

KETTERER  KUNST



EVERNING SALE

INCLUDING
THE GERLINGER COLLECTION
BRÜCKE ARTISTS

9 December 2022











AUCTION 535

Evening Sale

including

The Gerlinger Collection – Brücke Artists

Auctions

Lots 1–64 Evening Sale (535)

Friday, December 9, from 5 pm | from 5 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**

Further Auctions

Lots 100–206 Contemporary Art Day Sale (534)

Friday December 9, from 1.30 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

Sunday, November 20, 2022, from 3.30 pm –

Sun, December 11, 2022, 3 pm, Phased ending

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 Köln 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

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 50 G Baselitz – Frontispiece 1: Lot 15 K. Haring – Frontispiece 2: Lot 24 F. Hodler – Frontispiece 3: Lot 37 O. Schlemmer –
Frontispiece 4: Lot 5 L. Corinth – Frontispiece 5: Lot 14 D. Wojnarowicz – Page 10: Lot 4 K. Schmidt-Rottluff – Page 13: Lot 21 P. Gauguin –
Page 14: Lot 18 K. Hofer – Page 16: Lot 6 E. L. Kirchner – Page 229: Lot 12 T. Cragg – Page 230: Lot 31 E. Schiele – Page 233: K. Grosse –
Rear inside cover: Lot 41 E. W. Nay – Rear outside cover: Lot 27 R. Serra

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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.

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Bids

Auctions 532 | 533 | 534 | 535 | @

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KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Morgen an der Elbe. 1905.

Oil on cardboard.


Signed and dated in lower left. Once more signed, titled "Morgen a. d. Elbe" and inscribed "Ölgem" on the reverse. 35,5 x 48,5 cm (13,9 x 19 in). [KT]

The work is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Called up: December 9, 2022 – ca. 17.00 h ± 20 min.

€ 150.000 – 200.000 R/D, F

\$ 150,000 – 200,000

 Find more information on this lot in the Gerlinger Collection catalog on www.kettererkunst.com

PROVENANCE

- From the artist's studio.
- Collection Hermann Gerlinger, Würzburg (acquired from the artist's estate in 1989, with the collector's stamp Lugt 6032).

EXHIBITION

- Künstlergruppe "Die Brücke", lamp factory Karl Max Seifert, Dresden-Löbtau, September 24 - October 1906.
- Schmidt-Rottluff – Malerei und Graphik aus sieben Jahrzehnten. Ausstellung zum 90. Geburtstag, Städt. Kunstsammlungen Karl-Marx-Stadt, Chemnitz, 1974, p. 5, no. 8.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die Brücke und die Moderne, 1904-1914: eine Ausstellung des Bucerius Kunst Forums, Hamburg, October 17, 2004 - January 23, 2005, exhibition and catalog by Heinz Spielmann, cat. no. 9 (with illu.).
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 59 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 4 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger – Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 58f. (with illu.).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, pp. 118f. (with illu.).
- Brücke und Blauer Reiter, Von der Heydt-Museum, Wuppertal, November 21, 2021 - February 27, 2022; Kunstsammlungen Chemnitz, March 27 - June 26, 2022; Buchheim Museum, Bernried, July 16 - November 13, 2022, p. 258 (with illu.).

- From the founding year of the "Brücke" group
- For the first time shown in the second "Brücke" exhibition (lamp factory Seifert, Dresden 1906)
- Paintings from this early creative period are very rare on the international auction market (source: artprice.com)



LITERATURE

- Otto Sebaldt, Leben, Kunst und Wissenschaft. Dresdner Kunstschau II, in: Sächsische Arbeiterzeitung, 1st supplement, October 23, 1906, year 17, no. 246, p. 1137 (there with the title "Frühlingstag am Elbufer").
- Karl Brix, Karl Schmidt-Rottluff, Leipzig 1972, pp. 16, 152 (with illu. on plate 3).
- Karl Brix, Karl Schmidt-Rottluff und Sachsen, in: Sächsische Heimatblätter, issue 6, 1986, p. 243.
- Heinz Spielmann (ed.), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 205, SHG no. 258 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 31, SHG no. 33 (with illu.).
- Katja Schneider (ed.), Moderne und Gegenwart. Das Kunstmuseum in Halle, Munich 2008, p. 108 (with illu.).
- Hermann Gerlinger, Katja Schneider (editors), Gemeinsames Ziel und eigene Wege. Die "Brücke" und ihr Nachwirken, Munich 2009, p. 42, illu. 15.

KATHARINA GROSSE

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

Ohne Titel. 2003.

Acrylic on canvas.

Signed, dated and inscribed with the work number "2003/1012 M" on the reverse. 217 x 130 cm (85.4 x 51.1 in).

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

Called up: December 9, 2022 – ca. 17.02 h ± 20 min.

€ 100.000 – 150.000 R/M, F

\$ 100,000 – 150,000

PROVENANCE

· Christopher Grimes Gallery, Santa Monica (acquired there in 2006).

- The year the work was made, Katharina Grosse was awarded the acclaimed Fred Thieler Prize for Painting from the Berlinische Galerie an award for artists living in Germany and with a relevance for the development of contemporary art
- Similar works from the 2000s are at important museums like the Centre Pompidou, Paris, the Museum Kunstpalast, Düsseldorf, and the Städtische Galerie im Lenbachhaus, Munich
- In 2017, Katharina Grosse joined the artist squad of Gagolian Gallery, New York and is also represented by König Galerie, Berlin
- Over the past few years, the artist had grand solo shows at the HAM Helsinki Art Museum, Helsinki, and the Hamburger Bahnhof Museum für Gegenwart, Berlin

“I think color is of course the centre, the core of my thinking, my acting, my main material. It has also been the guideline throughout all the development that I have made as an artist.”

Katharina Grosse in an interview with Marc-Christoph Wagner for the Louisiana Museum in Humlebæk in August 2020.

Katharina Grosse's painting has an expansive power and creates pictorial spaces that are different from the spaces of our everyday, three-dimensional world. Since the turn of the millennium, a group of works has emerged in which Grosse works with structures of colored lines. Color and line merge into color bands that stretch across the surface of the picture in concentric arcs or like wickerwork, forming a multidimensional fabric. The artist superimposes the paint in dense layers, but also leaves gaps, openings and breaks. The colors are transparent, the layers of color underneath remain visible, creating an impression of spatial depth. The present work from 2003, which captivates the viewer with both its arresting dimensions and a mesh of iridescent violet, orange and turquoise-blue tones, is a particularly beautiful example from this creative period. The palette impresses with color chords that, through partial overlapping, crea-

te an interesting mix of hues. The eyes wander across the huge canvas, linger here or there, and try to reveal the process of creation. The artist achieves the impression of floating colors through the way she applies the paint. She gently draws the broad brush soaked with strongly thinned paint across the canvas. The fascination that the work exerts on the observer is increased by the fact that the picture is not finite, it is open to all sides and seems to continue beyond the actual format. This is accompanied by the lack of a clear pictorial center and the pictorial structure becomes an even, thousand-fold interwoven fabric, like a flood in which the individual phenomena emerge or submerge. In this work Katharina Grosse plays with the topic of dissolution of boundaries and addresses the question of the pictorial space - a concept that she pursues to the extreme in her large-scale paintings and spatial installations. [SM]





STANLEY WHITNEY

1946 Philadelphia – lives and works in New York City, Eastern Long Island and Parma (Italy)

N. O. 9th Ward. 2007.

Oil on canvas.

Signed and dated "Feb. 2007", titled and inscribed with two direction arrows, as well as with the information "TOP" on the reverse. 102 x 102 cm (40.1 x 40.1 in).

Over the course of this year, Stanley Whitney's works were shown in, among others, a side event of the 59th Venice Biennale at Palazzo Tiepolo Passi (Stanley Whitney. The Italian Paintings, until November 27, 2022).

Called up: December 9, 2022 – ca. 17.04 h ± 20 min.

€ 150.000 – 250.000 ^{R/D, F}

\$ 150,000 – 250,000

PROVENANCE

- Christine König Galerie, Vienna.
- Private collection Southern Germany.

EXHIBITION

- Stanley Whitney. Bluetopic, Christine König Galerie, Vienna, March 30 - May 19, 2007 (with the gallery label on the reverse).

- This is the first time that a painting by the intentionally acclaimed artist is offered on the German auction market (source:artprice.com)
- Similar paintings by the artist are at, among others, the Metropolitan Museum and the Solomon R. Guggenheim Museum in New York
- In 2017, Whitney participated in documenta 14 in Kassel
- Whitney joined the renowned Gagosian Gallery in 2022
- In 2024 the Buffalo AKG Art Museum will honor the artist with a first comprehensive retrospective exhibition

“And then there’s the music, you know? The music, for me, was always there, this kind of rhythm, getting rhythm, having rhythm. People find my paintings kind of odd, because of the rhythm. [...] The idea of having something be so still but have it be so rhythmic.”

Stanley Whitney in an interview with Louise Neri 2020, Gagosian Gallery, www.youtube.com/watch?v=MpapjITPmJE.





Stanley Whitney in front of the Palazzo Farnese, Rome, c. 1994.

In the artist's studio in New York, 2015, photo: Richard Goldstein.



For many years, Whitney's impressive artistic work received surprisingly little attention. However, this would change dramatically, especially with his participation in documenta 14 in Kassel in 2017. Subsequently his works were shown in solo exhibitions at the Modern Art Museum in Fort Worth (2017) and at the Palazzo Tiepolo in Venice (2022). For 2024, the Buffalo AKG Art Museum (formerly Albright-Knox Art Gallery) in Buffalo, New York, plans to show a first comprehensive retrospective of his work. Whitney has recently been represented by the renowned Gagosian Gallery, New York.

The today 76-year-old artist studied in the 1960s and early 1970s, first at the Kansas City Art Institute and then at Yale University, where the Institute of Fine Arts used to be under the direction of Josef Albers in the 1950s. In terms of artistic commitment, his decade-long passionate examination of the color effects of the square is quite similar to Stanley Whitney's way of working. Since the early 1990s, the painter has devoted himself to the disciplined, intensive elaboration of a specific formal composition, his meanwhile characteristic, recurring grid structures that he gradually fills with strong, saturated, densely arranged blocks of color. In addition, the canvases are always structured by three to five horizontal stripes of color.

It is precisely these works that Whitney describes as the beginning of his mature work. Stays in Egypt and Italy in the early 1990s were decisive, formative factors, and have a lasting impact on the structure of his paintings and the way he thinks about structure and composition, as well as the relationship between color and geometry. Whitney toured the pyramids and visited, among others, Naples and Rome. He studied the architecture of the historic buildings, their construction with stacked blocks of stone and the facades with closely spaced windows such as that of Palazzo Farnese (fig.). While the artist still left a certain blank space between the color fields in his previous works, and in some cases still integrated gestural elements in earlier works, he then created works in which no longer rounded but angular, squared shapes in bright, strong colors are joined together: "The space is in the color," explains Whitney (in an interview with Louise Neri, Gagosian Quarterly (online), April 10, 2020).

Despite the given grid structure, Whitney's painting is anything but rigid and does not follow any restrictive order. "The color makes the structure. [...] I wanted a system that allowed me to lay color down when I felt like it – I wanted nothing to get in my way. When I start these paintings I have no idea what it's going to be. I don't start with

a sketch or an idea." (Stanley Whitney in a talk with Arunda D'Souza, May 30, 2017, quoted from: www.artnews.com/art-news/news/the-color-makes-the-structure-stanley-whitney-paints-a-picture-8418/). The structure on which the works are based even liberates Whitney in his working method, which is characterized by a specific rhythm and a noticeable dynamic. He works his way color block by color block and row by row from the top left corner down to the bottom right. "A color calls another color", explains the artist (in an interview with Alteronce Gumbly, Oral History Project, 4/21/2014. Quoted from: www.bombmagazine.org/articles/stanley-whitney/). The tonality of each completed color block determines the following color block: a process that the music lover Whitney compares to the "call and response" principle between two solo instruments in jazz. The way he improvises when he applies the paint is also reminiscent of jazz music, in which improvisation is one of the key elements. The musical concept of harmony also plays a major role in Whitney's work, because it is basically about harmony and disharmony, the interaction of colliding, adjacent color values, that determine his compositions.

Whitney's approach allows viewers to read his images, to observe the work in the chronological order it was created in. "The idea is that all the color is equal and that one color doesn't get in the way of another color, and that you have good transitions, so you can move through the painting pretty easily." (ibid.) He creates a painterly quilt, a square, composed of smaller color fields, a fascinating whole of a captivating rhythm and melody. With its synaesthetic energy, it appeals to more than just one of the observer's senses: "You are fixed in place as the painting dances around you.", a journalist once wrote about Whitney's works (Arunda D'Souza for www.artnews.com, May 30, 2017). With his captivating, basically simply constructed and yet so complicated color compositions, Whitney succeeds in breathing new energy and new life into abstract painting of the 21st century. [CH]



Stanley Whitney, Untitled, 1997, oil on canvas, Solomon R. Guggenheim Museum, New York.

Stanley Whitney in his studio, 2022.





KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Lesende (Else Lasker-Schüler), 1912.

Oil on canvas.


Grohmann pp. 257/285. Signed and dated in upper right. Once more signed, as well as titled “Lesende” on the reverse. 102 x 76 cm (40.1 x 29.9 in). [KT]

The work is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Called up: December 9, 2022 – ca. 17.06 h ± 20 min.

€ 700.000 – 900.000 R/D, F

\$ 700,000 – 900,000

 Find more information on this lot in the Gerlinger Collection catalog on www.kettererkunst.com

PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, acquired directly from the artist).

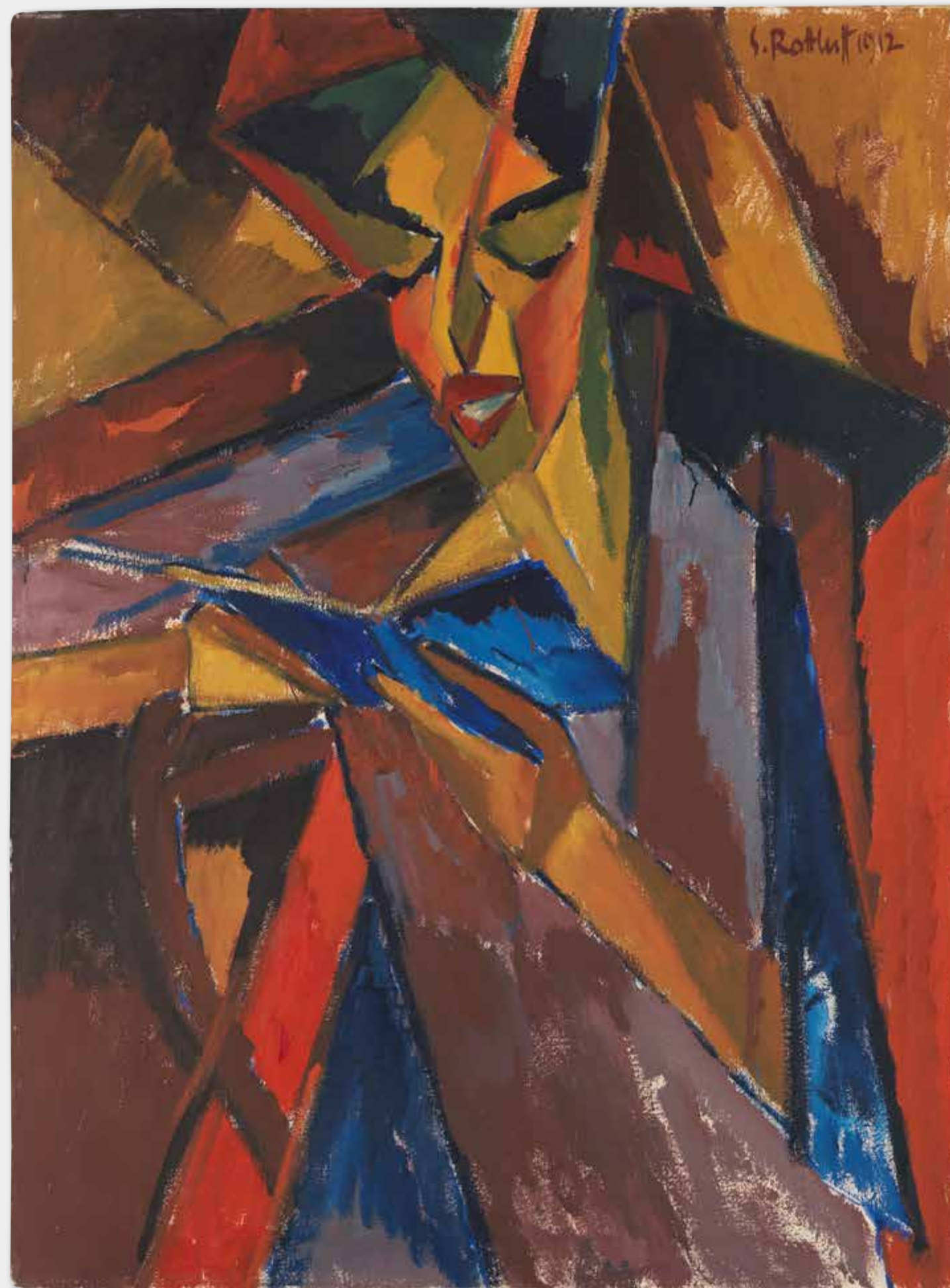
EXHIBITION

- Maler der Brücke in Dangast von 1907 bis 1912. Karl Schmidt-Rottluff, Erich Heckel, Max Pechstein, Emma Ritter, Oldenburger Kunstverein, Oldenburg, June 2 - June 30, 1957, no. 75 (with illu. on p. 59).
- Brücke 1905-1913, eine Künstlergemeinschaft des Expressionismus, Museum Folkwang, Essen, October 12 - December 14, 1958, no. 156.
- Karl Schmidt-Rottluff zum 100. Geburtstag, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, June 3 - August 12, 1984, cat. no. 14 (with illu.).
- Karl Schmidt-Rottluff, Retrospective, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, cat. no. 104 (with black-and-white illu., color plate 43).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Frauen in Kunst und Leben der “Brücke”, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 126 (with illu. on p. 205).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Der Potsdamer Platz. Ernst Ludwig Kirchner und der Untergang Preußens, Neue Nationalgalerie, Berlin, April 27 - August 12, 2001, cat. no. 43 (with illu. on p. 103).
- Das andere Ich. Porträts 1900-1950, Staatl. Galerie Moritzburg, Landeskunstmuseum Sachsen-Anhalt, Halle (Saale), April 6 - June 15, 2003, cat. no. 258 (with illu.).
- Die Brücke und die Moderne, 1904-1914, Bucerius Kunst Forum, Hamburg, October 17, 2004 - January 23, 2005, cat. no. 174 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 24 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger – Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 242-245 (with illu.).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, pp. 178f. (with illu.).
- Else Lasker-Schüler. “Prinz Jussuf von Theben” und die Avantgarde, Von der Heydt-Museum, Wuppertal, October 6, 2019 - February 16, 2020, p. 141 (full-page illu.).

- The formal experiment of a crystalline structure make this work a strong solitaire in the artist's creation
- At the peak of his expressiveness, Schmidt-Rottluff captured the dazzling avant-garde poet Else Lasker-Schüler in particularly expressive colors and an impressive format
- Schmidt-Rottluff rendered an apt cubist homage to Else Lasker-Schüler, who had her roots in the avant-garde tendencies of these times
- Portraits by Schmidt-Rottluff of this quality are among the artist's most sought-after works
- It was only for their very trustful relationship that Schmidt-Rottluff gave the precious piece into the hands of his longtime friend Hermann Gerlinger

LITERATURE (SELECTION)

- Else Lasker-Schüler, Briefe nach Norwegen, in: Der Sturm. Monatsschrift für Kultur und die Künste, no. 94, January 1912, p. 752.
- Will Grohmann, Karl Schmidt-Rottluff, Stuttgart 1956, p. 257 (with illu.), 285.
- Gerhard Wietek, Karl Schmidt-Rottluff in Hamburg und Schleswig-Holstein, Neumünster 1984, p. 135 (with illu.).
- Hermann Gerlinger, Schmidt-Rottluff und “Der Prinz von Theben”, in: Karl Schmidt-Rottluff, Retrospective, published by Gunther Thiem and Armin Zweite, ex. cat. Kunsthalle Bremen/Städtische Galerie im Lenbachhaus Munich, Munich 1989, pp. 49-52.
- Gunther Thiem, Karl Schmidt-Rottluff: 1912 - Experiment Kubismus, in: Städel-Jahrbuch, vol. 13, 1991, pp. 245-256, here pp. 246f. (with illu.).
- Magdalena M. Moeller, Karl Schmidt-Rottluff, Werke aus der Sammlung des Brücke-Museums Berlin, ex. cat. Kunsthalle der Hypo-Kulturstiftung München, Munich 1997, p. 26 (with illu.).
- Hermann Gerlinger, Heinz Spielmann (eds.), Brücke-Almanach 1998, Lyonel Feininger, Karl Schmidt-Rottluff, Erich Heckel. Künstlerfreundschaften, Schleswig Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig 1998, cat. no. 113 (black-and-white illu. on p. 117, color illu. on p. 225).
- Magdalena M. Moeller and Tayfun Belgin (eds.), ex. cat. Karl Schmidt-Rottluff. Ein Maler des 20. Jahrhunderts (Gemälde, Aquarelle und Zeichnungen von 1905 bis 1972), Museum am Ostwall, Dortmund; Kunsthalle zu Kiel; Museum der bildenden Künste, Leipzig, Munich 2001, p. 214 (with illu., no. 2).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, pp. 58f., SHG no. 93 (with illu.).
- Katja Schneider (ed.), Moderne und Gegenwart. Das Kunstmuseum in Halle, Munich 2008, pp. 110f. (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Gemeinsames Ziel und eigene Wege. Die “Brücke” und ihr Nachwirken, Munich 2009, p. 45, illu. 25.
- Magdalena M. Moeller, Karl Schmidt-Rottluff. Eine Monographie, Munich 2010, pp. 46f. (with illu.).
- Else Lasker-Schüler, Mein Herz. Ein Liebesroman mit Bildern und wirklich lebenden Menschen, Frankfurt am Main 2003 (2nd edition 2018), p. 93 (illu.).



LOVIS CORINTH

1858 Tapiau/East Prussia – 1926 Zandvoort (Netherlands)

Die Lesende. 1911.

Oil on canvas.

Berend-Corinth 458. Upper left signed and dated. 45 x 70 cm (17,7 x 27,5 in).

Called up: December 9, 2022 – ca. 17,08 h ± 20 min.

€ 250.000 – 350.000 ^{R/D}

\$ 250,000 – 350,000

PROVENANCE

- Collection Emil and Sophie Kaim, Breslau (before 1923–1940).
- State-owned (confiscated from the possession of the above in 1940–1942).
- Silesian Museum of Fine Arts, Breslau (stock book number 28227, obtained in an exchange with the above in February 1942, until 1944).
- Main Trustee Office for the East (taken over from the above and sold at auction in 1944).
- Art trade, no place.
- Private collection (acquired from the above in the late 1950s, ever since family-owned).

Sold subject to an amicable agreement with the heirs after Emil and Sophie Kaim (2022). No pending restitution claims.

ARCHIVE MATERIAL:

- Correspondence regarding the loan to the exhibition at the Kronprinzenpalais in 1923, SMB-ZA, I/NG 603, ll. 419 & 451.
- Correspondence regarding the loan to the commemorative exhibition in 1926, SMB-ZA, I/NG 674, ll. 422ff.
- Photo reproduction permit, Verlagsanstalt F. Bruckmann, Munich, 1926, SMB-ZA, I/NG 674, ll. 119ff.
- List of NG 1926 lenders with ms. comments by Ch. Berend-Corinth, exhibition file of Corinth exhibition in 1931, Staatliche Kunsthalle Karlsruhe, State Archive Baden-Württemberg, LABW 441-3 no 543.
- Acquisition list of Silesian Museum of Fine Arts Breslau, February 1942, Corinth - Lesende Frau, no. 28227, Grundmann estate, Herder-Institut für historische Ostmitteleuropaforschung, Marburg, DSHI-100 Grundmann.

- **Corinth's declaration of love to his wife Charlotte**
- **Intimate motif, made during their last untroubled holidays in St. Ulrich/Val Gardena, before Corinth suffered his first stroke in December 1911**
- **The painting has always been in important collections and was exhibited at the Nationalgalerie in Berlin during his lifetime**
- **Privately-owned for more than sixty years**

LITERATURE

- Bruno E. Werner, Zum Altersstil Corinths, in: Kunst für Alle, issue 8, vol 41, May 1926, pp. 233-241 (with illu. on p. 238).
- Gerd von der Osten, Lovis Corinth, Munich 1955, p. 92 (with illu.).
- Carl Georg Heise, Lovis Corinth. Bildnisse der Frau des Künstlers, Stuttgart 1958, p. 28 (with illu., plate 12).
- Thomas Deeke, Die Zeichnungen von Lovis Corinth. Studien zur Stilentwicklung, PhD dissertation, FU Berlin, Berlin 1973, p. 268, annotation 395.
- Charlotte Berend-Corinth (revised by Béatrice Hernald), Corinth. Die Gemälde (catalogue raisonné), Munich 1992, cat. no. 458 (with illu., p. 560).
- Klaus Albrecht Schröder (ed.), Lovis Corinth, exhibition catalog, Kunstforum der Bank Austria, Vienna, September 2 - November 22, 1992, Landesmuseum, Hanover, December 8, 1992 - February 21, 1993 (with illu., no. 15, information mixed up with Berend-Corinth 342).
- Inka Bertz, Charlotte Berend im Dialog mit Lovis Corinth. Überlegungen zu dem Gemälde Mine Corinth auf einem Diwan ein Buch lesend, in: Andrea Jahn (ed.), ex.cat. Charlotte Berend-Corinth. Wiederentdeckt! Rediscovered!, Saarlandmuseum, Moderne Galerie, Saarbrücken, November 5, 2021 - February 20, 2022, pp. 140-155 (with illu., no. 1).

EXHIBITION

- Corinth-Ausstellung, 170 Bilder aus Privatbesitz ausgestellt 1923 im ehemaligen Kronprinzenpalais, Nationalgalerie, Berlin, 1923, cat. no. 157.
- Lovis Corinth. Ausstellung von Gemälden und Aquarellen, Nationalgalerie, Berlin, 1926, cat. no. 188.
- Lovis Corinth. Ausstellung von Gemälden zu seinem Gedächtnis, Kasseler Kunstverein und Staatliche Gemäldegalerie, Kassel, September 12 - Oktober 15, 1926, cat. no. 36.
- Lovis Corinth. Gedächtnis-Ausstellung. Gemälde, Aquarelle, Zeichnungen, Graphik, Brühlische Terrasse, Sächsischer Kunstverein zu Dresden, January 22 - mid March 1927, cat. no. 62.





“When this picture was made, I didn’t notice that Lovis was painting me. I was so absorbed in my book that I heard him set up the easel and sit down to paint, but I thought that he was going to paint the flowers on the table next to the sofa. Then I immersed myself in my book again. [...] The picture emanates a subtle intimacy. And it is kept in a light cheerful harmony.”

Charlotte Berend-Corinth, in: Heise 1958, p. 28.



Claude Monet, Springtime, 1872, oil on canvas, Walters Art Museum, Baltimore.

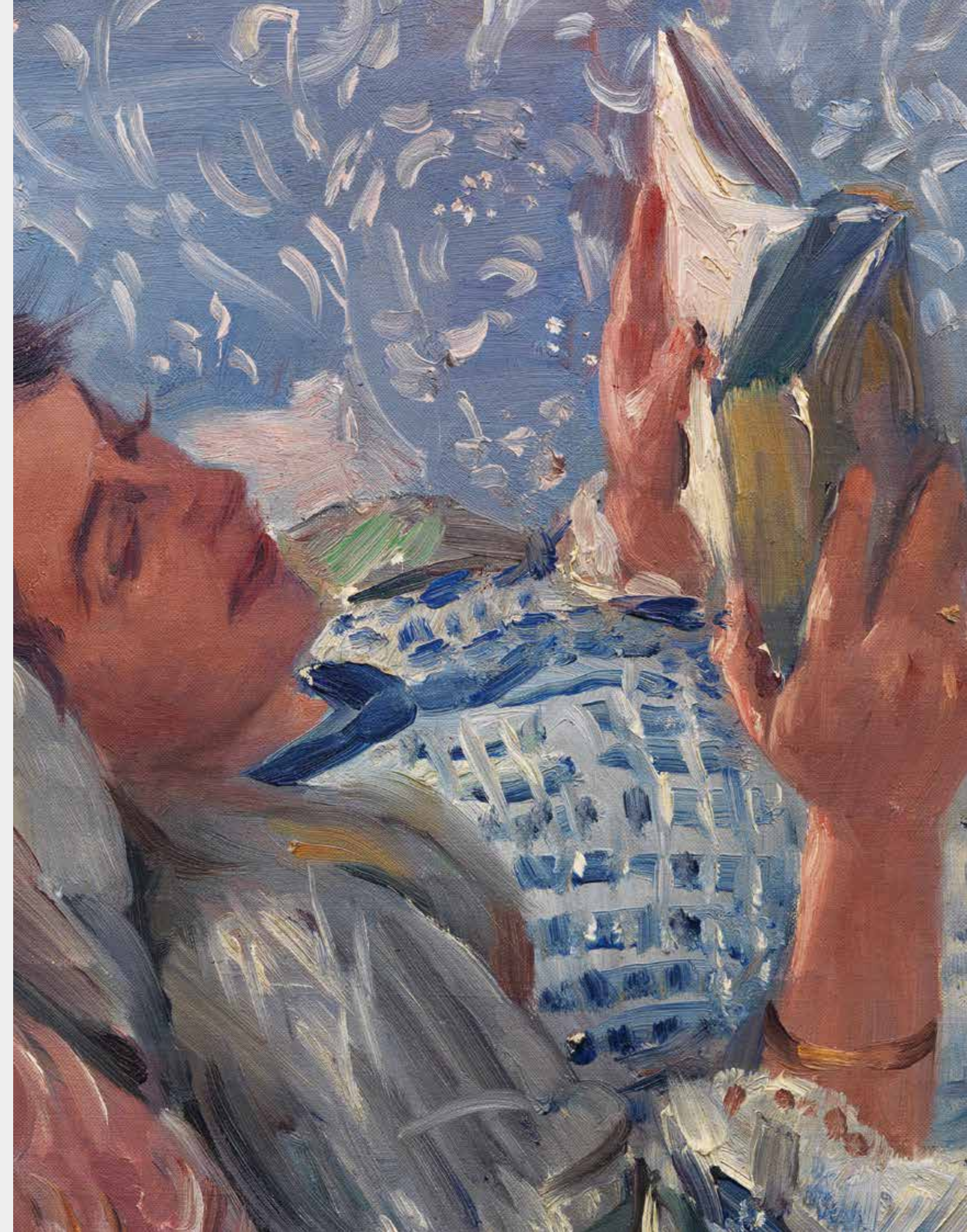
The intimacy of this painting, as described by the sitter herself, is also deeply felt by present day viewers. Such direct encounters between picture and viewer are inherent in Corinth’s works in many aspects. Whether the most delicate human closeness, brute force or wild erotic desire, the artist’s gestural brushwork captures the feelings of life on the canvas and captivates the viewer. In the numerous portraits of his wife Charlotte – his muse on the sofa at home – Corinth expresses both loving desire as well as the intimacy of a quiet Sunday afternoon. Delicate shades of blue, the ornamented wallpaper and the bouquet of flowers in the right of the picture emphasize domesticity and tranquility just as much as the head of his beloved Charlotte resting on the pillow does. Completely immersed in the moment of reading, Corinth takes the viewer on secret paths to the numerous depictions of reading women that art history has to offer, absorbed between the flowers of a Monet (fig.) or on the fluffy sofa cushions of a Fragonard. The fact that Corinth was oriented towards French modernism, particularly towards the pioneering post-impressionist “pattern painting” of Édouard Vuillard or Pierre Bonnard, also gives this picture a very special art-historical significance.

So it is no surprise that this impressive painting was part of the collection of Sophie and Emil Kaim from 1923 the latest. The exquisite collection also comprised works by Wilhelm Trübner or Anselm Feuerbach.

Dramatic years followed. During the Nazi dictatorship, the collectors Emil and Sophie Kaim were persecuted because of their Jewish origin. After the Kaims’ wood trading company was aryanized in 1938, the couple was forced to leave the villa with the extensive library and the art collection that had been amassed with passion over decades. Instead they had to move into a so-called ‘Judenhaus’. With a lot of luck, Emil and Sophie Kaim survived the Theresienstadt concentration camp, to which they were deported in 1943. The Kaims reached the safe haven Switzerland in 1945 on a special transport.

The library and the works of art in the Villa Kaim were confiscated by the National Socialists as early as 1940, and some of them ended up in the Breslau Museum of Fine Arts. “Die Lesende” was acquired by the museum in February 1942 and was finally auctioned by the German trustee for confiscated property in 1944. It remains unclear who acquired the painting. However, it reappeared on the German art market in the late 1950s, where the ancestors of the current owners bought it without any knowledge of its history.

Today the painting can be offered on the basis of an amicable agreement between the owning family and the heirs of Emil and Sophie Kaim: a happy ending and at the same time a new beginning for a delicate and soulful masterpiece. [SVDL]



“Nothing describes the cultural break in European sculptural tradition better than the “Hockende”. The liberation from the hitherto repertoire of forms can still be felt today: That is what makes her so modern. The figure unites opposites of raw and fine, static and moving, sculpture and picture.”

Günther Gercken.



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Hockende. 1910.

Wood, painted in colors.


Henze 1910/15. Stand signed and inscribed "Wilmersdorf, Durlacher Strasse 14 II".
37,5 x 18 x 15 cm (14.7 x 7 x 5.9 in). [SM]

The work is registered in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Called up: December 9, 2022 – ca. 17.10 h ± 20 min.

€ 700.000 – 900.000 ^{R/D}

\$ 700,000 – 900,000

 Find more information on this lot in the Gerlinger Collection catalog on www.kettererkunst.com

PROVENANCE

- Artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart (1954).
- Wolfgang and Else Ketterer, Stuttgart (since 1964 the latest).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, acquired from the above in 1977).

EXHIBITION

- Das Ursprüngliche und die Moderne, Akademie der Künste, Berlin, August 23 - September 27, 1964, cat. no. 96 (with illu.).
- Ernst Ludwig Kirchner. A Retrospective Exhibition, Seattle Art Museum / Pasadena Art Museum / Museum of Fine Arts, Boston, 1968/1969, cat. no. 147.
- Ernst Ludwig Kirchner 1880-1938, Nationalgalerie Berlin, November 29, 1979 - January 20, 1980; Haus der Kunst, Munich, February 9 - April 13, 1980; Museum Ludwig, Cologne, April 26 - June 8, 1980; Kunsthaus Zürich, June 20 - August 10, 1980, cat. no. 63.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die "Brücke" in Dresden 1905-1911, Dresdner Schloss, Staatliche Kunstsammlungen Dresden, 2001-2002, cat. no. 230 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- L. de Marsalle, Über die plastischen Arbeiten von E. L. Kirchner, in: Der Cicerone, no. 14, Leipzig 1925, p. 695.
- Galerie Wolfgang Ketterer, Munich, 17th auction, 1976, lot 770 (with illu.).
- Annemarie Dube-Heynig, Das Ursprüngliche und die Moderne, Akademie der Künste, Berlin 1984, cat. no. 96, p. 285.
- Annemarie Dube-Heynig, Ernst Ludwig Kirchner. Postkarten und Briefe an

- **Sculptures by Kirchner are extremely rare on the international auction market**
- **This is one of just a few preserved Kirchner sculptures, as the majority of them are considered lost today**
- **The accomplishments E. L. Kirchner and Erich Heckel made in sculpting were unrivaled in the early 20th century – they challenged contemporary viewing habits even more than in their paintings**
- **Within his sculptural creation, this work is characterized by a special liveliness and dynamic**
- **The artist's interest in motion and dance is a key theme in his oeuvre**

- Erich Heckel im Altonaer Museum in Hamburg, Cologne 1984 (with illu., no. VIII).
- Ernst Ludwig Kirchner, Gustav Schiefler, Briefwechsel: 1910-1935/1938, mit Briefen von und an Luise Schiefler und Erna Kirchner, sowie weiteren Dokumenten aus Schieflers Korrespondenz-Ablage, edited by Wolfgang Henze, 1990, pp. 30-31.
- Stephan von der Wiese, Metaphysisches Beefsteak? Zur Kubismus-Rezeption des Expressionismus, in: ex. cat. 1909-1925 Kubismus in Prag, Kunstverein für die Rheinlande und Westfalen, Düsseldorf 1991, pp. 38-43.
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 152, SHG no. 146 (with illu.).
- Heinz Spielmann, Begegnung mit afrikanischer Kunst, in: Katja Schneider and Hermann Gerlinger (eds.), Vernissage, Heidelberg 1995, 4, pp. 29-31.
- Wolfgang Henze, Die Plastik Ernst Ludwig Kirchners. Monograph with catalogue raisonné, Wichtrach/Bern 2002, cat. no. 1910/15 (with illu.).
- Karin v. Maur, Ernst Ludwig Kirchner. Sein Schaffen als Bildhauer, in: ex. cat. Ernst Ludwig Kirchner. Der Maler als Bildhauer, Staatsgalerie Stuttgart, 2003, cat. no. 6, pp. 13-99.
- Oliver Kornhoff, Studien zum bildhauerischen Werk der "Brücke". Über den ,zwingenden Rhythmus der im Block geschlossenen Form' bei Erich Heckel und Ernst Ludwig Kirchner (PhD thesis), Freiburg im Br. 2003 (with illu., no. 5).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 315, SHG no. 711 (with illu.).
- Meike Hoffmann, Leben und Schaffen der Künstlergruppe "Brücke" 1905-1913 (PhD thesis), Berlin 2005 (with illu. no. 3).
- Hanna Strzoda, Die Ateliers Ernst Ludwig Kirchners. Eine Studie zur Rezeption ,primitiver' europäischer und außereuropäischer Kulturen, Petersberg 2006 (with illu., no. 171).
- Anita Beloubek-Hammer, Die schönsten Gestalten der besseren Zukunft. Die Bildhauerkunst des Expressionismus und ihr geistiges Umfeld, vols. 1-2, Cologne 2007 (with illu, no. 80, 355).



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Akt vor Spiegel, in Tub steigend. 1911.

Black chalk drawing.


With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number "B Dre/Bg 171" on the reverse. On wove paper. 33 x 26,5 cm (12.9 x 10.4 in), the full sheet. [CH]

The work is documented at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Called up: December 9, 2022 – ca. 17.12 h ± 20 min.

€ 15,000 – 20,000 R/P

\$ 15,000 – 20,000

 Find more information on this lot in the Gerlinger Collection catalog on www.kettererkunst.com

- With the female nude, its mirrored image and the self-carved wooden figure of a seated female nude, Kirchner created a sophisticated composition
- The wooden figure is Kirchner's "Hockende", part of the Collection Hermann Gerlinger, which is also offered in this auction (lot 6)
- Kirchner and the artists of the "Brücke" made novel and seminal interpretations of the female nude as an independent pictorial element
- In those years Kirchner's studio was not only the center of the "Brücke" artist's activities, it was also subject of many depictions

PROVENANCE

- Artist's estate (Davos 1938, Kunstmuseum Basel 1946, with the hand-numbered estate stamp on the reverse).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart.
- Galerie Henze & Ketterer, Wichtrach/Bern.
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 2000, with the collector's stamp Lugt 6032).

EXHIBITION

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, until 2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Ulrich Pfarr, Zwischen Ekstase und Alltag. Zur Rezeption der Lebensreform in der künstlerischen Praxis der "Brücke", in: Die Lebensreform. Entwürfe zur Neugestaltung von Leben und Kunst um 1900, vol. I, Institut Mathildenhöhe, Darmstadt 2001, pp. 251-256 (with illu.).
- Wolfgang Henze, Die Plastik Ernst Ludwig Kirchners. Monographie mit Werkverzeichnis, Wichtrach/Bern 2002 (with illu. no. 87).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, pp. 318f., SHG no. 718 (with illu.).



Ernst Ludwig Kirchner, Hockende, 1910, wood, painted in colors, from the Hermann Gerlinger Collection (offered in our Evening Sale on December 9, 2022, lot 6).





GÜNTHER UECKER

1930 Wendorf – lives and works in Düsseldorf

Sturz des künstlerischen Genius (für Joseph Beuys). 1986.

Nails and black paint on canvas, on panel.

Verso twice signed, dated, titled, inscribed and with a direction arrow.
150 x 150 x 15 cm (59 x 59 x 5.9 in).

This work is registered in the Uecker Archiv under the number GU.86.006 and will be noted for inclusion in the forthcoming catalogue raisonné.

Called up: December 9, 2022 – ca. 17.14 h ± 20 min.

€ 450.000 – 550.000 ^{R/D, F}

\$ 450,000 – 550,000

PROVENANCE

- Galerie Walter Storms, Munich (1986).
- Private collection North Rhine-Westphalia.
- Private collection North Rhine-Westphalia (since 2000, acquired from the above).

EXHIBITION

- Beuys zu Ehren, Städtische Galerie im Lenbachhaus, Munich, July 16 - November 2, 1986, pp. 534/535.
- Uecker in Moskau, Zentrales Künstlerhaus am Krimwall, Moscow, September 14 - November 1, 1988.

Physical painting as a direct connection to the artwork

Günther Uecker is undoubtedly one of the most important German artists of the post-war period and of the present day. The fascination for his work is unbroken, as the current record results at international auctions, as well as the artist's dense exhibition history testify to. Uecker's unique way of creating art has always been shaped by craftsmanship. His physical way of painting connects him directly to the work of art. Kneeling on the studio floor, the canvas is spread out flat in front of him. He paints directly with his hands covered in black paint, and his whole upper body is in motion. He thus enters into a direct dialog with the material. Painting is always the first step in creating his nail art. Once the canvas has been applied to a panel, the next powerful act follows. In the present work, Uecker also treated the panel with an ax. Then Uecker drove the carpenter's nails into the wood in strenuous physical labor. The next nail always answers its predecessor, the direction they will take is not predetermined. A mystical power seems to bring the nails into their undulating order, seems to direct their inclination. The result is a work of

- International artists, among them Uecker, honored Beuys with the exhibition “Beuys zu Ehren” at the Lenbachhaus in Munich in 1986 – planned on occasion of the artist's 65th birthday, Beuys suddenly died and the exhibition became the art world's laudation for an exceptional artist
- Uecker made “Sturz des künstlerischen Genius” for the spectacular exhibition – and bows to his fellow artist Joseph Beuys
- With its ardent gesture and the emotional agitation, the work testifies to Uecker's deeply felt dismay after the death of his fellow painter
- The deep ax gash is an allegory of parting and loss
- Perfect format featuring all characteristic elements of expression: painting, nailing and aesthetic destruction

art of almost brute energy and emotional turmoil. The work was created under the impressions of the time - in 1986 the world was shocked by the nuclear accident in Chernobyl. Uecker was also deeply affected by the event. His works from the 1980s became socio-political and emotional, they deal with the endangerment of man and nature through man. This led him to create a series of works revolving around the theme of “Verletzungen” (Injuries). In an act of violence, Uecker deconstructs the perfection and flawlessness of his earlier nail works and also injured the picture's body by forcing it open. The nails become a protective entity by enclosing the injuries. In “Sturz des künstlerischen Genius”, the wound is particularly deep, penetrating the body of the picture like a gaping wound. The deep split, the finger painting with black paint and the gestural nailing are stylistic features of a small group of works made in 1986. Günther Uecker chose “Sturz des künstlerischen Genius” for the exhibition in honor of Joseph Beuys, to which he was invited along with other well-known international artists.





Joseph Beuys, 1974, photo: Hans Namuth. © VG Bild-Kunst, Bonn 2022

An homage to Joseph Beuys

In late 1985, the Lenbachhaus in Munich planned an exhibition on the occasion of Joseph Beuys' 65th birthday on May 12, 1986. Joseph Beuys was engaged in its conception and it was important to him that artists involved had already played an important role in the art world of the past ten years and that they came from places where his works had been exhibited or where he had carried out actions or installations, so that the artists had an opportunity to familiarize themselves with aspects of Joseph Beuys' oeuvre. The exhibition had already been fully planned and was scheduled to open on July 16, 1986 (fig.), when Joseph Beuys unexpectedly died in Düsseldorf on January 23, 1986. Many acclaimed national and international artists such as Georg Baselitz, Jörg Immendorff, Markus Lüpertz, Gerhard Richter, Blinky Palermo, Lucio Fontana, Per Kirkeby, Richard Serra, Cy Twombly and Andy Warhol participated, to name but a few. In total some 70 artists made contributions from their oeuvre to the exhibition. Günther Uecker also participated in the show and made the present "Sturz des künstlerischen Genius (für Joseph Beuys)" (Fall of the Artistic Genius (for Joseph Beuys)).

The relationship between Uecker and Beuys was certainly ambivalent. They had been friends since the late 1950s and also exchanged works, but the relationship was also characterized by a certain competition. The two pursued the similar artistic goal to make the world a better place through art. Uecker and Beuys were artistic companions for many years. Uecker wrote an obituary for Joseph Beuys,

Günther Uecker in his studio during the creation of "Sturz des künstlerischen Genius" 1986. © VG Bild-Kunst, Bonn 2022

which was released both in the 1986 Lenbachhaus exhibition catalog and in the magazine "Zeit" on January 31, 1986. It testifies to Uecker's appreciation of his fellow artist: "It always was your goal to make art the basis for ideas that unite people. You have reawakened people's aspirations for autonomy, which had their revolutionary origins in the past century. Art as a spiritual flow of energy. This concept of art has gained attention around the world and has become a creative movement."

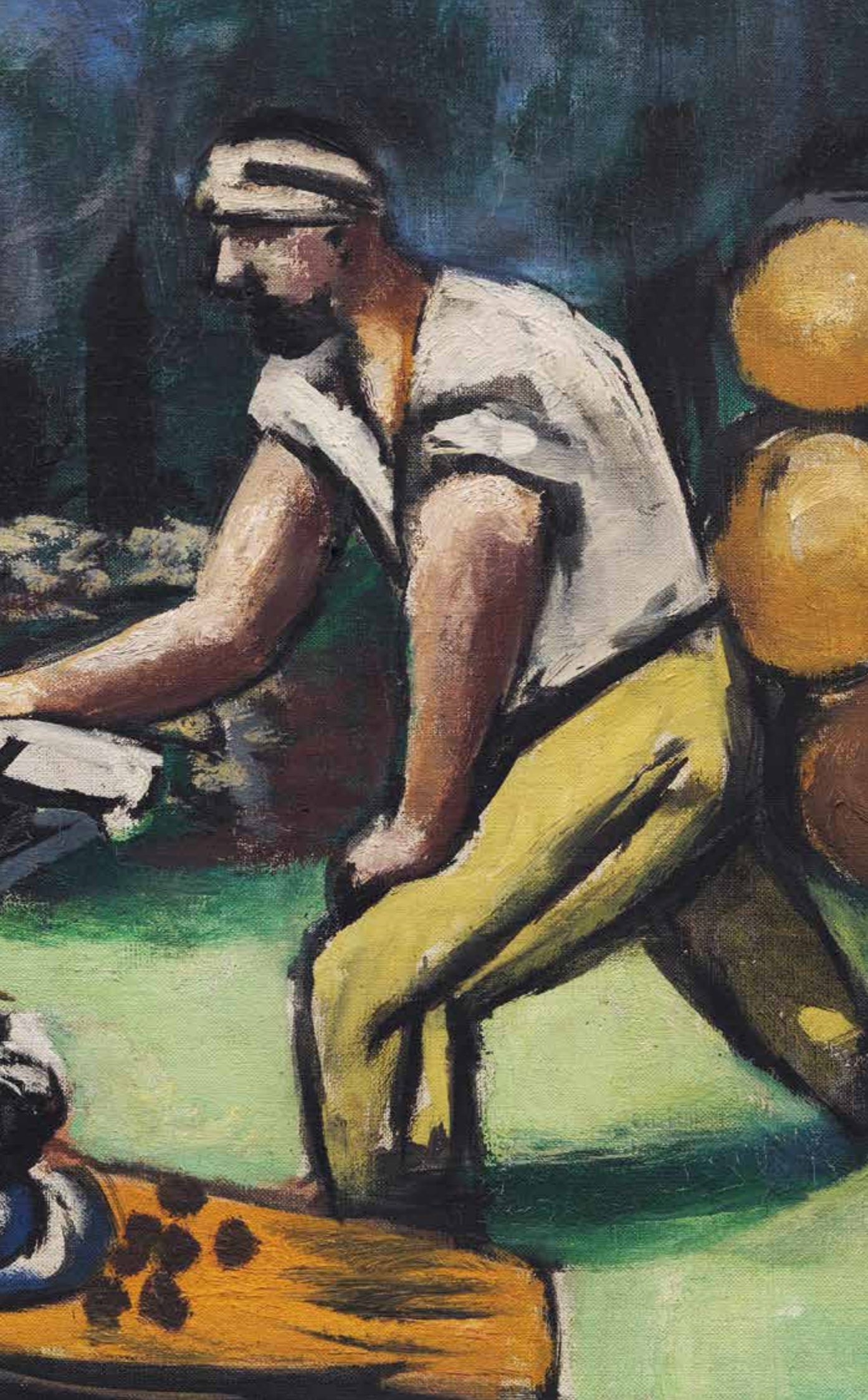
Joseph Beuys – A work that brings people together

Joseph Beuys, the shaman from Düsseldorf, saw himself as a guiding shepherd. He was one of the most important artists of the post-war period and remains a guide for many generations of artists after him. He was perhaps the only renowned post-war artist who not only believed in the deeply humanistic utopia of a better life for all, but also constantly strove to transcend art, which, in a social context, was completely isolated, in order to bring about concrete political, social, ecological and economic changes. Beuys propagandized the idea of "Every man is an artist". Humans are creative beings if they can free themselves from the dominance of reason. Günther Uecker's contribution "Sturz des künstlerischen Genius" (The Fall of the Artistic Genius) to the exhibition "Beuys zu Ehren" (In Honor of Beuys) was unmistakably clear in its reference to Beuys. Like no other artist, Beuys stood for dualistic thinking, which is at the heart of his entire creation, whether in sculptures, drawings or his actions. Chaos and order, animal and human, rationality and emotionality, matter and the ethereal. He was concerned with and fought for overcoming this supposed separation. Opposite poles should be connected. Uecker's work also tells of the connection between two broken fragments, it stands for injury and healing. The choice of black also characterizes Beuys, it is symbolically linked to his work. His sculptures, black panels, black crosses and objects are imbued with alchemical thinking. In "Sturz des künstlerischen Genius (für Joseph Beuys)", Uecker obviously takes a bow to his fellow artist colleague. Beuys wanted to be – and in fact is – the fallen genius of a generation. The exhibition contributed to the manifestation of the legend of Joseph Beuys, in which a new order was also negotiated. The most important international artist contributed their most radical works to the exhibition. [SM]



Poster for the exhibition "Beuys zu Ehren", 1986. © VG Bild-Kunst, Bonn 2022





MAX BECKMANN

1884 Leipzig – 1950 New York

Holzsäger im Wald. 1931/32.

Oil on canvas.

Göpel 349. Lower right signed, dated "32" and inscribed "F" for Frankfurt am Main. 50 x 120 cm (19.6 x 47.2 in).

The work is mentioned on the artist's hand-written list of pictures as follows: "1931 Frankfurt u. Paris - Holzsäger im Wald. - Frankf. a / M - Frau v. Rappop." [AR]

Called up: December 9, 2022 – ca. 17.16 h ± 20 min.

€ 600,000 – 800,000 ^{R/D}

\$ 600,000 – 800,000



PROVENANCE

- Studio Max Beckmann
- Käthe Anna Rapoport von Porada (1891-1985), Paris/Vence (1931 to at least 1956)
- Private collection Southern Germany.

EXHIBITION

- Max Beckmann, Galerie Alfred Flechtheim, Berlin, 1932, cat. no. 14 (with the title "Waldarbeiter").
- Twentieth Century German Art, New Burlington Galleries, London, July 1938, cat. no. 16 (with the title "Woodcutters" and dated 1933).
- Max Beckmann zum Gedächtnis 1884–1950, Haus der Kunst, Munich, June and July 1951, Charlottenburg Palace, Berlin, Sept. 1951, cat. no. 89.
- Max Beckmann 1884–1950, Kunsthau Zürich, Zürich, November 22, 1955 - January 8, 1956, cat. no. 60 (with the label on the reverse).
- Max Beckmann, Kunsthalle Basel, Basel, January 14 - February 12, 1956, cat. no. 51.
- Max Beckmann, Gemeentemuseum, The Hague, March 14 - May 7, 1956, cat. no. 44 (with the label on the reverse of the stretcher)
- Max Beckmann, Galerie Valentien, Stuttgart, 1961 (no catalog).
- 11. Städtische Kunstausstellung, Max Beckmann. Graphik, Ausstellungsräume der Berufsschule, Schweningen, 1968, cat. no. 11.
- Max Beckmann. A small loan retrospective of paintings, centred around his visit to London in 1938, Marlborough Fine Arts, London, October 30 - November 29, 1974, cat. no. 14, p. 33 (with illu., with the label on the reverse).

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- Anonym, Kunstausstellungen in Berlin, Rezension, in: Der Kunstwanderer 1931/32, p. 200.
- Hans Eckstein, Der Maler Max Beckmann, in: Kunst der Nation, Berlin, 1935, vol. 3, no. 4 (on the cover).
- Franz Roh, Beckmann als Landschaftler, in: Die Kunst und das schöne Heim, 50.1951, issue 1, p.15 (with illu. on p. 14).
- Beatrice von Bormann, Landschaften des Exils – Max Beckmanns niederländische Jahre 1937-1947, p. 45, in: Kunstmuseum Basel (ed.), Max Beckmann. Die Landschaften, Ostfildern 2011.
- Lucy Wasensteiner, Defending 'degenerate' art. London 1938. Mit Kandinsky, Liebermann und Nolde gegen Hitler, London, 2018.
- Lucy Wasensteiner, The Twentieth Century German Art Answering Degenerate Art in 1930s London, 2019.

- "Holzsäger im Wald" marks a transition in the artist's creation
- Up until today, the whereabouts of "Holzsäger im Wald" were unknown and this is the first time that it is depicted in colors
- Käthe von Porada acquired the painting in 1931, as a strong admirer, she played an important role in the artist's life
- The year the work was made, the Musée du Jeu de Paume acquired the similar work "Waldlandschaft mit Holzfäller"
- In 1938 part of the historic exhibition "Twentieth Century German Art" at New Burlington Galleries in London, organized by English, French and German artists and art lovers as a sign of protest against the defamation of German art through the Nazi regime

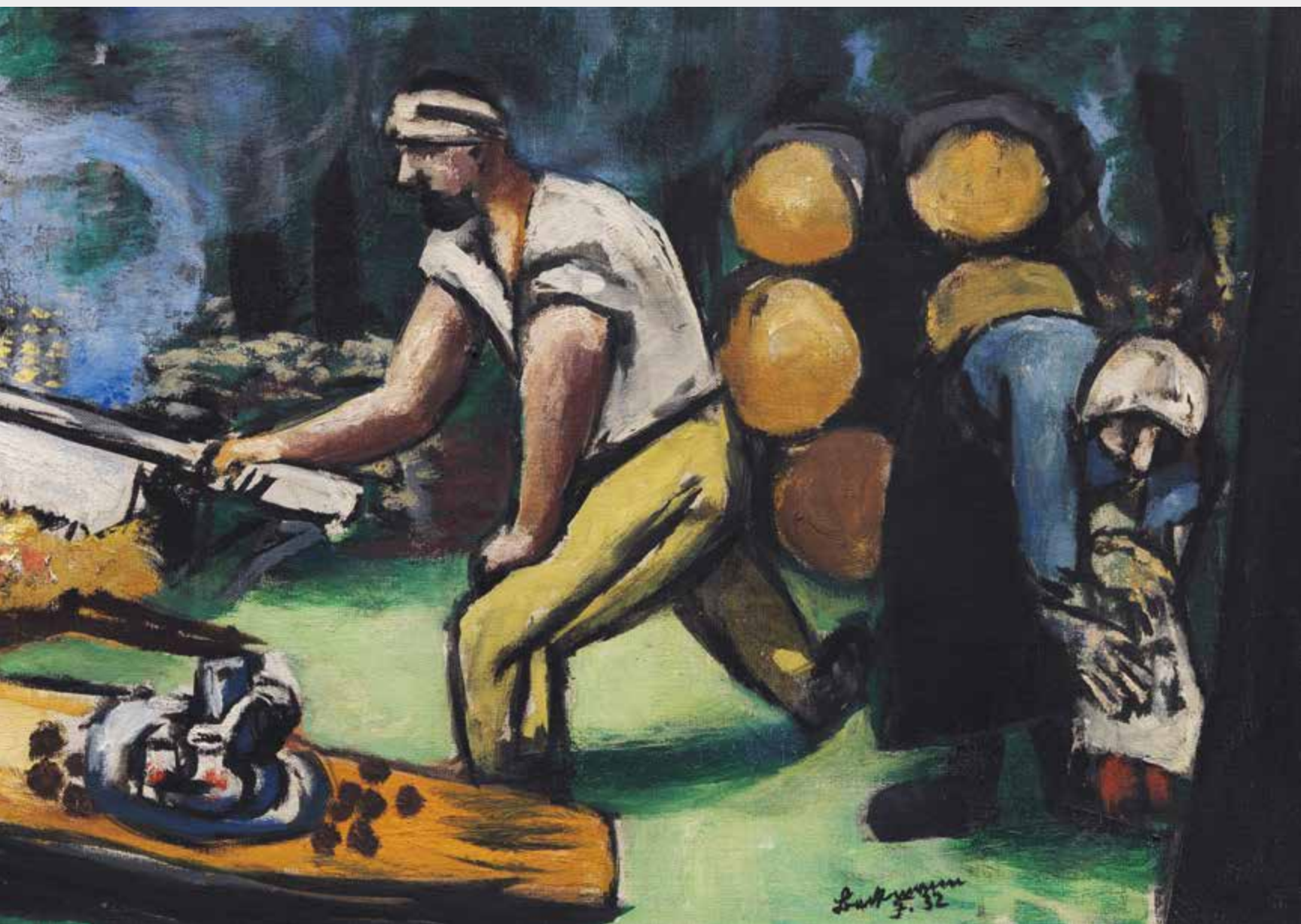
The art critic, photographer, and acclaimed Beckmann expert Franz Roh characterizes the „Holzsäger im Wald“ (Woodcutters in the Forest) in a way that is both striking and bizarre: „The „Holzsäger“ from 1931 act like butchers that slaughter mighty trees, in the middle of a pleasant dark green forest.“ („Beckmann als Landschaftler“, in Die Kunst und das schöne Heim, issue 1, October 1951, p. 15) And indeed, the bearded men trim the sturdy trunk resting between them with palpable concentration and great routine. Beckmann observes the strenuous, rhythmic activity on a wide clearing under a blue sky. Piled timber waits to be taken away, branches are burned in a blazing fire, the smoke swirls in the deep green forest. In the far right of the picture a woman wearing a headscarf presumably prepares a snack, while a refreshment awaits the hard-working men on a split log in mid foreground. What fascinated Beckmann so much about this

motif, which obviously is quite unusual of his work? Is it the lumberjacks, who quietly pull the saw blade back and forth, not too fast, with just the right amount of pressure, tilting the saw and getting stuck is to be avoided at all costs, as it means a loss of time, it is all about the rhythm. Did the artist witness this spectacle on a walk in Bois de Boulogne in Paris with his Pekingese dogs Majong and Chilly and transferred his discoveries into a painting with a mythical appeal? The answer remains a secret.

From the mid-1920s, Max Beckmann frequently visited the French capital and showed increasing interest in avant-garde painting. He established contacts with critics and gallery owners and tried to pursue his artistic career in France, too. Accordingly, his stays are also reflected in Max Beckmann's paintings of the late 1920s and early

“The ‘Holzsäger’ from 1931 act like butchers slaughtering mighty trees in the middle of a pleasant dark green forest.”

Franz Roh, Beckmann als Landschaftler, in: Die Kunst und das schöne Heim, 50.1951, issue 1, p. 15.



1930s. He settled in Paris in 1929 and set up his first studio on Boulevard Brune in the 14th arrondissement. In 1930 he moved to rue des Marronniers in the 16th arrondissement. He decided to spend the months of September to May in Paris and occasionally went back to Frankfurt to spend time with his students at the Städelschule. His efforts to gain recognition in France finally culminated in his first major exhibition at Galerie de la Renaissance from March 16 to April 15, 1931. Earlier assumptions that the „Holzsäger im Wald“ were exhibited in the first retrospective at the Paris gallery in the very year they were painted cannot be confirmed, especially because the important show in Paris has been subject of extensive research. (Max Beckmann und Paris, ed. by Tobia Bezzola and Cornelia Homburg, Cologne 1998, p. 189) On the other hand, a painting with a comparable motif and (confusingly) similar title „Waldlandschaft mit Holzfäller“ („Forest Landscape with Woodcutters“) (fig.) from 1927 was on display at Galerie de la Renaissance; it was acquired by the French state for the collection of the Musée des Ecoles Etrangères du Jeu de Paume. For a long time it would be the only purchase made by the country that Beckmann loved so much, not only for its art, but also for its savoir vivre. „The Luxembourg paid only 2,500 Fr. for the ‚Holzfäller‘. But in view of the advertising you had to do it, of course. - Unfortunately, I have to give Flechtheim a different picture, which I really hate to do. - But for the sake of business, in God's name „, Beckmann wrote to his New York dealer I. B. Neumann on May 25, 1931 (quoted from: Max Beckmann Briefe 1925–1937, vol. II, Munich 1994, p. 200).

Our painting, noted in the picture list with „1931 Frankfurt u. Paris Holzäger im Wald. Frankf. a / M Frau v. Rappop“, found first mention in a publication of Alfred Flechtheim's Berlin gallery for the period between March 5 - 24, 1932. An anonymous writer reviewed the exhibition of Max Beckmann and reported: „There is tension, power and a very own expression of a strong personality. Strongly palpable. First, let's mention a painting that signifies a change in the artist's work, the „Waldarbeiter“. Beckmann, merging spirit, imagination, reality into one, shows a simple scene of forest workers sawing logs on a clearing. Beckmann paints the emerald background of the forest, he paints ravishing movement and the rhythm of work, even though not near-natural, he renounces any abstraction, any symbolic representation on the overemphasis of the structure, on any overemphasis at all.“ (Kunstaustellungen in Berlin, in: Der Kunstwanderer year 1931/32, p. 200). Although enthusiastic, the reviewer deciphers the painting only on the surface, while the spiritual processes that Beckmann wants to tell us about without revealing anything go much deeper into realms of depth psychology. „Beckmann remains“, to let Franz Roh have a say again, „with the unbroken volume of things“ (Franz Roh, op. Cit.).

The „Holzsäger“ – A cultural-political perspective

The political situation in Germany, which had been festering for years, changed dramatically as of 1930, and along with it the cultural situation. In August 1927, Heinrich Himmler founded the „National Socialist Society for German Culture“ together with a group of chief NSDAP ideologues around Alfred Rosenberg (author of „The Myth of the 20th Century“) and Gregor Strasser, which was renamed „Kampfbund für deutsche Kultur“ (Militant League for German Culture) in 1928. In the 1920s, the National Socialist movement sought



Max Beckmann, Waldlandschaft mit Holzfäller, 1927, oil on canvas, Musée national d'art moderne, Centre Georges Pompidou, Paris.

access to middle-class circles through art. The 'Kampfbund' attracted all sorts of nationalist and antisemitic groups united by the idea of a common enemy. On September 15, 1930, a troubled Beckmann reported to his wife Mathilde about the activities on the Frankfurt streets: „[...] the people out there already know of Germany's fate.“ (Max Beckmann, Briefe 1925–1937, p. 172) The Reichstag elections the day before, September 14, were a political landslide: The NSDAP won 107 of the 575 Reichstag seats and became the second largest parliamentary group. Beckmann already had a vague idea of what it would mean for him as an artist if the National Socialists became the strongest force. On October 23, he wrote to his art dealer Günther Franke: „Don't forget to tell the Nazis I am a German painter, if you have the opportunity. On Wednesday the 'Völkische Beobachter' already attacked me. Do not forget that. – It might be important one day.“ (Max Beckmann, letters 1925-1937, p. 178) What had happened?

While Beckmann spent the summer of 1930 in Paris, two NSDAP members were part of the newly elected Thuringian state government. What the artists would have to expect in the event of a takeover became clear when the National Socialists had Oskar

Schlemmer's staircase painting at the Bauhaus building painted over in a cloak-and-dagger operation. In early November 1930, they removed works by Paul Klee, Wassily Kandinsky, Lyonel Feininger, Johannes Molzahn and Walter Dexel from the „Department for New Art“ in the Weimar Art Collections. The National Socialist iconoclasm began. At the same time, Max Beckmann, who taught in Frankfurt and lived in Paris, showed the large-format painting „Der Strand“ (The Beach, 1927) at the 17th Venice Biennale in 1930, for which the conservative newspaper *Corriere della Sera* criticized him, which, in return, attracted the attention of the National Socialists. The 'Völkischer Beobachter' reacted with the article „Das Delirium der Häßlichkeit“ (The Delirium of Ugliness), which regarded Max Beckmann's „Lido“ picture as particularly „lewd“ and also threatened Georg Swarzenski, long-time director of the Städelsche Kunstinstitut in Frankfurt am Main and the lender of the painting: „One should remember it. [...] Delirium of ugliness? Yes! Away with this phantom of internationalism! Come on you men with an awareness of the German species! The time has come.“ (Max Beckmann, Briefe 1925–1937, commentary, pp. 392f.) Max Beckmann, who had been increasingly exposed to hostilities since the Venice Biennale, wrote to Reinhard Piper on February 15, 1932: „I am trying to work hard to get over the untalented insanity of the time. – In the long run, one becomes so ridiculously indifferent to all this political gangsterism and feels happiest on the island of the own soul.“ (Max Beckmann, Briefe 1925-1937, p. 212)

Max Beckmann was by no means intimidated by the political scenario and the defamation. His goal was to gain a foothold in France, to become established next to Henri Matisse, Pablo Picasso and Fernand Léger, even if critics branded him as an awkward and deeply German painter. He, who was committed to the fathers of modernism such as Paul Cézanne and Vincent van Gogh. and at the same time reflected on Old Master art, was aware thereof; and it did neither occurred to him to seek Matisse's lightness of motif and color, nor to give his painting the distorted quality of a Picasso or to imitate Léger's machine art. With the scene of the lumberjacks in the forest, Beckmann painted a deeply German motif in France. The forest had become a highly symbolically charged motif, the latest since Caspar David Friedrich at the beginning of the 19th century, and was misused by Alfred Rosenberg's projections of a blood-and-soil mythology. The established image of a „German forest“ served to justify cultural politics. The research work „Wald und Baum“ (Forest and Tree) and the project „Wiederbewaldung des Ostens“ (Reforestation of the East) eventually led to the film project „Der ewige Wald“ (The Eternal Forest, 1936) and became a subject that the National Socialist's heavily exploited for their cultural politics. (https://www.pedocs.de/volltexte/2015/10571/pdf/Linse_1993_Der_Film_Ewiger_Wald.pdf)

However, the painting „Holzsäger im Wald“ was created much earlier, in Paris in 1931, and Beckmann signed the work in Frankfurt in 1932 before Flechtheim exhibited it in Berlin in March. The „Holzsäger“ are undoubtedly unusual in Beckmann's oeuvre of the early 1930s, so that perhaps the rowdy SA actions in the cities may be the background here; while the quote from Franz Roh about the motif: „By the way, the ‚Holzsäger‘ from 1931 act like butchers who slaughter mighty trees in the middle of a pleasant dark green forest.“ perhaps has a second, more subliminal meaning. Beckmann may have consciously borrowed

from National Socialist ideology and rhetoric, in order to unmask the the contradictions of the stereotypes of Nazi propaganda. Beckmann, who has the forest workers cut the trees for transportation, implicitly alludes to the NSDAP's cultural politics: remove, smash, clear. In this sense, the sawyers also dismantle the 'German forest', the Nazi-abused identification symbol.

Parallel to the creation of the painting, Beckmann was also concerned with the upcoming extension of his contract as a teacher at the Städelschule. With effect from October 1, 1930, it was „extended under the previous conditions. [...] his affiliation with the 'Kunstgewerbeschule' means a greater gain for the school. Max Beckmann's art was showcased in exhibitions in Basel and Zurich later this year, and will be on display in Paris and America next year. It is already represented in almost all important museums.“ (Quoted from: ex.



cat. Max Beckmann. Frankfurt 1915–1933, Frankfurt am Main 1983, p. 333) A year later a dispute arose between Fritz Wichert, former director of the Mannheim Kunsthalle and director of the Städelschule since 1923, and Beckmann. Wichert had hired the artist in 1925, but he began to accuse him of a lack of presence in Frankfurt. Beckmann wanted to protect his freedom and resigned on October 26, 1931. However, the Frankfurt mayor Ludwig Landmann, as well as Max Michel, head of the Department of Cultural Affairs and the director of the Städel, Georg Swarzenski, intervened; Beckmann remained professor in Frankfurt. For Beckmann, however, this wave of success was soon disrupted. It is true that Hildebrand Gurlitt in Hamburg and Herbert Kunze in Erfurt were planning another exhibition of Beckmann's works for the spring of 1933, and Ludwig Justi, director of the Nationalgalerie, set up a separate room for ten Beckmann paintings at the Berlin Kronprinzenpalais, which, as part of a

general rearrangement of the works, was presented to the public on February 15. In early July, both the Berlin presentation and the Erfurt exhibition were canceled by the order of the National Socialists.

In the midst of extensive planning and an emotional rollercoaster, Beckmann began to work on his first triptych in Frankfurt in May 1932, in which he combined various symbols of existence. After its completion in Berlin in 1935, the individual panels were initially given innocuous titles such as „The Castle“, „Homecoming“, „The Stairs“, while Beckmann only later came up with the highly visionary title „Departure“. „The two spheres of enslavement of man and the dawn of freedom are irreconcilably contrasted. During the Nazi era, this work also had to be seen as an allegory of the political situation in Germany,“ said Stephan von Wiese, co-editor of the Beckmann letters, in his introduction . (Max Beckmann, Briefe 1925–1937, p. 12) In a

conversation with Lilly von Schnitzler, Beckmann collector and patron, in February 1937, Beckmann explained the subtle content of the three panels: "What you see on the right and left is life. Life is torture, all kinds of pain - physical and mental pain. On the right panel you see yourself trying to find your way in the dark. You light up the room and staircase with a miserable dim light, as part of yourself, you drag along the corpses of your memories, your misdeeds and failures, the murders everyone commits at some point in their lives. You can never free yourself from your past, you have to carry this corpse while life beats the drum." [„And the center panel?“ Frau von Schnitzler asked.] „King and queen, husband and wife, taken across the river by an unknown ferryman wearing a mask, he's the mysterious figure that takes us to a mysterious land. ... King and queen have freed themselves from the torments of existence - they have overcome them. The queen carries the greatest treasure - freedom - as a child on her lap. Freedom is what matters – it is the departure, the new beginning.“ (Max Beckmann, *Die Realität der Träume in den Bildern*, Leipzig 1987, p. 129) Beckmann's collector and friend Stephan Lackner and his New York gallerist Curt Valentin acquired the triptych „Departure“ in 1937 and gave it to the Museum of Modern Art in an exchange in 1942.

It is obvious that Max Beckmann was well aware of the intentions the new rulers had. In anticipation, he rented an apartment in Berlin in January 1933. After Hitler was appointed Reich Chancellor on January 30, 1933, Beckmann lost his post at the 'Municipal School of Applied Arts' in Frankfurt in March 1933. After around 18 years, Beckmann and his wife Mathilde left Frankfurt and moved to Berlin. The Beckmanns occasionally left the big city and its political tensions and visited Mathilde Beckmann's sister Hedda in Holland, where she lived with the Dutch organist Valentijn Schoonderbeek, or they traveled to Ohlstadt, south of Murnau, to visit family.

On the occasion of the opening of the „Haus der deutschen Kunst“ (House of German Art) on July 18, 1937, Hitler delivered his programmatic speech in which he declared modern art „degenerate“. Concomitant threats prompted the Beckmanns to leave Germany and to emigrate to Holland, where they settled in Amsterdam. The confiscation of his works in museums in July and the defamation in the exhibition „Degenerate Art“ in Munich undoubtedly supported his decision to live in exile. Despite the complicated everyday life, the following ten years in Amsterdam were tremendously productive. A rebellion against the forces of degradation, the unspiritual, the inhumane. It is not only his Amsterdam works that directly reflect the tremendous perfidy with which the National Socialists had been terrorizing their own country and also its neighbors for years. Between quotations from literary dramas and interpretations of ancient mythology, Beckmann hides his messages in everyday painting and describes the confusing distortions of the world. Even in his early works, Max Beckmann felt he had to work up the horrors of world history and depicted the events on vivid theater stages in his pictures, such as the industrious work of the sawyers in the present work. The loss of virtues made Beckmann a cynical interpreter of the events



Max Beckmann, portrait Käthe von Porada, 1924, oil on canvas, Städel Museum, Frankfurt am Main.

after World War I. Beckmann never gave up addressing current events, on the contrary, even when his new Amsterdam home was under the control of German troops, he noted in his diary on September 22, 1940: „If you consider all of this – the entire war or life as nothing but a scene in the theater of infinity, it is much easier to bear.“ (Max Beckmann, *Tagebücher, 1940–1950*, Munich 1955, September 22, 1940)

Käthe Rapoport von Porada

Nevertheless, this undoubtedly unusual painting immediately enthused the equally unusual Käthe Rapoport von Porada. She collected Beckmann's works and also traded them. The „Holzsäger im Wald“ was also in her possession, it seems likely that she had acquired them from Flechtheim even before the exhibition.

The fashion journalist Käthe von Porada, née Magnus (Berlin 1891 - Antibes 1985), grew up in Berlin, and came into contact with theater- and literary circles, such as Hugo von Hofmannsthal, Gerhart Hauptmann and Arthur Schnitzler as a young woman. In 1911 she married the wealthy Viennese landowner Dr. Alfred Rapoport Edler von Porada and lived with him in Vienna. After they separated, she lived in both Vienna and Frankfurt am Main, where in 1924 she would eventually find an apartment on Untermainkai 21, just opposite from Beckmann's first place in Frankfurt with the Battenbergs, on the other side of the river Main. She wrote fashion reports for the *Frankfurter Zeitung* and gained access to the circle around the editor Heinrich Simons, which included luminaries like Thomas Mann and Max Beckmann. There are different stories about the first encounter between Beckmann and Porada. According to Porada's memoirs, she was present when Beckmann met his future wife Mathilde von Kaulbach in Vienna at the home of the Motesiczky family. (Marie-Louise von Motesiczky became Beckmann's master student in the mid 1920s.) Käthe von Porada would take on an important role in the artist's life. In 1928 she moved to Paris as a fashion journalist for the Ullstein publishing house and the *Frankfurter Zeitung*. For Beckmann, who regularly stayed in Paris at that point, she was very helpful: she found an apartment and a studio for his lengthy stays,

helped him organize his daily life, and in 1930 introduced him to the influential poet and writer Philippe Soupault, who wrote an essay about Max Beckmann on the occasion of the exhibition at the *Galerie de la Renaissance*. In times of persecution and exile, von Porada was a reliable, loyal friend to Beckmann and helped him and his wife to prepare their move into exile in Amsterdam in 1937. Together with the American Stephan Lackner, collector, author and friend of the artist, von Porada organized an extensive exhibition of Beckmann's works in Bern in 1938, which was subsequently shown in Winterthur, Zurich and Basel. She was in contact with publishers and art dealers, among them I. B. Neumann in Berlin and Günter Franke in Munich. When a planned Beckmann show at *Galerie Alfred Poyet* in Paris was canceled for political reasons shortly before its opening in 1939, Porada decided to show his watercolors in her private apartment on Rue de la Pompe. At the outbreak of World War II, she found shelter with friends in Monte Carlo, where she remained until 1946. After a brief return to Paris, she settled in Vence near Nice until her death.

And Käthe von Porada was also a lender for the exhibition „Twentieth Century German Art“ at the Burlington in London (fig.). With this exhibition, English, French and German artists and art lovers protested against the defamation of German art by the Nazi regime in Munich in 1937. Influential personalities at the time, such as Herbert Read, writer, philosopher and editor of the *Burlington Magazine*, the Zurich-born painter and art dealer Irmgard Burchard and the writer, collector and art critic Paul Westheim, who had already emigrated to Paris at that time, were in charge of the exhibition of around 300 works from July 7 to August 27, 1938. About half of the exhibits came from German emigrants and artists defamed as „degenerate“ by the National Socialists. In order to avoid putting the artists at risk, mainly loans from museums and private collections were shown. On July 21, 1938, Max Beckmann delivered his famous lecture „Meine Theorie der Malerei“. Of the six works by the artist two, namely the „Holzsäger im Wald“ and „Hafen von Genua“ from 1927 (fig.), were contributed by Käthe von Porada, while three works, including the triptych „Versuchung“ came from the collection of Stefan Lackner (fig.). [MVL]

Exhibition "Twentieth Century German Art", 1938, New Burlington Galleries, London, installation view with Max Beckmann's triptych "Versuchung".



Max Beckmann, *Der Hafen von Genua*, 1927, oil on canvas, Saint Louis Art Museum, St. Louis.





ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Das blaue Mädchen in der Sonne. 1910. Verso:
Gelbgrüner Halbakt, 1910/1926.

Oil on canvas.


Gordon 139 and Gordon 139v. Signed and dated "o6" in lower left on the reverse.
82,5 x 92,5 cm (32.4 x 36.4 in).

This work is documented at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Called up: December 9, 2022 – ca. 17:18 h ± 20 min.

€ 2.000.000 – 3.000.000 ^{R/D}

\$ 2,000,000 – 3,000,000

 Find more information on this lot in the
Gerlinger Collection catalog on www.kettererkunst.com

PROVENANCE

- From the artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart (1954).
- Collection Rüdiger Graf von der Goltz, Düsseldorf (acquired in 1957).
- Galerie Grosshennig, Düsseldorf (1961).
- Collection Franz Westhoff, Düsseldorf (acquired from the above in 1961).
- Wolfgang Wittrock Kunsthandel, Düsseldorf (acquired from the above in 1988).
- Private collection USA (acquired from the above in 1988).
- Wolfgang Wittrock Kunsthandel, Düsseldorf (reacquired from the above in 1990).
- Collection Hermann Gerlinger, Würzburg (acquired from the above in an exchange in 1990, with the collector's stamp Lugt 6032).

EXHIBITION

- Brücke 1905-1913, eine Künstlergemeinschaft des Expressionismus, Museum Folkwang, Essen, October 12 - December 14, 1958, cat. no. 52 (with the date "1905/06").
- Meisterwerke der Malerei und Plastik des 19. und 20. Jahrhunderts, Galerie Wilhelm Grosshennig, Düsseldorf, March 20 - May 15, 1961, p. 3 (with illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 50 (with illu. on p. 137).

- A masterpiece of German Expressionism
- Highlight in Hermann Gerlinger's renowned collection of "Brücke" art
- E. L. Kirchner's two main models – Fränzi and Dodo – united on one canvas
- The ingeniously reduced, powerful and high-contrast coloring makes this painting a solitaire within the artist's creation
- Today paintings of this quality are almost exclusively museum-owned

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die Brücke in Dresden. 1905-1911, Dresdner Schloss, Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, October 20, 2001 - January 6, 2002, cat. no. 172 (with illu. on p. 169).
- Die Brücke und die Moderne, 1904-1914: an exhibition at the Bucerius-Kunstforum, Hamburg, October 17, 2004 - January 23, 2005, cat. no. 138 (with illu. on p. 163).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 143 (with color illu. on p. 227).
- Der Blick auf Fränzi und Marzella. Zwei Modelle der Brücke-Künstler Heckel, Kirchner und Pechstein, Sprengel Museum, Hanover, August 29, 2010 - January 9, 2011; Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), February 6 - May 1, 2011, cat. no. 74 (with illu. on p. 227).
- Im Farbenrausch. Munch, Matisse und die Expressionisten, Museum Folkwang, Essen, 2012-2013, cat. no. 69 (with illu. on p. 188).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Ernst Ludwig Kirchner. Erträumte Reisen, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, November 16, 2018 - March 3, 2019, cat. no. 7, p. 36 (with illu. on plate 7).





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- From the estate of Donald E. Gordon, University of Pittsburgh, Gordon Papers, series I., subseries 1, box 1, folder 140.
- Donald E. Gordon, Ernst Ludwig Kirchner. Mit einem kritischen Katalog sämtlicher Gemälde, Munich/Cambridge 1968, p. 69 and 294, cat. no. 139 and 139 v (with illu. on p. 294 and p. 430).
- Documentation of the 1958 exhibition, Archive Museum Folkwang, Essen, MFO0084, l. 1f.; MFO0085b, l. 1-4.
- Ein Leben mit der Kunst, Wilhelm Grosshennig, Chemnitz 1921-1930, Düsseldorf 1951-1983 and 1986 (with color illu.).
- Wolfgang Wittrock Kunsthandel, Gemälde, Aquarelle, Zeichnungen, Graphik. Künstler der Brücke und weitere Neuerwerbungen (catalog Wolfgang-Wittrock-Kunsthandel, no. 8), Düsseldorf 1988 (with illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 259, p. 150, SHG no. 145 (with illu. on p. 151).
- Michael Stitz, Interview mit Hermann Gerlinger, in: Vernissage. Die Zeitschrift zur Ausstellung, no. 4, 1995, pp. 22-25 (with illu. on p. 25).
- Antje Wendt, Kunst genießen. Reise zu Gemäldesammlungen in Schleswig-Holstein, 1999, pp. 62-69 (with illu.).
- David Rosenberg, Art Game Boo. Histoire des arts du XXe Siècle, Paris 2003 (with illu.).
- Heinz Spielmann, Die Brücke und die Moderne 1904-1914, in: Vernissage Nord, Ausstellungen Herbst/Winter, 2004/05, pp. 4-11 (with illu.).
- Gerhard Presler, Die große Dresdner Kunstrevolte, in: Art, no. 4, 2005, pp. 26-40 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 314, SHG no. 710 (with illu.).
- Oskar Matzel, Von der Elbe an die Spree, in: Meike Hoffmann, Andreas Hüneke and Tobias Teumer (eds.), Festschrift für Wolfgang Wittrock. Zum 65. Geburtstag, no. 155, Freie Universität, Berlin 2012, pp. 16-18 (with illu. on p. 272, no. 10).
- Inge Herold, Ulrike Lorenz and Thorsten Sadowsky (eds.), Wolfgang Henze, Verzeichnis der doppelseitig bemalten Gemälde Ernst Ludwig Kirchners, 2015, cat. no. D21 (with illu. on p. 149).
- Brückenschlag: Gerlinger – Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Bernried 2017, p. 200 (with illu. on p. 201).



Beam of a bai, carved and painted wood, mid-19th century, Micronesia, Palau, Njabuket, Aubikit, Ethnological Museum, Dresden.

Kirchner's Ingenious Rendition of the "Brücke" Artists' Favourite Model – "Fränzi"

This colorful painting represents the peak of Kirchner's vibrant Brücke style. Painted in 1910, it depicts the child model Lina Franziska Fehrmann, who was ten years old at the time. Fränzi, as she was known, is recognizable from her pointed face, her angular limbs, and her dark hair tied by a large bow, which feature in many of Kirchner's sketches and paintings of the girl. A contemporary drawing by Max Pechstein depicts Fränzi with the same red bow in her hair, seated in an identical position on a yellow rug with her arms encircling her legs. But whereas Pechstein shows Fränzi from behind and places her within a group of bathers on the shores of the Moritzburg ponds, Kirchner adopts a close-up view, facing his model, so that she occupies the entire visual field. Pechstein's drawing suggests that the girl's posture, dress, and surroundings are all rooted in observed reality. Kirchner's brilliant invention was to transform the flesh tones of Fränzi's body into luminous sky blue, thus heightening the impact of the orange ground by juxtaposing complementary colors that lie opposite each other on the color wheel. The vibrant complementary contrasts between Fränzi's blue body and her orange surroundings, between the red bow in her hair and the green vegetation below her left arm, are a color equivalent for the brilliant sunshine illuminating the scene.

The Dream of Merging Art and Life at the Moritzburg Ponds near Dresden

The summer of 1910, which Kirchner, Pechstein and Erich Heckel spent in Moritzburg, north-west of Dresden, has assumed a mythical status in the history of "die Brücke". Painting and sketching, bathing nude alongside their models, playing with boomerangs and bows and arrows, and frolicking in the reeds surrounding the ponds, the artists lived their dream of merging art and life. Fired by their enthusiasm for tribal art, including carved and painted beams from the Micronesian island of Palau in the Dresden ethnographical museum, and native villages they saw on display in the zoo (which were intended to garner popular support for Germany's colonial ambitions), they replicated what they understood as a native lifestyle. Like many of the broadly based reform movements of the early twentieth century (including nudism, sun worship, vegetarianism, and free, expressive dance), the Brücke artists aimed to renew art and society by stripping away the veneer of urban civilization and plunging back into nature.

"Don't copy nature too closely: art is an abstraction".

The Influence of French Post-Impressionism on Kirchner's Work

Kirchner pursued authenticity and spontaneity in both his subjects and his style. He experimented with angular, jagged contours, inspired by the carved beams from Palau. French Post-Impressionism was another source of inspiration: paintings by Matisse, Cézanne, and Gauguin, which Kirchner saw exhibited in Germany, together with Paul Signac's theories concerning juxtapositions of pure complementary colors, all played an important role. Kirchner's choice of sky blue for Fränzi's body echoes the spirit of Gauguin's famous advice to the painter Emil Shuffenecker: "Don't copy nature too closely: art is an abstraction – derive this abstraction from nature by dreaming before it and think more of the creation than the result..." (Paul Gauguin, letter to Emile Schuffenecker from Pont Aven, 14.8.1888: "Un conseil, ne copiez pas trop d'après nature, l'art est une abstraction, tirez-la de la nature en rêvant devant, et pensez plus à la création qu'au résultat...", in: Maurice Malingues, Lettres de Gauguin, 1946, no. 67, p. 134).

Beam of a bai, carved and painted wood, mid-19th century, Micronesia, Palau, Njabuket, Aubikit, Ethnological Museum, Dresden.





Ernst Ludwig Kirchner, Sitzende auf gelber Decke – Fränzi, 1910, watercolor, private collection.



Erich Heckel, Fränzi mit Decke, 1909, watercolor and gouache, private collection.

Hermann Max Pechstein, Auf gelbem Tuch sitzender Mädchen-Akt mit roter Schleife, 1910, charcoal drawing and watercolor, private property.

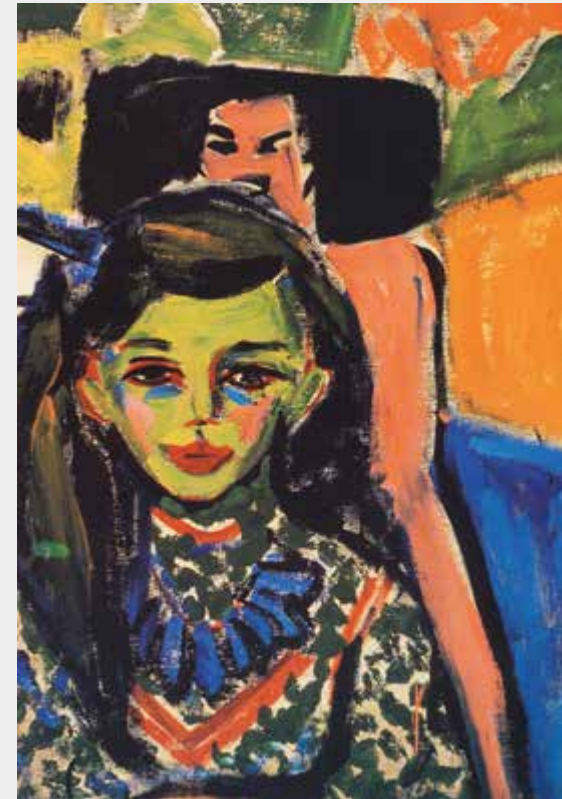


Bright Colors, Contrasting Lines and Maximum Luminosity

Kirchner's paintings of this period occupy a dynamic middle ground between painting and drawing. Bright colors are offset by dark, contrasting lines, such as those outlining Fränzi's body, so that the finished work retains the immediacy, freshness, and openness of a sketch. Visible areas of primed white canvas intensify the luminous colors and play a positive role in the final image: in this instance, the girl's petticoat is an area of primed white ground. The artist's experiments with quick-drying oil paints thinned with benzine allowed him to work as rapidly in oil as he sketched in crayon and watercolor; by adding the "secret ingredient" of wax to his oils, which backscatters light, Kirchner was able to achieve maximum luminosity (Kirchner wrote about his "Geheimnis," referring to his technique of adding wax to his paints, in a letter to Botho Graef, September 21, 1916).

The Freedom and Authenticity of Youth: Fränzi as a Symbol of Renewal and Regeneration

In comparison to Pechstein's depiction of Fränzi in a group of bathers, Kirchner strips away narrative detail to focus on the 'abstract' qualities of his painting, building his composition around contrasting colors. Nevertheless, his subject remains important. Child and adolescent models played a vital role because youth was associated with freedom and authenticity. Magnified to occupy the entire canvas in "Das blaue Mädchen", the child assumes an idol-like presence, much as she does in Kirchner's contemporary painting "Fränzi vor geschnitztem Stuhl" (1910). Given the sexualized content of several sketches and comments by Kirchner, controversy surrounds the exact nature of his relationship with the child (see, for example, Gerd Presler, E. L. Kirchner. Seine Frauen, seine Modelle, seine Bilder, 1998, p. 37f.). His idol-like depictions of her reflect his fascination; but they also relate to a widespread re-evaluation and elevation of childhood in the early twentieth century, which the Swedish feminist philosopher Ellen Key described as "the century of the child." (see Ellen Key, *Barnets århundrade* (1900), translated into English as *The Century of the Child*, 1909). In Friedrich Nietzsche's "Also sprach Zarathustra" – a known source of inspiration for *die Brücke* – the child is described as "innocence and forgetting, a new beginning, a game, a self-rolling wheel, a first movement, a sacred Yes." (Friedrich Nietzsche, 'The Three Metamorphoses', *Thus Spoke Zarathustra*, translated by R. J. Hollingdale, Penguin Classics, 1974). In keeping with Kirchner's wider ambitions for his Moritzburg works, he undoubtedly regarded Fränzi as a symbol of renewal and regeneration.

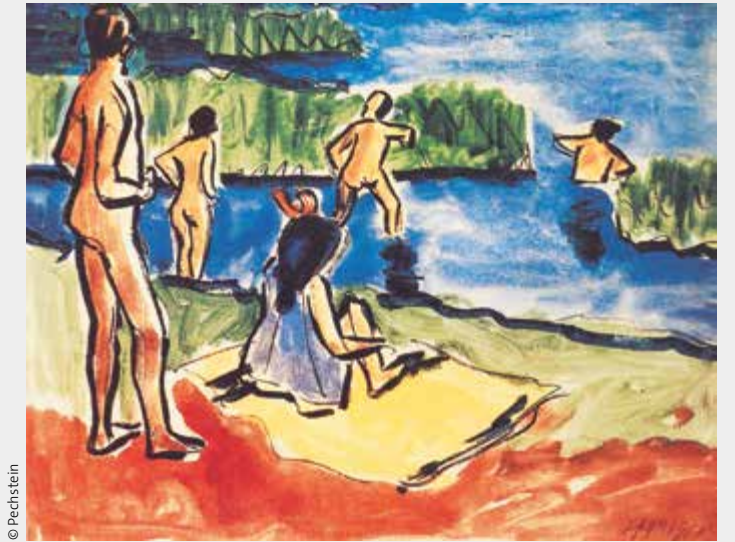


Ernst Ludwig Kirchner, Fränzi vor geschnitztem Stuhl, 1910, oil on canvas, Museo Thyssen Bornemisza, Madrid.

The Verso of the Painting: The Ideal of Female Beauty and a Glimpse of Kirchner's Early Sculptures

The verso of the painting, "Gelbgrüner weibliche Halbakt" (fig.), is dated 1910/1926 in Donald Gordon's catalogue raisonné (see Donald E. Gordon, Ernst Ludwig Kirchner, 1968, p. 422, 139v. Areas of visible overpainting in the arms, together with the solid colors and overall opaque application of paint suggest that the verso of the canvas was reworked by Kirchner in the nineteen-twenties, when he frequently repainted earlier works to 'update' their style). The model for the nude may well be Kirchner's girlfriend Doris Große (nicknamed Dodo), who represented an ideal of female beauty for Kirchner in his Dresden years. The nude is unusually confrontational, claspng her arms behind her body and thrusting her breasts forwards as she stares boldly at the artist/viewer. On the shelf behind the girl, we find objects associated with Kirchner's early sculptures, and props that appear in his still-life paintings (a rounded jug, for example, reappears in "Stilleben mit Krug und afrikanischer Schale", 1912 (Gordon 232), and a similar lidded jug features in an early photograph of Kirchner's studio: "The Artists Milly and Sam in Kirchner's Studio", Berliner Strasse 80, Dresden, c.1910/11, glass negative, 13 x 18 cm, Kirchner Museum Davos). Although it is not identical with any surviving work, the small panel roughly depicting a couple above the nude's right-hand shoulder, relates to a series of panels in clay and metal depicting lovers, which Wolfgang Henze dates 1909-1910 in his catalogue raisonné of Kirchner's sculptures (Wolfgang Henze, *Die Plastik Ernst Ludwig Kirchner's*, Monografie mit Werkverzeichnis, 2002).

Jill Lloyd



Hermann Max Pechstein, Badende (Moritzburg), 1910, watercolor and india ink over black chalk, private collection.

"Kirchner made the semi-nude on the verso around 1920, when Erna sent him his paintings from the Berlin studio to Davos without stretchers. In 1926 he reworked the painting. Thus the 'blue girl' remained in the untouched state of 1910."

Dr. Wolfgang Henze.

Reverse side of the offered painting: Gelbgrüner Halbakt, 1910/1926



“What struck my friend (Mrs. Stoub) most in the apartment were the larger-than-life wooden sculptures Heckel had created. My friend was so enthusiastic about these sculptures that she was able to persuade Heckel to sell them to her. We took them immediately, these ‘Wild Indians’, at least that’s what they looked like, or what else they were supposed to represent. Their heads stuck out of the car.”

Walter Kaesbach's memories of Erich Heckel's early years in Berlin, in a conversation with Roman Norbert Ketterer, quoted from: R. N. Ketterer, *Dialoge*, Stuttgart 1988, p. 19.



ERICH HECKEL

1883 Döbeln/Saxony–1970 Radolfzell/Lake Constance

Stehende. 1920.

Poplar Sculpture.


Vogt Plastik 12. Hüneke 1920/7. With the artist's name on the stand.

Height: 79 cm (31.1 in). [SM]

Called up: December 9, 2022 – ca. 17.20 h ± 20 min.

€ 600,000 – 800,000 R/D, F

\$ 600,000 – 800,000

 Find more information on this lot in the Gerlinger Collection catalog on www.kettererkunst.com

- Of utmost rarity – this is the first time ever that a wooden sculpture by Heckel is offered on the international auction market
- The accomplishments that Heckel and Kirchner made in early 20th century sculpting are outstanding – in this genre they challenged traditions even more radically than in painting
- 5 of the 7 preserved sculptures are in the estate or museum-owned
- This presumably is Heckel's last available wooden sculpture
- A museum-quality masterpiece that looks back on an international exhibition history

“Kirchner brought the woodcut from Southern Germany [...]. Heckel carved wooden figures again; in his figures, Kirchner enriched this technique with painting”.

Ernst Ludwig Kirchner in the Brücke Chronicle from 1913.

PROVENANCE

- Estate of Erich Heckel, Hemmenhofen.
- Collection Hermann Gerlinger, Würzburg (since 2001, with the collector's stamp Lugt 6032).

EXHIBITION

- Erich Heckel, Kunstverein Freiburg/Kunsthalle Mannheim 1950, cat. no. 102.
- Plastik und Kunsthandwerk von Malern des deutschen Expressionismus, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, August 28 - October 2, 1960; Museum für Kunst und Gewerbe, Hamburg, October 14 - November 13, 1960, cat. no. 10.
- Van Gogh to Picasso, Stedelijk Museum, Amsterdam, 1964, cat. no. 34.
- German Expressionist Sculpture, County Museum of Art, Los Angeles, 1983; Hirshhorn Museum, Washington, April 4 - June 17, 1984; Josef-Haubricht-Kunsthalle, Cologne, July 12 - August 26, 1984, cat. no. 48.
- German Art in the 20th Century, Royal Academy of Arts, London, October 11 - December 22, 1985; Deutsche Kunst im 20. Jahrhundert, Staatsgalerie Stuttgart, February 8 - April 27, 1986, cat. no. 26 (with illu.).
- Holz. Vom Material zum Ausdruck, Kunsthaus Zug, 1988, cat. no. 87.
- Out of the Wood, Tate Gallery, Liverpool, from November 7, 1990, cat. no. 23.

- Expressionist Sculpture, Prefectural Museum of Art, Aichi/Prefectural Museum of Art, Niigata, 1995, cat. no. 81.
- Die Maler und ihre Skulpturen. Von Edgar Degas bis Gerhard Richter, Museum Folkwang, Essen, October 12, 1997 - January 4, 1998, p. 140.
- Kunstwelten im Dialog, Museum Ludwig, Cologne, November 5, 1999 - March 19, 2000, cat. no. 48 (with illu.).
- Frauen in Kunst und Leben der “Brücke”, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 109.
- Erich Heckel an der Ostsee, Städtische Galerie, Bietigheim-Bissingen, May 6 - July 16, 2006, cat. no. 39.
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 113, p. 184. (with illu.)
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke, inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 220, SHG no. 499.



TONY CRAGG

1949 Liverpool – lives and works in Wuppertal

Distant Cousin. 2007.

Stainless steel.

Unique object. Ca. 235 x 190 x 160 cm (92.5 x 74.8 x 62.9 in).

Called up: December 9, 2022 – ca. 17.22 h ± 20 min.

€ 250.000 – 350.000 R/M, F

\$ 250,000 – 350,000

PROVENANCE

· Haunch of Venison, Zürich.

· Private collection (acquired from the above in 2008).

LITERATURE

· Cf. Anthony Cragg, Works in five Volumes, vol. IV, Sculpture 2001-2017, p. 24/2 (with ill.).

- **Tony Cragg is one of the most important contemporary sculptors**
- **Spectacular and monumental sculpture in all-around view**
- **Cragg's high-gloss polished stainless steel sculptures are among his most sought-after works on the international auction market**
- **Cragg's sculptures are in renowned international museums, among them Tate Gallery, London, the Centre Pompidou, Paris, the Stedelijk Museum, Amsterdam, and the Hirshhorn Museum, Washington**
- **The artist is represented by Lisson Gallery, London/New York and Thaddaeus Ropac, London/Paris/Salzburg**

“I want to create works that emanate the same intensity that I feel when looking at nature.”

Tony Cragg, 2016, quoted from: Tony Cragg. Unnatural Selection, Darmstadt 2016, p. 12.

Today one of the most acclaimed contemporary sculptors, Tony Cragg has been interested in minerals and fossils since he was a young boy. Over the years has amassed a very extensive rock collection that serves as a constant source of artistic inspiration for his unique aesthetic based on organic forms found in nature. Over the years, Cragg has given expression to this distinctive formal language in a wide variety of materials, including bronze, steel, wood, and glass. Through meticulous selection, variation, and recombination, he has approached natural forms in his very own artistic manner. “Ever since I was a child, I have been impressed by nature. I would like to make works that have the same effect on me as nature has. I know that's naive. Nature has had billions of years of practice and does wonderful things.” (Tony Cragg, quoted from: ex. cat. Skulpturenpark Schwante. Sculpture & Nature, Schlossgut Schwante, June to October 2020, p. 22.) In the truest sense of the word, however, Tony Cragg's creations are also “miraculous”; beginning with the “Early Forms” of the 1980s, they have always fascinated the viewer with their extraordinary aesthetics and the way they put our viewing habits to the test. But it is Cragg's sought-after, highly polished monumental sculptures of the later years, constructed from shaped stainless steel

sheets and then hand-polished, that captivate the viewer in a very special way. They invite us to walk around them and experience their presence in space from every angle. Unlike the artist - who is more of an introverted loner, the spectacular creations of Cragg are not humble at all, on contrary, they take center stage, they are the undisputed stars in any room. No one can escape their fascinating aesthetic impression; they ask for attention and admiration. And so the high-gloss hand-polished stainless steel surface of “Distant Cousin” quickly takes us under its spell and invites us to explore it. The compact, dynamic style of this sculpture is unusual, the basic structure of which is vaguely reminiscent of fossilized shell and bone formations. Unlike the layered discs of the works from the “Points of View” group, it is based less on Cragg's enthusiasm for geological layers and more on the extraordinary rock formations that the Earth has hidden over thousands of years. “Distant Cousin” is characterized by a special inner dynamism, which powerfully extends into the room on all sides. An indefinite inner force seems to determine the form of the impressive aesthetics of the present sculpture, which turns the inside outwards and powerfully brings to the surface what lies hidden at its core. [JS]



ANDY WARHOL

1928 Pittsburgh – 1987 New York

Goethe. 1982.

Silkscreen in colors.

Feldmann/Schellmann/Defendi II.270-273. Signed, numbered and inscribed "PP" The complete set of 4 sheets, each PP copy 5/5 aside from the edition of 100. On Lennox Museum cardboard. 96,5 x 96,5 cm (37.9 x 37.9 in), the full sheet.

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).

Called up: December 9, 2022 – ca. 17.24 h ± 20 min.

€ 300.000 – 500.000 R/M, F

\$ 300,000 – 500,000

LITERATURE

· Forty are better than one. Edition Schellmann 1969-2009, published by Jörg Schellmann, Ostfildern 2009, pp. 342-343.

- Extremely rare as complete series and matching set
- An icon of world literature portrayed by Warhol
- Heinrich Wilhelm Tischbein's painting becomes an icon of pop art

“I wish I could invent something like Bluejeans. Something to be remembered for. Something mass.”

Andy Warhol, quoted from: Andrea Bordbeck et al (ed.), Andy Warhol. A Factory, Ostfildern 1998, no p.

De-contextualized and in a striking orchestration, Andy Warhol presents us one of the most famous German poets of all time - Goethe with the unmistakable hat, as depicted by Johann Heinrich Wilhelm Tischbein in his painting "Goethe in der Campagna" around 1786/87. Warhol excised him from the landscape surroundings in the painting and transferred the face of the great poet into the square form of his serigraph. Rendered in loud colors and with bold contour lines, Goethe joins the array of celebrities portrayed by Warhol. Since the late 1970s, the artist had not only devoted himself to depicting his contemporaries, but also found important sources of inspiration in the paintings of Old Masters and other cultural symbols. In the special case of his Goethe suite, not only two epochs, different nationalities, styles and mental attitudes come together in one serigraph, the celebrated American artist also confronts us with a new interpretation of what is probably the most well-known portrait of Goethe, and surpasses Tischbein's portrayal by translating the motif into an unmistakable statement of pop art. In this context, the close interdependence with German art and the cultural landscape is not only emphasized by the motifs of the four serigraphs but also by their genesis: When Warhol

was invited to Frankfurt in context of a portrait commission from the publisher Siegfried Unseld in 1980, they visited the Städel Museum together. In front of Tischbein's painting, Unseld is said to have encouraged the pop artist to use the motif for his own work. In addition to large-format representations on canvas, Warhol conceived the series of serigraphs with this motif in 1982. This unique suite, as well as the entire later creative period of the artist were also shaped by the close collaboration with the publishers Jörg Schellmann and Bernd Klüser. From around 1970, Schellmann in particular was one of the most important editors of contemporary editions with artists such as Joseph Beuys, Keith Haring and Hanne Darboven. In 1980, when Schellmann & Klüser published the artist's first serial work, the famous portrait of Joseph Beuys, an extremely fruitful cooperation with Andy Warhol began. Up until Warhol's death in 1987, more than 20 other editions were created as part of this collaboration, which offered the pop art pioneer a valuable platform for the distribution of his iconic, mass-consumption-oriented serigraphs - loosely based on his self-declared motto 'Thirty Are Better Than One'. The popular and rare Goethe suite is one of them. [AM]





DAVID WOJNAROWICZ

1954 New Jersey – 1992 New York

He Kept Following Me. 1990.

Mixed media. Acrylic, five black-and-white photographs, string and screenprint on masonite. Inscribed with the artist's name, date, title and number "#2509", as well as with the technique and the dimensions on a gallery label on the reverse. 122 x 152,5 cm (48 x 60 in). [CH]

David Wojnarowicz's photographic work "Weight of the Earth, II" (1988/89) is also offered in our Evening Sale on December 9 (see lot 16).

Called up: December 9, 2022 – ca. 17.26 h ± 20 min.

€ 350.000 – 450.000 R/0, F
\$ 350.000 – 450.000

"To make the private into something public is an action that has terrific ramifications."

David Wojnarowicz, quoted from: www.whitney.org/exhibitions/david-wojnarowicz.

PROVENANCE

- P.P.O-W Gallery, New York (verso with the gallery label).
- Private collection Southern Germany (acquired from the above in 1991).

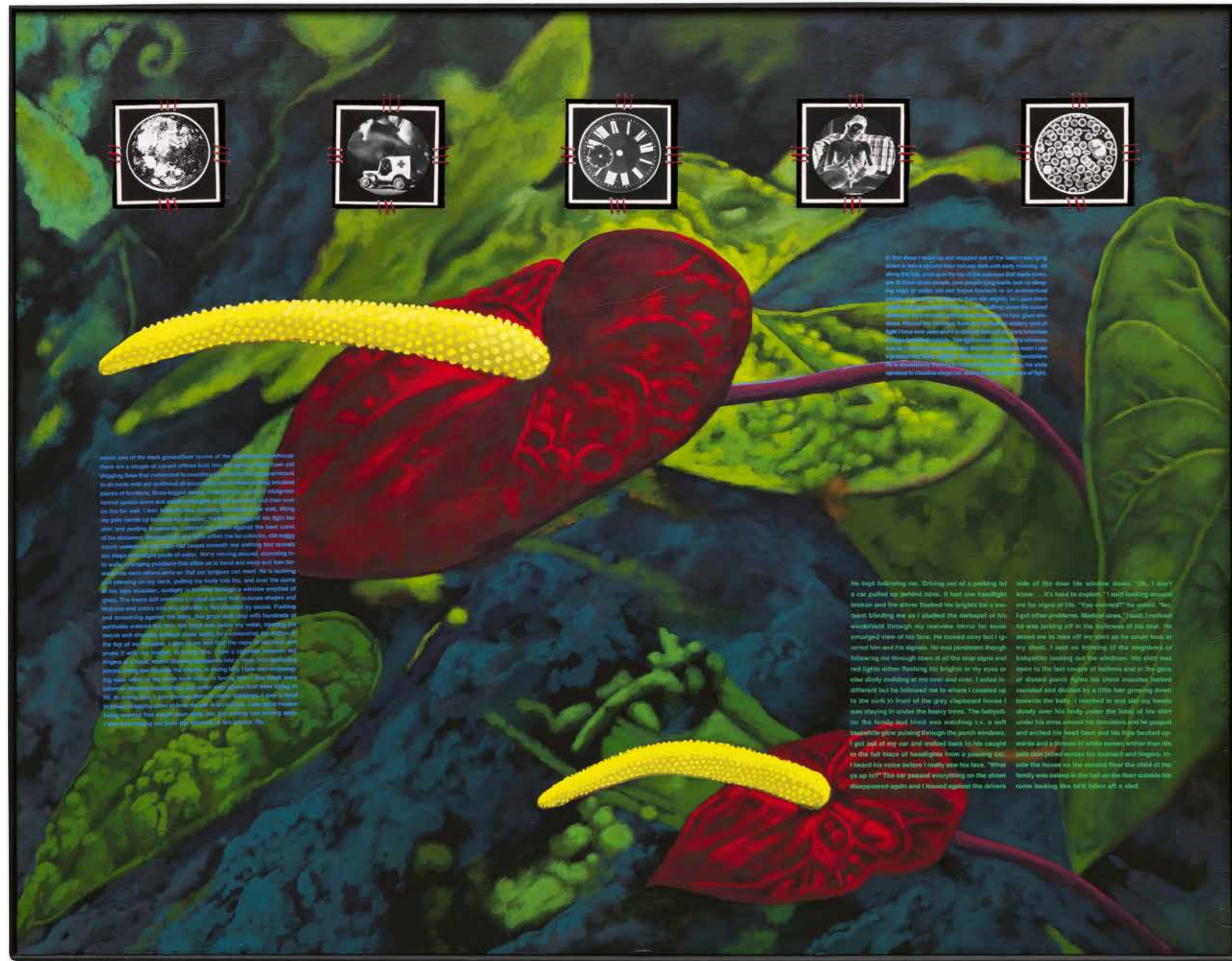
LITERATURE

- Aperture, New York (ed.) and Melissa Harris, David Wojnarowicz. Brush Fires in the Social Landscape, New York 2015, pp. 190f. (with double-page illu.).

- Along with Jean-Michel Basquiat, Keith Haring and Kiki Smith, David Wojnarowicz is considered a New York subculture icon of the 1980s East-Village
- In 1992, the young artist died much too young from the consequences of his HIV infection
- Paintings from the small series of the erotically charged flower pictures (1990) are among Wojnarowicz's very last works
- With his conceptual, provocative, socio-critical and stylistically versatile works, Wojnarowicz addresses homophobia, as well as the indifference and inaction with which politicians reacted to the then raging HIV epidemic
- In a characteristic manner, "He Kept Following Me" unites the artist's and activist's literary, painterly and photographic creation, which comprises painting, photography, film, collage, drawing, printmaking and installation, as well as music and writing
- In 2018 part of the grand retrospective at the New York Whitney Museum of American Art
- Similar paintings are at the world's most renowned museums like the Museum of Modern Art and the Metropolitan Museum in New York, the San Francisco Museum of Art and the Art Institute of Chicago

EXHIBITION

- In the Garden, P.P.O.W. Gallery, New York, November 3 - December 1, 1990.
- Fever: The Art of David Wojnarowicz, New Museum, New York, January 21 - June 20, 1999, p. 36 (with illu.)
- Jardin infini. De Giverny à l'Amazonie, Centre Pompidou-Metz, Metz, March 18 - August 28, 2017, pp. 189 and 251 (with illu. p. 191).
- David Wojnarowicz. History Keeps Me Awake at Night (Retrospective), Whitney Museum of American Art, New York, July 13 - September 30, 2018, p. 369 (with illu., plate 141, p. 279).





Inside one of the back groundfloor rooms of the abandoned warehouse there are a couple of vacant offices built into the space. Paper from old shipping lines that connected to countries now forbidden by government to do trade with are scattered all around the back blocks among wrecked pieces of furniture, three-legged desks, a neoplyde couch of mintgreen turned upside down and small computers of light and wood and river over on the far wall. I lean towards him, pushing him against the wall, lifting my pale hands up beneath his sweater, tracing the edge of his light tee shirt and peeling it upwards. I placed my palms against the hard curve of his abdomen. Moving back and forth within the tin cubicles, old soggy couch useless on the side, the carpet beneath our shifting feet reveals our steps with slight pools of water. We're moving around, slamming into walls, changing positions that allow us to bend and sway and lean forward into each others arms so that our tongues can meet. He is sucking and chewing on my neck, pulling my body into his, and over the curve of his bare shoulder, sunlight is beaming through a window emptied of glass. The frame still contains a rusted screen that reduces shapes and textures and colors into tiny dots like a film divided by seurat. Pushing and smoothing against the film. His great dark ship with hundreds of portholes entered the film. His head was below my waist, opening his mouth and showing teeth while teeth he's unhooking the button at the top of my trousers. I lean down and feel the nape of his neck and probe it with my tongue. In loving him, I saw a cigarette between the fingers of a hand, smoke blowing backwards into a room, and spiraling planes slicing low through the muscles. In loving him, I saw men encouraging each other to lay down their arms. In loving him, I saw small town laborers wearing baseball caps that either men spent their lives trying to fill. In loving him, I saw moving films of stone buildings. I saw a hand in chains dragging slow to from the cell. In loving him, I saw great houses being erected that would soon slide into the sea and sitting seas. I saw him seeing me from the shadows of the interior life.

Nan Goldin: “What would you like your work to do?”
 David Wojnarowicz: “I want to make somebody feel less alienated – that’s the most meaningful thing to me. I think part of what informs the book is the pain of having grown up for years and years believing I was from some other planet.”

Quoted from: www.aperture.org/editorial/david-wojnarowicz-and-nan-goldin.

David Wojnarowicz was a brilliant late-20th century artist, writer, experimental filmmaker, and AIDS activist who used any tool of communication he could get his hands on to fight for visibility in what he termed “the pre-invented world,” an ossified society in which the imagination was “one of the last frontiers of radical gesture.” Self-taught in the arts and letters, he developed a stirring and concise vocabulary of sounds and images, looking to visionary discontents like Jean Genet, Arthur Rimbaud, and William Burroughs for inspiration. He was above all a collagist, in the larger sense of the term, who understood and cultivated the mysterious fusion resulting from the collision of two or more particles of imagery.

“Inside my head behind the eyes are lengthy films running on multiple projectors.” (“In the Shadow of Forward Motion,” 1989)
 In 1982, Wojnarowicz’s spray-stenciled symbols of a burning houses, falling figures, and camouflaged soldiers appeared anonymously on walls throughout Manhattan, often on posters advertising gigs for the artist’s band, 3 Teens Kill 4–No Motive. As these spraypainted

icons evolved into paintings on board, he began exhibiting his work in East Village galleries. From that point on, Wojnarowicz’s restless approach to art and literature was distinguished by a porous interchange of images, whether captured on film, painted, sculpted, performed, or written. He combined and recombined a distinctive vocabulary of thought-pictures throughout his brief career. For him, collage was not some random, Dadaist process—it was an arsenal for razor-focused yet hallucinatory assaults on the embattled socio-political fabric of the 1980s and early 1990s.

“Queer in Normal” (art headline in the February 13 issue of the “Village Voice”)

In January 1990, Wojnarowicz’s first retrospective, “Tongues of Flame”, opened at Illinois State University, in Normal, Illinois, with support from a grant from the embattled National Endowment for the Arts. Shortly afterwards, tiny details from the exhibition catalog, including one showing Jesus with a syringe in his arm, were xeroxed and mass-mailed without permission by the right-



(f. l. to r.) John Fekner, Jenny Holzer, David Wojnarowicz, Keith Haring and Michael Smith, 1983, on the occasion of the exhibition “Urban Pulses”, Pittsburgh, John Fekner Research Archive, photo: David Lubarsky.



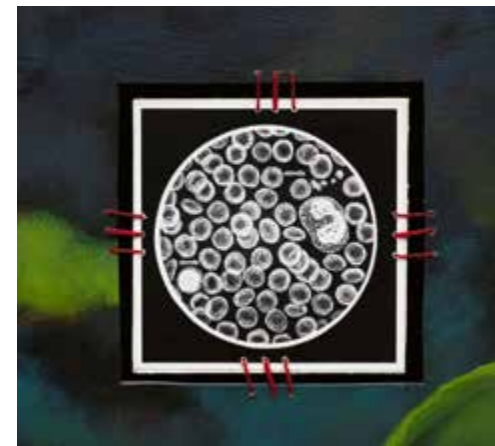
Installation view of the Flower Paintings by David Wojnarowicz from the retrospective exhibition “History Keeps Me Awake at Night” at the Whitney Museum of American Art, New York, 2018, photo: Ron Amstutz.

wing American Family Association. A national controversy ensued, resulting in an historic lawsuit that the artist eventually won. Along with Robert Mapplethorpe, Holly Hughes and Andres Serrano, Wojnarowicz was widely recognized as a champion for artists’ rights of expression.

Wojnarowicz returned to Bloomington-Normal in September 1990 to make artwork for “In the Garden,” his final solo exhibition in New York before his death. He rented a high-ceilinged downtown studio and began work on four paintings featuring colossal images of exotic flowers. Assisted by Patrick MacDonald, he projected photographs he’d shot at the U.S. Botanic Garden in Washington, D.C., onto four-by-five-foot wood panels, then painted the flower images in acrylic. With one exception, these were his last paintings. Wojnarowicz also shot several photographs during this trip, including one of the nearby Native American burial ground whose excavated skeletons were the basis of one of his most revered photo-text works, “When I Put My Hands on Your Body”.

“I don’t obey the time elements of history or space and distance or whatever; I fuse them all together.”

(interview with Barry Blinderman, 1989)
 “He Kept Following Me”, one of the four flower paintings, is exquisitely multilayered, both graphically and conceptually. Rather than painting images over pre-printed materials like maps, newspapers, and grocery posters as in his earlier paintings, the artist silkscreened three blocks of colored text right over a lushly painted pair of scarlet anthurium flowers. Additionally, he inset a row of five vignetted black & white photographs across the upper part of the painting. Each of the photos was mounted on board and suspended by stitches of red string. Appearing as if viewed through a surveillance lens, they picture from left to right: the moon, an ambulance superimposed on a detail of a face, a clock with Roman numerals, a naked man masturbating, and blood cells. Three of the photos were printed in negative, heightening their eeriness. They are port-holes into the existential domains of sex, time, space, illness, and death.



“To make the private into something public is an action that has terrific ramifications.”

David Wojnarowicz, quoted from: www.whitney.org/exhibitions/david-wojnarowicz.

“I’m really interested in breaking down the distance between humans and nature.” (interview with Blinderman, 1989)

It is puzzling at first to encounter “He Kept Following Me”, a precisely rendered painting of flowers by an artist who was recognized for exposing the corruption, and homophobia of the “one-tribe nation” he so reviled. But considering the tens of thousands of AIDS deaths in the U.S. at the time, his gigantic anthurium flowers’ seductiveness is tempered by a constellation of darker meanings. Flowers are a multivalent symbol, on the one hand celebrating weddings and holidays, on the other, funerals and hospitals. Three of the four tropical flowers portrayed in the quartet of paintings—anthurium, torch ginger lily, and calla lily—are commonly seen at memorials. Wojnarowicz considered his portrayal of flowers a respite from the chaos in his life. He was well versed in the natural sciences and perhaps knew that the waxy, fleshy petals of the anthurium are mildly toxic if chewed, causing burning and blistering in the mouth. This paradoxical poison calls to mind Rimbaud’s description of the poet as one who “consumes all the poisons in himself, to keep only their quintessence.” Wojnarowicz told his friend, the artist Margue-

rite Van Cook, that he was also inspired by the 19th century Decadent poetry—in particular, Charles Baudelaire’s banned book of poetry, “Les Fleurs de Mal” (“The Flowers of Evil”), and Joris-Karl Huysmans infamous “À Rebours” (“Against the Grain”).

“Smell the flowers while you can.” (Author’s Note, “Close to the Knives: A Memoir of Disintegration”, 1991).

The three silkscreened texts in “He Kept Following Me” are formatted like blown-up pages from a book. Their colors are close in value to the painted passages beneath, so some of the words are obscured and difficult to read. This is a ruse by Wojnarowicz to draw the viewer/reader closer for an extended look, or to “smell the flowers while you can.” The blue text on the painting’s left side is an excerpt from Wojnarowicz’s essay “Losing Form in the Darkness,” written in 1978-79. It describes an anonymous sexual encounter in an abandoned warehouse along the Hudson River. It closes with these heartbreakingly tender lines: “In loving him, I saw great houses being erected that would soon slide into the waiting and stirring seas. I saw him freeing me from the silences of the interior life.” The righthand blue

text is a dream fragment from “The Suicide of a Guy Who Once Built an Elaborate Shrine over a Mouse Hole,” in which Wojnarowicz wakes in a building occupied by vagrants, one of whom “... is soundlessly moving in this odd waltz-like dance ... slowly turning in the rays of light.” “He kept following me,” the opening sentence of the green text, is the source of the painting’s title. The passage describes a clandestine encounter with the driver of a car parked outside the house in Bloomington where Wojnarowicz stayed (while he worked on the flower paintings downtown). Minutes later he walked up to his room on the second floor where “... the child of the family was asleep in the hall on the floor outside his room looking like he’d fallen off a sled.”

“He Kept Following Me” is an important late work by an artist at the height of his craft and creativity. Visually and conceptually stunning, it is charged with a range of emotion that has brought tears to the eyes of many viewers.

Barry Blinderman

As director of University Galleries of Illinois State University in Normal, Illinois, from 1987 to 2018, Barry Blinderman curated many monographic museum exhibitions, including Wojnarowicz’s first retrospective. His articles on Martin Wong, Keith Haring, Andy Warhol, and others have been published internationally in museum catalogues, anthologies, and art magazines. He is featured in Chris McKim’s recent documentary film Wojnarowicz. Blinderman resides in Los Angeles, where he is writing a memoir entitled “The Curator’s Tale.”



KEITH HARING

1958 Reading/Pennsylvania – 1990 New York

Subway Drawing. Ca. 1982/1984.

Chalk drawing.

On two jointed sheets of black paper, laid on cardboard and in the original New York Subway frame made of glass fiber reinforced plastic. 114,8 x 152 cm (45.1 x 59.8 in), size of sheet. Frame dimensions: 124,5 x 172 cm (49 x 67.7 in).

Called up: December 9, 2022 – ca. 17.28 h ± 20 min.

€ 300.000 – 400.000 ^{R/D, F}

\$ 300,000 – 400,000

PROVENANCE

- Art trade, London (until 1999).
- Galerie Fetzler, Sontheim an der Brenz (acquired from the above in 1999, Lempertz, Cologne, November 12, 1999, lot 254).
- Private collection Southern Germany (acquired from the above in 2011).

EXHIBITION

- Keith Haring. Subway Drawings, Galerie Nikolaus Sonne, Berlin, November 9, 1990 - January 12, 1991, Achenbach Kunsthandel, Frankfurt am Main, November 29, 1990 - January 31, 1991, p. 54 (with illu.).

LITERATURE

- Kunsthaus Lempertz, Cologne, auction 778, November 12, 1999, lot 254 (with illu.).

“The most important thing I ever did”

More than forty years have passed since a 22-year-old Keith Haring created his first chalk drawings on the matte black paper that covered expired advertisement panels in NYC subway stations. Done right in front of mystified commuters, often at peak hours, these drawings comprised a heroic, uncommissioned public art project of a scale and duration that New Yorkers had never seen before and are unlikely to see again. Of the estimated five to six thousand subway drawings Haring did from January 1981 through 1985 - with sporadic forays later in the 80s - very few are known to have survived intact. Haring never intended the subway drawings to be exhibited above ground, but he did refer to this vast body of work as “[...] in its pure philosophical statement, definitely the most important thing I ever did.” (Interview with Jason Rubell, conducted in January 1990 and published as “Keith Haring: The Last Interview”, Arts Magazine, Sept. 1990).

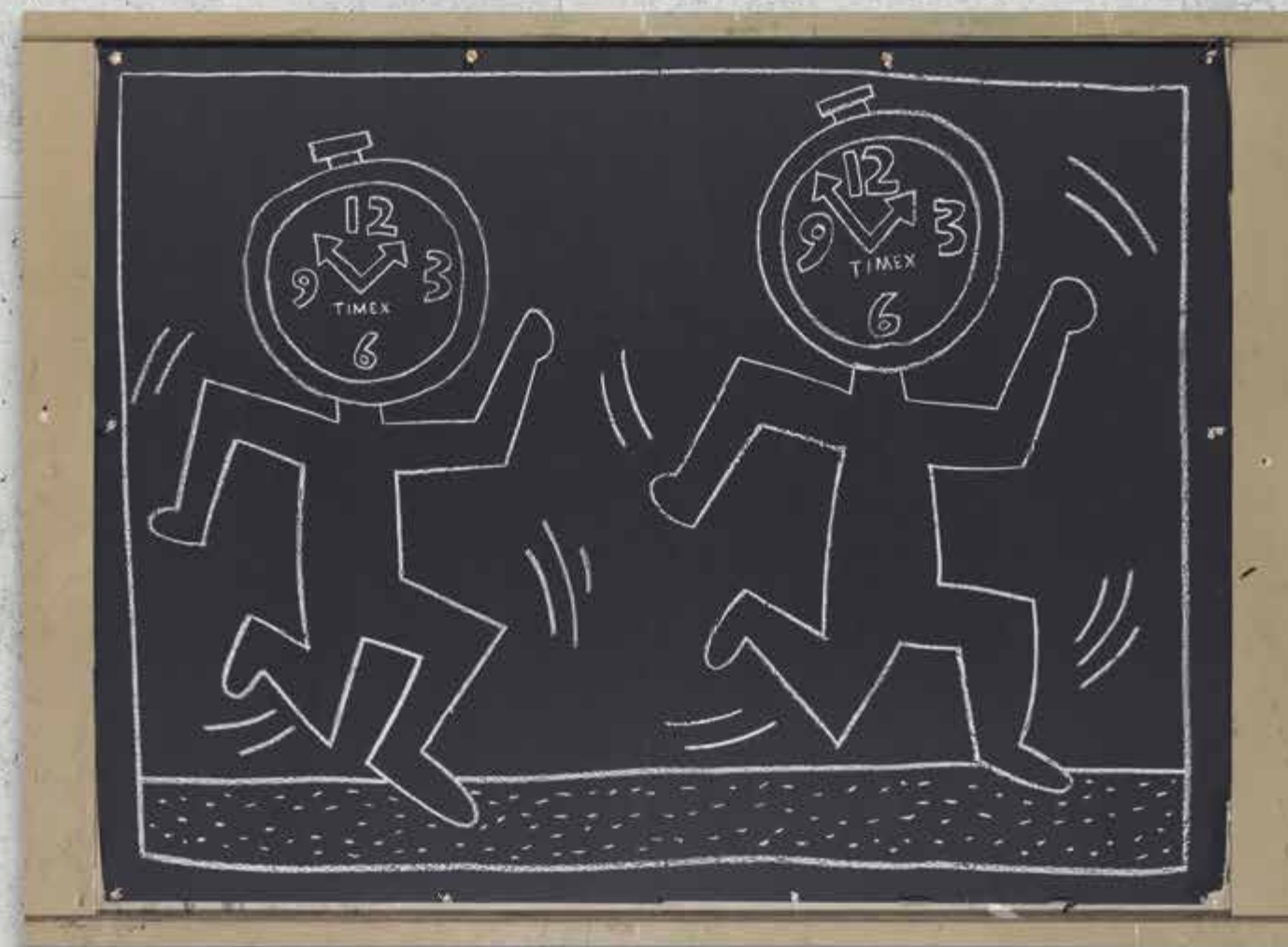
- The Subway Drawings marked the beginning of Keith Haring’s meteoric career in the early 1980s
- Subway Drawings in their original New York Subway frame are extremely rare on the international auction market
- Over the past years, only one Subway Drawing in the original New York Subway frame was sold for a record price in an international auction
- These works made him one of the most important American artists of the late 20th century
- Subway Drawings in their original frame are part of the Collection Brandhorst, Munich, and other museums world-wide

“The only reason it’s in the street is because that was the way it would get to the people.”

Keith Haring in an interview with Barry Blinderman, July 1981, published as “Keith Haring’s Subterranean Signatures,” Arts Magazine, September 1981.



Keith Haring drawing in the corridors of the New York subway, 1983, photo: Tseng Kwong Chi. © Keith Haring Foundation, 2022 / Muna Tseng Dance Projects, Inc., New York.





Keith Haring, Subway Drawings with "Clock-Headed-Figures", around 1983, photo: Tseng Kwong Chi. © Keith Haring Foundation, 2022/ Muna Tseng Dance Projects, Inc., New York.

“Those who saw Keith Haring draw were truly amazed.”

Art theorist Wolfgang Max Faust (1944-1993), in: ex. cat. Keith Haring, Galerie Nikolaus Sonne, Berlin 1990, p. 14.

Precise, concrete and comprehensible messages

For Haring, the medium of chalk was “clean, economical, fast.” (Interview with Barry Blinderman, July 1981, first published as “Keith Haring’s Subterranean Signatures”, *Arts Magazine*, Sept. 1981), affording him quick entry and exit from the dozens of favorite stopping-points along his miles-long subterranean studio. The speed at which he worked to avoid getting caught by MTA authorities honed his ability to strip drawing down to its essentials, conveying his multivalent messages with telegraphic clarity. The subway drawings provided Haring with a literal blackboard for developing new symbols and transforming earlier ones into myriad variations on universal themes. With his fluid line, he imbued his repertoire of figures, pyramids, animals, flying saucers, and mythical hybrid beings with frenetic energy and mystery.

Dating the drawing

Haring’s clock-headed figures first appeared in 1982, a year after he made his first subway drawings. They remained prominent through 1983. Two Tseng Kwong Chi photographs in the 1984 *Art in Transit* book lend support to this date range but by no means pinpoint when other similar drawings might have been made. In one photo, a drawing of a clock-head spinning a globe is flanked by posters advertising the Broadway musicals *Dreamgirls* and *Cats*. *Cats* opened on Broadway on October 7, 1982, thereby establishing that the drawing was done in 1982 or after. In the second photograph, a two-tiered drawing of a flying clock-head atop a running clock-head appears to the left of advertisements for the musicals *A Chorus Line* and *Evita* (fig.). *Evita* closed on Broadway on June 26, 1983, so that drawing was done no later than 1983. Finally, the Lucio Amelio book published in 1983 reproduces two ink drawings of clock-heads that Haring made in Naples for his exhibition in 1983 (fig.). *Untitled* could therefore be dated as either 1982 or 1983.



Keith Haring, *Untitled*, india ink drawing, 1983. © Keith Haring Foundation, 2022

“I have been drawing in the subway for three years now, and although my career above ground has skyrocketed, the subway is still my favorite place to draw.”

Keith Haring, in: *Art in Transit. Subway Drawings by Keith Haring*, New York 1984.

A contemporary memento mori

Although there are depictions of timepieces in art from the 17th century onward - most notably in Dutch genre painting and in Dali’s “*The Persistence of Memory*” Haring may have been the first artist to create a chimerical figure with the head of a clock. His hybrid figure predates Laurie Simmons’ “*Walking Pocket Watch*”, ca. 1990, a photomontage of an oversized timepiece resting atop the lower half of a woman’s figure, by around seven years (fig.). It seems inevitable in retrospect that Haring’s ever-shifting and recombined symbols would yield a running figure with a timepiece as a head, particularly considering the context – thousands of people running late, rushing to catch trains or to exit the station. For Haring there was never a sense of stasis, either in his life or art. Tall and wiry, he had a sprinter’s focus and physique. He created countless works of art in a tragically brief career, with an urgency fueled not only by his restless imagination, but also by his premonition of an early death. In a journal entry from March 20, 1987, he remarked: “I always knew, since I was young, that I would die young ... I live every day as if it were the last.” (Keith Haring, *Journals*, New York 1996, p.75-76).

“Art is nothing if you don’t reach every segment of the people.”

Keith Haring, quoted from: *L. A. Times* (online archive), February 17, 1990, Keith Haring: Subway Pop Graffiti Artist.



Laurie Simmons, *Walking Pocket Watch*, c. 1990.



Swatch watch, Keith Haring Limited Edition, Gz 104, *Noir Sur Blanc*, 1986.
© Keith Haring Foundation, 2022

“I think it is more important to make a lot of different things and keep coming up with new images and things that were never made before than to do one thing and do it well. They come out fast but, I mean ... it’s a fast world.”

Keith Haring about his Subway Drawings in an interview with Charles Osgood, 1982.

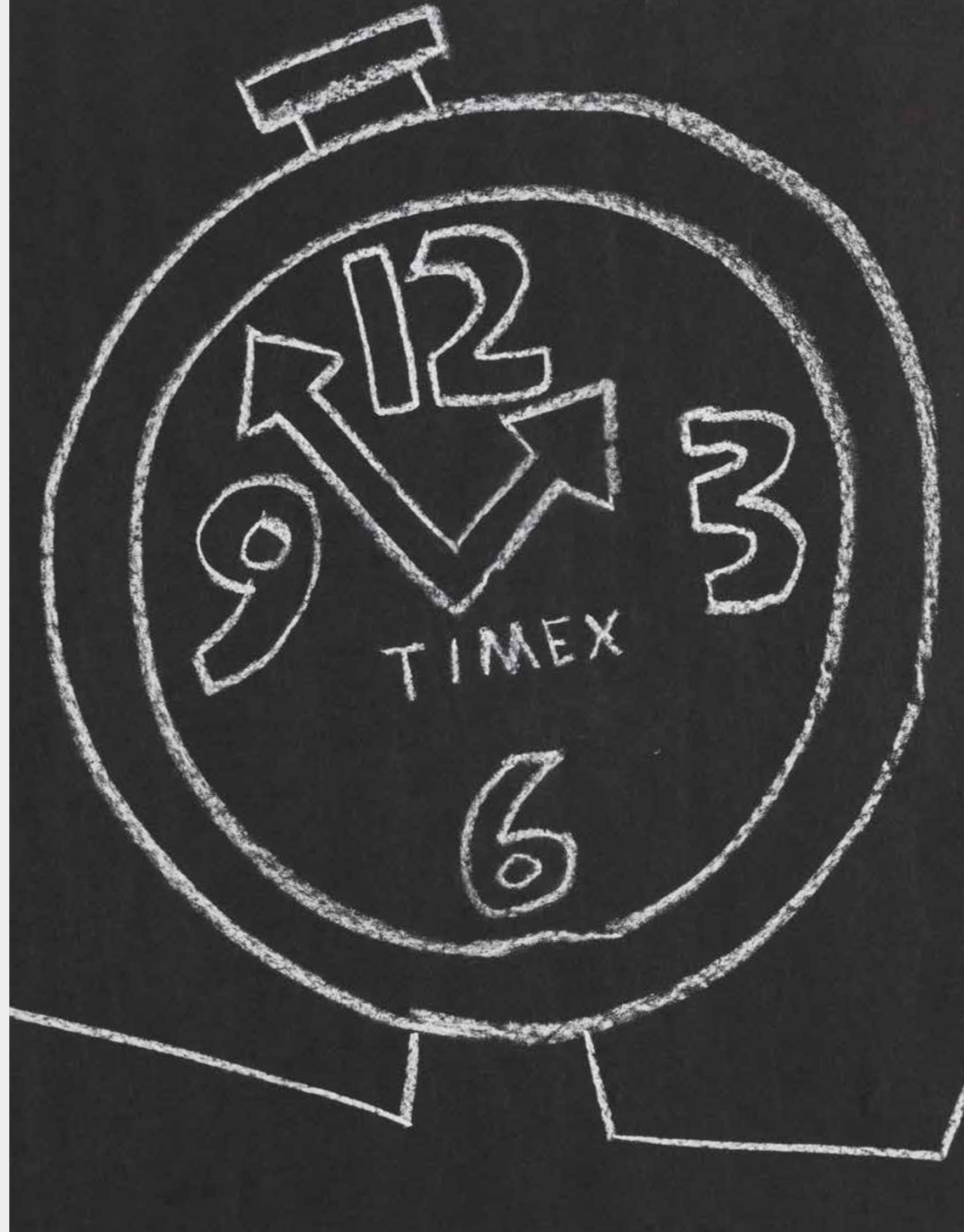
The Timex Corporation’s famous slogan, “It takes a licking and keeps on ticking”, is especially applicable to “Untitled (Twin Clock-headed Figures)”, in which both timepieces bear the Timex logo (Just as Haring appropriated a wristwatch brand name in several of his Clock Head drawings, in spring 1985, he returned the favor, permitting his own copyrighted image of a winged two-legged clock to adorn the face of the *Blanc Sur Noir* wristwatch by Swatch, fig.). Haring’s work has indeed “[kept] on ticking” throughout the three decades since his death, sustaining his intention to bequeath to us a timeless art with mass appeal. On the other hand, as the artist’s quote above suggests, the clock-headed figures function also as contemporary memento moris, reminders of the brevity of our existence; the drawing’s universality notwithstanding, one cannot help but envision “Untitled’s” frenetic figures as self-portraits of an artist who knew, several years before he was diagnosed as HIV-positive, that he was racing against time.

Barry Blinderman

Barry Blinderman is curator, writer and educator. He received his BA in art history from Boston University and his MA in art history from University of Pennsylvania. From 1980 to 1987, he directed Semaphore Gallery and Semaphore EAST in New York City, championing the work of Martin Wong, Nancy Dwyer, Robert Colescott, Ellen Berkenblit, Keith Haring, Lady Pink, Tseng Kwong Chi, and other highly distinctive artists emerging at that time.

In 1981, Blinderman published “Keith Haring’s Subterranean Signatures” in Arts Magazine, the artist’s debut article and interview in an art periodical. In October 1984, Blinderman presented “Art in Transit” at Semaphore East Gallery in NYC, featuring the artist’s full-gallery chalk mural on black walls and Tseng Kwong Chi light boxes of Haring’s subway works. In 1990, he curated “Keith Haring: Future Primeval”, the artist’s first traveling U.S. museum survey.

As director of University Galleries of Illinois State University in Normal, Illinois, from 1987 to 2018, he curated the first monographic museum exhibitions in the U.S. for David Wojnarowicz, Jane Dickson, Walter Robinson, Michelle Grabner, Keith Haring, and many others. His articles on artists from Andy Warhol and Robert Longo to Steve Reich and Danica Phelps have been published internationally in museum catalogs, anthologies, and art magazines. Blinderman resides in Los Angeles, where he is writing a memoir entitled “The Curator’s Tale”.



DAVID WOJNAROWICZ

1954 New Jersey – 1992 New York

Weight of the Earth, Part II, black-and-white.. 1988/89.

14 black-and-white photographs (gelatine silver proofs) and a watercolor and India ink drawing.

With the gallery label on the reverse, there inscribed in typography with the artist's name, the date, the title, the number „#1760“, as well as with the technique and the dimensions. Backing board: 92,7 x 99,1 cm (36.4 x 39 in). [CH]

David Wojnarowicz “He kept Following Me” (1990) from the series of his “Flower Paintings” (see lot 14) is also offered in our Evening Sale on December 9.

Called up: December 9, 2022 – ca. 17:30 h ± 20 min.

€ 100.000 – 150.000 R/D, F

\$ 100,000 – 150,000

- Wojnarowicz’s works unite cultural, aesthetic and political aspects
- Within his versatile œuvre, photography occupies a special rank
- The counterpart “Weight of the Earth, Part I” is part of the collection of the Museum of Modern Art, New York
- Similar photographic works are at, among others, the Art Institute of Chicago, the Museum of Contemporary Art in Chicago and the London Tate Gallery

PROVENANCE

- P-P-O-W Gallery, New York (with the gallery label on the reverse).
- Private collection Southern Germany (acquired from the above in 1991).

EXHIBITION

- In the Shadow of Forward Motion, P.P.O.W Gallery, New York, February 8 - March 4, 1989.
- David Wojnarowicz. Tongues of Flame (Retrospective), University Galleries, Illinois State University, Normal, January 23 - March 4, 1990, The Temple Gallery and Tyler Gallery, Tyler School of Art, Philadelphia, February 1 - March 2, 1991, ex. cat. pp. 91-104, ill. p. 95.
- David Wojnarowicz. History Keeps Me Awake at Night (Retrospective), Whitney Museum of American Art, New York, July 13 - September 30, 2018, p. 368 (with illu., plate 105, p. 237).

LITERATURE

- Aperture, New York (ed.) and Melissa Harris, David Wojnarowicz. Brush Fires in the Social Landscape, New York 2015, pp. 142f. (with double-page illu.).

“To me, photographs are like words and I generally will place many photographs together or print them one inside the other in order to construct a free-floating sentence that speaks about the world I witness.” (“Close to the Knives: A Memoir of Disintegration”, 1991)

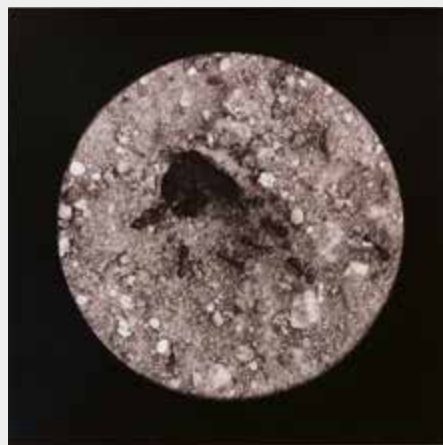
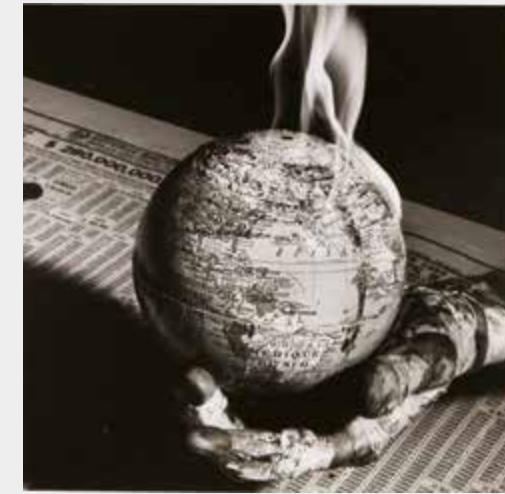
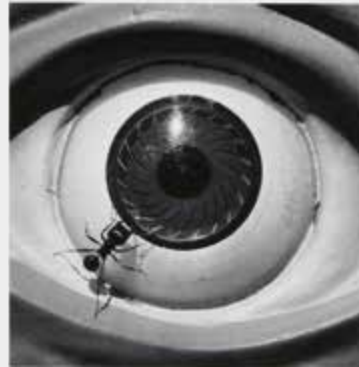
If we take to heart David Wojnarowicz’s above statement on the syntax of images, then “Weight of the Earth, Part II”, is a very complex and lengthy “sentence.” Its constellation of unsettling and enigmatic pictures elicits a sense of wonder in the viewer, but also a feeling of anxiety, like when waking from a disturbing dream.

Wojnarowicz was a self-trained polymath who survived an unimaginably abusive childhood. He engaged in a tireless examination of the natural sciences, the dehumanizing threat of technology, and the systematic disempowerment of the vulnerable. Believing that the imagination was “one of the last frontiers of radical gesture,” he fought for visibility in an ossified “one-tribe nation” with an onslaught of paintings, photographs, films, performances, and writings.



“Whatever work I’ve done, it’s always been informed by what I’ve experienced as an American in this country, as a homosexual in this country, as a person who is legislated into silence in this country.”

David Wojnarowicz, quoted from the documentary “Fuck you faggot fucker”, 2020.



A renegade photographer

According to the artist, his earliest experience as a photographer was in his mid-teens, during the time he was living on the streets of New York. With a stolen 35-millimeter camera and rolls of film pilfered from drug stores, he took hundreds of pictures of cruisers, hookers and drag queens hustling by the abandoned pier warehouses along the Hudson River. He then checked the undeveloped rolls and other belongings into coin-operated bus station lockers. As if by karma, he neglected to deposit the coins to reclaim them. All that remained were the uncaptured memories that found their way into his later work.

While working at an ad agency in 1978, at the age of 24, Wojnarowicz made a photostat blowup of the face of his hero, the French poet Arthur Rimbaud, to create a lifesize cardboard mask. His first serious photographic series, "Arthur Rimbaud in New York", 1978-79, consisted of 24 photographs he took of friends wearing the mask on the subway, in diners, at porn theatres, and other locations Wojnarowicz frequented. With few exceptions, he didn't make photographic works again until 1988, shortly after his mentor and one-time lover Peter Hujar died. He took over the renowned photographer's East Village loft, and for the first time he had full access to a darkroom. Between 1988 and 1990, he created "Weight of the Earth", the controversial "Sex Series," and many of his other best-known photographs.

"An opera that could actually have hundreds of parts instead of just two." (from an audio cassette, Fales Collection, NYC)

"Weight of the Earth, Part II", consists of fourteen photographs and one watercolor, ranging in size from about three-inches square to eight by ten inches. They are arranged symmetrically around the tiny central photo, a closeup of a fire ant crawling on a wooden eyeball. "Weight of the Earth, Part I", in the collection of the Museum of Modern Art in New York, is formatted identically but with entirely different images. Wojnarowicz had a systematic approach to the composition of "Weight of the Earth" and other multi-image artworks. He worked from preparatory lists, diagrams, and sketches of potential images and their placement.



Installation view of the retrospective exhibition "History Keeps Me Awake at Night" at the Whitney Museum of American Art, New York, 2018. The present work in far left, along with the counterpart „Weight of the Earth, Part I“, 1988, Museum of Modern ART, New York, photo: Ron Amstutz

“I like playing with images that are loaded for me, emotionally or otherwise. It’s like fucking with images, putting them through some sort of changes so that they mean something else, or pushing them in directions so that they can express a variety of things.”

David Wojnarowicz in a talk with Sylvère Lotringer, in: Sylvère Lotringer and Giancarlo Ambrosino, David Wojnarowicz. A Definitive History of Five or Six Years on the Lower East Side, New York 2007, p. 164).

These images “The weight of the earth is about things in captivity: animals and people and all that surrounds us.”

Some of the photographs in “Weight of the Earth” enact a predator-and-prey scenario: the photo on the upper left of a snake about to swallow a toad is counterbalanced on the lower right with a detail of a hand grasping a captured toad. This pairing reflects Wojnarowicz’s regret about “the human irritation at the sight of uncontrolled ‘nature.’” Other photos address disenfranchisement and exploitation: in a blue-tinted still from a porn film an actress spreads her legs for the camera; a policeman with a gun in his holster, seen through the window of a car he has pulled over, leans toward the driver; the worn-out shoes of a homeless person protrude from the cardboard box in which he sleeps. A particularly seething photo shows a world in ruin: a flaming globe is held by a charred, bandaged hand that rests upon the financial page of a French newspaper. Next to a watercolor of the earth, moon, and Mercury surrounded by stars is a photo of a blindfolded naked man in a dilapidated room, wielding a heavy animal bone like a club.

David Wojnarowicz’s career as an artist and writer was tragically brief. He died from AIDS-related complications in 1992 at the age of 37. His remarkable body of work was most recently exhibited in the Whitney Museum of American Art’s retrospective, “History Keeps Me Awake at Night”, which traveled to the Reina Sofia in Madrid and the Mudam in Luxembourg. Wojnarowicz’s arsenal of thought-pictures has shattered the citadels of the “pre-invented world” he despised and has made a profound impact on the lives and work of countless people throughout the globe.

The collective reverberations of these powerful images and the five others set in motion a “free-floating sentence” that covers all grammatical bases: declarative, interrogative, exclamative, and imperative. Weight of the Earth, Part II, is among Wojnarowicz’s most vibrant late works.

Barry Blinderman



KONRAD LUEG

1939 Düsseldorf – 1996 Düsseldorf

Fußballspieler. 1964.

Casein tempera on canvas.

Verso signed, dated and inscribed with the artist's address.

160 x 86 cm (62.9 x 33.8 in).

Called up: December 9, 2022 – ca. 17:32 h ± 20 min.

€ 80,000 – 120,000 R/D, F

\$ 80,000 – 120,000

PROVENANCE

- Private collection Southern Germany (obtained directly from the artist).
- Private collection Berlin (inherited from the above).

LITERATURE

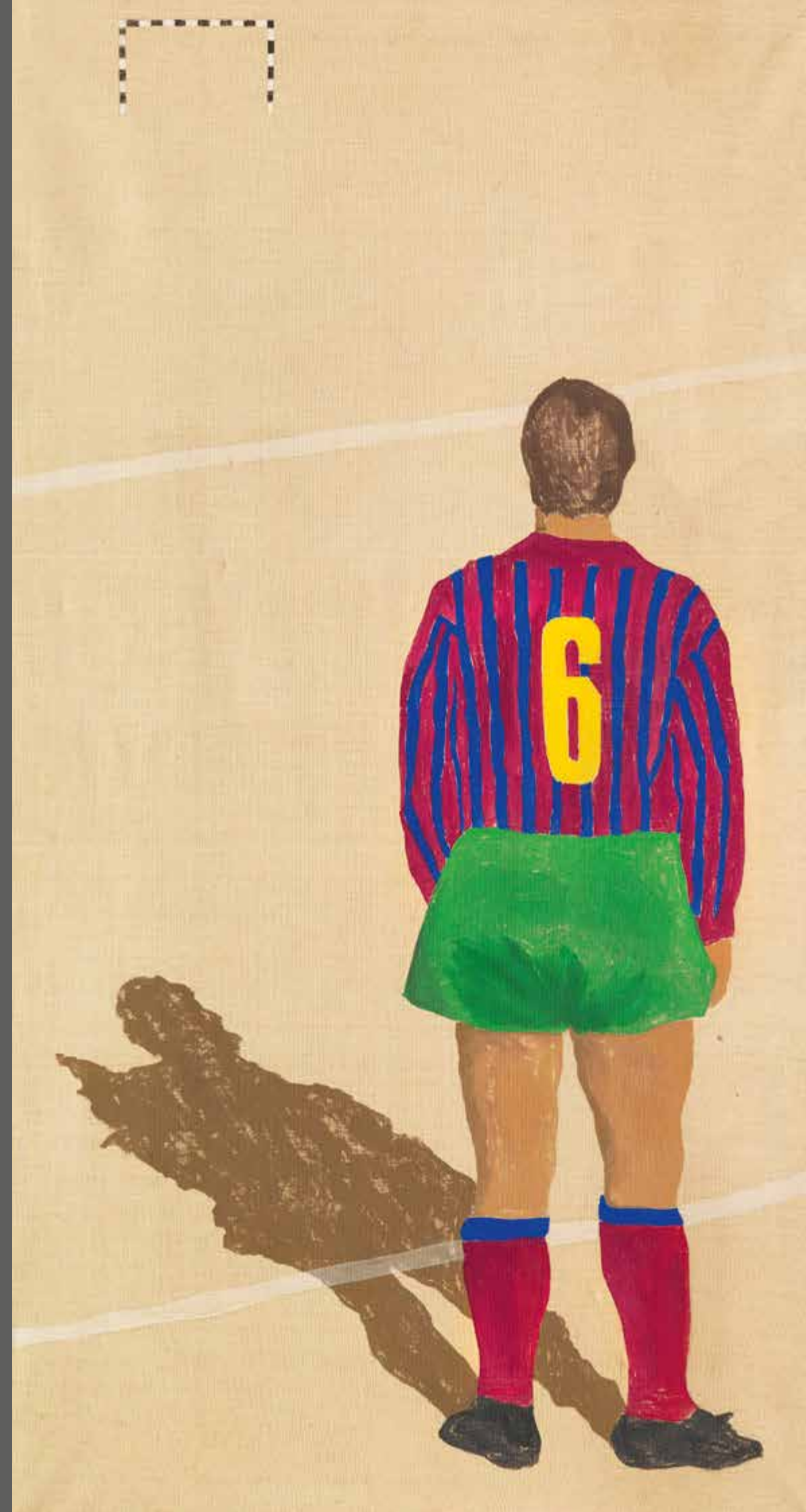
- Thomas Kellein, *Ich nenne mich als Maler Konrad Lueg*, Bielefeld 1999, p. 69 (with illu.).

Düsseldorf was the center of contemporary art in Germany in the early 1960s. Accordingly, it is little surprising that some of the artists studying at the Düsseldorf Art Academy under Bruno Goller, Gerhard Hoehme and Karl Otto Götz in those days would be acclaimed artist one day. From 1961, Joseph Beuys introduced his new concept of art at the traditional institution. Alfred Schmela showed representatives of the international avant-garde at his gallery. Counter positions to the ubiquitous Informalism came from the Zero group around Piene, Mack and Uecker, or from George Maciunas at the Festum Fluxorum.

Konrad Lueg studied with Bruno Goller from 1958, and switched to the class of Karl Otto Götz in the winter of 1960/61. He was expelled from the academy for no apparent reason and without a degree in November 1962, however, it seems that his political activities may have been the reason why. The Düsseldorf native Lueg had close ties with the local art scene and knew many artists and art lovers through Peter Brühning. At the academy he became acquainted with Gerhard Richter, Manfred Kuttner and Sigmar Polke, who would make art history under the name “Kapitalistischer Realismus” (Capitalist Realism). However, their financial situation was difficult. “At the time I was earning a little as assistant teacher, Polke worked [sic] at the tax office and Richter got something like a refugee allowance” (K.Fischer in: *Kunstforum International* vol. 104, 1989, p. 278). However, he continued to work as an artist under his mother's maiden name “Lueg”.

- Pictures of football players are a sought-after motif in the artist's small oeuvre
- Konrad Lueg's paintings are extremely rare on the art market
- Family-owned since the 1960s
- As Konrad Fischer, Konrad Lueg was one of the most important and most influential gallerists for art from the 1970s and 1980s
- The Städel Museum in Frankfurt am Main is in possession of a multi-figure football player picture from Konrad Lueg
- Other works are at the Museo Arte Contemporanea, Barcelona, the MoMA New York, and the Walker Art Center, Minneapolis

In 1962 he discovered casein paint as a painting medium, which is well-known under the brand name „Plaka” paint. It dries quickly, guarantees a flat appearance and is inexpensive. This was absolutely what he desired, since he was only able to create new art if he could provide a clear opposite to the material-intensive painting of Informalism. He also pursued a new path in terms of pictorial content. Konrad Lueg stages footballer players and boxers. Today these depictions are among his most significant works. To him it was not about the sport but about questioning these new heroes. The first season of the German Football League started in 1963, and in this context a new heroic image became omnipresent in Germany: the football player. Finally, people felt like they had reason and permit to cheer again. A position that Konrad Lueg addressed profoundly and subtly. As was the case in the legendary exhibition “Leben mit Pop - eine Demonstration für den kapitalistischen Realismus” (Living with Pop - A Demonstration of Capitalist Realism) in which he critically eyed the economic miracle of the 1960s. The figures in his football pictures are barely in motion, they are faceless and often shown from behind, field and ball are not visible. In the present work, Konrad Lueg presents the football player from behind in front of an empty field, probably looking at a distant goal. All the hectic pace and emotions typical of the sport can't be found in the picture. The player stands alone in the field and helplessly gazes at the distant goal. This is not about icons, but maybe about the people that Peter Handke wrote about in his novel “The goalie's anxiety at the penalty kick# from 1970. [EH]



KARL HOFER

1878 Karlsruhe – 1955 Berlin

Jüngling mit Kopftuch. Around 1924.

Oil on canvas.

Wohlert 582. Lower right monogrammed. Titled “Jüngling [sic] m. Kopftuch” on the reverse. 111 x 80 cm (43.7 x 31.4 in).

Called up: December 9, 2022 – ca. 17:34 h ± 20 min.

€ 250,000 – 350,000 ^{R/Dr.} F

\$ 250,000 – 350,000

PROVENANCE

- Galerie Alfred Flechtheim, Berlin (1924).
- Collection Dr. Erich Raemisch, Krefeld/Berlin/Freiburg i. Br. (acquired from the above, presumably in 1924, the latest since 1928 until at least 1955).
- Private collection Northern Germany (presumably since 1979).
- Private collection Northern Germany (acquired from the above in 2018).

EXHIBITION

- Karl Hofer. Bilder aus dem Jahr 1924, Galerie Alfred Flechtheim, Berlin, 1924/25, no. cat.
- Carl Hofer, Ernesto de Fiori, Kunstverein für die Rheinlande und Westfalen, Düsseldorf 1927, cat. no. 31.
- Karl Hofer. Das gesammelte Werk, Städtische Kunsthalle, Mannheim 1928, cat. no. 43 (with black-and-white illu. p. 21).
- 55. Ausstellung: Kollektivausstellung Karl Hofer. Berliner Sezession in Gemeinschaft mit der Galerie Alfred Flechtheim, Berlin 1928, cat. no. 34 (with black-and-white illu. p. 34).
- Karl Hofer, Kunsthaus Zürich, 1929, cat. no. 15.
- Expressionismus in Malerei und Plastik. Kaiser-Wilhelm-Museum, Krefeld 1946/47, cat. no. 34 (with black-and-white illu.).
- Von Nolde bis Klee. Deutsche Kunst des 20. Jahrhunderts, Kölnischer Kunstverein, Cologne, 1947, cat. no. 17.
- Ausstellung expressionistischer Malerei, Kunst- und Museumsverein im städtischen Museum Wuppertal, 1947, cat. no. 29.
- Ausstellung Carl Hofer, Galerie Alex Vömel/Kunstkabinett Hans Trojanski, Düsseldorf 1947, no cat.
- Berliner Festwochen 1953: Ausstellung Karl Hofer anlässlich seines 75. Geburtstages, Hochschule für bildende Künste, Berlin, 1953, cat. no. 12.
- Karl Hofer, Kunstverein in Hamburg, Hamburg/Städtische Kunsthalle, Mannheim/Staatliche Kunsthalle, Karlsruhe/Württembergischer Kunstverein, Stuttgart, 1954, cat. no. 2.
- Hundred Years of German Painting, The Tate Gallery, London, 1956, cat. no. 62 (with wrong dimensions).
- Gedächtnis-Ausstellung für Karl Hofer, Hochschule für Bildende Künste, Berlin/Badischer Kunstverein in Verbindung mit der Staatlichen Kunsthalle, Karlsruhe 1956/57, cat. no. 36. (with the label on the stretcher).
- Karl Hofer, Galerie Karin Hilscher, Munich, 1958, cat. no. 20.
- Deutsche Kunst des 20. Jahrhunderts, Augustinermuseum Freiburg i. Br., 1962, cat. no. 44 (with black-and-white illu.).
- Kunst des 20. Jahrhunderts aus rheinisch-westfälischem Privatbesitz. Malerei, Plastik, Handzeichnung, Städtische Kunsthalle/Kunstverein für die Rheinlande und Westfalen, Düsseldorf, 1967, cat. no. 140 (with illu. 43).
- Deutsche Kunst 1900-1930, Galerie Levy, Hamburg, 1979, cat. no. 101.

- **Iconic key work from his best creative period**
- **Shown at Tate Gallery, London, as early as in the 1950s and mentioned in Werner Haftmann’s standard work “Malerei im 20. Jahrhundert”**
- **Formerly part of the Collection Raemisch, one of the most significant private collections of Modernism in the Rhineland**
- **Hofer’s melancholic depictions of boys and girls are considered his best works**
- **The Museum of Modern Art, New York, acquired the similar painting “Jüngling mit Melone” (1926/1933) for its collection in 1949**
- **Paintings of this quality are extremely rare on the international auction market**

LITERATURE

- Benno Reifenberg, Karl Hofer, Leipzig 1924 (Junge Kunst, vol. 48) (with black-and-white illu. plate 25).
- Rom Landau, Karl Hofer, in: Deutscher Bote, February 3, 1925, no. 12, pp. 595-598 (with black-and-white illu. before p. 614).
- Alfred Kuhn, Karl Hofer, in: Die Horen, vol. 1, 1924/25, pp. 131-142 (illu. p. 133).
- Der Querschnitt, vol. 5, 1925, issue 1 (illu. after p. 48).
- Helmut Richter, Die neue Malerei und wir. 50 Maler in 50 Bildern, Leipzig 1930, pp. 93-94 (with illu. p. 93).
- Die Galerie Vömel, in: Rhein-Echo, September 9, 1948, no. 107, p. 1.
- Der siebzigjährige Hofer, in: Hessische Nachrichten, September 21, 1948, no. 126, p. 3.
- Werner Haftmann, Malerei im 20. Jahrhundert, Munich 1954/55, 2 vols., here plate vol., p. 309 (illu. 170) and p. 509 (here dated “1928”).
- Werner Haftmann, Malerei im 20. Jahrhundert. Eine Bild-Enzyklopädie, Munich 1965, p. 286, illu. 702, and p. 408.
- Kunsthaus Lempertz, Cologne, auction 478, Kunst des XX. Jahrhunderts, May 26/27, 1964, lot 217 (with black-and-white illu. plate 20).
- Dr. Ernst Hauswedell, Hamburg, auction 160, Moderne Kunst, June 24/25, 1968, lot 508 (with illu. on p. 93).



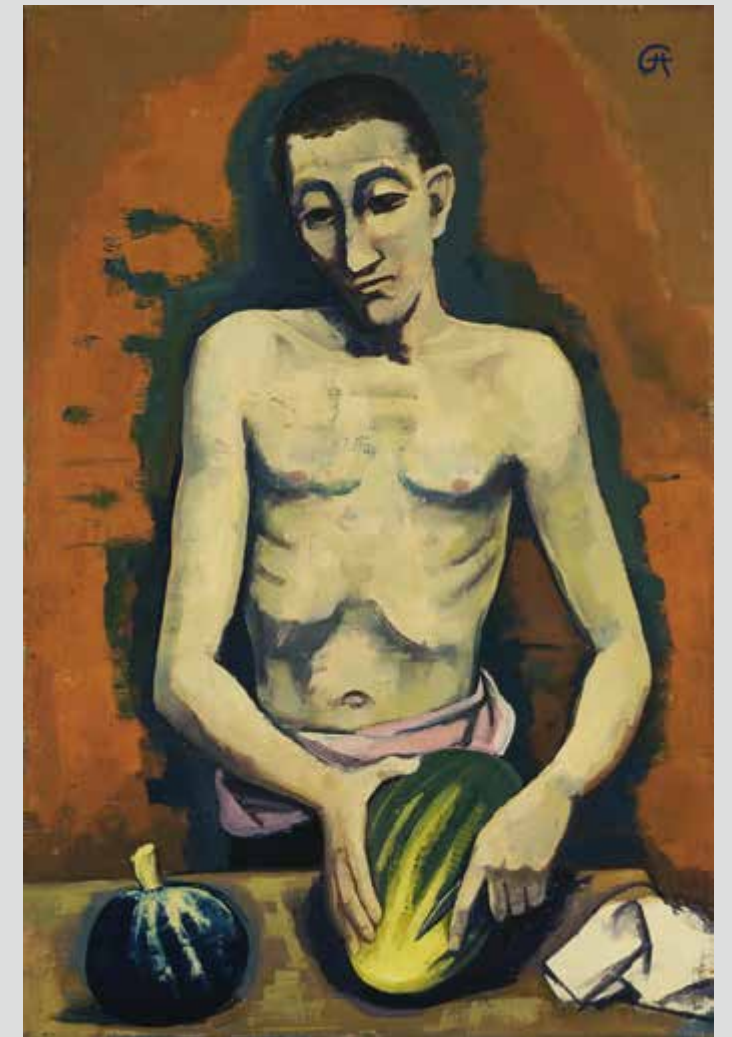


“A few themes always recur and in the course of this repetition, the organization of the pictures becomes more ascetic. This quality in German art between the two wars is a special accent. Hofer was a painter who began with a dream of an ideal beauty, which shattered through the contact with reality.”

Werner Haftmann, in: German art of the twentieth century, ex. cat. Museum of Modern Art, New York 1957, p. 96.



Karl Hofer, Junge mit Ball, around 1925, oil on canvas, National Gallery Prague – Trade Fair Palace.

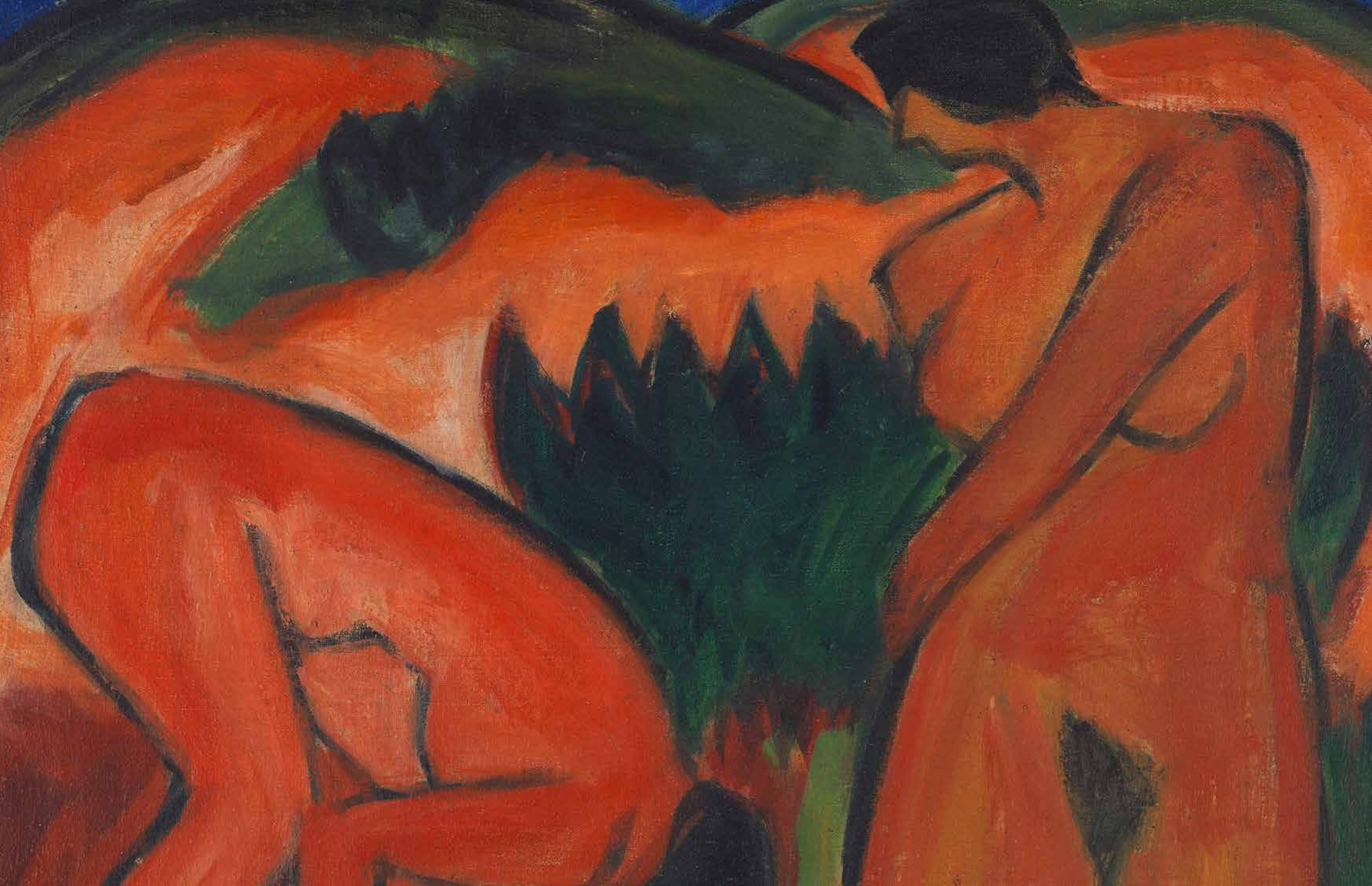


Karl Hofer, Jüngling mit Melone, oil on canvas, 1926/1933, Museum of Modern Art, New York.

Hofer is the painter of melancholia, a master of silence and the pensive gaze. Hofer's figures are motionless and lost in thought. In the 1920s, Hofer attained the style that would characterize his painting oeuvre until the end of his life. The central importance of “Jüngling mit Kopftuch”, one of the earliest and at the same time most mature creations of this kind, was well-known to the art historian Werner Haftmann. He picked the painting, which was shown in the grand retrospective exhibition on occasion of the artist's 50th birthday in 1928, as a kind of iconic masterpiece for his important publication “Malerei im 20. Jahrhundert” (Painting in the 20th Century), today considered a standard work. Haftmann, who was the art-historical director of documenta I in 1955, was also one of the curators of the legendary exhibition “German Art of the Twentieth Century” at the Museum of Modern Art in 1957, a major review show of the highlights of modern art. Hofer, who had died two years earlier, was represented alongside Kandinsky, Kirchner, Feininger and Schlemmer. Hofer's figure paintings show no action; they depict people gazing into the void. As the early outstanding painting “Jüngling mit Kopftuch” (Young Man with Headscarf) shows, Hofer was not concerned with portraying his sitters; his young men and women are rather de-individualized representatives of human sentiment.

Their restrained sadness and melancholy takes the viewer back to his own world of thought, his own spiritual life. Despite their origin in the time between the wars, which was decisive for the melancholic mood, these impressive creations fascinate with their timeless expression.

Based on Aristotle, the melancholic state of mind has been associated with intelligence and creativity since Italian Renaissance, and the artist, who must acquire fundamental knowledge in a wide variety of sciences such as anatomy, geometry, etc., was increasingly identified as an intellectual and creative philosopher by early modern art theory. Hence Hofer's “Jüngling mit Kopftuch” is part of an art-historical tradition that goes back to Dürer's famous “Melancholia” (1514). In 2006, the Nationalgalerie addressed the theme in the exhibition “Melancholie. Genie und Wahnsinn in der Kunst” (Melancholia. Genius and Mania in Art). Inspired by the impressions of his two journeys to India, Hofer has also lent his muscular youth in front of a black background a subtle exoticism through his fancy headdress and the colorful drapery, through which the captivating, pensive gaze of the youth could be interpreted as a representation of a melancholic longing for distant places. [JS]



KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Rote Düne. 1913.

Oil on canvas.


Grohmann pp. 258/286. Signed and dated in right margin. Once more signed and titled "Rote Düne" as well as inscribed on the reverse.

65 x 74,5 cm (25,5 x 29,3 in). [KT]

The work is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Called up: December 9, 2022 – ca. 17:36 h ± 20 min.€ 800,000 – 1.200,000 *R/D, F*

\$ 800,000 – 1,200,000

 Find more information on this lot in the Gerlinger Collection catalog on www.kettererkunst.com**PROVENANCE**

- Collection Felix Weise, Halle (from 1927 the latest until at least 1948).
- Ruprecht Weise, Bruchsal (presumably directly obtained from the above in 1956).
- Frankfurter Kunstkabinett Hanna Bekker vom Rath, Frankfurt a. Main/Hofheim (Tanus) (from 1958 the latest until at least 1968).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Karl Schmidt-Rottluff, Museum Folkwang, Hagen, March 1914.
- Karl Schmidt-Rottluff, Gemälde [first solo show], Kunstverein Jena, July 1914, no. 12.
- Kollektionen: Schmidt-Rottluff / Alexander Kanoldt / F.A. Weinheimer / L.L. Wulf. Plastiken, Galerie Fritz Curlitt, Berlin, April 16 - May 10, 1914, no. 27.
- Special exhibition Schmidt-Rottluff, Galerie Ferdinand Möller, Berlin-Schöneberg, Dec. 1919-March 1920.
- Galerie Ernst Arnold, Dresden, April 1927 (with illu. on p. 12).
- Kunstmuseum Moritzburg, Halle an der Saale, October 1948.
- Brücke 1905-1913, eine Künstlergemeinschaft des Expressionismus, Museum Folkwang, Essen, October 12 - December 14, 1958, no. 165.
- Moderne Malerei aus Frankfurter Kunstbesitz, Frankfurt 1963, no. 127 (with illu. and on the cover).
- Karl Schmidt-Rottluff, Gemälde, Aquarelle, Graphik, Kunstverein Hannover/ Museum Folkwang, Essen/Frankfurter Kunstverein/Akademie der Künste, Berlin, November 17, 1963 - July 5, 1964, no. 40.
- German Painting 1890-1918, Hermitage, Leningrad, May 25 - July 2, 1978; Pushkin Museum, Moscow, July 12 - August 27, 1978; Städtische Galerie im Städtischen Kunstinstitut, Frankfurt a.M., September 14 - November 12, 1978, no. 78 (with illu.).
- Karl Schmidt-Rottluff zum 100. Geburtstag, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, June 3 - August 12, 1984, cat. no. 20 (with illu.).

- **A special gem in the Collection Hermann Gerlinger**
- **Characterized by a life-affirming vitality and the immediacy of sun, water and naked skin**
- **A masterpiece in Karl Schmidt-Rottluff's oeuvre**
- **Paintings of this quality are almost exclusively owned by museums around the world**
- **On display at the then leading institution for contemporary art, the Museum Folkwang in Hagen, the year after it was made**
- **Among the nude pictures from 1913, "Rote Düne" is the most monumental and clearest expression**

- Karl Schmidt-Rottluff, Retrospektive, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, cat. no. 129 (black-and-white illu., color plate 54).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die Brücke und die Moderne, 1904-1914, Bucerius Kunst Forum, Hamburg, October 17, 2004 - January 23, 2005, cat. no. 142 (with illu.).
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 104 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 31 (with illu.).
- Unmittelbar und unverfälscht. Die "Brücke"-Maler und ihre Motive, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), October 13, 2013 - June 2014 (no cat.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger – Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 13, 192-193 (with illu.).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, pp. 196-197 (with illu.).
- Unzertrennlich. Rahmen und Bilder der Brücke-Künstler, Brücke-Museum Berlin, November 16 - March 15, 2020; Buchheim Museum, Bernried, March 28 - July 5, 2020, p. 435 (with illu.).
- Brücke und Blauer Reiter, Von der Heydt-Museum, Wuppertal, November 21, 2021 - February 27, 2022; Kunstsammlungen Chemnitz, March 27 - June 26, 2022; Buchheim Museum, Bernried, July 16 - November 13, 2022, p. 169 (with illu.).





ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Im Wald. 1910.

Oil on canvas.


Gordon 142. Signed and dated in upper right. 58 x 70 cm (22.8 x 27.5 in). [SM]

This work is documented in the Ernst Ludwig Kirchner Archive, Wichtrach/ Bern.

Called up: December 9, 2022 – ca. 17.38 h ± 20 min.

€ 600,000 – 800,000 ^{NPD}

\$ 600,000 – 800,000

 Find more information on this lot in the Gerlinger Collection catalog on www.kettererkunst.com

PROVENANCE

- Galerie Neupert, Zürich (with the label on the reverse).
- Collection Werner Brunner, Sankt Gallen (acquired from the above in 1953).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

LITERATURE

- Estate Donald E. Gordon, University of Pittsburgh, Gordon Papers, series I., subseries 1, box 1, folder 143.
- Donald E. Gordon, Ernst Ludwig Kirchner. Mit einem kritischen Katalog sämtlicher Gemälde, München/Cambridge (Mass.) 1968, pp. 69 and 294, cat. no. 142 (with illu.).
- Leopold Reidemeister, Künstler der "Brücke" an den Moritzburger Seen 1909-1911. Erich Heckel, Ernst Ludwig Kirchner, Max Pechstein, in: Ex. cat. Künstler der "Brücke" an den Moritzburger Seen 1909-1911, Brücke-Museum, Berlin, 1970, p. 18.
- Mario-Andreas von Lüttichau, Künstlergemeinschaft "Brücke", in: Ex. cat. Stationen der Moderne. Die bedeutendsten Kunstausstellungen des 20. Jahrhunderts in Deutschland, Berlinische Galerie, Berlin, 1988/89, p. 90 (with illu., no. 1/8).
- Heinz Spielmann (ed.), Die Maler der Brücke, Sammlung Hermann Gerlinger, Stuttgart 1995, p. 153, SHG no. 147 (with illu.).
- Heinz Spielmann, Die Brücke und die Moderne 1904-1914, in: Vernissage Nord, Ausstellungen Herbst/Winter, 2004/05, p. 8 (with illu.).
- Hermann Gerlinger, Katja Schneider (ed.), Die Maler der Brücke, inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 316, SHG no. 712 (with illu.).
- Franz Schwarzbauer, Andreas Gabelmann (eds.), Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Ostfildern 2006, pp. 23ff
- Volkmar Billig, „Gefilde der Seligen“. Zur Inselfaszination der "Brücke"-Künstler, in: Christoph Wagner and Ralph Melcher (eds.), Die "Brücke" und der Exotismus. Bilder des Anderen, Berlin 2011, p. 21 (with illu., no. 4, p. 23)

- Prime example of the accomplished "Brücke" style
- A highlight of the collaborative activities, the artists' life and work at the Moritzburg Ponds
- The unconstrained nudes in pristine nature are a key theme of "Brücke" art
- Shortly after it was made, the painting was shown in the legendary exhibition at Galerie Arnold in Dresden in September 1910 (according to Donald E. Gordon)

EXHIBITION

- Dresden 1910, no. 26 (there with the title "Landschaft").
- Die Kunst unserer Zeit, Künstlerhaus, Vienna, March to May 1930, cat. no. 14.
- E. L. Kirchner und Rot-Blau, Kunsthalle Basel, September 2 – October 15, 1967, cat. no. 16.
- E. L. Kirchner. Gemälde, Aquarelle, Zeichnungen und Druckgraphik, Kunstverein in Hamburg, December 6, 1969 – January 25, 1970, Frankfurter Kunstverein, Frankfurt am Main, February 6 – March 29, 1970, cat. no. 19 (with illu., no. 34).
- Künstler der Brücke an den Moritzburger Seen 1909-1911, Brücke-Museum, Berlin, cat. no. 33 (with illu., p. 17).
- Paul Gauguin. Das verlorene Paradies, Museum Folkwang, Essen, June 17, 1998 – October 18, 1998, Neue Nationalgalerie, Berlin, October 31, 1998 – January 10, 1999, cat. no. E 5 (with illu.).
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, September 10 – November 5, 2000, cat. no. 52 (with illu. p. 138).
- Die Brücke in Dresden 1905-1911, Dresdner Schloss, Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, October 20, 2001 – January 6, 2002, cat. no. 266 (with illu., p. 221).
- Die "Brücke" und die Moderne 1904-1914, Bucerius Kunst Forum, Hamburg, October 17, 2004 – January 23, 2005, cat. no. 133 (with illu. p. 158).
- Im Rhythmus der Natur: Landschaftsmalerei der Brücke, Städtische Galerie, Ravensburg, October 28, 2006 – January 28, 2007, p. 83 (with illu. p. 82).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 – August 26, 2007, cat. no. 144 (with illu., p. 229).
- Der Blick auf Fränzi und Marcella. Zwei Modelle der Brücke-Künstler Heckel, Kirchner und Pechstein, Sprengel-Museum, Hanover, August 29, 2010 – January 9, 2011, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), February 6 – 15, 2011, cat. no. 81 (with illu., p. 111).
- „Keiner hat diese Farben wie ich.“ Kirchner malt, Kirchner-Museum, Davos, December 4, 2011 - April 15, 2012, p. 29 (with illu.).
- Brückenschlag: Gerlinger – Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 184-187 (with illu.).





P. Gauguin



Paul Gauguin, Catalogue de l'Exposition de Peintures du Groupe Impressionniste et Synthétiste, 1889, book, Art Institute Chicago. © VG Bild-Kunst, Bonn 2022



A holiday at the exhibition grounds of the "Habitations Humaines", 1889, wood engraving, in: Journal de l'Exposition universelle, 1889, no. 35, p. 284

Gauguin made a portfolio of eleven zincographies, of which ten in black ink and one rust-colored and printed them on bright yellow paper for the Exposition Universelle of 1889 in Paris. In this group of zinc prints, Gauguin shows scenes from his stays in Brittany, Martinique and Arles and transformed his observations into meditations on the universal human condition.

The quality of the works is remarkable considering that the artist had never used this technique before. From one day to the next, almost overnight, Gauguin attained mastery in art printing. There is no evidence that Gauguin had been engaged in printmaking before 1888. A letter from Vincent van Gogh to Gauguin from October 10, 1888, suggests that from the beginning of the project, Gauguin had viewed zincography as a viable means of producing inexpensive images rather than as a medium for original artistic expression. Back in Paris on January 20, 1889, he wrote to van Gogh: "I have begun a series of lithographs that I will publish to become famous. This, by the way, is done at your brother's advice and under his supervision." (Douglas Cooper, ed. Paul Gauguin: 45 Lettres à Vincent, Theo et Jo van Gogh, Gravenhage et Lausanne, 1983, no. 35:3) He announced completion of the work on February 20. (Van Gogh 1960, No. 578 à Theo van Gogh, 137). Ancourt, who also worked for Gauguin's art dealer Ambroise Vollard, printed an edition of about fifty copies on sheets in a rich yellow tone resembling canary yellow. (Tokyo 1987, 167-168.) Several of these series were put together to a cardboard portfolio with a hand-colored print on the cover. Eventually,

the series was named "Volpini Suite" after the Café Volpini, where it was presented as part of the Exposition Universelle in Paris: "L'exposition de peintures du groupe impressionniste et synthétiste au café des Arts (café Volpini), sur le Champ- de Mars en face le Pavillon de la Presse, Paris 1889."

As Gauguin had not received any training in printmaking, his lithographic endeavors are generally acknowledged as his ,breakthrough into modernism'. With the "Suite Volpini", Gauguin proclaimed his new status as 'peintre-graveur' (painter-engraver). Along with Gauguin's sheets, prints by his friend Emile Bernard were also on display at Café Volpini. He had already gained experience in lithography and it is therefore assumed that he used this opportunity to support Gauguin in the realization of the eleven sheets. Gauguin approached printmaking at a time when color lithography was the most popular avant-garde medium, even though it was heavily opposed by conservative forces. While black on white paper was considered acceptable for exhibitions at official venues, a controversy about the role of color printing in the hierarchy of the high art media erupted, although color lithography had existed since the early years of the nineteenth century, particularly in the form of posters, e. g. the outstanding works of Henri de Toulouse-Lautrec. Nevertheless, colored lithographs were considered vulgar and were despised, as they were associated with commerce and industry. Henri Emile Lefort, artist and President of the Engraving and Lithography Section, believed that lithography was nothing but an art in black and white.

“SUITE VOLPINI” 1889



Four Javanese dancers in a village at the Great Exhibition 1889 in Paris.



Exhibition Gustave Courbet, Pavillon du Réalisme in the Avenue Montaigne, Paris 1855.

So much for the situation in the art world when Gauguin showed the "Suite Volpini" as part of the comprehensive and sensational Paris 'Exposition Universelle' of 1889, that marked the centenary of the French Revolution. Exhibitions on industry, ethnography and art played an important role at the time, taking place against the majestic backdrop of the newly built Eiffel Tower, the most controversial monument of the time. Gauguin, who attended the exhibition on several occasions, was fascinated by the 'Exposition coloniale', for which more than 300 indigenous peoples from Annam (Vietnam), Senegal, Gabon and Congo, New Caledonia and Tahiti had traveled to Paris to live in temporary enclaves under the eyes of the public for six months. Fine arts played an equally important role in the world exhibition, offering participating countries a stage to present their national identities. Artists not invited to the exhibition organized their own. Gustave Courbet had set a prime example when his paintings were rejected by the Salon in 1855, he just showed them at his "Pavillon du Réalisme" and received maximum attention. So the uninvited Gauguin and other fellow painters sharing the same fate, among them Emile Bernard, decided to find an alternative exhibition venue for their paintings and prints. The group negotiated with Monsieur Volpini, director of the 'Café des Arts' near the Trocadéro, not far from the Exposition premises, to exhibit under the name 'Groupe impressionniste et synthétiste'.

In addition to seventeen paintings by Gauguin, which were created in Arles during the visit to van Gogh, works by Émile Schuffenecker, Emile Bernard, Louis Anquetin, Charles Laval and Georges-Daniel de

Monfreid were also on display. The print portfolios were only shown upon request and thus remained practically unseen. "Visible sur demande album de lithographies par Paul Gauguin et Emile Bernard", read the request. However, in his sketchbook of 1888/89, Gauguin noted that "five portfolios were sold for twenty-five to forty Francs each" and that three further portfolios were given away to artist friends. Today there are ten complete portfolios in museums, five in private collections, individual prints are scattered throughout collections around the world.

The 'Suite Volpini' does not have a coherent theme, but summarizes the various influences Gauguin's artistic work had been subject to up to this point. Gauguin did not use traditional limestone for the print, but zinc plates, which - even though considered inferior at the time - was extremely progressive. The order of the motifs corresponds to Gauguin's travels and sojourns: meaning it begins with the Breton motifs from the artist's first visit in 1886: 'Projet d'assiette (Leda)', 'Baigneuses bretonnes', 'Bretonnes à la barrière', 'Les drames de la mer, Bretagne'. Followed by scenes from his stay on Martinique in June 1887: 'Les Cigales et les Fourmis' and 'Pastorales Martinique'; back in Europe, Gauguin's second stay in Brittany followed from January to October, 1888 and ended with his trip to Arles to see Vincent van Gogh between October and December 1888: the three sheets 'Les Misères humaines', 'Les Laveuses' and 'Les Vieilles Filles. (Arles)' document the meeting of the two different characters at the 'Yellow House'. [MvL]

PAUL GAUGUIN

1848 Paris – 1903 Atuona

Les misères humaines. 1889.

Zinco print, India ink, watercolor, hand-colored.

Mongan/Kornfeld/Joachim 11 Aa (of B). Signed and dated in the plate's lower right, signed in India ink above it. Only hand-colored first print. On yellow wove paper. 28,2 x 23 cm (11.1 x 9 in). Sheet: 35,4 x 29,5 cm (13.9 x 11.6 in).

Motif 10 from the series: "Suite Volpini, 10 Zinco-graphies", first edition released by the artist in May 1889. Printed by Edouard Ancourt, Paris. [KT]

Called up: December 9, 2022 – ca. 17.40 h ± 20 min.€ 200.000 – 300.000 ^{R/N}

\$ 200,000 – 300,000

- This is the only first print of this motif on the rare yellow paper from the first edition that Gauguin colored by hand
- Sheet from "Suite Volpini", Gauguin's first artistic manifesto in graphic form, which the artist presented at the seminal exhibition at Café Volpini in Paris in 1889
- Reference to Gauguin's impressive painting "Misères humaines-Vendanges à Arles" from 1888, today part of the Collection Ordrupgaard, Copenhagen
- Formerly part of the collection of Gustave Fayet, important patron of Gauguin and the symbolists

PROVENANCE

- Collection Gustave Fayet, (1865-1925), Abbaye de Fontfroide.
- Collection Samuel Josefowitz (1921-2015), Lausanne.
- Private collection Europe (acquired in 2002: Christie's February 4, 2002).

EXHIBITION

- Collector's Gallery, McNay Art Institute, San Antonio, Texas, Nov.-Dec. 1976, no. W2.
- Gauguin and the School of Pont-Aven, Prints and Paintings, Royal Academy of Arts, London, September 9 - November 19, 1998; National Gallery of Scotland, Edinburgh, December 4 - February 4, 1990, no. G8 (with illu. on p. 56).
- Gauguin and the School of Pont-Aven, Indianapolis Museum of Art; The Walters Art Gallery, Baltimore; Montreal Museum of Fine Arts; The Dixon Gallery and Garden, Memphis; San Diego Museum of Art; Portland Art Museum; Museum of Fine Arts, Boston, Sept. 1994-Sept. 1996, no. 7a (with illu.).

LITERATURE

- Cf. Marcel Guérin, L'Œuvre gravé de Gauguin, vol. I, Paris 1927, no. 5 (with illu.).
- Christie's, London, Impressionist and Modern Art (Evening Sale), auction on February 4, 2002, lot 25 (with illu.).





Paul Gauguin, Grape Harvest in Arles. Human Misery, 1888, oil on canvas, Ordrupgaard, Museum, Copenhagen. © VG Bild-Kunst, Bonn 2022

“Les Misères humaines” is the only work from the ‘Suite Volpini’ that Gauguin did not have printed in black, instead he had the zinc plate colored in a reddish or rusty color, in order to achieve a certain earthy appearance. In addition, Gauguin condensed the motif with the subsequent coloring, which makes the print so unique: through the careful use of delicate watercolor tones, sometimes heightened with gouache, Gauguin transformed the mysterious scene into a finely balanced, washed pen drawing.

After he had been invited many times, Gauguin eventually visited Vincent van Gogh in Arles in southern France from October 20 to Christmas 1888. Together they painted similar motifs, celebrated the beauty of difference which found inspiration in both the past and the present day. In doing so, Gauguin was interested in connecting new motifs with memories of works he had already pain-

ted. In the painting “Weinlese in Arles. Menschliches Elend” (Grape Harvest in Arles. Human Misery), which is related to the present zincography, he depicted women in costumes from Brittany – where he had previously stayed – and transferred the scene to a vineyard near Arles (fig.).

In the zincograph “Les Misères humaines” (Human Suffering), Gauguin significantly reduced the model and placed one of his favorite characters at the scene’s center: a desperate, defiant-looking young woman who rests her head on her fists. A pose reminiscent of Albrecht Dürer’s depiction of Melencolia I from 1514 (fig.). The motif appears frequently in his paintings, drawings and prints, both in those created in Arles and also in later works Gauguin conceived in Tahiti: Instead of being surrounded by women gathering red seaweed on the Breton coast, as can be seen in the painting, the girl sits ostentatious, appa-



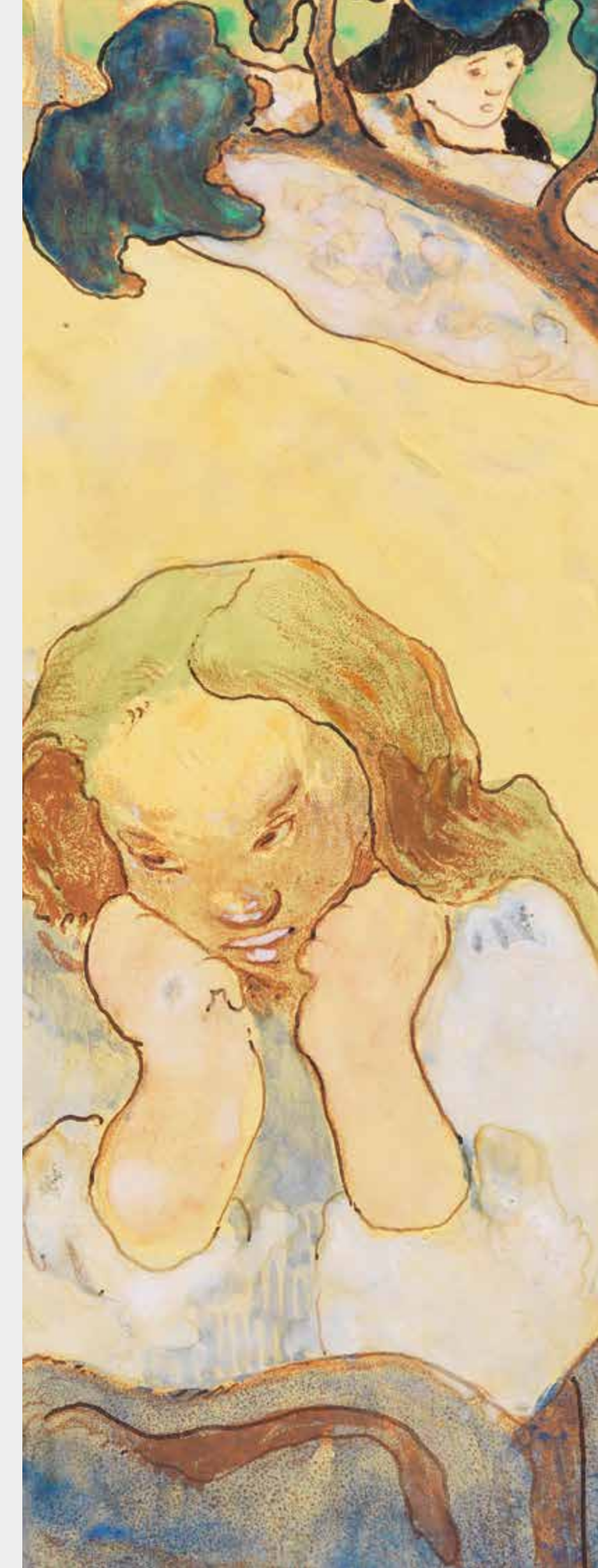
Paul Gauguin, Misères Humaines, 1889, watercolor on paper, Fondation Dina Vierny, Paris. © VG Bild-Kunst, Bonn 2022



Albrecht Dürer, Melancholia I, 1514, copper engraving on paper, Kunsthalle Karlsruhe.

rently lost in deep reverie, in front of a friendly-looking youthful boy. A tree with a curved shape that could have been inspired by Japanese woodcut art has a gap in its treetop that reveals the head of a figure dressed in black, who seems to be sneaking past behind a stone wall in the background. The imagery is symbolic and introspective at the same time: it closes the horizon and brings the literal and spiritual weight of the young woman in the foreground to the fore. As the title suggests, Gauguin addressed a mood of sadness or thoughtfulness, emotions many of his future works would be based on. [MvL]

Further works from this private collection are offered in our Modern Art Day Sale (Saturday, December 10, 2022, lots 455, 489, 527).



PAUL GAUGUIN

1848 Paris – 1903 Atuona

Les vieilles filles à Arles. 1889.

Zinco print, watercolor, gouache, hand-colored.

Mongan/Kornfeld/Joachim 9 Aa (of B). Signed in plate's lower left. Only hand-colored first proof. On yellow wove paper. 32 x 32,5 cm (12,5 x 12,7 in). Sheet: 32 x 33 cm (12,5 x 12,9 in).

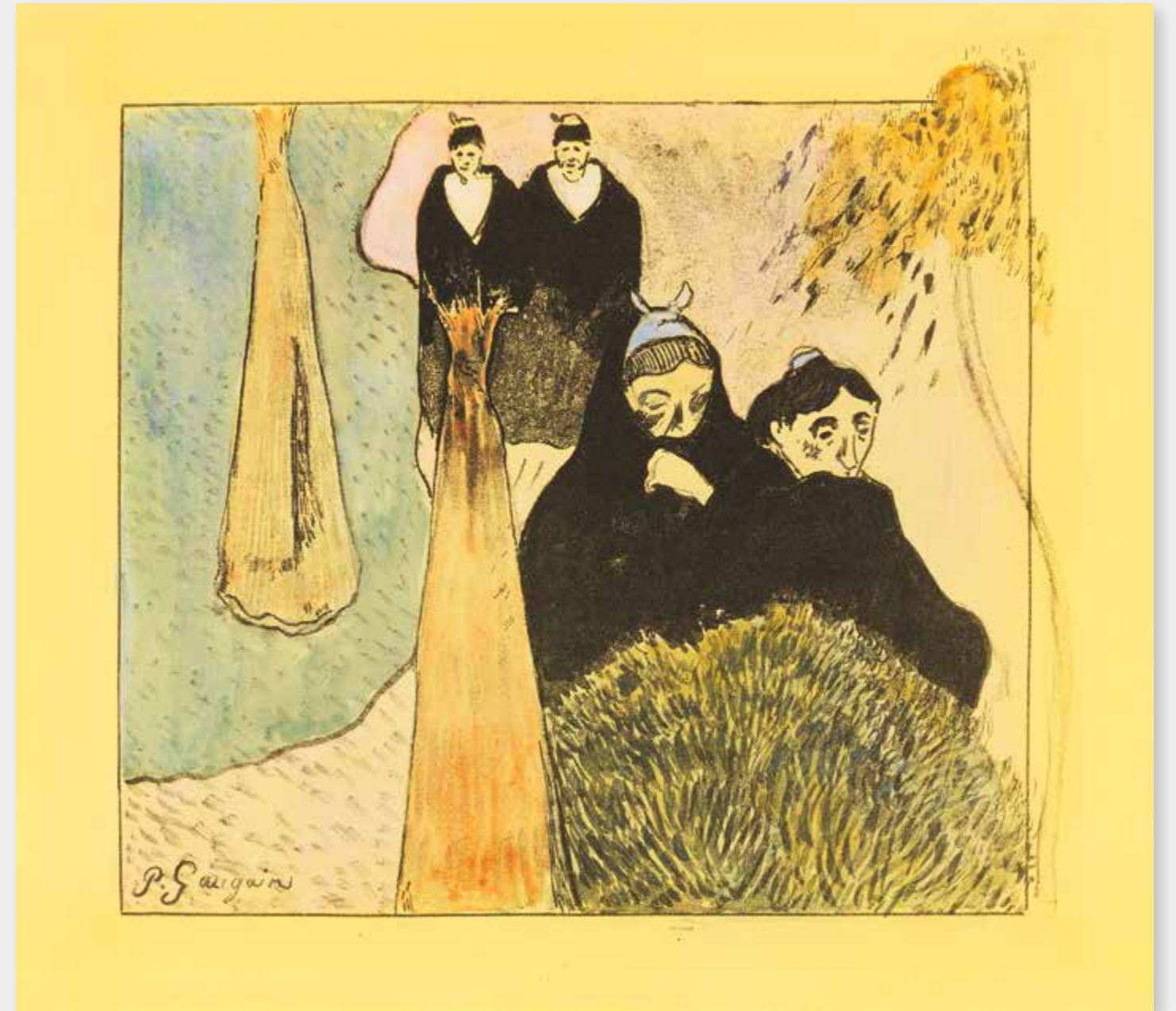
Motif 8 from the series: "Suite Volpini, 10 Zinco-graphies", first edition released by the artist in May 1889. Printed by Edouard Ancourt, Paris.[KT]

Called up: December 9, 2022 – ca. 17.42 h ± 20 min.

€ 60.000 – 80.000 ^{R/M}

\$ 60,000 – 80,000

- This is the only hand-colored first print of the motif on the rare yellow paper in first edition
- Sheet from the "Suite Volpini", Gauguin's first artistic manifesto in graphic form, which he presented in the seminal exhibition at Café Volpini in Paris in 1889
- Both Gauguin and van Gogh depicted the 'Arlésienne', while the one is at the Musée d'Orsay, Paris – the counterpart 'Arlésiennes-Mistral' is at the Art Institute, Chicago
- Formerly part of the collection of Anson C. Goodyear, founding member and first president of the Museum of Modern Art, New York



PROVENANCE

- Presumably Frederick Keppel & Co., New York.
- Collection Anson Conger Goodyear (1877-1964), New York.
- Gerald P. Peters Fine American Paintings, Santa Fe, New Mexico (no. GP - 222).
- Private collection.
- Private collection Europe (acquired in 2002).

EXHIBITION

- Gauguin and his circle in Brittany, The prints of the Pont-Aven School, Art Institute, Chicago, Sept.-Dec. 1988, Nr. 11 (with illu.).
- Gauguin and the School of Pont-Aven, Prints and Paintings, Royal Academy of Arts, London (Edinburgh), September - November 1898, Nr. G9 (with illu. on p. 57).
- Gauguin and the School of Pont-Aven, Bunkamura Museum of Art, Tokyo, April-May 1993
- Gauguin and the School of Pont-Aven, Museum of Art, Indianapolis (Baltimore, Montreal, Memphis, San Diego, Portland, Boston), September -October 1994, Nr. 8 (with illu. on p. 39).

LITERATURE

- Cf. Marcel Guérin, L'Œuvre gravé de Gauguin, vol. I, Paris 1927, no. 11 (with illu.).
- Christie's, London, Impressionist and modern works on paper, auction on February 7, 2002, lot 337 (with illu.).



Paul Gauguin, *Arlésiennes (Mistral)*, 1888, oil on canvas, Art Institute Chicago. © VG Bild-Kunst, Bonn 2022



Vincent van Gogh, *L'Arlesienne – Madame Ginoux with Gloves and Umbrella*, 1888, oil on canvas Musée d'Orsay, Paris.

The presumably last print from the 'Suite Volpini' is titled "Les Vieilles Filles à Arles" (The Old Maidens of Arles). Owing to the subsequent coloring, Gauguin turned this motif, which he first drew on the zinc plate in black and then had it printed, into something unique: with the careful use of delicate watercolor tones, partly mixed with gouache, he created an enchanting scene of a very personal memory of an apparitional encounter. The motif essentially corresponds to a direct translation of the painting "Arlésiennes (Mistral)" (Women from Arles (Mistral) from 1888, today in the collection of the Art Institute of Chicago. (Fig.) The figure in the foreground shows a resemblance to Madame Ginoux in the painting "Le Café de nuit à Arles" (We show here a portrait created at the same time in the execution of Vincent van Gogh (fig.)) Walking through a public garden in Arles, women hold their scarves in front of their faces to protect themselves from the Mistral, the cold Provençal wind, to which Gauguin refers in the title of the painting. The trees are also wrapped and stand in strange conical shapes at the edge of the path. A bush, rendered with delicate strokes, blocks the path and impedes the procession of the figures, we observe a moment of standstill. In the right edge of the picture, Gauguin lets an unruly young tree escape

the picture's border. Gauguin took over the essence of the powerful and enigmatic painting "Arlésiennes (Mistral)", a scene Gauguin saw in the public garden directly opposite Van Gogh's "Yellow House" into the present zincography. With large, flat areas of color, with an arbitrary use of space and the enigmatic silhouettes, Gauguin illustrates his search for pictorial harmony and symbolic content. Here four women wrapped in shawls stroll through the garden. The two closest to the viewer avert their gaze and curiously cover their mouths. Their somber outlines echo the two orange cones, which probably represent shrubs that were wrapped to protect them from the frost. The bench in top left of the path rises steeply and defies the logic of perspective. Equally enigmatic is the mysterious bush on the left, into which Gauguin deliberately embedded forms suggesting eyes and a nose, giving the impression of a strange, watchful presence. With an aura of suppressed emotions and elusive meaning, "Arlésiennes (Mistral)" explores the ambiguities, mysteries and emotions on which Gauguin based the apparitions. [MvL]

Further works from this private collection are offered in our Modern Art Day Sale (Saturday, December 10, 2022, lots 455, 489, 527).





KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Straße im Norden. 1906.

Oil on board.


Signed and dated in lower left. Once more signed and titled "Straße im Norden" on the reverse. 50 x 70,5 cm (19.6 x 27.7 in). [KT]

The work is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Called up: December 9, 2022 – ca. 17.44 h ± 20 min.

€ 250.000 – 350.000 R/D, F

\$ 250,000 – 350,000

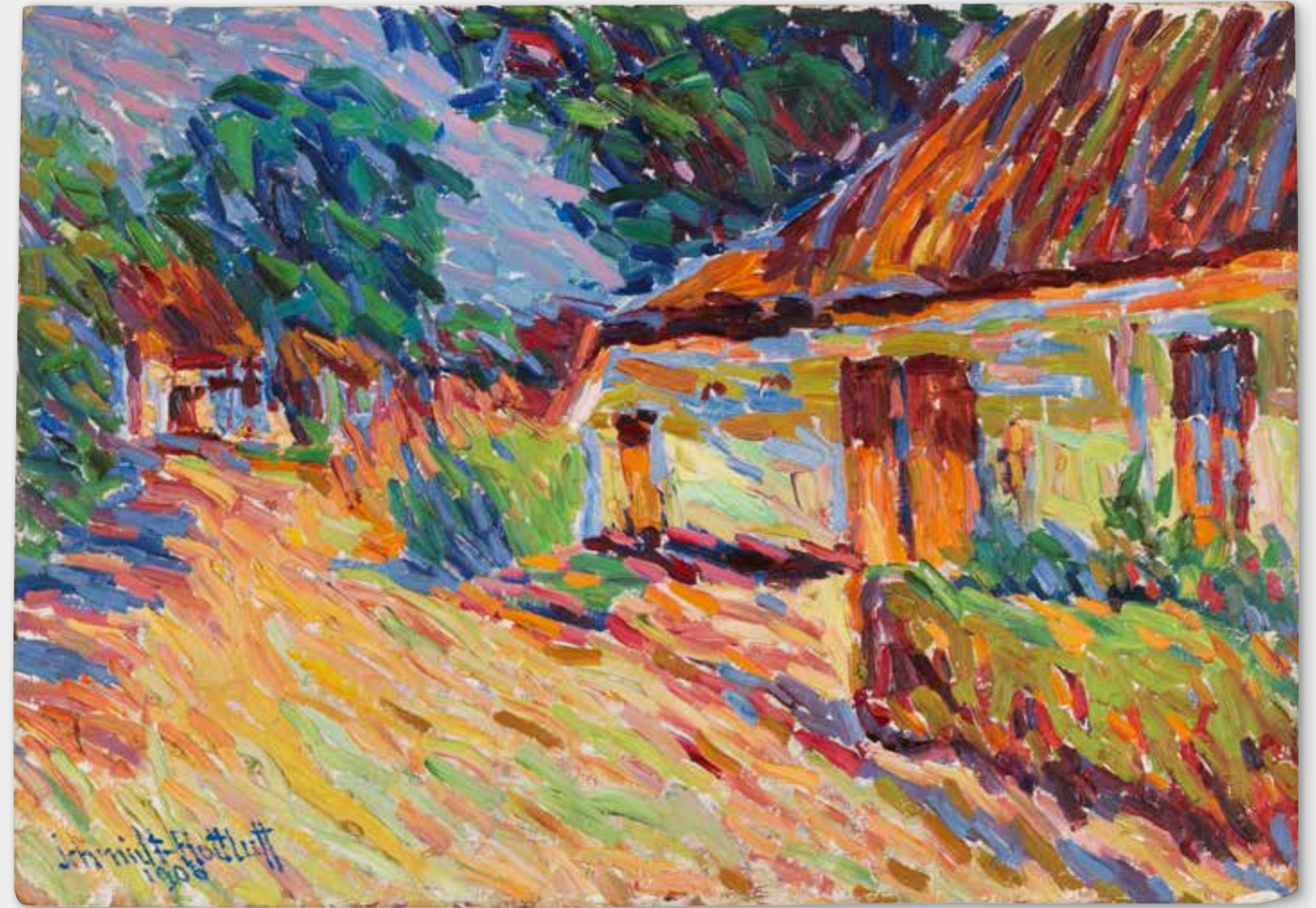
 Find more information on this lot in the Gerlinger Collection catalog on www.kettererkunst.com

- Motif and colors of adolescent radicalness
- Works by the artist from this early creative period are almost exclusively museum-owned
- Made on the island of Alsen at Emil Nolde's, whom Schmidt-Rottluff could win as a Brücke member in 1906
- Extremely rare work from the early creative period, which is rarely found on the auction market (source: artprice.com)
- Comprehensive exhibition history



Nolde's fisherman's house on the island of Alsen, round 1905/1910.

© Nolde-Stiftung Seebull 2022



PROVENANCE

- Galerie Rosenbach, Hanover.
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1987, with the collector's stamp Lugt 6032).

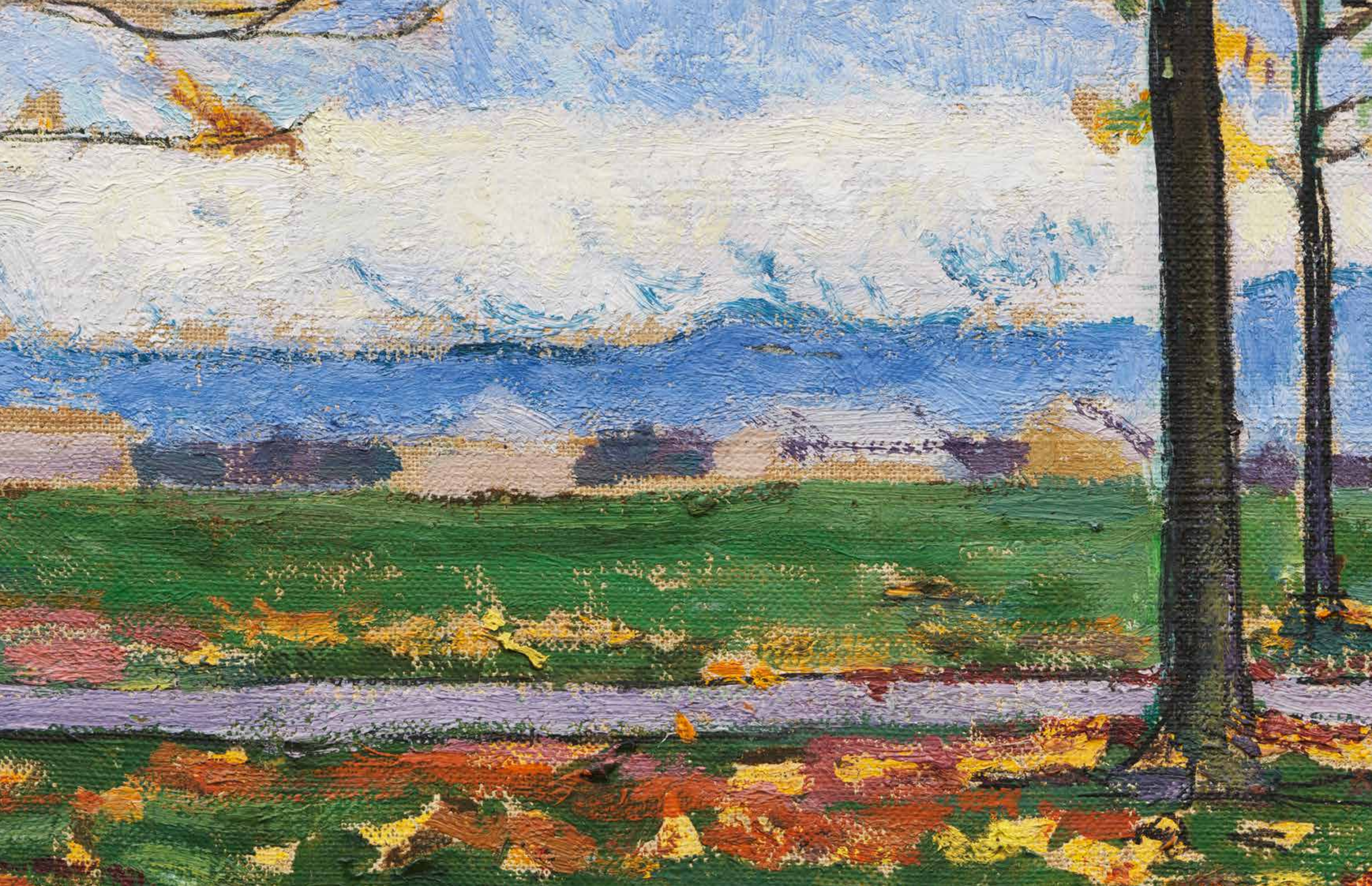
EXHIBITION

- Karl Schmidt-Rottluff, Retrospektive, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus Munich, September 27 - December 3, 1989, p. 220, cat. no. 24 (with illu. in black-and-white, plate. 5)
- Vincent van Gogh und die Moderne 1890-1914, Museum Folkwang, Essen, August 11 - November 4, 1990; Vincent van Gogh Museum, Amsterdam, November 16, 1990 - February 18, 1991, no. 154.
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Farben des Lichts, Paul Signac und der Beginn der Moderne von Matisse bis Mondrian, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, December 1, 1996 - February 16, 1997/ Musée de Grenoble, March 9 - May 25, 1997/ Kunstsammlungen zu Weimar, June 15 - August 31, 1997, cat. no. 103.
- Die Brücke in Dresden. 1905-1911, Dresdner Schloss, Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, October 20, 2001 - January 6, 2002, cat. no. 78 (with illu.).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die Brücke und die Moderne, 1904-1914: an exhibition at the Bucerius-Kunstforum, Hamburg, October 17, 2004 - January 23, 2005, cat. no. 119 (with illu.).
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 64 (with illu.).

- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 5 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger – Buchheim, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 64-65 (with illu.).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, pp. 122-123 (with illu.).
- Brücke und Blauer Reiter, Von der Heydt-Museum, Wuppertal, November 21, 2021 - February 27, 2022; Kunstsammlungen Chemnitz, March 27 - June 26, 2022; Buchheim Museum, Bernried, July 16 - November 13, 2022, p. 260 (with illu.).

LITERATURE

- Hermann Gerlinger, Noldes Beiträge zu den Aktivitäten der "Brücke", in: Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 53-55, here p. 55, annotation 14.
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 207, SHG no. 262 (with illu.).
- Hermann Gerlinger, Heinz Spielmann (eds.), Brücke-Almanach 1998, Lyonel Feininger, Karl Schmidt-Rottluff, Erich Heckel. Künstlerfreundschaften, Schleswig Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig 1998, p. 145 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 33, no. 37 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Gemeinsames Ziel und eigene Wege. Die "Brücke" und ihr Nachwirken, Munich 2009, pp. 46, 53, illu. 27.



FERDINAND HODLER

1853 Bern or Gurzelen–1918 Geneva

Kastanienallee bei Biberist. 1898.

Oil on canvas.
Bätschmann/Müller 266. Loosli 2352. Signed, dated and dedicated
"A mon Amie Monsieur Oscar Miller" in lower right.
38 x 55 cm (14.9 x 21.6 in). [SM]

Called up: December 9, 2022 – ca. 17.46 h ± 20 min.

€ 1.400.000 – 1.800.000 ^{RP}
\$ 1,400,000 – 1,800,000

PROVENANCE

- Collection Oscar Miller, Biberist (since 1898, obtained from the artist).
- Private collection Switzerland (inherited from the above, until 2012: Christie's, September 24, 2012)
- Private collection (acquired from the above in 2012).

LITERATURE

- Paul Müller: Parallelismus. Hodlers programmatischer Anspruch, in: outlines, ed. Schweizerisches Institut für Kunstwissenschaft, vol. IV, Zürich 2009, p. 112 (with illu.).
- Christie's, Zürich, September 24, 2012, lot 203.

“It’s the artist’s mission to give figure to nature’s immortality,
to unveil its inner beauty.”

Ferdinand Hodler, in: Über die Kunst, 1897.

- Ferdinand Hodler is the most popular Swiss artist, next to Paul Cézanne, Vincent van Gogh or Edvard Munch, and a key figure of Modern Art
- Early key work in which Hodler introduced horizontal and parallel structures in his landscape painting
- Notable provenance Oscar Miller was one of the most important collectors of Swiss Modernism
- Main work in the Collection Miller, with a personal dedication and family-owned for more than 100 years





The autumnal motif of young, soon defoliating chestnut trees in front of a light blue sky streaked with white fog above the chestnut alley near Biberist is captured in strong colors and a free, yet delicate brushwork. In the background of the painting we see the Jura chain in the surroundings of Solothurn. Not only the motif, but also the dedication at the bottom of the picture "A mon Ami Monsieur Oscar Miller" suggests that the painting of the chestnut alley near Biberist was probably made in connection with a visit of the artist at the collector in Biberist, a municipality not far from Solothurn.

Important changes in Hodler's landscape painting can be identified around 1890, a result of extensive landscape studies in, for example, the Salève area. First of all, it is the stronger color palette, but above all it is the division of the motifs into horizontal parallels, the idea of dividing nature into parallel layers, and the use of reflections,



Ferdinand Hodler, Herbstabend, 1892, oil and tempera on canvas, Musée d'art et d'histoire de Neuchâtel.

Ferdinand Hodler, Kleine Platane, around 1891, oil on canvas, Musée d'art et d'histoire de Genève.



important creative elements that give his works the clear structure that is so characteristic of Hodler. The artist proceeded empirically, intensively studying, for example, the effects daylight has on the landscape and how the colors change with the seasons. Although quite related, a symbolically charged interpretation of nature, as is the case in the painting "Herbstabend" (Autumn Evening) (fig.), takes a back seat in the present "Kastanienallee" (Chestnut Alley). Instead Hodler seeks the right point of view in a right angle to what he sees, as if looking through the viewfinder of a camera. These parallel horizontal landscape lines with meadows, rows of houses, the Jura mountain range under a moving sky that disappear in the background, and the vertical elements, like the six trees here, form a symmetrically arranged composition. The tree, at times rendered like a portrait, as is the case with the small sycamore tree in the midst of a vast landscape (fig.), plays an essential role in Hodler's work: he uses it to identify his own existence on the one hand, and as a purely formal and stylistic device on the other. An artistic intervention to bring order to nature and civilization. The tree, both as a symbolic and a formal motif, orderly arranges this composition. In contrast to the soft colors of the "paysages intimes", the plain landscape paintings of his early period, Hodler used a stronger and clearer color palette towards the end of the century. Hodler makes foreground and background appear equal through rich tonal values, thus also neglecting aerial perspective. With the strict order, the already more mature artist discovered an additional means of representation for his symmetrical compositional scheme, the parallelism between a close foreground and an equally flat middle ground, above which the veil clouds shift freely in the sky.



"A few of our acquaintances know how much I valued simplicity even before our 'Hodler era'. And yet, it was only through Hodler that it became accessible to me. Through his pictures and through his personality."

Oscar Miller, Wie ich zu meinen Bildern kam und was sie mir sagen, 1903.

Provenance

Oscar Miller (1862-1934), director of the Biberist paper mill, began to compile an important collection of contemporary art at the end of the 19th century with works by, among others, Amiet, Buchser, Hodler, Kirchner and Valotton. Miller also published numerous art critical texts in which he discussed his art collection as well as contemporary art in Switzerland. In November 1897, Miller acquired his first painting by Ferdinand Hodler, the "Anbetung" (Adoration) from 1894, a work that the Gottfried Keller Foundation loans to the Museo Cantonale d'Arte Lugano today. In a letter from November 11, 1897, the artist thanked Oscar Miller for his purchase: "I was very pleased that you and Mrs. Miller liked the painting 'Anbetung' so much. [...] I am also pleased that it is in your possession, a painting in your hands is like a child that is well cared for". Miller acquired about twenty paintings by the artist, most of them before 1900. "A few of our acquaintances know how much I valued simplicity even before our 'Hodler era'. And yet, it was only through Hodler that it became accessible to me. Through his pictures and through his personality", describes Miller's enthusiasm for the art of Ferdinand Hodler. (Oscar Miller, *Wie ich zu meinen Bildern kam und was sie mir sagen*, 1903). More than ten years later, he offered the Gottfried Keller Foundation 14 of the 15 paintings by Ferdinand Hodler in his possession for acquisition. Presumably, the one work Miller wanted to keep for himself was the present "Kastanienallee" near Biberist, especially because it was the only Hodler work in Miller's possession that the artist inscribed with a dedication. A large part of Oskar Miller's collection is now in the Solothurn Art Museum, while "Kastanienallee bei Biberist" remained hidden in a private collection until 2012. [MVL]





GÜNTHER UECKER

1930 Wendorf – lives and works in Düsseldorf

Kreis, Kreise (Interferenzen). 1975.

Nails and white paint on canvas and on panel.

Verso signed, dated, titled, inscribed "aus der Serie Interferenzen 1970 -" and with a dedication. 72 x 72 x 7 cm (28.3 x 28.3 x 2.7 in).

This work is registered in the Uecker Archiv with the number GU.75.114 and will be noted for inclusion in the forthcoming catalogue raisonné.

Called up: December 9, 2022 – ca. 17.48 h ± 20 min.

€ 140.000 – 180.000 R/D, F

\$ 140,000 – 180,000

PROVENANCE

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

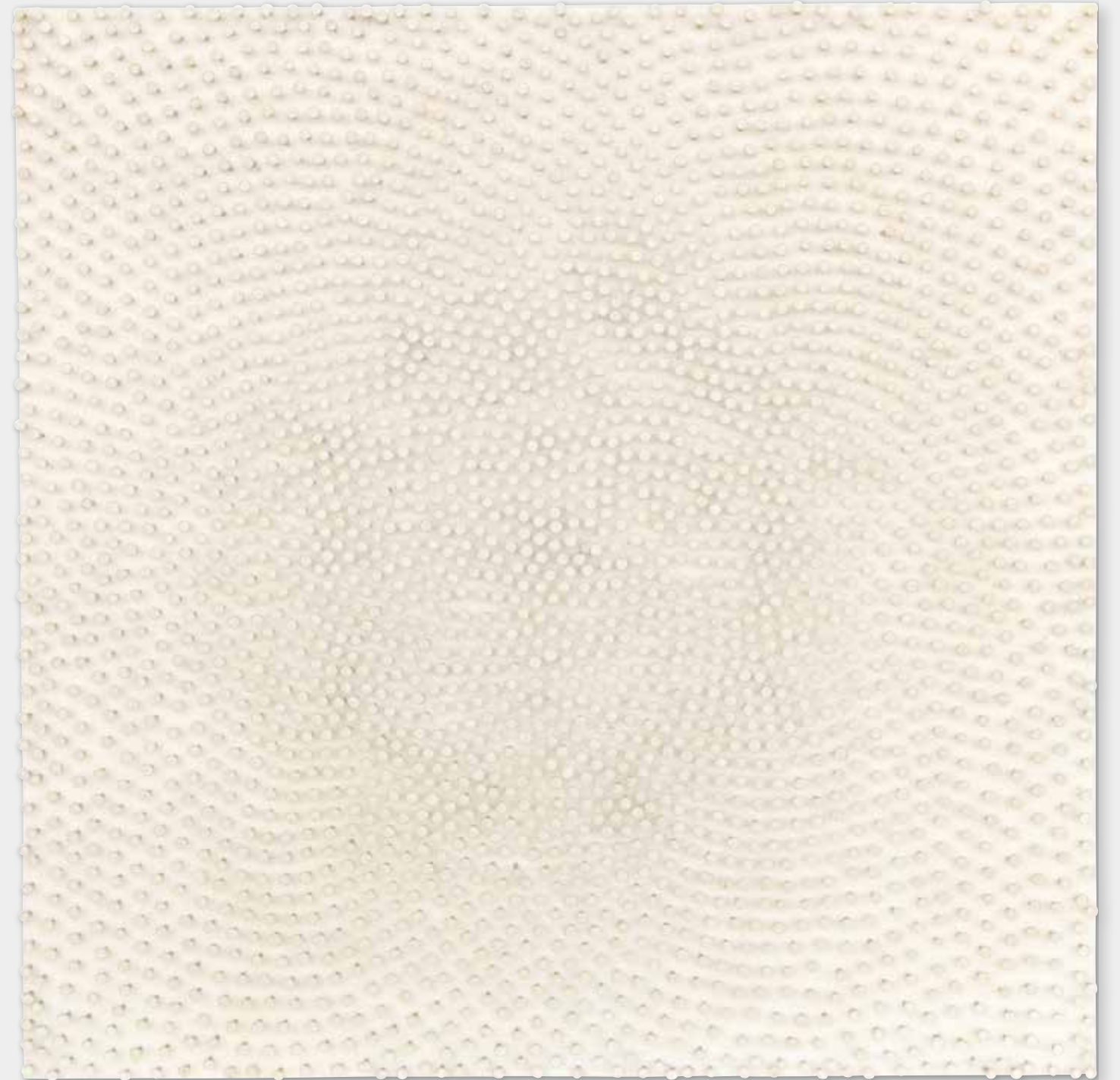
- One of the rare early nail pieces that are particularly convincing for their poetic appeal
- Early, high-quality document of Uecker's occupation with momentum starting from a center
- Uecker finds inspiration in nature: Resembling the gentle, fleeting wave formations created by a rock on the water surface
- Family-owned since it was made and for the first time offered on the international auction market
- Works from Uecker's significant early creative period are in many international collections, among them the Tate Modern, London, the Museum of Modern Art, New York, and the Centre Pompidou, Paris

“When you look at my works, you will realize that they obtain their reality through light. Their intensity depends on light incidence that changes with the observer's position. These objects ask you to become active, which makes for their liveliness.”

Günther Uecker, quoted from: Dieter Honisch/Museum Folkwang Essen (ed.): Lenk, Mack, Pfahler, Uecker, XXXV Biennale di Venezia. Padiglione Tedesco, Stuttgart 1970, issue "Uecker", p. 4.

In Uecker's oeuvre, the nail as an anonymous, industrial product becomes the carrier of intense spiritual expression, the shaper of poetic creations that could hardly be more gentle and more subtle, especially in his early works. In "Kreis, Kreise (Interferenzen)" from 1975, Uecker examines the physical principle of superimposed waves, which is often found in nature. Whether its the gentle superimposition of wave-like motions wind creates on a cornfield or the circular, partly overlapping wave formations a rock makes when thrown into the water. Wide fields, water, wind, trees, sand and sea have always been the artist's most important sources of inspiration, phenomena of nature that inspire Uecker to his unique creations. Under the title "Kreis, Kreise", Honisch mentions a first nail work for 1965 in the format of 60 x 60 cm. The theme would then become one of the central impulses in Uecker's early work and would recur regularly – also occasionally under other titles – whereby the nailing became increasingly dense and subtly modulated up to the 1970s

– as is also the case in our fascinating composition. In contrast to the white nail fields, of which a particularly early one from 1964 is in the collection of the Museum of Modern Art, New York, the emerging group of motifs as in "Kreis, Kreise (Interferenzen)", is characterized by overlapping motions that move outwards from a center, which give the nailing a tension and dynamic appeal reminiscent of Uecker's rotating "Lichtscheiben" (Light Disks), also from his early creative period. From the 1980s onwards, the examination of motion became increasingly coarse and more powerful in its visualization. Uecker's work has remained true to this day, and yet has changed constantly. It has become rougher and thus more powerful and dynamic, but at the same time has never again attained the fascinating poetry of expression of his early nailings with their gently balanced motions. Apparently weightless and fleeting, these softly modulated structures float past our eyes, transform and come alive through the change of light and fascinate us anew every day. [JS]



JAN SCHOONHOVEN

1914 Hof van Delft – 1994 Delft

R 70-41. 1970.

Relief. Cardboard, paper and latex paint on wood.

Signed, dated, titled and inscribed on the reverse. 48 x 33 cm (18.8 x 12.9 x 4 in).

We are grateful to Mr Antoon Melissen, Amsterdam, for his kind expert advice.
The work will be included into the forthcoming catalogue raisonné.

Called up: December 9, 2022 – ca. 17,50 h ± 20 min.

€ 100.000 – 150.000 R.F

\$ 100,000 – 150,000

PROVENANCE

- Collection Prof. Max Imdahl, Bochum (directly from the artist).
- Private collection Southern Germany (acquired from the estate of the above in 1989 - until 2016).
- Private collection Switzerland (since 2016).

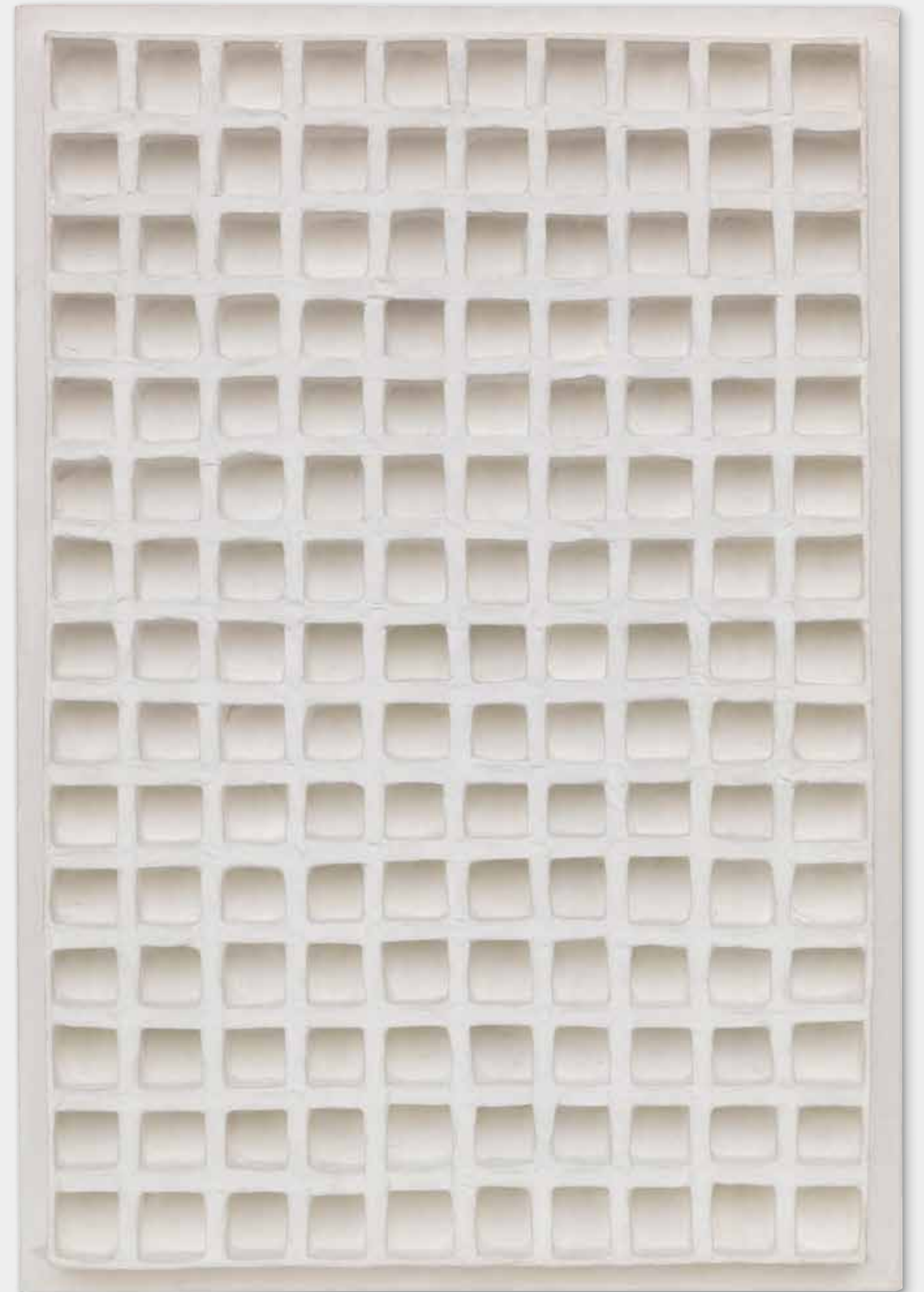
LITERATURE

- Ketterer Kunst, auction 433, Post War Art I, June 11, 2016, cat. no. 952.

- Early, radically reduced relief by the celebrated Dutch “ZERO” protagonist
- A similar work from 1970 is part of the collection of the Museum of Modern Art, New York
- From the collection of the famous art historian Max Imdahl
- In 2014/15, Schoonhoven’s works were part of the grand “ZERO” exhibitions at the Solomon R. Guggenheim Museum, New York, and the Martin Gropius Bau, Berlin
- Next to Manzoni, Fontana, Uecker and Castellani, Schoonhoven’s monochrome main works count among the the most important contributions to European “ZERO”

“Even with formulation that are most faithful to the original, Max Imdahl, to whom we owe the best writings on Schoonhoven’s work, remains aware of the unnamed excess in meaning of the white reliefs, their linguistically unrivaled.”

Hanno Reuther, Künstler. Kritisches Lexikon der Gegenwartskunst, edition 9, p. 7.





Schoonhoven's studio in Delft, 1972. © VG Bild-Kunst, Bonn 2022

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

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

Schoonhoven's reliefs fascinate with their formal clarity, artistic radicalism and technical perfection. As early as 1972, their unique character was described as “Cool, strictly ordered, well-considered. But also familiar, humane and intimate” (quoted from: A. Melissen, *Jan Schoonhoven's silent white revolution*, in: J. Schoonhoven, Zwirner Gallery, New York 2015, p. 15). Schoonhoven was a loner, pursuing his non-artistic occupation in the real estate department of the Dutch postal service during the day, before devoting himself to working on his reliefs at the dining table of his Delft canal house every evening. Due to the spatial context of their creation, the formats of his reliefs are usually limited to a maximum of around a good square meter. In 1956, Schoonhoven created his first monochrome white relief, “Motel,” which was still based on his informal compositions of those years. Here, however, Schoonhoven already found his way to the

anti-academic materiality of papier-mâché that would characterize his later work. However, it was the increasing formal reduction to strictly geometric rows of rectangles or squares – as in “R 70-41” – that was fundamental for the inclusion of the lively play of light and shadow in the following years. The basic structure of the square plays a decisive, almost prototypical role in Schoonhoven's work, since the artist sees it as the purest expression of a basic geometric form fundamental for all other geometrical forms. “R 70-41” is thus exemplary of Schoonhoven's work in a special way: It is based on a multiplied series of squares from which Schoonhoven developed a large rectangular composition.

Schoonhoven's reliefs inspire with their formal clarity, optical calmness and maximum objectivity. The famous art historian Max



Jan Schoonhoven, R70-28, 1970, relief, cardboard, paper and latex paint on wood, Museum of Modern Art, New York. © VG Bild-Kunst, Bonn 2022

Imdahl (1925–1988), previous owner of our early relief, was a great admirer of Schoonhoven's revolutionary work, which defies all forms of figuration and artistic gesture. Imdahl described the object character of Schoonhoven's serial reliefs as follows: “The white reliefs are three-dimensional and, as such, palpable objects. They are objects insofar as they are what they are, that is, they do not represent or imitate anything they are not. [...] The serial consists in the repetition of the same. [...] However it is, depending on the relief, it is in any case always what it is, nothing else.” (Max Imdahl, quoted in: *Künstler. Kritisches Lexikon der Gegenwartskunst*, vol. 9, p. 7.) Their geometric rigor, for which architectural structures such as walls, paving stones, and grids provided inspiration, leaves no room for a spontaneous, gestural artistic signature. Accordingly, standing in front of Schoonhoven's “R 70-41” we can experience

what Max Imdahl calls the “active seeing”: seeing as a basic aesthetic experience, free from the recognition of an object (cf. Max Imdahl, *Jan J. Schoonhoven, R 74-8, 1974 (1979)*, in: *Erläuterungen zur Modernen Kunst*, Bochum 1990, pp. 226-230).

For Schoonhoven, the actual creative process primarily lies in the conception and the graphic design. In this way, Schoonhoven put one of the key artistic ideas of the Dutch “ZERO” movement, the “Nul” group, to which Schoonhoven had belonged since 1958, in a nutshell: the consistent negation of the individual artistic signature. Today Schoonhoven's monochrome main works, like the works of Piero Manzoni, Lucio Fontana, Günther Uecker or Enrico Castellani, are the most important contributions to European “ZERO” art. [JS]

RICHARD SERRA

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

Corner Prop No. 6 (Leena and Tuula). 1983.

Hot-rolled steel (2 parts).

Unique object. Top panel: 195 x 150 x 5 cm (76.7 x 59 x 1.9 in).

Bottom panel 150 x 150 x 5 cm (59 x 59 x 2 in).

The artist added the subtitle “Leena and Tuula” to express his gratitude to Leena Peltola, then director of the Ateneum Art Museum, Helsinki, and a colleague of hers, who were in charge of the work’s first exhibition in context of the Ars 83 Helsinki. [JS]

Accompanied by a photo expertise issued by the artist in 1983. The work will be included into the forthcoming catalogue raisonné of sculptures, currently compiled by Heidi Colsman-Freyberger, Richard Serra Catalogue Raisonné Project, it is registered in the archive with the number “RS-1069”.

Called up: December 9, 2022 – ca. 17:52 h ± 20 min.

€ 600.000 – 800.000 R/D, F

\$ 600,000 – 800,000

“When something is truly balanced, it becomes weightless.”

Richard Serra, 1983, Interview by Peter Eisenman, quoted from: Richard Serra. Writings / Interviews, p. 144.

PROVENANCE

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

EXHIBITION

· Ars 83 Helsinki, Ateneum Art Museum (Konstmuseet Ateneum), Helsinki,

October 14 - December 11, 1983, cat. no. 153, with illu., vol. 1, p. 173

(here erroneously mentioned with the title “Corner Prop No. 4”).

· De Sculptura, Messepalast, Vienna, May 16 - July 20, 1986, cat. no. 18, with illu. on p. 93.

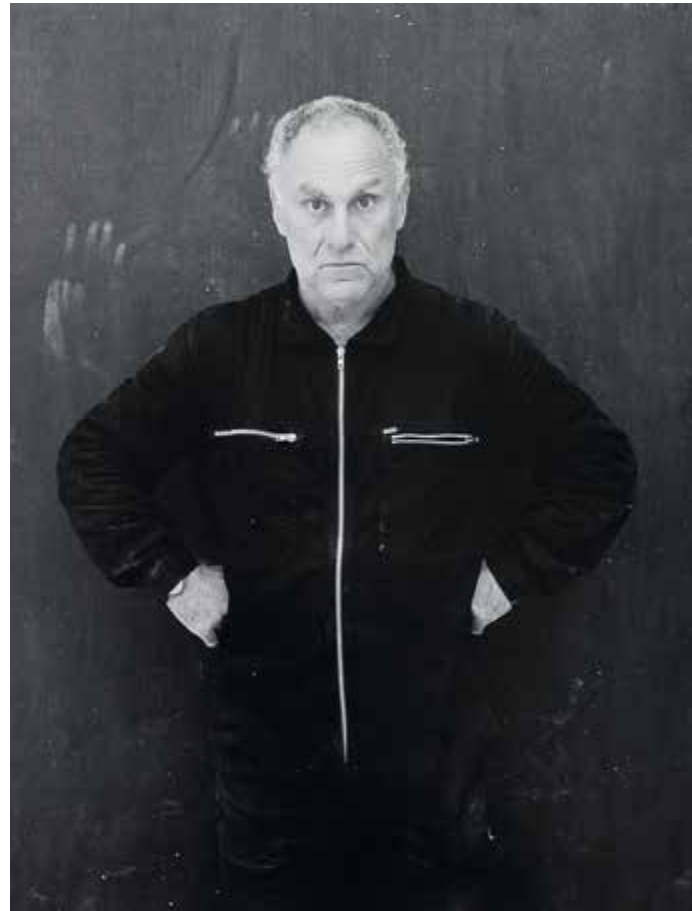
· SkulpturSein, Städtische Kunsthalle Düsseldorf, December 13, 1986 - February 1 1987, cat. no. 16, with illu. o p. 79.

- Signature piece from the early group of the “Props”, which are particularly fascinating for their fragile balance between airiness and heaviness
- Three years after the present work was made, the New York MoMA honored Serra as a renovator of sculpting with the grand exhibition “Richard Serra. Sculpture”, which saw its continuation in “Richard Serra Sculpture: Forty Years” in 2007
- Other works from this group are at, among others, the Museum of Modern Art, New York, Tate Modern, London, the Guggenheim Museum, New York, the San Francisco Museum of Modern Art and the Centre Pompidou, Paris
- This is the first time since 2016 that a unique piece by the sculptor is offered on the international auction market



Richard Serra - Innovator of Sculpture

Richard Serra, one of the most important representatives of American Minimal Art, was only 36 years old when the Museum of Modern Art in New York planned to dedicate a first solo exhibition to his revolutionary sculptural work. William Rubin, then director of the Sculpture Department, noted the following about Serra's today internationally celebrated work: "We felt that the pieces he had then been producing, most of them indoor and landscape-sited works, were of the highest order of creative energy and quality." However, for organizational reasons, the exhibition project at MoMA had to be postponed several times before it was finally realized with the first American retrospective "Richard Serra. Sculpture" in 1986. A good twenty years after the first solo exhibition, the Museum of Modern Art, New York, dedicated another important retrospective to Richard Serra's sculptural oeuvre, which transcended all traditional spatial boundaries. "Richard Serra Sculpture: Forty Years" celebrated Serra as a spectacular innovator of sculpture.



Richard Serra, 1987. © VG Bild-Kunst, Bonn 2022

The early group of works "Props" - Staging Perfect Balance

A prominent part of the first MoMA exhibition is also the group of works "Props", which is groundbreaking for Serra's oeuvre and includes our fascinating work "Corner Prop No. 6", as well as the two smaller but very similarly constructed works "5 S Corner" (1983, San Francisco Museum of Modern Art) and "Corner Prop No. 7 (For Nathalie)" (1983, Centre Pompidou, Paris) (fig.). What the sculptures in this series of works have in common is the confusing play with lightness and heaviness, the balance of the steel parts, which are only loosely connected to each other by pressure and gravity, meticulously worked out in numerous construction drawings. This is a form of construction with which Serra clearly goes beyond Barnett Newman's famous "Broken Obelisk", the top of which is still firmly connected to the base by an internal steel core. In Newman's work, it is only the appearance of a fragile balance that becomes a fascinating reality in Serra's art. Despite the immense weight of the material, this finely orchestrated play of physical forces lends Serra's multipart "Props" a fragile, almost ephemeral character. Serra once described this fascinating moment inherent in the works of this series with the following words: "When something is truly balanced, it becomes weightless." (R. S. 1983, quoted from: Richard Serra. Writings / Interviews, p. 144) The balanced construction makes Serra's huge arrangements, weighing tons, appear weightless and fragile in a unique way by staging the moment of perfect balance. And so it is not surprising that one of the works exhibited at MoMA at the time, with four steel plates leaning against each other, is titled "One Ton Prop (House of Cards)" (1969/86, Museum of Modern Art, New York) (fig.), which fittingly addresses this apparent paradox.

Richard Serra, Corner Prop No. 7, 1983, steel (2 parts), Centre Pompidou, Paris. © VG Bild-Kunst, Bonn 2022



Richard Serra and helpers setting up the present work for the exhibition "ARS 83" in Helsinki in 1983. © VG Bild-Kunst, Bonn 2022

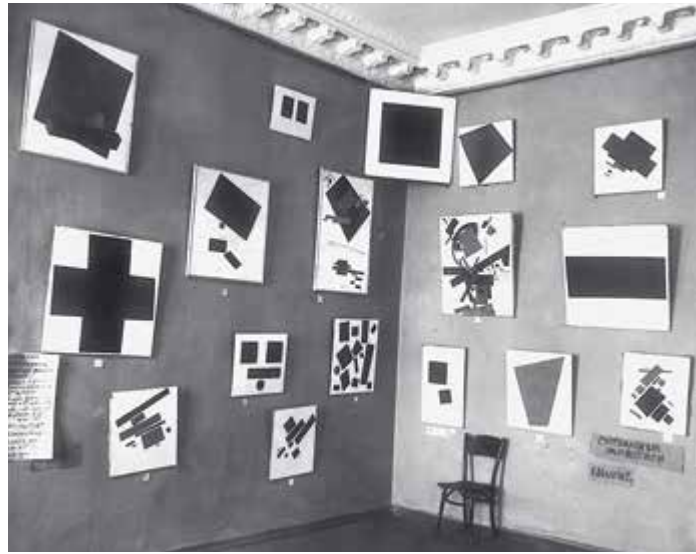
"You can build a structure under compression that implies collapse and impermanence and yet in its mere existence denies this."

Richard Serra, 1983, Interview by Peter Eisenman, quoted from: Richard Serra. Writings / Interviews, p. 144.

Richard Serra, One Ton Prop (House of Cards), 1969/1986, Museum of Modern Art, New York. © VG Bild-Kunst, Bonn 2022



From then on, Serra showed a fascination for an aesthetic in which collapse and transience always resonate, as is the case with the present sculpture "Corner Prop No. 6". Serra summed this implicit contradiction up with the following words: "You can build a structure under compression that implies collapse and impermanence and yet in its mere existence denies this." (R.S. 1983, quoted in: Richard Serra. Writings / Interviews, p. 144). Serra's sculptures do not stand on a pedestal; as free interaction with space is essential for them, and it is this dissolution of boundaries that inevitably gives the viewer the feeling that, like a house of cards, they could suddenly lose their balance and collapse.



Exhibition view "The Last Futurist Exhibition of Painting 0.10" with Malevich's "Black Square", St. Petersburg 1915.

Serra and the discovery of the corner - "Corner Prop No. 6" and Malevich's "Black Square"

Starting with his creations of the 1960s, Serra began to redefine the concept of sculpture; not only can his work be observed from any angle, they have to be experienced in space with the viewer walking around them, and his later steel sculptures even allow observers to walk through them. In terms of form, Serra's oeuvre can be assigned to American Minimal Art. Always based on the contrast of black and white, in addition to the formal reduction to basic geometric forms, his reduction in color is also characteristic. Serra's oeuvre takes the principles of Constructivism and Suprematism, first and foremost the monochrome and sophisticated balance of Kazimir Malevich's compositions, into three-dimensionality and monumentality. "Corner Prop No. 6" seems like a tribute to Malevich's famous painting "Black Square" (1915, first version), which is considered a key work of Modernism. Just as Malevich attempted to free painting from the "burden of representationalism" with the "Black Square," Serra strives to break the spatial chains of sculpting. The fact that Malevich also provided an interesting starting point for the spatial dissolution of art is surprising, since Malevich presented the "Black Square" in 1915 like a Christian icon, just under the ceiling above the corner at the "Last Futurist Exhibition 0.10" in St. Petersburg. (Fig.) Accordingly, Serra's coup d'art of the two meticulously balanced steel plates placed across the corner is also characterized by an iconic contemplative aesthetic. At the same time, Serra's sculptural exploration of the corner is about the perfect development of space, an idea that Bruce Nauman refined in his famous video "Setting a Good Corner (Allegory and Metaphor)" in 1999. The fifty-nine minute video shows Nauman setting up a corner gate on his New Mexico farm. In the introductory text to the video, the artist emphasizes "that a good fence cannot be built or maintained without a good corner." (quoted from: <https://www.tate.org.uk/art/artworks/nauman-setting-a-good-corner-allegory-and-metaphor-aro0576>)

Serra's sculptural work - Monumentality and Aura

It is not a depressing monumentality, but one that delimits and decelerates the mind and the senses in an almost meditative act of viewing and understanding. And so Serra's sculptures and their interaction with space must be circumvented and comprehended in an act of deep concentration.

Serra has allowed us to wander around his over-sized steel formations since the late 1960s, exploring his masterful play with the balance of lightness and heaviness and discovering shifting references and tensions in space that must be experienced in an act of contemplation. And so it is little surprising that one of the latest mega creations exhibited at Gagosian Gallery since 2021 is titled "Transmitter" (2020, Gagosian Gallery, New York). 4 meters high, 17 meters wide, and 18 meters long, the structure consists of long, gently curved steel plates that reach into the surrounding space like a labyrinth, challenging our common viewing habits and the limits of our sensory perception. "Transmitter" proves once again how unique the aura of Serra's sculptural work is. Defying any reproducibility, it can only be fully experienced in front of the original. [JS]



SOL LEWITT

1928 Hartford/Connecticut – 2007 New York

Cube (A). 1994.

Gouache on firm wove paper.

155 x 153,5 cm (61 x 60.4 in), the full sheet.

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. 17,54 h ± 20 min.

€ 160.000 – 240.000 R.F

\$ 160,000 – 240,000

PROVENANCE

- Lisson Gallery, London (with a label on the reverse).
- Bank collection Sal. Oppenheim, Cologne (presumably until 2020).

LITERATURE

- 10 Jahre Sammlung Sal. Oppenheim. 1997-2007, ed. by Sal. Oppenheim jun. & Cie. S.C.A., Luxemburg 2007, p. 249 (with illu., here erroneously mentioned with the title "Cube (B)").



Sol Lewitt, Four-Part Brushstrokes, 1994, gouache on paper, San Francisco Museum of Modern Art. © VG Bild-Kunst, Bonn 2022

There seems to be no other artist with an œuvre so essentially linked to just one basic geometric form as is the case with Sol Lewitt and the cube. The artist has been dealing intensively with this geometric form since the 1960s, and his findings soon made him one of the most important pioneers of American Minimal- and Conceptual Art. In the 1960s, an impressive sculptural work came into existence, for the conception of which Lewitt used serial sequences of the cuboidal shape. The result were fascinating black or white structures that, thanks to their grid-like structure and numerous openings, merge with their surrounding space. Based on these architecturally conceived structures, the cube remained the dominant theme in paintings, drawings and prints by the world-famous American artist. Regardless whether two- or three-dimensional, Lewitt's fascinating creation draws from the almost infinite variety of sequences, modulations and variations of the cube motif. Up until the 1980s, however, Lewitt's works were still subject to minimalist colors based primarily on the two non-colors black

- **Monumental gouache in which Lewitt stages his iconic motif in bright shimmering colors**
- **The cube's geometrical form is the fundamental subject of Lewitt's artistic creation**
- **This is one of the master's last products of his occupation with Minimal Art and the cube, shortly before its final dissolution into irregular grid structures**
- **The monumental gouache "Four-Part Brushstroke" (1994) that was also made in this context, is part of the collection of the San Francisco Museum of Modern Art**

and white. From then on, however, his work opened up, became more powerful and dynamic in terms of color and also allowed for a visible brushstroke and colored internal structures. In the monumental gouaches of the 1990s, to which the present luminous work belongs, this openness reached a climax, as the dissection of the basic geometric form is taken to an extreme level. We still see a cube in "Cube (A)", although the dissolution of the formerly monochrome surfaces has been pushed towards a luminous arrangement of horizontal, vertical and diagonal brushstrokes in colorfully mixed nuances. The coloring couldn't possibly more shimmering without sacrificing the subject, the basic geometric shape of the cube. And it is precisely this dissolution of the form that is characteristic of gouaches entitled "Wavy Brushstrokes", "Squiggly Brushstrokes" and "Irregular Brushstrokes", made around the same time as the present work, which would eventually lead to the monochrome, irregular grid structures of the "Irregular Grids", which Lewitt created a few years before his death. [JS]



GÜNTHER FÖRG

1952 Füssen – 2013 Freiburg

Untitled. 1993.

Acrylic on canvas.

Signed and dated in upper left. 195 x 160 cm (76.7 x 62.9 in).

We are grateful to Michael Neff, Estate Günther Förg, for his kind confirmation of this work's authenticity. The painting is registered at the archive with the number "WVF.93.B.0716".

Called up: December 9, 2022 – ca. 17:56 h ± 20 min.

€ 120.000 – 150.000 ^{R/D, F}

\$ 120,000 – 150,000

PROVENANCE

- Luhring Augustine Gallery, New York (acquired directly from the artist).
- Private collection (acquired from above in 1993, until 2021).

- From the small series of gray-black-white color fields
- Rare. So far only two other works from this series were offered on the international auction market (source: [artprice.com](https://www.artprice.com))
- Fine example of Förg's masterly play with the adaptation of art-historical traditions from Paul Klee to Blinky Palermo and Cy Twombly
- Exceptional composition that inspires with its minimalist choice of colors and gentle nuances
- Large-format color fields are at numerous international museums, such as the Museum of Modern Art, New York, the Städel Museum, Frankfurt a. M., the Stedelijk Museum, Amsterdam, and the San Francisco Museum of Art

“We always think that gray pictures aren't color pictures. That's just not true! Gray can unfold a strong colorfulness.”

Günther Förg, quote from: *Kunst Heute*, no.18, Cologne 1997, p. 57.

Günther Förg's work is a devotion to the intrinsic value of color, the relentless attempt to work out its own life and its almost infinite wealth of variation through ever new combinations. His painting almost effortlessly brings together what seems irreconcilable at first sight, it combines elements of concrete art with gestural elements: geometric rigor meets expressive spontaneity, a calculated system meets the spontaneous intuition of the application of paint. Up until the 1980s, Förg's paintings were preceded by extremely rough construction sketches; he always creates his works from a single layer of paint which leaves little room for corrections. For the creation of his paintings, Förg has only one shot, the visible result can be realized with just one layer of paint. Time and again, Förg's painting seeks a stylistic confrontation with other artists. In addition to influences from abstract pre-war Modernism, Constructivism and Suprematism, the work of the early deceased Blinky Palermo played a formative role for the art student Förg in the 1970s.



Later on, American Action- and Color Field Painting became additional rich sources of inspiration. Förg adapted and transformed what he saw, thus repeatedly making new impulses usable for his own multifaceted works. In our large-format work "Untitled" (1993), Förg confidently plays with the art-historical tradition of grid pictures and combines this formal structure with his gestural application of paint and the color palette of his famous gray pictures. During his time at the academy in the 1970s, Förg began to paint gray pictures every week, applying black paint to a primed canvas and using a sponge to form a gray structure. "The pictures were created kind of like on a school blackboard, a certain resemblance was obvious. That's how I worked from the beginning, which, in retrospect, seems a bit strange. You come to the academy and you have a certain freedom in mind [...] but I immediately entered into a kind of 'servitude' by painting a gray picture every week." (G. Förg, quote from: Kunst Heute, no. 18, Cologne 1997, p. 20).

In the 1980s, he partly structured these gray pictures with wiped, almost monochrome grid structures, which he then - inspired by the small-format abstract work of Paul Klee – refined to large-format, multi-colored checkered structures of black, white and gray fields in the small series of works created in 1993. This series of works, which also includes our large-format painting, was shaped by influences from Paul Klee to Blinky Palermo, while the reduced choice of colors has its origins in Cy Twombly's gray paintings and Robert Ryman's almost monochrome creations. What all of Günther Förg's paintings have in common is the nuanced, vibrant color scheme, which he once described as follows: "Technically, I go into the next color with the brush, so that my palette won't end up monotonous, but with some sort of wealth instead." (G. Förg, quoted from: G. Förg in a conversation with Siegfried Gohr, Cologne 1997, p. 43). In 2014, the Museum Brandhorst, Munich, presented a first posthumous overview of the artist's work. In 2018, the retrospective "Günther Förg. A Fragile Beauty" followed, which was also shown at the Stedelijk Museum, Amsterdam and at the Dallas Museum of Art. Förg's paintings can be found in numerous international museum collections, such as the Museum of Modern Art, New York, and the Pinakothek der Moderne, Munich. [JS]



Cy Twombly, Untitled, 1970, oil and chalk on canvas,
Museum of Modern Art New York.
© 2022 Cy Twombly Foundation



SERGE SABARSKY

A NEW YORK SUCCESS STORY

The life of the Vienna native Siegfried Sabarsky, who would call himself Serge in the USA, is unusual and eventful. Despite many hardships between the two world wars and forced migration, he developed a strong personality and became a classic self-made man. His father Noah Sabarsky was of Russian descent and left his Ukrainian homeland after he returned from the Russo-Japanese War in 1904/05, as it was plagued by pogroms against his people. Via South America and the Netherlands, he ended up in Vienna, where he started a family. Siegfried, born in 1912, had two siblings, his younger brother David and his older sister Olga. Siegfried's school career changed abruptly when his father died in 1931 and he had to make ends meeting doing odd jobs. By chance he was hired as a circus clown, not least because of his love of the theater. In March 1938, after the Annexation of Austria by the Germans, Sabarsky fled Vienna for Paris. With the outbreak of World War II and the German invasion of France, Sabarsky set out again and reached New York in the fall of 1939. Having to start all over again, he had jobs in the clothing industry in New York, or worked as a commercial artist in Los Angeles. In 1942, Sabarsky enlisted in the military and was deployed in England to fight against Germany. Awaiting transfer to Normandy, he witnessed the victorious allied campaign. Back in New York, he worked in a furniture store and later became a freelance interior architect and designer. He developed a keen interest in fine arts, which eventually became his life's purpose: in 1955, Serge Sabarsky bought a first Egon Schiele sheet, "Nackte, Bleistift, 1910". The wish to become an art dealer grew steadily, and on May 15, 1968, he opened his own gallery on Madison Avenue with a focus on Expressionism from Germany and Austria. For him, Max Beckmann and Paul Klee were the two greatest German artists of the century, alongside Egon Schiele, Oskar Kokoschka and Gustav Klimt. "I have little to do with sculpting," said the collector and dealer, "Oskar Schlemmer and Wilhelm Lehbruck are exceptions." Serge Sabarsky grew extremely successful, and was an internationally recognized art dealer and exhibition curator. Over the years he became an American legend!

Far-sighted, he and his wife founded the Serge and Vally Sabarsky Foundation in New York and played a key role in the formation of the Egon Schiele Art Center in the Bohemian town of Český Krumlov in 1993. In this context, his heartfelt desire to open an own museum in New York was within reach. "The new museum," Serge Sabarsky wrote full of enthusiasm to his friend, the collector Rudolf Leopold in Vienna in 1993, "is located exactly between the Metropolitan Museum and the Guggenheim Museum, right in the center of the so-called museum mile, which runs from Frick Gallery to the Jewish Museum, past the Museum of the City of New York and the Goethe House." At the intersection of 86th Street and Fifth Avenue, the Sa-



Soon after World War II in the first flat in Manhattan, Upper Westside.

barsky Foundation planned to set up a museum for Austrian and German expressionist art in the former Vanderbilt residence. However, the opening date scheduled for November 1994 passed. Serge Sabarsky died on February 23, 1996, shortly before his vision could be realized. In June 1996, a memorial service for the idealist and museum founder was held at the palace: Ronald S. Lauder, whom Serge Sabarsky had appointed executor of his will, invited to a memorial service for his friend for which he had one hundred Schiele sheets hung on the walls. In May 1997, Sotheby's auctioned a number of oil paintings, watercolors and drawings from the extensive Sabarsky collection in New York.

Ronald S. Lauder dedicated the foreword to the auction catalog to his friend and long-time companion: "I met Serge Sabarsky for the first time in 1963. My brother Leonard had just bought an Egon Schiele drawing and someone had told him there might be a chance it was forged. We went over to Serge's apartment on Riverside Drive to have the drawing authenticated. When we entered the apartment, I saw

a whole wall in the entrance hall filled with Egon Schiele watercolors. Although I was familiar with Schiele's work, it was the first time I saw such a huge collection of drawings. [...] Our shared love of Austrian art, especially of Schiele and Klimt, was the beginning of a friendship that would last for the next three decades. [...] After fifteen years as art dealer, he decided to reduce gallery activities and devoted himself to exhibitions of German and Austrian Expressionism. Over the next fourteen years, he conceived exhibitions of German and Austrian expressionist art in hundreds of museums in Europe, Japan and Israel that attracted millions of visitors. [...] During the time when he was both art dealer and curator, Serge compiled one of the finest collections of German and Austrian expressionist art with over 3,000 objects. His goal was to have this collection on display at his own museum in New York one day, so that more people could learn about the art he loved so much. "I will do everything I can to make his dream come true," promised Ronald S. Lauder in the 1997 auction catalog.

Following Sabarsky's death in 1996, Lauder began to deliver on his promise by integrating the private collection into the building, making it a renowned museum. On November 16, 2001, the city palace, meanwhile named "Neue Galerie", opened under the direction of Renée Price. In addition to exhibition rooms on two floors, the museum, following its founder's wish, has a bookstore, a design shop and two Viennese cafés, Café Sabarsky and Café Fledermaus.



Serge Sabarsky at the Österreichische Galerie, Belvedere Palace in Vienna, 1987, photo: Stefan Moses.

And today? 20 years after its opening, the collection of the Neue Galerie covers all aspects of fine art. In addition to paintings and sculptures, it also shows works on paper, arts and crafts exhibits and Austrian and German photographs from the years 1890 to 1940. On top of Serge Sabarsky's estate, loans from Ronald S. Lauder's collection expand the collection of the Neue Galerie. The Austrian section of the collection puts emphasis on the special relationship between fine and decorative arts characteristic of Vienna around 1900. The most important artists in the field of fine arts include Gustav Klimt, Egon Schiele, Oskar Kokoschka, Alfred Kubin and Richard Gerstl. In the field of decorative arts, the Wiener Werkstätte and the designs of well-known artists such as Josef Hoffmann, Koloman Moser and Dagobert Peche must be mentioned. Works by the architects Adolf Loos and Otto Wagner are also part of the collection.

The collection of German art focuses on important tendencies from the first half of the 20th century. Max Beckmann and the expressionist artists Ernst Ludwig Kirchner and Emil Nolde are particularly worthwhile mentioning here. The Bauhaus is represented by Theodor Bogler, Marianne Brandt, Marcel Breuer, László Moholy-Nagy, Ludwig Mies van der Rohe, Oskar Schlemmer and Wilhelm Wagenfeld. Representatives of New Objectivity are Albert Birkle, Otto Dix, George Grosz, Karl Hubbuch, Felix Nussbaum, Georg Scholz and others.

Lit.: Serge Sabarsky. Ich Serge Sabarsky, ed. by Hans Haider, Vienna Holzhausen, 1997; Property from the Estate of Serge Sabarsky, Sotheby's, New York, auction on May 13–16, 1997; www.NeueGalerie.org

ALFRED KUBIN

1877 Leitmeritz/Bohemia – 1959 Zwickledt near Wernstein am Inn

Orientalische Phantasie (Türkischer Heerbann).
1904/5.

Carbon pencil and pen and India ink drawing, partly washed and white-heightened.

Lower right signed. On off-white paper. 31 x 24,8 cm (12.2 x 9.7 in). [JS]

We are grateful to Dr. Annegret Hoberg, former director of the Kubin Archive at the Lenbachhaus, Munich, for her kind expert advice.

Called up: December 9, 2022 – ca. 17,58 h ± 20 min.

€ 100.000 – 150.000 R/M, F

\$ 100,000 – 150,000

PROVENANCE

- Wolfdietrich Hassfurther, Vienna (until March 1987).
- Serge Sabarsky Gallery, New York (acquired from the above).

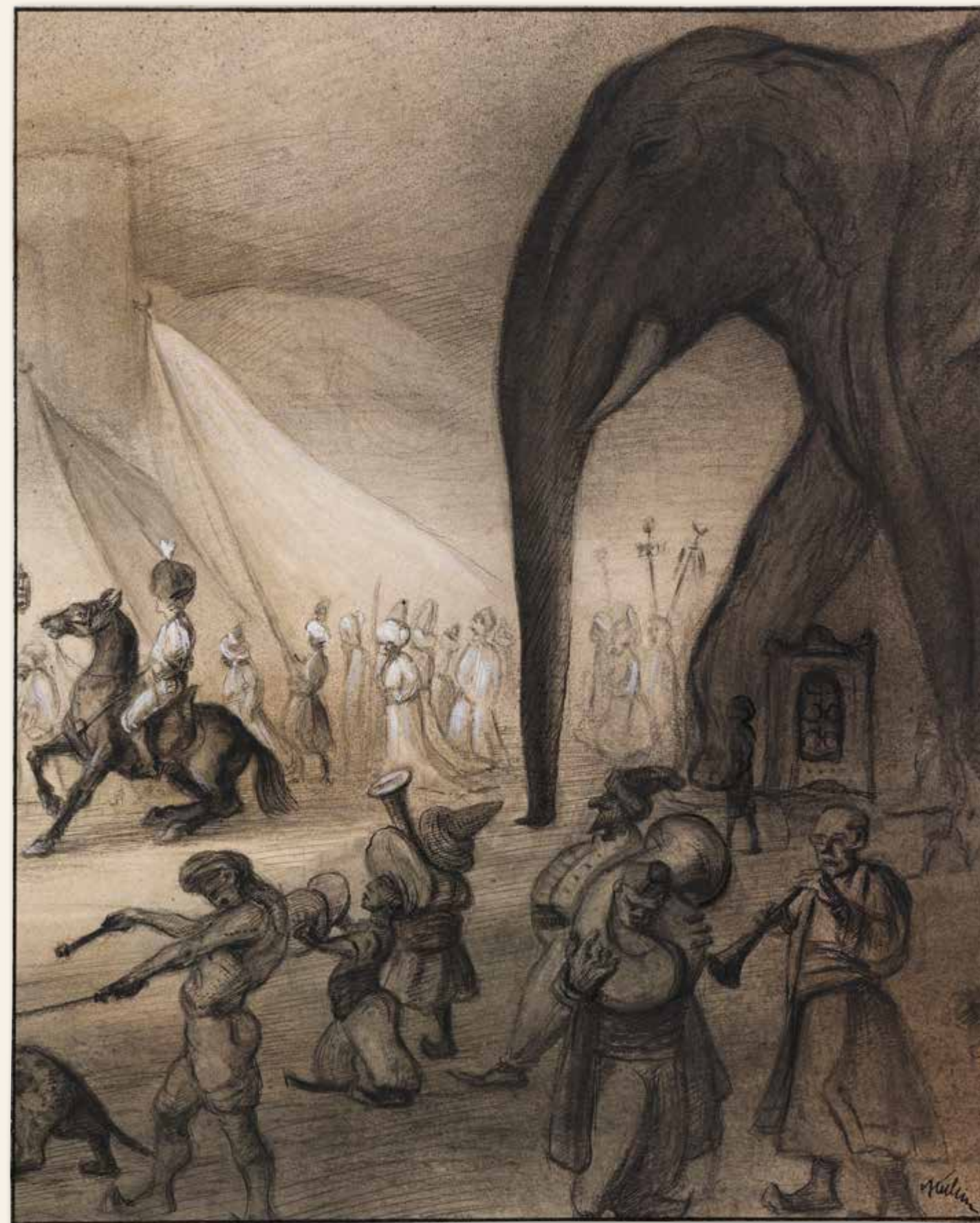
EXHIBITION

- Alfred Kubin 1877-1959, Auktionshaus, Galerie und Antiquariat für Kunst und Wissenschaft Wolfdietrich Hassfurther, Vienna, November 13 - December 20, 1986, p. 20, cat. no. 97 (with black-and-white illu plate 27).
- From Klimt to Klee: Masterworks from the Serge Sabarsky Collection, Neue Galerie, New York, October 15, 2009 - February 15, 2010.
- Alternative Histories: Celebrating 75 Years of Galerie St. Etienne, New York, January 15, 2014 - April 11, 2015.

Kubin, especially in his early creative period, was an obsessed drawer of uniquely symbolic, fantastic dream worlds. In his masterfully composed drawings, he often created menacingly fascinating nightmare scenarios or unleashed sexual fantasies in which we encounter fantastic creatures, symbioses of humans and animals in surreal landscapes. In addition to these dark fantasies, Kubin was also obsessed with less menacing fairytale worlds and showed an enthusiasm for the oriental world, to which the present drawing from his early creative period testifies. Kubin's captivating graphic oeuvre remained consistently figurative, but by no means realistic; it is always entirely the product of numerous sources of inspiration from literature coupled with an exuberant artistic imagination. In a letter dated June 14, 1911, Wassily Kandinsky, among others, described the melancholic and unstable disposition of the soul as fundamental to Kubin's unique symbolistic-visionary creativity: "Dear Kubin! [...] Please try hard to get rid of the dark thoughts, to bring them down. After all, you are a person of fine feelings, subtle sensitivity. [...] I am very grateful for the copy of the night pieces. You know how much I love your things. [...] Yours Kandinsky." (quoted from: Paul Raabe (compiled on behalf

- Rare "oriental phantasy" by the virtuoso creator of dreamy parallel worlds
- Wonderfully composed sheet, a prime example of Kubin's graphic genius
- Mysterious symbiosis of oriental fairy tale and martial menace
- From the acclaimed Serge Sabarsky Collection, New York
- Drawings of similar quality are in renowned international collections like the Museum of Modern Art, New York, the Leopold Museum, Vienna, the Albertina Vienna and the Städtische Galerie im Lenbachhaus, Munich

of Dr. Kurt Otte, Kubin Archive Hamburg), Alfred Kubin. Leben – Werk – Wirkung, Hamburg 1957, p. 36/37). Far in advance of Kubin's later drawings for the illustrated edition of Wilhelm Hauff's oriental fairy tales published in 1911, the artist created an "Orientalische Phantasie" (Oriental Fantasy) in the present sheet, which is not only inspiring for its exotic motifs like the elephant striding into the picture from the right, but also casts a spell over us because of Kubin's almost unsurpassed graphic mastery. It is a dreamy parallel world, which, also in this sheet – albeit only subtly – contains dark fantasies and thoughts: be it the unrealistically large and menacing elephant depicted in the picture, with the load carriers beneath it that barely reach to the tip of the trunk, or the rider in the background, who accompanies the procession of turbaned men and, as an Ottoman rider, conjures up thoughts of a historical menace. Born in Bohemia and living in Austria from 1906, the image of an oriental caravan was inevitably associated with the historical siege and the devastating armed conflict of the Ottoman Wars, which has remained part of the collective memory in the countries of the former Austro-Hungarian monarchy well into the 20th century. [JS]



"The right observer, as I would like him to be, would not only enjoy or critically look at my sheets, but, as if stimulated by a secret touch, would also have to turn his attention to the darkroom of his own dreamy consciousness."

Alfred Kubin, on the occasion of the opening of a Kubin exhibition, 1927, quoted from: Ulrich Riemerschmidt, Alfred Kubin. Aus meiner Werkstatt, Munich 1973, p. 26.

JANE KALLIR ON EGON SCHIELE



Egon Schiele, *Sleeping Woman*, 1912, gouache, watercolor and pencil drawing, from the Serge Sabarsky Collection, New York (lot 31).



Egon Schiele, *Lovers*, 1913, pencil drawing, from the Serge Sabarsky Collection, New York (lot 32).

Sleeping Woman (1912, Kallir D. 1105), *Lovers* (1913, Kallir D. 1448) and *Embracing Couple* (1914, Kallir D. 1677) chart Egon Schiele's changing relationships with the opposite sex during the years when he was involved with Walburga (Wally) Neuzil and, later, Edith Harms, whom he married in 1915.

Sleeping Woman dates to the early days of Schiele's relationship with Wally. The two had met in 1911, but it is evident that her predecessor continued to figure in the artist's life (and work) at least through the middle of 1912. Wally and another, unidentified, model appear together in several works from this time (e.g., Kallir D. 1111). In these and subsequent watercolors, Wally is distinguished by reddish-blond hair, often bound by a headband, and a broad mouth, while the other woman (sometimes referred to as "the black-haired girl") can be identified by her darker tresses and heart-shaped face. Though the *Sleeping Woman* does not have red hair, several related drawings (Kallir D. 1106, Kallir D. 1106a) suggest she may nonetheless be Wally. Schiele sometimes took liberties in rendering such details. Furthermore, Wally acquired a singular personality in Egon's drawings only gradually, as the two grew closer (Kallir D. 1118).

By the time Schiele drew *Lovers*, in 1913, he and Wally were an established couple. Still, Wally was not his only model during this period, and the face of the woman in the aforementioned drawing is too stylized to permit identification. The same may be said of the man. It could be Egon, or one of his male friends. Couples had previously been a recurring subject for Schiele, but possibly under the influence of his relationship with Wally, they became more prominent in 1913. It is, however, important to note that the artist's interest was not confined to heterosexual pairings. Intentionally innocuous titles such as *Mother and Daughter* (Kallir D. 1297) or *Two Men* (Kallir D. 1416),



Egon Schiele, *Embracing Couple*, 1914, black chalk and pencil drawing, from the Serge Sabarsky Collection, New York (lot 33).

masked the erotic subtext of such works. At the same time, these double figure studies related to Schiele's contemporaneous allegorical concerns. He was also working on several canvases (never completed) depicting a mystic "seer" flanked by a row of standing acolytes ("Encounter (Self-Portrait with Saint)", Kallir P. 259, Conversion, Kallir P. XLIII).

In 1914, Schiele began a flirtation with two sisters, Adele and Edith Harms, whose family had moved into the building across the street from his studio the year before. At first the sisters resisted Egon's advances, and their parents certainly did not consider him an appropriate suitor. To counter their reluctance, Schiele dispatched Wally to befriend the girls and enlisted her as chaperon when he took them to the movies. Soon, Egon had focused his attention on Edith, the younger, fair-haired sibling. In February 1915, the artist informed his friend, Arthur Roessler: "[Ich] habe vor zu heiraten, —günstigst, nicht Wal[ly]."



Egon Schiele, *Portrait of Valerie "Wally" Neuzil*, 1912, oil on canvas, Leopold Museum, Vienna.



Egon Schiele, *Liebespaar*, 1913, watercolor and gouache, Albertina, Vienna.



Egon and Edith Schiele with her nephew Paul Erdmann, 1917, Albertina, Vienna, photo: Johannes Fischer.

Belying the title, the subjects of *Embracing Couple* are not a couple per se, but Edith Harms and her young nephew, Paul Erdmann. She is identifiable by her striped dress and turban, which she wears in a roughly contemporaneous photograph (see illu.). Paul appears in a series of 1915 drawings —both alone (Kallir D. 1697) and with his aunt (Kallir D. 1798). *Embracing Couple* is closely related to this series, and it is possible Schiele incorrectly ascribed the drawing to 1914. The artist did not necessarily sign his drawings the moment they were finished, and he sometimes made mistakes when coming back later to date them.

Its subjects notwithstanding, the erotic tension in *Embracing Couple* is undeniable. As Schiele approached marriage in 1914-15, his depictions of couples became increasingly anguished. Whether heterosexual

(Kallir D. 1785) or homosexual (Kallir D. 1743), the physical attraction that binds these pairs seems to preclude emotional intimacy. Pinprick eyes on one or both partners convey a sense of profound disorientation. At a certain point, Edith and little Paul appear caught up in a similar whirlwind (Kallir D. 1794). It becomes difficult to separate their ostensibly innocuous embrace from that of Schiele's adult couples.

Prior to meeting Edith, Egon had had numerous sexual liaisons with models who, like Wally, were at the time considered little better than prostitutes. The class divide between the artist's former lovers and his prospective bride was enormous. His confusion when confronted with the emotional demands of a properly bourgeois mate is reflected in a searing self-portrait with Edith, probably done shortly after their wedding in June 1915 (Kallir D. 1788). The marriage that ensued was marked by ups and downs. Through his experiences with Edith, Schiele gradually developed a deeper understanding of the female psyche that is reflected in his later portraits of women, but at the same time his erotic drawings became far less personal. *Sleeping Woman*, *Lovers* and *Embracing Couple* evidence a process of discovery and artistic experimentation that is not seen in Schiele's work after 1915.

Jane Kallir

President, Kallir Research Institute and author of the catalogue raisonné of Egon Schiele's works



“Egon Schiele is not only the pioneer and main protagonist of Austrian Expressionism, and, alongside Klimt, one of the key figures in Vienna at the turn of the century, above all, he is the greatest draftsman of the 20th century. [...] In his drawing, watercolors and gouaches, the artist broke new ground: He captured his subject, usually the human body, with confident and powerful lines. [...] It is precisely in his well-thought-out drawings that Schiele took uncharted paths in terms of iconography and coloring. It is no coincidence that the artist’s graphic œuvre is valued as at least equal to his painting - the draftsman Schiele is even far superior to the painter Schiele. As a draftsman, he subsequently became a great inspiration for many artists of our time.”

Quoted from: Leopold Museum, Vienna, www.albertina.at/site/assets/files/1979/pressemappe_egon_schiele.pdf.

EGON SCHIELE

1890 Tulln – 1918 Vienna

Schlafende. 1912.

Gouache, watercolor and pencil drawing.

Kallir D 1105. Signed and dated in right center. 31,7 x 48,1 cm (12.4 x 18.9 in), size of sheet. [CH]

Called up: December 9, 2022 – ca. 18.00 h ± 20 min.

€ 250.000 – 350.000 R/N

\$ 250,000 – 350,000

- **Tender watercolor in a confident presentation in which the execution of the hair attains a fascinating haptic presence**
- **From the renowned Serge Sabarsky Collection**
- **Impressive international exhibition history: shown at, among others, the 40th Venice Biennale in 1982**
- **The year this work was made, Schiele was shortly imprisoned for his scandalous lifestyle and a judge burned one of his drawing during a court session**

“One of the most exciting draftsmen in the history of art.”

Grace Glueck, Egon Schiele. The Draftsman as a Painter, New York Times, July 26, 1985.

PROVENANCE

- Christian M. Nebehay Collection (1909-2003), Vienna.
- Serge Sabarsky Collection (1912-1996), New York (acquired from the above in 1980).
- Serge Sabarsky Estate, New York.
- Vally Sabarsky Collection (1909-2002), New York.
- Vally Sabarsky Foundation, New York.

EXHIBITION

- XL. Biennale di Venezia: Visual Arts 82, Giardini di Castello, Venice, June 13 - September 12, 1982, cat. no. 18.
- Egon Schiele, Pinacoteca Capitolina, Campidoglio, Rome, June 21 - August 8, 1984, Galleria Internazionale d'Arte Moderna Ca' Pesaro, Venice, August 25, 1984 - January 12, 1985, Fondation Pierre Giannada, Martigny, November 26, 1986 - January 25, 1987, cat. no. 113 (with illu.).
- Egon Schiele: vom Schüler zum Meister. Zeichnungen und Aquarelle 1906-1918, Akademie der bildenden Künste, Vienna, January 25 - March 8, 1984, Accademia di Belle Arti di Brera, Milan, March 16 - May 20, 1984, Villa Zito, Palermo, March 28 - April 14, 1985, Tel Aviv Museum, Tel Aviv, April 20 - May 23, 1985, Hamburger Kunsthalle Hamburg, May 31 - July 14, 1985, Rupertinum, Salzburg, July 27 - September 29, 1985, Schloss Plankenwarth, Graz, October to November 1985, Tiroler Landesmuseum Ferdinandeum, Innsbruck, January 7 - February 9, 1986, Josef-Albers-Museum / Quadrat, Bottrop, February 16 - April 13, 1986, Nürnberger Kunsthalle, Nuremberg, April 23 - June 22, 1986, Certosa di San Giacomo, Capri, July 19 - September 30, 1986, cat. no. 70.
- Egon Schiele (and Gustav Klimt), Fondation Pierre Gianadda, Martigny, November 28, 1986 - January 25, 1987, cat. no. 61.
- Egon Schiele: vom Schüler zum Meister. Zeichnungen und Aquarelle 1906-1918, Schloss Halbtorn, Halbtorn, May 17 - August 30, 1987, Kunsthalle Emden, March 26 - May 1, 1988, Städtische Galerie Rosenheim, Rosenheim, May 7 - June 12, 1988, cat. no. 70.
- Egon Schiele. 100 Zeichnungen und Aquarelle, Palazzo Strozzi, Florence, June 21 - August 28, 1988, Herforder Kunstverein im Daniel-Pöppelmann-Haus,

- Herford, September 3 - October 12, 1988, Erholungshaus der Bayer A.G., Leverkusen, October 16. November - 20, 1988, Jahrhunderthalle, Hoechst / Frankfurt am Main, November 27, 1988 - January 15, 1989, Castello Svevo, Bari, January 28 - March 12, 1989, Museo Villa Croce, Genoa, April 5 - June 15, 1989, Padiglione d'Arte Contemporanea di Palazzo Massari, Ferrara, June 24 - October 8, 1989, cat. no. 50.
- Egon Schiele 1890-1918. A Centennial Retrospective, Nassau County Museum of Art, Roslyn / New York, January 28 - April 15, 1990, cat. no. 50 (with illu.).
- Egon Schiele. 100 Zeichnungen und Aquarelle, Städtische Galerie, Bietigheim-Bissingen, July 6 - September 15, 1991, Käthe-Kollwitz-Museum, Berlin, October 24, 1991 - March 1, 1992, Museum moderner Kunst, Passau, March 6 - May 31, 1992, Ulmer Museum, Ulm, June 14 - August 16, 1992, Palais Wallenstein, Prague, October 8 - November 28, 1992, Musée-Galerie de la Seita, Paris, December 14, 1992 - February 27, 1993, cat. no. 50 (with illu.).
- Egon Schiele. 100 Zeichnungen und Aquarelle, BAWAG Foundation, Vienna, March 24 - May 23 1993 (not in cat.).
- Egon Schiele, Mezinárodní kulturní centrum Egona Schieleho, Český Krumlov, November 6, 1993 to October 1997, pp. 142f.
- Gustav Klimt, Egon Schiele, Oskar Kokoschka. Wien omkring arhundredeskiftet, Kunstforeningen, Copenhagen, February 23 - May 12, 2002, cat. no. 56 (with illu.).
- Egon Schiele. The Ronald S. Lauder and Serge Sabarsky Collections, Neue Galerie, New York, October 21, 2005 - February 20, 2006, cat. no. D94, p. 412 (with illu.).
- Musée d'art de la province de Nuoro (MAN Museo d'Arte della Provincia di Nuoro), Nuoro, November 2007 to January 2008.

LITERATURE

- Jane Kallir, Egon Schiele. The Complete Works, New York 1990, p. 475, cat. no. D1105 (with illu.).
- Jane Kallir, Egon Schiele. The Complete Works, New York 1998, p. 475, cat. no. D1105 (with illu.).



EGON SCHIELE

1890 Tulln – 1918 Vienna

Liebespaar. 1913.

Pencil drawing.

Kallir D 1448. Signed and dated in right center. On Japon.

48 x 31,7 cm (18.8 x 12.4 in), size of sheet. [CH]

Called up: December 9, 2022 – ca. 18.02 h ± 20 min.

€ 150.000 – 250.000 R/M

\$ 150,000 – 250,000

PROVENANCE

- From the artist's estate (with the estate stamp in upper left).
- Serge Sabarsky Collection (1912-1996), New York.
- Serge Sabarsky Estate, New York (1996).
- Vally Sabarsky Collection (1909-2002), New York.
- Vally Sabarsky Foundation, New York.

EXHIBITION

- Egon Schiele. Aquarelle und Zeichnungen, Historisches Museum, Vienna, September 24 - November 1, 1981, Neue Galerie der Stadt Linz, November 19, 1981 - January 16, 1982, Museum Villa Stuck, spring of 1982, Kestner-Gesellschaft, Hanover, April 23 - June 13, 1982, cat. no. 75 (with illu.).
- Egon Schiele, Pinacoteca Capitolina, Campidoglio, Rome, June 21 - August 8, 1984, Galleria Internazionale d'Arte Moderna Ca' Pesaro, Venice, August 25, 1984 - January 12, 1985, Fondation Pierre Giannada, Martigny, November 26, 1986 - January 25, 1987, cat. no. 121 (with illu.).
- Egon Schiele. 100 Zeichnungen und Aquarelle, BAWAG Foundation, Vienna, March 25 - May 29, 1993, cat. no. 56 (with illu.).
- Egon Schiele, Mezinárodní kulturní centrum Egona Schieleho, Český Krumlov, November 6, 1993 to October 1997, pp. 164f.
- Egon Schiele, National Gallery of Iceland, Reykjavik, May 31 - July 14, 1996.
- Mezinárodní kulturní centrum Egona Schieleho, Český Krumlov (permanent loan, August 1997 to January 1999).
- Musée d'art de la province de Nuoro (MAN Museo d'Arte della Provincia di Nuoro), Nuoro, November 2007 to January 2008.
- The Naked Truth. The Body in Early 20th Century Germany and Austria, Middlebury College Museum of Art, Middlebury/Vermont, September 11 - December 6, 2015.

LITERATURE

- Jane Kallir, Egon Schiele. The Complete Works, New York 1990, cat. no. D1448, p. 516 (with illu.).
- Jane Kallir, Egon Schiele. The Complete Works, New York 1998, cat. no. D1448, p. 516 (with illu.).

- Fascinating erotic sheet that emanates voyeuristic tension owing to the sitter's captivating look
- From the acclaimed Serge Sabarsky Collection
- Shown in many international exhibitions

“Egon Schiele [is among] the pioneers of the 20th Century.”

Art historian Dr. Carl Haenlein, quoted from: ex. cat. Egon Schiele. Aquarelle und Zeichnungen, Hanover 1982.



EGON SCHIELE

1890 Tulln – 1918 Vienna

Paar in Umarmung. 1914.

Black chalks drawing.

Kallir D 1677. Signed and dated in lower left. With the estate stamp in lower right. On fine Japon. 33 x 45 cm (12.9 x 17.7 in), size of sheet. [CH]

Called up: December 9, 2022 – ca. 18.04 h ± 20 min.

€ 180.000 – 250.000 R/N

\$ 180,000 – 250,000 ,

Egon Schiele, Tod und Mädchen, 1915,
oil on canvas, Belvedere, Vienna.

- From the acclaimed Serge Sabarsky Collection
- With a long international exhibition history
- The work presumably shows Edith Harms, the artist's later wife, and her nephew Paul Erdmann
- Formerly in possession of Schiele's close friend Anton Peschka, who married Gertrude Schiele, the artist's sister, the year it was made

PROVENANCE

- From the artist's estate (with the estate stamp in lower right).
- Marie Schiele, neé Soucup (the artist's mother, 1862-1935), Vienna (with the inscription on the reverse).
- Gertrude Peschka-Schiele (the artist's sister, 1894-1981), Vienna (with the inscription on the reverse).
- Anton Peschka Jr (the artist's nephew, 1914-1997), Vienna (since 1969).
- Serge Sabarsky Collection (1912-1996), New York (acquired from the above).
- Serge Sabarsky Estate, New York.
- Vally Sabarsky Collection (1909-2002), New York.
- Vally Sabarsky Foundation, New York.

EXHIBITION

- Egon Schiele. Aquarelle und Zeichnungen, Historisches Museum der Stadt Wien, September 24 - November 1, 1981, Neue Galerie der Stadt Linz, November 19 - January 16, 1982, Museum Villa Stuck, Munich, spring of 1982, Kestner-Gesellschaft, Hanover, April 23 - June 13, 1982, cat. no. 83 (with illu.).
- Egon Schiele, Pinacoteca Capitolina, Campidoglio, Rome, June 21 - August 8, 1984, Galleria Internazionale d'Arte Moderna Ca' Pesaro, Venice, August 25, 1984 - January 12, 1985, Fondation Pierre Gianadda, Martigny, November 26, 1986 - January 25, 1987, cat. no. 135 (with illu.).
- Traum und Wirklichkeit. Wien 1870-1930, Künstlerhaus, Vienna, March 28 - October 6, 1985, p. 519, cat. no. 15/8/38.
- Egon Schiele. 100 Zeichnungen und Aquarelle, Städtische Galerie Rosenheim, Rosenheim, May 7 - June 12, 1988, Palazzo Strozzi, Florence, June 21 - August 28, 1988, Herforder Kunstverein im Daniel-Pöppelmann-Haus, Herford, September 3 - October 12, 1988, Erholungshaus der Bayer AG, Leverkusen, October 16 - November 20, 1988, Jahrhunderthalle, Hoechst / Frankfurt am Main, November 27, 1988 - January 15, 1989, Castello Svevo, Bari, January 28 - March 12, 1989, Museo Villa Croce, Genoa, April 5 - June 15, 1989, Padiglione d'Arte Contemporanea di Palazzo Massari, Ferrara, June 24 - Octobr 8, 1989, cat. no. 66.

- Egon Schiele 1890-1918. A Centennial Retrospective, Nassau County Museum of Art, Roslyn / New York, January 28 - April 15, 1990, cat. no. 66 (with illu.).
- Egon Schiele. 100 Zeichnungen und Aquarelle, Oberösterreichisches Landesmuseum, Linz, September 14 - December 9, 1990, Städtische Galerie, Bietigheim-Bissingen, July 6 - September 15, 1991, Käthe-Kollwitz-Museum, Berlin, October 24, 1991 - March 1, 1992, Museum moderner Kunst, Passau, March 6 - May 31, 1992, Ulmer Museum, Ulm, June 14 - August 16, 1992, Palais Wallenstein, Prague, October 8 - November 28, 1992, Musée-Galerie de la Seita, Paris, December 14, 1992 - February 27, 1993, cat. no. 66.
- Egon Schiele. 100 Zeichnungen und Aquarelle, BAWAG Foundation, Vienna, March 24 - May 23, 1993 (not in cat.).
- Egon Schiele, Mezinárodní kulturní centrum Egona Schieleho, Český Krumlov, November 6, 1993 to October 1997, pp. 168f.
- Egon Schiele, National Gallery of Iceland, Reykjavik, May 31 - July 14, 1996.
- Egon Schiele. Master Draughtsman, Galerie St. Etienne, New York, November 18 - January 3, 1998, cat. no. 42.
- Egon Schiele. The Ronald S. Lauder and Serge Sabarsky Collections, Neue Galerie, New York, October 21, 2005 - February 20, 2006, cat. no. D124, p. 418 (with illu.).
- Musée d'art de la province de Nuoro (MAN Museo d'Arte della Provincia di Nuoro), Nuoro, November 2007 to January 2008.
- Boys and Girls, Galerie St. Etienne, New York, March 30 - June 30, 2017.
- Egon Schiele. The Making of a Collection, Belvedere, Vienna, October 19, 2018 - February 17, 2019, p. 210.

LITERATURE

- Jane Kallir, Egon Schiele. The Complete Works, New York 1990, cat. no. D1677, p. 543 (with illub.).
- Jane Kallir, Egon Schiele. The Complete Works, New York 1998, cat. no. D1677, p. 543 (with illu.).



“In his short life [...] Egon Schiele created an oeuvre that was both symptomatic and groundbreaking for his time and made him one of the most influential and dazzling figures of Viennese Modernism.”

Quoted from: Leopold Museum, www.leopoldmuseum.org/de/sammlung/egon-schiele.

OSKAR SCHLEMMER

1888 Stuttgart – 1943 Baden-Baden

Ornamentale Plastik. 1919.

Silver relief, solid.

von Maur P 3a. 45,5 x 20 x 9 cm (17,9 x 7,8 x 3,5 in).

Posthumous cast in silver, made by Brotal, Mendrisio as of 1965.

From an edition of 7 copies.

Called up: December 9, 2022 – ca. 18.06 h ± 20 min.€ 80.000 – 120.000 ^{R/N}

\$ 80,000 – 120,000

- From the acclaimed Serge Sabarsky Collection
- “Ornamentale Plastik” is the only non-figurative sculpture in Schlemmer’s oeuvre
- The relief’s motif references a design for the curtain of the Triadic Ballet
- Oskar Schlemmer’s reliefs were seminal for German sculpting
- Another cast is in possession of the Staatsgalerie Stuttgart (Schlemmer Estate)

“I care little about sculptures [...] Oskar Schlemmer and Wilhelm Lehmbruck are among the exceptions.”

Serge Sabarsky

PROVENANCE

- Serge Sabarsky Collection (1912-1996), New York (since 1984).
- Serge Sabarsky Estate, New York.
- Vally Sabarsky Collection (1909-2002), New York.
- Vally Sabarsky Foundation, New York.

EXHIBITION

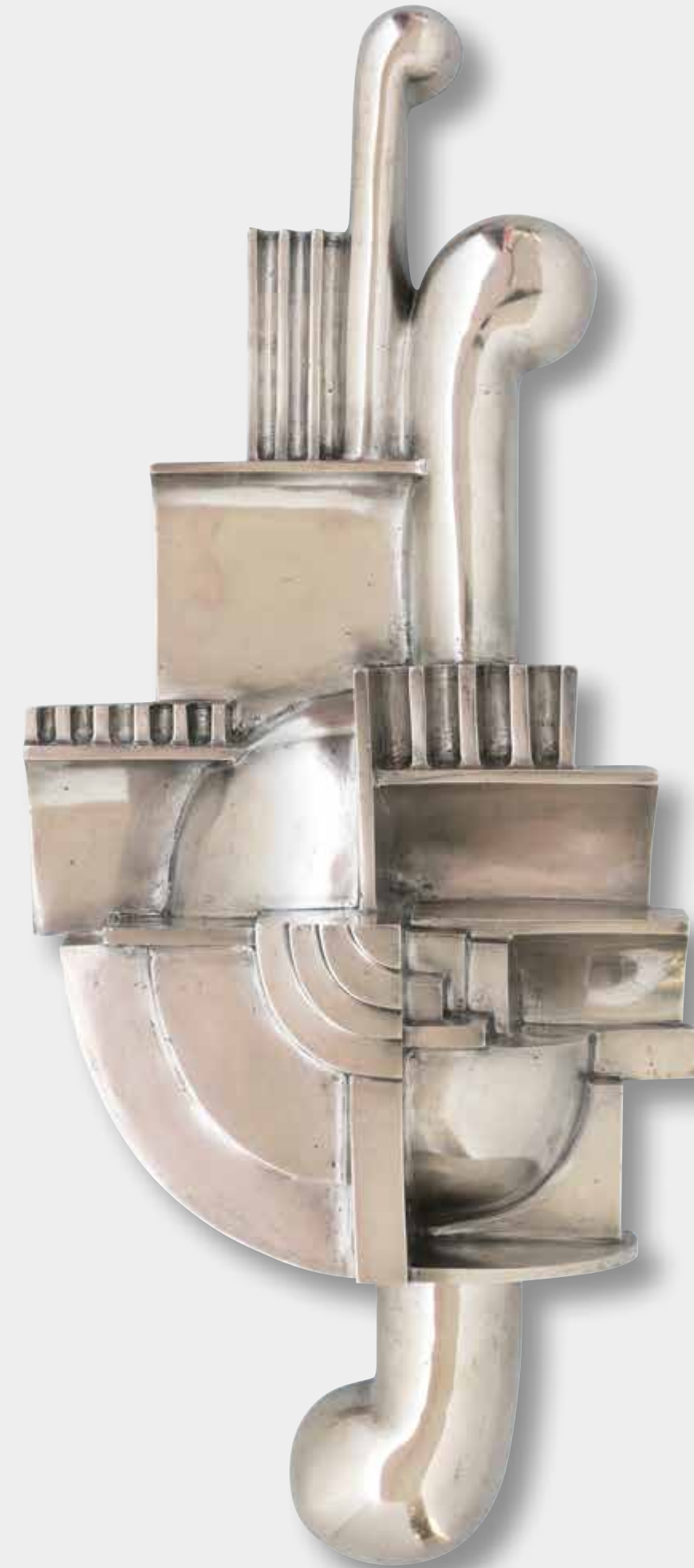
- Oskar Schlemmer, Gemälde von 1909 bis 1942, Mannheimer Kunstverein, April 30 - June 17, 1967, cat. no. 67 (presumably different copy).
- 50 Jahre Bauhaus, Kunstgebäude am Schloßplatz, Stuttgart, Royal Academy, London, Stedelijk-Museum, Amserdem and many more 1968 / 71, p. 298, cat. no. 2641
- Expressionisten - Bedeutende Gemälde, Aquarelle, Zeichnungen und Skulpturen 17 Deutscher Expressionisten in der Serge Sabarsky Gallery, New York in cooperation with Galerie Aenne Abels, Cologne, 1972, cat no. 77 with color illu.
- Universe of Art III Fischer Fine Art, London, 1973 no. 60 with illu. (different copy 3/7)
- Die Zwanziger Jahre Kunstgewerbemuseum Zürich, May 25 - September 2, 1973, cat.no. 137 (presumably different copy)
- Expressionisten, Galerie Thomas, Munich, 1973, no. 44, with illu.
- 1977 Berlin, Tendenzen der Zwanziger Jahre, no. 1/244 (different copy 3/7).

LITERATURE

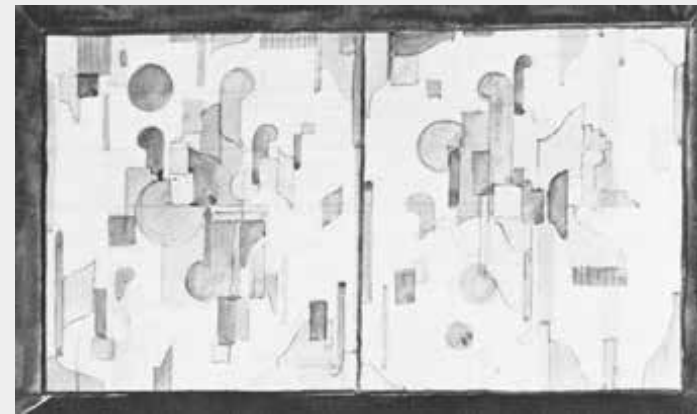
- Werner Spies (ed.), Oskar Schlemmer. Das Plastische Werk, Stuttgart 1972, pp. 16f., illu. p. 15 (presumably different copy)
- Auction 393, Standard Commission (Justin Ebersman), New York, February 26, 1976, no. 7 with illu. different copy 5/7).



Oskar Schlemmer, Ornamentale Plastik auf geteiltem Rahmen, wood, coloured 1919/1923, Kunstsammlung NRW, Düsseldorf, Photo: Walter Klein, Düsseldorf.



In 1918, Oskar Schlemmer was in his last year at the Stuttgart Academy, when disputes about his master class teacher Hoelzel and his innovative teaching methods caused a disturbance among the student body and the faculty. Things culminated in Hoelzel's resignation, when Oskar Schlemmer, who had been elected student representative, tried to bring Paul Klee into play as his successor, however, this plan failed. Oskar Schlemmer, along with Willi Baumeister, Gottfried Graf, Edmund Daniel Kinziger, Albert Mueller and Hans Spiegel, founded the artist group 'Üecht' in 1919 (from: Swiss "Uechtig" = powerful, efficient; "uohta" (Middle High German) = dawn). Like many others, the artists hoped for a renewal of art and society, and especially for an end of the decrepit structures at the Stuttgart Academy, as well as for a comprehensive reform of art education in general. The program that Schlemmer proposed to the Württemberg Ministry of Education in this context ultimately corresponded to the structures implemented at the Bauhaus a little later.

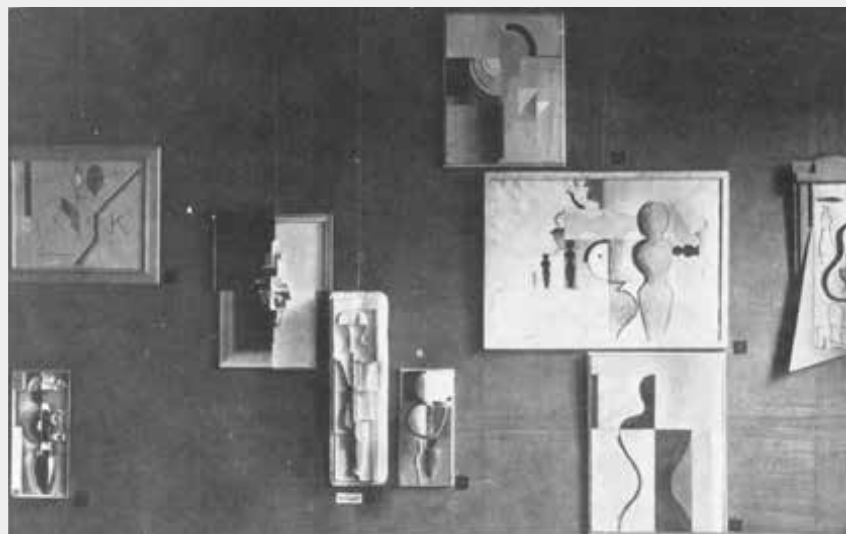


Oskar Schlemmer, curtain design, 1919, watercolour, Schlemmer Estate.

At first, the group organized an autumn show of new art at the Württembergischer Kunstverein. Oskar Schlemmer was able to win over a number of artist represented by the gallery "Der Sturm" for the exhibition, where they showed their works in an extra room. Oskar Schlemmer, who had previously only made two-dimensional works, showed his first reliefs in the exhibition. In 1920, he was able to show these works at Herwarth Walden's "Sturm" gallery in Berlin, which brought him into contact with the circle of international modernists (fig.). Hence the year 1919 was of seminal importance for Schlemmer's future career.

"Ornamentale Plastik auf geteiltem Rahmen" (Ornamental Sculpture on Divided Frame), now part of the Kunstsammlung Nordrhein-Westfalen (North Rhine-Westphalian Art Collection), was also among the works shown in aforementioned 'Herbstschau Neuer Kunst' (fig.). The sculptural centerpiece of this work, which von Maur's catalogue raisonné mentions as the first sculptural work, also exists as a plaster cast without a polychrome, divided frame. In 1965, Schlemmer's widow Tut commissioned the Brotal foundry in Mendrisio to make the cast of this composition in silver.

The "Ornamental Sculpture" is Schlemmer's only sculptural work that does not represent a figural abstraction. A watercolor from 1919 (v. Maur A 60) suggests a possible intention, which Schlemmer described on the backing cardboard as "curtain design (application) for the 'Triadic Ballet' 1919" at the Bauhaus a little later (fig.). The first studies on the costumes were made as early as 1916. The forms used in the ornamental sculpture are reminiscent of organ pipes or the outlines of musical notes. One can certainly speak of a musical ornament here, as Schlemmer also had a profound interest in music, to which costumes and scores for the "Triadic Ballet", as well as the "Ornamental Relief" testify. [EH]



Oskar Schlemmer's works hanging in the Berlin gallery "Der Sturm", January 1920.



HANS (JEAN) ARP

1886 Strasbourg – 1966 Basel

Fronde et nombrils (Schleuder und Nabel). 1926.

Oil on cardboard, cut out.

Rau 100. Signed on the reverse. 62 x 49,8 cm (24.4 x 19.6 in). [JS]

Called up: December 9, 2022 – ca. 18.08 h ± 20 min.

€ 250.000 – 300.000 R/M, F

\$ 250,000 – 300,000

PROVENANCE

- Galerie Denise René, Paris.
- Fondation Arp, Clamart.
- Foundation Hans Arp and Sophie Taeuber-Arp e. V., Rolandseck.
- Bank collection Sal. Oppenheim, Cologne (presumably until 2020).

EXHIBITION

- Hommage à Jean Arp, Galerie Denise René, Paris 1974 (not in catalog.)
- Dada and Surrealism Reviewed, Hayward Gallery, London 1978, p. 207, cat. no. 9.1.
- Jean Arp, Esculturas, relieves, obra sobre papel, tapices, Madrid, Museo Espanol de Arte Contemporáneo, February 25 – April 15, 1985.
- Hans Arp, Foundation Hans Arp and Sophie Taeuber-Arp e. V., Remagen, Arp Museum Bahnhof Rolandseck, May 25 – August 20, 1986 / Kunsthaus, Zürich, July 5 – September 7, 1986 / Kunstmuseum, Bern, October 24 – November 22, 1986
- Hans Arp, Foundation Hans Arp and Sophie Taeuber-Arp e. V., Arp Museum Bahnhof Rolandseck, Remagen, 1988–89 / Von der Heydt Museum, Wuppertal 1989.
- Hans Arp. Eine Übersicht. Arbeiten aus den Jahren 1912–1965, Museum Würth, Künzelsau, September 8 – December 31, 1994.
- Hans Arp - Sophie Taeuber-Arp, ex. cat. of traveling exhibition, ed. by Foundation Hans Arp and Sophie Taeuber-Arp, Rolandseck, various locations between 1996 and 1998, cat. no. 25 (with illu. p. 95 and on the cover of the Italian edition of the catalog).

LITERATURE

- 10 Jahre Sammlung Sal. Oppenheim. 1997-2007, ed. by Sal. Oppenheim jun. & Cie. S.C.A., Luxemburg 2007, p. 415 (with illu.).

Hans Arp, whose amorphous visual language still exerts a particular fascination today, is an outstanding representative of the international avant-garde of the pre- and post-war period. Around 1915, first, still coarsely executed wooden reliefs emerged, at the same time Arp wrote simultaneous and automatic poems. He was involved with the Cologne Dada circle and the Paris Dada movement and worked with Schwitters on various publications. Arp found his characteristic shapes during a stay in Ascona in April 1917: "In Ascona I drew [...] branches, roots, grasses, stones [...]. I simplified them and united their nature in moving oval symbols of transformation and of forming a body." (Hans Arp). Arp illustrated the constant changes in nature in reliefs, works on paper and sculptures. But it is precisely in his famous reliefs that Arp's extraordinary artistic progressiveness becomes

- Very early cardboard relief with slit cutout, characteristic of Arp's bimorphic style
- On the cover of the Italian catalog of the grand traveling exhibition "Hans Arp Sophie Taeuber-Arp" (1996-1998)
- Arp's paper works and wooden reliefs with cutouts were formative for Lucio Fontana's later "Concetti spaziali" and the "Shaped Canvases" of the 1960s
- Arp's reliefs were on display at the Museum of Modern Art, New York, as early as 1936, a solo show at the MoMA in 1958, and a retrospective exhibition at the Solomon R. Guggenheim Museum, New York, in 1969 followed



Hans Arp, Mountain, Navel, Anchors, Table, 1925, gouache on board with cutouts, Museum of Modern Art, New York. © 2022 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn 2022

particularly clear, as they expand the painting surface into three-dimensionality and thus already made an important contribution to the "open image" as early as in the 1920s. Arp anticipated one of the central endeavors of abstract post-war art, its ambition to delimit the image was expressed from the 1950s onward, among others, by Frank Stella's "Shaped Canvases" and Lucio Fontana's "Concetti spaziali". Initially composed of roughly cut pieces of wood and cardboard, Arp's structures - as in the present early cardboard relief - became increasingly finer and with more precise lines from the mid-1920s. This bimorphic repertoire of forms soon became his artistic trademark and, by the 1950s the latest, had become an international avant-garde symbol of post-war modernism. As early as 1936, his reliefs featured in the exhibition "Cubism and Abstract Art" at the Museum of Modern Art, New York. Today the collection includes almost two hundred works from all creative phases. The first solo exhibition at the Museum of Modern Art followed in 1958, and in 1969, three years after Arp's death, the Solomon R. Guggenheim Museum showed a retrospective exhibition. [JS]



MAX ERNST

1891 Brühl – 1976 Paris

L'interdit ramait content. 1969.

Oil on panel.

Spiess / Metken / Pech 4484 (here erroneously mentioned as oil on canvas.).

Signed in lower right. 41 x 32,5 cm (16.1 x 12.7 in).

Model for the color lithograph sheet IX "L'interdit ramait content" for René Char - Max Ernst, Dent prompte.

We are grateful to Dr. Jürgen Pech, Bonn, for his kind support in cataloging this lot.

Called up: December 9, 2022 – ca. 18.10 h ± 20 min.

€ 80.000 – 120.000 R/D, F

\$ 80,000 – 120,000

PROVENANCE

- Private collection Paris.
- Private collection.

EXHIBITION

- Kunststücke, Festspielausstellung, Galerie Salis & Vertes, Salzburg (2000).

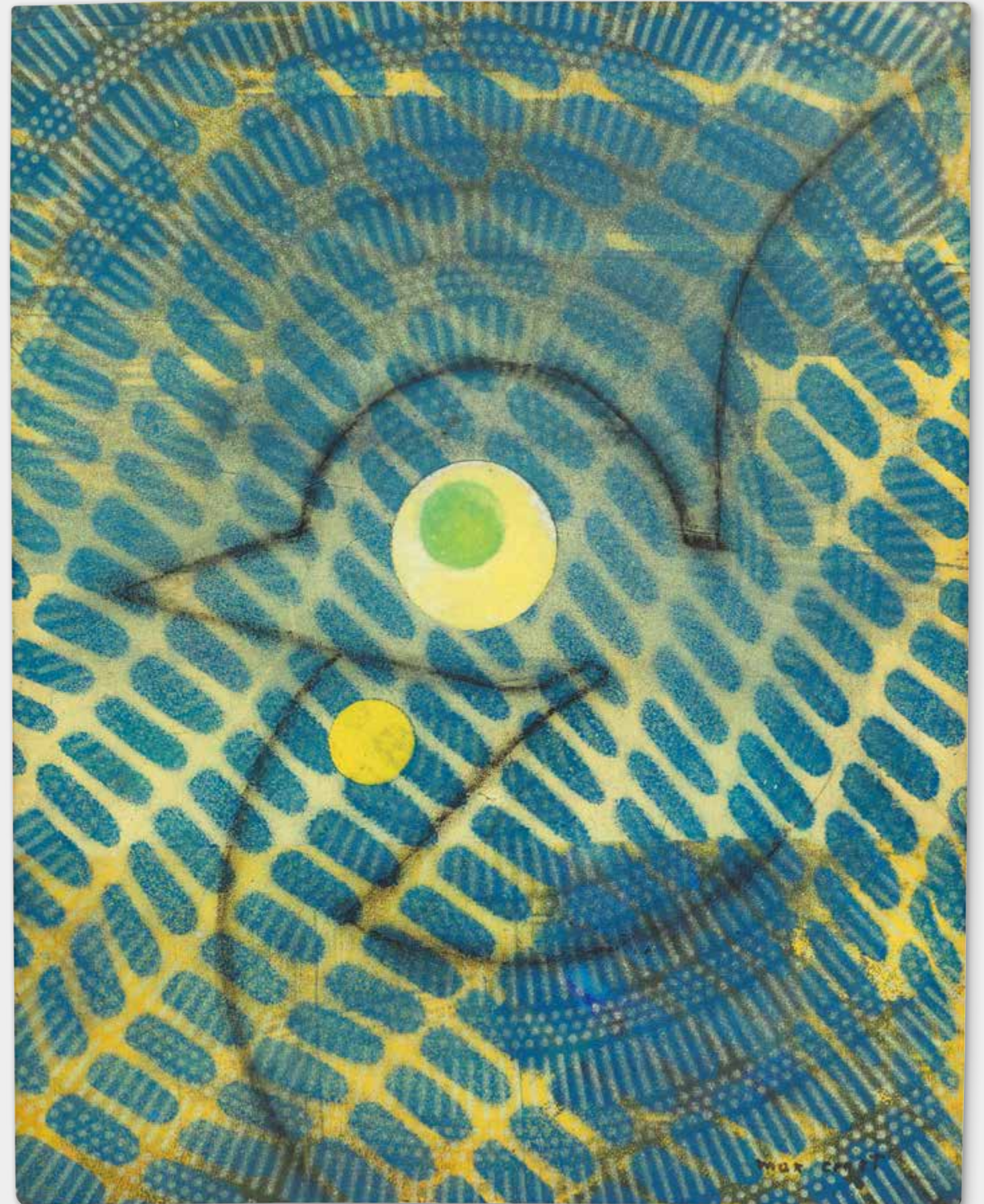
LITERATURE

- Hôtel Drouot, auction on April 10, 1987, Paris, lot 97 with color illu.
- Hôtel Drouot, auction on April 21, 2000, Paris, lot 67 with color illu. 67.

Max Ernst, an icon of 20th-century European art history, is one of the most important artists of Surrealism. His name is inextricably linked to the techniques collage, frottage and grattage, with which Ernst achieved the peculiar, often fantastic-dreamy effect in his pictures. In some cases the technical procedures overlap, in some cases they can't be clearly identified in the final work. An incredible technical variety that led to the abundance of dreamy and fanciful images for which the name Max Ernst stands. The "Loplop", the mythical bird that has recurred in Max Ernst's works since the 1920s, is at the whirling center of a rotating pattern in the present work. The bird's eye is the "navel" that emanates the picture's energy. The "loplop" sees everything, even if we don't see what it sees. Reality and dream, past and present merge into one supernatural reality. Max Ernst chose this painting as template for the color lithograph "L'interdit ramait content" for the portfolio "René Char - Max Ernst, Dent prompte" published by Lucie Weill in 1969. The poem by René Char that goes with our motif reads as follows:

- The bird Loplop is Max Ernst's alter ego
- Charming, mystical depiction in an unmistakable technical precision
- Max Ernst participated in documenta I, II and III
- As key protagonist of the German-French avant-garde, Max Ernst's works are in many important international collections like the Solomon R. Guggenheim Museum, the Metropolitan Museum and the Museum of Modern Art, New York, the Musée national d'art moderne/Centre Georges Pompidou, Paris and Tate Gallery, London

*L'interdit ramait content
 Lavait risqué le pli
 Mis en vacances le trimard
 Élargi l'orage du front
 Remis l'eau douce aux fantômes
 Peu lui importait en vérité
 Que son dos fût brisé et trahi du soleil
 Il entrait pur dans la trame.*



OSKAR SCHLEMMER

1888 Stuttgart – 1943 Baden-Baden

Vierergruppe mit Grau. 1930.

Watercolor and gouache on primed fiberboard.

Von Maur A 400. Signed, dated and titled on a label on the reverse.
42,4 x 54,7 cm (16.6 x 21.5 in). Fiberboard: 48 x 62,3 cm (18.9 x 24.5 in)

“The present sheet was belatedly varnished and laid on fiberboard [by Oskar Schlemmer or] Schlemmer’s brother Carl. Hence the increased pictorial character, which explains why the watercolor has since been regarded as a painting.” – Karin v. Maur, in: Oskar Schlemmer. *Œuvrekatalog der Gemälde, Aquarelle, Pastelle und Plastiken*, Munich 1979, p. 303.

Called up: December 9, 2022 – ca. 18.12 h ± 20 min.

€ 200.000 – 300.000 ^{R/N}

\$ 200,000 – 300,000

- Particularly clear, high-contrast visualization of Schlemmer’s quest for the ideal symbiosis of figure and space
- Works from Schlemmer’s Breslau days between 1929–1932 are considered highlights of his creation
- Watercolors with similar figure compositions of this quality are extremely rare on the international auction market
- The year this work was made, Schlemmer showed his works at XVII Venice Biennale, and a year later in the grand exhibition “Modern German Painting and Sculpture” at the Museum of Modern Art in New York
- Part of the renowned Fänn and Willy Schniewind Collection for almost 40 years

The weavers on the Bauhaus staircase (Gunta Stözl, master weaver, with her students), around 1927, Bauhaus Archive, Berlin, photo: Theodore Lux Feininger, assisting with the composition: Oskar Schlemmer.

**PROVENANCE**

- Collection Carl Schlemmer, Pullach (the artist’s brother, 1883-1966), Pullach.
- Kunstarchiv Dr. Arntz, Haag/Upper Bavaria.
- Galerie Dr. Klihm, Munich (1955).
- Galerie Hella Nebelung, Düsseldorf.
- Fänn and Willy Schniewind Collection, Neviges/Düsseldorf (acquired in 1956).
- Private collection (acquired from the above around 1990).
- Private collection Europe (acquired from the above in 2002).

EXHIBITION

- Polarität. Das Apollinische und das Dionysische in der Kunst, anlässl. 15. Ruhrfestspiele, Städtische Kunsthalle, Recklinghausen, June 2 - July 16, 1961, cat. no. A 158 (with illu. on plate 80), Stedelijkmuseum, Amsterdam, July 22 - September 18, 1961, cat. no. A 120 (with illu. on plate 34).
- Deutscher Künstlerbund von der Gründung 1904 bis zum Verbot 1936, 13th exhibition, Akademie der Künste, Berlin, March 22 - April 26, 1964; annual exhibition, Hochschule für bildende Künste, March 21 - May 3, 1964; Möglichkeiten, Haus am Waldsee, March 21 - May 3, 1964, cat. no. 147, p. 35.
- Ulm 1930. Bild, Bau, Gerät, Architektur, Möbel, Plastik, Malerei, Plakate, Fotografien, Von der Heydt-Museum, Wuppertal, January 16 - February 27, 1972, cat. no. 134.

LITERATURE

- Karin v. Maur, Oskar Schlemmer. *Œuvrekatalog der Gemälde, Aquarelle, Pastelle und Plastiken*, Munich 1979, cat. no. A 400, p. 303 (with illu.).
- Christie’s, London, auction 6552, February 4, 2002, Impressionist and Modern Art (Evening Sale), lot no. 40 (with illu.).



Man at the Center of Artistic Creation

During his time at the Bauhaus in Weimar (1921–1925) and in Dessau (1925–1929), Oskar Schlemmer worked not only as a painter and graphic artist, but also as a sculptor, stage designer and choreographer. At first Schlemmer taught the mural painting class, followed by the metal workshop, as well as the class of wood and stone sculpting.

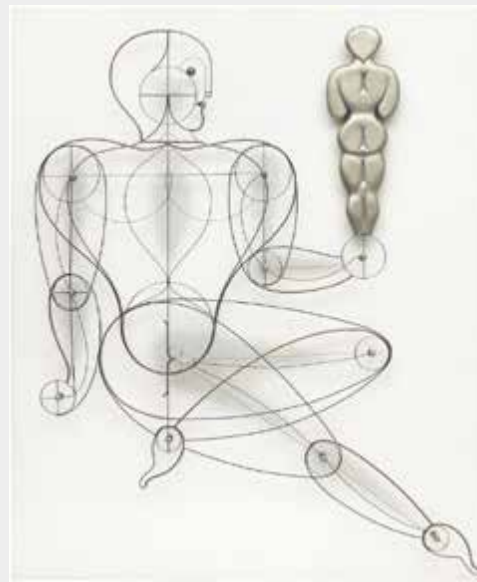
On his quest for a stronger coalescence of art and architecture in the 1920s, Schlemmer's artistic projects became increasingly three-dimensional after he was appointed to teach at the Bauhaus in Weimar. In addition to costume designs, choreographies and stage designs, he also created sculptures and wall reliefs, among them works for the Museum Folkwang in Essen, which were destroyed by the National Socialists in 1934. His experimental spirit of the 1920s culminated in the costume and stage designs for the "Triadisches Ballett" (Triadic Ballet, premiered in 1922), today considered a milestone in German dance theatre. In 1929 the artist followed a call to teach at the State Academy of Arts and Crafts in Breslau. During these years he produced some of the most important works in his oeuvre, including the famous painting "Bauhaus Stairway" (1932, Museum of Modern Art, New York) (fig.). Schlemmer's extremely rich work revolves almost exclusively around the depiction of the human head and body. The location of the human figure in space remains at the core of his unmistakable works. In them, the artist embarked on a quest for his very own artistic ideal type of human physiognomy, a "universally valid type of figure", as Karin v. Maur, author of the catalogue raisonné, put it.

Oskar Schlemmer, Bauhaustreppe, 1932, oil on canvas, Museum of Modern Art, New York.



The Figure in Space: Geometry and Typification, Light and Shadow

In his search for a generally valid type of figure, Schlemmer refrained from depicting individual appearances and physiognomic peculiarities. Instead, he made use of a highly simplified, almost abstract-geometric repertoire of forms from which he assembled his figures. Figures in the present work consist – in stark contrast to the strictly rectangular architecture around them – exclusively of rounded forms; faces and limbs are reduced to simple, in part only suggested, soft features and shadowy silhouettes. Only their pinned up hairstyles identify them as female figures. "I want to create types of people and not portraits, and I want the essence of space and not interiors", the artist explained in reference to his aloof figures (quoted from: ex. cat. Oskar Schlemmer, Stuttgart 1977, p. 9). Hence "Vierergruppe mit Grau" cannot really be seen as a figure painting, as Schlemmer was more concerned with the figure's location in the pictorial space. The artist shows the backs of the female figures' heads in extreme close-up, letting figure and space merge to a certain extent. Almost playfully, Schlemmer lets a little light fall through the windows that bathes the figures in light. The chiaroscuro and the juxtaposition of warm and cold colors make for additional focus on the composition's architectural elements, creating yet another tense relation between figures and space. The impression of spatiality and depth is also emphasized by the figures' different viewing directions and their motion: each of them seems to be looking and moving away from the observer in a different direction. Schlemmer did not only line up the figures at different distances from one another, but also placed them at completely different horizontal levels, thus putting the observer at a slightly lowered position.



Oskar Schlemmer, wire figure "Homo", 1977 (1930–1931), metal wire, Staatsgalerie Stuttgart.

Schlemmer's Figures on Stairs

Accordingly, Oskar Schlemmer also seems to have positioned the figures in the present "Vierergruppe mit Grau" – like the figures in his most famous painting, "Bauhaustreppe" (Museum of Modern Art, New York), which was painted somewhat later – on a stairway. Unlike it is the case with the famous painting in New York, the stairs are not depicted but only suggested by the figures' arrangement in the present work. Another difference is that the figures are shown in back view and not in profile or frontal view.

In this work Schlemmer skillfully uses the staircase as an invisible compositional tool to create deep spatial effects and an overall fascinating composition. Only the female figure in right, with her bent arm and her hand resting as if on a light gray handrail, seems to subtly point to the invisible architectural element beneath her feet.

The artist used the motif of the ascending staircase with a railing in works that were made before the famous "Bauhaustreppe" and the "Treppenszene" (1932, Hamburger Kunsthalle), for example in the painting "Szene am Geländer" (1931, Staatsgalerie Stuttgart) (fig.) or in the particularly early work from the Dessau Bauhaus period "Frauentreppe" (1925, Kunstmuseum Basel). A photograph that was co-arranged by Schlemmer also testifies to the early fascination with the motif: it was taken around 1927 in connection with a farewell gift to Walter Gropius on the occasion of him leaving his post as director of the Dessau Bauhaus ("Die Weberinnen auf der Bauhaustreppe", Bauhaus Archive, Berlin, photographer: T. Lux Feininger in cooperation with Oskar Schlemmer (fig.)). The photographer and Bauhaus student T. Lux Feininger wrote about the event at that time: "On the day the picture was taken, all those involved met, including Oskar Schlemmer who arranged the group's pose. He told us that he had been working on a 'staircase picture' for quite some time." (Letter to the Bauhaus Archive, July 14, 2009, quoted from: www.kunst-archiv.net/).

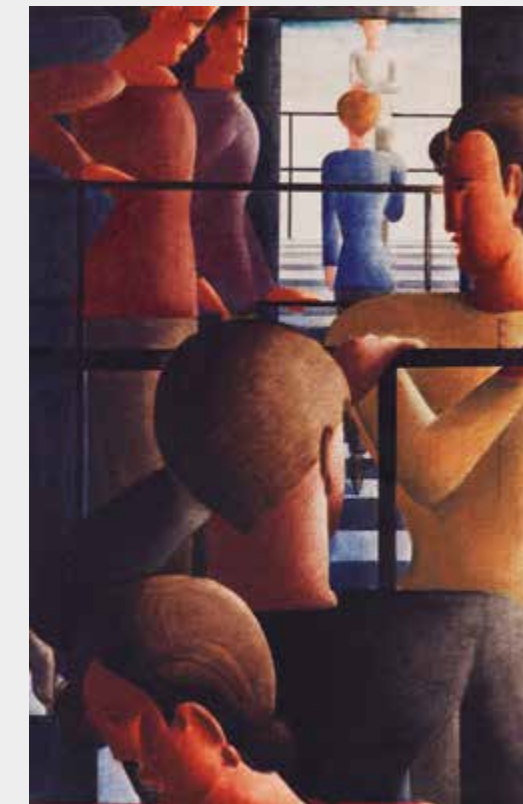
Not only the railing and the staircase motif can be found in other works. Schlemmer also frequently used truncated heads and completely de-individualized, stylized back figures formed from geometric components that move away from the viewer, as well as window formations. Accordingly, with the present work from the significant Breslau period, Schlemmer composed a symbiotic whole of figure and space of a timeless, highly characteristic and yet universally valid formal language and modernity, a work that seems to continue beyond its pictorial boundaries and reach into the observers' space.

Spirit and Ideals of the Bauhaus: "Vierergruppe mit Grau" in the Fänn and Willy Schniewind Collection

After it was made, the expressive work was initially in possession of Carl Schlemmer, the artist's brother, before it became part of the important Fänn and Willy Schniewind Collection in a roundabout way. Starting with Modern Art, the Rhineland collector couple compiled an extensive private art collection as of the 1950s. Through their close contacts with circles of contemporary artists, they made regular purchases of important works of post-war art in the 1960s and 1970s. In addition to our Oskar Schlemmer watercolor, the collection comprised works by Max Slevogt, Ernst Ludwig Kirchner, Emil Nolde, Max Beckmann, Christian Rohlf, Alexej von Jawlensky, Otto Dix, Jean Dubuffet, Lucio Fontana, Yves Klein, the 'ZERO'-artists Günther Uecker, Otto Piene and Heinz Mack, as well as by Gerhard Richter and Francis Bacon – an extensive, impressive documentation of the most important works of 20th century European art. Up until the death of the collector couple and the dissolution of the collection, "Vierergruppe mit Grau" represented the spirit and the ideals of the Bauhaus, which was so formative for the development of art and design in the 20th century. [CH]

Further works from this private collection are offered in our Modern Art Day Sale (Saturday, December 10, 2022, lots 455, 489, 527).

Oskar Schlemmer, Szene am Geländer, 1931, oil on canvas, Staatsgalerie Stuttgart.



PAUL KLEE

1879 Münchenbuchsee (Switzerland) – 1940 Muralto/Locarno

Stickerei. 1915.

Watercolor on chalk-primed paper, originally on cardboard.
Klee 1514. Signed in lower left of the image. Dated, titled and inscribed “180” on backing board. 14,8 x 21,1 cm (5,8 x 8,3 in).

Called up: December 9, 2022 – ca. 18.14 h ± 20 min.

€ 150.000 – 200.000 R/M

\$ 150,000 – 200,000

PROVENANCE

- Hausmann (presumably obtained as wedding gift around 1915, the person in question seems to be Georg (Olly) Hausmann, Munich).
- Paul Wescher, Ruvigliana/Switzerland (until 1959).
- Galerie Berggruen & Cie, Paris (1959).
- Galerie Jaques Benador, Geneva (from 1959).
- Michel Couturier, Paris (until 1978).
- Galerie Rosengart, Lucerne (1978-1979).
- Collection Charlotte Grodtmann, Switzerland (presumably since 1979 until 2020, ever since family-owned).

EXHIBITION

- Paul Klee, Nationalgalerie, Kronprinzenpalais, Berlin, February 1923.
- Paul Klee, Aquarelles et dessins, Galerie D. Benador, Geneva, July 1959, cat. no. 4 (with illu.).

LITERATURE

- Uta Gerlach-Laxner, Paul Klee und der Orient. Die Auswirkung auf sein Werk unter besonderer Berücksichtigung seiner Tunesienreise 1914, in: Die Tunesienreise. Klee, Macke, Moilliet, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, December 12, 1982 - February 13, 1983; Städtisches Kunstmuseum, Bonn, March 9 - April 24, 1983, pp. 60-71 (with illu.).
- Jenny Anger, Modernism and the Gendering of Paul Klee, diss. Brown University, Providence 1997, pp. 71, 74, 82 and 100 (with illu.).
- Osamu Okuda, Paul Klee: Buchhaltung, Werkbezeichnung und Werkprozess, in: Radical Art History: Internationale Anthologie, ed. by Wolfgang Kersten, Zürich 1997, p. 386, anno. 43.
- Jenny Anger, Klees Unterricht in der Webereiwerkstatt des Bauhauses, in: ex. cat. Das Bauhaus Webt, Bauhaus archive Berlin, Sept. 1998-Jan. 1999; Bauhaus Foundation, Dessau, March-April 1999; Niederländisches Textilmuseum, Tilburg, März-Sept. 1999, S. 33.
- Jenny Anger, Paul Klee and the Decorative in Modern Art, Cambridge 2004.
- Kerstin Gräfin von Schwerin, Eine nicht uninteressante kunstgewerbliche Spielerei. Spinnengewebe und Teppichweberei im Werk von Robert Walser und Paul Klee, in: Grodbeck/Sog/Utzh/Wagner 2007, pp. 265-275.

- Made between the trip to Tunisia and the Bauhaus
- It was during this decisive creative period that Klee would attain his signature style: The poetic play of fine lines in front of a backdrop of luminous colors
- Shown at the comprehensive retrospective exhibition at the Kronprinzenpalais in Berlin in 1923
- Similar works are in possession of, among others, the Metropolitan Museum of Art and the Museum of Modern Art, New York, and the Paul Klee Foundation at the Kunstmuseum Bern



Paul Klee, Schweres Pathos, 1915, watercolor, Metropolitan Museum of Art, New York.

The trip to Tunisia he made with his two fellow painters August Macke and Louis Moilliet in April 1914 was a key experience in Paul Klee's artistic development. Fascinated by the clarity of the southern light and the cubic forms of oriental architecture, Klee's painting underwent a spectacular liberation of form and color in the watercolors he made thereafter. Although young Klee had already received important suggestions in context of his examination of Cézanne, Matisse and Delaunay, as well as from the painters of the "Blauer Reiter" in previous years, Klee would only finally attain his unmistakable style through the oriental impressions gained in Tunisia. The fact that not only art historical research, but not least the painter himself perceived it this way, is proven by a famous entry in Klee journal, writing from Kairouan on April 15, 1914: "That is the meaning of this happy hour: Color and I are one. I am a painter." (quoted from: Paul Klee. His Life – His Art, Munich/London/New York 2011, p. 86). Klee's creation impressively demonstrates why the journey to Tunisia is considered pivotal in modernism, as it marked the overcoming



“Is Paul Klee an Oriental? Certainly, as it seems that some of his paintings were woven in honor of the freshest visions of One Thousand and One Nights.”

René Crevel, 1930, quoted from: Paul Klee. Sein Leben – Seine Kunst, Munich/London/New York 2011, p. 84.

of German Expressionism and the dawn of an increasingly new abstract painting. Inspired by the new impressions, Klee boarded the steamer for Palermo on April 19, 1914 and traveled back to Munich via Bern. World War I broke out just three months later. Klee was drafted in March 1916, but was not sent to the front. Owing to the good contacts he had, he was sent to Schleißheim near Munich for aircraft maintenance tasks. It was not until after the war end of the war that he made paintings again, as watercolor had been Klee's preferred means of artistic expression until then. As in the two very similar watercolors "Schwere Pathos" (Heavy Pathos, 1915) (fig.) in the Metropolitan Museum, New York, and "Mit dem roten X" (With the Red X, 1914) in the Museum of Modern Art, New York, our composition is a fine early testimony to Klee's decisive step towards an overlay of linear, symbolic structures against a background of fields of luminous colors. The sign of the cross was included in his watercolors as of 1914, and, as is the case in "Teppich der Erinnerung" (Carpet of Remembrance, 1914, Paul Klee Foundation, Bern) and "Stickerei" (Embroidery), ultimately became the picture's defining symbol. Klee's colorful fields no longer permit figurative references to the impressions of oriental architecture he gained on the journey to Tunisia, instead they evolve into an abstract structure that derives its power solely from the pure form and the color effect. The fact that Klee used the inspiration he had found in oriental handicrafts,

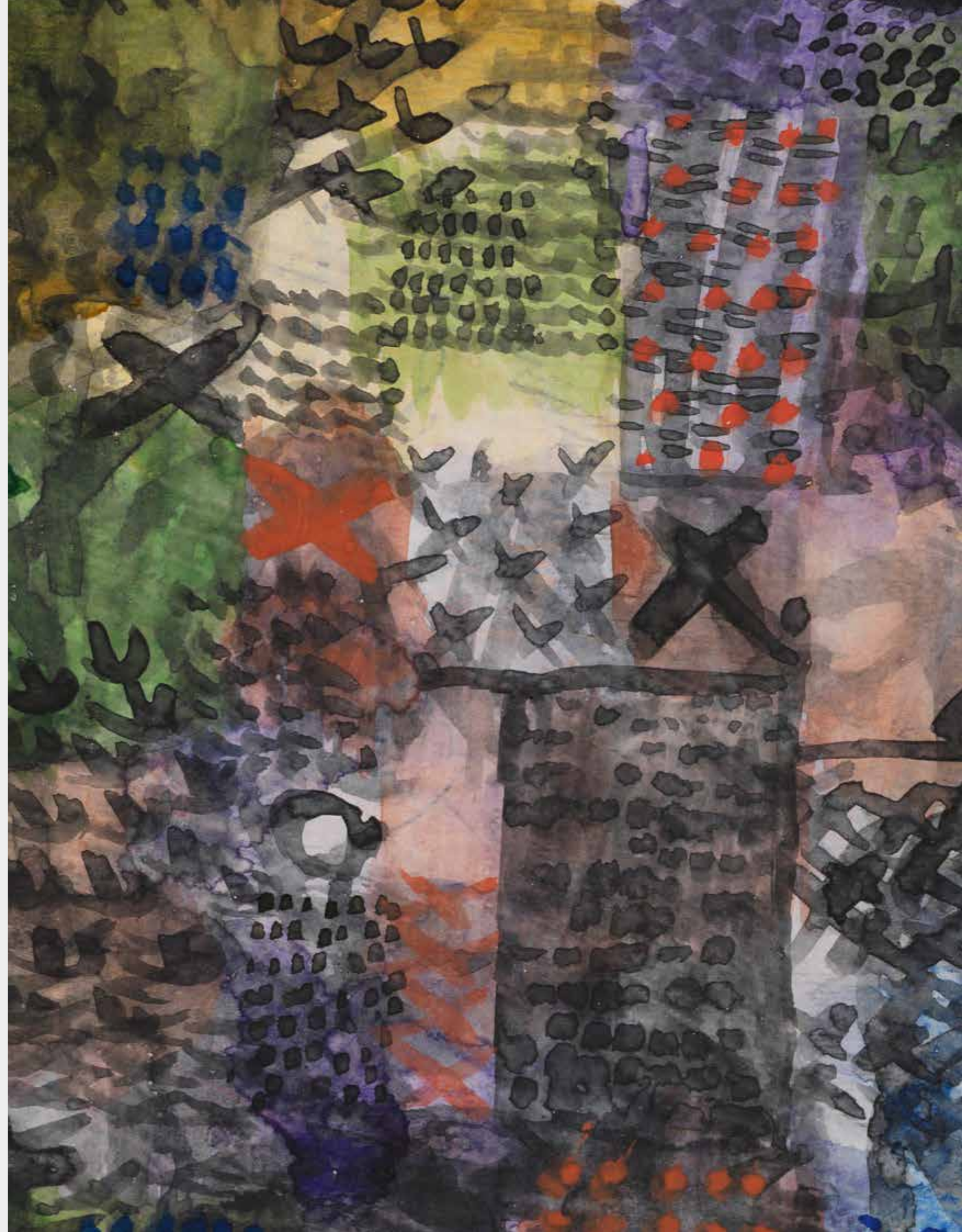


Paul Klee, Florentinisches Villenviertel, 1926, oil on cardboard, Centre Pompidou, Paris.

August Macke on the donkey and behind him Paul Klee during the trip to Tunis in 1914.



colorful carpets and wall hangings typical of Tunisia for his art-historically important step must be considered likely and was also formative for his later work at the Bauhaus, his lessons in "Formlehre" (Theory of Form) and his teaching activity in the weaving class. The present work is not only an interesting link between the journey to Tunisia and the Bauhaus, but also an early example of Klee's step towards abstraction and his characteristic, playful layering of linear, symbolic structures and a bright, two-dimensional coloring. The embroidered line structure in the foreground becomes increasingly finer, but from then on it remained a defining feature of Klee's painting, as exemplified by the beautiful composition "Florentinisches Villenviertel" (Villas Florentine, 1926) (fig.) at the Centre Pompidou, Paris. [JS]



ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Landschaft bei Rom. 1909.

Oil on canvas.

Hüneke 1909-12. Vogt 1909-25. Monogrammed and dated in lower left.


Once more signed and dated on the reverse. Titled on the stretcher.

70 x 80,5 cm (27,5 x 31,6 in). [SM]

Called up: December 9, 2022 – ca. 18.16 h ± 20 min.

€ 400.000 – 600.000 ^{R/D, F}

\$ 400,000 – 600,000

 Find more information on this lot in the Gerlinger Collection catalog on www.kettererkunst.com

- This is one of just a few preserved paintings that Heckel made on a journey through Italy in 1909
- “Landschaft bei Rom” is a highlight of both his early creative period in general and his works from the Italian journey in particular
- The artist captured the Italian landscape’s red-hot atmosphere with sponatenous and rampant brushstrokes
- Significant exhibition history, part of, among others, the important “Brücke” exhibition at Galerie Arnold in Dresden in 1910, and at Tate Gallery in London in 1964

“I live ten minutes from San Popolo, right between my house and a dilapidated palace, the path goes up to Villa di Papa Giulia on the right, leading through the Arco oscuro to the Aqua acetosa, through vineyards past lush gardens and fields on gentle hills.”

Heckel to Rosa Schapire on April 16, 1909.



PROVENANCE

- Galerie Goldschmidt & Wallerstein, Berlin (before 1928, with the label on the stretcher).
- Galerie Günther Franke, Munich.
- Edith and Berthold von Bohlen und Halbach (presumably acquired from the above in 1953, with the label on the stretcher).
- Galerie Peter Griebert, Munich.
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1973, with the collector’s stamp Lugt 6032).

EXHIBITION

- Brücke, Galerie Ernst Arnold, Dresden, September 1 - September 30, 1910, no. 11.
- Erich Heckel, Kestner-Gesellschaft Hanover, January 15 - February 25, 1919, no. 2. (with the label on the stretcher).
- Erich Heckel, Kunstsalon Ludwig Schames, Frankfurt a.M., April 1919, no. 2.
- Erich Heckel, frühe und späte Bilder, Galerie Günther Franke, Munich, January 6 - February 28, 1953, no. 1.
- Erich Heckel, Städtisches Museum, Duisburg, July 20 - September 1, 1957, no. 12.
- Brücke. Eine Künstlergemeinschaft des Expressionismus 1905-1913, Museum Folkwang, Essen, October 12 - December 14, 1958, no. 27.
- Painters of the Brücke, Tate Gallery, London, October 30 - December 6, 1964, no. 8.

- Freunde des Museums sammeln, Museum Folkwang, Essen, April 20 - July 23, 1972, no. 7.
- Erich Heckel, Museum Folkwang, Essen, September 18 - November 20, 1983, no. 17.
- Die Brücke in Dresden 1905-1911, Galerie Neue Meister, Dresden, October 20, 2001 - January 6, 2002, no. 308 (with illu.).
- Die Brücke und die Moderne 1904-1914, Bucerius Kunst Forum, Hamburg, October 17, 2004 - January 23, 2005, no. 129.
- Im Rhythmus der Natur, Landschaftsmalerei der “Brücke”, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 74.
- Expressiv! Die Künstler der “Brücke”. Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, pp. 132f.
- Im Farbenrausch. Munch, Matisse und die Expressionisten, Museum Folkwang, Essen, September 29, 2012 - January 13, 2013, no. 35.

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 178, SHG no. 202 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 167, SHG no. 376 (with illu.).

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Sonnenuntergang an der See. 1921.

Oil on canvas.

Soika 1921/6. Lower left signed. Verso signed, titled and inscribed "XI".

80 x 101 cm (31.4 x 39.7 in).

The artist's studio book mentions the painting for 1921 as "XI. Sonnenuntergang an der See".

Dr. Roman Zieglgänsberger, curator of the department of Modern Art at the Museum Wiesbaden, has made a loan request to include this painting into the exhibition "Max Pechstein – Die Sonne in Schwarzweiß" planned for 2024.*Called up: December 9, 2022 – ca. 18.18 h ± 20 min.*€ 250.000 – 350.000 ^{R/D, F}

\$ 250,000 – 350,000

- There is no other landscape painting that testifies so strongly to Pechstein's fascination for sun and sea
- Such a luminous blaze of color is hard to find in Pechstein's oeuvre
- From the significant collection of the Berlin collector and Pechstein patron Carl Steinbart, which comprised 25 paintings, among them "Lotte mit Kopftuch" (1919) as well as works by Munch, Courbet and Slevogt
- First painting of the beach in the coastal town of Leba, which would become an artistic place of longing for Pechstein

PROVENANCE

- Collection Carl Steinbart, Berlin (acquired from the artist around 1921).
- Collection Eva Beyer, neé Steinbart (inherited from the above in 1923, stretcher inscribed "Eva" and "Steinbart E. Beyer" by a hand other than that of the artist).
- Collection Dr. Conrad and Elsa Doebbecke, Berlin (until 1959, stretcher inscribed "Elsa Doebbecke" by a hand other than that of the artist).
- Private collection Saarland (acquired from the above in 1959, Stuttgarter Kunstkabinett, May 30, 1959, lot 728, until 1965).
- Private collection Berlin.
- Private collection Lower Saxony.

LITERATURE

- Stuttgarter Kunstkabinett Roman Norbert Ketterer, 33rd auction, Modern Art, May 30, 1959, lot 728, with a black-and-white illu., plate 71 (with the label on the reverse).





Carl Steinbart in front of works from his collection in his villa in Berlin, around 1920, private collection.



Letter from Pechstein with self-portrait to Carl Steinbart, 21.5.1919, whereabouts unknown. © Pechstein



Hermann Max Pechstein, Lotte mit Kopftuch, 1919, oil on canvas, formerly Collection Steinbart, sold at Ketterer Kunst in 2013 for 1.1 million. © Pechstein

“Nature has changed for the third time, and in autumn, when it does for the fourth time, I have to part.”

Hermann Max Pechstein from Leba on August 4, 1921, quoted from: Soika, vol. 1, p. 73.

When Pechstein painted landscapes, he was inspired by the sun and the sea. He repeatedly traveled from Berlin to the sea, to Nida, Dangast, Palau, Monterosso al Mare, Positano and the Pomeranian towns of Leba and Rowe. It was the exuberant play of colors and forms that fascinated him, the cloud- and wave formations, as well as the changing times of the day, the weather and the light. The present „Sonnenuntergang an der See“ (Sunset by the Sea) is certainly outstanding in terms of colors and composition, which Pechstein noted in his studio book as the eleventh work in 1921. It is a brilliant blaze of color that is extremely rare in Pechstein’s oeuvre, only his paintings of the South Seas show the colors in a comparable intensity.

Accordingly, it is little surprising that the present painting comes from the important collection of Carl Steinbart (1852-1923). Steinbart (fig.) was general manager at Bankhaus Mendelsohn & Co in Berlin. He amassed not only a collection of more than sixty paintings by

Max Slevogt, but also a considerable array of expressionist art, including numerous works by Pechstein“ (Soika, vol. 1, p. 125). One of the earliest works in his collection supposedly even was a version of the motif „The Wave“ by Gustave Courbet. A total of 25 Pechstein paintings, including „Lotte mit Kopftuch“ (Soika 1920/43) (fig.), were in Steinbart’s collection, the earliest acquisitions were made in 1917. In 1918 the latest, Pechstein and Steinbart must have met in person in context of a commission for a portrait of his daughter Dora („Die chinesische Jacke“, Soika 1918/44). Steinbart also collected Edvard Munch, who made two portraits of his daughter Irmgard. For the years 1919 and 1920, the friendly contact between Pechstein and Steinbart is documented in a series of postcards and letters from the artist to his „esteemed patron“. In May 1919, Pechstein sent a self-portrait inscribed „Dear Mr. C. Steinbart, here you see me with a swollen cheek I got from a mosquito, it is not pleasant, but looks damn good“ (quoted from: Soika, vol. 1, p. 124). (Fig.) After Steinbart’s

death in October 1923, the collection was divided and passed on to his three daughters, Dora, Irmgard and Eva. Among other things, Eva received our „Sonnenuntergang an der See“.

It is the first painting in which Pechstein captured the beach of the Pomeranian coastal town of Leba, where he first arrived together with Lotte and the eight-year-old Frank by train from Berlin on the evening of May 3, 1921. Pechstein was particularly enthusiastic about the constant changes he observed in nature, the changing times of the day and the seasons: „Nature has now changed for the third time, and in autumn, when it changes for the fourth time, I have to part“ (H. M. Pechstein 1921, quoted from: Soika, vol. 1, p. 73). From then on, however, Pechstein would regularly spent the summer in his artistic place of longing, which would become his second home until 1945. [JS]



ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Leuchtendes Dunkel. 1961.

Oil on canvas.

Scheibler 1010. Lower right signed and dated. Signed, dated and titled, as well as inscribed with two direction arrows on the reverse.

150,5 x 200 cm (59.2 x 78.7 in).

Called up: December 9, 2022 – ca. 18.20 h ± 20 min.

€ 400.000 – 600.000 ^{R/D,F}

\$ 400,000 – 600,000

- **Monumental work with particularly strong contrasts from the significant period of the “Disk Pictures” (1954-1962)**
- **Nay showed a “Disk Picture” in the exhibition “German Art of the Twentieth Century” at the Museum of Modern Art, New York in 1957**
- **One year after it was made, it was shown as a key work in the grand retrospective exhibition at the Folkwang Museum, Essen**
- **As of 1962 part of the Egon Eiermann Collection, world-famous architect and furniture designer**

“The circle as a geometrical figure is not interesting for painting, unless it is the symbolic form of universal rotation.”

E. W. Nay, 1963, quoted from: Aurel Scheibler, Ernst Wilhelm Nay. vol. 2, Cologne 1990, p. 62.

PROVENANCE

- Galerie Günther Franke, Munich (with the gallery label on the stretcher).
- Prof. Egon Eiermann Collection (1904-1970), Karlsruhe/Baden-Baden (acquired from the above in 1962, until 1970, with an inscription on the stretcher, as well as with a label inscribed by hand).
- Bavarian private collection.

LITERATURE

- Georg Schmidt, in: ex. cat. Ernst Wilhelm Nay. Gemälde, Pfalzgalerie, Kaiserslautern 1977, no p.
- Georg Schmidt, in: ex. cat. Ernst Wilhelm Nay 1902-1968. Ölbilder, 35. Städtische Kunstausstellung, May 7 - May 31, 1977, Beethovenhaus, Villingen-Schwenningen, no p.
- Aurel Scheibler, Ernst Wilhelm Nay. vol. 2, Cologne 1990, cat. no. 1010 (with illu.).

EXHIBITION

- E. W. Nay. Sechzehn große Bilder, Galerie Günther Franke, Munich, June 2 - mid July 1962, cat. no. 7.
- E. W. Nay. 60 Jahre (Retrospektive), Folkwang Museum, Essen, September 15 - October 21, 1962, cat. no. 45, p. 4 (with illu., no. 16).
- E. W. Nay. Gemälde 1955-1964, Kunstverein in Hamburg, Hamburg, September 26 - October 25, 1964; Badischer Kunstverein, Karlsruhe, November 2 - November 29, 1964, Frankfurter Kunstverein Steinernes Haus, Frankfurt a. Main, January 9 - February 14, 1965, cat. no. 28.
- Die Grünen Salons: Sammlungen neuer Kunst in Baden-Baden, Staatliche Kunsthalle, Baden-Baden, January 23 - March 1, 1970.
- Martin Barré, Karl Otto Götz, Ernst Wilhelm Nay, André Thomkins, Kunsthandel Wolfgang Werner, Berlin, September 5, 2017 - February 21, 2018 (with illu. on invitation card).
- Baumeister, Barré, Beothy, Bluhm, Götz, Nay, Riopelle, Tàpies, Kunsthandel Wolfgang Werner, Berlin, September 14 - November 17, 2018 (with illu. on invitation card).



Following the period of the “Rhythmische Bilder” (Rhythmic Pictures) in the early 1950s, E. W. Nay was intensively occupied with the “Scheibenbilder” (Disk Pictures) from 1954 into the early 1960s, of which the present work is a prime example. The works belong to E. W. Nay’s most important and longest consistent creative period (1954-1962), and helped the artist to great success both in Germany and abroad. In earlier works, the disks still had graphic elements attached to them, but as of 1955 Nay liberated them from all edgy and angular shapes and made the disk the sole motif. In the introductory text of the catalogue raisonné of oil paintings, Siegfried Gohr, former director of the Museum Ludwig in Cologne, compares this creative period with a “walking-tour through the color circle”, because Nay uses the circular and semicircular forms as color carriers with a by then unparalleled chromatic freedom, put together to form the most diverse but always harmonious compositions (exhibition cat. E. W. Nay. Retrospektive, Cologne 1990, p. 21).



E. W. Nay at his travelling exhibition 1964/1965 in front two of his “Disk Pictures” from 1961. © Ernst Wilhelm Nay Stiftung, Köln / VG Bild-Kunst, Bonn



E. W. Nay, Schlüsselzeichen, 1962, oil on canvas, Kunstsammlung NRW, Düsseldorf. © Ernst Wilhelm Nay Stiftung, Köln / VG Bild-Kunst, Bonn

E. W. Nay, Feuerfarben, 1962, oil on canvas, Staatsgalerie Stuttgart. © Ernst Wilhelm Nay Stiftung, Köln / VG Bild-Kunst, Bonn

Darkness and Luminosity of Colors

In the present work from 1961, Nay uses the effectiveness of the primary colors yellow, red and blue and thus creates both a light-dark and a warm-cold contrast that organizes the pictorial structure. The color is not forced into a specific form by following any art-historical constraints, no formal rules or artistic schemes – instead the color is allowed to speak for itself in freely set circles, semicircles, gestural lines and free areas of varying sizes. Nay niftily breaks through the darkness of the black in this particularly dynamic composition by means of saturated color fields placed above and next to one another, the complexity of which also adds a certain depth to the depiction. The artist boldly places an impasto, yellow color accent over the dark, black surface. Bright, radiant blue, deep red and sunny yellow are overlaid by energetic, gestural brushstrokes - the passionate, dynamic work of the artist can be experienced in every corner of the painting.

E. W. Nay, Grauzug, 1960, oil on canvas, Museum moderner Kunst Stiftung Ludwig, Vienna. © Ernst Wilhelm Nay Stiftung, Köln / VG Bild-Kunst, Bonn



The architect Egon Eiermann (1904–1970)

In the 1960s, the impressive work became part of the collection of the architect and furniture designer Egon Eiermann. Eiermann maintained friendly contacts with E. W. Nay, especially in later years, but also with other well-known artists, composers, architects and designers such as Walter Gropius, Ludwig Mies van der Rohe and Marcel Breuer. Eiermann’s creation, his slender, subtly balanced metal and glass constructions, the strict forms of his clear, cubic, at times asymmetrical designs, made him both one of the main protagonists of a steel and glass architecture coined by Mies van der Rohe and an uncompromising representative of modern architecture. Like the work of E. W. Nay, Eiermann’s architectural designs were also very successful, especially after the Second World War. In the 1940s, he was involved in reestablishing the Deutsche Werkbund, teaching assignments also brought him to the technical universities of Darmstadt, Weimar, Berlin, Hanover and Karlsruhe, where he taught architecture as of 1947. In 1953 he received the Good Design Award from the Museum of Modern Art in New York. In the 1960s he contributed to, among other things, the German embassy in Washington, D.C. and the Kaiser Wilhelm Memorial Church in Berlin. He was a member of juries and planning councils for the new buildings of the German Bundestag and the Bundesrat in Bonn, as well as for the Olympic buildings in Munich. Eiermann is best known for his steel-tube chairs, folding chairs, tables, wicker furniture and everyday objects, that were influenced by Ray and Charles Eames from the 1920s onwards. Today they are regarded absolute design classics. His consistently modern view of form and proportion, and the development of his own architectural language certainly explains the close friendship with E. W. Nay, who played a likewise significant role in the second half of the 20th century. [CH]





KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Sitzende im Grünen. 1910.


Oil on canvas.

84,5 x 76,5 cm (33.2 x 30.1 in). [KT]

The work is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Called up: December 9, 2022 – ca. 18.22 h ± 20 min.€ 600.000 – 800.000 ^{R/D, F}

\$ 600,000 – 800,000

 Find more information on this lot in the Gerlinger Collection catalog on www.kettererkunst.com

- This is one of the earliest documents of the Brücke's characteristic motif of man in harmony with nature
- Significant provenance: formerly part of the collection of Viktor and Hedda Peters, patrons and friends of the "Brücke" artists, Schmidt-Rottluff in particular
- Owing to the bold contrasts and the agitated palette, this painting is a prime example of the ingenious "Brücke" style in 1910
- The exuberant colors result in a pictorial recreation of nature
- Made in Dangast in 1910, the work, both in terms of composition and painting, would be seminal for Schmidt-Rottluff and German Expressionism
- With an almost abstract dissolution of forms, Schmidt-Rottluff pursues an amalgamation of figure and landscape and allows the colors to dominate
- Of museum-quality

PROVENANCE

- Collection Dr. Viktor and Hedda Peters, Leipzig.
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

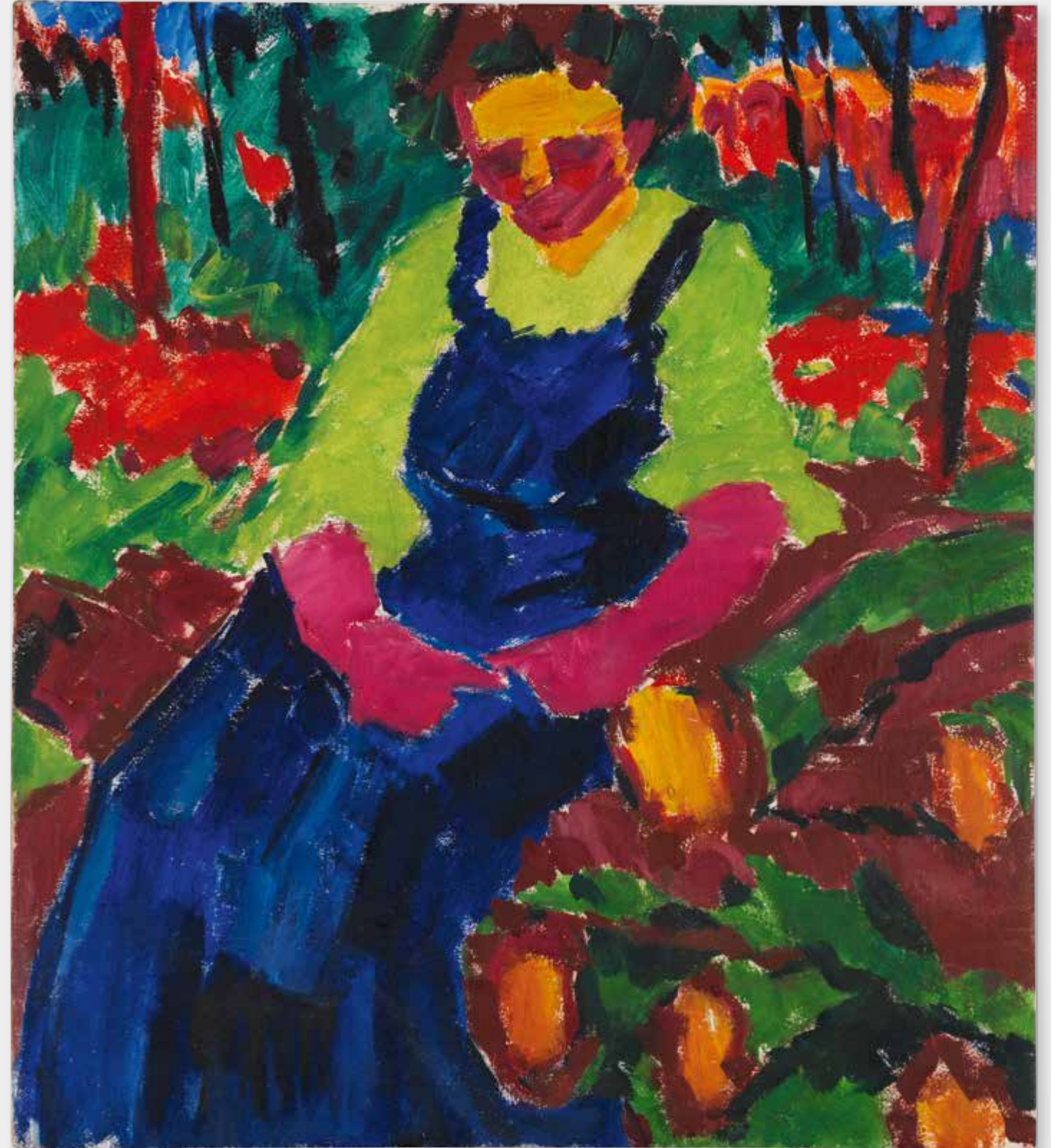
EXHIBITION

- Karl Schmidt-Rottluff zum 100. Geburtstag, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, June 3 - August 12, 1984, cat. no. 8 (with illu.).
- Karl Schmidt-Rottluff, Retrospective, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, cat. no. 64 (with black-and-white illu., plate 22).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 15 (with illu. on p. 106).
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, cat. no. 15 (with illu.).
- Die Brücke in Dresden. 1905-1911, Dresdner Schloss, Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, October 20, 2001 - January 6, 2002, cat. no. 323 (with illu.).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Das andere Ich. Porträts 1900-1950, Staatliche Galerie Moritzburg, Landeskunstmuseum Sachsen-Anhalt, Halle (Saale), April 6 - June 15, 2003, p. 168, no. 257 (no illu.).

- Die Brücke und die Moderne, 1904-1914, Bucerius Kunst Forum, Hamburg, October 17, 2004 - January 23, 2005, cat. no. 130 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 17 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger–Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 238f. (with illu.).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, pp. 154f. (with illu.).
- Brücke und Blauer Reiter, Von der Heydt-Museum, Wuppertal, November 21, 2021 - February 27, 2022; Kunstsammlungen Chemnitz, March 27 - June 26, 2022; Buchheim Museum, Bernried, July 16 - November 13, 2022, p. 129 (with illu.).

LITERATURE

- Hermann Gerlinger, Festschrift zum 95. Geburtstag von Karl Schmidt-Rottluff, Würzburg 1979, no p. (with illu.).
- Gerhard Wietek, Schmidt-Rottluff. Oldenburger Jahre 1907-1912, Mainz 1995, p. 388, no. 127 (with illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 221, SHG no. 292 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, pp. 48f., SHG no. 70 (with full-page illu. on p. 48).
- Hermann Gerlinger, Katja Schneider (eds.), Gemeinsames Ziel und eigene Wege. Die "Brücke" und ihr Nachwirken, Munich 2009, p. 45, illu. 24.



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Stilleben mit Kalla. 1911/1920.

Oil on canvas.

Gordon 217. Verso with the estate stamp (Lugt 1570b) and the hand-written number "Da/Ac 14". 95,5 x 60,7 cm (37,5 x 23,8 in).

This work is documented in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Called up: December 9, 2022 – ca. 18.24 h ± 20 min.

€ 200.000 – 300.000 ^{R/D}

\$ 200,000 – 300,000

PROVENANCE

- From the artist's estate (Davos 1938, Kunstmuseum Basel 1946, with the hand-numbered estate stamp on the reverse).
- Galerie Roman Norbert Ketter, Campione d'Italia (with labels on the stretcher).
- Private collection Northern Germany (acquired from the above in 1969).
- Ever since family-owned.

EXHIBITION

- E. L. Kirchner 1880-1938. Gemälde, Aquarelle, Zeichnungen, Graphik, Württembergischer Kunstverein, Stuttgart, September 8 - October 20, 1956, cat. no. 27.
- Meisterwerke des deutschen Expressionismus. E. L. Kirchner, E. Heckel, Schmidt-Rottluff, M. Pechstein, Otto Mueller, Kunsthalle Bremen, March 20 - May 1, 1960, Kunstverein Hannover, May 15 - June 26, 1960, Gemeentemuseum, The Hague, July 15 - September 4, 1960, Wallraf-Richartz-Museum, Cologne, September 18 - November 20, 1969, Kunsthaus Zürich, May 18 - June 18, 1961, cat. no. 17 (with color illu.).

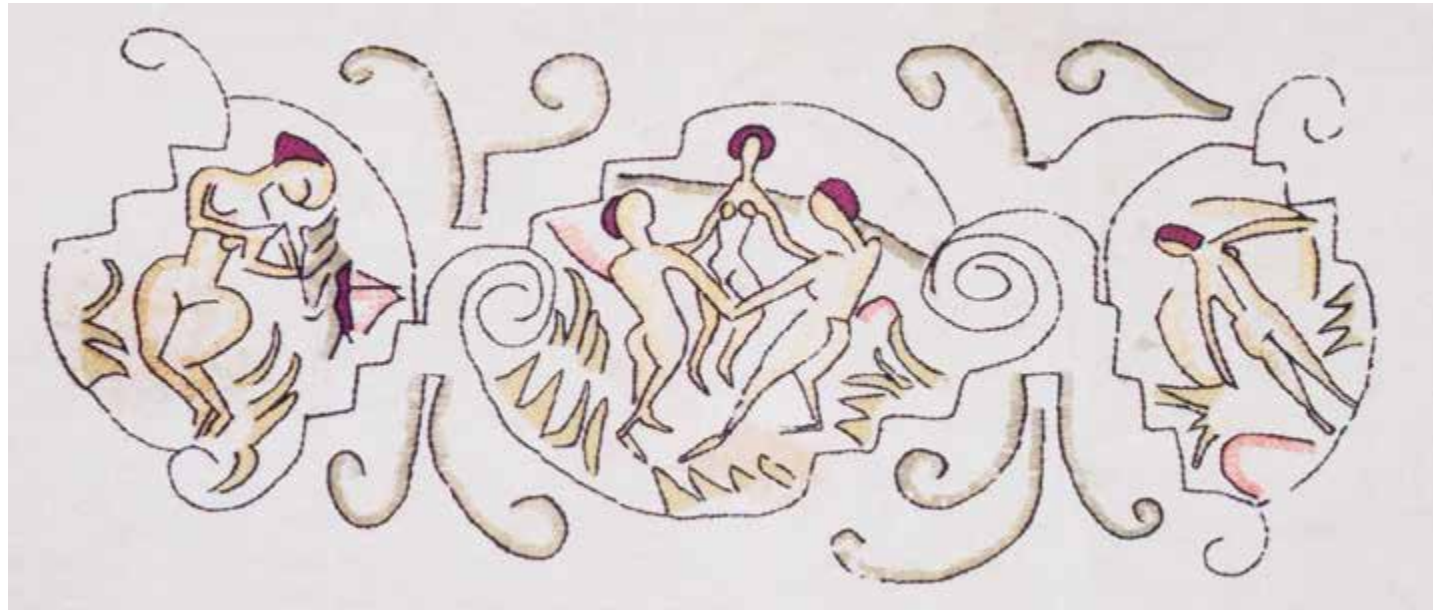
LITERATURE

- Will Grohmann, E. L. Kirchner, Stuttgart 1958, p. 116 (with full-page illu.).
- Will Grohmann, E. L. Kirchner, New York 1961, p. 140 (with illu.).
- R. N. Ketterer, Campione d'Italia, *Moderne Kunst VI*, 1969, cat. no. 45 (with color illu.).
- Donald E. Gordon, Ernst Ludwig Kirchner. Mit einem kritischen Katalog sämtlicher Gemälde, Munich/Cambridge (Mass.) 1968, p. 305, cat. no. 217 (with illu.).

- From the most intensive time of the "Brücke" style
- The architect E. L. Kirchner combines top view and frontal perspective to form a fascinating composition
- Kirchner's still lifes make his very personal environment experiential
- Part of the same private collection for more than 50 years
- Consistent provenance
- In 1960/61 part of a grand traveling exhibition with works of German Expressionism
- Other Kirchner still lifes are at, among others, the Metropolitan Museum in New York, the Aichi Prefectural Museum of Art in Nagoya (Japan), the Von der Heydt-Museum in Wuppertal and the Museum Ludwig in Cologne

Attic in Kirchners studio flat in Berlin-Friedenau, Körnerstraße 45, 1914/1915.





Tablecloth from the artist's studio flat in Berlin, 1914/1915, wool embroidery on linen, E. W. Kornfeld Collection, Bern/Davos.

Depictions of the studio as a mirror of the working environment and the artist's way of life, reached a first impressive peak in Ernst Ludwig Kirchner's art in Dresden around 1910. The artist used the place as the pictorial content in a large number of works. The motif always appears anew and is atmospherically altered in different ways. The pictures show, for example, Kirchner's Dresden studio in Friedrichstadt in the former craftsman's shop on Berliner Strasse. In later works from November 1911, made after he had moved to the up-and-coming metropolis of Berlin, Kirchner showed his studio on the attic floor on Körnerstrasse as a place of retreat for an anti-bourgeois, bohemian lifestyle. He painted his self-made interior, murals, wall hangings, screens adorned with mostly erotic scenes, with carved furniture and everyday objects, with sculptures by his own hand as well as with objects from indigenous cultures. These objects recur in the backgrounds of numerous paintings and still lifes, as in the present "Stilleben mit Kalla", thus becoming a document for a precise determination of place and time, and in their apparently casual staging, they are also props in a well-thought-out studio art. Studio scenes with backgrounds determined by props can be found in many of Kirchner's works, so that the studio and its rich decoration and the artist must be seen as one. For Kirchner, the studio was not just his workshop, but also a self-created world, the coexistence of pure creativity and a mental stimulant.

In December 1910, the Hamburg magistrate Gustav Schiefler, who was both a passionate collector and an expert in German Expressionism, visited Kirchner in Dresden and described the richly decorated studio as follows: "Acting from necessity, he rented a sort of strange studio on a suburban street in Dresden: a narrow grocer's

shop that opened onto the street with a large window and next to which a small room served as bedroom. These rooms were fantastically furnished with brightly colored fabrics he had made himself in batik technique, with all sorts of exotic utensils and with wood carvings of his own hand: a simple environment, born of necessity, while his personal taste made for a certain sophisticated ambiance. He lived a way of life unregulated by bourgeois standards, with simple material means, but discerning in his artistic sensibilities. He worked feverishly, not worrying about the times of the day." (Quoted from: Gustav Schiefler, *Die Graphik Ernst Ludwig Kirchner bis 1916*, Berlin 1924, p. 80). In this environment, Kirchner succeeded in bringing decorative and fine arts together, an accomplishment that the generation of artists before him had always pursued. His studio embodied a mixture of ethnological show and the ideas of the cabaret, with models that add an exotic notion to the life in the studio and that catch the attention of the viewer. Kirchner documented this intimate world and provided insight into it in his still lifes.

At a first glance, the section appears to have been chosen arbitrarily, upon closer inspection, however, this proves to be a fallacy, as he chose the arrangement with great care and put together a well-thought-out composition. Kirchner concentrates on the vase with two white, elegant, cup-shaped calla lilies with boldly upward-growing pedicels. A highly erotic impression that may refer to Kirchner's partner at the time, Dodo (Doris Grosse), whom he described in his Davos diary as a "fine spotless cat" (cf. Ernst Ludwig Kirchner's *Davoser Tagebuch*, ed. by Lucius Grisebach, Ostfildern-Ruit 1997, p. 40). Kirchner's view includes a sculptural, colorful vessel to

the right of the vase, a brightly painted casket to the left, embroidered textile art on the table, the whole composition staged in front a wall hanging with dancing nudes. These elements are part of the studio's furnishings. A photograph that Kirchner shot from a different angle gives us an idea of the diversity and richness of his furnishings. Kirchner chose the right wall as the background for his still life, he covered the table with a cloth and positioned the vase, vessel and box on it. In the photograph we discover the dancing nudes in the upper edge. This unusual textile element can be found in other paintings and works on paper; Kirchner also demonstrated its flexible use in photographs. In the present still life, contrary to the photograph, Kirchner dispenses with the cushion on the floor behind the table on which Fränzi and her friend Peter once lounged, as another photograph by Kirchner shows. (Fig.)



Ernst Ludwig Kirchner, *Stilleben mit Maske*, 1911, oil on canvas, Buchheim Museum der Phantasie, Bernried at lake Starnberg.



Interior of the "Brücke" studio, Berliner Straße 80, Dresden, 1910.



Studio (adjoining room), Berliner Straße 80, Dresden, around 1910/1911.

From 1911 to 1920

Interestingly, the painting "Stilleben mit Kalla" remained in his various studios until his death in 1938. After it was created in Dresden, it was part of the shipment to Berlin and ended up in the artist's house "In den Lärchen" in Davos around 1919. Erna Schilling, who looked after Kirchner's studio in Berlin during the artist's years in the military and his stays in various sanatoriums, organized the transport to his new home above Frauenkirch. Kirchner used the new encounter with his work from before the First World War in a clever way, he "restored" one or the other painting, as he called it, in order to give his pictures a more modern, early 1920s character. Kirchner did this very carefully, smoothing the 'nervous' brushwork of the Dresden and Berlin time, condensed, as in the present work, the yellow framing or the blue background of the dancing figures. The artist also changed the table's top view, making it (probably) more interesting and lively by using embroidered fabrics which only appeared after he had moved to Berlin, where they, among other things, became characteristic of the decoration of his studio. (Fig.)

1920, the beginning of the Davos years, was a year of transition. Kirchner put his doubts behind him and began to come to terms with his new surroundings, the pastures and mountains, his new neighbors, the shepherds and mountain farmers. And for the artist this also meant to adapt his painting style, as is the case with this colorful and unusual still life, to his new ideas of art. [MvL]

EMIL NOLDE

1867 Nolde/Northern Schleswig – 1956 Seebüll/Schleswig-Holstein

Meer (D). 1930.

Oil on canvas.

Urban 1103. Signed in lower right. Signed and titled on the stretcher.
74,5 x 100,5 cm (29.3 x 39.5 in).

Called up: December 9, 2022 – ca. 18.26 h ± 20 min.

€ 800.000 – 1.200.000 R/D, F

\$ 800,000 – 1,200,000

- The sea as a primal force is one of the key themes of Nolde's creation
- Nolde puts the observer right into the sea to make its elemental force perceptible
- In this almost non-representational depiction of the sea, color is the defining element
- Two of the six seascapes made on Sylt in 1930 are considered lost
- "Meer (B)" from this series of seascapes is in possession of Tate Modern Gallery, London
- Part of the traveling exhibition "Neuere deutsche Kunst", the most important exhibition project of Modern Art at the end of the Weimar Republic



PROVENANCE

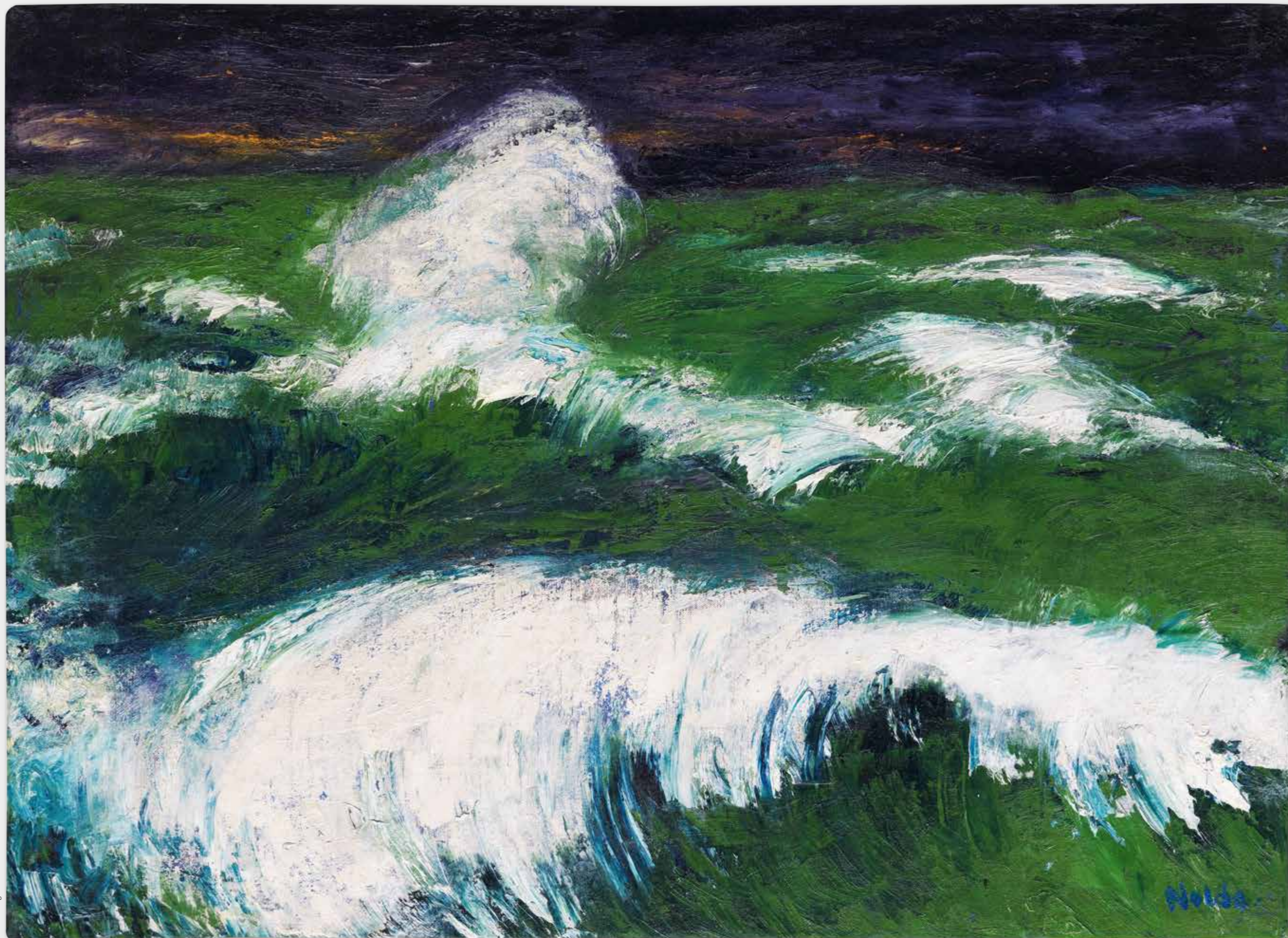
- Collection Wilhelm Ritterfeld, Berlin (around 1935).
- Elvira Ritterfeld, Berlin (obtained from teh above, until 1966: Sotheby's, June 22, 1966).
- M. Knoedler & Co., New York (with the label on the reverse).
- Roman Norbert Ketterer, Campione d'Italia (1968/69).
- Collection Udo Bey, Soregno/ Switzerland (1990).
- Private collection Northern Germany.

EXHIBITION

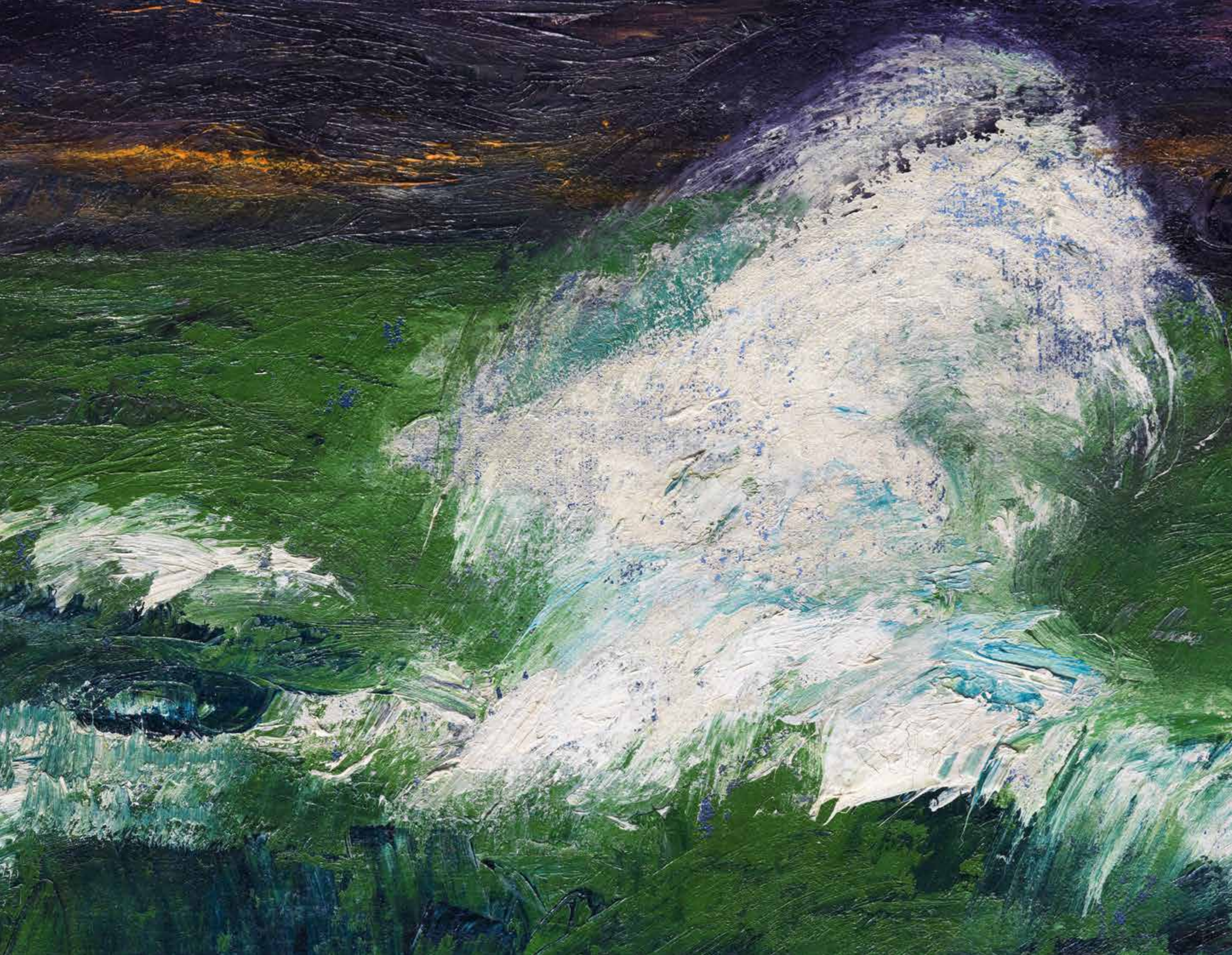
- Kunsthütte Chemnitz, presumably: Der deutsche Norden (Barlach, Nolde, Rohlf's), January/February 1932 (with the stamped label on the reverse).
- Traveling exhibition "Neuere Deutsche Kunst", May 1932-July 1932 (Copenhagen, Den Frie udstilling, May 1932, no. 158; Cologne, Großer Kongress-Saal der Kölner Messe, June-July 1932, no. 147)
- Expressionismus, Spencer A. Samuels, New York, 1968, no. 11 (with illu.).

LITERATURE

- Artist's handlist (1930).
- Sotheby and Co., London, Catalogue of impressionist and modern paintings, drawings and sculpture, June 22, 1966, lot 86.
- Wenzel Nachbaur, Moderne Kunst V. Inventory catalog Roman Norbert Ketterer, Campione d'Italia 1968, no. 125.
- Wenzel Nachbaur, Moderne Kunst VI. Inventory catalog Roman Norbert Ketterer, Campione d'Italia 1969, no. 88.
- Naima Salam, Marokkanische und europäische Kunsttraditionen als Inspirationsquelle für die marokkanische Malerei der Gegenwart Münster 2004, p. 198 note 564.
- Markus Lörz, Neuere Deutsche Kunst: Oslo, Copenhagen, Cologne 1932. Rekonstruktion und Dokumentation, Stuttgart 2008, addendum p. 17
- Nina Hinrichs, Wattenmeer und Nordsee in der Kunst. Darstellungen von Nolde bis Beckmann, 2019, p. 599 (with illu.).



Nolde Stiftung Seebüll 2022



Gustave Courbet, La Vague, 1870, oil on canvas, Nationalgalerie, Staatliche Museen zu Berlin.

“I painted what showed in front of my papers and canvasses: the clouds, the waves, the dunes and then my passionate sea pictures with crashing waves and spray [...] I had six sea pictures, paint still wet, almost completed, still ecstatically working on them, looking at them again and again.”

Emil Nolde about his stay on Sylt in 1930, quoted from: *Reisen, Achtung, Befreiung: 1919-1946*, Cologne 1978, pp. 104/ 105.

Throughout his entire creative activity, the sea always played an important role in Nolde's art. He made the "Herbstmeere" (Autumn Seas) as early as in 1910/11, a series of 20 paintings. "Nolde painted the sea as an elemental being and as an apotheosis of light and infinity. [...] Complete immersion in the elemental force of nature to a dangerous point, becoming one with the goal of fully grasping the things and being seized by them, in order to then paint the picture from memory, far from the surface world, following only the imagination and the sensuous lure of the colors - no theme suited the painter more. Here he was able to give the flow of colors complete freedom, at the same time confidently guiding them into a compositional order", says Martin Urban, art historian and long-time director of the Ada and Emil Nolde Foundation in Seebüll, (quoted from: Martin Urban, Emil Nolde. *Landschaften. Aquarelle und Zeichnungen*, Cologne 2002, p. 32).

This picture is part of a series of six seascapes that he painted in quick succession during a stay on the North German island of Sylt in the fall of 1930. "Months had passed, most people had left. It all happened very quickly. I was almost alone. Autumn had come, the days were short. Thunderclouds brought along hailstorms - lightning flashed into the sea. My thoughts were dull, my happy cheerfulness is over, as it often happens in a tormenting way, like in the autumn of life. I made six sea pictures, the paint still wet, almost finished, worked ecstatically, examining them over and over again", Nolde described the intense time of the creation of these seascapes (Emil Nolde, *Mein Leben. Am Westmeer 1930*, Cologne 1993, p. 378). Nolde's characteristically expressive brushwork and the intensive use of color allow the observer to feel the sea's surging turmoil. He must have felt like the French realist Gustave Courbet, when he captured the powerful, surging waves



Emil Nolde, Herbstmeer XIX, 1911, oil on canvas,
Nolde Foundation Seebüll. © Nolde Foundation Seebüll 2022

with foamy spray in Étretat on the French Atlantic coast, in many different variations around 60 years earlier. Courbet and Nolde were equally fascinated by the endlessly recurring event of the crashing waves and the stormy weather with the wind-blown spray. The roar of the sea echoes in the impulsiveness of Nolde's painting: an expressive depiction of nature guided by emotions, the autumnal light reflected on the crests of the crashing waves. In this work Nolde's interpretation of sea and sky is guided by his own sensation. Nolde transfers what he sees into a landscape painting in which realism only provides orientation, while the expressive use of color penetrates the motif and makes it sensually perceptible. The typical dark gray-blue of the turbulent waters of the North Sea is heightened with shades of green and turquoise, the dark violet-tinted sky on the far horizon underscores the tense, melancholic evening atmosphere of the autumn day coming to its end. Nolde dispenses with the stage of solid ground like a piece of beach or the like; he places himself and the viewer in the midst of the effervescent spray and lets his excitement run free with this gesture.



Emil Nolde, Meer B, 1930, oil on canvas, Tate Modern, London.
© Nolde Foundation Seebüll 2022

“The wind was heartily fresh and invigorating, and I enjoyed walking on the hard sand along the sea”, rhapsodized Nolde about his stay on the “Westmeer” (West Sea). “The waves, their growl, the clouds in front of and above me, the beach, the dunes, the gray grass, it was all mine. [...] I could hardly endure what was so pretty and free, healthy and glorious to everyone else. I ran along the beach or through the liquid sand of the dunes for hours, like a drunk [...] I hardly understood it all and accepted it, moved calmly, as calm as my colors were, whether I was painting the grey-green dunes, the raging sea or the people.” (Emil Nolde, Mein Leben. Am Westmeer 1930, Cologne 1993, p. 377) Nolde was on his own on Sylt, while his wife Ada took care of the expansion of the property in Seebüll, which he had acquired in 1927. Nolde arrived on the island in late August 1930 and stayed for two months. He found accommodation at “Haus Kliffende” in Kampen.

“Nolde painted the sea as an elemental being and as an apotheosis of light and infinity. [...] Complete immersion in the elemental force of nature to a dangerous point, becoming one with the goal of grasping things and being seized by them, in order to then paint the picture from memory, far from the surface world, following only the power of imagination and the colors' sensuous lure - no subject suited the painter more. He could let the colors flow in complete freedom, in order to direct them into compositional order.”

Martin Urban, Emil Nolde. Landschaften. Aquarelle und Zeichnungen, Cologne 2002, p. 32.



Emil Nolde, Meer C, 1930, oil on canvas, private collection.
© Nolde Foundation Seebüll 2022

The holiday season ended in September, the island got emptier, and Nolde decided to stay until the end of October, moving into the log cabin of his landlady Clara Tiedemann. “The dunes and beaches are deserted now, and the last traces of the people from the city have been washed away by the waves”, wrote Nolde to his wife Ada (quoted from: Elke Backert, Malerischer Abschied vom Sommer: Emil Nolde auf Sylt, in: Frankfurt Live, August 22, 2016).

It was only in October that nature provided an atmosphere that stimulated the artist to make paintings like this “Meer” with the surging water, gloomy, turbulent and threatening. “Everything has been dull for weeks now, and I walk and walk on the beach or in the dunes, maybe a little tired and having a hard time bearing the loneliness”, Nolde reported to Ada in Seebüll (ibid.).



Emil Nolde, Meer E, 1930, oil on plywood, private collection.
© Nolde Foundation Seebüll 2022

And Nolde, looking at the sea with his feeling of loneliness, may have recalled “La Vague” by Gustave Courbet, the painted wave that has been in the Nationalgalerie in Berlin since 1906 and about which Paul Cézanne wrote enthusiastically: “... the [wave] in Berlin is wonderful, one of the miracles of the century, much more agile, much more tense, with a more poisonous green, with a dirtier orange than this one [at Musée Louvre], with the frothy spray of the flood coming from the depths of eternity, the sky in tatters and the pale sharpness. It's as if it came right at you, you step back. The whole hall smells of spray” (quoted from: Joachim Gasquet, Cézanne, Berlin 1930, p. 141). “It was as if the open air, the salty taste, the roaring waves spurred me and made me happy”, says Nolde, delighted about his intensive and fruitful encounter with the “West Sea” on the island of Sylt. [MvL]

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Fehmarnküste mit Leuchtturm. 1913.


Oil on canvas.

Gordon 325. Lower right signed. 90,5 x 120,5 cm (35.6 x 47.4 in).

This work is registered in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Called up: December 9, 2022 – ca. 18.28 h ± 20 min.€ 700.000 – 900.000 ^{R/P}

\$ 700,000 – 900,000

 Find more information on this lot in the Gerlinger Collection catalog on www.kettererkunst.com**PROVENANCE**

- Collection Martha and Dr. Paul Rauert, Hamburg (since at least 1924).
- Collection Max Lütze, Hamburg/Frankfurt am Main/Bad Homburg (acquired in 1946 - 1968).
- Collection Diethelm Lütze, Stuttgart (inherited from the above in 1968, until at least 1975).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Nyare Tysk Konst, Liljevalchs Konsthall, Stockholm 1922.
- Hamburger Kunsthalle, Hamburg (permanent loan from the Collection Martha and Dr. Paul Rauert, as of 1924).
- Leihausstellung aus Hamburgischem Privatbesitz (organized by Freunde der Kunsthalle and the Kunstverein in Hamburg), Kunsthalle Hamburg, May 1925, cat.no. 163 (titled "Fehmarn").
- Moderne Malerei. Frankfurter Privatbesitz, Frankfurter Kunstverein, Frankfurt am Main, March 16 - April 28, 1963, cat. no. 46 (with illu.).
- Sammlung Lütze: Deutsche Kunst des 20. Jahrhunderts, Staatsgalerie Stuttgart, June 10 - July 30, 1972, p. 19 (titled "Fehmarn").
- Staatsgalerie Stuttgart (permanent loan from the Max Lütze Estate, 1972-1975, with the inventory label on the reverse).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Nolde, Schmidt-Rottluff und ihre Freunde. Die Sammlung Martha und Paul Rauert, Hamburg 1905-1958, Ernst Barlach Haus, Hermann F. Reemtsma

- In the summers of 1912 to 1914, Kirchner created, as he put it, works "of an absolute maturity"
- Other Fehmarn pictures by Kirchner are in possession of, among others, the Nationalgalerie der Staatlichen Museen zu Berlin, the Folkwang Museum in Essen, the Städel Museum in Frankfurt am Main, the Kunsthalle Hamburg, the Kunsthalle Bremen, the Osthaus Museum in Hagen, the Staatsgalerie Stuttgart, the Carnegie Museum of Art in Pittsburgh and the Detroit Institute of Arts
- Expressive Fehmarn landscape in a capital format
- From the most significant creative period of the Berlin years
- Shown in an exhibition at the Kunsthalle Hamburg during Kirchner's lifetime
- Back then part of the renowned collection of Martha and Dr. Paul Rauert, Hamburg
- As of 1946 in the important Max Lütze Collection, which was on permanent loan at the Staatsgalerie Stuttgart from 1972

- Foundation, Hamburg, May 2 - August 1, 1999, Museum für neue Kunst, Freiburg i. Br., Kirchner Museum, Davos, Brücke-Museum, Berlin, et al, 1999-2003, pp. 45, 75 (each with illu.) and cat. no. 45.
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Picasso, Beckmann, Nolde und die Moderne. Meisterwerke aus frühen Privatsammlungen in Hamburg, Hamburger Kunsthalle, March 23 - June 17, 2001, cat. no. 72 (with illu. on p. 179).
- Nur für ihre Frauen: Schmuck von Karl Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Foundation Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), October 26, 2003 - January 11, 2004.
- Die Brücke und die Moderne 1904-1914, Bucerius Kunst Forum, Hamburg, October 17, 2004 - January 23, 2005, cat. no. 149 (with illu. on p. 175).
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 57 (with illu. on p. 108).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 164 (with color illu. on p. 253).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Großstadtrausch/Naturidyll. Kirchner - Die Berliner Jahre, Kunsthau Zürich, February 10 - May 21, 2017, cat. no. 37 (with illu. on p. 151).
- Brückenschlag: Gerlinger – Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 272f. (with color illu.).





LITERATURE (SELECTION)

- Ernst Ludwig Kirchner, photo album I, no. 337.
- Letter from Gustav Schiefeler to Ernst Ludwig Kirchner, November 26, 1924, no. 259, published in: Wolfgang Henze (ed.), Briefwechsel 1910-1935/1938, Stuttgart 1990, pp. 314f. (and annotation 1).
- Letter from Gustav Pauli to Ernst Ludwig Kirchner, December 1, 1924, published in: Günther Gercken, Ankauf eines Grafikkonvoluts und des Gemäldes Bauernmittag im Briefwechsel zwischen Gustav Pauli und E. L. Kirchner, in: Im Blickfeld. Die Jahre 2001/2002 in der Hamburger Kunsthalle, Hamburg 2002, pp. 31ff.
- Donald E. Gordon Estate, University of Pittsburgh, Gordon Papers, Series I., Subseries 1, Box 2, Folder 100.
- Heinrich Wiegand Petzert, Deutsche Expressionisten: Die Sammlung Lütze in Stuttgart, in: Weltkunst, year XLII, no. 17, September 1, 1972, p. 1179.
- Diethelm Lütze (ed.), Max Lütze 1889-1968, Stuttgart 1989, p. 28.
- Heinz Spielmann, Landschaft und Natur werden zu Bildern. Die Maler des Expressionismus in Schleswig-Holstein, in: Vernissage - die Zeitschrift zur Ausstellung, no. 4, 1995, p. 10 (with illu.).
- Mario-Andreas von Lüttichau, Two Nude Figures in a Landscape. A New Attribution, in: North Carolina Museum of Art Bulletin, XVII, 1997, p. 26.
- Ernst Ludwig Kirchner auf Fehmarn, Brücke-Almanach, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig 1997, cat. no. 23 (with illu. on p. 83).
- Günther Gercken, Ankauf eines Grafikkonvoluts und des Gemäldes Bauernmittag im Briefwechsel zwischen Gustav Pauli und E. L. Kirchner, in: Im Blickfeld. Die Jahre 2001/2002 in der Hamburger Kunsthalle, Hamburg 2002, p. 40.
- Magdalena M. Moeller, Künstlergemeinschaft Brücke, Munich/Berlin/London/New York 2005, pp. 128f. (with illu. on plate 55).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 333, SHG no. 751 (with illu.).
- Andreas Gabelmann, ‚Verzicht leisten vor der Natur‘. Das Motiv der Landschaft im Werk der ‚Brücke, in: Hermann Gerlinger and Katja Schneider (eds.), Gemeinsames Ziel und eigene Wege. Die Brücke und ihr Nachwirken, Almanach der Brücke, vol. 1, Munich 2009, p. 57 (with illu., no. 8).
- Hans Delfs (ed.), Ernst Ludwig Kirchner - Der gesamte Briefwechsel. ‚Die absolute Wahrheit, so wie ich sie fühle‘, Zürich 2010, no. 1089, 1366, 1371, 1379.
- Christian Ring, ‚Kirchner ist gewiss eine der stärksten Begabungen des Expressionismus. Ein reiner und feiner Maler‘. Gustav Pauli and Ernst Ludwig Kirchner, in: Ex. cat. Kirchner, Kunsthalle Hamburg, 2010/2011, p. 16 (with illu., no. 9).
- Brückenschlag: Gerlinger – Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Bernried 2017, p. 272 (with illu. on p. 273).



HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Feuerlilien. 1928.

Oil on canvas.

Signed and dated in upper right. Verso signed, titled and inscribed with the artist's address. 61 x 80 cm (24 x 31.4 in).

In the original frame.

Accompanied by an art-historical expertise from Prof. Dr. Aya Soika, Berlin, dated October 26, 2022. The work was not known when the catalogue raisonné was compiled and is now registered in the unpublished archive of the ‚Max-Pechstein-Urheberrechtsgemeinschaft‘, as well as in the archive of Prof. Dr. Aya Soika under the painting number 1928/12.

Called up: December 9, 2022 – ca. 18.30 h ± 20 min.

€ 120.000 – 150.000 ^{R/D,F}

\$ 120,000 – 150,000

PROVENANCE

- Collection Dr. Hermann and Margrethe Höpker-Aschoff, Herford (since 1928, gifted from the artist).
- Private collection (inherited from the above).
- Private collection North Rhine-Westphalia (gifted from the above).

EXHIBITION

- Deutsche Kunstgemeinschaft, Ausstellung im Berliner Stadtschloss, November 1928 (with a barely legibly stamp on the stretcher).

After the end of the artist group “Brücke”, Hermann Max Pechstein attained new artistic maturity in the 1920s and 1930s. He had large solo exhibitions in Berlin’s Kronprinzenpalais and the Kunsthalle Bern in 1921. In 1923, Pechstein was appointed member of the Academy of Arts and became a board member of the Berlin Secession. In the 1920s, Pechstein belonged to the luminaries of the Berlin art scene. “In any case, I made Berlin my new home, in addition to many friends, I also gained the recognition from the state. I received the Prussian State Prize. [...] I was also appointed a member of the Prussian Academy of Fine Arts. I was significantly involved in important decisions regarding art questions. Lectures and radio speeches on a regular basis” (quoted from Hermann Max Pechstein, *Erinnerungen*, 1960, pp. 109-11) In the mid-1920s, Pechstein found his way to a more painterly style. Still lifes and landscapes increasingly pushed portraits aside. Hermann Max Pechstein’s special love of nature is well documented. Even at a young age, nature exerted a special fascination on the artist. For him it symbolized nativeness, wildness and freedom. Landscape and the harmony of man and nature would become the main motifs in the artist’s oeuvre. In the course of his reorientation, the artist took up inspiration from many sources. Above all, it is the works of van Gogh that shine through in his landscapes. The palette also changed. The strong ex-

- This is one of Pechstein’s rare landscapes in which flowers are the only protagonists
- Consistent provenance – the work has always been family-owned
- Shown in museum exhibitions shortly after it was made and rediscovered in a North Rhine-Westphalian private collection only recently

pressionistic components with effects based on, among other things, large areas in complementary colors, disappear in favor of a more differentiated style. Pechstein used broken tones to emphasize the landscape’s atmospheric character, as is the case in the present work. “Feuerlilien” (Fire Lilies) is one of Pechstein’s few landscape paintings in which flowers are the only protagonists. The bright orange blossoms take center stage in front of a dark background. They are the only players on this stage, the surrounding space is merely conceived as a carpet of colors. The focus is on the shapes of the flowers and their bright colors. “Feuerlilien” may have been created during the summer stay in Rowe, where Pechstein spent the summers between 1927 and 1933, either working on his own at his holiday accommodation or plein-air. However, the painting could also have been created in Berlin after his return from his summer vacation and before it was submitted to the Deutsche Kunstgemeinschaft exhibition in mid-November. “Feuerlilien” was on first public display shortly after it was created and would remain unknown to research thereafter. Immediately after its creation, it went into the collection of Hermann Höpker-Aschoff, Prussian finance minister from 1925 to 1931, who knew the artist personally. The painting has remained in the family for almost 100 years and is presented here for the first time since. [SM]



“And it was worth it, that I spent most of this past year approaching this country in drawings, so I could give myself over to color for most of the summer.”

Hermann Max Pechstein in a letter to Dr. Walter Minnich from September 24, 1928.

HERMANN NITSCH

1938 Vienna – 2022 Mistelbach

Schüttbild (19. Malaktion, Prinzendorf, 1986). 1986.

Oil on jute.

Signed and dated on the reverse. 198,5 x 300 cm (78.1 x 118.1 in). [AR]

Called up: December 9, 2022 – ca. 18.32 h ± 20 min.

€ 100.000 – 120.000 R/D, F

\$ 100,000 – 120,000

PROVENANCE

- Galerie Fred Jahn, Munich.
- German private collection (acquired from the above in 1991).

EXHIBITION

- Hermann Nitsch, Hermann Nitsch Museum, MZM Museumszentrum, Mistelbach, May 1, 2010 - April 3, 2011, p. 107 (with color illu.).

- Powerful “Schüttbild” (Pour Picture) from the legendary action artist Hermann Nitsch
- Made at Prinzendorf Palace, the site of his world-famous performances
- Red – the color of life and death – dominated his creation until the mid 1980s
- Comparable large-size “Schüttbilder” can be found in acclaimed museum collections like the Städel Museum in Frankfurt am Main and the Albertina in Vienna, which honored his action painting in a grand solo show in 2019
- Shortly before the artist’s death in February 2022, the Pace Gallery added the artist to its ranks and plans a grand solo show in New York for 2023

“Color is a tremendous phenomenon. [...] When I paint, I pour, splatter, rub the thick paint, I smear and knead it.”

Hermann Nitsch, 2019, quoted from: Über die Ausstellung | NITSCH. Räume aus Farbe, online video: www.albertina.at/ausstellungen/nitsch-raeume-aus-farbe/

Hermann Nitsch’s first painting actions took place at the Technical Museum in Vienna in the early 1960s. As a starting point and at the same time the final product, the expansive “Schüttbilder” (Pour Pictures) document the creative process of his action art and the physical gesture of the painting process, which appeals to all senses. Spread out on the floor or attached to the wall, paint is poured over the canvases, large areas are treated with a broom or the entire body, as the footprints in our work impressively demonstrate. The color red, which is inseparably linked to Hermann Nitsch’s work, was the dominant color until the mid 1980s. Only later did the artist expand his color palette to include yellow, violet, black and green. An exhibition at the Albertina in Vienna in 2019 on occasion of the artist’s 80th birthday testified to the great variety of his action painting. In an article about the exhibition, the artist said: “Paint is a tremendous phenomenon.(.) In my painting people pour, spray, thick paint is rubbed, smear it, knead it.” (Hermann Nitsch, 2019, quoted from: Über die Ausstellung | NITSCH. Räume aus Farbe, online: www.albertina.at/ausstellungen/nitsch-raeume-aus-color). His famous “Schüttbilder” are an expression of this lifelong enthusiasm for the subject and lasting evidence of his meanwhile legendary painting actions.

Our floor painting was created on August 20th, 1986 during the 19th painting event at Prinzendorf Palace in Lower Austria. The baroque complex has not only been the artist’s place of residence since 1971, but also the site of numerous performances and events, such as the Orgien-Mysterien-Theater (Orgy Mystery Theater) or the 6-Tage-Spiele (6-Day Games). Hermann Nitsch had conceived his very own new form of art as early as in the mid 1950s. Music, literature and art are to merge into a total work of art that appeals to all senses. His understanding of art was not always met with enthusiasm, especially in the early days. Local authorities arrested the artist several times and he chose to live in Germany, for some time, where the legislation was more favorable for his art. Over the decades the perception of his work changed steadily, and it is now recognized as a groundbreaking contribution to the art of the 1960s. To this day, his total work of art exerts a great fascination on his audience, which he explains as follows: “Mankind wants excess to let off steam, consciously or unconsciously.” (Hermann Nitsch, 2014, quoted from: Herlinde Koelbl, Ich bin Wiener und habe getrunken, Zeit Magazin No. 43, October 20, 2011). [AR]



ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Persisches Gedicht. 1949.

Oil on canvas.

Scheibler 469. Signed, dated and titled in lower left. Signed, dated and titled on the stretcher. 65,5 x 110 cm (25.7 x 43.3 in).

Called up: December 9, 2022 – ca. 18.34 h ± 20 min.

€ 180.000 – 240.000 ^{R/D, F}

\$ 180,000 – 240,000

PROVENANCE

- Dr. Helmut Beck, Stuttgart (1919-2001, directly from the artist).
- Private collection (since 2002)
- Private collection Southern Germany.

EXHIBITION

- Nay - Ölbilder, Gouachen, Zeichnungen. Frankfurter Kunstkabinett Hanna Bekker vom Rath, Frankfurt am Main, June 8 - mid July 1949, cat. no. 23.
- Von Nay bis Altenbourg. Meisterwerke der deutschen Nachkriegsmoderne aus einer Privatsammlung, Kunstmuseum Erfurt, June 5 - September 11, 2016 (ex. cat with illu. on p. 49).

- From the series of the “Fugal Pictures”
- Colorful document of Nay’s occupation with music as a key source of inspiration during this creative period
- Balance between order and motion
- A document of the transition from figuration to abstraction
- From the collection Beck, Stuttgart an acclaimed collection of world-renowned Modern Art



In the relatively short period of the so-called Fugal Pictures from 1949 to 1951, Nay was able to attain intellectual clarification and find order. With the inclusion of ornaments into his artistic creation, color gained in importance, and in its aesthetic appearance it became the defining stylistic feature of this time. The values of Nay's color constellations organize the pictorial space. This was a development that would continue in increasingly ornamentally structured surfaces of non-representational forms such as loops, lines and dots. Nay's theoretical approach is the analysis of color and surface variations, with the result that the internal structure of the color forms is increasingly abandoned, moving away from the expressive in favor of clarified, disciplined and purely chromatic color surfaces. These are framed by black or brightly colored lines, which as a whole cir-

cumscribe the composition and form color cells – a constructive principle, a balanced framework of colored areas and lines that add rhythm to the composition, both as connecting or boundary lines. Nay varies a pattern of circles and eye shapes, diamonds and tails, over contrasting monochrome or prismatic color fields. Apparently orderly, but nevertheless aimlessly, lines meander, islands of color are formed through intersections and encounters, which orderly take up the compositional balance. “Plasticity is created without creating plastic illusions”, says Nay about the constructive value of his colors. (E. W. Nay to the art historian Alfred Hentzen on May 14, 1950) With the canon of colors and forms he invented, Nay speaks to the viewer through the sound of the color like hardly any other contemporary artist, he provokes feelings, harmony or dissonance with his intu-

itive color compositions, which, depending on cold and warmth, on the sound and the beauty of the color's properties, create a feeling of perfect balance.

The work “Persisches Gedicht” (Persian Poem) used to be part of the acclaimed private collection Beck, Stuttgart. The world-renowned art collection comprises all the big names of German Expressionism and Modern Art. Paul Beck laid the foundation for the collection. Born into humble circumstances in 1887, he started his own heating and plumbing company which eventually became the biggest of its kind in the state of Baden-Württemberg. Paul Beck found his way to art through literature. He made most of his acquisitions directly from the artists or their heirs. He was friends with Käthe Kollwitz

and Oskar Schlemmer, and acquainted with Gerhard Marcks, Willi Baumeister and the son of August Macke. He carried out the installation of a central heating system for the residence of the family of the painter Adolf Hölzel in Stuttgart. In compensation for his service he received a good part of the artist's estate. When Beck's son Helmut inherited the collection in 1948, it had already grown to considerable size and comprised works by Wassily Kandinsky, August Macke and Alexej von Jawlensky. Helmut Beck decided to continue his father's collection and followed in his footsteps by pursuing a similar acquisition method: He also became close friends with many artists, among them Willi Baumeister and Ernst Wilhelm Nay, with whom he was in a close and lifelong friendship. He bought the work “Persisches Gedicht” directly from the artist. [MvL/SM]

GABRIELE MÜNTER

1877 Berlin – 1962 Murnau

Blick über den Staffelsee. Around 1932.

Oil on cardboard, laminated on cardboard.

Signed in lower left. 33 x 44,7 cm (12.9 x 17.5 in). [KT]

Accompanied by a written expertise issued by the Gabriele Münter-and Johannes Eichner-Foundation on December 1, 2021. The painting will be included into the catalogue raisonné of Gabriele Münter's paintings.

Called up: December 9, 2022 – ca. 18.36 h ± 20 min.

€ 140.000 – 180.000 R/D, F

\$ 140,000 – 180,000

PROVENANCE

- Private collection Munich (presumably from the artist to a frame maker).
- Private collection Southern Germany (obtained from the above in the late 1950s the latest).
- Private collection Southern Germany (inherited from the above).

- Münter was a bold pioneer and an important female representative of Expressionism
- The much-traveled artist (USA, Tunisia, Italy, France, Scandinavia) decided to return to Murnau, a place of emotional significance, in 1931
- The view over the Staffelsee provided key creative impulses in the 1930s
- Other views of the Staffelsee and Murnau landscapes are in important international collections like the Art Institute, Chicago, the Museum of Modern Art, New York and the National Gallery of Art, Washington

On April 1, 1931, Gabriele Münter returned to her Murnau home, which she had left in the autumn of 1914. With the outbreak of World War I, her Russian partner Kandinsky lost his residence permit for Germany and emigrated to Switzerland. Gabriele Münter accompanied him, and when he left Zurich for Moscow later that year, she traveled to Stockholm in July 1915 to meet him in neutral Sweden. It would turn out to be the greatest disappointment in her life. "From 1915 to 1920 I lived in Scandinavia, celebrated great artistic success there, but lost touch with the German art scene. When I returned, I remained a stranger and barely made any efforts to get my feet back on the ground. During my wandering life in boarding house rooms - in Cologne and Berlin, among other places – I did not paint much, but in the decade from 20 to 30 I quietly cultivated drawing in my sketchbook," Gabriele Münter wrote in retrospect after her return to Germany at the end of the 1920s. (Quoted from Annegret Hoberg, Gabriele Münter, Munich 2016, p. 48)

In 1927 Gabriele Münter met the art historian and private scholar Johannes Eichner, which led to another decisive turn, her artistic work regained its former quality, during a several months long stay in Paris and in Southern France in 1930, she finally made oil paintings with sophisticated compositions and in strong colors again. When she returned to Murnau for good in April 1931, she once more entered into a period of great productivity. In her works she revisited the painting and expressionist tradition of the Blauer Reiter from before the war. The subjects resemble those from the time of the Blauer Reiter again: still lifes, portraits, views of the town of Murnau and, as here, of the Staffelsee. With a homogeneous, bold use of color and compact surfaces, Münter paints the motif, animated by a revived spirit and energy, from an elevated position on the Dünaberg above Kohlgruber Street, just a short walk from the artist's house. From there, the landscape spreads to the northwest, down the slope over green meadows with grazing cows, all the way down to the



“In 1908 I found my way of painting with greatest enthusiasm here on Staffelsee in a short, late summer period.”

Gabriele Münter, 1948. Memories of the early Murnau period with Wassily Kandinsky and their friends Marianne von Werefkin and Alexej von Jawlensky. Quoted from: Das Kunstwerk, Baden-Baden, 1948, vol. 2, issue 7, p. 25.



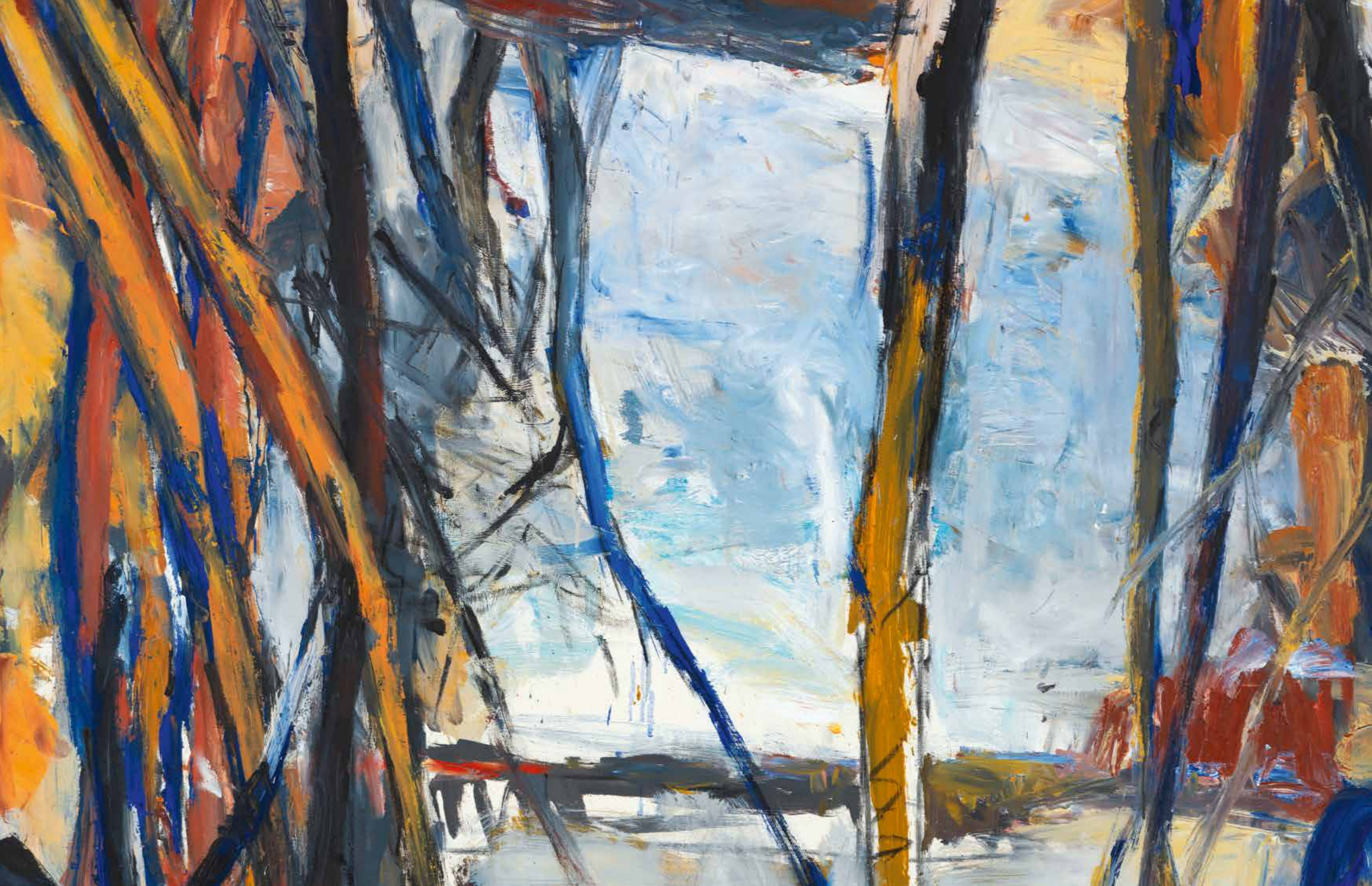
Münter on Kohlgruber Landstraße overlooking Staffelsee near Murnau, around 1909. © VG Bild-Kunst, Bonn

Staffelsee. What is so special about this angle is that it allows the view of the islands 'Kleine Birke' and 'Große Birke', as well as the inhabited island Wörth jutting into the picture from the right. The atmospheric colors of the trees in autumn are reflected in the blue of the water. In the background the hilly landscape gently rises behind the lake not far from the village of Uffing.

Once again, the artist conquers the view of the Staffelsee. Not only is this one of her most popular motifs, Staffelsee meant home to Gabriele Münter, to which she returned after so many years of uncertainty. She works out spatial distance from the surfaces with a few contours, and once more makes an impressive achievement in landscape painting with sparing means. The extent to which she appreciated this landscape can also be seen in the fact that she revisited similar motifs as in the present work with only slight alterations. Münter allowed herself to be captivated by the inherent harmony of this fascinating landscape and created it with an artistic attitude of familiarity formed by distance and closeness. [MvL]

Gabriele Münter, Staffelsee, 1934, oil on cardboard, private collection. © VG Bild-Kunst, Bonn 2022





GEORG BASELITZ

1938 Deutschbaselitz/Saxony–lives and works in Inning am Ammersee, near Salzburg, in Basel and in Italy

Hofteich. 1975.

Oil on canvas.

Signed and dated in lower right. Verso once more signed and dated "75 Nov Dez", as well as titled. 200 x 161 cm (78.7 x 63.3 in).

The work is documented at the Archive Georg Baselitz, Munich.

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

Called up: December 9, 2022 – ca. 18.38 h ± 20 min.

€ 700.000 – 900.000 ^{R/D, F}

\$ 700,000 – 900,000

PROVENANCE

· Galerie Thaddaeus Ropac, Salzburg.

· Private collection Southern Germany (since 1986, acquired from the above).

EXHIBITION

· Georg Baselitz. Bäume, Wiener Seceession, Vienna, October 15 - November 23, 1986, cat. no. 17 (illu. on p. 41).

· German Art – Aspekte deutscher Kunst 1964-1994, Galerie Thaddaeus Ropac, Salzburg, July/August 1994.

LITERATURE

· Richard Calvocoressi, Georg Baselitz: Deconstructing Memory, 2021, p. 169.

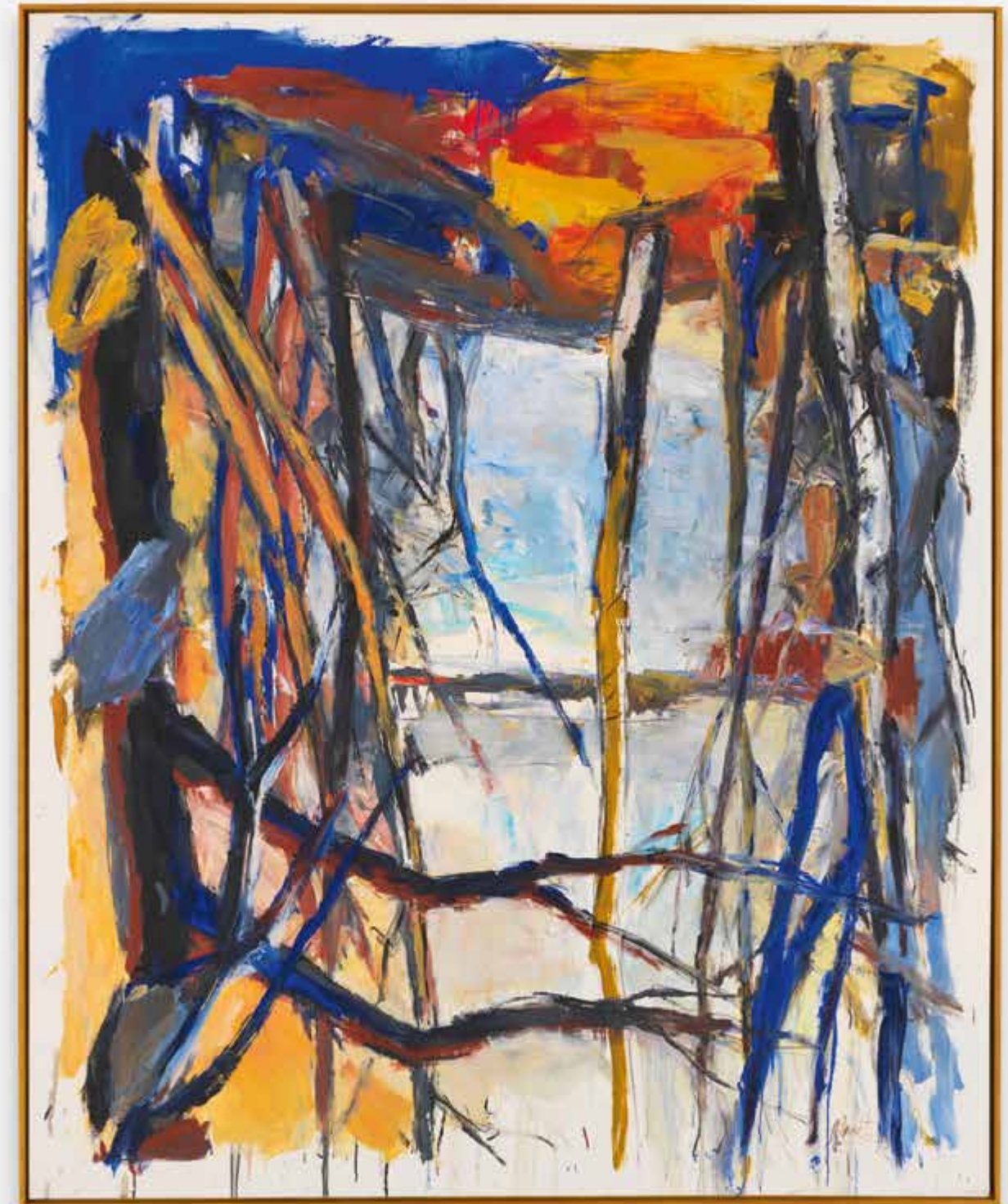
- The year this work was made, Georg Baselitz represented Germany at the XIII. São Paulo Biennale
- In the 1960s and 1970s, the forest was one of the artist's most important motifs – in "Der Wald auf dem Kopf" (Museum Ludwig, Cologne) he rotated the motif by 180° for the first time
- The familiar yet unreachable childhood landscapes, which he depicted exclusively in 1975, strengthened his singular artistic position
- Lately, the Centre Pompidou in Paris honored Georg Baselitz with a comprehensive retrospective (October 2021 to March 2022)
- For the first time on the international auction market (source: artprice.com)

"The landscape I am familiar with can become a model, the one I just see can't."

Georg Baselitz, quoted from an interview with Heinz Peter Schwerfel, in: Detlev Gretenkort, Georg Baselitz, Gesammelte Schriften und Interviews, Munich 2011, p. 185.

Georg Baselitz is considered the most important contemporary German artist. The wide variety of approaches and motifs in his gestural, expressive, figurative painting testify to his greatness. In his works he quotes art-historical traditions, at the same time he both overcomes and continues them. Georg Baselitz was born in the year before the outbreak of World War II and grew up in the shadow of the terrible events of the war. He initially began his painting studies in East Berlin, and from 1957 to 1962 Baselitz continued his education at the Hochschule der Bildenden Künste in Berlin-Charlottenburg, where Hann Trier was one of his teachers. He became a citizen of the FRG in 1958, and the construction of the Berlin Wall in 1961 meant that he would be denied access to his old home. An eventful German biography.

In a phase of intense experimentation, Baselitz came to terms with his own national and artistic identity. Themes revolving around questions regarding German identity, history and collective memory characterize his entire oeuvre. Baselitz aimed his works against established categories and rules; his painting was directed against the common conceptions of art. In 1963, authorities confiscated the two paintings "Die große Nacht im Eimer" (The Big Night in the Bucket) and "Der nackte Mann" (The Naked Man) from Galerie Werner & Katz in Berlin, which was a great scandal. Charges for pornography were dropped in 1965. In 1969 the artist made his first work with the motif upside down. This progressive step, which eventually became Baselitz' artistic trademark and earned him a top rank in German post-war art, was a painterly act of liberation.



The Forest as a Part of the German Identity

Nordic people in particular are said to have a deep connection to the forest. The forest is the theme of many folk songs and poems and is captured in paintings that depict it as a place of longing, a place of silence, retreat and strength. To a greater extent, Romanticism has shaped this connection to the forest, especially as part of the German identity. In the catalog of the Baselitz exhibition in London in 2007, Elias Canetti remarks: "In no modern nation in the world has the spirit of identification with the forest [Waldgefühl] remained so alive" (E. Canetti quoted in N. Rosenthal (ed.), Georg Baselitz, exhibition catalog, Royal Academy of Arts, London, 2007, p. 121). In his work, Georg Baselitz not only examines German history, the question of identity and his own biography, he always integrates the art-historical heritage into his pictorial approaches. His uncle Wilhelm drew his attention to the 19th century painter Ferdinand von Rayski. He took him to the Galerie Neue Meister in Dresden, where he saw the artist's works. "My uncle [a priest in Dresden] ... showed me the museums in Dresden and told me about art history. He was the first to show me paintings by Ferdinand von Rayski." (Georg Baselitz quoted in: Detlev Gretenkort, ed., Georg Baselitz: Collected Writings and Interviews, London, 2010, p. 153). On the one hand, Rayski's forests represent a naturalistic painting tradition going back to the nineteenth century; on the other hand, Rayski's Saxon landscapes show childhood places that had become inac-



Georg Baselitz in his studio at Derneburg Castle in 1986; in the background a photograph of Casper David Friedrich's "Fichtendickicht im Schnee", 1828



Casper David Friedrich, Fichtendickicht im Schnee, around 1828, oil on canvas, Neue Pinakothek, Munich.

"The object doesn't express anything at all. Painting is no means to an end. On contrary, it is autonomous. And I said to myself: If that's the case I will have to take everything that has ever been the subject of painting – landscape, portrait, nude, and turn it upside-down. That's the best way to liberate the depiction from the content."

Quoted from: Franz Dahlem, Georg Baselitz, Cologne 1990, p. 88.

Ferdinand von Rayski, Wermisdorfer Wald, 1854, oil on canvas, Gemäldegalerie Neue Meister, Dresden.



Georg Baselitz's studio at Derneburg Castle, 1975.



Find more art-historical background information, images, videos and updates on www.kettererkunst.com



Georg Baselitz, Wald auf dem Kopf, 1969, oil on canvas, Museum Ludwig, Cologne.

Familiarity as Model

The simpler and more familiar the motifs are for the artist, the more intensively he can devote himself to form and color. Familiarity provides a secure foundation on which groundbreaking endeavors can be built. Since the 1970s, Baselitz has used gesture, color and materiality to give his works an entirely new sense of rawness, directedness and structural dimension. Color is applied freely and directly onto the canvas. After a finger painting period, which made his expression more subtle, his style became stronger and more striking, as he made increasing use of the brush again, running it over the canvas in passionate gestures and intense flow. The observer senses the emotionality he puts into the depiction of landscape motifs from his childhood. In doing so, he created a new intimacy and intense physical connection to his works. They show brush trails and scratches, finger traces and broad brushstrokes that form a thicket of colors and shapes of shrubs and trees in close-up. The composition is not bordered, the blank margin makes the medium painting perceptible. One of his early landscape paintings, "Fingermalerei – Birken" from 1972 was exhibited at documenta 5 in the year it was created. The response was overwhelming, and there was a sense that the forest motif, so innocuous and deeply German at first glance, was capable of opening a new chapter in painting. Baselitz, at a time when American Pop Art and French-rooted Informalism dominated the scene, found new paths in representational art that unfolded its artistic power without the need for any ideology whatsoever. [SM]

cessible to Baselitz after his move to West Berlin and the construction of the Berlin Wall in 1961. Caspar David Friedrich's painting is another important guiding light for Baselitz. Friedrich constructs landscapes and idealizes actual circumstances: "A landscape is a state of mind. Man should not only paint what he sees in front of him, but also what he sees within himself." For Baselitz, who is concerned with the landscape in his memory, this radical approach is of crucial importance and the reason for a lifelong examination.

In 1975, Georg Baselitz and Elke bought Derneburg Castle, a historic site surrounded by water in Lower Saxony. Throughout the year, even during his stay in New York, Baselitz exclusively painted the Saxon landscapes he knew from his childhood. "Hofteich" from 1975 is an outstanding example of Baselitz' 1970s landscape painting. Breaking with the traditional rules of pictorial perspective, he turned the forest upside down and developed an alternative mode of representation by distorting the landscape on the canvas, thus shattering our viewing habits. Drawing on the pictorial tradition of Romanticism and familiar childhood motifs, he conceived a seminal visual language anchored somewhere between realism and abstraction.



KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Stilleben mit Rosen und Karaffe. 1907.

Oil on canvas.


Grohmann pp. 254/281. Signed and dated in upper right. Once more signed and inscribed "Stilleben Ölgem." on the reverse. 60,5 x 57 cm (23.8 x 22.4 in). [KT]

The work is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Called up: December 9, 2022 – ca. 18.40 h ± 20 min.

€ 200.000 – 300.000 ^{R/D, F}

\$ 200,000 – 300,000

 Find more information on this lot in the Gerlinger Collection catalog on www.kettererkunst.com

PROVENANCE

- Collection Albert Kaumann, Hamburg.
- Collection Henry B. and Gertrud Simms, Hamburg (presumably acquired from the above, until 1932: Commeter).
- Collection Josef Lanthemann, Geneva.
- Rhenish private collection (until 1971: Lempertz).
- Collection Hermann Gerlinger, Würzburg (taken over from the above, with the collector's stamp Lugt 6032).

EXHIBITION

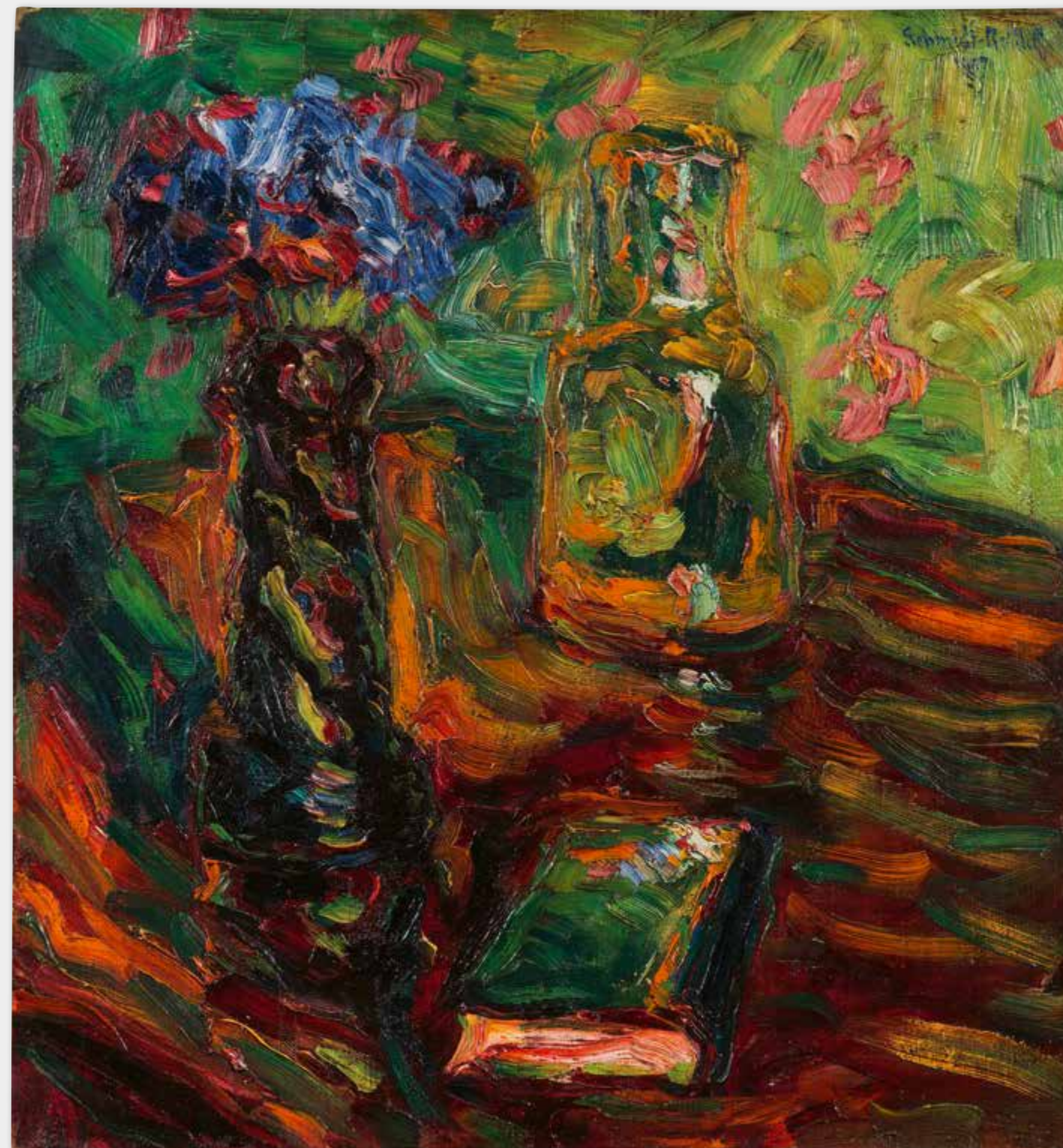
- Künstlergruppe "Die Brücke", Kunstsalon Emil Richter, Dresden, September 1 - 21, 1907.
- 324th exhibition of the Oldenburger Kunstverein, Augusteum, Oldenburg, November 15 - December 15, 1908, cat. no. 60.
- Werke neuerer Kunst aus Hamburg, Privat-Besitz, Kunsthalle Hamburg, 1917, cat. no. 141.
- Maler der Brücke in Dangast von 1907 bis 1912. Karl Schmidt-Rottluff, Erich Heckel, Max Pechstein, Emma Ritter, Oldenburger Kunstverein, Oldenburg, June 2 - June 30, 1957, no. 7.
- Karl Schmidt-Rottluff zum 100. Geburtstag, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, June 3 - August 12, 1984, cat. no. 3.
- Karl Schmidt-Rottluff, Retrospektive, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus Munich, September 2 - December 3, 1989, cat. no. 30 (with black-and-white illu., plate 8).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die Brücke und die Moderne, 1904-1914, Bucerius Kunst Forum, Hamburg, October 17, 2004 - January 23, 2005, cat. no. 125 (with illu.)

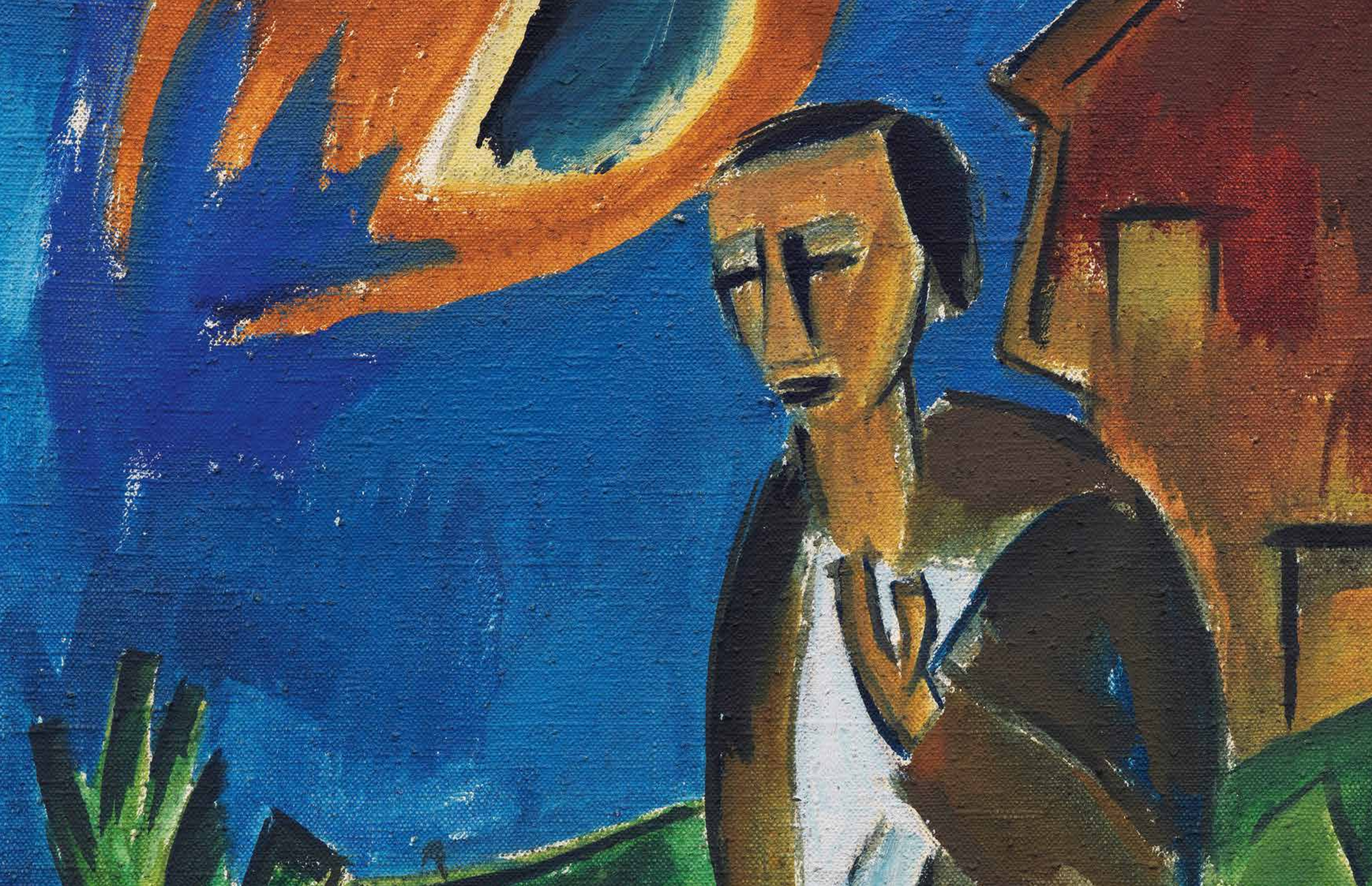
- With numerous exhibitions in 1907, the "Brücke" group gained wider attention and increased recognition
- Exceptional still life motif, made during a time when mainly landscapes came into existence
- Extremely rare work from the early creative period, which is hardly represented on the auction market (source: artprice.com)
- Particularly expressive colors
- Notable provenance: The first owner was Albert Kaumann, an important Hamburg art patron and collector

- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 7 (with illu.).
- Karl Schmidt-Rottluffs Landschaften und Stilleben, Saarlandmuseum, Saarbrücken, November 6, 2010 - January 23, 2011, cat. no. 11 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger – Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 68f. (with illu.).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, pp. 130f. (with illu.).
- Brücke und Blauer Reiter, Von der Heydt-Museum, Wuppertal, November 21, 2021 - February 27, 2022; Kunstsammlungen Chemnitz, March 27 - June 26, 2022; Buchheim Museum, Bernried, July 16 - November 13, 2022, p. 226 (with illu.).

LITERATURE

- Paul Fechter, Kunstsalon Richter, in: Dresdner Neueste Nachrichten, year 15, no. 247, September 10, 1907, p. 1.
- Galerie Commeter, Hamburg, 54th auction, Freiwillige Versteigerung von Gemälden alter und neuer Meister aus Privatbesitz, October 18, 1932, lot 215.
- Will Grohmann, Karl Schmidt-Rottluff, Stuttgart 1956, pp. 254, 281.
- Lempertz, Cologne, 515th auction, April 29, 1971, lot 964 (with illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff in Hamburg und Schleswig-Holstein, Neumünster 1984, pp. 99, 131 (with illu.).
- Gerhard Wietek, Schmidt-Rottluff. Oldenburger Jahre 1907-1912, Mainz 1995, p. 261, no. 7 (with illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 210, SHG no. 267 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 36, SHG no. 43 (with illu.).
- Katja Schneider (editor), Moderne und Gegenwart. Das Kunstmuseum in Halle, Munich 2008, pp. 108f. (with illu.).





KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Mondschein. 1919.

Oil on canvas.


Grohmann pp. 196/289. Signed and dated in right margin below center. Once more signed and titled "Mondschein" on the reverse. Numbered "7" and "112", as well as inscribed "Gebhard" by a hand other than that of the artist. With the labels of Galerie Alfred Flechtheim, Düsseldorf, there numbered "[...] 415", and of Galerie Ferdinand Möller, Berlin. 87 x 101 cm (34.2 x 39.7 in). [KT]

The work is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Called up: December 9, 2022 – ca. 18.42 h ± 20 min.

€ 600.000 – 800.000 R/D.F

\$ 600,000 – 800,000

 Find more information on this lot in the Gerlinger Collection catalog on www.kettererkunst.com

PROVENANCE

- Galerie Ferdinand Möller, Berlin (with the label on the reverse).
- Galerie Alfred Flechtheim, Düsseldorf (1921, with the label on the reverse).
- Collection Klaus Gebhard (1896-1976), Elberfeld/Wuppertal.
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Sonderausstellung Schmidt-Rottluff, Galerie Ferdinand Möller, Berlin-Schöneberg, Dec. 1919-March 1920.
- Munch und die Brücke. Werke von Edward Munch, Erich Heckel, E. L. Kirchner, Otto Mueller, Emil Nolde, Max Pechstein, Schmidt-Rottluff, Galerie Alfred Flechtheim, Düsseldorf, November 15 - December 15, 1921, no. 35.
- Presumably Frühjahrsausstellung, Akademie der Künste zu Berlin 1924, cat. no. 197.
- Galerie Ernst Arnold, Dresden, 1927, cat. no. 20.
- Karl Schmidt-Rottluff zum 100. Geburtstag, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, June 3 - August 12, 1984, cat. no. 34 (with illu. on cover).
- Karl Schmidt-Rottluff, Retrospektive, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, cat. no. 205 (with black-and-white illu., plate 71, exhibition view 1919, p. 88).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 136 (with illu. on p. 217).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Das andere Ich. Porträts 1900-1950, Staatliche Galerie Moritzburg, Landesmuseum Sachsen-Anhalt, Halle (Saale), April 6 - June 15, 2003, cat. no. 266 (no illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 58 (with illu.).

- A year after the end of WW I, Schmidt-Rottluff attained a stronger sensitivity and a whole new confidence in the color through his observations of man and nature
- The year this work was made, Schmidt-Rottluff married the photographer Emy Frisch (1884–1975)
- A museum-quality declaration of love
- As early as in 1920, Ernst Gosebruch identified the magic of this intimate work which was of great importance to the artist
- Significant provenance: from the renowned collection of Klaus Gebhard, textile manufacturer in Wuppertal and a patron of Expressionism
- Presented at the Berlin Galerie Ferdinand Möller the same year it was made

- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger – Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 354f. (with illu.).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, pp. 234f. (with illu.).

LITERATURE

- Wilhelm Reinhold Valentiner, Karl Schmidt-Rottluff, Leipzig 1920 (illu. 16).
- Wilhelm Reinhold Valentiner, Karl Schmidt-Rottluff, in Jahrbuch der jungen Kunst, vol. 1, Leipzig 1920, pp. 189-212, 1920 (illu. 1).
- Karl Scheffler, Karl Schmidt-Rottluff, in Kunst und Künstler, vol. 18, Berlin 1920, pp. 274-280, illu. on p. 279.
- Wilhelm Reinhold Valentiner, Schmidt-Rottluff, in: Der Cicerone, vol. 12, June 1920, pp. 455-476, illu. 1.
- Ernst Gosebruch, Schmidt-Rottluff, in: Genius, vol. 2, 1920, pp. 5-20, illu. on p. 11.
- Will Grohmann, Karl Schmidt-Rottluff, Stuttgart 1956, pp. 67, 98, 196 (with illu.), 289.
- Gerhard Wietek, Karl Schmidt-Rottluff in Hamburg und Schleswig-Holstein, Neumünster 1984, p. 143 (with illu.).
- Eberhard Roters, Galerie Ferdinand Möller: die Geschichte einer Galerie für Moderne Kunst in Deutschland, 1917-1956, Berlin 1984, pp. 45, 37 (exhibition view 1919).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 389, SHG no. 673 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 89, SHG no. 185 (with illu.).
- Katja Schneider (editor), Moderne und Gegenwart. Das Kunstmuseum in Halle, Munich 2008, pp. 116f. (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Gemeinsames Ziel und eigene Wege. Die "Brücke" und ihr Nachwirken, Munich 2009, p. 46, illu. 28.



“It is pure magic how we perceive this merely suggested [...] woman as a lunar goddess, a sacred crescent, a silver soul, simply from the atmosphere of this poetic picture, a picture in which everything is airy and levitating.”

Ernst Gosebruch, Schmidt-Rottluff, in: Genius, 1920, p. 10.

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Gaswerk am Luisenufer. 1912.

Oil on canvas.


Hüneke 1912-11. Not in Vogt. Lower right monogrammed.

71 x 60 cm (27.9 x 23.6 in).

Called up: December 9, 2022 – ca. 18.44 h ± 20 min.

€ 300.000 – 400.000 ^{R/D, F}

\$ 300,000 – 400,000

 Find more information on this lot in the Gerlinger Collection catalog on www.kettererkunst.com

PROVENANCE

- Goldschmidt & Wallerstein, Berlin (before 1928).
- Leonhard L. Hutton Gallery, New York.
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Künstler der Brücke in Berlin, Brücke-Museum Berlin, September 1 - November 26, 1972, cat. no. 10, (with illu. on plate 11).
- Erich Heckel, Museum Folkwang, Essen / Haus der Kunst, Munich. Sept. 1983/Febr. 1984, cat. no. 30 (with illu.).
- Stadtbilder, Berlin in der Malerei vom 17. Jahrhundert bis zur Gegenwart, Berlin Museum, September 19 - November 1, 1987, no. 148.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Der Potsdamer Platz. Ernst Ludwig Kirchner und der Untergang Preußens, Neue Nationalgalerie, Berlin, April 27 - August 12, 2001, cat. no. 48 (with illu. on p. 108).
- Die Brücke und die Moderne 1904-1914, Bucerius Kunst Forum, Hamburg, October 17, 2004 - January 31, 2005, no. 179.
- Im Rhythmus der Natur: Landschaftsmalerei der Brücke, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 100 (color illu. on p. 101).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 91 (with color illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, p. 166 (illu. on p. 167).

LITERATURE

- Leopold Reidemeister, Künstler der Brücke in Berlin 1908-1914: ein Beitrag zur Geschichte der Künstlergruppe Brücke, Berlin 1972.
- Gabriele Dolff-Bonekämper (ed.), Großstadtdenkmalpflege. Erfahrungen und Perspektiven, yearbook 1996, Berlin 1998, p. 47 with illu.

- Berlin paintings are documents of Erich Heckel's great fascination for modernity, for technology and metropolitan life
- With the colors' expressive radiance, the former architecture student adds an almost mystical meaning to the industrial building
- The few preserved paintings from this creative period are museum-owned today, among them "Strasse in Berlin (Stadtbahn i. Berlin)" by the Städtische Museum Abteiberg in Mönchengladbach, while others like "Vorortbahnhof bei Berlin" are considered lost



MAX LIEBERMANN

1847 Berlin – 1935 Berlin

Abend am Brandenburger Tor. 1916.

Oil on canvas.

Eberle 1916/27. Signed in lower right. 55 x 86 cm (21.6 x 33.8 in).

Called up: December 9, 2022 – ca. 18.46 h ± 20 min.

€ 140.000 – 180.000 *

\$ 140,000 – 180,000

- Acquired as “Abend am Brandenburger Tor” by Paul Cassirer the year it was made, the painting became part of the Adolf Rothermundt Collection that same year
- A night scene like this is almost singular in Max Liebermann’s oeuvre
- This is one of just a few Berlin cityscapes
- Significant exhibition history
- From the Deutsche Bank Collection



Invitation to the lecture in the context
of our Berlin preview exhibition:

Max Liebermann’s “Abend am Brandenburger Tor” –
lecturer Dr. Lucy Wasensteiner,
director of the Liebermann-Villa am Wannsee, Berlin.

Date: Saturday, November 26, 2022, 5 pm.

Location: Ketterer Kunst, Fasanenstraße 70, 10719 Berlin.

PROVENANCE

- Max Liebermann, Berlin (with the title “Abend am Brandenburger Tor”, sold to Paul Cassirer on December 28, 1916).
- Paul Cassirer, Berlin (1916, registration number 15901).
- Collection Adolf Rothermundt, Dresden, acquired from Paul Cassirer on December 28, 1916.
- Paul Cassirer, Berlin (acquired from the above on January 8, 1920).
- Carl Brack & Keller Kunstverlag und Kunsthandlung, Berlin (acquired from the above on January 10, 1920).
- Private collection, presumably Switzerland (1942, Galerie Epoques, Zürich, April 28-30, 1942).
- Private collection Schmidt (until 1958).
- Art trader J.P. Schneider, Frankfurt am Main (1958, with a stamp on the stretcher).
- Collection Deutsche Bank AG, Frankfurt a. M. (acquired from the above in 1958).

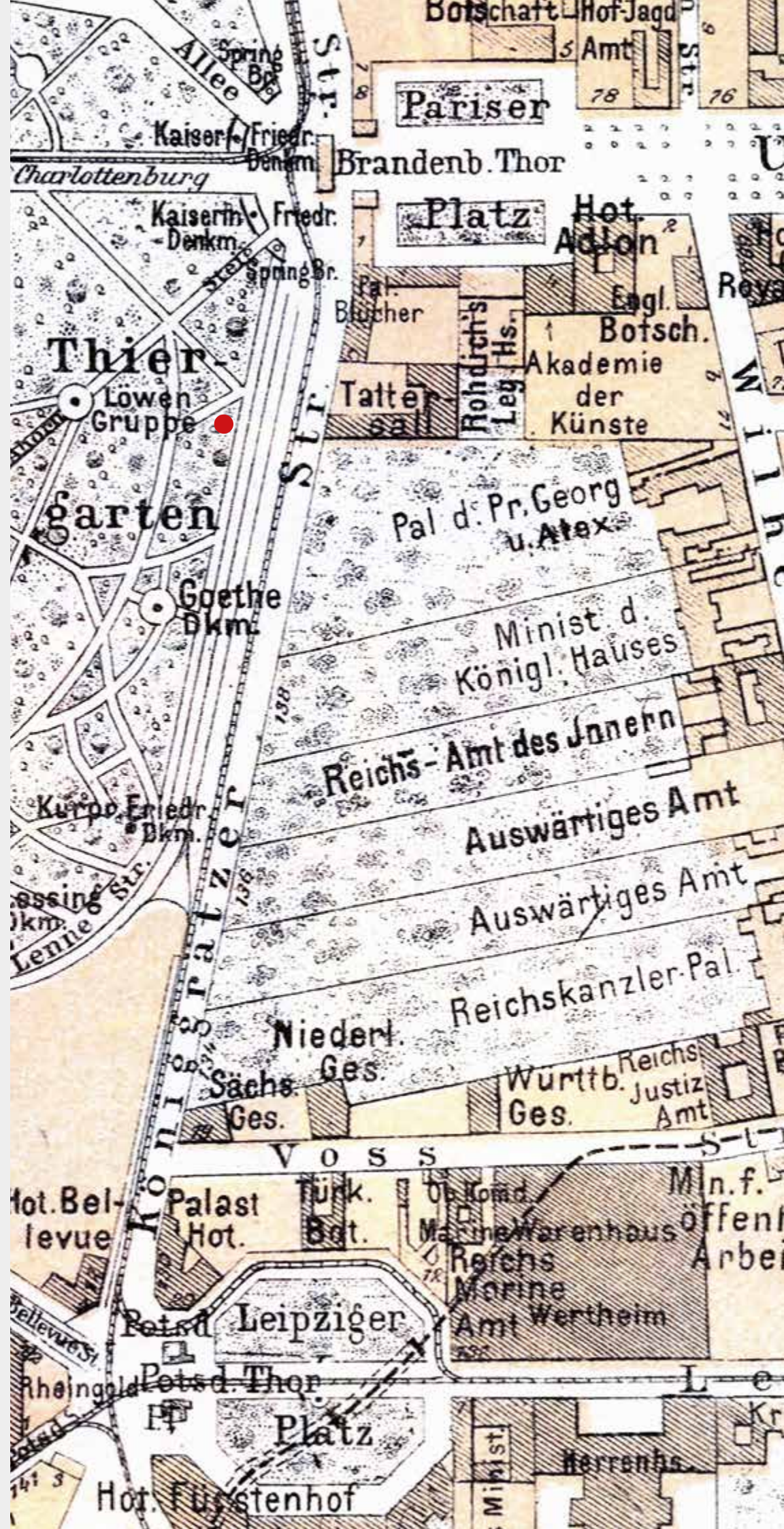
EXHIBITION

- Moderne Malerei, Kunstverein Frankfurt a. Main, 1963, no. 79, with illu. (“Frankfurter Privatbesitz”).
- Max Liebermann in seiner Zeit, Nationalgalerie Berlin 1979; Haus der Kunst, Munich, 1980, no. 112.
- Max Liebermann en Holland, Haags Gemeentemuseum, The Hague, 1980, no. 63, no. 112.
- Stadtbilder. Berlin in der Malerei vom 17. Jahrhundert bis zur Gegenwart, Berlin-Museum, September 19 - November 1, 1987, no. 134, p. 240.
- Max Liebermann. Jahrhundertwende, Alte Nationalgalerie, Berlin, July 20 - October 26, 1997, cat. no. 59, with illu.
- Max Liebermann: From Realism to Impressionism, Skirball Cultural Center, Los Angeles, September 15, 2005 - January 29, 2006; The Jewish Museum, New York, March 10 - July 9, 2006.
- Der Deutsche Impressionismus, Kunsthalle Bielefeld, November 22, 2009 - February 28, 2010.
- Max Liebermann und Lesser Ury - Zweimal Großstadt Berlin, Liebermann Villa am Wannsee, Berlin, May 19 - August 26, 2019.

LITERATURE

- Kunst und Künstler, year XV, issue 10, July 1917, illu. on p. 486; Erich Hancke: “Max Liebermanns Kunst seit 1914”, in: Kunst und Künstler, year XX, 1922, issue 10, pp. 340-352, 348 (“Ansicht der Budapest-er Straße bei Abendbeleuchtung aus dem Jahre 1916”).
- Galerie Epoques Zürich, Schweizer und ausländische Stiche, Zeichnungen, Aquarelle und Lithographien, bedeutende Privatsammlungen französischer und englischer Graphiken des 18. und 19. Jahrhunderts, Handzeichnungen berühmter Meister (...), Auction at Zunfthaus zur Meise, April 28-30, 1942, lot 881.

The place of creation roughly identified on a Berlin map from 1904.



Max Liebermann painted a street scene on an evening in winter, street lanterns shine their dim light on the scene. Pedestrians stroll in different directions under the bald trees. A cab in left passes an oncoming tram, the encounter with industrial progress. In the background we see a high wall with decorative vases behind which defoliated trees tower into the dark sky. At the end of 1916, the year before Liebermann turned 70, nothing seems to point to a time that would be so difficult for many people during the First World War, Although the German Army Command had opened its campaign on the Verdun fortress at the beginning of the year, while the endless suffering in the trenches had already lasted for a year – horrors that Otto Dix captured in haunting drawings – and the food was drastically rationed for the Berliners, people apparently follow their daily routines.

In 1916 Liebermann obviously painted less. He made portraits of public figures such as Field Marshal Karl Wilhelm Paul von Bülow or the publisher Samuel Fischer and a number of self-portraits in different poses. And he painted this street scene, one of the few for which Liebermann chose this subject. What seems to be most astonishing, however, is Liebermann's view of the evening hustle and bustle near his studio on Pariser Platz. He does without the typical perspective that we know from the many Berlin street scenes of, for instance, Lesser Ury. Liebermann layers what he sees in a slightly oblique view, parallel to the background with no distance of his own: a light wall and a tram going past. The passers-by make for their destinations along the tree-lined avenue, no pausing, no resting. Liebermann may have come across this scene on an evening stroll

along Königgrätzer Strasse, just behind his house near Brandenburg Gate in the direction of Potsdam Square, along the so-called ministerial gardens with the stately buildings housing the ministries, opposite the zoo. (fig.) After the end of the 'Austro-Prussian War' against the armies of Austria and Saxony, the name of the "Sommerstrasse", formerly named after the city councilor Carl August Heinrich Sommer, was renamed in 1867 to commemorate the victorious battle of Königgrätz on July 3, 1866. At that time, perhaps at the end of November, when Liebermann took the evening stroll there, the street was already called Budapest-er Strasse; renamed for the alliance with Hungary in 1915. After the death of Reich President Friedrich Ebert in 1925, the street name was changed again in his honor. After eight years, right after the National Socialists had seized power, the new regime honored the NSDAP Reichstag President Hermann Göring by renaming the street again. In the post-war period, the street marked the border between the British and Soviet sectors, and in 1961 the Berlin Wall was built along former Königgrätzer Straße. Today's Ebertstrasse connects Potsdamer Platz with Friedrich-Ebert-Platz right behind the Reichstag building.

Liebermann, the naturalist, paints a daily recurring evening scene, the lights are reflected on the wet asphalt, while the hurrying people enliven the scene. This is an unusual motif for this renowned artist, whose official portraits are among the most sought-after in Berlin's society. His pictures of the private garden around his Wannsee villa, teeming with impressionist colors inspired by the flower beds, stand in clear contrast to this special and probably unique night picture, seen not far from his Berlin studio on Pariser Platz. [MvL]



LOUIS SOUTTER

1871 Morges – 1942 Lausanne

Par l'éclatement du feu les corps ressuscitent /
Tête de face (on both sides). 1930-1942.

Mixed media, finger painting with India ink, coal, lacquer and gouache.
Thévoz 2812 v and 2812 r. Bottom center monogrammed. Titled on a
collaged paper label in bottom right. On slightly textured wove paper.
34 x 50,8 cm (13.3 x 20 in), the full sheet.

Composition executed on both sides. Verso with the earlier gouache
"Tête de face", which Thévoz mentions on recto.

Called up: December 9, 2022 – ca. 18.48 h ± 20 min.

€ 80,000 – 120,000 ^{R/P}

\$ 80,000 – 120,000

PROVENANCE

- Collection Dr. Y. Champod, Yverdon / Switzerland (around 1976).
- Galerie Michael Haas, Berlin (with the loose label, 1989/90).
- Private collection Germany (acquired from the above in 1990).

EXHIBITION

- Louis Soutter 1971-1942. Adolf Wölfli 1864-1930, Galerie Michael Haas,
October-November 1989; cat. no. 4 with illu. (with the loose label).

“I am determined to paint and to suffer!!”

Louis Soutter to his fellow painter Marcel Poncet in 1937.

Louis Soutter -

Art-historical Rediscovery of a Spectacular Œuvre

Misjudged, lonely and forgotten: Soutter's tragic life is a captivating and disturbing testimony to failure. After promising beginnings, the artist, who was born as the second child of an upper-class Swiss family of pharmacists, was soon regarded an eccentric unable to meet the demands of an educated middle-class existence. Soutter's painterly oeuvre is unconventional in every respect. It was created in the total seclusion of his room in the special-care home in Ballaigues, where he lived until his death after he had been deprived of the right of decision by his family. Today his revolutionary works that defies any traditions, are attributed to early Art But and are hotly contested on the international auction market. Before that, his work had been forgotten for a long time, until it was gradually rediscovered and celebrated by art history in the course of large solo exhibitions at, among others, the Lenbachhaus Munich (1985) and at the Kunstmuseum Basel (2002). His energetic psychogrammatic pictorial inventions fascinate and captivate, they negate any art-historical tradition and overwhelm our viewing habits.

Misjudged, Lonely and Forgotten:

Soutter's Life as a Document of Failure.

The son of a pharmacist and a musician, Soutter grew up in Morges, Switzerland, in a wealthy, educated family. Soutter's mother was the great-aunt of the famous architect Charles Edouard Jeanneret, known as Le Corbusier. Prosperity opened up opportunities for experimentation: Soutter first began to study engineering, then switched to architecture, which he also gave up, in order to devote himself to the violin. At the age of 21, he became a student of Eugène Ysaÿe, professor at the Royal Conservatory in Brussels, a violin virtuoso and composer. Ysaÿe was an important, positive figure in Soutter's life, who supported his exceptional musical and artistic talent. From then on he encouraged his student to pursue painting, his second love. Soutter soon gave up his music studies and returned to Switzerland to attend various art and painting classes, first in Lausanne and later in Paris. In 1897, Soutter finally emigrated to Colorado Springs with the rich and charming American violinist Magde Fursman, whom he had met in Brussels and who would soon become his wife. In th USA he became head of the newly founded Art Department at Colorado





College. But this supposedly stable moment in Soutter's life only lasted for a short time. The positive stretch quickly ended, and a history of private and professional failure became manifest: in 1903 he got divorced and stepped down as college manager. Soutter returned to Switzerland a broken man. Initially, he still had a position as violinist in the symphony orchestras of Lausanne and Geneva. However, the eccentric dandy soon had to survive on odd jobs and increasingly lived at the expense of his family. The beginning of a story of decline. Physically exhausted and mentally shattered, the stubborn loner lived well beyond his means and was put under guardianship by his family and admitted to a Swiss nursing home. Soutter spent 19 years completely cut off from the outside world in the closed ward of the authoritarian home in Ballaigues. Even deprived of his violin, he brought his very own artistic fantasy world to life in the seclusion of his room.



Poster for the convention "Le Corbusier, Louis Soutter, Le Génie familial", Fondation Suisse/Pavillon Le Corbusier, Paris, September 21, 2012. © VG Bild-Kunst, Bonn 2022



A.R. Penck, Großes Weltbild, 1965, oil on fiberboard, Museum Ludwig, Cologne. © VG Bild-Kunst, Bonn 2022



Jackson Pollock, Free Form, 1944, oil on canvas, Museum of Modern Art, New York. © VG Bild-Kunst, Bonn 2022

Escape into Imagination - Soutter's Pictorial Psychograms

In the first creative period he filled notebooks with scores of drawings in absolute solitude. In manic obsession, he made an attempt to get his mental anguish off his chest. It was only through his cousin Le Corbusier, who first visited him in Ballaigues in 1927 and who was fascinated by his drawings, that Soutter gained access to suitable painting materials such as large-format paper, charcoal, ink and gouache. Nevertheless, black continued to dominate his works from then on. No other work could be more characteristic of Soutter's œuvre than the present two-page composition "Par l'éclatement du feu les corps réssuscitent / Tête de face". On the one side it shows his mysterious, shadowy world of black figures, while the other side confronts us with a grotesquely overdrawn head with empty eye sockets and a desperately gaping mouth from the infinite depths of black. Soutter's work, which piled up almost in its entirety in his small nursing home room after his death in 1942, is not only a progressive artistic parallel world in terms of its motifs, but also documents an important step in his technical development: In 1937, Soutter began to paint with his fingers, thereby adopting a technical accomplishment of later Performance Art for his artistic creation. From then on he painted not only in charcoal, but also used ink and gouache with his hands and fingernails, as is the case in "Par l'éclatement du feu les corps réssuscitent", thus adding a completely unhindered energetic expression to his works.



Louis Soutter, Le Soleil se noircit (The sun darkens), 1938, oil on paper, Museum of Modern Art, New York.

Soutter's "Shadow Figures" - Revolutionary Imagery of a Prisoner

If we become aware of how revolutionary and disturbing these pictorial inventions must have been for the contemporary viewer, for whom the later creations of Nitsch, Pollock, Penck or Dubuffet (fig.) were still inconceivable, one gets the impression of being confronted with the psychographic imagery of an unrecognized genius. Especially Soutter's black figures with their overlong limbs, which he lets vaguely wander about the flat, abstract pictorial ground in enigmatic movements, appear like the shadowy figures from Plato's Parable of the Cave, which make the prisoners in the cave believe they were their real world. Unlike Plato's ignoramuses, who have not yet known any other existence, Soutter did know life outside the cave, but was condemned to a cave existence and had begun to create his very own reality in total seclusion with the help of his artistic imagination. Physically restricted, Soutter achieved a mental liberation and rapture with the help of art, by means of which he was able to process the physical and mental suffering of imprisonment and isolation. With this in mind, the present composition entitled "Par l'éclatement du feu les corps réssuscitent (By the outbreak of fire, the bodies are reborn)" appears like a kind of key work in Soutter's fascinating œuvre.

In 2021, the writer Lukas Hartmann dedicated a remarkable biographical novel to the impressive life of Louis Soutter. In "Schattentanz. Die Wege des Louis Soutter" he introduces a wider public to the fascination for this unrecognized artist and his long-unknown work. The novel is part of an art-historical rediscovery that began in 2002 with the Soutter retrospective exhibition at the Kunstmuseum Basel. During Soutter's lifetime, only his famous cousin, the architect Le Corbusier, attributed outstanding artistic importance to the unconventional work of his incapacitated cousin.

Today, Soutter's large-format paper paintings, which are extremely rare on the international art market, are his most sought-after creations. We are all the more pleased to be able to present one of the few double-sided works by this visionary artist on the international auction market for the first time with the present "Par l'éclatement du feu les corps réssuscitent", which has been part of a German private collection for more than 30 years.

Louis Soutter - Unrecognized Genius

Soutter's life is not only the story of a stubborn loner unable to meet the demands of an educated middle-class existence and ultimately doomed to fail, due to his non-conformity with bourgeois society, it also testifies to the failure of a society unable to deal with a difficult artist personality. The Swiss conductor Heinz Holliger once mentioned that Soutter was kicked out of the symphony orchestra for misconduct, because he often raised objections. In Holliger's eyes, however, Soutter was the greatest genius ever on this orchestra and that the suggestions of this "great visionary" should have been taken seriously (quoted from: <https://ultraschallberlin.de/das-groesste-genie-das-je-in-diesem-orchester-sass-heinz-holliger-ueber-louis-soutter/ger-about-louis-soutter/>). Holliger also emphasized that Soutter was "never diagnosed mentally ill by any doctor", he just "ordered twenty silk ties and sent the bill to his brother." An amusing anecdote, as it could also have come from later artists who challenged and overwhelmed society with their personality and art, such as Martin Kippenberger, Jonathan Meese or Andy Warhol. Accordingly, the story of Soutter's tragic life is ultimately also the story of the failure of bourgeois society to accept and perhaps even appreciate an unconventional and visionary spirit unwilling to adapt. But despite all the tragedy, the painful experience of being unfit for life, of being imprisoned and excluded is perhaps what gives the works Soutter created in the Ballaigues home an aura that remains inimitable to this day. [JS]



Louis Soutter, tête de face, 1930/1942 (reverse side of the offered painting).



ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Figuren am Strand. 1912.

Oil on canvas.


Vogt 1912/7. Hüneke 1912/26. Signed, dated and titled on the reverse.

82 x 97 cm (32.2 x 38.1 in).

Called up: December 9, 2022 – ca. 18.50 h ± 20 min.

€ 400.000 – 600.000 R/D, F

\$ 400,000 – 600,000

 Find more information on this lot in the Gerlinger Collection catalog on www.kettererkunst.com

- Erich Heckel rendered one of the group's key themes in the strong characteristic Brücke colors: the unity of man and nature
- Heckel spent June 1912 on the island of Hiddensee, where he made only a few paintings
- Paintings of bathers from the creative period before WW I are extremely rare on the international auction market
- A year after this work was made, it was presented at the renowned Galerie Goltz in Munich
- A scene with bathers (*Badende am Waldteich*, 1910) fetched Erich Heckel's to date highest price on the international art market (source: artprice.com)



PROVENANCE

- Munich, Graphisches Kabinett Günther Franke (1932).
- In possession of the artist (1958 / cat. Essen 1958).
- Stuttgarter Kunstkabinett (with the label on the reverse).
- New York art trade.
- Art trader Ilse Schweinsteiger, Munich.
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1988, with the collector's stamp Lugt 6032).

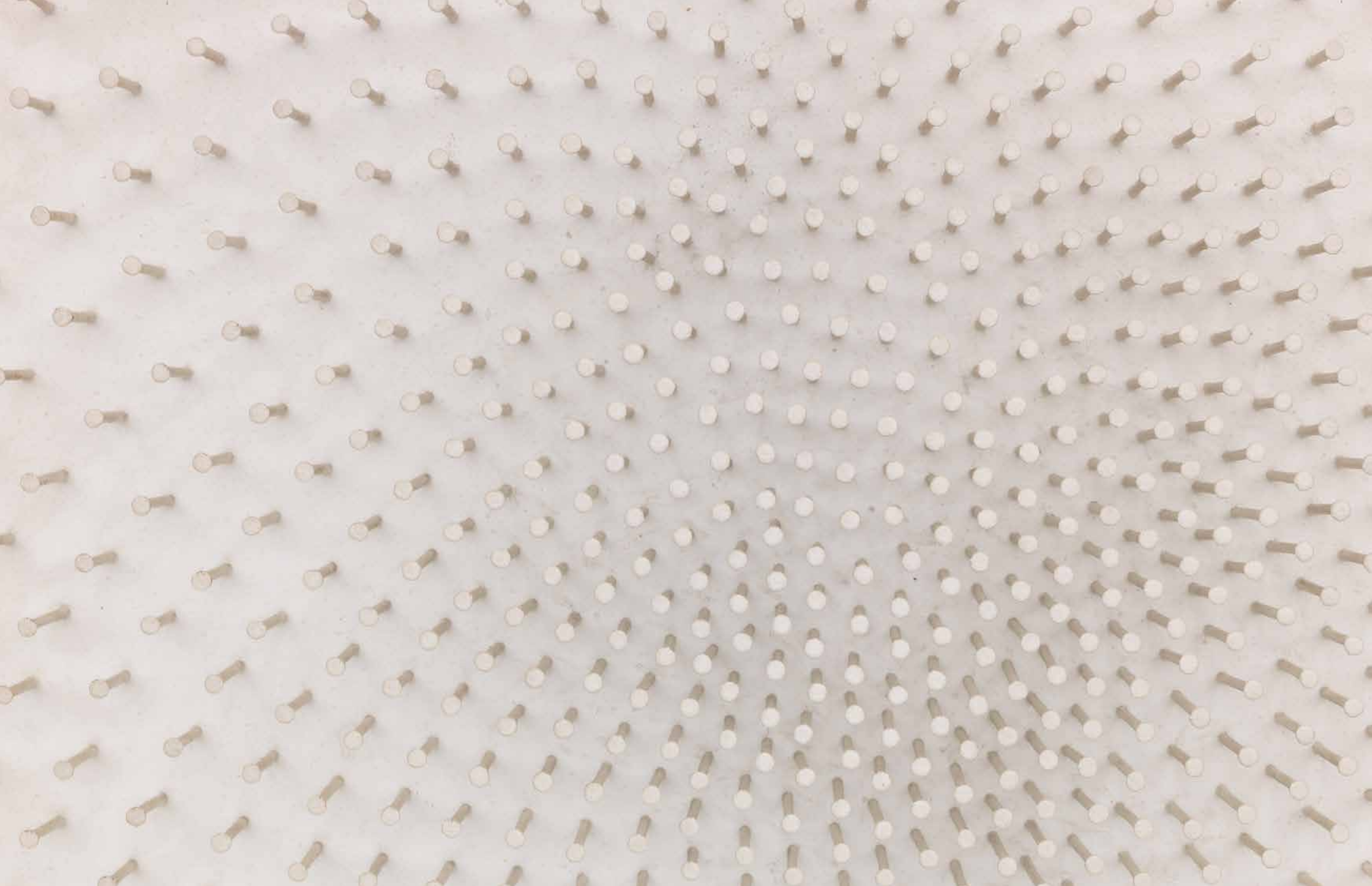
EXHIBITION

- Neue Kunst II, Galerie Goltz Munich 1913, cat. no. 39 (titled "Strandbild").
- Erich Heckel. Werke der Brückezeit. 1907-1917, Württembergischer Kunstverein, Stuttgart, September 15 - October 27, 1957, cat. no. 33.
- Brücke 1905-1913. Eine Künstlergemeinschaft des Expressionismus, Museum Folkwang, Essen, October 12 - December 14, 1958, cat. no. 36.
- Maler der Brücke, Staatsgalerie Stuttgart, 1959 (without catalog).
- Meisterwerke des deutschen Expressionismus. E. L. Kirchner, E. Heckel, Schmidt-Rottluff, M. Pechstein, Otto Mueller. Traveling exhibition Bremen/Hanover/Cologne/The Hague/Zurich, 1960/61, no. 101.
- Moderne Kunst II, R. N. Ketterer, Campione, cat. no. 52 (with color illu.).
- Erich Heckel, Galerie Thomas, Munich, 1974.
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, September 10 - November 5, 2000, cat. no. 94 (with color illu.).

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die Brücke und die Moderne. 1904-1914, Bucerius Kunst Forum, Hamburg, October 17, 2004 - January 31, 2005; cat. no. 140.
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, pp. 94f.
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 93 (with color illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Inventory catalog - spring 1988, Ilse Schweinsteiger, Munich 1988, cat. no. 48.
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 196, SHG no. 240.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 190, SHG no. 427.



GÜNTHER UECKER

1930 Wendorf – lives and works in Düsseldorf

Kreis, Kreise. 1966.

Nails and white paint on canvas on panel.
Honisch 485. Signed, dated and titled on the reverse.
50 x 50 x 5 cm (19.6 x 19.6 x 1.9 in). [JS]

The work has been requested from the Uecker Archive. The archive number was not yet available when the catalog went to press.

Called up: December 9, 2022 – ca. 18.52 h ± 20 min.

€ 200.000 – 300.000 ^{R/D, F}
\$ 200,000 – 300,000

PROVENANCE

- Collection Peter Florak, Düsseldorf (probably until 1991).
- Private collection Southern Germany.

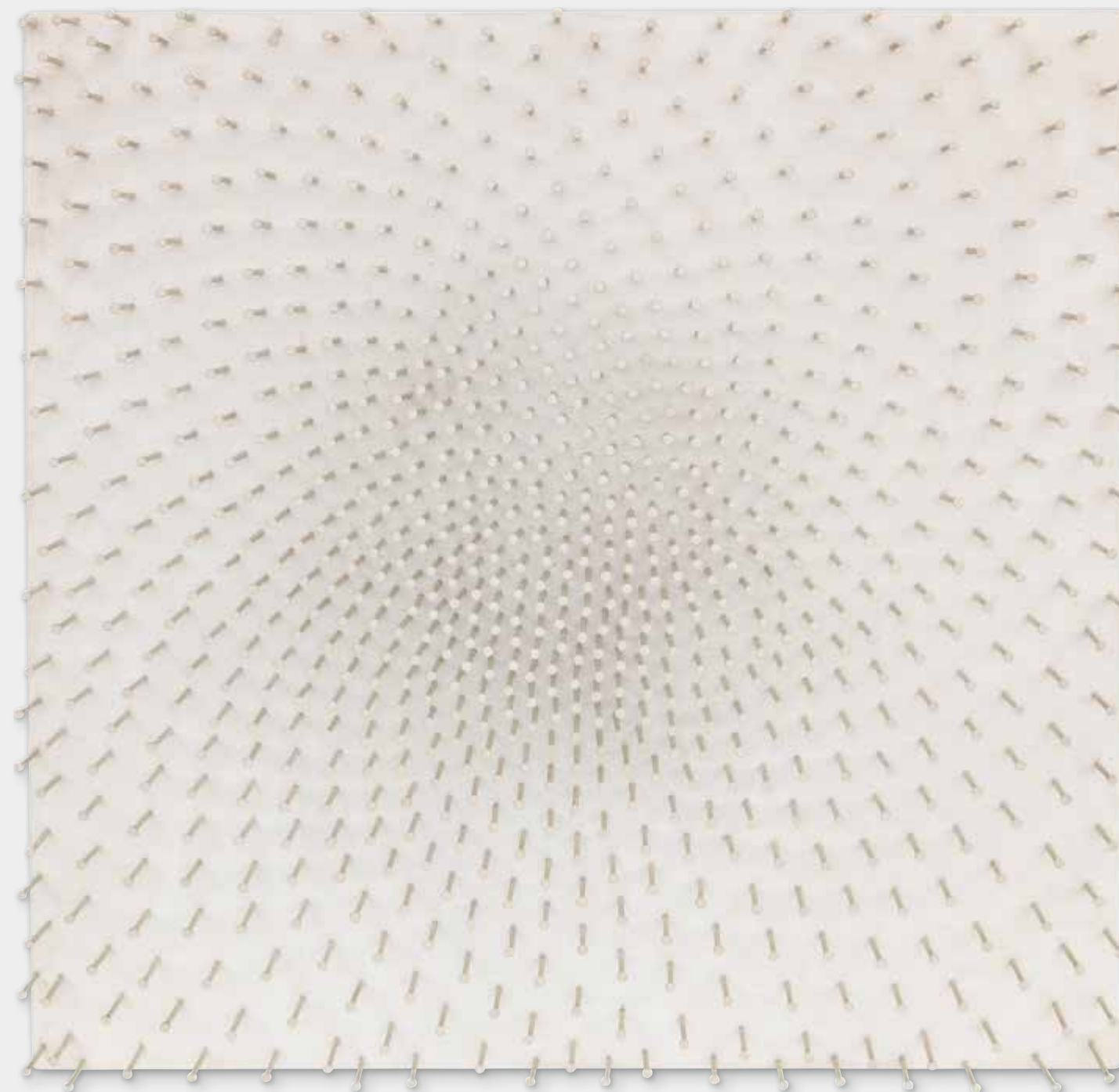
LITERATURE

- Dieter Honisch: Uecker, Stuttgart 1983, cat. no. 485 (no illu.)
- Kunsthaus Lempertz, Contemporary Art, auction 671, Cologne November 19, 1991, lot 1172 (with illu.).

The Düsseldorf artist group ZERO, founded by Heinz Mack and Otto Piene in 1958 and joined by Uecker in 1961, was intentionally terminated at the height of its public recognition in November 1966. In retrospect, Mack described this end, which immediately followed the last joint exhibition “ZERO in Bonn. Mack, Piene, Uecker”, with the following enthusiastic words: “In 1966, Zero found a positive end. More than a thousand people celebrated it in only one night. I myself had wished for this ending: an ending that I found just as liberating as the beginning of Zero.” (Heinz Mack, quoted from: Ulrike Schmitt: Zero ist gut für Dich. In: Sediment Mitteilungen zur Geschichte des Kunsthandels, issue 10. 2006, no. page) ZERO had achieved its goal, ZERO had given post-war art a revolutionary new beginning, had freed art from the shackles of tradition. Had overcome the object as well as the gestural brushstroke as the artistic script. ZERO was a spectacular artistic new beginning that left all art historical conventions behind and pursued a purified and puristic expression, of which the present work is a very special example. The revolutionary creations of these years conquer space, they leave two-dimensional grounds and attain an aesthetic clarity that incorporates the play of light and shadow into the compo-

- **Iconic document of ZERO art: Early nail picture from Uecker’s important time with the group ZERO (1961-66)**
- **From the year the group broke up, when the goal of an artistic restart had become reality**
- **Revolutionary puristic aesthetic characterized by a captivating aura**
- **Nail pictures from this very early phase are extremely rare on the international auction market**
- **Similar works from the ZERO days are in acclaimed international collections like the Tate Modern, London and the Museum of Modern Art, New York**

sition. Our “Kreis, Kreise” is a particularly beautiful, almost iconic testimony to ZERO art for its extreme reduction and the long, narrow nails that cast the gentle play of their shadows across the surface. “Zero is stillness. Zero is the beginning. Zero is round. Zero rotates. [...] Zero is white.” says the 1965 ZERO manifesto written by Piene, Mack and Uecker. It is hard to find better words to describe the soft and purified aesthetic impression that “Kreis, Kreise” offers its observer. Additionally, this is one of the first works addressing the “Kreis, Kreise” (Circle, circles) theme, which would be formative for Uecker over the following decades, and finds expression in, among other things, his prints, in which the wave-like momentum of motion unfolds from the center. Uecker also found inspiration for this phenomenon in nature, for example in gently fleeting wave formations caused by a rock on the surface of water. Uecker’s art, free from color, gesture and flow, fascinates and captivates, it is reduced and quiet – especially works from his early creative period - at the same time it has an indescribable aesthetic presence. Above all, his creations from the ZERO period are surrounded by an aura that cannot be reproduced and can only be experienced in front of the original work. [JS]



“Zero is stillness. Zero is the beginning. Zero is round. Zero rotates. Zero is the moon. The sun is Zero. Zero is white. [...] Zero is stillness. Zero is the beginning. Zero is round. Zero is Zero.”

ZERO. Catalog Mack-Piene-Uecker. Kestner Gesellschaft, Hanover 1965

Sea Anemone



Sea Anemone

ANSELM KIEFER

1945 Donaueschingen – lives and works in Croissy-Beaubourg near Paris

Die Ordnung der Engel. 2007.

Oil, emulsion, acrylic, shellac, ashes, chalk, garments, metal and clay on board on panel under glass. Titled and inscribed “1” to “9” in the image.
286 x 141 cm (112.5 x 55.5 in)

Called up: December 9, 2022 – ca. 18.54 h ± 20 min.

€ 300.000 – 400.000 ^{*,F}

\$ 300,000 – 400,000

PROVENANCE

- White Cube, London (with the label on the reverse).
- Private collection Berlin.
- Private collection (acquired from the above).
- Northern German corporate collection (acquired from the above).

LITERATURE

- Cf. Anselm Kiefer. Maria durch ein Dornwald ging, Galerie Thaddaeus Ropac, Salzburg 2008.

“Why are there human beings in this universe? We don’t know why we are here and we don’t know what will come after us. [...] What I do is also the attempt to approach something that I can no longer control with the mind [...]”

Anselm Kiefer, 2006, quoted from: Anselm Kiefer. Aus der Sammlung Großhaus, ex. cat. Cologne 2008, p. 160.

Anselm Kiefer and his Mystical Search for Meaning

Anselm Kiefer has succeeded in capturing the central questions of origin, earthly transience and cosmic infinity with his unmistakable poetic pictorial inventions like no other artist. His large-format paintings appear melancholic, and in terms of content, they often seek to deal with the existential questions of our existence, the beginning and end of human existence. Kiefer is able to develop existential themes in just one work, to challenge viewers and to widen their horizon. In the confrontation with Kiefer’s work, one inevitably leaves mundane grounds and explores the horizon beyond the limits of the own existence into transcendent spheres. Who are we? Why are we here? What happens after death? And what will come after us? These are the central questions that preoccupy Kiefer and drive him in his painterly search for the origin of human existence. In addition to topics from German history and literature, the thoughts about life and death have also shaped Kiefer’s unmistakable oeuvre

- **Signature piece from the London White Cube Gallery**
- **“Die Ordnung der Engel” confronts us with the existential theme of the transition between this world and the after-world, which is characteristic of Kiefer’s work**
- **In 2007, a comparable work was part of the iconic selection of works in the grand exhibition at the Guggenheim Museum, Bilbao and the Centre Pompidou, Paris (2015/2016)**
- **Comparable works can be found at, among others, the Museum of Modern Art, New York, the Solomon R. Guggenheim Museum, New York, and the Art Institute of Chicago**
- **In 2021/22 the Grand Palais Ephemère, Paris, will show a monumental Kiefer exhibition at specific request of Emmanuel Macron**

since the 1980s, which quickly found international recognition. The Museum of Modern Art, New York, honored Kiefer’s work with a large solo exhibition in 1988/89, which was also shown at the Museum of Contemporary Art, Los Angeles, the Philadelphia Museum of Art and the Art Institute of Chicago. It was the first grand Kiefer exhibition in the USA. The foreword of the exhibition catalog says the following about Kiefer’s artistic work: “Modern man’s lack of a shared spiritual language and a common mythology does not lead Kiefer to the conclusion that art must be created for its own sake, but rather that such a language must be renewed or reinvented. [...] Kiefer is a young artist and it is premature to make definitive claims for his work, but it is already clear that the powerful visual expression of his ‘going deeper, into more ancient strata’ offers one of the most challenging developments in recent art.” (Ex. cat. Museum of Modern Art, New York 1987, p. 7).





Andrea Pozzo, La Gloria di Sant'Ignazio, 1691–1694, ceiling fresco at Sant'Ignazio di Loyola, Rome.

“The Order of Angels” – The Mystery of Transcendence

Kiefer turns to long-forgotten, collective knowledge, in order to understand our origins and to get closer to questions regarding limits, meaning and the future of our existence. “I think by painting” is a famous Kiefer quote that aptly describes Kiefer’s complex painting, which appears almost as a kind of ‘painted philosophy’. But what exactly is the historical knowledge on which our fascinating work entitled “Die Ordnung der Engel” (The Order of Angels) is based and which Kiefer carries into the here and now? Anyone who has ever dealt with the hierarchy of angels in Christianity will rejoice in the allusions to the almost forgotten ideas of the Middle Ages. For those who are not familiar with the subject, Kiefer stimulates curiosity to learn more about the mysterious ideas of the supernatural. Kiefer examines the division of the heavenly beings of Christian mythology into three hierarchical levels and a total of nine orders that has existed since the early Middle Ages, and which is depicted in medieval painting as the nine choirs of angels. It is based on the 6th century text “De Coelesti Hierarchia” (About the Heavenly Hierarchy), written in Greek by an anonymous author mentioned in research under the name ‘Pseudo-Dionysius Areopagita’, which describes the order of angels, archangels, powers, authorities, princes, rulers, thrones, cherubim and seraphim as a symbol of the soul’s mystical path to God. It is therefore about Christian culture’s central question of the transition from immanence to transcendence. In addition, the writing deals with the problem of the physical representation of transcendent beings, beings we are unable to imagine, and concludes that every form, everything material is bound to fail in the representation of transcendence. Accordingly, it is not winged angels, but empty, material shells that Kiefer lets rise into the infinite black in a circular motion reminiscent of the wheel of Fortuna from a deeply furrowed, earthy encrusted surface. It is about the depiction of afterlife, which, in contrast to medieval representations of Ascension, appears in complete darkness as the unknown in Kiefer’s work. The material shells of transcendence seem to stray aimlessly in front of the infinite deep black. Kiefer doesn’t answer our existential questions, he doesn’t show us a divine being as the goal and center of this transcendent course, but leaves us with an unanswered question. It is precisely this openness in terms of content that gives Kiefer’s paintings, despite all their complexity, the unique melancholic and mysterious character.

“I try to approach the origin, so I can gain the illusion that I am at the origin and know something about origin and therefore also about the future.”

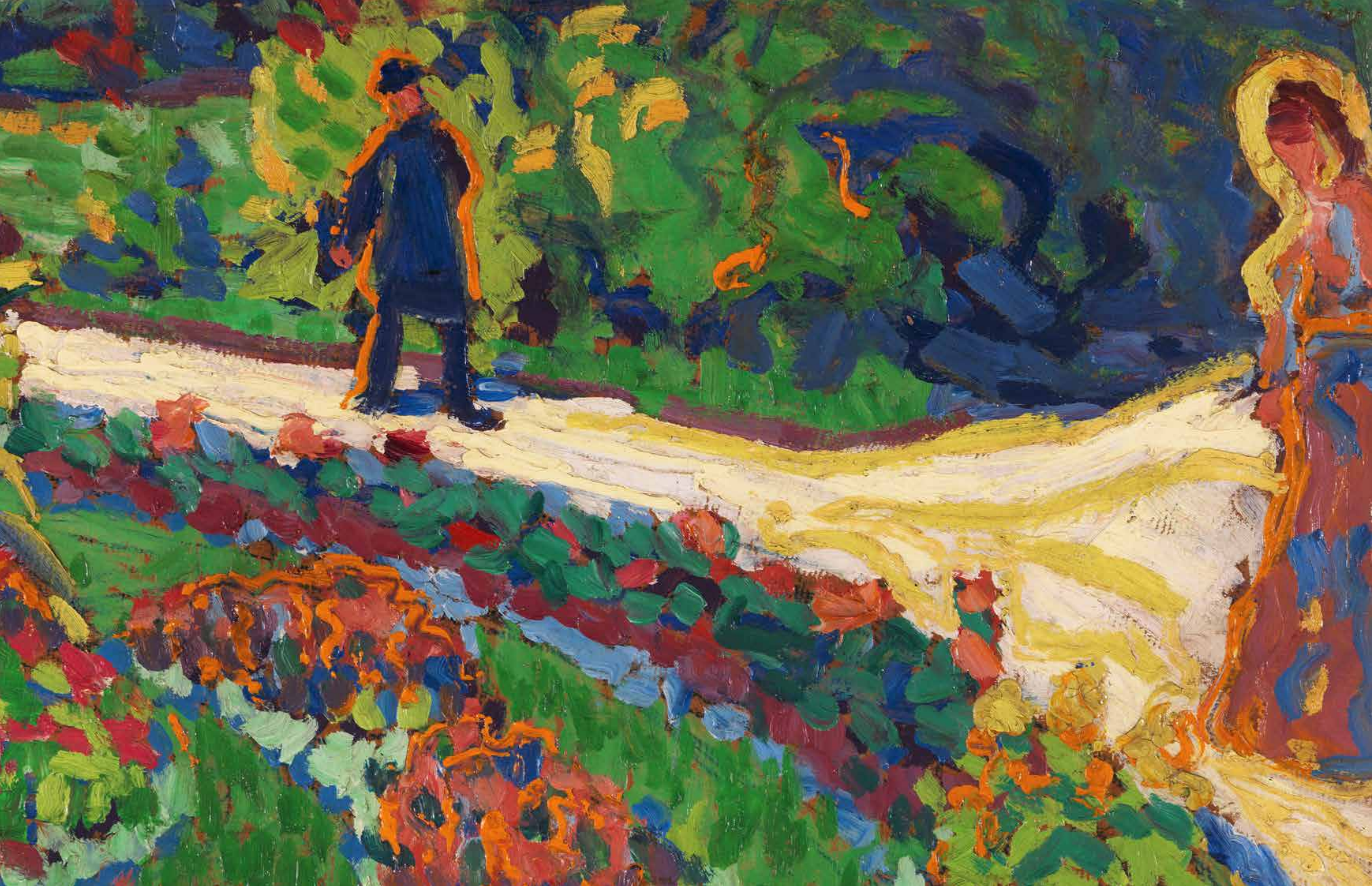
Anselm Kiefer, 2006, quoted from: Anselm Kiefer. Aus der Sammlung Großhaus, ex. cat. Cologne 2008, p. 160.



Anselm Kiefer, Die Ordnung der Engel, 2000, collection of the artist, 28.3.–9.9.2007, exhibition view Guggenheim Museum, Bilbao.

“The Order of Angels” and the “Merkaba” Pictures – Bridges between Heaven and Earth

Since the 1990s, Kiefer has put increasing focus on the artistic examination of the bridges between heaven and earth, between this world and the afterlife. This existential theme is what the “Ordnung der Engel” and the well-known series of the “Merkaba” pictures have in common, in which Kiefer, on his quest for meaning, examines Jewish mysticism that describes the ascent to the seven heavenly palaces and thus the liberation from all earthly constraints. This series of works also includes Kiefer’s “Steigend, Sinke Nieder” (Rising, Sink Down, 2003) in the collection of the Museum of Modern Art, New York. Owing to its extraordinary materiality, the present large-format work “Ordnung der Engel”, closely related to the aforementioned in terms of content, is also a particularly characteristic and visually fascinating example from his world-famous oeuvre. [JS]



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Im Park. 1906.

Oil on board, laid on fiberboard.

Lower left signed. 49,5 x 70 cm (19.4 x 27.5 in).


Accompanied by a written confirmation from Prof. Dr. Donald E. Gordon, Pittsburgh, from December 18, 1976 (in copy).

The work is documented in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Called up: December 9, 2022 – ca. 18.56 h ± 20 min.

€ 250.000 – 350.000 R/P

\$ 250,000 – 350,000

 Find more information on this lot in the Gerlinger Collection catalog on www.kettererkunst.com

PROVENANCE

- Presumably art dealer Fritz Gurlitt, Berlin (1921)
- Collection Dr. Hans Bolliger, Zürich.
- German private collection.
- Galerie Aenne Abels, Cologne (with the typographically inscribed gallery label on the reverse of the fiberboard, around 1952/57).
- Private collection Rhineland-Palatinate.
- Collection Prof. Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, acquired from the above in 1977, Galerie Wolfgang Ketterer, Munich).

EXHIBITION

- “Brücke” exhibiton, Kunstsalon Dörbandt, Brunswick, July 1906.
- Presumably: Künstlervereinigung Dresden, summer-exhibition, Dresden 1919, p. 26, cat. no. 163.
- Presumably: Moderne deutsche Malerei, Kunsthalle Basel, 1921, cat. no. 20.
- Galerie Aenne Abels, Cologne (titled “Parklandschaft” and dated “1904”).
- Ernst Ludwig Kirchner 1880-1938, Nationalgalerie Berlin, November 29, 1979 - January 20, 1980; Haus der Kunst, Munich, February 9 - April 13, 1980; Museum Ludwig, Cologne, April 26 - June 8, 1980; Kunsthau Zürich, June 20 - August 10, 1980, cat. no. 3 (with illu. on p. 109, with the typographically inscribed gallery label on the reverse of the fiberboard).
- Die “Brücke” und die Moderne 1904-1914, Bucerus Kunst Forum, Hamburg, October 17, 2004 - April 23, 2005, cat. no. 117 (with illu.).
- Im Rhythmus der Natur: Landschaftsmalerei der “Brücke”. Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, pp. 14f. and p. 60 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 118 (with illu. on p. 189).
- Fritz Bleyl. Gründungsmitglied der “Brücke”, Brücke-Museum Berlin, October 10, 2009 - April 25, 2010, p. 39 (with illu., no. 19, p. 38).
- Brückenschlag: Gerlinger – Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 66f. (with illu.).

- **Significant, particularly early document of Kirchner’s expressionist color palette**
- **On public display the year it was made**
- **In 1906, the year the work was made, Emil Nolde became a member of the “Brücke” and inspired the young artists**
- **In this work, the architect E. L. Kirchner examined the park of the ‚Großer Garten‘ in Dresden, which was laid out after French models**

LITERATURE

- Presumably: Stuttgarter Kunstkabinett, 21st auction, 1955, p. 104, lot 1282 (titled “Parklandschaft mit zwei Personen”).
- Estate of Donald E. Gordon, University of Pittsburgh, Gordon Papers, Section 2, Box 6, Folder no. 31 (Kirchner Correspondence and Photos, 1973-1983).
- Leopold Reidemeister, Karl Schmidt-Rottluff und die Brücke in Braunschweig, in: Karl Schmidt-Rottluff. Das graphische Werk. Zum 90. Geburtstag des Künstlers, Brücke-Museum Berlin, 1974, p. 10.
- Galerie Wolfgang Ketterer, Munich, 21st auction, 20th Century, May 23 - 25, 1977, lot 1032 (with illu., titled “Blumenbeete mit zwei Personen”).
- Georg Rheinhardt, Die frühe Brücke. Beiträge zur Geschichte und zum Werk der Dresdner Künstlergruppe Brücke der Jahre 1905 bis 1908, Berlin 1978, p. 57 and annotation 221a.
- Bernd Hünlich, Dresdener Motive in Werken der Künstlergemeinschaft “Brücke”. Ein Beitrag zur topographisch-kritischen Bestandsaufnahme, in: Jahrbuch der Staatlichen Kunstsammlungen Dresden, Dresden 1981, p. 85, cat. no. 11.
- Tsukasa Kodera and Yvette Rosenberg (eds.), The Mythology of Vincent Van Gogh, Tokyo 1993, cat. no. 31, p. 64 (with illu. on p. 65).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 134, SHG no. 106 (with illu. on p. 135).
- Konstanze Rudert, Dresdner Motive in den Werken der Künstlergemeinschaft “Brücke” (revised edition), in: Die Brücke in Dresden 1905-1911, 2001, pp. 355ff. (with illu. on p. 382).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, pp. 291f., SHG no. 658 (with illu.).
- Katja Schneider (ed.); Moderne und Gegenwart. Das Kunstmuseum in Halle, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Munich 2008, p. 130 (with illu.).
- Katja Schneider (ed.), Moderne und Gegenwart. Das Kunstmuseum in Halle, Munich 2008, p. 130 (with illu.).
- Thomas Bauer-Friedrich (ed.), Die schöne Zeit. Zur kulturellen Produktivität von Frankreichs Belle Époque, Bielefeld 2018, p. 276 (with illu., no. 11).



“We were proud members of a mission, artistically akin to the Dutchman van Gogh and the Norwegian Edvard Munch.”

Max Pechstein on the early art of the “Brücke”, in: Max Pechstein. Erinnerungen, Stuttgart 1991 (reissue), p. 23.

ANDY WARHOL

1928 Pittsburgh – 1987 New York

Portrait of Anselmino. 1974.

Acrylic and silkscreen on canvas.

Printz 2741. Inscribed "Anselmino AW 3/4" on the folded canvas.

101,5 x 101,5 cm (39.9 x 39.9 in).

Called up: December 9, 2022 – ca. 18.58 h ± 20 min.

€ 300.000 – 400.000 R/M, F

\$ 300,000 – 400,000

PROVENANCE

- Luciano Anselmino.
- Presumably Studio Marconi.
- Tornabuoni Arte, Crans-Montana.
- Private collection (since 1999, acquired directly from the above).

- Anselmino was one of the 1970s most dazzling art market personalities
- Anselmino commissioned Warhol with the seminal series "Ladies and Gentleman"
- One of four portraits of the art dealer that were made in 1974, of which no one has ever been offered on the international auction market (source: artprice.com)
- Warhol puts silkscreen printing at eye level with painting – with the gestural finger painting, Warhol adds another level of expression
- Since May 9, 2022, Andy Warhol's painting "Shot sage blue Marilyn" is the most expensive 20th century artwork

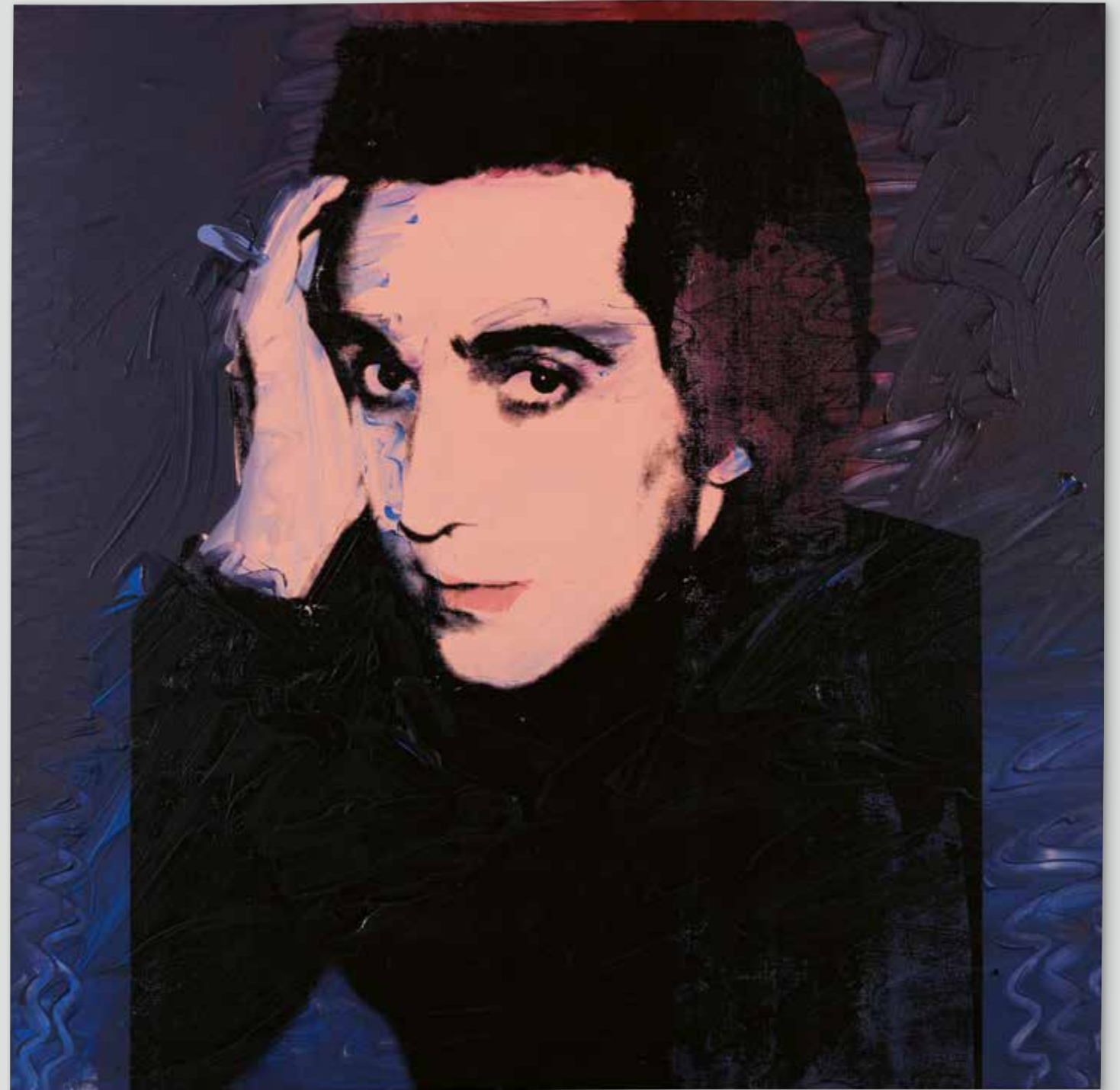


Polaroid of Luciano Anselmino, probably December 1973.
© The Andy Warhol Foundation for the Visual Arts

Andy Warhol – Superstar

Andy Warhol is one of the biggest stars of the international auction market, and his works usually guarantee lengthy bidding wars. Earlier this year, Christie's auctioned the painting "Shot sage blue Marilyn" for €160,743,500 million, making it the most expensive 20th-century work of art ever sold at auction. With the bid, Andy Warhol pushed Pablo Picasso and Jean-Michel Basquiat down a place in the auction ranking. Warhol was a radical and visionary pop artist who, in an age of immense social, political and technological change, had a new idea of what art could be. A gay man growing up at a time when sex between men was illegal in the United States, Warhol joined New York's queer community of designers, poets, dancers and artists. In the 1950s and 1960s, he be-

came the king of the New York avant-garde and one of the most important and iconic artists of the 20th century. By the 1970s, Warhol had become an international celebrity himself. He was photographed regularly and was a paparazzi himself, when he shot photographs of celebrities such as Grace Jones and Debbie Harry at venues like Studio 54. Warhol went out every night, which he once described as his "social sickness". This way Warhol not only popularized his work, but also strengthened his distinctive public identity. Some US art critics have called his social gatherings and the lucrative business model of making portraits of the rich and powerful a "sellout". However, these activities also helped to fund his more experimental art projects.



Ladies and Gentleman - Luciano Anselmino

In 1975, Warhol produced a new series that featured anonymous black and Latino drag queens and trans women. Italian art dealer Luciano Anselmino commissioned the paintings and came up with the title "Ladies and Gentlemen". Luciano Anselmino (1943-1979) was a dazzling personality of the Italian art scene, who had undeservedly fallen into oblivion. He was an important art dealer in Turin, a furioso of the art scene between Rome and Milan in the 1960s and 1970s. Anselmino died under mysterious circumstances in the bathtub of his villa in Milan at the age of just 36. In May 1968, Luciano Anselmino opened an art gallery in Turin, the Galleria Il Fauno. The gallery was specialized in Surrealism and Pop-art, and exhibited artists such as Man Ray, Max Ernst, Marcel Duchamp, Allen Jones and, of course, Andy Warhol. Anselmino was not only a point of contact for Warhol in Italy, but also the art dealer of aforementioned Man Ray, whom Warhol admired throughout his life. In 1973, Anselmino arranged for the two artists to meet in Paris. Not only the portrait series of Man Ray was created on the initiative of the Italian art dealer, but also the groundbreaking series "Ladies and Gentleman". Anselmino had a far-sighted idea and suggested Warhol to eternalize faces of people outside the dazzling world of the rich and beautiful of New York society. Warhol's assistants Bob Colacello, Ronnie Cutrone, and Corey Tippin recruited 14 drag queens from nightclubs in New York's Greenwich Village, which Warhol photographed in his Factory. Around 500 photographs form the basis of the series, which, in addition to 268 paintings, also includes drawings, collages and prints. The portraits celebrate this minority group in Warhol's characteristic colors and eccentric joie de vivre. The result is a series of works that deviate from the original proposal, instead it pays homage to every single drag queen and transgender woman.



From the series "Ladies and Gentleman", 1975, synthetic polymer paint and silkscreen ink on canvas. © The Andy Warhol Foundation for the Visual Arts

"In the future, everyone will be famous for 15 minutes"

The occupation with the concept of the portrait runs through the artist's entire oeuvre, however, it culminated in the commissioned portraits of his late creative period. In order to support his costly lifestyle, the portraits were prioritized. Regardless of the actual projects he was working on, there were always several portraits in production in a corner of his loft. He offered wealthy clients the opportunity to be included in his pantheon of well-known personalities and celebrities, according to his famous saying "in the future everyone will be famous for 15 minutes", to achieve fame simply by being the subject of a typical Warhol portrait. Production was always preceded by a lengthy photo shoot, in which he created scores of Polaroids that provided the basis. The result is a portrait characteristic of Warhol, based on photography and created with acrylic paint and silk-screen ink. Similar to other works of the period, Warhol added expressive brushstrokes and gestural finger painting to the print to explore the relationship between the silkscreen layer and the painted background. While the black silkscreen provides the frame, the paint, which the artist also applied with his fingers, adds the pictorial element to the composition. For his commissioned works, Andy Warhol took his clients' wishes into account, and he also considered every art collector's desire to own a unique piece. The number of canvases with the same motif became smaller, the variations more diverse. Four portraits of Anselmino were made, all of which were still in his possession at the time of his untimely death. The provenance is only known for the portrait offered here, the three other portraits are considered lost. [SM]

Marsha and Andy shooting for the series "Ladies and Gentleman", 1975. © The Andy Warhol Foundation for the Visual Arts



ANDY WARHOL

1928 Pittsburgh – 1987 New York

Florence Barron. 1965.

Ink and silkscreen ink on newsprint.
58 x 38,4 cm (22.8 x 15.1 in), size of sheet.

Called up: December 9, 2022 – ca. 19.00 h ± 20 min.

€ 100.000 – 150.000 R/D, F

\$ 100,000 – 150,000

PROVENANCE

- Henry Geldzahler Collection, New York.
- Plouvier Collection, Paris.
- Yvon Lambert Collection, Paris (from 1975).
- Private collection Switzerland.
- Private collection Hesse (acquired from the above in 2003).

LITERATURE

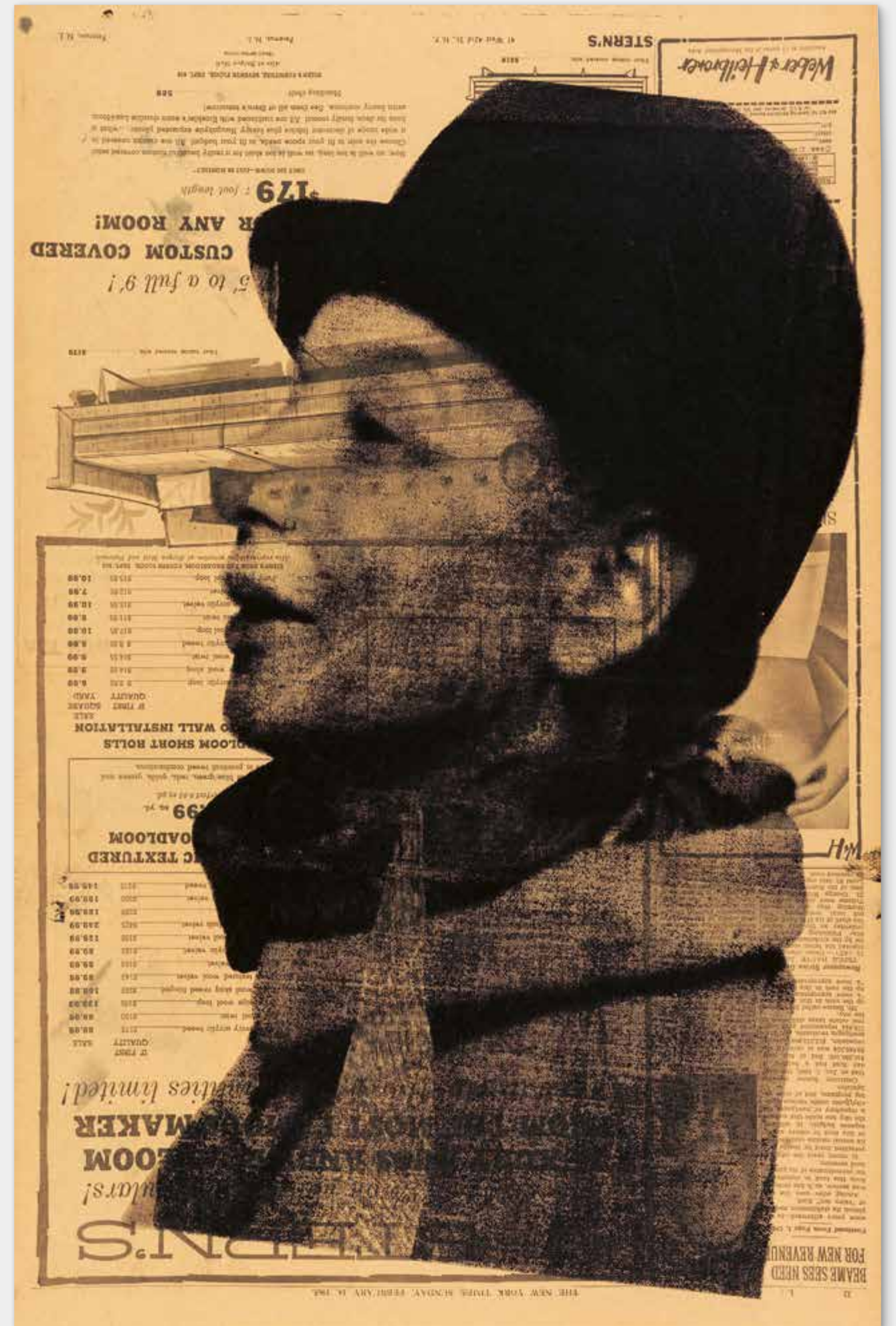
- Georg Frei and Neil Printz, The Andy Warhol catalogue raisonné, vol. 02 B, Paintings and sculpture 1964-1969, p. 169 (with illu., no. 77).

- In 1963, the collector Florence Barron encouraged Warhol to make his first self-portrait
- Proof copy for two six part portrait series on canvas
- This is one of the artist's first commissions
- Formerly part of the Henry Geldzahler Collection (1935-1994), influential curator for contemporary art at the New York Metropolitan Museum
- For the first time on the international auction market (source: artprice)

Andy Warhol. The Master of Pop Art

With his radically innovative serial works, Warhol turned the American and ultimately the international art world inside out in the early 1960s. Initially working as illustrator and graphic designer, he finally turned to painting and fine art in 1961. To this day, the impact of his work and his revolutionary approach to art can be felt, and Warhol was already considered one of the world's most important artists during his lifetime. Less than two years after his death, the Museum of Modern Art in New York honored him with a comprehensive retrospective show. Today his works are part of the world's most prestigious museums, institutions and private collections. He first used his special silkscreen painting technique, with which he

revolutionized painting in the course of the late 20th century, in "Dollar Bills" from 1962. In the "Baseball" silkscreen paintings (Nelson Atkins Museum, Kansas) from the same year, Warhol worked on basis of a photographic template for the first time. Shortly thereafter, the first silkscreen portraits on canvas were created, initially of celebrities such as Natalie Wood, Warren Beatty in the series of works "Teen Stars" (1962). Up until the creation of the work offered here, Warhol produced further portraits of his most famous contemporaries and other icons, including Marilyn Monroe, Elvis, the Mona Lisa, Elizabeth Taylor, Jackie Kennedy, and Marlon Brando, as well as several self-portraits.





Andy Warhol and Philip Fagan printing the work offered here in Warhol's Factory, 1965, New York, photo: Lawrence Fried. © The Andy Warhol Foundation for the Visual Arts / Lawrence Fried / Iconic Images



Andy Warhol in his studio "The Factory", with a work on canvas from the "Florence Barron" series in the background, 1965, photo: Billy Name-Linich. © The Andy Warhol Foundation for the Visual Arts



Andy Warhol, Florence Barron (4-6), 1965, oil on canvas, each part of a private collection. © The Andy Warhol Foundation for the Visual Arts

The Sitter: The Collector Florence Barron (1902–1999)

With her passionate enthusiasm and great interest in contemporary American art, Florence Barron, along with her husband S. Brooks Barron, accumulated a significant art collection over the course of their lives. As of the 1920s, the couple lived in Detroit. The modern architecture of their 1955 home came from Minoru Yamasaki (1912–1986), who became famous for, among others, his 1962 design of the World Trade Center. With a keen sense for the important art of her time, Florence Barron bought works by Marc Chagall, Joan Miró, Willem de Kooning, Claes Oldenburg, Cy Twombly, and Andy Warhol, and was also in close contact with the New York art scene, including the legendary Metropolitan Museum curator Henry Geldzahler (who also called the present work his own for some time), Leo Castelli, and Lawrence Rubin. In 1963 she first visited Warhol's studio "The (Silver) Factory" with her friend Ivan Karp, art dealer and author active for Leo Castelli Gallery, and commissioned him with a portrait. However, things took an entirely different direction, as Karp and Barron encouraged the artist to make a self-portrait for her instead. Shortly thereafter, Warhol made his first significant self-portrait on canvas, which she paid for in several installments while descendants sold it through Christie's in New York for the equivalent of 38 million USD in 2011.

Delicate Shading and Subtly Modulated Hues: A Unique Appearance

In 1965, Florence Barron finally commissioned Warhol with a depiction of herself. The many glamorous and gaudy portrait commissions of the 1970s and 1980s were still a long way off at that time. By then Warhol had made just a few commissional works, including "Ethel Scull 36 Times" (1963, today at the Metropolitan Museum of Art & Whitney Museum, New York) for the collector couple Ethel and Robert Scull and the portraits of the writer and philanthropist Judith Green (Barbara Lane Collection, New York).

It can be assumed that the artist also used photos shot in a photo booth for this portrait, however, unfortunately none of these seem to have survived. With pose and the image's effect as criteria, the artist then selected a single image that he enlarged with the help of a projector and transferred it onto acetate silk to finally have it processed as a silkscreen. "[Then] Warhol and an assistant squeezed the ink through the screen onto the previously painted canvas. Often, a test print was also made on paper, in order to determine if the subject would come off clean. These paper prints - remnants of the first stages of the printing process, are very precious today." (Toni Shafrazi, in Andy Warhol. Porträts, Hamburg 2012, p. 14). Since Warhol spread the black paint over the screen onto the underlying paper or the underlying canvas by hand (fig.), the intensity of the pressure and the mesh structure turn out differently in each screen print, which the present work exemplifies. While other works of this time, for example the portraits of Elisabeth Taylor, Marilyn Monroe (from 1963), Natalie Wood and the depictions of the Mona Lisa, show stronger contrasts, the silkscreen for the portrait of Florence Barron captivates with delicate shading and finely modulated hues. The catalogue raisonné says the following about the silkscreen used both for the present work and for the works on canvas based on it: "The character of the screen itself and the way Warhol has superimposed impressions accounts for the unique appearance of this work. Rather than the high-contrast image that he characteristically requested

from his silkscreen maker, Warhol seems to have worked from an exceptionally low-contrast half-tone that allows the printed impression to become increasingly opaque." (Georg Frei u. Neil Printz (eds.), London 2004, p. 169). Warhol seems to have used several printing processes to closely examine how much color was necessary to achieve a certain intensity and to still bring out the sitter's facial features in as much detail as possible. In the series of portraits of Florence Barron based on our work, Warhol plays with precisely these gradations. In later works Warhol printed her face, which is so subtly modulated here, several times on one and the same canvas, in order to achieve superimposition and blur. Lined up next to one another, the canvases also show a graded print intensity and a wealth of detail, while the present work echoes the underlying basis of all works on canvas. Newsprint was also used for an earlier proof copy for "Troy" (1962), presumably because it was a medium the artist was very familiar with. As an avid reader of newspapers, the material is always at hand and is also closely associated with his constant search for new photographic images.

Trend-setting

With its unusual depiction in profile, "Florence Barron" is reminiscent of Warhol's famous series "13 Most Wanted Men" (1963), as well as of portraits of Jackie Kennedy, but it is also reminiscent of classical Renaissance portraits and depictions of heads of state on coins and stamps. In this work the traditional portrait type is combined with the elegant fur collar and the mouth open as if to speak, thus identifying the sitter not as a Hollywood star or a beauty queen, but as the clever, articulate art expert she was.

At a time when portraiture was regarded as a dying genre in contemporary art, Warhol, owing to his artistic craftsmanship, as well as his business skills, created innovative, and, as it would turn out, iconic portraits of famous contemporaries and people from his immediate circle of acquaintances (often in square format), which from the early 1960s until his death became his oeuvre's most characteristic works.

After this work was made, it was initially part of the collection of the art expert Henry Geldzahler, a friend of both Andy Warhol and the collector Florence Barron, who became famous for being a revolutionary, particularly influential, pioneering curator of contemporary art at New York's Metropolitan Museum in the 1960s. [CH]



Collector Florence Barron in front of her works by Cy Twombly and Andy Warhol, Detroit, around 1990. © The Andy Warhol Foundation for the Visual Arts

ROBERT RAUSCHENBERG

1925 Port Arthur/Texas – 2008 Florida

Untitled (Rauschenberg floating in a pool designed by Le Corbusier). 1988.

Mixed media on canvas. Acrylic and solvent transfer on an enlarged 1975 photograph by Gianfranco Gorgoni printed on canvas. Unique object. Signed and dated in bottom right. Verso signed by Gianfranco Gorgoni. Ca. 186 x 322 cm (73.2 x 126.7 in).

The work is registered in the archive of the Robert Rauschenberg Foundation, New York with the number "RRF 88.189".

Called up: December 9, 2022 – ca. 19.02 h ± 20 min.

€ 180.000 – 240.000 ^{R/D, F}

\$ 180,000 – 240,000

PROVENANCE

- Gianfranco Gorgoni Studio, New York (until 1989).
- Galleria Barbierato Arte Contemporanea, Asagio.
- European private collection.

EXHIBITION

- Gianfranco Gorgoni: Altered Images, The Penson Gallery, New York, 1988 (with color illu. p. 27).
- Storie dell'occhio 2 – Gianfranco Gorgoni, Galleria Civica di Modena, July-Sept. 1989, cat. no. 13 (with illu.).
- L'Idea e l'Oggetto, Galleria Barbierato Arte Contemporanea, Asiago, 1991.
- L'Arte del XX secolo nelle collezioni private vicentine, Basilica Palladiana, Vicenza, 1998, cat. no. 132 (with illu. p. 197).
- Collettiva 1, Marnin Art Gallery, Washington D.C., June - August 2003.
- CAMERA POP. La fotografia nella Pop Art di Warhol, Schifano & Co, CAMERA – Centro Italiano per la Fotografia, Turin, September 21, 2018 - January 13, 2019.



- In the 1960s, the magazine L'Espresso asked the photographer Gianfranco Gorgoni to make a feature about the American art scene
- Leo Castelli helped him with the selection of artists the photographer would portray
- Years later, Gianfranco Gorgoni invited the artists to work on their own portraits: Robert Rauschenberg, Keith Haring, Roy Lichtenstein and others took part in the project
- Their works were then shown in the legendary exhibition "Altered Images" at Penson Gallery in New York in 1988, our work from Robert Rauschenberg was among them



Roy Lichtenstein, Untitled, 1988, acrylic on enlarged photograph by Gianfranco Gorgoni, printed on canvas. © VG Bild-Kunst, Bonn 2022



Keith Haring, Untitled, 1988, acrylic on enlarged photograph by Gianfranco Gorgoni, printed on canvas. © VG Bild-Kunst, Bonn 2022



Christo, Untitled, 1988, charcoal, crayon, pencil and pastel on enlarged photograph by Gianfranco Gorgoni, printed on canvas.

Gianfranco Gorgoni and his Artist Portraits

The Italian photographer Gianfranco Gorgoni, born in Rome in 1941, was commissioned by L'Espresso magazine to do a report on the American art scene in the 1960s. He lived in New York and came into contact with the local art scene through the gallery owner Leo Castelli, who also had Italian roots. Leo Castelli and his family came to New York during World War II. He initially set up a showroom in his living room and eventually became one of the most influential people in the art world in the 1960s. This contact was the reason why Gianfranco Gorgoni, both in context of his L'Espresso assignment and other projects, photographed numerous artists who today count among the biggest stars of the art world, among them Keith Haring, Andy Warhol, Roy Lichtenstein, Christo, Jean-Michel Basquiat, Richard Serra, Chuck Close, Robert Longo and many more. Robert Rauschenberg, who was represented by Leo Castelli since the late 1950s, was among those portrayed.

The Altered Images Exhibition in New York in 1988

About twenty years after Gianfranco Gorgoni was commissioned to make the feature about American art, the idea for an exhibition was born. The photographer invited the artists he had portrayed to create independent works of art from their photos. Many of them were enthusiastic about the idea, and the list of participants in the 1988 exhibition at Penson Gallery in New York reads like an encyclopedia entry on American and European art of the second half of the 20th century: Sandro Chia, Christo, Chuck Close, Keith Haring, Joseph Kosuth, Roy Lichtenstein, Robert Longo, Eliseo Mattiacci, Mario Merz, Mimmo Paladino, Robert Rauschenberg, David Salle, and Kenny Scharf. As basis for their new creation, each artist got an enlarged version of their portrait printed on canvas. The resulting works can be described as a rare form of self-portrait, in which the artist, starting from the perspective of the photographer, reflects the own person through stylistic elements characteristic of their artistic work, such as Keith Haring with his unmistakable drawings (fig.), Roy Lichtenstein with the striking brushstrokes and dots of Pop Art (fig.), or Christo in the style of his collages and drawings made to finance his big projects (fig.). The introductory text of the exhibition catalog says: "The exhibition had its genesis in Gianfranco Gorgoni's superb photographs of those contemporary European and American artists who have changed our visual perception of the world. [...] The resulting multimedia works are not only 'altered images', but represent, as a whole, a literal survey of the richness and diversity of artistic invention in our time." (The Penson Gallery (ed.), Gianfranco Gorgoni: Altered Images, New York, 1988, p. 4).



Robert Rauschenberg in his studio in Florida, 1989, in the background our work, photo: Gianfranco Gorgoni. © Robert Rauschenberg Foundation / VG Bild-Kunst, Bonn 2022

Robert Rauschenberg, Floating in a Pool Designed by Le Corbusier

Robert Rauschenberg's contribution to the exhibition at Penson Gallery is based on a photograph Gianfranco Gorgoni made of him in India in 1975. It shows the artist in a pool designed by Le Corbusier in Ahmedabad, where the famous French architect had conceived a villa for the Shodhan family in 1951. Robert Rauschenberg was in India in context of a workshop as part of his ROCI (Rauschenberg Overseas Culture Interchange) project and was accompanied by a larger group including the Italian photographer. Gianfranco Gorgoni captured the artist in a moment of calm, detached from his environment. Years later, Robert Rauschenberg reworked precisely this photo for the exhibition project with his very personal visual language. In the upper area he completed a collage-like series of pictures that is so typical of him and added a wide, color-

ful stripe in acrylic paint across the canvas. Rauschenberg decided to hang the canvas from the ceiling in the middle of the exhibition venue, so that motif and image carrier enter into a fascinating dialog. Moving with every draft of air, the canvas gently sets the portrait of the artist on the waves in the pool in motion. At the end of the process stands a work that can hardly be better described than with the closing statement from the Penson Gallery's exhibition catalog: "With that which the artist has chosen to share with us, we come away [...] with [...] a new perception and understanding of these men and the nature of their work. It is ourselves, as well as the images, which have been altered." (The Penson Gallery (ed.), Gianfranco Gorgoni: Altered Images, New York, 1988, p. 5). [AR]



“I no longer make my sculptures in front of nature
[...]. I got closer to the nature of the sculpture, I
can give more expression to the form.”

Georg Kolbe, 1924

GEORG KOLBE

1877 Waldheim/Saxony – 1947 Berlin

Adagio. 1923.

Bronze with golden brown patina.

Berger 58. With the monogram on the reverse of the base.

According to Dr Ursel Berger, presumably one of 15 lifetime casts.

81 x 18,5 x 15 cm (31.8 x 7.2 x 5.9 in).

Cast by art foundry Hermann Noack, Berlin.

Accompanied by a written expertise issued by

Dr. Ursel Berger on October 26, 2022.

Called up: December 9, 2022 – ca. 19.04 h ± 20 min.

€ 80.000 – 120.000 ^{RP}

\$ 80,000 – 120,000

PROVENANCE

· Private collection (since ca. 1970).

· Ever since family-owned.

LITERATURE

· Georg Kolbe, 100 Lichtdrucktafeln, Marburg 1931 (different copy).

· Ludwig Justi, Georg Kolbe, Berlin 1931, plate 9 (different copy).

· Rudolf Binding, Vom Leben der Plastik. Inhalt und Schönheit des Werkes von Georg Kolbe, Berlin 1933, p. 50.

· Günter Reinheckel, Kunsthandwerk und Industrieform, 100 Jahre Museum für Kunsthandwerk Dresden, 1876-1976, Dresden 1976, p. 151 (different copy).

· Carl Graepler, Marburger Universitätsmuseum für bildende Kunst, Fünfzig ausgestellte Werke der Plastik, Marburg 1986, p. 60 (different copy).

· Ursel Berger, Georg Kolbe 1877-1947, ex. cat. Georg Kolbe Museum, Berlin, 1998, p. 53 (with illu.).

In the mid-1920s, Georg Kolbe had reached the peak of his creation. Even though it was initially rejected by contemporaries, the mature work of this period still enjoys great popularity today. The symbolic content, which is largely missing in Georg Kolbe's sculptures from before World War I, now found integration into a work that also gained in its meaningful development of formal expression. For some time in the early 1920s, Georg Kolbe made the self-contained form the determining factor of his works. The sculptures of this time embody this formal will in a previously unknown unity of physical closeness. A certain formalism, which Kolbe deliberately pursued in order to increase expression, was met with incomprehension by many his contemporaries, as the common perception was still deeply rooted in the sculptural works from before the war. His female figures of the 1920s embody a self-confident, rather androgynous ideal of beauty in contrast to the youthful tenderness of his earlier figures. The almost androgynous nature of the female figures served to concentrate

- “Adagio” met the taste of the “Roaring Twenties” and is among Kolbe’s most popular figures
- This is one of Kolbe’s few figures from his expressionist phase
- The sculpture masterfully represents Kolbe’s aspiration to commit to the closed form in favor of a concentrated expression
- In music, Adagio means “slow with great expression” – with great virtuoso Kolbe translates a musical tempo into a sculpture
- Other copies are at The Art Institute of Chicago, the St. Petersburg Hermitage and the Museum für Kunsthandwerk, Dresden

expression in a positive sense. The “Adagio” is a particularly beautiful example of this development. The graceful slender female figure builds up in almost elongated proportions, only subtle movements, such as the slightly bent leg, the slanted shoulder and the tilted head are present in the figure. The “Adagio” conveys the impression of complete inwardness and static calm, underscored by its title. In music, Adagio means “slow with great expression”. The style is strongly characterized by clear lines and jagged forms, which becomes particularly obvious in the folds of the robe. They are reminiscent of elements of Art Deco. In the present work, Kolbe’s occupation with new artistic forms is particularly evident, especially an increased interest in architectural aspects such as space and proportion, volume and lightness. Despite the more severe stylistic forms, Kolbe was able to model a female figure characterized by a touching emphasis. With her self-absorbed, almost contemplative expression, it would become one of the artist’s most popular creations. [SM]



KARIN KNEFFEL

1957 Marl – lives and works in Düsseldorf and Munich

Ohne Titel. 2016.

Oil on canvas.

Signed and dated on the reverse and inscribed "2016/6". Inscribed with the dimensions on the stretcher. 180 x 300 cm (70.8 x 118.1 in).

Mentioned on the artist's official website.

We are grateful to Prof. Karin Kneffel for her kind support in cataloging this lot.

Called up: December 9, 2022 – ca. 19.06 h ± 20 min.

€ 180.000 – 220.000 R/D, F

\$ 180,000 – 220,000

PROVENANCE

- Gagosian Gallery, New York (with the gallery label on the stretcher).
- Private collection Rhineland (acquired from the above in 2017).

EXHIBITION

- Karin Kneffel. New Works, April 28 - June 11, 2016, Gagosian Gallery, Beverly Hills / Los Angeles.
- Karin Kneffel. Still, Kunsthalle Bremen, June 22 - September 29, 2019, Bremen, Museum Frieder Burda, October 12 - March 8, 2020, Baden-Baden, pp. 154f. (with double-page illu.).
- Karin Kneffel. Im Bild, Franz Marc Museum, Kochel am See, May 29 - October 3, 2022, pp. 22f. (on the cover and with double-page illu.).



Karin Kneffel in front of the offered painting, in conversation with Cathrin Klingsöhr-Leroy, director of the Franz Marc Museum in Kochel am See, May 2022. © VG Bild-Kunst, Bonn 2022

- On the cover of the exhibition catalog and one of the main works in the solo show "Karin Kneffel. Im Bild" at the Franz Marc Museum in Kochel am See (until October 3, 2022)
- The to date largest work by the artist on the German auction market (source: artprice.com)
- Reconstruction of the Collection Hermann Lange, Krefeld (1874–1942)
- Kneffel creates a novel and complex painting by means of a contemporary pictorial language, references to architecture and masterpieces of the 20th century, as well as with the help of an own narrative level

A look into the past: Kneffel's preoccupation with the collector Hermann Lange and the architect Ludwig Mies van der Rohe

As early as in 2009, the director of the Kunstmuseen Krefeld invited the artist to stage an exhibition at the Museum Haus Esters. The works in the exhibition should reference both the building itself, as well as its architect Ludwig Mies van der Rohe (1886–1969). Accordingly, Karin Kneffel first began to investigate in the architecture and the interior of Haus Esters, but she would continue to work on the project even after the exhibition "Haus am Stadtrand" (2009/2010): In addition to Haus Esters, the artist also started to explore other buildings by Mies van der Rohe, such as the neighboring Haus Lange. Her research eventually produced photographs of the interior from the 1930s, which also documented the vast and impressive art collection of Hermann Lange (1874–1942), at that time owner of the building.

Karin Kneffel meets Modernism

Throughout his life as art collector and patron, Hermann Lange cultivated close ties with the contemporary art scene. Through the documents that have survived, and the photographs that were so crucial to Kneffel's work, it can be ascertained that the Langes owned about 300 paintings and sculptures, among them by Max Beckmann, Marc Chagall, Robert Delaunay, Juan Gris, Wassily Kandinsky, Ernst Ludwig Kirchner, Paul Klee, Oskar Kokoschka, Wilhelm Lehmbruck, August Macke, Artistide Maillol, Franz Marc, Paula Modersohn-Becker, Pablo Picasso, Camille Pissarro, Renée Sintenis and Lesser Ury. In her large-size works, Karin Kneffel deals with both the ultra-modern residence by Mies van der Rohe, which the Langes moved into in 1930, and the artworks once presented in them. She composes glimpses into rooms with the masterpieces of a collection that no longer exists today, as it is scattered across





Living Area, Haus Lange, Krefeld, around 1927–1930.

Ernst Ludwig Kirchner, Potsdamer Platz, 1914, oil on canvas, Nationalgalerie, Staatliche Museen zu Berlin.



Wilhelm Lehmbruck, Torso eines jungen Weibes, 1911, cast stone, Henry and Rose Pearlman Collection, New York.



August Macke, Große Promenade: Leute im Park, 1914, oil on canvas, Franz Marc Museum, Kochel am See (on loan from a private collection).



the world and in possession of the most important museums and private collections. In a certain sense, Kneffel thus creates an image of the past that she skillfully distorts, transforms and develops with a very own narrative level and with great painterly finesse. In the present monumental work from 2016, the painter depicts the hall of Haus Lange, which - like some of the paintings and sculptures shown - can be found in a photograph of the house from 1930 (fig.). In the far right of the wall we see August Macke's painting "Große Promenade: Leute

im Park" (Great Promenade: People in the Park) from 1914 (fig.), and to the left is Wilhelm Lehmbruck's "Torso eines jungen Weibes" (Torso of a Young Woman) from 1911 (fig.). In the left part of the room E. L. Kirchner's "Potsdamer Platz (Street Scene)" from 1914 (fig.) next to Oskar Kokoschka's "Sommer I" from 1922. The "Badednde" (Bather) and the "Torso, sich umwendend" (Torso, Turning) by Wilhelm Lehmbruck (1914) in the foreground of the painting are not visible on the historical photograph of the room, but were added to the composition by the artist.

Behind Glass

The complex large-format presentation, however, is far more than a transformation of a past art collection into the present. Through clever painterly means, the artist makes the observer of the present work believe to be looking into a private living space through a rainy window. Light falls through the window, it is refracted by the glass pane as well as by the water drops, and casts reflections and plays of light and shadow into the room, on the artworks, objects and people. With the 'trompe-l'œil' effect, the painter once again falls back on an artistic principle from art history that has enjoyed great popularity, especially since the 17th century. Just as painters confused viewers with extremely realistic insects in their fruit still lifes, Karin Kneffel's highly realistic water droplets address the process of seeing, the perception of a painting, and the boundary between reality and illusion.

In a resourceful and original way, she creates a meta-level between the image space and the space of the viewer, and draws a noticeable boundary to the voyeuristic viewers who stare into the private premises.

The Narrative Level. Merging the Imagined and the Real World.

In addition to the view into the past, the revival of a former art collection and the glass "meta-level" of the painting, Karin Kneffel creates a third level by enlivening the depicted space with some human figures. In addition to the Lehmbruck sculpture, our painting features a female figure with a cleaning bucket and sponge, watching a gentleman slip on a wet mopped floor like in a slapstick comedy. "Everything happens on one level, and you see everything at the same time. This in a way creates an imaginary level where I can merge presence and history. I try to display reality, at the same time I try to transform it in the artistic representation." (Karin Kneffel, studio talk with Spiegelberger Foundation, <https://www.spiegelberger-stiftung.de/ateliervesprache/karin-kneffel/>).

With her complex, original and also tongue-in-cheek paintings and the translation processes between photography and painting contained therein, Karin Kneffel has found a playful approach to Realism. The work offered here is a masterpiece of her very characteristic fusion of the real and the imagined world. She combines art-historic traditions with her own innovative ideas and ultimately demonstrates both her great inventiveness as well as the transformation ability of painting. [CH]



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