

KETTERER KUNST

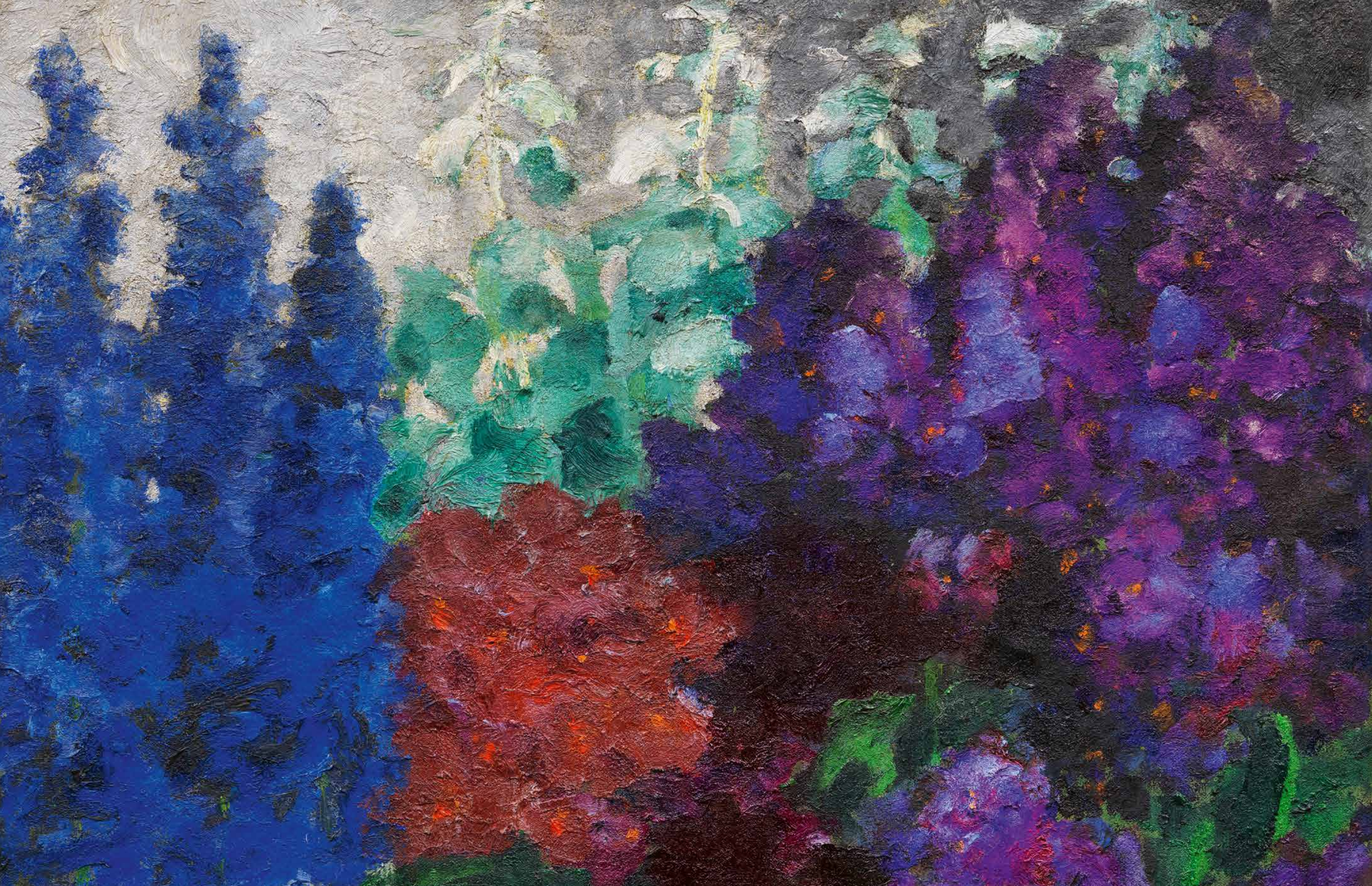


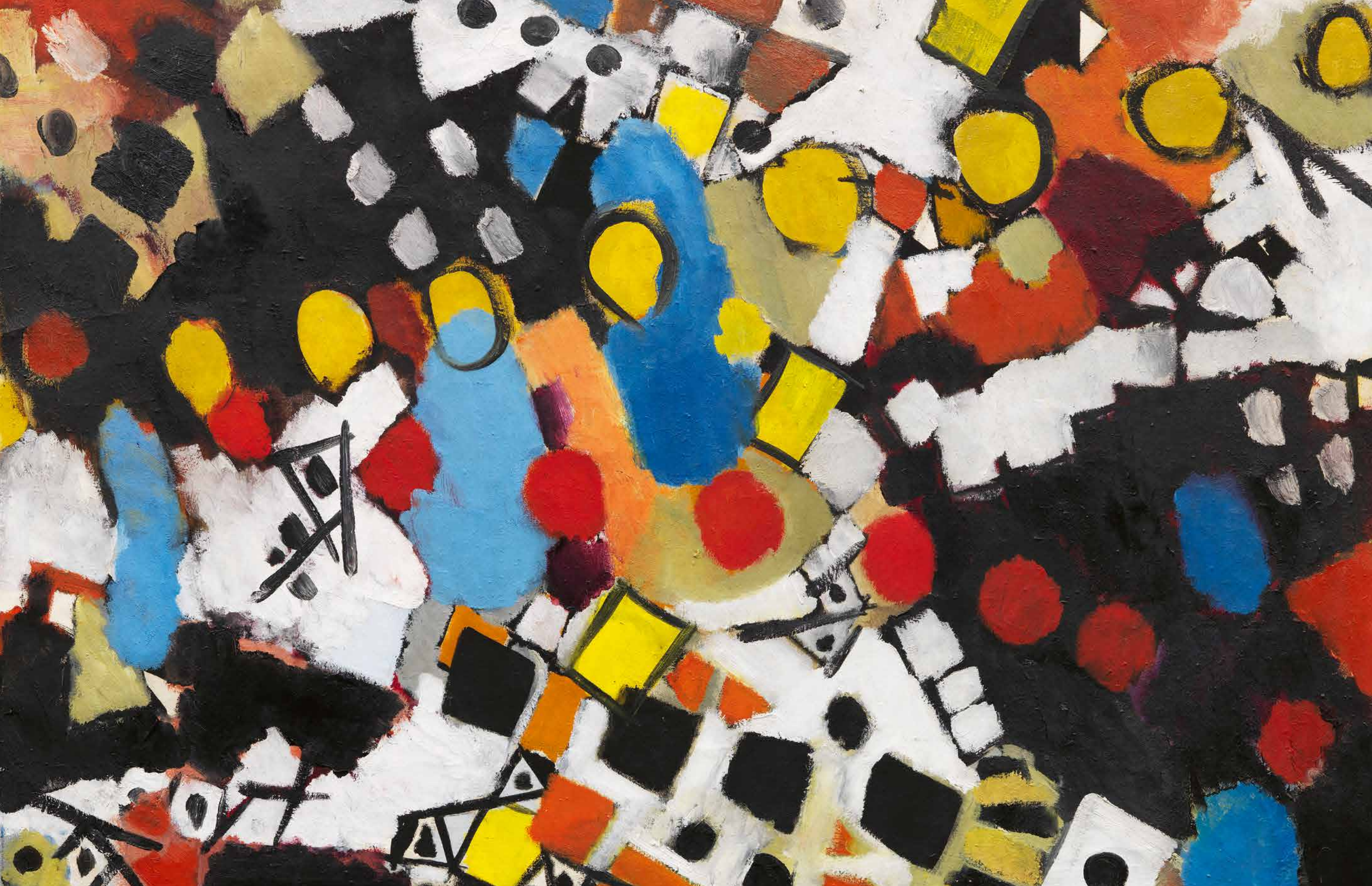
Evening Sale

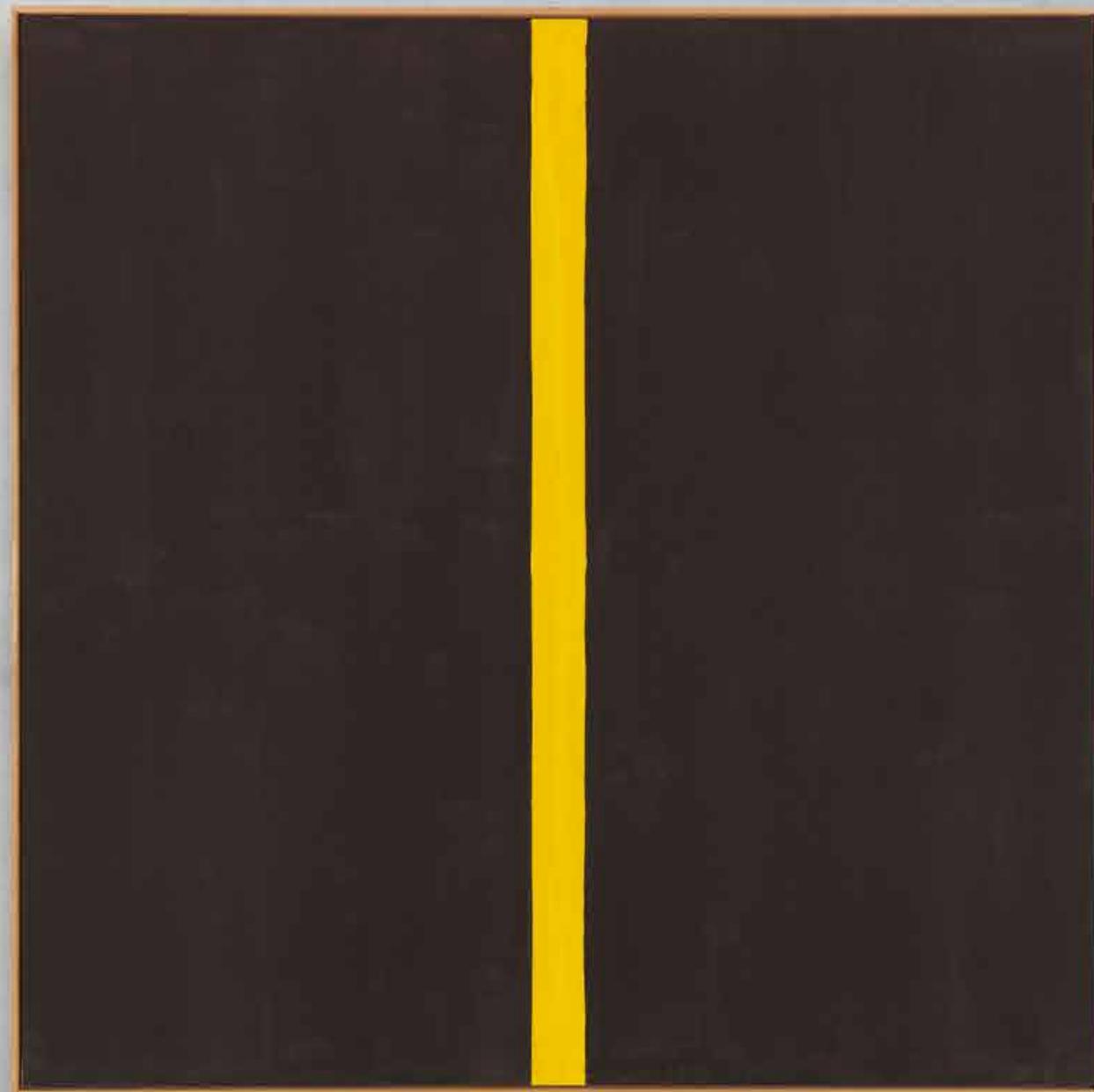
INCLUDING

THE BRÜCKE PAINTERS –  
COLLECTION HERMANN GERLINGER

June 10, 2022











# AUCTION 530

## Evening Sale

including

Die Maler der Brücke – Sammlung Hermann Gerlinger

### Auction

**Lot 1–101 Evening Sale (530)**

Friday, June 10, from 5 pm

Ketterer Kunst München  
Joseph-Wild-Straße 18  
81829 Munich

**We kindly ask you to reserve a seat.**

**Call +49 (0) 89 5 52 440**

**or send an e-mail to [infomuenchen@kettererkunst.de](mailto:infomuenchen@kettererkunst.de).**

### Further Auctions

**Lot 150–239 Post War/Contemporary Art (529)**

Friday, June 10, from 2 pm

**Lot 300–372 19<sup>th</sup> Century Art (527)**

Saturday, June 11, 2022, from 3 pm

**Lot 400–470 Modern Art(528)**

Saturday, June 11, 2022, from ca. 5 pm

**Online Only [www.ketterer-internet-auktion.com](http://www.ketterer-internet-auktion.com)**

Sun, May 15, 2022, from 3 pm – Sun, June 12, 2022, from 3 pm

Gradually running out

### Preview

**We kindly ask you to specify the works you would like to view in our representative venues.**

#### Frankfurt

Bernhard Knaus Fine Art, Niddastrasse 84, 60329 Frankfurt/Main  
Tel. +49 (0)6221 58 80 038, [infoheidelberg@kettererkunst.de](mailto:infoheidelberg@kettererkunst.de)

Wed. May 18 4 pm – 7 pm

Opening 4 pm – 7 pm

Thu. May 19 11 am – 4 pm

#### Düsseldorf

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

Sat. May 21 11 am – 7 pm

Opening 4 pm – 7 pm

Sun. May 22 11 am – 7 pm

Mon. May 23 11 am – 4 pm

#### Hamburg

Galerie Herold, Colonnaden 5, 20354 Hamburg  
Tel. +49 (0)40 37 49 61-0, [infohamburg@kettererkunst.de](mailto:infohamburg@kettererkunst.de)

Web. May 25 11 am – 7 pm

Opening 4 pm – 7 pm

Thu. May 26 11 am – 4 pm

#### Berlin

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

Sat. May 28 10 am – 7 pm

Opening 4 pm – 7 pm

(incl. Tour d'horizon with Dr. Mario v. Lüttichau)

Sun. May 29 10 am – 6 pm

Mon. May 30 10 am – 6 pm

Tue. May 31 10 am – 6 pm

Wed. June 1 10 am – 6 pm

Thu. June 2 10 am – 8 pm

#### Munich (all works)

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

Sat. June 4 3 pm – 7 pm

Opening 5 pm – 7 pm

Son. June 5 11 am – 5 pm

Mon. June 6 10 am – 6 pm

Tue. June 7 10 am – 6 pm

Wed. June 8 10 am – 6 pm

Thu. June 9 10 am – 6 pm

Fri. June 10 10 am – 5 pm

Exchange rate: 1 Euro = 1,10 US Dollar (approximate value).

Front outer cover: lot 63 A. Macke – frontispiece I: lot 81 E. Nolde – frontispiece II: lot 98 E. W. Nay – frontispiece III: lot 75/76 G. Förg – frontispiece IV: lot 41 E. L. Kirchner – page 8: lot 68 E. Munch – page 11: lot 50 G. Baselitz – page 12: lot 78 K. Lueg – page 14: lot 66 C. Sherman – page 290: lot 88 R. Opalka – page 293: lot 48 H. Antes – page 294: lot 71 M. Beckmann – rear outer cover: lot 94 A. Warhol

# 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](http://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 next spread).

### 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](http://www.ketterer-internet-auctions.com)**

Last chance to bid in the current auction: June 12, 2022, from 3 p.m. (gradually running out).





### 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

_____ Name   Surname	_____ Vorname   First name	_____ c/o Firma   c/o Company
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*I am aware of the terms of public auction and the data privacy policy published in this catalog and are part of the contract, and I submit the following bids:*

**Ich möchte schriftlich bieten. | I wish to place a written bid.**

Ihre schriftlichen Gebote werden nur soweit in Anspruch genommen, wie es der Auktionsverlauf unbedingt erfordert.  
*Your written bid will only be used to outbid by the minimum amount required.*

**Ich möchte telefonisch bieten. | I wish to bid via telephone.**

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 written bids must be submitted 24 hours prior to the auction.*

### Versand | Shipping

Ich hole die Objekte nach telefonischer Voranmeldung ab in  
*I will collect the objects after prior notification in*

- München  Hamburg  Berlin  Düsseldorf

Ich bitte um Zusendung.

*Please send me the objects*

**Von allen Kund:innen müssen wir eine Kopie/Scan des Ausweises archivieren.  
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Es handelt sich um eine öffentlich zugängliche Versteigerung, bei der das Verbrauchsgüterkaufrecht (§§ 474 ff. BGB) nicht anwendbar ist.  
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*Please display VAT on the invoice (mainly for commercial clients/export).*

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Datum, Unterschrift | Date, Signature





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**EVENING SALE**

**SHG** THE BRÜCKE PAINTERS –  
COLLECTION HERMANN GERLINGER

June 10, 2022, from 5 p.m.

1

## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Badender Junge. 1904.

Woodcut.

Dube H 21. Gerken 10. Signed and inscribed "Handdruck". Verso with the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the stamp "unverkäuflich". On brownish laid paper. 20 x 14 cm (7.8 x 5.5 in). Sheet: 25,5 x 25,2 cm (10 x 9.9 in).

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17.00 h ± 20 min.

€ 4.000 – 6.000 *R/D*  
\$ 4,400 – 6,600

### PROVENANCE

- Artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Galerie Henze & Ketterer, Wichtrach/Bern.
- Collection Hermann Gerlinger, Würzburg (with the collector stamp, acquired from the above in 2003).

### EXHIBITION

- Ernst Ludwig Kirchner, Haus der Kunst, Munich, Februars 9 - April 13, 1980; Museum Ludwig, Cologne, April 26 - June 8, 1980; Kunsthaus Zürich, June 20 - August 10, 1980; Staatliche Museen zu Berlin, West-Berlin, November 29, 1979 - January 20, 1980, p. 49, illu. 23 (presumably different copy).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, until 2017).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Hermann Gerlinger, Heinz Spielmann (editor), Brücke-Almanach 1999: Fritz Bleyl und die Frühen Jahre der "Brücke", Schleswig 1999, p. 14, illu. 4.
- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 282, SHG no. 639.



- One of to date only three known copies
- For the first time on the international auction market
- Made the year the "Brücke" was founded, the woodcut shows one of the group's later main themes: Plein-air nudes
- "Badender Junge" is one of E. L. Kirchner's earliest artistic accomplishments

2

## KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Waldrand. 1904.

Watercolor.

Inscribed and dated "Rautenkranz 1904" in right. On light blue Ingres laid paper. 23,3 x 30,6 cm (9.1 x 12 in), size of sheet. [KT]

The work is registered at the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17.02 h ± 20 min.

€ 4.000 – 6.000 *R/D, F*  
\$ 4,400 – 6,600

### PROVENANCE

- Collection Hermann Gerlinger, Würzburg (with the collector stamp).

### EXHIBITION

- Karl Schmidt-Rottluff, Retrospektive, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, p. 217, cat. no. 10 (with illu.).
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale



- Watercolors from the artist's early creative period are very rare on the auction market
- In this watercolor Karl Schmidt-Rottluff stages the edge of a wood in a mysterious wintery sunset light of a refined cool gray-blue with various brightness values
- Similar to the woodcut, the blank paper parts make for the actual element of composition

(permanent loan from Collection Hermann Gerlinger, 2001-2017).

- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007 (with color illu on p. 53).
- Schmidt-Rottluff. Form, Farbe, Ausdruck, Buchheim Museum, Bernried am Starnberger See, September 29, 2018 - February 3, 2019, p. 105 (with illu.).

· Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 89, SHG no. 13 (with illu.).
- Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 25, SHG no. 19 (with illu.).



### 3 KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Unter der Brücke. 1905.

Holzschnitt.  
Nicht bei Schapire. Gerlinger H 05-11.  
Im Stock monogrammiert. Signiert  
"Karl Schmidt". Links unten bezeichnet  
und datiert "Erster Druck 1905".  
Auf chamoisfarbenem Bütten.  
16 x 22,6 cm (6.2 x 8.8 in).  
Papier: 22,5 x 28 cm (8.8 x 11 in). [KT]

Find more information on  
[www.kettererkunst.com](http://www.kettererkunst.com)

Aufrufzeit: 10.06.2022 – ca. 17.04 h ± 20 Min.

€ 4.000 – 6.000 *R/D, F*  
\$ 4,400 – 6,600

#### PROVENIENZ

· Sammlung Hermann Gerlinger, Würzburg (mit dem Sammlerstempel).

- **Erstmals auf dem internationalen Auktionsmarkt angeboten (Quelle: artprice.com)**
- **Dieser seltene, sehr frühe Holzschnitt Karl Schmidt-Rottluffs zeigt eine kolossale Wirkung**
- **Um die Jahrhundertwende weit verbreitete und vielfach abgebildete japanische Farbholzschnitte des 19. Jahrhunderts, etwa von Utagawa Hiroshige, könnten als Vorbild gedient haben**

#### AUSSTELLUNG

- Karl Schmidt-Rottluff: das graphische Werk. Zum 90. Geburtstag des Künstlers, Brücke-Museum, Berlin, 7.9.-8.12.1974, Kat.-Nr. 6 (m. Abb.).
- Die Brücke im Aufbruch. Ausstellung aus eigenem Besitz zur 75. Wiederkehr des Gründungstages der Brücke am 7. Juni 1905, Brücke-Museum, Berlin, 7.6.-13.7.1980, Kat.-Nr. 79 (m. Abb.).
- Karl Schmidt-Rottluff, Retrospektive, Kunsthalle Bremen, 16.6.-10.9.1989; Städtische Galerie im Lenbachhaus, München, 27.9.-3.12.1989, S. 219, Kat.-Nr. 20 (m. Abb.).
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (Dauerleihgabe aus der Sammlung Hermann Gerlinger, 1995-2001). Kunstmuseum Moritzburg, Halle an der Saale (Dauerleihgabe aus der Sammlung Hermann Gerlinger, 2001-2017).
- Die Brücke in Dresden. 1905-1911, Dresdner Schloss, Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, 20.10.2001-6.1.2002, Kat.-Nr. 127 (m. Abb.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Wien, 1.6.-26.8.2007, Kat.-Nr. 2 (m. Abb.).
- Buchheim Museum, Bernried (Dauerleihgabe aus der Sammlung Hermann Gerlinger, 2017-2022).

#### LITERATUR

- Horst Jähner, Künstlergruppe Brücke. Geschichte einer Gemeinschaft und das Lebenswerk ihrer Repräsentanten, Berlin 1984, S. 21 (m. Abb. Nr. 16).
- Hermann Gerlinger, Katja Schneider (Hrsg.), Die Maler der Brücke. Bestandskatalog Sammlung Hermann Gerlinger, Halle (Saale) 2005, S. 29, SHG-Nr. 29 (m. Abb.).



### 4 ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Das Floß. 1905.

Woodcut.  
Ebner/Gabelmann 81 H a (of b). Dube H 32. Signed,  
dated and titled. Monogrammed in printing block.  
From an edition of to date 8 known copies. On laid  
paper. 12,8 x 21,4 cm (5 x 8.4 in). Sheet: 23,5 x 27,7  
cm (9.2 x 10.9 in). Late print.

We are grateful to Mrs Renate Ebner and Mr Hans  
Geissler, Erich Heckel Estate, Hemmenhofen on  
Lake Constance, for their kind support in  
cataloging this lot.

Find more information on  
[www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17.06 h ± 20 min.

€ 3.000 – 4.000 *R/D, F*  
\$ 3,300 – 4,400

#### PROVENANCE

· Collection Hermann Gerlinger, Würzburg  
(with the collector stamp).

- **Motif found on a study trip along the river Main between Aschaffenburg and Amorbach in 1905**
- **The painting of the same name from 1905 was destroyed**
- **Rhythmical ornamental arrangement with a strong depth effect**
- **Not on the international auction market in the past 35 years (Quelle: artprice.com)**

#### EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

#### LITERATURE

- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 144 (with illu.), SHG no. 128.
- Hermann Gerlinger, Franken und die Künstler der "Brücke", in: Frankenland: Zeitschrift für Fränkische Landeskunde, August 2001, issue 4, p. 267 (illu. 3).
- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 97, SHG no. 320 (with illu.).

## ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Gelbes Haus. 1908.

Watercolor.

Lower right signed and dated. Once more signed on the reverse, as well as titled and inscribed by a hand other than that of the artist. On firm paper. 37,2 x 27,2 cm (14.6 x 10.7 in), the full sheet.

The work is listed in the Erich Heckel Estate, Hemmenhofen on Lake Constance. We are grateful to Mrs Renate Ebner and Mr Hans Geissler for the kind support in cataloging this lot.

We are grateful to Dr. Marcus Andrew Hürttig, Museum der bildenden Künste Leipzig, for his kind expert advice.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17.08 h ± 20 min.

€ 30.000 – 40.000 R/D, F

\$ 33,000 – 44,000

### PROVENANCE

- Possibly Leipzig, Museum der bildenden Künste (1921-1937. The title the artist wrote on the reverse is identical with the entry in the inventory book at MdbK Leipzig; there is no other sheet with this title in the estate of Erich Heckel).
- Possibly state-owned (confiscated from the above in 1937, Degenerate Art no.: 1060).
- Possibly Galerie Ferdinand Möller, Berlin (in exchange with the above in 1940).
- Galerie Neher, Essen.
- Collection Hermann Gerlinger, Würzburg (with the collector stamp, acquired from the above in 1985).

### EXHIBITION

- Blickpunkte V: Blumen. Landschaften. Menschen, Galerie Neher, Essen, November 1985, cat. no. 17.
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007 (with color illu. on p. 69).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 67 (with color illu.).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

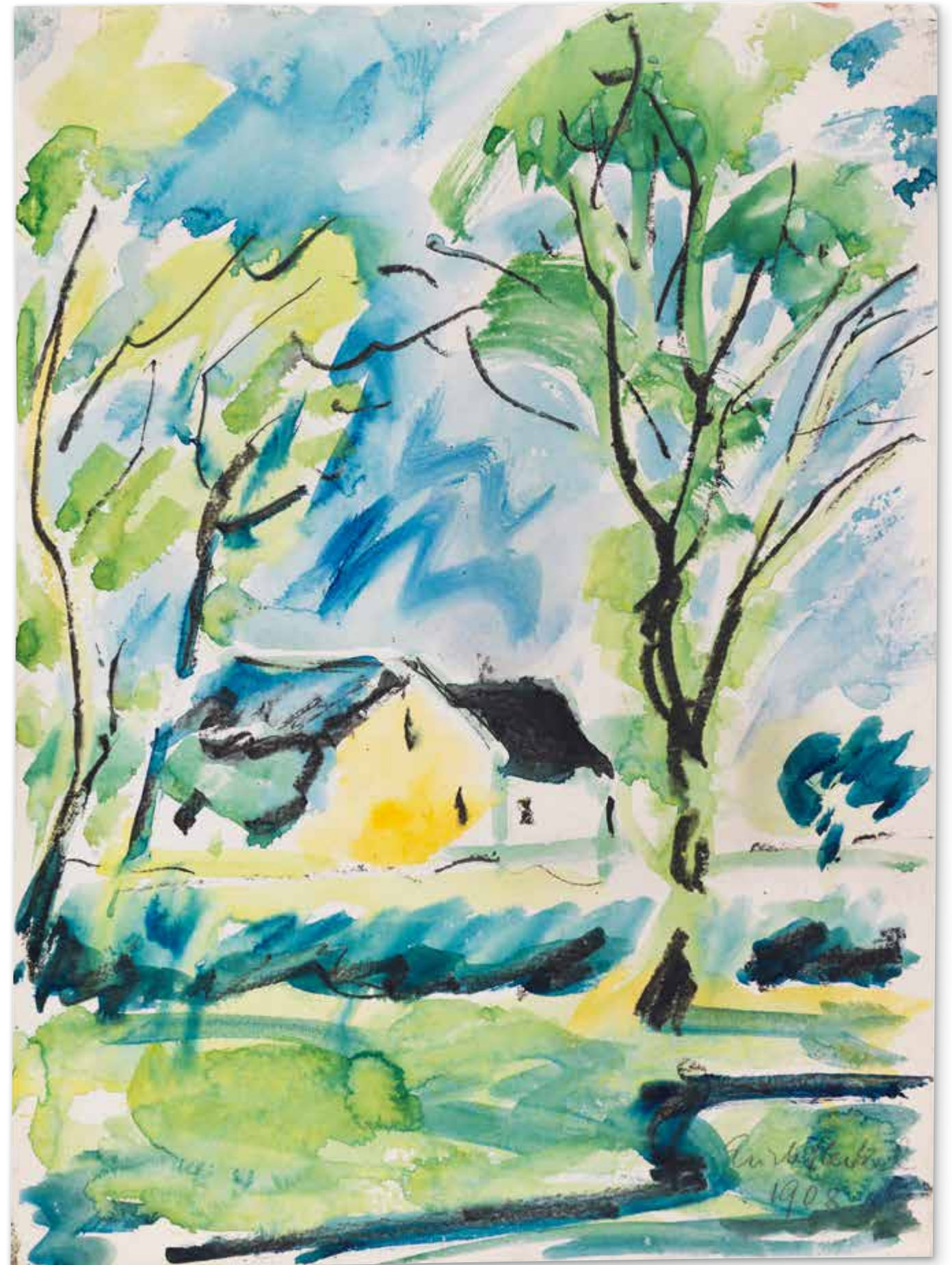
### LITERATURE

- Possibly: [www.geschkult.fu-berlin.de/e/db\\_entart\\_kunst/datenbank](http://www.geschkult.fu-berlin.de/e/db_entart_kunst/datenbank) (Degenerate Art no.: 1060).
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, SHG no. 186 (with color illu. on p. 169).
- Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, SHG no. 357 (with color illu. on p. 159).

- One of the most magnificent watercolors by Heckel from the time in Dangast
- In Dangast the young artist found some of his finest motifs
- Characterized by a great airiness and transparency
- Landscape watercolors by the artist from the early days of the "Brücke" are very rare on the international auction market (source: [artprice.com](http://artprice.com))

"This sheet may well be called one of the most astonishing watercolors that Heckel made in Dangast. The painting manner shows a verve nurtured by the boisterously applied colors, an expression of the immediate experience of summer and landscape."

Heinz Spielmann, quoted from: Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 159.



## KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Gutshof. 1910.

Watercolor and graphite.

Lower right corner signed. Verso inscribed "Gutshof". On firm wove paper. 49,8 x 65,1 cm (19,6 x 25,6 in), the full sheet. [KT]

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

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17.10 h ± 20 min.

€ 80.000 – 120.000 <sup>R/D, F</sup>  
\$ 88,000 – 132,000

### PROVENANCE

- Carl Georg Heise (1890-1979), Hamburg (until at least 1963).
- Collection Hermann Gerlinger, Würzburg (with the collector stamp).

### EXHIBITION

- Kestner Gesellschaft, Hanover, 1920, cat. no. 54.
- Meister des Aquarells aus der deutschen Kunst des 20. Jahrhunderts, Kunstverein Hamburg, August 3 - September 15, 1963, cat. no. 165 (with illu.)
- Schmidt-Rottluff. Aquarelle aus den Jahren 1909 bis 1969, 55. B.A.T. Ausstellung, B.A.T. Cigaretten Fabriken GmbH, Hamburg, June 13 - August 10, 1974, cat. no. 52 (with illu. on p. 165).
- Das Aquarell der Brücke, Brücke-Museum, Berlin, September 5 - November 16, 1975, cat. no. 61.
- Karl Schmidt-Rottluff, Retrospektive, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, p. 229, cat. no. 65 (with illu., and illu. on plate 31).
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Aquarelle der Brücke, Brücke-Museum Berlin, September 14, 1995 - January 7, 1996, cat. no. 61.
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Die Brücke in Dresden. 1905-1911, Dresdner Schloss, Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, October 20, 2001 - January 6, 2002, cat. no. 328 (with color illu.).
- Expressiv! Die Künstler der Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 16 (with color illu.).
- Brückenschlag: Gerlinger - Buchheim, Buchheim Museum der Phantasie, Bernried am Starnberger See, October 28, 2017 - February 25, 2018, p. 222 (with color illu.).
- Schmidt-Rottluff. Form, Farbe, Ausdruck, Buchheim Museum, Bernried am Starnberger See, September 29, 2018 - February 3, 2019, p. 153 (with illu.).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 220, SHG no. 291 (with illu.).
- Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 47, SHG no. 69 (with illu.).
- Brückenschlag: Gerlinger - Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, p. 222 (with illu. on p. 223).

- Watercolors from the time around 1910 are particularly sought-after on the international auction market (source: [artprice.com](http://artprice.com))
- Notable provenance in addition to Hermann Gerlinger: Carl Georg Heise was director of the Kunsthalle Hamburg and an important patron of German Expressionism
- Perfect interplay of strong colors and an airy brushwork
- Through the decomposition of the architectural forms, the composition has an almost abstract appeal and the colors come to the fore



## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

### Auf dem Bett sitzendes Mädchen. 1908.

Black Chalk drawing.

Lower left signed and pre-dated "03". Verso titled and with the estate stamp (Lugt 1570 b) and the hand-written number "K Dre/Bi 12". 101,1 x 72 cm (39.8 x 28.3 in), the full sheet.

Verso with the large-format sketch "Erna und Gerda beim Bad", black chalks drawing, 1913, which Kirchner used as preliminary drawing for the center panel of his triptych "Badende Frauen" (1915/1925, today in the Kirchner Museum, Davos, private collection and National Gallery of Art, Washington, D. C.). [CH]

The work is documented at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17.12 h ± 20 min.

€ 80.000 – 120.000 <sup>A/D</sup>

\$ 88,000 – 132,000

#### PROVENANCE

- Artist's estate (Davos 1938, Kunstmuseum Basel 1946, verso with the hand-numbered estate stamp).
- Galerie Nierendorf, Berlin (1963).
- Collection Hermann Gerlinger, Würzburg (with the collector stamp, acquired in 1996: Hauswedell und Nolte, June 5/6, 1996).

#### EXHIBITION

- Ernst Ludwig Kirchner, Kunsthalle Bern, March 5 - April 17, 1933, cat. no. 111 (with illu. on plate XIX).
- E. L. Kirchner zum fünfundzwanzigsten Todestag. Aquarelle, Bilder, Zeichnungen, Galerie Nierendorf, Berlin, June 18 - October 17, 1963, cat. no. 9.
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, bis 2001).
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinische Landesmuseen, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 26.
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 121, p. 200 (with illu. on p. 201).
- Kirchner, Hubertus-Wald-Forum in der Hamburger Kunsthalle, Hamburg, October 7, 2010 - January 16, 2011, cat. no. 125 (with illu. on pp. 81, 103 and 127).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

- One of the few large-size drawings in the oeuvre of E. L. Kirchner
- Never before has a drawing by Kirchner with such an impressive size been offered on the international auction market (source: [artprice.com](http://artprice.com))
- Particularly well-executed depiction with a striking, painting-like effect



The sheets reverse side, E. L. Kirchner, Zwei weibliche Akte im Badezuber (Erna und Gerda), black chalks, 1913.

#### LITERATURE

- Hauswedell und Nolte, Hamburg, Modern Art, auction 318, June 5/6, 1996, lot 348.
- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, SHG no. 663 and 756, pp. 294 and 336 (each with illu.).
- Michael Eissenhauer (editor), In Momenten des größten Rausches. Ernst Ludwig Kirchner - Zeichnungen, Druckgraphik. Der Bestand der Graphischen Sammlung der Staatlichen Museen Kassel, Wolfratshausen 2002, pp. 27ff. (with illu. no. 4).
- Buchheim Museum (editor), Brückenschlag: Gerlinger - Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, p. 124 (with illu. on p. 125).





8

## FRITZ BLEYL

1880 Zwickau – 1956 Iburg

Stehender Viertelstundenakt. 1905.

Pencil drawing.

Signed, monogrammed and dated in lower right. On wove paper. 44,4 x 34,2 cm (17.4 x 13.4 in), size of sheet. [AM]

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17.14 h ± 20 min.

€ 3.000 – 4.000 R/D, F

\$ 3,300 – 4,400

### PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector stamp).

### EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Fritz Bleyl und die frühen Jahre der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, July 25 - October 31, 1999; Städtisches Museum, Zwickau, January 16 - March 19, 2000, pp. 20-21 (with illu.)
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 128, SHG no. 94.
- Hermann Gerlinger, Heinz Spielmann (editor), Brücke-Almanach 1999: Fritz Bleyl und die frühen Jahre der "Brücke", Schleswig 1999, pp. 20-21.
- Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 370, SHG no. 818.

- From the series "Viertelstundenakte" (lit.: "Fifteen Minutes Nudes"), in which Fritz Bleyl and the other "Brücke" members were intensely occupied with nude drawings
- Just very few of these groundbreaking drawings by the artist have been preserved up until today
- Works by Bleyl from the sought-after "Brücke" time are very rare on the international auction market

9

## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Kniender Akt. 1905/06.

Black Chalk drawing.

Verso with the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number "B Dre/Bg 17". On creme wove paper. 43,3 x 34,3 cm (17 x 13,5 in), the full sheet. Verso with another, fragmentarily preserved black chalks drawing. [CH]

We are grateful to Prof. Dr. Gerd Presler for his kind expert advice.

The work is documented at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17.16 h ± 20 min.

€ 10.000 – 15.000 R/D

\$ 11,000 – 16,500

### PROVENANCE

- Artist's estate (Davos 1938, Kunstmuseum Basel 1946, with the hand-numbered estate stamp on the reverse).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart (1954).
- Galerie Henze & Ketterer, Wittrach/Bern.
- Collection Hermann Gerlinger, Würzburg (with the collector stamp, acquired from the above in 2002).

### EXHIBITION

- Ernst Ludwig Kirchner zum 120. Geburtstag. Gemälde, Aquarelle und Zeichnungen, Galerie Henze & Ketterer, Wichtrach/Bern 2000, cat. no. 1.
- Die Brücke in Dresden. 1905-1911, Dresdner Schloss, Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, October 20, 2001 - January 6, 2002, cat. no. 101 (with illu.).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 115, pp. 198f. (with illu.).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).



- Art-historically significant time of origin: In 1905 Kirchner, Heckel, Schmidt-Rottluff and Bleyl founded the "Brücke", which was joined by Pechstein and Nolde in 1906
- The dynamic-spontaneous sketch is an expression of Kirchner's profound interest in human anatomy, posture and motion sequences
- Kirchner and the "Brücke" artists provided a new and pioneering interpretation of the female nude as an independent pictorial element

### LITERATURE

- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 288, SHG no. 651 (with illu.).
- Wolfgang Henze, Kirchner der Zeichner - am Beispiel seines Menschenbildes 1909-1936, Galerie Henze & Ketterer, Wichtrach/Bern 2009, cat. no. 78, pp. 5-19 (with illu. no. 6).
- Buchheim Museum (editor), Brückenschlag: Gerlinger - Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, p. 78 (with illu. on p. 79).



## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

### Nacktes Paar auf einem Kanapee. 1909.

Woodcut.

Gercken 291. Dube 127. Schiefler H.111. Verso with the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number "H 111 I D / Ab 10". One of just five known copies. On grayish board. 65,7 x 48 cm (25,8 x 18.8 in). Sheet: 68,6 x 48,7 cm (26.3 x 19.2 in). [CH]

The work is documented at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17.18 h ± 20 min.

€ 70.000 – 90.000 *R/P*

\$ 77,000 – 99,000

#### PROVENANCE

- Artist's estate (Davos 1938, Kunstmuseum Basel 1946, with the hand-numbered estate stamp on the reverse).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart (1954).
- Galerie Nierendorf, Berlin (1988).
- Collection Hermann Gerlinger, Würzburg (with the collector stamp, acquired from the above in 1988).

#### EXHIBITION

- (E. L. Kirchner, Kunsthalle Basel, 2.9.-15.10.1967, Kat.-Nr. 99 (different copy).
- Ernst Ludwig Kirchner, Haus der Kunst, Munich, February 9 - April 13, 1980; Museum Ludwig, Cologne, April 26 - June 8, 1980; Kunsthau Zürich, June 20 - August 10, 1980; Staatliche Museen zu Berlin, West-Berlin, November 29, 1979 - January 20, 1980, cat. no. 50 (with illu., different copy).
- Ernst Ludwig Kirchner in der Graphischen Sammlung der Staatsgalerie Stuttgart, Stuttgart, June 14 - August 31, 1980, cat. no. 99 (with illu. on p. 75, different copy).
- Ernst Ludwig Kirchner. Meisterwerke der Druckgraphik, Brücke-Museum, Berlin, November 10, 1990 - January 27, 1991; Museum Folkwang, Essen, February 10 - April 28, 1991; Kunsthalle Bremen, May 12 - July 7, 1991, cat. no. 26 (different copy)
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 126, p. 206 (with illu.).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

#### LITERATURE

- Heinz Spielmann (editor), Die Maler der Brücke. Colleciton Hermann Gerlinger, Stuttgart 1995, p. 141, SHG no. 119 (with illu.).
- Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 300, SHG no. 678 (with illu.).
- Brückenschlag: Gerlinger - Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, p. 86 (with illu. on p. 87).

- One of five known copies of which one is in the 'Graphische Sammlung' at the Staatsgalerie Stuttgart
- Over the past 30 years only one other copy of this woodcut has been offered on the international auction market
- In their graphic art Kirchner and the other "Brücke" members realized their new and unconventional conception of art and revived the then little popular medium

"The 'Brücke' artist made their perhaps most important contribution to art history with their revolutionary print art."

Prof. Günther Gercken, in: Ex. cat. Brücke. Die Geburt des deutschen Expressionismus, Berlin 2005/06, p. 57.



## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Moritzburger Teiche. 1909.

Pastel.

Signed and pre-dated "07" in bottom right. On board. 34,5 x 43,2 cm (13,5 x 17 in), size of sheet.

Verso with an oil chalks drawing of two nudes with an African stool in the studio. [CH]

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

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17.20 h ± 20 min.

€ 20.000 – 30.000 R/D

\$ 22,000 – 33,000

### PROVENANCE

- Berthold Müller-Oerlinghausen, Kressbronn (1959).
- Collection Hermann Gerlinger, Würzburg (with the collector stamp, since 1968: Karl und Faber, June 6/7, 1968).

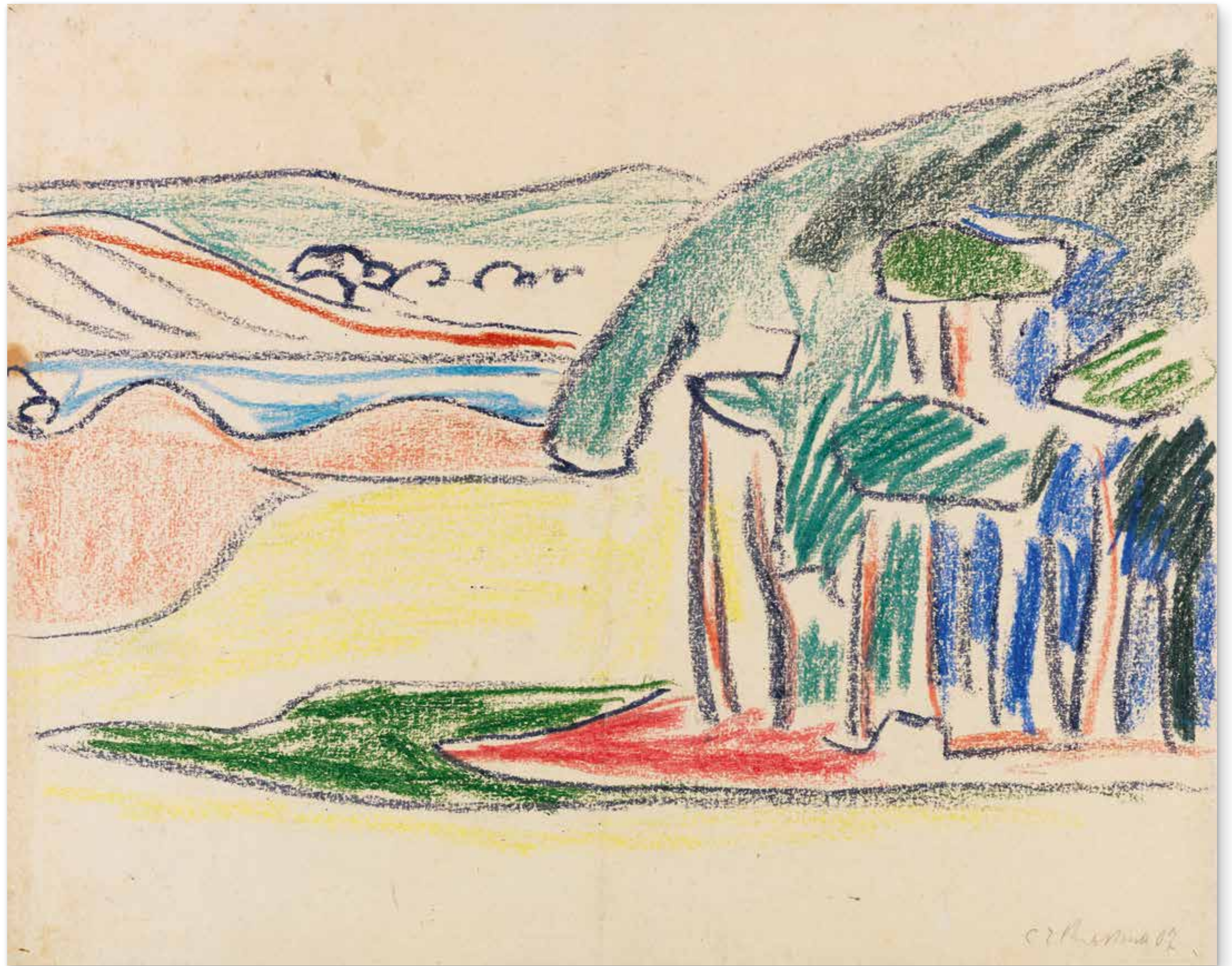
### EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Im Rhythmus der Natur - Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 to January 28, 2007 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 131 (with illu. on p. 214).
- Der Blick auf Fränzi und Marcella. Zwei Modelle der "Brücke"-Künstler Heckel, Kirchner, Pechstein, Sprengel Museum, Hanover, August 29, 2010 to January 9, 2011, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), February 6 - May 1, 2011, cat. no. 79 (with color illu. on p. 47).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Stuttgarter Kunstkabinett, Stuttgart, 33rd auction, May 29 - 30, 1959, lot 380 (titled "Elbe-Landschaft bei Dresden", unsold).
- Karl und Faber, Munich, 113th auction, June 6/7, 1968, lot 944
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 144, SHG no. 128 (with illu.).
- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 303, SHG no. 687 (with illu.).

- Sheet painted on both sides: with a sketch of two female nudes on the reverse
- The stays of the "Brücke" artists on the Moritzburg Lakes (1909-1911) yielded particularly innovative and expressive works of seminal importance for Expressionism
- Owing to the abstract-ornamental play of forms, the colorful landscape scene of the Moritzburg Lakes still shows hints of Art Nouveau and the Reform style, which were formative for Kirchner
- In those years the Dresden studio was not only the working and living space of the "Brücke" artists, but also a meeting point for female amateur models



## ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Fränzi mit Decke. 1909.

Watercolor and gouache.

Lower right belatedly signed and dated. Lower left titled by Siddi Heckel. On smooth paper. 22,2 x 28,3 cm (8.7 x 11.1 in), the full sheet.

The work is listed in the Erich Heckel Estate, Hemmenhofen on Lake Constance. We are grateful to Mrs Renate Ebner and Mr Hans Geissler for their kind support in cataloging this lot.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17.22 h ± 20 min.

€ 80.000 – 120.000 <sup>R/D, F</sup>

\$ 88,000 – 132,000

- Unique in terms of condition and freshness
- The sheets that Kirchner and Heckel made at the Moritzburg Lakes count among the most remarkable documents of Expressionism
- Expression of the artist's dream of an uncoerced life in nature
- The work shows the favorite model Fränzi

### PROVENANCE

• Collection Hermann Gerlinger, Würzburg (with the collector stamp).

### EXHIBITION

- Erich Heckel 1883-1970. Aquarelle, Zeichnungen; Ausstellung zum 100. Geburtstag des Malers. Städtische Galerie Würzburg, July 3 - September 11, 1983, cat. no. 11, with color illu.
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloß Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 41 (with color illu. on p. 128).
- Die BRÜCKE in Dresden 1905-1911, Galerie Neue Meister, Staatliche Kunstsammlungen, Dresden, October 20, 2001 - January 6, 2002, cat. no. 278 (with color illu.).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Expressiv! Die Künstler der Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 77 (with color illu.).
- Der Blick auf Fränzi und Marcella. Zwei Modelle der Brücke-Künstler Heckel, Kirchner und Pechstein, Sprengelmuseum Hanover, August 29, 2010 - January 9, 2011; Foundation Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Haale (Saale), February 6 - May 1, 2011, cat. no. 75 (with color illu.).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger - Buchheim, Buchheim Museum der Phantasie, Bernried am Starnberger See, October 28, 2017 - February 25, 2018, p. 198 (with color illu.).

### LITERATURE

- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 179, SHG no. 203.
- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 168, SHG no. 377 (with illu.).
- Meike Hoffmann, Natur kollektiv erleben. Goethe, Steiner, Lipps und die Badeszenen der "Brücke"-Künstler, in: Franz Schwarzbauer, Andreas Gabelmann (editors), Im Rhythmus der Natur, Ostfildern 2006, p. 41 (with illu.).
- Katja Schneider (editor), Moderne und Gegenwart. Das Kunstmuseum in Halle, Munich 2008, p. 120 (with color illu.).
- Gerd Presler, Fränzi. Ende eines Irrtums. Drei "Brücke"-Maler - ein Modell, no place [Weingarten] 2015, color illu. on p. 98.
- Brückenschlag: Gerlinger - Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, p. 198 (with illu. on p. 199).



Ernst Ludwig Kirchner, sketchbook Presler no. 13, 1909/10, Kirchner Museum Davos



“Whenever we went out to the Moritzburg Lakes we didn’t just go because of the scenic backdrop, but mostly because of the nativeness of human motion, we brought our canvasses and painted right in front of nature.”

Erich Heckel in an interview with R. N. Ketterer 1958, in: Dialoge. Vol. 2, Stuttgart 1988, p. 48.

## ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

### Liegendes Mädchen mit Katze (Fränzi), 1909.

Lithograph.

Ebner/Gabelmann 368 L. Dube L 122. Signed and dated. One of 3 copies mentioned in the catalog raisonné. On wove paper. 27,5 x 32,9 cm (10.8 x 12.9 in). Sheet: 36,6 x 45,7 cm (14.4 x 17.9 in).

The sheet was presumably belatedly signed and dated by Erich Heckel. Titled and dated in lower right margin by Siddi Heckel.

We are grateful to Mrs Renate Ebner and Mr Hans Geissler, Erich Heckel Estate, Hemmenhofen on Lake Constance, for the kind support in cataloging this lot.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17.24 h ± 20 min.

€ 9.000 – 12.000 *R/D, F*

\$ 9,900 – 13,200

#### PROVENANCE

- Artist's estate (1970-1997).
- Collection Hermann Gerlinger, Würzburg (with the collector stamp, acquired from the above in 1997).

#### EXHIBITION

- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloß Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 42 (with illu. on p. 133).
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, until 2001).
- Die Brücke in Dresden. 1905-1911, Dresdner Schloss, Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, October 20, 2001 - January 6, 2002, cat. no. 176 (with illu.)
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

#### LITERATURE

- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 168, SHG no. 378 (with illu.).

- This is the only copy not in museum ownership. The other two known copies of the lithograph are in the Folkwang Museum, Essen, and the Staatliche Kunsthalle, Karlsruhe
- An extraordinarily fine example of the immediate and spontaneous manner of the "Brücke" artists
- Consistent provenance



## KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

### Landstraße im Frühling. 1905.

Colored crayon drawing.

Signed "Karl Schmidt" and dated in lower right. On paper, laid on board at an early point.  
29 x 46,5 cm (11.4 x 18.3 in). [SM]

The watercolor is documented at the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17.26 h ± 20 min.

€ 50.000 – 70.000 R/D, F

\$ 55,000 – 77,000

#### PROVENANCE

- Collection Dr. Viktor and Hedda Peters, Leipzig.
- Collection Hermann Gerlinger, Würzburg (with the collector stamp, since 1985; Hauswedell & Nolte, June 6, 1985).

#### EXHIBITION

- Karl Schmidt-Rottluff, Retrospektive, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, cat. no. 13 (with illu.).
- Van Gogh und die Moderne, Museum Folkwang, Essen, August 11 - November 4, 1990; Van Gogh Museum, Amsterdam, November 16, 1990 - February 18, 1991, cat. no. 119 (with illu.).
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Die Brücke in Dresden. 1905-1911, Dresdner Schloss, Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, October 20, 2001 - January 6, 2002, cat. no. 118 (with color illu.).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Die Brücke und die Moderne. 1904-1914, Bucerius Kunstforum, Hamburg, October 17, 2004 - May 31, 2005, cat. no. 116 (with illu.).
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 57 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 1 (with illu.).
- Brückenschlag: Gerlinger - Buchheim, Buchheim Museum der Phantasie, Bernried am Starnberger See, October 28, 2017 - February 25, 2018, p. 38 (with color illu.).
- Schmidt-Rottluff. Form, Farbe, Ausdruck, Buchheim Museum, Bernried am Starnberger See, September 29, 2018 - February 3, 2019, p. 115.
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

#### LITERATURE

- Hauswedell & Nolte, Hamburg, June 6, 1985, 259th auction, lot 1421.
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 204, SHG no. 23 (with illu.).
- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 29, SHG no. 27 (with illu.).
- Magdalena Moeller (editor), Karl Schmidt-Rottluff, Formen und Farbe, Munich 2007, p. 29, illu. 5.
- Brückenschlag: Gerlinger - Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, p. 38 (with illu. on p. 39).



- Apart from Hermann Gerlinger, this sheet has a notable provenance with the collector couple Peters as its first owners, they were among the earliest patrons of Schmidt-Rottluff
- "Landstraße im Frühling" is the only work in this manner and from this period that has ever been offered on the international auction market (source: artprice.com)
- Significant exhibition history
- The play with the radiant colors characterizes this top-class sheet that is vibrant with atmosphere and emotionality



- Watercolor with rich contrasts and intensive colors from the significant "Brücke" days
- Rare motif in Heckel's oeuvre
- For the first time offered on the international auction market in 30 years
- From the important collection of Ernest Rathenau

**EXHIBITION**

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 70 (with color illu. on p. 124)
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

**LITERATURE**

- Sotheby's, Munich, Deutsche Kunst des 20. Jahrhunderts. Aus der Sammlung von Dr. Ernest Rathenau und aus dem Besitz anderer Sammlungen, auction on October 28, 1987, lot 63, with color illu.
- Heinz Spielmann (editor), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, SHG no. 192, p. 172 (with color illu.).
- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, SHG no. 365, p. 162 (with color illu.).

15

**ERICH HECKEL**

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Fischer am Strand. 1909.

Watercolor and pencil.

Lower right signed and lower left inscribed "Knaben". With an India ink drawing on the reverse, as well as once more signed on the reverse. On smooth wove paper. 33 x 49 cm (12.9 x 19.2 in), the full sheet. [AR]

The work is listed in the Erich Heckel Estate, Hemmenhofen on Lake Constance. We are grateful to Mrs Renate Ebner and Mr Hans Geissler for their kind support in cataloging this lot.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17.28 h ± 20 min.

€ 30.000 – 40.000 <sup>R/D, F</sup>

\$ 33,000 – 44,000

**PROVENANCE**

- Collection Ernest Rathenau, Berlin / New York / Bad Nauheim (until 1986).
- Collection Hermann Gerlinger, Würzburg (with the collector stamp, acquired from the estate of the above in 1987; Sotheby's Munich, October 28, 1987).



- Impressive, large-sized print from the "Brücke" era
- Of utmost rarity, to date only two copies from this state are known
- Hand-made proof that is particularly captivating for its striking colors

16

**HERMANN MAX PECHSTEIN**

1881 Zwickau – 1955 Berlin

Im Harem. 1909.

Lithograph in colors.

Fechter 66 3 (of 3). Krüger L 73. Monogrammed and dated, as well as numbered "4". Once more monogrammed and dated in the stone. On soft Japon. 37 x 49,2 cm (14,5 x 19,3 in). Sheet: 44,2 x 58,1 cm (17,4 x 22,8 in).

Print in three colors (black, ochre and blue). Fechter mentions this variant for the third state, and must have then been falsely adopted by Krüger. To date a fourth state is not known.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17.30 h ± 20 min.

€ 20.000 – 30.000 <sup>R/D, F</sup>

\$ 22,000 – 33,000

**PROVENANCE**

- Galerie Commeter, Hamburg.
- Hamburg art trade.
- Collection Hermann Gerlinger, Würzburg (with collector stamp, since 2014: Neumeister, December 4, 2014).

**EXHIBITION**

- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

**LITERATURE**

- Neumeister auctions, Munich, 56th auction, December 4, 2014, lot 240.

## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

### Zwei am Tisch sitzende Mädchen. 1910.

Watercolor over black chalks.

Verso with the estate stamp of the Kunstmuseums Basel (Lugt 1570 b) and the hand-written registration number "A Dre/Bf 16". On smooth creme wove paper. 44.9 x 34.8 cm (17.6 x 13.7 in), size of sheet. [CH]

The work is documented at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17.32 h ± 20 min.

€ 70.000 – 90.000 <sup>R/D</sup>

\$ 77,000 – 99,000

#### PROVENANCE

- Artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart (1954).
- Galerie R. N. Ketterer, Campione d'Italia (1967).
- Galerie Henze & Ketterer, Wichtrach/Bern.
- Collection Hermann Gerlinger, Würzburg (with the collector stamp, acquired from the above in 2001).

#### EXHIBITION

- Ernst Ludwig Kirchner zum 120. Geburtstag. Gemälde und Aquarelle, Zeichnungen, Galerie Henze & Ketterer, Wichtrach/Bern 2000, cat. no. 11
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 141, pp. 222f. (with illu.).
- Inspiration des Fremden. Die Brücke-Maler und die außereuropäische Kunst, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), November 13, 2016 - January 29, 2017, cat. no. 42 (with illu. on p. 71).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

#### LITERATURE

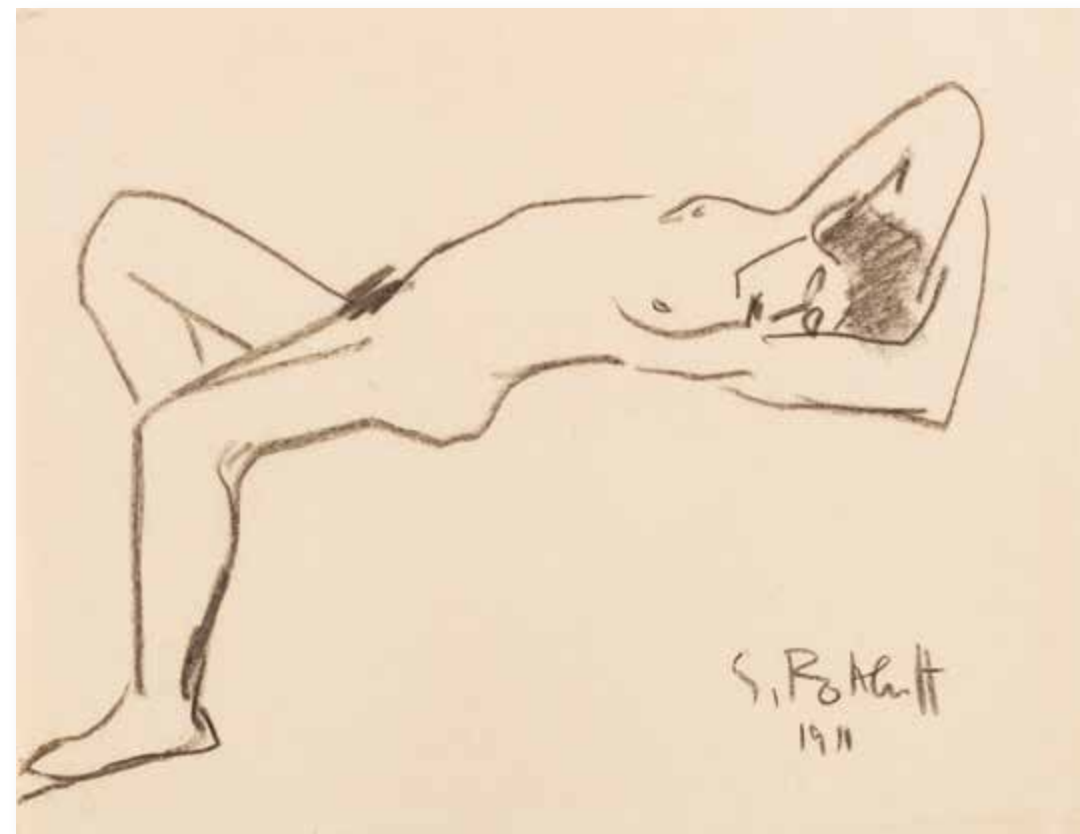
- Stuttgarter Kunstkabinett, Stuttgart, 36th auction, 1961, lot 203.
- Galeria R. N. Ketterer, Campione d'Italia 1967, cat. no. 85.
- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 312, SHG no. 708 (with illu.).
- Brückenschlag: Gerlinger - Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, p. 134 (with illu. on p. 135).



Ernst Ludwig Kirchner, Nackte Mädchen unterhalten sich, 1910, Museum Kunstpalast, Düsseldorf.

- Particularly strong and fresh colors and in good condition
- Intimate drawing from the artist's Dresden studio
- The work shows one of the artist's most important models, Lina Franziska Fehrmann, called Fränzi
- The special motif of a girl sitting on a carpet in the artist's studio can also be found in important paintings like "Nackte Mädchen unterhalten sich" (Gordon 96, Museum Kunstpalast, Düsseldorf) and "Nacktes Mädchen hinter Vorhang, Fränzi" (Gordon 154, Stedelijk Museum, Amsterdam)





- With a poised line in black chalks, Schmidt-Rottluff stages a reclined nude on a sofa that is not visible in the drawing
- The elegant execution reminds the observer of the legendary "Viertelstundenakte" (lit.: "Fifteen Minutes Nudes"), with which the young "Brücke" artists together with their models untiringly practiced the depiction of body shapes and postures

**PROVENANCE**

- Private collection Hessen (1975, Hofheim/Taunus).
- Collection Hermann Gerlinger, Würzburg (with the collector stamp).

**EXHIBITION**

- Karl Schmidt-Rottluff. Die Schwarzblätter, Ausstellung zum 90. Geburtstag, published by Gunther Thiem, Staatsgalerie Stuttgart, Graphische Sammlung, December 1, 1974 - January 26, 1975, cat. no. 9 (with illu.).
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Die Brücke und die Moderne. 1904-1914, Bucerius Kunstforum, Hamburg, October 17, 2004 - January 31, 2005, cat. no. 38.
- Die Brücke in Dresden. 1905-1911, Dresdner Schloss, Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, October 20, 2001 - January 6, 2002, cat. no. 184 (with illu.).
- Schmidt-Rottluff. Form, Farbe, Ausdruck, Buchheim Museum, Bernried am Starnberger See, September 29, 2018 - February 3, 2019, p. 161 (with illu.).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

**LITERATURE**

- Hauswedell & Nolte, Hamburg, auction on June 10, 1993, lot 871.
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 223, SHG no. 298 (with illu.).
- Gunther Thiem, Stephan von Wiese, Die Verwandlung der Venus. Schmidt-Rottluffs Akt-Zeichnungen von 1909-1913, Munich 2003, no. 32.
- Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 52, SHG no. 80 (with illu.).

18

**KARL SCHMIDT-ROTLUFF**

1884 Rottluff near Chemnitz – 1976 Berlin

Liegender Akt. 1911.

Black Chalks.

Bottom right signed and dated. On creme wove paper from 'Rheinische Papierfabrik Neuss' (with the watermark). 33,5 x 43 cm (13.1 x 16.9 in), size of sheet. [KT]

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

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17:34 h ± 20 min.

€ 15,000 – 20,000 <sup>R/D, F</sup>  
\$ 16,500 – 22,000



19

**ERICH HECKEL**

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Kinder. 1910.

Pencil.

Lower right signed, dated and titled. On wove paper. 27,5 x 34,5 cm (10.8 x 13.5 in), size of sheet.

The work is registered at the Erich Heckel Estate, Hemmenhofen on Lake Constance. We are grateful to Mrs. Renate Ebner and Mr. Hans Geissler for their kind expert advice.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17:36 h ± 20 min.

€ 20,000 – 30,000 <sup>R/D, F</sup>  
\$ 22,000 – 33,000

**PROVENANCE**

- From the artist's estate.
- Collection Hermann Gerlinger, Würzburg (with the collector stamp, acquired directly from the above in 1991).

**LITERATURE**

- Erich Heckel 1883-1970. Aquarelle, Zeichnungen, Ausstellung zum 100. Geburtstag des Malers, ex. cat. Städtische Galerie Würzburg, July 3 - September 11, 1983, Würzburg 1983.
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 182, SHG no. 210 (with illu.)
- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 172, SHG no. 387 (with illu.).

- Preliminary drawing for the painting of the same name
- Intimate drawing from the studio, made in the sense of the idea to capture the surroundings spontaneously and with immediacy
- Consistent provenance
- For the first time on the international auction market

**EXHIBITION**

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 43. (with illu. on p. 130).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Expressiv! Die Künstler der Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 79 (with illu.).
- Der Blick auf Fränzi und Marcella. Zwei Modelle der Brücke-Künstler Heckel, Kirchner und Pechstein, Sprengelmuseum Hanover, August 29, 2010 - January 9, 2011; Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), February 6 - May 1, 2011, cat. no. 77 (with illu. on p. 74).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).



## ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

### Kinder. 1909/10.

Oil on canvas.

Hüneke 1910-77, Vogt 1910/5. Lower left signed and dated "og". Verso signed, titled and dated "1909/10", once more signed and dated "1909/10" on the canvas. 58,5 x 77,5 cm (23 x 30.5 in). [SM]

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17:38 h ± 20 min.

€ 600.000 – 800.000 <sup>R/D, F</sup>

\$ 660,000 – 880,000

#### PROVENANCE

- From the artist's studio (until at least 1964).
- Galerie Wilhelm Grosshennig, Düsseldorf (presumably acquired or on consignment from the above).
- Collection Hermann Gerlinger, Würzburg (with the collector stamp, acquired from the above in 1975).

#### EXHIBITION

- Galerie Dr. Goldschmidt - Dr. Wallerstein, Berlin (around 1921/1926, verso with the fragmentarily preserved label. Over the period of time in question, Heckel had five exhibitions at the gallery, catalogs or work lists are not known).
- Erich Heckel, Städtisches Museum, Kunstverein, Königsberg (today Kaliningrad), February 12 - March 18, 1928, cat. no. 5.
- Erich Heckel, Städtisches Kunstmuseum, Duisburg, July 20 - September 1, 1957, no. 15.
- Erich Heckel, Galerie Wilhelm Grosshennig, Düsseldorf, March 1 - March 28, 1958, cat. no. 1 (with illu.).
- L'expressionismo, pittura, scultura, architettura, Palazzo Strozzi, Florence, March - June 1964, cat. no. 121 (with illu. on p. 67; with the label on the stretcher).
- Erich Heckel, Galerie Wilhelm Grosshennig, Düsseldorf, February 18 - March 25, 1965, p. 12 (with color illu.)
- Deutsche und französische Kunstwerke, Galerie Wilhelm Grosshennig, Düsseldorf, 1966.
- Erich Heckel, Galerie Wilhelm Grosshennig, Düsseldorf, 1967, p. 5.
- Deutsche und französische Meister, Galerie Wilhelm Grosshennig, Düsseldorf, March 15 - May 31, 1975, p. 3.
- Erich Heckel, Galerie Wilhelm Grosshennig, Düsseldorf, May 21 - June 25, 1981, p. 12 (with color illu., loan from Hermann Gerlinger).
- Erich Heckel, Museum Folkwang, Essen, September 18 - November 20, 1983; Haus der Kunst, Munich, December 10, 1983 - February 12, 1984, cat. no. 20.
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 44, p. 131 (with color illu.).

- **1910, the year the work was made, was one of the most formative years for the artist group "Brücke" and marked their artistic peak**
- **The essence of the "Brücke" style finds expression in the energetic line and the radiant colors**
- **The painting shows one of the most famous models: Fränzi, who became a "Brücke" icon**
- **Impressive exhibition history**
- **This work is one of the few preserved works from the artist's early period of creation**
- **Of museum quality**

- Die Brücke in Dresden 1905-1911, Galerie Neue Meister, Staatliche Kunstsammlungen Dresden, October 6, 2001 - January 6, 2002, cat. no. 235 (with color illu.).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Expressiv! Die Künstler der "Brücke", Collection Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 80 (with color illu.).
- Der Blick auf Fränzi und Marcella. Zwei Modelle der Brücke-Künstler Heckel, Kirchner und Pechstein, Sprengel Museum, Hanover, August 29, 2010 - September 9, 2011; Stiftung Moritzburg, Halle (Saale), February 6 - May 1, 2011, cat. no. 78 (with color illu.).
- Inspiration des Fremden, Die Brücke-Maler und die außereuropäische Kunst, Kunstmuseum Moritzburg, Halle, November 13 - January 29, 2017, cat. no. 30 (with color illu.).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger - Buchheim, Buchheim Museum der Phantasie, Bernried, October 28, 2017 - February 25, 2018, pp. 206ff. (with color illu.).

#### LITERATURE

- Städtisches Kunstmuseum Duisburg (editor), Erich Heckel: Gemälde, Aquarelle, Zeichnungen, Graphik aus 50 Schaffensjahren, Duisburg 1957, no. 15.
- Zdenek Felix (editor), Erich Heckel: 1983-1970. Gemälde, Aquarelle, Zeichnungen und Graphik, Munich 1983, no. 20, p. 101 (with color illu.).
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 182, SHG no. 211 (with color illu.).
- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 172, SHG no. 388.
- Hanna Strzoda, Die Ateliers Ernst Ludwig Kirchners, Petersberg 2006, pp. 155-156.
- Klaus Albrecht Schröder (editors), Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Munich 2007, p. 136.
- Ulrike Lorenz, Die Brücke, Cologne 2008, p. 36.
- Brückenschlag: Gerlinger - Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, pp. 206ff. (with illu. on p. 207).





Erich Heckel, Fränzi liegend (Liegende), 1910, colour woodcut.

Fränzi, the most popular model of the Dresden "Brücke" period, was occasionally accompanied by a boy to casually hang out at the studios. There is a photograph of the two taken by Ernst Ludwig Kirchner, and Heckel depicted them in drawings, graphics and paintings. In the drawing in the Gerlinger Collection, both are stretched out fully clothed on a couch. Fränzi turns to the boy, whose legs hang over the edge of the couch. On the left there is a table with a cloth, through which both the lounge and the spatial construction are visible. It is one of the quick sketches of life and the goings-on in the "Brücke" studios, in which the essential aspects of the body postures are noted with astonishing accuracy.

Fränzi is the young girl that Kirchner photographed twice: once with a playmate, presumably called Hans, in the studio at Berliner Strasse 65 in Dresden, and secondly as a portrait that, undiscovered for a long time, was published by the Kirchner Museum in Davos in 1994. She is just one of numerous models of the "Brücke" painters, perhaps the youngest, though. On a postcard dated February 3, 1911, Kirchner wrote to Maschka Mueller about a colored chalk drawing on the reverse: "Our youngest dancing". What Kirchner summarized in a letter to Erich Heckel applies to Fränzi: "There is a great attraction in such a pure woman, some things about can drive you crazy. Greater than in the older girls. Freer, without the finished woman losing. Maybe some things are more mature with her than with the more mature ones and wither away again. The wealth is certainly greater now." It wasn't Kirchner, but Erich Heckel, who was particularly close to Fränzi. And this little antic shows how narrow-minded the Wilhelmine morality of the time was, and how carefree the "Brücke" painters lived - and with them the models, including Fränzi. Fränzi can be found in several of Erich Heckel's works. A wax crayon drawing from 1910 bears her name in addition to Heckel's signature. In a graphite drawing he calls her "child", and in two color woodcuts he takes up her first name again: "Fränzi liegend", "Fränzi stehend".

The painting reflects the same spatial situation. The bright red lounge with the headrest tilted stands in the midst of the prevailing green. In front of it we see a small carpet in a darker red, which is also the color of the medallion curtain from Kirchner's studio that

closes the picture on the right. The complementary contrast of red and green is complemented by the black of the boy's contours and clothing and the light blue of the flesh tones. Fränzi is lying naked on the couch, at the edge of which the boy is sitting, eyes downcast, in a somewhat tense posture. A shy erotic tension builds up between the two. The round table has been pushed to the edge and only half can be seen. Two brown ovals outlined in black with black circles and white highlights in the middle are to be interpreted as eyes. In this context, the broad, red slash corresponds to the mouth. These elements cannot be explained otherwise than that Heckel has undertaken an objective reinterpretation here. Since it only occurs in his case as an exception, it is all the more significant. The motif, composition and the shape of the face on the tablecloth are reminiscent of Edvard Munch's paintings and graphics, in which he addresses jealousy and envy.

The "Brücke" artists invited Munch to become a member as early as in 1906, but they received no response. In September 1907, Heckel met the Norwegian in person during his first visit to the Hamburg collector Gustav Schiefler. With Schiefler, author of Munch's catalog raisonné, he also found the opportunity to intensively study his graphic works. The lithograph "Eifersucht II" (Jealousy) from 1896, for example, shows a naked woman with a man in a suit in the right and the face of a man with wide-open eyes, coming together in a goatee like a triangle in the left. All of these elements also appear in Heckel's painting. Stylistically, however, Heckel is at a completely different stage of development. This picture in particular is one of the outstanding early examples of the distinctive "monumental" Dresden "Brücke" style with clearly composed areas of color, which in this case are applied particularly loosely, so that the ground shines through everywhere and gives the work a moving vitality. The picture can thus be understood as a homage to Edvard Munch, whom we now call one of the "fathers" of modernism. At the same time, however, it is the self-confident postulation of an own position, which approaches the subject with a new, direct view.

*Dr. Andreas Hueneke, author of the catalogue raisonné of Erich Heckel's paintings*



Fränzi Fehrmann and Peter in the studio, 1910, photograph by E.L. Kirchner.

#### The studio as a self-created world

The motivic integration of the spatial situation is typical for the working method of Heckel and especially of Kirchner: the studio as a self-created world! The studio is not just a work space, but becomes a place of retreat in a self-created world of their own, especially for bohemian artists. Here the new freedom of the avant-garde is reflected, detached from all conventions of society. Art free of all constraints can only take place in a life free of all constraints. The studio is a creative space where art happens and bounces off the walls for inspiration. For us, the artists' premises are partly occupied by photographs, but also by their art itself, in which the studio becomes an image space. A rich decoration with mostly erotic wall paintings, wall hangings, carved furniture and sculptures of primitive peoples determine the appearance of the workrooms of the "Brücke" artists. Erich Heckel also designed his studio on Falkenbrücke 2a in Dresden, where he moved in 1910, according to his own ideas, after he had probably helped Kirchner furnish his studio on Berliner Straße. First of all, there is only a curtain in the Heckel studio with a pattern of rectangles lined up next to one another, which, as Schiefler remarked after a visit to the studio, could have been made using batik technique. The colors of the curtain can be derived from the painting "Kinder" from 1910, which can be seen on the right edge of the picture. A couch and a table complete the interior and a painting hangs on the wall. In the course of time, the decoration of the Heckel studio became more opulent, screens and ornamental wall hangings can be seen on later works. The workplace of the "Brücke" artists thus becomes a stage for social and amorous encounters and an important meeting place for intellectual life in bohemian culture.



Edvard Munch, Eifersucht II, 1896, lithography, Cambridge MA.



Presumably the painting shown above the couch in the picture: Erich Heckel, Dorfteich, 1910, oil on canvas, Sprengel Museum Hanover.

Nelly and Siddi Heckel in Erich Heckel's studio, around 1910, Photography by E.L. Kirchner.



## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

### Selbstbildnis mit Modell. 1910.

Colored chalk drawing.

Lower right signed. Verso with the estate stamp (Lugt 1570 b) and the hand-written number "FS Dre/Bi 7". On firm brownish board. 59,8 x 49,1 cm (23,5 x 19,3 in), the full sheet.

The work is documented at the Ernst Ludwig Kirchner Archive Wichtrach/Bern.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17,40 h ± 20 min.

€ 200.000 – 300.000 <sup>R/D, F</sup>

\$ 220,000 – 330,000

#### PROVENANCE

- Artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Galerie Grosshennig, Düsseldorf.
- Collection Hermann Gerlinger, Würzburg (with the collector stamp).

#### EXHIBITION

- Ernst Ludwig Kirchner 1880-1938, Nationalgalerie Berlin, November 29, 1979 - January 20, 1980; Haus der Kunst, Munich, February 9 - April 13, 1980; Museum Ludwig, Cologne, April 26 - June 8, 1980; Kunsthaus Zürich, June 20 - August 10, 1980, cat. no. 80 (with illu. on p. 137).
- Ernst Ludwig Kirchner. Zeichnung, Aquarelle, Pastelle, Kunsthalle Nuremberg, June 20 - September 29, 1991, cat. no. 25 (with illu.).
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Ernst Ludwig Kirchner. Selbstbildnisse, Kirchner Museum, Davos, July 13 - October 12, 1997, cat. no. 8.
- Ernst Ludwig Kirchner. Farbige Werke auf Papier, Kunstmuseum Bonn, May 20 - August 1, 1999, cat. no. 38.
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinische Landesmuseen, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 49.
- Die Brücke in Dresden 1905-1911, Galerie Neue Meister, Staatliche Kunstsammlungen Dresden, October 20, 2001 - January 6, 2002, cat. no. 246 (with illu. on p. 203).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Das andere Ich. Porträts 1900-1950 (Aus den Sammlungen der Staatlichen Galerie Moritzburg, Halle, und der Sammlung Hermann Gerlinger), Staatliche Galerie Moritzburg, Halle (Saale), April 6 - June 15, 2003, cat. no. 129.
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 142, p. 224 (with illu. on p. 225).
- Kirchner, Hubertus-Wald-Forum in der Hamburger Kunsthalle, Hamburg, October 7, 2010 - January 16, 2011, cat. no. 141 (with illu. on p. 120).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

- Well-executed self-portrait in intensive colors from the best days of the "Brücke"
- In terms of size, quality and coloring, this is an utmost rare work of museum quality
- Self-assured portrayal as the painter genius of German Expressionism
- This work shows a more immediate and clearly more primal pictorial idea that it is the case with the belatedly revised painting in the Kunsthalle Hamburg (Gordon 121, 1910/1926)
- The motif was used for the cover of the catalog and the poster of the comprehensive Kirchner retrospective at Kunsthalle Nuremberg in 1991



Ernst Ludwig Kirchner, Maler und Modell, 1910/1926, oil on canvas, Hamburger Kunsthalle.

#### LITERATURE

- Lucius Grisebach, Ernst Ludwig Kirchner 1880-1938, Cologne 1995, p. 44 (with illu.).
- Heinz Spielmann (editor), Collection Hermann Gerlinger, Stuttgart 1995, pp. 149f., SHG no. 144 (with illu. on p. 150).
- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle 2005, p. 312, SHG no. 709 (with illu. on p. 313).
- Brückenschlag: Gerlinger - Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, p. 132 (with illu. on p. 133).



## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

### Das Boskett in Dresden. 1911.

Pencil drawing.

Verso with the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number "B Dre/Ab 17". On creme wove paper. 27,3 x 34,3 cm (10.7 x 13.5 in), size of sheet. [CH]

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17.42 h ± 20 min.

€ 10.000 – 15.000 <sup>R/D</sup>

\$ 11,000 – 16,500

- Kirchner also eternalized the bosquet on Albert Square in Dresden in a painting of the same name from the same year (Gordon 198)
- Charming and atmospheric street scene from the heyday of the "Brücke"
- Until 1915 townscapes were among the most important subjects in the artist's oeuvre

#### PROVENANCE

- Artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart (1954).
- Galerie Nierendorf, Berlin (1967).
- Collection Hermann Gerlinger, Würzburg (with the collector stamp).

#### EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Der Blick auf Fränzi und Marcella. Zwei Modelle der "Brücke"-Künstler Heckel, Kirchner und Pechstein, Sprengelmuseum Hanover, August 29, 2010 - January 9, 2011; Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), February 6 - May 1, 2011, cat. no. 83 (with illu.)
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

#### LITERATURE

- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, S. 156, SHG no. 152 (with illu.).
- Konstanze Rudert, Dresdner Motive in den Werken der Künstlergemeinschaft "Brücke", in: ex. cat. Die Brücke in Dresden 1905-1911, Galerie Neue Meister, Staatliche Kunstsammlungen Dresden, Nuremberg 2001/2002, p. 387 (with illu.).
- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 320, SHG no. 720 (with illu.).



Ernst Ludwig Kirchner, Das Boskett, Albertplatz in Dresden, 1911, private collection.

## KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

### Holzkästchen ("Steilkasten"). 1911.

Wood, painted in red, white, brown and black, notched surface delimitation.

Wietek 240. Signed on the underside.

20,3 x 12 x 9,9 cm (7,9 x 4,7 x 3,8 in). [KT]

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17,44 h ± 20 min.

€ 15.000 – 25.000 R/D, F

\$ 16,500 – 27,500

#### PROVENANCE

- Galerie Commeter, Hamburg.
- Linda Melita Roosen, neé Bohlen, Hamburg (acquired from the above in 1911).
- Galerie Claus Runkel, London.
- Collection Hermann Gerlinger, Würzburg (with the collector stamp, acquired from the above in 1990).

#### EXHIBITION

- Galerie Commeter, Hamburg, 1911.
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 226, SHG no. 324 (with illu.), cat. no. 308 (with color illu.).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Schmidt-Rottluff. Form, Farbe, Ausdruck, Buchheim Museum, Bernried am Starnberger See, September 29, 2018 - February 3, 2019, p. 174 (with illu.).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

#### LITERATURE

- Lexikon der Kunst, published by Harald Olbrich and Gerhard Strauß, vol. III, Leipzig: Seemann 1991, p. 679.
- Wilhelm Niemeyer, Schmidt-Rottluff: bemalte Kästen, Galerie Commeter, Hamburg, October 1911, no. 11 [unpublished manuscript in the estate].
- Rosa Schapire, Zu Schmidt-Rottluffs Ausstellung bei Commeter [exhibition of 15 wooden boxes], in: Der Hamburger, year. 1, issue 12, 1910/11, pp. 267-268.
- Gerhard Wietek, Karl Schmidt-Rottluff in Hamburg und Schleswig-Holstein, Neumünster 1984, pp. 11, 34, 79, 110.
- Gerhard Wietek, Schmidt-Rottluff. Oldenburger Jahre 1907-1912, published by 'Stiftung Kunst und Kultur der Landessparkasse zu Oldenburg', Oldenburg, no year [1994], no. 267.
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 226, SHG no. 308 (with illu.).
- Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 56, SHG no. 92 (with illu.).

- Schmidt-Rottluff's small wooden boxes became quite popular after the first comprehensive exhibition at Commeter in Hamburg in 1911
- Collectors like Rosa Schapire from Hamburg or Karl Ernst Osthaus from Hagen asked the artist to design and make boxes and display cases
- With a color design borrowed from his paintings, the artist attains a fascinating sculptural effect

Signature



## ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

### Weiße Pferde. 1912.

Woodcut in colors.

Ebner/Gabelmann 531 H b2 (of b2). Dube H 242. Signed and dated. On Zanders laid paper (with watermark). 30,8 x 32,5 cm (12.1 x 12.7 in). Size of sheet: 47,2 x 60 cm (18.5 x 23.7 in).

Dube mentions an unnumbered edition of ca. 80 copies by Verlag I. B. Neumann, Berlin, as well as additional prints aside from the edition. The catalog raisonné by Renate Ebner and Andreas Gabelmann states that all prints known to date are hand-made prints with distinct features regarding print image, coloring or paper.

We are grateful to Mrs Renate Ebner and Mr Hans Geissler, Estate Erich Heckel, Hemmenhofen on Lake Constance, for their kind expert advice.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17.46 h ± 20 min.

€ 15.000 – 20.000 *R/D,F*

\$ 16,500 – 22,000

#### PROVENANCE

- Private collection Great Britain (until 1979: Wolfgang Ketterer, November 26 - 28, 1979).
- Collection Hermann Gerlinger, Würzburg (with collector stamp).

#### EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 10, 2006 - January 28, 2007, p. 100 (with color illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 96 (with color illu.)
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

#### LITERATURE

- Galerie Wolfgang Ketterer, Munich, auction 36, November 26 - 28, 1979, lot 720.
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 198, SHG no. 245 (with illu.)
- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 192, SHG no. 431 (with illu.)
- Tier und Natur als Stimmungsträger.
- Katja Schneider (editor), Moderne und Gegenwart. Das Kunstmuseum in Halle, Munich 2008, p. 123 (with color illu.).
- Indina Woesthoff, „&hellip;die Schwere unseres Weges kann wohl Freunde gebrauchen“ - Erich Heckel und Gustav Schiefler, in: Hermann Gerlinger, Katja Schneider (editor), Gemeinsames Ziel und eigene Wege. Die "Brücke" und ihr Nachwirken, Munich 2009, p. 64 (illu. 7).

- Owing to the monotype-like dye, each woodcut is of unique character
- This is one of Erich Heckel's most famous color woodcuts
- Other copies are in the Sprengel Museum, Hanover, the Kupferstichkabinett Berlin, Museum Folkwang, Essen and the St. Louis Art Museum, USA



“[...] shaping the object, fragmenting space with its uneven margins and the bright colors make it both one of the most charming and most monumental sheets of modern art; it breathes an air of new classicism.“

Gustav Schiefler, Erich Heckels graphisches Werk, in: Das Kunstblatt, 2nd year, Berlin 1918, p. 286.

## ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

### Stehende (Akt / Stehender Akt). 1912.

Woodcut.

Ebner/Gabelmann 529 H a (of b). Dube H 234. Signed and dated. One of four known copies of which three are in museum ownership. On yellow laid paper. 53,4 x 18,8 cm (21 x 7,4 in). Sheet: 68,8 x 55 cm (27 x 22 in). [EH]

We are grateful to Mrs Renate Ebner and Mr Hans Geissler, Erich Heckel Estate, Hemmenhofen on Lake Constance, for the kind support in cataloging this lot.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17,48 h ± 20 min.

€ 20.000 – 30.000 *R/D, F*

\$ 22,000 – 33,000

#### PROVENANCE

- Artist's estate (1970-1989).
- Collection Hermann Gerlinger, Würzburg (with the collector stamp, acquired from the above in 1989).

#### EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloß Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 89, illu. on p. 36.
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Wien, June 1 - August 26, 2007, cat. no. 89 with illu
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

#### LITERATURE

- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, SHG no. 230 (with illu.).
- Hermann Gerlinger, Katja Schneider, Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, SHG no. 416 (with illu.).

- Large-size woodcut in a unique format
- The catalog raisonné mentions only three more sheets from the sheet of this motif, they are at the Brücke Museum in Berlin, the Staatliche Kunsthalle Karlsruhe and the Kupferstichkabinett in Dresden
- The woodcut "Stehende" is one of the most important prints of this time
- The sheet shows the dancer Siddi Riha, Erich Heckel's later wife, in a dance pose



## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

### Akt mit rotem Hut. 1912.

Watercolor over pencil.

Inscribed with the artist's name on the side, presumably by a hand other than that of the artist. On light wove paper. 46 x 59,2 cm (18.1 x 23.3 in), the full sheet. [CH]

This work is documented at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com).

Called up: June 10, 2022 – ca. 17.50 h ± 20 min.

€ 80.000 – 120.000 <sup>R/D</sup>

\$ 88,000 – 132,000

#### PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector stamp).

#### EXHIBITION

- Das Aquarell der Brücke. Ein Beitrag zur Geschichte der Künstlergruppe, Brücke-Museum, Berlin, September 5 - November 16, 1975, cat. no. 122 (with illu., color plate 40).
- Ernst Ludwig Kirchner 1880-1938, Nationalgalerie Berlin, November 29, 1979 - January 20, 1980; Haus der Kunst, Munich, February 9 - April 13, 1980; Museum Ludwig, Cologne, April 26 - June 8, 1980; Kunsthaus Zürich, June 20 - August 10, 1980, cat. no. 143 (with illu. on p. 170).
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Ernst Ludwig Kirchner auf Fehmarn, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig 1997, cat. no. 55.
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinische Landesmuseen, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 116.
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Das andere Ich. Porträts 1900-1950 (Aus den Sammlungen der Staatlichen Galerie Moritzburg, Halle, und der Sammlung Hermann Gerlinger), Staatliche Galerie Moritzburg, Halle (Saale), April 6 - June 15, 2003, cat. no. 130.
- Im Rhythmus der Natur - Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 154, pp. 242f. (with illu.).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).
- Kirchners Badende. Einheit von Mensch und Natur, KirchnerHaus Museum, Aschaffenburg, October 16, 2021 - January 16, 2022, cat. no. 21.

#### LITERATURE

- Christie's, July 2, 1974, lot 335.
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 160, SHG no. 164 (with illu.).
- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 327, SHG no. 741 (with illu.).

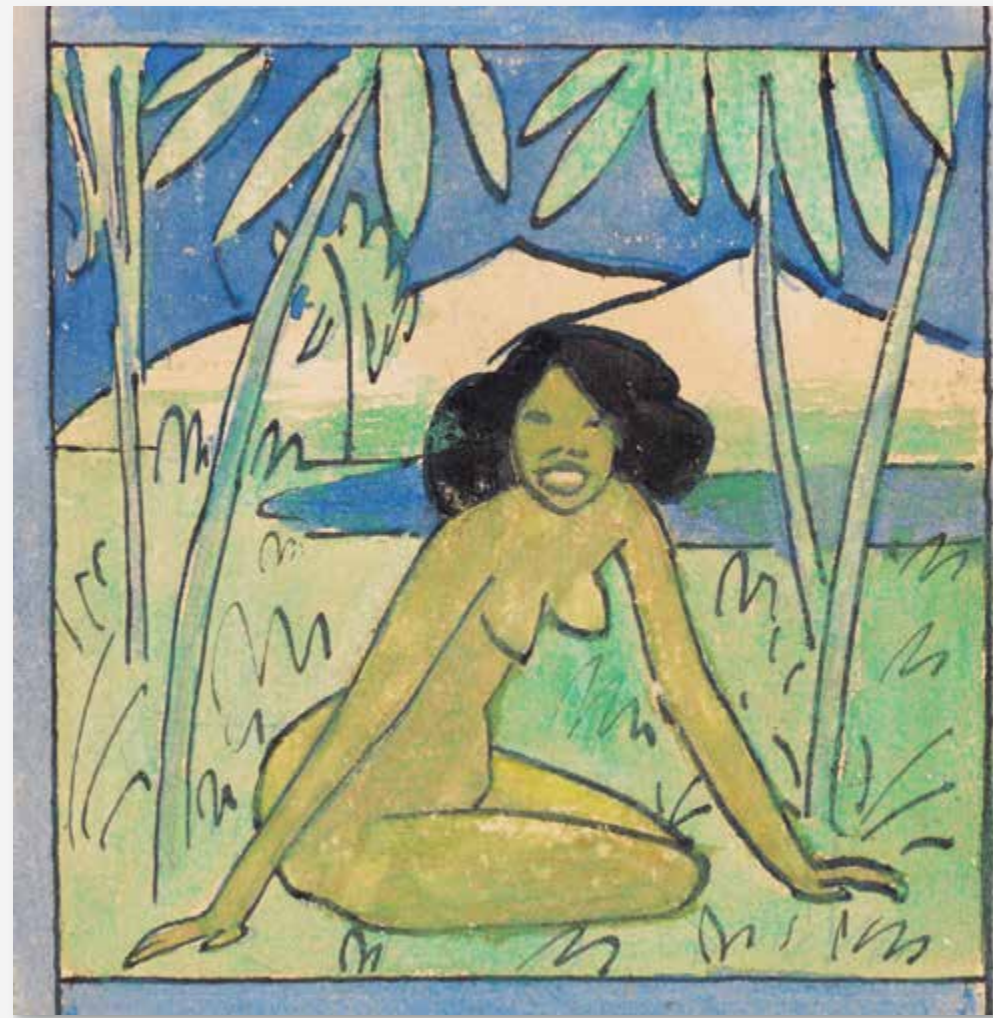
- Large nude in strong colors from the best "Brücke" days
- The motif of bathers and plein-air nudes is one of the main motifs of the "Brücke" artist
- From 1912 to 1914 Kirchner spent the summers on the Baltic island of Fehmarn
- Around this time, Kirchner also made the similar paintings "Mädchen im Südwest", "Dame am Meer sitzend mit rotem Hut" and "Erna am Meer, Fehmarn" on the island of Fehmarn



Ernst Ludwig Kirchner, Mädchen im Südwest, 1912/1920, private collection.







27

## OTTO MUELLER

1874 Liebau/Riesengebirge – 1930 Obernigk bei Breslau

Hockendes Mädchen. Um 1912.

Watercolor over ink brush drawing.  
Von Lüttichau/Pirsig-Marshall P1912/18 (636). On light board. 12,1 x 12 cm (4.7 x 4.7 in), the full sheet. [AM]

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17,52 h ± 20 min.

€ 15,000 – 20,000 *R/D*

\$ 16,500 – 22,000

### PROVENANCE

- Collection Paul Eipper, Lochham (bis 1964).
- Collection Hermann Gerlinger, Würzburg (with the collector stamp, acquired from the estate of the above in 1998; Neumeister, November 13, 1998).

- From the important Brücke era
- Unpublished illustration for the novel "Van Zantens glückliche Zeit". A "Liebesroman von der Insel Pelli" by Laurids Bruun
- A then typical characterization of foreign cultures
- Otto Müller takes his conception of the nude in nature to an exotic ambience

### EXHIBITION

- Kunstmuseum Moritzburg, Halle (Saale), permanent loan from Collection Gerlinger (2002-2017).
- Die Brücke in der Südsee - Exotik der Farbe, Saarland-museum Saarbrücken, October 22, 2005 - January 8, 2006 (with color illu on p. 22).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 235 (with color illu.).
- Buchheim Museum, Bernried am Starnberger See, permanent loan from Collection Gerlinger (2017-2022).
- Brückenschlag: Gerlinger - Buchheim, Buchheim Museum der Phantasie, Bernried am Starnberger See, October 28, 2017 - February 25, 2018, p. 174 (with color illu.).

### LITERATURE

- Neumeister auction house Munich, auction on November 13, 1998, lot 286.
- Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke. inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 409, SHG no. 885.
- Brückenschlag: Gerlinger - Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, p. 174 (with illu. on p. 175).
- Werner Murrer, Lisa Marei Schmidt, Daniel J. Schreiber, Unzertrennlich. Rahmen und Bilder der Brücke-Künstler, ex. cat. Brücke Museum Berlin, November 2019 - March 2020/ Buchheim Museum, Bernried, March 2020 - July 2020, p. 397 with illu.



28

## KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Frau mit aufgelöstem Haar. 1913.

Woodcut.

Schapiro H 123. Signed. On Japon. 35,7 x 30 cm (14 x 11.8 in). Sheet: 55,3 x 46,1 cm (21.7 x 18.1 in). Printed by Manus Offizin Fritz Voigt, Berlin (inscribed in left below the image) [KT]

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17,54 h ± 20 min.

€ 10,000 – 15,000 *R/D, F*

\$ 11,000 – 16,500

### PROVENANCE

- Collection Hermann Gerlinger, Würzburg (with the collector stamp).

- The woodcut became the most important means for the "Brücke" artists to express their dramatic imagery
- Copies of this woodcut are part of the collections of the Städel in Frankfurt, the Brücke Museum Berlin and the Museum Ludwig in Cologne
- This work shows how physical features like eyes, nose and mouth, breasts and buttocks from African sculptures and masks have influenced Schmidt-Rottluff's aesthetic canon

### EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 28, 2007, cat. no. 33 (with illu.).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Gerhard Wietek, Schmidt-Rottluff. Graphik, Munich 1971, no. 72 (with illu.)
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 364, SHG no. 607 (with illu.).
- Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 68, SHG no. 121 (with illu.).
- Schmidt-Rottluff. Form, Farbe, Ausdruck, Buchheim Museum, Bernried am Starnberger See, September 29, 2018 - February 3, 2019, p. 198 (with illu.).

29

## KARL SCHMIDT-ROSSLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Uhranhänger. Um 1913.

Silver, cut, chiselled, two pieces of amber, natural finish. Tied to a cord.  
Wietek 393. 8,4 x 3,7 cm (3,3 x 1,4 in). Cord: 27,5 cm (10,8 in). [KT]

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17,56 h ± 20 min.

€ 6.000 – 8.000 <sup>R/D, F</sup>  
\$ 6,600 – 8,800

### PROVENANCE

- From the artist's estate (1976).
- Private collection.
- Collection Hermann Gerlinger, Würzburg (with the collector stamp).

### EXHIBITION

- Karl Schmidt-Rottluff-Gemälde: Aquarelle, Grafik, Bernstein, Kunstsammlungen der Stadt Königsberg/Kunstverein Königsberg, Königsberg (today Kaliningrad) 1928, cat. no. 73.
- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke-Museum, Berlin, August 20, 1977 - January 15, 1978, cat. no. 151.
- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn 1982, cat. no. 11.
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 230, SHG no. 324 (with illu.).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Nur für ihre Frauen. Schmuck von Karl Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), October 26, 2003 - January 11, 2004, cat. no. 17 (with illu.).
- Schmidt-Rottluff. Form, Farbe, Ausdruck, Buchheim Museum, Bernried am Starnberger See, September 29, 2018 - February 3, 2019, p. 183 (with illu.).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Reallexikon zur deutschen Kunstgeschichte, published by Zentralinstitut für Kunstgeschichte München, vol. II, Munich 1973, p. 299.
- Max von Boehn, Das Beiwerk der Mode, Munich 1928.
- Leopold Schmid, Geschichte und Technik des Bernsteins, in: Abhandlungen und Berichte des Deutschen Museums, year 13, issue 3, Berlin 1941.
- Gerhard Wietek, Karl Schmidt-Rottluff: Bilder aus Nidden, Stuttgart 1963.
- Gisela Reineking von Bock, Bernstein, Munich 1981.
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, pp. 230-31, SHG no. 324 (with illu.).
- Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 61, SHG no. 108 (with illu.).

- Among the "Brücke" artists Karl Schmidt-Rottluff was most intensively occupied with jewelry making
- He made his first brooches for the painter Emmy Ritter and the Hamburg patron Rosa Schapire in Dangast in 1910
- Schmidt-Rottluff crafted the pieces himself and made the lack of craftsmanship the works' actual expression



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## KARL SCHMIDT-ROSSLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Müßige Hetären. 1914.

Woodcut.

Schapire H 133. Signed and dated. On SLG laid paper (with the watermark).  
39,5 x 50 cm (15,5 x 19,6 in). Sheet: 51,5 x 67,5 cm (20,2 x 26,5 in). [KT]

We are grateful to Dr. Peter Fuhring, Fondation Custodia, Paris, for his kind expert advice.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 17,58 h ± 20 min.

€ 8.000 – 10.000 <sup>R/D, F</sup>  
\$ 8,800 – 11,000

### PROVENANCE

- Collection Wilhelm Niemeyer, Hamburg (until 1956: Stuttgarter Kunstkabinett, November 27/28, 1956).
- Collection Sauerwein, no place (acquired from the above in 1956).
- Collection Günther and Annemarie Gercken, Hamburg (verso with the collector stamp).
- Collection Hermann Gerlinger, Würzburg (with the collector stamp).

- To date offered only four times on the international auction market
- Notabel provenance apart from Hermann Gerlinger Wilhelm Niemeyer and Rosa Schapire published the important expressionist magazine 'Kündung', he also was a passive "Brücke" member and an early collector of Schmidt-Rottluff
- The depiction of nudity reached its peak in the art of Schmidt-Rottluff with the figures of the "Müßigen Hetären" from 1914
- In ancient times, hetaerae were respected sex workers skilled in music and dance

### EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Expressiv! Die Künstler der Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 34 (with illu.).
- Schmidt-Rottluff. Form, Farbe, Ausdruck, Buchheim Museum, Bernried am Starnberger See, September 29, 2018 - February 3, 2019, p. 199 (with illu.).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Stuttgarter Kunstkabinett, Roman Norbert Ketterer, 25th auction, November 27/28, 1956, lot 883.
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, pp. 368-69, SHG no. 613 (with illu.).
- Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 69, SHG no. 125 (with illu.).

## KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

### Zwei Akte mit Negerplastik. 1913.

Watercolor and India ink.  
Bottom right signed and dated. On firm creme wove paper. 50 x 60 cm (19.6 x 23.6 in), the full sheet. [KT]

This watercolor is documented in the archive of the Karlaund Emy Schmidt-Rottluff Foundation, Berlin.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 18.00 h ± 20 min.

€ 70.000 – 90.000 R/D, F

\$ 80,500 – 103,500

#### PROVENANCE

- Collection Prof. Max Sauerlandt, Hamburg (1914-1934).
- Alice Sauerlandt, neé Schmidt, Hamburg (inherited from the above in 1934, at least until 1953, presumably at least until 1965).
- Collection Hermann Gerlinger, Würzburg (with the collector stamp).

#### EXHIBITION

- Karl Schmidt-Rottluff. Graphik und Aquarelle. Ausstellung zum 80. Geburtstag am 1. Dezember 1964, Staatsgalerie Stuttgart, Graphische Sammlung, December 1, 1964 - February 14, 1965, cat. no. 31 (private property, Hamburg).
- Schmidt-Rottluff. Aquarelle aus den Jahren 1909 bis 1969, 55. B.A.T. Ausstellung, B.A.T. Cigaretten Fabriken GmbH, Hamburg, June 13 - August 10, 1974, cat. no. 53 (with illu., and color illu. on p. 159).
- Karl Schmidt-Rottluff zum 90. Geburtstag - Gemälde und Aquarelle, Altonaer Museum, Hamburg 1974, cat. no. 53.
- Das Aquarell der Brücke, Brücke-Museum Berlin, September 5 - November 16, 1975, cat. no. 129 (no illu.).
- Karl Schmidt-Rottluff, Retrospektive, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, cat. no. 135 (with illu.).
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Die Brücke und die Moderne. 1904-1914, Bucerus Kunstforum, Hamburg, October 17, 2004 - May 31, 2005, cat. no. 170.
- Expressiv! Die Künstler der Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 30 (with color illu.).
- Brückenschlag: Gerlinger - Buchheim, Buchheim Museum der Phantasie, Bernried am Starnberger See, October 28, 2017 - February 25, 2018, p. 160 (with color illu.).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

- Schmidt-Rottluff encountered the art of non-European cultures as early as during the years in Dresden and he began to compile an own collection in 1913 the latest
- Objects of African or Oceanian origin became pictorial objects, as it is the case here with the leopard caryatid from Cameroon
- These early documents of the fascination for the exotic are extremely rare on the international auction market
- Part of the important retrospective exhibition at the Lenbachhaus

#### LITERATURE

- Stuttgarter Kunstkabinett, Roman Norbert Ketterer, 17th auction, May 16 and 18, 1953, lot 1859 (form Mrs Sauerlandt, not sold).
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 366, SHG no. 608 (with illu.).
- Gunther Thiem, Stephan von Wiese, Die Verwandlung der Venus. Karl Schmidt-Rottluffs Akt-zeichnungen von 1909-1913, Munich 2003, no. 74.
- Hermann Gerlinger, Katja Schneider (ed.), Die Maler der Brücke. inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 66, SHG no. 119 (with illu.)
- Magdalena Moeller (ed.), Starke Schnitte. Karl Schmidt-Rottluff, Berlin 2014, cf. cat. no. 33, no p.
- Brückenschlag: Gerlinger - Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, p. 160 (with illu. on p. 161).



”I took heads - in relation to other physical features - to extremes, as a point of concentration of the psyche, of all expression.“

Karl Schmidt-Rottluff to Gustav Schiefler, around 1912

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## YORUBA, NIGERIA

Stool (Caryatide).

Wood painted in white, black and red. Yoruba, Nigeria.

Height: 38,5 cm (15.1 in).

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 18.02 h ± 20 min.

€ 2.000–3.000 <sup>R/D</sup>

\$ 2,200–3,300

### PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector stamp).

### EXHIBITION

· Inspiration des Fremden. Die Brücke-Maler und die außereuropäische Kunst, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), November 13, 2016 - January 29, 2017, cat. no. 15 (with illu. on p. 43).

### LITERATURE

· Heinz Spielmann (editor), Collection Hermann Gerlinger, Stuttgart 1995, p. 439, cat. no. I (with illu.).  
 · Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 417, SHG no. 899 (with illu.).



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## YORUBA, NIGERIA

Monkey (Yoruba).

Wood with fragments of blue paint. Yoruba, Nigeria.

Height: 39,5 cm (15.5 in).

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 18.04 h ± 20 min.

€ 2.000–3.000 <sup>R/D</sup>

\$ 2,200–3,300

### PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector stamp).

### EXHIBITION

· Inspiration des Fremden. Die Brücke-Maler und die außereuropäische Kunst, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), November 13, 2016 - January 29, 2017, cat. no. 16 (with illu. on p. 42).

### LITERATURE

· Heinz Spielmann (editor), Collection Hermann Gerlinger, Stuttgart 1995, p. 439, cat. no. VI (with illu. on p. 441).  
 · Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 421, SHG no. 912 (with illu.).



### Objects from Africa in the Hermann Gerlinger Collection

“The collection compiled by Hermann Gerlinger is impressive not only for the quality of individual pieces, but also for the breadth of what the collector has recognized as art. Just like the artists of the “Brücke” expanded the hitherto existing canon, taking the aesthetics of more exotic sculptures seriously for the first time, Hermann Gerlinger included objects in his collection of African art that one could have only found in an ethnological museum 30 years ago.”

Adam Jones, quoted from Hermann Gerlinger, Christian Philipsen, Thomas Bauer-Friedrich (eds.), Inspiration des Fremden. Die Brücke-Maler und die außereuropäische Kunst, 2016, p. 15

## KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

### Afrikanische Schale. 1926.

Oil on canvas.

Grohmann p. 210. Signed in upper right. 66,5 x 74 cm (26.1 x 29.1 in).

With a picture on the reverse painted over by the artist (presumably from 1913, as this format was first used in 1912 and exclusively in 1913). [KT]

We are grateful to Megan Fontanella, Solomon R. Guggenheim Museum, New York, and Dr. Iris Schmeisser, Städel Museum, Frankfurt am Main, for their kind expert advice.

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

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 18.06 h ± 20 min.

€ 200.000 – 300.000 <sup>R/D,F</sup>

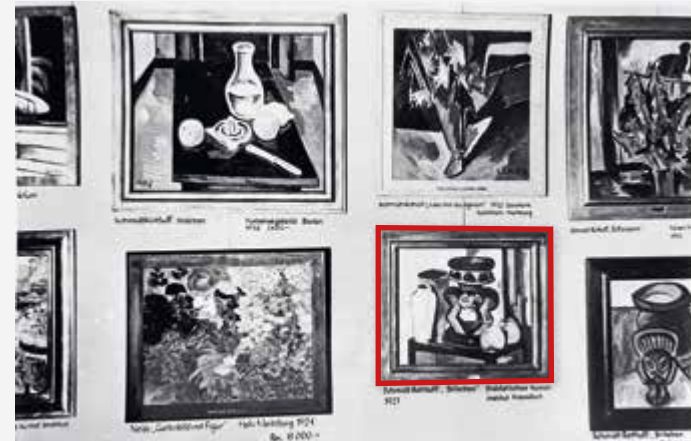
\$ 230,000 – 345,000

#### PROVENANCE

- Städel'sches Kunstinstitut, Frankfurt/Main (acquired from the artist in 1927-1937).
- Staatsbesitz (confiscated from the above in 1937, Degenerate Art number 16121).
- Buch- und Kunsthandlung Karl Buchholz, Berlin (acquired from the above on December 13, 1940).
- Buchholz Gallery – Curt Valentin, New York (acquired from the above in 1941).
- Nierendorf Gallery, New York.
- Estate Karl Nierendorf, New York (1947-1948).
- Solomon R. Guggenheim Museum, New York (acquired from the estate of Karl Nierendorf in 1948 - 1975: Sotheby's New York, January 23, 1975. With two inventory labels on the reverse).
- Frankfurter Kunstkabinett Hanna Bekker vom Rath, Frankfurt am Main (1976).
- Collection Hermann Gerlinger, Würzburg (with the collector stamp).

#### EXHIBITION

- Karl Schmidt-Rottluff, Galerie Ernst Arnold, Dresden, 1927, no. 27 (with illu.).
- Entartete Kunst, Hofgarten-Arkaden, Munich, July 19 - November 30, 1937, no cat.
- Karl Schmidt-Rottluff zum 100. Geburtstag. Verzeichnis der ausgestellten Werke, Schleswig-Holsteinisches Landesmuseum, Schloß Gottorf, Schleswig, June 3 - August 12, 1984, cat. no. 55.
- Karl Schmidt-Rottluff, Retrospektive Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, cat. no. 276 (with illu. on plate 95).
- ReVision: die Moderne im Städel, Städel'sches Kunstinstitut, Frankfurt am Main, September 26, 1991 - January 12, 1992, cat. no. 27.
- Schleswig-Holsteinisches Landesmuseum Schloß Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Karl Schmidt-Rottluff. Landschaften und Stillleben, Saarlandmuseum, Saarbrücken, November 6, 2010 - January 23, 2011, cat. no. 23.
- Expressionismus im Rhein-Main-Gebiet: Künstler - Händler - Sammler, Museum Giersch, Frankfurt am Main, cat. no. 119.
- Brückenschlag: Gerlinger - Buchheim, Buchheim Museum der Phantasie, Bernried am Starnberger See, October 28, 2017 - February 25, 2018, p. 376 (with color illu.).
- Schmidt-Rottluff. Form, Farbe, Ausdruck, Buchheim Museum, Bernried am Starnberger See, September 29, 2018 - February 3, 2019, pp. 268-269 (with illu.).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).



Exhibition 'Degenerate Art', Munich 1937: flower painting by Emil Nolde and still lifes by Karl Schmidt-Rottluff, among them "Afrikanische Schale".

#### LITERATURE

- [www.geschkult.fu-berlin.de/](http://www.geschkult.fu-berlin.de/) (Degenerate Art no. 16121).
- Correspondence between the Städel'sche Kunstinstitut and the artist regarding the acquisition in 1927, archive of Städel Museum, sig. 623.
- Letter, Karl Buchholz - Propaganda Ministry, May 22, 1940, merchant file Buchholz, Federal Archive, Berlin, R55/21017.
- List, Schönhausen inventory, 1939, merchant file Gurlitt, Federal Archive, Berlin, R55/21015, l. 49, on. 765.
- Wil Grohmann, Karl Schmidt-Rottluff, Stuttgart 1956, p. 111 (with illu. on p. 210).
- Sotheby's Parke Bernet, New York, October 23, 1975, lot 296.
- Andreas Hüneke, Schmidt-Rottluff und die Aktion "Entartete Kunst", in: Expressionismus. Zeiterscheinung, Zeitproblem. Karl Schmidt-Rottluff, Karl-Marx-Stadt 1984, pp. 47-54, here p. 53.
- Franz Roh, "Entartete" Kunst. Kunstbarbarei im Dritten Reich, Hanover 1962, p. 186.
- Nationalsozialismus und "Entartete Kunst", published by Peter Schuster, ex. cat. Staatsgalerie Moderner Kunst, Munich 1987, p. 152 (with exhibition photo).
- Angriff auf die Kunst. Der faschistische Bildersturm vor fünfzig Jahren, Kunstsammlungen zu Weimar 1988, p. 103.
- Entartete Kunst - Das Schicksal der Avantgarde im Nazi-Deutschland, published by Stephanie Barron, ex. cat. Los Angeles County Museum of Art / Altes Museum, Berlin, Los Angeles/Berlin 1992, p. 343 (with exhibition photo).
- Christoph Zuschlag, "Entartete Kunst". Ausstellungsstrategien im Nazi-Deutschland, Worms 1995, p. 195.
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 409, SHG no. 733 (with illu.).
- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, pp. 110-11, SHG no. 247 (with illu.).
- Uwe Fleckner, Max Hollein (editor), Museum im Widerspruch. Das Städel und der Nationalsozialismus, Berlin 2011, pp. 52, 216, 307.
- Anja Tiedemann, Die "entartete" Moderne und ihr amerikanischer Markt. Karl Buchholz und Curt Valentin als Händler verfemter Kunst, Berlin 2013: Writings from Research Center "Degenerate Art", vol. 8, p. 401.
- Brückenschlag: Gerlinger - Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, p. 376 (with illu. on p. 377).



- Unique document of the influence that African art had on European Modernism and especially on Expressionism
- Paintings with African inspired motifs are extremely rare on the international auction market
- The work used to part of two important international collections Shortly after it was made the Städel in Frankfurt bought the work, after the war it was part of the collection of the Guggenheim Museum, New York
- Fateful history, the confiscation from the Städel in context of the "Degenerate Art" campaign in 1937 extends the paintings significance by a historical dimension

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## BAULE, COTE D'IVOIRE

Ahnenfigur/Geister-Partner (blolo bian).

Wood. Baulé people, Ivory Coast. Height: 30,5 cm (12 in).

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 18.08 h ± 20 min.

€ 2.000 – 3.000 R/P

\$ 2,300 – 3,450

### PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector stamp).

### EXHIBITION

· Inspiration des Fremden. Die Brücke-Maler und die außereuropäische Kunst, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), November 13, 2016 - January 29, 2017, cat. no. 13 (with illu.).

### LITERATURE

· Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 419, SHG no. 904 (with illu.).

36

## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Erna und Gerda im Atelier. 1912.

Pencil drawing.

Verso with the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number "B Be / Bi 27". On smooth creme wove paper. 33,4 x 27,1 cm (13.1 x 10.6 in), almost the full sheet.

Verso with a study of a seated nude and two indistinct figures. [CH]

The work is documented at the Ernst Ludwig Kirchner Archive, Wicht-rach/Bern.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 18.10 h ± 20 min.

€ 15.000 – 20.000 R/P

\$ 17,250 – 23,000

### PROVENANCE

· Artist's estate (Davos 1938, Kunstmuseum Basel 1946).  
 · Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart (1954).  
 · Private collection.  
 · Munich art trade (acquired from the above in 1998, Ketterer Kunst, May 25, 1998).  
 · Collection Hermann Gerlinger, Würzburg (with the collector stamp).

### EXHIBITION

· Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).  
 · Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 153, pp. 240f. (with illu.).  
 · Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).



### LITERATURE

· Ketterer Kunst, Munich, 22nd auction, Modern Art I, May 25, 1998, lot no. 9 (with full-page illu.).  
 · Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, pp. 310 and 325, SHG no. 705 and 736 (with illu.).  
 · Brückenschlag: Gerlinger - Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, p. 152 (with illu. on p. 153).

- Important drawing that unites all three muses of Kirchner: Erna and Gerda and Dodo in the painting "Stehender Akt mit Hut" in background
- Particularly detailed sketch with an ingenious image section
- The year this work was made Kirchner met the sisters Erna and Gerda Schilling, who would become his preferred models in the following years
- Painted on both sides: Verso with a study of a seated nude with two indistinct figures



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## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Gewecke und Erna. 1913.

Pencil drawing.

Verso with the estate stamp (Lugt 1570 b) and the hand-written number "B Bc/Bh 20". On wove paper. 54,6 x 38,6 cm (21.4 x 15.1 in), the full sheet.

Verso with fragments of a small sketch in color pencil. [CH]

The work is documented at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 18.12 h ± 20 min.

€ 15,000 – 20,000 <sup>R/D</sup>

\$ 17,250 – 23,000

### PROVENANCE

- Artist's studio (Davos 1938, Kunstmuseum Basel 1946).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer (1954).
- Galerie Nierendorf, Berlin (1964).
- Collection Hermann Gerlinger, Würzburg (with the collector stamp).

### EXHIBITION

- Ernst Ludwig Kirchner 1880-1938, Nationalgalerie Berlin, November 29, 1979 - January 20, 1980; Haus der Kunst, Munich, February 9 - April 13, 1980; Museum Ludwig, Cologne, April 26 - June 8, 1980; Kunsthaus Zürich, June 20 - August 10, 1980, cat. no. 165.
- Ernst Ludwig Kirchner. Zeichnung, Aquarelle, Pastelle, Kunsthalle Nuremberg, June 20 - September 29, 1991, cat. no. 52 (with illu.).
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Ernst Ludwig Kirchner auf Fehmarn, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig 1997, cat. no. 29.
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinische Landesmuseen, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 118.
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 165, pp. 256f. (with illu.).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Hauswedell & Nolte, Hamburg, 199th auction, Modern Art, June 7, 1974, lot 938 (with illu.).
- Lucius Grisebach, Ernst Ludwig Kirchner 1880-1938, Cologne 1995, p. 96 (with illu.).
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 260, SHG no. 372 (with illu.).
- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 334, SHG no. 752 (with illu.).



- Large-size and dynamic drawing of the artist's private surroundings
- The scene shows Kirchner's partner Erna Schilling talking to Hans Gewecke, a student at the drawing school "MUIM", which E. L. Kirchner and Max Pechstein had founded in Berlin in 1911
- Contemporary photographs help to identify the detail of the interior decoration suggested behind Erna as a part of the artist's lavishly decorated studio

Find more art-historical background information, images, videos and updates on [www.kettererkunst.com](http://www.kettererkunst.com)



- Spontaneously captured, dynamic figure study in particularly strong colors
- From 1912 to 1914 Kirchner spent the summers on the Baltic island of Fehmarn
- On Fehmarn the artist made important drawings and watercolors, which can be found at, among others, the National Gallery of Art in Washington, D.C., the Kupferstichkabinett at the Staatlichen Museen zu Berlin and at the Städel Museum in Frankfurt am Main

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## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Menschen und Boot am Strand. 1913.

Watercolor and pencil drawing.

Verso with the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number "A Be/Bh 5". On wove paper. 30,1 x 47,3 cm (11.8 x 18.6 in), the full sheet. [CH]

The work is documented at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 18.14 h ± 20 min.

€ 20,000 – 30,000 <sup>R/D</sup>

\$ 23,000 – 34,500

### PROVENANCE

- Artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Kunstmuseum Basel 1946, Stuttgarter Kunstkabinett R. N. Ketterer, Stuttgart 1954).
- Collection Hermann Gerlinger, Würzburg (with the collector stamp, acquired from the above in 1970, Galerie Wolfgang Ketterer, June 8, 1970).

### EXHIBITION

- Das Aquarell der Brücke. Ein Beitrag zur Geschichte der Künstlergruppe Brücke, Brücke-Museum, Berlin, September 5 - November 16, 1975, cat. no. 123.
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Ernst Ludwig Kirchner auf Fehmarn, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig 1997, cat. no. 66.
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Im Rhythmus der Natur - Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 to January 28, 2007 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 155, p. 245 (with illu.).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).
- Kirchners Badende. Einheit von Mensch und Natur, KirchnerHaus Museum, Aschaffenburg, October 16, 2021 - January 16, 2022, cat. no. 23.

### LITERATURE

- Galerie Wolfgang Ketterer, Munich, 3rd auction, June 8, 1970, lot 656 (with illu.).
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 257, SHG no. 366 (with illu.).
- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 330, SHG no. 745 (with illu.).

## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

### Wintermondnacht – Längmatte bei Monduntergang. 1919.

Woodcut in colors.

Dube 390. Gercken 958 1. b. (of 2). Signed and inscribed "Eigendruck". From an edition of to date 12 known copies. On blotting-paper. 30,7 x 29,5 cm (12 x 11.6 in). Sheet: 54,2 x 39,2 cm (21.3 x 15.4 in).

This motif can also be found as a sketch in feather and color chalks in a letter to Nele van de Velde from January 20, 1919. Based on this sketch, the artist made the woodcut and the painting "Wintermondlandschaft", 1919 (Gordon 558, Institute of Arts, Detroit).

The work is documented at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 18.16 h ± 20 min.

€ 250.000 – 350.000 <sup>R/D</sup>

\$ 287,500 – 402,500

- This is one of the most significant color woodcuts from his period of creation in Switzerland
- To date only two copies have been offered on the international auction market
- Of the 12 known copies 6 are in public collections, among them the Kunstmuseum Basel, the Museum of Modern Art in New York, the Städel Museum in Frankfurt am Main and the Museum Folkwang, Essen
- Of a painting-like effect, the rich colors cover the paper like a relief
- This woodcut puts Kirchner's idea of the Swiss mountains in a nutshell

#### PROVENANCE

- Private collection.
- Collection Hermann Gerlinger, Würzburg (with the collector stamp, acquired from the estate of the above in 1991).

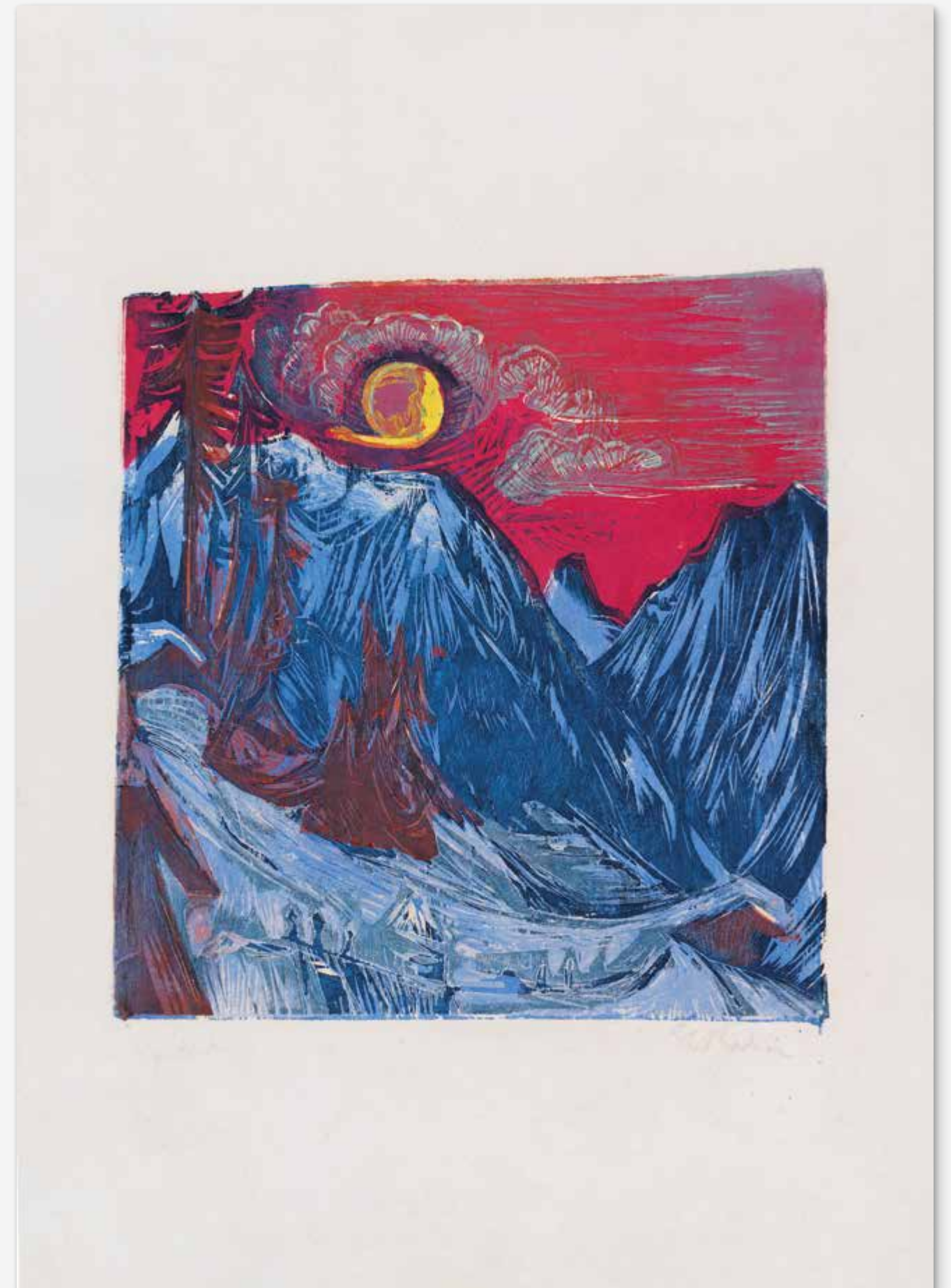
#### EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 178, pp. 276f. (with illu.).
- Brückenschlag: Gerlinger - Buchheim, Buchheim Museum der Phantasie, Bernried am Starnberger See, October 28, 2017 - February 25, 2018, p. 314 (with color illu.).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).
- Also in selection - each different copy:
- Ernst Ludwig Kirchner. Bildwerkerei und Graphik, Kestner Museum Hanover, January/February 1955, cat. no. 43.

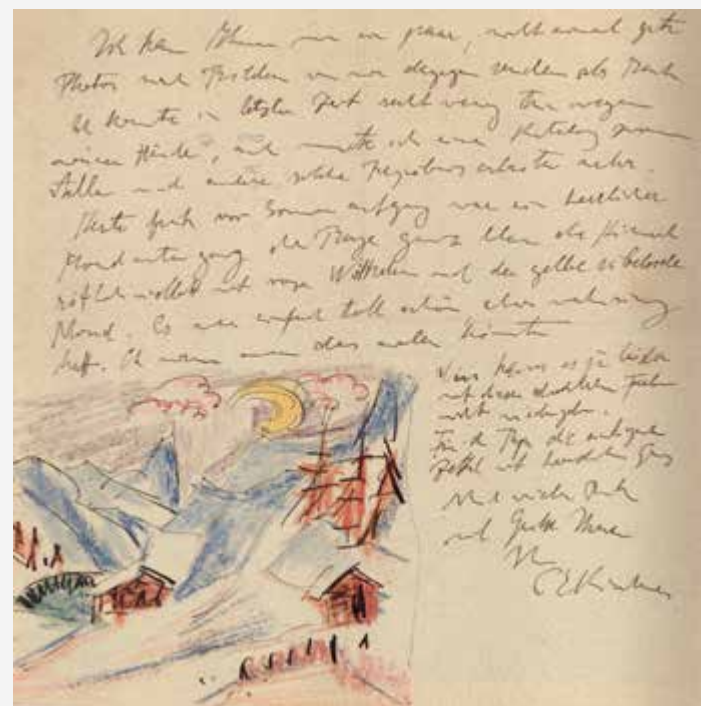
- Ernst Ludwig Kirchner, Graphische Sammlung, Staatsgalerie Stuttgart, June 14 - August 31, 1980, cat. no. 230.
- Ernst Ludwig Kirchner. Davoser Werke 1917-1923, Kirchner Museum, Davos, December 17, 1988 - April 2, 1989, cat. no. 32, 33.
- Ernst Ludwig Kirchner. Bergleben. Die frühen Davoser Jahre 1917-1926, Kunstmuseum Basel, September 27, 2003 - January 4, 2004, cat. no. 63, 64.

#### LITERATURE

- (Selection)
- Lothar-Günther Buchheim, Graphik des deutschen Expressionismus, 1959, p. 33 (different copy).
- Karl August Reiser, Deutsche Graphik von Leibl bis zur Gegenwart, Reutlingen 1964, p. 81. (different copy).
- Heinz Spielmann (editor), Die Maler der Brücke, Collection Hermann Gerlinger, Stuttgart 1995, p. 269, SHG no. 392 (with color illu.).
- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke, inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 348, SHG no. 780 (with color illu.).
- Brückenschlag: Gerlinger - Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, pp. 314ff. (with illu. on p. 315).







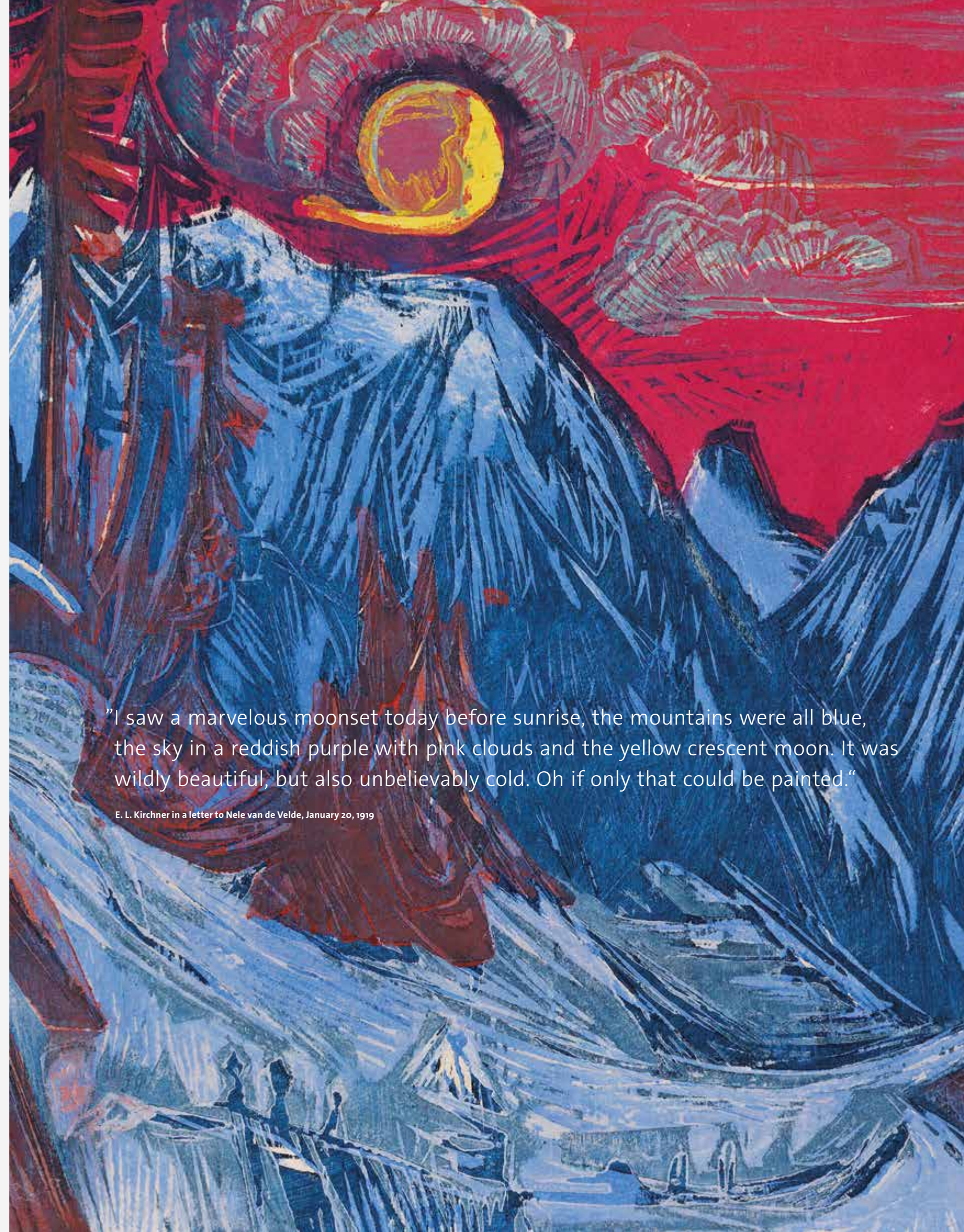
Letter with drawing to Nele van de Velde dated January 20, 1919.



Ernst Ludwig Kirchner, Wintermondlandschaft, 1919, oil on canvas, Art Institute, Detroit.

The third stylistic period of Ernst Ludwig Kirchner began in Switzerland. In 1917, the artist, burdened by his war experiences, first settled in Frauenkirch near Davos. However, he soon left spa town and retreated to the solitude of the mountains. In June and August 1917 he rented a hut on the Stafelalp above Davos. This was where the first drawings and woodcuts of mountain landscapes and motifs from the life of mountain farmers were made. From now on, the direct experience of the mountains should be in the focus of his art. The impression of the Swiss Alps not only led to mental stability for Kirchner, but also to renewed creativity. Switzerland was intended as a short-term refuge, but quickly became his new home and the motor for a new creative period in his oeuvre. A year later he rented the house "In den Lärchen", which he kept as his summer residence. In 1921 his partner Erna Schilling finally moved to Switzerland and in 1923 they both moved into their new house on Wildboden near Frauenkirch. Despite his mental strain and the occasional paralysis, the early days of the time in Davos was extremely productive. Each individual place of life is linked to a large number of works, and the versatility of the media used is astonishing, too: in addition to oil paintings, some of which are quite large, series of woodcuts and etchings, watercolors and drawings up to life-size wooden sculptures were made. Kirchner began to make carvings, making all kinds of pieces of furniture and utensils, carving stools, chairs, bedsteads and bowls, transferring pictorial designs into large wooden reliefs and carpets based on Kirchner's motifs were also woven. In January 1919, Kirchner had his printing press transported from Berlin to Davos. He explained Swiss custom authorities that it was a removal items: "The press is used to produce hand prints for woodcuts, it is to facilitate my work in the face of my serious illness." (quoted from ex. cat. Ernst Ludwig Kirchner. Davoser Werke 1917-1923,

Kirchner Museum, Davos 1988/1989, p. 88) In the seclusion of the Swiss mountains he began to work on color woodcuts again. The Expressionists made outstanding accomplishments in the medium of the woodcut: they raised this technique, which in the course of the 19th century had almost degenerated into a reproduction technique, to a new artistic level. Like his fellow painters of the "Brücke", Ernst Ludwig Kirchner saw the woodcut as one of the most original graphic techniques, which, due to the brittleness of the wood, is particularly difficult to work with. Kirchner ingeniously used this material deficit in favor of formal expression. In the compression of the formal aspect, he achieved a pictorial expressiveness that was previously not been achieved in this technique. The letter to Nele van de Velde dated January 20, 1919, which is mentioned above, is accompanied by a colored pencil drawing that anticipates the later oil painting (Gordon 558) and the colored woodcut in a mirror-inverted manner. Shortly after the painting was created, the motif was transferred to a colored woodcut in a complex process using several blocks, some of which were divided. By overprinting the individual colors in different nuances and in varying order, twelve unique prints of this motif were created. Some of the colors have been drawn off in such an impasto manner that ridges formed in their edges. The representation is created exactly according to nature. The view goes down the valley from the window on the ground floor of the house "In den Lärchen". Behind the larches on the left you can see the striking backdrop of the Altein, while the Tinzehorn is at the end of the valley. The magnificent color woodcut "Wintermondnacht" (Winter Moon Night) was born out of the direct experience of nature on a cold, clear winter night. Kirchner translates the spectacle of nature into crystalline, sharp lines with expressive coloring and thus reaches a peak in his graphic work. [SM]



"I saw a marvelous moonset today before sunrise, the mountains were all blue, the sky in a reddish purple with pink clouds and the yellow crescent moon. It was wildly beautiful, but also unbelievably cold. Oh if only that could be painted."

E. L. Kirchner in a letter to Nele van de Velde, January 20, 1919

## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Heuernte. 1920.

Color Oil crayon.

With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number "FS Da/Bc 29" on the reverse. On chalk-primed board. 50 x 31,6 cm (19.6 x 12.4 in), almost the full sheet. [CH]

We are grateful to Prof. Dr. Dr. Gerd Presler for his kind expert advice.

The work is documented at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 18.18 h ± 20 min.

€ 20.000 – 30.000 R/D

\$ 23,000 – 34,500

### PROVENANCE

- Artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Collection Hermann Gerlinger, Würzburg (with collector stamp).

### EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 271, SHG no. 396 (with illu.).
- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 350, SHG no. 784 (with illu.).



Ernst Ludwig Kirchner, Der Mäher, around 1920, Metropolitan Museum of Art, New York.

- Dynamic and particularly colorful depiction from the Davos days
- The hard and strenuous life of the local peasants and the rural-bucolic idyll were Kirchners main source of inspiration
- At around the same time he made the impressive work "Der Mäher" (Metropolitan Museum of Art, New York), which shows a similar motif



"Kirchner had left the hustle and bustle of Dresden and Berlin behind him, and lives among "proud mountain farmers" in the house 'In den Lärchen' above Frauenkirch/Davos, observing their hard and strenuous daily chores. He is surrounded by magnificent mountains in the shadow of the peak 'Corn da Tinizong', the 'keeper at the end of the valley'. In September 1918 he writes to the architect Henry van de Velde: 'I am leading a peaceful and carefree life up here.' A little later he informs the author of the catalog raisonné of his graphic art, the Hamburg District Court Director Gustav Schiefler: 'I am so happy to be here.' The color drawing 'Heuernte' is a striking document of the balanced life situation Kirchner was in at that point. He finally found peace!"

Prof. Dr. Dr. Gerd Presler, author of the catalogue raisonné of Kirchner's sketchbooks

## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Ringer. 1923.

Oil on canvas.

Gordon 748. Lower left signed. 70,5 x 90 cm (27.7 x 35.4 in).

The work is depicted in Ernst Ludwig Kirchner's "Photoalbum III" as photo no. 273, dated 1923.

The work is documented at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 18.20 h ± 20 min.

€ 400.000 – 600.000 <sup>R/D</sup>

\$ 440,000 – 660,000

### PROVENANCE

- Collection Johannes Matter (1873-1942), Davos.
- Collection Hans Haltinner, Schüpfen/Switzerland.
- Collection Hermann Gerlinger, Würzburg (with the collector stamp, acquired from the above in 1969; Kornfeld & Klipstein, June 12, 1969).

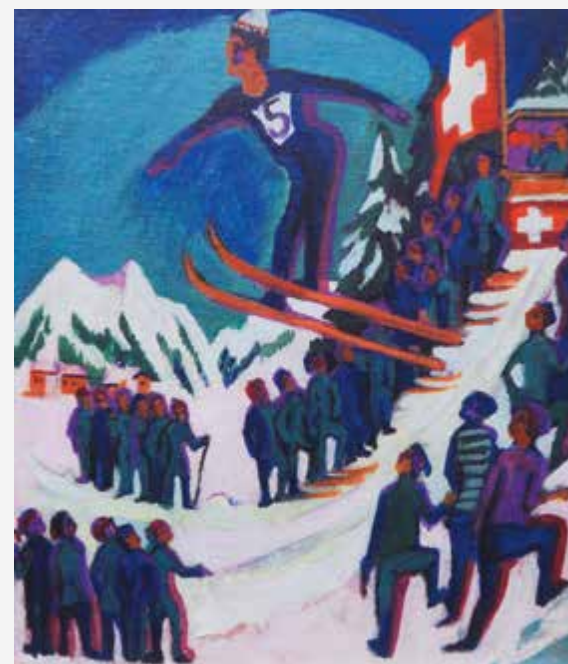
### EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Kraft des Aufbruchs (permanent exhibition of Collection Hermann Gerlinger), Kunstmuseum Moritzburg, Halle (Saale), 2015-2017.
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Donald E. Gordon, Ernst Ludwig Kirchner. Mit einem kritischen Katalog sämtlicher Gemälde, München/Cambridge (Mass.) 1968, cat. no. 748, pp. 127, 382 (with illu.).
- Kornfeld und Klipstein, Bern, 132nd auction, Modern Art, June 12, 1969, lot 610 (with illu., plate 47).
- Hanswernfried Muth, Die städtische Galerie Würzburg, in: Würzburger Adressbuch 1973 (with illu.).
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 274, SHG no. 401 (with illu.).
- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 353, SHG no. 789 (with illu.).
- Hans Delfs, Ernst Ludwig Kirchner. Der gesamte Briefwechsel - "Die absolute Wahrheit, so wie ich sie fühle", Zürich 2010, no. 2034 and no. 2062.
- Brückenschlag: Gerlinger - Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, p. 330 (with illu. on p. 331).

- Particularly dynamic and expressive composition of a multi-figure sports scene in strong colors
- Motion as a form of expression is a sort of leitmotif in Kirchner's oeuvre
- Kirchner found inspiration from life and experience: The year this work was made, the so-called 'Schwingfest' (Swiss wrestling event) took place in Sertig near Davos for the first time
- The tailor Johannes Matter acquired the painting during Kirchner's lifetime. The artist mentioned him in, among others, letters to Helene Spengler (1919) and Gustav Schief-ler (1928)



Ernst Ludwig Kirchner, Skispringer, 1927, Kirchner Museum Davos.



“[...] the feeling that we all share, to find inspiration in life and to be subordinate to the experience.”

E. L. Kirchner in der "Brücke"-Chronik von 1913, zit. nach: Eberhard W. Kornfeld, Ernst Ludwig Kirchner. Nachzeichnung seines Lebens, Bern 1979, S. 43.



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## ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Fördelandschaft. 1924.

Drypoint and aquatint.

Ebner/Gabelmann 807 R II (of II). Dube R 158 II (of II). Signed, dated, titled and inscribed "Probe". On wove paper (with watermark ARTIS). 25,8 x 35,4 cm (10.1 x 13.9 in). Sheet: 44,5 x 64 cm (17,5 x 25,1 in).

We are grateful to Mrs Renate Ebner and Mr Hans Geissler, Erich Heckel Estate, Hemmenhofen on Lake Constance, for the kind expert advice.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 18.22 h ± 20 min.

€ 3.000 – 4.000 <sup>R/D, F</sup>  
\$ 3,450 – 4,600

### PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector stamp).

### LITERATURE

- Erich Heckel, (Graphik der Gegenwart, vol. 1), Berlin 1931, illu. (no page, presumably different copy).
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 319, SHG no. 494 (with illu.).
- Serge Sabarsky, Erich Heckel. Die frühen Jahre. Zeichnungen Aquarelle Graphik, Salzweg bei Passau 1995, illu. on p. 132 (presumably different copy).
- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Halle (Saale) 2005, p. 228, SHG no. 516 (with illu.).
- Kunstmuseum Bayreuth (editor), Menschen, Artisten, Spiegelbilder. Druckgraphiken aus der Sammlung Helmut und Constanze Meyer, Bayreuth 2000, illu. on p. 71 (different copy).

- **Das Motiv wird in dem Gemälde "Herbstlandschaft/Fördelandschaft" und in einem im Nachlass befindlichen Aquarell aufgegriffen**
- **Die Darstellung des gleichen Motivs in unterschiedlichen künstlerischen Medien ist charakteristisch für Erich Heckels Schaffen**
- **Ein Abzug dieser Radierung befindet sich in der Sammlung des Museum of Modern Art, New York**

### EXHIBITION

- Freie Deutsche Kunst. Gemälde, Aquarelle, Graphik, Karl-Marx-Haus Neuruppin, August 3 - 17, 1946. cat. no. 34 (presumably different copy).
- Erich Heckel in Angeln. Exhibition at Städtisches Museum in Flensburg from March 15 to April 26, 1959, cat. no. 56 (presumably different copy).
- Erich Heckel, Druckgraphik. Exhibition on occasion of the 80th birthday on July 31, 1963, June 17 - November 1963, Staatliche Museen, Kupferstichkabinett, Berlin-Dahlem, cat. no. 71 (different copy).
- 1883 - 1970 ; Gemälde, Aquarelle, Graphik, Jahresblätter, gemalte Postkarten und Briefe aus dem Besitz des Museums, Exhibition at Altonaer Museum: March 7 - April 23, 1973, cat. no. 164 (different copy).
- Erich Heckel. Aquarelle, Zeichnungen u. Druckgraphik. Exhibition from March 7 - April, 1982. Kunstverein Wolfsburg e.V. at Wolfsburger Schloss, cat. no. 40 (presumably different copy).
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Erich Heckel: Sein Werk der 20er Jahre. Exhibition at Brücke-Museum Berlin from October 30, 2004 - February 12, 2005, cat. no. 17 with illu. on p. 47 (different copy)
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

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## KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Leuchtturm. 1922.

Watercolor and ink brush over pencil.

Lower right signed. Verso inscribed "Leuchtturm" in pencil. On light board. 52 x 41 cm (20.4 x 16.1 in), the full sheet. [KT]

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

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 18.24 h ± 20 min.

€ 40.000 – 60.000 <sup>R/D, F</sup>  
\$ 46,000 – 69,000

### PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector stamp).

### EXHIBITION

- Karl Schmidt-Rottluff zum 100. Geburtstag. Verzeichnis der ausgestellten Werke, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, June 3 - August 12, 1984, cat. no. 103 (with illu.).
- Karl Schmidt-Rottluff, Retrospektive, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, cat. no. 247 (with illu.; and illu. on plate 84).
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Expressiv! Die Künstler der Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 63 (with color illu.).
- Schmidt-Rottluff. Form, Farbe, Ausdruck, Buchheim Museum, Bernried am Starnberger See, September 29, 2018 - February 3, 2019, p. 255 (with illu.).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).

### LITERATURE

- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 398, SHG no. 694 (with illu.).
- Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke. inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 99, SHG no. 209 (with illu.).



- **Important motif in impressively radiant colors**
- **The former architecture student shows his fascination for the light house's unusual structure**
- **Characterized by a tremendous futuristic liveliness**
- **Part of the important retrospective exhibition at the Lenbachhaus in Munich in 1989**

## HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

In der Hängematte/Boote auf der Ostsee (Rückseite). 1910/ 1922.

Oil on canvas, painted on both sides.

Soika 1910/38 and Soika 1922/14. Lower left signed and dated "1922". 74 x 80 cm (29.1 x 31.4 in).

The motif "Boote auf der Ostsee" was presumably made in the Berlin studio, where the artist recorded his Leba impressions on the reverse of an early work.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 18.26 h ± 20 min.

€ 300.000 – 400.000 <sup>R/D, F</sup>

\$ 345,000 – 460,000

### PROVENANCE

- Private collection Berlin (presumably acquired from the artist).
- Galerie Wolfgang Gurlitt, Munich (until 1969).
- Art trader Wolfgang Werner, Bremen.
- Galerie Gunzenhauer, Munich.
- Collection Hermann Gerlinger, Würzburg (with the collector stamp, since 1971).

### EXHIBITION

- **"In der Hängematte"**
- Max Pechstein. Gemälde, Aquarelle, Graphik aus den Jahren 1909-1924, Graphisches Kabinett Ursula Voigt, Bremen, May 22 - July 20, 1969, cat. no. 3a.
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Frauen in Kunst und Leben der "Brücke", Stiftung Schleswig-Holsteinisches Landesmuseum, Schloss Gottdorf, Schleswig, September 10 - November 5, 2000, cat. no. 53, p. 139.
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Die Brücke und die Moderne 1904-1914, Bucerius Kunstforum, Hamburg, October 21, 2005 - January 15, 2006, cat. no. 139, p. 164.
- Im Rhythmus der Natur, Landschaftsmalerei der Brücke. Meisterwerke der Sammlung Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 83.
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 218 (with color illu.).
- Buchheim Museum, Bernried (permanent loan from Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger - Buchheim, Buchheim Museum der Phantasie, Bernried am Starnberger See, October 28, 2017 - February 25, 2018, p. 170 (with color illu.).

- **A masterpiece that Pechstein made at the peak of the "Brücke"**
- **Document of the intensive artistic cooperation and the mutual influence of the "Brücke"-Künstler**
- **A painting with two front sides each side has its own comprehensive exhibition history**
- **With striking expressive colors**
- **Liberated from all academic constraints, free and easy nudes in untouched nature came into existence at the Moritzburg Lakes**
- **"Boote auf der Ostsee" is an expressive painting from the important series of the Baltic Landscapes**
- **The artist's agitated spirit in the year 1922 – separation from Lotte and a legal dispute with Gurlitt is reflected by the painting's subject**

### "Boote auf der Ostsee"

- Max Pechstein. Ölgemälde und Aquarelle, Galerie Pels-Leusden, Berlin, February 24 - April 19, 1969, cat. no. 5.
- Max Pechstein. Gemälde, Aquarelle, Graphik aus den Jahren 1909-1924, Graphisches Kabinett Ursula Voigt, Bremen, May 22 - July 20, 1969, cat. no. 6.
- Max Pechstein. Gemälde, Aquarelle, Graphik, Galerie Gunzenhauer, Munich, April 10 - June 15, 1970, cat. no. 7, p. 11.
- 50 Jahre Graphisches Kabinett: Meisterwerke des 20. Jahrhunderts aus Bremer Privatbesitz und ausgewählte Aquarelle und Graphik des Expressionismus, art trader Wolfgang Werner, Bremen, November 28, 1970 - February 28, 1971.
- Max Pechstein, Kunstverein Braunschweig, April 18 - June 27, 1982; Pfalzalerie Kaiserslautern, July 11 - August 22, 1982, p. 125.
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried permanent loan from Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger - Buchheim, Buchheim Museum der Phantasie, Bernried am Starnberger See, October 28, 2017 - February 25, 2018, p. 382 (with color illu.).

### LITERATURE

- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 245, SHG no. 351 and 422 (with illu.)
- Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 392, SHG no. 860 and 879 (each with illu.).
- Brückenschlag: Gerlinger - Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, p. 170 (with illu. on p. 171) and on p. 382 (with illu. on p. 383).



### In der Hängematte (Hammock), 1910

On July 18, 1910, Hermann Max Pechstein traveled to Moritzburg with Erich Heckel and Ernst Ludwig Kirchner. The idea of a joint summer trip to Moritzburg came up spring: "When we were together in Berlin, I agreed with Heckel and Kirchner that the three of us should work on the lakes around Moritzburg near Dresden. We had known the place for a long time, and we knew that there was the opportunity to paint nudes in the open air without being disturbed." (quoted from: Hermann Max Pechstein, *Erinnerungen*, 1993, p. 41) The "Brücke" artists spend an idyllic summer with their friends and models painting and swimming in the lakes in the remote Moritzburg forest region. "We painters set off early in the morning, heavily laden," Pechstein later recalls, "the models followed behind with bags full of things to eat and drink. We lived in absolute harmony, worked and bathed. If we didn't have a male model, one of us jumped in" (Max Pechstein, in: *Junge Kunst*, Vol. 1, Leipzig 1919.) It was important to the "Brücke" artists that their models were not professionals. They should move naturally and not fall into the rigid poses demanded by academic painting. They threw themselves into the work and "on the natural appeal the girls had, &hellip; who we drew in free naturalness without poses or anything else" (EL Kirchner, quoted from: Lothar Grisebach, *Ernst Ludwig Kirchners Davoser Tagebuch*, 1997, p. 63) Moritzburg, which was not a tourist destination, and the close community provided the perfect setting for intensive work. The result is haunting works that, in their direct density, testify to the painter's bond with life in the great outdoors. The artists worked together for a month in Moritzburg. This summer would be a particularly productive time for all "Brücke" artists, including Hermann Max Pechstein: some of his best-known pictures were created there. In a very short time he developed an angular, sketchy style of painting that is related to the compositions of Heckel and Kirchner. By working in close proximity to one another, the styles of the individual artists converged. For the short time of this idyllic month in Moritzburg, the works of each individual artist reached a new level and they developed a visual language that was henceforth referred to as the "Brücke" style and it marked the peak of this artist group. In particular, the depiction of nudes at the water or in the forest has become the epitome of the artists' expressionist heyday. The casual nudity is an expression of a liberation from inner constraints, which also visibly flows into the creative work. Nature and man form a sought-after unity that is vividly conveyed to the viewer. In seclusion, they put their idea of a simple, "primitive" life into practice. The feeling of being one with nature and living a simple life close to that of the "primitives" was an ideal the "Brücke" artists aspired at the time. What all the works the artists created in Moritzburg have in common is the directness and immediacy of expression. Pechstein's work "In der Hängematte" also shows a verve that was hardly known before. [SM]

"In April 1921 I set out for my quest, just me with the bare necessities in my satchel. According to the map, there was a similar spit between Lake Leba and the Baltic Sea in Eastern Pomerania [&hellip;] I did not just come to like the coast, I loved it."

Max Pechstein, *Erinnerungen*, pp. 107/108

### Boote auf der Ostsee (Boats on the Baltic Sea)

Hermann Max Pechstein always wanted to be close to the sea. For many years Nidden was his place of longing, but after the Treaty of Versailles in 1919 it became part of Lithuania and with the changed political situation, Pechstein felt alienated. Even after the "Brücke" period, he was still looking for a natural originality for his paintings, also as a contrast to busy Berlin, where the artist lived with his family. In contrast to Nidden, the Pomeranian Leba could be reached by train within just a day. In 1921, Pechstein spent the summer in Leba with his wife and child for the first time. He was fascinated by the special light ambiance and the changing weather phenomena in this coastal region, and felt a special connection to the landscape and its people. In contrast to the hectic Berlin of the years after the First World War, he seemed to have found the longed-for ideal of a peaceful life there. The stays in Leba on Lake Leba in Pomerania would be of formative importance for Max Pechstein's painterly work. Here he developed his own style, which is characterized by the reality of seeing. The works of this time are stylistically still determined by a traditional Expressionism, which became particularly manifest in the color values. The originality of this almost untouched landscape characterized his painterly work of this time in a particularly rich way. The intense engagement with nature led to a series of impressive landscapes in which the painter captured his feelings in a special way. Life in the midst of untouched nature exerted an enormous fascination on him. "Nature has always been important to me in my work and my intense studies of it forms are milestones. I liberate myself working on nature and can, like through a filter, render the whole experience on paper or canvas." (Max Pechstein, in: *Künstlerische und kulturelle Manifestationen*, Ulm no year [1924], p. 38) Hermann Max Pechstein's entire artistic work is particularly closely linked to the sea and maritime life. Pechstein's maritime journeys not only allow the artist to capture bathing scenes, the working life of the local fishermen, docking ships, barges and boats on the high seas, coastal landscapes and beach impressions on the canvas, but also individual impressive sea pieces in which he shows the dynamics, versatility and power of the surging, breaking waves caused by gusty winds. Here it is the storm-tossed sea and the boats in rhythmic line returning to port that interests him. Time and again Pechstein captured the atmospheric weather phenomena on the coast, which testify to his deeply felt love for pristine nature. [SM]



"In April 1921 I set out on my own, with only the most necessary material in my backpack. According to the map, I had a similar spit in East Pomerania located between Lake Leba and the Baltic Sea [...] I learned to not only appreciate the coast, but to love it."

Max Pechstein, *Erinnerungen*, pp. 107/108.

## ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

### Unterhaltung. 1908.

Colored chalk.

Lower left signed, dated and titled. On wove paper (with watermark). 37 x 49 cm (14.5 x 19.2 in), the full sheet. [AR]

The work is listed in the Erich Heckel Estate, Hemmenhofen on Lake Constance. We are grateful to Mrs Renate Ebner and Mr Hans Geissler for the kind support in cataloging this lot. We are also grateful to Eline van Dijk, LWL-Museum für Kunst und Kultur, Münster, for her kind expert advice.

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 18.28 h ± 20 min.

€ 20.000 – 30.000 R/D, F

\$ 23,000 – 34,500

#### PROVENANCE

- Artist's estate.
- Collection Hermann Gerlinger, Würzburg (with the collection stamp, acquired from the above in 1993).

#### EXHIBITION

- Erich Heckel zur Vollendung des siebenten Lebensjahrzehnts. Gemälde, Aquarelle, graphische Arbeiten, Landesmuseum für Kunst und Kulturgeschichte, Münster, July 18 - September 15, 1953, cat. no. 94.
- Erich Heckel, Werke der Brückezeit 1907-1917, Württembergischer Kunstverein, Stuttgart, September 15 - October 27, 1957, cat. no. 51.
- Brücke 1905-1913, eine Künstlergemeinschaft des Expressionismus, Museum Folkwang Essen, October 12 - December 14, 1958, cat. no. 21.
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

#### LITERATURE

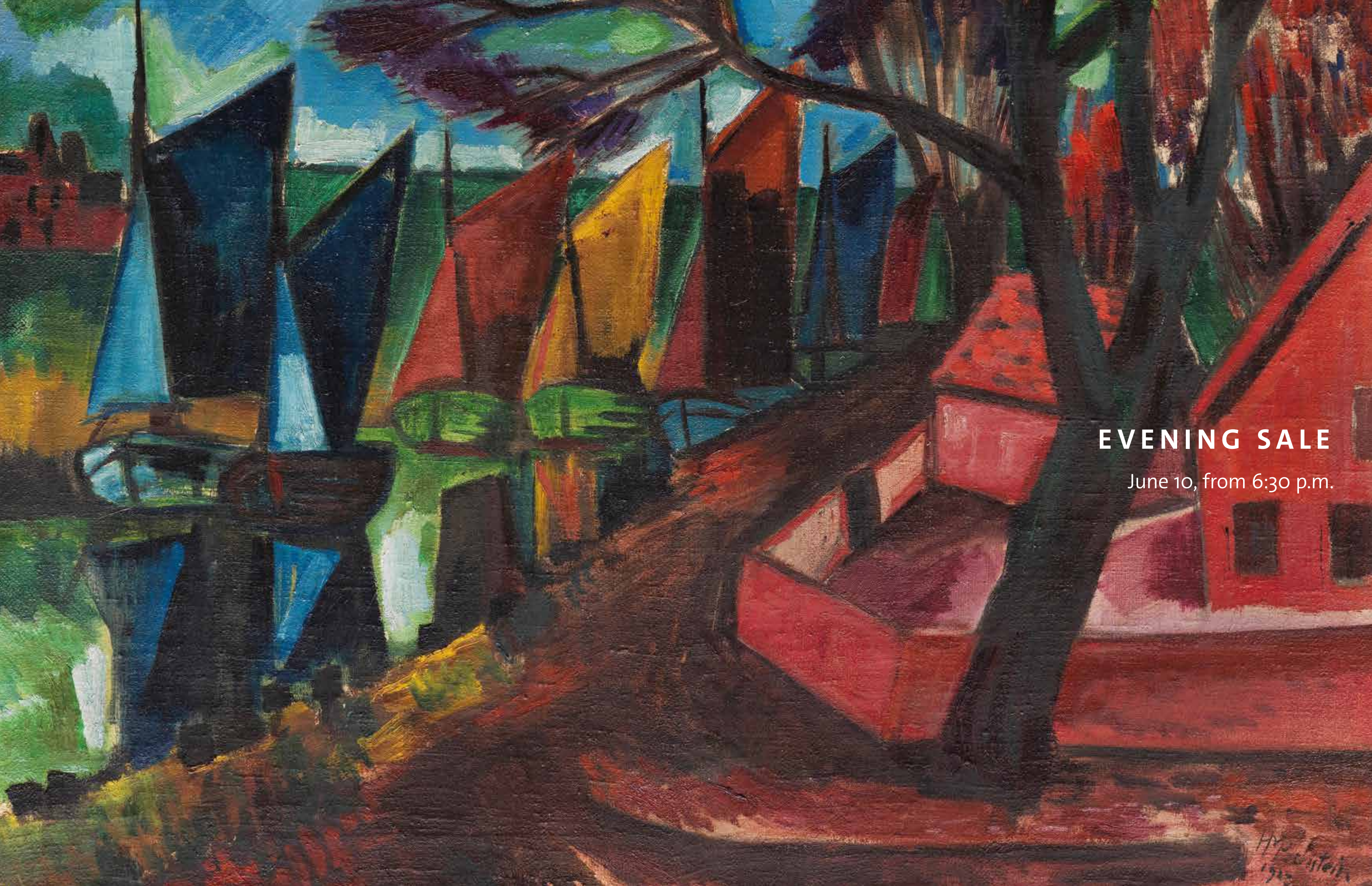
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 167, SHG no. 181 (with color illu.).
- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 156, SHG no. 350 (with color illu.).

- The depicted ladies could possibly be Dodo and her sister Armgard
- Spontaneous drawing in a particularly large format
- Typical studio scene from the "Brücke" heyday
- Featured in several exhibitions during the artist's lifetime
- The composition's sketch-like spontaneity with high-contrast colors is characteristic works from this period of creation

In January 1944, Erich Heckel's studio was bombed in an air raid. In addition to 17 paintings and 8 wooden sculptures, hundreds of watercolors, drawings and prints perished in the flames. Only very few of Erich Heckel's colored chalk drawings made during the years of the 'Brücke', those famous quarter-hour nudes and spontaneous accounts of the common studio events, have survived. "Unterhaltung" is such a sheet: two female models, one reclined with her back to the viewer, the other sitting next to her. Both women are naked, the situation is indicated with a few bright colors. We see only the most important outlines of the body. Many of the few drawings by Erich Heckel from this period that have survived were executed in charcoal or pen, only very few shine in bright colors like our beautiful sheet from the Gerlinger Collection. Bright colors define the body contours here. Purple and blue are superimposed together with yellow and brown as spontaneous lines. A structuring basic drawing can only be recognized as a fine line, for example in the bent legs of the reclining figure.

Drawings like this were created in hours of joint studio work by the Brücke artists. They are free and informal with their girlfriends and models; this creates the style-defining perception of the current situation. As a parallel, Kirchner's pastels made around the same time as this sheet should be pointed out. A colored chalk drawing by Ernst Ludwig Kirchner from the same year may correspond to the same studio situation. (Fs Dre/BG 42 see Ketterer Kunst A 400 lot 20). Heckel's "Unterhaltung" is characterized by a pronounced lightness. Despite all security in the tectonic, it retains a mobility, self-evidence and openness that comes across suggestively as a life reflex. [EH]





**EVENING SALE**

June 10, from 6:30 p.m.



## NORBERT BISKY

1970 Leipzig—lives and works in Berlin

Catastroika. 2012.

Oil on canvas.

Signed, twice dated and titled on the reverse. 200 x 140 cm (78.7 x 55.1 in).

Called up: June 10, 2022—ca. 18.30 h ± 20 min.

€ 50.000–70.000 *R/D, F*

\$ 55,000–77,000

### PROVENANCE

· Galerie Templon, Paris (with the gallery label on the reverse).

· Private collection Southern Germany (acquired from the above in 2012).

- **Bright and radiant work in the artist's characteristic pictorial language**
- **Symbiosis of a contemporary imagery, current socio-political topics and historical**
- **Heroic saga**
- **Works from the artist are in possession of many important international museums, among them the Museum of Modern Art, New York, and the Museum Ludwig, Cologne**

“I can't ignore the political situation.”

Norbert Bisky in a talk with Sigrid Brinkmann, quoted from: Deutschlandfunk Kultur online, March 24, 2015.



Eugène Delacroix, *La Liberté guidant le peuple*, 1830, Öl auf Leinwand, Louvre, Paris. © VG Bild-Kunst, Bonn 2022

With his powerful, expressive works, Norbert Bisky is considered one of the most important painters of postmodern figuration today (*Handelsblatt Magazin* 04/2019). As early as in 2014, the Kunsthalle Rostock honored him with a comprehensive exhibition of his first fifteen years of work. In 2021/2022, the artist's works were shown in the large-scale solo exhibition “Norbert Bisky. Disinfotainment” at the G2 Kunsthalle in Leipzig.

The Leipzig artist grew up in the GDR, studied at the Freie Kunstschule in Berlin and at the Hochschule der Künste as a master student of Georg Baselitz. The artist's biography is closely linked to his artistic work. “I started painting because I developed a deep distrust of words. The most decisive experiences for me were the collapse of the GDR, the Fall of the Wall and the reunification. I was 19 years old. A lot of the spoken rubbish that surrounded me as a child was ultimately worthless. What has more substance and validity over a longer period of time? I quickly got to the pictures.” (Norbert Bisky, 2011, in: *Weltkunst* 01/2011). The artist's father is the German cultural scientist and politician Lothar Bisky (1941-2013), who was a member of the state parliament of Brandenburg, as well as of the German Bundestag and the European Parliament for the parties PDS and 'Die Linke', respectively. In this light it is

little surprising that Norbert Bisky is also interested and involved in politics. “I can't ignore the political situation,” says the artist in an interview with Deutschlandradio (interview with Sigrid Brinkmann, quoted from: Deutschlandfunk Kultur online, March 24, 2015).

Looking at his works reveals Bisky's occupation of Socialist Realism and the heroic images of propaganda art, but also with the works of the Old Masters in European art history: “There [⋯] has always been a connection to art history. I used to convey these scenes visually in a different way - in light, pastel tones. But I increasingly got the feeling that this was in the way of seeing the content, and at some point I was done with these types of pictures. Then I took other colors and increased the contrasts in my work” (Norbert Bisky, quoted from: Michael Wuerges, *In the Studio. Norbert Bisky*, Berlin, collectorsagenda.com). Bisky also lets “Catastroika” shine in bright, clear, but also somewhat darker, higher-contrast colors. At that time, the change in the color palette was accompanied by a further thematic development. In his later works, the artist devoted himself to rather gloomy, depressing current themes, processed with energetic, sometimes aggressive imagery, e.g. the 2010 *Love Parade* tragedy or the 2015 refugee crisis, deals with homosexuality, pornography and fictional apocalyptic scenarios. The actions in his work “Catastroika” also seem like a still from a cinematic end time scenario. The title is probably a reference to the very successful Greek documentary film of the same name by Aris Chatzistefanou and Katerina Kitidi, which was released in the year the painting was made and which critically deals with the economic and social consequences of the privatization of state property and deregulation in the USA and in several European countries.

Here, Bisky creates an energetically charged scene with armed, rebellious male youths staged in spite of their casual, fashionable clothing with sweatpants and high-top sneakers like the protagonists of a historical battle in front of a burning background, but without idealizing any questionable heroism. Despite the wealth of art-historical references, Bisky creates deeply contemporary images that, like the work offered here, are characterized by a remarkably timeless political and social topicality and an absolutely modern visual language, which will guarantee their prime position in contemporary art for many years to come. [CH]



## HERMANN NITSCH

1938 Vienna – 2022 Mistelbach

### Schüttbild. 1963.

Rote Dispersion paint on thinly primed burlap.  
Signed and dated on the reverse. 105 x 80 cm (41.3 x 31.4 in).

*Called up: June 10, 2022 – ca. 18.32 h ± 20 min.*

€ 70.000–90.000 *R/D, F*

\$ 77,000–99,000

#### PROVENANCE

- Galerie Fred Jahn, Munich.
- Duerckheim Collection (acquired from the above, ever since family-owned).

- Early energetic document of Nitsch's legendary Action Art
- Almost all of his Nitsch's famous "Schüttbilder" (Pour Pictures) are in the color of the blood: Red!
- The lately deceased artist joined the renowned Pace Gallery only in February this year
- Nitsch is the main representative of Viennese Actionism, his famous "Schüttbilder" are in many important international collections, among them the Museum of Modern Art, New York, Tate Liverpool and the Albertina in Vienna

"I always say that my painting is the visual grammar of my intention on the image surface."

Hermann Nitsch. Interview with Rudolf Stoert, Kunstforum 1991 pp. 272f.

Our work by Herrmann Nitsch dates from the important early years of his oeuvre. At that time he was heavily criticized and attacked. At the time, his excessive painting style and his performances of the Orgy-Mystery Theater led to hostility and multiple convictions, including arrests lasting several days. The world-renowned artist, who died at the end of April this year at the age of 83, still had a full schedule for this year, which shows the immense interest and great recognition of his art. With "Hermann Nitsch's Painting Action" a major solo show by the artist is shown at this year's Venice Biennial. The works shown at the Biennial go back to a performance at the Vienna Secession in 1987. Now they can be seen as a work complex in Venice.

Since the mid-1950s, Hermann Nitsch has developed his own new art form. Music, literature and art merge into a total work of art that appeals to all the senses in the orgy-mystery theater that he created, which is often celebrated over several days. Furthermore, Hermann Nitsch developed his own version of Informalism from these performances: the 'Schüttbild' (Pour Picture). The action of pouring is an artistic process and the result is a controlled coincidence. At the same time, the floating colors in Nitsch's work are always part of a cult act, which certainly evokes sacred associations. The color red stands for blood, as he sometimes uses it in his performances; because blood is the actual and sole medium that can transport the orgiastic



Hermann Nitsch, 8th painting action, 1963, photo: K. Bauer/P. Jurkowitsch.  
© VG Bild-Kunst, Bonn 2022

mystical vision of the artist. Burlap is primarily used as the image carrier, and this is also the case here, which has something archaic in its irregularity and coarseness. This original canvas records the artistic result of a painterly action with something fundamentally human. After the pouring process, the artist manually intervenes in the running color. These interventions by the artist can sometimes still be traced in the form of footprints or, as it is the case with our expressive Pour Picture from 1963, in the form of handprints on the left side of the folded canvas. [EH]



## HORST ANTES

1936 Heppenheim – lives and works in Sicellino and Wolfartsweier

### Figur Maja. 1960.

Egg and oil tempera on burlap.

Antes 1960-11. Signed and dated in lower right. Signed, dated and titled on the reverse. 122 x 75,5 cm (48 x 29.7 in).

*Called up: June 10, 2022 – ca. 18.34 h ± 20 min.*

€ 100.000 – 150.000 *R/D,F*

\$ 110,000 – 165,000

#### PROVENANCE

- Collection Kurt Deschler, Ulm
- Collection Henny and Rolf Schmücking, Brunswick
- Private collection North Rhine-Westphalia.

#### EXHIBITION

- Rot im Bild, Mathildenhöhe Kunsthalle Darmstadt June 18 - July 24, 1960, cat. no. 4 with illu.
- Junger Westen 61. Kunstpreis Junger Westen, Städtische Kunsthalle Recklinghausen April 15 - May 22, 1961.
- Collection Deschler, Ulmer Museum, Ulm February 5 - March 5, 1961.
- II.e Biennale de Paris, Musée d'Art moderne de la Ville de Paris, June 29 - November 5, 1961, cat. no.5 with illu.
- III.e Biennale de Paris, Prix des jeunes artistes, Musée d'Art moderne de la Ville de Paris, September 28 - November 9, 1963, cat. no. 13 with illu.
- Horst Antes, Ulmer Museum Ulm, December 15, 1963 - January 19, 1964.
- Horst Antes, Städtische Galerie im Lenbachhaus, Munich 1964, February 7 - March 1, 1964.
- The Eighth International Art Exhibition of Japan, Metropolitan Art Gallery Tokyo / Kyoto / Takamatsu / Nagoto / and other places, May 10, 1965 - July 11, 1966.
- 13 Aspekte deutscher Kunst der Gegenwart, Städtisches Museum Schwäbisch Hall May 28 - June 6, 1966 and Kulturamt Böblingen, October 23 - November 6, 1966.
- AKT 68. Bilder, Skulpturen, Graphik deutscher Künstler, Städtische Kunsthalle Recklinghausen, October 12 - November 17, 1968.
- Sonderschau. Neue Tendenzen, 5. ART Basel, June 19 - June 24, 1974.
- Horst Antes. Zeit Räume, Kunstverein Göttingen, July 25 - September 5, 1992, with illu. on p. 32.
- Antes. Bilder 1959–1993, Bayerische Staatsgemäldesammlungen, Haus der Kunst Munich / Von der Hedt-Museum, Wuppertal, August 27, 1993 - June 5, 1994, cat no. 5 with illu. on p. 35.
- Horst Antes. Arbeiten, Sammlungen 1959-1995, Städtische Galerie im Prinz-Max-Palais, Karlsruhe / Kunsthalle Emden, Stiftung Henri Nannen, Emden, November 17, 1995 - May 5, 1996, cat. no. 47, with color illu. on p. 50.
- Figur Wolkenfänger. Horst Antes und der malerische Aufbruch in den 1960er Jahren, Sprengel Museum Hanover, March 24 - June 16, 2002, with color illu. on p. 59.
- Horst Antes. Aus der Sammlung Großhaus. Arbeiten von 1959 bis 2002, Stiftung Schleswig-Holsteinsche Landesmuseen, Schloß Gottorf, Schleswig, April 6 - July 6, 2003, cat. no. 5, with color illu. on p. 36 and illu. on p. 20
- Horst Antes, Malerei 1958 - 2010, Martin-Gropius-Bau, Berlin, June 14 - September 16, 2013, cat. with color illu. on p. 47.

- **Figure Maja: A 'Signature Piece' in Horst Antes' early figuration**
- **Impressive international exhibition history**
- **The year this work was made it was already showcased at Kunsthalle Darmstadt**
- **For the first time offered on the international auction market (source: artprice.com)**
- **Works by the artist are in many international collections like the Salomon R. Guggenheim Museum, New York, and the Kunsthalle Hamburg**

”In the early works from around 1960 he broke taboos and opened the view for a world full of opportunities. [⋯] He decided in favor of great monumentality in small format and for the audacity to feel erotic temptation with glowing colors (Frühling, Maya)“

Herwig Guratzsch in: Catalog of ex. at Schloß Gottorf, Schleswig 2003, p.13.

Between about 1959 and 1963, Horst Antes created intensely colored paintings on the way to the characteristic "cephalopods", in which he already turned to figuration, while still using quite free forms of expression rooted in Informalism. Among them were mainly female figures, some with red-orange bodies, which at first glance appear quite indistinct and abstract. Their explosive coloring has an emotional expressiveness. Even these early works show the importance that Horst Antes would have as a renewing force of figurative painting. Simplified arms, hands and eyes as pars pro toto clearly show the human figures. In this work it remains unclear whether it is one or two figures nestling together. The decidedly reduced forms combine with the enhanced color values to form one impressive composition. In our painting we find the beginnings of figure of the cephalopod, which will be Horst Antes' main motif of for many years. [EH]



## HERMANN NITSCH

1938 Vienna — 2022 Mistelbach

### Schüttbild (19. Malaktion 1986). 1986.

Oil on primed burlap.

Verso signed and dated. 190 x 300 cm (74.8 x 118.1 in).

*Called up: June 10, 2022 — ca. 18.36 h ± 20 min.*

€ 100.000 — 120.000 *R/D, F*

\$ 110,000 — 132,000

#### PROVENIENZ

- Galerie Fred Jahn, Munich.
- Duerckheim Collection (in 1991 acquired from the above).

#### AUSSTELLUNG

- Hermann Nitsch. Meisterwerke aus der Duerckheim Collection, Hermann Nitsch Museum, MZM Museumszentrum, Mistelbach, May 1, 2010 - April 3, 2011, p. 104 (with illu.).

”be happy, rejoice, and be glad, because the time is fulfilled for me to put on my robe, which was given to me from the beginning. I will stain my white robe with damp, purple drops of blood. oily, greasy, flesh-red drops of blood and blood-stinking, damp patches of sweat, soak the yarn of the dress. my vintner dress is soaked with sweat and urine and sweaty with blood.““

Poster for the exhibition of the 19th painting campaign in 1986.

Viennese Actionism is the independent and groundbreaking contribution of Austrian artists to contemporary art of the 1960s and to what grew out of it. Even if the respective artists do not refer directly to the protagonists of Viennese Actionism, it is difficult to imagine works by Marina Abramovic or Jonathan Meese without the works of Hermann Nitsch and his comrades-in-arms Günter Brus and Otto Mühl. Their work extends the happening by acting with blood, urine and faeces in a way that was often unbearable for the society of the time. The extreme transgression of taboos is henceforth integrated into art as a means.

With his famous, well-composed mystery plays, Nitsch clearly shows both the repulsive and the attractive facets of life. The active body of the artist, not only perceptible here in the dynamic heaps, but also through the footprints running through the picture, is, together with the color, the most important means of communication. So the picture is only the indirect bearer of a message that was already expressed in the action of the creative process itself. ”Nitsch interprets life as passion, the painting process as condensed life and thus as the epitome of passion. Every picture has this message. All splashes of paint are reminiscent of traces of blood. All pictures speak of injuries, of injuries that cannot be erased. Hermann Nitsch shows us his images as if he showed us wounds.“ (Wieland Schmied, in: Hermann Nitsch. The Architecture of the Orgy Mysteries Theater, Vol. II, Munich 1993, p. 15)



Hermann Nitsch, views on the 16th painting action 1983, Schloss Prinzendorf, © VG-Bild-Kunst, Bonn 2022

Red paint is poured across the large canvas in different directions, creating gradients, splattered and rubbed. ”Red is the color that stimulates perception most intensely, because it is the color of life and death at the same time,“ says Nitsch. The action of pouring is an artistic process and the result is a controlled coincidence. Subsequent manual interventions, the processing of the paint on the canvas lying on the floor, take place with the use of the whole body. Nitsch even walks across the canvas, he is literally in the picture while it is being created: this canvas records the artistic result of the 19th painting campaign on August 20, 1986 in Prinzendorf. [CH/EH]



## GEORG BASELITZ

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

### Waldweg. 1974.

Oil on canvas.

Lower right signed and dated. 190 x 97 cm (74.8 x 38.1 in).

Called up: June 10, 2022 – ca. 18.38 h ± 20 min.

€ 700.000 – 900.000 *R/D, F*

\$ 770,000 – 990,000

#### PROVENANCE

- A.R. Penck (as present from the artist).
- Galerie Onnach, Berlin.
- First Bank, Minneapolis.
- Jan Eric Löwenadler, New York/ Stockholm.
- Private collection Hamburg.
- Galerie Ropac, Salzburg.
- Private collection Northern Germany.

#### EXHIBITION

- Georg Baselitz: Paintings Bilder 1962-1988, Runkel-Hue-Williams, Ltd./ Grob Gallery, London, September 19 - November 2, 1990, pp. 36/ 37 (color illu.) and p. 70 (black-and-white illu.).
- Andere Ansichten, Galerie Terminus, Munich, January- February 2005.
- Georg Baselitz, Vonderbank Artgalleries, Berlin, March 17 - April 26, 2006, p. 10 (with illu.)
- Georg Baselitz. Arbeiten aus europäischen Sammlungen, Galerie Michael Werner, Cologne, November 9 - January 11, 2020, cat. no. 38 (with illu.)
- Georg Baselitz. I Was Born into a Destroyed Order, Michael Werner Gallery, London, September 11 - December 5, 2020, cat. no. 23, pp. 48/ 49 (with illu.).

#### LITERATURE

- Christie's, London, October 24, 1996, lot 119.
- Sotheby's, New York, November 14, 2012, lot 334.

- In the picture "Der Wald auf dem Kopf" (Forest Upside-Down ) from 1969, today at Museum Ludwig in Cologne, Baselitz rotated the image by 180 degrees for the very first time
- Works like "Waldweg" (1974) from the series of the "Fingermalerei" (Finger Painting) are extremely rare and realize top prices on the international auction market
- Georg Baselitz donated six pictures from the late 1960s to the Metropolitan Museum of Art, New York. In 2021 they were part of the exhibition "Georg Baselitz. Pivotal Turn"
- Currently (October 2021 March 2022), the Centre Pompidou in Paris honors Georg Baselitz with a comprehensive retrospective show
- A personal gift from Baselitz to his artist friend A. R. Penck

"The hierarchy that places heaven at the top and earth at the bottom is just a convention anyway. We've gotten used to them, but we don't have to believe in them. The only thing that interests me is the question of how I can continue to paint pictures."

Georg Baselitz.



### The inversion of the usual

When Georg Baselitz turned "Der Wald auf dem Kopf" (The Forest upside down) around in 1969 - the first time ever that he rotated a motif by 180 degrees, it was perceived as an artistic provocation by many. Without question, he wanted to radically question the act of painting itself, but also traditional viewing habits, but a provocation as an end in itself is not the artist's style. He takes painting too seriously, its long history and the enormous potential it bears. Later Baselitz said that at that time he had reached a point where he wanted to change the direction of his painting. As early as in 1964 he was experimenting with rotated motifs, as the painting "Das Kreuz" (The Cross) delivers proof of: In a small scene, Baselitz turned the row of houses upside down. And in 1968 he tied a forest worker upside down to a tree in the painting of the same name, certainly a reminiscence of the martyrdom of the Apostle Peter and the Christian world of motifs from Renaissance. The following year he painted "Der Wald auf dem Kopf", the first composition in which the motif is completely upside down. The artist was probably inspired by the painting "Wernsdorfer Wald" by Ferdinand von Rayski (1806-1890) from 1859 in the Dresden Gemäldegalerie Neue Meister. And with this inversion in the picture, Baselitz ultimately combines a deeply Nordic romanticism with the impulsiveness of German Expressionism, both in terms of art history and painting.



Ferdinand von Rayski, Wernsdorfer Wald, around 1859, oil on canvas, Galerie Neue Meister, Staatliche Kunstsammlungen Dresden.



Georg Baselitz, Der Wald auf dem Kopf, 1969, oil on canvas, Museum Ludwig, Köln.



Georg Baselitz, Waldarbeiter, 1968, oil on canvas, private collection.



From then on, the upside-down motif will dominate the artist's work, a form of "abstraction" without a doubt, but in which the subject is not lost. The inversion was not only a revolutionary act in the truest sense of the word, but also a means by which Baselitz could concentrate on abstract qualities. "The problem for me was not creating anecdotal, descriptive images. On the other hand, I always hated the nebulous arbitrariness of the theory of non-representational painting. Reversing the motif in the picture gave me the freedom to deal with painterly problems," says Baselitz (quoted from: Siegfried Gohr, Über Baselitz. Aufsätze und Gespräche, Cologne 1996, p. 60). And elsewhere, Baselitz becomes even more clear when he was asked why he turned the motifs upside down: "The object does not express anything. Painting is not a means to an end. On the contrary, painting is autonomous. And I said to myself: If that's the case, then I have to take everything that has been the subject of painting so far - the landscape, the portrait, the nude, for example - and turn it around. That is the best way to free the presentation from the content" (quoted from: Franz Dahlem, Georg Baselitz, Cologne 1990, p. 88).



Georg Baselitz, Brauna, 1975, oil and acrylic on canvas, Museum Folkwang, Essen.

### Attacking the illusion of painting

The upside-down paintings by Baselitz show a radical departure from the mimesis of Western painting, from the conventions of painting, which go back to the rules of perspective developed in Renaissance. The illusion that the viewer of a painting sees an accurate representation of the world lasted well into the later 19th century, when photography replaced the painted magic with a more convincing representation of the real world. Since that time, painters have been creating illusions about what they see in a different way, developing painting styles such as Impressionism, losing themselves in the theory of Pointillism and unfolding their full potential in Expressionism and New Objectivity, and finally trying their hand at the broad field of the non-representational. And yet, like many painters of the 20th century, Baselitz was looking for a way to break with the tradition of painting pictures without sacrificing the appearance of reality. And Baselitz convincingly challenges his viewers to accept his upside-down world as a new pictorial convention. The picture painted "upside down" is accompanied by the effect of removing meaning from the figure, freeing the motif from a certain gravity. After this "turning point" in 1969, Baselitz painted a series of upside-down portraits, followed by pictures within a picture, in which one picture - usually a landscape - was framed by another, thus continuing the break with conventional painting.

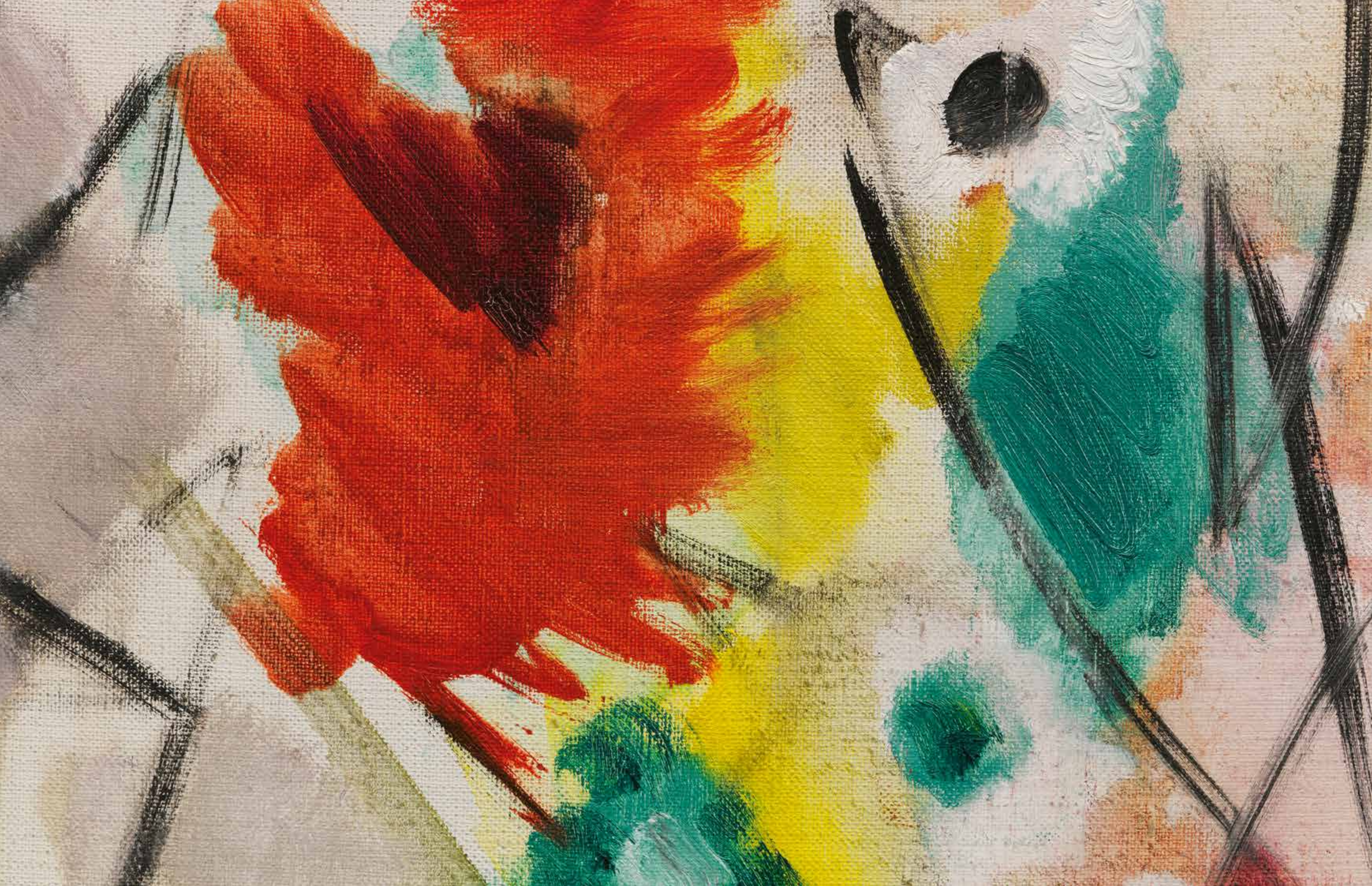


Georg Baselitz, Fingermalerei-Birken, 1972, oil on canvas, private collection.

### The motif. The forest

In 1971 the artist moved to Forst an der Weinstraße and then on to Derneburg in 1975. Baselitz continued to experiment and look for ways to design his characteristic motifs in form, color and surface using various techniques that did not stand in the way of either the subject or the painting style. In his new studio, surrounded by nature, the first finger paintings were created. The distancing from the motif goes hand in hand with a physical approach to painting. Baselitz dips his hands into the paint and uses his fingers to transfer the image directly onto the canvas. Nothing should stand between him and the painting, not even the brush. In the years to come, outstanding works with an unprecedented character were created, such as "Fingermalerei I - Adler" (1971/72), "Akt Elke" (1974) and the furiously painted "Waldweg", a vivid but fragmentary motif with neither a concrete narrative or content. One of the early finger paintings, "Fingermalerei - Birken", from 1972, was on display at documenta 5 the year it was painted.

In the painting "Waldweg" (Forest Path) we see an avenue of birch trees in cobalt blue and an intense red on a slim elongated canvas. The rather unusual dimensions of the image carrier itself (190 x 97 cm) convey the feeling of a narrow forest path, along which the tall and slender birch trees grow. The artist's hand remains visible and occasionally his fingers show through the depiction in sweeping gestures, dissolving the twisted form into abstraction. The radical effect of the motif reversal can be felt when the image is rotated 180 degrees back to its natural orientation. The floating forest path, which has no references to any location, immediately changes into a steeply ascending path that conveys the heaviness and exertion of a tedious hike. Taking a second look at "Waldweg", however, the lightness of the depiction of the birch trees compared to the density of the forest path reveals a hidden symbolism: a charged mythological-religious iconography of the tree. However, Baselitz does not just leave it at the persuasiveness of the painterly. The "inversion" also opens up metaphysical, philosophical and conceptual levels of meaning for the artist. [MvL/SN]





## ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

### Omikron. 1952.

Oil on canvas.

Scheibler 641. Lower left signed and dated. Signed, dated and titled, as well as inscribed with the direction on the reverse. 60 x 52 cm (23.6 x 20.4 in).

Called up: June 10, 2022 – ca. 18.40 h ± 20 min.

€ 100.000 – 150.000 R/D, F

\$ 110,000 – 165,000

#### PROVENANCE

- Galerie der Spiegel, Cologne.
- Private collection North Rhine-Westphalia (since 1970, ever since family-owned).

#### EXHIBITION

- Galerie Marbach, Bern, January 21 - February 13, 1953.
- Ernst Wilhelm Nay – Bilder, Gouachen, Aquarelle und Zeichnungen, Galerie der Spiegel, Cologne, November 12 - December 15, 1954, cat. no. 18.
- Ernst Wilhelm Nay – Gemälde und Aquarelle, Leopold Hoesch-Museum, Düren, January 16 - February 13, 1955.

#### LITERATURE

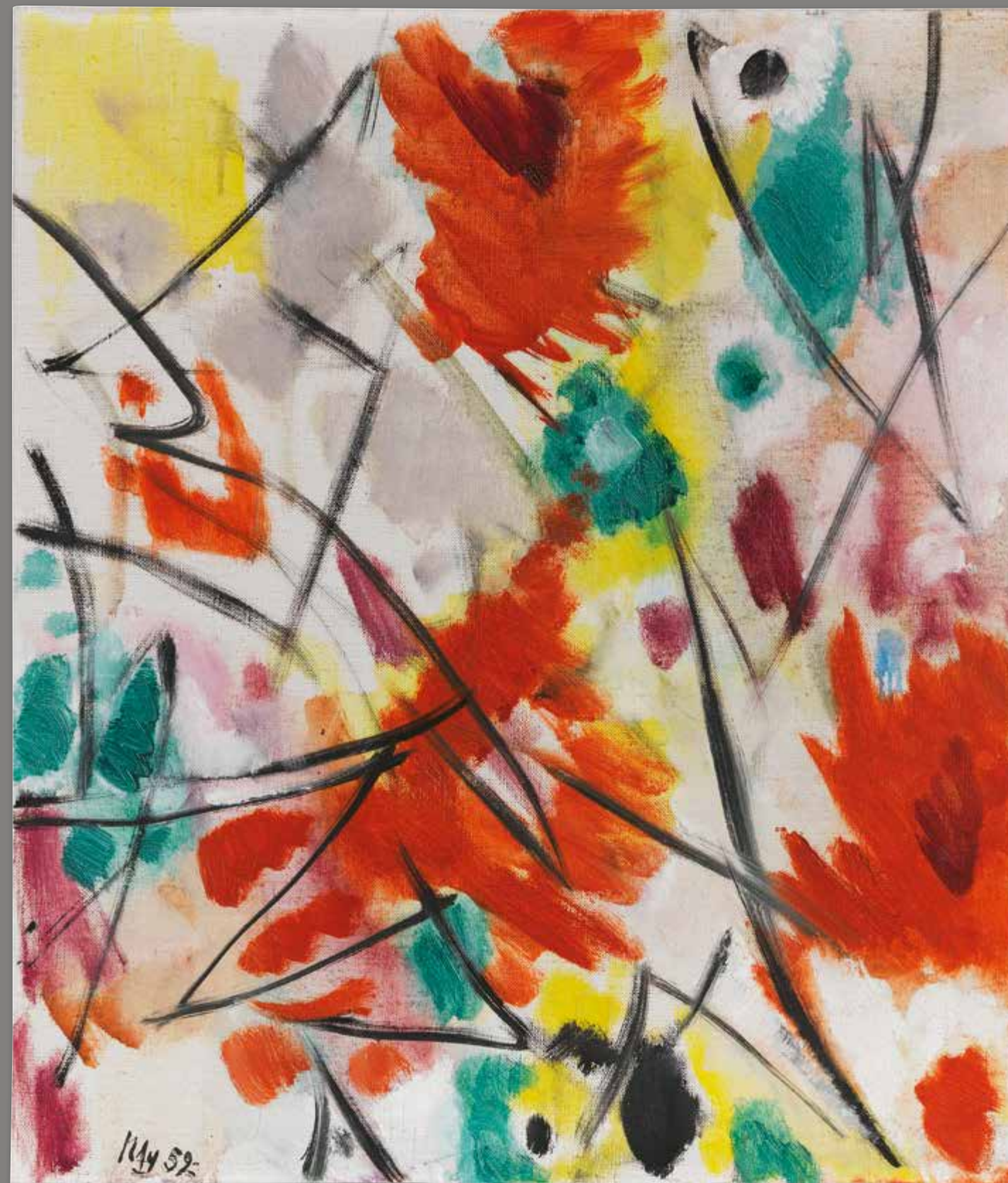
- K. Schick, S. Colditz, R. Zieglängsberger, E. W. Nay Retrospektive. Köln 2022, p. 21, plate 5.

- Marvelous example of Nay's empathy for the order of form and color
- Bright, radiant and dynamic work from the series of the "Rhythmic Pictures"
- In his entirely abstract works from the 1950s, Nay had found the "most vital liberation of the color" (quoted from: Claesges, p. 11)
- The vibe of the free and light-suffused improvisation "Omikron" is cheerful and elated
- Part of the same private collection since the 1970s

It is always fascinating how Ernst Wilhelm Nay manages to express his pronounced empathetic order for color and form with this airy lightness. Comparable in style to a watercolor from 1952 (Claesges 52-110), Nay sets orange-red color nests, contrasts the dominant red of the composition with green spots, which are sometimes framed by a lemon yellow and covered by an irregular network of black strokes. In a 1952 essay entitled "Die Gestaltfarbe" in the magazine "Das Kunstwerk", the artist remarked: "My disposition points to color as a pictorial shape. So color is form. For me, color is design. I don't just give color priority before other pictorial means, but the entire pictorial activity of my art is determined solely by the colored design. [...] Color can only be seen through sensation. But these feelings are based on a comprehensive, human ground that contains the colored form." (in: Das Kunstwerk, 6th year, issue 2, p. 4) The tune of the free, light-flooded improvisation "Omikron" is cheerful and lively. If one looks for the formal cause of this impression, it is probably the color elements subdivided into small islands of color, which in their rhythm have the effect of the sound of a cheerful sonata. The spatial placement of the nests of color alone organizes a floating, barely perceptible spatial structure over the light background of the partially unpainted canvas. Ernst Wilhelm Nay organizes a rhythm here that gives the picture its special character; an expressionistic motif with small, blurred, colorful elements. [MvL]



Nay in his Cologne studio, 1952, photo: Johanna Schmitz-Fabri, Cologne.  
© Elisabeth Nay-Scheibler, Cologne / VG-Bild-Kunst, Bonn 2022



"Imagination – life-affirming, a constant renewal of the universe – of the idea of the world."

Ernst Wilhelm Nay, 1952, quoted from: E. W. Nay. Gemälde und unveröffentlichte Schriften aus vier Jahrzehnten, 1985, p. 52.

# NORBERT KRICKE

1922 Dusseldorf – 1984 Dusseldorf

## Raumplastik. 1958/1960.

Soldered stainless steel rods, on a stainless steel plate.

Height: 28,5 cm (11.2 in). Base: 15,5 x 10,5 x 10,5 cm (6.1 x 4.1 x 4.1 in).

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

*Called up: June 10, 2022 – ca. 18.42 h ± 20 min.*

€ 60.000 – 80.000 *R/M, F*

\$ 66,000 – 88,000

### PROVENANCE

· Collection Dr. Hans Koenig, Zollikon/Switzerland (since 1994).

### LITERATURE

· Villa Grisebach, Berlin, November 25, 1994, lot 63.

· John Matheson, Foundation Collection Dr. Hans Koenig-Metallplastiken, Villa Meier-Severini, Zollikon, April 1997, with illu.



Norbert Kricke in his Studio in Dusseldorf, 1961, Photo: Wolfgang Kuehn.

Kricke's artistic work lives from the line, like no other modern sculptor he pursues the theme with the greatest intensity until the line ultimately becomes his trademark. Born in Düsseldorf in 1922, Norbert Kricke studied at the Academy of Fine Arts in Berlin under Richard Scheibe and worked as a freelance artist in his hometown from 1947. Materials from the modern construction and steel processing industry replace traditional sculpture in his sculptures. What Karl Otto Götz, Emil Schumacher and K.R.H. Sonderborg created in painting, Norbert Kricke, as one of the few informal sculptors, was able to transform into sculpture. Since 1955, Kricke has found a fundamen-

- **Unique object**
- **From the collection of the Swiss steel industrialist Dr. Hans Koenig**
- **From the artist's best creative period**
- **Kricke's mastery in transforming the line into sculpting is unrivaled**
- **Immediately after this sculpture had been completed, Kricke prepared his first grand solo show at the Museum of Modern Art, New York in 1961**

tally new solution for informal sculpting with his "surface tracks". In a next step, his metal rods then occupy the space, they leave the strict rows of a uniform direction and protrude impetuously from their imaginary axis. Bundles of metal rods soldered together seem to reach out into space on all sides, tapering to the finest ramifications. Like rays of light, Kricke's gleaming creations conquer space, simulating expansion and movement. The apparently filigree instability that gives the impression of floating is achieved with just a few elements. His spatial sculptures, in which the artist masterfully succeeds in making the abstract categories of space and time visually tangible, appear weightless and fragile. Kricke realized the idea of an open sculpture more resolutely than his contemporaries by explicitly including the space in the design of the sculpture. The viewer's gaze should no longer find its focus in the sculpture, but instead be directed from it into the infinity of space. The sculpture thus becomes an artistic instrument that makes it possible to experience space as such and movement in space. In his unique pieces, Kricke merges the tradition of constructivist and futurist sculpture into an incomparable formal language of quiet beauty. As one of the most important representatives of informal sculpture in Germany, Kricke's oeuvre was not only presented at the documenta several times, but also experienced international recognition in the early 1960s, for example through exhibitions at the 32nd Venice Biennial or in the Museum of Modern Art in New York. [SM]



## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Verblühte Tulpen. 1914.

Reverse side: Portrait Simon Guttman. 1912.

Oil on canvas.

Gordon 408. Barely legibly signed on the reverse. 78,3 x 70,4 cm (30,8 x 27,7 in).

The "Portrait Simon Guttman, sitzend" was made in 1912, the front side

"Verblühte Tulpen" in 1914. The painting "Verblühte Tulpen" can be found in

Ernst Ludwig Kirchner's "Photoalbum I" as photograph no. 21.

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

*Aufrufzeit: 10.06.2022 – ca. 18.44 h ± 20 Min.*

€ 200.000 – 300.000 <sup>R/D</sup>

\$ 220,000 – 330,000

### PROVENANCE

- Collection Henry van de Velde, Terveuren/Belgium (1917 until at least 1931).
- Collection Mary (1904-1981) and Leigh Block (1905-1987), Chicago.
- Galerie Roman Norbert Ketterer, Campione d'Italia (1968).
- Prof. Dr. Kurt Nordmeyer, Essen (acquired from the above in 1970).
- Ever since family-owned.

### EXHIBITION:

- Ernst Ludwig Kirchner, Galerie Ludwig Schames, Frankfurt am Main, October 1916, cat. no. 15 (with the title "Hellblaue Tulpen").
- Ernst Ludwig Kirchner, Kunstverein, Jena, February 21 - March 1917.
- L'art vivant en Europe, Palais des Beaux-Arts, Brussels, April 25 - May 24, 1931, cat. no. 48.

### LITERATURE:

- Galerie Roman Norbert Ketterer (editor), Moderne Kunst V, Campione d'Italia 1968, cat. no. 72 (with illu. on p. 89 and the title "Überblühte Tulpen", here dated 1915).
- Donald E. Gordon, Ernst Ludwig Kirchner. Mit einem kritischen Katalog sämtlicher Gemälde, München/Cambridge (Mass.) 1968, cat. no. 408, p. 333 (with illu.).
- Hans Delfs, Ernst Ludwig Kirchner. Der gesamte Briefwechsel - "Die absolute Wahrheit, so wie ich sie fühle", Zürich 2010, no. 377, 394, 423 and 1077.

- **Rediscovered:** With the to date unknown portrait of the author Simon Guttman (1912) on the reverse
- **From the sought-after Berlin period**
- **Notable provenance:** Collection Henry van de Velde and later Mary & Leigh Block, Chicago
- **Shown in several exhibitions during the artist's lifetime**
- **Not offered on the auction market for more than fifty years**
- **The architect E. L. Kirchner unites top and frontal view in a fascinating composition.**
- **Other still lifes by the artist are in possession of, among others, the Metropolitan Museum in New York, the Aichi Prefectural Museum of Art in Nagoya/Japan, the Von der Heydt-Museums in Wuppertal and the Museum Ludwig in Cologne**





### Retreat and total work of art.

#### Kirchner's residential studio in Berlin-Friedenau

After founding the artist group "Brücke" together with Karl-Schmidt-Rottluff, Erich Heckel and Fritz Bleyl and several successful years in Dresden, the artists, with the exception of Fritz Bleyl, went to the metropolis Berlin in 1911. At that time, the still young city had already developed into one of the most exciting cultural centers in Germany and thus also cast its spell over the young E. L. Kirchner and his "Brücke" colleagues. From then on he processed the impressions of his new place of residence in his studio on Durchlacher Strasse in Berlin-Wilmersdorf and later on Körnerstrasse in Berlin-Steglitz and Friedenau. During these years, the studio was his personal retreat, in which he managed more or less well to escape from the increasingly politically threatening outside world and from his psychologically battered inner life, until finally, in his longing for the greatest possible originality, he moved far away from the city to Davos in the secluded mountains of the Swiss Alps. Kirchner furnished his studio with numerous exotic objects, e.g. with oriental carpets, Japanese screens, hand-carved wooden sculptures and individual pieces of African furniture. Most striking, however, are the textiles, some of which the "Brücke" artists had already designed in Dresden, such as the multi-part wall hanging painted with numerous nudes, with which E. L. Kirchner lined his attic apartment on Körnerstrasse in Berlin. Additionally, there were also matching tablecloths, embroidered cushions and sofa covers in the apartment, which are also depicted in the still life offered here.



E. L. Kirchner, Stillleben mit Krug und afrikanischer Schale, 1912, oil on canvas, Los Angeles County Museum of Art.

#### The still life as a testament to Kirchner's enthusiasm for form and perspective

Around 1912 he created a small series of individual still lifes that are now in the Los Angeles County Museum of Art, the Aichi Prefectural Museum of Art in Nagoya, the Groningen Museum and the Von der Heydt Museum in Wuppertal. And even in later years, he occasionally returned to this traditional subject. While the idea of transience often played a role in the so-called vanitas still lifes of past centuries, Kirchner was particularly concerned with forms, colors and perspective constructions. In stimulating, almost mysterious compositions, Kirchner combined the objects in his studio with the most interesting and varied forms: vases, floral arrangements, figures he had carved himself, a wide variety of vessels and books. He shows them on the tablecloths, which he often designed himself, some of which can now be precisely assigned through photographs. "Verblühte Tulpen (Faded Tulips)" also shows a tablecloth the artist had decorated with female nudes, on which Kirchner arranges a vase with tulips, a small pointed oval bowl and individual books or sketchbooks reduced to their basic geometric shapes in strong, contrasting colors. In the top view of the tablecloth and the objects draped on it, and the flowers shown in a frontal perspective, Kirchner succeeds in creating a particularly fascinating composition that is detached from and superior to the traditional subject.



Tablecloth in the studio of E. L. Kirchner 1914/15 on Körnerstrasse 45, Berlin-Friedenau.



Attic in Kirchner's studio apartment in Berlin-Friedenau, Körnerstrasse 45, 1914/15.

### The double Kirchner.

#### The discovery of a previously unknown painting

In the spring of 2015, the Kunsthalle Mannheim and the Kirchner Museum Davos dedicated the highly acclaimed exhibition "Der doppelte Kirchner. Die zwei Seiten der Leinwand" (The Double Kirchner. The Two Sides of the Canvas) to Ernst Ludwig Kirchner's canvases painted on both the front and the back. Today we know that Kirchner and his artist colleagues of the "Brücke" Erich Heckel, Karl Schmidt-Rottluff and Hermann Max Pechstein occasionally used the backs of canvases they had already painted on. In 1919, Kirchner wrote in a letter to an acquaintance: "I too have to save a bit now, and the material has become very expensive. But thank God the canvas has 2 sides." (Letter dated February 7, 1919). The renewed use of the canvas does not necessarily mean that the initial painting was rejected by the artist as inadequate, but that the number of new image carriers the artist actually required significantly exceeded the number of available canvases, due to Kirchner's great urge to create. "Faded Tulips" shows an incomplete portrait of the writer Simon Guttman (1891-1990) from 1912 on the back of the canvas, which is most likely based on a compositionally very similar pencil drawing from 1911, which today is in the collection of the Brücke Museum in Berlin. In the background, Kirchner again refers - as before with the tulip still life - to the furnishings of his studio on Körnerstrasse in Berlin. Here he hints at the embroidered wall hanging in the small attic niche. The portrait of Simon Guttman, smiling quietly to himself, was apparently not known to the author of the detailed catalog raisonné of the oil paintings, Donald E. Gordon, when the catalog raisonné was created and was only officially registered in the Ernst Ludwig Kirchner Archive in Wichtrach/Bern this year.

### An outstanding provenance.

#### "To Prof. van de Velde the still life with bowl and flowers (tulips) for 500M, agree".

In 1916, "Faded Tulips" was for the first time exhibited in the renowned Kunstsalon Ludwig Schames in Frankfurt am Main and presented to the public in the Jenaer Kunstverein the following year. A few weeks later, Kirchner wrote to Walter Dexel, the then head of the Jenaer Kunstverein: "Dear doctor, thank you very much for your letter and your effort. So Prof. van den Velde the still life with bowl and flowers (tulips) for 500M, I Agree." (Letter 394 of April 2, 1917). This refers to the architect and collector Henry van de Velde (1863-1957), who shortly thereafter - like Kirchner before him - moved to Switzerland. Van de Velde showed great appreciation for Kirchner's art and his personality: he not only acquired the work offered here "Faded Tulips", but it was thanks to his financial and personal support that Kirchner spent ten months in the sanatorium Bellevue in Kreuzlingen in September 1917, in order to improve his state of health. In a letter to Eberhard Grisebach in June, Kirchner wrote: "Van de Velde was here yesterday, he sent me the money for the tulips, he was very good and, after a stay on Staffel Alp, wanted to take me to the mental sanatorium in Binswanger." Once again he also mentions our tulip still life (Letter 423 of June 29, 1917). Kirchner also was a good acquaintance of van de Velde's eldest daughter Nele during these years and the years that followed, which to this day can be traced in letters from their correspondence. For example, Kirchner wrote to her in 1923: "Did dad get my picture for his birthday? [...] I thought it would be a good addition to the still life he already has.", and thus refers to the still life "Faded Tulips" in Henry van de Velde's collection again (quoted from: E. L. Kirchner, Briefe an Nele, Munich 1961, p. 51). In the mid-20th century the painting entered the important collection of Mary and Leigh Block in Chicago. At that time, Leigh Block belonged, among others, the board of the Art Institute of Chicago and also was president of the renowned museum from 1970-1972. The couple had an impressive collection of paintings and works on paper and have been important patrons of the city's art institutions for decades. In addition to "Faded Tulips", her collection included paintings by Vincent van Gogh, Georges Braque, Juan Gris and Pablo Picasso. [CH]

Reverse side of the painting:

E. L. Kirchner, Portrait Simon Guttman, 1912.



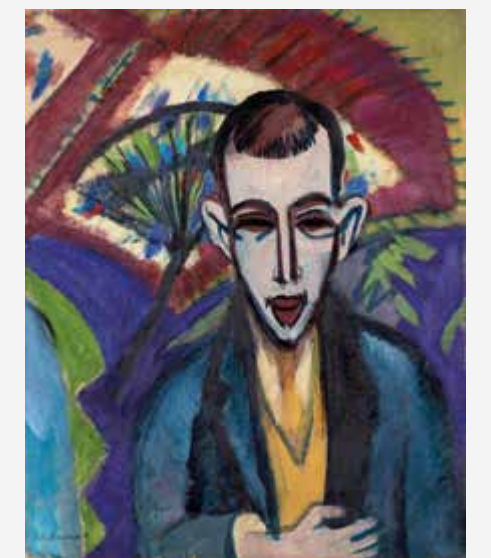
E. L. Kirchner, Simon Guttman, 1911,

pencil drawing, Brücke-Museum, Berlin.



E. L. Kirchner, Bildnis Guthmann, 1910, oil on canvas,

Nelson-Atkins Museum, Kansas City.



## EMIL NOLDE

1867 Nolde/South Jutland – 1956 Seebüll/Schleswig-Holstein

### Sonnenblumen. Around 1930/1935.

Watercolor.

Signed in lower left. On Japon. 34 x 45,7 cm (13.3 x 17.9 in), the full sheet.

Accompanied by a photo expertise issued by Prof. Dr. Manfred Reuther from March 14, 2022. The watercolor is registered under the number "Nolde A - 232/2022" at the Archive Reuther.

Called up: June 10, 2022 – ca. 18.46 h ± 20 min.

€ 80.000 – 120.000 *R/D, F*

\$ 88,000 – 132,000

#### PROVENANCE

- Galerie Günther Franke, Munich (acquired directly from the artist).
- Private collection Southern Germany (presumably acquired from the above, family-owned until 2012).
- Galerie Paffrath, Düsseldorf.
- Private collection North Germany.

#### EXHIBITION

- Hommage à Günther Franke. Museum Villa Stuck, Munich 1983, cat. no. 163, illu. on p. 107.

#### LITERATURE

- Hauswedell & Nolte, Hamburg, Modern Art, 437th auction, June 6, 2012, lot 35.

- **This large-size sheet is of a particularly high-quality**
- **For Nolde flowers have "souls", especially the sunflowers, with their human physiognomy, are bearers of a strong expression**
- **Virtuoso interplay of tenderness and radiance**



Emil Nolde in his garden. © Nolde Foundation Seebüll 2022

Needless to say that Emil Nolde's watercolors are particularly captivating due to the selection and quality of their pure and unadulterated colors. The radiance of this sheet can also take up an entire room. Emil Nolde loved plants and recognized their nature. No matter where he settled with his wife Ada, every home was surrounded by a lush flower garden. Each of them a little Garden Eden interspersed with lovely flowerbeds. All the luminous plants that can be found in Nolde's pictures thrived there under the careful care of Ada and her helpers. Especially dahlias, known as georgines in Nolde's time, sunflowers and poppies can be found in the Nolde garden. In his works, he takes us to this beautiful garden in summer. At first, the sunflowers hardly found their way into Nolde's pictorial world. The first oil paintings with sunflowers only appeared in the late 1920s, inspired by the garden in Seebüll. A large variety of watercolors with this motif followed. The large flower heads are mostly shown in close-up view against the dark blue of the sky, sometimes with their heads tilted, sometimes with the petals ruffled by the wind. The flowers are staged large, mostly in a narrow frame, so that they

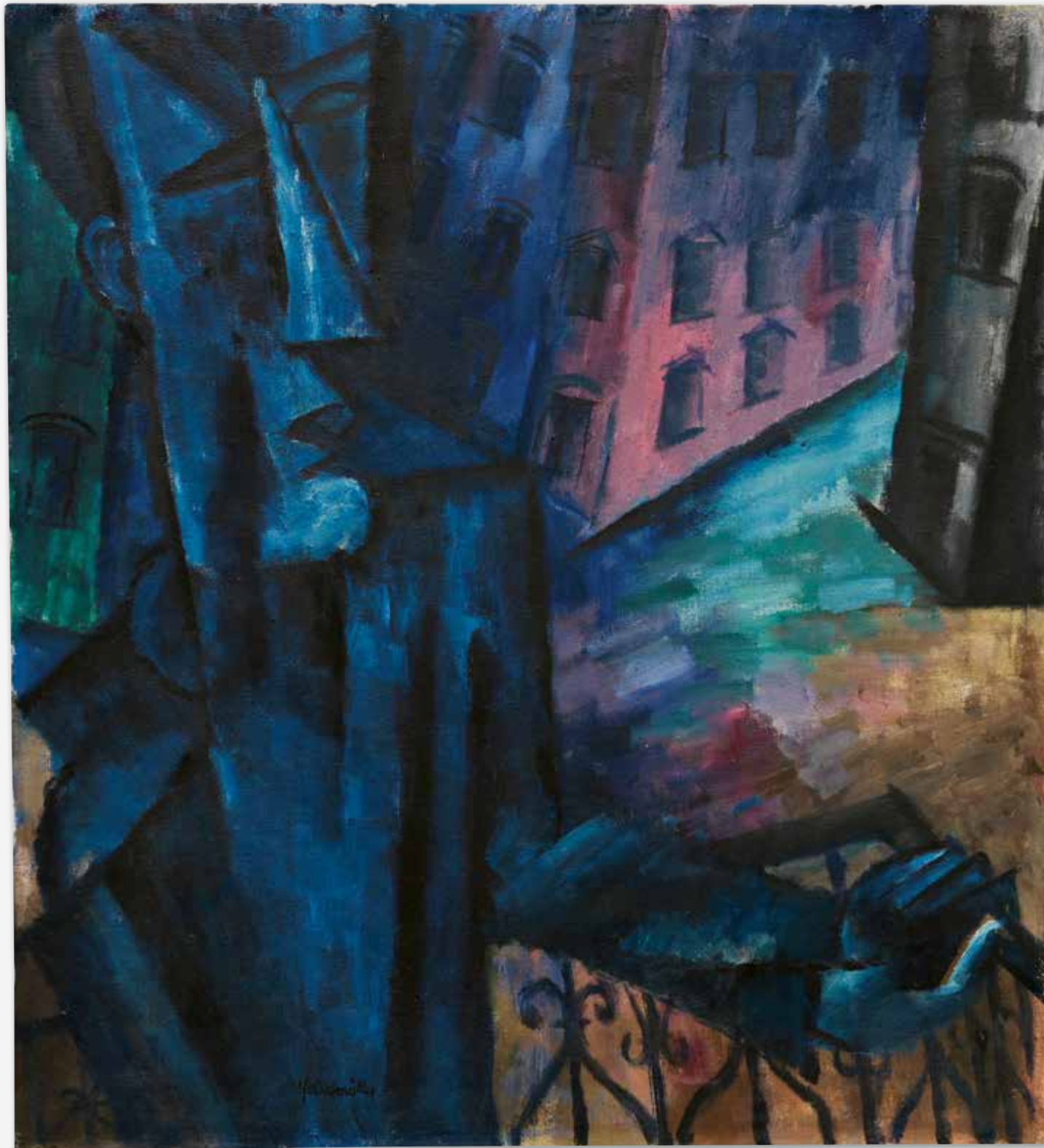
can hardly be brought into the spatial context of the garden. But from his numerous statements we know about the inexhaustible source of inspiration of his home environment. In the 1930s, the artist had a small thatched garden house built in his garden, which he called "Klein-Seebüllchen" (Little Seebüll) and served as a shelter in which he made watercolors of flowers on Japanese paper in quick succession even at an old age. The technique of watercolor painting accommodated Nolde's desire for spontaneity and direct expression. In his work he strives to switch off the inhibiting mind and to work purely intuitively from the emotion: "The painter does not need to know much, it is nice when, under instinctive guidance, he can paint as unerringly as he breathes as he walks ." (Emil Nolde, Jahre der Kämpfe, p. 201). Without any preliminary drawing in pencil or chalk, the artist worked directly with the watercolor brush. He captured the color chord of his blossoms in the wet Japanese paper and thus allows the purity of the watercolor paint to enter into an intimate connection with the paper. It is a deeply sensual interpretation in which the brilliance of the colors. [SM]



© Nolde Foundation Seebüll 2022

"The sunflowers rise so tall and I, with my neck bent backwards, gratefully marvel at this beauty. It was a couple of fine days, incredibly glowing colors, the mignonette scent wafted all the way into the house."

Emil Nolde in a letter to Hans Fehr from 1928



55

## CONRAD FELIXMÜLLER

1897 Dresden – 1977 Berlin

Balkon am Abend. 1918.

Oil on canvas.

Felixmüller 138. Signd in bottom center. Signed and inscribed "138" on the reverse. 78,2 x 70,2 cm (30.7 x 27.6 in).

Verso with an unfinished composition of a hilly landscape. [CH]

Called up: June 10, 2022 – ca. 18.48 h ± 20 min.

€ 180.000 – 240.000 <sup>R/D, F</sup>

§ 198,000 – 264,000

### PROVENANCE

- Collection Dr. Hans Koch (1881-1852), Düsseldorf (presumably acquired directly from the artist).
- Ever since family-owned.

### EXHIBITION

- Felixmüller, Kunstsalon Ludwig Schames, Frankfurt am Main, October 1918, cat. no. 29.
- Große Kunstausstellung Düsseldorf 1920, Kunstpalast im Ehrenhof, Düsseldorf, May 15 - October 3, 1920, cat. no. 909.

- Significant work from his expressive creative period
- The rare early figure compositions are among the artist's most sought-after works on the international auction market
- Shown at the acclaimed Kunstsalon Ludwig Schames the year it was made
- Part of the same private collection for more than hundred years
- From the renowned collection of the physician and art collector Dr. Hans Koch (1881-1952)

### Felixmüller's flourishing years in Dresden

The career of Konrad Felix Müller, who was born in Dresden in 1897, got off to a breathtaking start. After studying at the Dresden Academy, he settled in Dresden as a freelance artist in the fall of 1915, received a contract with the renowned art dealer Emil Richter on Prager Strasse, in the summer he met the avant-garde gallerist Herwarth Walden and the well-known artists of the "Sturm" circle through Ludwig Meidner, became a staff member of the magazine "Der Sturm", met Franz Pfemfert, the editor of the magazine "Die Aktion", for whom he made illustrations until 1924. In his Dresden studio he regularly organized "Expressionist Soirées", reading and discussion evenings, where he also met his future wife Londa Freiin von Berg (1896-1979), who he married in June 1918. Together they moved to Wiesbaden where they were supported by the collector Heinrich Kirchhoff, Felixmüller worked for various Expressionist newspapers, made contact with the Düsseldorf doctor, art dealer and collector Dr. Hans Koch and the gallery owner Johanna (mother) Ey. In the autumn of 1918, Conrad Felixmüller (he had used this name since 1924) moved back to Klotzsche, a suburb of Dresden.



Conrad Felixmüller, Klotzsche – kalter Tag, 1921, watercolor, Staatliche Kunstsammlungen Dresden, Kupferstichkabinett. © VG Bild-Kunst, Bonn 2022



### Felixmüller's rare early figure compositions

During the war, the artist changed his expression, especially in graphic art, to an energetic handwriting, which also influenced his painting. He reduced heads and figures, landscape fragments appear in ciphers, to angular, at times seemingly geometric elements, without committing himself to academic cubism. He rather looked for expansive forms of expression with which he, as he himself wrote, created "true space", "dynamics of pure forms: cubes, prisms. Crystal eternity". (Conrad Felixmüller, von ihm - über ihn. Edited by Gerhard Söhn, Düsseldorf 1977, p. 12) With the evening balcony scene, Felixmüller paints one of those restless, expansive, simultaneous situations. A figure cast in deep blue stands as if carved in stone on the balcony overlooking the street. It is night, the windows are not lit, pale light falls on the colored facades. The balcony scene looks dreamy, like an inner experience of the nocturnal city with kaleidoscopic refractions of the colors and ever-changing views. Up to the leveling of all object forms, Felixmüller tells the contradiction between man and the outside world, which appears here as the only object in the entire picture. "I always felt basic figures in the appearance, which made the nose appear triangular, eyes semicircular, faces sharply oval and modeling in clearly defined areas," says Felixmüller himself, in retrospect, as he explains his perception of the design of the new human being and thus symbolizes it the hoped-for social and "spiritual new beginning". (Quoted after Friedrich W. Heckmanns, in: Conrad Felixmüller, Schleswig 1990, p. 58) In this early, expressive painting, Felixmüller combines an emotional physiognomy of a figure that has turned into a sculpture and overlaps it with the colorful but also cold big city.



Otto Dix and Conrad Felixmüller, 1921, Germanisches Nationalmuseum, Nuremberg, Photographer: Dore Bartcky. © VG Bild-Kunst, Bonn 2022

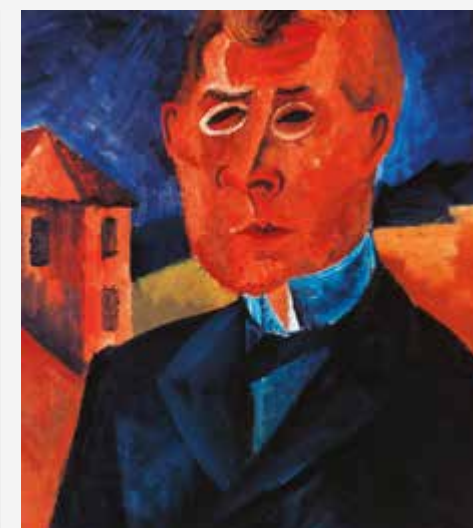
### From the most important collection of the physician and collector Dr. Hans Koch (1881-1952)

Shortly after it was created, the renowned gallery owner Ludwig Schames showed the work in October 1918 in Frankfurt. The doctor and collector Dr. Hans Koch discovered the "Evening Balcony" scene at the Große Kunstausstellung in Düsseldorf in 1920 the latest and purchased the work. It can be assumed that Felixmüller made our picture part of the first exhibition at Hans Koch's "Graphisches Kabinett" in Düsseldorf as early as in November 1918 and that the gallery owner acquired the balcony scene there. Shortly before that, the urologist and his wife Martha – who would marry marry Otto Dix in 1923 – opened the "Graphisches Kabinett von Bergh und Co." at Blumenstraße 11 in Düsseldorf, and also showed works by, among others, Otto Dix, Lyonel Feininger, Emil Nolde, Erich Heckel. In June 1920, the art dealer and publisher Israel Ber Neumann took over the gallery. [MvL]

Conrad Felixmüller, Auf dem Balkon, 1918, lithography. © VG Bild-Kunst, Bonn 2022

Conrad Felixmüller, Portrait des Hans Koch – Düsseldorf, 1919, private collection. © VG Bild-Kunst, Bonn 2022

Otto Dix, Bildnis Dr. Hans Koch, 1921, oil on canvas, Museum Ludwig, Cologne. © VG Bild-Kunst, Bonn 2022



"Dynamics of pure forms: cubes, prisms. Crystal Eternity."

Conrad Felixmüller, von ihm - über ihn. Edited by Gerhard Söhn, Düsseldorf 1977, p. 12.

## ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

### Bauerntanz. 1919/20.

Oil on canvas.

Gordon 657. Verso with the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number "Da/Bc 17". 30,5 x 25,3 cm (12 x 9.9 in). [CH]

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

*Called up: June 10, 2022 – ca. 18.50 h ± 20 min.*

€ 120.000 – 150.000 *R/D*

\$ 132,000 – 165,000

#### PROVENANCE

- Artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Collection Ernesto Blohm, Caracas (acquired from the estate).
- Ever since family-owned.

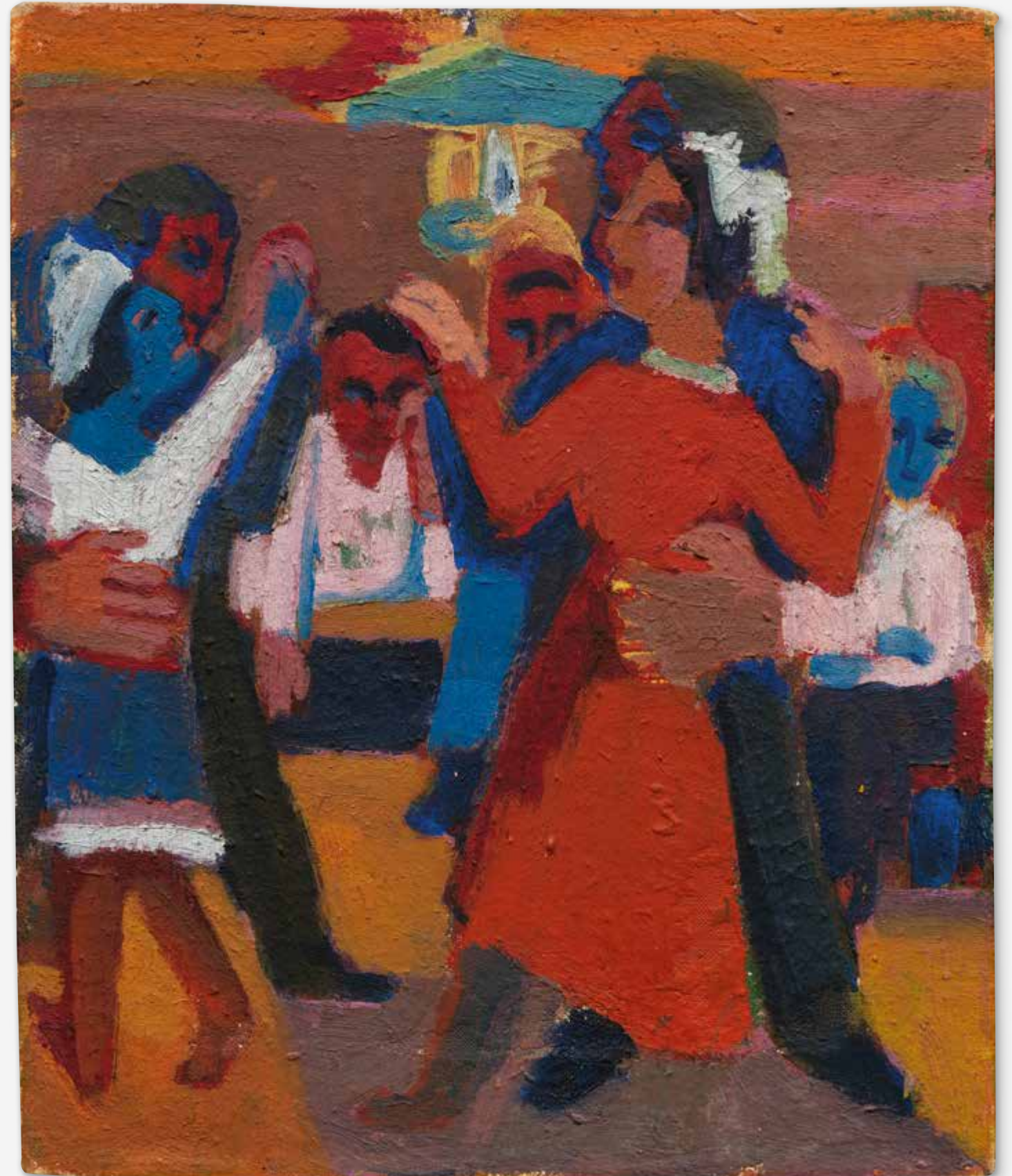
#### EXHIBITION

- Expresionismo en Alemania. Exposición conmemorativa del décimo aniversario de la fundación de la Asociación Cultural Humboldt, Asociación Cultural Humboldt und Fundación Eugenio Mendoza, Caracas, November/December 1959, cat. no. 24 (with ill.).
- E. L. Kirchner in Privatbesitz. Gemälde, Aquarelle, Zeichnungen, Grafik, Richard-Kaselowsky-Haus, Kunsthalle der Stadt Bielefeld, September 14 - October 26, 1969, cat. no. 16.
- E. L. Kirchner. Gemälde, Aquarelle, Zeichnungen und Druckgraphik, Kunstverein in Hamburg, December 6, 1969 - January 25, 1970; Frankfurter Kunstverein, Frankfurt am Main, February 6 - March 29, 1969, cat. no. 50 (with ill., no. 59).
- Ernst Ludwig Kirchner. Privatsammlung, Galerie Günther Franke, Munich, May 5 to early June 1970, cat. no. 4.

#### LITERATURE

- Donald E. Gordon, Ernst Ludwig Kirchner. Mit einem kritischen Katalog sämtlicher Gemälde, Munich/Cambridge (Mass.) 1968, cat. no. 657, pp. 120, 124, 369 (with ill.).

- The artist's interest in movement and dance runs through his entire oeuvre
- The particularly powerful, intense colors contradict the small format
- From the formative early years in Davos
- Kirchner immersed himself in his new world with all his senses
- From the collection of Ernesto Blohm, one of the most important collections of German Expressionism
- Family-owned for almost 80 years
- Kirchner immediately paints the solemnly exhilarating event and incorporates it tangibly into his rhythm of life







Ernst Ludwig Kirchner, Alpenleben (triptych), 1917-19, oil on canvas, Kirchner Museum, Davos.

The life of the shepherds and farmers with the animals on the alp became a central theme for Kirchner when he arrived in Davos for the second time on May 8, 1917. During the summer he lived with a nurse in the Rueschhütte on the Stafelalp above Frauenkirch. Although he suffered from paralysis at times, he created landscapes and portraits characterized by an unbroken will to fight. And yet, Kirchner continues to be haunted by nightmarish fears. After a visit to the Stafelalp, Henry van de Velde, Flemish-Belgian architect and designer, was able to persuade his friend to confide in the psychiatrist and psychoanalyst Ludwig Binswanger. From mid-September 1917, Kirchner spent ten months in the Bellevue sanatorium in Kreuzlingen on Lake Constance. Kirchner returned to Davos from his stay in a sanatorium in July 1918 and lived in the hut on the Stafelalp that Martin Schmid had given him; It was not until September 20 that he moved into the winter-proof farmhouse, which the Müller family from the "In den Lärchen" farm group above the Längmatte in Frauenkirch made available to him.

Ernst Ludwig Kirchner, Bauernmittag, 1920, Öl auf Leinwand, Privatsammlung.



### Breathtaking mountain landscapes convey peace

The new surroundings had a vehement influence on the artist's life and work. He seems to have regained the calm he was looking for, which allowed him to paint moving and magnificent depictions of this breathtaking mountain landscape: "Stafelalp bei Mondschein" (Stafelalp Moonlight, Museum am Ostwall, Dortmund) or "Stafelalp. Rückkehr der Tiere" (Stafelalp. Return of the Animals, Kunstmuseum Basel) from 1919 are the titles of the new motifs. With the triptych "Alpleben" (Kirchner Museum, Davos), created in 1918, he paid tribute to the everyday life of the peasants in this barren environment, which grounded him, the mentally torn man, again.

This canon also includes the small-format, yet monumental-looking painting "Bauerntanz" (Peasant Dance) from around 1920, whose solemnly lively events Kirchner noticeably incorporated into his rhythm of life. The view of the new environment, the participation in the life and celebrations of the mountain farmers are characterized by the same coherent order as the encounters in smoky dance cafés and staged encounters in the studio previously made in Dresden and Berlin. The everyday description of the mountain world - so it seems - connects seamlessly here. Kirchner identifies with his new neighborhood, basically lives like the dairy farmers and shepherds: he photographs them and paints them, raises the interest of his new fellows, who approach him - the oddball from Berlin - curiously and benevolently. Kirchner's impressions of that time can also be found in some of the graphic works of these years, for example in "Bauerntanz in der Sennhütte" (Peasant Dance in the Sennhütte) (Gercken 1136 and 1137) or "Tanzendes Bauernpaar" (Dancing Peasant Couple) (Gercken 1133).

### The alpine landscape as a sanctuary

The alpine landscape is both a sanctuary and a new home for the sick Kirchner. "I'm so glad and happy to stay here. Here, at least in the good days, I can work a bit and be quiet among these simple and good people. I've fought my way here in solitude, which enables me to continue to exist with these sufferings. My days of the circus, cocottes and society are over [⋮] Today I have other tasks that lie here," Kirchner wrote to Henry van de Velde on July 5, 1919 (quoted from: Ernst Ludwig Kirchner. Briefe an Nele, Piper Verlag Munich, 1961, p. 99f.).



Kirchner mit tanzenden Bauern im oberen Gang des Hauses 'In den Lärchen', photograph, around 1919.



Ernst Ludwig Kirchner, Bauerntanz in der Sennhütte, 1920 (Gercken 1137), line etching and drypoint on zinc, Kirchner Museum, Davos.

With his work, Kirchner reflects the elementary nature of the mountain landscape, analyzes the primitive and arduous everyday life of the shepherds and dairy farmers and celebrates with them in the evenings in the bar in Frauenkirch as a matter of course. He dedicates a rich pictorial chronicle to them, which he shows integrated into the daily rhythm of the animals on the alpine pastures during the summer months, and this way he conquers a new world for himself that had become his new world, which he immortalized in the comprehensive cycle of the 'Alpsonntage' (Alpine Sundays) paintings. [MvL]



"I am so happy to be here. At least I can get a little work done on the good days among these simple and fine people."

E. L. Kirchner to Henry van de Velde, July 5, 1919.

## HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

### Fischerkutter. 1923.

Oil on canvas.

Soika 1923/16. Lower right signed and dated, signed and titled on the reverse. 70,5 x 96 cm (27.7 x 37.7 in). [CH]

Called up: June 10, 2022 – ca. 18.52 h ± 20 min.

€ 250.000 – 350.000 *R/D, F*

\$ 275,000 – 385,000

#### PROVENANCE

- Reich Ministry of Science, Education and Culture, Berlin (on loan at Städtische Gemäldesammlung, Königsberg 1932-1937).
- Reich Ministry of Public Enlightenment and Propaganda, Berlin (inventory no. 10700, confiscated in 1937).
- Depot of "internationally exploitable" artworks, Schönhausen Palace, Berlin (as of 1939), Galerie Karl Buchholz, Berlin (on consignment, 1939-1941, acquired from the above in 1941).
- Collection Hans H. Ranft, Oslo/Campione d'Italia (acquired from the above in 1941, until 1968).
- Collection Arnold A. Saltzman, New York (1968-1980).
- Galerie Thomas, Munich (with the gallery's label on the reverse). Private collection Rhineland (acquired from the above in 1980).
- Evers since family-owned.

**This work is free from restitution claims.**

#### EXHIBITION

- First General German Art Exhibition, State Historical Museum, Moscow, as of October 18, 1924, Saratow, December 1924 until March 1925, Leningrad, May to July 1925, cat. no. 316 (titled "Am Meeresufer", with black-and-white illu.).
- Die ersten 15 Jahre. Anniversary exhibition, Galerie Thomas, Munich, February 7 - March 27, 1980, cat. no. 170 (with color illu.).

#### LITERATURE

- [www.geschkult.fu-berlin.de/e/db\\_entart\\_kunst/datenbank](http://www.geschkult.fu-berlin.de/e/db_entart_kunst/datenbank) (Degenerate Art no.: 10700).
- Alfred Rohde, Kunstsammlungen der Stadt Königsberg Pr. Führer durch die Schausammlungen, 2nd part, catalog of paintings, Königsberg 1934, cat. no. 231 (with illu. in black-and-white, plattel 37).
- Anja Tiedemann, Die "entartete" Moderne und ihr amerikanischer Markt. Karl Buchholz und Curt Valentin als Händler verfemter Kunst, writings of the Research Center "Degenerate Art", volume IV, Berlin 2013, pp. 325, 398.
- Andreas Hüneke, Einzug der modernen Kunst in Königsberg und die Beschlagnahme 1937, in: "Degenerate Art" in Wrocław, Szczecin and Kalinigrad, Paderborn 2021, pp. 128-142, here pp. 138, 141.

- **Balanced composition of an expressive Baltic coast scene in strong colors and of museum quality**
- **Part of the same German private collection for more than 40 years**
- **The eventful German history is reflected by the painting's provenance**
- **Similar Leba scenes are at, among others, the Nationalgalerie, Staatliche Museen zu Berlin and the Stedelijk Museum, Amsterdam**



Cutter harbor in Leba, postcard (publisher W. Oschatz, Stolp), around 1920, private collection.



## Mediterranean, Pacific, North and Baltic Sea.

### Pechstein's close connection with the sea

Although E. L. Kirchner, Erich Heckel, Karl Schmidt-Rottluff and other "Brücke" artists found inspiration from stays on the North Sea and especially on the Baltic Sea, Hermann Max Pechstein's entire artistic work is particularly closely related to the sea and maritime life. Most of his life, he spent the summer months on the sea. Among others, Pechstein visited Dangast on the North Sea (1910), the medieval fishing village of Monterosso al Mare on the Ligurian coast in Italy (1913/1924), the Pacific archipelago of Palau in the South Pacific (1914), and in later years the Baltic Sea island of Usedom (1949), the Bay of Kiel (1952) and the North Sea island of Amrum, the fishing village of Nidden on the Curonian Spit and the Baltic Sea resort of Rowy. In 1909 Pechstein traveled to the Baltic Sea for the first time and got to know the simple life of the local fishermen. From then on he made the still very pristine coastal landscape the main motif of his work. The painter found a nature not yet overrun by tourists and bathers, the impressive tides, the rhythm and noise of the sea, the often stormy, rough winds, the infinite horizon and the gently arched dunes, to be a source of strength. The artist recorded his deeply felt impressions in 1920 in the cycle of paintings "Fischerleben", most of which are considered lost today.

In the same year, however, the stays in Nidden ended for the time being after the small town in East Prussia became a part of Lithuania under the administration of the newly founded League of Nations after the Versailles Treaty. However, the artist could not do without the lengthy stays on his beloved Baltic Sea, so the following year he chose the small coastal town of Leba in what was then Pomerania as his new summer home, even his second home, to which he would return regularly until 1945. In his 'Memoirs' the artist wrote about Leba retrospectively: "In April 1921 I went on my own search, only with the most necessary material in my rucksack. According to the map in East Pomerania I found a similar spit between Lake Leba and the Baltic Sea. [...] not only did I learn to appreciate this coast, but also came to love it. [...] Everything I saw and experienced around me was relentlessly recorded and taken home with me like the trout, salmon, pike and eels that I had caught. This gave me a security that would not let me drown in the collapse after the war." (Max Pechstein, *Erinnerungen*, Stuttgart 1993, pp. 107f.).



Pechstein drawing in the port of Leba, around 1936, photographer: Erika Kruse.

### Pechstein's paradise on the Leba river

The village of Leba is located on a narrow, almost island-like spit between Lake Leba and Lake Sarbsko and the open sea and has been a popular but not too crowded small bathing resort since Pechstein's time, surrounded by a still quite primal dune landscape with a huge wandering dune. Here the artist found the retreat he so longed for, his personal paradise far from the noisy, hectic and anonymous city of Berlin: "But the fact that the city depresses me and occasionally paralyzes me, I'm willing to admit, I need air, sky, a wide view around me." (Pechstein in a letter to Walter Minnich, probably March 1922, quoted from: ex. cat. Hamburg 2017, p. 149).

The painting offered here was created during another stay in Leba in 1923. In the spring the artist traveled to Leba for a few weeks, then apparently only stayed in Berlin for a short time, returning to the beloved Baltic Sea at the end of July, staying for several months. In September, after separating from his first wife Lotte, he married his second wife, Marta Möller, whom he had met two years earlier during an earlier stay.

Max Pechstein, Kutter am Mühlengraben, around 1922, oil on canvas, private collection USA.



Max Pechstein, Am Strom im Winter, 1922, oil on canvas, Národní Galerie, Prag.

### Cutter, heaven and lagoon

During his stays on the Baltic Sea, Pechstein not only captured bathing scenes, the hard life of the local fishermen, coastal landscapes, beach impressions, atmospheric weather phenomena, cloud formations, changing lighting moods, sunsets and impressive sea scenes, but also atmospheric compositions of docking ships and moving depictions of fishing boats, sailing ships, barges and rowing boats on the high seas. With impressive expertise, the artist devoted himself to a strikingly large number of ship depictions during these stays. Despite the artistic reduction and simplification, the works, from fishing boats to ocean liners, reveal the characteristics of each type of ship. Pechstein's maritime knowledge, collected on his travels, flows into these depictions. The artist had already owned a canoe in Palau in the South Seas, and he soon bought his own sailing boat in Germany as well. The dominating motif in our painting are the so-called 'kuren' or 'keitel' barges, which are typical of this region on the Baltic Sea, with their towering, colorful sails already set for the next trip in the early morning hours. Lined up in a row, together with the clear diagonal of the waterfront promenade, they lead the eye into the depths of the picture. Pechstein follows a clear composition, with which he divides the picture into sky, shore and lagoon. The clear edges and forms of the sails and the row of houses are broken up by the asymmetrical forms of the artistically staged tree and the dynamic brushwork. The fading brightness on the horizon indicates that a busy day is about to end, and Pechstein cleverly uses the smooth surface of the water to reflect the sky and the sails of the waiting cutters.

### The creative phase after the artistic rebirth

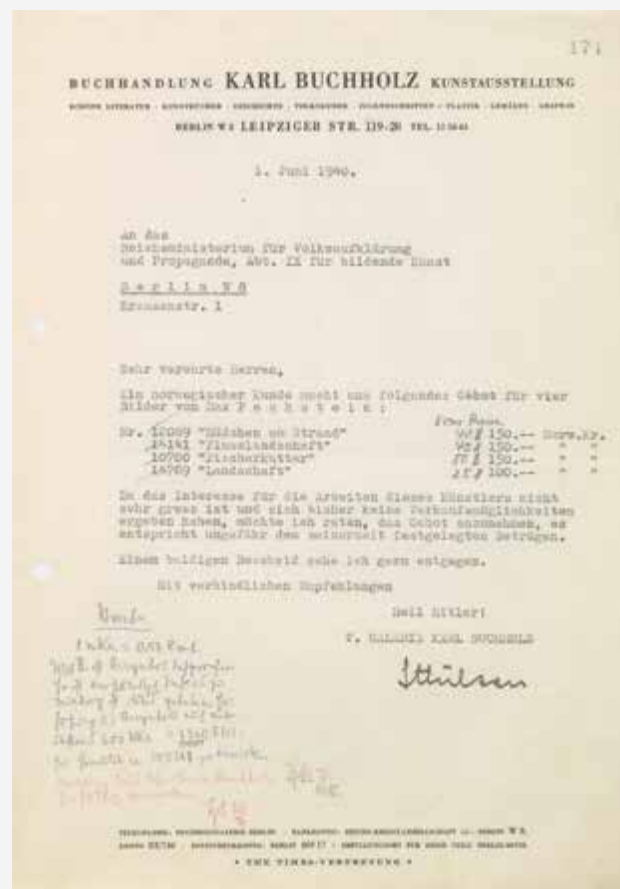
The early 1920s marked a rather unusual and very fruitful creative phase, in which Pechstein captured the surroundings of his adopted home on the canvas with an expressive, warm-toned color palette, thus creating a certain chromatic similarity to the much-acclaimed South Seas pictures of 1914. In our work, Pechstein contrasts the strong, earthy colors - the bright sunset, in which he lets the houses shine, the deep dark violet and the warm brown tones - with a color palette of different, equally strong green and blue tones and works in the middle of the picture - according to his preference for the basic colors - also some sunny-yellow color accents. The result is an extremely balanced, harmonious picture, both in terms of composition and color, which can certainly be regarded as a particularly successful example of these creative years after the First World War. With his painting style, which is both two-dimensional and yet rich in detail, and the strong colors used here, Pechstein expresses his intense experience of nature and his inner feelings and thus achieves his very own, very personal expressionist pictorial language. At the beginning of the 1920s, Pechstein captured the tree-lined mill ditch and the bridges leading over it in other works, and from the angle shown here, Pechstein even painted the harbor view covered with snow in the winter of the previous year - here, however, it shines in an impressive, harmonious, unique blaze of color. Like the painting offered here, the works from the hard post-war years in Pechstein's oeuvre document a kind of artistic rebirth and deliver proof of how he had overcome the traumatic war experiences. Especially in the landscape depictions made during his stays on

the Baltic Sea in the 1920s, the artist achieves such a harmonious, strong unity of form, content and coloring, with which he masterfully expresses his deep connection to nature and to the simple life on the sea without dramatic exaggeration (cf. ex. cat. Max Pechstein im Brücke-Museum, Munich 2001, p. 19).

#### A picture with an eventful history

Shortly after its creation, our painting "Fischerkutter" 1924/1925 was included in the first general German art exhibition alongside works by Albert Birkle, Otto Dix, Conrad Felixmüller, George Grosz, Hannah Höch, Heinrich Hoerle, Käthe Kollwitz, Rudolf Schlichter and others. presented to the international public in the State Historical Museum in Moscow, later in Saratov and in Saint Petersburg (then Leningrad).

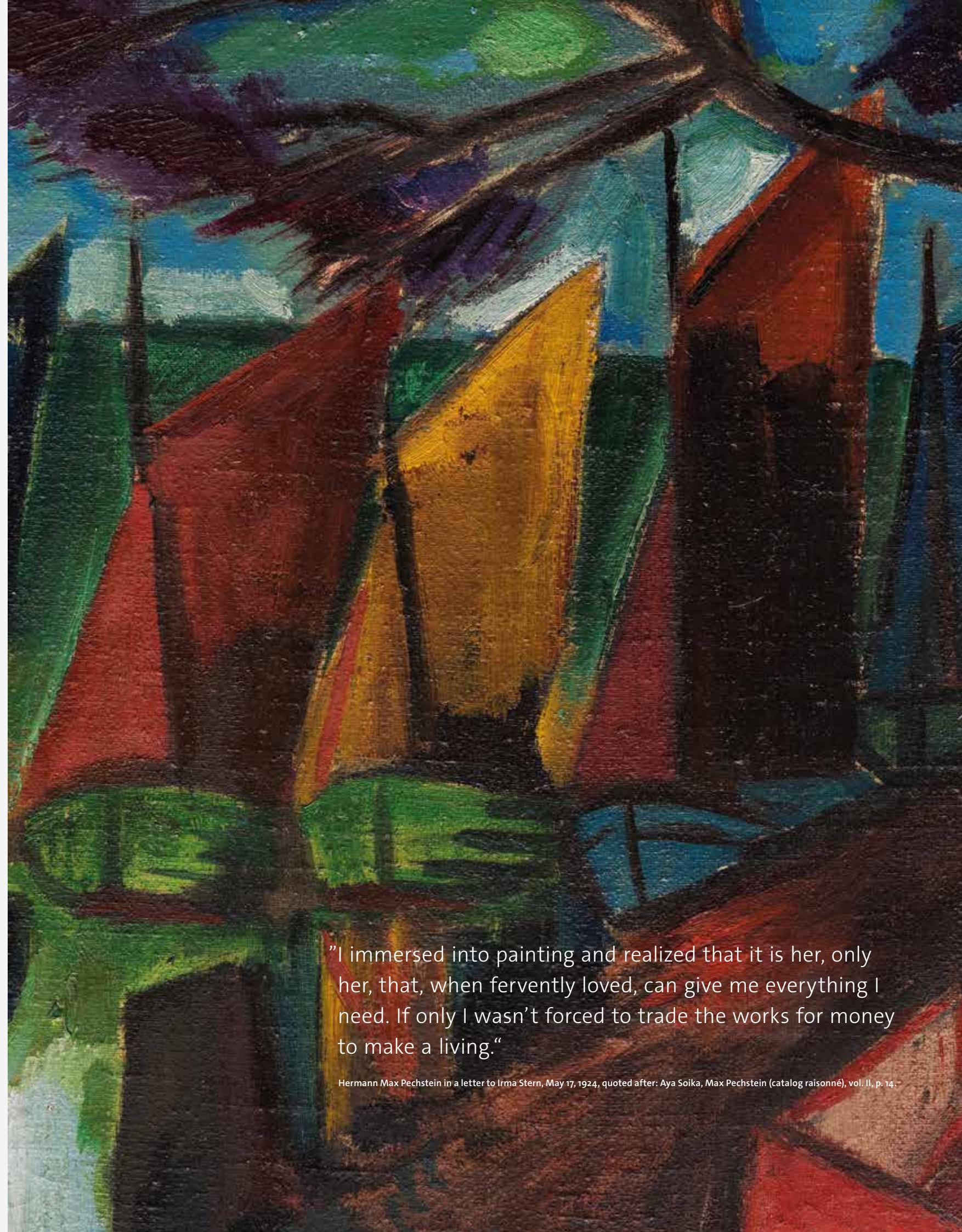
Due to the seizure of power by Hitler and the National Socialists, the 1930s not only changed Pechstein's life situation, but also the future biography of the "Fischerkutter". Pechstein was occasionally involved in individual exhibitions during these years, but in the course of the defamation by the National Socialist regime, he sold very few works and generally kept his head above water with the financial support of American friends. In 1934, the artist wrote to a friend: "Many of my colleagues have emigrated to America and they urge me to do the same, but I cannot part with the landscape of Pomerania and its simple inhabitants, the stay and work on the waters and in the woods up there are a fountain of youth for me [...]" (Pechstein to his friend Dr. Walter Minnich, 1934, quoted from: ex. cat. Max Pechstein im Brücke-Museum, Munich 2001, p. 19) The artist turned his back on Berlin as often as possible in these and the subsequent years, as he was more drawn to his secluded paradise of Leba on the Baltic Sea, where our "Fischerkutter" was also made in 1923. In 1937, he was forced to leave the Academy of Arts and the National Socialists confiscated around 330 of his works from German museums, among them the painting offered here, which until then had been part of the art collection of the Reich Ministry for Science, Art and Public Education in Berlin and had been exhibited as a loan in the Municipal Painting Collection in Königsberg since 1932. Six other confiscated paintings were shown in the propaganda exhibition "Degenerate Art" in Munich. The "Fischerkutter" was in the depot of the Ministry for Public Enlightenment and Propaganda in Berlin (under the direction of Minister of Propaganda Joseph Goebbels) until 1939, before the painting was stored in the depot of "internationally usable" works of art in Berlin's Schönhausen Palace. The further journey of the painting is documented in the files of the Buchholz Gallery, which are still preserved in the Federal Archives in Berlin. As part of the 'exploitation' of the confiscated, so-called 'degenerate' works of art commissioned by the National Socialists, the art dealer Karl Buchholz, who was commissioned by the National Socialists, sold it in 1941 together with other works by Max Pechstein and some works by Karl Schmidt-Rottluff and Karl Hofer to the Swiss watch dealer Hans H. Ranft, who was living in Norway at the time, and who ended up in Italy with his art collection after the war. In the late 1960s, the painting became part of the collection of the American diplomat, businessman and art collector Arnold A. Saltzman in New York, before the "Fischerkutter" finally returned to its homeland Germany and found its way into a Rhenish private collection in the 1980s. While the warm-toned, idyllic depiction of the cutter peacefully lying on the water in the evening hours, illustrates Pechstein's personal Eldorado on his beloved Baltic Sea, the initially invisible, eventful history of the painting describes the cultural-political situation in Germany, and the fate of the works by an artist defamed as "degenerate" in the time of World War II. [CH]



Letter from Karl Buchholz to the Reich Ministry for Public Enlightenment and Propaganda from June 1, 1940, mentioning our painting "Fischerkutter" by Hermann Max Pechstein.

List of works confiscated in 1937 with the "Degenerate Art" inventory number; including the painting "Fischkutter" by Pechstein from the Königsberg Museum (Federal Archives, Buchholz Gallery).

Inv. Nr.	Titel	Ort	Verkauf
7904	<del>Wagner</del>	Yotter Vogel	Breslau 56/56
7905	<del>Dobers</del>	Landmann	" "
7906	<del>Schriepf</del>	Zwei Frauen an Brunnen	" 66/55
7909	<del>Wall</del>	Frühling	" 48/37
7945	<del>Woll</del>	Kristalle in Blau	" 82/71
8705	<del>Jawlensky</del>	Sonnenuntergang	Stettin 41/63
8704	<del>"</del>	Abendst	" 72/46
8710	<del>Fechstein</del>	Landchaft	" 50/70
8715	<del>Alwin</del>	Bunzel an der Lehn	" 70/55
8720	<del>Schlemmer</del>	Geländerzene	" 100/65
8735	<del>Koll</del>	Stilleben	" 110/100
8735	<del>Pechstein</del>	Akt mit Callas	" 100/100
8739	<del>Hase</del>	Halbaktbildnis	" 100/80
8741	<del>Hase H.</del>	Pferde auf der Weide	Krefeld 83/75
8745	<del>Groferath</del>	Himmelandschaft	" 48/61
8746	<del>Kysselberg</del>	Plage de Kehlma	" 40/80
8750	<del>Schlichter</del>	Bildnis Brecht	Karlsruhe 75/46
8760	<del>Pechstein</del>	Stilleben	Bresen 100/82
8762	<del>Schobinger</del>	Schlossgartenaffe	Stuttgart 75/100
8760	<del>Felger</del>	Stilleben	" 85/56
8764	<del>Kuhn</del>	Komposition	" 90/73
8765	<del>Ursch</del>	Bildnis einer Prinzessin	" 81/60
8767	<del>Schlemmer</del>	Wiederlandschaft	" 90/71
8768	<del>Spiegel</del>	Bitz. weibl. Figur	" 92/66
8769	<del>Hirshke</del>	Hafen	Ulm 54/74
8771	<del>Fesch</del>	Felder	" 62/79
8774	<del>Jawlensky, A.</del>	In Stadt	" 100/73
8780	<del>Seyer</del>	Uln	" 73/50
8787	<del>Carpus, K.</del>	Oligäische Zeit	" 110/76
8791	<del>Carpus, F.</del>	Gewerlinger See	" 97/97
8792	<del>Schubert</del>	Freiburger See	" 65/85
8793	<del>Fenrls</del>	Geländ	" 41/49
8794	<del>Sraf</del>	Stilleben	" 54/73
8795	<del>Altner</del>	Schiffe im Hafen	" 65/68
8799	<del>Gilley</del>	Landchaft	" 85/110
8800	<del>Vingner</del>	Bildnis seiner Frau	" 81/70
8805	<del>Hase, Helmi</del>	An Hande der Stadt	Bonn
10227	<del>Pechstein</del>	Badebe	Chemnitz 100/100
10897	<del>Waldwill</del>	Garten	Gießenburg 95/61
10950	<del>Oelichen</del>	Karlsruhe	" 85/110
10961	<del>Stuckenberg</del>	Komposition, Neuenberg	" 60/50
10700	<del>Pechstein</del>	Fischerkutter	Königsberg 70/55



"I immersed into painting and realized that it is her, only her, that, when fervently loved, can give me everything I need. If only I wasn't forced to trade the works for money to make a living."

Hermann Max Pechstein in a letter to Irma Stern, May 17, 1924, quoted after: Aya Soika, Max Pechstein (catalog raisonné), vol. II, p. 14.

## BERNAR VENET

1941 Château-Arnoux-St-Auban – lives and works in New York

### Indeterminate Line. 1994.

Metal. Rolled steel.

Unique object. 178 x 200 x 185 cm (70 x 78.7 x 72.8 in). [CH]

Accompanied by a photo expertise signed by the artist and issued by the Bernard Venet Studio Archives, New York, from October 15, 2007.

Called up: June 10, 2022 – ca. 18.54 h ± 20 min.

€ 150.000 – 250.000 R/D, F

\$ 165,000 – 275,000

#### PROVENANCE

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



Bernar Venet's Indeterminate Line during the Exhibition "Lignes Indéterminées" at the Champ de Mars, Paris. © VG Bild-Kunst, Bonn 2022

For more than forty years, Bernar Venet's work has been shaped by his occupation with the line. In the 1960s, the artist initially worked in a highly conceptual manner, transforming scientific theories, mathematical equations and functions into graphic representations, which he showed at the Museum Haus Lange in Krefeld, the Kunst-halle Düsseldorf, the New York Cultural Center and at documenta 6 in Kassel. In the late 1970s, Venet devoted himself intensively to sculpting, especially to metal sculptures. In addition to his first "Arcs", monumental steel arches with a curvature precisely defined by Venet, cut circle segments, diagonals, straight lines and finally the indefinite lines wound into sweeping circles, the "Indeterminate Lines", to which the work offered here also belongs. Without a draft or preliminary drawing, but with heavy tools and great physical effort, the huge steel beams are bent into shape. However, the artist himself emphasizes: "It has nothing to do with physical exertion. I have the feeling that I have to move things mentally." (Quoted from: Camilla Péus, Mann der großen Geste, Welt online, July 27, 2014) The works are rather the result of a certain interplay of empirical values, conceptual considerations, intuition and coincidence. According to the title "Indeterminate Lines", the artist cannot and does not want to foresee the final form of the respective sculpture during the creative process: "I wish to introduce an art form of the unproportional, of the unconstructed, of the indeterminate. A discipline, in which the unpredictable, the unexpected is generated under diffe-

- **Unique object**
- **For the first time offered on the international auction market**
- **Bernar Venet is one of the most important contemporary sculptors and is the internationally most exhibited French artist**
- **In his steel sculptures the artist transfers the drawn line to a three-dimensional form**
- **The year this work was made, twelve works from the series "Indeterminate Line" were shown on Champ de Mars below the Eiffel Tower in Paris**
- **Other "Indeterminate Lines" are at, among others, the entry to 'La Defense' in Paris, the Detroit Institute of Arts and on the premises of the MIT, Cambridge (MA)**
- **In 1977 Venet showed works at documenta 6 in Kassel and in both 1978 and 2009 at the Venice Biennial**

"Each sculpture is the result of improvised, intuitive, empirical work. I am uncertain of the result during the entire process. Steel imposes its limits. I must yield to this and accept its nature."

Bernar Venet, quoted from: Frederik Meijer Gardens & Sculpture Park, [www.meijergardens.org](http://www.meijergardens.org).

rent parameters." (Bernar Venet, quoted from: [www.galerie-boissee.com/en/artists/bernar-venet.html](http://www.galerie-boissee.com/en/artists/bernar-venet.html)). Venet has to adapt to the properties of the often industrial material, adapt his method to the metal and use its properties to his advantage. In doing so, he designs what is actually a contradictory simultaneity of massive material and a casual playfulness of form. Venet succeeds in translating the form and idea of a delicate, fleetingly drawn line into a powerful three-dimensional sculpture that is, in terms of lightness and immediacy, in no way inferior to spontaneous scribbles. Like the work offered here, the sculptures enter into an exciting relationship with the surrounding space through the open spaces amidst the fine, squiggly line shapes, incorporating nature, architecture or urban events into their impressive spatial presence and thus explaining Venet's outstanding position that has endured for decades as a pioneer of minimalist, conceptual sculpture. [CH]



# WORKS FROM THE COLLECTION GURLITT

## THE EVENTFUL HISTORY OF TWO WATERCOLORS BY OTTO DIX



Otto Dix, Dompteuse, 1922.

Otto Dix, Dame in der Loge, 1922

When the "Schwabing Art Trove", which was discovered in 2012, was presented to the public in 2013 accompanied by broad media coverage, the two Dix watercolors "Dame in der Loge" and "Dompteuse" from 1922 also moved to the center of attention. Soon indications were found that the sheets, which Cornelius Gurlitt had taken over from the inventory of his father, the art dealer Hildebrand Gurlitt, were originally from the collection of the famous Jewish lawyer and notary Dr. Ismar Littmann from Breslau. This origin also ennobles these works: Littmann was one of the most active and most important collectors of German Expressionist art. Born on July 2, 1878 as a merchant's son in Groß Strehlitz in Upper Silesia, he settled in Breslau in 1906, where he soon married Käthe Fränkel. Ismar Littmann was admitted to the district court as a lawyer. He soon ran his own law firm, later together with his partner Max Loewe, and was promoted to notary in 1921. The wealthy lawyer Dr. Ismar Littmann was a generous patron and supporter of modern, progressive art. He was particularly committed to contemporary artists associated with the Academy of Fine Arts in Breslau, such as the "Brücke" painter and academy professor Otto Mueller. The proverbial "Bohemian artists from Breslau" is what Ismar Littmann shapes, promotes and accompanies as a collector and patron.

Beginning in the late 1910s, Dr. Ismar Littmann built up his soon to be famous art collection. The Littmann Collection includes works by well-known German artists of Impressionism and Expressionism, including Otto Dix, Otto Mueller, Käthe Kollwitz, Emil Nolde, Max Pechstein, Alexander Kanoldt and Lovis Corinth. Littmann had a close personal connection to some of those named. It was not until the global economic crisis in 1929 that the passion for collecting came to an end. By then, Littmann had collected almost 6,000 important works of art, watercolors, drawings and prints as well as paintings. In order to compensate for economic bottlenecks, Dr. Ismar Littmann offered parts of his collection at Paul Graupe's auction in Berlin on March 21, 1932. Among them was the work "Dompteuse", however, as the conditions for sales were difficult at that time, remained unsold and returned to the ownership of the collector.

Nevertheless: Littmann's economic worries in 1932 were not existential yet. Only the "seizure of power" by the National Socialists brought about abrupt change. The persecution of the Jewish lawyer began early and with great severity. His professional group was one of the first to be economically and socially destroyed by the National Socialists. From the spring of 1933, neither Dr. Ismar Littmann nor his son Hans (Edward) Littmann were able to pursue their profession. The youngest daughter Ruth could not even finish her high school exams, because she was arrested as she protested against the regime. Still a minor, she was put in prison for a year before she was able to emigrate to Israel. Deprived of his livelihood and joie de vivre, Ismar Littmann faced the ruins of a once glorious existence. Deep despair drove him to suicide on September 23, 1934. Ismar Littmann left behind his widow Käthe and their four children. With luck, the survivors were able to flee from National Socialist dictatorship.

Before despair drove the Breslau lawyer to suicide, Dr. Ismar Littmann was forced to sell a large bundle of almost 3,600 works of his graphics or to use them as security for a loan. His friend, the Breslau dentist Dr. Paul Schaefer, supported Littmann and took the works over. It is not known whether Schaefer actually acquired the paintings or whether they were merely a security for a loan from Schaefer to Littmann. In any case, Schaefer himself was not a collector, taking over the graphic works was a mere gesture of friendship.

The lots taken over by Paul Schaefer also contained the two Otto Dix watercolors "Dame in der Loge" and "Dompteuse" offered here. As a consignment by Paul Schaefer, who as a Jew was also persecuted by the National Socialists and was later forced to flee to South America with his wife, the watercolors were offered in the famous auction of the Littmann Collection at Max Perl in February 1935. It can be assumed that Schaefer was the owner, but not the owner of the sheets, because unsold works from his consignment at Perl did not go back to Schaefer after the auction, but to Käthe Littmann. Our two works of art, however, have a different fate – they never even got to the point where they were called up in the auction.

The auction at Perl went down in history. As early as in 1935, the discussion about so-called "degenerate art" flared up. 64 paintings, watercolors and drawings were confiscated by the Gestapo before the auction as examples of "cultural Bolshevik tendencies" and sent to the Berlin National Gallery the following year. Its director at the time, Eberhard Hanfstaengl, kept some of the works as "contemporary documents" and had the rest of them burned in the furnace of the Kronprinzenpalais on March 23, 1936 by order of the Gestapo (cf. Annegret Janda, *Das Schicksal einer Sammlung*, 1986, p. 69). Sources show that "Dame in der Loge" was also confiscated by the Gestapo in 1935 from the auction house's premises. There is a high probability that "Dompteuse" shared the fate. As part of the "Perl portfolio", the watercolors were confiscated again on July 7, 1937 as part of the "Degenerate Art" confiscation campaign, this time from the National Gallery. With a lot of luck, the two Dix works escaped destruction through the National Socialist rulers a second time – and ended up in the hands of Hildebrand Gurlitt.

When exactly he acquired the two watercolors can no longer be reconstructed today. In any case, from around the end of 1938, Gurlitt was one of the four art dealers (along with Böhmer, Buchholz and Möller) who had access to the National Socialist depots in Schönhausen. In the period between 1939 and 1941, several commission and barter transactions took place, in which he probably took over the two watercolors, among other things. However, he did not sell them, but kept them as part of the remainder of his art trade, which later became the "Schwabing Art Trove". The sheets thus ended up in the Gurlitt estate and were discovered in Munich in 2012.



Dr. Ismar Littmann, 1928.

In 2014, the Foundation of the Kunstmuseum Bern became the sole heir to this collection, which attracted international attention. The research of the task force on "Dame in der Loge" and "Dompteuse" was actively continued. "We are extremely grateful to the Kunstmuseum Bern for taking this step. It is extraordinary that a museum spares no expense or effort to process the history of the works," said the heirs of Dr. Ismar Littmann and the granddaughter of Dr. Paul Schaefer commenting on the museum's own initiative.

However, the decades that have passed and the turmoil of war have left gaps in the records that can no longer be closed, even with the greatest care. In 2021, the museum decides, despite a history of loss that can no longer be reconstructed down to the last detail, to jointly hand over the two works of art by Otto Dix to the heirs of Dr. Ismar Littmann and the granddaughter of Dr. Paul Schaefer - thereby setting new standards for a proactive and responsible handling of art looted by the Nazis. [SvdL/AT]

## OTTO DIX

1891 Gera – 1969 Singen

### Dompteuse. 1922.

Watercolor and pencil.

Not in Pfäffle. Signed and dated in lower right. Verso titled and inscribed by a hand other than that of the artist. On firm wove paper. 58,5 x 42,8 cm (23 x 16.8 in), size of sheet. [CH]

We are grateful to Mr Rainer Pfefferkorn, Otto-Dix-Stiftung, Vaduz, for his kind expert advice. The work will be included into the catalog raisonné with the number 1922/223.

Called up: June 10, 2022 – ca. 18.56 h ± 20 min.

€ 100.000 – 150.000 R/N, F

\$ 115,000 – 172,500



Otto Dix, Dompteuse, 1922, watercolor, private collection. © VG Bild-Kunst, Bonn 2022

- From the important Gurlitt Collection
- Contemporary document of the eventful German history and its dram: formerly lost Jewish property, the dramatic history finds completion in a restitution
- Impressive large-size watercolor from the sought-after 1920s
- Telling and punchy combination of the themes "brothel" and "circus"
- Glamorous demimonde: Dazzling social typology between demimonde ("Dompteuse") and bourgeoisie ("Dame in der Loge")
- Watercolors with the scandalous erotic appeal of the early 1920s are among the most sought-after works on the international auction market

#### LITERATURE

- Paul Graupe, Sammlung Rudolf Ibach, Barmen, und Beiträge aus der Sammlung Dr. Littmann, Breslau, sowie aus verschiedenem Besitz. Deutsche und ausländische Graphik des 19. und 20. Jahrhunderts, auction 104 on March 21/22, 1932, lot 79 (offered as "Zirkusdame").
- Max Perl, Bücher des 15.-20. Jahrhunderts (...), Gemälde, Aquarelle, Handzeichnungen, Graphik, Kunstgewerbe, Plastik, auction on February 26 - 28, 1935 (catalog no. 188), lot 2086.
- Mark Siemons, Gurlitt-Sammlung in Bern - Ein neuer Maßstab für Restitutionsen, in: FAZ from December 15, 2021.
- Isabel Pfaff, Raubkunst in der Schweiz - Goldstandard, in: SZ from December 15, 2021.
- Tim Ackermann, Kunstmuseum Bern - Das Ende des Falls Gurlitt naht, in: Weltkunst, December 10, 2021 (online).
- Hannah McGivern, Swiss museum to part with 29 works from Gurlitt trove suspected of being Nazi loot, in: The Art Newspaper from December 17, 2021.
- Ellionor Landmann, Kunstmuseum Bern gibt Dix-Aquarelle aus Gurlitt-Kunstfund zurück, in: SRF from December 10, 2021 (broadcast).
- Joachim Görger (ARD studio Geneva), Beutekunst-Debatte in der Schweiz. Zurückgeben oder weiter ausstellen?, in Tageschau from December 29, 2021.

#### ARCHIVAL MATERIAL

- Collection Dr. Ismar Littmann, print inventory, no. 5089: "Dompteuse, 1922".
- Deutsches Kunstarchiv, Nuremberg, NL Otto Dix, I-B 12, exhibition documentation.
- SMB-ZA, I/NG 826, II. 257-258r/v, Dr. Gotthardt/Greiser, Prussian Secret State Police, secret state police office, to Dr. Eberhardt Hanfstaengl, Berlin, December 19, 1936.
- SMB-ZA, I/NG 826, M 12, II. 261-270, II. 262, Dr. Eberhard Hanfstaengl to Prussian State Police, Berlin, March 24, 1936.
- SMB-ZA, IV/NL Rave 095, Paul Ortwin Rave to Reich Ministry of Science, Education and Culture [Bernhard Rust], Berlin, July 8, 1937.
- SMB-ZA, IV/NL Rave 095, Paul Ortwin Rave to Adolf Ziegler, president of Reich Chamber of Fine Arts, Berlin, July 9, 1937.

#### PROVENANCE

The work is free from restitution claims.





Otto Dix, Mädchen im Spiegel, 1922, watercolor and India ink over pencil, Städtische Kunsthalle Karlsruhe. © VG Bild-Kunst, Bonn 2022

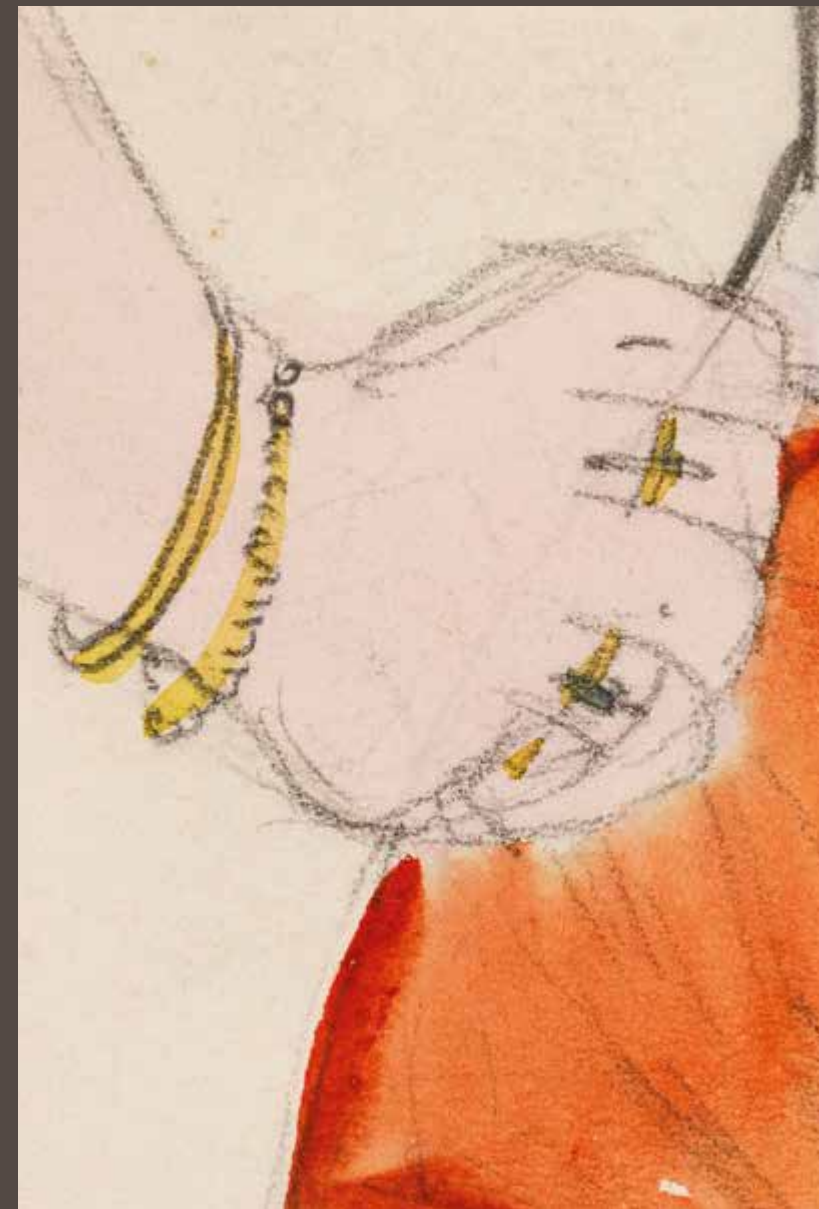
Dix found his models in the cafés on the Altmarkt, on Seestraße and on the Ring, approached women on the street who interested him and made them the protagonists of his exuberant brothel scenes or had them appear in sometimes bizarre scenes in the circus and variety shows. In 1922, Otto Dix self-published a portfolio entitled "Zirkus", consisting of ten etchings in which he portrayed the circus world and its artists. With their Jeunesse, the women embody the new beginnings and offer a welcome distraction from the horrors of World War I in the feverish big city life.



Otto Dix, Maud Arizona (Suleika, das tätowierte Wunder) (left) und Dompteuse (right), from the portfolio "Zirkus", 1922, etching and drypoint, Museum Kunstpalast, Düsseldorf. © VG Bild-Kunst, Bonn 2022

In addition to the large number of important paintings that Otto Dix painted after the First World War, first in Dresden and then in Düsseldorf from 1922 to 1925, it is above all these watercolors and drawings that describe this epoch that contribute to the most productive years of his life. Two themes fascinate the artist at this time: the war and the whore. Dix dealt with his personal experiences of war, the terror of death, the victims among the civilian population and the cruelty of the brutalized soldiers in numerous pencil, chalk and charcoal drawings, which he made in the trenches at the front and which finally culminated in his main graphic work, the cycle "Der Krieg" (War, 1924), 50 etchings that address war even more brutally, directly and ruthlessly. Dix also confronts the death motif with Eros, the life of the prostitute. The whore embodies vitality, she is life-affirming, but not romantic or naive, but similarly brutally realistic and anti-bourgeois, not to say "factual". The artist's first biographer, Fritz Löffler from Dresden, coined the phrase "disillusioning Eros". At the time, Dix made accounts of what he saw when he lived at the end of the Ziegelgasse in the brothel district of Dresden's old town in 1919, in a setting similar to that of Henri de Toulouse-Lautrec in Montmartre, Heinrich Zille in Berlin Wedding or Ernst Ludwig Kirchner around Potsdamer Platz in Berlin. "We don't need to discuss my pictures, we can see them. I start from what we see. I don't want to invent new themes, I don't want to arrange them [...]. I prefer to see the primal themes of humanity anew with my own eyes. The exterior of the things is important to me, because with the reproduction of the external form one also captures the interior", said Otto Dix years later in 1958. (quoted from Diether Schmidt, Otto Dix im Selbstbildnis, Berlin 1978, p. 222)

Our "Dompteuse" not only tames wild animals and lets them do rounds in the arena in an orderly manner, the lightly dressed lady with a whip or other kinds of equipment is also a welcome part of a time of oblivion in "safe" surroundings for men who are wild and thirsty for erotic adventure. In any case, it's hard to imagine that this lady with silky shiny, bright red fringed shorts and a tight top with flowers that emphasizes her bust size and a striking tiara in her hair is just taming wild cats in a cage set up in a ring filled with sawdust. Dix tells another everyday story, which he discovers in a distracted environment and reproduces it in his wonderfully direct, yet sensitive, detailed drawing: the tamer in an almost grotesque exaggeration as the disciplining heroine of the day. [MvL]





## OTTO DIX

1891 Gera – 1969 Singen

### Dame in der Loge. 1922.

Watercolor.

Pfäffle A 1922/16. Lower right signed and dated as well as inscribed "No 108".

Verso inscribed and titled by a hand other than that of the artist. On firm Progress wove paper (with embossing stamps). 49,4 x 39,8 cm (19.4 x 15.6 in), the full sheet. [CH]

*Called up: June 10, 2022 – ca. 18,58 h ± 20 min.*

€ 140.000 – 180.000 *R/M, F*

\$ 161,000 – 207,000

#### PROVENANCE

- Galerie Nierendorf, Cologne/Neue Kunst, Berlin (directly from the artist, verso with the hand-written number).
- Collection Dr. Ismar Littmann, Wroclaw (verso with the fragmentarily preserved hand-written entry "L/3503/aq").
- Dr. Paul Schaefer, Wroclaw (taken over from the above, until February 26/27, 1935: auction at Max Perl, Berlin).
- Prussian Secret State Police, seized (February 1935 – July 1937).
- Nationalgalerie/Kronprinzenpalais, Berlin (March 1936 – July 1937, deposit).
- State-owned (seized from the above in context of the "Degenerate Art" campaign in July 1937).
- Hildebrand Gurlitt, Hamburg/Dresden/Aschbach (until December 5, 1945).
- Neue Residenz, Bamberg (safekeeping from the possession of the above).
- Central Collecting Point, Wiesbaden (from aforementioned location, verso with hand-written entry, inventory no. Wie 1977/18).
- Hildebrand Gurlitt, Düsseldorf (December 15, 1950 - November 9, 1956).
- Helene Gurlitt, Düsseldorf/Munich (inherited from the above, November 9, 1956 – January 31, 1968).
- Cornelius Gurlitt, Munich/Salzburg (inherited from the above, January 31, 1968 – May 6, 2014).
- Stiftung Kunstmuseum Bern (inherited from the above in 2014).
- Restituted by Stiftung Kunstmuseum Bern to the heirs after Dr. Ismar Littmann and the granddaughter of Dr. Paul Schaefer (2022).

**The work is free from restitution claims.**

#### ARCHIVE MATERIAL

- Collection Dr. Ismar Littmann, print inventory, no. 3503.
- Deutsches Kunstarchiv, Nuremberg, NL Otto Dix, I-B 12, exhibition documentation.
- Galerie Nierendorf, Berlin, acquisition index, no. 872-338.
- SMB-ZA, I/NG 826, Bl. 257-258r/v, Dr. Gotthardt/Greiser, Prussian Secret State Police, Secret Police Office, to Dr. Eberhard Hanfstaegl, Berlin, February 19, 1936.
- SMB-ZA, I/NG 826, M 12, ll. 261-270, l. 262, Dr. Eberhard Hanfstaengl to Prussian Secret State Police, Berlin, March 24, 1936.
- SMB-ZA, IV/NL Rave 095, Paul Ortwin Rave to Reich Ministry of Science, Education and Culture [Bernhard Rust], Berlin, July 8, 1937.
- SMB-ZA, IV/NL Rave 095, Paul Ortwin Rave to Adolf Ziegler, president of Reich Chamber of Fine Arts, Berlin, July 9, 1937.
- U.S. National Archives, Washington, D.C., RG 260, Central Collecting Point, Wiesbaden, Property Card "WIE 1977/18", December 5, 1945.
- U.S. National Archives, Washington, D.C., RG 260, M1947, Claim [Germany] – Gurlitt, Hildebrand, 1946-1950, outlet list p. 15 & transfer list Neue Residenz, p. 24.

- From the important Gurlitt Collection and part of the "Schwabing Art Trove"

- Contemporary document of the eventful German history and its dram: formerly lost Jewish property, the dramatic history finds completion in a restitution

- Impressive large-size watercolor from the sought-after 1920s

- Glamorous demimonde: Dazzling social typology between bourgeoisie ("Dame in der Loge") and demimonde ("Dompteuse")

- Rare depiction of a particularly subtle beauty

#### EXHIBITION

Bestandsaufnahme Gurlitt. "Entartete Kunst" - Beschlagnahmt und verkauft, Kunstmuseum Bern/Bundeskunsthalle Bonn, November 2, 2017 - March 4, 2018, cat. no. 66 with color illu. on p. 194.

#### LITERATURE

- Willi Wolfradt, Otto Dix, in: Junge Kunst, vol. 41, Leipzig 1924, p. 33 (with illu.), also in: Der Cicerone, year XVI., 1924, pp. 943ff.
- Max Perl, Bücher des 15.-20. Jahrhunderts (...), Gemälde, Aquarelle, Handzeichnungen, Graphik, Kunstgewerbe, Plastik, auction on February 26 - 28, 1935 (catalog no. 188), lot 2090 (as "Brustbild einer Frau").
- Brigid S. Barton, Otto Dix und die neue Sachlichkeit 1918-1925 (PhD thesis), Michigan 1981, p. 141, V B 50.
- Suse Pfäffle, Otto. Dix. Werkverzeichnis der Aquarelle und Gouachen, Stuttgart 1991, p. 151 (with illu.).
- Annegret Janda, Jörn Grabowski, Kunst in Deutschland 1905-1937. Die verlorene Sammlung der Nationalgalerie, Berlin 1992, p. 96, cat. no. 66.
- www.geschkult.fu-berlin.de/e/db\_entart\_kunst/datenbank (not in NS inventory, no.: 17791-E, as "Brustbild einer Frau").
- Ira Mazzoni, Veröffentlichte Werke aus der Sammlung Gurlitt - Neue Probleme nach der Weltwirtschaftskrise, in: Süddeutsche Zeitung, November 13, 2013.
- Tim Ackermann, Kunstmuseum Bern - Das Ende des Falls Gurlitt naht, in: Weltkunst, December 10, 2021.
- Mark Siemons, Gurlitt-Sammlung in Bern - Ein neuer Maßstab für Restitutenen, in: FAZ from December 15, 2021.
- Isabel Pfaff, Raubkunst in der Schweiz - Goldstandard, in: SZ from December 15, 2021.
- Hannah McGivern, Swiss museum to part with 29 works from Gurlitt trove suspected of being Nazi loot, in: The Art Newspaper from December 17, 2021.
- Ellionor Landmann, Kunstmuseum Bern gibt Dix-Aquarelle aus Gurlitt-Kunstfund zurück, in: SRF from December 10, 2021 (broadcast).
- Joachim Görger (ARD studio Geneva), Beutekunst-Debatte in der Schweiz. Zurückgeben oder weiter ausstellen?, in Tageschau from December 29, 2021



## Works from the Collection Gurlitt

Watching theater boxes through small opera glasses from a safe distance has been a common parlor game since the mid-19th century. In 1874, Eduard Manet observed a couple who were waiting in very different ways for the performance to begin: the lady, dressed conspicuously in a black and white robe and adorned with plenty of jewellery, seems to be staring at the stage, while the man at her side voyeuristically looks at the boxes above him with the opera glasses. For Mary Cassatt, Henri de Toulouse-Lautrec or Honoré Daumier, for example, the discovery of opera glasses became an iconographic eye-catcher and attracted the attention of the viewer in many scenes, albeit not as key theme.



Pierre-Auguste Renoir, La Loge, 1874.

Otto Dix also seems to use these barely conspicuous opera glasses for his purposes and discovers our "Dame", this striking appearance in a box lavishly furnished with red velvet during a performance. With a fine drawing he describes the body lines around the nose and shoulder-free décolleté, emphasizes the full lips with little use of delicate watercolor paint, draws the contours of the eyes and eyebrows, adds the fine jewelry, earrings and necklace, fine pen and ink emphasize the physiognomy. Her fine, curly, red hair is pinned up, the hairstyle emphasized with a conspicuous comb at the back of her head. Concentrating on what is happening, the elegant lady in evening dress does not seem to notice the artist's fixation. For him, however, beauty appears full of sensuality, and with this the erotic features of a whore are emphasized. The "Dame in der Loge" is aware of her lustful, demonic power, and the artist emphasizes this in his fine way of drawing. Is it actually a box in a theater or opera house, or does the artist see the lady in an establishment lavishly furnished with plush and velvet? Nevertheless, the artist leaves the viewer in the dark with the numerous allusions.

After the end of the First World War, Otto Dix felt the urge to return to Dresden, to the city and to his artist friends. On a cold February day in 1919, he drove to the Saxon capital, standing on the footboard of an overcrowded railway wagon. He moved into his old student apartment and began to remember his former student and artist life. However, the experiences of war introduced a new theme into his work, the horrors of war. Back in Dresden, he also took up the theme of beautiful Eros, the human primal instinct, which the artist not only enjoys formally. At this time, however, an increase in the thematization of Eros can be observed not only in Dix, but in the art of his time in general, such as it is the case with George Grosz. Despite the exuberant dramatization of the events, Dix, emotionally charged by his experiences, manages with an astonishing objectivity, looking at the dazzling motifs like a contemporary witness with some distance.

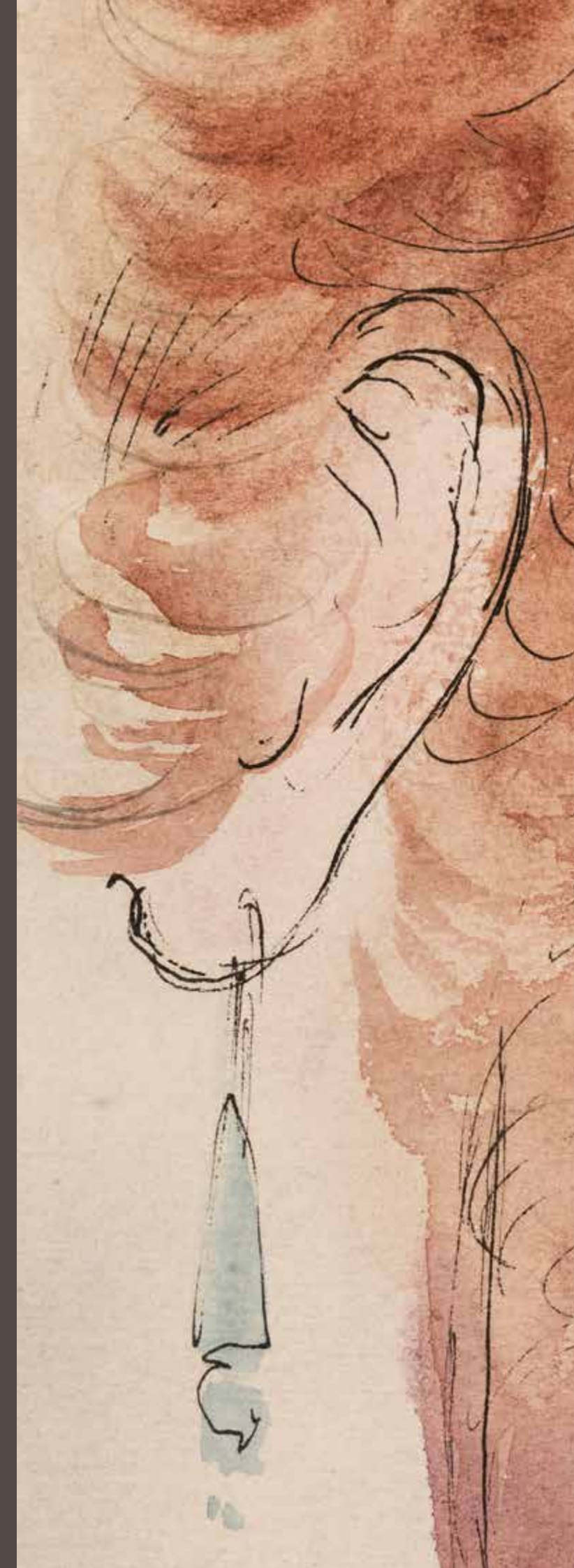
Otto Dix, Ohne Titel (Mädchen), 1923-25, watercolor and opaque white over graphite pen, Kunstmuseum Bern (formerly collection Cornelius Gurlitt). © VG Bild-Kunst, Bonn 2022



The arrangement now seems somewhat anonymous, often ironic and yet naively direct. "Rediscovering the bad experiences of the front stage as a behavioral norm in post-war Germany down to the deepest provincial corners, together with the war experience itself, provokes cynical sarcasm. Dix responds to the disinhibition in eroticism and the perversion of heroism in the civil war, as well as to the degeneration of the economy, the profiteers from war and inflation, with a mercilessly plebeian disillusionment with eros, heroes and power," says art historian Diether Schmidt. (ibid. p. 50) The work of Otto Dix of the 1920s shows a broad spectrum from Verism, Surrealism to New Objectivity.



Otto Dix, Im Café, 1922, watercolor and ink, Museum of Modern Art, New York. © VG Bild-Kunst, Bonn 2022



## KARL HARTUNG

1908 Hamburg – 1967 Berlin

### Die Maske. Um 1948/49.

Bronze with dark brown, almost black patina.

Krause 413. Lifetime cast. One of 6 + 1 copies. Height: 35 cm (13.7 in).

We are grateful to the Estate of Nachlass Karl Hartung for the kind expert advice.

*Called up: June 10, 2022 – ca. 19.00 h ± 20 min.*

€ 35.000 – 45.000 <sup>R\*,F</sup>

\$ 38,500 – 49,500

#### PROVENANCE

· From the artist's estate (stand with the estate stamp).

#### EXHIBITION

· Berliner Künstler. Malerei, Grafik, Plastik, Münsterschule Bonn, July 27 - August 27, 1950, cat. no. 24.

· Karl Hartung, Haus am Waldsee, Berlin, September 2 - October 12, 1952, cat. no. 42.

#### LITERATURE

· Markus Krause, Karl Hartung 1908-1967. Metamorphosen von Mensch und Natur (Monographie und Werkverzeichnis), Munich 1998, p. 226, cat. no. 413 (with illu. and full-page illu. on p. 120).

From the 1930s, Karl Hartung's artistic work underwent a change, a departure from the naturalistic and realistic German sculpture. He subjects his figurative works to more abstraction and also creates some entirely abstract works. The drafts for the work offered here were made in the late 1940s, when Hartung first devoted himself to a work complex of reclining female nudes and then to his "vegetative", "free" and "organic forms". The human, primarily female figure, its forms and physiognomy remains one of the great, all-encompassing themes of his oeuvre, but the radical reduction and the high degree of abstraction in some of his works is exceptional at this point in time. In the dark brown, almost black patinated bronze offered here, there are also individual hints of human facial features, but Hartung has reduced the imitation of nature to its abstract forms: Below, a fine bulge suggests the chin, which merges into a neck-like base, and the offset inserts Holes form the eyes through which the viewer's gaze can fall on the space behind. The two 'eyes' thus not only interrupt the regularity of the surface, but also include the surrounding space in the observation of the object. Hartung calls it "making the invisible visible and the visible transparent. If the sculpture is perforated and includes space, this certainly means a special behavior and perhaps a longing for transcendence." (Karl Hartung, 1963, in: exhibition cat. Karl Hartung. Works and documents, Germanisches Nationalmuseum, Nuremberg 1998, p. 91, quoted from: Karl Hartung. Life and work, www.welt-der-form.net). With the exciting asymmetry, the smooth surface, the rounded edges and soft, gently curved lines, Hartung puts form,

#### • Lifetime cast

• In 1952 the plaster of this work was part of the retrospective at Haus am Waldsee, Berlin

• Belongs to the works created around 1949, in which Hartung found an own, free style completely detached from figuration

Comparable works by the artist from around 1950 can be found in, among others, the collections of the Hamburger Kunsthalle and the Folkwang Museum, Essen



Barbara Hepworth, Head (Chios), 1958, Alabaster.

material aesthetics and viewing perspectives in the foreground of his work. The result is a balanced, elegant interplay of smooth, supple surfaces, consciously placed openings in the room and softly modulated, strongly rounded forms, with which the artist achieves a universally valid form of timeless beauty that is abstracted and lifted from human physiognomy. With the development of this very personal abstraction and formal language, Karl Hartung established himself alongside contemporary greats such as Barbara Hepworth and Henry Moore in Great Britain as an important representative of European sculpture in the 20th century. In the 1950s he was at the peak of his artistic career. In 1950 he received a professorship for sculpting at the Academy of Fine Arts in Berlin. In 1952 and 1953 the Haus am Waldsee in Berlin and the Kestner Society in Hanover honored him with large-scale retrospectives. Hartung is represented with his works at the documenta in Kassel in 1955, 1959 and 1964 and thus once again proves his position as a pioneer of modern art in the German post-war period. [CH]



"If the sculpture is perforated so that it includes space, this certainly means a special behavior and perhaps a longing for transcendence."

Karl Hartung, 1963, in: ex. cat. Karl Hartung. Werke und Dokumente, Germanisches Nationalmuseum, Nuremberg 1998, p. 91.

## ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

### Stehende Fränzi (Stehendes Kind). 1910/11.

Woodcut in colors.

Ebner/Gabelmann 423 H b. 1. Dube H 204. Söhn HDO 216-2. Signed and dated. Monogrammed in printing block. 36,7 x 27,5 cm (14.4 x 10.8 in). Sheet: 49 x 39 cm (19.3 x 15.4 in).

Sheet 2 from the 6th annual portfolio of the artist group "Brücke". The minimum print run reflects the number of passive "Brücke" members, at that point 68 people.

*Called up: June 10, 2022 – ca. 19.02 h ± 20 min.*

€ 80.000 – 120.000 *R/D, F*

\$ 88,000 – 132,000

#### PROVENANCE

- Private collection Baden-Württemberg.
- Private collection Southern Germany (for around 30 years).

The color woodcut "Fränzi Stehend (Stehendes Kind)" is one of the most important works of German expressionist graphics. It was created in 1910/11 and published in the 6th annual portfolio of the "Brücke" designed by Erich Heckel. The cover sheet for this work was prepared by Hermann Max Pechstein. The portfolio includes the most important graphic media: in addition to the color woodcut "Fränzi stehend (Stehendes Kind)", a lithograph "Akte im Wald" and an etching "Straße mit Fußgängern". The edition of the respective annual portfolio is based on the number of passive members of the artist group, in 1911 there were about 68 people. The active members of the "Brücke" present themselves and their aspirations for a new and free art to the public through the jointly published print works. In the period from 1906 to 1908, Heckel did not make color woodcuts. From 1909 he used a new process based on Edvard Munch's accomplishments, in which the woodcut plate was sawn up. The colored areas are sawn out of the wooden panel and individually saturated with paint. In a next step, the colored and black parts are reassembled and printed in one go. This avoids the overlaps in the edges and gives you a flat print image. In 1910 the typical two-dimensional "Brücke" style had been brought to perfection by Heckel, Kirchner, Schmidt-Rottluff and Pechstein.

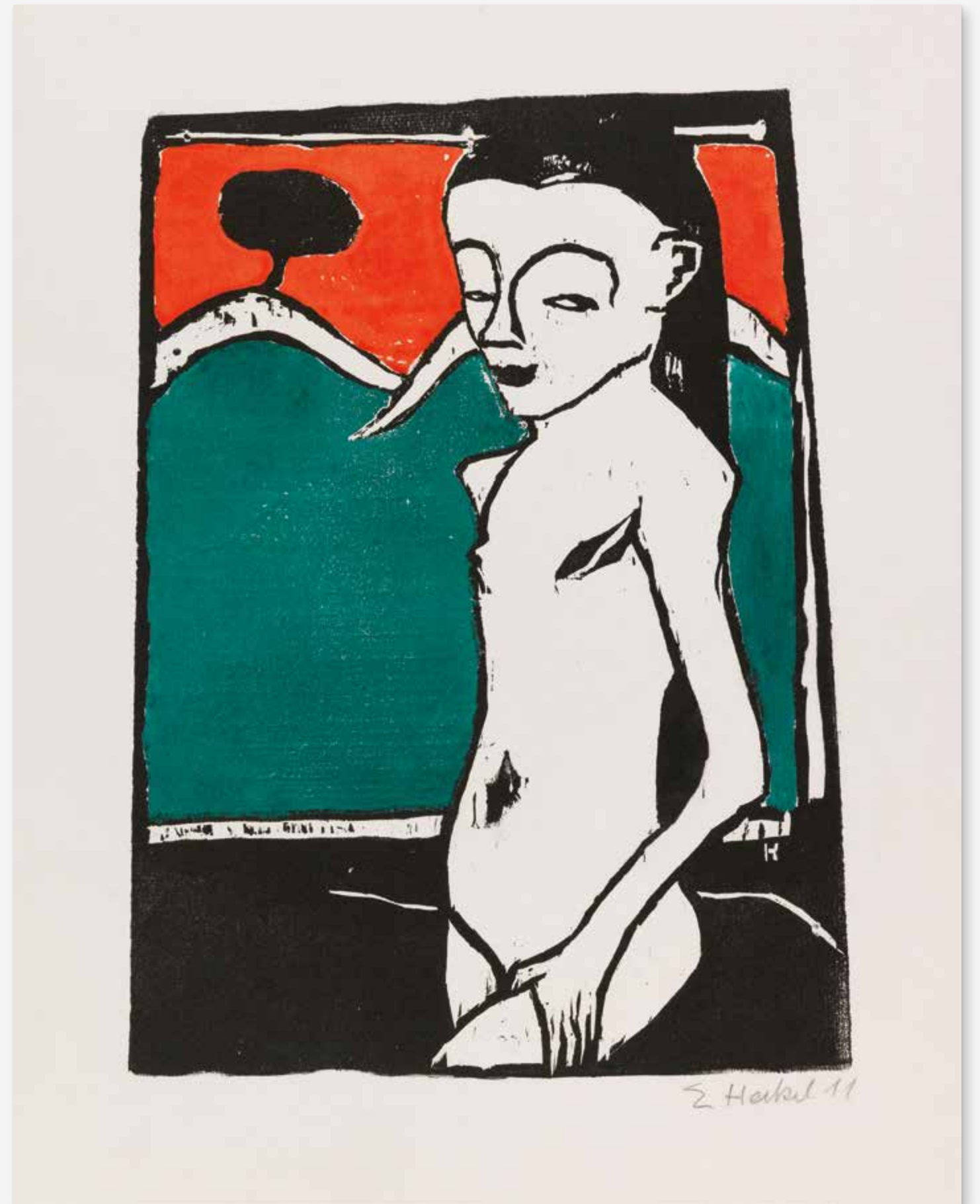
Lina Franziska Fehrmann (1900-1950), known as Fränzi, is shown in the woodcut offered here. She was about ten years old when she met the "Brücke" artists in Dresden. Erich Heckel moved into his studio at Falkenbrücke 2a at the end of October 1910. Starting this year, Fränzi appears as a motif in a wide range of poses and in all techniques. She became an icon of the "Brücke" style, and is particularly common in works by E. L. Kirchner and Erich Heckel. Heckel's studio can also be identified as place of origin of this woodcut, for which a postcard to Maschka Mueller dated January 10, 1911 and a drawing "Stehendes Kind" from 1910 (Deutsche Bank Collection)

- An icon of German Expressionism
- Very rare on the international auction market
- From the 6th annual "Brücke" portfolio
- Other copies of this woodcut are in renowned collections like the Städel in Frankfurt am Main and the Staatsgalerie Stuttgart



Erich Heckel, Stehendes Kind – Fränzi, 1910, pencil and India ink on toned paper, formerly Collection Deutsche Bank. © VG Bild-Kunst, Bonn 2022

served as the template. The same background can be seen in both the postcard and the woodcut: a hilly landscape covered with pine trees, which is a wall hanging that has adorned Heckel's studio since the beginning of the year, probably reflecting impressions of his trip to Italy in 1909 and which can be found in many of his works. Heckel also brought the influence of the Etruscan frescoes with him from Italy, which are clearly reflected in this color woodcut. Fränzi as a semi-nude, a female figure determined by the contours, still a child, in which femininity blossoms, framed by a flat, decorative background. The work is particularly impressive for its clear contours and contrasting colors. It is one of the most beautiful sheets of the "Brücke". [SM]



## AUGUST MACKE

1887 Meschede/Sauerland – 1914 Perthes-lès-Hurlus (France)

### Mädchen mit blauen Vögeln (Kind mit blauen Vögeln), 1914.

Oil on canvas.

Heiderich 586. Signed and dated on the reverse. 60 x 82,3 cm (23.6 x 32.4 in). CH]

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)

Called up: June 10, 2022 – ca. 19.04 h ± 20 min.

€ 2.000.000 – 3.000.000 <sup>R/D</sup>

\$ 2,200,000 – 3,300,000

#### PROVENANCE

- Artist's estate / Elisabeth Erdmann-Macke (until 1928).
- Collection Dr. Erich Raemisch, Krefeld / Berlin / Freiburg i. B. (acquired from the above in 1928 through the agency of Ferdinand Möller -1958).
- Collection Ellen Raemisch, Freiburg i. B. (inherited from the above in 1958).
- Ever since family-owned.

#### EXHIBITION

- Das junge Rheinland, Kölnischer Kunstverein, Cologne 1918.
- August Macke - Heinrich Nauen. Gemälde, Graphik, Kestner-Gesellschaft, Hanover, April 10 - May 12, 1918, cat. no. 31 (titled "Kind mit blauen Vögeln" and the note "unverkäuflich"[not for sale]).
- August Macke, Gesellschaft für Literatur und Kunst (Dramatischer Verein), Städtisches Museum Villa Obernier, Bonn 1918.
- Neue Rheinische Maler, Kunstmuseum Bonn, December 1920.
- August Macke, Kaiser-Wilhelm-Museum, Krefeld, July to August 1924, Westfälischer Kunstverein, Münster 1924/1925, Magdeburg 1924/1925, Gesellschaft der Freunde junger Kunst, Brunswick 1925.
- August Macke - Commemorative Exhibition (Works from the artist's estate). Gemälde, Aquarelle, Graphik, Kunstverein Jena, October 18 - November 25, 1925.
- Spring exhibition 1928, Galerie Ferdinand Moeller, Berlin 1928, cat. no. 33 (with the title "Kind mit blauen Vögeln").
- Deutsche Kunst unserer Zeit, Städtisches Museum, Überlingen, October 20 - November 11, 1945.
- August Macke. Commemorative Exhibition, Museen der Stadt Köln in der Alten Universität, Cologne, June to July 1947, cat. no. 53.
- August Macke, Gemeentemuseum, The Hague, December 4, 1953 - February 1, 1954, cat. no. 76.
- Zeugnisse europäischer Gemeinsamkeit. Meisterwerke der Malerei und Plastik aus europäischen Museen und Privatsammlungen, Städtische Kunsthalle Recklinghausen, Ruhrfestspiele, June 18 - July 30, 1954, cat. no. 138.
- August Macke 1887-1914, Kunsthaus Zürich, April 24 - May 30, 1954, cat. no. 69.
- Hundred Years of German Painting 1850-1950, Tate Gallery, London, April 25 - June 10, 1956, cat. no. 132.
- August Macke. Gedenkausstellung zum 70. Geburtstag, Westfälischer Kunstverein, Westfälische Wilhelms-Universität, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, January 27 - March 24, 1957, cat. no. 109.
- August Macke, Städtische Galerie im Lenbachhaus, Munich, July 6 - September 16, 1962, cat. no. 164.
- August Macke und die frühe Moderne in Europa, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, November 18, 2001 - February 17, 2002, Kunstmuseum Bonn, March 14 - June 2, 2002, cat. no. 173, p. 95 (with illu., no. 5, p. 96 and with color illu., pp. 99 and 329).

- Subsequent to the journey to Tunisia in April 1914, the artist made some of his most important works (3 of 4 of the to date highest prices were realized for paintings from this specific year)
- Today similar works can be found at the Kunstmuseum Bonn, the Museum Ludwig in Cologne, the Museum of Modern Art in New York and at the Saint Louis Art Museum
- The painting "Mädchen mit blauen Vögeln" was referred to as a highlight in the artist's oeuvre by his contemporaries
- It was one of the last five paintings the artist made in July 1914, shortly before mobilization
- Only two months later August Macke died in battle in the Champagne on September 16, 1914
- Discovery: The wanly varnished reverse side shows "Drei Frauen am Tisch" from 1912
- Family-owned for nearly 100 years
- Over the past twenty years only one comparable work was offered on the international auction market

"I have been looking for a way to express the yearning for the lost paradise for some time now. I think I managed quite well."

August Macke to Elisabeth Gerhardt, his later wife, as early as in June 1905.





#### LITERATURE

- Walter Cohen, Rezension zur Ausstellung "Neue Rheinische Maler" in Bonn, in: Kunstchronik und Kunstmarkt: Wochenschrift für Kenner und Sammler, issue 11, December 11, 1920, p. 210.
- Walter Cohen, Eine August Macke-Ausstellung in Crefeld, in: Der Cicerone. Halbmonatsschrift für die Interessen des Kunstforschers & Sammlers, 16.1924, pp. 728f.
- Der Cicerone: Halbmonatsschrift für die Interessen des Kunstforschers & Sammlers, 17.1925, p. 381.
- Albrecht Kranoldt, Kunstverein Jena, Gedächtnisausstellung für August Macke, in: Das Volk, November 3, 1925.
- Correspondence between Elisabeth Erdmann-Macke and Ferdinand Möller (Galerie Ferdinand Möller) regarding her husband's estate, Berlin-Neu-Tempelhof, 1928, estate Ferdinand Möller, Berlinische Galerie, BG-GFM-C, III, 1, 1166, l. 3.
- Gustav Vriesen, Der Maler August Macke, in: Westfalen, Hefte für Geschichte, Kunst und Volkskunde, vol. 30, issue 1, Münster 1952 (with color illu., no. 30).
- Édition Cahiers d'art, 13e année, Paris 1938, p. 17 (with illu.).
- Letter from Ferdinand Möller to Erich Raemisch, 20.6.1947, Nachlass Ferdinand Möller, Berlinische Galerie, BG-GFM-C, II 2.667.
- Gustav Vriesen, August Macke, Stuttgart 1953, cat. no. 498, p. 162 (with full-page color illu., p. 167).
- Elisabeth Erdmann-Macke, Erinnerung an August Macke, Stuttgart 1962, p. 245.
- Janice Mary McCullagh, August Macke and the Vision of Paradise: An Iconographic Analysis (diss.), Austin (Texas) 1980 (with illu., no. 115, p. 258).
- Ursula Heiderich, August Macke. Zeichnungen aus den Skizzenbüchern, Stuttgart 1986, p. 42 (with illu., no. 38, p. 41).
- Ursula Heiderich, August Macke. Die Skizzenbücher, Stuttgart 1987, pp. 57f. (with illu., no. 45, p. 58).
- Wolfgang Stadler, August Macke. Er gab der Farbe den hellsten Klang (24 paintings), Freiburg [et al] 1987, p. 37 (with color illu, no. 18, p. 39).
- Hans-Dieter Mück (editor), Rückkehr der Moderne. Die erste Nachkriegs-Ausstellung verfemter deutscher Kunst 1945-1995, Überlingen 1995, pp. 46, 52, 291 (with illu. on p. 48).
- Erich Franz, "Die Bewegung, die im Beschauer erregt wird". Bild und Wahrnehmung bei August Macke, in: Ursula Heiderich and Erich Franz (editors), ex. cat. August Macke und die frühe Moderne in Europa, Ostfildern 2001, p. 11.
- Ursula Heiderich, August Macke und die frühe moderne in Europa, in: Ursula Heiderich und Erich Franz (editor), ex. cat. August Macke und die frühe Moderne in Europa, Ostfildern 2001, pp. 95f. (with illu.).
- Eva Moser, Überlingen 1945 - deutsche Kunst unserer Zeit. Die erste Nachkriegs-Ausstellung verfemter Kunst im deutschen Südwesten, in: Landesstelle für Museumsbetreuung Baden-Württemberg (editor), Neuordnungen, Tübingen 2002, p. 67 (with illu. no. 7).
- Erik Stephan (editor), August Macke, Cuno Amiet. booklet accompanying the exhibition at the Städtische Museen Jena, Jena 2007, p. 278.
- Christoph Bauer (editor), Walter Kaesbach. Mentor der Moderne, Lengwil am Bodensee 2008, p. 51.
- Ursula Heiderich, August Macke. Gemälde (catalog raisonné), Ostfildern 2008, cat. no. 586, pp. 532f. (with illu. on p. 279).
- Ursula Heiderich, August Macke. Der hellste und reinste Klang der Farbe, Ostfildern 2008, pp. 131, 136 (with illu. on p. 135).
- Margarethe Jochimsen and Hildegard Reinhardt (editors), Elisabeth Erdmann-Macke. Tagebücher Mai 1905-März 1948, Bielefeld 2021, pp. 151, 532.

#### August Macke's "Kind mit blauen Vögeln" – a profound masterpiece

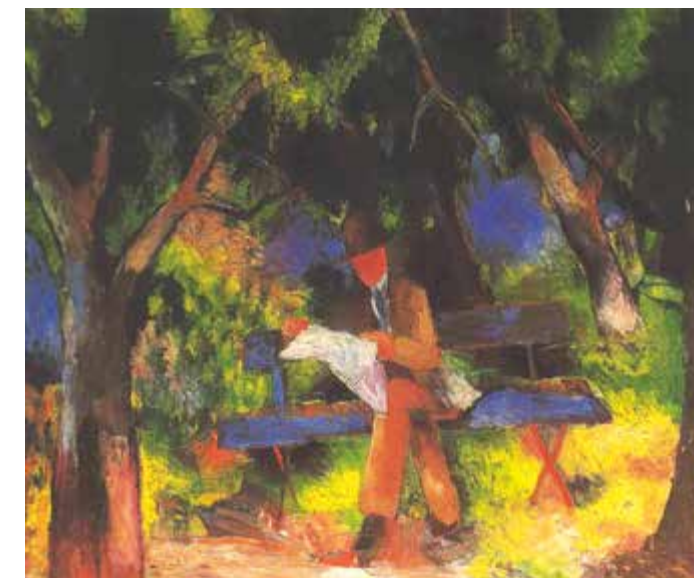
Back in Bonn after his return from the joyful journey to Tunisia with Paul Klee and Louis Moilliet at the end of April 1914, and after a few days in Hilterfingen on Lake Tun and in Kandern in the Black Forest, August Macke painted a series of paintings with a magic appeal in the last few days before the mobilization on August 1st. He made pictures with a color composition that shows a significantly different lighting than it is the case with the artist's previous works, in which Macke realized this obvious and mysterious transcendence with a perhaps even reduced palette. There are, for example, the pictures "Mädchen unter Bäumen" (Girls under Trees), "Rotes Haus mit sonendurchflutetem Park" (Red House with sun-flooded Park), "Lesender Mann im Park" (Man reading in the park) and this very painting "Kind mit blauen Vögeln" (Child with blue birds). This child, who wanders about in a dreamy, paradisiacal "enchanted forest" where she encounters phantasmagorical blue-plumaged birds, seems to have been lifted into another world in dreamy slow motion.



Elisabeth Gerhardt with August Macke, Bonn 1908. Foto: LWL



August Macke, Rotes Haus im Park, 1914, oil on canvas, Kunstmuseum Bonn.



August Macke, Lesender Mann im Park, 1914, oil on canvas, Museum Ludwig, Cologne.

#### Magic harmonies

Macke had been occupied with the color contrast that can be observed here for quite some time. On February 12, 1914, he wrote from Hilterfingen to the painter Hans Thuar, a childhood friend: "I have discovered the following new aspect in painting. There are color combinations, lets say a certain red and green, that move and flicker when you look at them. If you, for instance, see a tree in front of a landscape, you can either look at the tree or at the landscape; you can't do both at the same time, because of the stereoscopic effect. If you paint something spatial, the flickering color is a spatial color effect, and if you paint a landscape and the green foliage flickers a little in front of the translucent blue sky, that's because the green is on a different level, also in nature, than the sky. Finding the color's space-forming energies, instead of just settling with a dead chiaroscuro, is our most beautiful goal" (quoted from: August Macke, Briefe an Elisabeth und die Freunde, Munich 1987, p. 319). And that's exactly how Macke uses the strong yellow in our painting, he lets it illuminate the grass-covered ground like bright light shining from overhead spotlights, reflecting back onto the green foliage. Magical, like on a theater stage, the artist immerses the tree trunks in violet light. Incidentally, as Ursula Heiderich has asserted, these clearly outlined trees testify to Macke's intensive occupation with Leonardo da Vinci, whose form inventions the young painter approached in his sketchbooks (Ursula Heiderich, August Macke. Zeichnungen aus den Skizzenbüchern, Stuttgart 1986, p. 41f. ).

The acknowledged art historian Erich Franz aptly describes the mysterious, harmonious interplay of forms and colors in "Kind mit blauen Vögeln" contrasting it with Macke's painting "Modegeschäft" (Fashion Store) from 1913: "In the picture 'Modegeschäft' all colors are clearly separated from one another and the surfaces are divided. The painting 'Mädchen mit blauen Vögeln' [...], on contrary, shows a largely different 'style'. The colors smoothly blend into one another, the forms are mostly rounded. The colors seem rather restrained; a bright red is missing. Macke would say the picture was created from a different 'sensitivity'. Again, it's all about grouping and attributing in this work, too. But there's nothing that has a subdividing function, instead the brown-violet trees with their far-reaching branches, the softly glowing yellow and its soft transitions to green, the harmonious distribution of light and dark, the encounter of girl and birds - all of this comes together in a slowly unfolding affection and conflation. Even the exotic and cool blue of the birds partly reappears in the green which emerges from the bright yellow in a cloudy fusion. Despite all the tender intangibility, there is a slight hint of spatial depth, above all through the overlapping of the trees on the left and the birds on the right. From this color space, the luminous yellow, the solidifying tree forms, the glassy blue of the birds and the brightness of the girl emerge as a gentle shimmer" (Erich Franz, in: ex, cat. August Macke und die frühe Moderne in Europa, Ostfildern 2001, p. 11).



August Macke, Mädchen mit blauen Vögeln (Kind mit blauen Vögeln), 1914, oil on canvas.



August Macke, Modegeschäft, 1913, oil on canvas, LWL Museum for Art and Culture, Münster.

### The quest for the lost paradise

Even in purely stylistic terms - in harmony, roundness, accord - the core idea of "Kind mit blauen Vögeln" is revealed: Paradise. In this Garden of Eden unity prevails, not conflict, a gentle, almost primeval interplay of man and nature becomes perceptible. And Macke also borrowed the world of motifs from the iconography of paradise: as early as in the late 15th century, northern Alpine painting often relocated the biblical Garden of Eden to densely forested areas and inhabited it with an abundant fauna. Birds, in particular, which are associated with a strong symbolic value in Christian art, traditionally play an important role in these "paradise forests". August Macke was most certainly familiar with iconic representations of this motif, such as Jan Brueghel the Younger's 'Paradise Picture', a version of which can also be found in the State Museums in Berlin.

The idea of paradise is the key leitmotif in August Macke's work, especially in the last years of his life (cf. the exhibition catalog for "Das (verlorene) Paradies. Expressionistische Visionen zwischen Tradition und Moderne" at the August Macke Haus in Bonn in 2014/15, and the book accompanying the exhibition "August Macke. Paradies! Paradies?" at Museum Wiesbaden 2020/21).

From an early point on, initially still close to Christian tradition, Macke was occupied with the depiction of paradise. .

"I have been looking for a way to express the yearning for the lost paradise for some time now. I think I managed quite well", wrote August Macke to Elisabeth Gerhardt, his later wife in June 1905.

(August Macke, Briefe an Elisabeth und die Freunde, Munich 1987, p. 52).

The young painter illustrated the handwritten letter with a sketch showing his intimately united grandparents leaving paradise. The idea of paradise can be traced from this early point on all the



August Macke, Adam and Eve leaving paradise, 1905, ink on paper in a letter to Elisabeth, LWL Museum for Art and Culture, Münster.



Jan Brueghel d.J., Paradies, around 1620, oil on canvas, private collection.



August Macke, Adam und Eva, 1910, oil on canvas, private collection.

way to his last paintings. In concrete terms, the idea became manifest in his examination of the subject of Adam and Eve with a Renaissance-like clarity in 1910, or, in a particular striking manner, in the four-meter tall picture "Das Paradies", which Macke painted together with his dear friend Franz Marc on a wall of his studio in 1912. These works show how intensively Macke dealt with the pictorial traditions and the world of ideas revolving around paradise.



August Macke and Franz Marc, Paradies, 1912, joint mural in Macke's studio in Bonn. The work was taken off the wall in 1980 and brought to the LWL Museum for Art and Culture.

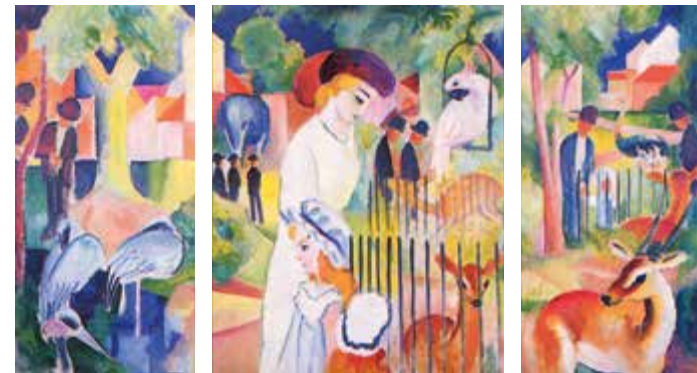


August Macke, Mädchen unter Bäumen, 1914, oil on canvas, Bayerische Staatsgemäldesammlungen, München

### Dreamt daily paradise

In many cases, however, August Macke lets his very personal Garden of Eden – and this is characteristic of his work – merge which (apparent) everyday scenes. It is often the strollers in sunny parks or zoological gardens, wandering about a world of leisure, beauty and relaxed contemplation, with which he expresses his version of paradise. This is made clear by the exclusion of everything burdening, the daily grind – work, toil, and sorrow, of dramatic events and social realities, shortly before the outbreak of the First World War. It is a quiet, defined world in which Macke paints his family in the well-groomed garden in Bonn, far away from the daily hustle and bustle of the busy road 'Bornheimer Straße' right behind the wall. It is an idealized world, like in the 1911 'Blauer Reiter' painting "Indianer auf Pferden" (Indians on Horses), which shows his deep sense of immersion in nature's rhythms. Accordingly, the zoological garden, which Macke transforms into a modern urban paradise, replaces the Garden of Eden on Earth. Macke dreams the dream of a perfect, paradisiacal world in many his pictures, and the power of the dream becomes the key to his work. Macke's letters and drawings repeatedly provide account of his dreams. The ever-recurring dream of paradisiacal unity with nature, the unification of the outside world with the individual's inner nature. That is why the atmosphere in Macke's pictures is often characterized by something dreamy, motionlessness prevails in many works, and the figures appear to be lost in reverie. They are observers, too, often with their heads lowered and their eyes closed, conveying the impression of a meditative state. In 1905, the young theater lover Macke read "The World as Will and Representation" by Arthur Schopenhauer. "He speaks about dreams in a very interesting way," Macke reported to Elisabeth Gerhardt from Kandern on September 9, 1905 (August Macke, Briefe an Elisabeth und die Freunde, Munich 1987, p. 70).

August Macke, Großer Zoologischer Garten, triptych, 1913, oil on canvas, Museum Ostwall, Dortmund.



### An Arcadian allegory

The dreamy also plays a prominent role in "Kind mit blauen Vögeln". In terms of motif, however, it is quite different from Macke's earlier visions of paradise. In this work the artist paints neither a "Christian" paradise scene nor the "everyday paradise" of a park or zoo with fashionably dressed strollers. In a juxtaposition of "Kind mit blauen Vögeln" with the compositionally similar triptych for the zoological garden, we immediately notice the completely different, newly conceived idea of paradise. In "Kind mit blauen Vögeln", August Macke pursues a new path to his personal vision of paradise. A mysterious, even magical impression is what Macke's "Kind mit blauen Vögeln" leaves behind. What kind of scene is this anyway? The girl appears to have come out of a small white house, which we see in the exact middle of the picture's upper margin. Interestingly, the house does not disturb nature at all. It has stepped out of the building into a true fairytale forest. Magical light shimmers through the trees' dense foliage, the violet trunks sort of structure the picture in an almost abstract way. Two exotic blue birds live in this forest, and the girl enters into a gentle interaction with one of the animals: she holds her cupped hand out to the bird, looks down at its content, and the bird does as the child. Through a deliberate overlapping of the scene from the picture's lower margin, Macke leaves the question as to whether the child actually feeds the bird, or whether there is some kind of magic bond between human and animal, unanswered. In any case, this silent dialog between child and animal is touching, a mute, dreamlike understanding.

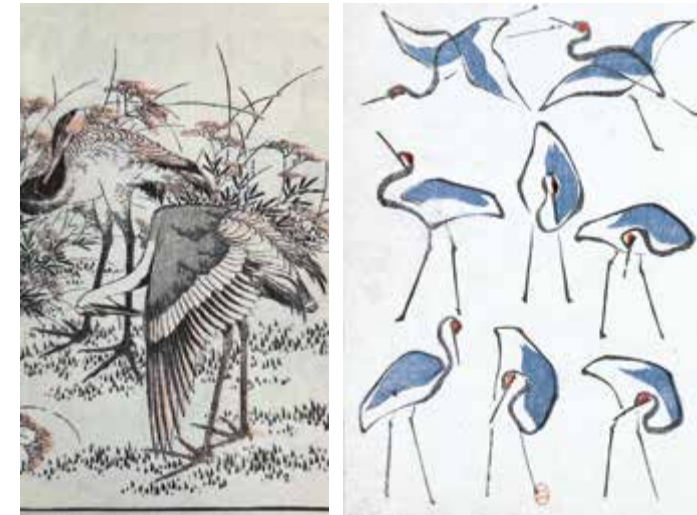
It is the connection between two actually conflicting worlds that August Macke - taking up a common philosophical train of thought - makes the subject of this painting: culture and nature. The child and the house, both in the same shades of orange, white and pink, are representatives of culture. However, the child - and only the child - can succeed in establishing a paradisiacal connection with nature, with its innocent nativeness, and become a part of it. With the protective heart-shaped, arched branch that the big tree stretches over the child and the birds, flora also seals this intimate connection.

What is reflected in "Kind mit blauen Vögeln" is the idea of childhood as a paradisiacal primal state in which man is still pure, primitive and unspoiled. A "childhood paradise" - that's what the artist's widow calls this picture.

Against this background, the historical title of the painting, "Kind mit blauen Vögeln" (Child with blue birds) has to be preferred to the title "Mädchen mit blauen Vögeln" (Girl with Blue Birds) as used in the catalog raisonné (which can only be attested to a few cases before 1945).



Left: Adrian Ludwig Richter, Schneewittchen, watercolor, 1869, Kupferstichkabinett der Staatlichen Museen zu Berlin. Right: August Macke, Mädchen mit blauen Vögeln (Kind mit blauen Vögeln), 1914, oil on canvas.



Katsushika Hokusai, Cranes, 2 sheets from the "Manga" published 1814-1878.

### A historic painting

"Der lesende Mann im Park (Man reading in the park) [...], Die Spaziergänger (The Strollers), Das Mädchen mit blauen Vögeln (Girl with blue birds) are not only highlights of Macke's creation of this year, but of German art of 1914 in general."

Art historian, collector and curator Walter Cohen, 1924.

Whenever we look at the picture "Kind mit blauen Vögeln" we are taken back to the year it was painted, 1914, on the eve of the First World War. When August Macke painted this picture at the age of 27, he suspected that he might not return from this war, that he will not be able to continue his artistic work. He threw himself into a work frenzy, pouring his whole soul into his last pictures, which he probably also felt to become his legacy.

"After his return [from the trip to Tunisia] he had thrown himself into a work frenzy. At the same time, some of the most important pictures of his oeuvre were in the studio. Seventeen oil paintings were created in Hilterfingen (apart from watercolors and drawings). He finished two of them in Bonn. Over just a few weeks he made thirty-six pictures, many of them very different from one another; it is almost inconceivable how such a large number of pictures of the best quality could be made. It was as if he was working in a frenzy, a fever, in order to achieve as much as possible of what he had defined as his goal. To name just a few: there were the two still lifes with a bouquet of gladioli, 'Begonia with Apple and Pear', two versions of 'Children at the Harbour', 'Duisburg Harbor', the big red 'House in the Park', 'Three Strollers', 'Women at the Zoo', 'Landscape with Cows and Camel', 'Child with Blue Birds', 'Man Reading in the Park' and the large 'Girls under Trees', which was the last on the easel," remembers Elisabeth Erdmann-Macke in "Erinnerung an August Macke"

(Frankfurt a. M. 1987, p. 318).

These last paintings, which August Macke - the cheerful Sunday's child - created foreboding his own end, have an unexpected depth, melancholy and emotional strength. This is expressed in "Kind mit blauen Vögeln" as it is his account of a heartfelt wish for a long life in paradisiacal, innocent peace. With the last paintings, the artist also seems to have liberated himself from influences he had grown fond of, such as the ideas of Robert Delaunay, whom he highly valued and with whom he was in close contact, and, of course, from Franz Marc, his alter ego and close friend since 1910. In the last pictures mentioned here, August Macke shows his colorist skills, his natural talent to invent mysterious pictorial spaces. August Macke died in Perthes-lès-Hurlus in Champagne on September 26, 1914.



August Macke, Landschaft mit Kühen und Kamel, 1914, oil on canvas, Kunsthaus Zurich.





“All of the visitors recall the special magic of the Macke picture ‘Mädchen mit blauen Vögeln’”.

Eva Moser, in: Hans-Dieter Mück (editor), Rückkehr der Moderne. Die erste Nachkriegs-Ausstellung verfemter deutscher Kunst 1945-1995, Überlingen 1995, p. 46.

Nachlaß August Macke  
Katalog II

Name und Adresse des Ausstellers: *Ferdinand Möller*  
 Dauer der Ausstellung: *Berlin W. Schöneberger Ufer*

Verstorbene Bedingungen:

Name der Bilder	Nummer im Katalog	Verkäuflich Unverkäuflich	Verkauf
25 Frau in grüner Jacke	113	+ nicht	1. 11. 18
26 Louise Weg. Stillleben	113	+ nicht	
27 Stillleben	113	+ nicht	
28 Park am Tiergarten	114	+ nicht	
29 Frau im gelben Kleid	115	+ nicht	
30 Frau im roten Kleid	115	+ nicht	
31 Afrikaanische Kunst	117	+ nicht	
32 Kind mit blauen Vögeln	117	+ nicht	
Gesamtbetrag			

Loan list from Elisabeth Erdmann-Macke to the Ferdinand Möller Gallery, 1928, Ferdinand Möller estate, Berlinische Galerie, BG-GFM-C, III, 1, 1166, l. 3.

**1914 to 1928**

“Kind mit blauen Vögeln” remained in Macke’s estate, which his widow Elisabeth took over, until 1928. She writes her memoirs, takes care of the estate and regularly furnishes exhibitions with works from the estate. Elisabeth does a lot to make sure August Macke’s work will be remembered long after his death. “Kind mit blauen Vögeln” is repeatedly mentioned with praise in reviews of its historical exhibitions. “Then there are a few more pictures from 1914, when he was at the peak of his creativity. Among them, the ‘Dame mit grüner Jacke’ (Lady with a green Jacket) and the ‘Mädchen mit blauen Vögeln’ are particularly noteworthy;” wrote the renowned “Cicerone” on occasion of the 1924/25 memorial exhibition in Brunswick (Der Cicerone 17.1925, p. 381).

However, the first exhibition of “Kind mit blauen Vögeln” took place a few years earlier: in Cologne in early 1918, when World War I wasn’t really over yet. Elisabeth notes in her journal: “This afternoon [...] sent the 36 pictures to Cologne” – having unpacked the pictures together with her artist friend Louise Koppel, she continues: “We looked at the ‘Kind mit den blauen Vögeln’ (January 22, 1918, quoted from: Elisabeth Erdmann-Macke, Tagebücher Mai 1905–März 1948, Bielefeld 2021, p. 151). She does not mention any of the other 35 pictures by name, only one: “Kind mit blauen Vögeln”.

It is not surprising that the work is noted ‘not for sale’ in the catalog of the following exhibition at the Kestnergesellschaft in Hanover in the spring of 1918.

In 1920 an exhibition in Bonn followed, which remained unmentioned in the catalog raisonné and which was organized by the “Gesellschaft für Literatur und Kunst” (Society for Literature and Art). In “Kunstchronik” Walter Cohen wrote a review - and once again highlights “Kind mit blauen Vögeln”:

“[...] August Macke’s ‘Lesender Mann’, as well as the ‘Kind mit blauen Vögeln’ and the truly enchanting ‘Blument Teppich’ (Carpet of Flowers) are among those pictures by the artist, who recently received long-deserved posthumous success at the Frankfurt memorial exhibition, which one would most like to see in German museums.”

(Kunstchronik und Kunstmarkt, issue 11, December 11, 1920, p. 210).

But Macke’s “Kind mit blauen Vögeln” found its way into a private collection. It is 1928, and an exhibition at the Ferdinand Möller gallery in Berlin had been planned. Elisabeth Macke, who married Macke’s longtime friend Lothar Erdmann in 1916, still did not want to part with “Kind mit blauen Vögeln”, and also had it labeled ‘not for sale’ in the exhibition at Ferdinand Möller Gallery. But the change of ownership still happened, and the work went into the best possible hands: the picture became part of the Raemisch Collection.



August Macke-Heinrich Nauen. Gemälde, Graphik, Kestner Society, Hanover, April 10 - May 12, 1918, cover.



Gallery Ferdinand Moller. directory of spring exhibition, May 12 to June 12, 1928, cover.



Erich Raemisch in the 1930s, photography

Raemisch, a lawyer and entrepreneur who was extremely successful in the silk industry, to which he gave many progressive impulses far beyond his branch, built up his important collection of modern art as of the 1920s. As a regular at, among others, Alfred Flechtheim, it was not difficult for him to select exceptional works of Modernism. The Raemisch Collection reflects the open and modern personality of its owner, a man deeply connected with the present: Artists such as Karl Hofer, Fernand Léger, Max Beckmann, Wilhelm Lehmbruck, Georges Braque, August Macke and Paul Klee testify to both the progressive character of his collection, as well as to Raemisch's excellent network in the art scene - in Krefeld, Düsseldorf and the Rhineland, as well as in Berlin, where he lived and worked as director of the "Internationale Kunstseideverkaufsbüro GmbH" from 1931 on.

In Berlin Raemisch was in close exchange with the artists of the "Bauhaus" and the "Werkbund", such as Ludwig Mies van der Rohe and Lilly Reich. In 1927 the two realized the installation "Café Samt und Seide" for Raemisch at the fair "Die Mode der Dame" (Fashion for Ladies) in Berlin and in 1929 the "Deutsche Seide" at the epoch-making world exhibition in Barcelona. In the same year 1929, Raemisch became chairman of the "Vereinigung für Junge Kunst" (Association for Young Art) in Düsseldorf, for which he was active together with the art historian and Macke expert Walter Cohen and also with Walter Kaesbach, the director of the Düsseldorf Art Academy. He was also involved in the "Werkbund" and in the fall of 1931 he was even appointed second chairman alongside Ludwig Mies van der Rohe. Raemisch was also a close friend of Hermann Lange, a silk manufacturer, too, and, alongside Raemisch, Krefeld's second big collector of progressive art.

And Erich Raemisch was also personally acquainted with Elisabeth Erdmann-Macke, as the Raemisch couple was friends with Elisabeth's sister-in-law Käthe Brie, the sister of her second husband Lothar Erdmann. On August 28, 1945, Elisabeth retrospectively noted in her diary: "At that time we also stayed a night at the Raemisch's (Kaete's friends) in Uhltingen and felt very comfortable" (Elisabeth Erdmann-Macke, Tagebücher Mai 1905 – März 1948, Bielefeld 2021, p. 530).

### The Collection Erich Raemisch

In the same year in which the prominent Krefeld lawyer, businessman, political functionary and, last but not least, art collector Erich Raemisch acquired "Kind mit blauen Vögeln", the "Cicerone" wrote about an Alfred Flechtheim exhibition richly equipped with loans from private collections: "It is amazing and gratifying to see the enthusiasm, love and artistic understanding with which modern art is collected in the Rhineland. Düsseldorf, Cologne, Elberfeld and Krefeld are the main centers. The collectors general director Nothmann, Josef Gottschalk and Alfred Wolff in Düsseldorf, general director Alfred Tietz in Cologne, the barons von der Heydt and Claus Gebhard in Elberfeld, Rudolf Ibach in Barmen and the Krefeldians Hermann Lange and Dr. Erich Raemisch, who are the greatest collectors of French Cubism in Germany, especially of Legers, made a number of their most interesting works available" (Der Cicerone, 20.1928, p. 674).

Erich Raemisch was just 32 years old at that time, but he had already amassed a very impressive collection of progressive art. Raemisch was born the son of a master stonemason in Prenzlau, Brandenburg, on October 22, 1896. In 1922 he married the young widow Helene baroness Teuffel von Birkensee, known as Ellen, who brought three children into the marriage. He came into contact with the art scene primarily through Ellen, née Arnthal: her brother was the painter Eduard Arnthal, who also exhibited at Alfred Flechtheim's gallery; family ties to the famous collector and patron Eduard Arnhold also existed.



Wilhelm Lehmbruck, Gebeugter weiblicher Torso, 1912/13, plaster, formerly Collection Erich Roman. Sold by Ketterer Kunst December 11, 2020, proceeds: EUR 225,000

During the war, when times were hard, the Raemischs retreated to Unteruhldingen on Lake Constance. Ellen's brother Eduard had to flee from the National Socialists, and Erich Raemisch, who was "one quarter Jew" according to the National Socialist's racial theory, and his wife Ellen, who was of Jewish origin, too, escaped the concentration camp only through Arno Breker's intervention (National Archives and Records Administration, Ardelia Hall Collection, Breker, Arno (Sculptor) - Investigation And Denazification, p. 85). Over these dark years, Erich Raemisch was only able to preserve parts of his art collection: "Unfortunately, we were only able to save a part of our possessions, but at least a number of beautiful things. The rest remained in our house in Zehlendorf and may have perished in the meantime," he wrote to Ferdinand Möller on July 23, 1947 (Ferdinand Möller estate, Berlinische Galerie, BG-GFM-C, II 2,668).

Despite the serious changes, Raemisch was able to build on past successes after the war. He now lived in Bad Soden and in Freiburg im Breisgau, where he had attended university, unfolding political impact as assistant interior secretary – and still had his finger on the pulse of the times, he advocated design questions and reform furniture. Raemisch was one of the founding members of the "German Design Council". The University of Freiburg promoted him to the rank of honorary senator in 1957. Erich Raemisch died on New Year's Eve 1958, just 62 years old. (On Erich Raemisch cf. Christiane Lange (editor), Bauhaus und Textilindustrie. Architektur, Design, Lehre, Munich et al. 2019, pp. 47f., 367f.).

Erich Heckel, title page of the exhibition catalog Deutsche Kunst unserer Zeit, Überlingen, 1945, woodcut, Collection Hermann Gerlinger, Würzburg.



### "The Raemischs want to give August's lovely 'Kind mit blauen Vögeln' on loan" – the unparalleled exhibition in Überlingen in 1945

After the war, "Kind mit blauen Vögeln" had its first big appearance in the show "Deutsche Kunst unserer Zeit" (German Art of Our Time) in 1945. The aforementioned Walter Kaesbach, the great promoter of Expressionism, who faced an occupational ban during Nazi dictatorship that led him to a withdrawal into his inner self, planned nothing less than the return of Modernism to German cultural life in 1945 through a large exhibition under the self-confident title "Deutsche Kunst unserer Zeit". In the autumn of 1945, the exhibition took place in the Urban Museum in Überlingen, and Kaesbach's friend Erich Heckel contributed a woodcut that hopefully symbolized a new beginning, for the catalog's title. More than 150 top-class works of modern art, ostracized until 1945, had been compiled for the show. Even if the nationwide impact of the show was limited due to travel restrictions between the occupation zones that were still in effect in 1945, the importance of the exhibition "Deutsche Kunst unserer Zeit" for art history can't be emphasized enough (cf. Hans-Dieter Mück (ed.), Rückkehr der Moderne. Die erste Nachkriegsausstellung verfehmter deutscher Kunst 1945–1995, Überlingen 1995). Erich Raemisch opened his collection for the great Walter Kaesbach, whom he knew since the 1920s. In addition to his Beckmann painting, he also gave "Kind mit blauen Vögeln" into the exhibition. Elisabeth Erdmann-Macke, who was living in Meersburg between 1945 and 1948, also came to the opening. She noted in her journal:

"Yesterday, on Sunday, trip to Überlingen, where an extra boat took us to the opening of the exhibition [...] Lots of interesting things in the exhibition, daddy's 'Kind mit blauen Vögeln' all alone on the wall, a resting point emanating strong glow and shine. What a dream world, like a childhood paradise, for which we feel a much stronger longing after these years of darkness, the wild chaos and the eternal threat and danger"

(unpublished diary by Elisabeth Erdmann-Macke, October 2, 1945, archive of the August Macke Haus, Bonn, quoted from: Christoph Bauer (ed.), Walter Kaesbach – Mentor der Moderne, Lengwil am Bodensee 2008, p. 51).

These personal, even intimate words once again illustrate how much the picture "Kind mit blauen Vögeln" meant to the artist's widow. May it will be just as meaningful to the new owner.

August Macke, *Frauen am Tisch*, 1912

”It was as if he was in a frenzy, a fever, in order to create as much of it as possible,“

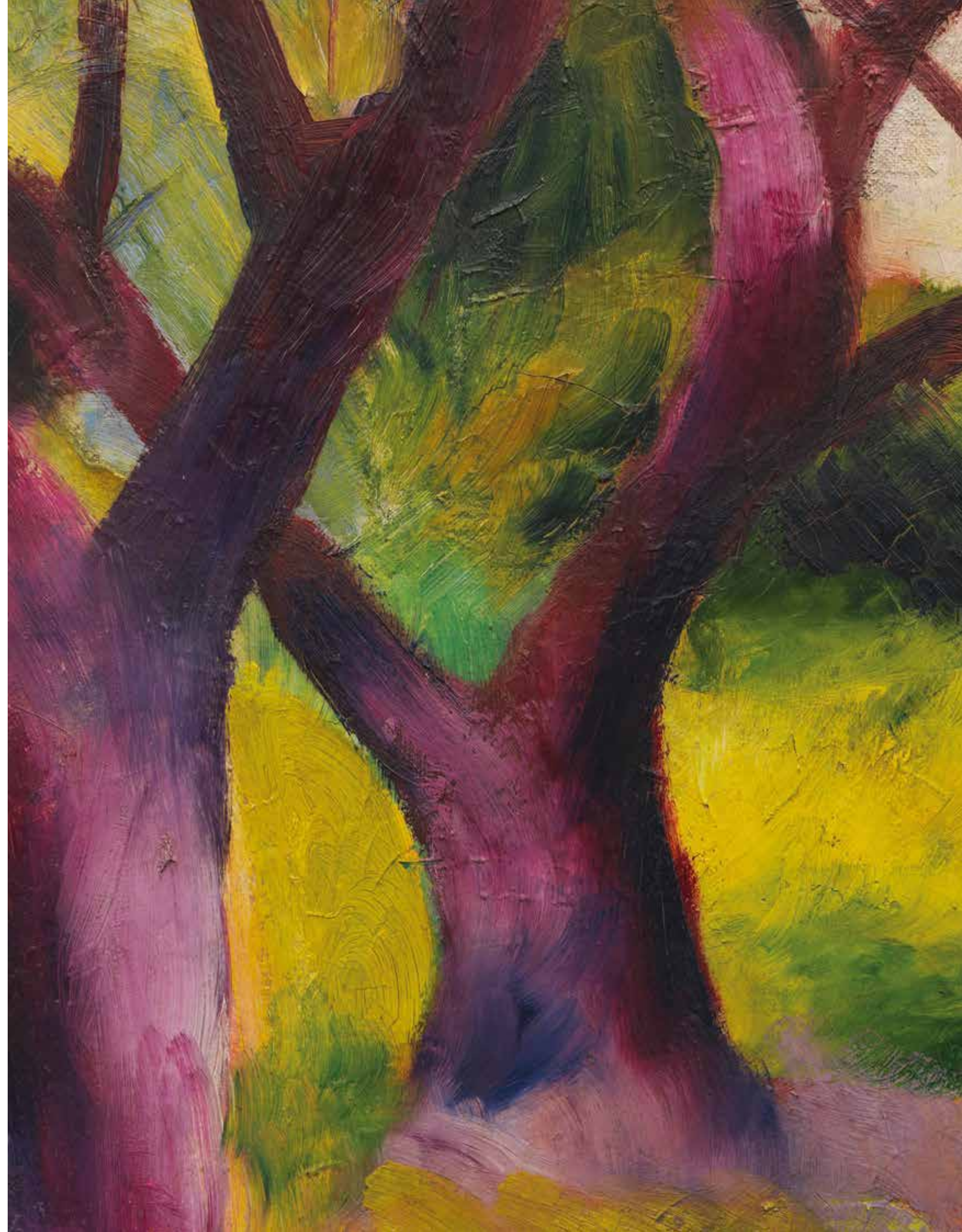
recalled Elisabeth Macke once again in her memoirs of her husband. In this ”frenzy“ the artist also seemed to paint on the reverse side of canvases that had already been painted, as it is the case here, by making the motif unrecognizable with a primer in a few strong strokes of the brush and clearly marking the reverse side as ”discarded“ by placing the signature for the front side across it. Nevertheless, the scene in a room, that August Macke probably painted

at his house and studio on Bornheimer Straße in 1912, still is slightly visible: Three female figures seated around a table, comparable to the ”Drei Frauen am Tisch bei der Lampe“ (Three women at the table with a lamp) from 1912. Elisabeth Macke remembers these sessions: ”We, that’s my grandmother, mother and I [Katharina Koehler, Sofie Gerhardt, née Koehler], were very busy with embroidery back then, according to August’s drafts, which he sketched right onto the fabric, so that there are some that do not have any sketches [on paper] at all. In summer I was working on a large tapestry with the two bathing girls and the oriental youths (today it belongs to my son Wolfgang). We were all enthusiastic about the work, in particular my grandmother, who stayed up late every evening, wondering the next morning why her back hurt, she was nearing 80! She embroidered so accurately and neatly, just like my mother, who would still transfer patterns onto fabric years later.“ (Frankfurt am Main 1987, p. 256) [MvL/AT]

Find more information on [www.kettererkunst.com](http://www.kettererkunst.com)



Cf: August Macke, *Drei Frauen am Tisch bei der Lampe*, 1912, oil on canvas, private collection.



## KATHARINA GROSSE

1961 Freiburg i. Br. — lives and works in Berlin

### Ohne Titel. 2016.

Acrylic on canvas.

Signed, dated, inscribed with the work number "2016/1037" as well as with a direction arrow and the dimensions on the reverse. 300 x 200 cm (118.1 x 78.7 in).

Called up: June 10, 2022 — ca. 19.06 h ± 20 min.

€ 180.000 — 240.000 R/D, F

\$ 198,000 — 264,000

#### PROVENANCE

- Gagosian Gallery, New York (with the gallery label on the reverse).
- Private collection France (acquired from the above).

"As a child, I always played a game with myself: in the morning before I got up, I had to 'paint' away all the shadows on the wall, on the window sill or the lamp with an invisible brush. I became obsessed with it. Looking at the world has always been connected to doing something in it, with it or on it at the same time. Painting enables the simultaneity of imagining and acting in an unusual way, because there is no transmitter between me and my tools." The artist shares this memory in a conversation between with Hans Ulrich Obrist (quoted from: *Kunstforum*, vol. 268, p. 60).

Katharina Grosse is primarily associated with her spatial works that cover walls and furnishings, interior and exterior surfaces or three-dimensional bodies. The exhibition "Katharina Grosse. It Wasn't Us", in which the artist transformed the historic hall and the outside area of the Hamburger Bahnhof - Museum für Gegenwart - Berlin into an expansive picture, is just one late example. In any case, with these spatial works, Katharina Grosse left the conventional pictorial space by including the environment in the color design. This enables a completely new perception of space. Coating surfaces with colors takes the world into another sphere and frees it from reality. The "brush" she uses is the paint spray gun. It is also remarkable that Katharina Grosse creates transient works as the painting only exists for the duration of the respective exhibition. The resulting space of imagination is therefore only a short dream in the large time window of art history. Katharina Grosse's contribution to the Rockaway Beach revitalization project at MoMA PS1 shows that in every transience there is also a new beginning. In 2012, Hurricane Sandy destroyed a former military building, and the changing water levels on Atlantic coast of Queens did the rest. With her spray gun, Grosse transforms this ruin into a landmark that shines from afar. Her basic idea is that, despite its devastation, this ruin shows what we need, a basic structure that offers us protection.

The extent of Katharina Grosse's painting to space is repeatedly addressed. What Katharina Grosse places demands from the screen is no less

- This large-sized work in the characteristic refined spray technique represents Katharina Grosse's monumental spatial installations that helped her to great international success
- The year our work was made, Grosse showed numerous works in a comprehensive solo show at the Museum Frieder Burda in Baden-Baden and also transformed a building in New York into an artwork in context of the exhibition series "Rockaway!" organized by MoMA PS1 in 2016
- The following year she had year final breakthrough with her first exhibition at Gagosian Gallery in New York

Katharina Grosse, Rockaway, 2016, acrylic on canvas, Fort Tilden and Rockaway Beach, New York. © VG Bild-Kunst Bonn, 2022



interesting. The artist worked with brushes and broad brushes until around 1998. The superimposition of colors was also at the core of her early works. The technique she uses on the relatively small canvas is the same as in the large spaces: she sprays, her "brush" is the paint spray gun. Stencils are also used in the two-dimensional picture, with which forms are limited, i. e. exactly the opposite of the overarching spatial painting. Color areas superimposed on one another emerge in a fine mist, which sometimes unite to form small islands of color or color trickles, or unite to form new colors. The result is an imaginative space that opens up a wide range of possibilities. The indifferent nature of the surfaces in particular contributes to this. The aim of the paintings is not to expand the given pictorial space, i. e. the format given by the canvas. Rather, the act of painting is in the foreground for Katharina Grosse. She sees painting as a processual practice, permeated by flow and resistance, both mentally and physically. Color landscapes are created on the canvas, which are developed in a process-oriented manner, conjuring diverse associations. This association is even freer in the panel painting than in the monumental works that always stand in the context of a certain location.

Even though the artist may not have intended that, an angel's torso may be as possible association in our picture. In contrast to many other paintings by Katharina Grosse, it is airy and free from aggression. Here she has - to tie in with Katharina Grosse's childhood memories - painted a magnificent and light picture over all the shadows. [EH]



## ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

### Maurische Mädchen. 1948.

Oil on canvas.

Scheibler 412. Lower left signed and dated. Signed, dated and titled on the reverse. 90 x 60,5 cm (35.4 x 23.8 in).

Up until August 7, 2022 the Kunsthalle Hamburg honors the work of E. W. Nay in a grand retrospective exhibition that will also be on display at the Museum Wiesbaden and the MKM Museum Küppersmühle für Moderne Kunst in Duisburg.

*Called up: June 10, 2022 – ca. 19.08 h ± 20 min.*

€ 90.000 – 120.000 R/D, F

\$ 99,000 – 132,000

#### PROVENANCE

- Galerie Günther Franke, Munich (1959).
- Collection Prinz Franz von Bayern, Munich.
- Galerie Thomas, Munich.
- Private collection Rhineland (acquired from the above in 1979).
- Ever since family-owned.

#### EXHIBITION

- Ernst Wilhelm Nay, Galerie Günther Franke, Munich, October 1 to November 10, 1948, cat. no. 10 (with illu.).
- E. W. Nay, Kunstverein in Hamburg, Hamburg, April 3 - May 2, 1955.
- E. W. Nay. Peintures, Aquarelles, Gravures aux sucre 1938-1958, Galerie Les Contemporains, Brussels, April 25 - May 15, 1958, cat. no. 5 (with a hand-numbered label on the reverse).
- German Art of the 20th Century. Painting and Sculpture 1905-1985, Royal Academy of Arts, London, October 11 - Decemehr 22, 1985, cat. no. 210 (with the exhibiton label on the reverse).
- Deutsche Kunst im 20. Jahrhundert, Staatsgalerie Stuttgart, February 8 - April 27, 1986, cat. no. 208 (with color illu.).
- Ernst Wilhelm Nay. Die Hofheimer Jahre 1945-1951, Städtische Galerie im Städel, Frankfurt am Main, February 24 - May 23, 1994, Museum der bildenden Künste, Leipzig, June 9 - August 21, 1994, cat. no. 37 (with illu., p. 98, with a respective shipping label on the reverse).

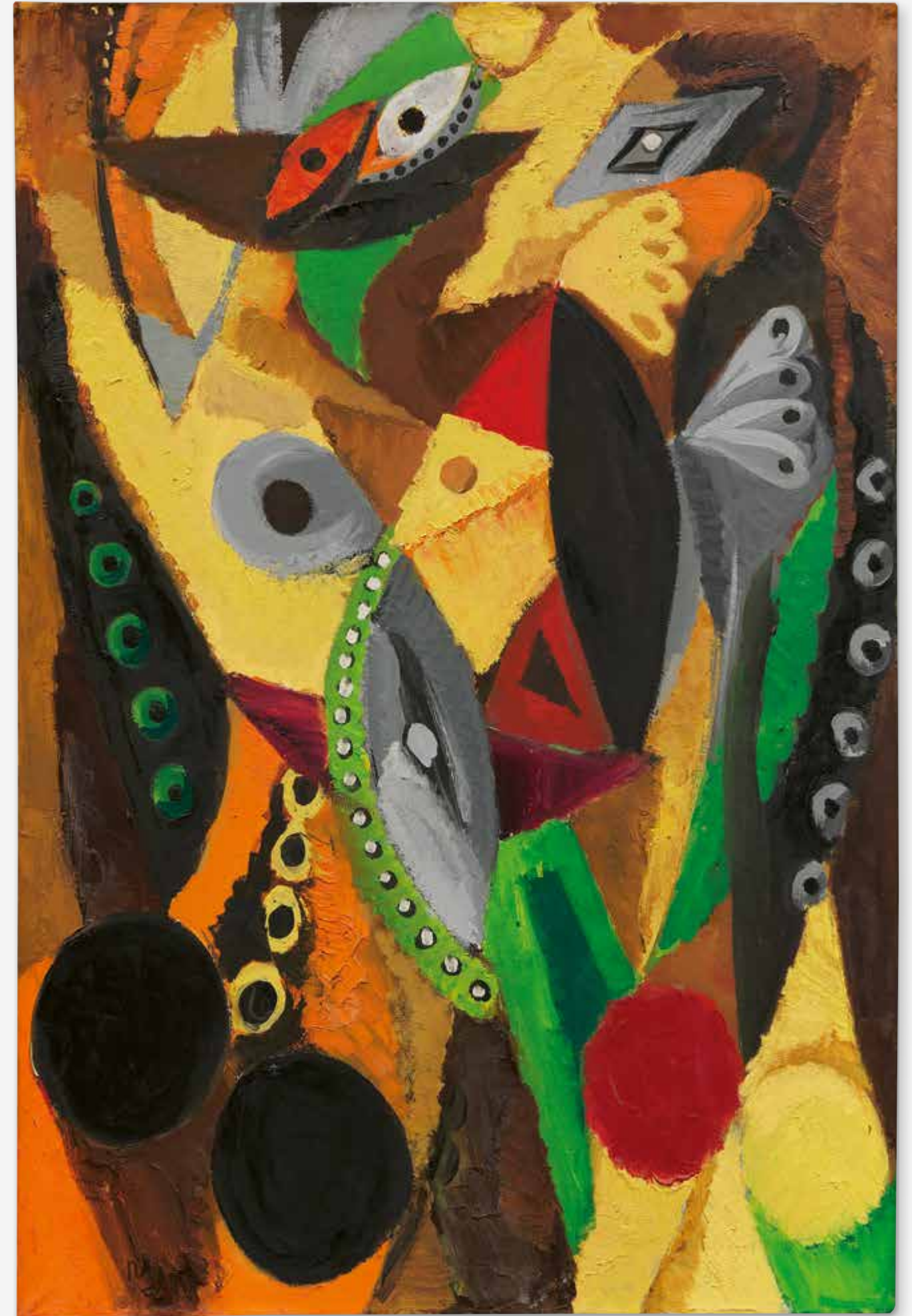
#### LITERATURE

- Werner Haftmann, E. W. Nay, Cologne 1960, p. 127 and p. 134 (with illu. 36).
- Aurel Scheibler, Ernst Wilhelm Nay. Catalog raisonné of oil paintigs, vol. I, Colgne 1990, p. 272, cat. no. 412 (with illu.).
- Werner Haftmann, E. W. Nay, Cologne 1991, pp. 138f. and p. 148 (with illu., no. 48, p. 143).
- Yule F. Heibel, Reconstructing the Subject. Modernist Painting in Western Germany, 1945-1950, Princeton 1995, p. 3 (with illu. no. 1).
- Friedrich Weltzien, E. W. Nay - Figur und Körperbild. Kunst und Kunsttheorie der vierziger Jahre, Berlin 2003, pp. 200 and 240.



E. W. Nay in the studio in front of his pictures "Tochter der Hekate I" and "Thäis und Anna", 1945. © Elisabeth Nay-Scheibler, Cologne / VG-Bild-Kunst, Bonn 2022

- Splendid work from the peak of the "Hekate" Pictures (1945-1948), which marked Nay's transition from figuration to abstract painting
- The painting "Maurische Mädechen" is filled with the fierce, fiery colors of an imagery entirely borne by the color
- Nay shows a particularly comprehensive repertoire of forms, that already comprises circles and spindles, which would become characteristic of the later Disc and Eye Pictures
- A work with an impressive international exhibition history, among them the grand exhibition "German Art of the 20th Century" at the Royal Academy in London
- Nay showed the similar "Hekate" picture "Gelbe Sitzende" from the same year at the 24th Venice Biennial
- Comparable "Hekate" paintings are at, among others, the Pinakothek der Moderne, Munich, the Nationalgalerie Berlin, the Sprengel Museum, Hanover, and the Museum Ludwig, Cologne





E. W. Nay, Tochter der Hekate I, 1945, oil on canvas, private collection.  
© Elisabeth Nay-Scheibler, Köln / VG-Bild-Kunst, Bonn 2022

After the end of the war, which Ernst Wilhelm Nay spent as cartographer in France, he did not return to Berlin but to the idyllic town of Hofheim am Taunus. Through the mediation of the artist and gallery owner Hanna Bekker vom Rath, he moved into the abandoned studio of Otilie Roederstein, a German-Swiss painter who died in Hofheim in 1937. Nay's paintings, which he created during the six years he stayed there, are filled with intense, burning colors. A pictorial language based entirely on color, which initially remained committed to figuration, culminated in 1945-1948 in the so-called Hekate pictures. In 1948, Ernst Gosebruch, the director of the Museum Folkwang in Essen, who was dismissed in 1937, spontaneously named this work phase after the painting "Tochter der Hekate I".

#### "Colorful dynamics"

The starting point of the Hekate phase are images dominated by a figure or a pair of figures, whereby Nay was definitely inspired by Picasso's cubist-influenced human type of the 1930s and early 1940s. In a letter to his friend and collector Erich Meyer from December 28, 1945, he describes the aim of his artistic work as activating the pictorial space through color: "My pictures are strongly colored and multicolored and painted in a very free manner. I am just about to take a leap forward again. Colorful dynamics, surface rhythm, ornament and relief, these have been my means up to now to design the space of painting. So far I have been extremely cautious about refraining from them - as is also the spirit of my art, which magical, enchanting now more emphasized than before, - to represent spatial depths with these means. That must happen now." (quoted from: E. W. Nay 1902-1968. Pictures and Documents, Munich 1980, p. 90)

"His powerful, colorful pictures are considered a bridge between art before and after the Second World War, between expressionism, abstraction and free gestural painting after 1945, between German and international modernism."

Press release from the Hamburger Kunsthalle on the occasion of its current retrospective, quoted from: [www.hamburger-kunsthalle.de/ausstellungen/ernst-wilhelm-nay](http://www.hamburger-kunsthalle.de/ausstellungen/ernst-wilhelm-nay).



Exhibited at the 24th Venice Biennale: E. W. Nay, Gelbe Sitzende, 1948, Oil on canvas, private collection. © Elisabeth Nay-Scheiler, Cologne / VG-Bild-Kunst, Bonn 2022



E. W. Nay, Hirte I, 1948, oil on canvas, private collection.  
© Elisabeth Nay-Scheibler, Köln / VG-Bild-Kunst, Bonn 2022

It is done with a sophisticated expansion of the palette. Color mixtures that have never been used before appear. The surface and depth of the coloring open up a rich, highly differentiated spectrum for the pictures. The application of paint, here and there slightly impasto, reinforces a peculiarly valuable relief effect, as if it were a question of extremely strange structures. "If we review the main works of this year 1948, it is not difficult to identify preliminary stages, parallels, which are grouped around the 'tableau manifesto' and even surpass it in terms of painting. The Moorish girls in a brilliance of brown, gold ochre and yellow and the costliness of their decor still maintain the connection to the radiant series of pictures of the late Hekate period. But the pictorial mechanism has become clearer, the spatial figure is more planar and precise, the form is larger and calmer. The sharpness of the 'shepherd' quietly begins in the formal, to announce", says Werner Haftmann about his friend's work (quoted from: E. W. Nay, Cologne 1960, p. 134).

The painting "Moorish Girls" is a picture painted entirely out of the color. A fan-shaped hand, open eyes pointing to a face, and two rounded shapes in the mid center, which evoke the back view of a figure, are revealed to the viewer who is familiar with Nay's formal vocabulary. A vocabulary that already includes the circular and spindle forms that are so characteristic of Nay's later disc and eye images. [MVL]

"The attempt to analyze the Hekate pictures (1945-48) through their titles would probably be an intervention in his work that the artist would hardly want, since Nay himself veiled the meaning and content of his Hekate pictures with a strange title."

Elisabeth Nay-Scheibler, in: E.W. Nay, Die Hofheim Jahre 1945 bis 1951, Frankfurt a. M. 1994, p. 69.

## CINDY SHERMAN

1954 Glenridge/New Jersey – lives and works in New York

### Untitled #282. 1993.

Color photograph. C-Print.

Signed, dated and numbered on the reverse of the frame. One of just 6 copies.  
229 x 153 cm (90.1 x 60.2 in), nearly the full sheet. [CH]

*Called up: June 10, 2022 – ca. 19.10 h ± 20 min.*

€ 450.000 – 550.000 *R/D, F*

\$ 495,000 – 605,000

#### PROVENANCE

- Metro Pictures, New York (with the gallery label on the reverse).
- Collection Lothar Schirmer, Munich (acquired from the above in 1993).



Caravaggio, Medusa, 1597, oil on canvas on panel, Uffizien, Florence.

#### EXHIBITION

- Cindy Sherman. Photoarbeiten 1975-1995, Deichtorhallen, Hamburg, May 25 - July 30, 1995; Malmö Konsthall, August 26 - October 22, 1995; Kunstmuseum Lucerne, December 8, 1995 - February 11, 1996, cat. no. 64 (with full-page illu., with two respectively inscribed labels on the reverse).
- Collection Lothar Schirmer. Von Beuys bis Cindy Sherman, Kunsthalle Bremen, May 16 - July 25, 1999; Städtische Galerie im Lenbachhaus, Munich, August 7 - September 26, 1999, p. 356, cat. no. 300 (with illu. on p. 275).
- Cindy Sherman, Jeu de Paume, Paris, May 16 - September 3, 2006; Kunsthaus Bregenz, November 25, 2006 - January 14, 2007; Louisiana Museum of Modern Art, Humlebæk, February 9 - May 13, 2007; Martin-Gropius-Bau, Berlin, June 15 - September 10, 2007, p. 319 (with full-page illu., different copy).
- Cindy Sherman. Untitled Horrors, Astrup Fearnley Museet, Oslo, May 4 - September 22, 2013; Moderna Museet, Stockholm, October 19, 2013 - January 19, 2014; Kunsthaus Zürich, June 6 - September 14, 2014, p. 227 (with full-page illu. on p. 182).

#### LITERATURE

- Harper's Bazaar, May 1993, p. 146 (with full-page illu.)
- Gisela Neven Du Mont, Wilfried Dickhoff (editors), Kunst heute, Sherman no. 14, Cologne 1995, p. 48 (with full-page illu., presumably different copy).
- Paul Moorhouse, Cindy Sherman, New York 2014, p. 56 (with full-page illu., presumably different copy).

- **Cindy Sherman is one of the most important artists and influencers of our time**
- **In the photographs we see women in changing roles, a whole encyclopedia of female poses, gestures and body images**
- **From Sherman's second "Fashion Series" (1993) for Harper's Bazaar**
- **Part of the Lothar Schirmer Collection since the year of its creation**
- **One of only six copies, two of which are in the collection of the Museum of Fine Arts in Boston and the Carnegie Museum of Art in Pittsburgh**
- **In the last ten years alone, the Museum of Modern Art and the Whitney Museum of American Art in New York, the Fondation Louis Vuitton in Paris, the San Francisco Museum of Art, the National Portrait Gallery in London and the National Museum of Modern Art in Kyoto, among others, have presented large-scale solo exhibitions of the artist's work**
- **Sherman participates in the 55th Venice Biennale in 2013**
- **Since 2021 the artist has been represented by the renowned gallery Hauser & Wirth**





Cindy Sherman, 2019, photo: Inez and Vinoodh.



Cindy Sherman, Untitled Film Still #54, 1980, gelatine silver print.

She works as a director, actress, stage- and costume designer, she is responsible for make-up and lighting, and in the background she acts as a perception psychologist in order to draw the viewer's attention to the details of her production. Her medium is the camera, the New York studio her stage. On the art marketplaces, she fetches the highest prices in the field of photography. Circling the essence of her portrait art, her Munich collector and publisher Lothar Schirmer once spoke of "single-person and single-image films". This is so apt because it shifts her style into the open, into the sphere of works between art and cinema, between painting and photography, between performance and self-design. And because he is referring to the dazzling paradox in the artist's work: we see women in changing roles, there are now hundreds of them, a whole encyclopedia of female poses, gestures and body images. And yet, on closer inspection, it is always only one, namely the artist herself, whose persona is reflected in the multitude of these women. The American artist Cindy Sherman (\*1954) glides through the centuries, studying female attitudes, airs and graces and archetypes, comparing them with female figures from the history of modern art, film and everyday life. She studies the how the legs are crossed, the shape of the breasts, the gaze, the fall of light and shadow, the folds of the fabric. She appropriates her performance gestures, mixes and recycles them into captivating monodramas in front of her camera. She is just as interested in the mythical as in the trivial, in female perpetrators and victims, in big screen icons and in nameless pin-up girls.

### Photography and performance

Sherman's early series "Untitled Film Stills" (1978/79) and "Centerfolds" (1981) are among the incunabulas of post-modernism today. None of the photographs show an authentic film image, the scenes are all fictitious. Nevertheless, they awaken a feeling of familiarity in us, of a déjà vu with the celebrity ladies and divas from the history of film. In fact, Sherman compresses traces of our visual memory into something thoroughly artificial. The represented body does not exist; and the performing body, pressing the self-timer, confronts us with an aggressively averted or blank, frozen gaze. The message of these looks seems strange, almost uncomfortable: Here, in this woman's body, no one is at home any longer. The subject is gone, undressed, it has disappeared behind all the fame, glamor and self-optimization. In her later series of sad clowns, Sherman exaggerated the blank stare into a grotesque.



Cindy Sherman, Untitled #413, 2003, chromogenic color print.

"The photos in Harper's Bazaar are more about a little odd story that has nothing to do with beauty or the like. I wanted to stage the characters so that they are neither about beauty nor about ugliness."

Cindy Sherman in a talk with Wilfried Dickhoff, in: Sherman. Kunst heute, no. 14, Cologne 1995, p. 46.

### Body images from history

It is always interesting to zoom in on the individual scenographic elements of her art of self-portrayal to find out what exactly looks familiar to us here, where we think we know it from and how the artist stages it. What is shown, what is hidden? Which sources, which visual worlds are used here artistically?

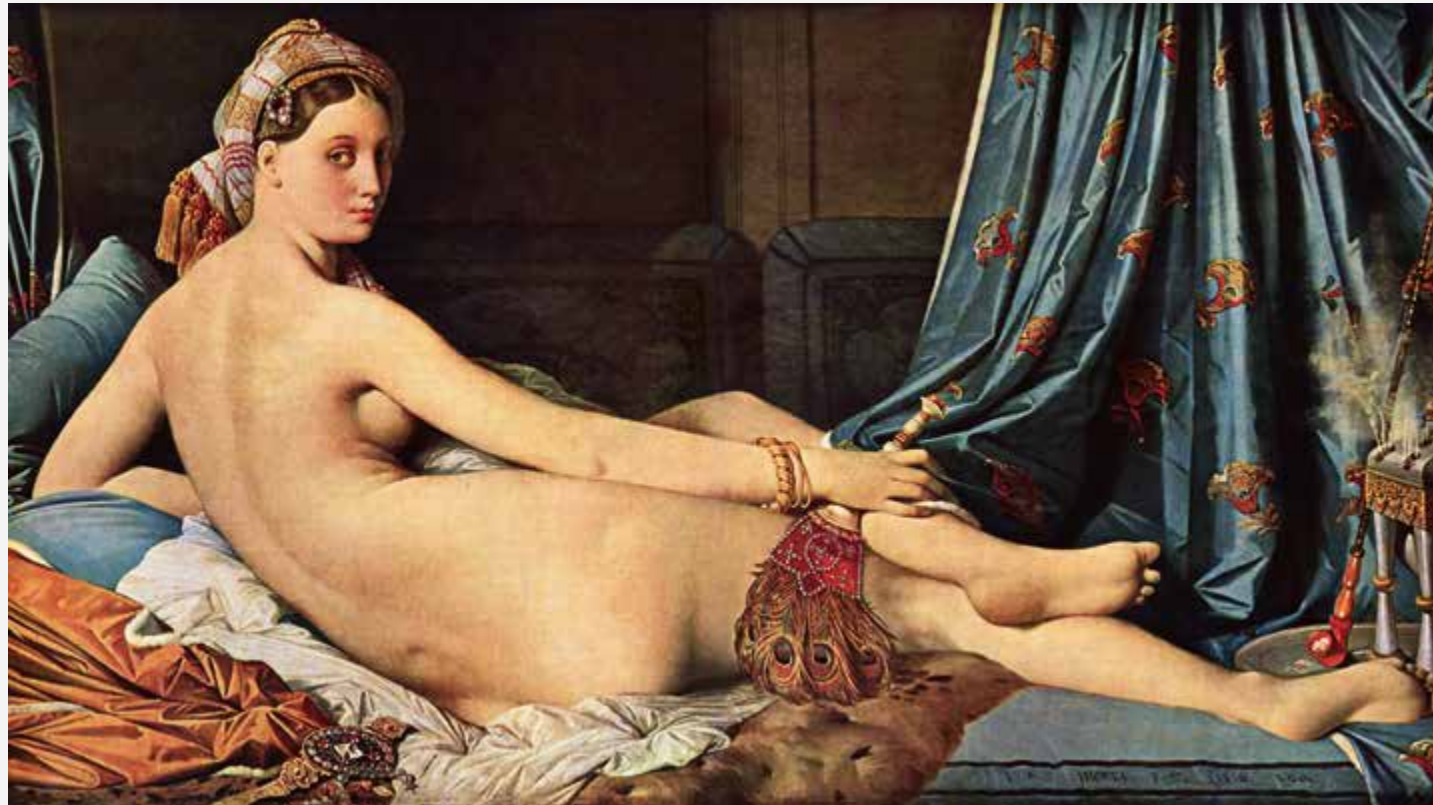
"Untitled #282", from 1993, is part of a serial work. The photograph is part of Sherman's second fashion series, in which she restages body images from the historical fundus in the setting of a fashion shoot. A whole ensemble of femininity projections is used here like a game of deception. First, there is the translucent dress, which nestles like a net around the pale, stretched-out abdomen. It is a design by French couturier Jean-Paul Gaultier. His trademark is the mixing of genders, social classes, cultures and materials. Through the reinterpretation of corsages and tulle fabrics, he gave the female body an altered provocative visibility and a new idea of beauty. To this day, many celebrities prefer the eccentric outfits from his Maison. Madonna, Kylie Minogue or the female figures of Pedro Aldomovar wear his costumes. Jean-Paul Gaultier is the designer of pop culture and show business. And he's from the same generation as Cindy Sherman. Perhaps the models on some fashion spreads don't look entirely coincidental like Sherman's early female characters. Of cool elegance, very sexy and occasionally lost in front of high architectural backdrops or interiors of a beautiful appearance.

The stereotypical posture of an odalisque is easier to identify, masterfully staged in similarly lush divan and cushion compositions, surrounded by patterned screens or draperies by artist predecessors

Jean-Paul Gaultier, Glen Martins, spring line 2022, Look 31.







Jean Auguste Dominique Ingres, Grande Odalisque, 1814, oil on canvas, Louvre, Paris.

such as Jean-Auguste-Dominique Ingres, Henri Matisse, Auguste Renoir or Ernst Ludwig Kirchner. Sherman self-confidently hijacks the male muse motif and transforms it into a self-portrait of an artist. What else is easy to decipher is Caravaggio's "Head of Medusa" with the snake hair, wide, glowing eyes, mouth open in a scream of horror. Just a reminder, after all, it is impossible to remember every thought-terminating cliché from the world of the gods: surprised by Athena while flirting with Poseidon, the goddess transformed the erotically over-talented Medusa into an ugly monster as punishment. The sight of her should turn anyone to stone. There was only one trick to evade this aggressive ability, and that was via a view-redirecting mirror, which Athena eventually gave to Zeus' son Perseus in order to be able to decapitate Medusa unscathed – which Perseus successfully did. In "Untitled #282" the camera becomes a mirror that allows or even forces us to look at Medusa's face. Cindy Sherman has secularized this gaze – one of the most famous and powerful ones in our cultural history and art history – made it lifeless and dull. Its "deadly emptiness" (Elisabeth Bronfen) is the focus of the picture, it catches the voyeuristic viewer at eye level.

#### Virtuoso theater of melancholy

And if one wanted to, we could make out a complicit call to her artist colleague Joan Jonas. In her live performance "Organic Honey" from the early 1970s, the grande dame of feminist video and performance art brings a whole range of her later signature attributes, including mask, mirror and fan into play. In a mirror ritual, Joan Jonas simultaneously stages herself and her masked double in front of the camera. Masquerade and self-reflection overlap in transparent hippie chic, feathered Medusa wigs and oriental jewelry. "Organic Honey" could be the artificial name of a drag queen today, back then it served as an alias for Jonas' double. Cindy Sherman's Freeze version is like a salute to the experimental performance scene of the sixties and seventies, in which women began to use their bodies as a medium. Twenty years later, Jonas' dancing game freezes into a film still with a fan, in which one of the most important contemporary artists and influencers winks at her big New York neighbor. Quote or coincidence? We can't read minds, but we can almost physically feel how in Cindy Sherman's virtuoso theater of melancholy all traces of the image find their space, respect and deeper meaning. Marietta Piekenbrock



## EGON SCHIELE

1890 Tulln – 1918 Vienna

### Selbstporträt. 1913.

Pencil drawing.

Kallir supplement D 1425a. Lower right signed and dated. With the estate stamp on the reverse. On creme wove paper. 45,7 x 28,7 cm (17.9 x 11.2 in), size of sheet.

*Called up: June 10, 2022 – ca. 19.12 h ± 20 min.*

€ 80.000 – 120.000 <sup>R/D</sup>

\$ 88,000 – 132,000

#### PROVENANCE

- From the artist's estate (with the estate stamp on the reverse).
- Serge Sabarsky, New York.
- Private collection Southern Germany (since the 1970s).
- Ever since family-owned.

#### LITERATURE

- Jane Kallir, Egon Schiele. The Complete Works, New York 1998, supplement, p. 672, cat. no. 1425a (with illu.).

The young Egon Schiele found his very own, unmistakable style, a clearly Austrian form of Expressionism, as early as in 1910. In 1909, after just two years of studies, he left the Vienna Academy of Fine Arts and founded the the "Neukunstgruppe" (New Art Group) with former fellow students in protest against the conservative views taught at the academy. Schiele's works, his provocative, often grotesque nudes and idiosyncratic self-portraits are both symptomatic and groundbreaking for his time. With his work, Schiele finds "visual analogies on the level of fine arts for those in philosophy, psychology, literature and theater in Vienna around 1900 that were the subject of so many different crises of the individual" ([www.leopoldmuseum.org/de/sammlung/egon-schiele](http://www.leopoldmuseum.org/de/sammlung/egon-schiele)). Schiele's works, and in particular his self-portraits with twisted limbs, wide open eyes and mouths, attitudes and proportions stretched to extremes and strained, are an expression of the loss of control felt at the time and the existential crisis of the individual. This can also be seen in the drawing offered here, both in the facial expression, the open mouth and the posture of the larger self-portrait turned sharply to the left, as well as in the almost angry look of the strangely crooked smaller self-portrait. From 1910 until his far too early death in 1918 at the age of only 28, Schiele not only dealt with the extreme, sometimes completely deformed postures and poses in his self-portraits in an almost manic and obsessive manner, but also in particular with his own psyche. In this reflection of one's own existence and its contradic-

- Masterly drawing with a poised and precise line
- Double self-portrait: Schiele depicts himself in two different poses
- One of only five self-portraits on paper offered on the auction market over the past ten years (source: artprice)
- From the artist's estate
- Part of the same private collection for more than 40 years

"When I see myself entirely, I will have to know myself and also know what I want, not only what is going on inside of me, but to what extent I am able to see what means are mine, what mysterious substances I am made of, how much more of what I recognize, what I have recognized in myself up until now."

Egon Schiele in a letter to Oskar Reichel, September 1911, quoted from: Egon Schiele Jahrbuch, vol. I, Vienna 2011, p. 121.

tions, as well as in the exploration of human and one's own sexuality as artistic inspiration, depictions with exaggerated, sometimes ugly, sometimes even disturbing facial expressions, grimaces and gestures emerged in these years. His oeuvre, which focuses on the figure, the nude and the self-portrait, thus functions as a depiction of the emotional mood radicalized and dramatized by Schiele, which ultimately made him one of the most influential, dazzling and probably most interesting figures of Viennese modernism. [CH]

Anton Josef Trčka (attr.),  
Egon Schiele, 1914, photograph,  
private collection.



Egon Schiele, Selbstporträt mit  
hochgezogener Schulter, 1912,  
oil on panel, Leopold Museum, Vienna.



## EDVARD MUNCH

1863 Loyten – 1944 Ekely near Oslo

### Mädchen auf der Brücke. 1918.

Woodcut with zincography from several plates.

Woll 628 III (of III), Schiefler 488. Signed. On wove paper.

49,6 x 42,9 cm (19,5 x 16,8 in). Sheet: 62,3 x 52 cm (24,5 x 20,5 in).

Printed by Nielsen. [AM]

Called up: June 10, 2022 – ca. 19.14 h ± 20 min.

€ 160.000 – 200.000 *R/D*

\$ 176,000 – 220,000

#### PROVENANCE

· Private collection Hesse.

- Copies from this final state of 'Mädchen auf der Brücke' in this brilliant color variant have only been offered three times in the past 35 years ([artprice.com](https://www.artprice.com))
- In 2016 the painting "Mädchen auf der Brücke" (Girls On A Bridge, 1902) was sold for 54 million Dollar, it was the artist's most expensive work ever on the international auction market
- Our woodcut marks the peak of this famous motif series
- Other copies of this woodcut are part of the collections of the Museum of Modern Art, New York, the Munch-Museet, Oslo, and the Museum of Fine Arts, Boston



Edvard Munch, Der Schrei der Natur, 1893, tempera and pastel on board, Norwegian National Gallery, Oslo.





Edvard Munch, Mädchen auf dem Pier, um 1901, Öl auf Leinwand, Nasjonalgalleriet, Oslo.

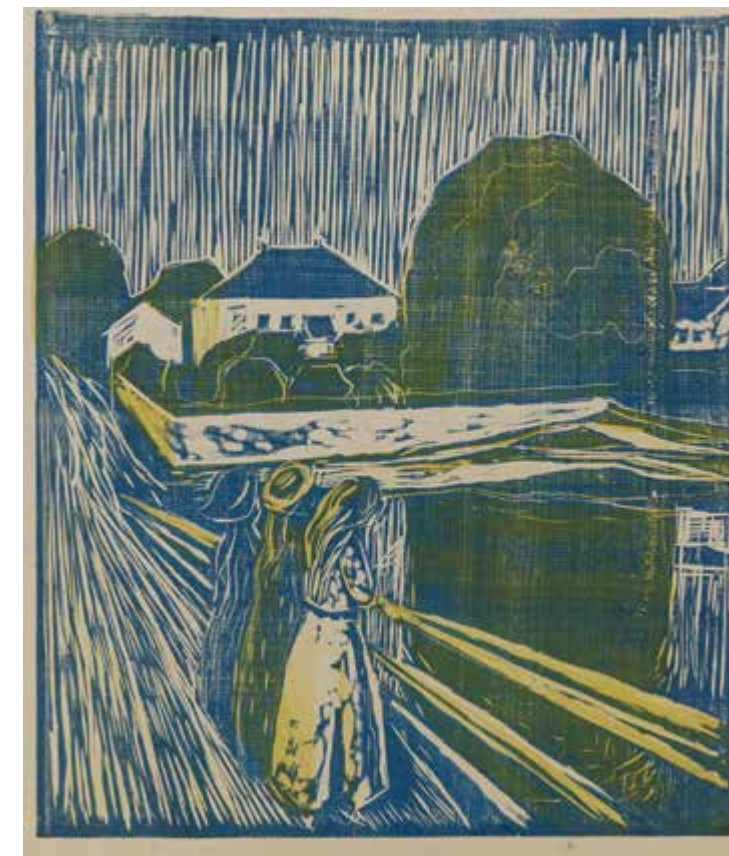
The importance of the medium of prints in the artistic oeuvre of Edvard Munch can hardly be overestimated. This plays a central role in the content and formal examination of his pictorial motifs. He skillfully uses the properties of the printmaking process to experiment with different parameters of expression in the most differentiated way. In this regard, he not only plays out the facets of printing techniques, but also opens up completely new design paths.

Once a motif has been found, Munch picks it up again and again. In his search for the perfect pictorial solution, he changes forms, style and coloring through to the technology used, in order to increase the expressiveness of his depictions. The variation in color design in his sheets is an outstanding feature of some special works. In this context, the painter Paul Herrmann reports in an impressive anecdote of a meeting with Munch in a printing shop: "Munch comes, stands in front of the line, closes his eyes tightly and blindly directs his finger through the air: &gt;Print. gray, green, blue, brown.' [&hellip;] The printer printed like this until Munch came back and blindly ordered again: 'Yellow, pink, red&hellip;.' And he did so a couple of times." (Quoted after Erich Büttner, Der leibhaftige Munch, in: Jens Thiis, Edvard Munch, Berlin 1934, p. 92.).

In the case of the woodcut offered here, the creative process could have taken place in a similar way. Several color variants of the print are known, which Munch printed in black or blue from the wood printing plate, as well as in various combinations of shades of yellow, orange, green and dark blue from one to four lithographic zinc plates. The combination of several printmaking processes, which underlines Munch's experimental handling of these forms of expression, is very rare in his oeuvre.



Edvard Munch, Mädchen auf dem Pier, 1905, Holzschnitt, Munch-museet, Oslo.



Edvard Munch, Mädchen auf der Brücke, 1918, Holzschnitt mit Zinkographie, Exemplar des 2. Zustands.

"Go ahead and print [...] gray, green, blue, brown."

(Edvard Munch quoted from: Erich Büttner, Der leibhaftige Munch, in: Jens Thiis, Edvard Munch, Berlin 1934, p. 92.)

In the various color versions, the artist presents us a motif that he has continuously developed over more than thirty years in paintings and graphic works. In 1901 he created the first of a series of twelve paintings, ten of which are in the collections of international museums. It is a view of the town of Åsgårdstrand near Oslo, where Munch spent several summers. From 1899 on he rented a house there, which he later bought. He positions the three female figures in our woodcut on the railing of the bridge that leads to the place's jetty for steamboats. All three face the water, they fulfill the traditional function of figures from the back and draw our attention to the houses, trees and bushes in the background, which Munch effectively reflects on the surface of the water.

Through the virtuoso processing of the wooden stick with the gouge, Munch succeeds in achieving a captivating pull- and depth effect. In particular, the expressive and yet sensitively set lines in the area of the bridge are reminiscent of Munch's probably best-known painting "The Scream". In the structures created with masterly conciseness, he incorporates the characteristics of the wooden block and thus develops an atmospherically effective and powerful pictorial statement that sets this woodcut apart from the other depictions of the famous series of motifs.

The third and final state of the depiction, to which our sheet can be assigned, has a special feature in this regard: in this final reworking of the wooden block, Munch left out the areas that were printed in the dress of the figure in the middle and brought the effect with the resulting color accents of his composition to perfection. Not only in the context of this fascinating series, but also in Munch's prints as a whole, the depiction can be considered one of the expressive highlights for its unique execution. [AM]

Postcard from Munch to Gustav Schiefler, Munch Museet Archiv, Oslo.



## GABRIELE MÜNTER

1877 Berlin – 1962 Murnau

### Äußere Wienerstraße (Altmünchen). 1934.

Oil on cardboard.

Verso signed, dated and inscribed "31/34". Verso with a stamped label "986". 33 x 45 cm (12.9 x 17.7 in).

The picture is mentioned in the artist's work list from 1934 under the number 31.

Accompanied by a written confirmation from the Gabriele Münter- and Johannes Eichner-Foundation from April 29, 2022. The painting will be included into the catalog raisonné of paintings by Gabriele Münter.

Called up: June 10, 2022 – ca. 19.16 h ± 20 min.

€ 100.000 – 150.000 *R/D,F*

\$ 110,000 – 165,000

#### PROVENANCE

- Dalzell Hatfield Galleries (1961) (with a label on the reverse)
- Private collection USA (ever since family-owned).

- This is one of the very rare Munich views by Gabriele Münter characterized by clear objectivity
- A bright and expressive palette that ties in with that of her days in Murnau
- Wistful view of the apparently rural "Altmünchen"
- The few still existing houses of the type that Münter depicted here were declared a historic monument



Gabriele Münter, Münchner Vorstadthäuser, 1934, oil on board, private collection  
© VG Bild-Kunst, Bonn 2022

In the second half of the 19th century, Munich's population had shot up by a four-fold. On the high bank of the Isar, the families who had come from rural regions lived in cramped 'Herbergshäuser'. When Gabriele Münter painted these houses in 1934, many of them were already a thing of the past. The small, differently aligned houses were built of wood and stone, and were often only separated from each other by narrow streets. From the turn of the century, more and more stately apartment residences were built instead, they still characterize the districts of Haidhausen and Bogenhausen today. But Münter was interested in the simple people and their surroundings, here on the outskirts of the big city that the Nazi regime had declared the 'capital of the movement'. She was looking for the remains of the incorporated village settlements in the city.

Ever since her first visits to Murnau, Gabriele Münter had included village life in her canon. In addition to the depictions of landscapes, she found one of the most important themes in her oeuvre in her town- and cityscapes. After depicting houses and street scenes in

the 1920s in a somewhat more distanced and broader way, Münter returned to the colorful, condensed expressiveness of the early Murnau years in the early 1930s. Some of her most famous paintings were created at that time, among them "Das Russenhaus" (The Russian House) from 1931 (Städtische Galerie im Lenbachhaus, Munich). Another view of the "Münchner Vorstadthäuser" (Munich suburban houses), similar to our painting in terms of motif, from 1934 is also known and has featured in several exhibitions. "Äußere Wienerstraße" shows these small cramped craftsmen's houses with great immediacy. The modern city with its streets, sewers and green spaces is still a thing of the future for the depicted location. Turquoise shades of green determine the color palette alongside reddish brown and light brown, and even the small section of the sky is only illuminated by subdued sunlight. A gray cloud is just passing in the sky. Gabriele Münter consciously formulates completely contrary to her depictions of rural clarity. This expressive work shows the importance of Gabriele Münter as a clear and thoroughly critical observer. [EH]



**OTTO MUELLER**

1874 Liebau/Riesengebirge – 1930 Obernigk bei Breslau

Zwei Mädchenakte (Zwei stehende Mädchenakte unter Bäumen / Zwei Mädchen neben Baumstämmen stehend). Um 1923.

Watercolor and color chalks.

Von Lüttichau/Pirsig-Marshall P 1923/25. Signed and dated "Otto Mueller 23" (barely legible) in lower right. On wove paper. 68,4 x 52 cm (26.9 x 20.4 in), the full sheet.

Called up: June 10, 2022 – ca. 19.18 h ± 20 min.

€ 80.000 – 120.000 <sup>R/D</sup>

\$ 88,000 – 132,000

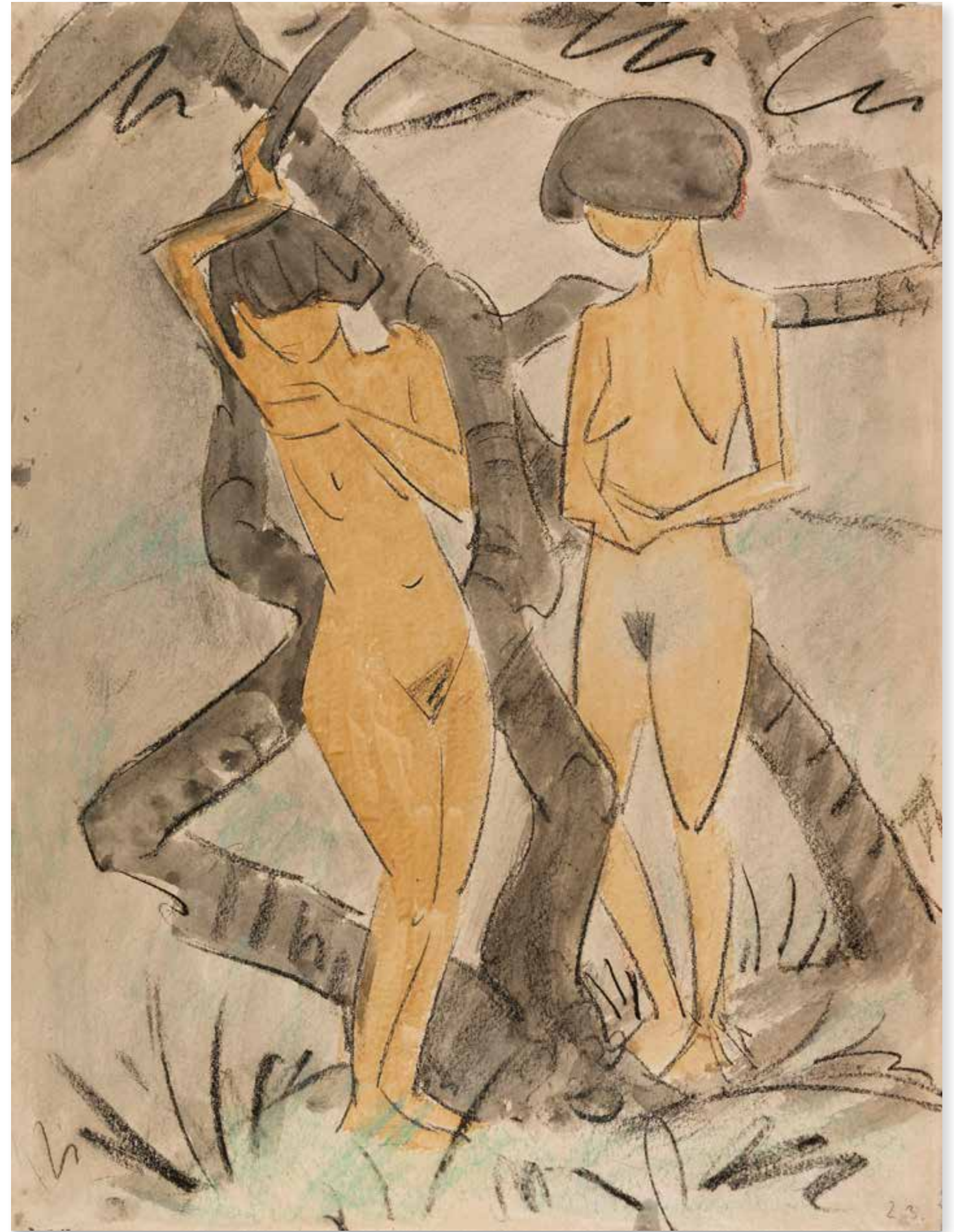
**PROVENANCE**

· This work is free from restitution claims.

**LITERATURE**

- Wenzel Nachbaur, Otto Mueller Werklisten, Archive Roman Norbert Ketterer, Kirchner Museum, Davos 1950s, illu.
- Stuttgarter Kunstkabinett, Roman Norbert Ketterer, auction 31, lot 741 with plate 41.
- Annegret Janda, Jörn Grabowski, Kunst in Deutschland 1905-1937. Die verlorene Sammlung der Nationalgalerie im ehemaligen Kronprinzen-Palais. Kunst in Deutschland 1905-1937 in der Alten Nationalgalerie, Berlin 1992, cat. no. 342.
- Mario-Andreas von Lüttichau, Tanja Pirsig (editor), Otto Mueller. Catalog Raisonné of Paintings and Drawings (CD-ROM), Munich 2003, extended edition Essen 2007/08, p. 329.
- [www.geschkult.fu-berlin.de/e/db\\_entart\\_kunst/datenbank/](http://www.geschkult.fu-berlin.de/e/db_entart_kunst/datenbank/) (Degenerate Art no.: 12152).

- This chalk drawing in soft watercolors has an eventful provenance
- The artist sketches the well-balanced and well-proportioned bodies in simple, swift and poised lines
- Impressive large-sized drawing
- Otto Mueller's multi-figure nudes are his most sought-after works on the international auction market



Bathers in ponds and lakes or girls sunbathing in nature, always youthful nudes, are the artist's style-defining motifs: countless variations on a seemingly inexhaustible theme, which Otto Mueller describes in 1919 in the foreword to his first solo exhibition at Cassirer as the goal of his endeavors, "to express the feeling of landscape and people with the greatest possible simplicity".

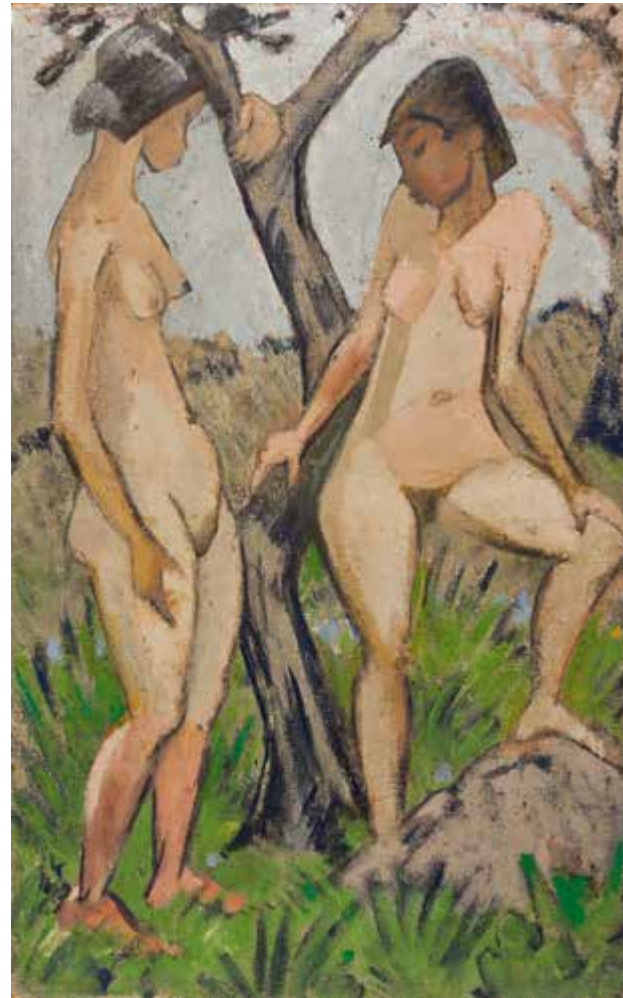
#### Enclosed by nature

With the greatest possible simplicity and search for originality, Mueller made a watercolor of two girls standing next to and in front of a tree with several trunks on a sandy ground covered with reeds. The artist sketches their balanced and well-proportioned bodies with simple, quickly and confidently drawn lines, and uses soft colors to lift the girlish figures out of the surrounding nature. The heads are mostly bent slightly forward, their faces framed or covered by chin-length hair. The harmony between the girls and the details of the landscape is obvious, like "a fugue of the most beautiful leisure, which determines each individual composition as an elementary figure", according to art critic Willi Wolfradt in 1929, characterizing Otto Mueller's world of images. With poetic prose, Willi Wolfradt describes these girls in comparable compositions: "Young nakedness, slim and brittle in stature and demeanor, crouches casually in the grassy banks of ponds surrounded by forests, entered into the holy inactivity of nature" (quoted from: Das Kunstblatt, issue 6, Berlin 1922, pp. 142ff.).

Especially the often clearly desired, as well as deliberative distribution and interlacing of things in Mueller's art, the equally tuned, euphonious as well as subtly composed variations are reminiscent of the structure of Paul Cézanne's texture. However, Otto Mueller - whose intense and direct examination of Cézanne is assumed here - seems to have reduced the plastic body formation in nature even more, and also simplified the various body gestures of the sitting, squatting, standing figures towards one another. Berlin was the place where the art of the French Impressionists was particularly cultivated and where, in addition to the gallery owner Paul Cassirer, the painter and long-time chairman of the Berlin Secession Max Liebermann, the then director of the Berlin National Gallery Hugo von Tschudi, as well as the art critic and writer Julius Meier-Graefe advocated for the modern art of the western neighbors.

#### Encounter with the Brücke artists in 1910

The encounter with Ernst Ludwig Kirchner and Erich Heckel in Berlin in the spring of 1910 on the occasion of a joint exhibition at the gallery 'Macht' not only was the beginning of a close friendship between the two very different "Brücke" artists. This encounter also had an extraordinarily important, if not overtly visible, influence on Otto Mueller's style. Kirchner and Heckel's experiences during excursions with their models into nature, the way in which and at what distances from the artists the models moved in the lake landscape near Moritzburg, immediately aroused Mueller's interest, as he had previously, as early as in 1901, for the first time approached similar subjects during summer stays on Hiddensee or on Fehmarn around 1908. Even in the years in which the artists went vacationing together, for example to the island of Fehmarn or to the Kiel Fjord, it inevitably showed that they had something in common.



Otto Mueller, Zwei Mädchenakte (Zwei sitzende Akte), around 1916, private collection.



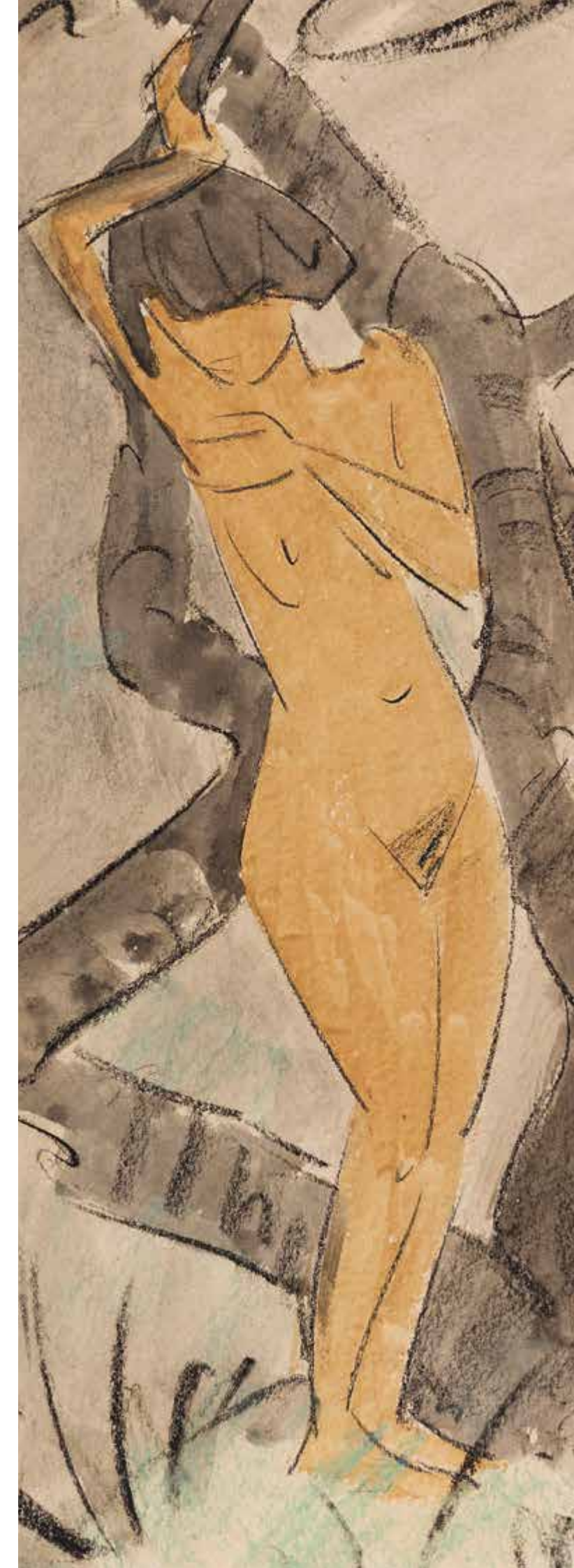
Otto Mueller, Zwei Mädchenakte (Zwei sitzende Akte), around 1916, private collection.

#### Eventful provenance history

This delicate watercolor chalk drawing has an eventful provenance history. In 1924, Ludwig Justi, director of the Berlin National Gallery, exchanged the sheet with the artist for an earlier work. In the course of the "Degenerate Art" campaign, initiated by the Reich Ministry for Public Enlightenment and Propaganda in Berlin, the watercolor was confiscated on August 16, 1937 and given to the German Reich without compensation under the "Law on Confiscation of Products of Degenerate Art" of May 31, 1938. On February 13, 1939, Ernst Barlach's secretary, the sculptor and art dealer Bernhard A. Böhmer from Güstrow, one of the four art dealers officially authorized to exploit "degenerate art", purchased the work "Zwei Mädchenakte" for 1 US dollar in exchange for foreign currency. Böhmer, who was very close to the National Gallery in Berlin and a friend of the chief curator of the collection, Paul Ortwin Rave, not only bought this watercolored chalk drawing by Otto Mueller from the confiscated bundle of drawings with the National Gallery provenance, but also as many others as possible, as he hoped to return them to the National Gallery after the end of the Nazi era. In early May 1945, shortly before the Russian army reached Güstrow, Böhmer committed suicide with his wife and left a minor son in the care of his sister-in-law Wilma Zelck. Wilma Zelck managed to transport a large part of the bundle of "Degenerate Art" from Güstrow to Rostock, West Berlin and West Germany and sold the art piece by piece to collectors and museums over the coming years. The part that remained in Güstrow was secured by Kurt Reutti, art historian and head of the Department of National Education of the East Berlin magistrate, in 1947, including a large number of the drawings from the National Gallery, which thus returned to their original location in East Berlin, however, the lot did not include Otto Mueller's water-colored chalk drawing "Zwei Mädchenakte". In 1958 it surfaced at Roman Norbert Ketterer's auction house in Stuttgart, which he had founded in 1946 and to which Wilma Zelck had regularly made consignments since 1949. [MVL]

"A fugue of the finest leisure that determines the elementary make of every single composition."

Art critic Willi Wolfradt, 1922



**MAX BECKMANN**

1884 Leipzig – 1950 New York

**Holländischer Radfahrweg. 1940/1942.**

Oil on canvas.

Göpel 615. <https://www.beckmann-gemaelde.org/615-hollaendischer-radfahrweg> [last visited on January 25, 2022] Bottom center signed, dated "43" and inscribed "A" for Amsterdam. 71,5 x 48,5 cm (28.1 x 19 in).

In his sketchbook 43 Max Beckmann listed his paintings made as of 1934.

"Holländischer Radfahrweg" is also mentioned there. In an undated letter to the collector May, Quappi Beckmann notes that the painting was completed on November 10, 1942 and that it was dated to 1943. [EH]

*Called up: June 10, 2022 – ca. 19.20 h ± 20 min.*

€ 300.000 – 400.000 <sup>R/D</sup>

\$ 330,000 – 440,000

**PROVENANCE**

- Karl Buchholz, Berlin (the earliest Nov 1942, presumably acquisition).
- Karl-Heinz Brandt (presumably as of autumn 1944 to January 1945; safe-keeping due to war).
- Rosgartenmuseum, Konstanz (1945, safekeeping).
- Marie Louise Buchholz, Überlingen (1945 - April 1948, safekeeping).
- Karl Buchholz, Madrid (Apr 1948-1949, from the above).
- Buchholz Gallery Curt Valentin, New York (presumably 1949-1955, acquired from the above) (with a label on the reverse).
- Morton D. May, St. Louis (acquired from the above in 1955, owned until 1983).
- Margie Wolcott May, St. Louis (inherited from the above, until 1986).
- Private collection Blohm, Hamburg (acquired from the above in 1986, Christie's London, June 23, 1986).

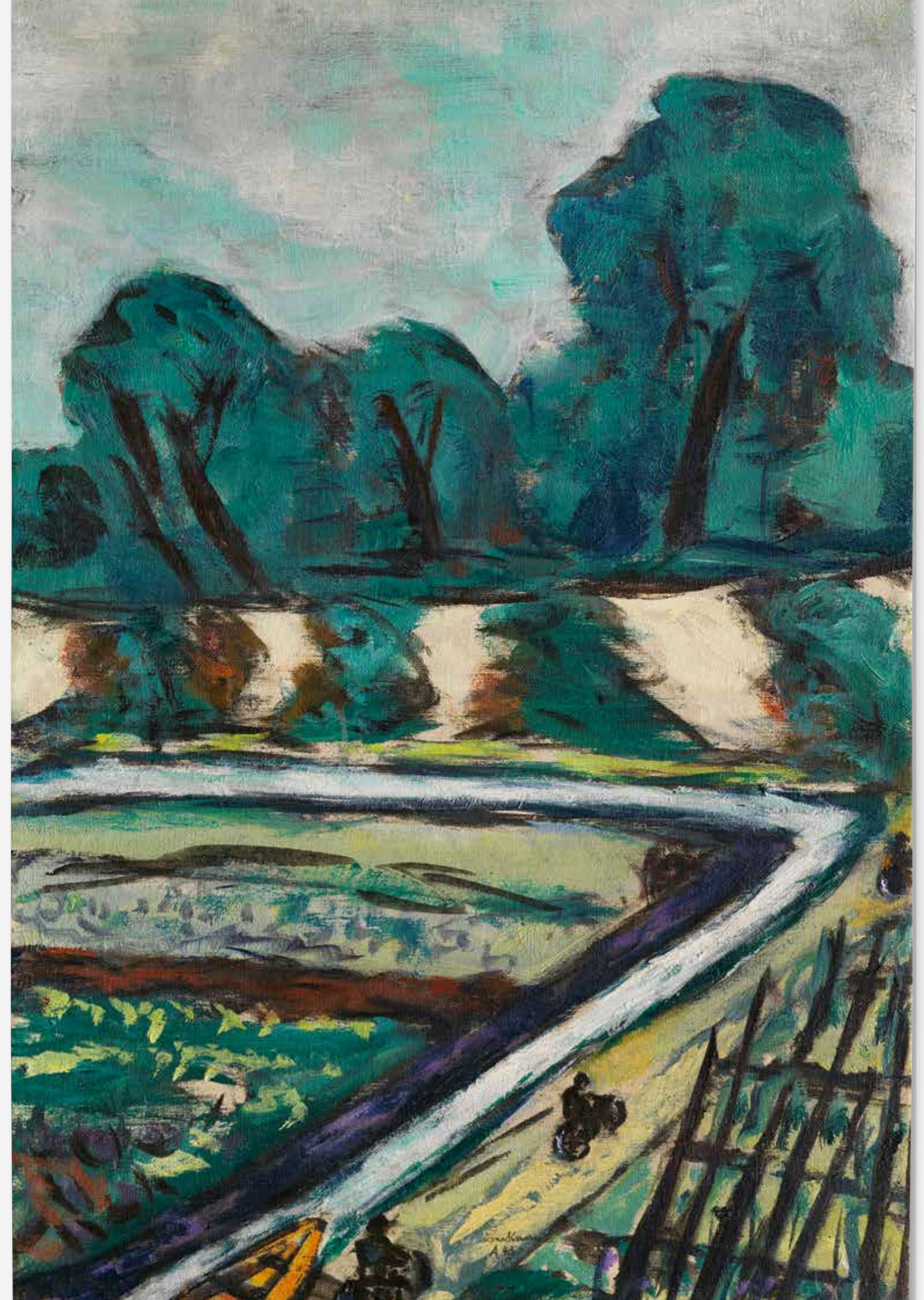
**LITERATURE**

- Benno Reifenberg and Wilhelm Hausenstein: Max Beckmann. Munich 1949, p. 77, no. 460
- MoMa Curt Valentin Papers - VII.C.1 - Statements A-L: 5.12.1955: Sold to Morton D. May for 500 \$ (Inventory 11058).
- Impressionist, Expressionist and Modern Paintings and Sculpture. Christie's London June 23, 1986, lot 52
- Beatrice von Bormann. Landschaften des Exils - Max Beckmanns niederländische Jahre 1937-1947. in: ex. cat Max Beckmann. Die Landschaften. Kunstmuseum Basel 2011/12, pp. 45ff. with color illu. 26.

- **Made during the fateful days in exile in Amsterdam**
- **Max Beckmann chose to render this landscape painting in an unusual bird's eye view, which is rare in his oeuvre**
- **Distanced look at a bicycle trip of the kind that Max and Quappi Beckmann also did from time to time during this difficult era**
- **The painting was part of one of the most exquisite Beckmann collections for almost 30 years: Collection Morton D. May, St. Louis, USA**
- **Next to the "Holländischer Fahrradweg", the important time from 1940 to 1942 also yielded main works like "Abfahrt" (MoMA, since 1942)**

**EXHIBITION**

- Max Beckmann. Chicago Art Center March / April 1955, cat. no. 4
- Max Beckmann. Retrospective Exhibition, St. Louis City Art Museum 1956, Paintings from the Collection of Mr. and Mrs. Morton D. May (no catalog)
- SAINT LOUIS Pius XII Memorial Library February 14 - July 04, 1960, cat. no. 68 with illu. (here titled: Holland Landscape with Road)
- German Expressionist Paintings from the Collection of Mr. & Mrs. Morton D. May, Denver Art Museum, Denver / University of California, Los Angeles / Fine Arts Gallery, San Diego / M.H.de Young Memorial Museum, San Francisco / Art Institute, Chicago / Butler Institute of American Art, Youngstown / Art Institut, Akron / Carnegie Institute, Pittsburgh et al, 1960-62
- The Morton D. May Collection of 20th Century German Masters, Marlborough Gerson Gallery, New York 1970 / City Art Museum, St. Louis, 1970, cat. no. 34 with illu.
- Five Students of Max Beckmann, Washington University, St. Louis 1984
- Max Beckmann. Landschaft als Fremde, Kunsthalle Hamburg / Kunsthalle Bielefeld / Kunstforum Vienna, 1998/99, cat. no. 66 with color illu. on p. 83
- Im Zentrum: Ernst Ludwig Kirchner. Eine Hamburger Privatsammlung, Kunsthalle Hamburg / Kirchner Museum, Davos / Brückemuseum Berlin, 2001/03, p. 124, cat. no. 5 with color illu. on p. 144 (with a label on the reverse)
- Zeit im Blick. Felix Nussbaum und die Moderne, Felix-Nussbaum-Haus, Osnabrück December 5, 2004 - March 28, 2005, cat. no. 44 with color illu. on p. 84.







Max Beckmann on a cycling tour, summer 1941. © VG Bild-Kunst, Bonn 2022

### Beckmann's life in exile

When Max Beckmann described the painting as "finished" in his diary on October 3, 1940, he had been living with his wife Mathilde, known as Quappi, for a good three years in self-imposed exile in peaceful Amsterdam. The serious consideration of moving to Paris again after 1930 was abandoned when France and Great Britain declared war on Germany on September 3, 1939. On May 10, 1940, the western campaign of the German Wehrmacht began with the main objective of conquering France. At the same time, Germany also attacked the Netherlands, the war soon came to Amsterdam, the threat of planes flying over at night became a regular nuisance, the restrictions in everyday life became more noticeable for the artist, and traveling abroad was no longer possible. The artist was confronted with the German Wehrmacht in self-imposed exile, which he had sought in order to escape from the political developments in Germany, which now seem to have followed him. Friends helped Beckmann to afford a living and continue working in those years. Günther Franke, his main gallerist in Munich, supported the artist and acquired pictures from the Amsterdam studio, which his son Peter, a doctor in the Luftwaffe, then smuggled to Munich using the means of transport available to him.

Max Beckmann, Wasserturm in Holland (Overveen), 1942, oil on canvas, Collection Würth, Künzelsau. © VG Bild-Kunst, Bonn 2022



Max Beckmann, Eyckenstein-Zypressen, 1943, oil on canvas, Wilhelm-Hack-Museum, Ludwigshafen. © VG Bild-Kunst, Bonn 2022

Beckmann also met regularly with intellectuals in Amsterdam, above all with the poet Wolfgang Frommel, the painters Friedrich Vordemberge-Gildewart and Otto Herbert Fiedler, or with his biographer and work chronicler Erhard Göpel. They all appear in Beckmann's magnificent world of images. "And yet he suffered greatly from isolation and poor nutrition," said his American friend and collector Stephan Lackner, who lived in Paris until autumn 1939, and who supported Beckmann with monthly acquisitions. "Even the Zandvoort beach, where he and Quappi often rode their bikes, was barricaded from June 1942 onwards. It is amazing how the painter drew on intense memories in his imagination. Landscapes from Cap Martin, Monte Carlo and Bandol appear again and again in the oeuvre from 1940 to 1944." (Stephan Lackner, *Exil in Amsterdam and Paris*, in exhibition cat.: Max Beckmann. Retrospective, Munich 1984, p. 155) At that time postcards and photographs served the artist to sharpen his memories of the French beach resorts or Dutch coastal landscapes he visited



Max Beckmann, Parkweg, 1943, oil on canvas, Collection Würth, Künzelsau. © VG Bild-Kunst, Bonn 2022

at the time. Lackner also mentions that with 280 paintings, a disproportionately large part of his works were created during the Amsterdam years, in addition to the mythologically and symbolically charged figure compositions also landscapes, which, with an air of vacation and relaxation, differ from the "world theater of the painter Beckmann", as Staphan Lackner aptly described it in 1938. And so the "Holländische Fahrradweg" (Dutch Cycling Path), also known as "Hilversumer Waldlandschaft" (Hilversum Forest Landscape), seems like a relaxing contemplation, a homage to the cherished landscape of his adopted home, the Netherlands, "which were only roped into the war in May 1940, when the Germans invaded and we were trapped," says Mathilde 'Quappi' Beckmann in her memoirs of her life with Max Beckmann (Munich 1985, p. 27). "Des-

pite the frequent depressions that afflicted Max because he took the misery of war so seriously, he loved Amsterdam more and more. He often wandered along the canals, went to the Rembrandt House to talk about Rembrandt, whom he appreciated and adored above everything. He also liked the area around Amsterdam. In the first years of the war we often went to the sea. From 1942 onwards, trips to the coast were no longer allowed. We then took the train to Hilversum and rented bicycles and rode through the forest or through the blooming heath for hours. "Wonderful bike tour Hilversum, Eyckenstein. Brought a bouquet of foxgloves home with me," Max wrote in his diary on July 7, 1942. When it was still allowed, we drove to Haarlem and Overveen and cycled through the dunes on the country road behind the beach. But these excursions could not be continued for long, because the Allied air raids became more frequent and more severe," continues Mathilde 'Quappi' Beckmann. (ibid.) In addition to the "mythologically and symbolically charged figure compositions", Max Beckmann also painted a larger group of landscape paintings in Holland, among them of Overveen with a water tower, the cypresses of Eyckenstein or some landscapes around Laren.

### Hilversum: A harmonious day

Hilversum, located about 30 km south of Amsterdam on the way to Utrecht, is still known for its hiking and cycling routes. According to the catalog raisonné, the scene inspired the artist after a bicycle trip he took with his wife on May 4, 1940. On July 7, 1942, the couple went on another bicycle tour in Hilversum, after which the painting apparently underwent a revision. (See also the entry in the list of paintings from 1942.) It is assumed that Beckmann initially emphasized the memory of a "forest landscape" more clearly, which was then pushed more into the background in favor of the cycling path. (Entry in the catalog raisonné, 2021, <https://beckmann-gemaelde.org/615-hollaendischer-radfahrweg>) The bordered flower beds that dominate the left part of the painting therefore only seem to have received more attention from the artist in 1942, as did the lower right corner of the composition with a trellis of bars and presumably the Kracht, which initially runs parallel to the cycle path and then suddenly changes direction at a right angle. The mighty trees in the background are reflected in the water of one of the many lakes or canals that enrich the characteristic Dutch flat landscape. What is striking about this is the choice of perspective that the artist chooses: a noticeably emphasized top view, with which he captures the scene with the cyclists as if from a bird's eye view, a representational device that Beckmann often used in his landscape paintings. Last but not least, as here, to depict the narrative density and at the same time vastness of this landscape with the view from above. On July 7, 1942, the couple went on another bike ride in Hilversum, after which the painting apparently underwent an overhaul. (See also the entry in the list of paintings from 1942.) It was probably initially conceived more clearly as a "forest landscape", which, however, then moved more into the background in favor of the cycle path." (Max Beckmann, catalog raisonné, 2021, no. 615). [MvL]

## KATHARINA GROSSE

1961 Freiburg i. Br. – lives and works in Berlin

Ohne Titel. 1994.

Acrylic on canvas.

Signed, dated and inscribed with a direction arrow on the reverse. 163 x 244 cm (64.1 x 96 in). [CH]

We are grateful to the Studio Katharina Grosse, Berlin, for the kind support in cataloging this lot.

*Called up: June 10, 2022 – ca. 19.22 h ± 20 min.*

€ 90.000 – 120.000 *R/D, F*

\$ 99,000 – 132,000

### PROVENANCE

- Private collection.
- Private collection Southern Germany (acquired from the above in 2009).

### LITERATURE

- Helmut Friedel für die Stiftung Frieder Burda (editor), ex. cat. Katharina Grosse, Museum Frieder Burda, Baden-Baden, Cologne 2016, p. 175 (illu. on p. 38).

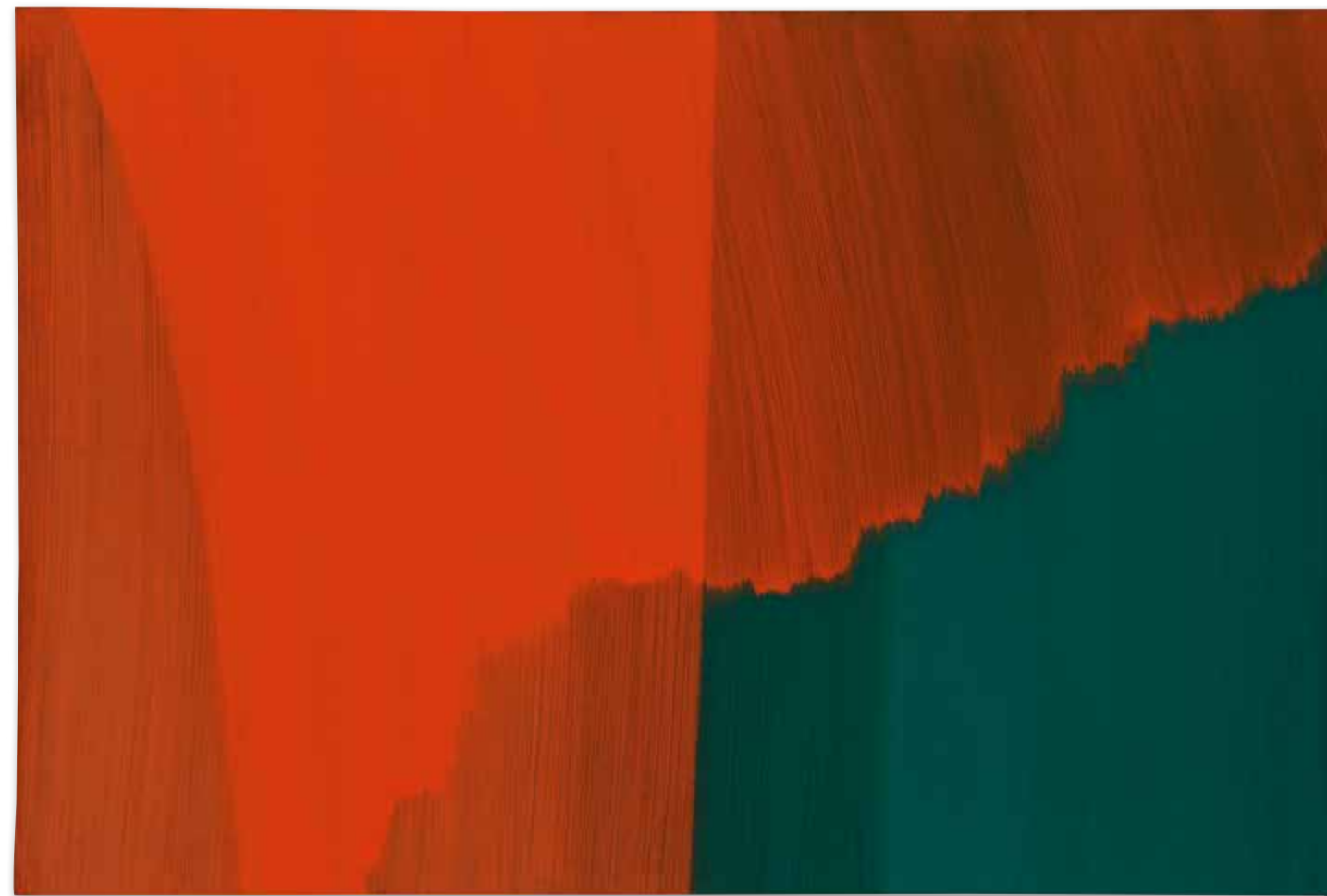
- **The decade of her breakthrough: Grosse began to show her art in solo shows at renowned museums in the 1990s**
- **The artist participated in the 56th Venice Biennial**
- **Similar works from the 1990s are in, among others, the collection of the Deutsche Bank AG and the 'Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland' (The Federal Collection of Contemporary Art)**
- **In recent times large-scale solo shows of the artist were on display at the Hamburger Bahnhof Museum für Gegenwartskunst in Berlin, the Museum of Fine Arts in Boston, the HAM Helsinki Art Museum, the Museum Kunstpalast in Düsseldorf and the Museum Frieder Burda in Baden-Baden**
- **Since 2017 Grosse has been part of the artist squad of Gagosian Gallery and is also represented by the renowned König Galerie**

As a master student of Gotthard Graubner at the Düsseldorf Art Academy, Katharina Grosse found her way to non-representational painting with a focus on the interaction of colors as early as in the 1980s. In 1992 she received the Villa Romana Prize and stayed in Florence for several months. In the years that followed, yellow, blue, green and red tones prevailed in her palette, with a single color usually dominating the picture's surface. In the large-format painting offered here, the artist works with a particularly striking cold-warm contrast. Using varying levels of opacity, Grosse lays multiple layers of rich orange over a bold blue-green. The traces of the broad brush are partly clearly visible, visualizing the artistic creative process and, in connection with the size of the canvas, the impressive intensity and sometimes translucent, sometimes much stronger opacity of the colors, give the work an actual spatial presence, a sublime sensuality and a clearly noticeable attraction.

Similar to Kasimir Malevich's black overpainting, Grosse's painting is a repetitive process of overpainting. In her artistic work, the artist also follows Malevich's innovative concept of painting, the completely erased, traditional understanding of picture and image. Her painting no longer serves to create a certain illusion, no longer depicts something that corresponds to actual reality or an imaginary world of ideas. Instead, the artist strives to dissolve the boundaries between image and reality and, in a performative act, creates an entirely new reality: "What appears in the image field is not subordinate to existing reality, it constitutes that reality. I don't interpret reality; I un-

derstand reality as a performative activity that generates itself newly and differently, again and again." (Katharina Grosse in a conversation with the artist Ati Maier, in: Bomb Magazine (online), April 1, 2011).

From the canvas works of the 1990s, to which the work offered here belongs, the spatial paintings evolved over the following years, in which Grosse applied the paint as monumental, sprawling surfaces to interior and exterior walls. Today, Grosse not only applies her paintings to paper, canvas and other traditional image carriers, but also to meter-long fabric constructions, furniture, floors, heaps of earth, walls and facades. In this way, she now occupies entire rooms and locations, which are transformed into oversized installations through her artistic intervention. For this border-crossing art, Katharina Grosse is regarded as one of the most important and renowned painters of her generation and of contemporary abstract art in general. Her most acclaimed solo exhibitions in recent years include the shows at the Hamburger Bahnhof, Museum für Gegenwart, Berlin and the Baltimore Museum of Art (2020), the chi K11 art museum in Shanghai (2018), at MoMA PS1 on Long Island and the Museum Frieder Burda in Baden-Baden (2016), at the Museum Kunstpalast in Düsseldorf (2014), the Kunstmuseum Bonn (2011), at MASS MoCA, Massachusetts (2010), and at the Palais de Tokyo, Paris (2005). Katharina Grosse also showed works at the Helsinki Biennial in the Helsinki Art Museum and was represented at the Venice Biennial with her work "Untitled Trumpet" in 2015. [CH]



## EMILIO VEDOVA

1919 Venedig – 2006 Venedig

### Ciclo 1962 BB4. 1962.

Oil, tempera and newsprint on canvas.

Signed, dated and titled on verso of the canvas. 146 x 201 cm (57.4 x 79.1 in).

Called up: June 10, 2022 – ca. 19.24 h ± 20 min.

€ 120.000 – 150.000 *R/D, F*

\$ 132,000 – 165,000

#### PROVENANCE

- Galerie Biedermann, Munich.
- Private collection (directly acquired from the above in 1984).
- Private collection Southern Germany (inherited from the above in 2015).

#### EXHIBITION

- Vedova, Kunstverein Braunschweig, December 6, 1981 - February 2, 1982 (with color illu. on p. 93).
- Emilio Vedova, Galerie Neuendorf, Frankfurt am Main, April 13 - May 10, 1989.

Emilio Vedova became a main representative of Italian expressive-abstract painting in the 1950s and early 1960s. After a phase characterized by the use of geometric forms, Vedova overcame this liking in favor of a gestural, informal painting between 1950 and 1953. Black and white characterize the artist's work and correspond to a content-related desire for clarity of expression, while strong color accents in red, yellow and sometimes green increase the intensity in works from around 1960, and define the formal orientation of the dynamic structures. Vedova's attitude and artistic approach show close parallels to American Abstract Expressionism and the more radical Action Painting, an utmost most direct and dynamic painting style. The vital, free use of color and the permeability of the room light, which eats away at the contours, correspond to old Venetian tradition. (Tintoretto's famous decoration of the Scuola di San Rocco, for example, is one of the artist's great models.) Sometimes the artist mixes the color matter or, as here, paints over scraps of a collaged daily newspaper with vigorous strokes of the brush and makes them almost unrecognizable, in order to use them to emphasize the spatial character. Through direct or indirect collage elements in superimposed layers, Vedova wrests a non-binding nature from a spontaneous, immediately sensual painting that appears to be composed of parts of different pictorial elements. With different brush sizes, the artist applies the colors in a dramatic gesture, leaving behind a picture full of power, full of aggression, thus depicting the painterly staged chaos on the canvas. The black values increase the intensity of the overall effect, defining the formal orientation, which could otherwise easily be obscured by chromatic values. Vedova's performance art, in which time and space interpenetrate, does not permit closed, definite formulations. With spontaneity and immediacy, it gets us involved in the rebellion of emotions, in their restlessness, inner turmoil and dialectical contradictions. Vedova's work is always the result of an existential concern, which is communicated in his work and his person and which may not least be one of the main reasons why Vedova was able to become



Emilio Vedova, *Tensione*, 1958, tempera on canvas, Museum Folkwang, Essen.

an important integrative figure for a younger generation of neo-expressive painters. And although Vedova has been recognized as a classic of non-representational painting within the international art scene since the late 1950s at the latest, it seems that he never accepted the both convenient and arbitrary schema of informal abstraction. For Vedova, his painting shows no formal system, no perfect technique, it is not arbitrarily variable, no virtuoso finger exercise, for him painting arises from existential necessity, it is the only viable possibility for him to come to terms with his situation in a deeply endangered world through productivity.

By invitation of the Senate for Science and Art as part of the "Artists in Residence" program, Vedova continued to experiment with the so-called "Plurimi", wooden panels painted on both sides, in the divided city of Berlin from November 1963 to May 1965. With these panels he literally tears the painting off the wall and mounts it in the middle of the room, an idea he had pursued for a year. But the "Plurimi" became widely known with the "Absurdes Berliner Tagebuch 64" (Absurd Berlin Journal 64), a cycle of seven multiple works, which were on display in a large hall in the Museum Fridericianum at documenta 3 that same year. This entire 'room' is now in the Berlinische Galerie. At that time, Arno Breker's large former studio in Grunewald (today's Kunsthaus Dahlem) was available to him as a workspace. The writer Alfred Andersch, the artist Hannah Höch, the architects Hans Scharoun and Werner Düttmann repeatedly visited his studio. The latter was in charge of the plans for the Brücke Museum, as suggested by Karl Schmidt-Rottluff. [MvL]

- From the sought-after creative period of the 1960s
- Emilio Vedova is a main representative of Italian expressive-abstract painting
- In 1964 and 1982 the artist participated in the documenta
- Vedova's works are in renowned international collections like the Solomon Guggenheim, New York, the MoMA, New York and Tate, London



## SEAN SCULLY

1945 Dublin – lives and works in Königsdorf und Berlin, Barcelona und New York

### Line Deep Red. 2005.

Oil on canvas.

Signed, dated, titled and inscribed with a direction arrow on the reverse. Also inscribed with a direction arrow on the 'inset' on the reverse. 48,3 x 38,1 cm (19 x 15 in).

*Called up: June 10, 2022 – ca. 19.26 h ± 20 min.*

€ 100.000 – 150.000 R/D, F

\$ 110,000 – 165,000

#### PROVENANCE

- Galerie Lelong, Paris.
- Private collection Northern Germany.

- Scully's proof of a great effect in a small format
- 'Insets', small canvas windows insert on the large canvas, are the most characteristic stylistic devices in the artist's oeuvre, which he began to employ in the 1970s
- Similar works with separate, inset canvasses are at, among others, the Museum of Modern Art, New York, Tate Gallery, London, and the Modern Art Museum of Fort Worth, Texas
- The same year this work was made, the Philips Collection in Washington, D. C., the Metropolitan Museum of Art in New York, the Modern Art Museum in Fort Worth (TX) and the Cincinnati Art Museum (OH) showed the grand solo show "Sean Scully. Wall of Light"
- Recently the Magyar Nemzeti Galéria in Budapest showed the comprehensive retrospective 'Sean Scully. Passenger'

#### The work is rectangular:

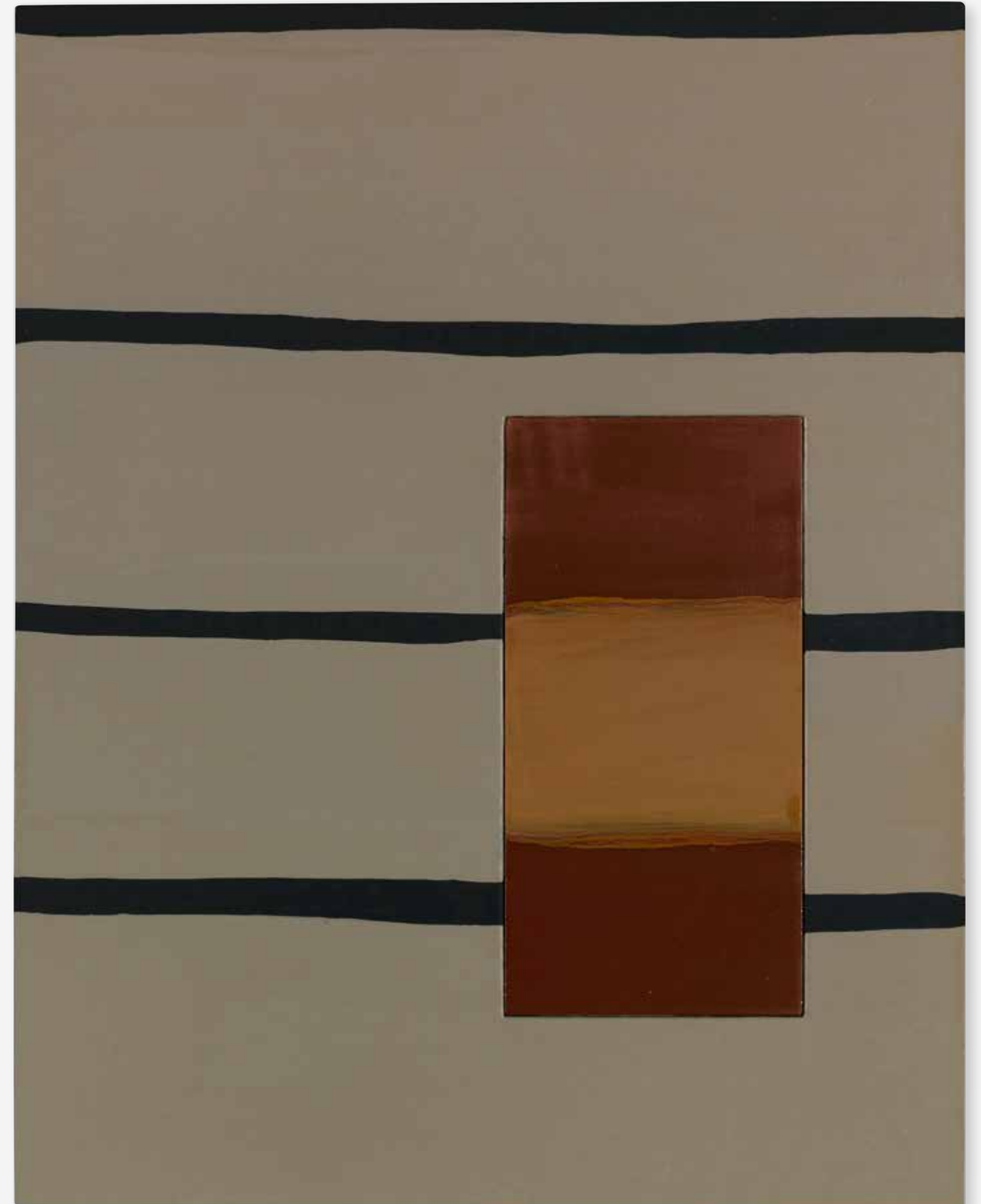
##### Scully's special sense for structure and arrangement

In Sean Scully's fascinating oeuvre, which by now covers more than 50 years, multicolored, vertical and horizontal stripe compositions of different widths and lengths dominate, as well as rectangular areas of color, with which the artist fills his pictorial areas, which are in turn divided into rectangles. Although his painting is subject to constant development and change, his conception of art has not fundamentally changed over the years. His everyday environment has always provided him with ever new stimuli and inspiring visual impressions: the striped patterns of traditional fabrics on a trip to Morocco, the orthogonal streets of Manhattan, geometric cladding of facades, stacked straw bales tied into cubes or the millennia-old stone walls on the Aran Islands in Scully's homeland. "I've always been very overly attracted to a sense of structure," explains the artist (Interview with Kevin Power, quoted in: Inner. Gesammelte Schriften, p. 102). In this almost obsessive occupation with geometric structures and arrangements of rectangular shapes,



Sean Scully on a beach in Morocco, May 1996. © Sean Scully

not only paintings, watercolors, prints and photographs came into existence, but also sculptures, installations and even stained glass windows.



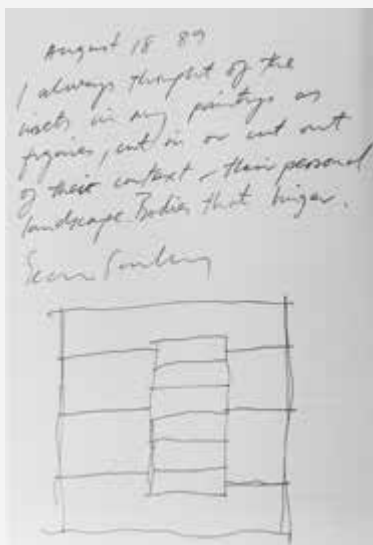
### Idols and development

While the artist's early works resemble geometric networks of intersecting color lines, his oeuvre from after his immigration consists exclusively of works in which the color fields and stripes no longer intersect. On his way to his independent, characteristic imagery, he was influenced by, among others, the accurate linearity of Piet Mondrian, but also the vibrant color fields of Mark Rothko - artists who, like Scully, are obsessed with rhythm and a certain geometry. But Scully developed his very own, very emotional abstract painting in which light, the materiality of the colors and the feel of the surface texture play a major role. In addition to the multi-part works or works composed of individual picture carriers, the so-called 'insets' were created from the 1980s onward: window-like, smaller, painted canvases set into the actual canvas, with which the artist creates an attractive interruption, a confusion. As in our painting, Scully cuts out a part of the canvas and fills the resulting 'window' with a canvas that diverges in terms of color and structure, a so-called 'inset', which not only includes a literal, but also entails a visual break with the given horizontal stripe formation.



An 'inset' painting with the hole for the canvas in the studio of Sean Scully, 2021. © Sean Scully

Sean Scully, note on his "Insets",  
August 18, 1989. © Sean Scully



### Fire and sky, landscape and sea

Although Scully has dedicated himself to completely abstract painting without figurative overtones, the works contain a wealth of possible associations, due to their color tones and the horizontally or vertically running, expressive stripe formations, which are partly reinforced by often descriptive picture titles. "Fire" (1984) shines in strong orange, "Land Sea Sky" (2000) shows the most beautiful nuances of strong blue tones. The works are reminiscent of the elements, of horizontal lines and coastal landscapes, thus pointing to a spark inherent in the pictures of a reality experienced by the artist, from which they grew. When looking at the work offered here "Passenger Line Deep Red" with its dark, black lines, the light gray and the contrasting, particularly warm-toned yellow and red, one could possibly think of foggy rainy days fought against with a cozy open fire and dark, overcast November skies.



Sean Scully, Bigland, 1988, oil on canvas (with 'Inset'),  
National Gallery of Australia, Canberra. © Sean Scully

"People tend to think of abstraction as abstract. But nothing is abstract. It still is a self-portrait. A portrait of the own state."

Sean Scully, March 5, 2006, quoted from: Kelly Grovier, Kirsten Voigt (ed.), Inner. Gesammelte Schriften von Sean Scully, Berlin 2018, p. 192.

Sean Scully, Window Figure, 1999, oil on canvas (with "Inset"),  
Dresden State Art Collections. © Sean Scully



### An unmistakable, timeless art

With his painterly application of the colors, the strong visual, literally perceptible cold-warm and clear light-dark contrasts and with the simultaneity of strictly delimited and then again so softly contoured, vibrant color fields, the artist gives his work the very typical sensual expressiveness and spatial presence that have made him one of the most important abstract painters of his generation. His unmistakable, timeless art has been shown in numerous solo exhibitions worldwide since the 1980s and especially in recent years. In 2014/15 he was honored, as the first western artist ever, with a comprehensive retrospective show in China, in 2019 alone eight solo exhibitions of his work were held worldwide, e.g. at the National Gallery, London and the Albertina in Vienna. Last year, the Hungarian National Gallery showed a highly acclaimed retrospective of works from the past decades, and this year Scully's work is shown in grand solo exhibitions at both the Langen Foundation in Neuss and the Philadelphia Museum of Art. [CH]



## GÜNTHER FÖRG

1952 Füssen – 2013 Freiburg

### Metro 5. 2001.

Acrylic on canvas.

Signed, dated and titled on the reverse. 200,5 x 200,5 cm (78.9 x 78.9 in).

We are grateful to Mr Michael Neff of the Estate Günther Förg for his kind confirmation of this work's authenticity. The work is registered in the archive with the number WVF.01.B.0618.

*Called up: June 10, 2022 – ca. 19.28 h ± 20 min.*

€ 180.000 – 240.000 *R/D, F*

\$ 198,000 – 264,000

#### PROVENANCE

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

- Large-size homage to Barnett Newman in strong colors
- Förg's paintings unite apparent contrasts: the pictorial composition's geometric strictness and the gestural spontaneity of the vibrant color application
- Large-size color fields by Günther Förg are in possession of many renowned international collections, among them the Museum of Modern Art, New York, the Städel, Frankfurt a. M., the Stedelijk Museum, Amsterdam, and the San Francisco Museum of Art

The career of Günther Förg is closely linked to the city of Munich. Born in Füssen in 1952, he studied with Karl Fred Dahmen at the Academy of Fine Arts in Munich in the 1970s and reacted in his series of works to exhibitions such as those by Cy Twombly in the Lenbachhaus or by Blinky Palermo at the Heiner Friedrich Gallery. After his first solo exhibitions with Rüdiger Schöttle, his works were regularly on display in Munich and he left his mark as a professor for painting at the Academy until his death. Günther Förg's work impresses with its diversity. He moves with playful ease between the artistic media: painting, sculpture, mural painting, photography, drawing and graphics. Especially in painting he shows his diversity. Förg not only limited himself to the canvas, but also experimented with fabrics and paper, lead and wood as carrier materials. In addition to oil and acrylic, he also used plaster, gold leaf and chalk. He is not only interested in the diverse visual and haptic effects that can be achieved through brushwork and application of paint, but also in the resilience of the materials and their random properties, to which he had to react artistically. There is no narrative element in his works, they aim solely for visual conciseness. In doing so, he relies on a transparent application of paint so that the background can always contribute. Förg does not work in layers but achieves the desired

surface effect in one application of paint, striving for a monochrome color tone. He doesn't look for depth in his paintings and that is exactly what gives his pictures their unique lightness. He gives his surfaces transparency and permeability with the obvious traces of brushwork. The movements of the brush are reminiscent of the approach and the formal repertoire of the Abstract Expressionists and the Informalists, but are not so intensely expressive that they could be understood as depictions of emotional excitement. Instead, the association with objects, such as rows of windows, is retained. The proximity to architecture characterizes his entire work. Since 1982 he has been taking large-format photographs of important cultural and historical buildings, which are characterized by their strict structure, simple lines, two-dimensional compositions and constructive symmetry. They stand for Förg's preference for strict aesthetics and calm, motionless compositions. The architecture is raised to an almost abstract level. This principle is also carried over into his painting. The window is a recurring theme in his photographic work. The window cross is schematized, becomes a form, so that it serves to divide the areas in the pictorial composition. The attention is focused solely on the essence of line and color surface and takes up the entire room with its energetic red glowing color. [SM]



”I love vermillion [...] That's because of the typography of the Russian Constructivists. There's something emblematic or lively about it.“

Günther Förg, 1997.

# GÜNTHER FÖRG

1952 Füssen – 2013 Freiburg

## Metro 4. 2001.

Acrylic on canvas.

Signed, dated and titled on the reverse. 200,5 x 200,5 cm (78.9 x 78.9 in).

We are grateful to Mr Michael Neff of the Estate Günther Förg for his kind confirmation of this work's authenticity. The work is registered in the archive with the number WVF.01.B.0617.

*Called up: June 10, 2022 – ca. 19.30 h ± 20 min.*

€ 140.000 – 180.000 R/D, F

\$ 154,000 – 198,000

### PROVENANCE

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

· Private collection Belgium.

- **Large-size homage to Barnett Newman rich in contrast**
- **Förg's paintings unite apparent contrasts: the pictorial composition's geometric strictness and the gestural spontaneity of the vibrant color application**
- **Large-size color fields by Günther Förg are in possession of many renowned international collections, among them the Museum of Modern Art, New York, the Städel, Frankfurt a. M., the Stedelijk Museum, Amsterdam, and the San Francisco Museum of Art**

Throughout his career, Förg has been fascinated by modernism and its legacy, developing an imagery that subverts its core principles while drawing attention to them. The points of reference in Günther Förg's work range from Russian Constructivism to Italian Rationalism to Abstract Expressionism and Minimalism. In his work, Förg adopts the standpoint of a postmodern retrospective, so to speak, which has lost the social utopia of the avant-garde. Nevertheless, Förg gives their aesthetic designs a refreshing update, the richness and burden of memory meet the carefree lightness of the here and now. Born in Germany in 1952, Förg experienced the Cologne art scene at its peak in the 1980s, when artists such as Sigmar Polke and Martin Kippenberger irreverently challenged the tradition of painting. Förg's early forays into disciplines such as painting, photography, graphic design and sculpture laid the basis for the ambitious conceptual and philosophical reflections that would define his career across a range of media and diverse bodies of work. In his early monochrome murals and lead works, Förg questions modernist and minimalist concerns from a contemporary perspective. The recurring division of the surface in Förg's oeuvre is rooted in the wall painting. An ensemble of monochrome images on aluminum in the format 100 x 120 centimeters was created as the final assignment at the academy. This was the first step towards space. From 1978 he began painting murals in the tradition of Blinky Palermo. In his own apartment or at a friend's house, he chose a wall and covered half of it

with paint. This creates a vertical division in the middle, between the color and the blank wall. After the academy, Förg initially worked as a house painter, the Swiss call it "Flach-Maler", and gained valuable insights for his art. Depending on the condition of the wall, the surface first had to be primed or sanded, then the choice of paint material, either as a finished product or pigments, mixed with the appropriate binder, and finally the decision for the right paintbrush or brush. Later this knowledge helped Förg with the choice of colors and the division of the surfaces in his compositions. He combines contrasting aspects of modern art in an extreme way - geometric rigor meets expressive spontaneity. This polarity is clearly evident in Förg's way of working. On the one hand, he subjects the painting process to a calculated system of formal variations. On the other hand, he leaves central decision-making processes to his mood. His pictures are always created in one go, without being corrected or painted over: "If you have to think for a long time while painting, it becomes difficult. Sometimes I paint a picture and I have problems with it. Then you step back and look at it and just take some blue and paint it blue. I don't think about whether I should paint in blue or not. But I instinctively reach for blue. And that's the nature of things. If you think too long, it gets tiring." (Günther Förg, 1997). The effect of this large-scale work is profoundly compelling, while at the same time emphasizing the artist's unique vision, his ongoing dialogue with the art-historical tradition. [SM]



”Today’s abstract art is only what you see, not more.“

Interview Günther Förg with Thomas Goroetz 2004.





"Abstract pictures are fictitious models as they illustrate a reality we can neither see nor describe while we can still count on its existence."

Gerhard Richter. Text 1961 bis 2007. Schriften, Interviews, Briefe, Verlag der Buchhandlung Walther König, Cologne, 2008, p. 121.

## GERHARD RICHTER

1932 Dresden – lives and works in Cologne

### Abstraktes Bild. 1988.

Oil on canvas.

Elger 665-4. Signed, dated and titled on the reverse. 62 x 62 cm (24.4 x 24.4 in)  
[EH]

Called up: June 10, 2022 – ca. 19.32 h ± 20 min.

€ 600,000 – 800,000 *R/D, F*

\$ 660,000 – 880,000

#### PROVENANCE

· Private collection Southern Germany.

#### EXHIBITION

· Gerhard Richter, Galerie Jean Bernier, Athens, May 11 - June 3, 1989.

Gerhard Richter, Betty, 1988, oil on canvas,  
St. Louis Art Museum. © Gerhard Richter 2022



- The artist's signature style shows in the gestural motion of "Abstraktes Bild 665-4"
- Richter's squeegee-made "Abstract Pictures" are the internationally most sought-after works in his oeuvre
- With squeegee and palette-knife, Richter excavates multi-layer pictorial spaces like an archaeologist
- In the year this work was made, the personally emotional year 1988, he also made "Betty" (Saint Louis Art Museum) and the famous RAF cycle "18. Oktober 1977" (Museum of Modern Art, New York)

This abstract painting by Gerhard Richter comes from a very exciting phase of his work. A series of large-scale abstractions is followed by a number of depictive paintings, including the famous work entitled "Betty" (CR 663-5) of a young woman in a light-colored jacket with a red flower pattern. This portrait, which does not depict a face, became a kind of "Mona Lisa of the 20th Century" and, next to the "Kerze" from 1982 (CR 511-3), probably the most popular painting by Gerhard Richter. Our painting is followed by a series of abstract large formats with an intensive structure, before the work group "October 18, 1977", which is followed by the so-called "Bader-Mein-hof-Cycle". Richter painted these paintings according to the photos published in Stern magazine, showing them blurred in dull gray. All of these pictures were created in 1988. This context of origin illustrates Richter's broad understanding of painting. The painter says: „'Abstract' and 'figurative' are very simple terms and possibly wrong. 'Abstract' has a different meaning, but I wouldn't mind if we used the terms 'figurative' and 'non-figurative'. ...Both are kind of realistic. Art makes artificial reality visible and also the other." (quoted from: Gerhard Richter, Gespräch mit William Furlong, Jill Lloyd, Michael Archer und Peter Townsend 1988 in: GR Text edited by Dietmar Elger and Hans Ulrich Obrist, Cologne 2008, p. 208)





What is striking about our painting (CR 665-4) is that - in contrast to the series of non-representational pictures with open color grids created in the immediate vicinity - the painter is clearly concerned with structure, with a consciously created order here. The clarity of an arrangement, which is the principle for representations, he lays over a picture ground in color strips, in which warm, deep red tones are mixed with yellow, light paint with a squeegee to form a background. Like a heavy, woven fabric that demarcates an indefinable space, there is a fiery wall in front of which colored bars furrow vertically, some also diagonally, sometimes even across the picture's surface. The green brush marks were created by applying paint, partly also by scratching and scraping with a sharp spatula. By scraping free, the paint does not tear off smoothly, but rather reveals color particles that lie deeper and shine through. In the dense background, the squeegee has torn larger "windows" with views into bright areas of color. On the left and right edge of the picture, the color bands lose their green luminosity and appear as pale schemes. When looking at it, one tends to assume that there are letters or runes in the bars, but without being able to read anything.

Gerhard Richter cultivates this fascinating oscillation between representational and non-representational pictorial inventions. Depending on the work, his color plates from 1966 show different numbers and sizes of single-color rectangles – they are therefore non-representational. However, since they are painted from sample cards from the paint shop, they depict something and come close to a work of Pop Art. Huge paintings for BMW (1971 CR 345-1 to -3) were created with the help of detail photos of color samples on a palette. The images appear like landscapes based on horizontal lines. They have a real starting point in the mixed color paste, which, photographed and enlarged, provides the templates. However, they remain non-representational. The large paintings "Silkat" from 2003 (CR 885 1-4) show atomic structures that appear as abstract patterns, however, they depict concrete reality that we cannot see with the naked eye. In his book "WAR CUT", 2004,



Geäst, CR 657, 1988, oil on canvas, San Francisco Museum of Modern Art. © Gerhard Richter 2022



Abstraktes Bild (CR 605-2), 1986, Oil on canvas, Sold at Ketterer Kunst December 6, 2019, for EUR 1,025,000. © Gerhard Richter 2022

## "To me it's all about painting"

Gerhard Richter, 1973.

Richter illustrated texts from the newspaper FAZ from March 20 and 21, 2003, the day the Iraq war broke out, with 216 color photos of his abstract painting (CR 648-2) from 1987. Since there was complete censorship of photos showing the war events on the ground, these non-representational details became representative images. Thanks to the context with the text, however, one could imagine the reproduction of actual events. It is not enough to imagine blood in red, nature in green, and stone in gray, and figures, people, and houses in many contour lines. In the present work from 1988, there is only a reference to reality in the material setting of this painting. This painting does not pretend, but embodies liveliness and sensuality through the use of color with the special technical means of expression that Gerhard Richter has developed in different work processes. [Prof. Helmut Friedel]

Gerhard Richter and Helmut Friedel in the exhibition "Gerhard Richter: ATLAS MIKROMEGA". © Gerhard Richter 2022



## KONRAD LUEG

1939 Dusseldorf – 1996 Dusseldorf

### Fußballer. 1964.

Casein on canvas.

Signed and dated on the reverse. 145 x 100 cm (57 x 39.3 in). [EH/JK]

Called up: June 10, 2022 – ca. 19.34 h ± 20 min.

€ 180.000 – 300.000 *RVD, F*

\$ 198,000 – 330,000

#### PROVENANCE

- Collection Gustav A. and Stella Baum, Wuppertal (acquired directly from the artist through Galerie Parnass in 1964)
- Private collection Germany (inherited from the above).
- Private collection Germany (acquired from the above).

#### EXHIBITION

- Neue Realisten. Konrad Lueg, Sigmar Polke, Gerd Richter, Galerie Parnass, Wuppertal, November 20 - December 30, 1964.
- Figurationen, Württembergischer Kunstverein Kunstgebäude am Schloßplatz, Stuttgart, July 29 - September 10, 1967. Cat. no. 99 (with a label on the stretcher)
- Aufbrüche: Manifeste, Manifestationen: Positionen in der bildenden Kunst zu Beginn der 60er Jahre in Berlin, Düsseldorf and München, Städtische Kunsthalle Düsseldorf, October 12 - November 25, 1984, cat. no. p. 105
- Ich nenne mich als Maler Konrad Lueg, PS 1 Contemporary Art Center Long Island City, New York / Kunsthalle Bielefeld / Stedelijk Museum voor actuele Kunst Gent, September 12, 1999 - April 2, 2000, cat. no. 35. (with a label on the stretcher).
- Faszination Fussball. Museum Pfalzgalerie Kaiserslautern, May 6 - September 9, 2006.
- Privat. Wuppertaler Sammler der Gegenwart im Von-der-Heydt-Museum, Von-der-Heydt-Museum, Wuppertal, March 8 - May 24, 2009
- On permanent loan at Von der Heydt-Museum, Wuppertal until 2020.

#### LITERATURE

- Günter Herzog, Ganz am Anfang / How it all began. Richter, Polke, Lueg & Kuttner, in: Sediment. Mitteilungen zur Geschichte des Kunsthandels, issue 7, 2004 pp. 18 ff. and 85.
- Ann-Katrin Günzel, Privat. Wuppertaler Sammler der Gegenwart, in: Kunstforum vol. 179, pp. 348ff.

- For the first time offered on the international auction market
- Paintings by Konrad Lueg are extremely rare on the art market
- This "Signature Piece" was part of the pioneering 1967 show "Figurationen" at the 'Kunstgebäude am Schloßplatz' in Stuttgart
- As Konrad Fischer, Konrad Lueg was one of the most important and most influential gallerists of the 1970s and 80s
- For many years part of the Collection Gustav A. and Stella Baum, Wuppertal
- A multi-part football player picture by Konrad Lueg is in the Städelmuseum Frankfurt



In 1957 Konrad Adenauer campaigned with the simple slogan "No experiments" and for most people in the young Federal Republic it was not quite clear what exactly that meant. In 1959, documenta II proclaimed abstraction – or what was considered to be the zeitgeist – to be the "world language", just as a whole series of young artists in London and on the other side of the Atlantic were interested in what the "beautiful new world" was to be wrested off with new pictures. Appetizing templates from the advertising world, be it refrigerators, nifty typewriters or funnel-shaped bras, were adapted under the motto "Look and Feel", using the magic word POP. For young artists, POP had become an inevitable phenomenon.

Paris was the European art center of the 1950s and the conditions in Düsseldorf were also comparatively favourable. Artists like Yves Klein had even brought "Le vide" to Krefeld, objects from the "Nouveaux Réalistes" were known from hearsay and Alfred Schmela was the best address among the progressive galleries in the Rhineland. As a young artist you could be a pirate, finally paint sausages, swimming animals, starfighters or even boxers and soccer players. While the critics were still struggling with terms, in May 1963 the artists – as legend has it – created the term "Imperialist Realism" as part of a long list of options, which was to be followed a little later by the even fancier term "Capitalist Realism". "Poke in the eye" - Sigmar Polke, Konrad Lueg, Manfred Kuttner and Gerhard Richter had found a label for their "community of interests" and "a life with pop" under which they could soon also appear internationally: as inconspicuous, short-haired agents of pop, dressed in suit and tie, also with cool sunglasses, "demonstratively shy" in their self-assessment, but arrogant that it hurt when it came to promoting one's own cause.



Konrad Lueg (Konrad Fischer), *Fußballspieler*, 1963, tempera on canvas, Städel Museum, Frankfurt am Main. © VG Bild-Kunst, Bonn 2022



Instructions for use:

1. Inflate! Note the label!
  2. Let it burst! Note the noise!
- Pop!

Invitation card with balloon including instructions for living with pop - a demonstration for Capitalist Realism, Konrad Lueg and Gerhard Richter, furniture store Berges, Düsseldorf, October 11, 1963. © VG Bild-Kunst, Bonn 2022

In the shop window of her first exhibition was a box of detergent on a wooden chair. „OMO“ from the nearby grocery store, 1:1, without manipulation, without transformation, a thing as a sign. That wasn't the setting sun, that was the promise of plenty of foam. „Folk Art“ 1963, commentary on the past, white west in the wild west. Konrad Lueg wanted to be an artist. He had studied with Bruno Goller and later with K. O. Götz at the Düsseldorf university, which provided the right environment. The new reality was to be negotiated with Richter, Polke and Kuttner, but also with Kriwet, Ruthenbeck and Gaul and the "elders", Brüning and Klapheck. After all, "POP" was everything, and it was only logical that everything should also be available for purchase. And if you couldn't sell it, at least you wanted to show it off. And so the „Absolute Beginners“ also invented the genres „department store exhibition“, „front garden exhibition“ and „invitation card with audience participation“ - a green balloon with the white imprint „Leben mit POP“ (Life with Pop). Excuse the banter.



Heinz Ohff and Wolff Vostell, *Pop und die Folgen* (cover), Düsseldorf 1968. © VG Bild-Kunst, Bonn 2022



Konrad Lueg (left) and Gerhard Richter (right), Berges furniture store, Düsseldorf, October 11, 1963. © VG Bild-Kunst, Bonn 2022

Konrad Lueg wanted to be an artist. At the Düsseldorf University of Applied Sciences he studied with Bruno Goller and K. O. Götz. The right environment was found with Richter, Polke and Kuttner, Klappheck and Brüning. Lueg's real name was Konrad Fischer, just as Gerhard Richter called himself Gerd Richter back then. Identities and future careers are controlled in a highly playful manner using a wide variety of strategies. In terms of motifs, boxers and soccer players fit in quite well, as they are the new "heroes" who, of course, are not allowed to be, even if they have long since been willing to fill the gap in the system with understatement and "closeness to the people". "And in the background Rahn would have to shoot, and Rahn shoots... goal! Goal! Goal!" An ambiguously clear formulation that consequently lead to the first season of the Bundesliga in 1963. In 1964, the 25-year-old Lueg had his first solo exhibition at Alfred Schmela's. It featured pictures of footballers and boxers, including two isolated defenders (one wearing a number 4 shirt) as "The Losers." They made their first appearance in the stadium, then as a black-and-white newspaper photo and then as a sad 115 by 149 centimeter picture in billboard colors. This comparatively inexpensive casein paint used for "applied graphics" dries quickly, guaranteeing the "flat" appearance. This is absolutely desirable, since after the "Matière première"

Sigmar Polke, Manfred Kuttner, Gerhard Richter and Konrad Lueg (from left to right) in February 1964 with their works in the snow-covered front yard of the Gallery Parnass, Wuppertal. © VG Bild-Kunst, Bonn 2022



battles of Informalism, a new art can only exist in the clearly visible opposite. Our picture "Footballer", 1964, is quickly identified as the top picture of the series and can be seen a short time later in Rudolf Jähling's Galerie Parnass, also a top address for the very hot art of the present. The "Zweier" is a defender, the "Zehner" is still the matchmaker today. The avant-garde from behind. A game without a ball. The gaze is directed "straight" into the distance. The south is blue, the field strangely white. January, February 1964 - lawn in the snow? This much illusion must be acceptable. The picture, immediately acquired by the extremely progressive collector couple Stella and Gustav Adolf Baum from Wuppertal, quickly became a "signature piece". Konrad Lueg is busy, travels a lot, knows many people, sees more than others and is soon considered the right choice when it comes to young talents in the Rhineland. The footballers are selected for the "Figurationen" exhibition at the Württembergischer Kunstverein in 1967 - the top show for contemporary art in Germany - and thus become exactly the image that the other artists associate with Lueg. A new generation. Everything is possible, everything is open.

"Dear Mr. Fischer-Lueg, I sold one of your pictures. Please let me know where to send the money, DM 250.00 - The Baums are happy, as you seen, very happy about the Fußballer!"

Letter from Rudolf Jähling, founder of the Parnass Gallery, to Konrad Lueg on March 24, 1964 regarding the sale of the *Fußballer* to the collector couple Stella and Gustav Baum.

Letter from Rudolf Jähling, founder of Galerie Parnass, to Konrad Lueg on March 24, 1964 regarding the sale of the *'Fußballer'* to the collector couple Stella and Gustav Baum. © VG Bild-Kunst, Bonn 2022



Transport of Konrad Lueg's *footballers* after the exhibition in the Parnass Gallery. Photo: Stella Baum. © VG Bild-Kunst, Bonn 2022

When Martina Weinhart and Max Hollein inscribed "German Pop Art" in art history with the "German Pop" exhibition at Frankfurt's Schirn Kunsthalle in 2014 as an idiosyncratic variant of a stylistic pluralism that had meanwhile been recognized as an "international phenomenon", it was Konrad Lueg's boxers, which formed the ceiling for the typography of the cover. Konrad Lueg "as a painter" did not appear to produce unreflected optimism. His artistic work was conceptual from the start. It "ends" with a patent application for shadow images of visitors to an exhibition - only visible for minutes, then lost. That Konrad Lueg, as Konrad Fischer, would become one of the most important and influential gallery owners for the art of the 1970s and 1980s is another story. [AH]



Cover of the catalog for the exhibition German Pop in the Schirn Kunsthalle Frankfurt, 2014, with Konrad Lueg, *Boxer*, 1964.. © VG Bild-Kunst, Bonn 2022



## JOANNIS AVRAMIDIS

1922 Batumi (Georgien) – 2016 Vienna

### Torso. 1954.

Bronze.

Base with the artist's name, the number and the foundry mark. One of three copies. Height: 158 cm (62.2 in). Base: 38 x 38 cm (14.9 x 14.9 in).

Cast by Fonderia d' Arte de Andreis, Milan.

We are grateful to the Atelier Avramidis, Vienna for the kind support in cataloging this lot.

*Called up: June 10, 2022 – ca. 19.36 h ± 20 min.*

€ 80.000 – 100.000 *R/D, F*

\$ 88,000 – 110,000

#### PROVENANCE

- Galerie Brusberg, Hanover.
- Company collection BEB Erdgas und Erdöl GmbH & Co. KG, Hanover (acquired from the above).

#### EXHIBITION

- Joannis Avramidis. Skulpturen und Handzeichnungen, Kunsthalle Bremen, November 18, 1979 - January 6, 1980/ Städtische Kunsthalle Mannheim, January 11 - February 10, 1980, cat. no 3 (presumably different copy).

#### LITERATURE

- Werner Hofmann, Avramidis. der Rhythmus der Strenge, 2011, illu. 16, p. 22.

Fritz Wotruba is the outstanding figure of Austrian sculpture after 1945 and Joannis Avramidis was his most important student. His works made until 1957 shows the influence of his teacher, especially the torsos, of which the "Torso" from 1954 offered here is a prime example. These works have a certain architectural severity. The works of both artists are free from movement and dynamics, they stand unshakable and rest in themselves. They set themselves apart from a turbulent, hectic world, and in their purity they are of contemplative beauty. The "Torso" from 1954 is the result of the decision to try out a new shape of the torso due to the proximity to Wotruba. In the classic sense, the torso is still recognizable as a biped. Avramidis, on the other hand, designs his torso as a vertical body like a tectonically layered column, but attaches a kind of leg stump as an accompanying form and thus finds a greater resemblance to a two-legged figure. Despite the fact that the figure lacks groundedness to a certain extent, it is full of strength and steadfastness. He also retained the omission of the limbs, which arises almost automatically when modeling a torso, in his later works. He refrains from forming a head (unless it is a head sculpture), arms and feet. Avramidis captures the

- One of only three copies, of which one is offered on the international auction market for the first time
- One of the artist's very early pieces that still show the influence of his teacher Fritz Wotruba
- Joannis Avramidis is among the most important Austrian sculptors of the 20th century, he participated in documenta 3 and 6 and in the Venice Biennial

"It is my deepest concern to make my work as little contemporaneous as possible. My ideal conception is to create works that could have been made at any time, like the Quattrocento or in ancient times."

Joannis Avramidis, quoted from: Ex. cat. Joannis Avramidis, Leopold Museum Vienna, Cologne 2017, p. 215

body in its volume and in its spatial disposition while working out the contour. The search for the original form and the omission of insignificant details characterize Avramidis' work from then on, while he was moving further and further away from Wotruba's formal language. In a way, his formal language becomes more delicate, while the figures lose none of their strength. Throughout his life as an artist, the starting point for his sculptural work was the human figure. His steles, torsos, columns and heads always allow the human figure to be recognized as measure and obligation, and at the same time they represent a far-reaching abstraction of it. In his search for a formula for a universally valid model of the human figure, he worked with mathematical proportion studies, similar to Oskar Schlemmer and Constantin Brancusi, and followed in the tradition of Leonardo da Vinci and Albrecht Dürer in his artistic approach. The quest for the permanent, absolute form is also a striving for timelessness. "The timeless always has its justification and is always up-to-date [⋯] But what only seeks its justification in the topicality will wear out in this quest and remain worthless." (quoted from Wieland Schmied, Joannis Avramidis, Hanover 1966, p. 5) [SM]



## ANDRÉ DERAIN

1880 Chatou bei Paris – 1954 Garches/Seine-et-Oise

### Arbres aux environs de Martigues. 1908.

Oil on canvas.

Kellermann 137. Signed on the reverse. With labels numbered "N 144" and "4[?]?o D" in typography on verso of the stretcher. 47 x 38,5 cm (18,5 x 15,1 in). [KT]

Called up: June 10, 2022 – ca. 19,38 h ± 20 min.

€ 100.000 – 150.000 *R/D,F*

\$ 110,000 – 165,000

#### PROVENANCE

- Galerie Kahnweiler, Paris (directly from the artist, presumably in 1912).
- Galerie de France, Paris.
- Privatsammlung Eric Estorick, London (as of 1954 the latest).
- Private collection Frankfurt am Main.
- Private collection Baden-Württemberg (acquired in 2006).

#### EXHIBITION

- Presumably: Les Fauves 1903-1908, Galerie de France, Paris, with a catalog preface by Gaston Diehl, June 13 - July 11, 1942, no. 11 ("Sous Bois, vers 1907", no illu.).
- Derain, Vlaminck, Souverbie, Gallery Roland, Browse and Delbarco, London, June-July 1953, illu. 8.
- Derain, Musée national d'art moderne, Paris, December 11, 1954 - January 30, 1955, no. 24 (there dated 1910, lender Eric Estorick, London).
- André Derain 1880-1954, a loan exhibition in aid of the National Art Collections Fund, Wildenstein & Co, London, April-May 1957, no. 17 (with illu.).
- André Derain, Grosvenor Gallery, London, 1968, no. 5.
- André Derain - Paysages du Midi, Musée de l'Annonciade, Saint-Tropez, June 15 - October 6, 2003, no. 10 (with full-page illu on p. 36, black-and-white illu. on p. 83).

#### LITERATURE

- Michel Kellermann, André Derain - Catalogue raisonné de l'œuvre peint, vol. I: 1895-1914, Paris 1992, p. 87, no. 137 (with illu.).

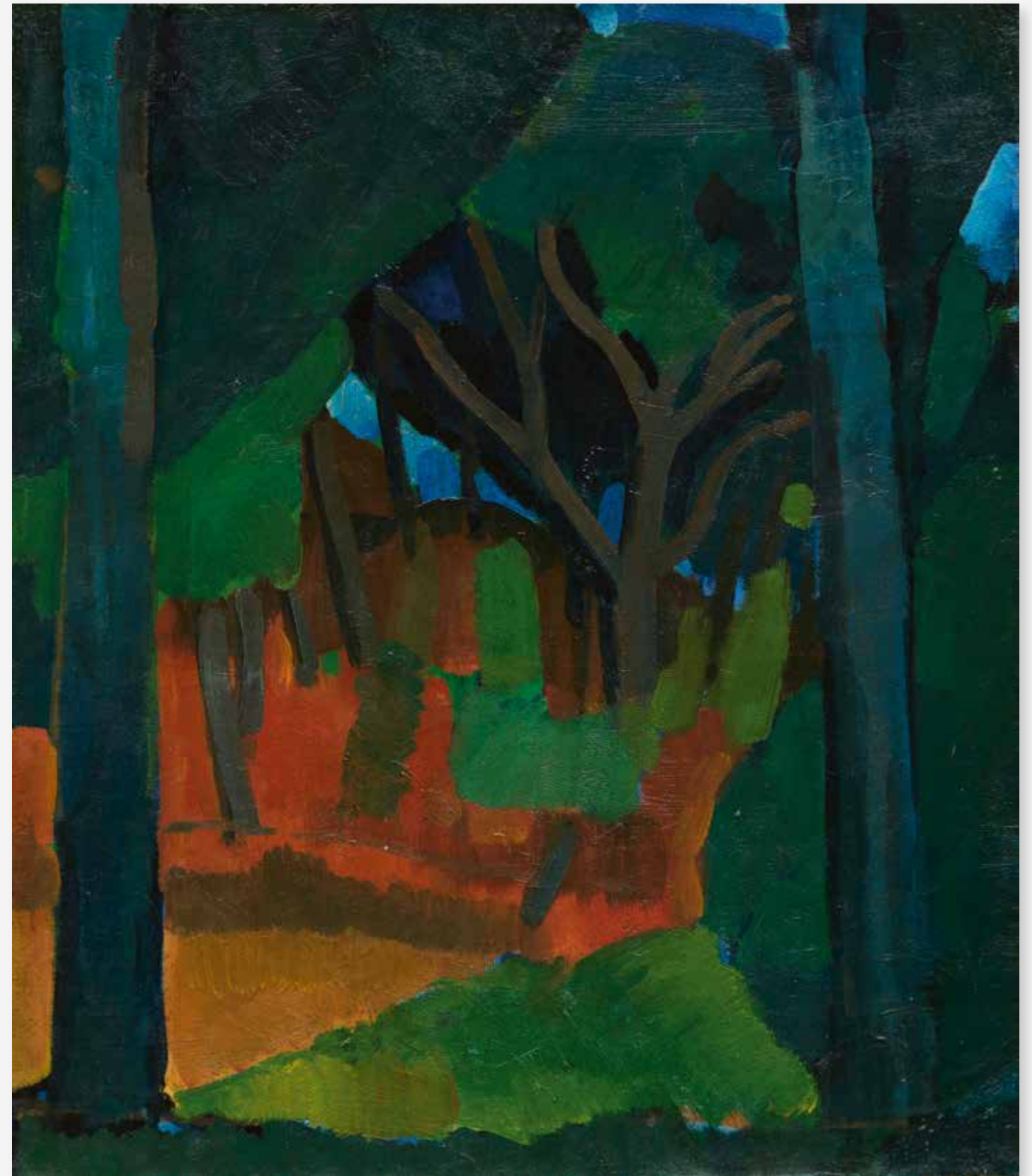


André Derain, around 1903, Musée Fournaise, Chatou. © VG Bild-Kunst, Bonn 2022

- Along with Matisse, Picasso and Braque, Derain is considered a protagonist of the French avant-gard
- In 1905, three years before this work was made, he was a founding member, along with Vlaminck and Matisse, of the 'Fauves' at the Salon d'Automne
- – Historically highly relevant provenance, from Galerie Daniel Kahnweiler, who went down in art history first and foremost for his role as Picasso's gallerist: In 1908 he signed an exclusive contract with Derain and made this work sure for himself upon its making
- – Similar landscapes by Derain are in the most important international collections like the Centre Pompidou, the Musée d'art moderne and the Musée de l'Orangerie, Paris, the Metropolitan Museum of Art, New York, the National Gallery of Art, Washington, and Tate Gallery, London

#### Wild beginnings – the "Fauves" at the Salon d'Automne 1905

The appearance of a group of young artists in the Paris Salon d'Automne in 1905 caused a stir. The bright, colorful and vividly painted works of André Derain, Henri Matisse and Maurice de Vlaminck were exhibited together in one of the halls. In view of the wild painting of the young artists, all between twenty and thirty years old, art critics gave them the name "Fauves", not realizing that this loose association would go down in art history as one of the most important tendencies of the French avant-garde. Like other movements before them, such as the Impressionists, the young painters knew how to profitably reinterpret the actual vilification: A first comprehensive exhibition would take place at Galerie Berthe Weill, including works by Matisse, Derain, Vlaminck, Émile Othon Friesz, Albert Marquet and Raoul Dufy.





### Artistic symbiosis: Matisse, Van Gogh, Cézanne and the Midi

Paris at the beginning of the 20th century was characterized by a highly dynamic atmosphere between critics, artists and gallery owners, shaped by the idea of progress and a radical break with tradition, which produced new forms of painterly expression at ever shorter intervals. This applies above all to central artistic personalities of the avant-garde such as Derain, Matisse, Picasso and Braque, who - as soon as they began to affirm a direction - were already breaking new ground again. The young Derain first painted the Seine landscapes with Vlaminck in Chatou, a town west of Paris. The proximity to Paris quickly gave his work momentum: he met Matisse while copying in the Louvre, visited exhibitions with works by Vincent van Gogh, Paul Cézanne and Paul Gauguin. Formative for the birth of the "Fauves" was the stay with Matisse in Collioure in the very south of the French Mediterranean coast, during which powerful landscapes in broad brushstrokes emerged during the final days of Neo-Impressionism. In search of intensive color and light impressions away from the big city of Paris, the French Midi became the new preferred place of a primal, natural creativity for the artists. This arose from the close connection between landscape and artist, who rendered the individual effect in his own expressive visual language.

### Networks: the young Kahnweiler as gallerist of the avant-gard

The gallery owners, who were always on the lookout for new talents, played an important role in this emerging avant-garde. Derain was quickly represented by Ambroise Vollard, the gallerist of Renoir, Cézanne, Picasso and Matisse. A young German, just 23 years old, would be more important to him: Daniel-Henry Kahnweiler, who came to Paris for a job at the stock exchange which soon bored him. Fascinated by the Parisian art world, Kahnweiler decided to found a gallery and in 1907 rented the small room of a Polish tailor in his residential building. In the Paris Salon des Indépendants he was enthusiastic about the works of Vlaminck and Derain and bought his first paintings, as well as those by Braque and Picasso, in whose studio he witnessed the creation of the world-famous "Demoiselles d'Avignon" and the birth of Cubism in 1907. His business model was to sign exclusive contracts with the artists he represented, which secured him the entire production, as was the case with Derain in 1908. The gallery program quickly aroused the interest of courageous and equally well-funded international collectors such as Roger Dutilleul, Gertrude Stein or Sergej Shchukin. In addition, Kahnweiler was an excellent networker with connections in Germany e. g. to Alfred Flechtheim.

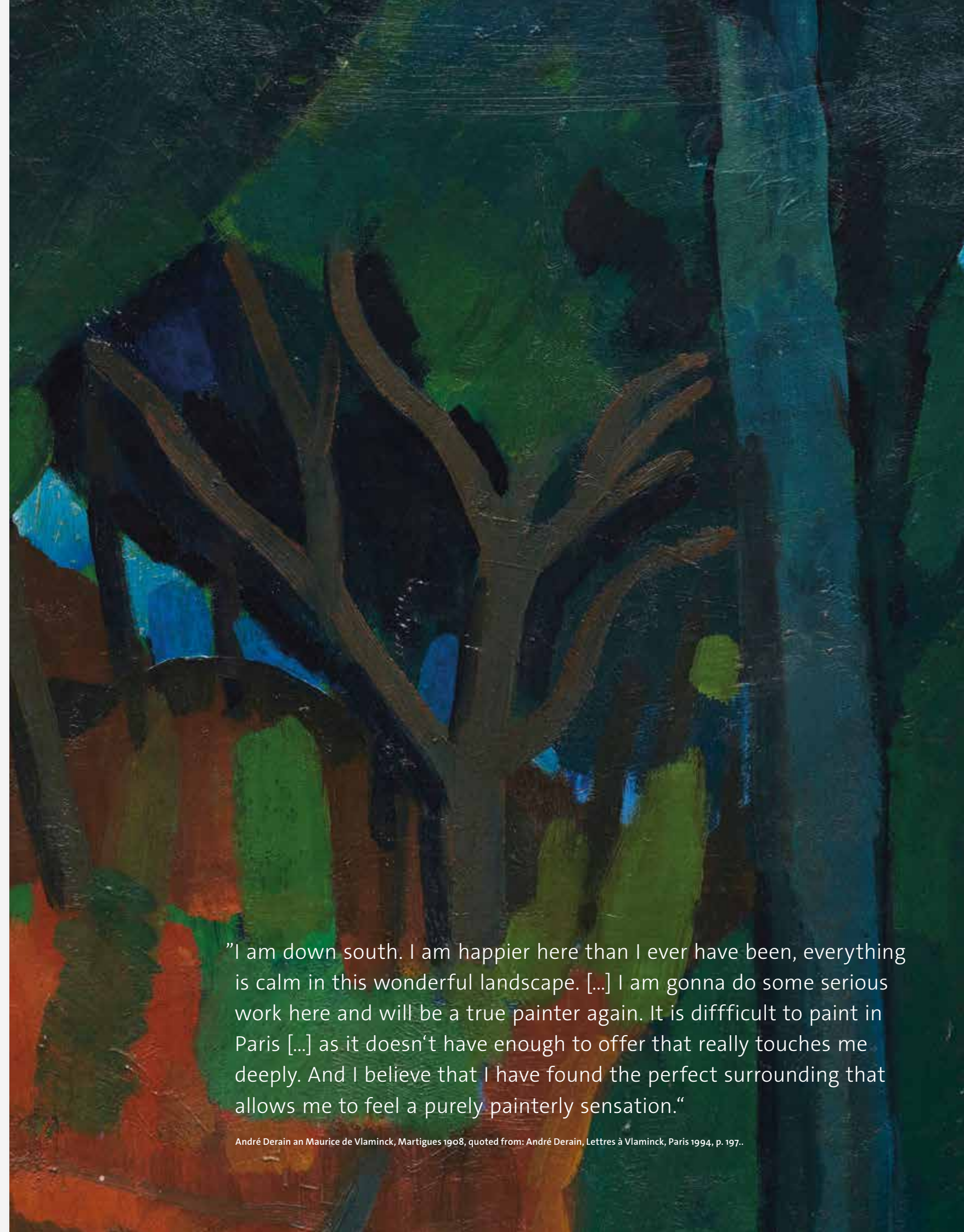
### Tension - Derain between Fauvism and Cubism

Despite Derain's close acquaintance with the pioneers of Cubism, Picasso and Braque, he did not follow them on their path. His gallerist Kahnweiler saw him, along with Cézanne, as a painter of transition, whose paintings best visualize the tension of an "in-between". After the end of late Neo-Impressionism and the "Fauves", Derain's forms began to consolidate again around 1908, without following the subsequent fragmentation of Cubism. During his stays in the Midi with Matisse, Picasso or Braque, he remained loyal to Marseille and the Côte d'Azur with the small towns of Cassis, Cagnes-sur-mer and L'Estaque, for which he began to search for new principles of representation. From May to the end of November 1908 he stayed in Martigues on the coast west of Marseille and immersed himself

in the warm southern landscape. He rendered the pine groves on the steep coast in cool deep green and indigo blue tones, while the intense blue of the Mediterranean sky shines behind the treetops; the ground, covered with dry needles, glows in red ochre. Simplified and reduced to the essentials, the contrasts between cool and warm, dark and light tones increase to an almost physical sensation. It is also fascinating how Derain arranges colors and forms on the picture's surface and at the same time leads us into the depths of the warm forest. In this landscape painting "Arbres aux environs de Martigues" the importance and inspiration of the south of France for Derain is concentrated, which helped him to his artistic breakthrough and provided him with motifs that were the basis of his artistic development. It is a document of the confrontation with important predecessors such as Cézanne and contemporaries such as Picasso. Last but not least, the provenance from Daniel-Henry Kahnweiler's gallery makes the work, in addition to its wonderful motif, a unique, art-historically multifaceted testimony to French modernism. [KT]



Daniel Henry Kahnweiler in Pablo Picasso's studio, Paris, photographed by Picasso in the fall of 1910. ©Succession Picasso



"I am down south. I am happier here than I ever have been, everything is calm in this wonderful landscape. [...] I am gonna do some serious work here and will be a true painter again. It is difficult to paint in Paris [...] as it doesn't have enough to offer that really touches me deeply. And I believe that I have found the perfect surrounding that allows me to feel a purely painterly sensation."

André Derain an Maurice de Vlaminck, Martigues 1908, quoted from: André Derain, *Lettres à Vlaminck*, Paris 1994, p. 197..

## EMIL NOLDE

1867 Nolde/Nordschleswig – 1956 Seebüll/Schleswig-Holstein

### Rittersporn und Silberpappeln. 1929.

Oil on canvas.

Urban 1079. Lower right signed. Once more signed and titled on the stretcher.

74 x 88 cm (29.1 x 34.6 in).

*Called up: June 10, 2022 – ca. 19.40 h ± 20 min.*

€ 500.000 – 700.000 <sup>R/D, F</sup>

\$ 550,000 – 770,000

- **Consistent provenance: family-owned for almost 90 years**
- **In the original wooden frame carved by Emil Nolde**
- **Remarkable exhibition history among others shown in the traveling exhibition "Neuere deutsche Kunst", probably the most important modernist exhibition project at the end of the Weimar Republic**
- **Particularly radiant work from the 1920s, a time when the garden pictures became flower pictures detached from spatial relations**
- **Nolde models and portrays the flowers from his garden in impasto colors**
- **Offered on the international auction market for the first time**

#### PROVENANCE

- Galerie Ferdinand Möller, Berlin (November-December 1933).
- Privy Councillor Gustav Brecht, Cologne (acquired from the above in December 1933).
- Christoph Brecht, Essen (inherited from the above).
- Ever since family-owned.

#### LITERATURE

- Artist's handlist (1930).
- Confirmation of receipt of Galerie Ferdinand Möller, Berlin, for "Rittersporn und Silberpappeln", November 16, 1933, Central Archiv Berlin, SMB-ZA, I-NG 859, sheet 139.
- Invoice issued by Galerie Ferdinand Möller for Privy Councillor Gustav Brecht, Cologne, from December 15, 1933 with a confirmation of payment from December 19, 1933 (family-property).
- Correspondence between Christoph Brecht and Martin Urban, December 1971 (family-property).
- Hans Delfs, Mario von Lüttichau, Roland Scotti, Kirchner, Schmidt-Rottluff, Nolde, Nay ... Briefe an den Sammler und Mäzen Carl Hagemann, 2004, p. 323, annotation 6.
- Markus Lörz, *Neuere Deutsche Kunst: Oslo, Copenhagen, Cologne 1932. Rekonstruktion und Dokumentation*, Stuttgart 2008, p. 152 and hist. illu. XVIII.
- Anita Beloubek-Hammer and Jörn Grabowski (editor), *Emil Nolde. Mensch, Natur, Mythos; Aquarelle und Graphik aus dem Berliner Kupferstichkabinett*, Petersberg 2009, p. 189 with hist. illu.

#### EXHIBITION

- Emil Nolde, Galerie Ferdinand Möller Berlin, no. 6 ('Blätter der Galerie Ferdinand Möller Berlin', February 1930, issue 6, p. 10, no. 6).
- Presumably: Emil Nolde, Galerie Commeter Hamburg, March-April 1930 (no catalog, verso with two labels).
- Deutsche Kunstausstellung München 1930 im Glaspalast, May 30 to early October 1930, organized by the 'Münchener Künstler-Genossenschaft', the 'Verein Bildender Künstler Münchens "Secession" e. V.' and the 'Münchener Neue Secession e. V.', p. 54, no. 1729 (verso with a label of the 'Münchener Neue Secession').
- Presumably: Emil Nolde. 26 Gemälde, Kunsthaus Schaller Stuttgart, October-November 1930 (no catalog, with a label on the reverse).
- Presumably: Kunstverein Kassel (with a label on the reverse).
- Presumably: Hamburger Kunstverein (with a label on the reverse).
- 'Vom Abbild zum Sinnbild', exhibition of modern masterworks at Städtisches Kunstinstitut, Frankfurt am Main, June-July 1931, no. 179.
- Traveling exhibiton "Neuere Deutsche Kunst", January 1932 - July 1932 (Oslo, Kunstnernes Hus: Nyere Tysk Kunst, January 1932, no. 139; Bergen, Bergens Kunstforening, Kunstnernes Hus: Nyere Tysk Kunst, February 1932, no. 139; Stavanger, Stavanger Kunstforening, Nyere Tysk Kunst, March - April 1932, no. 139; Malmö, Malmö Museum, Nyere Tysk Kunst, April 1932, no. 67; Copenhagen, Den Frie udstilling, May 1932, no. 154; Cologne, Großer Kongress-Saal der Kölner Messe, June-July 1932, no. 144).
- "Galerie der Lebenden", Nationalgalerie Berlin/Kronprinzenpalais, permanet exhibition (summer 1932 - November 1933).



© Nolde Foundation Seebüll 2022

Born as a farmer's son, Emil grew up following the rhythm of nature. A way of life that adapted to the change of seasons and the course of the day. A deep connection to his northern German homeland and its landscape grew from this. This strong rootedness led the artist to adopt the family name Nolde - after the village in which he was born - when he married Ada. Flowers possess a strong symbolic value for Nolde. They are inextricably linked to the memories of his childhood home. His mother took care of the house and tended the garden and the flowers in the house. Nolde clearly remembers walking through the garden with his mother when he was young while she tended to the plants, picking roses with her delicate hands and shaving the sharp thorns from the stems. In addition to their charm, Nolde sees flowers as a clear example of the eternal cycle of birth, life and death, which is the basis of all of nature. Fascinated by their beauty, but aware of their transience, Nolde sees a romantic, almost tragic symbol of life itself in the flowers: "The blooming colors of the flowers and the purity of these colors, I loved them so much. I loved the flowers in context with their destiny: shooting up, blooming, shining, pleasing, falling, withering and finally thrown into the pit. Our human destiny is not always that consistent and beautiful" (Emil Nolde quoted from: Martin Urban, Emil Nolde – Blumen und Tiere, 1965, p. 7/8). With his garden pictures, Nolde gives the viewer a feeling for this symbolic power and uses it as a channel for his artistic expression. Wherever Nolde and his wife settled, they planted a garden. As plans to reclaim land by enclosure threatened to destroy the landscape around Utenwarf, the Nolde couple was forced to give up their home there. In 1927 they acquired an empty dwelling mound, on which they build the Seebüll residence and studio building by 1937. They wrest a large area from the swampy march. To use this as a flower garden, they dug drainage ditches and erected high reed walls to protect the garden from the wind and storms that often occur in this area. As early as in 1928, Nolde was able to report to his longtime friend Hans Fehr "about our young garden with its swelling wealth of flowers," "more beautiful than we've ever had before." The garden, laid out in the shape of their initials A & E, soon came to life and became a source of pride for the Noldes, and its lush abundance of flowers inspired Emil Nolde for the rest of his artistic career. Initially, the garden pictures are still recorded as a complete ensemble, Nolde captured the exuberant abundance of flowers in their entirety on the canvas, with no preliminary studies or preliminary drawings required. He worked right out of the moment. Since the 1920s, the flower heads have become the main protagonists of the composition. Seen in close-up, directly as a detail, they form a dense, magnificent carpet of flowers, bursting with vivid colors and a powerful, vibrant energy. They are an expression of the artist's heartfelt and lifelong adoration of nature.



Artist frame "Rittersporn und Silberpappeln".  
© Nolde Foundation Seebüll 2022

#### A special frame

In 1884, Nolde began an apprenticeship as a furniture carver at the Saueremann furniture factory in Flensburg. In contrast to the sculptor, the furniture carver specializes in ornaments. Nolde incorporated this ability into the design of the frames for his paintings and devoted the greatest attention to the framing of his pictures. Many expressionist artists designed and built their own frames. The frame becomes part of the work of art, picture and frame should form a harmonious unit. The gilded decorative frames common at the time did not correspond to Nolde's ideas. His frames are characterized by a modern simplicity. Nolde designed his frames with carved corner ornaments or decorates entire frame bars with carvings. He exactly adapted the bars to the picture, in our case he picked up the spherical flower shapes and stylizes them for the corner ornaments. The floral motif extends beyond the edge of the picture. A happy coincidence that this special unity of painting and frame was recognized and preserved as a total work of art.

Emil Nolde, Mohn und Rittersporn, 1925, oil on canvas  
Museum Folkwang, Essen. © Nolde Foundation Seebüll 2022



#### Exhibition and history

"In the pictures that Nolde painted after he had turned sixty, one notices new youth rather than old age. They are mature works with all the signs of a great past, but at the same time with all the characteristics of an even greater present. Some have such a strong Old Master appeal as if they had been painted a long time ago, their turn so noble, the colors seem to melt into one another like enamel, and yet there is nothing of the past about them, rather something temporal that teaches us to understand and love people and things that we were about to forget (...)." With these words the great art critic Will Grohmann began his essay released in the sixth volume of the "Blätter der Galerie Ferdinand Möller Berlin" in February 1930. The art magazine also served as a catalog for a Nolde exhibition in which the still very young painting "Rittersporn und Silberpappeln" had its first public appearance. This is nothing less than the prelude to a great exhibition history, of which the back of the picture and frame also provide impressive testimony: Following the show at Möller, the work apparently made a guest appearance at the renowned Hamburg gallery Commeter in March and April 1930, from May to October 1930 it was on display at the Munich Glaspalast, and finally, according to a label on the back, it was shown at Kunsthaus Schaller in Stuttgart in October and November 1930. The art associations in Hamburg and Kassel also showed "Rittersporn und Silberpappeln", as labels on the reverse suggest. In the summer of 1931 the painting was presented in Frankfurt at the famous Städel Art Institute. The collector Carl Hagemann also saw the picture here. He wrote to Emil Nolde on December 30, 1931: "The exhibition that Mr. Wichert put together in the Städel in summer was very nice, by the way, your pictures in particular, which were shown together on one wide wall, left a great impression on everyone (...)" (Quoted from Hans Delfs, Mario von Lüttichau, Roland Scotti, Kirchner, Schmidt-Rottluff, Nolde, Nay. Briefe an den Sammler und Mäzen Carl Hagemann, 2004, p. 323)

#### The traveling exhibition of 1932

Up to this point, that alone would be an outstanding exhibition history. But the highlight is yet to come: what was probably the most important exhibition project for Modernism at the end of the Weimar Republic, the traveling exhibition "Neuere Deutsche Kunst". From January to July 1932, this show, to which Markus Lörz dedicated a more than 400 page-strong work, toured Norway, Denmark and Sweden. It had its final stop in Cologne. "Rittersporn und Silberpappeln" was shown at all stops of this epochal traveling exhibition. It was Ludwig Thormaehlen, curator of the Berlin National Gallery, who was responsible for the conception. The Foreign Office, in return, provided financial assets for the international show, with which progressive modernism had one its last outstanding appearances before the Nazi era - accompanied by violent protests from the reactionary camp, which was already expanding in 1932. As far as Nolde's works are concerned, the artist himself made the preselection. On December 22, 1931, Nolde sent a list, including prices and insurance values, to the National Gallery. At the same time, the pictures, including "Rittersporn und Silberpappeln", had already been sighted at the Kronprinzenpalais. And still in the afternoon of the same day December 22, an express shipment went to Oslo, where



the first exhibition station was scheduled to open on January 8, 1932 (Markus Lörz, *Neuere Deutsche Kunst: Oslo, Copenhagen, Cologne 1932. Rekonstruktion und Dokumentation*, Stuttgart 2008, pp. 152, 175). Historical photographs of this show have also been preserved. The view of the rhythmic "Nolde Wall" with "Rittersporn und Silberpappel" in the original artist's frame is still impressive today.

#### The "Gallery of the Living"

When "Rittersporn und Silberpappel" returned from its big tour, Nolde's 65th birthday on August 7, 1932 was just around the corner. A good reason for Ludwig Justi, the director of the National Gallery, to rearrange the "Nolde Hall" in the Kronprinzenpalais. "Rittersporn und Silberpappel" was also selected for this. The Nolde Hall was part of Justi's famous „Galerie der Lebenden" (Gallery of the Living), in which entire walls or even rooms were dedicated to expressionist artists, including Heckel and Marc, Lehmbruck, Kirchner and Schmidt-Rottluff. Justi gave Nolde the middle hall, the heart of this gallery level. Here "Rittersporn und Silberpappel" witnessed to the ominous change of times. In the summer of 1933, Justi was deposed from his post, and in November Eberhard Hanfstaengl became director with the assignment to "cleanse" the department of modern art. The "Gallery of the Living" now was a thing of the past.

#### 1933-2022

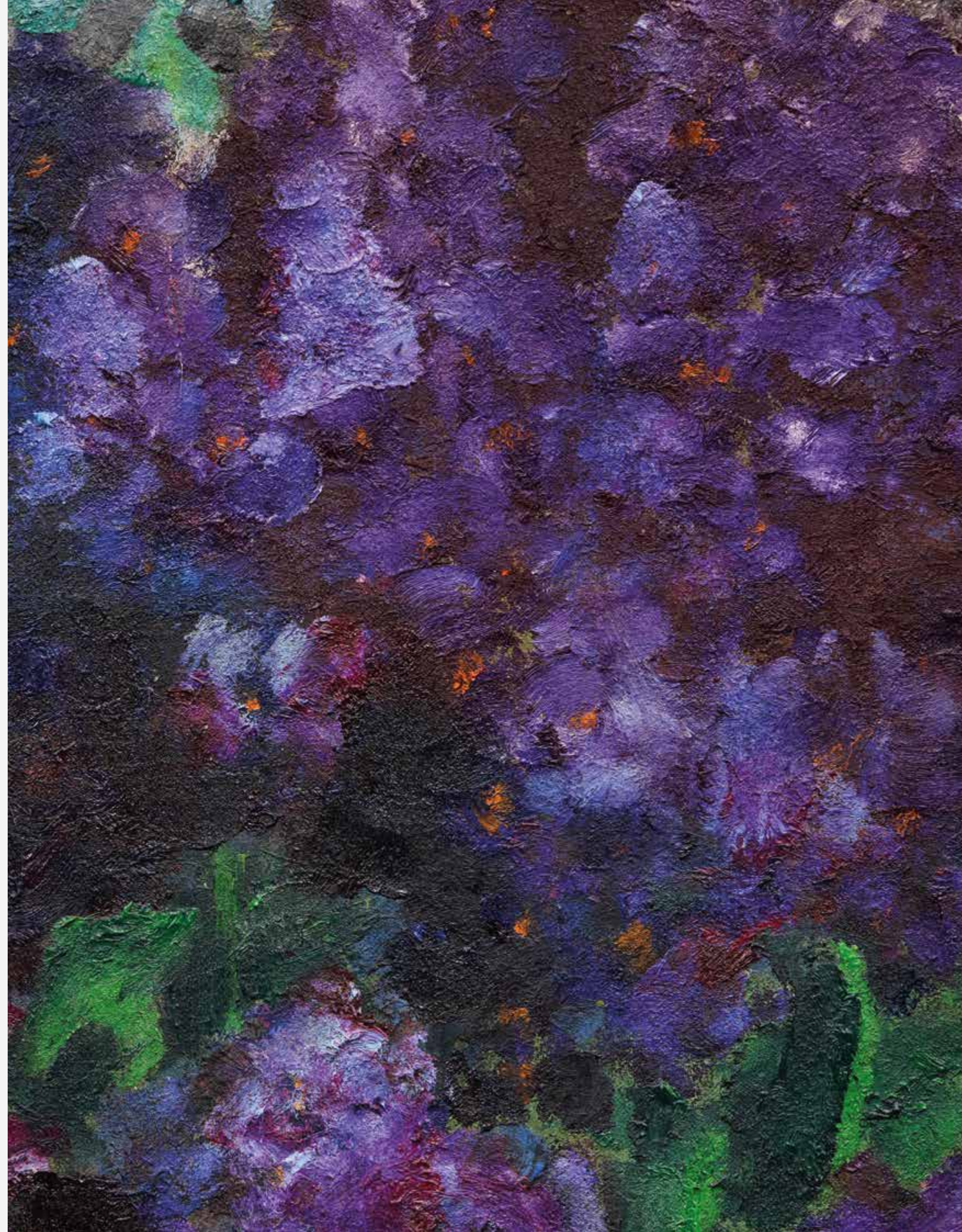
It is probably no coincidence that "Rittersporn und Silberpappel" was put up for sale at almost the same time. On November 16, 1933, the National Gallery handed the work over to the art dealer Ferdinand Möller, who would soon sell it. Privy Councilor Gustav Brecht from Cologne, the CEO of Rheinische Braunkohle AG, acquired the work. Nolde himself then noted on his list of works "Geh. Brecht, Köln" as the owner of "Rittersporn und Silberpappel". Nevertheless, every further trace of the painting has now been lost for almost four decades. It was not until 1971 that Martin Urban was able to locate the son of the privy councilor, who owned the painting at the time. To this day, "Rittersporn und Silberpappel" has been family-owned. This is a rare stroke of luck for this painting: a closed provenance coupled with a great international exhibition history. [SM/AT]

"These are such quiet and beautiful hours when one walks or sits between the fragrant and blooming flowers on a peaceful summer day, I want my pictures to give something of this beauty, as I myself have this feeling in front of the pictures - the first beautiful happiness - a strong sympathy I won't be able to hold back"

quoted from Emil Nolde, Manfred Reuther (ed.) *Emil Nolde. Mein Garten voller Blumen*, p. 18



The Nolde wall with the painting "Rittersporn und Silberpappel" in the traveling exhibition "Neuere Deutsche Kunst", Oslo, 1932. © Nolde Foundation Seebüll 2022



## ALEXEJ VON JAWLENSKY

1864 Torschok – 1941 Wiesbaden

### Variation. Ca. 1916.

Oil on paper with canvas structure.

Jawlensky/Pieroni-Jawlensky 809. 36 x 27,3 cm (14.1 x 10.7 in).

With another "Variation" from the same period on the reverse. [SM]

Called up: June 10, 2022 – ca. 19.42 h ± 20 min.

€ 100.000 – 150.000 R/D

\$ 110,000 – 165,000

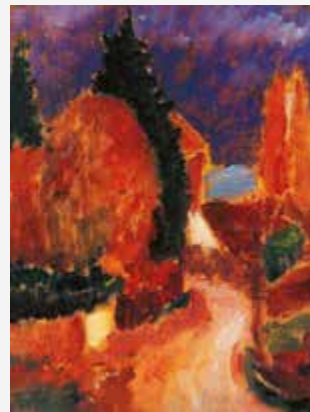
#### PROVENANCE

- Galerie Beyeler, Basel (1961-67)
- Galerie Aenne Abels, Cologne.
- Private collection Berlin.

#### EXHIBITION

- The Blue Four, Hamilton Galleries, London, 1964, cat. no. 23.

With the outbreak of World War I, all Russians, including Alexej von Jawlensky, had to leave Germany within two days. In contrast to Wassily Kandinsky, who returned to Moscow, he decided to leave Munich with his family and Marianne von Werefkin for Switzerland and settled in St. Prex on Lake Geneva, where he was close to friends. Jawlensky rented an apartment there and now no longer had his own studio, but only a small study, the view from its window would become fundamental for the series of "Variations on a Landscape Theme", which initially dominated the work and which was created here during the years he spent in Switzerland. Based on the view from his window in the cramped new apartment, he first painted variations of what he saw on a very special, linen-textured paper, and later also on cardboard. In his own emphatic and intensive way of working through a painterly problem, he continued to develop this motif in a highly varied manner over the years. He increasingly liberated himself from the what he actually saw and from the strict arrangement of real form and color, so that the landscape variations can be regarded as "abstract" works. When he fled, Jawlensky not only left behind many personal things in Munich, but also - it seems - the themes and style of his previous paintings. The painting style of even greater, lighter expressiveness in playfully staged motifs, which became apparent during his stay in Bordighera in the spring of 1914, accompanied the artist to his new domicile, where the first series of variations, which deeply affected his pictorial program, were created: Several times a day he painted the same view of the front garden with the different types of trees and bushes, the sky above the path to the lake past a neighboring house, "inspired by the respective mood in nature with my spirit", wrote Jawlensky in his memoirs. Starting with a first look, for example in the "Variation,



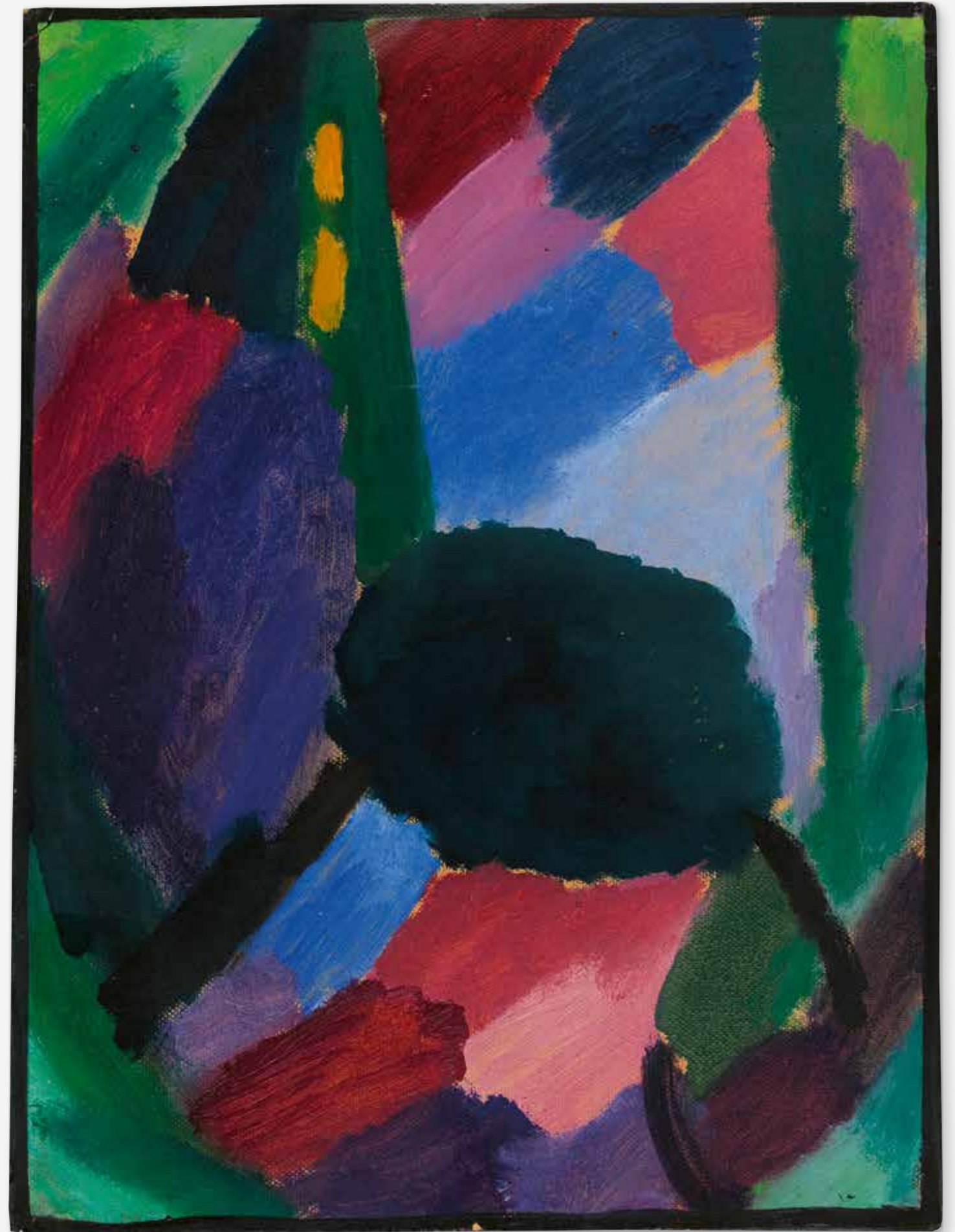
Alexej von Jawlensky, Variation:  
Der Weg, Mutter aller Variationen,  
1914, oil on board, private collection.

- From the important series of the "Variations on a Landscape Theme", which are highly sought-after on the international market: Emotional congestion of the motif's elements
- Variation: Emotional consolidation of the motif's elements
- Window picture: in memory of St. Prex
- Inspiring style characterized by an increased bright expressiveness

"Through hard work and with an utmost tension, I gradually found the proper forms and colors to express what my spiritual self demanded."

Alexej von Jawlensky, quoted after: Armin Zweite, Annegret Hoberg (ed.), Der Blaue Reiter im Lenbachhaus, Munich 1991, p. 210.

der Weg. Mutter aller Variationen" (Variation, the Path. Mother of all Variations), probably created shortly after the arrival in autumn 1914, these so-called variations detach themselves from the natural conditions, forms once attained are repeatedly pieced into the composition, achieves his goal through the color, and in such a brilliant way that the variations, although formally similar, are always open to new interpretations. Color and form dominate and thus gain in intensity, seem like the transfiguration of a motif, become a pictorial idea: a view from a window, which Jawlensky initially captured in approximate reality, becomes the archetype of a long series of variations that are hardly accounts of the actual landscape. Increasing abstraction, which illustrates Jawlensky's search for the archetype, was pursued in all three of his consecutive thematic groups - the Variations, the Constructive Heads and the Meditations. [MvL]



## A. R. PENCK (D.I. RALF WINKLER)

1939 Dresden – 2017 Zurich

### Roter Planet. 1999.

Acrylic on canvas.

Lower left signed. Verso signed, titled and inscribed "B 99". 150 x 150 cm (59 x 59 in). [EH]

Called up: June 10, 2022 – ca. 19.44 h ± 20 min.

€ 100.000 – 150.000 *R/D, F*

\$ 110,000 – 165,000

#### PROVENANCE

- Galerie Forsblom, Helsinki.
- Private collection Switzerland (acquired from the above).

In 1961, Ralf Winkler – that was A. R. Penck's birth name – visited his painter friend Georg Baselitz in his Berlin studio. The visitor is impressed by the "provocative objectivity of the pictures assembled there". After this visit to the studio, Ralf Winkler changed his own pictorial language and began "to conceive world and system images, the signs of which become carriers of complex information and thought signals". He develops "a pictorial form of language that sees itself as pictorial research" and "orients its structure to the content that it conveys. Without being tied to concrete events, it is about problematic situations and conflicts of decision making in the social reality of the individual person" (quoted from: Karin Thomas, in: E. Gillen (ed.), *Deutschlandbilder*, Berlin 1997, p. 550). They are sometimes simply called "cave painting", which in no way does justice to the complex sign systems that are used in the most diverse cultures. Mars is also called the red planet and has always fascinated mankind. At a distance of approx. 228 million kilometers, it is very close to earth, there are polar ice caps, ice, seasons, volcanoes and much more that repeatedly stimulates consideration as to whether life could be possible in this place. As early as in the late 1900s, the Martians became the epitome of extraterrestrial life in stories and legends. Penck is very interested in these stories. He loves science fiction and starts reading Perry Rhodan magazines with great enthusiasm at an early age. The shallow entertainment is not in the foreground, but rather the design of alternative systems. Are worlds conceivable that enable a fundamentally different coexistence? Another literary point of reference is likely to have been known to Penck: "The Red Planet" or "The Red Star" is the German title of a utopian novel written by Alexander Bogdanov in 1907, which describes a socialist social order on Mars. Penck's "Red Planet" is to be understood precisely against this background. You can see the eagle, an image often used by the artist for West Germany. At the bottom of the picture we see two



A. Penck in front of one of his first ideograms, 1988.  
Photo: Sportsphoto/Allstar  
© VG Bild-Kunst, Bonn 2022

- Works from the late 1990s and 2000s in such intense colors and such a large size are very rare on the international auction market
- The logic and the system of A. R. Penck's iconic language are singular in German post-war art
- The pictorial language the artist conceived in the early 1960s was of significant importance for artists like Keith Haring, who examined the art of the German fellow artist upon an exhibition in New York in the early 1980s

fighting scorpions, like competing systems they do everything possible to overcome the opponent along with all his values and ideas. In the center of the picture is a red figure walking ahead, pointing to a red shape with its right index finger. Subdued on the ground, it seems, lies another figure. Isn't the right hand tied in a red angle? Penck always has the idea of a balance worth striving for in mind. The one thing must never be subdued by the other. This applies to interpersonal problems as well as to conflicts between competing systems. Penck's visual language follows a logic. His pictures can be read, but never just in one way or another. The artist doesn't want to decode his pictures, because that would rob them of their magic. "Eddy Devolder: But these signs have a meaning, refer to a code, a language [...] A.R. Penck: Of course, and in my case I wanted to cover my tracks. It was more of a secret language. I was in such an awkward situation that I needed a secret code that I could use to communicate with some friends. The Stalinist censor didn't make any sense of it, regarded it all as nonsense, but it had a meaning that very few people knew." (A.R. Penck in a conversation with Eddy Devolder 1990, quoted from: ex. cat., A. R. Penck . How it works", Art Museum The Hague, February 15 – May 10, 2020)



"I also think that it is absolutely unnecessary to add any sort of explanations to my pictures."

A. R. Penck, in: *Kunstforum*, vol.12, *Ich über mich selbst*.

## RUPPRECHT GEIGER

1908 Munich – 2009 Munich

377/62. 1962.

Oil on canvas.

Geiger 347. Signed in upper center on verso of the canvas. Verso of the stretcher titled, inscribed "36" (in red) and the note "Jerry 1978" (in pencil) and with the signed stamp "Bis zur vollständigen Bezahlung Eigentumsvorbehalt". 120 x 100 cm (47.2 x 39.3 in).

Called up: June 10, 2022 – ca. 19.46 h ± 20 min.

€ 50.000 – 70.000 *R/D, F*

\$ 55,000 – 77,000

### PROVENANCE

- Galerie Edith Wahlandt, Stuttgart (with the stamp on the reverse).
- Private collection Southern Germany (acquired from the above in 2003).

### EXHIBITION

- Rupprecht Geiger, Kunst und Museumsverein Wuppertal October 17 - November 21, 1965, cat. no. 43
- Rupprecht Geiger, Haus am Waldsee, Berlin May 20 - June 26, 1966, cat. no. 22, black-and-white illu. 5
- Rupprecht Geiger, Galerie Heseler, Munich July 23 - August 31, 1968
- Rupprecht Geiger, Bilder von 1948 bis 1975, Galerie Denise René Hans Mayer, Düsseldorf, opening on May 23, 1975, cat. no. 17
- Rupprecht Geiger. Gemälde und Zeichnungen, Städtische Galerie im Lenbachhaus, München February 22 - March 26, 1978, cat. no. 41
- Rupprecht Geiger, Rot-Form-Bilder, Kunstverein Braunschweig 1989
- Rupprecht Geiger. State Russian Museum St.Petersburg September 30 - November 20, 1994.

Through the intensity and consistency of his work, Rupprecht Geiger has made sure that the color red, especially through the inclusion of the fluorescent color pink, has become synonymous with his painting. It is precisely this inclusion of a new, unusual painting material that testifies to his will to find new ways of expression in painting. In the context of the Zen 49 exhibition, he describes the impression a young woman's bright red sweater in the gray, devastated town of Munich made on him and which prompted him to put lipstick on his picture. The red color, to which Geiger has devoted himself in various applications and forms since the 1940s, illuminates the varied landscape of his work like a bright torch, which lasted until around 2005. The beginning of his painting coincides with the zero hour and the new beginning after the end of the war. As a "war painter" in Russia and Greece, Rupprecht Geiger painted landscape watercolors with wide horizons and high skies, which allow for an extensive color gradient. Geiger drew his color theory from these color gradients: "The spirit of color is a phenomenon of light, flowing, limitless. Afterglow – dawn." (quoted from: Rupprecht Geiger in: Helmut Friedel (ed.) Rupprecht Geiger im Lenbachhaus, 1998, p. 58) And admits elsewhe-

- Red is the number one color in Geiger's
- One of the important early works still executed in the classic technique
- Shown in the first Geiger retrospective exhibition at the Lenbachhaus in 1978
- Subtle early color field, particularly captivating for the gently oscillating red values

re (1963): "I believe that the color has something irrational about it. Something of an effect cannot be intellectually grasped." (ibid. p.10) Based on our picture, which was painted in 1962, we experience Geiger's relationship to nature: sunset - dawn. Red is a symbolic color, the meaning of which everyone knows as a primary experience. Between the extremes of day and night, light and dark; the red glows with the burning fire and the dying ashes. For us, this color stands for extreme feelings fed by the opposing forces of dying out and flaring up. Red in its extremes represents love as well as anger; embodies strong emotions in any case. Rupprecht Geiger changed his style of painting around 1960, moving from more opaque tempera painting to more shiny, flowing oil paint. By applying the paint line by line in dabbed areas, he creates an atmospheric celestial phenomenon that continues to rise above a "horizon line of lighter and darker red" in the middle of the picture. In the upper margin of the picture, a narrow bar in a pink luminous red interrupts the harmonious ambiance. Like an outcry or like a yardstick against which beauty must be measured. Prof. Helmut Friedel



## IMI KNOEBEL

1940 Dessau – lives and works in Dusseldorf

### Ich Nicht XI. 2006.

Acrylic on aluminum and acrylic on paper.

Verso signed and dated. Total dimensions:

317,5 x 373 x 8,5 cm (125 x 146.8 x 3.3 in).

Called up: June 10, 2022 – ca. 19.48 h ± 20 min.

€ 180.000 – 250.000 R/D, F

\$ 198,000 – 275,000

#### PROVENANCE

· Galeria Filomena Soares, Lisbon.

· Private collection.

#### EXHIBITION

· Imi Knoebel, Galeria Filomena Soares, Lisbon,

November 9 - December 31, 2006.

The title "Ich Nicht" (Not me) is Knoebel's cryptic answer to a question posed by Barnett Newman in his "Who's Afraid of Red, Yellow and Blue" series of paintings in the 1960s. Newman's monochromatic color fields triggered violent reactions at the time. When Dieter Honisch wanted to purchase "Who's Afraid of Red, Yellow and Blue IV" from the artist's estate with the support of the Association of Friends of the National Gallery in 1982, there were massive public protests, and the tabloid press defamed Newman's painting as the work of "a painter's apprentice". People even made death threats against Dieter Honisch. Paintings that have moved away from objects and nature are often still considered far more questionable than figurative art. But Imi Knoebel asks the viewer to engage in color, surface and form with an open mind. In the narrow radius of minimalist painting, the artist has reinvented himself again and again. Knoebel's radically abstract creations, be they two- or three-dimensional, always have the square as the starting point, which Knoebel uses with his artistic enthusiasm for the sheer endless range of variations in abstract formations. In this way, the Beuys student Knoebel has repeatedly created something radically new that is always carried by the inherent value of the color. For Knoebel, the square is a clear reference to his own artistic beginnings and his formative enthusiasm for the "Black Square" on a white background by the Russian supremacist Kasimir Malevich from 1915, which today is considered an icon of abstract painting. When asked about the idiosyncratic contrast between the wild artistic actions of the early years and the enormous severity of the attained artistic expression, Knoebel once stated: "The Russians played an important part in this, the Russian movement around Malevich [...] this book 'The non-objective world' [...] was just released at that time. We were fascinated by the black square. For us, that was the phenomenon that had

- "Ich Nicht" is Knoebel's answer to Barnett Newman's series of paintings "Who's Afraid of Red, Yellow and Blue"
- Another work from the "Ich Nicht" series was part of the large Knoebel exhibition "Werke 1966-2014" in the Kunstmuseum Wolfsburg
- Works by Imi Knoebel are in important international collections, including the Museum of Modern Art, New York, the Hamburger Bahnhof Museum für Gegenwart, Berlin, the Pinakothek der Moderne, Munich, and the Albertina in Vienna



Barnett Newman, Who's Afraid of Red, Yellow and Blue IV, 1969-70, acrylic on canvas, Stiftung Preußischer Kulturbesitz/Staatliche Museen zu Berlin © VG Bild-Kunst, Bonn 2022

completely taken hold of us" (quoted from: Imi Knoebel. Retrospektive 1968-1996, ex. cat. Haus der Kunst, Munich, 1996, p. 279). In the series "Ich Nicht" Imi Knoebel uses only the three primary colors red, yellow and blue. The weighting and distribution of the colors is varied, which are put together in painterly brushwork from rectangular areas of different sizes. Formally, he opted for a fragmented horizontal format, the parts of which not only differ in color from one another, but are also accentuated by joints in order to increase the intrinsic value of the individual color fields. At the same time, Knoebel visibly uses the brushstroke and, on closer inspection, reveals the formal structuring of the surface. Brush and paint give the smooth aluminum plate a fleshy texture as a structured surface. This work is permeated through and through by Imi Knoebel's working method. For him, the focus of his artistic work has been on dealing with color, color surfaces and space from the very beginning. [SM]



"We basically had to create an empty space for ourselves [...], in order to enter and walk."

Imi Knoebel 1982, quoted from: Kritisches Lexikon der Gegenwartskunst, p. 2..



## EDUARDO CHILLIDA

1924 San Sebastián – 2002 San Sebastián

### Óxido G-150. 1989.

Clay sculpture. Chamotte clay and copper oxide.

Chillida/Cobo 1989058. With the artist's signet in lower left. 45 x 45 x 4 cm (17.7 x 17.7 x 1.5 in).

We are grateful to the Estate of Eduardo Chillida and Hauser & Wirth for the kind support in cataloging this lot.

*Called up: June 10, 2022 – ca. 19.50 h ± 20 min.*

€ 70.000–90.000 *R/D, F*

\$ 77,000–99,000

#### PROVENANCE

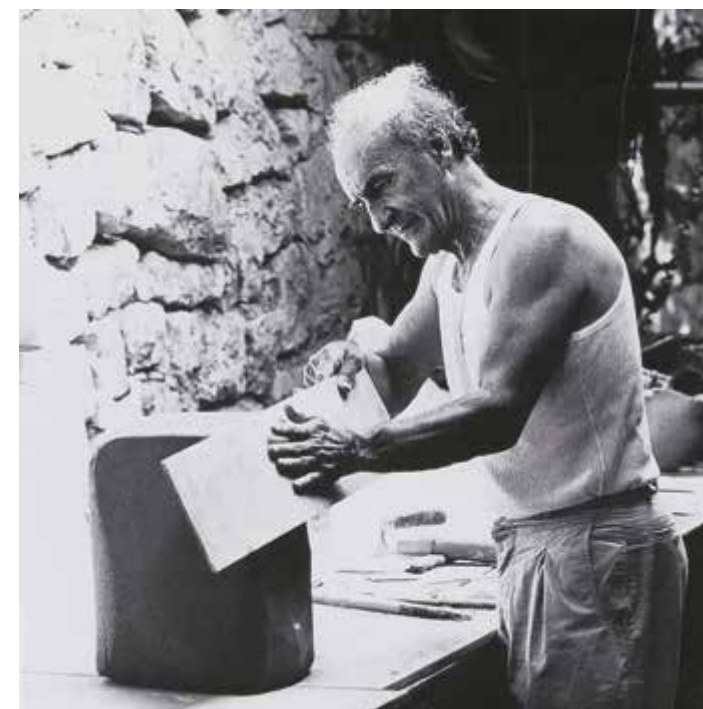
- Private collection London.
- Private collection Southern Germany.

#### EXHIBITION

- Chillida, Galerie Lelong, Paris 1990.
- Chillida 1948-1998, Museo Nacional Centro de Arte Reina Sofía, Madrid 1998.
- Chillida 1948-1998, Museo Guggenheim, Bilbao 1999.

#### LITERATURE

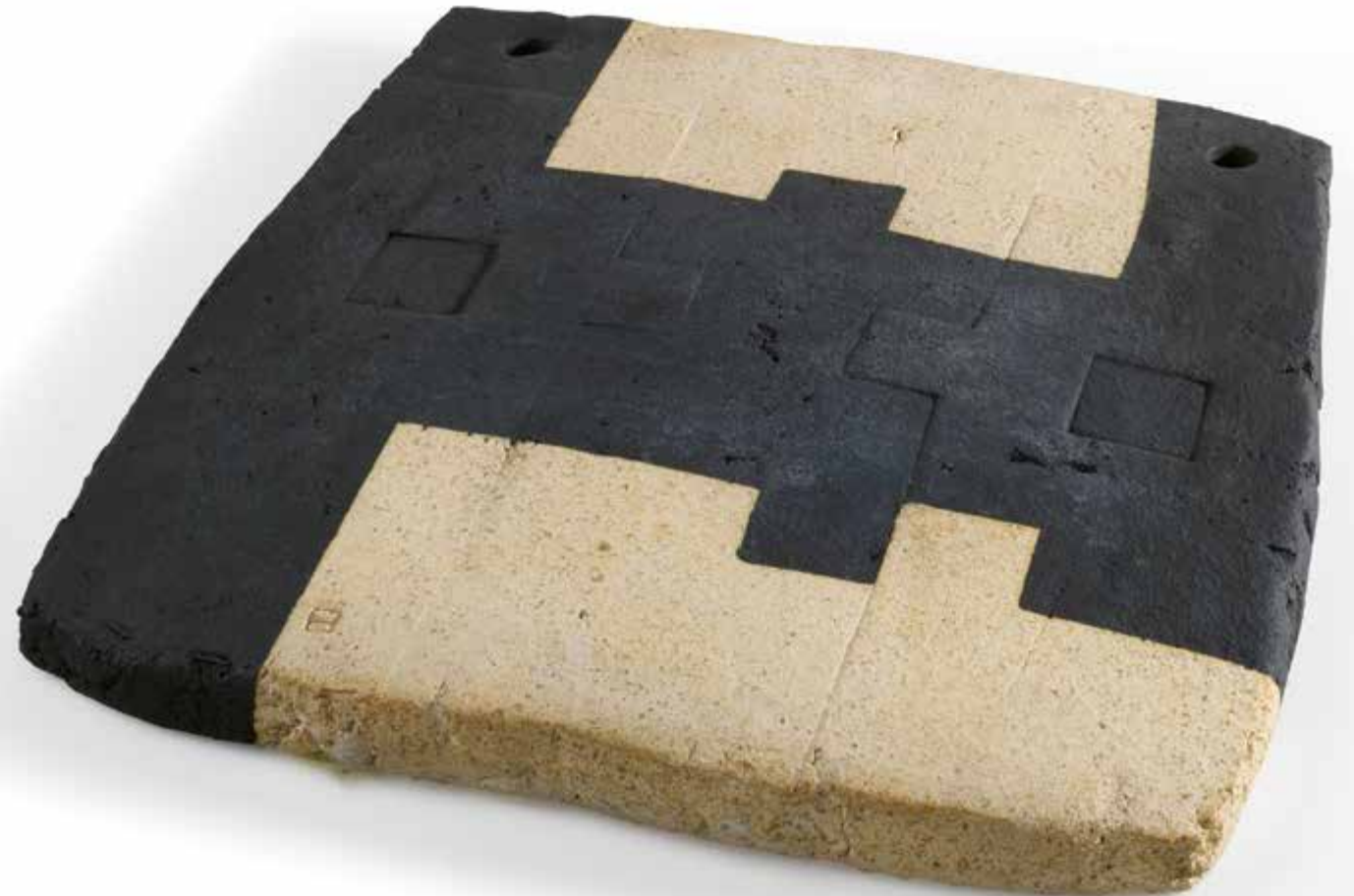
- Yves Bonnefoy, Chillida, Galerie Lelong, Paris 1990, cat. no. 21, with color illu. on p. 29.



- Unique object from the work group "Óxidos"
- Featured in the grand retrospective exhibition at Museo Nacional Centro de Arte Reina Sofía, Madrid and the Museo Guggenheim, Bilbao in 1998/99
- Eduardo Chillida is considered one of the most important Spanish sculptors of the 20th century
- In 1958 the Venice Biennial honored the artist with the Grand Prize For Sculpting, in 1990 he was also honored with a special exhibition at the XLIV Biennial

When Eduardo Chillida came into contact with clay for the first time at the beginning of his career as a sculptor, he did not find much to gain from the smooth and soft material. Instead, he turned to iron, which is more traditional in his homeland in the Basque Country, and with his expansive sculptures he has become one of the most successful sculptors of the 20th century. Only in the 1970s, when the then established artist saw the harder fireproof fire clay in the studio of the Fondation Maeght in southern France, he suddenly found a completely new approach to the formerly unwelcome clay. He remembers: "I rushed down, touched the clay, took a block in my hands and immediately realized that I could work with it." (Eduardo Chillida, quoted from: Sigrid Barten, *Skulpturen aus Ton*, Zurich 1996, p. 8th).

In collaboration with the German ceramist Hans Spinner, he soon created his first clay sculptures, which, with more than 500 works, became an integral part of his work and can be divided into two main groups: the "Lurras" and the "Óxidos", which also includes this work here. With their black painting of copper oxide, the memorable forms of which range between abstract constructions and suggested spaces, the compact blocks of clay surprisingly show a close connection to Chillida's filigree works on paper and prints. The mostly geometric surfaces extend over the blocks of clay in ever new variations and, in the artist's eyes, function as a way to embrace the material. The contrast of light and dark, the contrast between apparent emptiness and over-representation make up the special attraction of the "Óxidos". Despite its serial character, each work is unique, which is not a contradiction for Chillida's work, which had a close connection to the sea. Because similar to the waves that hit the coast, they remain „[&hellip;] always the same and yet always different" (Eduardo Chillida, quoted from: Sigrid Barten, *Skulpturen aus Ton*, Zurich 1996, p. 9). [AR]



"For Chillida, to sculpt is to impose oneself on the given material (to put oneself in its being, not to superimpose oneself) and without losing its nature as material, to give it life, a breath, a being on a new level, an artistic level."

Kosme de Barañano, in: Chillida 1948-1998, Madrid 2000, p. 42.

**PIERRE SOULAGES**

1919 Rodez – lives and works in Sète and Paris

Peinture 54 x 73 cm, 26 septembre 1981. 1981.

Oil on canvas.

Encrevé 839. Signed in lower right. Signed, dated "26.9.81 54 x 73" on the reverse. Additionally dated "26-9-81" and inscribed "3/82" on verso of the stretcher. 54,5 x 73 cm (21.4 x 28.7 in). [CH]

Called up: June 10, 2022 – ca. 19.52 h ± 20 min.

€ 400.000 – 600.000 *R/D, F*

\$ 440,000 – 660,000

**PROVENANCE**

- Galerie Birch, Copenhagen (1982)
- Private collection Copenhagen (ever since family-owned).

**LITERATURE**

- Pierre Encrevé and Alfred Pacquement (editor), *Soulages*, vol. III 1979-1997, Paris 2019, cat. no. 839, p. 74 (with color illu.).

- Pierre Soulages is the most valuable living French artist
- With the "outrenoir" Pierre Soulages reinvents black
- The light reflections on the deep black, warm ochre and bright white surfaces is the actual means of expression
- Works by the protagonist of European Modernism are in the collections of the National Gallery of Art, Washington, D.C. and the Centre Pompidou, Paris
- On occasion of his 100th birthday in 2019, the Salon Carré at the Louvre hosted a grand exhibiton, an honor reserved to very few artists



In the oeuvre of Pierre Soulages, influences from American artists such as Mark Rothko and Robert Motherwell are combined with inspirations from Asian calligraphy. From 1979, after an accidental occurrence in the studio when black paint spilled over the canvas of a painting, his color palette, which had always been limited, was predominantly reduced to black. In this completely black overlay, Soulage found reflections, structures and differentiations, even luminosity, which he describes as "outrenoir". With the term "outrenoir", Pierre Soulage formulates a denomination for the result of his personal confrontation with black. He shapes the black matter with wide spatulas, brushes, squeegees and blades, depending on the effect he wants to achieve, the light he wants to appear in the surface reflection of the black. In the resulting exclusively black pain-



Pierre Soulages in his studio, 1954 Photo: Denise Colomb.  
© VG Bild-Kunst, Bonn 2022



Peinture 81 x 100 cm, 24 janvier 1981, oil on canvas, private collection.  
© VG Bild-Kunst, Bonn 2022



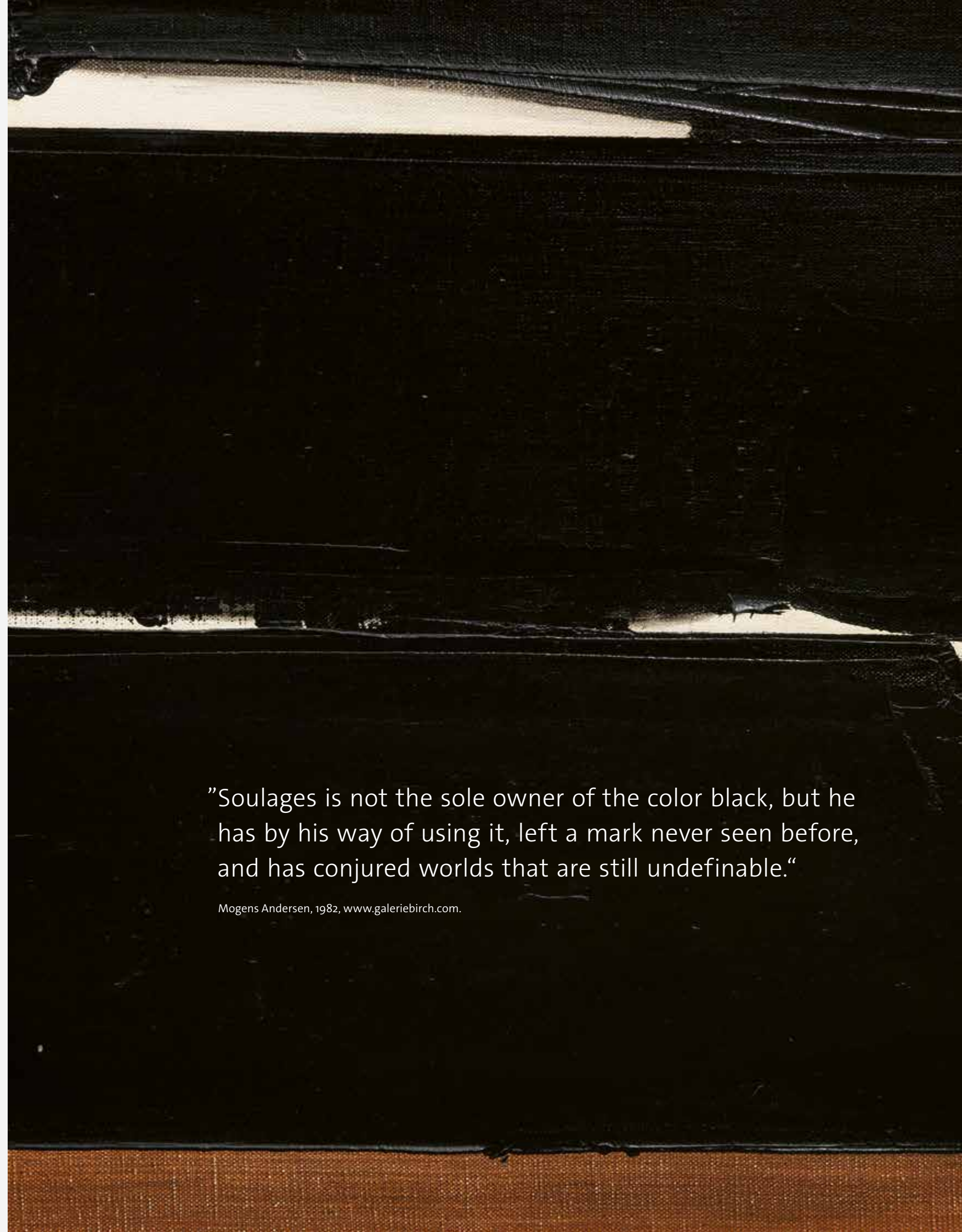
Peinture 130 x 81 cm, 27 janvier 1981, oil on canvas, in possession of the artist. © VG Bild-Kunst, Bonn 2022

tings, the reflex lines moving in different directions determine the reduced and yet extremely interesting color effect. At the beginning of the 1980s, a renewed interest in expanding the range came up. In addition to blue, white (e.g. Encrevé 815) and a light to reddish brown (e.g. Encrevé 816) also began to appear.

Our painting dates from this period, when the palette brightened up again for a short time. The direction of movement and color is no longer shaped so strongly by obvious surface structures, but rather by color bars with irregular outlines. Here three black, multi-layered stripes over white and a narrow, light stripe of ochre in the lower margin of the picture. Pierre Soulage deals with the color and light effects of black in relation to white and ochre.

The thinly applied and finely superimposed areas of black prove to be relieved gradations in their margins. In oblique light, the surface transforms into a fine relief of regular, vertically rhythmic structures. Each of the superimposed thin black layers of paint has a slightly different structure and so the characterizations underneath can often only be seen in the margins of deeper layers. Pierre Soulage has not given up his basic idea of "outrenoir" in this delicate and calm painting. Rather, it is complemented here with the bright, radiant white and the creamy light ochre to form a new harmonization.

His works can be found in the Tate Gallery, London, the Guggenheim Museum and MoMA, New York, the Ny Carlsberg Glyptotek, Copenhagen, as well as in leading museums in Africa and Asia. [EH]



"Soulages is not the sole owner of the color black, but he has by his way of using it, left a mark never seen before, and has conjured worlds that are still undefinable."

Mogens Andersen, 1982, [www.galeriebirch.com](http://www.galeriebirch.com).



## ROMAN OPAŁKA

1931 Hocquincourt – 2011 Chieti

1965/1–∞. Detail 2702874–2724888.

Acrylic on canvas.

Baudson Dp 243 (in preparation). Verso of the canvas signed and dated.

196 x 135 cm (77.1 x 53.1 in).

The work is accompanied by a book with 67 self-portrait photos "Opalka 1965/1–infinity" by Roman Opalka, released by Ottenhausen Verlag, Munich, with the record. The book is numbered in the imprint.

*Called up: June 10, 2022 – ca. 19.54 h ± 20 min.*

€ 400.000 – 600.000

\$ 440,000 – 660,000

### PROVENANCE

- Galerie Walter Storms, Munich (with the gallery label on the stretcher).
- Private collection Baden-Württemberg (acquired from the above in 1997).

### EXHIBITION

- Roman Opalka, Galerie Walter Storms, Munich, September 26 - November 1, 1980; Hessisches Landesmuseum, Darmstadt, November 18, 1980 - January 18, 1981; Westfälischer Kunstverein, Münster, February 6 - March 8, 1981; Galerie Walter Storms, Villingen, March 23 - May 10, 1981 (with two exhibition labels on the stretcher).
- Roman Opalka 1–∞, Muzeum Sztuki w Łodzi, cat. no. IV-43 (with a partly rubbed label on the stretcher).

"The date, which we weigh so much, is ultimately unimportant. What matters to our mind and body is an existence in time, existence as in Heidegger, who, however, understood existence as dying. I paint the emotions for existence."

Roman Opalka in an interview with Heinz-Norbert Jocks, in: *Kunstforum* vol.150, 2000, pp. 170-181

More than almost any other artist, Roman Opalka subjected himself and his entire oeuvre to a radical concept, which he consistently pursued from the first picture in 1965 to his death in 2011. After studying at the Academy of Fine Arts in Łódź from 1948 to 1950, he attended the Art Academy in Warsaw from 1950 to 1956. There he was a student of Władysław Strzemiński, who, in his theory of Unism from the 1920s, demanded the absolute objectivity of the work of art, as well as its uniqueness.

In 1965, Opalka decided to describe the time up to the end of his life through painted progression of numbers. He began his initial work in 1965 on black-primed canvas with a size 0 brush with the number 1 in top left. This is followed by the number 2, then 3, 4, 5 and so on, until this 196 x 135 centimeter canvas is completed with the number 35327 in the bottom right as a fragment of an infinite series. The title "Opalka 1965/1–∞. Detail 1-35327" identifies this first painting as a part or detail of his subsequent work, without defining the end.

- Paintings from the series of details "1965/1–∞infinity" are Opalka's main work
- In 1995 Opalka presented works from this series in the Polish pavilion at the Venice Biennale
- Roman Opalka is an exceptional artist
- Other works from this series are at, among others, the Museum of Modern Art and the Guggenheim Museum in New York, at the Center Pompidou in Paris and the Łódź Art Museum



Roman Opalka in his studio in Masuria.  
© VG Bild-Kunst, Bonn 2022



This clearly defined work process is supplemented by another, daily recurring action of the artist: in the evening, after completing his work on the respective detail, Roman Opalka takes a self-timer photo in front of the respective painting in the same position and titles it with the last painted number. These photos show the passage of time in the artist's aging process.

In 1972 the artist decided to make the progress of time visible with another element. From then on every new canvas had 1% more white in the primer. The white of the numbers written with the fine brush remains the same. Thus, Roman Opalka accepts the possibility that one day white numbers will be applied to a white background. At the same time, he also records the numbers in Polish during the continuous painting process. The process of creation includes three levels: the painted picture, the spoken number and, as a singular moment, the photo at the end of the working day in front of the resulting detail.

Accompanying our painting "1965/1-infinity. Detail 2702874-2724888" is a book with some of the photographs documenting Opalka's work from 2 million to 3 million and a disc with the original soundtrack. The book is marked as copy 115 of 600. With the number 5607249, which he wrote before his death in 2011, the work he began in 1965 is complete.



Photo of the artist created as part of the creative process of the work offered here "1965/1-∞. Detail 2702874-2724888", photo: Roman Opalka. © VG Bild-Kunst, Bonn 2022

Detail: Roman Opalka, 1965/1-∞. Detail 1-35327, tempera on canvas, Muzeum Sztuki, Łódź. © VG Bild-Kunst, Bonn 2022



"Since 1965 I have been painting the best picture possible, that is the true picture"

Roman Opalka in an interview with Thomas Deecke.



Roman Opalka while shooting his self-portraits, silver gelatine hand print, 1999, Museum of Modern Art, Frankfurt a. M. © VG Bildkunst, Bonn 2022

With this concept, Roman Opalka sums up the basic questions of human existence: the constant progression of time and the uniqueness of every moment. Today, mindfulness exercises have become almost commonplace and the conscious experience of the moment has gained a foothold in the zeitgeist. In 1965, when belief in progress was not being questioned in the same way as it is today, Roman Opalka was in a special position with his individual decision.

It is by no means the case that Opalka always does the same thing. "The external appearance of his documented time may seem bland and monotonous at first glance, but behind it lies the idea of a consciously lived life, experienced time and thus a life for which we have not had sufficient satisfactory registration possibilities time measurement (date, time). Opalka found a system that enabled him not to lose any time during his artistic work, to experience time consciously." (quoted from: Invitation Galerie Walter Storm, Roman Opalka, September 26 - November 1, 1980) [EH]

Series of self-portraits created by Roman Opalka as part of his series „1965 / 1-∞“ photographed by himself at the end of each canvas. © VG Bildkunst, Bonn 2022



## EDUARDO CHILLIDA

1924 San Sebastián – 2002 San Sebastián

### Lurra M-13, 1995.

Fireclay with copper oxide.

With the artist's signet. Unique object. 27 x 22 x 21 cm (10.6 x 8.6 x 8.2 in).

The work is registered at the archive of the Chillida-Leku-Museum, Hernani/Gipuzkoa (Spain) with the number "1995.029."

*Called up: June 10, 2022 – ca. 19.56 h ± 20 min.*

€ 100.000 – 150.000 R.F.

\$ 110,000 – 165,000

#### EXHIBITION

- Chillida, Sala Verónicas, Murcia (Spain), April 4 - April 30, 1996, cat. no. 3, p. 19.
- L'espai, el límit, el gest, el silenci, Galeria Barcelona, Barcelona (Spain), July 20, 1996.
- Chillida, Casa del Consulado del Mar, Malaga (Spain), October 24, 1997, p. 21.
- Chillida. el paper i la terra, Centre Cultural de Caixa de Gi, Girona (Spain), July 24 - September 26, 1998, p. 34.
- Pelaires 30 años, Pelaires Centre Cultural Conte, Palma de Mallorca (Spain), January 28, 1999, p. 79.
- Chillida. el papel y la tierra, Museo de Arte Contemporáneo, La Coruña (Spain), August 10, 1999, p. 59.
- Chillida. El espacio poético, Centro Cultural, Benalmádena (Spain), July 22 - September 19, 2004.

#### LITERATURE

- Christie's, London, June 23, 2006, lot 202.

- Fascinating interplay of closed and open form, ups and downs, inside and outside as well as light and shadow
- Chillida's formally restrained works from the "Lurra" series are captivating for their unique archaic-cultic character
- Chillida's sculptures are in important international collections, such as Tate Modern, London, the Guggenheim Museum, Bilbao, and the Guggenheim Museum, Venice



Eduard Chillida 1995.  
© VG Bild-Kunst, Bonn 2022

"Lurra" is the name of the wonderful compact sculptures by the Spanish sculptor Eduardo Chillida, which he created from fireclay in the 1970s. "Lurra" is the Basque word for "earth". The refractory material provides the sculptor with ideal properties: it is brittle and only allows minimal deformability. Chillida is a master at processing the block-like, compact basic form, which he makes the ideal carrier of his characteristic design language through sharp-edged subtractions and deep incisions. In "Lurra M-13" we are confronted with a massive body of earth, which, through the minimalist structure of the few deep indentations, creates an exciting interplay of closedness and opening of the form, heights and depths, inside and outside as well as light and shadow. The visual contrast that develops from the hardness of the material on the one hand and the cut marks on the other, which appear to have been cut into soft dough, is particular-

ly beautiful. Chillida works on the still malleable, clay-like mass, the shape of which is then permanently preserved in the firebrick through the firing process. Finally, the partly uncontrollable influences of the firing process also play a decisive role in the final appearance. The rich red-brown of "Lurra M-13" is nicely accentuated by the rust-red areas underneath at the interfaces. It's a vibrant, earthy color that Chillida creates through the use of copper oxide. For Chillida, who came from architecture to art, the space imagined in the puristic and archaic-looking sculptures is an inner place charged with energy. The deep indentations appear to suggest an opportunity to explore this unknown interior, while the blocky chamotte stone permanently encloses and preserves it. It is this excitingly charged charisma that decisively characterizes Chillida's formally reserved works from the "Lurra" series with their unique archaic cult character. [JS/SM]



## KONRAD KLAPHECK

1935 Dusseldorf – lives in Berlin

### Zuversicht. 1976.

Oil on canvas.

Signed on the reverse. Signed, dated, titled and inscribed with the dimensions on a label on the reverse, as well as inscribed on the canvas with hand-written reference on the signature. 100 x 85 cm (39.3 x 33.4 in). [CH]

The work is registered in the artist's unpublished catalog raisonné with the number 249. We are grateful to Prof. Dr. Elisa Klapheck for her kind expert advice.

Called up: June 10, 2022 – ca. 19.58 h ± 20 min.

€ 70.000 – 90.000 R/D, F

\$ 77,000 – 99,000

#### PROVENANCE

- Galerie Brusberg, Hanover.
- Company collection BEB Erdgas und Erdöl GmbH & Co. KG, Hanover (acquired from the above).

With his high-contrast, highly precise and yet strangely removed depictions of everyday objects and machines, Konrad Klapheck defied German post-war art, which was dominated by abstraction, Informalism and Tachisme. As early as in 1955, he created his first so-called machine image, depicting a Continental typewriter. This was soon followed by numerous others, until finally such a consistent oeuvre with a concentrated, unmistakable pictorial language emerged that from then on Konrad Klapheck - like Jasper Johns and Robert Rauschenberg in the United States - was celebrated as a pioneer of a new representationalism and gave him a permanent place in of European post-war art.

Especially at the beginning of the 1960s, trivial motifs found their way into American, British and German art. With Pop art, a new generation of artists elevated the beautiful appearance of consumer goods to a pictorial theme worthy of representation. A new realism that challenged the general dominance of abstraction was born. In Klapheck's art, too, the world of everyday objects conquered the picture's surface: typewriters and sewing machines, shoe trees, bicycle clamps, water taps and showers, as well as pipes and loudspeakers filled the canvas, which Klapheck - as is the case in the present work – enhanced with partly emotionally charged captions. A second scrutiny by the viewer usually reveals that the machines, which are presented in a completely objective and neutral manner at first glance, are actually non-functional, completely irrationally constructed objects. While the letters on the keys are left out in the famous typewriter pictures, for example, the mechanical construction shown here lacks the indispensable wire ropes that should run over the deflection pulley, so that the machine in our machine picture cannot fulfill its actual purpose either. Despite the apparent uselessness, Klapheck gives the objects a strong physical presence, shows



Postcard, turning pulley for saw wires in the marble quarries of Carrara.

them as independent personalities that dominate the picture and, in connection with the meaningful, associative headings, creates a certain humanization of his machines.

Photographs play an extremely important role in the artist's brainstorming and creative process. A large number of his works are based on photographs and the work offered here also refers to several photographs taken by Klapheck of a so-called wire saw, a saw running over guide wheels, which the artist saw in the Carrara quarries during a stay in Italy. On a light background, Klapheck shows only a small section of the complex mechanical construct, whereby he succeeds in breaking out of the banal motif with the help of alienation effects, an extreme perspective and strong close-up, a strong light-dark contrast, painterly brilliance and the precise reproduction of the partly shiny materials to create a spaceless and timeless composition of strangely haunting, tactile-sensuous aesthetics. [CH]

- Klapheck is considered both father and master of the "Machine Picture"
- A particularly clear contrast of light against dark and precise contours monumentalize the mechanic-industrial object
- Similar paintings from the 1970s are in possession of, among others, the Stiftung Museum Kunstpalast, Düsseldorf, the Städel Museum, Frankfurt am Main, the Wallraf-Richartz-Museums, Cologne, and the Museum Brandhorst, Munich





## KONRAD KLAPHECK

1935 Dusseldorf – lives in Berlin

### Im Zeichen der Angst. 1963.

Oil on canvas.

Signed and inscribed with a direction arrow on the reverse. Stretcher titled in several languages. Signed, dated, titled in several languages on a label on the reverse and inscribed with a reference regarding the signature. 100 x 80 cm (39.3 x 31.4 in).

The work is registered in the artist's unpublished catalog raisonné with the number 105. We are grateful to Prof. Dr. Elisa Klapheck for her kind support in cataloging this lot.

Called up: June 10, 2022 – ca. 20.00 h ± 20 min.

€ 80.000 – 120.000 *R/D, F*

\$ 88,000 – 132,000

#### PROVENANCE

- Ileana Sonnabend, Paris (with the gallery label on the reverse).
- Collection Claire and Pierre Janlet (1900-1991), Brussels (with typographic and hand-written reference).
- Galerie Brusberg, Hanover (with the gallery label on the reverse).
- Company collection BEB Erdgas und Erdöl GmbH & Co. KG, Hanover (acquired from the above).

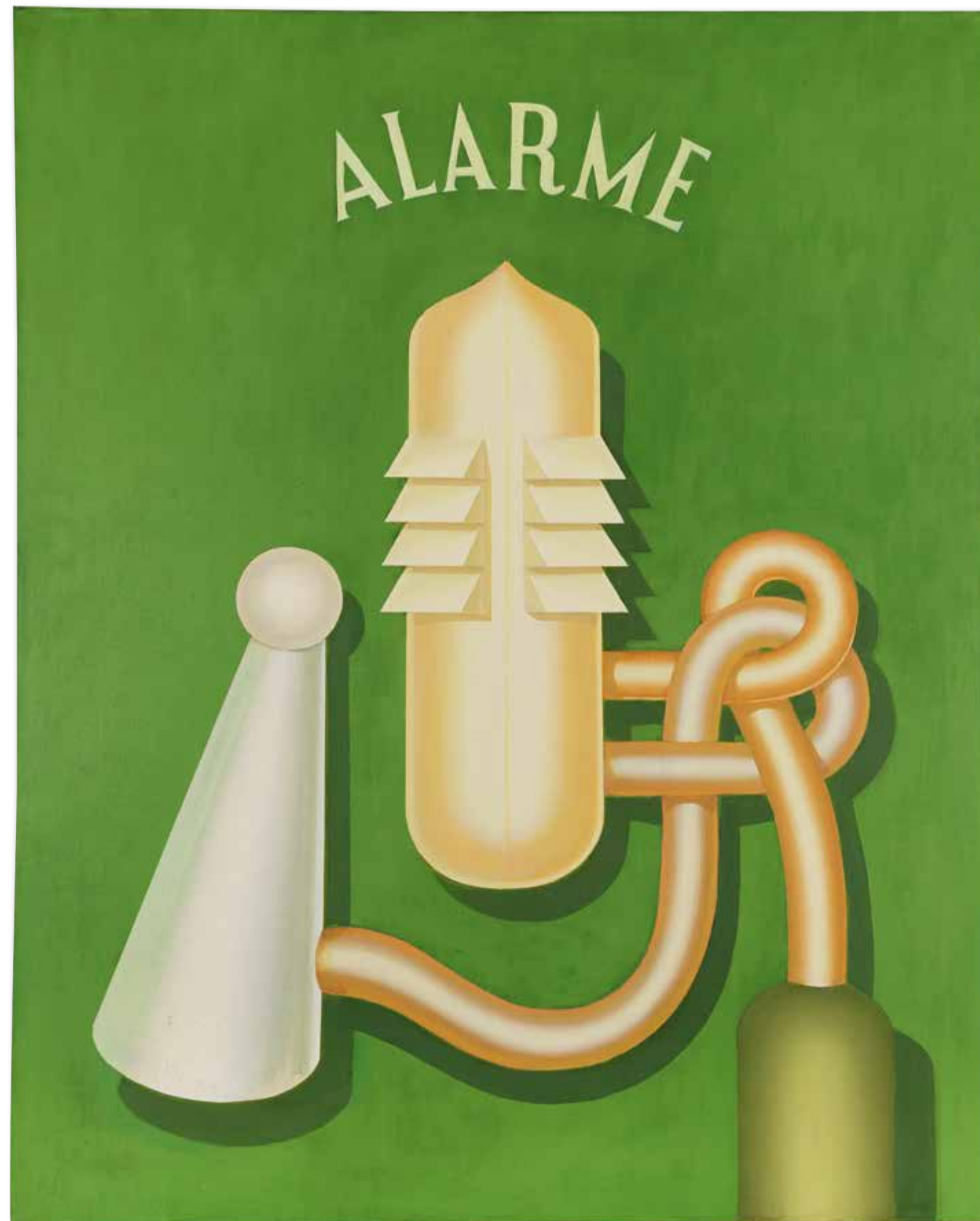
#### EXHIBITION

- Konrad Klapheck, Kestner-Gesellschaft, Hannover, November 11 - December 11, 1966, cat. no. 105 (with the exhibition label on the reverse).
- Konrad Klapheck, Museum Boymans-van Beuningen [today Museum Boijmans van Beuningen], Rotterdam, September 14 - November 3, 1974, Paleis voor Schone Kunsten, Brussels, November 14, 1974 to January 5, 1975, Städtische Kunsthalle Düsseldorf, February 15 - March 31, 1975, cat. no. 31, pp. 86f. (with illu., with the exhibition label on the reverse).

- Characteristic early work from the sought-after 1960s
- The following years Klapheck showed three works at documenta III and also participated in documenta 4 and 6 in 1968 and 1977
- Remarkable exhibition history
- Formerly part of the Collection Claire and Pierre Janlet, Brussels (general director of Palais des Beaux-Arts, Brussels)

#### Everyday objects with confusing notions

As early as in the late 1950s, Klapheck stood up against German post-war art, which was largely dominated by abstraction and informal art, with a figurative pictorial language. With a precisely executed perfection, together with the flawlessness and eroticism of everyday objects, he provided a stark contrast to the gestural-lyrical abstraction of those years which was detached from the real, pictorial world. He found inspiration with, among others, Marcel Duchamp and the sophisticated, enigmatic and irrational pictorial solutions of Surrealism, but obviously also with contemporary advertising, which at the time showed the viewer a whole new variety of goods. But quite unlike his artist colleagues Andy Warhol or Richard Hamilton, Klapheck alienates the object from the consumer world and, with the help of a strategic alienation, creates his monumentalized representations of everyday objects with very strange moments of confusion. In this way, Klapheck elevated the everyday object to a motif worthy of representation and to the center of his paintings. His mostly mechanical repertoire can be divided into eight groups: typewriters and sewing machines, shoe trees, bicycle clamps, water taps, showers and pipes as well as loudspeakers and sirens, which are mostly integrated into a completely spaceless and timeless composition, heavily alienated and with attributes which undermine their very meaning and usefulness – as in the work offered here.





René Magritte, La trahison des images (Ceci n'est pas une pipe), 1929, oil on canvas, Los Angeles County Museum of Art, Los Angeles. © VG Bild-Kunst, Bonn 2022

Strong green and light yellow tones dominate in our colorful painting. A strong shadow, very characteristic of Klapheck's work, emphasizes the plasticity of the siren, which openly displays its uselessness with the knotted connecting tubes. The idea for this particular motif came from a drawing by the surrealist artist Christian d'Orgeix (1927-2019), which shows a loudspeaker system commonly used in French train stations.

#### The abstract idea of an object

Klapheck's machines do not linger in pure figuration, do not imitate models, do not reproduce the real machine, but rather transform themselves into the abstract idea of the respective object. In "La trahison des images / The Treachery of Images (Ceci n'est pas une pipe)" (1929, Los Angeles County Museum of Art), René Magritte addressed the difference between reality and its pictorial representation and Klapheck now also plays with this special relationship. However, with the heading "Alarms" he goes a step further here, because the written word replaces the actual property of the mute siren, which was lost through the artist's alienation strategies: with the knot its is alienated to the point of uselessness, and cannot sound a warning signal.

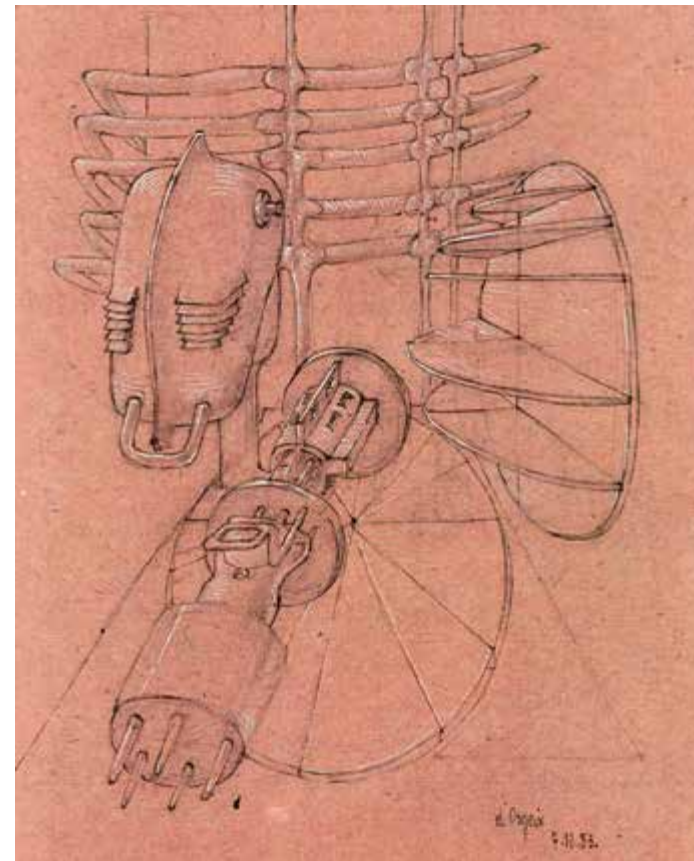
#### Machines with personalities

In connection with Klapheck's skilful staging, his precise painterly brilliance - which he himself described as "super objectivity" - things that are basically so familiar now seem strangely alien, distant and mysteriously removed from our reality. The pictorial idea is also reflected in a special way in the emotionally charged picture titles, which give the objects a voice, so to speak, with which they convey feelings. In "Im Zeichen der Angst" (In the Sign of Fear), Klapheck also gives the initially lifeless machine a certain personality, transforming it into an enigmatic being, even into a highly symbolic, mirrored image of a feeling, into a kind of anxious human being and also into a bit of his own self: "With the help of the machine images I was able, without searching, to rediscover the past and deal with life's problems of the present." (Klapheck, quoted from: exhibition cat. Menschen und Maschinen. Bilder von Konrad Klapheck, Ruhrfestspiele Recklinghausen, Kleve 2006, p. 85)

#### Klapheck's more than sixty years in art

To this day, Konrad Klapheck is considered one of the most important artists of figurative post-war art in Europe. In the course of his career, the Von der Heydt Museum in Wuppertal, the Palais des Beaux Arts in Brussels, the Museum Boymans-van-Beuningen in Rotterdam, the Hamburger Kunsthalle and the Stiftung Museum Kunstpalast in Düsseldorf have honored his oeuvre with comprehensive solo shows and retrospective exhibitions. His art is exhibited in the most important international contemporary galleries: at Rudolf Zwirner in Cologne, at Sidney Janis in New York, at the Lelong Gallery in Paris/Zurich and also at the Ernst Beyeler Gallery in Basel. Klapheck's impressive career now spans more than six decades. He participated three times in the documenta in Kassel in the 1960s and 70s. In 1968 one of his works was part of the exhibition "The Machine as Seen at the End of the Mechanical Age" in the Museum of Modern Art in New York and in 1972 the Solomon R. Guggenheim Museum in New York also showed one of his works in the exhibition "Amsterdam - Paris - Dusseldorf". In the 21st century, honors include the Musée d'Orsay in Paris with the exhibition "Konrad Klapheck - Gustave Mureau". [CH]

Christian d'Orgeix, Dessin-Objet, 1953, India ink and pencil on paper.



## RUDOLF HAUSNER

1914 Vienna – 1995 Mödling

### Adam nach dem Sündenfall II. 1969-1973.

Mixed media. Acrylic, tempera, on a Novopan panel.

Lindner p. 254. Upper left signed and dated "1969-73". 200 x 100 cm (78.7 x 39.3 in).

In the original artist frame.

Called up: June 10, 2022 – ca. 20.02 h ± 20 min.

€ 100.000 – 150.000 R/D, F

\$ 110,000 – 165,000

#### PROVENANCE

- Collection Galerie Brusberg, Hanover.
- Company collection BEB Erdgas und Erdöl GmbH & Co. KG, Hanover (acquired from the above).

#### LITERATURE

- Günter Engelhard. Rudolf Hausner, Salzburg 1974 (no. 36 with color illu. and detail illu. on the title).

"There are painters that meander from one motif to the other. That's not my world. I am a digger. I started digging with Hausner whom I discovered, whom I found, who imposed himself on me. [helip;] He is the only one I am always around when something is happening."

Rudolf Hausner.



Professor Rudolf Hausner in front of works from his "Adam series", shot in Vienna in 1974.

The theme of "Adam after the Fall" goes back to a work that Rudolf Hausner had begun in 1948. At that time the artist was working on a painting, which he repeatedly modified, sometimes removing the paint layer with a razor blade, painting over, sawing up and finally composing a completely new composition. This strenuous process continued over a strenuous eight years and finally led to the painting „Der Maschinist und seine Frau“ (The Machinist and His Wife) in

- With the figure of Adam, Hausner's oeuvre underwent an artistic self-discovery
- The Adam pictures make for a very important work group within his Œuvre
- Hausner was one of the founding fathers of the Vienna School of Fantastic Realism
- Paintings by Rudolf Hausner are extremely rare on the international auction market

1956. "Only then did I pick up that fragment again, which suddenly stimulated my imagination enormously. Now the picture made rapid progress and the machinist became 'Adam after the Fall of Man'" (Rudolf Hausner, quoted from: Volker Huber (ed.), Rudolf Hausner, p. 72). It is the beginning of the extremely important and significant Adam series, which will keep Rudolf Hausner spellbound for the rest of his work. Rudolf Hausner explains: "Adam, the human being, who has become a part of the apparatus, stands here after his fall from grace. In accordance with his destiny, he has caused his own fate. He knows about it and can still use all those machines that he himself devises and constructs has no longer escaped. His autonomy is a fiction, his freedom relative" (ibid.). This first Adam painting "Adam nach dem Sündenfall" (Adam after the Fall of Man) from 1956 is now in the MUMOK in Vienna. In our painting, he picks up exactly his depiction again in a large format, changed in a few details and further developed in terms of painting technique. This resumption and the more than four years of work on our painting from 1969 to 1973 refer to the lengthy content-related and technical examination of his paintings that was characteristic of Rudolf Hausner. It ultimately leads to the comparatively concentrated oeuvre of only around 200 paintings by the important Austrian artist and founder of Fantastic Realism. [EH]



## TONY CRAGG

1949 Liverpool – lives and works in Wuppertal

### Point of View. 2008.

Stainless steel.

With the artist's name and the date, as well as with the foundry mark of art foundry Kayser, Düsseldorf. Unique object. Circa 220 x 85 x 73 cm (86.6 x 33.4 x 28.7 in).

Called up: June 10, 2022 – ca. 20.04 h ± 20 min.

€ 250.000 – 350.000 *R/D, F*

\$ 275,000 – 385,000

#### PROVENANCE

- Marie Christine Gennart Art Contemporain, Brussels (directly from the artist).
- Private collection Belgium (acquired from the above).



Tony Cragg, Points of View, 2020, lobby of the skyscraper "One Vanderbilt", New York.

Tony Cragg's artistic work arises from an almost obsessive engagement with the material itself. "There is nothing but material," says Cragg (quoted from: Westdeutsche Zeitung online, April 3, 2019) and describes himself as a "radical materialist" (quoted from: Thaddaeus Ropac, <https://ropac.net/news/563-tony-cragg/>). Over the course of his career he has used a wide variety of materials, some of which

- **Unique object**
- **The appeal of the high-gloss polished stainless steel and the beautiful shape of the work from the series "Points of View" unfolds from every angle**
- **As a static entity it evokes a surprising momentum**
- **Tony Cragg's pillars play with geometry, symmetry and physics they seem to disobey the rules of statics**
- **Another stainless steel work from the "Points of View" series was set up in the lobby of the skyscraper "One Vanderbilt" on Vanderbilt Avenue in New York**

are unusual, including plastic, fiberglass, plaster, stainless steel and consumer objects, as well as more classic materials such as bronze, wood and granite. Nature has always been the greatest source of inspiration for the creation of his extraordinary shapes. This shows, among other things, Cragg's great interest in natural sciences, in chemistry, physics, genetics and engineering, which flows into his work in many different ways. Even the sculptural groups of the "Early Forms" and the slender "Rational Beings" reference archetypes, to rational thinking and thus to the fields of biology and genetics. Some of them look like organically grown structures, evoke associations with human vertebrae and involuntarily conjure up images of naturally occurring organisms. With the subsequent series of works called "Points of View" Cragg continues to play at these perceptions. In this group the works also hover between figuration and abstraction, seem like amorphous-abstract structures and at the same time evoke the impression of a certain objectivity. In the work offered here Cragg is obviously playing with the limits of statics, the weight is irrationally distributed and seems - like a growing plant - barely able to keep itself upright. The work evokes a moment of motion, the possibility of transformation and an inherent vitality that is further intensified by the reflective materiality. With the title "Points of View", Cragg explains the characteristic of his sculptures of an all-round perspective: there is not just one single ideal position for the observer. With the viewers walking around them, the works change, reflect their respective surroundings and offer a different spectacular play of forms from each new perspective. [CH]



## ANDY WARHOL

1928 Pittsburgh – 1987 New York

### Goethe. 1982.

Silkscreen in colors.

Feldmann/Schellmann/Defendi II.270-273. Signed and numbered. From an edition of 100 copies. On Lenox museum board. 96,3 x 96,3 cm (37,9 x 37,9 in), the full sheet.

The complete set. Printed by Rupert Jasen Smith, New York (with the blindstamp). Published by Schellmann & Klüser, Munich/New York, in cooperation with Denise René/Hans Mayer, Düsseldorf (with the copyright stamp on the reverse).

*Called up: June 10, 2022 – ca. 20.06 h ± 20 min.*

€ 180.000 – 240.000 *R/D, F*

\$ 198,000 – 264,000

#### PROVENANCE

- Galerie Hans Mayer, Düsseldorf.
- Private collection (acquired from the above in 1993).

#### LITERATURE

- Forty are better than one. Edition Schellmann 1969-2009, published by Jörg Schellmann, Ostfildern 2009, pp. 342-343.

The "Goethe" series of portraits can be recognized as a work by the pop art icon Andy Warhol at first sight. In silk-screen printing he found the medium with which his visual language can be implemented best. And this despite the fact that silk-screen printing as an artistic medium is just as far from the spontaneous painting gesture as serial production is from the original, individual artwork. With Warhol, however, the poignancy of a motif lies precisely and only in the sum of the images. Warhol legitimized the screen printing process, which had previously been used primarily for commercial purposes, as an equal means of design in fine arts. Working from templates became his stylistic device, he alienates a well-known motif through the use of trendy colors and bold flattening. He adds graphic elements to the screen printing process, which expands the motif with a painterly surface structure and the unmistakable artistic signature. This is how Andy Warhol developed his striking, unmistakable visual language. As in many other works, the underlying design principle of the "Goethe" suite is the variation of the same iconographic theme. From 1962, Warhol portrayed celebrities such as Marilyn Monroe and Elvis Presley in his unmistakable style, using press photos as his template. Since Goethe died in 1832, Warhol naturally could not use a photo for this portrait. And he certainly couldn't put the poet in a photo booth or

- Very rare as complete series and matching set
- An icon of world literature portrayed by Warhol
- Tischbein as a cult motif of Pop-Art

take a Polaroid like he did with so many of his subjects. When the portrait work of Johann Wolfgang von Goethe was created, Warhol had already been creating images of the icons of his own time for almost two decades. However, in the late 1970s and early 1980s, he found several new sources of inspiration. From this point on, Warhol increasingly turned to older icons. These are not just people, but also works by the Old Masters and other cultural landmarks. In this sense, his portrait of Goethe ranks alongside the Mona Lisa and the Last Supper, as well as Lenin and Beethoven. The publisher Siegfried Unseld inspired him to create the Goethe portrait, and he took the pop artist to Frankfurt in 1980. The Städel probably has the best-known and most widespread portrait of Goethe by Johann Heinrich Wilhelm Tischbein. The painting entitled "Goethe in the Roman Campagna" was created around 1786/87. Warhol isolated a section of the painting and turned it into a Pop art portrait. Due to the distinctive hat, it is immediately recognizable which painting Warhol used as template. Warhol, already an icon himself, elevates the already famous template with his artistic signature and takes it into the present. He refreshes the myth of "Goethe" by placing his filter over a portrait that has been around for centuries, thus creating a trendy portrait of Goethe for the modern age. [SM]



## GERHARD RICHTER

1932 Dresden – lives and works in Cologne

L 1, 20.1.84. 1984.

Watercolor, graphite and gouache on paper.

This work is listed in the online catalog of watercolors. Lower right signed and dated. Once more signed and dated on the reverse. On smooth wove paper, 11,7 x 29,4 cm (4.6 x 11.5 in), the full sheet.

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

*Called up: June 10, 2022 – ca. 20.08 h ± 20 min.*

€ 70.000 – 90.000 <sup>R/D, F</sup>

\$ 77,000 – 99,000

## PROVENANCE

· Private collection Southern Germany.

## EXHIBITION

· Gerhard Richter. Aquarelle, Graphische Sammlung der Staatsgalerie Stuttgart, January 19 - February 17, 1985 (illu. on p. 94).

- Watercolors constitute a small but important work group in the artist's oeuvre
- The online catalog raisonné mentions just 8 watercolors in this special format, one of them is in the MoMA, NY
- Gerhard Richter's works on paper are intuitive documents of spontaneity
- Shown in the exhibition "Gerhard Richter. Aquarelle" at Staatsgalerie Stuttgart in 1985, which was the first museum show of his watercolors
- Five watercolors by Gerhard Richter from the same year are at the Museum of Modern Art, New York

In 1985 Gerhard Richter reported in an interview with Dorothea Dietrich: „[&hellip;] I have worked exclusively with oil paint for years. It is such a rewarding medium. You can do everything with it, paint over, wipe away, scratch off, apply thinly or liquidly. [&hellip;] [Question:] You also rarely showed your drawings. Why is that? [Answer] Yes, there is something to it. And I only dared to draw very few drawings. It was only this year, no, last year, that I did approach watercolors. Before that I only did it very rarely“ (quoted from: D. Elger and H. U. Obrist, Gerhard Richter. Text 1961 to 2007, Cologne 2008, p. 154). In Gerhard Richter's online catalog raisonné, our sheet is listed as one of

the first works created in 1984: On January 20, four watercolors of this unusual landscape format were created, the series was continued with four more sheets in same format on January 22. All other watercolors in the following years are not so strongly aligned horizontally. On the basis of his findings from his abstract work, Gerhard Richter explores the material peculiarities of the watercolor and uses its properties creatively. Some of the pigments stretch to the edge of the paint application, some gather in slightly shiny islands. A color landscape emerges, which is given a rhythm with a few pencil drawings or interrupted by a slightly greasy application of paint. Light,



”I only dared to make watercolors this, no last year. Before that I had tried only very few times.“

Gerhard Richter, quoted from: D. Elger and H. U. Obrist, Gerhard Richter. Text 1961 bis 2007, Cologne 2008, p. 154.

glow, sun are possible associations of the colors that are applied transparently, partly on unpainted paper. This peculiarity, too, is only evident in the early abstract watercolor sheets of this year.

The artist appreciates the challenging work process that is only possible with this technique - pouring, dripping, applying paint - because the result cannot be planned exactly. This is how "nonchalance" (G. Richter, in: Dieter Schwarz, Gerhard Richter: Drawings 1964-1999, Düsseldorf 1999, p. 7.) comes about. In other words, in contrast to the oil painting described above by Richter as "grateful" (because it can be corrected), it is the medium of the watercolor, which is more

difficult in its randomness, that fascinates him here. In Gerhard Richter's watercolors, the principle of chance and serial work meet. He develops the small-format, luminous works in temporally compressed and intensive work phases. Our sheet was created in just one day, January 20, 1984, along with three others of this unusual, oblong format. The Museum of Modern Art, New York, is in possession of the four sheets G.A.1-4 (January 21, 1984) that were created one day later and another sheet from that year. In 1985, works in this medium were exhibited for the first time in the Staatsgalerie Stuttgart, among them this sheet.[EH]

**KARIN KNEFFEL**

1957 Marl—lives and works in Dusseldorf and Munich

**Äpfel. 1996.**

Oil on canvas.

Verso signed and dated. 100 x 100 cm (39.3 x 39.3 in).

*Called up: June 10, 2022 – ca. 20.10 h ± 20 min.***€ 90.000 – 120.000 R/M.F**

\$ 99,000 – 132,000

**PROVENANCE**

· Galerie Bob van Orsouw, Zürich (with the label on the stretcher).

· Private collection Switzerland (acquired from the above in 1996).

- Karin Kneffel's photo-realistic fruit depictions are among her most sought-after works on the international auction market
- This is one of her earliest fruit still lifes with which Karin Kneffel celebrated her breakthrough in the 1990s
- For the first time offered on the international auction market
- Recently the Kunsthalle Bremen and the Frieder Burda Museum honored the artist with grand exhibitions
- Since 2012 Kneffel has been represented by the internationally renowned Gagosian Gallery
- Since 2008 she has been teaching at the Academy of Fine in Munich

“Besides, fruits seemed suitable to me for accentuating the special features of a painted representation as opposed to reality. How does a painting show itself to be a painting? Questions about reality and realism occupied me. What about beauty?”

Karin Kneffel, quoted from: Kunsthalle Bremen, Stiftung Frieder Burda (ed.), *Still*, Munich 2019, p. 85.

Karin Kneffel is one of the most important contemporary German painters. When she began her education with, among others, Gerhard Richter, the Art Academy Düsseldorf was clearly dominated by men. In the 1990s she had her breakthrough in the art world with an early work characterized by realistic depictions of oversized fruits and animal portraits. Karin Kneffel's complex work was recently honored in a large exhibition at the Kunsthalle Bremen and in the Museum Frieder Burda, Baden-Baden. In 2012 she made her debut in an exhibition at the internationally renowned Gagosian Gallery in New York, which made her part of the contemporary art elite. Her signature style is characterized by a perfect illusion of reality, for her pictorial spaces the artist chooses extreme details, a varied play of close-up and long-distance views and vexing reflections determine her works. The fruit still life has a long tradition in art history, mostly opulently draped on tables, the fruits stand for prosperity and abundance. At the academy, she was advised to stay away from this genre, including depictions of animals. Especially as a painter, these motifs are too lovely, too decorative. Kneffel ignored this advice and saw this attitude as a challenge. She takes the fruit still life to a new

level and gives it a right to exist in contemporary art - a field in which everything seems to have been told already. Kneffel depicts the fruit hanging from the tree all naturally, while the dark gray background is confusing and breaks with this exaggerated naturalness. She achieves this impression through the highest precision in her work. The canvas is primed and sanded several times so that the paint is sucked in the way the artist wants it. The motif is roughly sketched in pencil. Kneffel then works with very fine brushes, even on large-format pictures, and gradually applies the paint in several very thin layers. As Kneffel limits her depiction to a small section of the image and transfers it to a clearly larger-than-life format, the artist achieves a subtle alienation of the subject, which is portrayed with impressive photo-realistic precision. The surface of the fruit bowl looks close enough to touch and the fruits shine as if they were perfectly illuminated in a photo studio. The realistic depiction, as well as the extreme enlargement of the fruit are part of Karin Kneffel's subtle strategy of alienation and both fascinate and confuse the viewer. Karin Kneffel creates works of breathtaking beauty that are realer than reality. [SM]



## JOANNIS AVRAMIDIS

1922 Batumi (Georgia) – 2016 Vienna

Große Trias. 1970.

Bronze.

With the name and the date on the figure's foot. Height: 320 cm (125.9 in).  
Diameter of base: 145 cm (57 in).

We are grateful to the Atelier Avramidis, Vienna for the kind support in cataloging this lot.

*Called up: June 10, 2022 – ca. 20.12 h ± 20 min.*

€ 100.000 – 150.000 R/D, F

\$ 110,000 – 165,000

### PROVENANCE

- Galerie Brusberg, Hanover.
- Company collection BEB Erdgas und Erdöl GmbH & Co. KG, Hanover (acquired from the above).

### EXHIBITION

- XII. Biennale, Middelheim Antwerp, 1973.

Avramidis was born in present-day Georgia to parents belonging to the Greek minority in the country. He was 17 years old and in the middle of his education at the art school in his native town when his father was arrested by the Stalinist regime and died there. The mother fled back to Greece with the children, first to Athens and later to Macedonia. In 1943 - Greece was occupied by the Germans - he was deported to Austria as a forced laborer. He stayed in Vienna and after the war began to study painting before finding his way to sculptural work under Fritz Wotruba, one of Austria's most important sculptors. After rapid national and international recognition, he finally took over a professorship for sculpting at the Academy of Fine Arts in Vienna from 1968 until his retirement in 1992. He always cultivated his Greek roots and called himself a Hellenist. The influences of Greek antiquity also resonate in his own artistic work. Originally trained as a painter, he was drawn to sculpture. Column-like standing figures, reminiscent of classic antique sculptures such as the Hera of Samos, are characteristic of his work. The "Great Triassic" from 1970 is an impressive example of Joannis Avramidis' distinctive sculptural practice. Cast in dark patinated bronze, the pillar figure, over 3 meters tall, consists of swelling, gently cylindrical forms that are reminiscent of the curves of the human body. They flow organically into one another and fan outwards, as if they were condensing several bodies into an abstract totem. It is a stylized, de-individualized appearance that reflects the inner space of the body rather than a silhouette. Their design is the result of ever new variations, with

- Unique object
- This is the largest bronze ever offered on the international auction market
- The human figure is the be all and end all of his abstract figuration
- The Leopoldmuseum in Vienna honored the artist with a comprehensive exhibition in 2017

"If I had developed a different character, and would have sought orientation with the zeitgeist, I wouldn't have been able to do the work I did. I'd just be a conformist."

Joannis Avramidis, quoted from: Michael Semff, Joannis Avramidis. Skulpturen und Zeichnungen, Munich 2005, p. 309.



Joannis Avramidis in the courtyard of sculpture studios at the Academy of Fine Arts Vienna, around 1980.

which Avramidis, starting with precise preliminary drawings, plays through the possibilities of further reduction and compression of the human body. This reduction to the essentials, from which nothing can be taken away and to which nothing can be added, gives his sculptures their impressive rigor, their power and their rhythm. The numerous exhibitions and his participation in the documenta in Kassel (1964 and 1977) and the Venice Biennial (1962), the numerous works in public spaces, as well as numerous prizes and awards, bear witness to the far-reaching appreciation of his artistic work. [SM]





**ERNST WILHELM NAY**

1902 Berlin – 1968 Cologne

**Chromatische Ketten. 1954.**

Oil on canvas.

Scheibler 724. Lower right signed and dated. Signed, dated and titled on the reverse. 90,5 x 125,5 cm (35.6 x 49.4 in). [CH]

*Called up: June 10, 2022 – ca. 20.14 h ± 20 min.*€ 300.000 – 400.000 <sup>R/D, F</sup>

\$ 330,000 – 440,000

**PROVENANCE**

- Elly Nay, Berlin (verso with the monogram "E. N.")
- Galerie Reitzenstein-Seel, Berlin (1954).
- Collection Hubertus Wald (1913-2005), Hamburg.
- Hubertus Wald Estate, Hamburg.
- Private collection Netherlands (acquired from the above).

**EXHIBITION**

- Moderne Malerei. Frankfurter Privatbesitz, Frankfurter Kunstverein, Steinernes Haus am Römerberg, Frankfurt am Main, March 16 - April 28, 1963, cat. no. 96, (with illu.).
- Glanzstücke der Malerei des 20. Jahrhunderts. Collection Wald, Kunsthalle Hamburg, September 12 - November 15, 2003.

**LITERATURE**

- Aurel Scheibler, Ernst Wilhelm Nay. Catalog Raisonné of Paintings, vol. II, Cologne 1990, p. 77, cat. no. 724 (with illu.).
- Christie's, London, 8052nd auction, February 14, 2012, lot 54 (with illu.).

- This is one of the famous Disc Pictures (1954-1962)
- Back then Ernst Wilhelm Nay stood almost exemplarily for the occupation with art between figuration and abstraction
- The artist stages a scene with an almost weightless appeal
- Distinguished provenance
- Comparable works from 1954 are at, among others, the Kunsthalle Hamburg, the Städel Museum, Frankfurt a. M. and the Sprengel Museum, Hanover
- Currently, the Kunsthalle Hamburg honors E. W. Nay with a retrospective exhibition (March 25 August 7, 2022), followed by shows at Museum Wiesbaden and Museum Küppersmühle für Moderne Kunst



”The colorful paintings [by E. W. Nay] are among the most beautiful things that classic modernism has produced on the way to abstraction.“

Wolfgang Krischke, Schmetterlinge im Nationalsozialismus, FAZ online, April 7, 2022.

### Occupation with figuration and abstraction

With the beginning of the work phase of the Rhythmic Pictures in 1951 and 1952, Ernst Wilhelm Nay put focus "solely on the canvas, the surface, the color, the form". (E. W. Nay, *Lesebuch. Selbstzeugnisse und Schriften 1931-1968*, Cologne 2002, p. 62) Now that even the last references to representational elements in his work, such as those still to be found in the Hekate pictures, have disappeared, the artist concentrates on one thought that determines the development of the motifs as a whole, which in their wild and colorful appearance reveal many of his typical, spontaneous decisions. "It wasn't until 1953 that I became very systematic and tried to develop a theory of painting with the discs, a theory as a basis for art," says the artist. "I went deep into the aesthetic principle until there was nothing left. I had to take my chances. At times I was very close to a modern academy of painting. [...] I created my own principle and searched for it on all sides with great hope for an opening that either had to come or the whole thing would have been a waste." (Lesebuch, p. 207). "From this basic painting, [...] I first developed all conceivable variations. And finally it became more than the painting in nuce [in the core]. ." (Lesebuch, p. 221)



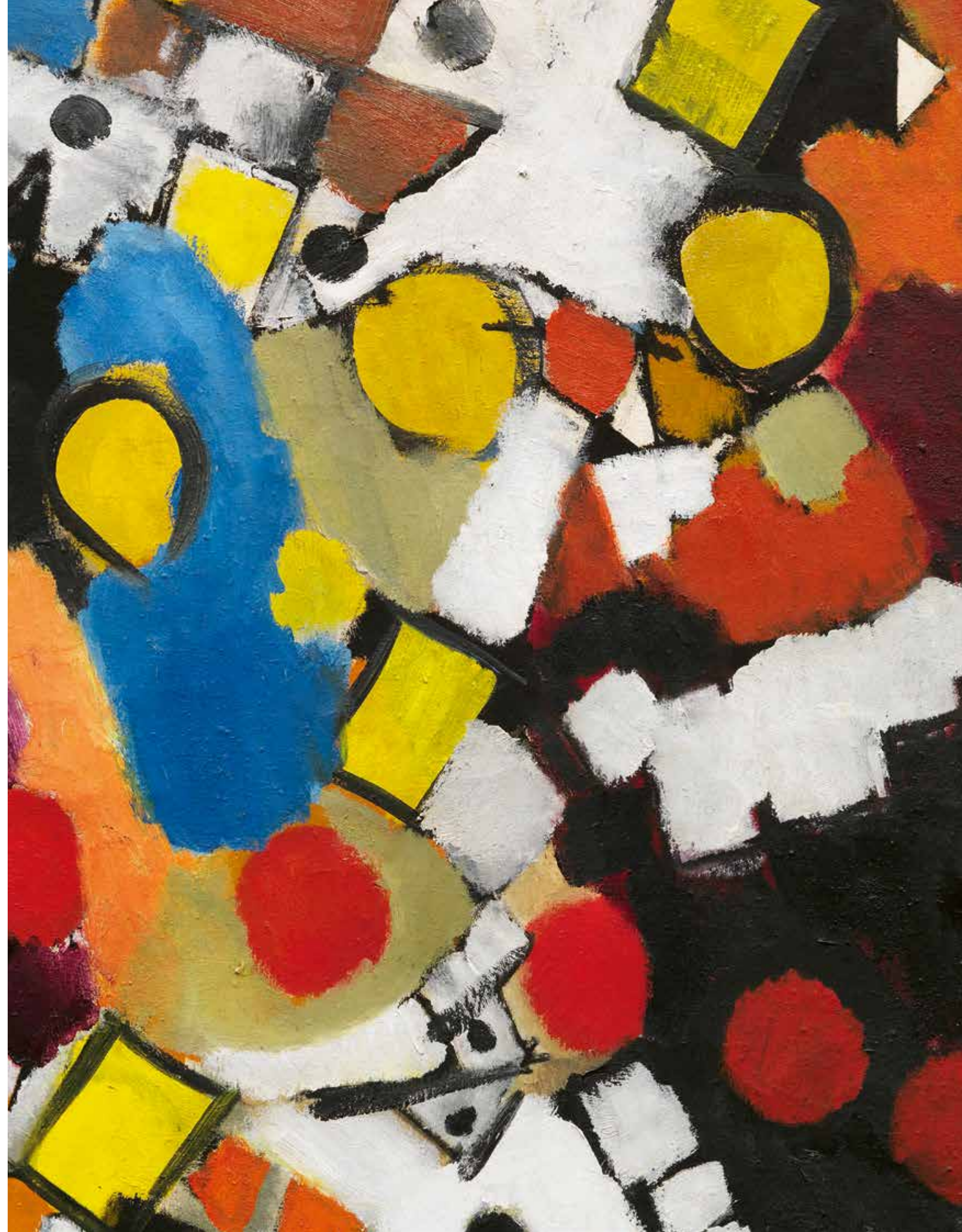
Ernst Wilhelm Nay, *Mit roten und schwarzen Punkten*, 1954, oil on canvas, Hamburger Kunsthalle. © Elisabeth Nay-Scheibler, Köln / VG-Bild-Kunst, Bonn 2022

### Beginning of the disc

"Chromatic Chains" is one of the very first works by Ernst Wilhelm Nay's famous disc paintings. Gestural forms and bright, circular dabs of color proliferate across the format, taking on a lyrical, almost rhythmic form and reflecting the artist's lively mood. Spots and densely painted blocks of color in vermillion, burnt ochre, golden yellow and ink blue enliven the composition. Impulsive, linear strokes of color interrupt the pulsating arrangement of the improvised forms. Squares with multicolored and complementary color circles that run like links in a chain, as the title of the work alludes to. The colors are lively and combine black with cyan blue, mustard yellow, scarlet red and orange to great effect, a free, musical aesthetic with painted circular forms. The artist stages a seemingly weightless pictorial scenery that "virtually overflows with joie de vivre, rhythm, blaze of color, speed of the line and energetic movement," according to the art historian and Nay expert Siegfried Gohr. (In: Ernst Wilhelm Nay - Ein Essay, exhibition catalog, Stedelijk Museum, Amsterdam, 1998, p. 27).

The success of this new orientation of his art, which Nay now reflects more than ever with color theory and methodological insights, documents a great sovereignty in dealing with the artistic means. At the time, Nay stood almost symbolically for the confrontation between figuration and abstraction and also for the painter's external success that began at the same time, which may also have contributed to the fact that this central work period was to be by far the longest within Nay's oeuvre. [MvL]

E. W. Nay, 1954, *Rhythmen in Purpur und Grau*, oil on canvas, Städel Museum, Frankfurt am Main. © Elisabeth Nay-Scheibler, Köln / VG-Bild-Kunst, Bonn 2022



**PIERRE SOULAGES**

1919 Rodez – lives and works in Sète und Paris

Peinture 45 x 57 cm, 7 janvier 2000. 2000.

Oil on canvas.

Encrevé 1204. Verso signed and dated. 45,2 x 57,5 cm (17.7 x 22.6 in).

With a photo expertise from the artist dated August 12, 2017.

*Called up: June 10, 2022 – ca. 20.16 h ± 20 min.*

€ 220.000 – 320.000 R.F

\$ 242,000 – 352,000

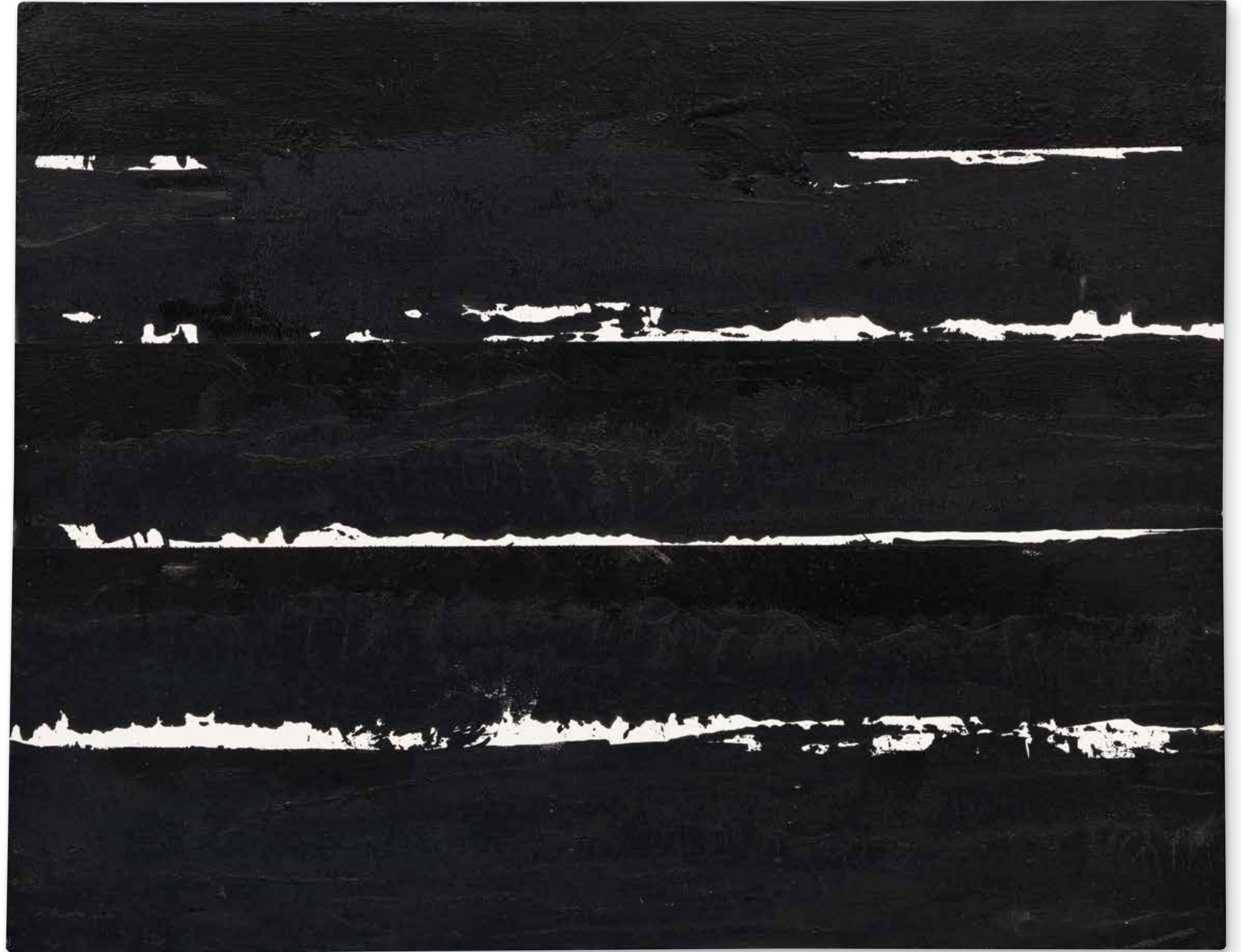
**PROVENANCE**

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

**LITERATURE**

- Pierre Encrevé u. Alfred Pacquement (ed.), *Soulages*, vol. IV 1997-2013, Paris 2015, cat. no. 1204, pp. 40 and 71 (with color illu.).

- In his works from after 1999, Soulages once again devoted himself to the high-contrast interplay of black and white
- Comparable works from the early 2000s can be found in the Fondation Louis Vuitton and the Center Pompidou, Paris, in the Essl Collection, Klosterneuburg, and in the Musée Soulages, Rodez
- The large-scale retrospective "Soulages" (2010) was the most visited exhibition by a living artist at the Center Pompidou, Paris, since Dalí's 1979 retrospective
- On the occasion of his 100th birthday in 2019, the Louvre in Paris is dedicated a major exhibition to Soulages in the Salon Carré, an honor reserved for only a few artists



## Beyond black

Pierre Soulages began to dedicate his art to the color black as early as in the 1970s. At first his works still showed clearly gestural-informal traits, before he made his first monochrome black painting in 1979. Soulages refers to this as "outrenoir" [over black], a term now used to refer to the paintings of the following years, and, more generally, to the deep black that characterizes his work. "Outrenoir" describes a black that goes beyond the ordinary black, which emits a light reflected and transformed by the black, evoking feelings in both the artist and the viewer: "I found that the light reflected by the black surface elicits certain emotions in me. These aren't monochromes. The fact that light can come from a color which is supposedly the absence of light is already quite moving, and it is interesting to see how this happens." (Pierre Soulages in a conversation with Z. Stillpass, in: Interview Magazine, May 2014). For the painter, the color black is therefore never simply black. Soulage's application of paint creates varying surface structures, sometimes relief-like, with deep indentations, sometimes smooth, supple and shiny, sometimes structured, lively and full of tension. The respective surface absorbs the light or reflects it and thus gives the deep black, pure surface iridescent, multi-faceted nuances. In the work offered here the black surface is interrupted by at times shorter, at times longer, narrow white gaps. Our view is guided across the picture's surface by the horizontal stripes from left to right, but, owing to the lively structures of the paint application that visualize the painter's movements in the process of creation, it cannot linger on any specific area of the picture.



Monumental work at the Fondation Louis Vuitton in Paris: Pierre Soulages, Peinture, May 22, 2002, oil and acrylic on canvas. © VG Bild-Kunst, Bonn 2022

## Painting with light

"I do not tell stories. I do not depict things. I paint and I present", explains Pierre Soulages (quoted from: [www.lesoeuvres.pinaultcollection.com/en/artist/pierre-soulages](http://www.lesoeuvres.pinaultcollection.com/en/artist/pierre-soulages)). His painting avoids any reproduction or imitation of what has been seen, does not arouse any associations with the real world and does not create pictorial spaces that have sprung from the artist's imagination. Instead, Pierre Soulages paints with light, with reflections, transparency, pastosity and texture, alternates between opacity and shine, creates contrasts and tonalities within the deepest black, and thus does not represent the real world, but the painting itself. This is also why the pictures' titles are consistently structured according to a strict principle. They only contain a reference to the pictorial genre "Peinture", the dimensions and the date, so that viewers, apart from their visual impressions, are not influenced by the abstract color areas and the light-reflecting, sensually shiny surface. Undisturbed, an experience of a completely different kind of 'spatial painting' emerges: Soulages plays with the relationship between work, viewer, light and space. While in classic, perspective painting the pictorial space shown lies, so to speak, behind the canvas, directing our gaze into the depths of the picture, in Soulage's painting the pictorial space lies in front of the canvas: the light that strikes the pictorial surface is reflected and cast back at the viewer, basically creating an invisible connection between the two parties, and thus involving the viewer in the painting.

Pierre Soulages in his studio in Paris, 2006. Photo: Vincent Cunillère. © VG Bild-Kunst, Bonn 2022.



## Black and white. The paintings after 1999

In his work from 1999, Soulages devoted himself to the high-contrast combination of black and white for the first time after many years of intensively dealing with purely black painting - only occasionally interrupted by excursions into reddish-brown or blue color worlds. "Black initially interested me in terms of its relationship to other colors, it forms a contrast. Next to it, even a dark color comes alive. White can also become more intense." (Pierre Soulages, in: Ex. cat. Martin-Gropius-Bau, Berlin 2010/2011).

In the work offered here, too, narrow stripes of the primed canvas remain visible between the horizontal black stripes that were imperfectly applied with a broad brush. Black and white meet and the light strikes deep dark and extremely light color fields, it is transmitted from one to the other, reflected and stopped by the raised areas of the colored areas. The indistinctly separated surfaces create a lively, sensually attractive spatial presence in connection with their special materiality and the color surface, which subtly shines or appears in a chatoyant matt black, depending on the incidence of light and the position of the viewer.



Pierre Soulages, 2017. © VG Bild-Kunst, Bonn 2022

"My painting, look at it, is not black at all. Black is a color of light. It creates contrasts through absorption and reflexion."

Pierre Soulages in a talk with Christoph Paul Klapproth, in: Cicero Online, December 17, 2008.

Thick brushes in Pierre Soulage's studio in Paris. © VG Bild-Kunst, Bonn 2022



## "Outrenoir" on all continents

Since 1960, the most prestigious museums and institutions have dedicated extensive solo exhibitions to him, including the Musée du Louvre, the Center Pompidou and the Musée National d'Art Moderne in Paris, the Carnegie Museum of Art in Pittsburgh, the National Museum of Contemporary Art in Séoul, the Hermitage in Saint Petersburg, the Museum of Modern Art Ludwig Foundation in Vienna, the Kunstmuseum Bern, the Museum Ordrupgaard in Charlottenlund, the Martin-Gropius-Bau in Berlin and the Museum Folkwang in Essen. His works are in museums in over thirty countries on six continents. Soulages is now considered France's most important living artist and one of the most innovative, progressive painters of the 20th century. [CH]

## KATHARINA GROSSE

1961 Freiburg i. Br. – lives and works in Berlin

Ohne Titel. 2015.

Acrylic on canvas.

Verso signed, dated and inscribed, among others, with the work number "2015/1012L". 394 x 544 cm (155.1 x 214.1 in).

We are grateful to the Studio Katharina Grosse, Berlin, for the kind support in cataloging this lot.

*Called up: June 10, 2022 – ca. 20.18 h ± 20 min.*

€ 250.000 – 350.000 *R/N, F*

\$ 275,000 – 385,000

### PROVENANCE

- König Galerie, Berlin.
- Private collection.
- Private collection (since 2020).



Katharina Grosse in front of one of her sprayed paintings, 2014, Photographer: Veit Mette. © Katharina Grosse/VG Bild-Kunst, Bonn 2022

Katharina Grosse's abstraction stems from the tradition of color field painting, abstract expressionism and informal art, and her techniques are influenced by tendencies as diverse as Impressionism, graffiti, performance and installation art. Her huge installations, such as "Wunderbild" in Prague's National Gallery in 2018, have received increasing attention since the 1990s. Due to its imposing size, the work offered here comes extremely close to her room installations. When you look at it, you are literally embraced by the work of art and you can physically feel the art. Her painting is free from composition, solely determined by the color. She even goes one step further and removes the application of paint from the painterly craft. In 1998 Katharina Grosse found her preferred tool – the spray gun, which paves the way to new forms of expression. "The spraying allows access that comes directly from seeing, while the painting of lines with the brush is strongly developed from the body's movement. The movement with the eye is much more connected to the movement with the spray gun." (Katharina Grosse, quoted from: ex. cat. Inside the Speaker, Stiftung Museum Kunstpalast, Düsseldorf 2015, p. 87) The paint flows, splashes, wafts, breathes and thus becomes

- This is the artist's largest work ever offered on the international auction market (Quelle: artprice.com)
- Parallel to the current Biennale di Venezia, the Espace Louis Vuitton in Venice shows "Katharina Grosse. Apollo, Apollo"
- In 2019 the Museum Boston honored Grosse with the commission to make an installation as an answer to Pollock's mural from 1943 and put it at eye level with the grandmaster of Action Painting

a pulsating, living structure. The differently applied and overlapping layers of paint create a form of pattern. The colors, ranging from canary yellow, azure blue, bright green to orange-red, are sprayed on layer by layer. Stencils are used to protect parts of the color areas that have already been applied before the next spraying process, and clearly defined color forms are created, which in turn merge to form collage-like color spots, the edges of which turn up crusty and gain a haptic effect. The detachment of painting from the classic image carrier and the conquest of space are characteristic of many of the artist's works. The special feature of the work offered here lies in the conscious inclusion of the white background of the canvas. It underlines the template-like nature of the color structure, frames the color surface and gives it space to unfold its full effect. The color structures seem to grow across the canvas, break through the canvas and conquer the pictorial space. When you look at it, you are captivated by the magic of Katharina Grosse's oscillating color world. Katharina Grosse has long been a household name in her home country Germany, but is now also internationally known. Since 2017 she has been part of the artist squad of the Gagosian Gallery and her works are now in such important institutions as the Center Pompidou in Paris, the Kunsthaus Zürich and the Museum of Modern Art in New York, just to name a few. She received a special distinction when she was commissioned to create a work on a par with Jackson Pollock's iconic, six-meter-tall mural from 1943 by the Museum of Fine Arts in Boston in July 2019. The large-scale and site-specific installation, on view until February 2020, is a lively response to the famous model and celebrates movement and color. Katharina Grosse is put on a par with the grand masters of action painting, as both artists have made pioneering contributions to painting through their innovative techniques and approach to color. [SM]



## TONY CRAGG

1949 Liverpool – lives and works in Wuppertal

Gate. 2017.

Stainless steel.

With the artist's name and the foundry mark of art foundry Schmäge, Düsseldorf. From an edition of 6 copies. Owing to the making and the manual treatment, each work is unique. Ca. 53,5 x 51 x 48,5 cm (21 x 20 x 19 in).

Accompanied by a photo expertise signed by the artist from November 19, 2020.

Called up: June 10, 2022 – ca. 20.20 h ± 20 min.

€ 100.000 – 150.000 R.F

\$ 110,000 – 165,000

### PROVENANCE

· Private collection Southern Germany.

Tony Cragg beim Zeichnen im Atelier in Wuppertal, 2019  
© VG-Bild-Kunst, Bonn 2022



The artist sees the meaning and purpose of sculpture in the enrichment of life and in raising questions about how we deal with our planet, about the interaction between humans and nature. "It's what I dream about when I go to bed and it's what I want to do when I wake up. It's not always fun, because it can be terribly frustrating, but it's always exciting." (Tony Cragg in an interview with Sarah Crompton, quoted from: Eden Being, issue 5, May 2019, p. 16).

Cragg is a master of the artistic, ideal fusion of form and material, preferring to create his sculptures in man-made materials such as bronze, glass, plywood and stainless steel. In the artistic process of finding form, a form that does justice to the beauty and special properties of the material, numerous preparatory drawings and drafts are created: "Joining up two points on a piece of paper, there are infinite ways of doing that, [.] infinite! So from these billions of possibilities that are there, there are a lot that don't make sense to you. The practice of an artist is to move the material around and be aware of moments in the forms that have a meaning, that either produce an idea or an emotion with oneself. [.] You just feel this is the right moment to leave it." (Tony Cragg, 2016, quoted from: "Tony Cragg - Artist", November 25, 2016, Artload, Youtube).

- Suggestive abstraction at its best
- The artist's sought-after, high-gloss stainless steel sculptures have been on display at the Boboli-Garten in Florence, on Park Avenue Malls in New York, along the Exhibition Road in London, in Djurgården in Stockholm, in front of the opera in Wuppertal, and in the Düsseldorf Ehrenhof
- The Tate Gallery's Turner Prize (1988) and the Praemium Imperiale (2007) from the Japanese royal family are just two of the many honors Tony Cragg has been showered with
- In 1988 Cragg represented his homecountry Great Britain at the Venice Biennial, where he has already been a total of six times (1980, 1986, 1988, 1993, 1997 und 2009)

With "Gate" Cragg succeeds in this symbiosis of form and material. With great elegance and aesthetic perfection, he brings the material - the highly polished, reflective stainless steel - into an apparently moving form that contradicts the laws of statics and balance, which celebrates its qualities and, with an abundance of curves and bulges, opens up an infinite number of different associations to the imaginative viewer.

In the course of his artistic career, which has now lasted almost 50 years, Tony Cragg has achieved great international fame. His work is exhibited in major museums around the world, e.g. in the Musée du Louvre and in the Center Georges Pompidou in Paris, in the Museo Nacional Centro de Arte Reina Sofia in Madrid, in the London Royal Academy, in the Museu d'Art Contemporani de Barcelona, in the Louisiana Museum of Modern Art in Humlebæk, in the Palais des Beaux-Arts in Brussels, in the Vienna Belvedere, in the Kunsthalle Bern and in the Benaki Museum in Athens. In 1988 he represented the United Kingdom at the Venice Biennial. Despite his great international success, the British sculptor still has a special connection to his adopted homecountry Germany. After his artistic training at the Wimbledon School of Art and at the Royal College of Art in London, Cragg was offered a position at the Düsseldorf Art Academy. To this day he lives and works in Wuppertal and on the Swedish west coast. He has held a professorship at the Art Academy in Düsseldorf and at the Berlin University of the Arts for many years and also works in the most renowned museums and institutions in Germany. In 2012, Cragg was awarded the Federal Cross of Merit, First Class, and in 2018 he was commissioned by the Art Advisory Board of the German Bundestag to realize a monumental sculpture, which finally found its place in front of the Marie-Elisabeth-Lüders-Haus in Berlin in 2020. [CH]



"In the last hundred years sculpture has come from just being anatomy and anatomical representations to being a study of the material world. Put in its essence, sculpture is about how material effects us. [...] Sculpture has just begun."

Tony Cragg, 2016, quoted from: "Tony Cragg - Artist", November 25, 2016, www.youtube.com.

# VERSTEIGERUNGSBEDINGUNGEN

*Bitte beachten Sie unsere geänderte Folgerechtvergütung in 5.5*

EinAuktionskatalog zeigt die versteigerten Gegenstände mit Angabe der Auktionsnummer, des Versteigerers, des Gebotspreises und des Zuschlagspreises.

**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 der Versteigerung und im Zusammenhang mit dieser bestehen nur gegenüber dem Versteigerer.

**1.3** Der Versteigerer behält sich vor, Katalognummern zu verbinden, zu trennen, in einer anderen als der im Katalog vorgesehenen Reihenfolge aufzurufen oder zurückzuziehen.

**1.4** Sämtliche zur Versteigerung kommenden Objekte können vor der Versteigerung beim Versteigerer besichtigt werden. Dies gilt auch bei der Teilnahme an Auktionen, bei denen der Bieter zusätzlich per Internet mitbieten kann (so genannten Live-Auktionen). Ort und Zeit kann der jeweiligen Ankündigung im Internetauftritt des Versteigerers entnommen werden. Ist dem Bieter (insbesondere dem Bieter in einer Live-Auktion) die Besichtigung zeitlich nicht (mehr) möglich, da beispielsweise die Auktion bereits begonnen hat, so verzichtet er mit dem Bietvorgang auf sein Besichtigungsrecht.

**1.5** Gemäß Geldwäschegesetz (GwG) ist der Versteigerer verpflichtet, den Erwerber bzw. den an einem Erwerb Interessierten sowie ggf. einen für diese auftretenden Vertreter und den „wirtschaftlich Berechtigten“ i.S.v. § 3 GwG zum Zwecke der Auftragsdurchführung zu identifizieren sowie die erhobenen Angaben und eingeholten Informationen aufzuzeichnen und aufzubewahren. Der vorbezeichnete Erwerber bzw. zum Erwerb Interessierte, bzw. dessen Vertreter sind hierbei zur Mitwirkung verpflichtet, insbesondere zur Vorlage der erforderlichen Legitimationspapiere, insbesondere anhand eines inländischen oder nach ausländerrechtlichen Bestimmungen anerkannten oder zugelassenen Passes, Personalausweises oder Pass- oder Ausweisersatzes. Der Versteigerer ist berechtigt, sich hiervon eine Kopie unter Beachtung der datenschutzrechtlichen Bestimmungen zu fertigen. Bei juristischen Personen oder Personengesellschaften ist der Auszug aus dem Handels- oder Genossenschaftsregister oder einem vergleichbaren amtlichen Register oder Verzeichnis anzufordern. Der Erwerber, bzw. an dem Erwerb Interessierte, versichern, dass die von ihnen zu diesem Zweck vorgelegten Legitimationspapiere und erteilten Auskünfte zutreffend sind und er, bzw. der von ihm Vertretene „wirtschaftlich Berechtigter“ nach § 3 GwG ist.

**2. Aufruf / Versteigerungsablauf / Zuschlag**

**2.1** Der Aufruf erfolgt in der Regel zum unteren Schätzpreis, in Ausnahmefällen auch darunter. Gesteigert wird nach Ermessen des Versteigerers, im Allgemeinen in 10 %-Schritten.

**2.2** Der Versteigerer kann ein Gebot ablehnen; dies gilt insbesondere dann, wenn ein Bieter, der dem Versteigerer nicht bekannt ist oder mit dem eine Geschäftsverbindung noch nicht besteht, nicht spätestens bis zum Beginn der Versteigerung Sicherheit leistet. Ein Anspruch auf Annahme eines Gebotes besteht allerdings auch im Fall einer Sicherheitsleistung nicht.

**2.3** Will ein Bieter Gebote im Namen eines anderen abgeben, muss er dies vor Versteigerungsbeginn unter Nennung von Namen und Anschriften des Vertretenen und unter Vorlage einer schriftlichen Vertretervollmacht mitteilen. Bei der Teilnahme als Telefonbieter oder als Bieter in einer Live-Auktion (vgl. Definition Ziffer 1.4) ist eine Vertretung nur möglich, wenn die Vertretervollmacht dem Versteigerer mindestens 24 Stunden vor Beginn der Versteigerung (= erster Aufruf) in Schriftform vorliegt. Anderenfalls haftet der Vertreter für sein Gebot, wie wenn er es in eigenem Namen abgeben hätte, dem Versteigerer wahlweise auf Erfüllung oder Schadensersatz.

**2.4** Ein Gebot erlischt außer im Falle seiner Ablehnung durch den Versteigerer dann, wenn die Versteigerung ohne Erteilung des Zuschlags geschlossen wird oder wenn der Versteigerer den Gegenstand erneut aufruft; ein Gebot erlischt nicht durch ein nachfolgendes unwirksames Übergebot.

**2.5** Ergänzend gilt für schriftliche Gebote: Diese müssen spätestens am Tag der Versteigerung eingegangen sein und den Gegenstand unter Aufführung der Katalognummer und des gebotenen Preises, der sich als Zuschlagssumme ohne Aufgeld und Umsatzsteuer versteht, benennen; Unklarheiten oder Ungenauigkeiten gehen zu Lasten des Bieters.

Stimmt die Bezeichnung des Versteigerungsgegenstandes mit der angegebenen Katalognummer nicht überein, ist die Katalognummer für den Inhalt des Gebotes maßgebend. Der Versteigerer ist nicht verpflichtet, den Bieter von der Nichtberücksichtigung seines Gebotes in Kenntnis zu setzen. Jedes Gebot wird vom Versteigerer nur mit dem Betrag in Anspruch genommen, der erforderlich ist, um andere Gebote zu überbieten.

**2.6** Der Zuschlag wird erteilt, wenn nach dreimaligem Aufruf eines Gebotes kein Übergebot abgegeben wird. Unbeschadet der Möglichkeit, den Zuschlag zu verweigern, kann der Versteigerer unter Vorbehalt zuschlagen; das gilt insbesondere dann, wenn der vom Kommittenten genannte Mindestzuschlagspreis nicht erreicht ist. In diesem Fall erlischt das Gebot mit Ablauf von 4 Wochen ab dem Tag des Zuschlags, es sei denn, der Versteigerer hat dem Bieter innerhalb dieser Frist die vorbehaltlose Annahme des Gebotes mitgeteilt.

**2.7** Geben mehrere Bieter gleich hohe Gebote ab, kann der Versteigerer nach freiem Ermessen einen 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.

Ein Bieter überreicht dem Versteigerer ein Gebot.

**3. Besondere Bedingungen für schriftliche Angebote, Telefonbieter, Angebote in Textform und über das Internet, Teilnahme an Live-Auktionen, Nachverkauf**

**3.1** Der Versteigerer ist darum bemüht, schriftliche Angebote, Angebote in Textform, übers Internet oder fernmündliche Angebote, die erst am Tag der Versteigerung bei ihm eingehen und der Anbietende in der Versteigerung nicht anwesend ist, zu berücksichtigen. Der Anbietende kann jedoch keinerlei Ansprüche daraus herleiten, wenn der Versteigerer diese Angebote in der Versteigerung nicht mehr berücksichtigt, gleich aus welchem Grund.

**3.2** Sämtliche Angebote in Abwesenheit nach vorausgegangener Ziffer, auch 24 Stunden vor Beginn der Versteigerung werden rechtlich grundsätzlich gleich behandelt wie Angebote aus dem Versteigerungssaal. Der Versteigerer übernimmt jedoch hierfür keinerlei Haftung.

**3.3** Es ist grundsätzlich nach allgemeinem Stand der Technik nicht möglich, Soft- und Hardware vollständig fehlerfrei zu entwickeln und zu unterhalten. Ebenso ist es nicht möglich Störungen und Beeinträchtigungen im Internet und Telefonverkehr zu 100 % auszuschließen. Demzufolge kann der Versteigerer keine Haftung und Gewähr für die dauernde und störungsfreie Verfügbarkeit und Nutzung der Websites, der Internet- und der Telefonverbindung übernehmen, vorausgesetzt dass er diese Störung nicht selbst zu vertreten hat. Maßgeblich ist der Haftungsmaßstab nach Ziffer 10 dieser Bedingungen. Der Anbieter übernimmt daher unter diesen Voraussetzungen auch keine Haftung dafür, dass aufgrund vorbezeichneter Störung ggfls. keine oder nur unvollständige, bzw. verspätete Gebote abgegeben werden können, die ohne Störung zu einem Vertragsabschluss geführt hätten. Der Anbieter übernimmt demgemäß auch keine Kosten des Bieters, die ihm aufgrund dieser Störung entstanden sind. Der Versteigerer wird während der Versteigerung die ihm vertretbaren Anstrengungen unternehmen, den Telefonbieter unter der von ihm angegebenen Telefonnummer zu erreichen und ihm damit die Möglichkeit des telefonischen Gebots zu geben. Der Versteigerer ist jedoch nicht verantwortlich dafür, dass er den Telefonbieter unter der von ihm angegebenen Nummer nicht erreicht, oder Störungen in der Verbindung auftreten.

**3.4** Es wird ausdrücklich darauf hingewiesen, dass Telefongespräche mit dem Telefonbieter während der Auktion zu Dokumentations- und Beweiszwecken aufgezeichnet werden können und ausschließlich zur Abwicklung des Auftrages bzw. zur Entgegennahme von Angeboten, auch wenn sie nicht zum Abschluss des Auftrages führen, verwendet werden können.

Sollte der Telefonbieter damit nicht einverstanden sein, so hat er spätestens zu Beginn des Telefonats den/die Mitarbeiter/-in darauf hinzuweisen. Der Telefonbieter wird über diese in Ziffer 3.4 aufgeführten Modalitäten zusätzlich rechtzeitig vor Stattfinden der Versteigerung in Schrift- oder Textform, ebenso zu Beginn des Telefonats aufgeklärt. **3.5** Beim Einsatz eines Währungs(um)rechners (beispielsweise bei der Live-Auktion) wird keine Haftung für die Richtigkeit der Währungsumrechnung gegeben. Im Zweifel ist immer der jeweilige Gebotspreis in EURO maßgeblich.

**3.6** Der Bieter in der Live Auktion verpflichtet sich, sämtliche Zugangsdaten zu seinem Benutzerkonto geheim zu halten und hinreichend vor dem Zugriff durch Dritte zu sichern. Dritte Personen

sind sämtliche Personen mit Ausnahme des Bieters selbst. Der Versteigerer ist unverzüglich zu informieren, wenn der Bieter Kenntnis davon erlangt, dass Dritte die Zugangsdaten des Bieters missbraucht haben. Der Bieter haftet für sämtliche Aktivitäten, die unter Verwendung seines Benutzerkontos durch Dritte vorgenommen werden, wie wenn er diese Aktivität selbst vorgenommen hätte.

**3.7** Angebote nach der Versteigerung, der so genannte Nachverkauf, sind möglich. Sie gelten, soweit der Einlieferer dies mit dem Versteigerer vereinbart hat, als Angebote zum Abschluss eines Kaufvertrages im Nachverkauf. Ein Vertrag kommt erst zustande, wenn der Versteigerer dieses Angebot annimmt. Die Bestimmungen dieser Versteigerungsbedingungen gelten entsprechend, sofern es sich nicht ausschließlich um Bestimmungen handelt, die den auktionsspezifischen Ablauf innerhalb einer Versteigerung betreffen.

**4. Gefahrenübergang / Kosten der Übergabe und Versandung**

**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 Versandung 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 er unmittelbar nach der Auktion ausgestellte Rechnungen bedürfen der Nachprüfung; Irrtum vorbehalten.

**5.2** Zahlungen des Käufers sind grundsätzlich nur durch Überweisung an den Versteigerer auf das von ihm angegebene Konto zu leisten. Die Erfüllungswirkung der Zahlung tritt erst mit endgültiger Gutschrift auf dem Konto des Versteigerers ein.

Alle Kosten und Gebühren der Überweisung (inkl. der dem Versteigerer abgezogenen Bankspesen) gehen zu Lasten des Käufers, soweit gesetzlich zulässig und nicht unter das Verbot des § 270a BGB fallend.

**5.3** Es wird, je nach Vorgabe des Einlieferers, differenz- oder regelbesteuert verkauft. Die Besteuerungsart kann vor dem Kauf erfragt werden.

**5.4 Käuferaufgeld**

**5.4.1** Kunstgegenstände ohne besondere Kennzeichnung im Katalog unterliegen der Differenzbesteuerung.

Bei der Differenzbesteuerung wird pro Einzelobjekt ein Aufgeld, wie folgt erhoben:

– Zuschlagspreis bis 500.000 Euro: hieraus Aufgeld 32 %.

– Auf den Teil des Zuschlagspreises, der 500.000 Euro übersteigt, wird ein Aufgeld von 27 % berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 500.000 Euro anfällt, hinzuaddiert.

– Auf den Teil des Zuschlagspreises, der 2.500.000 Euro übersteigt, wird ein Aufgeld von 22 % berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 2.500.000 Euro anfällt, hinzuaddiert.

In dem Kaufpreis ist jeweils die Umsatzsteuer von derzeit 19 % enthalten.

**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.

**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 Euro: hieraus Aufgeld 25 %.

– Auf den Teil des Zuschlagspreises, der 500.000 Euro übersteigt, wird ein Aufgeld von 20 % erhoben und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 500.000 Euro anfällt, hinzuaddiert.

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– Auf den Teil des Zuschlagspreises, der 2.500.000 Euro übersteigt, wird ein Aufgeld von 15 % erhoben und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 2.500.000 Euro 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 Satzsteuersatz von derzeit 7 % hinzugerechnet.

Für Unternehmer, die zum Vorsteuerabzug berechtigt sind, kann die Regelbesteuerung angewendet werden.

**5.5 Folgerecht**

Für folgerechtspflichtige Original-Werke der Bildenden Kunst und Fotografie lebender Künstler oder von Künstlern, die vor weniger als 70 Jahren verstorben sind, wird zur Abgeltung der beim Versteigerer gemäß § 26 UrhG anfallenden und abzuführenden Folgerechtvergütung zusätzlich eine Folgerechtvergütung in Höhe der in § 26 Abs. 2 UrhG ausgewiesenen Prozentsätze erhoben, derzeit wie folgt: 4 Prozent für den Teil des Veräußerungserlöses ab 400,00 Euro bis zu 50.000 Euro, weitere 3 Prozent für den Teil des Veräußerungserlöses von 50.000,01 bis 200.000 Euro, weitere 1 Prozent für den Teil des Veräußerungserlöses von 200.000,01 bis 350.000 Euro, weitere 0,5 Prozent für den Teil des Veräußerungserlöses von 350.000,01 bis 500.000 Euro und weitere 0,25 Prozent für den Teil des Veräußerungserlöses über 500.000 Euro.

Der Gesamtbetrag der Folgerechtvergütung aus einer Weiterveräußerung beträgt höchstens 12.500 Euro.

**5.6** 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 erstiegten Gegenstände vom Käufer ausgeführt, wird diesem die Umsatzsteuer erstattet, sobald dem Versteigerer der Ausfuhrnachweis vorliegt.

**6. Vorkasse, Eigentumsvorbehalt**

**6.1** Der Versteigerer ist nicht verpflichtet, den Versteigerungsgegenstand vor Bezahlung aller vom Käufer geschuldeten Beträge herauszugeben.

**6.2** Das Eigentum am Kaufgegenstand geht erst mit vollständiger Bezahlung des geschuldeten Rechnungsbetrags auf den Käufer über. Falls der Käufer den Kaufgegenstand zu einem Zeitpunkt bereits weiterveräußert hat, zu dem er den Rechnungsbetrag des Versteigerers noch nicht oder nicht vollständig bezahlt hat, tritt der Käufer sämtliche Forderungen aus diesem Weiterverkauf bis zur Höhe des noch offenen Rechnungsbetrages an den Versteigerer ab. Der Versteigerer nimmt diese Abtretung an.

**6.3** Ist der Käufer eine juristische Person des öffentlichen Rechts, ein öffentlich-rechtliches Sondervermögen oder ein Unternehmer, der bei Abschluss des Kaufvertrages in Ausübung seiner gewerblichen oder selbständigen beruflichen Tätigkeit handelt, bleibt der Eigentumsvorbehalt auch bestehen für Forderungen des Versteigerers gegen den Käufer aus der laufenden Geschäftsbeziehung und weiteren Versteigerungsgegenständen bis zum Ausgleich von im Zusammenhang mit dem Kauf zustehenden Forderungen.

**7. Aufrechnungs- und Zurückbehaltungsrecht**

**7.1** Der Käufer kann gegenüber dem Versteigerer nur mit unbestrittenen oder rechtskräftig festgestellten Forderungen aufrechnen.

**7.2** Zurückbehaltungsrechte des Käufers sind ausgeschlossen. Zurückbehaltungsrechte des Käufers, der nicht Unternehmer i.S.d. § 14 BGB ist, sind nur dann ausgeschlossen, soweit sie nicht auf demselben Vertragsverhältnis beruhen.

**8. Zahlungsverzug, Rücktritt, Ersatzansprüche des Versteigerers**

**8.1** Befindet sich der Käufer mit einer Zahlung in Verzug, kann der Versteigerer unbeschadet weitergehender Ansprüche Verzugszinsen in Höhe des banküblichen Zinssatzes für offene Kontokorrentkredite verlangen, mindestens jedoch in Höhe des jeweiligen gesetzlichen Verzugszins nach §§ 288, 247 BGB. Mit dem Eintritt des Verzugs werden sämtliche Forderungen des Versteigerers sofort fällig.

**8.2** Verlangt der Versteigerer wegen der verspäteten Zahlung Schadensersatz statt der Leistung und wird der Gegenstand nochmals versteigert, so haftet der ursprüngliche Käufer, dessen Rechte aus dem vorangegangenen Zuschlag erlöschen, auf den dadurch entstandenen Schaden, wie z.B. Lagerhaltungskosten, Ausfall und entgangenen Gewinn. Er hat auf einen eventuellen Mehrerlös, der auf der nochmaligen Versteigerung erzielt wird, keinen Anspruch und wird auch zu einem weiteren Gebot nicht zugelassen.

**8.3** Der Käufer hat seine Erwerbung unverzüglich, spätestens 1 Monat nach Zuschlag, beim Versteigerer abzuholen. Gerät er mit dieser Verpflichtung in Verzug und erfolgt eine Abholung trotz erfolgloser Fristsetzung nicht, oder verweigert der Käufer ernsthaft und endgültig die Abholung, kann der Versteigerer vom Kaufvertrag

zurücktreten und Schadensersatz verlangen mit der Maßgabe, dass er den Gegenstand nochmals versteigern und seinen Schaden in derselben Weise wie bei Zahlungsverzug des Käufers geltend machen kann, ohne dass dem Käufer ein Mehrerlös aus der erneuten Versteigerung zu steht. Darüber hinaus schuldet der Käufer im Verzug auch angemessenen Ersatz aller durch den Verzug bedingter Beitreibungskosten.

**8.4** Der Versteigerer ist berechtigt vom Vertrag zurücktreten, wenn sich nach Vertragsschluss herausstellt, dass er aufgrund einer gesetzlichen Bestimmung oder behördlichen Anweisung zur Durchführung des Vertrages nicht berechtigt ist bzw. war oder ein wichtiger Grund besteht, der die Durchführung des Vertrages für den Versteigerer auch unter Berücksichtigung der berechtigten Belange des Käufers unzumutbar werden lässt. Ein solcher wichtiger Grund liegt insbesondere vor bei Anhaltspunkten für das Vorliegen von Tatbeständen nach den §§ 1 Abs. 1 oder 2 des Geschäfts i.S.d. Geldwäschegesetzes (GwG) oder bei fehlender, unrichtiger oder unvollständiger Offenlegung von Identität und wirtschaftlichen Hintergründen des Geschäfts i.S.d. Geldwäschegesetzes (GwG) sowie unzureichender Mitwirkung bei der Erfüllung der aus dem Geldwäschegesetz (GwG) folgenden Pflichten, unabhängig ob durch den Käufer oder den Einlieferer. Der Versteigerer wird sich ohne schuldhaftes Zögern um Klärung bemühen, sobald er von den zum Rücktritt berechtigten Umständen Kenntnis erlangt.

**9. Gewährleistung**

**9.1** Sämtliche zur Versteigerung gelangenden Gegenstände können vor der Versteigerung besichtigt und geprüft werden. Sie sind gebraucht und werden ohne Haftung des Versteigerers für Sachmängel und unter Ausschluss jeglicher Gewährleistung zugeschlagen. Der Versteigerer verpflichtet sich jedoch gegenüber dem Käufer bei Sachmängeln, welche den Wert oder die Tauglichkeit des Objekts aufheben oder nicht unerheblich mindern und die der Käufer ihm gegenüber innerhalb von 12 Monaten nach Zuschlag geltend macht, seine daraus resultierenden Ansprüche gegenüber dem Einlieferer abzutreten, bzw., sollte der Käufer das Angebot auf Abtretung nicht annehmen, selbst gegenüber dem Einlieferer geltend zu machen. Im Falle erfolgreicher Inanspruchnahme des Einlieferers durch den Versteigerer, kehrt der Versteigerer dem Käufer den daraus erzielten Betrag bis ausschließlich zur Höhe des Zuschlagspreises Zug um Zug gegen Rückgabe des Gegenstandes aus. Zur Rückgabe des Gegenstandes ist der Käufer gegenüber dem Versteigerer dann nicht verpflichtet, wenn der Versteigerer selbst im Rahmen der Geltendmachung der Ansprüche gegenüber dem Einlieferer, oder einem sonstigen Berechtigten nicht zur Rückgabe des Gegenstandes verpflichtet ist. Diese Rechte (Abtretung oder Inanspruchnahme des Einlieferers und Auskehrung des Erlöses) stehen dem Käufer nur zu, soweit er die Rechnung des Versteigerers vollständig bezahlt hat. Zur Wirksamkeit der Geltendmachung eines Sachmangels gegenüber dem Versteigerer ist seitens des Käufers die Vorlage eines Gutachtens eines anerkannten Sachverständigen (oder des Erstellers des Werkzeichnisses, der Erklärung des Künstlers selbst oder der Stiftung des Künstlers) erforderlich, welches den Mangel nachweist. Der Käufer bleibt zur Entrichtung des Aufgeldes als Dienstleistungsentgelt verpflichtet.

**9.2** Die gebrauchten Sachen werden in einer öffentlichen Versteigerung verkauft, an der der Bieter/Käufer persönlich teilnehmen kann. Ist der Bieter/Käufer gleichzeitig Verbraucher i.S.d. § 13 BGB wird er auf folgendes ausdrücklich hingewiesen: Da er in einer öffentlich zugänglichen Versteigerung i.S.v. § 312g Abs. 2 Nr. 10 BGB ein Kunstwerk ersteigert, das eine gebrauchte Sache darstellt, finden die Vorschriften des Verbrauchsgüterkaufs, also die Vorschriften der §§ 474 ff. BGB auf diesen Kauf keine Anwendung. Unter einer „öffentlich zugänglichen Versteigerung“ i.S.v. § 312g Abs. 2 Nr. 10 BGB versteht man eine solche Vermarktungsform, bei der der Verkäufer Verbrauchern, die persönlich anwesend sind, oder denen diese Möglichkeit gewährt wird, Waren oder Dienstleistungen anbietet und zwar in einem vom Versteigerer durchgeführten, auf konkurrierenden Geboten basierendem transparenten Verfahren, bei dem der Bieter, der den Zuschlag erhalten hat, zum Erwerb der Waren oder Dienstleistung verpflichtet ist. Da die Möglichkeit der persönlichen Anwesenheit für die Ausnahme des § 474 Abs. 2 S. 2 BGB ausreicht, kommt es nicht darauf an, dass ein oder mehrere Verbraucher an der Versteigerung tatsächlich teilgenommen haben. Auch die Versteigerung über eine Online-Plattform ist daher als eine öffentlich zugängliche Versteigerung anzusehen, wenn die Möglichkeit der persönlichen Anwesenheit der Verbraucher gewährleistet ist.

Daher gelten insbesondere die in diesen Bedingungen aufgeführten Gewährleistungsausschlüsse und -beschränkungen auch gegenüber einem Verbraucher. **9.3** Die nach bestem Wissen und Gewissen erfolgten Katalogbeschreibungen und –abbildungen, sowie Darstellungen in sonstigen Medien des Versteigerers (Internet, sonstige Bewerbungen u.a.) begründen keine Garantie und sind keine vertraglich vereinbarten Beschaffenheiten i.S.d. § 434 BGB, sondern dienen lediglich der Information des Bieters/Käufers, es sei denn, eine Garantie wird vom Versteigerer für die entsprechende Beschaffenheit bzw. Eigenschaft ausdrücklich und schriftlich übernommen. Dies gilt auch für Expertisen. Die im Katalog und Beschreibungen in sonstigen Medien (Internet, sonstige Bewerbungen u.a.) des Versteigerers angebenen Schätzpreise dienen - ohne Gewähr für die Richtigkeit - lediglich als Anhaltspunkt für den Verkehrswert der zu versteigernden Gegenstände. Die Tatsache der Begutachtung durch den Versteigerer als solche stellt keine Beschaffenheit bzw. Eigenschaft des Kaufgegenstands dar.

**9.4** In manchen Auktionen (insbesondere bei zusätzlichen Live-Auktionen) können Video- oder Digitalabbildungen der Kunstobjekte erfolgen. Hierbei können Fehler bei der Darstellung in Größe, Qualität, Farbgebung u.ä. alleine durch die Bildwiedergabe entstehen. Hierfür kann der Versteigerer keine Gewähr und keine Haftung übernehmen. Ziffer 10 gilt entsprechend.

**10. Haftung** Schadensersatzansprüche des Käufers gegen den Versteigerer, seine gesetzlichen Vertreter, Arbeitnehmer, Erfüllungs- oder Verichtungsauschluss sind - gleich aus welchem Rechtsgrund und auch im Fall des Rücktritts des Versteigerers nach Ziff. 8.4 - ausgeschlossen. Dies gilt nicht für Schäden, die auf einem vorsätzlichen oder grob fahrlässigen Verhalten des Versteigerers, seiner gesetzlichen Vertreter oder seiner Erfüllungsgehilfen beruhen. Ebenfalls gilt der Haftungsausschluss nicht bei der Übernahme einer Garantie oder der fahrlässigen Verletzung vertragswesentlicher Pflichten, jedoch in letzterem Fall der Höhe nach beschränkt auf die bei Vertragsschluss vorhersehbaren und vertragstypischen Schäden. Die Haftung des Versteigerers für Schäden aus der Verletzung des Lebens, des Körpers oder der Gesundheit bleibt unberührt.

**11. Datenschutz** Auf die jeweils gültigen Datenschutzbestimmungen des Versteigerers wird ausdrücklich hingewiesen. Sie finden sich sowohl im jeweiligen Auktionskatalog veröffentlicht, als auch als Aushang im Auktionssaal und im Internet veröffentlicht unter www.kettererkunst.de/datenschutz/index.php. Sie sind Vertragsbestandteil und Grundlage jedes geschäftlichen Kontaktes, auch in der Anbahnungsphase.

**12. Schlussbestimmungen**
**12.1** Fernmündliche Auskünfte des Versteigerers während oder unmittelbar nach der Auktion über die Versteigerung betreffende Vorgänge - insbesondere Zuschläge und Zuschlagspreise - sind nur verbindlich, wenn sie schriftlich bestätigt werden.
**12.2** Mündliche Nebenabreden bedürfen zu ihrer Wirksamkeit der Schriftform. Gleiches gilt für die Aufhebung des Schriftformerfordernisses.
**12.3** Im Geschäftsverkehr mit Kaufleuten, mit juristischen Personen des öffentlichen Rechts und mit öffentlichem-rechtlichem Sondervermögen wird zusätzlich vereinbart, dass Erfüllungsort und Gerichtsstand München ist. München ist ferner stets dann Gerichtsstand, wenn der Käufer keinen allgemeinen Gerichtsstand im Inland hat.
**12.4** Für die Rechtsbeziehungen zwischen dem Versteigerer und dem Bieter/Käufer gilt das Recht der Bundesrepublik Deutschland unter Ausschluss des UN-Kaufrechts.

**12.5 Streitbeilegungsverfahren:** Der Anbieter ist weder gesetzlich verpflichtet noch freiwillig einem Streitbeilegungsverfahren (z.B. Art. 36 Abs. 1 Verbraucherstreitbeilegungsgesetz (VSBGG)) vor einer Verbraucherschlichtungsstelle beizutreten und somit auch nicht bereit an einem solchen Verfahren teilzunehmen.
**12.6** Sollten eine oder mehrere Bestimmungen dieser Versteigerungsbedingungen unwirksam sein oder werden, bleibt die Gültigkeit der übrigen Bestimmungen davon unberührt. Es gilt § 306 Abs. 2 BGB.
**12.7** Diese Versteigerungsbedingungen enthalten eine deutsche und eine englische Fassung. Maßgebend ist stets die deutsche Fassung, wobei es für Bedeutung und Auslegung der in diesen Versteigerungsbedingungen verwendeten Begriffe ausschließlich auf deutsches Recht ankommt.

# DATENSCHUTZERKLÄRUNG

Stand Mai 2020

## 1. Geltungsbereich

**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 Steuerungsart 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 Anforderlichkeit ist insbesondere durch die Besonderheit des Auktionshandels gegeben, da Sie mit Ihrem Gebot und dem Zuschlag dem Vorbierter die Möglichkeit nehmen, das Kunstwerk zu erstehen. Damit kommt Ihrer Bonität, über die wir stets höchste Verschwiegenheit bewahren, größte Bedeutung zu.)

**Registrierung/Anmeldung/Angabe von personenbezogenen Daten bei Kontaktaufnahme**

Sie haben die Möglichkeit, sich bei uns direkt (im Telefonat, postalisch, per E-Mail oder per Fax), oder auf unseren Internetseiten unter Angabe von personenbezogenen Daten zu registrieren.

So z.B. wenn Sie an Internetauktionen teilnehmen möchten oder/und sich für bestimmte Kunstwerke, Künstler, Stilrichtungen, Epochen u.a. interessieren, oder uns bspw. Kunstobjekte zum Kauf oder Verkauf anbieten wollen.

Welche personenbezogenen Daten Sie dabei an uns übermitteln, ergibt sich aus der jeweiligen Eingabemaske, die wir für die Registrierung bzw. Ihre Anfragen verwenden, oder den Angaben, um die wir Sie bitten, oder die Sie uns freiwillig übermitteln. Die von Ihnen hierfür freiwillig ein- bzw. angegebenen personenbezogenen Daten werden ausschließlich für die interne Verwendung bei uns und für eigene Zwecke erhoben und gespeichert.

Wir sind berechtigt die Weitergabe an einen oder mehrere Auftragsverarbeiter zu veranlassen, der die personenbezogenen Daten ebenfalls ausschließlich für eine interne Verwendung, die dem für die Verarbeitung Verantwortlichen zuzurechnen ist, nutzt.

Durch Ihre Interessenbekundung an bestimmten Kunstwerken, Künstlern, Stilrichtungen, Epochen, u.a., sei es durch Ihre oben beschriebene Teilnahme bei der Registrierung, sei es durch Ihr Interesse am Verkauf, der Einlieferung zu Auktionen, oder dem Ankauf, jeweils unter freiwilliger Angabe Ihrer personenbezogenen Daten, ist es uns gleichzeitig erlaubt, Sie über Leistungen unseres Hauses und Unternehmen, die auf dem Kunstmarkt in engem Zusammenhang mit unserem Haus stehen, zu benachrichtigen, sowie zu einem zielgerichteten Marketing und der Zusendung von Werbeangeboten auf Grundlage Ihres Profils per Telefon, Fax, postalisch oder E-Mail. Wünschen Sie dabei einen speziellen Benachrichtigungsweg, so werden wir uns gerne nach Ihren Wünschen richten, wenn Sie uns diese mitteilen. Stets werden wir aufgrund Ihrer vorbezeichneten Interessen, auch Ihren Teilnahmen an Auktionen, nach Art. 6 Abs. 1 lit f) DSGVO abwägen, ob und wenn ja, mit welcher Art von Werbung wir an Sie herantreten dürfen (bspw.: Zusendung von Auktionskatalogen, Information über Sonderveranstaltungen, Hinweise zu zukünftigen oder vergangenen Auktionen, etc.).

Sie sind jederzeit berechtigt, dieser Kontaktaufnahme mit Ihnen gem. Art. 21 DSGVO zu **widersprechen** (siehe nachfolgend unter: „Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten“).

**Live-Auktionen**

In sogenannten Live-Auktionen sind eine oder mehrere Kameras oder sonstige Bild- und Tonaufzeichnungsgeräte auf den Auktionator und die jeweiligen zur Versteigerung kommenden Kunstwerke gerichtet. Diese Daten sind zeitgleich über das Internet grds. für jedermann, der dieses Medium in Anspruch nimmt, zu empfangen. Ketterer Kunst trifft die bestmöglichsten Sorgfaltsmaßnahmen, dass hierbei keine Personen im Saal, die nicht konkret von Ketterer Kunst für den Ablauf der Auktion mit deren Einwilligung dazu bestimmt sind, abgebildet werden. Ketterer Kunst kann jedoch keine Verantwortung dafür übernehmen, dass Personen im Auktionssaal sich aktiv in das jeweilige Bild einbringen, in dem sie bspw. bewusst oder unbewusst ganz oder teilweise vor die jeweilige Kamera treten, oder sich durch das Bild bewegen. Für diesen Fall sind die jeweiligen davon betroffenen Personen durch ihre Teilnahme an bzw. ihrem Besuch an der öffentlichen Versteigerung mit der Verarbeitung ihrer personenbezogenen Daten in Form der Abbildung ihrer Person im Rahmen des Zwecks der Live-Auktion (Übertragung der Auktion mittels Bild und Ton) einverstanden.

**Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten** Gemäß den Vorschriften der DSGVO stehen Ihnen insbesondere folgende Rechte zu:

- Recht auf unentgeltliche Auskunft über die zu Ihrer Person gespeicherten personenbezogenen Daten, das Recht eine Kopie dieser Auskunft zu erhalten, sowie die weiteren damit in Zusammenhang stehenden Rechte nach Art. 15 DSGVO.
- Recht auf unverzügliche Berichtigung nach Art. 16 DSGVO Sie betreffender unrichtiger personenbezogener Daten, ggfls. die Vervollständigung unvollständiger personenbezogener Daten - auch mittels einer ergänzenden Erklärung - zu verlangen.

- Recht auf unverzügliche Löschung („Recht auf Vergessenwerden“) der Sie betreffenden personenbezogenen Daten, sofern einer der in Art. 17 DSGVO aufgeführten Gründe zutrifft und soweit die Verarbeitung nicht erforderlich ist.

- Recht auf Einschränkung der Verarbeitung, wenn eine der Voraussetzungen in Art. 18 Abs. 1 DSGVO gegeben ist.

- Recht auf Datenübertragbarkeit, wenn die Voraussetzungen in Art. 20 DSGVO gegeben sind.

- Recht auf jederzeitigen Widerspruch nach Art. 21 DSGVO aus Gründen, die sich aus Ihrer besonderen Situation ergeben, gegen die Verarbeitung Sie betreffender personenbezogener Daten, die aufgrund von Art. 6 Abs. 1 lit e) oder f) DSGVO erfolgt. Dies gilt auch für ein auf diese Bestimmungen gestütztes Profiling.

Beruhet die Verarbeitung Ihrer personenbezogenen Daten auf einer Einwilligung nach Art. 6 Abs. 1 lit a) oder Art. 9 Abs. 2 lit a) DSGVO, so steht Ihnen zusätzlich ein Recht auf Widerruf nach Art. 7 Abs. 3 DSGVO zu. Vor einem Ansuchen auf entsprechende Einwilligung werden Sie von uns stets auf Ihr Widerrufsrecht hingewiesen.

Zur Ausübung der vorbezeichneten Rechte können Sie sich direkt an uns unter den zu Beginn angegebenen Kontaktdaten oder an unseren Datenschutzbeauftragten wenden. Ihnen steht es ferner frei, im Zusammenhang mit der Nutzung von Diensten der Informationsgesellschaft, ungeachtet der Richtlinie 2002/58/EG, Ihr Widerspruchsrecht mittels automatisierter Verfahren auszuüben, bei denen technische Spezifikationen verwendet werden.

**Beschwerderecht nach Art. 77 DSGVO**

Wenn Sie der Ansicht sind, dass die Verarbeitung der Sie betreffenden personenbezogenen Daten durch die Ketterer Kunst GmbH & Co. KG mit Sitz in München gegen die DSGVO verstößt, so haben Sie das Recht sich mit einer Beschwerde an die zuständige Stelle, in Bayern an das Bayerische Landesamt für Datenschutzaufsicht, Promenade 27 (Schloss), D - 91522 Ansbach zu wenden.

**Datensicherheit**  
Wir legen besonders Wert auf eine hohe IT-Sicherheit, unter anderem durch eine aufwendige Sicherheitsarchitektur.

**Datenspeicherzeitraum**  
Der Gesetzgeber schreibt vielfältige Aufbewahrungsfristen und -pflichten vor, so z.B. eine 10-jährige Aufbewahrungsfrist (§ 147 Abs. 2 i. V. m. Abs. 1 Nr.1, 4 und 4a AO, § 14b Abs. 1 UStG) bei bestimmten Geschäftsunterlagen, wie z.B. für Rechnungen. Wir weisen auch darauf hin, dass die jeweilige Aufbewahrungsfrist bei Verträgen erst nach dem Ende der Vertragsdauer zu laufen beginnt. Wir erlauben uns auch den Hinweis darauf, dass wir im Falle eines Kulturgutes nach § 45 KGG i.V.m. § 42 KGG 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

*Please note our changed Artist’s Resale Right in 5.5*

**1. General**

**1.1** Ketterer Kunst GmbH & Co. KG based in Munich (hereinafter “Auctioneer”) generally auctions as a commission agent in its own name and for the account of the consignor (hereinafter “Commissioner”), who remains anonymous. Items owned by the auctioneer (own goods) are auctioned in their own name and for their own account. These auction conditions also apply to the auction of these own goods, in particular the premium (below item 5) is also to be paid for this.

**1.2** The auction shall be conducted by an individual having an auctioneer’s license; the auctioneer shall select this person. The auctioneer is entitled to appoint suitable representatives to conduct the auction pursuant to § 47 of the German Trade Regulation Act (GewO). Any claims arising out of and in connection with the auction may be asserted only against the auctioneer.

**1.3** The auctioneer reserves the right to combine any catalog numbers, to separate them, to call them in an order other than that specified in the catalog or to withdraw them.

**1.4** Any items due to be auctioned may be inspected on the auctioneer’s premises prior to the auction. This also applies to participation in auctions in which the bidder can also bid via the Internet (so-called live auctions). The time and place will be announced on the auctioneer’s website. If the bidder (particularly the bidder in a live auction) is not (or no longer) able to view the item because the auction has already started, for example, he waives his right to view the item by bidding.

**1.5** In accordance with the GwG (Money Laundering Act) the auctioneer is obliged to identify the purchaser and those interested in making a purchase as well as, if necessary, one acting as representative for them and the „beneficial owner” within the meaning of § 3 GwG (Money Laundering Act) for the purpose of the execution of the order, as well as to record and store the collected data and information. The aforementioned purchaser or those interested in purchasing or their representatives are obliged to cooperate, in particular to submit the necessary identification papers, in particular based on a domestic passport or a passport, identity card or passport or identity card that is recognized or approved under immigration law. The auctioneer is entitled to make a copy of this in compliance with data protection regulations. In the case of legal persons or private companies, an extract from the commercial or cooperative register or a comparable official register or directory must be requested. The purchaser or those interested in the purchase assure that the identification papers and information provided by them for this purpose are correct and that he or the person he represents is the “beneficial owner” according to Section 3 GwG (Money Laundering Act).

**2. Calling / Auction Procedure / Winning a lot**

**2.1** As a general rule the object is called up for the lower estimate, in exceptional cases it also below. The bidding steps are be at the auctioneer’s discretion; in general, in steps of 10 %.

**2.2** The auctioneer may reject a bid, especially if a bidder, who is not known to the auctioneer or with whom there is no business relation as of yet, does not furnish security before the auction begins. Even if security is furnished, any claim to acceptance of a bid shall be unenforceable.

**2.3** If a bidder wishes to bid on behalf of someone else, he must notify the bidder before the start of the auction, stating the name and address of the person represented and submitting a written power of attorney. When participating as a telephone bidder or as a bidder in a live auction (see definition Section 1.4), representation is only possible if the auctioneer has received the proxy in writing at least 24 hours before the start of the auction (= first call). Otherwise, the representative is liable to the auctioneer for his bid, as if he had submitted it in his own name, either for performance or for damages.

**2.4** A bid expires, except in the case of its rejection by the auctioneer, if the auction is closed without a bid being accepted or if the auctioneer calls up the item again; a bid does not expire with a subsequent ineffective higher bid.

**2.5** In addition, the following applies to written proxy bids: These must be received no later than the day of the auction and must name the item, stating the catalog number and the bid price, which is understood to be the hammer price without premium and sales tax; Any ambiguities or inaccuracies are at the expense of the bidder. If the description of the auction item does not match the specified catalog number, the catalog number is decisive for the content of the bid. The auctioneer is not obliged to inform the bidder that his bid has not been considered. Each bid will only be used by the auctioneer to the amount necessary to outbid other bids.

**2.6** A bid is accepted if there is no higher bid after three calls. Notwithstanding the possibility of refusing to accept the bid, the auctioneer may accept the bid with reserve; this shall apply especially if the minimum hammer price specified by the commissioner

is not reached. In this case the bid shall lapse within a period of 4 weeks from the date of its acceptance unless the auctioneer notifies the bidder about unreserved acceptance of the bid within this period.

**2.7** If several bidders submit bids of the same amount, the auctioneer can, at his own discretion, award a bidder the bid or decide on the bid by drawing lots. If the auctioneer overlooked a higher bid or if there is any other doubt about the bid, he can choose to repeat the bid in favor of a specific bidder or offer the item again until the end of the auction; in these cases, a previous knock-down becomes ineffective.

**2.8** Winning a lot makes acceptance and payment obligatory.

**3. Special terms for written proxy bids, telephone bidders, bids in text form and via the internet, participation in live auctions, post-auction sale.**

**3.1** The auctioneer exerts himself for considering written proxy bids, bids in text form, via the Internet or telephone bids that he only receives on the day of the auction and the bidder is not present at the auction. However, the bidder cannot derive any claims from this if the auctioneer no longer considers these offers in the auction, for whatever reason.

**3.2** On principle, all absentee bids according to the above item, even if such bids are received 24 hours before the auction begins, shall be legally treated on a par with bids received in the auction venue. The auctioneer shall however not assume any liability in this respect.

**3.3** In general, it is not possible to develop and maintain software and hardware completely error-free given the current state of the art. It is also not possible to 100% rule out disruptions and impairments on the Internet and telephone lines. As a result, the auctioneer cannot assume any liability or guarantee for the permanent and trouble-free availability and use of the websites, the Internet and the telephone connection, provided that he is not responsible for this disruption himself. The standard of liability according to Section 10 of these conditions is decisive. Under these conditions, the provider therefore assumes no liability for the fact that, due to the aforementioned disruption, no or only incomplete or late bids can be submitted, which would have led to the conclusion of a contract without any disruption. Accordingly, the provider does not assume any costs incurred by the bidder as a result of this disruption. During the auction, the auctioneer will make reasonable efforts to contact the telephone bidder on the telephone number he/she has provided and thus give him the opportunity to bid by telephone. However, the auctioneer is not responsible for not being able to reach the telephone bidder on the number provided or for disruptions in the connection.

**3.4** It is expressly pointed out that telephone conversations with the telephone bidder during the auction may be recorded for documentation and evidence purposes and may exclusively be used for fulfillment of a contract and to receive bids, even where these do not lead to fulfillment of the contract. If the telephone bidder does not agree to this, he/she must point this out to the employee at the latest at the beginning of the telephone call. The telephone bidder will also be informed of the modalities listed in Section 3.4 in good time before the auction takes place in writing or in text form, as well as at the beginning of the telephone call.

**3.5** In case of the use of a currency converter (e.g. for a live auction) no liability is assumed for the accuracy of the currency conversion. In case of doubt, the respective bid price in EUR shall be the decisive factor.

**3.6** A bidder in a live auction is obliged to keep all access data for his user account secret and to adequately secure it against access by third parties. Third persons are all persons with the exception of the bidder himself. The auctioneer must be informed immediately if the bidder becomes aware that third parties have misused the bidder’s access data. The bidder is liable for all activities carried out by third parties using his user account as if he had carried out this activity himself.

**3.7** It is possible to place bids after the auction, in the the so-called post-auction sale. Insofar as the consignor has agreed upon this with the auctioneer, they apply as offers for the conclusion of a purchase contract in the post-auction sale. A contract is only concluded when the auctioneer accepts this offer. The provisions of these terms of auction apply accordingly, unless they are exclusively provisions that relate to the auction-specific process within an auction.

**4. Transfer of perils / Delivery and shipping costs**

**4.1** When the bid is accepted, the risk, in particular the risk of accidental loss and accidental deterioration of the auction item, passes to the buyer, who also bears the costs.

**4.2** The buyer bears the costs of delivery, acceptance and shipment to a location other than the place of performance, with the auc-

tioneer determining the type and means of shipment at its own discretion.

**4.3** Once the bid has been accepted, the auction item is stored at the auctioneer at the risk and expense of the buyer. The auctioneer is entitled, but not obliged, to take out insurance or to take other value-preserving measures. He is entitled at any time to store the item with a third party for the account of the buyer; if the item is stored at the auctioneer, the auctioneer can demand payment of a standard storage fee (plus handling charges).

**5. Purchase price / Due date / Fees**

**5.1** The purchase price is due upon the acceptance of the bid (in the case of post-auction sales, cf. section 3.7, upon acceptance of the bid by the auctioneer). Invoices issued during or immediately after the auction require reaudit; errors excepted.

**5.2** The buyer shall only make payments to the account specified by the auctioneer. The fulfillment effect of the payment only occurs when it is finally credited to the auctioneer’s account.

All costs and fees of the transfer (including the bank charges deducted from the auctioneer) shall be borne by the buyer, insofar as this is legally permissible and does not fall under the prohibition of Section 270a of the German Civil Code.

**5.3** Depending on the consignor’s specifications, it will be sold subject to differential or regular taxation. The type of taxation can be requested prior to purchase.

**5.4 Buyer’s premium**

**5.4.1** Art 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 share of the hammer price exceeding 2,500,000 € is subject to a premium of 22 % and is added to the premium of the share of the hammer price up to 2,500,000 €.

The purchasing price includes the statutory VAT of currently 19 %.

**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.

**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 share of the hammer price exceeding 2,500,000 € is subject to a premium of 15% and is added to the premium of the share of the hammer price up to 2,500,000 €.

– The statutory VAT of currently 19 % is levied to the sum of hammer price and premium. As an exception, the reduced VAT of currently 7 % is added for printed books.

Regular taxation may be applied for contractors entitled to input tax reduction.

**5.5 Artist’s Resale Right**

For original works of visual art and photographs subject to resale rights by living artists, or by artists who died less than 70 years ago, an additional resale right reimbursement in the amount of the currently valid percentage rates (see below) specified in section 26 para. 2 UrhG (German Copyright Act) is levied in order to compensate the auctioneer’s expenses according to section 26 UrH.G.

4 percent for the part of the sale proceeds from 400.00 euros up to 50,000 euros, another 3 percent for the part of the sales proceeds from 50,000.01 to 200,000 euros, another 1 percent for the part of the sales proceeds from 200,000.01 to 350,000 euros, another 0.5 percent for the part of the sale proceeds from 350,000.01 to 500,000 euros and a further 0.25 percent for the part of the sale proceeds over 500,000 euros.

The maximum total of the resale right fee is EUR 12,500.

**5.6** Export deliveries to EU countries are exempt from sales tax on presentation of the VAT number. Export deliveries to third countries (outside the EU) are exempt from VAT; if the auctioned items are exported by the buyer, the sales tax will be refunded to the buyer as soon as the auctioneer has the proof of export.



# DATA PRIVACY POLICY

## Ketterer Kunst GmbH & Co. KG Munich

### Scope:

The following data privacy rules address how your personal data is handled and processed for the services that we offer, for instance when you contact us initially, or where you communicate such data to us when logging in to take advantage of our further services.

### Data controller:

The „data controller“ within the meaning of the European General Data Protection Regulation\* (GDPR) and other regulations relevant to data privacy are:

**Ketterer Kunst GmbH & Co. KG,**  
Joseph-Wild-Str. 18, D-81829 Munich

You can reach us by mail at the addresses above, or  
by phone: +49 89 55 244-0  
by fax: +49 89 55 244-166  
by email: infomuenchen@kettererkunst.de

### Definitions under the European GDPR made transparent for you:

#### Personal Data

Personal data is any information relating to an identified or identifiable natural person (hereinafter „data subject“). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier, or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural, or social identity of that natural person.

#### Processing of Your Personal Data

“Processing” means any operation or set of operations performed on personal data or on sets of personal data, whether or not by automated means, such as collection, recording, organization, structuring, storage, adaptation or alteration, retrieval, consultation, use, disclosure by transmission, dissemination or otherwise making available, alignment or combination, restriction, erasure, or destruction.

#### Consent

“Consent” of the data subject means any freely given, specific, informed, and unambiguous indication of the data subject’s wishes by which he or she, by a statement or by a clear affirmative action, signifies agreement to the processing of personal data relating to him or her.

We also need this from you – whereby this is granted by you completely voluntarily – in the event that either we ask you for personal data that is not required for the performance of a contract or to take action prior to contract formation, and/or where the lawfulness criteria set out in Art. 6 (1) sentence 1, letters c) - f) of the GDPR would otherwise not be met.

In the event consent is required, we will request this from you **separately**. If you do not grant the consent, we absolutely will not process such data.

Personal data that you provide to us for purposes of performance of a contract or to take action prior to contract formation and which is required for such purposes and processed by us accordingly includes, for example:

- Your contact details, such as name, address, phone, fax, e-mail, tax ID, etc., as well as financial information such as credit card or bank account details if required for transactions of a financial nature;
- Shipping and invoice details, information on what type of taxation you are requesting (regular taxation or differential taxation) and other information you provide for the purchase, offer, or other services provided by us or for the shipping of an item;
- Transaction data based on your aforementioned activities;

- other information that we may request from you, for example, in order to perform authentication as required for proper contract fulfillment (examples: copy of your ID, commercial register excerpt, invoice copy, response to additional questions in order to be able to verify your identity or the ownership status of an item offered by you). In some cases we are legally obligated to this, cf. § 2 section 1 subsection 16 GwG (Money Laundering Act) and this is the case before closing the contract.

At the same time, we have the right in connection with contract fulfillment and for purposes of taking appropriate actions that lead to contract formation to obtain supplemental information from third parties (for example: if you assume obligations to us, we generally have the right to have your creditworthiness verified by a credit reporting agency within the limits allowed by law. Such necessity exists in particular due to the special characteristics of auction sales, since in the event your bid is declared the winning

bid, you will be depriving the next highest bidder of the possibility of purchasing the artwork. Therefore your credit standing – regarding which we always maintain the strictest confidentiality – is extremely important.)

### Registration/Logging in/Providing personal data when contacting us

You can choose to register with us and provide your personal data either directly (over the phone, through the mail, via e-mail, or by fax) or on our website. You would do this, for example, if you would like to participate in an online auction and/or are interested in certain works of art, artists, styles, eras, etc., or want to offer us (for example) pieces of art for purchase or sale.

Which personal data you will be providing to us is determined based on the respective input screen that we use for the registration or for your inquiries, or the information that we will be requesting from you or that you will be providing voluntarily. The personal data that you enter or provide for this purpose is collected and stored solely for internal use by us and for our own purposes.

We have the right to arrange for this information to be disclosed to one or more external data processors, which will likewise use it solely for internal use imputed to the processor’s data controller.

When you show an interest in certain works of art, artists, styles, eras, etc., be this through your above-mentioned participation at registration, through your interest in selling, consignment for auction, or purchase, in each case accompanied by the voluntary provision of your personal data, this simultaneously allows us to notify you of services offered by our auction house and our company that are closely associated in the art marketplace with our auction house, to provide you with targeted marketing materials, and to send you promotional offers on the basis of your profile by phone, fax, mail, or e-mail. If there is a specific form of notification that you prefer, we will be happy to arrange to meet your needs once inform us of these. On the basis of your aforementioned interests, including your participation in auctions, we will be continually reviewing in accordance with Article 6 (1) (f) of the GDPR whether we are permitted to advertise to you and, if so, what kind of advertising may be used for this purpose (for example: sending auction catalogs, providing information on special events, future or past auctions, etc.).

You have the right to object to this contact with you at any time as stated in Art. 21 of the GDPR (see below: “Your Rights Relating to the Processing of Your Personal Data”).

### Live Auctions

In so-called live auctions, one or more cameras or other audio and video recording devices are directed toward the auctioneer and the respective works of art being offered at auction. Generally, such data can be received simultaneously via the Internet by anyone using this medium. Ketterer Kunst takes the strongest precautions to ensure that no one in the room who has not been specifically designated by Ketterer Kunst to be on camera with their consent for the auction process is captured on camera. Nevertheless, Ketterer Kunst cannot assume any responsibility for whether individuals in the auction hall themselves actively enter the respective frame, for example by deliberately or unknowingly stepping partially or completely in front of the respective camera, or by

moving through the scene. In such situation, through their participation in or attendance at the public auction, the respective individuals involved are agreeing to the processing of their personal data in the form of their personal image for the purposes of the live auction (transmission of the auction via audio and video).

### Your Rights Relating to the Processing of Your Personal Data

Pursuant to the provisions of the GDPR, you have the following rights in particular:

- The right to information on stored personal data concerning yourself, free of charge, the right to receive a copy of this information, and the other rights in this connection as stated in Art. 15 of the GDPR.
- The right to immediate rectification of inaccurate personal data concerning you as stated in Art. 16 of the GDPR, and as applicable, to demand the completion of incomplete personal data, including by means of providing a supplementary statement.
- The right to immediate deletion (“right to be forgotten”) of personal data concerning yourself provided one of the grounds stated in Art. 17 of the GDPR applies and provided the processing is not necessary.
- The right to restriction of processing if one of the conditions in Art. 18 (1) of the GDPR has been met.
- The right to data portability if the conditions in Art. 20 of the GDPR have been met.
- The right to object, at any time, to the processing of personal data concerning yourself performed based on Art. 6 (1) letter e) or f) of the GDPR as stated in Art. 21 for reasons arising due to

your particular situation. This also applies to any profiling based on these processes.

Where the processing of your personal data is based on consent as set out in Art. 6 (1) a) or Art. 9 (2) a) of the GDPR, you also have the right to withdraw consent as set out in Art. 7 (3) of the GDPR. Before any request for corresponding consent, we will always advise you of your right to withdraw consent.

To exercise the aforementioned rights, you can us directly using the contact information stated at the beginning, or contact our data protection officer. Furthermore, Directive 2002/58/EC notwithstanding, you are always free in connection with the use of information society services to exercise your right to object by means of automated processes for which technical specifications are applied.

### Right to Complain Under Art. 77 of the GDPR

If you believe that the processing of personal data concerning yourself by Ketterer Kunst GmbH & Co. KG, headquartered in Munich, is in 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, Bay(LDA), 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 (Kulturgutsschutzgesetz) 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

auctioneer itself is not obliged to return the item within the framework of asserting claims against the consignor or another entitled person. The buyer is only entitled to these rights (assignment or claim against the consignor and payment of the proceeds) if he has paid the auctioneer’s invoice in full. In order for the assertion of a material defect to be effective against the auctioneer, the buyer must submit a report from a recognized expert (or the creator of the catalog raisonné, the artist’s declaration or the artist’s foundation), which proves the defect. The buyer remains obliged to pay the premium as a service fee.

**9.2** The used items are sold in a public auction in which the bidder/ buyer can participate in person. If the bidder/buyer is also a consumer within the meaning of § 13 BGB (German Civil Code), he is expressly advised of the following:

Since he bids for a work of art that represents a used item in a public auction within the meaning of Section 312g Paragraph 2 No. 10 BGB, the provisions of consumer goods sales, i.e. the provisions of Sections 474 et seq. BGB, do not apply to this purchase.

A „publicly accessible auction“ within the meaning of Section 312g Paragraph 2 No. 10 BGB is understood as such a form of marketing in which the seller offers goods or services to consumers who are present in person or who are granted this opportunity, in a transparent process based on competing bids carried out by the auctioneer, in which the winning bidder is obliged to purchase the goods or service.

Since the possibility of personal presence is sufficient for the exception of Section 474 (2) sentence 2 BGB, it is not important that one or more consumers actually took part in the auction. The auction via an online platform is therefore also to be regarded as a publicly accessible auction if the possibility of the consumer’s personal presence is guaranteed.

Therefore, the warranty exclusions and limitations listed in these conditions also apply to a consumer.

**9.3** The catalog descriptions and illustrations, as well as the images in other media of the auctioneer (internet, other forms of advertising, etc.), were made to the best of knowledge, they do not constitute a guarantee and are not contractually agreed properties within the meaning of § 434 BGB, but only serve to inform the bidder/ buyer, unless the auctioneer expressly and in writing guarantees the corresponding quality or property. This also applies to expertises. The estimate prices specified in the auctioneer’s catalog and descriptions in other media (internet, other advertisements, etc.) serve - without guarantee for the correctness - only as an indication of the market value of the items to be auctioned. The fact of the assessment by the auctioneer as such does not represent any quality or property of the object of purchase.

**9.4** In some auctions (particularly in the case of additional live auctions), video or digital images of the works of art may be used. Errors in the display in terms of size, quality, coloring etc. can occur solely because of the image reproduction. The auctioneer cannot guarantee or assume any liability for this. Clause 10 applies accordingly.

### 10. Liability

Claims for compensation by the buyer against the auctioneer, his legal representatives, employees or vicarious agents are excluded - for whatever legal reason and also in the event of the auctioneer withdrawing according to Section 8.4. This does not apply to damages that are based on intentional or grossly negligent behavior on the part of the auctioneer, his legal representatives or his vicarious agents. The exclusion of liability also does not apply to the assumption of a guarantee or the negligent breach of essential contractual obligations, but in the latter case the amount is limited to the foreseeable and contract-typical damages at the time the contract was concluded. The liability of the auctioneer for damage resulting from injury to life, limb or health remains unaffected.

### 11. Privacy

We expressly refer to the auctioneer’s applicable data protection regulations. They are published in the respective auction catalog, posted in the auction room and published on the internet on www.kettererkunst.com/privacypolicy/index.php. They are part of the contract and the basis of every business contact, even in the initiation phase.

### 12. Final Provisions

**12.1** Information provided by the auctioneer over the phone during or immediately after the auction about the auction processes - in particular regarding premiums and hammer prices - are only binding if they are confirmed in writing.

**12.2** Oral ancillary agreements must be put in writing in order to be effective. The same applies to the cancellation of the requirement of the written form.

**12.3** In business transactions with merchants, legal entities under public law and special funds under public law, it is also agreed that the place of fulfillment and jurisdiction is Munich. Furthermore, Munich is always the place of jurisdiction if the buyer does not have a general place of jurisdiction in Germany.

**12.4** The law of the Federal Republic of Germany applies to the legal relationship between the auctioneer and the bidder/buyer, excluding the United Nations Convention on Contracts for the International Sale of Goods (CISG).

### 12.5 Dispute Resolution:

The provider is neither legally obliged nor voluntarily to join a dispute resolution (e. g. Art. 36 Para. 1 `Verbraucherstreitbeilegungsgesetz (Consumer Dispute Settlement Act, VS8G) before a consumer arbitration board and is therefore not willing to participate in such a resolution.

**12.6** Should one or more provisions of these terms of auction be or become invalid, the validity of the remaining provisions shall remain unaffected. Section 306 paragraph 2 of the German Civil Code applies.

**12.7** These auction conditions contain a German and an English version. The German version is always decisive, whereby the meaning and interpretation of the terms used in these auction conditions are exclusively dependent on German law.

### 6. Advance payment / Retention of title

**6.1** The auctioneer is not obliged to hand out the auction item before payment of all amounts owed by the buyer has been made.

**6.2** Ownership of the object of purchase is only transferred to the buyer once the invoice amount has been paid in full. If the buyer has already resold the object of purchase at a point in time when he has not yet paid the auctioneer’s invoice amount or has not paid it in full, the buyer transfers all claims from this resale to the auctioneer up to the amount of the unpaid invoice amount. The auctioneer accepts this transfer.

**6.3** If the buyer is a legal entity under public law, a special fund under public law or an entrepreneur who, when concluding the purchase contract, is exercising his commercial or self-employed professional activity, the retention of title also applies to claims of the auctioneer against the buyer from the current business relationship and other auction items until the settlement of claims in connection with the purchase.

### 7. Right of offset- and retention

**7.1** The buyer can only offset undisputed or legally binding claims against the auctioneer.

**7.2** The buyer’s rights of retention are excluded. Rights of retention of the buyer who is not an entrepreneur within the meaning of § 14 BGB (German Civil Code) are only excluded if they are not based on the same contractual relationship.

### 8. Delay in payment, Revocation, Claims for compensation

**8.1** If the buyer is in default with a payment, the auctioneer can, regardless of further claims, demand interest for default at the usual bank interest rate for open overdrafts, but at least in the amount of the respective statutory interest on defaults according to §§ 288, 247 BGB (German Civil Code). With the occurrence of default, all claims of the auctioneer become due immediately.

**8.2** If the auctioneer demands compensation instead of performance because of the late payment and if the item is auctioned again, the original buyer, whose rights from the previous bid expire, is liable for the damage caused as a result, such as storage costs, failure and lost profit. He has no claim to any additional proceeds realized in the repeated auction and is not permitted to make any further bids.

**8.3** The buyer must collect his acquisition from the auctioneer immediately, at the latest 1 month after the bid has been accepted. If he defaults on this obligation and collection does not take place despite an unsuccessful deadline, or if the buyer seriously and finally refuses collection, the auctioneer can withdraw from the purchase contract and claim compensation with the proviso that he can auction the item again and compensate for his damage in the same way as in the event of default in payment by the buyer, without the buyer being entitled to additional proceeds from the new auction. In addition, the buyer also owes reasonable compensation for all collection costs caused by the delay.

**8.4** The auctioneer is entitled to withdraw from the contract if it emerges after the conclusion of the contract that he is not or was not entitled to carry out the contract due to a legal provision or official instruction or there is an important reason, that makes the execution of the contract for the auctioneer, also under consideration of the legitimate interests of the buyer, unacceptable. Such an important reason exists in particular if there are indications of the existence of facts according to §§ 1 Para. 1 or 2 of the transaction in the sense of the Money Laundering Act (GwG) or in the case of missing, incorrect or incomplete disclosure of the identity and economic background of the transaction in the sense of the Money Laundering Act (GwG ) as well as insufficient cooperation in the fulfillment of the obligations resulting from the Money Laundering Act (GwG), regardless of whether on the part of the buyer or the consignor. The auctioneer will seek clarification without negligent hesitation as soon as he becomes aware of the circumstances that justify the withdrawal.

### 9. Guarantee

**9.1** All items to be auctioned can be viewed and inspected prior to the auction. The items are used and are being auctioned off without any liability on the part of the auctioneer for material defects and exclude any guarantee. However, in case of material defects which destroy or significantly reduce the value or the serviceability of the item and of which the purchaser notifies the auctioneer within 12 months of the acceptance of his bid, the auctioneer undertakes to assign any claim which it holds against the consignor or - should the purchaser decline this offer of assignment - to itself assert such claims against the consignor. In the case of a successful claim against the consignor by the auctioneer, the auctioneer pays the buyer the amount obtained up to the amount of the hammer price, step by step, against the return of the item. The buyer is not obliged to return the item to the auctioneer if the

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# INFO

## Glossar

1. **Signed** and/or **dated** and/or **titled** and/or **inscribed** refers to what we consider to be by the artist's hand.
2. The description **hand-written** refers to what in our opinion is not doubtlessly by the artist's hand.
3. **R/D:** This lot can be purchased subject to differential or regular taxation
4. **R/N:** This lot can be purchased subject to regular taxation or subject to differential taxation with the import turnover tax. The import sales tax is currently 7% of the invoice total.
5. **R:** This lot is sold subject to regular taxation at a tax rate of 19%.
6. **R\*:** This lot is sold subject to regular taxation at a tax rate of 7%.
7. **F:** Works by artists who died less than 70 years ago are subject to a resale right fee ranging from 4% to 0.25% of the hammer price. See 5.5 Conditions of Auction. The resale right remuneration is exempt from VAT.
8. The artnet Price Database is an archive of auction results since 1985 and, according to the company, currently comprises auction results from over 700 international auction houses.

## Results

Results are available from Monday, June 13, 2022, 9 a.m. on +49-(0)89-5 52 44-0.

In Germany on the toll-free number 0800-KETTERER (0800-53 88 37 37).

For the export of artworks out of the European Union, the Cultural Protection Convention from 1993,

as well as the UNESCO Convention from 1975 must be observed.

## List of owners 530

1: 87; 2: 68; 3: 69; 4: 78; 5: 82; 6: 96; 7: 79, 90, 91, 92, 97; 8: 75; 9: 54; 10: 61; 11: 64; 12: 62, 67; 13: 63; 14: 55; 15: 48; 16: 83; 17: 77, 84; 18: 51; 19: 76; 20: 50; 21: 80; 22: 81; 23: 73, 86, 95; 24: 52; 25: 72; 26: 57, 65; 27: 70; 28: 71; 29: 94; 30: 74; 31: 98; 32: 93; 33: 56; 34: 59, 60; 35: 101; 36: 47; 37: 100; 38: 88; 39: 89, 99; 40: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45; 41: 49; 42: 58; 43: 53; 44: 85; 45: 66; 46: 46

## Find more information on www.kettererkunst.com

- Condition reports: high-resolution photos including borders of the front and back of all works, further images such as frame photos and room views
- Watch videos of select sculptures
- Bid live on www.kettererkunst.com
- Register for more information on artists
- Register for more information on our auctions



Ketterer Kunst is a partner of the Art Loss Register. All objects in this catalogue, as far as they are uniquely identifiable, have been checked against the database of the Register prior to the auction.

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Follow us on **Instagram** for peeks behind the scene.

# COLLECTION CONSULTING

## For Private Collectors

You have compiled a private art collection over the past couple of years – and now you face the decision to see what direction it should take?

Ketterer Kunst is at your side in all matters regarding a possible reorientation of your collection: Does it make sense to scale down? Is it advisable to sell the collection or to give it to a foundation? Depending on the focus of your collection, a combination of different measures can also make sense, for instance a stronger focus on single areas while selling other parts of the collection.

Our first consultation talk is absolutely free and nonbinding. As part of the following expert advice (analysis and valuation, outlining potential strategies and their respective implementation) we will prepare a custommade offer.

## Corporate Collections

Your company is in possession of an art collection and you think about possible changes?

There are many good reasons why a corporate collection should be adapted to meet the company's latest development. In an ideal case a collection reflects corporate identity, takes the respective business sector as well as the product portfolio and the regional or international business areas into account. This general setup can be affected by, for instance, a reorganization of the company, new heads at the management level, expansions and new business segments, but also by an altered regional disposition. If these changes apply, it is recommendable to revise the corporate collection and to adapt it, both in terms of range and value.

Ketterer Kunst is happy to help you redirecting your corporate collection.

In order to express the character of your company, we can outline the potential directions your collection can take in a first free and nonbinding consultation talk.

Based on this talk, we will prepare an individual offer that allows for your corporate collection's needs.



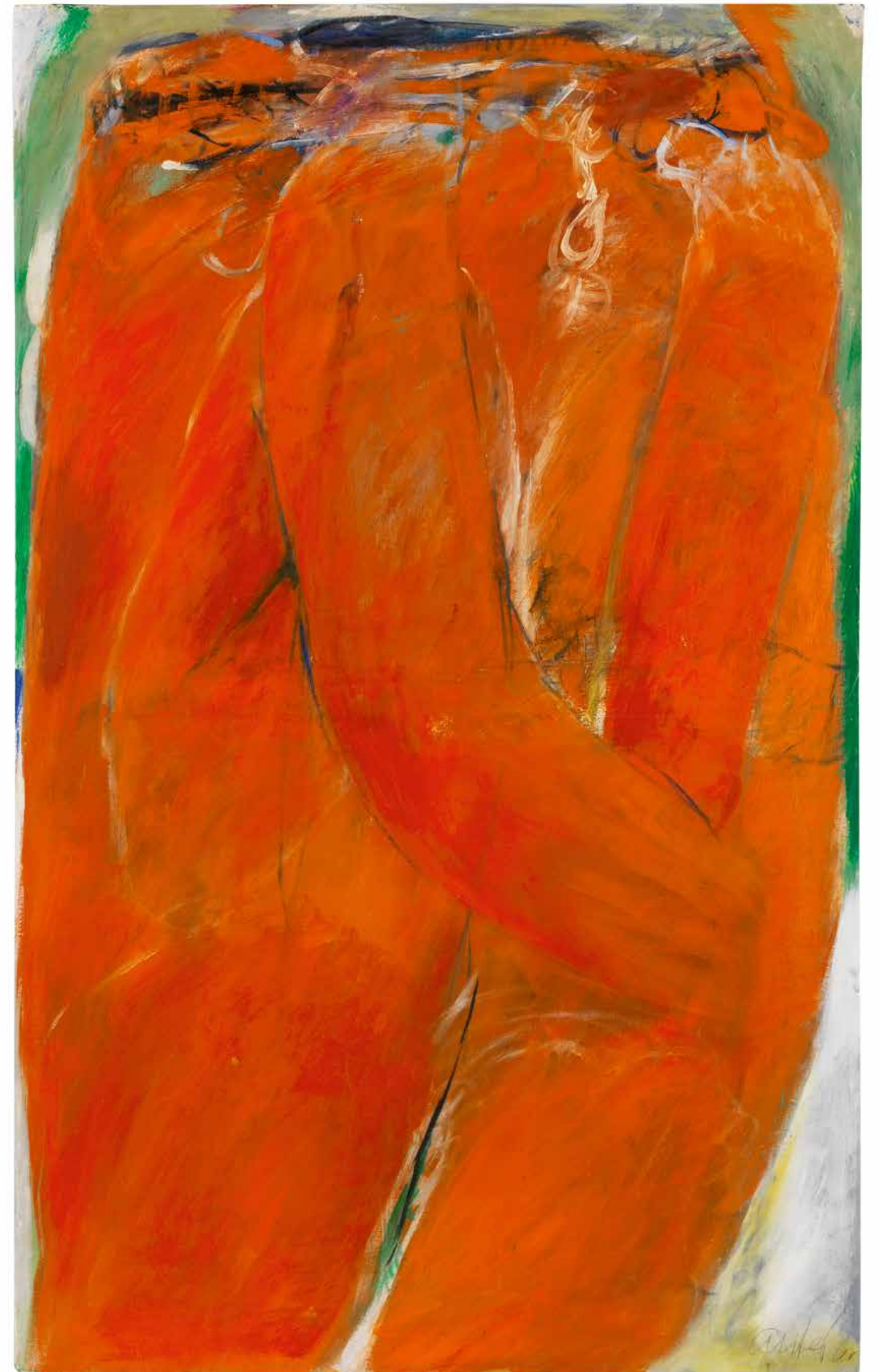
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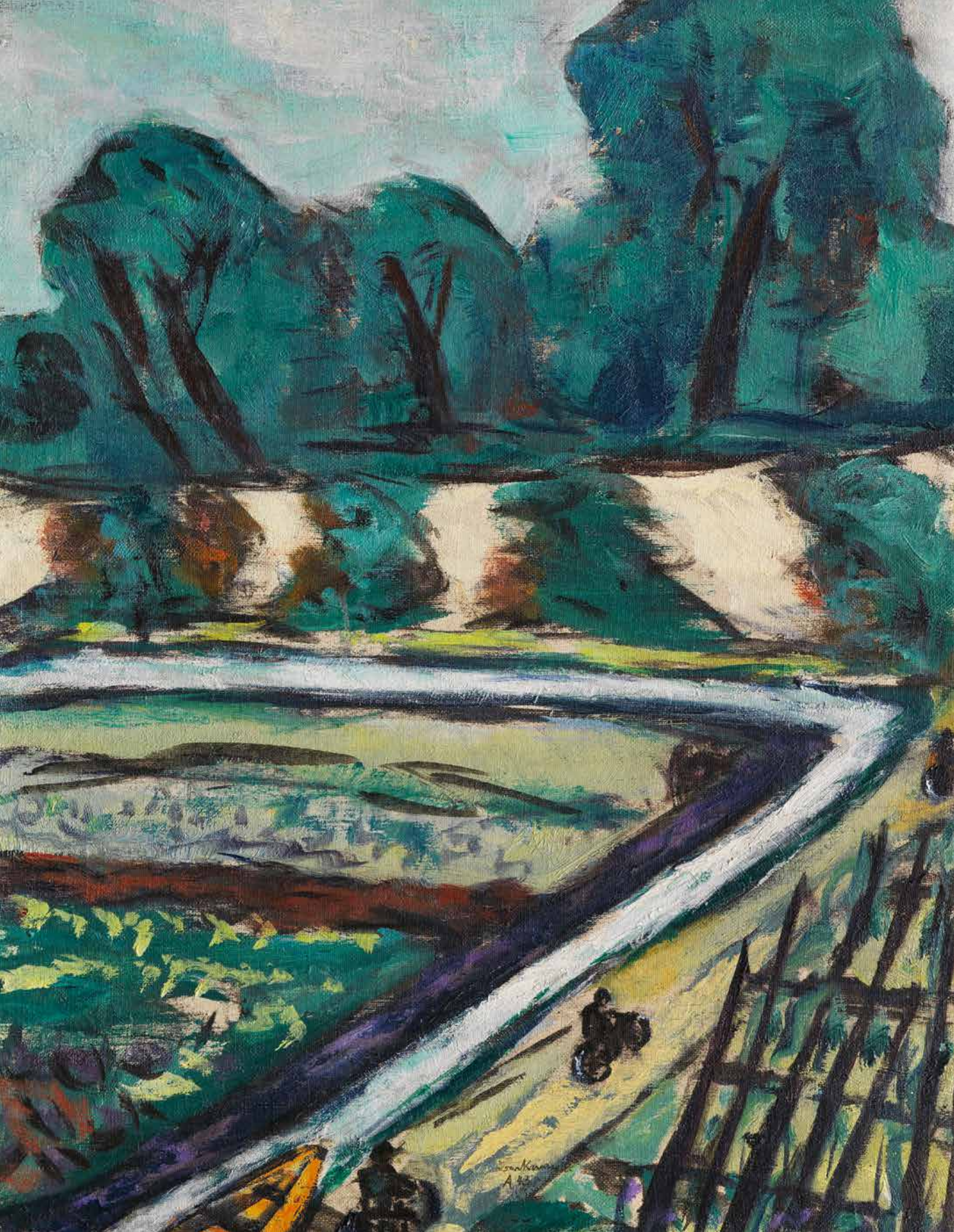
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For our  
international  
collectors  
we are looking  
for works by  
these artists

Josef **Albers**  
Horst **Antes**  
Georg **Baselitz**  
Cecily **Brown**  
Enrico **Castellani**  
John **Chamberlain**  
Eduardo **Chillida**  
**Christo**  
George **Condo**  
Lucio **Fontana**  
Günther **Förg**  
Sam **Francis**  
Helen **Frankenthaler**  
Adrian **Ghenie**  
Keith **Haring**  
Barbara **Hepworth**  
Charline **von Heyl**  
David **Hockney**  
Jacqueline **de Jong**  
Martha **Jungwirth**  
Donald **Judd**  
Alex **Katz**  
Ellsworth **Kelly**  
Anselm **Kiefer**  
Per **Kirkeby**  
Yves **Klein**  
Lee **Krasner**  
Yayoi **Kusama**  
Maria **Lassnig**  
Roy **Lichtenstein**  
Robert **Longo**  
Piero **Manzoni**  
Yoshitomo **Nara**  
Albert **Oehlen**  
Roman **Opalka**  
Blinky **Palermo**  
Joyce **Pensato**  
Elizabeth **Peyton**  
Sigmar **Polke**  
Arnulf **Rainer**  
Robert **Rauschenberg**  
Gerhard **Richter**  
Edward **Ruscha**  
Jan **Schoonhoven**  
Sean **Scully**  
Kazuo **Shiraga**  
Pierre **Soulages**  
Frank **Stella**  
Dorothea **Tanning**  
Rosemarie **Trockel**  
Cy **Twombly**  
Bernar **Venet**  
Andy **Warhol**  
Zao **Wou-Ki**





## SELL WITH KETTERER KUNST



Selling art through Ketterer Kunst is your safe easy way to get the best possible result!

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

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

# 1

Get in touch with us!

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

**The classic way: by mail**

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

**The personal way: the talk**

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

**The fast way: The online form**

You are short of time? Just use our online form ([www.kettererkunst.com/sell](http://www.kettererkunst.com/sell)) and get a quick, custom-made offer.

# 2

Get the best offer!

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

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

# 3

Get the best price!

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

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

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

# INDEX OF ARTISTS IN THE AUCTIONS

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**528 19<sup>th</sup> Century Art** (Saturday, June 11, 2022)

**529 Post War/Contemporary Art** (Friday, June 10, 2022)

**530 Evening Sale** (Friday, June 10, 2022)

**@ Online Only** (Sunday, June 12, 2022, from 3 pm)

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