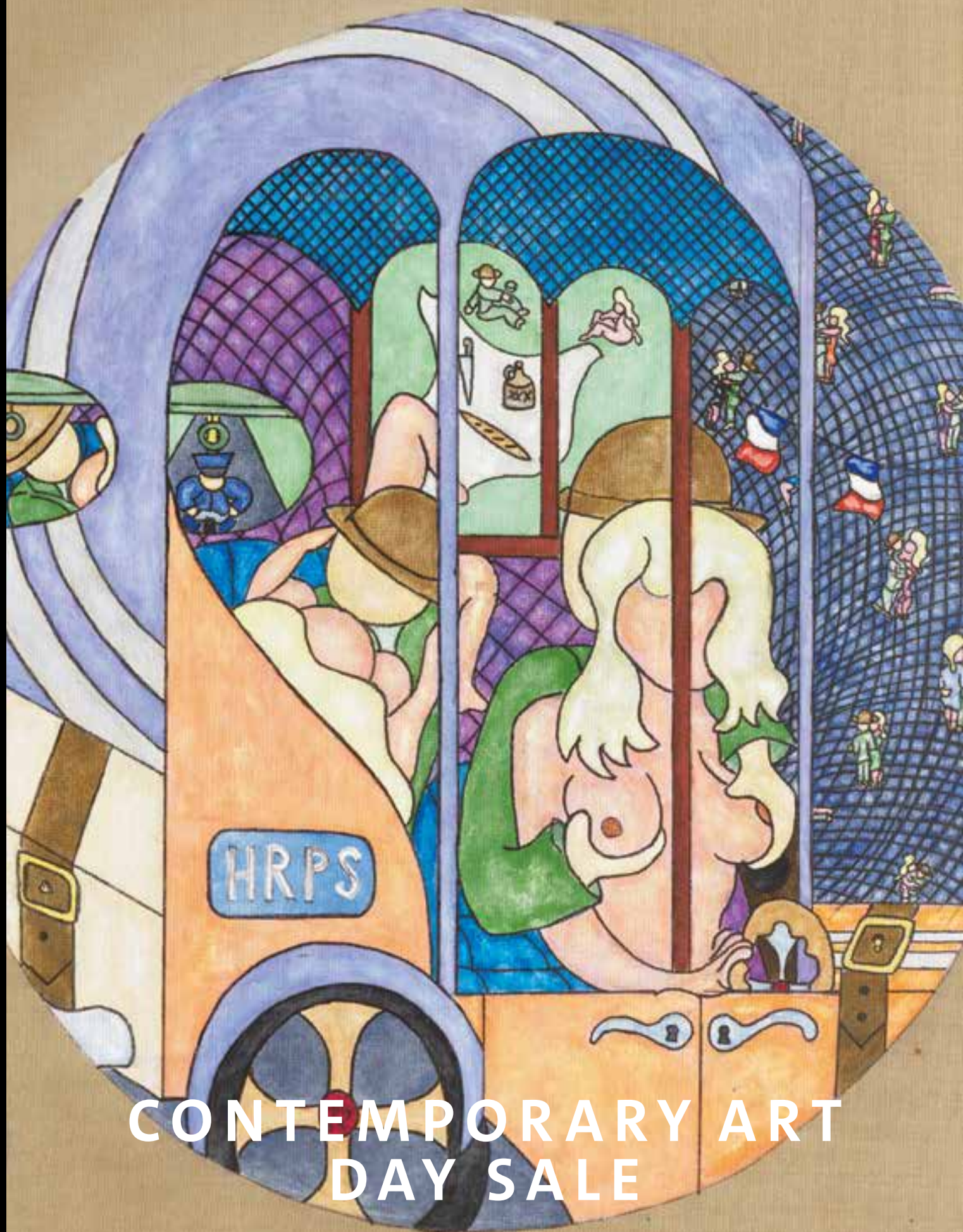


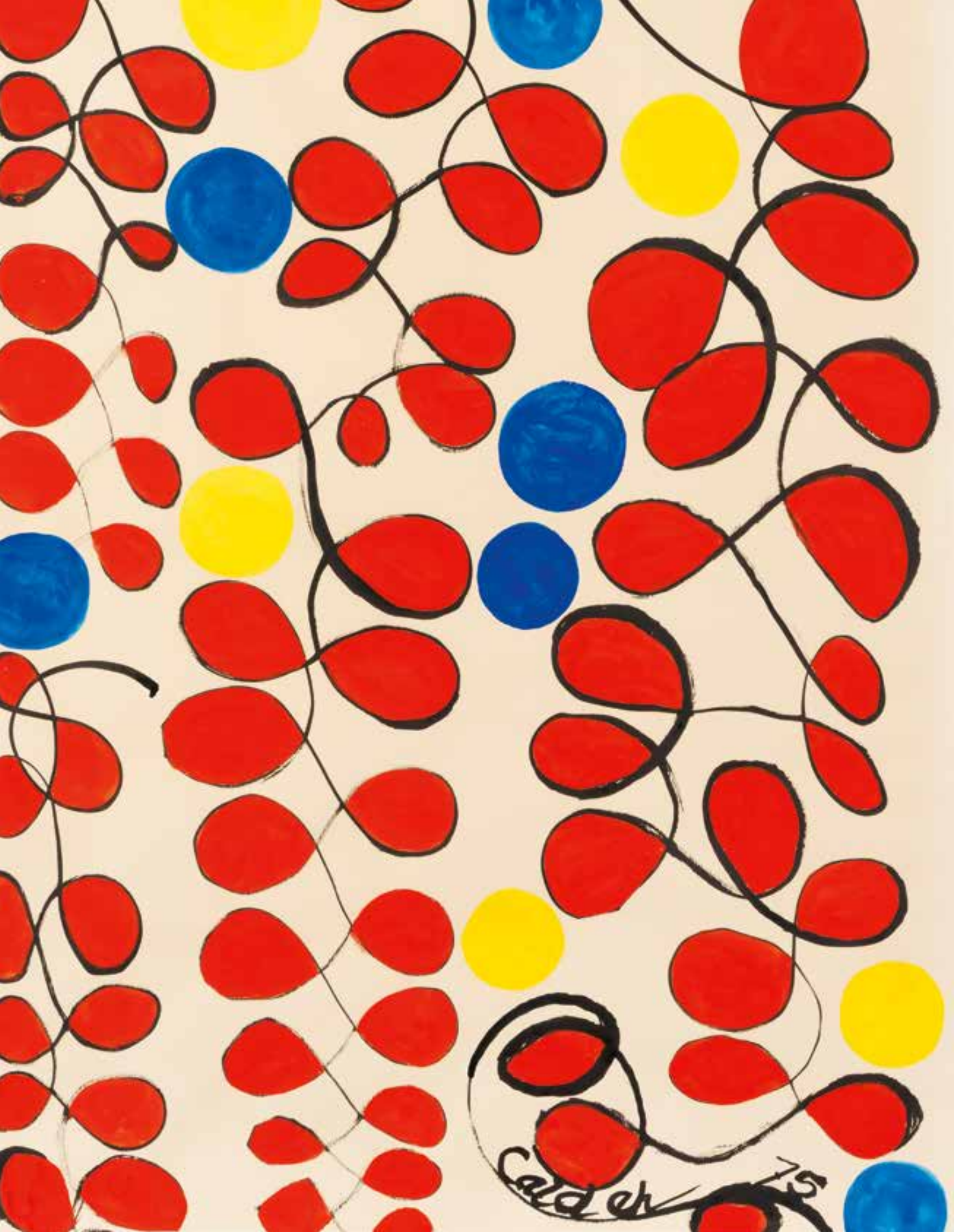
KETTERER KUNST



CONTEMPORARY ART DAY SALE

December 8, 2023





AUCTION 548

Contemporary Art Day Sale

Auctions

Lots 100 – 247 Contemporary Art Day Sale (548)
Friday, December 8, 2023, 1 pm

Ketterer Kunst Munich
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81829 Munich

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or send an e-mail to: infomuenchen@kettererkunst.de**

Further Auctions

Lots 1 – 78 Evening Sale (545)
Friday, December 8, 2023, from 5 pm

Lots 300 – 375 19th Century (546)
Saturday, December 9, 2023, from 1.30 pm

Lots 500 – 549 Bunte Collection (552)
Saturday, December 9, 2023, from 4 pm

Lots 400 – 485 Modern Art Day Sale (547)
Saturday, December 9, 2023, 5.30 pm

Online Only onlineonly.kettererkunst.com
Mon., November 15, 2023, from 3 pm –
Sun., December 10, 2023, 3 pm
Gradually running out

Preview

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Sun.	November 19	11 am – 4 pm

Hamburg
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Thu.	November 23	11 am – 3 pm

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Tue.	November 28	10 am – 6 pm
Wed.	November 29	10 am – 6 pm
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Wed.	Dezember 6	10 am – 8 pm
Thu.	Dezember 7	10 am – 5 pm
Fri.	Dezember 8	10 am – 5 pm*

** only Modern Art and 19th Century*

Exchange rate: 1 Euro = 1,05 US Dollar (approximate value).

Front cover: Lot 204 W. N. Copley – frontispiece: Lot 186 K.H. Hödicke – p. 3: Lot 128 A. Calder – p. 6: Lot 144 G. Uecker –
p. 189: Lot 214 I. Genzken – p. 190: Lot 241 M. Cahn – rear inside cover: Lot 102 E.W. Nay – rear outside cover: Lot 112 R. Geiger.

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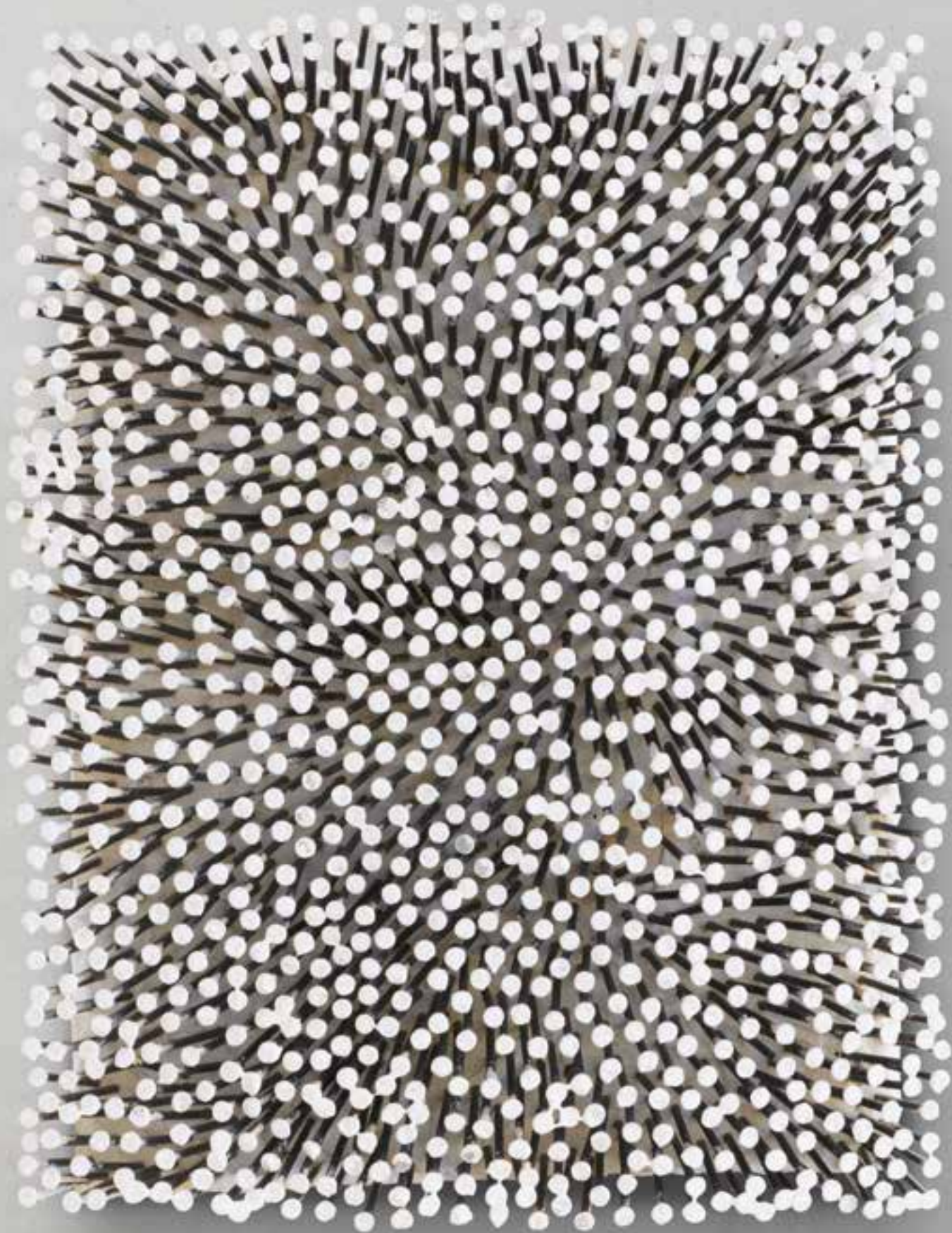
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4 KETTERER KUNST

5



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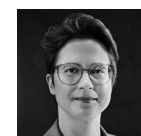


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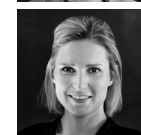


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100

FRITZ WINTER

1905 Altenbögge – 1976 Herrsching am Ammersee

Das Innen. 1933.

Oil on paper, laid on canvas.
Lower left monogrammed and dated. Signed
on the reverse. 200 x 146 cm (78.7 x 57.4 in).
[AW]

🕒 *Called up: December 8, 2023 – ca. 1.00 pm ± 20 min.*

€ 20.000 – 30.000 (R/D, F)
\$ 21,000 – 31,500

PROVENANCE

- Galerie Thomas, München (gallery label on the reverse).
- Private collection Southern Germany (acquired from the above in 1984).

EXHIBITION

- Fritz Winter. 146 ausgewählte Werke aus den Jahren 1924 bis 1938, Galerie Marbach, Bern, 1978, cat. no. 97 (color illu. p. 90 and on cover; exhibition label on the reverse).
- Fritz Winter, Galerie W. Utermann, Dortmund, March 24 to late April 1982 (color illu.).

LITERATURE

- Gabriele Lohberg, Fritz Winter. Leben und Werk mit Werkverzeichnis der Gemälde und einem Anhang der sonstigen Techniken, Munich 1986, no. 483 (illu.).



101

WILLI BAUMEISTER

1889 Stuttgart – 1955 Stuttgart

Nächtliche Phantome. 1951.

Oil, synthetic resin and tempera on fiberboard, mounted on white-primed fiberboard by the artist. Signed and dated upper right. Signed, dated twice, titled “Nächtliche Fantome” and “Nightly Phantoms” in German and English on the reverse and inscribed with the dimensions. 22,5 x 65,1 cm (8.8 x 25.6 in). Fiberboard: 28,6 x 71,5 cm (11.2 x 28.1 in). [CH]

🕒 *Called up: December 8, 2023 – ca. 1.01 pm ± 20 min.*

€ 30.000 – 40.000 (R/D, F)
\$ 31,500 – 42,000

PROVENANCE

- Private collection Baden-Württemberg.
- Private collection Northern Germany (acquired from the above in 2000).

LITERATURE

- Peter Beye/Felicitas Baumeister, Willi Baumeister. Catalog raisonné of paintings, vol. II, Ostfildern 2002, p. 668, no. 1693 (black-and-white illu.).
- Villa Grisebach Auktionen, Berlin, 85th auction, November 25, 2000, lot 425 (fig.).

- Skillfully balanced composition with exciting accentuation
- Great technical finesse: Using brush and palette knife, Winter creates a special suggestive power
- Winter began his artistic career at the Bauhaus in Dessau with, among others, Josef Albers and Wassily Kandinsky as professors, and shortly afterwards became friends with Ernst Ludwig Kirchner
- The artist participated four times in the documenta in Kassel (1955, 1959, 1964, posthumously 2017)

“It become apparent that the pictures mostly consist of superimposed layers only on closer examination, a lower layer that is black or iridescent throughout, and an upper layer that can be interpreted as an ‘overpainting’, from which the forms that define the picture and largely dissolve at the edges are left out. This process of ‘recessing’ (Baumeister), already tried and tested in the sports pictures of the 1930s, has evolved, however, in that the ‘underpainting’ often already bears pictorial traits, but is only transformed into the final pictorial form through the recesses of the overpainting. This is easily overlooked, as the dynamic structure of the pictures could have grown out of a spontaneous process, but is in fact based on a process that Baumeister himself - alluding to the effect of the overpainting as ‘background’ - calls ‘reverse painting’.”



- **Wonderfully rhythmic and dynamic beach picture, made a year after the Lofoten pictures**
- **The fusion of figure and nature is reminiscent of the Nordic paintings, however, with the milder ochre and brown tones, it develops an independent, more earthbound effect**
- **In the year it was made, Nay traveled to the Black Sea in Bulgaria, but had to interrupt his stay prematurely due to the outbreak of war**
- **Exhibited in the posthumous Nay retrospective on the occasion of the artist's 100th birthday in Munich and Bonn in 2002**

EXHIBITION

- Nay-Atelieraufstellung, 1940, no. 64 (several times inscribed "64" on the reverse).
- Das frühe Bild - Malerei und Plastik, Sonderausstellung, Deutscher Künstlerbund, 10. Ausstellung, Haus der Kunst, Munich, October 18 - December 11, 1960, cat. no. 336.
- Nay - Variationen. Retrospektive zum 100. Geburtstag, Kunsthalle der Hypo-Kulturstiftung, Munich, September 27 - November 24, 2002; Kunstmuseum Bonn, December 19, 2002 - February 16, 2003, cat. no. B 22 (color illu. p. 91).

LITERATURE

- Aurel Scheibler/Siegfried Gohr, Ernst Wilhelm Nay. Catalogue raisonné of oil paintings, vol. I: 1922-1951, Cologne 1990, no. 271 (color illu.).
- Galerie Bassenge, Berlin, 85th auction, May 28, 2005, lot 6776 (color illu.).

102

ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Menschenschicksale II. 1939.

Oil on canvas.
Signed and dated in lower right. Several times inscribed "64" on the reverse.
50,5 x 75,4 cm (19.8 x 29.6 in). [AR]

🕒 *Called up: December 8, 2023 – ca. 1.02 pm ± 20 min.*

€ 40.000 – 60.000 (R/D, F)
\$ 42,000 – 63,000

PROVENANCE

- Elly Nay, Berlin.
- Eberhard Seel, Berlin and Cologne.
- Privately-owned.
- Private collection Northern Germany.

103

JOSEF ALBERS

1888 Bottrop – 1976 Orange/Connecticut

Diskant VII, aus Varianten des
Themas A. 1932.

Gouache over pencil.
Signed and dated in the image's lower right.
Titled in bottom center. On cardboard.
49 x 33,5 cm (19.2 x 13.1 in), size of sheet. [SM]

The work is registered in the archive of the
Anni and Josef Albers Foundation, Connecticut,
under "JAAF 1932.2.8" and will be included in
the forthcoming catalogue raisonné.

🕒 *Called up: December 8, 2023 – ca. 1.04 pm ± 20 min.*

€ 40.000 – 60.000 (R/D, F)
\$ 42,000 – 63,000

PROVENANCE

- Dr. Ludwig Grote, Dessau
(gifted from the artist).
- Ever since family-owned.



- **From his last year at the Bauhaus before it had to close in 1933**
- **Series of works of transition and the connection between Europe and America - conceived in Dessau and completed at Black Mountain College**
- **His first consistently serial cycle**
- **The treble clef as an isomorphic figure, in which the clearly delineated areas of color are interwoven**
- **Family-owned since it was created and offered on the international auction market for the first time**

FRITZ WOTRUBA

1907 Vienna – 1975 Vienna

Genius. 1929.

Sculpture . Lead cast with black brown patina.
Breicha 24 (listed “Verbeib unbekannt”(whereabouts unknown). The artist’s photo archive only provides proof of one cast. According to a letter from the artist to the sculpture’s former owner, this is a unique cast (Wotruba Archive, Vienna). Height: 110,4 cm (43.4 in). [JS]

🕒 *Called up: December 8, 2023 – ca. 1.05 pm ± 20 min.*

€ 30.000 – 40.000 (R/D, F)
\$ 31,500 – 42,000

PROVENANCE

- Collection of Dr. Herbert and Agnes Simons, Düsseldorf/London (acquired from the artist in 1931).
- Private collection London (inherited from the above in 1956).
- Private collection Northern Germany (acquired in the late 1970s).
- Ever since family-owned.

• **This is one of the strongest creations from Wotruba’s early sculptural period**

• **The unusually overlong limbs deliver proof of Wotruba’s fascination for Lehmbruck as well as of the occupation with the important sculptural tradition of the crucifixion**

• **Unique object. Lifetime cast**

• **Wotruba counts among the most important European sculptors of the 20th century**

• **The Museum of Modern Art, New York, showed Wotruba’s sculptures alongside works by Alberto Giacometti, Jean Dubuffet and Wilhelm de Kooning in the exhibion “New Images of Man” as early as in 1959**

“When Wotruba’s artistic path began, Central European Expresionism had already waned, and New Objectivity (like everything else) had nothing to offer for a young aspiring artist. If there was one model for him, it was Wilhelm Lehmbruck [...], an especially expressive artist, one who didn’t belong anywhere, unmistakably unique as he was and characterized by an austere fascination that is also reflected in Wotruba’s work.”

Otto Breicha, Fritz Wotruba. Catalogue raisonné, St. Gallen 2002, p. 8.

In “Genius”, one of the strongest creations from Wotruba’s early sculptural work, the artist merges his formal enthusiasm for Wilhelm Lehmbruck’s elongated forms with an examination of what is probably the most important motif in Christian iconography: the crucifixion. Not only the strongly elongated limbs of the stretched male nude refer to the long iconographic tradition of the crucified Christ, but also the slanted feet on the strongly leaning base plate. Wotruba’s “Genius” thus appears to be fixed on the base, while his arms are stretched upwards, followed by his pleading, searching gaze, powerfully turned towards heaven. The crucifixion as the end of the Christian Passion becomes a symbol of the maltreated artistic genius who, freed from his earthly shackles, turns towards a dissolution of boundaries in the metaphysical.

Wotruba began his studies in the sculpture class at the School of Applied Arts in Vienna at the age of 19. Until 1928, he was a student of Anton Hanak, in whose class he met his future wife Marian Fleck. They both then attended Eugen Steinhof’s class, with whom they continued the artistic discussions that had already begun in Hanak’s class. In May 1929, the School of Arts and Crafts finally initiated disciplinary proceedings against the young Wotruba for intervening in a dispute between Marian and Steinhof without being asked. Wotruba was banned from the school, given leave of absence for the rest of the academic year and was eventually expelled at the end of the 1929 school year. The aspiring “genius” that Wotruba created that year, seemingly wriggling out of his shackles, is thus also a symbol of Wotruba’s artistic self-image, which eludes the classic path of an authoritarian academic education. [JS]



105

WILLI BAUMEISTER

1889 Stuttgart – 1955 Stuttgart

Ländliche Komposition (Violettes Bild). 1948.

Oil, synthetic resin and filler on fiberboard.
Signed, dated “Nov 48” and barely legible inscribed on the reverse.
53,7 x 64,6 cm (21.1 x 25.4 in).
Mentioned as “Ländliche Komposition” in the older catalogue raisonné (Grohmann, 1963), while Baumeister called it “Violettes Bild” in his own collection index.
Up until February 4 2024, the Museum Gunzenhauser in Chemnitz shows the comprehensive exhibition “Das Kreative geht dem Unbekannten entgegen. Willi Baumeister und sein Netzwerk”. [CH]

 Called up: December 8, 2023 – ca. 1.06 pm ± 20 min.

€ 50.000 – 70.000 (R/D, F)
\$ 52,500 – 73,500

PROVENANCE

- Woldemar Klein Collection, Baden-Baden (with a note on the reverse).
- Private collection.
- Galerie Wolfgang Ketterer, Munich.
- Private collection.
- Roman Norbert Ketterer, Campione d'Italia.
- Private collection Frankfurt a. Main.
- Galerie Pels-Leusden, Berlin.
- Private collection Süouthern Germany (acquired from the above in 1980).

LITERATURE

- Peter Beye/Felicitas Baumeister, Willi Baumeister. Catalogue raisonné of paintings, vol. II, Ostfildern 2002, p. 553, no. 1412 (black-and-white illu.).
- Will Grohmann, Willi Baumeister. Leben und Werk, Cologne 1963, no. 1023.
- Hauswedell & Nolte, Hamburg, 214th auction, June 2 - 4, 1976, lot 76 (illu.).
- Galerie Wolfgang Ketterer, Munich, 36th auction, November 26 - 28, 1979, lot 136 (color illu.).

- From the heyday of Baumeister’s important series “Metaphysical Landscapes” (1944-1954), which is considered the pinnacle of Baumeister’s artistic oeuvre of the post-war era
- Part of a southern German private collection for almost 45 years
- In these works, the artist created a symbiosis of landscape and abstract formal elements
- By using synthetic resin and putty, Baumeister achieved an impressive haptic surface effect that emphasizes the prehistoric character of his seemingly archaic repertoire of forms
- Baumeister exhibited his work at the XXIV Venice Biennale in the year it was made
- Comparable paintings from this series are in important public collections like the Centre Pompidou in Paris, the Hamburger Kunsthalle and the Städel in Frankfurt am Main



“The ‘Metaphysical Landscapes’ mark the apex of the development of the 1940s [...]”

Peter Beye, cited in: Beye/Baumeister, Willi Baumeister. Werkkatalog der Gemälde, vol. I, p. 18.



“In his sparse free time, Nay secretly painted small watercolors, the forerunners of a cycle of gouaches and smaller oil paintings, which in their painterly density and miniature-like preciousness, express a piece of freedom in his cramped existence.”

Elisabeth Nay-Scheibler, in: Aurel Scheibler, E. W. Nay. Catalogue raisonné of oil paintings, vol. I: 1922-1951, Cologne 1990, p. 198.

- **Strongly colored, elaborate work with a painterly effect**
- **One of the rare works created during E. W. Nay’s war service in France: From 1942, the artist was stationed as cartographer in Le Mans**
- **Despite the difficult circumstances, the artist’s creative drive enabled him to work on drawings, watercolors and gouaches in his free time**
- **The works, all of which are figurative, show tragic and melancholy, but also cheerful and optimistic scenes, which probably also reflect the artist’s state of mind to a certain extent**
- **The works allow observers to experience the simultaneity of both stressful and highly gratifying experiences: the threat of war, but also the beauty of the country and the love affair with a French woman are reflected in his oeuvre at the time**
- **Nay’s surprisingly lyrical and densely composed works of these years mark a first peak in his artistic oeuvre**
- **Comparable works can be found in important museum collections, among them the Museum Ludwig, Cologne, the Staatliche Kunstsammlungen Dresden and the Hamburger Kunsthalle**

106

ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Liegende. 1943.

Gouache.

Signed and dated in lower right. On firm, off-white wove paper. 29,6 x 41,8 cm (11.6 x 16.4 in), the full sheet.

The artist made a very similar work in oil (Scheibler 316) the same year. [CH]

🕒 *Called up: December 8, 2023 – ca. 1.08 pm ± 20 min.*

€ 20.000 – 30.000 (R/D, F)

\$ 21,000 – 31,500

PROVENANCE

- Private collection France.
- Private collection France (acquired from the above in 2000).

LITERATURE

- Magdalene Claesges, Ernst Wilhelm Nay. Catalogue raisonné. Aquarelle - Gouachen - Zeichnungen, vol. 1: 1919-1948, Ostfildern 2012, p. 167, no. 43-020 (color illu.).



107

WILLI BAUMEISTER

1889 Stuttgart – 1955 Stuttgart

Schwarze Bewegung. 1950.

Oil with synthetic resin and filler on fiberboard. Lower left signed, dated and inscribed “XI”. With illegible inscriptions on the reverse. 54 x 65 cm (21.2 x 25.5 in).

🕒 *Called up: December 8, 2023 – ca. 1.09 pm ± 20 min.*

€ 50.000 – 70.000 (R/D, F)

\$ 52,500 – 73,500

- **The clearly contoured paintings of the 1950s are considered Baumeister’s most sought-after creations on the international auction market**

- **From the series of “Harp” paintings**

- **As an artist ostracized by the National Socialists, Baumeister pursued his path with unwavering consistency and is today considered one of the most important artists of Modernism**

- **Participated in the Venice Biennale in 1948 and 1952 and the São Paulo Biennale in 1951**

EXHIBITION

- Willi Baumeister, Galleria Lonzelli, Milan, January 1963, cat. no. 11 (fig.).
- Baumeister 1889-1955, Galerie Beyeler, Basel, February to March 1978 (exhibition label on the reverse).

LITERATURE

- Peter Beye/Felicitas Baumeister, Willi Baumeister. Catalog raisonné of paintings, vol. II, Ostfildern 2002, no. 1051 (fig.).
- Will Grohmann, Willi Baumeister, Stuttgart 1952, cat. no. 128 (fig. p. 59).
- Will Grohmann, Willi Baumeister. Leben und Werk, Cologne 1963, cat. no. 711 (fig.).



- An extraordinarily varied work in the artist’s oeuvre
- Schumacher liberated color from form and the line from the representational motif
- Other works from the 1950s are now part of important museum collections like the Metropolitan Museum of Art in New York, the Hamburger Kunsthalle and the Kunsthalle Karlsruhe

PROVENANCE

- Bernhard Minetti Collection, Berlin.
- Private collection Baden-Württemberg.
- Private collection Southern Germany.
- Private collection Baden-Württemberg.

EXHIBITION

- IX. premio Lissone. Lissone, Internazionale per la pittura, 1955, no number, fig. p. 58 (label on the stretcher).

LITERATURE

- Ernst Gerhard Güse, Emil Schumacher. Das Erlebnis des Unbekannten, Ostfildern 2012, p. 247.

108

EMIL SCHUMACHER

1912 Hagen — 1999 San José/Ibiza

Action barbare. 1955.

Oil on canvas.

Lower left signed and dated. Signed, dated, titled and inscribed as well as with a direction arrow on the reverse. Signed and inscribed with the artist’s address on the stretcher. 96 x 115 cm (37.7 x 45.2 in).

The work is registered in the archive of Dr. Ulrich Schumacher under the number “o/3.978”.

🕒 *Called up: December 8, 2023 — ca. 1.10 pm ± 20 min.*

€ 40.000 — 60.000 (R/D, F)
\$ 42,000 — 63,000



109

FRITZ WINTER

1905 Altenböge — 1976 Herrsching am Ammersee

Altes Zeichen. 1949.

Oil on paper, laid on backing board.

Lower right signed and dated. With an inscription on the backing board. 49,9 x 70 cm (19.6 x 27.5 in), the full sheet. Backing board: 50,8 x 71 cm (20 x 27.9 in). [AR]

We are grateful to the Fritz-Winter-Foundation at Bayerische Staatsgemäldesammlungen, Munich, for the kind support in cataloging this lot.

🕒 *Called up: December 8, 2023 — ca. 1.12 pm ± 20 min.*

€ 15.000 — 20.000 (R/D, F)
\$ 15,750 — 21,000

- Impressive document the new spirit in abstract post-war modernism on a quest for new forms of expression
- Fritz Winter is considered a key protagonist of this era
- The year this work was made, he was a founding member of the group “Zen 49” together with Rupprecht Geiger, Willi Baumeister and Rolf Cavael
- For the first time offered on the international auction market (source: artprice.com)
- Starting in autumn of 2023, the Neue Galerie in Kassel honors the artist with the solo show “Fritz Winter. documenta-Künstler der ersten Stunde”

EXHIBITION

- Fritz Winter. Ein Überblick über sein Werk, Galerie Franke, Munich, 1975.

LITERATURE

- Gabriele Lohberg, Fritz Winter. Leben und Werk mit Werkverzeichnis der Gemälde und einem Anhang der sonstigen Techniken, Munich, 1986, cat. no. 889 (fig.).
- Galerie Gunzenhauser (ed.), Aus den Beständen der Galerie, catalog 7, Munich 1984/85, pp. 74f (fig.).



- A particularly early painting from the first days of the “CoBrA” period
- The co-founder of the “CoBrA” group is considered one of the most important post-war artists of the Netherlands
- Works by Corneille can be found at, among others, the Stedelijk Museum, Amsterdam, the Cobra Museum, Amstelveen, and the Museum of Modern Art, New York
- He participated in documenta II in 1959 and documenta III in 1964

PROVENANCE

- Private collection Northern Germany.

LITERATURE

- Auktion i Kunsthallen, art auction 367 Cobra 1948 - 1988, Copenhagen, February 24, 1988, lot 27, p. 34, color illu. p 35.

110

CORNEILLE

1922 Liege – 2010 Auvers-sur-Oise

Pavane pour une infante défunte
— Hommage à Maurice Ravel. 1949.

Oil on panel.
Signed and dated in lower right. Signature and date scratched into the moist paint parallel to the left edge (barely legible). 50 x 40 cm (19.6 x 15.7 in).

🕒 *Called up: December 8, 2023 – ca. 1.13 pm ± 20 min.*

€ 40.000 – 60.000 (R/D, F)
\$ 42,000 – 63,000

111

KARL OTTO GÖTZ

1914 Aachen – 2017 Wolfenacker/Westerwald

5.8.53 / I. 1953.

Mixed media on canvas.
Lower left signed. Signed, dated “Dez. 65” and inscribed “Karin zugeeignet Dez 65”. With the stamp “Sammlung K. O. Götz” on the stretcher. 70 x 60 cm (27.5 x 23.6 in).
Inscribed “BRACHE RUE DE L’ODÉON” on the stretcher, probably by a hand other than his own. Pierre Brache was a well-known Parisian collector and patron who had bought several works by K. O. Götz. However, it cannot be said with certainty whether this painting was actually in the Brach collection. [CH]

The work is registered in the online catalogue raisonné of canvas pictures at K. O. Götz and Rissa Foundation with the number WV-1953-28. We are grateful to Mr Joachim Lissmann for his kind expert advice.

🕒 *Called up: December 8, 2023 – ca. 1.14 pm ± 20 min.*

€ 30.000 – 40.000 (R/D, F)
\$ 31,500 – 42,000

PROVENANCE

- Galerie Raymand Creuze, Paris (1954, with an inscribed and crossed out label on the stretcher).
- Private collection Paris.
- Collection of Prof. Karin Götz (from 1965, inscribed on the reverse).
- Galerie Schlichtenmaier, Stuttgart.
- Galerie Maulberger, Munich.
- Private collection Baden-Württemberg (acquired from the above).

LITERATURE

- Ina Ströher, K. O. Götz. Catalogue raisonné, vol. I (1937-1979), Cologne 2014, p. 114, no. 1953-28 (color illu.).
- Manfred de la Motte (ed.), K. O. Götz, Bonn 1978 (fig between pp. 232 and 233).
- K. O. Götz, Erinnerungen und Werk, vol. I a, Düsseldorf 1983, cat. no. 1 (fig., p. 2 and frontispiece).



- Karl Otto Götz was one of the protagonists of German Informalism
- Together with Heinz Kreutz, Bernard Schultze and Otto Greis, he founded the artist group “Quadrige” in December 1952 - just a few months before our work was created
- In 1952, Götz also developed his very own new painting technique using paste, gouache paint, squeegee and brush, which led him to his characteristic informal style of painting and would be decisive for the rest of his oeuvre
- With its powerful brushstrokes and gestural expressiveness, the work makes the artist’s rhythmic movements of the creative process tangible
- Götz showed his works at the XXIX Venice Biennale in 1958 and in the II documenta in Kassel in 1959
- Comparable works can be found in important museums and institutions like the Nationalgalerie Berlin, the Museum für Moderne Kunst, Frankfurt am Main, the Stiftung Museum Kunstpalast, Düsseldorf, and the Office of the Federal President in Berlin

RUPPRECHT GEIGER

1908 Munich – 2009 Munich

Bild E IV (Zeit und Raum). 1953.

Egg tempera on panel.
Signed, dated, titled and inscribed with the dimensions, “1981” and a direction arrow on the reverse. 61,5 x 53,5 cm (24.2 x 21 in)[AW]

🕒 *Called up: December 8, 2023 – ca. 1.16 pm ± 20 min.*

€ 40.000 – 60.000 (R/D, F)
\$ 42,000 – 63,000

PROVENANCE

- Galerie Otto Stangl, Munich.
- Private collection Southern Germany (acquired from the above in 1981).

EXHIBITION

- Rupprecht Geiger, Moderne Galerie Otto Stangl, Munich, June 19 -July 31, 1953.

LITERATURE

- Pia Dornacher/Julia Geiger, Rupprecht Geiger. Catalogue raisonné 1942-2002. Gemälde und Objekte, architekturbezogene Kunst, Munich 2003, no. 126 (color illu.).

- **Expressive painting by the great German representative of Color Field Painting**
- **This early color field is particularly captivating for its gentle oscillation between yellow, blue and white color values**
- **For the first time offered on the international auction market (source: artprice.com)**
- **Paintings by Rupprecht Geiger can be found in numerous important collections, among them the Nationalgalerie Berlin, the Museum Folkwang, Essen, and the Lenbachhaus Munich**

“Color, like light, is entitled to be classified as an element – fire, water, air, color, light and earth.”

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





- One of the first works in which Nay found his legendary disk form, with which he began his important work phase of the “Disk Pictures” (1954-1962)
- Exceptional subtly modulated rhythm of graphic and geometric elements and disk shapes
- Formerly part of the renowned Bernhard Sprengel Collection, Hanover
- In 1955 and 1956, Nay exhibited his Disk Paintings at documenta I in Kassel and at the XXVIII. Biennale di Venezia

PROVENANCE

- Bernhard Sprengel Collection (1899-1985), Hanover.
- Galerie Heseler, Munich.
- Private collection Baden-Württemberg.
- Private collection Baden-Württemberg (acquired from the above in 2014, Ketterer Kunst, Munich, lot 802).

LITERATURE

- Magdalene Claesges, Ernst Wilhelm Nay. Catalogue raisonné. Aquarelle - Gouachen - Zeichnungen, vol. 3: 1954-1968, Berlin 2018, p. 25, no. 54-008 (color illu.).
- Hauswedell & Nolte, Hamburg, 283rd auction, June 9, 1990, lot 261 (fig., plate 21).
- Ketterer Kunst, Munich, 420th auction, December 6, 2014, lot 802 (color illu.).

113

ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Ohne Titel. 1954.

Gouache.
Claesges 54-008. Lower right signed and dated. On firm watercolor paper. 41,8 x 60,3 cm (16.4 x 23.7 in), the full sheet. [CH]

🕒 *Called up: December 8, 2023 – ca. 1.17 pm ± 20 min.*

€ 25.000 – 35.000 (R/D, F)
\$ 26,250 – 36,750

114

EMIL SCHUMACHER

1912 Hagen – 1999 San José/Ibiza

Blauer Akzent. 1956.

Oil on beige-brown cardboard.
Lower right signed and dated.
86 x 62 cm (33.8 x 24.4 in). [AR]

The work is listed in the archive of the Emil Schumacher Foundation, Hagen, compiled by Dr. Ulrich Schumacher, with the inventory number “o/226”. We are grateful to Mr. Rouven Lotz, Director of the Emil Schumacher Museum, Hagen, for the kind support provided.

🕒 *Called up: December 8, 2023 – ca. 1.18 pm ± 20 min.*

€ 40.000 – 60.000 (R/D, F)
\$ 42,000 – 63,000

PROVENANCE

- Private collection Hagen.
- Private collection Southern Germany.

EXHIBITION

- Struktur - Cimiotti und Zeitgenossen, Galerie Maulberger, München, July 19 - August 17, 2013, cat. no. 27 (here “Ohne Titel”, color illu. p. 31).



- Early work from the sought-after 1950s
- Deliberate irritation of the black lines through color and scracthes, typical of the time
- From 1950 onwards, the artist abandoned the object as a motif and color became the actual pictorial element
- Other works from this creative period can be found in important museum collections like the Metropolitan Museum of Art in New York and the Hamburger Kunsthalle

115

FRITZ WINTER

1905 Altenböggge – 1976 Herrsching am Ammersee

Kaltes Rot. 1956.

Oil on canvas.
Lower right monogrammed and dated. Signed, dated and titled on the reverse.
114 x 146 cm (44.8 x 57.4 in).

🕒 *Called up: December 8, 2023 – ca. 1.20 pm ± 20 min.*

€ 70.000 – 90.000 (R/D, F)
\$ 73,500 – 94,500

PROVENANCE

- Fritz-Winter Foundation at Bavarian State Painting Collections, Munich (inventory number 192 on the reverse).
- Galerie Otto Stangl, Munich.
- Private collection Southern Germany (acquired from the above in 1983).

EXHIBITION

- Große Kunstausstellung München 1956, Haus der Kunst, Munich, June 22 - October 7, 1956, cat. no. 418 (exhibition label on the reverse).

LITERATURE

- Gabriele Lohberg, Fritz Winter. Leben und Werk mit Werkverzeichnis der Gemälde und einem Anhang der sonstigen Techniken, Munich 1986, no. 2088 (ill.).

Fritz Winter's "Kaltes Rot" (Cold Red) from 1956 appears particularly harmonious in terms of form and color. The title says it all: although the color red is a hue associated with warmth, Winter's red moon radiates a certain coolness. This almost frosty appearance is supported by, on the one hand, the cool shades of gray, blue and black, and, on the other hand, the bold design. It seems as if Winter was evoking a three-dimensional night landscape here, opening up an intermediate space between figuration and abstraction. This interplay provided the basis for one of the most heated debates in German post-war art, the platform for which was the exhibition documenta I in Kassel, which was supposed to offer a look back at pre-war Modernism, which was to be revisited after the war and Nazi oppression. A work by Pablo Picasso, representative of pre-war Modernism, was prominently juxtaposed with a work by Fritz Winter as a contemporary response. Winter was one of the main representatives of the younger generation of German post-war artists, especially as he had completed his training before the beginning World War II, above all at the Bauhaus in Dessau, which stood

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- Multifaceted and expressive depiction in strong color contrasts

- Since his participation in documenta I (1955), Winter has been regarded as one of the leading representatives of German Informalism and abstract post-war modernism

- Winter had two exhibitions at the Museum of Modern Art, New York, in the 1950s

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116

ADOLF RICHARD FLEISCHMANN

1892 Esslingen – 1968 Stuttgart

Ohne Titel. 1950s.

Oil on canvas.
Not in Wedewer. Not in Fischer. Lower right signed.
With inscriptions on the reverse.
100 x 80 cm (39.3 x 31.4 in). [SM]

We are grateful to Dr. Alfred M. Fischer, Aining, for his kind expert advice.

🕒 Called up: December 8, 2023 – ca. 1.21 pm ± 20 min.

€ 30.000 – 40.000 (R/D, F)
\$ 31,500 – 42,000

- The shimmering compositions of the 1950s are among the artist's most sought-after works
- Subtle use of color in meditative form construction
- Adolf Fleischmann is considered a pioneer of Op Art
- He studied under Adolf Hölzel at the Stuttgart Art Academy

117

ADOLF RICHARD FLEISCHMANN

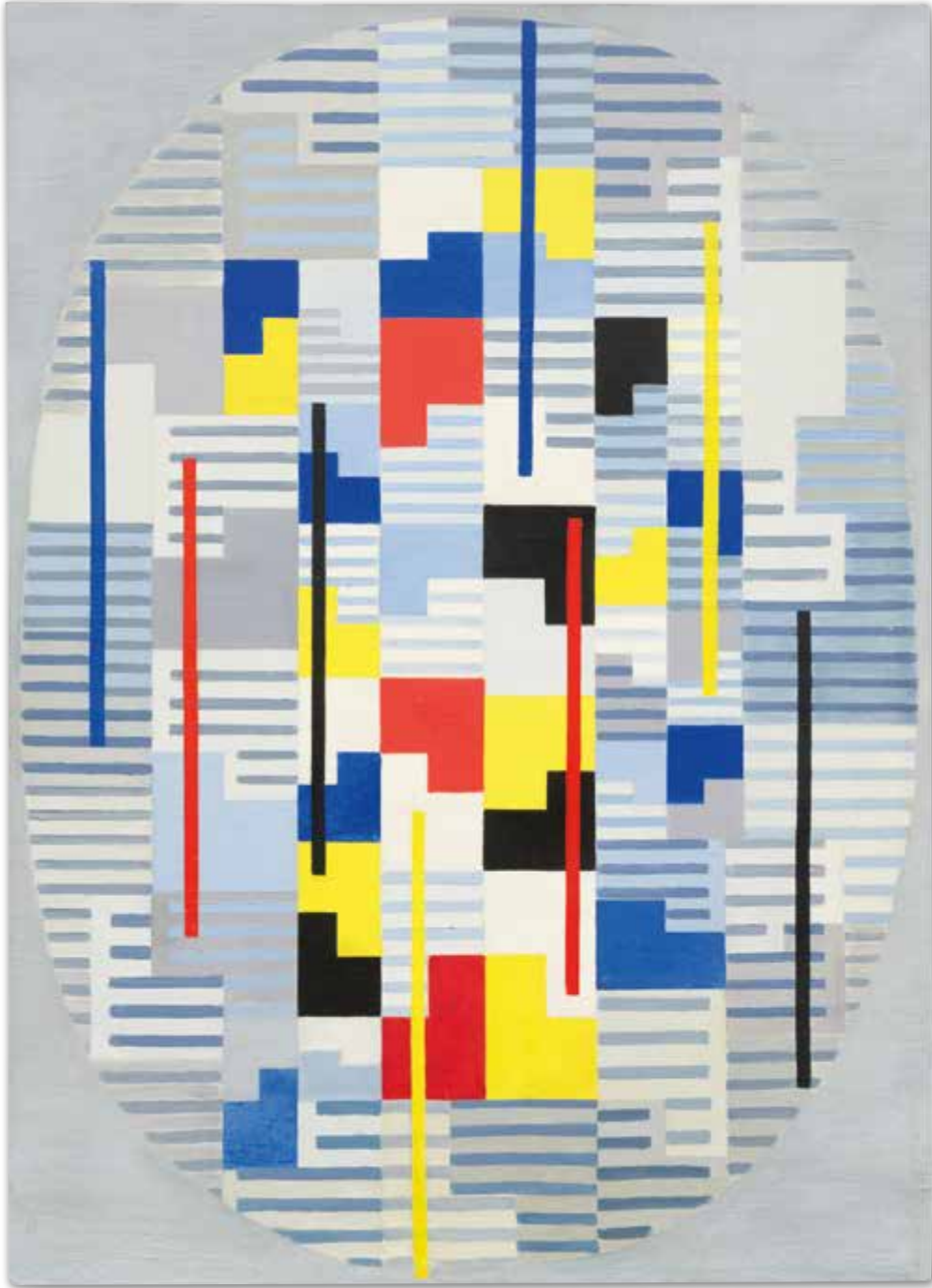
1892 Esslingen – 1968 Stuttgart

Ohne Titel. 1954.

Oil on canvas.
With two barely legible estate stamps. 91 x 66 cm (35.8 x 25.9 in).

🕒 Called up: December 8, 2023 – ca. 1.22 pm ± 20 min.

€ 30.000 – 40.000 (R/D, F)
\$ 31,500 – 42,000



- The shimmering compositions of the 1950s are among the artist's most sought-after works
- Subtle use of color in meditative form construction
- Adolf Fleischmann is considered a pioneer of Op Art
- He studied under Adolf Hölzel at the Stuttgart Art Academy

PROVENANCE

- Galerie Stolz, Berlin (typogr. gallery label on the stretcher).
- Galerie Variations, Brussels (gallery label on the stretcher).
- Private collection Belgium.
- Private collection Baden-Württemberg (acquired from the above).

EXHIBITION

- Les groupes espace et mesure, Galerie Drouart, Paris, 2009/2010 (exhibition label on the reverse).

LITERATURE

- Rolf Wedewer, Adolf Fleischmann, Stuttgart 1977, no. O 115.
- Alfred M. Fischer Adolf Fleischmann, PhD thesis, University Tübingen, no. A54/38.



118

BERNARD BUFFET

1928 Paris – 1999 Tourtour

Interieur. 1956.

Oil on canvas.

Lower right signed and dated. Inscribed “R14” on the reverse, presumably by a hand other than that of the artist. 130 x 97 cm (51.1 x 38.1 in). [EH]

The work will be included into the forthcoming volume II of the catalogue raisonné of Bernard Buffet’s paintings.

🕒 *Called up: December 8, 2023 – ca. 1.24 pm ± 20 min.*

€ 40.000 – 60.000 (R/D, F)

\$ 42,000 – 63,000

PROVENANCE

· Private collection Northern Germany.

- Prime example of an interior from Bernard Buffet’s early work
- In 1955, the magazine “Connaissance des Arts” named Bernard Buffet, only 27 years old, the greatest French painter of the younger generation
- His paintings vividly convey the world of thought of the Parisian existentialists
- The Musée Bernard Buffet opened in Shizouoka, Japan, in 1973
- Works by Bernard Buffet are at, among others, the Sammlung Im Obersteg at the Kunstmuseum Basel, the Musée National d’Art Moderne, Paris, and the Tate Gallery in London



119

FRITZ KOENIG

1924 Würzburg – 2017 Ganslberg

Ikarus. 1963.

Bronze with gray brown patina on base plate. Clarenbach 326. With the monogram on the reverse. One of only 5 copies next to one in silver. 32 x 32 x 8,5 cm (12.5 x 12.5 x 3.3 in). [AR]

🕒 *Called up: December 8, 2023 – ca. 1.25 pm ± 20 min.*

€ 18.000 – 24.000 (R/D, F)

\$ 18,900 – 25,200

PROVENANCE

· Private collection Southern Germany.

- One of only 5 copies, next to a copy in silver
- Characteristic play between supporting and weight-bearing elements
- Upright and full of confidence, he places the dainty figure of Icarus between two massive, heavily weighing wings
- Other bronzes by the artist are in numerous important collections like the Museum of Modern Art, New York, the Guggenheim Collection, Venice, and the Pinakothek der Moderne, Munich

EMIL SCHUMACHER

1912 Hagen – 1999 San José/Ibiza

Xerxes. 1960.

Oil and sand on canvas.
Lower right signed and dated. 100 x 80 cm (39.3 x 31.4 in). [JS]

🕒 *Called up: December 8, 2023 – ca. 1.26 pm ± 20 min.*

€ 80.000 – 120.000 (R/D, F)
\$ 84,000 – 126,000

PROVENANCE

- Kootz Gallery, New York (from the artist in 1961).
- Catherine Epstein Collection, New York (acquired from the above - 2016).
- Catherine Epstein Estate, New York (since 2016).

EXHIBITION

- 16 american and european artists, Samuel M. Kootz Gallery, New York (with the gallery label on the stretcher).

Beginning in 1950, a radical change took place in Schumacher’s oeuvre, when he abandoned the object as a pictorial motif and finally, around 1955, decided in favor of the pure expressive power of painting. From then on, color, line and materiality dominated his work. This stylistic change took place against the background of a contemporary style influenced by the French École de Paris, Tachism and American Action Painting. Schumacher added sand to the paint, in order to achieve the greatest possible plasticity. The impasto painting medium eliminates the dualism of ground and painterly form and pushes the composition-al structure into the background in favor of a lively color landscape. Schumacher spread out a relief reminiscent of encrusted layers of clay, thus generating a unique pictorial language with a powerful expression supported by its haptic presence. The press release of the MKM Museum Küppersmühle, Duisburg, on the occasion of the large solo

- **Strong, early composition by the German protagonist of Informalism**
- **From Schumacher’s first informalist work phase, which, accompanied by international exhibitions and the Venice Biennale (1962), was followed by his international breakthrough**
- **In 1955, Schumacher succeeded in staging color as matter on canvas; from then on he made the enhanced haptic presence of color by adding sand his trademark**
- **Schumacher spreads out a fascinating landscape reminiscent of encrusted layers of clay and earth in front of us**
- **With this emancipatory act, Schumacher liberated not only painting from two-dimensionality but also color from form and line from motif**
- **Exhibited in 1961 at the Kootz Gallery, New York, and since then part of an American private collection**

exhibition “Emil Schumacher - Inspiration und Widerstand” (Inspiration and Resistance, November 15, 2018 to March 10, 2019) reads: “Contemporary art is inconceivable without him. Emil Schumacher (1912-1999) is one of the most important protagonists of German postwar abstraction, who dared a radical new beginning in art after World War II and confronted the past with new pictorial inventions.” Schumacher liberated color from form and line from motif, and through this radically emancipatory act, he achieved a dissociation of painting and surface. This highly dynamic composition is a wonderfully early example of Schumacher’s artistically groundbreaking decision to delimit painting by exploring the third dimension. With the aim of enhancing the relief-like effect of his paintings, Schumacher incorporated other non-art materials such as stones, lead, asphalt, and sisal into his later compositions. [JS]



121

FRITZ KOENIG

1924 Würzburg – 2017 Ganslberg

Poseidon. 1963/64.

Bronze with gray - green patina.
One of 3 executed lifetime casts from a planned edition of 5. 110 cm (43.3 in).

🕒 Called up: December 8, 2023 – ca. 1.28 pm ± 20 min.

€ 50.000 – 70.000 (R*)
\$ 52,500 – 73,500

PROVENANCE

· Fritz-und-Maria-Koenig-Foundation, Landshut.

LITERATURE

· Dietrich Clarenbach, Fritz Koenig. Skulpturen. Catalogue raisonné, Munich 2003, no. 318, p. 290 (fig. pp. 100f.)
· Peter-Klaus Schuster, Fritz Koenig. Skulptur und Zeichnung, ex. cat. Munich/Berlin 1988/89, p. 16 (fig.).

- One of 3 lifetime casts
- Another copy is in the Museum Folkwang, Essen
- This is the first time that a copy of this powerful bronze is offered on the international auction market (source: artprice.com)
- Fritz Koenig literally merges the symbiosis of man and animal into a dynamic unity
- In the year of its creation, Fritz Koenig took part in documenta III in Kassel and was appointed to the chair of sculptural design in the architecture department of the Technical University of Munich

“These hybrids of human and animal are to be understood not simply as evidence of an effort to fuse sculptural values, but also - and perhaps above all - as an expression of an idea of harmony of creatures, as it determines the artist’s activity as a horse breeder on another level.”

D. Clarenbach, Fritz Koenig, Munich 2003, p. 13.





122

GEORG BASELITZ

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

Ohne Titel. 1966.

Woodcut in colors.
Jahn 53 4 (of 4). Signed and dated. One of ten copies.
On Hahnemühle wove paper (with the watermark).
40,5 x 32,7 cm (15.9 x 12.8 in). Sheet: 48,6 x 38,3 cm (19.1 x 15 in). [AW]

🕒 Called up: December 8, 2023 – ca. 1.29 pm ± 20 min.

€ 15.000 – 20.000 (R/N, F)
\$ 15,750 – 21,000

PROVENANCE
· Private collection Northern Germany.

- Fine early sheet with unique character
- In 1965, a figure appeared in Baselitz’s graphic oeuvre that could probably be the romantic Dresden painter Ludwig Richter, to whom the artist draws parallels in his work
- The Centre Pompidou in Paris dedicated a comprehensive retrospective to Georg Baselitz in 2021/22



123

SERGE POLIAKOFF

1900 Moscow – 1969 Paris

Composition bleue et orange.
Um 1963.

Gouache.
Lower right signed. On blue-gray paper.
62,4 x 47,4 cm (24.5 x 18.6 in), size of sheet. [JS]

🕒 Called up: December 8, 2023 – ca. 1.30 pm ± 20 min.

€ 20.000 – 30.000 (R/D, F)
\$ 21,000 – 31,500

PROVENANCE
· Galerie Stangl, Munich (with the stamp on the reverse).
· Private collection Southern Germany (since 1985, acquired from the above).

- Powerful composition from the best creative period
- Oscillating colors of particular radiance and depth, due to the multi-layered application of paint
- Rare composition solely based on the contrast of two hues
- Of particular tension and dynamics due to the luminous blue forms that seem to converge from above and below
- Part of a German private collection for almost 40 years
- In 1962, Poliakoff had his own exhibition space at the Venice Biennale
- Paintings from this work phase can be found in important international collections, such as the Museum of Modern Art, New York, and the Tate Modern, London

125

ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Ohne Titel. 1963.

Watercolor.
Lower right signed and dated. On firm watercolor paper.
41,8 x 60 cm (16.4 x 23.6 in), the full sheet. [CH]

 *Called up: December 8, 2023 – ca. 1.33 pm ± 20 min.*

€ 30.000 – 40.000 (R/D, F)
\$ 31,500 – 42,000

PROVENANCE

- Galerie M. Knoedler & Co., New York (1964).
- Private collection (1965).
- Galerie M. Knoedler & Co. New York.
- Galerie Thomas, Munich (acquired from the above in 1973).
- Private collection Southern Germany.

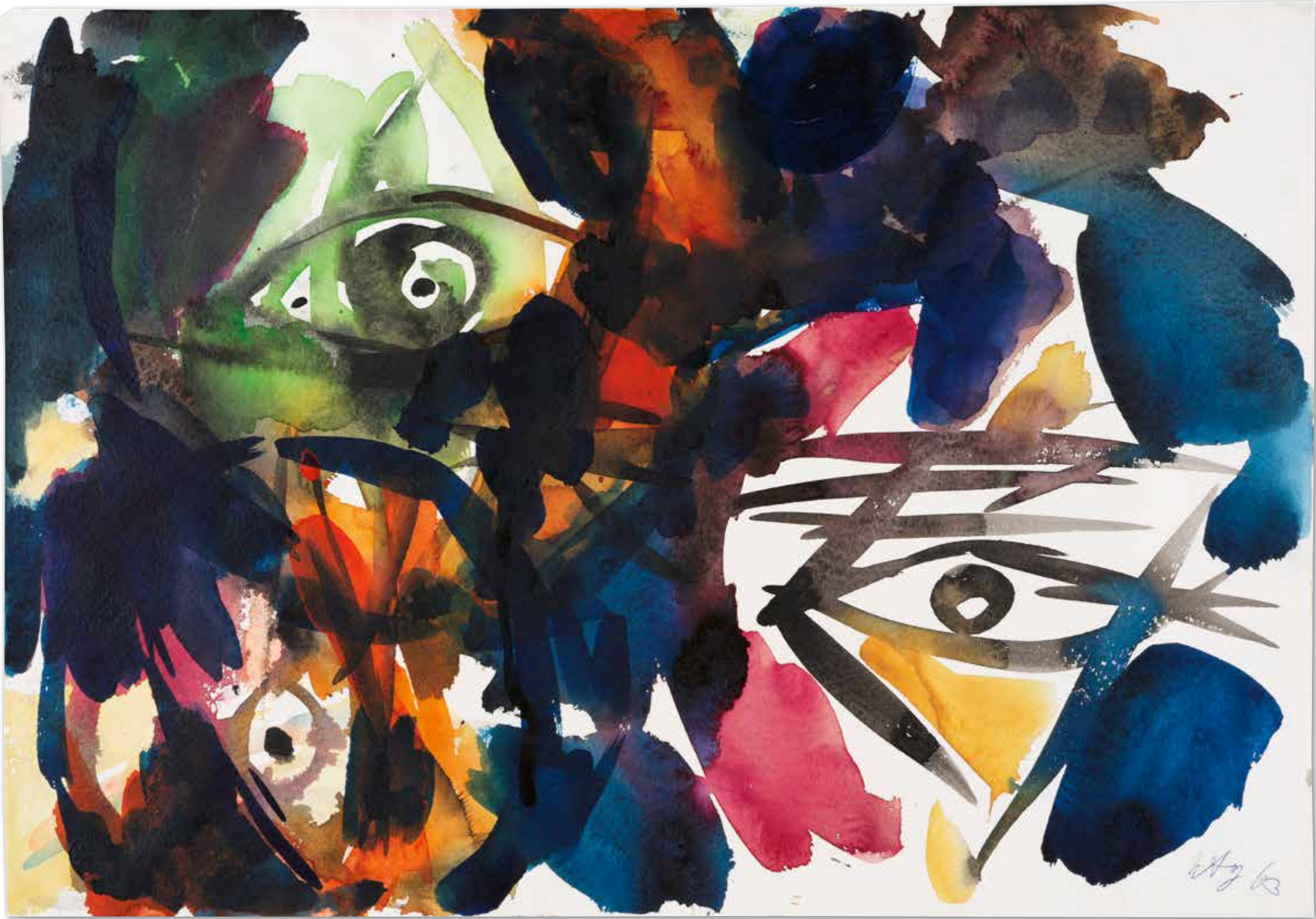
EXHIBITION

- Ernst Wilhelm Nay, Galerie M. Knoedler & Co., New York, January 21 - February 8, 1964.
- Contemporary European Watercolors (organized by the Museum of Modern Art, New York), traveling exhibition with stops at various American museums, 1965/66 (exhibition label on the reverse).

LITERATURE

- Magdalene Claesges, Ernst Wilhelm Nay. Werkverzeichnis. Aquarelle - Gouachen - Zeichnungen, vol. 3: 1954-1968, Berlin 2018, no. 63-061 (color illu.).

-
- From the group of the “Eye Pictures”, in which Nay changed his previous key motif of the Disk in a gestural expressive manner, by ‘crossing it out’, he found the depiction of the “eyes”
 - The warm dark colors and the variation of opaque and glazed elements create a particularly atmospheric composition
 - The following year, Nay showed his works at the important documenta III in Kassel
 - Comparable watercolors from this series can be found in, among others, the collections of the Centre Pompidou, Paris, the Buffalo AKG Art Gallery in Buffalo/New York, the Museum Ludwig in Cologne, the Städel Museum, Frankfurt am Main, the Staatsgalerie Stuttgart and the Staatliche Graphische Sammlung in Munich
-



126

BERNHARD
HEILIGER

1915 Szczecin – 1995 Berlin

Verwandlung III. 1960.

Bronze with dark brown patina.
Signed and dated on the reverse. With the foundry
mark “W.FÜSSEL BERLIN” at the bottom. One of two
copies. 120 x 42 x 32 cm (47.2 x 16.5 x 12.5 in). [EH]

🕒 Called up: December 8, 2023 – ca. 1.34 pm ± 20 min.

€ 25.000 – 35.000 (R/D, F)
\$ 26,250 – 36,750

PROVENANCE

· Private collection North Rhine-Westphalia.

EXHIBITION

- Bernhard Heiliger, Galerie Günther Franke, München, June 25 - July 31 1960, cat. no. 30, fig. p. 5 (presumably different copy).
 - Plastik 1925-1960, Galerie Springer, Berlin, 1960, cat.no. 19 (fig.).
 - bernhard heiliger, Staempfli Gallery, New York, October 10 - November 4, 1961, cat no. 23 (fig., presumably different copy).
 - Galerie der Edition Rothe, Heidelberg, 1962, cat.- no. 9 (presumably different copy).
 - Botschaft der Bundesrepublik Deutschland, Paris, 1963, cat. no. 3 (presumably different copy).
 - Galerie im Erker, St. Gallen, 1964, cat. no. 5 (presumably different copy).
 - The Spirit of New Berlin in Painting and Sculpture, 1964/65, cat. no. 41 (presumably different copy).
 - Galerie der Edition Rothe, Heidelberg 1965, cat. no. 5 (presumably different copy).
 - Wilhelm-Lehmbruck-Museum, Duisburg, September 1 - October 13, 1985; Städtische Museen, Heilbronn, February 7 - May 6, 1986, cat. no. 6 (color illu. p. 34, presumably different copy).
 - Drei Berliner Bildhauer, Galerie Pels-Leusden, Berlin, 1992, cat. no. 56 (presumably different copy).
- LITERATURE
- Marc Wellmann, Bernhard Heiliger 1915-1995. Monography and catalogue raisonné, Künzelsau 2005, p. 293, no. 231 (fig.).
 - Hanns Theodor Flemming, Bernhard Heiliger, Berlin 1962, p. 201, no. 139.
 - Siegfried Salzmann/Lothar Romain, Bernhard Heiliger. Mit einem Werkverzeichnis von Gert Ladewig, Frankfurt a. Main 1989, no. 86.
 - Stefan Diederich, Aspekte des Raumes und ihre Bedeutung im Werk Bernhard Heiligers, Frankfurt a. Main 1998.

- One of two copies
- Bernhard Heiliger is one of the most influential innovators of German sculpture
- In 1960, he detached the volume of his bronzes from the ground and let them explore the space floating in the air
- Bernhard Heiliger created numerous works for public spaces, such as “Reliefwand” for the Schiller Theater in Berlin in 1951, “Großer Phönix I” in front of the Germanisches Nationalmuseum in Nuremberg in 1964/65 and “Tag und Nacht” in front of the DaimlerChrysler Group administration building in Stuttgart in 1981/82
- Participated in the Venice Biennale in 1956 and the documenta in Kassel in 1955, 1959 and 1964

127

MIMMO ROTELLA

1918 Catanzaro – 2006 Milan

La nera. Um 1958.

Decollage. Torn posters and packing paper.
Signed in lower right. Dated, titled and with
direction arrow on the reverse, presumably
by a hand other than that of the artist.
100 x 72 cm (39.3 x 28.3 in), the full sheet. [SM]

🕒 Called up: December 8, 2023 – ca. 1.36 pm ± 20 min.

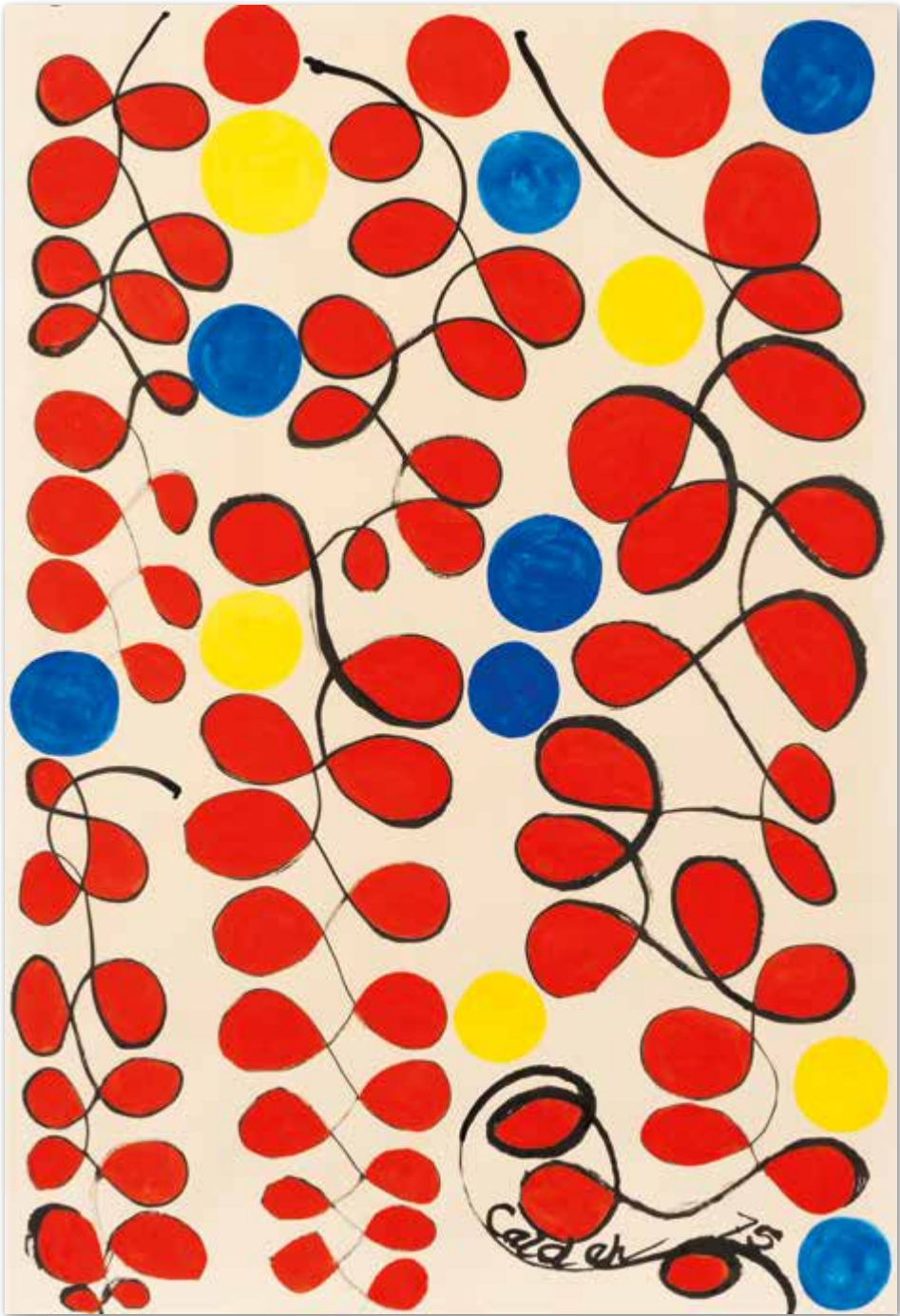
€ 20.000 – 30.000 (R/D, F)
\$ 21,000 – 31,500

PROVENANCE

- Galerie Reckermann, Cologne.
- Private collection North Rhine-Westphalia (acquired from the above in the 1970s)
- Private collection Baden-Württemberg.



- This work is based on advertising posters glued on top of each other, decollaged by Rotella, the entire surface consists of parts and fragments
- He has been working with the decollage of torn posters since the 1950s
- This medium is Mimmo Rotella's own creative achievement and was inspired by Cubism and Kurt Schwitters
- The use of advertising posters, the visual companions of everyday urban life, is a European position on American Pop Art



128

ALEXANDER CALDER

1898 Philadelphia – 1976 New York

Sweet peas. 1975.

Gouache and India ink.
Lower right signed and dated. With the inscriptions “Sweet Peas” and “14 6 81” on the reverse. On Canson wove paper (with the blindstamp). 110 x 74,5 cm (43.3 x 29.3 in), size of sheet. [EH]

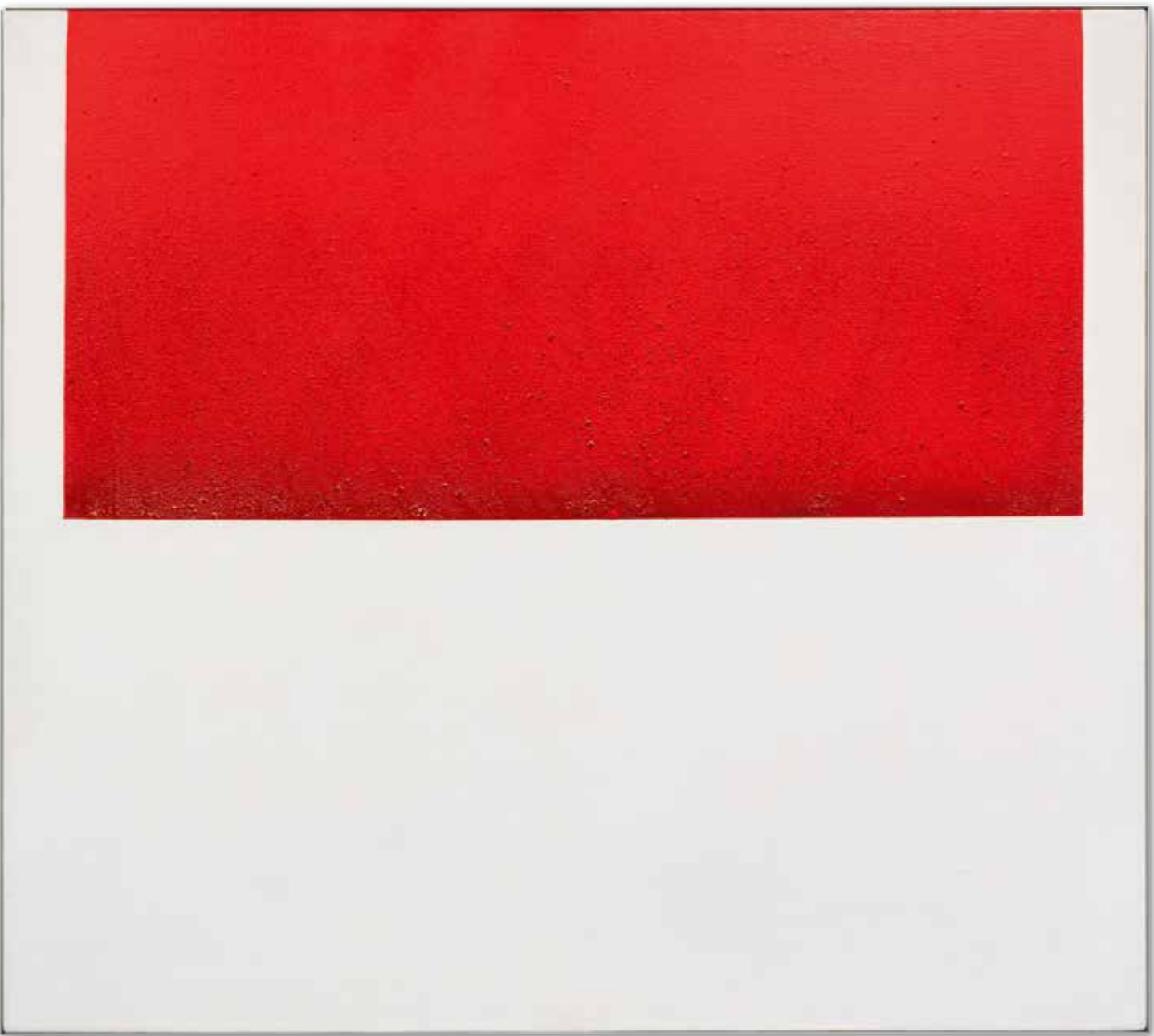
🕒 Called up: December 8, 2023 – ca. 1.37 pm ± 20 min.

€ 40.000 – 60.000 (R/D, F)
\$ 42,000 – 63,000

PROVENANCE

- Galerie Maeght, Zürich (with the label on the reverse).
- Private collection Basel.
- Private collection Baden-Württemberg.

- Alexander Calder is one of the most important sculptors of the 20th century
- In the gouache, he transfers the movement in space into line and surface on paper
- His work is very diverse: in 1975 he also designed the first BMW Art Car
- Alexander Calder was a participant in documenta 1 in 1955, as well as in the two subsequent documenta exhibitions in 1959 and 1964



129

RUPPRECHT GEIGER

1908 Munich – 2009 Munich

446/66. 1966.

Oil on canvas.
Signed and dated on the reverse. Titled on the stretcher. 82 x 90,5 cm (32.2 x 35.6 in). [JS]

🕒 Called up: December 8, 2023 – ca. 1.38 pm ± 20 min.

€ 40.000 – 60.000 (R/D, F)
\$ 42,000 – 63,000

PROVENANCE

- Galleria Peccolo, Livorno (label on the stretcher).
- Private collection Northern Germany.

- Rupprecht Geiger is one of the most important representatives of German Color Field painting
- Finely modulated, early color field that impresses with its gentle oscillation of red hues
- A particularly early example of Geiger’s use of the spray gun, which began around 1965
- The early luminous compositions are considered Geiger’s most sought-after works
- Geiger’s famous color modulations were exhibited several times at documenta between 1959 and 1977
- Red Color Fields from the 1960s can be found in important collections such as the Städel Museum, Frankfurt am Main, the Städtische Galerie im Lenbachhaus, Munich, the Neue Nationalgalerie, Berlin, and the Pinakothek der Moderne, Munich

EXHIBITION

- Rupprecht Geiger, Kestner Gesellschaft, Hannover 1967, p. 61, cat. no. 42 label on the stretcher).
- Rupprecht Geiger, Malerei - Graphitzzeichnung, Städtische Kunsthalle, Düsseldorf 1967, p. 32, cat. no. 41 (no. fig.).

LITERATURE

- Pia Dornacher/Julia Geiger, Rupprecht Geiger. Catalogue raisonné 1942-2002. Gemälde und Objekte, architekturbezogene Kunst, Munich 2003, no. 429 (fig.).



- Rare, early color field painting that precedes Graubner’s famous, object-like “Color Space Bodies” (from 1969)
- Graubner’s characteristic method of working in superimposed layers of color, as well as his quest for the maximum dissolution of color, can be recognized in this work
- Graubner’s pure color painting makes us pause and can only be experienced in a contemplative observation process
- In 2020, the MKM Museum Küppersmühle, Duisburg, presented the exhibition “COLOR ABSOLUTE. Katharina Grosse x Gotthard Graubner.”
- Works by Gotthard Graubner are in numerous museum collections like the Neue Nationalgalerie Berlin, the Museum Folkwang, Essen, the MKM Museum Küppersmühle, Dortmund, and the Museum of Modern Art, New York

130

GOTTHARD GRAUBNER

1930 Erlbach/Vogtland – 2013 Neuss

Ohne Titel. 1960.

Oil on canvas.
Signed and dated on the reverse.
98 x 68 cm (38.5 x 26.7 in). [JS]

🕒 *Called up: December 8, 2023 – ca. 1.40 pm ± 20 min.*

€ 50.000 – 70.000 (R/D, F)
\$ 52,500 – 73,500

PROVENANCE

- Private collection Rhineland (obtained from the artist).

131

FROM THE
AHLERS COLLECTION

HORST ANTES

1936 Heppenheim – lives and works in Sicellino and Wolfartsweier

Zweifigurig II. 1964.

Egg and oil tempera on cardboard, mounted into the original artist frame.
Bottom center signed and dated. Signed, titled and inscribed with the dimensions and the technique on the reverse.
60 x 50 cm (23.6 x 19.6 in). Frame size: 64,5 x 54,5 cm (25.4 x 21.5 in). [CH]

🕒 *Called up: December 8, 2023 – ca. 1.41 pm ± 20 min.*

€ 20.000 – 30.000 (R/D, F)
\$ 21,000 – 31,500

PROVENANCE

- Galerie Thomas, Munich (with two gallery labels on the reverse).
- Corporate Collection Ahlers AG, Herford (acquired from the above in 1983).



- With the invention of the “Kopffüßler” (cephalopod) in the early 1960s, Antes moved from abstraction to figuration in his paintings and sculptures and also attained more intense and luminous colors
- During these years, Antes also developed completely new pictorial elements that would be seminal for his later work, such as the double superimposed eyes
- Through the gestures of the hands and arms, the two figures show us pointing gestures and speeches - characteristic of the works from this period
- In 1966, Horst Antes exhibited in the German pavilion at the XXX. Venice Biennale
- Comparable works from this year can be found in important museum collections like the Busch-Reisinger-Museum of the Harvard Art Museum in Cambridge (Mass.), the Pinakothek der Moderne in Munich, the Sprengel Museum in Hanover and the Osthaus Museum in Hagen

EXHIBITION

- Antes - Loth, Galerie Altes Theater, Ravensburg, February 20 - March 13, 1966.
- Antes bei Stangl, Galerie Stangl, Munich, February 20 - April 19, 1975 (black-and-white illu., with the exhibition label on the reverse).
- Große Kunstausstellung, Haus der Kunst, Munich, June 12 - September 26, 1976, no. 806.

- Von Monet bis Poliakoff, Galerie Thomas, Munich, Oct./Nov. 1982 (color illu.).

LITERATURE

- Katja Szymczak, Horst Antes. Catalogue raisonné of paintings, vol. 1: 1957-1964, Künzelsau 2020, p. 210, no. 1964-22 (color illu.).



132

FROM THE
AHLERS COLLECTION

WILLI BAUMEISTER

1889 Stuttgart – 1955 Stuttgart

Montaru mit Gondel VIII. 1954.

Collage. Different types of paper, pencil and paste and light turquoise cardboard.
Lower right signed and dated “8.54”. With the estate stamp and the estate number “2015” on the reverse.
25,5 x 25,5 cm (10 x 10 in).

We are grateful to Mrs Felicitas Baumeister and Mrs Hadwig Goetz, Archive Baumeister at Kunstmuseum Stuttgart, for the kind support in cataloging this lot.

🕒 *Called up: December 8, 2023 – ca. 1.42 pm ± 20 min.*

€ 20.000 – 30.000 (R/D, F)
\$ 21,000 – 31,500

PROVENANCE

- Artist’s estate.
- Archive Baumeister (estate number 2015).
- Corporate Collection Ahlers AG, Herford (Grisebach 2013).

EXHIBITION

- Willi Baumeister. Arbeiten auf Papier 1923-1954, Villa Grisebach Auktionen, Berlin, September 20 - October 19, 2013, cat. no. 54, p. 99 (color illu.).

LITERATURE

- Dietmar J. Ponert, Willi Baumeister. Catalogue raisonné of drawings, gouaches and collages, Cologne 1988, no. 2270.

- Filigree paper work from the famous “Montaru” series
- The different materials of paper, chalk and pencil create an effect of great density and presence
- The collage is a fine example of Willi Baumeister’s intensive exploration of different materials as a means of expression for the composition

133

ARNULF RAINER

1929 Baden near Vienna – lives and works in Vienna

Übermalung. 1959.

Oil on canvas.
Lower right signed and dated.
38,5 x 24,5 cm (15.1 x 9.6 in). [EH]

🕒 *Called up: December 8, 2023 – ca. 1.44 pm ± 20 min.*

€ 40.000 – 60.000 (R/D, F)
\$ 42,000 – 63,000

PROVENANCE

- Private collection Austria.



- Arnulf Rainer is one of the most important artists of the Austrian post-war avant-garde
- Of extraordinary luminosity
- Overpainting is still considered the central principle of Rainer’s work and a significant contribution to European post-war art
- Rainer was represented at documenta II in Kassel in the year this work was created



134

FRED THIELER

1916 Kaliningrad – 1999 Berlin

R.S. - DARK - N.Z.1. 1963/1965.

Mixed media on canvas.
Lower right signed and barely legibly dated.
Barely legibly titled on the reverse.
300 x 170 cm (118.1 x 66.9 in). [SM]

🕒 Called up: December 8, 2023 – ca. 1.45 pm ± 20 min.

€ 30.000 – 40.000 (R/D, F)
\$ 31,500 – 42,000

EXHIBITION

- Württembergischer Kunstverein, Stuttgart, 1963, cat. no. 326.
- Fred Thieler. 1961-1963. Bilder und Grafik, Oldenburger Kunstverein, November 10 - December 8, 1963, folding leaflet no. 8.
- Auckland City Art Gallery, 1965, cat. no. 49.

LITERATURE

- Andrea Firmenich/Jörn Merkert/Sigrid Melchior, Fred Thieler. Monograph and Catalog raisonné. Bilder von 1942-1993, Cologne 1995, p. 335, no. 6/154.

- Impressive large-format work from the heyday of Informalism
- Thieler developed his own pouring technique, based on Jackson Pollock’s dripping process
- The visualization of the self-dynamic progression of the paint as an artistic means between chance and intention

135

FROM THE
AHLERS COLLECTION

FERNANDEZ ARMAN

1928 Nica – 2005 New York

Sans titre (Violon découpé sur panneau noir). 1962.

Coupe . Sliced violin on black wood.
Lower right signed and dated. Unique object.
84 x 48 x 9,7 cm (33 x 18.8 x 3.8 in).

🕒 Called up: December 8, 2023 – ca. 1.46 pm ± 20 min.

€ 40.000 – 60.000 (R/D, F)
\$ 42,000 – 63,000

PROVENANCE

- Gunter Sachs Collection (acquired from the artist in 1962).
- Corporate Collection Ahlers AG, Herford (Sotheby’s 2012).

EXHIBITION

- Sammlung Gunter Sachs, München, Modern Art Museum (organizer), Villa Stuck, Munich, September 8 - October 20, 1967.
- ZERO und Nouveau Réalisme. Die Befragung der Wirklichkeit, Foundation Ahlers Pro Arte, Hanover, February 26 - June 26, 2016, cat. p. 76 (fig.).

LITERATURE

- Denyse Durand-Ruel, Arman. Catalogue Raisonné, vol. II, Turin 1991, no. 295, p. 151 (fig.).
- https://www.arman-studio.com/catalogues/catalogue_coupe/arman_cpe_list.html
- Gunter Sachs, Mein Leben, Munich 2005,. 85 (m. Farbabb.).
- Sotheby’s, London, Auktion L 12026: The Gunter Sachs Collection Evening Auction, May 22, 2012, lot 1 (titled: Violon Coupé en Longueur).

In 1961, Arman began making cut-up objects. This was the birth of the group of works in his oeuvre called “Coupe” (French for ‘cut’). A year later, he created our “Violon découpé sur panneau noir”, which was acquired by Gunter Sachs for his collection the same year. The year 1962 was also the founding year of the artist group “Nouveau Réalisme”. The group included Yves Klein, Jean Tinguely, Raymond Hains and Arman. Arman’s “Coupes” formed a key group in his innovative oeuvre. Making destruction and segmentation of an object the subject of a picture, Arman introduces a new aesthetic to the history of art, and along with it a new view of reality. [EH]



- Unique piece
- This early object from the series of “Coupes” (cut-up objects) was created in the founding year of the group “Nouveau Réalisme”
- By fragmenting the instrument, Arman visualizes the way the sound spreads
- The previous owner, Gunter Sachs, purchased the work directly from the artist in the year it was created
- Arman, one of the founders of Nouveau Réalisme, participated in the documenta in Kassel in 1964, 1968 and 1977
- Arman’s works are at, among others, the Museum of Modern Art, New York, and the Centre Pompidou, Paris



- A sophisticated composition in strong colors
- An impressive document of Winter's clear formal language
- Since he participated in documenta I (1955), Winter has been regarded as one of the leading representatives of German Informalism and abstract post-war modernism
- Works by the artist can be found in renowned museums like the Pinakothek der Moderne, Munich, the Centre Georges Pompidou, Paris, and the Museum of Modern Art, New York

136

FRITZ WINTER

1905 Altenbögge—1976 Herrsching am Ammersee

Ohne Titel. ca. 1970.

Oil on cardboard laid on fiberboard.
On thin brownish cardboard by Beryll (with the blindstamp). 61 x 43 cm (24 x 16.9 in). [AW]

The certificate of authenticity by Dr. Gabriele Lohberg, Krefeld, was not at hand before printing.

🕒 *Called up: December 8, 2023 — ca. 1.48 pm ± 20 min.*

€ 20.000—30.000 (R/D, F)
\$ 21,000—31,500

PROVENANCE

- Galerie Otto Stangl, Munich.
- Private collection Southern Germany (acquired from the above in 1973).



137

SERGE POLIAKOFF

1900 Moscow—1969 Paris

Composition abstraite. 1965.

Oil on canvas.
Lower right monogrammed. Signed on the reverse.
38 x 46 cm (14.9 x 18.1 in). [JS]

The work is documented in the Poliakoff Archive, Paris, under the number 964103.

🕒 *Called up: December 8, 2023 — ca. 1.49 pm ± 20 min.*

€ 50.000—70.000 (R/D, F)
\$ 52,500—73,500

- Powerful and dense composition from the best creative period
- The characteristic Poliakoff colors red and blue in a fascinating balance
- Rare composition based solely on the contrast of two colors
- Part of a German private collection for 40 years
- Paintings from this work phase are in renowned international collections like the Museum of Modern Art, New York, and Tate Modern, London

PROVENANCE

- Galerie Stangl, Munich (stamp on the stretcher).
- Private collection Southern Germany (acquired from the above).

LITERATURE

- Alexis Poliakoff, Serge Poliakoff. Catalogue raisonné, vol. IV, 1963-1965, Paris 2012, p. 242, no. 65-17 (black-and-white illu.).



- Hans Hartung, one of the most important representatives of European Informalism and one of the most influential protagonists of the École de Paris
- The brushstroke is the central characteristic of Hartung’s multifaceted oeuvre
- In 1975, the Metropolitan Museum of Art, New York, dedicated a solo exhibition to the European protagonist of abstract painting

138

HANS HARTUNG

1904 Leipzig – 1989 Antibes

P 1959-104. 1959.

Graphite and color Pastel.
Lower right signed, dated “10/5/60” and dedicated. Titled, inscribed and with a directiuon arrow on the reverse. On firm paper.
37 x 27 cm (14.5 x 10.6 in). [JS]

🕒 *Called up: December 8, 2023 – ca. 1.50 pm ± 20 min.*

€ 18.000 – 24.000 (R/D, F)
\$ 18,900 – 25,200

PROVENANCE

- Galerie Stangl, Munich.
- Private collection Southern Germany (acquired from the above in 1983).

139 | FROM THE AHLERS COLLECTION

NIKI DE SAINT PHALLE

1930 Neuilly-sur-Seine – 2002 San Diego/California

Assemblage No. 6. 1961.

Assemblage on a blue panel.
Lower right signed and dated.
25,5 x 32 x 3,5 cm (10 x 12.5 x 1.3 in). [AW]

🕒 *Called up: December 8, 2023 – ca. 1.52 pm ± 20 min.*

€ 15.000 – 20.000 (R/D, F)
\$ 15,750 – 21,000

PROVENANCE

- Galerie Hanschin, Basel.
- Collection of Dagny and Jan Runnqvist, Galerie Bonnier, Geneva.
- Corporate Collection Ahlers AG, Herford.



- One of the early major works from the key phase in which Saint Phalle joined the “Nouveau Réalisme” movement
- 2023 part of the comprehensive exhibition at the Schirn Kunsthalle, Frankfurt a. Main, in cooperation with the Kunsthau Zürich and until 2024 part of an exhibition at the Hamburger Kunsthalle
- Works by the artist can be found in renowned international collections like the Museum of Modern Art, New York, the Centre Georges Pompidou, Paris, the Tate Gallery, London, and the Pinault Collection, Paris

EXHIBITION

- Niki de Saint Phalle. En joue! Assemblagen und Schießbilder 1958-1964, Foundation Ahlers Pro Arte / Kestner Pro Arte, Hanover, February 1 - April 21, 2014.
- ZERO und Nouveau Réalisme. Die Befragung der Wirklichkeit, Foundation Ahlers Pro Arte, Hanover, February 26 - June 26, 2016, p. 83 (fig.).
- Nouveaux Réalistes, Museo Comunale d'Arte Moderna di Ascona, May 25 - September 3, 2017, p. 43 (color illu.).

- Niki de Saint Phalle, Kunsthau Zürich, September 2, 2022 - January 15, 2023; Schirn Kunsthalle, Frankfurt a. Main, February 3 - May 21, 2023, p. 43 (color illu.).
- Herausragend! Das Relief von Rodin bis Taeuber-Arp, Hamburger Kunsthalle, October 13, 2012 - February 25, 2024.

LITERATURE

- Christie's, Paris, 3564th auction, Art Contemporain, December 5, 2013, lot 217.



140 | FROM THE
AHLERS COLLECTION

YVES KLEIN

1928 Nice—1962 Paris

Table Bleue. 1961/1963.

Multiple. Table, glass, plexiglass, wood, metal and IKB pigment.

With the edition label, there signed by Rotraut Klein-Moquay, the artist's widow, and inscribed with the serial number. Ca. 38 x 125,1 x 100 cm (14.9 x 49.2 x 39.3 in).

🕒 *Called up: December 8, 2023 — ca. 1.53 pm ± 20 min.*

€ 18,000 — 24,000 (R/D, F)
\$ 18,900 — 25,200

• In this work, Yves Klein transferred his iconic blue from painting to design

• A unique symbiosis between fine and applied art

• The intense I.K.B. pigment becomes almost palpable

PROVENANCE

- Tête a Tête Arts, Paris.
- Corporate Collection Ahlers AG, Herford (since 2006).

“Hypnotic motifs, vibrant forms and flickering patterns: The master of optical illusion puts our vision to the test.”

From a text for the exhibition “Vasarely. Im Labyrinth der Moderne”, Städel Museum, Frankfurt am Main, September 26, 2018 - January 13, 2019.

141

VICTOR VASARELY

1906 Pécs—1997 Annet-sur-Marne near Paris

LLA. 1968/1973.

Acrylic on canvas.

Signed in lower right. Verso of the canvas twice signed (once in printed characters), dated “1968-73” and titled as well as inscribed “2612” and with minimally differing dimensions. 124,5 x 69,5 cm (49 x 27.3 in).

The date refers to both the year the work was conceived and the year it was realized.

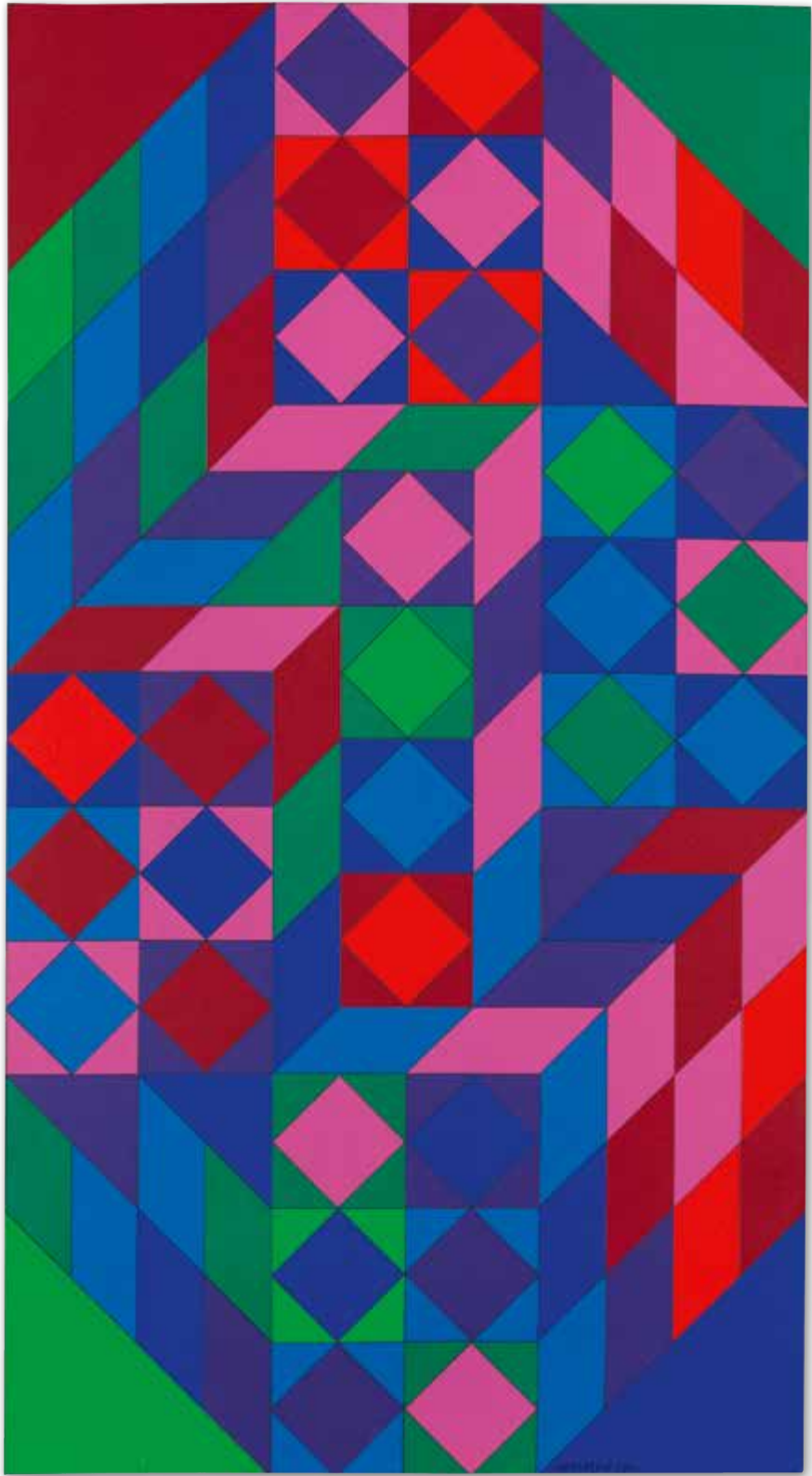
Accompanied by a photo expertise from Pierre Vasarely, president of the Fondation Vasarely, universal legatee and holder of Victor Vasarely's moral rights, issued in May 2021. The artwork will be included in the forthcoming Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely, which is currently compiled by the Fondation Vasarely, Aix-en-Provence.

🕒 *Called up: December 8, 2023 — ca. 1.54 pm ± 20 min.*

€ 50,000 — 70,000 (R/D, F)
\$ 52,500 — 73,500

PROVENANCE

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



• Victor Vasarely was one of the founding members of Op-Art and one of its most prominent representatives

• His psychedelic colorful pictures vex the observer with their perceptual illusion

• In terms of color, format and form the work reflects the famous “Olympic Poster” of the 1972 Munic Olympics



- Iconic photo by the American photographer Ormond Gigli
- The work shows 43 women in the windows of a house under renovation, and was taken spontaneously during the workers' lunch break
- It shows models and friends of Ormond, as well as his wife and the wife of the house's manager
- The photographer became known in the early 1950s through photographs of celebrities such as Sophia Loren and Anita Ekberg
- "Girls in the Windows" is one of his most famous and sought-after works

PROVENANCE

- Corporate Collection Ahlers AG, Herford (since 2013).

EXHIBITION

- #DepictingWomen - beauty, goddess, motherhood, bathing, soliciting, fulfilling, fragment, Foundation Ahlers Pro Arte, Herford, September 15 - December 9, 2018, cat. pp. 86 and 48 (illu.).

LITERATURE

- Villa Grisebach, Berlin, auction 216, Moderne und Zeitgenössische Photographie, November 27, 2013, lot 2059.

142

FROM THE
AHLERS COLLECTION

ORMOND GIGLI

1925 New York – 2019 West Stockbridge, Massachusetts

Girls in the Windows. 1960.

Chromogenic print.
Signed, dated and numbered on the reverse.
From an edition of 100 copies. On Fujicolor Chrystal Archive Paper. 50 x 50,8 cm (19.6 x 20 in). Sheet: 60,7 x 63,4 cm (23.8 x 24.9 in).
The photo was shot in 1960 while the edition was printed at a later point. [AR]

🕒 *Called up: December 8, 2023 – ca. 1.56 pm ± 20 min.*

€ 10.000 – 15.000 (R/D, F)
\$ 10,500 – 15,750

143

ADOLF LUTHER

1912 Krefeld – 1990 Krefeld

Sphärisches Hohlspiegelobjekt (beleuchtet). 1974.

Concave mirror, half transparent, round. Flat mirror, illuminant, plexiglass cover, wood.
Signed and dated and with the stamp "Luther Licht und Materie" on the reverse.
93 x 62 x 14,5 cm (36.6 x 24.4 x 5.7 in).
The work can be mounted in portrait and landscape format. [AR]

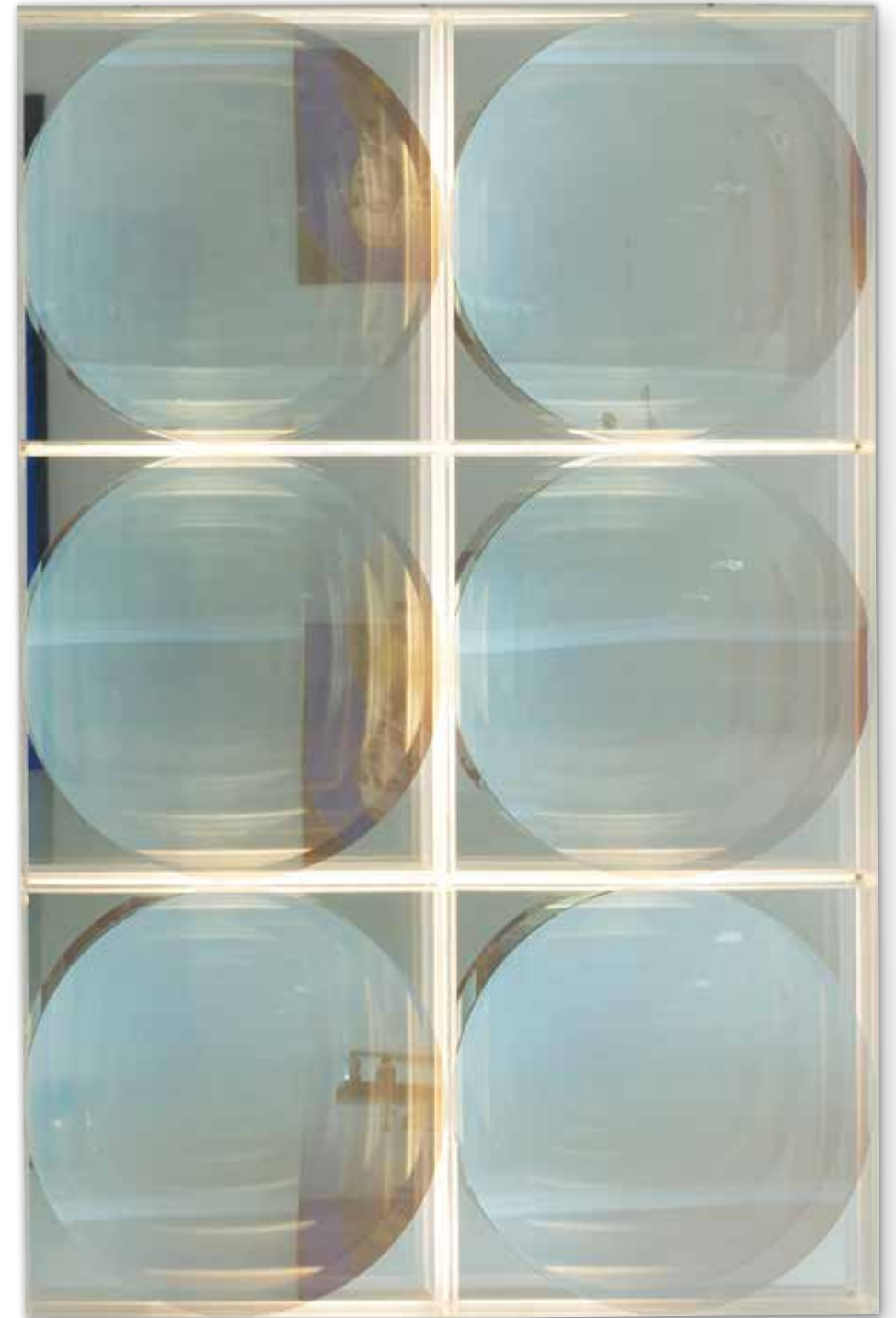
The work will be included into the catalogue raisonné of the Adolf-Luther-Foundation, Krefeld.
The work is accompanied by a certificate.

🕒 *Called up: December 8, 2023 – ca. 1.57 pm ± 20 min.*

€ 20.000 – 30.000 (R/D, F)
\$ 21,000 – 31,500

PROVENANCE

- Private collection Saxony.



- Strict serial arrangement of identical elements
- The built-in illuminants enhance the effect of the specular light reflections
- With his conceptual approach, Adolf Luther made an important contribution to light art
- Participation in international exhibitions of kinetic art, "ZERO" and Op-Art

144

GÜNTHER UECKER

1930 Wendorf—lives and works in Düsseldorf

Feld. 2011.

Nails and white paint, on canvas, on panel.
Signed, dated, titled and with a direction arrow and a dedication on the reverse.
40,5 x 30 x 10 cm (15.9 x 11.8 x 3.9 in).

The work is registered in the Uecker Archive with the number GU.11.009 and has been earmarked for inclusion into the forthcoming Uecker catalogue raisonné.

🕒 *Called up: December 8, 2023 — ca. 1:58 pm ± 20 min.*

€ 120.000 — 150.000 (R/D, F)
\$ 126,000 — 157,500

PROVENANCE

· Private collection (since 2011, directly from the artist).

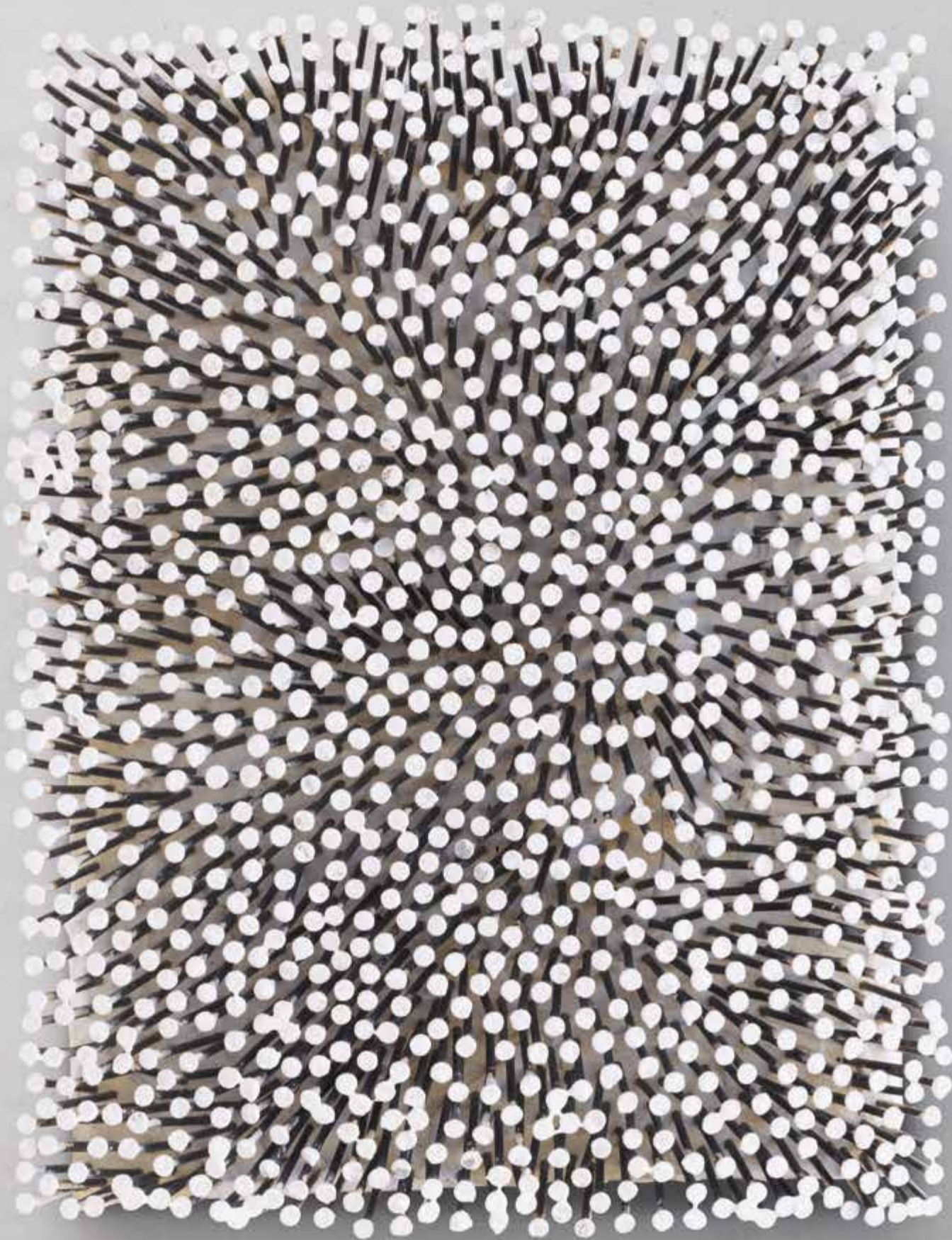
- Concentrated energy in a small format
- Dense and powerful nailwork
- With a captivating optical quality that is characteristic of the artist’s nail technique

“My body played a role in the proportions of my work from the very beginning. The distances between the nails, for example, which I use as a means of articulating light, had their origin in the proportions of my hands.”

Günther Uecker 1977, quoted from: Ex. cat. Günther Uecker. Eine Retrospektive, Munich 1993, no page

“Feld” from 2011 is a prime example of Günther Uecker’s archetypal nail reliefs. As one of the main protagonists of the ZERO group, founded in 1958, Uecker, together with fellow artists Otto Piene and Heinz Mack, strove to reduce artistic creation to the most original and elementary facets of visual perception: Light, shadow and movement. Around 1957, he began to integrate industrially manufactured mass products into his work. Nails turned out to be the perfect means of expression for these basic ideas, and they would remain his preferred medium to this day. The nail is “the ideal object [...] to model light and shadow - to visualize it. It protrudes from the flat surface as a tactile sensor, like a sundial” (Günther Uecker, quoted from: Alexander Tolnay, ed., Günther Uecker Zwanzig Kapitel, Ostfildern-Ruit 2006, p. 72). At oblique angles and with different depths, Uecker hammers the nails with great physical

strain in an almost ritualistic repetition, creating a captivating duality of organic form and linear structure. The order of the nails follows an instinctive momentum, so that the nails interact with one another. In this work with an appealing format, he achieves this in a particularly subtle yet expressive way. A dense landscape of countless nails is transformed into a dramatic chiaroscuro intensified by the white-painted nail heads. The result is a complex effect that changes with the viewer’s perspective and the light incidence. Uecker invites us to walk around the work, to experience it, because new patterns, movements and shadows can be discovered from every angle. In the present work Uecker creates an effect that transcends both time and space and refuses to wane. Our nail landscape “Feld” can thus be seen as a wonderful example of Günther Uecker’s perfect monumental lightness. [AW]





145

KARL HARTUNG

1908 Hamburg – 1967 Berlin

Große Baumsäule I. 1965/66.

Bronze, polished.
Side of bottom edge with the punched name and foundry mark of art foundry Hermann Noack, Berlin. From an edition of 6 + 1 copies.
Height: 57 cm (22.4 in).
Lifetime cast.
Currently, works by Karl Hartungs are shown in the exhibition “Herausragend: das Relief von Rodin bis Taeuber-Arp” (until February 25, 2024) at Hamburger Kunsthalle. [CH]

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

 *Called up: December 8, 2023 – ca. 2.00 pm ± 20 min.*

€ 30.000 – 40.000 (R*)
\$ 31,500 – 42,000

PROVENANCE

· From the artist’s estate.

EXHIBITION

· Karl Hartung 1908-1967. Eine Werkübersicht zum 80. Geburtstag, Galerie Pels-Leusden, Berlin, September 3 - October 29, 1988, cat. no. 84 (fig.).
· Ex. cat. Karl Hartung. Werke und Dokumente, Germanisches Nationalmuseum, Nuremberg 1998, p. 77.

LITERATURE

· Markus Krause, Karl Hartung 1908–1967. Metamorphosen von Mensch und Natur (monograph and catalogue raisonné), Munich 1998, p. 269, no. 792 (black-and-white illu.).
· Ex. cat. Karl Hartung. Werke und Dokumente, Germanisches Nationalmuseum, Nuremberg 1998, p. 77.

In the sculpture with the evocative title Große Baumsäule I (Large Tree Column I), Karl Hartung takes a form of a tree trunk, at first glance derived from nature, and transforms it into a new, abstract sculptural column. However, the proximity to the aesthetics of nature is artistically broken by the choice of material – a shiny, polished gold bronze. This piece was cast during the artist’s lifetime - he could have chosen a brown patina for the bronze cast of his tree column, but he deliberately chose a polished bronze with material aesthetics that provide an attractive contrast to the natural form of a tree trunk. This results in a very special effect that emphasizes the form.
[Anna Hartung]

- Lifetime cast
- This work is characterized by particularly sensual aesthetics and expressiveness, due to the clear formal language and the smooth, shiny surface
- With the greatest possible abstraction, Hartung maintains a certain closeness to nature and the vegetative, figurative original motif
- This is the first time that a copy of this bronze is offered on the international auction market
- Another copy is in the collection of the Städtische Galerie Wolfsburg
- Another copy is on display in the grand solo exhibition “Reine Formsache. Homage to Karl Hartung” at the Gerisch Foundation in Neumünster until December 17, 2023



146

RAIMUND GIRKE

1930 Skrzynka/Silesia – 2002 Cologne

Kleine Fluktuation II. 1963.

Tempera on canvas.
Signed, dated and titled on the reverse.
60 x 60 cm (23.6 x 23.6 in). [JS]

 *Called up: December 8, 2023 – ca. 2.01 pm ± 20 min.*

€ 25.000 – 35.000 (R/D, F)
\$ 26,250 – 36,750

PROVENANCE

· Galerie Ursula Lichter, Frankfurt a. Main.
· Private collection Southern Germany (acquired from the above).

- One of the extremely rare, early “Fluktuationen”
- Fascinating dynamic achieved with a maximum reduction of painterly means
- In the second half of the 1960s, Girke attained his strictly horizontal stripe paintings through the optical movement of the black and white “Fluktuationen”
- In 2022, the MKM Museum Küppersmühle, Duisburg, honored Girke with a major retrospective titled “Raimund Girke. Klang der Stille” (Sound of Silence)



147

ALBERT OEHLÉN

1954 Krefeld – lives and works in Cologne and Spain

Wünsche. 1993.

Watercolor on paper.
Lower right signed and dated. 99,5 x 69,7 cm
(39.1 x 27.4 in), the full sheet. [SM]

 *Called up: December 8, 2023 – ca. 2.02 pm ± 20 min.*

€ 20.000 – 30.000 (R/D, F)
\$ 21,000 – 31,500

PROVENANCE

- Galerie Bärbel Grässlin, Frankfurt am Main (with the gallery label on the reverse, directly from the artist).
- Private collection Northern Germany
- Private collection.

EXHIBITION

- Albert Oehlen Zeichnungen, Galerie Bärbel Grässlin, Frankfurt am Main, June 4 - July 10, 1993.

LITERATURE

- Albert Oehlen - Blaue Tinte für Füllfederhalter - Zeichnungen II, ex. cat. Galerie Peter Pakesch, Vienna/Galerie Bärbel Grässlin, Frankfurt/ Galerie der Stadt, Wels 1993 (fig. p. 35).

- Characteristic metamorphic abstraction
- The golden-brown glaze and the meshwork of forms in graphite form an earthen color harmony
- Comparable works can be found in important collections such as the Hamburger Kunsthalle, the MoMA New York and the Saatchi Gallery London



148

HEINZ MACK

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

Würfel. 1959/1967.

Aluminum on wood, mounted on plexiglass. Unique object.
Twice signed and dated inside the cube.
41,5 x 32,5 x 33 cm (16.3 x 12.7 x 12.9 in).
According to Honisch, the work was restored in 1967, which explains the double signature and date. [AR]

 *Called up: December 8, 2023 – ca. 2.04 pm ± 20 min.*

€ 20.000 – 30.000 (R/D, F)
\$ 21,000 – 31,500

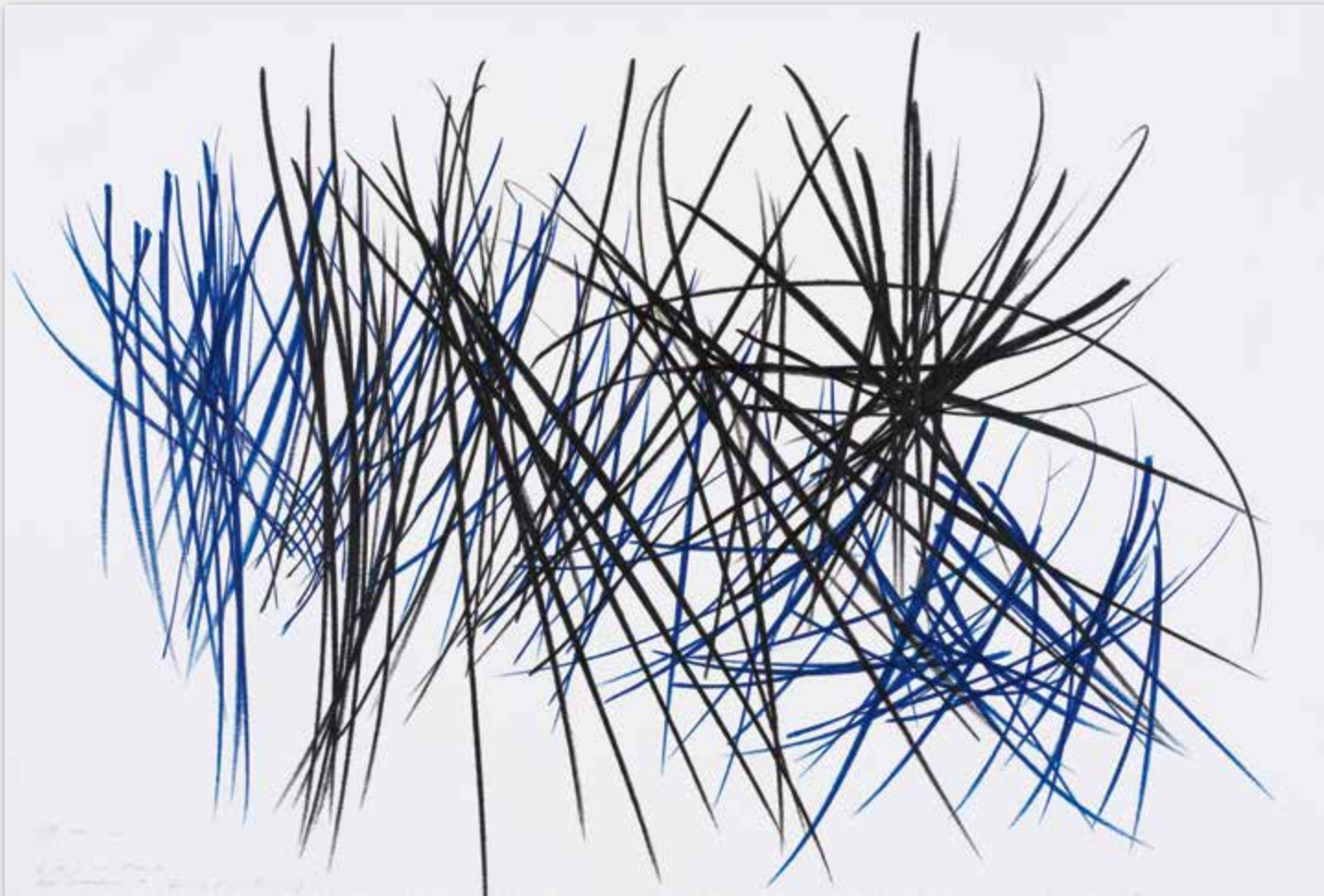
PROVENANCE

- Private collection Baden-Württemberg.

LITERATURE

- Dieter Honisch, Mack, Skulpturen 1953-1986, Düsseldorf 1986, no. 176 (black-and-white illu. p. 494).

- Unique cube object by the important “ZERO” artist
- Light, movement, space, reflections, sun reflections, time, dynamics, vibration: the work combines all the important elements of his progressive concept of art
- In 1958, one year before this work was created, Heinz Mack founded the avant-garde artists’ group “ZERO” with Otto Piene
- Since September 2023, the ZKM Karlsruhe shows an extensive exhibition of the artist with works from all creative phases



149

HANS HARTUNG

1904 Leipzig – 1989 Antibes

P-1961-72. 1961.

Color Oil crayon.
Lower left signed and dedicated “17 11 65 à M et Mme Schmidt très cordialemnént”. Inscribed with the work number and a direction arrow on the reverse. On smooth white board.
49,5 x 72,5 cm (19.4 x 28.5 in), size of sheet. [J5]

The work is registered in the archive of the Fondation Hartung / Bergman, Antibes. We are grateful for the kind support in cataloging this lot.

🕒 Called up: December 8, 2023 – ca. 2.05 pm ± 20 min.

€ 18.000 – 24.000 (R/D, F)
\$ 18,900 – 25,200

PROVENANCE

· Private collection Germany (gifted from the artist in 1965, ever since family-owned).

- Characteristic, energetic composition from the best creative period
- The line is the key characteristic of Hartung’s multifaceted oeuvre, which he increased to an energetic gesture in zoom-like detail
- Gift from the artist and ever since part of a German private collection
- As early as in 1975, the Metropolitan Museum of Art, New York, dedicated a solo exhibition to the European protagonist of informal painting
- Hartung’s dynamic creations were shown in, among others, the 2008 exhibition “Action Painting” at Fondation Beyeler, Riehen/Basel, next to the works of the American representatives de Kooning, Pollock, and Twombly



150

FRITZ WINTER

1905 Altenböggge – 1976 Herrsching am Ammersee

Spiegelung. 1964.

Oil on canvas.
Lower right signed and dated. Signed, dated and titled on the reverse. 60 x 70 cm (23.6 x 27.5 in). [AW]

Accompanied by a certificate of authenticity (in copy) from Mrs Helga Gausling, Fritz-Winter-House Ahlen, dated June 19, 2009. The work was included into the archive of the Fritz-Winter-House.

🕒 Called up: December 8, 2023 – ca. 2.06 pm ± 20 min.

€ 20.000 – 30.000 (R/D, F)
\$ 21,000 – 31,500

- Extremely complex composition in harmonious colors
- In 2015, the Pinakothek der Moderne, Munich, dedicated an exhibition to Fritz Winter’s emancipation and dynamization of color in the painting of the 1960s
- Since his participation in documenta I (1955), Winter has been regarded as one of the leading representatives of German Informalism and of post-war abstraction
- Winter had first exhibitions in the USA in the 1950s, at, among others, the Museum of Modern Art, New York

PROVENANCE

· Private collection North Rhine-Westphalia.
· Private collection Baden-Württemberg (acquired from the above in 2009).

LITERATURE

· Ketterer Kunst, Munich, 358th auction, October 24, 2009, lot 802 (color illu.).



- Early work in the characteristic, minimalist Girke style
- Girke is a master of monochrome painting: while his œuvre around 1960 was still dominated by the non-colors black and white, he had achieved a maximum nuance of white since the late 1960s
- “Untitled” declares the non-color white in all its shades and levels of expression as the protagonist of the gently modulated composition
- Through rhythmic structure and nuance, Girke creates a fascinating illusion of three-dimensionality and motion
- In 2022, the MKM Museum Küppersmühle, Duisburg, honored Girke’s œuvre with a major retrospective titled “Raimund Girke. Klang der Stille” (Sound of Silence)

PROVENANCE

- Galerie Teufel, Koblenz.
- Private collection Baden-Württemberg (acquired from te above in 1971, ever since family-owned).

EXHIBITION

- Württembergischer Kunstverein, Stuttgart, no date (with the label on the stretcher).

151

RAIMUND GIRKE

1930 Skrzynka/Silesia – 2002 Cologne

Ohne Titel. 1967.

Oil on canvas.
Signed, dated and titled as well as inscribed “oben” and with a direction arrow on the reverse.
100 x 100 cm (39.3 x 39.3 in). [JS]

🕒 *Called up: December 8, 2023 – ca. 2.08 pm ± 20 min.*

€ 15.000 – 25.000 (R/D, F)
\$ 15,750 – 26,250

152

FRITZ WINTER

1905 Altenböggé – 1976 Herrsching am Ammersee

Ohne Titel. ca. 1970.

Oil on cardboard on fiberboard.
On thin brownish cardboard. 61 x 43,3 cm (24 x 17 in).
[AW]

The certificate of authenticity by Dr. Gabriele Lohberg, Krefeld, was not at hand before printing.

🕒 *Called up: December 8, 2023 – ca. 2.09 pm ± 20 min.*

€ 20.000 – 30.000 (R/D, F)
\$ 21,000 – 31,500

PROVENANCE

- Galerie Otto Stangl, Munich.
- Private collection Southern Germany (acquired from the above in 1973).



- Reduced, strong composition dominated by a bright red
- Fritz Winter studied at the Bauhaus in Dessau and later became one of the most important German post-war artists
- Prior to the creation of our work, Winter had already participated in the documenta in Kassel: documenta 1 (1955), documenta II (1959) and III (1964)
- As early as in the 1950s, works by the artist were shown in two exhibitions at the Museum of Modern Art, New York

GÜNTHER UECKER

1930 Wendorf—lives and works in Düsseldorf

Aggressive Reihung (Antibild). 1970.

Nails and graphite on a panel laminated with canvas.
Signed, dated, titled and inscribed with a direction arrow on the reverse.
60 x 60 x 7 cm (23.6 x 23.6 x 2.7 in).

🕒 *Called up: December 8, 2023 — ca. 2.10 pm ± 20 min.*

€ 80.000—120.000 (R/D, F)
\$ 84,000—126,000

PROVENANCE

- Private collection Rhineland.
- Neher Buchhandlung & Galerie, Essen.
- Corporate collection Ahlers AG, Herford (since 1988, acquired from the above).

LITERATURE

- Dieter Honisch, Uecker, 1983, cat. no. 691.

• Uecker represented Germany at the Venice Biennale in 1970

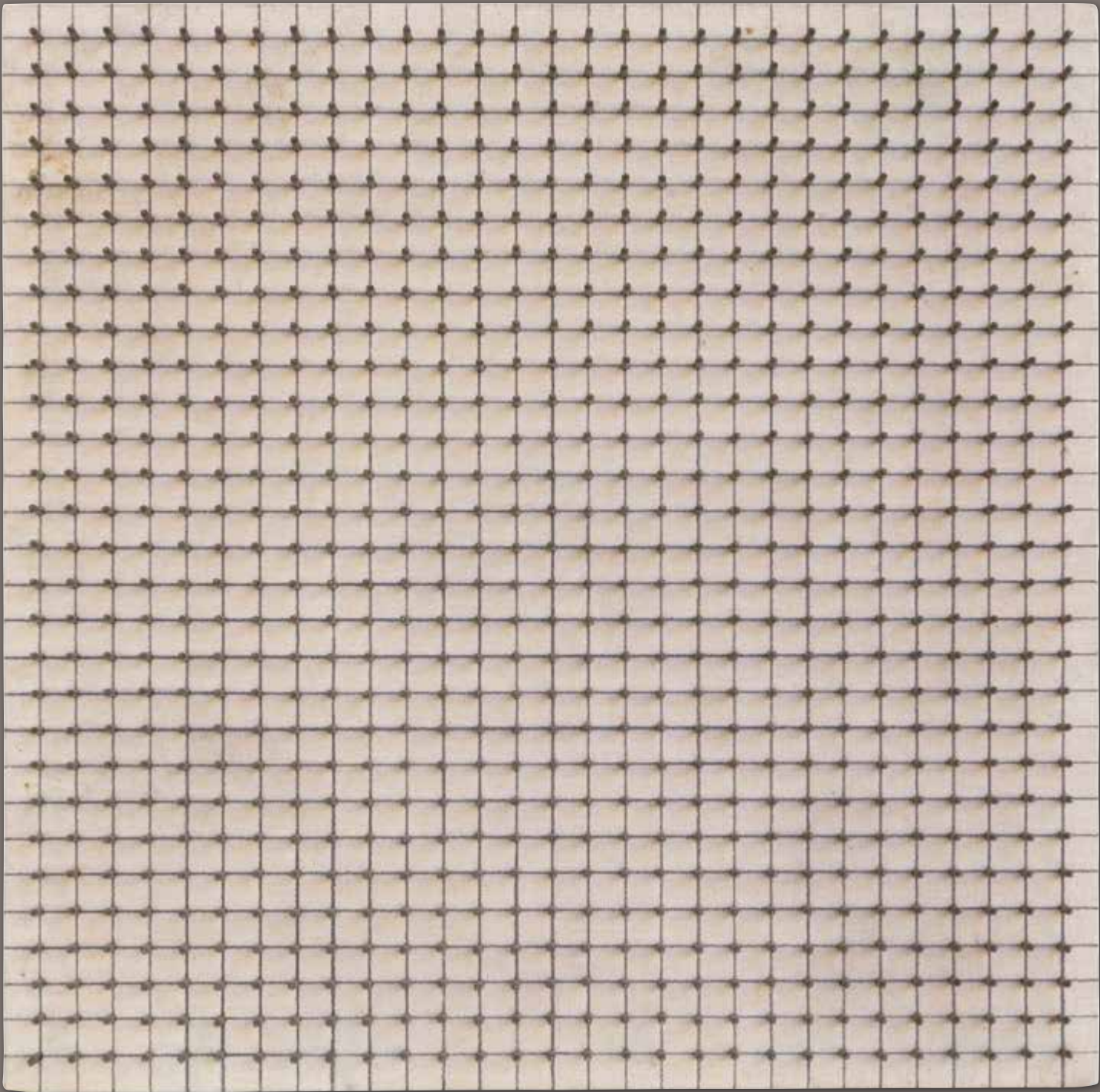
• An aggressive sequencing from the same year is part of the acclaimed private ZERO collection Lenz Schönberg

• The strictly linear sequences are typical of his early creative phase until the mid 1970s

Günther Uecker is one of the most renowned German artists, his unique works between painting and sculpture have earned him a place in art history. Uecker’s oeuvre is extremely diverse and of international rank. The former “ZERO” artist and later professor at the Düsseldorf Art Academy (1978 to 1994) exhibited several times at the documenta in Kassel, as well as at the Venice Biennale in 1970, the most renowned exhibitions for contemporary art. For his art, Uecker uses nails, anonymous, serially produced, simple industrial products by means of which he create structures and motion on the image carrier. Many his works are inspired by spiritual and philosophical themes, which he translates into his unique visual language.

Uecker is one of the central figures of the Düsseldorf artist group “ZERO”. After the end of the Second World War, the zero hour, this group sought new possibilities for artistic expression using non-artistic material, kinetics, light and spatial installations. In the spirit of the “ZERO” group, Uecker reinvented art with his nail pictures, liberating it from the hitherto dominant significance of the painterly flow as an artistic signature. Uecker’s work is both a craft and a creative intellectual en-

deavor. Through the repetitive, monotonous movement of hammering the nails, the activity resembles the meditative turning of a prayer wheel. In his work “Aggressive Reihung (Antibild)” (Aggressive Sequencing (Anti Picture)), he positions the nails on horizontal and vertical lines drawn in pencil, which form a strict grid of lines. Driving nails through the intersections of the lines from the reverse side of the image carrier, he creates a precision masterpiece. The result is a serial sequence moving in the same rhythm, like a monotonous beat with a constancy that emanates calmness. Instead of the nails’ heads their pointed ends become the protagonists of the composition. They are lined up in formation and thus have a particularly defensive character. In 1975, the Folkwang Museum published an edition of “Aggressive Reihung” in a size of 30 x 30 centimeters. In 2005, Günther Uecker’s work was honored in a grand retrospective at the Martin-Gropius-Bau in Berlin. Today, his works can be found in numerous important public and private collections, such as the Folkwang Museum, Essen, the Museum Frieder Burda, Baden-Baden, as well as the Neue Nationalgalerie and the Hamburger Bahnhof, Museum für Gegenwartskunst, in Berlin. [SM]





154

HEINZ MACK

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

Pyramide im Licht Chromatische Konstruktion. 1994.

Acrylic on canvas.
Signed, dated and with a direction arrow on the reverse. Titled on the stretcher.
45 x 55 cm (17.7 x 21.6 in). [SM]

Accompanied by a certificate of authenticity issued by the Atelier Heinz Mack, Mönchengladbach, in September 2015.

🕒 *Called up: December 8, 2023 – ca. 2.12 pm ± 20 min.*

€ 20.000 – 30.000 (R/D, F)
\$ 21,000 – 31,500

PROVENANCE

- Galerie Hoffmeister, Lüdenscheld (gallery label on the verse).
- Private collection Baden-Württemberg (since 2016).

LITERATURE

- Ketterer Kunst, Munich, 433rd auction, June 11, 2016, lot 987.

Inspired by the sunny colors of his studio on Ibiza, Mack returned to painting in 1991, calling his works “Chromatic Constellations”. Heinz Mack is regarded a tireless experimenter in the spectrum of colored light. As a painter, draftsman, sculptor, ceramist, but also as a designer of squares and interiors, he constantly engages in new dialogues with the aesthetic laws of light and color, structure and form. With its immaterial conception of color and image, the present work fits into this series, into pictorial spaces full of luminous intensity and pure colors.



155

GÜNTHER UECKER

1930 Wendorf – lives and works in Düsseldorf

Übernageltes Nähtischchen. 1970.

Nails on an antique wooden table.
Table plate with scratched signature and date.
80 x 52 x 44 cm (31.4 x 20.4 x 17.3 in). [SM]

This work is registered in the Uecker Archive under the number GU.70.040 and is earmarked for inclusion in the forthcoming Uecker catalog raisonné.

🕒 *Called up: December 8, 2023 – ca. 2.13 pm ± 20 min.*

€ 30.000 – 50.000 (R/D, F)
\$ 31,500 – 52,500

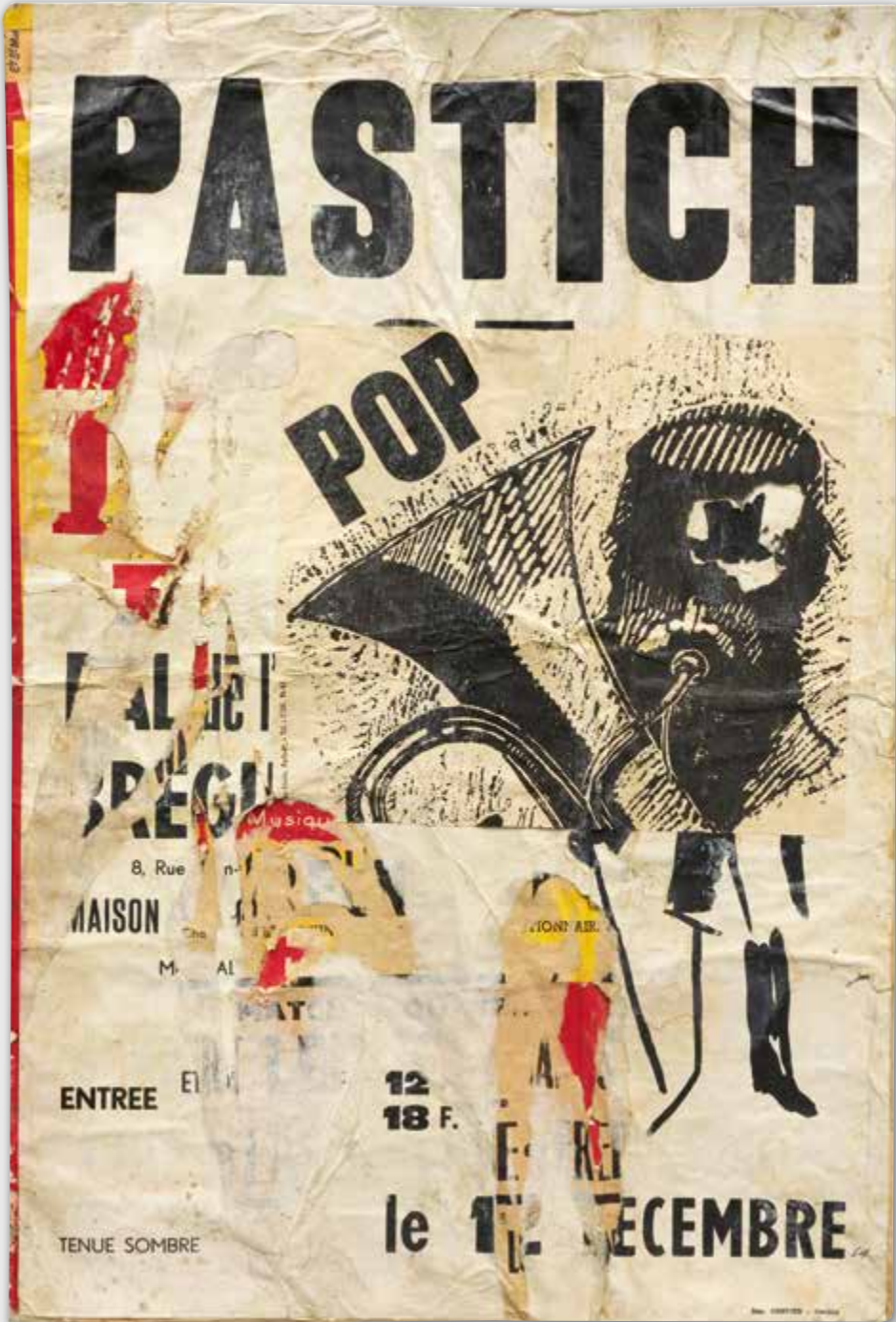
PROVENANCE

- Private collection Northern Germany (in 1970 directly from the artist).
- Private collection Berlin (inherited from the above).

“It’s still furniture, but it’s been transformed. If you can’t say whether it’s this or that, then it could perhaps be art.”

Günther Uecker

- One of the rare nailed pieces of furniture by Uecker on the international art market
- Similar to the Dadaists, Uecker strips objects of their everyday meaning, makes them unusable and pushes them to an artistic level
- A similar work, a nailed chair, can be found in the Museum of Modern Art, New York



156

JACQUES
DE LA VILLEGLÉ

1926 Quimper – 2022 Paris

Pastiche Pop. 1964.

Decollage, mounted on canvas.
With the date added to the poster in lower right. Titled, dated “13 décembre 1964”, signed and inscribed “rue Saint-André des Arts” on the reverse. Also inscribed “Affiches lacérées 13 décembre 1964”, with French custom stamps and the number on the reverse. 60 x 40 cm (23.6 x 15.7 in).

🕒 Called up: December 8, 2023 – ca. 2.14 pm ± 20 min.

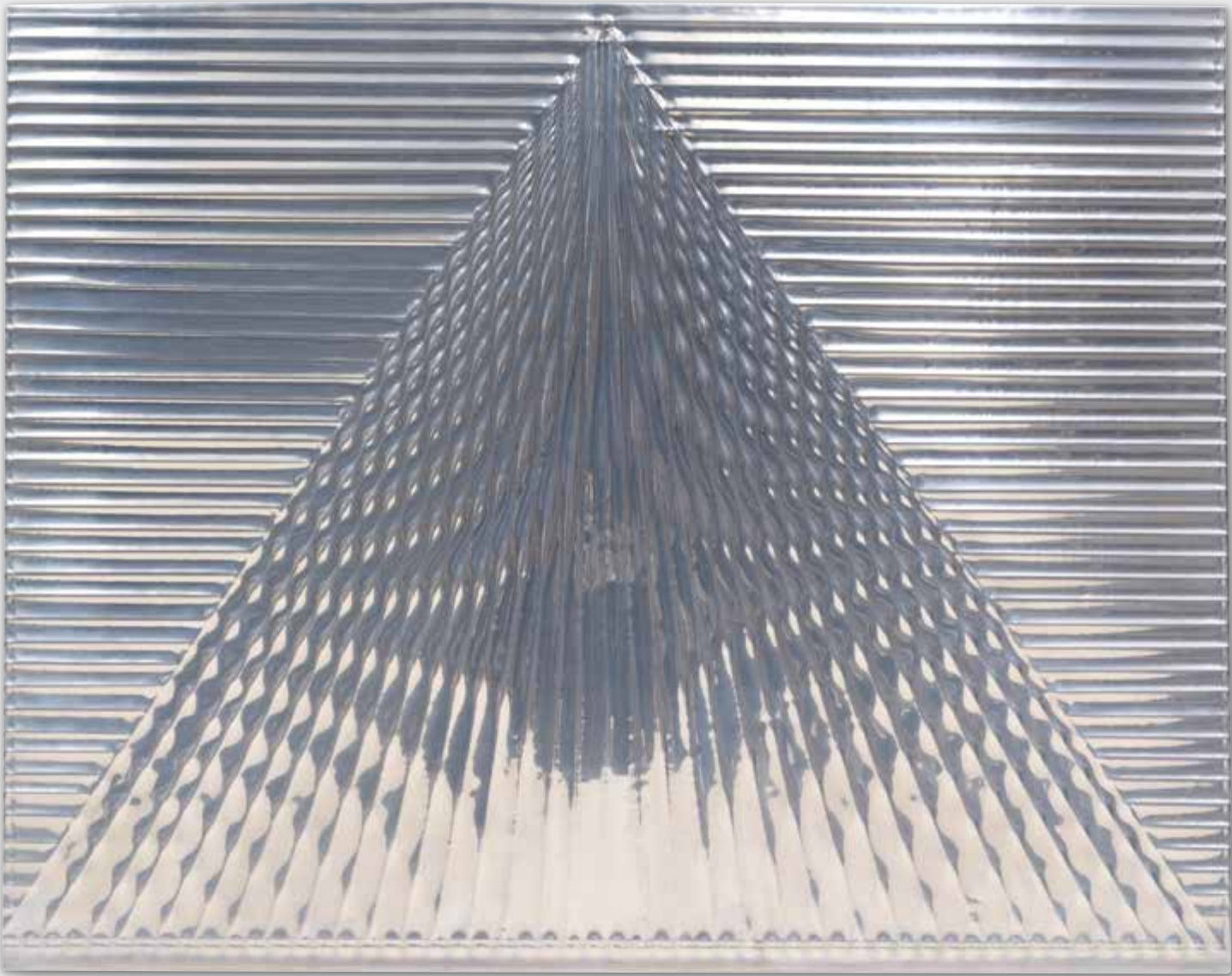
€ 20.000 – 30.000 (R/D, F)
\$ 21,000 – 31,500

PROVENANCE

- Modernism Inc. Gallery, San Francisco.
- Private collection Baden-Württemberg (acquired from the above in 2015).

EXHIBITION

- Jacques Villeglé, Décollages from 1960 to 2004, Modernism Inc. Gallery, San Francisco, May 5 - June 25, 2011.



157

HEINZ MACK

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

Lichtrelief. 1968.

Relief, aluminum on wood.
Signed, dated and inscribed with the title and a direction arrow on the reverse.
63 x 79 cm (24.8 x 31.1 in). [AR]

🕒 Called up: December 8, 2023 – ca. 2.16 pm ± 20 min.

€ 60.000 – 80.000 (R/D, F)
\$ 63,000 – 84,000

PROVENANCE

- Galerie Cuenca, Ulm.
- Private collection Baden-Württemberg.

EXHIBITION

- Internationaler Kunstmarkt Köln, Galerie Reckermann, fairgrounds Köln-Deutz, October 19 - October 24, 1974 (with the label on the reverse).

“My metal reliefs, which I prefer to call light reliefs and which are formed solely by the pressure of the fingers, need light instead of color in order to come to life. Polished to a mirror finish, a slight relief structure is enough to shake the calm of the light and set it in vibration. The possible beauty of these structures would be a pure expression of the beauty of light.”

Heinz Mack, quoted from: Daniels/John, Cremer Collection I, 1991, p. 142f.

- Villeglé is an important representative of “Nouveau Réalisme”, which he co-founded together with Yves Klein, Daniel Spoerri, Arman and Jean Tinguely in 1960
- His 1960s avant-garde trademark were décollages made from posters torn down in Paris, the “affiches lacérées”
- The first highly acclaimed retrospective of this important “archaeologist of the street” was held at the Moderna Museet in Stockholm in 1971
- Décollages by the artist can be found in the collections of the Musée national d’art moderne, Centre Georges Pompidou Paris, the Museum of Modern Art, New York, and the Tate Gallery, London



158

FRITZ KOENIG

1924 Würzburg – 2017 Ganslberg

Kleine vergitterte Figur III. 1981.

Iron, mounted.
Clarenbach 770. One of 2 copies. 41 x 49 x 14,5 cm
(16.1 x 19.2 x 5.7 in). [JS]

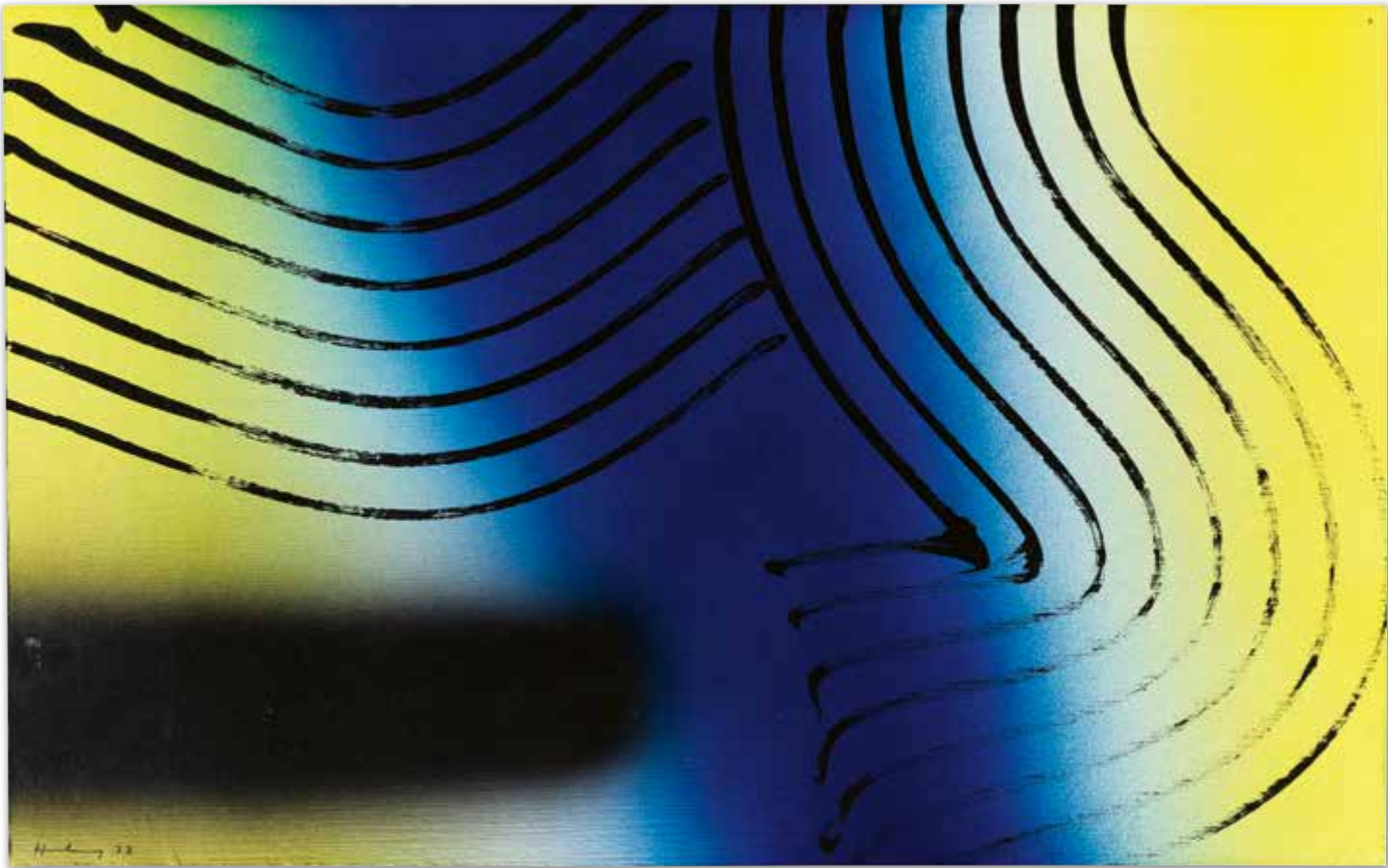
🕒 *Called up: December 8, 2023 – ca. 2.17 pm ± 20 min.*

€ 20.000 – 30.000 (R/D, F)
\$ 21,000 – 31,500

PROVENANCE

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

- One of only two copies
- Part of a Southern German private collection since it was created
- In 1970, Koenig designed the bronze “The Sphere”, which was placed between the two towers of the World Trade Center in New York, Today its damaged form is a world-famous memorial to the September 11 attacks
- In 2018, the Uffizi dedicated a fascinating retrospective to Koenig in several halls and the Boboli Gardens: a “presentation of superlatives” (Tagesspiegel)
- Bronzes by the artist can be found in numerous important collections, among others, the Museum of Modern Art, New York, the Guggenheim Collection, Venice, and the Pinakothek der Moderne, Munich



159

HANS HARTUNG

1904 Leipzig – 1989 Antibes

T 1977 - H 50. 1977.

Oil on panel.
Lower left signed and dated. Titled, inscribed,
dedicated and with a direction arrow on the
reverse. 38 x 61 cm (14.9 x 24 in).

The work is registered in the archive of the
Fondation Hans Hartung et Anna-Eva Bergman,
Antibes and will be included into the forthcoming
catalogue raisonné.

🕒 *Called up: December 8, 2023 – ca. 2.18 pm ± 20 min.*

€ 50.000 – 70.000 (R/D, F)
\$ 52,500 – 73,500

PROVENANCE

· Private collection (since 1984, gifted from
the artist)
· Brest, Paris/ France.
· Finearte, Lugano/ Switzerland.
· Private collection Baden-Württemberg
(since 1993).

- Hans Hartung, a key representative of European Informalism and one of the most influential protagonists of the École de Paris
- Emotional motif in the classic color combination “yellow-black-blue”
- The line is the central characteristic in Hartung’s multi-faceted oeuvre
- In 1975, the Metropolitan Museum of Art, New York, honored the European protagonist of abstract painting with a solo show

RUPPRECHT GEIGER

1908 Munich – 2009 Munich

506/68. 1968.

Acrylic on canvas.
Signed on the reverse. 120 x 110 cm (47.2 x 43.3 in). [AW]

🕒 *Called up: December 8, 2023 – ca. 2.20 pm ± 20 min.*

€ 50.000 – 70.000 (R/D, F)
\$ 52,500 – 73,500

PROVENANCE

- Private collection Isernhagen (since 1968).
- Private collection Southern Germany (gifted from the above in 2011).

LITERATURE

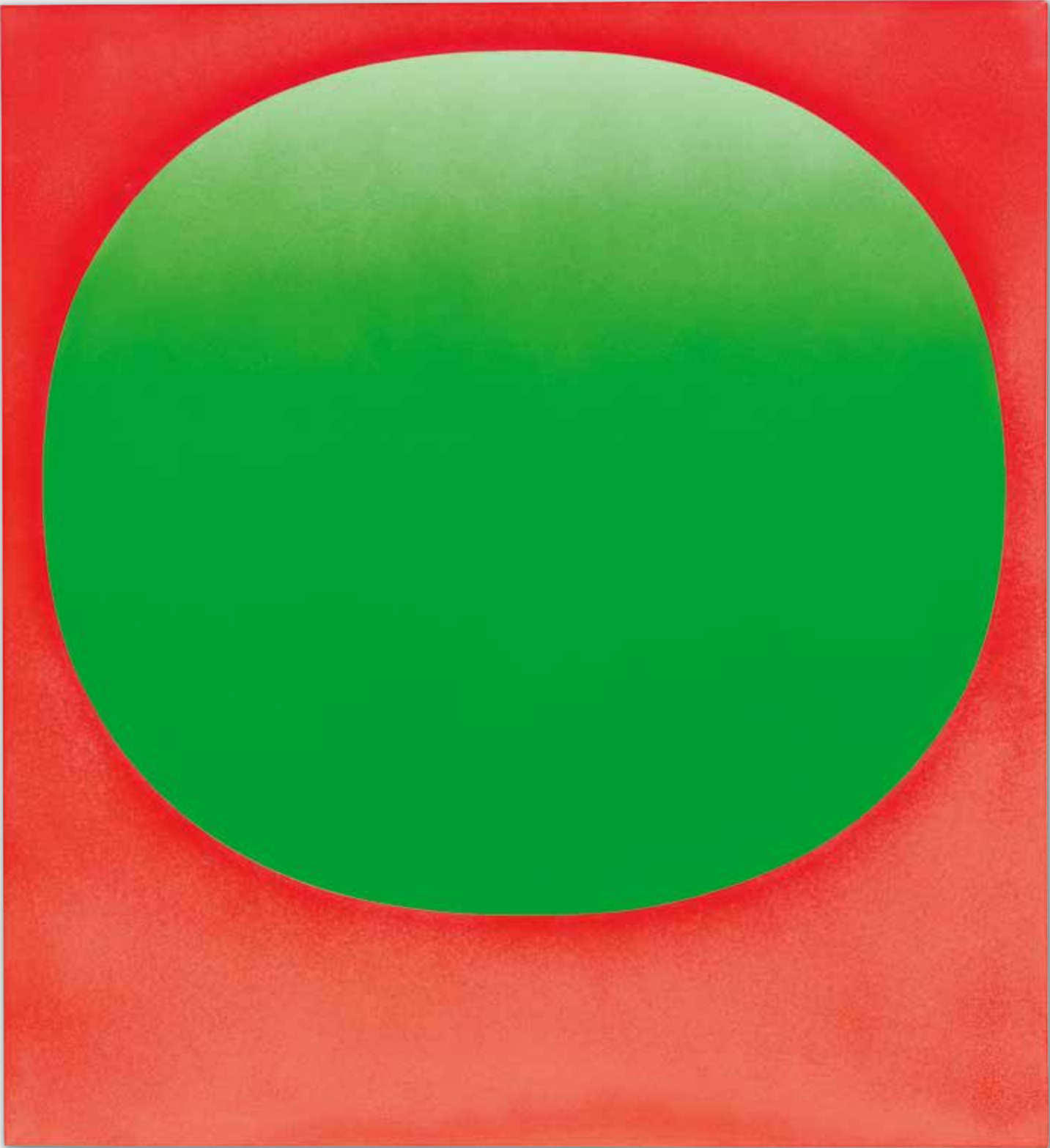
- Pia Dornacher/Julia Geiger, Rupprecht Geiger. Catalogue raisonné 1942-2002. Gemälde und Objekte, architekturbezogene Kunst, Munich 2003, no. 481 (color illu.).

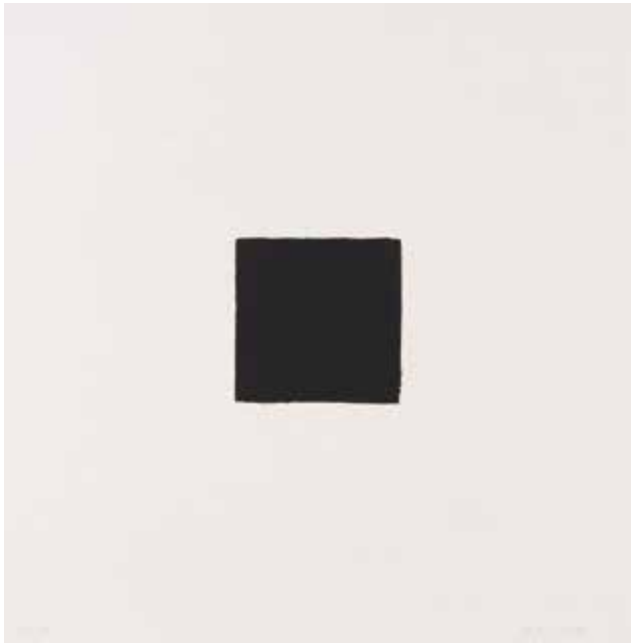
- Geiger elevates the circle to a meditative color space
- The reduction and concentration of color and form reached its peak in the late 1960s
- Particularly luminous work from this central creative phase
- Rupprecht Geiger’s paintings are in numerous important collections like the Nationalgalerie Berlin, the Museum Folkwang, Essen, and the Lenbachhaus in Munich

The same form “Gerundetes Blau”, is an iconic landmark in front of the “Gasteig” cultural center in Munich.
Rupprecht Geiger, Grundetes Blau, 1987, acrylic/sheet steel.



© VG Bild-Kunst, Bonn 2023





161

BLINKY PALERMO

1943 Leipzig – 1977 Kurumba, Maldives

4 Prototypen. 1970.

4 Silkscreen in colors.
Jahn 7. Each signed, dated and numbered. From an edition of 90 copies. On cardboard by Bistol. Each 59,6 x 60 cm (23.4 x 23.6 in), size of sheet. Printed at Serigraphisches Atelier Laube, Munich, published by Galerie Heiner Friedrich, Munich at Verlag G. v. Pape, Munich 1970. Lacking original portfolio. [JS]

🕒 Called up: December 8, 2023 – ca. 2.21 pm ± 20 min.

€ 18.000 – 22.000 (R/D, F)
\$ 18,900 – 23,100

- The oeuvre that Blinky Palermo created until his sudden death on the Maldives at the age of 33 is small and of outstanding art-historical significance
- Alongside Gerhard Richter and Sigmar Polke, Palermo made the most significant contribution to German art of the 1960s and 70s
- Palermo’s made only 37 prints and editions, including just 9 multi-part works
- Another copy is in the collection of the Museum Modern Art, New York

162

FROM THE
AHLERS COLLECTION

YVES KLEIN

1928 Nice – 1962 Paris

La Terre Bleue (RP 7). 1957/1990.

Multiple. IKB-Pigment over plaster. In plexiglass box. With the artist’s signet. Underside with the edition label, there numbered by a hand other than that of the artist. From an edition of 300 copies. 34 x 17 x 17 cm (13.3 x 6.6 x 6.6 in), without plexiglass box.

Published by Galerie Bonnier, Geneva, 1990. [SM]

🕒 Called up: December 8, 2023 – ca. 2.22 pm ± 20 min.

€ 20.000 – 30.000 (R/N, F)
\$ 21,000 – 31,500

PROVENANCE

- Galerie Bonnier, Geneva.
- Corporate Collection Ahlers AG, Herford (since 2006, acquired directly from the above).

EXHIBITION

- Nouveau Réalisme, Kunsthalle Krems, Krems-Stein, November 21, 2010 - February 20, 2011 (no cat.).
- Facing the Future. Art in Europe 1945-1968, BOZAR Brussels, June 23 - September 25, 2016; ZKM Karlsruhe, October 21, 2016 - January 29, 2017; Pushkin Museum, Moscow, March 6 - May 28, 2017, cat. no. 345.

LITERATURE

- Paul Wember, Yves Klein. Werkverzeichnis, Biographie, Bibliographie, Ausstellungsverzeichnis, Cologne 1969, no. RP 7, p. 137 (with black-and-white illu.).



- Yves Klein is a master of monochromy, and was a co-founder of “Nouveau Réalisme”, one of the most important groups of the 20th century, around 1960
- His patented “International Klein Blue” is an expression of a spiritual and at the same time sensual experience
- Purchased directly from the publisher



163

ARNULF RAINER

1929 Baden near Vienna – lives and works in Vienna

Don't kiss me. 1971.

Mixed media over a photograph.
Lower left signed, dated and titled. Once again titled and dated on the reverse. On smooth firm wove paper. 60,9 x 50,5 cm (23.9 x 19.8 in), size of sheet. [AW]

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

🕒 *Called up: December 8, 2023 – ca. 2.24 pm ± 20 min.*

€ 15.000 – 20.000 (R/D, F)
\$ 15,750 – 21,000

PROVENANCE
· Private collection Southern Germany.

- Expressive combination of photography and painting
- A striking work by the famous Austrian artist, who plays with the motifs of concealment and superimposition in his oeuvre
- Arnulf Rainer is an autodidact and left the Vienna Academy of Fine Arts after only a few days due to artistic controversy
- In 1978 and 1980, Arnulf Rainer represented Austria at the Venice Biennale



164

JOANNIS AVRAMIDIS

1922 Batumi (Georgia) – 2016 Vienna

Stirn-Kinn-Kopf. 1971.

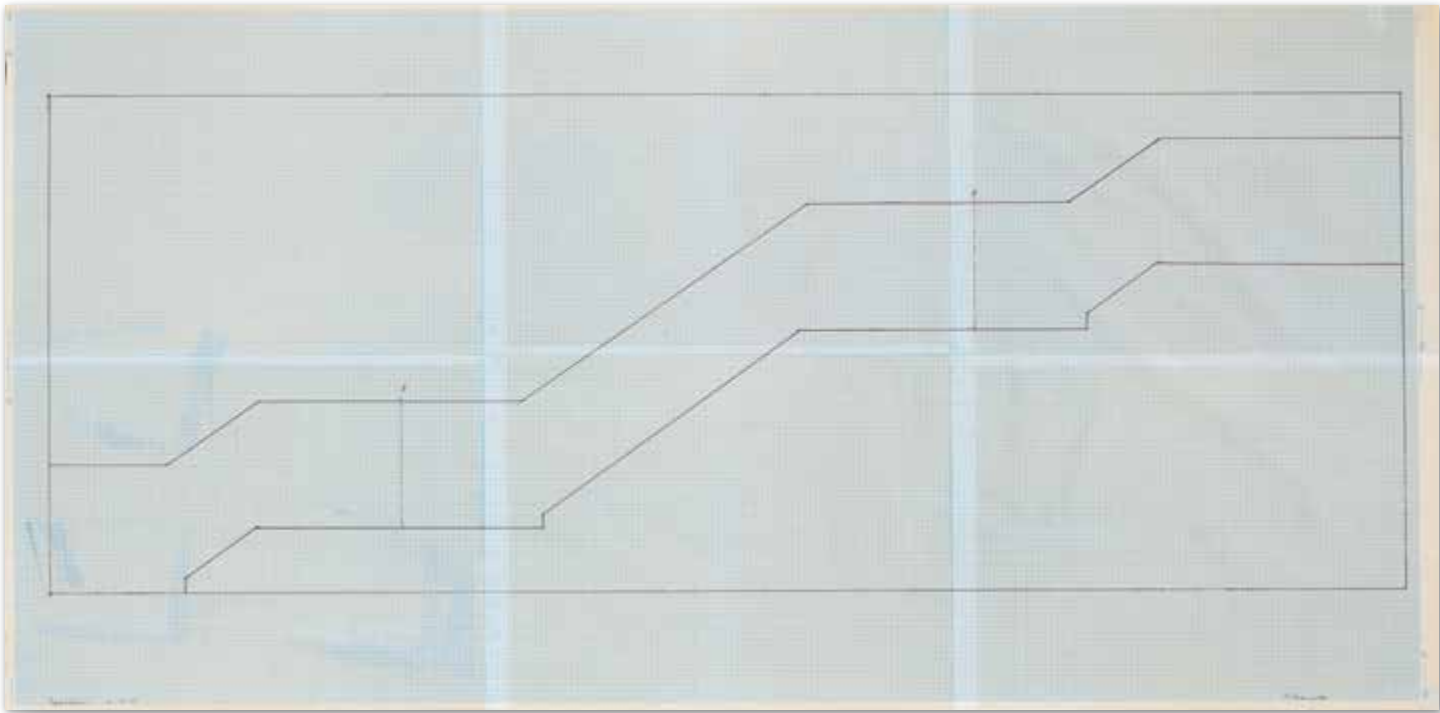
Bronze with black-brown patina.
With the artist's name and the number on the side.
From an edition of 6 copies. Height: 34,5 cm (13.5 in).
[SM]

🕒 *Called up: December 8, 2023 – ca. 2.25 pm ± 20 min.*

€ 18.000 – 24.000 (R/D, F)
\$ 18,900 – 25,200

PROVENANCE
· Galerie Thomas, Munich.
· Private collection Southern Germany
(since 1999, acquired from the above).

- In his works, Avramidis occupies a strong, unmistakable and highly individual position in 20th century sculpture
- From the 1960s onwards, he showcased his art at the 31st Venice Biennale, documenta III (1964) and documenta 6 (1977)
- Avramidis' works are equally committed to figuration and abstraction; his influences include luminaries such as Constantin Brancusi and Wilhelm Lehmbruck
- Avramidis is one of the most important Austrian sculptors of the 20th century, the Leopold Museum in Vienna honored him with a major exhibition in 2017



165

BLINKY PALERMO

1943 Leipzig – 1977 Kurumba, Maldives

Treppenhaus. 1970.

Colored pencil drawing on blue square paper. Lower right signed and dated. Lower left titled and inscribed “m 1:10”. Collaged by the artist on six sheets of paper. 57,8 x 118,3 cm (22.7 x 46.5 in), size of sheet.

Construction drawing for one of Palermo's early murals, executed at Galerie Konrad Fischer in Düsseldorf in the same year. [JS]

🕒 *Called up: December 8, 2023 – ca. 2.26 pm ± 20 min.*

€ 30.000 – 40.000 (R, F)
\$ 31,500 – 42,000

PROVENANCE

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

LITERATURE

- Cf. for the murals (selection):
- Blinky Palermo, sediment. Mitteilungen zur Geschichte des Kunsthandels, ed. by Zentralarchiv des deutschen Kunsthandels ZADIK, issue 15, Cologne 2008, pp. 18ff. and illu. doc. 2.4., p. 78.
- Palermo. Werke 1963-1977, ex. cat. Kunstmuseum Winterthur / Kunsthalle Bielefeld / Stedelijk van Abbemuseum, Eindhoven, 1984, fig. p. 79.



166

SAM FRANCIS

1923 San Mateo/California –
1994 Santa Monica/California

Untitled. 1977.

Acrylic on paper.
Signed, dated and inscribed with a direction arrow and the dimensions on the reverse. 31,8 x 37,7 cm (12.5 x 14.8 in), the full sheet. [AR]

🕒 *Called up: December 8, 2023 – ca. 2.28 pm ± 20 min.*

€ 30.000 – 50.000 (R/D, F)
\$ 31,500 – 52,500

PROVENANCE

- Galerie Delaive, Amsterdam.
- Private collection Northern Germany.

- **Construction drawing for one of Palermo's famous murals**
- **Executed as a mural in emulsion paint over a width of 10 meters at Galerie Konrad Fischer, Düsseldorf, on the occasion of the exhibition “Palermo. Treppenhaus” (April 7 - September 2. 1970)**
- **Almost all of Palermo's legendary minimalist murals no longer exist and are only documented by drawings and photographic material**
- **Outstanding testimony to Palermo's quest to transgress the boundaries of painting: The gallery became a real pictorial space through the spatial dissolution of the color**

- **Marvelous material aesthtics in an exceptionally fine state of preservation**
- **Privately-owned for more than 25 years**
- **In this work, the artist delivers proof of his great mastery in balancing color and material**
- **Sam Francis was far mor committed to a lyrical form of Abstract Expressionism than to the spontaneous impulses of Action Painting**



167

FROM THE
AHLERS COLLECTION

RAYMOND HAINS

1926 Saint-Brieuc/Brittany – 2005 Paris

SAFFA. 1970.

Wood, painted, sand paper.
Signed, dated and titled on the reverse.
99 x 42 x 13,5 cm (38.9 x 16.5 x 5.3 in). [AR]

🕒 *Called up: December 8, 2023 – ca. 2.29 pm ± 20 min.*

€ 20.000 – 30.000 (R/D, F)
\$ 21,000 – 31,500

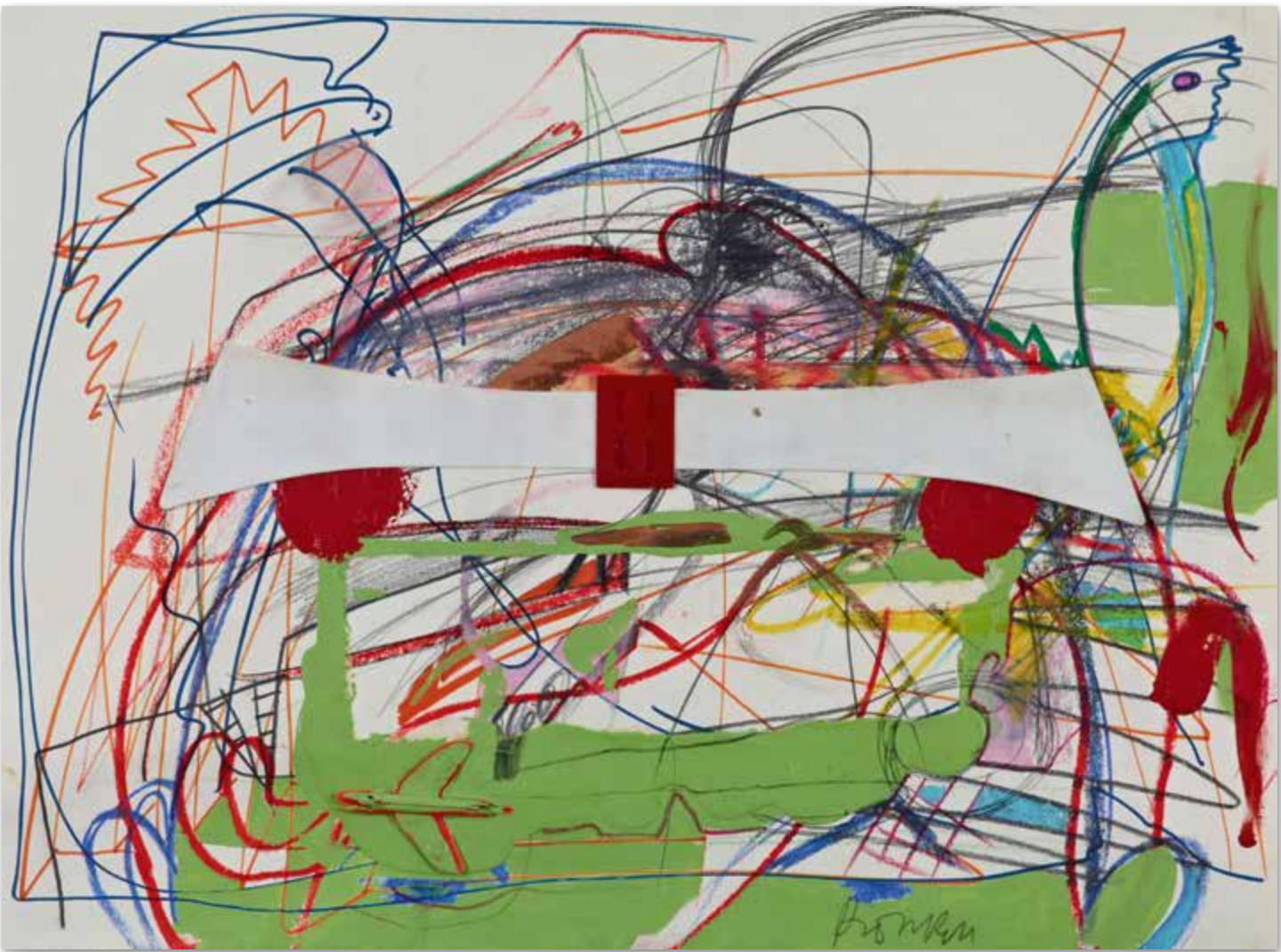
PROVENANCE

- Galerie Lara Vincy, Paris (with the label on the reverse).
- Corporate Collection Ahlers AG, Herford (acquired from the above in 2011).

EXHIBITION

- François Dufrêne, Raymond Hains. Une amitié entre l'art et les mots. Freundschaft zwischen Kunst und Wort, Passage de Retz, Paris, December 5, 2011 - January 15, 2012 (not in the catalog).

“SAFFA” is an early example of Hains’ iconic series of oversized matchbooks, which he began in the mid-1960s, revisiting it in the early 2000s. The title is the acronym of an Italian tobacco company. Made by a carpenter according to his instructions, Hains’ matchbooks challenge the notion of authorship. Playing with the idea of the readymade, the works move between humor and seriousness, aesthetic pretension and thingness



168

FROM THE
AHLERS COLLECTION

DIETER ROTH

1930 Hanover – 1998 Basel

Selbstbildnis. 1975.

Mixed media. Black ink, pencil, shirt cloth, felt tip pen, color pen and oil based paint on white carrdboard.
Lower right signed. With a swiftly jotted down sketch, the title and a dedication dated August 3, 1975 on the lower, backwards folded sheet. 46,5 x 63 cm (18.3 x 24.8 in). [AR]

The authenticity of the present work was confirmed by Dr. Dirk Dobke, Dieter Roth Foundation, Hamburg. We are grateful for his expert advice.

🕒 *Called up: December 8, 2023 – ca. 2.30 pm ± 20 min.*

€ 10.000 – 15.000 (R/D, F)
\$ 10,500 – 15,750

- Dieter Roth’s self-portraits are legendary and as versatile as the artist himself
- He relentlessly scrutinizes his own personality, portraying himself as a lion, a birdseed sculpture or a dog turd
- Other self-portraits can be found in major museum collections like the Tate in London, the Städel Museum in Frankfurt am Main and the Museum of Modern Art in New York

EXHIBITION

- Dieter Roth, Levy Galerie, Hamburg, January 15 - March 12, 2013.

LITERATURE

- Dirk Dobke, Dieter Roth. Originale, Hamburg 2002, p. 260, no. 1975.1.
- Dieter Roth, Daniel Spoerri, Diter Rot oder Dieter Roth. Mit Texten von Daniel Spoerri, Bielefeld/ Berlin 2013, pp. 42/43 (color illu.).

PROVENANCE

- Dieter Roth Foundation, Hamburg.
- Levy Galerie, Hamburg.
- Corporate Collection Ahlers AG, Herford (acqired from the above in 2013).

JOSEPH BEUYS

1921 Krefeld – 1986 Düsseldorf

Filanzug, 1978.

Multiple. Felt.
Cf. Schellmann 26. Signed on the inside pocke. One of 60 copies. Ca. 170 x 60 cm (66.9 x 23.6 in).
This piece is one of 60 that were worn by the “Alti Richtig” carnival group at the carnival parade in 1978. The group’s theme was Beuys’ envrionment artwork “Feuerstätte”, which the Basel Art Museum had purchased. Joseph Beuys provided a felt suit from the original 1970 edition for this purpose and also took part in the carnival procession. Beuys used several of the suits worn at the time for his new work “Feuerstätte II”, which he donated to the Basel Art Museum. At the time, the young architects Jacques Herzog and Pierre de Meuron suggested a theme for the carnival group.

 *Called up: December 8, 2023 – ca. 2.32 pm ± 20 min.*

€ 30.000 – 40.000 (R/D, F)
\$ 31,500 – 42,000

PROVENANCE

- Galerie Thaddaeus Ropac, Salzburg.
- Corporate Collection Ahlers AG, Herford.

• Other suits worn during the parade are now part of the work “Feuerstätte II” by Joseph Beuys in the Kunstmuseum Basel

• Felt insulates heat and sound, offers protection and prevents communication

• The felt suit is an extension of the felt sculptures that Joseph Beuys created for his actions

“I actually meant a completely different kind of warmth, a spiritual or an evolutionary beginning”

Joseph Beuys, quoted from: Jörg Schellmann, Joseph Beuys. Die Multiples, Munich 1992, p. 19.

“The felt suit is not just a gag, but an extension of my felt sculptures, which I have also made infor art actions. Here, felt also appears as a heat element or insulator, it is used in all categories of heat sculpture, mostly in connection with fat. And this is a branch of that. So it has a connection to the character of warmth.”

Joseph Beuys, quoted from: Jörg Schellmann, Joseph Beuys. Die Multiples, Munich 1992, p. 16). [EH]



LENI RIEFENSTAHL

1902 Berlin – 2003 Pöcking on Lake Starnberg

Nuba Portfolio. 1970s.

30 Dye-Transfer-Prints , individually laid on board.
Each signed and inscribed on the board. Verso each with the photographer's stamp and the copyright stamp, consecutively numbered "I" to "XXX" in ink by hand and numbered in ink in the edition stamp. Accompanied by two large-size brochures, of which one in English and one in German. In two cloth portfolio boxes in two felt sheaths. Copy aside from the edition of 7. Each proof ca. 58 x 43 cm (22.8 x 16.9 in). Size of board: 75 x 61 cm (29.5 x 24 in). 15 portfolios were originally made, of which only 7 have been completely preserved and. Edition release by Fine Art Photography, Berlin 2002. [AM]

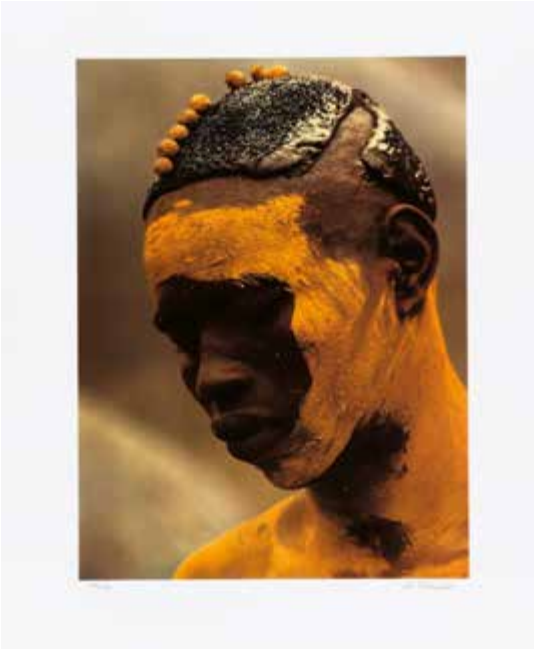
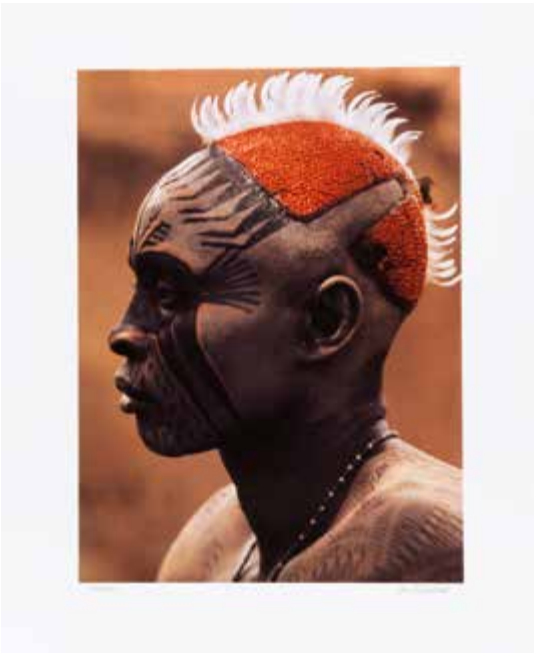
🕒 Called up: December 8, 2023 – ca. 2:33 pm ± 20 min.

€ 50.000 – 70.000 (R/D, F)
\$ 52,500 – 73,500

PROVENANCE

· Private collection Southern Germany (since 2002).

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



171

GETULIO ALVIANI

1939 Udine – lives and works in Udine

4 1/4 di modulo. 1972.

Aluminum on chipboard.
Signed, dated, inscribed with dimensions, material,
location “Ulm” and numbered on the reverse. 60,5 x
60,5 x 3 cm (23.8 x 23.8 x 1.1 in). [KT]

🕒 *Called up: December 8, 2023 – ca. 2:34 pm ± 20 min.*

€ 18.000 – 24.000 (R/D, F)
\$ 18,900 – 25,200

PROVENANCE

· Private collection Baden-Württemberg.

- Alviani is one of the most important Italian representatives of Op Art and kinetic art
- He made polished aluminum surfaces and their dynamic interplay with light and surface his characteristic medium
- In the 1960s, he was in close contact with avant-garde artists such as Piero Manzoni and Lucio Fontana, who developed new pictorial concepts
- In 1964, he took part in the Venice Biennale and in 1968 in documenta 4 in Kassel
- Alviani’s works can be found in important collections, such as the Galleria nazionale d’arte moderna e contemporanea, Rome, the Museum Moderner Kunst Stiftung Ludwig, Vienna, the ZKM Museum für Neue Kunst, Karlsruhe, the Museum of Modern Art, New York, and the Los Angeles County Museum of Art, Los Angeles



172

MIKE BIDLO

1953 Chicago – lives and works in New York

Not Pollock (Study for No 8, 1949).
1983.

Enamel paint and Oil on canvas.
Signed, dated and titled on the reverse.
78,8 x 140,5 cm (31 x 55.3 in). [CH]

🕒 *Called up: December 8, 2023 – ca. 2:36 pm ± 20 min.*

€ 15.000 – 20.000 (R/D, F)
\$ 15,750 – 21,000

PROVENANCE

· Galerie Bruno Bischofberger, Zürich.
· Private collection Southern Gemany
(acquired from the above).

“Basically, I see my work as a political act: an appropriation of the icons of modern art that I take away from the art world for myself (and others).“

Mike Bidlo, 1988, quoted from: Galerie Bruno Bischofberger, <https://www.brunobischofberger.com/bidlo-bio?lang=de>

- Particularly early work by the artist from the “Not Pollock” series, in which he reproduces Jackson Pollock’s famous “Drip Paintings” with great appreciation and dedication
- Mike Bidlo made a name for himself in the 1980s, in particular with performances and extremely precise reproductions of famous works of art from the 20th century, including works by Andy Warhol, Yves Klein and Jackson Pollock
- Further performances followed in 1984, such as “Guernica: A Painting in Progress”, in which Bidlo reproduced Picasso’s famous painting in front of an audience over the course of four weeks
- Together with Elaine Sturtevant, Louise Lawler, Sherrie Levine and others, Bidlo is one among the representatives of Appropriation Art, in which artists use existing works as homage or in the sense of art criticism



“In a next step, he wanted to treat the color, understood as a moving phenomenon, as a substance. This first happened in watercolors [...] Graubner opened up the pictorial field to the mass of paint [...] without formal reservations, using the running paint, its stagnation, soaking the ground, settling in the edges, forming puddles, running, blurring, retreating, covering, veiling. In addition to its flow property, the transparency of the watercolor substance was decisive for this use: saturated color fields and color light impressions only form after several transparent layers have been applied.”

Dietrich Helms, quoted from: Gotthard Graubner, Zeichnung-Aquarell, 1946-1986, Bonn 1986, p. 46.

173

GOTTHARD GRAUBNER

1930 Erlbach/Vogtland – 2013 Neuss

Ohne Titel. 1979.

Watercolor on paper.
Signed and dated in bottom center. 123 x 82 cm
(48.4 x 32.2 in). [JS]

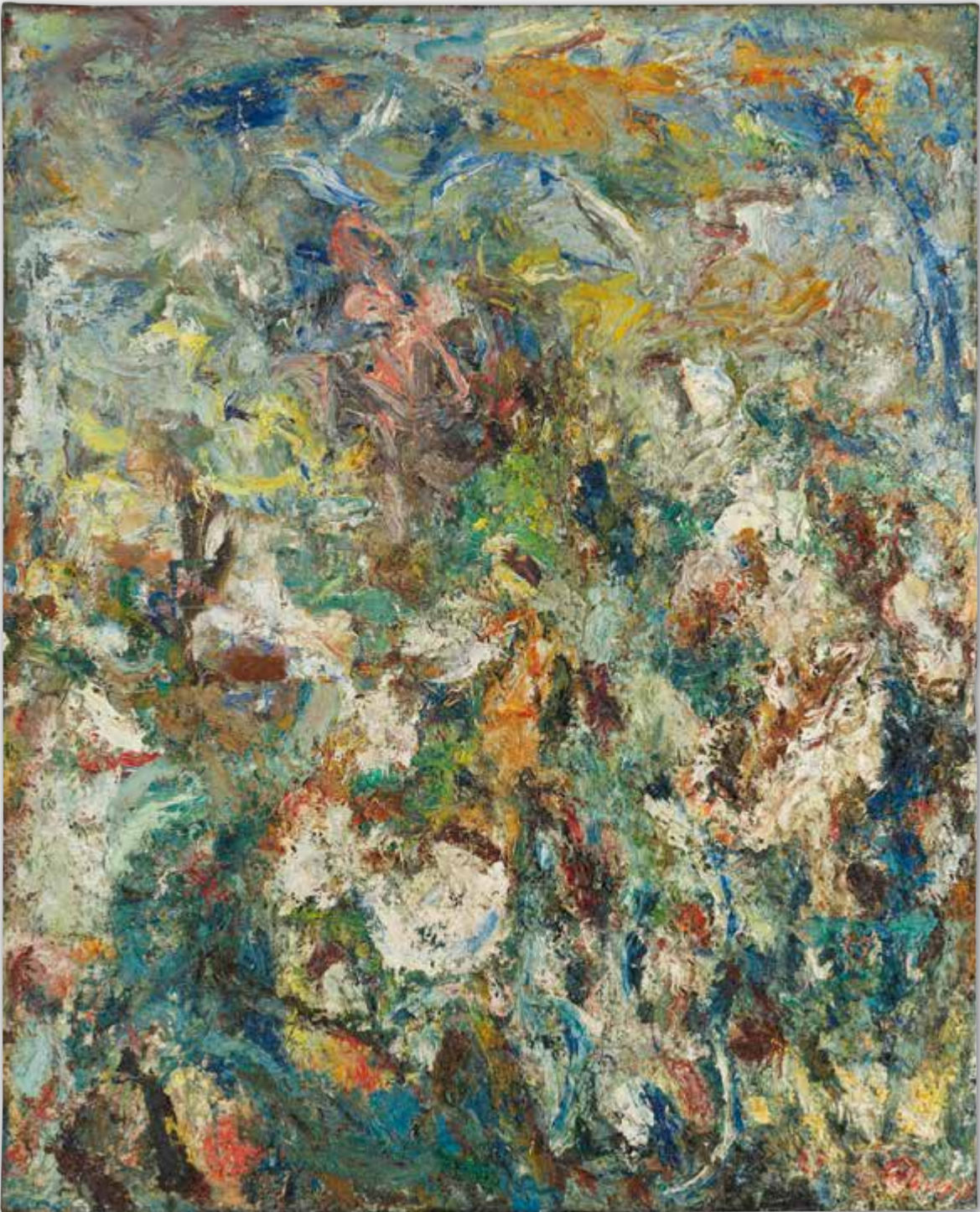
🕒 *Called up: December 8, 2023 – ca. 2.37 pm ± 20 min.*

€ 20.000 – 30.000 (R/D, F)
\$ 21,000 – 31,500

PROVENANCE

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

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



174

EUGÈNE LEROY

1910 Tourcoing (France) – 2000 Wasquehal (France)

Sans titre. 1973.

Oil on canvas.
Lower right signed and illegibly dated.
130 x 162 cm (51.1 x 63.7 in). [EH]

🕒 *Called up: December 8, 2023 – ca. 2.38 pm ± 20 min.*

€ 30.000 – 40.000 (R/D, F)
\$ 31,500 – 42,000

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

- Shimmering, abstract effect of impasto paint application
- The opulent application of paint only reveals the motif at a second glance
- He combines the perception of reality with his vision of painting
- Georg Baselitz was one of Eugène Leroy’s discoverers as early as in the 1960s
- Works by Eugène Leroy can be found at, among others, the collection of the Städel Museum Frankfurt

PROVENANCE

· Private collection Berlin (acquired in 1991).

175

CY TWOMBLY

1928 Lexington – 2011 Rome

Natural History Part I, Mushrooms. 1974.

Series of 10 Lithograph in colors with heliotype, photochromic print, collages and color chalk drawing.
Bastian 42-51. All monogrammed, numbered and with the embossed Roman sheet number and the copyright note. From an edition of 88 copies. On Rives wove paper (without watermark, two with watermarks), one on Richard de Bas wove paper (with watermark). Each 76 x 56 cm (29.9 x 22 in), size of sheet.
Printed by Matthieu Studio, Zürich-Dielsdorf (each with blindstamp).
Published by Heiner Bastian in Propyläen Verlag, Berlin. The complete set, except for the missing portfolio binding. Sheet II from a different copy of the same portfolio. [AW]

🕒 Called up: December 8, 2023 – ca. 2.40 pm ± 20 min.

€ 40.000 – 60.000 (R/D, F)
\$ 42,000 – 63,000

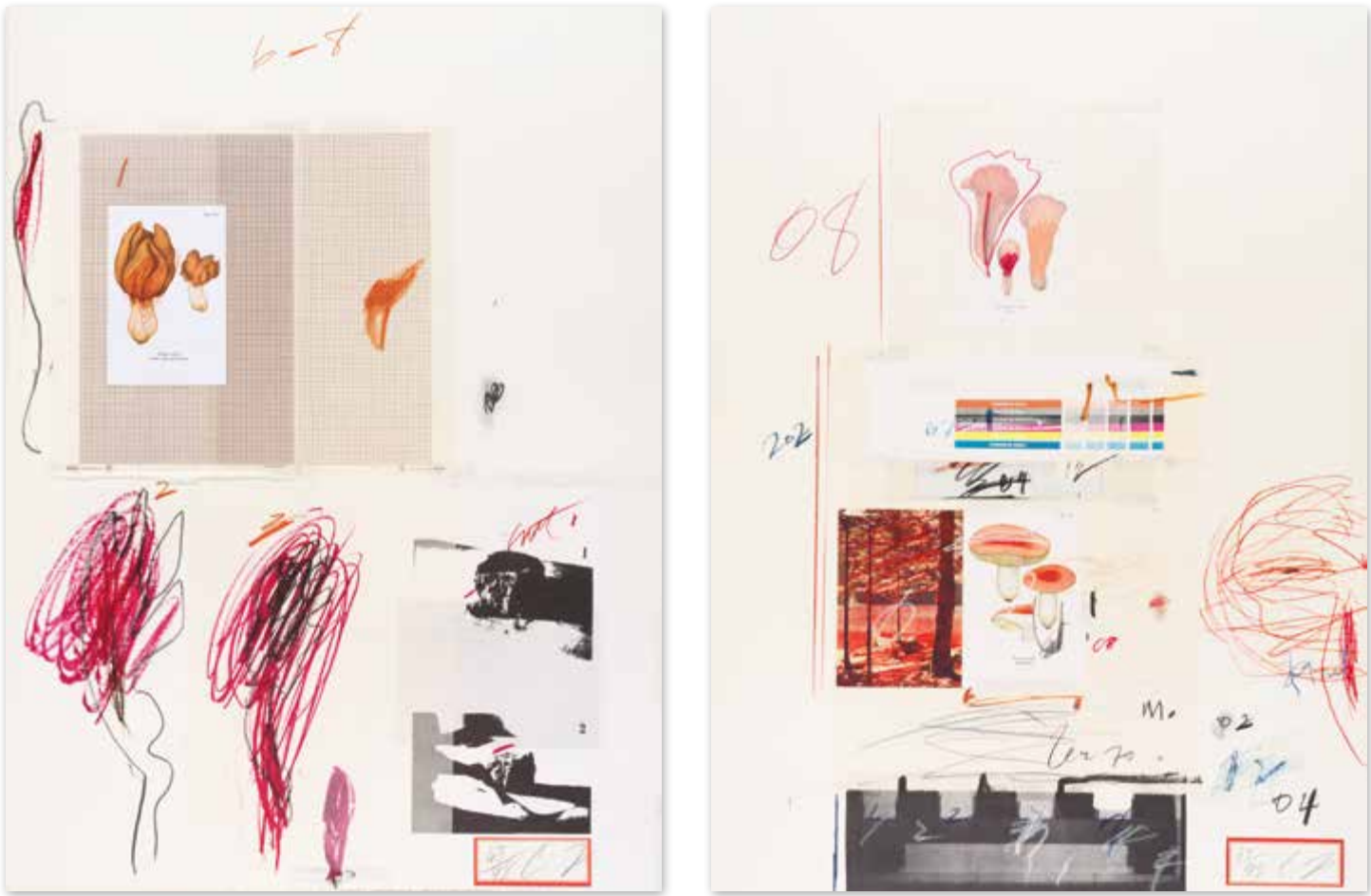
PROVENANCE

· Private collection Berlin.

- Particularly attractive graphic prints with a unique character
- One of Cy Twombly’s most important graphic works
- Twombly explores man, nature and the unknown in this work
- Another copy of this edition is in the Tate Gallery, London
- In 1977 and 1982 he participated in documenta 6 and 7

“Only once, in 1974, did Twombly translate the collage technique into printing processes of varying complexity, in the portfolio “Natural History Part I, Mushrooms”. Of some of his paintings, Twombly once said, that they were similar to collages without actually employing the technique of collage. These prints however each start with an illustration taken from a book on mushrooms. Yet rather than proceeding paradigmatically, he added to these images highly contrasting reproductions from magazines, photographs and fragments of color charts, and drew in further colored passages by hand, to create spaces of allusive and often paradoxical analogies. In all of these prints a strongly alienating element plays a decisive role, either relating as direct paraphrase to the mushroom reproduction or distracting from it through the dominance of the collage elements.”

Heiner Bastian, Cy Twombly. Das Graphische Werk 1953-1984, Munich 1984, p. 12





- Artificial light meets color: an unmistakable K. H. Hödicke big city still life
- Radical changes of perspective, vexing image details and strong colors characterize his works from this period
- The pictorial idea is comparable to important motifs in his work, such as the sky over Schöneberg, the cobblestones of the streets, the shop windows and the neon advertising of the modern city
- From his best creative period; works from the 1970s and 1980s are among the artist's most sought-after ones on the international auction market (source: artprice.com)

176

KARL HORST HÖDICKE

1938 Nuremberg – lives and works in Berlin

Ohne Titel (Stillleben). 1973.

Synthetic resin on canvas.
Signed on the reverse. 140 x 170 cm (55.1 x 66.9 in).
[AR]

🕒 *Called up: December 8, 2023 – ca. 2.41 pm ± 20 min.*

€ 30.000 – 40.000 (R/D, F)
\$ 31,500 – 42,000



177

RAINER FETTING

1949 Wilhelmshaven – lives and works in Berlin

Rosa Tulipanen. 1998.

Oil on canvas.
Signed, dated, titled and inscribed "F 252" and the dimensions and the technique on the reverse.
90 x 70 cm (35.4 x 27.5 in). [AW]

🕒 *Called up: December 8, 2023 – ca. 2.42 pm ± 20 min.*

€ 20.000 – 30.000 (R/N, F)
\$ 21,000 – 31,500

- Colorful floral still life with an expressive brushstroke
- Rainer Fetting's typical, expressive reinterpretation of a classic genre
- In the 1970s, Fetting co-founded the group of artists known as the "Neue Wilden" or "Junge Wilden"
- Fetting's works can be found in renowned collections such as the Tate Gallery, London, the Städel Museum, Frankfurt am Main, and the Fondation Cartier pour l'art contemporain, Paris

PROVENANCE

· Kornelia and Dr. Harald Frisch Collection, Berlin (acquired in 2018).

EXHIBITION

· Die Sammlung Kornelia und Dr. Harald Frisch - Zu Gast bei Ketterer Kunst Berlin, Berlin, December 15, 2017 - February 10, 2018.

LITERATURE

· Harald Frisch (ed.), Frisch aus Berlin, Bielefeld/ Berlin 2015, color illu. p. 109.

PROVENANCE

· Galleri Christian Dam, Oslo.
· Private collection Norway (acquired from the above in 1999).

LITERATURE

· Ingrid Schjoldager (ed.), The Narud Collection, Oslo 2021, p. 184 (color illu. p. 185).

178

RAINER FETTING

1949 Wilhelmshaven – lives and works in Berlin

Blue Indian (selbst). 1982.

Dispersion on canvas.
Signed, dated and titled on the reverse. 250 x 200 cm (98.4 x 78.7 in). [SM]

🕒 *Called up: December 8, 2023 – ca. 2.44 pm ± 20 min.*

€ 60.000 – 80.000 (R/D, F)
\$ 63,000 – 84,000

PROVENANCE

- Metzger Collection.
- Galerie Pfefferle, Munich.
- Private collection Norhern Germany (since 2005, acquired from the above).

EXHIBITION

- 10 junge Künstler aus Deutschland, Museum Folkwang, Essen, February 5 - March 21, 1982, p. 64.
- Sammlung Metzger, Kunsthalle Budapest, January 24 - February 26, 1984, cat. no. 79, pp. 69 and 122. Sara Hildén art Museum, Tampere, Finland, September 23 - November 18, 1984 (label on the reverse).
- Rainer Fetting Selbstportraits, Neuer Berliner Kunstverein, May 8 - June 20, 1999, p. 68.
- Obsessive Malerei - Ein Rückblick auf die Neuen Wilden, Museum für Neue Kunst ZKM, Karlsruhe, September 27, 2003 - January 4, 2004, p. 38.

LITERATURE

- Wolfgang Max Faust/Gerd de Vries, Hunger nach Bildern. Deutsche Malerei der Gegenwart, Cologne 1982, cat. no. 27, p. 100.
- Architectural Digest, May 2004 (color illu. p. 70).

Large-size works characterized by power, dynamic and bright colors are typical of Rainer Fetting. His preferred subjects are people and the big city. At a first glance, the Indian seems a bit out of place here, however, picturing him in the urban jungle of Berlin in the 1980s, he is just a typical Fetting character. The German painter and sculptor was born in Wilhelmshaven on December 31, 1949. He initially began an apprenticeship as carpenter and a traineeship in stage design at the 'Niedersächsische Landesbühne Wilhelmshaven' before he was master student of Karl Horst Hödicke at the Berlin University of the Arts. Fetting can certainly be described as a rebel. As early as 1978, he and fellow students founded the 'Künstlerselbsthilfe' gallery on Moritzplatz in Berlin. Known as the "Junge Wilden", these young artists became decisive forces in the artistic revolution of the 1980s in Europe. Artistic life and work in insular West Berlin in particular, with its fertile subculture, not only drove Fetting towards self-determination and sexual freedom, which undoubtedly became manif in his work. In the year "Blue Indian (selbst)" was created, Fetting

- **Expressive and dynamic self-portrait in a particularly large format**
- **In 1981, he made the Super 8 film “A Room Full of Mirrors” with Luciano Castelli on Lanzarote, in which the artists portray themselves as “Indians”**
- **In the year it was made, Fetting took part in the important “Zeitgeist” exhibition at the Martin-Gropius-Bau in Berlin and the 40th Venice Biennale**
- **Works from the 1980s are among his most sought-after ones on the international auction market**

not only took part in the important “Zeitgeist” exhibition at the Martin-Gropius-Bau, but also showcased his art at the 40th Venice Biennale. Trying out different roles was an important part of the revolt against West German Philistinism, whether in provocative role plays or by adopting exotic identities such as that of an “Indian”. In the 1981 film “Room full of Mirrors (Super 8)“, for example, Fetting and Luciano Castelli portray themselves as “Indians” in the wild landscape of the island of Lanzarote. With prey in sight, the hunter’s bow and his nerves are tense. In the painting, Fetting shows himself in the light of the setting sun as a warrior for a new, radical art, liberated from all convention and translated into his very own signature style. The powerful expression of the “Indian” is underlined by the skillful accentuation in the three primary colors: red, blue and yellow. They unmistakably underline the steadfastness of the muscular ‘urban Indian’ Fetting on his quest for pristine and triumphant achievements in art. Fetting is still one of the most important German artists today, regularly on the hunt for further success, and still actively questioning the conventions of art history. [AW]





179

SEAN SCULLY

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

06.16.96. 1996.

Watercolor over pencil.
Bottom center signed and dated. On firm watercolor paper. 36,1 x 32 cm (14.2 x 12.5 in), size of sheet. [CH]

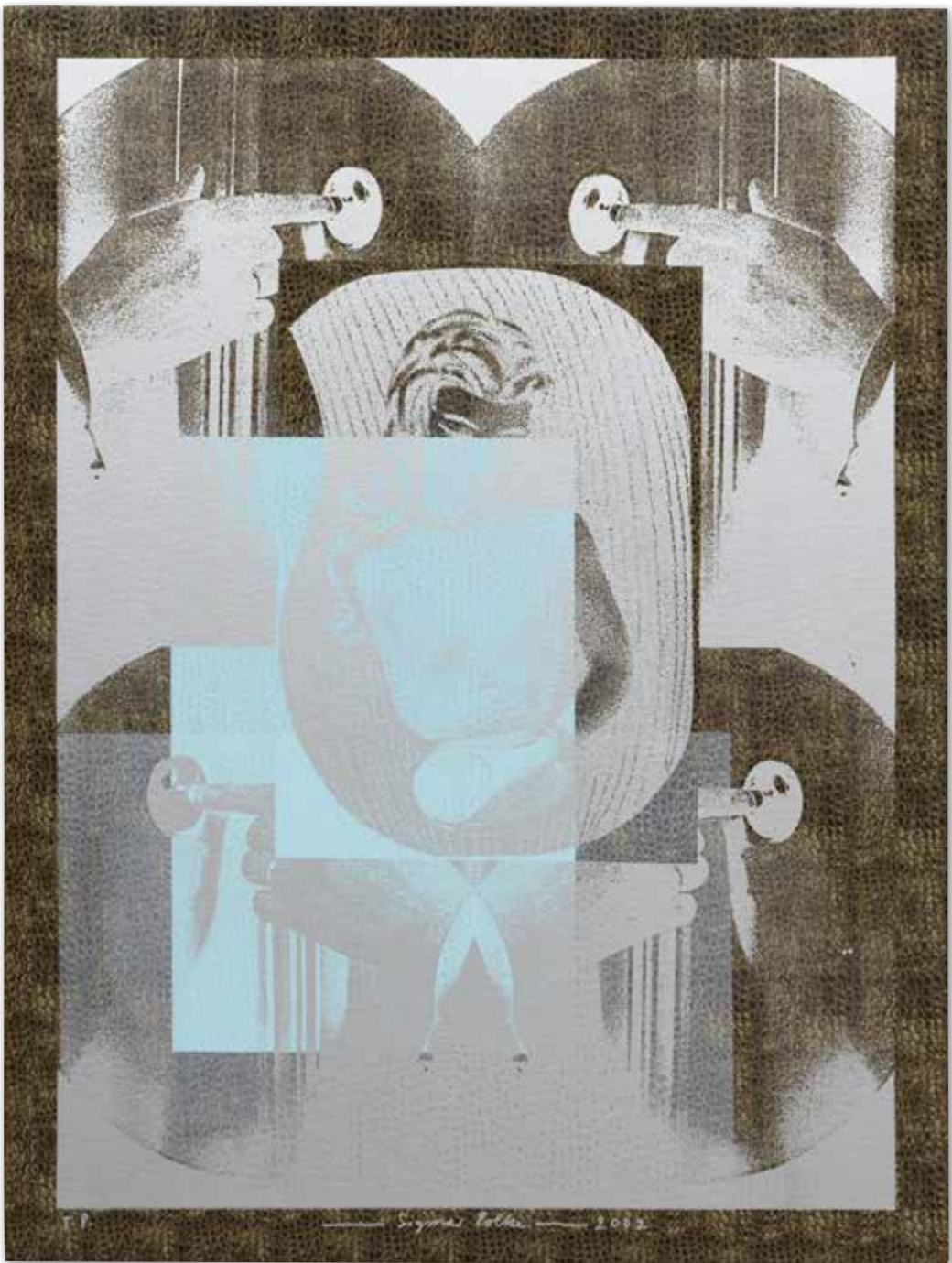
🕒 Called up: December 8, 2023 – ca. 2.45 pm ± 20 min.

€ 14.000 – 18.000 (R/D, F)
\$ 14,700 – 18,900

PROVENANCE

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

- Scully’s expressive watercolors make up an independent group of works on a par with his large-format paintings
- Scully translates his so-called “inset” paintings - works with smaller painted canvases inserted into the canvas - into the watercolor technique
- In 1996, the year the present work was made, the Neue Pinakothek in Munich, the Museum Folkwang in Essen and the Galerie Nationale du Jeu de Paume in Paris, among others, showed comprehensive exhibitions of the artist’s works on paper
- Watercolors from the 1990s can be found in, among others, the collections of the Museum of Modern Art in New York, the National Gallery of Art in Washington, D.C., the Los Angeles County Museum of Art and the Philadelphia Museum of Art



180

SIGMAR POLKE

1941 Oleśnica/Lower Silesia – 2010 Cologne

Clean car - good mood. 2002.

Silkscreen in colors on faux snakeskin, on stretcher.
Bottom margin signed, dated and inscribed “T.P”.
Trial proof with motif variation aside from the edition. 90 x 120 cm (35.4 x 47.2 in). [JS]

🕒 Called up: December 8, 2023 – ca. 2.46 pm ± 20 min.

€ 12.000 – 15.000 (R/D, F)
\$ 12,600 – 15,750

- Large-format serigraph on canvas with characteristic Polke humor
- Unique character: trial proof with motif variation aside from the edition
- “Clean car -good mood”- humorous artistic play with German philistinism
- Alongside Gerhard Richter and Blinky Palermo, Polke has been one of the most important German artists since the 1960s

PROVENANCE

· Galerie Leu, Munich (label and stamp on the reverse).
· Private collection Southern Germany (acquired from the above).



181

EUGÈNE LEROY

1910 Tourcoing (France) – 2000 Wasquehal (France)

Sans titre. 1984.

Oil on canvas.
Signed and dated, inscribed with the dimensions
and “Atelier 94/18” on the reverse.
81 x 65 cm (31.8 x 25.5 in).

🕒 *Called up: December 8, 2023 – ca. 2.48 pm ± 20 min.*

€ 25.000 – 35.000 (R/D, F)
\$ 26,250 – 36,750

PROVENANCE
· Private collection Berlin.

EXHIBITION
· Galerie de France, Paris (with the label on
the reverse).

The works of Eugène Leroy, including the present painting from 1988, initially impress with the almost tactile quality of the paint application: oil paint layered in thick crusts, an abstract pattern of subtly coordinated tones. It is little surprising that the artist was deeply impressed by Rembrandt's famous "Jewish Bride," a painting in which the shimmering-abstract effect of the impasto paint application is virtually "preconceived" in exemplary fashion. Following these paths, which first opened up in Dutch Baroque, Leroy developed his outstanding opulent oeuvre that oscillates between figure and abstraction, and that won't fit any „isms". For the almost meditative effect of the image surface, the inspiring quality of the close-up view, offer a surprise moment at second glance: if one looks at Leroy's paintings intensively enough, the hidden motif suddenly shows itself. [EH]



182

FROM THE
AHLERS COLLECTION

DIETER ROTH

1930 Hanover – 1998 Basel

Drilling. 1985/86.

Assemblage. Coat hanger, brush, wood, glue and
oil paint on glass, over plywood panels painted with
oil paint, covered with glass on the back, in orig.
aluminum frame.
Signed and dated on the right hanger, titled under
each hanger. Barely legibly inscribed in upper center.
Once more signed and dated on the reverse.
51,4 x 95,5 x 3,5 cm (20.2 x 37.5 x 1.3 in). [AR]

🕒 *Called up: December 8, 2023 – ca. 2.49 pm ± 20 min.*

€ 25.000 – 35.000 (R/D, F)
\$ 26,250 – 36,750

PROVENANCE
· Private collection Switzerland.
· Galerie Andy Jllien, Zürich.

- Same and yet different: Dieter Roth's "Drilling" work plays with multiple levels of association
- The use of everyday objects, such as coat hangers and brushes here, is one of the basic principles of his artistic work
- Exhibited alongside works by his partner Dorothy Iannone at the Sprengel Museum in 2005
- Works by the artist are in international museums like the Museum of Modern Art, New York, Tate Britain, London, the art museums in Bern and Basel, the Centre Pompidou, Paris, the Sprengel Museum in Hanover and the Staatsgalerie Stuttgart

· Corporate Collection Ahlers AG, Herford
(acquired fom the above in 2001).

EXHIBITION
· Dieter Roth, Lagerhalle Holderbank, Ocotber 23,
1992 - March 19, 1993.
· Dieter Roth & Dorothy Iannone, Sprengel Museum
Hanover, in cooperation with the Foundation

Ahlers Pro Arte, May 22 - September 25, 2005,
p. 222, cat. no. 72 (fig. p. 98).

LITERATURE
· Galerie Burkard, auction 47, Lucerne, June 5, 1999,
lot 229.



- The “Rembrandt Overpaintings” are part of the “Art about Art” series, in which Arnulf Rainer paints over Odd Master reproductions
- The artist combines photography and painting in a characteristic way
- His painterly alienation does not destroy the underlying work, but changes and enhances the picture’s expressiveness through the application of the radiant colors
- Rainer’s overpaintings are regarded the central principle of his work and a significant contribution to European post-war art

PROVENANCE

- Munro Galerie, Hamburg.
- Private collection Southern Germany.

EXHIBITION

- Arnulf Rainer. Rembrandt-Übermalungen 1980/81, Munro Galerie, Hamburg, September 18 - November 30, 1981, cat. no. 2 (full-page illu. in black and white).

183

ARNULF RAINER

1929 Baden near Vienna – lives and works in Vienna

Ohne Titel (Rembrandt). 1980/81.

Mixed media over a photograph.
Lower right monogrammed and dated. On smooth wove paper. 59 x 46,2 cm (23.2 x 18.1 in), the full sheet. [CH]

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

🕒 *Called up: December 8, 2023 – ca. 2.50 pm ± 20 min.*

€ 30.000 – 40.000 (R/D, F)
\$ 31,500 – 42,000

184

FRITZ KOENIG

1924 Würzburg – 2017 Ganslberg

Magdalena. 1993.

Iron.
Clarenbach 972. Plinth with monogram. One of 2 copies in iron. Additionally another copy in bronze, painted. 75,5 x 38,5 x 20,5 cm (29.7 x 15.1 x 8 in). [JS]

🕒 *Called up: December 8, 2023 – ca. 2.52 pm ± 20 min.*

€ 30.000 – 40.000 (R*)
\$ 31,500 – 42,000

PROVENANCE

- Fritz-und Maria-Koenig-Foundation, Landshut.

LITERATURE

- Dietrich Clarenbach, Fritz Koenig. Skulpturen. Catalogue raisonné, Munich 2003, no. 972 (full-page illu., p. 77, 240 and 241).



- **Very rare. One of only three copies**
- **Particularly expressive work in the maximally reduced figuration characteristic of Koenig’s oeuvre**
- **Since the 1980s, the theme of death has occupied a special place in Koenig’s work, resulting in his famous epitaphs as well as the groups of works “Paolo and Francesca” and “Icarus”**
- **In “Magdalena”, Koenig combines the erotic motif of earlier works with the Christian iconography of the Descent from the Cross**
- **For the first time offered on the international auction market**
- **Koenig’s sculptures are in numerous important collections like the Museum of Modern Art, New York, the Guggenheim Collection, Venice, and the Pinakothek der Moderne, Munich**



185

HORST ANTES

1936 Heppenheim – lives and works in Sicellino and Wolfartsweier

Doppelbild (verkehrt), Himmel und Erde. 1972/73.

Aquatec on canvas.
Twice signed, dated and titled (once upside down), as well as inscribed with the technique “aquatec” on the reverse.
150,5 x 130 cm (59.2 x 51.1 in). [CH]

🕒 *Called up: December 8, 2023 – ca. 2.53 pm ± 20 min.*

€ 50.000 – 70.000 (R/D, F)
\$ 52,500 – 73,500

PROVENANCE

- Galerie Stangl, Munich (gallery label on the stretcher).
- Private collection Southern Germany (acquired from the above in 1981).

EXHIBITION

- Horst Antes, Gimpel Fils Gallery, London, September 4 - 29, 1973 (exhibition label on the stretcher); Gimpel & Hanover Galerie, Zürich, October 20 - November 24, 1973 (exhibition label on the stretcher), cat. no. 6 (color illu. (upside down) and black-and-white illu.).
- Horst Antes. Dreiundfünfzig Bilder - Drei- unddreißig Sammler aus Süddeutschland, Städtische Galerie, Villingen-Schwenningen, April 26 - June 8, 1987; Kunstverein Hochrhein, Bad Säckingen, June 14 - July 19, 1987, cat. no. 21 (color illu.).

LITERATURE

- Arthur Mehlstäubler, Horst Antes. Catalogue raisonné of paintings, vol. 4 (1972-1975), Künzelsau 2013, p. 96, no. 1973-31 (color illu.).

Beide Hängungen sind möglich



- In terms of the colors’ intensity and tonality, this is an outstanding work from the 1970s
- The artist intended two possible ways of hanging the work
- Part of a German private collection for over 40 years
- Following Antes’ development of the “Kopffüßler” (cephalopod) at the beginning of the 1960s, the central motif in the artist’s oeuvre has been subject to constant change
- In the work offered here, Antes deconstructs his own invention, showing the head not in profile but almost frontally and detached from the outsized legs and feet
- Works created in 1972/73 are in important museum collections like the Solomon R. Guggenheim Museum in New York, the Museum of Contemporary Art Kiasma in Helsinki and the Sprengel Museum, Hanover



186

KARL HORST HÖDICKE

1938 Nuremberg – lives and works in Berlin

Katzensprung. 1986.

Synthetic resin on nettle.
Signed, dated and titled on the reverse. 171 x 231 cm (67.3 x 90.9 in). [CH]

🕒 *Called up: December 8, 2023 – ca. 2.54 pm ± 20 min.*

€ 20.000 – 30.000 (R/D, F)
\$ 21,000 – 31,500

PROVENANCE

- Galerie Gmyrek, Düsseldorf (stretcher with typogr. label).
- Galerie Lea Gredt, Luxemburg (stretcher with typogr. label).
- Private collection Southern Germany (acquired in 2013).

LITERATURE

- Villa Grisebach Auktionen, Berlin, 213rd auction, Kunst nach 1945, May 31, 2013, lot 834 (fig.).

- **Large-format work from the sought-after 1980s**
- **With a humorous eye and in bold colors, Hödicke creates complex and bizarre pictorial worlds inhabited by animals and carnivalesque figures**
- **Due to Hödicke’s complex iconography, much remains enigmatic and vague, but this ambiguity describes one of the central qualities of his work**
- **Kaspar (Punch) initially contradicts the seriousness of this painting, but at the same time adds a disturbing note with his large, artificial, almost diabolical grin**
- **Hödicke’s Berlin studio was located on Dessauer Strasse at the time, not far from the Wall, so the ‘Katzensprung’ (stone’s throw) can perhaps also be seen as a sophisticated painterly commentary on it**
- **Hödicke’s works from the 1980s can be found in, among others, the collections of the Berlinische Galerie, Berlin, the Pinakothek der Moderne, Munich, and the Städel Museum, Frankfurt am Main**
- **2020 zeigen die Pinakothek der Moderne, München, und das Palais Populaire, Berlin, jeweils großangelegte Werkschauen seines Schaffens**



187

FRED THIELER

1916 Kaliningrad – 1999 Berlin

Darunter Rot. 1988.

Mixed media on canvas.
Signed and dated in lower left. Once more signed and dated as well as titled and inscribed on the reverse. 210 x 290 cm (82.6 x 114.1 in). [SM]

 Called up: December 8, 2023 – ca. 2.56 pm ± 20 min.

€ 18.000 – 24.000 (R/D, F)
\$ 18,900 – 25,200

PROVENANCE

· From the artist's estate.

EXHIBITION

· Große Kunstaussstellung München 1988,
Haus der Kunst, Munich, 1988, cat. no. 783.

LITERATURE

· Andrea Firmenich/Jörn Merkert/Sigrid Melchior,
Fred Thieler. Monograph and catalogue raisonné.
Bilder von 1942-1993, Cologne 1995, p. 335,
no. 8/191.

- Fred Thieler is one of the main representatives of German Informalism
- Large-format, colorful and dynamic composition, created by artistically directed chance
- Shown at the Haus der Kunst, Munich, the year it was created
- Offered on the international auction market for the first time (source: artprice.com)



188

FROM THE
AHLERS COLLECTION

JASPER JOHNS

1930 Augusta – lives and works in New York

Voice II. 1982.

3 Lithograph in colors.
ULAE 228. One signed and dated. Two mono-grammed. All sheets numbered and sequentially inscribed "A/C-C/C". The complete set, each copy 33/ 54. Each 86 x 59 cm (33.8 x 23.2 in).
Sheet: 90,8 x 61,5 cm (35.7 x 24.2 in).
Published by Universal Limited Art Editions,
Bay Shore/NY (with the blindstamp). [SM]

 Called up: December 8, 2023 – ca. 2.57 pm ± 20 min.

€ 25.000 – 35.000 (R/D, F)
\$ 26,250 – 36,750

PROVENANCE

· Wolfgang Wittrock Kunsthandel, Düsseldorf.
· Corporate Collection Ahlers AG, Herford.

- A matching set
- Large prints published in an edition of small print run
- Particularly rich, lavis print of an outstanding quality
- A copy of the three-part color lithograph is at the MoMA, New York



- Energetic work in Walter Stöhrer’s inimitable signature style
- -Dense composition in strong colors
- In Stöhrer’s works, the spontaneous aspect is the primary conveyor of expression

PROVENANCE

- Galerie Schurr, Stuttgart.
- Private collection Southern Germany.
- Private collection Berlin (acquired from the above in 2009).

LITERATURE

- Hanne Forstbauer / Ilka Merkert / Almuth Kunisch / Sabine Behrens, Werkverzeichnis der Malerei 1957-1999, Berlin 2008, p. 280, no. 79.3 (color illu.).
- Ketterer Kunst, Munich, 361st auction, Kunst nach 1945 & Zeitgenössische Kunst, December 12, 2009, lot 335 (color illu.).

189

WALTER STÖHRER

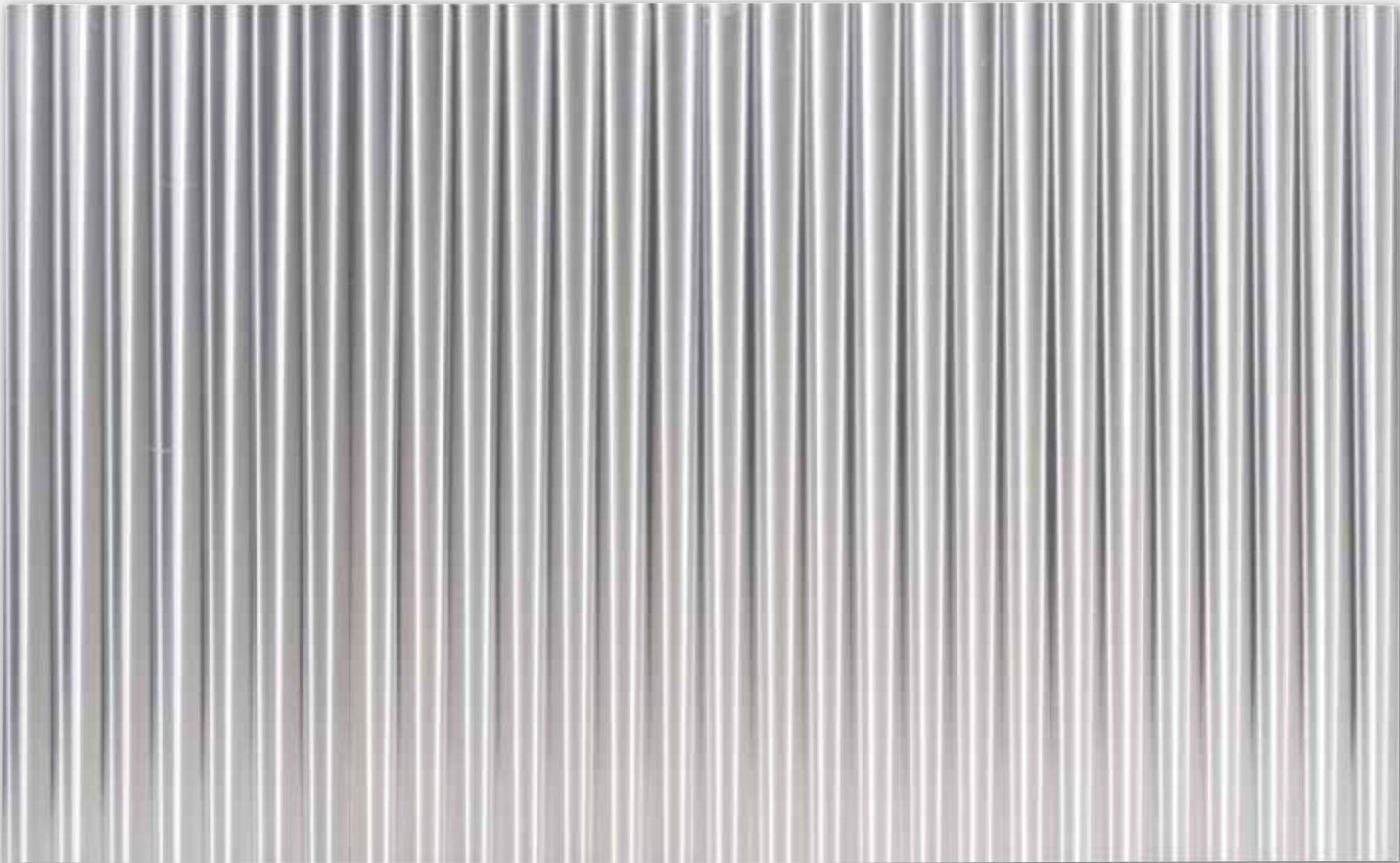
1937 Stuttgart – 2000 Scholderup

Ohne Titel. 1979.

Mixed media on canvas.
Lower right signed and dated. 190 x 130 cm
(74.8 x 51.1 in). [CH]

🕒 *Called up: December 8, 2023 – ca. 2.58 pm ± 20 min.*

€ 20.000 – 30.000 (R/D, F)
\$ 21,000 – 31,500



190

GETULIO ALVIANI

1939 Udine – lives and works in Udine

Superficie a testura vibratile. 1972.

Aluminum on chipboard.
Signed, dated, inscribed with dimensions, material,
direction arrow and numbered on the reverse.
47 x 76 x 2 cm (18.5 x 29.9 x 0.7 in). [KT]

🕒 *Called up: December 8, 2023 – ca. 3.00 pm ± 20 min.*

€ 18.000 – 24.000 (R/D, F)
\$ 18,900 – 25,200

PROVENANCE

- Galerie Cuenca, Ulm.
- Private collection Baden-Württemberg.

- Alviani is one of the most important Italian representatives of Op Art and kinetic art
- He made polished aluminum surfaces and their dynamic interplay with light and surface his characteristic medium
- In the 1960s, he was in close contact with avant-garde artists such as Piero Manzoni and Lucio Fontana, who developed new pictorial concepts
- In 1964, he took part in the Venice Biennale and in 1968 in documenta 4 in Kassel
- Alviani’s works can be found in important collections, such as the Galleria nazionale d’arte moderna e contemporanea, Rome, the Museum Moderner Kunst Stiftung Ludwig, Vienna, the ZKM Museum für Neue Kunst, Karlsruhe, the Museum of Modern Art, New York, and the Los Angeles County Museum of Art, Los Angeles



- An icon of word litteratur portrayed by Warhol
- Tischbein as an iconic motif of pop art
- Andy Warhol is one of the most influential artists of the 20th century

PROVENANCE

- Galerie Kaess-Weiss, Stuttgart.
- Private collection Southern Germany (since 1998).

LITERATURE

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

191

ANDY WARHOL

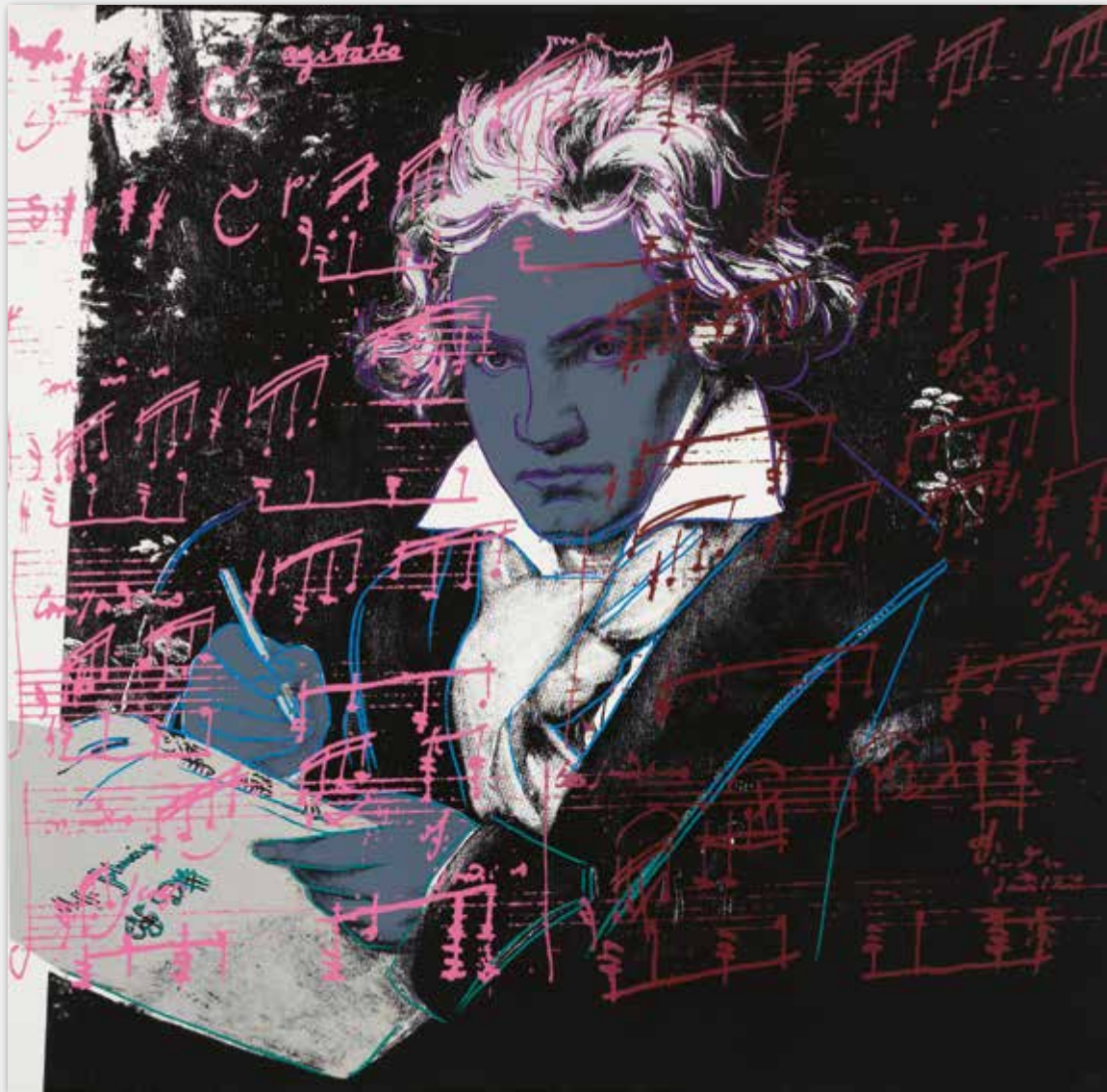
1928 Pittsburgh – 1987 New York

Goethe. 1982.

Silkscreen in colors.
Feldmann/Schellmann/Defendi II.271. Signed and numbered. From an edition of 100 copies. On Lenox Museum cardboard. 96,5 x 96,5 cm (37.9 x 37.9 in), the full sheet.
Sheet 4 of the portoflio of 4 color silkscreen prints. Printed by Rupert Jasen Smith, New York (with the blindstamp). Published by Editionen Schellmann & Klüser, Munich/New York, in cooperation with Denise René/Hans Mayer, Düsseldorf (with the copyright stamp on the reverse). [SM]

🕒 *Called up: December 8, 2023 – ca. 3.01 pm ± 20 min.*

€ 50.000 – 70.000 (R/D, F)
\$ 52,500 – 73,500



192

ANDY WARHOL

1928 Pittsburgh – 1987 New York

Beethoven. 1987.

Silkscreen in colors.
Cf. Feldman/Schellmann/Defendi II. 390-393. With the certificate stamp of the Andy Warhol Estate on the reverse, there numbered by a ahnd other than that of the artist and signed by printer and estate administrator. One of 60 copies. On thin cardboard. 101,6 x 101,6 cm (40 x 40 in), almost the full sheet. Printed by Rupert Jasen Smith, New York (with the blindstamp). Published by Hermann Wünsche, Bonn. [EH]

🕒 *Called up: December 8, 2023 – ca. 3.02 pm ± 20 min.*

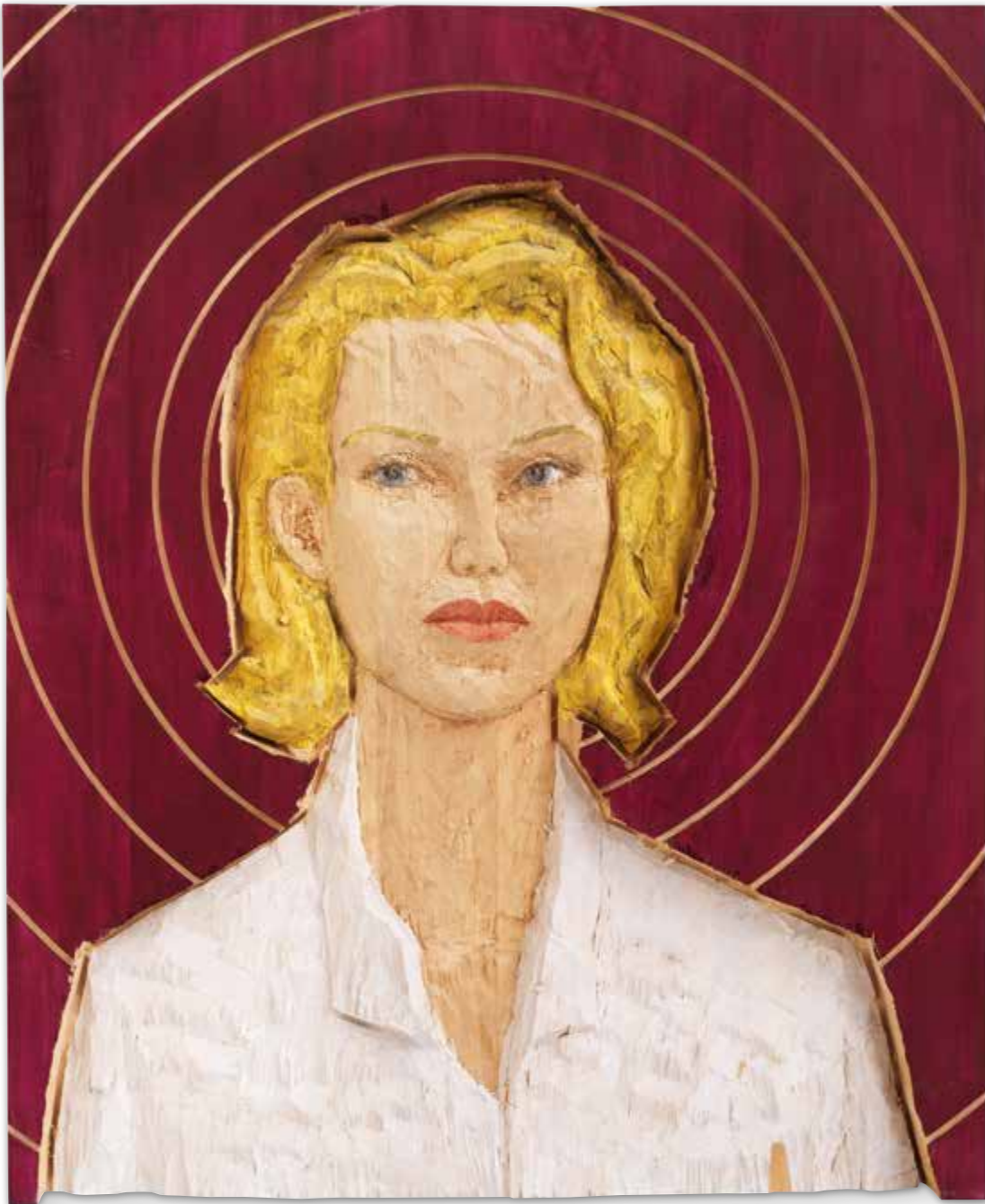
€ 40.000 – 60.000 (R/D, F)
\$ 42,000 – 63,000

PROVENANCE

- Galerie in der Opernpassage, Cologne.
- Private collection Hesse (acquired from the above in 1990).

- Made shortly before Andy Warhol's death
- Beethoven is Andy Warhol's only motif from classical music
- Warhol's striking creations are icons of American Pop Art

For the portrait of Beethoven that Andy Warhol made shortly before his death, he uses the 1819 painting “Beethoven mit dem Manuskript der Missa solemnis” (Beethoven Haus, Bonn) by Joseph Stieler. This portrait shaped the idea of the master of classical music worldwide. It is still in circulation in Germany, but also in countries like Brazil or Guatemala, not least through stamps commemorating the 250th anniversary of the composer's birth. It shows the famous German musician composing. Andy Warhol superimposed the portrait with the sequence of the first notes from the so-called Moonlight Sonata, opus 27, no. 2, from 1801. It is one of the most famous pieces of classical music and is known all over the world. In this way, Andy Warhol's Beethoven sheet follows the principles of pop art in exemplary manner: Warhol uses a generally known motif and transfers it into creative canon typical of his work. It is true that Warhol does not only portray the man but also his musical work in this silkscreen print. The sheet's publisher was Helmut Wünsche, who also signed the certificate stamp next to Rupert Jason (printer) and Fred Huges (estate). The gallery owner from Königswinter, south of Bonn, was one of Andy Warhol's German art dealers and publishers. With “Andy Warhol. Das Graphische Werk 1962-1980”, he released a first catalog of Andy Warhol's prints. Andy Warhol got to know the Cologne Cathedral, Helmut Schmidt and Stieler's painting “Ludwig van Beethoven” through the gallerist.



- Stephan Balkenhol is considered a protagonist in the revival of figurative sculpture in Germany
- The human being, whom the artist depicted not as an individual, but as an anonymous, average and yet familiar-looking person, is at the center of his artistic work
- The heaviness and solidity of the material makes for a contrast to the natural and casual presence of the depiction
- In the exhibition “Zeitfenster. Stephan Balkenhol trifft Alte Meister” (Nov. 10, 2023 – June 2, 2024) at the Museum Wiesbaden, the artist’s works are juxtaposed with sculptures by Old Masters

PROVENANCE

- Galerie Rüdiger Schöttle, Munich.
- Private collection Southern Germany.

193

STEPHAN BALKENHOL

1957 Fritzlar – lives and works in Karlsruhe and Meisenthal

Frau. 2012.

Wooden relief, with colors.
120 x 98 x 11,5 cm (47.2 x 38.5 x 4.5 in). [EH]

Accompanied by a confirmation of authenticity issued by the artist (in copy).

🕒 Called up: December 8, 2023 – ca. 3.04 pm ± 20 min.

€ 25.000 – 35.000 (R/D, F)
\$ 26,250 – 36,750



194

ANDY WARHOL

1928 Pittsburgh – 1987 New York

Details of Renaissance Paintings (Sandro Botticelli, Birth of Venus, 1482). 1984.

Silkscreen in colors.
Feldman/Schellmann/Defendi II.319. Signed and numbered. From an edition of 70 copies. On firm wove paper. 63,5 x 94 cm (25 x 37 in).
Sheet: 82 x 112 cm (32.3 x 44.1 in).
Sheet 4 from the portfolio of a total of 4 color silkscreens. Printed by Rupert Jasen Smith, New York. Published by the Editions Schellman & Klüser, Munich/New York (with the stamp on the reverse). [JS]

🕒 Called up: December 8, 2023 – ca. 3.05 pm ± 20 min.

€ 40.000 – 60.000 (R/D, F)
\$ 42,000 – 63,000

- Warhol declares Botticelli’s Renaissance icon “Birth of Venus” (Uffizi Gallery, Florence) an icon of Pop Art
- Warhol is a master of adaptation and alienation: strongly focused image detail, intense Pop Art color and execution in several color variations
- By confronting Renaissance with the present, uniqueness with serial reproduction, aura with adaptation, Warhol challenges our traditional notions of art and creates a fascinating allegory of his new concept of art
- Warhol’s artistic exploration of Sandro Botticelli’s “Birth of Venus” (Uffizi Gallery, Florence) is the most famous sheet in the series of works “Details of Renaissance Paintings” based on masterpieces by Piero della Francesca, Paulo Uccello and Leonardo da Vinci
- Part of a German private collection since its creation

PROVENANCE

- Edition Schellmann & Klüser, New York/Munich (publisher).
- Private collection Germany (acquired from the above in 1984, ever since family-owned).

LITERATURE

- Forty are better than one. Edition Schellmann, 1969-2009, ed. by Jörg Schellmann, p. 345, Warhol, cat. no. 14 (fig., presumably different copy).



“I’m doing shoes because I’m going back to my roots. In fact, I think maybe I should do nothing but shoes from now on.”

Andy Warhol, quoted from: P. Hackett (ed.), The Andy Warhol Diaries, New York 1989, p. 306.

- Warhol’s eccentric and striking creations are considered icons of American Pop Art
- Glamorous, shimmering effect due to the rare, generous use of Diamond Dust
- Very rare. Only printers proof copy outside the edition of ten
- Based on a photographic template by Andy Warhol, which was created in the course of an advertising shoot

195

ANDY WARHOL

1928 Pittsburgh – 1987 New York

Shoes (Deluxe Edition). 1980.

Silkscreen with diamond dust.
Feldman/Schellmann/Defendi II.250. Signed and numbered “1/1” and inscribed “PP” as well as “DE”. Only printers-proof copy, aside from the edition of 10. On firm Arches watercolor paper. 102 x 151,5 cm (40.1 x 59.6 in), the full sheet.
Sheet 3 of the five-part series “Shoes (Deluxe Edition)”. Printed by Rupert Jasen Smith, New York (with the blindstamp). Published by Andy Warhol (with the artist’s copyright stamp on the reverse). [JS]

🕒 Called up: December 8, 2023 – ca. 3.06 pm ± 20 min.

€ 50.000 – 70.000 (R/D, F)
\$ 52,500 – 73,500

PROVENANCE

- Hamilton Selway Fine Art, West Hollywood.
- Private collection Southern Germany (acquired from the above in 1999, until 2020).
- Private collection Europe (since 2020).



196

FROM THE
AHLERS COLLECTION

ANDY WARHOL

1928 Pittsburgh – 1987 New York

Shoe. 1955/1957.

Sculpture . Tempera on panel.
13,4 x 22,5 x 7 cm (5,2 x 8,8 x 2,7 in). [JS]

🕒 Called up: December 8, 2023 – ca. 3.08 pm ± 20 min.

€ 25.000 – 35.000 (R/N, F)
\$ 26,250 – 36,750

PROVENANCE

- I. Miller and Sons, New York (presumably until 1989).
- Corporate Collection Ahlers AG, Herford (since 1989, Christie’s, New York, February 14, 1989, lot 50).

EXHIBITION

- Christie’s, New York, auction 6780, Contemporary Art, February 14, 1989, lot 50).
- Fetische des Blicks. Mode und Verführung, Foundation Ahlers Pro Arte, Herford, September 11, 2021 - January 16, 2022, p. 79.

- Extremely rare early document from American pop art
- Created in the context of Warhol’s famous advertising campaign for the I. Miller shoe house, New York
- In the mid-1950s, as a young commercial artist, Warhol received a commission for an advertising campaign from the fashionable New York shoe store I. Miller: In addition to his legendary shoe drawings, he also created hand-painted wooden strips in bright colors and patterns
- Very rare. In the last 20 years, only 4 other unique pieces from this complex of works have been offered on the international auction market (source: artprice.com)
- Warhol’s naive, linear style of the 1950s and his early fusion of art and commerce are now considered to be particularly ground-breaking for American pop art



- In his early works, Kiefer intensively explored German history, in particular National Socialism
- One of the best-known and most successful German artists
- Participated in documenta 6, 7 and 8 and designed the German pavilion at the 39th Venice Biennale
- In 2021/22, the Grand Palais Ephemère, Paris, showed a monumental Kiefer exhibition at the express request of Emmanuel Macron

PROVENANCE

- Marian Goodman Gallery, New York.
- First Bank of Minneapolis.
- Lang & O'Hara Gallery, New York.
- Private collection Baltimore (since 1988).
- Private collection (inherited from the above).
- Private collection Hamburg (acquired from the above).

EXHIBITION

- German Expressionist Graphics 1905-1985, Baltimore Museum of Art, Baltimore, August to October 1988.

LITERATURE

- Christie's, New York, 13892nd auction, September 28, 2017, lot 81.

197

ANSELM KIEFER

1945 Donaueschingen – lives and works in Croissy-Beaubourg near Paris

Des Malers Atelier. 1982.

Acrylic and shellac over photograph on paper. Titled in center. Signed and dated on the reverse. 58,8 x 79 cm (23.1 x 31.1 in). [AW]

🕒 Called up: December 8, 2023 – ca. 3.09 pm ± 20 min.

€ 30.000 – 40.000 (R/D, F)
\$ 31,500 – 42,000



198

SEAN SCULLY

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

MUNA 11.8.02. 2002.

Watercolor. Lower right signed and dated “11.8.02”. Bottom center titled “MUNA”. On firm wove paper. 38 x 50,6 cm (14.9 x 19.9 in), size of sheet. [CH]

🕒 Called up: December 8, 2023 – ca. 3.10 pm ± 20 min.

€ 25.000 – 35.000 (R/D, F)
\$ 26,250 – 36,750

PROVENANCE

- Private collection (acquired directly from the artist).
- Private collection Belgium (acquired from the above).

“Watercolors are about the external absence of physicality. It’s as close as a painter can get to pure light.”

Sean Scully in an interview with Ned Rifkin, 1995, quoted from: Kelly Grovier, Kirsten Voigt (eds.), Inner. Gesammelte Schriften von Sean Scully, Berlin 2018, p. 52.

- Scully does not focus on the effects of color contrasts, but on the depiction of light, brightness and darkness
- The artist succeeds in capturing light itself with delicate color mists
- Scully’s intimate, translucent watercolors are created as an independent group of works on a par with his large-format paintings



199

GERHARD RICHTER

1932 Dresden — lives and works in Cologne

Tisch (8.1.87). 1987.

Watercolor and pencil on wove paper.
Lower right signed, upper right dated. 17 x 24 cm
(6.6 x 9.4 in), the full sheet. [SM]

The work is mentioned in the online catalogue raisonné.

 *Called up: December 8, 2023 — ca. 3.12 pm ± 20 min.*

€ 40.000 — 60.000 (R/D, F)
\$ 42,000 — 63,000

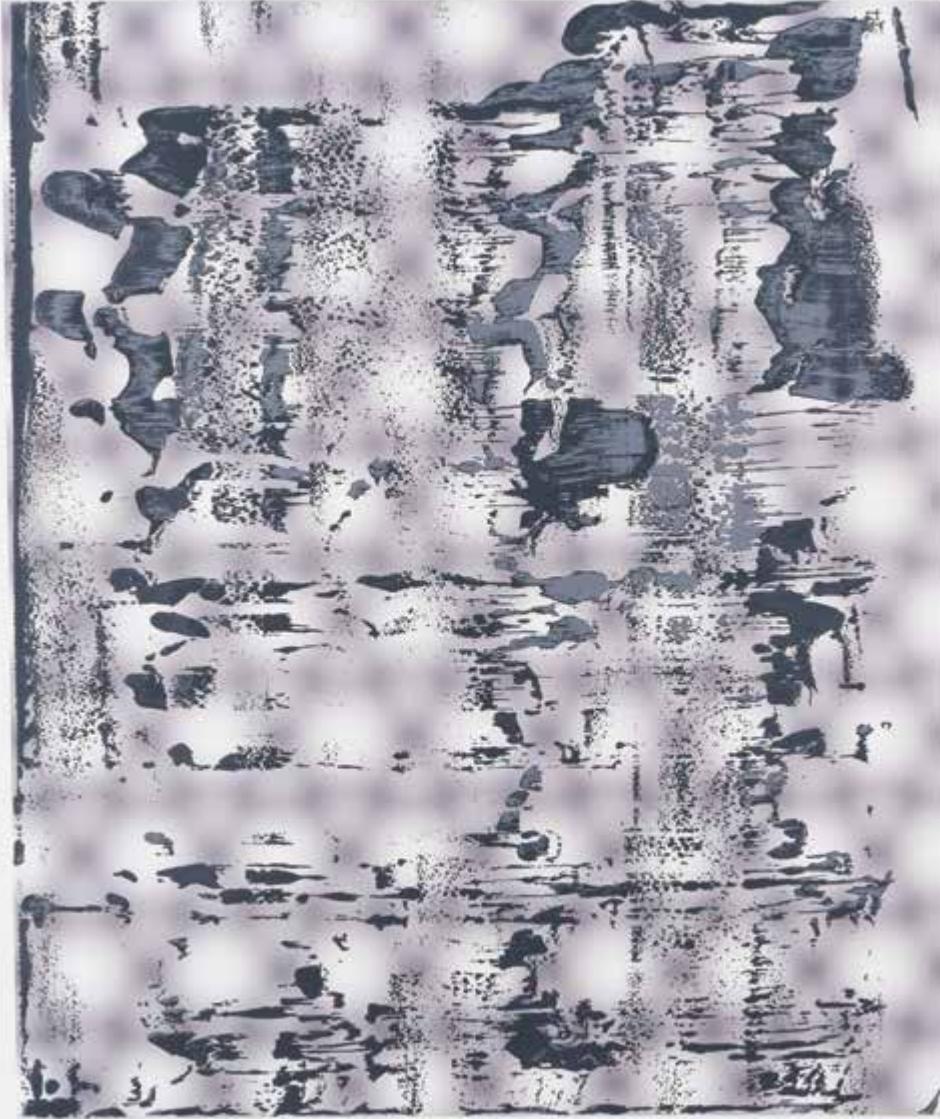
PROVENANCE

- Galerie Fred Jahn, Munich.
- Galerie Casteel, Mönchengladbach.
- Private collection North Rhine-Westphalia.

LITERATURE

- Dieter Schwarz, Gerhard Richter. Aquarelle = Watercolors, 1999, p. 143.
- Klaus Albrecht Schröder (ed.), Gerhard Richter: Aquarelle und Zeichnungen, 2009, pp. 13, 31.

- The table is also the motif in the first painting mentioned in the catalogue raisonné
- One of the few figurative watercolors in this small group
- Even though Richter increasingly turned to abstraction in the 1980s, he also made still lifes, landscapes and portraits at that time



200

GERHARD RICHTER

1932 Dresden — lives and works in Cologne

Graphit. 2005.

Silkscreen in four shades of gray over offset print.
Butin 129. Signed, dated and numbered. From an edition of 90 copies. On Somerset cardboard (with watermark). 72 x 60,5 cm (28.3 x 23.8 in). Sheet: 96 x 74,5 cm (37.7 x 29.3 in). Printed by Mike Karstens, Münster (with blindstamp). Published by Kunstsammlung Nordrhein-Westfalen, Düsseldorf. In artist frame. [AW]

 *Called up: December 8, 2023 — ca. 3.13 pm ± 20 min.*

€ 15.000 — 20.000 (R/D, F)
\$ 15,750 — 21,000

- Veiling blur in soft gray modulations
- The image, which shows carbon atoms of graphite, was created using a combined scanning tunnelling and atomic force microscope and then modified on the computer
- In addition to his paintings, Gerhard Richter has created an extensive and varied graphic oeuvre since 1965

PROVENANCE

- Private collection Berlin.

201

RAIMUND GIRKE

1930 Skrzynka/Silesia – 2002 Cologne

Weiss Struktur II. 1992.

Oil on canvas.
Signed, dated and titled on the reverse. 200 x 220 cm (78.7 x 86.6 in). [JS]

🕒 *Called up: December 8, 2023 – ca. 3:14 pm ± 20 min.*

€ 30.000 – 40.000 (R/D, F)
\$ 31,500 – 42,000

PROVENANCE

- From the artist's estate.
- Galerie Fahnenmann, Berlin (from the above).
- Private collection Northern Germany (acquired from the above).

- Large-format work in a powerfully liberated style
- Girke is the master of nuanced monochromy: in his stripe paintings, he already achieves a maximum nuance of white, which he takes to the extreme in his subsequent gestural work
- “Weiss Struktur II” declares the non-color white in all its shades and levels of expression to be the protagonist
- Among other things, Girke’s ductus-based work receives significant impulses from the oeuvre of the American Robert Ryman, who also focuses on the non-color white
- In 2022, the MKM Museum Küppersmühle, Duisburg, honored Girke’s oeuvre with a major retrospective entitled “Raimund Girke. Klang der Stille”



“Observers of Raimund Girke’s paintings is, above all, exposed to an aesthetic experience. They must be prepared to engage with the works and experience the colors, the gesture of the brush and the structure of the application, as artistic qualities. Only then will they be able to appreciate the rhythmic flow of the brushwork and the rich gradations between white and black [...] as aesthetic visual experiences, artistic experiences and painterly qualities.”

Dietmar Elger, in: Raimund Girke, Malerei, Bonn 1995, p. 169.



“... I have broken through, through the wall of Abstract, Surrealism etc. my work contains [...] everything You mustn’t be pigeon-holed [...]. Your friend Karel.”

Karel Appel in a letter to Corneille, quoted from: ex. cat. CoBrA. The color of freedom, Stedelijk Museum Schiedam 2003, p. 42.

- Karel Appel is one of the most important contemporary artists in the Netherlands
- Particularly expressive gestural-figurative painting
- Karel Appel emphasizes the motif in the richly structured surface
- Paintings by Karel Appel can be found at, among others, the Moderna Museet, Stockholm, the Museum of Modern Art, New York, and the Los Angeles County Museum of Art

PROVENANCE

· Private collection Southern Germany (in 1991 acquired from Waddington Galleries, London).

EXHIBITION

· FIAC 1991, Waddington Galleries, London (label on the reverse).

202

KAREL APPEL

1921 Amsterdam – 2006 Zurich

Figure. 1991.

Oil on canvas.
Lower right signed. Inscribed “X91_041” on the reverse. 81 x 65 cm (31.8 x 25.5 in).

The work is registered at the Karel Appel Foundation, Amsterdam, under the number KA.1991.27.

🕒 Called up: December 8, 2023 – ca. 3.16 pm ± 20 min.

€ 20.000 – 30.000 (R/D, F)
\$ 21,000 – 31,500



203

DANIEL SPOERRI

1930 Galati (Romania) – lives and works in Seggiano

Die beschützende Hand. 1992.

Assemblage. Boxing gloves, textiles, wood, organic material.
Signed, dated, titled and with the inventory number and labels on the reverse.
71 x 67,5 x 25 cm (27.9 x 26.5 x 9.8 in). [KT]

🕒 Called up: December 8, 2023 – ca. 3.17 pm ± 20 min.

€ 20.000 – 30.000 (R/D, F)
\$ 21,000 – 31,500

PROVENANCE

· Villa Haiss Museum und Galerie für zeitgenössische Kunst, Zell am Harmersbach / Walter Bischoff Galerie, Berlin.

· Private collection Baden-Württemberg (acquired from the above in 2011).

“I think this constant transformation, that’s life.”

- Daniel Spoerri

- After Marcel Duchamp, Spoerri is one of the most important object artists
- His assemblages and so-called “trap pictures” secured him an unmistakable place in avant-garde art
- Together with Yves Klein, Arman and Jean Tinguely, he founded the pioneering group “Nouveaux Réalistes” in Paris in 1960
- He has won several art awards, including the Grand Prix de la sculpture in Paris in 1993, in 2009 the Michelangelo Prize and in 2016 the Lovis Corinth Prize
- Spoerri’s works can be found in important international collections of contemporary art, such as the Musée National d’Art Moderne, Centre Georges Pompidou, the Museum Ludwig, Cologne, the Moderna Museet, Stockholm, the Tate Gallery, London and the Museum of Modern Art, New York

WILLIAM N. COPLEY

1919 New York – 1996 Key West/Florida

Moving Violation. 1983.

Acrylic on canvas.
Signed “Cply” and dated in the image (bottom center).
171 x 141 cm (67.3 x 55.5 in). [CH]

🕒 *Called up: December 8, 2023 – ca. 3.18 pm ± 20 min.*

€ 60.000 – 80.000 (R/D, F)
\$ 63,000 – 84,000

PROVENANCE

- David Nolan Gallery, New York.
- Galerie Fred Jahn, Munich (acquired from the above).
- Galerie Kurt Schäfer, Berlin (gallery label on the stretcher).
- Private collection Southern Germany.

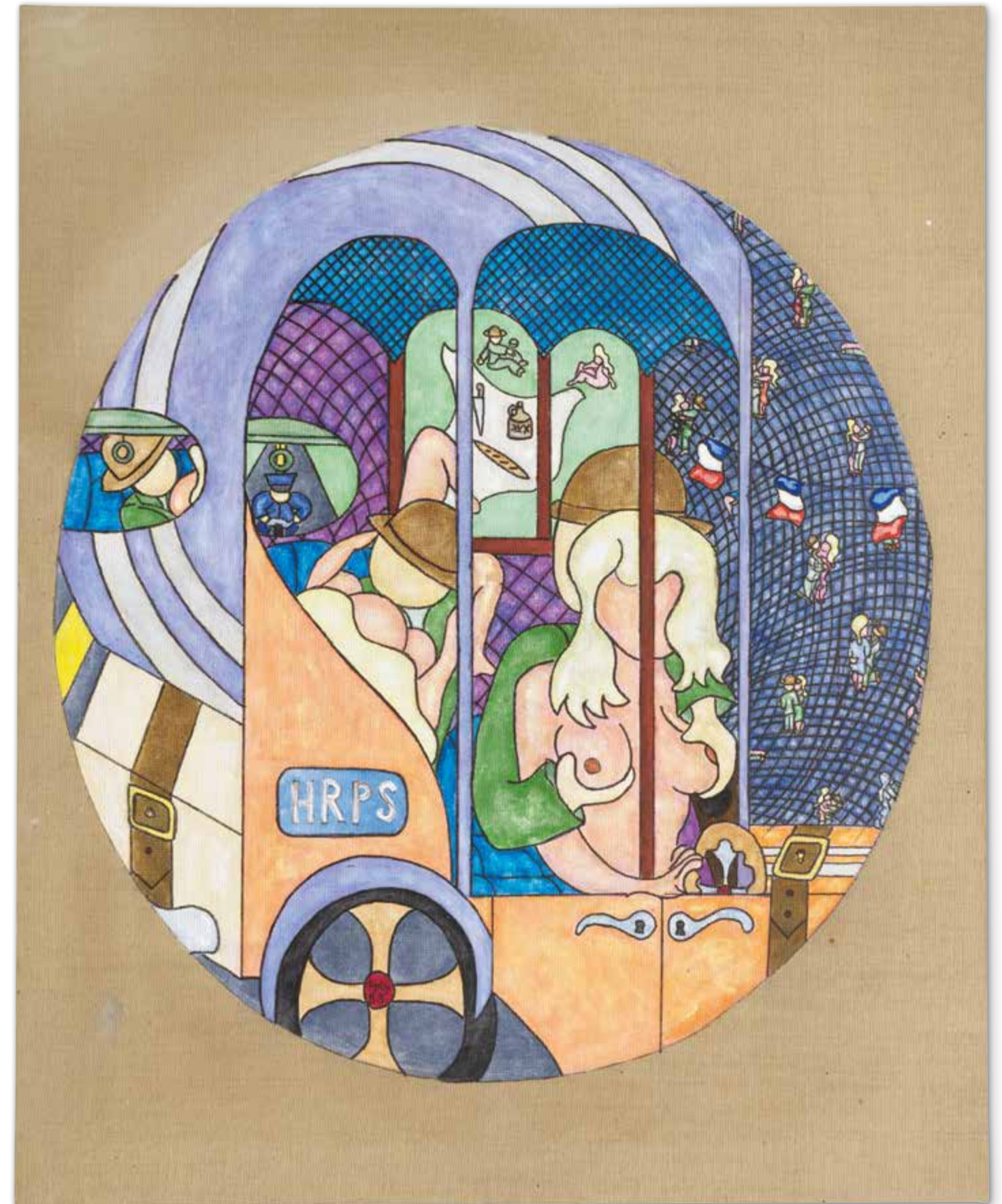
EXHIBITION

- William N. Copley, Phyllis Kind Gallery, New York, October 15 - November 19, 1983 (gallery label on the stretcher).
- Wohl: CPLY, Phyllis Kind Gallery, Chicago, January 6 - February 7, 1984.

- In this work, as in comparable works from 1983/84, Copley combines the unpainted, large-pored canvas with motifs of a Sunday drive and bucolic, idyllic picnics in the countryside - French pictorial elements inspired by his time in Paris (1951-1962) as well as erotically charged figure scenes in his characteristically bright, intense colors
- Copley fills the oval image area with several pictorial dimensions and seemingly parallel stories as well as smaller, independent depictions within the overall composition
- Just this spring, Galerie Max Hetzler showed works from this very series in the exhibition “William N. Copley. Autoeroticism (Paintings from 1984)” in Paris
- With his unique artistic oeuvre, Copley achieved a symbiosis of American Pop Art and European Surrealism and had a lasting influence on post-war art in the United States and Europe
- Works by the artist from the 1980s can be found in, among others, the Museum of Modern Art in New York, the Museum of Modern Art/Mumok in Vienna and the Museum Frieder Burda in Baden-Baden

“It’s always been the most important image that I’ve ever had simply because to me, the car is the stationary center of the universe. You’re stationary, and the world is moving around you – over you, under you, around you. [...] I find I could say more with that image than almost anything I’ve tried.”

William N. Copley, 1983, in: ex. cat. William N. Copley, Fondazione Prada, Milan 2016, p. 39.



205

GERHARD RICHTER

1932 Dresden – lives and works in Cologne

15. Nov. 1996 (Teil des verworfenen Abstrakten Bildes 802-4). 1996.

Oil on canvas, firmly laid on a backing cardboard.
Signed and dated in lower left of backing. Lower right monogrammed.
Inscribed “8” on the reverse. 23,4 x 24 cm (9.2 x 9.4 in). Backing cardboard:
42 x 29,6 cm (16.5 x 11.6 in). [AW]

🕒 Called up: December 8, 2023 – ca. 3.20 pm ± 20 min.

€ 60.000 – 80.000 (R/N, F)
\$ 63,000 – 84,000

PROVENANCE

· Private collection Northern Germany.

LITERATURE

· Cf. online catalogue raisonné, no. 802-4.
· Hans-Ulrich Obrist (ed.), Gerhard Richter. 100 Bilder, Ostfildern-Ruit 1996,
no p. (color illu.).

-
- **Fragment of the destroyed painting “Abstraktes Bild” from 1994**
 - **Richter places the emphasis of his works on the process of creation rather than the result**
 - **By cutting it up, each piece becomes a new work of his so-called planned spontaneity**
 - **In 2020, Richter declared his artistic oeuvre complete**
-



Mounted on a support



“Accepting that I can’t plan anything. Every consideration I make about the construction of a picture is wrong, and if the execution succeeds, it is only because I partially destroy it or because it works anyway [...]. The only consolation is that I can say to myself that I made the pictures anyway, even if they do what they want, against my will, but still somehow come into being [...].“

Gerhard Richter, quoted from: Armin Zweite, Sehen, Reflektieren, Erscheinen. Anmerkungen zum Werk von Gerhard Richter, in: Kunstsammlung Nordrhein-Westfalen (ed.), Gerhard Richter, Düsseldorf 2005, p. 83.



- From the important group of works “Trees” and “Nail Forests”
- An impressive work with a highly topical urgency
- The nail becomes a symbol of the vulnerability of nature and mankind

206

GÜNTHER UECKER

1930 Wendorf – lives and works in Düsseldorf

Nagelbaum. 1996.

Nail and ash-glue compound on wooden trunk.
Signed and dated. Height: 85 cm (33.4 in).
Diameter: ca. 42 cm (16.5 in).

This work is registered in the Uecker Archive under the number GU.g6.o28 and is earmarked for inclusion in the forthcoming Uecker catalogue raisonné.

🕒 *Called up: December 8, 2023 – ca. 3.21 pm ± 20 min.*

€ 60.000 – 80.000 (R/D, F)
\$ 63,000 – 84,000

PROVENANCE

- Politischer Club Colonia.
- Private collection North Rhine-Westphalia (since 1996, acquired from the above).

Günther Uecker is a constant commentator on the problems of the world and an unwavering fighter for understanding and change. He confronts things that bother him with openness and responds in his own artistic language. With his “Trees” and “Forests”, he addresses the theme of the vulnerability of man and nature. Under the title “Kunstpranger” (Art Pillory), he created his first tree sculpture in 1983 by nailing an elm tree at Galerie Brusten in Wuppertal. The idea was born in the fall of 1983, when Annelie Brusten happened to notice the forest workers in the park marking the 80-year-old elm tree. She learned that the ill tree was to be cut down and burned. Annelie Brusten brought the already well-known “ZERO” artist and art academy professor to Wuppertal. In his speech at the opening reception of the exhibition, Uecker decried the destruction of nature by man and declared the nails to be the “armor” with which he has “scaffolded the tree, made it strong”. Further works, most of the multi-part creations, followed. The first “Nail Forest” from 1984 is at the Nationalgalerie in Berlin today. What all these works have in common is that Uecker equipped the sometimes smaller, sometimes larger tree trunks with a defensive crown of carpenter’s nails and used a healing ointment consisting of ash and glue to close the tree’s wounds. In the series of “Trees” or “Nail Forests”, Uecker follows the basic principle of his artistic work, the theme of the fragile relationship between man and nature and the destruction of the foundations of human existence. [SM]



207

FROM THE
AHLERS COLLECTION

DIETER ROTH

1930 Hanover – 1998 Basel

Schneller Zauber. 1974.

Mixed media with collage on board, in the orig. artist frame.

Signed, dated and titled in lower right. 69 x 99 cm (27.1 x 38.9 in). Frame: 78,8 x 107,5 cm (31 x 42,3 [AR])

This work’s authenticity has kindly been confirmed by Dr. Dirk Dobke, Dieter Roth Foundation, Hamburg. We are grateful for his expert advice.

🕒 *Called up: December 8, 2023 – ca. 3.22 pm ± 20 min.*

€ 25.000 – 35.000 (R/D, F)
\$ 26,250 – 36,750

PROVENANCE

- Galerie Renée Ziegler, Zürich (with the gallery label on the reverse).
- Private collection Switzerland.
- Corporate Collection Ahlers AG, Herford.

- From the best creative period; in the 1970s, Dieter Roth was one of the most important contemporary artists

- In 1969 and 1977 he participated in the documenta in Kassel

- His revisions and layering testify to, among other things, the tireless search for the external form and the best means of expression for his artistic idea

- Exhibited alongside works by his partner Dorothy Iannone at the Sprengel Museum in 2005

EXHIBITION

- Dieter Roth & Dorothy Iannone, Sprengel Museum Hanover, in cooperation with the Foundation Ahlers Pro Arte, May 22 - September 11, 2005, p. 219, cat. no. 33 (fig. p. 65).

LITERATURE

- Sotheby’s, London, Contemporary Art Day, June 27, 2002, lot 172.

HERMANN NITSCH

1938 Vienna – 2022 Mistelbach

Schüttbild mit Malhemd. 1989.

Mixed media on canvas Oil and dispersion paint on jute.
Signed and dated. 200 x 300 cm (78.7 x 118.1 in). [AR]

🕒 *Called up: December 8, 2023 – ca. 3:24 pm ± 20 min.*

€ 70.000 – 90.000 (R/N, F)
\$ 73,500 – 94,500

PROVENANCE

- Galerie Steinek, Vienna.
- Corporate Collection Ahlers AG, Herford (acquired from the above in 2006).

EXHIBITION

- Fetsche des Blicks. Mode und Verführung, Foundation Ahlers Pro Arte, Herford, September 11, 2021 - January 16, 2022, pp. 18/19.

- Large format, unmistakably dramatic-powerful
Pour Painting with the painter’s shirt
- Religious references are characteristic of Nitsch,
as is the case here with the use of the liturgical
colors blue and green
- The painting shirt refers to the physical process of
creation and evokes associations with depictions
of the crucifixion
- Nitsch is regarded the main representative of
Viennese Actionism and his oeuvre as a ground-
breaking contribution to the art of the 20th
century





209

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

1939 Dresden – 2017 Zürich

Folge und Konsequenz. 1991.

Overpainting, Acrylic on canvas with silkscreen print.
Unique object. 130 x 160 cm (51.1 x 62.9 in).
Overpainting from the series “Mensch und Tiere nach der Öffnung”. [EH]

🕒 Called up: December 8, 2023 – ca. 3.25 pm ± 20 min.

€ 18.000 – 24.000 (R/D, F)
\$ 18,900 – 25,200

PROVENANCE

- Galerie Frank Hänel, Wiesbaden (label on the stretcher).
- Private collection Frankfurt.
- Private collection North Rhine-Westphalia.

EXHIBITION

- A. R. Penck. Menschen und Tiere nach der Öffnung. Übermalungen 1989-91, Galerie Frank Hänel, Frankfurt a. Main, 2003, cat. no. ARP 7001, pp. 240 and 254 (fig. p. 255).

“For many people who came to the East from the West, the West was colorful. For me, this colorfulness was just an illusion. I saw the naked black and white picture behind it”

A. R. Penck, quoted from: Nathalie Acker, A. R. Penck, Wiesbaden 2003, p. 39.

- “Menschen und Tiere nach der Öffnung” (People and Animals after the Opening) is the artist’s most important group of works made after the fall of the Berlin Wall
- The series “People and Animals after the Opening” is particularly significant in the oeuvre of A. R. Penck
- Penck exhibited at the documenta in Kassel in 1972, 1982 and 1992, and at the Venice Biennale in 1984

210

GERHARD RICHTER

1932 Dresden – lives and works in Cologne

11 Nov. 1996 (Teil des verworfenen Abstrakten Bildes 802-4). 1996.

Oil on canvas, firmly laid on a backing.
Signed and dated on the backing in lower left.
Lower right monogrammed. Inscribed “7” on the reverse. 28,7 x 17 cm (11.2 x 6.6 in). Backing: 42 x 29,7 cm (16.5 x 11.6 in). [AW]

🕒 Called up: December 8, 2023 – ca. 3.26 pm ± 20 min.

€ 40.000 – 60.000 (R/N, F)
\$ 42,000 – 63,000

PROVENANCE

- Private collection Northern Germany.

LITERATURE

- Cf. online catalogue raisonné, no. 802-4.
- Hans-Ulrich Obrist (ed.), Gerhard Richter. 100 Bilder, Ostfildern-Ruit 1996, no p. (color illu.).

Mounted on a support



- Fragment of the destroyed painting “Abstraktes Bild” from 1994
- Things are destroyed to make room for new creation
- Richter’s legendary squeegee technique leads to impressive depictions of the obscure
- Gerhard Richter has been one of the most world’s best-paid contemporary artists for many years



211

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

1939 Dresden – 2017 Zürich

From the devil's kitchen. 1994.

Acrylic on canvas.
Signed in bottom center. Stretcher signed, dated
and titled. 60 x 79,5 cm (23.6 x 31.2 in). [CH]

🕒 *Called up: December 8, 2023 – ca. 3.28 pm ± 20 min.*

€ 40.000 – 60.000 (R/D, F)
\$ 42,000 – 63,000

PROVENANCE

· Private collection North Rhine-Westphalia.

- The logic and systematics of A. R. Penck's sign language are unique in post-war German art
- His stick figures with large penises, which have become his trademark, and the simplified, clear forms, signs and symbols evoke an archaic pictorial effect that has earned Penck the nickname "cave painter of postmodernism" (A. Jürgs, Stern Magazine, 2007)
- The artist's biography and artistic work are shaped by the division of Germany, the confrontation with the GDR government and life in two conflicting societies
- Penck may have chosen the title as a commentary on the political situation in the still young unified Federal Republic
- In 1992, Penck exhibited at the documenta in Kassel for the third time after 1972 and 1982



212

MARLENE DUMAS

1953 Cape Town – lives and works in Amsterdam

The short black dress. 1993.

India Ink drawing.
Lower right signed, dated and titled. On BFK
Rives wove paper (with watermark).
31,5 x 24 cm (12.4 x 9.4 in), size of sheet. [AW]

We are grateful to the Archive Studio Dumas,
Amsterdam, for the kind expert advice.

🕒 *Called up: December 8, 2023 – ca. 3.29 pm ± 20 min.*

€ 18.000 – 24.000 (R/N, F)
\$ 18,900 – 25,200

PROVENANCE

· Private collection Northern Germany.

- The human figure and the portrait are at the center of her work
- The basis is usually a photographic template that she shoots herself or takes from the media
- In 1982 and 1992, she took part in the 7th and IX documenta in Kassel and in 1995 in the Venice Biennale
- Her works can be found in renowned international collections like the Stedelijk Museum, Amsterdam, the Art Institute of Chicago, the Tate Gallery, London, and the Museum of Modern Art, New York

213

PETER HALLEY

1953 New York City – lives and works in New York City

Remote. 1999.

Acrylic, fluorescent, metallic and pearlescent acrylic, and Roll-a-Tex on canvas.
Signed, dated and titled on the reverse. 189 x 183 cm (74.4 x 72 in). [AW]

 *Called up: December 8, 2023 – ca. 3:30 pm ± 20 min.*

€ 70.000 – 90.000 (R/D, F)
\$ 73,500 – 94,500

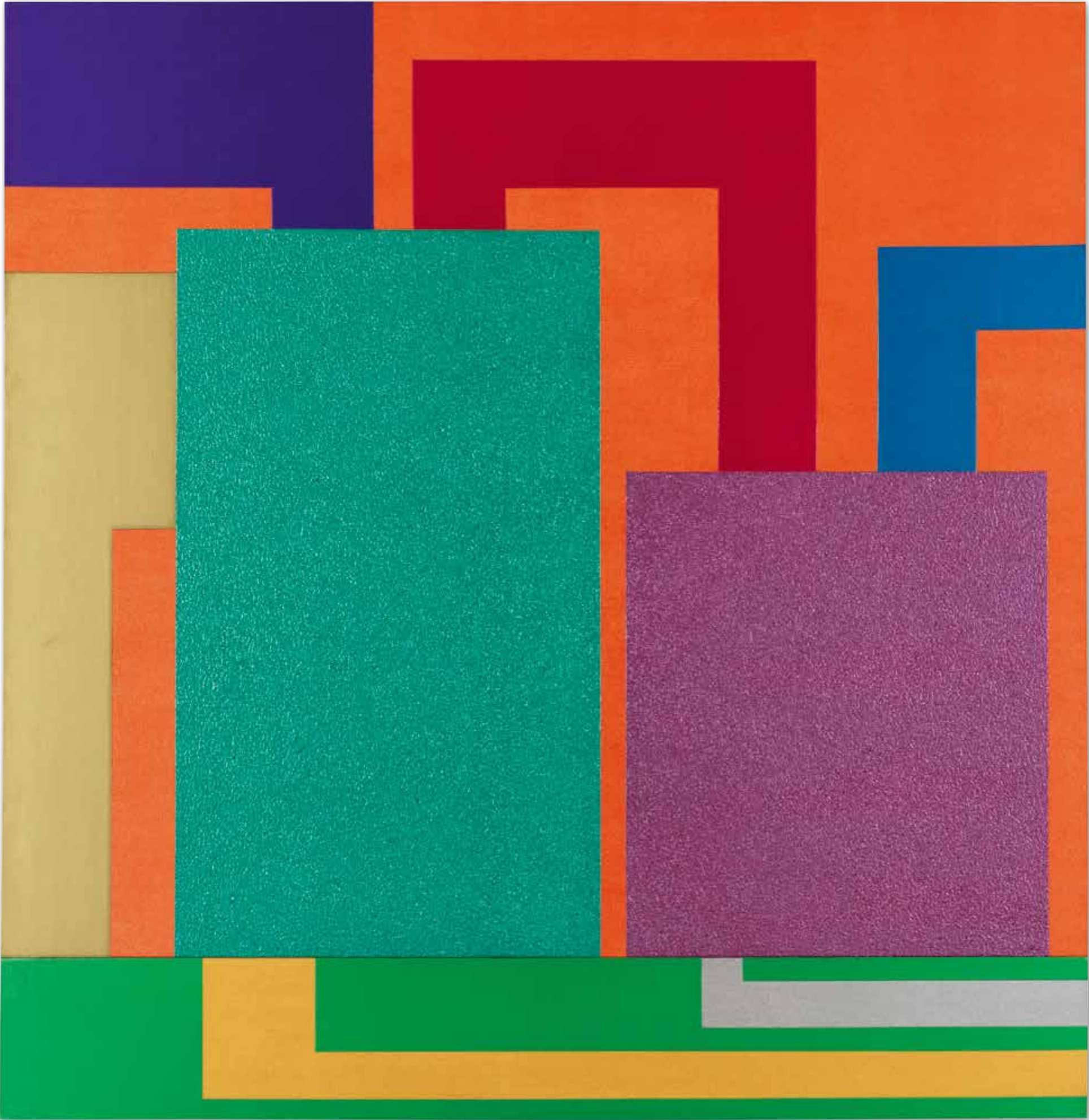
PROVENANCE

- Sandra Gering Gallery, New York.
- Private collection, Istanbul, Türkei (acquired from the above).
- Private collection, Istanbul, Türkei (acquired from the above).
- Private collection North Rhine-Westphalia (acquired from the above in 2018).

“Ever since I became an artist, I’ve asked myself, why does painting still exist? I’ve lived through the death of painting and all arguments about paintings. My theory is that paintings are unique because they stimulate the brain both as images and as tactile experiences. A great painting is one whose texture interests you, like in Van Gogh or De Kooning. Even if you don’t touch the painting, it appeals to the tactile part of the brain. That’s what my paintings are based on. Texture doesn’t have to be hand-made. Perhaps painting is popular because, by stimulating two pleasure centers at the same time, painting yields a unique intense pleasure.”

Peter Halley in an interview with Alexandre Stipanovich, Kathy Grayson and Jeremy Liebman for Opening Ceremony New News, April 15, 2013.

-
- Halley became widely noticed in the early 1980s with his geometric paintings in fluorescent colors
 - In addition to form and color composition, Halley’s third element is the surface - he integrates three-dimensional reliefs into his works
 - Particularly beautiful composition with fields in both well-balanced colors and a haptic appeal
 - Works by the artist can be found in renowned international collections like the Guggenheim Museum, New York, the Museum of Modern Art, New York, and the Tate Gallery, London
-





214

ISA GENZKEN

1948 Bad Oldesloe – lives and works in Cologne

Weltempfänger ‘Goldi’. 1992.

Retractable antenna in cast concrete.
Underside signed, titled and barely legibly dated.
Without antenna: 18,5 x 12 x 5 cm (7.2 x 4.7 x 1.9 in).
Variable total dimensions owing to the retractable antenna. [AR]

The work will be included in the forthcoming catalogue raisonné. We are grateful to Galerie Buchholz, Cologne, for their kind support in cataloging this lot.

🕒 *Called up: December 8, 2023 – ca. 3.32 pm ± 20 min.*

€ 50.000 – 70.000 (R/D, F)
\$ 52,500 – 73,500

PROVENANCE

- Galerie Buchholz, Cologne.
- Private collection Baden-Württemberg.

- Compact, unique sculpture from one of the most sought-after groups of works by the influential German artist
- Through the mix of materials, she playfully creates new contexts of meaning, depriving the sender and receiver of their basic functions
- The Neue Nationalgalerie in Berlin dedicated a major solo exhibition to the artist in 2023, which also included a Weltempfänger



215

GERHARD RICHTER

1932 Dresden – lives and works in Cologne

Schwarz, Rot, Gold III. 1999.

Synthetic resin behind glass.
Butin 109/2. Signed, dated and numbered on the reverse. 39 x 39 cm (15.3 x 15.3 in).
Published by Gerhard Richter, Köln. [AR]

🕒 *Called up: December 8, 2023 – ca. 3.33 pm ± 20 min.*

€ 20.000 – 30.000 (R/N, F)
\$ 21,000 – 31,500

- Richter evokes associations with the German flag, but at the same time questions it through the vertical arrangement of the color stripes
- Created in connection with the commissioned work “Schwarz, Rot, Gold” (Black, Red, Gold) for the entrance hall of the Reichstag building
- The editions are an independent field in the artist’s oeuvre and offer him a variety of artistic means of expression

PROVENANCE

- Private collection Northern Germany.

MAURIZIO CATTELAN

1960 Padua – lives and works in New York

Good vs. Evil Chess Set. 2003.

Hand-painted Porcelain and wood.
One of 7 copies. Box/board: 30 x 56 x 56 cm (11.8 x 22 x 22 in).
32 hand-painted porcelain figures in different sizes, made by Bertozzi & Casoni, Imola. The complete set with the original box.

🕒 *Called up: December 8, 2023 – ca. 3:34 pm ± 20 min.*

€ 120.000 – 150.000 (R/D, F)
\$ 126,000 – 157,500

PROVENANCE

- RS&A Ltd., London.
- Private collection North Rhine-Westphalia (acquired from the above in 2003).

EXHIBITION

- Rockers Island. Olbricht Collection, Museum Folkwang, Essen, May 5 - July 1, 2007.
- Lebenslust & Totentanz. Olbricht Collection, Kunsthalle Krems, Krems an der Donau, July 18 - November 7, 2010 (illu. p. 65).
- Wonderful - Humboldt, Krokodil & Polke, Die Olbricht Collection, me Collectors Room Berlin, November 29, 2012 - August 25, 2013.
- Carambolages, Galeries Nationales du Grand Palais, Paris, March 2 - July 4, 2016.

Ever since he stuck a banana to the wall at Art Basel in Miami in 2019, New York-based Italian artist Maurizio Cattelan has been one of the most popular players in the contemporary art circus. Born in Padua in 1960, he initially made ends meet doing odd jobs before making a name for himself in art, first in Forlì, then in Milan and, from 1993, in New York, with provocative, funny, grotesque and irreverent installations, objects and actions. When the “neo-Dadaist” Cattelan, whose work is reminiscent of the art of Marcel Duchamp, had his first solo exhibition in 1989, he even turned it into a subversive action: instead of proudly presenting his works, the artist simply hung a sign on the closed door: “Torno subito” (come back soon). The present chess game “Good vs. Evil” is thus also a witty embodiment of Cattelan’s multifaceted practice, which is particularly delightful for its subversive and astonishing visual language. On one side of the chessboard we see Adolf Hitler and Cruella De Vil, posing as Black King and Black Queen in front of their opponents Martin Luther King Jr. and the Virgin Mary. They are flanked by Mahatma Gandhi and Che Guevara as bishops and Mother Teresa and Pinocchio as pawns. Opposite of them we see Count Dracula and the biblical serpent as towers and Donatella Versace and Rasputin as villains, while we see Sigmund Freud among both the good guys and the bad guys. His studies of the competing forces of the unconscious make him a schizophrenic figure in Cattelan’s irreverent chess game. The idea for this chess game is based on the fictitious last chess game between Napoleon Bonaparte and his friend General Henri-Gratien Bertrand, which they played in exile on the island of St. Helena in 1820, shortly before the French emperor’s death. The beautifully crafted and detailed porcelain figurines, made by the renowned Italian ceramists

- **With the banana that he stuck onto the wall at Art Basel Miami in 2019, Maurizio Cattelan stages himself as one of the most popular and provocative players in the contemporary art scene**

- **Subversive examination of historical narratives and public figures**

- **With this chess game, Cattelan opens up an imaginative and profound battlefield**

- **In 2011, the artist had a grand retrospective exhibition at the Guggenheim Museum in New York**



Bertozzi and Casoni, are also worth mentioning. Cattelan’s satirical mix of pop culture, historical figures and religious figures is a perfect example of an artist whose work can be taken seriously or not. In an ironic visual language typical of Maurizio Cattelan, he invokes a virtual, complex battlefield that, in view of recent current events, cannot be overtrumped in terms of subversive topicality. [AW]





- Henrique Oliveira creates an organic materiality in his works that questions the boundary between the natural and the man-made
- The characteristic work shows the transformation of wood into a seemingly flowing structure of material and color
- Works by Henrique Oliveira can be found at, among others, the Centro per L'Arte Contemporanea Luigi Pecci, Prato, the Queensland Art Gallery of Modern Art, Brisbane, Australia, and the Pinacoteca do Estado de São Paulo, Brazil

EXHIBITION

· Henrique Oliveira, Galerie Georges-Philippe & Nathalie Vallois, Paris, September 9 - October 9, 2011.

LITERATURE

· http://www.henriqueoliveira.com/portu/comercio_i.asp?flg_Lingua=1&cod_menu_obras=1&cod_Serie=20&cod_Artista=1.

PROVENANCE

· Galerie Georges-Philippe & Nathalie Vallois, Paris.
· Corporate Collection Ahlers AG, Herford (since 2011, acquired from the above).

217 | FROM THE
AHLERS COLLECTION

HENRIQUE OLIVEIRA

1973 São Paulo – lives and works in London and São Paulo

Xilempasto 3. 2011.

Mixed media. Laminated wood and pigment.
220 x 330 x 43 cm (86.6 x 129.9 x 16.9 in). [EH]

Accompanied by an artist-confirmed certificate issued by Galerie Vallois, Paris, from October 17, 2011.

🕒 *Called up: December 8, 2023 – ca. 3.36 pm ± 20 min.*

€ 10.000 – 15.000 (R/D, F)
\$ 10,500 – 15,750

“Tennis was my job, art is my passion and my life.”

Michael Stich, 2023

218

MICHAEL STICH

1968 Pinneberg – lives and works in Hamburg

Lightning Series No 5 (London).
2023.

Acrylic on thin China, mounted in the frame.
Signed, monogrammed, dated and titled on the reverse. 176 x 98 cm (69.2 x 38.5 in).
Frame: 206 x 124 cm (81 x 48.8 in).

🕒 *Called up: December 8, 2023 – ca. 3.37 pm ± 20 min.*

€ 10.000 – 15.000 (R/D, F)
\$ 10,500 – 15,750

EXHIBITION

· If you can, Galerie Paffrath, Düsseldorf, September 18 - October 31, 2023.



- Stich developed his artistic style with the keen eye of an art collector
- Characterized by energetic expressiveness



219

**KATHARINA
GROSSE**

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

Ohne Titel. 1999.

Acrylic on aluminum.
Signed, dated and inscribed with the work
number “1999/2130S” on the reverse.
66 x 43 cm (25.9 x 16.9 in). [SM]

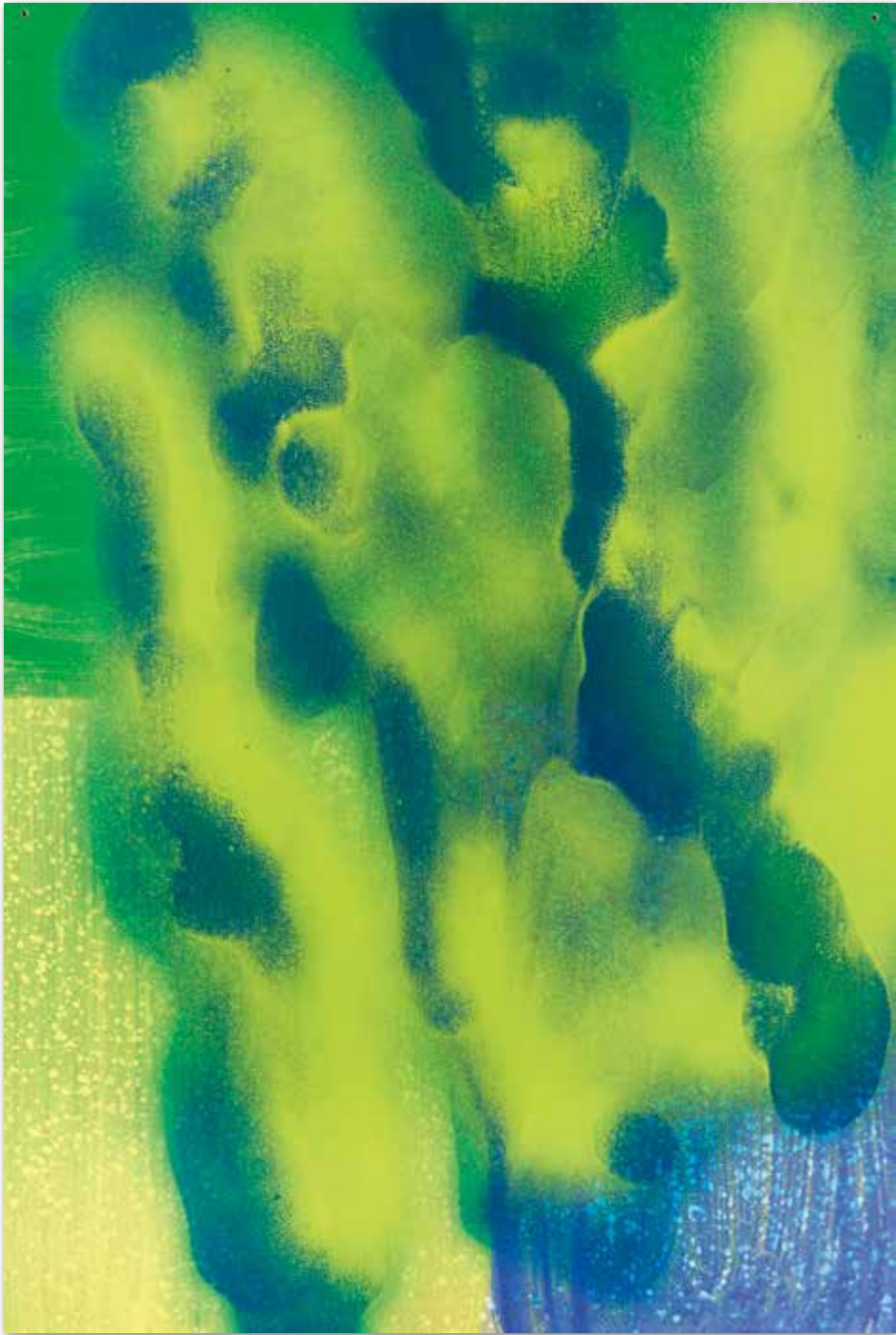
🕒 *Called up: December 8, 2023 – ca. 3.38 pm ± 20 min.*

€ 18.000 – 24.000 (R/D, F)
\$ 18,900 – 25,200

PROVENANCE

- Galerie Conrads, Düsseldorf.
- Private collection North Rhine-Westphalia (since 2003, acquired from the above).

- The combination of the bright acrylic colors and the matt primed aluminum surface makes for a special surface structure
- In 2017, the artist joined the squad of Gagosian Gallery, New York
- The Kunstmuseum Bern recently honored Katharina Grosse with a grand solo exhibition



220

**KATHARINA
GROSSE**

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

Ohne Titel. 2000.

Acrylic on aluminum.
Signed, dated and inscribed with the work
number “2000/2027 S” on the reverse.
62 x 41,5 cm (24.4 x 16.3 in).

🕒 *Called up: December 8, 2023 – ca. 3.40 pm ± 20 min.*

€ 18.000 – 24.000 (R/D, F)
\$ 18,900 – 25,200

PROVENANCE

- Galerie Conrads, Düsseldorf.
- Private collection North Rhine-Westphalia (since 2003, acquired from the above).

- Masterfully modulated color canon in shades of blue and green
- She achieves the particularly airy texture of the paint through her characteristic spraying technique
- Katharina Grosse is one of the world’s most successful contemporary artists



221

ROBERT LONGO

1953 New York – lives and works in New York

Study for Black Swan. 2005.

Charcoal - and India ink drawing.
Lower right signed and dated as well as inscribed and numbered „#2217“. Lower left titled. On glassine. 11,8 x 40,9 cm (4.6 x 16.1 in).
Sheet: 38,5 x 60,7 cm (15.1 x 23.8 in). [AW]

🕒 Called up: December 8, 2023 – ca. 3.41 pm ± 20 min.

€ 20.000 – 30.000 (R*, F)
\$ 21,000 – 31,500

PROVENANCE

- Metro Pictures, New York (gallery label on the reverse).
- Private collection USA (acquired from the above).
- Private collection North Rhine-Westphalia (acquired from the above).

- Robert Longo’s photorealistic charcoal drawings show both the horror and beauty of nature
- Through the expressive contrast between light and dark, observers immediately immerse themselves in the depiction
- Longo is represented by international galleries such as Thaddeus Ropac and Captain Petzel
- Works by the artist can be found in renowned public collections like the Centre Pompidou, Paris, the Stedelijk Museum, Amsterdam, the Tate Gallery, London, the Guggenheim Museum, New York, and the Staatliche Graphische Sammlung, Munich



222

PER KIRKEBY

1938 Copenhagen – 2018 Copenhagen

Versuchung II. 2004.

Oil on canvas.
Signed, dated and inscribed “Laeso” on the reverse.
Titled and inscribed on the folded canvas.
90 x 75 cm (35.4 x 29.5 in). [JS]

🕒 Called up: December 8, 2023 – ca. 3.42 pm ± 20 min.

€ 40.000 – 60.000 (R/D, F)
\$ 42,000 – 63,000

- Kirkeby’s found inspiration in nature and conveyed atmospherically condensed impressions of the landscape in his paintings
- In the thematic exhibition “Wildnis” (Wilderness), the Schirn Kunsthalle, Frankfurt a. Main (2018), presented Kirkeby’s work alongside works by Max Ernst, Henri Rousseau, Giorgia O’Keeffe, and Gerhard Richter
- Rare composition overlaid with large, sunny yellow circular forms
- Kirkeby’s paintings are part of major international collections like the Museum of Modern Art, New York; Tate Modern, London; Centre Pompidou, Paris; Statens Museum for Kunst, Copenhagen; and Pinakothek der Moderne, Munich
- The artist had solo exhibitions at, among others, the Museum Ludwig, Cologne, Tate Modern, London, Museum Kunstpalast, Düsseldorf, Museum Küppersmühle, Duisburg, and Museum Insel Hombroich

PROVENANCE

- Galerie Kleinheinrich, Münster (directly from the artist).
- Private collection North Rhine-Westphalia (acquired from the above in 2004).

EXHIBITION

- Per Kirkeby. Bild, Skulptur, Zeichnung, Grafik, Galerie Noah im Glaspalast, Augsburg April 26 - June 29, 2002 (fig.).

ANDRÉ BUTZER

1973 Stuttgart – lives and works in Berlin

Ohne Titel (N-Krankheit). 2007.

Oil on canvas.
Signed in lower right. Signed and dated on the reverse. Inscribed „(Gebrannte Mandeln) N - Schweinstall“ on the folded canvas in left and “Tödliche Wurstfabrik im Himmel (N)“ on the folded canvas in right. 260 x 340 cm (102.3 x 133.8 in). [CH]

The work will be included into the catalogue raisonné of paintings. We are grateful to Mr Christian Malycha, André Butzer Archive, for the kind support in cataloging this lot.

 *Called up: December 8, 2023 – ca. 3.44 pm ± 20 min.*

€ 70.000 – 90.000 (R/D, F)
\$ 73,500 – 94,500

PROVENANCE

- Galerie Bernd Kugler, Innsbruck.
- Private collection North Rhine-Westphalian (acquired from the above in 2007).

EXHIBITION

- PLAY. The Frivolous and the Serious, me Collectors Room, Berlin, May 16 - August 25, 2013.
- André Butzer. Viele Tote im Heimatland - Fanta, Sprite, H-Milch, Mickey und Donald (Gemälde 1999-2009), Kunsthalle Nürnberg at KunstKulturQuartier, Nuremberg, June 18 - August 23, 2009, pp. 98f. (full-page color illu.).

- Large-format, characteristic work with impasto and bright paint application
- André Butzer develops his very own concept of art, with which he explores the fine line between figuration and abstraction
- An artist full of contradictions: his works are dark, enigmatic and yet refreshingly colorful
- Since 2005, the artist has devoted himself to an almost harmonious patchwork painting with echoes of Jackson Pollock’s “dripping” and reminiscences of Willem de Kooning, Mark Tobey or the “Art brut” of Jean Dubuffet
- With a wealth of symbols, hints of figurative and abstract shapes and gestural brushstrokes, Butzer creates complex compositions that he himself describes as “science fiction expressionism”
- The artist’s works are part of important international collections, among them the Museum of Contemporary Art, Los Angeles, the Charles Saatchi Collection, London, and the Pinakothek der Moderne in Munich



“Utopias are known to have no place. They cannot be realized. Except in art. And that itself is a utopia that cannot be realized. [...] I simply have certain images in my head. And when I see them and at the same time see seeing with them, I achieve clarity. It is night in my pictures. I see machines, assembly lines, Fordism. There is life and flesh and serial destruction. The meat is moved on belts. It circulates as a commodity. Life is a terrible contradiction. Painting struggles with this contradiction. It consists of flesh and air. It is body and atmosphere. And in the atmosphere, of course, there is also water. That’s why meat and lemonade are my symbols for painting. Lemonade is the industrialized, sugared water that surrounds the body, cola is the water that dissolves meat. [...] N is the unrealizable pictorial measure. I need such constructs in order to get somewhere. I don’t see myself as a painter. I want to get somewhere through art. I want to become someone else. And N has accompanied me all these years as a size, as a measure, as a letter, as a number, as a formula and as a place. [...]. N describes the threshold to the picture, but not the picture itself. N prevents the purely pictorial from spreading in art. N is rather a measure of the possibility of the picture, not of its reality. But because most pictures only know the form of reality, they are so boring.”

André Butzer in a talk with Michael Stoeber, in: André Butzer. Ich putze so lange, bis die Dinge leuchten, Kunstforum, vol. 218 (Der urbane Blick), 2012, pp. 234-243.



224

FRANCESCO CLEMENTE

1952 Naples – lives and works in New York, Madras and Rome

Sky and Water. 2001/02.

Watercolor.
On off-white watercolor paper.
113 x 113,3 cm (44.4 x 44.6 in), the full sheet. [JS]

🕒 *Called up: December 8, 2023 – ca. 3.45 pm ± 20 min.*

€ 20.000 – 30.000 (R/D, F)
\$ 21,000 – 31,500

PROVENANCE

- Gagosian Gallery, London (with the label on the reverse).
- Private collection Berlin (acquired from the above in 2002, ever since family-owned).

- Along with Sandro Chia, Enzo Cucchi and Mimmo Paladino, the Italian-American artist is one of the protagonists of the postmodern Italian trans-avant-garde
- In the 1980s, Clemente worked in New York with Andy Warhol and Jean-Michel Basquiat for some time
- Francesco Clemente is represented by, among others, Gagosian Gallery, New York, and Mary Boon Gallery, New York
- Clemente’s work is in major international collections like the Museum of Modern Art, New York, the National Gallery of Canada, Ottawa, and the Museum of Fine Arts, Boston

225

YOSHITOMO NARA

1959 Hirosaki (Japan) – lives and works in Tokyo

Long long Way to Home. 2004.

Colored crayon drawing in cardboard, both sides visible in the frame.
Inscribed with addresses on the reverse.
Postcard format, 14,7 x 10,5 cm (5.7 x 4.1 in).
Made for the charity for the benefit of “terres des hommes” at ‘Haus der Kunst’ in Munich on December 9, 2004. [SM]

🕒 *Called up: December 8, 2023 – ca. 3.46 pm ± 20 min.*

€ 25.000 – 35.000 (R/D, F)
\$ 26,250 – 36,750

PROVENANCE

- Private collection Southern Germany (since 2004).

EXHIBITION

- Galerie Martin Kudlek, Cologne.
- Galerie Zink&Gegner, Munich, December 10-12, 2004.
- Thomas Steffl, Munich, September 11 - October 23, 2004.
- Haus der Kunst, Munich, December 9, 2004, lot 71.

LITERATURE

- Yvonne Schmiddem/Culturalaffairs (ed.), Heimweg, Nuremberg, pp. 158f. (fig.).



- In his unique visual language, Nara interprets the theme ‘the way home’ for the benefit auction at Haus der Kunst, Munich, in 2004 for the benefit of the organization “terres des hommes”
- Created during a three-month residency with Hiroshi Sugito in the Augarten studio of the Österreichische Galerie Belvedere, Vienna - resulting in the exhibition “Over the Rainbow” at the Pinakothek der Moderne, Munich
- His works have a high recognition value, they are influenced by the traditions of manga and anime
- The Albertina Modern, Vienna, currently honors the artist with the major solo exhibition “All My Little Words” (until November 2023)



- Ursula’s eerie fantasy worlds are full of power and self-confidence
- The tamer of the wild creatures appears fearless, a biographical references
- Privately owned since its creation in 1995
- Exhibited in the artist’s major retrospective at the Museum Ludwig in Cologne in 2023
- With her compley, often mythological works, she is one of the most important artists of her generation

PROVENANCE

- Galerie Darthea Speyer, Paris (with the lable on the reverse).
- Private collection Baden-Württemberg (acquired from the above).

226

URSULA
SCHULTZE-BLUHM

1921 Mittenwalde—1999 Cologne

La dompteuse. 1995.

Oil on canvas.
Lower right signed and dated. Once more signed and dated as well as titled on the reverse.
140 x 160 cm (55.1 x 62.9 in). [AR]

🕒 Called up: December 8, 2023 — ca. 3.48 pm ± 20 min.

€ 18.000—24.000 (R/D, F)
\$ 18,900—25,200

EXHIBITION

- Galerie der Stadt Kornwestheim, 1997.
- Ursula. Das bin ich. Na und?, Museum Ludwig, Cologne, March 18 - July 23, 2023, pp. 36of. (color illu.).

227

HERMANN NITSCH

1938 Vienna—2022 Mistelbach

Schüttbild (Rot). 2013.

Acrylic on canvas.
Signed and dated on the reverse.
200 x 151 cm (78.7 x 59.4 in). [EH]

Accompanied by an expertise issued by Rita Nitsch, CEO Hermann Nitsch GmbH on October 18, 2023.

🕒 Called up: December 8, 2023 — ca. 3.49 pm ± 20 min.

€ 60.000—80.000 (R/D, F)
\$ 63,000—84,000

PROVENANCE

- Corporate collection Vienna (acquired from the artist).



- In his ‘pour pictures’, Nitsch transfers the action onto the image carrier
- The year this work was made Hermann Nitsch showed works at the 55th Venice Biennale
- Other “Schüttbilder” are in international museums like the Museum of Modern Art, New York, the Tate Collection and the Albertina in Vienna

For Hermann Nitsch, color is a powerful phenomenon. In the course of the act of painting, in which the paint is poured, splashed, smeared and rubbed, traces of this energetic creative process remain on the image carrier. In the present work, paint is covered by paint that runs down vertically. A dark red hue overlays the lighter one below, glossy overlays matte. Like most of his work, this Pour Picture is entirely in red. Nitsch does not choose this color arbitrarily; for him, red has a deeper meaning. For Nitsch it is the color that most intensely stimulates perception, because it is the color of both life and death. In his painting actions, Hermann Nitsch, one of the most important representatives of Viennese Actionism, brings the body into art in a completely new way. His Pour Pictures are impressive testimonies to this artistic act. [EH]

TAL R (D.I. TAL S. ROSENZWEIG)

1967 Tel Aviv – lives and works in Copenhagen

The Looooooooook. 2007.

Oil on canvas.
Bottom center monogrammed and dated “22.11.07”. Signed, dated and titled as well as inscribed with the number “TAL/M 299” on the reverse.
200 x 200 cm (78.7 x 78.7 in). [AR]

🕒 *Called up: December 8, 2023 – ca. 3.50 pm ± 20 min.*

€ 30.000 – 40.000 (R/D, F)
\$ 31,500 – 42,000

PROVENANCE

- Contemporary Fine Arts, Berlin (with the label on the reverse)
- Tomio Koyama Gallery, Tokyo (with the label on the reverse).

EXHIBITION

- The Look, Tomio Koyama Gallery, Tokyo, 2007.

- Large work from the series “The Look”, exhibited in Japan the year it was made
- Tal R’s concept of art is similar to that of German artists like Daniel Richter and Jonathan Meese, whom he had repeatedly exhibited with
- He uses comics and mass media as sources of inspiration, as well as impulses he gets from his immediate surroundings environment, which he reassembles in his characteristic pictorial language
- His works are in important public collections like the Centre Pompidou, Paris, the Louisiana Museum for Moderne Kunst, Humlebæk, Berlinische Galerie, Berlin) and hav been subject of grand solo shows aroundd the world since the 1990s



VIK MUNIZ

1961 São Paulo – lives and works in New York and Rio de Janeiro

Liz (After Warhol), 1999.

Four dye-bleach prints on plastic plates.
Signed, dated, numbered and inscribed on a gallery label on the reverse of one of the prints. From an edition of 3 copies. Each 76 x 76 cm (29.9 x 29.9 in). [AR]

🕒 *Called up: December 8, 2023 – ca. 3:52 pm ± 20 min.*

€ 30.000 – 40.000 (R/D, F)
\$ 31,500 – 42,000

PROVENANCE

- Brent Sikkema, New York (gallery label on the reverse).
- Private collection North Rhine-Westphalia (since 2005).

- **Vik Muniz recycles art history: for his photographs, he recreates art historical motifs using a variety of materials**
- **Using pepper, curry and chili powder in different colors, he interprets Andy Warhol’s portrait of Liz Taylor and creates a topical pop art reissue**
- **His works are exhibited in renowned museums like the Art Institute of Chicago, the Museum of Modern Art in New York and the Victoria & Albert Museum in London**

„Art is primarily a copy. I don’t believe in originality as much as I believe in individuality. [...] The moment of the meeting of two media is a moment of truth when new forms are born. It’s nothing that’s very technical.“

Vik Muniz, quoted from: Vik Muniz by Mark Magill, Interview, Bomb Magazine, no. 73, autumn 2000.





- William Eggleston is considered the father of color photography
- He is known for looking at ordinary objects from unusual angles
- In his portfolio “Los Alamos”, Eggleston takes a critical look at the tarnished glory of the American dream of the 1960s and 1970s
- Contemporary artists such as Juergen Teller, Andreas Gursky, Sofia Coppola and David Lynch name him as source of inspiration
- In 1976, his first solo exhibition took place at the Museum of Modern Art in New York, it was the museum’s first photo-only exhibition

230

WILLIAM EGGLESTON

1939 Memphis/Tennessee – lives and works in Memphis/Tennessee

Untitled (redhead at gas pump), from the “Los Alamos” Portfolio. 1965-1974.

Color photograph. Dye-transfer. Signed. With the stamp of the Eggleston Artistic Trust on the reverse. There numbered and inscribed “EAT# 0204.732”. From an edition of 7 copies. On photo paper. 45,4 x 30,4 cm (17.8 x 11.9 in). Sheet: 50,7 x 40,3 cm (19.9 x 15.8 in). [AW]

🕒 Called up: December 8, 2023 – ca. 3:53 pm ± 20 min.

€ 12.000 – 18.000 (R/D, F)
\$ 12,600 – 18,900

PROVENANCE

- Cheim & Read, New York.
- Private collection North Rhine-Westphalia (acquired from the above in 2002).

EXHIBITION

- Zwei Sammler. Thomas Olbricht und Harald Falckenberg, Deichtorhallen Hamburg, June 24 - August 21, 2011, p. 51.
- Yes Yes Yes Yes. Differenz und Wiederholung in den Bildern der Sammlung Olbricht, Museum Morsbroich, Leverkusen, October 16, 2005 - January 15, 2006, p. 73 (color illu.).

231

ALEX MCQUILKIN

1980 Boston – lives and works in New York

Get Your Gun up. 2002.

DVD, 2,5 minutes. Signed, titled and numbered on the DVD. From an edition of 9 copies. cm (in). [SM]

🕒 Called up: December 8, 2023 – ca. 3:54 pm ± 20 min.

€ 1.500 – 2.000 (R/D, F)
\$ 1,575 – 2,100

PROVENANCE

- Galerie Adler, Frankfurt.
- Private collection North Rhine-Westphalia (since 2004, acquired from the above).

EXHIBITION

- Diana und Aktaion - Der verbotene Blick auf die Nacktheit, Stiftung Museum Kunst Palast, Düsseldorf, 2008/ 2009.
- PLAY - The Frivolous and the Serious, me Collectors Room Berlin, 2013.
- Queensize - Works from the Olbricht Collection, Museum Arnhem, Arnhem/ Netherlands, 2016.
- Queensize - Female Artists from the Olbricht Collection, me Collectors Room, Berlin, 2014/2015.



- For her art, the artist mainly uses videos, installations and collages
- She examines the construct of female identity in Western culture
- Like Cindy Sherman, Alex McQuilkin presents herself in certain social roles to questions them
- Her works are regularly shown in group and solo exhibitions, primarily in the USA and Germany

232

DAVID LACHAPELLE

1968 Fairfield/Connecticut – lives and works in New York and Paris

Amanda as Marilyn in Red. 2007.

Digital Chromogenic print. Signed on a typogr. lable of the David LaChapelle Studio, New York, on the reverse. From an edition of only 3 copies. Frame dimensions: 132 x 140 cm (51.9 x 55.1 in). [CH]

🕒 Called up: December 8, 2023 – ca. 3:56 pm ± 20 min.

€ 12.000 – 18.000 (R/D, F)
\$ 12,600 – 18,900

PROVENANCE

- Jablonka Galerie, Berlin (gallery label on the reverse).
- Private collection North Rhine-Westphalia (acquired from the above in 2009).

EXHIBITION

- Nude Visions. 150 Jahre Körperbilder in der Fotografie, Museum der bildenden Künste, Leipzig, August 29 - November 7, 2010.



- David LaChapelle made a name for himself with his photographic portraits of American celebrities like Madonna, Tupac Shakur, Eminem, Lil' Kim, Kanye West, Lady Gaga, Nicki Minaj and Lizzo

- In 1980, LaChapelle worked for Andy Warhol's “Interview Magazine” for a while before he began his own artistic work by transferring the ideas and aesthetics of 1960s pop art into 21st century popular culture

- The woman depicted here, Amanda Lepore, has been one of the artist’s favorite models since the 1980s. She works as a model, singer and author and lives openly as a trans woman

- The work is based on Andy Warhol’s famous “Marilyn” series, but adds a new glamorous and dimension to the well-known portrait and thus also to the traditional genre of portrait photography

- LaChapelle’s works are part of many museum collections like the Los Angeles County Museum of Art, the National Portrait Gallery and the Victoria & Albert Museum in London, the Musée d’Orsay in Paris and the Palazzo delle Esposizioni in Rome



233

KATHARINA GROSSE

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

Ohne Titel. 2006.

Acrylic on panel, Styrofoam, foamed polyurethane in hemispherical shape with wall mounting arm. Diameter: 145 cm (57 in). [SM]

🕒 Called up: December 8, 2023 – ca. 3:57 pm ± 20 min.

€ 70.000 – 90.000 (R/N, F)
\$ 73,500 – 94,500

PROVENANCE

- Galerie Nächst St. Stephan, Vienna.
- Private collection Switzerland (since 2009, acquired from the above).

“In art history, the drawing, the idea, has long been valued more highly than the coloring. [...] I argue exactly the opposite, as great achievements have been made in the field of color over the past 100 years. Color stands for the possibility of transformation, of changing over and over again without much effort.”

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

- An expansive color body in Grosse’s characteristic pictorial language
- The color pigments are finely diluted and applied in large glazing superimposed color fields, resulting in a fascinating world of color with a physical presence
- The use of iridescent metallic colors creates particularly attractive material aesthetics



234

GERHARD RICHTER

1932 Dresden – lives and works in Cologne

Seven Two Four. 2008.

Cibachrome print.
Butin 133b. Signed, numbered and with the edition label on the reverse. One of 32 copies. 73 x 100 cm (28.7 x 39.3 in).
Aftee the oil painting “Abstraktes Bild” from 1990, of which Gerhard Richter ttok a blurred photo. Originally mounted in the frame. [SM]

🕒 Called up: December 8, 2023 – ca. 3:58 pm ± 20 min.

€ 30.000 – 40.000 (R/D, F)
\$ 31,500 – 42,000

PROVENANCE

- Private collection Southern Germany.

- Extremely rarely offered on the international auction market
- From a small edition
- After the oil painting “Abstraktes Bild” from 1990, of which Gerhard Richter took a blurred photo

Donnerstag 19. September 2013, 15:22:00 Uhr. 2013.

Aluminum, zinc, lead, copper, nickel, tin, silver, gold and porcelain figure.
Titled on the copper cube. From 0,6 x 0,6 cm (0.2 x 0.2 in). to
35,5 x 35,5 cm (14 x 14 in). [JS]

🕒 *Called up: December 8, 2023 – ca. 4.00 pm ± 20 min.*

€ 60.000 – 80.000 (R/D, F)
\$ 63,000 – 84,000

PROVENANCE

- Galerie Johann König, Berlin.
- Private collection North Rhine-Westphalia (acquired from the above in 2013).

Kwade’s oeuvre is characterized by an incredible spatial presence, aesthetic perfection and the density of its content. The works of the Berlin artist initially fascinate with their pure material aesthetics. Gold, silver, tin, nickel, copper, lead, zinc and aluminum are the metals that Kwade presents to us in the present work “Thursday September 19, 2013, 15:22:00” in eight cubes of different sizes. They all differ in color, shine, feel and weight, each of these metals has its own aesthetic character, which Kwade lines up next to each other in the form of strict cubes and thus relates to one another. In addition, the cubes are placed in a strict hierarchical order by the ascending or descending order of their size. The formal austerity of the cubes is reminiscent of famous sculptural works of American Minimal Art, by Donald Judd or Sol LeWitt, but the graduated size of the cube shape allows associations to the classic children’s toy of stacking cubes, which either fit into each other from small to large or can be stacked on top of one another. But Kwade’s cubes are anything but hollow, they are solid and thus give us an idea of the weight of the individual metals. Why is the golden cube the smallest and the aluminum one the largest in the series? Does it have anything to do with density? Are all cubes of the same weight? No,

- **Alicja Kwade is one of the most important international contemporary artists**
- **Kwade masterfully stages pure material aesthetics and questions traditional values**
- **“Donnerstag, 19. September 2013, 15:22 „ – Fascinating symbiosis of formal reduction and associative density**
- **Represented by the renowned Galerie Johann König, Berlin/London/Seoul**
- **In 2019, the Metropolitan Museum, New York commissioned Kwade to execute the monumental installation “ParaPivot” on the museum’s rooftop garden overlooking the New York skyline**
- **In 2015, the Schirn Kunsthalle, Frankfurt a. Main, honored the Berlin artist with the grand solo exhibition “Alicja Kwade. Die bewegte Leere des Moments”**

reveals the work’s title “Thursday September 19, 2013, 3:22 p.m.”, all dice have the same value, so it’s more about the artistic representation of a time-bound value and thus the question of the traditional values of our society. “Thursday, September 19, 2013, 3:22 p.m.” makes an abstract, flexible relationship of values perceptible: The man-made, fictitious value of an ounce of gold, as it was determined by the stock exchange on September 19, 2013, in relation to the other seven metals, the pondering Rosenthal porcelain figure and thus also indirectly to all other material and immaterial components of our existence. But why is a tiny gold cube worth as much to us as a large aluminum cube, why do we differentiate between metals and precious metals? In her art, Kwade masterfully decodes central norms and conventions of our capitalist society. On closer inspection, her works, which are fascinating alone for their pure material aesthetics, open up a broad abstract intellectual game that revolves around our perception and conception of time, of economic processes and the production of values, of cosmological connections and finally also of the social significance of emotional values and moral norms. [JS]



“What we call reality is just a construct anyway.”

Alicja Kwade, 2022

236

GERHARD RICHTER

1932 Dresden – lives and works in Cologne

Quattro Colori. 2008.

Lacquer on alu dibond on panel.
Signed, numbered, titled and dated on a label in typography on the reverse.
19,4 x 19,4 cm (7.6 x 7.6 in).
Made on the occasion of the artist's exhibition at Serpentine Gallery, London (September 23 - November 16, 2008). [AR]

The series "Quattro Colori" is registered in the online catalogue raisonné.

🕒 *Called up: December 8, 2023 – ca. 4.01 pm ± 20 min.*

€ 50.000 – 70.000 (R/N, F)
\$ 52,500 – 73,500

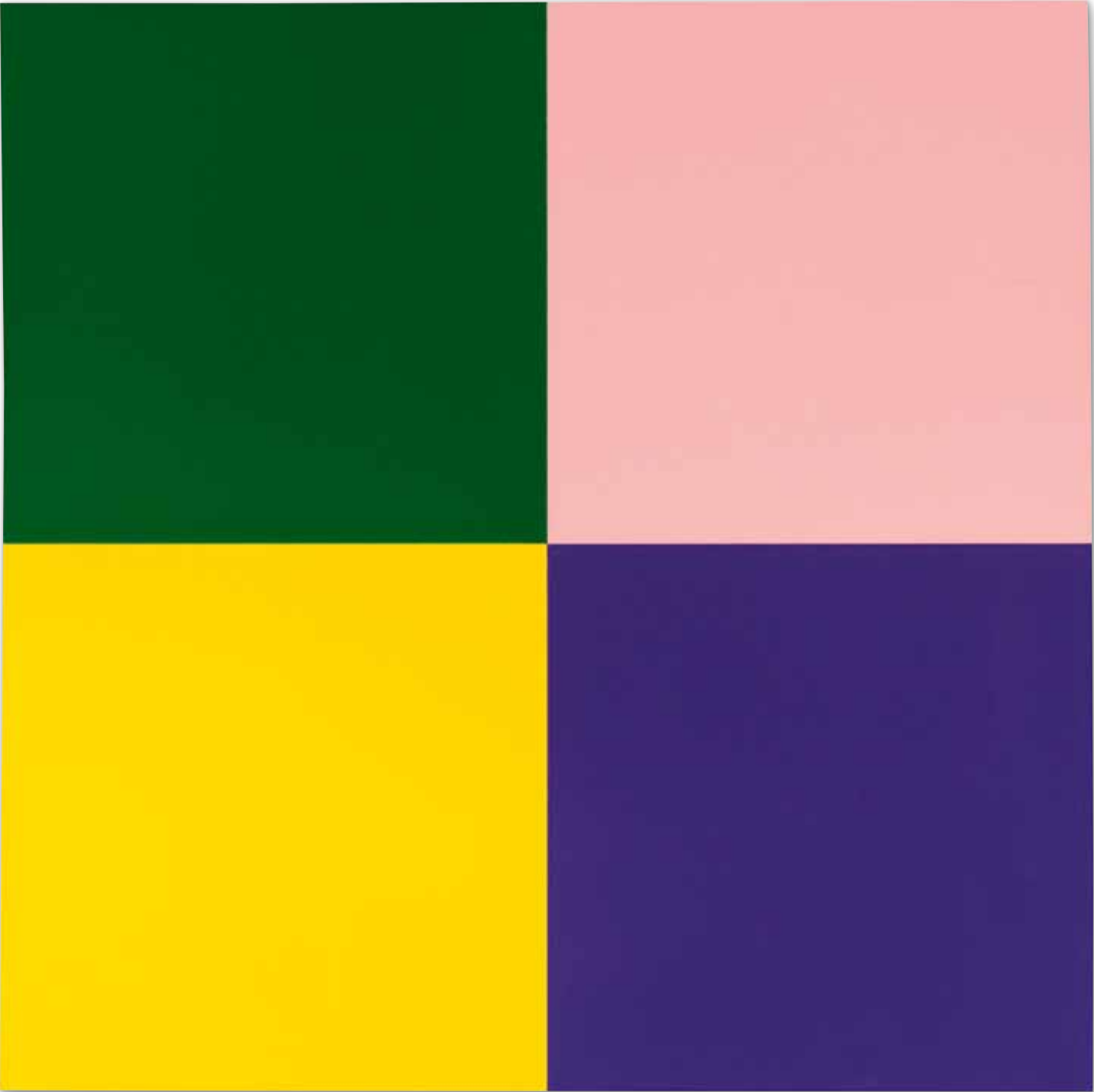
PROVENANCE

· Private collection Northern Germany.

LITERATURE

· Serpentine Gallery (ed.), Gerhard Richter, 4900 Colors, Ostfildern-Ruit 2008, p. 8.

- Unique piece from a series of 80 works
- Bright monochrome squares of color, randomly arranged in a square grid
- The production principle is reminiscent of the stained glass window unveiled in Cologne Cathedral in 2007



“A little later, I was more interested in the neutral and systematic documentation of all the colors that we can see and their random placement on the pictorial surface. With this method, I avoided the creation of color and shape in the picture and only had to determine the pictorial format, the proportions of the grid and the material’s quality. The resulting pictures have a tendency towards absolute perfection and give me an idea of the almost infinite number of possibilities.”

Gerhard Richter, notes from a press conference, July 28, 2006.



237

HEIMO ZOBERNIG

1958 Mauthen, Carinthia – lives and works in Vienna

Untitled. 2011.

Acrylic on canvas.
Signed, dated and inscribed “HZ 2011-007” on the reverse. 200 x 200 cm (78.7 x 78.7 in). [AW]

🕒 Called up: December 8, 2023 – ca. 4.02 pm ± 20 min.

€ 30.000 – 40.000 (R/D, F)
\$ 31,500 – 42,000

PROVENANCE

- Galerie Meyer Kainer, Vienna.
- Private collection North Rhine-Westphalia (acquired from the above in 2011).

- In Zobernig’s art, language becomes a logo
- Colorful work with a minimalist formal vocabulary
- In 2015, Heimo Zobernig’s radical and ingenious dismantling of the Austrian pavilion at the 56th Venice Biennale attracted great attention
- Works by the artist can be found in, among others, the Museum Brandhorst and the Pinakothek der Moderne in Munich



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FROM THE
AHLERS COLLECTION

ROTRAUT KLEIN-MOQUAY

1938 Wendorf – lives and works in France

Road Runner. 2006.

Sculpture . Aluminum, lacquered in red.
256 x 244 x 46 cm (100.7 x 96 x 18.1 in). [AW]

🕒 Called up: December 8, 2023 – ca. 4.04 pm ± 20 min.

€ 80.000 – 120.000 (R/D, F)
\$ 84,000 – 126,000

PROVENANCE

- Galerie Gmurzynska, Zug.
- Corporate Collection Ahlers AG, Herford (acquired from the above in 2007).

“Basically, they [her large metal sculptures] are rooted in the technique that I discovered for myself back in the Rhineland. Only now I take liquid plaster and use it to draw shapes that are about the size of a sheet of paper. The shapes that turned out well were initially templates for small wooden sculptures. But then I wanted to see what they looked like in large size. I knew someone who worked with metal and he recreated them for me out of aluminum. Now we do it ourselves, in my workshop in Phoenix.”

Rotraut Klein-Moquay, quoted from: Zeit Magazin, no. 1, January 3, 2017

- Expressive combination of radiant colors and dynamic design
- The artist experiments with a wide variety of materials: wood, marble, iron, steel, aluminum, plastic and ceramics
- Rotraut Klein-Moquay is the sister of Günther Uecker and the widow of Yves Klein
- The artist has had numerous exhibitions at, among others, the Centre Georges Pompidou, Paris, the Galerie Amstel, Amsterdam, and the New Vision Centre Gallery, London



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LEE UFAN

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

Untitled. 2016.

Gouache.

Lower right signed and dated. On structured cardboard. 27,2 x 31,8 cm (10.7 x 12.5 in), size of sheet. [CH]

🕒 *Called up: December 8, 2023 – ca. 4.05 pm ± 20 min.*

€ 25.000 – 35.000 (R/D, F)
\$ 26,250 – 36,750

PROVENANCE

- SmithDavidson Gallery, Amsterdam.
- Private collection Southern Germany (acquired from the above in 2017).

- Lee combines Asian and European references in his minimalist aesthetics
- One of the most important elements of his artistic work is not to breathe while painting, to allow the work to take effect in space and time and not to “colonize” the entire surface
- Lee is one of the most important representatives of the Mono-ha school in Japan, a key movement in Japanese post-war art
- From the 1970s onward, his work was closely related to the Dansaekhwa movement in Korea, in which artists explored abstraction and materiality, particularly in mono-chrome painting
- Lee Ufan exhibited at documenta 6 in Kassel in 1977 and at the Venice Biennale in 2011 and 2015
- Until April 28, 2024, the Hamburger Bahnhof, Nationalgalerie der Gegenwart, shows the first retrospective of the painter and sculptor in Germany



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JIRI GEORG DOKOUPIL

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

Auch. 2018.

Mixed media. Soap sud and pigment on canvas. With several signatures, the title and inscriptions on the reverse. 65 x 100 cm (25.5 x 39.3 in). [SM]

Accompanied by a confirmation of authenticity by the artist.

🕒 *Called up: December 8, 2023 – ca. 4.06 pm ± 20 min.*

€ 18.000 – 24.000 (R/D, F)
\$ 18,900 – 25,200

- In the 1980s, Dokoupil co-founded the “Junge Wilde” movement, which revolutionized painting
- Particularly moving and colorful work from the series of the “soap bubble pictures”
- A master of experimentation, Dokoupil uses a wide range of materials and techniques
- His works can be found in international collections like the Centre Pompidou, Paris, the Museo Nacional Centro de Arte Reina Sofía, Madrid, and the National Museum of Contemporary Art, Seoul



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MIRIAM CAHN

1949 Basel – lives and works in Basel

schwarze kriegerin. 2019.

Pastel, pigments and chalks.
On firm wove paper. Ca. 96,5 x 93 cm (37.9 x 36.6 in).
Backing board: 103 x 100 cm (40.5 x 39.3 in). [AW]

🕒 Called up: December 8, 2023 – ca. 4.08 pm ± 20 min.

€ 18.000 – 24.000 (R, F)
\$ 18,900 – 25,200

PROVENANCE

- Galerie Meyer Riegger, Berlin.
- Private collection Austria (acquired from the above).

- Artistic examination of the peace- and women’s movements, in which Cahn is actively involved
- In 2019, the Haus der Kunst in Munich showed the solo exhibition “Ich als Mensch” (I as Human)
- With exquisite sensitivity, Cahn uses color to give her models a sense of fragility and inner life
- Miriam Cahn’s works are in international collections like the Museum of Modern Art, New York, the Tate Modern, London, the Museo Reina Sofía, Madrid, and the Städtische Galerie im Lenbachhaus, Munich



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RINUS VAN DE VELDE

1983 Leuven (Belgium) – lives and works in Antwerpen

When I still worked as Wilhem Boring’s assistant, he tried to indoctrinate me with his ideas. 2011.

Charcoal drawing.
Signed, dated and inscribed on the reverse.
On firm paper. 200 x 160 cm (78.7 x 62.9 in). [AR]

🕒 Called up: December 8, 2023 – ca. 4.09 pm ± 20 min.

€ 15.000 – 20.000 (R/D, F)
\$ 15,750 – 21,000

- Large-format charcoal drawings are among the Belgian artist’s central means of expression
- He combines his photorealistic drawings with fictional texts, usually staging himself as the protagonist
- Works by the artist can be found in international museum collections, such as the Kunstmuseum Luzern, the Kunsthalle São Paulo and the KWM Art Center, Beijing

PROVENANCE

- Tim Van Laere Gallery, Antwerp.
- Private collection Netherlands. ✎



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KARIN KNEFFEL

1957 Marl – lives and works in Düsseldorf and Munich

Ohne Titel. 2003.

Oil on canvas.
Signed and dated on the reverse.
50 x 60 cm (19.6 x 23.6 in).

We are grateful to Prof. Karin Kneffel for her kind support in cataloging this lot.

🕒 *Called up: December 8, 2023 – ca. 4.10 pm ± 20 min.*

€ 25.000 – 35.000 (R/D, F)
\$ 26,250 – 36,750

PROVENANCE

- Galerie Schönewald und Beuse, Krefeld (gallery label on the reverse).
- Private collection North Rhine-Westphalia (acquired from the above in 2004).

- The photorealistic painting style with moments of irritation is typical of Kneffel
- In a sophisticated optical illusion, the mastiff seems to move out of its own fur pattern
- From the series of works made in the early 2000s, in which dogs in varying poses are the main motif
- Kneffel held a professorship at the Academy of Fine Arts in Munich from 2008 to 2022
- Paintings by the artist can be found in important public collections like the Pinakothek der Moderne, Munich, the Museum Frieder Burda, Baden-Baden, and the Olbricht Collection, Berlin



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ANDY DENZLER

1965 Zürich – lives and works in Zurich

North. 2013.

Oil on canvas.
Signed, dated, titled and inscribed „#2162” on the reverse. 180 x 170 cm (70.8 x 66.9 in). [AR]

🕒 *Called up: December 8, 2023 – ca. 4.12 pm ± 20 min.*

€ 30.000 – 40.000 (R/D, F)
\$ 31,500 – 42,000

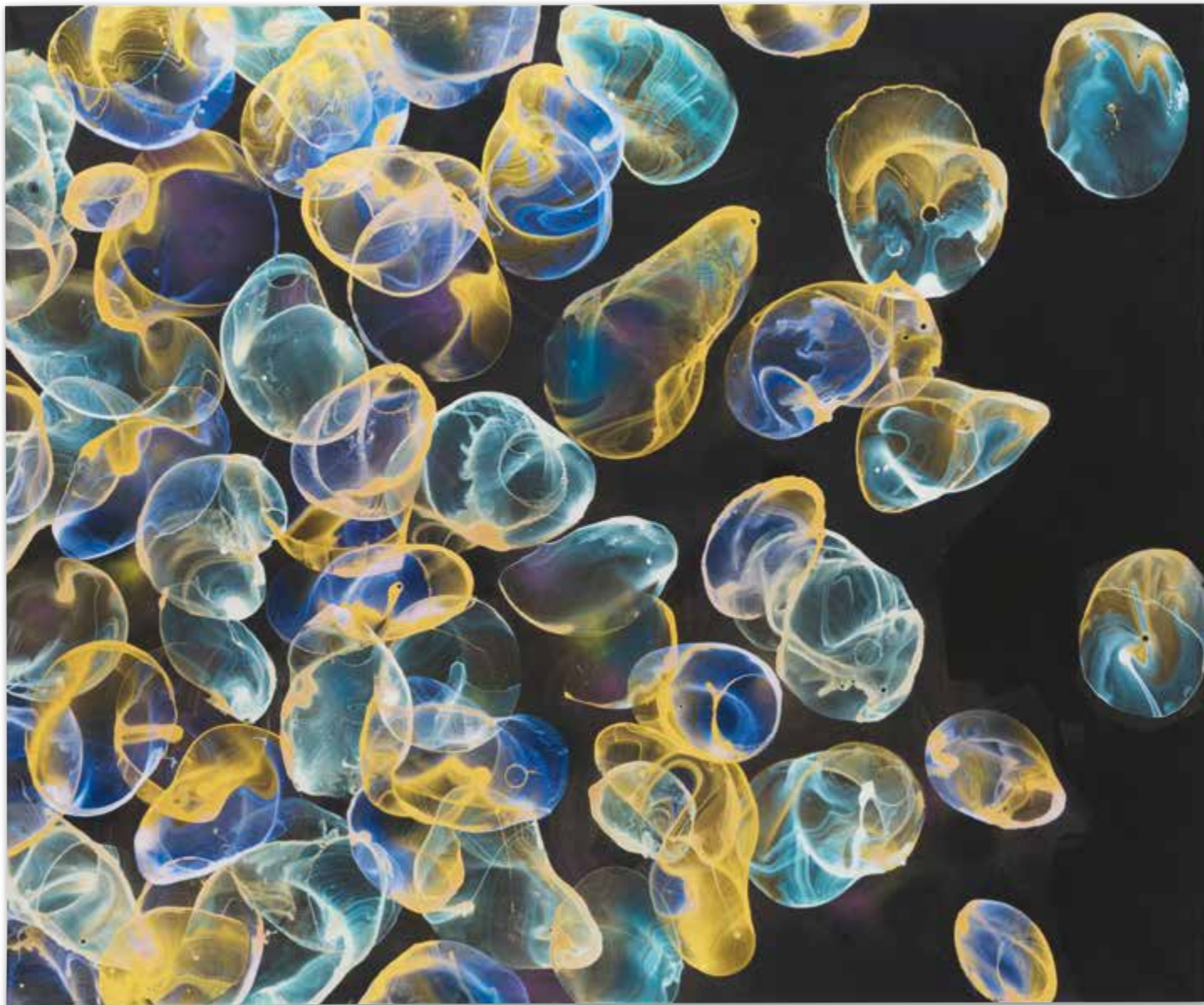
- Andy Denzler plays with sharpness and blurriness, moving between abstraction and figuration
- His figures, isolated in the color space, are recognizable as individuals and yet remain anonymous
- His works can be found in numerous private and public collections, among them the White Cube Collection, London, the White House, Washington D.C., the Hoffmann-La Roche Collection, Basel, and the Burger Collection, Hong Kong

PROVENANCE

- Private collection Southern Germany.

EXHIBITION

- salondergegenwart, Hamburg, November 22 - 24, 2013.



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**JIRI GEORG
DOKOUPIL**

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

Ohne Titel. 2013/2016.

Mixed media. Soap sud and pigments on canvas.
Signed, dated and inscribed on the reverse.
200 x 240 cm (78.7 x 94.4 in). [SM]

Accompanied by a certificate issued by the artist.

🕒 *Called up: December 8, 2023 – ca. 4.13 pm ± 20 min.*

€ 35.000 – 45.000 (R/D, F)
\$ 36,750 – 47,250

PROVENANCE

· Private collection South Germany

- Large-format work from the series of soap bubble pictures
- The amorphous shapes shimmer in iridescent colors on the dark background
- As a master of experimentation, Dokoupil uses a wide range of materials and techniques
- In 2012, the artist was awarded the Lovis Corinth Prize
- Participation in documenta 7 and the Venice Biennale in 1982 and 1993



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DAVID YARROW

1966 Glasgow – lives and works in London

The Witness. 2020.

Black and white photograph. Archival pigment print.
Signed, dated “August 2020” and numbered. From an edition f 12 copies. On matt-finished photo paper.
94 x 150,5 cm (37 x 59.2 in). Sheet (visible area): 99 x 155,5 cm (39 x 61.2 in).
Shot in Kenya in 2020. Printed by BowHaus in Los Angeles. Frame: 132.5 x 188.7 cm (52.2 x 74.3 in). [CH]

With a certificate of authenticity by David Yarrow Photography, issued in August 2020.

🕒 *Called up: December 8, 2023 – ca. 4.14 pm ± 20 min.*

€ 20.000 – 30.000 (R/D, F)
\$ 21,000 – 31,500

PROVENANCE

· Maddox Gallery, London.
· Private collection Hesse (acquired from the above).

- David Yarrow first made a name for himself in the 1980s as a sports photographer for the London Times, with the famous photograph of Diego Maradona after the final of the World Cup in Mexico City in 1986
- The artist became established as a world-renowned nature photographer only years later, especially over the past ten years
- With his unique works, he documents nature from completely new perspectives and shows the animal world in expressive, mostly monochrome photographs that get particularly close to the motif
- Due to his services to the conservation of nature and philanthropic charities, the artist became an ambassador for the African Community and Conservation Foundation (ACCF) in the year the present photograph was shot

TERRY RODGERS

1947 Newark/New Jersey — lives and works in Columbus/Ohio

The Articulation of Longing. 2004.

Oil on canvas.

Lower right signed and dated. 142,5 x 182,5 cm (56.1 x 71.8 in). [CH]

🕒 *Called up: December 8, 2023 — ca. 4.16 pm ± 20 min.*

€ 25.000 — 35.000 (R/N, F)

\$ 26,250 — 36,750

PROVENANCE

· Primo Marella Gallery, Milan.

· Private collection Monaco (acquired from the above in 2004).

- Rodgers makes the viewer a voyeur of a sexually charged, decadent orgy on a larger-than-life scale
- Owing to their fascinating attention to detail, Terry Rodgers' hyper-realistic, large-format and often multi-figure works resemble monumental history paintings
- Rodgers paints the abysses and the hypothermic appearance of a decadent and loveless American upper class society
- Rodgers masterfully contrasts material wealth, luxury and sexual tension with the emotional emptiness and lack of relationships of his protagonists
- In recent years, Rodgers' works have been exhibited at the Kunstmuseum Bern and the Zentrum Paul Klee in Bern, the Kunsthalle der Hypo-Kulturstiftung in Munich, the Museum Weserburg in Bremen and the Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, in Schleswig, among others
- The comprehensive catalog "Terry Rogers. The works 1962-2023" (Torch Gallery) was published a few months ago



VERSTEIGERUNGSBEDINGUNGEN

Stand Juni 2023

1. Allgemeines

1.1 Die Ketterer Kunst GmbH & Co. KG mit Sitz in München (im folgenden „Versteigerer“) versteigert grundsätzlich als Kommissio-när im eigenen Namen und für Rechnung der Einlieferer (im folgen-den „Kommittenten“), die unbenannt bleiben. Im Eigentum des Versteigerers befindliche Gegenstände (Eigenware) werden im eigenen Namen und für eigene Rechnung versteigert. Auch für die Versteigerung dieser Eigenware gelten diese Versteigerungsbedin-gungen, insbesondere ist auch hierfür das Aufgeld (unten Ziff. 5) zu entrichten.

1.2 Die Versteigerung wird durch eine natürliche Person, die im Besitz einer Versteigerungserlaubnis ist, durchgeführt; die Bestim-mung dieser Person obliegt dem Versteigerer. Der Versteigerer bzw. der Auktionator ist berechtigt geeignete Vertreter gemäß § 47 GewO einzusetzen, die die Auktion durchführen. Ansprüche aus der Ver-steigerung und im Zusammenhang mit dieser bestehen nur gegen-über dem Versteigerer.

1.3 Der Versteigerer behält sich vor, Katalognummern zu verbinden, zu trennen, in einer anderen als der im Katalog vorgesehenen Reihenfolge aufzurufen oder zurückzuziehen.

1.4 Sämtliche zur Versteigerung kommenden Objekte können vor der Versteigerung beim Versteigerer besichtigt werden. Dies gilt auch bei der Teilnahme an Auktionen, bei denen der Bieter zusätz-lich per Internet mitbieten kann (so genannten Live-Auktionen). Ort und Zeit kann der jeweiligen Ankündigung im Internetauftritt des Versteigerers entnommen werden. Ist dem Bieter (insbesondere dem Bieter in einer Live-Auktion) die Besichtigung zeitlich nicht (mehr) möglich, da beispielsweise die Auktion bereits begonnen hat, so verzichtet er mit dem Bietvorgang auf sein Besichtigungsrecht.

1.5 Gemäß Geldwäschegesetz (GwG) ist der Versteigerer verpflich-tet, den Erwerber bzw. den an einem Erwerb Interessierten sowie ggf. einen für diese auftretenden Vertreter und den „wirtschaftlich Berechtigten“ i.S.v. § 3 GwG zum Zwecke der Auftragsdurchführung zu identifizieren sowie die erhobenen Angaben und eingeholten Informationen aufzuzeichnen und aufzubewahren. Der vorbe-zeichnete Erwerber bzw. zum Erwerb Interessierte, bzw. dessen Vertreter sind hierbei zur Mitwirkung verpflichtet, insbesondere zur Vorlage der erforderlichen Legitimationspapiere, insbesonde-re anhand eines inländischen oder nach ausländerrechtlichen Bestimmungen anerkannten oder zugelassenen Passes, Personal-ausweises oder Pass- oder Ausweisersatzes. Der Versteigerer ist berechtigt, sich hiervon eine Kopie unter Beachtung der daten-schutzrechtlichen Bestimmungen zu fertigen. Bei juristischen Per-sonen oder Personengesellschaften ist der Auszug aus dem Handels- oder Genossenschaftsregister oder einem vergleichbaren amtlichen Register oder Verzeichnis anzufordern. Der Erwerber, bzw. an dem Erwerb Interessierte, versichern, dass die von ihnen zu diesem Zweck vorgelegten Legitimationspapiere und erteilten Auskünfte zutreffend sind und er, bzw. der von ihm Vertretene „wirtschaftlich Berechtigter“ nach § 3 GwG ist.

2. Aufruf / Versteigerungsablauf / Zuschlag

2.1 Der Aufruf erfolgt in der Regel zum unteren Schätzpreis, in Ausnahmefällen auch darunter. Gestei-gert wird nach Ermessen des Versteigerers, im Allgemeinen in 10 %-Schritten.

2.2 Der Versteigerer kann ein Gebot ablehnen; dies gilt insbeson-dere dann, wenn ein Bieter, der dem Versteigerer nicht bekannt ist oder mit dem eine Geschäftsverbindung noch nicht besteht, nicht spätestens bis zum Beginn der Versteigerung Sicherheit leistet. Ein Anspruch auf Annahme eines Gebotes besteht allerdings auch im Fall einer Sicherheitsleistung nicht.

2.3 Will ein Bieter Gebote im Namen eines anderen abgeben, muss er dies vor Versteigerungsbeginn unter Nennung von Namen und Anschriften des Vertretenen und unter Vorlage einer schriftlichen Vertretervollmacht mitteilen. Bei der Teilnahme als Telefonbieter oder als Bieter in einer Live-Auktion (vgl. Definition Ziffer 1.4) ist eine Vertretung nur möglich, wenn die Vertretervollmacht dem Versteigerer mindestens 24 Stunden vor Beginn der Versteigerung (= erster Aufruf) in Schriftform vorliegt. Anderenfalls haftet der Vertreter für sein Gebot, wie wenn er es in eigenem Namen abge-ben hätte, dem Versteigerer wahlweise auf Erfüllung oder Scha-densersatz.

2.4 Ein Gebot erlischt außer im Falle seiner Ablehnung durch den Versteigerer dann, wenn die Versteigerung ohne Erteilung des Zuschlags geschlossen wird oder wenn der Versteigerer den Ge-genstand erneut aufruft; ein Gebot erlischt nicht durch ein nach-folgendes unwirksames Übergebot.

2.5 Ergänzend gilt für schriftliche Gebote: Diese müssen spätes-tens am Tag der Versteigerung eingegangen sein und den Gegen-stand unter Aufführung der Katalognummer und des gebotenen Preises, der sich als Zuschlagssumme ohne Aufgeld und Umsatz-steuer versteht, benennen; Unklarheiten oder Ungenauigkeiten gehen zu Lasten des Bieters.

Stimmt die Bezeichnung des Versteigerungsgegenstandes mit der angegebenen Katalognummer nicht überein, ist die Katalognummer für den Inhalt des Gebotes maßgebend. Der Versteigerer ist nicht verpflichtet, den Bieter von der Nichtberücksichtigung seines Geb-otes in Kenntnis zu setzen. Jedes Gebot wird vom Versteigerer nur mit dem Betrag in Anspruch genommen, der erforderlich ist, um andere Gebote zu überbieten.

2.6 Der Zuschlag wird erteilt, wenn nach dreimaligem Aufruf eines Gebotes kein Übergebot abgegeben wird. Unbeschadet der Mög-lichkeit, den Zuschlag zu verweigern, kann der Versteigerer unter Vorbehalt zuschlagen; das gilt insbesondere dann, wenn der vom Kommittenten genannte Mindestzuschlagspreis nicht erreicht ist. In diesem Fall erlischt das Gebot mit Ablauf von 4 Wochen ab dem Tag des Zuschlags, es sei denn, der Versteigerer hat dem Bieter innerhalb dieser Frist die vorbehaltlose Annahme des Gebotes mitgeteilt.

2.7 Geben mehrere Bieter gleich hohe Gebote ab, kann der Ver-steigerer nach freiem Ermessen einem Bieter den Zuschlag erteilen oder durch Los über den Zuschlag entscheiden. Hat der Versteige-rer ein höheres Gebot übersehen oder besteht sonst Zweifel über den Zuschlag, kann er bis zum Abschluss der Auktion nach seiner Wahl den Zuschlag zugunsten eines bestimmten Bieters wieder-holen oder den Gegenstand erneut ausbieten; in diesen Fällen wird ein vorangegangener Zuschlag unwirksam.

2.8 Der Zuschlag verpflichtet zur Abnahme und Zahlung.

3. Besondere Bedingungen für schriftliche Angebote, Telefonbieter, Angebote in Textform und über das Internet, Teilnahme an Live-Auktionen, Nachverkauf

3.1 Der Versteigerer ist darum bemüht, schriftliche Angebote, An-gebote in Textform, übers Internet oder fernmündliche Angebote, die erst am Tag der Versteigerung bei ihm eingehen und der An-bietende in der Versteigerung nicht anwesend ist, zu berücksichtigen. Der Anbietende kann jedoch keinerlei Ansprüche daraus herleiten, wenn der Versteigerer diese Angebote in der Versteigerung nicht mehr berücksichtigt, gleich aus welchem Grund.

3.2 Sämtliche Angebote in Abwesenheit nach vorausgegangener Ziffer, auch 24 Stunden vor Beginn der Versteigerung werden rech-tlich grundsätzlich gleich behandelt wie Angebote aus dem Ver-steigerungssaal. Der Versteigerer übernimmt jedoch hierfür kei-nerlei Haftung.

3.3 Es ist grundsätzlich nach allgemeinem Stand der Technik nicht möglich, Soft- und Hardware vollständig fehlerfrei zu entwickeln und zu unterhalten. Ebenso ist es nicht möglich Störungen und Beeinträchtigungen im Internet und Telefonverkehr zu 100 % aus-zuschließen. Demzufolge kann der Versteigerer keine Haftung und Gewähr für die dauernde und störungsfreie Verfügbarkeit und Nutzung der Websites, der Internet- und der Telefonverbindung übernehmen, vorausgesetzt dass er diese Störung nicht selbst zu vertreten hat. Maßgeblich ist der Haftungsmaßstab nach Ziffer 10 dieser Bedingungen. Der Anbieter übernimmt daher unter diesen Voraussetzungen auch keine Haftung dafür, dass aufgrund vorbe-zeichneter Störung ggfls. keine oder nur unvollständige, bzw. verspätete Gebote abgegeben werden können, die ohne Störung zu einem Vertragsabschluss geführt hätten. Der Anbieter über-nimmt demgemäß auch keine Kosten des Bieters, die ihm aufgrund dieser Störung entstanden sind. Der Versteigerer wird während der Versteigerung die ihm vertretbaren Anstrengungen unterneh-men, den Telefonbieter unter der von ihm angegebenen Telefon-nummer zu erreichen und ihm damit die Möglichkeit des telefo-nischen Gebots zu geben. Der Versteigerer ist jedoch nicht verant-wortlich dafür, dass er den Telefonbieter unter der von ihm angegebenen Nummer nicht erreicht, oder Störungen in der Ver-bindung auftreten.

3.4 Es wird ausdrücklich darauf hingewiesen, dass Telefongesprä-che mit dem Telefonbieter während der Auktion zu Dokumenta-tions- und Beweiszwecken aufgezeichnet werden können und ausschließlich zur Abwicklung des Auftrages bzw. zur Entgegen-nahme von Angeboten, auch wenn sie nicht zum Abschluss des Auftrages führen, verwendet werden können. Sollte der Telefonbieter damit nicht einverstanden sein, so hat er spätestens zu Beginn des Telefonats den/die Mitarbeiter/-in darauf hinzuweisen.

Der Telefonbieter wird über diese in Ziffer 3.4 aufgeführten Modali-täten zusätzlich rechtzeitig vor Startfinden der Versteigerung in Schrift- oder Textform, ebenso zu Beginn des Telefonats aufgeklärt.

3.5 Beim Einsatz eines Währungs(um)rechners (beispielsweise bei der Live-Auktion) wird keine Haftung für die Richtigkeit der Wäh-rungsumrechnung gegeben. Im Zweifel ist immer der jeweilige Gebotspreis in EURO maßgeblich.

3.6 Der Bieter in der Live Auktion verpflichtet sich, sämtliche Zu-gangsdaten zu seinem Benutzerkonto geheim zu halten und hin-reichend vor dem Zugriff durch Dritte zu sichern. Dritte Personen

sind sämtliche Personen mit Ausnahme des Bieters selbst. Der Ver-steigerer ist unverzüglich zu informieren, wenn der Bieter Kenntnis davon erlangt, dass Dritte die Zugangsdaten des Bieters missbraucht haben. Der Bieter haftet für sämtliche Aktivitäten, die unter Ver-wendung seines Benutzerkontos durch Dritte vorgenommen wer-den, wie wenn er diese Aktivität selbst vorgenommen hätte.

3.7 Angebote nach der Versteigerung, der so genannte Nachver-kauf, sind möglich. Sie gelten, soweit der Einlieferer dies mit dem Versteigerer vereinbart hat, als Angebote zum Abschluss eines Kaufvertrages im Nachverkauf. Ein Vertrag kommt erst zustande, wenn der Versteigerer dieses Angebot annimmt. Die Bestimmun-gen dieser Versteigerungsbedingungen gelten entsprechend, so-fern es sich nicht ausschließlich um Bestimmungen handelt, die den auktionsspezifischen Ablauf innerhalb einer Versteigerung betreffen.

4. Gefahrenübergang / Kosten der Übergabe und Versendung

4.1 Mit Erteilung des Zuschlags geht die Gefahr, insbesondere die Gefahr des zufälligen Untergangs und der zufälligen Verschle-terung des Versteigerungsgegenstandes auf den Käufer über, der auch die Lasten trägt.

4.2 Die Kosten der Übergabe, der Abnahme und der Versendung nach einem anderen Ort als dem Erfüllungsort trägt der Käufer, wobei der Versteigerer nach eigenem Ermessen Versandart und Versandmittel bestimmt.

4.3 Ab dem Zuschlag lagert der Versteigerungsgegenstand auf Rechnung und Gefahr des Käufers beim Versteigerer, der berech-tigt, aber nicht verpflichtet ist, eine Versicherung abzuschließen oder sonstige wertsichernde Maßnahmen zu treffen. Er ist jeder-zeit berechtigt, den Gegenstand bei einem Dritten für Rechnung des Käufers einzulagern; lagert der Gegenstand beim Versteigerer, kann dieser Zahlung eines üblichen Lagerentgelts (zzgl. Bearbei-tungskosten) verlangen.

5. Kaufpreis / Fälligkeit / Abgaben

5.1 Der Kaufpreis ist mit dem Zuschlag (beim Nachverkauf, vgl. Ziffer 3.7, mit der Annahme des Angebots durch den Versteigerer) fällig. Während oder unmittelbar nach der Auktion ausgestellte Rechnungen bedürfen der Nachprüfung; Irrtum vorbehalten.

5.2 Zahlungen des Käufers sind grundsätzlich nur durch Überwei-sung an den Versteigerer auf das von ihm angegebene Konto zu leisten. Die Erfüllungswirkung der Zahlung tritt erst mit endgülti-ger Gutschrift auf dem Konto des Versteigerers ein.

Alle Kosten und Gebühren der Überweisung (inkl. der dem Verstei-gerer abgezogenen Bankspesen) gehen zu Lasten des Käufers, soweit gesetzlich zulässig und nicht unter das Verbot des § 270a BGB fallend.

5.3 Es wird, je nach Vorgabe des Einlieferers, differenz- oder regel-besteuert verkauft. Die Besteuerungsart kann vor dem Kauf erfragt werden.

5.4 Käuferaufgeld

5.4.1 Kunstgegenstände ohne besondere Kennzeichnung im Kata-log unterliegen der Differenzbesteuerung.

Bei der Differenzbesteuerung wird pro Einzelobjekt ein Aufgeld, wie folgt erhoben:

– Zuschlagspreis bis 800.000 Euro: hieraus Aufgeld 32 %.

– Auf den Teil des Zuschlagspreises, der 800.000 Euro übersteigt, wird ein Aufgeld von 27 % berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 800.000 Euro anfällt, hinzu-addiert.

– Auf den Teil des Zuschlagspreises, der 4.000.000 Euro übersteigt, wird ein Aufgeld von 22 % berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 4.000.000 Euro anfällt, hin-zuaddiert.

In dem Kaufpreis ist jeweils die Umsatzsteuer von derzeit 19 % enthalten.

5.4.2 Gegenstände, die im Katalog mit „N“ gekennzeichnet sind, wurden zum Verkauf in die EU eingeführt. Diese werden differenz-besteuert angeboten. Bei diesen wird zusätzlich zum Aufgeld die vom Versteigerer verauslagte Einfuhrumsatzsteuer in Höhe von derzeit 7 % der Rechnungssumme erhoben.

5.4.3 Bei im Katalog mit „R“ gekennzeichneten Gegenständen wird Regelbesteuerung vorgenommen. Demgemäß besteht der Kauf-preis aus Zuschlagspreis und einem Aufgeld pro Einzelobjekt, das wie folgt erhoben wird:

– Zuschlagspreis bis 800.000 Euro: hieraus Aufgeld 27 %.

– Auf den Teil des Zuschlagspreises, der 800.000 Euro übersteigt, wird ein Aufgeld von 21 % erhoben und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 800.000 Euro anfällt, hinzuaddiert.

– Auf den Teil des Zuschlagspreises, der 4.000.000 Euro übersteigt, wird ein Aufgeld von 15 % erhoben und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 4.000.000 Euro anfällt, hinzuaddiert.

– Auf die Summe von Zuschlag und Aufgeld wird die gesetzliche Umsatzsteuer, derzeit 19 %, erhoben. Als Ausnahme hiervon wird bei gedruckten Büchern der ermäßigte Umsatzsteuersatz von derzeit 7 % hinzugerechnet.

Für Unternehmer, die zum Vorsteuerabzug berechtigt sind, kann die Regelbesteuerung angewendet werden.

5.5 Folgerecht

Für folgerechtspflichtige Original-Werke der Bildenden Kunst und Fotografie lebender Künstler oder von Künstlern, die vor weniger als 70 Jahren verstorben sind, wird zur Abgeltung der beim Verstei-gerer gemäß § 26 UrhG anfallenden und abzuführenden Folgerechts-vergütung zusätzlich eine Folgerechtsvergütung in Höhe der in § 26 Abs. 2 UrhG ausgewiesenen Prozentsätze erhoben, derzeit wie folgt:

4 Prozent für den Teil des Veräußerungserlöses ab 400 Euro bis zu 50.000 Euro, weitere 3 Prozent für den Teil des Veräußerungser-löses von 50.000,01 bis 200.000 Euro, weitere 1 Prozent für den Teil des Veräußerungserlöses von 200.000,01 bis 350.000 Euro, weitere 0,5 Prozent für den Teil des Veräußerungserlöses von 350.000,01 bis 500.000 Euro und weitere 0,25 Prozent für den Teil des Veräußerungserlöses über 500.000 Euro.

Der Gesamtbetrag der Folgerechtsvergütung aus einer Weiterver-äußerung beträgt höchstens 12.500 Euro.

5.6 Ausfuhrlieferungen in EU-Länder sind bei Vorlage der VAT-Nummer von der Umsatzsteuer befreit. Ausfuhrlieferungen in Drittländer (außerhalb der EU) sind von der Mehrwertsteuer be-freit; werden die erstergelten Gegenstände vom Käufer ausgeführt, wird diesem die Umsatzsteuer erstattet, sobald dem Versteigerer der Ausfuhrnachweis vorliegt.

6. Vorkasse, Eigentumsvorbehalt

6.1 Der Versteigerer ist nicht verpflichtet, den Versteigerungsgegen-stand vor Bezahlung aller vom Käufer geschuldeten Beträge her-auszugeben.

6.2 Das Eigentum am Kaufgegenstand geht erst mit vollständiger Bezahl-ung des geschuldeten Rechnungsbetrags auf den Käufer über. Falls der Käufer den Kaufgegenstand zu einem Zeitpunkt bereits weiterveräußert hat, zu dem er den Rechnungsbetrag des Versteigerers noch nicht oder nicht vollständig bezahlt hat, tritt der Käufer sämtliche Forderungen aus diesem Weiterverkauf bis zur Höhe des noch offenen Rechnungsbetrages an den Versteige-rer ab. Der Versteigerer nimmt diese Abtretung an.

6.3 Ist der Käufer eine juristische Person des öffentlichen Rechts, ein öffentlich-rechtliches Sondervermögen oder ein Unternehmer, der bei Abschluss des Kaufvertrages in Ausübung seiner gewerb-lichen oder selbständigen beruflichen Tätigkeit handelt, bleibt der Eigentumsvorbehalt auch bestehen für Forderungen des Verstei-gerers gegen den Käufer aus der laufenden Geschäftsbeziehung und weiteren Versteigerungsgegenständen bis zum Ausgleich von im Zusammenhang mit dem Kauf zustehenden Forderungen.

7. Aufrechnungs- und Zurückbehaltungsrecht

7.1 Der Käufer kann gegenüber dem Versteigerer nur mit unbestrit-tenen oder rechtskräftig festgestellten Forderungen aufrechnen.

7.2 Zurückbehaltungsrechte des Käufers sind ausgeschlossen. Zurückbehaltungsrechte des Käufers, der nicht Unternehmer i.S.d. § 14 BGB ist, sind nur dann ausgeschlossen, soweit sie nicht auf demselben Vertragsverhältnis beruhen.

8. Zahlungsverzug, Rücktritt, Ersatzansprüche des Versteigerers

8.1 Befindet sich der Käufer mit einer Zahlung in Verzug, kann der Versteigerer unbeschadet weitergehender Ansprüche Verzugszin-sen in Höhe des banküblichen Zinssatzes für offene Kontokorrent-kredite verlangen, mindestens jedoch in Höhe des jeweiligen ge-setzlichen Verzugszins nach §§ 288, 247 BGB. Mit dem Eintritt des Verzugs werden sämtliche Forderungen des Versteigerers sofort fällig.

8.2 Verlangt der Versteigerer wegen der verspäteten Zahlung Schadensersatz statt der Leistung und wird der Gegenstand noch-mals versteigert, so haftet der ursprüngliche Käufer, dessen Rech-te aus dem vorangegangenen Zuschlag erlöschen, auf den dadurch entstandenen Schaden, wie z.B. Lagerhaltungskosten, Ausfall und entgangenen Gewinn. Er hat auf einen eventuellen Mehrerlös, der auf der nochmaligen Versteigerung erzielt wird, keinen Anspruch und wird auch zu einem weiteren Gebot nicht zugelassen.

8.3 Der Käufer hat seine Erwerbung unverzüglich, spätestens 1 Monat nach Zuschlag, beim Versteigerer abzuholen. Gerät er mit dieser Verpflichtung in Verzug und erfolgt eine Abholung trotz erfolgloser Fristsetzung nicht, oder verweigert der Käufer ernsthaft und endgültig die Abholung, kann der Versteigerer vom Kaufver-

trag zurücktreten und Schadensersatz verlangen mit der Maßgabe, dass er den Gegenstand nochmals versteigern und seinen Schaden in derselben Weise wie bei Zahlungsverzug des Käufers geltend machen kann, ohne dass dem Käufer ein Mehrerlös aus der erneu-ten Versteigerung zu steht. Darüber hinaus schuldet der Käufer im Verzug auch angemessenen Ersatz aller durch den Verzug beding-ter Beitreibungskosten.

8.4 Der Versteigerer ist berechtigt vom Vertrag zurücktreten, wenn sich nach Vertragsschluss herausstellt, dass er aufgrund einer gesetzlichen Bestimmung oder behördlichen Anweisung zur Durch-führung des Vertrages nicht berechtigt ist bzw. war oder ein wich-tiger Grund besteht, der die Durchführung des Vertrages für den Versteigerer auch unter Berücksichtigung der berechtigten Belan-ge des Käufers unzumutbar werden lässt. Ein solcher wichtiger Grund liegt insbesondere vor bei Anhaltspunkten für das Vorliegen von Tatbeständen nach den §§ 1 Abs. 1 oder 2 des Geschäfts i.S.d. Geldwäschegesetzes (GwG) oder bei fehlender, unrichtiger oder unvollständiger Offenlegung von Identität und wirtschaftlichen Hintergründen des Geschäfts i.S.d. Geldwäschegesetzes (GwG) sowie unzureichender Mitwirkung bei der Erfüllung der aus dem Geldwäschegesetz (GwG) folgenden Pflichten, unabhängig ob durch den Käufer oder den Einlieferer. Der Versteigerer wird sich ohne schuldhaftes Zögern um Klärung bemühen, sobald er von den zum Rücktritt berechtigten Umständen Kenntnis erlangt.

9. Gewährleistung

9.1 Sämtliche zur Versteigerung gelangenden Gegenstände können vor der Versteigerung besichtigt und geprüft werden. Sie sind ge-brauht und werden ohne Haftung des Versteigerers für Sachmän-gel und unter Ausschluss jeglicher Gewährleistung zugeschlagen. Der Versteigerer verpflichtet sich jedoch gegenüber dem Käufer bei Sachmängeln, welche den Wert oder die Tauglichkeit des Ob-jekts aufheben oder nicht unerheblich mindern und die der Käufer ihm gegenüber innerhalb von 12 Monaten nach Zuschlag geltend macht, seine daraus resultierenden Ansprüche gegenüber dem Einlieferer abzutreten, bzw., sollte der Käufer das Angebot auf Abtretung nicht annehmen, selbst gegenüber dem Einlieferer gel-tend zu machen. Im Falle erfolgreicher Inanspruchnahme des Einlieferers durch den Versteigerer, kehrt der Versteigerer dem Käufer den daraus erzielten Betrag bis ausschließlich zur Höhe des Zuschlagspreises Zug um Zug gegen Rückgabe des Gegenstandes aus. Zur Rückgabe des Gegenstandes ist der Käufer gegenüber dem Versteigerer dann nicht verpflichtet, wenn der Versteigerer selbst im Rahmen der Geltendmachung der Ansprüche gegenüber dem Einlieferer, oder einem sonstigen Berechtigten nicht zur Rückgabe des Gegenstandes verpflichtet ist. Diese Rechte (Abtretung oder Inanspruchnahme des Einlieferers und Auskehrung des Erlöses) stehen dem Käufer nur zu, soweit er die Rechnung des Versteige-rers vollständig bezahlt hat. Zur Wirksamkeit der Geltendmachung eines Sachmangels gegenüber dem Versteigerer ist seitens des Käufers die Vorlage eines Gutachtens eines anerkannten Sachver-ständigen (oder des Erstellers des Werkverzeichnisses, der Erklä-rung des Künstlers selbst oder der Stiftung des Künstlers) erfor-derlich, welches den Mangel nachweist. Der Käufer bleibt zur Entrichtung des Aufgeldes als Dienstleistungsentgelt verpflichtet.

9.2 Die gebrauchten Sachen werden in einer öffentlichen Verstei-gerung verkauft, an der der Bieter/Käufer persönlich teilnehmen kann. Ist der Bieter/Käufer gleichzeitig Verbraucher i.S.d. § 13 BGB wird er auf folgendes ausdrücklich hingewiesen:

Da er in einer öffentlich zugänglichen Versteigerung i.S.v. § 312g Abs. 2 Nr. 10 BGB ein Kunstwerk ersteigert, das eine gebrauchte Sache darstellt, finden die Vorschriften des Verbrauchsgüterkaufs, also die Vorschriften der §§ 474 ff. BGB auf diesen Kauf keine An-wendung.

Unter einer „öffentlich zugänglichen Versteigerung“ i.S.v. § 312g Abs. 2 Nr. 10 BGB versteht man eine solche Vermarktungsform, bei der der Verkäufer Verbrauchern, die persönlich anwesend sind, oder denen diese Möglichkeit gewährt wird, Waren oder Dienst-leistungen anbietet und zwar in einem vom Versteigerer durchge-führten, auf konkurrierenden Geboten basierendem transparenten Verfahren, bei dem der Bieter, der den Zuschlag erhalten hat, zum Erwerb der Waren oder Dienstleistung verpflichtet ist. Da die Möglichkeit der persönlichen Anwesenheit für die Ausnahme des § 474 Abs. 2 S. 2 BGB ausreicht, kommt es nicht darauf an, dass ein oder mehrere Verbraucher an der Versteigerung tatsächlich teil-genommen haben. Auch die Versteigerung über eine Online-Plattform ist daher als eine öffentlich zugängliche Versteigerung anzusehen, wenn die Möglichkeit der persönlichen Anwesenheit der Verbraucher gewährleistet ist.

Daher gelten insbesondere die in diesen Bedingungen aufgeführten Gewährleistungsausschlüsse und -beschränkungen auch gegen-über einem Verbraucher.

9.3 Die nach bestem Wissen und Gewissen erfolgten Katalogbe-schreibungen und -abbildungen, sowie Darstellungen in sonstigen Medien des Versteigerers (Internet, sonstige Bewerbungen u.a.)

begründen keine Garantie und sind keine vertraglich vereinbarten Beschaffenheiten i.S.d. § 434 BGB, sondern dienen lediglich der Information des Bieters/Käufers, es sei denn, eine Garantie wird vom Versteigerer für die entsprechende Beschaffenheit bzw. Eigen-schaft ausdrücklich und schriftlich übernommen. Dies gilt auch für Expertisen. Die im Katalog und Beschreibungen in sonstigen Medien (Internet, sonstige Bewerbungen u.a.) des Versteigerers angege-benen Schätzpreise dienen - ohne Gewähr für die Richtigkeit - lediglich als Anhaltspunkt für den Verkehrswert der zu versteigern-den Gegenstände. Die Tatsache der Begutachtung durch den Versteigerer als solche stellt keine Beschaffenheit bzw. Eigenschaft des Kaufgegenstands dar.

9.4 In manchen Auktionen (insbesondere bei zusätzlichen Live-Auktionen) können Video- oder Digitalabbildungen der Kunstobjekte erfolgen. Hierbei können Fehler bei der Darstellung in Größe, Qua-lität, Farbgebung u.ä. alleine durch die Bildwiedergabe entstehen. Hierfür kann der Versteigerer keine Gewähr und keine Haftung übernehmen. Ziffer 10 gilt entsprechend.

10. Haftung

Schadensersatzansprüche des Käufers gegen den Versteigerer, seine gesetzlichen Vertreter, Arbeitnehmer, Erfüllungs- oder Ver-richtungsgehilfen sind- gleich aus welchem Rechtsgrund und auch im Fall des Rücktritts des Versteigerers nach Ziff. 8.4- ausgeschlos-sen. Dies gilt nicht für Schäden, die auf einem vorsätzlichen oder grob fahrlässigen Verhalten des Versteigerers, seiner gesetzlichen Vertreter oder seiner Erfüllungsgehilfen beruhen. Ebenfalls gilt der Haftungsausschluss nicht bei der Übernahme einer Garantie oder der fahrlässigen Verletzung vertragswesentlicher Pflichten, jedoch in letzterem Fall der Höhe nach beschränkt auf die bei Vertrags-schluss vorhersehbaren und vertragstypischen Schäden. Die Haf-tung des Versteigerers für Schäden aus der Verletzung des Lebens, des Körpers oder der Gesundheit bleibt unberührt.

11. Datenschutz

Auf die jeweils gültigen Datenschutzbestimmungen des Versteige-rers wird ausdrücklich hingewiesen. Sie finden sich sowohl im jeweiligen Auktionskatalog veröffentlicht, als auch als Aushang im Auktionssaal und im Internet veröffentlicht unter www.kette-rerkunst.de/datenschutz/index.php. Sie sind Vertragsbestandteil und Grundlage jedes geschäftlichen Kontaktes, auch in der An-bahnungsphase.

12. Schlussbestimmungen

12.1 Fernmündliche Auskünfte des Versteigerers während oder unmittelbar nach der Auktion über die Versteigerung betreffende Vorgänge - insbesondere Zuschläge und Zuschlagspreise - sind nur verbindlich, wenn sie schriftlich bestätigt werden.

12.2 Mündliche Nebenabreden bedürfen zu ihrer Wirksamkeit der Schriftform. Gleiches gilt für die Aufhebung des Schriftformerfor-dernisses.

12.3 Im Geschäftsverkehr mit Kaufleuten, mit juristischen Personen des öffentlichen Rechts und mit öffentlichem-rechtlichem Son-dervermögen wird zusätzlich vereinbart, dass Erfüllungsort und Gerichtsstand München ist. München ist ferner stets dann Ge-richtsstand, wenn der Käufer keinen allgemeinen Gerichtsstand im Inland hat.

12.4 Für die Rechtsbeziehungen zwischen dem Versteigerer und dem Bieter/Käufer gilt das Recht der Bundesrepublik Deutschland unter Ausschluss des UN-Kaufrechts.

12.5 Streitbeilegungsverfahren:

Der Anbieter ist weder gesetzlich verpflichtet noch freiwillig einem Streitbeilegungsverfahren (z.B. Art. 36 Abs. 1 Verbraucherstreitbei-legungsgesetz (VSBG)) vor einer Verbraucherschlichtungsstelle beigetreten und somit auch nicht bereit an einem solchen Verfahren teilzunehmen.

12.6 Sollten eine oder mehrere Bestimmungen dieser Versteigerungs-bedingungen unwirksam sein oder werden, bleibt die Gültigkeit der übrigen Bestimmungen davon unberührt. Es gilt § 306 Abs. 2 BGB.

12.7 Diese Versteigerungsbedingungen enthalten eine deutsche und eine englische Fassung. Maßgebend ist stets die deutsche Fassung, wobei es für Bedeutung und Auslegung der in diesen Versteigerungsbedingungen verwendeten Begriffe ausschließlic h auf deutsches Recht ankommt.

DATENSCHUTZERKLÄRUNG

Stand Mai 2020

Ketterer Kunst GmbH & Co. KG München

Anwendungsbereich:

Nachfolgende Regelungen zum Datenschutz erläutern den Umgang mit Ihren personenbezogenen Daten und deren Verarbeitung für unsere Dienstleistungen, die wir Ihnen einerseits von uns anbieten, wenn Sie Kontakt mit uns aufnehmen und die Sie uns andererseits bei der Anmeldung mitteilen, wenn Sie unsere weiteren Leistungen in Anspruch nehmen.

Verantwortliche Stelle:

Verantwortliche Stelle im Sinne der DSGVO* und sonstigen datenschutzrelevanten Vorschriften ist:

Ketterer Kunst GmbH & Co. KG

Joseph-Wild-Str. 18, D-81829 München

Sie erreichen uns postalisch unter der obigen Anschrift, oder telefonisch unter: +49 89 55 244-0
per Fax unter: +49 89 55 244-166
per E-Mail unter: infomuenchen@kettererkunst.de

Begriffsbestimmungen nach der DSGVO für Sie transparent erläutert:

Personenbezogene Daten

Personenbezogene Daten sind alle Informationen, die sich auf eine identifizierte oder identifizierbare natürliche Person (im Folgenden „betroffene Person“) beziehen. Als identifizierbar wird eine natürliche Person angesehen, die direkt oder indirekt, insbesondere mittels Zuordnung zu einer Kennung wie einem Namen, zu einer Kennnummer, zu Standortdaten, zu einer Online-Kennung oder zu einem oder mehreren besonderen Merkmalen, die Ausdruck der physischen, physiologischen, genetischen, psychischen, wirtschaftlichen, kulturellen oder sozialen Identität dieser natürlichen Person sind, identifiziert werden kann.

Verarbeitung Ihrer personenbezogenen Daten

Verarbeitung ist jeder mit oder ohne Hilfe automatisierter Verfahren ausgeführte Vorgang oder jede solche Vorgangsreihe im Zusammenhang mit personenbezogenen Daten wie das Erheben, das Erfassen, die Organisation, das Ordnen, die Speicherung, die Anpassung oder Veränderung, das Auslesen, das Abfragen, die Verwendung, die Offenlegung durch Übermittlung, Verbreitung oder eine andere Form der Bereitstellung, den Abgleich oder die Verknüpfung, die Einschränkung, das Löschen oder die Vernichtung.

Einwilligung

Einwilligung ist jede von der betroffenen Person freiwillig für den bestimmten Fall in informierter Weise und unmissverständlich abgegebene Willensbekundung in Form einer Erklärung oder einer sonstigen eindeutigen bestätigenden Handlung, mit der die betroffene Person zu verstehen gibt, dass sie mit der Verarbeitung der sie betreffenden personenbezogenen Daten einverstanden ist.

Diese benötigen wir von Ihnen dann zusätzlich – wobei deren Abgabe von Ihnen völlig freiwillig ist – für den Fall, dass wir Sie nach personenbezogenen Daten fragen, die entweder für die Erfüllung eines Vertrages oder zur Durchführung vorvertraglicher Maßnahmen nicht erforderlich sind, oder auch die anderen Erlaubnistatbestände des Art. 6 Abs. 1 Satz 1 lit c) – f) DSGVO nicht gegeben wären.

Sollte eine Einwilligung erforderlich sein, werden wir Sie **gesondert** darum bitten. Sollten Sie diese Einwilligung nicht abgeben, werden wir selbstverständlich solche Daten keinesfalls verarbeiten.

Personenbezogene Daten, die Sie uns für die Erfüllung eines Vertrages oder zur Durchführung vorvertraglicher Maßnahmen geben, die hierfür erforderlich sind und die wir entsprechend dafür verarbeiten, sind beispielsweise

- Ihre Kontaktdaten wie Name, Anschrift, Telefon, Fax, E-Mail, Steuer-nummer u.a., und soweit für finanzielle Transaktionen erforderlich, Finanzinformationen, wie Kreditkarten- oder Bankdaten;
- Versand- und Rechnungsdaten, Angaben welche Steuerungsart Sie wünschen (Regel- oder Differenzbesteuerung) und andere Informationen, die Sie für den Erwerb, das Anbieten bzw. sonstiger Leistungen unseres Hauses oder den Versand eines Objektes angeben;

- Transaktionsdaten auf Basis Ihrer vorbezeichneten Aktivitäten;

- weitere Informationen, um die wir Sie bitten können, um sich beispielsweise zu authentifizieren, falls dies für die ordnungsgemäße Vertragsabwicklung erforderlich ist (Beispiele: Ausweis-kopie, Handelsregistrauszug, Rechnerkopie, Beantwortung von zusätzlichen Fragen, um Ihre Identität oder die Eigentumsverhältnisse an einem von Ihnen angebotenen Objekt überprüfen zu können). Teilweise sind wir dazu auch gesetzlich verpflichtet, vgl. § 2 Abs. 1 Ziffer 16 GwG und dies bereits schon in einem vorvertraglichen Stadium.

Gleichzeitig sind wir im Rahmen der Vertragsabwicklung und zur Durchführung vertragsanbahnender Maßnahmen berechtigt, an-

dere ergänzende Informationen von Dritten einzuholen (z.B.: Wenn Sie Verbindlichkeiten bei uns eingehen, so sind wir generell berechtigt Ihre Kreditwürdigkeit im gesetzlich erlaubten Rahmen über eine Wirtschaftsauskunftei überprüfen zu lassen. Diese Erforderlichkeit ist insbesondere durch die Besonderheit des Auktionshandels gegeben, da Sie mit Ihrem Gebot und dem Zuschlag dem Vorkäufer die Möglichkeit nehmen, das Kunstwerk zu erstehen. Damit kommt Ihrer Bonität, über die wir stets höchste Verschwiegenheit bewahren, größte Bedeutung zu.).

Registrierung/Anmeldung/Angabe von personenbezogenen Daten bei Kontaktaufnahme

Sie haben die Möglichkeit, sich bei uns direkt (im Telefonat, postalisch, per E-Mail oder per Fax), oder auf unseren Internetseiten unter Angabe von personenbezogenen Daten zu registrieren.

So z.B. wenn Sie an Internetauktionen teilnehmen möchten oder/und sich für bestimmte Kunstwerke, Künstler, Stilrichtungen, Epochen u.a. interessieren, oder uns bspw. Kunstobjekte zum Kauf oder Verkauf anbieten wollen.

Welche personenbezogenen Daten Sie dabei an uns übermitteln, ergibt sich aus der jeweiligen Eingabemaske, die wir für die Registrierung bzw. Ihre Anfragen verwenden, oder den Angaben, um die wir Sie bitten, oder die Sie uns freiwillig übermitteln. Die von Ihnen hierfür freiwillig ein- bzw. angegebenen personenbezogenen Daten werden ausschließlich für die interne Verwendung bei uns und für eigene Zwecke erhoben und gespeichert.

Wir sind berechtigt die Weitergabe an einen oder mehrere Auftragsverarbeiter zu veranlassen, der die personenbezogenen Daten ebenfalls ausschließlich für eine interne Verwendung, die dem für die Verarbeitung Verantwortlichen zuzurechnen ist, nutzt.

Durch Ihre Interessenbekundung an bestimmten Kunstwerken, Künstlern, Stilrichtungen, Epochen, u.a., sei es durch Ihre oben beschriebene Teilnahme bei der Registrierung, sei es durch Ihr Interesse am Verkauf, der Einlieferung zu Auktionen, oder dem Ankauf, jeweils unter freiwilliger Angabe Ihrer personenbezogenen Daten, ist es uns gleichzeitig erlaubt, Sie über Leistungen unseres Hauses und Unternehmen, die auf dem Kunstmarkt in engem Zusammenhang mit unserem Haus stehen, zu benachrichtigen, sowie zu einem zielgerichteten Marketing und der Zusendung von Werbeangeboten auf Grundlage Ihres Profils per Telefon, Fax, postalisch oder E-Mail. Wünschen Sie dabei einen speziellen Benachrichtigungsweg, so werden wir uns gerne nach Ihren Wünschen richten, wenn Sie uns diese mitteilen. Stets werden wir aufgrund Ihrer vorbezeichneten Interessen, auch Ihren Teilnahmen an Auktionen, nach Art. 6 Abs. 1 lit f) DSGVO abwägen, ob und wenn ja, mit welcher Art von Werbung wir an Sie herantreten dürfen (bspw.: Zusendung von Auktionskatalogen, Information über Sonderveranstaltungen, Hinweise zu zukünftigen oder vergangenen Auktionen, etc.).

Sie sind jederzeit berechtigt, dieser Kontaktaufnahme mit Ihnen gegen. Art. 21 DSGVO zu **widersprechen** (siehe nachfolgend unter: „Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten“).

Live-Auktionen

In sogenannten Live-Auktionen sind eine oder mehrere Kameras oder sonstige Bild- und Tonaufzeichnungsgeräte auf den Auktionsator und die jeweiligen zur Versteigerung kommenden Kunstwerke gerichtet. Diese Daten sind zeitgleich über das Internet grds. für jedermann, der dieses Medium in Anspruch nimmt, zu empfangen. Ketterer Kunst trifft die bestmöglichen Sorgfaltsmaßnahmen, dass hierbei keine Personen im Saal, die nicht konkret von Ketterer Kunst für den Ablauf der Auktion mit deren Einwilligung dazu bestimmt sind, abgebildet werden. Ketterer Kunst kann jedoch keine Verantwortung dafür übernehmen, dass Personen im Auktionsaal sich aktiv in das jeweilige Bild einbringen, in dem sie bspw. bewusst oder unbewusst ganz oder teilweise vor die jeweilige Kamera treten, oder sich durch das Bild bewegen. Für diesen Fall sind die jeweiligen davon betroffenen Personen durch ihre Teilnahme an bzw. ihrem Besuch an der öffentlichen Versteigerung mit der Verarbeitung ihrer personenbezogenen Daten in Form der Abbildung ihrer Person im Rahmen des Zwecks der Live-Auktion (Übertragung der Auktion mittels Bild und Ton) einverstanden.

Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten

Gemäß den Vorschriften der DSGVO stehen Ihnen insbesondere folgende Rechte zu:

- Recht auf unentgeltliche Auskunft über die zu Ihrer Person gespeicherten personenbezogenen Daten, das Recht eine Kopie dieser Auskunft zu erhalten, sowie die weiteren damit in Zusammenhang stehenden Rechte nach Art. 15 DSGVO.
- Recht auf unverzügliche Berichtigung nach Art. 16 DSGVO Sie betreffender unrichtiger personenbezogener Daten, ggfls. die Vervollständigung unvollständiger personenbezogener Daten - auch mittels einer ergänzenden Erklärung - zu verlangen.

- Recht auf unverzügliche Löschung („Recht auf Vergessenwerden“) der Sie betreffenden personenbezogenen Daten, sofern einer der in Art. 17 DSGVO aufgeführten Gründe zutrifft und soweit die Verarbeitung nicht erforderlich ist.

- Recht auf Einschränkung der Verarbeitung, wenn eine der Voraussetzungen in Art. 18 Abs. 1 DSGVO gegeben ist.

- Recht auf Datenübertragbarkeit, wenn die Voraussetzungen in Art. 20 DSGVO gegeben sind.

- Recht auf jederzeitigen Widerspruch nach Art. 21 DSGVO aus Gründen, die sich aus Ihrer besonderen Situation ergeben, gegen die Verarbeitung Sie betreffender personenbezogener Daten, die aufgrund von Art. 6 Abs. 1 lit e) oder f) DSGVO erfolgt. Dies gilt auch für ein auf diese Bestimmungen gestütztes Profiling.

Beruht die Verarbeitung Ihrer personenbezogenen Daten auf einer Einwilligung nach Art. 6 Abs. 1 lit a) oder Art. 9 Abs. 2 lit a) DSGVO, so steht Ihnen zusätzlich ein Recht auf Widerruf nach Art. 7 Abs. 3 DSGVO zu. Vor einem Ansuchen auf entsprechende Einwilligung werden Sie von uns stets auf Ihr Widerrufsrecht hingewiesen.

Zur Ausübung der vorbezeichneten Rechte können Sie sich direkt an uns unter den zu Beginn angegebenen Kontaktdaten oder an unseren Datenschutzbeauftragten wenden. Ihnen steht es ferner frei, im Zusammenhang mit der Nutzung von Diensten der Informationsgesellschaft, ungeachtet der Richtlinie 2002/58/EG, Ihr Widerspruchsrecht mittels automatisierter Verfahren auszuüben, bei denen technische Spezifikationen verwendet werden.

Beschwerderecht nach Art. 77 DSGVO

Wenn Sie der Ansicht sind, dass die Verarbeitung der Sie betreffenden personenbezogenen Daten durch die Ketterer Kunst GmbH & Co. KG mit Sitz in München gegen die DSGVO verstößt, so haben Sie das Recht sich mit einer Beschwerde an die zuständige Stelle, in Bayern an das Bayerische Landesamt für Datenschutzaufsicht, Promenade 27 (Schloss), D - 91522 Ansbach zu wenden.

Datensicherheit

Wir legen besonders Wert auf eine hohe IT-Sicherheit, unter anderem durch eine aufwendige Sicherheitsarchitektur.

Datenspeicherzeitraum

Der Gesetzgeber schreibt vielfältige Aufbewahrungsfristen und -pflichten vor, so z.B. eine 10-jährige Aufbewahrungsfrist (§ 147 Abs. 2 i. V. m. Abs. 1 Nr.1, 4 und 4a AO, § 14b Abs. 1 UStG) bei bestimmten Geschäftsunterlagen, wie z.B. für Rechnungen. Wir weisen auch darauf hin, dass die jeweilige Aufbewahrungsfrist bei Verträgen erst nach dem Ende der Vertragsdauer zu laufen beginnt. Wir erlauben uns auch den Hinweis darauf, dass wir im Falle eines Kulturgutes nach § 45 KGG i.V.m. § 42 KGG verpflichtet sind, Nachweise über die Sorgfaltsanforderungen aufzuzeichnen und hierfür bestimmte personenbezogene Daten für die Dauer von 30 Jahren aufzubewahren. Nach Ablauf der Fristen, die uns vom Gesetzgeber auferlegt werden, oder die zur Verfolgung oder die Abwehr von Ansprüchen (z.B. Verjährungsregelungen) nötig sind, werden die entsprechenden Daten routinemäßig gelöscht. Daten, die keinen Aufbewahrungsfristen und -pflichten unterliegen, werden gelöscht, wenn ihre Aufbewahrung nicht mehr zur Erfüllung der vertraglichen Tätigkeiten und Pflichten erforderlich ist. Stehen Sie zu uns in keinem Vertragsverhältnis, sondern haben uns personenbezogene Daten anvertraut, weil Sie bspw. über unsere Dienstleistungen informiert sein möchten, oder sich für einen Kauf oder Verkauf eines Kunstwerks interessieren, erlauben wir uns davon auszugehen, dass Sie mit uns so lange in Kontakt stehen möchten, wir also die hierfür uns übergebenen personenbezogenen Daten so lange verarbeiten dürfen, bis Sie dem aufgrund Ihrer vorbezeichneten Rechte aus der DSGVO widersprechen, eine Einwilligung widerrufen, von Ihrem Recht auf Löschung oder der Datenübertragung Gebrauch machen.

Wir weisen darauf hin, dass für den Fall, dass Sie unsere Internetdienste in Anspruch nehmen, hierfür unsere erweiterten Datenschutzerklärungen ergänzend gelten, die Ihnen in diesem Fall gesondert bekannt gegeben und transparent erläutert werden, sobald Sie diese Dienste in Anspruch nehmen.

*Verordnung (EU) 2016/679 des Europäischen Parlaments und des Rates vom 27. April 2016 zum Schutz natürlicher Personen bei der Verarbeitung personenbezogener Daten, zum freien Datenverkehr und zur Aufhebung der Richtlinie 95/46/EG (Datenschutz-Grundverordnung)

TERMS OF PUBLIC AUCTION

As of June 2023

1. General

1.1 Ketterer Kunst GmbH & Co. KG based in Munich (hereinafter “Auctioneer”) generally auctions as a commission agent in its own name and for the account of the consignor (hereinafter “Commissioner”), who remains anonymous. Items owned by the auctioneer (own goods) are auctioned in their own name and for their own account. These auction conditions also apply to the auction of these own goods, in particular the premium (below item 5) is also to be paid for this.

1.2 The auction shall be conducted by an individual having an auctioneer’s license; the auctioneer shall select this person. The auctioneer is entitled to appoint suitable representatives to conduct the auction pursuant to § 47 of the German Trade Regulation Act (GewO). Any claims arising out of and in connection with the auction may be asserted only against the auctioneer.

1.3 The auctioneer reserves the right to combine any catalog numbers, to separate them, to call them in an order other than that specified in the catalog or to withdraw them.

1.4 Any items due to be auctioned may be inspected on the auctioneer’s premises prior to the auction. This also applies to participation in auctions in which the bidder can also bid via the Internet (so-called live auctions). The time and place will be announced on the auctioneer’s website. If the bidder (particularly the bidder in a live auction) is not (or no longer) able to view the item because the auction has already started, for example, he waives his right to view the item by bidding.

1.5 In accordance with the GwG (Money Laundering Act) the auctioneer is obliged to identify the purchaser and those interested in making a purchase as well as, if necessary, one acting as representative for them and the „beneficial owner” within the meaning of § 3 GwG (Money Laundering Act) for the purpose of the execution of the order, as well as to record and store the collected data and information. The aforementioned purchaser or those interested in purchasing or their representatives are obliged to cooperate, in particular to submit the necessary identification papers, in particular based on a domestic passport or a passport, identity card or passport or identity card that is recognized or approved under immigration law. The auctioneer is entitled to make a copy of this in compliance with data protection regulations. In the case of legal persons or private companies, an extract from the commercial or cooperative register or a comparable official register or directory must be requested. The purchaser or those interested in the purchase assure that the identification papers and information provided by them for this purpose are correct and that he or the person he represents is the “beneficial owner” according to Section 3 GwG (Money Laundering Act).

2. Calling / Auction Procedure / Winning a lot

2.1 As a general rule the object is called up for the lower estimate, in exceptional cases it also below. The bidding steps are be at the auctioneer’s discretion; in general, in steps of 10 %.

2.2 The auctioneer may reject a bid, especially if a bidder, who is not known to the auctioneer or with whom there is no business relation as of yet, does not furnish security before the auction begins. Even if security is furnished, any claim to acceptance of a bid shall be unenforceable.

2.3 If a bidder wishes to bid on behalf of someone else, he must notify the bidder before the start of the auction, stating the name and address of the person represented and submitting a written power of attorney. When participating as a telephone bidder or as a bidder in a live auction (see definition Section 1.4), representation is only possible if the auctioneer has received the proxy in writing at least 24 hours before the start of the auction (= first call). Otherwise, the representative is liable to the auctioneer for his bid, as if he had submitted it in his own name, either for performance or for damages.

2.4 A bid expires, except in the case of its rejection by the auctioneer, if the auction is closed without a bid being accepted or if the auctioneer calls up the item again; a bid does not expire with a subsequent ineffective higher bid.

2.5 In addition, the following applies to written proxy bids: These must be received no later than the day of the auction and must name the item, stating the catalog number and the bid price, which is understood to be the hammer price without premium and sales tax; Any ambiguities or inaccuracies are at the expense of the bidder. If the description of the auction item does not match the specified catalog number, the catalog number is decisive for the content of the bid. The auctioneer is not obliged to inform the bidder that his bid has not been considered. Each bid will only be used by the auctioneer to the amount necessary to outbid other bids.

2.6 A bid is accepted if there is no higher bid after three calls. Notwithstanding the possibility of refusing to accept the bid, the auctioneer may accept the bid with reserve; this shall apply especially if the minimum hammer price specified by the commissioner

is not reached. In this case the bid shall lapse within a period of 4 weeks from the date of its acceptance unless the auctioneer notifies the bidder about unreserved acceptance of the bid within this period.

2.7 If several bidders submit bids of the same amount, the auctioneer can, at his own discretion, award a bidder the bid or decide on the bid by drawing lots. If the auctioneer overlooked a higher bid or if there is any other doubt about the bid, he can choose to repeat the bid in favor of a specific bidder or offer the item again until the end of the auction; in these cases, a previous knock-down becomes ineffective.

2.8 Winning a lot makes acceptance and payment obligatory.

3. Special terms for written proxy bids, telephone bidders, bids in text form and via the internet, participation in live auctions, post-auction sale.

3.1 The auctioneer exerts himself for considering written proxy bids, bids in text form, via the Internet or telephone bids that he only receives on the day of the auction and the bidder is not present at the auction. However, the bidder cannot derive any claims from this if the auctioneer no longer considers these offers in the auction, for whatever reason.

3.2 On principle, all absentee bids according to the above item, even if such bids are received 24 hours before the auction begins, shall be legally treated on a par with bids received in the auction venue. The auctioneer shall however not assume any liability in this respect.

3.3 In general, it is not possible to develop and maintain software and hardware completely error-free given the current state of the art. It is also not possible to 100% rule out disruptions and impairments on the Internet and telephone lines. As a result, the auctioneer cannot assume any liability or guarantee for the permanent and trouble-free availability and use of the websites, the Internet and the telephone connection, provided that he is not responsible for this disruption himself. The standard of liability according to Section 10 of these conditions is decisive. Under these conditions, the provider therefore assumes no liability for the fact that, due to the aforementioned disruption, no or only incomplete or late bids can be submitted, which would have led to the conclusion of a contract without any disruption. Accordingly, the provider does not assume any costs incurred by the bidder as a result of this disruption. During the auction, the auctioneer will make reasonable efforts to contact the telephone bidder on the telephone number he/she has provided and thus give him the opportunity to bid by telephone. However, the auctioneer is not responsible for not being able to reach the telephone bidder on the number provided or for disruptions in the connection.

3.4 It is expressly pointed out that telephone conversations with the telephone bidder during the auction may be recorded for documentation and evidence purposes and may exclusively be used for fulfillment of a contract and to receive bids, even where these do not lead to fulfillment of the contract. If the telephone bidder does not agree to this, he/she must point this out to the employee at the latest at the beginning of the telephone call. The telephone bidder will also be informed of the modalities listed in Section 3.4 in good time before the auction takes place in writing or in text form, as well as at the beginning of the telephone call.

3.5 In case of the use of a currency converter (e.g. for a live auction) no liability is assumed for the accuracy of the currency conversion. In case of doubt, the respective bid price in EUR shall be the decisive factor.

3.6 A bidder in a live auction is obliged to keep all access data for his user account secret and to adequately secure it against access by third parties. Third persons are all persons with the exception of the bidder himself. The auctioneer must be informed immediately if the bidder becomes aware that third parties have misused the bidder’s access data. The bidder is liable for all activities carried out by third parties using his user account as if he had carried out this activity himself.

3.7 It is possible to place bids after the auction, in the the so-called post-auction sale. Insofar as the consignor has agreed upon this with the auctioneer, they apply as offers for the conclusion of a purchase contract in the post-auction sale. A contract is only concluded when the auctioneer accepts this offer. The provisions of these terms of auction apply accordingly, unless they are exclusively provisions that relate to the auction-specific process within an auction.

4. Transfer of perils / Delivery and shipping costs

4.1 When the bid is accepted, the risk, in particular the risk of accidental loss and accidental deterioration of the auction item, passes to the buyer, who also bears the costs.

4.2 The buyer bears the costs of delivery, acceptance and shipment to a location other than the place of performance, with the auc-

tioneer determining the type and means of shipment at its own discretion.

4.3 Once the bid has been accepted, the auction item is stored at the auctioneer at the risk and expense of the buyer. The auctioneer is entitled, but not obliged, to take out insurance or to take other value-preserving measures. He is entitled at any time to store the item with a third party for the account of the buyer; if the item is stored at the auctioneer, the auctioneer can demand payment of a standard storage fee (plus handling charges).

5. Purchase price / Due date / Fees

5.1 The purchase price is due upon the acceptance of the bid (in the case of post-auction sales, cf. section 3.7, upon acceptance of the bid by the auctioneer). Invoices issued during or immediately after the auction require audit; errors excepted.

5.2 The buyer shall only make payments to the account specified by the auctioneer. The fulfillment effect of the payment only occurs when it is finally credited to the auctioneer’s account.

All costs and fees of the transfer (including the bank charges deducted from the auctioneer) shall be borne by the buyer, insofar as this is legally permissible and does not fall under the prohibition of Section 270a of the German Civil Code.

5.3 Depending on the consignor’s specifications, it will be sold subject to differential or regular taxation. The type of taxation can be requested prior to purchase.

5.4 Buyer’s premium

5.4.1 Art objects without closer identification in the catalog are subject to differential taxation. If differential taxation is applied, the following premium per individual object is levied:

– Hammer price up to 800,000 €: herefrom 32 % premium.

– The share of the hammer price exceeding 800,000 € is subject to a premium of 27 % and is added to the premium of the share of the hammer price up to 800,000 €.

– The share of the hammer price exceeding 4,000,000 € is subject to a premium of 22 % and is added to the premium of the share of the hammer price up to 4,000,000 €.

The purchasing price includes the statutory VAT of currently 19 %.

5.4.2 Objects marked „N” in the catalog were imported into the EU for the purpose of sale. These objects are subject to differential taxation. In addition to the premium, they are also subject to the import turnover tax, advanced by the auctioneer, of currently 7 % of the invoice total.

5.4.3 Objects marked „R” in the catalog are subject to regular taxation. Accordingly, the purchasing price consists of the hammer price and a premium per single object calculated as follows:

– Hammer price up to 800,000 €: herefrom 27 % premium.

– The share of the hammer price exceeding 800,000 € is subject to a premium of 21% and is added to the premium of the share of the hammer price up to 800,000 €.

– The share of the hammer price exceeding 4,000,000 € is subject to a premium of 15% and is added to the premium of the share of the hammer price up to 4,000,000 €.

– The statutory VAT of currently 19 % is levied to the sum of hammer price and premium. As an exception, the reduced VAT of currently 7 % is added for printed books.

Regular taxation may be applied for contractors entitled to input tax reduction.

5.5 Artist’s Resale Right

For original works of visual art and photographs subject to resale rights by living artists, or by artists who died less than 70 years ago, an additional resale right reimbursement in the amount of the currently valid percentage rates (see below) specified in section 26 para. 2 UrhG (German Copyright Act) is levied in order to compensate the auctioneer’s expenses according to section 26 UrhG.

4 percent for the part of the sale proceeds from 400 euros up to 50,000 euros, another 3 percent for the part of the sales proceeds from 50,000.01 to 200,000 euros, another 1 percent for the part of the sales proceeds from 200,000.01 to 350,000 euros, another 0.5 percent for the part of the sale proceeds from 350,000.01 to 500,000 euros and a further 0.25 percent for the part of the sale proceeds over 500,000 euros.

The maximum total of the resale right fee is EUR 12,500.

5.6 Export deliveries to EU countries are exempt from sales tax on presentation of the VAT number. Export deliveries to third countries (outside the EU) are exempt from VAT; if the auctioned items are exported by the buyer, the sales tax will be refunded to the buyer as soon as the auctioneer has the proof of export.

6. Advance payment / Retention of title

6.1 The auctioneer is not obliged to hand out the auction item before payment of all amounts owed by the buyer has been made.

6.2 Ownership of the object of purchase is only transferred to the buyer once the invoice amount has been paid in full. If the buyer has already resold the object of purchase at a point in time when he has not yet paid the auctioneer's invoice amount or has not paid it in full, the buyer transfers all claims from this resale to the auctioneer up to the amount of the unpaid invoice amount. The auctioneer accepts this transffer.

6.3 If the buyer is a legal entity under public law, a special fund under public law or an entrepreneur who, when concluding the purchase contract, is exercising his commercial or self-employed professional activity, the retention of title also applies to claims of the auctioneer against the buyer from the current business relationship and other auction items until the settlement of claims in connection with the purchase.

7. Right of offset- and retention

7.1 The buyer can only offset undisputed or legally binding claims against the auctioneer.

7.2 The buyer's rights of retention are excluded. Rights of retention of the buyer who is not an entrepreneur within the meaning of § 14 BGB (German Civil Code) are only excluded if they are not based on the same contractual relationship.

8. Delay in payment, Revocation, Claims for compensation

8.1 If the buyer is in default with a payment, the auctioneer can, regardless of further claims, demand interest for default at the usual bank interest rate for open overdrafts, but at least in the amount of the respective statutory interest on defaults according to §§ 288, 247 BGB (German Civil Code). With the occurrence of default, all claims of the auctioneer become due immediately.

8.2 If the auctioneer demands compensation instead of performance because of the late payment and if the item is auctioned again, the original buyer, whose rights from the previous bid expire, is liable for the damage caused as a result, such as storage costs, failure and lost profit. He has no claim to any additional proceeds realized in the repeated auction and is not permitted to make any further bids.

8.3 The buyer must collect his acquisition from the auctioneer immediately, at the latest 1 month after the bid has been accepted. If he defaults on this obligation and collection does not take place despite an unsuccessful deadline, or if the buyer seriously and finally refuses collection, the auctioneer can withdraw from the purchase contract and claim compensation with the proviso that he can auction the item again and compensate for his damage in the same way as in the event of default in payment by the buyer, without the buyer being entitled to additional proceeds from the new auction. In addition, the buyer also owes reasonable compensation for all collection costs caused by the delay.

8.4 The auctioneer is entitled to withdraw from the contract if it emerges after the conclusion of the contract that he is not or was not entitled to carry out the contract due to a legal provision or official instruction or there is an important reason, that makes the execution of the contract for the auctioneer, also under consideration of the legitimate interests of the buyer, unacceptable. Such an important reason exists in particular if there are indications of the existence of facts according to §§ 1 Para. 1 or 2 of the transaction in the sense of the Money Laundering Act (GwG) or in the case of missing, incorrect or incomplete disclosure of the identity and economic background of the transaction in the sense of the Money Laundering Act (GwG) as well as insufficient cooperation in the fulfillment of the obligations resulting from the Money Laundering Act (GwG), regardless of whether on the part of the buyer or the consignor. The auctioneer will seek clarification without negligent hesitation as soon as he becomes aware of the circumstances that justify the withdrawal.

9. Guarantee

9.1 All items to be auctioned can be viewed and inspected prior to the auction. The items are used and are being auctioned off without any liability on the part of the auctioneer for material defects and exclude any guarantee. However, in case of material defects which destroy or significantly reduce the value or the serviceability of the item and of which the purchaser notifies the auctioneer within 12 months of the acceptance of his bid, the auctioneer undertakes to assign any claim which it holds against the consignor or - should the purchaser decline this offer of assignment - to itself assert such claims against the consignor. In the case of a successful claim against the consignor by the auctioneer, the auctioneer pays the buyer the amount obtained up to the amount of the hammer price, step by step, against the return of the item. The buyer is not obliged to return the item to the auc-

tioneer if the auctioneer itself is not obliged to return the item within the framework of asserting claims against the consignor or another entitled person. The buyer is only entitled to these rights (assignment or claim against the consignor and payment of the proceeds) if he has paid the auctioneer's invoice in full. In order for the assertion of a material defect to be effective against the auctioneer, the buyer must submit a report from a recognized expert (or the creator of the catalog raisonn , the artist's declaration or the artist's foundation), which proves the defect. The buyer remains obliged to pay the premium as a service fee.

9.2 The used items are sold in a public auction in which the bidder/ buyer can participate in person. If the bidder/ buyer is also a consumer within the meaning of § 13 BGB (German Civil Code), he is expressly advised of the following:

Since he bids for a work of art that represents a used item in a public auction within the meaning of Section 312g Paragraph 2 No. 10 BGB, the provisions of consumer goods sales, i.e. the provisions of Sections 474 et seq. BGB, do not apply to this purchase.

A „publicly accessible auction" within the meaning of Section 312g Paragraph 2 No. 10 BGB is understood as such a form of marketing in which the seller offers goods or services to consumers who are present in person or who are granted this opportunity, in a transparent process based on competing bids carried out by the auctioneer, in which the winning bidder is obliged to purchase the goods or service.

Since the possibility of personal presence is sufficient for the exception of Section 474 (2) sentence 2 BGB, it is not important that one or more consumers actually took part in the auction. The auction via an online platform is therefore also to be regarded as a publicly accessible auction if the possibility of the consumer's personal presence is guaranteed.

Therefore, the warranty exclusions and limitations listed in these conditions also apply to a consumer.

9.3 The catalog descriptions and illustrations, as well as the images in other media of the auctioneer (internet, other forms of advertising, etc.), were made to the best of knowledge, they do not constitute a guarantee and are not contractually agreed properties within the meaning of § 434 BGB, but only serve to inform the bidder/ buyer, unless the auctioneer expressly and in writing guarantees the corresponding quality or property. This also applies to expertises. The estimate prices specified in the auctioneer's catalog and descriptions in other media (internet, other advertisements, etc.) serve - without guarantee for the correctness - only as an indication of the market value of the items to be auctioned. The fact of the assessment by the auctioneer as such does not represent any quality or property of the object of purchase.

9.4 In some auctions (particularly in the case of additional live auctions), video or digital images of the works of art may be used. Errors in the display in terms of size, quality, coloring etc. can occur solely because of the image reproduction. The auctioneer cannot guarantee or assume any liability for this. Clause 10 applies accordingly.

10. Liability

Claims for compensation by the buyer against the auctioneer, his legal representatives, employees or vicarious agents are excluded - for whatever legal reason and also in the event of the auctioneer withdrawing according to Section 8.4. This does not apply to damages that are based on intentional or grossly negligent behavior on the part of the auctioneer, his legal representatives or his vicarious agents. The exclusion of liability also does not apply to the assumption of a guarantee or the negligent breach of essential contractual obligations, but in the latter case the amount is limited to the foreseeable and contract-typical damages at the time the contract was concluded. The liability of the auctioneer for damage resulting from injury to life, limb or health remains unaffected.

11. Privacy

We expressly refer to the auctioneer's applicable data protection regulations. They are published in the respective auction catalog, posted in the auction room and published on the internet on www.kettererkunst.com/privacypolicy/index.php. They are part of the contract and the basis of every business contact, even in the initiation phase.

12. Final Provisions

12.1 Information provided by the auctioneer over the phone during or immediately after the auction about the auction processes - in particular regarding premiums and hammer prices - are only binding if they are confirmed in writing.

12.2 Oral ancillary agreements must be put in writing in order to be effective. The same applies to the cancellation of the requirement

of the written form.

12.3 In business transactions with merchants, legal entities under public law and special funds under public law, it is also agreed that the place of fulfillment and jurisdiction is Munich. Furthermore, Munich is always the place of jurisdiction if the buyer does not have a general place of jurisdiction in Germany.

12.4 The law of the Federal Republic of Germany applies to the legal relationship between the auctioneer and the bidder/ buyer, excluding the United Nations Convention on Contracts for the International Sale of Goods (CISG).

12.5 Dispute Resolution:

The provider is neither legally obliged nor voluntarily to join a dispute resolution (e.g. Art. 36 Para. 1 "Verbraucherstreitbeilegungsgesetz (Consumer Dispute Settlement Act, VSBG) before a consumer arbitration board and is therefore not willing to participate in such a resolution.

12.6 Should one or more provisions of these terms of auction be or become invalid, the validity of the remaining provisions shall remain unaffected. Section 306 paragraph 2 of the German Civil Code applies.

12.7 These auction conditions contain a German and an English version. The German version is always decisive, whereby the meaning and interpretation of the terms used in these auction conditions are exclusively dependent on German law.

Ketterer Kunst GmbH & Co. KG Munich

Scope:

The following data privacy rules address how your personal data is handled and processed for the services that we offer, for instance when you contact us initially, or where you communicate such data to us when logging in to take advantage of our further services.

Data controller:

The „data controller" within the meaning of the European General Data Protection Regulation" (GDPR) and other regulations relevant to data privacy are:

Ketterer Kunst GmbH & Co. KG,

Joseph-Wild-Str. 18, D-81829 Munich

You can reach us by mail at the addresses above, or

by phone: +49 89 55 244-0

by fax: +49 89 55 244-166

by email: infomuenchen@kettererkunst.de

Definitions under the European GDPR made transparent for you:

Personal Data

Personal data is any information relating to an identified or identifiable natural person (hereinafter „data subject"). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier, or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural, or social identity of that natural person.

Processing of Your Personal Data

“Processing" means any operation or set of operations performed on personal data or on sets of personal data, whether or not by automated means, such as collection, recording, organization, structuring, storage, adaptation or alteration, retrieval, consultation, use, disclosure by transmission, dissemination or otherwise making available, alignment or combination, restriction, erasure, or destruction.

Consent

“Consent" of the data subject means any freely given, specific, informed, and unambiguous indication of the data subject's wishes by which he or she, by a statement or by a clear affirmative action, signifies agreement to the processing of personal data relating to him or her.

We also need this from you – whereby this is granted by you completely voluntarily – in the event that either we ask you for personal data that is not required for the performance of a contract or to take action prior to contract formation, and/or where the lawfulness criteria set out in Art. 6 (1) sentence 1, letters c) - f) of the GDPR would otherwise not be met.

In the event consent is required, we will request this from you separately. If you do not grant the consent, we absolutely will not process such data.

Personal data that you provide to us for purposes of performance of a contract or to take action prior to contract formation and which is required for such purposes and processed by us accordingly includes, for example:

- Your contact details, such as name, address, phone, fax, e-mail, tax ID, etc., as well as financial information such as credit card or bank account details if required for transactions of a financial nature;
- Shipping and invoice details, information on what type of taxation you are requesting (regular taxation or differential taxation) and other information you provide for the purchase, offer, or other services provided by us or for the shipping of an item;
- Transaction data based on your aforementioned activities;
- other information that we may request from you, for example, in order to perform authentication as required for proper contract fulfillment (examples: copy of your ID, commercial register excerpt, invoice copy, response to additional questions in order to be able to verify your identity or the ownership status of an item offered by you). In some cases we are legally obligated to this, cf. § 2 section 1 subsection 16 GwG (Money Laundering Act) and this is the case before closing the contract.

At the same time, we have the right in connection with contract fulfillment and for purposes of taking appropriate actions that lead to contract formation to obtain supplemental information from third parties (for example: if you assume obligations to us, we generally have the right to have your creditworthiness verified by a credit reporting agency within the limits allowed by law. Such necessity exists in particular due to the special characteristics of auction sales, since in the event your bid is declared the winning

bid, you will be depriving the next highest bidder of the possibility of purchasing the artwork. Therefore your credit standing – regarding which we always maintain the strictest confidentiality – is extremely important.)

Registration/Logging in/Providing personal data when contacting us

You can choose to register with us and provide your personal data either directly (over the phone, through the mail, via e-mail, or by fax) or on our website. You would do this, for example, if you would like to participate in an online auction and/or are interested in certain works of art, artists, styles, eras, etc., or want to offer us (for example) pieces of art for purchase or sale.

Which personal data you will be providing to us is determined based on the respective input screen that we use for the registration or for your inquiries, or the information that we will be requesting from you or that you will be providing voluntarily. The personal data that you enter or provide for this purpose is collected and stored solely for internal use by us and for our own purposes.

We have the right to arrange for this information to be disclosed to one or more external data processors, which will likewise use it solely for internal use imputed to the processor's data controller.

When you show an interest in certain works of art, artists, styles, eras, etc., be this through your above-mentioned participation at registration, through your interest in selling, consignment for auction, or purchase, in each case accompanied by the voluntary provision of your personal data, this simultaneously allows us to notify you of services offered by our auction house and our company that are closely associated in the art marketplace with our auction house, to provide you with targeted marketing materials, and to send you promotional offers on the basis of your profile by phone, fax, mail, or e-mail. If there is a specific form of notification that you prefer, we will be happy to arrange to meet your needs once inform us of these. On the basis of your aforementioned interests, including your participation in auctions, we will be continually reviewing in accordance with Article 6 (1) (f) of the GDPR whether we are permitted to advertise to you and, if so, what kind of advertising may be used for this purpose (for example: sending auction catalogs, providing information on special events, future or past auctions, etc.).

You have the right to object to this contact with you at any time as stated in Art. 21 of the GDPR (see below: “Your Rights Relating to the Processing of Your Personal Data”).

Live Auctions

In so-called live auctions, one or more cameras or other audio and video recording devices are directed toward the auctioneer and the respective works of art being offered at auction. Generally, such data can be received simultaneously via the Internet by anyone using this medium. Ketterer Kunst takes the strongest precautions to ensure that no one in the room who has not been specifically designated by Ketterer Kunst to be on camera with their consent for the auction process is captured on camera. Nevertheless, Ketterer Kunst cannot assume any responsibility for whether individuals in the auction hall themselves actively enter the respective frame, for example by deliberately or unknowingly stepping partially or completely in front of the respective camera, or by

moving through the scene. In such situation, through their participation in or attendance at the public auction, the respective individuals involved are agreeing to the processing of their personal data in the form of their personal image for the purposes of the live auction (transmission of the auction via audio and video).

Your Rights Relating to the Processing of Your Personal Data

Pursuant to the provisions of the GDPR, you have the following rights in particular:

- The right to information on stored personal data concerning yourself, free of charge, the right to receive a copy of this information, and the other rights in this connection as stated in Art. 15 of the GDPR.
- The right to immediate rectification of inaccurate personal data concerning you as stated in Art. 16 of the GDPR, and as applicable, to demand the completion of incomplete personal data, including by means of providing a supplementary statement.
- The right to immediate deletion ("right to be forgotten") of personal data concerning yourself provided one of the grounds stated in Art. 17 of the GDPR applies and provided the processing is not necessary.
- The right to restriction of processing if one of the conditions in Art. 18 (1) of the GDPR has been met.
- The right to data portability if the conditions in Art. 20 of the GDPR have been met.
- The right to object, at any time, to the processing of personal data concerning yourself performed based on Art. 6 (1) letter e)

or f) of the GDPR as stated in Art. 21 for reasons arising due to your particular situation. This also applies to any profiling based on these provisions.

Where the processing of your personal data is based on consent as set out in Art. 6 (1) a) or Art. 9 (2) a) of the GDPR, you also have the right to withdraw consent as set out in Art. 7 (3) of the GDPR. Before any request for corresponding consent, we will always advise you of your right to withdraw consent.

To exercise the aforementioned rights, you can us directly using the contact information stated at the beginning, or contact our data protection officer. Furthermore, Directive 2002/58/EC notwithstanding, you are always free in connection with the use of information society services to exercise your right to object by means of automated processes for which technical specifications are applied.

Right to Complain Under Art. 77 of the GDPR

If you believe that the processing of personal data concerning yourself by Ketterer Kunst GmbH & Co. KG, headquartered in Munich, is in violation of the GDPR, you have the right to lodge a complaint with the relevant office, e.g. in Bavaria with the Data Protection Authority of Bavaria (Bayerische Landesamt für Datenschutzaufsicht, BayLDA), Promenade 27 (Schloss), D-91522 Ansbach.

Data Security

Strong IT security – through the use of an elaborate security architecture, among other things – is especially important to us.

How Long We Store Data

Multiple storage periods and obligations to archive data have been stipulated in various pieces of legislation; for example, there is a 10-year archiving period (Sec. 147 (2) in conjunction with (1) nos. 1, 4, and 4a of the German Tax Code (Abgabenordnung), Sec. 14b (1) of the German VAT Act (Umsatzsteuergesetz)) for certain kinds of business documents such as invoices. We would like to draw your attention to the fact that in the case of contracts, the archiving period does not start until the end of the contract term. We would also like to advise you that in the case of cultural property, we are obligated pursuant to Sec. 45 in conjunction with Sec. 42 of the German Cultural Property Protection Act (Kulturgutschutzgesetz) to record proof of meeting our due diligence requirements and will retain certain personal data for this purpose for a period of 30 years. Once the periods prescribed by law or necessary to pursue or defend against claims (e.g., statutes of limitations) have expired, the corresponding data is routinely deleted. Data not subject to storage periods and obligations is deleted once the storage of such data is no longer required for the performance of activities and satisfaction of duties under the contract. If you do not have a contractual relationship with us but have shared your personal data with us, for example because you would like to obtain information about our services or you are interested in the purchase or sale of a work of art, we take the liberty of assuming that you would like to remain in contact with us, and that we may thus process the personal data provided to us in this context until such time as you object to this on the basis of your aforementioned rights under the GDPR, withdraw your consent, or exercise your right to erasure or data transmission.

Please note that in the event that you utilize our online services, our expanded data privacy policy applies supplementally in this regard, which will be indicated to you separately in such case and explained in a transparent manner as soon as you utilize such services.

*Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data, and repealing Directive 95/46/EC (General Data Protection Regulation)

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INFO

Glossary

1. **Signed** and/or **dated** and/or **titled** and/or **inscribed**, is what we believe to be the artist’s handwritten information.
- 2 **Hand-written** means all the information that, in our opinion, does not undoubtedly come from the artist himself.
3. **R/D:** This object is offered with regular or differential taxation.
4. **R/N:** This object was imported into the EU for sale. It is offered subject to regular taxation. Or subject to differential taxation with the additional import sales tax of currently 7% of the invoice amount.
5. **R:** This object is offered subject to regular taxation at a tax rate of 19 %.
6. **R*:** This object is offered subject to regular taxation at a tax rate of 7 %.
7. **F:** For works by artists who died less than 70 years ago, there is a resale right royalty, ranging from 4 % to 0.25 % of the hammer, see 5.5 Terms and Conditions. The resale right fee is exempt from sales tax.
6. The artnet Price Database has included auction results since 1985 and, according to the company, currently includes auction results from over 700 international auction houses.

Results

Results available from June 12, 2023, 9 am on +49 (0)89 55244-0.
For the export of works of art from the European Union, the Cultural Protection Agreement of 1993 and the UNESCO Convention from 1975 must be observed.

Owner’s list 548

1: 131, 132, 135, 139, 140, 142, 153, 162, 167, 168, 169, 182, 188, 196, 207, 208, 217, 238; 2: 191; 3: 240, 241; 4: 175; 5: 160; 6: 225; 7: 120, 129, 165, 228; 8: 243; 9: 179; 10: 146; 11: 163, 173, 204; 12: 233; 13: 178; 14: 155; 15: 234; 16: 193; 17: 239; 18: 145; 19: 195; 20: 222; 21: 122, 205, 210, 212, 215, 236; 22: 141; 23: 200; 24: 130; 25: 124; 26: 192; 27: 104; 28: 242; 29: 187; 30: 183, 244, 245; 31: 176; 32: 246; 33: 143; 34: 227; 35: 108, 111, 113, 116, 117, 127, 148, 150, 154, 156, 157, 159, 171, 190, 203; 36: 121, 184; 37: 118, 149; 38: 194; 39: 114; 40: 107; 41: 119; 42: 144; 43: 166, 174, 181, 224; 44: 202; 45: 219, 220; 46: 247; 47: 109; 48: 151; 49: 177; 50: 125; 51: 226; 52: 106; 53: 126; 54: 100, 105, 112, 115, 123, 136, 137, 138, 152, 164, 185; 55: 201, 218; 56: 101, 102; 57: 198; 58: 147, 180; 59: 206; 60: 128; 61: 133; 62: 172; 63: 209; 64: 186; 65: 110; 66: 197; 67: 170; 68: 161; 69: 199, 213, 216, 223, 229, 230, 231, 232, 235, 237; 70: 158; 71: 221; 72: 189; 73: 134, 211; 74: 214; 75: 103

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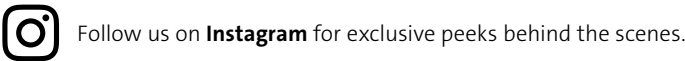
- Condition reports: high-resolution photos including the fronts and backs of all works, more images of, e.g. the frames etc.
- Videos on selected sculptures
- Bid live on www.kettererkunst.com
- Register to get more information about the artists
- Register to get more information about the auctions



Ketterer Kunst ist Partner von The Art Loss Register. Sämtliche Objekte in diesem Katalog wurden, sofern sie eindeutig identifizierbar sind, vor der Versteigerung mit dem Datenbankbestand des Registers individuell abgeglichen.

Ketterer Kunst is a partner of the Art Loss Register. All objects in this catalogue, as far as they are uniquely identifiable, have been checked against the database of the Register prior to the auction.

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Collection Consulting

For Private Collectors

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

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

Our consultation talk is absolutely free and non binding. As part of the following expert advice (analysis and valuation, outlining potential strategies and their respective implementation) we will prepare a custom-made offer.

Corporate Collections

Your company is in possession of an art collection and you are considering changes?

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

Ketterer Kunst is happy to help you redirect your corporate collection. In order to express the character of your company, we can outline the potential directions your collection should take in a first free and non binding consultation.

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



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Convenient, safe, discreet – selling through Ketterer Kunst

Auction

Our team of experts will identify the perfect auction for your work of art – whether it's the classic saleroom auction or the internet auctions with maximum reach. The right pricing strategy, paired with a sophisticated international marketing concept, will lead to the successful sale of your work of art.

Private Sale

You can sell and buy art from us at any time – even outside the auctions. If you are looking for a discreet transaction, we are just the right contact. With our global network of collectors we can fetch the maximum price for your work. We present it to select private and institutional potential buyers at a previously agreed price. If you are looking for public reach, we offer you a marketing through our homepage to address collectors worldwide, just like in an auction. Talk to us, because every work of art is just as unique as its sale.

Get in touch with us for a personal offer:

info@kettererkunst.de
phone +49 (0)89 552440
kettererkunst.com/sell

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