



KETTERER  KUNST

REVIEW SPRING 2021



Record Results And Excellent Prospects

Dear Friends of Ketterer Kunst,

2021 got off to an impressive start for our customers and us. We grossed 44 million euros in the spring auctions, including nine works landing beyond the million euro mark – that is not only our own record result, but also unrivaled on the German market. 85 works achieved six-figure results, and a total of 15 objects set a world record.

Such a success can not simply be explained with the backlog demand as a consequence of global lockdowns, it is rather the result of our strong international focus. Our combination of global activities and digitalization, which already is a matter of course, brings artists and collectors from all over the world together. This is also underlined by the mass of bids we received from Asia, Europe and the USA.

And we will continue on this path. That is why I am particularly pleased that we were able to welcome two top-class experts into our executive team: Starting in May 2021, Dr. Sebastian Neußer provides his expertise to our high-end clients and our international expansion. The art historian holding a doctorate had previously worked for Michael Werner, one of the leading German galleries, for almost ten years. And as of August 2021, Nicola Countess Keglevich will join our management team as Senior Director for Strategy and Internationalization, contributing her knowledge and experience to the development of our company. Countess Keglevich was active for Sotheby's for almost 15 years and made a name for herself especially with international top collectors.

One thing, however, is for sure: The increasingly important digital processes with real-time means of communication will never replace personal contact and the trust gained in years of cooperation. These assets are just some of the reasons why clients entrusted us with top-class collections, such as the range of select artworks from the Deutsche Bank Collection, which fetched top prices in two auctions. Or the five works from the Collection Ilse and Hermann Bode that comprised outstanding objects by Franz Marc, Paul Klee and Lyonel Feininger. And, of course, the extra catalog "From An Important English Collection". In the end we sold all three of these very special collections in their entirety.

Another aspect of this success is the fact that we never settle with what we have achieved, but instead always strive to reach the optimum for every single object. By researching into even the smallest detail we manage to surprise our buyers time and again. In addition, we at Ketterer Kunst are going the extra mile, and offer services that other auction houses cut back: We present the works in high-quality print catalogs and send many of them on preview exhibition tours. And, last but not least, we still believe in live saleroom auctions. All of this makes art tangible, lively and a real experience!

We would be delighted to auction your valuable objects or collections at best possible prices. Get free and non-binding advice from our experts: Call us on +49 (0)89-552440 or send an e-mail to sell@kettererkunst.com. Find all information on a discreet and easy sale in just three steps on www.kettererkunst.com under the tab "Sell" where you will also find our convenient online form.

I am looking forward to an exciting second half of 2021 full of surprises and records!

Yours sincerely,
Robert Ketterer



Dr. Mario von Lüttichau, Nicola Countess Keglevich, Robert Ketterer, Dr. Sebastian Neußer, Gudrun Ketterer, Peter Wehrle

Why choose Ketterer Kunst?

Owner-managed

Ketterer Kunst was founded in 1954 and has been family-owned ever since – for more than 65 years.

The Specialist for Your Art

No one can be an expert at everything. That's why we don't do everything. But we exactly know our field of expertise. We focus on our strengths: to execute every task we accept with perfection – yours too.

Customized Sales Strategies

We offer an elaborate presentation of your artworks to a select international audience – top prices guaranteed.

Your Collection Expert

You would like to increase, reduce or put up your collection for sale? Rely on our long-established experience and precise market knowledge.

Global Client Base

We know exactly how to reach out to the very collector, museum or gallery anywhere in the world that will be fascinated the most by your artwork.

Exclusive Presentation

Your work is presented in elaborate print catalogs – a service we regard as a crucial success factor – unlike the big English houses. Additionally, your artwork also finds a perfect setting on our website and in our social media campaigns.

Strong Team

Our renowned experts not only know their field of expertise but also the art market, so that you can benefit from their global network.



KEITH HARING

Andy Mouse. 1986
Color silkscreen
each 96,5 x 96,5 cm (37.9 x 37.9 in)

ESTIMATE: € 300,000
RESULT: € 1,040,000

- Targeted marketing
- Global reach
- Sold to Hong Kong at a world record price for a print by the artist



Print Catalog and Preview Exhibition Tour

A must to get top prices

At Ketterer Kunst we do not only focus on digitalization, but also believe in two very special sensual art experiences: our print catalogs and the preview exhibition tour. While many auction houses no longer offer print catalogs or preview shows, we still let you indulge in both of them!

With our elaborate print catalogs you can get an idea of the works on offer and learn about their history in the comfort of your home, ahead of the auction.

Our preview shows offer an opportunity to eye many hand-picked objects in advance; either at our branches or at one of our partner galleries, where we will be happy to advise you personally. The preview tour has stops in Hamburg, Berlin, Dusseldorf, Frankfurt and Munich. We are looking forward to seeing you!

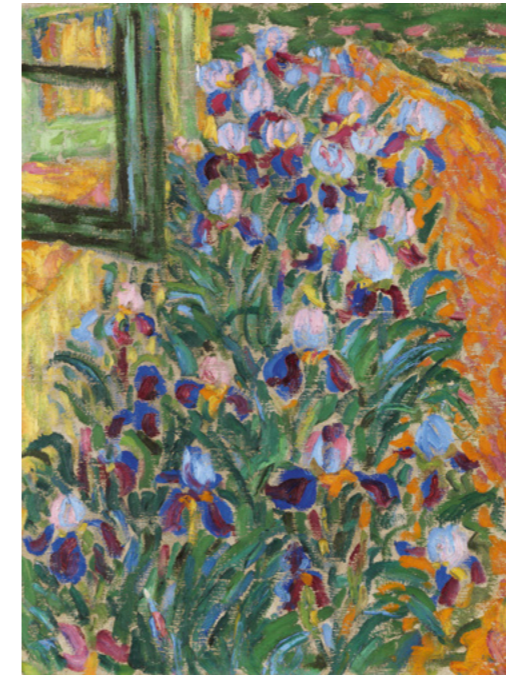
Digitalization and Global Focus

An art world without borders

The art world takes an increasingly international course. Many of the works we auctioned in the past went on long journeys. A work by Keith Haring flew to Hong Kong, a masterpiece by Günther Uecker was shipped to the USA, works by Gabriele Münter and Erich Heckel found a new home in Norway. These are just a few prominent examples of why we think globally and press ahead with internationalization with our expanded management team.

On the one hand, German art is in greater demand around the world than ever, and on the other hand, as the local market leader, we can generally identify and address precisely those collectors, galleries and museums who are most interested in the art. At the same time, we are constantly receiving highly interesting offers from abroad. The combination of both results in an increasing number of world record prices.

The extensive focus on digitalization that we started with the first online auctions in 2007, and have consistently pushed forward since, also has its share in the success: For example, you can not only follow our live auctions online, but also submit bids in real time. Our complete range of offers is presented online, and a vast array of high-resolution images gives you a precise idea of the objects you like. We are happy to keep you updated on the fascinating offers and latest developments via Instagram, where we also show regular peeks behind the scenes of the art world.

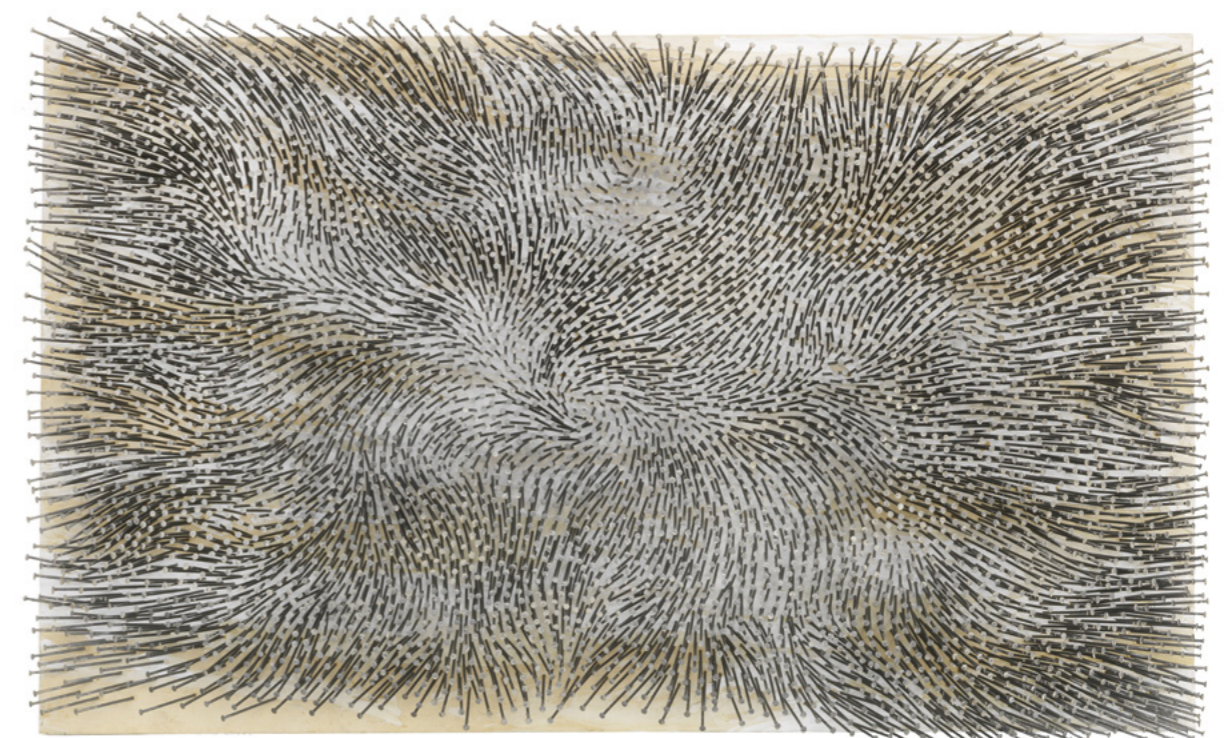


ERICH HECKEL
Blaue Iris. 1908
Oil on canvas
76 x 56,5 cm (29.9 x 22.2 in)
ESTIMATE: € 400,000
RESULT: € 1,060,000
SOLD TO NORWAY



ERNST WILHELM NAY
Doppelspindel-Rot. 1967
Oil on canvas
200 x 190 cm (78.7 x 74.8 in)
ESTIMATE: € 200,000
RESULT: € 2,250,000
SOLD TO SWITZERLAND

GÜNTHER UECKER
Energiefeld. 2009
Nails, paint and canvas on panel
120 x 200 x 16 cm (47.2 x 78.7 x 6.2 in)
ESTIMATE: € 500,000
RESULT: € 1,300,000
SOLD TO THE USA





Live-Auction

Sparkling suspense - even from home

Our grand live saleroom auctions are the highlights of the year. The incomparable atmosphere and almost tangible suspense, the murmur and whisper, the breathless silence just before the hammer goes down: These impressions inspire us anew every time. The saleroom auction also reveals the great importance we attach to a select high-quality program that magically attracts art lovers.

If you prefer to experience the excitement of an auction from the comfort of your home or on the go, there are also various options. You can participate in the auction over the phone or the internet, or submit a proxy bid in advance which we will use only to the minimum amount necessary to win the lot.

Whichever option you choose, they will surely have one thing in common: We are happy to personally tend to you and your wishes!



ERNST WILHELM NAY Doppelspindel-Rot. 1967. Estimate: € 200,000 **RESULT: € 2,250,000**

Collection Expert

Sell successfully with Ketterer Kunst



MAX LIEBERMANN
Der Nutzgarten in Wannsee nach Südosten. 1923
Oil on canvas
55 x 76 cm (21.6 x 29.9 in)
ESTIMATE: € 300,000
RESULT: € 675,000
From the Deutsche Bank Collection



LESSER URY
Brandenburger Tor vom Pariser Platz aus gesehen. 1928
Pastel
35 x 50 cm (13.8 x 19.7 in)
ESTIMATE: € 100,000
RESULT: € 340,000
From the Deutsche Bank Collection
World record for a pastel by the artist

Ketterer Kunst is the ideal partner for the sale of works from your private or corporate collection. We develop custom-made concepts that suit your needs – and we have the capacities and structures for a perfect implementation. For example, Deutsche Bank entrusted us with works from their collection which we sold for top prices in two consecutive auctions.



OTTO MUELLER
Sitzender weiblicher Akt. 1925
Color chalk drawing
64 x 46 cm (25.2 x 18.1 in)
ESTIMATE: € 30,000
RESULT: € 105,000
From the Collection Ilse and Hermann Bode



FRANZ MARC
Zwei gelbe Tiere (Zwei gelbe Rehe). 1912/13
Watercolor and pencil
17 x 10 cm (6.6 x 3.9 in)
ESTIMATE: € 200,000
RESULT: € 875,000
From the Collection Ilse and Hermann Bode



Nicola Countess Keglevich

Berlin gallerist Johann König speaks with Nicola Countess Keglevich



Johann König is one of the big players in the international gallery scene. As the founder of MISA (MESSE IN ST. AGNES), the art market for primary and secondary art in the Berlin KÖNIG GALERIE, he is breaking new ground in the art trade. He sees strong prospects in the German art market and is both partner and competitor of auction houses. For our review he talked with Nicola Countess Keglevich.

Johann König: Countess Keglevich, you are leaving Sotheby's in order to join the executive team of Ketterer Kunst. What motivated you to take this step?

Countess Keglevich: After almost 15 years at Sotheby's it is, above all, the opportunity for personal development that motivated me. And I would like to make a contribution to the consolidation of the German art market. That's where I see a great deal of opportunities and future tasks. Germany is a country of collectors who – with passion and foresight – not only focus on German art but increasingly also on international art. It is not for nothing that the international auction houses show stronger presence in Germany. At Ketterer Kunst I have an opportunity to help establish Germany as an international art hub.

Johann König: You were active for the world market leader. What opportunities do you see at Ketterer Kunst? Not everyone will regard this as a promotion ...

Countess Keglevich: ... for me it is a very promising change from a corporation to a fast-growing family business. Ketterer Kunst is Germany's No. 1 by far and in its business field it is also in the global Top 10. Thanks to its specialization, the house has great potential for international growth. This has been proven by the past auctions in which the company grossed the highest turnover ever in Germany. The numerous world records, not only for works by German artists, clearly show that Ketterer Kunst is on an international path and that the company clearly doesn't have to fear competition. Almost 90 percent of the bids at Ketterer Kunst are submitted over the telephone or online and over 40 percent of the total sales volume comes from abroad. We want to expand this trend and I am happy to have an opportunity to contribute my share.

Johann König: You say you want to do something for the German art market. Why is this so important to you?

Countess Keglevich: Owing to an internationally unrivaled density of contemporary artists and dedicated collections, Germany has successfully tied in with the great traditions of the 19th and early 20th century in recent years. Some people abroad recognized this trend and its potential

much earlier than it was the case in Germany. This is most strikingly illustrated by the world-wide auction proceeds and the international recognition for Gerhard Richter, Georg Baselitz, Rosemarie Trockel, Katharina Grosse and many others. But it also shows that an ever increasing number of international buyers make purchases in Germany. You made this very experience with your successful MESSE IN ST. AGNES in 2020. The shift on the art market is accelerated by the non-stop digital access that collectors have. Germany is no longer just the place of origin of great art, it has also become an important marketplace. And that's where I see great potential.

Johann König: Can the German market gain from the success of one player?

Countess Keglevich: No, it's the exact other way around. The German market place will only benefit if the art market system as a whole is strengthened, and this will lead to even more international growth. You have that same experience: Clients from abroad – especially on the secondary market – don't just come because of one particular auction house, gallery or trade fair. They come because of the reputation of the German market. In my opinion, this is also the lesson we have learnt from the development of the French market over the past few years. Sure, there are Brexit particularities and major investors, but the actual consolidation of the market was due to the cooperation of the market players.

“If we strengthen the German art market system, we will gain international growth.”

Johann König: Even if SZENE BERLIN was a successful joint project, we are now competitors again since we entered the secondary market with MISA.

Countess Keglevich: I object. Competition is good and healthy. Both of us have something to offer – and customers will eventually make the decision. But the overall course the market takes will be determined by which young or contemporary artists we promote, which exhibitions we promote or perhaps even jointly advertise, which anniversaries we celebrate, by the quality of our provenance research, and by how galleries and auction houses cooperate in general. What Robert Ketterer does for PIN, the booster club of the Pinakothek der Moderne in Munich, for example, is exactly the market support we need now more than ever before.

Johann König: Let me ask again: How can a family company from Munich like Ketterer Kunst offer its clients the same market, same demand, same supply and marketing power like a world market leader?

Countess Keglevich: With large houses, the wide range of activities is what makes them strong. Ketterer, on the other hand, has a focus on art of the 19th / 20th / 21st century. Due to this specialization it can offer its clients highly targeted services. This includes a personal exchange between collectors and the house's art experts, as well as the opportunity to discover new artists in context of personal preview shows. However, those who strive to make the entire process digital will turn art into a clinical mass business. For Ketterer, art is not just a segment of the luxury industry. Art needs face-to-face conversation, in my opinion widened horizons and new perspectives are at the core of it. Trust grows from dialog and cooperation between clients and consultants. In my opinion, these are determining factors for success on the art market. It's the special level of effort and service that makes a family business like Ketterer Kunst particularly strong – and this is the path we will continue on. To us, proximity to art and the clientele is the way to go to develop the fine arts segment.

Johann König: MISA is currently targeted at the low and medium price segment. Ketterer Kunst, on the other hand, realized prices in the millions for nine works this season. But high-priced art usually still goes to the market giants Christie's and Sotheby's. Let's say I had a Kirchner worth 5 million or a Gerhard Richter worth 10. Would you, in good conscience, recommend a sale with Ketterer Kunst?

Countess Keglevich: Yes, because Ketterer Kunst has gained such a strong presence on the global market in recent years that everything speaks for a successful sale, even of high-priced works. Bear in mind that such a well-connected family business can offer custom-made marketing campaigns that meet individual needs. And, of course, market transparency and visibility have also seen tremendous changes as a result of digitalization. Just a few weeks ago we witnessed a spectacular example of how a big work was sold for a record price by a house that is not one of the market giants: A Buddha figure was knocked down at the auction house Nagel for 14 million euros. This proves that works will fetch their true market value regardless of the location. Accordingly, it was not just a stroke of luck that Ketterer was able to set a world record for a work by the American artist Keith Haring. Ketterer also realizes a great sales quota of 91 percent. So what speaks against a successful sale through Ketterer Kunst?

Johann König: This sounds as if Ketterer Kunst is going to compete with the big players outside its ordinary segment?

Countess Keglevich: David doesn't have to declare war on Goliath. Today all auction houses already are in competition for every consignment and every hammer price, I speak from experience. Consignors alone decide whom they entrust their property with. My advice is to scrutinize and compare the offers the auction houses make and also to perhaps overcome one or the other bias. On the one hand, the market is becoming increasingly diversified and more transparent. The idea that the French only buy French art, Germans only German art and Chinese only Chinese art is a thing of the past. In this rapidly changing environment, we at Ketterer Kunst can offer our clients a better individual support than any big corporation can. This is already happening. Ketterer Kunst, for example, was commissioned by the Deutsche Bank to sell part of their collection. With sensational hammer prices far above the estimates the result speaks for itself. This underlines the strength of family businesses and I am delighted to have an opportunity to work for one.

Johann König: Thank you for this open talk. I wish all of us great success and you all the best.

“Works from three collections made major contributions to the result, including a second tranche of works from the Deutsche Bank Collection. It also contained the most expensive lot of all: Ernst Wilhelm Nay’s powerful large-size work “Doppelspindel-Rot” from 1967 was estimated at 200,000 to 300,000 euros, only to climb to 1.8 million euros; including premium, that’s 2.25 million euros for the Swiss buyer.”

Faz.net, June 27, 2021





JOSEPH DECKER
 Birnen. 1884.
 Oil on canvas
 13,5 x 33 cm (5,3 x 12,9 in)
 ESTIMATE: € 2,000
RESULT: € 100,000



A Discovery

When I took a first scrutinizing look at the painting I had to let it sink in. What do I see? Pears. On a branch. On a tree? Is it an illusion or an individual vision? This was exactly what many contemporary critics of Decker's compositions of the early 1880s were wondering, too. In most cases their verdict was devastating. His one-of-a-kind idiosyncratic compositions of fruits on a tree were a clear break with the prevailing conventions of subjects worthy of depiction and with academic norms in general.

Back then there simply was nothing like it. It appears unusual to our eyes today, but it was very modern, and the fact that it was created almost 140 years ago is surprising.

Decker succeeds in unsettling the observer by connecting truth with fiction and plausibility with surprise. It is not a trompe l'oeil painting. His use of color is intense and gestural, and has a strong illusionistic effect. He moves the true-to-life pears with the contrasting sharp and flat leaves into the foreground, in order to increase their expressive effect, and he cuts the composition off on all four sides so sharply that the shapes become detached from the canvas. In doing so he frees the painting from its contextual outline and takes it to a new level of visual quality. It was his efforts in anticipating abstraction and the fascination for things characteristic of 1950s Pop Art which make Joseph Decker, about whom very little is known to this day, one of the most interesting and innovative artists of the late 19th century in America.

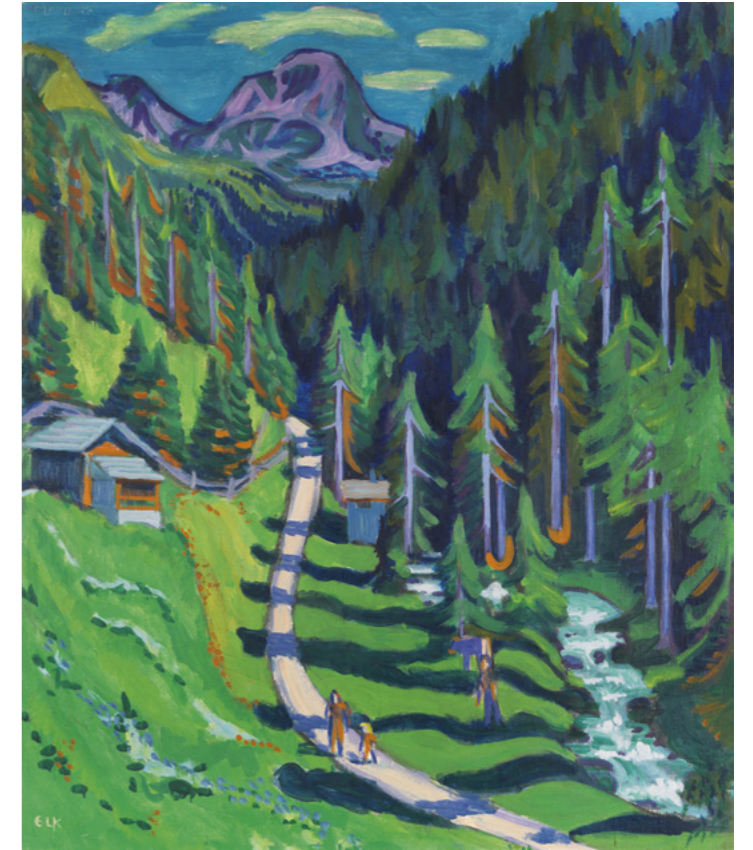
The fact that we were able to rediscover this painting and thus add another work to his visionary body of early works makes me particularly proud, and I am very happy that it returns to its place of origin.



19TH CENTURY ART
Sarah Mohr, M.A.
 Tel. +49 89 55244-147
 s.mohr@kettererkunst.de

Sarah Mohr studied economics and art history with a focus on German and English 19th Century painting in Munich. After she had been active in the international auction business for some time, she joined Ketterer Kunst in 2011, as she sees diverse artworks, the interaction with clients and the art market's dynamic at the heart of her professional passion.

ERNST LUDWIG KIRCHNER
 Sertigweg. 1937.
 Oil on canvas
 120 x 100 cm (47,24 x 39,37 in)
 ESTIMATE: € 400,000
RESULT: € 1,500,000



“Above all, it was the hour of the Expressionists”

(Handelsblatt, June 19, 2021)

When I think about the sales process of Kirchner's painting "Sertigweg" I find one aspect particularly worth mentioning: The passion and the unwearied commitment that each and every one on our team showed for the work. From day one we shared the same enthusiasm and fascination for Kirchner's large painting "Sertigweg" with its particularly strong colors from 1937.

We felt especially strong about the art-historical research we invested into the work, so that we approached the work with the same enthusiasm from ever new angles, creating new research approaches, going back to archives and libraries time and again in order to provide appropriate content for our customers. The work's museum quality was clear to us right from the start. So I am all the more pleased that our presentation provided collectors with further arguments for a purchase, thus making the decisive contribution to this brilliant auction result. In the end it was not just the one bidder who made sure the unique Kirchner painting would see result of three times its estimate, but the total of eight international bidders, who fought the most nerve-wracking and at the same time most successful bidding battle of all of the spring auctions.

In our Evening Sale we were able to achieve prices well over 1 million euros for a total of nine wonderful artworks that we had been entrusted with. At a price of around 1.5 million euros, Kirchner's painting "Sertigweg" fetched the second highest hammer price of our Evening Sale. This painting is therefore not only representative of the total of five works of Modern Art with hammer prices in the millions, it is also one of the top lots of the entire 2021 German auction season so far, in which works of Modern Art occupy the top ranks.



MODERN ART
Sandra Dreher, M.A.
 Tel. +49 89 55244-148
 s.dreher@kettererkunst.de

Sandra Dreher studied art history, theater studies and literature with a focus on 20th Century Art in Munich and Utrecht. Following initial activities in the art trade, she has been working for Ketterer Kunst for six years and finds great pleasure in tending to clients in the Department of Modern Art.



RUPPRECHT GEIGER

OE 306/59 (Rot-Blau). 1959.
Oil on canvas
120 x 100 cm (47.24 x 39.37)
ESTIMATE: € 50,000
RESULT: € 190,000

World record

German Post-War Abstraction at its best

With a result of 187,500 euros, Rupprecht Geiger's deeply effective painting "E 306/59 (Red-Blue)" with its particularly fine modulation in red and blue, set a new world record in our spring auction.

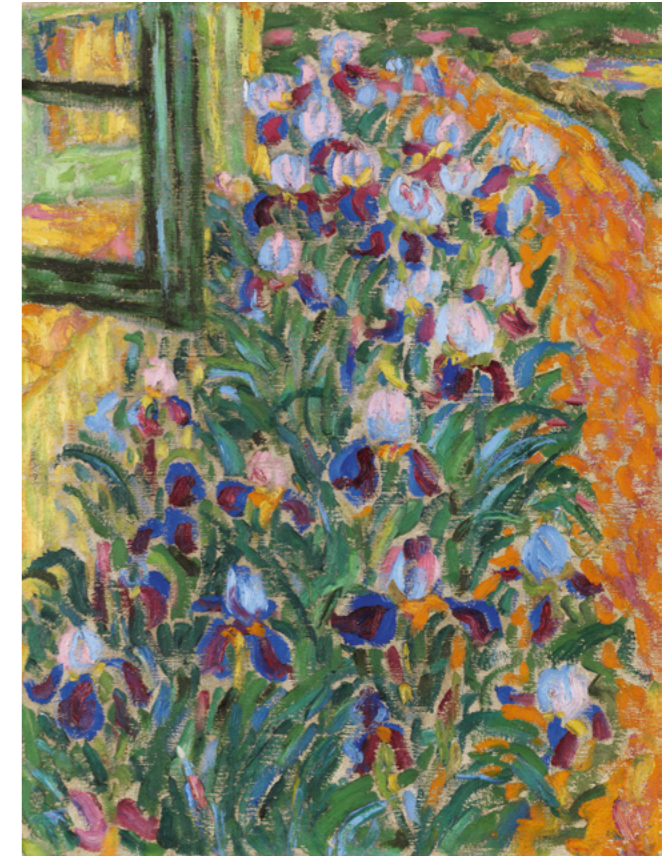
Rupprecht Geiger made first experiments with abstract and irregular surfaces in bright and strong colors as early as in the 1950s. In 1959, the year "OE 306/59" was created, the painting was exhibited at documenta II in Kassel, and Geiger was also awarded the Solomon Guggenheim Prize in New York. Ever since it had been part of a private collection in the Rhineland, until we now sold it for a record price to a collector bidding over the phone - the work's exhibition and collection history certainly had their share in the result.

Works by the Munich artist and architect Rupprecht Geiger have been popular with our global clientele for over 20 years. The fact that Geiger's relevance on the art market has gone up rather than down in recent years is underlined by another work by the artist part of the Deutsche Bank Collection, which at a result of 162,500 euros fetched a three-fold its estimate.



ERICH HECKEL

Blaue Iris. 1908.
Oil on canvas
76 x 56,5 cm (29.9 x 22.2 in)
ESTIMATE: € 400,000
RESULT: € 1,060,000



Summer Feeling on Canvas

An interplay of warm colors that harmoniously blend into one another and an open window with glowing flowers blooming in front of it. With the work "Blaue Iris" Erich Heckel created a fascinating picture that allows the observer to fully immerse into the scene's atmosphere. Looking at the work one can virtually feel the gentle breeze coming in through the open window, the waft of the flowers' scent and the pleasant warmth that the picture emanates.

We were particularly delighted about the opportunity to present this wonderful work of art and the summer feeling it brings with it to our collectors.

In times of Covid many of our clients could not visit our preview exhibitions to eye the original works. In order to allow them to get an idea of the fascination this painting by Erich Heckel can spark, we created elaborate brochures with high-resolution images of the work, took installation photos and recorded short video clips to illustrate the work's small subtleties. We wanted to make sure that those who could not visit a preview exhibition could get a feel for the work as if they had seen the original; and every one who received our folder would feel the picture's summer breeze. This way, against all odds, we were able to share our enthusiasm for the painting "Blaue Iris" with collectors all over the world. And this effort was rewarded.

In the auction, the estimate was more than doubled and ultimately led to a total result of over 1 million euros. This is the highest price Ketterer Kunst has ever realized for a painting by Erich Heckel.



POST WAR / CONTEMPORARY ART

Alessandra Löscher Montal, B.A./B.Sc
Tel. +49 89 55244-131
a.loescher-montal@kettererkunst.de

Alessandra Löscher Montal studied international economics, management and finance in Milan and art history in London. After gaining working experience in investment banking, the art trade and at the La Caixa Foundation in Barcelona, she joined Ketterer Kunst in 2020. Additionally, she is a freelance research assistant for Dr. Clare McAndrew of ArtsEconomics, editor of "The Art Basel and UBS Global Art Market Report". She has been part of the team of Ketterer Kunst in the Department of Post War / Contemporary Art since July 2021.



MODERN ART

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

Larissa Rau studied art history and education with a focus on art history at the University of Erlangen-Nuremberg and at the Université de Poitiers. She discovered her passion for the auction business while she was still a student. After she had earned her degree she was a trainee at Ketterer Kunst and has been working as an expert in the Modern Art Department since the beginning of 2021.

Our top ten from the past auctions:



KETTERER  KUNST

ERNST WILHELM NAY

Doppelspindel-Rot, 1967.
Oil on canvas

ESTIMATE: € 200,000

RESULT: € 2,250,000

ERNST LUDWIG KIRCHNER

Sertigweg, 1937.
Oil on canvas

ESTIMATE: € 400,000

RESULT: € 1,500,000

GERHARD RICHTER

Abstraktes Bild, 2001.
Oil on alu-dibond

ESTIMATE: € 600,000

RESULT: € 1,500,000

GÜNTHER UECKER

Energiefeld, 2009.
Nails and white paint on canvas, on panel

ESTIMATE: € 500,000

RESULT: € 1,300,000

ALEXEJ VON JAWLENSKY

Mystischer Kopf: Galka Fatum - Fate, 1917.
Oil on board

ESTIMATE: € 300,000

RESULT: € 1,125,000

WASSILY KANDINSKY

Gebogene Spitzen, 1927.
Watercolor

ESTIMATE: € 250,000

RESULT: € 1,125,000

GABRIELE MÜNTER

Stillleben mit Madonna, 1911.
Oil on board

ESTIMATE: € 200,000

RESULT: € 1,125,000

ERICH HECKEL

Blaue Iris, 1908.
Oil on canvas

ESTIMATE: € 400,000

RESULT: € 1,060,000

KEITH HARING

Andy Mouse (4 sheets), 1986.
Color silkscreen

ESTIMATE: € 300,000

RESULT: € 1,040,000

SEAN SCULLY

Fire, 1984.
Oil on canvas

ESTIMATE: € 300,000

RESULT: € 940,000

Commotion about Kandinsky

Auction houses are rarely entrusted with large-format watercolors by Wassily Kandinsky like "Gebogene Spitzen" (Bent Tips) from the Dessau Bauhaus period. It was all the more important for us to curb the initial euphoria and to conduct thorough research into the impressive and exciting work, to provide a consistent provenance and to meticulously prepare a presentation for the auction catalog.

I felt a great thrill upon the first encounter with the watercolor "Gebogene Spitzen": The catalog raisonné does not contain an illustration. But we find comparable features in other watercolors by Kandinsky from these days: An astonishing amount of details, extremely precise shapes and references, executed in bright, fresh watercolors bordered by fine ink lines. The Provenance Research Department got active and began to clarify questions revolving around this watercolor, years of experience and important contacts around the world were helpful in this endeavor, too. An analysis of the colors and the paper dispelled the little doubt we had in the composition's astonishing fresh colors. The customs stamp on the reverse was positively

identified for France, and finally: Another thorough review of the catalog raisonné by Vivian Endicott Barnett, the American expert on Kandinsky's work, revealed a clue. There is a tiny, swiftly executed sketch of this composition in pencil on Kandinsky's hand-list, while further information on this work is rather rudimentary: "xi 1927, 240, 'Gebogene Spitzen' vendu par Probst ". Rudolf Probst, as our provenance researchers found out, was one of the artist's dealers and ran the gallery "Neue Kunst Fides" as of 1923, initially in Dresden and after World War II as Galerie Probst in Mannheim, from where he sold the watercolor to a private collector from the Rhineland, presumably at the end of the 1940s. Since then, the whereabouts of this balanced composition between movement and resting stability remained unknown to Kandinsky research for more than 70 years.

And thus the wonderful rediscovery of the watercolor "Gebogene Spitzen" is an art-historical sensation, for which some of the bidders showed strong commitment when the work was called up at the Evening Sale. An overwhelming success for the auction, but also for everyone in the Cataloging and Provenance Research Department!



EXPERT CONSULTANT

Dr. Mario von Lüttichau

Tel. +49- (0)170-2869085
m.luetlichau@kettererkunst.de

Mario von Lüttichau, art historian, curator and art consultant, studied at the Ludwig-Maximilians-University in Munich, where he earned a doctor's degree in 1983. He then worked as assistant lecturer and research fellow in Munich (Prestel Publishing Company, Bavarian State Painting Collection), Berlin (Berlinische Galerie), Santa Monica, California (J. P. Getty Center) and Bonn (Kunstmuseum). In 1987 Mario von Lüttichau reconstructed the Munich exhibition of "Degenerate Art" from 1937. He has released numerous publications on, among others, "Degenerate Art", provenance research and on domestic and international collection history. From 1991 to 2017 he held the post as curator for the 'Collection of Art from the 19th to the 21st Century' at Museum Folkwang in Essen. Together with Tanja Pirsig-Marshall he is co-publisher of the catalog raisonné of Otto Mueller's paintings and drawings. After 26 years he said goodbye to the Folkwang Museum in 2017. In September 2019 the auction house Ketterer Kunst recruited him as expert consultant with a regional focus on Munich and Berlin.

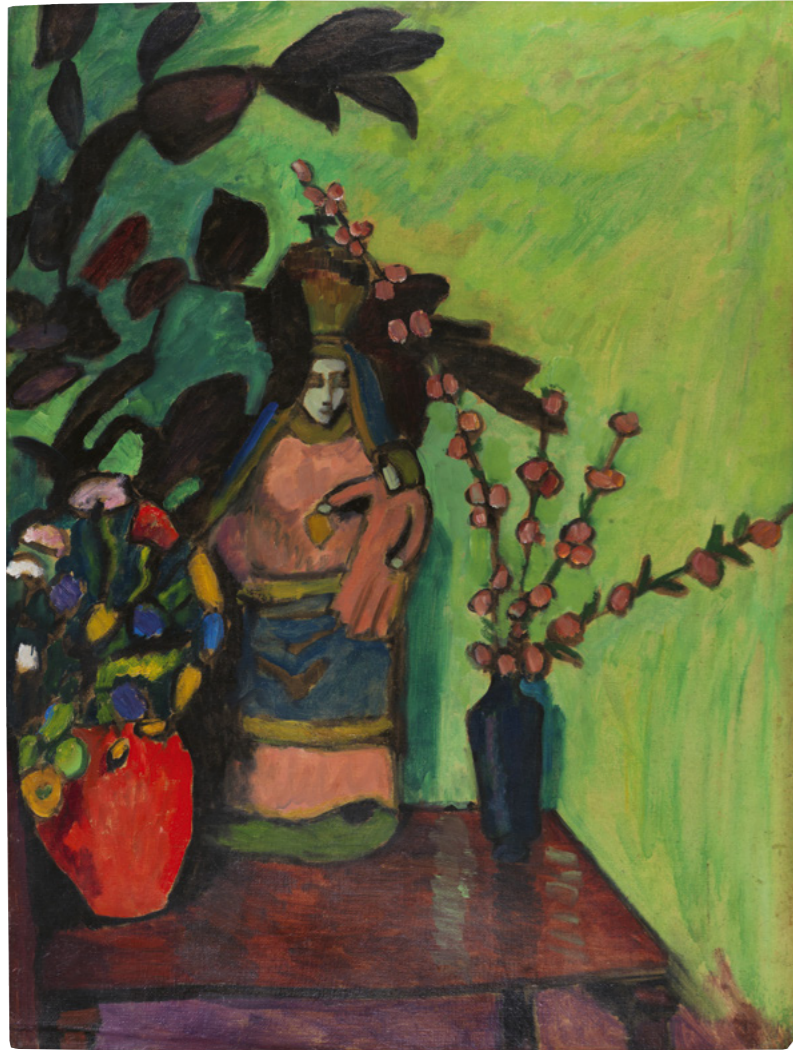


WASSILY KANDINSKY

Gebogene Spitzen. 1927.
Watercolor
48,4 x 32 cm (19 x 12,5 in)

ESTIMATE: € 250,000

RESULT: € 1,125,000



The Hour of the Expressionists

"Above all, it was the hour of the Expressionists", the Handelsblatt concludes after our auctions in June. "Never before was a painting by Gabriele Münter sold at such a high price." (Handelsblatt.com, June 19, 2021)

The obstacles women in art had to face, and in some cases still do, in order to get the same recognition as their male colleagues, has been proven by numerous publications and exhibitions in recent years. The exhibition "Gabriele Münter: Malen ohne Umschweife" opened at the Lenbachhaus in Munich only in 2017 and indeed was the first exhibition ever dedicated solely to the artist and her work.

I am particularly happy that our collectors felt the same fascination and appreciation for this great artist as we do, so that the large-format "Stillleben mit Madonna", created in the founding year of the 'Blaue Reiter', realized such an impressive result at our Evening Sale. The bidding fight, which was carried out with the participation of numerous international collectors and museums, once again resulted in a new auction world record of 1,125,000 euros (proceeds) for a work by the artist at our house. Eventually the gem found a new home in a Norwegian collection. The auction result once more proves that Ketterer Kunst is one of the world's leading houses for German Expressionism. In addition, the result is also a sign of recognition of both Gabriele Münter's work as well as our efforts to promote women in art, as their significance has been underestimated for far too long.

GABRIELE MÜNTER

Stillleben mit Madonna. 1911.
Oil on board
92 x 70 cm (36.14 x 27.56 in)

ESTIMATE: € 200,000
RESULT: € 1,125,000

World record



REPRESENTATIVE
BADEN-WÜRTTEMBERG,
HESSE, RHINELAND-
PALATINATE

Miriam Heß
Tel. +49 6221 5880038
m.hess@kettererkunst.de

Miriam Heß has been evaluating art from the 20th and 21st century for Ketterer Kunst with great commitment for almost 18 years. Located near Heidelberg, she has been in charge of the representation for Baden-Württemberg, Hesse and Rhineland-Palatinate since 2007. What she enjoys most about her job is being close to her clients and the long-standing and trustful cooperation with them, as well as the opportunity to make ever new and fascinating discoveries.

KEITH HARING

Andy Mouse. 1986
Color silkscreen
each 96,5 x 96,5 cm (37.9 x 37.9 in)

ESTIMATE: € 300,000
RESULT: € 1,040,000

World record for a print by the artist



Uncertain Outcome

We often passionately argue about the moment the hammer will go down in the auction. When it comes to determining the estimate, we usually apply following rules: We look for comparable past results, we scrutinize condition and provenance, and we identify special features the work might have. Last but not least, it is a gut feeling as to whether a higher or a lower calling price will lead to the best possible result. Our evaluation is made up of all these factors – so determining the estimate price is a very rational process with a little bit of subjectivity.

Once we reach an agreement with the seller, the artwork can be offered at auction. At least one week before the auction we check how many bids have already been submitted, and we begin to speculate about the maximum hammer price possible and anticipate potential bidding battles. Registered phone bidders and proxy bids indicate a tendency, the presence of promising bidders in the saleroom makes us confident, and the well-established online bidding option remains an unpredictable factor. In short, making an accurate prediction of the hammer price before the auction is barely possible.

After we had achieved the highest price ever for a single copy from Keith Haring's "Andy Mouse" series a year ago, we had a fairly good negotiation basis with the seller of the complete set of the "Andy Mouse" series. The four works adorned the office of their owner for many years and selling them was only an option if the expected price was right. Based on aforementioned results and an overall flourishing art market, we were now able to prove this to the seller.

The bidding situation was good on the morning of the auction and we were in good spirits to see a sale price in line with our expectations, when – out of the blue – a very important client from distant lands announced that he would also bid on "Andy Mouse". After a short and intensive consultation, he decided to place a bid which I believed to be 100 percent sufficient to win. But then, as is so often the case in auctions, things took another unexpected turn: Another bidder from Hong Kong actually went just one step further and won the lot for a total price of over 1 million euros. An emotional scale with two extremes: A breathtaking result for the seller and the frustrating insight that this bold and promising bid was not enough in the end. The outcome of an auction cannot be predicted, who would want to disagree on that.



REPRESENTATIVE
FRANKFURT

Undine Schleifer
Tel. +49 69 95504812
u.schleifer@kettererkunst.de

Undine Schleifer Undine Schleifer earned a degree in art history and political science from Christian-Albrechts-University in Kiel, where she also gained first working experience in the art trade. She also earned a master's degree in modern and contemporary art from Christie's in London in cooperation with the University of Glasgow. She has been working for Ketterer Kunst as an expert in Post War/Contemporary Art for six years.



KETTERER KUNST

"(...) nine sales of more than one million euros (...). No other auctioneer in this country has ever achieved that. "

handelsblatt.com, June 24, 2021

FRANZ MARC

Zwei gelbe Tiere (Zwei gelbe Rehe). 1912/13.
Watercolor
17 x 10 cm (6,69 x 3,94 in)

ESTIMATE: € 200,000
RESULT: € 875,000

From the Collection Ilse and Hermann Bode



Glamorous grace

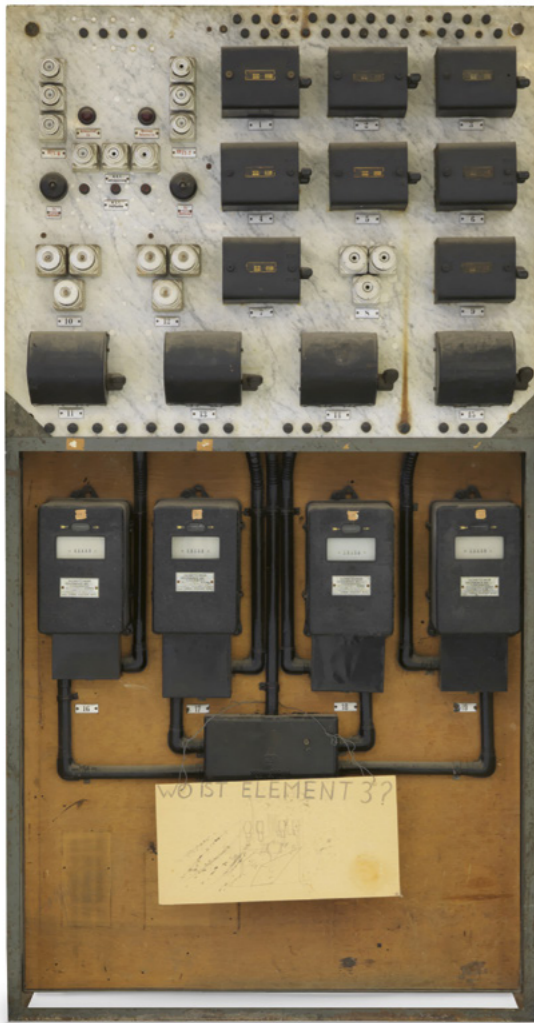
The small watercolor, not much larger than a postcard, captivates the observer with its enchanting, almost breathing grace, and – despite its delicacy – it is a powerful visual effect. Franz Marc, the most lyrical artist among the Cubists, manages to trigger emotional connotations even in this small format and is able to, so to speak, condense the essence of his imagery. The conscious combination of construction, poetry and, last but not least, closeness to nature is nearly unrivaled in this quality and can hardly find a match on the international art market. So it was a fortunate coincidence and an honor for Ketterer Kunst to be able to acquire the paper work for the Evening Sale. It is not surprising that this gorgeous work of art, which had been on permanent loan at the Sprengel Museum in Hanover for many years, was sold to a significant private collection after a fierce bidding battle for nearly a fourfold of the estimate price.



**REPRESENTATIVE
SAXONY, SAXONY-ANHALT,
THURINGIA**

Stefan Maier
Tel. +49 170 7324971
s.maier@kettererkunst.de

Stefan Maier discovered his love for art in his early childhood on numerous visits to museums with his family, and he went on to study art history in Munich and Berlin. He set up his own gallery in Dresden in 2003 following a long-term position at the Prussian Palaces and Gardens Foundation, Berlin-Brandenburg. He was also involved in various interior design projects and was assistant and director at an art consultancy company for almost three years. At around the same time an international corporation recruited him to its board of art advisors. Starting at Ketterer Kunst in 2014, Stefan Maier became the representative for Saxony, Saxony-Anhalt and Thuringia in 2020.



JOSEPH BEUYS
 Wo ist Element 3? 1984
 Installation
 211 x 11 x 45 cm (82.87 x 43.39 x 17.72 in)
 ESTIMATE: € 600,000
RESULT: € 750,000



„Wo ist Element 3?“

When is the right moment to put an artwork up for auction? A question we are confronted with time and again. In the case of the work “Wo ist Element 3?” by Joseph Beuys, the answer was obvious: On occasion of his 100th birthday! Beuys would have turned 100 on May 12 this year.

He wanted to change society through his art. Social participation and the principle of democracy were crucial to him. He questioned the economic conditions and stressed the fact that nature will eventually pay the price. As a pioneer of his days, his voice echoes into the present day.

And what do you do to make sure everyone can understand a work by Joseph Beuys? You ask the collector to provide as much information as possible, information regarding the purchase, its history in terms of exhibition loans and publications etc. And: You ask Prof. Dr. Eugen Blume, leading Joseph Beuys expert, to be at your side with all his expertise. When we first met, the former director of the Hamburger Bahnhof, Museum für Gegenwart, Berlin, agreed – to my great pleasure – to write a couple of texts for the catalog. Through many talks and our intensive PR efforts, we were able to win several Beuys works from various private collections for our auction. Parallel to a large number of Beuys memorial exhibitions, we showed these works at our Berlin gallery in an exhibition in mid May that I was happy to curate and which was accompanied by Beuys photographs from Angelika Platen and an expert talk with Prof. Eugen Blume.

Once again it became apparent that it takes a good deal of luck, staying power and meticulous preparation. Above all, however, a trustful relationship with the collector is key when it comes to finding a new home for a unique work of art while at the same time realizing excellent proceeds.



**REPRESENTATIVE
 BERLIN**

Dr. Simone Wiechers
 Tel. +49 30 88675363
 s.wiechers@kettererkunst.de

Dr. Simone Wiechers studied art history in Marburg where she initially held a position at the university's Museum of Fine Art. After she had earned her doctor's degree she became deeply involved in the Berlin art scene. In 2015 she left her position as director with the art trader Dieter Brusberg and transferred to the Berlin branch of Ketterer. She is well aware of her privilege of being so close to collectors. At our branch in the capital she also curates exhibitions of works from public and private collections. Her credo: “The chemistry has to be right”.



GERHARD RICHTER
 Abstraktes Bild. 2001.
 Oil on alu-dibond
 50 x 72 cm (19.69 x 28.35 in)
 SCHÄTZUNG: € 600.000
ERGEBNIS: € 1.500.00



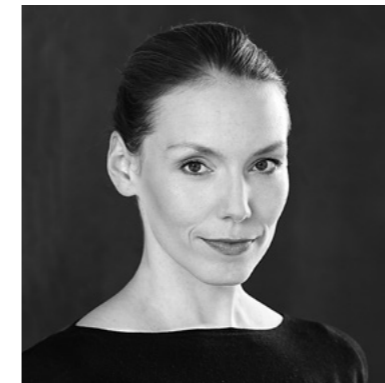
Energy and Harmony

Gerhard Richter's “Abstraktes Bild“ captivates the observer in a way that only works by this exceptional artist can. It is yet another brilliant example of Richter's mastery.

The powerful and at the same time harmonious composition with its rich colors and finest modulation is a true eye-catcher. The powerful dynamics created by the visible movement of the squeegee, combined with the concentrated intensity of the colors, creates an opus of perfect density and balance.

Works of art like this are more sought-after on the market than ever before and so it is little surprising that it was met with enormous interest by international buyers, not least because of its excellent condition. At the same time, selling a top work of this quality requires a meticulous approach to both cataloging and presentation, a well-thought-out marketing campaign and the tireless commitment of everyone involved.

The highly successful interplay of all these factors was impressively demonstrated by the result of 1,500,000 euros, which is more than twice the estimate.



**POST WAR /
 CONTEMPORARY ART**

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

Julia Haußmann studied art history, political science and theology in Munich. After she had gained first working experience at various galleries she became the assistant of the management at the “Kunsthalle der Hypo-Kulturstiftung” in Munich. Interrupted by two short parental leaves, she has been active for Ketterer Kunst since 2007 and became Head of Customer Relations in March 2019.



SEAN SCULLY
 Fire. 1984.
 Oil on canvas
 61 x 61 cm (24.02 x 24.02 in)
 ESTIMATE: € 300,000
RESULT: € 940,000



German Record for “Fire”

Sean Scully is fascinated by stripes, and he doesn't really regard abstract art as abstract in itself. To him, it is about the relationships between the individual stripes, and the soft transitions that we find in all of his works represent emotions. He is reluctant to accept a new and fast world and the control it demands. Most of Scully's works seem effortless, yet they emanate so much honesty and simplicity. Generally, it is about preserving fragility, just as it is the case with "Fire" from 1984. Scully also conveys his love for nature in his colors, and his art expresses his efforts to create his own nature. A visit to his studio near Munich reveals this bond and the fascination his works reflect. He wants to express this bond in his works and it is precisely this unique artistic expressiveness that is so characteristic of Sean Scully and that has helped the work "Fire" to realize this incredible German record at the end of a thrilling bidding race. What a great coincidence that this success was achieved at, of all places, the Munich auction house Ketterer. Munich, the place to which Scully has always felt a strong connection through both his teaching activities and his studio work.



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

Andrea Roh-Zoller studied law and art history. Starting the company The Art Concept, she has been active in art and management, consulting, archiving and compiling collections, as well as in conceiving collection concepts for many years and works in close cooperation with Ketterer Kunst.



ERICH HECKEL
 Zwei ruhende Frauen. 1909.
 Color woodcut
 32,5 x 37 cm (12.8 x 14.57 in)
 ESTIMATE: € 200,000
RESULT: € 450,000

Pure Expressionism!

When my husband and I saw the color woodcut many years ago for the first time I was overjoyed! This is pure Expressionism! Impossible to want more! This incredibly complicated technique, this fascinating and difficult material, this freshness and the intensity of the colors, and, above all, the great rarity! All of this combined in one sheet.

When we were entrusted with the work for auction we quickly realized that we should offer this exceptional sheet in a special part of the catalog, so we created the section "Paper works - Linie. Modell. Geste." (Line. Model. Gesture), in order to emphasize the importance of the wonderful image carrier paper and the astonishing potential and quality of graphic prints.

During the preview exhibitions and the immediate run-up to the auction, it became apparent how strong the interest in German Expressionism in general and in the print medium in particular still is. We had many encounters with art lovers who shared our enthusiasm for Heckel's "Zwei ruhende Frauen".

Naturally, one urging question soon came up: Who is a potential buyer of this woodcut? This is where our longtime experience and the close exchange with our collectors came into play. Which collection is most suitable for the woodcut? Where would it best fill a gap? The Folkwang Museum, which is in possession of almost the entire graphic oeuvre of Erich Heckel – a true treasure trove – eventually acquired the sheet in the auction. We are very proud and happy that we were able to make a contribution to the completion of this wonderful collection!



AUCTIONEER
Gudrun Ketterer, M.A.
 Tel. +49 89 55244-200
 g.ketterer@kettererkunst.de



“The Internet changes everything,” ...
 “People start to realize that it more depends on
 the quality of work an auction house is doing,
 and that it doesn’t really matter where
 the auction takes place.”

Dr. Sebastian Neußer, artnet news pro, July 12, 2021



ERNST WILHELM NAY

Doppelspindel-Rot. 1967.
 Oil on canvas
 200 x 190 cm (78,74 x 74,8 in)

ESTIMATE: € 200,000

RESULT: € 2,250,000

From the Deutsche Bank Collection

Reduced to perfect harmony

My first intensive examination of Ernst Wilhelm Nay’s work happened almost ten years ago. I had the great opportunity to participate in an exhibition that comprised early works from the 1930s to the late pictures of the 1960s: The mostly small-sized “Baltic Sea”, “Dune” and “Lofoten” pictures are mysterious and little was known about the artist’s time on the Black Sea and in Norway. Then came the “Hekate” pictures which suggest that in them, the artist was processing his war experiences. The meditative “Scheibenbilder” (Disc Pictures) were impressive, even if these works in particular had already been exhibited on many earlier occasions. The real revelation, however, showed in works from the artist’s late period of creation. Plane and ornamental figuration, a simplification of the formal language and a reduced color palette are characteristic of these pictures. Their compositions surprisingly tie in with those of some of his early works. In 1967 Nay created a series of four “Doppelspindel” paintings (Red, Yellow-Gray, Yellow and Blue) in a large square or nearly square format. The artist knew that he had achieved both a breakthrough and a climax with this group of works a year before his death. Accordingly, it is neither surprising that the Deutsche Bank decided to acquire exactly this picture from the artist’s studio a few years after Nay’s death, nor that a Swiss private collection could only win the work estimated at € 200,000 for the top price of 2,250, 000 € after a long bidding war with strong international participation.



DIRECTOR

Dr. Sebastian Neußer

+49 89 55244-170
 s.neusser@kettererkunst.de

Before he studied art history, **Dr. Sebastian Neußer** completed an apprenticeship with a private banking house in Cologne. For his doctoral thesis he analyzed the motif of staging absence. After a stint with the Kunsthalle Bremerhaven, he was recruited by Galerie Michael Werner as director. With artists like Georg Baselitz, Jörg Immendorff, Markus Lüpertz, A.R. Penck, Sigmar Polke and others, the gallery has a strong focus on German post-war art. Based in Cologne, he was in charge of the international representation of the Ernst Wilhelm Nay Foundation. After almost 10 years with the gallery, he joined Ketterer in May this year to strengthen the Departments of Modern and Contemporary art as director.



ALEXEJ VON JAWLENSKY
Mystischer Kopf: Galka Fatum - Fate. 1917.
Oil on board
9 x 39,5 cm (19.2 x 15.5 in)
ESTIMATE: € 300,000
RESULT: € 1,125,000



Divinity and Passion

“So God created man in His own image” – the idea that divinity is reflected in our face is deeply rooted in faith and has had a lasting impact on Western art. The art of the religious Russian artist Alexej von Jawlensky was significantly influenced by this idea, the painting “Galka Fatum - Fate” from 1917 from his series of the “Mystic Head” is a marvelous document of his quest for an artistic expression thereof.

I have always been fascinated by the evolution of portrait art in its historical and cultural context. While it was only about the symbolic image of a person in the early days, the “vera effigies” gained in importance in humanism and the modern artists took it to the next level of perception through stylization and abstraction.

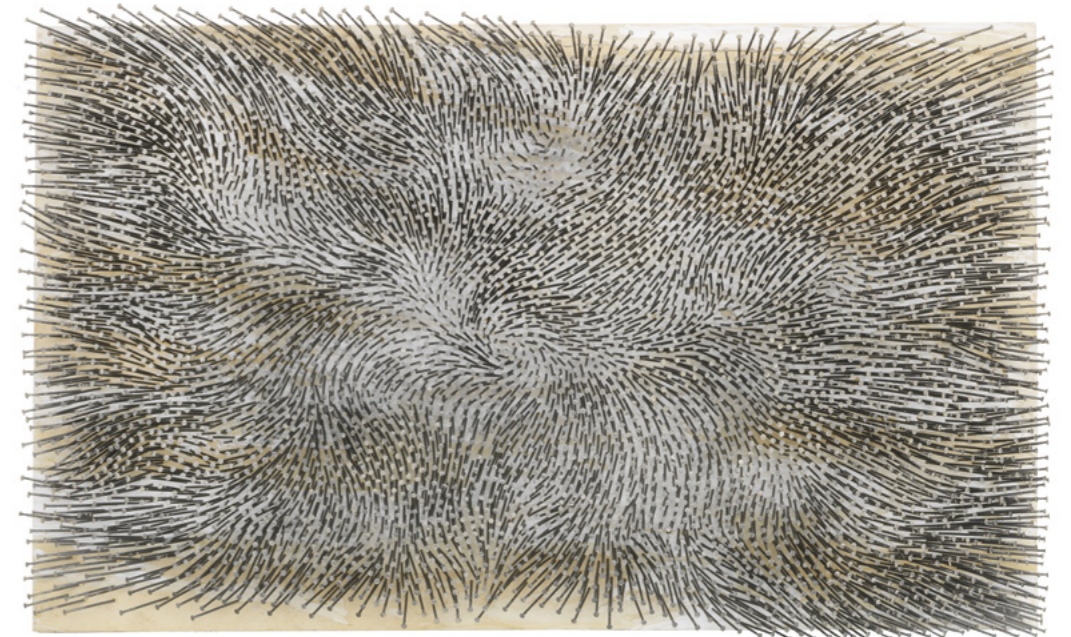
Jawlensky unmistakably immortalized Emmy “Galka” Scheyer, his spiritual and intellectual muse, in this work. The striking lines and the clearly defined color fields allow the observer insight into her soul, which Jawlensky opened up in such a wonderful, quiet and almost magical way while in exile in Switzerland. Time and again he would render her facial features in other works from the group of the “Mystical Heads”.

What makes my job so special are the beautiful moments when outstanding works of art – whether due to their relevance in the oeuvre, their provenance or simply their history - appeal not only to me but also to others. Watching the webcast of the Evening Sale, I was really delighted to see how this work achieved the to date highest result for a “Mystical Head” after a long and hot bidding battle with strong international participation – and that clearly far ahead of international competitors. Ketterer Kunst has gained a strong international presence. And it became apparent that great artworks can reach global collectors from Germany and thus find their correct market value.



SENIOR DIRECTOR
Nicola Countess Keglevich, M.A.
Tel. +49-89-55244-175
n.keglevich@kettererkunst.de

Nicola Grafyn Keglevich studied art history in Munich and Florence. Before she organized her first auction for Sotheby's in 2006, she was active for Gurr Johns, an international Art Advisory and Art Valuation company. Since 2016 she managed Sotheby's office in Munich and had a focus on modern and contemporary art. With enthusiasm for both art and her clients, she initiated the “Young Collectors Circle” with the objective of introducing young people to art and collecting. Now she is Ketterer Kunst's Senior Director for Strategy and Internationalization.



GÜNTHER UECKER
Energiefeld. 2009.
Nails, paint on canvas on panel
120 x 200 x 16 cm (47.24 x 78.74 x 6.30 in)
ESTIMATE: € 500,000
RESULT: € 1,300,000



Brute Force and Poetic Contemplation

Günther Uecker has dedicated himself to nails as a material of artistic expression for more than six decades. The hard iron nails seem to have lost their consistency, in his works they sway like dune grass in the wind – that was my very first impression when I saw the work during a visit at the consigner. I was impressed by its presence, energy and strength, but likewise by its vulnerability and contemplative beauty. Günther Uecker's pictures invite us to an observation from all angles, to walk along them, as their intensity changes with the observer's position. They gain their liveliness through the light's intensity and incidence.

Günther Uecker is one of the greatest German post-war artists, his large-format nail pictures are among the artist's most sought-after works on the art market and realize top prices on a regular basis. Such a dense nail structure on a large work like this is very rare in the artist's oeuvre and accordingly was quite popular. The work's strong power of attraction, the excellent documentation done by our cataloging department, as well as our good contacts with collectors around the world, ultimately led to a bidding fight involving international competitors, at the end of which the estimate of 500,000 - 700,000 euros had soared to a final result of 1,312,500 euros – a price that was applauded by the audience in the sales room. Once again Ketterer delivered proof of its leading domestic position in the field of German Post-War Art.




**REPRESENTATIVE
DUSSELDORF**
Cordula Lichtenberg, M.A.
Tel. +49 211 36779460
infoduesseldorf@kettererkunst.de

Cordula Lichtenberg studied art history in Münster, where she also did an internship at a museum. In the following she was director of the Art Society in Glückstadt and at the same time in charge of the Hamburg representative office of a Cologne based auction house. Fascinated by the auction world and after a relocation to the Rhineland, she worked for an Austrian auction house before she came to Ketterer Kunst in the spring of 2019. Cordula Lichtenberg is our Dusseldorf representative for the Departments of Modern and Contemporary Art.



“Above all, it was the hour of the Expressionists. Never before was a painting by Gabriele Münter sold for such a dear price. For 1.1 million euros a telephone bidder won the melancholic “Stilleben mit Madonna” from 1911.”

handelsblatt.com, June 19, 2021

KETTERER  KUNST

Deutsche Bank Collection



ERNST WILHELM NAY
Doppelspindel-Rot. 1967.
Oil on canvas
200 x 190 cm (78.74 x 74.8 in)
ESTIMATE: € 200,000
RESULT: € 2,250,000



FRITZ WINTER
Untitled. 1936.
Mixed media
64 x 49 cm (25.00 x 19.09 in)
ESTIMATE: € 10,000
RESULT: € 65,000



RUPPRECHT GEIGER
OE 250a (2 x Blau vor Rot). 1957.
Oil on canvas
110 x 110 cm (43.31 x 43.31 in)
ESTIMATE: € 50,000
RESULT: € 165,000
From the Deutsche Bank Collection



MAX LIEBERMANN
Der Nutzgarten in Wannsee nach Südosten. 1923.
Oil on canvas
55 x 76 cm (21.65 x 29.92 in)
ESTIMATE: € 300,000
RESULT: € 675,000
From the Deutsche Bank Collection

Collection Ilse and Hermann Bode



RICHARD OELZE
Wald. 1963.
Oil on canvas
128 x 160 cm (50.39 x 62.99 in)
ESTIMATE: € 40,000
RESULT: € 325,000
World record



GÜNTHER UECKER
Kunstpranger. 1983.
Nails and ashes-glue-compound on tree trunk
293 cm (115.30 in)
ESTIMATE: € 200,000
RESULT: € 375,000

WILLI BAUMEISTER
Relation. 1950.
Oil with synthetic resin on fiberboard
65 x 81 cm (25.59 x 31.89 in)
ESTIMATE: € 60,000
RESULT: € 115,000



HANS HARTUNG
T 1931-1. 1931.
Oil on panel
46 x 38 cm (18.11 x 14.96 in)
ESTIMATE: € 80,000
RESULT: € 340,000



LESSER URY
Brandenburger Tor vom Pariser Platz aus gesehen. 1928.
Pastel
35 x 50 cm (13.78 x 19.69 in)
ESTIMATE: € 100,000
RESULT: € 340,000
World record for a pastel of the artist



PAUL KLEE
Grundverhexte Landschaft. 1924.
Pen and ink drawing
28,5 x 32,5 cm (12.8 x 18.9 in)
ESTIMATE: € 100,000
RESULT: € 119,000



OTTO MUELLER
Sitzender weiblicher Akt. Ca. 1925.
Color chalk drawing
64 x 46 cm (25.20 x 18.11 in)
ESTIMATE: € 30,000
RESULT: € 105,000



FRANZ MARC
Zwei gelbe Tiere
(Zwei gelbe Rehe). 1912/13.
Watercolor and pencil
17 x 10 cm (6.6 x 3.9 in)
ESTIMATE: € 200,000
RESULT: € 875,000

From our Auction of 19th Century Art



DETLEV (DITLEV) CONRAD BLUNCK

Allegorie des Sonntags. 1841.
Oil on canvas
121 x 100 cm (47.64 x 39.37 in)

ESTIMATE: € 4,000

RESULT: € 150,000

World record



KARL HAGEMEISTER

Sanddornstrauch an der Meeresküste. 1914.
Oil on canvas
137 x 93 cm (53.94 x 36.61 in)

ESTIMATE: € 25,000

RESULT: € 105,000



KARL HAGEMEISTER

Roter Mohn am Seeufer. 1905.
Oil on canvas
75 x 100 cm (29.53 x 39.37 in)

ESTIMATE: € 20,000

RESULT: € 70,000



CARL SPITZWEG

Einsiedler mit Mädchen. 1870.
Oil on panel
38 x 30 cm (14.76 x 11.81 in)

ESTIMATE: € 30,000

RESULT: € 115,000



EDWARD THEODORE COMPTON

Die Alpen von Graubünden vom Tödi aus. 1900.
Oil on canvas
49,5 x 102 cm (19.4 x 40.1 in)

ESTIMATE: € 20,000

RESULT: € 60,000

JOSEPH DECKER

Birnen. 1884.
Oil on canvas
13,5 x 33 cm (5.3 x 12.9 in)

ESTIMATE: € 2,000

RESULT: € 100,000



WILHELM LEIBL

Bildnis Frau Auguste Mayr. 1891.
Oil on panel
22 x 21 cm (8.74 x 8.07 in)

ESTIMATE: € 60,000

RESULT: € 70,000



EDWARD CUCUEL

Sommer im Garten der Künstlervilla am Starnberger See. 1920.
Oil on canvas
78 x 88 cm (30.71 x 34.45 in)

ESTIMATE: € 30,000

RESULT: € 90,000

“Sought-after paintings by German Expressionists such as Erich Heckel's "Blaue Iris" from 1908, which doubled its lower estimate to 850,000 euros, were part of other consignments.”

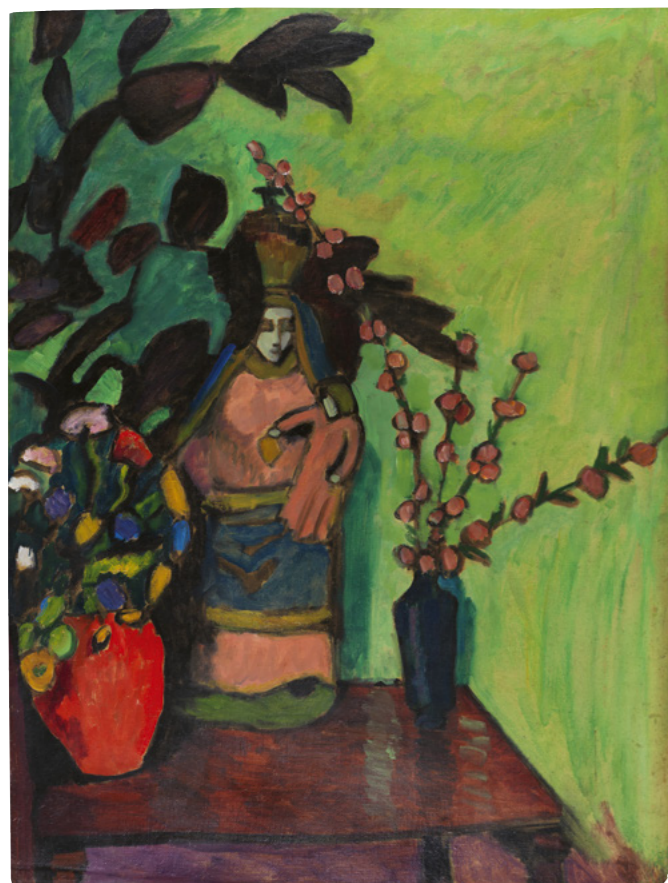
Faz.net, 27. Juni 2021



From our Modern Art Auctions



GABRIELE MÜNTER
Stillleben mit Madonna. 1911.
Oil on board
92 x 70 cm (36.14 x 27.56 in)
ESTIMATE: € 200,000
RESULT: € 1,125,000
World record



HEINRICH HOERLE
Fabrikarbeiterin. 1926.
Mixed media
40 x 36 cm (15.75 x 14.17 in)
ESTIMATE: € 80,000
RESULT: € 190,000



WASSILY KANDINSKY
Gebogene Spitzen. 1927.
Watercolor
48 x 32 cm (19.06 x 12.60 in)
ESTIMATE: € 250,000
RESULT: € 1,125,000

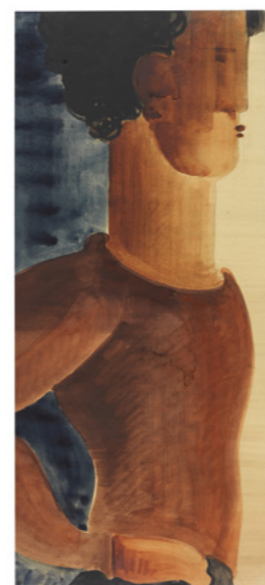


EGON SCHIELE
Sitzender weiblicher Akt, die Arme auf die Knie gestützt, die Beine verschränkt. 1918.
Chalk drawing
46 x 30 cm (18.23 x 11.61 in)
ESTIMATE: € 100,000
RESULT: € 425,000

ERICH HECKEL
Zwei ruhende Frauen. 1909.
Color woodcut
33 x 37 cm (12.80 x 14.57 in)
ESTIMATE: € 200,000
RESULT: € 450,000



ALEXEJ VON JAWLENSKY
Mystischer Kopf.
Galka Fatum - Fate. 1917.
Oil on board
49 x 40 cm (19.29 x 15.55 in)
ESTIMATE: € 300,000
RESULT: € 1,125,000



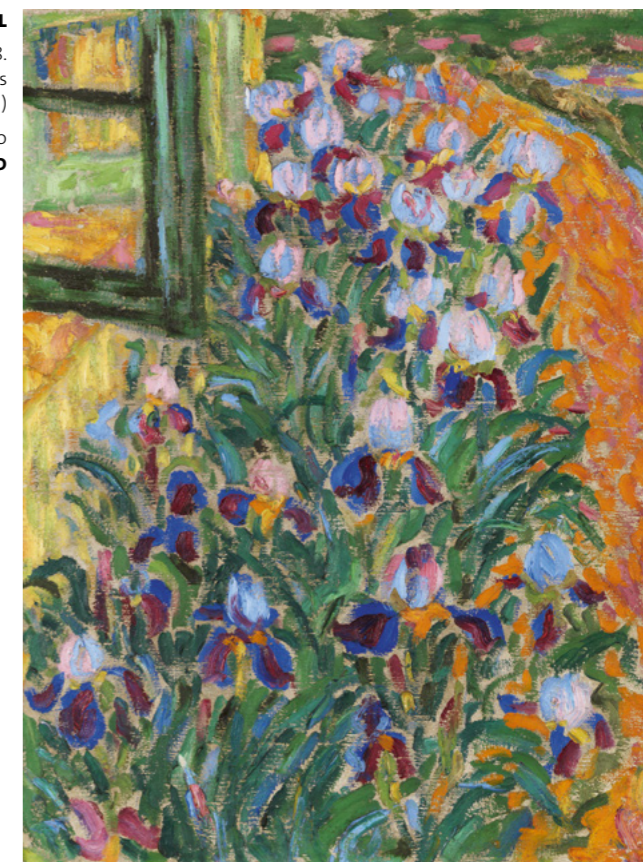
ERICH HECKEL
Blaue Iris. 1908.
Oil on canvas
76 x 57 cm (29.92 x 22.24 in)
ESTIMATE: € 400,000
RESULT: € 1,060,000



WALTER GRAMATTÉ
Die große Angst. 1918.
Oil on canvas
57 x 42 cm (22.44 x 16.54 in)
ESTIMATE: € 50,000
RESULT: € 105,000
World record

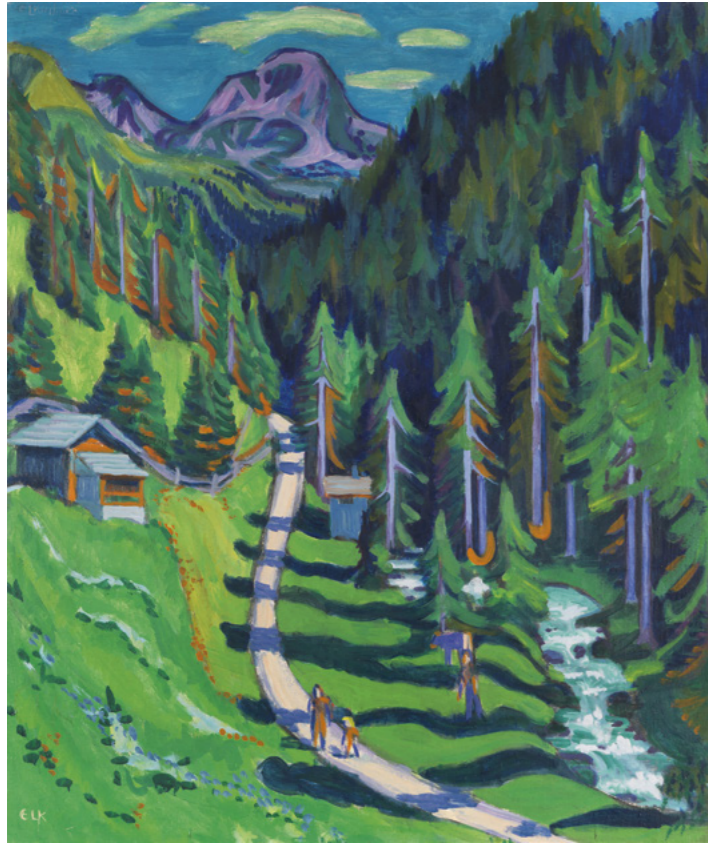


EMIL NOLDE
Landschaft mit Mutterpferd. 1925.
Oil on canvas
73 x 88 cm (28.74 x 34.65 in)
ESTIMATE: € 600,000
RESULT: € 750,000



OSKAR SCHLEMMER
Jünglingsfigur romantisch. 1932.
Watercolor
49 x 22 cm (19.37 x 8.74 in)
ESTIMATE: € 140,000
RESULT: € 250,000

From our Modern Art Auctions



ERNST LUDWIG KIRCHNER
Sertigweg. 1937.
Oil on canvas
120 x 100 cm (47.24 x 39.37 in)
ESTIMATE: € 400,000
RESULT: € 1,500,000



GEORG KOLBE
Junge Frau. 1926.
Bronze
129 cm (50.59 in)
ESTIMATE: € 60,000
RESULT: € 275,000



IDA KERKOVIVS
Gelbe Blumen. 1934/40.
Oil on canvas
67 x 85 cm (26.18 x 33.46 in)
ESTIMATE: € 9,000
RESULT: € 90,000
World record



EMIL NOLDE
Segelschiff am Abend. 1946.
Watercolor
23 x 26 cm (8.90 x 10.08 in)
ESTIMATE: € 60,000
RESULT: € 140,000



LYONEL FEININGER
Der junge Mann aus dem Dorfe /
Mill with Red Man. 1917.
Oil on canvas
48 x 41 cm (18.90 x 15.94 in)
ESTIMATE: € 350,000
RESULT: € 400,000

“The German art market in top form. With nine works sold for seven-figure prices and numerous new records, Ketterer Kunst has a lucrative spring season. The Evening Sale of modern and contemporary art alone brought in 28 million euros.”

Handelsblatt, June 25, 2021



From our Auctions of Post War / Contemporary Art



RUPPRECHT GEIGER

OE 306/59 (Rot-Blau). 1959.
Oil on canvas
120 x 100 cm (47.24 x 39.37 in)
ESTIMATE: € 50,000
RESULT: € 190,000

World record



ERNST WILHELM NAY

Lots Weib. 1947.
Oil on canvas
80 x 100 cm (31.5 x 39.37 in)

ESTIMATE: € 120,000
RESULT: € 265,000



FRITZ KOENIG

Schaukel. 1961.
Bronze
65 x 60 x 12 cm (25.39 x 23.62 x 4.72 in)

ESTIMATE: € 40,000
RESULT: € 130,000



TEH-CHUN CHU

Composition N° 127. 1962.
Gouache
75 x 28 cm (29.53 x 11.02 in)

ESTIMATE: € 20,000
RESULT: € 100,000



ARNULF RAINER

Zentralgestaltung. 1951.
Oil on burlap
69 x 54 cm (27.17 x 21.26 in)

ESTIMATE: € 60,000
RESULT: € 375,000



JAN SCHOONHOVEN

R 71-18. 1971.
Relief
104 x 202 cm (40.94 x 79.53 in)

ESTIMATE: € 400,000
RESULT: € 690,000



YVES KLEIN

Vitesse pure et stabilité monochrome.
Joint work with Jean Tinguely. 1958.
Diameter 15 cm (5.91 in)

ESTIMATE: € 120,000
RESULT: € 150,000



HANS HARTUNG

T 1964 - E 40. 1964.
Acrylic on canvas
81 x 130 cm (31.89 x 51.18 in)

ESTIMATE: € 140,000
RESULT: € 215,000



LYNN CHADWICK

Maquette for R34 (Maquette for Stranger III). 1959.
Bronze
43 x 54 x 15 cm (17.09 x 21.06 x 5.91 in)

ESTIMATE: € 80,000
RESULT: € 150,000



PABLO PICASSO

Jeune garçon et femme assise. 1967.
Oil crayon over pencil
33 x 50 cm (12.80 x 19.76 in)

ESTIMATE: € 250,000
RESULT: € 715,000



“There was applause when Keith Haring's complete color silkscreen set “Andy Mouse” from 1986 was sold for a price in the millions. The four sheets are one of ten artist copies made aside from the regular edition of 30 copies. It's the best auction price for a series of prints by the New York street art pioneer.”

[handelsblatt.com](https://www.handelsblatt.com), June 19, 2021

From our Auctions of Post War / Contemporary Art



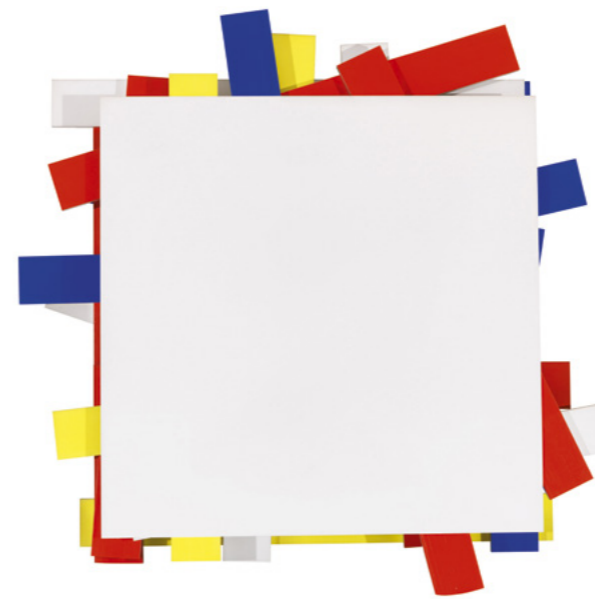
GERHARD RICHTER
 Abstraktes Bild. 2001.
 Oil on alu-dibond
 50 x 72 cm (19.69 x 28.35 in)
 ESTIMATE: € 600,000
RESULT: € 1,500,000



EDUARDO CHILLIDA
 Lurra G 121. 1989.
 Chamotte with copper oxide
 14 x 24 x 20 cm (5.51 x 9.25 x 7.87 in)
 ESTIMATE: € 120,000
RESULT: € 150,000

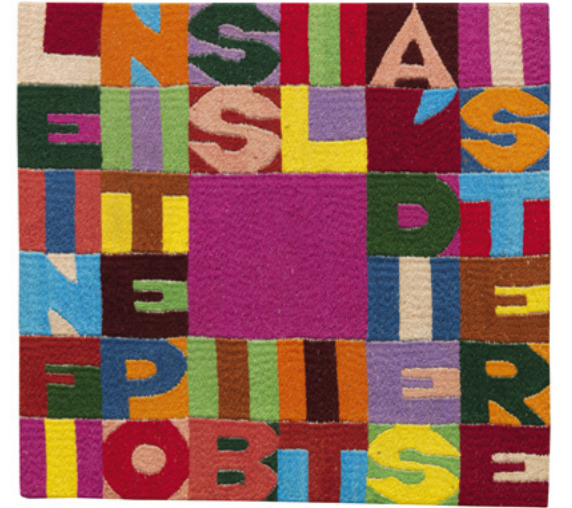


SEAN SCULLY
 Fire. 1984.
 Oil on canvas
 61 x 61 cm (24.02 x 24.02 in)
 ESTIMATE: € 300,000
RESULT: € 940,000



IMI KNOEBEL
 Odyshape C 5. 1995.
 Acrylic on aluminum
 123 x 123 cm (48.43 x 48.43 in)
 ESTIMATE: € 40,000
RESULT: € 125,000

ALIGHIERO E BOETTI
 Le infinite possibilità di esistere. 1988.
 Embroidery on canvas
 27 x 28 cm (10.43 x 10.91 in)
 ESTIMATE: € 18,000
RESULT: € 55,000

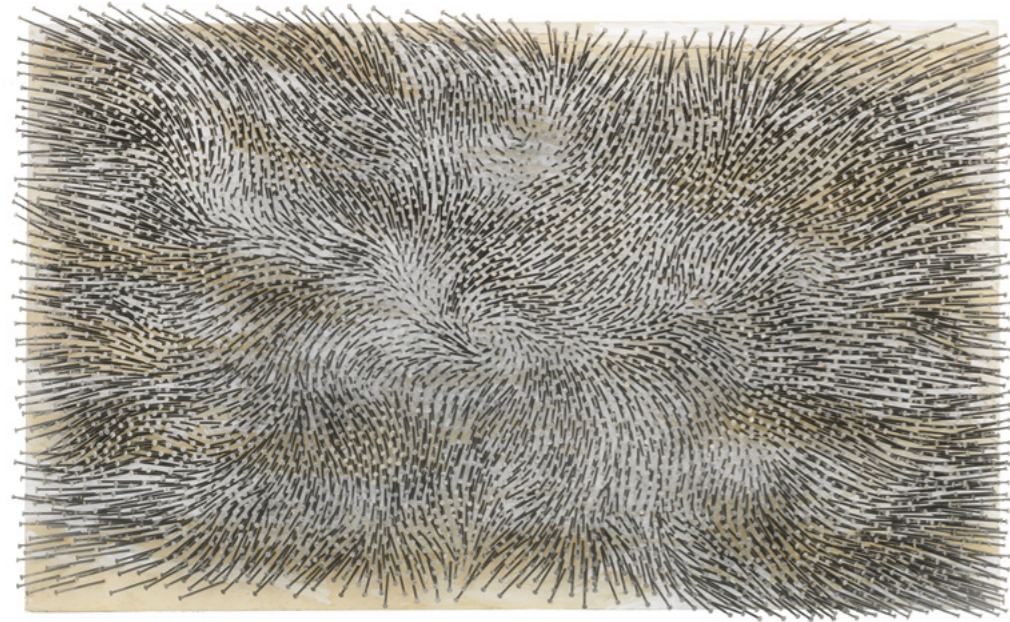


GERHARD RICHTER
 War Cut II. 2004.
 Multiple. Oil on book cover
 25 x 22 x 3 cm (9.96 x 8.46 x 0.98 in)
 ESTIMATE: € 70,000
RESULT: € 150,000



KEITH HARING
 Andy Mouse (4 sheets). 1986.
 Color silkscreen
 each 96,5 x 96,5 cm (37.9 x 37.9 in)
 ESTIMATE: € 300,000
RESULT: € 1,040,000
 World record for a print by the artist

From our Auctions of Post War / Contemporary Art



GÜNTHER UECKER
Energiefeld. 2009.
Nails, paint and canvas on panel
120 x 200 x 16 cm (47.24 x 78.74 x 6.30 in)
ESTIMATE: € 500,000
RESULT: € 1,300,000



HERMANN NITSCH
Bodenschüttbild
(38. Malaktion 1996). 1996.
Oil and blood on jute
250 x 300 cm (98.43 x 118.11 in)
ESTIMATE: € 60,000
RESULT: € 200,000

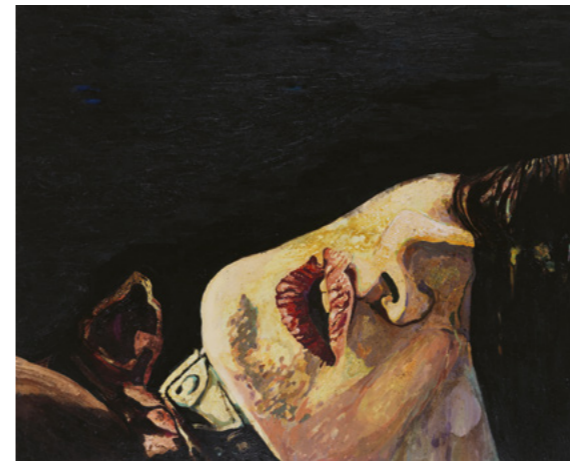
JOSEPH BEUYS
Wo ist Element 3? 1984
Installation
211 x 110 x 45 cm (82.87 x 43.39 x 17.72 in)
ESTIMATE: € 600,000
RESULT: € 750,000



GERHARD RICHTER
1260 Farben. 1974.
Offset
59 x 77 cm (23.27 x 30.20 in)
ESTIMATE: € 10,000
RESULT: € 40,000



JÖRG IMMENDORFF
Cinderella. 1996.
Oil on canvas
250 x 250 cm (98.43 x 98.43 in)
ESTIMATE: € 100,000
RESULT: € 275,000



CORNELIA SCHLEIME
Reigen. 2005.
Acrylic, shellac and asphalt varnish
on canvas
160 x 200 cm (62.99 x 78.74 in)
ESTIMATE: € 20,000
RESULT: € 33,000
World record

RINUS VAN DE VELDE
With a finger in lampblack. 2018.
Charcoal
200 x 128 cm (78.74 x 50.39 in)
ESTIMATE: € 15,000
RESULT: € 33,000
World record



KARIN KNEFFEL
Ohne Titel (I need a wall behind me). 2013.
Oil on canvas
90 x 100 cm (35.43 x 39.37 in)
ESTIMATE: € 50,000
RESULT: € 140,000



JULIAN OPIE
IKA 4. 2011. 2011.
Inkjet on canvas
192 x 119 cm (75.59 x 46.85 in)
ESTIMATE: € 50,000
RESULT: € 75,000



TIM EITEL
MUSEUMSLANDSCHAFT. 2001.
Oil on canvas
180 x 240 cm (70.87 x 94.49 in)
ESTIMATE: € 70,000
RESULT: € 190,000







Three Steps to a Successful Auction!

Selling art with Ketterer Kunst is your safe, discreet and easy way to get the best possible result!

Not only do we have an international client base that we have established over decades, we also register an average annual increase in new clients of around 20%. Acclaimed museums and renowned collectors from all around the world rely on our expertise.

Use the opportunity and benefit from our vast network and our international standing: The booming art market once more promises excellent returns for the autumn auction season of 2021. The way to your own successful sale is simple – you can reach your goal in just three steps!

1

Get in touch with us!

You own artworks and want to profit from the current market condition? Then just get in touch with us!

The classic way: By mail

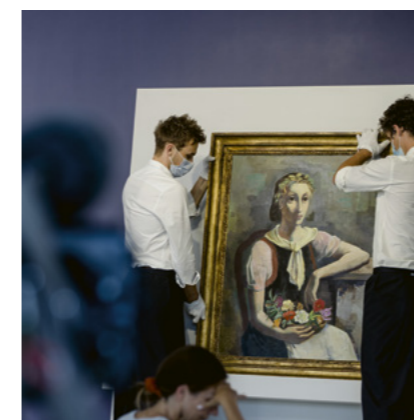
Please send us a letter or an e-mail to info@kettererkunst.de and you will definitely reach the right expert for your matter! Just include a short description and a picture of the work.

The personal way: The talk

You appreciate personal, qualified and friendly advice? Just give us a call at **+49 89 55244-0**! If you wish, we will also call on you or arrange for a meeting at our company.

The fast way: The online form

You are short of time? Just use our online form (www.kettererkunst.com/sell) and get a personal offer.



2

Get the best offer!

Every work of art is just as unique as our range of services! Our experts find the best possible presentation for every artwork and know how to fetch a maximum yield. Another plus: Only Ketterer Kunst uses the great potential of so many distribution channels!

You would like to sell an upscale work?

In this case the classic saleroom auction is your top choice, as we can definitely reach the right clientele for your top lot in this setting!

You want to get the most out of a work from a lower price range?

In this case we recommend our internet auctions with their elaborate online presentation and a world-wide reach. While less expensive works run the risk of getting lost in the shuffle of the saleroom auction, they often become hotly contested top lots online.

Whether classic saleroom auction, high traffic internet auctions or direct acquisition: You can rely on our expert's recommendation! Ketterer Kunst guarantees to make the most of your art – custom-made for the best result!

3

Get international top prices!

The contract has been closed? Then it's time to sit back and relax as Ketterer Kunst will take care of the rest.

- We organize collection, transport, insurance and, if necessary, restoration measures.
- We carry out comprehensive research for your work and describe it in line with latest scientific standards – putting your art in the spotlight of a highly professional presentation.
- Our broad internationally targeted marketing campaigns take the sale potential of your work to a global level.

This is how we guarantee the best possible price for your work! There's just one thing you will have to do: Look forward to your payment!



Your Contacts



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



Nicola Countess Keglevich, M.A.
Senior Director
Tel. +49-89-55244-175
n.keglevich@kettererkunst.de



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



Gudrun Ketterer, M.A.
Director, auctioneer
Tel. +49 89 55244-200
g.ketterer@kettererkunst.de



Dr. Mario von Lüttichau
Expert consultant
Tel. +49 -(0)170-286 90 85
m.luetlichau@kettererkunst.de

Post War / Contemporary Art



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



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

Modern Art



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



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

19th Century Art



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

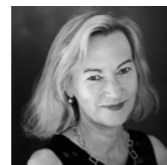
Cataloging Department

Silvie Mühl M.A., Dr. Julia Scheu, Dr. Eva Heisse, Christine Hauser M.A., Dr. Agnes Thum, Sarah von der Lieth M.A., Dr. Mario von Lüttichau, Katharina Thurmair M.A. –
Lektorat: Text & Kunst KONTOR Elke Thode

Representatives



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



DUSSELDORF
Cordula Lichtenberg, M.A.
Tel. +49 211 36779460
infoduesseldorf@kettererkunst.de



BADEN-WURTEMBERG, HESSE, RHINELAND-PALATINATE
Miriam Heß
Tel. +49 6221 5880038
m.hess@kettererkunst.de



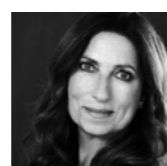
FRANKFURT
Undine Schleifer
Tel. +49 69 95504812
u.schleifer@kettererkunst.de



SAXONY, SAXONY-ANHALT, THURINGIA
Stefan Maier, M.A.
Tel. +49 170 7324971
s.maier@kettererkunst.de



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



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

German Market Leader

The world's top-selling auction houses for Art from the 20th and 21st century in 2021*

Rank	Auction House	Auctions	Lots	Lots sold	Total Proceeds
1	Sotheby's	119	6.802	5.810	1,485,424,554 €
2	Christie's	108	6.505	5.635	1,411,353,458 €
3	Phillips	27	2.829	2.554	288,139,111 €
4	Yongle Auction Co., Ltd	10	414	332	173,630,663 €
5	Poly International Auction Co.,Ltd	23	944	803	170,315,501 €
6	China Guardian Auctions Co., Ltd.	41	1.648	1.342	144,572,039 €
7	Bonhams	104	5.217	4.080	90,093,295 €
8	Holly's International Co., Ltd	15	715	565	87,946,594 €
9	Rombon Auction Beijing	11	679	549	61,185,826 €
10	Seoul Auction	5	506	453	47,010,838 €
11	K-Auction	5	514	422	42,884,396 €
12	Ketterer Kunst	4	527	429	39,551,058 €
13	Heritage Auctions	82	9.910	7.015	39,544,750 €
14	Artcurial (S.V.V.)	27	2.162	1.557	29,983,427 €
15	Dorotheum	50	1.978	1.376	23,711,796 €
16	Grisebach	11	1.048	830	22,046,205 €
17	Tehran Auction	1	110	109	20,848,626 €
18	Sungari International Auction Co., Ltd	7	360	287	19,826,306 €
19	XiLingYinShe Auction Co., Ltd	9	372	315	19,525,893 €
20	Desa Unicum	60	1.866	1.271	18,529,834 €
21	Mainichi Auction Inc.	19	2.230	1.603	17,468,057 €
22	Piasa	22	2.166	1.314	17,235,114 €
23	Van Ham Kunstauktionen	31	1.959	1.350	16,073,255 €
24	SBI Art Auction Co, Ltd	4	1.151	1.095	15,835,422 €
25	Bukowskis	8	1.231	1.032	15,552,146 €

* Copyright 2021 by artnet. Price Database Fine Art and Design. Top Auction Houses by Total Fine Art Sales Value for works created after 1900. Date of issue for the first term of 2021: June 30, 2021



Valuation Days

Dusseldorf: September 7, 2021
 Hamburg: September 10, 2021
 Frankfurt: September 16, 2021
 Berlin: September 17, 2021
 Stuttgart: September 22, 2021

KETTERER KUNST

MUNICH

Joseph-Wild-Str. 18 · 81829 München
 Tel. +49 89 55244-0
 Fax +49 89 55244-166
 infomuenchen@kettererkunst.de

HAMBURG

Holstenwall 5 · 20355 Hamburg
 Tel. +49 40 374961-0
 Fax +49 40 374961-66
 infohamburg@kettererkunst.de

BERLIN

Dr. Simone Wiechers
 Fasanenstr. 70 · 10719 Berlin
 Tel. +49 30 88675363
 Fax +49 30 88675643
 infoberlin@kettererkunst.de

DUSSELDORF

Cordula Lichtenberg, M.A.
 Königsallee 46 · 40212 Düsseldorf
 Tel. +49 211 36779460
 Fax +49 211 36779462
 infoduesseldorf@kettererkunst.de

BADEN-WURTEMBERG, HESSE, RHINELAND-PALATINATE

Miriam Heß
 Tel. +49 6221 5880038
 Fax +49 6221 5880595
 infoheidelberg@kettererkunst.de

FRANKFURT

Undine Schleifer
 Tel. +49 69 95504812
 u.schleifer@kettererkunst.de

SAXONY, SAXONY-ANHALT, THURINGIA


Stefan Maier
 Tel. +49 170 7324971
 s.maier@kettererkunst.de

USA


Dr. Melanie Puff
 Tel. +49 89 5524a4-247
 m.puff@kettererkunst.de

BRAZIL

Jacob Ketterer
 Av. Duque de Caxias, 1255
 86015-000 Londrina
 Paraná
 infobrasil@kettererkunst.com

 Follow us on **Instagram** and catch peeks behind the scenes.



KETTERER  KUNST