



12 SELECT WORKS

AUCTION PREVIEW JUNE 2017

KETTERER  KUNST

AUCTIONS IN MUNICH

FREE CATALOGS AVAILABLE FROM

16 MAY

Modern Art

08 + 10 June 2017

Post War / Contemporary Art

09 + 10 June 2017

PREVIEW

SELECTED WORKS

HAMBURG

04 May 5 pm – 8 pm
05 + 06 May 10 am – 6 pm

Ketterer Kunst · Holstenwall 5 · +49 (0) 40 37 49 61 0

ZURICH

09 May 4 pm – 8 pm
10 May 11 am – 8 pm

Galerie Römerapotheke · Rämistrasse 18 · +49 (0) 89 55 244 0

FRANKFURT

14 May 2 am – 6 pm
15 May 10 am – 6 pm
16 May 10 am – 5 pm

Galerie Schwind · Fahrgasse 8 · +49 (0) 89 55 244 0

DÜSSELDORF

19 May 5 pm – 8 pm
20 – 22 May 11 am – 4 pm

Ketterer Kunst · Malkastenstraße 11 · +49 (0) 211 36 77 94 60

BERLIN

26 May 10 am – 8 pm
27 May – 31 May 10 am – 6 pm
01 June 10 am – 8 pm

Ketterer Kunst · Fasanenstraße 70 · +49 (0) 30 88 67 53 63

ALL WORKS

MUNICH

04 June 11 am – 5 pm
05 + 06 June 10 am – 6 pm
07 June 10 am – 5 pm
08 + 09 June 10 am – 5 pm (selected works)

Ketterer Kunst · Joseph-Wild-Straße 18 · +49 (0) 89 55 244 0

Cover: GERHARD RICHTER
Rot · Blau · Gelb · 1973 · oil on canvas · 98.5 x 92 cm (38.7 x 36.2 in)
€ 500,000 - 700,000

Right: MAX BECKMANN
Château d'If · 1936 · oil on canvas · 65 x 75.5 cm (25.5 x 29.7 in)
€ 800,000 - 1,200,000





1 STEPHAN BALKENHOL
Mann und Frau · 1983
Wooden sculptures, partly with colors · height ca. 202 cm (79.5 in)
€ 140,000 – 180,000

"I regard my first full-figure sculpture "Mann und Frau" as a key work in which I attain virginity and nativity in a positive sense; a freshness impossible to attain again ever after."

(Stephan Balkenhol, 2017)

Liberating the Sculpture

Since 1982 the human figure, created right from the wooden block, has been at the core of the art of Stephan Balkenhol, the greatest wood sculptor of our time. After the two-piece work "Kopf Mann und Frau" from 1982, today in the collection Ludwig in Aachen, Balkenhol made his first wooden full-figure sculpture with the couple "Mann und Frau" from 1983 offered here. The same year "Mann und Frau" earns Balkenhol the Schmidt-Rottluff Scholarship and he is represented with several works in the Young Artist section at Art Cologne. He is able to sell all of the works, some of them even went directly into the collections of acclaimed museums, such as the Nationalgalerie Berlin and the collection Ludwig in Aachen. With traditional tools Balkenhol cuts the figures directly out of the wood, which he treats as a living substance. The traces the fabrication leaves behind - grooves, fissure, splinters and cracks – remain visible and document the sculptor's work process.

The figures' portrait appeal is deceiving, as Stephan Balkenhol does not strive to create portraits or any form of concrete type. His aim is to liberate the figurative sculpture from any political, religious and allegoric meaning. Accordingly, the overhasty interpretation of this early full-figure couple as "Adam and Eve" turns out to be erroneous. Balkenhol's figures are archetypal concepts of man and woman, owed to their nudity they cannot be allocated to any social or temporal definition. Without any interaction between them, their monumental physical presence is undisturbed by expressive gestures or facial expressions. Balkenhol occupies a position contrary to traditional wood sculpting as we find it in, for instance, the work of Tilman Riemenschneider. Sculptures



III. 1: Tilman Riemenschneider, "Heilige Magdalena und Engel", 1490/92



III. 2: Ernst Ludwig Kirchner, "Traurige Frau", 1921

such as "Heilige Magdalena" (ill. 1) derive their basic legitimation from their obvious religious determinability. However, Balkenhol's approach shows parallels to the conceptions found in Modern Art. Singular works like the wood sculpture "Traurige Frau" (ill. 2) by Ernst Ludwig Kirchner are, similar to Balkenhol's couple, far from any temporal or social allocation owed to the isolated naked presentation of the human body. Kirchner's thoroughly colored female figure is a pure expression of female beauty, melancholia and sensuality without portraying a concrete person, or attributing a precise destination point or task. This 'virginal' quality has also been transferred to the materiality of Balkenhol's sculpture. The curves of the human body are emphasized by just a few color accents, the rest of the body appears in "wood" carnation.

Balkenhol realized what seemed impossible with his first figure couple: with the traditional wood sculpting technique he attained a very own and unmistakable imagery that liberates the classic theme of the human body and takes it to Modernism.

These first nude full-figure sculptures remained single pieces in Balkenhol's oeuvre for many years. The following figures are more colorful, smaller or much bigger, accordingly, they follow a far less natural conception, "... because I don't want the observer to feel if there was a human being in front of him", says the artist (quote after: Stephan Balkenhol, in: Cat. Stephan Balkenhol. Deichtorhallen Hamburg, edited by Robert Fleck, Cologne 2008, p. 115). Stephan Balkenhol's works are not only about the individual human, but also about his array of psychological aspects and his relation to the world.



"No expressive emphasis with deeper meaning. No hidden details, no motion like in the art of Rodin, no structural consolidation like in Maillol's work, no calm and tragic composure as it is the case with Lehmbruck's figures. They seem to wait for their meaning, and just grow older"

(Quote after Ulrich Rückriem, in: Neue Kunst in Hamburg, Neue Kunst in Hamburg e.V. 1987)

GABRIELE MÜNTER · Berglandschaft mit Haus



2

GABRIELE MÜNTER
Berglandschaft mit Haus · 1910
Oil on board · 31 x 44 cm (12.2 x 17.3 in)
€ 240,000 – 280,000



Murnau – A Place of Inspiration and Home to a New Style

Münter's landscape painting saw a first stylistic turn in the summers of 1908 and 1909. The unique lighting conditions and the bold colors she found at the Alpine foothills guided her path away from Impressionism and towards a new style characterized by free and expressive compositions.

Gabriele Münter reported that she was, "[...] full of images of the town and the surroundings of Murnau [...]" increasingly realizing the "[...] world's clarity and simplicity." (Quote after: Annegret Hoberg, Gabriele Münter, München [et al] 2003, p. 15).

The works made henceforth are still characterized by the restless duct, realistic approach and earthen coloring that call reminiscence of her previous "speckle painting", however, her new style begins to show in the motifs. The first small works – such as "Landschaft bei Murnau" (Ill. 1) – from these days clearly show: Thinking in color fields and not in images of nature is what coins the new style of the Murnau era.

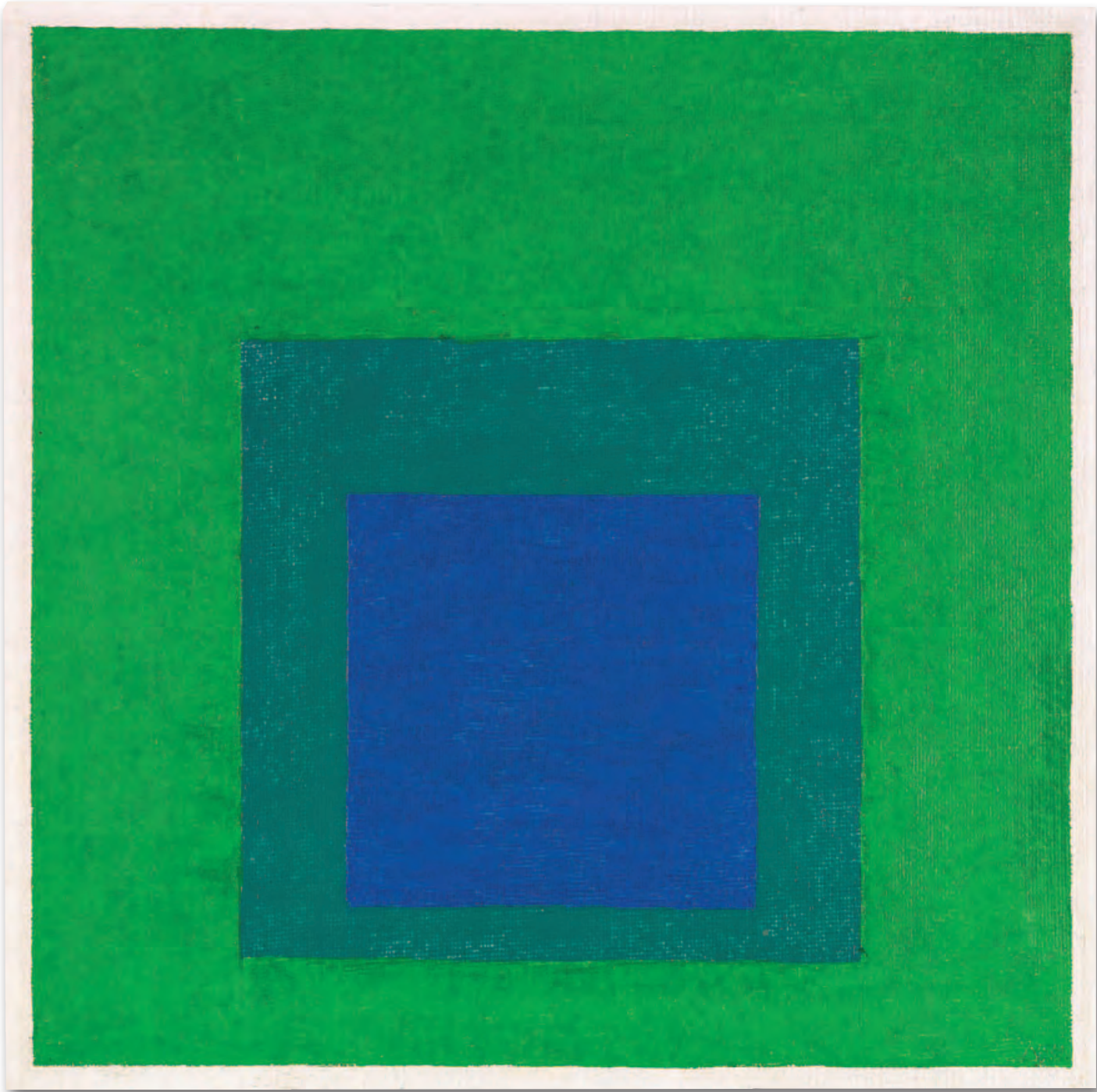
The discovery of Bohemian and Bavarian reverse glass painting marks another decisive point in the development of Münter's landscapes. Many members of the avant-garde of the early 20th century

had a liking for folk art, for Münter's style the glass paintings were most influential on her strong contouring.

The work "Berglandschaft mit Haus" from 1910 offered here is an impressive document of this innovation: The picture does not reflect the subject, instead it aims at its core through the simplification and the color fields separated by dark lines. The result is a pure and strong composition with colors, space and form independent from nature.

Ill. 1: Gabriele Münter, "Landschaft bei Murnau", around 1909



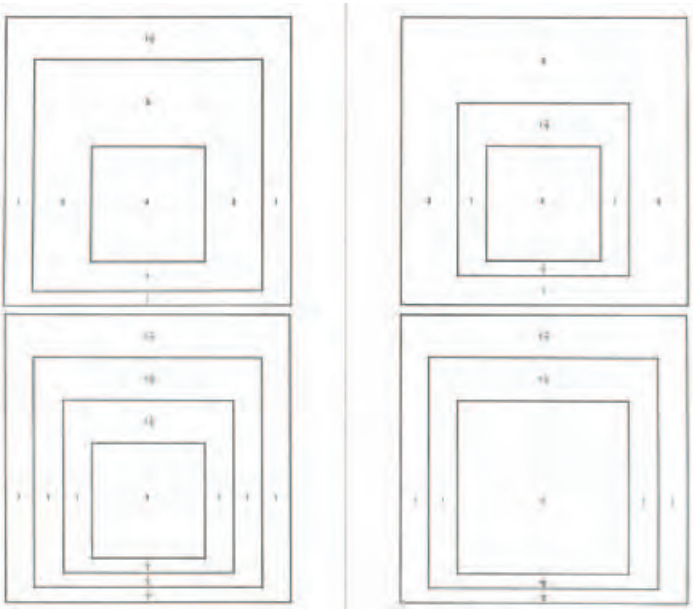


3

JOSEF ALBERS
Squares: Blue and Cobalt Green in Cadmium Green · 1958
Oil on fiberboard · 40.5 x 40.5 cm (15.9 x 15.9 in)
€ 150,000 – 200,000

"My painting is meditative, calm, I don't seek rash effects [...]. You see, this is what I want: to create 20th century meditation pictures."

(Quote after: Joseph Albers, in: Cat. Joseph Albers. Exhibition on occasion of the 100th birthday, Ulmer Museum, Ulm 1988, p. 31)



Josef Albers, Study for Homage to the Square: Two Yellows with Silvergray, 1960, realizing a result of € 390,000 at Ketterer Kunst in 2016.

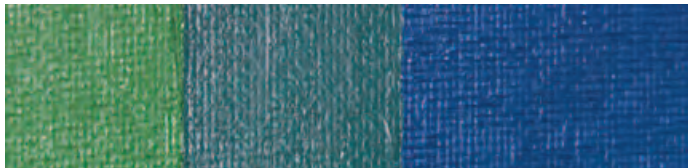
Surface turns to Space

The work from the iconic series "Homage to the Square", which Joseph Albers was occupied with between 1949 and his death in 1976, shows a lucent color triad of deep blue, dark cobalt green and light cadmium green. The work's title illustrates Albers' minimalistic approach. Besides the reduced form of the square, the artist only employs pure colors pressed directly from the paint tube. For his famous series the former Bauhaus student developed four basic patterns of three or four squares of different sizes, their center point located on the same vertical central axis. The picture's surface arrangement appears to be mathematically exact and of equal power. However, to Albers the square constellations are just the framework for his actual artistic impulse: to him it is about the exploration of the interdependency of color and form and their position in context of other ancillary colors. Albers' finding that color is no absolute value but that it has to be perceived in context of its surroundings is the fundamental assumption for the analysis.

In our work the lucent blue in the center and the bright light green on the outside seem to emerge from the surface owed to the contrast

with the darker cobalt green between them. This leads to clear spatial effect on the two-dimensional image carrier. Surface turns to space and vice versa.

Accordingly, Albers' works put a distinct seeing and cognition to question by means of the most fundamental aspects of art – color and form: "Every picture is an independent instrument that confronts us with the reality of fundamental experience, forcing us to scrutinize everything we see, as this is how we learn to see." (Quote after: Cat. Joseph Albers. Exhibition on occasion of the 100th birthday, Ulmer Museum, Ulm 1988, p. 31). Joseph Albers' work series "Homage to the Square" gave direction to later tendencies like Op Art, Kinetic Art, Colorfield Painting and New Abstraction.



HERMANN MAX PECHSTEIN · Sommermorgen



4

HERMANN MAX PECHSTEIN
Sommermorgen · 1919
Oil on canvas · 80 x 100 cm (31.4 x 39.3 in)
€ 250,000 - 350,000




”Never before did I have a time like this, what a renaissance!” – Pechstein

After the end of World War I Max Pechstein felt attracted by the small town of Nida on the Curonian Spit at the Baltic Sea, today part of Lithuania. He leads a simple and free life in an almost pristine nature, going sailing and fishing with the local fishermen. The village helps Pechstein to a mental and artistic renaissance after the experience of the cruelties of the war.

In 1909 he visited the remote fishing village, which had already gained popularity among artists for the first time. In the 1870s Lovis Corinth made Nida his home during the summer months and followed a trend that began in the 19th century when many artists sought countryside seclusion. This tradition found a new peak during Expressionism. Pechstein's artist colleagues Otto Mueller and Max Beckmann were intensively occupied with the unity of man and nature. The depiction of bathers became a key motif in their creation. Karl Schmidt-Rottluff, who visited Nida upon the recommendation of Pechstein in summer 1913, also felt a great love of nature.

First and foremost, the painters felt attracted by the light's unusual intensity and the almost surreal colors of this haven. Pechstein's motivation to flee the big city was a certain romantic longing; the urge to merge art and nature. Nida is nestled between sand dunes, forests, the Baltic Sea and the lagoon. Fascinated by the landscape's nativeness, he visited the place regularly up into the 1930s. Pechstein wrote: "Nida is a joy, the sun setting in the Baltic and rising from the lagoon, wonderful pine trees and dunes all along the shore [...]", it is a "rich treasure grove for the painter to see the flounder fishermen landing and all the people moving about between the small black and blue boats, the sand – depending on the time of the day – yellow or rose and the sea green or deep blue with white wave crests [...]" (Quote Hermann Max Pechstein, in: Timm, Werner (editor): Ostsee-Bilder. Gemälde, Zeichnungen, Photographien, Regensburg 1981).

The expressive treatment of the color, the dynamic contour lines and the vivid duct of the brush merge and make this work a particularly strong example from Pechstein's extremely productive period of creation in the summer months of 1919 and 1920.



”Senses were numbed. I often felt as if I was mentally perishing. [...] But the wild dream is over now. It’s summer again. Finally, I feel free again and I am back to my beloved Nida, working and full of energy. I live my life to the fullest, work, sea, wife - child -, I am chewing the air, I feel like breaking my brushes with the joy of creation.“

(Max Pechstein in a letter to Prof. Biermann from Nida on 6 August, 1919, quote after: Thumann, Peter (editor): Max Pechstein. Ein Expressionist aus Leidenschaft - Retrospektive, Kiel 2011, p. 68)

ROBERT LONGO · Untitled (Earth, for Zander)

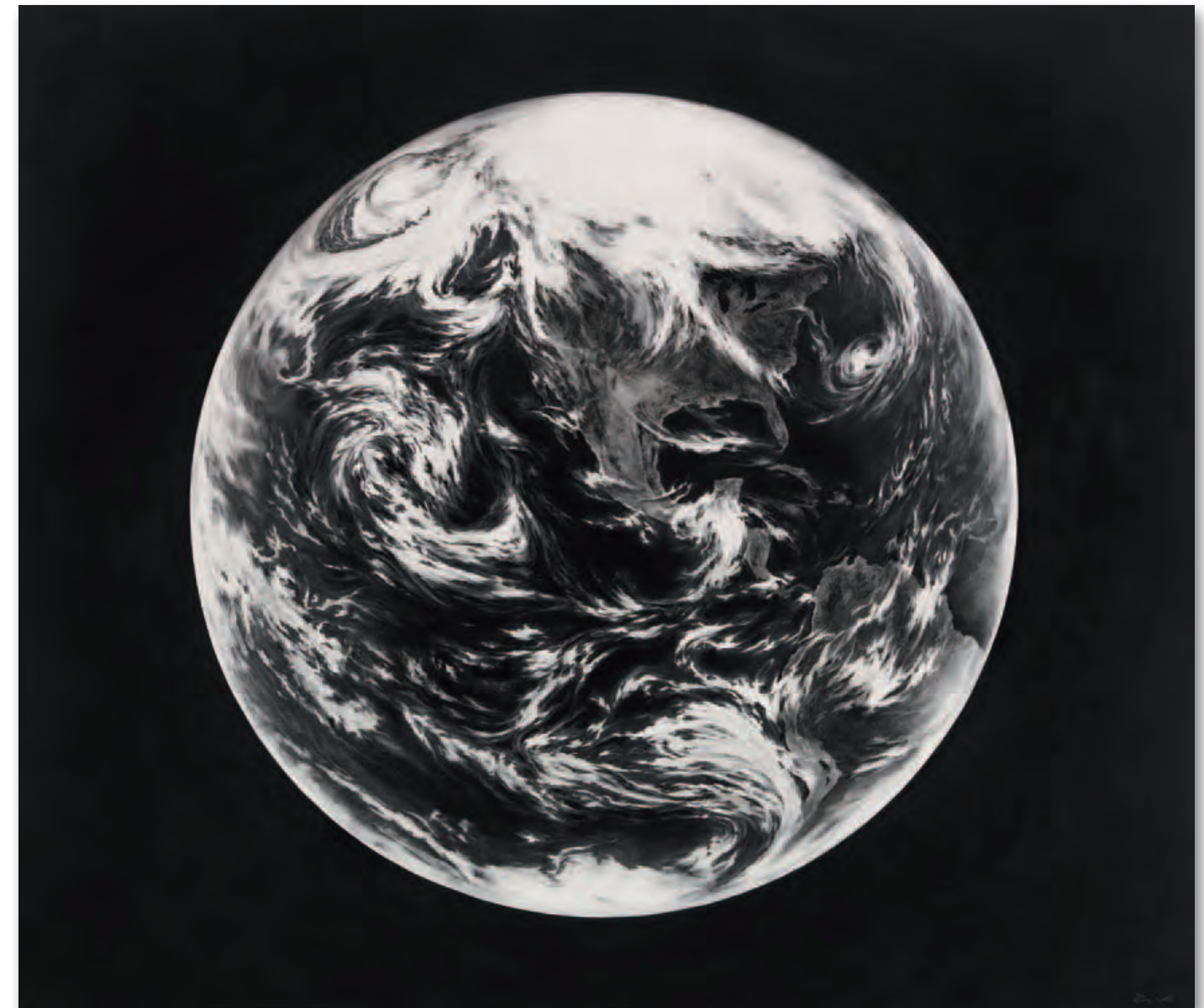
"Robert Longo, what kind of guy is that, welcoming visitors to his New York studio looking like a jet-black heater? [...] The dust from the carbon pencils, graphite and black chinks is in the air, settling all over the place, on books, documents, on the old brown timber piling, the white brick walls and eventually on the visitor. The black, the dark velvet of nocturnal moths, has a symbolic power."

(Quote after: Werner Spies, in: Cat. Robert Longo. Stille Tiefe, Mönchehaus-Museum für moderne Kunst, Goslar 2005, p. 11)



5

ROBERT LONGO
Untitled (Earth, for Zander) · 2006
Charcoal drawing · 182 x 213 cm (71.6 x 83.8 in)
€ 200,000 - 250,0000



Sublime in Black

In his monumental charcoal drawings the trained sculptor Robert Longo confronts us with the gloomy and yet cheerful fascinations this world has to offer. The strong chiaroscuro painting of his powerful monster waves or the depictions of apocalyptic nuclear bombs (Ill. 1) adds a surprising sculptural presence and hardness to the dynamic motifs. The contrast between the motif and the velvety soft surface of the fine-grained charcoal pigment makes for an almost electrifying effect. In our work the charcoal covers the surface of the globe floating in black space with a whirl of white clouds like a veil, visualizing the eternal presence of the earth in a monumental manner.

The monumentality that Longo's picture possess is captivating, we are not just mere observers, we feel their visual presence almost physically. The artful and fragile surface structure evokes associations of the ephemeral beauty of Tibetan sand mandalas, their ritual destruction symbolizes the transiency of our existence. Works by Robert Longo are characterized by a similar key tone. He knows to merge quiet beauty with dramatic sublimity like no other artist of our time.



Ill. 1: Robert Longo,
"Russian Bomb (Them)/Semipalatinsk", 2003

ERNST LUDWIG KIRCHNER · Die Geliebte



6

ERNST LUDWIG KIRCHNER

Die Geliebte · 1915

Hand-colored woodcut · 44.2 x 29.5 cm (17.4 x 11.4 in)

€ 100,000 - 150,000



The Modern Woman Par Excellence

Our woodcut "Die Geliebte" by Ernst Ludwig Kirchner was made in crisis-ridden times that would become the most fruitful era in the oeuvre of the "Brücke" artist. At the beginning of World War I Kirchner volunteered for service in the military, however, he soon felt that the army deprived him of his individuality and artistic freedom. Physical and mental results from this situation led to a diagnosis of disablement in November 1915. Soon after he was released and still under the influence of his time as a soldier, he began to work on the woodcut series for Albert von Chamisso's novel "Peter Schlemihls wundersame Geschichte" (Peter Schlemihl's Miraculous Story).

In 1813 the poet Chamisso wrote his novel under the impressions of the German Campaign. It is the story of Peter Schlemihl who sells

his shadow to the devil, eventually, his otherness leads to exclusion from society. Kirchner's portfolio with eight sheets for Chamisso's story, among them one lithograph and seven woodcuts, pays just little attention to the literary model. Accordingly, "Die Geliebte" (The Lover), the second sheet from the series, is less an illustration for the story than an expression of the artist's experience, of his thoughts about love and the fate of an artist. This is because the erotic presence of the female figure in the foreground does not evoke any associations to the bourgeois female figures in Chamisso's novel – beautiful Fanny or Mina, who both reject Schlemihl or his otherness. "Die Geliebte" is a clear homage to Kirchner's lover in Dresden, the hat maker Doris Große, whom he portrayed in paintings like "Dodo mit Federhut" (1911) as the ideal image of the modern woman par

ERNST LUDWIG KIRCHNER • Die Geliebte

excellence (ill. 1). The swank feather hat in our woodcut is not only Dodo's identifying feature, it also opens up an exciting contrast to the female body's natural nudity, the observing man in back right underlines her role as a model. With the elaborate technique of the multicolor woodcut Kirchner construes a very own pictorial reality in the Schlemihl series. Enobling every motif to an artwork of a highest personal individuality. This also explains the reason why the sheets are so extremely rare, as Kirchner only gave them to very close friends.

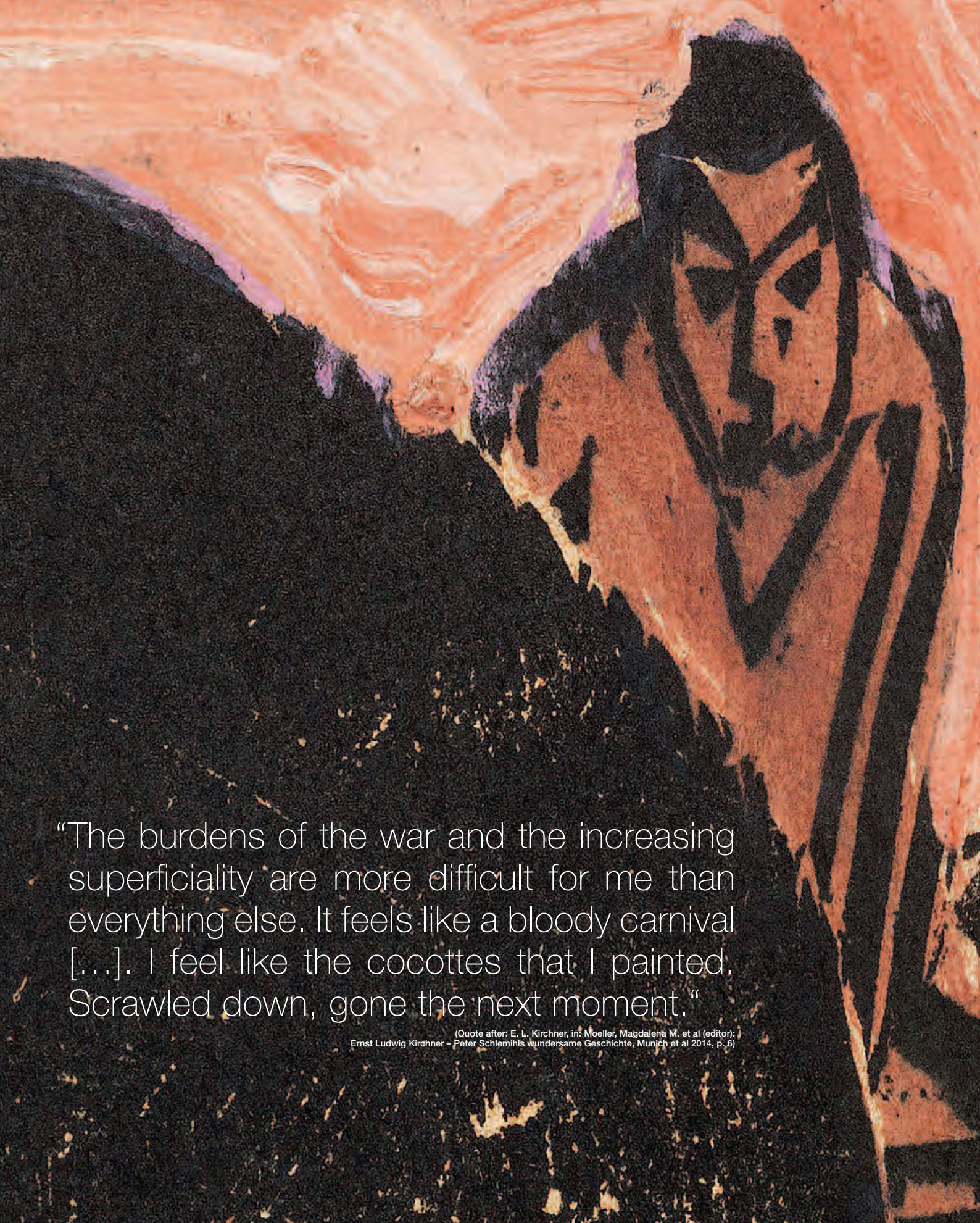
The work offered here is the only known copy from the first hand-colored printing state aside from the portfolio. The hand-coloring and the following treatment of the printing block make this sheet an exceptional document of the artistic methods of thinking and creation of one of the most acclaimed artist's of Modern Art.



Ill. 1: Ernst Ludwig Kirchner, "Dodo mit Federhut", 1911



This is about all color woodcuts made of "Die Geliebte". They are in possession of public collections.



“The burdens of the war and the increasing superficiality are more difficult for me than everything else. It feels like a bloody carnival [...]. I feel like the cocottes that I painted. Scrawled down, gone the next moment.”

(Quote after: E. L. Kirchner, in: Moeller, Magdalena M. et al (editor): Ernst Ludwig Kirchner – Peter Schlemihls wundersame Geschichte, Munich et al 2014, p. 6)

GEORG BASELITZ · Zwei halbe Kühe



Pure Painting Through Fragmentation

Educated in both parts of Berlin (initially in East, later in West Berlin) Baselitz stood between two different aesthetic worlds at the beginning of his career – between the figurative art of Socialist realism on the East German side and abstraction on the West German. He did not feel at home in neither one of the programmatic tendencies of the post-war era. Accordingly, Baselitz began to let figurative and abstract elements correspond with one another as of the mid

1960s. He attained abstract values through the distortion and the fragmentation of the motif, as well as by turning it upside down.

The work "Zwei halbe Kühe" from 1968 is one of the most characteristic works from the series of the so-called "Frakturbilder" (Fracture Pictures), which Baselitz realized in the countryside, far away from Berlin and in complete artistic isolation, in the late

7

GEORG BASELITZ
Zwei halbe Kühe · 1968
Oil on canvas · 130 x 162 cm (51.1 x 63.7 in)
€ 500,000 - 600,000

GEORG BASELITZ · Zwei halbe Kühe

1960s. By rendering the two cows just fragmentarily he deprives them of any narrative conception, which allows him to entirely focus on the creative painting act.

Franz Marc – one of the most famous animal painters in art history – was also occupied with the motif of the cow (ill. 1). While Marc, similar to Baselitz, examined the decomposition of the subject in favor of pure painting, it is the usage of loud and unnatural colors in this work that shows a tendency towards a style that becomes increasingly detached from its subject.



Ill. 1: Franz Marc, "Die gelbe Kuh", 1911



Ill. 2: Detail: Georg Baselitz, "Zwei halbe Kühe", 1968

"I still depicted objects, [...] but they eventually began to move about freely in the picture, coming from top or bottom, crawling up on the side or were just partly shown."

(Georg Baselitz in an interview with Johannes Gachnang, in: Cat. Ex. Georg Baselitz. Zeichnungen, Groninger Museum, 1979 Groningen, p. 11)



Relocation from East to West Berlin



"Mit roter Fahne" – this work realized an auction world record in 2017

"Der Maler im Mantel - Drei Streifen" - first "Fracture Pictures" come into existence



The first upside-down picture "Der Wald auf dem Kopf" is made



1938

1957

1965

1966

1968

1969

1995

Baselitz is born by the name Hans-Georg Kern in Deutschbaselitz, Saxony

Baselitz makes the painting "Zwei halbe Kühe"



Grand retrospective at Guggenheim Museum, New York

EMIL NOLDE · Nordfriesische Landschaft mit Bauernhof



EMIL NOLDE
Nordfriesische Landschaft mit Bauernhof · around 1920
Watercolor · 35.5 x 47.8 cm (13.9 x 18.8 in)
€ 140,000 – 180,000



The Poetry of the Northern Landscape

The lyrical approach towards art made Emil Nolde one of the leading artists of the expressionist avant-garde. The watercolor is a key medium of expression, during his occupational ban under the National Socialists it even was the only one. The iridescent color combinations that frenetically conquer the paper's cell structure are the most striking feature of Nolde's watercolors. Landscapes form on the sheet by me-

ans of just a few black contour lines applied with the India ink brush. We recognize a cloud, a solitary farmstead and perhaps a lake in the else barren marsh landscape on our sheet. The screaming orange dab promises the cozy warmth of a kitchen stove waiting for the lonesome wanderer in the cool and moist evening atmosphere which the artist rendered so fittingly in a lucent pink and yellow.

EMIL NOLDE • Nordfriesische Landschaft mit Bauernhof



”My pictures come into being because I follow nothing but my inner urge to let nature speak, in other words, it is not different from a young tree that has to grow or a bird that wants to sing. Of course, I just want to bring joy to the people with my art.“

(Quote after: E. Nolde in a letter dated 17 April, 1913, in: Nolde, E.: Briefe aus den Jahren 1894-1926, Berlin 1967, p. 90)

The northern home, to which the artist resorted time and again throughout his artistic career, served as a source of inspiration, so to speak as a “blank sheet” for his magic color poems. In his works Nolde made the plays of colors and light of his northern home entirely subject to his artistic genius. In comparison with his famous precursors of landscape art, such as the impressionist Claude Monet (ill. 1), Nolde goes a step further: even though both dissolve the form of the landscape in favor of a depiction of nature's overwhelming effect by means of colors, Monet's keeps his colors within their natural limits. This is not the case with Nolde. All in line with a sentence from Friedrich Nietzsche “Whoever must be a creator always annihilates and must break values for better or for worse” (Quote after: Nietzsche, Friedrich: Thus Spake Zarathustra IV, 169) he boosts the colors in his works to a dramatic almost supernatural point. This way Nolde renders an almost invisible elementary pathos of the landscape and breaks the rules of classic landscape painting like no one has before.

His innovative conception of color and landscape, of which the sheet is a prime example, explains Emil Nolde's influence on the style of a whole generation of artists.



Ill. 1: Claude Monet, "Das Meer bei Antibes", 1888

MAX BECKMANN · Château d'If



9

MAX BECKMANN
Château d'If · 1936
Oil on canvas · 65 x 75.5 cm (25.5 x 29.7 in)
€ 800,000 – 1,200,000



This work was shown in following exhibitions:

Buchholz Gallery, New York, 1939
The Downey Museum of Art, Downey, 1960
Kunsthalle Bremen, 1966
Musée National d'Art Moderne, Paris, 1968/69
Haus der Kunst, Munich, 1969
Nassau County Museum of Fine Arts, New York, 1984/85

Landscape of Longing – Max Beckmann and the Inner Emigration

After years of artistic freedom, Max Beckmann witnessed the increasing pressure on visual arts as a consequence of the National Socialists' gain in power in the early 1930s. The Beckmann room at the Nationalgalerie in Berlin was closed the year Hitler seized power. A little later Beckmann lost his teaching post at the art school in

Frankfurt. Hoping to escape from the increasing bans and restrictions, Beckmann and his wife moved to Berlin in 1933. In Berlin the artist virtually locked himself in his studio, things did not improve with his emigration to the Netherlands. For fear of the occupying Nazi troops, he hardly left his studio in Amsterdam at all.

MAX BECKMANN · Château d'If



III.1: Paul Cézanne, „View on L'Estaque and the Château d'If“, 1883/85

In the course of this development, his journeys to France became more and more seldom and the artist eventually escaped to the world of his own landscape pictures. Along with the scores of portraits, the landscapes moved to the center of Beckmann's artistic creation in the 1930s and 1940s. Beckmann was particularly fond of the Mediterranean coast in France and Italy, as it symbolized vastness and infinity to him. The painting "Chateau d'If" offered here impressively illustrates Beckmann's longing. The observer's view travels over the resting boats on the quay wall of the Marseille port over the bay's glistening water surface and eventually reaches the cliffs of the rocky island Île

d'If with the proudly towering white fortress. The whole scene is bathed in the shimmering light of a hot summer's day. The motif was also adopted by other artists of Modernism, among them Paul Cézanne.

This work "Château d'If" was not executed plein-air at the depicted location on the coast near Marseille, instead Beckmann created it in his Berlin studio in 1936, which doubtlessly makes it a work from the series of landscapes of longing. The fact that no sketches or drafts of this motif are in existence, suggests that the artist painted the picture from his memories of the place, which means that the process of creation was subject to his deepest feelings regarding these days. Neither the bright colors nor the painting style hint at the historic context of the picture's time of origin. Just the motif of the former prison island at the coast of Marseille and the association with Edmond Dantés, protagonist of Alexandre Duma's novel "The Château d'If – Inner emigration Count of Monte Cristo", who was wrongfully imprisoned there, hint at Beckmann's emotional state. Criticism of the National Socialist system remains concealed and requires an interpretative effort on the part of the observer.

It was owed to the commitment of many good friends of Beckmann that "Château d'If" did not fall victim to the Nazis and to destruction. The painting reached the exile in Amsterdam in the artist's luggage, from there it made its way via Ilse Leembruggen in The Hague, an aunt of one of Beckmann's students and eventually came into the caring hands of the emigrated art dealer Curt Valentin in New York, who offered it in his Buchholz Gallery in 1939, when the writer and Beckmann intimate Stephan Lackner acquired it. Lackner assured the financial and moral survival of the deprived artist with regular purchases and grants. Through his generous help Lackner compiled one of the most comprehensive and most qualitative collections of works by Max Beckmann in his house in Santa Barbara, making sure that they would be preserved for ensuing ages – among them our painting "Château d'If".

"The island of the soul is where one feels best."

(Max Beckmann, letters II, 582, Max Beckmann to Reinhard Piper, 15 February 1932)



OTTO MUELLER · Vier Badende



10

OTTO MUELLER
Vier Badende · around 1910
Distemper on burlap · 90 x 69.8 cm (35.4 x 27.4 in)
€ 300,000 – 400,000



The Arcadian Idea in Modernism

“I still see him in front of me: the most headstrong, generous and passionate person I have ever met. [...] He hated all narrow-mindedness and loved freedom. [...] His work emanates pure harmony and a timeless elegance. Being in the lucky situation of seeing a number of his works at once, one will realize what a calm, solemn and harmonic effect his art has on the observer.”

(Quote after: Alexander Camaro, in: Buchheim, Lothar-Günther: Otto Mueller. Leben und Werk, Feldafing 1963, p. 13)

The words of the painter Alexander Camaro, student of Otto Mueller at the art academy in Wrocław between 1920 and 1925, described the

enduring effect of a teacher who went down in art history as the most romantic artist of the expressionist avant-garde.

The classic theme of the nude in a landscape coined the creation of the “Brücke” artist Otto Mueller for more than three decades. The most distinguishing feature of his compositions is an unfathomable, almost mystical idyl, in which sensual female figures move about in nature. Soft bodies emerge from the blue streams of water in a subtle erotic and naturalness or rest their refreshed bodies on pillowy meadows. Mueller’s works take the classic idea of a paradisaical Arcadia into Modernism and our work “Vier Badende” from 1910 delivers impressive proof thereof.

OTTO MUELLER · Vier Badende

In 1910 Otto Mueller's artistic career was at the crossroads. It was the year he met members of the "Brücke" group with whom he showed works in the protest exhibition "Zurückgewiesenen der Berliner Secession" (artist rejected by the Berlin Secession) at Galerie Macht. Mueller had relocated to Berlin only in 1908. The capital city was an inexhaustible source of new artistic impulses for him. Mueller began to experiment with new techniques – for example the usage of distemper, which would coin his art up until the end of his life.

"He taught us the charm of the distemper", stated Ernst Ludwig Kirchner about the new "Brücke" member Mueller in 1912 (quote after: E. L. Kirchner, in: Buchheim, Lothar-Günther: Otto Mueller. Leben und Werk, Feldafing 1963, p. 56). His colleagues of the "Brücke" group were impressed by the almost ethereal character of his works, which results from the distemper's pigments, as well as by their intensive and yet restrained luminance.

Mueller and his new artist colleagues visited the lakes around Moritzburg near Dresden as well as the Baltic coast on several occasions. Especially the recurring motif of the bathers, which Paul Cézanne had already made a key motif around the turn of the century (ill. 1), is subject to ever new interpretations. Unlike the dissolved figures by the French impressionist, which become indistinct with the background, or the shimmering color compositions of his artist colleague Erich Heckel (ill. 2), Mueller's figures remain true to a robust physicality that is document of an intellectually perceived love of nature.



Ill. 1: Paul Cézanne, "Neun weibliche Badende", 1902/05



Ill. 2: Erich Heckel, "Badende am Waldteich", 1910

Despite the common artistic values and views, Mueller pursued a style that clearly differed from that of his "Brücke" colleagues, remaining true to his independent artistic expression. His works are not characterized by any exaggerated expressive pathos, but by a rhythmically pulsating surface and a subtly vibrant play of the contour lines. This is also very obvious in our work, which was shown in Mueller's first solo show at Galerie Gurlitt in Berlin in 1914. Later compositions, such as "Badende" from 1927 deliver proof of Mueller's artistic independence. Peaceful immersion and harmony instead of excess and the noise of the metropolis make for the keynote of his pictures. This reflects the artist's everlasting longing for a calm and harmonious life without restraints.

Otto Mueller's later gypsy pictures follow the same longing, as the master of the expressionist avant-garde regarded their lifestyle as a liberation from social conventions. After he had been on many journeys through South-East Europe in the 1920s, the "Zigeuner"-Mappe (gypsy portfolio) with nine color lithographs, published in 1927, marked another highlight in a creation characterized by a love of nature and a quest for harmony.



"He taught us the charm of distemper."

(Quote after: E. L. Kirchner, in: Buchheim, Lothar-Günther: Otto Mueller. Leben und Werk, Feldafing 1963, p. 56)

1874

born in the Silesian town of Liebau on 16 October

1905

Formation of the "Artist Group Brücke" in Dresden by Ernst Ludwig Kirchner, Fritz Bleyl, Erich Heckel and Karl Schmidt-Rottluff

1908

Relocation to Berlin, first works in distemper are made

1910



The work "Die Badenden" is made

1911

Relocation of the "Brücke" to Berlin, Mueller joins the group

1913



Breakup of "Brücke"

1914

First solo show at Galerie Gurlitt, Berlin

1919

First Mueller retrospective at Galerie Paul Cassirer, Berlin

1927



"Badende" This work realized an auction world record in 2010

1930

dies of a lung disease in Obernigk near Wrocław, Poland on 24 September

1937

Confiscation of 357 works by Mueller in German museums and defamed as "Degenerate Art"



1 | 1

GERHARD RICHTER
Stadtbild · 1968
Oil on canvas · 53 x 43 cm (20.8 x 16.9 in)
€ 300,000 – 400,000




III. 1: Gerhard Richter, "Onkel Rudi", 1965

Urban Abstraction

Gerhard Richter is recognised as one of the most renowned and most successful contemporary artists world-wide. His works are in possession of acclaimed museums and private collections around the globe and have been subject to intensive examination.

This work "Stadtbild" from 1968 was made at the transition point from his early representational black-and-white photo pictures and the abstract works that came into existence as of the mid 1970s. While the motifs of his earlier works – such as "Onkel Rudi" (III. 1) – are clearly recognizable despite the blurring, the city pictures from

the late 1960s show an entirely new tendency: Still kept in various shades of gray, the depicted cityscape merely emerges from the variation of light and dark parts. Intersections are no longer wiped, as it was the case with his earlier works, instead they are intentionally placed side by side in casually applied pastose colors. The resulting picture seems to be entirely detached from its model and gains rhythmical dynamics. The abstract value of this work is increased by the picture detail that Richter chose. The actual cityscape can only be identified from a distance, giving a good example of absolute abstraction which the artist was striving for.



“Experience taught me that there is no difference between a so-called realistic picture, for example a landscape, and an abstract painting, as both have similar effects on the observer.”

(Gerhard Richter in an interview with Irmeline Lebeer, quote after:
Dietmar Elger. Gerhard Richter Catalogue Raisonné Volume 1 1962-1968, Ostfildern 2011, p. 25)

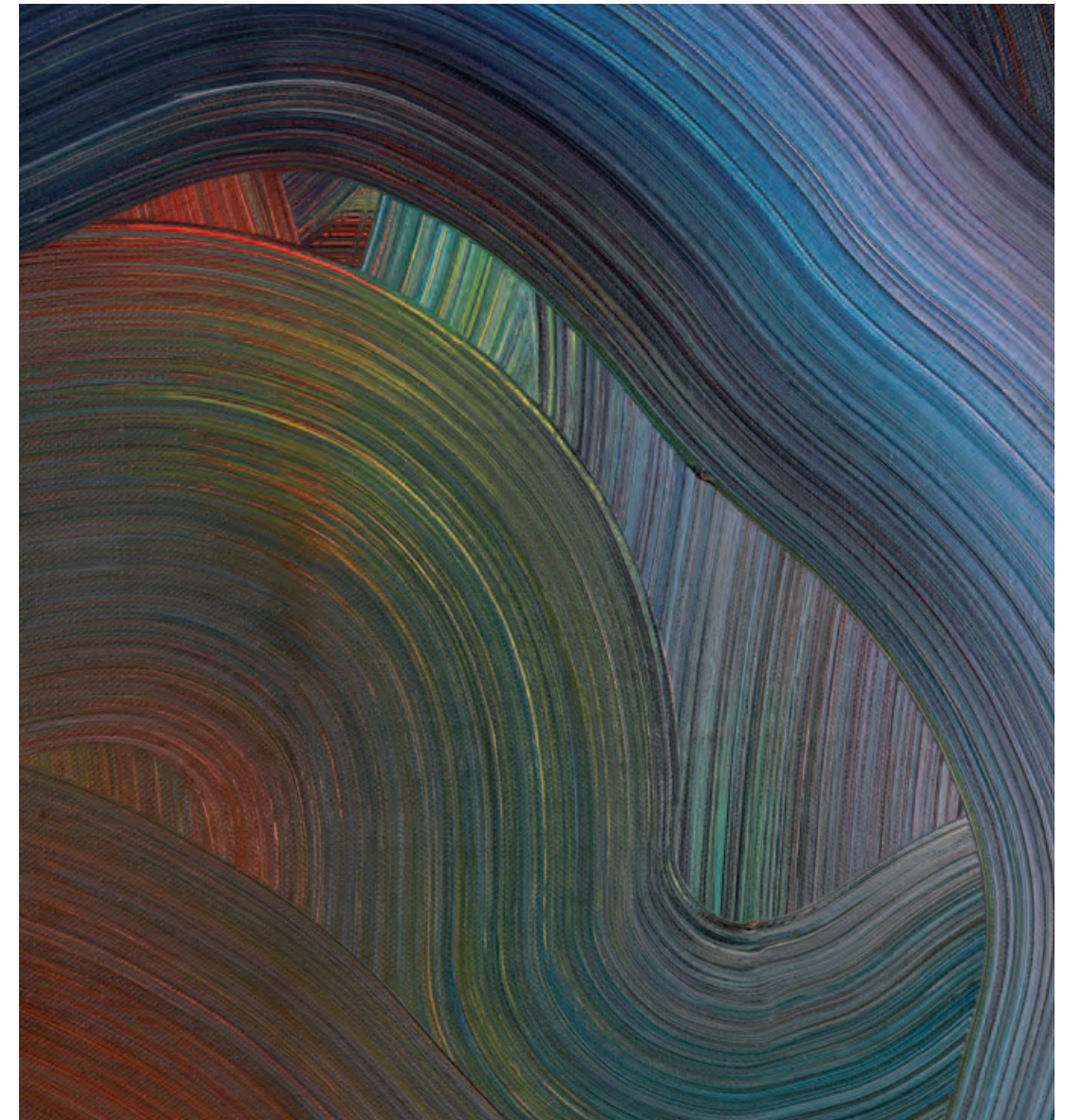


1 2

GERHARD RICHTER
Rot-Blau-Gelb · 1973
Oil on canvas · 98.5 x 92 cm (38.7 x 36.2 in)
€ 500,000 – 700,000



Ill. 1: Piet Mondrian,
"Rot, Blau, Gelb", 1930



Abstract Inpainting

Over the following years Richter explored further methods of artistic creation. Made in 1973, five years after "Stadtbild", the work "Rot-Blau-Gelb" shows an entirely new approach to surface and color: The artist applies the three primary colors red, blue and yellow in thick dabs onto the canvas and blends them with broad brushstrokes. On the one hand, an infinite number of color varieties come into existence owed to the use of primary colors. On the other hand, Richter allows the acts of painting in structural form to take its own position within the work. In this work figuration can only be found in form of the beholder's associations and no longer is the starting point of his artistic creation, as it was the case with previous works. Through the employment of the three primary colors red, blue and

yellow Richter did not only bring up the question of an absolute abstraction, one of the most fundamental questions of Modern Art – as it had already been discussed by Piet Mondrian at the beginning of the 20th century, he was also occupied with conceptual painting techniques, which were adopted by, among others, the British artist Jason Martin two decades later.

Both Gerhard Richter's works offered here are outstanding documents from one of the most important artists of our time. Taking Richter's oeuvre into account, they were made at the threshold between figuration and abstraction and thus mark the most decisive step in the artist's development.



Aschenbrödel • Oil on panel • 1899 • 49.1 x 42.3 cm • Estimate price: € 80,000 -120,000



Biblia germanica • Augsburg • Günther Zainer • 1474 • Estimate price: € 140,000

24 MAY • AUCTION 19th CENTURY ART

PREVIEW OF SELECTED WORKS: HAMBURG 8 + 9 MAY, DÜSSELDORF 11 + 12 MAY, BERLIN 15 + 16 MAY
 PREVIEW OF ALL WORKS: MUNICH 19 - 23 MAY

22 MAY • AUCTION RARE BOOKS

PREVIEW OF ALL WORKS IN HAMBURG: 10 - 12 MAY, 15 - 16 MAY AND 21 MAY
 FOR FREE CATALOGS AND INFORMATION ON THE AUCTIONS CALL +49 (0)89 552440 • WWW.KETTERERKUNST.COM

YOUR CONTACTS

MUNICH

Nadine Frank M.A.
n.frank@kettererkunst.de
+49 - (0)89 - 5 52 44 - 148

Bettina Beckert M.A.
b.beckert@kettererkunst.de
+49 - (0)89 - 5 52 44 - 140

Undine Lubinus MLitt
u.lubinus@kettererkunst.de
+49 - (0)89 - 5 52 44 - 131

Julia Haußmann M.A.
j.haussmann@kettererkunst.de
+49 - (0)89 - 5 52 44 - 246

Elisabeth Bonse M.A.
e.bonse@kettererkunst.de
+49 - (0)89 - 55244 - 244

SWITZERLAND / ITALY /
FRANCE / BENELUX

Barbara Guarnieri M.A.
b.guarnieri@kettererkunst.de
+49 - (0)171 - 600 666 3

USA

Stella Michaelis
s.michaelis@kettererkunst.com
+1 - 310 - 386 - 6432

BERLIN

Dr. Simone Wiechers
s.wiechers@kettererkunst.de
+49 - (0)30 - 88 67 53 63

DÜSSELDORF

Lydia Kumor
infoduesseldorf@kettererkunst.de
+49 - (0)211 - 36 77 94 - 60

Ralf Radtke
infoduesseldorf@kettererkunst.de
+49 - (0)211 - 36 77 94 - 60

HAMBURG

Ruth Tenschert M.A.
r.tenschert@kettererkunst.de
+49 - (0)40 - 37 49 61 - 22

BADEN-WÜRTTEMBERG / HESSE /
RHINELAND-PALATINATE

Miriam Heß
m.hess@kettererkunst.de
+49 - (0)62 21 - 588 00 38

SAXONY / THURINGIA

Stefan Maier
s.maier@kettererkunst.de
+49 (0)34 293 4492 - 83

KETTERER KUNST
IN COOPERATION WITH

The Art Concept
Andrea Roh-Zoller M.A.
+49 - (0) 172 - 467 43 72
roh-zoller@theartconcept.de

PICTURE CREDITS:

P. 5: Tilmann Riemenschneider, Heilige Magdalena und Engel, 1490/92. In: Eikermann, Renate (ed.): Bayerisches Nationalmuseum. Handbook of the department of art and culture, Hirmer, Munich 2008, p. 79.

S. 5: Ernst Ludwig Kirchner, Traurige Frau/Stehender weiblicher Akt/Nacktes Mädchen, 1921. In: Henze, Wolfgang: Die Plastik Ernst Ludwig Kirchners, Verlag Galerie Henze & Ketterer, Wichtlach/Bern 2002, p. 223.

P. 9: Gabriele Münter, Landschaft bei Mumau, around 1909. In: Ketterer Kunst, auction 428, lot 211.

P. 11: Josef Albers, Vier Grundschemata "Homage to the Square". In: Bauerle, Dorothee et al (ed.): Joseph Albers. Exhibition on occasion of the 100th birthday, Ulmer Museum, Ulm 20 May – 26 June, 1988, pp. 20 and 21.

P. 11: Josef Albers, Study for Homage to the Square: Two Yellows with Silver-gray, 1960. In: Ketterer Kunst, auction 452, lot 770.

P. 17: Robert Longo, Russian Bomb (Therm)/Semipalatinsk, 2003. In: Ketterer Kunst, auction 404, lot 957.

P. 20: Ernst Ludwig Kirchner, Dodo mit Federhut, 1911. In: https://upload.wikimedia.org/wikipedia/commons/0/06/Kirchner_-_Dodo_mit_großC389Fem_Federhut.jpg (online on 13 April 2017).

P. 20: Ernst Ludwig Kirchner, Die Geliebte, 1915 (6 sheets). In: Moeller, Magdalena et al (ed.): Kirchner – Peter Schlemihls wunderbare Geschichte, Prestel, Munich 2014, n. p.

P. 24: Franz Marc, Die gelbe Kuh, 1911. In: Adolphs, Volker et al (ed.): Eine Künstlerfreundschaft, Hatje Cantz, Ostfildern 2014, p. 173.

P. 24: Georg Baselitz in his studio in Derneburg, 1987, photo: Edward Quin. In: Franzke, Andreas: Georg Baselitz, Prestel, Munich 1988, p. 16.

P. 24: Georg Baselitz, Drei Streifen - Der Maler im Mantel - Zweites Frakturbild, 1966. In: Franzke, Andreas: Georg Baselitz, Prestel, Munich 1988, p. 16.

P. 24: Georg Baselitz, Mit roter Fahne, 1965. In: <https://theartstack.com/artist/georg-baselitz/mit-roter-fahne-red-ll> (online on 12 April 2017).

P. 25: Georg Baselitz, Der Wald auf dem Kopf, 1969. In: Franzke, Andreas: Georg Baselitz, Prestel, Munich 1988, p. 115.

P. 28: Claude Monet, The Sea near Antibes, 1888. In: Wendermann, Gerda (ed.): Hinaus in die Natur! Barbizon, die Weimarer Malerschule und der Aufbruch zum Impressionismus, Kerber, Bielefeld 2010, p. 233.

P. 32: Paul Cézanne, View on L'Estaque and Château d'If, 1883/85. In: Dückling, Hayo: Cézanne. Natur wird Kunst, Taschen, Cologne 2003, p. 103.

P. 32: Stephan Lackner in his home in Santa Barbara with paintings by Max Beckmann, 1951. In: Max Beckmann Archive, acquisitions 1985-2008, Munich 2008, p. 108.

P. 33: Max Beckmann in Amsterdam, 1938, photo: Helga Fietz. In: Spieler, Reinhard: Max Beckmann. Der Weg zum Mythos, Taschen, Cologne 1994, p. 107.

P. 33: Max Beckmann, Selbstbildnis mit Horn, 1938. In: Schulz-Hoffmann, Carla (ed.): Max Beckmann. - Retrospektive, Prestel, Munich 1984, p. 273.

P. 36: Paul Cézanne, Nine Female Bathers, 1902/05. In: Feilchenfeldt, Walter et al (ed.): Cézanne. Gemälde, exhibition catalog Kunsthalle Tübingen, Tübingen 16 January – 2 May 1993, DuMont, Cologne 1993, p. 243.

P. 36: Erich Heckel, Badende am Waldteich, 1910. In: Dalbajewa, Birgit et al (ed.): Die Brücke in Dresden 1905-1911, Galerie Neue Meister, Staatliche Kunstsammlungen Dresden, Dresden 20 October 2001 – 6 January 2002, König, Cologne 2002, p. 218.

P. 36: Exhibition poster "Kunstausstellung Zurückgewiesener der Secession Berlin", 1910, Kunstsalon Maximilian Macht. In: Mück, Hans-Dieter/Posselt, Dieter W. (ed.): Otto Mueller 1874-1930 - Einfach, Eigen, Einzig, vol. III: Beiträge zu Leben und Werk Otto Muellers 1918-2012, Otto-Mueller-Gesellschaft e.V., Weimar 2012, p. 109.

P. 37: Otto Mueller, Badende, ca. 1927. In: <http://www.the-athenaeum.org/art/detail.php?ID=20623> (online on 19 April 2017).

P. 37: Ernst Ludwig Kirchner, "Chronik KGBücke", 1913. In: Buchheim, Lothar-ünther: Die Künstlergemeinschaft Brücke. Gemälde, Zeichnungen, Graphik, Plastik, Dokumente, Feldafing, Buchheim 1956, p. 101.

P. 39: Gerhard Richter, Onkel Rudi, 1965. In: Elger, Dietmar: Gerhard Richter. Catalogue Raisonné Volume 1 1962-1968, Hatje Cantz, Ostfildern 2001, p. 209.

P. 43: Piet Mondrian, Rot, Blau, Gelb, 1930. In: http://prometheus.uni-koeln.de/pandora/image/large/heidicon_kg-a0d678294e27cdafc7d1e7509a-c051129603452a (online on 10 April 2017).

CATALOG ORDER

THIS IS NOT THE COMPLETE
AUCTION CATALOG.

Find all objects offered in the auctions in our catalogs.

You can get our catalogs for **free**. Please send the catalog order card, give us a call or send an e-mail:

Ketterer Kunst · Joseph-Wild-Straße 18 · 81829 Munich
Phone: +49 (0) 89 552 440 or info@kettererkunst.de

☐ Auction catalog **Post War / Contemporary Art**

☐ Auction catalog **Modern Art**

☐ Auction catalog **19th Century Art**

☐ Auction catalog **Rare Books**

Name

Street

Postal Code

City

Keep me posted about future auctions by mailing to:

E-Mail

Find all works online on www.kettererkunst.com, including additional information such as condition reports and detail photos.

Norde.

KETTERER KUNST · JOSEPH-WILD-STRASSE 18 · 81829 MUNICH · +49 (0) 89 552 44 0

WWW.KETTERERKUNST.COM

KETTERER  KUNST