallery

In the early 1980s, Rainer Fetting's artistic career had its first peak. In 1980, his works were shown in the exhibition "Heftige Malerei" at Berlin's Haus am Waldsee, in 1981 he was involved with the exhibition "A New Spirit in Painting" at London's Royal Academy, and in 1982 Berlin's Martin-Gropius-Bau shows his work in the highly acclaimed exhibition "Zeitgeist". At that time, Fetting was represented by, among others, Mary Boone Gallery in New York, and exhibited at Anthony d'Offay in London. Most recently, the comprehensive retrospective "Here are the Lemons" at the Museum für Kunst und Kulturgeschichte Schloss Gottorf and at the Dortmunder U (2020/21) honored his work.

In 1978, a DAAD scholarship enabled the young artist to spend his first year in New York. The wealth of impressions, experiences, and adventures left a lasting impression on him and would later lead to a another, almost ten-year stay in the American metropolis. The young painter first returned to the divided city, and worked on impressive, energetic pictures of his Berlin surroundings. At the time, as drummer in the punk band "Geile Tiere," Fetting painted, among others, musicians from his circle of acquaintances, and continued to work with the fellow artists with whom he had founded the collectively run "Galerie am Moritzplatz" in 1977. The protagonists of subcultural Berlin art world, including Luciano Castelli, Helmut Middendorf, Salomé and Bernd Zimmer, made a name for themselves as "Neue Wilde" or "Junge Wilde" and also as the "Moritzboys."

In the present portrait "Claus", Fetting also paints the expressive face of an acquaintance from the contemporary music scene, the musician and singer Claus Gässler, who at the time was performing with, among others, the punk band "V. E. B. Sehnsucht". Fetting also filmed the band next to a sand mountain by Joseph Beuys at Berlin's Martin-Gropius-Bau for his film "R. F.s Zeitgeist". Gässler also posed



for Fetting for other films, photographs and paintings, including "3 films - the mugger, Inselreise, bianca" (1981) and the double portrait "The Idiots (Claus and Rainer)" (1982). A photograph by Rainer Fetting shows Gässler naked balancing on two pieces of furniture with his legs spread ("Claus Gässler. Pilatus," 1982, Galerie Deschler, Berlin), and the comprehensive Fetting monograph published in 2009 includes not only the work shown here, but also a performance installation of a crucifixion in which Gässler was bound to a painted wooden cross as a contemporary Jesus with loincloth and bloodstains.

With this hypnotically expressive depiction of the narrow, almost androgynous face, the wild hairstyle, the deep red lips, and the alert, radiant blue eyes, Fetting plays his characteristic game with gender, identity, same-sex eroticism, travesty, sensuality, and a desire for provocation. At a time when homosexuality had very few advocates and the abolition of Paragraph 175 was still more than a decade away, this sensual, strangely touching androgynous portrait is not only a painterly role-play, but also a rebellion, a demand, and an exclamation point. [CH]

**JANNIS KOUNELLIS**

1936 Piräus/Athens – 2017 Rome

**Senza titolo. 2008/2009.**Assemblage, steel, woolen coat.  
100 x 100 cm (39.3 x 39.3 in).With a photo confirmation from Galleria Fumagalli, Bergamo,  
and Jannis Kounellis.*Called up: December 9, 2022 – ca. 14.24 h ± 20 min.*€ 60.000 – 80.000 <sup>R/D, F</sup>

\$ 60,000 – 80,000

**PROVENANCE**

· Private collection Italy (since 2011, Galleria Fumagalli, Bergamo).

**EXHIBITION**· Jannis Kounellis, Galleria Fumagalli, Bergamo, May 26 -  
September 26, 2009.

- Co-founder of Arte-Povera
- Characteristic use of materials allowing for a wealth of associations
- Participation in *documenta 5 (1972)*, and *documenta 7 (1982)* in Kassel
- Between 1974 and 2013, Kounellis showed his works at the Venice Biennial 8 times
- The Walker Art Center, Minneapolis (MN) currently shows a grand retrospective in cooperation with the Museo Jumex, Mexico City
- His works are part of the collections of the MUSEION, Bolzano, the Centre Pompidou, Paris, the Guggenheim Museum, New York, and the MoCA, Los Angeles

The art of Jannis Kounellis is characterized by a very poetic core. Even if the materials appear dark and heavy, the effect they created is highly subtle. In the present work he uses iron and cloth, a heavy black wool coat, to be more precisely. A variety of associations are evoked by these two very contrasting materials. In the spirit of Arte Povera, of which he is a representative, he works with a few but concise means. The contrast between the soft, woolly, warming fabric and the cold, inflexible steel is a dialectic structure of effects. At the same time, the vanished person is fixed to the wall like in a picture. Kounellis presses the coat between two heavy iron plates, he takes the space away from it and at the same time gives it back as a presentation. Collective memories are created with the greatest impact. The work was exhibited in 2009 as part of the exhibition "Jannis Kounellis a Bergamo" at Galleria Fumagalli, Bergamo. With the spatial installation there, Kounellis was proposed for the Vatican pavilion at the 54th Venice Biennale in 2011. Ultimately, however, the Vatican only took part in the important show with other artists as of the 55th Biennale in 2013. [EH]







- Contrary to the then prevailing abstract and gestural-informal painting, Hödicke was one of the leading revolutionary representatives of New Figuration in post-war art
- On countless journeys the artist gained impressions of distant cultures and religion which he then renders in his Berlin studio
- In the 1980s he made depictions of, among others, the Hindu goddess Kali with skulls
- In 1977 the artist participated in documenta 6 and in 1990 in the Venice Biennial
- From 1974 to 2005 Hödicke held a post at the Berlin HdK (later UdK), among his students were, among others, Rainer Fetting, Salomé, Helmut Middendorf and Bernd Zimmer
- In 2020 the Pinakothek der Moderne, Munich, and the Palais Populaire, Berlin, showed grand exhibitions
- Hödicke's works from the 1980s are at, among others, the Berlinische Galerie, Berlin, the Pinakothek der Moderne, Munich, and the Städel Museum, Frankfurt a. Main

142

## KARL HORST HÖDICKE

1938 Nürnberg – lives and works in New York

Kali. 1980.

Acrylic on canvas.  
Signed, dated and titled on verso, as well as with a gallery label inscribed with the artist's name, date, title, dimensions and technique in typography. 190 x 155 cm (74.8 x 61 in). [CH]

*Called up: December 9, 2022 – ca. 14.26 h ± 20 min.*

€ 28.000 – 34.000 R.F.  
\$ 28,000 – 34,000

### PROVENANCE

· Annina Nosei Gallery, New York  
(with the gallery label on the reverse).

### LITERATUR

· Sotheby's, New York, October 10, 1985,  
lot 106.



143

## JEFF KOONS

1955 York/Pennsylvania – lives and works in New York

Balloon Swan (Magenta). Balloon Rabbit (Violet). Balloon Monkey (Orange). 2017.

3 multiples. Porcelain with high-gloss metal coating.

Each with the name, the date, the number and the title on the underside. From an edition of 999 copies each.

Up to ca. 25 x 43 x 22 cm (9.8 x 16.9 x 8.6 in).  
Made by Bernardaud, Manufacture de Porcelaine, Limoges (France). [AR]

Each with the manufacturer's certificate, the original box, as well as with care and handling instructions.

*Called up: December 9, 2022 – ca. 14.27 h ± 20 min.*

€ 25.000 – 35.000 R./N.F.  
\$ 25,000 – 35,000

- Three of the famous “Balloon-Animals“ as matching set
- Jeff-Koons' exhibitions are always a great spectacle – in 2008 one of his larger-than-life sculpture was regally staged at Versailles Palace
- His works are part of the collections of the Museum of Modern Art, New York, the Museum of Contemporary Art, Los Angeles, and the Museum für Moderne Kunst, Frankfurt a. Main

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## THOMAS SCHÜTTE

1954 Oldenburg – lives and works in Düsseldorf

Frau VI. 2016.

Bronze, corroded.

Monogrammed and numbered on the side of the plinth, as well as with the number "211298". From an edition of 20 copies. 8 x 35 x 23 cm (3.1 x 13.7 x 9 in). [SM]

Called up: December 9, 2022 – ca. 14.28 h ± 20 min.

€ 40.000 – 60.000 R/D, F

\$ 40,000 – 60,000

### PROVENANCE

- Konrad Fischer Galerie, Düsseldorf.
- Collection Prof. Dr. Olbricht, Essen.

- In 2013/2014, the Fondation Beyeler honored Thomas Schütte's figurative creation in a comprehensive solo show
- Schütte's work demonstrates a radical love of experimentation that makes him one of the most fascinating and innovative artists of the present day
- Since the early 1990s, Schütte has been occupied with the female figure and shifts the limits of the representation of the human form
- Schütte explores the possibilities of the sculptural design of the human figure and thus attained an innovative style

Thomas Schütte is perhaps one of the most versatile contemporary German artists. In his multifaceted oeuvre, which now spans four decades, we find paintings, watercolors, drawings, photographs, prints, sculptures, installations and architectural models, so that a concrete classification of his work seems impossible. Thomas Schütte dares to use classic techniques, genres and themes, in which everything seems to have been told long ago. This also applies to the plastically modeled female figure, which he implements in durable materials such as bronze, aluminum and steel. "The female sculptures that emerged from small ceramic figures at the end of the 1990s show the range of his experimental practice: The first reclining female nudes can still be assigned to the environment of the classicist figures of the early 20th century and are reminiscent of the heavyweight nudes of Maillol, followed by the monumental women with sawed-off limbs, distortions, flattened bodies, provocative poses – ruthlessly exposed on steel work tables – far from any stylistic art historical classification. His rough treatment of the motif, however, does not stem from an intention to break a taboo of devaluing the modernist world of forms, but to examine artistic means of expression in order to use them in the present." (Quoted from: Andrea Bellini and Dieter Schwarz, Thomas Schütte – Frauen, 2013) Thomas Schütte studied in the class of Fritz Schwegler and later with Gerhard Richter at the Düsseldorf Art Academy from 1973 to 1981. Today he is one of the most important representatives of German contemporary art. The Fondation Beyeler calls him "one of the most fascinating and innovative artists of our time". His work has been shown with impressive continuity in important solo exhibitions in the most renowned international museums: in 2004 at the Stedelijk Museum in Amsterdam, in 2006 at the Staatliche Kunsthalle in Baden-Baden, in 2009 at the Haus der Kunst in Munich, in 2010 at the Museo Reina Sofia in Madrid, in 2012 at Serpentine Gallery in London and in 2013 at Fondation Beyeler in Basel. In 2016, the Moderna Museet in Stockholm honored him with a first grand retrospective. Schütte participated in the documenta 8, IX and X in 1987, 1992 and 1997. In 2005 he was awarded the Golden Lion at the Venice Biennale for his female sculptures. For 2023, the Museum of Modern Art in New York plans a major retrospective of the artist's work.



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## HEINZ MACK

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

Mediterranean Summer. 1992/93.

Color Pastel - and oil crayon.

Signed, dated and titled in lower right.

On Hahnemühle wove paper (with watermark). 106 x 78,5 cm (41.7 x 30.9 in), the full sheet. [EH]

Accompanied by a certificate issued by the Atelier Heinz Mack, Mönchengladbach, from November 2022.

Called up: December 9, 2022 – ca. 14.30 h ± 20 min.

€ 18.000 – 24.000 R/D, F

\$ 18,000 – 24,000

### PROVENANCE

- Private collection Cagnes/France (acquired directly from the artist)
- Private collection Luxemburg.



- From the group of the "Chromatischen Farbbilder"
- Luminous chromaticity
- In 1957 Heinz Mack and Otto Piene founded "ZERO", one of the most important artist groups of the post-war era

## GERHARD RICHTER

1932 Dresden – lives and works in Cologne

### FAZ-Übermalung, 2002.

Multiple. Oil (scraped) over offset print.

Butin 122. Signed, dated, numbered and inscribed “a. p.” in upper right. Verso of the backing board with a label inscribed with the artist’s name, the date, the title and the number, as well as with the technique and the dimensions in typography. Unique object. One of 5 artist proofs aside from the edition of 32 copies. On smooth cardboard, mounted on cardboard.

39 x 55 cm (15.3 x 21.6 in).

The offset print was made after a photograph of an issue of the newspaper Frankfurter Allgemeinen Zeitung (FAZ) from February 2001, printed by Rotadruck Armin Weichert, Berlin. Published by Gerhard Richter, Cologne, and Galerie Fred Jahn, Munich. [CH]

Called up: December 9, 2022 – ca. 14.31 h ± 20 min.

€ 80.000 – 100.000 R/D, F

\$ 80,000 – 100,000

#### PROVENANCE

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

#### EXHIBITION

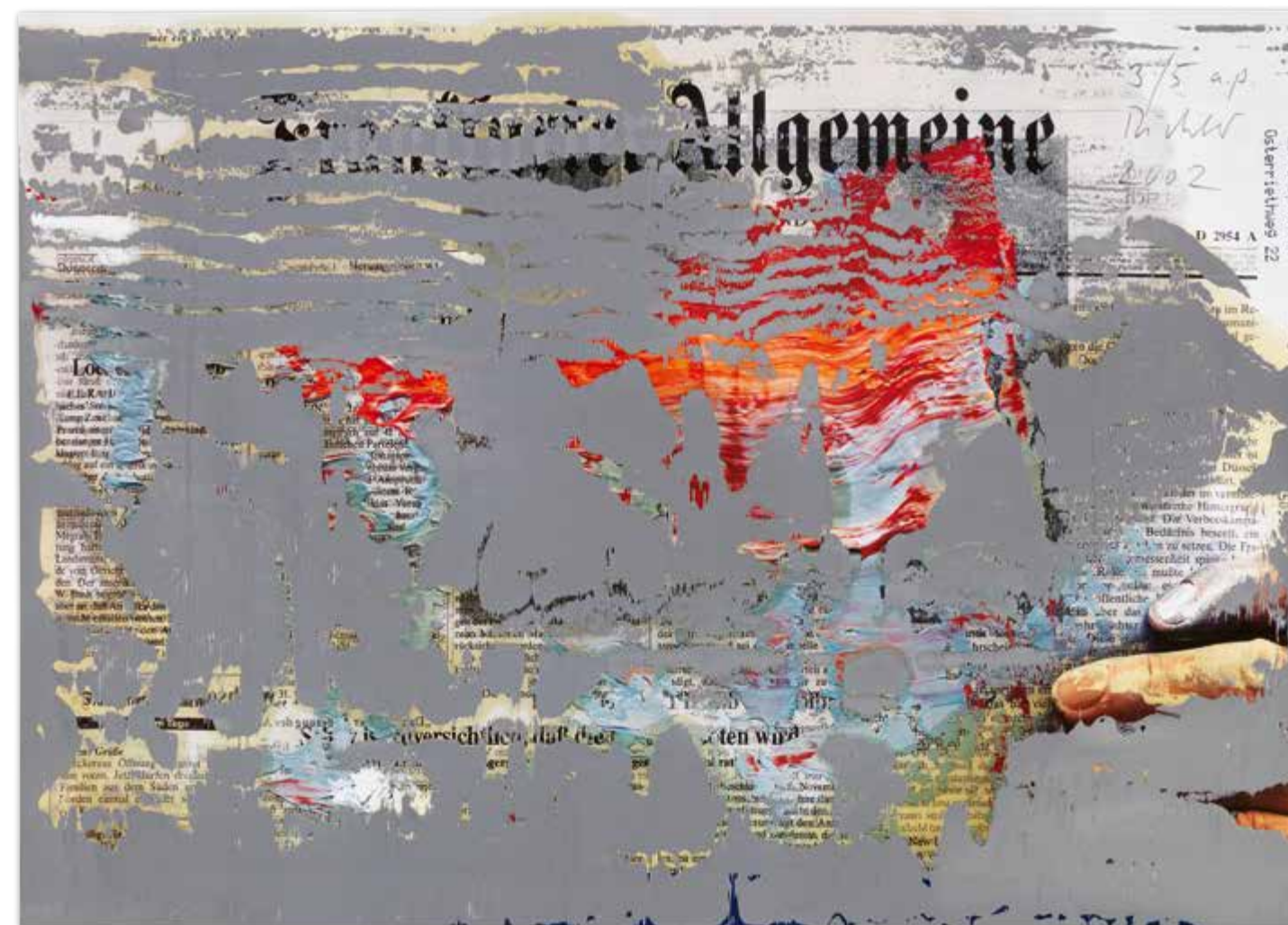
- Gerhard Richter. Übermalte Fotografien, Museum Morsbroich, Leverkusen, October 17, 2008 - January 18, 2009, Gerhard Richter. Photographie Peintes, Centre de la photographie, Geneva, February 20 - May 10, 2009, PhotoEspaña: Gerhard Richter. Fotografías pintadas, Fundación Telefónica, Madrid, June 3 - July 26, 2009, p. 385 (with illu.).

#### LITERATUR

- Hubertus Butin and Stefan Gronert (eds.), Gerhard Richter. Editionen 1965-2004. (Catalogue Raisonné), Ostfildern 2004, cat. no. 122, p. 272 (with illu. of a different copy).
- Hubertus Butin, Stefan Gronert and Thomas Olbricht (eds.), Gerhard Richter. Editionen 1965-2013, Ostfildern 2014, cat. no. 122, p. 293 (with illu. of a different copy).

- Looking back on a sixty year long career, Gerhard Richter is considered on of the most important artists of the present day
- Through the combination of photography, print and squeegee painting, Richter created a symbiosis in this work that is characteristic of his entire oeuvre
- Each copy is of unique character
- The photograph this work is based on shows the artist’s daubed hand: a reference to both his craftsmanship and creativity

The photograph this work is base on was made for the advertising campaign „Dahinter steckt immer ein kluger Kopf“ for the Frankfurter Allgemeine Zeitung, May 2001, photographer: Alfred Seiland.



Richter’s famous “Abstract Pictures”, created with the squeegee – a broad wooden, rubber or aluminum spatula – were created in the 1980s and count among the internationally most sought-after works in his oeuvre. Ever since, the smeared treatment of areas of paint applied with a brush, with the squeegee has become a characteristic of Richter’s painting. The individual color structures created with the squeegee are always unplanned and unpredictable and therefore a product of chance. This way Richter combines creative calculation and the element of chance, as well as construction and deconstruction. The present work is based on a photograph by Alfred Seiler, made in 2001 for the famous advertising campaign titled “Dahinter steckt immer ein kluger Kopf” (There is always a clever head behind it) for the daily newspaper Frankfurter Allgemeine Zeitung (Scholz & Friends, Berlin). Richter first covered the newspaper with grey, white, red and orange oil paint and treated it with the squeegee, before Seiler shot

the photograph of the artist with the newspaper in his hand. In the subsequent process, the photograph served as template for an offset print, which Gerhard Richter again scraped with light gray oil paint for the series “FAZ-Übermalung” (FAZ Overpainting). The result is an fascinating combination of painterly superimposition and a symbiosis of masking and translucency. With the help of a wide variety of artistic processes, Richter gets from the scraped-over newspaper over its photography, its transfer into a print template, to the renewed painterly scraping, and thus not only plays with the artistic possibilities available to him, but also with the definition and meaning of classical painting and the traditional concept of art. Instead of a classic brushstroke, Richter works with the squeegee and with the photograph of his hand stained with oil paint - the hand of the master – referring to his technical skills and his ingenious artistic creativity. [CH]

147

## KATHARINA GROSSE

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

### Ohne Titel. 1989.

Oil on canvas.

Verso twice signed and dated, as well as with the artist's address and an illegible inscription. 160 x 200 cm (62.9 x 78.7 in). [SM]

*Called up: December 9, 2022 – ca. 14.32 h ± 20 min.*

€ 70.000 – 90.000 <sup>R,F</sup>

\$ 70,000 – 90,000

#### PROVENANCE

· Private collection (acquired from the artist in 1991).

- The creation of this early picture shows a physically intensive process
- From an early point on, Katharina Grosse worked in large formats, always with a focus on the architectural situation
- Her specific application of the paint becomes a method
- Works from the early days of her career are very rare on the international auction market

Gotthard Graubner, Ohne Titel, 1988, mixed media on paper, whereabouts unknown.



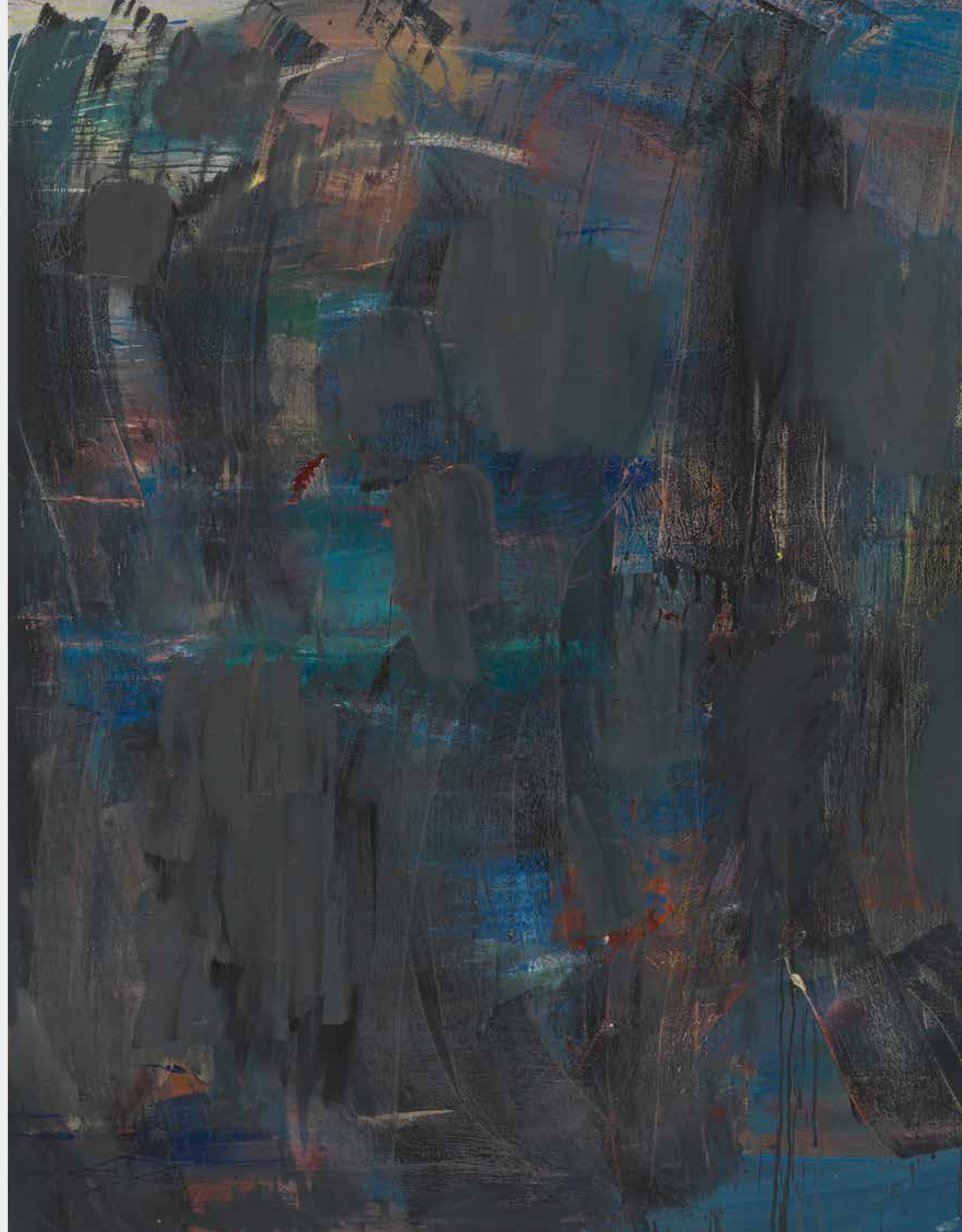
© VG Bild-Kunst, Bonn 2022



FARBE ABSOLUT. KATHARINA GROSSE. GOTTHARD GRAUBNER was the title of an exhibition at the Küppersmühle Museum für Moderne Kunst in Duisburg in 2019. The internationally acclaimed painter Katharina Grosse (born in Freiburg/Breisgau in 1961) encountered the legendary “color space bodies” of Gotthard Graubner (1930–2013), who was her teacher at the Düsseldorf Academy in the second half of the 1980s. The starting point for both artists is the conviction of a timeless, existential power of color, which is immediately transferred to the viewer and becomes physically tangible, as is surprisingly convincing and powerful to understand with this canvas from 1989. While still at the academy, the artist clearly differentiated between the colors, ‘primed’ the firm canvas a second time with luminous fields of blue, yellow and red, painted over them, like a glaze, with vigorous brushstrokes placed side by side in black, and allows the picture’s ground to shine through. The black, applied in generous up- and-down or horizontal movements and in different layers, is like a film, like a veil that lies on the ground and yet reveals a mixture of differently colored zones. The brushstrokes, here plastically heightened, become elements of her painting, a specific superimposition allow for a horizontal and vertical orientation, as is the case with the canvas in the present work, or with her later sprayed walls. The phenomenon of painting over seems to have fascinated Katharina Grosse from the very beginning, and not just since her painting had reached architectural dimensions. She transfers the movement of her body onto her painting, a form of panel painting that takes on a representational form, the viewer encounters an own reality of the color. “I studied performance with Ulrike Rosenbach for half a year. When I returned to painting, I was more aware of what the body is doing in front of the canvas before it leaves traces on it,” says Katharina Grosse, explaining what makes her painting so dynamic and exciting (quoted from: ex. cat. Farbe absolut. Katharina Grosse. Gotthard Graubner, Küppersmühle Duisburg, 2019, p. 81). For the artist, the production of a picture was already a physically intensive and comprehensible process at that early point.

As is the case with Gotthard Graubner, her decision to place her painting at the forefront of the history of modernity is based on the appreciation with which the artist treats painting, how she deals with the medium, how she creates an illusionistic, non-hierarchical space. Everything seems to be subject and subordinate to a painting order, superimposed with new, strange tones, through which the artist characterizes her panel paintings. “I thought back then that his [Graubner’s] quest for the balance of colors was very subtle and clever. He talked about how important his emotions and feelings were in this regard. What impressed me the most was how self-centered he was. What he said about painting actually was what he had found out through experience. There was no second hand knowledge, no theory he followed”, is how the artist described her teacher in an interview with curator Corinne Diserens (*ibid.*, p. 77).

Katharina Grosse’s specific application of paint becomes a method. The brush’s direction impulses clearly stand out, the strokes overlap horizontally and vertically. But the energetic brushstrokes adhere to the format of the canvas, restrained on the limited painting surface – and yet open up pictorial spaces with their expansive power. “Graubner paid very close attention to what unfolded during the act of painting and he made sure to make direct use of these observations. It was inspiring to see how this helped him to achieve his particular pictorial form „ (*ibid.*, p. 79). While spray painting dissolves the boundaries between both painterly elements and support structures, the brushstrokes in earlier works followed the horizontal and vertical boundaries of the image carrier, which also correspond to the elementary directions of space. In a logical breach of this rule, she also added diagonal and rounded color bands at a later point, which she eventually dissolved and organized in directions other than the main geometric directions. Katharina Grosse worked in large formats from the very start, always keeping an eye on the architectural situation. Thus, the decision to use the spray gun at the end of the 1990s seems only logical: a special conception of painting, image and location, which the present work from 1989 heralds. [MvL]





148

## ANDY WARHOL

1928 Pittsburgh – 1987 New York

Hand with Flowers und Hand with Carnation. 1957.

2 ll.: hand-colored Offset lithograph s. Feldman/Schellmann/Defendi IV.114 and IV.115. One sheet with the estate stamp and the stamp of the Andy Warhol Foundation for the Visual Arts and the hand-written registration number "PM20.0265" on the reverse. On slightly structured wove paper. Both sheets: 36,7 x 28,5 cm (14.4 x 11.2 in), size of sheet. Hand-colored proof copies aside from the book edition of two of the four offset lithographs from Warhol's publication "A Gold Book" from 1957 (cf. Feldman/Schellmann/Defendi IV. 106-124). [AM]

Called up: December 9, 2022 – ca. 14.34 h ± 20 min.

€ 18.000 – 24.000 <sup>R/D, F</sup>

\$ 18,000 – 24,000

### PROVENANCE

· From the artist's estate (sheet "Hand with Flowers").

- Two of the expressive offset lithographs from Warhol's early book publication "A Gold Book" from 1957
- The luminous coloring makes for the sheets' inimitable character
- Apart from a few details, the coloring is in line with the color combination intended for the book

149

## RAINER FETTING

1949 Wilhelmshaven – lives and works in Berlin

Slava in ochre leather jacket. 1998.

Oil on canvas.

Verso of the canvas signed, dated and titled, as well as inscribed with the number "F 319", the dimensions and the technique.

200 x 100 cm (78.7 x 39.3 in).

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

Called up: December 9, 2022 – ca. 14.35 h ± 20 min.

€ 30.000 – 40.000 <sup>R/D, F</sup>

\$ 30,000 – 40,000

### PROVENANCE

· Galerie Deschler, Berlin (with the gallery stamp on the reverse of the stretcher).  
· Private collection Northern Germany.

### LITERATUR

· Fetting, Cologne 2009, no. 328 (with color illu on p. 308).

- Striking portrait of the artist and activist Slava Mogutin
- He is a recurring motif in Rainer Fetting's seminal male portraits
- For the first time on the international art market (source: artprice.com)
- Similar works are part of important museum collections, among them the Städel Museum, Frankfurt a. Main, or the Berlinische Galerie

The Russian-born artist and activist Slava Mogutin left his home country in the mid-1990s due to homophobic persecution and was granted political asylum in the USA. From 1998/99 he worked with Rainer Fetting and became, along with Desmond Cadogan, Raoul Dumas and Ole Möller, one of the artist's recurring models, in his portraits of men in the expressive painting style of the "Neue Wilde" from the 1970s onwards. To date, numerous portraits of Slava Mogutin have been produced, including them a work from the well-known "New York Cops" series from the early 2000s. In a 2019 interview, he talks about working with Rainer Fetting: "It's always very inspiring to work with Rainer. [...] The fact that he was the pioneer of gender and of queer discourse in contemporary queer and contemporary German art [...] that's something that very few people can say about their work." (Slava Mogutin on Rainer Fetting, 2019, www.robertgrunberg.com/rainer-fetting-voices)



In "Slava with ochre leather jacket" the ochre of the leather jacket dominates the color palette. Only the head and hands stand out in color, giving the body support in the earthy color space. As is so typical for the artist, the depiction and the image detail concentrate entirely on the sitter, the surrounding space remains undefined. With a small red dot, Rainer Fetting hints at a cigarette in the corner of his mouth, thereby emphasizing the casual posture of Slava Mogutin, who attracts attention with his penetrating yet impenetrable gaze. With flowing brushstrokes and impasto paint, a graceful portrait of strong physicality emerges, which does not claim to be a photo-realistic account, but rather, as Slava Mogutin describes it, unfolds the effect of a "metaphysical portrait zone." [AR]



- From one of the series so typical of the 1990s – this one addresses the theme “Über die Liebe“ (About Love)
- For the first time offered on the international auction market (source: artprice.com)
- His works are in many important museums, among them the Museum of Modern Art, New York, the Städel Museum, Frankfurt am Main, or the Stedelijk Museum, Amsterdam

150

## MARKUS LÜPERTZ

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

Bildnis G. 1983.

Oil on canvas.

With the monogram in ligature in upper right.

Titled and inscribed “6 Bilder über die Liebe III” on the reverse. 147 x 147 cm (57.8 x 57.8 in).

One of 6 works from the series “Über die Liebe”.

[AR]

This work’s authenticity has kindly been confirmed orally by the Atelier Markus Lüpertz. We are grateful for the kind support in cataloging this lot.

*Called up: December 9, 2022 – ca. 14:36 h ± 20 min.*

€ 30.000 – 40.000 <sup>R/D, F</sup>

\$ 30,000 – 40,000

### PROVENANCE

- Private collection Southern Germany.



151

## GÜNTHER UECKER

1930 Wendorf – lives and works in Düsseldorf

Ohne Titel (Stiller Dialog). 2002.

Cloth bandage, black paint and nails, wrapped around two microphones.

Signed, dated and inscribed on the bandage.

26 x 75 x 24 cm (10.2 x 29.5 x 9.4 in). [SM]

*Called up: December 9, 2022 – ca. 14:38 h ± 20 min.*

€ 15.000 – 20.000 <sup>R/D, F</sup>

\$ 15,000 – 20,000

### PROVENANCE

- Deutsches Nationaltheater and Staatskapelle Weimar GmbH, Weimar.
- Private collection (since 2002, acquired from the above).
- Private collection Hesse.

- Unique object
- Made on occasion of the exhibition “Dialog“ at the Deutsches Nationaltheater, Weimar, 2002
- A work of deep symbolism in the tradition of the Ready-mades

**LENI RIEFENSTAHL**

1902 Berlin – 2003 Pöcking on Lake Starnberg

**Nuba Portfolio. 1970s.**

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

Each signed and inscribed on the board. Verso each with the photographer's stamp and the copyright stamp, consecutively numbered "I" to "XXX" in ink by hand and numbered in ink in the edition stamp. Accompanied by two large-size brochures, of which one in English and one in German. In two cloth portfolio boxes in two felt sheaths. Copy aside from the edition of 7.

Each proof ca. 58 x 43 cm (22.8 x 16.9 in). Size of board: 75 x 61 cm (29.5 x 24 in). 15 portfolios were originally made, of which only 7 have been completely preserved and. Edition release by Fine Art Photography, Berlin 2002. [AM]

*Called up: December 9, 2022 – ca. 14.39 h ± 20 min.*

€ 50.000 – 70.000 R/D, F

\$ 50,000 – 70,000

**PROVENANCE**

· Private collection Southern Germany (since 2002).

- In 1962 Riefenstahl visited Sudan for the first time to stay with the local Nuba tribes
- Striking work in thirty parts and from a small edition
- Complete portfolio





“I want my works to be as timeless as possible. My ideal is that I could have made them any time in history, like in early Renaissance or antiquity.”

Joannis Avramidis, quoted from: ex. cat. Joannis Avramidis, Leopold Museum, Vienna, Cologne 2017, p. 215.



- This is a particularly early bronze in the artist's characteristic abstract style
- To date only one other cast of this bronze was offered on the international auction market ([www.artprice.com](http://www.artprice.com))
- Avramidis is one of the most important Austrian sculptors of the 20th century, in 2017 the Leopold Museum in Vienna honored him with a grand exhibition

153

## JOANNIS AVRAMIDIS

1922 Batumi (Georgia) – 2016 Vienna

Halbtorso. 1962.

Bronze with red-brown patina.

Base plate with name and number.

From an edition of 6 casts.

63,3 x 17,5 x 18,5 cm (24.9 x 6.8 x 7.2 in.) [JS]

We are grateful to the Atelier Avramidis for the kind support in cataloging this lot.

Called up: December 9, 2022 – ca. 14.40 h ± 20 min.

€ 30.000 – 40.000 <sup>R/D, F</sup>

\$ 30,000 – 40,000

### PROVENANCE

- Galerie Brusberg, Berlin.
- Private collection Berlin (acquired from the above in 1995).



154

## OTTO PIENE

1928 Bad Laasphe – 2014 Berlin

Ohne Titel (Rasterbild). 1957.

Oil on cardboard, punched, originally laid on fiberboard.

Verso signed, dated and with a direction arrow and the note “gemacht / 1957 / signiert / 82”.

32,5 x 43 cm (12.7 x 16.9 in.) [JS]

Called up: December 9, 2022 – ca. 14.42 h ± 20 min.

€ 20.000 – 30.000 <sup>R/D, F</sup>

\$ 20,000 – 30,000

### PROVENANCE

- Private collection Rhineland (until 2007, Lempertz, Cologne, auction 904, lot 328).
- Private collection Germany (since 2007).

### LITERATUR

- Kunsthaus Lempertz, Cologne, auction 904, Contemporary Art, June 1, 2007, lot 328, p. 266 (with black-and-white illu.).

- This is one of the first famous grid pictures that were made from 1957 on
- Made a year before the formation of “ZERO” (1958–1966), through which Piene, Mack and later also Uecker would revolutionize post-war art that had previously been dominated by the painterly gesture
- Wonderful reduced black-brown, gray and silver color waves
- Piene's early grid pictures are very rare on the international art market
- Other works from this period are at, among others, the Städel Museum, Frankfurt a. Main (Rasterbild, 1959), the Museum of Modern Art, New York (Ohne Titel, 1959), and the Centre Pompidou, Paris (Pure Energy III, 1959)

In 1957 Piene created his first “Rasterbilder” (Grid Pictures) as first manifestations of the “ZERO” demand for a purified art, cleansed of all subjectiveness, and a clear rejection of Tachism, which dominated the international art scene at the time. Through the semi-mechanical production of the “grid pictures”, Piene met the demand for an art that, as a synthesis of nature and technology, should appeal to reason and feeling at the same time. The artist presses the oil paint onto the image carrier through grid screens, which he created by punching holes. Depending on the type of screen used, the most diverse structures emerge on the monochrome background. In the case of this early composition, Piene made a punched and gridded cardboard the structure-determining image carrier. In order to dynamize the pictorial space, to set it into an optical vibration, Piene initially used dark colors in combination with shimmering metallic colors such as silver or gold. [JS]

## MARTIN KIPPENBERGER

1953 Dortmund – 1997 Vienna

### Ohne Titel. 1982.

Oil and acrylic on canvas, partly sprayed.

Verso signed and dated "Juli 82". 100 x 120 cm (39.3 x 47.2 in). [JS]

The written confirmation of authenticity from the Estate of Martin Kippenberger, Berlin, was not at hand before the auction catalog's printing.

Called up: December 9, 2022 – ca. 14.43 h ± 20 min.

€ 90.000 – 120.000 R/M.F

\$ 90,000 – 120,000

#### PROVENANCE

- Private collection France (acquired directly from the artist, until 2005, Ketterer Kunst, auction 298, lot 290).
- Private collection Switzerland (acquired from the above).

#### EXHIBITION

- German Art 2015, March 20 - May 3, 2015, Galerie K, Oslo.

"Art finds reflection only in hindsight anyway, [...] not so much when it is made. [...] Then you realize how work and artist actually worked. What people will TELL about me then matters. Whether I was fun or not. And I am working hard on it, so people will say: Kippenberger was fun!"

Martin Kippenberger, quoted from: *Kritisches Lexikon der Gegenwartskunst*, Munich 1994, p. 14.

Martin Kippenberger with a painting made in context of the exhibition „Capri bei Nacht“ in 1982.



- Kippenberger's provocative nonsense art is a refreshing testimony to the nonconformity of the Berlin art scene in the 1980s
- Made in context of the legendary action "Capri bei Nacht" a joint event with Albert Oehlen, in which Kippenberger lit up the dark room with the headlights of a painted Ford Capri
- Ahead of his time and misunderstood by the humorless national art scene, Kippenberger's work was only honored with grand solo shows abroad
- Only four years after the Museum of Modern Art, New York, the Hamburger Bahnhof, Berlin, honored Kippenberger with the long overdue national solo show "Martin Kippenberger: sehr gut / very good" (2013)
- Since the highest price for a self-portrait from 1988 (16 million euros) was realized in 2014, Kippenberger has become one of the most sought-after German post-war artists on the global market

Martin Kippenberger, often described as the enfant terrible of the Berlin art scene, was just 44 years old when he died after a life lived restlessly and emotionally. A non-conformist and an intense person in every respect, who could hardly be seen separate from the art, and who had devoted almost all his life to art. For Kippenberger, however, art was always a provocation. Kippenberger's art does not want to be subordinate to the requirements of aesthetic or beauty, and so his sister Susanne wrote aptly: "He wasn't afraid of the white canvas, but of painting beautiful pictures." (S. Kippenberger, Kippenberger. Der Künstler und seine Familie, Berlin 2007, p. 13). Provocative, free and unrestrained, Kippenberger's work could also be described as anti- or nonsense art that broke the boundaries of good taste. Kippenberger provoked and overwhelmed his viewers with a work that alternated between painting, sculpture, installation and happening with a playful nonchalance. He was ahead of his time and in this way exposed the lack of humor on the part of German museum directors, which, according to Zdenek Felix, former director of the Hamburg Deichtorhallen, is partly responsible for the fact that Kippenberger worked at the Center Pompidou in Paris, the Hirshhorn Museum in Washington, had solo exhibitions in the San Francisco Museum of Modern Art and in the Boijmans van Beuningen in Rot-



terdam, but not in Germany. Accordingly, it is little surprising that the Berliner Tagesspiegel wrote about the opening of the grand Kippenberger retrospective at Hamburger Bahnhof in 2013: "It took a damn long time. Now he has made it to the capital. [...] Or isn't it the other way around? Berlin has finally managed to include Martin Kippenberger in the canon of art history – 16 years after the early death of the then 44-year-old. The exhibition title 'sehr gut/very good' plays with this ambivalence. The ironic top rating applies to both sides: for the artist, as well as for the Hamburger Bahnhof with its retrospective on occasion Kippenberger's sixtieth [...]" (Martin-Kippenberger-Retrospektive. Jeder Künstler ist ein Mensch, Tagesspiegel February 22, 2013). With its grand American retrospective show "Martin Kippenberger: The Problem Perspective", the Museum of Modern Art in New York preempted the Hamburger Bahnhof in 2009. The fascination for a work characterized by complexity, childish cheekiness and a stunning esprit, is far from over. The fact that Kippenberger lived excessively and was restlessly driven until his early death from cirrhosis of the liver is also reflected in the diversity of contents and media of his art, of which the present painting is a particularly fine example, because it was part of the famous Kippenberger action "Capri bei Nacht" (Capri at night). The artistic

exploration of the Ford model Capri – a popular affordable sports car in the 1970s – was formative for Kippenberger's oeuvre in the 1980s. At first he made the painting "Kein Capri" (No Capri) based on a photograph of the Ford model Taunus in snow with the inscription "Kein Capri" scratched into the snow. This motif was also printed on the invitation card for the exhibition "Capri bei Nacht", which took place in cooperation with Albert Oehlen at Galerie Tanja Grunert in Stuttgart in 1982. Here Kippenberger painted a real Ford Capri with brown paint and oatmeal. As soon as visitors entered the dark exhibition hall, the headlights of the oatmeal car came on, this was "Capri bei Nacht". In the context of this legendary exhibition, paintings of the Capri motif were also created, which – as in the background of the present work – always stage the car diagonally in the picture in different degrees of abstraction, they are considered important testimonies to this legendary action. Unfortunately, however, Kippenberger, whose life and work was one big excess, was no longer able to experience his success: "He wanted to experience it and enjoy it, the success that he felt he deserved. He believed in himself, right from the start, in himself and in his art." (S. Kippenberger, Kippenberger. Der Künstler und seine Familie, Berlin 2007, p. 10). [JS]



“The content is a problem of communication that the artist tries to avoid, because the viewer must carry and invent the content of the image within himself. The artist merely creates the defect, the wound, the crisis, out of which the question of the content is posed.”

Markus Lüpertz 2009

- This painting is exemplary of Lüpertz' quest for a new figuration
- Radiant composition of archaic monumentality
- In 2020, the Haus der Kunst, Munich, honored Lüpertz with a grand solo show
- Early works from the 1970s and 1980s are among his most-sought-after works on the international auction market

156

## MARKUS LÜPERTZ

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

Der Sonne entgegen. 1983.

Oil on canvas.  
Verso monogrammed and titled. Stretcher titled by hand. 80 x 60 cm (31.4 x 23.6 in).  
In the original lead frame. [JS]

The authenticity of the present work was kindly confirmed orally by the Atelier Markus Lüpertz. We are grateful for the kind advice.

Called up: December 9, 2022 – ca. 14.44 h ± 20 min.

€ 15.000 – 20.000 R/D, F  
\$ 15,000 – 20,000

**PROVENANCE**  
· Private collection Rhineland-Palatinate.



157

## GÜNTHER UECKER

1930 Wendorf – lives and works in Düsseldorf

Kölnisch→Klause↔(Phobien). 1983.

Nails, wooden box, books and magazines.  
Twice signed and dated on the sidewalls. Verso signed, dated, titled and inscribed “Verlag Symbol”, as well as with a direction arrow.

Ca. 36 x 43 x 26 cm (14.1 x 16.9 x 10.2 in).  
Accompanied by a photo of the artist's confirmation and the artwork. [SM]

This work is registered in the Uecker Archiv with the number GU.83.042 and will be noted for inclusion in the forthcoming Catalogue Raisonné.

Called up: December 9, 2022 – ca. 14.46 h ± 20 min.

€ 25.000 – 35.000 R/D, F  
\$ 25,000 – 35,000

- Made for the exhibition of the same name at the publishing house “Symbol“
- This is one of his rare bibliophilic works
- Uecker makes everyday object means of artistic expression

**PROVENANCE**  
· Private collection Berlin.

**EXHIBITION**  
· Günther Uecker, kölnisch, klause, phobien, Symbol magazine publishing house, Cologne, 1983, ex. cat. p. 15 (with illu.) and p. 17 (with installation view).

**LITERATUR**  
· Lempertz, Cologne, Contemporary Art auction, November 19, 1991, lot 1174.  
· Lempertz, Cologne, Contemporary Art auction, November 27, 2013, lot 840.



- Work in strong colors characterized by a particularly refined composition
- Family-owned for more than 70 years
- For the first time on the international auction market (source: artprice.com)

158

**FRITZ WINTER**

1905 Altenböggge – 1976 Herrsching am Ammersee

Tag im September. 1950.

Oil on paper.  
Lohberg 1005. Lower right signed and dated.  
Verso titled. On wove paper (with watermark).  
48,9 x 61 cm (19.2 x 24 in), the full sheet. [AM]

Called up: December 9, 2022 – ca. 14.47 h ± 20 min.

€ 15.000 – 20.000 R/D, F

\$ 15,000 – 20,000

**PROVENANCE**

- Private collection (acquired from the artist in 1951).
- Ever since family-owned.



159

**GOTTHARD GRAUBNER**

1930 Erlbach/Vogtland – 2013 Neuss

Ohne Titel. 1973.

Thinned Oil paint on cellulose, upper corners originally sewn on backing board.  
Signed, dated and dedicated "Für R. G. Dienst" in bottom center. 174 x 125,5 cm (68,5 x 49.4 in), size of sheet. [JS]

Called up: December 9, 2022 – ca. 14.48 h ± 20 min.

€ 20.000 – 30.000 R/D, F

\$ 20,000 – 30,000

**PROVENANCE**

- Formerly in the collection of Rolf-Gunter Dienst, Berlin.
- Company collection North Rhine-Westphalia (until 2019).

“The color unfolds as a color organism; I observe its independent existence, I respect its autonomy. This way the two-dimensional expansion could condense into a body, and the body could dissolve into a condensation in space as fog. The foggy space, probably the most total expression of my painting, appeals to all senses [...]“

Gotthard Graubner, in: Kritisches Lexikon der Gegenwartskunst, vol. 16, Munich 1991, p. 15.

- Rare early paper work in a monumental format
- Graubner materializes and delimits the color by soaking an absorbent image carrier with thinned paint
- Soft color tone, which appears veiled through the image carrier's opaque materiality, just as in Graubner's early nylon-covered cushion pictures
- Formerly part of the collection of the artist and art critic Rolf-Gunter Dienst

## MARKUS LÜPERTZ

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

### Komposition (Böse). 1980.

Oil on panel, with a round canvas inset.

With the monogram in ligature in lower left. Verso of the panel signed, titled and inscribed with a direction arrow. 165 x 190 cm (64.9 x 74.8 in). [AR]

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

*Called up: December 9, 2022 – ca. 14.50 h ± 20 min.*

€ 50.000 – 70.000 <sup>R/D, F</sup>

\$ 50,000 – 70,000

#### EXHIBITION

- Markus Lüpertz, Musée d'Art Moderne de Strasbourg, 1983 (with illu. p. 47).
- Markus Lüpertz, Mary Boone Gallery/Michael Werner Gallery, 1984 (with the gallery labels on the reverse)
- Markus Lüpertz. Schilderijen/Bilder 1973 - 1986, Museum Boymans-van Beuningen, Rotterdam, 1987 (with color illu. p. 17)
- Markus Lüpertz. Da Milano a Milano, Galleria Gian Ferrari Arte Contemporanea, Milan, 1990.

“I wanted to create representational equivalents in the abstraction of my consciousness, so to speak an abstract representational concept.”

Markus Lüpertz in an interview with Peter Schwerfel, 1989 Cologne.

From the second half of the 1970s until around 1984, Markus Lüpertz's work was dominated by what he called “style painting”. Certain basic forms were repeated and combined in the picture. One principle of Lüpertz's painting becomes evident: The play between object and form, between object and abstraction. In an interview with Heinz Peter Schwerfel, Markus Lüpertz said: “I was so obsessed with abstraction that I didn't perceive the abstract as an opposite of the concrete, but just as natural as a table. I wanted to create physical correspondences in the abstraction of my consciousness, i. e. an abstract representational concept.” (Cologne 1989, pp. 29f.). In the present work we see sculptural forms with traits that are reminiscent of still lifes owing to their monumentalization. Various associations are evoked, however, they remain in limbo for we cannot fathom the

forms. It is the combination of the heterogeneous that creates disquietness here. The art of Markus Lüpertz, who is regarded a “painter prince”, is characterized by an impulsive will to form with a tendency to obscure the content through an increased encryption. A motif that is recognizable to a certain degree and just a hint of possible configurations seem to recede into the background here. There is no significant clue to a story. The geometrical-abstract pieces alone add a certain solidity to the events in the black-white-brown composition. In his expressive works, Lüpertz is always concerned with a thoroughly painterly pictorial space that can exist independently of the representation of figurative motifs. He possesses an unerring sense of compositional balance and differentiation of form and color, as this painting clearly reveals. [MvL/AR]



**ASGER JORN**

1914 Vejrum/Jutland – 1973 Aarhus

**La surface des hautes profondeurs. 1968.**

Mixed media. Décollage. Various types of paper on cardboard, painted and mounted on pressboard.

Signed and dated in lower right. Verso barely legibly signed, dated and titled.

Ca. 107,5 x 77,5 cm (42.3 x 30.5 in). [AR]

The work is registered at the Jorn Archive, Silkeborg (Museum Jorn).

Called up: December 9, 2022 – ca. 14.51 h ± 20 min.

€ 40.000 – 60.000 <sup>R/D, F</sup>

\$ 40,000 – 60,000

**PROVENANCE**

- Private collection Southern Germany.
- Private collection North Rhine-Westphalia.

**EXHIBITION**

- Asger Jorn, Kestner-Gesellschaft Hanover / Nationalgalerie Berlin / Palais des Beaux-Arts, Brussels / Nordjyllands Kunstmuseum, Aalborg, 1973, cat. no. 90 (with illu., Kestner-Gesellschaft catalog 2/1973, p. 154).
- Asger Jorn. 1914-1973, Städtische Galerie im Lenbachhaus, München, 1987, cat. no. 176 (with color illu. on p. 240).
- Asger Jorn. Décollagen, Galerie Michael Haas, Berlin, December 9, 1989 - January 28, 1990, cat. no. 9 (with color illu.).
- Ganz schön gerissen! Asger Jorns Collagen und Décollagen, Kunsthalle Emden, October 25, 2014 - January 18, 2015, cat. no. 14 (with color illu. on p. 152).

**LITERATUR**

- Villa Grisebach Auktionen, Berlin, auction 64, June 6, 1998, lot 358 (with color illu.).

- Asger Jorn's multi-color paper works play with the balance between abstraction and figuration
- He creates the motif from the paper layer by layer, removes parts, rearranges single elements and finally draws fine lines over them
- Made in the 1960s when the artist was intesively preoccupied with the Décollage
- Show in the last grand retrospective at the Lenbachhaus in Munich in 1987, as well as in the last exhibition during the artist's lifetime at the Kestner-Gesellschaft, Hanover and others in 1973





162

**EMIL HERKER**

1966 Aigen im Ennstal (Austria) – lives and works in Graz

Die Mathematikprofessorin. 2020.

Acrylic on canvas.  
Verso signed and titled. 75 x 90 cm (29.5 x 35.4 in).  
[AM]

Accompanied by a certificate of authenticity issued by the artist.

*Called up: December 9, 2022 – ca. 14.52 h ± 20 min.*

€ 4.000 – 6.000 R/D, F  
\$ 4,000 – 6,000

**PROVENANCE**

· Private collection Southern Germany.

- This is a typical, ironically charged arrangement of the Austrian artist
- With technical subtlety, Emil Herker combines objects of different materials and from different cultural areas
- In the tradition of the trompe-l'œil, the illusive emulation of glass vessels is one of his preferred subjects



163

**ERNST WILHELM NAY**

1902 Berlin – 1968 Cologne

Ohne Titel. 1961.

Watercolor.  
Claesges 61-025. Lower right signed and dated.  
On firm paper. 41,7 x 60,1 cm (16.4 x 23.6 in),  
the full sheet. [AM]

*Called up: December 9, 2022 – ca. 14.54 h ± 20 min.*

€ 15.000 – 20.000 R/D, F  
\$ 15,000 – 20,000

**PROVENANCE**

- Galerie Michael Hertz, Bremen (acquired directly from the artist).
- Private collection Bremen (acquired from the above in 1961).
- Private collection Bremen (gifted from the above in 2004).

- From the important series of the “Scheibenbilder“ (Disc Pictures)
- For the first time offered on the international auction market
- Watercolors from this series are also in possession of, among others, the Sprengel Museum, Hanover, the Kunsthalle Hamburg and the Museum Folkwang, Essen



164

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

1939 Dresden – 2017 Zürich

Pentagon. Ca. 1981/1985.

Oil on canvas.  
Signed in lower right. 80 x 100 cm (31.4 x 39.3 in).

Called up: December 9, 2022 – ca. 14.55 h ± 20 min.

€ 30.000 – 40.000 R/D, F  
\$ 30,000 – 40,000

**PROVENANCE**  
· Private collection Southern Germany.

- Both logic and taxonomy in A. R. Penck's sign language are one-of-a-kind in German post-war art
- In 1984 A. R. Penck showed his works at the German pavilion at the Venice Biennial
- Works by A. R. Penck are part of the collections of the Museum of Modern Art, New York, the Saint Louis Art Museum, the National Museum of Modern and Contemporary Art, Korea, and the Van Abbemuseum, Eindhoven

The partly alienated stick figures are Penck's trademark and call strong reminiscence of figures found in prehistoric cave painting. The present work, scattered with enigmatic pictograms in striking colors, also has such an effect. The pictograms belong to a cipher language that the artist began to develop in 1960 while he still lived in the former GDR. This is Penck's approach compile a catalog of signs that allows him to represented the current world in an abbreviated and concise manner. The artist remains disclosed about the decoding, the formal language must be deciphered by the viewers themselves. [EH]



165

**KARL HORST  
HÖDICKE**

1938 Nuremberg – lives and works in Berlin

Der Tiger (floral). 1989.

Acrylic on canvas.  
Signed, dated and titled on the reverse.  
170 x 229 cm (66.9 x 90.1 in). [AR]

Called up: December 9, 2022 – ca. 14.56 h ± 20 min.

€ 20.000 – 30.000 R/D, F  
\$ 20,000 – 30,000

“Those who engage in K. H. Hödicke's art have to expect to get lost in a maze of contradictions and opposites. [...] You see picture stories without being able to tell their content.”

Jörn Merkert, Was soll denn das beinhalten – Zur Kunst von K. H. Hödicke, in: Kunstsammlung Nordrhein-Westfalen (ed.), K. H. Hödicke. Gemälde, Skulpturen, Objekte, Filme, Düsseldorf 1987, p. 9.

- K. H. Hödicke plays with the motifs, lets tiger and cage optically merge
- The artist's trademark are broad and quick brushstrokes
- The artist was recently honored with a grand retrospective at the Pinakothek der Moderne, Munich (2020), and the Palais Populaire, Berlin (2021)



## SERGE POLIAKOFF

1900 Moscow – 1969 Paris

### Composition abstraite. 1962.

Oil on canvas.

Poliakoff 62-21. Monogrammed in bottom center. Signed on the reverse.

27,2 x 35,5 cm (10.7 x 13.9 in).

The work is registered at the Archives Serge Poliakoff, Paris, with the number 962022.

We are grateful to Mr Thaddée Poliakoff for his kind expert advice.

*Called up: December 9, 2022 – ca. 14.58 h ± 20 min.*

€ 50.000 – 70.000 <sup>R/D, F</sup>

\$ 50,000 – 70,000

#### PROVENANCE

- Collection Claude de Muzac, Paris (with the label on the reverse).
- Galerie Dr. Gunzenhauser, Munich.
- Private collection Southern Germany.
- Private collection Northern Germany.

#### LITERATUR

- Inventory catalog of Galerie Dr. Alfred Gunzenhauser, 1987/88, pp. 64-65.

- **Through a reduced palette and a concentrated composition, Poliakoff's works from the 1960s are characterized by an outstanding expressiveness**
- **Characteristic composition with an extremely fascinating color dispersion**
- **Serge Poliakoff is one of the most important European representatives of Color Field Painting**



Born in Moscow, Serge Poliakoff is considered one of the most important color field painters of the 20th century. After figurative beginnings, he created his first abstract paintings in 1940, which would soon help him to a first big success: The first exhibition of his abstract paintings opened in Paris in 1945, and in 1947 he was awarded the Kandinsky Prize for emerging abstract painters. The first museum purchased one of his paintings for its collection as early as in 1948.

The present work from the early 1960s is from Serge Poliakoff's mature creative period. Although the painter developed the characteristic style of his works in a comparatively short time, he subsequently changed his pictorial language only slightly. In a preface to the catalogue raisonné of paintings, Alexis Poliakoff writes about his father's working method: "The frame [...] seemed to be an extension of his own being. There was no preparatory outline or sketch, the composition formed itself on the canvas [...]" (Alexis Poliakoff,

Serge Poliakoff. Catalogue raisonné, vol. III: 1959-1962, Paris 2011, p. 10) A significant change that Poliakoff incorporated into his practice even later, demonstrates a characteristic trait of his painting: he abandoned the line as the means to determine the form of his color fields, instead he allows the color edges to collide, thus allowing for their multifaceted and process-like interlocking, which would decisively give distinction to the appearance of his later works. This way he succeeded in enhancing the expressive power of his paintings and characterized their compositions in an even more differentiated way. The coloring was also subject to change at this time: While Poliakoff still used a comparatively rich palette of colors in the 1940s, he increasingly restricted it in the course of the 1950s. In the painting offered here, the stringent and mature style of the early 1960s becomes obvious. Poliakoff seems to increasingly condense the forms and reduces the colors until each color field itself receives its greatest possible expressive power. [AM]



167

### SERGE POLIAKOFF

1900 Moscow – 1969 Paris

Composition abstraite. Ca. 1954.

Gouache.

Poliakoff 54-164. Signed in bottom right. On brownish paper. 62,7 x 48,1 cm (24.6 x 18.9 in). Sheet: 65 x 50 cm (25.6 x 19.7 in).

The work is registered at the Archives Serge Poliakoff, Paris, with the number 853034. [AM]

We are grateful to Mr Thaddée Poliakoff for his kind expert advice.

*Called up: December 9, 2022 – ca. 14.59 h ± 20 min.*

€ 25.000 – 35.000 R/D, F

\$ 25,000 – 35,000

#### PROVENANCE

· Private collection Northern Germany.

- Balanced composition in clear accentuated colors
- The works intense colors from the 1950s are among the artist's most sought-after works on the international auction market (source: artprice.com)
- Works from this creative period are in renowned international collections like the Tate Gallery, London, the Bavarian State Painting Collections, Munich, and the Museu de Arte Moderna, Rio de Janeiro



168

### LEE UFAN

1936 Haman-gun (today South Korea) – lives and works in Japan and Paris

Dialogue, blue. 2016.

Water-tempera.

Lower right signed and dated. On firm wove paper. 27,2 x 31,5 cm (10.7 x 12.4 in), size of sheet. [EH]

*Called up: December 9, 2022 – ca. 15.00 h ± 20 min.*

€ 18.000 – 24.000 R/D, F

\$ 18,000 – 24,000

#### PROVENANCE

· Private collection Southern Germany.

- In his minimalistic aesthetics, Lee Ufan unites Asian and European references
- Lee Ufan is a pioneer of the “Mono-ha” movement (School of Things), a Japanese equivalent of European Arte povera
- In 1977 he showed works at documenta 6 in Kassel, and participated in the Venice Biennial in 2011 and 2015
- Works from Lee Ufan can be found at, among others, the National Museum of Contemporary Art, Seoul, the National Museum of Modern Art, Kyoto, the Museum of Modern Art, New York, and Tate Modern, London

## STEPHAN BALKENHOL

1957 Fritzlar – lives and works in Karlsruhe and Meisenthal

Mann mit weißem Hemd und schwarzer Hose.  
2011.

Wooden sculpture made of Wawa wood, partly with colors.  
223 x 56 x 39 cm (87.7 x 22 x 15.3 in).

Called up: December 9, 2022 – ca. 15.02 h ± 20 min.

€ 40.000 – 60.000 <sup>R/D, F</sup>

\$ 40,000 – 60,000

### PROVENANCE

- Galerie Leu, Munich (2013).
- Private collection Baden-Württemberg.

“I believe [...] that every depiction of a human figure is of existential nature, as it poses the questions ‘who am I’, ‘what am I doing here on Earth’, ‘how do I see, think and feel.’”

Stephan Balkenhol in an interview with Heinz-Norbert Jocks, *Kunstforum*, vol. 144, 1999, *Gespräche mit Künstlern*, p. 272.

In his works, Balkenhol strives to detach figurative sculpture from its political, religious, and allegorical appropriations and to reinvent it. The quest for new ways of formulating and giving meaning to everyday material that many German artists pursued since the 1980s, also becomes manifested in Balkenhol's work, who was trained in sculpting in the class of the strictly minimalist artist Ulrich Rückriem in Hamburg. Since about 1982, the human figures and heads he directly cut out of the block of wood, often larger than life, have dominated his work. Balkenhol uses traditional tools to work the wood, which he sees as a living substance. The sculptor's signature and physical labor remain visible in the work. The impression of apparent unfinishedness remains intrinsic to it and is precisely calculated. The archetype of the man in black pants and white shirt made Balkenhol well known abroad. He makes up for the apparent ordinariness of his figures with their unusual dimensions: Sometimes the figures are larger than life and huge, sometimes scaled down on

- No other contemporary sculptor has created so unmistakable plastic works
- Unique object of high recognition value
- The Lehmbruck Museum in Duisburg showed a comprehensive Balkenhol exhibition from October 22, 2020 to February 28, 2021



pedestals four times as high, so that they remain at eye level with the viewer. Here, the young man casually presents himself in the typical Balkenhol uniform, shirt and black pants. A present day figure, very much alive and up-to-date. He stands above the viewer, his pedestal is a stool. An uncommon form, as his pedestals usually show remains of the wooden trunks they were carved from. It is precisely through their simplicity and objectivity that Stephan Balkenhol's figures fascinate us so much. They are strange and familiar at the same time. Mostly his figures just stand there, not doing anything. They rarely have objects attached to them or throw themselves into a pose. Their main task is to be present, casual and natural. But they also seem strangely enraptured, one cannot catch their gaze, an aura of the untouchable surrounds them. Stephan Balkenhol himself says: “My sculptures do not tell stories. Something mysterious is hidden in them. It is not my task to reveal it, but the its the viewer's to discover it.” [EH]



## RAINER FETTING

1949 Wilhelmshaven – lives and works in Berlin

### Selbst mit Kaktus. 1982.

Dispersion on canvas.

Monogrammed, dated and inscribed "Selbst + Kaktus" in lower right.

Verso once more signed and dated, as well as inscribed "Selbst mit Kaktus" and with the work number "L. 113". 260 x 210 cm (102.3 x 82.6 in). [AM]

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

*Called up: December 9, 2022 – ca. 15.03 h ± 20 min.*

€ 60.000 – 80.000 <sup>R/D, F</sup>

\$ 60,000 – 80,000

#### PROVENANCE

- Raab Boukamel Gallery, London (with the label on the reverse).
- Private collection Northern Germany.

#### LITERATUR

- Rainer Fetting. SelbstSelfPortraits 1973-1998, May 8 - June 20, 1999, Neuer Berliner Kunstverein, Berlin 1999, color illu. on p. 64.
- Bruun Rasmussen, Copenhagen, auction Modern Art, April 4, 2006, lot 294.

Rainer Fetting's self-portraits are a fascinating example of the artist's approach to traditional genres in painting. He appropriates them, liberates them from their conventions, strips them down to their quintessence, and transforms them into something entirely new through his unique style. The present self-portrait also reflects this radicalness: through the clear formal division of the picture and the tense positioning of colorful accents, Fetting creates an enormous expressive power. In a broad brushstroke he sets isolated contours,

which, sometimes light, sometimes dark, reinforce the structure of the picture. In the center of the picture, he confronts us with his tremendous presence as sitter, but the characterization of his own person recedes into the background. Through his paintings, which has a powerful expression that is hard to resist, he "succeeds in putting the viewer in a staged atmosphere of emotion, ecstasy, the immediacy of colors and the poignancy of faces and bodies." (Demosthenes Davvetas, Sprachlichkeit der Bilder, in: Rainer Fetting, Essen 1986, p. 11.)

- Remarkably colorful work from the early 1980s
- Expressive and dynamic self-portrait in a particularly large format
- His works from the 1980s are among the artist's most wanted works on the international auction market



**ERNST WILHELM NAY**

1902 Berlin – 1968 Cologne

**Ohne Titel. 1958.**

Watercolor.

Claesges 58-017. Signed and dated in lower right. On firm paper. 41,7 x 60 cm (16.4 x 23.6 in), size of sheet.

We are grateful to Dr. Magdalene Claesges and Brigitte Schlüter, Ernst Wilhelm Nay Foundation Cologne, for the kind support in cataloging this lot.

*Called up: December 9, 2022 – ca. 15:04 h ± 20 min.*

€ 25.000 – 35.000 <sup>R/D, F</sup>

\$ 25,000 – 35,000

**PROVENANCE**

- Private collection Frankfurt a. Main (acquired from the artist).
- Private collection Hesse.
- Art trader Dr. Ewald Rathke, Frankfurt a. Main.
- Private collection Frankfurt (acquired from the above in 1972).
- Private collection North Rhine-Westphalia (inherited from the above in 1994).

- A both radiant yet airy example from Nay's most significant period of creation, the "Scheibenbilder" (Disc Pictures)
- Family-owned for 50 years
- For the first time on the international auction market (artprice.com)
- Watercolors from this year are in possession of, among others, the Metropolitan Museum of Art in New York, the Kunsthalle Bremen (Kupferstichkabinett), the Museum Ludwig in Cologne, the State Graphic Collections Munich and the Leopold-Hoesch-Museum & Papiermuseum in Düren



The famous "Scheibenbilder" (Disk Pictures) were created between 1954 and 1962, they are considered the peak of Ernst Wilhelm Nay's artistic career. At the same time, this creative period probably was the most intensive one within his entire oeuvre. It is in the watercolors from this period that Ernst Wilhelm Nay was particularly committed to the examination of the pictorial ground, which in the present work underscores the lightness of the composition. Starting from a clearly outlined black dot in the center of the sheet, the colors evolve in very dynamic disk shapes.

This sheet shows how Ernst Wilhelm Nay attained a freer, more diffuse brushwork in this important creative phase, and how he

arranges the composition exclusively with partly spotted, colored circles and arc formations – completely without the usual strict crescent shapes or precise contours. The color is not forced into a certain form by following art historical models, observing formal rules or artistic schemes. Instead it is allowed to speak for itself in these freely set circles, semicircles and surfaces of varying sizes. Once again, the artist testifies to his extraordinary artistic sovereignty in dealing with color, technique and material when he combines the cool blue and turquoise (as cold colors) with orange, terracotta and green (as warm colors) to create an extremely harmonious and airy color landscape. [EH]

## DANIEL SPOERRI

1930 Galati (Romania) – lives and works in Seggiano

### Guerriers de la nuit. 1982.

Golden bronze on black stone base.

Except for two works signed and numbered on the helmet. From an edition of eight copies. Dimensions incl. stone base ca. 89 x 15 x 40 cm (35 x 5.9 x 15.7 in). up to a maximum of 148.5 x 110 x 100 cm (58.4 x 43.3 x 39.3 in).

Complete series, however, the number of one object deviates from the numbers of the others. [AW]

Called up: December 9, 2022 – ca. 15.06 h ± 20 min.

€ 50.000 – 70.000 R/D, F

\$ 50,000 – 70,000

#### PROVENANCE

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

Daniel Isaac Feinstein was born the son of a Norwegian-Lutheran missionary of Jewish descent in Romania in 1930. In 1942 he fled with his Swiss mother and his siblings to Zurich, where the family took their mother's maiden name. After Spoerri had first studied classical dance in Paris from 1949 to 1954, he worked as a dancer at the Stadttheater Bern, where he staged, among other things, a surrealist drama by Pablo Picasso. From 1956 on he gradually turned away from dance and worked as assistant director at the Theater Darmstadt for two years from 1957. He got to know artists like Marcel Duchamp, Man Ray and Robert Filliou. In 1959, he returned to Paris and devoted himself to visual arts. Alongside Yves Klein and Jean Tinguely, he is one of the founding members of "Nouveau Réalisme". After he had become famous for his so-called "Snare Pictures" in the 1960s, he devoted himself to bronze sculptures in the following decade. In 1990/91, Spoerri began his project for the 16-hectare sculpture garden "Il Giardino di Daniel Spoerri" in Seggiano, Tuscany, Italy. "Hic terminus haeret" ("Here is the border") was the chosen motto attached above the entrance gate in red iron letters. The garden was recognized as a foundation by the Italian Ministry of Culture, and officially opened its gates in 1997. It currently offers 113 installations by a total of 55 artists. This garden is also home to a work from the present group "Guerriers de la nuit" from 1982. Spoerri himself said about this work that it was a series of heads without bodies in the form of hat models, with meat grinders as teeth. He calls them "warriors" and provides them with martial elements such



"Guerriers de la nuit" in the artist's sculpture garden near Siena, Italy.

- Spoerri is one of the most important Swiss contemporary artists
- Next to Yves Klein and Jean Tinguely, Daniel Spoerri was a co-founder of the "Nouveau Réalisme" in 1960
- Impressive complete series
- The artist participated in a first group show at the Museum of Modern Art in New York in 1961

as hay sticks, scythes, horns or herb knives. According to Spoerri, the bronze material underscores the unity of the group and is also a very weather-proof material. The aspect of unity is of particularly great importance to the artist, as he himself emphasized: "By having it cast in a single material, there was much more unity and I wanted to show that I intended to make independent sculptures and an array consisting of several objects." [JK]





- Scully's intimate watercolors represent an independent work group at eye level with his large-format paintings
- In this watercolor, Scully takes on the compositional idea of composit stripe formations in various length and width, a concept he also pursued in his paintings from the 1980s
- Watercolors from the 1980s are part of the collections of, among others, the National Gallery of Art in Washington, D. C. and the Albertina in Vienna

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## SEAN SCULLY

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

7.21.86. 1986.

Watercolor over pencil.

Top center signed and dated "7.21.86". On firm paper. 22,8 x 30,5 cm (8,9 x 12 in), size of sheet. [CH]

Called up: December 9, 2022 – ca. 15,07 h ± 20 min.

€ 15.000 – 25.000 R/D, F

\$ 15,000 – 25,000

### PROVENANCE

- Hirschl & Adler Modern, New York (with the gallery label on the reverse).
- Galerie Lelong, New York (with the gallery label on the reverse).
- Private collection Southern Germany (acquired from the above in 1996).



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## PAUL FEILER

1918 Frankfurt a. Main –  
2013 Cornwall (Great Britain)

Cornish Landscape North. 1957.

Oil on canvas.

Lower left barely legibly signed and dated (scratched into the wet paint). Signed and titled on the folded canvas on the reverse.

61 x 91 cm (24 x 35,8 in).

Called up: December 9, 2022 – ca. 15,08 h ± 20 min.

€ 25.000 – 35.000 R/D, F

\$ 25,000 – 35,000

### PROVENANCE

- Private collection North Rhine-Westphalia (acquired in 1983, Sotheby's, July 5, 1983, lot 272).
- Private collection Rhineland-Palatinate (inherited from the above).

### LITERATUR

- Sotheby's, London, British Impressionist and Post-Impressionist and Modern Paintings, Drawings and Sculpture, July 5, 1983, lot 272.

- Part of a German family collection for almost 40 years
- In the 1950s Feiler was among the protagonist's of the St. Ives School, along with Barbara Hepworth and Ben Nicholson
- Other works from the 1950s are in the collections of, among others, the Tate Britain and the British Museum in London

Paul Feiler was born in Germany, but after the Nazis came to power in 1933, his family sent him to the Netherlands and later to Great Britain to receive his secondary education. In the late 1930s, he studied at the Slade School of Art in London. In 1940/41, he was a prisoner of war on the Isle of Man and in Canada for some time, before he accepted teaching posts at Eastborne College and West of England College of Art in Bristol. During a stay in Cornwall in 1949, the beauty of the Cornish countryside gave a whole new direction to his painting. After the gestural abstractions of his early work, he created minimalist, abstract landscapes, impasto areas of reduced colors inspired by the surrounding landscape. His artistic breakthrough followed in the early 1950s: In 1953 he had his first solo exhibition at Redfern Gallery in London, which was so financially successful that he was able to move to Cornwall the same year. Founded by the generation of artists around Barbara Hepworth and Ben Nicholson, nearby St. Ives had already become an important center for modern painting in the 1950s. His first solo exhibition in the USA followed just a year later. The present work bears witness to the key moment on the English west coast that had happened just a few years earlier. Like other painters working in St. Ives, Feiler found his way to a pictorial language between abstract form and suggestive landscape depiction with a very special aesthetic and attractive materiality owing to the impasto surface texture. The artist translates the majestic surroundings of the Southern English landscape with a reduced color palette and simplification of form into his personal painterly language of finely graded, angular color surfaces and paints the world exactly as he sees and understands it - "what I felt the world around me looked like. [...] the sea and the rocks seen from a great height" (Paul Feiler, quoted from: [www.tate.org.uk/art/artworks/feiler-morvah-t14900](http://www.tate.org.uk/art/artworks/feiler-morvah-t14900)). The late work of Paul Feiler from the 1970s shows a clearly more geometrical abstraction, dominated by squares and rectangular forms. As early as in 1957, the artist's works were shown in a traveling exhibition of the British Council in Milan, Melbourne, Montreal and Paris. In 1961 his work was part of the comprehensive exhibition "British Paintings in the 1960s" at Tate Gallery. In 2005, the Tate St. Ives honored him with a comprehensive retrospective. Feiler is now considered one of the key players of the St. Ives School. [CH]

**MARKUS PRACHENSKY**

1932 Innsbruck – 2011 Vienna

**Rot und grüne Flächen – Solitude II. 1964.**

Oil on canvas.

Signed, dated, titled and inscribed with the dimensions and a direction arrow on the reverse. 165 x 100 cm (64.9 x 39.3 in). [AR]

*Called up: December 9, 2022 – ca. 15.10 h ± 20 min.*€ 40.000 – 60.000 <sup>R/D, F</sup>

\$ 40,000 – 60,000

**PROVENANCE**

· Private collection Southern Germany (acquired directly from the artist, ever since family-owned).

**EXHIBITION**· Große Kunstausstellung, Haus der Kunst, Munich, June 24 - October 3, 1965, cat. no. 272 (with the exhibition label on the reverse).  
· Markus Prachensky, Kunstverein Hanover, August 29 - September 27, 1970 (with illu. on p. 73).

- High-contrast work from the group of the “Solitude“ pictures, which the artist created in his Stuttgart studio as of 1964
- The red forms sprawl across the canvas like charcters and collide with the green background
- Shown at the “Große Kunstausstellung“ at the Haus der Kunst in Munich a year after it was made, and was show again in the grand retrospective exhibition at the Kunstverein Hanover in 1970
- Family-owned for more than 50 years

“These pictures emanate a strange intimacy. They vibrate as if they were energized. [...] Colors and forms evoke contrasts so strong that the voltage ratio should be measurable.”

Heinz Ohff about the Markus-Prachensky exhibition at Galerie Schüler, 1965, in: Tagesspiegel, Berlin, March 11, 1965.







Man Ray's series of "Natural Paintings" was created between 1958 and 1971. In the style of Max Ernst's Frottage from the 1920s and Oscar Dominguez' Decalcomania from the 1930s, Man Ray began experimenting with quick-drying acrylic paints in 1958 and developed a technique that he called "automatic". Man Ray describes how he developed this technique for his series "Natural Paintings": "At the same time I was looking for a new technique that would be automatic like planting a seed and just relying on the forces of nature that they will do the rest. Distributing the colors following the instantaneous impulse, I dispensed with brush and palette knife and applied pressure with other surfaces, which I pulled back to create a variation of the Rorschach test. The results were stunning, with amazing details that I could only have achieved through long and painstaking manual work processes. I gave these works the generic title 'Natural Painting'." In this technique, the artist applied thick patches of quick-drying paint to a panel or cardboard, placed a second panel on top, and pressed the two together, often by sitting on top of them. The result was that a sufficient amount of color remained on each panel to create two works that reflected in abstract colors - with a strong impasto effect. The work was first sold through the "Il Fauno" gallery of the Milan art dealer Luciano Anselmino. This introduced Andy Warhol to Man Ray. The young Italian art dealer commissioned a series of portraits of Man Ray from Warhol. The portrait of Warhol by Luciano Anselmino is offered in the Evening Sale at Ketterer Kunst on December 9, 2022. [SM]

- From the series of the "Natural Paintings" made between 1958 and 1971
- Inspired by Max Ernst's frottage, Man Ray developed a technique that imitates the Rorschach test and which 'automatically' come into being on its own terms
- Colorful work with a fascinating impasto effect
- Notable provenance: Luciano Anselmino, who acquainted Warhol with Man Ray, ran Galeria Il Fauno

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## MAN RAY

1890 Philadelphia/Pennsylvania – 1976 Paris

Natural painting. 1959.

Acrylic on cardboard.  
Lower right signed and dated. 46 x 36,3 cm  
(18.1 x 14.2 in), size of sheet.

Called up: December 9, 2022 – ca. 15.11 h ± 20 min.

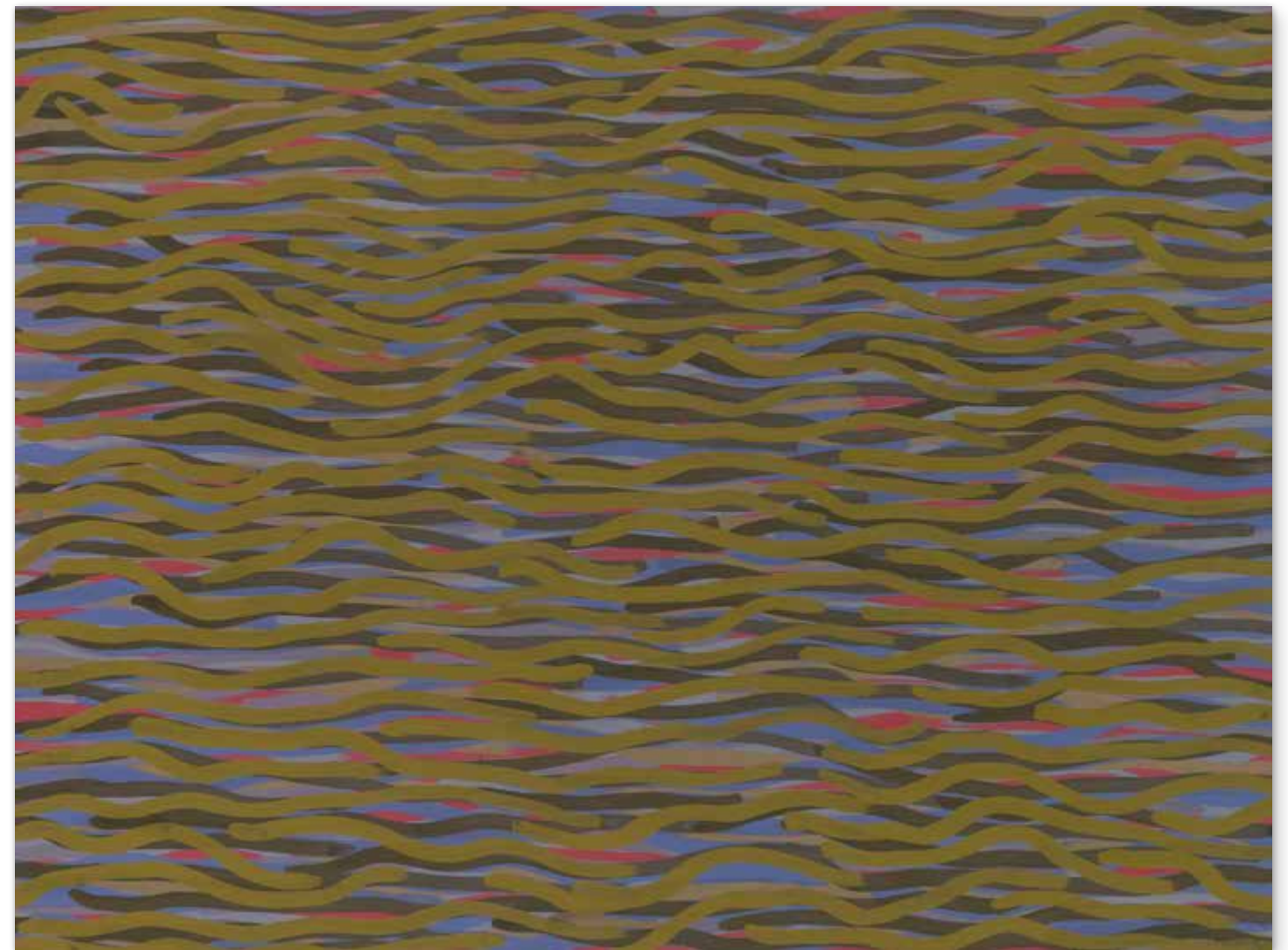
€ 10.000 – 15.000 <sup>R/D,F</sup>  
\$ 10,000 – 15,000

### PROVENANCE

- Galeria Il Fauno, Milan (with the label on the reverse).
- Galerie d'Art Lucien Schweitzer, Luxemburg.
- Private collection Southern Germany (since 1992).

### LITERATUR

- Guy Loudmer, October 28, 1991.
- Lempertz, Cologne, November 21, 1992, lot 256.



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ITALY

## SOL LEWITT

1928 Hartford/Connecticut – 2007 New York

Horizontal Bands. 2004.

Gouache on firm wove paper.  
Lower right signed and dated.  
57 x 67,2 cm (22.4 x 26.4 in), the full sheet. [JS]

We are grateful to Mrs. Sofia LeWitt,  
The Estate of Sol Lewitt, New York, for  
kindly providing us with information.

Called up: December 9, 2022 – ca. 15.12 h ± 20 min.

€ 20.000 – 30.000 <sup>R/D,F</sup>  
\$ 20,000 – 30,000

### PROVENANCE

- Private collection Italy.

- One of the last gouaches by the master of American Minimal Art
- One of just a few compositions in which Lewitt overcomes the geometrical form of the cube and the minimalist coloring
- The painterly free brushstroke is the protagonist in this shimmering play of colors

## GERHARD RICHTER

1932 Dresden – lives and works in Cologne

### Ohne Titel (18.3.89). 1989.

Oil on paper, originally mounted on a backing board.

Signed in right on the backing board as well as dated “18.3.89” in left and inscribed “18.3.” on the reverse.

21 x 29,7 cm (8.2 x 11.6 in). Backing board: 36,2 x 44,2 cm (14.2 x 17.4 in). [JS]

The work is registered in the online catalogue raisonné (section “Oil on paper”) under the title “Ohne Titel” (1989)

We are grateful to Dr. Dietmar Elger, Gerhard Richter Archive, Dresden, for his kind support in cataloging this lot.

*Called up: December 9, 2022 – ca. 15.14 h ± 20 min.*

€ 70.000 – 90.000 <sup>R/VD, F</sup>

\$ 70,000 – 90,000

#### PROVENANCE

- Galerie Ludorff, Düsseldorf.
- Private collection Germany (acquired from the above in 1997, until 2005, Christie’s, London, June 24, 2005, lot 102).
- Private collection Southern Germany (since 2005).

#### EXHIBITION

- Gerhard Richter. Arbeiten auf Papier 1988-1990, Galerie Bernd Lutz, Friedrichshafen, November 1991 - January 1992, no. 7 (with the label on the backing board).
- Art Frankfurt, Frankfurt a. Main, March 27 - 31, 1992 (with the label on the backing board).

#### LITERATUR

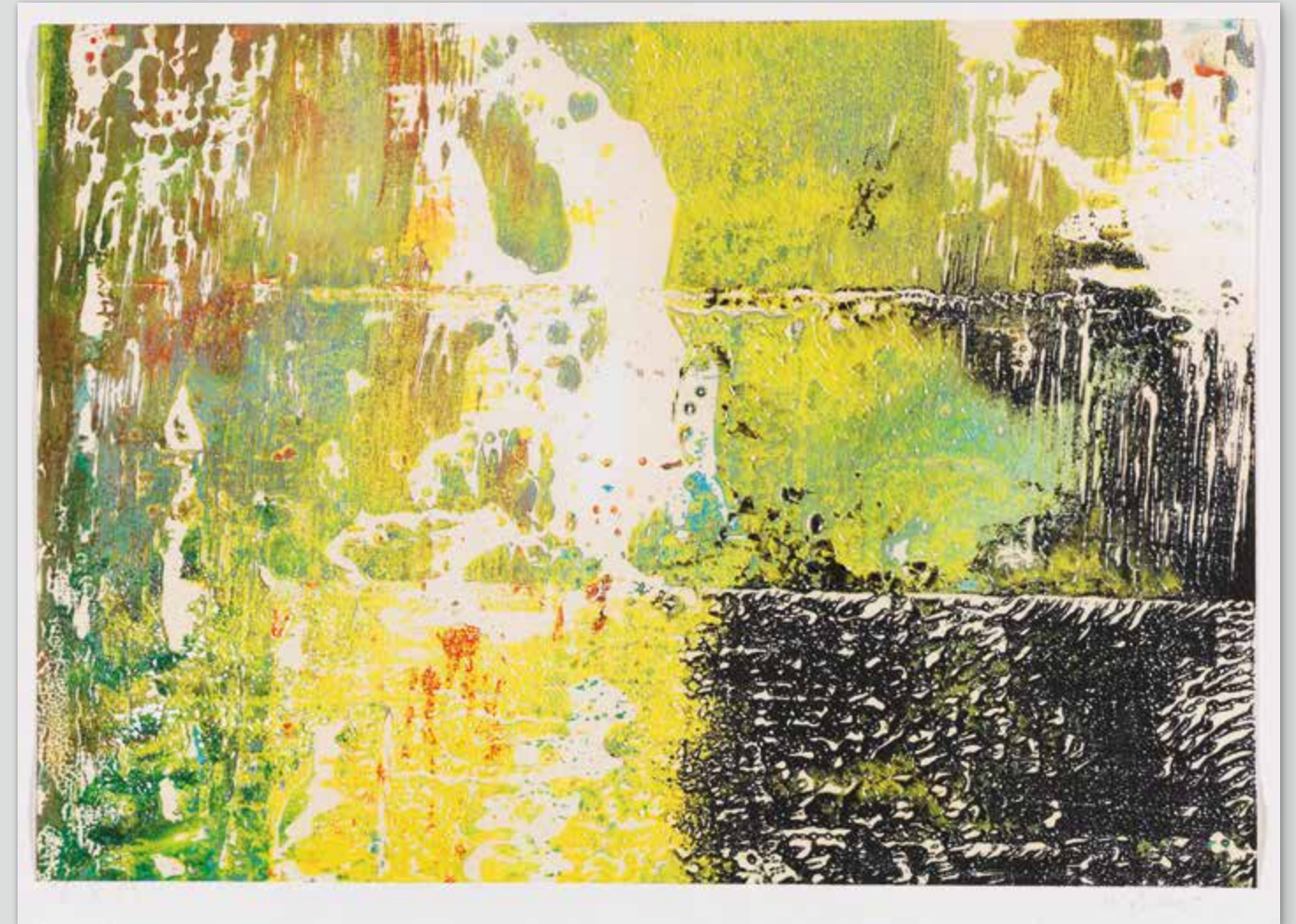
- Christie’s, London, auction 7062, June 24, 2005, Post War & Contemporary Art, lot 102 (with illu.).

In recent years, Gerhard Richter has consistently held a spot in the rankings of the internationally most expensive living artists. His paintings regularly achieve top prices at international auctions and are an integral part of numerous important private and public collections. At Sotheby’s in London in February 2015, a large-format abstract painting from 1986 realized 36.3 million euros, the highest price ever for a painting by the German artist.

From the alienated motifs of his early black-and-white photo paintings to his later entirely abstract paintings, the blurred paint application with fine brushes, rollers, spatulas and, since the late 1980s, also with wide rubber squeegees is a key characteristic of Richter’s painting. Just as the paintings of the early 1960s are initiating for Richter’s figurative work, the works of the late 1980s were seminal for Richter’s world-famous abstract work, which the artist himself

- From the significant creative period of the 1980s, which was seminal for Richter’s abstract painting
- Color as matter: In its optical and haptic presence, the color is the determining element
- Gerhard Richter counts among the high profile contemporary artists on the global art market
- Richter’s work has been honored in retrospective shows at, among others, the Museum of Modern Art, New York (2002), Tate Modern, London (2013/14), and the Metropolitan Museum of Art, New York (2020)

officially declared as completed in 2020. “At one point the end has been reached” was how the then 88-year-old painter explained to the German Press Agency that his complex body of work had been completed. Richter is a master of planned spontaneity, who mysteriously disguises and alienates the manual, initially targeted application of paint through the use of a squeegee or – as is the case in the present work – through copying it on paper. Coincidence takes on great importance and plays an important role in the process of creation, the result of which is reflected in Richter’s abstract works in an extremely condensed form, “above all never a blind [coincidence], always planned, but always surprising [...] And I’m often amazed about how chance is so much better than me.” (G. Richter, quoted from: Gerhard Richter. Catalogue raisonné 1993-2004, Düsseldorf 2005, p. 81). [JS]



“I have always been fascinated by the abstract. It is so mysterious, so uncharted.”

Gerhard Richter, 2011

## ULRICH RÜCKRIEM

1938 Düsseldorf – lives and works in Cologne

### Ohne Titel. 1989.

Anröchte dolomite, split.

180 x 115 x 31 cm (70.8 x 45.2 x 12.2 in).

With a signed drawing from the artist (see illu.), which shows the work from several perspectives. [AR]

Please note that the sculpture can't be viewed at our premises.

Please contact us to make an appointment for an on-site inspection in Berlin: +49 (0)89 55 244 0.

Called up: December 9, 2022 – ca. 15:15 h ± 20 min.

€ 20.000 – 30.000 R/D, F

\$ 20,000 – 30,000

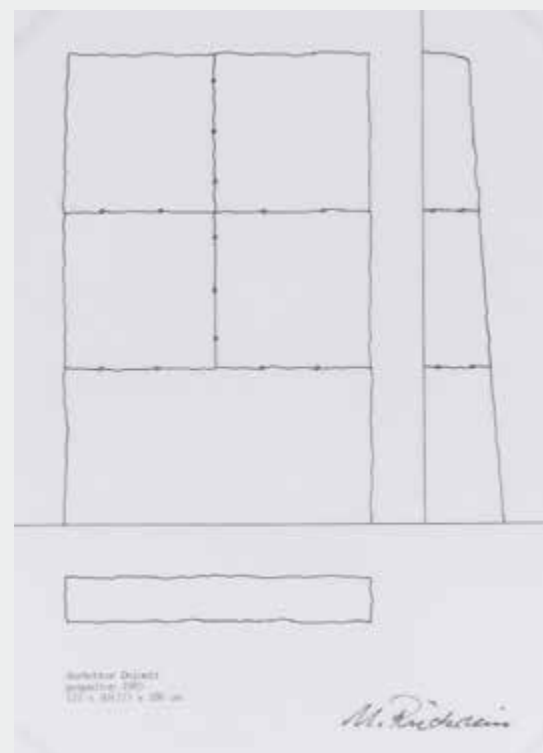
#### PROVENANCE

· Private collection Northern Germany.

- Stone is one of the artist's preferred materials
- His creation is characterized by an uncompromising reduction to the artistic treatment of the material, he objects to interpretations of his works
- As of 1977, he increasingly made drawings that served as studies for his sculptures
- The artist was highly acknowledged from an early point on, between 1972 and 1992 he participated in documenta 5, 7, 8 and IX in Kassel

“The material, its form, its properties and dimensions influence and limit my sculpting. Work processes must remain visible and mustn't be blurred by others. My treatment of the material determines the object itself and its relation to the new location.”

Ulrich Rückriem, quoted from: Kritisches Lexikon der Gegenwartskunst, Munich 1988, p. 6.



## NORBERT BISKY

1970 Leipzig—lives and works in Berlin

### Crossing. 2009.

Oil on canvas.

Signed, twice dated and titled on the reverse.

250 x 200 cm (98.4 x 78.7 in).

The work is mentioned on the artist's official website

[www.norbertbisky.com/#painting/crossing-2009](http://www.norbertbisky.com/#painting/crossing-2009).

Called up: December 9, 2022 – ca. 15:16 h ± 20 min.

€ 50.000 – 70.000 R/D, F

\$ 50,000 – 70,000

#### PROVENANCE

· Galerie Templon, Paris.

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

#### EXHIBITION

· Norbert Bisky. Maudit, Galerie Charlotte Moser, Geneva 2010.

Norbert Bisky is considered one of the most important contemporary German artists (Monopol Magazin) as well as one of the most successful painters of his generation (Spiegel Magazin). The works made after the turn of the millennium, such as the work offered here, come across as somewhat bolder, more blatant, more sexualized, and often more brutal than the more subtle works of his earlier years, in which he allows a supposed ideal world of athletic figures to slowly and subliminally crumble only at second glance. In the late 2000s, the artist experienced several personal strokes of fate. In late 2008, Bisky's younger brother passed away a few days after the artist had witnessed the terrorist attacks on several hotels and public institutions during a short stay in Mumbai in November, which killed nearly 170. "Evil is so insanely banal and not at all exciting", the artist said in retrospect of his impressions, which also found their way into his painting in the following years. "I painted the horror, but not in the sense of action, Hollywood, bang, boom, pow. [...] The things that happen to me need to be made into my paintings. After all, that's why I paint. But I also know: there are limits, you can't depict everything. The horror in Mumbai just as little as personal tragedies." (Norbert Bisky in a conversation with Julia Rothhaas, *Süddeutsche Zeitung Magazin*, 4/29/2009, issue 18/2009).

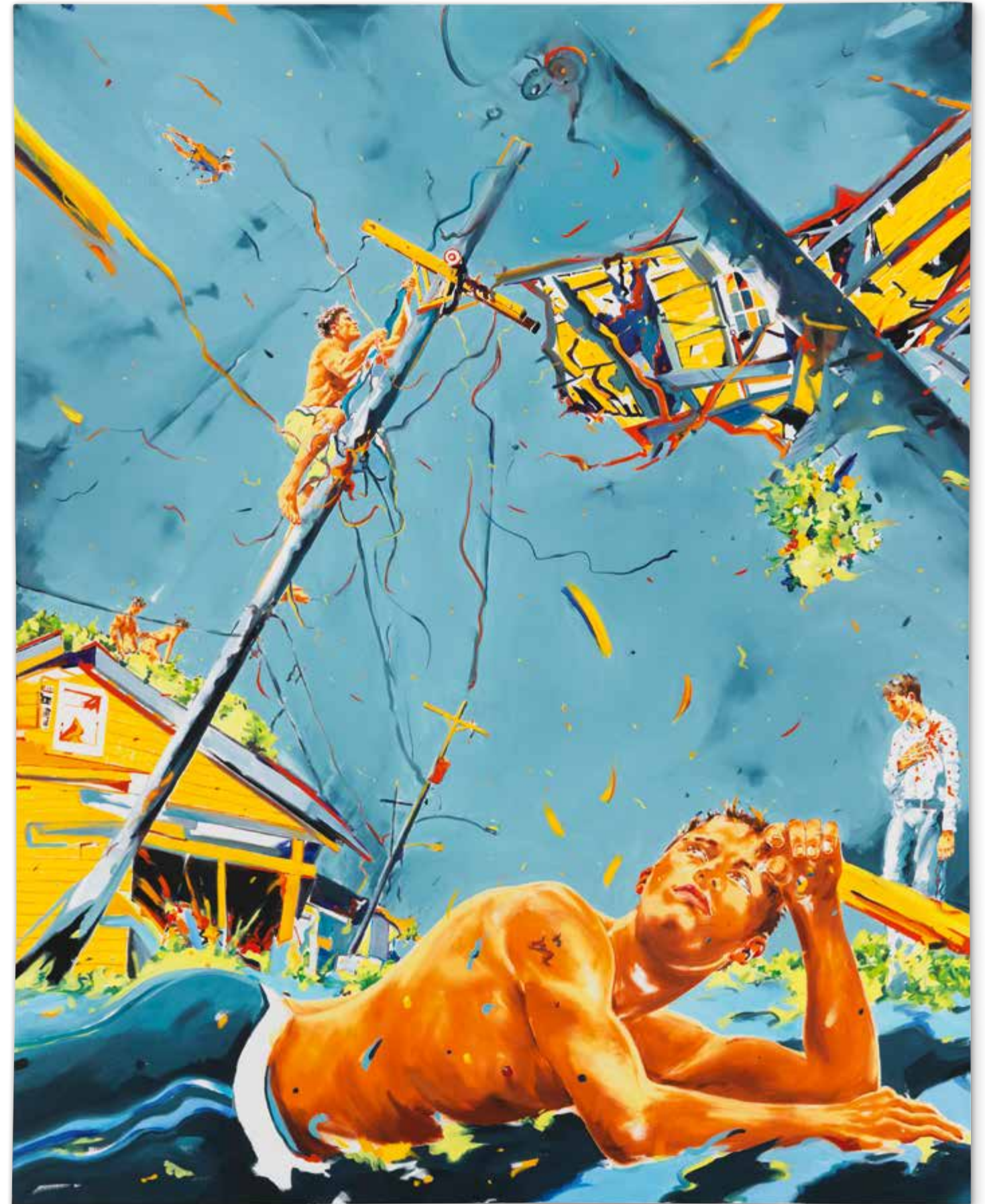
The motif of the present work from 2009 just indirectly reflects Bisky's experience, however, the end-time atmosphere inherent in most of his works certainly seems to have to do with Bisky's emotional state at the time. In the present depiction, Bisky shows an

- In 2009 Bisky created a fictitious yet haunting end time scenario in a highly modern imagery and powerful colors
- The artist is represented in a number of renowned international museums, among them the Museum of Modern Art, New York, and the Museum Ludwig, Cologne
- Bisky is part of the prestigious König Galerie, Berlin/London/Tokyo

Théodore Géricault, *The Raft of the Medusa*, 1819, oil on canvas, Musée du Louvre, Paris.



image of destruction, storm, sex, houses falling apart, and a young man with a blood-stained shirt in a surrounding that offers no support, in a world in turmoil. The artist takes up a visual language that reminds viewers of natural disasters like Hurricane Katrina, which raged in 2005, but at the same time also of famous masterpieces from art history, such as Albrecht Dürer's woodcut "Apokalyptische Reiter" (Apocalyptic Horsemen, 1511, Staatliche Kunsthalle Karlsruhe) or the horror and the almost tangible carnality in Théodore Géricault's "Le radeau de la Méduse (Raft of the Medusa, 1818, Musée du Louvre, Paris) – not least because the confrontation with great masterpieces of past epochs has always played an important role ever since Bisky's studies of art history and German literature. Like the castaways fight against drowning on their raft in Géricault's work, Bisky's protagonists seem to be overcome by the chaos surrounding them, in stark contrast to their attractive youth. In its combination of idyllic colorfulness and disaster scenario, Bisky's work appears like a fragmentary memory of a dream we may have just dreamt, which leaves us agitated, while it gives us echoes of images that we can't put together to a whole. [CH]





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## DANIEL RICHTER

1962 Eutin – lives and works in Berlin

Ohne Titel. 2008.

Oil on paper.

Lower right monogrammed and dated.

Verso inscribed "DR/Z 278".

42 x 49,5 cm (16,5 x 19,4 in), the full sheet. [AR]

Called up: December 9, 2022 – ca. 15:18 h ± 20 min.

€ 12.000 – 18.000 R/D, F

\$ 12,000 – 18,000

### PROVENANCE

- Bo Bjerggaard, Copenhagen.
- Private collection Northern Germany.

- Daniel Richter's small format paper works seem like odd microcosms dipped into paint
- Figure depictions from the 2000s count among his most sought-after works on the international auction market (source: artprice.com)
- The acclaimed painter has been honored with several solo shows, e.g. at the Kunsthalle Hamburg (2007), the Denver Art Museum (2008), the Schirn Kunsthalle in Frankfurt am Main (2015) and the Louisiana Museum of Modern Art, Humlebæk (2016-17)



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## SERGE POLIAKOFF

1900 Moscow – 1969 Paris

Composition abstraite. 1964.

Gouache.

Poliakoff 64-180. Lower right signed and presumably belatedly dated by the artist.

On laid paper (with watermark).

49,8 x 64,2 cm (19,6 x 25,2 in), the full sheet.

The work is registered at the Archives Serge Poliakoff, Paris, with the number 864026 [AM]

We are grateful to Mr Thaddée Poliakoff for his kind expert advice.

Called up: December 9, 2022 – ca. 15:19 h ± 20 min.

€ 25.000 – 35.000 R/D, F

\$ 25,000 – 35,000

- This is one of Serge Poliakoff's inimitable compositions
- Fascinating arrangement of radiant colors
- Poliakoff conceived a very individual form of abstract painting characterized by the interlocking of different color fields

### PROVENANCE

- Private collection Northern Germany.

### LITERATUR

- Kornfeld und Klipstein, Bern, auction 132, June 12, 1969, lot 1075.



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**JAKE AND DINOS  
CHAPMAN**

In 1966 and in 1962 in Cheltenham and London –  
live and work in London

CFC72337192.2. 2002.

Bronze and straw on a wooden base, partly  
painted.

Inscribed "CFC72337192.2" on the reverse.

Second copy from a small edition. Height  
without base ca. 124,5 cm (49 in).

Base: 52 x 42 x 40 cm (20,5 x 16,5 x 15,7 in). [AM]

Called up: December 9, 2022 – ca. 15,20 h ± 20 min.

€ 18.000 – 24.000 R/D, F

\$ 18,000 – 24,000

**PROVENANCE**

- White Cube Gallery, London.
- The Collection of Douglas S. Cramer  
(acquired from the above in 2002).

- Provocation – a key element of Jake and Dinos Chapman's creation
- In their series "The Chapman Family Collection" from 2002, the brothers examine stylistic elements of African wood objects in combination with McDonald's advertising signs
- Formerly in the collection of the Hollywood producer Douglas S. Cramer, who made, among others, the TV show "Star Trek"



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**MARKUS  
PRACHENSKY**

1932 Innsbruck – 2011 Vienna

Etruria meridionale-V-1981. 1981.

Acrylic on canvas, laid on fiberboard.

Lower right signed and dated. Once more signed,  
dated and titled on verso of the fiberboard.

100 x 75 cm (39.3 x 29.5 in). [AR]

Called up: December 9, 2022 – ca. 15,22 h ± 20 min.

€ 20.000 – 30.000 R/D, F

\$ 20,000 – 30,000

**PROVENANCE**

- Private collection Northern Germany.

"With every picture I have to go beyond what is seen (...) it has to seem just as new and even stronger than the section of the world that provides the impetus for the image."

Markus Prachensky in an interview with Peter Iden, Das Glück ein Maler zu sein, 2002.

- Part of a private collection for over 40 years
- Markus Prachensky was intensively occupied with Etruria, the land of the Etruscans, over a period of several years
- He applies the radiant colors in high-contrast brushstrokes onto the unprimed canvas
- Comparable Etruria works are in acclaimed museums like Museum für Moderne Kunst in Frankfurt am Main or the Albertina in Vienna, which honored him with a grand solo show in 2017



“Her sculptures and assemblages are characterized by a radical presence.”

Monopol Magazin, December 5, 2017. Online: <https://www.monopol-magazin.de/neues-werkverzeichnis-zu-isa-genzken>

- Telescope antenna in cast concrete: With a bold material mix, Isa Genzken creates new contexts of high topicality
- Her “Weltempfänger” count among her most sought-after works on the international auction market and regularly realize top prices (source: artprice.com)
- She is considered one of the most important and most influential living artists
- Several participations in the documenta in Kassel (1982, 1992, 2002) and the Venice Biennial (2007, 2015)

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## ISA GENZKEN

1948 Bad Oldesloe – lives and works in Cologne

Weltempfänger. 1987.

Telescope antenna cast concrete.  
Signed and dated on the underside. With antenna: 45,5 x 20 x 6,5 cm (17,9 x 7,8 x 2,5 in).  
[AR]

The work will be included into the forthcoming catalog raisonnée. We are grateful to Galerie Buchholz, Cologne, for the kind support in cataloging this lot.

Called up: December 9, 2022 – ca. 15:23 h ± 20 min.

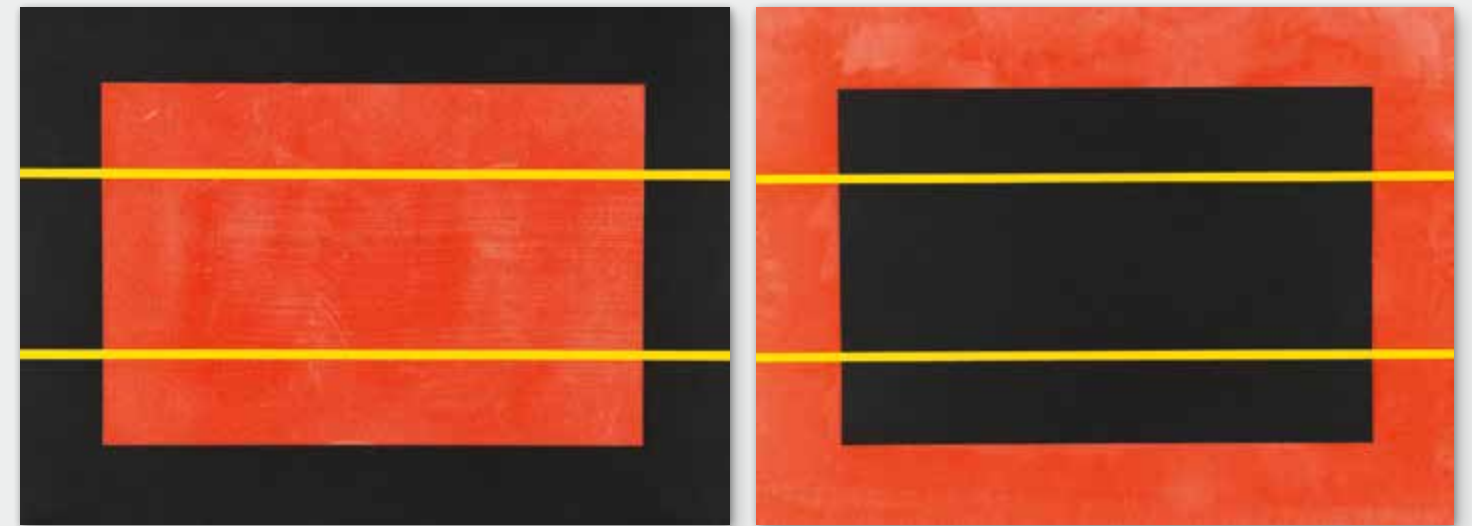
€ 25.000 – 35.000 R/D, F  
\$ 25,000 – 35,000

### PROVENANCE

· Private collection North Rhine-Westphalia.

### LITERATUR

· Kunsthaus Lempertz, Cologne, auction 737, December 6, 1996, lot 204.



“The prints were not reproductions of paintings, but seemed in their own way to be contributing to Judd’s increasingly precise formulations. This made me regard them as drawings.”

Art historian and curator Rudi Fuchs, in: Mariette Josephus Jitta and Jörg Schellmann, Donald Judd. Prints and Works in Editions, Cologne / New York 1993, p. 7.

- Next to his sculptural creations, Judd’s woodcuts are considered a fully independent and fascinating expression of his very own idea of form, symmetry and colors
- Owing to the color’s unusual materiality, to which Judd often adds sand and wax, the work has a special painterly effect and an appealing surface texture
- To date only one copy of this woodcut was offered on the international auction market (source: artprice)

186

## DONALD JUDD

1928 Excelsior Springs – 1994 New York

Untitled (Chinati I + II). 1992.

Two Woodcut s.  
Jitta/Schellmann 229-230. Each signed and numbered on the reverse. Each from an edition of 25 copies. Each on Tosa Hanga Japon. Each 60 x 80 cm (23,6 x 31,4 in), each the full sheet. Printed by J. Miller, M. Sanchez, Derrière l’Etoile Studios, New York. Published by Brooke Alexander Editions, New York, for the benefit of the Chinati Foundation, Marfa, Texas. [CH]

Called up: December 9, 2022 – ca. 15:24 h ± 20 min.

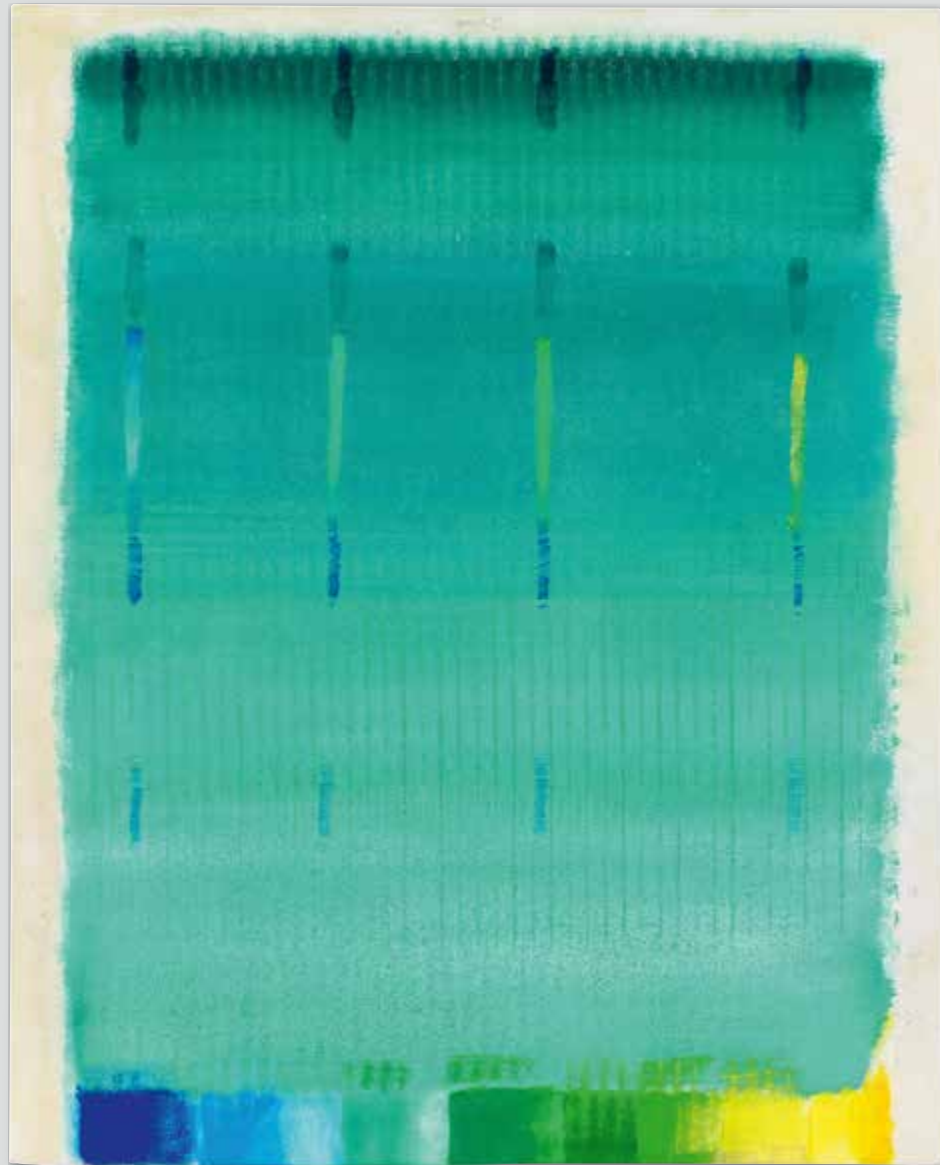
€ 18.000 – 24.000 R/D, F  
\$ 18,000 – 24,000

### PROVENANCE

· Pace Gallery, New York (with the gallery label on the reverse).  
· Private collection Germany (acquired in 2000, Sotheby’s, New York).

### LITERATUR

· Mariette Josephus Jitta and Jörg Schellmann, Donald Judd. Prints and Works in Editions, Köln/ New York 1993, pp. 104f., cat. no. 229-230 (with illu., p. 105).  
· Sotheby’s, New York, 7533rd auction, Contemporary prints, November 4, 2000, lot 1299.



“If you – like me – haven’t painted for more than a quarter of a century, you can’t just continue right where you stopped.”

Heinz Mack, quoted from: MACK – Neue gemalte Bilder, Galerie Löhrl, Mönchengladbach 1991, p. 7.

- Characterized by an impressive luminous and nuanced color intensity
- One of the first paintings in which Mack returned to painting after 27 years
- Only three paintings from this important year have been offered on the international auction market (source: artprice.com)

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## HEINZ MACK

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

Grüne Lichtfelder  
(Chromatische Konstellation).  
1991.

Acrylic and Oil on canvas.  
Top center signed and dated. Verso once more signed, dated and inscribed with the catalogue raisonné “28”.  
100 x 80 cm (39.3 x 31.4 in). [AW]

The certificate of authenticity issued by the Atelier Mack was not at hand before printing.

Called up: December 9, 2022 – ca. 15.26 h ± 20 min.

€ 30.000 – 40.000 R/D, F  
\$ 30,000 – 40,000

### PROVENANCE

· Private collection North Rhine-Westphalia.

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## CHRISTO

1935 Gabrovo (Bulgaria) – 2020 New York

Etching Maquette for Wrapped Venus, Project for Villa Borghese, Rome. 1974.

Collage. White prismacolor pen, pencil, transparent tape over etching.

Cf. Schellmann/Benecke 74-75. Signed and titled. Copy from before the edition.

On Twinrocker wove paper (with watermark).  
61 x 45,6 cm (24 x 17.9 in). Sheet: 71,5 x 56 cm (28.1 x 22 in).

Printed by Landfall Press, Chicago. [AR]

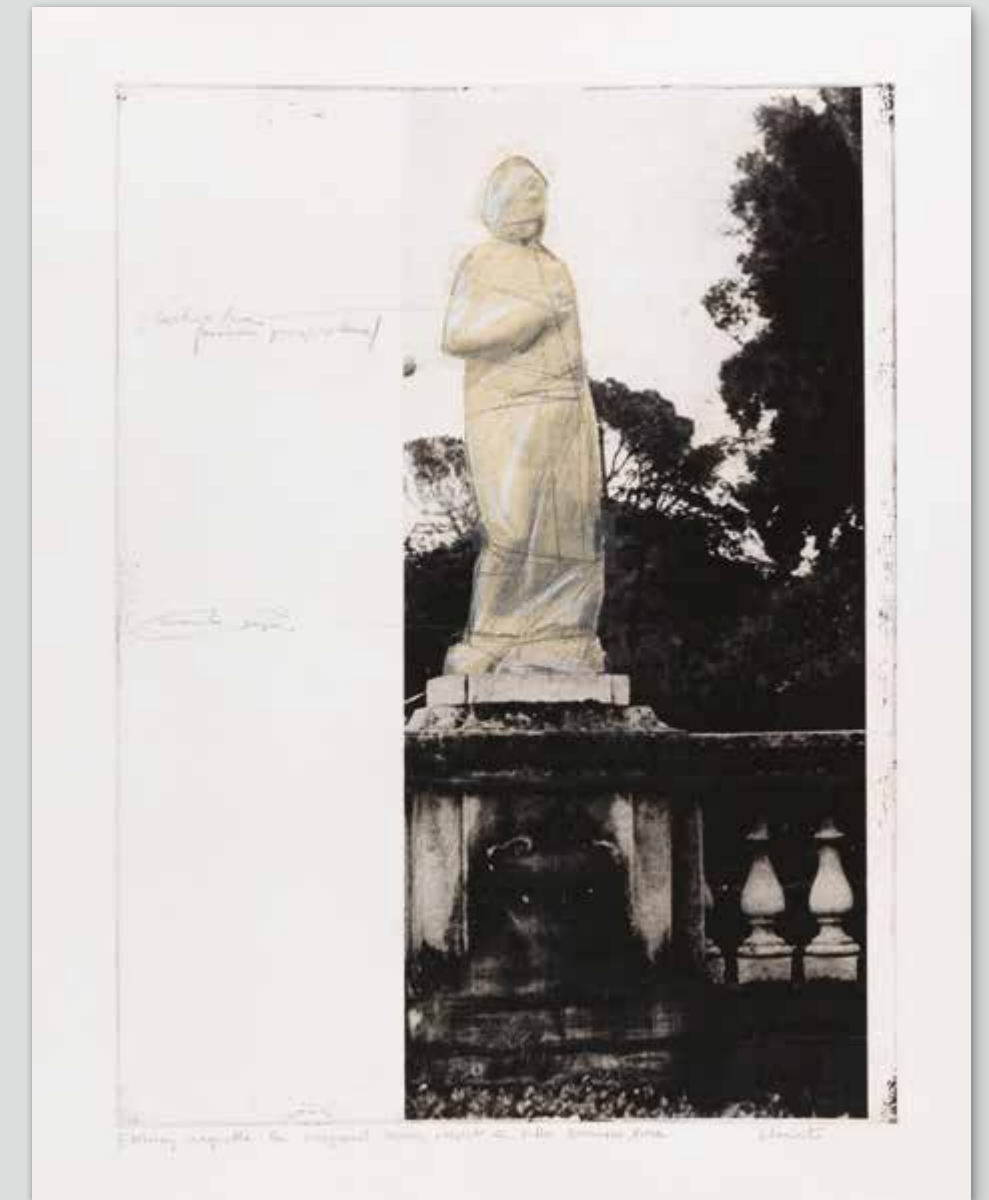
Accompanied by a certificate (in copy) issued by Jack Lemon, Landfall Press Book, Santa Fe. We are grateful to Mr Matthias Koddenberg, Estate of Christo and Jeanne-Claude, New York, for his kind support in cataloging this lot. The work is registered in the archive.

Called up: December 9, 2022 – ca. 15.27 h ± 20 min.

€ 25.000 – 35.000 R/D, F  
\$ 25,000 – 35,000

### PROVENANCE

- Collection of Jack Lemon/Landfall Press Book, Santa Fe (since 1974, acquired directly from the artist).
- Private collection Northern Germany.



“Every interpretation of our works is justified, but the reason for their existence solely lies in the desire to create something beautiful. Jeanne-Claude always said that ‘we only make works full of beauty and joy.’“

Christo, 2013, quoted from: Jörg Schellmann, Christo and Jeanne Claude. Prints and Objects, Ostfildern 2013.

- In 1963, the artist wrapped the sculpture in the garden of Villa Borghese in Rome without an official permit
- Ever since Christo and Jeanne-Claude worked on the concept of the “Wrapped Monuments”, however, many projects failed for lacking permits
- With both small and big projects, Christo and Jeanne Claude expanded the concept of art and created arresting works with a lasting impression



## HERMANN NITSCH

1938 Vienna – 2022 Mistelbach

### Ohne Titel (64. Malaktion, Rovereto, 2012). 2012.

Mixed media with painting shirt (over wooden latch) on primed jute. Signed and dated on verso of the jute. 200 x 300 cm (78.7 x 118.1 in). Made in context of the 64th painting action at the Museo di arte moderna e contemporanea, Rovereto, October 6-13, 2012 (with the museum's label on the reverse). [AR]

*Called up: December 9, 2022 – ca. 15.28 h ± 20 min.*

€ 60.000 – 80.000 <sup>R/D, F</sup>

\$ 60,000 – 80,000

#### PROVENANCE

· Private collection Southern Germany.

#### LITERATUR

· Dietmar Haubehofer (ed.), Hermann Nitsch. Das Konzept des Orgien Mysterien Theaters – Malaktionen, 2013 (with color illu. p. 141).

Along with the artists Günter Brus, Otto Muehl and Rudolf Schwarzkugler, the recently deceased Hermann Nitsch was one of the central protagonists of “Viennese Actionism” in the 1960s. Characteristic of his work is the reference to religions, philosophical ideas and ancient mystical cults. From the mid-1950s, he pursued the idea of his “Orgies Mysterien Theater”, in the spiritual context of which all his works ultimately stand. He strove to appeal to all five senses with his work, and was a reformer of the idea of the ‘total work of art’. Throughout his life, religion and philosophy, psychoanalysis, poetry, theater and classical music played a prominent role in the artist’s work, which brought him closer to the idea of the ‘total work of art’. His so-called painting actions also show Dionysian traits and were inspired by old cults.

The present work was created in context of the 64th painting action at the Mart - Museo di arte moderna e contemporanea in Rovereto

- Made in context of a public painting action
- The shirt is part of the artwork and documents the process of creation
- The artist joined Pace Gallery in February 2022 shortly before his death, in 2023 the gallery will show a grand solo show in New York

in 2012. The event took place in front of the eyes of the public over a period of eight days. He and his assistants also used the preferred painting style of pouring and smearing with the hands to create this work. They wore white painting shirts during the painting action, working on the canvas with full physical exertion. The painting shirt is also a key element of Nitsch’s work. It is applied onto the canvas at a central point, and thus reflects the painting process. This way the process of creation can also be seen and experienced by viewers who did not follow the painting action on site.

In his work, Nitsch was intensively preoccupied with color. The color red in particular is characteristic of his work and is of great importance to him, as it stands for life and death and is associated with blood. Animal blood is also used in many of his paintings. In Nitsch’s view, red is “the color that stimulates perception most intensively, because it is the color of life and death at the same time”. [JK]





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## JONATHAN MEESE

1970 Tokyo – lives and works in Berlin and Hamburg

Der Schädelforscher “Narsato“:  
Im Insektenbuch des Volks-  
tribuneros “Gnaeus“. 2002.

Mixed media on canvas.

Lower left signed and dated. Verso multiply signed, dated, titled, as well as inscribed “rechts” and “links”. Stretcher several times inscribed with the work number “MEE 601” by a hand other than that of the artist. 210 x 420 cm (82.6 x 165.3 in). Verso with various paper collages. [AW]

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

Called up: December 9, 2022 – ca. 15:30 h ± 20 min.

€ 40.000 – 60.000 R/D, F

\$ 40,000 – 60,000

### PROVENANCE

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

### EXHIBITION

- Jonathan Meese. Mama Johnny, Deichtorhallen Hamburg, April 30 - September 3, 2006/Magasin, Centre National d'Art Contemporain, Grenoble, 15.10.2006-7.1.2007, p. 214-215 (with illu.)
- Partisanen der Utopie. Joseph Beuys - Heiner Müller, Stiftung Schloss Neuhardenberg, March 28 - July 4, 2004, cat. no. 153 (with illu.).

“When I say ‘I don’t make art’, all that really means is that I don’t have any recipes on how to make it. I have no idea, no justification for how to behave, I don’t know what leads to creating art. I don’t believe in creativity, nor in imagination, at least not as a guarantor of art production – it’s a mysterious process for which we have no words. I believe that art creates itself and then decides for itself what it is.”

Jonathan Meese, quoted from: Artist. Kritisches Lexikon der Gegenwartskunst, Munich 2006, p. 3.

- **Shown in the artist’s first grand museum solo show (“Mama Johnny“, Deichtorhallen Hamburg, 2006)**
- **Characteristic combination of painting, text and collage**
- **Impressive three piece work in a remarkable size**
- **Meese’s works are at, among others, the Museum of Modern Art, New York, and the Pinakothek der Moderne, Munich**



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## GERHARD HOEHME

1920 Greppin near Dessau – 1989 Neuss-Selikum

Fallensturz (Ätna-Bild). 1981/82.

Mixed media. Acrylic on canvas, polyethylene string.

Hoehme 82-04. Bottom center signed and dated “82”. On the reverse once more signed and dated “1981”, titled and inscribed with detailed information on hanging and dimensions. 225 x 225 cm (88.5 x 88.5 in).

According to the specifications the artist made on the reverse, the work should be mounted at a height of 244 cm. [AR]

Called up: December 9, 2022 – ca. 15:31 h ± 20 min.

€ 20.000 – 30.000 R/D, F

\$ 20,000 – 30,000

- With his famous plastic strings, Gerhard Hoehme expanded the image space and experiments with the limits of the image carrier
- He is considered both a protagonist of Informalism and a German pioneer of the “shaped canvas”, as well as a strong advocate of the “open picture”
- His works are in many German museums, among them the Städel Museum in Frankfurt am Main, the ZKM in Karlsruhe and the Kunsthalle in Kiel

### PROVENANCE

- Morat Institut für Kunst und Kunstwissenschaft, Freiburg (acquired directly from the artist).

### EXHIBITION

- Gerhard Hoehme. 21 Bilder, Moderne Galerie des Saarland-Museums, Saarbrücken, 1982 (with color illu. on p. 51).
- Gerhard Hoehme - neue Bilder, Galerie Wintersberger, Cologne, May 12 - July 30, 1983.

### LITERATUR

- Giulio Carlo Argan and Hans Peter Thurn, Gerhard Hoehme. Werk und Zeit 1948-1983, Stuttgart and Zürich, 1983, p. 273 (with color illu.).
- Saxinger Irene (editor), Premieren ‘83, Cologne 1983, p. 140 (with illu.).

## KARIN KNEFFEL

1957 Marl – lives and works in Düsseldorf and Munich

Ohne Titel (arkamda mutlaka bir duvar olmalı – I need a wall behind me), 2013.

Oil on canvas.

Signed, dated and inscribed “2013/21” on the reverse.

90 x 100 cm (35.4 x 39.3 x 35.4 in).

The work is mentioned on the artist’s official website.

*Called up: December 9, 2022 – ca. 15:32 h ± 20 min.*

€ 50.000 – 70.000 R/D, F

\$ 50,000 – 70,000

### PROVENANCE

· Private collection Germany.

### EXHIBITION

· Karin Kneffel, Dirimart, Istanbul, October 24 - November 23, 2013.

Karin Kneffel is one of the most important contemporary German painters and is a master of sophisticated optical illusion. Her representational painting masters the virtuoso play with alienated effects, with unusual points of view, extreme close-ups, reflection and blurs. The versatile use of blur in Kneffel’s work bears witness to her studies with Gerhard Richter, whose master class she attended at the Düsseldorf Art Academy in the 1980s. In contrast to Richter, however, the special appeal of Kneffel’s paintings lies in the unique combination of sharpness and blur, of alienation and photorealistic accuracy. In addition to the large-format complex paintings, she made smaller representations in which she varies a specific subject. For her first exhibition at the Dirimart Gallery in Istanbul in the autumn of 2013, she created a series of several works on nearly squared canvases measuring 90 x 100 centimeters. The pictorial compositions are variations of a similar structure. Through a fogged-up pane of glass, we see an urban landscape in the change of the seasons, a sentence written across each pane. The first painting in this series reads “I need a wall behind me”, for her Istanbul audience she had the sentence translated into Turkish (“arkamda mutlaka bir duvar olmalı”) and also painted different variations with similar

- Kneffel is one of the most important contemporary artists and a master of the sophisticated optical illusion
- Remarkable example of Kneffel’s virtuoso use of sharpness and blur and her complex play with illusion
- Recently the Kunsthalle Bremen and the Frieder Burda Museum honored the artist with grand exhibitions
- In 2012 Kneffel joined the artist squad of the renowned Gagosian Gallery, New York
- She was appointed professor at the Academy of Fine Arts, Munich

versions of the translation on the pane. Individual syllables and words are repeated, but the different phrases make it clear what a spectrum of variations the Turkish language is able to offer. Karin Kneffel manages to connect very different levels of consciousness by creating distance between the depicted scene and the view of it. She succeeds in doing so by looking through the pane of glass, which pushes itself between the subject and the viewer like a window. The window is identified as such by using it as a canvas for a painting consisting of water, raindrops or condensed water. In this case photos also serve as a starting point. In order to recreate this special effect as realistically as possible, she actually uses a pane of glass that she places on the photograph and which she wets with water. The view itself becomes the subject and enters into a dialog with the motif. Kneffel, who is a professor at the Academy of Fine Arts in Munich, has constantly expanded her pictorial language over the past decades, constantly developing new motif worlds, always daring to try something she has created both an extremely varied and yet highly consistent painterly oeuvre. The slogan “I need a wall behind me” is programmatic for progress based on a supporting backup that leaves room in all directions. [SM]



**DAMIEN HIRST**

1965 Bristol (Great Britain) – lives and works in London and Gloucestershire

### The Empresses (H10-1 bis H10-5). 2022.

Five laminated giclée prints with glitter on aluminum dibond panels.

Each signed and typographically numbered on the HENI edition label on the reverse. All with the same edition number from editions of 2.853, 3.041, 3.315, 3.310 and 2.814 copies. 100 x 100 cm (39.3 x 39.3 in).

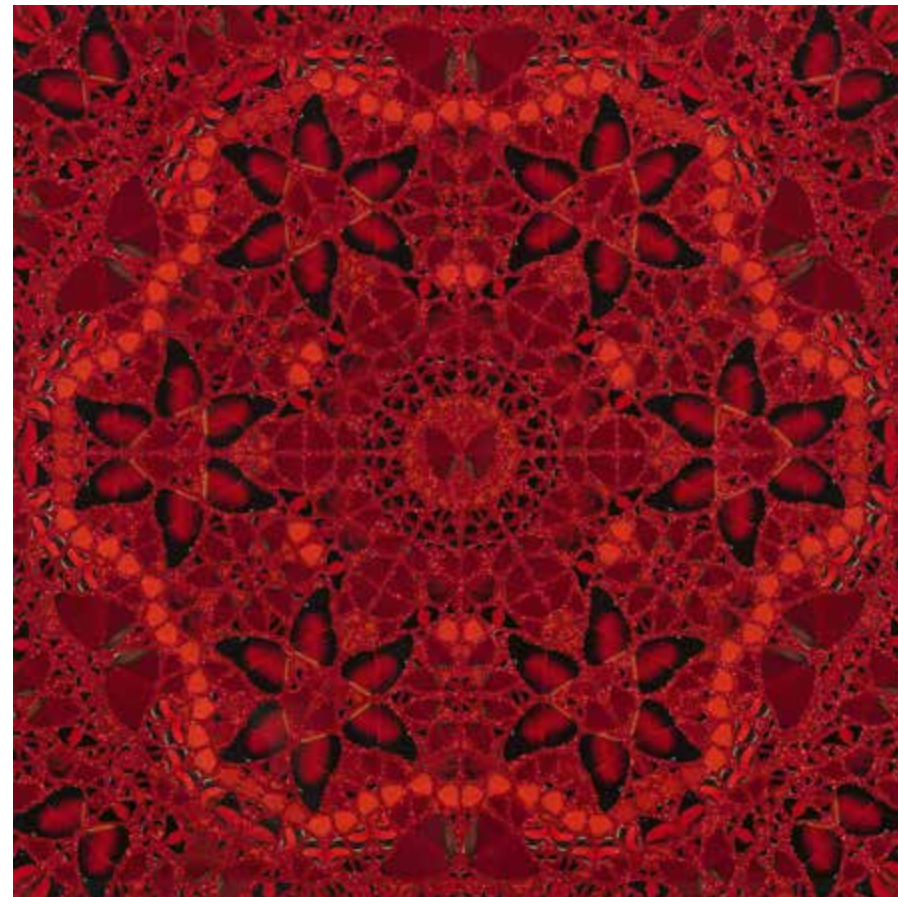
The series contains: Wu Zetian (H10-1), Nur Jahan (H10-2), Theodora (H10-3), Suiko (H10-4) and Taytu-Betul (H10-5). Published by HENI Editions in 2022. Each in original box. [AM]

*Called up: December 9, 2022 – ca. 15:34 h ± 20 min.*

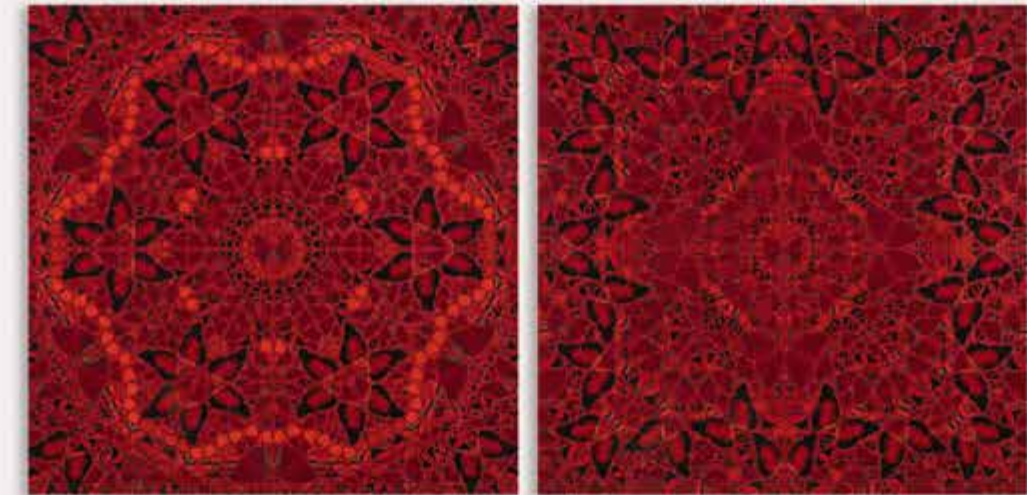
€ 20.000 – 30.000 R/D, F

\$ 20,000 – 30,000

- Hirst is one of the most successful and most popular artists of his generation
- Complete series of five giclée prints named after empresses from different epochs
- Butterflies are a key motif in Hirst's oeuvre: For his unique exhibition "In and Out of Love" (1991) the artist bred butterflies in one of the show rooms
- His editions are in many renowned international museums like the Museum of Modern Art and the Metropolitan Museum of Art, New York, the Tate Gallery, London, and the National Gallery of Art, Washington, D.C



Nahaufnahme einer der fünf Giclée-Drucke



## GERHARD RICHTER

1932 Dresden – lives and works in Cologne

### Ohne Titel (11.03.08). 2008.

Lacquer on printed paper, mounted on backing board.

Signed and dated "11.3.08" on the backing board, verso inscribed "11.3.08".

29,5 x 20,8 cm (11.6 x 8.1 in). Backing board: 42,5 x 38,5 cm (12.8 x 15.1 in).

From a series of unique works made on occasion of the travelling exhibition "Abstrakte Bilder" at Museum Ludwig in Cologne and the Haus der Kunst in Munich in 2008/2009. For each of the unique objects, Richter manually transferred a painting executed on a glass panel onto a page of an architecture book. [JS]

The work is registered in the online catalog raisonné (section "Oil on paper") with the title "11.3.2008" (<https://www.gerhard-richter.com>).

We are grateful to Dr. Dietmar Elger, Gerhard Richter Archive, Dresden, for his kind support in cataloging this lot.

Called up: December 9, 2022 – ca. 15:35 h ± 20 min.

€ 90.000 – 120.000 R/D, F

\$ 90,000 – 120,000

#### PROVENANCE

- Marian Goodman Gallery, New York (with the label on the backing board)
- Sies Fine Art, Düsseldorf.
- Private collection Southern Germany (acquired from the above).

"I am fascinated by chance, for almost everything happens by chance. The way we are, why I wasn't born in Africa but here. It's all coincidental."

Gerhard Richter, November 2016

After the almost random color structures created with the squeegee, Richter began to use glass as image carrier for paintings characterized by controlled chance in 2008. The hard surface of the glass, which does not absorb the paint but lets it flow to find its shape, supports the element of coincidence and at the same time – through the manual transfer print on paper, which can be carried out only once – the alienating element of his art. This way Richter reduces the influence of artistic calculation to a minimum. Only the starting point of each composition is defined by Richter's precise color composition and distribution on the glass surface, the rest is left to the flow properties of the color on the smooth surface. By transferring the glass plate onto paper, the resulting color structure is not only secured for good, but also vice versa, the back is also declared the front and the different streaks of color get a homogeneous, smooth surface

from the pressure of the glass, which – even after the glass has been removed – lets them appear strangely distant. The present work is one of the earliest of these experimental and fascinating works on paper created in the course of 2008, and which would be fundamental for the reverse glass paintings Richter began to make the same year. In the serial reverse glass paintings, Richter also declares the luminous, abstract color structures, which are the result of his masterly staged calculated coincidence, the protagonists of his fascinating compositions. For this impressive result, Richter first lets the paint flow onto a Plexiglas support and later intervenes in this accidental process of image formation by using brushes, small rods and spatulas. Finally, Richter transfers the desired section of the resulting composition onto the glass plate using a perfected copying process, which ultimately preserves these marbled color structures. [JS]

- One of the first unique transfer prints executed on glass, seminal for the glass painting period Richter started in 2008
- Marvelous document of Richter's extraordinary technical mastery and innovative energy
- Fascinating interplay of calculation and chance, the transfer print on printed paper creates mysteriously strange color streaks
- For the first time on the international auction market (Source: artprice.com)





“In Penck’s art, the symbolism of the image and its basic ability to communicate are questioned and redefined. It’s about redefining the rhetorical. [...] If you delve a bit into art history, you find out that artists are interesting when they redefine the image concept for themselves and for the respective time.”

Art historian and curator Siegfried Gohr about A. R. Penck, quoted from: Städel Museum, Café Deutschland, Eva Mongi-Vollmer in a talk with Siegfried Gohr, Düsseldorf, February 16, 2009, <https://cafedeutschland.staedelmuseum.de/gespraech/siegfried-gohr#section-27>.

- Owing to his very own characteristic sign language, A. R. Penck is considered a role model for graffiti art and the sign art of Keith Haring or Jean-Michel Basquiat
- The famous “Strichmännchen” (Stick Figure) is the protagonist and key figure of his entire oeuvre
- Penck participated in the Kassel documenta in 1972, 1977, 1982 and 1992, and in the Venice Biennial in 1984
- Over the past three years alone, his works were shown in exhibitions at, among others, the Centre Pompidou in Paris, the London White Cube, the Ashmolean Museum in Oxford, the Gemeentemuseum in The Hague, the Museum Kunstpalast in Düsseldorf and at the Staatlichen Kunstsammlungen Dresden

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

1939 Dresden – 2017 Zürich

O. T. (für Brigitte). 1996.

Acrylic on panel.

Signed in lower left. 55,6 x 29,6 cm (21.8 x 11.6 in).

This work was made in 1996 on occasion of the opening of Galerie Brigitte Schenk in Cologne. [CH]

Called up: December 9, 2022 – ca. 15,36 h ± 20 min.

€ 30.000 – 40.000 R/D, F

\$ 30,000 – 40,000

#### PROVENANCE

- Galerie Brigitte Schenk, Cologne.
- Private collection Cologne.
- Private collection Northern Germany.
- Private collection Schleswig-Holstein (acquired from the above).

- Kinetic sculpture intended to interact with wind and weather
- Rickey succeeds in integrating elusive themes like air and motion into his art
- From a small edition

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### GEORGE RICKEY

1907 South Bend/Indiana – 2002 St. Paul/Minnesota

One up One down Excentric III.  
1978–1990.

Kinetic stainless steel sculpture with two needles.

With scratched signature, date and number on the base.

From an edition of 3 copies. ca. 120 x 22 x 22 cm (47.2 x 8.6 x 8.6 in).

We are grateful to the George Rickey Foundation for the kind support in cataloging this lot.

Called up: December 9, 2022 – ca. 15,38 h ± 20 min.

€ 20.000 – 30.000 R/D, F

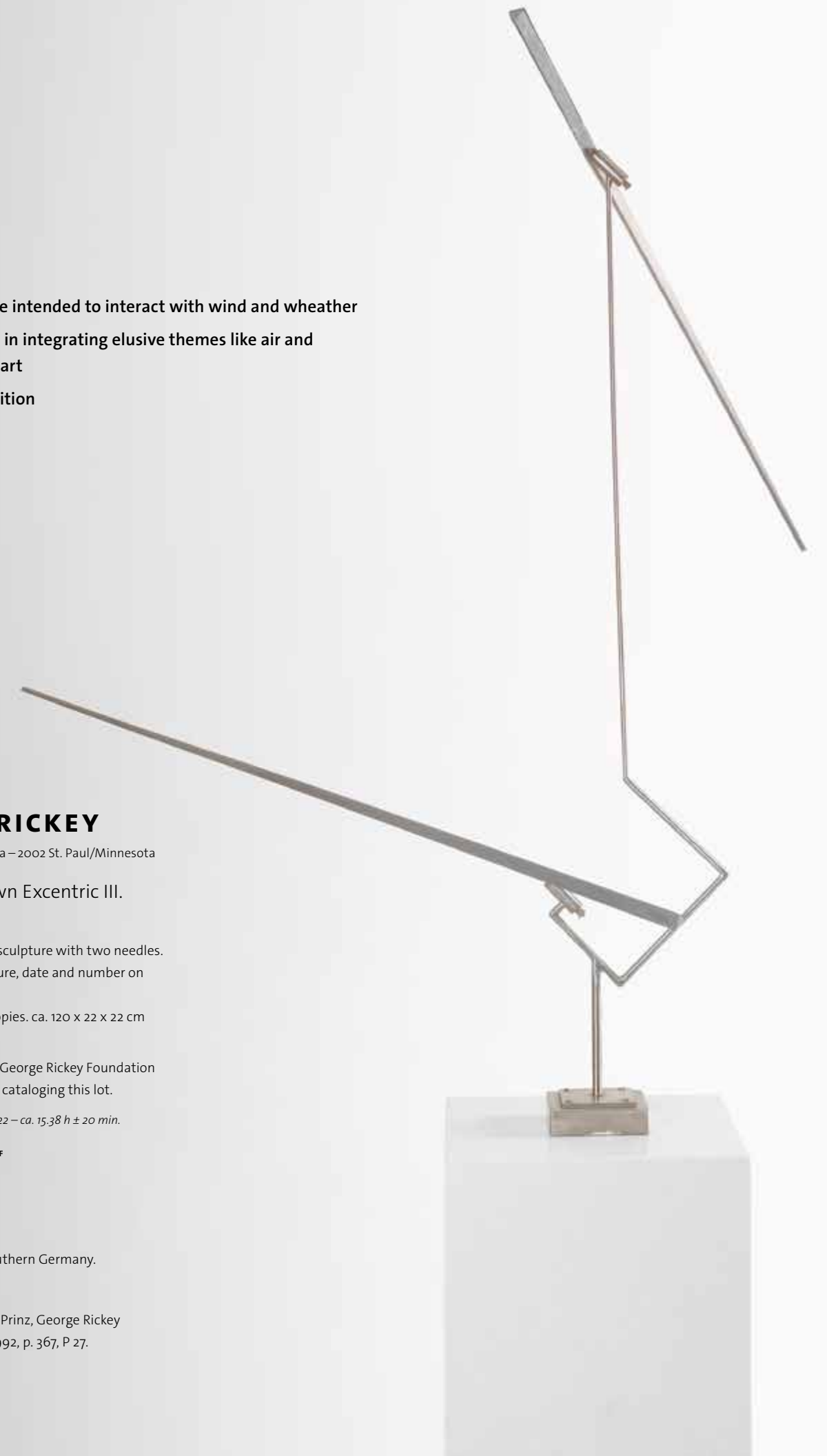
\$ 20,000 – 30,000

#### PROVENANCE

- Private collection Southern Germany.

#### LITERATUR

- Jörn Merkert/ Ursula Prinz, George Rickey in Berlin 1967-1992, 1992, p. 367, P 27.



**RUSSELL YOUNG**

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

### Marilyn Crying x 2. 2011.

Mixed media on canvas. Acrylic, silkscreen and “diamond dust”.  
Signed, dated, titled and inscribed with the work number “AV2011”  
and “silver + black + diamond dust”. 160 x 242 cm (62.9 x 95.2 in).

*Called up: December 9, 2022 – ca. 15:39 h ± 20 min.*

€ 50.000 – 70.000 R,F

\$ 50,000 – 70,000

- Larger-than-life portrait of the Hollywood icon, who plays the starring role in many of Russell Young’s works
- In his paintings with sparkling “diamond dust” the stars of the past have a timeless aura
- A similar work from the series “Marilyn Crying” is part of the collection of the Albertina in Vienna

“They’re all women that have really inspired me growing up [...]. Growing up in Northern England is a fairly bleak, dour, gritty, horrible place. And this was my escapism. My father would take me to see all the movies, we would listen to all the music. [...] All the women I’ve chosen, they’re all fairly strong women. [...] Even Marilyn set up her own studio because she hated the role she was being given. So they’re all a nod to the modern-day woman.”

Russell Young in an interview for the Heather James Gallery, YouTube, May 2020,  
quoted from: [www.youtube.be/EsVHYhV\\_uP8](https://www.youtube.be/EsVHYhV_uP8).



**KATHARINA GROSSE**

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

**Ohne Titel. 2006.**

Acrylic on paper.

Verso signed, dated and inscribed with the work number "2006/3068 M", a direction arrow and the number "6". On firm wove paper.

179 x 120 cm (70.4 x 47.2 in), the full sheet.

On occasion of the 59th Venice Biennial, the Espace Louis Vuitton Venezia shows a monumental space installation by the artist in the exhibition "Katharina Grosse. Apollo, Apollo" until November 27, 2022. [CH]

*Called up: December 9, 2022 – ca. 15.40 h ± 20 min.*

€ 30.000 – 40.000 R/D, F

\$ 30,000 – 40,000

**PROVENANCE**

- Helga de Alvear, Madrid (2007).
- Galerie Conrads, Berlin.
- Galerie Pact, Paris.
- Private collection France (acquired from the above).

**LITERATUR**

- Annika Reich (ed.), ex. cat. Sieben Stunden, Acht Stimmen, Drei Bäume/ Seven Hours, Eight Voices, Three Trees, Museum Wiesbaden, Cologne 2015, p. 205 (illu.).

“For a good 25 years, Katharina Grosse’s work has been perceived as a challenging contribution to contemporary painting, but especially since her interferences with the spray gun [...]. A challenge not with the intention of destroying the medium but, on the contrary, to show the potential that the still young discipline of abstract painting holds.”

Beat Wismer, the former general director of the Museum Kunstpalast in Düsseldorf, quoted from: exhibition cat. Katharina Grosse. Inside the Speaker, Foundation Museum Kunstpalast, Düsseldorf 2014/2015).

- In Grosse’s signature spray technique
- Of a painting-like character
- Katharina Grosse is one of the most successful contemporary artists world-wide
- Over the past three years alone, her works were shown in grand solo shows at the HAM Helsinki Art Museum, the Hamburger Bahnhof, Museum für Gegenwart in Berlin, the Baltimore Museum of Art, the MKM Museum Küppersmühle für Moderne Kunst in Duisburg and the Museum of Fine Arts in Boston (MA)





**ADOLF LUTHER**

1912 Krefeld – 1990 Krefeld

**Sphärisches Hohlspiegelobjekt. Ca. 1980.**

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

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

*Called up: December 9, 2022 – ca. 15.42 h ± 20 min.*

€ 30.000 – 50.000 R/D, F

\$ 30,000 – 50,000

**PROVENANCE**

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

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

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

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

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





- The 3 meter tall version of the “Balloon Dog“ fetched the then record price of nearly 40 million euro in an auction in New York in 2013
- Jeff Koons creates a charming illusion with his famous high-gloss balloon animals
- Koons is represented in more than 50 acclaimed museum, foundations and institutions around the globe

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 being exhibited. 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](http://www.tate.org.uk/art/artists/jeff-koons-2368/jeff-koons-banalilty-decadence-and-easyfun)). The series of works of seemingly light and airy balloon animals, and in particular the “Balloon Dogs” in the most diverse color variations and sizes, is one of the artist’s best-known works. The monumental versions of the “Balloon Dog” were exhibited at the Palace of Versailles and on the roof of the Metropolitan Museum in New York in 2008, as well as in the grand solo show at the Fondation Beyeler in Riehen/Basel in 2012.

Since the artist’s first solo exhibition in 1980, the unmistakable works have been presented at the world’s most important international museums. In 2014, the Center Pompidou in Paris, the Whitney Museum of American Art in New York and the Guggenheim Museum, Bilbao, devoted large-scale retrospective exhibitions to them. Until January 30, 2022, some of his works were shown in the exhibition “Shine” at Palazzo Strozzi in Florence - where visitors could, of course, also admire a monumental “Balloon Dog”.

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## JEFF KOONS

1955 York/Pennsylvania – lives and works in New York

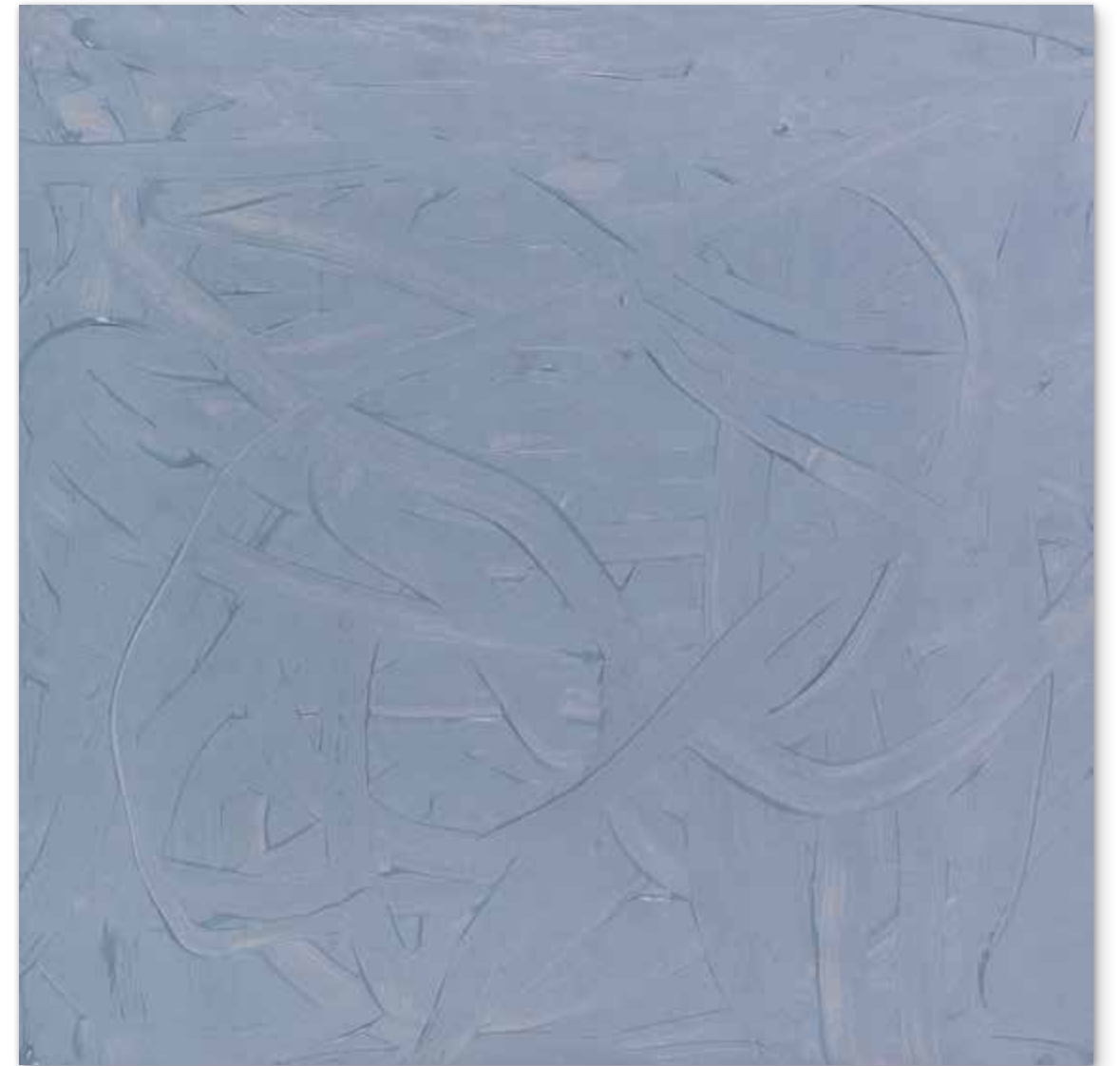
### Balloon Dog (Blue). 2021.

Porcelain with blue high-gloss metal coating. With the artist’s name, date and the number on the underside. From an edition of 799 copies. Around 38 x 48 x 15,8 cm (14.9 x 18.8 x 6.2 in). With the manufacturer’s certificate and a gift box designed by Jeff Koons, as well as with care and handling instructions. [EH]

*Called up: December 9, 2022 – ca. 15.43 h ± 20 min.*

€ 20.000 – 30.000 R/D, F  
\$ 20,000 – 30,000

Please find additional images, videos and daily updates at [www.kettererkunst.com](http://www.kettererkunst.com)



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## GERHARD RICHTER

1932 Dresden – lives and works in Cologne

### Vermalung (Grau). 1971.

Oil paint, inpainted with the fingers, on synthetic paper.

Butin 45. Verso signed, dated and numbered. From a series of 150 unique objects (of which 20 destroyed). 39,8 x 39,8 cm (15.6 x 15.6 in). Works from the series differ in terms of the manually applied lines, which make each copy unique.

*Called up: December 9, 2022 – ca. 15.44 h ± 20 min.*

€ 40.000 – 60.000 R/D, F  
\$ 40,000 – 60,000

#### PROVENANCE

· Private collection Italy (since 2010).

- Unique character
- The “Vermalungen“ (Impaintings) are a key theme in Richter’s art of the early 1970s
- In these work Richter tries out and analyses an abstract gestural painting

In his “Vermalungen” (Impaintings), created as editions in various versions between 1971 and 1973, the painting of the entire surface results in “a chaos of endless movements, so that the strips of color drawn across all canvases are inextricably intertwined. The movements seem to have no beginning and no end, they do not obey to any comprehensible rhythm and form no coloristic system. [...]” (Butin, p. 34). Despite this inner, apparently final interdependence, each individual part undergoes a metamorphosis and becomes an independent work free from the original context, after the separation of the entire work. [SM]

#### LITERATUR

- Gerhard Richter. Editionen 1965-1993, ex. cat. Kunsthalle Bremen, October 24 - November 21, 1993, with a catalogue raisonné of the editions, cat. no. 37, p. 118, with illu. (different copy).
- Dorotheum, Vienna, auction on November 25, 2010, lot 1168.

## FRANK STELLA

1936 Malden – lives and works in New York

### Egyplosis. 1996.

Mixed media. Oil on plastic, mounted on panel.

Signed, dated, titled as well as inscribed with dimensions and technique on the reverse. 139 x 136 cm (54.7 x 53.5 in).

Called up: December 9, 2022 – ca. 15.46 h ± 20 min.

€ 50.000 – 70.000 R/D, F

\$ 50,000 – 70,000

#### PROVENANCE

· Private collection Southern Germany.

#### EXHIBITION

· Frank Stella. Masterworks, a selection, Galerie Terminus, Munich, October 13 - end of October 2004 (with color illu.).

- **Gaudy, almost psychedelic picture of the fictitious place “Egyplosis”**
- **Marvelous document of Frank Stella’s stylistic development in the 1990s**
- **He is considered one of the key protagonists of American post-war art**
- **His first retrospective exhibition was at the Museum of Modern Art in New York in 1970**
- **For the first time on the international auction market (source: artprice.com)**

Circular, colorful, imaginative and almost psychedelic are Frank Stella’s interpretations of fictional places from world literature. They bear sonorous names like Fattipuff, Dubiaxo, Plutusia, Jundapur, Bilbimtesirolo or Egyplosis. They are taken from the “Dictionary of imaginary places” and are translated by Frank Stella into his pictorial language so typical of the 1990s. In direct comparison with his early, monochrome “Black Paintings” and “Concentric Squares”, which are still considered pioneering works of Minimal Art, it is hard to imagine that these works were created by the same artist. With regard to his personal, artistic development, however, “Egyplosis” fits perfectly, both in terms of theme and style. With his famous “Shaped Canvases” and the series of “Copper Paintings,” he was already probing the limits of the image carrier in painting in the 1960s, searching for a new meaning for the traditional medium and gradually striving for more three-dimensionality. The use of color also changed over the decades. As early as in the mid-1970s, he created large, brightly colored reliefs, mostly of aluminum and fiberglass, composed of

geometric shapes. In the early 1990s, he finally conquered three-dimensional space with sculptural works, relief friezes, and outdoor sculptures. In terms of content, Frank Stella also repeatedly takes up new themes which he explores in extensive series of works, such as “Cones and Pillars” or the “Moby Dick” series. Not infrequently, the discovery of a new thematic focus is accompanied by a stylistic change. In the series “Imaginary Places,” which in addition to unique works such as “Egyplosis” also includes two graphic cycles, he tested the diversity of the circular image section and the radiant power of the colors in ornamental compositions reminiscent of mandalas in the 1990s. Hardly to be surpassed in imagination, color power, and content references, his interpretations of fictional places in world literature exemplify his radical, artistic development, “which led him from minimalism to maximalism” and distinguish him as one of the “most versatile and innovative artists” of his generation (Holger Broeker, Allgemeines Künstlerlexikon, Vol. 106, Berlin/Boston 2020, pp.98-99). [AR]



**MATTI BRAUN**

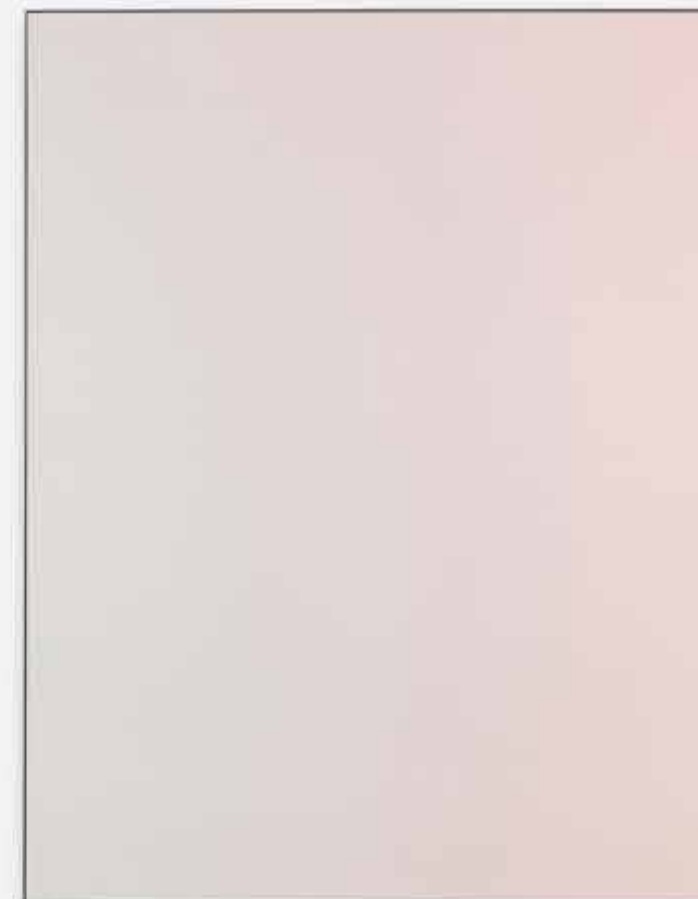
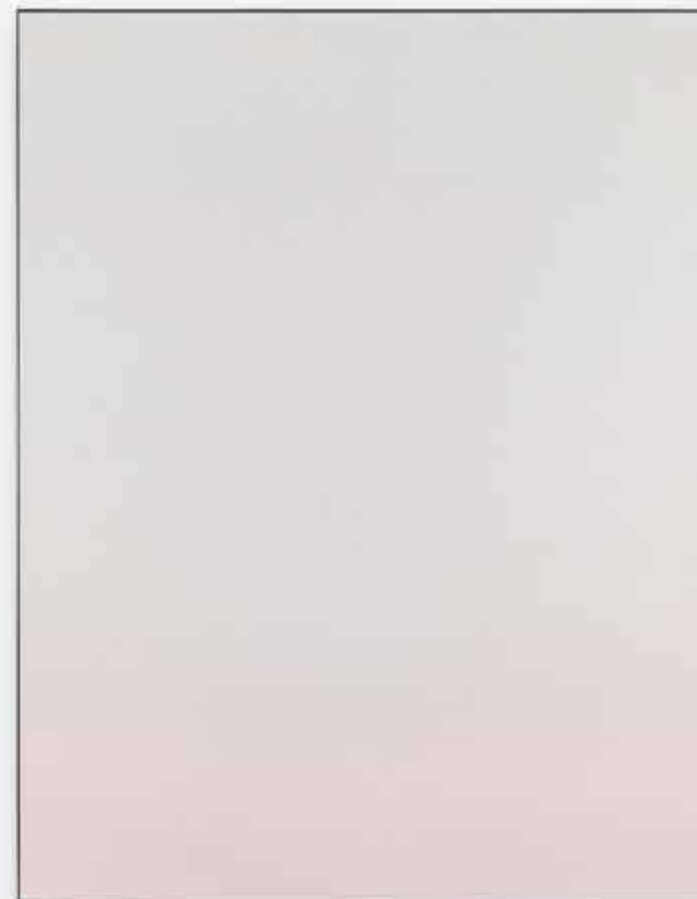
1968 Berlin – lives and works in Cologne

**Untitled. 2014.***Mixed media. Silk, silk paint and powder-coated aluminum.**Each signed and dated on the reverse. There with a label typographically dated, titled and inscribed with the artist's name, the dimensions and the technique, as well as with the work number. Unique objects.**Each 130 x 100 cm (51.1 x 39.3 in).**Until October 23, 2022 the Hyundai Gallery in Seoul shows the exhibition "Ku Sol", the artist's first solo show in Asia. [CH]**Called up: December 9, 2022 – ca. 15.47 h ± 20 min.***€ 20.000 – 30.000** R/D, F

\$ 20,000 – 30,000

**PROVENANCE**

- Galerie Esther Schipper, Berlin (each with gallery label on the reverse).
- Private collection North Rhine-Westphalia.



- Matti Braun's works include installations, paintings, photography, objects, and utilitarian objects that are unique pieces between art and design
- In his minimalist, highly associative batiks and "silk" paintings, Braun explores aspects of modernity in India as well as cross-cultural dynamics of globalization
- In recent years, solo exhibitions were shown at international museums and institutions, such as the Rubin Museum of Art in New York (2018/19), the Kunstverein Braunschweig, Brunswick (2010), Kunstmuseum Liechtenstein in Vaduz (2009), and Museion, Museum of Modern and Contemporary Art, in Bolzano (2008)
- The artist's works are part of renowned collections, including the Pinakothek der Moderne and the Städtische Galerie im Lenbachhaus in Munich, the Museum Ludwig in Cologne and the Museum Kunstpalast in Düsseldorf

## LYNDA BENGLIS

1941 Lake Charles/Louisiana – lives and works in New York and Santa Fe

### To Be (B). 1992.

Ceramics, partly glazed.  
1992. 38 x 40 x 33,5 cm (14.9 x 15.7 x 13.1 in).

*Called up: December 9, 2022 – ca. 15.48 h ± 20 min.*

€ 20.000 – 30.000 R/D, F

\$ 20,000 – 30,000

#### PROVENANCE

· Private collection Southern Germany.

- **Unique object**
- **Lynda Benglis' works probe the boundary between painting and sculpture**
- **Eroticism and feminism play a major role in her provocative and often ironic works**
- **With the ad placed in artforum in 1974, which shows her in a phallic male pose holding a dildo in front of her, she became an icon of feminist performance art**
- **After numerous exhibitions in the USA, the Van Abbe-museum, Eindhoven, devoted a grand solo exhibition to her in 2009**
- **In 2010 she featured in the British Pavilion at the Venice Biennale**
- **Her works are at, among others, the Museum of Modern Art, New York, the National Gallery of Art, Washington D.C., the Art Institute, Chicago, and the Museum der Moderne, Salzburg**

### “I’m interested in the gestalt“

Lynda Benglis, in: Artforum November 15, 2009 (<https://www.artforum.com/interviews/lynda-benglis-discusses-her-retrospective-and-her-latest-exhibition-in-new-york-24179>)

In the 1960s, the artist, who was born in Lake Charles in 1941, became well-known for her latex sculptures (e. g. “Contraband”, Whitney Museum of American Art, New York) and “fallen paintings”, for which she poured latex mixed with pigments directly on the floor. This way color becomes a picture-sculpture in Lynda Benglis’ art, and this way she redefines the term painting.

At the same time, she made a strong opposing statement to the positions of the male-dominated world of Abstract Expressionism. It is not least for this reason that Lynda Benglis is acknowledged as a pioneering feminist artist.

In her sculptures, Lynda Benglis examines the morphology of textures. Accordingly, the surface of “To BE (B)” with its alternating glossy and matt, smooth and rough parts, creates great tension. The diversity of the surfaces effortlessly unfold from the core of the material. The original properties of the material (in this case clay) are dismantled and gain independence in their new, liberated form. Since Lynda Benglis allows the material to flow, yield and sink, she doesn’t

try to outsmart or dominate the material. It is the process of creation that dictates the form. This view is also clearly recognizable in our work, Lynda Benglis herself describes it as a “frozen gesture”.

If one wants to place the present sculpture in an art-historical context, the association with the painting “Birth of Venus” by Botticelli comes to mind. But first of all, her personal experience certainly was the key source of inspiration. In an interview published in ‘Artforum’ (November 15, 2009), Lynda Benglis reported that she was an avid diver and fascinated by underwater formations, the way light changes in the water, the darkness and the plants. The source of inspiration for “To Be (B)” may also be found in in this background experiences. A lobster peers out of a vulva-shaped cave of swaying seaweed. With her consistent, critical questioning of common schemes of representation, Lynda Benglis’ highly esteemed work still makes a strong point today and had a lasting effect on subsequent generations of artists. Ultimately, the works of, e. g. Katharina Grosse, would be unthinkable without her as role model.





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**JIRI GEORG  
DOKOUPIL**

1954 Krnov (Czech Republic) – lives and works  
in Berlin, Prague, Madrid and Rio de Janeiro

Ohne Titel. 2013/2016.

Mixed media. Soap sud and pigments on canvas.  
Twice signed on the folded canvas on the reverse.  
145 x 250 cm (57 x 98.4 in). [KT]

*Called up: December 9, 2022 – ca. 15:50 h ± 20 min.*

€ 30.000 – 40.000 R/N, F  
\$ 30,000 – 40,000

- In the 1980s, Dokoupil was co-founder of the revolutionary “Junge Wilden“
- Particularly airy work from the series of the soap bubble pictures
- As a master of artistic experimentation, Dokoupil uses a number of materials and techniques
- His works are in international collections like the Centre Pompidou, Paris, the Museo Nacional Centro de Arte Reina Sofía, Madrid, and the National Museum of Contemporary Art, Seoul

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**SIGMAR POLKE**

1941 Oels/Lower Silesia – 2010 Cologne

Ohne Titel. 1975.

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

€ 40.000 – 60.000 R/D, F  
\$ 40,000 – 60,000

**PROVENANCE**

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

“Of course, Sigmar Polke has always been my source, Polke, the forefather, who made almost everything possible that is currently available in painting.”

*Martin Hentschel in a talk with Helga Meister in Kunstforum International, vol. 155, pp. 446-448*

- Photo-experimental work with subtly over-painted parts
- Characteristic of Sigmar Polke’s painterly treatment of photographs
- Sigmar Polke is among the internationally most important German artists: The grand retrospective, shown at MoMA / New York, Tate Modern/London in 2014 and at Museum Ludwig / Cologne in 2015, testify to Polke’s significance
- Participation in documenta 5 (1972), documenta 6 (1977) and 7 (1982)









# DATA PRIVACY POLICY

## 6. Advance payment / Retention of title

**6.1** The auctioneer is not obliged to hand out the auction item before payment of all amounts owed by the buyer has been made.

**6.2** Ownership of the object of purchase is only transferred to the buyer once the invoice amount has been paid in full. If the buyer has already resold the object of purchase at a point in time when he has not yet paid the auctioneer's invoice amount or has not paid it in full, the buyer transfers all claims from this resale to the auctioneer up to the amount of the unpaid invoice amount. The auctioneer accepts this transfer.

**6.3** If the buyer is a legal entity under public law, a special fund under public law or an entrepreneur who, when concluding the purchase contract, is exercising his commercial or self-employed professional activity, the retention of title also applies to claims of the auctioneer against the buyer from the current business relationship and other auction items until the settlement of claims in connection with the purchase.

## 7. Right of offset- and retention

**7.1** The buyer can only offset undisputed or legally binding claims against the auctioneer.

**7.2** The buyer's rights of retention are excluded. Rights of retention of the buyer who is not an entrepreneur within the meaning of § 14 BGB (German Civil Code) are only excluded if they are not based on the same contractual relationship.

**8.** Delay in payment, Revocation, Claims for compensation

**8.1** If the buyer is in default with a payment, the auctioneer can, regardless of further claims, demand interest for default at the usual bank interest rate for open overdrafts, but at least in the amount of the respective statutory interest on defaults according to §§ 288, 247 BGB (German Civil Code). With the occurrence of default, all claims of the auctioneer become due immediately.

**8.2** If the auctioneer demands compensation instead of performance because of the late payment and if the item is auctioned again, the original buyer, whose rights from the previous bid expire, is liable for the damage caused as a result, such as storage costs, failure and lost profit. He has no claim to any additional proceeds realized in the repeated auction and is not permitted to make any further bids.

**8.3** The buyer must collect his acquisition from the auctioneer immediately, at the latest 1 month after the bid has been accepted. If he defaults on this obligation and collection does not take place despite an unsuccessful deadline, or if the buyer seriously and finally refuses collection, the auctioneer can withdraw from the purchase contract and claim compensation with the proviso that he can auction the item again and compensate for his damage in the same way as in the event of default in payment by the buyer, without the buyer being entitled to additional proceeds from the new auction. In addition, the buyer also owes reasonable compensation for all collection costs caused by the delay.

**8.4** The auctioneer is entitled to withdraw from the contract if it emerges after the conclusion of the contract that he is not or was not entitled to carry out the contract due to a legal provision or official instruction or there is an important reason, that makes the execution of the contract for the auctioneer, also under consideration of the legitimate interests of the buyer, unacceptable. Such an important reason exists in particular if there are indications of the existence of facts according to §§ 1 Para.1 or 2 of the transaction in the sense of the Money Laundering Act (GwG) or in the case of missing, incorrect or incomplete disclosure of the identity and economic background of the transaction in the sense of the Money Laundering Act (GwG ) as well as insufficient cooperation in the fulfillment of the obligations resulting from the Money Laundering Act (GwG), regardless of whether on the part of the buyer or the consignor. The auctioneer will seek clarification without negligent hesitation as soon as he becomes aware of the circumstances that justify the withdrawal.

## 9. Guarantee

**9.1** All items to be auctioned can be viewed and inspected prior to the auction. The items are used and are being auctioned off without any liability on the part of the auctioneer for material defects and exclude any guarantee. However, in case of material defects which destroy or significantly reduce the value or the serviceability of the item and of which the purchaser notifies the auctioneer within 12 months of the acceptance of his bid, the auctioneer undertakes to assign any claim which it holds against the consignor or - should the purchaser decline this offer of assignment - to itself assert such claims against the consignor. In the case of a successful claim against the consignor by the auctioneer, the auctioneer pays the buyer the amount obtained up to the amount of the hammer price, step by step, against the return of the item. The buyer is not obliged to return the item to the auctioneer if the

auctioneer itself is not obliged to return the item within the framework of asserting claims against the consignor or another entitled person. The buyer is only entitled to these rights (assignment or claim against the consignor and payment of the proceeds) if he has paid the auctioneer's invoice in full. In order for the assertion of a material defect to be effective against the auctioneer, the buyer must submit a report from a recognized expert (or the creator of the catalog raisonné, the artist's declaration or the artist's foundation), which proves the defect. The buyer remains obliged to pay the premium as a service fee.

**9.2** The used items are sold in a public auction in which the bidder/ buyer can participate in person. If the bidder/buyer is also a consumer within the meaning of § 13 BGB (German Civil Code), he is expressly advised of the following:

Since he bids for a work of art that represents a used item in a public auction within the meaning of Section 312g Paragraph 2 No. 10 BGB, the provisions of consumer goods sales, i.e. the provisions of Sections 474 et seq. BGB, do not apply to this purchase.

A „publicly accessible auction“ within the meaning of Section 312g Paragraph 2 No. 10 BGB is understood as such a form of marketing in which the seller offers goods or services to consumers who are present in person or who are granted this opportunity, in a transparent process based on competing bids carried out by the auctioneer, in which the winning bidder is obliged to purchase the goods or service.

Since the possibility of personal presence is sufficient for the exception of Section 474 (2) sentence 2 BGB, it is not important that one or more consumers actually took part in the auction. The auction via an online platform is therefore also to be regarded as a publicly accessible auction if the possibility of the consumer's personal presence is guaranteed.

Therefore, the warranty exclusions and limitations listed in these conditions also apply to a consumer.

**9.3** The catalog descriptions and illustrations, as well as the images in other media of the auctioneer (internet, other forms of advertising, etc.), were made to the best of knowledge, they do not constitute a guarantee and are not contractually agreed properties within the meaning of § 434 BGB, but only serve to inform the bidder/ buyer, unless the auctioneer expressly and in writing guarantees the corresponding quality or property. This also applies to expertises. The estimate prices specified in the auctioneer's catalog and descriptions in other media (internet, other advertisements, etc.) serve - without guarantee for the correctness - only as an indication of the market value of the items to be auctioned. The fact of the assessment by the auctioneer as such does not represent any quality or property of the object of purchase.

**9.4** In some auctions (particularly in the case of additional live auctions), video or digital images of the works of art may be used. Errors in the display in terms of size, quality, coloring etc. can occur solely because of the image reproduction. The auctioneer cannot guarantee or assume any liability for this. Clause 10 applies accordingly.

## 10. Liability

Claims for compensation by the buyer against the auctioneer, his legal representatives, employees or vicarious agents are excluded - for whatever legal reason and also in the event of the auctioneer withdrawing according to Section 8.4. This does not apply to damages that are based on intentional or grossly negligent behavior on the part of the auctioneer, his legal representatives or his vicarious agents. The exclusion of liability also does not apply to the assumption of a guarantee or the negligent breach of essential contractual obligations, but in the latter case the amount is limited to the foreseeable and contract-typical damages at the time the contract was concluded. The liability of the auctioneer for damage resulting from injury to life, limb or health remains unaffected.

## 11. Privacy

We expressly refer to the auctioneer's applicable data protection regulations. They are published in the respective auction catalog, posted in the auction room and published on the internet on [www.kettererkunst.com/privacypolicy/index.php](http://www.kettererkunst.com/privacypolicy/index.php). They are part of the contract and the basis of every business contact, even in the initiation phase.

## 12. Final Provisions

**12.1** Information provided by the auctioneer over the phone during or immediately after the auction about the auction processes - in particular regarding premiums and hammer prices - are only binding if they are confirmed in writing.

**12.2** Oral ancillary agreements must be put in writing in order to be effective. The same applies to the cancellation of the requirement of the written form.

**12.3** In business transactions with merchants, legal entities under public law and special funds under public law, it is also agreed that the place of fulfillment and jurisdiction is Munich. Furthermore, Munich is always the place of jurisdiction if the buyer does not have a general place of jurisdiction in Germany.

**12.4** The law of the Federal Republic of Germany applies to the legal relationship between the auctioneer and the bidder/buyer, excluding the United Nations Convention on Contracts for the International Sale of Goods (CISG).

## 12.5 Dispute Resolution:

The provider is neither legally obliged nor voluntarily to join a dispute resolution (e. g. Art. 36 Para. 1 `Verbraucherstreitbeilegungsgesetz (Consumer Dispute Settlement Act, VS8G) before a consumer arbitration board and is therefore not willing to participate in such a resolution.

**12.6** Should one or more provisions of these terms of auction be or become invalid, the validity of the remaining provisions shall remain unaffected. Section 306 paragraph 2 of the German Civil Code applies.

**12.7** These auction conditions contain a German and an English version. The German version is always decisive, whereby the meaning and interpretation of the terms used in these auction conditions are exclusively dependent on German law.

## Ketterer Kunst GmbH & Co. KG Munich

### Scope:

The following data privacy rules address how your personal data is handled and processed for the services that we offer, for instance when you contact us initially, or where you communicate such data to us when logging in to take advantage of our further services.

### Data controller:

The „data controller“ within the meaning of the European General Data Protection Regulation\* (GDPR) and other regulations relevant to data privacy are:

### Ketterer Kunst GmbH & Co. KG,

Joseph-Wild-Str. 18, D-81829 Munich

You can reach us by mail at the addresses above, or

by phone: +49 89 55 244-0

by fax: +49 89 55 244-166

by email: [infomuenchen@kettererkunst.de](mailto:infomuenchen@kettererkunst.de)

## Definitions under the European GDPR made transparent for you:

### Personal Data

Personal data is any information relating to an identified or identifiable natural person (hereinafter „data subject“). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier, or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural, or social identity of that natural person.

### Processing of Your Personal Data

“Processing” means any operation or set of operations performed on personal data or on sets of personal data, whether or not by automated means, such as collection, recording, organization, structuring, storage, adaptation or alteration, retrieval, consultation, use, disclosure by transmission, dissemination or otherwise making available, alignment or combination, restriction, erasure, or destruction.

### Consent

“Consent” of the data subject means any freely given, specific, informed, and unambiguous indication of the data subject's wishes by which he or she, by a statement or by a clear affirmative action, signifies agreement to the processing of personal data relating to him or her.

We also need this from you – whereby this is granted by you completely voluntarily – in the event that either we ask you for personal data that is not required for the performance of a contract or to take action prior to contract formation, and/or where the lawfulness criteria set out in Art. 6 (1) sentence 1, letters c) - f) of the GDPR would otherwise not be met.

In the event consent is required, we will request this from you **separately**. If you do not grant the consent, we absolutely will not process such data.

Personal data that you provide to us for purposes of performance of a contract or to take action prior to contract formation and which is required for such purposes and processed by us accordingly includes, for example:

- Your contact details, such as name, address, phone, fax, e-mail, tax ID, etc., as well as financial information such as credit card or bank account details if required for transactions of a financial nature;
- Shipping and invoice details, information on what type of taxation you are requesting (regular taxation or differential taxation) and other information you provide for the purchase, offer, or other services provided by us or for the shipping of an item;
- Transaction data based on your aforementioned activities;

- other information that we may request from you, for example, in order to perform authentication as required for proper contract fulfillment (examples: copy of your ID, commercial register excerpt, invoice copy, response to additional questions in order to be able to verify your identity or the ownership status of an item offered by you). In some cases we are legally obligated to this, cf. § 2 section 1 subsection 16 GwG (Money Laundering Act) and this is the case before closing the contract.

At the same time, we have the right in connection with contract fulfillment and for purposes of taking appropriate actions that lead to contract formation to obtain supplemental information from third parties (for example: if you assume obligations to us, we generally have the right to have your creditworthiness verified by a credit reporting agency within the limits allowed by law. Such necessity exists in particular due to the special characteristics of auction sales, since in the event your bid is declared the winning

bid, you will be depriving the next highest bidder of the possibility of purchasing the artwork. Therefore your credit standing – regarding which we always maintain the strictest confidentiality – is extremely important.)

### Registration/Logging in/Providing personal data when contacting us

You can choose to register with us and provide your personal data either directly (over the phone, through the mail, via e-mail, or by fax) or on our website. You would do this, for example, if you would like to participate in an online auction and/or are interested in certain works of art, artists, styles, eras, etc., or want to offer us (for example) pieces of art for purchase or sale.

Which personal data you will be providing to us is determined based on the respective input screen that we use for the registration or for your inquiries, or the information that we will be requesting from you or that you will be providing voluntarily. The personal data that you enter or provide for this purpose is collected and stored solely for internal use by us and for our own purposes.

We have the right to arrange for this information to be disclosed to one or more external data processors, which will likewise use it solely for internal use imputed to the processor's data controller.

When you show an interest in certain works of art, artists, styles, eras, etc., be this through your above-mentioned participation at registration, through your interest in selling, consignment for auction, or purchase, in each case accompanied by the voluntary provision of your personal data, this simultaneously allows us to notify you of services offered by our auction house and our company that are closely associated in the art marketplace with our auction house, to provide you with targeted marketing materials, and to send you promotional offers on the basis of your profile by phone, fax, mail, or e-mail. If there is a specific form of notification that you prefer, we will be happy to arrange to meet your needs once inform us of these. On the basis of your aforementioned interests, including your participation in auctions, we will be continually reviewing in accordance with Article 6 (1) (f) of the GDPR whether we are permitted to advertise to you and, if so, what kind of advertising may be used for this purpose (for example: sending auction catalogs, providing information on special events, future or past auctions, etc.).

You have the right to object to this contact with you at any time as stated in Art. 21 of the GDPR (see below: “Your Rights Relating to the Processing of Your Personal Data”).

### Live Auctions

In so-called live auctions, one or more cameras or other audio and video recording devices are directed toward the auctioneer and the respective works of art being offered at auction. Generally, such data can be received simultaneously via the Internet by anyone using this medium. Ketterer Kunst takes the strongest precautions to ensure that no one in the room who has not been specifically designated by Ketterer Kunst to be on camera with their consent for the auction process is captured on camera. Nevertheless, Ketterer Kunst cannot assume any responsibility for whether individuals in the auction hall themselves actively enter the respective frame, for example by deliberately or unknowingly stepping partially or completely in front of the respective camera, or by

moving through the scene. In such situation, through their participation in or attendance at the public auction, the respective individuals involved are agreeing to the processing of their personal data in the form of their personal image for the purposes of the live auction (transmission of the auction via audio and video).

### Your Rights Relating to the Processing of Your Personal Data

Pursuant to the provisions of the GDPR, you have the following rights in particular:

- The right to information on stored personal data concerning yourself, free of charge, the right to receive a copy of this information, and the other rights in this connection as stated in Art. 15 of the GDPR.
- The right to immediate rectification of inaccurate personal data concerning you as stated in Art. 16 of the GDPR, and as applicable, to demand the completion of incomplete personal data, including by means of providing a supplementary statement.
- The right to immediate deletion (“right to be forgotten”) of personal data concerning yourself provided one of the grounds stated in Art. 17 of the GDPR applies and provided the processing is not necessary.
- The right to restriction of processing if one of the conditions in Art. 18 (1) of the GDPR has been met.
- The right to data portability if the conditions in Art. 20 of the GDPR have been met.
- The right to object, at any time, to the processing of personal data concerning yourself performed based on Art. 6 (1) letter e) or f) of the GDPR as stated in Art. 21 for reasons arising due to

your particular situation. This also applies to any profiling based on these processes.

Where the processing of your personal data is based on consent as set out in Art. 6 (1) a) or Art. 9 (2) a) of the GDPR, you also have the right to withdraw consent as set out in Art. 7 (3) of the GDPR. Before any request for corresponding consent, we will always advise you of your right to withdraw consent.

To exercise the aforementioned rights, you can us directly using the contact information stated at the beginning, or contact our data protection officer. Furthermore, Directive 2002/58/EC notwithstanding, you are always free in connection with the use of information society services to exercise your right to object by means of automated processes for which technical specifications are applied.

### Right to Complain Under Art. 77 of the GDPR

If you believe that the processing of personal data concerning yourself by Ketterer Kunst GmbH & Co. KG, headquartered in Munich, is in violation of the GDPR, you have the right to lodge a complaint with the relevant office, e.g. in Bavaria with the Data Protection Authority of Bavaria (Bayerische Landesamt für Datenschutzaufsicht, Bay(LDA), Promenade 27 (Schloss), D-91522 Ansbach.

### Data Security

Strong IT security – through the use of an elaborate security architecture, among other things – is especially important to us.

### How Long We Store Data

Multiple storage periods and obligations to archive data have been stipulated in various pieces of legislation; for example, there is a 10-year archiving period (Sec. 147 (2) in conjunction with (1) nos. 1, 4, and 4a of the German Tax Code (Abgabenordnung), Sec. 14b (1) of the German VAT Act (Umsatzsteuergesetz)) for certain kinds of business documents such as invoices. We would like to draw your attention to the fact that in the case of contracts, the archiving period does not start until the end of the contract term. We would also like to advise you that in the case of cultural property, we are obligated pursuant to Sec. 45 in conjunction with Sec. 42 of the German Cultural Property Protection Act (Kulturgutsschutzgesetz) to record proof of meeting our due diligence requirements and will retain certain personal data for this purpose for a period of 30 years. Once the periods prescribed by law or necessary to pursue or defend against claims (e.g., statutes of limitations) have expired, the corresponding data is routinely deleted. Data not subject to storage periods and obligations is deleted once the storage of such data is no longer required for the performance of activities and satisfaction of duties under the contract. If you do not have a contractual relationship with us but have shared your personal data with us, for example because you would like to obtain information about our services or you are interested in the purchase or sale of a work of art, we take the liberty of assuming that you would like to remain in contact with us, and that we may thus process the personal data provided to us in this context until such time as you object to this on the basis of your aforementioned rights under the GDPR, withdraw your consent, or exercise your right to erasure or data transmission.

Please note that in the event that you utilize our online services, our expanded data privacy policy applies supplementally in this regard, which will be indicated to you separately in such case and explained in a transparent manner as soon as you utilize such services.

\*Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data, and repealing Directive 95/46/EC (General Data Protection Regulation

# THE TEAM

Management	Contact	Location	E-Mail	Extension
Owner, auctioneer	Robert Ketterer	Munich	r.ketterer@kettererkunst.de	+49-(0)89-5 52 44-158
Auctioneer	Gudrun Ketterer M.A.	Munich	g.ketterer@kettererkunst.de	+49-(0)89-5 52 44-200
Managing director, auctioneer	Peter Wehrle	Munich	p.wehrle@kettererkunst.de	+49-(0)89-5 52 44-155
Senior Director	Nicola Gräfin Keglevich	Munich	n.keglevich@kettererkunst.de	+49-(0)89-5 52 44-175
Senior Director	Dr. Sebastian Neußer	Munich	s.neusser@kettererkunst.de	+49-(0)89-5 52 44-170
Academic consultant	Dr. Mario von Lüttichau	Munich	m.luettichau@kettererkunst.de	+49-(0)89-5 52 44-165
<b>Expert:innen</b>				
Modern Art	Sandra Dreher M.A.	Munich	s.dreher@kettererkunst.de	+49-(0)89-5 52 44-148
	Larissa Rau B.A.	Munich	l.rau@kettererkunst.de	+49-(0)89-5 52 44-143
Contemporary Art	Julia Haußmann M.A.	Munich	j.haussmann@kettererkunst.de	+49-(0)89-5 52 44-246
	Dr. Franziska Thiess	Munich	f.thiess@kettererkunst.de	+49-(0)89-5 52 44-140
	Dr. Isabella Cramer	Munich	i.cramer@kettererkunst.de	+49-(0)89-5 52 44-130
	Alessandra Löscher Montal B.A./B.Sc.	Munich	a.loescher-montal@kettererkunst.de	+49-(0)89-5 52 44-131
	Dr. Melanie Puff	Munich	m.puff@kettererkunst.de	+49-(0)89-5 52 44-247
Modern Art / Contemporary Art	Louisa von Saucken M.A.	Hamburg	l.von-saucken@kettererkunst.de	+49-(0)40-37 49 61-13
	Nico Kassel	Munich	n.kassel@kettererkunst.de	+49-(0)89-5 52 44-164
	Miriam Heß	Heidelberg	m.hess@kettererkunst.de	+49-(0)62 21-5 88 00 38
	Cordula Lichtenberg M.A.	Cologne	infokoeln@kettererkunst.de	+49-(0)2 11-36 77 94-60
19th Century Art	Dr. Simone Wiechers	Berlin	s.wiechers@kettererkunst.de	+49-(0)30-88 67 53 63
	Sarah Mohr M.A.	Munich	s.mohr@kettererkunst.de	+49-(0)89-5 52 44-147
Rare Books	Felizia Ehrl M.A.	Munich	f.ehrl@kettererkunst.de	+49-(0)89-5 52 44-146
	Christoph Calaminus	Hamburg	c.calaminus@kettererkunst.de	+49-(0)40-37 49 61-11
	Christian Höflich	Hamburg	c.hoeflich@kettererkunst.de	+49-(0)40-37 49 61-20
	Silke Lehmann M.A.	Hamburg	s.lehmann@kettererkunst.de	+49-(0)40-37 49 61-19
	Enno Nagel	Hamburg	e.nagel@kettererkunst.de	+49-(0)40-37 49 61-17
Imke Friedrichsen M.A.	Hamburg	i.friedrichsen@kettererkunst.de	+49-(0)40-37 49 61-21	
<b>Administration</b>	<b>Contact</b>	<b>Location</b>	<b>E-Mail</b>	<b>Extension</b>
Executive Assistant	Melanie Schaub M.A.	Munich	m.schaub@kettererkunst.de	+49-(0)89-5 52 44-158
Executive Assistant	Karla Krischer M.A.	Munich	k.krischer@kettererkunst.de	+49-(0)89-5 52 44-157
Bids/Customer service	Beate Deisler	Munich	b.deisler@kettererkunst.de	+49-(0)89-5 52 44-91
	Claudia Bitterwolf	Munich	c.bitterwolf@kettererkunst.de	+49-(0)89-5 52 44-150
Head of Communications and Marketing	Anja Häse	Munich	a.haese@kettererkunst.de	+49-(0)89-5 52 44-125
Accounting	Simone Rosenbusch Dipl.-Ök.	Munich	s.rosenbusch@kettererkunst.de	+49-(0)89-5 52 44-123
	Jennifer Ike	Munich	j.ike@kettererkunst.de	+49-(0)89-5 52 44-121
	Robert Ganz	Munich	r.ganz@kettererkunst.de	+49-(0)89-5 52 44-120
Head of Shipping departmen	Andreas Geffert M.A.	Munich	a.geffert@kettererkunst.de	+49-(0)89-5 52 44-115
Shipping department	Jürgen Stark	Munich	j.stark@kettererkunst.de	+49-(0)89-5 52 44-162
	Jonathan Wieser	Munich	j.wieser@kettererkunst.de	+49-(0)89-5 52 44-138

Cataloging department
Christine Hauser M.A., Dr. Eva Heisse, Sarah von der Lieth M.A., Dr. Mario von Lüttichau, Silvie Mühl M.A., Hendrik Olliges M.A., Dr. Julia Scheu, Dr. Agnes Thum, Dr. Katharina Thurmair, Alana Möller M.A., Ann-Sophie Rauscher M.A., Alisa Waesse M.A. – Editing: Text & Kunst KONTOR Elke Thode

## Ketterer Kunst GmbH & Co. KG

Joseph-Wild-Straße 18  
81829 Munich  
phone +49-(0)89-5 52 44-0  
fax +49-(0)89-5 52 44-177  
info@kettererkunst.com  
www.kettererkunst.com

USt.IdNr. DE 129 989 806  
Ust.-Nr. 11621/39295 57 FC Munich III  
Munich District Court HRA 46730  
Personally liable shareholders:  
Experts Art Service GmbH  
Munich District Court HRB 117489  
Managing directors:  
Robert Ketterer, Peter Wehrle

## Ketterer Kunst Hamburg

Louisa von Saucken  
Holstenwall 5  
20355 Hamburg  
phone +49-(0)40-37 49 61-0  
fax +49-(0)40-37 49 61-66  
infohamburg@kettererkunst.de

## Ketterer Kunst Berlin

Dr. Simone Wiechers  
Fasanenstraße 70  
10719 Berlin  
phone +49-(0)30-88 67 53 63  
fax +49-(0)30-88 67 56 43  
infoberlin@kettererkunst.de

## Academic consultant

Dr. Mario von Lüttichau  
Fasanenstraße 70  
10719 Berlin  
phone +49-(0)170-286 90 85  
m.luettichau@kettererkunst.de

## Representative

**Baden-Württemberg, Hesse, Rhineland Palatinate**  
Miriam Heß  
phone +49-(0)62 21-5 88 00 38  
fax +49-(0)62 21-5 88 05 95  
infoheidelberg@kettererkunst.de

## Representative Cologne

Cordula Lichtenberg  
phone +49-(0)151-29 60 73 54  
infokoeln@kettererkunst.de

## Representative Saxony, Saxony-Anhalt, Thuringia

Stefan Maier  
phone +49-(0)170-7 32 49 71  
s.maier@kettererkunst.de

## Representative USA

Dr. Melanie Puff  
phone +49-(0)89-55244-247  
m.puff@kettererkunst.de

## Brasil

Jacob Ketterer  
Av. Duque de Caxias, 1255  
86015-000 Londrina  
Paraná  
infobrasil@kettererkunst.com

## Ketterer Kunst in cooperation with The Art Concept

Andrea Roh-Zoller M.A.  
Dr.-Hans-Staub-Straße 7  
82031 Grünwald  
phone +49-(0)1 72-4 67 43 72  
artconcept@kettererkunst.de

# INFO

## Glossary

- Signed** and/or **dated** and/or **titled** and/or **inscribed**, is what we believe to be the artist's handwritten information.
- Hand-written** means all the information that, in our opinion, does not undoubtedly come from the artist himself.
- R/D:** This object is offered with regular or differential taxation.
- R/N:** This object was imported into the EU for sale. It is offered subject to regular taxation. Or subject to differential taxation with the additional import sales tax of currently 7% of the invoice amount.
- R:** This object is offered subject to regular taxation at a tax rate of 19 %.
- R\*:** This object is offered subject to regular taxation at a tax rate of 7 %.
- F:** For works by artists who died less than 70 years ago, there is a resale right royalty, ranging from 4 % to 0.25 % of the hammer, see 5.5 Terms and Conditions. The resale right fee is exempt from sales tax.
- The artnet Price Database has included auction results since 1985 and, according to the company, currently includes auction results from over 700 international auction houses.

## Results

Results available from December 12, 2022, 9 am on +49 (0)89 55244-0.

For the export of works of art from the European Union, the Cultural Protection Agreement of 1993 and the UNESCO Convention from 1975 must be observed.

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## Find more on www.kettererkunst.com

- Condition reports: high-resolution photos including the fronts and backs of all works, more images of, e.g. the frames etc.
- Videos on selected sculptures
- Bid live on www.kettererkunst.com
- Register to get more information about the artists
- Register to get more information about the auctions



Ketterer Kunst ist Partner von The Art Loss Register. Sämtliche Objekte in diesem Katalog wurden, sofern sie eindeutig identifizierbar sind, vor der Versteigerung mit dem Datenbankbestand des Registers individuell abgeglichen.

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

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# 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 consultation talk is absolutely free and non binding. As part of the following expert advice (analysis and valuation, outlining potential strategies and their respective implementation) we will prepare a custom-made offer.

## Corporate Collections

Your company is in possession of an art collection and you are considering changes?

There are many good reasons why a corporate collection should be adapted to meet the company's latest developments. In an ideal case, a collection reflects corporate identity, takes the respective industry, as well as the product portfolio and the regional or international business areas into account. This general set up can be affected by, for instance, a reorganization of the company, new management level, expansions of the 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.

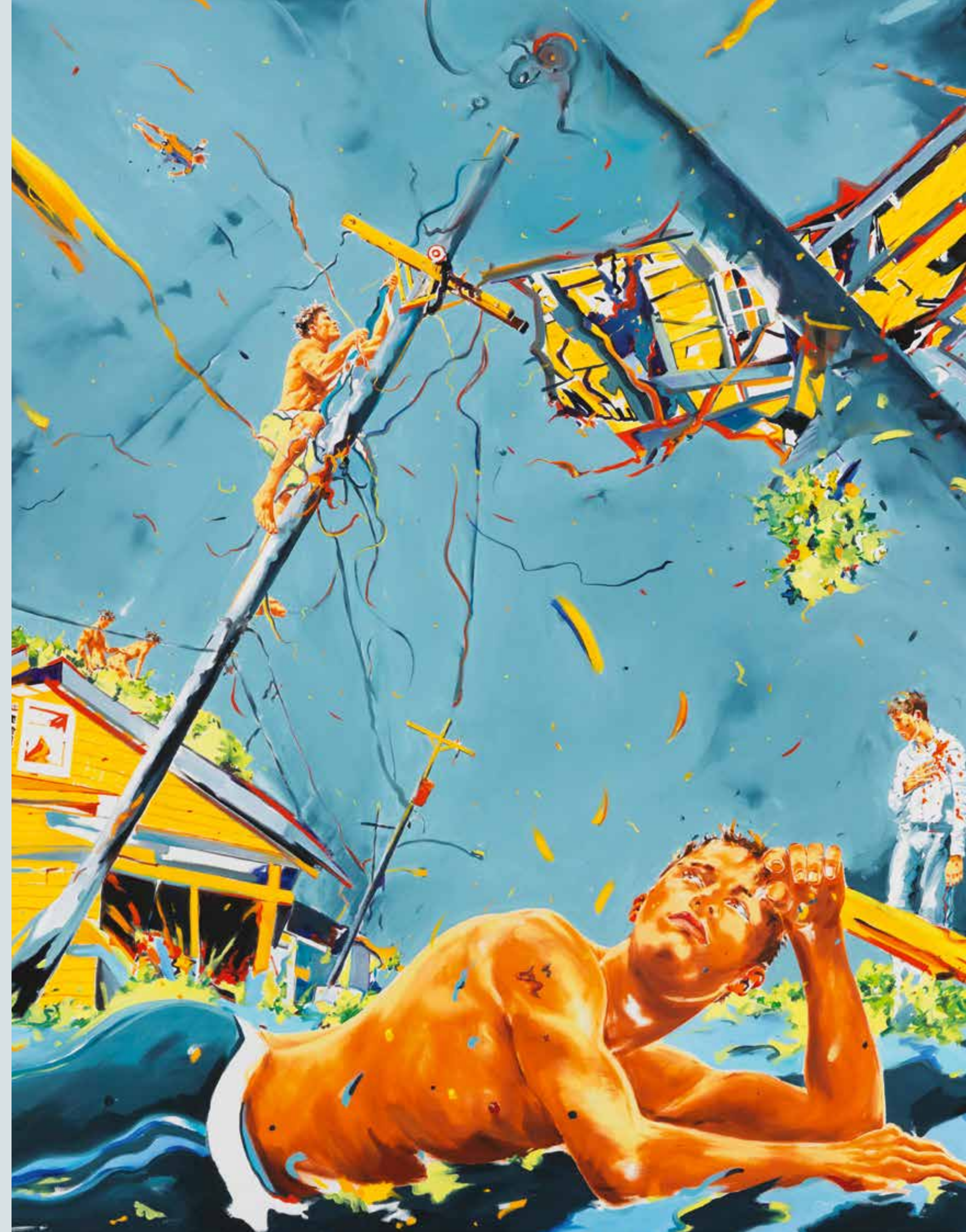
Ketterer Kunst is happy to help you redirect your corporate collection. In order to express the character of your company, we can outline the potential directions your collection should take in a first free and non binding consultation.

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



Contact

**Dr. Mario von Lüttichau**  
sammelungsberatung@kettererkunst.de  
phone +49 (0)89 55244-165





# Convenient, safe, discreet – selling through Ketterer Kunst

## Auction

Our team of experts will identify the perfect auction for your work of art – whether it's the classic saleroom auction or the internet auctions with maximum reach. The right pricing strategy, paired with a sophisticated international marketing concept, will lead to the successful sale of your work of art.

## Private Sale

You can sell and buy art from us at any time – even outside the auctions. If you are looking for a discreet transaction, we are just the right contact. With our global network of collectors we can fetch the maximum price for your work. We present it to select private and institutional potential buyers at a previously agreed price. If you are looking for public reach, we offer you a marketing through our homepage to address collectors worldwide, just like in an auction. Talk to us, because every work of art is just as unique as its sale.

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Get in touch with us for a personal offer:

[info@kettererkunst.de](mailto:info@kettererkunst.de)  
phone +49 (0)89 552440  
[kettererkunst.com/sell](https://kettererkunst.com/sell)

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Cecily **Brown** • Sean **Scully** • Rosemarie **Trockel**

We are looking  
for works by  
above artists for  
our international  
collectors



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