



14 SELECT WORKS

AUCTION PREVIEW JUNE 2018

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ALL WORKS

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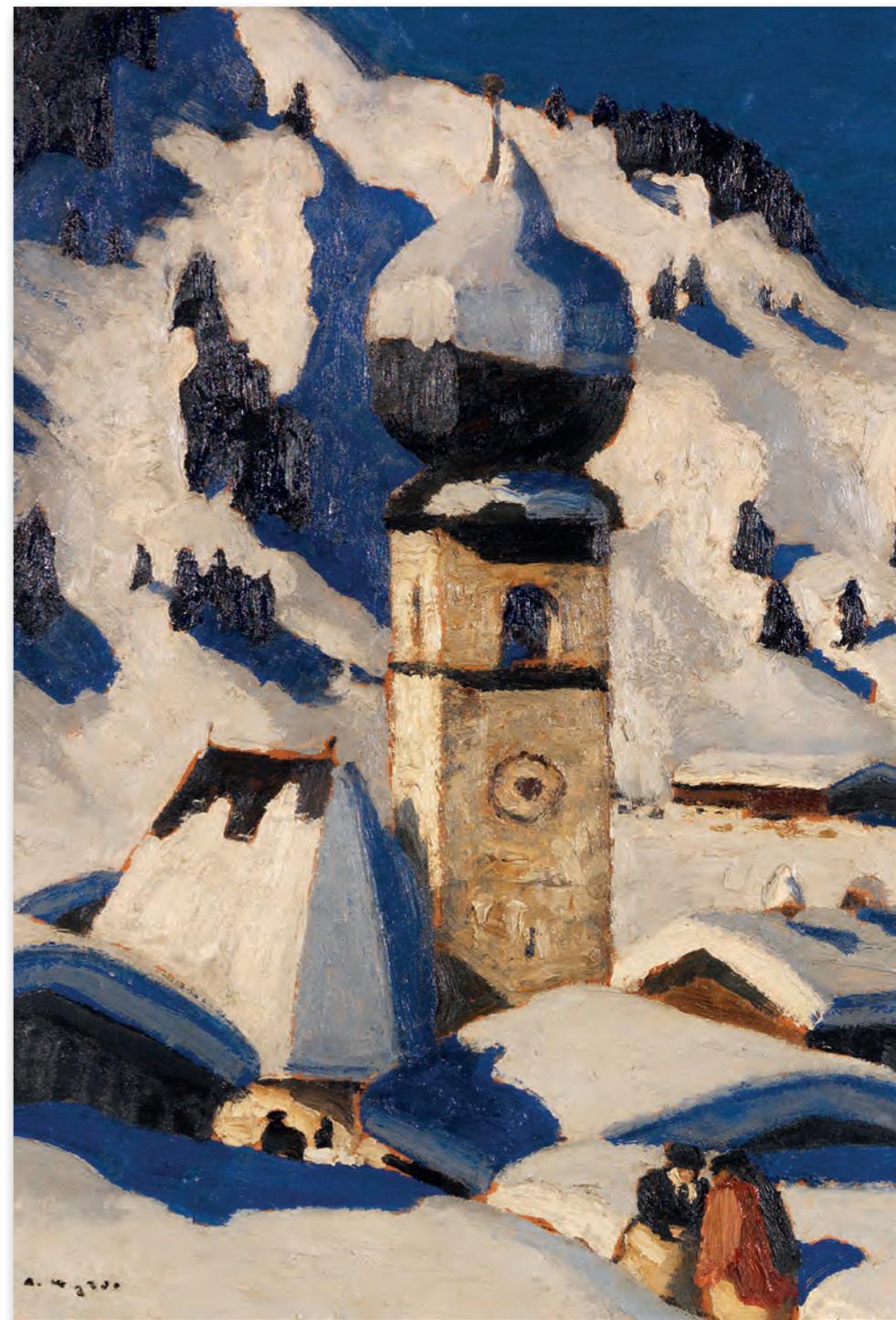
Cover: GÜNTER FRUHTRUNK
Enge-Höhe-Tiefe-Breite · 1980 · Acrylic on canvas · 195 x 260 cm (76,8 x 102,4 in)
€ 70,000 – 90,000

Right: ERNST WILHELM NAY
Purpurremelodie · Oil on canvas · 1951 · 90 x 126 cm (35,4 x 49,6 in)
€ 200,000 – 300,000



1 | ALFONS WALDE · Aurach bei Kitzbühel

1926/28 · Oil on cardboard · 49.5 x 42.0 cm (19.5 x 16.5 in) · € 200,000 – 300,000



Like no one else depicted Alfons Walde the Alpine landscape near Kitzbühel. The observer is immediately taken by his passion and love for the snow-covered world. The brilliant sunlight casts long and dark shadows on the snow. A perfect winter's day draws the villagers out of their homes for a chat with their neighbours. The dominant pictorial elements in Walde's composition are the bright blue of the sky and the dazzling whiteness of the snow masses.

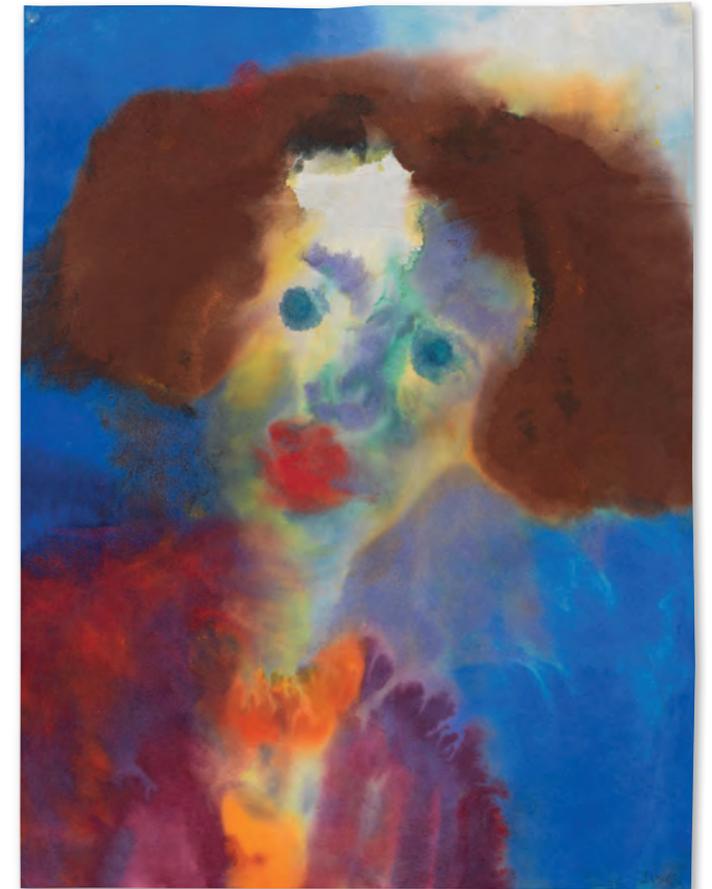
Walde is a master of depicting this idyllic landscape, and especially his light-flooded winter landscapes brought him much fame during his lifetime. The surface's wholesale conception, which he breaks up and invigorates with a skilled brushwork and strong contrasts of light and shade, is document of his artistic progressiveness in context of a representational painting that made him one of the most outstanding Alpine folk painter.

2 | EMIL NOLDE · Ada

1930/35 · Watercolour · 47.5 x 35.7 cm (18.7 x 14.1 in) · € 150,000 – 250,000

“Even though I never painted her nor myself on very many occasions, her subtle spirit and her whole nature live on in my pictures.”

Emil Nolde after the death of his wife Ada, 1946.



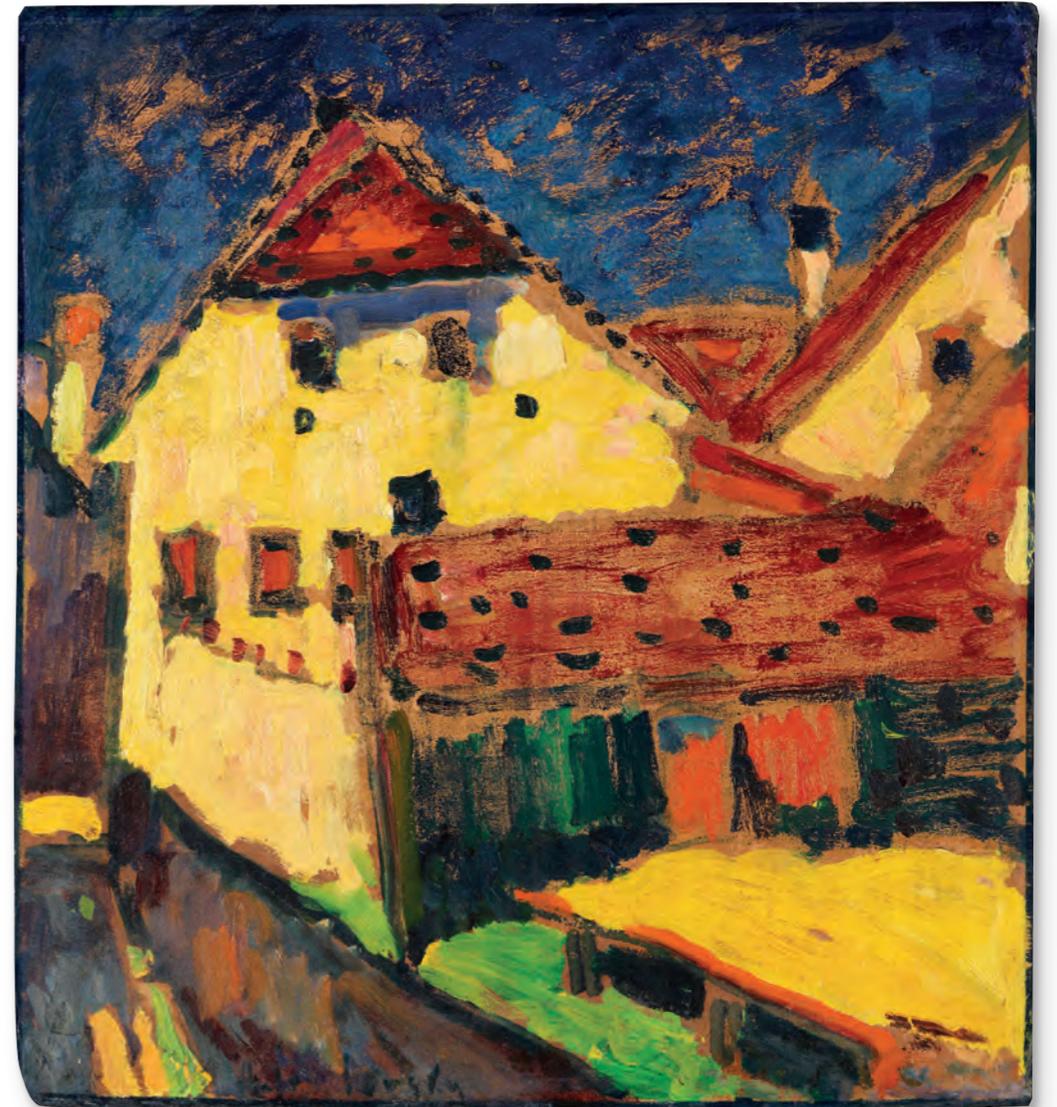
The daughter of a Danish pastor was born in the village of Resen near Limfjoed Bay in 1879. She spent her childhood on the Funen island and moved to Copenhagen after her father's death. Ada was very musical and she played the piano and took singing lessons as well as acting lessons from the Danish writer and director Herman Bang, which led to first roles in plays at the Dagmartheater. In Copenhagen she was part of the circle of friends around the later polar explorer Knud Rasmussen. After first more or less coincidental encounters in North Zealand and Copenhagen in 1901, the „young actress“ immediately fell for the personality and unconventional lifestyle of the much older painter. They married in spring 1902 at a church in Frederiksberg near Copenhagen. „A one-eyed pastor wed us“, he remembered. Despite her tedious kidney disease, which led to many sanatorium stays and a cardiac insufficiency that she acquired at a later point, she always supported her husband's artistic development with great selflessness. She organized their everyday as well as her husband's bustling life, accompanying him on his journeys to remote places like the South Seas or to Spain, and always put herself and her own artistic ambitions in the background, even though she did show some of her weaving works at the 1913 world exhibition in Gent, for which she was awarded a silver medal. She died of a sudden cardiac arrest during a stay at the hospital in Niebüll in autumn 1946. The virtuoso portrait, executed in strong and bright colours, was presumably made around

1930 and shows Ada in direct frontal perspective, in a very private moment. The high-contrast watercolour appears entirely without any graphic elements and stems from a process of creating alone by the free flow of colours. „I had a lucky hand for colours and it seemed as if they loved my hands in return“, said Nolde. The painter had an intuitive, almost erotic relationship with colours; they were his immediate and essential means of design. For the depiction of human interactions Nolde expressed moods and atmospheres in his own world of colours. „Dark purple, rusty red, blazing red and grey-blue are used to describe such moods“, he remarked. Among Nolde's watercolours of imaginary portraits or those drawn from a life model, the depiction of women clearly predominates. However, only a very small number may be actually be understood as true portraits. Through the painterly process Nolde sought overcoming any kinds of limitation through exterior appearances and never let himself be guided by any directives but instead strove to develop his own creative style. He searched for artistic freedom in both his imagination as well as in the process of creation itself, with the sole intention to spontaneously follow his personal urges and the picture's own identities. The autonomous visual processes and colour frameworks guide the painting process' exterior impulses, coincidental and unforeseen reactions lead to the picture's independent development.

Manfred Reuther

3 | ALEXEJ VON JAWLENSKY · Gelbe Häuser

1909 · Oil on board · 53.5 x 49.5 cm (21.0 x 19.4 in) · € 250,000 - 350,000

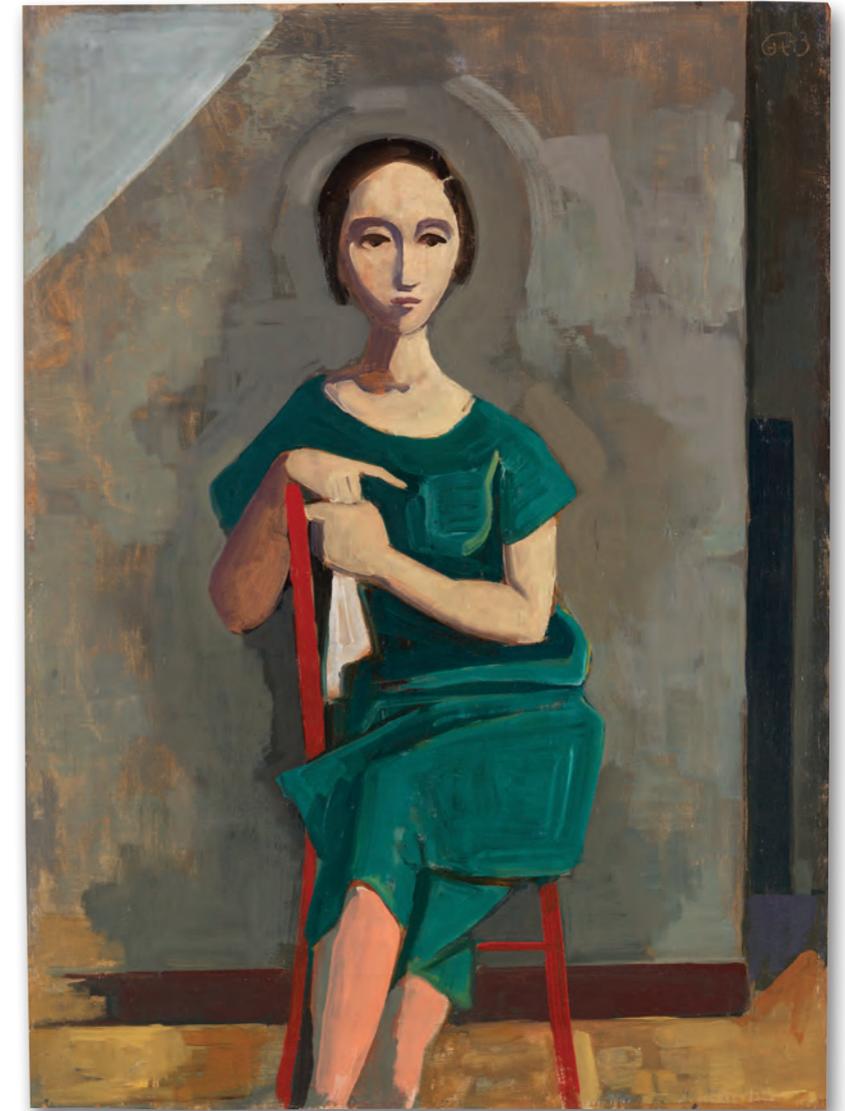


Shortly after Alexej von Jawlensky and Marianne von Werefkin made Munich their new home in 1896, Jawlensky met his later art companion Wassily Kandinsky. In summer 1908 Jawlensky, Kandinsky, Marianne von Werefkin and Gabriele Münter worked together in Murnau for the first time. This was also where they conceived the idea of the „Neue Künstlervereinigung München“ (Munich New Artist's Association), which the four painters and some other Munich artist eventually founded in 1909. The group's first major exhibition was held in Munich in December the same year. Two years later the „Blaue Reiter“ – a great new concept of artistic cooperation - was born. Our painting „Gelbe Häuser“ has to be seen in connection to this great moment in art history. Thus Jawlensky painted it in the founding year of the „Neuen Künstlervereinigung“ during his second summer stay in Murnau with Kandinsky, Münter and Werefkin. Following Kandinsky's advice, in the same year Gabriele Münter bought her famous house here, turning the tranquil town at lake Staffelsee

to the centre of her artistic activities. And also Jawlensky attained here a new and increased sense for colour between lake Staffelsee and Murnau Bog in 1909. The painting „Gelbe Häuser“ stands as an impressive proof of this development. A brilliant morning- or evening light illuminates the bright wall of a farmhouse in Murnau in an almost surreal way, putting it in strong contrast to the blue sky and the road. „Gelbe Häuser“ documents Jawlensky's detachment from the representational colour and his turn to a foremost concentration on the simultaneous effects of radiant colour fragments. It is not the house as such but the colours of the present scene, the almost abstract contrasts of yellow and blue values, that Jawlensky declared to the protagonists of this work. Other artistic testimonials of Jawlensky's creative process during his second stay in Murnau, in which the artist painted the village and the surrounding landscapes, are in possession of among others the Städtische Galerie at Lenbachhaus, Munich, and the Sprengel Museum, Hanover.

4 | KARL HOFER · Im grünen Kleid

1943 · Oil on panel · 68.0 x 49.3 cm (26.7 x 19.4 in) · € 80,000 – 120,000



"I have never created a figure by pure coincidence. This explains why I was never really touched by Impressionism. And also the frenzy of Expressionism was never really in my favour, either. Man and the humane always have and always will be the object of my depiction."

Henkel, Katharina: Karl Hofer. Vom Lebensspuk und stiller Schönheit, Cologne 2012, p. 14.

Trying to find any notion of severe actionism in portraits by Karl Hofer is a waste of time. Hofer saw his models from his very individual formally reduced perspective. He was an absolute stranger to any attempts in creating special optical effects. The purpose of his figures' formal closeness is to sense their emotions by adding an expressive notion of melancholia. From that perspective his portraits are landscapes of the soul, which show a pictorial intention of almost incomparably virtuosity, a characteristic feature of Hofer's entire creative work. The sub-

ject of this work picks up again on an earlier composition from 1939. Concerning the overall arrangement it has many similarities, however, its dynamic compositions are much stronger. The almost statuary aspect, which is a common feature of almost all of Hofer's portraits, is a key compositional element of this 1943 version and serves to visualize Hofer's prevailing mood during those difficult years. The reduced colouring, here in form of the grey-green dress, additionally alludes to Hofer's pursuit to a unity of the composition.

5 | HERMANN MAX PECHSTEIN · Am Genfer See

1925 · Oil on canvas · 80 x 100 cm (31.4 x 39.3 in) · € 140,000 – 180,000



Max Pechstein made the decision to „avoid the metropolis Berlin this winter“ as early as in August 1924 (quote from: Soika vol. II, p. 16). This plan was eventually realized when his longtime friend and patron, the Swiss physician Walter Minnich, invited him to Montreux in September that year. Pechstein left Berlin mid-November. In Montreux he was busy with executing sketches he had made in summer 1924, some of them partly during a stay in Italy. In early 1925 he created a couple of pictures in front of the impressive landscape of Lake Geneva. Unfortunately, most of these works are being considered lost today. Our view „Am Genfer See“ was painted from a point outside of Montreux and has been on display at Kunsthall Emden as permanent loan since 2006. It is a particularly fine document of Pechstein's carefree days from which the artist returned to Berlin in late March the following year. What is especially striking is

the mountain chain in the background and the way it merges with the turquoise sky and the lake's shimmering water, its snow-covered peaks – just as the white clouds – seem to hover above the green and blue colour fields surrounding them. Perhaps the airiness that our marvellous spring landscape emanates is not only owed to the compelling scenery but also to the fact that Pechstein's time in Montreux was carefree since he enjoyed the generous hospitality of the lung doctor and art collector Walter Minnich. Minnich, who was one of Pechstein's most important contacts in the first half of the 1920s, maintained regular correspondence with the artist about his latest creations. He compiled a remarkable expressionist collection including numerous paintings by Pechstein at his estate in Montreux between 1912 and 1936. The doctor donated the major part of his collection to the Kunstmuseum Lucerne in 1936.

6 | ERNST WILHELM NAY · Purpurmelodie

1951 · Oil on canvas · 90 x 126 cm (35.4 x 49.6 in) · € 200,000 – 300,000



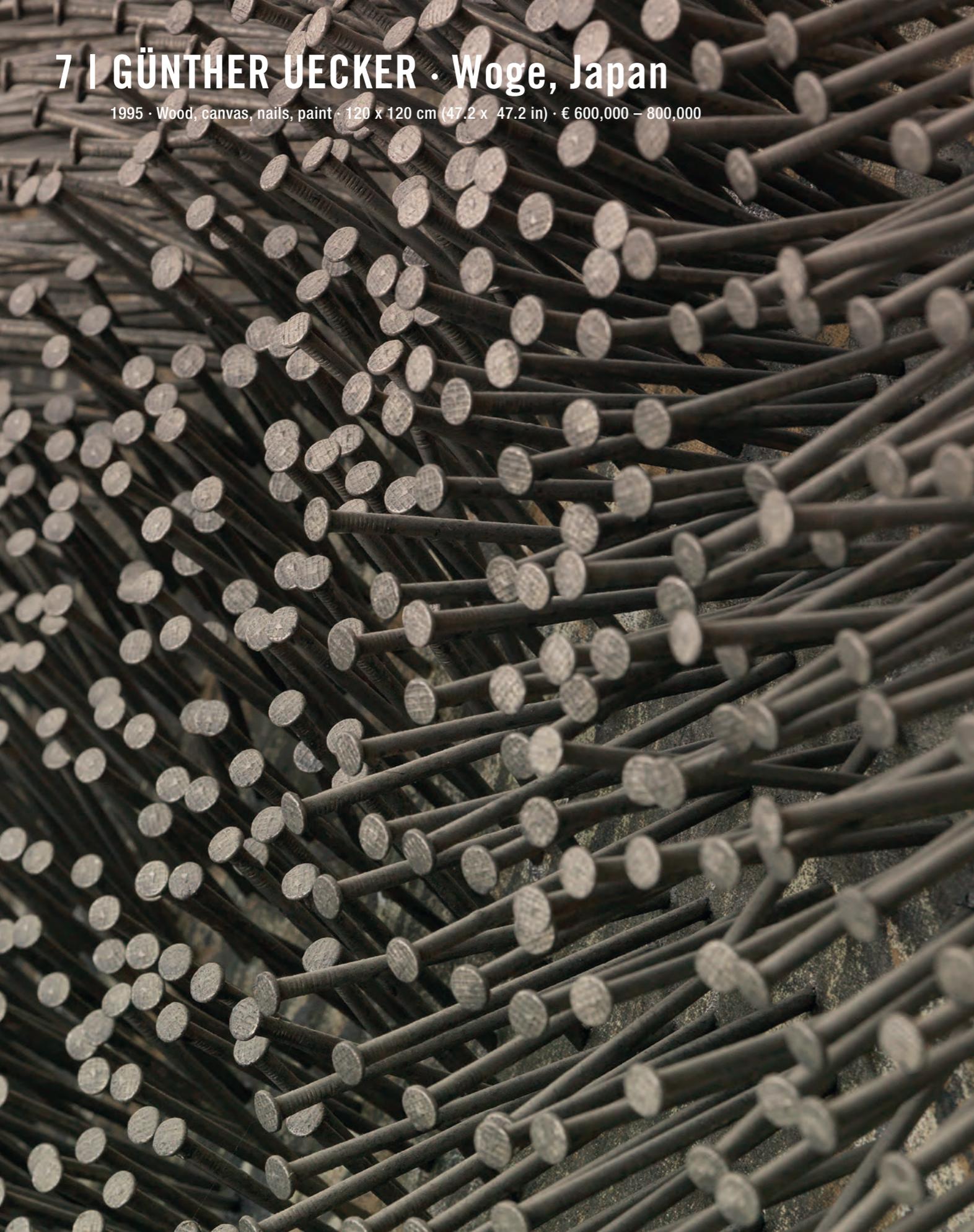
Ernst Wilhelm Nay's artistic creation can be subdivided into three periods. With regards to both form and content, the oil painting offered here is part of the so-called „Fugale Bilder“ that Nay made for a short period of time between 1949 and 1951. The years around 1950 marked a new and progressive period in Ernst Wilhelm Nay's life. In 1949 he married Elisabeth Kerschbaumer, and the young couple moved to Cologne in 1951. Nay consciously chose this young and vibrant city as his new home. These positive changes in his life also strongly influenced his creative process and a very creative and fruitful phase began, in which Nay's art decisively developed forward: In his compositions Nay abandoned any sort of representational references. The „Fugale Bilder“ mark the transition from figuration to abstraction and visualize the development of Nay's non-representational painting. Another crucial impulse towards abstraction stem from Nay's engagement with colour lithography. In 1949 he went to Worpswede in order to work on a series of 10 colour lithographs, a project that he intensively prepared as

the large amount of watercolours, gouaches and drawings of the later motif prove. The process to create a colour lithograph forced him to deconstruct the composition into its individual elements, to separate by colour which he then transferred onto the lithostone in order to reassemble the composition. Nay also transfers this principle into his oil compositions, transferring single shapes in a sort of modified and reversed style onto the canvas, clearly contoured loops and rhythimized dots and shifts in colour characterize now his paintings. For this process the colour organizes an abstract composition characterized by repetition. In the present work Nay chose clear and strong colours, the dominant purple determines the general mood, an aspect he underlined with the work's title „Purpurmelodie“ (Purple Melody). While compact and narrow compositions originate in this early phase, he started dissolving them subsequently and eventually painted our „Purpurmelodie“ in which the composition in a way acts 'boisterously', already hinting to his transition to the „Rhythmische Bilder“.



7 | GÜNTHER UECKER · Woge, Japan

1995 · Wood, canvas, nails, paint · 120 x 120 cm (47.2 x 47.2 in) · € 600,000 – 800,000



Our work "Woge, Japan"- offered on the market for the first time ever - is part of the group of the "Nagelfelder", which constitute a body of work which occupy a position somewhere between picture and object in the artist's oeuvre and, above all, expresses the essence of his creation. Its puristic aesthetics are the medium of an entire philosophy: In a frantic creative process, as if guided by mystic forces, the nails find their dynamic order.

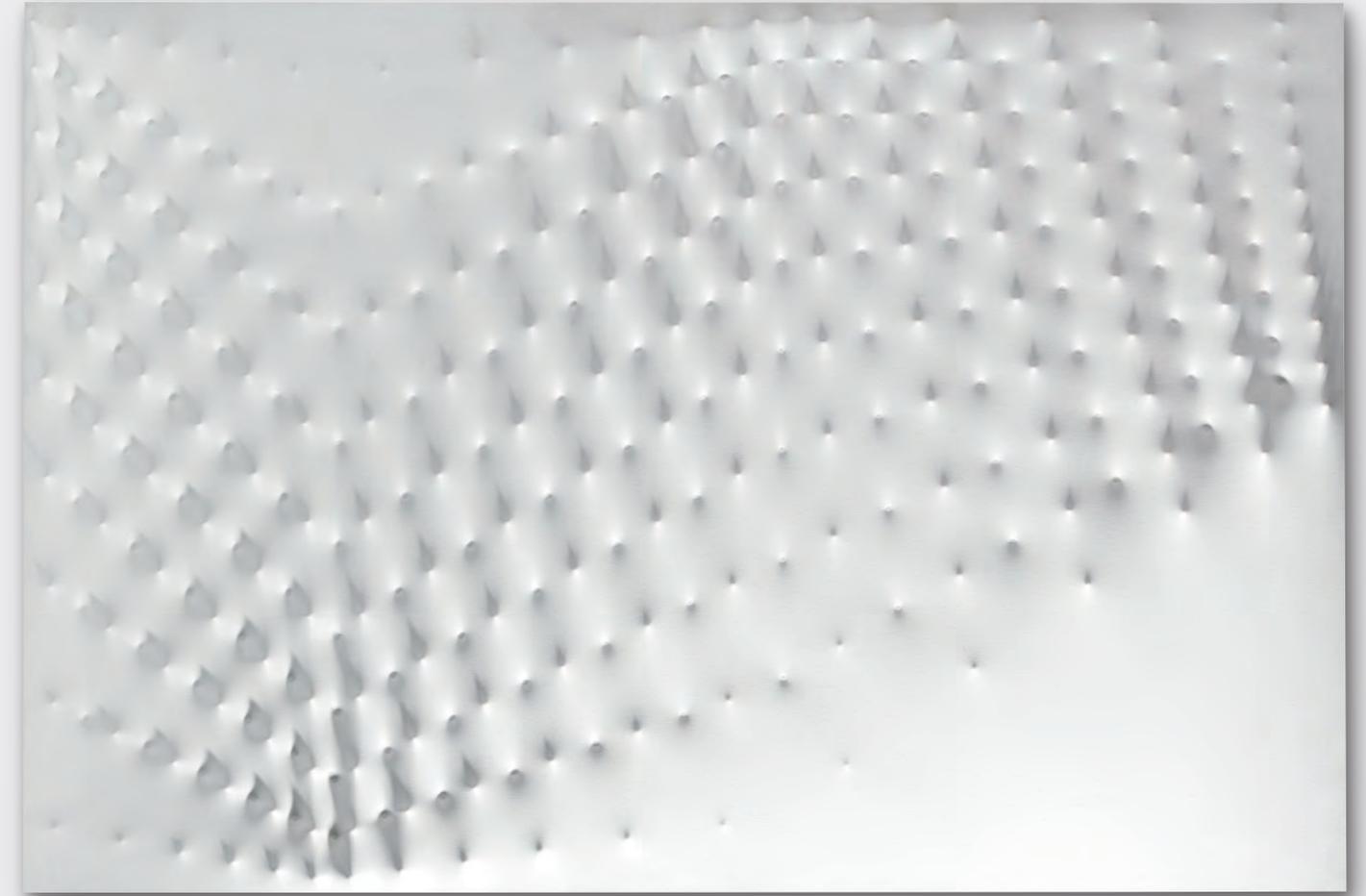
With great mastery Uecker transforms the hard and rigid material into a brisk and powerful primal matter that makes direct contact with the observer. In "Woge, Japan" the observer experiences this artifice in impressive way: Every motion of the eye seems to set this fields of nails into a mysterious and energetic vibrancy, creating a both contemplative as well as dynamic masterpiece- a mystic "image of force".

7 | GÜNTHER UECKER · Woge, Japan



8 | ENRICO CASTELLANI · Superficie bianca

1980 · Acrylic on canvas · 100 x 150 x 6 cm (39.3 x 59.0 x 2.3 in) · € 250,000 – 350,000



Inspired by the artistic creation of Lucio Fontana and Piero Manzoni, Castellani began as of 1959 to develop his monochrome surface structures, expanding our traditional understanding and reading of a picture by the new element of depth. In the early 1960s Castellani conceived the "Superficie Trapunte", a group of work considered to be both his most acclaimed accomplishment as well as one of the most significant contributions to Italian Post War Art in general. Our impressive work in landscape format is part of this group. The rhythmical arrangement by means of metal pins underneath the canvas enables Castellani to integrate incidences of light as a creative element into the composition. Just like Fontana, whose progressive art conception found realization in the groups "Bucchi" and "Concetti Spaziali" and who was in a way a role model for younger members of the ZERO circle – showing works at all important exhibitions of the group until 1965 – the

around 30 years younger Castellani also sought contact with the artist group "ZERO" and likewise took part in their exhibitions until 1965. Castellani's creations are characterized by a reduced perfectionism making play of light and shade to the protagonist of his paintings which consequently require neither line nor colour. Just as the execution of this gently pulsating work required from Castellani a high level of patience, diligence and an almost meditative passion, now also the eye of the observer finds in the gradual exploration of the precise surface modulation of the monochrome heights and depths, and the concave and convex elements an optical resting point. A point that allows the observer to be entirely caught up in the moment and to experience reverie. Contrary to works by Marc Rothko, protagonist of American Color Field Painting, the viewer is not confronted with meditative colour fields, but instead with a seemingly infinite, meditative depths.

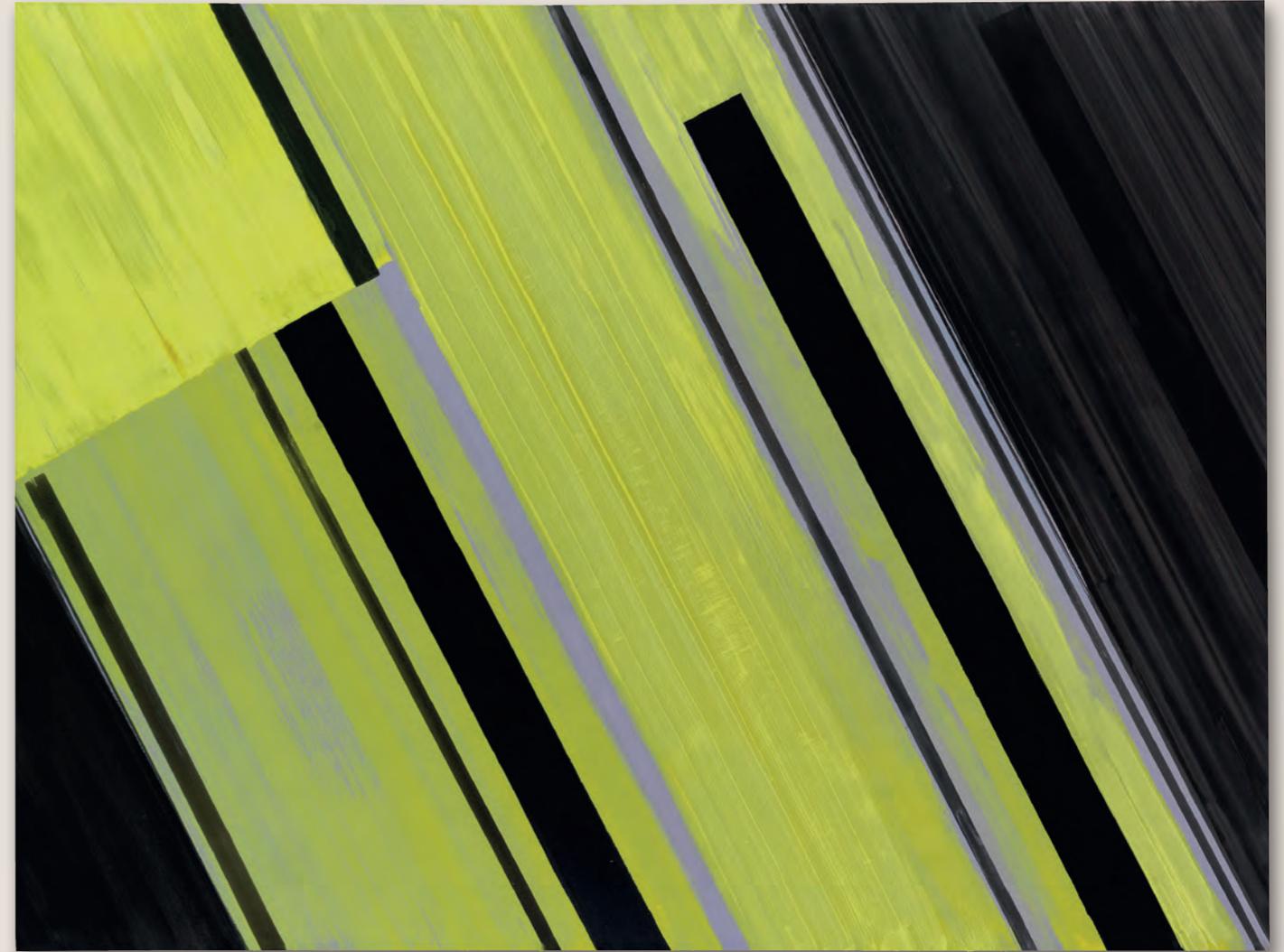
8 | ENRICO CASTELLANI · Superficie bianca

"To me white is not a colour, if at all, it is the absence of colour. I try to add objectivity to my pictures solely through the way I treat the surface, which also accounts for colour alike. White is the colour, or rather non-colour, which enables the best possible way to perceive this objectification"

Enrico Castellani in an interview with L. Vincenti, 1983, quote after: Künstler. Kritisches Lexikon der Gegenwartskunst, vol. 75, Munich 2006, p. 2.

9 | GÜNTER FRUHTRUNK · Enge-Höhe-Tiefe-Breite

1980 · Acrylic on canvas · 195 x 260 cm (76.8 x 102.4 in) · € 70,000 – 90,000



"My pictures are discontinuity, call, peace, and tension - at the same time they are criticism thereof."

Günter Fruhtrunk

In his pictures of basic geometric forms of intense colouration, the Munich artist takes the ideas of Constructivism to a rhythmical visual language. While works from his early creative period are characterized by rigid shapes, in later works colours dissolve and the former strict lines dividing the coloured stripes become more fringed. The system of diagonal order is maintained, however, in a more monumental manner. Rhythm also remains a key aspect of his paintings while becoming more spacious and airy. The picture is now less

dominated by stripes and vectors but by coloured fields. In the present painting yellow is the predominant colour and but contrasts with black and white. The main theme is light as the negation of darkness, as well as the expressive values of the colours. The painterly contrasts do not aim at a harmonious balance, but contrarily they provoke an impression of dynamic motion. This tension is very characteristic of Fruhtrunk's oeuvre and a decisive factor until the end of his creative process.

10 | TONY CRAGG · Point of View

2002 · Bronze with black-brown patina · 265 x 145 x 230 cm (104.3 x 57.0 x 90.5 in) · € 300,000 – 400,000

”I don't really know how deep my interest in sculpting really is; I care for the world as object. Sculpting itself has got nothing traditional to me“

Tony Cragg, quote after: *Künstler. Kritisches Lexikon der Gegenwartskunst*, Munich 1989, p. 2.

The work of Tony Cragg, who soon became one of the most important representatives of „New British Sculpture“, saw a decisive turning point in the mid-1980s: Instead of creating plastic and wooden arrangements, which were typical for his early period, he began making large-size bronzes with initially strong figurative references. Over the following years they were liberated from formal constrictions of concreteness, as it is the case with the series “Early Forms”. At times developed from different types of vessels – like ancient tankards, modern canisters and plastic bottles – Cragg squeezes and turns the shapes merging them to new and independent kinetic structures with a shape seemingly formed by an inner force in front of our eyes. The organic surface structure of these works reveal the artist's scientific background. Especially the sandwiched structures from Tony Cragg's significant late period are unique objects that alternate between non-representationalism and biomorphism, exploring boundaries between abstraction and figuration, between free forms and figural associations. This way they do not only point to Cragg's scientific beginnings as lab assistant in the 1960s, they are also impressive documents of his artistic occupation with forms and figurations that

seize the space around them and directly integrate it into the composition as a creative mean. Cragg modelled the elliptical shapes of the sandwiched discs of our monumental bronze from the famous series „Points of View“ using paper gauges and plywood models. On the one hand, their massiveness seems to suppress the sculpture's surrounding space, while their broken and vibratory aspect lets them appear fragile and free from a physical massiveness.

In line with the title „Point of View“, Cragg's monumental sculptural creations, which are cast in small editions only – like our present work – always offer new perspectives when walking around them. They begin to vibrate anew from every angle and leave room for alternating figurative associations.

Today Tony Cragg's sculptures are in renowned public collections like London Tate Gallery, Museum Ludwig in Cologne, Städtische Galerie im Lenbachhaus, Munich, Museum Folkwang, Essen, and Von der Heydt Museum, Wuppertal. The latter honouring Cragg's remarkable sculptural oeuvre in a grand retrospective in 2016.



11 | GERHARD RICHTER · 9.12.96

1996 · Oil on board · 21 x 30 cm (8.2 x 11.8 in) · € 150,000 - 250,000



— Richter

Richter consciously employs the principle of coincidence in his work. "It's not that I have a clear picture in my mind, but I wish to end up with a painting that I haven't planned at all. Well, this method of working with arbitrariness, chance, incidence and destruction may lead to a certain type of work. However, it'll never lead to a predetermined picture." (Quote after Hubertus Butin and Stefan Gronert, Gerhard Richter. Editionen 1965-2004, Ostfildern-Ruit 2004, pp. 35/36).

The pastose structure reveals an abstract treatment of the paint itself, so that the result always refers back to the process.

Richter leaves the artistic control to the medium paint: as with the present work, where he transfers a pastose paint structure onto the paper. This process leads to amorphous formations that add a relief-like fragile character to the work and a haptic element to the composition. It allows Richter the freedom to step back and to be second to his means of creation, allowing material and colour to be the determining forces. It is a concern which defines his entire artistic creative process. While others believe that abstract painting and its types of expression have already been exhausted, Gerhard Richter succeeds in creating a new form of painting by creating pictures that offer an independent visual experience.



12 | ROBERT RAUSCHENBERG · County Sweep

1989 · Acrylic and lacquer paint over transfer silkscreen on aluminum ·
122.0 x 305.5 cm (48.0 x 120.2 in) · € 250,000 – 350,000



When Robert Rauschenberg, pioneer of American Pop Art, died in 2008 the art world seemed to stand still for a moment. Appreciation of his extremely versatile oeuvre and his contribution to art history was tremendous. He left behind a lifework that was never characterized by a clear stylistic tendency, but instead by a strong lust for experimenting. Rauschenberg, who struggled hard to overcome his sense of inferiority caused by his dyslexia, was bemoaned as the last "Titan of American Art" by the New York Times. The London Sunday Telegraph called him "the most significant American artist since Jackson Pollock" as early as in 1965, and, with reference to the impressive Rauschenberg Retrospective at Metropolitan Museum of Art, New York in 2005, the American art critic Jerry Saltz coined the term "American Picasso".

Contrary to Picasso, who remained true to representational creations despite his permanent stylistic advancements, Rauschenberg's tremendous oeuvre crosses the traditional border between figurative and abstract painting. His artistic quest for confrontation is massive and made the only 27 years old artist suddenly famous in 1953, when he asked Willem de Kooning, the star of Abstract Expression-

ism, if he could erase one of his works. The result of what was seen as an act of vandalism was the „Erased de Kooning Drawing“, today on display at the Museum of Modern Art in San Francisco, which showed, after Rauschenberg exhibitions at MOMA, New York (2017) and Tate Modern, London (2017) the last big solo show of works by the exceptional American artist under the title "Robert Rauschenberg. Erasing the Rules" until March 2018.

Since the 1950s Rauschenberg kept reinventing the overall concept of art, always pushing limits and permanently creating fundamentally new things: Next to the „Erased de Kooning Drawing“, his monochrome white, black and red pictures, to which he was inspired by John Cage's soundless works, as well as his famous ‚Combine‘ „Monogram“, in which he formed a seemingly absurd piece through the combination of a taxidermied angora goat with a car tire and a tennis ball, count among his most well-known creations from the 1950s. Just as it is the case with Rauschenberg's ‚Combines‘ and ‚Combine-paintings‘, which also feature objects as key elements, his transfer drawings and silkscreen paintings based on images from papers and magazines were initially regarded as provocative acts

12 | ROBERT RAUSCHENBERG · County Sweep

"What makes my works so wonderful, if I may say so, is that I decided to ennoble the ordinary. [...] I feel that if you don't move you will step on someone's feet, if you stand still for too long you get into people's way. And that explains why I don't fear change – actually, it is the opposite that scares me. Because if you don't move on you start to rot."

Robert Rauschenberg, 1989, quote from: *Künstler. Kritisches Lexikon der Gegenwartskunst*, p. 14.

while they soon became icons of a new concept of art. Today Rauschenberg's innovative perception of art is seen in its relevance to the development of Pop Art, which puts focus on the artistic presentation of everyday objects and events.

In Rauschenberg's unique creations the products from the torrent of media images spread out in front of the observer like on a „tabula rasa“ and seem to expand Rauschenberg's pictorial repertoire to infinity. While his transfer drawings, for which he carried the printed picture onto a superimposed sheet by soaking it with solvents and processing it by hand, are limited to the print template, Rauschenberg managed to break this boundary in his legendary silkscreen pictures from the 1960s: In a first step Rauschenberg rubs the printed matter onto paper and then transfers the motifs onto the image carrier by means of the silkscreen. These revolutionary creations are no longer limited to the model's original dimensions and colours. The observer witnesses the simultaneous emergence of different gestural and silkscreen elements from the surface. The panorama-like work „County Sweep“ is a prime example of Rauschenberg's silkscreen paintings from the 1980s, which he no longer executed onto can-

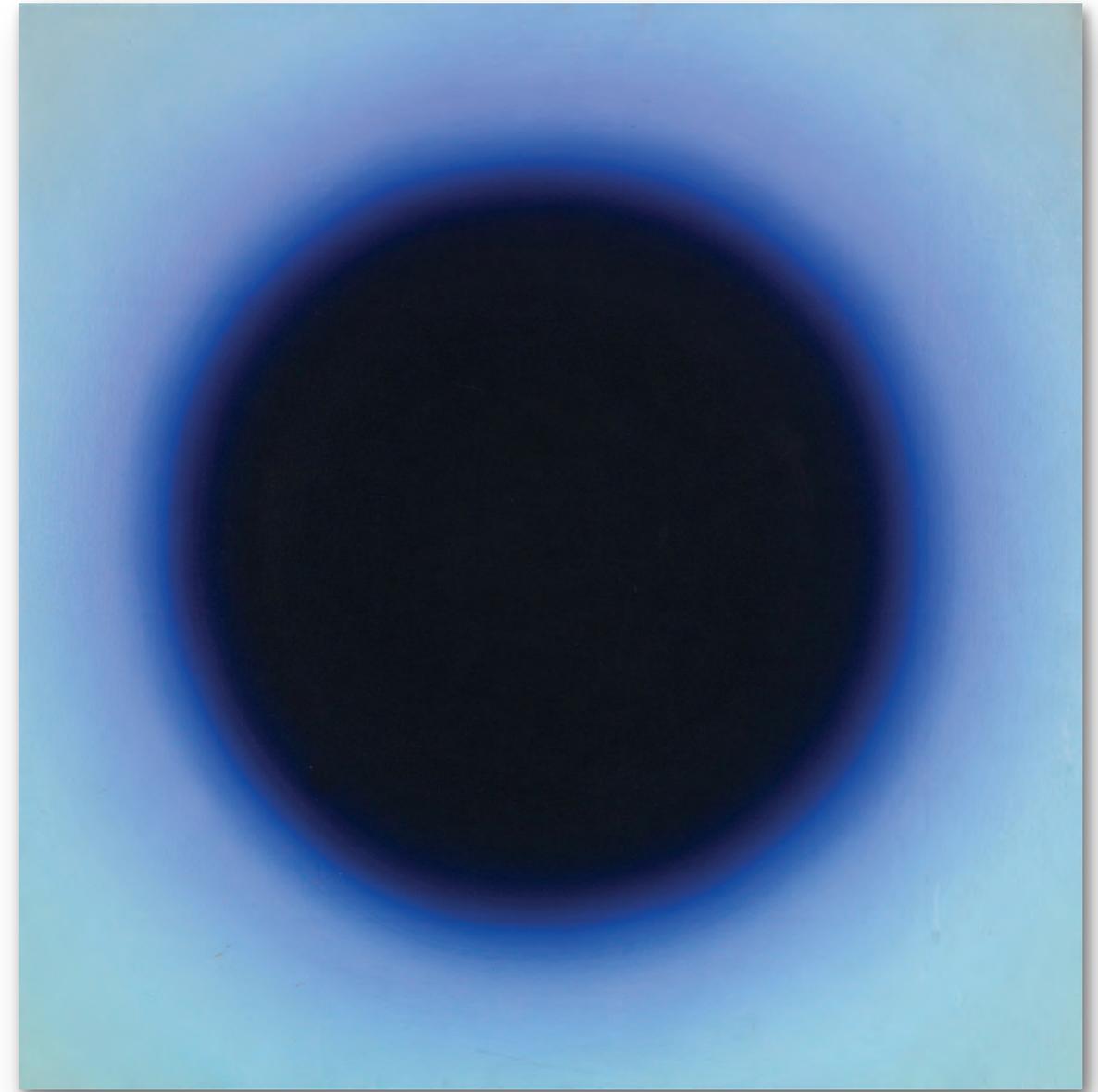
vas, as it had been common practice in the 1960s, but onto large reflective metal surfaces. Owing to the panoramic width of the monumental landscape format of „County Sweep“, the gestural and silkscreened components partly emerge beyond our visual field, while the title and the depiction of a broom, pig and the crowd of male Southerners leave a lot of room for new associative references and interpretations. Rauschenberg's works preserve and transform reality and create a complex message, which often appeals to the observer's political-social conscience, just as it is the case here. „I want to shake people up“ Rauschenberg once said, „I want people to look at the material and to react to it. I want to make them aware of their individual responsibility, both for themselves and for others, too. How easy is it to be self-centred. Spending a couple of dimes on a newspaper and reading it seems to be enough to ease your conscience. And you wrap your conscience in an old newspaper just the way you would wrap your trash in it.“

Above all, the monumental composition „County Sweep“ is a remarkable artistic document of how nothing is coincidental in Rauschenberg's art, while everything is possible.



13 | WOJCIECH FANGOR · B99

1965 · Oil on canvas · 60 x 60 cm (23.6 x 23.6 in) · € 30,000 - 50,000



The artist was born in Warsaw in 1922 and worked as a painter, sculptor, graphic artist, stage designer and architect. He told the story of how he and his mother once spent a few months in Paris when he was nine years old. On this occasion he got his first tubes of oil paint and began painting. Upon returning home his mother showed his works to Professor Tadeusz Pruszkowski at the Warsaw Art Academy, who agreed to accept the boy as student. Fangor studied at the academy until 1946. The artist's personal life and his artistic career are closely connected with the great historic events of the 20th century. Born the son of a wealthy industrialist family in Poland, Fangor had the opportunity to unfold his outstanding talents from an early point on. World War II, however, marked the first breaking point in his life. Not only did it affect his art education, the new political system did not leave him any other option than to adopt Socialist Realism as the only stylistic means

of artistic expression. Despite his success as a much-celebrated representative of Socialist Realism, Fangor began making spatial experiments, often in cooperation with architect he was friends with. Between 1953 and 1961 Fangor worked as illustrator for daily newspapers. In context of his activities as poster artist he was one of the founding members of the Polish School of Posters. In the late 1950s he made his first optical paintings, abstractions of blurred circles and amoeba like forms in radiant colours which he described as Positive Illusory Spaces. After short stays in Vienna, Paris, Bath, London and Berlin, the native Pole and his wife Magdalena Schummer-Fangor settled in the USA, where he would be the first Polish artist to whom the New York Solomon R. Guggenheim Museum dedicated a solo show in 1970. After he had resigned from teaching he returned to Poland in 1999 and remained an active artist up until his death in 2015.

14 | EMIL NOLDE · Marschlandschaft

Ca. 1920/1925 · Watercolor · 34.2 x 48.0 cm (13.4 x 18.8 in) · € 120,000 - 150,000

"I was longing for fresh and free air, for strong and harsh beauty, for wide skies and clouds above marsh and water. I found it in abundance on the North Sea coast, especially during the rough season."

Emil Nolde (quote after Manfred Reuther, *Landschaften, Gärten und Meere - Noldes Schaffen aus der Farbe*, pp. 125ff. in: A.Husslein-Arco/ S.Koja, *Emil Nolde. In Glut und Farbe*, 2014)



Emil Nolde broke new grounds with his watercolors of marsh landscapes. Nolde settled in his beloved Northern Frisian homeland where he developed his very own pictorial language. The vast marsh landscape that surrounded Nolde's residence became the aim of his explorations. Due to its austerity it remains a scant subject, solely quickened by weather phenomena, which Nolde interprets with all his emphasis. Worlds of exuberant colors are the

result. The artist renders them on paper in his unrivaled watercolor technique exactly how he senses them. Nolde adds an unprecedented coloring to a flat and gray-green landscape that is free from any optical excess, capturing the alternating moods of the light of a vast and infinite sky and forming a symbiosis of real nature and volitional abstraction. The question is not about reality, but the sensation of reality.

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