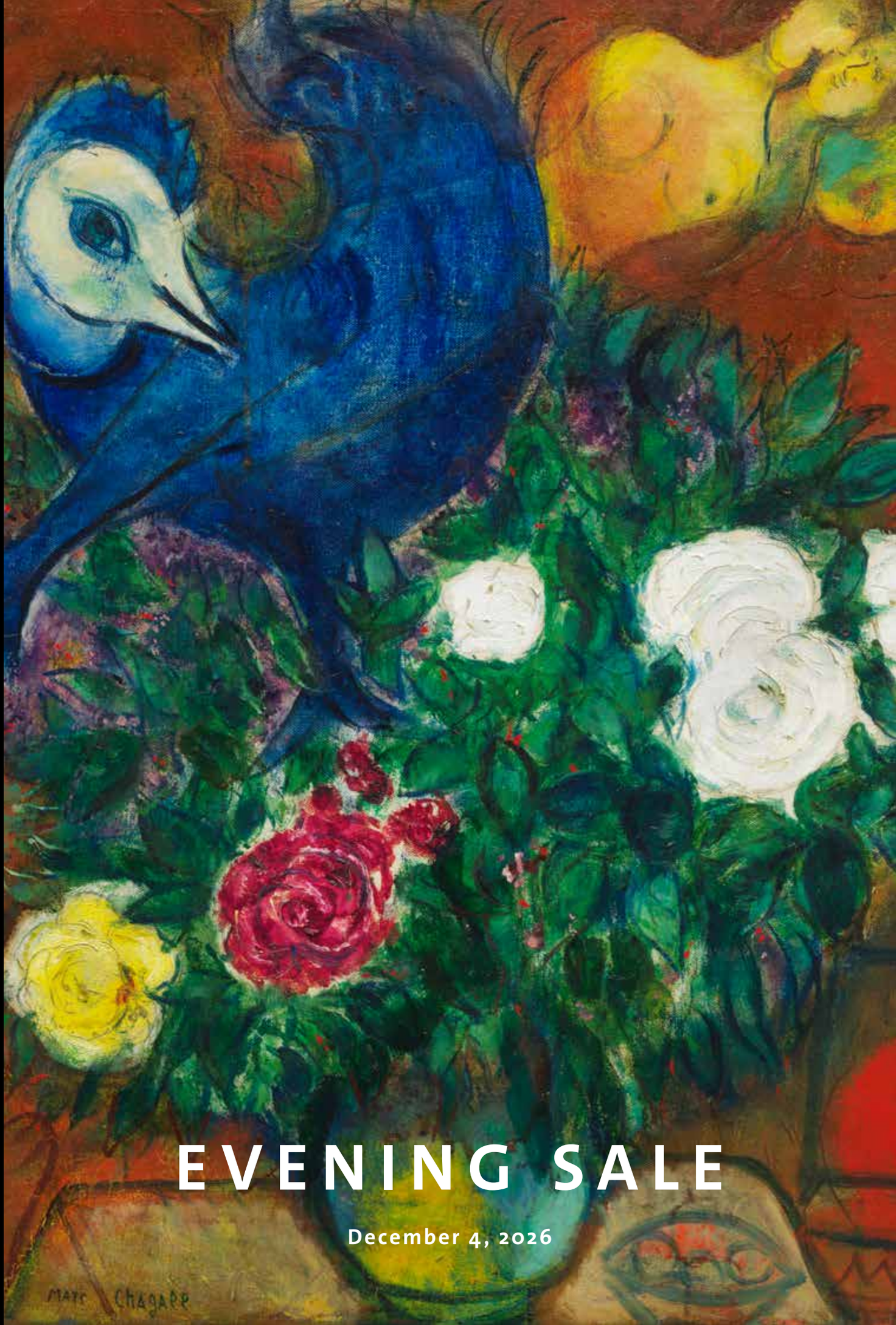
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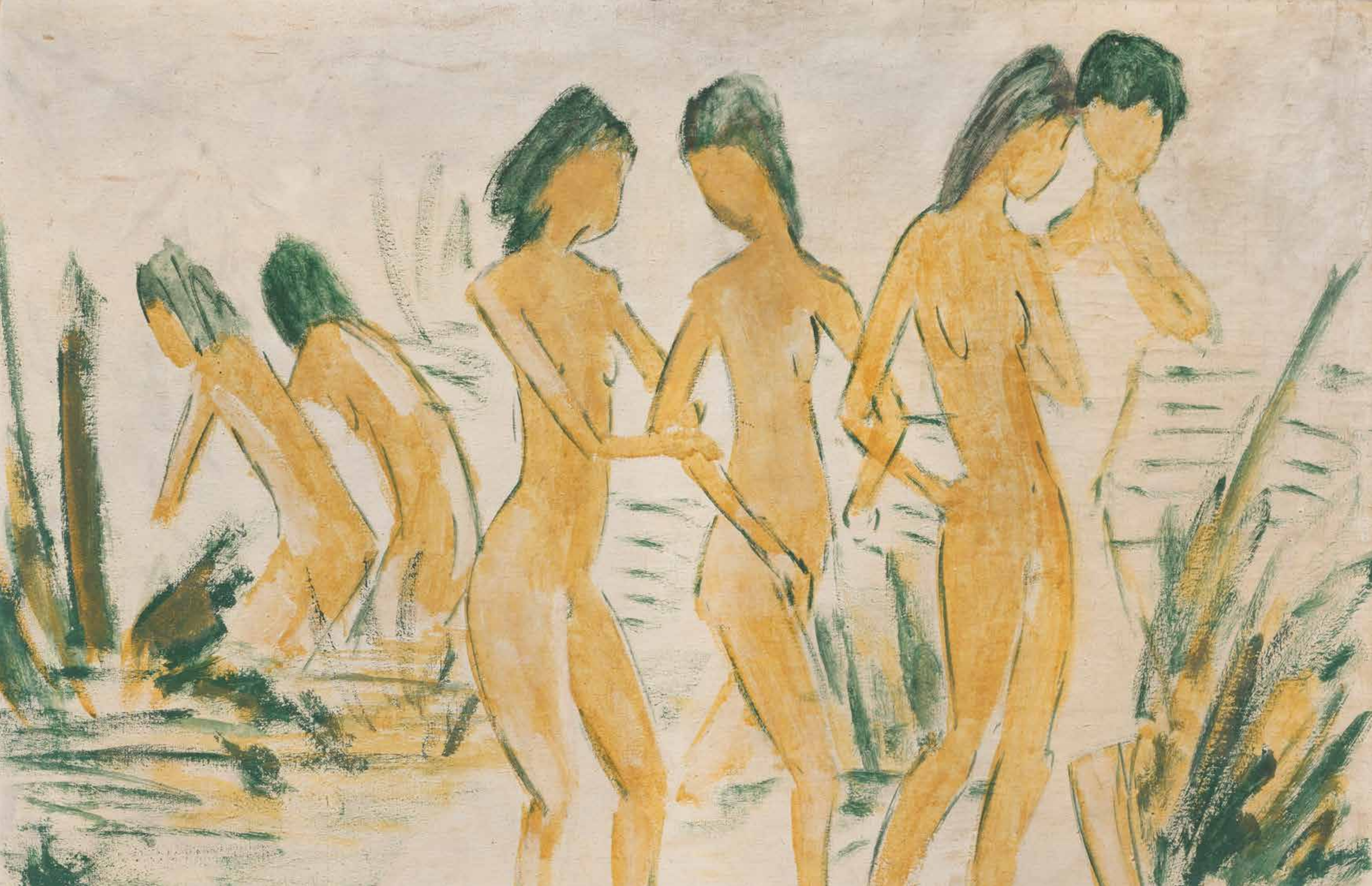


EVENING SALE

December 4, 2026









AUCTION 612

Evening Sale

Auction

Lots 1 – 60 Evening Sale (612)
Friday, December 4, 2026, 5 pm

Ketterer Kunst Munich
Joseph-Wild-Straße 18
81829 Munich

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„Modern & Contemporary Art“
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Fri	December 4	10 am – 6 pm *

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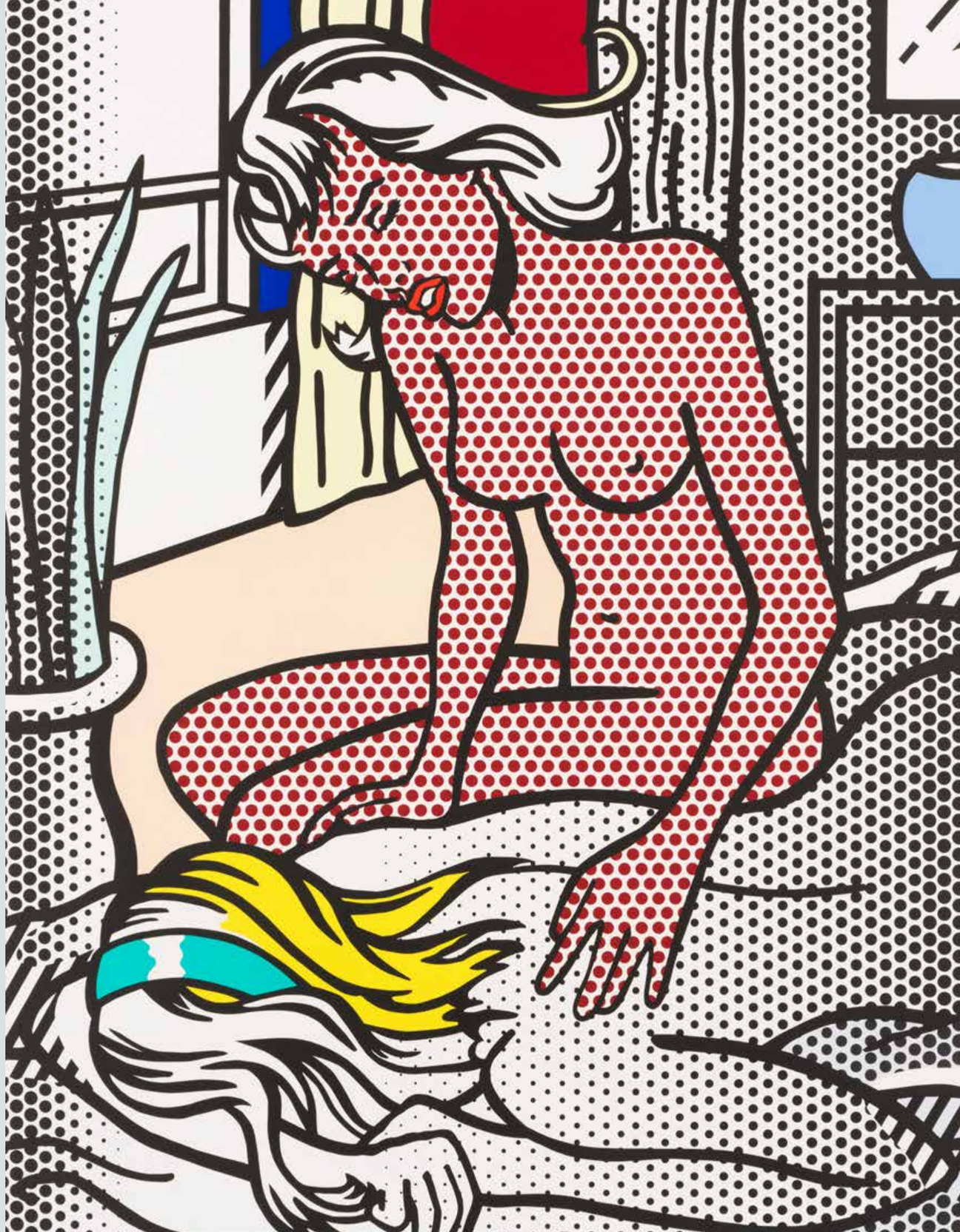
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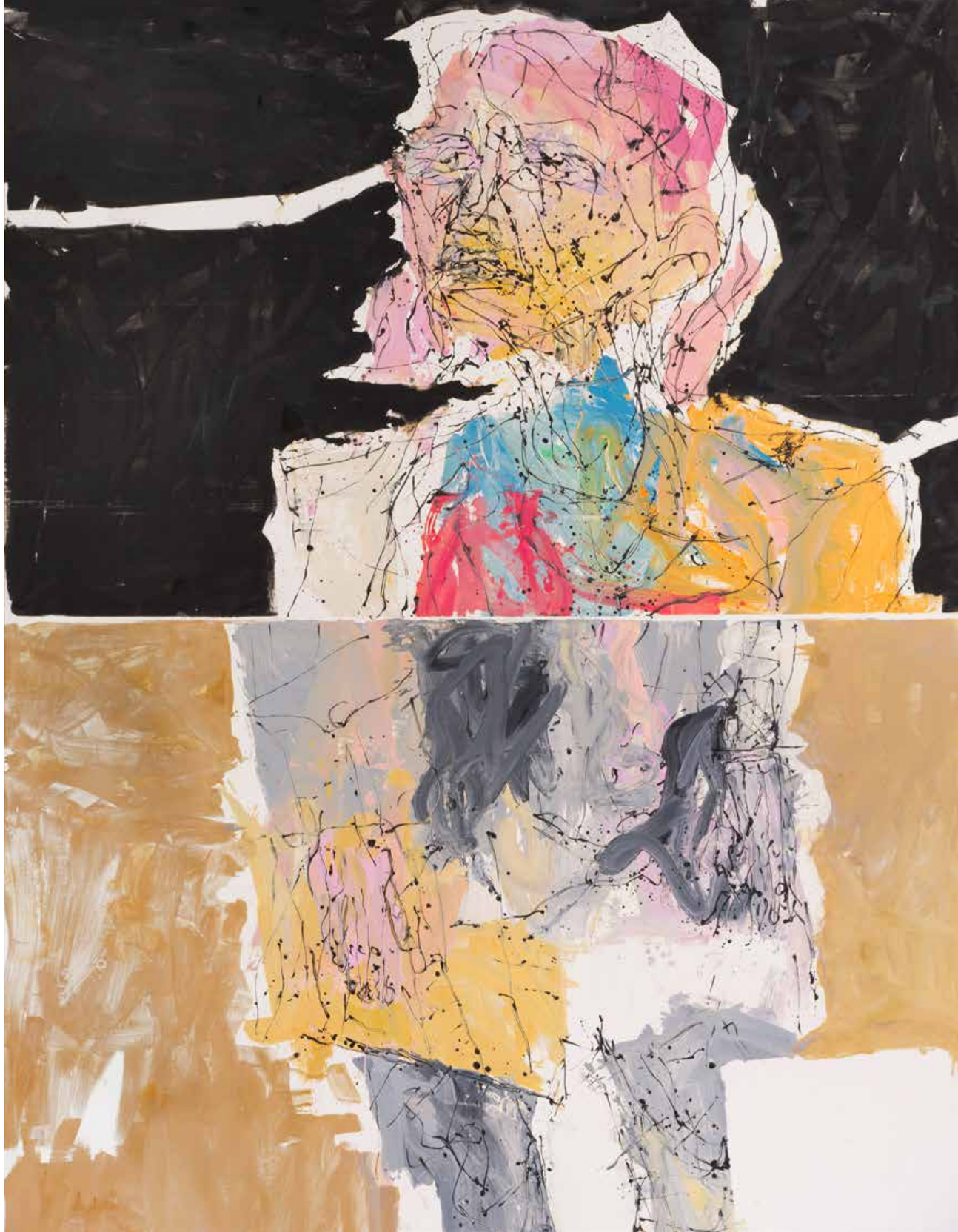
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PABLO PICASSO

1881 Malaga – 1973 Mougins

Buste de Femme au Chapeau. 1962.

Linocut in colors.
Signed and numbered. From an edition of 50 copies, in addition to approximately 20 artist's proofs from this printing state. On Arches wove paper (with watermark).
63 x 53 cm (24.8 x 20.8 in). Sheet: 75,1 x 61,9 cm (29.5 x 24.3 in).
Printed by Hidalgo Arnéra, Vallauris. Published by Galerie Leiris, Paris, in 1963.
[AR]

Called up: December 4, 2026 – ca. 5.00 pm ± 20 min.

€ 250.000 – 350.000 (R7/D/F)
$ 280,000 – 392,000

PROVENANCE

· Private collection, Ottomar Lampe, Kiel.

LITERATURE

· Brigitte Baer, Picasso peintre-graveur. Catalogue raisonné de l'œuvre gravé et des monotypes 1959–1965, vol. V, Bern 1989, CR no. 1318, V Ba (of V Bb) (with color plate on p. 459, another copy, listed here under the title "Portrait de Femme au Chapeau à Pompons et au corsage imprimé").

· Georges Bloch, Pablo Picasso. Catalogue de l'œuvre gravé et lithographié 1904–1967, vol. I, Bern 1984, CR no. 1072 (illustrated in black and white on p. 224, different copy).

VIRTUOSO A portrait of the artist of the century, rendered in a riot of color

PIONEER Picasso's color linocuts are masterpieces of modern printmaking

MUSEUM QUALITY Other examples are held by the Metropolitan Museum of Art, New York, and the Albertina, Vienna



Fascinating Print Art - Pablo Picasso's "Buste de Femme au Chapeau"
Behind the vibrant colors and striking details of Pablo Picasso's portrait "Buste de Femme au Chapeau" – likely inspired by his second wife, Jacqueline Roque, whom he often depicted wearing fancy hats – lies a meticulously planned, masterfully executed printmaking process. For his five-color print – comprising yellow, red, blue, green, and black – he uses just a single printing plate and the so-called "elimination printing" technique, which involves gradually cutting away more and more areas of the linoleum to create the five distinct printing forms, each of which is then precisely superimposed in different colors, ranging from light to dark. Thus, in "Buste de Femme au Chapeau" from 1962, Picasso begins by printing the largest area in yellow, then removes part of the linoleum and prints directly over it in red, removes another part of the linoleum and prints directly over it in blue, and so on, until he finally creates a masterpiece that does not reveal the precise method behind it.

It was not until the mid-1950s that Pablo Picasso began to explore the artistic medium of linocut. With his usual enthusiasm for experimentation, he immersed himself in this technique – which, until then, had been little used in the art world – and, together with the printer Hidalgo Arnéra in Vallauris, developed the elimination printing process described above. Unlike etching or lithography, linocut let him use bold, vibrant colors and produce complex multicolored prints with minimal material. And so Picasso – who continually reinvented himself throughout his artistic career – succeeded in establishing color linocut as a distinct and highly successful medium within just a few years. Although the technique accounts for only a small portion of his overall body of graphic work, his linocuts are among the artist's most sought-after prints. They are still regarded today as masterpieces of modern printmaking – a category to which his colorful "Buste de Femme au Chapeau" from 1962 undoubtedly belongs. [AR]

2

ALEXEJ VON JAWLENSKY

1864 Torschok – 1941 Wiesbaden

Heilandsgesicht “Einkehr”. 1918.

Oil on canvas-structured paper, mounted on cardboard, mounted on panel. Monogrammed in the lower right corner. Signed, dated, and titled “Heilandsgesicht” on the reverse side of the cardboard. Here titled “Einkehr” by Andreas Jawlensky. 36 x 28 cm (14.1 x 11 in). [EH]

Inscribed and titled again by Andreas Jawlensky on the wooden backing on the reverse.

This work is mentioned on page 70 in the so-called Cahier Noir, which the artist compiled together with his secretary Lisa Kümmel in 1934.

We are grateful to the Museum Wiesbaden for the kind assistance.

Called up: December 4, 2026 – ca. 5.02 pm ± 20 min.

€ 250.000 – 350.000 (R7/D)
$ 280,000 – 392,000

PROVENANCE

- From the artist’s estate
- Galerie Grosshennig, Düsseldorf, (1968, on consignment from the above)
- Private collection, Rhineland (1974, in the family’s possession ever since).

EXHIBITION

- Alexej von Jawlensky, Städtische Galerie im Lenbachhaus, Munich, July 17–September 13, 1964, cat. no. 105.
- Ausstellung deutscher und französischer Meisterwerke des 20. Jahrhunderts. Gemälde, Plastik, Aquarelle, Handzeichnungen, Galerie Wilhelm Grosshennig, Düsseldorf, Nov. 10, 1968–Jan. 31, 1969, p. 58 (illustrated in color).
- Kunst aus Krefelder Sammlungen in Haus Greiffenhorst 1904 -1974, Kunstverein Krefeld, Oct. 20.-Nov. 20, 1974, cat. no. 152.
- Wolfgang Wittrock Kunsthandel, Düsseldorf 1986, no.23, col.ill.
- Galerie Thomas, Munich (with a label on the reverse, before 1993).
- Jawlensky in der Schweiz / Jawlensky en Suisse, Kunsthaus Zürich, October 27, 2000–January 14, 2001, / Fondation de l’Hérimitage, Lausanne, January 26–May 13, 2001, Cat. No. 201 (each with a label on the reverse of the frame cover).

LITERATURE

- Maria Jawlensky, Lucia Pieroni-Jawlensky, Angelica Jawlensky, Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings, vol. 2: 1914–1933, Munich 1992, CR no. 991 (illustrated in color on p. 247)
- Clemens Weiler, Alexej Jawlensky, Cologne 1959, no. 248, ill. on p. 245.
.....
- Clemens Weiler, Alexej Jawlensky. Köpfe, Gesichte, Meditationen, Hanau 1970, cat. no. 143, (illustrated in color on p. 247).
- Angelika Affentranger-Kirchrath, Jawlensky. Das andere Gesicht, Bern, 2000, illustrated in color on p. 109.
- Mirna Rudan Lisak, Apstraktna reproduktivna kao produktivna umjetnost. Kromatske fantazije skladatelja Aleksandra Skrjabina, slikara Alekseja Javljenskoga i pijanista Ive Pogorelica, Zagreb, 2015, illustrated in color on p. 114.

PROVENANCE Acquired from the estate in 1974; part of a family collection ever since

SAVIOR’S FACE – CONTEMPLATION inner contemplation; the gentle expression conveys spiritual serenity and inner peace

HIGHLIGHT In the Savior’s Face, Jawlensky crystallizes his quest for a spiritual pictorial form

MUSEUM QUALITY Works from the series are at, among others, the Museum Wiesbaden, the Lenbachhaus in Munich, the Los Angeles County Museum of Art, and the Galka Scheyer Collection at the Norton Simon Museum in Pasadena

Early Portraits and the Turning Point of 1914

From the early days of his career, Alexej von Jawlensky devoted his art to three main themes: landscape, still life, and portraiture. He consistently stripped each subject of any extraneous elements. Even his early portraits lack cluttered background details. Everything shown is truly essential; everything characterizes the subject’s personality. Around 1911–12, he created his powerful, expressive portraits, the “Colorful Heads”, in the typical square format, including the “Self-Portrait” from 1912 (Museum Wiesbaden). When World War I broke out in 1914, Jawlensky, as a Russian citizen, was forced to leave Germany within 48 hours. He and his family, along with Marianne von Werefkin, moved to Saint-Prex, a small town on Lake Geneva, and ultimately lived in Switzerland until 1921.



The once-close ties to his circle of friends and fellow artists in Munich were beyond reach. This upheaval marked a decisive turning point not only in his personal life but also in his art. Jawlensky wrote in his memoirs: "My soul had been transformed by great suffering, and this required me to find different forms and colors to express what moved my soul." (A. v. Jawlensky, Lebenserinnerungen, quoted from: C. Weiler, Alexej Jawlensky. Köpfe, Gesichte, Meditationen, Hanau 1970, p. 116)

Beginning in 1915, he returned to painting female heads and began work on his famous "Variations", a series inspired by the view from his window in Saint-Prex. In 1916, he met Emmy (Galka) Scheyer in Lausanne, who would become a close confidante and manager. A portrait of Galka marks the beginning of a dense series of heads. Her black curls and curved nose are frequently reflected in the "Mystical Heads."

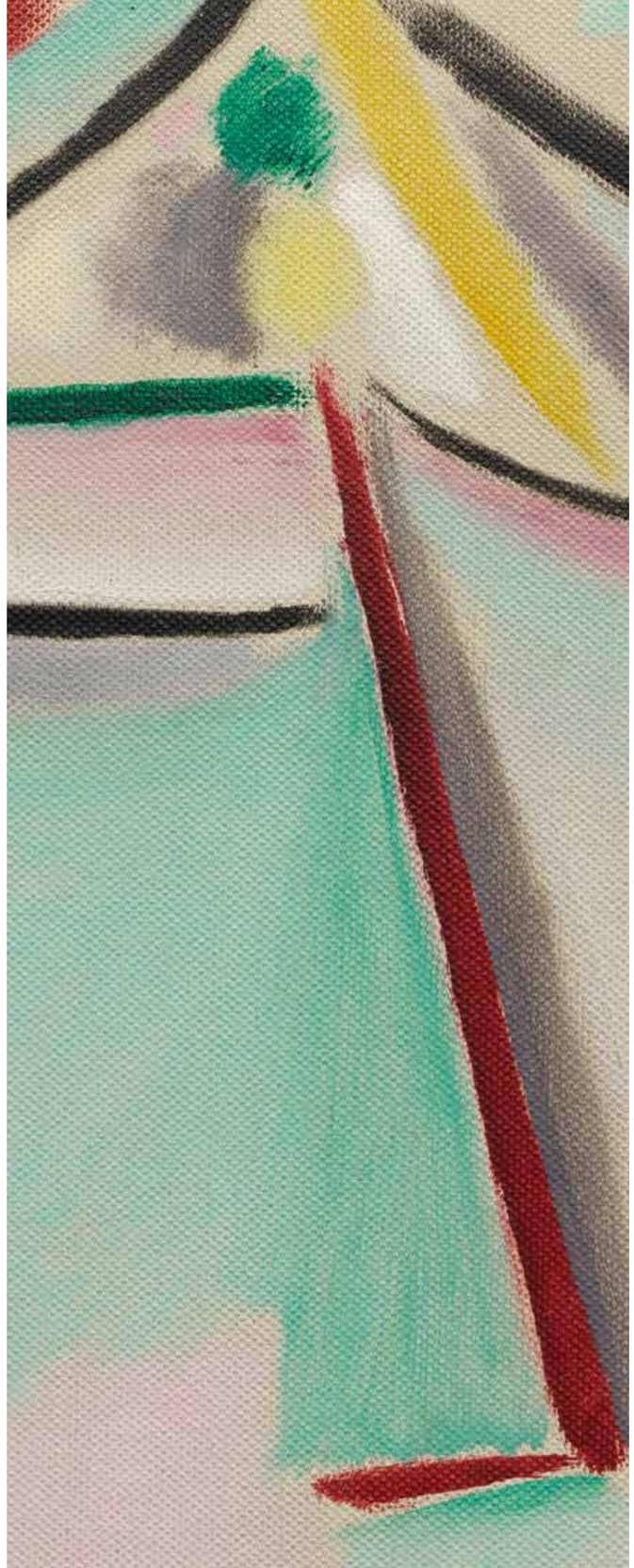
> "I understood that the artist, through his art, must express through forms and colors what is divine within him. That is why the work of art is a visible god, and art is a longing for God."
>
> Alexej von Jawlensky, in: exhibition catalog Alexej von Jawlensky, Lenbachhaus Munich/ Staatliche Kunsthalle Baden-Baden 1983, p. 28.

The "Mystical Heads" and "Saviors' Faces"
Just a few years later, another relocation was on the horizon: "We moved to Ascona in early April 1918. The following three years in Ascona were the most interesting of my life. [...] I created many variations there. And then I began painting my "Saviors' Faces" and the "Abstract Heads". To me, they were heads of saints. When I recall that time now in 1937, at a point where I am ill and over seventy years old, my soul weeps with sorrow and longing." (A. v. Jawlensky, Memoirs, quoted from: ibid., p. 119) In his series "Mystical Heads," he explored portraiture in depth; in "Saviors' Faces," he distilled it to its essence, making the portrait a reflection of a hidden inner life.

Personal characterization merges with the artistic quest to explore formal variation. With reduced yet expressively varied lines, Alexej von Jawlensky focuses on the basic forms of the face: eyes, nose, and mouth, framed by U-shaped contour lines. In the early works, the eyes are wide open; in the 1917 paintings, large eyes gaze at the viewer. In 1918, Jawlensky intensified the effect of the "Saviors' Faces" by depicting closed eyes. This introduces a sense of calm and contemplation into the series. Through variations in color and minimal changes in detail, a highly expressive range of moods and expressions emerges. About the "Saviors' Faces", Tayfun Belgin noted: "[The] title itself alludes to the spiritual dimension of the paintings, in which the focus is no longer on outward radiance and mystery, but rather on an inward retreat." Pastel tones applied in delicate layers fill the oval face; the soft palette reinforces the impression of contemplation, particularly in those paintings depicting closed eyes. [...] What already appears occasionally in the pre-war heads and in many of the 'Mystical Heads' – namely, points of light in the center of the forehead, between the eyebrows – becomes all the more evident in this series: Jawlensky's reference to the third eye, which represents a mystical symbol of wisdom in ancient Indian tradition. (Tayfun Belgin, Alexej von Jawlensky: Life and Work, in: Image and Science – Engaging with the Artistic Legacy from Hodler to Jawlensky, Bern 2003,p. 56.)

Alexej von Jawlensky, Heilandsgesicht: Erwartung (Savior's Face: Expectation), 1917, oil on linen-finish paper laid down on cardboard laid down on wood, Museum Wiesbaden, Wiesbaden.

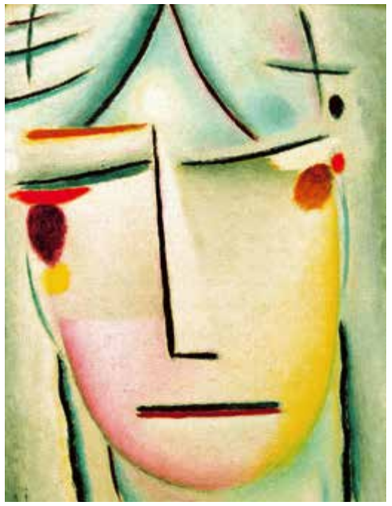




In retrospect, Alexej von Jawlensky explained what motivated him to engage so intensely with the "Saviors' Faces": "And then I had to find a form for the face, since I had come to understand that great art should be painted only with religious sentiment. And I could only express that through the human face. I understood that the artist had to use his art – through forms and colors – to express what was divine within him." This idea is summed up best as follows: "That is why the work of art is a visible God, and art is a longing for God." (Alexej von Jawlensky, quoted from: Exhibition catalog Alexej von Jawlensky, Munich/Baden-Baden 1983, p. 28)

Einkehr (Introspection)
"Einkehr" is a particularly striking painting in this series. A slight tilt dominates the composition. Not only is the head shape fundamentally shifted from the vertical axis, but the nose and mouth also reinforce the impression of a head leaning to one side. Once again, Jawlensky achieves his goal through color, which he applies with a gentle, floating touch. The distinctive turquoise, already used in the famous portrait of the dancer Zakharov (1909, Lenbachhaus, Munich), suggests the flesh tones in subtle gradations with a hint of pink. Luminous dots and lines in black, red, yellow, and green, along with circular areas, frame the face, which has found peace. The closed eyes explain the title "Einkehr." In a religious sense, introspection is a conscious turn toward God through self-reflection on one's own spirituality. [EH]

Alexej von Jawlensky, Heilandsgesicht: Sternenlicht (Savior's Face: Starlight), ca. 1921, oil on paper mounted on cardboard, Norton Simon Museum, The Blue Four Galka Scheyer Collection, Pasadena (CA).



3

ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Figuration leicht und schwer. 1953.

Oil on canvas.
Signed and dated in the lower right. Once more dated, as well as titled and inscribed with the direction “oben” on the reverse of the stretcher.
100 x 120 cm (39.3 x 47.2 in).
Originally probably also signed on the reverse side of the stretcher; however, the signature is only fragmentarily preserved today. [AR]

Called up: December 4, 2026 – ca. 5.04 pm ± 20 min.

€ 200.000 – 300.000 (R7/D/F)
$ 224,000 – 336,000

PROVENANCE

· Private collection.
· Galerie Hella Nebelung, Düsseldorf (around 1956).
· Private collection, Southern Germany (since 1956, acquired from the above)
· In the family’s possession ever since.

EXHIBITION

· E. W. Nay. Ölgemälde, Aquarelle und Graphiken, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, April 4–May 3, 1953.

LITERATURE

· Aurel Scheibler, Ernst Wilhelm Nay. Catalogue raisonné of oil paintings, vol. II: 1952–1968, Cologne 1990, CR no. 690 (here still without an illustration and annotated as “whereabouts unknown”).

PURE RHYTHM Exhilarating freedom of expression

A NEW BEGINNING The atmosphere of Cologne in the postwar years is almost physically palpable

WORK GROUP From the “Rhythmic Pictures”, the beginning of Nay’s purely abstract creative phase

EXHIBITION Shown in a major solo exhibition the year it was created

FAMILY-OWNED In private hands for 70 years



Ernst Wilhelm Nay ranks among the most significant German painters of the postwar period. Over the decades, he consistently cultivated a unique painting style in which color, rhythm, and energy became his central means of expression. His creative period in Cologne in the early 1950s marked an important turning point in his career. In the winter of 1951, he left his studio in Hofheim im Taunus and moved to the vibrant metropolis on the Rhine. In this urban environment, still deeply scarred by the war, he experienced a new attitude toward life that was characterized by optimism and a sense of renewal, and he immersed himself, among other things, in modern and electronic music, such as that of Pierre Boulez, Luigi Nono, and Karlheinz Stockhausen. This atmosphere directly influenced his work and led to the creation of the “Rhythmic Pictures” series (1952–53), in which Nay made the decisive leap toward purely abstract painting.

Color became completely independent of any representational reference. Freely arranged, rhythmically moving color fields cover the canvas. Sharp contours and geometric forms recede in favor of an open, dynamic pictorial space. In his 1953 work “Figuration leicht und schwer”, Nay also combines this newly discovered liberty of expression with a thoroughly composed arrangement of color and gesture. The extremely powerful composition features vibrant color harmonies juxtaposed with structural black accents; their interplay creates an intense, almost physically palpable rhythm that makes the influences of Cologne’s postwar period instantly recognizable. In the year it was created, this highly dynamic work was first exhibited in the solo exhibition “E. W. Nay: Ölgemälde, Aquarelle und Graphiken” in Düsseldorf. For about 70 years, the work has been in the family’s possession and is now being offered on the international auction market for the first time. [AR]

MAX BECKMANN

1884 Leipzig – 1950 New York

Blick von der Terrasse in Monte Carlo. 1935.

Oil on canvas.
Signed and dated in the lower right. 65 x 95,5 cm (25.5 x 37.5 in).
According to Göpel, Beckmann painted this work in Berlin from memory, as there is no evidence that the artist stayed on the French Riviera in either 1934 or 1935. The work is mentioned on the MB List, the artist's handwritten list, with the title: "View from the Terrace in Monte" for 1934. However, as indicated by the date, the painting was not completed before the following year. [JS]

Called up: December 4, 2026 – ca. 5.06 pm ± 20 min.

€ 600.000 – 800.000 (R7/D)
$ 672,000 – 896,000

Additional works from the Kropatscheck Collection are offered in our Day Sale on Saturday, December 5, 2026; in our Rare Books auction on Monday, November 23, 2026; and in our Online Sale from January 15 through February 15, 2027.

PROVENANCE

- From the artist's studio (until 1936).
- Reinhard Piper Collection, Munich (Beckmann's friend and publisher, acquired directly from the artist in 1936, in the family collection until 2000, Sotheby's, London).
- Fritz Eugen and Hannemarie Kropatscheck Collection, Hamburg (acquired from the above).

EXHIBITION

- Max Beckmann: In Memoriam 1884–1950, Haus der Kunst, Munich; Charlottenburg Palace, Berlin; Stedelijk Museum, Amsterdam, June 8–August 5, 1951.
- Bayerische Staatsgemäldesammlungen, Munich (on the stretcher with the label, on extended loan from the Piper family collection, 1970–1972).
- Max Beckmann. Menschen am Meer, Bucerius Kunstforum, Hamburg, Nov. 9, 2003–Feb. 1, 2004, cat. no. 14, p. 50 (with illu. on p. 51)
- Max Beckmann. Die Landschaften, Kunstmuseum Basel, September 4, 2011–January 22, 2012, cat. no. 43, p. 148 (with ill. on p. 149).
- Kunsthalle Hamburg (permanent loan from the Kropatscheck Collection, 2020–2026).

LITERATURE

- Anja Tiedemann, Kaldewei Cultural Foundation (ed.), Max Beckmann: Catalogue Raisonné of Paintings, Frankfurt am Main, Online CR no. MB-G 413 (with illu.), https://max-beckmann.org/mb/g/413 (accessed Oct. 10, 2026).
- Barbara and Erhard Göpel, Max Beckmann. Catalog of Paintings, vol. 1, Bern 1976, catalog no. 413 (with illu. on plate 141).
- Benno Reifenberg and Wilhelm Hausenstein, Max Beckmann, Munich 1949, CR no. 350 (listed here under the title "Südliche Landschaft (Riviera)").
- Reinhard Piper, Nachmittag. Erinnerungen eines Verlegers, Munich 1950, pp. 47–48.
- Galerie Wolfgang Ketterer, Munich, Inventory Catalog, Nov. 1972, p. 1 (with illu.).
- Klaus Gallwitz, Uwe Schneede, Stephan von Wiese (eds.), Max Beckmann, Briefe. 1925–1937, vol. II, Munich/Zurich 1994, p. 263.
- Sotheby's, London, German & Austrian Art Auction, Oct. 18, 2000, lot 243 (with illu.).
- Barbara Strehle-Akhtar, Wunschträume. Max Beckmann and the Côte d'Azur, in: Exhibition catalog Max Beckmann. Menschen am Meer, Bucerius Kunstforum, Hamburg 2003, pp. 126–135.

LONGING Beckmann's dream of a free and carefree life

BEST ERA Created in Berlin at the same time as the first triptych "Departure" (MoMA, New York)

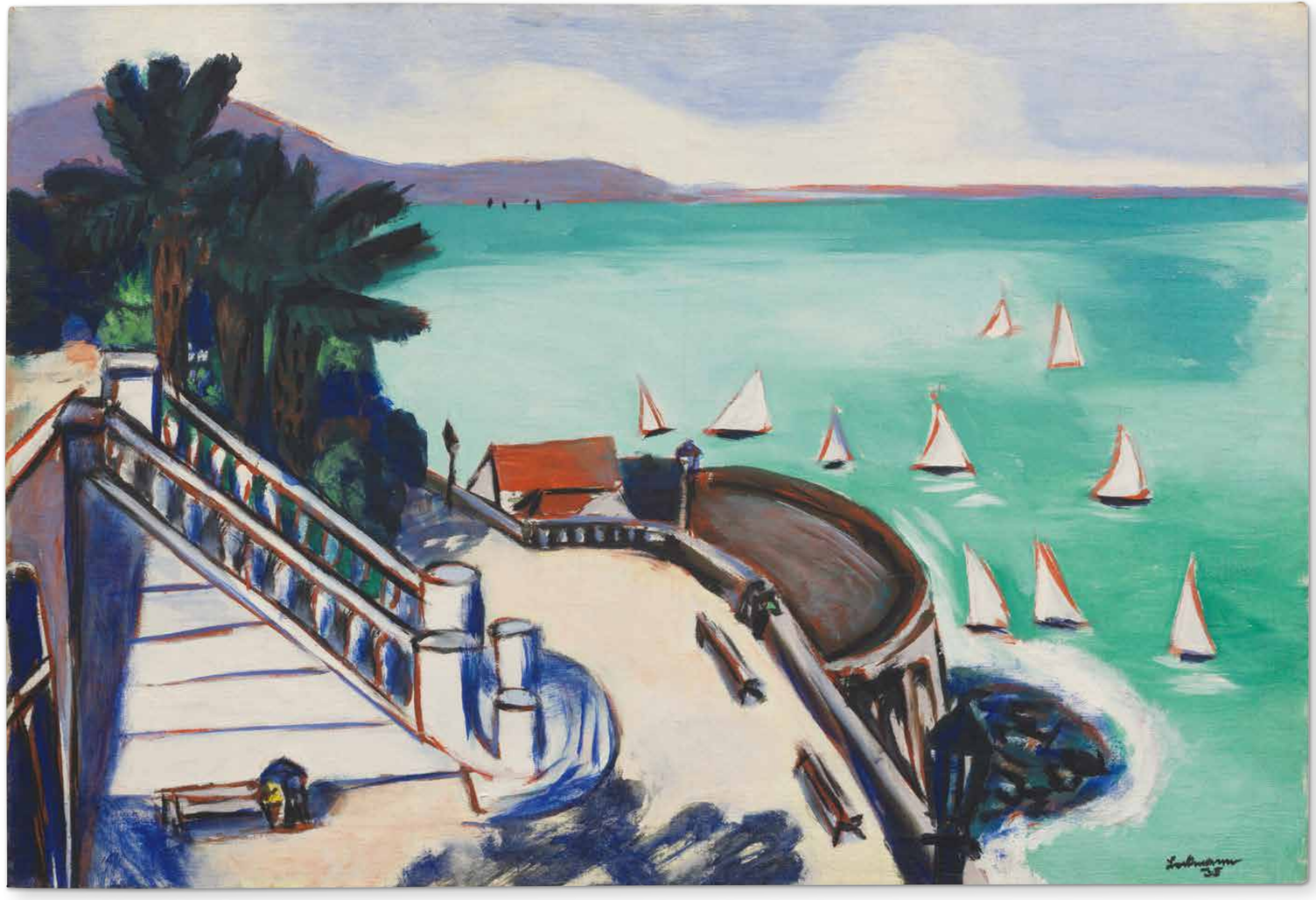
INNER EXILE Dismissed from his teaching post in 1933, Beckmann lived a reclusive life in Berlin until his emigration to Amsterdam in 1937

EXHIBITIONS Most recently featured in "Max Beckmann: Die Landschaften" at the Kunstmuseum Basel in 2011/12

EXCELLENT PROVENANCE Sold directly by the artist to his friend and publisher Reinhard Piper, Munich, in 1936

"Beautiful dreams of the past glide by like a long-forgotten scent. Now I lift my head and think, 'far, far from the sea,' 'very close to the sea.'"

Max Beckmann, diary entry from November 21, 1947.







Max Beckmann, Selbstbildnis mit Glaskugel (Self-Portrait with a Glass Ball), 1936, oil on canvas, Hilti Art Foundation, Vaduz, Liechtenstein.

"Working on these paintings [Riviera landscapes], drawing on memories and aided by postcards from past travels, revealed the sea to the painter as a space of longing. They seem to freeze time; it is always summer, and there is no trace of the political events of that era."

Christiane Zeiller, Max-Beckmann Archive, quoted from: Exhibition catalog Max Beckmann. Departure, Munich 2022, p. 151.

Between World Theater and Soulscape: Max Beckmann's View of the Riviera

Max Beckmann's artwork is legendary: To this day, his scenic compositions, the complex and often enigmatic allegories of human existence, which Beckmann recognized in all its absurdity and tragedy and experienced so intensely, exert a mysterious appeal. Since the 1920s, Beckmann repeatedly cast himself in the tragicomic role of the clown at the center of his captivating pictorial "World Theatre" and, increasingly - as in his "Self-Portrait with a Glass Ball" from 1936, one year before the painter was to leave Germany for good under increasing political pressure from the Nazis - as the pensive prophet looking anxiously toward the future of both himself and humanity. Beckmann was strong, both physically and in character, yet highly sensitive – a compelling combination that lends his painting its unmistakable expressiveness. Beckmann's Riviera Landscapes, created from 1930 through the later years of his exile in Amsterdam (1937–1947), are equally emotionally intense.

Beckmann, professor at the Städelschule in Frankfurt since 1925 and honored with a first retrospective at the Kunsthalle Mannheim in 1928, was at the height of public recognition around 1930. In 1929, he rented an apartment with a large studio on Boulevard Brune in Paris, from where he traveled to Cap Martin for the first time in 1930. That year and the following, Beckmann painted his first views of the Côte d'Azur – a subject that remains one of his most famous motifs today and one that would decisively shape his work well into the second half of the 1940s. Drawing on his memories of this happy time, Beckmann – even after his exile in Amsterdam and shortly before his long-awaited flight to New York – painted the evening view of the illuminated "Promenade des Anglais in Nice" from a hotel balcony (1947, Museum Folkwang, Essen). The female figure, seen from behind, gazes wistfully at the sea and the lively scene on the illuminated, palm-lined boardwalk: a farewell image, a nostalgic reminder of earlier, carefree times, of the beauty, lightness, and freedom of Europe – which he had to leave behind once and for all with great courage. When Beckmann finally received the long-awaited exit permit for the United States on January 10, 1946 – though it initially allowed only his works to leave the country, while he and his wife Quappi were not to follow until late summer 1947 – he euphorically noted in his list of paintings: "The world begins anew for me where it ended in late fall 1932 in Frankfurt am Main. 14 years in exile and condemned / now free again – let's see what happens next." (quoted from: Exhibition catalog Max Beckmann. Departure, Munich 2022, p. 158).

A Symbol of Inner Emigration: "View from the Terrace in Monte Carlo" (1935) and the Dream of a Carefree Life

Max Beckmann had already mentioned this wide panorama, "View from the Terrace in Monte Carlo" (1935), in his list of paintings as early as 1934, marking it as a work in progress. Beckmann completed, signed, and dated this Southern French landscape a year later, also in Berlin, in 1935 – the same year as Beckmann's internationally renowned triptych "Departure" (1932–1935, Museum of Modern Art, New York). In the 2022 exhibition catalog titled "Departure," Oliver Kase and Christiane Zeiller wrote: "To this day, no other work has been more instrumental to Beckmann's fame in the U.S. than this triptych. No other work has shaped the reception of the painter – in the genuine interplay of myth and reality, the juxtaposition of scenarios of redemption and horror – as much as this painting. No other work elevates Beckmann's artistic-philosophical ideas of departure and the journey into transcendence so directly into a powerful pictorial vision [...] as this painting does. The stages of its creation – Frankfurt and Berlin in 1932 and 1933 – and finally the painting's transfer to Amsterdam and its "departure" and reunion with theartist in New York become biographical cornerstones and fixed points in a life marked by retreat and artistic renewal, by exile and a new departure during the Nazi era." (quoted from: Exhibition catalog Max Beckmann, Departure, Munich 2022, p. 33)

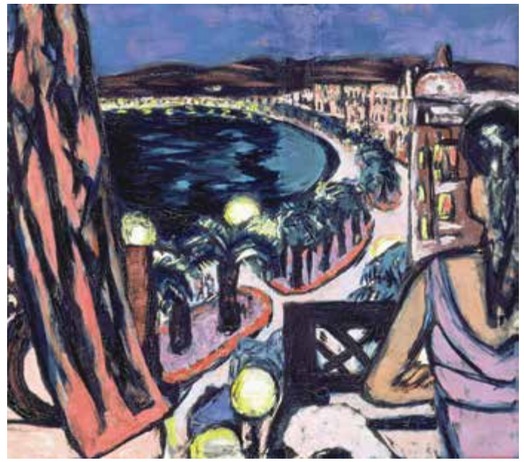


Max Beckmann, Abfahrt (Departure), triptych, 1932-1935, oil on canvas, Museum of Modern Art, New York.

As early as February 1932, the Weimar Republic was in a deep crisis, and Adolf Hitler announced his official candidacy for the Reich presidential election in March. That same month, Beckmann wrote to his publisher and friend Reinhard Piper, owner of "View from the Terrace in Monte Carlo" (1935), from 1936: "Dear Mr. Piper, [....] I really enjoyed seeing you again and catching up. After all, we belong together in some way – that's just how it is. I'm trying to get past the idle madness of the times by working as intensely as possible. – In the long run, all this political gangsterism becomes so ridiculously indifferent, and one feels most at home on the island of one's soul. But it's nice when, from time to time, one can wink at the other from one's own private star. And hopefully we'll do that more often. [...] Yours always, Beckmann." (Max Beckmann, Briefe, 1925–1937, vol. II, Munich 1994, letter 582, p. 212)

„As with every visit to his studio, I was in for another surprise. He had worked tirelessly and made bold works with beautiful colors. [...] He presented a large triptych as his main work. I had to adjust my perspective to see it anew over and over. What was the meaning of the figures chained to the columns with their hands chopped off on the side panels? What was the man with the kettledrum supposed to mean, and what about the people on the ship in the center [...]? Beckmann refused to offer any explanation [...] He wouldn't even reveal the title to me. [...] The painting was later titled 'Departure' [...] There were other new paintings in the studio as well. A sunny Riviera landscape with a bird's-eye view of the sandy-yellow terraces and the green sea dotted with white and orange sails. The terraces lay in full sun [...], cast short, black-blue shadows, the palm trees a blackish-green. I'm adding this painting to my small Beckmann collection. It's now on the wall in my daughter's room, radiating strength and freshness."

Reinhard Piper, Nachmittag. Erinnerungen eines Verlegers, Munich 1950, pp. 47-48.



Max Beckmann, Promenade des Anglais in Nizza (Promenade des Anglais in Nice), 1947, oil on canvas, Museum Folkwang, Essen.

After Hitler's rise to power and Beckmann's dismissal as a professor at the Städelschule (1933), Beckmann wrote to Piper from Berlin in 1934: "Dear Mr. Piper, Thank you very much for your congratulations. It was very nice to hear from you again and reminded me of the old days. – The devil of painting still rages within me; indeed, he may even grow stronger with the passing years – especially now – and despite all that. [...]" (Max Beckmann, Briefe, 1925–1937, vol. II, Munich 1994, letter 624, p. 241)

During his second time in Berlin (1933–1937), Beckmann – unlike around 1930 in Frankfurt, when he was still a successful artist whose works were in high demand and a well-paid academy professor – could no longer travel to the south of France, partly for financial reasons, but the feeling of the South, the vastness of the sea, and the boundless freedom of summer – which he had absorbed back then – lives on within Beckmann and burst out from his memory like a dream of a free and untroubled life, finding its way onto the canvas. In a creative blend of nostalgia, longing, and anger, Beckmann brought this profound, positive sentiment to light from his memory and, despite all the difficulties of his personal situation, rendered it visible in "View from the Terrace in Monte Carlo" (1935). Beckmann's composition is based on a contemporary postcard motif of Monte Carlo, which the artist presumably had brought back from one of his earlier stays on the Côte d'Azur – and which suddenly recalled this memory in the gray city of Berlin. "View from the Terrace in Monte Carlo" (1935) becomes a fascinating metaphor for Beckmann's inner exile during this phase of his life in Berlin. It is Beckmann's deep longing for the lost lightheartedness of those bygone, glamorous, and utterly carefree summer days on the Côte d'Azur that he captured in "View from the Terrace in Monte Carlo" (1935) – two years before he would leave Germany for good, and just a few days before the opening of the "Degenerate Art" exhibition, which featured numerous Beckmann paintings confiscated from German museums. "[...] if you want to get to know the invisible, surrender yourself wholeheartedly to the visible," Max Beckmann wrote in his famous letter to his New York gallerist Curt Valentin in December 1945. Unlike Kandinsky, Beckmann believed that abstraction was not the key; rather, a radical, intense immersion in the real world made it possible to capture the invisible and the transcendent in art.

Provenance – From the Collection of Publisher and Beckmann Expert Reinhard Piper

The fact that Max Beckmann sold or gave this painting to his longtime friend and publisher Reinhard Piper in 1936 – one year after it was painted and one year before he went into exile in Amsterdam – is further evidence of the special significance that Beckmann himself must have attached to this particular landscape composition. For Piper was not only a close confidant of the artist but also a true expert on his work. As early as 1922, Piper Verlag published Beckmann's famous portfolio of prints, "Der Jahrmarkt," followed two years later by the important Max Beckmann monograph (1924), featuring contributions from the most prominent art historians and art critics of the time. And on February 29, 1932, Beckmann wrote to Piper from Frankfurt: "[...] I hope to create something soon and will definitely send you some prints. On March 5, Flechtheim will open an exhibition of my new paintings, and on May 1, Bing will do the same in Paris. It's a shame – I would have liked to show them to you in my studio, since you are among the few people I enjoy showing my paintings to. – Well, maybe it'll work out some other time. In any case, I hope to see you again soon, whether here or in Munich. [...] Yours always, Beckmann." (Max Beckmann, Briefe, 1925–1937, vol. II, Munich 1994, letter 585, p. 215)

Over the years of collaboration and friendship, the Munich-based publisher compiled one of the most extensive private collections of the artist's prints and is therefore regarded – apparently not least by the artist himself – as a distinguished expert and patron of his work. In his 1950 memoirs, Piper gives an impressive account of how, during a visit to the studio, he discovered "View from the Terrace in Monte Carlo" (1935) among the new paintings alongside Beckmann's magnum opus, the triptych "Departure" (1932–1935; Museum of Modern Art, New York), and acquired it for his Beckmann collection. In July 1936, Beckmann wrote a postcard to Piper from Berlin, referring to "View from the Terrace in Monte Carlo" (1935): "Dear Mr. Piper, I am currently working my way through Pantagruel for our purposes. I will write you in detail immediately. It's a shame we missed your son, but I'm glad you're enjoying the painting. Yours, B." (Max Beckmann, Briefe, 1925–1937, vol. II, Munich 1994, letter 647, p. 263)

Just three years after Beckmann – who died of a heart attack while strolling through Central Park in New York, his long-awaited new home, in 1950 – the famous publisher Reinhard Piper passed away in Munich in 1953. This Beckmann painting, "View from the Terrace in Monte Carlo" (1935), did not leave Piper's estate until 1957, when it entered another private collection. Eventually, it moved into a Northern German private collection through a 2000 auction in London and is now offered in our Evening Sale. [JS]

5 | PRIVATE COLLECTION
AUSTRIA

GABRIELE MÜNTER

1877 Berlin – 1962 Murnau

Narvik Hafen. 1916.

Oil on canvas.
Signed and dated in the lower right. Titled on the stretcher. With a faded estate stamp, as well as inscribed with the estate number "L. 470" by hand and in typography on a label on the reverse. 47,5 x 64,2 cm (18.7 x 25.2 in).

Accompanied by a written certificate of authenticity issued by the Gabriele Münter and Johannes Eichner Foundation, Munich, dated December 10, 2012 (copy). The work is included in the catalogue raisonné of Gabriele Münter's paintings.

Called up: December 4, 2026 – ca. 5.08 pm ± 20 min.

€ 140.000 – 180.000 (R7/D/F)
$ 156,800 – 201,600

PROVENANCE

- From the artist's estate.
- Private collection, Northern Germany.
- Private collection, Austria (acquired from the above in 2012, Ketterer Kunst).

EXHIBITION

- Der Sturm, 58th Exhibition. Gösta Adrian-Nilsson, Paul Klee, Gabriele Münter. Paintings and Watercolors, Drawings, Berlin, Dec. 1917, cat. no. 79 (with a label on the reverse).
- Maleriudstilling. Gabriele Münter-Kandinsky, Københavns Ny Kunstsal, Copenhagen, Oct. 1919 (with a label on the reverse).
- Gabriele Münter 1908–1933, traveling Bremen / Bochum 1933, Jena / Eisenach 1934, Altenburg / Stuttgart 1935, no. 28a (with a label on the stretcher).
- Galerie Valentien, Königsbau, Stuttgart, no date, no. 18 (with a label on the stretcher).

LITERATURE

- Ketterer Kunst, Munich, Auction 400, Modern Art, Dec. 8, 2012, lot 42.

LARGE FORMAT one of the rare large-format Norwegian landscapes in Münter's œuvre

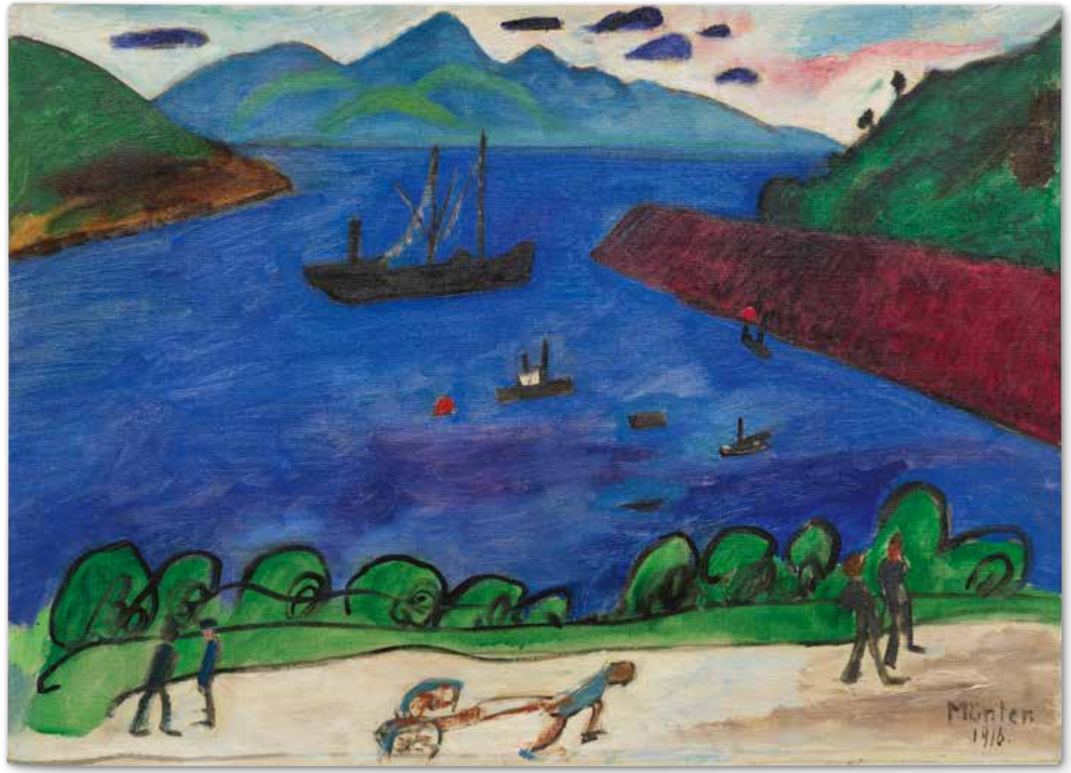
FATEFUL YEAR Created during the final year of her separation from her great love, Wassily Kandinsky

EXHIBITION Exhibited at the renowned "Der Sturm" gallery in 1917

The outbreak of World War I threw all of Gabriele Münter's plans into disarray: her partner, Kandinsky, had to leave Germany immediately. This ultimately created a profound and lasting rift between them. Münter also set out on her own travels and, through the mediation of the Swedish-born gallery owner and patron Nell Walden, made her way to Sweden, where she developed a more refined, distinctive painting style that represented a significant evolution from her productive years in Murnau. In 1916, she embarked on an extended journey from Stockholm to Norway, traveling as far north as Narvik. There are two known versions of the view of the harbor in Narvik, which differ from one another only in minor details in the figurative elements – with and without a dog – and the bushes in the foreground (see A. Hoberg/H. Friedel (eds.), Gabriele Münter 1877–1962. Retrospektive, exhibition catalog, Lenbachhaus, Munich, and Schirn Kunsthalle, Frankfurt am Main, 1992/93, cat. no. 151 (L. 544).

"Narvik Harbor" Featured in Major Exhibitions

Our version, bearing the original sticker from the art exhibition at the gallery "Der Sturm", appears to be the earlier version, as the lower work number may also suggest. Based on notes and sketches Münter made in Narvik, this version was likely created in Stockholm as early as 1916. The catalog text for the 1992/93 Gabriele Münter exhibition conflates the two versions, as only our version is signed and dated. The other version, which was likely created later, is only signed. The mere fact that Münter painted several nearly identical versions speaks to the great significance the subject held for her. The composition follows the same structure as those of her later Staffelsee paintings. The bird's-eye view creates a perspective that Münter never actually observed in reality. The long, straight path in the foreground marks a spatial distance from the actual harbor view. Münter often repeated the same subjects, though usually with more drastic variations than in this particular work. This painting is also part of the exhibition that was originally scheduled to take place in Munich but was shut down by the local Gauleiter shortly after its opening. Galerie Valentien in Stuttgart refused to comply and took on the works for an exhibition that then toured Germany. [EH]



"With these exhibitions, the reception of Münter in Scandinavia had reached a peak. The artist was recognized as an international avant-gardist by both critics and the Scandinavian art scene."

Isabelle Jansen, Gabriele Münter. Malen ohne Umschweife, Munich 2017/18, p. 244.

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

6

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Am Bergsee. 1919.

Oil on canvas.
Signed and dated in the lower left. Titled "Bergsee" on the reverse of the canvas.
49,7 x 50 cm (19.5 x 19.6 in).
In the original frame that was presumably selected by Dr. Frédéric Bauer in consultation with Kirchner. A photograph of the painting in the frame, which was shot by the artist, is on display at the Kirchner Museum in Davos. [CH]

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

Called up: December 4, 2026 – ca. 5.10 pm ± 20 min.

€ 150.000 – 200.000 (R7/D)
$ 168,000 – 224,000

PROVENANCE

- Collection of Dr. Frédéric Bauer (1883–1957), Davos (probably acquired directly from the artist in 1922).
- Collection of Prof. Dr. Horst Ludwig Wullstein, Würzburg (acquired in 1957).
- In the family's possession ever since.

EXHIBITION

- Ernst Ludwig Kirchner, Kunstverein Winterthur, June 22–July 13, 1924.
- Ernst Ludwig Kirchner. Gemälde und Graphik der Sammlung F. Bauer, Davos (traveling exhibition), Haus der Kunst, Munich, Oct. 25–Dec. 14, 1952; Haus am Waldsee, Berlin, June 19–Aug. 19, 1953; Kunsthalle Nürnberg Fränkische Galerie, Nuremberg, etc., cat. no. 20 (titled "Bergsee bei Davos").

LITERATURE

- Donald E. Gordon, Ernst Ludwig Kirchner, Munich 1968, p. 356, CR no. 562 (with black-and-white illustration).
- Harry Joelson, Das ungewohnte Neue: Briefwechsel zwischen Ernst Ludwig Kirchner und Georg Reinhart, Zurich 2002, no. 54 (see no. 6 "Wallensee" and footnote I).
- Hans Delfs (ed.), Ernst Ludwig Kirchner. Der gesamte Briefwechsel – "Die absolute Wahrheit, so wie ich sie fühle," Zurich 2010, no. 1253.
- Marianne Saal, Vom Rahmen aus gesehen. Die Kirchner-Gemälde in der Sammlung von Dr. Frédéric Bauer, in: Exhibition catalog Wiederentdeckt und wiedervereint. Rahmen und Bilder von Ernst Ludwig Kirchner, Buchheim Museum, Bernried; Kirchner Museum, Davos, 2024/2025, pp. 86–102 (with illustration, p. 92, and color illustration, no. 12).

Refuge and a New Beginning: E. L. Kirchner in Switzerland
The First World War brought about radical shifts for Ernst Ludwig Kirchner, just as it did for all of Europe. Military service and the fear of fighting on the front lines took a heavy toll on his mental health. Beginning in 1916, he was treated at various sanatoriums. In 1917, he sought treatment in Switzerland, including from Dr. Frédéric Bauer, the chief physician at the Davos Park Sanatorium. Dr. Frédéric Bauer later acquired his first painting by E. L. Kirchner and, in the years that followed, compiled one of the largest private collections of his works, totaling nearly 400 pieces, including 29 paintings—one of which is the work offered here.

MODERN With broad brushstrokes, highly simplified forms, and vibrant, rich colors, Kirchner created a scene of great expressiveness and radically modern aesthetics

INSPIRATION The idyllic Swiss mountain landscape served as a major source of inspiration for Kirchner during these years

PROVENANCE Part of a German private collection for 70 years; prior to that, it had long been owned by Dr. Frédéric Bauer of Davos, Kirchner's physician, patron, and close confidant

EXHIBITION Shown as part of a retrospective traveling exhibition in 1952, including stops at the Haus der Kunst in Munich and the Haus am Waldsee in Berlin

Davos: "A Rich Harvest for My Work"
In 1919, Kirchner lived in the house "In den Lärchen" in Davos-Frauenkirch, enjoying a simple life far away from the hustle and bustle of the big city. He drew inspiration from the hard-working farming families and the impressive Alpine landscape. In a letter from that time, he wrote with enthusiasm: "I have a rich harvest here for my work [...]. This little patch of earth is inexhaustible." (Letters to Helene Spengler, July 3 and August 25, 1919)

He documented the farmers' daily lives, the animals' drive up to the alpine pastures, and captured the mountainous landscape with its unique play of light. His focus was particularly on distinctive forms and the effective use of color contrasts: "Many ideas [...]. Painting in violet has a tremendous appeal to me right now. [...] A wonderful walk in the afternoon almost all the way to the Kummeralp. [...] Colors: light blue, violet-blue, pink [...]." (July 11 and July 22, 1919, quoted from: ibid., pp. 31 and 36)

The Paintings Turn Ecstatic: The Dawn of a New Creative Period
In this particular painting, Kirchner created an expressive composition with a high degree of abstraction. By applying color in broad swaths across the canvas—leaving little room for minute detail—he simplified geometric forms and transformed the landscape into a cohesive, stage-like scene. "And it seems to be happening again," Kirchner noted with delight, "the paintings turn ecstatic." (July 16, 1919, quoted from: ibid., p. 34)In the seclusion of the Swiss mountains, Kirchner was able to find relief from his mental suffering – at least for a short time – and concentrate entirely on his art. He was still struggling, but after a long search, he seemed to find a little peace there: "Life is difficult. But up here, the mountains are magnificent and beautiful." (E. L. Kirchner, Aug. 7, 1919, quoted from: ibid., p. 42) [CH]



"Just work, work, and nothing else, colors fresh as can be [...]."

E. L. Kirchner, August 4, 1919, quoted from: Lothar Grisebach, Davoser Tagebuch, Ostfildern 1997, p. 41

7

HEINRICH CAMPENDONK

1889 Krefeld – 1957 Amsterdam

Der Angler. 1920.

Oil on canvas.
Monogrammed "C" and dated in the lower right. 72 x 92 cm (28.3 x 36.2 in). [JS]

We are grateful to Gisela Geiger, Penzberg, and Thomas Lensch, Augsburg, for their kind expert advice.

Called up: December 4, 2026 – ca. 5.12 pm ± 20 min.

€ 500.000 – 700.000 (R7/F)
$ 560,000 – 784,000

PROVENANCE

- Zingler's Kabinett, Frankfurt am Main (directly from the artist; with a label on the reverse; on display in Hanover until at least 1921).
- Private collection, Germany/South America (acquired in the early 1930s; in the family through inheritance until 2000, Grisebach).
- Swiss art trade Switzerland (acquired from the above)
- Galerie Thomas, Munich (from the above; with a label on the back of the frame)
- Eva Mollet-Jäggli, Bottmingen, Switzerland
- Private collection, Switzerland (inherited from the above).

EXHIBITION

- Galerie Flechtheim Düsseldorf, Heinrich Campendonk. From Pentecost through June 12, 1920, cat. no. 51.
- Heinrich Campendonk – Carl Hofer. Paintings, 42nd Special Exhibition of the Kestner Society, Hanover, April 20–May 18, 1921, cat. no. 18.

LITERATURE

- Andrea Firmenich, Heinrich Campendonk 1889–1957. Leben und expressionistisches Werk, with a catalog of his paintings, Recklinghausen 1989, CR no. 791 (with b&w ill., listed here under 1919) and CR no. 820 (without ill.).
  .....
- Georg Biermann, "Heinrich Campendonk," in: Junge Kunst, vol. 17, Leipzig 1921 (with black-and-white illustration, erroneously listed here with the year "1919").
- Grisebach, Berlin, Auction 79, Selected Works, May 26, 2000, lot 39 (with color illustration).

CREATIVE PERIOD Paintings from this period are among the artist's most sought-after works

SOLITUDE From 1916 to 1921, Campendonk withdrew to the village of Seeshaupt on Lake Starnberg

ENIGMATIC Did Campendonk leave us a self-portrait in this harmonious depiction of humanity and nature?

SIZE One of the largest Campendonk paintings ever offered on the international auction market

DOCUMENTED Mentioned in Campendonk literature in 1921 and exhibited at Flechtheim and at the Kestner Society in Hanover in 1920 and 1921

MUSEUM QUALITY Paintings from this period can be found at, among other places, the Städtische Galerie im Lenbachhaus, the Kunsthalle Basel, and the Stedelijk Museum in Amsterdam



Heinrich Campendonk, Selbstbildnis – Gelber Kopf (Mann mit Blume) (Self-Portrait – Yellow Head (Man with Flower)), 1918, oil on canvas, Stedelijk Museum, Amsterdam. © VG Bild-Kunst, Bonn 2026

Heinrich Campendonk – The Young Talent of the "Blue Rider"
In October 1911, 21-year-old Heinrich Campendonk – who would soon join the ranks of the young talents associated with the "Blue Rider" – traveled to Munich at Franz Marc's invitation. Together with Helmuth Macke, he met the group's central driving forces for the first time: Wassily Kandinsky, Kandinsky's partner Gabriele Münter, and August Macke. On the balcony of Kandinsky's city apartment, the artists posed for a now-famous group picture before Campendonk went to the idyllic village of Sindelsdorf, where, at the time, Franz and Maria Marc, as well as August, Elisabeth, and Helmuth Macke, lived. Campendonk shared accommodation and a studio with Helmuth Macke, with whom he had previously studied at the Krefeld School of Applied Arts. Kandinsky and Münter lived just a few kilometers away in Murnau. Campendonk eventually took part in the first two "Blue Rider" exhibitions in 1911 and 1912 and became a member of this progressive artists' group in 1912, which had separated from the New Munich Artists' Association a year earlier. The outbreak of World War I, however, divided the members of the "Blue Rider"; some, such as Franz Marc and August and Helmuth Macke, were soon swept up in the early euphoria surrounding



"I arrived in Munich at seven in the morning and met up with [Helmuth] Macke an hour later. In the afternoon, we visited Kandinsky, where we saw some magnificent works [...]. On Monday we were at Salon Thannhauser and the Pinakothek [...]. In the evening we drove to Penzberg with Macke's cousin [August], where Mr. [Franz] Marc picked us up in his car, and we trotted on to Sindelsdorf."

Heinrich Campendok, October 7, 1911, letter to Adda Deichmann

the war and volunteered. Like many other artists and intellectuals, they initially hoped the war would have a purifying or even healing effect on “a sick Europe”. Others, such as the Russian Kandinsky, were forced to leave Germany. Campendonk, on the other hand, refused military service and was discharged on medical grounds shortly after his draft in the spring of 1915; he returned to Sindelsdorf to be with his wife Ada and Maria Marc, who lived in the immediate neighborhood. Franz Marc’s initial enthusiasm, too, soon gave way to growing concern and fear. When he received a postcard with his famous “Animal Destinies” (1913, Kunstmuseum Basel), he wrote to his wife Maria on March 17, 1915: “At the sight of this, I was completely shaken and moved. It was a premonition of this war, gruesome and poignant; I can hardly imagine that I painted that!” (Susanna Partsch: Marc, p. 76; in: Klaus Lankheit and Uwe Steffen (eds.): Franz Marc: Briefe aus dem Feld. Munich 1986, p. 50). Eventually selected for the roster of Germany’s most prominent artists in 1916 and exempted from military service, Franz Marc should nevertheless lose his life not far from Verdun on his final day of combat in March 1916. Campendonk was deeply shaken by the news of his friend and artistic colleague’s death; he subsequently left Sindelsdorf and moved with Ada to a farmhouse in Seeshaupt on Lake Starnberg, where he lived a very secluded life and tried to suppress the horrors of the war.



Heinrich Campendonk, Hirtin mit Kühen (Shepherdess with Cows), ca. 1920, oil on canvas, Städtische Galerie im Lenbachhaus, Munich. © VG Bild-Kunst, Bonn 2026



Maria Marc, Franz Marc, Bernhard Koehler, Wassily Kandinsky, Heinrich Campendonk and Thomas de Hartmann on the balcony of Kandinsky’s flat in Munich’s Schwabing district, photo: Gabriele Münter. © VG Bild-Kunst, Bonn 2026

From Sindelsdorf to Seeshaupt –
Creative Energy in Solitude and the Trauma of World War I

In Seeshaupt on Lake Starnberg, Campendonk decisively broke with the “Blue Rider” style and found a poetic, ethereal imagery that carried him into radiant, almost transcendent realms of color and light. The unity of man and nature, rendered in a paradisiacal manner, is the central subject of these paintings. Yet the lack of connection and isolation among the figures in these compositions – created in Seeshaupt between 1916 and 1921 – constantly conveys an invisible, latent threat, dramatically intensified by the use of dark colors, thereby indirectly continuing to address the horrors of war. The striking composition “The Angler” demonstrates, both in terms of technique and style, Campendonk’s shared artistic influence with Franz Marc, while also reflecting his intense engagement with the work of his French contemporaries – from Marc Chagall and Robert Delaunay to Henri Rousseau, who was a generation his senior – and, like “Shepherdess with Cows” (Städtische Galerie im Lenbachhaus, Munich) and “Interior” (1919, Kunsthalle Basel) – among the major works of this important creative phase, during which Campendonk led an extremely reclusive, even isolated life in nature. Campendonk expert Gisela Geiger states: “The ecstatic creative process demanded a place outside the world that took isolation to the extreme: the studio. Despite the large house in Seeshaupt and his much-lamented financial straits, Campendonk rented a separate studio where the ecstatic creative process could develop undisturbed [...]” (G. Geiger, in: Heinrich Campendonk, Penzberg 2007, p. 63). Parallels in content and composition are also evident, among other works, in the 1917 self-portrait “The Painter in the Countryside”, today at the Von der Heydt Museum in Wuppertal, which likewise places the solitary artist or protagonist in relation to a stylized nature. Did Campendonk perhaps also capture his own complex emotional state during those years at Lake Starnberg in this Expressionist self-portrait with its enigmatic, dreamlike quality – a painting listed in the Literature under the title “The Angler”? Even though the biographical references in this outstanding composition are unmistakable, this will certainly remain a mystery for the future. [JS]

KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Fischer auf der Düne. 1921.

Oil on canvas.
Signed in the lower right. Signed, titled, and inscribed with the work number "213" on the reverse of the stretcher. Once more inscribed with the work number on the reverse of the partially overpainted canvas. 87,5 x 100,5 cm (34.4 x 39.5 in). [CH]

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

Called up: December 4, 2026 – ca. 5.14 pm ± 20 min.

€ 400.000 – 600.000 (R7/D/F)
$ 448,000 – 672,000

Further works from the Manke Collection will be offered in our Day Sale on Saturday, 5 December 2026, as well as in our Online Sale running from 15 January to 15 February 2027.

PROVENANCE

- Ferdinand Möller Collection, Berlin (presumably acquired directly from the artist in 1922).
- Detroit Institute of Arts, Detroit, Michigan (taken into storage in March 1938 as a loan from the above; confiscated as "enemy property" by the U.S. government in December 1940).
- U.S. government property (1950–1957; ownership of the above-mentioned property was transferred through "Vesting Order 15411" by the Office of Alien Property at the Department of Justice on October 30, 1950).
- Maria Möller-Garny, Cologne (repurchased from the U.S. government in 1957).
- Angelika Fessler-Möller, Cologne (from the above)
- Berthold and Else Beitz Collection, Essen (acquired from the above in 1959 through the mediation of Galerie Grosshennig, Düsseldorf; in the family's possession until 2024).
- Dietmar Manke Collection, Schleswig-Holstein (acquired from the above in 2024, Ketterer Kunst).

EXHIBITION [SELECTION]

- Neue Kunst Hans Goltz, Munich
  (with a fragmentarily preserved label on the reverse of the stretcher).
- Schmidt-Rottluff traveling exhibition, Galerie Möller, Berlin; Danzig Museum, Nov. 1928–March 1929 (neither exhibition was accompanied by a catalog).
- Karl Schmidt-Rottluff, Gemälde, Aquarelle, Graphik, Bernsteinschmuck, Kunstsammlungen der Stadt Königsberg / Kunstverein Königsberg, Dec. 30, 1928–Jan. 20, 1929, Cat. No. 18.

LITERATURE [SELECTION]

- Will Grohmann, Karl Schmidt-Rottluff, Stuttgart 1956, p. 266 (illustrated in black-and-white) and on p. 292.
  .....
- Galerie Wilhelm Grosshennig (ed.), 10 Jahre Kunsthandel in Düsseldorf 1951–1961, Düsseldorf 1961 (illustrated and with a different date, "1920").
- Eberhard Roters, Galerie Ferdinand Möller: die Geschichte einer Galerie für Moderne Kunst in Deutschland 1917–1956, Berlin 1984, pp. 156 and 226.
- Ketterer Kunst, Munich, Auction 560, Evening Sale, Dec. 6, 2024, lot 19 (illustrated).

EXPRESSIVE Rich colors, expansive surfaces, and reduced forms

INSPIRATION Schmidt-Rottluff spent the summer months in Jershöft on the Baltic Sea between 1920 and 1931

TURNING POINT Through his exploration of man and nature, the artist attained a whole new confidence in color

PROVENANCE Once part of the outstanding collection of Berthold and Else Beitz, Essen, for over 65 years

MUSEUM QUALITY Similar paintings are at, among others, the Brücke Museum in Berlin, the Grand Rapids Art Museum in Michigan, the Kunsthalle Hamburg, and the Museum Folkwang in Essen

Notable Works from the Interwar Years in Museums and Institutions
After World War I, Karl Schmidt-Rottluff entered a particularly productive creative period. Through the mid-1920s, he produced impressive paintings, many of which, however, were lost during World War II due to relocation, political turmoil, and destruction. The surviving paintings rank among the highlights of the artist's œuvre, many of which are located in renowned German and international museums, including the Kunstmuseum Bern, the Buchheim Museum in Bernried, the Brücke Museum, the Nationalgalerie, and the Georg Kolbe Museum in Berlin, the Chemnitz Art Collections, the Museum Folkwang in Essen, the Kunstmuseum Gelsenkirchen, the Grand Rapids Art Museum (Michigan), the Kunsthalle Hamburg, the Sprengel Museum in Hanover, the Tate Gallery in London, the Pinakothek der Moderne in Munich, the Ernst von Siemens Art Foundation, Munich/Berlin, the LWL Museum of Art and Culture in Münster, and the Museum Wiesbaden.

In particular, the series of paintings depicting workers and artisans, created between the two world wars, is widely regarded as the most significant body of work from that period of his career.



Jershöft: Retreat and Source of Inspiration
Starting in 1920, Karl Schmidt-Rottluff and his wife, Emy, traveled to Jershöft in East Pomerania for the first time; they returned every summer for the next 11 years, until 1931. Escaping the city's hustle and bustle, they enjoyed the silence and solitude, the simple life, and the vast, unspoiled nature of this village of about 300 inhabitants. Amid the upheavals of the time, the couple found time to "finally regain their composure" (Schmidt-Rottluff in a letter to the collector Ernst Beyersdorff, June 21, 1920, quoted from: Exhibition catalog Karl Schmidt-Rottluff. Expressiv – magisch – fremd, Munich 2018, p. 27).
In addition to its peaceful tranquillity, the Pomeranian landscape soon became an indispensable source of inspiration for Schmidt-Rottluff: "This indescribable blue of the air is in itself a great refreshment, as are the clear, contrasting colors" (the artist in a letter to Ernst Beyersdorff, June 22, 1922, quoted from: ibid.).

Schmidt-Rottluff was working, among other things, on several expressive depictions of working people from various walks of life in Jershöft at that time – works for which no parallels can be found in contemporary German painting.

"The preferred motifs that defined Schmidt-Rottluff's œuvre until around 1924 can be traced back to his stays in Jershöft. Paintings depicting workers, farmers, or fishermen follow the prevailing trend to fuse the human, the social, and the spiritual. [...] Thus, the human being par excellence is captured going about his daily work, in the exercise of his profession." (Magdalena M. Moeller, in: Magdalena M. Moeller, Karl Schmidt-Rottluff. Eine Monographie, Munich 2010, pp. 67ff.)

Schmidt-Rottluff explored the everyday physical labor of the fishermen living in Jershöft through watercolors, drawings, postcards, and paintings: fishing and angling in any weather, launching and landing boats, mending nets and smoking fish, rowing, towing, and rafting; he also created numerous depictions of the lives of farmers and artisans. The present painting, "Fischer auf der Düne," is one of the stylistically representative masterpieces from the series Schmidt-Rottluff produced until the mid-1920s.

Karl Schmidt-Rottluff in Jershöft, 1921, photo: unknown.





"The air's incredible blue is truly refreshing, and the clear colors, set off so distinctly against one another – perhaps the colors aren't quite as deep here [...] – but they are just as steely and unambiguous."

Karl Schmidt-Rottluff in a letter to Ernst Beyersdorff dated June 22, 1922.



Karl Schmidt-Rottluff, Fischersonntag (Fishermen's Sunday), 1923, oil on canvas, Brücke-Museum, Berlin. © VG Bild-Kunst, Bonn 2026

Rich colors, ample surface areas, and reduced forms: "Fishermen on the Dune"
His 1921 summer stay began in early June and ended on September 14, when he returned to Berlin. "Fishermen on the Dune" was created in light of those summer experiences. The artist merely observed the dynamic, multi-figure scene as a silent witness; most of the figures have their backs turned to him as they go about their work. Although the subject matter depicts the fishermen's hard labor, Schmidt-Rottluff isfundamentally concerned with the composition – with forms emerging from bold colors – and with expressive painting.

The artist skillfully divides the pictorial space into three zones, each distinguished from the others by color: dunes, sand, and resting figures on the right; an active, dynamic zone depicting the fishermen at work, which he marks with a bold greenish-yellow and which extends diagonally from the lower left half of the painting to the upper right; and finally, the sea in a radiant blue. A few contours are rendered in black; the fishermen and the boat assume sculptural forms. The figures in the upper right and the lower left of the painting create an illusion of spatial depth.

Pure, rich colors of deep luminosity are juxtaposed. They interlock and lend rhythm to the painting's elements. The intense orange, the deep blue of the sea, and the luminous greenish-yellow of the water churned up by the boat create a powerful chromatic harmony. At times, the forms even seem to dissolve into the expanse of color, resulting in an almost chromatic abstraction.

"The monumentality that Kirchner believed he had already recognized in Schmidt-Rottluff's early paintings created on Alsen in 1906, [...] is once again clearly evident in all of these works. Generous, reduced forms and large areas of color define the composition. [...] Within the boundaries defined by these areas, color takes on a life of its own. Time and again, the same hues are favored and blended into a harmonious whole: vivid blue, olive-colored ochre, and reddish-brown dominate. The figures and objects sometimes take on arbitrary forms that are heightened in their expressiveness [...]. [Schmidt-Rottluff] develops a colorful, surface-based style in his paintings of workers, artisans, and fishermen, which gives his art new impetus. [...] Schmidt-Rottluff achieves a high degree of formal and chromatic abstraction, yet he never loses touch with visible reality" (Magdalena M. Moeller, in: Magdalena M. Moeller, Karl Schmidt-Rottluff. A Monograph, Munich 2010, p. 67ff.) [CH]

An Eventful Provenance
Art dealer Ferdinand Möller acquired the painting shortly after it was created. Möller, originally a bookseller, started his extremely successful career in 1912 at the famous Galerie Arnold in Dresden; its owner at the time, Ludwig Gutbier, organized the seminal exhibition of the "Brücke" artists in 1910. In 1913, Möller opened a branch of Galerie Arnold in Breslau, before setting up his own independent gallery on Potsdamer Straße in Berlin in October 1918. Among others, Möller represented the artists of the recently disbanded "Brücke" group: Erich Heckel, Ernst Ludwig Kirchner, Otto Mueller, Emil Nolde, and Karl Schmidt-Rottluff. The present painting "Fisherman on the Dune" was also part of the gallery's inventory at that time. In July 1937, the controversial Nazi propaganda exhibition "Degenerate Art" opened in Munich; the artworks confiscated from museums were ultimately expropriated by law by Hitler on May 1, 1938. In response, Möller lent 19 works, including "Fisherman on the Dune", to a friend, the art historian Wilhelm R. Valentiner, in Detroit. Valentiner had been director of the Detroit Institute of Arts since 1924 and had published the first monograph on the work of Karl Schmidt-Rottluff in 1920. Pursuant to the "Vesting Order" issued by the Department of Justice's Office of Alien Property on October 30, 1950, Möller's collection was seized as "enemy property" and taken over by the U.S. government. After long and arduous negotiations – Ferdinand Möller died in January 1956 – 17 of the paintings that had originally been sent on loan finally returned to Germany in January 1958. The family donated the two remaining paintings – Wassily Kandinsky's "Picture with a White Form" (1913) and Lyonel Feininger's "Green Bridge" (1916) – to the Detroit Institute of Arts and the North Carolina Museum of Arts in Raleigh as compensation.

Finally, the Chemnitz-born art dealer Wilhelm Grosshennig arranged for the painting "Fisherman on the Dune" to be acquired by the important Berthold and Else Beitz Collection in Essen. From there, the work eventually came into the possession of the Schleswig-Holstein collector Dietmar Manke. [AT]

9 | PRIVATE COLLECTION
SWITZERLAND

TONY CRAGG

1949 Liverpool – lives and works in Wuppertal

Bad Guys. 2010.

Bronze.
Signed by the artist at the bottom on the side, with the stamped date and the foundry mark.
Approximately 95 x 80 x 80 cm (37.4 x 31.4 x 31.4 in).
Cast by the Kayser Art Foundry, Düsseldorf. [CH]

Called up: December 4, 2026 – ca. 5.16 pm ± 20 min.

€ 120.000 – 150.000 (R7/F)
$ 134,400 – 168,000

PROVENANCE

· Galerie Klüser, Munich.

· Private collection, Switzerland (acquired from the above in 2014).

„The traditional idea of sculpture that you make something that [already] exists in another material, it doesn't seem to make any sense to me. I am more interested in what I can make the material do and what sort of ideas and emotions I have while I am making it and after when it's finished. So that's really what drives me on."

Tony Cragg in a conversation with Ed Behrens, Apollo Magazine, TEFAF Talks, 2026.

ALL-AROUND VIEW Every angle reveals a different perspective on this elegant bronze

PRESENCE The symbiosis of captivating materiality and layered round forms results in an impressive sculptural presence

VERSATILE Abstraction and figurative suggestion, stability and movement, dark coloring and a glossy surface

POSITION Tony Cragg is one of the most successful contemporary sculptors

WORLDWIDE His works are in major museum collections, including the Museum Ludwig, Cologne; the Museo Nacional Centro de Arte Reina Sofía, Madrid; the Museum of Contemporary Art, Los Angeles; and the Tate Gallery, London

In Tony Cragg's dynamic works, the material takes on entirely new forms. Through overlapping layers and curves, he creates structures that oscillate between figuration and abstraction, giving static sculptural forms a surprising sense of vitality. In "Bad Guys," archaic, elemental abstraction meets a technically flawless surface.

Since the 1970s, Cragg has developed these forms through many sketches, using paper stencils and plywood models. Only the spectacular all-around view offers a glimpse of this process, while the technical perfection of the execution reveals the work of a meticulous, subtle artisan. The bronze's mass dominates the surrounding space, yet it stands in striking contrast to the form's vibrant appearance. The surrounding space is incorporated into the composition as a creative element. This also echoes Cragg's scientific beginnings as a laboratory assistant in the 1960s.

After studying at Gloucester College of Art and Design and the Royal College of Art in London, Cragg quickly gained international recognition. His work was exhibited at documenta (1982, 1987) and the Venice Biennale (1986, 1993). In 1988, he received the Turner Prize and was appointed to the Düsseldorf Academy of Fine Arts. As one of the leading figures of "New British Sculpture," Cragg – a recipient of the Praemium Imperiale for Sculpture and a member of the Royal Academy in London – ranks among the most significant contemporary sculptors.

When Cragg's sculptures reveal faces or the titles of the works, as with "Bad Guys," imply narrative connotations, the artist is less concerned with a trivial play on pareidolia. More than anything, these subtle accents emerge alongside the work's formal qualities. At the heart of these sculptures lies the observation of the momentary and the transitory. What an individual may discover in them remains always an approximation, never the conclusive, sole valid answer, for the sculpture invites the viewer to walk around it, revealing a wealth of different perspectives, so that no unambiguous image can take root in their memory. Each sculpture is intended to pull the viewer out of their accustomed passive state and open them up to literary, metaphorical, spiritual, poetic, and – not least – metaphysical interpretations. [EB]



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

10

WILLI BAUMEISTER

1889 Stuttgart – 1955 Stuttgart

Schwarzer Fels. 1954.

Oil with synthetic resin on hardboard.
Signed in the lower left. Signed, dated, titled, and labeled on the reverse.
54 x 65 cm (21.2 x 25.5 in).
In the original artist's frame, hand-painted by Baumeister. [JS]

Called up: December 4, 2026 – ca. 5.18 pm ± 20 min.

€ 140.000 – 180.000 (R7/D)
$ 156,800 – 201,600

PROVENANCE

· Private collection, Germany (acquired directly from the artist before 1963; in the family's possession ever since).

LITERATURE

· Will Grohmann, Willi Baumeister. Leben und Werk, Cologne 1963, CR no. 1618 \ cf1 (illustrated in black and white, there titled "Schwarzer Fels, metaphysisch").

BAUMEISTER AT HIS BEST A subtly balanced dialog between line and plane, colors and forms, earth and cosmos

HEYDAY Baumeister's compositions from his final creative phase, dominated by floating black forms, are his most sought-after works

RARE A small group of works titled "Schwarzer Fels" (Black Rock), created at the same time as the closely related series "Montaru," "Monturi," and "ARU."

MUSEUM QUALITY Paintings from this creative phase are at, among others, the Milwaukee Art Museum, Milwaukee; the Nationalgalerie Berlin; and the Museum of Modern Art, New York

PROVENANCE Acquired directly from the artist and part of a private Southern German collection for over 50 years



Abstract, archaic, metaphysical, and captivating – these words best describe the ethereal compositions from Baumeister's most productive period in the early 1950s. Willi Baumeister, who worked in a figurative style in the 1920s and engaged in close artistic exchange with the Bauhaus artist Oskar Schlemmer, moved toward purely abstract painting in the 1930s, in part through contact with Hans Arp and Alexander Calder, two other leading avant-gardists of the time. Baumeister's series titled "Forms" and "Ideograms" impressively document this progressive shift. Like Baumeister, the German-French artist Hans Arp was a member of the avant-garde Parisian artist group "Abstraction-Création", which the American artist Alexander Calder joined in 1931. His abstract compositions and early mobiles, with floating color fields in the primary colors of black, white, red, blue, and yellow, also had a lasting influence on Baumeister's abstract painting. In his late work of the 1950s, Baumeister interwove different avant-garde influences to create his very own style. Today, these mature works are internationally regarded as among the most significant examples of European Post-War Modernism, and were already included in the famous 1957 exhibition "German Art of the Twentieth Century" at the Museum of Modern Art in New York. In addition to the famous series "Montaru," "Monturi," and "ARU," this mature creative phase also produced the small series "Schwarze Felsen" (Black Rocks, 1954/55), which includes the present composition. Masterfully applied to the canvas with effortless ease, this work has been part of a German private collection for over 50 years. These important and closely related groups share the motif of a predominantly black form vaguely reminiscent of a mountain or rock. The black expanse of color characteristic of the "Montaru" series can already be found in the 1952 painting "Black Phantom" (Museo Thyssen-Bornemisza, Madrid). Just a few months later, in January or February 1953, Baumeister revisited this motif in "Montaru 1" (Sprengel Museum, Hanover) and continued to explore it obsessively until he died in 1955. The title is an onomatopoeic neologism composed of the words "mons" or "mont" (mountain) and the syllable "aru," which alludes to the impenetrable darkness of the paintings and is derived from the name of the biblical Mount Ararat. The blackness, which appears to expand across the pictorial surface, is depicted as floating; through its edges – animated by color forms and fragmented divisions – it extends into the surface, thereby creating the characteristic tension with the image carrier. The floating color formations in "Schwarzer Fels" also reveal Baumeister's formative engagement with the work of Hans Arp, Alexander Calder, and Joan Miró; at the same time, however, Baumeister succeeded in fusing decisive impulses from his own practice into a creation of archaic purity and timeless elegance: On the one hand, one can recognize the warm and earthy background of his early "wall paintings," which, through the addition of sand and putty, unfold a very special aesthetic reminiscent of prehistoric cave paintings; in "Schwarzer Fels", this forms an almost symbiotic connection with the composition further developed from the black color field of the "Montaru" series. [JS]

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

11

FERNAND LÉGER

1881 Argentan – 1955 Gif-sur-Yvette

La partie de campagne. 1953.

Gouache on paper.
Monogrammed in the lower right. With a hand-written Certificate of Authenticity by Nadja Léger on the reverse, also dated, titled, and inscribed with the work number "H.X.N 55-L". 54,5 x 79 cm (21.4 x 31.1 in), the full sheet. [JS]

The gouache is registered in the archives of the Comité Léger in Paris and will be included in the forthcoming catalogue raisonné.

Called up: December 4, 2026 – ca. 5.20 pm ± 20 min.

€ 400.000 – 600.000 (R7/D)
$ 448,000 – 672,000

PROVENANCE

- From the artist's estate.
- Galerie Felix Vercel, Paris (1981).
- Galerie Salis, Salzburg, Austria (from the above)
- Private collection, Germany (acquired from the above in 1982).
- In the family's possession ever since.

EXHIBITION

- Fernand Léger, Galerie Felix Vercel, Paris, May–June 1981, cat. no. 7 (with illustration; with a label on the back of the frame).
- Fernand Léger. Zeichnungen, Gouachen, Ölgemälde, Festspielausstellung, Galerie Salis, Salzburg, July 23–September 19, 1982.
- Fernand Léger. Gouachen, Aquarelle, Zeichnungen, Kunstverein Hamburg, Oct. 29, 1983–Jan. 1, 1984, cat. no. 112 (with a label on the back of the frame).
- Kunst des 20. Jahrhunderts aus privaten Sammlungen im Lande Bremen, Kunsthalle Bremen, June 30–September 15, 1985, no. 103 (not in the catalog; with the shipping label on the back of the frame).
- Fernand Léger. The Later Years, Staatsgalerie Stuttgart, March 26–June 19, 1988, cat. no. 112 (illustrated; with the shipping label on the back of the frame).

RARITY Léger's large-format gouaches with many figures are extremely rare on the international auction market

MAIN MOTIF "La Partie de Campagne" and "La grande Parade" are the central themes of his late work

PAINTING VERSIONS Famous versions of this painting are held at the Centre Pompidou, Paris (1953), and at the Fondation Maeght (1954)

MUSEUM QUALITY Gouaches from this group are at, among others, the Centre Pompidou, Paris; the Musée National Fernand Léger, Biot; and the Städel Museum, Frankfurt am Main

INSPIRATION MANET "La partie de campagne" is a reference to Manet's scandalous "Le Déjeuner sur l'herbe" (1863)

PROVENANCE Part of a German private collection for over 40 years



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



Fernand Léger, La grand déjeuner (The Great Breakfast), 1921, oil on canvas, Museum of Modern Art, New York.

Fernand Léger (1888–1955) –
Master of Cubism and Creator of the "Heroism of Modern Life"

Pablo Picasso, Fernand Léger, and Georges Braque are recognized as the masters of Cubism and postwar Modernism in France. However, the defining characteristic of Léger's art – which clearly distinguishes his work from the other two – is his deep fascination with modern life. While Léger's early Cubist works, such as the painting "Contraste de formes" (1914, Beyeler Collection, Basel), are widely regarded as the first entirely abstract Cubist paintings, featuring seemingly infinitely stacked cylindrical forms within a technological setting to mirror modern life, Léger revisited the human figure around 1920. Henceforth, Léger created a radical new style that captivates through the extraordinary modernity of its scenes and its visual language of sharply defined, almost monochromatic color fields. There is, for example, the smoking, muscular mechanic in a tank top with rings and a tattoo ("Le Mécanicien," 1920, National Gallery of Canada, Ottawa) or the three naked women – massive in their physicality yet reclining casually – with coffee, fruit, a book, and cards in his famous "Le Grand déjeuner" (1921–22, Museum of Modern Art, New York). While Picasso continued to explore classical themes like bathers, mother and child, and scenes from ancient mythology with equally monumental female figures during his concurrent neoclassical period, Léger's painting is devoted entirely to the here and now. Not only in terms of subject matter, but also stylistically, Léger appears to have anticipated key elements of later Pop Art from that point on; however, Léger's art celebrates neither stars nor celebrities, but workers and ordinary people. The press release for the major Léger retrospective at the Museum of Modern Art in New York states: "The only major modern artist to choose modernity itself as his subject, Léger's unique ability to capture the epic quality of everyday experience has earned him recognition as the painter of the 'heroism of modern life.' [...] As he increasingly felt the need for an art that would speak to the general public, he extended the formal language of modernism to subjects such as construction workers and popular recreation. The artist's last great masterpiece, *La grande Parade, état définitif* [...], 1954, depicts circus performers moving in and out of free-floating arcs of green, red, and blue – derived from a theory of color inspired by the flashing lights of Broadway." (Press release from the Museum of Modern Art, New York, February 1998, cited from: moma.org).



"La partie de campagne," "Les constructeurs," and
"La grande parade" – The Major Themes of His Late Work

Building on "Les Plongeurs", a series of divers created in Marseille, Léger arrived at the complex, multi-figure compositions typical of his late work in the 1940s. Compositions that Léger skillfully varied in multiple versions across various pictorial themes and diverse artistic techniques. Taking his cue from "Les Constructeurs", the famous depiction of construction workers interwoven on a scaffold in an almost blind choreography of everyday life, Léger attained the two central themes of his mature work with "La Partie de Campagne", his modern interpretation of a country outing, and the thematic complex "La grande Parade", which playfully combines figures from the world of the circus, acrobats, clowns, and performers, two years before his sudden death in 1955, establishing them as the two central themes of his mature work. "La Partie de campagne" alludes to Édouard Manet's scandalous painting "Le Déjeuner sur l'herbe" (1863, Musée d'Orsay, Paris), which was rejected by the Paris Salon in 1863 due to its bold break with academic traditions. The painting brings the motif of a country outing into the modern era by elevating the Sunday trips of workers in postwar society to a subject worthy of artistic representation – a depiction in which the automobile, symbolizing the era's promising economic upswing, is, of course, an indispensable element. At the time, Léger's time in America was a key artistic influence: After the outbreak of World War II, the artist – who had already publicly opposed fascism before the war – fled to New York, where he encountered a visual dynamism that would continue to shape his painting decisively even after he returned to Paris in 1945.



Fernand Léger, La grande parade (état définitif) (The Great Parade (definitive state)), 1954, oil on canvas, Solomon R. Guggenheim Museum, New York.

„The only major modern artist to choose modernity itself as his subject, Léger's unique ability to capture the epic quality of everyday experience has earned him recognition as the painter of the ‚heroism of modern life'."

Press release from the Museum of Modern Art, New York, on the occasion of the Léger retrospective, February 1998, quoted from: moma.org

Fernand Léger, La partie de compagne (Deuxième état) (The Country Party (Second Version)), 1953, oil on canvas, Centre Pompidou, Paris.



In both "La Partie de Campagne" and "La Grande Parade", Léger combines everyday subjects with imagery inspired by the lights of New York, foreshadowing key elements of American Pop Art: bold contours, vibrant swaths of color, and clearly defined forms. Léger's style – complex, ornamental, striking, and utterly novel – remains an outstanding contribution to European Modernism.

Léger, the painter of the "heroism of modern life", created works of art-historical significance through the major themes of his late work. Large-format gouaches from these important groups of works are rarely offered on the international auction market; we are therefore all the more pleased that this gouache – after having been part of an important German private collection for nearly half a century – is now on public display again as part of our Evening Sale. [JS]

MAX BECKMANN

1884 Leipzig – 1950 New York

Die Hunde werden größer. 1947.

Watercolor over charcoal, pencil, and ink pen.
Signed and dated "11/25/47 I B" in the lower right. With a hand-written note "Die Hunde werden grösser. 11/25/47. Amsterdam" (The dogs are getting bigger) on the reverse, as well as with a dedication from Quappi Beckmann to Günther Franke: "für Günter Franke | in alter Freundschaft | und Gedenken an Max | herzlich von | Mathilde Quappi Beckmann.". On PH-Antique laid paper.
34,5 x 25 cm (13.5 x 9.8 in), the full sheet. [JS]

Called up: December 4, 2026 – ca. 5.22 pm ± 20 min.

€ 120.000 – 150.000 (R7/D)
$ 134,400 – 168,000

More works from the Kropatscheck Collection are offered in our Day Sale on Saturday, December 5, 2026, in our Rare Books auction on Monday, November 23, 2026, and in our Online Sale from January 15 through February 15, 2027.

MODERN MARTYRDOM Symbol of Beckmann's tragic personal situation in 1947

NEW BEGINNING / NEW START Created between his exile in Amsterdam and his new beginning in America, similar to the triptych "The Beginning" (1946–1949) (Metropolitan Museum, New York)

ENIGMATIC A scene of horror serving as a condensed symbol of political threat?

EXCELLENT PROVENANCE Quappi Beckmann dedicated this work to her friend Günther Franke

EXHIBITION Major solo exhibitions, notably at the Schirn, Frankfurt am Main (2006), the Van Gogh Museum, Amsterdam (2007), the Städel, Frankfurt am Main (2011–2012), and the Kunsthalle Hamburg (2021–2022)

PROVENANCE

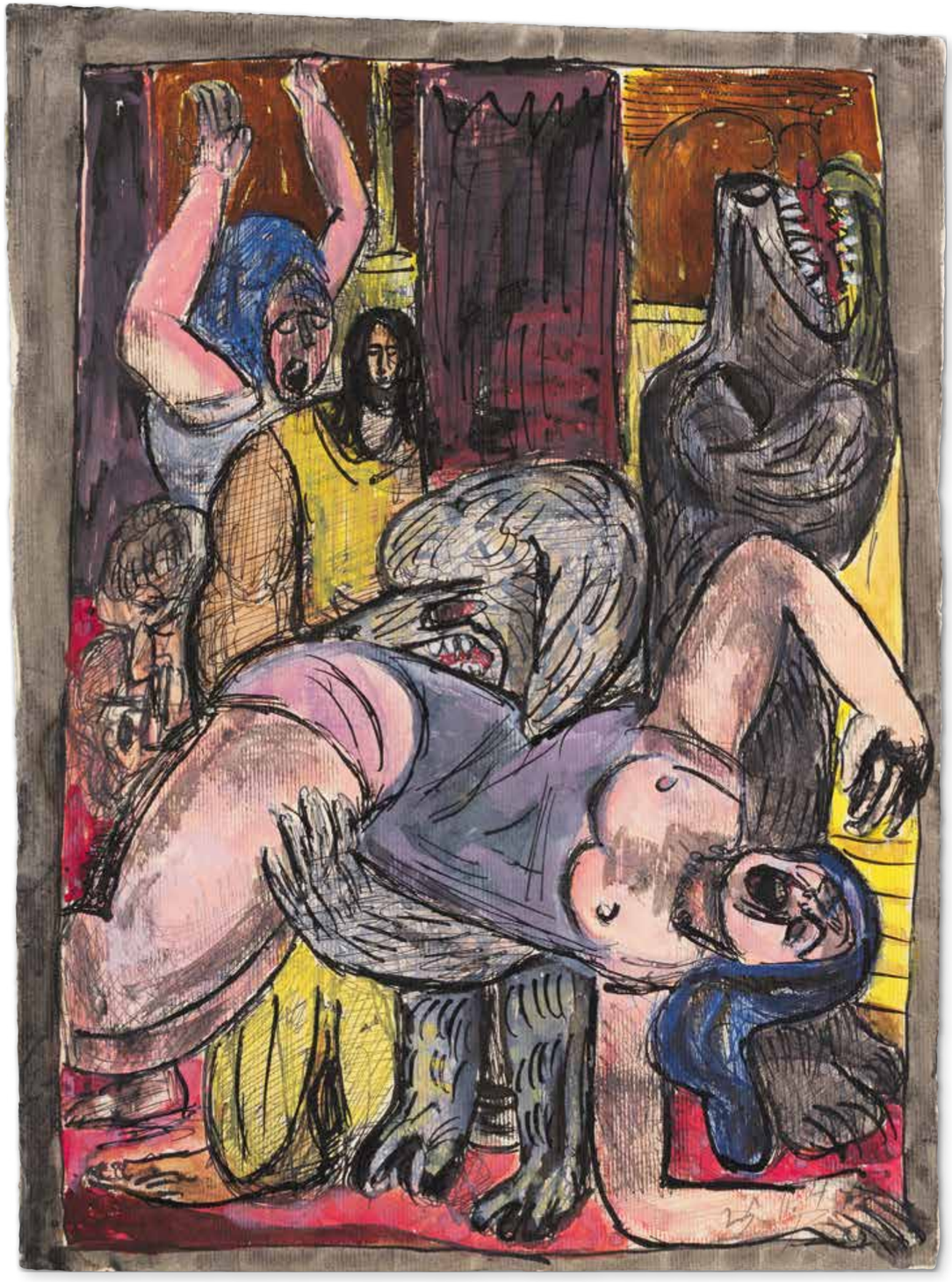
- Mathilde (Quappi) Beckmann, New York.
- Günther Franke, Munich (Beckmann's gallerist and art dealer; gifted by the above, inscribed on the reverse).
- Sophie Franke, Munich (1977, from the above).
- Private collection (1992, Kornfeld).
- Fritz Eugen and Hannemarie Kropatscheck Collection, Hamburg (acquired from the above in 2006, Kornfeld).

EXHIBITION

- Buchholz Gallery – Valentin Gallery, New York (listed as "anonymous loan, not for sale" in the catalog).
- Max Beckmann. Frankfurter Kunstkabinett Hanna Brekker vom Rath, Frankfurt am Main 1955, cat. no. 31 (here with different dimensions).
- Max Beckmann. 180 Zeichnungen und Aquarelle aus deutschem und amerikanischem Besitz, Galerie Günther Franke, Munich 1975, cat. no. 149.
- Max Beckmann. Aquarelle und Zeichnungen 1903–1950. Kunsthalle Bielefeld, 1977, cat. no. 204, p. 75 (with illu.).
- Der Zeichner und Grafiker Max Beckmann, Kunstverein Hamburg 1979, cat. no. 140, p. 139 (with illu. on p. 129).
- Hommage à Günther Franke. Barlach, Baumeister, Beckmann, Bembé, Blumenthal.., Villa Stuck, Munich 1983, cat. no. 19, p. 37 (with illu., here with different dimensions).
- Max Beckmann. Retrospective, Haus der Kunst, Munich 1984, cat. no. 196, p. 369 (with ill.).
- Max Beckmann. Die Aquarelle und Pastelle, Schirn Kunsthalle, Frankfurt am Main 2006.
- Max Beckmann. Exile in Amsterdam, Van Gogh Museum, Amsterdam, April 6, 2007–August 19, 2007; Pinakothek der Moderne, Munich, September 13, 2007–January 6, 2008, p. 342 (with illu. on p. 343).
- Beckmann & Amerika, Städel Museum, Frankfurt am Main, 2011/12, cat. no. 52, p. 132 (with illu. on p. 133).
- Dix / Beckmann: Mythos der Welt, Kunsthalle Mannheim, Mannheim, 2013/14, cat. no. 89, p. 240 (with illu. on p. 209).
- Max Beckmann: weiblich - männlich, Kunsthalle Hamburg 2020/21, cat. no. 75 (with illu. on p. 152).

LITERATURE

- Anja Tiedemann, Kaldewei Cultural Foundation (ed.), Max Beckmann: Catalogue Raisonné of Paintings, Frankfurt am Main, Online CR no. MB-AP 134 (with illu.), Source: https://max-beckmann.org/mb/ap/134 [last accessed: Oct. 10, 2026].
- Mayen Beckmann and Siegfried Gohr, Max Beckmann. The Watercolors and Pastels. Catalogue Raisonné of Color Works on Paper, Cologne 2006, CR no. 134, pp. 296–297 (with illu.).
- Max Beckmann, diary entry from December 27, 1947.
- Stadtnächte. Der Zeichner und Grafiker Max Beckmann, exhibition catalog, Kunstverein Hamburg, 1980, p. 141 (with illu. on p. 133).
- Erhard Göpel (ed.), Max Beckmann. Tagebücher 1940–1950, Munich 1984, p. 240.
- Max Beckmann. Retrospective, exhibition catalog, St. Louis Art Museum, 1984, p. 369.
- Galerie Kornfeld, Bern, Modern Art, Part I, Auction June 26, 1992, cat. no. 5 (with illu.).
- Klaus Gallwitz, Uwe M. Schneede, Stephan von Wiese (eds.), Max Beckmann Briefe, 1937–1950, Vol. III, Munich/Zurich 1996, p. 12.
- Helmut G. Schütz, Sphinx Beckmann. Exemplarische Annäherung an Max Beckmanns Kunst, Munich 1997, p. 123.
- Siegfried Gohr, Selbstgespräche. Watercolors and Pastels by Max Beckmann, in: Exhibition catalog, Sinclaire-Haus, Bad Homburg 2001, pp. 30 and 38.
- Galerie Kornfeld, Bern, Art of the 19th and 20th Centuries, Part I, June 16, 2006, cat. no. 32 (with illu.).



“Die Hunde werden größer” (The Dogs Are Getting Bigger) is the enigmatic title Max Beckmann chose for this scene – disturbing in all its directness and brutality – from his famous “Welttheater” (World Theater). According to the inscription on the back, Beckmann probably began this work while still in exile in Amsterdam, shortly before he voyaged to New York (August 29 through September 9, 1947). He completed it toward the end of that same year, and, on December 27, 1947 – a few months after finally arriving in the U.S. – he wrote in his diary in St. Louis: “Beautiful in the winter sun at Delmar. Infinitely cheerful. [...] Corrected new and old watercolors. Finally, ‘The Dogs Are Getting Bigger.’” A bizarre scene unfolds in a confined and crowded space: A gigantic, vaguely outlined dog has its arms wrapped around a half-naked woman screaming in agony and is just about to sink its teeth into her flesh. With its head thrown back, an equally monstrous dog at the right edge of the picture howls at the sky, while – separated by a dark purple curtain – figures in the left half of the picture, some wailing, some clinging tightly to one another, and some watching indifferently, bear witness to this sinister spectacle. But what is Beckmann trying to express in this scene? What deeper meaning does this artistic excess convey, created between Amsterdam and New York, between Europe and America?



Max Beckmann, Hölle der Vögel (Hell of the Birds), 1938, oil on canvas, private collection.

Christiane Zeiller attempted to decipher the enigmatic scene in the exhibition catalog “Max Beckmann. Exil in Amsterdam” (Van Gogh Museum, Amsterdam / Pinakothek der Moderne, Munich 2007), drawing on earlier Beckmann research: “Whether the theme can be ‘unequivocally interpreted as a male sexual fantasy’ (J. Weiss in: Munich et al. 1984, no. 196, p. 369), cannot be determined with absolute certainty; however, eroticism and violence – especially in this combination – have been an important theme in Beckmann’s œuvre since his major work “Die Nacht” (1918/19 [...]). The title may allude to the fast pace of life in the U.S. [...], but even more so to the loud, garish nature of the depiction. During his brief three-month stay in the U.S. [...], Beckmann attended a series of cocktail parties and celebrations and participated in the vibrant life of New York.“

However, the reason for the enormous, nightmarish violence and brutality of this scene remains unclear. Did Beckmann leave us a complex political allegory with this enigmatic work – one that, in all its unsettling directness and brutality, resembles a modern martyrdom and thus vaguely recalls his painting “Hölle der Vögel” (1937–38), Beckmann’s famous and unsettling allegory of National Socialism? Given Beckmann’s personal circumstances and the political climate in 1947, this idea seems unlikely only at first glance. For even though World War II had officially ended with Germany’s unconditional surrender in May 1945, the horror was far from over even after Dutch Liberation Day – which Beckmann euphorically celebrated as such in his diary entry on May 5, 1947. The Dutch government launched “Operation Black Tulip”, which aimed to deport all ethnic Germans residing in the Netherlands as “enemy subjects”. Beckmann himself likely escaped deportation solely because he assisted a Dutch resistance fighter and was officially classified as a “non-enemy” in 1946.

But even Germans who were already in the United States were stigmatized as “enemy aliens”, and, in some cases, were interned until 1948. Beckmann’s situation in 1947 was thus that of a man unwelcome everywhere: in Germany, he had until recently been branded a “degenerate artist” by the Nazis; in the Netherlands, he was still living in daily fear of being declared an “enemy subject” and, until his long-awaited journey to the U.S., exposed to the threat of deportation. He wasn’t even truly welcomed in the U.S.A. either, as entry requirements for foreigners remained strict: Beckmann’s first application for an entry permit had already been rejected in 1939;in 1947 he finally applied for a visitor’s visa as a “non-enemy” alien, which initially allowed him to accept an invitation to serve as a visiting professor at Washington University in St. Louis, where he completed this challenging masterpiece.

However, to change his status from visitor to immigrant, Beckmann ultimately had to leave the U.S. again for a few months in 1948 and return to the Netherlands before he was finally allowed to enter America as an officially recognized immigrant in September 1948. In 1947, Beckmann was like a modern-day Ulysses on an endless, agonizing journey, trapped and beset on all sides by looming dangers. So are they Beckmann’s worries and fears, his deep psychological torments of 1947, that have flowed into “The Dogs Are Getting Bigger” in all their menace, brutality, and harshness? Anyone familiar with Max Beckmann’s highly condensed “World Theatre” can – or rather, should – assume so. [JS]

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

13

GABRIELE MÜNTER

1877 Berlin – 1962 Murnau

Rote Wolke, Haus Nr. 1. 1910.

Oil on cardboard.
Dated and titled on the reverse. With the estate stamp, a label inscribed with the number "L 129" (partly handwritten, partly stamped), and the handwritten designation "L 129" on the reverse. 39 x 33 cm (15.3 x 12.9 in). [EH]

Accompanied by a written confirmation from the Gabriele Münter and Johannes Eichner Foundation dated March 4, 2009 (copy). The painting will be included in the catalogue raisonné of Gabriele Münter's paintings.

Called up: December 4, 2026 – ca. 5.24 pm ± 20 min.

€ 140.000 – 180.000 (R7/D/F)
$ 156,800 – 201,600

PROVENANCE

- From the artist's estate.
- Eisenmann Company Collection, Böblingen (with ownership mark on the reverse).
- Art dealer Peter Eltz, Salzburg.
- Private collection, Southern Germany (acquired from the above in 2009).

EXHIBITION

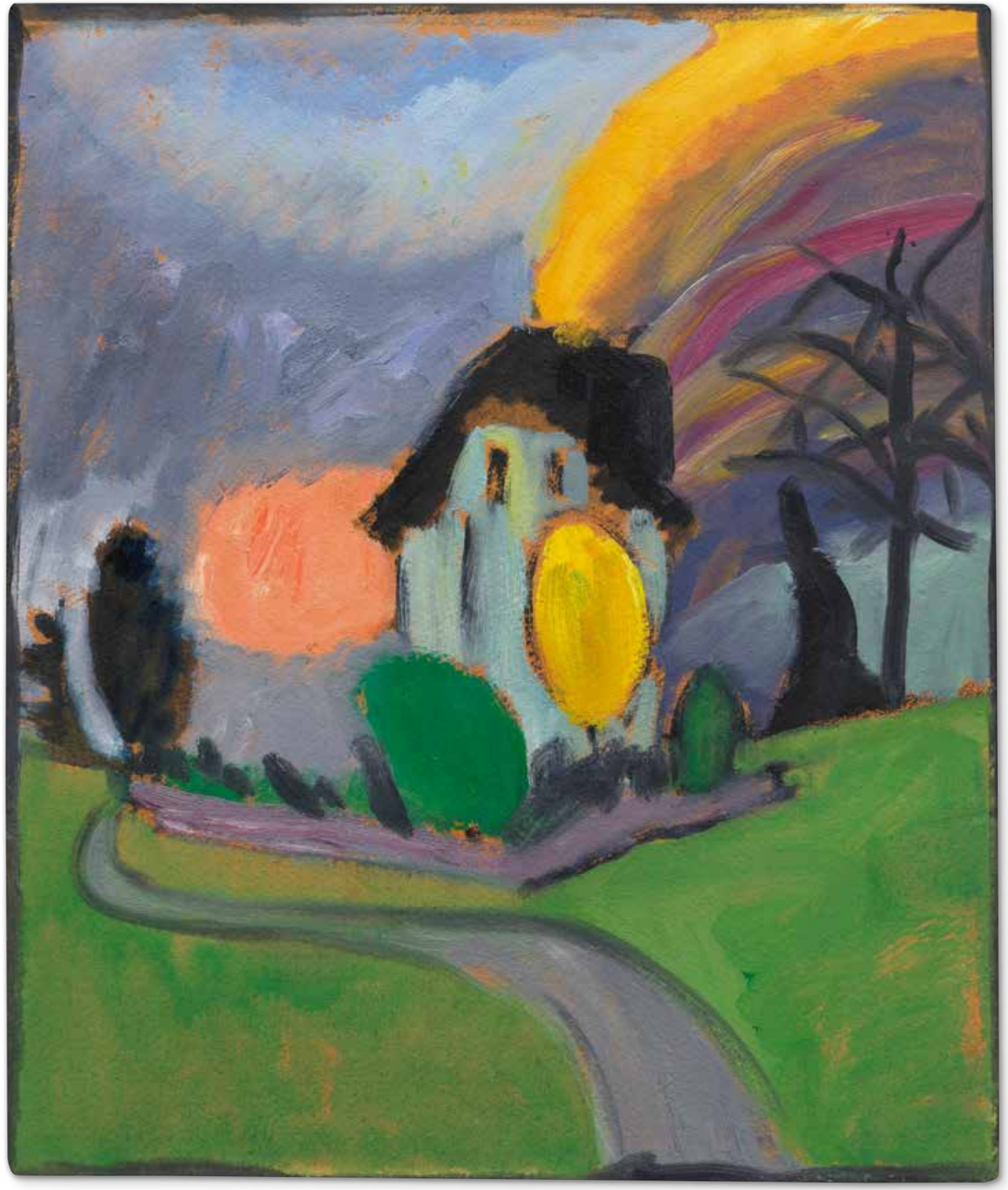
- Gabriele Münter, Kunstverein in Hamburg, April 9–May 29, 1988; Hessisches Landesmuseum, Darmstadt, June 29–August 21, 1988; Eisenmann Collection, Aichtal-Aich, September 3–25, 1988, cat. no. 73, plate LVIII.
- Gabriele Münter, Galerie Thomas, Munich, Nov. 10, 2017–Feb. 10, 2018, pp. 20ff., with color illustration (with a label on the back of the frame).

MURNAU HEYDAY A masterpiece from 1910, created during the artist's most significant and sought-after creative period

TRANSITION TO ABSTRACTION Radical simplification of forms and the liberation of color from natural models

EXPRESSIVE RADIANCE Vivid color contrasts and a dramatic sky lend the landscape an extraordinary sense of movement

THE BLUE RIDER A groundbreaking testament to the artistic renewal from which the Blue Rider emerged shortly thereafter



In the summer of 1908, Gabriele Münter and Wassily Kandinsky explored the Alpine foothills around Murnau; the following year, Gabriele Münter purchased the "Russen-Haus" (Russian House), now known as the "Gabriele Münter-Haus." From the very first moment, Gabriele Münter was captivated by the picturesque beauty of the "Blue Land", as the area around Murnau is also known. She was fascinated not only with the gentle rolling hills surrounding Lake Staffelsee and the Murnauer Moorland plain stretching out before the rising mountains, but also – and especially – by the play of colors in the clouds and sky as the light changed throughout the day.

In our painting "Red Cloud, House No. 1," Gabriele Münter captured the "blue hour" – the moment after sunset when the sky is still illuminated by the sun behind the horizon and night has not yet fallen. In our work, the sky glows with hues ranging from blue to violet; the light seems otherworldly and lends the surroundings an ethereal quality. Münter creates striking accents with bold strokes through the eponymous red cloud, the bright yellow tree, and the vibrant colors the setting sun casts across the sky above the house. Years later, Gabriele Münter described just how important these natural phenomena were to her and how directly she captured them: "[...] and behind it, the blue mountain and little red evening clouds in the sky. I quickly sketched the scene that presented itself to me." (A. Hoberg (ed.), Wassily Kandinsky and Gabriele Münter in Murnau and Kochel, 1902–1914. Briefe und Erinnerungen, Munich 1994, p. 54) Her paintings preserve the distinctive cloud formations of the southern Alps and the sky's ever-changing, magical light. In this context, one need only mention the paintings "Staffelsee with a Red House" (1908, oil on canvas, see Ketterer Kunst, Auction 392, lot 5) or "Red Cloud" (1910, oil on canvas, Chemnitz Art Collection, Gunzenhauser Museum).

Our painting was created when Gabriele Münter was a member of the "Neue Künstlervereinigung München" (New Artists' Association of Munich). From 1908 to 1910, her style shifted, breaking away from the large-scale color paintings she had previously created. In the vibrant composition "Red Cloud, House No. 1," Münter attained a progressiveness exceptional to her otherwise mostly moderate Expressionist œuvre. She displays a style she had refined through her exchanges with Wassily Kandinsky and, in particular, with Alexej von Jawlensky: her ability to reduce objects to their essential forms and to use colors in their purest form, detached from the impression of nature. [EH]

14

ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Gelb und Silbergrau. 1961.

Oil on canvas.
Signed and dated in the lower right. Signed, dated, titled, and inscribed with a direction arrow on the reverse of the stretcher. 200 x 125 cm (78.7 x 49.2 in). [AR]

Called up: December 4, 2026 – ca. 5.26 pm ± 20 min.

€ 200.000 – 300.000 (R7/F)
$ 224,000 – 336,000

PROVENANCE

- M. Knoedler & Co., Inc., New York.
- John Day and Carroll Stuchell, Pittsburgh (acquired from the above in 1967, with label).
- M. Knoedler & Co., Inc., New York.
- Private collection, Zurich.
- Private collection (since 1994; Sotheby's London, Nov. 30, 1994, lot 15).
- From a German collection.

EXHIBITION

- The 1961 Pittsburgh International Exhibition of Contemporary Painting and Sculpture, Carnegie Institute of Art, Pittsburgh, Oct. 27, 1961–Jan. 7, 1962, cat. no. 284 (with label).

LITERATURE

- Aurel Scheibler, Ernst Wilhelm Nay. Catalogue raisonné of oil paintings, Vol. 2: 1952–1968, Cologne 1990, p. 225, CR no. 995 (with color illustration on p. 212).
- Fritz Usinger, Ernst Wilhelm Nay, Recklinghausen 1961, p. 25 (illustrated on p. 56).
- The 42nd Pittsburgh International, in: Art International, vol. V, no. 8, Oct. 20, 1961 (illustrated on p. 73).

ULTIMATE EXPRESSIVENESS The pure abstraction of Nay's disk in an impressive large format

CONTRAST A striking juxtaposition of light and dark, yellow and silver-gray

TRANSATLANTIC Exhibited in Pittsburgh alongside works by Albers, Motherwell, and Rothko as early as 1961

MUSEUM QUALITY Comparable vertical-format works are at the Museum Ludwig in Cologne, the Städel Museum in Frankfurt am Main, and the Guggenheim Museum in New York

"Anyone viewing Nay's paintings feels stirred and moved by the power of an immediate, inherently dynamic appearance [...]"

Quote from the prominent German art historian Max Imdahl, in: ibid., Ernst Wilhelm Nay, Stuttgart 1962, p. 5.

"Anyone who views Nay's paintings feels stirred and moved by the power of an immediate appearance that is dynamic in and of itself [...]" These are the words the renowned art historian and early proponent of modern art criticism Max Imdahl once used to describe the impact of Ernst Wilhelm Nay's paintings (Max Imdahl, Ernst Wilhelm Nay, Stuttgart 1962, p. 5). What ultimately unfolds before the viewer's eyes as an apparition results from an extraordinary artistic achievement and a nuanced interplay of color, form, and painting technique. This present work, "Gelb und Silbergrau" (Yellow and Silver-Gray) from 1961, conveys this experience with particular intensity.

The dense juxtaposition and superimposition of the disc-like forms that are so characteristic of Nay, the famous pinnacle of his abstraction, result in this impressive portrait format, where dark shades of gray and black intersect with a few bright yellow accents. The pronounced, almost dramatic chiaroscuro contrast lends the freely composed pictorial space a dynamic order in which the seemingly weightless circular forms appear to float between surface and space. Nay thus combines color and form to create a liberated and extraordinarily vibrant interplay of shifting forces, which Max Imdahl so aptly describes as "a choreography of color harmony, space, and surface" (Max Imdahl, op. cit., p. 16).

In the very year it was created, "Gelb und Silbergrau" featured in a major retrospective exhibition in Pittsburgh alongside works by Josef Albers, Robert Motherwell, and Mark Rothko. Only a year later, the New York gallery Knoedler dedicated a solo exhibition to the German artist; a few years later, the painting eventually found its way into a private collection in Pittsburgh through the gallery. "Gelb und Silbergrau" is representative of the emerging international appreciation for Nay's now-famous "Disc Paintings" which continue to make a powerful impression with their distinctive, effective visual language and timeless dramatic composition. [AR]



15 | PRIVATE COLLECTION
OTTOMAR LAMPE, KIEL

ARNALDO POMODORO

1926 Morciano di Romagna – 2025 Milan

Sfera con perforazione. 1966.

Bronze.
On a Plexiglas base bearing the signature, date, title, and number. One of two artist's proofs outside the edition of two.
Diameter: 57,5 cm (22.6 in). Base: 60 x 60 x 5,5 cm (23.6 x 23.6 x 2.1 in). [AW]

Accompanied by a certificate of authenticity issued by the Fondazione Arnaldo Pomodoro, Milan, dated October 26, 2026. The work is registered in the archive under the number "AP 269".

Called up: December 4, 2026 – ca. 5.28 pm ± 20 min.

€ 250.000 – 350.000 (R7/D/F)
$ 280,000 – 392,000

PROVENANCE

· Private collection of Ottomar Lampe, Kiel.

LITERATURE

· Flaminio Gualdoni, Arnaldo Pomodoro. Catalogo ragionato della scultura, vol. I, Milan 2007, CR no. 389.

EXTREMELY RARE Early spherical sculptures from the 1960s are extremely rare on the international auction market

ICONIC SERIES Pomodoro's famous Sfere are represented in collections such as the Peggy Guggenheim Collection in Venice, the Vatican Museums, and the United Nations Headquarters in New York

PIONEERING STYLE As early as 1966, Pomodoro's fractured sphere foreshadowed a motif that would shortly thereafter also characterize Fritz Koenig's world-famous sculpture for the World Trade Center

MAJOR RETROSPECTIVE The Galleria d'Italia in Milan honored the artist on the occasion of his 100th birthday in 2026 with a comprehensive retrospective that also focused on his famous spherical sculptures

AUCTION MARKET DEBUT One of only two artist's proofs outside the edition, in private hands for decades

Arnaldo Pomodoro (1926–2025) is recognized as one of the most significant sculptors of Italian post-war Modernism, and his radical approach to form continues to shape 20th-century abstract sculpture. Born into a world scarred by war, he began his career as a stage designer before turning to goldsmithing with his brother Giò. This training in the craft would have a lasting influence on his later work. After moving to Milan in 1954, he made contacts with Lucio Fontana and Alberto Giacometti, which led him to develop a unique synthesis of craftsmanship and cutting-edge design. His sculptures in bronze, iron, or gold attest to a deep understanding of materials and technique, always combined with an almost philosophical reflection on form and destruction.

An encounter with Constantin Brancusi's flawless spheres at the Museum of Modern Art in New York in 1959 was pivotal. While Brancusi embodied the perfect, closed form, Pomodoro viewed it as a challenge: "For me, the sphere is a perfect, almost magical form. Then you try to break the surface, go inside, and give life to the form." (quoted from: Sculpture: Dissatisfied Aristotle, Time magazine, December 3, 1965) Beginning in 1963, he increasingly devoted himself to spherical forms, yet unlike Brancusi, he broke up the surface to reveal the interior. The sphere became a symbol of the tension between harmony and fragmentation, between organic vitality and mechanical precision. The 1966 sculpture is among the earliest and most fascinating examples of this body of work. The highly polished bronze surface reflects the world around it, while deep cracks and erosions reveal a mysterious interior. A space of interlocking facets opens up, reminiscent of circuit boards, machine parts, or symbols of a lost script. Teeth seem to bite into the void; the interior appears almost organic, almost alive, as if it were pushing its way out of its shell. Through the tension between the presence and absence of form, Pomodoro explores its essence and literally turns the abstract inside out.

"Sfera con perforazione" embodies Pomodoro's conviction that art must penetrate the surface of things and give form to invisible elements. With its fascinating ambivalence between destruction and creation, between the mechanical and the organic, it exemplifies the artist's entire body of work. It allows viewers to experience the full depth of his artistic vision. [AW]



16

LYONEL FEININGER

1871 New York – 1956 New York

Alte Amerikanische Lokomotive. 1910.

Oil on canvas.
Signed and dated in the upper right. Inscribed "Sunday, July 3, 1910" on the reverse of the stretcher. 50 x 100 cm (19.6 x 39.3 in).
With labels of "Serge Sabarsky Gallery", New York, and of "Eugene Victor Thaw", New York,on the reverse. [AR]

Achim Moeller, Director of the Lyonel Feininger Project, New York–Berlin, has confirmed the authenticity of this work, which is registered in the Lyonel Feininger Project archive under number 2101-09-29-26. The work is accompanied by a Certificate of Authenticity. The painting is listed in Lyonel Feininger: The Catalogue Raisonné of Paintings by Achim Moeller under number 062. Additional information was provided by Achim Moeller, The Lyonel Feininger Project, New York–Berlin.

Called up: December 4, 2026 – ca. 5.30 pm ± 20 min.

€ 600.000 – 900.000 (R7/D/F)
$ 672,000 – 1,008,000

PROVENANCE

- From the artist's estate.
- Julia Feininger, New York.
- Private collection, North Rhine-Westphalia.
- Private collection, Northern Germany (inherited from the above).

EXHIBITION

- 27ème Exposition de la Société des Artistes Indépendants, Salon des Indépendants, Paris, April 21–June 13, 1911, no. 2181 ("La locomotive ancienne"), p. 154.
- The Decade of the Armory Show: New Directions in American Art 1910–1920: Sixth Loan Exhibition of the Friends of the Whitney Museum of Art, Whitney Museum of American Art, New York, Feb. 27–Apr. 14, 1963, cat. no. 37 (Old American Locomotive; Collection of Mrs. Lyonel Feininger, with b/w illustration on p. 6), with stops at: City Art Museum of St. Louis, St. Louis, April 1–July 14, 1963; The Cleveland Museum of Art, Cleveland, August 6–September 15, 1963; Pennsylvania Academy of the Fine Arts, Philadelphia, Sept. 30–Oct. 30, 1963; The Art Institute of Chicago, Chicago, Nov. 15–Dec. 29, 1963; Albright-Knox Art Gallery, Jan. 20–Feb. 23, 1964.
- Lyonel Feininger 1871–1956: A Memorial Exhibition, Pasadena Art Museum, Pasadena, April 26–May 29, 1966, cat. no. 6 (Old American Locomotive, Mrs. Julia Feininger, with color illustration, no page number, exhibition label on the reverse), with stops at: Milwaukee Art Center, Milwaukee, July 10–August 11, 1966; Baltimore Museum of Art, Baltimore, September 7–October 23, 1966.
- The Machine as Seen at the End of the Mechanical Age, The Museum of Modern Art, New York, November 27, 1968–February 9, 1969, p. 46 (Old American Locomotive, Mrs. Julia Feininger, with b/w illustration, on the reverse with a label reading "Museum of Modern Art – LOAN"), with stops at: University of St. Thomas, Houston, March 25–May 18, 1969; San Francisco Museum of Art, San Francisco, June 27–August 24, 1969.

MUSEUM QUALITY Early, large-scale work in vibrant colors, marking Feininger's transition to modernism

NEW IMPULSES Locomotives, figures, and movement become sources of inspiration that informed his distinctive aesthetic

EXHIBITION In 1911 at the Salon des Indépendants in Paris; in 1966 in one of the first posthumous retrospectives, held in Pasadena, Milwaukee, and Baltimore; and in 1968–69 in a major group exhibition at the Museum of Modern Art in New York

COLLECTION Another painting with a locomotive motif from 1910 is in the collection of the Albertina, Vienna

WANTED Feininger's figurative works from the 1910s are among the artist's most sought-after pieces on the international auction market (source: artprice.com)

The Dawn of Modernism:
Lyonel Feininger's Early Successes as a Painter

Paris in 1911: The Salon des Indépendants opens its doors, and the latest trends in painting are unveiled to the public. At that time, the spotlight in "Salle 41" was on the Cubist circle, featuring works by, among others, Robert Delaunay, Fernand Léger, Albert Gleizes, and Marie Laurencin. The extensive exhibition, featuring more than 6,000 works, also included Henri Matisse and Wassily Kandinsky, whose innovative work, together with that of the Cubists, shook the art world like an earthquake and ultimately paved the way for an entire generation of artists to embrace a modern understanding of art. The German-American artist Lyonel Feininger also contributes six of his most recent works to the major exhibition, including his "Old American Locomotive" from 1910. As is so typical of his entire body of work, however, Feininger could not be assigned to any group or movement at that time. Although he drew inspiration from modern art movements – especially early in his career – he remained committed to his own artistic pursuits throughout his life, rather than subordinating himself to a program.





Lyonel Feininger, Grüne Brücke (Green Bridge), 1909, oil on canvas, private collection.
© VG Bild-Kunst, Bonn 2026

Just a few years earlier, Lyonel Feininger – who had worked primarily as a caricaturist and draftsman until then – began to explore painting. It was a path fraught with challenges and uncertainties, one that demanded new approaches not only technically but also intellectually. Feininger himself repeatedly struggled with his progress and wavered between enthusiasm and despair, as his letters from this period reveal. On August 11, 1909, for example, he wrote confidently: "... A future is gradually opening up for me; I will not have lived in vain ..." and just four days later, full of disillusionment: "...There are times when I imagine myself to be a real daredevil – and then suddenly I search in vain for a single work that might stand the test of time ..." (Lyonel Feininger, quoted in: Hans Hess, Lyonel Feininger, Stuttgart 1959, p. 47) In 1909, despite all his initial uncertainties, Feininger became a member of the Berlin Secession; he exhibited a painting there in 1910 and, just one year later, presented two of his works in the exhibition. Taking part in the Salon des Indépendants was another important step toward his success. As is well known from numerous artist biographies of the turn of the century, Feininger, too, initially encountered mixed reactions, rejection, and a lack of understanding. However, at this first major public appearance in Paris, Feininger is said to have received prominent, positive acclaim, as the American writer Charlotte Teller recalled Henri Matisse's reaction to Lyonel Feininger's 1909 painting "Green Bridge": "Matisse had come in to hang one of his paintings in the room next door. For a long time, he stood motionless in front of Feininger's canvas. Then he turned around and took his painting with him. Taken aside by his astonished followers, he explained that he had to rework his painting before it could stand the comparison with Feininger's. And so he did." (Charlotte Teller, Feininger-Fantasist, in: The International Studio, LXIII, Nov. 1917, No. 249, p. XXVI).

Feininger's works from this early creative period between 1908 and 1912/13 are particularly characterized by a figurative imagery that, despite its realistic depictions, is imbued with a distinct sense of otherworldliness and fantasy. Painted mostly in vibrant colors and featuring the elongated forms typical of Feininger, his paintings are filled with shadowy, bizarre figures of all kinds whose actions remain inscrutable – figures whose colorful antics the viewer must decipher. Strong, at times discordant color contrasts remove his scenes from reality, though they remain anchored in the real world through their often urban settings. His figurative compositions almost seem to play out in a parallel realm, unfolding in the shadow of reality and revealing themselves only to attentive observers. It is a time of self-discovery and, at the same time, clearly the dawn of Modernism, unfolding in Feininger's work of these years.

LITERATURE

- Achim Moeller, (Alte amerikanische Lokomtive I) / (Old American Locomotive I), 1910 (Moeller 062), in: Lyonel Feininger: The Catalogue Raisonné of Paintings, https://www.feiningerproject.org/catalogue/entry.php?id=63 (accessed September 16, 2026).
- Hans Hess, Lyonel Feininger. Mit einem Œuvre-Katalog von Julia Feininger, Stuttgart 1959, CR no. 53 (illustrated in black and white on p. 253)
.....
- Lloyd Goodrich, [Introduction], in: The Decade of the Armory Show: New Directions in American Art 1910–1920, exhibition catalog, New York 1963, pp. 5–89, here p. 5.
- Leona E. Prasse, Lyonel Feininger. Das graphische Werk. Etchings, Lithographs, Woodcuts, Berlin/Cleveland 1972, p. 58 (Old American Locomotive).
- Donald E. Gordon, Modern Art Exhibitions: 1900–1916. Selected Catalogue Documentation, II, Munich 1974, p. 479 ("La locomotive ancienne").
- Ulrich Luckhardt, Der frühe Feininger und Robert Delaunay, in: Peter-Klaus Schuster (ed.), Delaunay und Deutschland, Cologne 1985, pp. 285–291, here p. 285.
- Ulrich Luckhardt, Lyonel Feininger: Die Karikaturen und das zeichnerische Frühwerk. Der Weg zur Selbstfindung zum unabhängigen Künstler, mit einem Exkurs zu den Karikaturen von Emil Nolde und George Grosz, Munich 1987, p. 143.
- Galerie Gmurzynska (ed.), Lyonel Feininger, Cologne 1997, p. 40.
- Ulrich Luckhardt, Martin Faass (eds.), Lyonel Feininger: The Drawings and Watercolors, Cologne 1998, p. 206.
- Martin Faass, Lyonel Feininger und der Kubismus, Europäische Hochschulschriften, series XXVIII, vol. 33, Frankfurt am Main 1999, p. 36 (La locomotive ancienne [Old American Locomotive]).
- Anja Breloh, Das verheissungsvollste Geschenk, in: Gerhard Finckh (ed.), Feininger: Frühe Werke und Freunde, Bönen 2006, pp. 112–119, here p. 116.
- Björn Egging, Manuela Winter (eds.), Lyonel Feininger: Radierungen und Lithografien, Quedlinburg 2012, p. 108.



Lyonel Feininger, Die Lokomotive mit dem großen Rad (The Locomotive with the Big Wheel), 1910, oil on canvas, Albertina, Wien.
© VG Bild-Kunst, Bonn 2026

Between Fascination with Technology and Surreal Fantasy: Lyonel Feininger's "Old American Locomotive"

Lyonel Feininger's 1910 work "Old American Locomotive" undoubtedly belongs to this early creative phase. Set against a bright yellow sky and lush green grass, he placed an American eight-wheeler locomotive with a funnel-shaped chimney, a conical firebox, and a four-axle tender at the center of the composition. The two U.S. flags at the front of the train refer, on the one hand, to the locomotive's origin, but also, of course, to the US-born artist's biography. When he was a child in the 1870s and 1880s, he discovered his fascination for these imposing, billowing means of transportation at Grand Central Station in New York – a fascination he would later recall as "half terrifying and wholly fascinating" (Lyonel Feininger, 1944, quoted from: Moeller Fine Art, Lyonel Feininger's Locomotives and Trains, online: www.moellerfineart.com – accessed October 15, 2026).

Lyonel Feininger standing next to a Locomotive, Deep, 1933, photo: Werner Jackson. © Werner Jackson: Bauhaus-Archiv Berlin



Although the historic locomotive is not traveling at full speed, the thick smoke coming from the chimney and the hint of a train station in the background still suggest that the journey might begin soon or may have just ended – but in any case, the locomotive – despite its somewhat quaint appearance – is still very much alive. Next to the cab, a mechanic can be seen; in front of him stands a small figure dressed entirely in red – possibly a child – holding a hoop, as well as a striking gentleman dressed in bright green, wearing a top hat and carrying a long staff over his shoulder, who can likely also be identified as one of the track or train workers. In the background, beneath the American flag, a fourth, highly stylized figure in white can be faintly discerned; dressed in a top hat and suit – so typical of Feininger – this figure does not quite fit the scene of the railroad workers and seems to observe it from a distance.

A comparison with the painting "The Locomotive with the Large Wheel," created in the same year – in which all figures can be clearly identified as workers – shows quite clearly that there is more to "Old American Locomotive" than a mere depiction of the railway workers' daily tasks. Above all, the white gentleman in the background, along with the childlike figure in red in the foreground, creates moments of dissonance that cast the hustle and bustle of the train station in a new light. As was typical for the time, Feininger also used bright, vivid colors, thereby giving the old locomotive an almost unnaturally modern, colorful appearance. It almost seems as though the increasingly self-confident painter is deliberately creating unexpected dissonances here – both in the composition and in his choice of colors – causing the scene, which initially appears realistic, to threaten to vanish into unreal and fantastical realms.

Although the figures do not actually interact and move in different directions, they are still connected by the locomotive within a shared narrative and, in conjunction with Feininger's endeavor to visualize movement, become the central artistic impulse from which the aspiring painter shaped his unmistakable, fascinating visual language – one that continues to tempt us to speculate about the true nature of his half-real, half-fantastical worlds. [AR]

ALEXEJ VON JAWLENSKY

1864 Torschok – 1941 Wiesbaden

Stillleben. 1910.

Oil on cardboard.
Jawlensky/Pieroni-Jawlensky/Jawlensky 2230. Signed in the lower right, dated on the reverse. Titled, signed and inscribed "n 9" by the artist on a label on the reverse. Inscribed "A. J. Eddy" and "8" by a hand other than the artist's.
49,5 x 53 cm (19.4 x 20.8 in).
The work depicted in the background of the painting is Jawlensky's "Murnau—Landschaft mit orangener Wolke" from 1909. [EH]

Called up: December 4, 2026 – ca. 5.32 pm ± 20 min.

€ 250.000 – 350.000 (R7/D)
$ 280,000 – 392,000

Further works from the Manke Collection will be offered in our Day Sale on Saturday, 5 December 2026, as well as in our Online Sale running from 15 January to 15 February 2027.

MUSEUM QUALITY An exceptional work of museum quality

COLOR EXPRESSION Radical color contrasts and mysterious darkness lend the still life an extraordinary expressiveness

SELF-REFERENCE Jawlensky incorporates his own 1909 landscape painting of Murnau, thus combining two central genres of painting

PROVENANCE From the collection of Arthur Jerome Eddy, an early patron of modern art in the United States, and Katharina Kuh, gallery owner and first curator of European art at the Art Institute of Chicago

PROVENANCE

- Private collection of Arthur Jerome Eddy, Chicago, USA (acquired from the above around 1913; inscribed in pencil on the artist's label on the reverse).
- Jerome O. Eddy, Chicago & Skull Valley, Arizona (inherited from the above, 1920–1937; Williams, Barker & Severn Co.).
- Private collection of Katharina Kuh, Chicago, USA (acquired from the above in 1937).
- Private collection of Peter and Katinka de Vries, Westport, CT, USA (acquired from the above around 1938; until 1992: Christie's, New York, April 13, 1992).
- Private collection, Canada (acquired from the above in 1992).
- Dietmar Manke Collection, Schleswig-Holstein.

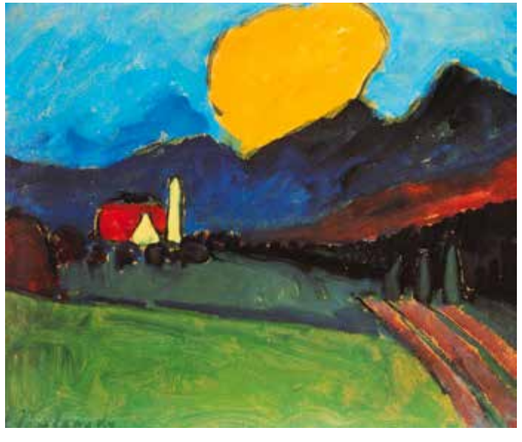
EXHIBITION

- Lebensmenschen. Alexej von Jawlensky und Marianne von Werefkin, Lenbachhaus Munich, Ocotber 22, 2019 - February 16, 2020; Museum Wiesbaden, March 13 - August 23, 2020, cat. no. 76, illustrated on p. 143.

LITERATURE

- Maria Jawlensky, Lucia Pieroni-Jawlensky, Angelica Jawlensky, Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings, vol. 3: 1890–1914, Munich 1991, p. 407 with black-and-white illustration and p. 435, CR no. 2230.
- Williams, Barker & Severn Co., Chicago, The Late Arthur J. Eddy, Extraordinary Collection of One Hundred and Ten Modernistic Paintings and Antique Oriental Rugs, January 20, 1937, Lot 48.
- Christie's, New York, auction April 13, 1992, lot 221 (with color illustration).
- Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings. Volume Three 1934–1937, ed. by Maria Jawlensky, Lucia Pieroni-Jawlensky, and Angelica Jawlensky, Munich 1993, no. 2230, p. 407.

Alexej von Jawlensky, Landschaft mit orangener Wolke (Landscape with Orange Cloud), 1909, oil on cardboard, private collection, Berlin.







Alexej von Jawlensky, Stillleben mit Früchten (Still-life with Fruit), 1910, oil on cardboard, Städtische Galerie im Lenbachhaus, Munich.



Paul Cézanne, Pommes et biscuits (Apples and Biscuits), 1880, oil on canvas, Musée de l'Orangerie, Paris.

„These still lifes aren't documents to my intensive quest for the material quality, but an expression of my inner vibe through form and color."

Alexej von Jawlensky, Lebenserinnerungen, 1937, quoted from: Exhibition catalog Alexej Jawlensky. Vom Abbild zum Urbild, Galerie im Ganserhaus, Wasserburg am Inn, September 15 - October 28, 1979, p. 55.

Color, surface and line

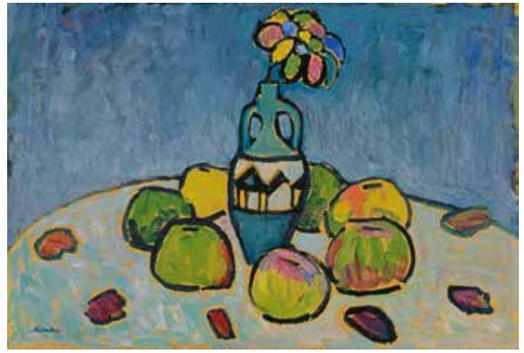
Alexej von Jawlensky changed his painting style in the autumn of 1908, when he worked with Marianne von Werefkin, Gabriele Münter, and Wassily Kandinsky in rural Murnau. While the impact of van Gogh's painting on the four artists is still latent in their minds, the examination of Paul Gauguin and subsequently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

Expressionism as synthesis

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

Jawlensky's friend Willibrod Verkade, an ardent student of Gauguin, encouraged him to simplify colors and shapes. In Jawlensky's still lifes, contour also appears as an equal, image-organizing element alongside color, surface, and form. Through them, the painter detached the color surfaces from mere images of reality and made them subject to the order immanent in the picture as independent elements. With staccato-like brushstrokes on the image surface, Jawlensky created additional suggestive forces, whose dynamics he transferred to the entire composition.

In this "Still Life" from 1910, Jawlensky focuses on the contrast between bright red tones and avoids too clear a contouring of the loosely arranged fruits in front of a dark blue jug, which reads as a strong violet surface. As for the setting, the artist keeps the observer in the dark. Not only is the jug in front of a bright red shape, a blanket (?) dominates the arrangement, but also the framed painting by the artist behind it: "Murnau - Landschaft mit orangener Wolke" from 1909. (Fig. **). With great confidence, Jawlensky quotes himself here.



Gabriele Münter, Stillleben Grau (Still-life in Grey), 1909, oil on cardboard, Städtische Galerie im Lenbachhaus, Munich. © VG-Bild-Kunst, Bonn 2026

With the network of various elements such as ornaments, patterns, shapes, surfaces, and colors he presents here, he delivers proof of his extensive knowledge of the still life painting of Cézanne or Gauguin, both of which form a great ensemble in this painting. Jawlensky found unity in his composition in the concept of cloisonnism coined by Gauguin, a painting aesthetic in which large surfaces of pure color are framed by a black or colored line: color, harmony, and invention; Gabriele Münster was impressed by what Jawlensky explains to her as "Synthesis". In the founding circular of the "Neue Künstlervereinigung München" from 1909, Kandinsky took up the term "artistic synthesis" and described it as a "solution that currently unites more and more artists spiritually (.)". Many years later, in 1951, Henri Matisse spoke about the idea of the Fauves' style of painting, to which he had made decisive contributions: "I examined each constructional element individually: the drawing, the color, the values and the composition. I tried to find out how these elements could be combined into a synthesis without the expressiveness of one component being diminished by the presence of another. I tried to find out how one could unite the individual pictorial elements into a whole in which an innate quality of each individual could be fully expressed. (Henri Matisse, La chapelle du Rosaire, 1951)

Alexej von Jawlensky, Stillleben mit Figur, Früchten und Landschaft (Still-life with Figure, Fruit and Landscape), ca. 1909/10, oil on cardboard, Hamburger Kunsthalle, Hamburg.





Henri Matisse, Fenêtre ouverte, Collioure (Open window, Collioure), 1905, oil on canvas, National Gallery of Art, Washington D.C.

Impressive ownership history

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

18

ALEXANDER CALDER

1898 Philadelphia – 1976 New York

Untitled (Standing Mobile). C. 1953s.

Metal. Standing mobile made of sheet metal and metal wire, painted.
Ca. 15,9 x 26 x 5,1 cm (6.2 x 10.2 x 2 in).
The Fondation Louis Vuitton honored Alexander Calder this year with the blockbuster exhibition "Calder. Rêver en équilibre," featuring nearly 300 of his works. [CH]

This work is registered in the Archives of the Calder Foundation, New York, under the application number "A 31166".

Called up: December 4, 2026 – ca. 5.34 pm ± 20 min.

€ 150.000 – 250.000 (R7/D/F)
$ 168,000 – 280,000

PROVENANCE

- Bruno E. Werner Collection (1896-1964), Washington, D.C. / Munich (presumably directly from the artist in the 1950s).
- In the family's possession ever since.

„Calder's work holds a unique place in the history of 20th-century art [...]. His sculptures are abstract – they do not imitate nature, rather they act like nature. They grow, they move, they possess their own rhythm."

Bernard Arnault, president of the Fondation Louis Vuitton, in: exhibition catalog Calder. Dreaming in Equilibrium, Fondation Louis Vuitton, Paris 2026, quoted from: https://www.smithsonianmag.com/smart-news/alexander-calder-thought-it-would-be-fun-to-set-abstract-art-in-motion-his-mesmerizing-mobiles-transformed-the-definition-of-sculpture-180988631/, accessed Oct. 26, 2026.

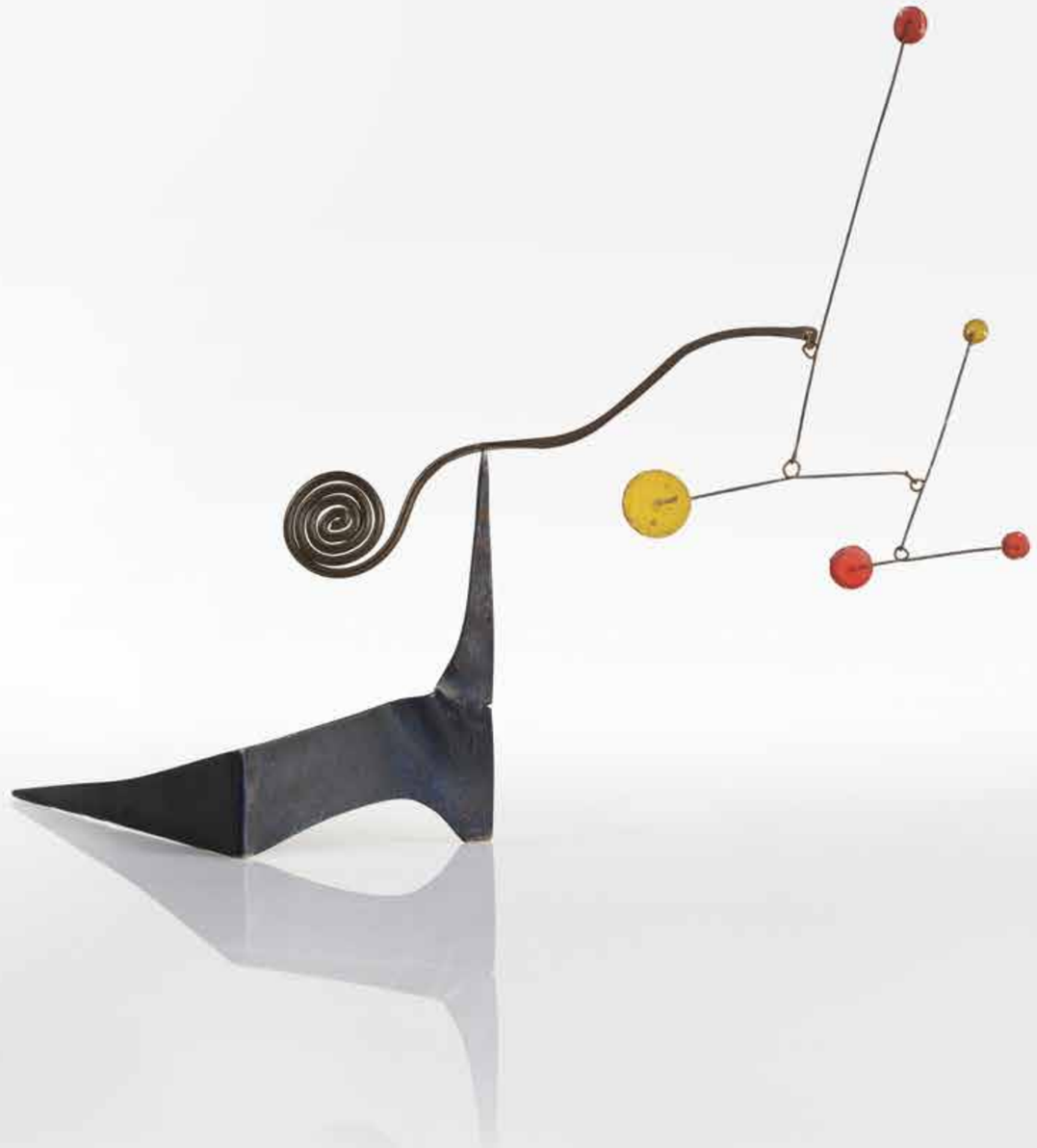
RARITY "Standing Mobile" from circa 1953, dating from Calder's highly sought-after creative period of the 1940s and 1950s

BIENNALE Created immediately after Calder was awarded the Grand Prize for Sculpture at the 1952 Venice Biennale

DUALITY & KINETICS A masterful interplay of solid stability and delicate lightness, of stillness and movement—a sculpture in constant flux

PROVENANCE Since its creation, it has been in the important collection of Bruno E. Werner, an early patron and personal companion of Calder's

MUSEUM QUALITY Comparable "Standing Mobiles" are at the Neue Nationalgalerie in Berlin, the Museum of Contemporary Art in Chicago, and the Centre Pompidou in Paris



From Figuration to Abstraction
In the 1930s, Alexander Calder began adding motion to his sculptures and objects. With his versatile output over several decades and his signature "Mobile," Calder is recognized as the "inventor of moving forms" in art and as the "master of the poetry of the unexpected" (Monopol Magazine, April 16, 2026).

Between 1926 and 1933, Calder lived and worked in Paris; became a member of "Abstraction-Création," the most important French artist group of that era; and maintained close ties with the Parisian avant-garde, notably Jean Arp, Marcel Duchamp, Fernand Léger, and Joan Miró. Calder described his visit to the Dutch Constructivist Piet Mondrian's studio as an absolutely pivotal moment. "That single visit gave me a jolt that set things in motion." (Calder, quoted from: Exhibition catalog Alexander Calder – Avant-Garde in Bewegung, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 2013/14, p. 90) Filled with abstract works, Mondrian's studio left Calder with the impression of geometric forms moving through space. The experience sparked the idea of spatial abstraction, so he abandoned the figurative wire sculptures he had been working on up to that point and turned to abstraction instead. He began creating non-representational, kinetic sculptures—some standing, others hanging—made of wire and sheet metal, some of which he set in motion with small motors. Marcel Duchamp had already titled them "Mobiles."

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

„To most people who look at a mobile, it's no more than a series of flat objects that move. To a few, though, it may be poetry."

Alexander Calder in a conversation with Selden Rodman, in: Conversations with Artist, New York 1957, quoted from: https://calder.org/bibliography/selden-rodman-alexander-calder/; accessed October 26, 2026.

Sculptures in Motion

In the decades that followed, Calder developed ingenious balancing and joining techniques to combine varying elements—mostly geometric, but also spirals and biomorphic forms—made of sheet metal to create captivating compositions. „About my method of work: first it's the state of mind. Elation. I only feel elation if I've got ahold of something good. I used to begin with fairly complete drawings, but now I start by cutting out a lot of shapes. Next, I file them and smooth them off. Some I keep because they're pleasing or dynamic. Some are bits I just happen to find. Then I arrange them, like papier collé, on a table, and 'paint' them—that is, arrange them, with wires between the pieces if it's to be a mobile, for the overall pattern. Finally I cut some more on them with my shears, calculating for balance this time." (Alexander Calder in a conversation with Selden Rodman, in: Conversations with Artist, New York 1957, quoted from: https://calder.org/bibliography/selden-rodman-alexander-calder/; accessed October 26, 2026)

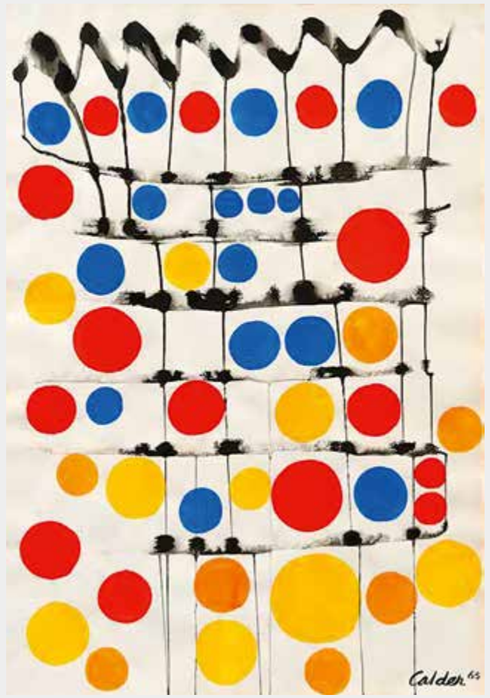
Alongside a variety of other sculptures, the artist primarily created "Standing Mobiles" on fixed bases and "Hanging Mobiles" that are attached to a fixed point on the ceiling. The weight of each individual component is carefully balanced against the others to create a harmony that ultimately allows the object to float in space. The result is a fascinating interplay between stillness and movement: thanks to the lightness of the materials and the meticulously chosen joint points, even the slightest air currents cause the structure to gently move; the mobiles almost seem to lead a life of their own. "[...] The time of day, the sun, warmth, and wind then determine how they move in each instance; thus, the structure always remains halfway between the fixed nature of a statue and the independence of a natural phenomenon." (Jean-Paul Sartre, "Les Mobiles des Calder," in: Exhibition catalog Calder, Galerie Louis Carré, Paris 1946, no page, quoted from: Nina Schallenberg, Die Mobiles für sich im Raum, in: Alexander Calder, Minimal / Maximal, Nationalgalerie, Staatliche Museen zu Berlin, 2021, p. 110)

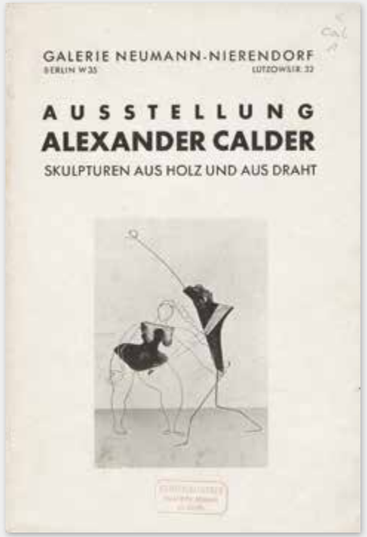
In terms of color, a strong connection to Mondrian and the early Constructivists is evident; Calder limits the colors of the individual elements primarily to red, blue, yellow, black, and white.



Calder with his work "Snow Flurry" (1948) in Saché/France, 1963, photo: Ugo Mulas. © Calder Foundation, New York / Photo courtesy of Calder Foundation, New York / Art Resource, New York

Alexander Calder, Hommage à Mondrian (Hommage to Mondrian), 1965, Gouache and India ink on paper, private collection. © Calder Foundation, New York / Photo courtesy of Calder Foundation, New York





Catalogue for the exhibition "Alexander Calder. Skulpturen aus Holz und aus Draht", Galerie Neumann-Nierendorf, Berlin, April 1929.

Artists and Critics: On Provenance

Even before Alexander Calder turned his attention to the abstract works for which he is so famous today, Galerie Neumann-Nierendorf in Berlin staged a highly acclaimed solo exhibition of his early figurative works in 1929. The exhibition presented 48 works to the public and was reviewed in numerous newspapers. The journalist, art critic, and writer Bruno E. Werner also wrote with enthusiasm in the Deutsche Allgemeine Zeitung: "His works are indescribable—you have to see them." (Bruno E. Werner, "Portraits, Sculpture, Wire Forms," Nierendorf Gallery, Deutsche Allgemeine Zeitung, April 1929 (quoted from: Tate Gallery London, https://www.tate.org.uk/art/artists/alexander-calder-848/who-is-alexander-calder; accessed October 20, 2026))

Calder did not return to Germany for two decades. At the invitation of the Federal Foreign Office, the artist finally spent four weeks traveling through the Federal Republic of Germany in September and October 1952. A large-scale traveling exhibition of his works accompanied him through 13 German cities, presenting his art to a broad public. The tour stopped in Bonn, Mannheim, Darmstadt, and Munich, where he met Bruno E. Werner—the journalist and critic who had praised his first solo exhibition in Germany in 1929. In his biography, Calder later recounted: „In September 1952, I was invited by the German State Department to tour West Germany. [...] I was sent off to Munich almost immediately. For two days, I met various people, among them Bruno Werner, a journalist who had happened to write up my 1929 show in Berlin. Curt Valentin had given me a list of all his friends and Werner was one of them. When I finally got to Berlin and saw the Gedächtniskirche, I happened to write Bruno Werner that day, explaining that I thought the Germans should keep it in its present state. It was ugly, but the bombing had made it beautiful. Werner published my letter in a German paper." (Alexander Calder, Calder. An Autobiography with Pictures, New York 1966, p. 211)

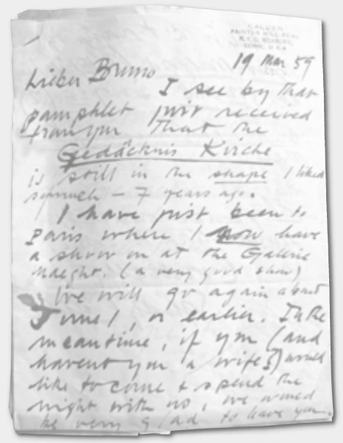
Between 1952 and 1961, Bruno Werner served as a counselor and cultural attaché in Washington, D.C. Several letters from the artist to the German journalist dating from those years have survived; among other things, they mention a meeting with Alexander Calder in Connecticut. The artist may have given or sold Bruno Werner the present work during that time; it remained in the family's possession for the next seven decades and is only now available to the public and the Calder Foundation. [CH]

Standing Mobiles:
Minimalism and Playfulness, Stability and Dynamism

Like the 1953 work offered here, the "Standing Mobiles" combine minimalism and playfulness, colors and captivating forms, tranquility and energy. In their elegant movement, they reflect the energy of the surrounding space—warmth, wind, and vibrations. This creates different rhythms, movement directions, and radiation, along with a distinctly palpable poetry that emerges from gentle, slow circular or oscillating movements. A synergy between sculptural form and the surrounding atmosphere is created: the Mobiles do not merely stand on their own; they interact with the space.

Calder's fascinating abstract-geometric works, based on the principles of kinetics, earned him a central place in the European and American avant-garde for decades.

In the 1950s, he finally expanded his mobiles into monumental dimensions; today, they can be found in public spaces around the world, including in front of UNESCO headquarters in Paris. In 1952, Calder represented the United States at the Venice Biennale, where he was also awarded the Grand Prize for Sculpture. Since then, his works have been acquired by the world's most prestigious museums and private collections and have also been presented in numerous comprehensive solo exhibitions. This year, the Fondation Louis Vuitton honored Alexander Calder with the blockbuster exhibition "Calder. Rêver en équilibre," featuring nearly 300 of the artist's works.



Letter from Alexander Calder to the art collector Bruno E. Werner, March 19, 1959.

19

SIGMAR POLKE

1941 Oels/Niederschlesien – 2010 Cologne

Le Lit. 1994.

Acrylic on canvas.
Signed and dated on the folded canvas. 120 x 100 cm (47.2 x 39.3 in). [JS]

We are grateful to Mr. Michael Trier for his kind assistance.

Called up: December 4, 2026 – ca. 5.36 pm ± 20 min.

€ 240.000 – 280.000 (R7/D/F)
$ 268,800 – 313,600

PROVENANCE

- The artist's studio (at least until 1995).
- Galerie Schönewald und Beuse, Krefeld (with a label on the stretcher).
- Private collection, North Rhine-Westphalia (acquired from the above around 1999).

EXHIBITION

- Sigmar Polke, IVAM Centre del Carme, Valencia, Oct. 20, 1994–Jan. 8, 1995 (with the label on the stretcher).

GRID PAINTING Polke's grid paintings are icons of German Post-War Art

GERMAN POP Together with Gerhard Richter, Polke has been making art history since the 1960s

AMBIGUOUS Glitter, minimalism, and subtle eroticism at the boundaries of figurative art

ANTI ART From Rembrandt to Polke: tradition and humorous negation

INTERNATIONAL ACCOLADE In 2014, a major retrospective was held at the Museum of Modern Art in New York, the Tate Modern in London, and the Museum Ludwig in Cologne

A genius against his will – this is probably the most apt description of Sigmar Polke and his revolutionary artistic work. The unique energy and vitality Polke's creations still exude today can be attributed to his nonconformist personality, which views traditions and conventions not as guidelines but as obsolete hurdles to be overcome with nonchalance. "We cannot rely on the fact that good paintings will be created one day – we must take matters into our own hands!" is a famous quote by Sigmar Polke and his artist friend Gerhard Richter, and Polke and Richter indeed took matters into their own hands. By the time he created his programmatic painting "Higher Beings Commanded: Paint the Upper Right Corner Black!" (1969, Froehlich Collection, Stuttgart), Polke officially claimed to be the much-vaunted "revolutionary anti-artist." With wit and irony, Polke pokes fun at the traditional art world and the notion of a divinely inspired artistic genius. But Polke's art also radically broke with art-historical tradition through his legendary grid paintings. Well into the wild decades of the 1980s and 1990s – a time when the Rhineland was the vibrant center of the German art scene – Polke continued to develop this style of painting toward a radical form of anti-art, layering it across multiple pictorial planes and weaving it – through his increasingly technically experimental painting – into a cohesive whole, dense in both visual and conceptual terms.

A detail of the painting on offer.



With confidence and a great sense of humor, Polke alluded to – and at the same time poked fun at – a long tradition of motifs dating back at least to Rembrandt in the painting "Le Lit" (French for "the bed"), which captivates viewers with its slightly glittering and shimmering surface. Formally, Polke pushed the boundaries of representational art to their absolute limit: Only upon reading the title can one discern, as a light spot amid the painted grid dots, the outline of a white pillow. The black form in the foreground is also provocative and ambiguous: is it part of the bed frame, or rather a stylized reference to male – or even female – genitalia? Rembrandt's etching "Le Lit à la française" (1646) quickly gained fame for its direct depiction of sexuality, without the veiled eroticism of mythological scenes that was still customary at the time. An early scandal in art history, it deliberately shattered social conventions and transcended traditional ways of seeing. With his work "Le Lit," Polke joins a significant art-historical tradition that was carried into the modern era by artists such as Toulouse-Lautrec and Edvard Munch in his famous painting "The Day After" (1894/95). Furthermore, ever since van Gogh's painting "Vincent's Bedroom in Arles" (1888/89, Van Gogh Museum, Amsterdam), the bed has always simultaneously served as a visual reference to its creator – another tradition closely linked to the motif of the bed, which, alongside Polke, was continued into the 1990s by artists such as Tracey Emin in her installation "My Bed" (1998).

Most recently, the Polke retrospective presented by the Museum of Modern Art in New York and Tate Modern in London in 2014–15 demonstrated the international significance of Polke's innovative œuvre. [JS]

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



20

KONRAD LUEG

1939 Dusseldorf – 1996 Dusseldorf

Frau. 1965.

Casein on canvas.
Signed and dated in the lower right corner. Signed, dated, and titled on the reverse. Inscribed with the artist's address on the stretcher.
195,5 x 144,5 cm (76.9 x 56.8 in). In the artist's original stretcher. [JS]

Called up: December 4, 2026 – ca. 5.38 pm ± 20 min.

€ 140.000 – 180.000 (R7/D/F)
$ 156,800 – 201,600

PROVENANCE

- From the artist's studio.
- Block Collection, Berlin (directly from the above, until after 2000).
- Private collection, Berlin (directly from the above).

EXHIBITION

- Nieuwe Figuratie, Gemeentelijke Van Reekum Galerij, Apeldoorn, 1965.
- Junge Generation. Maler und Bildhauer in Deutschland, Academy of Arts, Berlin, 1966.
- Figurationen, Kunstverein Stuttgart, 1967, cat. no. 105 (with a label on the stretcher).
- Ich nenne mich als Maler Konrad Lueg, PS1 Contemporary Art Center, New York, Sept. 12–Oct. 31, 1999; Kunsthalle Bielefeld, Nov. 14, 1999–Jan. 16, 2000; Stedelijk Museum voor Actuelle Kunst, Ghent, Jan. 13–Apr. 2, 2000, cat. no. 54 (with ill.).

LITERATURE

- Thomas Kellein, Daniel Marzona, Ich nenne mich als Maler Konrad Lueg, Bielefeld 1999, p. 91, CR no. 54 (with ill.).

GERMAN POP Along with Gerhard Richter and Sigmar Polke, Lueg was a leading figure of the New Figuration movement of the 1960s

VERY RARE To date, only 14 of the artist's paintings have been offered on the international auction market

PATTERN PAINTING From the legendary small group of works, an ironic commentary on German philistinism

MUSEUM QUALITY Lueg's paintings are largely held in museums, including the Kunstpalast Düsseldorf, the Städel Museum in Frankfurt am Main, and the Dallas Museum of Art

EXCELLENT PROVENANCE Directly from the artist to the collection of Berlin gallery owner René Block, a legendary patron of the German postwar avant-garde

The œuvre of the Düsseldorf artist Konrad Lueg is small yet decidedly progressive. He was born Konrad Fischer but adopted his mother's maiden name, "Lueg," as his artist name. Beginning in 1958, he studied at the Düsseldorf Academy of Art under Karl Otto Götz, a leading figure of German Informalism. Alongside the Germans Karl Otto Götz, Fritz Winter and Emil Schumacher, the leading representatives of this movement in Europe included Jean Fautrier, Emilio Vedova, and Pierre Soulages. This period also coincided with the early years of "ZERO" and the Dutch group "Nul", whose works rejected not only representational depiction but also any visible painterly gesture. In America, Abstract Expressionism and Color Field Painting were at their peak. This was when the young Düsseldorf art students Konrad Lueg, Gerhard Richter, and Sigmar Polke took the bold, radical step toward new figuration. Their paintings, mostly based on photographs from advertising and print media, soon caused a sensation under the names "New Realism," "Capitalist Realism," or "German Pop." Legendary and particularly pivotal for this new style of painting was the so-called "Front Yard Exhibition" in February 1964. Konrad Lueg, Gerhard Richter, Sigmar Polke, and Manfred Kuttner drove to the renowned Galerie Parnass in Wuppertal with a selection of their works. There, in the front yard, they spontaneously set up a presentation for gallery owner Rolf Jährling, placing their paintings in the snow and leaning them against the fence or trees. But for at least three of them, this paid off, as Jährling invited Lueg, Polke, and Richter to participate in the legendary exhibition "Neue Realisten" (1964/65). That same year, Düsseldorf gallery owner Alfred Schmela offered Konrad Lueg a solo exhibition, and the galleries Heiner Friedrich in Munich and René Block in Berlin also presented his first solo exhibitions.

Lueg was only twenty-five, and like his fellow nonconformists, he had first encountered early American Pop Art shortly before. Andy Warhol had caused a sensation in New York in 1962 with his first serial painting and his first "Marilyn," and Roy Lichtenstein had created his first comic-style speech bubble paintings. Provocative, striking, and bold, figurative art was also making a comeback in contemporary painting in Germany, and Konrad Lueg painted his work "Frau" (Woman, 1965) with confidence in large format. Unlike Lichtenstein and Warhol, however, Lueg's painting did not celebrate comic-book heroes or celebrities; instead, it presented the garishly colorful silhouette of an anonymous, nearly faceless woman carrying a handbag – an ironic, humorous commentary on the German narrow-mindedness of the economic miracle era. "Frau" is also an outstanding example of Lueg's famous "pattern paintings," which – executed in part with standard pattern rollers from art supply stores – became his artistic trademark, much like Polke's grid paintings from the same period. As early as 1967, however, Konrad Lueg switched sides, moving from one of Germany's most progressive artists to a successful gallery owner under his birth name, "Konrad Fischer." [JS]



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21

DANIEL RICHTER

1962 Eutin – lives and works in Berlin

Gestern, von hinten. 2016.

Oil on canvas.
Signed, dated, and titled on the reverse of the canvas.
210 x 160 cm (82.6 x 62.9 in). [AW]

Called up: December 4, 2026 – ca. 5.40 pm ± 20 min.

€ 140.000 – 180.000 (R7/D/F)
$ 156,800 – 201,600

PROVENANCE

- Galerie Thaddaeus Ropac, Salzburg
  (with a gallery label on the reverse of the stretcher).
- Private collection, Bavaria (acquired from the above in 2016).

SUPERSTAR Daniel Richter – One of the most influential painters of the contemporary art scene

PROVOCATIVE A painting straddling the line between abstraction and figuration

EPHEMERAL Expressive color and shadowy figures oscillate on a monumental canvas

RETROSPECTIVE In the year of its creation, the Louisiana Museum of Modern Art in Humlebæk presented "Daniel Richter – Lonely Old Slogans."

MUSEUM QUALITY Richter's works are at, among others, the Kunsthalle Hamburg, the Städel Museum in Frankfurt am Main, the Centre Pompidou in Paris, and the Museum of Modern Art in New York

Daniel Richter's "Gestern, von hinten" (Yesterday, from Behind) from 2016 epitomizes his distinct style: vibrant colors and dynamic lines that envelop his figures in an intense interplay of abstraction and figuration. A wild tangle of limbs intertwines with bold physical forms and elongated streaks of color that stretch across the canvas like electrical impulses, oscillating in a minimalist "non-space" between reality and the dissolution of form. The color red, which catches the eye right away in our work, signals associations with blood, passion, and even political symbols. Richter imbues this work with a provocative, almost inescapable presence. He plays with layers of meaning and leaves the interpretation of possible ambiguities to the viewer. The fragmented figures appear to be captured in a frozen moment as they perform their dance. The figure in the right margin of the painting seems to be gazing at a scene that is hidden from our view. In this manner, the figures oscillate between closeness and distance, fascination and confusion.

The work was created in 2016, at a turning point in Richter's career. The 2015 retrospective at the Schirn Kunsthalle in Frankfurt was followed by a monographic exhibition at the Louisiana Museum of Modern Art in Humlebæk in 2016, both of which attest to his growing international significance. Richter, born in Eutin in 1962 and a professor at the Vienna Academy of Fine Arts since 2006, turned away from the political works of the 1990s during this period and moved toward an introspective yet critical examination of contemporary subjectivity. His most recent works oscillate between figuration and abstraction: fragmented bodies intertwine to form chaotic compositions against backgrounds of reduced color, of which this work is a particularly striking example. Drawing inspiration from Symbolists such as James Ensor and Edvard Munch, Richter combines motifs from art history, mass media, and pop culture to create idiosyncratic, surreal visual worlds. His work also extends beyond the visual arts: in the 1990s, he made a name for himself in music, designing album covers and posters; since 2005, he has run his own record label.

This body of work is a monumental expression of Daniel Richter's artistic development. It demonstrates his ability to unite social taboos, political and art-historical symbolism, and human intimacy into a single, overwhelming image. As a result, Daniel Richter remains, without a doubt, one of the most sought-after artists in contemporary painting. [AW]



GEORG BASELITZ

1938 Deutschbaselitz/Sachsen – 2026 Salzburg

Melancholisches Design. 2011.

Oil and gold bronze on canvas.
Signed, dated "29.XXII.011," and titled on the reverse side of the canvas.
400 x 300 cm (157.4 x 118.1 in). [CH]

We are grateful to the Georg Baselitz Archive in Munich for their kind assistance. The work is registered in the archive.

Called up: December 4, 2026 – ca. 5.42 pm ± 20 min.

€ 500.000 – 700.000 (R7/F)
$ 560,000 – 784,000

PROVENANCE

- Gagosian Gallery, New York (with the label on the stretcher).
- From a major private collection, New York (acquired from the above in 2012).

EXHIBITION

- Georg Baselitz. New Paintings and a Sculpture, Gagosian, New York, Feb. 28–Apr. 7, 2012, pp. 28 and 87 (with illu., p. 29, as well as pp. 2, 11, and 15).

LITERATURE

- Detlev Gretenkort (ed.), Georg Baselitz. Danse gothique, Écrits et entretiens 1961–2019, Strasbourg 2020 (with illu. no. 123).
- Detlev Gretenkort (ed.), Georg Baselitz. Collected Writings and Interviews, London 2022, p. 396 (with illu., p. 381).
- Georg Baselitz, Cahiers d'Art, Paris 2024/25, p. 260 (with illu., p. 147).

VARIETY Interplay of spontaneous drawing, dripping, and dynamic painting

MONUMENTAL The fascinating composition fills the entire space on the large canvas

REMIX Deeply rooted in European and American art history, he subjects his famous Fraktur paintings from the 1960s to a radical reevaluation

TRIBUTE In recent years, the artist—who passed away this year—has been honored with major retrospective exhibitions at, among others, the Munch Museum in Oslo (2025), White Cube in London (2024), the Kunsthistorisches Museum, Vienna (2023), the Centre Pompidou in Paris (2021/22), and the Fondation Beyeler in Basel (2018)



Six Decades of Artistic Evolution
With a versatile, radical artistic output spanning six decades, the late Georg Baselitz ranks among the most significant and successful German painters of his generation.

In the mid-20th century, his provocative, expressive paintings significantly contributed to the renewal of figurative post-war painting. In the years and decades that followed, Baselitz subjected his painting to constant evolution, resulting in an œuvre of great thematic and stylistic richness, in which the human figure – in its most diverse forms and often entirely devoid of a narrative dimension – always plays a central role, both in terms of subject matter and concept.

Among his most significant early creative phases and exemplary key works are, among others, the so-called "Hero Paintings" and "Fraktur Paintings" of the 1960s, followed by the first upside-down paintings in 1969. Baselitz then worked on successive groups of works in which he experimented with great mastery using new painterly techniques and different aesthetic approaches. He drew inspiration from history, European and American art, and his extensive knowledge of countless influential artists, including Edvard Munch, Otto Dix, and Willem de Kooning. Later, he created the so-called "Russian Paintings" as well as self-reflexive series such as the "Remix" series, to which the present work belongs.

Remix: Retrospective, Self-Criticism, and Radical Innovation
Since 2005, Georg Baselitz has explored the idea of taking visual motifs from his 1960s paintings and drawings, critically reinterpreting them, and transforming them into entirely new works. With the help of photocopies, drawings, and illustrations from catalogs, the artist delves into the past to bring his own works into the present by employing different painting techniques and a mindset that has been shaped by five decades of experience. "Baselitz's visual universe [functions] like a hall of mirrors, in which his own images merge with art-historical models to form new pictorial compositions." (Press release for the retrospective "Georg Baselitz" at the Fondation Beyeler, Riehen)

The "Fraktur" paintings from 1965–1968 are based on drawings that the artist said depict his wife, Elke Kretzschmar. At the time, he wasn't entirely sure; today, he knows it to be fact.

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

“Back then, I had the feeling that these drawings had only partially become pictures. Many of them didn’t seem to work as paintings. Today, I take these old drawings out again and tell myself: This is worth it. You absolutely have to do this. It has to become a larger painting,” explains the artist (quoted from: Exhibition catalog Georg Baselitz: New Paintings and a Sculpture, Gagosian Gallery, New York 2012, p. 12).

While painting, Baselitz holds a photograph of the original work in his left hand and uses it as a guide during the creative process. In these “Remix” paintings, he contrasts the powerful brushwork and saturated paint application characteristic of the 1960s with the lucid transparency of paint drippings, which he “mixes” on a canvas divided into two halves, using bold, even metallic-glossy colors that he applies generously, along with a playful internal drawing. Baselitz explains: “On top of what once possessed its own inner coherence, I apply a different method, at times even a different style or other, very distinct colors, or sometimes I just blur it with white and add a drawing on top. I try to preserve one thing: the original impulse. A different painter created these earlier works. Certainly, it was me, but in a different frame of mind and with a different intention. It is impossible to recapture that forty-five years later. One can only look at the painting that was created back then. I begin to reflect on this painting, to return to it in my mind. And that is how the new painting comes into being.“ (Georg Baselitz on this series of works, quoted from: ibid., p. 9)

A Painting Composed of Two Halves

The painting offered here, part of the “Remix” series, was created as part of a small series of works in 2011 at the artist’s then-new studio on Lake Ammersee. Despite critical self-reflection and an innovative, at times experimental approach, Baselitz initially remained somewhat true to himself: a single, central figure dominates the canvas. In a first step, he paints the figure’s head, the beginning of each new painting.

The monumental works are created on the floor so that the fairly fluid paint does not leave streaks on the canvas. Baselitz crawls around the works or stands in the middle of the canvas; he paints the forms that come to mind – without the option to step back and assess the overall result from time to time.

The size of the works plays a major role. Standing before these paintings, viewers are compelled to engage with the lower part of the composition first because of its overwhelming monumentality. At the same time, the lower part of the painting features an unusually free, highly dynamic, and nearly abstract style; the expressive power of the upper half unfolds in the larger-than-life head gazing into the distance, the bold, vibrant colors, and the stark contrast with the dark background. “Many of the colors are incredibly bright against the white ground. They strike your eyes with a bang,” comments art historian and curator Robert Fleck on this series of works.

The painting on offer in Georg Baselitz’s studio, 2011. © Elke Baselitz 2026



Georg Baselitz, Untitled, 1966, pencil, charcoal, ink and ink wash on paper. © Georg Baselitz 2026





Artistic Contrasts and Relentless Self-Challenge

Contradictions and contrasts lie at the heart of Georg Baselitz’s art, as in this painting: monochromatic tones and vibrant colors, flat paint application and expressive lines, monumentality and intricate detail, reflection and innovation.

For about a decade, this critical reflection and self-analysis have occupied much of Baselitz’s painterly practice. “I try to breathe new life into everything I have created in the past. This is a nostalgic, highly sentimental endeavor. I approach it quite deliberately, drawing on all my intellectual faculties” (quoted from: ibid., p. 15). The artist’s works reflect this “relentless self-challenge” and make “his simultaneous movement of ‘always forward’ and ‘always back’ almost physically tangible” (Cornelius Tittel, Georg Baselitz. Der malende Partisan, in: Welt online, Nov. 2, 2021)

In recent years, the artist’s outstanding body of work has been honored with comprehensive, retrospective solo exhibitions at the world’s most renowned museums and institutions, including the Haus der Kunst in Munich, the Fondation Beyeler in Riehen/Basel, the Munchmuseet in Oslo, White Cube in London, the Kunsthistorisches Museum in Vienna, and the Centre Georges Pompidou in Paris. Currently, the Pinakothek der Moderne in Munich, among others, shows a comprehensive retrospective exploring the complex evolution of his work (through November 8). Next year, the Museum Frieder Burda in Baden-Baden will host a comprehensive solo exhibition in honor of the recently deceased artist. [CH]

23

ROY LICHTENSTEIN

1923 New York – 1997 New York

Two Nudes. 1994.

Color relief Print.
Signed, dated, and numbered. Inscribed with the studio number "RL93-3103" by hand on the reverse. From an edition of 40 copies. On firm BFK Rives wove paper (without the watermark).
105,7 x 89 cm (41.6 x 35 in). Sheet: 122 x 104,2 cm (48 x 41 in). [KA]
From the series "Nudes". Printed and published by Tyler Graphics, Mount Kisco, New York (with the blind stamp).

Called up: December 4, 2026 – ca. 5.44 pm ± 20 min.

€ 150.000 – 200.000 (R19/D/F)
$ 168,000 – 224,000

PROVENANCE

- Coskun Fine Art, London.
- Private collection, Southern Germany (acquired from the above in 2014).

LITERATURE

- Andrea Theil, "Two Nudes, 1994" (RLCR 4328), in: Roy Lichtenstein. A Catalogue Raisonné, Roy Lichtenstein Foundation, New York, www.lichtensteincatalogue.org/catalogue/entry.php?id=3948, different copy (accessed August 28, 2026).
- Mary Lee Corlett, The Prints of Roy Lichtenstein. A Catalogue Raisonné 1948–1997, New York 1994, CR no. 284, with color illustration (different copy).

MAIN WORK Striking masterpiece from Lichtenstein's later series "Nudes"

POP ART Geometric precision, vibrant contrasts, and his signature dots

MONUMENTAL A large-format reinterpretation of the traditional nude motif, drawing on characters from the 1963 comic "Girls' Romances."

CONTRAST Sensual body forms in a dynamic interplay with rigid grids, lines, and planes

MUSEUM QUALITY Other copies are in renowned museum collections such as the Tate in London, the Whitney Museum, and the San Francisco Museum of Modern Art

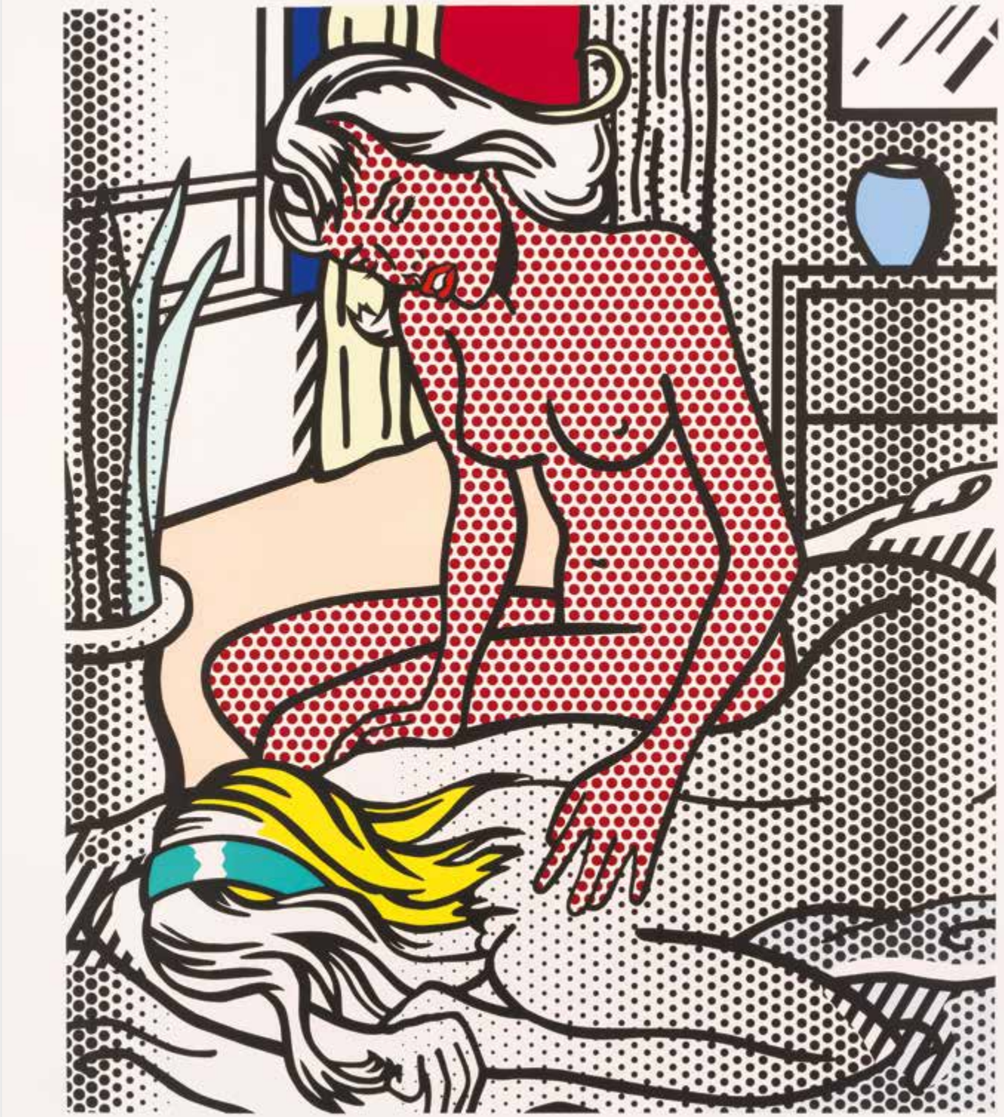
TOPICALITY The comprehensive exhibition "Roy Lichtenstein: Like New" at the Whitney Museum of American Art, New York (until May 2027)

„He was already an accomplished printmaker by the time he came to work with me and the most interesting thing about that is that he was the only Pop artist that was an accomplished printmaker before they started to work with a commercial printer."

Kenneth Tyler, quoted from: Tyler Graphics, Catalogue raisonné, 1986-2001, vol. 1, Parkes, Australia 2025, p. 179.

Within Roy Lichtenstein's graphic œuvre, his 1990s works rank among the most technically sophisticated of his career. "Two Nudes" is a masterful example of the artist's celebrated late series "Nudes". Begun shortly after his highly acclaimed retrospective at the Solomon R. Guggenheim Museum in 1993, the series also foreshadowed the "Late Nudes", which constituted his final group of paintings before Lichtenstein's death in 1997. In the spring of 1993, Lichtenstein began developing collages for the "Nudes" series in his New York studio. In December of that same year, he personally cut the Rubylith stencils for the relief printing plates of each motif, and in February 1994, he visited Tyler Graphics in Mount Kisco, New York, to begin implementing the project. As with many of his motifs, dating back to the early 1960s, Lichtenstein drew inspiration from comic-strip imagery, taking existing compositions and transforming them through his unmistakable artistic style. "Two Nudes" draws on characters from the "Girls' Romances" comic series by DC Comics, which Lichtenstein had already used for iconic 1960s paintings such as "In the Car" (1963) and "Sleeping Girl" (1964). These earlier works often focus on female protagonists in moments of romantic tension or heartbreak.

In the "Nudes" series, however, Lichtenstein radically reinvents his archetypal female figure: he strips her bare, thereby drawing on the tradition of the female nude as well as the idealized muses of Western art history. In his most striking iconography, the composition depicts two women, one crying while the other comforts her. Beyond the female motif, the work references earlier works, including the silkscreen print "Mirror" (1990) and the acrylic painting "Interior with Red Wall" (1991). Creating this print requires outstanding technical mastery and benefits greatly from Lichtenstein's long-standing collaboration with the renowned printer and publisher Kenneth Tyler, with whom he produced his first joint prints at Gemini G.E.L. in Los Angeles as early as 1969. Using large-format stencils, the artist cuts out his motifs with extreme precision. In contrast to earlier phases of his career, he uses his characteristic Ben-Day dots to shade in dialogue with precisely calculated, flat color fields. Three years before his death, Roy Lichtenstein achieved a virtuoso compositional layering and a complex, self-referential narrative with "Two Nudes", presenting himself at the height of his creative maturity and mastery. [KA]



24

WLADIMIR GEORGIEWITSCH VON BECHTEJEFF

1878 Moscow – 1971 Moscow

Leda und der Schwan. 1912.

Oil on canvas.
Monogrammed in the lower left. 165 x 136 cm (64.9 x 53.5 in).
With two stamps of the art supplies store Richard Wurm, Munich, on the reverse, and inscribed with the artist's name, the title, and the inventory number of Galerie Arnold, Dresden, on the stretcher. [AT/EH]

Called up: December 4, 2026 – ca. 5.46 pm ± 20 min.

€ 180.000 – 240.000 (R7/D/F)
$ 201,600 – 268,800

PROVENANCE

- Kunstverein Barmen (likely acquired directly from the artist in December 1912 or taken on consignment until March 1913).
- Werner Dücker Collection, Düsseldorf (acquired from the above in March 1913).
- Private collection, Germany.
- Kunsthandel Saarbrücken (acquired from the above approximately 25 years ago).
- Private collection, Saxony (acquired from the above).
- Private collection, Hesse (acquired from the above in 2021, Ketterer Kunst).

EXHIBITION

- Exhibition of 41 works by the Neue Künstlervereinigung München, Kunstverein Barmen, December 1912 (no catalog).
- Die neue Malerei. Expressionist Exhibition, January 1914, Galerie Ernst Arnold, Dresden, cat. no. 14 (title: "Leda," on loan from Werner Dücker, Düsseldorf, "not for sale." The gallery's handwritten inventory number is on the stretcher).

LITERATURE

- Ledger of the Barmen Art Association, "Management Records from 1904 Onward," Archive of the Von der Heydt Museum, Wuppertal (copy), fol. 92 ("Sales to Private Individuals").
- Antje Birthälmer and Sabine Fehlemann, Die "Neue Künstlervereinigung München" und ihre Verbindungen zur rheinischen Kunstszene, in: Der Blaue Reiter und das Neue Bild 1909–1912. From the "Neue Künstlervereinigung München" to the "Blauer Reiter," catalog accompanying the exhibition at the Städtische Galerie im Lenbachhaus, Munich, July 2–October 3, 1999, pp. 276–285, here p. 284, note 65.
- Ketterer Kunst, Munich, Auction 525, Evening Sale, December 10, 2021, lot 203 (with color illustration).
- Agnes Thum, Kandinskys Treppe zum Schloss—ein Bild mit Geschichte, in: Murnau Castle Museum (ed.), Und morgen nach Murnau!, Murnau 2022, color illustration p. 12.

To Munich in Search of Something New
Vladimir von Bechtejeff grew up in a wealthy Russian family and received a military education. Even during his military service, he saw painting as his "true calling" (quoted from: Exhibition catalog, Murnau 2018, p. 25).

His regimental officer Sergei von Jawlensky, brother of Alexei von Jawlensky, advised him to go to Munich, as the Academy in St. Petersburg had an "air of stagnation" while young Russian artists in Munich were searching for something new. With a small inheritance and a letter of recommendation to Alexei von Jawlensky, Bechtejeff and arrived in Munich in 1902 and quickly entered avant-garde circles, meeting important artists of the time at the salon that Werefkin and Jawlensky hosted.

MUSEUM MASTERPIECE from 1912, created during the pivotal early period of Munich Expressionism, in the immediate circle of the "Blauer Reiter."

AVANT-GARDE STYLE The crystalline landscape and expressive use of color show remarkable parallels to Franz Marc's groundbreaking compositions

MONUMENTAL AND EXTREMELY RARE Measuring 165 × 136 cm, this is an exceptionally large-scale painting from Bechtejeff's most significant creative phase. Large portions of his early œuvre are considered lost

SIGNIFICANT PROVENANCE Formerly in the renowned Werner Dücker Collection in Düsseldorf and exhibited at the Neue Künstlervereinigung München as early as 1912

REDISCOVERED In 2018, the Schlossmuseum Murnau honored the artist with a comprehensive retrospective, once again highlighting his significance for early Modernism

Jawlensky and Franz Marc praised his progress and talent for incorporating the human form into the composition as a linear ornament. In 1909, Bechtejeff contributed three works to the first exhibition of the Munich New Artists' Association.

Mythology in a Cubist Guise
Bechtejeff drew many themes from mythology. In "Leda and the Swan," he reimagines the popular motif: Zeus approaches the Spartan queen Leda as a swan. The two merge into a palette of blue and gray tones. Their serene appearance contrasts sharply with the dynamic, sinister surroundings. The ‚cubistic' style is evident in the emphasis on contours and the cubic color shades. Mountains, rocks, and waves appear angular and jagged. Leda's figure and the swan enveloping her, by contrast, remain rooted in Art Nouveau and the cloisonné technique as an elegant "linear ornament." Jelena Hahl-Fontaine classifies the 1912 painting as an imimportant step between Bechtejeff's "The Horse Tamer" (1912) and his "Diana the Huntress" (1912/13). (Quoted from: Ketterer Kunst, auction catalog 525, 2021, p. 32).

The History of the Painting
In December 1912, this work was exhibited at the Kunstverein Barmen; subsequently it was acquired by the Düsseldorf collector Werner Dücker. In 1914, it was on view at the Dresden exhibition "Die neue Malerei" as a loan from Dücker. In 1923, Dücker lost his fortune to inflation and sold his significant collection. After that, the painting's trail went cold, only to resurface decades later in a private collection. [EH]



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


FRANZ
VON
STUC

25

FRANZ VON STUCK

1863 Tettenweis – 1928 Munich

Kentaurenritt. 1910.

Oil on panel.
Signed and dated in the lower right.
60,5 x 82 cm (23.8 x 32.2 in), in the original frame.
On the development of the theme of the Centaur Ride, see also Voss 251/172 "Lustiger Ritt" (1903) and Voss 376/175 "Prestissimo". [JS]

We are grateful to Margot Th. Brandlhuber of the Museum Villa Stuck in Munich for her expert advice.

Called up: December 4, 2026 – ca. 5.48 pm ± 20 min.

€ 100.000 – 150.000 (R7/D)
$ 112,000 – 168,000

PROVENANCE

- From the artist's studio (until 1911: International Art Exhibition, Rome).
- Collection of Carl Hugo Schmeil (1852–1923), Dresden (1911–1916: with a fragmentarily preserved label from the auction of the collection at Paul Cassirer/Hugo Helbing, Berlin, on the reverse).
- Melchior Voitländer Collection (1858–1934), Kronach (acquired from the above, in the family's possession until 1968: Weinmüller/Neumeister).
- Private collection, Southern Germany (until 2001: Neumeister).
- Private collection, Southern Germany (acquired from the previous owner in 2001; in the family's possession ever since).

EXHIBITION

- International Art Exhibition, Rome, 1911 (see the review in: Kunst für Alle, no. 26, 1910/11, p. 534).
- Galerie Hugo Helbig, Munich, Sept. 8–25, 1916, no. 125 (as part of the auction of the Schmeil Collection at Paul Cassirer).
- Galerie Paul Cassirer, Berlin, Oct. 3–16, 1916, no. 125 (as part of the auction of the Schmeil Collection at Paul Cassirer).

LITERATURE

- Heinrich Voss, Franz von Stuck 1863–1928, Catalogue Raisonné of Paintings, Munich 1973, CR no. 375/174.
- Burkhard Meier, Deutschland auf der Internationalen Kunstausstellung in Rom 1911, in: Kunst für Alle, no. 26, 1910/11, p. 534 (with double-page black-and-white illustration preceding p. 529 [based on the contemporary mezzotint reproduction by Bruckmann]).
- Galerie Paul Cassirer, Berlin, auction of the Schmeil Collection, Dresden, Berlin 1916, cat. no. 125 (with black-and-white illustration).
- Weinmüller, Rudolf Neumeister Art Auction House, Munich, Modern Art, 112th Auction, May 21, 1968, lot 325 (with illustration).
- Neumeister's Modern Art, Munich, auction 30, November 15, 2001, lot 933 (with illustration).
- Galerie Paul Cassirer, Berlin, auction of the Schmeil Collection, Dresden, Berlin 1916, p. XI.

SECESSION The Munich protagonist of Viennese Modernism created his finest works around 1900

SENSUAL "Sünde" (Sin, 1891) – "Kentaurenritt" (Ride of the Centaur, 1910): Scenes of unbridled sensuality and eroticism inspired by mythology and the Bible

STUCK & PICASSO The hybrid creatures—the faun, the centaur, and the Minotaur—as the artists' alter egos

EXHIBITION Selected by Stuck for the International Art Exhibition in Rome as early as 1911 and exhibited at Paul Cassirer's gallery in Berlin in 1916

PROVENANCE From the Schmeil Collection in Dresden, which includes works by Courbet, Böcklin, Liebermann, and Hodler

MUSEUM QUALITY Stuck's works are part of major collections, including the Metropolitan Museum in New York, the Musée d'Orsay in Paris, and the Hermitage in St. Petersburg

Seduction, Lust, and Passion:
Stuck's "Ride of the Centaurs" and the Bliss of an Intense Life
The captivating fin-de-siècle paintings of Munich's painter-prince Franz von Stuck are dominated by a profound fascination with an intense, sensual life. Eros and death are central themes that permeate his outstanding body of work. Since the early 1890s, his spellbinding creations have been filled with figures like cupids, fauns, and nudes, set in scenes with an eroticism inspired by antiquity – scenes that, when embedded in a bucolic setting, have an almost playful quality at their core.





Franz von Stuck, Die Sünde (The Sin), 1893, oil on canvas, Neue Pinakothek, Munich.

"Stuck staged his 'sin' in the tradition of a Renaissance Madonna, yet in doing so he created a decidedly provocative counter-image of femininity."

But then it was Stuck's iconic painting "Sünde" (Sin, 1893, Neue Pinakothek, Munich) – depicting a naked femme fatale entwined by a serpent – that sparked a public scandal at the first exhibition of the Munich Secession in 1893 and would henceforth ensure Stuck's growing national and international fame. Mysterious, self-assured, and gazing directly at the viewer, this figure, bathed in dreamlike light, captivated audiences. As a founding member of the Munich Secession, Stuck spearheaded the breakaway of progressive artists from the conservative Munich Artists' Cooperative and developed "Sin" from the biblical theme of temptation. The altar-like presentation in his famous artist's villa on Prinzregentenstraße in Munich also references a famous model from Christian iconography: Stuck staged his "Sin" in the tradition of a Renaissance Madonna, yet in doing so he created a decidedly provocative counter-image of femininity. Inspired not only by the Bible but also by ancient mythology, Stuck has left us masterfully composed scenes of unbridled sensuality and eroticism. Stuck, the leading figure of the Munich Secession, thus made the rich facets of eroticism socially acceptable and, in doing so, drew on the art-historical tradition of depicting the amorous affairs of the ancient gods (Amori degli Dei) in Italian printmaking. The centaur, half-human, half-beast, has been regarded as a symbol of unbridled male desire since antiquity and was therefore, in the second half of the 20th century, ultimately portrayed by Pablo Picasso – alongside the other hybrid beings, the faun and, above all, the horned Minotaur – as the alter ego of the love-hungry, ecstatically passionate artist. In Stuck's work, the nymph riding naked on the centaur's back seeks to tame his powerful force and, through the dynamic counter-movement of their bodies, merges with the creature into a sensually unleashed unity.

Stuck, Klimt, Schiele:
Facets of Femininity in the Munich and Vienna Secession

Dressed as a mythological equestrian figure, Stuck created a fascinating symbol of the subconscious with his "Ride of the Centaur." Stuck transformed a complex emotion into an image. At the heart of this work are the depths of the human subconscious – scientifically explored by Sigmund Freud – the inner turmoil and the ongoing internal struggle between passion and reason, desire and intellect, sin and morality. Stuck's significance as a source of inspiration – both in style and content – for the Vienna Secession, for Gustav Klimt, and for Egon Schiele, who belonged to the next generation, can hardly be overestimated. This was highlighted, among other things, by the 2016 exhibition "Sünde und Secession. Franz von Stuck in Wien" at the Unteres Belvedere. When "The Ride of the Centaur" was created, Stuck's career was at its absolute peak: he had celebrated his artistic breakthrough after presenting the painting "Sünde" at the Munich Secession exhibition in 1893. He was subsequently appointed to the Royal Academy of Fine Arts in Munich in 1895, where his students included, among others, Wassily Kandinsky and Paul Klee.

In 1897, he married the wealthy American singer Mary Lindpainter and, in the following years, commenced construction of his stately artist's villa on Prinzregentenstraße in ancient Roman style, which was later expanded to include a prestigious studio building in the early1910s. Franz von Stuck, who was born in Lower Bavaria in 1863 as the son of a miller and was eventually ennobled by Prince Regent Luitpold of Bavaria in 1906, had established himself in Munich's affluent society shortly after the turn of the century. His outstanding body of work as a painter and his villa became the center of Munich Art Nouveau, which initially inspired the founding of the Vienna Secession and, after numerous exhibitions in Vienna, also served as a stylistic model for painters in the Vienna Art Nouveau movement. In 1909, a year before the creation of "The Ride of the Centaur", Stuck finally achieved his international breakthrough with his own exhibition room at the International Art Exhibition in Venice, which was enthusiastically celebrated by critics. Franz von Stuck was 46 years old and at the height of his artistic and social fame. His marriage to Mary had become a successful social constant; as his muse and model, however, she was increasingly replaced by young women who gave the painter new inspiration. Like Picasso – who, a few decades later, would embrace love with almost intoxicating passion – Stuck devoted his life and work entirely to his fascination with living life to the fullest until his death. Stuck was fascinated by the facets of femininity – caught between the ancient goddess, girlish innocence, and the femme fatale – and he masterfully contrasts them with the male psyche's internal conflict between reason and passion in "The Ride of the Centaur." Franz von Stuck himself must have recognized the special quality of this consummate composition, as he selected it for the International Art Exhibition in Rome in 1911, where it was praised by visitors and critics alike and ultimately acquired that same year by Commercial Councilor Schmeil of Dresden for his prestigious art collection. [JS]



Gustav Klimt, Judith I, 1901, oil on canvas, Österreichische Galerie Belvedere, Vienna.

26

OTTO MUELLER

1874 Liebau/Riesengebirge – 1930 Obernigk near Breslau

Sechs Mädchenakte am Strand. Around 1913.

Glue paint and Mixed media on burlap.
Monogrammed in the lower right. Signed and inscribed on the reverse.
85,4 x 109 cm (33.6 x 42.9 in).

We are grateful to Dr. Tanja Pirsig-Marshall, Museum für Kunst und Kulturgeschichte, Dortmund, for her expert advice.

Called up: December 4, 2026 – ca. 5.50 pm ± 20 min.

€ 500.000 – 700.000 (R7/D)
$ 560,000 – 784,000

PROVENANCE

- Herbert Kurz Collection, Wolframs-Eschenbach (until 1950).
- Private collection (since 1950, Stuttgarter Kunstkabinett).
- Galerie Nierendorf, Berlin (1954).
- Emil Frey Collection, Mannheim (1964).
- Private collection, Munich (since 1980).
- Private collection, Northern Germany (acquired in 2007 from the above, Hauswedell).

EXHIBITION

- Otto Mueller on the Occasion of His 90th Birthday, Galerie Nierendorf, Berlin, 1964, cat. no. 27 (with black-and-white illustration).
- Aquarelle, Zeichnungen, Druckgraphik des 20. Jahrhunderts aus der Sammlung eines Kielers. Exhibition marking the 100th anniversary of the Schleswig-Holsteinische Landesbrandkasse, Kunsthalle zu Kiel / Schleswig-Holsteinischer Kunstverein, Feb. 3–Mar. 3, 1974, cat. no. 119.
- Kunst des 20. Jahrhunderts aus der Sammlung F., Pfalzgalerie Kaiserslautern, 1976, cat. no. 3 (with color illustration on the title page).
- Kunsthalle Mannheim (1981–1987, on loan from a private collection in Munich).
- Otto Mueller: Natürlich nackt, Kunstmuseum Ravensburg, September 13, 2014–January 25, 2015; Brücke Museum, Berlin, March 21–July 5, 2015; Kunsthalle Emden, September 19, 2015–January 17, 2016 (not in the catalog).
- Brücke und Der Blaue Reiter, Buchheim Museum der Phantasie; Kunstsammlungen Chemnitz; Von der Heydt Museum, Wuppertal, Nov. 21, 2021–Feb. 27, 2022, p. 163 (with illu.).
- Otto Mueller, LWL Museum für Kunst und Kultur, Münster, September 20, 2024–February 2, 2025, cat. no. 17 (with color illustration).

LITERATURE

- Mario-Andreas von Lüttichau, Tanja Pirsig-Marshall, Otto Mueller.
- Vol. 1: Gemälde (Paintings), Cologne 2020, CR no. G1913/09 (135) (with color illustration).
- Lothar-Günther Buchheim, Otto Mueller. Leben und Werk, Feldafing 1963, no. 67 (with b&w illustration, p. 134, dated 1919/1920).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart, 8th Auction, Paintings, Sculpture, Prints, Sketches, Watercolors, Art literature, May 12, 1950, Lot 1711 (with b/w illustration).
- Marlene Decker, Gestaltungselemente im Bildwerk von Otto Mueller, Dortmund 1993, no. 131, p. 178 (with illustration).
- Hauswedell & Nolte, Hamburg, 400th Auction, Modern Art of the 19th and 20th Centuries, Part I, Selected Works, June 1, 2007, lot 47 (with full-page color illustration on p. 95).
- Tanja Pirsig-Marshall, "Die BRÜCKE als Katalysator für Muellers Schaffen," Yearbook of the Dresden State Art Collections 32, Dresden 2007, p. 132 (with illu.)
- "Der böse Expressionismus, Trauma und Tabu", exhibition catalog, Kunsthalle Bielefeld, 2017–2018 (with illu.).

KEY YEAR 1913 The year the "Brücke" group disbanded, Mueller developed his distinctive imagery, balancing expressive freedom with timeless harmony

EXCEPTIONAL FORMAT A rare large-format painting featuring six nude girls, one of the central motifs of his work

RARE EASE An unusually cheerful, almost weightless composition of figures, full of grace and natural elegance

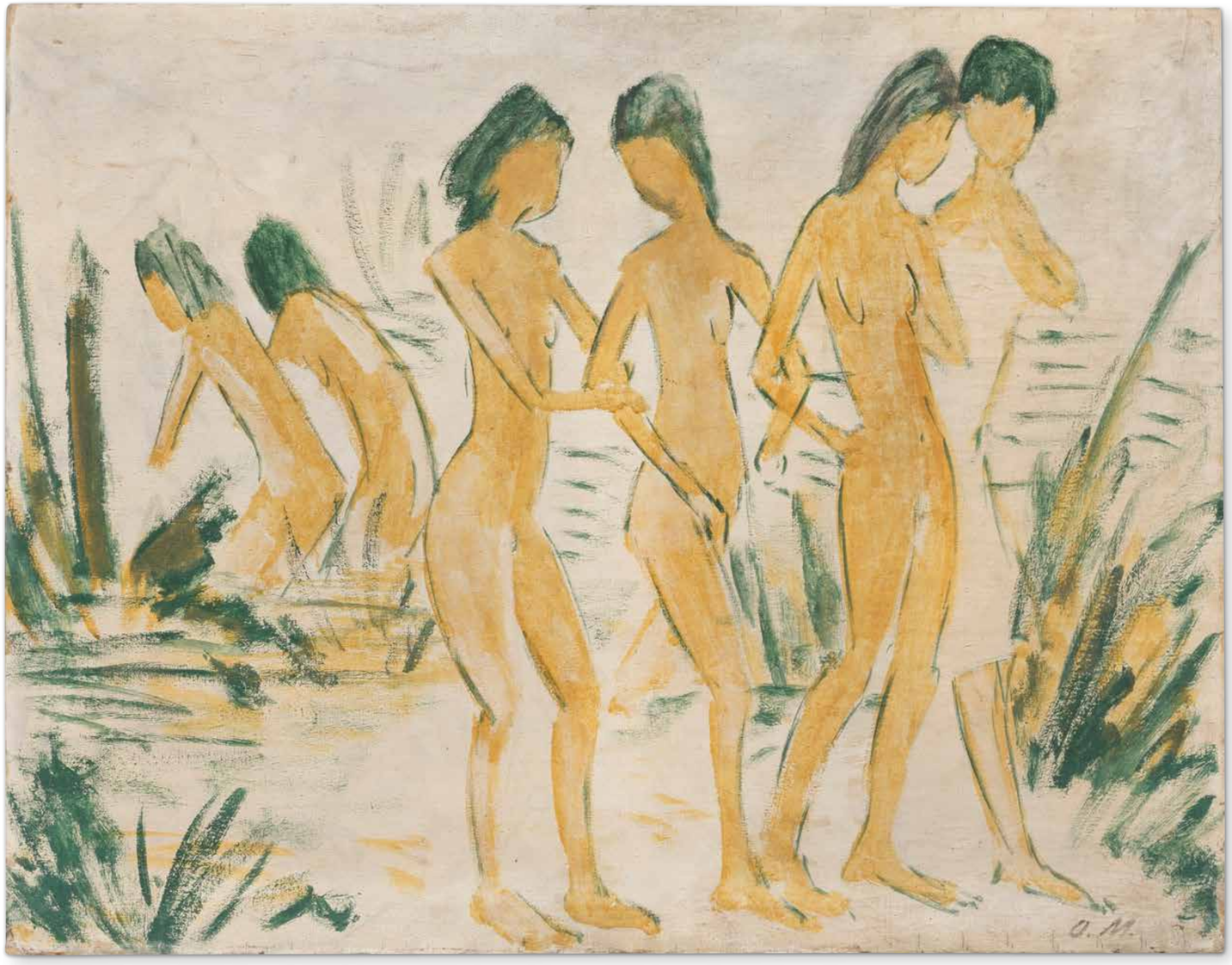
ICONIC STYLE Rhythmically arranged nudes embody Mueller's ideal of a primal unity between humanity and nature

MUSEUM QUALITY Significant exhibition history, most recently at the LWL Museum in Münster on the occasion of the artist's 150th birthday



Otto Mueller, 1910, photo: unknown.

Otto Mueller's artistic roots lie in the gracefully flowing lines of Art Nouveau and the elongated elegance of Wilhelm Lehmbruck's sculptures. When the painter settled in Berlin in 1908, his works submitted to the renowned Berlin Secession in early 1910 were rejected by the jury. Mueller, along with other rejected artists, refused to accept defeat and founded the "Neue Secession," chaired by Max Pechstein. There, Erich Heckel and Ernst Ludwig Kirchner encountered Mueller's work for the first time. Heckel later recalled the spontaneous studio visit on Mommsenstraße with the following words: "My first encounter with Otto Mueller's paintings was in Berlin. [...] It was a significant and fruitful moment for each of us, and it went without saying that he would become part of the Brücke community from then on." (quoted from: Lothar-Günther Buchheim, Otto Mueller: Leben und Werk, Feldafing 1963, p. 66)





Although Mueller was accepted as the last member in 1910, his artistic approach remained entirely independent. While his fellow artists sought the expressive clash of vibrant primary colors, Mueller preferred a contemplative poetry. He was guided by a quest for harmony, balance, and a quiet unity between humanity and untouched nature.

1913: A Turning Point for the Artists' Group "Brücke"
The year 1913 marked a dramatic turning point. Internal conflicts escalated when Kirchner presented the draft of the "Chronicle of the Brücke," a biased account that deeply hurt his fellow artists. In May 1913, the "Brücke" artists' group formally disbanded. Mueller, however, remained closely connected to the former members, and his friendships with Heckel and Kirchner, in particular, endured beyond the rift. That same summer, Mueller and his wife Maschka spent productive weeks on Fehmarn with Kirchner and Erna Schilling. Amid the coastal dunes, both artists created outstanding works. Yet while Kirchner captures the restless rhythms of modernism, Mueller shapes the scenery into a timeless, Arcadian retreat.

"In my paintings, I depict my life and experience. I can only paint what I love."

Otto Mueller, quoted from: Emmy Mueller, Erinnerungen an Otto Mueller, unpublished typescript, 1950, p. 21.

Matte Distemper and Egyptian Reveries
An unconventional technique underpins Mueller's painting. Inspired by Pompeian wall frescoes, he used distemper as early as 1901 – paints he mixed himself and occasionally enriched with a small amount of oil. Nearly his entire œuvre was created in this fresco-like manner. When applied to a coarse surface, the material dries quickly. This requires swift, precise application, leaving little room for later corrections. The result is a dull, chalky surface that conveys Mueller's admiration for ancient art. In the catalog for his solo exhibition at Galerie Paul Cassirer in Berlin in 1919, he summarized his guiding principle: "The primary goal of my endeavor is to express the feeling of landscape and humanity with the greatest possible simplicity: the art of the ancient Egyptians was, and still is, my model – even in terms of pure craftsmanship." (quoted from: Eberhard Troeger, Otto Mueller, Freiburg i. Br. 1949, p. 18)

Depiction of the Three Graces, 1st century A.D., fresco, from Pompeii, Italy. Museo Archeologico Nazionale, Naples.



Banquet Scene with Musicians, Tomb of Nakht, ca. 1410–1370 BCE, Tempera on paper, Metropolitan Museum of Art, New York.



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Otto Mueller, Fünf gelbe Akte am Wasser (Fünf Mädchen am Strand, Nordsee, Badende Mädchen) (Five Yellow Nudes by the Water (Five Girls on the Beach, North Sea, Girls Bathing)), 1921, color lithograph, private collection, sold at Ketterer Kunst, December 10, 2024, auction 563, Lot 220.

"Six Nudes on the Beach" (1913): Freedom and Pure Form
Created at this creative peak, "Six Nude Girls on the Beach" embodies Mueller's lifelong quest for natural grace. The scene depicts six girls on a sunlit shore, bathed in the full sun's shimmering warmth. Four figures walk out of the water arm in arm, chatting and exuding calm ease. In the background, two bathers stand from behind, slightly bent forward in the shallow water.

This artistic device lends the frieze-like foreground a surprising sense of spatial depth. Unlike the related oil painting "Five Yellow Nudes by the Water" (1912), Mueller forgoes a detailed rendering of the water's surface and dense shoreline vegetation. The landscape is limited to the essentials. Light-colored sandy areas, the water's rhythm, and sparse hints of vegetation suffice. Dark lines frame the graceful bodies, creating a striking contrast between delicate skin tones and the fabric's rough texture.The figure on the far right seems to almost merge with the background, accented only by the outline of her garment. With this dense brushwork, Mueller achieves the weightless monumentality of ancient murals, imbued with an unadulterated zest for life.

A Museum-Quality Rarity
Multi-figure beach scenes from Mueller's pivotal "Brücke" period are extremely rare in this museum scale and are highly sought after on the international art market. In addition to its origin in the key year of 1913, major exhibitions attest to the work's significance, including the 2022 presentation at the Buchheim Museum in Bernried and the anniversary exhibition celebrating his 150th birthday at the LWL Museum of Art and Culture in Münster in 2024/25. The painting remains a consummate testament to Mueller's œuvre, a paradisiacal vision far removed from all the constraints of modern civilization. [KA]



KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Scheune (Jershöft). 1921.

Oil on canvas.
Signed in center right. Inscribed with the work number "21i4" on the reverse.
97,5 x 112 cm (38.3 x 44 in).
The reverse of the canvas features an oil painting that has been painted over by the artist. [CH]

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

Called up: December 4, 2026 – ca. 5.52 pm ± 20 min.

€ 300.000 – 400.000 (R7/D/F)
$ 336,000 – 448,000

Further works from the Manke Collection will be offered in our Day Sale on Saturday, 5 December 2026, as well as in our Online Sale running from 15 January to 15 February 2027.

PROVENANCE

- Ferdinand Möller Collection, Berlin (acquired directly from the artist no later than 1928; with a gallery label on the stretcher, partially inscribed by hand).
- Detroit Institute of Arts, Detroit, Michigan (taken into custody in March 1938 as a loan from the aforementioned owner; confiscated in December 1940 as "enemy property" by the U.S. government).
- U.S. government property (1950–1957; ownership of the aforementioned seizure transferred on October 30, 1950, via "Vesting Order 15411" issued by the Office of Alien Property at the Department of Justice).
- Maria Möller-Garny, Cologne (repurchased from the U.S. government in 1957; held by the Stuttgart Kunstkabinett until 1961).
- Berthold and Else Beitz Collection, Essen (acquired from the above through the mediation of Galerie Grosshennig, Düsseldorf, in 1961; remained in the family's possession until 2025).
- Dietmar Manke Collection, Schleswig-Holstein (acquired from the above in 2025, Ketterer Kunst, Munich).

EXHIBITION [SELECTION]

- Presumably: A Collection of Modern German Art, New York, Anderson Galleries, Oct. 1–20, 1923, cat. no. 230.
- 50 Selected Works of Contemporary Art. Exhibition at the Reckendorfhaus, Hedemannstrasse 24, Berlin (publishing house of the "Kunstblatt"), November 1928 (no catalog).
- Schmidt-Rottluff traveling exhibition, Galerie Möller, Berlin; Museum Danzig, November 1928–March 1929 (no catalog for either).
- Karl Schmidt-Rottluff, Paintings, Watercolors, Prints, Amber Jewelry, Art Collections of the City of Königsberg / Königsberg Art Association, December 30, 1928–January 20, 1929, cat. no. 19.
- Frauen in Not, exhibition by the International Workers' Aid (IAH), Haus der Juryfreien, Berlin, October 9–November 1, 1931, cat. no. 322 (Female Farmworker).
- Pomeranian State Museum, Greifswald (permanent loan, 2015–2024).

LITERATURE [SELECTION]

- Will Grohmann, Karl Schmidt-Rottluff, Stuttgart 1956, p. 266 (with b&w illustration) and p. 292.
  .....
- Paul Westheim (ed.), 50 ausgewählte Werke heutiger Kunst. Exhibition at the Reckendorfhaus, Hedemannstrasse 24, in: Das Kunstblatt, vol. 13, no. 1, January 1929, pp. 365.

RADICAL Jagged forms, vibrant colors, and strong contours

A PLACE OF LONGING Beginning in 1920, Jershöft on the Baltic Sea became a source of inspiration and an important creative retreat for the artist

RARE Paintings by the artist of this outstanding quality are extremely rare on the auction market

PROVENANCE A complex, international provenance history; part of the outstanding collection of Berthold and Else Beitz, Essen, for nearly 65 years

Artistic and personal renewal after the First World War

The years after the First World War proved a particularly fruitful, eventful, and successful time for Karl Schmidt-Rottluff. In 1919, Galerie Ferdinand Möller in Berlin held the first major solo exhibition after the war. In the following period, the number of exhibitions and exhibition participation increased sharply. An enthusiastic essay by Ernst Gosebruch, then director of the Essen Art Museum, appeared in the art magazine Genius. In 1920, the first monograph on Karl Schmidt-Rottluff was published by Wilhelm R. Valentiner. Numerous museums acquired the artist's works, which, after the privations of the war years, now express his enormous artistic creativity and a mature and particularly powerful expressiveness. Schmidt-Rottluff is now one of Germany's most important living artists.

Artistic work was only possible to a minimal extent during the war. Schmidt-Rottluff was drafted into military service as early as May 1915 and was stationed in Russia and Lithuania until 1918. Initially, he was deployed as a soldier to build posts, trenches, and barbed-wire fortifications. In late 1916, he was transferred to the auditing office of the press department through the intervention of the writer Richard Dehmel. The artist could not devote himself to painting during these years, but he created some woodcuts and sculptures, many of which were unfortunately destroyed during the Second World War.





Ostseebad Jershöft (Baltic Sea resort Jershöft), ca. 1905-1915, postcard.

In the spring after his return, Schmidt-Rottluff marries the photographer Emy Frisch, who also comes from Chemnitz and whom he had already met several years earlier. He establishes new contacts with the sculptors Georg Kolbe, Richard Scheibe, Emy Roeder, and architect Walter Gropius. The artist laboriously tried to detach himself from what he had experienced: "I am very little satisfied with this summer, which, with its oppressive melancholy, found that all too receptive soil. The whole agony of the war years had such an effect that I still could not free myself from it and felt very weak in the process. I have regained some color confidence – but that may be all," Schmidt-Rottluff wrote to his friend and collector, the art historian Wilhelm Niemeyer, in 1919. (Quoted from: Gerhard Wietek, Schmidt-Rottluff in Hamburg und Schleswig-Holstein, Neumünster 1984, p. 62)

The Baltic Sea paradise of Jershöft: a retreat and source of inspiration
In his efforts to come to terms with his wartime experiences, the artist longed for peace, seclusion, and intense encounters with nature. In 1920, he discovered the fishing village of Jershöft [today: Jarosławiec] on the Baltic Sea in what was then called Eastern Pomerania, just a few hours by train from Berlin. Jershöft remained the artist's and his family's summer residence until 1931. They regularly spent the summer months between May and September in the secluded coastal village, which became a haven of peace, a place of longing, and a source of great inspiration. Here, the artist came to appreciate the landscape and the simple life far from the big city. He observed the people of Jershöft going about their daily, usually physically demanding work in an unusual rural setting, and finally processed this wealth of impressions and experiences into expressive pictorial ideas entirely without socio-critical undertones. During these creative years, his depictions of workers, fishermen, farmers, and artisans, along with landscapes, became among the most important pictorial themes of his œuvre from the 1920s. The experiences Schmidt-Rottluff gained with his expressive woodcuts, which he created towards the end of the war, can now also be found in his painting: Simplified, almost geometrically abstracted forms and generous areas determine the character of the composition, while strong contrasts of light and dark and cold and warm subtly recall the black and white of the woodcuts, but are given a further dimension by the radiance of the colors.

Expressive density in a frenzy of colors
The work offered here, Barn, also stems from this vital creative period. He painted it during Schmidt-Rottluff's second stay in Jershöft in 1921, and it attests to his enormous artistic development, as well as to the pent-up creative urge that had built up during the war years and now broke through with great energy in a highly expressive, powerfully colored, and dynamic composition.

The figures, not formulated as individuals but schematized and greatly simplified, are arranged in a circle, showing the communal togetherness necessary for this life, and are shown frontally except for the female figure on the right, who is kept in cool blue. The painter and the viewer are located in the interior of the barn, in the far corner of the building, separated from the working figures at the entrance by a barrier: a large pile of hay. Although Schmidt-Rottluff places himself amid the action on the workers' side, he remains an objective observer despite his fascination and interest.

As with the artist's other images of workers, the activity depicted in the picture is not the actual subject of the portrayal, despite the clear motif. Instead, Schmidt-Rottluff explores formal aspects and elevates them to the image's central content.

The once-distinct dark contours are now broken up, sometimes left out entirely or reduced to shorter contour lines, allowing the sculptural figures to merge with their surroundings. With their expressive, flat style, the calm, atmospheric, and harmonious compositions of the pre-war years gave way to a "zone painting" that was also based on the colored surface and now contained a wealth of emotions and dynamics. (Will Grohmann, Karl Schmidt-Rottluff, Stuttgart 1956, p. 106)

Karl Schmidt-Rottluff, Handwerker am Haus (Craftsmen at the House), 1922, oil on canvas, Brücke-Museum, Berlin. © VG Bild-Kunst, Bonn 2026



Color now takes center stage: it develops a magnificent, radiant life. Schmidt-Rottluff boldly juxtaposes radiant, deep blue with contrasting, bright sun yellow and warming reddish brown with bright, almost gaudy orange-red. The representational is thus dissolved into color with broad, visible brushstrokes in places; forms intertwine and mutate into a colorful, planar painting with angular outlines and an enormous expressive density. [CH]

Provenance
The rural motif of the barn should not be misleading: artworks with such a complex, international history are rare.

The painting was likely among the works that the artist loaned to the Anderson Galleries in New York in 1923 for an exhibition of German art. Wilhelm R. Valentiner rejoices in the catalog's preface: "Schmidt-Rottluff appears as the most individual and powerful personality in Germany. In the surety of his artistic advances, he is reminiscent of Van Gogh, without being influenced by him, but he goes much further than Van Gogh. [...] He aspires to the greatest possible simplification of form and expresses his emotions in a condensed way, with powerful lines and vast surfaces of color. He knows how to render the subconscious life of nature and humanity with uncanny power." ("Schmidt-Rottluff appears to be the most individual and strongest personality in Germany. In the certainty of his artistic stance, he recalls Van Gogh without being influenced by him, but he goes much further than Van Gogh. [...] He strives for the greatest simplification of form and expresses his emotions in a condensed way, with powerful lines and large areas of color. He understands how to depict the subconscious life of nature and humanity with almost uncanny power.")

Karl Schmidt-Rottluff, Waldbild (Forest Scene), 1921, oil on canvas, Hamburger Kunsthalle, Hamburg. © VG Bild-Kunst, Bonn 2026





Our painting shown in the exhibition "Frauen in Not", an exhibition organised by Internationale Arbeiterhilfe (IAH), Haus der Juryfreien, Berlin, 9.10.-1.11.1931. © VG Bild-Kunst, Bonn 2026

Probably shortly thereafter, but before 1928, the art dealer Ferdinand Möller purchased the painting. Möller, a bookseller by trade, began his fabulously successful career in 1912 at the famous Galerie Arnold in Dresden; in 1910, the gallery's owner at the time, Ludwig Gutbier, had presented the epochal exhibition of the "Brücke" artists. In 1913, Möller founded a branch of the Arnold Gallery in Breslau, and then in October 1918, he set up his gallery on Potsdamer Straße in Berlin. His artists included Erich Heckel, Ernst Ludwig Kirchner, Otto Mueller, Emil Nolde, Karl Schmidt-Rottluff and others. Like many other paintings by the "Brücke" group, the work "Barn" remained in the gallery's possession. And Möller sent it to other important exhibitions. In his review of the show "50 ausgewählte Werke heutiger Kunst" (50 selected works of contemporary art) in the magazine "Kunstblatt," Paul Westheim called the painting "a concept of extraordinary intensity." It then toured from Berlin to Königsberg and Danzig. Back in Berlin in 1931, the painting was shown in the programmatic exhibition "Women in Need" – as the embodiment of the exploited female farmhand.
However, the tide soon turned against modern art. In July 1937, the infamous exhibition "Degenerate Art" opened; the artworks confiscated from museums were finally expropriated by law by Hitler on May 1, 1938. In response, Möller had 19 works, including our painting, shipped to his friend Wilhelm R. Valentiner in Detroit on loan. The German-American art historian had been director of the Detroit Art Institute since 1924 and published the first monograph on Karl Schmidt-Rottluff as early as 1920. On October 30, 1950, the Möller collection was confiscated as "enemy property" by the "Vesting Order" of the Department of Justice, Office of Alien Property, and taken over by the US government. After long and arduous negotiations – Ferdinand Möller died in January 1956 – 17 of the paintings sent initially as loans finally arrived in Cologne, where the gallery had been based since 1951, in January 1958. The family donated two paintings, Wassily Kandinsky's "Bild mit weißer Form" (1913) and Lyonel Feininger's "Grüne Brücke" (1916), to the Detroit Art Institute and the North Carolina Museum of Arts in Raleigh as compensation.
In 1961, Maria Möller-Garny gave "Scheune" to the Kunstkabinett in Stuttgart. Subsequently, through the mediation of Wilhelm Grosshennig, the painting entered the important collection of Berthold and Else Beitz in Essen. Eventually, it came into the possession of Dietmar Manke, a collector from Schleswig-Holstein. [AT]

28

PAULA MODERSOHN-BECKER

1876 Dresden-Friedrichstadt – 1907 Worpswede

Sitzendes Mädchen, den Kopf auf die rechte Hand gestützt. C. 1903.

Oil on cardboard.
Inscibed and titled "Kind" (Child) by a hand other than the artist's on a label on the reverse. 70,5 x 42 cm (27.7 x 16.5 in).
Recorded as no. 61 in the handwritten inventory list compiled by Otto Modersohn in 1921. Otto Modersohn drew up this list of paintings and drawings following the exhibition of works still in his estate at the Kunsthalle Bremen that same year. [CH]

We are grateful to Rebecca Duckwitz of the Paula Modersohn-Becker Foundation in Bremen for her kind expert advice.

Called up: December 4, 2026 – ca. 5.54 pm ± 20 min.

€ 200.000 – 300.000 (R7/D)
$ 224,000 – 336,000

PROVENANCE

- From the artist's estate / Otto Modersohn (1865-1943), Worpswede/Fischerhude.
- Philine Vogeler, Worpswede.
- Presumably Franz Hörhager Collection, Hamburg.
- Carl Emil Spiegel/art dealer Franz Leuwer, Bremen (acquired from the above before 1944, with the label on the reverse).
- Manfred Hausmann Collection, Bremen (acquired from the above in 1947).
- In the family's possession ever since.

EXHIBITION

- Paula Modersohn-Becker (Memorial Exhibition), Kunsthalle Bremen, April through May 1920, cat. no. 692 (Journal of the Bremen Kunsthalle).
- Paula Modersohn-Becker (1876–1907), Kunsthalle Bremen, May through June 1947, addendum, cat. no. 1.
- Deutscher Expressionismus (special exhibition as part of the permanent exhibition "Wien 1900," Leopold Museum, Vienna, June through October 2024.

LITERATURE

- Günter Busch, Milena Schicketanz, Wolfgang Werner, Paula Modersohn-Becker 1876–1907. Catalogue Raisonné of Paintings, vol. II, Munich 1998, CR no. 420 (illustrated in black and white on p. 291).
  .....
- Gustav Pauli, Paula Modersohn-Becker, Munich 1922, CR no. 56a (titled "Sitzendes Bauernmädchen").
- Christa Murken-Altrogge, Paula Modersohn-Becker: Leben und Werk, Cologne 1980 (illustrated in color on plate 16).

WANTED Alongside her self-portraits, the children's portraits rank among the artist's key works and her most sought-after pieces on the international auction market

MOTIF A particularly important motif: the figure in nature characterizes her late artistic career and led to some of her most outstanding works

PROVENANCE Part of a private Northern German collection for 80 years

PREMIERE In 2024, the Neue Galerie in New York showed Modersohn-Becker's first solo museum exhibition in the United States

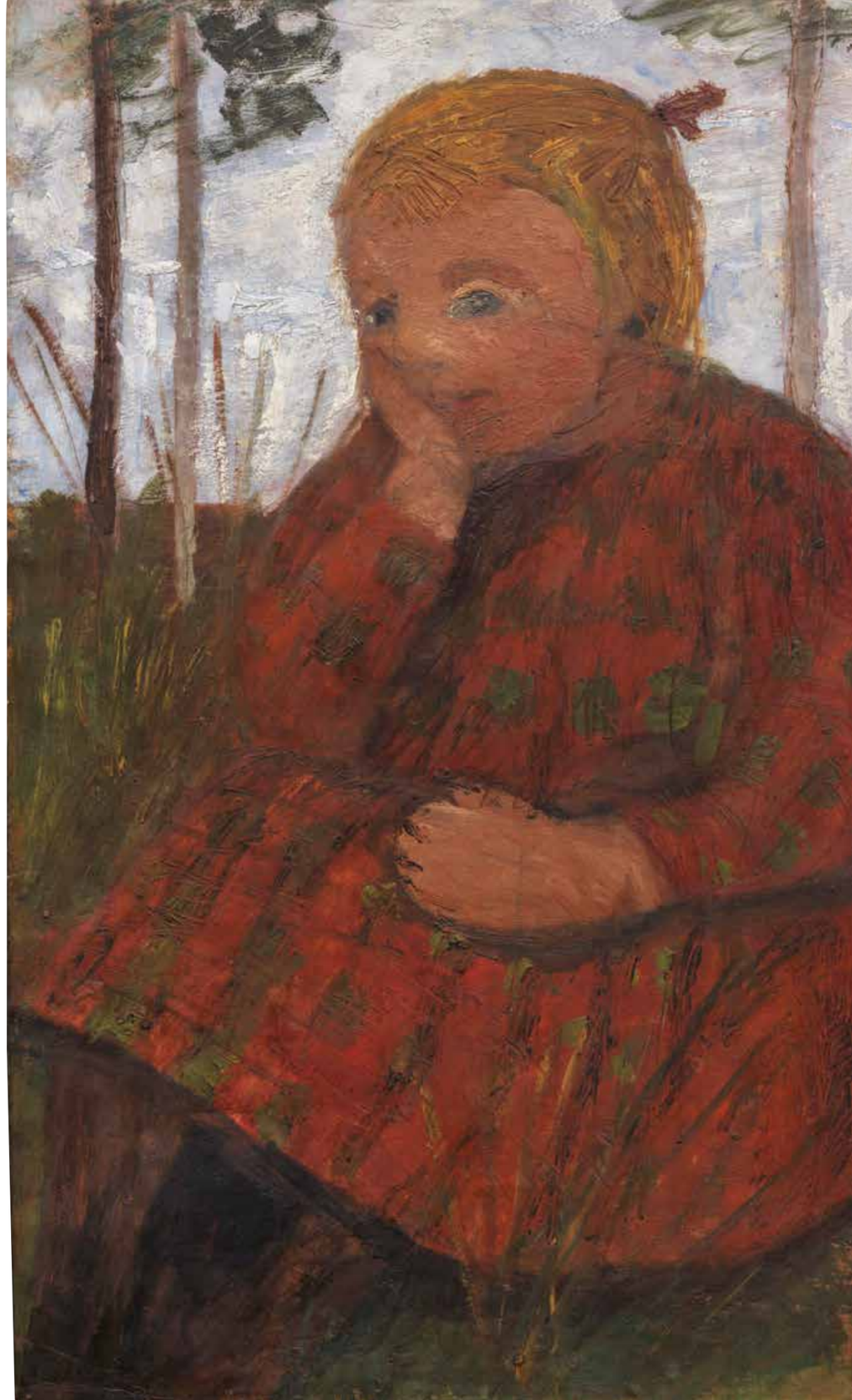
People are at the heart of Paula Modersohn-Becker's unique creations. With her discerning eye, she makes the residents of Worpswede, close friends, family members, and herself protagonists in her paintings.

As early as 1897, she was introduced to the artists' colony near Bremen and, just a few months later, decided to make it her home. The local nature, the simple, hardworking people, and the artistic environment strongly influenced her and her work.

Besides her self-portraits, she is particularly well known today for her sought-after portraits of children, often set against the Worpswede landscape. The harmony between people and nature was one of the central themes in her work around this time.

In this painting, the viewer's perspective is at eye level – or even slightly below – the little girl, who occupies nearly the entire picture plane. Due to the perspective, framing, posture, and facial expression, the girl – depicted by the artist with a tender, understanding gaze as she sits pensively, staring dreamily into the void – is compositionally elevated; she appears to rise above her surroundings and takes on a particularly captivating presence – enhanced by the subdued, earthy colors that seem to glow from within.

The quiet, serene figure is set apart from the mundane, a typical feature of the artist's portraits: "In her children's portraits, Paula Modersohn-Becker achieved the formal simplification that she had always sought." (Karin Schick, in: Exhibition catalog Paula Modersohn-Becker. Der Weg in die Moderne, Bucerius Kunstforum Hamburg, Munich 2017, p. 92)
"Seated Girl, Head Resting on Her Right Hand" exemplifies what Modersohn-Becker's uniquely sensitive portraits of children and self-portraits – unparalleled in art history – achieve: a distinct expressive style through the stylization of facial features that paved her unwavering path into Modernism. [CH]



29

MARC CHAGALL

1887 Witebsk – 1985 Saint-Paul-de-Vence

Mystère du Matin. 1946-1948.

Oil on canvas.
Signed in the lower left and on the stretcher. 61 x 51 cm (24 x 20 in). [JS]

Called up: December 4, 2026 – ca. 5.56 pm ± 20 min.

€ 800.000 – 1.200.000 (R7/D/F)
$ 896,000 – 1,344,000

PROVENANCE

- Anton Schutz Collection (1894–1977), Scarsdale, New York (1948, acquired directly from the artist)
- Mrs. Herbert Schutz, Greenwich, New York (obtained from the above, until at least 1967).
- Weintraub Gallery, New York.
- Roman Norbert Ketterer, Lugano (circa 1977, acquired from the above).
- Private Collection, North Rhine-Westphalia (acquired from the above in 1977).
- In the family's possession ever since.

EXHIBITION

- "Marc Chagall – Japan 1963," National Museum of Western Art, Tokyo, Oct. 1–Nov. 12, 1963; Municipal Museum and National Museum of Modern Art, Kyoto, Nov. 20–Dec. 10, 1963, cat. no. 83 (with black-and-white illustration; with the shipping label on the stretcher).
- Chagall et le Théâtre, Musée des Augustins, Toulouse, June 15–September 15, 1967, p. 93, cat. no. 107 (no illustration, dated here 1946–1948).

LITERATURE

- Denis Milhau, Chagall et le Théâtre, exhibition catalog, Musée des Augustins, Toulouse 1967, p. 93, cat. no. 108 (joint text on the two pendant-like paintings "Mystère du Matin" and "Enchantement du Soir").

CHAGALL IN PERFECTION A stunning, magical blend of Chagall's signature visual elements: flying lovers and radiant flowers, as well as rooster, goat, and window

CRUCIAL YEARS Created after Bella's death during his exile in the United States, "Mystère du Matin" symbolizes life between love, beauty, loss, and transience

EXHIBITION Featured in the landmark Chagall retrospective in Tokyo in 1963 and in Toulouse in 1967

MUSEUM QUALITY Similar paintings are at, among others, the Centre Pompidou in Paris, the Tate in London, and the Metropolitan Museum in New York

PROVENANCE Fully documented: acquired from Chagall for the New York collection of publisher Anton Schutz and subsequently hidden in a German private collection for nearly fifty years

UPCOMING In 2027, the Stedelijk Museum in Amsterdam honors the artist with the major retrospective "Becoming Marc Chagall"



"In comparison to the poetic visions of the pre-war period, this series of works ['Mystère du Matin,' 'Enchantement du Soir'] reveals a sense of mystery and poetry inherent in the immediate perception of the world of flowers, resonating in harmony with love —that love which Chagall celebrates in memory of Bella and their relationship, and which will repeatedly enliven all his later works, indeed even and above all those with biblical motifs."

Denis Milhau, Chagall et le Théâtre, exhibition catalog, Toulouse 1967, p. 93, cat. no. 108 (text translated from French).

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



The Poetry of Emotions –
Chagall's Surreal Visual Worlds and the Artistic Power of Emotion

"Mystère du Matin" (1946–1948) – Lush flowers, a blue rooster, a floating couple, a goat's head, and a window against a glowing crimson background. Chagall, whose life was marked by emotional upheaval, new beginnings, love, loss, grief, and success in the 1930s and 1940s, has left us with "Mystère du Matin" (Eng. "Mystery of the Morning") – a pictorial condensation of his inner life, reminiscent of a dream, and at the same time a symbol of life, deeply imbued with beauty, love, loss, and transience.

Marc Chagall and Pablo Picasso are among the greatest artists of the 20th century, and their work not only left a decisive mark on the history of Modern art, but it also remains firmly anchored in the world's collective visual memory to this day. While Picasso is regarded as an energetic, passionately romantic artist whose painting drew particular strength from his numerous tumultuous romantic relationships – from Olga to Marie-Thérèse Walter, Dora Maar, Françoise Gilot, and Jacqueline Roque – Chagall's distinctive quality lies in his unique poetic and emotional expressiveness.



Marc Chagall, Le coq (The Rooster), 1947,
oil on canvas, Centre Pompidou, Paris.
© VG Bild-Kunst, Bonn 2026

In Picasso's case, the female nude and human physiognomy captivated the artist from the beginning, and he soon made them his artistic hallmark, rendering them with a strongly Cubist disarticulation and profound emotional insight. Chagall, by contrast, is regarded as the creator of a dreamlike parallel world that continues to captivate us to this day – a paradise-like realm filled with poetry, sensuality, and emotions so positive they can reconcile us with the existential pain and suffering of our earthly existence. Indeed, as early as 1946 – one year after the end of World War II – James Johnson Sweeney, curator at the Museum of Modern Art in New York, noted on the occasion of the first American Chagall retrospective: "In an age that has fled from sentiment he has drawn constantly on it for his stimulation. And our debt to Chagall is to an artist who has brought poetry back into painting through subject matter, without any sacrifice of his painter's interest in the picture for itself, and entirely aside from any communication that can be put into words." (quoted from: Press release for the Chagall retrospective at the Museum of Modern Art, New York, 1946, https://www.moma.org/calendar/exhibitions/2810; accessed October 28, 2026).

Chagall's Fateful Years –
Paris and America, Departure and New Beginnings, Loss and Success

Chagall's poetic creations, works inhabited by allegorical animals, flowers, and lovers, condense and combine thoughts and emotions, as well as emotionally charged images collected throughout the various stages of a rich life and preserved deeply within the human psyche.

Born in Vitebsk in the Russian Empire in 1887, Chagall's life as an Eastern European Jew was marked by frequent disruptions, including expulsion, flight, loss, and new beginnings. Chagall had moved to Paris to pursue his art as early as 1910, but four years later, following a family celebration, he found himself stranded in Russia for another eight years due to the outbreak of World War I, before he finally returned – this time with his young wife Bella – to the French avant-garde metropolis in 1922 to escape the increasing repression of the Soviet regime. In Paris, Chagall became deeply involved with the most diverse influences of the European avant-garde, ranging from Orphism to Cubism and Fauvism to Surrealism.

In the years leading up to World War II, Chagall ultimately developed his very own style in Paris, which soon became accessible to a wide audience through his famous series of prints published by the Parisian art dealer Ambroise Vollard. Chagall's exclusive contract with the prestigious Parisian gallery Bernheim-Jeune – which at the time also represented Paul Signac, Maurice Vlaminck, Pierre Bonnard, and Henri Matisse – catalyzed his artistic recognition inEurope beginning in 1927. By 1937, more than 50 of his works were already in German museum collections when they were confiscated for the Nazi propaganda exhibition "Degenerate Art." In 1939, facing the threats of war – which did not spare even Paris – Chagall and his wife Bella initially retreated to Southern France before finally going into exile in the United States in the summer of 1941, fleeing from Marseille via Lisbon, and from then on living and working in New York.



Marc Chagall, La Guerre (The War),
1943, oil on canvas, Centre Pompidou,
Paris. © VG Bild-Kunst, Bonn 2026





Marc Chagall, L'anniversaire (The Birthday), 1915, oil on canvas,
Museum of Modern Art, New York. © VG Bild-Kunst, Bonn 2026



Marc and Bella Chagall at 4 East 74th Street,
New York, 1941-1943, photo: unknown.
© DR, Marc and Ida Chagall Archive, Paris

The Museum of Modern Art began planning a major retrospective of his work (1946), and his paintings were now becoming increasingly popular among American collectors as well. In 1948, around the time "Mystère du Matin" was created, the Tate in London also presented a major Chagall retrospective, which had previously been on view in Paris and Amsterdam. In the summer of 1948, three years after the war ended, Chagall left New York and returned by ship to his beloved adopted home of France.

"Mystère du Matin" –
The Joy of Life and the Happiness of Love in the Face of Mortality

In the mid-1940s, Chagall was at the peak of his career. It was a period that coincided almost exactly with the most painful tragedy of his life. Bella, his muse, lover, and life partner – who, since their wedding in 1915, as seen in "L'Anniversaire" (1915, MoMA, New York), had repeatedly inspired him to the motifs of the bride and lovers – died of an infection in New York in 1944. Chagall was left behind in New York, lonely and deeply grieving. Although he would soon begin a new romantic relationship with the young housekeeper Virginia Haggard, the memory of Bella and the painful yet conciliatory gaze toward a past steeped in deep love distinguish his emotionally intense body of work – which, like "Mystère du Matin," was created in New York in the years following Bella's death – in a special way. Similarly, the distinctive quality of the famous "Bouquet aux Amoureux volants" (1934–1947), created around the same time as "Mystère du Matin" and part of the Tate Modern collection in London, lies in this profound artistic condensation of existential themes. Emotional extremes – love and happiness, but also pain, suffering, and grief over life's transience – are intertwined to create outstanding compositions. And as if Chagall had had a premonition of the painful experiences that still lay ahead in his life, the young artist described his fascination with painting in his autobiography from 1921–22 with the following words: "If all life inevitably comes to an end, we must fill our own lives with the colors of love and hope. I chose painting because it was as indispensable to me as food. It seemed to me like a window through which I could escape into another world." (Marc Chagall, Ma Vie, Paris 1931)

Marc Chagall, Bouquet de fleurs avec des amoureux (Bouquet of Flowers with Lovers),
1937-1947, oil on canvas, Tate Modern, London. © VG Bild-Kunst, Bonn 2026



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



"If all life inevitably comes to an end, we must fill our own lives with the colors of love and hope. I chose painting because it was as indispensable to me as food. It seemed to me like a window through which I could escape into another world."

Marc Chagall, Ma Vie, Paris 1931 (translated from French).



Marc Chagall, La danse (The Dance), 1950, oil on canvas,
Centre Pompidou, Paris. © VG Bild-Kunst, Bonn 2026

A window also appears in the lower right part of "Mystère du Matin". The window serves as an architectural reference to his lost homeland of Vitebsk – where he met Bella – but also as a symbol of the transition between inside and outside, night and day, life and death, dream and reality. The blue rooster, standing dominant and powerful before the lovers and the flowers, not only heralds the end of the night but also, as a symbol of fleeting time, represents mortality. Despite all the challenges he faced in life, however, Chagall's view of life wasn't one of despair but of positive emotions. In accordance with Hasidic teaching, Chagall believed that life – despite its transience – is illuminated and permeated by the eternal divine spark. Writing retrospectively in a letter to the then-owners of "Mystère du Matin" in July 1977 – a painting the collector couple had recently given each other as a gift for their 20th wedding anniversary – Chagall wrote: "J'y ai exprimé la joie de vivre et le bonheur d'aimer que je voudrais communiquer à tous ceux qui s'intéressent à l'Art." (Eng. "In it, I have expressed the joy of life and the happiness of love that I would like to convey to all those who are interested in art.")

“In it, I expressed the joy of life and the happiness of love that I would like to convey to everyone with a love of art.“

Marc Chagall on “Mystère du Matin” in a letter to the owner in July 1977.

Complete provenance – from America via Switzerland to Germany
The paintings “Mystère du Matin” and its companion piece “Enchantement du Soir” were exhibited as loans from the collection of the New York publisher Anton Schutz in both the major Chagall retrospective in Tokyo in 1963 and in Toulouse in 1967. The wealthy art publisher and founder of the New York Graphic Society acquired both works directly from the artist. “Mystère du Matin” remained in Schutz’s collection until he died in 1977; it was subsequently sold by his daughter through the renowned Swiss gallery of Roman Norbert Ketterer to a private collection in the Rhineland and has remained in the family’s possession ever since. This outstanding painting was hidden from the public for nearly fifty years and will now be on display again for the first time at our anniversary auction. [JS]


"LA COLLINE"
Le 17 Juillet 1977
Cher Monsieur,
Marc Chagall

Letter from Marc Chagall dated July 17, 1977,
to the then-owner of “Mystère du Matin.”

30

GEORGE CONDO

1957 Concord/New Hampshire – lives and works in New York

Portrait de Femme. 1990.

Oil on canvas.
116 x 81 cm (45.6 x 31.8 in). [AR]

Accompanied by a photograph of this work that is signed, titled, and dated April 2013 by the artist.

Called up: December 4, 2026 – ca. 5.58 pm ± 20 min.

€ 100.000 – 150.000 (R7/D/F)
$ 112,000 – 168,000

PROVENANCE

· Bruno Bischofberger Gallery, Zurich.
· Galerie Karl Pfefferle, Munich.
· Private collection.

PORTRAIT Splendid composition blending grotesque and pathos—highly distorted, touching, and deeply human

ARTIFICIAL REALISM Condo's distinctive style combines different perspectives and psychological states to create a fascinating interplay of comedy, tragedy, and human vulnerability

MARKET DEBUT Offered on the international auction market for the first time (source: artprice.com)

EXHIBITION In 2011/12, his major traveling exhibition "Mental States" was shown in New York, Rotterdam, London, and Frankfurt am Main

RETROSPECTIVE Most recently at the Musée d'Art Moderne, Paris, in 2025/26



„It's what I call artificial realism. That's what I do. I try to depict a character's train of thoughts simultaneously – hysteria, joy, sadness, desperation. If you could see these things at once that would be like what I'm trying to make you see in my art."

George Condo, quoted from: Stuart Jeffries, "Interview with George Condo," The Guardian, February 10, 2014, online: www.theguardian.com

A muffled scream, disheveled hair, one eye wide open in fright – George Condo's "Portrait de Femme" from 1990 is a splendid blend of grotesque and pathos, a highly distorted portrait that touches us while, almost in passing, revealing deeply human traits. Instead of emphasizing the physical characteristics of his humanoid figure, the American painter – as is typical of his work – focuses on the visualization of human emotion, the internal conflict of the human psyche, and captivates his audience with the duality between irritation and pleasure, between euphoria and hysteria.

George Condo, who became one of the most influential contemporary artists in the U.S. with his figurative-grotesque works, began his career as an employee at Warhol's Factory and worked closely with Keith Haring and Jean-Michel Basquiat in New York. Although he quickly made a name for himself in the local art scene, he would turn his back on his artistic home shortly thereafter for a good decade. From 1985 to 1995, he explored European art and culture, living primarily in Paris, surrounded by new impressions. The experiences of this period and his exposure to European art would shape his artistic style, which can be summarized as a kind of synthesis of art-historical references and contemporary aesthetics. The painter calls his style "Artificial Realism," or "Artistic Realism," a concept that turns the maxim of art history on its head: Condo does not seek to depict reality in his art; instead, he aims to depict the artistic realistically.

Condo's work is ironic, grotesque, and witty, characterized by its surrealist absurdity and exuberant pathos. Time and again, he references works and styles from American and European art history, which he skillfully combines with elements of American Pop Art, effortlessly bridging the gap across centuries. In addition to Velázquez, Picasso's varied œuvre is also a recurring focus of his interest; it may have served as a reference here as well, as suggested by the title of the work, "Portrait de Femme," which is familiar from numerous works by Pablo Picasso. In George Condo's portrait version, emotion is ultimately heightened to the extreme, and in an incomparable Condo-style, comedy is combined with tragedy, the human with the artistic. [AR]

WIFREDO LAM

1902 Kuba – 1982 Paris

Jeune fille sur fond vert. 1939.

Oil on canvas.
Signed and dated in the lower left. 99 x 72 cm (38.9 x 28.3 in).

Accompanied by a photo certificate from Eskil Lam, Paris, dated September 8, 2021. The work is registered in the Wifredo Lam Archive, Paris, under the number "39.62." We are grateful to Mr. Eskil Lam for his kind assistance.

Called up: December 4, 2026 – ca. 6.00 pm ± 20 min.

€ 250.000 – 350.000 (R7/F)
$ 280,000 – 392,000

PROVENANCE

· Collection of Dr. Herbert Gross, Zurich.
· Private collection, Switzerland (since 1968, acquired from the above)
· From a Swiss corporate collection (acquired from the above).

REDUCED FORM A striking example of Wifredo Lam's geometrically influenced, contemplative female portraits

THE MASK The face as an expression of Lam's synthesis of Afro-Caribbean roots and the European avant-garde

PICASSO Created in Paris in 1939, during Lam's close artistic relationship with Picasso, who recognised and nurtured his talent early on

MUSE The subject is believed to be Helena Holzer, whom the artist met in 1938 and married in 1944

TOPICALITY The retrospective "When I Don't Sleep, I Dream" at the Museum of Modern Art, New York (November 2025–April 2026), underscores Lam's enduring international significance

„I knew I was running the risk of not being understood by either the man in the street or by the others. But a true picture has the power to set the imagination to work even if it takes time."

Wifredo Lam, quoted from: Max-Pol Fouchet, Wifredo Lam, Barcelona 1976, pp. 188f.

Wifredo Lam is widely regarded as one of the most important avant-garde artists of the 20th century. Born in Cuba to a Chinese father and a Congolese-Cuban mother, he first attended the Academy of Fine Arts in Havana before traveling to Spain on scholarship to study at the San Fernando Academy in Madrid.

In 1938, Lam moved to Paris, where he met leading figures of the avant-garde – most notably Pablo Picasso, who would become his closest artistic ally and patron. Picasso, in turn, drew inspiration from Lam and saw him as naturally closer to the African culture he so admired.



„My painting is an act of decolonization not in a physical sense, but in a mental one.“

Picasso also introduced him to the renowned art dealer and gallery owner Pierre Loeb. Shortly thereafter, in 1939, Lam's first solo exhibition took place at Galerie Pierre in Paris, where critics gave it rave reviews. That same year, Lam and Picasso exhibited together at Perls Galleries in New York. It was primarily through his encounter with Picasso and his engagement with African objects in Picasso's private collection that Lam began to reflect more consciously on his African and Cuban cultural and artistic heritage. Encountering these objects was a revelation for Lam: he possessed a keen sensibility for both the abstract and figurative potential of their archetypal, radically reduced forms. A few years later, however, Lam also reflected on how disconcerting it was to see these artifacts uprooted, stripped of their original context, and acquired by people who did not understand their origins.



Wifredo Lam with Pablo Picasso in Vallauris, 1954, photo: André Villers.
© VG Bild-Kunst, Bonn 2026

Wifredo Lam, Zambezia, Zambezia, 1950, from the work series "Femme cheval (Horse-woman)", oil on canvas, Solomon R. Guggenheim Museum, New York.
© Wifredo Lam Estate / VG Bild-Kunst, Bonn 2026



He sought to reference them in his own work while preserving their dignity and acknowledging their original meaning and purpose: "I have tried to relocate Black cultural objects in relation to their own world. My painting is an act of decolonization – not in a physical sense, but in a mental one." (Wifredo Lam, 1980, quoted from: Gerardo Mosquera, "'My Painting Is an Act of Decolonization' – An Interview with Wifredo Lam," Bohemia, vol. 71, No. 25, June 20, 1980, p. 12). This idea also characterizes the present work, created in late 1939, to a particular degree. In this luminous, dignified portrait, Lam most likely depicted his partner and later wife, the German scholar Helena Holzer, whom he met in 1938. The figure is composed of loosely assembled geometric shapes. Helena's face, in particular, recalls the African masks in Picasso's collection: slanted, vigorously contoured eyes and lips appear as geometric, minimalist planes. Her strikingly long hair recalls a horse's mane and extends beyond the picture's boundaries. This may already hint at the "woman-horse" imagery that Lam would later develop in his "Femme cheval" series.

In a Europe on the eve of war, Wifredo Lam reflected on his Afro-Caribbean roots and developed a distinctive visual language in which cultural memory, formal reduction, and the impulses of the European avant-garde converge. "Jeune fille sur fond vert" combines these influences and transforms them into a new visual vocabulary in which the personal, cultural, and political elements are inextricably intertwined. [KA]

32

PETER DOIG

1959 Edinburgh – lives and works in London, New York and Trinidad

By a River. 2004.

Oil on canvas.
Inscribed with the work number "PD/M 71" on the stretcher.
200 x 186 cm (78.7 x 73.2 in). [JS]

We are grateful to Contemporary Fine Arts, Berlin, for the kind assistance.

Called up: December 4, 2026 – ca. 6.02 pm ± 20 min.

€ 1.500.000 – 2.500.000 (R7/D/F)
$ 1,680,000 – 2,800,000

PROVENANCE

- Contemporary Fine Arts, Berlin
  (directly from the artist; with a label on the stretcher).
- Private collection, Germany (acquired from the above in 2004).

EXHIBITION

- Peter Doig – Metropolitain, Pinakothek der Moderne, Munich, and Kestnergesellschaft, Hanover, May–September 2004, cat. no. 31, no page (illustrated, with the label of the Kestnergesellschaft on the stretcher).
- 54th Carnegie International, Carnegie Museum of Art, Pittsburgh, October 2004–March 2005, p. 228 (in the text).
- Essential Painting, The National Museum of Art, Osaka, October–December 2006, p. 55 (illustrated, on the stretcher with the label).
- Peter Doig. No Foreign Lands, Scottish National Gallery, Edinburgh, Montreal Museum of Fine Arts, Montreal, August 2013–June 2014, p. 137 (illustrated).

LITERATURE

- Adrian Searle, Kitty Scott, and Catherine Grenier, Peter Doig, London 2007, p. 39 (illustrated on p. 32).
- Richard Shiff and Catherine Lampert, Peter Doig, New York 2011, p. 117 (illustrated).

MASTERPIECE Peter Doig, international superstar of contemporary figurative art

MONUMENTAL Characteristic motif of the solitary figure in a large format

ICONIC The solitary thinker as a symbol of intellectual creativity

RARITY The first large-format Doig painting on the German auction market

DATE OF CREATION From the same creative period as Doig's iconic painting "100 Years Ago (Carrera)" (Centre Pompidou, Paris)

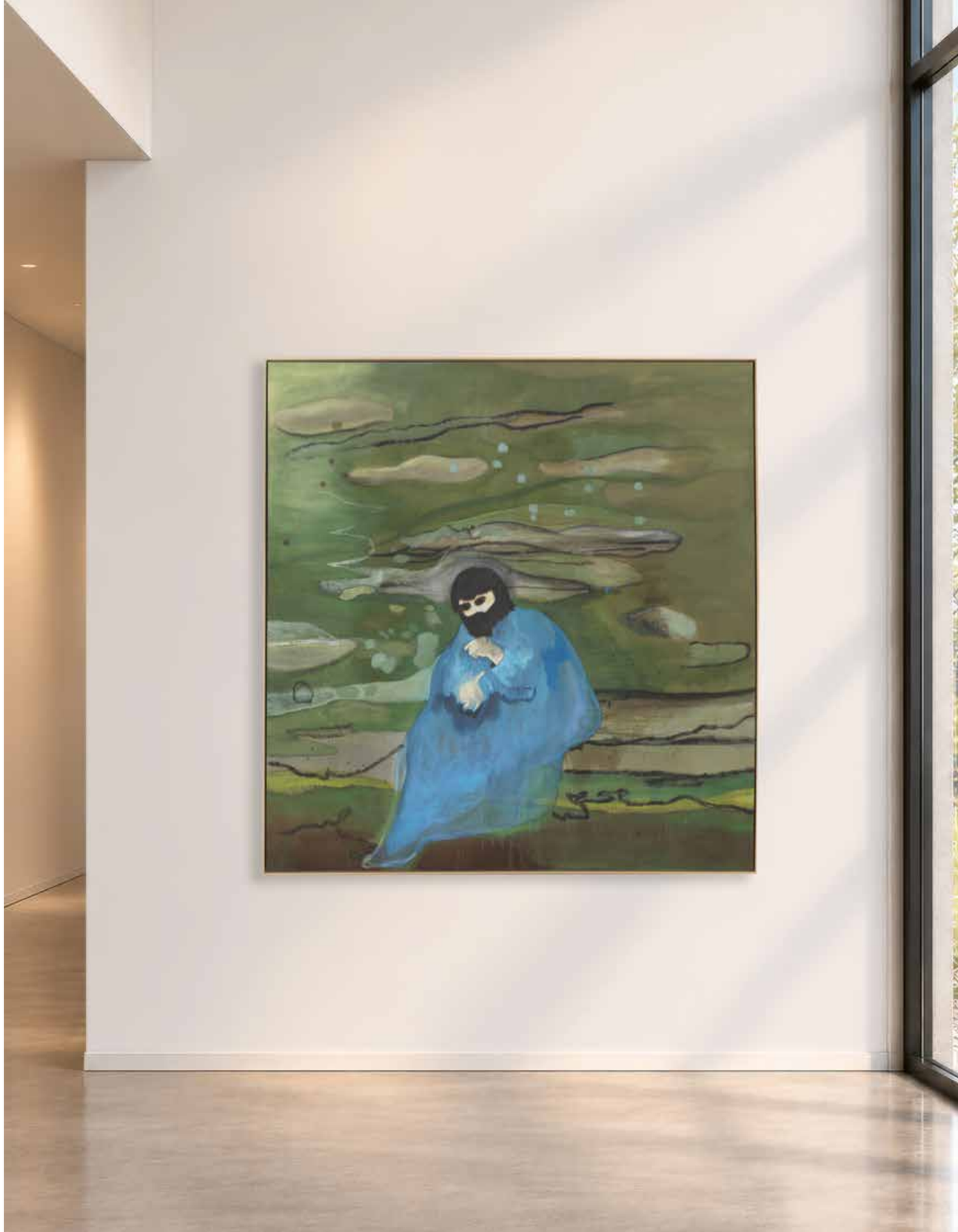
MUSEUM-QUALITY Large-format paintings are held by important museums and private collections worldwide, including MoMA, New York, and the Tate Modern, London

PROVENANCE Part of a major German private collection of important international contemporary art since its creation

Peter Doig - 'Pictor Doctus': Painting Solitude From Inner Desire
The "sound" of Peter Doig's large painting "By a River" (2004) is deep, enigmatic, and distinct. Doig's paintings never cease to fascinate with their unique resonance; they glow with a mysterious, profound aura. The sensory impressions, visual experiences, and memories that converge within them are highly condensed. Almost all works from Doig's mature creative phase are characterized by themes of isolation, loneliness, or melancholy – yet not in a negative sense. Instead, they represent an intrinsic need or fundamental human requirement, without which all intellectual – and thus ultimately artistic – creativity would be impossible.

Peter Doig, the internationally acclaimed star of figurative painting, is a true master at capturing highly intensified emotions on canvas. Central to this style is a rich repository of memories drawn from his observations, lliterature, and personal experiences. Doig, who is also regarded as the "Pictor Doctus" of Contemporary Art, seems to absorb an unlimited array of visual experiences and stores them – sometimes for years or even decades – until they finally pour out onto the canvas to become outstanding works like "By a River" (2004), in which numerous layers intertwine.

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



When Doig paints, imagery from art history dating back to the Middle Ages – along with film scenes, photographs, album covers, postcards, memories, impressions of nature, and emotions – merge into a highly condensed, entirely novel whole, in which all elements remain present in a fascinating way. "By a River" (2004) also captivates viewers not only because of its enormous size but, above all, because of its enigmatic motifs and the rich scope for association it offers, compelling them into an intense dialogue and personal exchange with their own images of life, buried deep in their memories.

"The hermit or shaman as the ideal of the artist's existence: a central theme in Doig's work [...]"

Hilke Wagner, "The Fortunate Traveller," in: Peter Doig—Metropolitain, exhibition catalog, Pinakothek der Moderne, Munich / Kestnergesellschaft, Hanover, Berlin 2004, p. 14.

Albrecht Dürer, Melencolia I (Melancholy I), 1514, engraving, sold at Ketterer Kunst, Evening Sale, December 8, 2023, result: ¢279.000.



From Dürer to Doig – Melancholy and Genius:
The Lonely Thinker as a Symbol of Artistic Creativity

Doig's artistic trademarks are solitary landscapes and solitary figures, which – since the 1990s – he has often depicted wandering through his frequently snow-covered, meticulously detailed, and opaquely painted landscapes, evoking art-historical references ranging from Romanticism – most notably Caspar David Friedrich – to Edward Munch and Edward Hopper. Doig himself has also lived a kind of modern nomadic existence since early childhood: born in Scotland and raised in Trinidad and Canada, Doig experienced not only numerous changes of location but also of culture at a young age, attending a total of nine schools. He subsequently studied art in London. In 1986, he moved back to Montreal, then to London again in 1989, before finally settling with his family in Trinidad for good in 2000. Four years after this latest relocation, he created the painting "By a River" (2004) on the Caribbean island. In Trinidad, Doig doesn't just work in his studio at the Caribbean Contemporary Arts Center near the capital, Port of Spain; he also works at his home in the mountains, where he lives and works like a modern hermit – in extreme seclusion, surrounded by and inspired by the dense jungle of Caribbean vegetation. The famous series of prints "Black Palms" was created in Port of Spain in 2004; they feature the first account of the motif of the lonely, crouching, bearded man, which Doig derived from a postcard from India that the artist had purchased many years earlier at a London flea market. Doig himself described his deep fascination with this enigmatic, tiny figure on the postcard with the following words: "The figure with the beard looks like a shaman or a guru, and was about the size of a match head on a postcard among hundreds of others – although it was one of the most isolated figures, it also appeared to be the most enigmatic." (Peter Doig, Port of Spain, March 2004). That same year, this particular figure inspired him to create the large-format painting "By a River", in which Doig fused the mysteriously introspective figure – rendered in gently flowing colors – with the surrounding nature and the paint-soaked canvas.

But what appeals to Peter Doig so much about the intensive exploration and refinement of this figure? Is it solely its loneliness and isolation, or the clarity and distinctness with which it – especially in light of European art history – stands for intellectual creativity and, by extension, everything that defines our conception of artistic genius, stretching from the Renaissance to the present day? Beginning with Albrecht Dürer's famous copperplate engraving "Melencolia I" (1514), artistic creation came to be understood not primarily as the result of a technical creative process, but as the essence of an intense intellectual act; consequently, the artist's intellectual capacity was increasingly equated with the contemplative temperament of the melancholic.



Edvard Munch, Melankoli (Melancholy), 1894, oil on canvas, private collection.

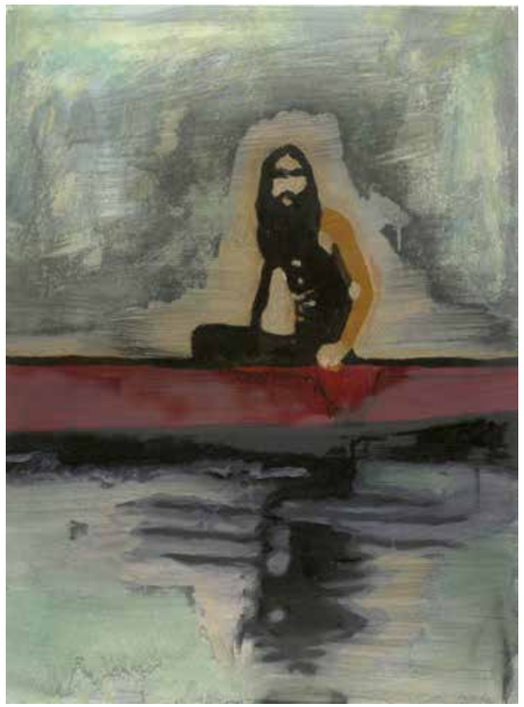


"The melancholic, viewed with great skepticism in the Middle Ages, rose to the ranks of a genius, which many – including Dürer – strove for. Melancholy and genius became interdependent. Researchers such as Schuster are right to speak of a 'hidden self-portrait' [...]" (R. Schoch/M. Mende/A. Scherbaum, Albrecht Dürer. Das druckgraphische Werk, vol. 1, Munich 2001, p. 183). Does this mean that Doig's enigmatic composition "By a River," like Dürer's "Melancholia I," is also a hidden self-portrait or an allegorical representation of artistic genius? This is highly likely given the rich visual tradition of the melancholic, introspective thinker, which has its deep roots in the medieval depiction of the hermit and ultimately extends from Dürer's famous "Melencolia I," through Salvatore Rosa, Auguste Rodin, and Edward Munch, all the way into the 21st century.



Peter Doig, 100 Years Ago (Carrera), 2001, oil on canvas, Centre Pompidou, Paris. © Peter Doig. All rights reserved / VG Bild-Kunst, Bonn 2026

Peter Doig, 100 Years Ago, 2002, oil on paper, Museum of Modern Art, New York.
© Peter Doig. All rights reserved / VG Bild-Kunst, Bonn 2026





Inside spread of the gatefold jacket of the double album “Duane Allman: An Anthology” (1972), ca. 1970, photo: Stephen Paley.

Peter Doig and Duane Allman:
Pictorial Samples from “100 Years Ago” to “By a River”

Beyond these aesthetic connections, music also inspires Peter Doig. Doig’s iconic painting “100 Years Ago (Carrera)” (2001, Centre Pompidou, Paris) – which he created three years earlier in Trinidad – also draws on the process of isolating motifs, much like “By a River”. In this case, however, Doig drew inspiration not from a postcard but from an album cover. Doig takes only the central figure – guitarist Duane Allman, who died in a car accident in 1971 – from the famous photograph on the inside cover of the posthumously released double album “Duane Allman: An Anthology” (1972), incorporating just one of the six figures depicted in his painting. The canoe, floating aimlessly across the vast expanse of the lake, remains empty; the background no longer shows a rescue shore, but an island that evokes Arnold Böcklin’s painting “Toteninsel” (The Isle of the Dead). With “100 Years Ago (Carrera)”, Doig also succeeded in creating a high-quality composition through the visual superimposition of associations; like the present painting, it is imbued with a sense of oppressive loneliness and modern melancholy.

“Much like the movie theater—one of the last sanctuaries of undisturbed solitude—Doig’s images ultimately take the viewer into solitude and can spark a fruitful exploration of one’s own ideas. If his paintings are meant to achieve anything at all, it is perhaps this: to perceive the experience of being stranded in a foreign place and the feeling of solitude not as a threat to life, but as an opportunity for growth [...]“

Bernhart Schwenk, Grüße aus Carrera. Aus der Weite der eigenen Einsamkeit.
In: Peter Doig – Metropolitain, exhibition catalog, Pinakothek der Moderne, Munich / Kestnergesellschaft, Hanover, Berlin 2004, p. 10.



Duane Allman, Fishing in Florida, a reproduction of the photograph was published in the booklet of the album “Duane Allman. An Anthology” (1972), ca. 1970, photo: Stephen Paley.

The cover of the album “Duane Allman: An Anthology” shows the legendary guitarist standing contemplatively on a riverbank with a fishing rod, and another famous photograph – also taken as part of this photo series and published in the album’s booklet – shows Allman sitting pensively on a riverbank. Peter Doig – a music enthusiast and avid record collector – had already committed these photos to his formidable visual memory when he created “By a River.“ They, too, must have contributed to Doig’s deep fascination with the motif of a lonely man contemplating by the river. While painting “By a River, Doig probably listened to music, as he did so often; whether it was perhaps even Duane Allman’s legendary album remains unknown.

Doig’s magnificent creations masterfully navigate the boundary between reality and dream; time seems to stand still. It is precisely this consistent negation of space, time, and action that creates the enigmatic allure of his paintings. Deeply imbued with contemplative silence,Doig’s paintings suffuse space with their very own magical resonance. [JS].



33

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Priessnitzbrücke. 1906.

Oil on cardboard mounted on hardboard.
Signed in the lower right (partially painted over). With the estate number "KN-Dre / Aa 6" on the reverse. 68 x 49 cm (26.7 x 19.2 in). [EH]

Called up: December 4, 2026 – ca. 6.04 pm ± 20 min.

€ 300.000 – 400.000 (R7/D)
$ 336,000 – 448,000

PROVENANCE

- From the artist's estate (Davos 1938, Kunstmuseum Basel 1946, with the inscribed label on the reverse).
- Galerie Roman Norbert Ketterer, Campione d'Italia.
- Collection of Prof. Dr. Kurt Nordmeyer, Essen (acquired from the above in 1966).
- Private collection, North Rhine-Westphalia (inherited from the above).

EXHIBITION

- Masterpieces of German Expressionism, Kunsthalle Bremen / Kunstverein Hannover / Wallraff-Richartz Museum, Cologne / Stedelijk Museum, The Hague, 1960 / Kunsthaus Zürich, 1961, cat. no. 8.

LITERATURE

- Donald E. Gordon, Ernst Ludwig Kirchner, Munich/Cambridge (MA) 1968 (English edition), CR no. 14 (with black-and-white illustration)
- Eugen Wypich, Ernst Ludwig Kirchner. Gemälde 1911–1917. Analytische Untersuchungen zur Werkstruktur. Giessen, 1983, p. 27.
- E.L.Kirchner, Galleria Roman Norbert Ketterer, Moderne Kunst, Campione d'Italia, 1964, cat. no. 6 (with color illustration on p. 18).

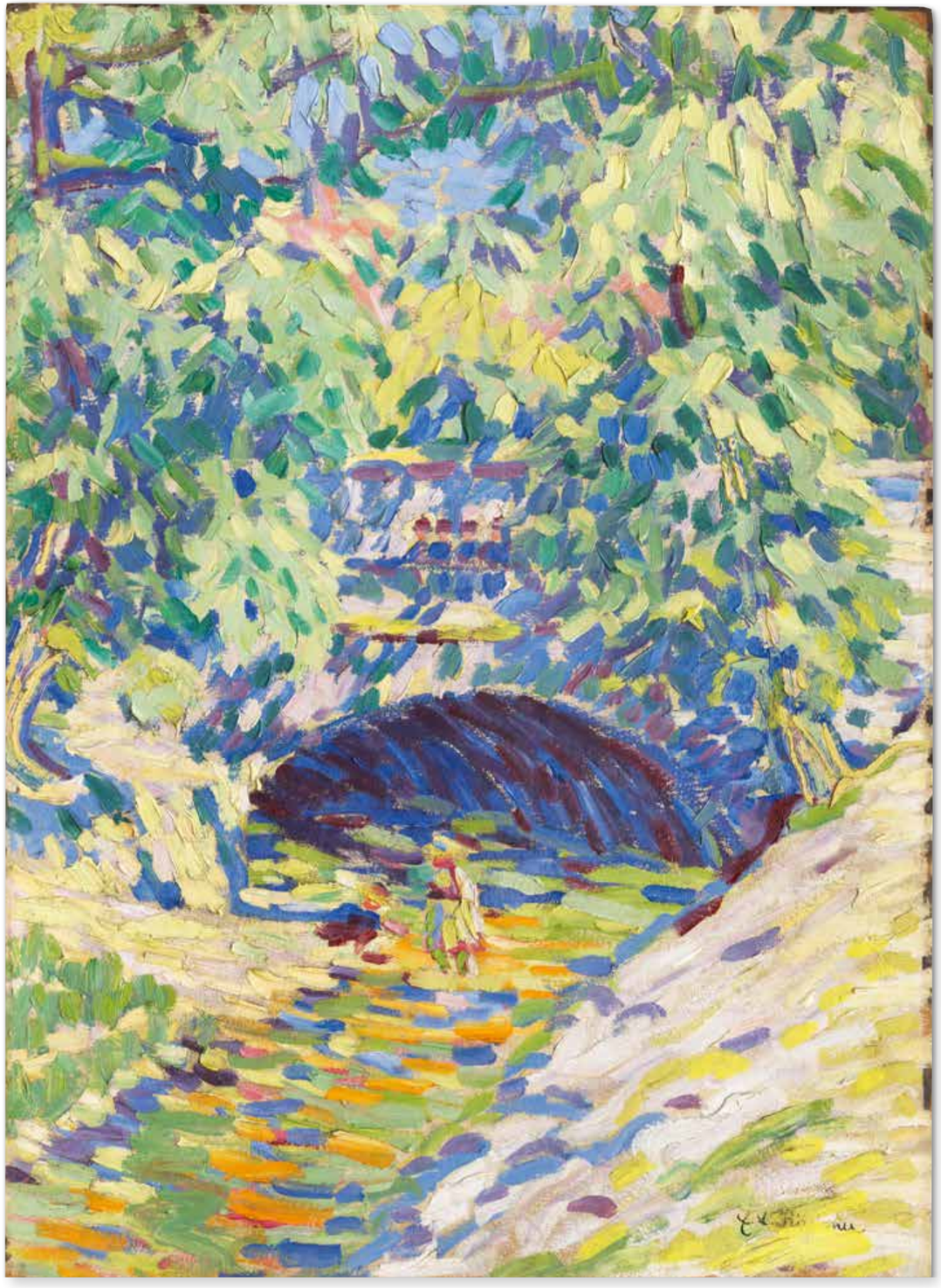
A PIONEERING WORK OF EXPRESSIONISM Created in 1906, just one year after the legendary artist group "Die Brücke" was founded

BREAKTHROUGH Vibrant colors and a free, dynamic brushstroke herald Kirchner's revolutionary visual language

MUSEUM QUALITY RARITY The earliest "Brücke" paintings of this quality are predominantly held in museums and rarely appear on the art market

UNUSUAL EASE Fresh green, radiant yellow, and vibrant blue lend the painting an atmosphere that is unusually cheerful for Kirchner

FAMILY-OWNED FOR 60 YEARS A rare opportunity to acquire a significant piece from the early "Brücke" period

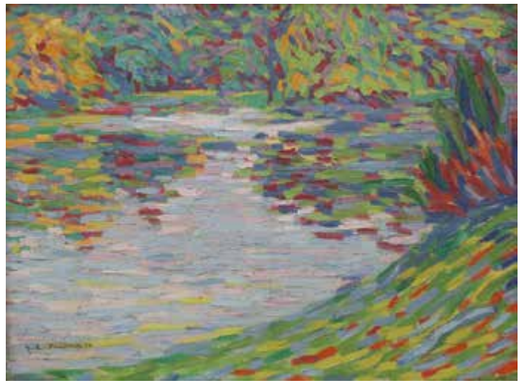


"Did you know that around 1900 I had the bold idea of renewing German art?' An air of this courage shines like a star over the early years of his production."

Will Grohmann, E. L. Kirchner, Stuttgart 1958, p. 26.

This early painting by Ernst Ludwig Kirchner was created in 1906. It depicts a small bridge over the Prießnitz River, which flows from Radebeul through a sparse wooded landscape to Dresden-Albertstadt and mouths into the Elbe near the Rosengarten. This enchanting painting takes us back to the early summer of 1906. A shimmering dance of sunlit foliage, broken up by a glimpse of the sky – suggested in pale, light tones – and a bridge spanning a round arch. To the right,s a sloping hillside rises; its foot is likely at the artist's vantage point. And to the left, there's a gentle slope down to the shallow water, with a boy on the bank and a girl standing in the water. They blend into the green of the leaves, the blue of the bridge arch, and the pale orange of the light reflections on the water. This early painting, listed as number 14 in Gordon's catalog raisonné, is one of the last in a small group of works still influenced by Seurat and Art Nouveau and not owned by a museum.

The painting "Parksee" (Gordon 13) belongs to the Albertina in Vienna, while "Die Lehmgrube" (Gordon 15) is part of the Thyssen-Bornemisza Collection in Madrid. A third painting, Blumenbeete (Gordon 12), from this small group was part of the Gerlinger Collection until December 2022 and is now in a German private collection.



Ernst Ludwig Kirchner, Parksee in Dresden (Lake in a Park in Dresden), 1906, oil on cardboard, Albertinum, Dresden.

Ernst Ludwig Kirchner, Die Lehmgrube (The Loam Pit), ca. 1906, Öl auf Karton, Museo Nacional Thyssen-Bornemisza, Carmen Thyssen Collection, Madrid.



Studies in Dresden – Founding of "Die Brücke"

Watercolor landscape sketches by Ernst Ludwig Kirchner from his youth, preserved in early sketchbooks, show the young artist's ability to capture his observations with confidence through a deft choice of atmospheric elements. As is well known, Kirchner began his training as an architect at the Royal Saxon Technical University in Dresden in 1901, majoring in Building Construction. His fellow student Fritz Bleyl proved to be his counterpart: an architecture student who was actually more drawn to the fine arts. His course selection clearly illustrated this preference: "More than a third of the college courses that Kirchner took were not architecture-related, such as 'The Dresden Museums and Their Art Treasures,' '19th-Century Sculpture,' 'The Study of Forms in Antiquity,' etc. Under Karl Weichhardt, Kirchner studied 'figure drawing after live models' in the studio and outdoors, albeit still in a strictly academic manner." (Meike Hoffman, "Die Arbeit vor dem Motiv": Ernst Ludwig Kirchner in Dresden 1901–1911, in: Ernst Ludwig Kirchner.) Gemälde, Aquarelle, Zeichnungen und Druckgraphik. Kunstforum Wien / Kunsthalle München, 1998–1999, Munich 1998, p. 9)

After completing his intermediate diploma, he went to Munich to study at the Royal Technical University for one semester. At the time, Munich was an Art Nouveau center and well known for its avant-garde artistic circles. In addition to studying architecture, he enrolled in the "Teaching and Experimental Studios for Applied and Fine Arts" run by Wilhelm von Debschitz and Herman Obrist, where he was introduced to the art of woodcut. What proved most significant about this stay, however, may have been the exposure to theoretical ideas he gained from Hermann Obrist's weekly Thursday evening lectures on questions of art and culture. "The Munich bohemian scene at that time was largely shaped by the circles of poets and philosophers around Stefan George and Ludwig Klages, who called for artistic creation to spring from an inner necessity." (Meike Hoffmann, op. cit., p. 10). This intellectual world later found expression not only in the work of "Die Brücke" but also in the theories of Expressionism's second major group, "Der Blaue Reiter."

In 1904, Kirchner returned to Dresden and earned his architecture degree a year later. Before he received his diploma, he founded the "Brücke" artists' group on June 7, 1905, with Fritz Bleyl, Erich Heckel, and Karl Schmidt-Rottluff. The "Brücke" manifesto was carved into wood by Ernst Ludwig Kirchner and presented on a double sheet bearing the "Brücke" emblem: "With faith in progress, in a new generation of both creators and connoisseurs, we call upon you all: Come together (sic), and as the youth who carries the future, let us secure our freedom of action and of life against the well-established old forces. Those who express what drives them to create in a direct and unadulterated way belong among us."

The woodcut accompanying this program likely depicts the same bridge as our painting: still stylistically rooted in Art Nouveau and composed ornamentally, a bridge arch spans between dense tree canopies.

An ink-brush drawing previously dated "around 1906" bears the title "Waldweg zum Haus" (Forest Path to the House) and is inscribed "Park am Prisnitzpark um 1906" (Park at Prisnitzpark around 1906) by a hand other than the artist's on the reverse. In his 2005 collection catalog, Herrmann Gerlinger describes this drawing as "an abstract, freely rhythmic structure, driven by personal impetus." Our painting has been in the same collection since 1963, and it is therefore not surprising that this great connoisseur of Ernst Ludwig Kirchner's œuvre refers only to a painting created in 1907 in connection with this drawing. It is important to note that Ernst Ludwig Kirchner painted in Prisnitzpark on several occasions.

Ernst Ludwig Kirchner, Im Park (In the Park), 1906. oil on cardboard, private collection.







Ernst Ludwig Kirchner, Signet der Künstlergruppe "Brücke" (Logo of the "Brücke" artists' group), 1905/06, woodcut, sold at Ketterer Kunst, Day Sale, December 10, 2022, Auction 533, Lot 406.

Priessnitz Park

The park is located near Albertstadt, which was developed as a large garrison for the Saxon Army on previously unused land beginning in 1873. As part of this project, the Dresden Garrison Hospital was also built and opened in 1879. At the time, it was the most modern military hospital in the German Empire. Since it was still listed as Reserve Military Hospital I during World War I, we can still get a sense of the park's serene landscape today through the picture postcards that were beginning to appear then. One can easily imagine that Ernst Ludwig Kirchner visited the park to experience the interplay of light, foliage, and water. The young Kirchner captured the immediacy of the moment "directly and unadulterated," reflecting "what drives him to create," in keeping with the "Brücke" manifesto, which was likely written around the same time. [EH]



Prießnitzgrund / Neuer Brückenweg (Prießnitzground / New Brückenway), 1902, postcard.



LOVIS CORINTH

1858 Tapiau/Ostpreußen – 1925 Zandvoort (Netherlands)

Feldblumenstrauß in Tirol. 1913.

Oil on canvas.
Signed and dated in the upper left. 63,5 x 86,2 cm (25 x 33.9 in). [KA]
Painted in St. Ulrich, Grödner Valley.

Called up: December 4, 2026 – ca. 6.06 pm ± 20 min.

€ 150.000 – 250.000 (R7)
$ 168,000 – 280,000

PROVENANCE

- Collection of Otto Herrmann Claass (1849–1934), Königsberg (probably acquired directly from the artist, until at least 1925).
- Gemälde-Galerie Carl Nicolai, Berlin/Bad Kohlgrub (by 1929 at the latest, until at least 1939; probably on consignment with Fritz Gurlitt, Berlin, around 1930) .
- Collection of Gita Jäggli-Corti and Hans Jakob Jäggli-Corti, Winterthur, Switzerland (by 1949 at the latest).
- Collection of Eva Mollet-Jäggli, Bottmingen, Switzerland (inherited from the above)
- Private collection, Switzerland (inherited from the above).

EXHIBITION

- Kunstsammlung Stadt Königsberg, 1924.
- Kunsthütte Chemnitz, 1926.
- Lovis Corinth. Ausstellung von Gemälden zu seinem Gedächtnis, Kunstverein Kassel, held in the Kunstverein's galleries and at the Staatliche Gemälde-Galerie, September 12–October 15, 1926.
- Vom Abbild zum Sinnbild. Exhibition of Masterpieces of Modern Painting, Städel Kunstinstitut, Frankfurt am Main, June 3–July 3, 1931, cat. no. 34.
- Winterthur Private Collection II: 20th-Century Works, Kunstmuseum Winterthur, Aug. 28–Nov. 20, 1949, cat. no. 83 (on loan; label on the back of the stretcher).
- Lovis Corinth. Memorial Exhibition Marking the 25th Anniversary of His Death, Landesmuseum Hannover, July 16–September 3, 1950, cat. no. 67.
- Park und Garten in der Malerei, vom 16. Jahrhundert bis zur Gegenwart, an exhibition held on the occasion of the 1957 Federal Horticultural Show in Cologne at the Messeturm, Wallraf-Richartz Museum, Cologne, 1957, cat. no. 66.

LITERATURE

- Charlotte Berend-Corinth, Lovis Corinth. Die Gemälde. Catalogue raisonné, Munich 1992, CR no. 591 (with black-and-white illustration on p. 638).
- Offer from the Gemälde-Galerie Carl Nicolai Painting Gallery, Berlin, June 20, 1929, Düsseldorf City Archives, Record Unit 0-1-4 / Düsseldorf City Administration from 1933–2000 (formerly: Collection IV), No. 0-1-4-3764.0000, pp. 725–729.
- Paula Steiner (ed.), Lovis Corinth, dem Ostpreußen, Königsberg 1925, no. 5, p. 66 (with full-page color illustration on p. 25).

VIBRANT COLORS Corinth celebrates the unbridled vitality of the Alpine flora in a palette expressing sensual radiance

STYLE Bold, swift brushstrokes dissolve rigid contours and condense the oil paint into a shimmering composition

KEY LOCATION Created during his seminal summer stay in South Tyrol in 1913, made around the same time as the iconic "Self-Portrait with Straw Hat" (Von der Heydt Museum, Wuppertal)

RARITY In Swiss family ownership for over 70 years, for the first time ever on the international auction market (source: artprice.com)

WORLD-CLASS STATUS Corinth's floral still lifes are in leading international collections, such as the Belvedere in Vienna, the Alte Nationalgalerie in Berlin, the Neue Pinakothek in Munich, and the Detroit Institute of Arts

IN THE SPOTLIGHT Corinth's significant body of work is currently honored in the exhibition "Lovis Corinth. Dann kam Berlin!" at the Berlinische Galerie (October 2026–January 2027)



> "The flowers, most suitable subject for a still life, are subtle and delicate in the shapes of their blossoms and leaves."
>
> Lovis Corinth, Das Erlernen der Malerei. Ein Handbuch, Berlin 1920, p. 86.

In the summer of 1913, Lovis Corinth and his family traveled to St. Ulrich in the Grödner Valley to regain strength and find inspiration. The severe stroke he suffered in late 1911 marked a critical turning point in his career. He did not regard his impaired physical condition as a handicap; instead, he turned it into a source of greater artistic freedom. His painstaking love of detail gave way to an immediate, highly expressive conception of nature that would shape his late style. During this time, he created five impressive floral still lifes in Tyrol. On June 27, 1913, he announced his plans in a letter to Gertrud Mainzer: "Thank you very much for your card. So I would like to paint the floral still life [...]. It's very beautiful here, but a bit cold; that will probably get better in July." (Lovis Corinth, 1913, quoted from: Thomas Corinth, Lovis Corinth. Eine Dokumentation, Tübingen 1979, p. 175). The present "Bouquet of Wildflowers in Tyrol" shows Corinth at the height of this period. A bulbous vase holds a wonderfully loose, seemingly haphazardly arranged bouquet of native meadow flowers that dominates the canvas. Set on a white tablecloth edged with decorative red stitching, the lush bouquet spreads to the edges of the pictorial space. Daisies, bellflowers, and other alpine plants glow in vibrant shades of yellow, pink, rich red, and violet. Through Corinth's highly dynamic, impasto application of paint, firm contours dissolve into the dense interweaving of stems and petals; visible representational detail gives way to a pulsating composition of pure color and expressive gesture. Rather than losing himself in a dazzling wealth of detail, the East Prussian master captures, as it were, the archetypal form and pure substance of the floral splendor on the canvas. Using the most economical of means, he achieves a monumental effect. Here, Corinth's unbridled joy in the intrinsic value and plastic substance of oil paint is palpable as rarely before. What Corinth intuitively threw onto the canvas in 1913, he formulated retrospectively in 1920 as follows: "Flowers, the most suitable subject for still lifes, are delicate and subtle in the forms of their blossoms and leaves. Consequently, their contours also appear very distinct. When the flowers are arranged in large numbers in a vase [...], the depiction is the same for all varieties: the whole must be treated in large sections with specific, characteristic partial forms [...]." (Lovis Corinth, Das Erlernen der Malerei. Ein Handbuch, Berlin 1920, p. 86) "Bouquet of Wildflowers in Tyrol" is the finest example of this approach. A deeply vibrant pictorial realm in which the ephemeral bloom of the Alpine meadows is immortalized through the brush's unbridled energy. [KA]

35

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Dorfstrasse mit Apfelbäumen. 1907.

Oil on canvas.
Signed “E. L. Kirhner” [sic], presumably by Erna Kirchner, in the lower right.
60 x 50 cm (23.6 x 19.6 in). [JS]

Accompanied by a written certificate of authenticity issued by Dr. Wolfgang Henze, Wichtrach/Bern, dated June 24, 2020. This work is documented in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern, and will be included in the addendum to the catalogue raisonné.

Called up: December 4, 2026 – ca. 6.08 pm ± 20 min.

€ 400.000 – 600.000 (R7/D)
$ 448,000 – 672,000

PROVENANCE

- Collection of Martha and Dr. Paul Rauert, Hamburg (acquired from Erna Kirchner in 1918; in their possession until 1937).
- Hildebrand Gurlitt, Hamburg (acquired from the above in 1937).
- Collection of Dr. Johannes Schürer, Mülheim an der Ruhr (acquired from the above in 1937).
- Private collection, North Rhine-Westphalia (inherited from the aforementioned owner, held until 2020).
- Private collection, Bavaria (acquired from the above in 2020).
- Private collection, Lower Saxony (donated by the above in 2020).

EXHIBITION

- Nyare Tysk Konst, Liljevalchs Konsthall, Stockholm, 1922.
- Loan exhibition from a private collection in Hamburg at the Kunsthalle, May 1925, No. 168 (Haus mit Apfelbaum).

LITERATURE

- Gerd Presler, Ernst Ludwig Kirchner. Die Skizzenbücher. “Ekstase des ersten Sehens,” 1996, p. 229 (mentioned in Skb 35, p. 41).
- Hans Delfs, Ernst Ludwig Kirchner—der gesamte Briefwechsel “Die absolute Wahrheit, so wie ich sie fühle,” 2010, no. 1379.

REDISCOVERED Until 2020, the whereabouts of this Kirchner painting from his early “Brücke” period were unknown

PIONEERING An outstanding testament to Kirchner’s bold leap into Expressionism and its vivid colosr

MUSEUM QUALITY The comparable painting “Grünes Haus” (1906) is part of the Modern Art Collection at the Museum of Modern Art, Ludwig Foundation, Vienna

PROVENANCE From the important early Expressionist collection of Martha and Paul Rauert, Hamburg

CONTINUOUS Fully traceable from its creation to today

„This landscape is a small, unique random sample in which I once tried to paint with lines.“

Ernst Ludwig Kirchner to Gustav Schiefler about his painting „Dorfstrasse with apple trees“ on December 15, 1924.



“Dorfstrasse mit Apfelbäumen” (Village Street with Apple Trees, 1907) – The Early “Brücke” Period and Kirchner’s Transition to Expressionism
Ernst Ludwig Kirchner’s painting “Dorfstrasse mit Apfelbäumen”, executed in a luminous, energetic style, is not only unique in his œuvre for its technical realization of this midsummer motif, but also a fascinating testament to the international fusion of painterly styles at the height of European Modernism.

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

When he created the painting, Kirchner was in his late twenties – young, bold, and bursting with energy. Just two years earlier, in 1905, he had completed his architecture studies in Dresden and, together with Erich Heckel, Fritz Bleyl, and Karl Schmidt-Rottluff, founded the Expressionist artists' group "Die Brücke," which remains one of the most important artistic associations of European Modernism. Kirchner's years in Dresden – from the founding of "Die Brücke" in 1905 to his relocation to the international art metropolis of Berlin in 1911 – defined his entire artistic œuvre. From Dresden, the "Brücke" artists set out during the summer months of 1909 through 1911 for their legendary trips to the Moritzburg Lakes, where the painters, while sketching and painting nude models in nature, developed their anti-academic and today world-famous "Brücke" style. Dresden, then the capital and royal seat of the Kingdom of Saxony, also offered Kirchner and the other young "Brücke" painters a wealth of new artistic inspiration through its vibrant nightlife; moreover, around 1907, it was one of the dynamic centers of the rise of European Modernism. The "Brücke" artists – above all the young Ernst Ludwig Kirchner, who stood out for his extraordinary stylistic progressiveness – absorbed these influences from the international art scene, which at the time was particularly concentrated in two progressive Dresden galleries: the Galerie Ernst Arnold and the Kunstsalon Emil Richter. "Die Brücke" aimed to create a new, anti-academic style of painting that rejected purely naturalistic representation and championed emotionality and direct expression. The "Die Brücke" artists drew inspiration from the paintings of the great European pioneers of Modernism.

Edvard Munch, Ung kvinne under epletreet (Young woman under the Apple Tree), 1904, oil on canvas, Carnegie Museum of Art, Pittsburgh.



Nonconformist and Progressive: Kirchner and the Pioneers of European Modernism

During these years, Galerie Ernst Arnold exhibited, among others, not only Vincent van Gogh's extremely raw and bold paintings, but also the works of the French avant-garde – representatives of Pointillism and Divisionism – which appeared just as unfinished to viewers at the time, as well as the paintings of the Vienna Secession, including the ornamental landscape paintings by Gustav Klimt and other Viennese artists, who were known for their radical break with academic Historism. In the "Wiener EXHIBITION" of 1907,the gallery displayed, among others, Klimt's painting "Goldener Apfelbaum" (Golden Apple Tree, 1903), which was destroyed during World War II. Also on display were the works of Edvard Munch, one of the most important catalysts of German Expressionism, whose painting – scandalously perceived as crude and unfinished – had, since the famous Munch scandal in November 1892, served as a nonconformist and courageous role model for all avant-garde painters, including the young Ernst Ludwig Kirchner.

With confidence, courage, anti-academic flair, and radical innovation, Kirchner applied this brilliant work in individual, luminous brushstrokes onto the partly blank, light-colored canvas. This painting – in which Kirchner merged the diverse influences of European Modernism into his own groundbreaking composition – exudes a powerful, raw, and immediate impact. Applied to the canvas in nearly unmixed, intensely luminous colors, it stands as a powerful artistic testament to Kirchner's bold departure into the colors and forms characteristic of "Brücke" Expressionism. "Dorfstrasse mit Apfelbäumen" attests to Kirchner's masterful and bold engagement with tradition; he absorbs, selects, varies, and transforms what he has observed, using this artistic process as the decisive foundation for developing his own novel visual language. In principle, Kirchner's working method and innovative power are therefore comparable to those of another German artist of the century: Gerhard Richter, who likewise based his famous black-and-white "photo-paintings" of the 1960s on an intensive process of reception and selection; through this intensive artistic process, he not only created something radically new, but – just as Ernst Ludwig Kirchner had done sixty years earlier in Dresden – made a decisive contribution to European Modernism.

Gustav Klimt, Rosen unter Bäumen (Roses Under Trees), ca. 1905, oil on canvas, Musée d'Orsay, Paris.





The History and Rediscovery of an Extraordinary Painting

The young Kirchner painted this bright summer landscape with intense energy. Whether Kirchner painted it during his summer stay in Goppeln near Dresden in 1907, where he stayed with his friend Max Pechstein, or from memory in his studio somewhat later, remains an open question. Years later, in a letter to Gustav Schiefler dated December 15, 1924, the artist also briefly comments on the stylistic peculiarity of this landscape, which he constructed from single strokes of pure color. Works of comparable quality and style are exceptionally rare in Kirchner's early Expressionist œuvre, which embodies a carefree, radical rebellion against academic traditions. The painting "Grünes Haus" (1906), created a year earlier, is closely related in style and subject matter. Since 1963, it has been part of the important collection of Peter and Irene Ludwig, which features masterpieces of Classical Modernism and the postwar avant-garde, and is currently one of the highlights of the collection at the Museum of Modern Art in Vienna.

As is often the case with paintings by Ernst Ludwig Kirchner, the present work was retroactively "signed" by Kirchner's partner, Erna Schilling, in the course of its sale. The former Berlin nightclub dancer managed, on behalf of the artist, the inventory of his Berlin studio and its sale during the long periods of Kirchner's absence – both during the war and the Davos years. According to a shipping list dated April 15, 1918, written by Erna, this early "Brücke" landscape was sent to "Dr. Rauert, Hamburg Kleinflottbeckerw" under the title "Dorfstrasse Haus mit Obstbäumen u. Zaun" and entered the collection of Martha and Dr. Paul Rauert in Hamburg. In a letter from Gustav Schiefler to Kirchner dated April 16, 1924, Rauert, at the artist's indirect request, confirmed this painting as one of his six Kirchner works.

"Dorfstraße" (Village Street) – another title for this painting – remained in the Rauert collection until 1937. In June of that year, he sold the painting to Hildebrand Gurlitt, an art historian and art dealer based in Hamburg who, after being dismissed as director of the Hamburger Kunstverein, set up his own business as a knowledgeable art dealer in July 1933. That same month, he brokered the sale of "Dorfstraße" to a collector in Mülheim; the well-documented work resurfaced from that collector's possession in 2020 – and was thus rediscovered and made accessible to Kirchner researchers from its previously unknown location. Although not yet listed in Donald E. Gordon's catalogue raisonné published in 1968, this important early painting has since been registered at the Ernst Ludwig Kirchner Archive in Wichtrach/Bern as one of the extremely rare paintings from Kirchner's early Expressionist period with a provenance documented from its creation to the present day, and it has been included in the addendum to the catalogue raisonné. [JS/AT]

36

PIERO DORAZIO

1927 Roma – 2005 Perugia

Jeux d'air. 1962.

Oil on canvas.
Signed, dated, and titled on the reverse of the canvas.
117 x 89,5 cm (46 x 35.2 in). [KA]

Accompanied by a photo certificate issued by the Archivio Piero Dorazio, Milan.
The work is documented in the Archivio Piero Dorazio, Milan.

Called up: December 4, 2026 – ca. 6.10 pm ± 20 min.

€ 250.000 – 350.000 (R7/D/F)
$ 280,000 – 392,000

PROVENANCE

- Galleria dell'Ariete, Milan (with a label and stamp on the reverse of the stretcher).
- Galleria La Bertesca, Genoa (with two labels and two stamps on the reverse of the stretcher).
- Marlborough Galleria d'Arte, Rome (with a label on the reverse of the stretcher).
- Marlborough Fine Art, London (with a label on the reverse of the stretcher).
- Galerie im Erker, St. Gallen (stamped twice on the reverse of the stretcher).
- Galleria Finarte, Milan (circa 1977/1978).
- Franco Stefanoni Collection, Lecco (circa 1991, on a label on the reverse of the stretcher).
- Private collection, Milan (since 2008, Sotheby's).
- Private collection (acquired from the above).
- Private collection, Southern Germany (acquired from the above).

EXHIBITION

- Piero Dorazio, Marlborough Fine Art, London, January 1966, cat. no. 10, no illustration.
- Piero Dorazio, Galerie Im Erker, St. Gallen, May 28–July 16, 1966, cat. no. 8, with b&w illustration on p. 10 (with a label on the back of the stretcher).
- Piero Dorazio, Galleria Peccolo, Livorno, February 27–March 31, 1971.
- Città di Lecco per l'arte, Villa Manzoni, Musei Civici, Lecco, April 20–May 26, 1991 (with a label on the back of the stretcher).

LITERATURE

- Marisa Volpi Orlandini, Jacques Lassaigne, and Giorgio Crisafi, Dorazio, Milan 1977 / Stuttgart 1978, CR no. 530 (with illustration and plate 69).
- Sotheby's, Milan, Modern & Contemporary Art, May 27, 2008, lot 289 (with illustration).

PURE ABSTRACTION A masterful, oscillating grid composition ("Reticolo") from Dorazio's most sought-after creative period

CALEDOSCOPE Captivating visual depth and luminous presence

BREAKTHROUGH In 1960, Dorazio exhibited similar works at the Venice Biennale, and the São Paulo Biennial in 1963

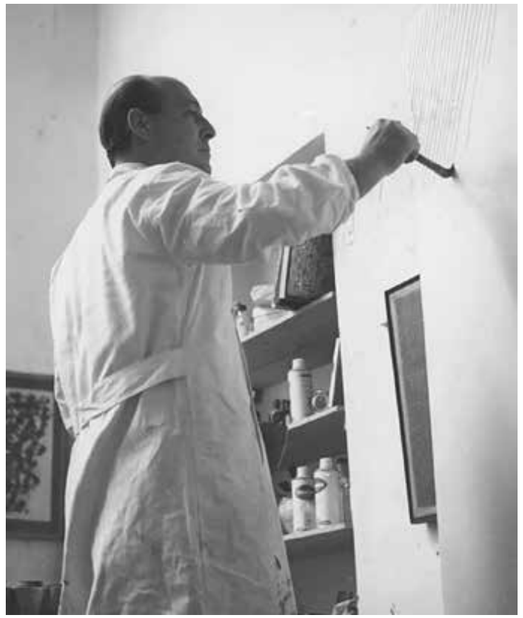
INTERNATIONAL Extensive provenance and exhibition history

MUSEUM-QUALITY Comparable key pieces by are in major international collections such as the Museum of Modern Art, New York; the Centre Pompidou, Paris; and the Galleria Nazionale d'Arte Moderna e Contemporanea, Rome

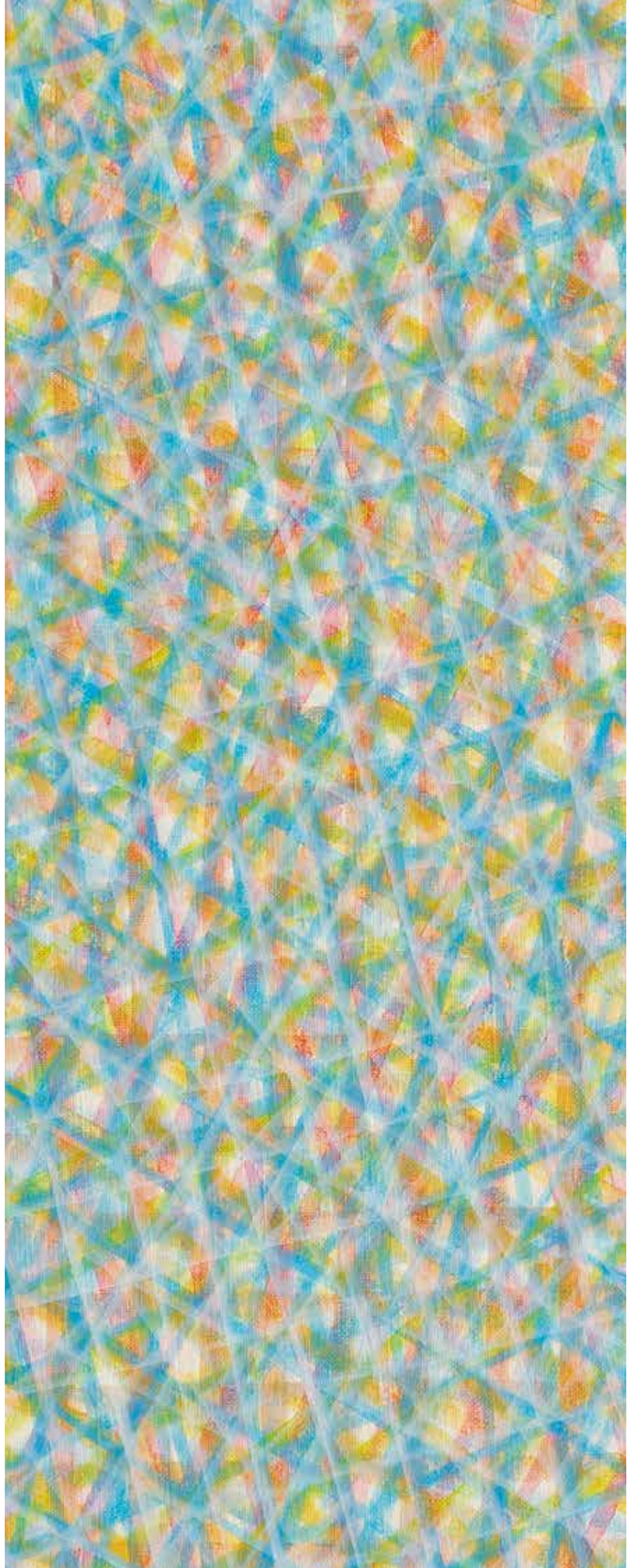
The painting "Jeux d'air," created in 1962, marks the pinnacle of Piero Dorazio's famous "Reticoli" or grid paintings (1958–1963), a series of works that ranks among the most influential contributions to postwar abstraction in Europe. Dorazio built the composition from a dense network of linear brushstrokes that slightly vary in angle, thickness, and transparency. These subtle nuances breathe life into the entire pictorial space: a visual impression of depth and constant vibration emerges where the lines intersect and overlap. As the eye wanders across the surface, the colors seem to come forth, recede, and merge. The painting comes alive, as it constantly changes shape in the very act of viewing.



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Piero Dorazio in his studio, 1959, photo: Werner Schloske. © VG Bild-Kunst, Bonn 2026



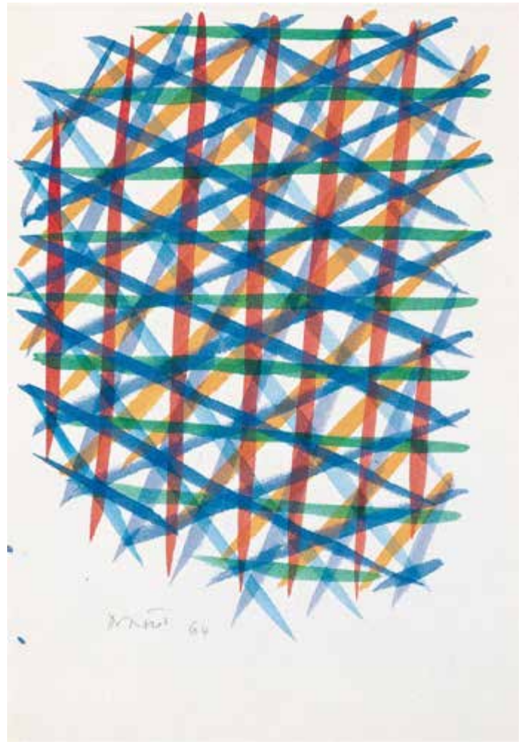
Architecture, Space, and Color

This dynamic of perception is central to Dorazio's work. The pictorial surface never appears static; it is constantly refreshed through the active experience of viewing. Dorazio's distinctive approach to the canvas is significantly shaped by his studies in architecture at the University of Rome in the mid-1940s. This background explains his enduring fascination with supporting structures, spatial dynamics, and the way light animates an environment. Dorazio does not conceive of space as a void that must be filled, but as a fabric that takes shape through structural rhythm and chromatic energy. He writes: "I believe that one cannot imagine the relationship between humans and space – neither visually nor conceptually – without color – but one can do so through painting." (Piero Dorazio, quoted in: Exhibition catalog "Piero Dorazio," Galerie im Erker, St. Gallen 1966, p. 21). In the "Reticoli", this architectural impulse is directly transferred to the two-dimensional pictorial surface. The linear grid does not serve as a rigid framework, but as an open, modulating light lattice in which space is measured, constructed, and made perceptible through the interplay of colors.

"The surface of a canvas is a two-dimensional plane, and from this plane we create an optical phenomenon; we create an image that evokes sensation, an emotion in the viewer, from which, in turn, a question, a reflection, a thought, an idea gradually emerges – let's say, essentially, a way of thinking and a state of mind; if we succeed in this, we find ourselves in the presence of art."

Piero Dorazio in a conversation with Giulio Turcato, quoted from: Conversazione sull'arte oggi e su cose interessanti in occasione della trentatreesima Biennale di Venezia, in: Metro, Milan, no. 11, June 1966, p. 45.

Piero Dorazio, Untitled, 1964, watercolor on paper, private ownership. © VG Bild-Kunst, Bonn 2026





Poster for the renowned exhibition „The Responsive Eye", 1965, Museum of Modern Art, New York. © VG Bild-Kunst, Bonn 2026

Transatlantic Dialogue

Dorazio's artistic journey was also shaped by the atmosphere of reconstruction following World War II. In 1947, he traveled to Paris to study the historical avant-garde at the École des Beaux-Arts, and that same year he co-founded the group "Forma I" in Rome. Beginning in 1953, extended stays in New York brought him into direct contact with the American avant-garde, including Barnett Newman and Robert Motherwell. These encounters gave him a distinctly international perspective and anchored his work in the dialogue between European traditions of color and light and the aspirations of the new American painting. By the late 1950s, this exploration culminated in the "Reticoli". While movements such as the European Informel and American Action Painting relied on thick layers of paint and gestural drama, Dorazio opted for clarity, structure, and visual discipline. Instead of applying paint in broad swaths or with dramatic gestures, he shaped it from hundreds of fine, intersecting lines. The result balances calculation and openness. The composition is organized with mathematical precision, yet the surface remains light, porous, and atmospheric.

The International Breakthrough

The year 1960 marked his international breakthrough. At the Venice Biennale, he exhibited his grid paintings in a highly acclaimed solo exhibition space. He was appointed to the University of Pennsylvania to establish its Graduate Painting Program, where he taught for nearly a decade. "Jeux d'air" was created during this fruitful transatlantic phase and exemplifies the broad interest in visual perception that characterized the 1960s. This interest peaked in 1965 with the groundbreaking exhibition "The Responsive Eye" at the Museum of Modern Art in New York, which also included works by Dorazio. "Jeux d'air" shows Dorazio at the height of his creative powers. The grid does not form a closed boundary, but rather an open field of light and air. Its measured rhythm guides the viewer's gaze, while the iridescent, shimmering colors keep the picture plane in motion. Thus, the painting combines discipline, dynamism, and luminosity into a consummate visual whole. [KA]

37

GOTTHARD GRAUBNER

1930 Erlbach/Vogtland – 2013 Neuss

respiro. 1999/2000.

Acrylic and oil on canvas, over synthetic wadding on canvas.
Signed, dated, and with a direction arrow on the reverse.
202 x 202 x 20 cm (79.5 x 79.5 x 7.8 in). [JS]

Accompanied by a photo certificate of authenticity issued by Kitty Kemr, Gotthard Graubner Estate, Neuss, dated May 7, 2018. The work will be included into the forthcoming catalogue raisonné of the paintings.

Called up: December 4, 2026 – ca. 6.12 pm ± 20 min.

€ 350.000 – 450.000 (R7/D/F)
$ 392,000 – 504,000

PROVENANCE

- Schönewald Fine Arts, Düsseldorf.
- Private collection, Berlin (acquired from the above in 2019).

RARE Monumental "Color Space Body in this delicate, rose-violet hue come are extremely rare on the auction market

ICONIC Graubner's "Color Space Bodies" break the boundaries of classical painting and extend Rothko's sensual color experiences into the third dimension

PROGRAMMATIC "respiro" (Italian: breath) – programmatic: "My paintings are not objects, but spaces in which color breathes" (Gotthard Graubner, 2010)

MUSEUM QUALITY "Color Space Bodies" are part of international collections, including the Neue Nationalgalerie in Berlin, the Louisiana Museum in Humlebæk, Denmark, and the Harvard Art Museums in Cambridge

EXHIBITION "Color Space Bodies" have been exhibited at, among others, documenta 6 (1977), the Venice Biennale (1982), the Kunsthalle Malmö (1983), and the MKM, Duisburg (2019/20)

Lothar Wolleh, Portrait of Gotthard Graubner in the fog room.
© Lothar Wolleh Estate, Berlin



"respiro" – Breathing Color: Graubner's Iconic "Color Space Bodies" and the Transcendence of Painting

Auratical, mystical, and powerful – such is the effect of Gotthard Graubner's monumental Color Space Body "respiro" (Italian for "breath"). Its title uniquely embodies Graubner's artistic conviction that color possesses a life of its own, making it programmatic for this conceptually and aesthetically outstanding body of work. Graubner himself once defined his painting as follows: "My paintings are not objects, but spaces in which color breathes" (Gotthard Graubner, FAZ interview, 2010). Graubner's Color Space Bodies, which protrude into space like cushions soaked in paint and delicate painterly strokes, rank among the most iconic works of the German postwar avant-garde. They made Graubner the inventor of a radically new type of painting that breaks away from the confines of classical panel painting and radically transcends our traditional idea of painting. These compositions create a three-dimensional experience that explores space contemplatively. At the same time, the separate layers of paint – some applied with large, broom-like brushes to create dynamic accents – create depth that lets viewers almost physically immerse themselves in the color.

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Like a cloud of color, one is enveloped by the monumental Color Space Body of "respiro", which is characterized by a warm, radiant interplay of orange and violet and in which not only the interior and exterior, the canvas, the paint, and the space, but ultimately also art and the viewer merge in a vibrant and organic way. These monumental worlds of color are utterly unique because of their captivating, auratic presence. Graubner appears to blend the gestural, dynamic surfaces of Jackson Pollock with the mystical color effects of Mark Rothko with ease, and by boldly transcending the two-dimensionality of the classical canvas painting, he has created something radically new.

Rothko / Graubner: Spiritual Color Fields and Graubner's Pictorial Journey into the Third Dimension

One of the central artistic influences on the young Graubner was the American artist Mark Rothko and his large-scale Color Fields, which evoke spirituality and contemplation. In 1959, Rothko was represented at documenta II in Kassel – an exhibition that played a pivotal role in establishing Abstract Expressionism and Color Field painting in Europe – alongside his American contemporaries Jackson Pollock, Barnett Newman, and Willem de Kooning. At the time, Graubner was 29 and still a student at the Düsseldorf Academy of Fine Arts. The legendary documenta II – which turned the contemporary concept of art on its head and was widely discussed in the press – must also have been a profound artistic awakening for the young Graubner. The exhibition inspired him to a radical departure from all previous traditions in his art. "When the West German curators [...] unpacked the crates delivered from New York shortly before the opening, the sight of the works turned their concept on its head. The visual impact of the 144 American artworks was overwhelming. Next to the expansive, space-filling, expressive canvases by Mark Rothko, Jackson Pollock, Franz Kline, William de Kooning, Sam Francis, and Helen Frankenthaler, the abstract works from Europe by Wols, Soulages, Dubuffet, Nay, Hartung, and Winter looked quiet and – to put it bluntly – old." (quoted from: Marie Luise Knott, Abstrakter Expressionismus. Die documenta II und das Ende des Kalten Kunstkriegs, in: Ästhetik + Politik. Neuaufteilungen des Sinnlichen in der Kunst, ed. by M. Ott and H. Strauß, Schriftenreihe der HFBK Hamburg, Hamburg 2009).



Gotthard Graubner during the creation of the "Color Space Bodies" for documenta 6, photo: Erika Kiffl. © VG Bild-Kunst, Bonn 2026

"The surfaces reveal open, often cloudy, dynamic, boundless structures; they are not solidified and ensure a constant exchange between the interior and exterior, much like regular breathing. Through color, the paintings unfold into a tangible sensory experience."

Julia Mattern, "Wandlungen / Transformations," in: Gotthard Graubner, Mit den Bildern atmen / Breathing with the Paintings, Cologne 2018, p. 22

1959, the year in which Graubner graduated from the academy, was thus a year of artistic upheaval that would thoroughly shake up the relatively staid German art world. And for Graubner, too, something completely new was about to begin, as his first "Cushion Paintings" – early versions of his later "Color Space Bodies" – emerged as early as the beginning of the 1960s. These works would eventually feature in documenta 4 in 1968, and he would also exhibit them at documenta 6 in Kassel in 1977.

While Graubner initially stretched his early cushion paintings over fine nylon fabric, he increasingly used sturdy canvas – which he backed with upholstery batting – for his later, bigger Color Space Bodies, as is the case with our composition "respiro", which is imbued with an almost transcendent inner radiance. The application of paint – which creates a dreamy depth – is usually done with broom-like brushes on the canvas, whether placed on the floor or leaning against a wall. To enhance the complexity of individual color tones into an oscillating effect and an auratic presence, numerous drying processes and a special compositional sensitivity are required.

Because of the innovative aesthetics of his three-dimensional painting, Graubner's Color Space Bodies are regarded as the key group in his œuvre and, beyond that, as particularly bold and iconic creations of the European postwar avant-garde. sMajor museums and private collections worldwide own Graubner's paintings, including the Weißhaupt Collection, for which a spectacular museum building was constructed in 2008. On the occasion of its opening, The New York Times wrote: "What becomes visible at first glance is the collector's preference for abstraction in all its forms: from the hard-edged geometries of Josef Albers to the meditative lyricism of Mark Rothko or Gotthard Graubner, in which Weishaupt sees a deep spirituality." (David Galloway, "Ulm – Germany Becomes an Island of Art," in The New York Times, January 1st, 2008). [JS]



38

GÜNTHER FÖRG

1952 Füssen – 2013 Freiburg

Untitled. 2002.

Acrylic on canvas.
Signed and dated in the upper right. 150,5 x 250,5 cm (59.2 x 98.6 in). [AW]

The work is registered in the Günther Förg Estate archive under the number WVF.02.B.0413t.

Called up: December 4, 2026 – ca. 6.14 pm ± 20 min.

€ 150.000 – 250.000 (R7/F)
$ 168,000 – 280,000

PROVENANCE

- Private collection.
- Galerie Max Hetzler, Berlin (acquired from the above in 2006, Lempertz; with the gallery label on the reverse of the stretcher).
- Private collection (acquired from the above).

LITERATURE

- Lempertz, Cologne, Auction 897, Nov. 30, 2006, lot 607 (with color illustration on p. 86).

GRID PAINTINGS Masterpieces of Günther Förg's œuvre

ESSENCE A remarkable reduction to color, form, and structure – the painting itself becomes the protagonist

HOMAGE to the luminous color palette and masterful line work of Edvard Munch, Paul Klee, and Claude Monet

MUSEUM QUALITY "Grid Paintings" are in international museums, including the Stedelijk Museum in Amsterdam, the Kunstmuseum Basel, and the Pinakothek der Moderne in Munich



Günther Förg's "Untitled" (2002) unfolds a dense, intersecting network of bright green lines. It covers the canvas with sweeping strokes, drawing the viewer's gaze into a vibrant pictorial space that evokes spatial depth while questioning its very illusion. With its sensual color palette and the striking presence of the brushstrokes, the work stands as an impressive example of the "Grid Paintings" through which Förg made a decisive expansion of his painterly œuvre beginning in the early 1990s. The Grid Paintings mark a break from the expressive, monochromatic works of his earlier creative phase, as Förg uses them to combine vertical and horizontal lines into open structures born of intuitive processes. The series builds on his "Window" watercolors, yet transforms their linear order into large-format, independently painterly compositions. A primarily conceptual examination of the image gives way to a distinctively sensual understanding of painting: color, gesture, and surface become equal participants. Förg articulates his aim as follows: "To create works of art that are reduced to painting itself, to its very essence" (Günther Förg, 1989, quoted in: Günther Förg In His Own Words, Hauser & Wirth, May 3, 2019).

Günther Förg's artistic development thus appears as an ongoing discourse with art history. He engaged with Blinky Palermo's work early on. Later, movements within American Action Painting and Color Field Painting became important references. For his Grid Paintings, the linear structures of Paul Klee, the colors Claude Monet used in his "Nymphéas", and the late work of Edvard Munch are particularly significant sources of inspiration. However, Förg does not adopt these influences directly; instead, he transforms them into an independent, abstract imagery. The monumental, purely painterly presence of his compositions distinguishes them from both Klee's graphic watercolors and Munch's representational paintings. At the same time, the lyrical, at times vehement brushwork and radiant color palette recall Willem de Kooning's gestural abstraction and Barnett Newman's Color Field Painting.

In "Untitled," systematic order meets spontaneous application, expressive gesture meets precise composition. The green network of lines makes the monumental canvas appear as pictorial space while also drawing attention to its concrete materiality. In this sense, color is not merely a means of representation but becomes a vivid protagonist. Förg condenses art-historical references into a distinctive pictorial statement: direct and sensual, formally reflective, and marked by a striking visual presence. [AW]

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

39

GLENN LIGON

1960 New York – lives and works in New York

Stranger #71. 2013.

Oil stick and coal dust on canvas.
Signed, dated, and titled on the reverse of the canvas.
205,74 x 151,13 cm (81 x 59 1/2 in.) [KA]

Called up: December 4, 2026 – ca. 6.16 pm ± 20 min.

€ 400.000 – 600.000 (R7/D/F)
$ 448,000 – 672,000

PROVENANCE

· Thomas Dane Gallery, London.

· Private collection (acquired from the above).

TYPOGRAPHY Ligon translates language into painting, creating a fascinating symbiosis of text and pure form

MONUMENTAL An impressive large-scale work of auratic density and visual intensity

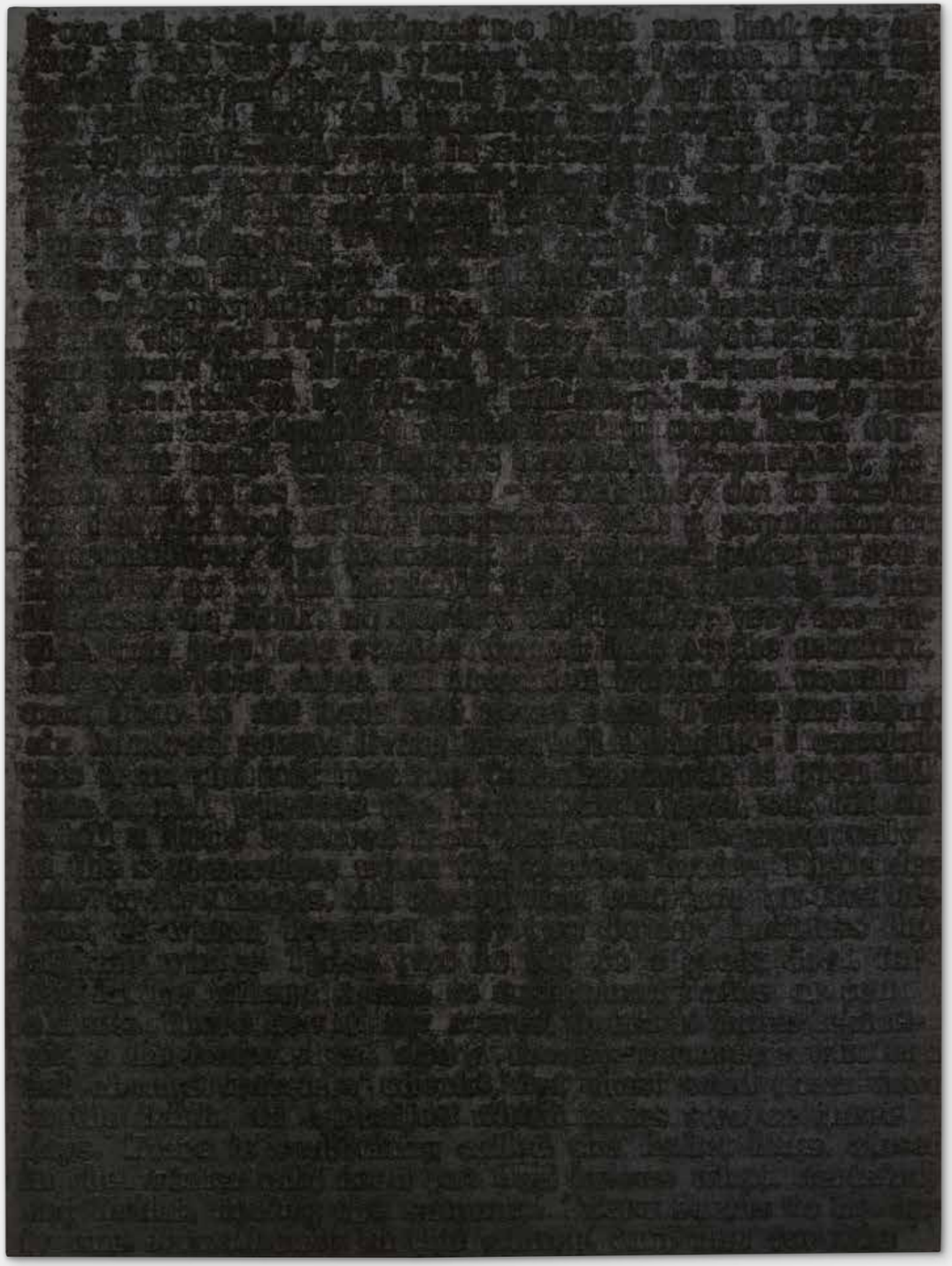
TEXTURE Oil stick and shimmering charcoal dust condense the surface into a captivating, relief-like pictorial form

LITERARY A powerful visual interpretation of James Baldwin's seminal essay "Stranger in the Village" (1953)

HIGHLIGHT Created following his first major retrospective, "Glenn Ligon: AMERICA" (at, among others, the Whitney Museum of American Art, New York, 2011/12)



Glenn Ligon in his studio, images commissioned for "Frieze", 2024, photo: Clifford Prince King.
© Clifford Prince King 2026

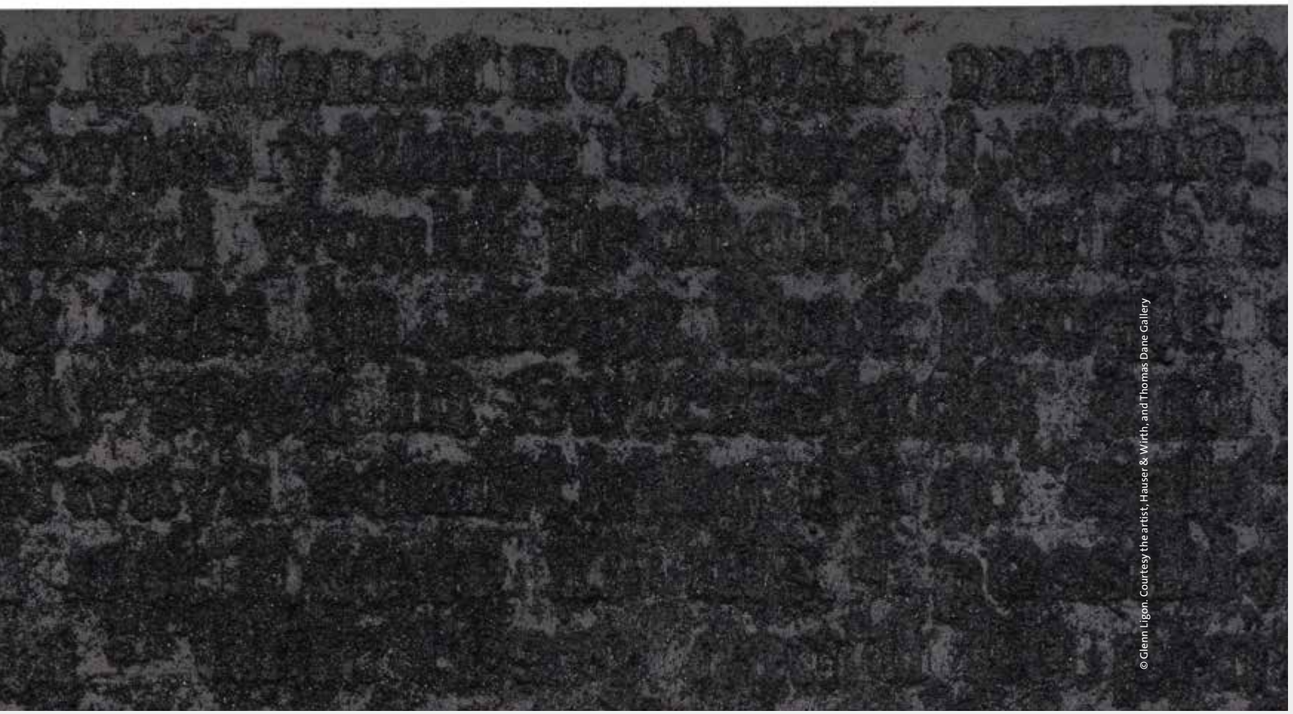


© Glenn Ligon. Courtesy the artist, Hauser & Wirth, and Thomas Dane Gallery

Writing, or the written word, is a central theme in the work of many modern and contemporary artists, yet few match Glenn Ligon's conceptual depth and visual resonance. Born in the Bronx in 1960, Ligon studied at Wesleyan University before participating in the Whitney Museum's Independent Study Program in 1985.

Ligon's sensitivity to written language may have been honed while working as a proofreader for a corporate law firm, even as he established his artistic practice. Initially, he drew inspiration from Abstract Expressionism, but soon began bringing words directly onto the canvas. Upon entering the New York art scene of the 1980s, Ligon turned to pioneering authors such as Zora Neale Hurston and James Baldwin to explore how language, race, and subjectivity intertwine on the canvas. Ligon dissolves the texts' clarity through a deliberately tactile process. He traces passages letter by letter onto the canvas using an oil stick. The viscous mixture of oil paint, pigment, and wax gradually blurs the characters as he works his way across the canvas. Inspired by Andy Warhol's use of diamond dust, Ligon uses coal dust for its light-reflecting properties and its layered meanings. By transforming an industrial waste product into a dense, sculptural relief, Ligon turns an often-overlooked material into a self-assured, dignified surface that challenges conventional notions of values and visibility.


© Glenn Ligon. Courtesy the artist, Hauser & Wirth, and Thomas Dane Gallery


© Glenn Ligon. Courtesy the artist, Hauser & Wirth, and Thomas Dane Gallery

“Stranger in the Village”: Baldwin’s Words Materialized
The dialogue between Literature and materiality finds its purest expression in “Stranger #71” (2013), an outstanding work from Ligon’s longest series, the “Stranger” series, which he began in 1996. The series draws directly on James Baldwin’s seminal 1953 essay “Stranger in the Village”, in which the author recounts his experience of racial alienation in a remote Swiss mountain village. Baldwin describes how the villagers regard him as an exotic curiosity and notes: “Some [...] thought my hair was the color of tar [...] or put [their] hand on my hand, astonished that the color did not rub off.“ (ibid.) For Baldwin, the village exemplifies Western civilization. Through this encounter, he examined how European imperial history and U.S. white supremacy turned the Black body into an exotic abstraction rather than recognizing it as an equal human presence. In “Stranger #71,” Ligon translates this tension into pure color and matter. The dense, tar-like layer of oil stick and coal dust directly alludes to how Baldwin’s appearance in the village was reduced to a mere spectacle. By appropriating Baldwin’s text, Ligon interweaves questions of racial and queer identity with his own position in today’s art world.



Portrait of the writer James Baldwin (1924–1987), photo: Allan Warren. © 2026 Allan Warren

„I think that identity is not knowable in any full sense, and so the idea of something going from supposed clarity to abstraction is in a lot of my work, and is about the kind of unknowability of things like identity and race, their unstableness.“

Glenn Ligon, quoted from: Museum of Modern Art, 1980–Today: Works From the Collection (www.moma.org/audio/playlist/298/4474; accessed on October 26, 2026

Glenn Ligon’s studio, images commissioned for „Frieze”, 2024, photo: Clifford Prince King. © Clifford Prince King 2026



Between Legibility and Abstraction
In the “Stranger” paintings, the text gradually shifts from legible to near-total abstraction. While earlier works retain legible opening lines before they dissolve toward the bottom, “Stranger #71” appears as an almost impenetrable, monochromatic field. The passage is not easy to read. Viewers must look closely and follow the contours of the stenciled lettering, the thick raised areas, and the faint glimmer of the coal dust on the black paint. In our work, language oscillates between a vehicle of meaning and an impenetrable barrier. This interplay of legibility and concealment echoes Baldwin’s critique of society’s reduction of Black lives to abstractions. By refusing to provide a readily consumable text, Ligon compels the audience to pause and actively decipher the surface. Thus, viewing becomes a conscious effort to unearth voices history has marginalized. [KA]

40

GÜNTHER UECKER

1930 Wendorf – 2025 Dusseldorf

Schrei. 1990.

Nails and white paint on canvas, on wood.
Signed, dated, titled, and with a direction arrow on the reverse. 60 x 60 x 7.5 cm (23.6 x 23.6 x 2.9 in). [JS]

This work is registered in the Uecker Archiv under the number GU.90.015 and will be noted for inclusion in the forthcoming Uecker Catalogue Raisonné.

Called up: December 4, 2026 – ca. 6.18 pm ± 20 min.

€ 150.000 – 250.000 (R7/D/F)
$ 168,000 – 280,000

PROVENANCE

· Private collection, North Rhine-Westphalia.

· Private collection, North Rhine-Westphalia (inherited from the above in 2016).

PROGRAMMATIC "Zero is silence. Zero is the beginning. Zero is round. Zero spins. [...] Zero is white" (ZERO Manifesto)

"SCREAM"— Uecker's "Spirals" and "Circles" reveal his existential conception of the perpetual cycle of life and death

POETRY & POWER A fascinating fusion of opposites within a sensual field of energy

NAILS As a medium of intense spiritual expression: "Where language fails, the image begins" (Uecker)

MUSEUM QUALITY Uecker's nail paintings are at, among others, the Tate in London, the Guggenheim Museum in New York, the Hamburger Bahnhof in Berlin, and the Centre Pompidou in Paris



In addition to Uecker's famous "Fields, his "circles" or "spirals" – from which he also derived the present composition titled "Scream"- rank among the key works of the internationally acclaimed "ZERO" artist. Uecker's existential conception of the eternal cycle of life and death is deeply rooted in Zen Buddhism and finds particular expression in his circular forms, including the "Sand Mill" and his nail paintings, which evolved from the circular motif. Günther Uecker and Edvard Munch share a deep sense of harmony between man and nature, a sentiment shaped by Uecker's childhood on the Wustrow Peninsula. Uecker, however, found a radically new form of artistic expression; in the spirit of the "ZERO" movement, he revolutionized art with his nail paintings, liberating it from the previously dominant emphasis on painterly brushwork as an artistic signature. Since the 1960s, Uecker – who declared the nail to be his unmistakable means of artistic expression and was the first to imbue it with a spiritual and poetic dimension – has spread a dense network of nails across the canvas in a swirling motion, initially in small formats and later in increasingly larger ones. Since the 1980s, Uecker has used large nails with long shanks, which he drives even more forcefully into the canvas, structuring the pictorial space with broader movements and extending it into the third dimension. He also began to leave the waving nail shafts partly unpainted, revealing their metallic surface and introducing a stronger contrast of color and material into his compositions – a contrast enhanced and enlivened by the shifting interplay of light and shadow. In Uecker's works from the 1980s and 1990s, the force and individual dynamics of their creative process are more apparent than in the formally reduced compositions of the 1960s. While his early works required each nail to fit even more precisely into the strict overall choreography of the nail heads, the nails appear increasingly emancipated, engaging in distinct counter-movements and highly charged encounters. Uecker's unique creations evoke landscape impressions. His fields and spirals are reminiscent of storm-scarred grain fields or dunes, powerful impressions of nature, just like those that might have been formative for Uecker during his childhood on the Wustrow Peninsula. Central to his work is the idea of human humility in the face of nature's grandeur. Uecker's unique achievement lies not only in wringing a poetic dimension from the nail's harshness but also in transforming nature's grandeur into an equally sublime, auratic visual language. In Uecker's work, the nail – an anonymous, industrial product – becomes a vehicle for intense spiritual expression; to this day, it remains an artistic paradox that gives Uecker's quiet yet overwhelming creations their unique aura. [JS]

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

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HANS HARTUNG

1904 Leipzig – 1989 Antibes

T1947-27. 1947.

Oil on canvas.
Signed and dated in the lower right. 80,5 x 100 cm (31.6 x 39.3 in). [JS]

The painting is registered in the archive of the Fondation Hartung Bergman, Antibes, and will be included in the forthcoming catalogue raisonné.

Called up: December 4, 2026 – ca. 6.20 pm ± 20 min.

€ 700.000 – 900.000 (R7/D/F)
$ 784,000 – 1,008,000

PROVENANCE

- Lefebvre-Foinet, Paris (circa 1948, listed as the owner on the label of the Biennale).
- Peggy Guggenheim, Venice (until 1961).
- Comune di Venezia (acquired from the aforementioned in 1961).
- Daniel Cordier (1920–2020), Paris.
- Galerie Dr. Rusche, Cologne (with a label on the stretcher).
- Private collection, Germany.
- Private collection, Northern Germany (from the aforementioned).

EXHIBITION

- Galerie Denise René, Paris 1948.
- XXIVth Venice International Art Biennale, Venice 1948, no. 448 (with a label on the stretcher).
- Galerie Lutz & Meyer, Stuttgart 1949.
- Galerie Melki, Basel 1976.

LITERATURE

- Madeleine Rousseau, James Johnson Sweeney, and Ottmar Dominik, Hans Hartung, Vol. I of an international series on new art, Stuttgart 1950, n.p., with illustration on a black-and-white plate.
- James Johnson Sweeney, Einführung, in: Hans Hartung, vol. I of an international series on new art, Stuttgart 1950, pp. 1ff.

PIONEERING A perfect illusion of spontaneous drawing, pioneering for Hartung and European Informel art

BIENNALE Exhibited at the 1948 Biennale, the first exhibition after World War II, which was seminal for the international avant-garde

GUGGENHEIM Formerly part of the Peggy Guggenheim Collection, Venice

RARE Works from the 1940s are extremely rare on the international auction market

MUSEUM QUALITY Comparable paintings are at, among others, the Museum of Modern Art (1948) and the Metropolitan Museum (1949), New York



Hans Hartung, studio photograph, ca. 1948, Paris, photo: Willy Maywald. © Association Willy Maywald / VG Bild-Kunst, Bonn 2026

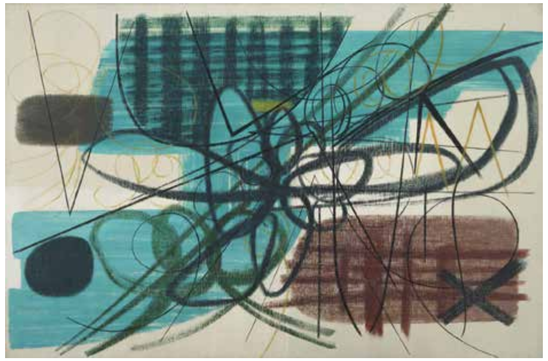
Kandinsky, Hartung, and Soulages – Pioneers of Abstract Painting
"Hans Hartung, European Pioneer of Abstract Painting, Dies at 85," read the headline in The New York Times when Hartung died in 1989. Hans Hartung is one of the few German artists of his generation who, after only a few sporadic figurative experiments, devoted himself consistently to abstraction from the very beginning. A lecture by Wassily Kandinsky, which the Leipzig-born artist attended during his student years in 1925, proved pivotal. Hartung made the bold decision to work exclusively in abstract art as early as the early 1930s. After moving to the art capital of Paris in 1935, he continued to develop his style in close collaboration with the leading figures of the Parisian avant-garde, before ultimately becoming – alongside Pierre Soulages – one of the pioneers of European Informel art in the late 1940s. Much like Kandinsky – with whom Hartung maintained a personal relationship in the 1930s – Hartung's work closely intertwines painting and music. In his younger years, Hartung was an enthusiastic pianist and dancer and cultivated an almost obsessive relationship with music, his interests ranging from classical music and jazz to electronic music. In a 1948 letter from Pierre Soulages, a friend of Hartung's since the late 1940s, he reports: "His



radio is always on – when he visits me, he can't resist playing his favorite records. [...] Even moments of rest and, above all, of work were almost unbearable for him without music." Unlike Kandinsky, however, painting and music are not linked in Hartung's work through a theoretical-programmatic approach; rather – since Hartung almost always listened to music while drawing and painting – they form a strikingly direct and immediate connection on the canvas: From dynamism and rhythm, Hartung develops unmistakable harmonies of color and form, brimming with energy. Our early composition "T 1947-27", created just two years after the end of the war and exhibited at the XXIV. Biennale di Venezia in 1948 – a seminal event for the postwar avant-garde – is also distinguished by its progressive gestural style, its dominant use of black lines and layering, and various painterly techniques that would become defining features of Hartung's œuvre.

Pierre Soulages, Peinture 81 x 60 cm, 14 mars 1950 (Painting 81 x 60 cm, 14 March 1950), 1950, oil on canvas, Centre Pompidou, Paris. © VG Bild-Kunst, Bonn 2026





Hans Hartung, T 1948-15, 1948, oil on canvas, Museum of Modern Art, New York. © VG Bild-Kunst, Bonn 2026

„In the mid 1940s, just after the war, the world had its eyes on Paris [...]. Indeed, at that point around 1945, Hartung had already gone far beyond this starting point, the example of Kandinsky's early work. [...] His expressiveness had taken shape as early as around 1935 and had surpassed the early Kandinsky just as much as it had surpassed that of another contemporay: Joan Miró. However, just as these two, Hartung also continued to base his expression on the eloquence of linear rhythm."

James Johnson Sweeney, introduction, in: Hans Hartung, vol. I of an international series on new art, Stuttgart 1950, pp. 1ff.

"T 1947-27" – A Perfect Illusion of Spontaneous Drawing and Dynamism
This composition appears as if it were rendered onto the canvas with playful ease and an almost dance-like gesture. The lines and forms against a turquoise backdrop feel highly dynamic while still retaining a dreamy, ethereal character. Hartung brought the delicate, swirling line structures and the masterfully applied color fields – ranging from luminous pastel yellow through orange to earthy brown – into a fascinating harmony and balance. The staged weightlessness vaguely recalls the famous mobiles of Alexander Calder, whom Hartung met in the late 1930s when he was part of the Parisian avant-garde. In our early and seminal composition "T1947-27" – formerly part of Peggy Guggenheim's legendary collection in Venice – Hartung unites seemingly contradictory elements, blending density and transparency in a painterly manner. The various floating forms, which, in the fascinating immediacy of their expression, resemble a painted drawing, overlap in many ways; at the same time, they offer a glimpse into the infinity of ethereal realms. "T1947-27" is a particularly striking example of Hartung's mastery in translating the unique immediacy and dynamism of drawing into painting. However, knowledge of Hartung's approach to his work from the 1940s through the 1960s only adds to the fascination with this masterfully perfected illusion of spontaneity and dynamism: For up until 1960, Hartung's compositions were based on precise preparatory drawings, some of which were transferred to large formats using the method of quadrature.

"T 1947-27" – An early key work of European Informel Art
However, Hartung wantedto preserve the expressive quality of the hand-drawn line and the immediate creative energy captured in drawing. He had already come very close to his artistic goal in his wonderful and rare compositions from the 1940s, which celebrate the gestural energy of the line. This characteristic feature would be of key distinction in European Informel art over the next two decades. Informel painting is based on free gesture as a direct expression of the unconscious, which is transcribed onto the canvas in the tradition of Surrealist "écriture automatique." "T1947-27" is an outstanding early example of this and is therefore regarded – along with the compositions created around the same time, most of which are now held in major international collections, including the Museum of Modern Art and the Metropolitan Museum in New York – as a seminal work that paved the way for European Informel painting.

As early as 1956, Hartung's exceptional artistic achievement earned the Guggenheim International Award from the Solomon R. Guggenheim Foundation. Twelve years after this composition was exhibited in Venice, Hartung received the Grand International Prize for Painting at the Biennale di Venezia in 1960. Hartung's first solo exhibition in the United States followed with a show at the Metropolitan Museum of Art in New York in 1975. Today, his works are part of major museum collections worldwide. [JS]

42

FRANK AUERBACH

1931 Berlin – 2024 London

Head of E.O.W. 1972.

Oil on panel.
Inscribed "Stella" in the wet paint in the upper left. 34 x 22 cm (13.3 x 8.6 in). [KA]

Called up: December 4, 2026 – ca. 6.22 pm ± 20 min.

€ 200.000 – 300.000 (R7/D/F)
$ 224,000 – 336,000

PROVENANCE

- Marlborough Fine Art, London (XL9581, with the gallery label on the reverse and a gallery label and an exhibition label on the reverse of the frame backing).
- R.B. Kitaj Collection (1978, with a label on the reverse of the frame backing).
- Private collection, North Rhine-Westphalia.

EXHIBITION

- Frank Auerbach. Recent Work, Marlborough Fine Art, London, April–May 1974, cat. no. 13 with full-page black-and-white illustration on p. 14 (with a label on the reverse of the frame backing).
- European Painting in the Seventies. New York by Sixteen Artists, Los Angeles County Museum of Art, Sept. 30–Nov. 23, 1975; Saint Louis Art Museum, Mar. 16–May 9, 1976; Elvehjem Art Center, Madison, Wisconsin, June 8–Aug. 1, 1976 (with a label on the reverse of the frame backing)
- Frank Auerbach, Hayward Gallery, London, May 4–July 2, 1978; Fruit Market Gallery, Edinburgh, July 15–August 12, 1978, cat. no. 101, with ill. on pp. 68 and 92 (with a label on the reverse of the frame backing)
- Frank Auerbach, Kunstverein in Hamburg, Oct. 18–Nov. 23, 1986; Museum Folkwang, Essen, Jan. 16–Mar. 1, 1987, p. 27 (with illustration).

LITERATURE

- William Feaver, Frank Auerbach, New York 2022, CR no. 307 (with illu.)
- Christie's, London, Auction 7668, The Collection of R.B. Kitaj, Feb. 7, 2008, lot 339.

Frank Auerbach's work is defined by a deeply personal artistic vision. Through a process of layering impasto oil paint in countless sessions of application, scraping, and reworking, his works affirm his status as one of the most significant figures in European post-war painting. Auerbach treats paint as a sculptural medium, modeling relief-like surfaces with a monumental density. He often reworked the same pictorial field hundreds of times over the course of years. This practice is rooted in an ascetic ethos; Auerbach subordinated his existence to the process of painterly discovery. The driving force behind this practice is deeply rooted in his biography: "The whole thing is about the struggle [...] I think it has to do with death. My childhood and biographical reasons – I think I must have felt that unless one justifies one's life and has something to show for it, then the whole thing is wasted." (quoted from: Frank Auerbach in conversation with Hannah Rothschild, Frank Auerbach. An interview with one of our greatest living painters, The Telegraph, 2013).

RELIEF POWER Frank Auerbach piles up paint in impasto layers to create a visionary dynamism

"E.O.W." = Estella Olive West, the artist's longtime partner and a major source of inspiration

BREAKTHROUGH Created during the groundbreaking creative phase of the 1970s, which culminated in Auerbach's first major retrospective in London in 1978

SIGNIFICANT PROVENANCE Over 30 years in the private collection of Auerbach's close friend and fellow artist R. B. Kitaj

HIGHLY SOUGHT-AFTER Auerbach's impasto portraits constitute the most sought-after group of works in his œuvre and regularly fetch top prices on the international auction market (source: artprice.com)

IN THE SPOTLIGHT In 2027/28, the renowned National Portrait Gallery in London will celebrate Auerbach's portraiture with a major solo exhibition

Born into a Jewish family in Berlin in 1931, he was sent to England on a ‚Kindertransport' in 1939; his parents were murdered in Auschwitz shortly thereafter. After studying at St. Martin's School of Art and the Royal College of Art in London, he achieved international recognition in the mid-1960s when Marlborough Fine Art, with significant support from Francis Bacon, represented him. At the heart of Auerbach's work stands the expressive portraiture of a close circle of models.

The 1972 work "Head of E.O.W." is part of a significant body of work consisting of intensely personal portraits of Estella Olive West (E.O.W.), with whom Auerbach enjoyed a turbulent relationship between 1948 and 1973. For Auerbach, this personal closeness is the starting point: a painting attains existential reality only when the bond with the subject deepens during the act of painting. He equates this emotional dimension with the haptic quality of the picture's surface: "the haptic, the tangible, what you feel when you touch somebody next to you in the dark [...]" (quoted in: Catherine Lampert, Frank Auerbach. Speaking and Painting, London 2015, p. 23). Auerbach does not strive for mere likeness, but rather distills the very essence of his subject: Estella's head fills the picture plane almost entirely; above her head, fragmentary letters hint at her name, "Stella." The dense ridges of paint result from a process of destruction and renewal on a single panel. Looking back, West described these sessions: "I realized there was some telepathy, some actual communication between us when he was painting me. [...] Everything was dripping with paint." (quoted from: Robert Hughes, Frank Auerbach, London 2000, p. 134). [KA]



PIERRE SOULAGES

1919 Rodez – 2022 Nîmes

Peinture 81 x 60 cm, 2 mai 1957. 1957.

Oil on canvas.
Signed in the lower right. Signed and dated, as well as inscribed “ARIEL” and “1507” in handwriting, on the stretcher. 81 x 60 cm (31.8 x 23.6 in). [EH]

Called up: December 4, 2026 – ca. 6.24 pm ± 20 min.

€ 1.000.000 – 1.500.000 (R7/F)
$ 1,120,000 – 1,680,000

PROVENANCE

- Private collection, Southern Germany.
- From a Swiss corporate collection (2012, Ketterer Kunst).

EXHIBITION

- Galerie de France, Paris, 1957.

LITERATURE

- Pierre Encrevé, Soulages. L’œuvre complet. Peintures, vol. 1, 1946–1959, Seuil, Paris 1994, CR no. 300 (with color illustration).
- Ketterer Kunst, Munich, Auction 393, Postwar/Contemporary Art, September 6, 2012, lot 219 (with color illustration).

ICON OF FRENCH POST-WAR ART Honored as the most significant French representative of post-war abstract painting with a solo exhibition at the Louvre in 2019 — an honor previously bestowed only on Picasso and Chagall

KEY PERIOD Created during the pivotal 1950s, when Soulages developed his distinctive visual language and achieved his international breakthrough— documenta in 1955 and 1959

COLOR CONTRAST Deep black and luminous reddish-brown combine to form a dynamic composition of extraordinary depth

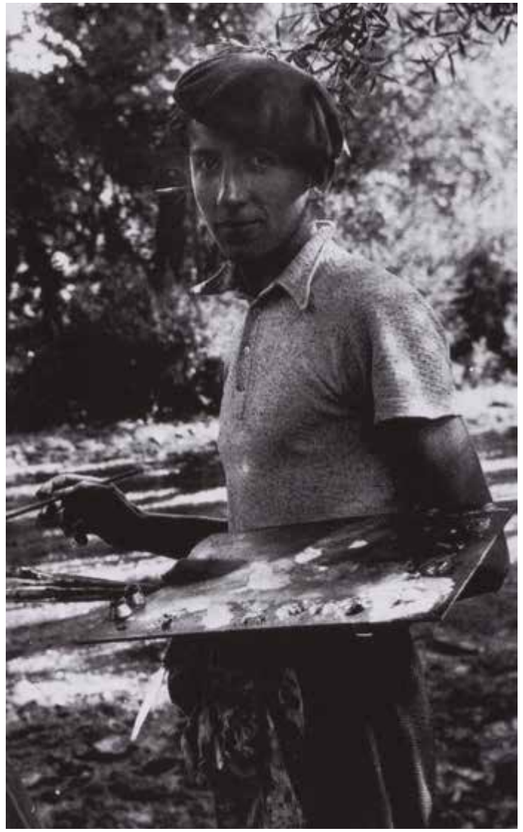
FORESHADOWING OUTRENOIR The intense exploration of black, light, and surface effects already foreshadows the Outrenoir style developed beginning in 1979

RARITY Significant paintings from the 1950s are highly sought after internationally and rarely appear on the international auction market



“When we speak of light, I am interested in the mental field the observer touches. It concerns everything that takes place in our imagination or within us.“

Pierre Soulages in an interview with Heinz-Norbert Jocks in: Kunstforum International, vol. 141, 1998, pp. 250ff



Pierre Soulages in the area of Rodez, 1935-36, photo: unknown.



Pierre Soulages, Brou de noix et huile sur papier, 74 x 47,5 cm, 1947,
Museé Soulages, Rodez. © VG Bild-Kunst, Bonn 2026

Pierre Soulages ranks among the most significant figures of European post-war abstraction. With his œuvre, he has carved out a unique position that stands apart from both Informel Art and Lyrical Abstraction.

The Path to Success: "Ah, you're the painter of the large black paintings. Those are the best at the Salon" (F. Picabia, 1947)

Born in Rodez in 1919, Pierre Soulages decided to pursue an artistic career early on. Despite passing the entrance exam, however, he did not enroll at the École des Beaux-Arts in Paris in the early 1930s; the institution's outdated artistic environment deterred him. Only after the war – which he survived under a false identity as a winegrower – was he able to truly devote himself to his art. Starting in 1946, he devoted himself exclusively to painting. From the very beginning, his works featured predominantly dark colors; beginning in 1947, he used walnut-shell stain, a technique that would remain characteristic of his work. At the 1947 Salon des Surindependants, he exhibited "Broux des noix sur papier, 74 x 47.5 cm, 1947." He later met Francis Picabia and Hans Hartung, with whom he remained close friends.

"Ah, you are the painter of the large black paintings. Those are the best at the Salon," was Picabia's assessment of the works exhibited at the Salon des Surindependants. Picabia also predicted that his young colleague would face significant opposition in artistic circles due to this approach.

As early as the following year, further international exhibitions followed, and James Johnson Sweeney (curator of the Museum of Modern Art from 1935 to 1946; director of the Solomon R. Guggenheim Museum in New York from 1952 to 1960) visited Soulages in his studio. He was enthusiastic about Soulages' walnut-stained paintings and became one of his most dedicated patrons. This broke the ice, and further major exhibitions followed at leading galleries throughout Europe, the U.S., and Asia.

In 1954, Soulages's first solo exhibition took place at Sam Kootz Gallery in New York, which also represented Mark Rothko, Robert Motherwell, and Willem de Kooning. Sam Kootz reported enthusiastically, "I have not had such an enthusiastic reception since my first postwar Picasso show in 1947, when all the paintings were sold on the first day" (S. Kootz, quoted in Pierre Encreve,*Soulages. Les peintures 1946–2006, Paris 1994, 4th ed. 2007, p. 82).

In France, Pierre Soulages was represented by Galerie de France in Paris; the present "Peinture 81 x 60 cm, May 2, 1957" was also exhibited there the year it was created.It was not until a year later, in 1958, that he traveled to Cambodia, Thailand, and Japan, where he could pursue his interest in Asian calligraphy. This element is already hinted at in our painting.



"Oh, so you're the painter of those big black paintings. They're the highlights of the salon."

Francis Picabia, 1947



Soulages in his studio, 1954, photo: Denise Colomb. © VG Bild-Kunst, Bonn 2026

Setbacks and Successes

The seemingly smooth rise to success mentioned above was in fact a hard-won struggle. With his conception of art – free of any existentialist fervor – Pierre Soulages occupied a difficult position in Paris during the 1950s and 1960s. The spirit of the times favored Art Informel, Tachism, and Lyrical Abstraction. Yet Pierre Soulages did not aim to translate emotion and sensation into a gestural visual language.

He worked towards his very own approach to art, the radical nature of which is perfectly illustrated by an anecdote from his childhood: "Back then, I'd dip my brush into a barrel (sic) of black ink and make random strokes. One day, an adult friend asked me what I was doing, and I said, 'A snowy landscape,' at which point she burst out laughing." (P. Soulages in an interview with Heinz-Norbert Jocks, kunstforum-international, vol. 141, 1998, pp. 250ff.)

The main distinction from his contemporaries was that he did not want to create intellectual art steeped in philosophy and theory. His primary concern was exploring techniques. Even during his early visits to museums, where he studied the art of Picasso or Cézanne, hehad always been interested in the painters' techniques, "which made me aware of the close relationship between painting technique and the art that results from it." (ibid.) The variety of tools he used to apply paint to the canvas speaks volumes: a wide range of broad brushes, often with stiff bristles. By using a stain made from green walnut shells, he also forged his own unique path in the choice of painting materials. As a glazing, water-based ink, "broux de noix" was already used by Claude Lorrain and Rembrandt. Soulages mixes it with other substances to increase its viscosity, creating a deeper material structure. The color range varies from reddish to brown. He has used it as a paint since 1947. Depending on the composition, the transparency changes, and so does the surface texture. The stain can be slightly viscous, allowing the subtle relief of the brushstrokes to remain even after drying. Thanks to the material's lucidity, this creates not only a fascinating surface but also a sense of spatial depth as light penetrates the painting surface.
It is also important to note the consistency of the titles the artist uses throughout his entire body of work, which he chose intentionally: technique, dimensions, and date of creation. These are the elements he deemed necessary and meaningful for defining and designating his works.

"Peinture 81 x 60 cm, 2 mai 1957"

Pierre Soulages, closely associated with the invention of the art of "Outre-noir," focused on the subtle contrast between dark, brownish colors – sometimes tinged with black – and a translucent, light background. Through his choice of the brush as the tool for applying the paint, the creation of the surface takes center stage. This canvas is defined by broad black brushstrokes that extend across the light, deliberately left-blank background: dark paint rests on top of lighter layers. The pattern, which lies diagonally and transversely over the underlying, flatter layers – reminiscent of Japanese characters – reveals the stroke's trajectory and the moments of the brushstroke's beginning and end in subtle relief. Black does not appear as a uniform hue, but rather in varying shades – from deep darkness to a translucent, flowing transparency. The generously applied color fields create a dynamic harmony of vertical and horizontal forms. This controlled dynamism underscores the importance of deliberate organization of the picture plane. In our painting "Peinture 81 x 60 cm, 2 mai 1957," a reduced color palette comes to the fore. A solid brown-black stands out against a background ranging from reddish-brown to delicate white. Pierre Soulages attached particular importance to the texture of the paint: The raised surface of the painting transcends mere color value; with its surface relief, it captures the light and constantly creates new visual impressions. In this work, Soulages was already on the path that would ultimately lead to the complex black works of his late period. The paint application does not depict color itself but reveals its diverse material, tactile, and light-reflecting qualities. The viewer's eye, the prevailing lighting conditions, and ultimately the viewer's position integrate the canvas into a comprehensive system.[EH]

44

VICTOR VASARELY

1906 Pécs – 1997 Annet-sur-Marne near Paris

Hô. 1948.

Oil on canvas.
With a barely visible signature and what appears to be a date in the lower right of the purple field. Signed, dated, titled, and labeled "n°120 - 60M" on the reverse of the canvas. 130 x 80,5 cm (51.1 x 31.6 in). [AR]

Accompanied by a certificate of authenticity issued by Pierre Vasarely on May 27, 2017.

Called up: December 4, 2026 – ca. 6.26 pm ± 20 min.

€ 140.000 – 180.000 (R7/D/F)
$ 156,800 – 201,600

PROVENANCE

· Galerie Denise René, Paris.
· Private collection, Paris.
· Galerie Denise René, Paris.
· Private collection, Northern Germany.

SIGNIFICANT An early, influential work characterized by bold vertical lines and a striking two-color scheme

VISIONARY Created at the dawn of Vasarely's visionary abstraction

AVANT-GARDE He is considered a pioneer of Op Art and the abstract avant-garde

PROVENANCE From the renowned Galerie Denise René, which opened in Paris with an exhibition of Victor Vasarely's work in 1944

MUSEUM QUALITY A comparable work, "Hô II," is in the collection of the Centre Pompidou, Paris

"It was not until 1947 that the 'abstract' genuinely unveiled itself to me – when I realized that form and color alone could represent the world."

Victor Vasarely, quoted from: Werner Spies, Victor Vasarely, Cologne/New York 1971, p. 51.

In 1947, Victor Vasarely gained a crucial insight that marked a pivotal moment in his artistic career, fundamentally altering his perspective on the interplay of form, color, and movement. Looking back, he is said to have remarked: "It was not until 1947 that the 'abstract' truly unveiled itself to me – when I realized that form and color alone could represent the world." (Victor Vasarely, quoted from: Werner Spies, Victor Vasarely. Cologne/New York 1971, p. 51) Building on this insight, he came to the conviction that a wide range of sensory experiences could also be evoked within a two-dimensional plane, through which, in turn, new ideas about space, matter, and energy could be conveyed.

This highly significant phase in the artist's career also saw the creation of this 1948 work "Hô," which can be classified within the "Gardes-Cristal Period" group of works. As was so typical of this creative period, he juxtaposed his geometric forms as contrasting, two-dimensional color fields. In a portrait format, the center of the composition is dominated by a purple field subdivided into areas of varying sizes; this field, in turn, pushes the second color – a warm, ochre-tinged golden yellow – to the outermost margin, yet it is only through the strong contrast of form and color that it asserts itself within the pictorial space. With its striking vertical lines and powerful two-tone color scheme, "Hô" ranks among Victor Vasarely's early, significant works, created at the dawn of his visionary, geometric abstraction. A comparable work, "Hô II," is part of the collection of the Centre Pompidou, which, in an accompanying text, describes the artist – with his groundbreaking work – as a "leading representative of the young abstract avant-garde" in Paris (Dorothée Deyriès-Henry, quoted from: Centre Pompidou, Hô II, 1948–1952, online: https://www.centrepompidou.fr)

His "Gordes-Cristal" works are also said to have been inspired by Vasarely's discovery of the town of Gordes in France in 1948. Its angular architecture and stark contrasts of light and shadow left a deep impression on him; where "full and empty spaces merge, forms and backgrounds alternate" (Victor Vasarely, quoted from: Centre Pompidou, Hô II, 1948–1952, online: https://www.centrepompidou.fr) and where, in the early, warm summer months, the lavender comes into full bloom. Victor Vasarely, however, never viewed his art as a purely aesthetic experiment; rather, he always strove for a universal visual language. With works such as "Hô," he laid the foundation for his distinctive geometric abstraction, variations of which would ultimately lead to his famous optical patterns with kinetic effects, making a significant contribution to the emergence of Op Art. [AR]

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

45

PAUL KLEE

1879 Munichbuchsee (Switzerland) – 1940 Muralto/Locarno

Strenge Landschaft in Blau. 1917.

Watercolor on chalk-primed paper mounted on cardboard.
Signed in the lower right. Dated and inscribed with the work number “147” in the lower left on the original backing cardboard. 21,6 x 14 cm (8.5 x 5.5 in). Cardboard: 39,3 x 27,9 cm (15.4 x 10.9 in). [AW]

Called up: December 4, 2026 – ca. 6.28 pm ± 20 min.

€ 120.000 – 180.000 (R7/D)
$ 134,400 – 201,600

PROVENANCE

- Lily Klee Collection, Bern (inherited from the artist, 1940–1946).
- Klee Society, Bern (1946–1950).
- David Coleman Art Gallery, Philadelphia (from 1950, through the mediation of Galerie Rosengart, Lucerne).
- Philip Kaplan Collection, Long Island City (1955–1971).
- Alfred Eliot Collection, New York.
- Galerie Thomas, Munich (1989).
- Private collection, Southern Germany (acquired from the above in 1989).
- In the family’s possession ever since.

EXHIBITION

- Erich Buchholz. Auction Exhibition. Works by the Masters of the State Bauhaus in Weimar (Feininger/Itten/Klee/Macke/Muche/Schlemmer/Schreier). Retrospective, Galerie Der Sturm, Berlin, Nov. 27–Dec. 15, 1921, cat. no. 53 (with illu. on p. 11).
- Arnold Topp. Adolf Bauer-Saar. Gemälde / Aquarelle. Retrospective at Der Sturm, Galerie Der Sturm, Berlin, January 1922, cat. no. 106.
- Moholy-Nagy. Peri. Comprehensive Exhibition of Der Sturm, Galerie Der Sturm, Berlin, February 1922, cat. no. 90.
- Willi Baumeister. Fernand Léger. Gemälde / Aquarelle. Comprehensive Exhibition of Der Sturm, Galerie Der Sturm, Berlin, March 1922, cat. no. 71.
- Georg von Poschedajew. Entwürfe für Theaterdekorationen und Kostüme. Comprehensive exhibition of Der Sturm, Galerie Der Sturm, Berlin, April 1922, cat. no. 43.
- Weihnachtsausstellung Erfurter und Thüringer Künstler, Kunstvereinsheim Erfurt, 1911–January 7, 1923.
- Great Berlin Art Exhibition 1924, State Exhibition Building at Lehrter Bahnhof, November Group section, Berlin, May 31–September 1, 1924, cat. no. 929, p. 98.
- Paul Klee zum Gedächtnis, Galerie Rosengart, Lucerne, July 15–September 15, 1945.
- Paul Klee: Das Frühwerk 1883–1922, Städtische Galerie im Lenbachhaus, Munich, December 14, 1979–March 2, 1980, cat. no. 332 (with illu., p. 453).
- Paul Klee. Aquarelle, Mischtechniken, Zeichnungen, Graphiken, Galerie Thomas, Munich, May–July 1989 (with illu.).

LITERATURE

- Paul Klee Foundation, Kunstmuseum Bern (eds.), Paul Klee. Catalogue Raisonné. 1883–1940, 9 vols., Bern 1998–2003, vol. 2, CR no. 1831 (with b/w illu. on p. 429).
- Wolfgang Kersten, Osamu Okuda, Paul Klee. Im Zeichen der Teilung, Düsseldorf/Stuttgart 1995 (with illu. on p. 333).
- Galerie Wolfgang Ketterer, Munich, 15th Auction, Dec. 1, 1975, lot 870 (with color illustration).
- Galerie Wolfgang Ketterer, Munich, 40th Auction, June 2, 1980, lot 693 (with color illustration and cover).
- Sabine Mainberger, “Aktive” Linie—Kreatives System. Zu Titeln und Register in Klees Spätwerk, in: Zeitschrift für Ästhetik und Allgemeine Kunstwissenschaft, issue 50/1, 2005, pp. 111–137/p. 121.

RADIANCE Exceptionally intense colors and a playful use of form

POETIC Interplay of geometric abstraction and a magical landscape

CREATIVITY Unwavering creativity amid the turmoil of war in 1917

EXHIBITION Exhibited at the renowned Berlin gallery “Der Sturm” shortly after its creation

MUSEUM QUALITY Watercolors from 1917 are at, among others, the Kunstmuseum in The Hague, the Museum Berggruen in Berlin, and the Metropolitan Museum of Art in New York

The watercolor “Strenge Landschaft in Blau” (Austere Landscape in Blue), created in 1917, illustrates Paul Klee’s artistic development and his intense exploration of color, abstraction, and the poetic impact of landscape.

The painting’s distinctive use of color is closely linked to Klee’s 1914 trip to Tunisia, which left a lasting impression on him. The intense North African light and the vibrant colors are reflected in the strictly ordered composition of geometric planes. Various shades of blue lend the work a cool, mysterious atmosphere. Deliberate accents of yellow and red create a balanced interplay of calm and tension. Simplified landscape elements can be recognized between the abstract forms. The painting oscillates between abstraction and figuration, appearing both as an exploration of color and form and as a poetic depiction of an enigmatic landscape. This ambiguity is characteristic of Klee’s art. The work cannot be fully understood through realistic logic alone. Instead, the landscape appears at once orderly and otherworldly, concrete and abstract, still and dynamic. Its openness invites viewers to reinterpret the painting again and again.

This complexity of perception is also related to the troubled period during which the watercolor was created. In 1916, Klee was drafted into military service, which he served in Schleißheim and Augsburg. While artist friends such as August Macke and Franz Marc were killed in action, Klee survived the war years outwardly unscathed. That same year, he held his first solo exhibition at Herwarth Walden’s gallery “Der Sturm” in Berlin, where this work was on view in 1921. In the postwar years, Klee increasingly established himself as a major artist. “Strenge Landschaft in Blau” illustrates how he transformed various influences and personal experiences into a distinctive visual language. [AW]



46

PIERO DORAZIO

1927 Roma – 2005 Perugia

Puzzle II. 1968.

Oil on canvas.
Signed, dated, and titled on the reverse of the canvas. 170 x 150 cm (66.9 x 59 in).
[AW]

Accompanied by a photo certificate issued by the Archivio Piero Dorazio, Milan.
The work is documented in the Archivio Piero Dorazio, Milan.

Called up: December 4, 2026 – ca. 6.30 pm ± 20 min.

€ 130.000 – 150.000 (R7/D/F)
$ 145,600 – 168,000

PROVENANCE

- The Owens-Corning Collection, Toledo, Ohio.
- Private collection, Southern Germany (acquired from the above).

EXHIBITION

- Piero Dorazio, Marlborough Galleria d'Arte, Rome, Nov./Dec. 1968 (with illustration; exhibition label on the reverse of the stretcher).
- Piero Dorazio, Marlborough-Gerson Gallery, New York, Feb. 1969 (with illustration).
- The Owens-Corning Fiberglass Corporation Art Collections, Toledo Museum of Art, Toledo, Ohio, March 13–April 10, 1977.
- Piero Dorazio—A Retrospective, Albright Knox Gallery, Buffalo, New York, 1979–80, cat. no. 42 (with an exhibition label on the reverse of the stretcher).

LITERATURE

- Marisa Volpi Orlandini, Jacques Lassaigne, and Giorgio Crisafi, Dorazio, Milan 1977 / Stuttgart 1978, CR no. 1060 (with illustration).

PROTAGONIST Color in an expressive composition of space, light, and form

TURNING POINT A decisive transition from the dense "Reticoli" grids to open-plan Color Field Painting

PUZZLE Interlocking color fields create a fluid, almost architectural sense of depth and dynamism

SIGNIFICANT BERLIN PERIOD A monumental work created as part of the DAAD Artists-in-Residence Program

MUSEUM QUALITY Another work from 1968 is in the Nationalgalerie Berlin



The 1968 painting "Puzzle II" marks a pivotal phase in Piero Dorazio's "la nuova pittura" – a work that illustrates a programmatic shift in his œuvre. Dorazio, who co-founded the pioneering group "Forma 1" in Rome in 1947 and championed autonomous, non-representational art early on, distanced himself from Italian Futurism after 1945 because of conflicting political views. Through a critical engagement with the history of painting since Impressionism, he explored new paths toward abstraction in European art. Following stays in the United States in the 1950s, during which he became acquainted with Abstract Expressionist artists and Marc Rothko's Color Field Painting, he was appointed to a teaching post at the University of Pennsylvania in 1959 and exhibited at documenta in Kassel in both 1959 and 1964. As a bridge between European formal discipline and American color experiments, he played a key role on the international stage.

While Dorazio's imagery remained defined by the "Reticoli" – net-like structures composed of fine colored stripes – until 1963, he gradually began to open up his pictorial spaces starting in 1963. The works from this period distinguish themselves from the reductive approaches of visual art studies and systemic painting, as well as from trends in media-based visual reflection. When he worked in West Berlin in 1968 – on a DAAD fellowship at the age of 41 – he entered "a particularly fruitful creative period" (Thomas Kempas, Peter Nestler, foreword to the exhibition at the Haus am Waldsee in 1969). In Berlin, the artist devised sophisticated systems consisting of parallel bands of color, curved wave motifs, and puzzle pieces reminiscent of inlays.

"Puzzle II" exemplifies this principle: Instead of dense grid structures, monochromatic color fields interlock like puzzle pieces. The chromatic segments overlap and intertwine to form rhythmic structures of increasing scale, creating a fluid, architectural spatial order. Through the deliberate juxtaposition of pure primary colors, the painting unfolds vibrant dynamics: Dorazio redefines the supremacy of color as a formative force and fulfills his maxim that color is a fundamental spatial and expressive value in painting (Dorazio, in: Exhibition catalog, Galerie im Erker 1966, no page).

In this sense, "Puzzle II" epitomizes the moment when a compact grid structure gives way to an open, rhythmic composition of color fields. The work underscores Piero Dorazio's status as a defining innovator of European abstraction. [AW]

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

47

HEINRICH CAMPENDONK

1889 Krefeld – 1957 Amsterdam

Sternbild (Sternenbild). 1913.

Gouache over pencil on paper.
Signed, dated, and titled in the lower right. Signed, dated and inscribe with the technique “Aquarell” (watercolor) by hand on a label on the reverse side of the backing board. 53,5 x 42,8 cm (21 x 16.8 in), the full sheet. [EH]
The sheet is firmly mounted onto a thin backing board all around the edges.

We are grateful to the Penzberg Museum – Campendonk Collection and the Campendonk Research Center for their kind assistance.

Called up: December 4, 2026 – ca. 6.32 pm ± 20 min.

€ 150.000 – 250.000 (R7/D/F)
$ 168,000 – 280,000

ORPHISM Basic geometric forms in vibrant colors

EXHIBITION Shown at the Berlin gallery “Der Sturm” one year after its creation

FIRST OWNERS Nell and Herwarth Walden; complete provenance ever since

MUSEUM QUALITY Extremely rare in this condition

PROVENANCE

- Nell and Herwarth Walden Collection, Berlin (probably from 1914, from 1915 at the latest).
- Nell Walden Collection, Bad Schinznach (until at least 1945).
- Galerie Alex Vömel, Düsseldorf.
- Collection of Prof. Dr. Kurt Nordmeyer, Essen (acquired from the above in 1963).
- Private collection, North Rhine-Westphalia (inherited from the above).

EXHIBITION [SELECTION]

- Campendonk, Oskar Kokoschka, Franz Marc, Gino Severini, Carlo D. Carra, Umberto Boccioni, Jacoba van Heemskerck, Galerie Der Sturm Berlin, 29th Exhibition, late autumn 1914, leaflet no. 7 (urn:nbn:de:bvb:255-dtl -0000002234, accessed Oct. 8, 2026).
- Der Sturm – Sammlung Nell Walden aus den Jahren 1912–1920. Gemälde und Zeichnungen alter Meister, Kunsthandwerk aus Privatbesitz, Kunstmuseum Bern, Oct. 1, 1944–March 31, 1945.
- Expressionisten, Kubisten, Futuristen. Sammlungen Nell Walden und Dr. Othmar Huber, Kunsthaus Zürich, May 19 – June 17, 1945, cat. no. 18 (https://digital.kunsthaus.ch/viewer/image/44374/, accessed Oct. 8, 2026).
- münchen und die kunst des 20. jahrhunderts - Der Blaue Reiter, der weg von 1908–1914, Haus der Kunst, Sept./Oct. 1949, organized by the Museums, Fine Arts and Cultural Materials Exchange Section, Cultural Affairs Branch, E.R. Division, p. 25, cat. no. 12 with ill. (with a label on the frame cover).
- Der Blaue Reiter 1908–1914. Wegbereiter und Zeitgenossen, Kunsthalle Basel, Jan. 21–Feb. 26, 1950, p. 38, cat. no. 187.
- Heinrich Campendonk, Kaiser Wilhelm Museum – Haus Lange, Krefeld, May 22 – July 17, 1960, p. 78, cat. no. 9 (with ill.) (with a label on the frame cover).
- Europäische Kunst 1912. On the 50th Anniversary of the Exhibition of the “Sonderbund of West German Art Lovers and Artists” in Cologne, Wallraf-Richartz Museum, Cologne, Sept. 12 – Dec. 9, 1962, p. 42, cat. no. Z 26 (with a label on the frame cover).

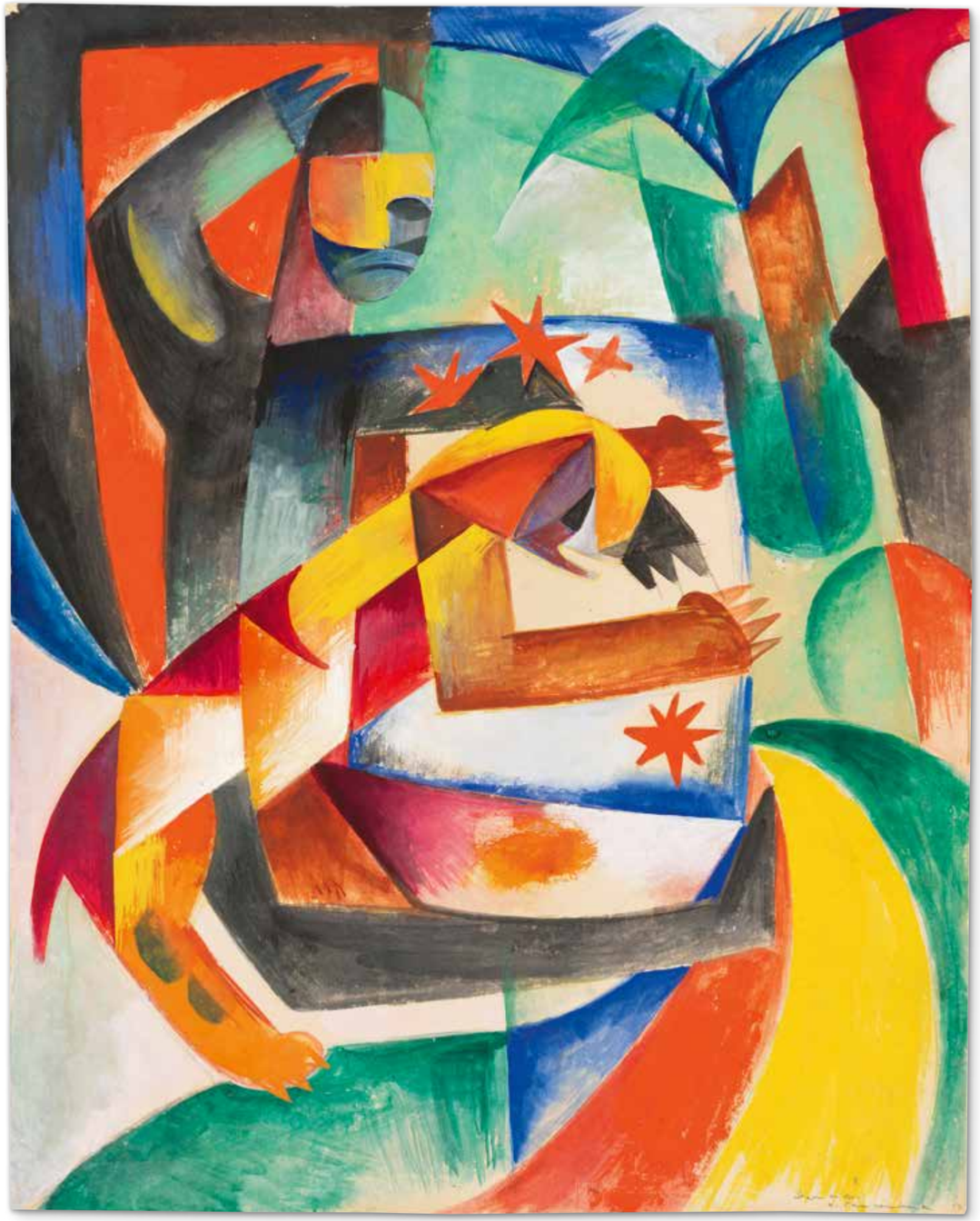
LITERATURE

- Andrea Firmenich, Heinrich Campendonk 1889 – 1957. Leben und expressionistisches Werk, mit Werkkatalog des malerischen Œuvres, Recklinghausen 1989, CR no. 396 and b/w ill., plate 31.
- Herwarth Walden (ed.), Sammlung Walden. Gemälde, Zeichnungen, Plastiken, Galerie der Sturm. Third Catalog, November 1915, p. 3; and Fifth Catalog, April 1917, No. 29 / Sixth Catalog, May 1917, No. 29 / Seventh Catalog, March 1919, No. 41 / Eighth Catalog, October 1919, No. 41.
- Klipstein & Kornfeld, Bern, 95th Auction, Modern Art of the Nineteenth and Twentieth Centuries, June 5–6, 1959, lot 88 (ill. plate 17).

1913 – A Turning Point
Born in Krefeld in 1889, Campendonk studied under Jan Thorn Prikker at the Krefeld Technical School of Textile Science. Despite his family’s lack of support, he pursued an art career. His contact with Helmuth and August Macke led him to Sindelsdorf, where he joined the “Blue Rider” circle. His pictorial worlds are imbued with a dreamlike quality. On Wassily Kandinsky’s recommendation, he won over Cologne art dealer, collector, and publisher Alfred Flechtheim as a patron in 1911. In 1913 Campendonk married Adda Deichmann, his longtime muse and confidante. At the same time, his exhibition activity increased significantly. His works were shown in both the exhibition “Rheinische Expressionisten” in Bonn and the First German Autumn Salon at Herwarth Walden’s Berlin gallery “Der Sturm.“ These presentations attest to his relevance in the contemporary art scene.

1913: The Large-Format Gouaches
In her monograph, Andrea Firmenich mentions a small group of large-format gouaches from 1913: “Compared to other works from this creative period, they are characterized by a high degree of strict formal and chromatic consistency.“ (A. Firmenich 1989, p. 107) Campendonk frees the compositions from the minute details dictated by their motifs and emphasizes form. Circles, semicircles, squares, rectangles, and triangles appear without outlines, side by side in pure color or superimposed translucently. This gives the works their mosaic-like, crystalline character without detracting from the respective subject matter.

“Sternbild” (Constellation) –
Part of the Nell and Herwarth Walden Collection
“Sternbild” can be traced back to the private collection of Nell and Herwarth Walden by 1915 at the latest; the collection was primarily compiled through Nell Walden’s financial support. Nell Walden moved to Switzerland in October 1933. The work remained in their collection and was on view at the Kunstmuseum Bern in 1944. Several important exhibitions followed until 1962. In 1959, the work entered the German art market through an estate auction at Klipstein & Kornfeld; in 1963, it was acquired by a private North Rhine-Westphalia collector. [EH]



KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Der rote Stuhl. 1951.

Oil on canvas.
Signed in the lower right. Once more signed, titled and inscribed with the work number "516", as well as "gewachst" on the reverse of the stretcher.
101 x 76,2 cm (39.7 x 30 in). [AR]

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

Called up: December 4, 2026 – ca. 6.34 pm ± 20 min.

€ 120.000 – 180.000 (R7/D/F)
$ 134,400 – 201,600

Further works from the Manke Collection will be offered in our Day Sale on Saturday, 5 December 2026, as well as in our Online Sale running from 15 January to 15 February 2027.

PROVENANCE

- Berthold and Else Beitz Collection (directly from the artist).
- Private collection Northern Germany (inherited from the above).
- Dietmar Manke Collection, Schleswig-Holstein (since 2022, Ketterer Kunst).

EXHIBITION

- Karl Schmidt-Rottluff, Kestner Gesellschaft, Hanover, April 8 - May 11, 1952, cat. no. 36.
- Karl Schmidt-Rottluff. Neue Werke - Gemälde, Tuschblätter, Graphik, Galerie Ferdinand Möller, Cologne, May 1953, cat. no. 5 (with illu., with the label on the reverse).
- Karl Schmidt-Rottluff zum 70. Geburtstag. Gemälde, Aquarelle, Zeichnungen, Graphik, Skulpturen, Kunsthalle zu Kiel, Kiel, June 20 - July 25, 1954, cat. no. 56.
- Karl Schmidt-Rottluff zum 70. Geburtstag, Schloss Charlottenburg, Berlin, September 20 - October 10, 1954, cat. no. 92.
- Fränkische Galerie, Nuremberg, 1954, cat. no. 74.
- Städtische Galerie, Duisburg, 1955, cat. no. 47.

LITERATURE

- Will Grohmann, Karl Schmidt-Rottluff, Stuttgart 1956, pp. 233/306 (illustrated in black and white).
  .....
- Ketterer Kunst, Munich, auction 533, Modern Art Day Sale and Hermann Gerlinger Collection, December 10, 2022, lot 512 (illustrated in color).

MODERN An exceptionally modern composition featuring bold color contrasts and an unusual perspective

STUDIO Created in the "Blue House" in the Taunus Mountains, Schmidt-Rottluff's artistic retreat after World War II

SYMBOL The empty chair as a silent symbol of human presence—a rare motif in the artist's work

BEITZ COLLECTION From the significant collection of Krupp manager and art patron Berthold Beitz

EXHIBITED Presented in several major exhibitions during the artist's lifetime



"I think most paintings are about procedures; I always wanted to show the being and the calm and quiet life of the things."

Karl Schmidt-Rottluff, 1960, quoted from: Hans Kinkel, Das stille Leben der Dinge, in: Gunther Thiem (ed.), Schmidt-Rottluff. Retrospektive, Munich 1989, pp. 69-70



Karl Schmidt-Rottluff, Im Atelier (In the studio), 1950, oil on canvas, Brücke-Museum, Berlin. © VG Bild-Kunst, Bonn 2026

Karl Schmidt-Rottluff and the post-war period

For Karl Schmidt-Rottluff, whose Berlin studio was destroyed in an air raid in 1943, the period after the end of the Second World War was characterized by great uncertainties. In a letter to the artist Curt Stoermer from 1945, he wrote: "All that remained was an unimaginable chaos, and it took me the last bit of strength to sort it out. Although we were among the survivors, there is not much else left." (quoted from: Gunther Thiem (ed.), Schmidt-Rottluff. Retrospective, Munich 1989, p. 100). Together with his wife Emy, Schmidt-Rottluff initially lived penniless in his parents' home in Rottluff near Chemnitz, where even the most necessities were hard to obtain, let alone painting supplies. The situation only improved again when the artist accepted a professorship at the Academy of Fine Arts in Charlottenburg and returned to Berlin in 1946. Although he remained active in teaching, he soon began creating new works that echoed his expressionist phase. As he got older, however, he focused more on his immediate surroundings and personal environment. Depictions of figures became rarer, and they were replaced by still lifes and interiors. „Der rote Stuhl" (The Red Chair) from 1951 also fits into this group, offering private insights into the artist's life. In addition, the purity and power of the colors returned with great intensity. In contrast to his earlier works, however, these are now more differentiated and structure the exceptionally modern pictorial compositions into large areas.

The studio at the „Blaue Haus" in the Taunus mountains

In the post-war period, the artist, whose work had been inspired by foreign places since the „Brücke" period, began to travel more frequently again. He first stayed in the Taunus mountains with Hanna Bekker vom Rath in 1932 and would regularly return after the war. Over the years, the painter and collector became a close friend of the Schmidt-Rottluffs. She lived in a multi-story house in Hofheim, which is also called the „Blaues Haus" (Blue House) because of its striking exterior. Even during the Nazi period, it offered artists a retreat where they could live and work in seclusion. The house is surrounded by a large garden and a studio with a large window on the upper floor. It can be assumed that our painting „The Red Chair" was also created here, because it shows strong parallels to a self-portrait by the artist from 1951 entitled „Im studio" (In the Studio) (fig.). Both works show a large easel on the right, the kind of easel found in the „Blue House". The striking window in the background also refers to the premises of Hanna Bekker vom Rath im Taunus. Today some works from her collection are at the Städel Museum in Frankfurt am Main, including a wooden sculpture by Karl Schmidt-Rottluff and a painting by Alexej von Jawlensky.

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



Vincent van Gogh, De stoel van Gauguin (Gauguin's Chair), 1888, oil on canvas, Van Gogh Museum, Amsterdam.



Henri Matisse, La chaise aux pêches (The Chair with the Peaches), ca. 1918, oil on canvas, presumably privately owned.

The chair as a motif in art

In the history of painting, the chair in all its forms and colors is not a rare motif. It can be found time and again, especially in interiors and portraits. In most cases, however, the piece of furniture only plays a secondary role, serving as a seat for the sitter or as part of a historical interior design. Only a few artists have devoted their full attention to the chair, including major figures in art history such as Vincent van Gogh (1888), Henri Matisse (1918), and Roy Lichtenstein (1997). Moved to the center of the depiction, the chairs become the main motif in their works, and all attention is initially focused on their static nature. However, they are often to be understood as placeholders, as in the case of Vincent van Gogh, who does not explicitly depict his friend Paul Gauguin, but who subtly implies his presence with the title „Gauguin's Chair". Henri Matisse's peaches also give the impression that the fruit that has only been put aside temporarily is about to be picked up again at any moment. Whether Roy Lichtenstein's chair, broken down into the typical lines and dots of Pop Art, would actually hold a person is questionable. On the other hand, Karl Schmidt-Rottluff's red wicker chair in the studio anteroom, with the expectant easel in the background, seems like an invitation to take a seat and watch the artist create his art. [AR]

Roy Lichtenstein, Interior with Chair, 1997, color serigraph.
© Estate of Roy Lichtenstein / VG Bild-Kunst, Bonn 2026





GABRIELE MÜNTER

1877 Berlin – 1962 Murnau

Landstraße mit gelbem Haus. 1949.

Oil on cardboard.
With the estate stamp, as well as a label bearing the stamped number "579" and another label with the number "L 228", partly handwritten and partly stamped, on the reverse. Also with the inscription "nach 1930" (after 1930) on the reverse.
31 x 44 cm (12.2 x 17.3 in). [EH]

Accompanied by a written certificate of authenticity issued by the Gabriele Münter and Johannes Eichner Foundation on April 13, 2011. The painting will be included in the catalogue raisonné of Gabriele Münter's paintings.

Called up: December 4, 2026 – ca. 6.36 pm ± 20 min.

€ 120.000 – 180.000 (R7/D/F)
$ 134,400 – 201,600

Further works from the Manke Collection will be offered in our Day Sale on Saturday, 5 December 2026, as well as in our Online Sale running from 15 January to 15 February 2027.

PROVENANCE

· Estate of the artist
· Gabriele Münter and Johannes Eichner Foundation.
· Private collection, Switzerland.
· Dietmar Manke Collection, Schleswig-Holstein (since 2011, Lempertz, Cologne).

LITERATURE

· Lempertz, A 979 Modern Art, Cologne, June 1, 2011, lot 262 (with color plate).

EXPRESSIONISM Powerful simplification of forms and striking contours in the tradition of her famous Murnau works

BLUE LAND A characteristic landscape motif from the artistic center of the Blue Rider

EXCEPTIONAL VIBRANCY An unusual combination of muted tones and vibrant expressionist accents

EXPRESSIONIST MOTIFS The yellow house with a red roof is reminiscent of Munter's famous Murnau house paintings

BLUE RIDER The expressive freedom of color and form reveals the unmistakable signature of one of the most significant female artists of German Expressionism



Following years of continuous travel, Gabriele Münter returned to her "Russian House" in Murnau in 1931 – the home where she had lived with Wassily Kandinsky from 1908 to 1914. It was a homecoming to a place of great emotional significance to her. "She began to reclaim the house, which had been abandoned and neglected for years. [...] She clearly drew on her pre-war style – the era of the 'Blue Rider' – in the numerous paintings she produced at that time [...], with the only difference being that the forms were now softer, more homogeneous, and less expressive. Even in her choice of subjects, she frequently returned to familiar places and views" (quoted from: Annegret Hoberg, Gabriele Münter, Munich 2003, p. 39). Still lifes, portraits, and landscapes – including views of Lake Staffelsee and the Murnau area – were created. In the years that followed, Gabriele Münter broke free from her early influences. The present painting "Landstraße mit gelbem Haus" (Country Road With Yellow House) represents this creative phase.

Gabriele Münter developed a new sense of color and a new approach to its use. The hues are slightly muted, yet retain their freshness and luminosity. The color areas feature almost imperceptible variations within themselves. Gabriele Münter thus creates, as if in passing, a subtle suggestion of spatiality. With minimal means, she distills the familiar and beloved landscape into a clear, dynamic composition. Her emotional connection to the landscape is palpable through the way she employs color to convey mood. In terms of expressive quality, works like this painting are in no way inferior to her early work.

The year this painting was created is also the year Gabriele Münter came into contact with Hans Konrad Roethel. At the Haus der Kunst, Hans Grote organized the major exhibition "Der Blaue Reiter," which contributed significantly to the rehabilitation of the long-ostracized art of the avant-garde. Münter was present in her capacity as a lender at the opening and, during the preparations, came into close contact with Hans Konrad Roethel – who would later become director of the Städtische Galerie im Lenbachhaus in Munich – for the first time" (ibid., p. 40). Throughout the Nazi era, Münter had preserved the treasure trove of works by Wassily Kandinsky from their time in Murnau. In two installments, in 1957 and 1962, Gabriele Münter donated these treasures, along with her entire estate, to the Lenbachhaus, thereby establishing the outstanding Expressionist collection and the archive of the Gabriele Münter and Johannes Eichner Foundation at this institution. [EH]

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

CONRAD FELIXMÜLLER

1897 Dresden – 1977 Berlin

Herbst in Klotzsche / Das eingeschlafene Modell II. 1920/1940.

Oil on canvas.
"Herbst in Klotzsche" signed in the lower left; "Das eingeschlafene Modell" is also signed and dated in the lower left. 95 x 95 cm (37.4 x 37.4 in).
The painting "Das eingeschlafene Modell II" on the reverse is listed in Felixmüller's catalogue raisonné under the number 847. [CH]

We are grateful to Dr. Mara Wantuch-Thole, LL.M., and Dr. Ewald Volhard, as well as the heirs of Robert Graetz, for their kind support and excellent cooperation.

Called up: December 4, 2026 – ca. 6.38 pm ± 20 min.

€ 250.000 – 350.000 (R7/F)
$ 280,000 – 392,000

PROVENANCE

- Robert Graetz Collection, Berlin-Grunewald (acquired directly from the artist through an exchange in 1929; held until 1939).
- The artist's studio (returned by the aforementioned owner in 1939; reverse side completed in 1940).
- From the collection of Hanns-Conon von der Gabelentz, Poschwitz Palace near Altenburg.
- Private collection, Saxony-Anhalt (in the family's possession since after 1970).
- From a Swiss corporate collection (acquired from the above in 2011, Ketterer Kunst, Munich).
- Amicable agreement with the heirs of Robert Graetz (2026).
- This work is offered in an amicable agreement with the heirs of Robert Graetz. The work is free of restitution claims.

EXHIBITION

- Felixmüller, Kunstsalon Ludwig Schames, Frankfurt am Main, January 1921, cat. no. 22.
- 44. Ausstellung in zwei Abteilungen. Watercolors by Modern Artists and Paintings by Conrad Felixmüller, Kestner-Gesellschaft, Hanover, Aug. 28–Sept. 25, 1921, cat. no. 214 (subsequently shown in Düsseldorf and Hamburg).
- Summer Exhibition. New Works 1920/1921, Graphisches Kabinett I. B. Neumann, Berlin, July/August 1921, cat. no. 6.

LITERATURE

- Heinz Spielmann (publ.), Titus Felixmüller (ed.), Conrad Felixmüller. Monograph and Catalogue Raisonné of the Paintings, Cologne 1996, CR no. 223 (color plate 16 on p. 71) and CR no. 847 (color plate 93 on p. 155).
- Angelika Enderlein, Der Berliner Kunsthandel in der Weimarer Republik und im NS-Staat. Zum Schicksal der Sammlung Graetz, Berlin 2006, pp. 202, 249.
- Angelika Enderlein, Aufbau und Verlust - Die moderne Sammlung Robert Graetz, in: Werke und Werte. Über das Handeln und Sammeln von Kunst im Nationalsozialismus, Berlin 2012, pp. 114ff.
- Ketterer Kunst, Munich, 386th Auction, Dec. 10, 2011, lot 79 (with illustration).

SIGNIFICANT The years after World War I are regarded as the central and finest creative phase in Conrad Felixmüller's œuvre

CONTEMPORARY HISTORY This is an expressive work in which the artist processes the traumatic experiences of World War I and the existential quest for direction in the postwar period

EARLY RECOGNITION Exhibited at the renowned Ludwig Schames Art Salon in Frankfurt am Main and at the Kestner Society in Hanover as early as 1921

RARE The figurative compositions from the early inter-war years are among the artist's most sought-after works on the international auction market

TWO PAINTINGS Painted on both sides; depicting "Das eingeschlafene Modell II" (The Sleeping Model II) from 1940 on the reverse

Two Sides of an Era: Conrad Felixmüller's Double Painting and the Fate of the Robert Graetz Collection

Existential Alienation and Early Mastery
The present painting "Herbst in Klotzsche" (Autumn in Klotzsche), created around 1920, ranks among the most expressive works in Conrad Felixmüller's œuvre. Executed with wildly untamed brushstrokes in the early 1920s, the work compellingly reflects the turmoil of a young generation of artists seeking to cope with their war trauma. At the center is an intimately embraced couple. Most likely, it is the artist himself with his young wife, Londa. A deep, protective intimacy is palpable in their interlocked hands and the parallel posture of their bowed heads. At the same time, the couple appears strangely isolated against a melancholic, almost desolate suburban landscape. The strikingly Cubist stylization of their facial features lends the composition an existential gravity: The agonizing fundamental question of the early postwar period is condensed in this work: the unresolved "Where to?" in the wake of the global devastation.



The Radical Breakin Style
With his turn toward New Objectivity, however, Felixmüller made an uncompromising break with his past. He vehemently rejected his early Expressionist phase, intending to eliminate his former expressive style from his entire body of work. As is well known, he specifically demanded the return of early works from collectors and gallery owners so he could paint over or destroy them. When "Herbst in Klotzsche" returned to his studio in 1939, he promptly re-stretched the canvas and, in 1940, completed "Das eingeschlafene Modell" (The Sleeping Model) on the reverse side. The early masterpiece was thus officially deemed to have been erased; in his handwritten catalogue raisonné, the painter crossed out the entry with a red pencil.

On the new front side, Felixmüller designed a masterful interior in the cool style typical of around 1940: the resting female nude is stripped of any provocation, and the bourgeois ideal of beauty seems to prevail. Nevertheless, the masterful refinement asserts itself: the red shoes casually tossed in front of the bed, the parquet floor "flattened into the plane" in the spirit of the avant-garde, the dynamic diagonal of the composition, and the luminous color scheme of the bedding all bear witness to unbroken virtuosity. That Felixmüller merely concealed the early composition – now on the reverse side – under a layer of paint, rather than destroying it, proves a stroke of luck today, for this gave rise to a unique double image: the "best of Felixmüller" on both sides of a single canvas.

Robert Graetz: Patron of Modern Art in Berlin-Grunewald
The man who owned "Herbst in Klotzsche" had two sides to his life until it returned in that fateful year of 1939. He was the Berlin textile magnate Robert Graetz (1878–1945). Together with his partners, Graetz had founded the renowned ladies' coat company "Glass & Graetz" on Berlin's Hausvogteiplatz in 1907 – and in 1929, "Herbst in Klotzsche" also came into his possession in exchange for a coat for Londa Felixmüller. Advised by his brother Hugo, managing director of the revolutionary "November Group," Robert Graetz began compiling an outstanding collection of modern art in the early 1920s. His Grunewald villa on Erdener Straße housed some 280 masterpieces, including paintings by Karl Schmidt-Rottluff, Max Pechstein, and Käthe Kollwitz, as well as sculptures by Ernst Barlach. Graetz was a cheerful, outgoing figure at the center of Berlin's cultural life and repeatedly made his treasures available to the Kronprinzen-Palais for exhibitions.

Persecution, Expropriation, and Deportation
With the National Socialists' rise to power, they began systematically destroying his existence. Anti-Semitic persecution forced the company into liquidation in 1939; crushing compulsory levies eroded his fortune. Graetz was forced to sell real estate below market value and vacate his villa. In February 1941, auction house Gerhard Harms sold the remaining household goods; Graetz had stored his art collection with several moving companies and entrusted it to friends. Graetz himself was confined to a so-called "Judenhaus" in Berlin-Schöneberg. When he went to Grunewald Station on April 14, 1942, to say goodbye to his sister Selma before her deportation, he was arbitrarily arrested by the Gestapo and deported to the Warsaw Ghetto on the "14th East Transport." Robert Graetz did not survive the Holocaust.

Behind the two sides of Conrad Felixmüller's two-part work, German history is reflected in all its extreme contradictions: on the one hand, the lively, optimistic spirit of the Weimar Republic and a life-loving collector at the heart of society; on the other, the ostracism and persecution of Nazi terror. Not only did a work of art disappear – a life was lost, too. The fact that "Herbst in Klotzsche / Das eingeschlafene Modell" is offered in amicable agreement with the heirs of Robert Graetz lends this museum-quality work a historical value that transcends its art-historical significance. [AT]



Robert Graetz in the salon of his villa, 1934. © Estate Robert Graetz

The dining room at Villa Graetz with Conrad Felixmüller's portrait of Robert Graetz on the wall to the right of the sliding door, directly in front of the window; further to the right, above the space between the windows is Felixmüller's "Self-Portrait with Sports Cap at the Easel", 1934. © Estate Robert Graetz



„Felixmüller is the most discerning and the most conscious of all of them. [...] There is a sense of harmony and maturity in his paintings that we usually don't find in such radical artists. Those who are not convinced will see that any arbitrariness of nature or temperament is eliminated in the work of the Expressionist artist, and that every line and every splash of color is essential for the whole to come to life."

Der Cicerone: A Bimonthly Journal for Art Researchers and Collectors, Nov. 1919, p. 341.



Reverse side of the painting on offer.



51

PAULA MODERSOHN-BECKER

1876 Dresden-Friedrichstadt – 1907 Worpswede

Kinder mit Ziege und alter Bäuerin. 1902.

Oil on cardboard, on canvas.
Barely legibly dated "10.1902" in the lower right. 50,5 x 72,8 cm (19.8 x 28.6 in). [CH]

We are grateful to Rebecca Duckwitz of the Paula Modersohn-Becker Foundation in Bremen for her kind expert advice.
We are also grateful to Jane Kallir of the Kallir Research Institute in New York for her kind expert advice.

Called up: December 4, 2026 – ca. 6.40 pm ± 20 min.

€ 180.000 – 250.000 (R7/D)
$ 201,600 – 280,000

PROVENANCE

- M. Goldschmidt & Co., Frankfurt am Main (1919).
- Kurt Grunebaum Collection, Essen/New York (acquired in the 1920s, held until at least 1958).
- Graphisches Kabinett Kunsthandel Wolfgang Werner KG, Bremen (acquired from the above, with the gallery label on the reverse of the canvas, titled "Kinder mit Ziege und Drehbeen".
- Private collection, Northern Germany (acquired from the above in 1975).
- In the family's possession ever since.

EXHIBITION

- Paula Modersohn-Becker, Kunst- und Gewerbehaus Franz und Philine Vogeler, Worpswede, July 1914 (no catalog).
- Ausstellung von Werken neuerer Kunst aus Hamburger Privatbesitz, Kunsthalle Hamburg, 1917, cat. no. 73.
- Paula Modersohn-Becker (1876–1907), Galerie St. Etienne, New York, March–April 1958, cat. no. 5.
- Paula Modersohn-Becker, Frankfurter Kunstkabinett Hanna Bekker vom Rath, Frankfurt am Main, Feb. 27–Apr. 12, 1975, cat. no. 7 (illustrated).
- Paula Modersohn-Becker zum hundertsten Geburtstag, Kunsthalle Bremen and Böttcherstraße, Bremen, Feb. 8–Apr. 4, 1976; Ernst Barlach Haus, Hamburg, Sept. 25–Nov. 21, 1976, cat. no. 64 (with a label on the reverse of the canvas).
- Paula Modersohn-Becker: Die Landschaften, Kunsthalle Bremen (exhibition marking the 75th anniversary of the artist's death), Nov. 21, 1982–Mar. 20, 1983, cat. no. 47 (with illustration).

LITERATURE

- Günter Busch, Milena Schicketanz, Wolfgang Werner, Paula Modersohn-Becker 1876–1907. Catalogue Raisonné of Paintings, vol. II, Munich 1998, CR no. 329 (with b/w illustration, p. 229).
  .....
- Alfred Werner, "A Woman of Valor," in: The American-German Review, Vol. 28, Philadelphia 1962, No. 4, pp. 7–11 (with illustration, p. 9).
- Liselotte von Reinken, Paula Modersohn-Becker in Selbstzeugnissen und Bilddokumenten, Reinbek near Hamburg 1983, p. 78.



Paula Modersohn-Becker, Compositional Study: Worpsweder Landschaft mit Ziege (Landscape in Worpswede with a Goat), ca. 1902, charcoal, Kunstsammlungen Chemnitz, Museum Gunzenhauser, Chemnitz.

INDEPENDENT Modersohn-Becker's expressive, unmistakable visual language unfolds in this clear profile view

STORYTELLING With wit and playful lightness, the artist depicts everyday life in Worpswede

EXHIBITIONS First exhibited as early as 1914 and featured multiple times in comprehensive retrospectives in the decades that followed

PROVENANCE Part of a private collection in northern Germany for over 50 years

MUSEUM QUALITY Comparable works can be found at, among others, the Von-der-Heydt Museum, Wuppertal; the Kunsthalle Bremen; the Museum Wiesbaden; and the Städel Museum, Frankfurt am Main

During her short, intense life, Paula Modersohn-Becker traveled to Paris several times, each time spending several months there. Through her encounters with the French avant-garde and the great masters of European art history, she gained invaluable inspiration. Yet, the young painter soon emancipated herself, developed impressive independence, and devised her own artistic approaches, through which she emerged as one of the early protagonists of Modernism.

Modersohn-Becker also forged her own path in her use of color. She preferred low light and muted tones – "what is most beautiful to me is the depth, the richness of color" – tones that she found exclusively in Worpswede. (PMB, quoted from: Uwe M. Schneede, Die Malerin, die in die Moderne aufbrach, Munich 2021, pp. 84ff.) A warm, luminous glow inherent in the colors, along with her earthy, subdued palette, lends these works a particularly evocative atmosphere. The artist applies the paint with loose, distinct brushstrokes and then works the wet paint with the handle of her brush, as if holding a pencil: she adorns the painted surfaces with spiraling or jagged lines and hatching until an almost relief-like surface emerges.

Figures integrated into the landscape constitute a central theme in the artist's œuvre. The residents of Worpswede frequently served as her models. She drew and painted hardly any other person as often as Anna "Mutter" Schröder from the Worpswede poorhouse, also known as "Dreebeen" because of her walking stick. The motif of the older woman in the garden occupied the artist for years. In "Children with a Goat and an Old Peasant Woman," Modersohn-Becker depicts her with humor and playful lightness. She portrays the temperament and personality of her subjects with sensitive observation, honestly and without pretense, free of shyness and prejudice. [CH]



52

GABRIELE MÜNTER

1877 Berlin – 1962 Murnau

Stillleben mit Sonnenblumen. Around 1910.

Oil on cardboard.
With the estate stamp and an adhesive label with the estate number "B 293" (partly handwritten, partly stamped), as well as a label with the stamped number "833". 41,1 x 26 cm (16.1 x 10.2 in). [AW]

Called up: December 4, 2026 – ca. 6.42 pm ± 20 min.

€ 120.000 – 180.000 (R7/D/F)
$ 134,400 – 201,600

PROVENANCE

- From the artist's estate.
- Galerie Gunzenhauser, Munich.
- Private collection, North Rhine-Westphalia (acquired from the above in 1984).
- In the family's possession ever since.

PROGRESSIVE Still life of exceptional cohesion, composition, and lines

SURFACE PAINTING A significant characteristic of the early Murnau works

IMPORTANT CREATIVE PHASE From 1909 to 1914, Münter spent inspiring and happy years with Kandinsky at the "Russenhaus" in Murnau

MUSEUM COLLECTIONS Still lifes from the same year are at, among others, the Lenbachhaus in Munich and the Vatican Museums in Rome

Gabriele Münter's creations from around 1910 are characterized by a fundamental stylistic renewal. Together with Wassily Kandinsky, she found a place in Murnau where her creativity could flourish. Impressions of her surroundings and intense exchanges within the circle of artists led to an increasingly independent conception of form and color. In 1909, Münter bought a house in Murnau that became known as the "Russenhaus" (Russian House) and gave the artist couple an important place to live and work. Their stable living situation and joint work fostered new means of expression. That same year, Münter and Kandinsky, along with Marianne von Werefkin and Alexej von Jawlensky, founded the "New Artists' Association of Munich." Between her stays in Murnau, Münter frequently worked in her Munich apartment, where she created numerous still lifes in 1910. Following tensions within the artists' association, Münter, Kandinsky, Franz Marc, and other artists founded the "Blue Rider" in 1911. This marked an important, formative, and productive creative phase that lasted until the outbreak of war in 1914.

Against this backdrop, the "Still Life with Sunflowers" stands as a striking testament to Münter's creative breakthrough. The painting, which can be dated to around 1910, impresses with its high degree of abstraction. In the highly stylized, almost geometric composition, the few still-life objects are barely recognizable. The highly abstracted sunflowers are reduced to their basic form and can be identified only on that basis. The flowers are arranged in two vases, which in turn consist solely of blocks of blue. They are set on a color field resembling a table, which, together with the background behind the arrangement, narrows to a point, thereby creating a unique spatial effect that oscillates between an implied and a dissolved space. The color fields stand side by side as equals and exert an immediate impact. In this still life, Münter not only plays with geometric planes but also with their contrasts. This impression is reinforced by the bold black outlines, which can certainly be understood as a reminiscence of her reverse-glass painting. With these contours, she creates a powerful composition characterized by great cohesion and heightened expression.

In this work, Gabriele Münter pursues her expressive style with particular consistency. The surfaces are strictly arranged, the contrasts sharpened, and the sunflowers reduced to their essence. The motif is not merely simplified but increasingly dematerialized. With a sure sense of form, color, and surface, the artist transforms a familiar subject into an independent, highly expressive visual composition. [AW]



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

53

EMIL NOLDE

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

Wajangfigur und Blumen. 1928.

Oil on panel.
Signed in the lower left. Once more signed and titled on the reverse.
73,5 x 88,5 cm (28.9 x 34.8 in). [AW]

The work is listed in the artist's handwritten inventory as "1928 Wajanfigur und Blumen".

Called up: December 4, 2026 – ca. 6.44 pm ± 20 min.

€ 400.000 – 600.000 (R7/D/F)
$ 448,000 – 672,000

PERSONAL The Indonesian wayang figure is part of Emil Nolde's private collection

PASSION This radiant still life combines Nolde's fascination with indigenous artifacts with his love of flowers

QUALITY Exhibited at Galerie Ferdinand Möller in Berlin shortly after its creation and most recently at the Stedelijk Museum in Amsterdam in 2021

MUSEUM QUALITY This work was on permanent loan to the Brücke Museum in Berlin from 2014 to 2026

FAMILY OWNERSHIP In the family of the artist's widow to this day and offered on the international auction market for the first time



© Nolde Stiftung Seebüll

PROVENANCE

- From the artist's studio.
- Jolanthe Nolde Collection, Heidelberg (inherited from the aforementioned in 1956).
- In the family's possession ever since.

EXHIBITION

- Galerie Ferdinand Möller, Berlin, Feb.–Mar. 16, 1930, cat. no. 10.
- Emil Nolde. Gemälde, Aquarelle, Graphik, Galerie Commeter, Hamburg, April–May 1930.
- Emil Nolde. Erste Herbstausstellung, Kunsthaus Schaller, Stuttgart, Oct. 11–Nov. 9, 1930, cat. no. 1734.
- Deutsche Kunstausstellung, Glaspalast, Munich, May 30–early Oct. 1930, cat. no. 1735.
- Emil Nolde Memorial Exhibition, Kunsthalle zu Kiel, December 9, 1956–January 13, 1957, cat. no. 27 (with illu.).Emil Nolde. Gemälde, Aquarelle, Graphik. Eine Privat-Sammlung, Kunstverein Heidelberg,
- May 31–July 31, 1958, cat. no. 10 (with illu.).Emil Nolde. Gemälde aus dem Besitz von Frau Jolanthe Nolde, Kurpfälzisches Museum, Heidelberg, 1969–1974, p. 31 (with color illu.).
- Emil Nolde. Figuren in Bildern, BAT-Haus, Hamburg, Jan. 13–Feb. 22, 1970, cat. no. 30 (with color illustration on p. 33).
- Emil Nolde. Masken und Figuren, Kunsthalle, Bielefeld, Jan. 7–Feb. 14, 1971, cat. no. 22 (with illustration on p. 18).
- Emil Nolde. Gemälde, Aquarelle, Zeichnungen und Druckgraphik, Kunsthalle Cologne, Feb. 10–Apr. 20, 1973, cat. no. 94 (with illustration on plate 77).
- Emil Nolde. Puppen, Masken und Idole, Ernst-Barlach-Haus – Hermann F. Reemtsma Foundation, Hamburg, Jan. 22–May 28, 2012; Ahlers Pro Arte/Kestner Pro Arte Foundation, Hanover, July 13–Oct. 21, 2012, p. 160 (with color illustration).
- Emil Nolde's späte Liebe. Das Vermächtnis an seine Frau Jolanthe, Nolde Dependance, Berlin, Nov. 1, 2013–March 30, 2014, cat. no. 14 (pp. 30, 106, with color illustration).
- Brücke Museum, Berlin (permanent loan 2014–2026). Emil Nolde. Der Maler, Brücke Museum, Berlin, July 15–October 23, 2016; Kunstmuseum, Ravensburg, Nov. 5, 2016–Feb. 5, 2017, pp. 166ff. (with color illu. on plate 54).50 Jahre Brücke-Museum, Brücke-Museum, Berlin, Sept. 15, 2017–Apr. 15, 2018.
- Kirchner en Nolde: Expressionisme. Kolonialisme, Stedelijk Museum, Amsterdam, July 10–October 17, 2021 (exhibition catalog)
- Whose Expression? Die Künstler der Brücke im kolonialen Kontext, Brücke Museum, Berlin, December 18, 2021–March 20, 2022.

LITERATURE

- Martin Urban, Emil Nolde. Catalogue Raisonné of Paintings, vol. II (1915–1951), Munich 1990, CR no. 1062 (with black-and-white illustration on p. 367).
- Briefe von Emil Nolde an Rudolf Probst, October 2, 1931, and September 30, 1936 (copies in the archives of the Nolde Foundation, Seebüll).
- Ernst Gosebruch to Carl Hagemann, October 17, 1936, in: Hans Delfs, Mario Andreas von Lüttichau, and Roland Scotti, Kirchner, Schmidt-Rottluff, Nolde, Nay. Briefe an den Sammler und Mäzen Carl Hagemann 1906–1940, Ostfildern 2004, letter 756.
- Emil Nolde, Mein Leben, Cologne 1976, p. 342 (with illu.).
- Emil Nolde, Mein Leben, Copenhagen 1996, based on p. 288 (with illu. nK6).
- Emil Nolde, Mein Leben, Cologne 2008, p. 307 (with illu.).
- Manfred Reuther (ed.), Emil Nolde, Cologne 2010, p. 128 (with color illu.).
- Bernadette Schoog, Kirchner, Nolde, and the Others: Magdalena M. Moeller and the Brücke Museum Berlin, Munich 2017, p. 122 (with color illu.).

The Topos of the Still Life
Emil Nolde's still lifes are characterized by mysterious, serene, and expressive arrangements in which he unites different objects into a harmonious whole. With a keen eye and a sensitive artistic approach, he finds items from his everyday surroundings and presents them in striking, painterly close-up scenes. His choice of objects allows him to create ever-changing combinations, resulting in ever-evolving compositions.

"I particularly enjoyed painting still lifes inspired by the figures and masks in my beloved little collection, grouping and arranging them, often with a few flowers, in a free creative style."

Emil Nolde, quoted from Emil Nolde, Mein Garten voller Blumen, 2010, p. 113.

Shadow puppet from Emil Nolde's collection, Java, Stiftung Seebüll Ada und Emil Nolde, Neukirchen. © Nolde Stiftung Seebüll



In connection with his visits to the Ethnological Museum, which began around 1909, and especially his journey to the South Seas, Nolde began to assemble his own collection of objects that would appear in his still lifes. This collection not only expanded the diversity of his visual worlds but also revealed the artist's connection to the objects he chose. He viewed them in the context of the human condition, highlighted their characteristics, and treated them with equal attention, awakening the viewer's interest in their origins. At the same time, the depictions offer insights into their cultural meanings and functions, which Nolde conveys through vivid and dynamic compositions.

Two Passions United
The principle of transience, which underlies the long tradition of still-life painting, plays a rather subordinate role in Nolde's work. Nevertheless, the bright yellow flowers from Emil Nolde's garden in Seebüll might be understood as vanitas symbols, given their limited remaining time. Emil Nolde painted the work "Wajanfigur und Blumen" (Wayang Figure and Flowers) in 1928. Before and after this, he also created other still lifes featuring flowers and artifacts from his collection. One could speak of a series in which Nolde explores the interplay of objects. In this painting, he stages a Javanese shadow puppet alongside a magnificent bouquet of yellow flowers. These could be sunflowers, though they might also be yellow coneflowers or echinacea. Some of the flower heads reach toward the puppet on the left side of the painting, which in turn appears to reach out to touch them. The puppet is fairly accurately depicted as one of the figures from Nolde's collection. "Wayang" roughly translates to "divine shadow spirit." In Indonesian culture, these puppets are understood as a link to the afterlife and are used in ritual puppet plays to summon the spirits of the ancestral world. In this still life, Nolde brings this shadow being to life, forges a connection to the flowers' transience, and lets it interact with the earthen harvests from his garden in an enigmatic way.

Emil Nolde, Flowers and Wajan Figures, 1928, oil on canvas, Stiftung Seebüll Ada und Emil Nolde, Neukirchen. © Nolde Stiftung Seebüll





Nolde and the Foreign
In 1913–14, Emil Nolde and his wife Ada embarked on a journey to what was then the German colony of New Guinea. Organized by the German Colonial Office, the trip took them through Siberia, Japan, and China to the South Seas. The return journey passed through Ceylon, Burma, and Indonesia, where he most likely acquired the Wayang figure in our work. This expedition left a lasting impression on Nolde and shaped his future work. He discovered artifacts that he integrated into his existing collection of figures, masks, and the like. His interest in the extraordinary, in opposing forces, and in the authentic – together with the flowers from his own garden – enriched his still-life paintings. "The collection contains the most diverse items: [...] The large painted Uli figures from New Guinea, bronze and porcelain figurines from China, Korea, and Java, masks, African, Egyptian, Indian, Pre-Columbian, and medieval objects [...]. They stood and hung in the Seebüll house and in his Berlin apartment alongside his paintings and among the figurines he had crafted himself. They were part of his life, part of his world, and part of the painter's experience" (Martin Urban, long-time director of the Ada and Emil Nolde Foundation, quoted from: Exhibition catalog Emil Nolde, Masken und Figuren, Bielefeld 1971, n.p.). In this sense, Nolde's collection served as a tool and an integral part of his painting practice.

A view of Emil Nolde's Berlin apartment, featuring various artefacts from his collection, ca. 1937/1940, photo: unknown . © Nolde Stiftung Seebüll



A Glimpse into his Private Life
"Wajanfigur und Blumen" (1928) is a particularly beautiful document of Emil Nolde's passions. Flowers from his beloved garden in Seebüll – possibly arranged by Ada herself in the green vase on a purple tablecloth – meet the Wayang figure from his collection of artifacts from around the world. As such, this still life offers us a glimpse into Nolde's everyday life. In this still life, he combined the extraordinary with the personal, transforming it into a colorful, mysterious expression of incredible artistic mastery. [AW]



54

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

1939 Dresden – 2017 Zurich

Männer II. 1981.

Dispersion paint on canvas.
280 x 400 cm (110.2 x 157.4 in). [AW]

Called up: December 4, 2026 – ca. 6.46 pm ± 20 min.

€ 200.000 – 300.000 (R7/D/F)
$ 224,000 – 336,000

PROVENANCE

- Mary Boone Gallery, New York
  (with the gallery label on the reverse of the stretcher).
- Galerie Michael Werner, Cologne.
- Private collection, Baden-Württemberg (acquired from the above).

EXHIBITION

- A. R. Penck, Galerie Michael Werner, Cologne, 1984, cat. no. 2 (with color illustration).

MONUMENTAL FORMAT showcasing A. R. Penck's unique iconography

CONTEMPORARY THEMES War and Cold War imagery meet prehistoric symbolism

TURNING POINT Created during the period of Penck's expatriation from the GDR and resettlement in West Germany

DOCUMENTA Participated in 1972, 1977, 1982, and 1992 in Kassel

MUSEUM QUALITY Penck's works are at, among others, the Stedelijk Museum in Amsterdam, the Pinakothek der Moderne in Munich, and the Museum of Modern Art in New York

AUCTION MARKET For the first time offered on the international market (source: artprice.com)



A. R. Penck is recognized as one of the most distinctive artists of German post-war art. Repeatedly oppressed in the GDR, he developed an imagery in the 1960s that defies a single, unambiguous interpretation. Abstract figures, signs, and symbols combine to form an open visual system. Penck's paintings can be interpreted – but never in just one way.

The pseudonym Ralf Winkler references the geologist and glacial researcher Albrecht Penck (1858–1945). Against the backdrop of Germany's division, this choice takes on additional significance: the political "Ice Age" between East and West formed a central part of the artist's experience. In contrast to his experience in the East, Penck gained early recognition in the West. His participation in documenta 5 in 1972 stood in stark contrast to his exhibition ban in the East. In 1980, he moved to the Federal Republic of Germany.

In 1981, during the transition between these two worlds, he created the six-part series "Männer". In "Männer II," figures and symbols appear against a largely empty, white background, resembling elements of a script that is both archaic and modern. A man wielding an axe stands at the center, flanked by two armed soldiers. An eagle, a tank, and a stick figure complete the composition. A primitive face, rendered in just a few strokes, and a wall-like structure at the top of the image also appear. This openness creates an evocative visual composition in which action, reaction, power, and threat are all simultaneously implied. In a publication by Galerie Michael Werner released to accompany the series, A. R. Penck discusses war and the primal male urge to fight (see A. R. Penck, in: Galerie Michael Werner, Männer, Cologne 1984, no page number). Against this backdrop and given the time of its creation, this work can certainly also be read – in light of the Cold War – as a symbol of a permanently militarized present. Yet Penck does not formulate an unambiguous political allegory. Rather, he condenses the experience of a world divided into blocs into elementary symbols that seem to float in the empty pictorial space. In the same way, Penck's critique of the male urge for war and the circumstances it creates floats on another level of meaning.

Penck's reduced yet concise visual vocabulary, along with the resemblance to cave paintings in "Männer II", feels accessible and invites the viewer to seek interpretation. The work's distinctive presence lies in this productive tension. The power of a pictorial language, personal experience, current events, and world history that has always been there, rendered in a compelling, elemental form. [AW]

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

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WOJCIECH FANGOR

1922 Warsaw – 2015 Warsaw

E9. 1966.

Oil on canvas.
Signed, dated, and titled on the reverse of the canvas. 127 x 127 cm (50 x 50 in).
[CH]

The work is listed in the Wojciech Fangor Foundation's online catalogue raisonné under the number "P.504.

Called up: December 4, 2026 – ca. 6.48 pm ± 20 min.

€ 350.000 – 450.000 (R7/D/F)
$ 392,000 – 504,000

PROVENANCE

- Galerie Springer, Berlin (1966).
- Galerie Thomas, Munich.
- Private collection, Baden-Württemberg (acquired from the above in 1970).
- Private collection, Southern Germany (acquired from the above in 2019, Ketterer Kunst, Munich).

EXHIBITION

- Wojciech Fangor, Grabowski Gallery, London, March 29–April 22, 1966.

LITERATURE

- R. C. Kenedy, Notes on Fangor, in Art International, vol. X, no. 4, April 1966, pp. 53–56.
- Alastair Gordon, Art in the modern manner, in: The Connoisseur, May 1966, p. 134.
- Ketterer Kunst, Munich, Auction 489, Evening Sale, June 7, 2019, lot 159 (with illustration).

HEYDAY A powerful abstract work from the seminal creative period of this internationally renowned Op Art artist

LEGENDARY In 1965, a painting by Wojciech Fangor was part of the iconic exhibition "The Responsive Eye" at the Museum of Modern Art in New York

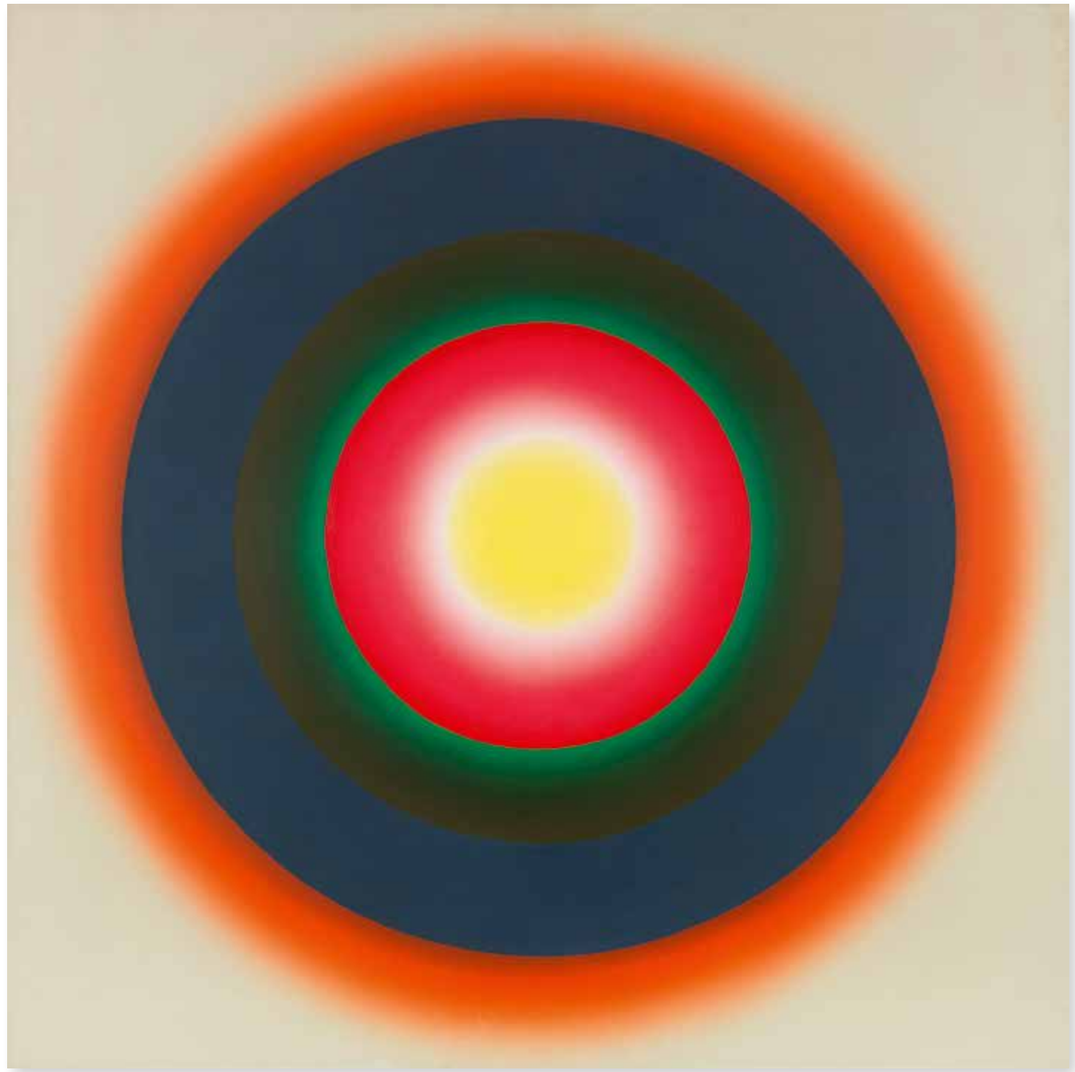
ILLUSION Blurred, bold color gradients create a sense of depth and a pulsating, mesmerizing effect

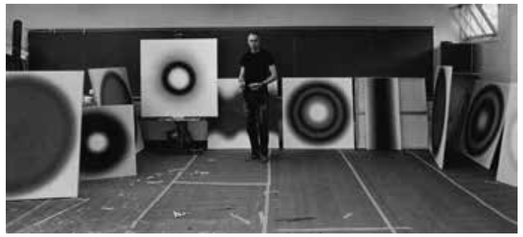
MUSEUM QUALITY Fangor's paintings are part of major museum collections, including the Centre Pompidou in Paris, the Museum of Modern Art in New York, and the Phillips Collection in Washington, D.C

Installation view of the legendary exhibition "The Responsive Eye" with one of Wojciech Fangor's paintings, Museum of Modern Art, New York, February 25, 1965 through April 25, 1965, The Museum of Modern Art Archives, New York, photo: George Cserna.
© The Museum of Modern Art, New York / Scala, Florence



Color, Geometry, and Blur: Wojciech Fangor's Vibrant Compositions
Polish artist Wojciech Fangor discovered abstract painting – and Color Field Painting in particular – as early as the 1950s, focusing especially on the Op Art of Jesús Rafael Soto and Victor Vasarely. At the same time, Kenneth Noland and Jasper Johns were also creating their first "Target Paintings." Instead of acrylics, Fangor experimented with softer and richer oil paints, and, starting in 1956, he created his first vibrant depictions of blurred circles and swirling forms, incorporating optical effects and illusions that he himself termed "Positive Illusory Spaces." Using a soft brush and a specific blend ratio, the artist layers countless thin coats of rich oil paint to create vibrant compositions that reveal great technical mastery. Through this delicate, glazed application of paint, his rigorous geometric composition, and the illusion of blurriness and spatial depth, he succeeds brilliantly in transcending the boundaries of painterly expression.





Wojciech Fangor in his studio at Fairleigh Dickinson University, Madison (NJ), 1965, photo: Hella Hammid. © Wojciech Fangor Archive / FANGOR Foundation. Courtesy of Museum of Modern Art in Warsaw

1966: The Peak of Fangor's Long Artistic Career

In Poland, the initial reaction to these novel, non-representational paintings was reserved. "No one understood or liked my abstractions; most of the academy felt they weren't art," he recalls (quoted from Welt Online, Sept. 24, 2017). Soon, however, Wojciech Fangor's work, which oscillates between Color Field Painting and Op Art, began to gain international recognition. Following several exhibitions in France, Germany, and Great Britain. which proved pivotal to his career, his work was honored with the solo exhibition "Color in Space" at the Stedelijk Museum in Amsterdam as early as 1959.

In 1961, the artist was drawn westward. Until 1966, he lived and worked in Berlin, Bath, London, and Paris, among other places. In West Berlin, he received the prestigious Ford Foundation fellowship; in 1965, he also participated in the German Academic Exchange Service (DAAD) artist program in Berlin. In 1966, Fangor emigrated to the United States. In 1965, a work very similar to the painting offered here – though smaller – was exhibited alongside works by Josef Albers, Bridget Riley, Frank Stella, and Victor Vasarely in the legendary exhibition "The Responsive Eye" at the Museum of Modern Art in New York. In 1970, the Solomon R. Guggenheim Museum in New York dedicated a comprehensive solo exhibition to him, definitively bringing Fangor into the international art-world spotlight.

The work offered here was created in 1966, at the height of his artistic career. It demonstrates his masterful technical skill, his command of subtle or high-contrast color gradients, blurring, and spatial depth. The blurring contours create a certain pull and confront viewers with a completely new visual experience. "These paintings are a test for your optic nerve," read the headline in Die Welt in 2017 on the occasion of an exhibition of the Polish-American artist's work in Berlin.

Still Relevant Today: Rediscovery and Reception in the 21st Century

These highly distinctive, extraordinary works are still regarded as exceptional creations of Color Field Painting and Op Art. Even 60 years later, they have not diminished in their brilliance and captivating singularity. This timeless relevance is one of the reasons why the artist's body of work has once again been accorded increased international appreciation – even a rediscovery – especially in recent years. "Pity that this came when I was 90 and not when I was 40," the artist remarked about his late fame a few years ago in an interview with Zoo Magazine (quoted from: New York Times Online, "Wojciech Fangor. Painter Who Emerged From Postwar Poland, Dies at 92").

In 2012, his works were the subject of a retrospective exhibition at the Polish National Museum in Kraków; in 2014, the renowned Swiss art auctioneer and collector Simon de Pury curated the major solo exhibition "Color, Light, Space" at the 3 Grafton Street gallery in London, which the contemporary art world regarded as a "revelation," as reported by the New York Times. On this occasion, de Pury wrote about the timelessness of Wojciech Fangor's works and their captivating effect: "The first contact with Fangor's work will be a revelation for anyone who is not familiar with it. Fangor's bold use and choice of saturated colors combined with simple shapes and blurred edges is unlike anything that any other artist was doing between the late 1950s and early 1970s. Seen today it has lost none of it's freshness and could actually easily be mistaken for work having been done now." (Simon de Pury, 2015, quoted from: www.depurydepury.com/event/wojciech-fangor/).

Wojciech Fangor's fascinating paintings are in many international collections, including the Neue Nationalgalerie, Berlin, the Centre Pompidou in Paris, the Museum of Modern Art in New York, the San Francisco Museum of Modern Art, the Reinhard Ernst Museum in Wiesbaden, the Phillips Collection, and the Hirshhorn Museum in Washington, D.C. [CH]

Photographic documentation of Wojciech Fangor's exhibition at the Solomon R. Guggenheim Museum, December 18, 1970–January 31, 1971. © Wojciech Fangor Archive / FANGOR Foundation. Courtesy of Museum of Modern Art in Warsaw



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WASSILY KANDINSKY

1866 Moscow – 1944 Neuilly-sur-Seine

Sachte. 1929.

Watercolor and gouache on paper, originally laminated on cardboard.
Monogrammed and dated "K/29" in the lower left corner. Inscribed "no340 / 1929 / 'Sachte'" on the reverse. 26,4 x 40,1 cm (10.3 x 15.7 in).
In the artist's handwritten list, the work is recorded among the watercolors for March 1929 as "iii 1929, 340, Sachte". [JS]

Called up: December 4, 2026 – ca. 6.50 pm ± 20 min.

€ 150.000 – 250.000 (R7/D)
$ 168,000 – 280,000

PROVENANCE

- Rudolf Probst, Mannheim (according to a note in the artist's handwritten list, presumably on consignment).
- Nina Kandinsky Collection, Paris.
- Karl Flinker, Paris (1962).
- Heinz Berggruen, Paris (1962).
- Roman Norbert Ketterer, Campione d'Italia (1968).
- Private collection, North Rhine-Westphalia (acquired from the above in 1968).
- In the family's possession ever since.

EXHIBITION

- Wassily Kandinsky, November Exhibition, Kunsthaus Zürich, Nov. 5–Dec. 9, 1931, no. 69.
- Wassily Kandinsky. Ausstellung mit Werken von 1918 bis 1933, Galerie Otto Stangl, July 25–September 4, 1962 (illustrated, no p.).

LITERATURE

- Vivian Endicott Barnett, Kandinsky: Catalogue Raisonné of Watercolors, vol. 2: 1922 - 1944, Munich 1994, cat. no. 931 (with b/w ill.).
- Roman Norbert Ketterer, Modern Art V, Campione d'Italia, 1968, no. 63.

BAUHAUS Kandinsky's strictly geometric compositions from the 1920s are considered the highlights of his œuvre

PROGRAMMATIC "Sachte" (1929) exemplifies Kandinsky's famous abstract art theory "Point and Line to Plane" (1926)

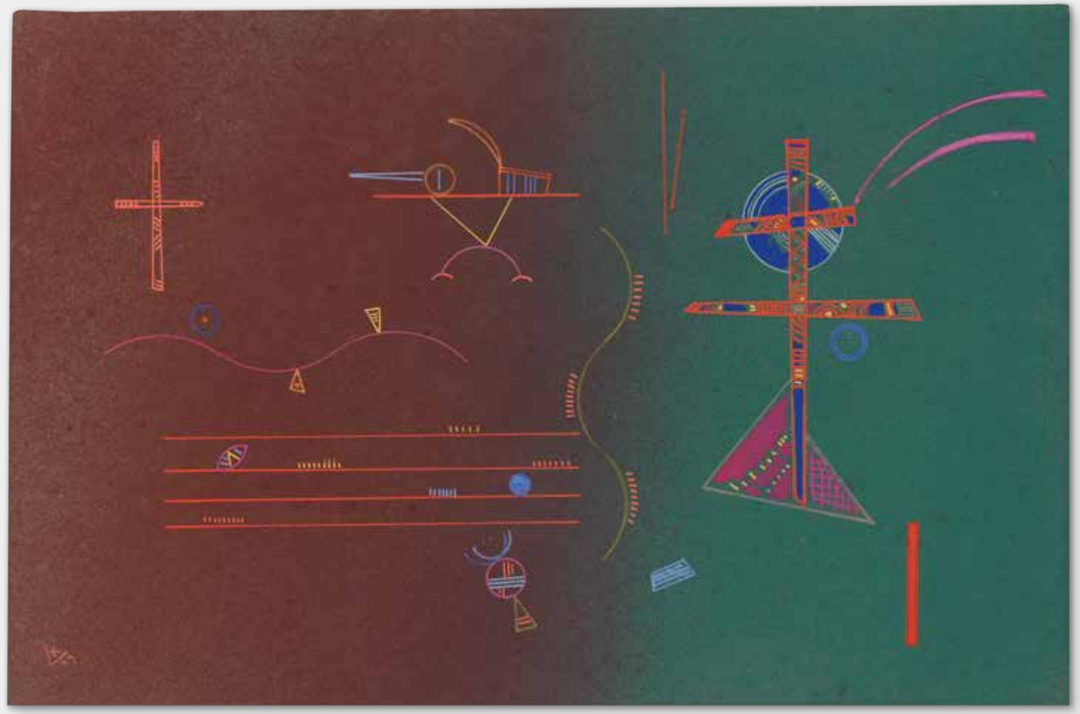
VISUALIZING SOUND Like a painted musical score, "Sachte" is a unique reflection of Kandinsky's aim to express moods and tonalities through his art

MUSEUM QUALITY Watercolors from this period are at, among others, the Museum of Modern Art and the Guggenheim Museum in New York, as well as at the Centre Pompidou in Paris

PROVENANCE Part of a German private collection for nearly 60 years

A visit to a concert by Arnold Schoenberg, the renowned proponent of free atonality, in January 1911 is considered a pivotal moment in Wassily Kandinsky's path to abstract painting. The program at Munich's Jahreszeitensaal featured two compositions by the experimental Austrian composer. Kandinsky attended the concert with his young artist colleague Franz Marc, with whom he would later resign from the Neue Künstlervereinigung München that same year to found the legendary Expressionist artists' group "Der Blaue Reiter". Franz Marc also became an international legend; equally talented and, like Kandinsky, imbued with a visionary spirit, he produced a body of work of immense art-historical significance in the few years before his early death in World War I. In stark contrast to Kandinsky, however, Marc, whose famous "Blue Horses" are still considered icons of Expressionism today, never intended to abandon figuration completely. Of all the progressive artists of the "Blue Rider," only Kandinsky dared to take this radical step, akin to an art-historical revelation, starting with the painting "Impression III (Concert)" (1911, Städtische Galerie im Lenbachhaus, Munich), created in 1911 following the Schoenberg concert.

This endeavor culminated that year in the nearly three-meter-wide "Composition V" (1911), which, because of its radical abstract style, the jury of the New Artists' Association rejected, ultimately leading to the secession of the "Blue Rider" artists. With this piece, Kandinsky approaches what he defined as the goal of his artistic aspirations in a letter he wrote to Schoenberg immediately after the concert: "The independent life of the individual voices in your compositions is exactly what I am seeking to find in painterly form." (W. Kandinsky to A. Schoenberg, in: Briefe, Bilder und Dokumente einer außergewöhnlichen Begegnung, Salzburg/Vienna 1980, p. 19). And while Kandinsky's early abstract compositions from those years – albeit abstracted to the point of being mere pictorial symbols – still contained representational elements such as mountains, church steeples, boats, figures, and horsemen, his pictorial language gradually began to crystallize around 1920, influenced by Russian Constructivism, moving toward a strictly geometric abstraction. This process ultimately reached its peak during his years at the Bauhaus. In 1921, Kandinsky began teaching analytical drawing at the Bauhaus in Weimar, then was appointed head of the Department of Form and Color Theory in 1925 after the Bauhaus relocated to Dessau. In Dessau, where the artist lived in one of the Masters' Houses together with Paul Klee, he created the present, masterfully balanced composition "Sachte" (Gently) in March 1929. Through the gentle color gradation of the picture's two halves, as well as the delicate, almost lyrical interplay of lines and basic geometric forms, which function on the pictorial surface like musical accents and voices, Kandinsky comes remarkably close to his central artistic aim of achieving an expression in painting that is comparable to music. Even if Kandinsky had not titled the sheet "Sachte" and included it in his handwritten list, "Sachte" would still be precisely the tone the viewer perceives in this extremely lyrical and gently composed work. [JS]



"Music, which for centuries has been the art form that uses its means not to depict the phenomena of nature, but to express the artist's inner life and to create a unique realm of sounds, is currently the most envied teacher of painting."

Wassily Kandinsky, On the Spiritual in Art, Munich 1912, p. 41



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GERHARD RICHTER

1932 Dresden – lives and works in Cologne

Fuji. 1996.

Oil on Alucobond.
Signed and with the edition label inscribed with the work number "839/54" on the reverse. 29 x 37 cm (11.4 x 14.5 in).
Part of the famous eponymous series that Richter created for the exhibition of the same name at the Städtische Galerie im Lenbachhaus, Munich. These works were sold immediately after the exhibition through Galerie Fred Jahn, Munich. Richter created the paintings in the "Fuji" series partly in portrait and partly in landscape format, each as a unique piece using the same color composition. Each painting differs not only in the proportions of its color components but also in its highly variable color gradients, created with the squeegee. [JS]

Called up: December 4, 2026 – ca. 6.52 pm ± 20 min.

€ 350.000 – 450.000 (R7/D/F)
$ 392,000 – 504,000

PROVENANCE

· Galerie Fred Jahn, Munich (directly from the artist).
· Galerie Leidel, Munich.
· Private collection, Southern Germany (acquired from the above in 2014).

EXHIBITION

· Gerhard Richter, Fuji, Städtische Galerie im Lenbachhaus, Munich, 1997.

LITERATURE [SELECTION]

· Dietmar Elger, Gerhard Richter. Catalogue raisonné, vol. 5: 1994–2006 (nos. 806–899–8), Berlin 2019, CR no. 839–54 (illustrated top left in the second studio photo on p. 209 alongside other paintings from the series).
· Dietmar Elger, Gerhard Richter. Painter, Cologne 2002, p. 335.
· Gerhard Richter, exhibition catalog K20 Kunstsammlung Nordrhein-Westfalen, Düsseldorf 2005 (with illustration; two other paintings from the series).
· Hubertus Butin, Stefan Gronert, and Philipp Olbricht (eds.), Gerhard Richter. Editions 1965–2013. Catalogue Raisonné, Ostfildern 2014, cat. no. 89, p. 260 (with illustration, pp. 44 and 260, another painting from the series).
· Dietmar Elger, Gerhard Richter. Painter, Tokyo 2017, illu. on p. 270 (another painting from the series).
· Hubertus Butin, Gerhard Richter. Unikate in Serie / Unique Pieces in Series, Cologne 2017, pp. 132, 136 (with illu. on pp. 138–139, two other paintings from the series).
· Kerstin Küster, Color and Layering. Abstract Paintings 1986–2005, in: Gerhard Richter. Abstraction, exhibition catalog, Museum Barberini, Potsdam 2018, p. 173.

HIGHLIGHT From his mature "Abstract Paintings", which solely feature the squeegee as the dominant element

CALCULATION & CHANCE Richter as the creator of a radically new painterly aesthetic

MAXIMUM PERFECTION The "Fuji" series celebrates the dawn of Richter's iconic squeegee technique

EXHIBITED Created for the eponymous exhibition at the Lenbachhaus in Munich

HONORS Retrospectives at, among others, MoMA, New York (2002); the Tate, London (2013/14); the Metropolitan Museum of Art, New York (2020); and the Fondation Louis Vuitton, Paris (2025/26)

The paintings in the landmark "Fuji" series celebrate the dawn of Richter's iconic squeegee technique – which has dominated his painterly practice since the late 1980s – as he took it to new heights of technical perfection. With reference to the Japanese volcano, Richter, having reached the pinnacle of "calculated chance", impressively demonstrates the wide variety of his squeegee technique through the combination of red, green, and white in this series, creating abstract color landscapes of outstanding quality and density. Enveloped in the gentle blur of the squeegee, these works – in keeping with the title of the famous series – evoke associations with traditional Asian landscape painting: skies, mountains, and reflections on the water. Moreover, the paintings in the "Fuji" series – as seen in the present, particularly in their accentuated, dense composition – also display a volcanic glow, with colors ranging from red to brilliant orange. In "Fuji", Richter not only struck a perfect balance between focus and blur, depth and surface, as well as light and dark, but also – through his choice of a smooth, metallic support – masterfully elevated his painting to a new technical level by opting for a thin aluminum panel, known as Alucobond, rather than canvas as he had done previously. Richter exploits the material's properties, using greater pressure with the squeegee to achieve technical perfection, allowing the oil paints to blend on the hard, smooth surface. Unlike on canvas, the aluminum surface has nothing to interfere with the blending of the colors or the color gradients applied in multiple layers with the squeegee – no fabric texture, no stretcher bars, and no canvas edges that rise from folding and become visible in the final color scheme. The result is a painting impressive in both technical and aesthetic terms; while bearing no obvious signs of its manual creation process, it nonetheless embodies, in all its perfection and clarity, the unmistakable painterly signature of the artist of the century, Gerhard Richter. [JS]



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Philip Guston 57

PHILIP GUSTON

1913 as Phillip Goldstein in Montreal – 1980 Woodstock

Untitled. 1957.

Oil on paper, mounted on fiberboard.
Signed and dated in bottom center. 63,5 x 88,9 cm (25 x 35 in). [AR]

The original work will be submitted to the Guston Foundation.

Called up: December 4, 2026 – ca. 6.54 pm ± 20 min.

€ 250.000 – 350.000 (R7/F)
$ 280,000 – 392,000

PROVENANCE

- Leo Castelli Gallery, New York.
- Private collection, New York (ca. 1958).
- Private collection, New York (inherited from the aforementioned).
- German collection (acquired from the above, Sotheby's, New York, private sale).
- From a Swiss corporate collection (since 2018, Dorotheum, Vienna).

LITERATURE

- Dorotheum, Vienna, Auction Contemporary Art Part I, May 16, 2018, lot 209 (with color illustration).

PURE EMOTION Powerful strokes in Guston's unmistakable palette

WANTED His abstract works from the 1950s, along with his figurative works from the 1970s, are among the most sought-after works on the international auction market (source: artprice.com)

ABSTRACT EXPRESSIONISM By 1957, Guston was one of the movement's leading figures

INTERNATIONAL STAGE Participation in documenta II in 1959 and in the Venice Biennale in 1960

MUSEUM QUALITY Similar works are at the Museum of Modern Art, New York; the Museum of Contemporary Art, Los Angeles; and the Tate Modern, London



„Usually I am on a work for a long stretch, until a moment arrives when the air of the arbitrary vanishes and the paint falls into positions that feel destined."

Philip Guston, 1956, quoted from: exhibition catalog 12 Americans, The Museum of Modern Art, New York 1956, p. 36.

Powerful expression, technical mastery, and a distinctive style: Philip Guston's abstract works from the 1950s uniquely embody the essence of Abstract Expressionism. This revolutionary movement is widely considered the first American art movement to have international impact. It began to take shape in the late 1940s – even before Pop Art and Minimal Art – and, originating in the United States, went on to conquer the international art world. Although Philip Guston never considered himself an Abstract Expressionist, he ranks alongside Jackson Pollock, Robert Motherwell, Mark Rothko, and Willem de Kooning as one of the most important figures of a movement that was so pivotal to postwar art. Abstract Expressionism set out to find personal expression through a non-representational use of color, making emotions, experiences, and impulses tangible on the canvas. Jackson Pollock's Action Painting, Mark Rothko's Color Field Painting, and – last but not least – Philip Guston's abstractions, often described as lyrical and poetic, embody – in all their formal diversity – this unifying, groundbreaking understanding of art.

In his abstract works of the early 1950s, Philip Guston began to explore the pictorial space, initially using nearly monochromatic hues or shades that varied only slightly within a single color group. Short brushstrokes form grid-like structures, converging at the center and gradually losing density toward the edges of the picture until they dissolve into a pictorial space that generally grows lighter. Over the years, the artist increasingly turned to the pure power of color, using it more intensely and with greater confidence in broad, spirited brushstrokes. Primary colors such as red, green, blue, and yellow increasingly take the lead. At the same time, the peripheral areas of his works, whether on canvas or, as here, on paper, usually remain unpainted. The color gathers in the center of the painting as before, probing the surface with a few runners, as if seeking to discover how far it can penetrate space with its inherent expressive power. In this liminal state – between powerful and delicate sections, between the force of the color and spatial restraint – the special appeal of Philip Guston's abstract works emerges and ultimately establishes his unique position within Abstract Expressionism. [AR]

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

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PIERO DORAZIO

1927 Roma – 2005 Perugia

Vanitosa Pastorale. 1958.

Oil on canvas.
Signed and dated in the lower right. 146 x 114 cm (57.4 x 44.8 in).

Accompanied by a photo certificate issued by the Archivio Piero Dorazio, Milan.
The work is documented in the Archivio Piero Dorazio, Milan.

Called up: December 4, 2026 – ca. 6.56 pm ± 20 min.

€ 100.000 – 150.000 (R7/D/F)
$ 112,000 – 168,000

PROVENANCE

· Private collection, Berlin (1985, Galerie Springer).

EXHIBITION

· "Pittori tedeschi e italiani contemporanei," Galleria Nazionale d'Arte Moderna, Rome, April/May 1958 (with remnants of a label on the stretcher).
· XXX. Biennale Internazionale d'Arte di Venezia, June 18–October 16, 1960, cat. no. 69 (with a label on the stretcher).
· Galerie Müller, Stuttgart, Jan. 19 - Feb. 28, 1962, cat. no. 111 (with two labels on the stretcher).
· Galerie Springer, Berlin (with a label on the stretcher).
· Dorazio, Bavarian State Painting Collections, Munich, November 20, 1981–January 10, 1982; Wilhelm Hack Museum, Ludwigshafen, June 13, 1981–August 28, 1981 (with a label of the Wilhelm Hack Museum on the stretcher).
· Piero Dorazio, Quadrat Bottrop, Moderne Galerie, Bottrop, June 13–August 22, 1982 (no catalog; with a label on the stretcher bearing the handwritten designation "A.K.").

LITERATURE

· Marisa Volpi Orlandini, Jacques Lassaigne u. Giorgio Crisafi, Dorazio, Milan 1977 / Stuttgart 1978, CR no. 298 (illustrated in black and white).

TURNING POINT In the late 1950s, Dorazio developed his vibrant color structures through dense, sensually interwoven lines

PROTAGONISTS Color, light, and rhythmic structure define the painting

BIENNALE Exhibited in the 1960 Venice Biennale; shown at the Galleria Nazionale d'Arte Moderna in Rome the year it was created

PRIVATE COLLECTION Part of a Berlin collection for over 40 years

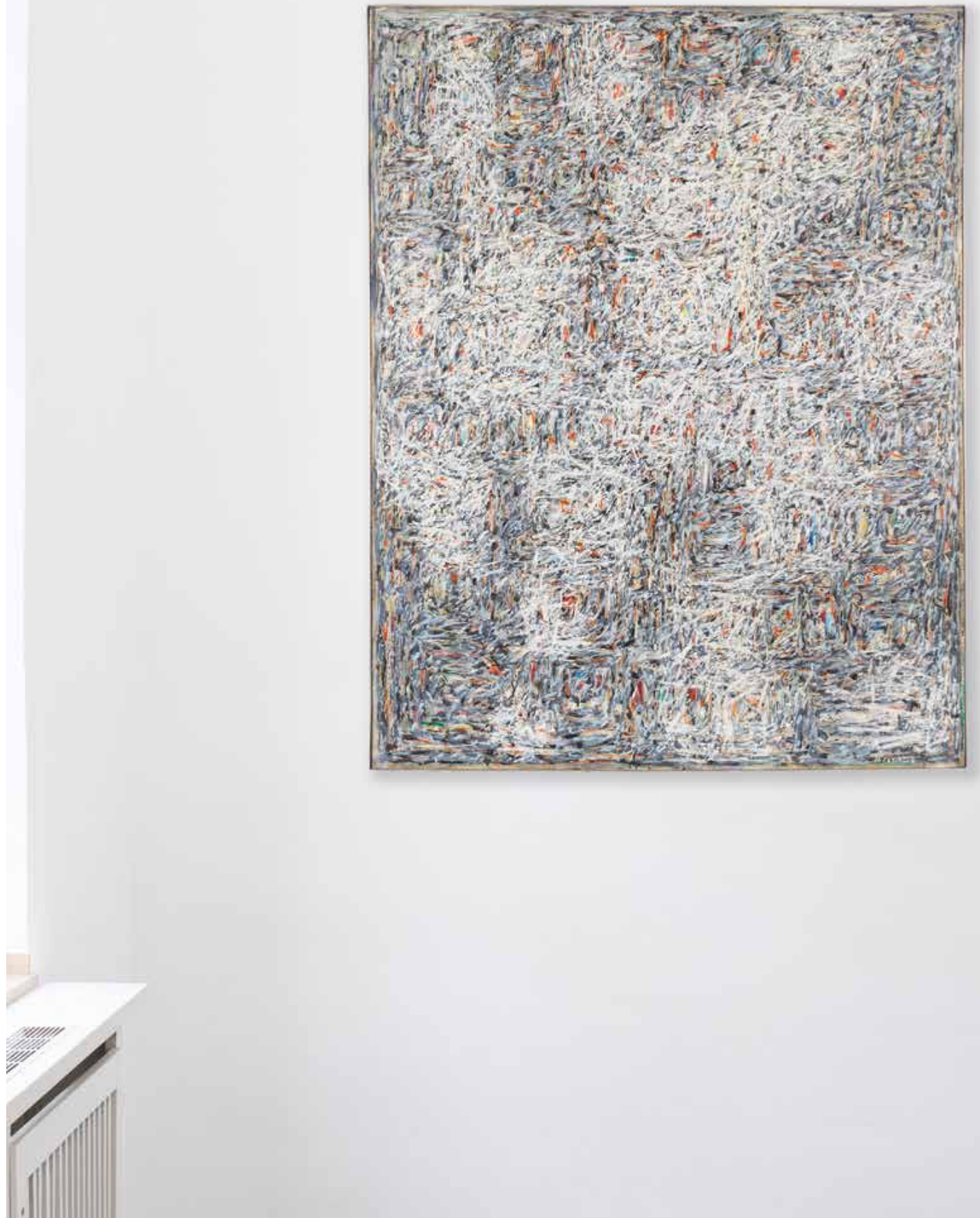
"I wished that it were possible to create a color from which one could neither read a dream nor an interpretation of an external reality. A color that, through the way it assumes its own identity and 'is there,' would embody the fundamental values of our relationship to nature – at least those we know or feel."

Piero Dorazio, in: Galerie im Erker, Piero Dorazio, St. Gallen 1966, no page

The Early Years – Development of a Distinct Visual Language
Since the early 1950s, Piero Dorazio has devoted himself to abstraction. Several stays in France and a longer residence in the United States, at Harvard University's invitation in 1953, broadened his perspective on international post-war art. In particular, his engagement with Abstract Expressionism and the vibrant American art scene influenced his artistic development. After returning to Rome in the summer of 1954, Dorazio combined these experiences with his own explorations of color and line, which he had already begun in the 1940s. This gave rise to a distinctive abstract visual language in which the line increasingly took center stage in his painting. Dorazio moved away from the vivid expressiveness of his earlier works and developed compositions in which gestural lines and rhythmic patterns define the picture plane. He approached this new pictorial structure through an interplay of movement, color, and light.

1958 - Vanitosa Pastorale
Scores of brushstrokes overlap and intertwine on the canvas. They do not form a fluid network; rather, they are groupings that vary in hue and luminosity, their density and rhythm evoking a sense of spatial depth and motion, creating an image that is both orderly and vibrating. During this period, Piero Dorazio evolved a form of structural composition that would remain a constant feature throughout his subsequent œuvre, albeit in a formally more rigorously constructed manner. In "Vanitosa pastorale," Dorazio explores the potential of painting without depicting objects but rather focusing on the relationships between color, light, line, and space themselves. The title blends two key themes in art history: "Vanitas" (transience) and the "Pastorale" (shepherd's idyll). Dorazio also repeatedly engaged very critically with the contemporary developments of the respective art movements. In a letter dated October 25, 1963, he wrote to Will Grohmann: "Art is a rare bird and perches wherever it pleases; you can't get rid of it, and if you chase it away, it comes back and perches behind you. [...] We hoped that some people here would have understood that (sic) modern art did not need to be artificially conflated with politics or with prefabricated theories. If one were to let it unfold on its own, it would progress all by itself – even as a moral or political statement."

In this light, Dorazio's exploration of light and shadow can be understood as an interplay of dynamic elements – an idea that evolves independently and, in a figurative sense, also reflects a social stance. This concept can also be applied to the painting's linear structure: the individual lines retain their autonomy while simultaneously functioning within an overarching context. [EH]



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VICTOR VASARELY

1906 Pécs – 1997 Annet-sur-Marne near Paris

MÉH. 1981-1990.

Acrylic on canvas.
Signed in bottom center. Signed twice on the reverse, as well as dated, titled, inscribed "1466" and with the dimensions.
240 x 225 cm (94.4 x 88.5 in). [AR]

Accompanied by a certificate of authenticity issued by Victor Vasarely, Annet-sur-Marne, dated February 6, 1990. Here dated "1981–90."
According to Pierre Vasarely, the work dates from 1989.

Called up: December 4, 2026 – ca. 6.58 pm ± 20 min.

€ 150.000 – 200.000 (R7/D/F)
$ 168,000 – 224,000

PROVENANCE

· Private collection, Hesse.

· Private collection, Hesse.

MONUMENTAL A psychedelic, illusionistic visual experience in a breathtaking large format

OPTICAL ILLUSION Color, format, and forms combine to create Vasarely's famous optical play

PIONEER He is considered one of the co-founders and most important representatives of Op Art

MUSEUM QUALITY His works are featured in major museums such as the Guggenheim Museum, New York, the Saint Louis Art Museum, and the Museum of Modern Art, New York

"Master of Deception"

Die Zeit, 20.3.2019

"Master of Optical Illusions"

Süddeutsche Zeitung, 1.12.2019

Victor Vasarely – described as the "Master of Optical Illusions" (Süddeutsche Zeitung) or the "Master of Deception" (Die Zeit) – is recognized as a founding figure and leading exponent of Op Art. From the start of his career, he systematically explored human perception and developed a universal visual language, grounded in technology and science, intended to help democratize art. His idea of a visual alphabet, based on specific rules that allow for ever-changing compositions, not only challenged the prevalent notion of the "artist genius" but also aimed to give people access to art through a universally understandable visual language, even without cultural or historical knowledge.

This aspiration and the fundamental principle of his artistic practice are clearly evident in his work "MÉH." Against a black background that recalls the infinite expanse of the universe, he employs an extremely limited range of colors and forms to achieve the greatest possible effect. The basic geometric shape of the rectangle is maintained and varied strictly according to a few fundamental rules. He deliberately uses color and proportion to create a cube-like structure in the viewer's eye – one that appears to change shape depending on the viewer's angle, making them an active part of the artwork; an achievement only a few artists had accomplished and one that gained widespread recognition through Op Art.

In psychedelic-illusionistic works like this one, Victor Vasarely perfected his visual language of geometric grids, distorted lines, and contrasting color palettes in the 1980s. His employment of rhombuses, cubes, and hexagons is highly deliberate, designed to create the illusion of three-dimensionality, produce visual effects, and play tricks on the eye. The titles of his works, such as "Dirac" or "Photon," often reflect his lifelong fascination with physics, astrophysics, and geometry. The title "MÉH," on the other hand, likely traces back to Vasarely's Hungarian heritage and his engagement with the natural sciences. Translated into English, it means "bee" and, in the context of the composition, evokes a kind of systematized beehive in which the rules of geometry have taken hold. Vasarely himself, however, would likely counter this comparison by saying: "There are no tangible references to objects in my compositions, yet they radiate light!" (Victor Vasarely, in: Art of the 20th Century, Vol. II, Neuchâtel 1973) [AR]

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



VERSTEIGERUNGSBEDINGUNGEN

1. Allgemeines

1.1 Die Ketterer Kunst GmbH & Co. KG mit Sitz in München (im folgenden „Versteigerer") versteigert grundsätzlich als Kommissionär im eigenen Namen und für Rechnung der Einlieferer (im folgenden „Kommittenten"), die unbenannt bleiben. Im Eigentum des Versteigerers befindliche Gegenstände (Eigenware) werden im eigenen Namen und für eigene Rechnung versteigert. Auch für die Versteigerung dieser Eigenware gelten diese Versteigerungsbedingungen, insbesondere ist auch hierfür das Aufgeld (unten Ziff. 5.5) zu entrichten.

1.2 Die Versteigerung wird durch eine natürliche Person, die im Besitz einer Versteigerungserlaubnis ist, durchgeführt; die Bestimmung dieser Person obliegt dem Versteigerer. Der Versteigerer bzw. der Auktionator ist berechtigt geeignete Vertreter gemäß § 47 GewO einzusetzen, die die Auktion durchführen. Ansprüche aus der Versteigerung und im Zusammenhang mit dieser bestehen nur gegenüber dem Versteigerer.

1.3 Der Versteigerer behält sich vor, Katalognummern zu verbinden, zu trennen, in einer anderen als der im Katalog vorgesehenen Reihenfolge aufzurufen oder zurückzuziehen.

1.4 Sämtliche zur Versteigerung kommenden Objekte können vor der Versteigerung beim Versteigerer besichtigt werden. Dies gilt auch bei der Teilnahme an Auktionen, bei denen der Bieter zusätzlich per Internet mitbieten kann (so genannten Live-Auktionen). Ort und Zeit kann der jeweiligen Ankündigung im Internetauftritt des Versteigerers entnommen werden. Ist dem Bieter (insbesondere dem Bieter in einer Live- Auktion) die Besichtigung zeitlich nicht (mehr) möglich, da beispielsweise die Auktion bereits begonnen hat, so verzichtet er mit dem Bietvorgang auf sein Besichtigungsrecht.

1.5 Gemäß Geldwäschegesetz (GwG) ist der Versteigerer verpflichtet, den Erwerber bzw. den an einem Erwerb Interessierten sowie ggf. einen für diese auftretenden Vertreter und den „wirtschaftlich Berechtigten" i.S.v. § 3 GwG zum Zwecke der Auftragsdurchführung zu identifizieren sowie die erhobenen Angaben und eingeholten Informationen aufzuzeichnen und aufzubewahren. Der vorbezeichnete Erwerber bzw. zum Erwerb Interessierte, bzw. dessen Vertreter sind hierbei zur Mitwirkung verpflichtet, insbesondere zur Vorlage der erforderlichen Legitimationspapiere, insbesondere anhand eines inländischen oder nach ausländerrechtlichen Bestimmungen anerkannten oder zugelassenen Passes, Personalausweises oder Pass- oder Ausweisersatzes. Der Versteigerer ist berechtigt, sich hiervon eine Kopie unter Beachtung der datenschutzrechtlichen Bestimmungen zu fertigen. Bei juristischen Personen oder Personengesellschaften ist der Auszug aus dem Handels- oder Genossenschaftsregister oder einem vergleichbaren amtlichen Register oder Verzeichnis anzufordern. Der Erwerber, 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. Gesteigert wird nach Ermessen des Versteigerers, im Allgemeinen in 10 %-Schritten.

2.2 Der Versteigerer kann ein Gebot ablehnen; dies gilt insbesondere dann, wenn ein Bieter, der dem Versteigerer nicht bekannt ist oder mit dem eine Geschäftsverbindung noch nicht besteht, nicht spätestens bis zum Beginn der Versteigerung Sicherheit leistet. Ein Anspruch auf Annahme eines Gebotes besteht allerdings auch im Fall einer Sicherheitsleistung nicht.

2.3 Will ein Bieter Gebote im Namen eines anderen abgeben, muss er dies vor Versteigerungsbeginn unter Nennung von Namen und Anschriften des Vertretenen und unter Vorlage einer schriftlichen Vertretervollmacht mitteilen. Bei der Teilnahme als Telefonbieter oder als Bieter in einer Live-Auktion (vgl. Definition Ziffer 1.4) ist eine Vertretung nur möglich, wenn die Vertretervollmacht dem Versteigerer mindestens 24 Stunden vor Beginn der Versteigerung (= erster Aufruf) in Schriftform vorliegt. Anderenfalls haftet der Vertreter für sein Gebot, wie wenn er es in eigenem Namen abgegeben hätte, dem Versteigerer wahlweise auf Erfüllung oder Schadensersatz.

2.4 Ein Gebot erlischt außer im Falle seiner Ablehnung durch den Versteigerer dann, wenn die Versteigerung ohne Erteilung des Zuschlags geschlossen wird oder wenn der Versteigerer den Gegenstand erneut aufruft; ein Gebot erlischt nicht durch ein nachfolgendes unwirksames Übergebot.

2.5 Ergänzend gilt für schriftliche Gebote: Diese müssen spätestens am Tag der Versteigerung eingegangen sein und den Gegenstand unter Aufführung der Katalognummer und des gebotenen Preises, der sich als Zuschlagssumme ohne Aufgeld und Umsatzsteuer versteht, benennen; Unklarheiten oder Ungenauigkeiten gehen zu Lasten des Bieters.

Stimmt die Bezeichnung des Versteigerungsgegenstandes mit der angegebenen Katalognummer nicht überein, ist die Katalognummer für den Inhalt des Gebotes maßgebend. Der Versteigerer ist nicht verpflichtet, den Bieter von der Nichtberücksichtigung seines Gebotes in Kenntnis zu setzen. Jedes Gebot wird vom Versteigerer nur mit dem Betrag in Anspruch genommen, der erforderlich ist, um andere Gebote zu überbieten.

2.6 Der Zuschlag wird erteilt, wenn nach dreimaligem Aufruf eines Gebotes kein Übergebot abgegeben wird. Unbeschadet der Möglichkeit, den Zuschlag zu verweigern, kann der Versteigerer unter Vorbehalt zuschlagen; das gilt insbesondere dann, wenn der vom Kommittenten genannte Mindestzuschlagspreis nicht erreicht ist. In diesem Fall erlischt das Gebot mit Ablauf von 4 Wochen ab dem Tag des Zuschlags, es sei denn, der Versteigerer hat dem Bieter innerhalb dieser Frist die vorbehaltlose Annahme des Gebotes mitgeteilt.

2.7 Geben mehrere Bieter gleich hohe Gebote ab, kann der Versteigerer nach freiem Ermessen einem Bieter den Zuschlag erteilen oder durch Los über den Zuschlag entscheiden. Hat der Versteigerer ein höheres Gebot übersehen oder besteht sonst Zweifel über den Zuschlag, kann er bis zum Abschluss der Auktion nach seiner Wahl den Zuschlag zugunsten eines bestimmten Bieters wiederholen oder den Gegenstand erneut ausbieten; in diesen Fällen wird ein vorangegangener Zuschlag unwirksam.

2.8 Der Zuschlag verpflichtet zur Abnahme und Zahlung.

3. Besondere Bedingungen für schriftliche Angebote, Telefonbieter, Angebote in Textform und über das Internet, Teilnahme an Live-Auktionen, Nachverkauf

3.1 Der Versteigerer ist darum bemüht, schriftliche Angebote, Angebote in Textform, übers Internet oder fernmündliche Angebote, die erst am Tag der Versteigerung bei ihm eingehen und der Anbietende in der Versteigerung nicht anwesend ist, zu berücksichtigen. Der Anbietende kann jedoch keinerlei Ansprüche daraus herleiten, wenn der Versteigerer diese Angebote in der Versteigerung nicht mehr berücksichtigt, gleich aus welchem Grund.

3.2 Sämtliche Angebote in Abwesenheit nach vorausgegangener Ziffer, auch 24 Stunden vor Beginn der Versteigerung werden rechtlich grundsätzlich gleich behandelt wie Angebote aus dem Versteigerungssaal. Der Versteigerer übernimmt jedoch hierfür keinerlei Haftung.

3.3 Es ist grundsätzlich nach allgemeinem Stand der Technik nicht möglich, Soft- und Hardware vollständig fehlerfrei zu entwickeln und zu unterhalten. Ebenso ist es nicht möglich Störungen und Beeinträchtigungen im Internet und Telefonverkehr zu 100 % auszuschließen. Demzufolge kann der Versteigerer keine Haftung und Gewähr für die dauernde und störungsfreie Verfügbarkeit und Nutzung der Websites, der Internet- und der Telefonverbindung übernehmen, vorausgesetzt dass er diese Störung nicht selbst zu vertreten hat. Maßgeblich ist der Haftungsmaßstab nach Ziffer 10 dieser Bedingungen. Der Anbieter übernimmt daher unter diesen Voraussetzungen auch keine Haftung dafür, dass aufgrund vorbezeichneter Störung ggfls. keine oder nur unvollständige, bzw. verspätete Gebote abgegeben werden können, die ohne Störung zu einem Vertragsabschluss geführt hätten. Der Anbieter übernimmt demgemäß auch keine Kosten des Bieters, die ihm aufgrund dieser Störung entstanden sind. Der Versteigerer wird während der Versteigerung die ihm vertretbaren Anstrengungen unternehmen, den Telefonbieter unter der von ihm angegebenen Telefonnummer zu erreichen und ihm damit die Möglichkeit des telefonischen Gebots zu geben. Der Versteigerer ist jedoch nicht verantwortlich dafür, dass er den Telefonbieter unter der von ihm angegebenen Nummer nicht erreicht, oder Störungen in der Verbindung auftreten.

3.4 Es wird ausdrücklich darauf hingewiesen, dass Telefongespräche mit dem Telefonbieter während der Auktion zu Dokumentations- und Beweiszwecken aufgezeichnet werden können und ausschließlich zur Abwicklung des Auftrages bzw. zur Entgegennahme von Angeboten, auch wenn sie nicht zum Abschluss des Auftrages führen, verwendet werden können.

Sollte der Telefonbieter damit nicht einverstanden sein, so hat er spätestens zu Beginn des Telefonats den/die Mitarbeiter/-in darauf hinzuweisen.

Der Telefonbieter wird über diese in Ziffer 3.4 aufgeführten Modalitäten zusätzlich rechtzeitig vor Stattfinden der Versteigerung in Schrift- oder Textform, ebenso zu Beginn des Telefonats aufgeklärt.

3.5 Beim Einsatz eines Währungs(um)rechners (beispielsweise bei der Live-Auktion) wird keine Haftung für die Richtigkeit der Währungsumrechnung gegeben. Im Zweifel ist immer der jeweilige Gebotspreis in EURO maßgeblich.

3.6 Der Bieter in der Live Auktion verpflichtet sich, sämtliche Zugangsdaten zu seinem Benutzerkonto geheim zu halten und hinreichend vor dem Zugriff durch Dritte zu sichern. Dritte Personen sind sämtliche Personen mit Ausnahme des Bieters selbst. Der Versteigerer ist unverzüglich zu informieren, wenn der Bieter Kenntnis davon erlangt, dass Dritte die Zugangsdaten des Bieters missbraucht haben. Der Bieter haftet für sämtliche Aktivitäten, die unter Verwendung seines Benutzerkontos durch Dritte vorgenommen werden, wie wenn er diese Aktivität selbst vorgenommen hätte.

3.7 Angebote nach der Versteigerung, der so genannte Nachverkauf, sind möglich. Sie gelten, soweit der Einlieferer dies mit dem Versteigerer vereinbart hat, als Angebote zum Abschluss eines Kaufvertrages im Nachverkauf. Ein Vertrag kommt erst zustande, wenn der Versteigerer dieses Angebot annimmt. Die Bestimmungen dieser Versteigerungsbedingungen gelten entsprechend, sofern es sich nicht ausschließlich um Bestimmungen handelt, die den auktionsspezifischen Ablauf innerhalb einer Versteigerung betreffen.

4. Gefahrenübergang / Kosten der Übergabe und Versendung

4.1 Mit Erteilung des Zuschlags geht die Gefahr, insbesondere die Gefahr des zufälligen Untergangs und der zufälligen Verschlechterung des Versteigerungsgegenstandes auf den Käufer über, der auch die Lasten trägt.

4.2 Die Kosten der Übergabe, der Abnahme und der Versendung nach einem anderen Ort als dem Erfüllungsort trägt der Käufer, wobei der Versteigerer nach eigenem Ermessen Versandart und Versandmittel bestimmt.

4.3 Ab dem Zuschlag lagert der Versteigerungsgegenstand auf Rechnung und Gefahr des Käufers beim Versteigerer, der berechtigt, aber nicht verpflichtet ist, eine Versicherung abzuschließen oder sonstige wertsichernde Maßnahmen zu treffen. Er ist jederzeit berechtigt, den Gegenstand bei einem Dritten für Rechnung des Käufers einzulagern; lagert der Gegenstand beim Versteigerer, kann dieser Zahlung eines üblichen Lagerentgelts (zzgl. Bearbeitungskosten) verlangen.

5. Kaufpreis / Fälligkeit / Abgaben

5.1 Der Kaufpreis ist mit dem Zuschlag (beim Nachverkauf, vgl. Ziffer 3.7, mit der Annahme des Angebots durch den Versteigerer) fällig. Während oder unmittelbar nach der Auktion ausgestellte Rechnungen bedürfen der Nachprüfung; Irrtum vorbehalten.

5.2 Zahlungen des Käufers sind grundsätzlich nur durch Überweisung an den Versteigerer auf das von ihm angegebene Konto zu leisten. Die Erfüllungswirkung der Zahlung tritt erst mit endgültiger Gutschrift auf dem Konto des Versteigerers ein.

Alle Kosten und Gebühren der Überweisung (inkl. der dem Versteigerer abgezogenen Bankspesen) gehen zu Lasten des Käufers, soweit gesetzlich zulässig und nicht unter das Verbot des § 270a BGB fallend.

5.3 Es wird, je nach Vorgabe des Einlieferers, differenz- oder regelbesteuert verkauft. Die Besteuerungsart kann vor dem Kauf erfragt werden. Sie ist auch bei den jeweiligen Objekten angegeben, im Katalog mit den Buchstaben „D" für Differenzbesteuerung und „R" für Regelbesteuerung gekennzeichnet.

5.4 Besteuerung

5.4.1 Der Zuschlagspreis (Hammerpreis) versteht sich bei der Regelbesteuerung zuzüglich der gesetzlichen Umsatzsteuer, deren Höhe sich nach der steuerlichen Einordnung des jeweiligen Kunstwerks richtet (vgl. Ziffer 5.4.2).

5.4.2 Abhängig von Art und Beschaffenheit des Werkes kann entweder der ermäßigte Umsatzsteuersatz von 7 % (z. B. für gedruckte Bücher und bestimmte Originalkunstwerke i. S. d. § 12 Abs. 2 Nr. 1 UStG i.V.m. Anlage 2) oder der Regelsteuersatz von 19 % zur Anwendung kommen.

5.4.3 Der jeweils zutreffende Umsatzsteuersatz ist im Katalog bzw. Online-Angebot individuell ausgewiesen.

5.4.4 Bei Anwendung der Differenzbesteuerung nach § 25a UStG erfolgt kein gesonderter Umsatzsteuerausweis. In diesen Fällen ist die jeweils gültige gesetzliche Umsatzsteuer von derzeit 19 % im Kaufpreis enthalten,

5.5 Käuferaufgeld

5.5.1 Gegenstände, die im Katalog mit „D" gekennzeichnet sind, unterliegen der Differenzbesteuerung. Bei der Differenzbesteuerung wird pro Einzelobjekt zusätzlich ein Aufgeld, wie folgt erhoben:

– Zuschlagspreis bis 2.000.000 Euro: hieraus Aufgeld 34 %.

– Auf den Teil des Zuschlagspreises, der 2.000.000 Euro übersteigt, wird ein Aufgeld von 29 % berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 2.000.000 Euro anfällt, hinzuaddiert.

– 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, hinzuaddiert.

5.5.2 Gegenstände, die im Katalog mit „N" gekennzeichnet sind, wurden zum Verkauf in die EU eingeführt. Diese werden differenzbesteuert angeboten. Bei diesen wird zusätzlich zum Aufgeld die vom Versteigerer veräußerte Einfuhrumsatzsteuer in Höhe von derzeit 19 % der Rechnungssumme erhoben.

5.5.3 Bei im Katalog mit „R" gekennzeichneten Gegenstände wird Regelbesteuerung vorgenommen. Demgemäß besteht der Kaufpreis aus Zuschlagspreis und einem Aufgeld pro Einzelobjekt, das wie folgt erhoben wird:

– Zuschlagspreis bis 2.000.000 Euro: hieraus Aufgeld 29 %.

– Auf den Teil des Zuschlagspreises, der 2.000.000 Euro übersteigt, wird ein Aufgeld von 23 % erhoben und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 2.000.000 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 jeweils gesetzliche Umsatzsteuer, siehe Ziffer 5.4.2, erhoben.

Für Unternehmer, die zum Vorsteuerabzug berechtigt sind, kann die Regelbesteuerung angewendet werden.

5.6 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 Versteigerer gemäß §26 UrhG anfallenden und abzuführenden Folgerechtsvergütung 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 Veräußerungserlöses 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 Weiterveräußerung beträgt höchstens 12.500 Euro.

5.7 Ausfuhrlieferungen in EU-Länder sind bei Vorlage der VAT-Nummer von der Umsatzsteuer befreit. Ausfuhrlieferungen in Drittländer (außerhalb der EU) sind von der Mehrwertsteuer befreit; werden die ersteigerten Gegenstände vom Käufer ausgeführt, wird diesem die Umsatzsteuer erstattet, sobald dem Versteigerer der Ausfuhrnachweis vorliegt.

6. Vorkasse, Eigentumsvorbehalt

6.1 Der Versteigerer ist nicht verpflichtet, den Versteigerungsgegenstand vor Bezahlung aller vom Käufer geschuldeten Beträge herauszugeben.

6.2 Das Eigentum am Kaufgegenstand geht erst mit vollständiger Bezahlung des geschuldeten Rechnungsbetrags auf den Käufer über. Falls der Käufer den Kaufgegenstand zu einem Zeitpunkt bereits weiterveräußert hat, zu dem er den 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 Versteigerer ab. Der Versteigerer nimmt diese Abtretung an.

6.3 Ist der Käufer eine juristische Person des öffentlichen Rechts, ein öffentlich-rechtliches Sondervermögen oder ein Unternehmer, der bei Abschluss des Kaufvertrages in Ausübung seiner gewerblichen oder selbständigen beruflichen Tätigkeit handelt, bleibt der Eigentumsvorbehalt auch bestehen für Forderungen des Versteigerers gegen den Käufer aus der laufenden Geschäftsbeziehung und weiteren Versteigerungsgegenständen bis zum Ausgleich von im Zusammenhang mit dem Kauf zustehenden Forderungen.

7. Aufrechnungs- und Zurückbehaltungsrecht

7.1 Der Käufer kann gegenüber dem Versteigerer nur mit unbestrittenen oder rechtskräftig festgestellten Forderungen aufrechnen.

7.2 Zurückbehaltungsrechte des Käufers sind ausgeschlossen. Zurückbehaltungsrechte des Käufers, der nicht Unternehmer i.S.d. § 14 BGB ist, sind nur dann ausgeschlossen, soweit sie nicht auf demselben Vertragsverhältnis beruhen.

8. Zahlungsverzug, Rücktritt, Ersatzansprüche des Versteigerers

8.1 Befindet sich der Käufer mit einer Zahlung in Verzug, kann der Versteigerer unbeschadet weitergehender Ansprüche Verzugszinsen in Höhe des banküblichen Zinssatzes für offene Kontokorrentkredite verlangen, mindestens jedoch in Höhe des jeweiligen gesetzlichen Verzugszins nach §§ 288, 247 BGB. Mit dem Eintritt des Verzugs werden sämtliche Forderungen des Versteigerers sofort fällig.

8.2 Verlangt der Versteigerer wegen der verspäteten Zahlung Schadensersatz statt der Leistung und wird der Gegenstand nochmals versteigert, so haftet der ursprüngliche Käufer, dessen Rechte aus dem vorangegangenen Zuschlag erlöschen, auf den dadurch entstandenen Schaden, wie z.B. Lagerhaltungskosten, Ausfall und entgangenen Gewinn. Er hat auf einen eventuellen Mehrerlös, der auf der nochmaligen Versteigerung erzielt wird, keinen Anspruch und wird auch zu einem weiteren Gebot nicht zugelassen.

8.3 Der Käufer hat seine Erwerbung unverzüglich, spätestens 1 Monat nach Zuschlag, beim Versteigerer abzuholen. Gerät er mit dieser Verpflichtung in Verzug und erfolgt eine Abholung trotz erfolgloser Fristsetzung nicht, oder verweigert der Käufer ernsthaft und endgültig die Abholung, kann der Versteigerer vom Kaufvertrag zurücktreten und Schadensersatz verlangen mit der Maßgabe, dass er den Gegenstand nochmals versteigern und seinen Schaden in derselben Weise wie bei Zahlungsverzug des Käufers geltend machen kann, ohne dass dem Käufer ein Mehrerlös aus der erneuten Versteigerung zu steht. Darüber hinaus schuldet der Käufer im Verzug auch angemessenen Ersatz aller durch den Verzug bedingter Beitreibungskosten.

8.4 Der Versteigerer ist berechtigt vom Vertrag zurücktreten, wenn sich nach Vertragsschluss herausstellt, dass er aufgrund einer gesetzlichen Bestimmung oder behördlichen Anweisung zur Durchführung des Vertrages nicht berechtigt ist bzw. war oder ein wichtiger Grund besteht, der die Durchführung des Vertrages für den Versteigerer auch unter Berücksichtigung der berechtigten Belange des Käufers unzumutbar werden lässt. Ein solcher wichtiger Grund liegt insbesondere vor bei Anhaltspunkten für das Vorliegen von Tatbeständen nach den §§ 1 Abs. 1 oder 2 des Geschäfts i.S.d. Geldwäschegesetzes (GwG) oder bei fehlender, unrichtiger oder unvollständiger Offenlegung von Identität und wirtschaftlichen Hintergründen des Geschäfts i.S.d. Geldwäschegesetzes (GwG) sowie unzureichender Mitwirkung bei der Erfüllung der aus dem Geldwäschegesetz (GwG) folgenden Pflichten, unabhängig ob durch den Käufer oder den Einlieferer. Der Versteigerer wird sich ohne schuldhaftes Zögern um Klärung bemühen, sobald er von den zum Rücktritt berechtigten Umständen Kenntnis erlangt.

9. Gewährleistung

9.1 Sämtliche zur Versteigerung gelangenden Gegenstände können vor der Versteigerung besichtigt und geprüft werden. Sie sind gebraucht und werden ohne Haftung des Versteigerers für Sachmängel und unter Ausschluss jeglicher Gewährleistung zugeschlagen. Der Versteigerer verpflichtet sich jedoch gegenüber dem Käufer bei Sachmängeln, welche den Wert oder die Tauglichkeit des Objekts aufheben oder nicht unerheblich mindern und die der Käufer ihm gegenüber innerhalb von 12 Monaten nach Zuschlag geltend macht, seine daraus resultierenden Ansprüche gegenüber dem Einlieferer abzutreten, bzw., sollte der Käufer das Angebot auf Abtretung nicht annehmen, selbst gegenüber dem Einlieferer geltend zu machen. Im Falle erfolgreicher Inanspruchnahme des Einlieferers durch den Versteigerer, kehrt der Versteigerer dem Käufer den daraus erzielten Betrag bis ausschließlich zur Höhe des Zuschlagspreises Zug um Zug gegen Rückgabe des Gegenstandes aus. Zur Rückgabe des Gegenstandes ist der Käufer gegenüber dem Versteigerer dann nicht verpflichtet, wenn der Versteigerer selbst im Rahmen der Geltendmachung der Ansprüche gegenüber dem Einlieferer, oder einem sonstigen Berechtigten nicht zur Rückgabe des Gegenstandes verpflichtet ist. Diese Rechte (Abtretung oder Inanspruchnahme des Einlieferers und Auskehrung des Erlöses) stehen dem Käufer nur zu, soweit er die Rechnung des Versteigerers vollständig bezahlt hat. Zur Wirksamkeit der Geltendmachung eines Sachmangels gegenüber dem Versteigerer ist seitens des Käufers die Vorlage eines Gutachtens eines anerkannten Sachverständigen (oder des Erstellers des Werkverzeichnisses, der Erklärung des Künstlers selbst oder der Stiftung des Künstlers) erforderlich, welches den Mangel nachweist. Der Käufer bleibt zur Entrichtung des Aufgeldes als Dienstleistungsentgelt verpflichtet.

9.2 Die gebrauchten Sachen werden in einer öffentlichen Versteigerung 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 Werk ersteigert, das eine gebrauchte Sache darstellt, finden die Vorschriften des Verbrauchsgüterkaufs, also die Vorschriften der §§ 474 ff. BGB auf diesen Kauf keine Anwendung.

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 Dienstleistungen anbietet und zwar in einem vom Versteigerer durchgeführten, 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 teilgenommen 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 gegenüber einem Verbraucher.

9.3 Die nach bestem Wissen und Gewissen erfolgten Katalogbeschreibungen und –abbildungen, sowie Darstellungen in sonstigen Medien des Versteigerers (Internet, sonstige Bewerbungen u.a.) begründen keine Garantie und sind keine vertraglich vereinbarten Beschaffenheiten i.S.d. § 434 BGB, sondern dienen lediglich der Information des Bieters/Käufers, es sei denn, eine Garantie wird vom Versteigerer für die entsprechende Beschaffenheit bzw. Eigenschaft ausdrücklich und schriftlich übernommen. Dies gilt auch für Expertisen. Die im Katalog und Beschreibungen in sonstigen Medien (Internet, sonstige Bewerbungen u.a.) des Versteigerers angegebenen Schätzpreise dienen - ohne Gewähr für die Richtigkeit - lediglich als Anhaltspunkt für den Verkehrswert der zu versteigernden Gegenstände. Die Tatsache der Begutachtung durch den Versteigerer als solche stellt keine Beschaffenheit bzw. Eigenschaft des Kaufgegenstands dar.

9.4 In manchen Auktionen (insbesondere bei zusätzlichen Live-Auktionen) können Video- oder Digitalabbildungen der Kunstobjekte erfolgen. Hierbei können Fehler bei der Darstellung in Größe, Qualität, Farbgebung u.ä. alleine durch die Bildwiedergabe entstehen. Hierfür kann der Versteigerer keine Gewähr und keine Haftung übernehmen. Ziffer 10 gilt entsprechend.

10. Haftung

Schadensersatzansprüche des Käufers gegen den Versteigerer, seine gesetzlichen Vertreter, Arbeitnehmer, Erfüllungs- oder Verrichtungsgehilfen sind - gleich aus welchem Rechtsgrund und auch im Fall des Rücktritts des Versteigerers nach Ziff. 8.4 - ausgeschlossen. Dies gilt nicht für Schäden, die auf einem vorsätzlichen oder grob fahrlässigen Verhalten des Versteigerers, seiner gesetzlichen Vertreter oder seiner Erfüllungsgehilfen beruhen. Ebenfalls gilt der Haftungsausschluss nicht bei der Übernahme einer Garantie oder der fahrlässigen Verletzung vertragswesentlicher Pflichten, jedoch in letzterem Fall der Höhe nach beschränkt auf die bei Vertragsschluss vorhersehbaren und vertragstypischen Schäden. Die Haftung des Versteigerers für Schäden aus der Verletzung des Lebens, des Körpers oder der Gesundheit bleibt unberührt.

11. Datenschutz

Auf die jeweils gültigen Datenschutzbestimmungen des Versteigerers wird ausdrücklich hingewiesen. Sie finden sich sowohl im jeweiligen Auktionskatalog veröffentlicht, als auch als Aushang im Auktionssaal und im Internet veröffentlicht unter www.kettererkunst.de/datenschutz/index.php. Sie sind Vertragsbestandteil und Grundlage jedes geschäftlichen Kontaktes, auch in der Anbahnungsphase.

12. Schlussbestimmungen

12.1 Fernmündliche Auskünfte des Versteigerers während oder unmittelbar nach der Auktion über die Versteigerung betreffende Vorgänge - insbesondere Zuschläge und Zuschlagspreise - sind nur verbindlich, wenn sie schriftlich bestätigt werden.

12.2 Mündliche Nebenabreden bedürfen zu ihrer Wirksamkeit der Schriftform. Gleiches gilt für die Aufhebung des Schriftformerfordernisses.

12.3 Im Geschäftsverkehr mit Kaufleuten, mit juristischen Personen des öffentlichen Rechts und mit öffentlichem-rechtlichem Sondervermögen wird zusätzlich vereinbart, dass Erfüllungsort und Gerichtsstand München ist. München ist ferner stets dann Gerichtsstand, wenn der Käufer keinen allgemeinen Gerichtsstand im Inland hat.

12.4 Für die Rechtsbeziehungen zwischen dem Versteigerer und dem Bieter/Käufer gilt das Recht der Bundesrepublik Deutschland unter Ausschluss des UN-Kaufrechts.

12.5 Streitbeilegungsverfahren:

Der Anbieter ist weder gesetzlich verpflichtet noch freiwillig einem Streitbeilegungsverfahren (z.B. Art. 36 Abs. 1 Verbraucherstreitbeilegungsgesetz (VSBG)) vor einer Verbraucherschlichtungsstelle beigetreten und somit auch nicht bereit an einem solchen Verfahren teilzunehmen.

12.6 Sollten eine oder mehrere Bestimmungen dieser Versteigerungsbedingungen unwirksam sein oder werden, bleibt die Gültigkeit der übrigen Bestimmungen davon unberührt. Es gilt § 306 Abs. 2 BGB.

12.7 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 ausschließlich auf deutsches Recht ankommt.

(Stand: 10/2025)

DATENSCHUTZERKLÄRUNG

Ketterer Kunst GmbH & Co. KG München

Anwendungsbereich:

Nachfolgende Regelungen zum Datenschutz erläutern den Umgang mit Ihren personenbezogenen Daten und deren Verarbeitung für unsere Dienstleistungen, die wir Ihnen einerseits von uns anbieten, wenn Sie Kontakt mit uns aufnehmen und die Sie uns andererseits bei der Anmeldung mitteilen, wenn Sie unsere weiteren Leistungen in Anspruch nehmen.

Verantwortliche Stelle:

Verantwortliche Stelle im Sinne der DSGVO* und sonstigen datenschutzrelevanten Vorschriften ist:

Ketterer Kunst GmbH & Co. KG
Joseph-Wild-Str. 18, D-81829 München

Sie erreichen uns postalisch unter der obigen Anschrift, oder telefonisch unter: +49 89 55 244-0
per Fax unter: +49 89 55 244-166
per E-Mail unter: infomuenchen@kettererkunst.de

Begriffsbestimmungen nach der DSGVO für Sie transparent erläutert:

Personenbezogene Daten

Personenbezogene Daten sind alle Informationen, die sich auf eine identifizierte oder identifizierbare natürliche Person (im Folgenden „betroffene Person") beziehen. Als identifizierbar wird eine natürliche Person angesehen, die direkt oder indirekt, insbesondere mittels Zuordnung zu einer Kennung wie einem Namen, zu einer Kennnummer, zu Standortdaten, zu einer Online-Kennung oder zu einem oder mehreren besonderen Merkmalen, die Ausdruck der physischen, physiologischen, genetischen, psychischen, wirtschaftlichen, kulturellen oder sozialen Identität dieser natürlichen Person sind, identifiziert werden kann.

Verarbeitung Ihrer personenbezogenen Daten

Verarbeitung ist jeder mit oder ohne Hilfe automatisierter Verfahren ausgeführte Vorgang oder jede solche Vorgangsreihe im Zusammenhang mit personenbezogenen Daten wie das Erheben, das Erfassen, die Organisation, das Ordnen, die Speicherung, die Anpassung oder Veränderung, das Auslesen, das Abfragen, die Verwendung, die Offenlegung durch Übermittlung, Verbreitung oder eine andere Form der Bereitstellung, den Abgleich oder die Verknüpfung, die Einschränkung, das Löschen oder die Vernichtung.

Einwilligung

Einwilligung ist jede von der betroffenen Person freiwillig für den bestimmten Fall in informierter Weise und unmissverständlich abgegebene Willensbekundung in Form einer Erklärung oder einer sonstigen eindeutigen bestätigenden Handlung, mit der die betroffene Person zu verstehen gibt, dass sie mit der Verarbeitung der sie betreffenden personenbezogenen Daten einverstanden ist.

Diese benötigen wir von Ihnen dann zusätzlich – wobei deren Abgabe von Ihnen völlig freiwillig ist - für den Fall, dass wir Sie nach personenbezogenen Daten fragen, die entweder für die Erfüllung eines Vertrages oder zur Durchführung vorvertraglicher Maßnahmen nicht erforderlich sind, oder auch die anderen Erlaubnistatbestände des Art. 6 Abs. 1 Satz 1 lit c) – f) DSGVO nicht gegeben wären.

Sollte eine Einwilligung erforderlich sein, werden wir Sie **gesondert** darum bitten. Sollten Sie diese Einwilligung nicht abgeben, werden wir selbstverständlich solche Daten keinesfalls verarbeiten.

Personenbezogene Daten, die Sie uns für die Erfüllung eines Vertrages oder zur Durchführung vorvertraglicher Maßnahmen geben, die hierfür erforderlich sind und die wir entsprechend dafür verarbeiten, sind beispielsweise

- Ihre Kontaktdaten wie Name, Anschrift, Telefon, Fax, E-Mail, Steuernummer u.a., und soweit für finanzielle Transaktionen erforderlich, Finanzinformationen, wie Kreditkarten- oder Bankdaten;
- Versand- und Rechnungsdaten, Angaben welche Versteuerungsart Sie wünschen (Regel- oder Differenzbesteuerung) und andere Informationen, die Sie für den Erwerb, das Anbieten bzw. sonstiger Leistungen unseres Hauses oder den Versand eines Objektes 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: Ausweiskopie, Handelsregisterauszug, Rechnungskopie, Beantwortung von zusätzlichen Fragen, um Ihre Identität oder die Eigentumsverhältnisse an einem von Ihnen angebotenen Objekte überprüfen zu können). Teilweise sind wir dazu auch gesetzlich verpflichtet, vgl. § 2 Abs. 1 Ziffer 16 GwG und dies bereits schon in einem vorvertraglichen Stadium.

Gleichzeitig sind wir im Rahmen der Vertragsabwicklung und zur Durchführung vertragsanbahnender Maßnahmen berechtigt, andere ergänzende Informationen von Dritten einzuholen (z.B.: Wenn Sie Verbindlichkeiten bei uns eingehen, so sind wir generell berechtigt Ihre Kreditwürdigkeit im gesetzlich erlaubten Rahmen über eine Wirtschaftsauskunftei überprüfen zu lassen. Diese Erforderlichkeit ist insbesondere durch die Besonderheit des Auktionshandels gegeben, da Sie mit Ihrem Gebot und dem Zuschlag dem Vorbieter die Möglichkeit nehmen, das Kunstwerk zu erstehen. Damit kommt Ihrer Bonität, über die wir stets höchste Verschwiegenheit bewahren, größte Bedeutung zu.).

Registrierung/Anmeldung/Angabe von personenbezogenen Daten bei Kontaktaufnahme

Sie haben die Möglichkeit, sich bei uns direkt (im Telefonat, postalisch, per E-Mail oder per Fax), oder auf unseren Internetseiten unter Angabe von personenbezogenen Daten zu registrieren.

So z.B. wenn Sie an Internetauktionen teilnehmen möchten oder/und sich für bestimmte Kunstwerke, Künstler, Stilrichtungen, Epochen u.a. interessieren, oder uns bspw. Kunstobjekte zum Kauf oder Verkauf anbieten wollen.

Welche personenbezogenen Daten Sie dabei an uns übermitteln, ergibt sich aus der jeweiligen Eingabemaske, die wir für die Registrierung bzw. Ihre Anfragen verwenden, oder den Angaben, um die wir Sie bitten, oder die Sie uns freiwillig übermitteln. Die von Ihnen hierfür freiwillig ein- bzw. angegebenen personenbezogenen Daten werden ausschließlich für die interne Verwendung bei uns und für eigene Zwecke erhoben und gespeichert.

Wir sind berechtigt die Weitergabe an einen oder mehrere Auftragsverarbeiter zu veranlassen, der die personenbezogenen Daten ebenfalls ausschließlich für eine interne Verwendung, die dem für die Verarbeitung Verantwortlichen zuzurechnen ist, nutzt.

Durch Ihre Interessenbekundung an bestimmten Kunstwerken, Künstlern, Stilrichtungen, Epochen, u.a., sei es durch Ihre oben beschriebene Teilnahme bei der Registrierung, sei es durch Ihr Interesse am Verkauf, der Einlieferung zu Auktionen, oder dem Ankauf, jeweils unter freiwilliger Angabe Ihrer personenbezogenen Daten, ist es uns gleichzeitig erlaubt, Sie über Leistungen unseres Hauses und Unternehmen, die auf dem Kunstmarkt in engem Zusammenhang mit unserem Haus stehen, zu benachrichtigen, sowie zu einem zielgerichteten Marketing und der Zusendung von Werbeangeboten auf Grundlage Ihres Profils per Telefon, Fax, postalisch oder E-Mail. Wünschen Sie dabei einen speziellen Benachrichtigungsweg, so werden wir uns gerne nach Ihren Wünschen richten, wenn Sie uns diese mitteilen. Stets werden wir aufgrund Ihrer vorbezeichneten Interessen, auch Ihren Teilnahmen an Auktionen, nach Art. 6 Abs. 1 lit (f) DSGVO abwägen, ob und wenn ja, mit welcher Art von Werbung wir an Sie herantreten dürfen (bspw.: Zusendung von Auktionskatalogen, Information über Sonderveranstaltungen, Hinweise zu zukünftigen oder vergangenen Auktionen, etc.).

Sie sind jederzeit berechtigt, dieser Kontaktaufnahme mit Ihnen gem. Art. 21 DSGVO zu **widersprechen** (siehe nachfolgend unter: „Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten").

Live-Auktionen

In sogenannten Live-Auktionen sind eine oder mehrere Kameras oder sonstige Bild- und Tonaufzeichnungsgeräte auf den Auktionator und die jeweiligen zur Versteigerung kommenden Kunstwerke gerichtet. Diese Daten sind zeitgleich über das Internet grds. für jedermann, der dieses Medium in Anspruch nimmt, zu empfangen. Ketterer Kunst trifft die bestmöglichsten Sorgfaltsmaßnahmen, dass hierbei keine Personen im Saal, die nicht konkret von Ketterer Kunst für den Ablauf der Auktion mit deren Einwilligung dazu bestimmt sind, abgebildet werden. Ketterer Kunst kann jedoch keine Verantwortung dafür übernehmen, dass Personen im Auktionssaal sich aktiv in das jeweilige Bild einbringen, in dem sie bspw. bewusst oder unbewusst ganz oder teilweise vor die jeweilige Kamera treten, oder sich durch das Bild bewegen. Für diesen Fall sind die jeweiligen davon betroffenen Personen durch ihre Teilnahme an bzw. ihrem Besuch an der öffentlichen Versteigerung mit der Verarbeitung ihrer personenbezogenen Daten in Form der Abbildung ihrer Person im Rahmen des Zwecks der Live-Auktion (Übertragung der Auktion mittels Bild und Ton) einverstanden.

Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten

Gemäß den Vorschriften der DSGVO stehen Ihnen insbesondere folgende Rechte zu:

- Recht auf unentgeltliche Auskunft über die zu Ihrer Person gespeicherten personenbezogenen Daten, das Recht eine Kopie dieser Auskunft zu erhalten, sowie die weiteren damit in Zusammenhang stehenden Rechte nach Art. 15 DSGVO.
- Recht auf unverzügliche Berichtigung nach Art. 16 DSGVO Sie betreffender unrichtiger personenbezogener Daten, ggfls. die Vervollständigung unvollständiger personenbezogener Daten – auch mittels einer ergänzenden Erklärung – zu verlangen.
- Recht auf unverzügliche Löschung („Recht auf Vergessenwerden") der Sie betreffenden personenbezogenen Daten, sofern einer der in Art. 17 DSGVO aufgeführten Gründe zutrifft und soweit die Verarbeitung nicht erforderlich ist.
- Recht auf Einschränkung der Verarbeitung, wenn eine der Voraussetzungen in Art. 18 Abs. 1 DSGVO gegeben ist.
- Recht auf Datenübertragbarkeit, wenn die Voraussetzungen in Art. 20 DSGVO gegeben sind.
- Recht auf jederzeitigen Widerspruch nach Art. 21 DSGVO aus Gründen, die sich aus Ihrer besonderen Situation ergeben, gegen die Verarbeitung Sie betreffender personenbezogener Daten, die aufgrund von Art. 6 Abs. 1 lit e) oder f) DSGVO erfolgt. Dies gilt auch für ein auf diese Bestimmungen gestütztes Profiling.

Beruht die Verarbeitung Ihrer personenbezogenen Daten auf einer Einwilligung nach Art. 6 Abs. 1 lit a) oder Art. 9 Abs. 2 lit a) DSGVO, so steht Ihnen zusätzlich ein Recht auf Widerruf nach Art. 7 Abs. 3 DSGVO zu. Vor einem Ansuchen auf entsprechende Einwilligung werden Sie von uns stets auf Ihr Widerrufsrecht hingewiesen.

Zur Ausübung der vorbezeichneten Rechte können Sie sich direkt an uns unter den zu Beginn angegebenen Kontaktdaten oder an unseren Datenschutzbeauftragten wenden. Ihnen steht es ferner frei, im Zusammenhang mit der Nutzung von Diensten der Informationsgesellschaft, ungeachtet der Richtlinie 2002/58/EG, Ihr Widerspruchsrecht mittels automatisierter Verfahren auszuüben, bei denen technische Spezifikationen verwendet werden.

Beschwerderecht nach Art. 77 DSGVO

Wenn Sie der Ansicht sind, dass die Verarbeitung der Sie betreffenden personenbezogenen Daten durch die Ketterer Kunst GmbH & Co. KG mit Sitz in München gegen die DSGVO verstößt, so haben Sie das Recht sich mit einer Beschwerde an die zuständige Stelle, in Bayern an das Bayerische Landesamt für Datenschutzaufsicht, Promenade 27 (Schloss), D - 91522 Ansbach zu wenden.

Datensicherheit

Wir legen besonders Wert auf eine hohe IT-Sicherheit, unter anderem durch eine aufwendige Sicherheitsarchitektur.

Datenspeicherzeitraum

Der Gesetzgeber schreibt vielfältige Aufbewahrungsfristen und -pflichten vor, so. z.B. eine 10-jährige Aufbewahrungsfrist (§ 147 Abs. 2 i. V. m. Abs. 1 Nr.1, 4 und 4a AO, § 14b Abs. 1 UStG) bei bestimmten Geschäftsunterlagen, wie z.B. für Rechnungen. Wir weisen auch darauf hin, dass die jeweilige Aufbewahrungsfrist bei Verträgen erst nach dem Ende der Vertragsdauer zu laufen beginnt. Wir erlauben uns auch den Hinweis darauf, dass wir im Falle eines Kulturgutes nach § 45 KGSG i.V.m. § 42 KGSG verpflichtet sind, Nachweise über die Sorgfaltsanforderungen aufzuzeichnen und hierfür bestimmte personenbezogene Daten für die Dauer von 30 Jahren aufzubewahren. Nach Ablauf der Fristen, die uns vom Gesetzgeber auferlegt werden, oder die zur Verfolgung oder die Abwehr von Ansprüchen (z.B. Verjährungsregelungen) nötig sind, werden die entsprechenden Daten routinemäßig gelöscht. Daten, die keinen Aufbewahrungsfristen und -pflichten unterliegen, werden gelöscht, wenn ihre Aufbewahrung nicht mehr zur Erfüllung der vertraglichen Tätigkeiten und Pflichten erforderlich ist. Stehen Sie zu uns in keinem Vertragsverhältnis, sondern haben uns personenbezogene Daten anvertraut, weil Sie bspw. über unsere Dienstleistungen informiert sein möchten, oder sich für einen Kauf oder Verkauf eines Kunstwerks interessieren, erlauben wir uns davon auszugehen, dass Sie mit uns so lange in Kontakt stehen möchten, wir also die hierfür uns übergebenen personenbezogenen Daten so lange verarbeiten dürfen, bis Sie dem aufgrund Ihrer vorbezeichneten Rechte aus der DSGVO widersprechen, eine Einwilligung widerrufen, von Ihrem Recht auf Löschung oder der Datenübertragung Gebrauch machen.

Wir weisen darauf hin, dass für den Fall, dass Sie unsere Internetdienste in Anspruch nehmen, hierfür unsere erweiterten Datenschutzerklärungen ergänzend gelten, die Ihnen in diesem Fall gesondert bekannt gegeben und transparent erläutert werden, sobald Sie diese Dienste in Anspruch nehmen.

*Verordnung (EU) 2016/679 des Europäischen Parlaments und des Rates vom 27. April 2016 zum Schutz natürlicher Personen bei der Verarbeitung personenbezogener Daten, zum freien Datenverkehr und zur Aufhebung der Richtlinie 95/46/EG (Datenschutz-Grundverordnung)

(Stand 5/2020)

TERMS OF PUBLIC AUCTION

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 5.5) 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 here presents 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 liveauction) 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 auctioneer 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 reaudit; 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 The sale is subject to differential or standard taxation depending on the consignor's requirements. The applicable type of taxation can be requested prior to the purchase; it is also indicated in the catalog. Objects marked "D" are subject to differential taxation, and objects marked "R" are subject to standard taxation.

5.4 Taxation

5.4.1 If standard taxation is applicable, the hammer price is subject to statutory sales tax, the amount of which depends on the object's tax classification (see section 5.4.2).

5.4.2 Depending on the type and nature of the work, the reduced sales tax rate of 7% (e.g., for printed books and specific original works of art within the meaning of Article 12 (2) Section 2 No. 1 of the German Sales Tax Act (UStG) in conjunction with Annex 2) or the standard tax rate of 19% may apply.

5.4.3 The applicable sales tax rate is specified in the catalog or online.

5.4.4 If differential taxation is applied in accordance with Article 25a of the German Sales Tax Act (UStG), no separate sales tax will be charged. If this is the case, the applicable statutory sales tax of 19% is included in the purchase price.

5.5 Buyer's premium

5.5.1 Objects marked with "D" in the catalog are subject to differential taxation.

If differential taxation is applied, an additional premium will be levied on each item as specified below:

– Hammer price up to 2,000,000 €: herefrom 34 % premium.

– The share of the hammer price exceeding 2,000,000 € is subject to a premium of 29 % and is added to the premium of the share of the hammer price up to 2,000,000 €.

– 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 €.

5.5.2 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 surcharge, they are also subject to the import turnover tax, advanced by the auctioneer, of currently 19 % of the invoice total.

5.5.3 Objects marked „R" in the catalog are subject to regular taxation. Accordingly, the purchasing price consists of the hammer price and a surcharge per single object calculated as follows:

– Hammer price up to 2,000,000 €: herefrom 29 % premium.

– The share of the hammer price exceeding 2,000,000 € is subject to a premium of 23 % and is added to the premium of the share of the hammer price up to 2,000,000 €.

– 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 individual statutory VAT is levied to the sum of hammer price and surcharge, (see section 5.4.2).

Regular taxation may be applied for contractors entitled to input tax reduction.

5.6 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.

5.7 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 transfer.

6.3 If the buyer is a legal entity under public law, a special fund under public law or an entrepreneur who, when concluding the purchase contract, is exercising his commercial or self-employed professional activity, the retention of title also applies to claims of the auctioneer against the buyer from the current business relationship and other auction items until the settlement of claims in connection with the purchase.

7. Right of offset- and retention

7.1 The buyer can only offset undisputed or legally binding claims against the auctioneer.

7.2 The buyer's rights of retention are excluded. Rights of retention of the buyer who is not an entrepreneur within the meaning of § 14 BGB (German Civil Code) are only excluded if they are not based on the same contractual relationship.

8. Delay in payment, Revocation, Claims for compensation

8.1 If the buyer is in default with a payment, the auctioneer can, regardless of further claims, demand interest for default at the usual bank interest rate for open overdrafts, but at least in the amount of the respective statutory interest on defaults according to §§ 288, 247 BGB (German Civil Code). With the occurrence of default, all claims of the auctioneer become due immediately.

8.2 If the auctioneer demands compensation instead of performance because of the late payment and if the item is auctioned again, the original buyer, whose rights from the previous bid expire, is liable for the damage caused as a result, such as storage costs, failure and lost profit. He has no claim to any additional proceeds realized in the repeated auction and is not permitted to make any further bids.

8.3 The buyer must collect his acquisition from the auctioneer immediately, at the latest 1 month after the bid has been accepted. If he defaults on this obligation and collection does not take place despite an unsuccessful deadline, or if the buyer seriously and finally refuses collection, the auctioneer can withdraw from the purchase contract and claim compensation with the proviso that he can auction the item again and compensate for his damage in the same way as in the event of default in payment by the buyer, without the buyer being entitled to additional proceeds from the new auction. In addition, the buyer also owes reasonable compensation for all collection costs caused by the delay.

8.4 The auctioneer is entitled to withdraw from the contract if it emerges after the conclusion of the contract that he is not or was not entitled to carry out the contract due to a legal provision or official instruction or there is an important reason,that makes the execution of the contract for the auctioneer, also under consideration of the legitimate interests of the buyer, unacceptable. Such an important reason exists in particular if there are indications of the existence of facts according to §§ 1 Para. 1 or 2 of the transaction in the sense of the Money Laundering Act (GwG) or in the case of missing, incorrect or incomplete disclosure of the identity and economic background of the transaction in the sense of the Money Laundering Act (GwG) as well as insufficient cooperation in the fulfillment of the obligations resulting from the Money Laundering Act (GwG), regardless of whether on the part of the buyer or the consignor. The auctioneer will seek clarification without negligent hesitation as soon as he becomes aware of the circumstances that justify the withdrawal.

9. Guarantee

9.1 All items to be auctioned can be viewed and inspected prior to the auction. The items are used and are being auctioned off without any liability on the part of the auctioneer for material defects and exclude any guarantee. However, in case of material defects which destroy or significantly reduce the value or the serviceability of the item and of which the purchaser notifies the auctioneer within 12 months of the acceptance of his bid, the auctioneer undertakes to assign any claim which it holds against the consignor or – should the purchaser decline this offer of assignment – to itself assert such claims against the consignor. In the case of a successful claim against the consignor by the auctioneer, the auctioneer pays the buyer the amount obtained up to the amount of the hammer price, step by step, against the return of the item. The buyer is not obliged to return the item to the auctioneer if the auctioneer itself is not obliged to return the item within the framework of asserting claims against the consignor or another entitled person. The buyer is only entitled to these rights (assignment or claim against the consignor and payment of the proceeds) if he has paid the auctioneer's invoice in full. In order for the assertion of a material defect to be effective against the auctioneer, the buyer must submit a report from a recognized expert (or the creator of the catalog raisonné, the artist's declaration or the artist's foundation), which proves the defect. The buyer remains obliged to pay the premium as a service fee.

9.2 The used items are sold in a public auction in which the bidder/ buyer can participate in person. If the bidder/buyer is also a consumer within the meaning of § 13 BGB (German Civil Code), he is expressly advised of the following:

Since he bids for an object that represents a used item in a public auction within the meaning of Section 312g Paragraph 2No. 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.

(As of October 2025)

DATA PRIVACY POLICY

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 vio lation 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

(As of May 2020)

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. **R7/D:** This object is sold subject to differential or regular taxation at a tax rate of 7 %.
4. **R19/D:** This object is sold subject to differential or regular taxation at a tax rate of 19 %.
5. **R7:** This object is sold subject to regular taxation at a tax rate of 7 %.
6. **R19:** This object is sold subject to regular taxation at a tax rate of 19 %.
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.
8. The Artprice Price Database provides auction results dating back to 1987 and, according to the company, currently includes auction data from over 700 auction houses worldwide.

Results

Results available from the first work day after the auction 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 612

1: 13; 2: 55; 3: 45; 4: 57; 5: 14; 6: 9; 7: 19; 8: 33, 47; 9: 36, 46; 10: 35; 11: 7, 34; 12: 32, 39; 13: 4, 12; 14: 38; 15: 24; 16: 21; 17: 59; 18: 60; 19: 28; 20: 2; 21: 31, 43, 50, 58; 22: 10; 23: 22; 24: 53; 25: 37; 26: 56; 27: 25; 28: 18; 29: 3; 30: 16; 31: 11; 32: 1, 15; 33: 20; 34: 54; 35: 40, 52; 36: 29; 37: 6; 38: 51; 39: 26; 40: 41, 44; 41: 23; 42: 8, 17, 27, 48, 49; 43: 5; 44: 42; 45: 30

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- Register to get more information about the auctions

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Modern & Contemporary Art

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LYONEL FEININGER
Paar. 1908.
Ink.
€ 7.000 – 9.000
Kropatscheck Collection



FRIEDRICH KARL GOTSCH
Katingsiel. 1926.
Oil on burlap.
€ 10.000 – 15.000
Manke Collection



HERMANN MAX PECHSTEIN
Zwiesprache. 1920.
Woodcut in colors.
€ 4.000 – 6.000
Manke Collection



LAMBERT MARIA WINTERSBERGER
Portrait mit Dornenlandschaft. 1977.
Oil on canvas.
€ 3.000 – 4.000



CLAUS OTTO PAEFFGEN
Untitled (Mike Tyson). 1994.
Acrylic on canvas.
€ 15.000 – 20.000



ELLA KRUGLYANSKAYA
Green One. 2014.
Flashe on thin cardboard.
€ 5.000 – 7.000

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Our expertise covers everything from analysis and evaluation to creating a customized sales strategy and presenting your collection on the international art market.

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We'll get you the best offer!

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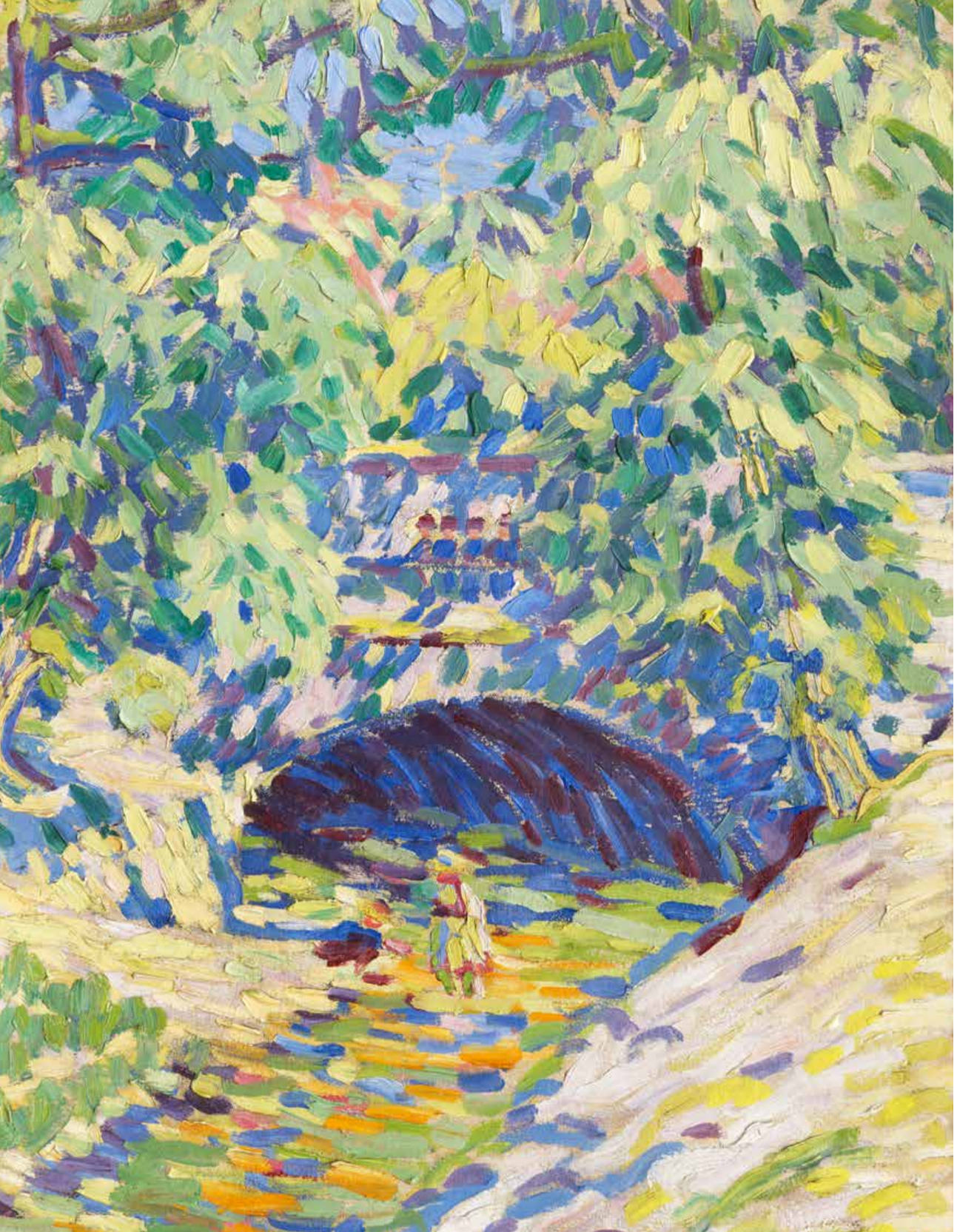
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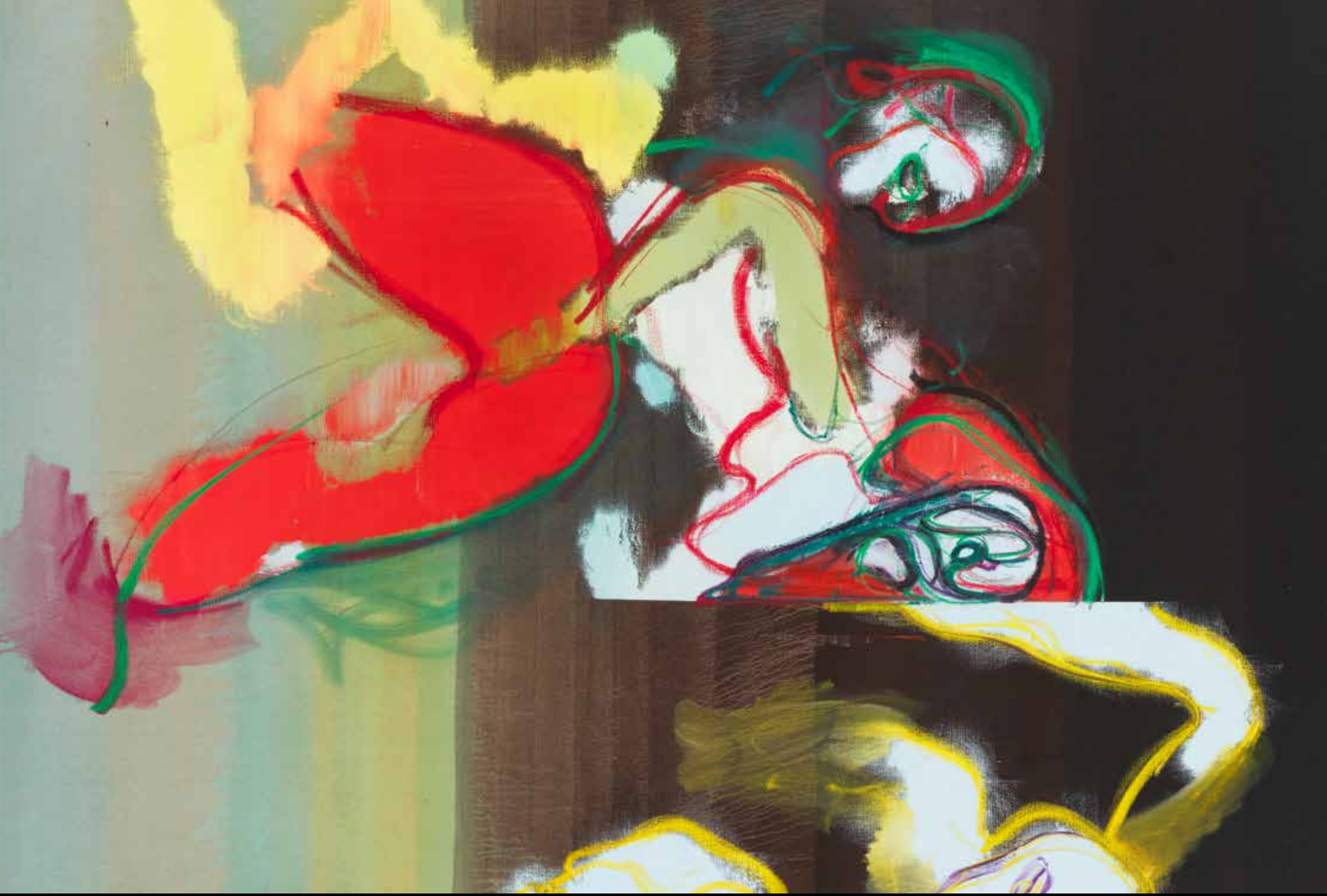
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