

KETTERER KUNST



POST WAR
CONTEMPORARY ART

June 19, 2021





AUCTION 519

Post War / Contemporary Art

Auctions

Lot 400–665 Post War/Contemporary Art (519)
Saturday, June 19, 2021, from 12 pm

Ketterer Kunst Munich
Joseph-Wild-Straße 18
81829 Munich

**In the light of the current situation we kindly ask you
to reserve a seat. Call +49 (0) 89 5 52 44-0
or send an e-mail to infomuenchen@kettererkunst.de**

Further Auctions

Lot 1–80 19th Century Art (518)
Thursday, June 17, 2021, from 5 pm

Lot 100–238 Modern Art (517)
Friday, June 18, 2021, from ca. 1 pm

Lot 300–396 Evening Sale (520)
Friday, June 18, 2021, from 5 pm

Online Only www.ketterer-internet-auktion.de
Sat, 15 May 2021, from 3 pm – Sun, 15 June 2021, until 3 pm
Last chance to bid 2.59 pm

Preview

We kindly ask you to make an appointment and to specify the works you would like to view.

Frankfurt

Galerie Schwind, Fahrgasse 17, 60311 Frankfurt am Main
Tel.: +49 (0) 89 5 52 44-0, infomuenchen@kettererkunst.de

Fri. May 28 11 am – 7 pm

Hamburg

Ketterer Kunst, Holstenwall 5, 20355 Hamburg
Tel. +49 (0)40 37 49 61-0, infohamburg@kettererkunst.de

Wed. June 2 11 am – 7 pm

Thu. June 3 11 am – 3 pm

Düsseldorf

Ketterer Kunst, Königsallee 46, 40212 Düsseldorf
Tel.: +49 (0)211 36 77 94 60, infoduesseldorf@kettererkunst.de

Sun. May 30 11 am – 7 pm

Mon. Mai 31 11 am – 4 pm

Berlin

Ketterer Kunst, Fasanenstraße 70, 10719 Berlin
Tel.: +49 (0)30 88 67 53 63, infoberlin@kettererkunst.de

Sat. June 5 10 am – 6 pm

Sun. June 6 10 am – 6 pm

Mon. June 7 10 am – 6 pm

Tue. June 8 10 am – 6 pm

Wed. June 9 10 am – 6 pm

Thu. June 10 10 am – 8 pm

Munich (alle Werke)

Ketterer Kunst, Joseph-Wild-Straße 18, 81829 München
Tel.: +49 (0) 89 5 52 44-0, infomuenchen@kettererkunst.de

Sat. June 12 3 pm – 7 pm

Sun. Juni 13 11 am – 5 pm

Mon. Juni 14 10 am – 6 pm

Tue. Juni 15 10 am – 6 pm

Wed. Juni 16 10 am – 6 pm

Thu. Juni 17 10 am – 3 pm

Fri. Juni 18 10 am – 1 pm (from lot 400)

Exchange rate: 1 Euro = 1,20 US Dollar (approximate value)

Front outer cover: lot 547 A. Warhol – frontispiece: lot 562 T. Rodgers – page 2: Los 590 E. Wurm – page 6: lot 548 G. Richter –
page 230: lot 434 E.W. Nay – rear inside cover: lot 496 S. Scully – rear outer cover: lot 574 F. Kunath

INFO

Your bidding options

Online

You can follow our saleroom auctions live online and also place bids online.

Bid and watch online on: www.kettererkunstlive.de

For online bidding please register the latest one day ahead of the auction. If you want to create a new account please click on "Register now" and you will receive an activation link. Please note that we are legally obligated to archive a copy/scan of your identity card. If you intend to place bids of more than € 50,000, please inform us beforehand.

By phone

If you can't attend the auction you can bid over the phone. Please register no later than one day before the auction. On the day of the auction we will call you shortly before your lot is called up. Please make sure that we can reach you on one of the phone numbers you specified. We offer telephone bidding in the following languages: German, English, French, Italian (please use the bidding form on the right).

Proxy bids

If you are unable to attend the auction in person, we will be happy to accept your proxy bid (please use the bidding form on the right).

Saleroom

You can bid yourself or through an authorized representative in the saleroom. Please reserve a seat the latest one day prior to the auction and get a bidding paddle. In any case, please bring an official ID to the auction.

Online Only

You can also bid in our Online Only auctions around the clock.

Register and bid on www.ketterer-internet-auctions.com

Last chance to bid in the current auction: June 20, 2021, 2:59 p.m.

SPRING AUCTIONS 2021

Aufträge | Bids

Auctions 517 | 518 | 519 | 520 | @

Rechnungsanschrift | Invoice address

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Kundennummer | Client number

Name Surname	Vorname First name	c/o Firma c/o Company
Straße Street	PLZ, Ort Postal code, city	Land Country
E-Mail Email		USt-ID-Nr. VAT-ID-No.
Telefon (privat) Telephone (home)	Telefon (Büro) Telephone (office)	Fax

Abweichende Lieferanschrift | Shipping address

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Bitte kontaktieren Sie mich während der Auktion unter:

Please contact me during the auction under the following number: _____

Nummer Lot no.	Künstler:in, Titel Artist, Title	€ (Maximum Max. bid) für schriftliche Gebote nötig, für telefonische Gebote optional als Sicherheitsgebot

Bitte beachten Sie, dass Gebote bis spätestens 24 Stunden vor der Auktion eintreffen sollen.

Please note that proxy bids must be submitted 24 hours prior to the auction.

Versand | Shipping

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München Hamburg Berlin Düsseldorf

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Datum, Unterschrift | Date, Signature



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Post War / Contemporary Art



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Modern Art

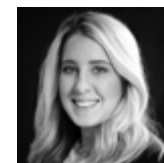


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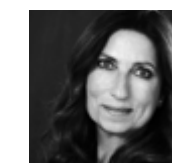
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400

JOSEPH BEUYS

1921 Krefeld - 1986 Düsseldorf

Lieferschein. 1946.

Mixed media on wax paper laid on machine-made laid paper.

Monogrammed in lower right of image (barely legible) and inscribed

„Josef Beuys 1946“ in lower right. 33,5 x 24 cm (13.1 x 9.4 in).

Horst Egon Kalinowski and Joseph Beuys studied together at the Düsseldorf Art Academy. [EH]

Called up: June 19, 2021 – ca. 12.00 h ± 20 min.

€ 50.000 – 70.000 *

\$ 60,000 – 84,000

PROVENANCE

· Collection Horst Egon Kalinowski (obtained as present in 1946).

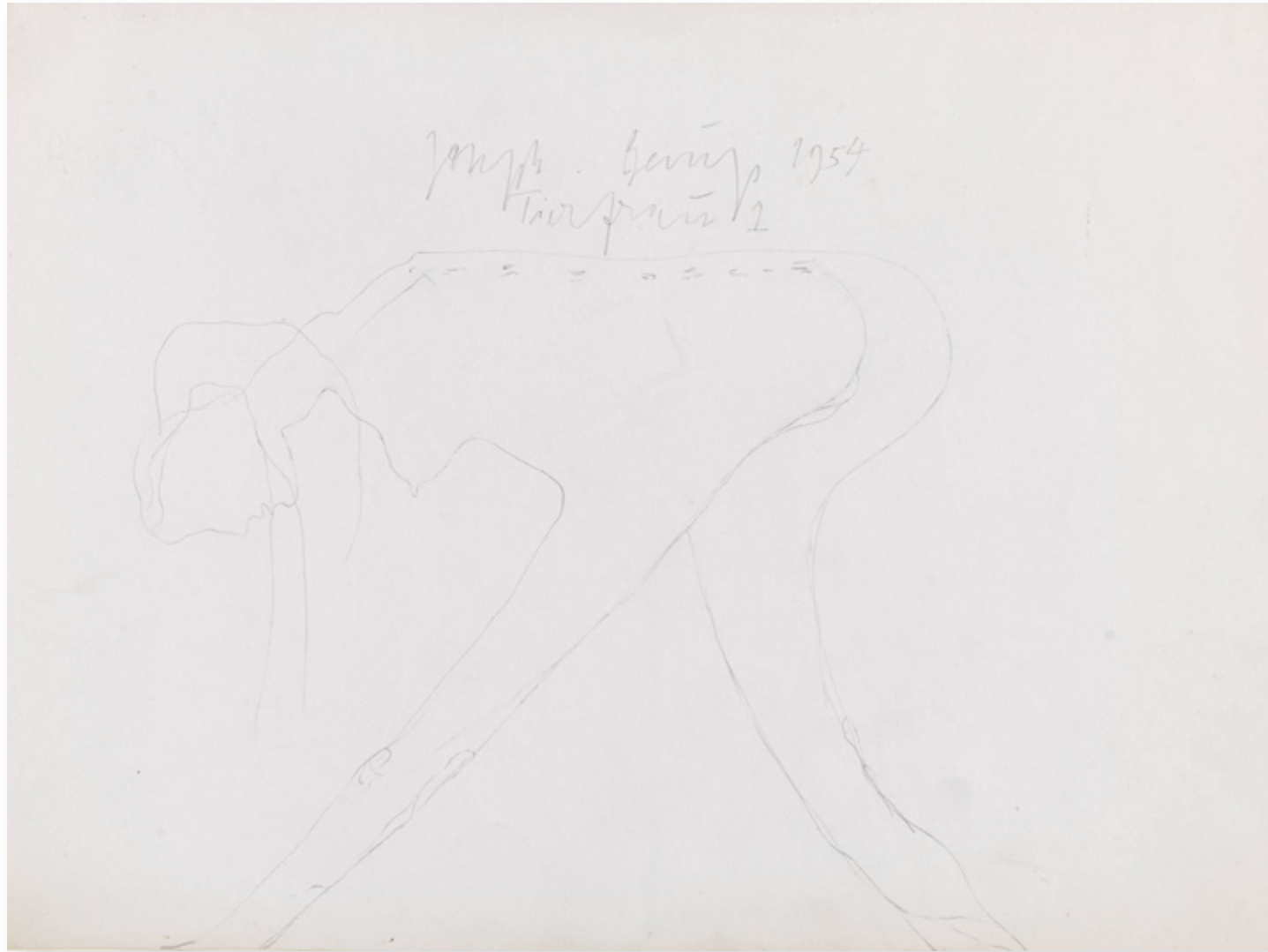
„Yes, that’s the only option you have.“

Hanns Lamers, early companion of Joseph Beuys, about Beuys’ works.

Our sheet is an extraordinarily early example of the special choice of materials in Joseph Beuys’ oeuvre. He soaked the delivery note sheet with grease and drew on it. The printed reverse side appears as a negative form on the drawing side of the sheet; the text becomes part of the pictorial content and the creation of the work becomes the subject of the picture. Joseph Beuys made use of these unusual materials and the completely new use of materials as early as in 1946, shortly after he began to study at the art academy. In the

first few years after he had returned from war captivity, he was supported by the two Kleve artists Walter Brück and Hanns Lamers and exhibited with them at the Kleve Künstlerbund. Even then, Joseph Beuys’ works were everything but ordinary. Lamers comments on this with the words „yes, that’s the only option you have“ (quote from: G. Adriani et al., Beuys, 1981, p. 29). And this hit the mark: Joseph Beuys can only express himself through the use of these unusual materials. [EH]





401

JOSEPH BEUYS

1921 Krefeld - 1986 Dusseldorf

Tierfrau 1. 1954.

Pencil drawing.

Signed, dated and titled in top center, verso once more signed, titled and inscribed „Entwurf für Plastik“. On wove paper. 26 x 35,5 cm (10.2 x 13.9 in).

Called up: June 19, 2021 – ca. 12.01 h ± 20 min.

€ 15.000 – 20.000

\$ 18,000 – 24,000

PROVENANCE

· Private collection Germany (acquired from the artist in 1978).

EXHIBITION

· Joseph Beuys: Wo ist Element 3?, Ketterer Kunst, Berlin, March 26 – May 22, 2021.

- Very early Animal Woman drawing
- In 1954 Beuys had his first own studio in Düsseldorf-Heerd
- Joseph Beuys' drawings are very delicate and subtle
- The Animal Woman offers Beuys both spiritual and physical material

The subject of the animal woman appeared in Beuys' drawings as early as in the late 1940s, based on them he eventually created a bronze in 1984. As in the drawing offered here, the female figures in the early sheets are depicted in bent or upright posture. In the drawing „Tierfrau und Tier“ from 1956, which was on an invitation card from 1974, the female animal and woman are shown in same bent posture. Physiologically, the breasts have moved from their position between the hind legs to the upper body in the course of evolution. A catalog of the Düsseldorf exhibition from 1991 fworks from the Collection Bastian shows a sheet in 'Braunkreuz' oil paint from 1962, which, in return, takes up the motif of the stooped female figure. Beuys not only shows the connection between woman and Earth and the animal world, as the stooped female figure also alludes to the Greek goddess Gaia, the personification of Earth, the parturient, who creates life and also takes in the dead. Beuys said in an interview: „There are a lot of elemental things about women. Man has gone through a materialistic development on the principles of deat [...] That is why we now need the power that the woman has in her.“ (Quote from: ex. cat. Joseph Beuys. Eine innere Mongolei. Dschingis Khan, Schamanen, Aktricien. Ölfarben, Wasserfarben und Bleistiftzeichnungen aus der Sammlung van der Grinten, Kestner Gesellschaft, Hanover, 1990, p. 211). [Eugen Blume]

402

JOSEPH BEUYS

1921 Krefeld - 1986 Dusseldorf

Abstractions 1. 1958.

Drawing. Black pen on a paper napkin.

Signed in right half.

29 x 38,5 cm (11.4 x 15.1 in), size of sheet.

Not unframed for cataloging. [AM]

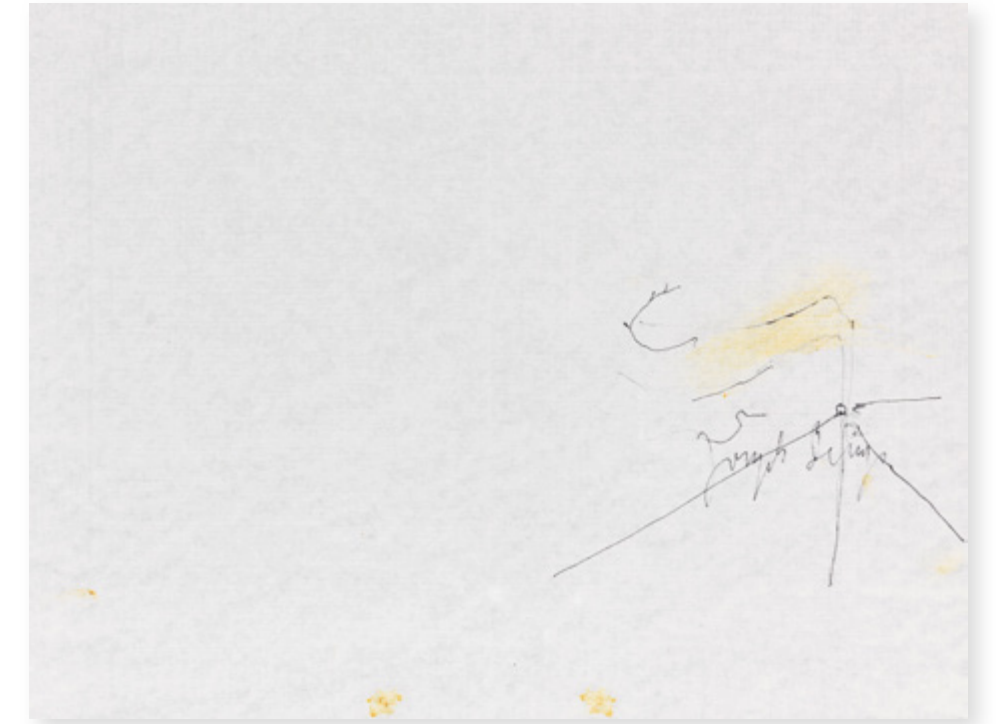
Called up: June 19, 2021 – ca. 12.03 h ± 20 min.

€ 3.000 – 4.000 ^N

\$ 3,600 – 4,800

PROVENANCE

- Private collection
- Private collection Europe.
- Private collection Europe.



- Joseph Beuys was one the most important German artists of the post-war era
- Every man is an artist! Beuys conceived the „expanded concept of art“ asking artist to make creative contributions to society and politcs
- The artist participated in III, IV,V, VI, VII, VIII, IX and XIII



403

JOSEPH BEUYS

1921 Krefeld - 1986 Dusseldorf

Abstractions 2. 1958.

Drawing. Black pen on a paper napkin truncated in

right. Right half signed and inscribed „Materie“.

29 x 30,9 cm (11.4 x 12.1 in), size of sheet.

Not unframed for cataloging. [AM]

Called up: June 19, 2021 – ca. 12.05 h ± 20 min.

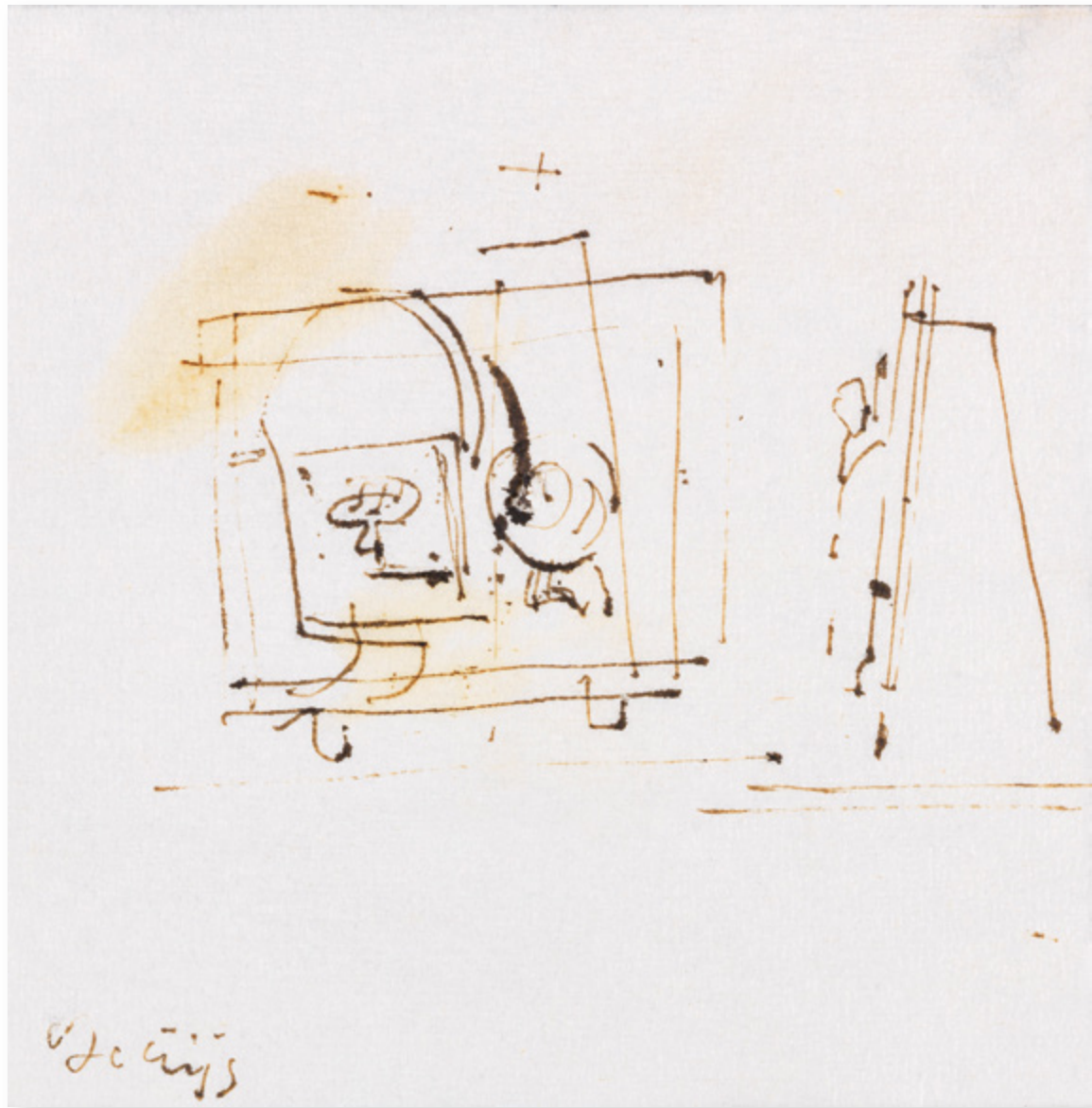
€ 4.000 – 6.000 ^N

\$ 4,800 – 7,200

PROVENANCE

- Private collection.
- Private collection Europe.
- Private collection Europe.

- Joseph Beuys creates a private mythology in which felt, fat and honey have a specific meaning
- The demand for more creativity in all aspects of life is a key element in Joseph Beuys' creation



404

JOSEPH BEUYS

1921 Krefeld - 1986 Dusseldorf

Så FG-Så UG. 1958/59.

Sepia.

Signed in lower left. On paper.
18 x 18 cm (7 x 7 in), size of sheet.

Accompanied by an expertise from
Eva Beuys, Joseph Beuys ESTATE,
dated July 13, 2016.

Called up: June 19, 2021 – ca. 12.07 h ± 20 min.

€ 12.000 – 15.000

\$ 14,400 – 18,000

PROVENANCE

· Collection Horst Kalinowski
(gifted from the artist, 1959).

- Made as explanatory drawing in a talk with Egon Kalinowski about the bronze „Så FG-Så UG“, 1953 (today at Beuys Block, Hessisches Landesmuseum Darmstadt, formerly Collection Ströher)
- Contemporary document of the friendship of two artists

Documenta III in 1964 was the first to include works by Joseph Beuys. He was supposed to exhibit three drawings, but he also brought the sculptural works „Bienenkönigin“ I, II and III, as well as another, larger sculpture. It was „Så FG-Så UG“. This large bronze and iron sculpture was created in 1952, but it was not shown before the documenta in Kassel some 12 years later. Today the work is part of the famous „Beuys Block“ at the Hessisches Landesmuseum, Darmstadt. In the following years Joseph Beuys used the works shown at documenta III to explain his theory of the „social sculpture“, which he developed in the 1950s, on various occasions. According to the theory, the sculpture brings order to chaos. To Beuys a sculpture is made up of various forces, which can be described with terms such as chaos and order, will, feeling, thought, ratio, movement or emotion. A plastic is formed from all the states formulated in these terms; and these terms also form and influence people who, for example, deal with the sculpture as a viewer. As part of society, people also have an impact on society if they are ready to open up to the sculpture and the concept behind it. Beuys denominates this theory „Social Sculpture „. In contrast to the conventional conception of art, it is not primarily the aesthetic effect that defines the beauty of a sculpture, but the sculpture gains its aesthetics only through the expansion of human consciousness. In 1973 Joseph Beuys met Ernst Kalinowski. The sculptor, born in 1924, attended the Düsseldorf Art Academy at the same time as Beuys. Exactly where this meeting took place is not known, but the drawing on a paper napkin from the estate of Kalinowski (died 2013) on which Beuys sketched his sculpture „Så FG-Så UG“ is a document of their meeting. [EH]



405

JOSEPH BEUYS

1921 Krefeld - 1986 Dusseldorf

Fingernägel (2 Monde). Ca. 1969/70.

Collage. Felt, fingernails and fat on firm paper.
Signed, titled and inscribed in bottom center.
45,5 x 35 cm (17,9 x 13,7 in), size of sheet. [EH]

Called up: June 19, 2021 – ca. 12.08 h ± 20 min.

€ 15.000 – 20.000

\$ 18,000 – 24,000

- Felt and fat are key materials in Beuys' creation
- Sublime usage of the material with a reference to nature
- By referencing and reinterpreting triviality, Beuys breaks habitual limits

„People don't think insofar as to say: Well, if he uses felt, may he not thus perhaps evoke a colorful world inside of us?.“

(J.Beuys in: Schellmann / Klüser, Multiples, Munich 1980, p. 17)

Finger- or toenails appear in several works by Beuys as an organic legacy of the own existence. They are relics of current events and, as a renewable substance, an expressions of metaphysical ideas. The allusion to the „waxing and waning“ moon, as mentioned in the title, is shown in the crescent-shaped fingernails. The moon, as a „cold“ planet, rests on a circular, insulating felt pad, which has a white opening at its center reminiscent of a vulva. It is possibly a subtle allusion to the famous painting „L'Origine du monde“ (The Origin of the World) by Gustave Courbet from 1866. The phonetic wordplay „two (deux) moons“ and „du monde“ could also refer to the painting. A drawing from 1958 from the Speck Collection shows a reclined woman in same position as in Courbet's work. (Cf. „Jungfrau“ from 1952 in the Speck Collection). A similar work with two toenails on felt is part of collection of Caroline Tisdall, which was compiled by Beuys. It is reproduced in the catalog of his 1979 retrospective in New York. [Eugen Blume]

406

JOSEPH BEUYS

1921 Krefeld - 1986 Dusseldorf

Arclight. 1960.

Collage on board. Paper and white-laminated board, hair, ink.

The upper piece of paper signed, dated and inscribed „ob.Blatt für Arclight“ on verso. Bottom piece of laminated board signed, dated and titled.

33 x 20,5 cm (12.9 x 8 in) and 35 x 24 cm (13.7 x 9.4 in).

Backing board: 97 x 49 cm (38, 2 x 19.3 in).

In her certificate for the work Eva Beuys mentions that the main title's spelling on verso is not merely the title but also a drawing. Mounting of the two sheets with photo corners, as well as the framing were presumably executed by Erhard Klein, Bonn. [EH]

Accompanied by an expertise issued by Eva Beuys, Joseph Beuys ESTATE, from January 12, 2013 (copy).

Called up: June 19, 2021 – ca. 12.10 h ± 20 min.

€ 30.000 – 40.000

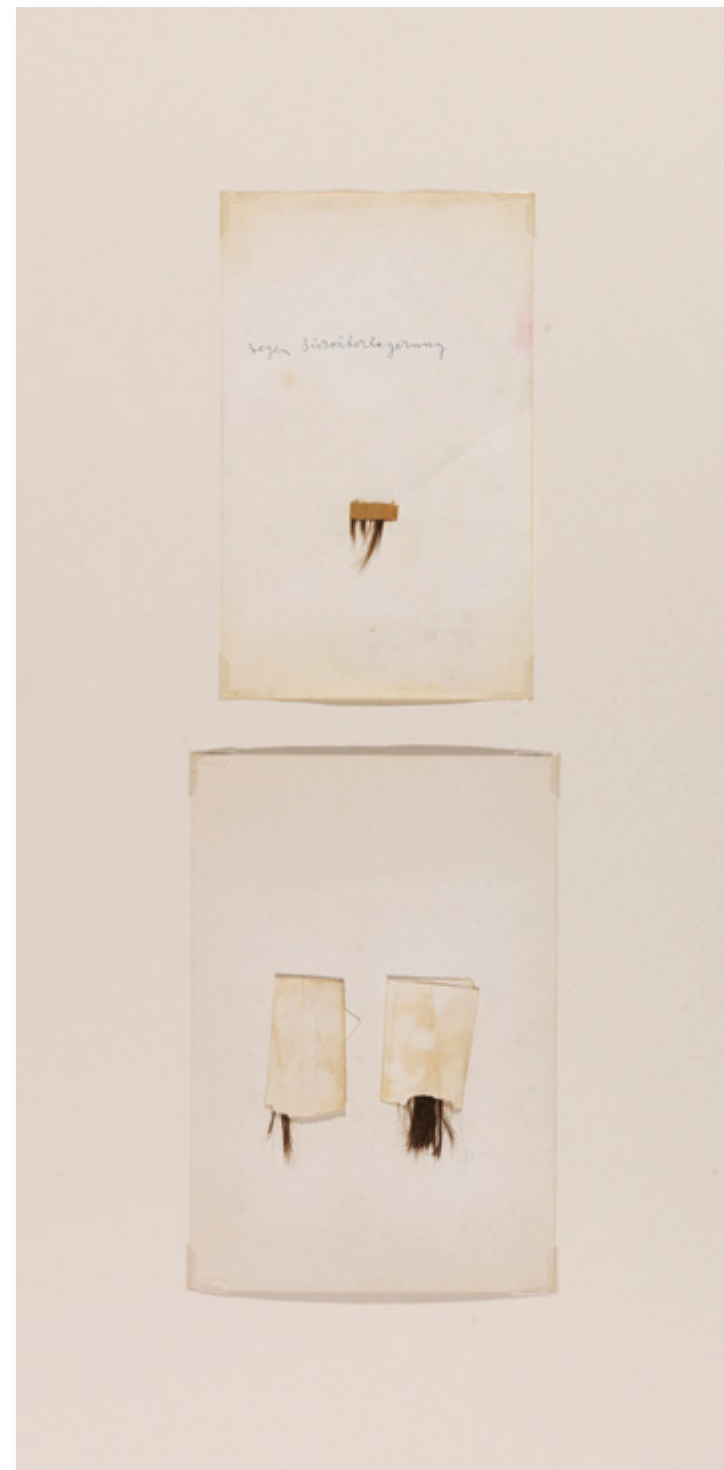
\$ 36,000 – 48,000

PROVENANCE

· Private collection Germany (2014).

EXHIBITION

· Joseph Beuys: Wo ist Element 3?, Ketterer Kunst, Berlin, March 26 – May 22, 2021.



- The artistic process is always a means of self-reflection for Beuys
- In the late 1950s Beuys was intensively occupied with scientific literature and came to the conclusion that art and science had to be reunited
- Pictorial examination of the artist's work- and life situation in 1960

407

JOSEPH BEUYS

1921 Krefeld - 1986 Dusseldorf

Ölfarbe. 1963.

Oil on paper with a torn hole.

Signed and dated in bottom center. Verso signed, dated and inscribed „Ölfarbe“.

On wove paper (with watermark Z Mattpost). 23 x 21 cm (9 x 8.2 in). [EH]

Called up: June 19, 2021 – ca. 12.12 h ± 20 min.

€ 10.000 – 15.000

\$ 12,000 – 18,000

PROVENANCE

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

EXHIBITION

· Joseph Beuys: Wo ist Element 3?, Ketterer Kunst, Berlin, March 26 – May 22, 2021.

- The hole as a dimension extending into depth
- Beuys was occupied with the broken surface time and again
- In its radical simplicity the sheet asks for an examination of the visible and the invisible
- In 1981 Beuys realized a hole in form of a wall breakthrough at the Kunsthalle Düsseldorf



- List with reference to the Collection Ströher
- Energetic emphasis of the listing through the drawn symbols
- A drawing of a documentation character

408

JOSEPH BEUYS

1921 Krefeld - 1986 Dusseldorf

Auflistung. 1968.

Mixed media.

Signed and dated. On typewriter paper by M.-K.Papier (with watermark). 30 x 21 cm (11.8 x 8.2 in), size of sheet.

This presumably is a list of works from the collection of Karl Ströher. [EH]

Called up: June 19, 2021 – ca. 12.14 h ± 20 min.

€ 8.000 – 12.000

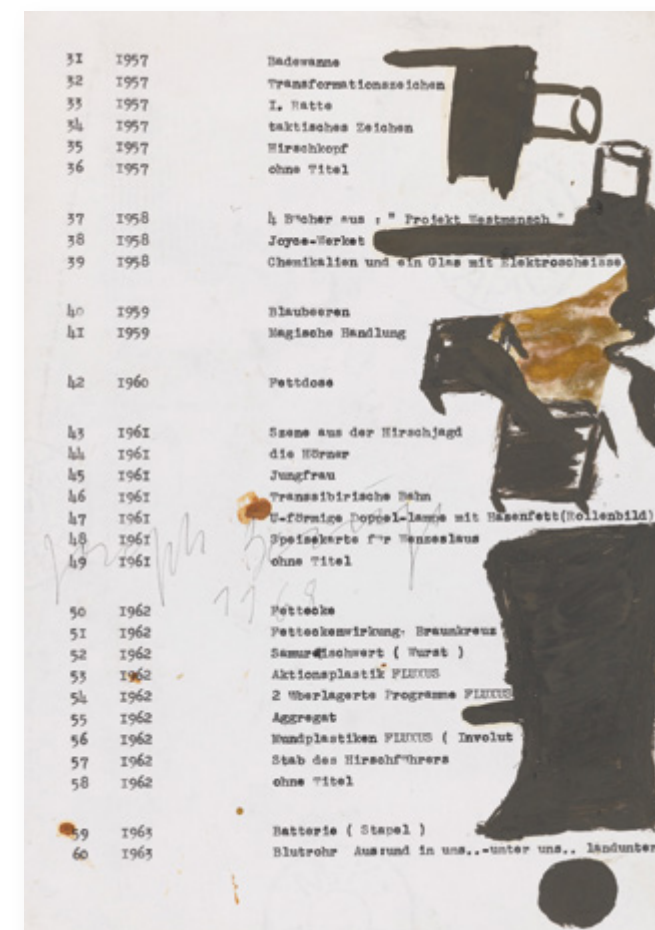
\$ 9,600 – 14,400

PROVENANCE

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

EXHIBITION

· Joseph Beuys: Wo ist Element 3?, Ketterer Kunst, Berlin, March 26 – May 22, 2021.





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JOSEPH BEUYS

1921 Krefeld - 1986 Düsseldorf

Ohne Titel. 1968.

Wood, grid, fat.
Signed and dated on the reverse. Unique object.
30 x 21 x 6 cm (11.8 x 8.2 x 2.3 in).

Called up: June 19, 2021 – ca. 12.15 h ± 20 min.

€ 60.000 – 80.000

\$ 72,000 – 96,000

PROVENANCE

- Collection André Thomkins
(obtained directly from Beuys).
- Archive estate Thomkins.

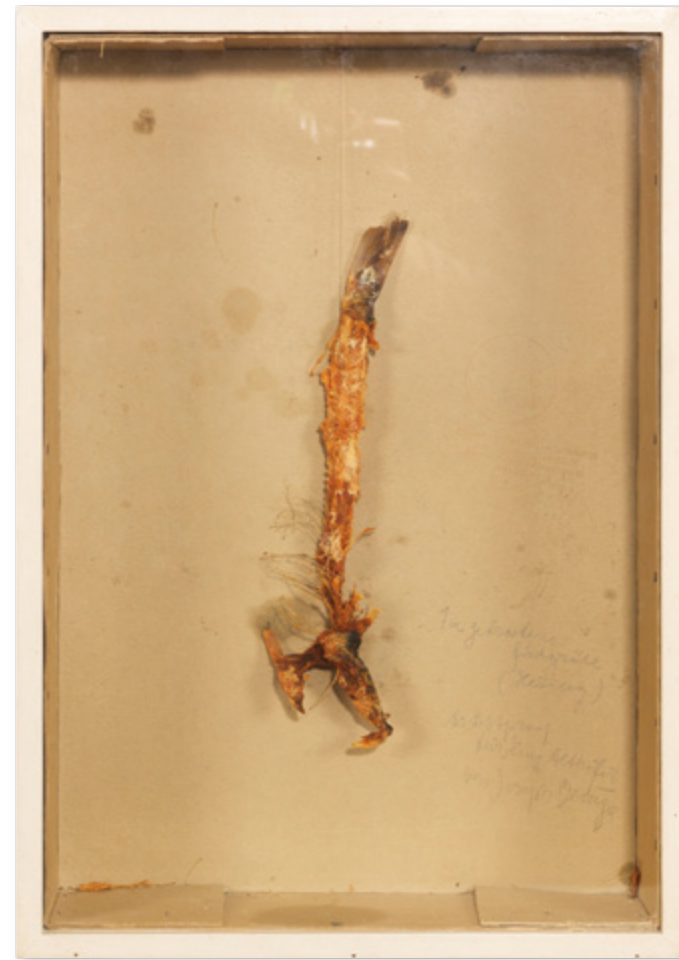
- Unique object.
- In 1971 Thomkins was appointed professor at the Düsseldorf academy where Josef Beuys taught until 1972.
- Offered on the international auction market for the first time.

André Thomkins, whose estate this object used to belong to, and Joseph Beuys knew each other from, among others, their time as professors at the Düsseldorf Art Academy. André Thomkins, along with Spoerri and Karl Gerstner, is one of the main Swiss representatives of the FLUXUS movement. In addition to his filigree drawings, his artistic work also includes pictures, words and objects. As a friend of Daniel Spoerri, he was connected to the FLUXUS movement from an early point on. He participated in the documenta twice, in 1972 and 1977. And it is precisely through his immense variety of combinations of words, images and objects that he connected with Joseph Beuys. Like Beuys, he stands for a new concept of art and a new approach to creativity. Even if he did not aim at such a strong and direct political impact. As early as in 1968, when Daniel Spoerri's „Restaurant der Sieben Sinne“ opened in Düsseldorf, Thomkins' famous „Palindrome Signs“ - clearly a socio-critical comment - adorned its facade. Thomkins was appointed a year before Joseph Beuys was dismissed

by Johannes Rau, Minister of Education, in 1972. At this time the famous „Intuitionskisten“ (Intuition Boxes), published by Wolfgang Feelisch's Vice Versand since 1968, were still produced. Our box also bears the edition stamp on the reverse and is signed by Joseph Beuys and, like all Intuition Boxes, dated „1968“. The intuition boxes are an icon of Beuys's conception of art despite, or rather because of their circulation of an estimated 12,000 copies. They allow the power of the mind to shape space. This one features a small composition made of wood and a wire mesh with a small house made of straw and another piece of wood behind it. The solid metal net separates the front from the rear image level: separation and permeability are addressed and thus also the containment of intuition. It is no longer possible to precisely identify how this Intuition Box came into the possession of André Thomkins. But within the artists of the FLUXUS movement, giving and exchanging, as well as complementing each other, was an integral part of the artistic self-image. [EH]

„Certain works require a release in limited edition, as there is no other technical option, and I don't want to spend the rest of my life frying fishbones“

J. Beuys in: Schellmann Klüser, Joseph Beuys Multiples, Munich 1980, p. 16.



- Reduced to its bare skeleton, the fish allows for associations with production and waste
- Made in context of the performance *Freitagsobjekt „1a gebratene Fischgräte“* on November 7, 1970 at the Eat Art Gallery, Düsseldorf
- *1a gebratene Fischgräte* subtly questions the common value system

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JOSEPH BEUYS

1921 Krefeld - 1986 Düsseldorf

1a gebratene Fischgräte (Hering).
1970.

Fishbone mounted with yarn in a cardboard-clad object box.

Signed, titled „1a gebratene Fischgräte [sic] (Hering) and inscribed „Artist proof“. Board with faded stamps „Organisation der Nichtwähler“, „Hauptstrom“ and „Fluxus Zone West“. Unique object. 44 x 31 x 9,5 cm (17.3 x 12.2 x 3.7 in).

Called up: June 19, 2021 – ca. 12.17 h ± 20 min.

€ 10.000 – 15.000
\$ 12,000 – 18,000

PROVENANCE

- Private collection Germany (acquired directly from the artist).

EXHIBITION

- Joseph Beuys: *Wo ist Element 3?*, Ketterer Kunst, Berlin, March 26 - May 22, 2021.

LITERATURE

- J. Beuys, *1a gebratene Fischgräte*, Edition Hundertmark, Berlin 1972 and 2nd edition in 1982.
- Uwe M. Schneede, Joseph Beuys. Die Aktionen, Stuttgart 1994, no. 24, p. 300.

Beuys used the complete skeletons of twenty-five fried herrings for the action „Karfreitagsobjekt-1a gebratene Fischgräte“ at the Eat Art Gallery of Daniel Spoerri in Düsseldorf on Good Friday on March 27, 1970. The action itself essentially served for the production of the edition of the same name. Beuys first put the bones on strings on the picture rails in the gallery. The bone, which is usually disposed of as garbage, is related to Good Friday, which is part of the Easter ritual that puts focus on the suffering and death of Jesus Christ. Beuys understands the fish eaten on Friday as a fasting ritual, a symbol for Christ and: „That the concept of Good Friday also has an element of poverty.“ (Quote from: Ein Gespräch zwischen J.Beuy und D.Spoerri, in: Joseph Beuys, *1a gebratene Fischgräte*, Berlin / Cologne 1972, pp. 29ff). The fish-bone should go beyond the material aspect. In a conversation with Daniel Spoerri, Beuys said about this campaign „... not only nourishing yourself physically, but also nourishing yourself spiritually, that is to simply have an idea of the matter ...“ (Beuys 1972, p.51). Before Beuys stood in the gallery for about two hours he had colored his face with charcoal and ashes. During the action, Beuys tore the paper the herrings were wrapped in apart and signed the pieces while Spoerri inscribed and numbered them. They served as „certificates“ for the twenty-five objects, bearing title, signature and stamps and were visibly placed in the object box of each fish-bone. These multiple show a fish-bone suspended on a string in a wooden box, the design of which, however, is reminiscent of the „Intuition Box“ from 1968. The present version is the prototype in a cardboard box that Beuys labeled as „artist proof“ and dedicated to the restorer Hans Althöfer. Beuys and Spoerri agreed on a sales price of 200 Mark. In an interview with Spoerri, Beuys said jokingly: „If I add all the electricity costs and others, the sum would look a little different.“ (Beuys 1972, p. 46). [Eugen Blume]

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JOSEPH BEUYS

1921 Krefeld - 1986 Düsseldorf

Aus Aktion: Kinloch-Rannoch
Edinburgh. 1970.

Gelatine and wax (2 parts).

Signed and dated on a label below the base and titled on another label. „Aktion: Kinloch-Rannoch EDINBURGH“. 13,7 x 25,5 x 22,5 cm (5,3 x 10 x 8.8 in).

The title refers to the performance „Celtic (Kinloch Rannoch), Schottische Symphonie“, which Joseph Beuys staged together with the Danish Fluxus composer Henning Christiansen several times at the Edinburgh College of Art between August 26 and 30, 1970. Two LPs of this Scottish

Symphony (Edition Schellmann, Munich) are part of the collection of the Pinakothek der Moderne in Munich. [EH]

Called up: June 19, 2021 – ca. 12.19 h ± 20 min.

€ 40.000 – 60.000
\$ 48,000 – 72,000

PROVENANCE

- Private collection Germany (acquired directly from the artist in 1981).
- Kunstmuseum Bonn (permanent loan from November 30, 2001 - Nov.2020).

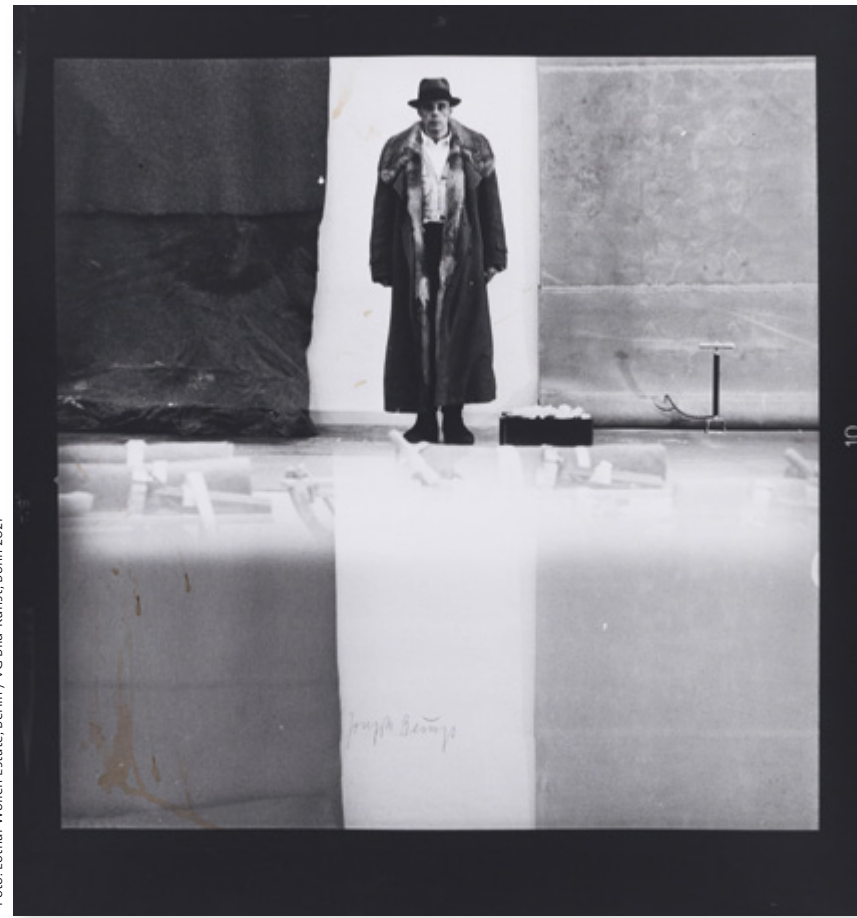
EXHIBITION

- Joseph Beuys: *Skulpturen und Objekte*, ex. cat. Gropius-Bau Berlin, February 20 - May 1, 1988, cat. no. 59 (illu. on p. 194 (interchanged)).
- Joseph Beuys: *Natur - Materie - Form*, Kunstsammlung Nordrhein-Westfalen Düsseldorf, November 30, 1991 - February 9, 1992, cat. no. 393 (plate 234).
- *Der Westen leuchtet*, Kunstmuseum Bonn, July 10 - October 24, 2010, p. 402 (illu. 157).
- Joseph Beuys: *Wo ist Element 3?*, Ketterer Kunst, Berlin, March 26 - May 22, 2021.



- The performance *Celtic (Kinloch Rannoch)* premiered on occasion of the Edinburgh Festival in 1970
- With its overall complexity *Celtic (Kinloch Rannoch)* stands for Beuys' programmatic redefinition of the concept of art

Between August 26 and 30, 1970 Beuys repeatedly performed the action „Celtic (Kinloch Rannoch), Schottische Symphonie“ together with the Danish composer Henning Christiansen at the Edinburgh College of Art on occasion of the Edinburgh Art Festival and the exhibition STRATEGY: GET ARTS (23 August to 12 September 1970). The exhibition showed current art from Düsseldorf. Beuys visited Edinburgh in May to discuss his performance and to find the right location. The organizer and gallery owner Richard Demarco took Beuys to the Rannoch-Moor, where a landscape film was shot that was shown as part of the action. In the film the viewer occasionally sees Beuys' hands deforming fat and gelatin in front of the vast moorland. Gelatin plays an important role in the action of which Beuys also staged a slightly different version in Basel. Beuys put pieces of gelatin on a wall, which he then took off and placed on a silver plate, which he finally held above his head and poured over him. The materials gelatin and wax, combined here to form a sculpture, are reminiscent of the film sequence: „... an action in the landscape with a hand of mine in the foreground. In front of the landscape, a hand comes up every now and then throws up a ball of fat or gelatin.“ (Mario Kramer. Joseph Beuys. *Das Kapital Raum 1970-77*, Edition Staeck, Göttingen 1991, p.13). [Eugen Blume]



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JOSEPH BEUYS

LOTHAR WOLLEH, FOTOGRAHY

Joseph Beuys im Moderna Museet, Stockholm (Schwarzer Rand). 1971.

Black and white photograph by Lothar Wolleh on photo canvas.

Signed in bottom center by Joseph Beuys. From an edition of 4 copies. 112 x 104 cm (44 x 40.9 in), size of sheet.

The photograph was made during the setup of Beuys' first international exhibition at the Moderna Museet in Stockholm in January 1971. Wolleh and Beuys later conceived the 'Unterwasserbuch' (Underwater Book 1971), for which select photographs made in Stockholm were presented in a tub filled with water. In 1971 the motif was relased in a smaller size (40 x 39.5 cm) in the publication „Düsseldorf art Scene“ in an edition of 150 copies.

Called up: June 19, 2021 – ca. 12.21 h ± 20 min.

€ 18.000 – 24.000

\$ 21,600 – 28,800

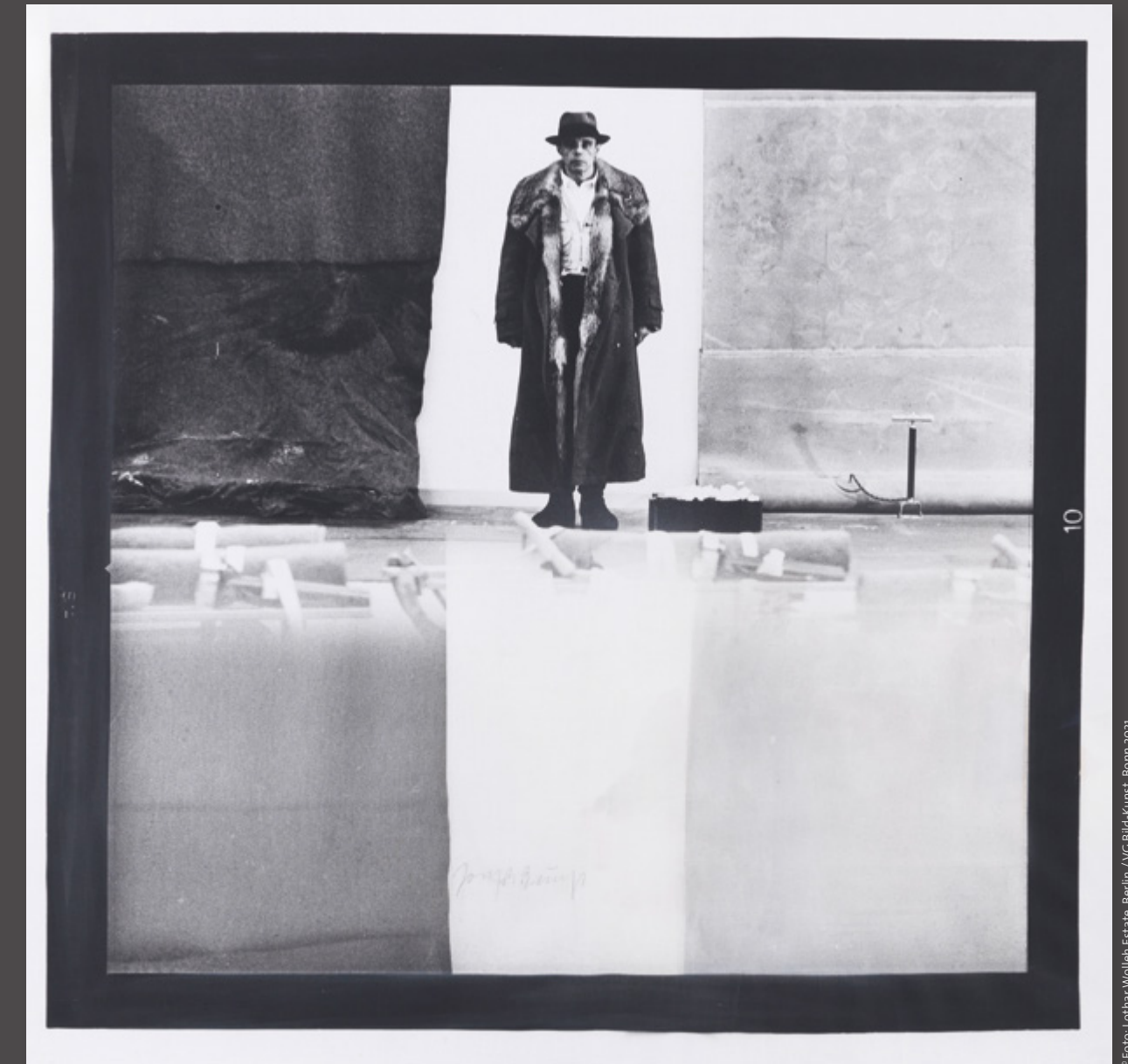
PROVENANCE

· Private collection Germany.

EXHIBITION

- Kunstpalast Düsseldorf (permanent loan from June 19, 2008 - November 1, 2020)
- Spot on, Museum Kunstpalast Düsseldorf, June 14 - November 9, 2008.
- Joseph Beuys: Wo ist Element 3?, Ketterer Kunst, Berlin, March 26 – May 22, 2021.

On the occasion of the set-up of the exhibition „Joseph Beuys. Teckningar och objekt. 1937-1970. Ur samling van der Grinten“ at Moderna Museet in Stockholm (January 16 to February 18, 1971), Joseph Beuys was accompanied by his friend Lothar Wolleh who photo-documented the set-up. Wolleh presented these „Stockholm photos“ in his 1971 artist book „Beuys. Eine Dokumentation von Lothar Wolleh“. The photos also led to a joint initiative, the publication of the so-called underwater book, consisting of 51 Wolleh photos printed on PVC and a Beuys multiple. The project was never completed due to technical problems, even if a few copies of the book exist, but Wolleh's photographs on PVC were given a „second life“ as „3 Tonnen Edition“ (1973) - in reference to the total weight of the sheets intended for binding as an underwater book – especially since Beuys had some of them „revised“, signed and stamped. Under the same title „Unterwasserbuch“ (1972), Joseph Beuys also designed a composite work in a small edition, consisting of Lothar Wolleh's book made of PVC and a diving torch in a basin with water.“ (Quote from: <https://www.lothar-wolleh.com/de/stories/joseph-beuys-in-den-archiven-lothar-wollehs/>). In our iconic photo, Beuys stands between the tracks of „Elastischer Fuß“ from 1969, with the sledges from „The Pack“, also from 1969, in the foreground. During the set-up Beuys wore a fur coat, which has to be understood as a homage to the north and its myths. The man in fur enters the room as a shaman who seems to arrange his works (instruments) for a séance. [Eugen Blume / EH]



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JOSEPH BEUYS

LOTHAR WOLLEH, PHOTOGRAPHY

Joseph Beuys im Moderna Museet, Stockholm. 1971.

Black and white photograph by Lothar Wolleh on photo canvas.

Signed in bottom center by Joseph Beuys. From an edition of ca. 4 copies. 110 x 113 cm (43.3 x 44.4 in), size of sheet.

The photograph was shot during the setup of a Beuys exhibition at the Moderna Museet, Stockholm in January 1971. The photos shot back then were also used for further publications: in the artist book „Beuys. Eine Dokumentation von Lothar Wolleh“, 1971, the underwater project from 1972 and in the „3 Tonnen Edition“ (Schellmann 74) 1973-85.

Called up: June 19, 2021 – ca. 12.22 h ± 20 min.

€ 18.000 – 24.000

\$ 21,600 – 28,800

PROVENANCE

· Private collection Germany.

EXHIBITION

- Kunstpalast Düsseldorf (permanent loan from June 19, 2008 - November 1, 2020)
- Spot on, Museum Kunstpalast Düsseldorf, June 14 - November 9, 2008.
- Joseph Beuys: Wo ist Element 3?, Ketterer Kunst, Berlin, March 26 – May 22, 2021.

The present photo was on permanent loan at the Museum Kunstpalast Düsseldorf for over 10 years. Not least because Joseph Beuys is shown here in a strong presence that many companions, students and artist colleagues described as characteristic of him. [EH]

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JOSEPH BEUYS

1921 Krefeld - 1986 Dusseldorf

Hasenblut. 1972.

Collage. Plastic bag with hare's blood, stamped and mounted on an India ink drawing with an adhesive plaster. Signed, dated and titled „Hasenblut (Hare's blood)“ on verso of the board. Consistently framed with adhesive plaster on grayish board under glass. 40,5 x 40,5 cm (15.9 x 15.9 in)[EH]

Called up: June 19, 2021 – ca. 12.24 h ± 20 min.

€ 2.000–3.000

\$ 2,400–3,600

PROVENANCE

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

EXHIBITION

· Joseph Beuys: Wo ist Element 3?, Ketterer Kunst, Berlin, March 26 – May 22, 2021.

- The hare plays a key role in many of Beuys' works and actions.
- A hare adorned the hood of Joseph Beuys' Bentley S1.
- Hare blood stands for agility while the band-aid stands for fragility.



„The hare is my animal“

quote from Joseph Beuys in: M. Angerbauer, Beuys-Kompass, p. 224

- Felt as isolator to protect the camera lense.
- When opening the box the observer sees the viewers and is observed

415

JOSEPH BEUYS

1921 Krefeld - 1986 Dusseldorf

Enterprise 18.11.1972, 18:5:16. 1973.

Multiple. Metal box, black-and-white photograph, Synchro Box Agfa camera, felt, Schellmann 72. Signed and numbered on a paper strip insert into the camera. With the edition plate on one side of the metal box. From an edition of 24 copies.

16 x 41 x 31 cm (6.2 x 16.1 x 12.2 in).

The photography by Michael Ruetz shows the Beuys family watching the science fiction show ‚Star Trek‘ on TV on November 18, 1972.

Published by Edition Hundertmark, Berlin.

Called up: June 19, 2021 – ca. 12.26 h ± 20 min.

€ 10.000–15.000

\$ 12,000–18,000

PROVENANCE

· Private collection Germany (acquired from the artist).

EXHIBITION

· Joseph Beuys: Wo ist Element 3?, Ketterer Kunst, Berlin, March 26 – May 22, 2021.



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JOSEPH BEUYS

1921 Krefeld - 1986 Dusseldorf

Magnetischer Abfall (4 Teile). 1975.

Relief. Steel sheet plate, embossed and mounted on magnet steel cast, razorblade and embossing print of this relief on wax paper.

Steel sheet plate signed at the bottom, with embossed title „MAGNETISCHER ABFALL“.

Embossing print on wax paper signed and dated in lower right. Relief: 1 x 14,8 x 10,5 cm (0.3 x 5.8 x 4.1 in)Embossing print: 48 x 29 cm (18.8 x 11.7 in). Cf. Magnetische Postkarte (Magnetic Postcard, Schellmann 154) and Magnetischer Abfall (Magnetic Waste, Schellmann 155) [EH]

Called up: June 19, 2021 – ca. 12.28 h ± 20 min.

€ 10.000–15.000

\$ 12,000–18,000

PROVENANCE

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

EXHIBITION

· Wilhelm Lehmbruck Museum Duisburg 1987.
· Joseph Beuys: Wo ist Element 3?, Ketterer Kunst, Berlin, March 26 – May 22, 2021.



- The embossed wax cloth as an advanced reinterpretation of the famous multiple
- Made the year of Joseph Beuys' visit to the USA
- In 1975 Joseph Beuys took a stand against Klaus Staeck's exclusion through West German cultural authorities

The title magnetic waste results from an unsuccessful attempt to produce a magnetic postcard for Edition Staeck. In the Catalog Raisonné of the Multiples, a postcard in embossed sheet iron with an attached magnet is listed under no. 154 and a magnetic steel cast in an edition of 80 + XV under no. 155. Beuys experimented with different materials for postcards, such as wood or felt. The rusty steel plates in postcard size were wrapped in wax paper, which in this case was signed by the artist and thus declared an actual artwork due to its special color and materiality. The print through of the raised letters on the wax paper happened by chance and Beuys singled it out from the production of the multiples as a unique object. [Eugen Blume]



417

JOSEPH BEUYS

1921 Krefeld - 1986 Dusseldorf

Für Braun-RaAround. 1977.

Wood (miter box), oil, 2 rock crystals.
Signed, dated and titled in pencil below the wooden miter box.
25 x 11,5 x 9,5 cm (9.8 x 4.5 x 3.7 in).

Called up: June 19, 2021 – ca. 12.29 h ± 20 min.

€ 30.000 – 40.000
\$ 36,000 – 48,000

PROVENANCE

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

EXHIBITION

- Joseph Beuys: Skulpturen und Objekte, ex. cat. Gropius-Bau Berlin, February 20 - May 1, 1988 cat. no.71.
- Joseph Beuys: Natur - Materie - Form, Kunstsammlung Nordrhein-Westfalen Düsseldorf, November 30, 1991 - February 9, 1992. Cat. no. 443 with illu. on p.335.
- Faszination Edelstein, Aus den Schatzkammern der Welt. Hessisches Landesmuseum Darmstadt (editor), Bern 1992, Cat. no. 34 with illu. on p. 144.
- Joseph Beuys: Wo ist Element 3?, Ketterer Kunst, Berlin, March 26 – May 22, 2021.

LITERATURE

- Faszination Edelstein, Aus den Schatzkammern der Welt. Hessisches Landesmuseum Darmstadt (editor), Bern 1992.

- Red and brown are primal colors for Joseph Beuys
- Crystals have multiple dimensions of meaning in Beuys' art
- The contrast between a clear cut line and amorphous, grown forms make for a fascinating creative tension
- Symbolic interplay of natural forces of the crystalline with form and primary color

Braun-Raum obviously refers to the environment „Vor dem Aufbruch aus Lager 1“, which Beuys showed in the exhibition „Zeichen und Mythen“ at the Bonner Kunstverein in 1980 for the first time. Most of the objects (painted in Beuys' special brown paint 'Braunkreuzfarbe') in this work come from the office of the „Organization for Direct Democracy“, which was founded in Düsseldorf in 1971. The chest of drawers, which is also painted in brown, refers to precise craftsmanship and a concentrated, rational way of thinking that achieves crystalline, solid results for which the rock crystals as beautiful, solid natural forms stand. On the other hand, they also add a notion of chance, of the incalculable aspect of nature. In this sense, the miter box and the rock crystals form a contrast bridged or expanded by the brown color. For Beuys, brown is the main color of all organic relationships and implies the perishable, for example in the rust or the brown color of the leaves in autumn. Since the early 1950s Beuys has used a special brown paint made by an industrial paint manufacturer specializing in floor coatings. With this color, Beuys went beyond the mentioned implications and refers to complementary processes between nature and spirit. Above all, the brown cross, which Beuys put on many of his works as a signet, signals the spiritual and the healing. [Eugen Blume]

Please find additional images, videos and daily updates at www.kettererkunst.de

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JOSEPH BEUYS

1921 Krefeld - 1986 Dusseldorf

Filanzzug. 1978.

Felt.
Cf. Schellmann 26. Signed on the inside pocket.
From an edition of 60 copies. Ca. 170 x 60 cm (66.9 x 23.6 in).
This copy is from an edition of 60 copies worn by the carnival group „Alti Richtig“ in a parade in 1978, addressing the acquisition of Beuys' environment „Feuerstätte“ by the Basler Kunstmuseum. For this action Joseph Beuys provided a felt suit from the original edition from 1970 and also took part in the parade. Beuys used many of the suits worn back then for his new work „Feuerstätte II“, which he donated to the Basler Kunstmuseum. The idea for the theme of the carnival parade came from the then young architects Jacques Herzog and Pierre de Meuron. [EH]

Called up: June 19, 2021 – ca. 12.31 h ± 20 min.

€ 30.000 – 40.000
\$ 36,000 – 48,000

EXHIBITION

- Joseph Beuys: Wo ist Element 3?, Ketterer Kunst, Berlin, March 26 – May 22, 2021.

„I actually meant a completely different kind of heat, I meant a spiritual one or a beginning of an evolution.“

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

„The felt suit is not just a gag, but an extension of my felt sculptures, which I also made in actions. Here, the felt also acts as a warming element or insulator. In all categories of heat sculptures it is used for this purpose, mostly in connection with fat. So there is a connection with the warming character.“ (Joseph Beuys, quote from: Jörg Schellmann, Joseph Beuys. Die Multiples, Munich 1992, p. 16)



419

JOSEPH BEUYS

1921 Krefeld - 1986 Dusseldorf

Oder nehmen wir jetzt AMALGAM?.
1981.

Cardboard, cords, drawing and inscription;
content: Bottles filled with chemicals and
miscellaneous restoration materials.
Signed and dated in the center on front. Titled at
top and with a sketch of the Büderich Gate, the
note „Restaur. Büderich“ and inscribed with the
listing „Farben Stahlwolle Wachs Holzzwinge
Töpfe + Gaspatrone Gummi [illegible] Holzklötze
Terpentin“. With the stamp „Baumspenden an:
Magistrat der Stadt Kassel [...] VW 220 Joseph
Beuys 7000 Eichen“ on both top and front.
Unique object. 36 x 55 x 44 cm (14.1 x 21.6 x 17.3 in).

Called up: June 19, 2021 – ca. 12.33 h ± 20 min.

€ 40.000 – 60.000

\$ 48,000 – 72,000

PROVENANCE

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

EXHIBITION

· Joseph Beuys: Skulpturen und Objekte, ex. cat.
Gropius-Bau Berlin, February 20 - May 1, 1988,
cat. no.77 (with illu. on p. 220)
· Joseph Beuys und Düsseldorf, Stadtmuseum
Düsseldorf,
November 30, 2007 - December 1, 2009
· Stadtmuseum Düsseldorf,
(permanent loan from 2007 to 2020).
· Joseph Beuys: Wo ist Element 3?, Ketterer Kunst,
Berlin, March 26 – May 22, 2021.

LITERATURE

· Heinz Althöfer, La Radiologia Per il Restauro,
Fiesole (FI) 1997, p. 103, plates 22 and 23.
· Marie Althöfer, Kunsttransporte, Cologne
University, graduate thesis in 2006 (no p.).



One of the first major sculptural commissions after Beuys had completed his studies was a memorial for the „Old Church Tower“ in Meerbusch-Büderich in 1958. The wooden gate, also designed and created by Beuys, had been vandalized over the years. In 1981 Joseph Beuys was occupied with the restoration, with which restorer Hans Althöfer had been entrusted. The sketch on the cardboard shows the gate and the holes circled by Beuys that required mending. Materials for the fillings were discussed, in addition to wood, amalgam, commonly used to fill holes in teeth, was also considered. Since it is an alloy of mercury, its use is controversial. The question „Oder nehmen wir jetzt AMALGAM?“ (Or shall we take amalgam?) written in large letters on the cardboard box containing restoration utensils, goes beyond the technical problems. It basically asks for alternatives to impure, toxic compounds. The block of wood served as model for the restoration of the oak gate. Together with the restorer, Beuys was concerned with the question of how the numerous, partly burnt-in holes in the gate could be filled and closed. Holes closed with both wood and amalgam are laid out as test series in the wooden block, to which the designation no. 5 refers. The changes in the material, the color and mounting must have inspired Beuys to sign this object. From the signature an arrow points to one of the filled holes. [Eugen Blume]

420

JOSEPH BEUYS

1921 Krefeld - 1986 Dusseldorf

Nr. 5. 1981.

Sculpture . Wooden block, wooden plug, amalgam, ring
screw, plastic-coated wire, putty, partly with colors.
Verso signed in pencil and inscribed with an arrow.
Wooden block: 24,5 x 26 x 11 cm (9.6 x 10.2 x 4.3 in).
Total dimensions ca.: 44 x 33.5 x 11 cm (17.3 x 13.1 x 4.3 in).
Made in connection with the restoration of an oak gate of
the war memorial „Alter Kirchturm“ in Meerbusch near
Düsseldorf in 1994, which had been vandalized. Back then
Beuys was occupied with the question of how to close the
holes in the oak gate. Wood and amalgam were at hand.

Accompanied by a written confirmation from Eva Beuys,
dated February 7, 1990 (in copy).

Called up: June 19, 2021 – ca. 12.35 h ± 20 min.

€ 30.000 – 40.000

\$ 36,000 – 48,000

PROVENANCE

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

EXHIBITION

· Joseph Beuys: Wo ist Element 3?,
Ketterer Kunst, Berlin,
March 26 – May 22, 2021.



• From a number of approaches Joseph Beuys
made in the restoration of the Büdericher Tor

The wooden block served as experimental material
for the restoring of the oak door of the old church
tower in Meerbusch-Büderich. It shows a series of
options of how to mend the holes in the door with
different materials. One variant was marked by
Beuys with an arrow in pencil and his signature. [EH]

421

JOSEPH BEUYS

1921 Krefeld - 1986 Dusseldorf

Goldhase. Around 1982.

Gold -bronze spray on board.
Signd on the bottom. 60,5 x 44 cm (23,8 x 17,3 in).

Called up: June 19, 2021 – ca. 12.36 h ± 20 min.

€ 35.000 – 45.000 R

\$ 42,000 – 54,000

PROVENANCE

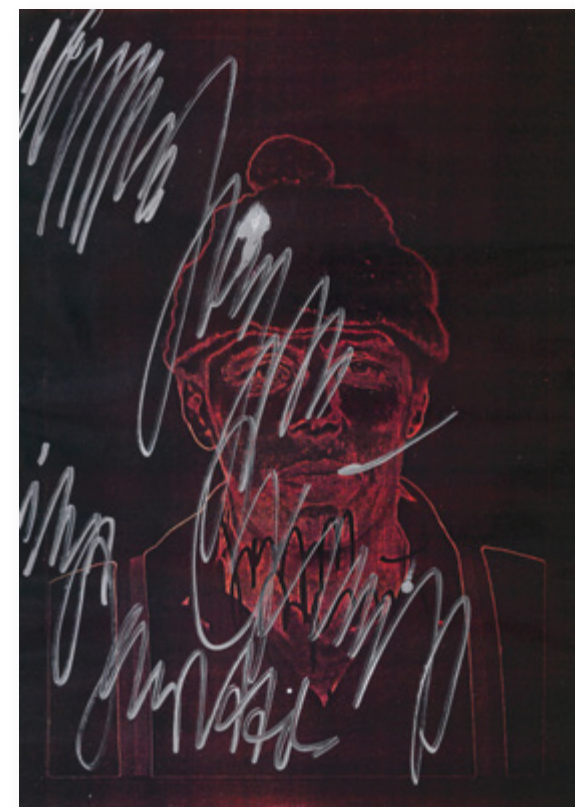
- Galerie Heinz Holtmann, Cologne.
- Collection Sal Oppenheim.

LITERATURE

- 10 Jahre Sammlung Sal.Oppenheim 1997-2007, p. 418, illu. on p.71.

„The rabbit is the element of movement, of action that changes the rigid concept of art. A resident of Eurasia who transgresses all borders and can even deal with the Berlin Wall. This is related to the idea of the great unity that Central Europe stands for.“

Joseph Beuys in an interview on November 15, 1985.



- The name Beuys as energy carrier and flash of lightning
- Joseph Beuys does not wear his hat but a bobble cap instead
- Another copy is in the Broad Museum, Los Angeles

422

JOSEPH BEUYS

1921 Krefeld - 1986 Dusseldorf

Beuys im Gewitter. 1983.

Multiple. Color photo with silver pen.
Schellmann 477. Signed and titled. One of 21 completed copies from a planned edition of 30.
On photo paper, firmly mounted on board. 29,3 x 20,7 cm (11,5 x 8,1 in), size of sheet.
Published by Edition Staeck.

Called up: June 19, 2021 – ca. 12.38 h ± 20 min.

€ 5.000 – 7.000 R

\$ 6,000 – 8,400

423

JOSEPH BEUYS

1921 Krefeld - 1986 Dusseldorf

Amtlich. Around 1984/85.

Canvas suitcase with leather, remains of adhesive labels, masking tape and filled with newspapers from 1985.

With the estate stamp signed by Wenzel Beuys.
Unique object. 54 x 43 x 17 cm (21.2 x 16.9 x 6.6 in)
[EH]

Called up: June 19, 2021 – ca. 12.40 h ± 20 min.

€ 40.000 – 60.000

\$ 48,000 – 72,000

PROVENANCE

- Private collection Germany
(acquired directly from the artist).

EXHIBITION

- Transit. Joseph Beuys Plastische Arbeiten und Zeichnungen 1947 – 1985, Kaiser Wilhelm Museum Krefeld November 17 - February 16, 1991
- Stadtmuseum Düsseldorf (permanent loan from November 31, 2007 to November 2020). Cat. no. 70 (illu. on p.140).
- Stadtmuseum Düsseldorf (permanet loan from November 31, 2007 – November 2020).
- Joseph Beuys: Wo ist Element 3?, Ketterer Kunst, Berlin, March 26 – May 22, 2021.



- A statement critical of the state
- The authoritative character is questioned through the aspect of fugaciousness
- A reinterpretation of the content that is typical of Beuys

The container is a found object from before the war, a suitcase possibly even used by the military to transport files. Files sent by courier or rail freight that were marked „Amtlich“ (Official) seem to have played an important role. Over time they have gone lost and the suitcase has likewise lost its original function. Used boxes, suitcases and containers play an important role in Beuys' work. In many cases the artist revised them. In this work offered here Beuys was particularly startled by the note „Amtlich“ in the surreal context of an empty, worthless suitcase. [Eugen Blume]

424

JOSEPH BEUYS

1921 Krefeld - 1986 Dusseldorf

Zu Terremoto. 1982.

Etching and Pencil drawing.

Schellmann 456 B. Signed and inscribed „a/p 5/20“ in upper left. Verso once more signed, dated and inscribed with the dimensions. From an edition of 20 artist proofs. On Fabriano wove paper (with watermark).

16 x 12 cm (6.2 x 4.7 in). Sheet: 49,5 x 35,4 cm (19.4 x 13.9 in).

Printed by Sebaste Carella, Studio Bernalda (with blindstamp) and published by Galerie Schmela, Düsseldorf.

Called up: June 19, 2021 – ca. 12.42 h ± 20 min.

€ 600–800

\$ 720–960

PROVENANCE

- Galerie Schmela, Düsseldorf.
- Private collection Germany (acquired from aforementioned in 1984).

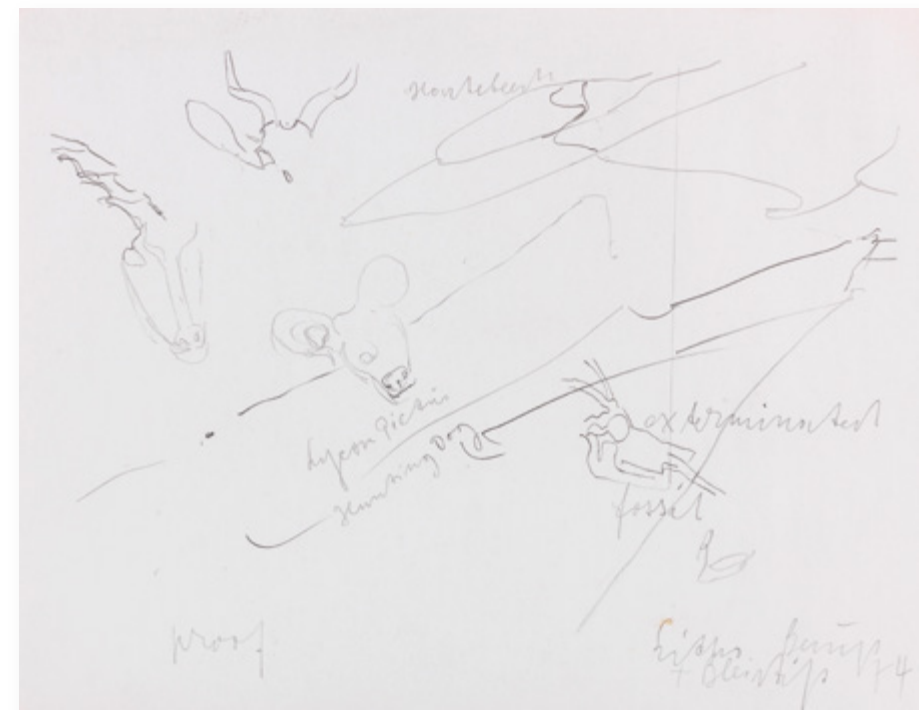
EXHIBITION

- Joseph Beuys: Wo ist Element 3?, Ketterer Kunst, Berlin, March 26 – May 22, 2021.

- Visualization of the physical, psychological and social aftermath of the earthquake in the Mezzogiorno
- For Beuys this concerted artist action bears potential for change



- Proof for a sheet from the portfolio „Zeichnungen zu Leonardo ‚Codices Madrid‘
- Joseph Beuys admires the art, the scientific approach and the legends around Leonardo da Vinci.
- Drawing as a process and the studio as a laboratory.



425

JOSEPH BEUYS

1921 Krefeld - 1986 Dusseldorf

Proof zu Blatt 8 aus der Folge „Zeichnungen zu Leonardo Codices Madrid“. 1974.

Lithograph with pencil.

Signed and dated in lower right, as well as inscribed „Litho und Bleistift“, lower left inscribed „proof“. On firm smooth wove paper. 25 x 32 cm (9.8 x 12.5 in), nearly the full sheet.

Trial proof with autogr. text additions by the artist in pencil for sheet 8 from the series „Zeichnungen zu Leonardo Codices Madrid“.

The series was released by manus presse, Stuttgart, 1975 (Schellmann 172). [EH]

Called up: June 19, 2021 - ca. 12.43 h ± 20 min.

€ 3.000–5.000

\$ 3,600–6,000

PROVENANCE

- Private collection Germany (acquired directly from the artist).

EXHIBITION

- Joseph Beuys: Wo ist Element 3?, Ketterer Kunst, Berlin, March 26 – May 22, 2021.



426

JOSEPH BEUYS

1921 Krefeld - 1986 Dusseldorf

Holzschnitte. 1973/74.

The portfolio comprising 5 Woodcut s in brown in original cloth portfolio. Schellmann 86-90. Each signed, dated with original date of making and numbered. From an edition of 50 Roman numbered copies. On wove paper by BFK Rives (each with watermark). 50,2 x 65 cm (19.7 x 25.5 in), size of sheet. The sheets were executed as hand-made prints from printing blocks cut between 1948 and 1961. Printed by Franz Joseph van der Grinten, Gaesdonck and released by Propyläen Verlag, Berlin.

Contains the following sheets: Hirschkuh, Wattenmeer, Gletscher, Esse und Bein

The portfolio was released for the de-luxe edition A of the book: „Joseph Beuys Bleistiftzeichnungen aus den Jahren 1946-1964“, released by Franz Joseph van der Grinten and Hans van der Grinten, with a preface by Heiner Bastian, Frankfurt am Main - Berlin - Vienna 1973. [AP]

Called up: June 19, 2021 – ca. 12.45 h ± 20 min.

€ 8.000–12.000

\$ 9,600–14,400



427

JOSEPH BEUYS

1921 Krefeld - 1986 Dusseldorf

Soho News. 1979.

Magazine. Offset in colors.

Schellmann 320. Signed and numbered on the title.

From an edition of 25 copies. On newsprint (double sheet). 38,5 x 28 cm (15.1 x 11 in), size of sheet.

Published by Edition Günther Ulbricht, Düsseldorf (with the stamp on the title). Pages 8 and 9 with the essay „Beuys will be Beuys“ by Gerald Marzorati based on an interview with Beuys at Solomon R. Guggenheim Museum on January 2, 1980, in which he outlines the core ideas of his art concept, as well as with an article about the exhibition at Guggenheim Museum New York (November 2, 1979 - January 2, 1980 on pages 44/45. [EH]

Called up: June 19, 2021 – ca. 12.47 h ± 20 min.

€ 600–800

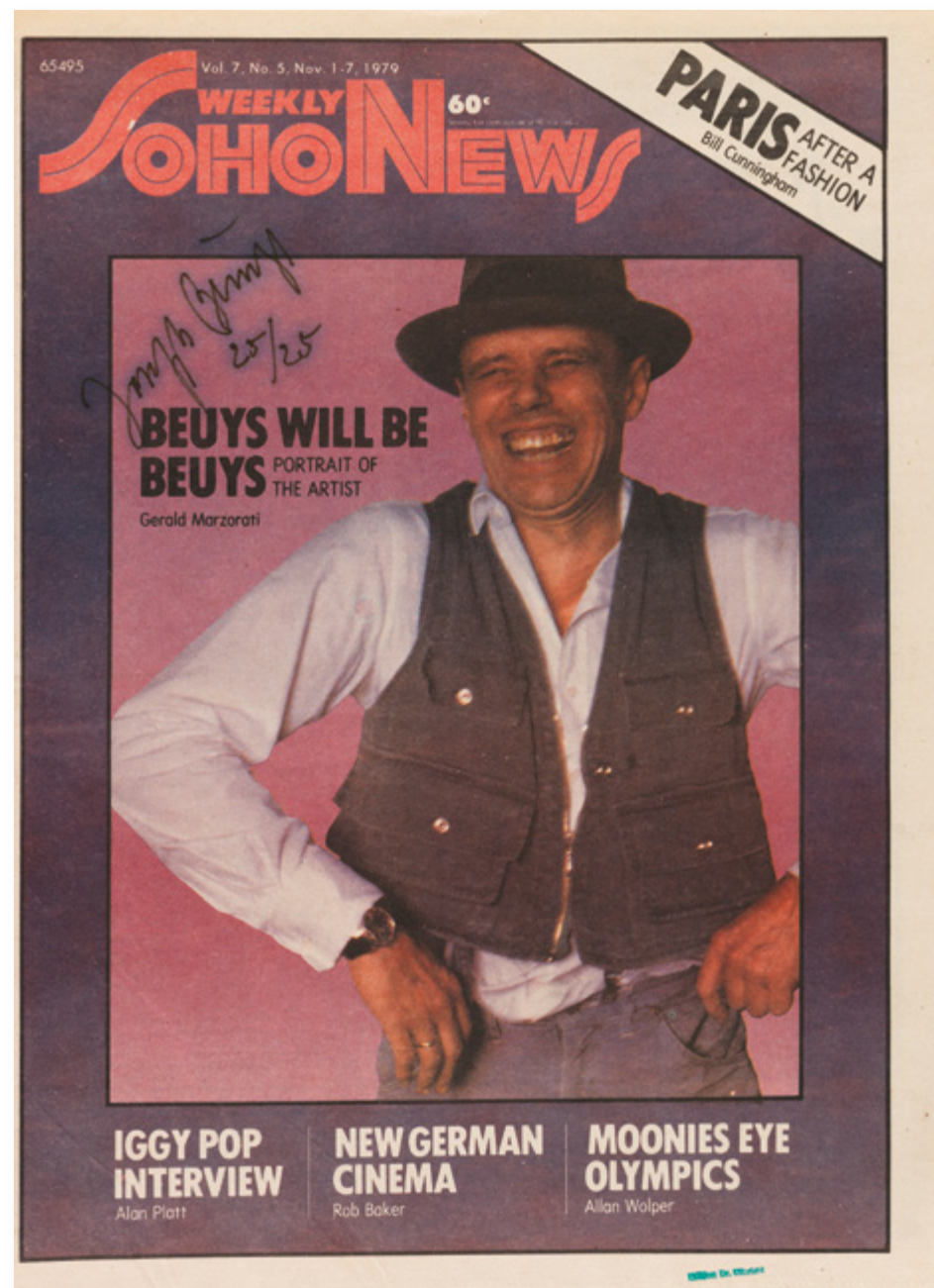
\$ 720–960

PROVENANCE

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

EXHIBITION

· Joseph Beuys: Wo ist Element 37, Ketterer Kunst, Berlin, March 26 – May 22, 2021.



The press saw Joseph Beuys' invitation to be the first German artist to honored in a retrospective in New York in 1979 as a spectacular event. Beuys, who had previously been a widely controversial figure and was even called a charlatan, achieved world fame overnight. The journalists reacted accordingly. Both Soho News and Spiegel magazine had Beuys on their cover in 1979. While the journalist Gerald Marzorati of the New York magazine titled „Beuys will be Beuys“, the Spiegel asked in traditional resentment „The Greatest. World fame for a charlatan?“ The collector Günther Ulbricht, Düsseldorf (stamp on the cover) published the Soho News as a multiple in an edition of 25 + V. [Eugen Blume]



428

JOSEPH BEUYS

1921 Krefeld - 1986 Dusseldorf

Ja Ja Ja Ja Ja, Nee Nee Nee Nee Nee.
1969.

21 felt plates, audio tape.

Schellmann 14. Reel with signature and number.

Top felt plate with numbered edition label. From an edition of 100 copies. 16 x 25 x 25 cm (6.2 x 9.8 x 9.8 in).

Published by Gabriele Mazzotta Editore, Milan.

[EH]

Called up: June 19, 2021 – ca. 12.49 h ± 20 min.

€ 6.000–8.000

\$ 7,200–9,600

PROVENANCE

· Private collection Southern Germany.

- Document of a FLUXUS action in felt, Beuys' signature material
- Audio tape of a FLUXUS action at the Düsseldorf Art Academy with Henning Christiansen and Johannes Stüttgen in December 1968
- Other copies of this multiple are in possession of, among others, the Neue Pinakothek, Munich, and the Busch-Reisinger Museum, Harvard

429

NORBERT KRICKE

1922 Düsseldorf - 1984 Düsseldorf

Raumknoten. 1955/56.

Steel, with silver bronze, loosely mounted on basalt base.
Unique object. Ca. 50 x 40 x 40 cm (19.6 x 15.7 x 15.7 in).
Base: 10,5 x 7 x 7 cm (4.1 x 2.7 x 2.7 in).

We are grateful to Sabine Kricke-Güse, Berlin, for her kind expert advice.

Called up: June 19, 2021 - ca. 12:50 h ± 20 min.

€ 40.000 - 60.000

\$ 48.000 - 72.000

PROVENANCE

· Galerie Hans Strelow, Düsseldorf.
· Private collection Rhineland
(acquired from aforementioned in 2008, evers since family-owned).

- **Marvelous early example of Kricke's masterly dynamization of the form**
- **Kricke's filigree creation of twirly wire bundles exposes the space like a three-dimensional drawing**
- **Norbert Kricke is a protagonist of informal sculpting**
- **The Museum of Modern Art, New York, showed the artist's first solo show in the USA as early as in 1961**

„Seizing space with forms of motion, transforming and compacting it, then releasing it again; and leaving these forms of motion and space (transferred space) behind as something visible; that's what I do when I sculpt.“

Norbert Kricke, 1961, quote from: Kritisches Lexikon der Gegenwartskunst, p. 14.



430

ERNST WILHELM NAY

1902 Berlin - 1968 Cologne

Ohne Titel. 1953.

Watercolor and ink brush drawing.
Claesges 53-025. Lower right signed and dated.
Inscribed by Elisabeth Nay-Scheibler
on the reverse. On paper.
24,2 x 33,9 cm (9,5 x 13,3 in), size of sheet. [CH]

Called up: June 19, 2021 – ca. 12,52 h ± 20 min.

€ 18.000 – 24.000

\$ 21,600 – 28,800

PROVENANCE

· Elisabeth Nay-Scheibler (1927-2020), Cologne.
· Private collection Southern Germany
(acquired from aforementioned in 1976).



- Privately-owned for 45 years
- For the first time ever on the international auction market
- Dynamic work in strong colors from the series of the „Rhythmical Pictures“
- Harmonious interplay of expressive, graphic structures and freely floating color fields
- In his entirely abstract works from the 1950s Nay found the „most energetic liberation of the color“ (quote from: Claesges, p. 11)

431

FRITZ WINTER

1905 Altenbögge - 1976 Herrsching am Ammersee

Komposition in Rot. 1954.

Oil on board, originally laminated on canvas.
Lohberg 1699 (image rotated by 180°). Lower right signed
and dated. 75 x 100 cm (29,5 x 39,3 in). [JS]

Called up: June 19, 2021 – ca. 12,54 h ± 20 min.

€ 15.000 – 20.000^R

\$ 18,000 – 24,000

PROVENANCE

· Galerie Marbach, Bern (with a label on the stretcher).
· Galerie Orangerie-Reinz, Cologne.
· Private collection Rhineland (until 2006).
· Private collection Austria (since 2006).

LITERATURE

· Fritz Winter. Werke aus den Jahren 1949 bis 1956.
Catalog Marbach no. 147-518, Bern 1968, cat.no. 544,
with black-and-white illu. (with stamp and hand-written
registration number „KM 544“ on the stretcher).
· Lempertz, Cologne, Contemporary Art, auction 897,
November 30, 2006, lot 956 (with illu.).



- One of the very rare paintings from Nay's early surrealistic period (1930-1933)
- So far only four more paintings from this small, early creative period have been offered on the international auction market (artprice.com)
- Of the total of over fifty works from this impressive creative phase, 19 are now considered destroyed during the war and 31 are listed as „whereabouts unknown“ in the catalog raisonné
- Two other works from this period are in the collections of the Kunsthalle Hamburg and the Staatsgalerie Stuttgart

432

ERNST WILHELM NAY

1902 Berlin - 1968 Cologne

Fisch und Muschel. 1932.

Oil on canvas.
Scheibler 122. Signed and dated in lower left.
59 x 47 cm (23,2 x 18,5 in). [JS]

Called up: June 19, 2021 – ca. 12,56 h ± 20 min.

€ 10.000 – 15.000

\$ 12,000 – 18,000

PROVENANCE

· Uli Nimptsch, London (1897-1977).
· Collection Klaus Bingemer, Cologne
(ever since family-owned).

LITERATURE

· Werner Haftmann, E.W. Nay, Cologne 1960, p. 46
(with illu. on plate 4).
· Werner Haftmann, E.W.Nay, Cologne 1991, S. 50
(with illu. on p. 51).
· Ernst Wilhelm Nay, Regesten zu Leben und Werk,
in: Ernst Wilhelm Nay - Bilder und Dokumente,
Munich 1980, p. 58, cat. no. 11 (with illu.)



433

KARL OTTO GÖTZ

1914 Aachen - 2017 Wolfenacker/Westerwald

Ohne Titel. 1963.

Gouache.

Signed in bottom center, signed and dated on the reverse. On board. 65 x 49,9 cm (25,5 x 19,6 in), the full sheet. [CH]

We are grateful to Mr Joachim Lissmann, K. O. Götz and Rissa Foundation, for the kind expert advice. The work will be included into the forthcoming catalog raisonné of works on paper and on board.

Called up: June 19, 2021 – ca. 12.57 h ± 20 min.

€ 9.000 – 12.000

\$ 10,800 – 14,400

PROVENANCE

- Collection Rissa-Götz, Niederbreitbach-Wolfenacker (with collection stamp on the reverse).
- Galerie Marianne Hennemann, Bonn.
- Private collection Rhineland (acquired from the above in 2009).

- K. O. Götz is one of the protagonists of German Informalism
- Highlights of his artistic career: in 1958 participation in the 29th Venice Biennial, 1959 in documenta II in Kassel, 1968 in 34th Venice Biennial
- In 1964, shortly after our work was created, the Palais des Beaux-Arts in Brussels showed the to date most comprehensive solo exhibition of his works
- Characteristic work from the 1960s, in which the artist explores the spectrum of forms of gestural abstraction with a broad brush and sweeping movements



434

ERNST WILHELM NAY

1902 Berlin - 1968 Cologne

Ohne Titel. 1962.

Gouache.

Claesges 62-037. Signed and dated in lower right. Once more signed and dated on the reverse. On board, firmly mounted in wooden frame. 30,7 x 20,7 cm (12 x 8,1 in), the full sheet. [SM]

Called up: June 19, 2021 – ca. 12.59 h ± 20 min.

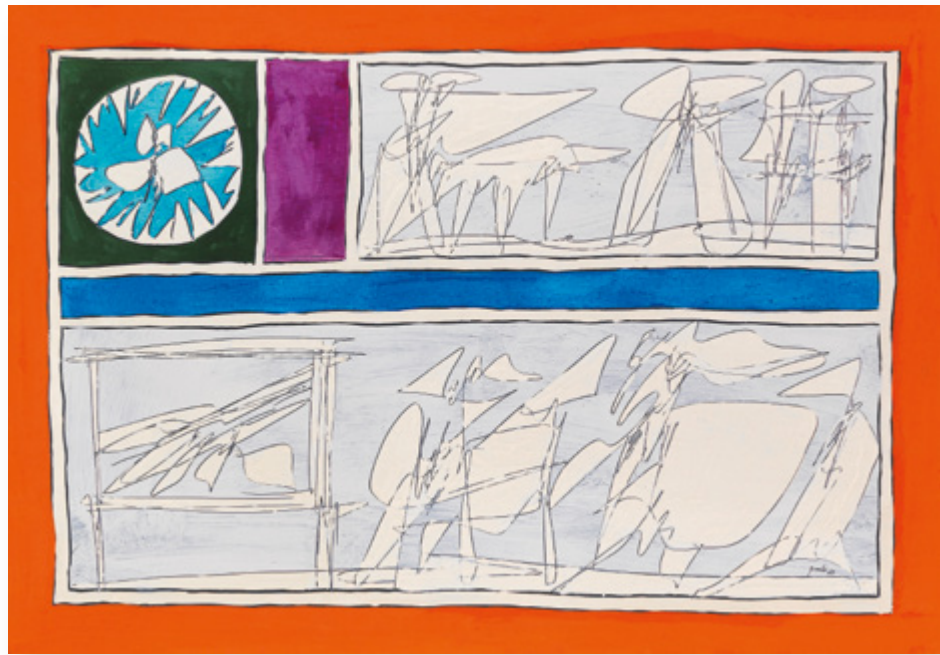
€ 15.000 – 20.000

\$ 18,000 – 24,000

PROVENANCE

- Galerie Der Spiegel, Cologne (with an old label on the reverse).
- Private collection North Rhine-Westphalia

- Consistent provenance
- Disc Picture in extremely intensive colors and with a fascinating dynamic appeal
- Rhythm, dynamic and colors are key elements



435
ACHILLE PERILLI

1927 Romee - lives and works in Turin

Ohne Titel. 1965.

Mixed media.
Signed and dated in lower right. On firm paper.
69,5 x 99,5 cm (27,3 x 39,1 in), the full sheet. [SL]

Called up: June 19, 2021 – ca. 13.01 h ± 20 min.

€ 15.000 – 20.000
\$ 18,000 – 24,000

PROVENANCE

- Westend Galerie, Frankfurt (acquired directly from the artist).
- Ever since part of a Hessian private collection.

- Expressive work by one of the main protagonists of abstract painting in Italy
- Early work from one of the artist's most interesting creative periods
- Together with Piero Dorazio and other well-known painters the artist wrote the formalist manifesto „Forma I“
- Offered on the international auction market for the first time (source: www.artprice.com)



436
HANS HARTUNG

1904 Leipzig - 1989 Antibes

Ohne Titel (P.M. 1961-66). 1961.

Color Oil crayon.
Signed in lower right and dedicated „A sadar Wada tres amicalement 24/3/62“. Verso inscribed with the work number „P.M.1961-66“ and with two direction arrows. On smooth white board.

49,7 x 36,5 cm (19,5 x 14,3 in).

Called up: June 19, 2021 – ca. 13.03 h ± 20 min.

€ 18.000 – 24.000
\$ 21,600 – 28,800

PROVENANCE

- Private collection Munich (until 1998)
- Private collection Hesse (acquired from above in 1998).

LITERATURE

- Ketterer Kunst Hamburg, 174th auction, Works on Paper, March 28, 1998, lot 369 (with illu.).

437
ERNST WILHELM NAY

1902 Berlin - 1968 Cologne

Ohne Titel. 1958.

Watercolor.
Signed, dated and inscribed „G“ in lower right. On firm paper. 60,2 x 41,9 cm (23,7 x 16,4 in), size of sheet.

Called up: June 19, 2021 – ca. 13.04 h ± 20 min.

€ 30.000 – 40.000
\$ 36,000 – 48,000

PROVENANCE

- Private collection Germany.
- Private collection Rhineland (inherited from aforementioned in 1992).
- Ever since family-owned.

LITERATUR

- Galerie Wolfgang Ketterer, Munich, 2nd auction, May 21, 1969, lot no. 979 (with illu. on p. 235).



- On the auction market for the first time in 50 years
- From a very important phase of the „Disc Picture“ period during which Nay contrasted fields of warm and cold colors with deep black and foggy grayish discs
- Other watercolors from this year are in possession of, among others, the Metropolitan Museum of Art in New York, the Kunsthalle Bremen, the Museum Ludwig in Cologne, the State Graphic Collection Munich and the Leopold-Hoesch-Museum & Papiermuseum in Düren

438

FRITZ WINTER

1905 Altenbögge - 1976 Herrsching am Ammersee

Mit Gelb und Rot. 1952.

Oil on board, laminated on canvas.
Lower right signed and dated.
50 x 70 cm (19.6 x 27.5 in). [JS]

Called up: June 19, 2021 – ca. 13.06 h ± 20 min.

€ 12.000 – 15.000

\$ 14,400 – 18,000

PROVENANCE

- Galerie Maulberger, Munich.
- Private collection Southern Germany (acquired from the above around 1992).

LITERATURE

- Fritz Winter, Werke aus den Jahren 1949 bis 1956, catalog Marbach no. 147-581, Bern 1968, cat. no. 390 (with illu. in black-and-white).



- Early informal composition
- Ever since he participated in documenta I (1955) Winter was regarded as the leading German representative of Informalism and post-war abstraction
- Winter showed works in the USA in the 1950s, among others in two exhibition at the Museum of Modern Art, New York



- Singular, two-part composition from his early informal creative period
- Documenta artist from the very beginning: Winter participated in documenta I (1955) in 1955, and also in documenta II (1959) and III (1964)
- Further works from the early 1950s are in possession of, among others, the Städel Museum, Frankfurt / Main, the Kunsthalle Hamburg and the Museum Ludwig, Cologne
- In the juxtaposition of a light and a dark half connected by lines and shapes, Winter's work is reminiscent of the opposing yet complementary forces of yin and yang from Chinese philosophy

439

FRITZ WINTER

1905 Altenbögge - 1976 Herrsching am Ammersee

In zwei RÄArounden. 1951.

Oil on paper, on panel.
Lohberg 1127. Signed and dated in lower left.
50,2 x 70,2 cm (19.7 x 27.6 in), the full sheet. [CH]

Called up: June 19, 2021 – ca. 13.08 h ± 20 min.

€ 12.000 – 15.000

\$ 14,400 – 18,000

PROVENANCE

- Galerie Marbach, Bern (with a gallery label on the reverse).
- Collection Olaf Hudtwalcker, Barcelona.
- Private collection Southern Germany.

LITERATURE

- Galerie Marbach (editor), Fritz Winter. Werke 1949 bis 1956, Bern 1968, cat. no. 291 (with black-and-white illu.).



440

TEH-CHUN CHU

1920 Baitu (China) - 2014 Paris

Composition N° 85. 1961.

Gouache.
Twice signed in Chinese and Latin characters in lower right. Verso once more twice signed, dated and titled. On firm Arches wove paper (with blindstamp).
38 x 56,5 cm (14.9 x 22.2 in), the full sheet.

Accompanied by a certificate issued by the Chu Teh-Chun Foundation, Geneva/ Switzerland on February 5, 2021. The work will be included into the forthcoming catalogue raisonné.

Called up: June 19, 2021 – ca. 13.10 h ± 20 min.

€ 25.000 – 35.000

\$ 30,000 – 42,000

PROVENANCE

- Galerie H. Le Gendre, Paris.
- Private collection until the 1960s (acquired from aforementioned gallery).
- Private collection Southern Germany (inherited from aforementioned).

- In his inimitable pictorial language Chu Teh-Chun combines elements of classic Chinese calligraphy with elements of French Post-Impressionism and Western Post war Abstraction
- He was a pioneer of Lyrical Abstraction – to him poetry and painting are inseparable
- He was the first Frenchman of Chinese descent to be accepted into the Académie des Beaux-Arts in Paris (1997)

441

ERNST WILHELM NAY

1902 Berlin - 1968 Cologne

Onyx. 1963.

Oil on canvas.

Scheibler 1060. Signed and dated in lower right. Verso once more signed and with signature, date and title on the stretcher. With crossed out date „1960“.

82 x 70 cm (32.2 x 27.5 in). [SL]

Called up: June 19, 2021 – ca. 13.11 h ± 20 min.

€ 60.000 – 70.000

\$ 72,000 – 84,000

PROVENANCE

- Galerie Orangerie-Reinz, Cologne.
- Private collection Rhineland.
- Private collection Baden-Württemberg (since 2019).

EXHIBITION

- Ernst Wilhelm Nay, Gemälde, Aquarelle, Zeichnungen von 1932 bis heute, Frankfurter Kunstkabinett Hanna Bekker vom Rath, Frankfurt a. M. 1960, cat. no. 33.
- Ernst Wilhelm Nay, Galerie Günther Franke, Munich 1963, cat. no. 4 (with gallery stamp on verso of the stretcher).
- Ernst Wilhelm Nay 1902-1968, Galerie Orangerie-Reinz, Cologne 1981, cat. no p., with illu.

- Nay creates a special dynamic through superimposing discs and colors
- Appealing surface structure
- The artist is among the most important representatives of German Post War Art





442

ERNST WILHELM NAY

1902 Berlin - 1968 Cologne

Paolo und Francesca. 1946.

Gouache.

Claesges 46-115. Signed and dated in lower left. On wove paper. 33 x 24,3 cm (12.9 x 9.5 in), the full sheet. [SM]

Called up: June 19, 2021 – ca. 13.13 h ± 20 min.

€ 18.000 – 24.000

\$ 21,600 – 28,800

PROVENANCE

- Galerie Der Spiegel, Cologne.
- Private collection Düren.

- From the „Hekate-Periode“ (1945-1948), in which Nay addresses mythologic themes and events from recent history
- In 1947 he executed the same motif in oil
- For the first time on the international auction market



443

EMIL SCHUMACHER

1912 Hagen - 1999 San José/Ibiza

Aka I. 1965.

Oil and canvas fragments, collaged on canvas.

Lower right barely legibly signed. Verso of the stretcher with hand-written signature, date and title. 70,5 x 50,5 cm (27.7 x 19.8 in). [SL]

The work is registered at the archive with the number 0/5.156 and will be included into the forthcoming catalog raisonné.

Called up: June 19, 2021 – ca. 13.15 h ± 20 min.

€ 30.000 – 40.000

\$ 36,000 – 48,000

- Spectacular work with strong color contrasts and a unique surface appeal
- Relief-like colors and matter are characteristic of the artist's oeuvre
- Participation in Documenta II, III and VI in Kassel
- The Emil Schumacher Museum in Hagen opened in 2009

PROVENANCE

- Galerie Pauli, Lausanne (verso with the label).
- Private collection Bavaria.
- Private collection Baden-Württemberg (since 2015).

EXHIBITION

- Emil Schumacher, Badischer Kunstverein, Karlsruhe, February 18 - March 26, 1972 Emil Schumacher (with a label on verso of the stretcher).

444

ARNULF RAINER

1929 Baden near Vienna - lives and works in Vienna

Zentralgestaltung. 1951.

Oil on burlap.

Monogrammed „TRR“ in center of right margin. 69 x 54 cm (27.1 x 21.2 in).

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

Called up: June 19, 2021 - ca. 13.17 h ± 20 min.

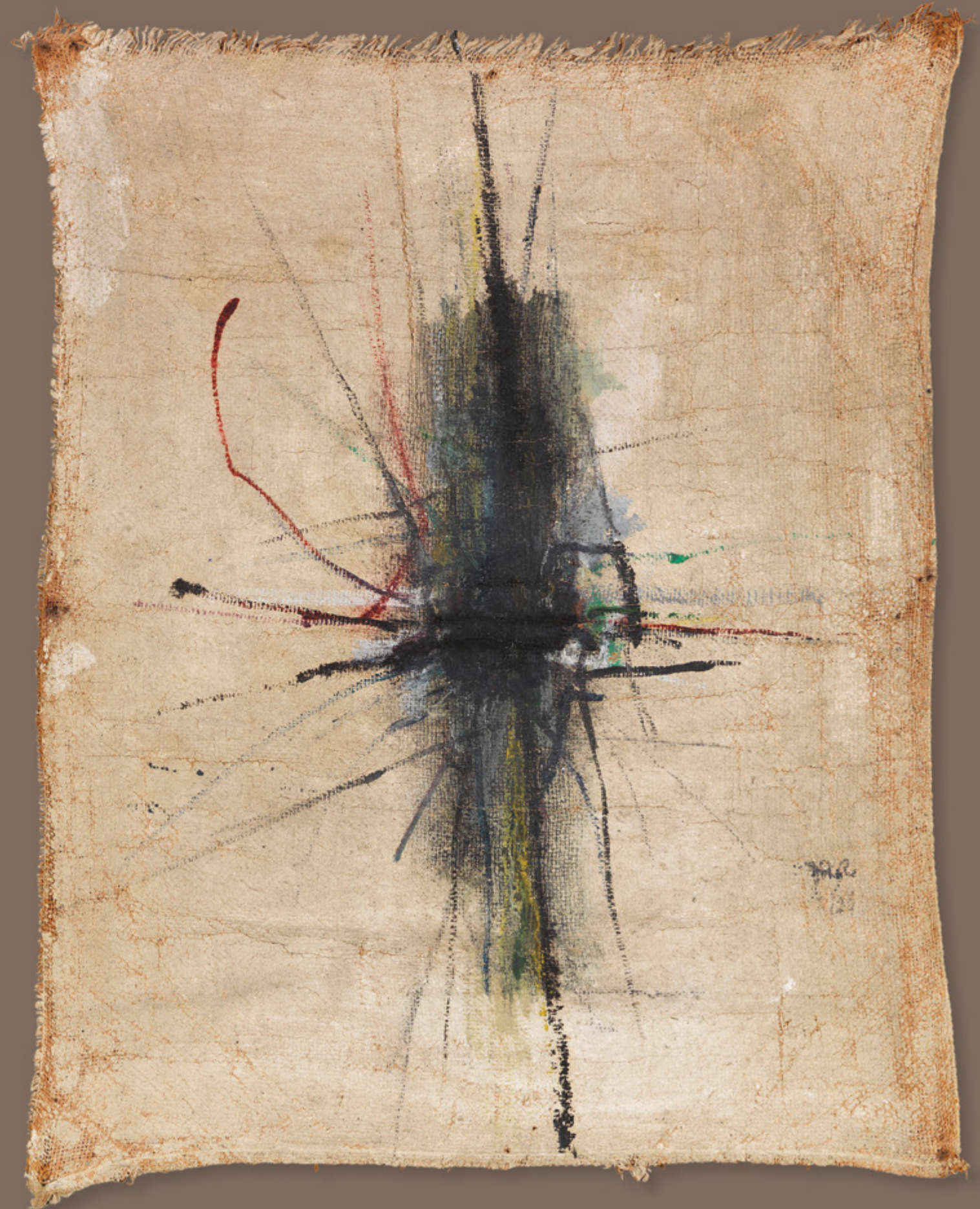
€ 60.000 – 80.000

\$ 72.000 – 96.000

PROVENANCE

- Gisela Franz-Osterwald (acquired from the artist).
- Private collection (acquired from the above in 2003).

- Early work from the important Austrian avant-garde artist
- A visit of a Tachism exhibition at Galerie Nina Dausset in Paris in 1951 inspired Rainer to examine of the principles of automatism and blind painting
- Rainer's drawings form in his mind, he then creates central and vertical lines according to his physical gesture
- The rhythmic lines suggest short and long, as well as soft gestures





445

JULIUS BISSIER

1893 Freiburg i. Br. - 1965 Ascona

28. Dez 58 II. 1958.

Egg and oil tempera on linen.
Signed and dated „28. Dez 58“ in lower left.
18,5 x 21,3 cm (7.2 x 8.3 in). [CH]

The work is registered at the Archivio Bissier, Ascona, with the archive reference „28. Dez 58 II/7+8 III.Diap“. We are grateful for the kind support in cataloging this lot.

Called up: June 19, 2021 – ca. 13.18 h ± 20 min.

€ 8.000 – 12.000 R
\$ 9,600 – 14,400

PROVENANCE

- Moeller Fine Art Ltd., London.
- Deutsche Bank Collection (acquired from aforementioned).

- The year this work was made Bissier was honored in a first grand retrospective at the Kestner-Gesellschaft in Hanover (travelling exhibition with stops at, among others, the Kunsthalle Bremen, the Städtische Museum, Duisburg)
- The same year the artist also participated in the XXIX Venice Biennial



447

BERNARD SCHULTZE

1915 Schneidemühl/Western Prussia - 2005 Cologne

Rhythmus weiss, gelb, schwarz. 1952.

Oil on fibreboard.
Diederich/Herrmann 52/17. Signed and monogrammed in lower right. Verso signed, titled „Rhythmus weiss, gelb, schwarz“ and inscribed. 80,5 x 109 cm (31.6 x 42.9 in).
The work is mentioned in the artist's hand-written list of works with the number „19/52“. [JS]

We are grateful to Dr. Barbara Herrmann, Cologne, for her kind expert advice.

Called up: June 19, 2021 – ca. 13.22 h ± 20 min.

€ 14.000 – 18.000 R
\$ 16,800 – 21,600

PROVENANCE

- Private collection Munich.
- Deutsche Bank Collection, Frankfurt a. M. (acquired from aforementioned before 1992).

- Rare gestural-dynamic composition from Schultze's informal early period of creation
- From the year of the legendary first „Quadriga“ exhibition at the Frankfurt Zimmergalerie, which paved the path for German Informalism
- Next to Bernhard Schultze, Karl Otto Götz, Heinz Kreutz and Otto Greis also count among the early member of the informalist artist group „Quadriga“
- Composition characterized by a wonderful gestural expressiveness that clearly resembles, owing to the white „Drippings“, Jackson Pollock's Action Painting

EXHIBITION

- Le grand geste! Informel und Abstrakter Expressionismus 1946 - 1964, Museum Kunstpalast, Düsseldorf/Cologne 2010, cat. no. 126, pp. 142, 347, with color illu.

LITERATURE

- Calendar sheet in Art Calendar 1992 (July) „Materie - Zeichen - Geste. Malerei in Deutschland 1950 - 1975“, Deutsche Bank (editor), Düsseldorf 1991, with color illu.
- Ariane Grigoteit, 100 x Kunst, Ein Jahrhundert Sammlung Deutsche Bank, Deutsche Bank, Frankfurt a. M. 2001, p. 110, with color illu. on. 111.

446

JULIUS BISSIER

1893 Freiburg i. Br. - 1965 Ascona

Ronco 5. Mai 59 Cista. 1959.

Egg and oil tempera on linen.
Signed, dated „5. Mai 59“ and inscribed „Ronco“ in lower right. Titled „Cista“ in center left. Ca. 20,5 x 20,5 cm (8 x 8 in). [CH]

The work is registered at the Archivio Bissier, Ascona, with the archive reference „Ronco 5.Mai 59 Cista/Diap.26VIII.“. We are grateful for the kind support in cataloging this lot.

Called up: June 19, 2021 – ca. 13.20 h ± 20 min.

€ 8.000 – 12.000 R
\$ 9,600 – 14,400

PROVENANCE

- Moeller Fine Art Ltd., London.
- Deutsche Bank Collection (acquired from aforementioned).





448

JULIUS BISSIER

1893 Freiburg i. Br. - 1965 Ascona

A.20.7.62. 1962.

Egg and oil tempera and gold on linen.
Signed, dated and inscribed „A.20.7.62“ in lower left. 17 x 20,2 cm (6.6 x 7.9 in). [CH]

The work is registered at the Archivio Bissier, Ascona, with the archive reference „A.20.7.62/ Bildt.S.19“. We are grateful for the kind support in cataloging this lot.

Called up: June 19, 2021 – ca. 13.24 h ± 20 min.

€ 8.000 – 12.000^R

\$ 9,600 – 14,400

PROVENANCE

- Art trader Wolfgang Wittrock, Düsseldorf.
- Deutsche Bank Collection (acquired from aforementioned).

- Rare work in egg-oil tempera and gold
- Particularly soft and filigree motif with Bissier's characteristic signs, structures and inverted letters
- In 1961 Bissier was appointed honorary member of the Academy of Arts, Berlin, and the Academy of Visual Arts in Nuremberg

449

JULIUS BISSIER

1893 Freiburg i. Br. - 1965 Ascona

1. Mai 62 H. 1962.

Egg and oil tempera on linen.
Signed, dated and inscribed 1. Mai 62 H“ in lower left. 13,3 x 18,5 cm (5.2 x 7.2 in). [CH]

The work is registered at the Archivio Bissier, Ascona, with the archive reference „1.Mai 62 H/ Bildt.S.4“. We are grateful for the kind support in cataloging this lot.

Called up: June 19, 2021 – ca. 13.25 h ± 20 min.

€ 6.000 – 8.000^R

\$ 7,200 – 9,600

PROVENANCE

- Moeller Fine Art Ltd., London.
- Deutsche Bank Collection (acquired from aforementioned).



- Complex composition, characteristic of Bissier, with abstract-geometric fields and concrete representational forms
- In 1960 the artist anew participated in a special exhibition as part of the XXX Venice Biennial

450

FRITZ WINTER

1905 Altenbögge - 1976 Herrsching am Ammersee

Ohne Titel. 1936.

Mixed media. Oil and wax chinks on paper.
Lohberg 664. Monogrammed and dated in lower right. On creme Ingres laid paper (with watermark). 63,5 x 48,5 cm (25 x 19 in), the full sheet. [JS]

Called up: June 19, 2021 – ca. 13.27 h ± 20 min.

€ 10.000 – 15.000^R

\$ 12,000 – 18,000

PROVENANCE

- Private collection Southern Germany (before 1981).
- Galerie Thomas, Munich.
- Collection Deutsche Bank, Frankfurt a. M. (acquired from aforementioned).

EXHIBITION

- Galerie Gunzenhauser, Munich 1981, with illu. (folding leaflet).
- Bauhaus-Künstler, Kunstsammlungen zu Weimar / Museum Wiesbaden / Bauhaus Dessau, 1993/94, cat. no. 146, with illu. on p. 109.
- Auf Papier - Kunst des 20. Jahrhunderts aus der Deutschen Bank, Schirn Kunsthalle, Frankfurt a. M., March 3 - April 30. 1995 / Berlinische Galerie, Berlin, May 18 - July 2, 1995 / Museum der Bildenden Künste, Leipzig, August 10 - October 8, 1995, cat. no. 214, pp. 344-355, with full-page illu.
- Man lebt im Wirken der Schöpfung. Fritz Winter zum 100. Geburtstag, Kunst-Museum Ahlen, September 10, 2005 - January 29, 2006.
- Blind Date Istanbul, Sabanci University Sakip Sabanci Museum, Istanbul, September 8 - November 1, 2007.



- Outstanding early composition, which, owing to its repertoire of forms and its translucent weightlessness, anticipates key elements of Winter's famous cycle „Treibkräfte der Erde“ (Driving Forces of the Earth, 1944)
- Early documents of Winter's masterly orchestration of gently superimposing crystalline forms over a dark earthen ground
- In this work Winter realized a composition characterized by an inner glow and metaphysic presence that is comparable with the cycle „Treibkräfte der Erde“ from 1944
- Winter showed works in the USA in two exhibitions at the Museum of Modern Art, New York, as early as in the 1950s



451

GERHARD HOEHME

1920 Greppin near Dessau - 1989 Neuss-Selikum

Jade weit her. 1986.

Acrylic on canvas with PE string.

Hoehme 85-07. Signed and dated in center at top.

Verso signed, dated „1986“, titled and inscribed.

Canvas: 120 x 150 cm (47.2 x 59 in). Total dimensions: ca. 230 x 160 cm (90.6 x 63 in).

Called up: June 19, 2021 – ca. 13.29 h ± 20 min.

€ 15.000 – 20.000 R

\$ 18,000 – 24,000

PROVENANCE

· Collection Deutsche Bank AG, Frankfurt a. M.

„The string is like a sensor. It leaves the picture towards the observer and [...] reduces the distances between observer and picture, taking the observer into the image. This way the picture no longer is a strange opposite. It creates a kind of transition between image space and our real world [...]“

Walter Biemel, in: *Begegnung mit Gerhard Hoehme*, ex. cat. Düsseldorf 1992, p. 91.

- **Bright and opaque creation with gestural accentuation in jade, particularly striking for its strong spatial presence**
- **One of the rare works in which Hoehme combines his signature PE- strings with a „shaped canvas“**
- **Similar works are at, among others, the Kunsthalle zu Kiel and the Museum am Ostwall, Dortmund**
- **Hoehme is considered a protagonist of German Informalism, as well as a German pioneer in using „shaped canvases“ and an advocate of the „open picture“**



452

GERHARD HOEHME

1920 Greppin near Dessau - 1989 Neuss-Selikum

Muddle. 1982.

Acrylic on canvas with PE string.

Hoehme 82-03. Signed and dated in lower right. Verso

signed, dated, titled and inscribed.

Canvas: 160 x 160 cm (62.9 x 62.9 in).

Total dimensions ca. 185 x 160 cm (72.9 x 63 in).

Called up: June 19, 2021 – ca. 13.31 h ± 20 min.

€ 15.000 – 20.000 R

\$ 18,000 – 24,000

PROVENANCE

· Deutsche Bank Collection.

EXHIBITION

· Kunst aktuell, Städtische Kunsthalle, Mannheim 1986.

- **Large-size work that extends the image space into the third dimension through the use of plastic strings**
- **Marvelous document of Hoehme's art-historically relevant contribution to the concept of the „open image“**
- **Fine combination of Hoehme's gestural-informal painting of the 1950s and his later ambitions to delimit the image space**
- **Hoehme is one of the main representatives of German Informalism and the creator of one of the most unique and most versatile works of German Post War Art**



453

HENRI MICHAUX

1899 Namur (Belgium) - 1984 Paris

Peinture à l'encre de Chine. 1965.

Brush and India ink drawing.

Lower right monogrammed. Verso dated and titled, presumably by a hand other than that of the artist. On firm, slightly structured wove paper by Canson & Montgolfier (with the watermark). 74,5 x 109,5 cm (29.3 x 43.1 in), the full sheet. [CH]

This work is registered at the Archives Henri Michaux, Paris.

Called up: June 19, 2021 – ca. 13.32 h ± 20 min.

€ 14.000–18.000^N
\$ 16,800–21,600

- Part of a Swiss private collection for more than 45 years
- From Michaux's important work series „Encre de Chine“
- Large-size document of his fascination for Asian calligraphy, in particular for Chinese ideograms
- Other works from this series are in the collections of, among others, the Städel Museum in Frankfurt am Main, the London Tate, the Guggenheim Museum in New York and the Centre Georges Pompidou in Paris

PROVENANCE

- Galerie Le Point Cardinal, Paris (1967).
- Erker-Galerie, St. Gallen (with a gallery label on rear of the frame).
- Private collection Switzerland (acquired from aforementioned in 1975).

EXHIBITION

- Henri Michaux. Retrospective, Palais des Beaux-Arts, Charleroi, September 18 - October 24, 1971, Musée des Beaux-Arts, Gent, November 10 - December 12, 1971, Palais des Beaux-Arts, Brussels, January 13 - February 10, 1972.
- Henri Michaux, Erker-Galerie, St. Gallen, July 7 - September 7, 1974.



454

ANTONI TÀPIES

1923 Barcelona - 2012 Barcelona

Graphismes blancs. 1987.

Mixed media on board.

Augusti 5524. Lower right signed.

73 x 100 cm (28.7 x 39.3 in), the full sheet. [SM]

Called up: June 19, 2021 – ca. 13.34 h ± 20 min.

€ 20.000–30.000^N
\$ 24,000–36,000

PROVENANCE

- Galerie Lelong, Zürich. (1987)
- Galerie Beyeler, Basel.
- Private collection Switzerland (acquired from the above in 1988).

EXHIBITION

- Antoni Tàpies, Galerie Beyeler, Basel, June-September 1988 (with the label on the reverse).



455

FRITZ WINTER

1905 Altenböggge - 1976 Herrsching am Ammersee

Schwarz-Weiß-Blau. 1968.

Oil on canvas.

Lohberg 2656. Signed and dated in lower right.

Signed, dated and titled on the reverse.

90,5 x 80,5 cm (35.6 x 31.6 in). [CH]

Called up: June 19, 2021 – ca. 13.38 h ± 20 min.

€ 30.000 – 40.000 N

\$ 36,000 – 48,000

PROVENANCE

- Private collection North Rhine-Westphalia
- Private collection (acquired from the above).

EXHIBITION

- Gemälde und Graphik der letzten Jahre, Kunststudio Westfalen Blatt, Bielefeld 1970 (with color illu.).

- Winter found his characteristic style with an emphasis on the line in the creative period of the „Schablonenbilder“ (Stencil Pictures, 1967-1975)
- The edges of the color fields that look like symbols or ciphers become very sharp and contoured
- Before this work was made Winter had already participated in three documenta shows: documenta I (1955), documenta II (1959) and III (1964)



456

HEINZ MACK

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

Zick-Zack-Steile. 1966.

Sculpture . Aluminum and plexiglass.

Honisch 57 Œuvre 56. 190 x 28 x 9 cm (74.8 x 11 x 3.5 in). Base: 1,7 x 28 x 40 cm (0.6 x 11 x 15.7 in). [KT]

Called up: June 19, 2021 – ca. 13.39 h ± 20 min.

€ 50.000 – 70.000 R

\$ 60,000 – 84,000

PROVENANCE

- Collection Franz Meyers, Mönchengladbach.

- Heinz Mack is considered one of the most important German sculptors of international renown, he was co-founder of the pioneering group „ZERO“ in 1958
- Stele from the artistically most intense phase of his examination of pure light: in 1962 Mack travelled to the Sahara desert on several occasions, in 1964 the „Lichtraum (Hommage à Fontana)“ was shown at documenta III together with Piene and Uecker
- The critical impulse in all of Heinz Mack's œuvre is the exploration of light and motion
- The dynamic combination of vertical and horizontal structural elements creates a motion inherent in the work
- Mack repeatedly participated in the documenta exhibitions and represented Germany at the Venice Biennial in 1970
- His works are in possession of, among others, the Museum of Modern Art, New York. At the beginning of this year the Museum Kunstpalast, Düsseldorf, honored him in a large retrospective

457

JAN SCHOONHOVEN

1914 Hof van Delft - 1994 Delft

R 87-3. 1987.

Relief. White paint over corrugated board on panel.
Signed, dated, titled and inscribed on the reverse.
42 x 24 x 5 cm (16.5 x 9.4 x 1.9 in).

We are grateful to Mr Antoon Melissen, Amsterdam, for his kind expert advice. The work was included into the forthcoming catalog raisonné.

Called up: June 19, 2021 – ca. 13.41 h ± 20 min.

€ 50.000 – 70.000 R

\$ 60,000 – 84,000

PROVENANCE

- Galerie m, Bochum.
- Private collection Munich.

- This is a rare Schoonhoven relief in fin structure
- Schoonhoven is the leading representative of the Dutch „ZERO“ movement, he participated in documenta IV (1968) and VI (1977) in Kassel
- Schoonhoven's reliefs are in many acclaimed international museums like the Museum of Modern Art, New York, and Tate Modern, London
- In 2014/15 Schoonhoven's works were part of the grand „ZERO“ shows at the Solomon R. Guggenheim Museum, New York, and the Martin Gropius Bau, Berlin



458

OTTO PIENE

1928 Bad Laasphe - 2014 Berlin

Feuergouache. 1963.

Gouache, pigment and fire.
Signed and dated in lower right. On paper, laminated on a wooden panel, rebaked with canvas. Visible area 63,6 x 100 cm (25 x 39.3 in), size of sheet.

Not unframed for cataloging. [AM]

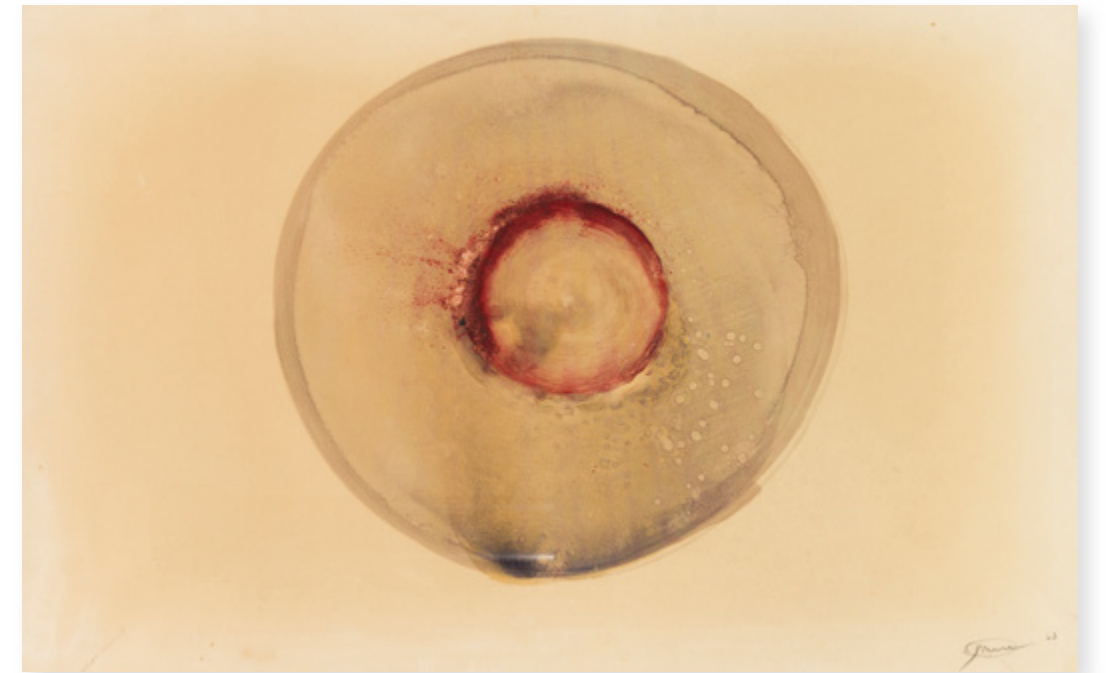
Called up: June 19, 2021 – ca. 13.43 h ± 20 min.

€ 20.000 – 30.000

\$ 24,000 – 36,000

PROVENANCE

- Private collection France
- Private collection Belgium.



- In his fire pictures that Piene made after 1959 he evokes associations with stars and cosmic forms
- Through the unique production method Piene makes nature co-author of his works
- From the best ZERO period

- Each copy in the series is of unique character.
- Arman is one of the most important international object artists
- From 1961 Arman lived in New York for part of the year and was a friend of Andy Warhol
- In 1964, 1968 and 1977 participation in documenta III, IV and VI



459

ARMAN FERNANDEZ

1928 Nice - 2005 New York

Colères accAroundulatives (What happened to the flowers - Homage to Andy Warhol). 1964.

Collage. Torn „Flowers“ color silkscreens by Andy Warhol, in plexiglass frame with synthetic resin.

On a fragment of a silkscreen, with the signature stamp, and with parts of Andy Warhol's signature on two other fragments. Signed, numbered and inscribed „Andy's Reject“ in felt tip pen on the reverse, as well as with two stamps of the Andy Warhol Foundation for the Visual Arts, and inscribed „T.J.H.“. One of 40 copies, each of unique character. 91,9 x 91,9 cm (36.1 x 36.1 in), object size. Works from this series were on display at the gallery of Ileana Sonnabend in Paris in November 1970. [AM]

The work is registered at the Arman Studio Archives, New York, with the number APA 8400.70.025.

Called up: June 19, 2021 – ca. 13.45 h ± 20 min.

€ 15.000 – 20.000

\$ 18,000 – 24,000

PROVENANCE

- Private collection North Rhine-Westphalia.



460

OTTO PIENE

1928 Bad Laasphe - 2014 Berlin

Sky Event 1. 1981/1986.

Oil, fire and smoke on canvas.

Signed, dated and titled on the reverse.

100 x 100 cm (39.3 x 39.3 in). [SM]

Called up: June 19, 2021 - ca. 13.45 h ± 20 Min

€ 40.000 – 60.000

\$ 48,000 – 72,000

PROVENIENZ

· Privatsammlung Nordrhein-Westfalen.

„What is a picture? The picture is a force field, an arena where the author’s energies meet, melted, poured into the color’s motion, received from universe’s richness, guided into the capillaries of the viewer’s soul.“

Otto Piene 1959, quote from: Künstler. Kritisches Lexikon der Gegenwartskunst, edition 13, p. 2.

- Large-size work with associative title
- Powerful fire flower on symbolic red
- Piene’s works are in more than 200 museums and public collections



461

HEINZ MACK

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

Klassische Farbchromatik. 1966.

Pastel.

Signed and dated in right center. On firm

Hahnemühle wove paper (with the watermark).

106 x 78,5 cm (41.7 x 30.9 in), size of sheet. [CH]

Called up: June 19, 2021 – ca. 13.48 h ± 20 min.

€ 20.000 – 30.000

\$ 24,000 – 36,000

PROVENANCE

- Galerie Heinz Holtmann, Cologne.
- Private collection
- North Rhine-Westphalia (acquired from the above).

- In the great ZERO artist’s characteristic chromaticity
- With his radiant nuanced color streaks Heinz Mack lets the color alone speak.
- Color field with an impressive vibrancy
- In 1965 the Kestner-Gesellschaft, Hanover, showed a comprehensive exhibition of the Zero art of Heinz Mack, Otto Piene and Günther Uecker
- In 1959 and 1964 the artist showed works at documenta II and III. In 1970 he represented
- Germany at the XXXV. Venice Biennial



462

GÜNTHER UECKER

1930 Wendorf - lives and works in Dusseldorf

Lichtregen II. 1990.

Woodcut, footprint.

Signed, dated, numbered and titled. On firm wove paper. 111 x 63 cm (43.7 x 24.8 in).

Sheet: 149,5 x 99,5 cm (58.9 x 39.2 in).

Published by Erker Presse St. Gallen (with the blindstamp). [SM]

Called up: June 19, 2021 – ca. 13,50 h ± 20 min.

€ 4.000 – 6.000 N

\$ 4,800 – 7,200

- Large-size work from an edition of small print run
- Very rare on the international auction market



463

GÜNTHER UECKER

1930 Wendorf - lives and works in Dusseldorf

Lichtregen I. 1990.

Woodcut, footprint.

Signed, dated, numbered and titled. From an edition of 40 copies. On firm wove paper. 120 x 70 cm (47.2 x 27.5 in). Sheet: 149,5 x 99,5 cm (58.9 x 39.2 in).

Released by Erker Presse St. Gallen (with the blindstamp). [SM]

Called up: June 19, 2021 – ca. 13,52 h ± 20 min.

€ 4.000 – 6.000 N

\$ 4,800 – 7,200



464

JAN VOSS

1936 Hamburg - lives and works in Paris

Vorzeichen. 1988.

Mixed media on canvas.

Upper left numbered „885501“. Titled on the reverse. 130 x 195 cm (51.1 x 76.7 in). [KT]

Called up: June 19, 2021 – ca. 13,53 h ± 20 min.

€ 18.000 – 24.000

\$ 21,600 – 28,800

- Large-size work in intensive colors, particularly fascinating for its dynamic and material variation
- After studying in Munich, Voss lived in Paris since 1960, the influences of Informalism and Tachism are noticeable in his work
- In Paris, Voss was professor at the École Nationale Supérieure des Beaux Arts from 1987 to 1992
- Participation in documenta IV in 1968
- Works by Jan Voss are in possession of, among others, the Musée national d'Art Moderne, Center Georges Pompidou, Paris, the Moderna Museet, Stockholm and the Museum of Modern Art, Toyama



465

JIRÍ GEORG DOKOUPIL

1954 Krnov (Czech Republic) - lives and works in Berlin, Prag, Madrid and Rio de Janeiro

Ohne Titel. 1982.

Oil on canvas.

Monogrammed and dated in bottom center. 220 x 160 cm (86.6 x 62.9 in). [CH]

Called up: June 19, 2021 – ca. 14,23 h ± 20 min.

€ 18.000 – 24.000

\$ 21,600 – 28,800

PROVENANCE

- Fabian Carlsson Gallery, London.
- Private collection Berlin (acquired from aforementioned in 1986).

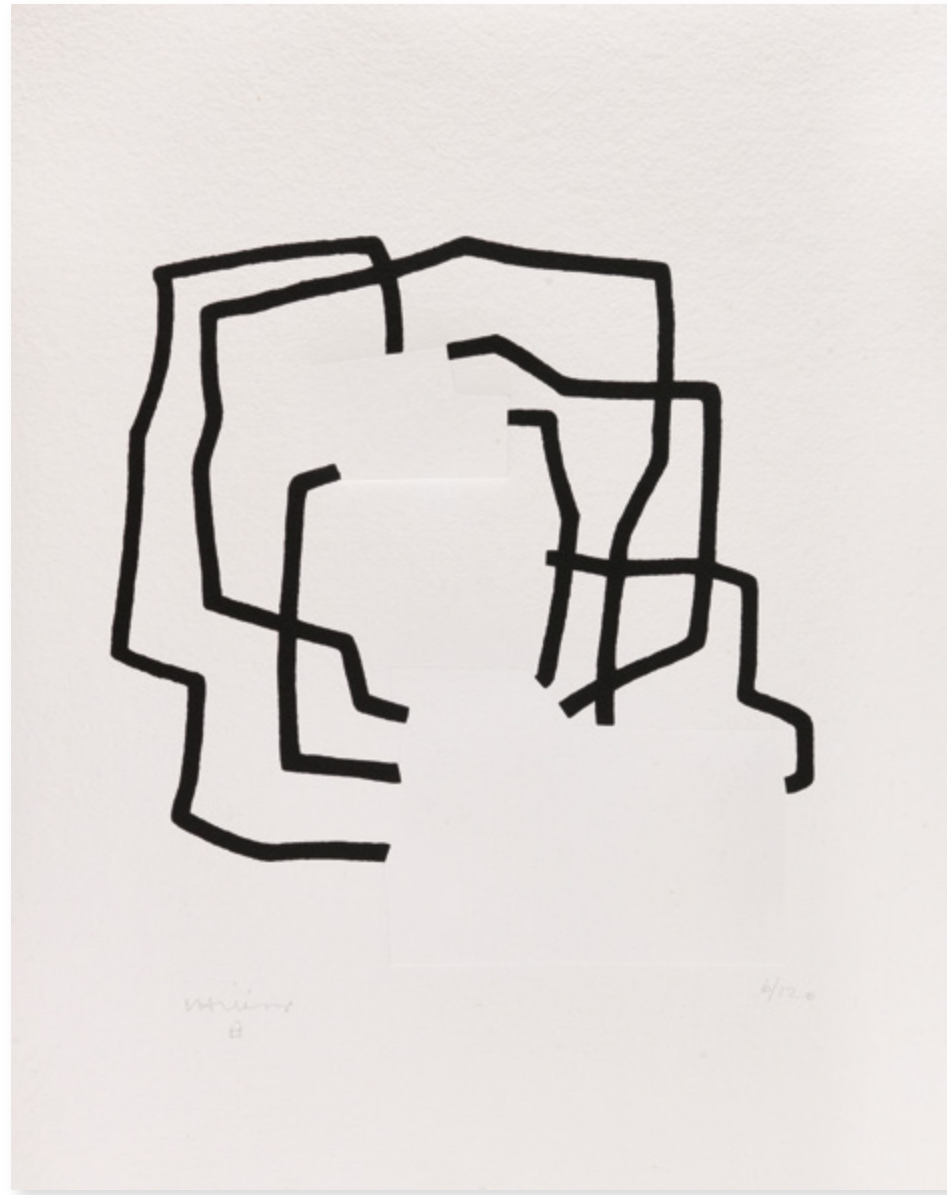
EXHIBITION

- Ringing the Changes, Fabian Carlsson Gallery, London,
- November 5, 1986 – January 10, 1987.

- Privately-owned for 35 years
- Paintings from the 1980s are the artist's most sought-after works on the art market
- Along with Walter Dahn, Hans Peter Adamski, Peter Bömmels, Gerhard Kever and Gerhard Naschberger, Dokoupil has been a member of the Cologne art group „Mülheimer Freiheit since 1980“
- His art was shown in the highly acknowledged exhibition „Die 80er. Figurative Malerei in der BRD“ at the Städel Museum in Frankfurt am Main in 2015

EDUARDO CHILLIDA

1924 San Sebastián - 2002 San Sebastián


Hommage à Johann Sebastian Bach,
 series of 12 sheets, portfolio. 1997.

11 Silkscreen ns and 1 embossing print,
 Van der Koelen 97002-97013. Each sheet signed and numbered,. From an
 edition of 120 copies, an additional 19 copies were released as special edition
 „hors commerce“. On firm wove paper. 65 x 50,5 cm (25,5 x 19.8 in), size of sheet.
 Apart from the 12 graphic works by Chillida also with title sheet, table of
 content and imprint, 26 text sheets and scores. Without the introduction by
 Werner Schmalenbach. In original boards portfolio. Printed by Taller Hatz, San
 Sebastián, and published by Éditions Edouard Weiss, Paris. [AM]

Called up: June 19, 2021 – ca. 13:55 h ± 20 min.

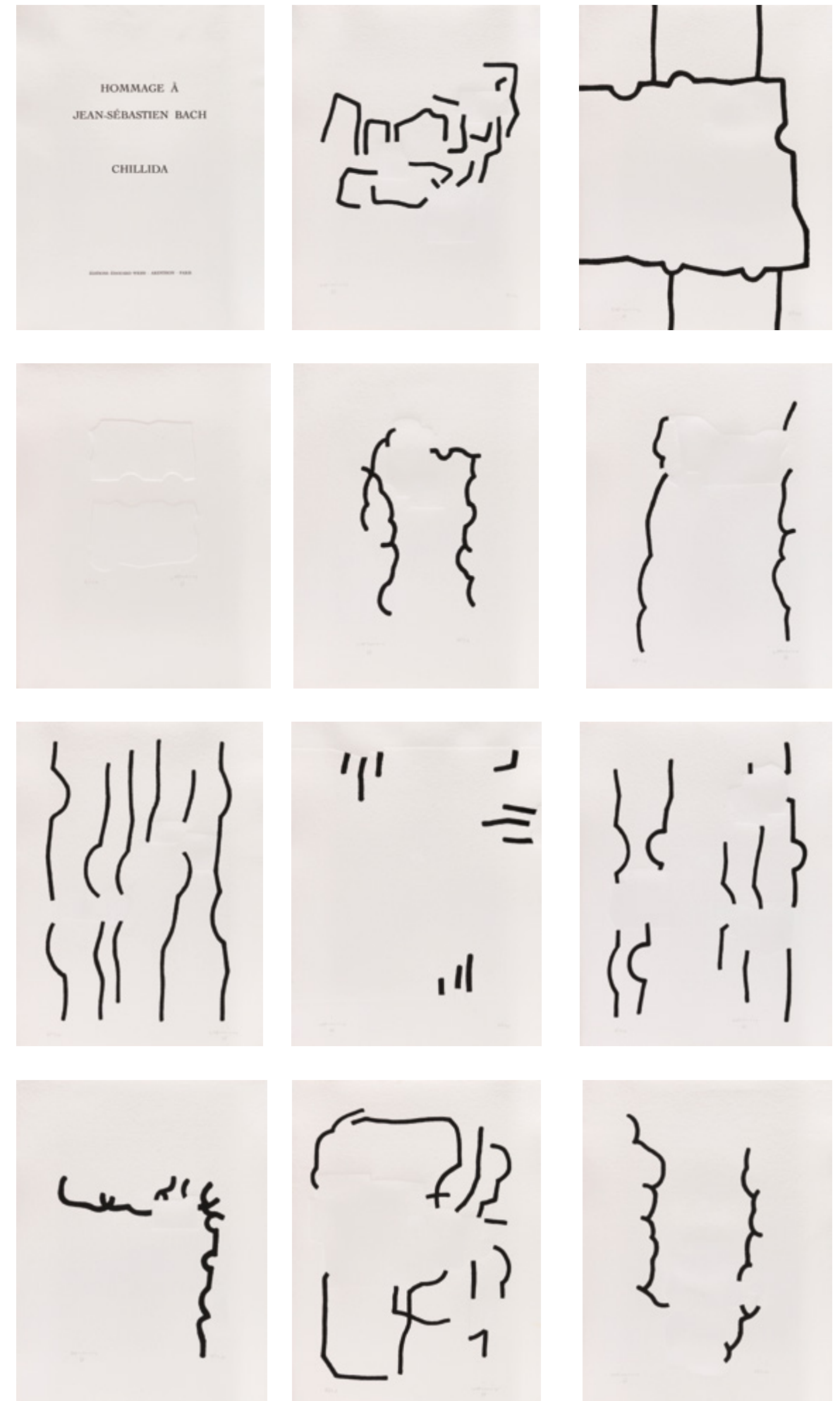
€ 12.000–15.000

\$ 14,400–18,000

- In very good condition
- In 1999 the Kupferstich-Kabinett Dresden dedicated an own exhibition to this special graphic work by Chillida
- Chillida participated in documenta II, III, IV and VI

PROVENANCE

- Galerie Meyer-Ellinger, Frankfurt.
- Private collection Germany (acquired from the above in 1997).
- Private collection Southern Germany.





467

ALIGHIERO E BOETTI

1940 Turin - 1994 Rome

Le infinite possibilità di esistere. 1988.

Embroidery on canvas, mounted on panel.

Signed, dated and inscribed „Peshawar“ on the reverse.

26,5 x 27,7 cm (10.4 x 10.9 in).

With a photo expertise from the Archivio Alighiero Boetti, Rome, where the work is registered under the number 88/RL/106.

Called up: June 19, 2021 – ca. 13.57 h ± 20 min.

€ 18.000 – 24.000

\$ 21,600 – 28,800

PROVENANCE

· Galerie Kaess-Weiss, Stuttgart (with a gallery label on the reverse).

· Private collection Hesse.

- **Alighiero e Boetti is one of the most important Italian artists of the 20th century and shaped the Arte Povera movement**
- **Conceptual and sensual at the same time, the artist deals with existence, chance and probability in a complex way**
- **In 1971 the artist went on a trip to Afghanistan, and found local textile folk art as an essential source of inspiration**
- **Works he made in Afghanistan and Pakistan are among the most characteristic ones in his creation**
- **In 1972 Alighiero e Boetti was invited to the documenta V curated by Harald Szeemann - the most seminal of all documenta exhibitions**



468

JAN FABRE

1958 Antwerp - lives and works in Antwerp

Swords, Crosses and Daggers II.
1989.

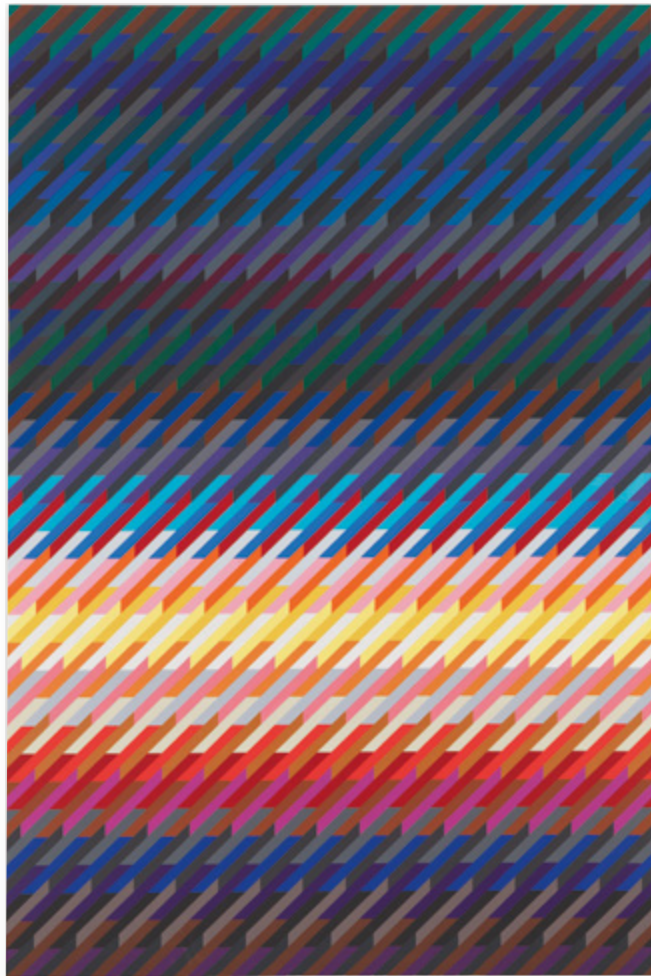
Ball-point drawing on paper. Mounted in an object frame. Lower left signed and dated. 238 x 164 cm (93.7 x 64.5 in). [KT]

Called up: June 19, 2021 – ca. 13.59 h ± 20 min.

€ 40.000 – 60.000 *

\$ 48,000 – 72,000

- **The versatile artist, who also works in other genres as director, choreographer and playwright, uses a simple BIC ballpoint pen for this work**
- **The conceptual artist Fabre makes the ballpoint pen his trademark, because of its simplicity, availability and special color quality**
- **Fabre was intensively occupied with this medium, especially in the 1980s**
- **Multiple participation in documenta (1992, 2017) and the Venice Biennial (1984, 1997, 2001, 2007)**
- **Works by Jan Fabre are in renowned collections such as the Kunstmuseum Basel, the Bayerische Staatsgemäldesammlungen Munich, the Stedelijk Museum in Amsterdam and the Musée du Louvre in Paris**



469

ANTON STANKOWSKI

1906 Gelsenkirchen - 1998 Esslingen

Horizont tief. 1985.

Acrylic on canvas.

Verso signed and dated as well as with a label on the stretcher, there typographically inscribed and titled. 180 x 119,5 cm (70.8 x 47 in).

The painting is registered in the archive of the Stankowski Foundation in Stuttgart.

Called up: June 19, 2021 – ca. 14.00 h ± 20 min.

€ 12.000 – 15.000

\$ 14,400 – 18,000

PROVENANCE

- Estate Elli and Hans Seyfarth, Schwäbisch-Hall (directly from the artist).
- Private collection Southern Germany.

- Wonderful large-size composition in Stankowski's characteristic style
- Radiant composition, its colors and delicate lines call reminiscence of the legendary Missoni design
- The graphic designer Anton Stankowski has been one of the protagonists of Constructive Concrete Art in Germany since the 1930s
- Participation in documenta III in Kassel in 1964
- Stankowski invented the progressive-reduced „Deutsche Bank“ logo (1974)

470

ALAN CHARLTON

1948 Sheffield (England) - lives and works in London

5 Vertical Parts. 1990.

Acrylic on canvas.

Signed and dated, as well as inscribed with dimensions and information regarding the mounting on the reverse of picture „1/5“. Each inscribed with information regarding the order on the reverse.

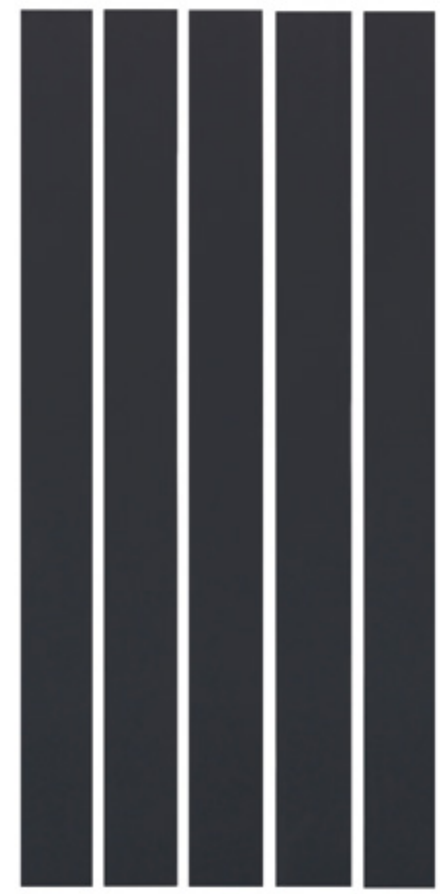
Each: 265 x 22,5 cm (104.3 x 8.8 in), with a distance of 3-4 cm between each work (1,1-1,5 in). [EH]

Called up: June 19, 2021 – ca. 14.02 h ± 20 min.

€ 10.000 – 15.000

\$ 12,000 – 18,000

- Alan Charlton showed his „6 Panel Picture“ at documenta VII in 1982
- Since 1970 Alan Charlton has examined space and surface with the installations of his gray pictures
- Minimal color alterations make for an aesthetic that has an impact on the surrounding space



Please find additional images, videos and daily updates at www.kettererkunst.de

471

VICTOR VASARELY

1906 Pécs - 1997 Annet-sur-Marne near Paris

EBI-NOOR-2. 1951/58.

Acrylic on board, originally laminated on panel.

Bottom center signed. Dated, titled and inscribed with the work number „013“ on the reverse. 53,9 x 32 cm (21.2 x 12.5 in). [CH]

This work's authenticity has kindly been confirmed by Pierre

Vasarely, president of the Fondation Vasarely, general legatee and owner of Victor Vasarely's moral rights. The work will be included into the forthcoming catalog raisonné of paintings compiled by the Fondation Vasarely, Aix-en-Provence.

Called up: June 19, 2021 – ca. 14.04 h ± 20 min.

€ 15.000 – 20.000

\$ 18,000 – 24,000

PROVENANCE

- Galerie Denise René, Paris (with a gallery label on the reverse).
- Private collection Switzerland.
- Private collection Hesse (acquired from aforementioned in 1992, Ketterer Kunst, Munich, November 30, 1992, lot 368).

LITERATURE

- Ketterer Kunst, Munich, 178th auction, Modern Art I, November 30, 1992, lot 368 (with full-page color illu.).

- Privately-owned for almost 30 years
- Vasarely created a stunning optical illusion
- Victor Vasarely is a founding father of Op-Art



- Formerly part of Manfred Wandel's collection of top quality Concrete Art.



472

GEORG KARL PFAHLER

1926 Emetzheim - 2002 Weißenburg-Emetzheim

Orlando. 1967/68.

Acrylic on canvas.

Signed and dated on the reverse. 200 x 190 cm (78.7 x 74.8 in). [SM]

Called up: June 19, 2021 – ca. 14.06 h ± 20 min.

€ 20.000 – 30.000^M

\$ 24,000 – 36,000

PROVENANCE

- Galerie Hans-Jürgen Müller, Stuttgart.
- Collection Margarete Müller.
- Collection Manfred Wandel.

EXHIBITION

- Die konkrete Zeit. Gegenstände eines Jahrhunderts, Stiftung für konkrete Kunst, Reutlingen, March 31 - July 28, 1996.
- Raumformat. Monumentalskulpturen der Ibo, Palmesel aus Süddeutschland, Wurfhölzer der Aborigines und großformatige Werke der Sammlung Stiftung für konkrete Kunst, Reutlingen, November 12, 2000 - March 18, 2001.
- Umbruch 2013. Module im Wandel, Stiftung für konkrete Kunst, Reutlingen, February 03 - December 31, 2013.

473

VICTOR VASARELY

1906 Pécs - 1997 Annet-sur-Marne near Paris

LLA. 1968/1973.

Acrylic on canvas.

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

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

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

Called up: June 19, 2021 – ca. 14.07 h ± 20 min.

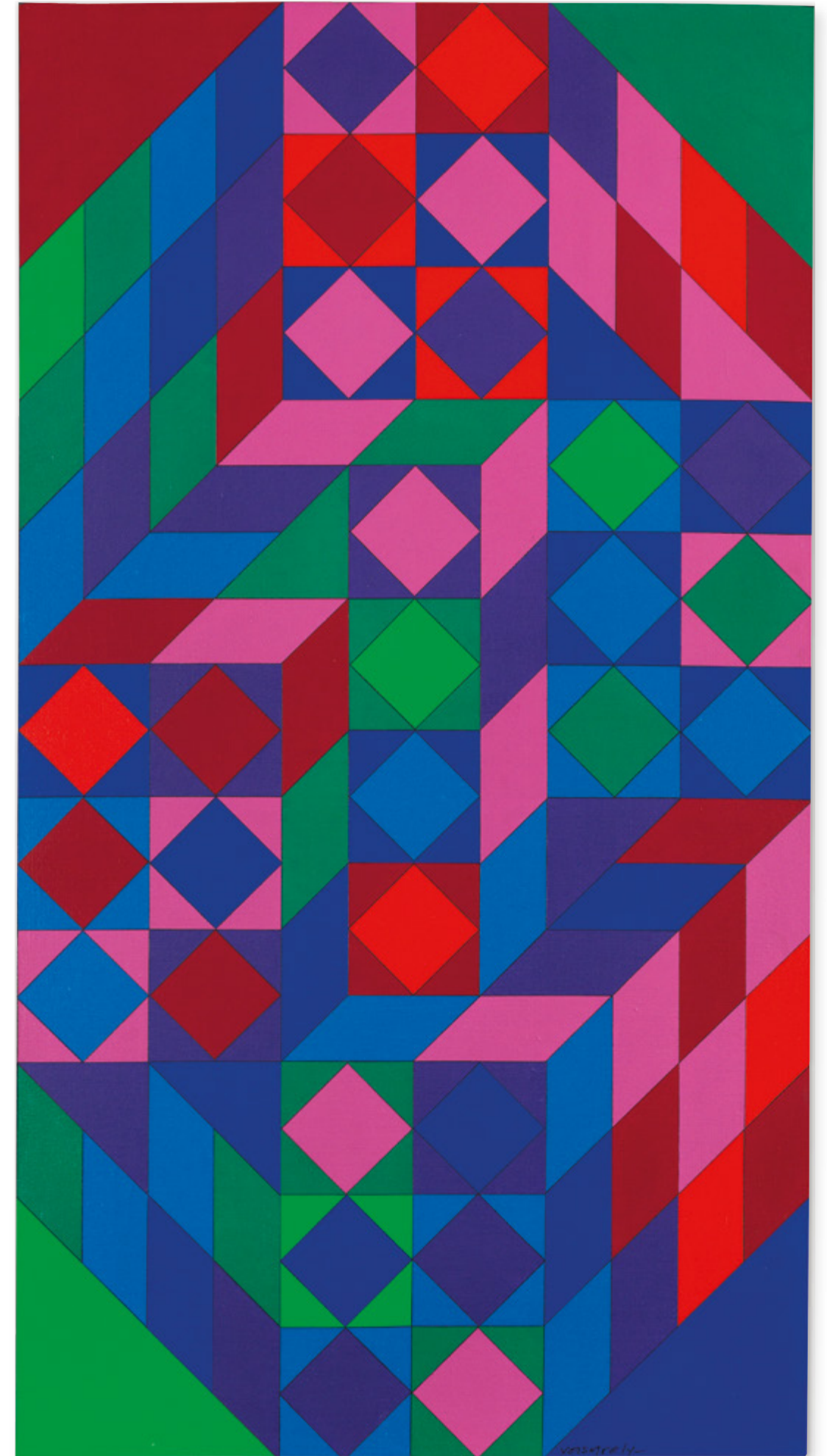
€ 60.000 – 80.000

\$ 72.000 – 96.000

PROVENANCE

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

- Victor Vasarely was one of the founding members of Op-Art and one of its most prominent representatives
- His psychedelic colorful pictures vex the observer with their perceptual illusion
- In terms of color, format and form the work reflects the famous „Olympic Poster“ of the 1972 Munich Olympics



474

HORST ANTES

1936 Heppenheim - lives and works in Sicellino and Wolfartsweier

Kleine Figur II. 2004/2005.

Stainless steel ground, front edge in colors.
Base with engraved signature and number. From an edition of 25 copies. Height: 45,6 cm (17,9 in).
Base: 2,4 x 18 x 11 cm (0,9 x 7,1 x 4,3 in).

Called up: June 19, 2021 – ca. 14.09 h ± 20 min.

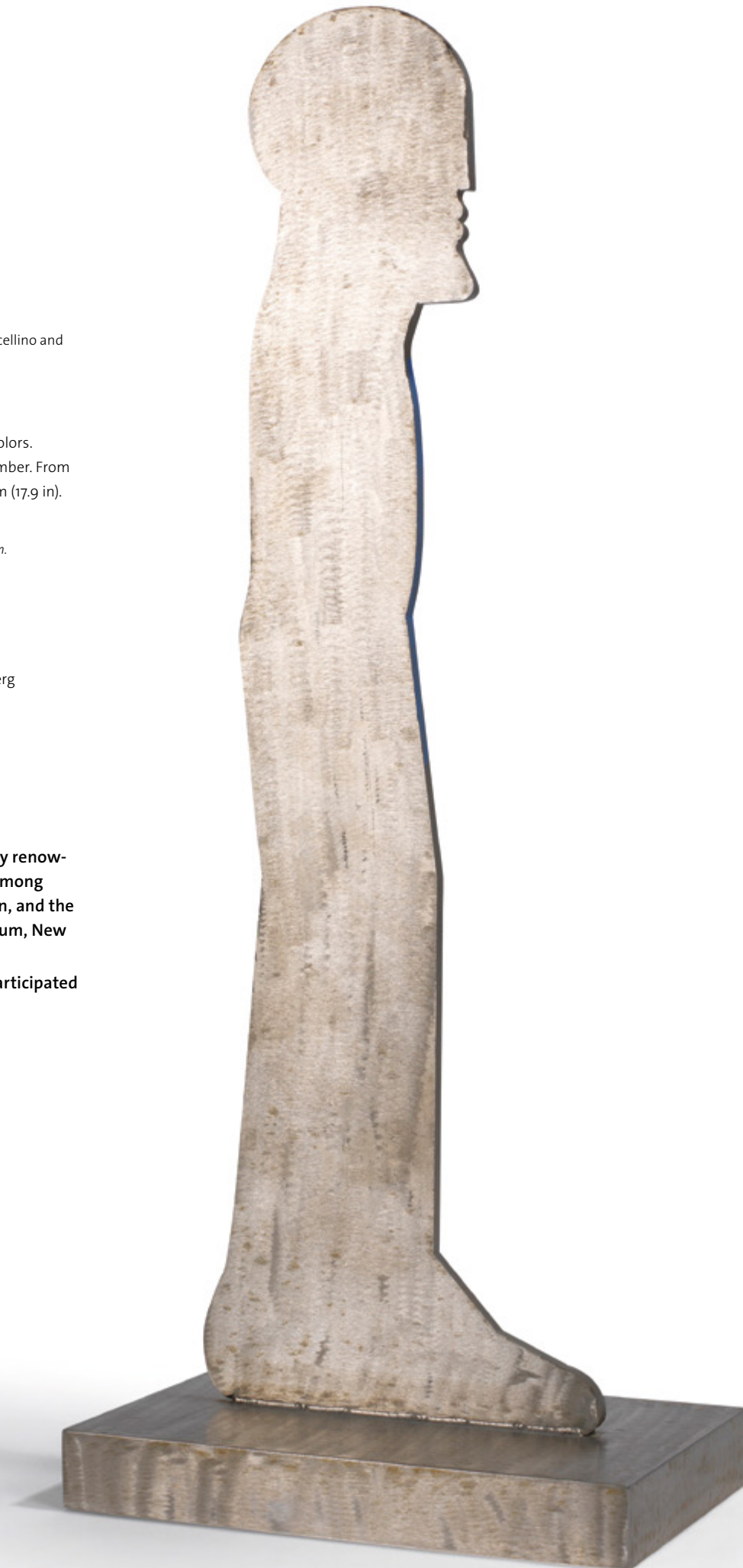
€ 8.000 – 12.000

\$ 9,600 – 14,400

PROVENANCE

· Private collection Baden-Württemberg

- Horst Antes's works are in many renowned international collections, among them the Nationalgalerie, Berlin, and the Solomon R. Guggenheim Museum, New York
- In 1964, 1968 and 1977 Antes participated in documenta III, IV and VI



475

HORST ANTES

1936 Heppenheim - lives and works in Sicellino and Wolfartsweier

Kopf. 1965.

Watercolor, gouache and chalks over pencil.
Upper right signed and barely legibly dated. On brownish Richard de Bas laid paper (with the watermark). 39,3 x 28,5 cm (15,4 x 11,2 in), the full sheet. [CH]

Accompanied by a photo expertise issued by the office of Prof. Horst Antes, Karlsruhe, from May 3, 2021.

Called up: June 19, 2021 – ca. 14.11 h ± 20 min.

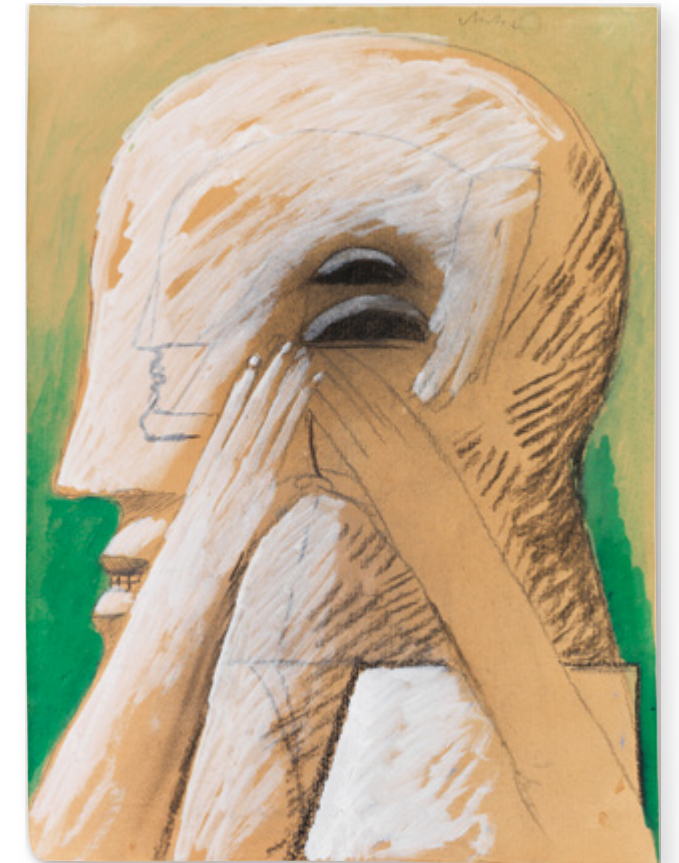
€ 9.000 – 12.000

\$ 10,800 – 14,400

PROVENANCE

· Lefebvre Galleries, New York.
· Private collection Baden-Württemberg (since 2000, Kunsthallen, Copenhagen, May 17, 2000, lot 8).

- Early example of the characteristic, reduced „Head“ figure which Horst Antes conceived as a development of the „Kopffüßler“ (Head Footer) from the early 1960s.
- An expression of the artist's unmistakable pictorial language.
- Up until today the artist uses the oversized heads to address the intellectual potential of man.
- The „Heads“ and the „Head Footers“ are among the artist's most sought-after motifs.
- Privately-owned for more than 20 years.



476

HORST ANTES

1936 Heppenheim - lives and works in Sicellino and Wolfartsweier

Kopf. 1972.

Aquatec.
Signed in upper right. On firm wove paper by C. M. Fabriano (with the watermark). 99 x 69 cm (38,9 x 27,1 in), the full sheet. [CH]

Accompanied by a photo expertise issued by the office of Prof. Horst Antes, Karlsruhe, from May 3, 2021.

Called up: June 19, 2021 – ca. 14.13 h ± 20 min.

€ 14.000 – 18.000

\$ 16,800 – 21,600

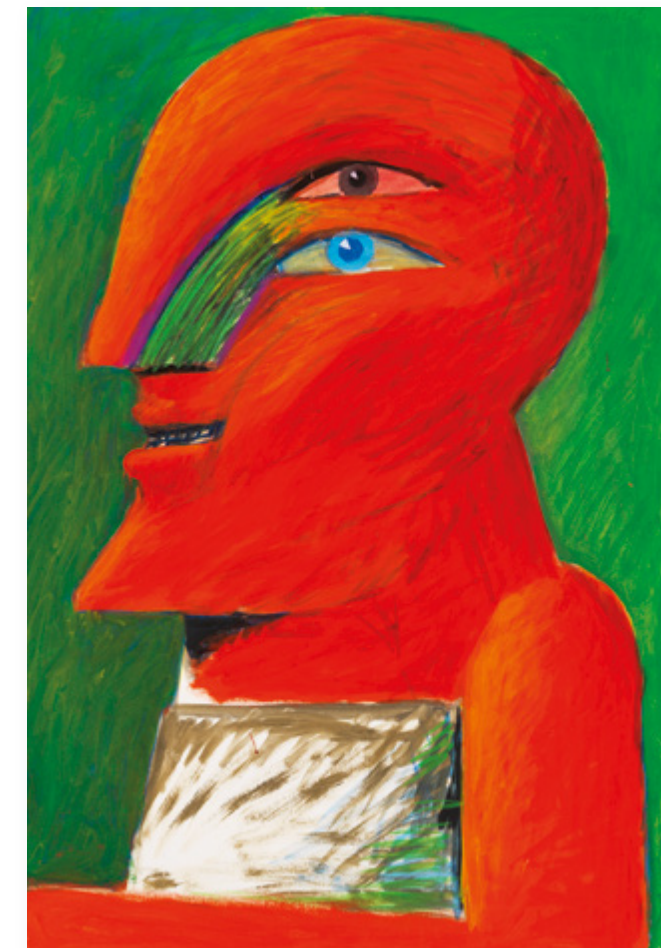
PROVENANCE

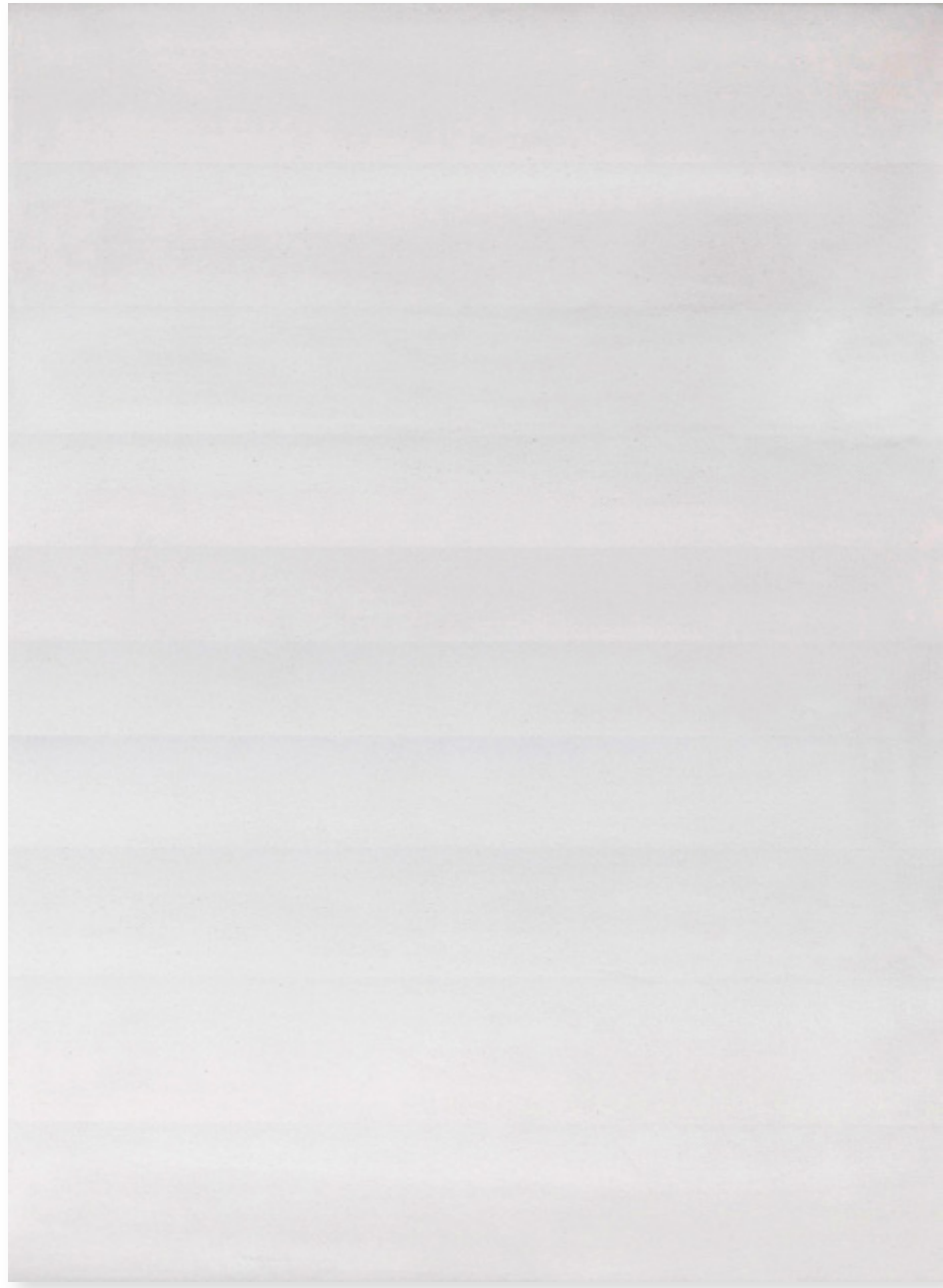
· Galerie Thomas, Munich.
· Private collection Baden-Württemberg (acquired from aforementioned).

LITERATURE

· Kunsthaus Lempertz, Cologne, 717th auction, Contemporary Art, June 9, 1995, lot 691 (with full-page illu.).

- Large-size work in a painting-like appearance and in particularly strong colors
- An expression of the artist's unmistakable pictorial language
- In the 1960s Horst Antes began to develop his characteristic figure of the „Kopffüßler“ (Head Footer) which led to the artist's work group of the reduced Head
- Up until today the artist uses the oversized heads to address the intellectual potential of man





477

RAIMUND GIRKE

1930 Heinzendorf/Schlesien - 2002 Cologne

Ohne Titel. 1969.

Oil on canvas.
Signed, dated and with a direction arrow on the folded canvas. 40 x 30 cm (15.7 x 11.8 in).
In original artist frame.

Called up: June 19, 2021 – ca. 14.14 h ± 20 min.

€ 15.000 – 20.000
\$ 18,000 – 24,000

PROVENANCE

· Private collection North Rhine-Westphalia.

„White is rest and motion,
is activity and passivity.
White is purity and clarity.
White is infinite
dimensional space,
is immaterial.
White is pure energy.“

Raimund Girke

- Subtly nuanced painting of characteristic presence
- „Weiß ist reine Energie“ (White is pure energy) Raimund Girke
- The idealization of white shows that Girke has a certain closeness to the artist group „ZERO“

478

TEH-CHUN CHU

1920 Baitu (China) - 2014 Paris

Composition N° 127. 1962.

Gouache and charcoal.
Twice signed in Chinese and Latin characters in lower right. Verso once more twice signed, dated and titled. On firm paper.
75 x 28 cm (29.5 x 11 in), size of sheet.

Accompanied by a certificate issued by the Chu Teh-Chun Foundation, Geneva/ Switzerland on February 5, 2021. The work will be included into the forthcoming catalogue raisonné.

Called up: June 19, 2021 – ca. 14.16 h ± 20 min.

€ 20.000 – 30.000
\$ 24,000 – 36,000

PROVENANCE

- Galerie H. Le Gendre, Paris.
- Private collection until the 1960s (acquired from aforementioned gallery).
- Private collection
- Southern Germany (inherited from aforementioned).

- Chu Teh-Chun is among the leading Chinese abstract artists of the 20th century
- In his imaginary landscapes he renders realistic accouts of nature while remaining true to abstraction at the same tiem
- Oil paintings by Chu Teh-Chun realized prices in the double-digit millions in international auctions





479

HERBERT ZANGS

1924 Krefeld - 2003 Krefeld

Reliefbild. 1970s.

Mixed media. White paint with additive on statt of fiberboard. Signed in bottom center. 59,8 x 59,2 cm (23,5 x 23,3 in). Frame: 83,3 x 83,4 cm (32,8 x 32,8 in). The work is part of the series of relief paintings that Zangs began to work on in 1955.

Accompanied by a photo expertise from Mrs Emmy de Martelaere, Paris, dated March 13, 2019. The work is registered at the Archive Herbert Zangs with the number 2574.

Called up: June 19, 2021 – ca. 14.18 h ± 20 min.

€ 12.000 – 15.000
\$ 14,400 – 18,000

PROVENANCE

· Private collection Southern Germany.

„The completely white surface is the unresolved. My whitenings are a way to abstract and reduce things. An attempt at a spiritualization in imagination.“

Herbert Zangs, quote from: Neue Arbeiten, Verlagalerie, Düsseldorf 1975, p. 1.

- From Zang's important series of relief paintings
- Work's by the exceptional artist Herbert Zangs question the traditional concept of panel painting
- In 1977 Zangs participated in documenta 6 in Kassel

480

PETER REICHENBERGER

1945 Halle an der Saale - 2004 Cologne

Berührungen, Überlagerungen. 1977.

Finger prints in oil on canvas.

Signed, dated, titled and inscribed „No. 32“ on the reverse.

57 x 130 cm (61.8 x 51.1 in). [CH]

Accompanied by a confirmation issued by the Peter Reichenberger Foundation, Cologne (in copy).

Called up: June 19, 2021 – ca. 14.20 h ± 20 min.

€ 3.000 – 5.000 N
\$ 3,600 – 6,000

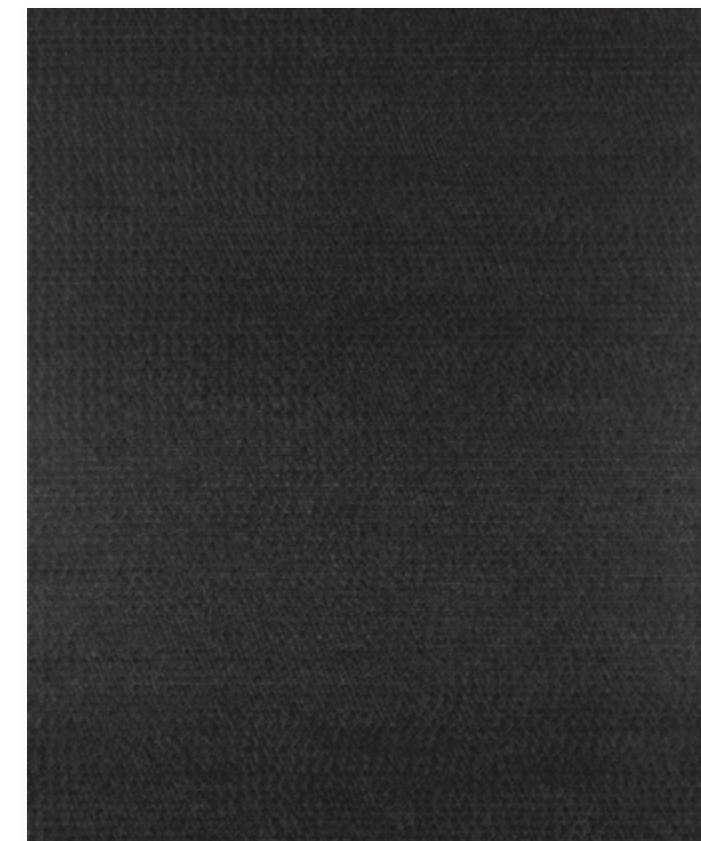
PROVENANCE

- Galerie Denis René Hans Mayer, Düsseldorf (with typographically inscribed gallery labels on the stretcher).
- Erker-Galerie, St. Gallen.
- Private collection Switzerland (acquired from aforementioned).

EXHIBITION

- Peter Reichenberger. Berührungen, Überlagerungen, Galerie Denise René Hans Mayer, Düsseldorf (with full-page color illu.).

- Instead of using classic means like brush and spatula for the application of the paint, Peter Reichenberger uses his fingers and hands
- The year this work was made the Leopold-Hoesch-Museum in Düren dedicated a solo show to the artist



481

PETER REICHENBERGER

1945 Halle an der Saale - 2004 Cologne

2er Rhythmus. 1977.

Finger prints in oil on canvas.

Signed, dated, titled, inscribed „No. 40“ and with the note „Technik: Fingerabdrücke auf Leinwand“ on the reverse.

156 x 130 cm (61.4 x 51.1 in). With a small drawing of a mouse with a speech bubble saying „Kunst ist prima“ (Art is great) by the artist on the reverse. [CH]

Accompanied by a confirmation issued by the Peter Reichenberger Foundation, Cologne (in copy).

Called up: June 19, 2021 – ca. 14.21 h ± 20 min.

€ 3.000 – 5.000 N
\$ 3,600 – 6,000

PROVENANCE

- Galerie Denis René Hans Mayer, Düsseldorf.
- Erker-Galerie, St. Gallen.
- Private collection Switzerland (acquired from aforementioned).

- Instead of using classic means like brush and spatula for the application of the paint, Peter Reichenberger uses his fingers and hands
- The mathematical accuracy of the unconventional paint application leads to impressive patterns and rhythmical color streaks
- The year this work was made the Leopold-Hoesch-Museum in Düren dedicated a solo show to the artist

RAINER FETTING UND LUCIANO CASTELLI

1949 Wilhelmshaven - lives and works in Berlin

1951 Luzern - lives and works in Paris and Zurich

Joint work: Bordell I (Diptych). 1982.

Acrylic on canvas.

Left part signed and dated by Luciano Castelli on verso. Each part titled on folded canvas and inscribed with a direction arrow on the stretcher.

Each: 290 x 200 cm (114.1 x 78.7 in).

Total dimensions: 290 x 400 cm (114.1 x 157.5 in).

This work's authenticity has kindly been confirmed by the artist. We are grateful for the kind support in cataloging this lot.

Called up: June 19, 2021 - ca. 14.25 h ± 20 min.

€ 40.000 – 60.000

\$ 48.000 – 72.000

PROVENANCE

· Private collection Rhineland (acquired in 2000).

EXHIBITION

· Salomé, Luciano Castelli, Rainer Fetting (1979-1982), Musée d'art Contemporain de Bordeaux (CAPC), Bordeaux, January 31 - March 5, 1983, p. 35 (with full-page color illu.).

LITERATURE:

· Salomé, Luciano Castelli und Rainer Fetting. Bild Erotismen, Kunstforum, Zwischenbilanz I: Gemeinschaftsbilder, vol. 67, pp. 70 ff.
 · Matthias Liebel, Luciano Castelli: 30 Jahre Malerei. Das malerische Œuvre des Künstlers von seinen Anfängen bis Ende der 90er Jahre (doctor thesis), Bamberg 2004, pp. 20, 160, 165 and 186 ff. (with color illu.).

- Characteristic work in bright and strong colors and in a monumental format.
- Privately-owned for more than 20 years.
- Teamwork effort by the two artist friends Luciano Castelli (left part) and Rainer Fetting (right part) from their joint work series „Bordellbilder“ (Brothel Pictures).
- In 1982 part of the comprehensive exhibition of works by Rainer Fetting, Luciano Castelli and Salomé at the Musée d'Art Contemporain in Bordeaux.



„Castelli's and my joint pictures also comprise gigantic pictures of Native Americans, and the brothel pictures, in which he paints the women and I the men.“

Rainer Fetting about the „Bordellbilder“, quote from: Rainer Fetting and Jan Hoet, Fetting, Cologne 2009, p. 172.



483

RAINER FETTING UND LUCIANO CASTELLI

1949 Wilhelmshaven - lives and works in Berlin
1951 Luzern - lives and works in Paris and Zurich

Joint work: Bordell III
(Diptych). 1982.

Acrylic on canvas.
Verso of left canvas signed, dated and titled by Luciano Castelli,
once more titled in upper edge of the folded canvas and inscribed with the numbered arrangement instructions. Dated and titled on verso of the right canvas. Each: 344 x 178,5 cm (135.4 x 70.2 in). Total dimensions: 344 x 357 cm (135.4 x 140.6 in). [CH]

This work's authenticity has kindly been confirmed by the artist. We are grateful for the kind support in cataloging this lot.

Called up: June 19, 2021 – ca. 14.28 h ± 20 min.

€ 40.000 – 60.000
\$ 48.000 – 72.000

PROVENANCE

· Private collection Rhineland (acquired in 2000).

EXHIBITION

· Salomé, Luciano Castelli, Rainer Fetting (1979-1982), Musée d'art Contemporain de Bordeaux (CAPC), Bordeaux, January 31 - March 5, 1983, p. 33 (with full-page color illu.).

LITERATURE

- Salomé, Luciano Castelli und Rainer Fetting. Bild Erotismen, Kunstforum, Zwischenbilanz I: Gemeinschaftsbilder, vol. 67, pp. 70 ff.
- Matthias Liebel, Luciano Castelli: 30 Jahre Malerei. Das malerische Œuvre des Künstlers von seinen Anfängen bis Ende der 90er Jahre (doctor thesis), Bamberg 2004, pp. 20, 160, 165 and 186 ff. (with color illu.).
- Rainer Fetting and Jan Hoet, Fetting, Cologne 2009, p. 172.

- Privately-owned for more than 20 years
- Appealing balance of erotic content, dynamic-expressive brushwork and a sensual intensive coloring,
- The observer is voyeur of a larger than life pictorial orgy
- In 1982 part of the comprehensive exhibition of works by Rainer Fetting, Luciano Castelli and Salomé at the Musée d'Art Contemporain in Bordeaux



484

MARKUS LÜPERTZ

1941 Liberec/Bohemia - lives and works in Berlin,
Dusseldorf and Karlsruhe

Männer ohne Frauen - Parsifal,
Parsifal-Kopf. Ca. 1994/95.

Gouache.
On board. 82 x 51 cm (32.2 x 20 in).

This work's authenticity has kindly been confirmed orally by the studio Markus Lüpertz. We are grateful for the kind support in cataloging this lot.

Called up: June 19, 2021 – ca. 14.27 h ± 20 min.

€ 18.000 – 24.000
\$ 21,600 – 28,800

PROVENANCE

- Private collection Klaus Ochs, Karlsruhe.
- Private collection Southern Germany.

- Markus Lüpertz is one of the most important representatives of contemporary art in Germany
- „Männer ohne Frauen-Parsifal“ is a very important and thematically coherent complex of his oeuvre
- The flow makes the gesture palpable
- In 2019/20 the Haus der Kunst showed the exhibition „Markus Lüpertz. Über dir Kunst zum Bild“



485

HERMANN NITSCH

1938 Vienna - lives and works in Prinzendorf

Ohne Titel. 1987.

Mixed media on board, mounted on backing board. Signed in upper right, partly illegibly dated and inscribed. 100 x 131 cm (39.3 x 51.5 in). [AM]

Called up: June 19, 2021 – ca. 14.30 h ± 20 min.

€ 20.000 – 30.000

\$ 24,000 – 36,000

PROVENANCE

· Private collection Austria.

- Hermann Nitsch's Pour Pictures have their roots in both Informalism and American Action Painting
- Nitsch is a protagonist of Viennese Actionism
- In 1972 and 1982 Nitsch participated in documenta V and VII in Kassel



486

HERMANN NITSCH

1938 Vienna - lives and works in Prinzendorf

Relikt. 1999.

Mixed media. Blood on canvas, mounted on canvas. Signed and illegibly dated on the reverse. 150 x 150 cm (59 x 59 in). [EH]

Called up: June 19, 2021 – ca. 14.32 h ± 20 min.

€ 15.000 – 20.000

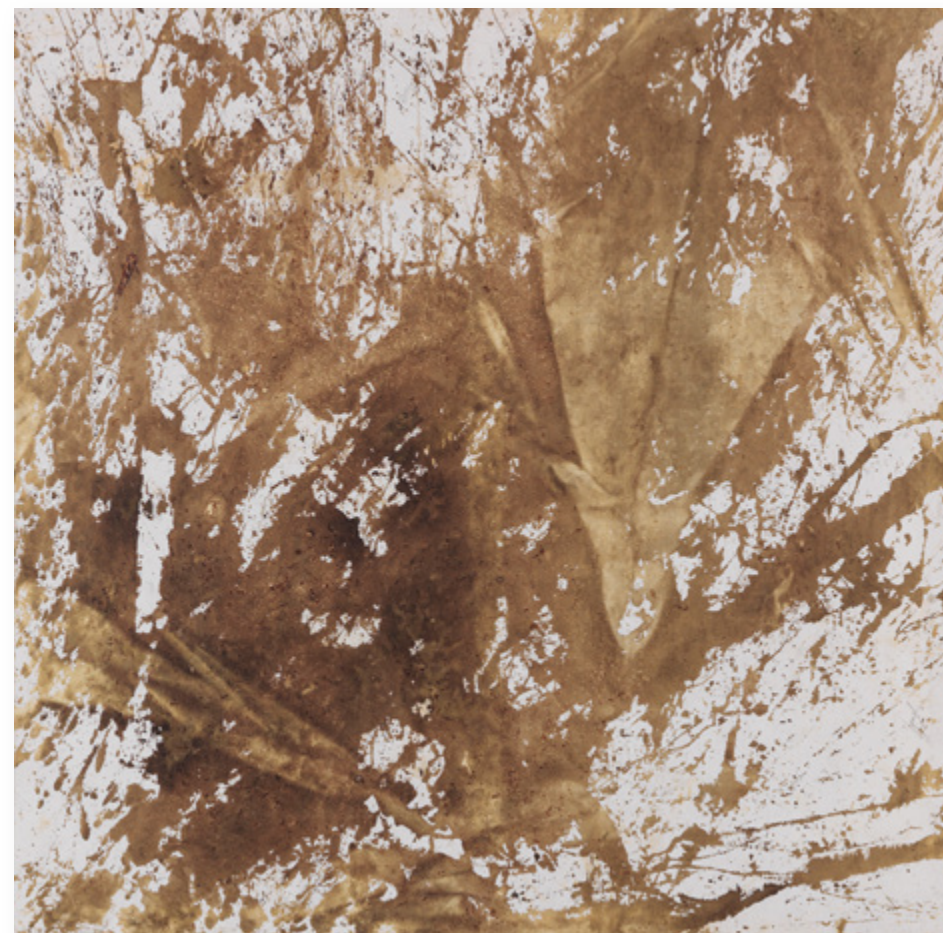
\$ 18,000 – 24,000

PROVENANCE

· Private collection UK.

LITERATURE

· Von Morenberg Casa d'Aste, Trento, auction on May 7, 2008, lot 216, p. 86.



„Blood is the juice of life and the gushing red blood stands for injury, suffering, danger, death.“

Quote from: artist. Critical Lexicon of Contemporary Art, Munich 1990, p. 7. ·

487

HERMANN NITSCH

1938 Vienna - lives and works in Prinzendorf

Malaktionsrelikt, Wiener Sezession. 1987.

Oil and blood on canvas-structured board on canvas. Signed, dated and inscribed in upper right. 100 x 176 cm (39.3 x 69.2 in). [EH]

Called up: June 19, 2021 – ca. 14.34 h ± 20 min.

€ 30.000 – 40.000

\$ 36,000 – 48,000

PROVENANCE

· Galerie Fred Jahn, Munich.
· Private collection Southern Germany (since 1990).

- Nitsch is the most important representative of Viennese Actionism
- Nitsch called his 20th painting action „Wiener Sezession“ (Vienna Secession)
- Red is inseparably linked with Nitsch's work as color of life and death at the same time
- The Pour Pictures are a key series in his oeuvre

488

EUGÈNE LEROY

1910 Tourcoing (France) - 2000 Wasquehal (France)

Valentine. PresAroundably 1971.

Oil on canvas.

With a direction arrow on the reverse. 61 x 50 cm (24 x 19.6 in).

Called up: June 19, 2021 – ca. 14.35 h ± 20 min.

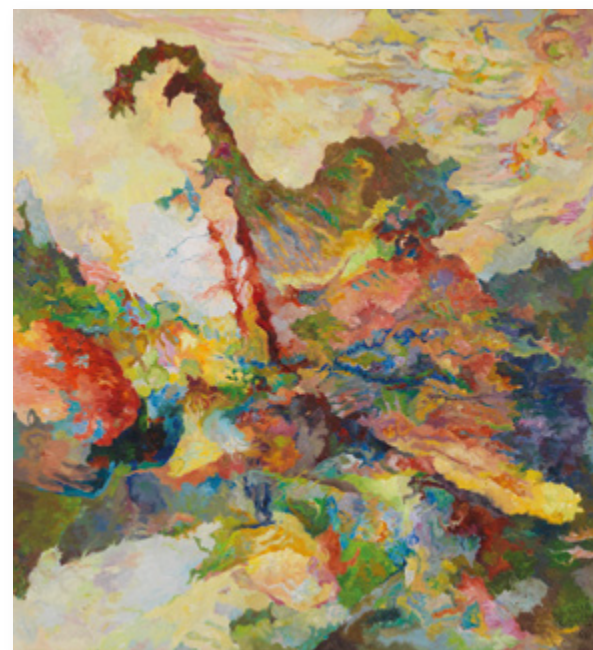
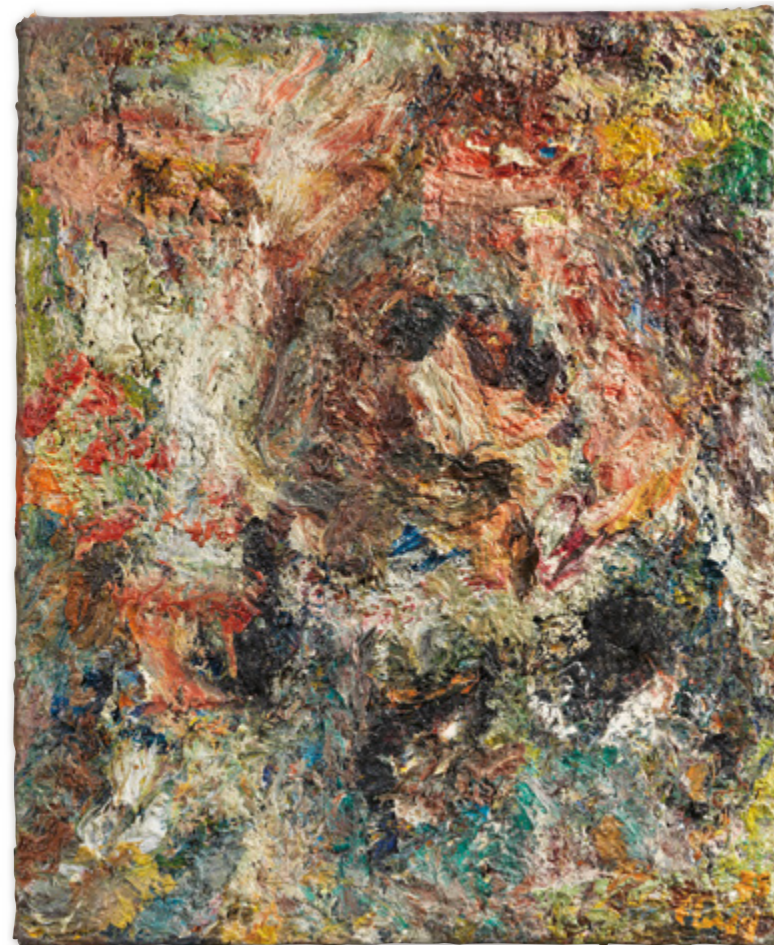
€ 14.000 – 18.000

\$ 16,800 – 21,600

PROVENANCE

· Private collection Netherlands.

- Characteristic work with special surface feel
- The impasto painting asks the observer for an active examination
- In 1992 the artist participated in documenta IX in Kassel



- Offered on the international auction market for the first time
- Schultze references both Thomas Mann's 1924 novel „Der Zauberberg“, as well as its two protagonists Castorp and Peeperkorn who fight against high fever
- The artist is one of the most famous representatives of German Informalism.
- He participated in the documenta in Kassel in 1959, 1964 and 1977
- Schultze's works are in possession of, among others, the Tate Gallery, London, the Folkwang Museums, Essen, and the Museum Ludwig, Cologne

489

BERNARD SCHULTZE

1915 Schneidemühl/Western Prussia - 2005 Cologne

Der Zauberberg im Scharlachfieber. 1988.

Oil on canvas.

Diederich/Herrmann 88/23. Signed and dated in lower right, as well as signed, dated and titled on the reverse. 160 x 145 cm (62.9 x 57 in). [CH]

Called up: June 19, 2021 – ca. 14.37 h ± 20 min.

€ 10.000 – 15.000

\$ 12,000 – 18,000

PROVENANCE

· Private collection Hesse (acquired from the artist).
 · Private collection Hesse (acquired from the above in the 1990s).

490

FRITZ KOENIG

1924 Würzburg - 2017 Altdorf near Landshut

Korona. 1961.

Bronze with gray-black, partly auburn patina.

Clarenbach 257. Monogrammed on the base. From an edition of 3 casts.

Ca. 29,5 x 22,5 x 10 cm (11.6 x 8.8 x 3.9 in).

Another copy is in possession of the Fritz and Maria Koenig Foundation, Landshut.

We are grateful to Dr. Dietrich Clarenbach, Gauting, for his kind expert advice.

Called up: June 19, 2021 – ca. 14.39 h ± 20 min.

€ 30.000 – 40.000

\$ 36,000 – 48,000

PROVENANCE

· Staempfli Gallery, New York (directly from the artist).
 · Corporate collection Philadelphia, Pennsylvania (acquired from aforementioned in 1976).

- Rare early work that already suggests the key characteristics of Koenig's sculptural creation.
- First copy from the edition of 3 that is offered on the international auction market.
- Acquired from the New York Staempfli Gallery, which showed the artist's first U.S. solo show in 1961.
- Around 1970 Koenig received the spectacular commission for „The Sphere“, a monumental globe-shaped bronze erected between the two towers of the New York World Trade Center, today it is a world-famous memorial for the 9/11 attacks.
- In 2018 the Uffizi Gallery in Florence showed a grand retrospective exhibition in honor of the artist.
- Works by the artist are in many renowned collections, among them the Museum of Modern Art, New York, the Guggenheim Collection, Venice, and the Pinakothek der Moderne, Munich.



491

HEINZ MACK

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

RaAround-Zirkel. 1961/1983.

Polished stainless steel, on marbel and on granite base.

Honisch 225. Plinth with scratched signature and date. Height incl. marble base: 52,5 x 33,5 x 18 cm (20.6 x 13.1 x 7 in). Granite base: 129 x 30 x 30 cm (50.8 x 11.8 x 11.8 inch).

Called up: June 19, 2021 – ca. 14.41 h ± 20 min.

€ 30.000 – 40.000

\$ 36,000 – 48,000

PROVENANCE

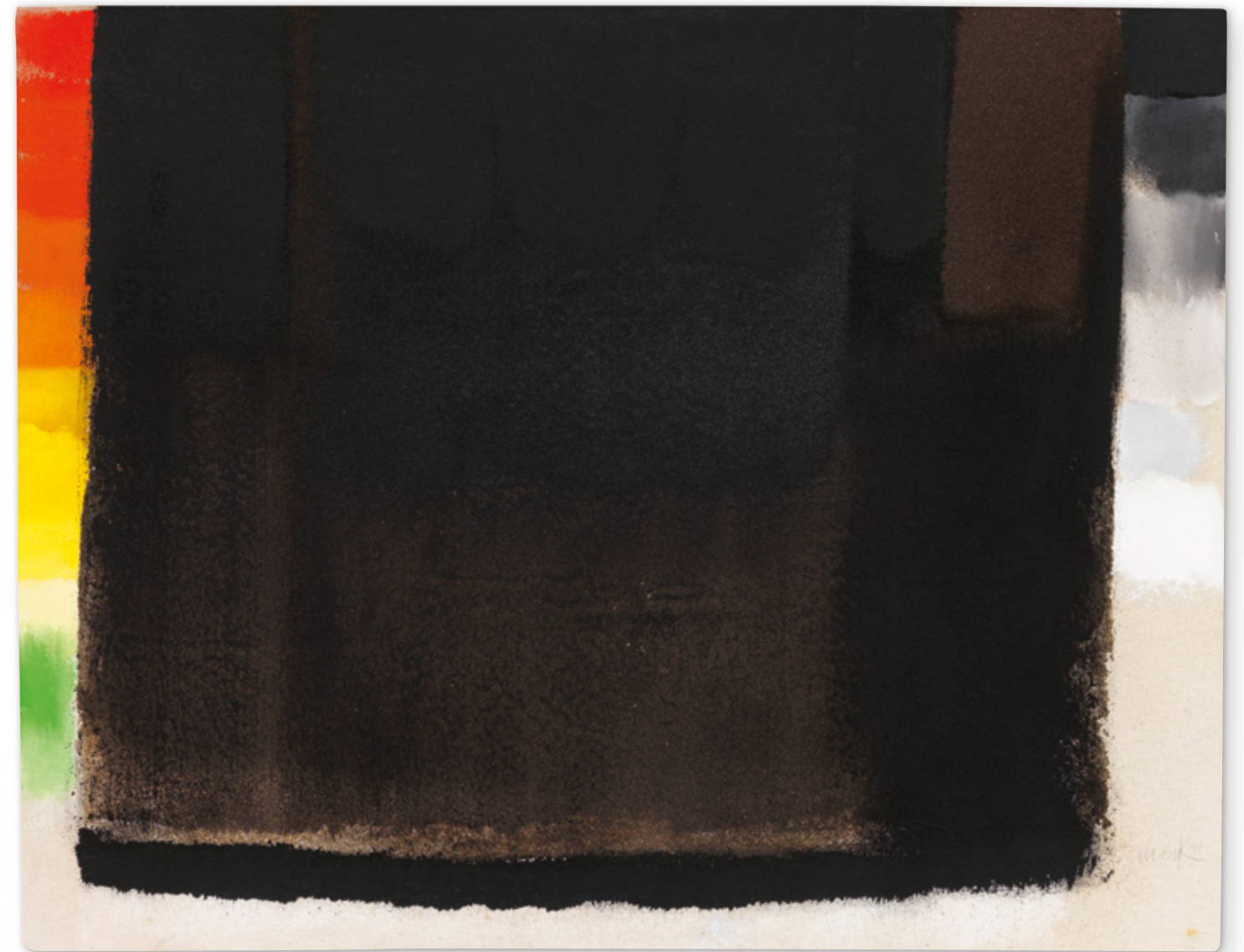
- Collection Lemoine, Paris/Düsseldorf.
- Atelier Mack, Düsseldorf.
- Private collection Rhineland (since 1990, from the artist).

LITERATURE

- Mack - Skulptur im Licht, Stadt Pforzheim, 1990, p. 23 (with illu.).



- Unique object
- Offered on the international auction market for the first time
- Offering spectacular impressions from every angle



492

HEINZ MACK

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

Tag und Nacht. 1991.

Acryl auf Leinwand.

Rechts unten signiert und datiert. Verso signiert, datiert, betitelt und bezeichnet „22“.

70 x 90 cm (27.5 x 35.4 in). [JS]

Aufrufzeit: 19.06.2021 - ca. 14.41 h ± 20 Min

€ 30.000 – 40.000

\$ 36,000 – 48,000

PROVENIENZ

- Galerie Rackey, Bad Honnef.
- Privatsammlung Rheinland (1991 vom Vorgenanten erworben).

AUSSTELLUNG

- MACK - Neue gemalte Bilder, Galerie Löhr, Mönchengladbach, 7.4.-25.5.1991.

„Now that I made my last painting on canvas in 1963, I picked up painting again, on canvas, without a real reason. Just out of pure pleasure.“

Heinz Mack, quote from: MACK - Neue gemalte Bilder, Galerie Löhr, Mönchengladbach 1991.

- One of the first paintings Mack made after a quarter of a century of painterly abstinence
- So far, only two more paintings from this important year have been offered on the international auction market (source: artprice.com)
- Offered on the international auction market for the first time
- Along with Otto Piene and Günther Uecker, Mack is one of the founders and protagonists of the „ZERO“ group



493

MARCO GASTINI

1938 Turin - lives and works in Turin

ZERO. 1983.

Mixed media on canvas. Acrylic, charcoal and baobab hulls collaged on canvas.

Signed, dated and titled on the reverse. 146 x 172 cm (57.4 x 67.7 in).

Called up: June 19, 2021 – ca. 14.44 h ± 20 min.

€ 10.000 – 15.000

\$ 12,000 – 18,000

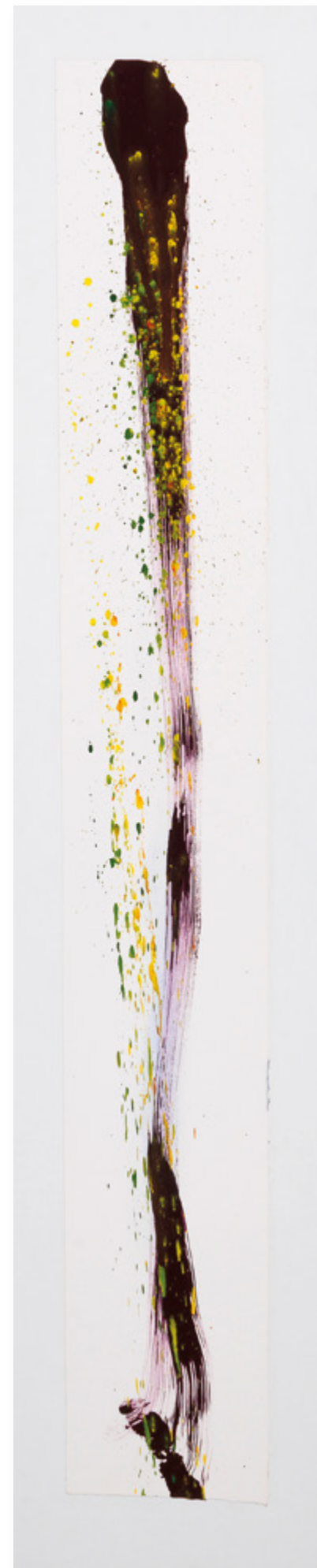
PROVENANCE

- Galerie Mueller-Roth, Stuttgart.
- Private collection Baden-Württemberg.

EXHIBITION

- Padiglione d'arte contemporanea, Comune di Ferrara, Assessorato Istituzioni Culturali ; Gallerie Civiche d'Arte Moderna, Palazzo dei Diamanti, February 26 - March 25, 1984, (with illu.).

- Marco Gastini is an important successor of the artists of the Turin Arte-povera movement like Giovanni Anselmo or Mario Merz
- Combination of material, gesture and poetry
- In 2001 the Lenbachhaus in Munich honored Marco Gastini with a comprehensive retrospective
- In 1982 Marco Gastini was the starring artist of the Italian pavilion at the Venice Biennial



494

SAM FRANCIS

1923 San Mateo/California - 1994 Santa Monica/California

Untitled (SF86-013). 1986.

Watercolor acrylic on paper, laminated on backing board.

151,9 x 22,3 cm (59.8 x 8.7 in). Backing board: 168 x 35 cm (66.1 x 13.8 in). [CH]

The work is registered at the Samuel L. Francis Foundation, Glendale/California, with the number SF86-013 and will be included into the forthcoming „Sam Francis: Catalogue Raisonné of Unique Works on Paper“.

Called up: June 19, 2021 – ca. 14.46 h ± 20 min.

€ 15.000 – 20.000 N

\$ 18,000 – 24,000

PROVENANCE

- Private collection.
- Private collection Europe.

495

SAM FRANCIS

1923 San Mateo/California - 1994 Santa Monica/California

Untitled (SF86-020). 1986.

Acrylic on paper.

Titled and inscribed „SF86-020“ and „TOP“ on the reverse by what appears to be a hand other than that of the artist, as well as inscribed „# 52“, and with dimensions and a direction arrow. On firm wove paper. 152,5 x 20,5 cm (60 x 8 in), the full sheet. [CH]

Called up: June 19, 2021 – ca. 14.48 h ± 20 min.

€ 15.000 – 20.000 N

\$ 18,000 – 24,000

PROVENANCE

- Private collection.





496

SEAN SCULLY

1945 Dublin - lives and works in New York, Barcelona and Mooseraach/Germany

Untitled (10.14.96). 1996.

Pastel.

Lower right signed, dated and betitelt „10.14.96“. On Saunders Waterford Series (with the blindstamp). 57,5 x 76,2 cm (22.6 x 30 in), nearly the full sheet. [CH]

Called up: June 19, 2021 – ca. 14.49 h ± 20 min.

€ 40.000 – 60.000

\$ 48,000 – 72,000

PROVENANCE

- Timothy Taylor Gallery, London (with a gallery label on the reverse).
- Private collection (acquired from the above).
- Private collection (acquired from the above).

EXHIBITION

- Sean Scully, Moving or Profound or Necessary or Beautiful, Pinacoteca do Estado de São Paulo, São Paulo, April 11 - June 28, 2015, pp. 86f. (with color illu.).

„I paint in layers and the edges are complex and indeterminate. That gives my pictures a real reference to time and work: a real person carried them out, investing real time and doing real work [...]. I use stripes and ribbons and lines and checkerboard patterns to create rhythm. I want to constantly create new combinations, figures and connections that are like the rhythm of the music of life [...]. „

Sean Scully, 1996, quote from: Kirsten Claudia Voigt (editors), Inner. Gesammelte Schriften und ausgewählte Interviews von Sean Scully, Berlin 2018, p. 54.

- In the combination of straight lines, soft edges, warm tones, rectangular color fields and checkerboard patterns as well as a slight asymmetry, Scully created a tension-filled work
- Comparable pastels by the artist can be found at, among others, the Metropolitan Museum, New York, and London's Tate Gallery
- In the year this work was made a comprehensive traveling exhibition with shows at the Museum Folkwang, Essen, the Denver Art Museum and the Staatliche Graphische Sammlung, Munich was devoted to the artist's works on paper

497

FRITZ KOENIG

1924 Würzburg - 2017 Altdorf near Landshut

Zwei VI. 1973.

Bronze with black patina.

Clarenbach 568. With the monogram. One of 3 casts. Height: 106 cm (41.7 in), incl. base disc.

Diameter of base disc: 69 cm (27.1 in).

Mounted on a round base of weathering steel (height: ca. 113 cm).

According to Clarenbach (2003), the other two casts are in possession of the artist and at the Fritz-and-Maria-Koenig-Foundation at the ‚Skulpturenmuseum im Hofberg‘ in the city of Landshut. [15]

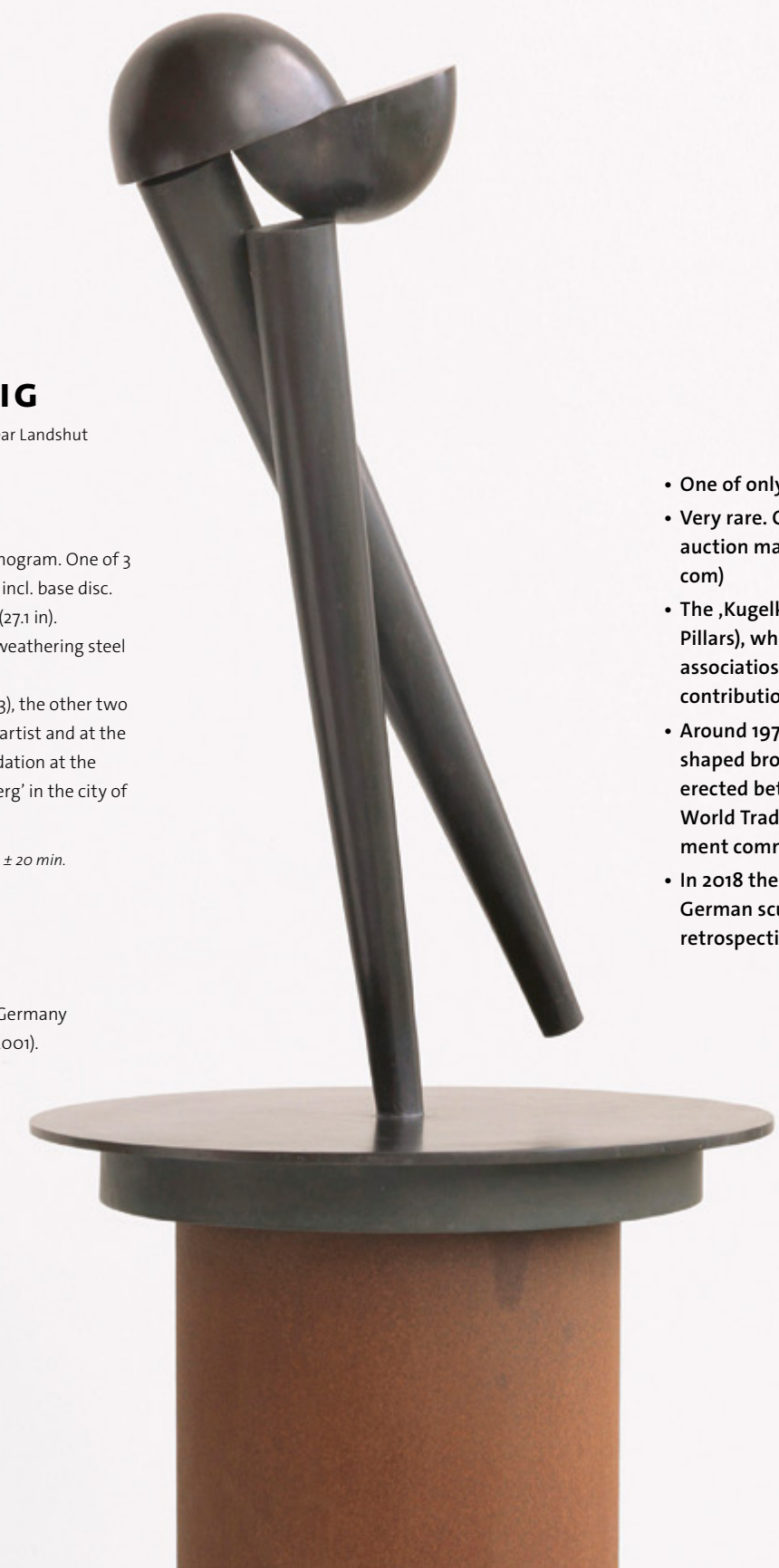
Called up: June 19, 2021 – ca. 14.51 h ± 20 min.

€ 20.000 – 30.000

\$ 24,000 – 36,000

PROVENANCE

- Private collection Southern Germany (acquired from the artist in 2001).



- One of only 3 casts
- Very rare. Offered on the international auction market for the first time (artprice.com)
- The ‚Kugelkopfsäulen‘ (Spherical Head Pillars), which subtly play with figurative associations, are Koenig's inimitable contribution to 1970s sculpting
- Around 1970 Koenig made the globe-shaped bronze „The Sphere“, formerly erected between the two towers of the World Trade Center, today it is a monument commemorating the 9/11 attacks.
- In 2018 the Uffizi in Florence honored the German sculptor with a spectacular retrospective.



498

RICHARD OELZE

1900 Magdeburg - 1980 Posteholz

Wald. 1963/64.

Oil on canvas.

Schmied 126. Signed in lower left. 128 x 160 cm

(50.3 x 62.9 in). [EH]

Called up: June 19, 2021 – ca. 15.24 h ± 20 min.

€ 40.000 – 60.000

\$ 48,000 – 72,000

PROVENANCE

- Galerie Pels-Leusden, Berlin (catalog 1986, illu. on p. 75).
- Private collection.

- The work in the artist's unmistakable style was shown at documenta II the year it was created
- Largest work by Richard Oelze ever to be offered on the international auction market (source: artprice.com)
- One of the most important German painters of Surrealism
- In the 1930s the former Bauhaus student turned to Surrealism
- Works by Richard Oelze are in possession of, among others, the Museum of Modern Art, New York, the Städel Museum, Frankfurt a. M., and the Israel Museum, Jerusalem

EXHIBITION

- Deutscher Künstlerbund, Berlin 1964, cat. no. 129, illu. on p. 143.
- documenta III, Kassel, 1964, vol. 1, p. 376 with illu. (with a fragmentarily preserved label on the reverse).
- Kestner Gesellschaft, Hanover, 1964, cat. no. 111.
- Richard Oelze, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, May 11 - June 20, 1965, cat. no. 111.
- 50 Jahre Bauhaus, Württembergischer Kunstverein Stuttgart, 1968, cat. no. 225, illu. on p. 289 (with a label on the reverse).

LITERATURE

- Jahrbuch des Wallraf-Richartz-Museum, no. 31, 1969, p. 300.

499

ANTHONY CARO

1924 New Malden/London - 2013 London

Table Piece CCCXXXVIII. 1976/77.

Sculpture, iron. Steel and steel sheet, with rust and varnish.

Blume 347. Ca. 61 x 30,5 x 40 cm (24 x 12 x 15,7 in).

[AM]

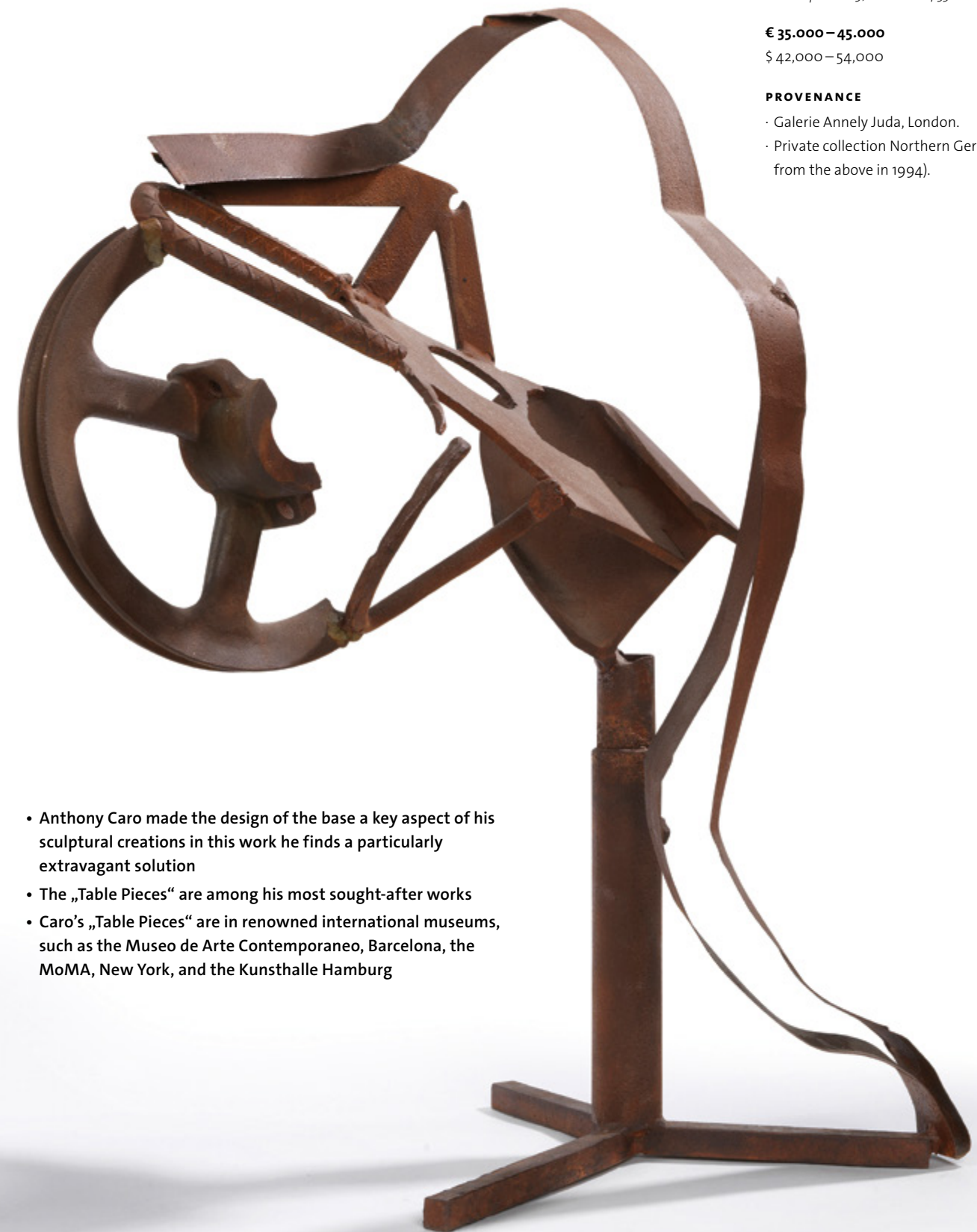
Called up: June 19, 2021 – ca. 14.55 h ± 20 min.

€ 35.000 – 45.000

\$ 42,000 – 54,000

PROVENANCE

- Galerie Annelly Juda, London.
- Private collection Northern Germany (acquired from the above in 1994).



- Anthony Caro made the design of the base a key aspect of his sculptural creations in this work he finds a particularly extravagant solution
- The „Table Pieces“ are among his most sought-after works
- Caro's „Table Pieces“ are in renowned international museums, such as the Museo de Arte Contemporaneo, Barcelona, the MoMA, New York, and the Kunsthalle Hamburg



500

WALTER STÖHRER

1937 Stuttgart - 2000 Scholderup

Figur Nr. 1. Around 1964.

Mixed media on canvas.

Forstbauer/Merkert/Kunisch/Behrens 1964.29. Titled „Figur No. 1“ on the reverse. 160 x 110 cm (62.9 x 43.3 in). [CH]

Called up: June 19, 2021 – ca. 14.56 h ± 20 min.

€ 15.000 – 20.000

\$ 18,000 – 24,000

PROVENANCE

· Private collection Southern Germany (acquired from the artist in 1980).

- Privately-owned for more than 40 years
- Offered on the international auction market for the first time (source: artprice.com)
- In the works made as of 1963 Stöhrer addresses motion and the process of creation
- The delicate ameba figuration spreads out over the entire canvas in these works
- Similar works from the same year are in possession of, among others, the Folkwang Museums, Essen, and the Städel Museums, Frankfurt/Main

- The „Motivo Dalmate“ pictures are among his most sought-after works
- Another work from this series is in possession of the MoMA, New York
- In 1955, 1959 and 1977 participation in documenta I, II and VI

501

ZORAN MUSIC

1909 Bukovica - 2005 Venice

Motivo Dalmata. 1950.

Oil on canvas.

Signed and dated in bottom center. Once more signed on the reverse. 23 x 28 cm (9 x 11 in). With another overpainted picture on the reverse. [AM]

Called up: June 19, 2021 – ca. 15.02 h ± 20 min.

€ 15.000 – 20.000^N

\$ 18,000 – 24,000

PROVENANCE

· Private collection Southern Germany.



502

SERGE POLIAKOFF

1900 Moscow - 1969 Paris

Ohne Titel. Around 1960.

Gouache.

Signed in lower right. On grayish wove paper. 65 x 50 cm (25.5 x 19.6 in), the full sheet. [SM]

Called up: June 19, 2021 – ca. 14.58 h ± 20 min.

€ 25.000 – 35.000

\$ 30,000 – 42,000

PROVENANCE

· Private collection North Rhine-Westphalia.

- Poliakoff developed a very individual kind of abstract painting that is characterized by juxtaposed color fields
- Particularly balanced composition in clearly accentuated colors



503

JULIUS BISSIER

1893 Freiburg i. Br. - 1965 Ascona

H. 23 Mai 65. 1965.

Egg and oil tempera on canvas.

Signed, dated and titled in upper right. 23,8 x 32,8 cm (9.3 x 12.9 in). [CH]

The work is registered at the Archivio Bissier, Ascona, with the archive reference „H.23.Mai 65/Bildt.S.166/Ekta564“. We are grateful for the kind expert advice.

Called up: June 19, 2021 – ca. 15.00 h ± 20 min.

€ 12.000 – 15.000

\$ 14,400 – 18,000

PROVENANCE

- Galerie Claude Bernard, Paris.
- Galerie Alice Pauli, Lausanne.
- Galleria Tega, Milan.
- Private collection Milan.





504

FRITZ WINTER

1905 Altenbögge - 1976 Herrsching am Ammersee

Mit Gelb. 1966.

Oil on canvas.
Not in Lohberg. Lower right signed and dated.
Signed, dated and titled on the reverse. 70 x 60 cm
(27.5 x 23.6 in). [JS]

Called up: June 19, 2021 – ca. 15.03 h ± 20 min.

€ 25.000 – 35.000
\$ 30,000 – 42,000

- Composition in strong colors from the series of rectangular and row pictures (1961-1966)
- Part of a southern German private collection for almost 40 years
- Winter's rectangular and row pictures show a stylistic similarity to the compositions of Serge Poliakoff
- With his participation in documenta I (1955), Winter was considered one of the leading representatives of German Informalism and post-war abstraction
- In 2015 the Pinakothek der Moderne, Munich, dedicated an exhibition to the emancipation and dynamization of color in Fritz Winter's works from the 1960s

PROVENANCE

- Private collection (until 1983, Ketterer Kunst November 29, 1983).
- Private collection Southern Germany (since 1983).

LITERATURE

- Galerie Wolfgang Ketterer, Munich, 75th auction, 20. Jahrhundert, November 29, 1983, lot 1440 (with black-and-white illu.).

505

CÉSAR

1921 Marseille - 1998 Paris

Inclusion. 1968.

Mixed media. Glas und Polyurethan, in Aluminiumsockel montiert.
129,5 x 69,5 x 14 cm (50,9 x 27,3 x 5,5 in).
Gesamt: 176 x 106 x 50 cm (69,3 x 41,7 x 19,7 in). [KT]

Called up: June 19, 2021 – ca. 15.21 h ± 20 min.

€ 30.000 – 40.000
\$ 36,000 – 48,000

PROVENANCE

- Claude Govaerts, Paris (the artist's assistant from 1970 to 1992).
- Private collection North Rhine-Westphalia.

LITERATURE

- Drouot-Richelieu, Paris, Tableaux modernes, contemporains et sculptures, auction on December 14, 2009, lot 89 (with illu.).

- As of 1958 the internationally renowned sculptor developed an individual approach to space with his compressions, expansions and inclusions
- The combination of conceptuality and fascinating materiality is what makes his sculptures so special
- César has been a member of the important avant-garde group „Nouveaux Réalistes“ since 1961, which also includes Yves Klein, Arman, Jean Tinguely and Niki de Saint Phalle
- With his progressive sculptures he took part in documenta II in 1959, as well as in 1964 and in 1968
- His sculptures are part of many international collections, among them the Musée national d'art moderne, Paris, the Tate Gallery, London, and the Museum of Modern Art, New York



506

FRITZ WINTER

1905 Altenböge - 1976 Herrsching am Ammersee

Nach dem Tage. 1950.

Oil on cardboard.

Lohberg 1001. With barely legible scratched signature and date in lower left.

50,5 x 70,5 cm (19.8 x 27.7 in). [SM]

Called up: June 19, 2021 – ca. 15.07 h ± 20 min.

€ 12.000 – 15.000

\$ 14,400 – 18,000

PROVENANCE

- Galerie Marbach, Bern (verso with the label).
- Art trader F.W.Nickel - Alex Zadow, Nuremberg. (verso with the label)
- Private collection Southern Germany (since 1978, acquired directly from aforementioned).

LITERATURE

- Fritz Winter, Werke aus den Jahren 1949 bis 1956, cat. Marbach no. 147-581, Bern 1968, cat. no. 168 (verso with the label).



- Family-owned for almost 45 years
- For the first time on the international auction market
- Fritz Winter is among the most important German representatives of Post War Art

- Balanced large-size composition from the artist's early informal period of creation.
- The art dealer Henry Kleemann showed several Winter solo exhibitions at his New Yorker gallery as of 1954 and was largely responsible for the artist's early popularity in the U.S.A.
- After his participation in documenta I (1955) Winter became one of the leading representatives of German Informalism and post war abstraction
- In the 1950s Winter showed works in several exhibitions at the Museum of Modern Art, New York



507

FRITZ WINTER

1905 Altenböge - 1976 Herrsching am Ammersee

Begrenzung durch grau und weiß. 1954.

Oil on board, originally laminated on canvas.

Not in Lohberg. Signed and dated in lower right.

Verso with hand-written title.

74,5 x 100 cm (29.3 x 39.3 in). [JS]

Called up: June 19, 2021 – ca. 15.09 h ± 20 min.

€ 12.000 – 15.000

\$ 14,400 – 18,000

PROVENANCE

- Kleemann Gallery, New York (with the label on the stretcher).
- Private collection Baden-Württemberg.

508

ALFRED MANESSIER

1911 Saint-Ouen - 1993 Paris

Sentier en hiver. 1949.

Oil on canvas.

Signed and dated in lower right. 46 x 27 cm (18.1 x 10.6 in).

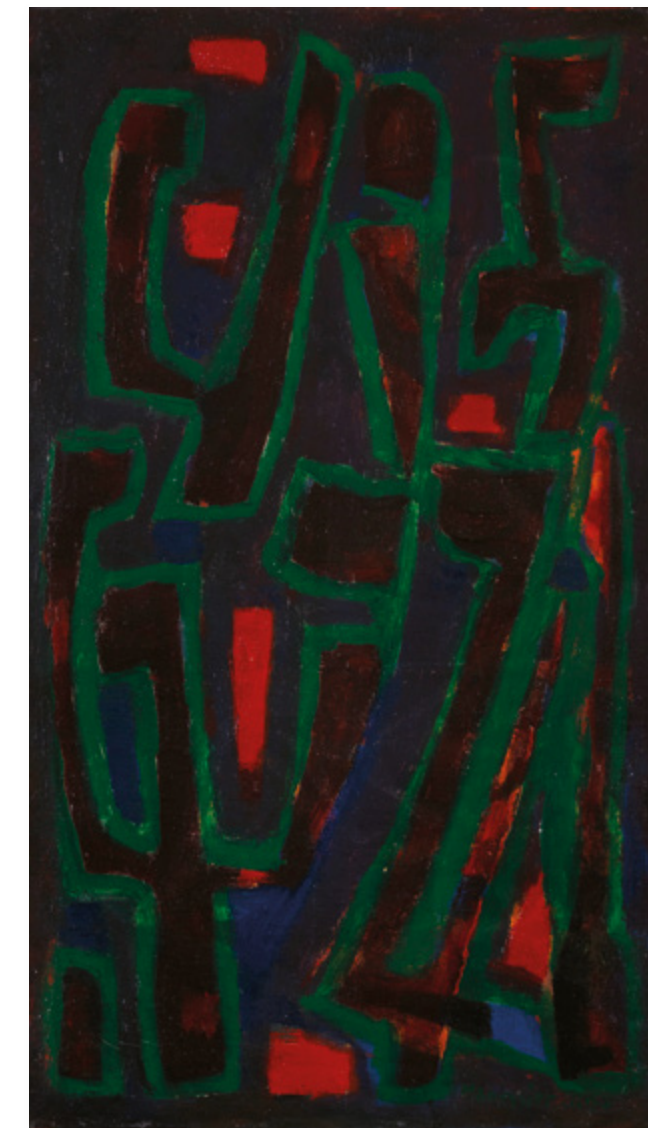
Called up: June 19, 2021 – ca. 15.10 h ± 20 min.

€ 10.000 – 15.000

\$ 12,000 – 18,000

PROVENANCE

- Private collection North Rhine-Westphalia.



509

EMIL SCHUMACHER

1912 Hagen - 1999 San José/Ibiza

G-14/1960. 1959/60.

Mixed media on board.

Lower left signed and dated. 59 x 38,2 cm (23.2 x 15 in). Frame: 60 x 75 cm (23.6 x 29.5 in).

The work is registered at the Emil Schumacher Foundation with the number 0/5.207.

[AM]

Called up: June 19, 2021 – ca. 15.12 h ± 20 min.

€ 10.000 – 15.000

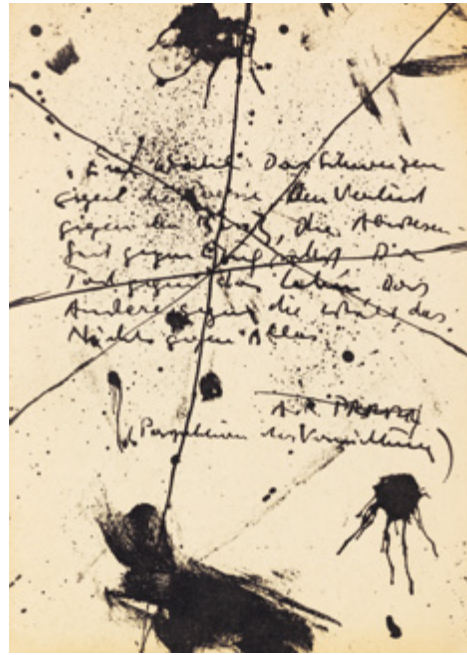
\$ 12,000 – 18,000

PROVENANCE

- Collection Rolly and Garziella Marchi, Milan.

- Striking work by the German protagonist of Informalism
- Fascinating material aesthetics in combination with both spontaneously yet selectively rendered colors
- In 1959 and 1964 participation in documenta II and III





510

ARNULF RAINER

1929 Baden near Vienna - lives and works in Vienna

Perspektiven der Vernichtung (Joint work with Wolfgang Kudrnofsky). 1951.

12 Black and white photographs with two endpapers with lithographs. Signed in printing block on one of the endpapers by Arnulf Rainer and Wolfgang Kudrnofsky. This sheet is also signed by both artists on the reverse, as well as dated „Wien, Juni 1951“ and numbered by Rainer. Proofs numbered in chronological order by Arnulf Rainer on the reverse (partly barely legible and incoherent). From an edition of 180 planned copies of which only a few were actually realized. Each 18 x 13 cm (7 x 5.1 in), the full sheet.

In the original wrapper designed by Arnulf Rainer. In collaboration with the photographer Wolfgang Kudrnofsky the artist made material pictures bilder that were destroyed after the shooting. With the portfolio of blueprints and surrealist drawings resulting from this project, Rainer and the artist Maria Lassnig (1919-2014) went to Paris to study the artworks of the surrealists. Later this portfolio was used for the edition offered here. [CH]

Called up: June 19, 2021 – ca. 15.14 h ± 20 min.

€ 10.000 – 15.000
\$ 12,000 – 18,000

PROVENANCE

- Private collection Southern Germany (obtained from the artist)
- Private collection Munich.

LITERATURE

- Christa Armann, Arnulf Rainer. Das Frühwerk, diploma thesis, Vienna University, 2010, p. 25.



- Photo work from the early creative period of the important member of the Austrian post-war avant-garde
- Wrapper designed by Arnulf Rainer
- The material pictures were made of pigment paste, tar, grass and wood wool. After they had been photographed, Arnulf Rainer and Wolfgang Kudrnofsky destroyed them, so that only the black-and-white photographs have been preserved



511

FRITZ WINTER

1905 Altenbögg - 1976 Herrsching am Ammersee

Letztes Rot. 1955.

Oil on board, laminated on canvas. Lohberg 1926. Lower right signed and dated. Dated, titled and inscribed with the artist's name on the reverse. 75,2 x 100,5 cm (29.6 x 39.5 in). [AM]

Called up: June 19, 2021 – ca. 15.16 h ± 20 min.

€ 18.000 – 24.000
\$ 21,600 – 28,800

PROVENANCE

- Collection Walter Brendel, Prien.
- Private collection North Rhine-Westphalia (since 1980).

- For the first time on the international auction market (source: www.artprice.com).
- Fritz Winter is one of the leading representatives of German Informalism and post-war abstraction
- Winter has been exhibiting in the USA since the 1950s, where he showed works in two exhibitions at the Museum of Modern Art, New York

512

HORST ANTES

1936 Heppenheim - lives and works in Sicillino and Wolfartsweier

Figur mit Tableta, Auge und Sperma.
1979/80.

Sculpture . Steel with natural corrosion patina.
Not in Lutze any longer. Signed and numbered on
base plate. From an edition of 6 copies.
Ca. 24 x 30 x 26 cm (9.4 x 11.8 x 10.2 in).

Called up: June 19, 2021 – ca. 15.17 h ± 20 min.

€ 8.000–12.000

\$ 9,600–14,400

PROVENANCE

· Private collection Baden-Württemberg
(since 1997, Hauswedell & Nolte, Hamburg,
December 5, 1997, lot 3).

LITERATURE

· Hauswedell & Nolte, Hamburg, auction 330,
December 5, 1997, lot 3.



- Very rare on the international art market
- Horst Antes' works are in many renowned international collections like the Nationalgalerie, Berlin, and the Solomon R. Guggenheim Museum, New York
- In 1964, 1968 and 1977 the artist participated in documenta III, IV and VI



- From the era of the ‚Mühlheimer Freiheit‘
- Walter Dahn's works emanate a strong sense of poetry
- Walter Dahn was Joseph Beuys' youngest student

513

WALTER DAHN

1954 Krefeld - lives and works in Cologne

Russischer Frühling I-IV. 1980.

Acrylic on canvas, 4 parts.

Each signed and dated on the folded canvas.

Each 100 x 100 cm (39.3 x 39.3 in).

All 4 with figurative studies in acrylic and chinks on the reverse. [EH]

Called up: June 19, 2021 – ca. 15.19 h ± 20 min.

€ 15.000–20.000 R

\$ 18,000–24,000

EXHIBITION

· Galerie Paul Maenz, Cologne

Please find additional images, videos and daily updates at www.kettererkunst.de

514

ERNST HERMANN

1914 Münster - 2000 Munich

Säule mit Kugel. 1969.

Metal, cadmium-plated.

Herzer 147 (II/69). One of presumbaly 4 copies. Height: 85,5 cm (33.6 in). [SM]

Called up: June 19, 2021 – ca. 15.05 h ± 20 min.

€ 15.000–20.000

\$ 18,000–24,000

PROVENANCE

· Private collection (acquired from the artist).

- Characteristic minimalist sculpture by the renowned German post-war artist
- From the important creative period of the 1960s
- His key pictorial elements geometric and stereometric forms



- From the series „Paranoia“.
- Self-portrait with rich details.
- Document of Horst Janssen's exceptional graphic gift.

515

HORST JANSSEN

1929 Hamburg - 1995 Hamburg

Selbstbildnis von vorn. 1982.

Pencil - and colored pencil drawing, with watercolors and pastels.
Signed, dated and inscribed in lower right. On wove paper
(reverse of a book page). 35 x 23,5 cm (13.7 x 9.2 in), the full sheet. [SM]

Called up: June 19, 2021 – ca. 15.23 h ± 20 min.

€ 10.000–15.000

\$ 12,000–18,000

PROVENANCE

· Galerie Michael Neumann, Kiel (with a label on the frame).
· Private collection North Rhine-Westphalia.

MARKUS LÜPERTZ

1941 Liberec/Böhmen - lives and works in Berlin, Düsseldorf and Karlsruhe

Komposition. 1984.

Oil on canvas.

Upper left monogrammed. Verso of the canvas signed, titled and dated „1984 N.Y.“ and with the crossed-out title „Stilleben“. 100 x 80,5 cm (39.3 x 31.6 in).

Called up: June 19, 2021 – ca. 15.26 h ± 20 min.

€ 40.000 – 60.000

\$ 48.000 – 72.000

PROVENANCE

- Galerie Michael Werner, Cologne (with a label on verso of the stretcher).
- Galerie Neher, Essen.
- Private collection Rhineland-Palatinate.

EXHIBITION

- Blickpunkte: Deutsche Kunst im 20. Jahrhundert nach 1950, vol. 2, Galerie Neher, 1987, p. 60/61 (with color illu.).

- Markus Lüpertz is one of the key figures in German post-war art
- Made in New York in 1984
- Privately-owned since 1987
- In 2017 the Hirshhorn Museum, Washington (DC) showed „Markus Lüpertz: Threads of History“, the artist's first grand retrospective exhibition in the USA



517

HELMUT MIDDENDORF

1953 Dinklage - lives and works in Berlin and Athens

Woman in Pink Light. 1981.

Acrylic on canvas.

Signed, dated and titled on the reverse. 221 x 180 cm (87 x 70.8 in). [CH]

Called up: June 19, 2021 – ca. 15:28 h ± 20 min.

€ 15.000 – 20.000

\$ 18,000 – 24,000

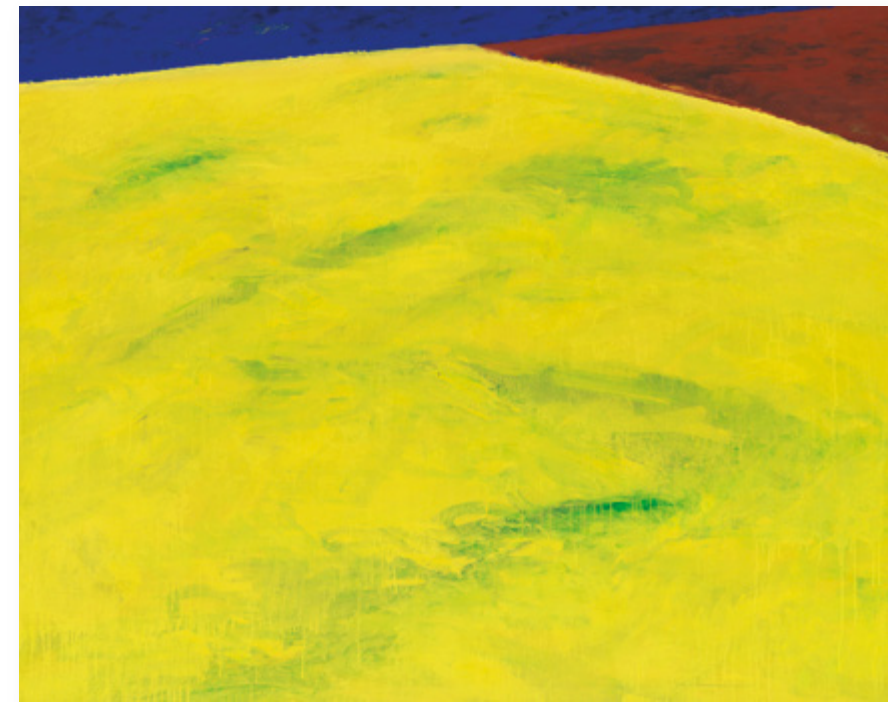
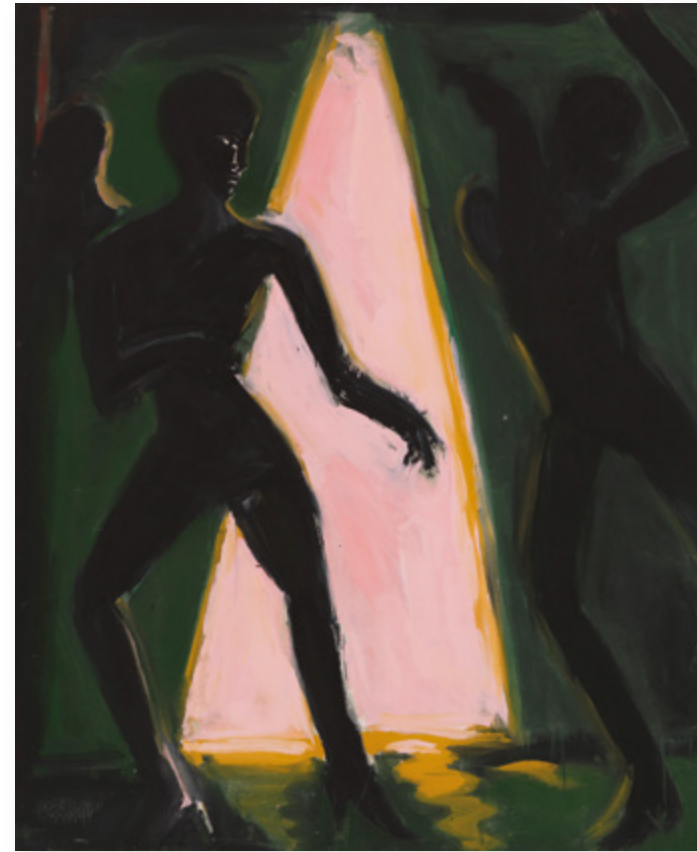
PROVENANCE

- Albert Baronian Gallery, Brussels (with a gallery label on the reverse).
- Private collection Southern Germany.

EXHIBITION

- Helmut Middendorf, Groninger Museum, Groningen, January and February 1983;
- Kunstverein der Rheinlande und Westfalen / Kunsthalle Düsseldorf, March and April 1983, cat. no. 45 (with illu.).

- Around 1980 Middendorf addressed the energy of the iconic Berlin music scene in several works.
- „Electric Night“, another work from this creative phase, is in the Städel Museum in Frankfurt / Main.
- With its larger than life dancers and the strong and clear colors, our large-format work emanates a nightlife vibe.



- Large-size, particularly early work by the artist
- Along with Salomé, Helmut Middendorf, Rainer Fetting and others, Bernd Zimmer was one of the founding members of the Galerie am Moritzplatz in Berlin in 1977
- In 2015 he was one of the „Young Wild Artistst“ in the grand exhibition „Die 80er“ at the Städel Museum in Frankfurt

518

BERND ZIMMER

1948 Planegg near Munich - lives and works in Polling

Felder: Raps. 1979/80.

Acrylic on canvas.

Koos 114. Verso of the canvas signed, dated and titled.

160 x 201 cm (62.9 x 79.1 in). [CH]

Called up: June 19, 2021 – ca. 15:30 h ± 20 min.

€ 10.000 – 15.000

\$ 12,000 – 18,000

PROVENANCE

- Private collection Southern Germany.



519

RAINER FETTING

1949 Wilhelmshaven - lives and works in Berlin

Mann und Axt - Frau I. 1980.

Oil on canvas.

Signed, dated and titled on the reverse.

221 x 200 cm (87 x 78.7 in).

This work's authenticity has kindly been confirmed by the artist. We are grateful for the kind support in cataloging this lot.

Called up: June 19, 2021 – ca. 15:31 h ± 20 min.

€ 30.000 – 40.000 *

\$ 36,000 – 48,000

- Privately-owned for more than 30 years
- Large early work with an appealing narration
- Paintings from the early 1980s are among the artist's most sought-after work.
- Other works by Rainer Fetting from the 1980s are at, among others, the Tate Gallery, London, the Städel Museum, Frankfurt am Main, the Pinakothek der Moderne (Bavarian State Painting Collection), Munich

PROVENANCE

- Private collection UK/France.
- Private collection UK (acquired from above in 1988, Christie's, London, June 30, 1988, lot 643).

LITERATURE

- Christie's, London, Contemporary Art, June 30, 1988, lot 643 (with color illu. on p. 139, stretcher inscribed and with labels).
- Rainer Fetting and Jan Hoet, Fetting, Cologne 2009, p. 152 (with full-page illu.).

520

ERNST FUCHS

1930 Vienna - 2015 Vienna

BlArundenstillleben. 1980s.

Oil on canvas, firmly laid on board.

Signed in bottom center. 84,5 x 54 cm (33.2 x 21.2 in).

Called up: June 19, 2021 – ca. 15.33 h ± 20 min.

€ 15.000 – 20.000

\$ 18,000 – 24,000

PROVENANCE

· Private collection North Rhine-Westphalia.

- Captivating floral abundance in opulent colors
- Ernst Fuchs is the father of the Vienna School of Phantastic Realism
- The imaginative dynamic of his creative power fully unfolds in his flower still lifes
- The Ernst Fuchs-Museum opened in Vienna in 1988



521

FRITZ KÖTHE

1916 Berlin - 2005 Berlin

Miss December (Lotus 24). 1967.

Oil on canvas.

Ohff S. 229. Monogrammed and dated in lower left. Signed, dated and titled on the reverse. 110 x 80 cm (43.3 x 31.4 in). [SM]

Called up: June 19, 2021 – ca. 15.35 h ± 20 min.

€ 18.000 – 24.000

\$ 21,600 – 28,800

PROVENANCE

- Corcoran Gallery of Art, Washington D.C.
- Gallery Komei, Washington, D.C. (verso with the label)
- H. Marc Moyens Collection, Washington D.C.
- Private collection Northern Germany.

522

EDUARDO PAOLOZZI

1924 Edinburgh - 2005 London

Newton. 1990.

Bronze with brown patina.

Signed and dated in front right on the plinth. Numbered and dedicated „For Rudi“ on the other side. Presumably one of 6 copies. 43 x 53 x 35,5 cm (16.9 x 20.8 x 13.9 in).

Called up: June 19, 2021 – ca. 15.37 h ± 20 min.

€ 40.000 – 60.000

\$ 48,000 – 72,000

PROVENANCE

- Private collection Southern Germany (from the possession of an art professor at the Akademie der Bildenden Künste, Munich. Acquired from the artist in 1996).

- The important British sculptor took part in both documenta and Venice Biennial exhibitions several times between 1959-77



523

ADOLF LUTHER

1912 Krefeld - 1990 Krefeld

Optogon. 1967.

68 round, concave mirrors on a panel.

In Object box.

Signed on the reverse of the object box.

Unique object.

Object box: 85 x 132,5 x 10 cm (33.4 x 52.1 x 3.9 in).

Called up: June 19, 2021 – ca. 15,38 h ± 20 min.

€ 10.000 – 15.000

\$ 12,000 – 18,000



- Impressive work by the „ZERO“ protagonist
- Round shapes in superposed structure
- Energetic interplay of light and space

525

HANNE DARBOVEN

1941 Munich - 2009 Hamburg-Harburg

Für Sol LeWitt. 1990.

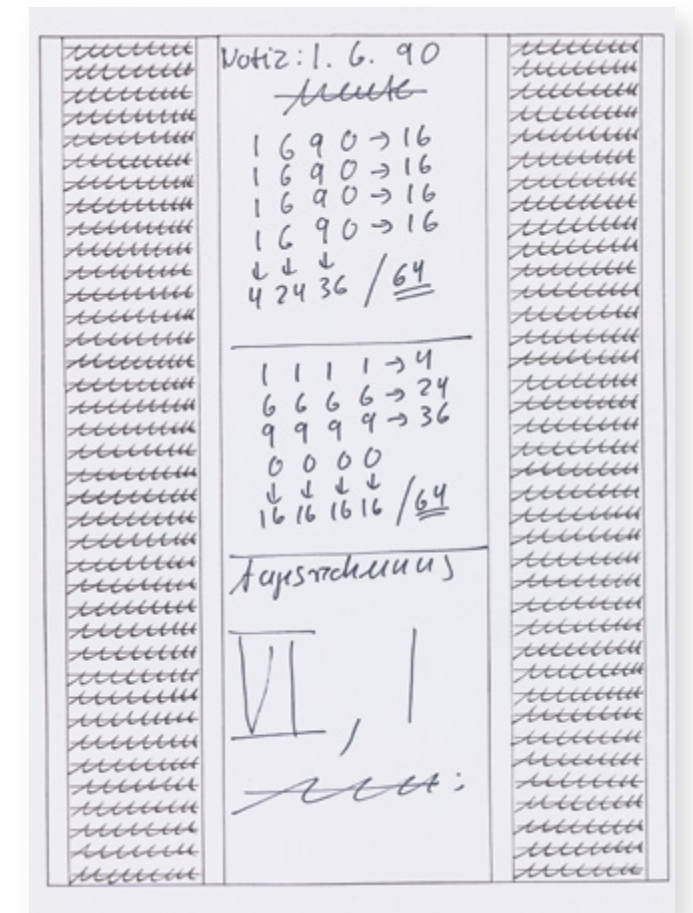
One color photograph and 17 sheet Mixed media, ink-pencil and offset print.

Offsets with autographed daily calculations, each dated, one sheet monogrammed. On Kodak photo paper and on smooth paper. 29,5 x 21 cm (11.6 x 8.2 in), each size of sheet. Total dimensions: 88,5 x 126 cm (34.8 x 49.6 in). [EH]

Called up: June 19, 2021 – ca. 15,42 h ± 20 min.

€ 10.000 – 15.000

\$ 12,000 – 18,000



- Hanne Darboven and Sol LeWitt are among the most important representatives of Concept Art
- Hanne Darboven was a good friend of Sol LeWitt
- In 1972, 1977, 1982 and in 2002 Hanne Darboven participated in the Kassel documenta, in 1982 she represented Germany at the Venice Biennial



524

KUNO GONSCHIOR

1935 Wanne-Eickel - 2010 Bochum

Ohne Titel. 1988.

Oil on canvas.

Signed, dated and inscribed on the reverse.

60,5 x 50 cm (23.8 x 19.6 in). [SM]

Aufrufzeit: 19.06.2021 – ca. 15,37 h ± 20 Min

€ 10.000 – 15.000

\$ 12,000 – 18,000



526

HANNE DARBOVEN

1941 Munich - 2009 Hamburg-Harburg

01-27. Februar 2001 (Hommage a Picasso). 2001.

Felt-tip pen drawing on glassine in painted wooden frame.

Each: 29,5 x 21 cm (11.6 x 8.2 in). Frame dimensions: 195 x 142 cm (76.7 x 55.9 in).

For this work Hanne Darboven used the same frame as for the exhibition „Hommage à Picasso“ at Deichtorhallen, Hamburg 1999, and Guggenheim, Berlin 2006.

Called up: June 19, 2021 – ca. 15,44 h ± 20 min.

€ 14.000 – 18.000

\$ 16,800 – 21,600

PROVENANCE

• Private collection Northern Germany (obtained from the artist).

- In the original artist's frame.
- Through letters and numbers Darboven conceives a universal language to visualize time lapses.
- Hanne Darboven's homage to the great Picasso
- Hanne Darboven participated in documenta V, VI, VII and XI

527

ANDY WARHOL

1928 Pittsburgh - 1987 New York

Brooklyn Bridge. 1983.

Silkscreen in colors.
Feldmann/Schellmann/Defendi II. 290. Signed, numbered and inscribed. With the copyright stamp on the reverse. From an edition of 20 artist proofs aside from the edition of 200. On Lenox museum board. 100 x 100 cm (39.3 x 39.3 in), the full sheet.

Printed by Rupert Jasen Smith, New York (with the blindstamp).
Published by Brooklyn Bridge Centennial Commission, New York. [SM]

Called up: June 19, 2021 – ca. 15.45 h ± 20 min.

€ 15.000 – 20.000

\$ 18,000 – 24,000

- Made on occasion of the 100th birthday of Brooklyn Bridge
- A New York landmark in gaudy Pop-Art colors
- Andy Warhol is the icon of popular culture



529

ANDY WARHOL

1928 Pittsburgh - 1987 New York

Vesuvius. 1985.

Acrylic.
Verso with the estate stamp and with the stamp of the Andy Warhol Foundation for the Visual Arts and the hand-written number "66.006". Verso also with the hand-written inscription „VF“. On HMP wove paper (with watermark). 58,5 x 80,5 cm (23 x 31.6 in), the full sheet. [EH]

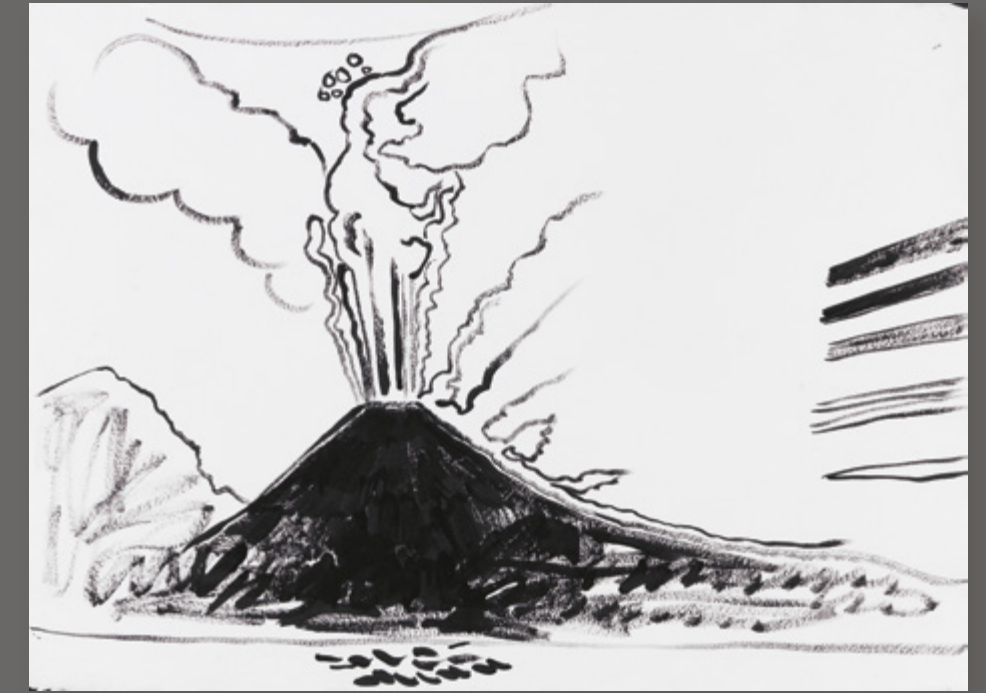
Called up: June 19, 2021 – ca. 15.49 h ± 20 min.

€ 28.000 – 34.000

\$ 33,600 – 40,800

EXHIBITION

• Andy Warhol: Sunset Vesuvius.; drawings [1985].
Sabine Knust Munich November 20, 2003 -
January 31, 2004., cat. no.10 (with illu.).



- Landscapes are rare motifs in Andy Warhol's œuvre
- Andy Warhol's interpretation of the classic motif of the Gulf of Naples
- In 1985 Galleria Lucio Amelio, Naples, showed the exhibition „Vesuvius by Warhol“



- The close connection of art, film and popular culture is a key element of Warhol's creation
- Warhol's striking creations are icons of American Pop-Art
- Martha Graham was a pioneer of Modern Dance in the USA

528

ANDY WARHOL

1928 Pittsburgh - 1987 New York

Satyric Festival Song (from Martha Graham Portfolio). 1986.

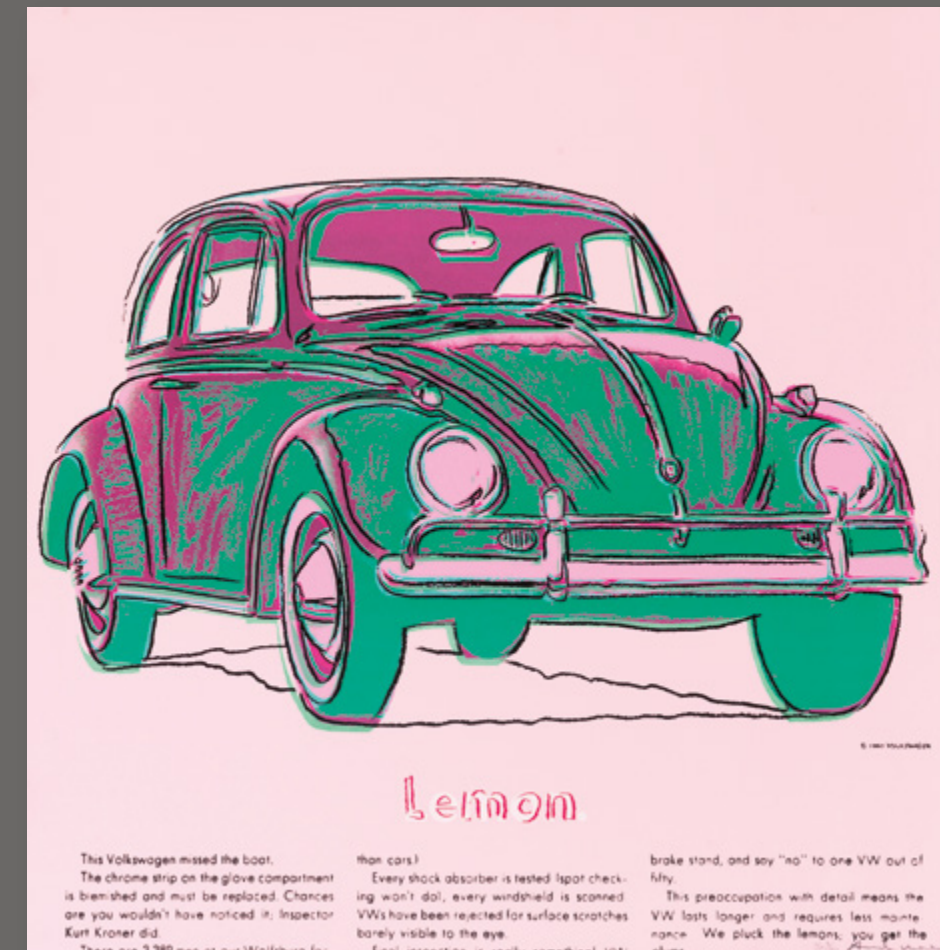
Silkscreen in colors.
Schellmann II.387. Verso signed and dated as well as with the copyright stamp. From an edition of 100 copies. On thin board. 91 x 91 cm (35.8 x 35.8 in).

From the portfolio Martha Graham. Printed by Rupert Jasen Smith, New York (with blindstamp) and published by Martha Graham Center of Contemporary Dance, Inc., New York. [EH]

Called up: June 19, 2021 – ca. 15.47 h ± 20 min.

€ 18.000 – 24.000

\$ 21,600 – 28,800



- Rare color variant
- Offered on the international auction market for the first time
- The ADS portfolio shows icons of American consumerism, among them Chanel No. 5 and the Apple logo

530

ANDY WARHOL

1928 Pittsburgh - 1987 New York

Volkswagen. 1985.

Silkscreen in colors.
Feldman/Schellmann/Defendi II. 358. Signed, numbered and inscribed. One of 30 trial proofs. On Lenox museum board. 96,7 x 96,7 cm (38 x 38 in), the full sheet.

From the portfolio ADS. Printed by Rupert Jasen Smith, New York (with the blindstamp). Published by Ronald Feldman Fine Arts, Inc., New York. [SM]

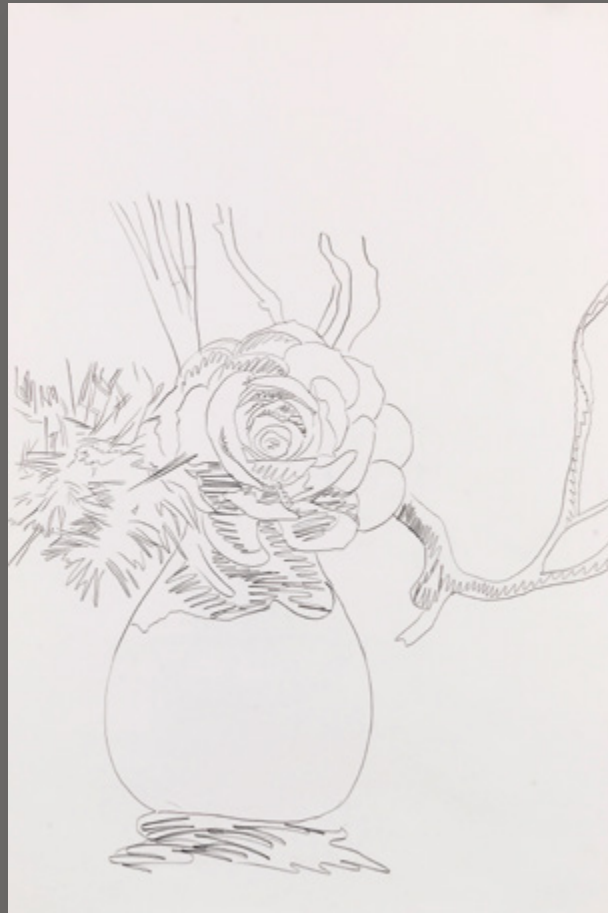
Called up: June 19, 2021 – ca. 15.51 h ± 20 min.

€ 25.000 – 30.000

\$ 30,000 – 36,000

PROVENANCE

• Private Collection Northern Germany.



531

ANDY WARHOL

1928 Pittsburgh - 1987 New York

Flowers (Black and White). 1974.

Graphite drawing.

On wove paper. 102 x 68,2 cm (40.1 x 26.8 in), size of sheet.

Called up: June 19, 2021 – ca. 15.52 h ± 20 min.

€ 18.000 – 24.000

\$ 21,600 – 28,800

PROVENANCE

- Galerie Sabine Knust, Munich.
- Private collection Southern Germany (acquired from aforementioned in 1999).

EXHIBITION

- Andy Warhol: Flower Drawings 1974, Galerie Sabine Knust, Munich April 15 - June 30, 1999, p. 10 (with illu.).

LITERATURE

- Sabine Knust (editor), Andy Warhol. Flower Drawings, Munich 1999.

- The fascination of the line
- On the art market for the first time in 30 years
- Made the same year as the famous portfolio „Flowers (black and white)

- A copy of this silkscreen is part of the collection of the Museum of Modern Art, New York
- Andy Warhol, master pop artist of the 20th century, is one of the first artists in modern times to legitimize the screenprint as a fine art technique.

532

ANDY WARHOL

1928 Pittsburgh - 1987 New York

After the Party. 1979.

Silkscreen in colors.

Feldman/Schellmann/Defendi II.183. Signed and numbered. From an edition of 1000 copies. On Arches wove paper. 54,5 x 77,3 cm (21.4 x 30.4 in), the full sheet.

Printed by Rupert Jasen Smith, New York (with the blindstamp). Published by Grosset and Dunlap, Inc., New York. [SM]

Called up: June 19, 2021 – ca. 15.54 h ± 20 min.

€ 12.000 – 18.000

\$ 14,400 – 21,600

PROVENANCE

- Private collection Southern Germany.



533

ANDY WARHOL

1928 Pittsburgh - 1987 New York

Northwest Coast Mask. 1986.

Silkscreen in colors.

Feldman/Schellmann II.380. Signed and numbered. From an edition of 250 copies. On firm board. 91,5 x 91 cm (36 x 35.8 in), the full sheet. Sheet 8 from the portfolio „Cowboys and Indians“. Printed by Rupert Jasen Smith, New York (with the blindstamp) and published by Gaultney, Lineman Art Inc., New York (verso with the stamp and inscription). [EH]

Called up: June 19, 2021 – ca. 15.59 h ± 20 min.

€ 12.000 – 15.000

\$ 14,400 – 18,000

PROVENANCE

- Private Collection Northern Germany.

- Very few of Warhol's silkscreens show motifs of the First Nations
- A year before his death Andy Warhol showed motifs of American Natives in the two portfolios „Cowboys and Indians“ (Feldman/Schellmann 373-376, 377-386)
- Andy Warhol also made Northwest Coast Mask as a painting
- Warhol's striking creations are icons of American pop art



- Unique object
- In his later years Warhol became a passionate photographer and always had a camera on him
- Photography became an integral part of his creation.
- Over the course of his life he portrayed friends and celebrities, but especially himself
- His photographs are in many collections, among them the Guggenheim Museum, New York, the National Portrait Gallery, London, and the Los Angeles County Museum of Art (LACMA), Los Angeles



534

ANDY WARHOL

1928 Pittsburgh - 1987 New York

Self-Portrait. Presumably 1960s.

Polaroid- Color photograph.

With the stamp „Estate of Andy Warhol Stamp of Authenticity“ on the reverse.

Unique object. On firm Polaroid photo paper. 7,9 x 7,7 cm (3.1 x 3 in).

Sheet: 10,8 x 8,8 cm (4.2 x 3.4 in). [CH]

Called up: June 19, 2021 – ca. 16.01 h ± 20 min.

€ 12.000 – 15.000

\$ 14,400 – 18,000



535

ANDY WARHOL

1928 Pittsburgh - 1987 New York

Jane Fonda. 1982.

Silkscreen in colors.

Feldmann/Schellmann/Defendi II. 268. Signed, numbered „18/35“ and inscribed „TP“. With the copyright stamp on the reverse. One of presumably 25 trial proofs. On Lenox museum board. 100,5 x 80 cm (39.5 x 31.4 in), the full sheet. Printed by Rupert Jasen Smith, New York (with the blindstamp). [SM]

Called up: June 19, 2021 – ca. 15,56 h ± 20 min.

€ 25.000 – 35.000
\$ 30.000 – 42.000

PROVENANCE

· Private collection Southern Germany.

- Rare color variant
- Jane Fonda is an icon of American pop culture
- The picture is reminiscent of Warhol's early portraits of Liz Taylor and Marilyn Monroe



536

ANDY WARHOL

1928 Pittsburgh - 1987 New York

Isabelle Adjani. 1986.

Color silkscreen over collage on wove paper.

Verso with the stamp of the Andy Warhol Estate and the Andy Warhol Foundation for the Visual Arts as well as with the hand-written archive number. Unique object. 61 x 45,5 cm (24 x 17.9 in), the full sheet. [SM]

Called up: June 19, 2021 – ca. 15,58 h ± 20 min.

€ 25.000 – 35.000^R
\$ 30.000 – 42.000

PROVENANCE

· From the artist's estate.
· The Andy Warhol Foundation for the Visual Arts, New York.

- Isabelle Adjani was a film star in the 1980s and regularly on the cover of the magazines Vogue and Elle
- Warhol's portraits of the glamor world were seminal for his international fame as the most important representative of Pop Art
- His enormous oeuvre contains paintings and screen prints that have one thing in common: repetitive, immediately recognizable motifs from pop culture



537

SAM FRANCIS

1923 San Mateo/California - 1994 Santa Monica/California

Untitled (SF74-43A). 1974.

Watercolor and acrylic.

On light wove paper. 45,5 x 30,2 cm (17,9 x 11,8 in), size of sheet. [CH]

The work will be included into the forthcoming catalog raisonné currently compiled by Debra Burchett-Lere. It is registered in the archive of the Samuel L. Francis Foundation with the number SF74-43A.

Called up: June 19, 2021 – ca. 16.03 h ± 20 min.

€ 15,000 – 20,000 ^N

\$ 18,000 – 24,000

- Wonderful material aesthetics realized through the fusion of soft colors and the shiny acrylic paint
- The combination of a thought-out composition and chance makes this a characteristic work
- Sam Francis delivers proof of his mastery in handling material and color

PROVENANCE

- Private collection (gifted from the artist).
- Private collection Rhineland.
- Private collection (acquired from above).

EXHIBITION

- Sam Francis. Works on Paper, Bernard Jacobson Gallery, London, November 11 - December 12, 2009 (with a gallery label on the reverse).



538

SAM FRANCIS

1923 San Mateo/California - 1994 Santa Monica/California

Untitled (SF77-022). 1977.

Acrylic and gouache.

On firm wove paper. 36,8 x 26,4 cm (14,4 x 10,3 in), size of sheet. [CH]

The work will be included into the forthcoming catalog raisonné currently compiled by Debra Burchett-Lere. It is registered in the archive of the Samuel L. Francis Foundation with the number SF77-022.

Called up: June 19, 2021 – ca. 16.05 h ± 20 min.

€ 15,000 – 20,000 ^N

\$ 18,000 – 24,000

PROVENANCE

- Private collection (gifted from the artist).
- Private collection Rhineland.
- Private collection (acquired from above).

- The combination of a thought-out composition and chance makes this a characteristic work
- Sam Francis created a fascinating composition with a strong depth effect with the use of overlays and strong primary colors
- Comparable works from the 1970s are part of the collections of, among others, Tate Gallery, London, the Centre Pompidou, Paris, and the Los Angeles County Museum of Art

CY TWOMBLY

1928 Lexington - 2011 Rome

Natural History Part I, Mushrooms. 1974.

Series of 10 Lithograph in colors with heliotype, photochrome, collages and color chalks drawing.
Bastian 42-51. All monogrammed, numbered and with embossed Roman sheet number and copyright note. From an edition of 98 copies. On wove paper by Rives (without watermark), one on Richard de Bas wove paper (with watermark). Each 76 x 56 cm (29.9 x 22 in), size of sheet.

Printed by Matthieu Studio, Zürich-Dielsdorf (with blindstamp).
Not in original case. Sheet X from another series of the same portfolio. [AM]

Called up: June 19, 2021 – ca. 16.06 h ± 20 min.

€ 40.000 – 60.000
\$ 48.000 – 72.000

PROVENANCE

· Private collection Northern Germany.

- Particularly appealing graphic series of unique character.
- One of Cy Twombly's most important graphic works.
- The artist participated in documenta VI and VII in 1977 and 1982
- Twombly combines photo works with drawings.



540

MARTIN KIPPENBERGER

1953 Dortmund - 1997 Vienna

Ohne Titel (Hotel Römerbad). 1988.

Mixed media. Color chalks and correction fluid.

On 2 sheets of light blue paper of the hotel Römerbad in Badenweiler, overlapping on a sheet of paper of the hotel Chelsea, Cologne. 29,5 x 21 cm (11.6 x 8.2 in), size of sheet.

Called up: June 19, 2021 – ca. 16.08 h ± 20 min.

€ 8.000 – 12.000

\$ 9,600 – 14,400

PROVENANCE

- Juana de Aizpuru, Madrid/Sevilla (with a label on the reverse).
- Marianne Boesky Gallery, New York.

EXHIBITION

- Martin Kippenberger. Selbstbildnisse, The Happy End of Franz Kafka's „Amerika“, Sozialkistentransport, Laternen etc, Kunsthalle Basel, September 12 - November 15, 1998; Deichtorhallen Hamburg, February 12 - April 25, 1999, cat. no. 54 (with labels on the reverse).

- Martin Kippenberger provokes with his pictures
- Shown at Kunsthalle Basel and Deichtorhallen Hamburg.
- In 2006 Tate Modern, London, honored the early deceased German artist with a solo show.



- The expressive and spontaneous portraits in Sam Francis' oeuvre are among his most convincing works
- In 1959 and 1964 participation in documenta II and III

541

SAM FRANCIS

1923 San Mateo/California - 1994 Santa Monica/California

Untitled (SF80-1181). 1980.

Acrylic and watercolor on paper.

With stamped signature and the stamp „The Sam Francis Estate“ on the reverse. Inscribed by a hand other than that of the artist and with the work number „SF80-1181“. On wove paper. 36,7 x 31,6 cm (14.4 x 12.4 in), the full sheet.

The work is registered at the Sam Francis Estate Archive with the number „SF80-1181“.

Called up: June 19, 2021 – ca. 16.10 h ± 20 min.

€ 8.000 – 12.000 N

\$ 9,600 – 14,400

PROVENANCE

- From the artist's estate (with the estate stamp on the reverse).
- Private collection France.



542

STEPHAN BALKENHOL

1957 Fritzlar - lives and works in Karlsruhe and Meisenthal

Ohne Titel. 1998.

Ebony.

45,5 x 27 x 22 cm (17,9 x 10,6 x 8,6 in). [SM]

Called up: June 19, 2021 – ca. 16.12 h ± 20 min.

€ 15.000 – 20.000

\$ 18,000 – 24,000

PROVENANCE

- Galerie Ropac, Salzburg.
- Private collection Austria.
- Private collection Baden-Württemberg.

„I believe [...] that every depiction of a human figure is of existential nature just because as it brings up the question as to who I am and what I am doing on Earth, how I see, feel and think.“

Stephan Balkenhol in an interview with Heinz-Norbert Jocks, Kunstforum, volume 144, 1999, Gespräche mit Künstlern, pp. 272.



- Rare material
- Characteristic woodwork with a high recognition value
- High potential for associations due to the posture of the figure



543

GERHARD RICHTER

1932 Dresden - lives and works in Cologne

13.2.86 (4). 1986.

Pencil drawing.

Schwarz 86/21. Center (of image) signed and dated and inscribed „(4)“ in lower right. On smooth wove paper. 29,8 x 21 cm (11.7 x 8.2 in), size of sheet. [CH]

We are grateful to Dr. Dietmar Elger for his kind expert advice.

Called up: June 19, 2021 – ca. 16.13 h ± 20 min.

€ 8.000 – 12.000

\$ 9,600 – 14,400

PROVENANCE

- Galerie Fred Jahn, Munich.
- Galerie Löhrl, Mönchengladbach.
- Kleinsimlinghaus, Reiff & Associates, Düsseldorf.
- Galerie Schönewald & Beuse, Krefeld.
- Anthony Meier Fine Arts, San Francisco.
- Private collection Hesse.

LITERATURE

- Ralph Kleinsimlinghaus and Wim Reiff (editors), Collectors Classics (Vol. I). Modern and Contemporary Art, Düsseldorf/Maastricht 1998 (with illu. on p. 113).
- Dieter Schwarz, Gerhard Richter. Zeichnungen 1964-1999, Düsseldorf 1999, cat. no. 86/21 (with illu. on p. 263).



544

GERHARD RICHTER

1932 Dresden - lives and works in Cologne

13.2.86 (5). 1986.

Pencil drawing.

Schwarz 86/22. Signed in lower right and dated „13.2.1986“ in bottom center as well as inscribed „(5)“ in lower right. On smooth wove paper. 29,8 x 21 cm (11.7 x 8.2 in), size of sheet.

Called up: June 19, 2021 – ca. 16.15 h ± 20 min.

€ 8.000 – 12.000

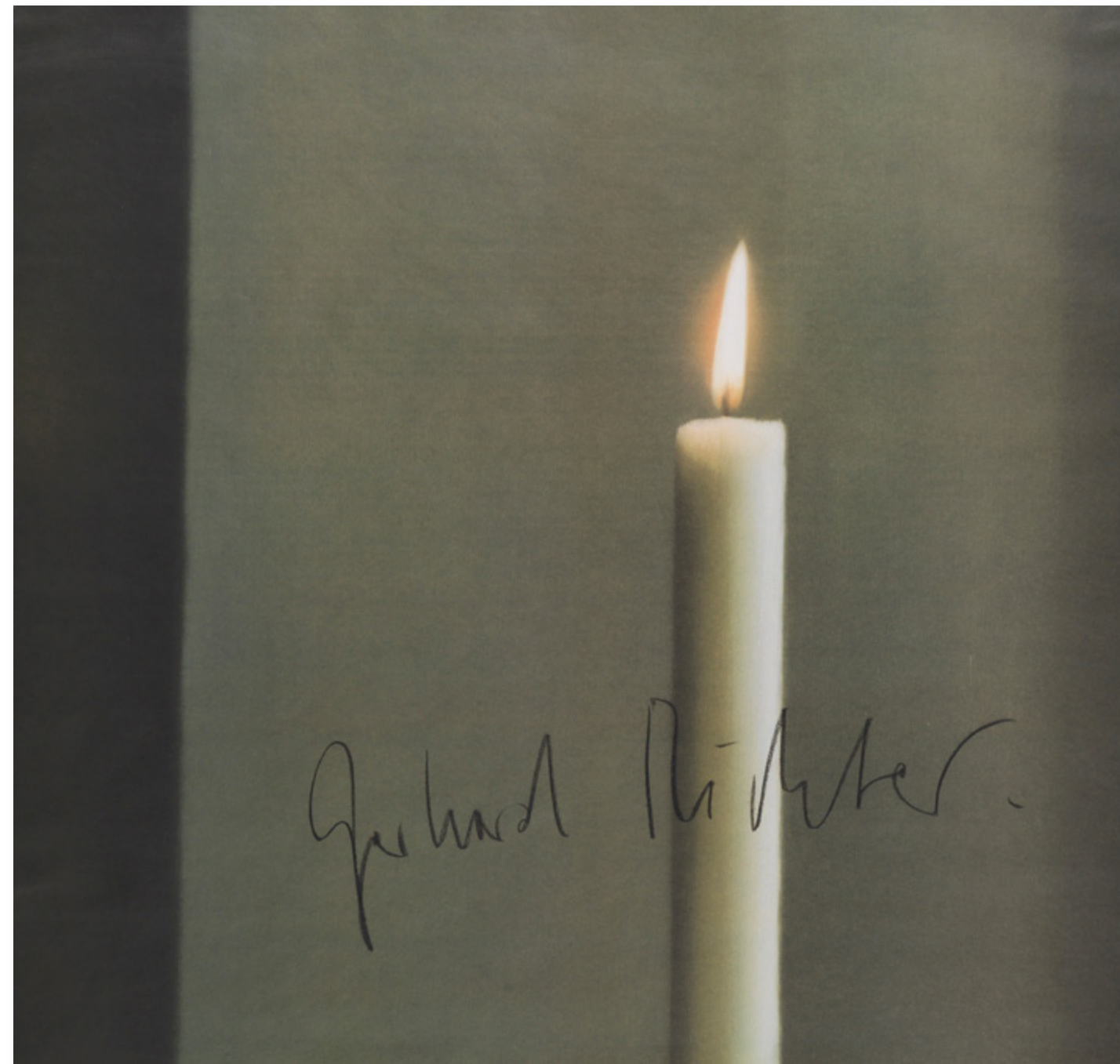
\$ 9,600 – 14,400

PROVENANCE

- Galerie Fred Jahn, Munich.
- Galerie Löhrl, Mönchengladbach.
- Kleinsimlinghaus, Reiff & Associates, Düsseldorf.
- Galerie Schönewald & Beuse, Krefeld.
- Collection Anthony Meier, San Francisco.
- Private collection Hesse.

LITERATURE

- Ralph Kleinsimlinghaus und Wim Reiff, Collectors Classics (Vol. I). Modern and Contemporary Art, Düsseldorf/Maastricht 1998, p. 113 (with illu.).



545

GERHARD RICHTER

1932 Dresden - lives and works in Cologne

Kerze I. 1988.

Offset in colors.

Butin 64. Signed. From an edition of 250 copies. On offset paper, firmly laminated on board. 88,7 x 94,5 cm (34.9 x 37.2 in), the full sheet. After the oil painting „Kerze“ from 1982, however, mirror-inverted. Richter initially used the motif for a poster of his solo show at the „Mönchehaus-Museum für moderne Kunst“ in Goslar in 1988. Instead of the white letters, a large signature was put on the sheet. Published by „Verein zur Förderung moderner Kunst e.V.“ (at Mönchehaus-Museum für moderne Kunst), Goslar 1988. [SM]

Called up: June 19, 2021 – ca. 16.17 h ± 20 min.

€ 10.000 – 15.000

\$ 12,000 – 18,000

- Iconic motif in the oeuvre of the German exceptional artist
- The oil painting „Kerze“ was sold in London in 2015 for 12 million euro
- Richter ennobles the photo-mechanic reproduction techniques, which prevail in his editions, to contemporary means of expression at eye level with classic printing techniques

PROVENANCE

- Galerie Springer, Berlin.
- Private collection Hesse.



546

ANDY WARHOL

1928 Pittsburgh - 1987 New York

Bouquet of Flowers. Ca. 1974.

Graphite drawing.

Verso with the estate stamp and the stamp of the Andy Warhol Foundation for the Visual Arts and the hand-written number „TOP 29.035“. On transparent paper. 69,5 x 58,3 cm (27,3 x 22,9 in), size of sheet. [EH]

Called up: June 19, 2021 – ca. 16.22 h ± 20 min.

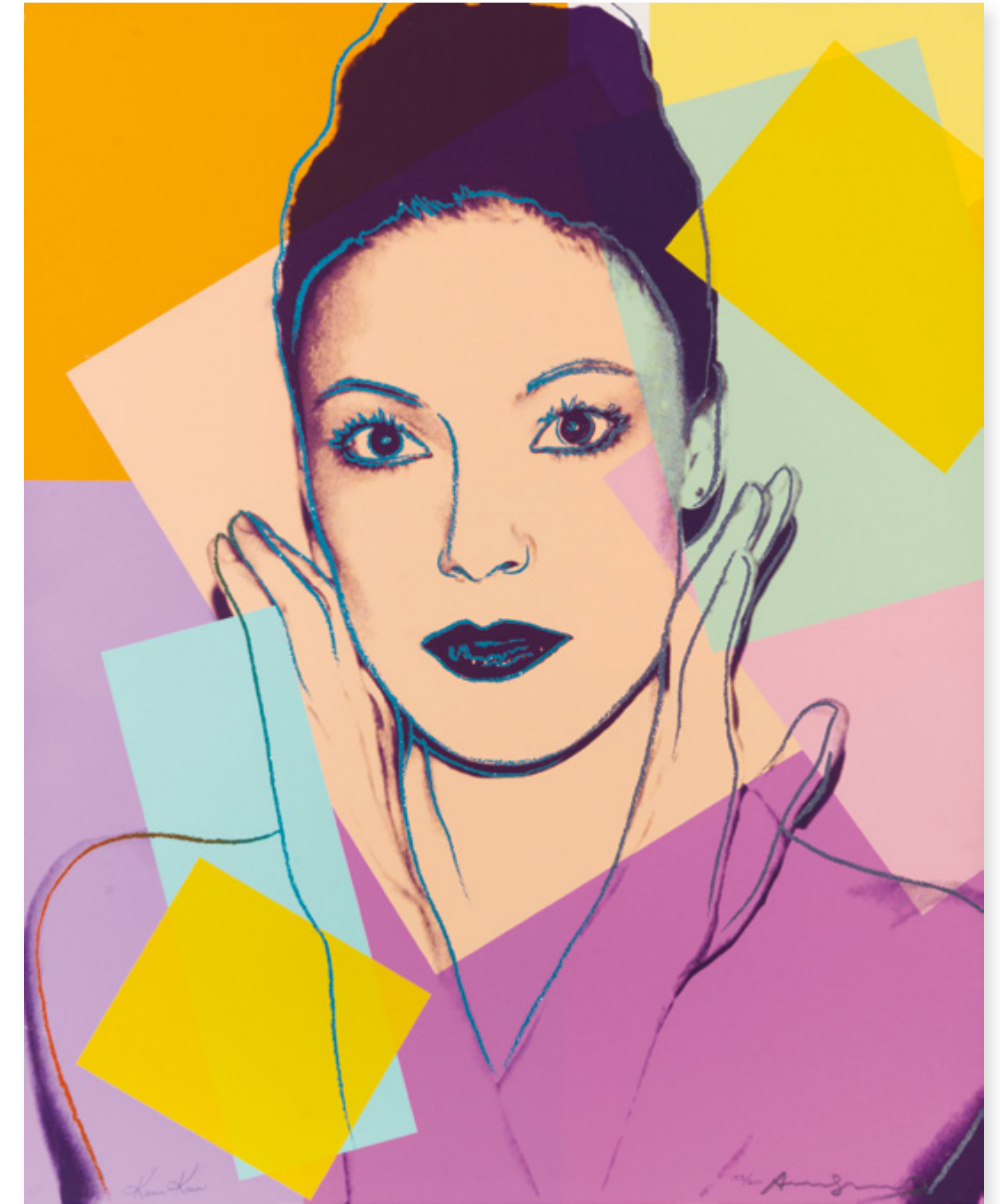
€ 25.000 – 35.000^R

\$ 30.000 – 42.000

- Andy Warhol is the most famous representative of pop art
- The contours clearly characterize the subject
- The current exhibition at Museum Ludwig, Cologne, makes an approach to review the reception of Andy Warhol's work

PROVENANCE

- From the artist's estate.
- The Andy Warhol Foundation for Visual Arts.
- From an international collection.



547

ANDY WARHOL

1928 Pittsburgh - 1987 New York

Karen Kain. 1980.

Silkscreen in colors with Diamond Dust.

Feldman/Schellmann/Defendi II. 236. Signed and numbered. Also signed by Karen Kain. From an edition of 200 copies. On Lenox museum board.

101,5 x 81,5 cm (39,9 x 32 in), the full sheet.

Printed by Rupert Jasen Smith, New York (with the blindstamp). Published by William Hechter, Toronto/Canada. [SM]

Called up: June 19, 2021 – ca. 16.20 h ± 20 min.

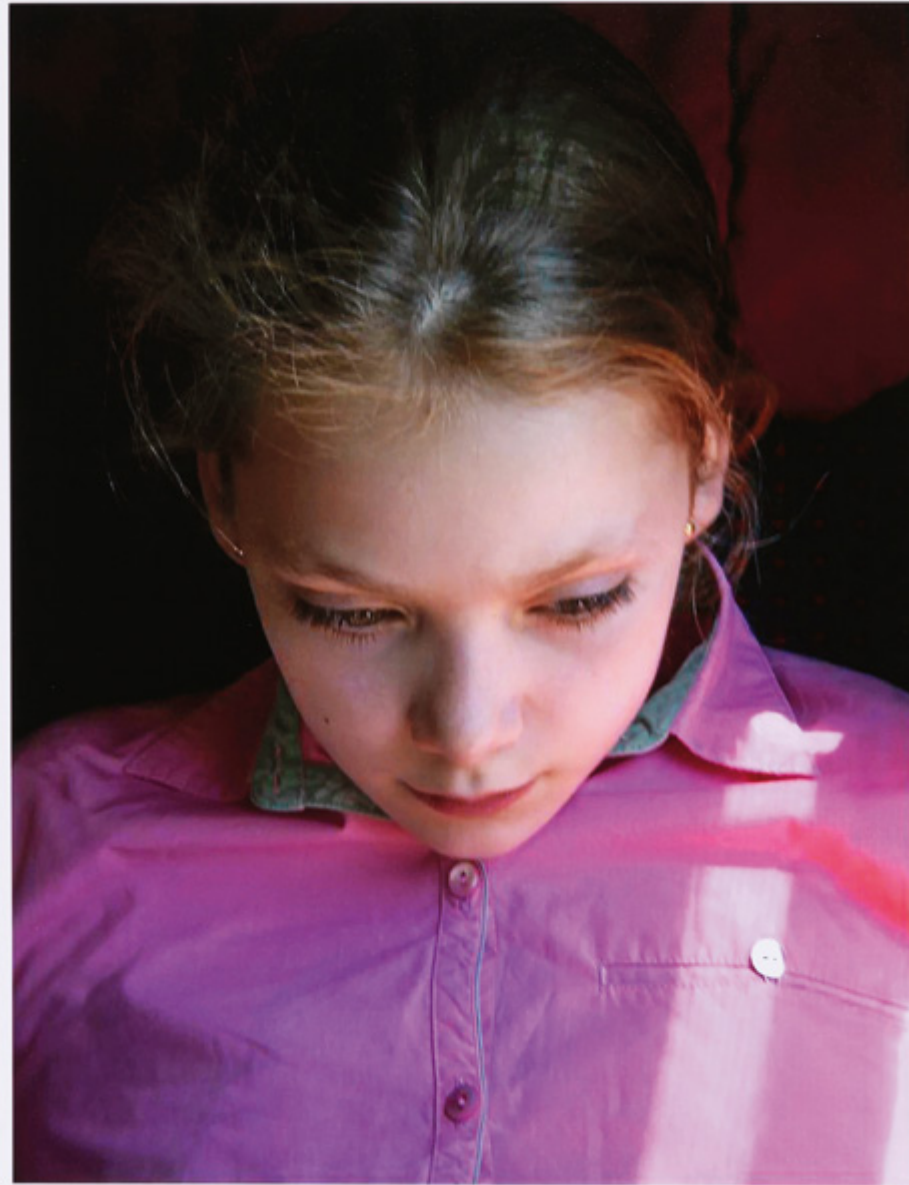
€ 30.000 – 40.000

\$ 36.000 – 48.000

PROVENANCE

- Private collection Southern Germany.

- Karen Kain is a world-famous balett dancer
- Warhols enormous oeuvre comprises paintings and silkscreens that have one thing in common: recurring motifs from popular culture with a high recognition value



548

GERHARD RICHTER

1932 Dresden - lives and works in Cologne

Ella. 2014.

Digital Fine Art- Print.

Butin 163 (online). Signed and numbered. On photo paper. 54,5 x 44 cm (21.4 x 17.3 in), size of sheet.

Richter executed the same motif in oil in 2007 (catalog raisonné 903-1). [SM]

Called up: June 19, 2021 – ca. 16.24 h ± 20 min.

€ 30.000 – 40.000

\$ 36,000 – 48,000

- From a small edition
- Very rare on the international auction market
- Richter executed the same motif in oil



549

GERHARD RICHTER

1932 Dresden - lives and works in Cologne

Betty (Tate Poster). 1991.

Offset in colors, coated.

Signed in the image. Bottom center with typographic inscription. One of 50 signed copies from a total edition of 500 copies. 84 x 59,3 cm (33 x 23,3 in), size of sheet.

Poster of the famous painting „Betty“ from 1988 (WVZ 663-5). Published on occasion of the Gerhard Richter exhibition at Tate Gallery London, October 30 1991-January 12, 1992. From 500 printed copies some 200 were actually put up, 300 were sold, 50 of those were signed by the artist. [SM]

Called up: June 19, 2021 – ca. 16.19 h ± 20 min.

€ 14.000 – 18.000

\$ 16,800 – 21,600

- Poster of the famous painting „Betty“ from 1988
- Only 50 copies were signed by the artist



550

GEORG BASELITZ

1938 Deutschbaselitz/Saxony - lives and works in Inning am Ammersee, near Salzburg, in Basel and Italien

Frau im Fenster. 1979.

Linocut.

Not in Jahn. Signed. Dated and numbered (scratched into wet paint). On wove paper. 160 x 129 cm (62.9 x 50.7 in).

Sheet: 175 x 143 cm (68.8 x 56.2 in). [EH]

Called up: June 19, 2021 – ca. 16.26 h ± 20 min.

€ 12.000 – 15.000

\$ 14,400 – 18,000

PROVENANCE

- Galerie Sabine Knust, Munich.
- Private collection Southern Germany (since 1996).

- Rare large print
- Only one other copy of this print has been offered on the international auction market (source: artnet.com)
- The linocut technique corresponds with the expressiveness of Georg Baselitz's creations

- In 2016 the Istanbul Modern honored the artist with the retrospective „Who's Inside You?“
- In 2019 Inci Eviner was represented at the Venice Biennial with „We, Elsewhere“
- Works by Inci Eviner are in possession of, among others, the Deutsche Bank Collection, the Centre Pompidou, Paris, and the Thyssen-Bornemisza Art Contemporary Collection (TBA21) in Vienna

551

INCI EVINER

1956 Polatli (Turkey) - lives and works in Paris

Family. 2014.

Acrylic and silkscreen on canvas.

Signed and dated in lower right.

160 x 210 cm (62.9 x 82.6 in). [EH]

Called up: June 19, 2021 – ca. 16.29 h ± 20 min.

€ 10.000 – 15.000

\$ 12,000 – 18,000

AUSSTELLUNG

- Vienna_Basement: INCI EVINER - Stages for Everyday Politics, Mario Mauroner Contemporary Art, Salzburg, November 18, 2014 - March 21, 2015 (with a label on the reverse).



Please find additional images, videos and daily updates at www.kettererkunst.de



552

GEORG BASELITZ

1938 Deutschbaselitz/Saxony - lives and works in Inning am Ammersee, near Salzburg, in Basel and Italien

Ohne Titel. 1998.

Watercolor and India ink drawing.

Signed in bottom center as well as barely legibly dated „3.IV.98“. On light board.

82 x 58 cm (32.2 x 22.8 in), the full sheet.

This work is registered at the Archive Georg Baselitz, Munich.

We are grateful to the archive for the kind support in cataloging this lot.

Called up: June 19, 2021 – ca. 16.27 h ± 20 min.

€ 35.000 – 45.000

\$ 42,000 – 54,000

PROVENANCE

- Private collection Lower Saxony.
- Private collection Lower Saxony (acquired from aforementioned in 2004).

- Offered on the international auction market for the first time
- The artist found inspiration in folk art reverse glass paintings, which he first encountered in his childhood in Deutschbaselitz/Saxony
- Characteristic composition combining free watercolor painting and delicate India ink drawing
- The artist made the series „Melancholie“ for the Reichstag in Berlin the same year

553

PETER DREHER

1932 Mannheim - 2020 Freiburg

Schöne Tage im Hochschwarzwald. 1999.

Oil on board laminated with canvas, on aluminum.

Each with scratched date and time in upper center. Signed, dated „13.9.99“ and titled on the reverse. 72 x 129 cm (28.3 x 50.7 in). Each: 24 x 33 cm (9.4 x 13 in). [SM]

Called up: June 19, 2021 – ca. 16.31 h ± 20 min.

€ 40.000 – 60.000

\$ 48,000 – 72,000

PROVENANCE

- Galerie Herrmann & Wagner, Berlin (acquired directly from the artist).
- Collection Guido Sammelselg (1956-2013), Estonia.
- Private collection (acquired from above in 2013).

EXHIBITION

- Peter Dreher & Thorsten Hallscheidt. Phenomenon of Time, Galerie sphn (later Galerie Herrmann & Wagner), Berlin, September 10 - October 30, 2004.



- His landscapes are relatively rare on the market
- Dreher's work stands in the tradition of romanticist landscape painting
- His works are part of renowned international collections, among them the Art Institute of Chicago, the Deutsche Bank Collection, Frankfurt am Main, or the Museum Frieder Burda, Baden-Baden



554

MARTIN EDER

1968 Augsburg - lives and works in Berlin

La Mathematique du slip. 2006.

Oil on canvas.

Lower left signed and dated. Signed, dated „05 2006“, titled and with the work number „WVZ 759“ on the reverse. 200 x 240 cm (78.7 x 94.4 in). [JS]

Called up: June 19, 2021 – ca. 16.33 h ± 20 min.

€ 20.000 – 30.000

\$ 24,000 – 36,000

PROVENANCE

· Galerie Eigen+Art, Berlin/Leipzig
(with stamp and label on the stretcher).

„I can't distinguish myself from the world of pictures when I paint a picture. Someone goes on a mountain hike and then comes home and paints the hiking experience. They produce an artifact from everything gathered in the brain. My hike does not take me into nature, but to the entire cultural history of the picture, through the supermarket, to motorway stops, through the worst dives, through cesspits, through shopping malls, through teenage magazines, through all the rubbish eye and ear have to put up with every day. This is where my works come from. They are Travelogs.“

Martin Eder, quote from: Monopol. Magazin für Kunst und Leben, January 2013, p. 48.

- Rare combination of Eder's famous motifs: Animal meets Pin-up
- Eder is represented by the acclaimed Galerie Eigen+Art, Berlin/Leipzig
- In 2009 the State Art Collections Dresden showed the exhibition „Martin Eder. Der dunkle Grund“
- In 2013 Eder's works featured in „Painting forever!“ at Neue Nationalgalerie, Berlin



555

CORNELIA SCHLEIME

1953 Berlin - lives and works in Berlin and Brandenburg

Reigen. 2005.

Acrylic, shellac and asphalt varnish on canvas.

Signed and dated on the reverse. 160 x 200 cm (62.9 x 78.7 in).

Called up: June 19, 2021 – ca. 16.34 h ± 20 min.

€ 20.000 – 30.000

\$ 24,000 – 36,000

PROVENANCE

· Galerie Michael Schultz, Berlin.
· Private collection Austria (acquired from above in 2005).

EXHIBITION

· Cornelia Schleime. Love Affairs, Galerie Michael Schultz, Berlin, April 26 - May 27, 2008; Kunsthalle Tübingen (with different title „Blind Date“), June 7 - September 7, 2008, pp. 54f. (with full-page illu.).

- Privately-owned since it was made
- Large work from the series „Love Affairs“ in which the artist committed to sensual-intimate and erotic motifs
- Through the special materiality of the uneven and pastose surface the artist creates a fascinating haptic appeal
- In 2005 the artist was called to teach at the Münster Art Academy
- In 2020/21 Cornelia Schleime's works were shown in the exhibitions „Berührend. Annäherung an ein wesentliches Bedürfnis“ in the Paula Modersohn-Becker Museum, Bremen, and in „We Never Sleep“ at the Frankfurt Schirn Kunsthalle



556

JONATHAN MEESE

1970 Tokio - lives and works in Berlin and Hamburg

Soldatenei. 2004.

Mixed media. Oil, cardboard, adhesive tape and synthetic resin on canvas as well as with a collage of color photographs on glossy photo paper, on canvas. Lower right monogrammed and dated. Signed, dated and titled on the reverse. Frame twice inscribed with the work number „MEE / M 894“ by a hand other than that of the artist. 80 x 60 cm (31.4 x 23.6 in). With a collage of 18 photographic self-portraits on the reverse. [CH]

We are grateful to the Bureau Jonathan Meese, Berlin, for the kind support in cataloging this lot.

Called up: June 19, 2021 – ca. 16.36 h ± 20 min.

€ 15.000 – 20.000

\$ 18,000 – 24,000

PROVENANCE

· Contemporary Fine Arts, Berlin (frame with a label and several stamps).

- Verso with a photo collage of self portraits
- With an unusual material mix Meese creates a sculptural, three-dimensional work

- Verso with a photo collage with several self-portraits of the artist.
- The artist applies the paint onto the canvas as a sculptural mass

557

JONATHAN MEESE

1970 Tokio - lives and works in Berlin and Hamburg

NO - OFFICER I. 2004.

Oil on canvas and collage with color photographs on glossy photo paper, on canvas. Lower left and upper right monogrammed and dated. Verso of the canvas several times (once barely legible) signed and dated as well as titled. One of the photographs mounted on verso inscribed „Die Nettigkeit“. Bottom of stretcher inscribed with the work number „MEE / M 7648“ by a hand other than that of the artist. 70 x 50,3 cm (27.5 x 19.8 in).

Verso with a collage of five photographic self-portraits of the artist, each color photograph on glossy photo paper, mounted on canvas. [CH]

We are grateful to the Bureau Jonathan Meese, Berlin, for the kind support in cataloging this lot.

Called up: June 19, 2021 – ca. 16.38 h ± 20 min.

€ 15.000 – 20.000

\$ 18,000 – 24,000

PROVENANCE

· Contemporary Fine Arts, Berlin
(with the gallery label and several gallery stamps on the frame).



Please find additional images, videos and daily updates at www.kettererkunst.de



558

STEPHAN BALKENHOL

1957 Fritzlar - lives and works in Karlsruhe and Meisenthal

Löwenmann. 2018.

Bronze, with colors.

Signed, dated and inscribed „E.A.“ on the stand. Artist proof aside from the edition of 30 copies. Including plinth: 32 x 39 x 39 cm (12.5 x 15.3 x 15.3 in). [SM]

Called up: June 19, 2021 – ca. 16.50 h ± 20 min.

€ 20.000 – 30.000

\$ 24,000 – 36,000

- No other contemporary artist creates such inimitable sculptural works
- Man is always at the center of Stephan Balkenhol's creation in this case in form of one of his famous hybrid creatures
- Casual pose

559

ADRIAN GHENIE

1977 Baia Mare (Romania) - lives and works in Klausenburg (Cluj, Romania) and Berlin

Ohne Titel. 2003/04.

Acrylic on paper.

On smooth wove paper. 45 x 60 cm (17.7 x 23.6 in), size of sheet. [CH]

Called up: June 19, 2021 - ca. 16.40 h ± 20 min.

€ 15,000 - 20,000

\$ 18,000 - 24,000

PROVENANCE

· Private collection Austria.



- Particularly early abstract work by the artist, who today oscillates between abstract and figurative pictorial worlds
- In 2009 the National Museum for Contemporary Art in Bucharest honored the artist with a first grand retrospective exhibition
- In 2015 Ghenie represented his homecountry Romania at the 56th Venice Biennial



- With his large depictions of naked people with odd proportions, Dahn is one of the main representatives of the 'Junge Wilde'
- The year this work was made Dahn participated in documenta VII
- Dahn was a master student of Joseph Beuys
- From 1979 to 1982 he was a member of the artist group 'Mülheimer Freiheit'

560

WALTER DAHN

1954 Krefeld - lives and works in Cologne

Auf heißen Kohlen. 1982.

Oil on canvas.

Signd, dated and titled on the reverse. 200 x 150 cm (78.7 x 59 in). [CH]

Called up: June 19, 2021 - ca. 16.41 h ± 20 min.

€ 10,000 - 15,000

\$ 12,000 - 18,000

PROVENANCE

· Artax Kunsthandel Ralph Kleinsimlinghaus, Düsseldorf.
· Private collection Saxony (acquired from the above in 1999).

561

STEPHAN BALKENHOL

1957 Fritzlär - lives and works in Karlsruhe and Meisenthal

Frau im grünen Kleid. 2007.

Bronze, in colors, on metal plinth.

With scratchd signature and number, as well as with the foundry mark „De Groeve Nevele Belgium“. One of 6 artist proofs aside from the edition.,

Ca. 56 x 13 x 11,5 cm (22 x 5.1 x 4.5 in).

Metal plinth 0,5 x 43 x 30 cm (0.2 x 16.9 x 11.8 in).

Edition Galerie Deweer, Otegem (with a label on the plinth's underside). [SM]

Called up: June 19, 2021 - ca. 16.52 h ± 20 min.

€ 15,000 - 20,000 *

\$ 18,000 - 24,000



- Characterized by a fascinating unobtrusiveness
- Typical bronze with a high recognition value

562

NEO RAUCH

1960 Leipzig - lives and works in Leipzig

Selbstbildnis. 1987.

Oil on fiberboard.
Lower right signed and dated.
80 x 60 cm (31.4 x 23.6 in). [CH]

Called up: June 19, 2021 – ca. 16.47 h ± 20 min.

€ 25.000 – 35.000

\$ 30,000 – 42,000

PROVENANCE

- Galerie am Thomaskirchhof, Leipzig.
- Private collection Bavaria (acquired from above in 1989).
- Private collection (acquired from above in 2006).

LITERATURE

- Ketterer Kunst, Munich, 306th auction, Modern Art and
- Post War, December 5, 2006, lot 361 (with color illu.).



„[...] I myself was a heavy epigone several times, God knows. I had a Werner Libuda period, was quite close to Heisig and Bacon, I also tried to walk alongside the early Baselitz. An essential part of the early years of a painter is to slip into other people's work gloves. I just wanted to try everything.“

Neo Rauch in an interview with the MDR magazine „Figaro“, October 13, 2005

- Impasto self-portrait from the artist's days at the Leipzig art school where he was master student of Bernhard Heisig as of 1986
- The group show „Junge Künstler im Bezirk Leipzig“ marked the beginning of his exhibition history in 1986
- Neo Rauch describes his early creative period as his „first sort of successful self-circumnavigation“ (interview with Andreas Höll, September 25, 2020, MDR Kultur)
- Works by artists are in many renowned international collections, among them the Museum of Modern Art, New York, the Fondation Beyeler, Riehen/Basel, and the Stedelijk Museums, Amsterdam



563

MARTIN KIPPENBERGER

1953 Dortmund - 1997 Vienna

Copa und Ipa (Vorfreude seitenverkehrt: Ich muss zuhause bleiben). 1986.

Collage. Terry towel, cloth, plastic foil, board and shirtsleeve with silkscreen, on stretcher.

Signed and dated on the reverse.

76 x 91,5 cm (29.9 x 36 in).

Called up: June 19, 2021 – ca. 16.45 h ± 20 min.

€ 40.000 – 60.000

\$ 48,000 – 72,000

PROVENANCE

- Galerie Gisela Capitain, Cologne.
- Private collection Hesse (until 2010).
- Private collection Europe (since 2010).

LITERATURE

- Ketterer Kunst, Munich, auction 375, Post War / Contemporary Art, December 4, 2010, lot 196 (with illu.).

- Humorous document of Kippenberger's anti art, which was of seminal impact for the Berlin art scene of the 1980s
- In 2006 Tate Modern, London, honored the early deceased German artist with a solo show.
- Works by the internationally celebrated anti artist Martin Kippenberger are in many international collections, such as the Museum of Modern Art, New York, and Tate Modern, London
- In 2013 the Museum Hamburger Bahnhof, Berlin, showed the retrospective „Martin Kippenberger: sehr gut / very good“



564

IMI KNOEBEL

1940 Dessau - lives and works in Dusseldorf

Odyshape C 5. 1995.

Sculpture. Acrylic on aluminum.

Signed and inscribed „C 5“ on the reverse. Unique object. ca. 123 x 123 cm (48.4 x 48.4 in). [KT]

Called up: June 19, 2021 – ca. 16.43 h ± 20 min.

€ 40.000 – 60.000

\$ 48,000 – 72,000

PROVENANCE

- Galerie MaxWeberSixFriedrich, Munich.
- Private collection Southern Germany (acquired from the above in 1996).

- In reference to Piet Mondrian, Knoebel uses the primary colors yellow, red and blue as well as the geometric shape of the straight line
- Radical work in which Knoebel frees himself from all restrictions of content and function
- The important representative of Minimal Art was represented at several documenta exhibitions (1972, 1977, 1982, 1987)
- Works by Imi Knoebel are in numerous important collections, such as the Hamburger Bahnhof - Museum für Gegenwart, Berlin, the K20 / K21 - Kunstsammlung Nordrhein Westfalen and the Albertina, Vienna
- In autumn / winter, the Goetz Collection, Munich, will honor the artist on occasion of his 80th birthday



565

TERRY RODGERS

1947 Newark/New Jersey - lives and works in Columbus/Ohio

A sleeping sense of life according to love. 2002.

Oil on canvas.

Lower right signed and dated. Stretcher titled.

127 x 203 cm (50 x 79.9 in). [JS]

Called up: June 19, 2021 – ca. 16.48 h ± 20 min.

€ 15.000 – 20.000

\$ 18,000 – 24,000

PROVENANCE

- Galleria Davide Gallo, Milan/Santa Luce.
- Private collection Milan (acquired from the above in 2007).

„The people seem no less lonely than in Edward Hopper’s interiors [...].“

Quote from Rainer Unruh, Realismus, in Kunstforum International (<https://www.kunstforum.de/artikel/realismus-das-ablebnis-der-reallichkeit/> / May 14, 2021)

- Rodgers paints the beautiful, cool glow of a decadent and unrelated American upper-class society
- Rodgers masterfully contrasts material wealth and luxury with the emotional emptiness and unrelatedness of his protagonists
- With their fascinating attention to detail Terry Rodgers’ hyper-realistic, large-format and often multi-figure works resemble monumental history paintings
- Rodgers’ painting was most recently shown in the large overview show „The American Dream. American Realism 1945-2017“ at the Kunsthalle Emden

JONAS BURGERT

1969 Berlin - lives and works in Berlin

Adlerkopf. 2005.

Oil on canvas.
110 x 80 x 5 cm (43.3 x 31.4 x 1.9 in).

We are grateful to the Studio Jonas Burgert, Berlin, for the kind support in cataloging this lot.

Called up: June 19, 2021 - ca. 16.54 h ± 20 min.

€ 40.000 – 60.000

\$ 48.000 – 72.000

PROVENANCE

- Private collection Hanover.
- Private collection Southern Germany (acquired from aforementioned in 2011).

EXHIBITION

- Gift - Jonas Burgert, ex. cat. Düsseldorf 2008, p. 7 (with illu.).

- Burgert is considered one of the most important contemporary artists in Germany and an internationally sought-after representative of New German Figuration
- The early painting „Adlerkopf“ is a great example of Burgert’s virtuoso use of historical references
- „Adlerkopf“ is a document of Burgert’s work process in which every detail is detail is meticulously conceived and which fundamentally excludes any sort of artistic spontaneity
- Burgert’s paintings are complex pictorial riddles that often address existential questions making them painted philosophy
- „Adlerkopf“ was made the year of Burgert’s breakthrough in context of the exhibition „Geschichtenerzähler“ (2005) at the Hamburger Kunsthalle
- Today Burgert’s paintings are in possession of, among others, the London Saatchi Gallery, the Kunsthalle Hamburg or the Collection Sander in Berlin



567

RALPH FLECK

1951 Freiburg i. Br. - lives and works in Freiburg and Kirchzarten

Loveparade 31/I. 2008.

Oil on canvas.

Twice signed on the reverse (of which once in printed characters) as well as dated and titled. 160 x 140 cm (62.9 x 55.1 in). [CH]

Called up: June 19, 2021 – ca. 16.55 h ± 20 min.

€ 8.000 – 12.000

\$ 9,600 – 14,400

PROVENANCE

- Galerie Baumgarten, Freiburg im Breisgau.
- Private collection Hesse (acquired from above in 2008).



- Ralph Fleck can already look back on important solo exhibitions and exhibition participations, among them at the MKM Museum Küppersmühle für Moderne Kunst, Duisburg (2015), at Museum für Neue Kunst, Freiburg (2014), at the Kunsthalle Mannheim (2011) and at the Staatliche Kunsthalle, Karlsruhe (2011/1995)



- The arrangement of the colors is random
- The rigid grid prevents any kind of figuration
- The year this work was made Richter completed the work complex of the color fields

568

GERHARD RICHTER

1932 Dresden - lives and works in Cologne

1260 Farben. 1974.

Farbiger Offset druck.

Butin 52. Signed, dated and numbered. From an edition of 75 copies. On light board. 59.1 x 76.7 cm (23.2 x 30.1 in). Sheet: 62.5 x 80 cm (24.6 x 31.4 in). Printed by Kirschbaum KG, Düsseldorf. Published by Galerie Heiner Friedrich, Munich. [SM]

Called up: June 19, 2021 – ca. 16.57 h ± 20 min.

€ 10.000 – 15.000

\$ 12,000 – 18,000

PROVENANCE

- Galerie Sabine Knust, Munich.
- Private collection Hesse.

569

ANSELM REYLE

1970 Tübingen - lives and works in Berlin

Ohne Titel. 2008.

Mixed media. Acrylic and foil on canvas.

Signed and dated on the reverse.

135 x 113 cm (53.1 x 44.4 in).

In the original frame. [SM]

Called up: June 19, 2021 – ca. 16.59 h ± 20 min.

€ 25.000 – 35.000^R

\$ 30,000 – 42,000



- Reyle finds profound and witty references to Abstract Expressionism and especially Color Field Painting
- The complex of works of Stripe Pictures, which he completed in 2013, helped him to his international breakthrough
- Anselm Reyle is one of the great shooting stars of contemporary art, he is represented by, among others, the renowned König Galerie

570

TONY CRAGG

1949 Liverpool - lives and works in Wuppertal

Spine (Amber). 2020.

Signed, numbered and inscribed in bottom. One of 4 artist proofs aside from the edition of 8 copies. Height: 146 cm (57.4 in).

With a photo confirmation issued by the Berengo Studio, Murano and signed by the artist.

Called up: June 19, 2021 - ca. 17.02 h ± 20 min.

€ 40.000 – 60.000 *

\$ 48.000 – 72.000

PROVENANCE

· Private collection Southern Germany.

- This is the first time ever that a copy of this sculpture is offered on the international auction market
- From a small edition
- The semi-transparent glass in interplay with the alternating light incidence makes for an appealing materiality and a fascinating optical presence

„Motion has to do with material. What else is supposed to move if not the material. There is no motion in a vacuum. In a wider sense light, intelligence, and emotions are also material phenomena. This shows how much we can expect from the material.“

Tony Cragg, quote from an interview with Helga Meister, in: KUNSTFORUM International, vol. 200.





571

GERT UND UWE TOBIAS

1973 Kronstadt (Brasov, Romania) - live and work in Cologne

Ohne Titel. 2006.

Woodcut in colors.

Barely legibly signed and dated on the reverse. One of 2 copies.

On firm wove paper. 198 x 164 cm (77.9 x 64.5 in).

Sheet: 205 x 170 cm (80.7 x 66.9 in). [SM]

Called up: June 19, 2021 – ca. 17.04 h ± 20 min.

€ 10.000 – 15.000

\$ 12,000 – 18,000

- Large format work in their typical style
- One of only 2 copies
- „Pieces of insects, people, birds and animals are used to create figures in a brilliant Cadavre exquis, a game that not only refers to the legacy of the Surrealists, but also to the imagery of Hieronymus Bosch“, writes Sarah Suzuki, curator at the museum of Modern Art, New York

573

RINUS VAN DE VELDE

1983 Leuven (Belgium) - lives and works in Antwerp

With a finger in lampblack. 2018.

Charcoal on canvas.

Signed and dated on the reverse.

200 x 128 cm (78.7 x 50.3 in).

In artist's frame. [KT]

Called up: June 19, 2021 – ca. 17.01 h ± 20 min.

€ 15.000 – 20.000^R

\$ 18,000 – 24,000

- Large-format, iconic self-portrait by the young Belgian artist in charcoal, his characteristic medium
- Fascinating technology that oscillates between photography, film, drawing and painting
- Van de Velde's work is based on staging himself as the main character in a fictional autobiography
- The Kunstmuseum Luzern currently hosts the solo exhibition „I'd rather stay at home, ...“, which documents the artist's diverse work



572

TONY CRAGG

1949 Liverpool - lives and works in Wuppertal

Administered Landscape. 1994.

Sculpture. Wax, cast (4 parts).

With scratched signature and number on bottom of one piece, the other 3 with scratched number on the stand.

From an edition of 15 copies. Height up to: 37 cm (14.5 in).

A drawing from this work group is offered in our Online only Auction on June 18, 2021. [EH]

Called up: June 19, 2021 – ca. 17.06 h ± 20 min.

€ 30.000 – 40.000^R

\$ 36,000 – 48,000

PROVENANCE

· Private collection Cologne.



- Tony Cragg is considered one of the most important contemporary sculptors.
- Sculptural group of forms evolving from stamps.
- This design can also be found in the bronze of the same name from 1991, Sherry & Stuart Christhilf Collection, Baltimore.
- Sculptures by the artist are in numerous important public collections, including the Tate Gallery, London, the Museum Ludwig, Cologne, and the Von der Heydt Museum, Wuppertal.





574

FRIEDRICH KUNATH

1974 Chemnitz - lives and works in Los Angeles

Sentimental Air. 2016.

Acrylic on canvas.

Twice signed and dated on the reverse. Stretcher inscribed „FK“ by a hand other than that of the artist. 153 x 122 cm (60.2 x 48 in).

Called up: June 19, 2021 – ca. 17.08 h ± 20 min.

€ 25.000 – 35.000^R

\$ 30,000 – 42,000

PROVENANCE

· Galerie BQ, Berlin (with a label on the reverse).

- Friedrich Kunath combines the basic aesthetic principles of romanticism with a comic-like caricature imagery
- With humor, paradoxes and ironic undertones (mostly in writing) the artist destroys any kind of romantic sensation
- Kunath's work has been honored in solo exhibitions at major museums and institutions, including the Philara Collection, Düsseldorf, the Sprengel Museum, Hanover, the Schinkel Pavilion, Berlin, and the Hammer Museum, Los Angeles



575

KATHARINA GROSSE

1961 Freiburg i. Br. - lives and works in Berlin

Ohne Titel. 2001.

Acrylic on aluminum.

Verso signed and dated. Typographically inscribed with the work number „2001_2034s/df“ on a label on verso. 76,1 x 56 cm (29.9 x 22 in). [CH]

The work is registered in the catalog raisonné with the number 2001/2034. We are grateful to the Studio Katharina Grosse, Berlin, for the kind support in cataloging this lot.

Called up: June 19, 2021 – ca. 17.09 h ± 20 min.

€ 18.000 – 24.000^N

\$ 21,600 – 28,800

PROVENANCE

· Private collection Switzerland.

„Painting being discussed in the realm of color is never happening. Interestingly, color is an element in painting that has always been discussed – from the 17th century on, in the big academies in Paris – as the female, less stable, less clear and less intelligent element of painting, whereas the concept, the line, the drawing was seen as the male, the clear, the progressive and intelligent part of the artwork. I think that I am dealing with this heritage in an interesting way because color is such an important spatial feature in my work.“

Katharina Grosse, quote from: Katharina Grosse. Painting with Color, Art21 Extended Play (video on Youtube, released on April 17, 2015).

- For the first time offered on the auction market
- Characteristic work in gaudy colors in Grosse's typical spray technique
- In 2020/21 the artist was honored with a spectacular solo show at Hamburger Bahnhof, Berlin.



576

TONY OURSLER

1957 New York - lives and works in New York

Blue Transmission. 2000.

Video performance. Beamer, DVD, wood rack, glass. Height ca. 150 cm (59 in).

Called up: June 19, 2021 – ca. 17:11 h ± 20 min.

€ 15,000 – 20,000*

\$ 18,000 – 24,000

PROVENANCE

- Lisson Gallery, London.
- Private collection Hesse.

- The New York video-, multimedia-, performance-, object and installation artist Tony Oursler, is one of the most important figures in US contemporary art
- Several of his installations are in the Tate Collection
- This work shows the great, almost historical achievement of Tony Oursler: He frees video art from the screen and combines it with object art to form a hypnotic, vexing total work of art



577

KARL HORST HÖDICKE

1938 Nuremberg - lives and works in Berlin

Ohne Titel (Waschlappen und Seife).
2002.

Synthetic resin on canvas.

Signed and dated on the reverse.

80 x 100 cm (31.4 x 39.3 in). [JS]

Called up: June 19, 2021 – ca. 17:20 h ± 20 min.

€ 15,000 – 20,000*

\$ 18,000 – 24,000

EXHIBITION

- Karl Horst Hödicke, Kleine Bilder aus Küche
- und Klo, König Galerie, Berlin 2002/2003.

- Hödicke makes everyday objects such as cleaning products, washcloths and soap the protagonists of his paintings, thus shifting the focus to seemingly insignificant things
- Hödicke plays with the tradition of the kitchen still life of the 16th century and the motifs of Pop Art
- Hödicke wonderfully combines the representational motifs with a loose, strongly gestural style that appears almost abstract in close up view
- Together with Georg Baselitz, Jörg Immendorf and A. R. Penck, Hödicke is one of the pioneers of German Neo-Expressionism and New Figuration
- Hödicke's painting is currently part of the exhibition „Spot On: German Pop“ at the Museum Brandhorst, Munich, alongside works by Sigmar Polke, Jörg Immendorf and Gerhard Richter



578

RAINER FETTING

1949 Wilhelmshaven - lives and works in Berlin

Strilitzien + Rittersporn. 1999.

Oil on burlap.

Verso signed, dated and titled as well as inscribed with the technique and the work number „F 378“. 160 x 120 cm (62.9 x 47.2 in). [CH]

This work's authenticity has kindly been confirmed by the artist to whom we are very grateful.

Called up: June 19, 2021 – ca. 17.13 h ± 20 min.

€ 25.000 – 35.000

\$ 30,000 – 42,000

PROVENANCE

· Private collection Berlin.

- Contemporary expressive interpretation of the classic flower still life motif
- Balanced composition in radiant colors with elegant bird-of-paradise flowers in a strong complementary contrast with the abstract larkspur petals
- Works by Rainer Fettings are in possession of many important museums and collections, among others, the Städel Museum, Frankfurt am Main and the Berlinische Galerie Museum für Moderne Kunst, Berlin



579

GERHARD RICHTER

1932 Dresden - lives and works in Cologne

Seven Two Four. 2008.

Cibachrome print.

Butin 133b. Signed and numbered and with an edition label on the reverse. From an edition of 32 copies. 73 x 100 cm (28.7 x 39.3 in).

After the oil painting „Abstraktes Bild“ from 1990, which Gerhard Richter shot out of focus. Mounted in original frame. [SM]

Called up: June 19, 2021 – ca. 17.15 h ± 20 min.

€ 25.000 – 35.000

\$ 30,000 – 42,000

- Rarely offered on the international auction market.
- From a small edition.



580

RAINER FETTING

1949 Wilhelmshaven - lives and works in Berlin

Meer auf Sylt. 2009.

Oil on burlap.

Verso signed, dated, titled and inscribed with the dimensions, technique and the work number „R 87“. 150 x 310 cm (59 x 122 in). [CH]

This work's authenticity has kindly been confirmed by the artist. We are grateful for the kind support in cataloging this lot.

Called up: June 19, 2021 – ca. 17:16 h ± 20 min.

€ 20.000 – 30.000

\$ 24,000 – 36,000

PROVENANCE

- Galerie Karl Pfefferle, Munich (with the gallery label on the stretcher).
- Private collection Southern Germany (acquired from aforementioned in 2011).

EXHIBITION

- Rainer Fetting. Manscapes, Kunsthalle Tübingen, October 2 - December 5, 2010, cat. no. 50 (with illu. on p. 90).

„This momentary impression is so important, whether it is a storm or the wind or the horizon vanishing in the fog. This is so visually gripping that you have to feel and capture it. And because this is subject to permanent change, you are forced to paint quick, which increases the dynamic. Later I render these first „plein-air“ impressions on larger canvasses in lengthy processes.“

Rainer Fetting in an interview with Heinz Stahlhut, in: Rainer Fetting u. Heinz Stahlhut, Fetting, Cologne 2009, p. 375.

- In 2010 part of the artist's comprehensive exhibition at Kunsthalle Tübingen
- Large-size, atmospheric seascape with an almost sandy surface aesthetic
- Rainer Fetting's works can be found in many renowned museums and collections, among them the Städel Museum, Frankfurt am Main and the Berlinische Galerie Museum für Moderne Kunst, Berlin



581

RAINER FETTING

1949 Wilhelmshaven - lives and works in Berlin

Dünen am Meer. 2008.

Oil on canvas.

Verso of the canvas signed, twice dated, titled and inscribed with the work number „R 23“ and the dimensions and the technique. 80 x 80 cm (31.4 x 31.4 in). [CH]

This work's authenticity was kindly confirmed by the artist. We are grateful for the support in cataloging this lot.

Called up: June 19, 2021 – ca. 17:18 h ± 20 min.

€ 20.000 – 30.000

\$ 24,000 – 36,000

PROVENANCE

- Galerie Pfefferle, Munich.
- Private collection Northern Germany (acquired from aforementioned in 2008).

- In 2021 the artist's work is honored in two solo shows at the DORTMUNDER U Center for Arts and Creativity and im Vincent Van Gogh Huis in Zundert (NL), as well as in many group exhibitions, among others at the Ernst Barlach Haus / Stiftung Hermann F. Reemtsma, Hamburg, the Berlinische Galerie Museum für Moderne Kunst, Berlin, the Saint Louis Art Museum (USA), the Pori Art Museum (Finland) and at the Neue Galerie im Haus Beda in Bitburg

582

DANIEL RICHTER

1962 Eutin - lives and works in Berlin

Ohne Titel. 2003.

Oil on canvas.

Dated and inscribed „10/03“ on the reverse. Stretcher inscribed „DR/K 244“ by a hand other than that of the artist. 39,5 x 30 cm (15,5 x 11.8 in). [CH]

Called up: June 19, 2021 – ca. 17.22 h ± 20 min.

€ 15,000 – 20,000

\$ 18,000 – 24,000

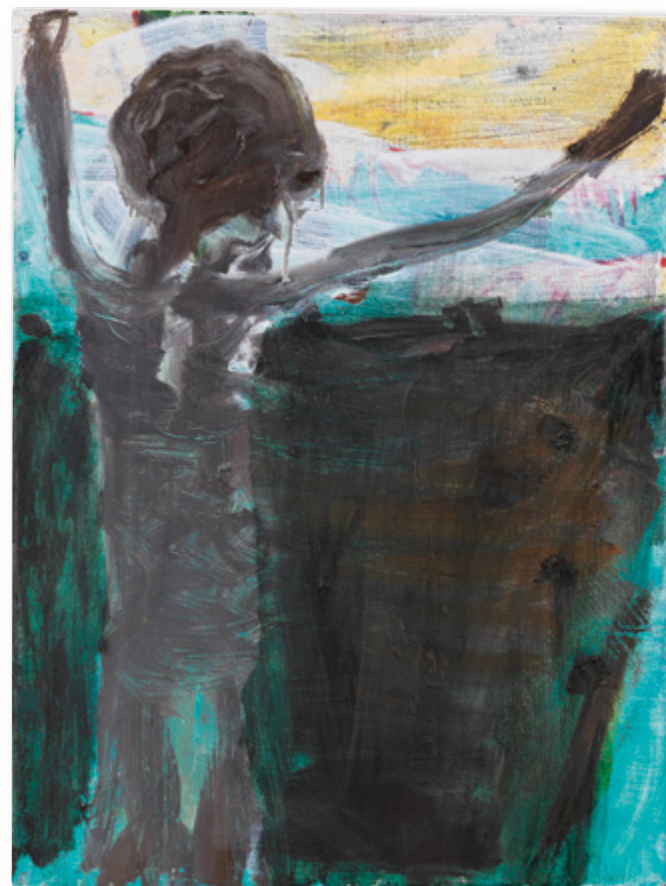
PROVENANCE

- Contemporary Fine Arts, Berlin (with several gallery stamps on the reverse, and with one gallery label).
- Collection Rheingold, Düsseldorf.

EXHIBITION

- Rheingold III, Städtisches Museum Abteiberg, Mönchengladbach, November 12 - December 12, 2004.

- Similar motif as in the painting „Duueh“ from the same year (Centre Pompidou, Paris)
- Other works from the same year are in possession of, among others, the Museum of Modern Art, New York, and the Centre Pompidou, Paris
- Daniel Richter's works from the 2000s are among his most sought-after works on the international auction market



- Part of a North Rhine-Westphalian private collection for 15 years
- In 2020/21 alone Schwontkowski's works featured in exhibition at Weserburg Museum für Moderne Kunst in Bremen, in the retrospective „Some of My Secrets“ at Kunsthalle Bremen, at Kunstmuseum Bonn and the Gemeentemuseum The Hague, as well as in the solo show „Norbert Schwontkowski. Fünf Frauen in Japan“ at Neues Museum, Nuremberg, zu sehen
- Works by the artist are in the collections of Pinakothek der Moderne, Munich, the Galerie Neue Meister, Dresden, and Museum Folkwang, Essen

583

NORBERT SCHWONTKOWSKI

1949 Bremen - 2013 Bremen

Taiga brennt. 2006.

Oil on canvas.

Signed and dated on verso of the canvas. Stretcher and frame inscribed with the work number „NS/M 542“

130 x 150 cm (51,1 x 59 in). [CH]

Aufrufzeit: 19.06.2021 – ca. 17.20 h ± 20 Min

€ 15,000 – 20,000

\$ 18,000 – 24,000

PROVENIENZ

- Contemporary Fine Arts, Berlin (auf dem Keilrahmen mit dem Galerieetikett).
- Privatsammlung Nordrhein-Westfalen (2007 vom Vorgenannten erworben).

Please find additional images, videos and daily updates at www.kettererkunst.de

584

BERNHARD HEISIG

1925 Breslau - 2011 Strodehne/Brandenburg

Der Verfilmte. 1999.

Oil on canvas.

Lower left signed and dated. Signed, titled and inscribed „2. Fassung“ on the reverse.

120,5 x 100 cm (47.4 x 39.3 in). [CH]

Called up: June 19, 2021 – ca. 17.25 h ± 20 min.

€ 10,000 – 15,000

\$ 12,000 – 18,000

PROVENANCE

- Galerie Brusberg, Berlin.
- Private collection Augsburg (acquired from above).
- Private collection Southern Germany (inherited from above).



- Bernhard Heisig is one of the protagonists of the Leipzig School
- In 1977 he participated in documenta 6 in Kassel
- In 1985 the ‚Museum der bildenden Künste‘ in Leipzig honored him with a first comprehensive retrospective show
- Works by the artist are part of many renowned collections, among them the Berlinische Galerie, Berlin, the Kunsthalle Hamburg and the Städel Museum, Frankfurt a. Main

EXHIBITION

- Bernhard Heisig. Der Maler und sein Thema - Bilder auf Stein und Leinwand, Galerie Brusberg, Berlin, February 3 - April 21, 2001, p. 17 (with color illu.).
- Bernhard Heisig. Gestern und in unserer Zeit, Galerie Brusberg, Berlin, September 6 - November 15, 2003, p. 34 (with full-page illu.).

LITERATURE

- Dieter Brusberg (editor), Bernhard Heisig. „Gestern und in unserer Zeit“ oder ‚Das Elend der Macht‘.
- Das Welttheater eines deutschen Malers in sechs Akten“, Munich 2014, p. 152 (with color illu.).



585

THOMAS RUFF

1958 Zell am Harmersbach - lives and works in Dusseldorf

Star 16h 08m/-25°. 1992/2016.

Photography, chromogenic print, on a plexiglass screen.
Signed, dated and numbered on the reverse. From an edition of 30 copies.
On Fujicolor Professional paper.
139,8 x 93 cm (55 x 36.6 in). Sheet: 154,6 x 108,7 cm (60,9 x 42,8 in). [AM]

Called up: June 19, 2021 – ca. 17.27 h ± 20 min.

€ 10.000 – 15.000
\$ 12,000 – 18,000

PROVENANCE

· Private collection USA.

- Thomas Ruff is one of the most important representatives of conceptual photography
- Large-size work from the artist's manifold oeuvre
- In 1992 the artist participated in documenta IX in Kassel

- Elger Esser is one of the most acclaimed representatives of the Düsseldorf photography school of Bernd and Hilla Becher
- Landscape photography is at the core of his photo art
- From 2006 to 2009 he taught at State Design School in Karlsruhe
- Works by Elger Esser are in possession of, among others, the Metropolitan Museum of Art, New York, the Stedelijk Museum, Amsterdam, and the Museum Moderner Kunst Stiftung Ludwig, Vienna

586

ELGER ESSER

1967 Stuttgart - lives and works in Dusseldorf

Le Grouin du Sud. 2005/06.

Chromogenic print, in diasec method.
Signed, numbered and titled on a label on the reverse. From an edition of 7 copies. 136 x 178 cm (53,5 x 70 in), (visible area).
Not unframed for cataloging. [EH]

Called up: June 19, 2021 – ca. 17.29 h ± 20 min.

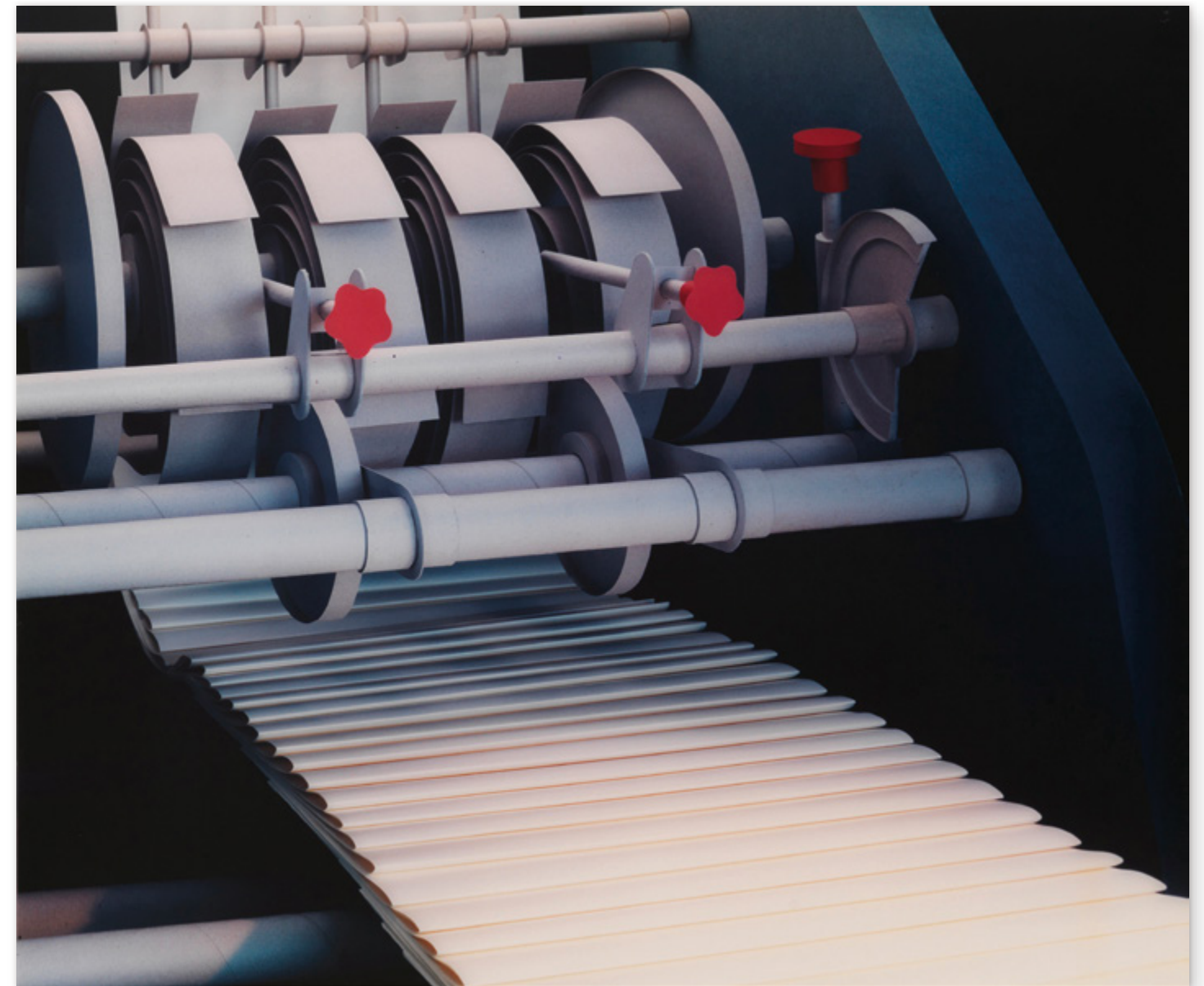
€ 10.000 – 15.000
\$ 12,000 – 18,000

PROVENANCE

· Private collection Southern Germany (since 2006).

EXHIBITION

· Elger Esser. Neue Werke, Galerie Thaddaeus Ropac, Salzburg, Villa Kast, July 22 - August 31, 2006.



587

THOMAS DEMAND

1964 Munich - lives and works in Berlin and London

Falzmaschine. 1993.

Color photograph. C-Print, mounted behind plexiglass in diasec.
Verso signiert, datiert und betitelt Signed, dated and titled on the reverse. From an edition of only 5 copies. 111 x 141 cm (43.7 x 55.5 in). [CH]

Called up: June 19, 2021 – ca. 17.30 h ± 20 min.

€ 25.000 – 35.000
\$ 30,000 – 42,000

PROVENANCE

· Von Lintel Gallery, New York (with a gallery label on the reverse).
· Private collection Southern Germany (acquired from the above in 2003).

- In private German ownership for almost 20 years
- Other works by the artist from the 1990s are at, among others, the Museum of Modern Art, New York, the Tate Gallery, London and the Solomon R. Guggenheim Museum, New York
- Although his photographic works seem to depict real objects, they actually show scenes that Demand had previously constructed with painstaking detail using paper and cardboard
- In his photographs from these years, gray and white tones dominate, in this work they are broken up by red accentuations

588

ANDY DENZLER

1965 Zürich - lebt and arbeitet in Zurich

Photo Frame Painting #4 (Innocent X). 2015.

Oil on canvas.

Signed, dated, titled and inscribed „2334“ on the reverse. 180 x 149 cm (70.8 x 58.6 in).

Denzler uses the famous portrait of pope „Innocent X“ by Diego Velázquez from 1650 as basis for his work. [JS]

Called up: June 19, 2021 – ca. 17:32 h ± 20 min.

€ 18.000 – 24.000

\$ 21,600 – 28,800

PROVENANCE

- Galerie Michael Schultz, Berlin.
- Private collection Berlin (acquired from the above in 2015).

EXHIBITION

- Breakfast with Velázquez, Galerie Michael Schultz, November 21 - December 12, 2015, p. 19 (with illu.).



589

STEPHAN BALKENHOL

1957 Fritzlar - lives and works in Karlsruhe and Meisenthal

Mann mit Rose. 2016.

Bronze, with colors.

Signed, dated and numbered on the stand. From an edition of 30 copies. Including plinth: 62 x 26,5 x 26,5 cm (24.4 x 10.4 x 10.4 in).

[SM]

Called up: June 19, 2021 – ca. 17:36 h ± 20 min.

€ 15.000 – 20.000

\$ 18,000 – 24,000

- Balkenhol's work was recently honored in a comprehensive exhibition at the Museum Lehmbruck
- Stephan Balkenhol is the leading spirit behind the revival of figurative sculpting in the early 1980s
- The 4 meter tall version of this sculpture is erected in a public square in Neuss



590

ERWIN WURM

1928-1988 in the Most lives and works in Vienna and NewYork

Mother Small. 2016.

Glass , light yellow.

Signed and numbered on the stand. From an edition of 3 copies. 38 cm (14.9 in).

Called up: June 19, 2021 – ca. 17:34 h ± 20 min.

€ 20.000 – 30.000

\$ 24,000 – 36,000

- From a small edition
- This color variant has never been offered on the international auction market
- Erwin Wurm is the internationally most successful representative of Austrian contemporary art



591

CHRISTIAN AWE

1978 Berlin - lives and works in Berlin

Eruption. 2017.

Mixed media on canvas.

Verso signed, dated, titled and inscribed. 90 x 130 cm (35.4 x 51.1 in)[JS]

Called up: June 19, 2021 – ca. 17:37 h ± 20 min.

€ 8.000 – 12.000

\$ 9,600 – 14,400

PROVENANCE

· Private collection Baden-Württemberg (acquired directly from the artist).



„The colors of the graffiti are still vital for my pictures.“

Christian Awe, 2015, quote from: www.mystylery.com.

- From the series of the water pictures, which are particularly captivating for their photo-realistic drip structures
- Fascinating combination of microscopical meticulous painting and a poured application of the paint that has its roots in Action-Painting
- Awe, who grew up in a public housing project in Berlin, has his roots in Street-Art
- Master student of Daniel Richter at the Universität der Künste, Berlin
- In 2009 the Berlin Art Project showed the exhibition „Abstrakte Welten - Sam Francis / Christian Awe“

- The autodidact Henning is one of the most important German contemporary artists
- In the 1990s Henning lived in London and New York and had his first solo exhibitions
- In his paintings, Henning skillfully combines stylistic devices of the abstract avant-garde and classical modernism with traditional genres such as landscape painting
- Henning's cross-genre works are represented in numerous important collections of contemporary art, among them the Museum of Contemporary Art, Los Angeles or the Stedelijk Museum voor Actuele Kunst, Ghent



592

ANTON HENNING

1964 Berlin - lives and works in Manker

Ohne Titel. 1993.

Oil and collage on steel sheet.

Lower right monogrammed and dated. Upper left with mirror-inverted monogram and date „AH 90“. Inscribed „ANHENN / P1“ on the reverse. 125 x 250 cm (49.2 x 98.4 in). [KT]

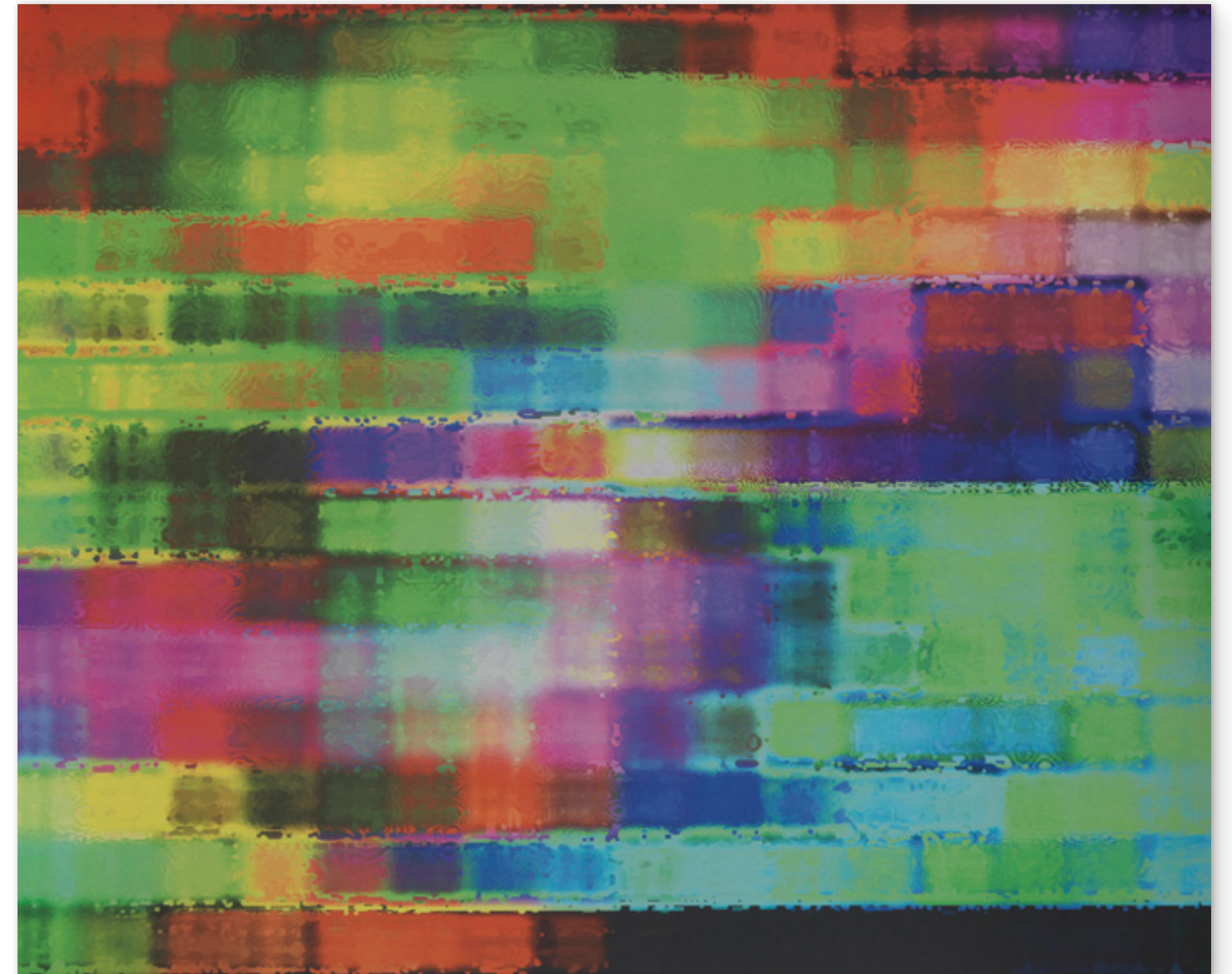
Called up: June 19, 2021 – ca. 17:39 h ± 20 min.

€ 10.000 – 15.000 N

\$ 12,000 – 18,000

LITERATURE

· Villa Grisebach, Berlin, auction on November 26, 2011, lot 1104 (with illu.).



593

WOLFGANG M. HECKL

1958 Parsberg - lives and works in Munich and Partenkirchen

Phantom of the Opera. 2021.

Alu-dibond, printed and brushed.

Signed, dated and inscribed on the reverse. 100 x 120 cm (39.3 x 47.2 in).

Called up: June 19, 2021 – ca. 17:41 h ± 20 min.

€ 8.000 – 12.000

\$ 9,600 – 14,400

- Unique object
- Offered on the international art market for the first time
- AI artwork on the basis of the musical „Phantom of the Opera“

594

HANS-PETER FELDMANN

1941 Dusseldorf - lives and works in Dusseldorf

Zwei Mädchen mit Schatten. 1999.

Photography. Silver gelatine proof with cutout, in plexiglass box.

Ca. 92 x 59 cm (36.2 x 23.2 in).

Called up: June 19, 2021 – ca. 17.43 h ± 20 min.

€ 12.000 – 15.000

\$ 14,400 – 18,000



„Looking at a photo your own memories come to your mind“

<https://www.kunstforum.de/artikel/hans-peter-feldmann-2/>

- The reinterpretation of the image's content through minimal intervention in the subject is Hans-Peter Feldmann's preferred approach.
- In 2015 the Städtische Galerie im Lenbachhaus acquired the comprehensive installation „Laden 1975-2015“.
- As a conceptual photo artist, Hans-Peter Feldmann also works with found photos.
- He showed works at documenta V and VI, as well as at the 2003 Venice Biennial.

595

ERWIN WURM

1954 Bruck an der Mur - lives and works in Vienna and NewYork

Untitled. 2018.

Aluminum, in silver.

From an edition of 5 copies. Height: 80 cm (31.4 in).

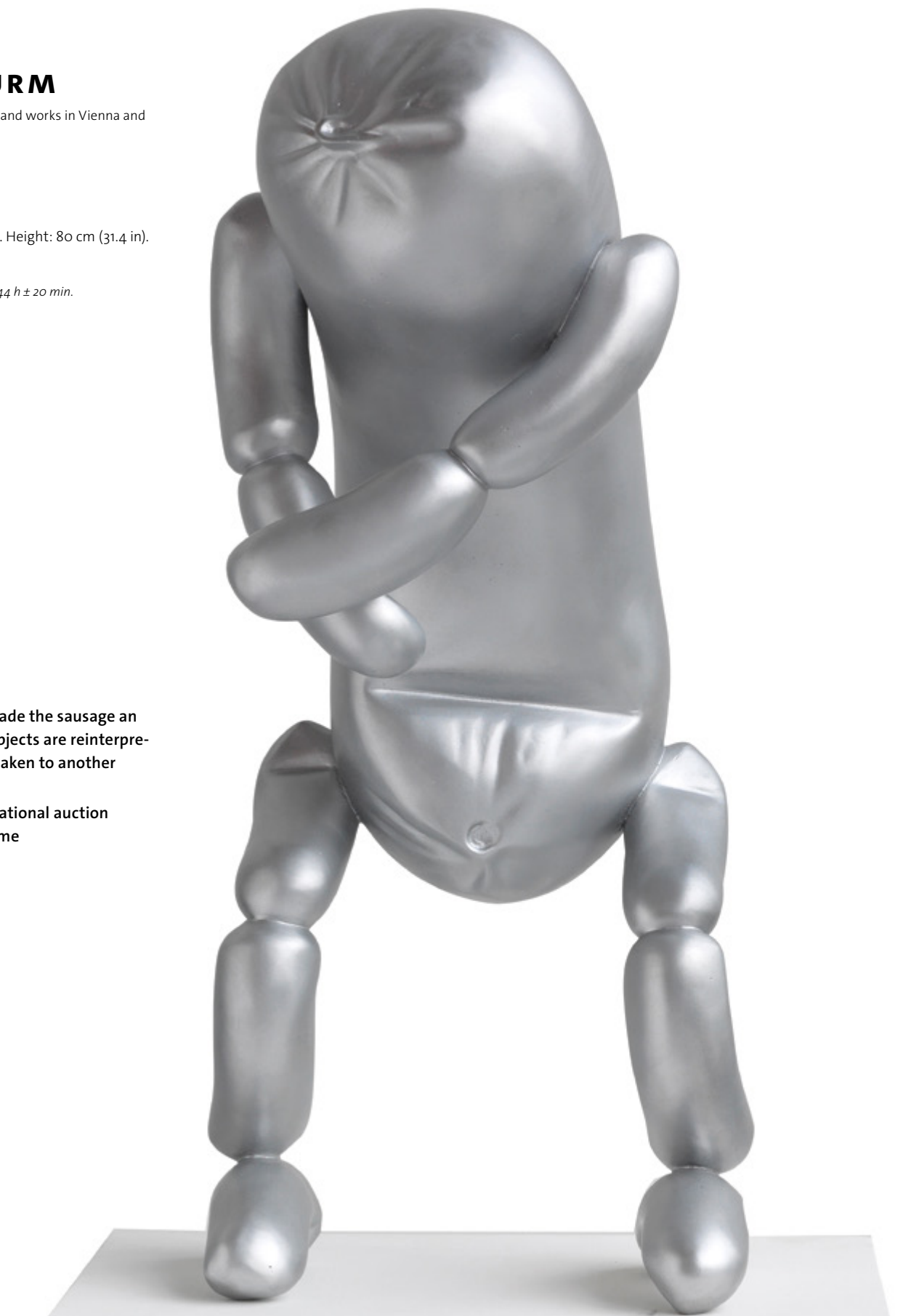
[SM]

Called up: June 19, 2021 – ca. 17.44 h ± 20 min.

€ 30.000 – 40.000 *

\$ 36,000 – 48,000

- After the pickle, he made the sausage an art object everyday objects are reinterpreted by the artist and taken to another level of meaning
- Offered on the international auction market for the first time



„The sausage is practically a Central European, an Austrian icon“

Erwin Wurm

IT CAN HAPPEN TO ANYONE!

FOR THE BENEFIT OF THE CARITAS CENTER

DEAR LADIES AND GENTLEMEN,

it can happen so quickly: while everything is normal the one moment, you can suddenly become ill, in need of care, maybe even suffer from dementia. From one day to the next, older people in particular, may be in urgent need of help. And more and more people every day are affected by loneliness, exclusion and often even social isolation – are big challenge for society!

A challenge that our trained helpers actively take on with profound attention and loving care. But their great commitment alone is not enough, because some of our important programs, such as “Meals on Wheels” or our “Specialist Department for Caring Relatives” can only survive with the help of donations.

As the district manager of our large Caritas Center in Pfaffenhofen, I am very pleased that proceeds grossed in our art auction will be used for specific purposes in the “Specialist Department for Caring Relatives”. With these proceeds we will secure and expand our advisory and support offers in the long run.

SUPPORT FOR AFFECTED PEOPLE AND THEIR RELATIVES

We advise senior citizens, people in need of care and their relatives. We provide reliable information on nursing insurance, care options, family relief programs and also mediate further offers. Since many people in need of advice suffer from dementia, we also offer our own dementia counseling program. At the same time, it is important to us to support families and to offer relief: We created the care group “Valuable Time” for people with dementia. While caring relatives can find information and exchange ideas with people in a similar situation at our “Café Atempause” and “Café Auszeit”, we look after their relative in need. In addition, we constantly train people as dementia helpers who we deploy in families. These ‘everyday companions’ make significant contributions to the relief of caring relatives.

KETTERER KUNST HELPS

I would like to thank all the artists who contribute to our benefit auction by donating half of the proceeds to the Caritas-Center Pfaffenhofen for a specific purpose. My thanks also go to the Munich auctioneer Robert Ketterer and his team for their commitment, profound advice and active support. I would also like to say thank you to all art lovers who generously support our work by participating in the auction. Together we can make everyday life easier for many people in need by offering our support!

Herzliche Grüße
Ihre Pia Klapos

We are grateful to the following artists for their support:

Elvira Bach
Anke Doberauer
Florian Haller
Hubertus Hamm
Nikolaus Hipp
Monika Huber
Magdalena Jetelová
Peter Kogler
Richard Schur
Willi Siber
Bernd Zimmer

The Caritas Center Pfaffenhofen has around 400 employees committed to care for people in need every day. They look after children or advise and support people in difficult situations. We offer a wide range of qualified offers: from debt and bankruptcy mentoring, emergency counseling, family advice, special mental health programs to our offers for senior citizens and their relatives. There is strong demand for advice and specific support in all areas.

Please find additional images, videos and daily updates at www.kettererkunst.de



„Painting means turning thoughts into color.“

Bernd Zimmer, quote from: www.galerie-thomas.de/de/ausstellungen/bernd-zimmer.

596

BERND ZIMMER

1948 Planegg near Munich - lives and works in Polling

Das geheime Leben der Sterne 35. 2018.

Acrylic on canvas.

Signed, dated and titled on the reverse. 120 x 150,5 cm (47.2 x 59.2 in). [CH]

Called up: June 19, 2021 – ca. 17.46 h ± 20 min.

€ 10.000 – 15.000

\$ 12,000 – 18,000



597

HUBERTUS HAMM

1950 Werdohl - lives and works in Munich

PK47 Allianz Arena. 2002.

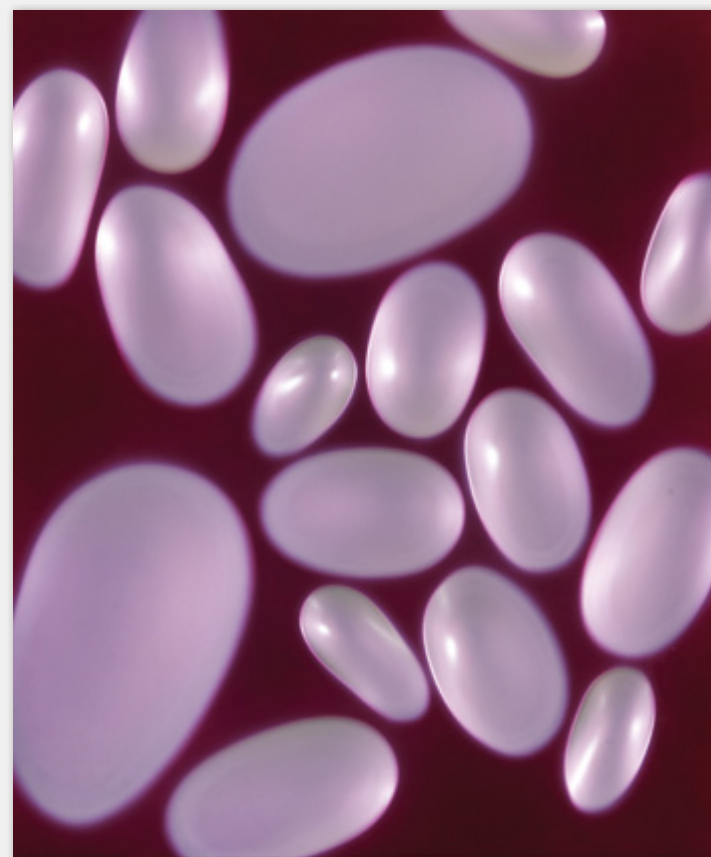
Pigment print on canvas.
Signed, dated and numbered on the reverse. From an edition of 4 copies. 70 x 210 cm (27.5 x 82.6 in). [AM]

Called up: June 19, 2021 – ca. 17.48 h ± 20 min.

€ 5.000 – 7.000
\$ 6,000 – 8,400

„I create objects not images - I want to redefine parameters of photography.“

Hubertus Hamm



598

WILLI SIBER

1949 Eberhardzell - lives and works in Eberhardzell

Tafelobjekt. 2021.

Interference pigment paint over relieved Wood fiber panel.
Signed and dated on the reverse. 120 x 100 x 5,7 cm (47.2 x 39.3 x 2.2 in). [AM]

Called up: June 19, 2021 – ca. 17.50 h ± 20 min.

€ 6.000 – 8.000
\$ 7,200 – 9,600

599

PETER KOGLER

1959 Innsbruck - lives and works in Vienna

Ameise. 2020.

Ball-point drawing and India ink on paper.
Lower right signed and dated.

29,5 x 41,5 cm (11.6 x 16.3 in), size of sheet. [AM]

Called up: June 19, 2021 – ca. 17.51 h ± 20 min.

€ 1.000 – 1.500
\$ 1,200 – 1,800



600

ANKE DOBERAUER

1962 Bad Homburg - lives and works in Marseille and Munich

Leentje & Sauro. 2014.

Lithograph in colors.
Signed, dated, numbered and inscribed. From an edition of 50 copies. On wove paper.
50,2 x 40,1 cm (19.7 x 15.7 in), size of sheet. [AM]

Called up: June 19, 2021 – ca. 17.53 h ± 20 min.

€ 200 – 400
\$ 240 – 480

601

NIKOLAUS HIPPI

1938 Munich - lives and works in Ilmmünster

Ohne Titel. 2015.

Oil on canvas.
Signed and dated in lower right. 21 x 25 cm (8.2 x 9.8 in).

Called up: June 19, 2021 – ca. 17.55 h ± 20 min.

€ 1.000 – 2.000
\$ 1,200 – 2,400

EXHIBITION

· Nikolaus Hipp. Die vier Jahreszeiten, Fritz-Winter-Haus, Ahlen, June 10 - August 20, 2017, no. 44 (with a label on the reverse).





602

RICHARD SCHUR

1971 Munich - lives and works in Munich

Tree. 2021.

Acrylic on canvas.

Signed, dated and titled on the reverse. 80 x 60 cm (31.4 x 23.6 in). [CS]

Called up: June 19, 2021 – ca. 17.57 h ± 20 min.

€ 4.000 – 6.000

\$ 4,800 – 7,200

603

MONIKA HUBER

1959 Dingolfing - lives and works in Munich

Mäander. 2007.

Acrylic on burlap, mounted under plexiglass, in two parts.

Each signed, dated and inscribed with the work number „07/21“, the direction arrow and information on the arrangement on the reverse.

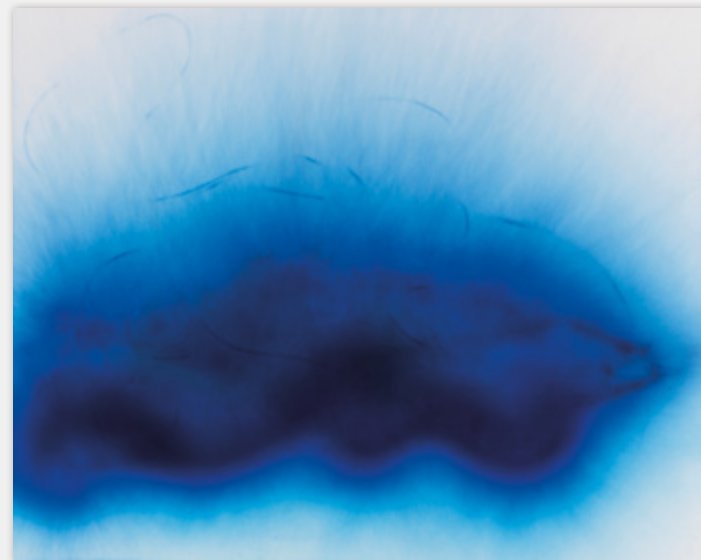
Each: 87,4 x 117,5 cm (34.4 x 46.2 in). Total dimensions: 87,4 x 235 cm (34.4 x 92.1 in).

From the series Mäander. [AM]

Called up: June 19, 2021 – ca. 17.58 h ± 20 min.

€ 7.000 – 9.000^R

\$ 8,400 – 10,800



604

MAGDALENA JETELOVÁ

1946 Semily (Czech Republic) - lives and works in Munich, Dusseldorf and Prag

Essential is no more visible. 2015.

Mixed media on canvas.

Twice signed and titled on the reverse, as well as inscribed with a direction arrow. 120,5 x 150 cm (47.4 x 59 in). [AM/CS]

Called up: June 19, 2021 – ca. 18.00 h ± 20 min.

€ 10.000 – 15.000

\$ 12,000 – 18,000

605

FLORIAN HALLER

1976 Biberach - lives and works in Munich

Cage. 2016.

Acryl, filler and vinyl on canvas, contours partly scratched.

Signed, dated and inscribed on the reverse. 200 x 135 cm (78.7 x 53.1 in). [AM]

Called up: June 19, 2021 – ca. 18.02 h ± 20 min.

€ 4.000 – 6.000

\$ 4,800 – 7,200



606

ELVIRA BACH

1951 Neuenhain/Taunus - lives and works in Berlin

Freiwillig allein (Auf unser schönes Leben). 2020.

Acrylic on paper.

Lower right signed and dated. Signed, dated and titled on the reverse.

On light board. 140 x 100 cm (55.1 x 39.3 in), the full sheet. [CH]

Called up: June 19, 2021 – ca. 18.04 h ± 20 min.

€ 8.000 – 10.000

\$ 9,600 – 12,000



607

STEVE CANADAY

1976 Lansing/Michigan - lives and works in Los Angeles

Double Death Honk. 2002.

Acrylic on canvas.
76 x 76 cm (29.9 x 29.9 in).

Called up: June 19, 2021 – ca. 18.05 h ± 20 min.

€ 1.000 – 2.000 ^M
\$ 1,200 – 2,400

PROVENANCE

- Black Dragon Society, Los Angeles.
- Private collection, UK, acquired from the above in 2004.

EXHIBITION

- The Art of Invention, The Public, West Bromwich (Great Britain), April 6 - June 26, 2011.



609

JAMES BRUCE OF KINNAID

Bachelors of Avignon (Black on White). 2011.

Acrylic and color silkscreen on canvas.
244 x 236 cm (96 x 92.9 in).

Called up: June 19, 2021 – ca. 18.09 h ± 20 min.

€ 20.000 – 30.000 ^M
\$ 24,000 – 36,000

PROVENANCE

- Vito Schnabel Gallery, New York.
- Private collection, UK, acquired from the above in 2011.

EXHIBITION

- The Bruce High Quality Foundation. Ode to Joy 2001-2013, Brooklyn Museum, New York, July 22 - September 22, 2013.

608

DIRK BELL

1969 Munich - lives and works in Berlin

Untitled. 2003.

Mixed media on paper.
Signed and dated on the reverse.
50 x 74 cm (19.6 x 29.1 in).

Called up: June 19, 2021 – ca. 18.07 h ± 20 min.

€ 1.000 – 2.000 ^M
\$ 1,200 – 2,400

PROVENANCE

- BQ, Cologne.
- Private Collection, UK, acquired from the above.



610

XIAO BO

1977 Hangzhou - lives and works in Hangzhou

Out Visiting (Triptych). 2006.

Acrylic on canvas.
Each 90 x 70 cm (35.4 x 27.5 in). Total dimensions: 90 x 210 cm (35.4 x 82.7 in).

Called up: June 19, 2021 – ca. 18.11 h ± 20 min.

€ 4.000 – 6.000 ^N
\$ 4,800 – 7,200

PROVENANCE

- Platform China, Beijing.
- Private collection, UK, acquired from the above in 2006.



611

XIAO BO

1977 Hangzhou - lives and works in Hangzhou

Untitled (5 parts). 2006.

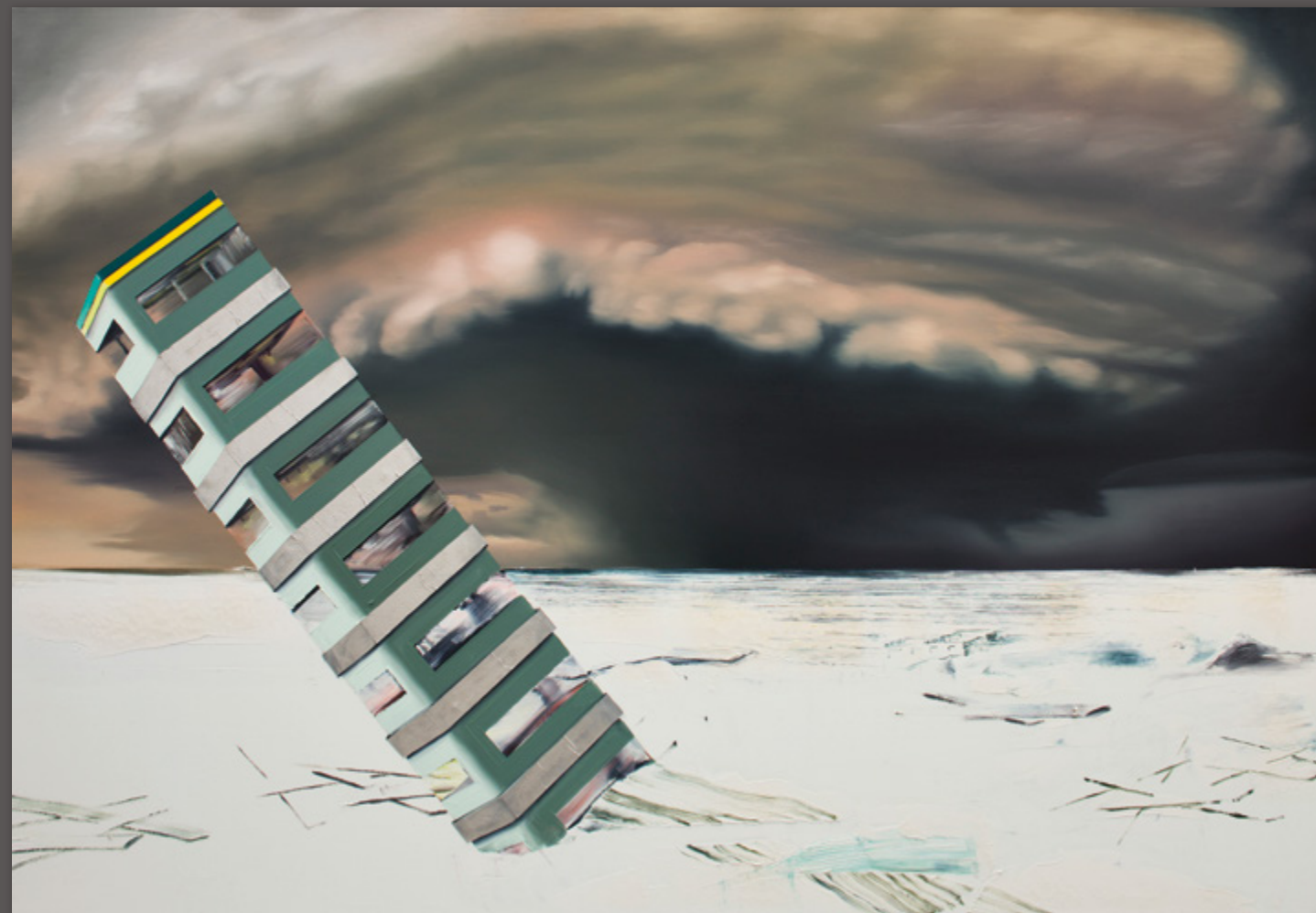
Oil on canvas.
Signed and dated on the reverse (confirmed with images of reverse of 2 of 5 canvases).
Each 150 x 90 cm (59 x 35.4 in). Total dimensions: 150 x 450 cm (59.1 x 177.2 in).

Called up: June 19, 2021 – ca. 18.12 h ± 20 min.

€ 6.000 – 8.000 ^N
\$ 7,200 – 9,600

PROVENANCE

- 21st Century Art Ltd, 2007.
- Private Collection, UK, acquired from the above.



612

DIRK SKREBER

1961 Lübeck - lives and works in New York

Ohne Titel. 1999.

Mixed media. Oil and tape on canvas.
156 x 230 cm (61.4 x 90.5 in).

Called up: June 19, 2021 – ca. 18.14 h ± 20 min.

€ 9.000 – 12.000 ^N

\$ 10,800 – 14,400

PROVENANCE

- Galerie Luis Campaña, Berlin.
- Private Collection, UK, acquired from the above.

613

CANDICE LIN

1979 Concord/Massachusetts - lives and works in Los Angeles

Dildos (Corn Hill, Queen Victoria, Bird in Space). 2012.

Nine silicone sculptures, each with bell jar.
Up to ca. 40 x 18 x 18 cm (15.7 x 7 x 7 in).

Called up: June 19, 2021 – ca. 18.16 h ± 20 min.

€ 3.000 – 4.000 ^N

\$ 3,600 – 4,800

PROVENANCE

- François Ghebaldy Gallery, Los Angeles.
- Private collection, UK, acquired from the above.

EXHIBITION

- Candice Lin. It Makes The Patient See Pictures, François Ghebaldy Gallery, Los Angeles, September 8 - October 27, 2012.



614

XIAO BO

1977 Hangzhou - lives and works in Hangzhou

One Second - Central Congression (4 parts). 2006.

Oil on canvas.
Each 115 x 200 cm (45.2 x 78.7 in). Total dimensions: 230 x 400 cm (90.6 x 157.5 in).

Called up: June 19, 2021 – ca. 18.18 h ± 20 min.

€ 6.000 – 8.000 ^N

\$ 7,200 – 9,600

PROVENANCE

- Platform China, Beijing.
- Private collection, UK, acquired from the above.



615

GERALD DAVIS

1974 Pittsburgh/Pennsylvania - lives and works in Los Angeles

Suicide (Green), Diptych. 2005.

Oil on canvas.

Signed, dated and titled 'Gerald Davis, April 2005, Suicide (Green)' on the back of each canvas. Total dimensions: 213 x 378 cm (83.8 x 148.8 in). Each: 213 x 165 cm (83.8 x 64.9 in).

The diptych consists of a work in landscape format and one in portrait format, both with same dimensions.

Called up: June 19, 2021 – ca. 18.19 h ± 20 min.

€ 3.000 – 4.000 ^N

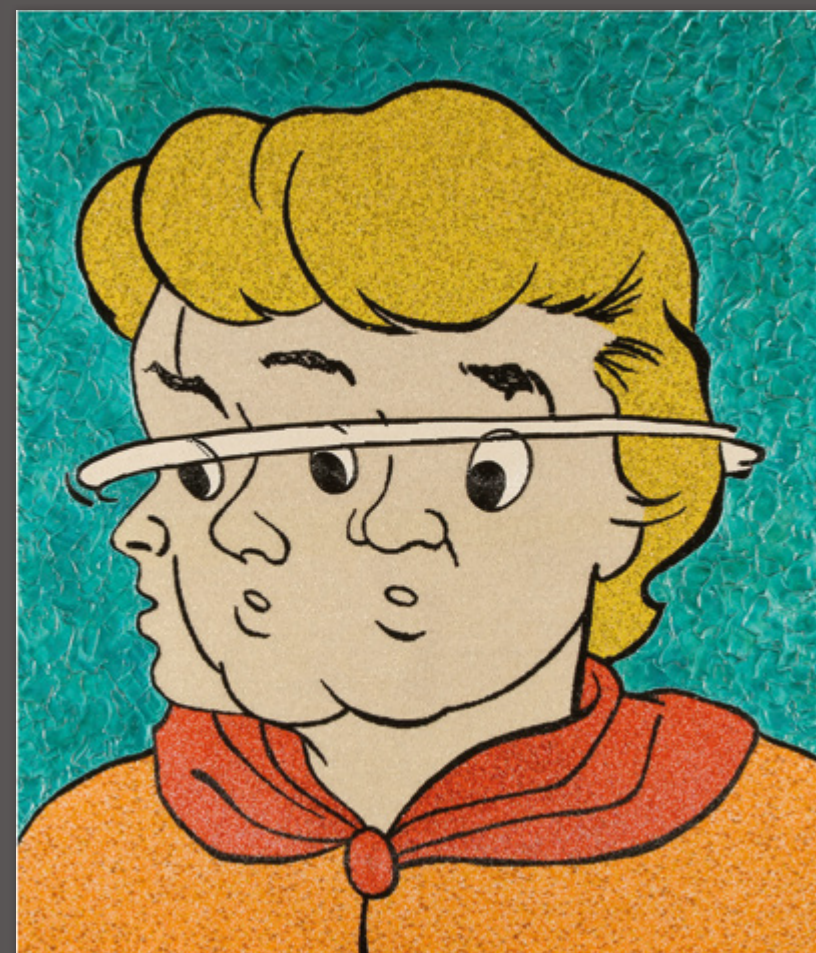
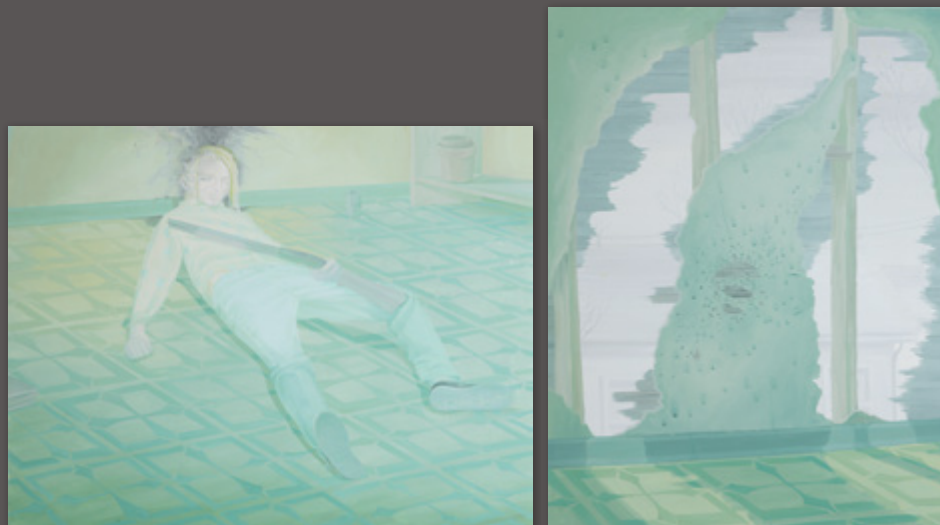
\$ 3,600 – 4,800

PROVENANCE

- Black Dragon Society, Los Angeles, 2005.
- Private Collection, UK, acquired from the above.

EXHIBITION

- London, The Hospital, „Dirty Boyz Get Clean,” June 22 - August 5, 2006.



616

FARHAD MOSHIRI

1963 Schiras (Iran) - lives and works in Teheran and Paris

Johnny 3D. 2009.

Acrylic and embroidery on canvas.

160 x 136 cm (62.9 x 53.5 in).

Called up: June 19, 2021 – ca. 18.21 h ± 20 min.

€ 30.000 – 40.000 ^N

\$ 36,000 – 48,000

PROVENANCE

- Galerie Emmanuel Perrotin, Paris, 2009.
- Private Collection, UK, acquired from the above.

EXHIBITION

- Paris, Galerie Emmanuel Perrotin, „Farhad Moshiri: Silly You, Silly Me,” October 22 - December 23, 2009.

Please find additional images, videos and daily updates at www.kettererkunst.de

617

LI HUI

1977 Beijing - 2020 Beijing

Reincarnation. 2007.

This work is composed of: 1 bed frame with fabric and fog machine, 100 x 200 x 90 cm (38 x 79 x 35. in.); metal rack with laser lights, 200 x 110 cm (79 x 43. in.); set of chains and chain blocks for hanging lasers; power supply.

Fully functioning. Edition of 5.

Around 1000 x 450 x 200 cm (393.7 x 177.1 x 78.7 in), height variable between 4 m and 10 m (157.5 in and 394 in). Ground area of bed frame 200 x 90 cm (78.7 x 35.4 in).

Called up: June 19, 2021 – ca. 18.23 h ± 20 min.

€ 70.000 – 90.000 ^N

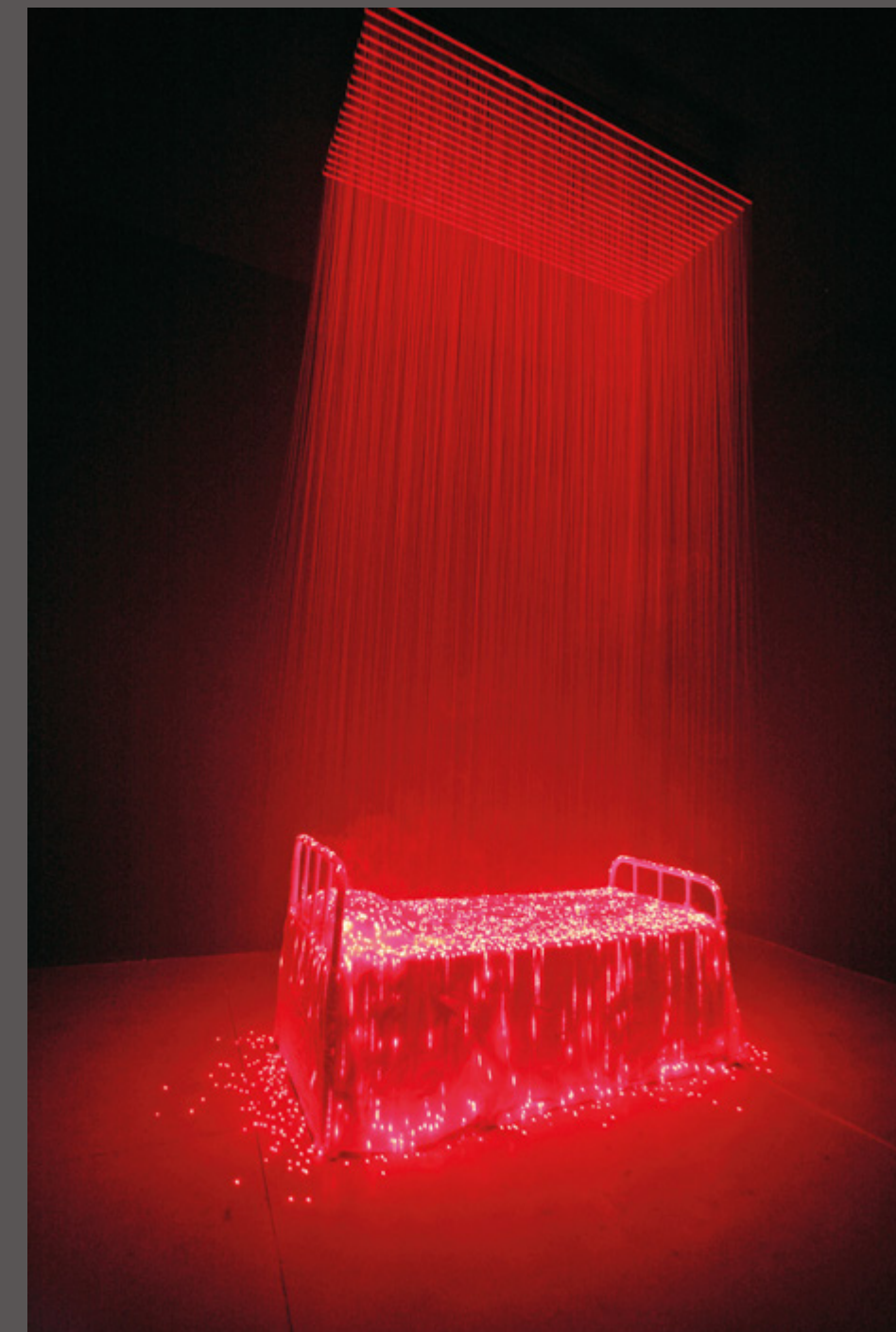
\$ 84,000 – 108,000

PROVENANCE

- The Ministry of Art, Hong Kong, 2008.
- Private Collection, UK, acquired from the above.

EXHIBITION

- Matière-lumière, Epidemic, Le 360 / Le Garage / Dôme Grand Place, Béthune/France, April 2 - May 29, 2011 (with illu., p. 63 and on the cover of the catalog).



„I wanted the transparent material to glow, and I found that LED light is the only light that can produce the effect I wanted. The material is also thin enough for me to install inside the work, so I used it. [...] What I want to create is smoke rising from the bed softly and freely. It is a work that would evoke emotions, but this may not be obvious from photos.“

Li Hui, quote from: Young Chinese artist Li Hui Lights Up Netherlands. An Art Radar Interview, artradarjournal.com, September 28, 2010.



618

DIRK SKREBER

1961 Lübeck - lives and works in New York

Ohne Titel. 1992.

Oil on canvas.
150 x 230 cm (59 x 90.5 in).

Called up: June 19, 2021 – ca. 18.25 h ± 20 min.

€ 9.000 – 12.000 ^N
\$ 10,800 – 14,400

PROVENANCE

- Galerie Luis Campaña, Berlin, 2003.
- Private Collection, UK, acquired from the above.

619

ZHENG GUOGU

1970 Yangjiang/Guangdong - lives and works in Yangjiang/Guangdong

Consuming Reigns The World No. 1. 2006.

Oil on canvas.
Signed and dated on the reverse. 183 x 283 cm (72 x 111.4 in).

Called up: June 19, 2021 – ca. 18.26 h ± 20 min.

€ 6.000 – 8.000 ^N
\$ 7,200 – 9,600

PROVENANCE

- Vitamin Creative Space, China, 2007.
- Private Collection, UK, acquired from the above.



620

DIRK SKREBER

1961 Lübeck - lives and works in New York

Ohne Titel. 2002.

Oil and tape on canvas.
280 x 400 cm (110.2 x 157.4 in).

Called up: June 19, 2021 – ca. 18.28 h ± 20 min.

€ 9.000 – 12.000 ^N
\$ 10,800 – 14,400

PROVENANCE

- Galerie Luis Campaña, Berlin, 2004.
- Private Collection, UK, acquired from the above.

EXHIBITION

- It Rocks Us So Hard, Ho Ho Ho, Aspen Art Museum, Aspen/Colorado, December 1, 2004 - February 6, 2005; Joslyn Art Museum, Omaha/Nebraska, March - May 2005.



621

HYUNGKOO LEE

1969 Pohang (South Korea) - lives and works in Anyang (South Korea)

Mus Animatus & Felis Catus Animatus (2 parts). 2006/07.

Resin, aluminium sticks, stainless steel wires, springs, and oil paint.

One of three copies. Mus Animatus: 15 x 8 x 15 cm (5.9 x 3.1 x 5.9 in). Felis Catus Animatus: 88 x 55 x 92 cm (34.7 x 21.7 x 36.2 in).

Called up: June 19, 2021 – ca. 18.30 h ± 20 min.

€ 20.000 – 30.000 ^N

\$ 24,000 – 36,000

PROVENANCE

- Arario Gallery, New York, 2008.
- Private Collection, UK, acquired from the above.

EXHIBITION

- New York, Arario Gallery, „Hyungkoo Lee: Animatuseum,“ March 6 - April 5, 2008
- Basel, Switzerland, Natural History
- Museum Basel, „Hyungkoo Lee: Animatus,“ May 30 - August 31, 2008.



622

HYUNGKOO LEE

1969 Pohang (South Korea) - lives and works in Anyang (South Korea)

Geococcyx Animatus & Canis Latrans Animatus (2-tlg.). 2005/06.

Resin, aluminium sticks, stainless steel wires, springs, and oil paint.

One of 3 copies. Geococcyx Animatus: 44 x 130 x 42 cm (17.3 x 51.1 x 16.5 in). Canis Latrans Animatus: 75 x 118 x 46 cm (29.5 x 46.5 x 18.1 in).

Called up: June 19, 2021 – ca. 18.32 h ± 20 min.

€ 20.000 – 30.000 ^N

\$ 24,000 – 36,000

PROVENANCE

- Arario Gallery, New York.
- Private Collection, UK, acquired from the above.

EXHIBITION

- Hyungkoo Lee. Animatuseum, Arario Gallery, New York, March 6 - April 5, 2008.
- Hyungkoo Lee. Animatus, Naturhistorisches Museum, Basel, May 30 - August 31, 2008.
- Dark Materials, Royal Academy of Arts, London, December 13, .2008 - January 19, 2009.
- The Frank Cohen Collection, Shrewsbury Museum & Art Gallery, Shrewsbury (UK), March 20 - June 30, 2014.

623

HE AN

1971 Wuhan - lives and works in Beijing

Matrix. 2007.

Glass fabric (4 parts).

One of only 2copies.

Height of tallest figure: 143 x 246 x 155 cm (56.2 x 96.8 x 61 in).

Height of smallest figure: 45 cm (17.7 in).

Called up: June 19, 2021 – ca. 18.33 h ± 20 min.

€ 4.000 – 6.000 ^N

\$ 4,800 – 7,200

PROVENANCE

- Private collection China.
- Private collection, UK (acquired in 2007).

EXHIBITION

- Art in Motion. Chinese Contemporary Art Meets the BMW.
- Art Cars, Long March Space, Peking, January 6 - January 22, 2007.
- Facing East. Recent Works from China, India and Japan, Manchester Art Gallery, Manchester (UK), February 4 - April 11, 2010.

624

JAGANNATH PANDA

1970 Bhubaneswar/Odisha - lives and works in Neu-Delhi

God and Goat. 2007.

Fiberglass, fabric, glue, tine box, and enamel paint.
Total dimensions: 80 x 70 x 54 cm (31.4 x 27.5 x 21.2 in).
Tine box: 41 x 69 x 52 cm (16.1 x 27.2 x 20.5 in).

Called up: June 19, 2021 – ca. 18.35 h ± 20 min.

€ 4.000 – 6.000 N

\$ 4,800 – 7,200

PROVENANCE

- Private collection USA.
- Private Collection, UK, acquired from the above in 2007.

EXHIBITION

- Indian Highway, HEART Herning Museum of Contemporary Art, Herning, March 13 - September 12, 2010.
- The Frank Cohen Collection, Shrewsbury Museum & Art Gallery, Shrewsbury (UK), March 20 - June 30, 2014.



625

HE AN

1971 Wuhan - lives and works in Beijing

Swordfish. 2007.

Glass fabric with matt coating.
One of only 2 copies.
185 x 267 x 106 cm (72.8 x 105.1 x 41.7 in).

Called up: June 19, 2021 – ca. 18.37 h ± 20 min.

€ 4.000 – 6.000 N

\$ 4,800 – 7,200

PROVENANCE

- Private collection, UK, (acquired in 2007).

EXHIBITION

- Art in Motion. Chinese Contemporary Art Meets the BMW.
- Art Cars, Long March Space, Peking, January 6 - January 22, 2007.

626

SUBODH GUPTA

1964 Khagaul/Bihar - lives and works in Neu-Delhi

There Is Always Cinema (IV), 2 parts. 2008.

Two doors of Wood and brass.
Each around: 177 x 70 cm (69.6 x 27.5 in).

In the series „There Is Always Cinema“ the artist works with found objects, so called objet trouvés. Gupta makes exact copies of these original objects in, among others, brass or stainless steel.

Called up: June 19, 2021 – ca. 18.39 h ± 20 min.

€ 60.000 – 80.000 N

\$ 72,000 – 96,000

PROVENANCE

- Galleria Continua, San Gimignano.
- Private collection, UK, acquired from the above in 2008.

EXHIBITION

- Subodh Gupta. There Is Always Cinema, Galleria Continua, San Gimignano, May 17 - September 6, 2008.





627

SOFIE BIRD MØLLER

1974 Copenhagen - lives and works in Berlin

Las Rudas. 2011.

Acrylic on a page from a magazine.
36 x 29 cm (14.1 x 11.4 in), size of sheet.

For the work series „Las Rudas“ the artist uses her bare hands to paints over black-and-white photographs of undressed female Mexican wrestlers published in magazines.

Called up: June 19, 2021 – ca. 18.40 h ± 20 min.

€ 1.000 – 2.000 N

\$ 1,200 – 2,400

PROVENANCE

- Martin Asbæk Gallery, Copenhagen.
- Private Collection, UK, acquired from the above.



628

SOFIE BIRD MØLLER

1974 Copenhagen - lives and works in Berlin

Las Rudas. 2011.

Acrylic on a page from a magazine.
36 x 29 cm (14.1 x 11.4 in), size of sheet.

For the work series „Las Rudas“ the artist uses her bare hands to paints over black-and-white photographs of undressed female Mexican wrestlers published in magazines.

Called up: June 19, 2021 – ca. 18.42 h ± 20 min.

€ 1.000 – 2.000 N

\$ 1,200 – 2,400

PROVENANCE

- Martin Asbæk Gallery, Copenhagen.
- Private Collection, UK, acquired from the above.



629

TOMÁS SARACENO

1973 San Miguel de Tucumán - lives and works in Berlin

Solar Collect Call MEDIUM. 2009.

Wood en frame, iridescent foil, solar panel, power box solar charger, power plug adapter.

Artist proof aside from the edition of three copies.
251 x 150 cm (98.8 x 59 in).

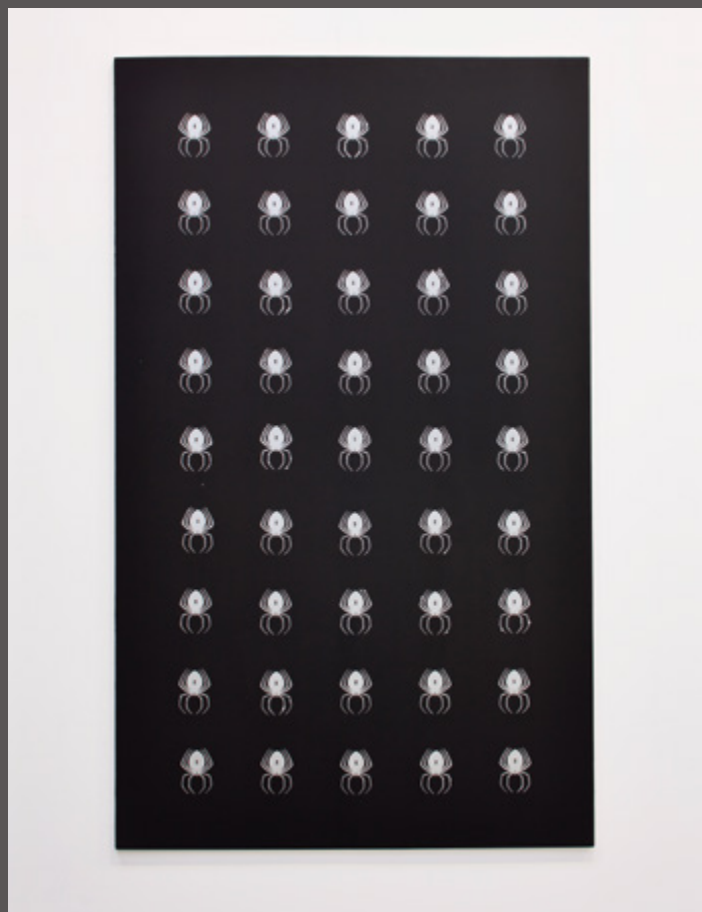
Called up: June 19, 2021 – ca. 18.44 h ± 20 min.

€ 18.000 – 24.000 N

\$ 21,600 – 28,800

PROVENANCE

- Andersen's Contemporary, Denmark.
- Private Collection, UK, acquired from the above.



630

JOHN MICHAEL ARMLEDER

1948 Geneve - lives and works in Geneve and New York

Latrodectus Mactans. 2005.

Acrylic on canvas.

300 x 180 cm (118.1 x 70.8 in).

The title „Latrodectus Mactans“ is the Latin term for the venomous species black widow.

Called up: June 19, 2021 – ca. 18.46 h ± 20 min.

€ 20.000 – 30.000 ^N

\$ 24,000 – 36,000

PROVENANCE

- Massimo de Carlo, Milan.
- Private collection Great Britain (acquired from aforementioned).

EXHIBITION

- The Frank Cohen Collection, Shrewsbury Museum & Art Gallery, Shrewsbury (Great Britain), March 20 - June 30, 2014.



632

BANKS VIOLETTE

1973 Ithaca/New York - lives and works in Ithaca/New York

Untitled (Black Performance Space). 2006.

Installation. Steel, hardware, plywood, paint, fiberglass, tinted epoxy, partly painted.

The white coffin: 43 x 62 x 205 cm (16.9 x 24.4 x 80.7 in), dimensions varying depending on set-up. Each square panel: 122 x 122 cm (48 x 48 in).

This work is composed of: 1 coffin, 16 square panels & 4 quartercircles, scaffolding, lyrics sheet, floor debris.

Called up: June 19, 2021 – ca. 18.49 h ± 20 min.

€ 12.000 – 15.000 ^N

\$ 14,400 – 18,000

PROVENANCE

- Maureen Paley, London, 2006.
- Private Collection, UK, acquired from the above.

EXHIBITION

- Banks Violette, Maureen Paley, London, June 1 - July 22, 2006.

631

THUKRAL & TAGRA

1976 Jalandhar/Punjab and 1979 Neu-Delhi - live and work in Neu-Delhi

Immortalis XII. 2008.

Fiberglass.

Signed, dated „Feb 2008“, titled and inscribed with the technique on the reverse.

66 x 44 x 46 cm (25.9 x 17.3 x 18.1 in).

Called up: June 19, 2021 – ca. 18.47 h ± 20 min.

€ 5.000 – 7.000 ^N

\$ 6,000 – 8,400

PROVENANCE

- Gallery Nature Morte, New Delhi.
- Private Collection, UK, acquired from the above.



633

MATT GREENE

1971 Atlanta/Georgia - lives and works in New York

The Pollinators. 2005.

Mixed media. Acrylic, collage, graphite on canvas.
305 x 563 cm (120 x 221.6 in).

Called up: June 19, 2021 – ca. 18.51 h ± 20 min.

€ 3.000 – 4.000 ^N

\$ 3,600 – 4,800

PROVENANCE

- Peres Projects, Berlin, 2005
(with a label on verso of the stretcher).
- Private Collection, UK, acquired from the above.



634

MASAKATSU KONDO

1962 Nagoya - lives and works in London

Council Estate. 2002.

Acrylic on canvas.
182 x 269 cm (71.6 x 105.9 in).

Called up: June 19, 2021 – ca. 18.53 h ± 20 min.

€ 1.000 – 2.000 ^N

\$ 1,200 – 2,400

PROVENANCE

- David Risley Gallery, London, 2004.
- Private Collection, UK, acquired from the above.

EXHIBITION

- Carlisle, UK, Tullie House Museum & Art Gallery, „Picturesque,” January 11 - March 16, 2003.

635

KOSTAS SAHPAZIS

1977 Thessaloniki - lives and works in Athens

Placing a Doubt. 2013.

Metal, copper, leather, wood, fabric, spray paint,
ink.

112 x 174 x 117 cm (44 x 68.5 x 46 in).

Called up: June 19, 2021 – ca. 18.54 h ± 20 min.

€ 4.000 – 6.000 ^N

\$ 4,800 – 7,200

PROVENANCE

- Melas Papadopoulos, Athens.
- Private Collection, UK, acquired from the above.

636

OSCAR TUAZON

1975 Seattle - lives and works in Los Angeles

Windows, Walls. 2011/12.

Steel and glass.

188 x 288 x 412 cm (74 x 113.3 x 162.2 in).

The individual elements are found objects that the artist put together in a creative process to make this spatial installation offered here.

Called up: June 19, 2021 – ca. 18.56 h ± 20 min.

€ 10.000 – 15.000 N

\$ 12,000 – 18,000

PROVENANCE

- Galerie Eva Presenhuber, Zürich, 2012.
- Private Collection, UK, acquired from the above.

EXHIBITION

- Oscar Tuazon. Manual Labor, Galerie Eva Presenhuber, Zürich, January 13 - February 18, 2012.



637

MICHAEL ANASTASSIADES, ANTHONY DUNNE UND FIONA RABY

1967 Cyprus, 1964 London, 1963 Singapore - live and work in New York

Hideaway Furniture, Type 1. 2004/05.

Wooden sculpture, English oak, felt, sliding and pneumatic mechanisms.

One of three copies. Owing to manual execution of unique character. Total dimensions: 94 x 295 x 202 cm (37 x 116.1 x 79.5 in). From the series „Designs for Fragile Personalities in Anxious Times“.

Called up: June 19, 2021 – ca. 18.58 h ± 20 min.

€ 1.000 – 1.500 N

\$ 1,200 – 1,800

PROVENANCE

- Phillips, London, Design Sale, Lot 143, April 2008.
- Private Collection, UK, acquired from the above.

EXHIBITION

- Wouldn't It Be Nice... Wishful Thinking.
- in Art and Design, Somerset House / Embankment Galleries, London, September 17 - December 21, 2008.

LITERATURE

- Paola Antonelli, Safe. Design Takes on Risk, The Museum of Modern Art, New York 2005, p. 72.
- Gareth Williams, Telling Tales.
- Fantasy and Fear in Contemporary Design, Victoria and Albert Museum, London 2009, p. 135.



638

JOHN MICHAEL ARMLEDER

1948 Geneve - lives and works in Geneve and New York

Untitled. 2002.

Twelve neon tubes with wiring and transformers, fully functioning. In various lengths, up to: 153 cm (60.2 in).

Called up: June 19, 2021 – ca. 19.00 h ± 20 min.

€ 15.000 – 20.000 N

\$ 18,000 – 24,000

PROVENANCE

- Galerie Susanna Kulli, Zürich.
- Private Collection, UK, acquired from the above.

EXHIBITION

- Mykonos, Greece, Athens School of Fine Arts, „John Armleder in Mykonos,“ August 4 - September 25, 2016.

639

REENA SAINI KALLAT

1973 Delhi - lives and works in Mumbai

Penumbra Passage (Canine Cases), 2 parts. 2006.

Acrylic on canvas. display case with 32 fiberglass daggers.

Framed painting: 152 x 107 cm (59.8 x 42.1 in).

Display case: 69 x 122 x 76 cm (27.2 x 48 x 29.9 in).

Called up: June 19, 2021 – ca. 19.01 h ± 20 min.

€ 3.000 – 4.000 N

\$ 3,600 – 4,800

PROVENANCE

- Bodhi Art, Mumbai, 2008.
- Private Collection, UK, acquired from the above.



640

REENA SAINI KALLAT

1973 Delhi - lives and works in Mumbai

Penumbra Passage (Canine Cases), 2 parts. 2006.

Acrylic on canvas. Display case with 32 fiberglass daggers.

Framed painting: 152 x 107 cm (59.8 x 42.1 in).

Display case: 69 x

122 x 76 cm (27.2 x 48 x 29.9 in).

Called up: June 19, 2021 – ca. 19.03 h ± 20 min.

€ 3.000 – 4.000 N

\$ 3,600 – 4,800

PROVENANCE

- Bodhi Art, Mumbai, 2008.
- Private Collection, UK, acquired from the above.

641

MIKA TAJIMA

1975 Los Angeles - lives and works in New York

Negative Entropy (Edward J Darby & Son Inc., Pennsylvania Wire Works, Double). 2014.

Mixed media. Cotton, wool acoustic baffling felt, and wood.

137 x 99 cm (53.9 x 38.9 in).

Tajima's works in the series „Negative Entropy“ consist largely of materials that are also used for sound insulation. For his work, Tajima has recordings of production noises made at textile mills, which are then converted into digital spectrogram images with the help of special software. Different colors are assigned to the waveforms and translated into a pattern by a weaving technician in order to finally create the so-called jacquard fabric, which is also visible here. They are both works of art and material documentation of their own production.

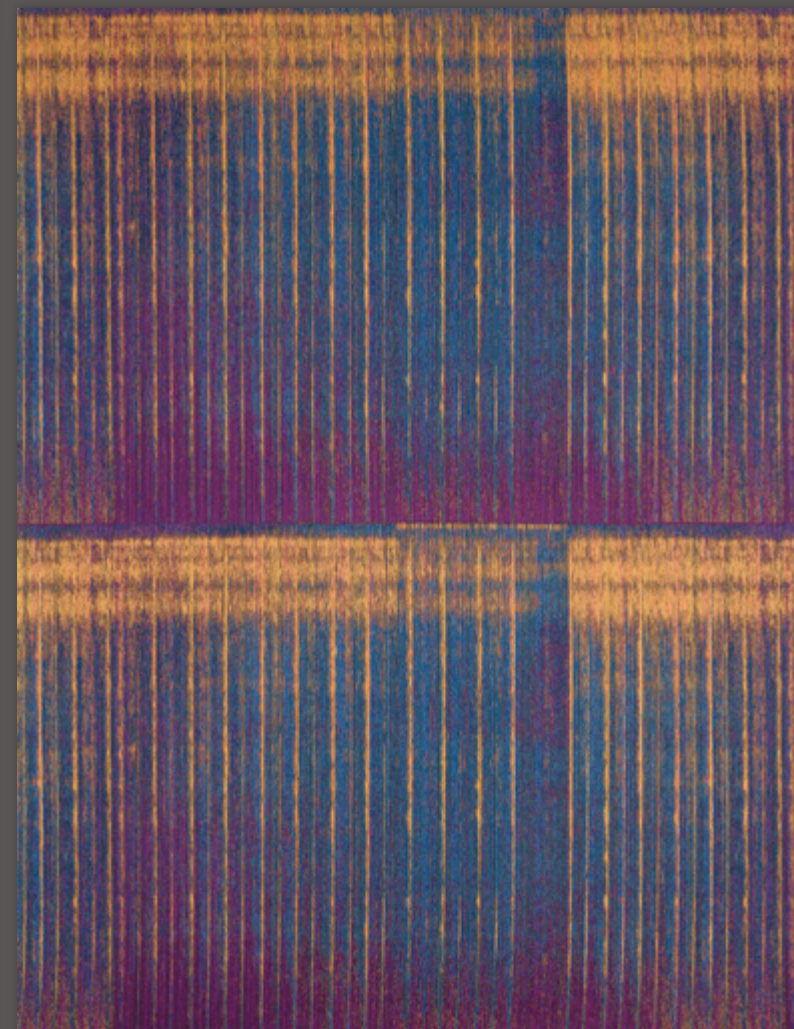
Called up: June 19, 2021 – ca. 19.05 h ± 20 min.

€ 15.000 – 20.000 N

\$ 18,000 – 24,000

PROVENANCE

- 11R, New York.
- Private Collection, UK, acquired from the above.



642

NICK LOWE

1980 San José - lives and works in Los Angeles

Taxi. 2004.

Oil and acrylic on canvas.

Signed on the reverse. 140 x 140 cm (55.1 x 55.1 in).

Called up: June 19, 2021 – ca. 19.07 h ± 20 min.

€ 1.000 – 1.500 N

\$ 1,200 – 1,800

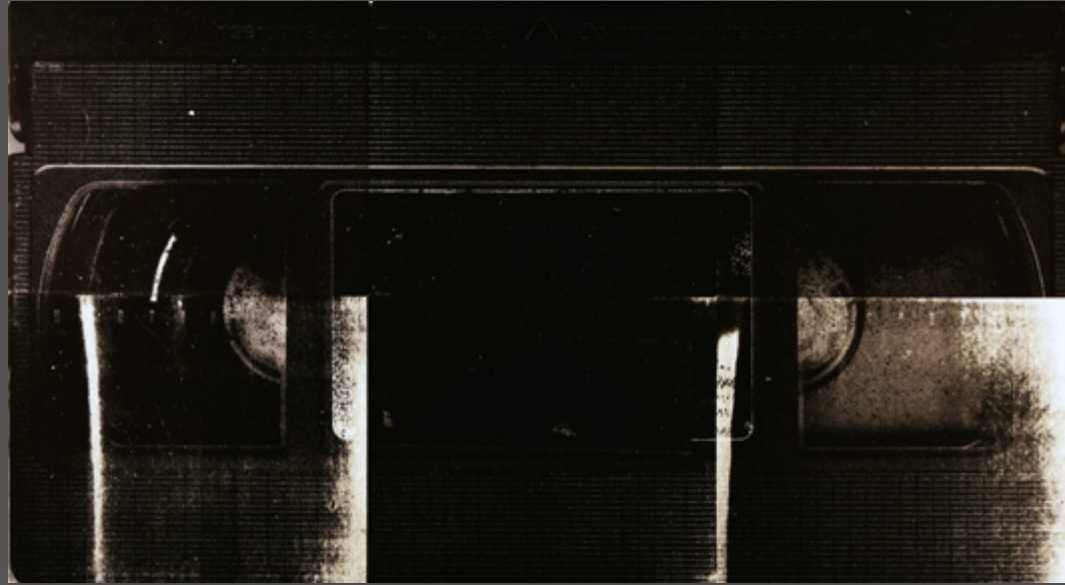
PROVENANCE

- Matt Aberle, Los Angeles, 2006.
- Private Collection, UK, acquired from the above.

EXHIBITION

- London, The Hospital, „Dirty Boyz Get Clean,“ June 22 - August 5, 2006.





643

JOEP VAN LIEFLAND

1966 Utrecht - lives and works in Berlin

Untitled (Vid.-VI). 2009.

Silkscreen on canvas.
150 x 270 cm (59 x 106.2 in).

Called up: June 19, 2021 – ca. 19.08 h ± 20 min.

€ 2.000 – 3.000 ^N
\$ 2,400 – 3,600

PROVENANCE

- AMP Gallery, Athens.
- Private Collection, UK, acquired from the above.

644

JAGANNATH PANDA

1970 Bhubaneswar/Odisha - lives and works in Neu-Delhi

The Feral Sphere. 2007.

Fiberglass, fabric, glue, acrylic paint.
Signed on the underside. Diameter: 152 cm (59.8 in).

Called up: June 19, 2021 – ca. 19.10 h ± 20 min.

€ 10.000 – 15.000 ^N
\$ 12,000 – 18,000

PROVENANCE

- Bodhi Art, Mumbai, 2007.
- Private Collection, UK, acquired from the above.

EXHIBITION

- Shatki, Kedleston Hall, Kedleston (UK),
June 22 - November 3, 2013.



645

TERENCE KOH

1977 Beijing - lives and works in Los Angeles

Untitled. 2006.

Installation. 88 partly gilded glass cases,
each with a gilded excrement bronze and
three gilded bronze heads.

Total dimensions ca. 300 x 150 x 250 cm
(118.1 x 59 x 98.4 in). Each bronze 35 x 20 x
15 cm (13.8 x 7.9 x 5.9 in).

The 3 bronze gold-plated heads are
modeled on Terence Koh.

Called up: June 19, 2021 – ca. 19.12 h ± 20 min.

€ 25.000 – 35.000 ^N
\$ 30,000 – 42,000

PROVENANCE

- Peres Projects, Los Angeles, 2006.
- Private Collection, UK,
acquired from the above.





646

TILL GERHARD

1971 Hamburg - lives and works in Hamburg

Der Spiralgott (Höheres Selbst), 2006.

Acrylic on canvas.
300 x 230 cm (118.1 x 90.5 in).*Called up: June 19, 2021 – ca. 19.14 h ± 20 min.*€ 2.000 – 3.000 ^N

\$ 2,400 – 3,600

PROVENANCE

- The artist.
- Private Collection, UK, acquired from the above.



648

T. V. SANTHOSH

1968 Kerala - lives and works in Mumbai

Enemies' Enemy II (Diptych), 2008.

Oil on canvas.

Each canvas twice signed on the reverse (of which once in printed letters), dated and incised with dimensions, technique, a direction arrow, the direction information „Top“ and instructions on the arrangement.

Each 183 x 122 cm (72 x 48 in). Total dimensions: 183 x 244 cm (72 x 96 in).

Called up: June 19, 2021 – ca. 19.17 h ± 20 min.€ 10.000 – 15.000 ^N

\$ 12,000 – 18,000

PROVENANCE

- The Guild Art Gallery, New York.
- Private Collection, UK, acquired from the above.

647

NICK LOWE

1980 San José - lives and works in Los Angeles

Untitled, 2002.

Pen and Colored crayon drawing on paper.
61 x 81 cm (24 x 31.8 in), the full sheet.*Called up: June 19, 2021 – ca. 19.15 h ± 20 min.*€ 1.000 – 2.000 ^N

\$ 1,200 – 2,400

PROVENANCE

- Matt Aberle, Los Angeles, 2006.
- Private Collection, UK, acquired from the above.





649
ROB THOM

1975 Santa Barbara - lebt und arbeitet auf Bainbridge Island/Washington

Slow Parade. 2005/06.

Acrylic on canvas.
221 x 305 cm (87 x 120 in).

Called up: June 19, 2021 – ca. 19.19 h ± 20 min.

€ 4.000–6.000 N
\$ 4,800–7,200

PROVENANCE

- Black Dragon Society, Los Angeles, 2006.
- Private Collection, UK, acquired from the above.



651
ZHENG GUOGU

1970 Yangjiang/Guangdong - lives and works in Yangjiang/Guangdong

Untitled (From the Series: Computer Controlled by Pig's Brain). 2003.

Oil on canvas.
164 x 240 cm (64.5 x 94.4 in).

Called up: June 19, 2021 – ca. 19.22 h ± 20 min.

€ 6.000–8.000 N
\$ 7,200–9,600

PROVENANCE

- Private Collection China, 2007.
- Private Collection, UK, acquired from the above.

EXHIBITION

- Guangzhou, China, Vitamin Creative Space, „Zheng Guogu: My Home is Your Museum“, 2004.
- Amsterdam, Netherlands, De Appel, „Out of Sight,“ October 7 - November 20, 2005.
- Birmingham, UK, Eastside Projects, „Painting Show,“ November 26, 2011 - February 25, 2012.

650
ROB THOM

1975 Santa Barbara - lives and works on Bainbridge Island/Washington

Sincere Painting. 2004.

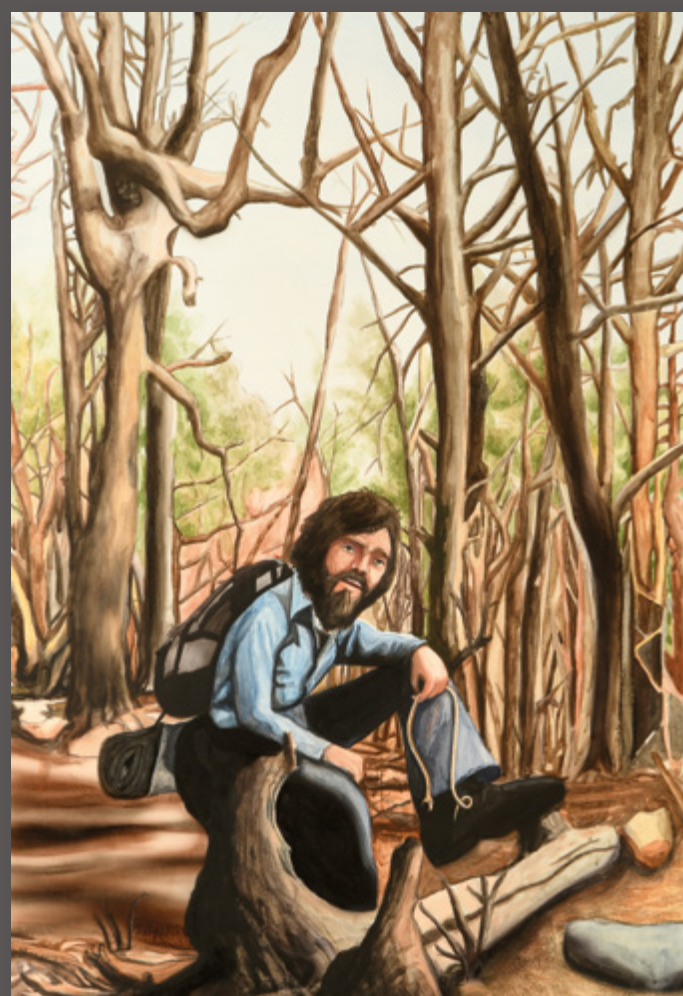
Acrylic on panel.
Signed, titled and dated, "2004 Nov." on the reverse. 82 x 57 cm (32.2 x 22.4 in).

Called up: June 19, 2021 – ca. 19.21 h ± 20 min.

€ 1.500–2.000 N
\$ 1,800–2,400

PROVENANCE

- Marc Jancou Contemporary, New York (with gallery label on the reverse).
- Private Collection, UK, acquired from the above in 2006.





652

YANG SHAOBIN

1963 Tangshan/Henean - lives and works in Beijing

Portrait of Hariri. 2006.

Oil on canvas.

Signed, dated and titled on reverse. 160 x 130 cm (62.9 x 51.1 in).

Called up: June 19, 2021 – ca. 19.24 h ± 20 min.€ 30.000 – 40.000 ^N

\$ 36,000 – 48,000

PROVENANCE

· Private Collection, UK (acquired in 2006).



653

YANG SHAOBIN

1963 Tangshan/Henean - lives and works in Beijing

DNA. 2006.

Oil on canvas.

260 x 450 cm (102.3 x 177.1 in).

Called up: June 19, 2021 – ca. 19.26 h ± 20 min.€ 20.000 – 30.000 ^N

\$ 24,000 – 36,000

PROVENANCE· Arario Gallery, Korea, 2006.
· Private Collection, UK, acquired from the above.



654

JOHN MICHAEL ARMLADER

1948 Geneve - lives and works in Geneve and New York

Untitled. 1990.

Acrylic and lacquer on canvas, poured.
300 x 150 cm (118.1 x 59 in).

Called up: June 19, 2021 – ca. 19.28 h ± 20 min.

€ 30.000 – 40.000 ^M

\$ 36,000 – 48,000

PROVENANCE

- Galerie Vera Munro, Hamburg, 2007.
- Private Collection, UK, acquired from the above.

655

SUDARSHAN SHETTY

1961 Mangalore/Karnataka - lives and works in Mumbai

Untitled. 2006.

Oil on canvas.
Signed and dated on the reverse. 122 x 183 cm (48 x 72 in).

Called up: June 19, 2021 – ca. 19.29 h ± 20 min.

€ 10.000 – 15.000 ^M

\$ 12,000 – 18,000

PROVENANCE

- Star Club Ltd, Hong Kong, 2007.
- Private Collection, UK, acquired from the above.

656

SUBODH GUPTA

1964 Khagaul/Bihar - lives and works in Neu-Delhi

Untitled. 2007.

Oil and enamel on canvas.

167 x 228 cm (65.7 x 89.7 in).

In his large-size paintings the artist depicts details of found objects, „objet trouvés“, which play a big role in his creation.

Called up: June 19, 2021 – ca. 19.31 h ± 20 min.

€ 60.000 – 80.000 ^N

\$ 72,000 – 96,000

PROVENANCE

- Jack Shainman Gallery, New York, 2008
- Private Collection, UK, acquired from the above.

EXHIBITION

- Walsall, UK, The New Art Gallery Walsall, „Re-Imagining Asia,“
February 13 - May 3, 2009.





657

SUDARSHAN SHETTY

1961 Mangalore/Karnataka - lives and works in Mumbai

Untitled, 2007.

Oil on canvas.
Signed and dated on reverse. 183 x 122 cm (72 x 48 in).

Called up: June 19, 2021 – ca. 19.33 h ± 20 min.

€ 10.000 – 15.000 ^N

\$ 12,000 – 18,000

PROVENANCE

- Jack Tilton Gallery, New York.
- Private Collection, UK, acquired from the above.



658

TILL GERHARD

1971 Hamburg - lives and works in Hamburg

The Day After, 2004.

Acrylic on canvas.
Verso monogrammed, dated and titled. 280 x 230 cm (110.2 x 90.5 in).

Called up: June 19, 2021 – ca. 19.35 h ± 20 min.

€ 2.000 – 3.000 ^N

\$ 2,400 – 3,600

PROVENANCE

- Collection Reinking, Hamburg.
- Private Collection, UK, acquired from the above.



659

BANKS VIOLETTE

1973 Ithaca/New York - lives and works in Ithaca/New York

Standard (Bergen Pro-Model), 2000.

Oil on canvas.
213 x 127 cm (83.8 x 50 in).

Called up: June 19, 2021 – ca. 19.36 h ± 20 min.

€ 20.000 – 30.000 ^N

\$ 24,000 – 36,000

PROVENANCE

- Team Gallery, New York, 2004.
- Private Collection, UK, acquired from the above.



660

THUKRAL & TAGRA

1976 Jalandhar/Punjab and 1979 New Delhi - live and work in New Delhi

Phantom @ XI B-II (Diptych). 2007.

Oil and Acrylic on canvas.

Each 183 x 183 cm (72 x 72 in).

Total dimensions: 183 x 366 cm (72 x 144 in).

Called up: June 19, 2021 – ca. 19.38 h ± 20 min.

€ 9.000 – 12.000 N

\$ 10,800 – 14,400

PROVENANCE

- Private collection Israel.
- Private Collection, UK, acquired from the above.

661

ZHENG GUOGU

1970 Yangjiang/Guangdong - lives and works in Yangjiang/Guangdong

Computer Controlled by Pig's Brain No. 69. 2006.

Oil on felt.

Signed, dated and titled on the reverse.

200 x 302 cm (78.7 x 118.8 in).

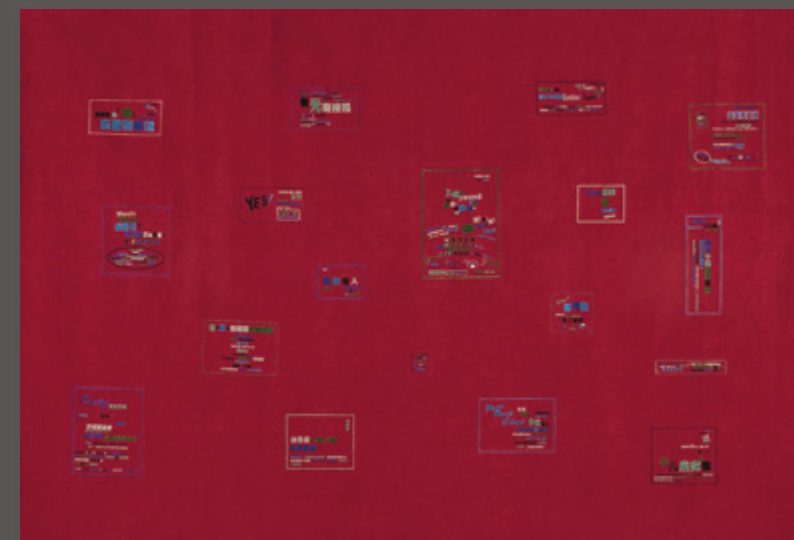
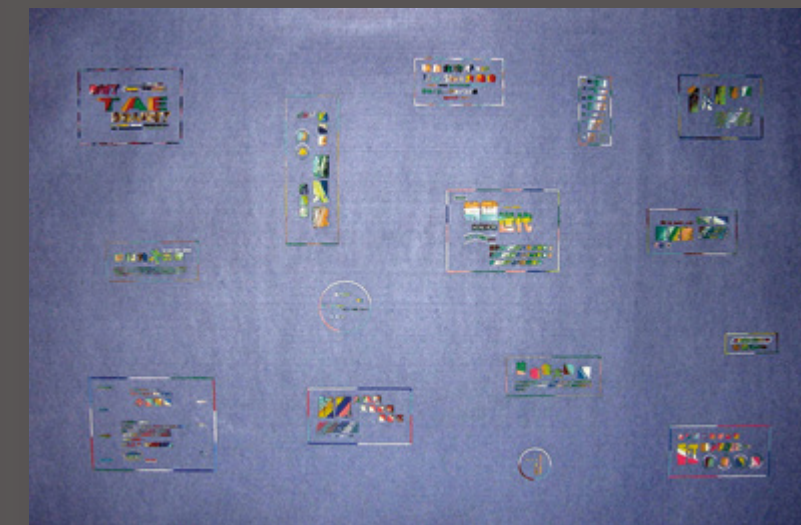
Called up: June 19, 2021 – ca. 19.40 h ± 20 min.

€ 6.000 – 8.000 N

\$ 7,200 – 9,600

PROVENANCE

- Vitamin Creative Space, China.
- Private Collection, UK, acquired from the above in 2007.



662

ZHENG GUOGU

1970 Yangjiang/Guangdong - lives and works in Yangjiang/Guangdong

Rust Another 2000 Years No. 22. 2006.

Embroidery on Carpet.

Signed, dated and titled on the reverse.

200 x 300 cm (78.7 x 118.1 in).

Called up: June 19, 2021 – ca. 19.42 h ± 20 min.

€ 6.000 – 8.000 N

\$ 7,200 – 9,600

PROVENANCE

- Vitamin Creative Space, China, 2007.
- Private Collection, UK, acquired from the above.



663

ZHENG GUOGU

1970 Yangjiang/Guangdong - lives and works in Yangjiang/Guangdong

Computer Controlled by Pig's Brain No. 70. 2006.

Oil on canvas.

Signed and dated on the reverse.

210 x 312 cm (82.6 x 122.8 in).

Called up: June 19, 2021 – ca. 19.43 h ± 20 min.

€ 6.000 – 8.000 N

\$ 7,200 – 9,600

PROVENANCE

- Vitamin Creative Space, China.
- Private Collection, UK, acquired from the above.



664

SUDARSHAN SHETTY

1961 Mangalore/Karnataka - lives and works in Mumbai

Untitled. 2007.

Oil on canvas.
122 x 183 cm (48 x 72 in).

Called up: June 19, 2021 – ca. 19.45 h ± 20 min.

€ 10.000 – 15.000 ^M
\$ 12,000 – 18,000

PROVENANCE

- GALLERYSKE.
- Private Collection, UK, acquired from the above.

EXHIBITION

- London, Royal Academy of Arts, „Dark Materials,“ December 13 - January, 2009.



665

SUDARSHAN SHETTY

1961 Mangalore/Karnataka - lives and works in Mumbai

Untitled (2 parts). 2006.

Aluminum, brass and electric wire.
Each skeleton: 138 x 275 x 66 cm (54.3 x 108.2 x 25.9 in).
Total dimensions: 279 x 282 x 56 cm (109.8 x 111 x 22.1 in).

Called up: June 19, 2021 – ca. 19.47 h ± 20 min.

€ 8.000 – 12.000 ^M
\$ 9,600 – 14,400

PROVENANCE

- GALLERYSKE, Mumbai
- Private Collection, UK, acquired from the above.

EXHIBITION

- Sudarshan Shetty. Love, Gallerieske, Mumbai, October 9 - October 28, 2006.
- Indian Highway, HEART Herring Museum of Contemporary Art, Herring, March 13 - September 12, 2010.
- Indian Highway IV, Musée d'art contemporain, Lyon, February 24 - July 31, 2011, pp. 217, 219f. (with illu.).

VERSTEIGERUNGSBEDINGUNGEN

Stand Mai 2021

1. Allgemeines

1.1 Die Ketterer Kunst GmbH & Co. KG mit Sitz in München (im folgenden „Versteigerer“) versteigert grundsätzlich als Kommissionär im eigenen Namen und für Rechnung der Einlieferer (im folgenden „Kommittenten“), die unbenannt bleiben. Im Eigentum des Versteigerers befindliche Gegenstände (Eigenware) werden im eigenen Namen und für eigene Rechnung versteigert. Auch für die Versteigerung dieser Eigenware gelten diese Versteigerungsbedingungen, insbesondere ist auch hierfür das Aufgeld (unten Ziff. 5) zu entrichten.

1.2 Die Versteigerung wird durch eine natürliche Person, die im Besitz einer Versteigerungserlaubnis ist, durchgeführt; die Bestimmung dieser Person obliegt dem Versteigerer. Der Versteigerer bzw. der Auktionator ist berechtigt geeignete Vertreter gemäß § 47 GewO einzusetzen, die die Auktion durchführen. Ansprüche aus der Versteigerung und im Zusammenhang mit dieser bestehen nur gegenüber dem Versteigerer.

1.3 Der Versteigerer behält sich vor, Katalognummern zu verbinden, zu trennen, in einer anderen als der im Katalog vorgesehenen Reihenfolge aufzurufen oder zurückzuziehen.

1.4 Sämtliche zur Versteigerung kommenden Objekte können vor der Versteigerung beim Versteigerer besichtigt werden. Dies gilt auch bei der Teilnahme an Auktionen, bei denen der Bieter zusätzlich per Internet mitbieten kann (so genannten Live-Auktionen). Ort und Zeit kann der jeweiligen Ankündigung im Internetauftritt des Versteigerers entnommen werden. Ist dem Bieter (insbesondere dem Bieter in einer Live-Auktion) die Besichtigung zeitlich nicht (mehr) möglich, da beispielsweise die Auktion bereits begonnen hat, so verzichtet er mit dem Bietvorgang auf sein Besichtigungsrecht.

1.5 Gemäß Geldwäschegesetz (GwG) ist der Versteigerer verpflichtet, den Erwerber bzw. den an einem Erwerb Interessierten sowie ggf. einen für diese auftretenden Vertreter und den „wirtschaftlich Berechtigten“ i. S.v. § 3 GwG zum Zwecke der Auftragsdurchführung zu identifizieren sowie die erhobenen Angaben und eingeholten Informationen aufzuzeichnen und aufzubewahren. Der Erwerber ist hierbei zur Mitwirkung verpflichtet, insbesondere zur Vorlage der erforderlichen Legitimationspapiere, insbesondere anhand eines inländischen oder nach ausländerrechtlichen Bestimmungen anerkannten oder zugelassenen Passes, Personalausweises oder Pass- oder Ausweisersatzes. Der Versteigerer ist berechtigt, sich hiervon eine Kopie unter Beachtung der datenschutzrechtlichen Bestimmungen zu fertigen. Bei juristischen Personen oder Personengesellschaften ist der Auszug aus dem Handels- oder Genossenschaftsregister oder einem vergleichbaren amtlichen Register oder Verzeichnis anzufordern. Der Erwerber versichert, dass die von ihm zu diesem Zweck vorgelegten Legitimationspapiere und erteilten Auskünfte zutreffend sind und er, bzw. der von ihm Vertretene „wirtschaftlich Berechtigter“ nach § 3 GwG ist.

2. Aufruf / Versteigerungsablauf / Zuschlag

2.1 Der Aufruf erfolgt in der Regel zum unteren Schätzpreis, in Ausnahmefällen auch darunter. Gesteiigert wird nach Ermessen des Versteigerers, im Allgemeinen in 10 %-Schritten.

2.2 Der Versteigerer kann ein Gebot ablehnen; dies gilt insbesondere dann, wenn ein Bieter, der dem Versteigerer nicht bekannt ist oder mit dem eine Geschäftsverbindung noch nicht besteht, nicht spätestens bis zum Beginn der Versteigerung Sicherheit leistet. Ein Anspruch auf Annahme eines Gebotes besteht allerdings auch im Fall einer Sicherheitsleistung nicht.

2.3 Will ein Bieter Gebote im Namen eines anderen abgeben, muss er dies vor Versteigerungsbeginn unter Nennung von Namen und Anschriften des Vertretenen und unter Vorlage einer schriftlichen Vertretervollmacht mitteilen. Bei der Teilnahme als Telefonbieter oder als Bieter in einer Live-Auktion (vgl. Definition Ziffer 1.4) ist eine Vertretung nur möglich, wenn die Vertretervollmacht dem Versteigerer mindestens 24 Stunden vor Beginn der Versteigerung (= erster Aufruf) in Schriftform vorliegt. Andernfalls haftet der Vertreter für sein Gebot, wie wenn er es in eigenem Namen abgegeben hätte, dem Versteigerer wahlweise auf Erfüllung oder Schadensersatz.

2.4 Ein Gebot erlischt außer im Falle seiner Ablehnung durch den Versteigerer dann, wenn die Versteigerung ohne Erteilung des Zuschlags geschlossen wird oder wenn der Versteigerer den Gegenstand erneut aufruft; ein Gebot erlischt nicht durch ein nachfolgendes unwirksames Übergebot.

2.5 Ergänzend gilt für schriftliche Gebote: Diese müssen spätestens am Tag der Versteigerung eingegangen sein und den Gegenstand unter Aufführung der Katalognummer und des gebotenen Preises, der sich als Zuschlagssumme ohne Aufgeld und Umsatzsteuer versteht, benennen; Unklarheiten oder Ungenauigkeiten gehen zu Lasten des Bieters.

Stimmt die Bezeichnung des Versteigerungsgegenstandes mit der angegebenen Katalognummer nicht überein, ist die Katalognum-

mer für den Inhalt des Gebotes maßgebend. Der Versteigerer ist nicht verpflichtet, den Bieter von der Nichtberücksichtigung seines Gebotes in Kenntnis zu setzen. Jedes Gebot wird vom Versteigerer nur mit dem Betrag in Anspruch genommen, der erforderlich ist, um andere Gebote zu überbieten.

2.6 Der Zuschlag wird erteilt, wenn nach dreimaligem Aufruf eines Gebotes kein Übergebot abgegeben wird. Unbeschadet der Möglichkeit, den Zuschlag zu verweigern, kann der Versteigerer unter Vorbehalt zuschlagen, das gilt insbesondere dann, wenn der vom Kommittenten genannte Mindestzuschlagspreis nicht erreicht ist. In diesem Fall erlischt das Gebot mit Ablauf von 4 Wochen ab dem Tag des Zuschlags, es sei denn, der Versteigerer hat dem Bieter innerhalb dieser Frist die vorbehaltlose Annahme des Gebotes mitgeteilt.

2.7 Geben mehrere Bieter gleich hohe Gebote ab, kann der Versteigerer nach freiem Ermessen einem Bieter den Zuschlag erteilen oder durch Los über den Zuschlag entscheiden. Hat der Versteigerer ein höheres Gebot übersehen oder besteht sonst Zweifel über den Zuschlag, kann er bis zum Abschluss der Auktion nach seiner Wahl den Zuschlag zugunsten eines bestimmten Bieters wiederholen oder den Gegenstand erneut ausbieten; in diesen Fällen wird ein vorangegangener Zuschlag unwirksam.

2.8 Der Zuschlag verpflichtet zur Abnahme und Zahlung.

3. Besondere Bedingungen für schriftliche Angebote, Telefonbieter, Angebote in Textform und über das Internet, Teilnahme an Live-Auktionen, Nachverkauf

3.1 Der Versteigerer ist darum bemüht, schriftliche Angebote, Angebote in Textform, übers Internet oder fernmündliche Angebote, die erst am Tag der Versteigerung bei ihm eingehen und der Anbietende in der Versteigerung nicht anwesend ist, zu berücksichtigen. Der Anbietende kann jedoch keinerlei Ansprüche daraus herleiten, wenn der Versteigerer diese Angebote in der Versteigerung nicht mehr berücksichtigt, gleich aus welchem Grund.

3.2 Sämtliche Angebote in Abwesenheit nach vorausgegangener Ziffer, auch 24 Stunden vor Beginn der Versteigerung werden rechtlich grundsätzlich gleich behandelt wie Angebote aus dem Versteigerungssaal. Der Versteigerer übernimmt jedoch hierfür keinerlei Haftung.

3.3 Es ist grundsätzlich nach allgemeinem Stand der Technik nicht möglich, Soft- und Hardware vollständig fehlerfrei zu entwickeln und zu unterhalten. Ebenso ist es nicht möglich Störungen und Beeinträchtigungen im Internet und Telefonverkehr zu 100 % auszuschließen. Demzufolge kann der Versteigerer keine Haftung und Gewähr für die dauernde und störungsfreie Verfügbarkeit und Nutzung der Websites, der Internet- und der Telefonverbindung übernehmen, vorausgesetzt dass er diese Störung nicht selbst zu vertreten hat. Maßgeblich ist der Haftungsmaßstab nach Ziffer 10 dieser Bedingungen. Der Anbieter übernimmt daher unter diesen Voraussetzungen auch keine Haftung dafür, dass aufgrund vorbezeichneter Störung ggfls. keine oder nur unvollständige, bzw. verspätete Gebote abgegeben werden können, die ohne Störung zu einem Vertragsabschluss geführt hätten. Der Anbieter übernimmt demgemäß auch keine Kosten des Bieters, die ihm aufgrund dieser Störung entstanden sind. Der Versteigerer wird während der Versteigerung die ihm vertretbaren Anstrengungen unternehmen, den Telefonbieter unter der von ihm angegebenen Telefonnummer zu erreichen und ihm damit die Möglichkeit des telefonischen Gebots zu geben. Der Versteigerer ist jedoch nicht verantwortlich dafür, dass er den Telefonbieter unter der von ihm angegebenen Nummer nicht erreicht, oder Störungen in der Verbindung auftreten.

3.4 Es wird ausdrücklich darauf hingewiesen, dass Telefongespräche mit dem Telefonbieter während der Auktion zu Dokumentations- und Beweis Zwecken aufgezeichnet werden können und ausschließlich zur Abwicklung des Auftrages bzw. zur Entgegennahme von Angeboten, auch wenn sie nicht zum Abschluss des Auftrages führen, verwendet werden können.

Sollte der Telefonbieter damit nicht einverstanden sein, so hat er spätestens zu Beginn des Telefonats den/die Mitarbeiter/-in darauf hinzuweisen.

Der Telefonbieter wird über diese in Ziffer 3.4 aufgeführten Modalitäten zusätzlich rechtzeitig vor Stattfinden der Versteigerung in Schrift- oder Textform, ebenso zu Beginn des Telefonats aufgeklärt.

3.5 Beim Einsatz eines Währungs(um)rechners (beispielsweise bei der Live-Auktion) wird keine Haftung für die Richtigkeit der Währungsumrechnung gegeben. Im Zweifel ist immer der jeweilige Gebotspreis in EURO maßgeblich.

3.6 Der Bieter in der Live Auktion verpflichtet sich, sämtliche Zugangsdaten zu seinem Benutzerkonto geheim zu halten und hinreichend vor dem Zugriff durch Dritte zu sichern. Dritte Personen sind sämtliche Personen mit Ausnahme des Bieters selbst. Der Versteigerer ist unverzüglich zu informieren, wenn der Bieter Kenntnis davon erlangt, dass Dritte die Zugangsdaten des Bieters miss-

braucht haben. Der Bieter haftet für sämtliche Aktivitäten, die unter Verwendung seines Benutzerkontos durch Dritte vorgenommen werden, wie wenn er diese Aktivität selbst vorgenommen hätte.

3.7 Angebote nach der Versteigerung, der so genannte Nachverkauf, sind möglich. Sie gelten, soweit der Einlieferer dies mit dem Versteigerer vereinbart hat, als Angebote zum Abschluss eines Kaufvertrages im Nachverkauf. Ein Vertrag kommt erst zustande, wenn der Versteigerer dieses Angebot annimmt. Die Bestimmungen dieser Versteigerungsbedingungen gelten entsprechend, sofern es sich nicht ausschließlich um Bestimmungen handelt, die den auktionsspezifischen Ablauf innerhalb einer Versteigerung betreffen.

4. Gefahrenübergang / Kosten der Übergabe und Versendung

4.1 Mit Erteilung des Zuschlags geht die Gefahr, insbesondere die Gefahr des zufälligen Untergangs und der zufälligen Verschlechterung des Versteigerungsgegenstandes auf den Käufer über, der auch die Lasten trägt.

4.2 Die Kosten der Übergabe, der Abnahme und der Versendung nach einem anderen Ort als dem Erfüllungsort trägt der Käufer, wobei der Versteigerer nach eigenem Ermessen Versandart und Versandmittel bestimmt.

4.3 Ab dem Zuschlag lagert der Versteigerungsgegenstand auf Rechnung und Gefahr des Käufers beim Versteigerer, der berechtigt, aber nicht verpflichtet ist, eine Versicherung abzuschließen oder sonstige wertsichernde Maßnahmen zu treffen. Er ist jederzeit berechtigt, den Gegenstand bei einem Dritten für Rechnung des Käufers einzulagern; lagert der Gegenstand beim Versteigerer, kann dieser Zahlung eines üblichen Lagerentgelts (zzgl. Bearbeitungskosten) verlangen.

5. Kaufpreis / Fälligkeit / Abgaben

5.1 Der Kaufpreis ist mit dem Zuschlag (beim Nachverkauf, vgl. Ziffer 3.7, mit der Annahme des Angebots durch den Versteigerer) fällig. Während oder unmittelbar nach der Auktion ausgestellte Rechnungen bedürfen der Nachprüfung; Irrtum vorbehalten.

5.2 Zahlungen des Käufers sind grundsätzlich nur durch Überweisung an den Versteigerer auf das von ihm angegebene Konto zu leisten. Die Erfüllungswirkung der Zahlung tritt erst mit endgültiger Gutschrift auf dem Konto des Versteigerers ein.

Alle Kosten und Gebühren der Überweisung (inkl. der dem Versteigerer abgezogenen Bankspesen) gehen zu Lasten des Käufers.

5.3 Es wird, je nach Vorgabe des Einlieferers, differenz- oder regelbesteuert verkauft. Die Besteuerungsart kann vor dem Kauf erfragt werden.

5.4. Käuferaufgeld

5.4.1 Gegenstände ohne besondere Kennzeichnung im Katalog unterliegen der Differenzbesteuerung.

Bei der Differenzbesteuerung wird pro Einzelobjekt ein Aufgeld wie folgt erhoben:

– Zuschlagspreis bis 500.000 €: hieraus Aufgeld 32 %.

– Auf den Teil des Zuschlagspreises, der 500.000 € übersteigt, wird ein Aufgeld von 27 % berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 500.000 € anfällt, hinzuaddiert.

Im dem Kaufpreis ist jeweils die Umsatzsteuer von derzeit 19 % enthalten.

Für Originalkunstwerke und Photographien wird zur Abgeltung des gemäß §26 UrhG anfallenden Folgerechts eine Umlage i.H.v. 2,4 % inkl. Ust. erhoben.

5.4.2 Gegenstände, die im Katalog mit „N“ gekennzeichnet sind, wurden zum Verkauf in die EU eingeführt. Diese werden differenzbesteuert angeboten. Bei diesen wird zusätzlich zum Aufgeld die vom Versteigerer verauslagte Einfuhrumsatzsteuer in Höhe von derzeit 7 % der Rechnungssumme erhoben. Für Originalkunstwerke und Photographien wird zur Abgeltung des gemäß §26 UrhG anfallenden Folgerechts eine Umlage i.H.v. 2,4% erhoben.

5.4.3 Bei im Katalog mit „R“ gekennzeichneten Gegenstände wird Regelbesteuerung vorgenommen. Demgemäß besteht der Kaufpreis aus Zuschlagspreis und einem Aufgeld pro Einzelobjekt, das wie folgt erhoben wird:

– Zuschlagspreis bis 500.000 €: hieraus Aufgeld 25 %.

– Auf den Teil des Zuschlagspreises, der 500.000 € übersteigt, wird ein Aufgeld von 20 % erhoben und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 500.000€ anfällt, hinzuaddiert.

– Auf die Summe von Zuschlag und Aufgeld wird die gesetzliche Umsatzsteuer, derzeit 19 %, erhoben. Als Ausnahme hiervon wird bei gedruckten Büchern der ermäßigte Umsatzsteuersatz von derzeit 7 % hinzugerechnet.

Für Originalkunstwerke und Photographien wird zur Abgeltung des gemäß §26 UrhG anfallenden Folgerechts eine Umlage i.H.v. 2%

zzgl. 19 % Ust. erhoben.

Für Unternehmer, die zum Vorsteuerabzug berechtigt sind, kann die Regelbesteuerung angewendet werden.

5.5 Ausfuhrlieferungen in EU-Länder sind bei Vorlage der VAT-Nummer von der Umsatzsteuer befreit. Ausfuhrlieferungen in Drittländer (außerhalb der EU) sind von der Mehrwertsteuer befreit; werden die erstzeitigten Gegenstände vom Käufer auszuführen, wird diesem die Umsatzsteuer erstattet, sobald dem Versteigerer der Ausfuhrnachweis vorliegt.

6. Vorkasse, Eigentumsvorbehalt

6.1 Der Versteigerer ist nicht verpflichtet, den Versteigerungsgegenstand vor Bezahlung aller vom Käufer geschuldeten Beträge herauszugeben.

6.2 Das Eigentum am Kaufgegenstand geht erst mit vollständiger Bezahlung des geschuldeten Rechnungsbetrags auf den Käufer über. Falls der Käufer den Kaufgegenstand zu einem Zeitpunkt bereits weiterveräußert hat, zu dem er den Rechnungsbetrag des Versteigerers noch nicht oder nicht vollständig bezahlt hat, tritt der Käufer sämtliche Forderungen aus diesem Weiterverkauf bis zur Höhe des noch offenen Rechnungsbetrages an den Versteigerer ab. Der Versteigerer nimmt diese Abtretung an.

6.3 Ist der Käufer eine juristische Person des öffentlichen Rechts, ein öffentllich-rechtliches Sondervermögen oder ein Unternehmer, der bei Abschluss des Kaufvertrages in Ausübung seiner gewerblichen oder selbständigen beruflichen Tätigkeit handelt, bleibt der Eigentumsvorbehalt auch bestehen für Forderungen des Versteigerers gegen den Käufer aus der laufenden Geschäftsbeziehung und weiteren Versteigerungsgegenständen bis zum Ausgleich von im Zusammenhang mit dem Kauf zustehenden Forderungen.

7. Aufrechnungs- und Zurückbehaltungsrecht

7.1 Der Käufer kann gegenüber dem Versteigerer nur mit unbstrittenen oder rechtskräftig festgestellten Forderungen aufrechnen.

7.2 Zurückbehaltungsrechte des Käufers sind ausgeschlossen. Zurückbehaltungsrechte des Käufers, der nicht Unternehmer i.S.d. § 14 BGB ist, sind nur dann ausgeschlossen, soweit sie nicht auf demselben Vertragsverhältnis beruhen.

8. Zahlungsverzug, Rücktritt, Ersatzansprüche des Versteigerers

8.1 Befindet sich der Käufer mit einer Zahlung in Verzug, kann der Versteigerer unbeschadet weitergehender Ansprüche Verzugszinsen in Höhe des banküblichen Zinssatzes für offene Kontokorrentkredite verlangen, mindestens jedoch in Höhe des jeweiligen gesetzlichen Verzugszins nach §§ 288, 247 BGB. Mit dem Eintritt des Verzugs werden sämtliche Forderungen des Versteigerers sofort fällig.

8.2 Verlangt der Versteigerer wegen der verspäteten Zahlung Schadensersatz statt der Leistung und wird der Gegenstand nochmals versteigert, so haftet der ursprüngliche Käufer, dessen Rechte aus dem vorangegangenen Zuschlag erlöschen, auf den dadurch entstandenen Schaden, wie z.B. Lagerhaltungskosten, Ausfall und entgangenen Gewinn. Er hat auf einen eventuellen Mehrerlös, der auf der nochmaligen Versteigerung erzielt wird, keinen Anspruch und wird auch zu einem weiteren Gebot nicht zugelassen.

8.3 Der Käufer hat seine Erwerbung unverzüglich, spätestens 1 Monat nach Zuschlag, beim Versteigerer abzuholen. Gerät er mit dieser Verpflichtung in Verzug und erfolgt eine Abholung trotz erfolgloser Fristsetzung nicht, oder verweigert der Käufer ernsthaft und endgültig die Abholung, kann der Versteigerer vom Kaufvertrag zurücktreten und Schadensersatz verlangen mit der Maßgabe, dass er den Gegenstand nochmals versteigern und seinen Schaden in derselben Weise wie bei Zahlungsverzug des Käufers geltend machen kann, ohne dass dem Käufer ein Mehrerlös aus der erneuten Versteigerung zusteht. Darüber hinaus schuldet der Käufer im Verzug auch angemessenen Ersatz aller durch den Verzug bedingter Breitreibungskosten.

8.4 Der Versteigerer ist berechtigt vom Vertrag zurücktreten, wenn sich nach Vertragsschluss herausstellt, dass er aufgrund einer gesetzlichen Bestimmung oder behördlichen Anweisung zur Durchführung des Vertrages nicht berechtigt ist bzw. war oder ein wichtiger Grund besteht, der die Durchführung des Vertrages für den Versteigerer auch unter Berücksichtigung der berechtigten Belange des Käufers unzumutbar werden lässt. Ein solcher wichtiger Grund liegt insbesondere vor bei Anhaltspunkten für das Vorliegen von Tatbeständen nach den §§ 1 Abs. 1 oder 2 des Geschäfts i.S.d. Geldwäschegesetzes (GwG) oder bei fehlender, unrichtiger oder unvollständiger Offenlegung von Identität und wirtschaftlichen Hintergründen des Geschäfts i.S.d. Geldwäschegesetzes (GwG) sowie unzureichender Mitwirkung bei der Erfüllung der aus dem Geldwäschegesetz (GwG) folgenden Pflichten, unabhängig ob durch den Käufer oder den Einlieferer. Der Versteigerer wird sich ohne schuldhaftes Zögern um Klärung bemühen, sobald er von den zum

Rücktritt berechtigten Umständen Kenntnis erlangt.

9. Gewährleistung

9.1 Sämtliche zur Versteigerung gelangenden Gegenstände können vor der Versteigerung besichtigt und geprüft werden. Sie sind gebraucht und werden ohne Haftung des Versteigerers für Sachmängel und unter Ausschluss jeglicher Gewährleistung zugeschlagen. Der Versteigerer verpflichtet sich jedoch gegenüber dem Käufer bei Sachmängeln, welche den Wert oder die Tauglichkeit des Objekts aufheben oder nicht unerheblich mindern und die der Käufer ihm gegenüber innerhalb von 12 Monaten nach Zuschlag geltend macht, seine daraus resultierenden Ansprüche gegenüber dem Einlieferer abzutreten, bzw., sollte der Käufer das Angebot auf Abtretung nicht annehmen, selbst gegenüber dem Einlieferer geltend zu machen. Im Falle erfolgreicher Inanspruchnahme des Einlieferers durch den Versteigerer, kehrt der Versteigerer dem Käufer den daraus erzielten Betrag bis ausschließlich zur Höhe des Zuschlagspreises Zug um Zug gegen Rückgabe des Gegenstandes aus. Zur Rückgabe des Gegenstandes ist der Käufer gegenüber dem Versteigerer dann nicht verpflichtet, wenn der Versteigerer selbst im Rahmen der Geltendmachung der Ansprüche gegenüber dem Einlieferer, oder einem sonstigen Berechtigten nicht zur Rückgabe des Gegenstandes verpflichtet ist. Diese Rechte (Abtretung oder Inanspruchnahme des Einlieferers und Auskehrung des Erlöses) stehen dem Käufer nur zu, soweit er die Rechnung des Versteigerers vollständig bezahlt hat. Zur Wirksamkeit der Geltendmachung eines Sachmangels gegenüber dem Versteigerer ist seitens des Käufers die Vorlage eines Gutachtens eines anerkannten Sachverständigen (oder des Erstellers des Werkverzeichnisses, der Erklärung des Künstlers selbst oder der Stiftung des Künstlers) erforderlich, welches den Mangel nachweist. Der Käufer bleibt zur Entrichtung des Aufgeldes als Dienstleistungsentgelt verpflichtet.

Die gebrauchten Sachen werden in einer öffentlichen Versteigerung verkauft, an der der Bieter/Käufer persönlich teilnehmen kann. Die Regelungen über den Verbrauchsgüterverkauf finden nach § 474 Abs. 1 Satz 2 BGB keine Anwendung.

9.2 Die nach bestem Wissen und Gewissen erfolgten Katalogbeschreibungen und -abbildungen, sowie Darstellungen in sonstigen Medien des Versteigerers (Internet, sonstige Bewerbungen u.a.) begründen keine Garantie und sind keine vertraglich vereinbarten Beschaffenheiten i.S.d. § 434 BGB, sondern dienen lediglich der Information des Bieters/Käufers, es sei denn, eine Garantie wird vom Versteigerer für die entsprechende Beschaffenheit bzw. Eigenschaft ausdrücklich und schriftlich übernommen. Dies gilt auch für Expertisen. Die im Katalog und Beschreibungen in sonstigen Medien (Internet, sonstige Bewerbungen u.a.) des Versteigerers angegebenen Schätzpreise dienen - ohne Gewähr für die Richtigkeit - lediglich als Anhaltspunkt für den Verkehrswert der zu versteigernden Gegenstände. Die Tatsache der Begutachtung durch den Versteigerer als solche stellt keine Beschaffenheit bzw. Eigenschaft des Kaufgegenstands dar.

9.3 In manchen Auktionen (insbesondere bei zusätzlichen Live-Auktionen) können Video- oder Digitalabbildungen der Kunstobjekte erfolgen. Hierbei können Fehler bei der Darstellung in Größe, Qualität, Farbgebung u.ä. alleine durch die Bildwiedergabe entstehen. Hierfür kann der Versteigerer keine Gewähr und keine Haftung übernehmen. Ziffer 10 gilt entsprechend.

10. Haftung

Schadensersatzansprüche des Käufers gegen den Versteigerer, seine gesetzlichen Vertreter, Arbeitnehmer, Erfüllungs- oder Vertichtungsgehilfen sind - gleich aus welchem Rechtsgrund und auch im Fall des Rücktritts des Versteigerers nach Ziff. 8.4 - ausgeschlossen. Dies gilt nicht für Schäden, die auf einem vorsätzlichen oder grob fahrlässigen Verhalten des Versteigerers, seiner gesetzlichen Vertreter oder seiner Erfüllungsgehilfen beruhen. Ebenfalls gilt der Haftungsausschluss nicht bei der Übernahme einer Garantie oder der fahrlässigen Verletzung vertragswesentlicher Pflichten, jedoch in letzterem Fall der Höhe nach beschränkt auf die bei Vertragsschluss vorhersehbaren und vertragstypischen Schäden. Die Haftung des Versteigerers für Schäden aus der Verletzung des Lebens, des Körpers oder der Gesundheit bleibt unberührt.

11. Schlussbestimmungen

11.1 Fernmündliche Auskünfte des Versteigerers während oder unmittelbar nach der Auktion über die Versteigerung betreffende Vorgänge - insbesondere Zuschläge und Zuschlagspreise- sind nur verbindlich, wenn sie schriftlich bestätigt werden.

11.2 Mündliche Nebenabreden bedürfen zu ihrer Wirksamkeit der Schriftform. Gleiches gilt für die Aufhebung des Schriftformerfordernisses.

11.3 Im Geschäftsverkehr mit Kaufleuten, mit juristischen Personen des öffentlichen Rechts und mit öffentlichem-rechtlichem Sondervermögen wird zusätzlich vereinbart, dass Erfüllungsort und Gerichtsstand München ist. München ist ferner stets dann Gerichtsstand, wenn der Käufer keinen allgemeinen Gerichtsstand im Inland hat.

DATENSCHUTZERKLÄRUNG

Stand Mai 2020

Ketterer Kunst GmbH & Co. KG München

Anwendungsbereich:

Nachfolgende Regelungen zum Datenschutz erläutern den Umgang mit Ihren personenbezogenen Daten und deren Verarbeitung für unsere Dienstleistungen, die wir Ihnen einerseits von uns anbieten, wenn Sie Kontakt mit uns aufnehmen und die Sie uns andererseits bei der Anmeldung mitteilen, wenn Sie unsere weiteren Leistungen in Anspruch nehmen.

Verantwortliche Stelle:

Verantwortliche Stelle im Sinne der DSGVO* und sonstigen datenschutzrelevanten Vorschriften ist:

Ketterer Kunst GmbH & Co. KG
Joseph-Wild-Str. 18, D-81829 München

Sie erreichen uns postalisch unter der obigen Anschrift, oder telefonisch unter: +49 89 55 244-0
per Fax unter: +49 89 55 244-166
per E-Mail unter: infomuenchen@kettererkunst.de

Begriffsbestimmungen nach der DSGVO für Sie transparent erläutert:

Personenbezogene Daten

Personenbezogene Daten sind alle Informationen, die sich auf eine identifizierte oder identifizierbare natürliche Person (im Folgenden „betroffene Person“) beziehen. Als identifizierbar wird eine natürliche Person angesehen, die direkt oder indirekt, insbesondere mittels Zuordnung zu einer Kennung wie einem Namen, zu einer Kennnummer, zu Standortdaten, zu einer Online-Kennung oder zu einem oder mehreren besonderen Merkmalen, die Ausdruck der physischen, physiologischen, genetischen, psychischen, wirtschaftlichen, kulturellen oder sozialen Identität dieser natürlichen Person sind, identifiziert werden kann.

Verarbeitung Ihrer personenbezogenen Daten

Verarbeitung ist jeder mit oder ohne Hilfe automatisierter Verfahren ausgeführte Vorgang oder jede solche Vorgangsreihe im Zusammenhang mit personenbezogenen Daten wie das Erheben, das Erfassen, die Organisation, das Ordnen, die Speicherung, die Anpassung oder Veränderung, das Auslesen, das Abfragen, die Verwendung, die Offenlegung durch Übermittlung, Verbreitung oder eine andere Form der Bereitstellung, den Abgleich oder die Verknüpfung, die Einschränkung, das Löschen oder die Vernichtung.

Einwilligung

Einwilligung ist jede von der betroffenen Person freiwillig für den bestimmten Fall in informierter Weise und unmissverständlich abgegebene Willensbekundung in Form einer Erklärung oder einer sonstigen eindeutigen bestätigenden Handlung, mit der die betroffene Person zu verstehen gibt, dass sie mit der Verarbeitung der sie betreffenden personenbezogenen Daten einverstanden ist. Diese benötigen wir von Ihnen dann zusätzlich – wobei deren Abgabe von Ihnen völlig freiwillig ist - für den Fall, dass wir Sie nach personenbezogenen Daten fragen, die entweder für die Erfüllung eines Vertrages oder zur Durchführung vorvertraglicher Maßnahmen nicht erforderlich sind, oder auch die anderen Erlaubnistatbestände des Art. 6 Abs. 1 Satz 1 lit c)–f) DSGVO nicht gegeben wären. Sollte eine Einwilligung erforderlich sein, werden wir Sie **gesondert** darum bitten. Sollten Sie diese Einwilligung nicht abgeben, werden wir selbstverständlich solche Daten keinesfalls verarbeiten.

Personenbezogene Daten, die Sie uns für die Erfüllung eines Vertrages oder zur Durchführung vorvertraglicher Maßnahmen geben, die hierfür erforderlich sind und die wir entsprechend dafür arbeiten, sind beispielsweise

- Ihre Kontaktdaten wie Name, Anschrift, Telefon, Fax, E-Mail, Steuernummer u.a., und soweit für finanzielle Transaktionen erforderlich, Finanzinformationen, wie Kreditkarten- oder Bankdaten;
- Versand- und Rechnungsdaten, Angaben welche Besteuerungsart Sie wünschen (Regel- oder Differenzbesteuerung) und andere Informationen, die Sie für den Erwerb, das Anbieten bzw. sonstiger Leistungen unseres Hauses oder den Versand eines Objektes angeben;

- Transaktionsdaten auf Basis Ihrer vorbezeichneten Aktivitäten;
- weitere Informationen, um die wir Sie bitten können, um sich beispielsweise zu authentifizieren, falls dies für die ordnungsgemäße Vertragsabwicklung erforderlich ist (Beispiele: Ausweiskopie, Handelsregisterauszug, Rechnerkopie, Beantwortung von zusätzlichen Fragen, um Ihre Identität oder die Eigentumsverhältnisse an einem von Ihnen angebotenen Objekte überprüfen zu können). Teilweise sind wir dazu auch gesetzlich verpflichtet, vgl. § 2 Abs. 1 Ziffer 16 GwG und dies bereits schon in einem vorvertraglichen Stadium.

Gleichzeitig sind wir im Rahmen der Vertragsabwicklung und zur Durchführung vertragsanbahnender Maßnahmen berechtigt, an-

dere ergänzende Informationen von Dritten einzuholen (z.B.: Wenn Sie Verbindlichkeiten bei uns eingehen, so sind wir generell berechtigt Ihre Kreditwürdigkeit im gesetzlich erlaubten Rahmen über eine Wirtschaftsauskunftei überprüfen zu lassen. Diese Erforderlichkeit ist insbesondere durch die Besonderheit des Auktionshandels gegeben, da Sie mit Ihrem Gebot und dem Zuschlag dem Vorbiet die Möglichkeit nehmen, das Kunstwerk zu erstehen. Damit kommt Ihrer Bonität, über die wir stets höchste Verschwiegenheit bewahren, größte Bedeutung zu.)

Registrierung/Anmeldung/Angabe von personenbezogenen Daten bei Kontaktaufnahme

Sie haben die Möglichkeit, sich bei uns direkt (im Telefonat, postalisch, per E-Mail oder per Fax), oder auf unseren Internetseiten unter Angabe von personenbezogenen Daten zu registrieren.

So z.B. wenn Sie an Internetauktionen teilnehmen möchten oder/und sich für bestimmte Kunstwerke, Künstler, Stilrichtungen, Epochen u.a. interessieren, oder uns bspw. Kunstobjekte zum Kauf oder Verkauf anbieten wollen.

Welche personenbezogenen Daten Sie dabei an uns übermitteln, ergibt sich aus der jeweiligen Eingabemaske, die wir für die Registrierung bzw. Ihre Anfragen verwenden, oder den Angaben, um die wir Sie bitten, oder die Sie uns freiwillig übermitteln. Die von Ihnen hierfür freiwillig ein- bzw. angegebenen personenbezogenen Daten werden ausschließlich für die interne Verwendung bei uns und für eigene Zwecke erhoben und gespeichert.

Wir sind berechtigt die Weitergabe an einen oder mehrere Auftragsverarbeiter zu veranlassen, der die personenbezogenen Daten ebenfalls ausschließlich für eine interne Verwendung, die dem für die Verarbeitung Verantwortlichen zuzurechnen ist, nutzt.

Durch Ihre Interessenbekundung an bestimmten Kunstwerken, Künstlern, Stilrichtungen, Epochen, u.a., sei es durch Ihre oben beschriebene Teilnahme bei der Registrierung, sei es durch Ihr Interesse am Verkauf, der Einlieferung zu Auktionen, oder dem Ankauf, jeweils unter freiwilliger Angabe Ihrer personenbezogenen Daten, ist es uns gleichzeitig erlaubt, Sie über Leistungen unseres Hauses und Unternehmen, die auf dem Kunstmarkt in engem Zusammenhang mit unserem Haus stehen, zu benachrichtigen, sowie zu einem zielgerichteten Marketing und der Zusendung von Werbeangeboten auf Grundlage Ihres Profils per Telefon, Fax, postalisch oder E-Mail. Wünschen Sie dabei einen speziellen Benachrichtigungsweg, so werden wir uns gerne nach Ihren Wünschen richten, wenn Sie uns diese mitteilen. Stets werden wir aufgrund Ihrer vorbezeichneten Interessen, auch Ihren Teilnahmen an Auktionen, nach Art. 6 Abs. 1 lit f) DSGVO abwägen, ob und wenn ja, mit welcher Art von Werbung wir an Sie herantreten dürfen (bspw.: Zusendung von Auktionskatalogen, Information über Sonderveranstaltungen, Hinweise zu zukünftigen oder vergangenen Auktionen, etc.).

Sie sind jederzeit berechtigt, dieser Kontaktaufnahme mit Ihnen gem. Art. 21 DSGVO zu **widersprechen** (siehe nachfolgend unter: „Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten“).

Live-Auktionen

In sogenannten Live-Auktionen sind eine oder mehrere Kameras oder sonstige Bild- und Tonaufzeichnungsgeräte auf den Auktionator und die jeweiligen zur Versteigerung kommenden Kunstwerke gerichtet. Diese Daten sind zeitgleich über das Internet grds. für jedermann, der dieses Medium in Anspruch nimmt, zu empfangen. Ketterer Kunst trifft die bestmöglichen Sorgfaltsmaßnahmen, dass hierbei keine Personen im Saal, die nicht konkret von Ketterer Kunst für den Ablauf der Auktion mit deren Einwilligung dazu bestimmt sind, abgebildet werden. Ketterer Kunst kann jedoch keine Verantwortung dafür übernehmen, dass Personen im Auktionssaal sich aktiv in das jeweilige Bild einbringen, in dem sie bspw. bewusst oder unbewusst ganz oder teilweise vor die jeweilige Kamera treten, oder sich durch das Bild bewegen. Für diesen Fall sind die jeweiligen davon betroffenen Personen durch ihre Teilnahme an bzw. ihrem Besuch an der öffentlichen Versteigerung mit der Verarbeitung ihrer personenbezogenen Daten in Form der Abbildung ihrer Person im Rahmen des Zwecks der Live-Auktion (Übertragung der Auktion mittels Bild und Ton) einverstanden.

Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten
Gemäß den Vorschriften der DSGVO stehen Ihnen insbesondere folgende Rechte zu:

- Recht auf unentgeltliche Auskunft über die zu Ihrer Person gespeicherten personenbezogenen Daten, das Recht eine Kopie dieser Auskunft zu erhalten, sowie die weiteren damit in Zusammenhang stehenden Rechte nach Art. 15 DSGVO.
- Recht auf unverzügliche Berichtigung nach Art. 16 DSGVO die betreffender unrichtiger personenbezogener Daten, ggffs. die Vervollständigung unvollständiger personenbezogener Daten - auch mittels einer ergänzenden Erklärung - zu verlangen.

- Recht auf unverzügliche Löschung („Recht auf Vergessenwerden“) der Sie betreffenden personenbezogenen Daten, sofern einer der in Art. 17 DSGVO aufgeführten Gründe zutrifft und soweit die Verarbeitung nicht erforderlich ist.
- Recht auf Einschränkung der Verarbeitung, wenn eine der Voraussetzungen in Art. 18 Abs. 1 DSGVO gegeben ist.
- Recht auf Datenübertragbarkeit, wenn die Voraussetzungen in Art. 20 DSGVO gegeben sind.
- Recht auf jederzeitigen Widerspruch nach Art. 21 DSGVO aus Gründen, die sich aus Ihrer besonderen Situation ergeben, gegen die Verarbeitung Sie betreffender personenbezogener Daten, die aufgrund von Art. 6 Abs. 1 lit e) oder f) DSGVO erfolgt. Dies gilt auch für ein auf diese Bestimmungen gestütztes Profiling.

Beruhit die Verarbeitung Ihrer personenbezogenen Daten auf einer Einwilligung nach Art. 6 Abs. 1 lit a) oder Art. 9 Abs. 2 lit a) DSGVO, so steht Ihnen zusätzlich ein Recht auf Widerruf nach Art. 7 Abs. 3 DSGVO zu. Vor einem Ansuchen auf entsprechende Einwilligung werden Sie von uns stets auf Ihr Widerrufsrecht hingewiesen.

Zur Ausübung der vorbezeichneten Rechte können Sie sich direkt an uns unter den zu Beginn angegebenen Kontaktdaten oder an unseren Datenschutzbeauftragten wenden. Ihnen steht es ferner frei, im Zusammenhang mit der Nutzung von Diensten der Informationsgesellschaft, ungeachtet der Richtlinie 2002/58/EG, Ihr Widerspruchsrecht mittels automatisierter Verfahren auszuüben, bei denen technische Spezifikationen verwendet werden.

Beschwerderecht nach Art. 77 DSGVO

Wenn Sie der Ansicht sind, dass die Verarbeitung der Sie betreffenden personenbezogenen Daten durch die Ketterer Kunst GmbH & Co. KG mit Sitz in München gegen die DSGVO verstößt, so haben Sie das Recht sich mit einer Beschwerde an die zuständige Stelle, in Bayern an das Bayerische Landesamt für Datenschutzaufsicht, Promenade 27 (Schloss), D - 91522 Ansbach zu wenden.

Datensicherheit

Wir legen besonders Wert auf eine hohe IT-Sicherheit, unter anderem durch eine aufwendige Sicherheitsarchitektur.

Datenspeicherungszeitraum

Der Gesetzgeber schreibt vielfältige Aufbewahrungsfristen und -pflichten vor, so z.B. eine 10-jährige Aufbewahrungsfrist (§ 147 Abs. 2 i. V. m. Abs. 1 Nr.1, 4 und 4a AO, § 14b Abs. 1 UStG) bei bestimmten Geschäftsunterlagen, wie z.B. für Rechnungen. Wir weisen auch darauf hin, dass die jeweilige Aufbewahrungsfrist bei Verträgen erst nach dem Ende der Vertragsdauer zu laufen beginnt. Wir erlauben uns auch den Hinweis darauf, dass wir im Falle eines Kulturgutes nach § 45 KGSG i.V.m. § 42 KGSG verpflichtet sind, Nachweise über die Sorgfaltsanforderungen aufzuzeichnen und hierfür bestimmte personenbezogene Daten für die Dauer von 30 Jahren aufzubewahren. Nach Ablauf der Fristen, die uns vom Gesetzgeber auferlegt werden, oder die zur Verfolgung oder die Abwehr von Ansprüchen (z.B. Verjährungsregelungen) nötig sind, werden die entsprechenden Daten routinemäßig gelöscht. Daten, die keinen Aufbewahrungsfristen und -pflichten unterliegen, werden gelöscht, wenn ihre Aufbewahrung nicht mehr zur Erfüllung der vertraglichen Tätigkeiten und Pflichten erforderlich ist. Stehen Sie zu uns in keinem Vertragsverhältnis, sondern haben uns personenbezogene Daten anvertraut, weil Sie bspw. über unsere Dienstleistungen informiert sein möchten, oder sich für einen Kauf oder Verkauf eines Kunstwerks interessieren, erlauben wir uns davon auszugehen, dass Sie mit uns so lange in Kontakt stehen möchten, wir also die hierfür uns übergebenen personenbezogenen Daten so lange verarbeiten dürfen, bis Sie dem aufgrund Ihrer vorbezeichneten Rechte aus der DSGVO widersprechen, eine Einwilligung widerrufen, von Ihrem Recht auf Löschung oder der Datenübertragung Gebrauch machen.

Wir weisen darauf hin, dass für den Fall, dass Sie unsere Internetdienste in Anspruch nehmen, hierfür unsere erweiterten Datenschutzerklärungen ergänzend gelten, die Ihnen in diesem Fall gesondert bekannt gegeben und transparent erläutert werden, sobald Sie diese Dienste in Anspruch nehmen.

*Verordnung (EU) 2016/679 des Europäischen Parlaments und des Rates vom 27. April 2016 zum Schutz natürlicher Personen bei der Verarbeitung personenbezogener Daten, zum freien Datenverkehr und zur Aufhebung der Richtlinie 95/46/EG (Datenschutz-Grundverordnung)

TERMS OF PUBLIC AUCTION

As of May 2021

1. General

1.1 Ketterer Kunst GmbH & Co. KG seated in Munich, Germany (hereinafter referred to as „auctioneer“) sells by auction basically as a commission agent in its own name and for the account of the consignor (hereinafter referred to as „principal“), who is not identified. The auctioneer auctions off in its own name and for own account any items which it possesses (own property); these Terms of Public Auction shall also apply to the auctioning off of such own property; in particular, the surcharge must also be paid for this (see Item 5 below).

1.2 The auction shall be conducted by an individual having an auctioneer’s license; the auctioneer shall select this person. The auctioneer is entitled to appoint suitable representatives to conduct the auction pursuant to § 47 of the German Trade Regulation Act (GewO). Any claims arising out of and in connection with the auction may be asserted only against the auctioneer.

1.3 The auctioneer reserves the right to combine any catalog numbers, to separate them, to call them in an order other than the one envisaged in the catalog or to withdraw them.

1.4 Any items due to be auctioned may be inspected on the auctioneer’s premises prior to the auction. The time and place will be announced on the auctioneer’s website. If the bidder is not or is no longer able to inspect such items on grounds of time - for example, because the auction has already commenced - in submitting a bid such bidder shall be deemed to have waived his right of inspection.

1.5 In accordance with the GwG (Money Laundering Act) the auctioneer is obliged to identify the purchaser and those interested in making a purchase as well as, if necessary, one acting as representative for them and the “beneficial owner” within the meaning of § 3 GwG (Money Laundering Act) for the purpose of the execution of the order. The auctioneer is also obliged to register and retain compiled data and obtained information. In this connection the purchaser is obliged to cooperate, in particular to submit required identification papers, in particular in form of a passport, identification card or respective replacement document recognized and authorized by domestic authorities or in line with laws concerning aliens. The auctioneer is authorized to make a copy there of by observing data protection regulations. Legal persons or private companies must provide the respective extract from the Commercial Register or from the Register of Cooperatives or an extract from a comparable official register. The purchaser assures that all identification papers and information provided for this purpose are correct and that he or the one represented by him is the “beneficial owner” within the meaning of § 3 GwG (Money Laundering Act).

2. Calling / course of the auction / acceptance of a bid

2.1 As a general rule, the starting price is the lower estimate, in exceptional cases it can also be called up below the lower estimate price. The bidding steps shall be at the auctioneer’s discretion; in general, the bid shall be raised by 10% of the minimum price called.

2.2 The auctioneer may reject a bid especially if a bidder, who is not known to the auctioneer or with whom there is no business relation as yet, does not furnish security before the auction begins. Even if security is furnished, any claim to acceptance of a bid shall be unenforceable.

2.3 If a bidder wishes to bid in the name of another person, he must inform the auctioneer about this before the auction begins by giving the name and address of the person being represented and presenting a written authorization from this person. In case of participation as a telephone bidder such representation is only possible if the auctioneer receives this authorization in writing at least 24 hours prior to the start of the auction (= first calling). The representative will otherwise be liable to the auctioneer - at the auctioneer’s discretion for fulfillment of contract or for compensation - due to his bid as if he had submitted it in his own name.

2.4 Apart from being rejected by the auctioneer, a bid shall lapse if the auction is closed without the bid being knocked down or if the auctioneer calls the item once again; a bid shall not lapse on account of a higher invalid bid made subsequently.

2.5 The following shall additionally apply for written bids: these must be received no later than the day of the auction and must specify the item, listing its catalog number and the price bid for it, which shall be regarded as the hammer price not including the surcharge and the turnover tax; any ambiguities or inaccuracies shall be to the bidder’s detriment. Should the description of the item being sold by auction not correspond to the stated catalog number, the catalog number shall be decisive to determine the content of the bid. The auctioneer shall not be obligated to inform the bidder that his bid is not being considered. The auctioneer shall charge each bid only up to the sum necessary to top other bids.

2.6 A bid is accepted if there is no higher bid after three calls. Notwithstanding the possibility of refusing to accept the bid, the auctioneer may accept the bid with reserve; this shall apply espe-

cially if the minimum hammer price specified by the principal is not reached. In this case the bid shall lapse within a period of 4 weeks from the date of its acceptance unless the auctioneer notifies the bidder about unreserved acceptance of the bid within this period.

2.7 If there are several bidders with the same bid, the auctioneer may accept the bid of a particular bidder at his discretion or draw lots to decide acceptance. If the auctioneer has overlooked a higher bid or if there are doubts concerning the acceptance of a bid, he may choose to accept the bid once again in favor of a particular bidder before the close of the auction or call the item once again; any preceding acceptance of a bid shall be invalid in such cases.

2.8 Acceptance of a bid makes acceptance of the item and payment obligatory.

3. Special terms for written bids, telephone bidders, bids in the text form and via the internet, participation in live auctions, post-auction sale.

3.1 The auctioneer shall strive to ensure that he takes into consideration bids by bidders who are not present at the auction, whether such bids are written bids, bids in the text form, bids via the internet or by telephone and received by him only on the day of the auction. However, the bidder shall not be permitted to derive any claims whatsoever if the auctioneer no longer takes these bids into consideration at the auction, regardless of his reasons.

3.2 On principle, all absentee bids according to the above item, even if such bids are received 24 hours before the auction begins, shall be legally treated on a par with bids received in the auction hall. The auctioneer shall however not assume any liability in this respect.

3.3 The current state of technology does not permit the development and maintenance of software and hardware in a form which is entirely free of errors. Nor is it possible to completely exclude faults and disruptions affecting internet and telephone communications. Accordingly, the auctioneer is unable to assume any liability or warranty concerning permanent and fault-free availability and usage of the websites or the internet and telephone connection insofar as such fault lies outside of its responsibility. The scope of liability laid down in Item 10 of these terms shall apply. Accordingly, subject to these conditions the bidder does not assume any liability in case of a fault as specified above such that it is not possible to submit bids or bids can only be submitted in completely or subject to a delay and where, in the absence of a fault, an agreement would have been concluded on the basis of this bid. Nor does the provider assume any costs incurred by the bidder due to this fault. During the auction the auctioneer shall make all reasonable efforts to contact the telephone bidder via his indicated telephone number and thus enable him to submit a bid by telephone. However, the auctioneer shall not be responsible if it is unable to contact the telephone bidder via his specified telephone number or in case of any fault affecting the connection.

3.4 It is expressly pointed out that telephone conversations with the telephone bidder during the auction may be recorded for documentation and evidence purposes and may exclusively be used for fulfillment of a contract and to receive bids, even where these do not lead to fulfillment of the contract.

The telephone bidder must notify the relevant employee by no later than the start of the telephone conversation if he does not consent to this recording.

The telephone bidder will also be notified of these procedures provided for in Item 3.4 in writing or in textual form in good time prior to the auction as well as at the start of the telephone conversation.

3.5 In case of use of a currency calculator/converter (e.g. for a live auction) no liability is assumed for the accuracy of the currency conversion. In case of doubt the respective bid price in EUR shall prevail.

3.6 Bidders in live auctions are obliged to keep all login details for their account secret and to adequately secure data from access by third parties. Third parties are all persons excluding the bidder. The auctioneer must be informed immediately in case the bidder has notified an abuse of login details by third parties. The bidder is liable for all actions conducted by third parties using his account, as if he had conducted these activities himself.

3.7 It is possible to place bids after the auction in what is referred to as the post-auction sale. As far as this has been agreed upon between the consignor and the auctioneer, such bids shall be regarded as offers to conclude a contract of sale in the post-auction sale. An agreement shall be brought about only if the auctioneer accepts this offer. These Terms of Public Auction shall apply correspondingly unless they exclusively concern auction-specific matters during an auction.

4. Passage of risk / costs of handing over and shipment

4.1 The risk shall pass to the purchaser on acceptance of the bid, especially the risk of accidental destruction and deterioration of the item sold by auction. The purchaser shall also bear the expense.

4.2 The costs of handing over, acceptance and shipment to a place other than the place of performance shall be borne by the purchaser. The auctioneer shall determine the mode and means of shipment at his discretion.

4.3 From the time of acceptance of the bid, the item sold by auction shall be stored at the auctioneer’s premises for the account and at the risk of the purchaser. The auctioneer shall be authorized but not obligated to procure insurance or conclude other measures to secure the value of the item. He shall be authorized at all times to store the item at the premises of a third party for the account of the purchaser. Should the item be stored at the auctioneer’s premises, he shall be entitled to demand payment of the customary warehouse fees (plus transaction fees).

5. Purchase price / payment date / charges

5.1 The purchase price shall be due and payable on acceptance of the bid (in the case of a post-auction sale, compare Item 3.7, it shall be payable on acceptance of the offer by the auctioneer). Invoices issued during or immediately after the auction require verification; errors excepted.

5.2 Buyers can make payments to the auctioneer only by bank transfer to the account indicated. Fulfillment of payment only takes effect after credit entry on the auctioneer’s account.

All bank transfer expenses (including the auctioneer’s bank charges) shall be borne by the buyer.

5.3 The sale shall be subject to the margin tax scheme or the standard tax rate according to the consignor’s specifications. Inquiries regarding the type of taxation may be made before the purchase.

5.4 Buyer’s premium

5.4.1 Objects without closer identification in the catalog are subject to differential taxation.

If differential taxation is applied, the following premium per individual object is levied:

– Hammer price up to 500,000 €: herefrom 32% premium.

– The share of the hammer price exceeding 500,000 € is subject to a premium of 27% and is added to the premium of the share of the hammer price up to 500,000 €.

The purchasing price includes the statutory VAT of currently 19%.

In accordance with §26 of German Copyright Act, a droit de suite charge of 2.4% including VAT is levied for original artworks and photographs for the compensation of the statutory right of resale.

5.4.2 Objects marked „N“ in the catalog were imported into the EU for the purpose of sale. These objects are subject to differential taxation. In addition to the premium, they are also subject to the import turnover tax, advanced by the auctioneer, of currently 7% of the invoice total. In accordance with §26 of German Copyright Act, a droit de suite charge of 2.4% is levied for original artworks and photographs for the compensation of the statutory right of resale.

5.4.3 Objects marked „R“ in the catalog are subject to regular taxation. Accordingly, the purchasing price consists of the hammer price and a premium per single object calculated as follows:

– Hammer price up to 500,000 €: herefrom 25% premium.

– The share of the hammer price exceeding 500,000 € is subject to a premium of 20% and is added to the premium of the share of the hammer price up to 500,000 €.

– The statutory VAT of currently 19% is levied to the sum of hammer price and premium. As an exception, the reduced VAT of 7% is added for printed books. In accordance with §26 of German Copyright Act, a droit de suite charge of 2% plus 19% VAT is levied for original artworks and photographs for the compensation of the statutory right of resale.

Regular taxation may be applied for contractors entitled to input tax reduction.

5.5 Export shipments in EU countries are exempt from value added tax on presenting the VAT number. Export shipments in non-member countries (outside the EU) are exempt from value added tax; if the items purchased by auction are exported by the purchaser, the value added tax shall be reimbursed to him as soon as the export certificate is submitted to the auctioneer.

6. Advance payment / reservation of title

6.1 The auctioneer shall not be obligated to release the item sold by auction to the purchaser before payment of all the amounts owed by him.

DATA PRIVACY POLICY

Ketterer Kunst GmbH & Co. KG Munich

Scope:

The following data privacy rules address how your personal data is handled and processed for the services that we offer, for instance when you contact us initially, or where you communicate such data to us when logging in to take advantage of our further services.

The Controller:

The “controller” within the meaning of the European General Data Protection Regulation* (GDPR) and other regulations relevant to data privacy is:

Ketterer Kunst GmbH & Co. KG
Joseph-Wild-Str. 18, D-81829 Munich

You can reach us by mail at the address above, or
by phone: +49 89 55 244-0
by fax +49 89 55 244-166
by e-mail: infomuenchen@kettererkunst.de

Definitions under the European GDPR made transparent for you:

Personal Data

“Personal data” means any information relating to an identified or identifiable natural person (“data subject”). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier, or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural, or social identity of that natural person.

Processing of Your Personal Data

“Processing” means any operation or set of operations performed on personal data or on sets of personal data, whether or not by automated means, such as collection, recording, organization, structuring, storage, adaptation or alteration, retrieval, consultation, use, disclosure by transmission, dissemination or otherwise making available, alignment or combination, restriction, erasure, or destruction.

Consent

“Consent” of the data subject means any freely given, specific, informed, and unambiguous indication of the data subject’s wishes by which he or she, by a statement or by a clear affirmative action, signifies agreement to the processing of personal data relating to him or her.

We also need this from you – whereby this is granted by you completely voluntarily – in the event that either we ask you for personal data that is not required for the performance of a contract or to take action prior to contract formation, and/or where the lawfulness criteria set out in Art. 6 (1) sentence 1, letters c) - f) of the GDPR would otherwise not be met.

In the event consent is required, we will request this from you **separately**. If you do not grant the consent, we absolutely will not process such data.

Personal data that you provide to us for purposes of performance of a contract or to take action prior to contract formation and which is required for such purposes and processed by us accordingly includes, for example:

- Your contact details, such as name, address, phone, fax, e-mail, tax ID, etc., as well as financial information such as credit card or bank account details if required for transactions of a financial nature;
- Shipping and invoice details, information on what type of taxation you are requesting (standard taxation or margin taxation) and other information you provide for the purchase, offer, or other services provided by us or for the shipping of an item;
- Transaction data based on your aforementioned activities;
- Other information that we may request from you, for example, in order to perform authentication as required for proper contract fulfillment (examples: copy of your ID, commercial register excerpt, invoice copy, response to additional questions in order to be able to verify your identity or the ownership status of an item offered by you). In some cases we are legally obligated to this, cf. § 2 section 1 subsection 16 GwG (Money Laundering Act) and this is the case before closing the contract.

At the same time, we have the right in connection with contract fulfillment and for purposes of taking appropriate actions that lead to contract formation to obtain supplemental information from third parties (for example: if you assume obligations to us, we generally have the right to have your creditworthiness verified by a credit reporting agency within the limits allowed by law. Such necessity exists in particular due to the special characteristics of auction sales, since in the event your bid is declared the winning bid, you will be depriving the next highest bidder of the possibili-

ty of purchasing the artwork. Therefore your credit standing – regarding which we always maintain the strictest confidentiality – is extremely important.)

Registration/Logging In/Providing Personal Data When Contacting Us

You can choose to register with us and provide your personal data either directly (over the phone, through the mail, via e-mail, or by fax) or on our website.

You would do this, for example, if you would like to participate in an online auction and/or are interested in certain works of art, artists, styles, eras, etc., or want to offer us (for example) pieces of art for purchase or sale.

Which personal data you will be providing to us is determined based on the respective input screen that we use for the registration or for your inquiries, or the information that we will be requesting from you or that you will be providing voluntarily. The personal data that you enter or provide for this purpose is collected and stored solely for internal use by us and for our own purposes.

We have the right to arrange for this information to be disclosed to one or more external data processors, which will likewise use it solely for internal use imputed to the processor’s controller.

When you show an interest in certain works of art, artists, styles, eras, etc., be this through your above-mentioned participation at registration, through your interest in selling, consignment for auction, or purchase, in each case accompanied by the voluntary provision of your personal data, this simultaneously allows us to notify you of services offered by our auction house and our company that are closely associated in the art marketplace with our auction house, to provide you with targeted marketing materials, and to send you promotional offers on the basis of your profile by phone, fax, mail, or e-mail. If there is a specific form of notification that you prefer, we will be happy to arrange to meet your needs once inform us of these. On the basis of your aforementioned interests, including your participation in auctions, we will be continually reviewing in accordance with Article 6 (1) (f) of the GDPR whether we are permitted to advertise to you and, if so, what kind of advertising may be used for this purpose (for example: sending auction catalogs, providing information on special events, future or past auctions, etc.).

You have the right to **object** to this contact with you at any time as stated in Art. 21 of the GDPR (see below: “Your Rights Relating to the Processing of Your Personal Data”).

Live Auctions

In so-called live auctions, one or more cameras or other audio and video recording devices are directed toward the auctioneer and the respective works of art being offered at auction. Generally, such data can be received simultaneously via the Internet by anyone using this medium. Ketterer Kunst takes the strongest precautions to ensure that no one in the room who has not been specifically designated by Ketterer Kunst to be on camera with their consent for the auction process is captured on camera. Nevertheless, Ketterer Kunst cannot assume any responsibility for whether individuals in the auction hall themselves actively enter the respective frame, for example by deliberately or unknowingly stepping partially or completely in front of the respective camera, or by moving through the scene. In such situation, through their participation in or attendance at the public auction, the respective individuals involved are agreeing to the processing of their personal data in the form of their personal image for the purposes of the live auction (transmission of the auction via audio and video).

Your Rights Relating to the Processing of Your Personal Data

Pursuant to the provisions of the GDPR, you have the following rights in particular:

- The right to information on stored personal data concerning yourself, free of charge, the right to receive a copy of this information, and the other rights in this connection as stated in Art. 15 of the GDPR.
- The right to immediate rectification of inaccurate personal data concerning you as stated in Art. 16 of the GDPR, and as applicable, to demand the completion of incomplete personal data, including by means of providing a supplementary statement.
- The right to immediate erasure (“right to be forgotten”) of personal data concerning yourself provided one of the grounds stated in Art. 17 of the GDPR applies and provided the processing is not necessary.
- The right to restriction of processing if one of the conditions in Art. 18 (1) of the GDPR has been met.
- The right to data portability if the conditions in Art. 20 of the GDPR have been met.
- The right to object, at any time, to the processing of personal data concerning yourself performed based on Art. 6 (1) letter e)

or f) of the GDPR as stated in Art. 21 for reasons arising due to your particular situation. This also applies to any profiling based on these provisions.

Where the processing of your personal data is based on consent as set out in Art. 6 (1) a) or Art. 9 (2) a) of the GDPR, you also have the right to withdraw consent as set out in Art. 7 (3) of the GDPR. Before any request for corresponding consent, we will always advise you of your right to withdraw consent.

To exercise the aforementioned rights, you can contact us directly using the contact information stated at the beginning, or contact our data protection officer. Furthermore, Directive 2002/58/EC notwithstanding, you are always free in connection with the use of information society services to exercise your right to object by means of automated processes for which technical specifications are applied.

Right to Complain Under Art. 77 of the GDPR

If you believe that the processing of personal data concerning yourself by Ketterer Kunst GmbH & Co. KG, headquartered in Munich, is in violation of the GDPR, you have the right to lodge a complaint with the relevant office, e.g. in Bavaria with the Data Protection Authority of Bavaria (Bayerische Landesamt für Datenschutzaufsicht, BayLDA), Promenade 27 (Schloss), D-91522 Ansbach.

Data Security

Strong IT security – through the use of an elaborate security architecture, among other things – is especially important to us.

How Long We Store Data

Multiple storage periods and obligations to archive data have been stipulated in various pieces of legislation; for example, there is a 10-year archiving period (Sec. 147 (2) in conjunction with (1) nos. 1, 4, and 4a of the German Tax Code (Abgabenordnung), Sec. 14b (1) of the German VAT Act (Umsatzsteuergesetz)) for certain kinds of business documents such as invoices. We would like to draw your attention to the fact that in the case of contracts, the archiving period does not start until the end of the contract term. We would also like to advise you that in the case of cultural property, we are obligated pursuant to Sec. 45 in conjunction with Sec. 42 of the German Cultural Property Protection Act (Kultururgutschutzgesetz) to record proof of meeting our due diligence requirements and will retain certain personal data for this purpose for a period of 30 years. Once the periods prescribed by law or necessary to pursue or defend against claims (e.g. statutes of limitations) have expired, the corresponding data is routinely deleted. Data not subject to storage periods and obligations is deleted once the storage of such data is no longer required for the performance of activities and satisfaction of duties under the contract. If you do not have a contractual relationship with us but have shared your personal data with us, for example because you would like to obtain information about our services or you are interested in the purchase or sale of a work of art, we take the liberty of assuming that you would like to remain in contact with us, and that we may thus process the personal data provided to us in this context until such time as you object to this on the basis of your aforementioned rights under the GDPR, withdraw your consent, or exercise your right to erasure or data transmission.

Please note that in the event that you utilize our online services, our expanded data privacy policy applies supplementally in this regard, which will be indicated to you separately in such case and explained in a transparent manner as soon as you utilize such services.

*Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data, and repealing Directive 95/46/EC (General Data Protection Regulation)

6.2 The title to the object of sale shall pass to the purchaser only when the invoice amount owed is paid in full. If the purchaser has already resold the object of sale on a date when he has not yet paid the amount of the auctioneer’s invoice or has not paid it in full, the purchaser shall transfer all claims arising from this resale up to the amount of the unsettled invoice amount to the auctioneer. The auctioneer hereby accepts this transfer.

6.3 If the purchaser is a legal entity under public law, a separate estate under public law or an entrepreneur who is exercising a commercial or independent professional activity while concluding the contract of sale, the reservation of title shall also be applicable for claims of the auctioneer against the purchaser arising from the current business relationship and other items sold at the auction until the settlement of the claims that he is entitled to in connection with the purchase.

7. Offset and right of retention

7.1 The purchaser can offset only undisputed claims or claims recognized by declaratory judgment against the auctioneer.

7.2 The purchaser shall have no right of retention. Rights of retention of a purchaser who is not an entrepreneur with in the meaning of § 14 of the German Civil Code (BGB) shall be unenforceable only if they are not based on the same contractual relationship.

8. Delay in payment, revocation, auctioneer’s claim for compensation

8.1 Should the purchaser’s payment be delayed, the auctioneer may demand default interest at the going interest rate for open current account credits, without prejudice to continuing claims. The interest rate demanded shall however not be less than the respective statutory default interest in accordance with §§ 288, 247 of the German Civil Code (BGB). When default occurs, all claims of the auctioneer shall fall due immediately.

8.2 Should the auctioneer demand compensation instead of performance on account of the delayed payment and should the item be resold by auction, the original purchaser, whose rights arising from the preceding acceptance of his bid shall lapse, shall be liable for losses incurred thereby, for e.g. storage costs, deficit and loss of profit. He shall not have a claim to any surplus proceeds procured at a subsequent auction and shall also not be permitted to make another bid.

8.3 The purchaser must collect his purchase from the auctioneer immediately, no later than 1 month after the bid is accepted. If he falls behind in performing this obligation and does not collect the item even after a time limit is set or if the purchaser seriously and definitively declines to collect the item, the auctioneer may withdraw from the contract of sale and demand compensation with the proviso that he may resell the item by auction and assert his losses in the same manner as in the case of default in payment by the purchaser, without the purchaser having a claim to any surplus proceeds procured at the subsequent auction. Moreover, in the event of default, the purchaser shall also owe appropriate compensation for all recovery costs incurred on account of the default.

8.4 The auctioneer has the right to withdraw from the contract if it turns out after the contract has been closed, that, due to a legal regulation or a regulatory action, he is or was not entitled to execute the contract or that there is a good cause that makes the execution of the contract unacceptable for the auctioneer also in consideration of the buyer’s legitimate interests. Such a good cause is given in particular if there are indications suggesting elements of an offense in accordance with §§ 1 section 1 or 2 of the business within the meaning of the GwG (Money Laundering Act) or in case of wanting, incorrect or incomplete disclosure of identity and economic backgrounds of the business within the meaning of the GwG (Money Laundering Act) as well as for insufficient cooperation in the fulfillment of the duties resulting from the GwG (Money Laundering Act), irrespective of whether on the part of the buyer or the consignor. As soon as the auctioneer becomes aware of the circumstances justifying the withdrawal, he will seek clarification without undue delay. As soon as the auctioneer becomes aware of the circumstances justifying the withdrawal, he will seek clarification without undue delay.

9. Guarantee

9.1 All items that are to be sold by auction may be viewed and inspected before the auction begins. The items are used and are being auctioned off without any liability on the part of the auctioneer for material defects and exclude any guarantee.

However, in case of material defects which destroy or significantly reduce the value or the serviceability of the item and of which the purchaser notifies the auctioneer within 12 months of his bid being accepted, the auctioneer undertakes to assign any claim which it holds against the consignor or – should the purchaser decline this offer of assignment – to itself assert such claims against the consignor. In the event of the auctioneer successfully prose-

cuting a claim against the consignor, the auctioneer shall remit the resulting amount to the purchaser up to the value of the hammer price, in return for the item’s surrender. The purchaser will not be obliged to return this item to the auctioneer if the auctioneer is not itself obliged to return the item within the scope of its claims against the consignor or another beneficiary. The purchaser will only hold these rights (assignment or prosecution of a claim against the consignor and remittance of the proceeds) subject to full payment of the auctioneer’s invoice. In order to assert a valid claim for a material defect against the auctioneer, the purchaser will be required to present a report prepared by an acknowledged expert (or by the author of the catalog, or else a declaration from the artist himself or from the artist’s foundation) documenting this defect. The purchaser will remain obliged to pay the surcharge as a service charge. The used items shall be sold at a public auction in which the bidder/purchaser may personally participate. The provisions regarding the sale of consumer goods shall not be applicable according to § 474 par. 1 sentence 2 of the German Civil Code (BGB).

9.2 The catalog descriptions and images, as well as depictions in other types of media of the auctioneer (internet, other advertising means, etc.) are given to the best of knowledge and belief and do not constitute any contractually stipulated qualities within the meaning of § 434 of the German Civil Code (BGB). On the contrary, these are only intended to serve as information to the bidder/purchaser unless the auctioneer has expressly assumed a guarantee in writing for the corresponding quality or characteristic. This also applies to expert opinions. The estimated prices stated in the auctioneer’s catalog or in other media (internet, other promotional means) serve only as an indication of the market value of the items being sold by auction. No responsibility is taken for the correctness of this information. The fact that the auctioneer has given an appraisal as such is not indicative of any quality or characteristic of the object being sold.

9.3 In some auctions (especially in additional live auctions) video- or digital images of the art objects may be offered. Image rendition may lead to faulty representations of dimensions, quality, color, etc. The auctioneer can not extend warranty and assume liability for this. Respectively, section 10 is decisive.

10. Liability

The purchaser’s claims for compensation against the auctioneer, his legal representative, employee or vicarious agents shall be unenforceable regardless of legal grounds and also in case of the auctioneer’s withdrawal as stipulated in clause 8.4. This shall not apply to losses on account of intentional or grossly negligent conduct on the part of the auctioneer, his legal representative or his vicarious agents. The liability exclusion does not apply for acceptance of a guarantee or for the negligent breach of contractual obligations, however, in latter case the amount shall be limited to losses foreseeable and contractual upon conclusion of the contract. The auctioneer’s liability for losses arising from loss of life, personal injury or injury to health shall remain unaffected.

11. Final provisions

11.1 Any information given to the auctioneer by telephone during or immediately after the auction regarding events concerning the auction - especially acceptance of bids and hammer prices - shall be binding only if they are confirmed in writing.

11.2 Verbal collateral agreements require the written form to be effective. This shall also apply to the cancellation of the written form requirement.

11.3 In business transactions with businessmen, legal entities under public law and separate estates under public law it is additionally agreed that the place of performance and place of jurisdiction shall be Munich. Moreover, Munich shall always be the place of jurisdiction if the purchaser does not have a general place of jurisdiction within the country.

11.4 Legal relationships between the auctioneer and the bidder/purchaser shall be governed by the Law of the Federal

Republic of Germany; the UN Convention relating to a uniform law on the international sale of goods shall not be applicable.

11.5 Should one or more terms of these Terms of Public

Auction be or become ineffective, the effectiveness of the remaining terms shall remain unaffected. § 306 par. 2 of the German Civil Code (BGB) shall apply.

11.6 These Terms of Public Auction contain a German as well as an English version. The German version shall be authoritative in all cases. All terms used herein shall be construed and interpreted exclusively according to German law.

YOUR CONTACTS

Management	Contact	Location	E-Mail	Extension
Owner, auctioneer	Robert Ketterer	Munich	r.ketterer@kettererkunst.de	+49-(0)89-5 52 44-158
Director, auctioneer	Gudrun Ketterer M.A.	Munich	g.ketterer@kettererkunst.de	+49-(0)89-5 52 44-200
Managing Director, auctioneer	Peter Wehrle	Munich	p.wehrle@kettererkunst.de	+49-(0)89-5 52 44-155
Director	Dr. Sebastian Neußer	Munich	s.neusser@kettererkunst.de	+49-(0)89-5 52 44-170
Art Consultant	Dr. Mario von Lüttichau	Munich	m.luetlichau@kettererkunst.de	+49-(0)170-286 90 85

Experts	Contact	Location	E-Mail	Extension
Modern Art	Sandra Dreher M.A.	Munich	s.dreher@kettererkunst.de	+49-(0)89-5 52 44-148
	Larissa Rau B.A.	Munich	l.rau@kettererkunst.de	+49-(0)89-5 52 44-143
Post War / Contemporary Art	Julia Haußmann M.A.	Munich	j.haussmann@kettererkunst.de	+49-(0)89-5 52 44-246
	Bettina Beckert M.A.	Munich	b.beckert@kettererkunst.de	+49-(0)89-5 52 44-140
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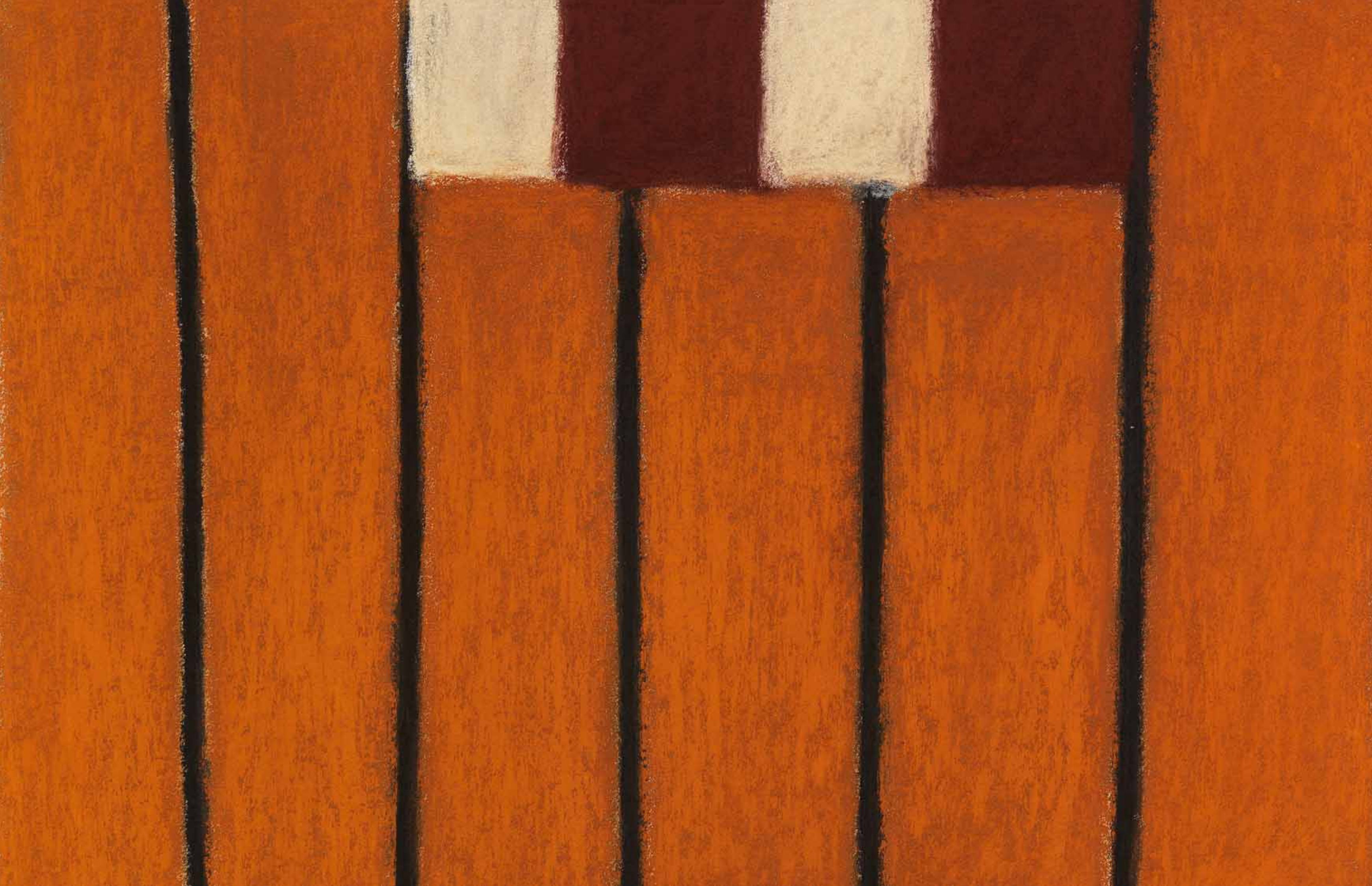
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