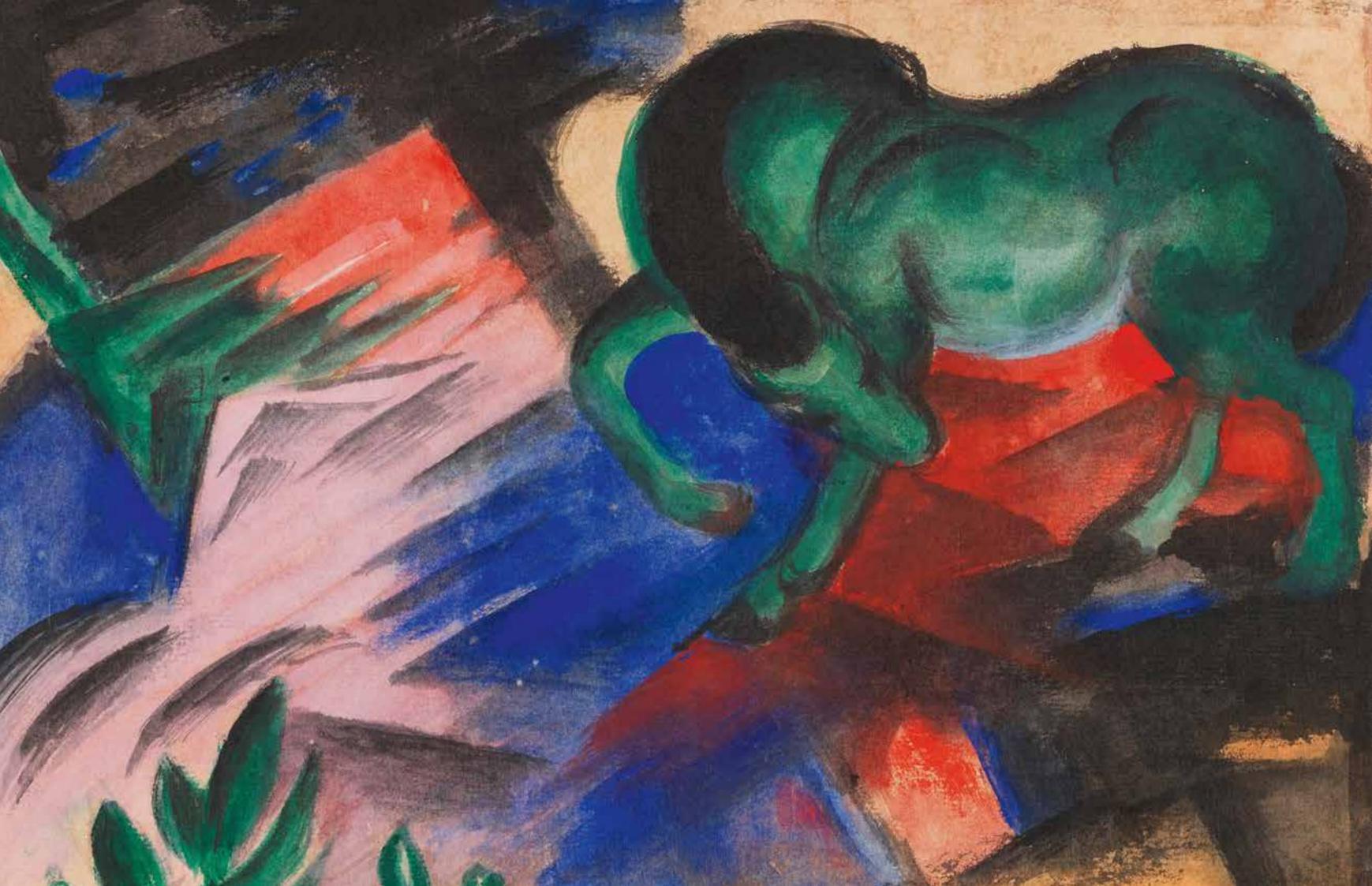
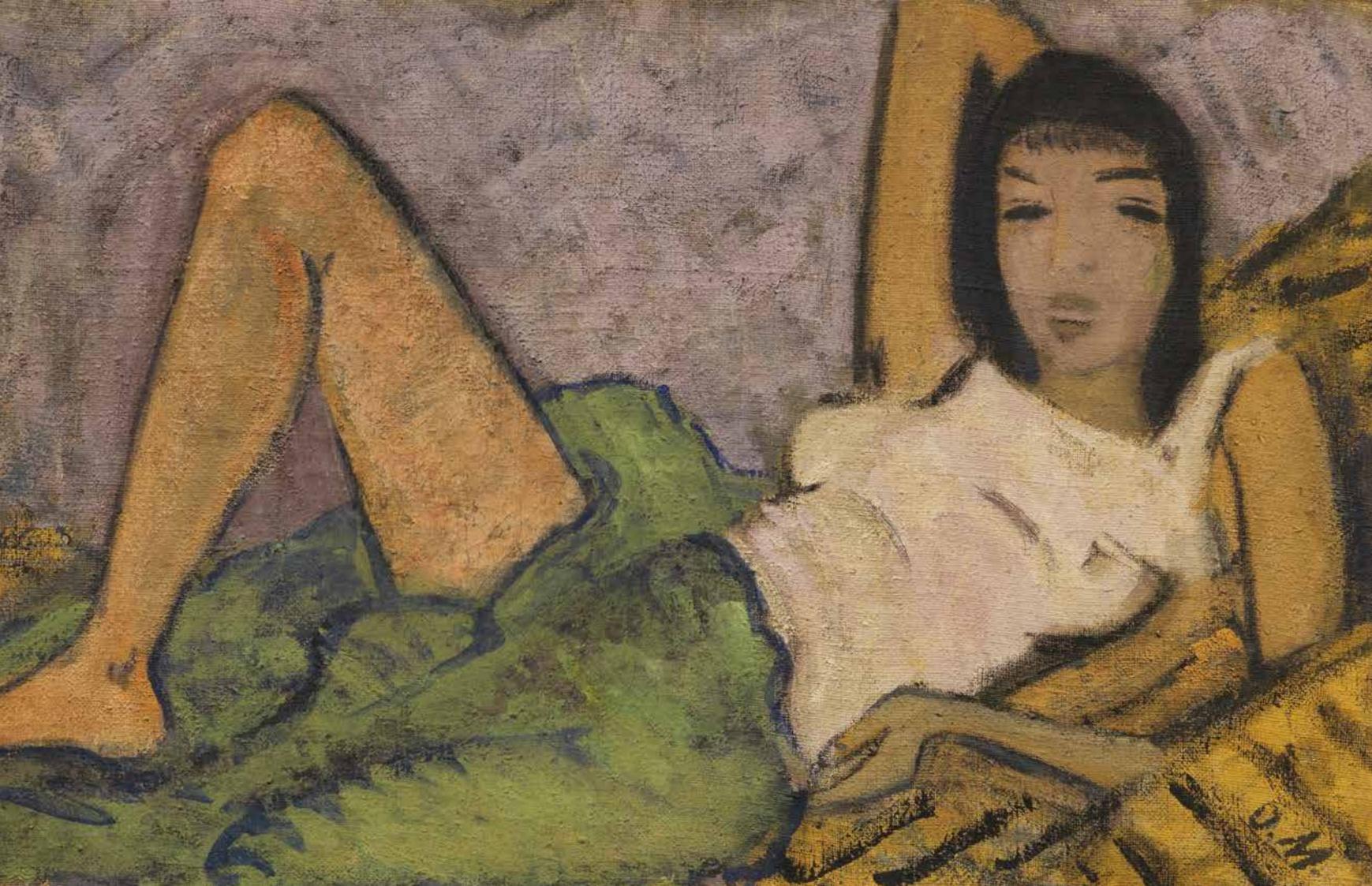
KETTERER A KUNST

EVENING SALE

9 June 2023









AUCTION 540

Evening Sale

Auctions

Lots 1-62 Evening Sale (540) Friday, June 9, 2023, from 5 pm

Ketterer Kunst Munich Joseph-Wild-Straße 18 81829 Munich

For seat reservations please call: +49 (0) 89 5 52 440 or send an e-mail to: infomuenchen@kettererkunst.de

Preview

Cologne

Berlin Ketterer Kunst, Gertrudenstraße 24–28, 50667 Cologne Ketterer Kunst, Fasanenstraße 70, 10719 Berlin Phone: +49 (0)221 51 09 08 15, infokoeln@kettererkunst.de Phone: +49 (0)30 88 67 53 63, infoberlin@kettererkunst.de May 27 Sat. 10 am – 7 pm Reception 4 pm – 7 pm Sun. May 28 10 am – 6 pm Mon. May 29 10 am – 6 pm 10 am – 6 pm Tue. May30 Wed May 31 10 am – 6 pm Frankfurt Thu. June 1 10 am – 8 pm Bernhard Knaus Fine Art, Niddastraße 84, 60329 Fankfurt am Main Lecture on Max Liebermann by Phone: +49 (0)6221 58 80 038, infoheidelberg@kettererkunst.de Drs. Margreet Nouwen 4 pm Munich (all works) Ketterer Kunst, Joseph-Wild-Straße 18, 81829 Munich Phone: +49 (0) 89 5 52 440, infomuenchen@kettererkunst.de Hamburg 11 am – 5 pm Sun. June 4 Galerie Herold, Colonnaden 5, 20354 Hamburg Mon. June 5 10 am – 6 pm Phone: +49 (0)40 3 74 96 10, infohamburg@kettererkunst.de 10 am – 6 pm Tue. June 6 10 am – 6 pm Wed. June 7 10 am – 5 pm Thu. June 8 June 9 10 am – 6 pm* Fri. * only Modern Art and 19th Century

Sat.	May 13	5 pm – 9 pm	Opening
	May 14	11 am – 6 pm	
Mon.	May 15	10 am – 6 pm	
Tue.	May 16	10 am – 6 pm	
Wed.	May 17	10 am – 6 pm	

Sat.	May 20	11 am — 7 pm
Sun.	May 21	11 am – 4 pm

Tue.	May 23	11 am — 7 pm
	Reception	5.30 pm – 7 pm
Wed.	May 24	11 am – 4 pm

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

Front cover: lot 33 A. v. Jawlensky - frontispiece 1: Lot 8 F. Marc - frontispiece 2: Lot 24 O. Mueller - frontispiece 3: Lot 42 G. Richter p. 6: Lot 52 M. Kippenberger – p. 9. Lot 61 K. Kneffel – p. 10 Lot 40 G. Condo – p. 12 Lot 62 C. Sherman – p. 265: Lot E.W. Nay 51 – p. 266: Lot 5 S. Scully – p. 269: Lot Y. Kusama – rear inside cover: Lot 39 K.Klapheck – rear outside cover: Lot 4 S. Whitney

Further Auctions

Lots 100-223 Contemporary Art Day Sale (541) Friday, June 9, 2023, 1 pm | *1 pm*

Lots 300-407 Modern Art Day Sale (539) Saturday, June 10, 2023, 1.30 pm

Lots 500-553 Brücke Woodcuts -Hermann Gerlinger Collection (551) Saturday, June 10, 2023, from 4 pm

Lots 600 – 655 19th Century (538)

Saturday, June 10, 2023, from 5.30 pm

Online Only onlineonly.kettererkunst.de Monday, May 15, 2023, from 3 pm – Sunday, May 11, 2023, 3 pm Gradually running out

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Last chance to bid in the current auction: Sunday, June 11, 2023, from 3 pm (lots sold consecutively)







SPRING AUCTIONS 2023

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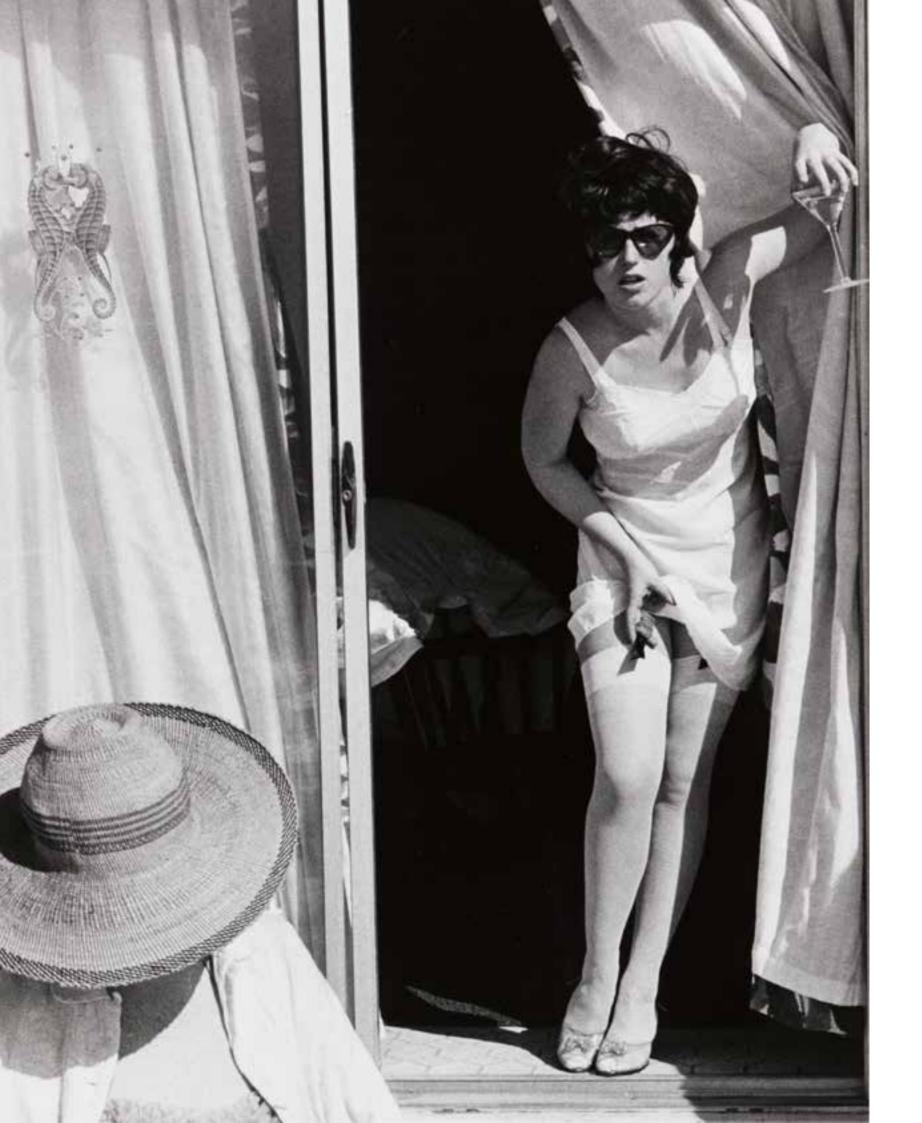
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13

EDVARD MUNCH

1863 Loyten – 1944 Ekely near Oslo

1

Die Brosche. Eva Mudocci. 1903.

Lithograph. Woll 244 I, 2 (of V). Schiefler 212. Signed. On Japon. 60,4 x 46,7 cm (23.7 x 18.3 in). Sheet: 66,7 x 51,2 cm (26.3 x 20.2 in). [AM]

€ Called up: June 9, 2023 – ca. 17.00 h ± 20 min.

€ 60.000 – 80.000 (R/D) \$ 66,000 – 88,000

PROVENANCE

· Carus Gallery, New York.

- · Private collection Hamburg
- (acquired from the above around 45 years ago, ever since family-owned).

Edvard Munch, Geigenkonzert, 1903, lithograph.

"It is incredible that something as innocent as painting can create such an uproar." (Edvard Munch, quoted after: Corinna Höper, Edvard Munch in Stuttgart. Vom ersten Kuss bis zum Tod, Munich 2013, p. 12) - these words by Edvard Munch about painting can also be applied to his lithograph portrait of Eva Mudocci (1883–1953). With her eyes lowered, her chin raised and her hair spread out and seemingly in motion, is how he portrayed the famous violinist. A portrait that seems to vibrate with her untamed expressiveness. The lithography technique offered Munch the necessary creative freedom to transform her appearance into something highly expressive: By juxtaposing the finely sketched, expressive facial features and the dynamic, roughly modeled hair, the artist gave this portrait an efficacy that one can hardly elude.

From 1902, the depicted Eva Mudocci performed together with the Danish pianist Bella Edwards (1866–1954) and met Munch in Paris in 1903, the year our lithograph was created. She fell in love with the artist and inspired him to create several paintings, of which she reports: "He wanted to paint me a perfect portrait, but every time he started to

paint an oil painting he destroyed it because he wasn't happy with it." (Eva Mudocci, quoted from: Corinna Höper, Edvard Munch in Stuttgart. Vom ersten Kuss bis zum Tod, Munich 2013, p. 81). In printmaking, Munch apparently succeeded in what he couldn't realize in oil painting. He made three Mudocci lithographs, among them the "Violin Concerto", also from 1903, which shows her performing with Bella Edwards. With its enormous expressiveness, the brilliant individual portrait with the brooch in the center is one of Edvard Munch's most important prints.

.....

• Fascinating interplay of an enormous subtlety and

• Hardly any other artist created such expressive

• The violinist Eva Mudocci inspired the artist to

make a lithograph characterized by an unmistaka-

• Among Munch's predominantly black prints, "The Brooch. Eva Mudocci." is the most sought-after one on the international auction market (source:

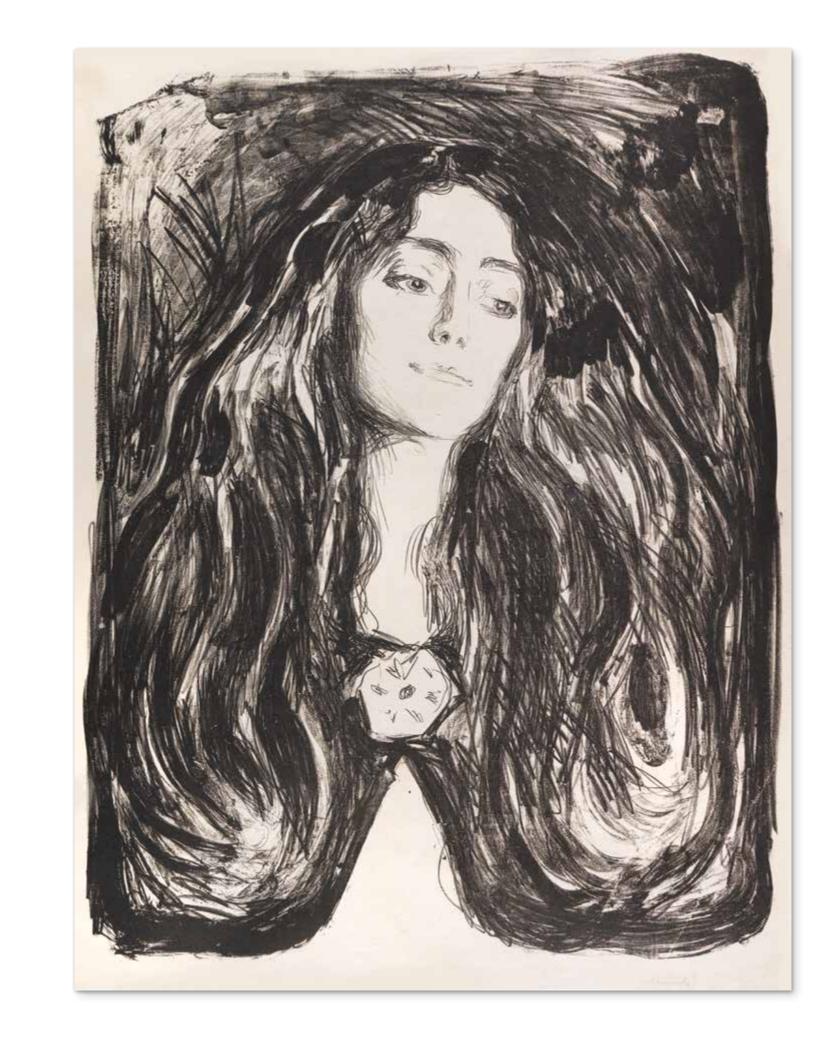
a frenetic expressiveness

prints as Edvard Munch

ble presence

artprice.com)

With its enormous expressiveness, the brilliant individual portrait with the brooch at its center is one of Edvard Munch's most important prints. With her iconic presence, the depiction of the violinist became wellknown and was adopted by Andy Warhol in the 1980s: In his series "After Munch", he also included the portrait of Eva Mudocci and transformed the artist's unique creation into a dazzling pop art silkscreen. Without depriving the depiction of its fundamental character, he modified it and added further fascinating accents to the outstanding work of the pioneering Norwegian artist. [AM]



GEORG KOLBE

1877 Waldheim/Saxony - 1947 Berlin

Sitzende. 1926.

2

Bronze with golden-brown patina. Berger 91. Stand with the monogram in ligature and the foundry mark "H. Noack Berlin Friedenau". One of 66 lifetime casts. 28 x 25 x 18 cm (11 x 9.8 x 7 in).

Accompanied by a certificate of authenticity issued by Dr. Ursel Berger, Berlin, on May 1, 2023.

€ Called up: June 9, 2023 – ca. 17.02 h ± 20 min.

€ 50.000 - 70.000 (R/D) \$ 55,000 - 77,000

PROVENANCE

• In possesion of a German family for several generations.

EXHIBITION

· Other copies can be found in the following museums:

- · Karl Ernst Osthaus Museum, Hagen.
- · Magdeburg Municipal Collections.

LITERATURE

Each a different copy:

- Richard Scheibe und Georg Kolbe. Georg Kolbe 100 Lichtdrucktafeln, Marburg 1931, plates 54 and 55 a, b.
- Rudolf G. Binding, Vom Leben der Plastik. Inhalt und Schönheit des Werkes von Georg Kolbe, Berlin, no date (around 1936), p. 40 with illu.

• Cast during the artist's lifetime

• The "Sitzende" was made at the peak of Kolbe's creativity

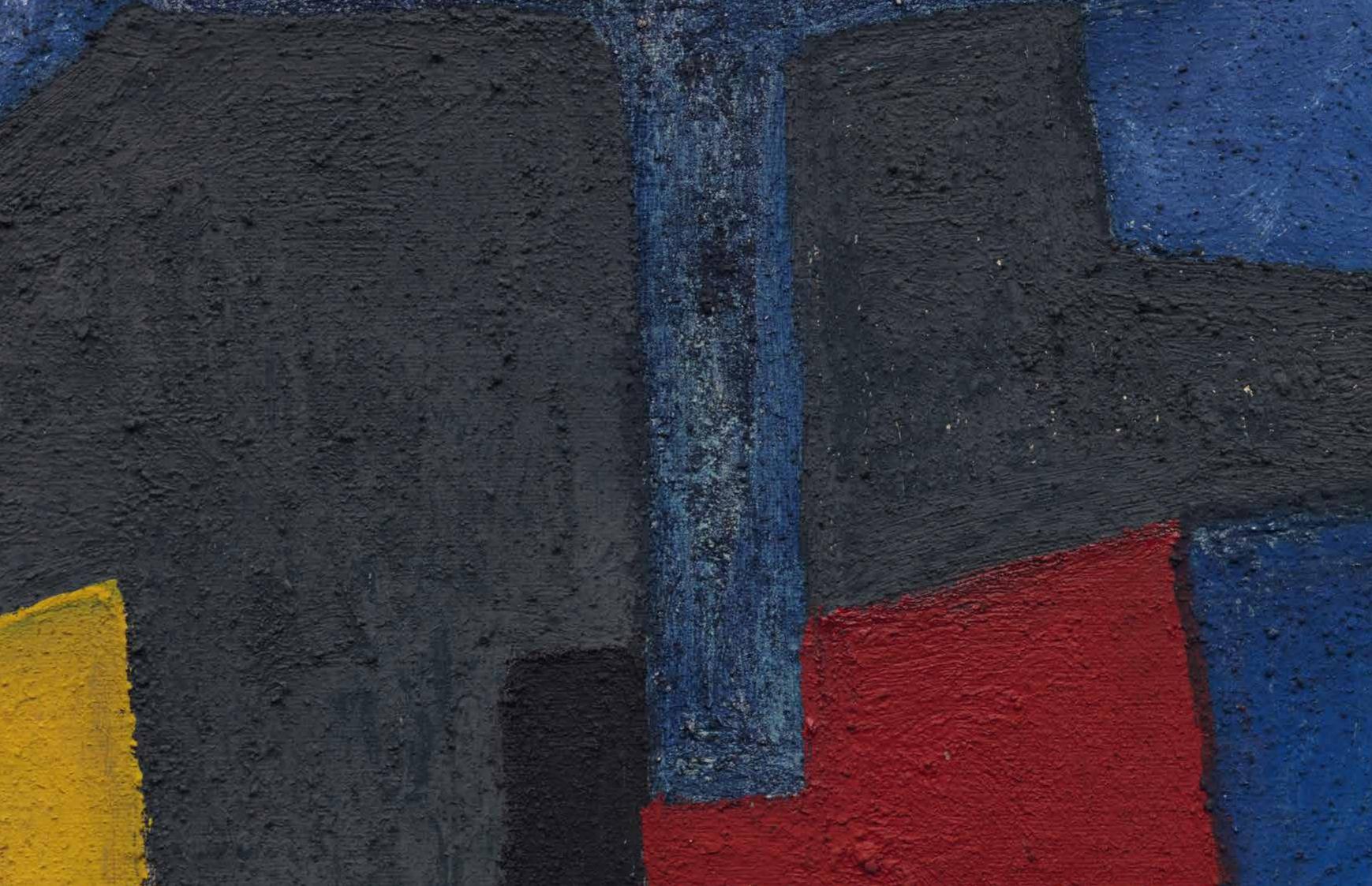
.....

- One of the artist's most popular sculptures even during his lifetime
- Fascinating contrast of introspection and graceful presence

Georg Kolbe reached the peak of his creativity in the mid-1920s. In the autumn of 1921, Paul Cassirer dedicated a solo exhibition to Kolbe and the first monograph on Kolbe's work, written by Wilhelm Reinhold Valentiner, was published a year later. Kolbe's idealized nude sculptures established his rank as one of the most important sculptors of the early 20th century. From the early 1920s on, Kolbe created various motifs of the seated nude, including the present bronze. At the same time, Georg Kolbe developed a great interest in expressionist painting. He acquired works by Kirchner and Pechstein and was a lifelong friend of Schmidt-Rottluff. He was also fascinated by the newly discovered non-European art and the rediscovered forms of medieval art. The occupation with these artistic impulses encouraged the artist to continue pursuing the path he had taken. By deviating from the natural model, he created figures that, with their stylized outlines and sharp ridges, abandon the delicate forms of earlier works in favor of an energetic, powerful charisma. Hanna Weber was Kolbe's model for this small sculpture, which the artist recorded with the title "Sitzende H.W." in his notes. The extraordinary fact that Kolbe noted down the initials of his models helps research a great deal in identifying them. The young woman sat for several figures around 1925/26, as she seemed to have had an ability to move in a particularly natural and unconstrained manner that inspired him to very special works. Today's research has identified the sitter as Hanna Weber, an art student, who later emigrated to the USA with her husband, where she worked as an artist. She stands for the sporty, somewhat androgynous type of woman that was particularly admired in the 1920s. The girlish tenderness of the earlier sculptures gave way to depictions of women characterized by a calm sovereignty. The sculptures for which Hanna Weber posed all possess a certain expressive appeal, as Kolbe put focus on unusual poses. In the present "Sitzende" from 1926, the posture of the legs and arms is particularly striking. The extremely interlocked legs enclosed by the arms, convey a strong defensive stance. Despite her introspection, her appearance is present and graceful. These calm but expressive sculptures are highly sought-after and were among the most popular sculptures even during his lifetime. [SM]

Find more art-historical background information, images, videos and updates on www.kettererkunst.com





3 Serge Poliakoff

1900 Moscow – 1969 Paris

Composition abstraite. 1967.

Oil on canvas.

Poliakoff 67-77. Signed in lower left. 92 x 73 cm (36.2 x 28.7 in). The work is registered in the Serge Poliakoff Archive, Paris,

with the number 967047. We are grateful to Thaddée Poliakoff for his kind support in cataloging this lot.

€ Called up: June 9, 2023 – ca. 17.04 h ± 20 min.

€ 120.000 - 150.000 (R/D, F) \$ 132,000 - 165,000

PROVENANCE

- · Collection Ottomar Lampe, Kiel.
- \cdot Galerie Semiha Huber, Zürich (with the label on the reverse).
- · Private collection Northern Germany.

- Appealing dynamic dialog between color and geometry
- Through the eventful interplay of aggregation and disaggregation, Serge Poliakoff created a composition characterized by a powerful radiance

.....

- Exceptional color landscape with a haptic surface structure
- The colorful works from the 1950s and 1960s are the artist's most sought-after objects on the international auction market (source: artprice. com)
- With the experimental treatment of form, color and composition, Poliakoff conceived his very own unmistakable pictorial principles

.....

A dynamic composition in which lively color fields collide, interlock, form fascinating, partly orderly and partly orderless, rhythms. "Composition abstraite" (1967) has all the characteristic features of Serge Poliakoff's late creative period combined with the enormous conciseness and expressiveness that mark the apex of his oeuvre. The powerful orchestration of the surfaces adds to the spirit of a composition of intensive color accents in golden yellow, red and tinted white arranged around an exposed center.

Inspired by acquaintances with formative artists such as Robert and Sonia Delaunay, Wassily Kandinsky or Otto Freundlich, Poliakoff's interest in the expressive abilities of color increased in the 1930s. After figurative beginnings, his work became more abstract. Within a few years he developed an unmistakable compositional technique and thus a unique pictorial language that quickly earned him great recognition. In 1945, the gallery L'Esquisse in Paris hosted his first exhibition solely with abstract works. Fleeing Russia in 1917, he had to make a living with his music for decades, however, as of the early 1950s, he was able to devote himself entirely to painting. One of the most important representatives of European Color Field Painting today, Serge Poliakoff explores the effects of the interaction between geometry, color and form with various surface structures in his paintings. Over the years he changed his approach: While he initially conceived his compositions through lines, he would later use surfaces in different shapes with which he created much more powerful arrangements. The resulting dynamic appeal invites observers to explore the interaction of color, image carrier and design.

Accordingly, Poliakoff conceived a depiction of an enormous suggestive effectiveness in "Composition abstraite" (1967). Through the integration of varying, heavily structured and modelled, partly coarse-grained surfaces into the individual, specifically shaped color segments, they enter into a complex relationship: they raise and lower one another, they expand or contract, they equalize and condense the picture. "Space," says Poliakoff, "not the painter, models the forms. They have to be half sculpture, half architecture. The geometric form must turn into an organic form through the inner pressure of space. Space creates form – not the other way around." (Serge Poliakoff, quoted from: Serge Poliakoff. Retrospective 1938-1963, London 1963, p. 15). [AM]





STANLEY WHITNEY

1946 Philadelphia – lives and works in New York City, Eastern Long Island and Parma (Italy)

Stay Song #54. 2019.

Oil on canvas.

Signed, dated, titled and inscribed with two direction arrows and the direction "TOP" on the reverse. 101,8 x 101,8 cm (40 x 40 in).

€ Called up: June 9, 2023 – ca. 17.06 h ± 20 min.

€ 200.000-300.000 (R/N, F)

\$ 220,000 - 330,000

PROVENANCE

· Lisson Gallery, New York (with the gallery label on the reverse). Private collection New York

• Composition in particularly clear and expressive colors

- In 2017, Whitney participated in documenta 14 in Kassel with five paintings from the series "Stay Song"
- Similar works by the artist are at, among others, the Metropolitan Museum and the Solomon R. **Guggenheim Museum in New York**
- The renowned Gagosian Gallery signed the artist in 2022
- In 2024, the Buffalo AKG Art Museum in Buffalo, New York, will show a first grand retospective

Stanley Whitney describes his travels to Egypt and Italy, where he visited Naples and Rome, in the early 1990s as key inspirational moments for his expressive works that are characterized by stacked and juxtaposed color fields, as they fundamentally changed the arrangement of his paintings, as well as his approach to structure, geometry, organization and composition. Whitney studied the buildings' historic architecture, their construction of stacked blocks of stone and facades with closely spaced windows, such as that of the Palazzo Farnese. In 2022, the artist's works were aptly exhibited at the Palazzo Tiepolo in Venice, with its facade of numerous large windows and architectural elements that organize the building horizontally, it also reminds of the structure of Whitney's paintings.

Since the early 1990s, the painter has devoted himself to the artistic exploration of a very specific formal composition, his today characteristic, recurring grid structures, which he gradually fills with close and dense lines of strong and saturated colors. In addition, the works are structured by three to five horizontal, narrow stripes of color. Whitney explains: "The grid came out of the idea of making it really simple. I wanted to have a format that was very simple so that the color could be the complex thing, it would all be about the color. [...] The format is so simple that the color can be free." (Whitney in an interview with the Colección Isabel y Agustín Coppel A.C., https://youtu.be/sMwnBniuONM) The creative process of the works is closely linked to Whitney's second

great passion, music, which is also reflected in the titles of the work (or the associated series of works) "Stay Song". Going from upper left to lower right, the artist fills the picture's surface with a broad brush and places one block of color next to the other, almost like writing notes on a piece of paper. "A color calls another color," explains the artist (in an interview with Alteronce Gumby, Oral History Project, April 21, 2014, quoted from: www.bombmagazine.org/articles/stanleywhitney/). This way the tonality of each color square determines the following one: a process that the music lover Whitney compares to the "call and response" principle between two solo instruments in jazz. The musical concept of harmony also plays a major role in Whitney's work, because it is harmony and disharmony in the interaction and clash of the adjacent color values that makes for the unique apppeal of his expressive, dynamic and rhythmic works.

The result is a painterly quilt, a square, composed of fields of bright colors with a winning rhythm and melody. With its synaesthetic energy, it appeals to not just one but several senses: "You are fixed in place as the painting dances around you", a journalist once wrote about Whitney's works (Arunda D'Souza for www.artnews.com, May 30, 2017). After the revolutionary works of American Color Field Painting of the 1940s and 1950s, Whitney succeeds in breathing new energy and new life into abstract painting of the 21st century with his captivating, simply constructed and yet complex color compositions. [CH]

"I don't have a theory about color. I don't want to go into the signs of color. [...] Whatever the color does is fine, you know? I don't want to have control over the color. That's why I can sort of have this kind of simple signature you sell as a Stanley Whitney but yet every one [every painting] feels totally different. As long as they're strong individuals and they all feel totally different, that's fine. Sort of like people, you know? We all look the same, but we're totally different. We are all the same, but that 2 percent, 3 percent difference is major. So I look at the paintings that way, every painting is a strong individual."



SEAN SCULLY

1945 Dublin – lives and works in Königsdorf and Berlin, Barcelona and New York

Samar. 1990.

Oil on canvas.

Signed, dated, titled and inscribed with the dimensions on the reverse. Additionally signed, dated and titled on the stretcher. 76,5 x 76,5 cm (30.1 x 30.1 in).

€ Called up: June 9, 2023 – ca. 17.08 h ± 20 min.

€ 180.000 – 240.000 (R/N, F)

\$198,000-264,000

PROVENANCE

- \cdot Galerie Karsten Greve, Cologne (with the typographically inscribed gallery label on the stretcher).
- $\cdot\,$ Private collection Great Britain (acquired from the above in 199).

 \cdot Ever since family-owned.

- One year before the present work was made, Scully was nominated for the prestigious Turner Prize and the London Tate Gallery acquired a monumental painting in similar colors (1988)
- Signature Piece: With deliberate imperfection and great mastery, the artist gives his work the greatest possible sensuous quality with a chromaticity that is reduced to the max
- With the matte glossy color, the painterly brushwork and a lively surface appeal, the artist created a painting of an almost sculptural quality

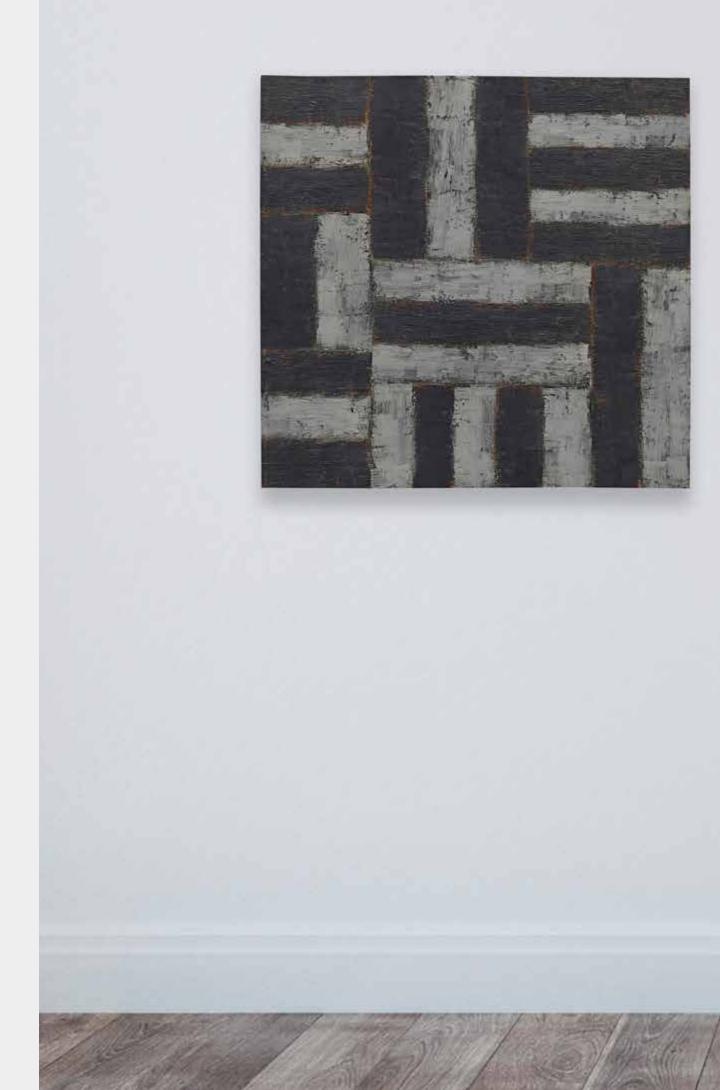
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Compositions with vertical and horizontal stripes in varying widths and lengths, as well as rectangular color fields have been characteristic of Scully's art since the early days in the 1970s. When he works on a new piece of art, he usually begins by dividing and structuring the area that is to be painted, applying a precise arrangement of stripes and color fields. Scully chooses from an almost infinite wealth of compositional possibilities, at first he subdivides the rectangular shape of the picture's surface into several smaller rectangular elements or strips. However, he succeeds in dissolving the rigidity of the apparently strictly orthogonal or parallel structures by applying the paint with a broad brush in numerous overlapping and sometimes impasto layers. It is precisely this step that makes for the visual strength of Sean Scully's work.

At second glance, the rational, almost architectural composition of geometric, horizontal and vertical forms turns out a masterpiece, a perfect orchestration of a balanced spectacle of harmony and dissonance: the edges of the individual color fields are not drawn with a ruler, instead they are a little irregular, the color strips vary in lengths and widths, they are neither accurately assembled like a mosaic nor are they flush with one another. Here and there they collide with color bars that run in the opposite direction. In addition, each color field shows a very different painterly structure and surface quality. The traces of the broad brush are clearly visible, the paint is not applied evenly everywhere, but very painterly and with varying degrees of opacity, thus creating a fascinating, opulent materiality and a very sensual liveliness that basically needs to be ,curbed' by the depiction's geometric forms and right angles.

"Without doubt one recognizes them from a greater distance, as one identifies at once works by Rothko, Newman, Malevich, and Mondrian. Here as there, every fresh encounter becomes a new experience [...]."

Armin Zweite about Sean Scully's works, in: ex.-cat. Sean Scully. Gemälde, Pastelle, Aquarelle, Fotografien 1990-2000, Kunstsammlung Nordrhein-Westfalen, Düsseldorf / Haus der Kunst, Munich / IVAM, Valencia, 2001/2002, p. 55.





The lack of precision creates narrow spaces between the individual color fields, which eventually reveal the secret of both the painting and of Scully's art: Hidden color layers peek through from under the subtle shiny black and the strongly contrasting light gray, revealing a completely different palette than the first impression suggested. This reduced colorfulness allows the observer to focus on what lies underneath and comes to the fore only at closer inspection: strong red, warm yellow, cool green and blue can be seen and entirely change the picture's overall effect. In connection with the painterly brushwork, the painting reveals the artist's intensive painting process, the creative energy he invested in the picture. Parts that have already been painted over, the past - so to speak, becomes visible again and a long-gone state reappears. "I think there is a lot of melancholia in my paintings. There is a sense of loss. [...] It seems that one of the worst things about the human condition is that it is not really possible to go back in your life. As you live your life, it is simultaneously being taken away from you, and this is a kind of tyranny that we live under. [...] You never get a second chance to do anything, to even breathe the same breath again. It's gone as soon as you've done it, and somehow this is reflected in my work. The paintings are an attempt to stop that process. They have a lot of process in them, but it's all frozen in time." (Sean Scully in a talk with Hans-Michael Herzog, New York, December 13, 1998)

As is the case so often in his oeuvre, the artist gives the present work a geographical title: "Samar" is the fourth largest island of the Philippines. Owing to supposedly monochrome coloring and the structure of the stripe compositions, the work can be compared to works from the late 1980s and early 1990s, among them the monotype "New York #5" (1989, Museum of Modern Art, New York), and especially the paintings "Durango" (1990, Kunstsammlung Nordrhein-Westfalen, Düsseldorf), "Hammering" (1990, Kunsthalle Bielefeld) or "White Window" (1988, Tate Gallery, London), which are among the artist's most important works. The time of origin of our work and the years around 1990 follow Scully's breakthrough in the United States and mark the beginning of Scully's rise to fame in Europe. In 1989, the Palacio Velázquez in Madrid and the Städtische Galerie im Lenbachhaus in Munich, honored him wit a first solo exhibition in Continental Europe. With works that are very sensual despite their strictly geometric appearance, Sean Scully is one of the most important artists of his generation. His work is in the most prestigious international collections like the Museum of Modern Art, the Metropolitan Museum of Art and the Solomon R. Guggenheim Museum in New York, the National Gallery of Art, Washington, D.C., the Tate Gallery in London, the Albertina in Vienna and the Guangdong Museum of Art, Guangzhou. His success of recent years in particular has earned Scully a permanent place in European art history at the end of the 20th and beginning of the 21st century. His creation continues to have a lasting influence on the development of contemporary abstraction. In 2013, he became a member of the Royal Academy of Arts, and in 2014/15, Scully was the first western artist ever to be honored with a comprehensive, retrospective show in China, on display in both Shanghai and Beijing. In the past two years alone, his work has been part of more than a dozen solo exhibitions in Denmark, Germany, Great Britain, Ireland, Italy, Croatia, Austria, Poland, and the United States, among them the grand exhibition "Sean Scully. The Shape of Ideas" at the Philadelphia Museum of Art, offering an overview of the artist's past 50 creative years. [CH]



"I am convinced that abstraction is and was there to embody deep emotion. I believe that is its task in the history of art. The edges of the elements and forms in my paintings are intended to lie against and together, complex and with emotional depth. Of course, you can feel time in my work because it consists of layers. It is painted over repeatedly, in different colors and with different weights of color, always by myself, until somehow everything, as elegant or awkward as it is, is in the right place and lives there."

6 STEVEN PARRINO

1958 New York – 2005 New York

BLOB #3. 1994.

Mixed media. Black lacquer and silicone on canvas. Signed, dated and titled on the reverse, as well as inscribed with the direction on the folded canvas. $77 \times 80 \times 10 \text{ cm} (30.3 \times 31.4 \times 3.9 \text{ in}).$ [AR]

€ Called up: June 9, 2023 – ca. 17.10 h ± 20 min.

€ 100.000 - 150.000 (R/D, F)

\$ 110,000 - 165,000

PROVENANCE

• Private collection Southern Germany (acquired from the artist in 1996).

In the American art scene of the 1970s and 1980s, Land Art, Minimal Art and Conceptual Art dominated the artistic debate and gave rise to new art forms such as Performance and Video Art. Steven Parrino, born in New York in 1958, began his training in this environment. He studied at Farmingdale State College and Parsons The New School for Design, graduating in 1982. But instead of following current movements, he searched for an own artistic position and found it, contrary to the trend, in the revival of painting. Looking back on this initial phase, he wrote in 2003: "When I started making paintings, the word on painting was PAINTING IS DEAD. I saw this as an interesting place for painting. death can be refreshing ." (Steven Parrino, The No Texts, 2003, p. 43). In the years that followed, until his early death in a motorcycle accident in 2005, a complex, highly individual body of work was created based on this idea. Among his achievements, his oeuvre includes the "misshaped canvases", which are probably his best-known works. These canvases are cut, folded, torn or ripped from the frame and painted in the ever same colors blue, silver, black, red or orange. Comparisons with the works of Lucio Fontana or the folded paintings of Piero Manzoni are just as self-evident as influences from the work of Donald Judd or Frank Stella. With his works, Steven Parrino joined a tendency of 20th century art that put focus on questions regarding the limits of the image carrier in painting and on the quest for a new meaning of a medium with such a rich tradition.

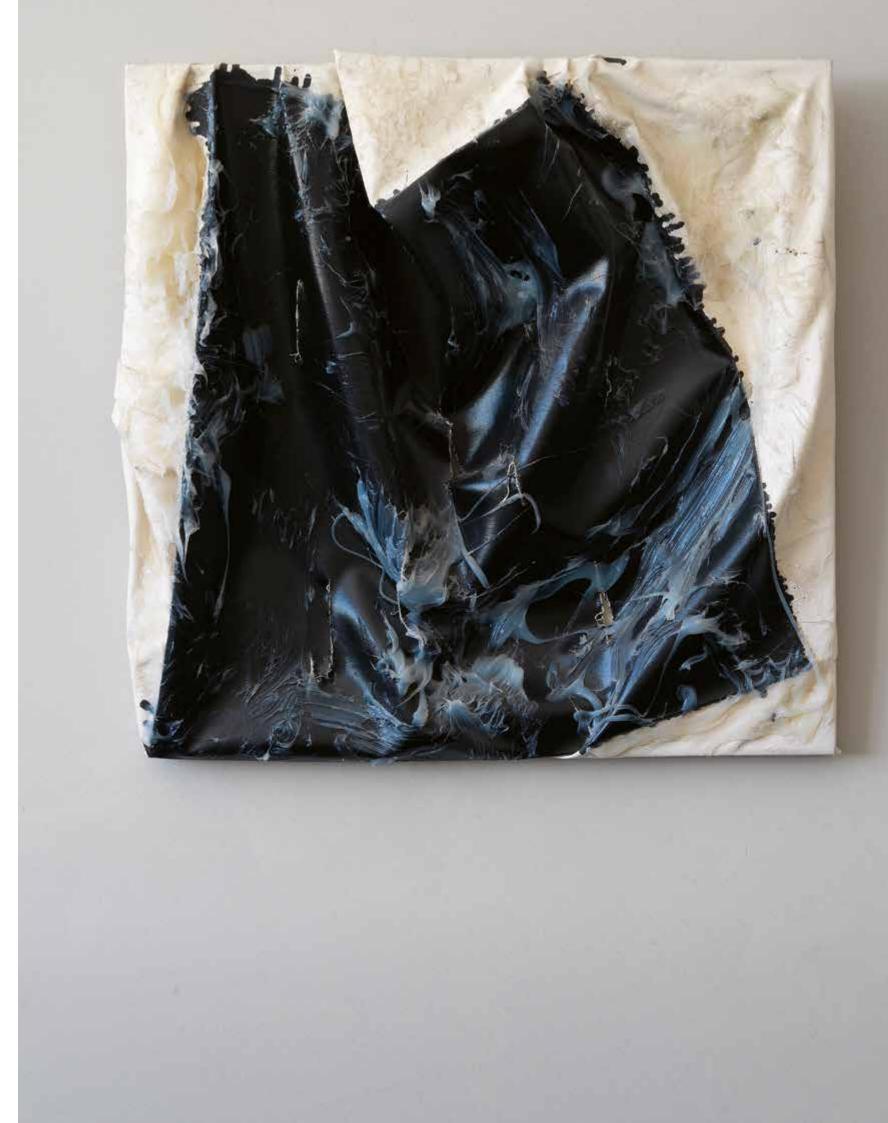
In his work "BLOB 3" from 1994, we can see clear references to Kazimir Malevich's "Black Square" from 1915, a key work of abstract painting and a reference point for numerous artistic positions to this day. In the destructive approach so typical of Steven Parrino, however, the black square is detached from the frame, folded up, cut and then remounted on the stretcher as a chaotic, three-dimensional structure, covered with a layer of transparent silicone. One aspect that clearly distinguishes Steven Parrino's work from other artistic positions of his time is his mix of artistic traditions with models from American punk, pop and sub• "BLOB #3" unmistakably embodies Steven Parrino's unconventional concept of painting

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- Comparable to Lucio Fontana, Piero Manzoni or Frank Stella, his works stand for a new interpretation of this traditional medium
- Exceptional work that combines his characteristic gashes with the rare use of silicone
- To date no similar work has ever been offered on the international auction market (source: artprice. com)
- In 2022, Gagosian Gallery hosted a solo show that featured a similar work titled "IT (Blob #1)"
- The early deceased artist was posthumously honored with two grand museum retrospective shows: in 2006 at the Musée d'art moderne et contemporain in Geneva and in 2007 at the Palais de Tokyo in Paris

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culture. These influences can often be seen in the titles of his works. However, they cannot always be clearly deciphered and put the viewer's knowledge to the test. For example, the title of the Blob series could be a reference to a series of 1980s horror films in which a gelatinous substance from outer space feeds on human flesh on Earth. The cuts in the canvas can also be understood as injuries that are closed and healed by the silicone, potentially also a reference to Steven Parrino's eventful biography. The list of assumed or actual models or interpretations can certainly be continued, even if they are rarely recognizable in the his abstract, reduced works. Time and again, he succeeds in translating the most diverse influences into his own artistic language and his unconventional view of painting. Or as the author Jerry Saltz put it: "He vividly demonstrates that no matter what you do to a canvas - slash, gouge, twist or mutilate it - you can't actually kill it. Painting lives, and so, for the moment, does Parrino's work." (Jerry Saltz, The Wild One, New York Magazine, 2007). With his painting, Steven Parrion gave American counterculture a voice that survived his death in works such as "Blob #3". [AR]



Ohne Titel. 1967.

Mixed media with oil and fire on canvas. Signed and dated on the reverse. 68×96 cm (26.7×37.7 in). [AM]

€ Called up: June 9, 2023 – ca. 17.12 h ± 20 min.

€ 120.000 - 150.000 (R/D, F) \$ 132,000 - 165,000

PROVENANCE

Private collection North Rhine-Westphalia.
 Private collection Bremen.

- Remarkably clear fire picture with powerful, glowing colors
- Characteristic work from the artist's early creative phase, during which Piene used fire to create circular formations on a monochrome ground

- There is hardly any other œuvre in which fire plays such an important role than it is the case with Otto Piene's – it gained an almost iconographic status
- The year our work was made, the Museum Ostwall in Dortmund hosted the first retrospective with works by the great "ZERO" artist

As of 1959, Otto Piene made first artworks in which he used fire as a creative element of his art in a broader sense: he invented the socalled smoke drawings, in which he used the soot of candles or kerosene lamps to leave traces on the image carrier. From this time on, fire, and the examination of light and the elements in general, became established as the key leitmotif of his art, which is still seminal in this regard today. The artist's hand is almost completely excluded from the production process, and hardly comes into contact with the image carrier at all. The only things the artist determines are the distance and the inclination of the canvas to the fire, as well as the point at which the fire is extinguished to mark the end of the burning process. This way, the direct effect of the fire are blisters and crusts, which initially appear as circular shapes in front of a monochrome background. The associative content thus conveyed is emphasized by the similarity of these forms to cosmic phenomena and celestial bodies, adding a further level of interpretation to the one-of-a-kind creations of the "ZERO" artist. Movement in space thus appears as a further

fundamental level of Piene's art, which seeks to mediate between man, nature and technology.

Fire as a destructive and at the same time creative element is used in the exposed center of the present work "Untitled" (1967). The deep black and the bright red-orange symbolize fire and the manufacturing process itself. As if looking into the center of a blazing flame, the red seems to make the observer feel the heat of the fire. With this phenomenon, the special aesthetics of the surface formed by the fire demonstrate the apparent contradiction that destruction and beauty are often closely related. It is only through the supposed destruction of the canvas that new artistic creation becomes possible.

In this early work, Piene stages a wildly blazing, powerful state of nature in an outstanding manner, which he locates in a cosmic order through the balanced composition. The mediation of man, nature and technology reaches a glowing, luminous peak in this fire picture. [AM]



FRANZ MARC

1880 Munichn – 1916 Verdun

Grünes Pferd. 1912.

Tempera.

8

Hoberg/Jansen 203. Lower right signed "Fz Marc". On off-white laid paper. 22,5 x 35,5 cm (8.8 x 13.9 in), size of sheet. [JS]

The preliminary study "Grünes Pferd in Landschaft", which Marc made in preparation of the composition of the present work "Grünes Pferd", has been in possession of the Solomon R. Guggenheim Museum in New York since 1949 (inv. no. 49.1215, cf. Hoberg/Jansen, vol. III, p. 212, no. XXV 1912, with illu.). This study originally used to be page 24 in Marc's sketchbook no. XXV (1912). Maria Marc, the artist's widow, took the sketchbook from his estate apart and sold the sheets individually. In the study, executed in watercolors, gouache and pencil, Marc had already determined the composition's colors and roughly also the landscape's structure.

We are grateful to Dr. Cathrin Klingsöhr-Leroy, Franz Marc Museum, Kochel am See, for her kind support in cataloging this lot.

€ Called up: June 9, 2023 – ca. 17.14 h ± 20 min.

€ 600.000-800.000 (R/N)

\$660,000-880,000

PROVENANCE

- · Herbert von Garvens-Garvensburg, Hanover
- (1917, presumably until 1921 at the latest).
- · Dr. Ludwig Grunebaum, New York (1936 at the latest).
- \cdot Dr. Henry Grunebaum, Cambridge (obtained from the above around 1961).
- Private collection Lugano (around 1970).
- \cdot Galerie Thomas, Munich (with the label on the reverse).
- Private collection (presumably acquired from the above, until 2009).
- · Galerie Thomas, Munich.
- Private collection (acquired from the above in 2009).

EXHIBITION

- Neue Münchner Kunst. Gemälde, Graphik, Kestner-Gesellschaft e. V., XII.
 Sonderausstellung, Hanover December 1, 1917 January 4, 1918, no. 94.
- Aquarelle Moderner Künstler. Gemälde von Felixmüller, Kestner-Gesellschaft e.V., Hanover, August 28 - September 25, 1921, no. 114.
- Franz Marc. Aquarelle Zeichnungen Grafik, Galerie Neue Kunst Fides, Dresden, October 9 - November 28, 1927, no. 87.
- Twentieth-Century Germanic Art from Private Collections in Greater Boston, Busch-Reisinger Museum, Harvard University, Cambridge, Massachusetts, March 23 - May 1, 1961, no. number.
- Franz Marc. Pferde, Staatsgalerie Stuttgart, May 27 September 10, 2000, cat. no. 63 (with illu.).
- Meisterwerke IV. Werke des deutschen Expressionismus, Galerie Thomas, Munich 2008, pp. 114-123 (with illu.)
- · Franz Marc Museum, Kochel am See
- (June 2009 December 2015, as permanent loan from a private collection).
- · Franz Marc, Galerie Thomas, München, November 18, 2014 February 5, 2015.

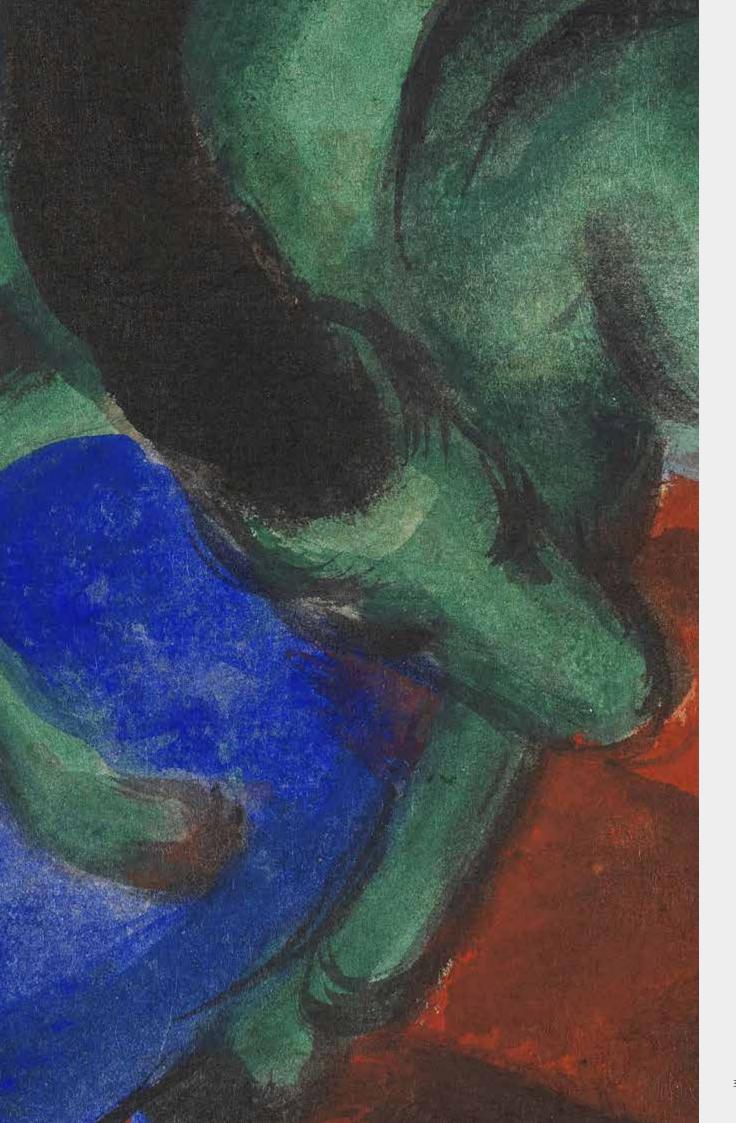
- Marc's blue, green or yellow horses are icons of Expressionism
- Museum quality from the heyday of the "Blauer Reiter"
- Marc par excellence: Paradisiacal harmony of plants and animals in liberated expressionist colors
- An exhibition history that goes back to 1917, when it was on loan at the Kestner-Gesellschaft from the Garvens-Garvensburg Collection, until, among others, the grand retrospective "Franz Marc. Pferde" at the Staatsgalerie Stuttgart in 2000
- The preliminary study for the present work is at the Solomon R. Guggenheim Museum, New York

LITERATURE

- Paul Erich Küppers, Sammlung Herbert von Garvens-Garvensburg in Hannover, in: Das Kunstblatt 1917, issue 9, pp. 260-270, here p. 268.
- · Alois J Schardt, Franz Marc, Berlin 1936, catalogue raisonné II 1912/no.15.
- Klaus Lankheit, Franz Marc. Katalog der Werke, Cologne 1970, cat. no. 440 (with black-and-white illu.).
- Katrin Vester, Herbert von Garvens-Garvensburg: Sammler und Galerist im Hannover, Master's thesis at the Hamburg University 1989, addendum A I, p. 6.
 Annegret Hoberg / Isabelle Jansen, Franz Marc. Catalogue raisonné vol. II,
- Aquarelle, Gouachen, Zeichnungen, Postkarten, Munich 2004, cat. no. 203 (with illu.).
- Cf. for the preliminary drawing: Annegret Hoberg / Isabelle Jansen, Franz Marc. Catalogue raisonné vol. III, Skizzenbücher und Druckgraphik, Munich 2011, sketchbook XXV, 1912, p. 212 (illu. of the preliminary color drawing in the 1912 sketchbook).

· Lower Saxon State Archive, section Hanover, dep. 100 (Kestner-Gesellschaft), no. 17.







Franz Marc. Die großen blauen Pferde, 1911, oil on canva Walker Art Center Minneapolis

"We came up with the ,Blauer Reiter' at the coffetable at the garden shed in Sindelsdorf. We both liked blue. Franz Marc liked the horses, while I liked the horsemen. That's how the name came about of its own volition." Wassily Kandinsky about the naming of the "Blauer Reiter"

In the "Large Blue Horses" (1911) in Minneapolis and the "Little Blue Horses" (1911) in Stuttgart, the movement motif of the horse scratching its leg, which gives the animal an eccentric and at the same time self-contained form, is particularly characteristic. In 1912 Marc took up the famous motif, which emanates both calm and movement, in the present work "Green Horse" and finally in "Little Yellow Horses" (1913, Staatsgalerie Stuttgart). In contrast to the other works, Marc depicts this motif in the present composition in isolation from the rest of the group of horses, and allows significantly more space for the almost abstract landscape surroundings. The background no longer just shows luminous mountain peaks, but instead a prism-like broken, crystalline landscape impression spreading out in front of us that enters into a cosmic symbiosis with the green horse through the green branches in the foreground. Stylistically, there is a certain similarity to the contemporary works of Heinrich Campendonk and Robert Delaunay, whose works were also part of the first "Blauer Reiter" exhibition. Marc did not render a realistic account of the landscape, instead he used landscape, animals and color to express a complex spiritual feeling in form of an artistic composition. This testifies to the closeness of the "Blauer Reiter" painting to music, which Kandinsky aptly described in his work "Concerning the Spiritual in Art", published in December 1911 and reissued twice the year the "Green Horse" was made, with the following words: "A painter who finds no satisfaction in mere representation, however artistic, in his longing to express his inner life, cannot but envy the ease with which music, the most non-material of the arts today, achieves this end. He naturally seeks to apply the methods of music to his own art. [...] And from this results that modern desire for rhythm in painting, for mathematical, abstract construction, for repeated notes of color, for setting color in motion, etc." (W. Kandinsky: Concerning the Spiritual in Art, transl.). In "Green Horse" one can see this colorful rhythm, the repetition of the green, which carries the composition as a color motif that Marc uses to give expression to his "inner world", his spiritual-emotional sensation. Apart from the branches in the foreground, Marc has dissolved the "landscape" into an almost abstract color tone, which receives its individual character through the rhythm of the green, the contrast between black and white and the rhythmic accents of blue and red. But what is the character of the green to which Franz

Marc's colorful horses - Icons of Expressionism

Franz Marc is a myth: His tragic biography, his extraordinary artistic talent, his visionary spirit and his premature death in World War I. In 1916 Marc fell near Verdun at the age of only 36, but his outstanding relevance for German Expressionism, especially for the "Blauer Reiter", had already been established by this point. The motif of the blue horse, followed by green or yellow ones, is considered the most characteristic and probably also the most progressive in Franz Marc's art. It is particularly exemplary of Marc audaciously overcoming the local color and attaining a color of expression, which can be assigned to an object entirely freely and is solely dependent on the artistic will. This progressive step would eventually earn Marc a permanent place in modern art history. The most well-known implementations of this theme are, on the one hand, his legendary painting "The Tower of the Blue Horses" from 1913, which is considered lost to this day, and "Blue Horse I" from 1911, which is part of the collection of the Städtische Galerie im Lenbachhaus, Munich. The painting "The Large Blue Horses" (1911), which Marc showed at the Munich Galerie Thannhauser in the first exhibition of the "Blauer Reiter" from December 1911 to January 1912, and which today is part of the collection of the Walker Art Center, Minneapolis/ USA, as well as the "Little Blue Horses" (1911) and the "Little Yellow Horses" (1912) at the Staatsgalerie Stuttgart, belong to these highlights of Expressionism.

Marc gives the role of a colored protagonist in "Green Horse"? Green is the symbiosis of blue and yellow, it brings the eccentric yellow and the concentric blue into balance: "The blue by its contrary movement acts as a brake on the yellow, and is hindered in its own movement, till the two together become stationary, and the result is green. [...] yellow and blue are hidden in the green as paralysed forces that can become active forces again. Green bears a lively potential." (W. Kandinsky, transl.).

Marc's "Green Horse" and the art theory of the "Blauer Reiter"



Franz Marc, Grünes Pferd in Landschaft (pre-study of "Grünes Pferd"), 1912, watercolor, Solomon R. Guggenheim Museum, New York.

Marc's mystical, enchanting animal depictions – the endangered ideal of absolute pureness and harmony

In 1911, the year the "Blauer Reiter" was founded and after impressionist beginnings, Marc took a big leap towards Expressiononism and an expressive color that was liberated from the object. In the following years of the "Blauer Reiter", which was eventually dissolved in 1914 when World War I broke out, Marc was at the peak of his artistic creation. From 1911 to 1914, he created his best-known works, among them "The Tiger" (1912, Lenbachhaus Munich), "The Foxes" (1913, formerly Museum Kunstpalast, Düsseldorf), "The Tower of the Blue Horses" (1913, lost), "Fate of the Animals "(1913, Kunstmuseum Basel) and "Fighting Forms" (1914, Pinakothek der Moderne, Munich). In 1913, Marc played a major role in the important expressionist exhibition at Herwarth Walden's 'Erster Deutscher Herbstsalon' in Berlin, for which he submitted a total of seven paintings, including the famous work "Fate of the Animals" (1913), which shows, among other things, two fleeing green horses and a blue deer in a prism-like forest scenery. In August, shortly after the outbreak of war, Marc volunteered for service. Like many other artists and intellectuals of the time, he initially expected the war to have a cleansing and healing effect on "a sick Europe". However, when Marc received a postcard during the war with a picture of his "Fate of the Animals", he wrote to his wife Maria on March 17, 1915: "I was completely moved and excited at this sight. It foreboded this war, horrible and moving; I can hardly imagine that I painted that!" (Susanna Partsch: Marc, p. 76; in: Klaus Lankheit and Uwe Steffen (ed.): Franz Marc: Briefe aus dem Feld. Munich 1986, p. 50).





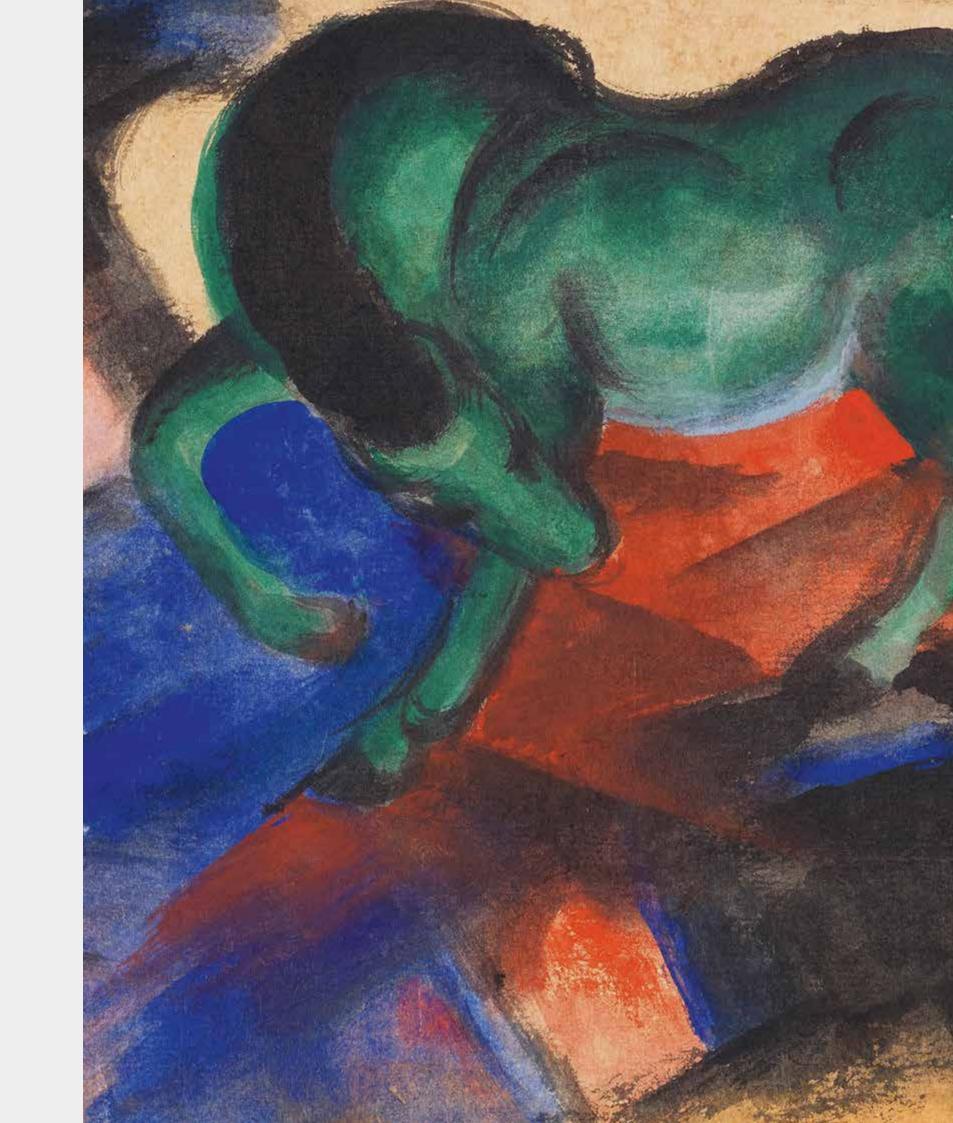
Franz Marc, Tierschicksale, 1913, oil on canvas, Kunstmuseum Basel.

"Apart from many wonderful woodcuts, you can also find Marc's lovely and characteristic ,Watercolor with the Green Horse'."

Paul Erich Küppers on the Garvens-Garvensburg Collection in: Das Kunstblatt, 1917.

For Marc, the animal world, which exists in harmonious symbiosis with the plant world, symbolizes an ideal form of pureness, freedom and nativeness. His expressionist depictions of animals from the pre-war period are therefore always read as an expression of his mystical, transfigured search for an ideal of a peaceful unity and absolute harmony, which Marc had already perceived as endangered in "Fate of the Animals" (1913) in an almost visionary way. The fragileness and the subtly resonant imminence in Marc's depictions of a perfect harmony among animals fascinates time and again. The composition "Green Horse" is also characterized by the tension between an ostensible peace and the activity inherent in the color green, according to Kandinsky, from the two paralyzed forces yellow and blue. Calmly licking its leg, the "Green Horse" seems to be ready to flee any moment, can immediately go from quiescent to agile, thus Marc brought color and form into a particularly expressive unity in "Green Horse". With his depictions of animals, of which most are owned by renowned museums around the world, Franz Marc left us highly expressive and atmospheric images. Due to their emotional character, they are of a lasting relevance and still hold a highly complex structure of possible associations for today's viewers.

In 1916, Franz Marc was released from military service as he had been declared one of the most important German artists. However, on his last day of service on March 4, 1916, he was killed by shrapnel on a messenger ride not far from Verdun. The same year two memorial exhibitions took place in Munich and Berlin. In 1920, his wife Maria Marc published his war letters and the field sketchbook through Paul Cassirer's publishing house. [JS]



Find more art-historical background information, images, videos and updates on www.kettererkunst.com



9 GERHARD RICHTER

1932 Dresden – lives and works in Cologne

13. Okt. 92. 1992.

Watercolor.

Signed and dated in the upper left of the image. Once more signed and dated on the reverse. 24 x 33,7 cm (9.4 x 13.2 in), the full sheet. The work is mentioned in the online catalogue raisonné.

€ Called up: June 9, 2023 – ca. 17.16 h ± 20 min.

€ 140.000 – 180.000 (R/D, F) \$ 154,000 – 198,000

PROVENANCE

· Marian Goodman Gallery, New York.

· Private collection, New York.

· Private collection Southern Germany (since 1995).

• Watercolors, which the artist stopped making in March 1997, make for a small but very important group in his œuvre

- Transparent and yet opaque color application: Richter fully explores the creative potential of the watercolor
- Watercolors in this intensity, colorfulness and freshness are of the utmost rarity

.....

In Richter's oeuvre, watercolors appear in nondistinctive intervals. He made first watercolors and drawings, which, like his paintings, were based on photographs, in 1964. From then on, the works on paper would appear at longer intervals and mostly in series. A more intensive occupation with watercolor painting began in the late 1970s and reached a climax in the 1980s. However, it was not until 1985 that the artist had a first exhibition of watercolors at the Staatsgalerie Stuttgart. In early days, Richter thought that watercolor art was too playful, and he feared that resulting sheets could be too seductive, too "arty". In general, the medium of watercolor painting played a subordinate role in post-war modern art, and would only gain increased recognition as a means of expression through artists such as Beuys, Tuttle, Palermo, Polke, Baselitz, Graubner and Gerhard Richter in the 1980s. In terms of form, the artist faced the same questions, regardless whether he was working in oil or watercolor. He tried to transfer the expressive potential of the watercolor and its airiness onto the big canvas. What the artist appreciates the most is the work process that only the watercolor allows pouring and dripping - the result cannot be exactly planned. This creates a certain "nonchalance" (G. Richter, in: Dieter Schwarz, Gerhard Richter: Zeichnungen 1964-1999, Düsseldorf 1999, p. 7.) that is difficult

to achieve in oil paintings and that is particularly important to Richter, since it allows the artist to take a step back and to let material and color take center stage. The composition from October 13, 1992, is dominated by a purple-blue with yellow and pink tones shining through. Richter manages to structure the color's materiality. The seemingly orderly network of lines is broken up by drop-shaped structures. Various superimposed color structures show an abstract, material-like treatment of the color, so that the result always reveals traces from the process of its creation. At a time when it was widely believed that it had already been exhausted, Gerhard Richter succeeded in creating a new form of abstract painting, and created images that offer an independent visual experience. [SM]

"Among the watercolors, we hardly find any representational ones made on basis of photographs or other templates. Because the abstract ones are more exciting and much faster; the effect is similar to my earlier enthusiasm for developing photos in the darkroom. Something comes into being all by itself, you just have to make sure to intervene the right moment, in this case, to stop it. So this is more about making decisions than to take action."





1930 Wendorf-lives and works in Dusseldorf

Strukturfeld (Struktur I). 1982.

Nails, white paint on canvas and on wood. Honisch 1051. Signed, dated, titled, inscribed and with a direction arrow on the reverse. 40 \times 40 \times 9,5 cm (15.7 \times 15.7 \times 3.7 in).

This work is listed in the Uecker archive under the number GU.82.001 and will be included into the forthcomimg Uecker catalog raisonné.

€ Called up: June 9, 2023 – ca. 17.18 h ± 20 min.

€ 150.000 – 200.000 (R/D, F)

\$ 165,000 - 220,000

PROVENANCE

· Gabriele Waßermann, Munich.

 $\cdot\,$ Private collection Southern Germany (inherited).

• From the sought-after work group of the nail fields

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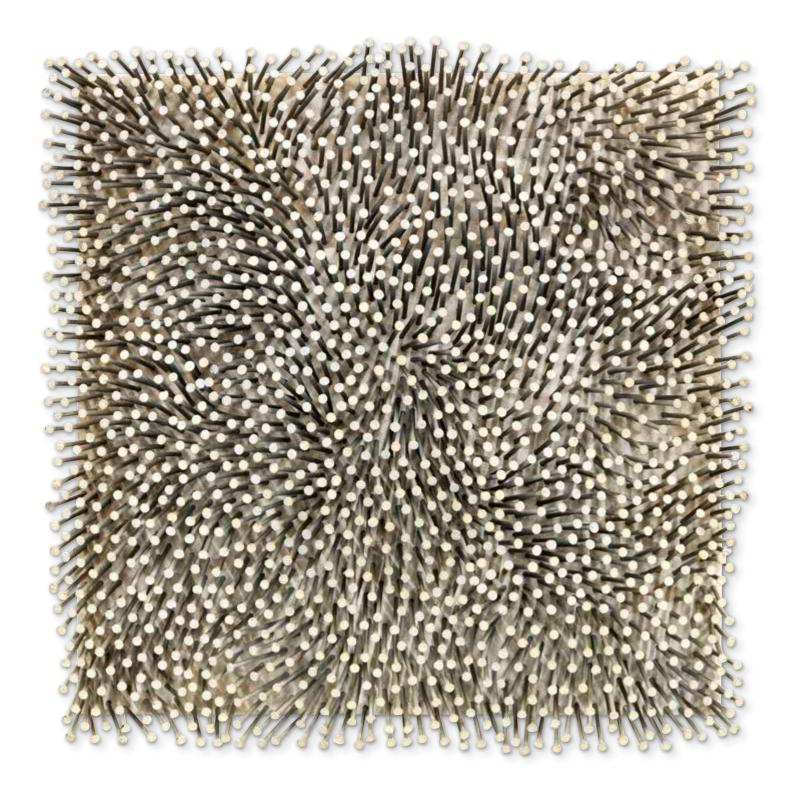
- Fine, compact format with a dense and highly dynamic nailwork
- Offered on the international auction market for the first time (source: artprice.com)

.....

"The way I use nails as structural elements, I don't want them to be understood as nails. I use them and their ordered relationship to achieve a vibration that disrupts their geometric order and confuses them."

Günther Uecker, quoted from: Mack Piene Uecker, Kestner-Gesellschaft Hannver, catalog 7, exhibition year 1964/65, p. 166.

"Strukturfeld" (Structure Field)" - a powerful work in a beautiful square format, is one of the early works from Uecker's most famous and most sought-after group of the "Fields". Characterized by a dynamic energy, Günther Uecker's energetic nail fields exert a timeless fascination on the observer. Uecker's unique artistic creations, the formal restraint and monochrome severity, were increasingly broken up from the 1980s onward, evoke ever new associations. Uecker, who declared the nail his signature means of artistic expression and gave it a spiritual-poetic dimension, has repeatedly examined his very own invention, the "Nagelfeld" (Nail Field) since the 1960s. Initially in small formats, he spread the nails in dense whirling structures across increasingly larger canvasses. Since the 1980s, Uecker has been using larger nails with long necks, which he drives into the image carrier with even more force, creating surface structures that show more expansive movements. In addition, he also left the necks unpainted, thus incorporating their dark surface into the light-dark contrast of his compositions, an effect that is increased and vitalized by the light and shade effect. The use of the nail as an instrument is not only an art-historically significant step, but also entails a liberation of the canvas from its two-dimensionality, giving the artwork a haptic, object-like character and, in form of the changing shadows, integrates light into the process of creation. Over the time, the nail fields appear increasingly dynamic and much more lively than earlier ones. [...] These moving fields, which are heavier in terms of material but of airier aesthetics, are among the most virtuoso accomplishments that Uecker found within his creative realm, said the art historian and director of the Neue Nationalgalerie, Dieter Honisch, about Günther Uecker in 1983. (Stuttgart 1983, p. 93) Günther Uecker is a "sculptor" in the truest sense of the word. His work lies between painting and sculpting and breaks the boundaries of traditional panel painting. In the spirit of the "ZERO" movement, Uecker reinvented art with his nail pictures, freeing it from the significance of the painterly style had been defining up to that point. [SM]



ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Pferdeköpfe. 1948.

Oil on canvas.

Scheibler 429. Signed and dated in lower left. Once more signed and dated on the reverse. 55 x 70,5 cm (21.6 x 27.7 in).

In context of the preesent work, the artist also made the a gouache of the same name (Claesges 48-183.1) and several pencil drawings (Claesges 48-182 to 48-192).

€ Called up: June 9, 2023 – ca. 17.20 h ± 20 min.

€ 100.000 - 150.000 (R/D, F)

\$ 110,000-165,000

PROVENANCE

- · Elly Nay, Berlin
- · Galerie Franz, Berlin (1950).
- · Carl Stahl Collection, Berlin.
- · Frankfurter Kunstkabinett Hanna Bekker vom Rath, Frankfurt a. Main (acquired from the above, presumably in 1968, Galerie Gerda Bassenge, Berlin).
- · Private collection Hesse (acquired from the above in 1969).

EXHIBITION

- · Ernst Wilhelm Nay, Galerie Günther Franke, München, October 1 November 1948, cat. no. 18 (leaflet).
- · E. W. Nay Fritz Winter. Abstrakte Malerei, Städtische Kunsthalle, Mannheim, January 8 - February 6, 1949.
- Neue Bilder von Ernst Wilhelm Nay, Galerie Alex Vömel, Kunstkabinett Hans Trojanski, Düsseldorf, June 1949 (titled "Tierköpfe").
- Ernst Wilhelm Nay, Galerie Franz, Berlin, June/July 1950, cat. no. 15 (leaflet).
- · Gemälde, Aquarelle, Zeichnungen, Druckgraphik und Plastik des XX. Jahrhunderts (12th catalog), Frankfurter Kunstkabinett Hanna Bekker vom Rath, Frankfurt a. M., May 16 – June 28. 1969, cat. no. 87 (with full-page color illu., titled "Komposition", with the gallery label on the stretcher).

LITERATURE

- · Galerie Gerda Bassenge, Berlin, 12th auction, 1968, lot 1513 (with illu., p. 209, titled "Komposition").
- Aurel Scheibler, Ernst Wilhelm Nay, vol. 1, Cologne 1990, cat. no. 429 (with color illu.)
- · Magdalene Claesges (-Bette), Die Geburt des Elementaren Bildes aus dem Geist der Abstraktion. Versuch einer Deutung der theoretischen Schriften von Ernst Wilhelm Nay (diss.), Cologne 2001, p. 67 (footnote, no. 213).
- Friedrich Weltzien, E. W. Nay Figur und Körperbild. Kunst und Kunsttheorie der vierziger Jahre, Berlin 2003, p. 252.

After the end of the war, E. W. Nay settled in Hofheim am Taunus, where he moved into a small house with a studio which he had found through the agency of the gallery owner Hanna Bekker vom Rath. He made contact with museums, artists and the art trade and gradually was able to build on his earlier successes through exhibitions at important galleries such as Günther Franke in Munich, Gerd Rosen in Berlin and Galerie Vömel in Düsseldorf, as well as at the Kunstverein Hamburg. At the same time, he also continued to develop his artistic agenda. In his own words, Nay painted almost "furiously" (E. W. Nay, quoted from: Magdalene Claesges, E. W. Nay. Werkverzeichnis d. Aquarelle, Gouachen, Zeichnungen, vol. 1, Ostfildern 2012, p. 10) in these years and developed new, very strong formal ideas. In the "Hekate" pictures - with which he also participated in the Venice Biennale in 1948, the year this painting was created, Nay

- Part of a German private collection for more than 50 years
- From the series of the "Hekate Pictures" that marked the transition from figuration to abstraction
- The year the work was made, Nay took part in the 24th Venice Biennale wit a similar "Hekate" picture from 1948
- Nay conceived a pictorial portfolio including small circular shapes that would become so characteristic of his later "Disk" and "Eye" pictures
- Similar works from the same year of origin are in important museums like the Nationalgalerie Berlin, the Bavarian State Painting Collection, Munich, the Kunsthalle Hamburg, the Sprengel Museum, Hanover, and the Museum Wiesbaden



applied the colors in impasto manner and thus creates a lively surface structure with a strong haptic appeal. He began to conceive arrangement and structure of the pictorial elements much more freely, with a stronger rhythm and dynamics, and the highly abstract motifs for which he found inspiration in nature, were fanned out into expressive, angular, round, linear and flat elements and, like through a kaleidoscope, make up a legible and fascinating composition. His intensive search for the perfect relationship between representationalism and abstraction, which can be observed from the very beginning of his artistic work, saw its climax in the "Hekate" paintings. "What is certain is that there is no other work phase in Nay's oeuvre that is characterized by such a pronounced [...] tension between recognizable figurative motifs and an almost entirely abstract design." (Magdalene Claesges, quoted from: ibid. p. 11) [CH]

of the work of art."

"Some want to have it the easy way by asking for resemblance to nature, others by demanding pure abstraction. But it is only this range that reveals the true value

ARTHUR SEGAL

1875 Jassy – 1944 London

12

Die Brücke in Rügenwaldermünde. 1925.

Oil on canvas.

Signed and dated in lower right. 69,5 x 90,5 cm (27.3 x 35.6 in).

€ Called up: June 9, 2023 – ca. 17.22 h ± 20 min.

€ 120.000-150.000 (R/N)

\$ 132,000 - 165,000

PROVENANCE

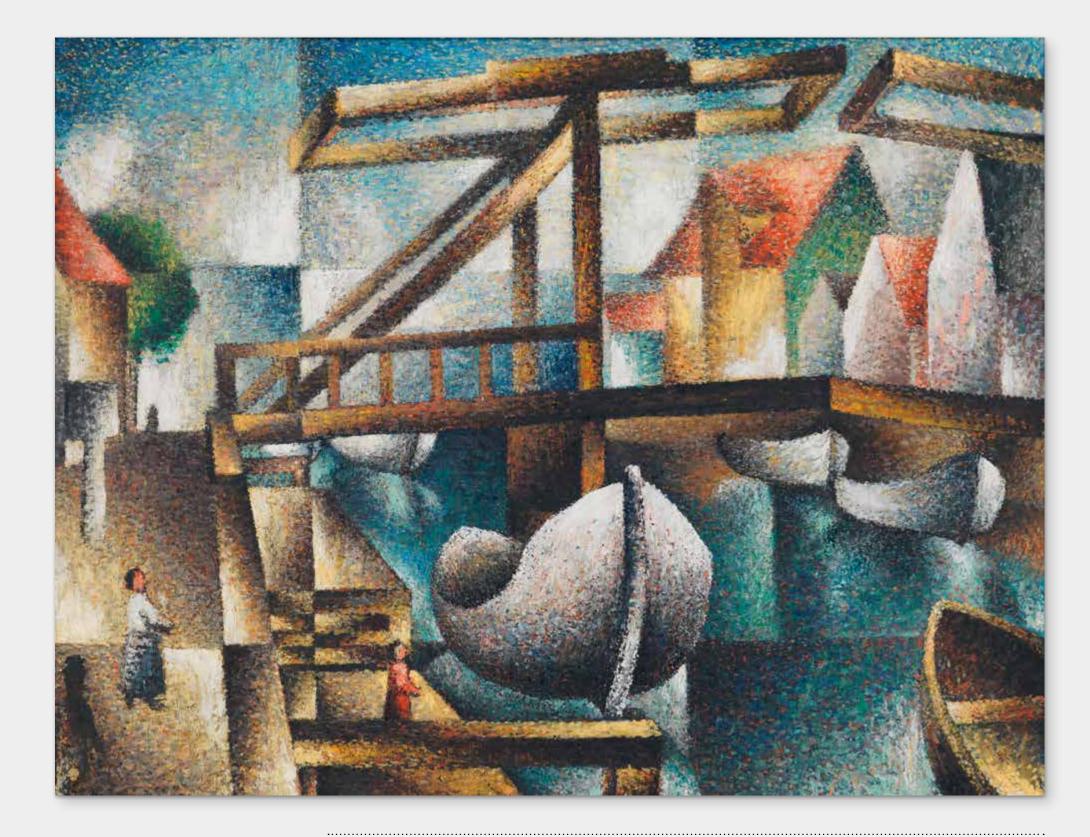
- Marianne Segal, London
- (the artist's daughter, obtained from the artist in 1944 at the latest).
- Richard Nathanson, London (acquired from the above, presumably in 1970: Sotheby's, London, April 16, 1970).
- Private collection (acquired from the above in 1984).
- Private collection Switzerland (acquired from the above, presumably in 2002: Christie's, Tel Aviv, April 6, 2002).

EXHIBITION

- Memorial Exhibition of Oil Paintings, Woodcuts and Sculptures by Arthur Segal (1875-1944), The Royal Society of British Artists and Galleries, Suffolk Street, Pall Mall, London, September 18 - October 1, 1945, cat. no. 267 or 266, Brücke I or II, date 1924.
- · Landscapes by Arthur Segal, Marianne Segal, The Cooling Galleries, London, October 23 - November 3, 1950, cat. no. 72.

LITERATURE

- Wulf Herzogenrath, Pavel Liska (ed.), Arthur Segal. 1875-1944, Berlin 1987, cat. no. 302, p. 344 (with illu.).
- Sotheby's, London, Twenty-Five Works by Arthur Segal. Between the Years 1911 and 1944. The Property of Miss Marianne Segal, April 16, 1970, lot 8, p. 21 (with illu.).
- · Christie's, Tel Aviv, April 6, 2002, lot 41.
- Koller Auktionen AG, Zürich, auction Z30, Impressionismus & Moderne, June 24, 2002, lot 3221.



Paintings by Arthur Segal appear like jigsaw puzzles, colorful jigsaw puzzles of different pictorial levels, warped like prisms, which appear like pictures in the picture that the artist put together to form a wonderful whole. His life, which began in Jassy, a town in northern Moldova on July 13, 1875, and ended in London in 1944, the life of a Jewish artist accompanied by strokes of fate, was like a jigsaw puzzle, too. Arthur Segal, the painter, art theorist and writer, the committed member of the "November Group", reached Berlin in 1892, where his artist career commenced, but it was not before 1910 and his participation in the exhibition of the "Neue Secession", that Segal received first wider attention and was accepted by the avant-garde Berlin art scene. He had cultivated an own agenda, found his own, extraordinary painterly

path, and "philosophized not only with brush and palette, but also with a wonderful fountain pen", said his friend Salomon Friedländer, the philosopher and writer, about him.

Exile

With the outbreak of WWI in 1914, Segal suddenly lost the social life he had established in Berlin with great effort. As a Romanian citizen, he had to leave Germany. He and his family moved to Switzerland, to Ascona near Monte Verità, a place that attracted followers of the social reform movement, the avant-garde and artists, since the turn of the century. He made contact with the Zurich Dadaists and met, among others, Alexey von Jawlensky in Ascona. On his return to Berlin in 1920,

- Between 1925 and 1926, the fifty-year-old Segal saw the peak of his recognition
- The philosopher and theorist Arthur Segal had conceived a very own theory for his painting
- Changing between an impressionist and a pointillist manner supports the simultaneousness of different motifs and requires different visual approaches
- This makes the bridge in ,Rügenwaldermünde' such a remarkable example of Segal's subtly balanced art
- Consistent provenance



Segal became involved with the "November Group" which had been founded by artists after their return from the war in 1918. In addition to his paintings, he published art-theoretical pamphlets, gave lectures, wrote articles for newspapers, took an active part in exhibitions and received positive reviews. But the next stroke of fate would follow soon: after the National Socialists seized power in June 1933, Segal and his family were forced to emigrate again, this time to Majorca, however, after the victory of the Spanish fascists in October 1936, he had to leave the island again and reached the safe haven London.

Pictures in the Picture

The essence of Segal's artistic development was the search for a method of painting: to make the surface of things and their perception visible to the inner eye, whether as an impressionistic light phenomenon, as a resolution through a prismatic color multiplication or a spatial depth effect through light and shadow. From a strict expressionistic style, over a rather short period of New Objectivity and Constructivism, he finally attained non-representational, light-kinetic compositions and had thus found his way to an almost abstract state. With an even stronger focus on the process of seeing itself, he then invented the focal point images that are reminiscent of Robert Delaunay's color simultaneousness, these strict blue-gray equivalence pictures that also include the frame as a painting surface. Only his own images emerge in the picture, similar to medieval painting, in which scenes that do not happen at the same time, appear side by side. Ultimately, however, Segal would return to a naturalistic picture, in order to drive theory out of the pictures so that they become self-sufficient.

Rügenwaldermünde

The conflicts in the Berlin art scene that Segal had to endure, took a toll on his health, so that he regularly went to the Baltic and North Sea to regain strength. In the summer of 1924, the family traveled to Rügenwaldermünde, a seaside resort on the Baltic Sea coast in what was then East Pomerania. Nature fascinated him all the more as he found peace and order in it: "It's wonderful to smear down what your heart desires, only stimulated by nature ... I conjure up clouds and houses and boats and sails and bridges and water and people [...] I almost don't know if it isn't more blissful to surrender to the feeling of nature! She is incredibly rich and alive - all problems are gone, they don't even exist. A life like an animal that lives nature in colors," Segal wrote to his friend and former student Nikolaus Braun on July 10, 1924. (quote: Pavel LiŠka, Arthur Segal, Kölnischer Kunstverein, Cologne 1987, p. 53) Different motifs that alternate between town houses and harbor basins with moored boats and which allow Segal to gives space to individual figures, are combined to a motif with a romantic drawbridge, a construction

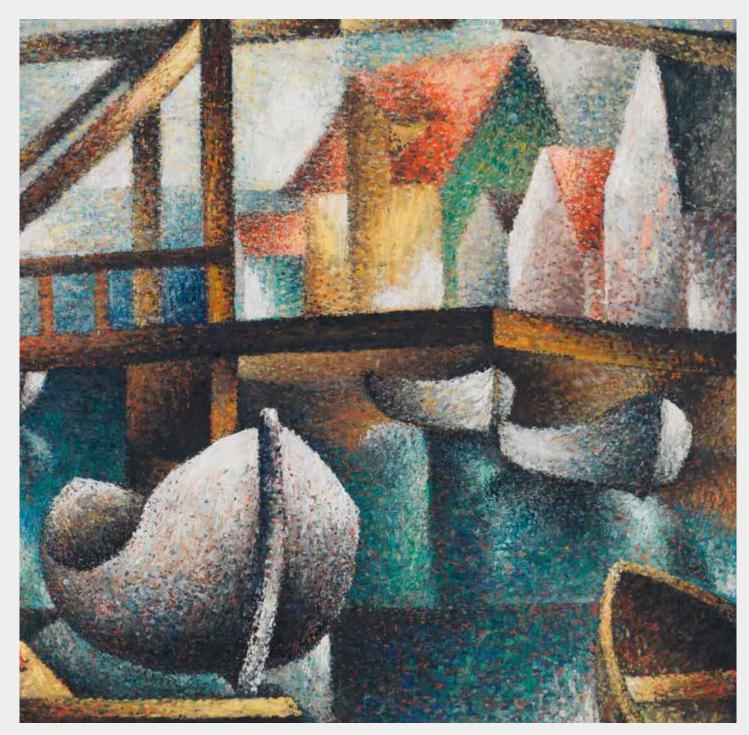
Flap bridge in Rügenwalde, historic postcard



that had also fascinated Vincent van Gogh in Arles. The motif's boundaries are fluid, yet perceptible and homogenized with an even light source, only a few shadows support the spatial effect. In doing so, he follows his artistic desire for harmony and goes beyond his scientific doctrine, Segal breaks the boundaries of the theoretical framework, a use of color down to the smallest detail that can only be explained by his theory and which always wonderfully prevails.

Rules for Art

Between 1925 and 1926, the fifty-year-old Segal was at the peak of his recognition and success. On the occasion of his anniversary, an exhibition of his oil paintings took place at the Graphisches Kabinett I. B. Neumann in Berlin; Around the same time, 11 of his works were shown in an extra show as part of an exhibition of the "November Group" and he published the booklet "Lichtprobleme der bildenden Kunst" (Light Problems in Visual Art) together with Nikolaus Braun. Segal cannot do without the subject in his painting. He was convinced of the equality



of life and art, even of their direct causality; but it held him back from dealing with purely artistic problems and caused him to introduce non-artistic problems or rules into art, thereby contradicting the essence of avant-garde creativity. It is also this conception of art that finally led him to see nature as the sole ruling force in art. Segal never abandoned the philosophical-ethical basis of his work; in this phase from 1923 to 1926, it merely took on a form that coincided with the basis of modern art. The bridge in Rügenwaldermünde is such a great example of Segal's subtly balanced painting. [MvL]

MAX LIEBERMANN

1847 Berlin – 1935 Berlin

13

Große Seestraße in Wannsee. Around 1925.

Oil on canvas.

Lower right signed. Inscribed with the artist's name and the number "20963", as well as titled "Große Straße in Wannsee" on a label on the reverse. 73 x 92,2 cm (28.7 x 36.2 in).

Accompanied by a written expertise issued by Prof. Dr. Matthias Eberle, Max Liebermann Archive, Berlin, from May 10, 2017. The work will be included into the addenda of the catalogue raisonné of paintings under the number 1925/32a.

€ Called up: June 9, 2023 – ca. 17.24 h ± 20 min.

€ 400.000 – 600.000 (R/D)

\$440,000-660,000

PROVENANCE

· Bruno Cassirer Collection, Berlin (until August 30, 1933).

- Art dealer Paul Cassirer, Berlin (acquired from the above on August 30, 1933, until September 7, 1933).
- $\cdot\,$ Galerie Aktuaryus, Zürich (acquired from the above on September 7, 1933).

· Berti Guggenheim-Wyler Collection, Zürich

(acquired from the above in 1933, thereafter family-owned). • Private collection Berlin (acquired from the above)

Offered in an amicable agreement with the heirs after Bruno Cassirer. We are grateful to Dr. Imke Gielen, Berlin, for her kind advice and the good cooperation.

EXHIBITION

• Presumably Max Liebermann, Galerie Aktuaryus, Zürich, September 1933, work list in: Galerie und Sammler, Monatsschrift der Galerie Aktuaryus, Zürich, issue 9/10, p. 168, cat. no. 23 (titled "Große Seestraße").

- Masterly depiction of the promenade in Berlin Wannsee in summer
- The "Große Seestraße" is among Liebermann's finest motifs
- More than 90 years of provenance history: Bruno Cassirer Collection, art trader Paul Cassirer and part of a private collection in Zürich for more than 80 years
- Liebermann's works from the 1920s are among his most sought-after creations on the international auction market
- Similar paintings are in important museums, among them the Nationalgalerie Berlin, the Kunsthalle Hamburg, the Kunsthalle Bremen, the Gemäldegalerie Neue Meister, Dresden, the Niedersächsische Landesmuseum, Hanover, and the Museum Wiesbaden

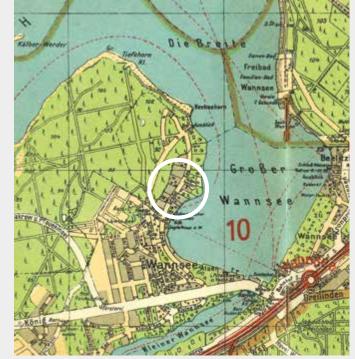
"What makes the Wannsee pictures so effectful is the strength of their pictorial translation."

Erich Hancke, Max Liebermanns Kunst seit 1914, in: Kunst und Künstler, vol 20, 1922, p. 345.

Invitation to a speech in context of our preview exhibition in Berlin: "Max Liebermann in Wannsee – jenseits seines Gartens" by Drs. Margreet Nouwen, Max Liebermann Archive, Berlin. Date: Thursday, June 1, 2023, 4 p.m. at Ketterer Kunst, Fasanenstraße 70, 10719 Berlin. In 1909, Max Liebermann acquired a large plot of land directly on the Wannsee, onto which he would not only build a representative summer residence, the "Liebermann Villa" (privately run museum since 2006), but also an impressive garden with flower beds, birch grove, jetty, vegetable garden, gardener's house, gravel paths, benches and a small fountain designed by August Gaul. From 1910 the artist spent the summer months with his family in his paradise on Wannsee, in the course of which he achieved an astonishingly intensive, fruitful artistic creative phase, especially in the years after the First World War: the period of the famous Wannsee-Bilder" (Wannsee Pictures), in which Liebermann captured various corners of his magnificent garden or its immediate surroundings. Today they are regarded the lovely highlight of his versatile late work.









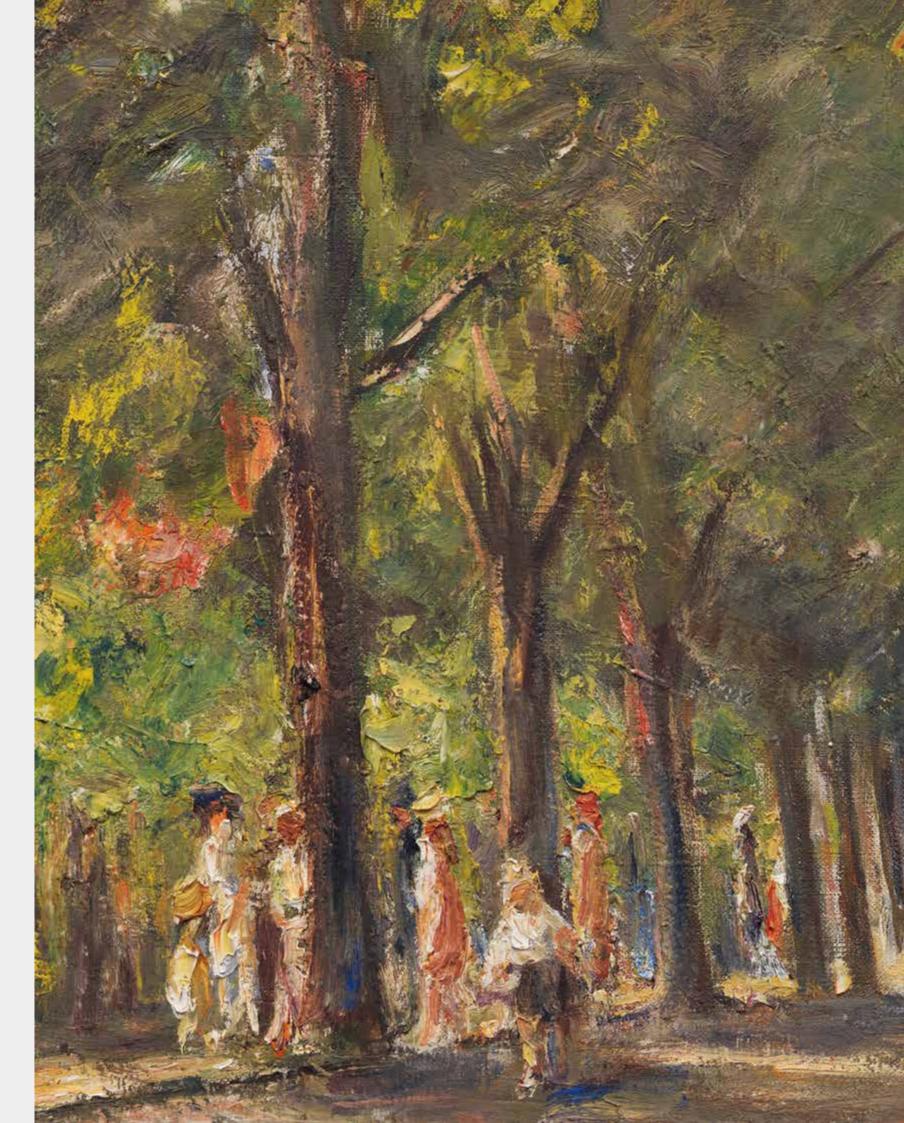
Große Seestraße and Colomierstraße at Wannsee, city map: Berlin in der Tasche, 1925, sheet 44. Published by Berliner Morgenpost (Ullsteinverlag)

The present work does not show a part of the actual garden, but the former "Große Seestrasse" (today "Am Grossen Wannsee"), running directly past Liebermann's property and which the artist captured in several paintings from around 1915 onward. A contemporary photograph shows the artist with an easel, painting utensils and onlookers painting on "Colomierstrasse", a small side street off "Große Seestrasse". Liebermann usually went right into the middle of the action to paint, and also seems to have set up his easel in the middle of the street to paint this picture, with a view of the visitors strolling down the avenue to the popular recreation destinations on the lake not far from the city. The artist shows a summery, cheerful scene on the promenade, which is pleasantly shaded by the canopy of tall, old trees. Where the bright blue sky flashes through the treetops above the avenue, bright patches of sunlight dance on the ground, while the ramblers are depicted wearing dresses in bright colors and with hats and parasols.

The painting reflects the very lightness and serenity characteristic of plein-air painting and Impressionism, to which Liebermann would become particularly committed after his trip to Paris in 1896. The bright, rich, powerful colors are partly applied to the canvas in impasto, sweeping brushstrokes. Instead of the change of seasons, which inspired many artists, it is the richness and splendor of the summer that Liebermann wanted to show in his pictures. His brushwork does not follow a certain uniform structure, but the liveliness of summer becomes perceptible through brushstrokes of very different widths and from different angles, and in particular through the juicy, strong summer colors, which he also applied with a spatula. Urban nature

played a major role in Liebermann's oeuvre. His works not only show his garden and the nature of his neighborhood in Berlin-Wannsee, but also the avenues in the Dutch town Overveen on the North Sea or the zoos in Berlin and Amsterdam, as well as cozy beer gardens in Brannenburg in Bavaria, and garden bars the on the river Havel or polo players in Hamburg's Jenischpark.

At around the turn of the 20th century, Liebermann's work had undergone a transition: from the grave and demure depictions of the hard life of farmers and fishermen, meticulously prepared in countless studies, to lively depictions of outdoor activities, of tennis players and horse riders, walkers and bathers. From the brownish-dark palette reminiscent of the Old Masters, to the lightheartedness of plein-air painting in bright pastel colors, the light nuances and soft color transitions. From the carefully planned and thoroughly composed studio picture in the spirit of the academic tradition to the spontaneous depictions of nature composed on the canvas with a brush and spatula right in front of the motif. Hence"Große Seestraße in Wannsee" is an outstanding work from the so important creative phase of the 1920s, an immediate and unadulterated account of Liebermann's unique transformation from a representative of Realism to perhaps the most important German impressionist. [CH]



1957 Marl – lives and works in Dusseldorf and Munich

Ohne Titel. 2016.

Oil on canvas.

Signed and inscribed with the work number "2016/7" on the reverse. 180 x 240 cm (70.8 x 94.4 in). [SM]

Mentioned on the artist's official homepage.

€ Called up: June 9, 2023 – ca. 17.26 h ± 20 min.

€ 120.000 - 150.000 (R/D, F) \$ 132,000 - 165,000

PROVENANCE

· Gagosian Gallery, Beverly Hills/L.A.

· Private collection Munich (acquired from the above).

EXHIBITION

- Karin Kneffel. New Works, Gagosian Gallery Beverly Hills/LA. April 26 June 11, 2016 (with the label on the stretcher.
- Das Moment der Abstraktion, Franz Marc Museum, Kochel am See, October 13, 2019 February 16, 2020.

LITERATURE

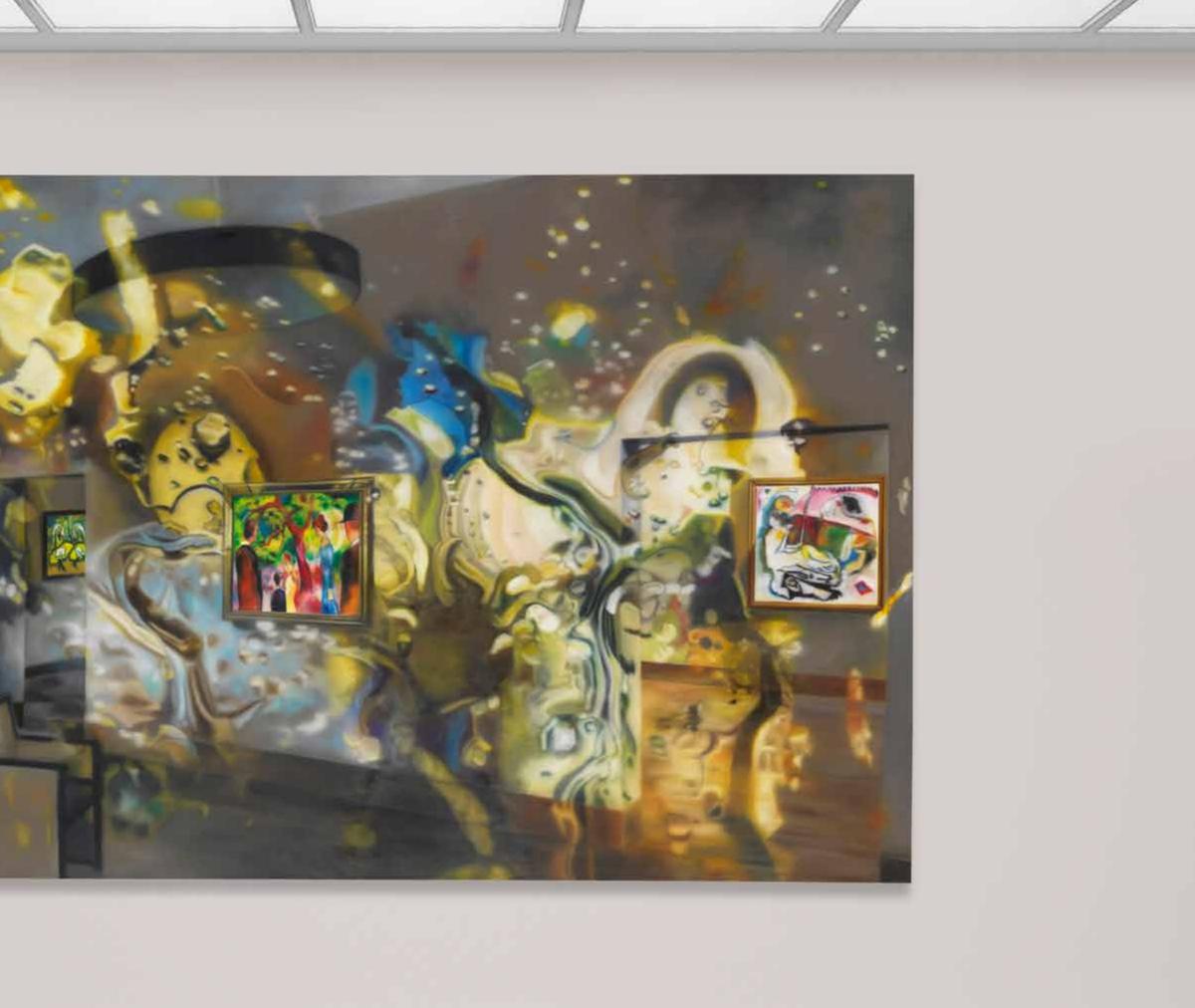
• Karin Kneffel. Still, Kunsthalle Bremen, June 22 - September 29, 2019/Museum Frieder Burda, Baden-Baden, October 12 - March 8, 2020, p. 121.

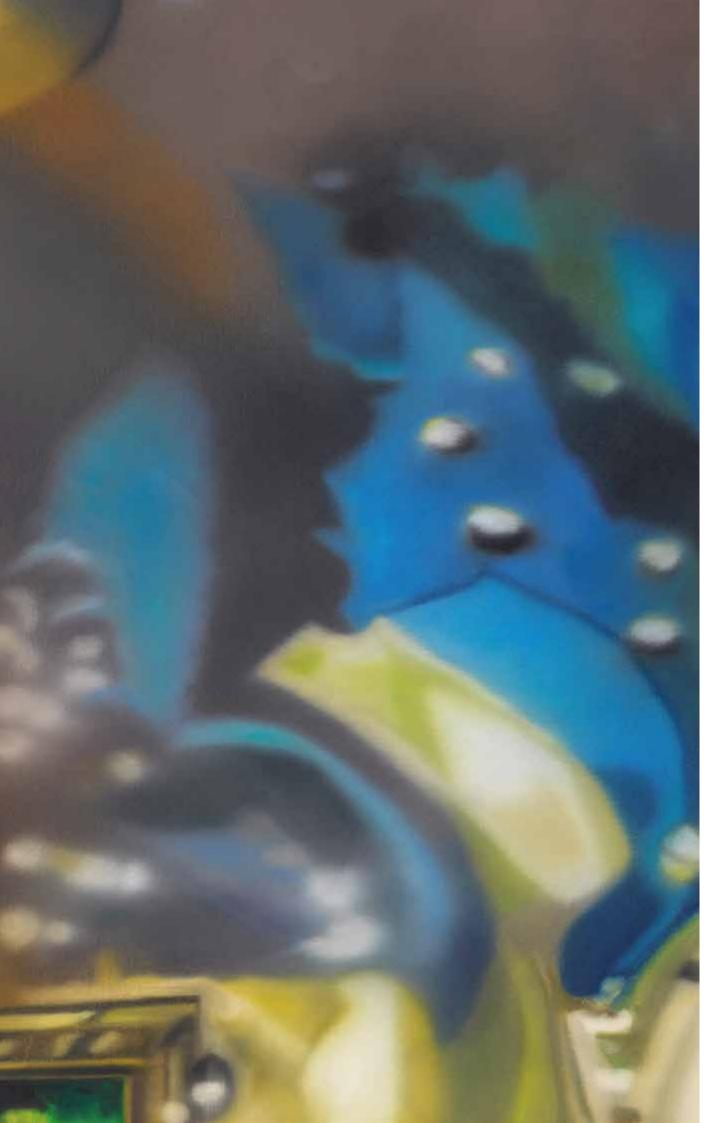
- Exhibited at the renowned Gagosian Gallery
- Reconstruction of the once famous Hermann Lange Collection, Krefeld (1874–1942), which comprised around 300 masterworks of modern European art at the beginning of the 20th century
- Kneffel's process of creation is based on photography – similar to the early works by Gerhard Richter, her former teacher at the Düsseldorf Academy
- Kneffel creates a novel and complex painting characterized by a contemporary pictorial language and with a reference to 20th century art and architecture, as well as an own narrative element

As early as in 2009, the director of the Kunstmuseen Krefeld invited the artist to stage an exhibition at the Museum Haus Esters. The works in the exhibition should reference both the building itself, as well as its architect Ludwig Mies van der Rohe. Accordingly, Karin Kneffel first began to investigate in the architecture and the interior of Haus Esters and conceived the cycle "Haus am Stadtrand", which delves into the history of the Mies van der Rohe villa as a residential building. In doing so, the artist develops a pictorial narrative that merges present and past: extreme details, abrupt connections between close-up and long-distance, a permanent analysis of reality combined with vexing reflective images are the main characteristics of her painting. Karin Kneffel unfolds a world of images that mysteriously merges present and history, reality and fiction. (www.kunstmuseenkrefeld.de/de/Exhibitions/2009/Karin-Kneffel-House-On-The-Edge-Of-Town).



Berliner Bild-Bericht, 1930, Haus Lange, residential hall.





With the insight thus gained, the artist becomes occupied with another building by Mies van der Rohe in the immediate vicinity, the House Lange, and in context of her research, she came across photographs of the interior of the house from the early 1930s. The 16 historical photographs that have survived not only document the house's special architecture, but also the extensive, extremely impressive art collection of the builder-owner Hermann Lange (1874-1942). The series includes several exterior shots, as well as some interior views that show the art that played a dominant role in the Lange family's house. The twin buildings were built as private residences. In 1927, the silk manufacturers Hermann Lange (1874-1942) and Josef Esters (1884-1966), closely related on both a professional and private level, commissioned Ludwig Mies van der Rohe to build two family homes. Additionally, they also had him design some of the furnishings. In 1930, the families move in. While Josef Esters' family used the house until the owner's death in 1976, Hermann Lange's descendants decided to leave it to the municipal museum for exhibitions of contemporary art as early as in 1955. Up until today, the houses are still part of the Krefeld art museums. (Christiane Lange, Mies van der Rohe and Lilly Reich, Möbel und Räume, Krefeld 2007).

The historical photographs provide an insight into the premises, the furnishings and the masterpieces of art compiled in the 1920s, which can be found in important museums and private collections around the world today. In Kneffel's large-size works they celebrate a déjà vu. In context of the project and with the intention to study the originals in their respective new surrounding, the artist went looking for the paintings that are scattered to the four winds today. Three of the former Krefeld works are on loan at the Franz-Marc-Museum in Kochel today: in the left of the passageway we see Ernst Ludwig Kirchner's "Zwei Tänzer" (Two Dancers) from 1911, while August Macke's painting "Große Promenade. Leute im Park" (Great Promenade. People in the Park) from 1914 occupies a prominent spot on the central wall and Wassily Kandinsky's "Improvisation 21" from 1911 shows itself on a wall in the room behind it on the right. Kirchner's "Zwei Tänzer" were certainly part of the collection, as they are documented in the photographs Mies had commissioned in 1930. "Improvisation 21" by Kandinsky, however, can not be found on the historic pictures, as it had been lent to Hermann Lange's daughter Mildred and her husband Carl Wilhelm Crous, adorning their apartment in Berga an der Elster in Thuringia which Mies van der Rohe had built around 1929. Another photograph, which documents a room

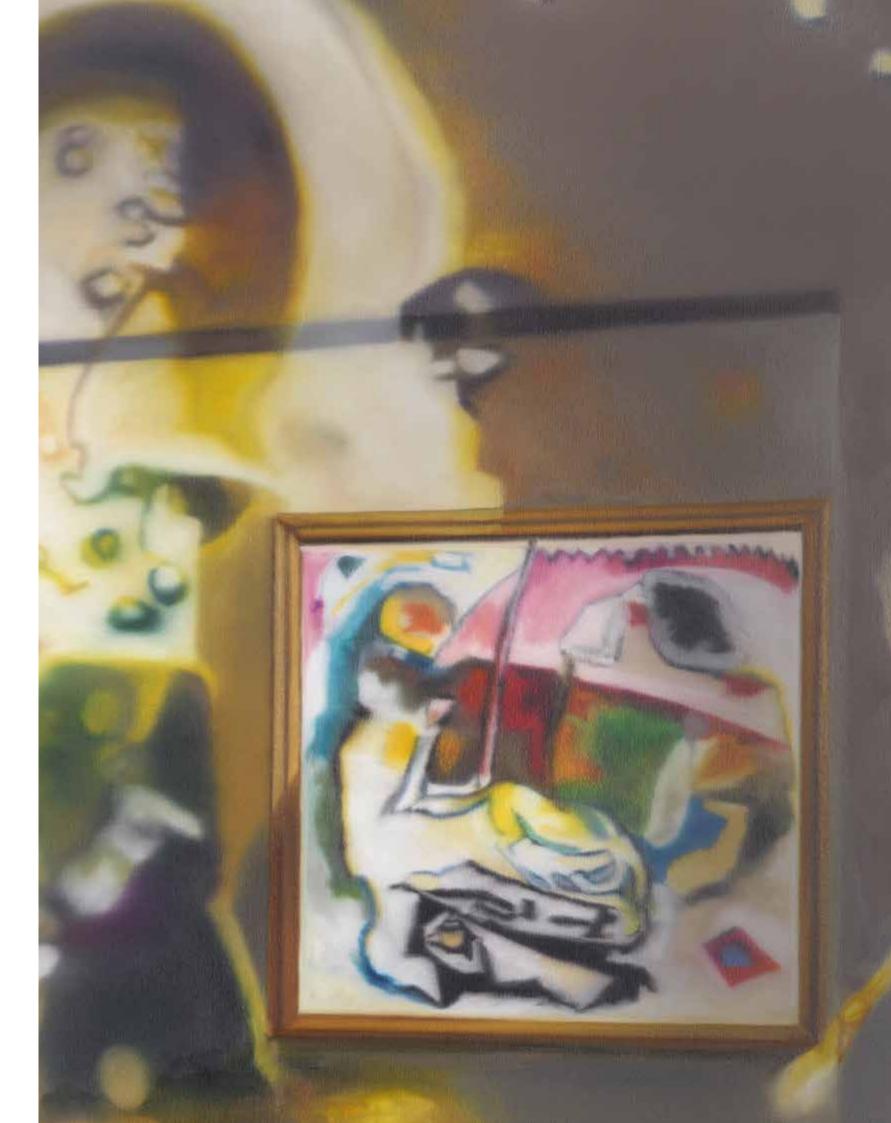


designed by Mies at the "Bauausstellung" in Berlin in 1931, shows the painting "Improvisation 21" as "decoration"; Hermann Langer gave it to his architect as a sign of their friendship. For the artist, the affiliation with the Hermann Lange Collection is revealed once again, but it is not listed as such in Hans Konrad Roethel's 1982 Wassily Kandinsky catalogue raisonné.

Like a journey through time, Kneffel no longer shows the paintings in the present monumental work in their former, historical setting in Haus Lange, but, as the bright interior with the seating furniture on the far left reveals, in the modern exhibition rooms on Kochelsee, and, of course, not without distorting, transforming and developing the current museum situation with great painterly finesse according to her characteristic artistic concept. Karin Kneffel veils the contemporary architecture behind a "curtain", the illusion of a pane misted by drops of water and other organic forms.

With her complex and unique painting style, Kneffel found a playful approach to Realism. The work offered here is a masterpiece of the characteristic fusion of reality and imagination. Art-historical, traditional painterly solutions meet her own innovative ideas and ultimately not only show us Kneffel's great inventiveness, but also the versatility of painting itself. [CH/MvL]

Wassily Kandinsky, Improvisation 21, 1911, oil on canvas, Franz Marc Museum, Kochel am See.



Find more art-historical background information, images, videos and updates on www.kettererkunst.com

"I anticipated how exciting it would be for me to get a drawing back in steel. I could hold it in my hands. I could pick it up by the lines, off the paper. It was so exciting. It was like suddenly I was a whole new artist."

TOM WESSELMANN

1931 Cincinnati – 2004 New York

15

Monica nude with Lichtenstein. 1989.

Steelcut. Enamel on steel.

Signed, dated, titled and inscribed, as well as with a direction arrow and mounting instructions on the reverse. Unique work. Ca. 110 x 183 cm (43.3 x 72 in). The work is registered in the archive of the Tom Wesselmann Estate, New York.

€ Called up: June 9, 2023 – ca. 17.28 h ± 20 min.

€ 140.000-180.000 (R/D, F)

\$ 154,000 - 198,000

PROVENANCE

· Sidney Janis Gallery, New York (until 1999, directly from the artist)

 \cdot Private collection New York (1999 - probably 2001).

· Galerie Terminus, Munich (2001).

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

• Wesselmann's faceless de-individualized nudes are pop art icons

.....

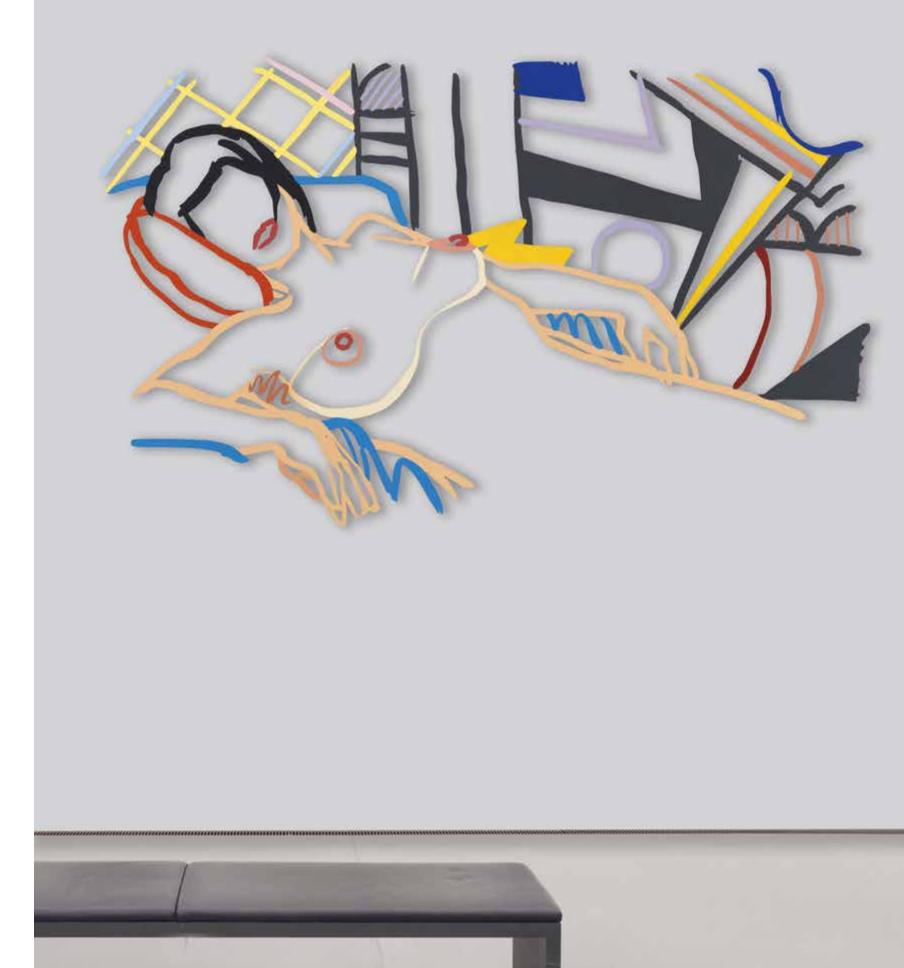
- In the cut out "steel drawings", the artist combines seemingly contrastive elements: drawing and sculpture, fragility and stability, spontaneity and precision
- Wesselmann transfers the concept of the "shaped canvas" to representational painting and creates works characterized by a one-of-a-kind spatial presence
- Wesselmann's nudes are in many international collections, among them the Museum of Modern Art, New York, the Whitney Museum of American Art, New York, the Tate Modern, London

• Unique work

In the early 1980s, the American pop-artist Tom Wesselmann began to use metal, developing an entirely new artistic technique, the so-called "steel drawings". In these filigree, silhouette-like creations, Wesselmann uniquely succeeds in transferring the spontaneity of his graphic style, the characteristic clear and sketchy lines, into the durable material, thus creating a fascinating combination of drawing and sculpture. Strictly speaking, they are colored reliefs of drawings that Wesselmann spreads out in front of a white wall in a fine steel cut. At first glance they appear like murals.

The motifs of the "steel drawings" follow the classic Wesselmann themes: nudes, still lifes and landscapes. His signature motif, the faceless, de-individualized "Nudes" also play a key role in this technique. Contrary to the abstract painting that prevailed at the time, Wesselmann decided to work solely figuratively as early as in the late 1950s. However, he was well aware that this bold step would require a completely new approach to figuration, that he would have to explore new artistic paths. Wesselmann's legendary "steel drawings" clearly provide artistic proof that, contrary to popular belief, the history of representational painting is far from over. His first works were made of hand-cut aluminum that he painted in different colors. Wesselmann explains: "With the aluminum doodles, the idea was to take a small doodle and blow it up large, as if it had just been made on the wall." (Quoted from: https://denverartmuseum.org/article/staff-blogs/tom-wesselmann-finds-new-medium).

After months of intensive work, Wesselmann and the precision mechanic Alfred Lippincott had developed a technique that cuts steel with the high precision that the implementation of his artistic visions required. The characteristic motifs are transferred to a metal plate electronically or manually, and cut out with millimeter precision using a laser beam. Wesselmann plays with a double alienation, staging his pop art drawings in a decisive new way: On the one hand, it is the steel-cut execution, on the other hand, it is the monumental enlargement of the graphic format that is both fascinnting and confusing. Wesselmann's "Steel drawings" are like monumental, high-precision paper cutouts, they play with the confusing illusion like it was possible to take the fine lines of the drawing out of the paper and to put them onto a wall. In doing so, they transfer the principle of the "shaped canvas", which seeks to emancipate form from the rectangular painting surface, into representational, line-based painting. Their unique effect always includes the space and the current lighting mood, since the fine line structure casts a shadow on the wall depending on the light incidence. [JS]



HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Die Ruhende. 1911.

Oil on canvas. Soika 1911/70. Signed and dated in lower left. Inscribed "Ruhende / 500 / M. Pechstein" on the reverse. 75 x 101 cm (29.5 x 39.7 in).

€ Called up: June 9, 2023 – ca. 17.30 h ± 20 min.

€ 1.200.000 - 1.800.000 (R/D, F) \$ 1,320,000 - 1,980,000

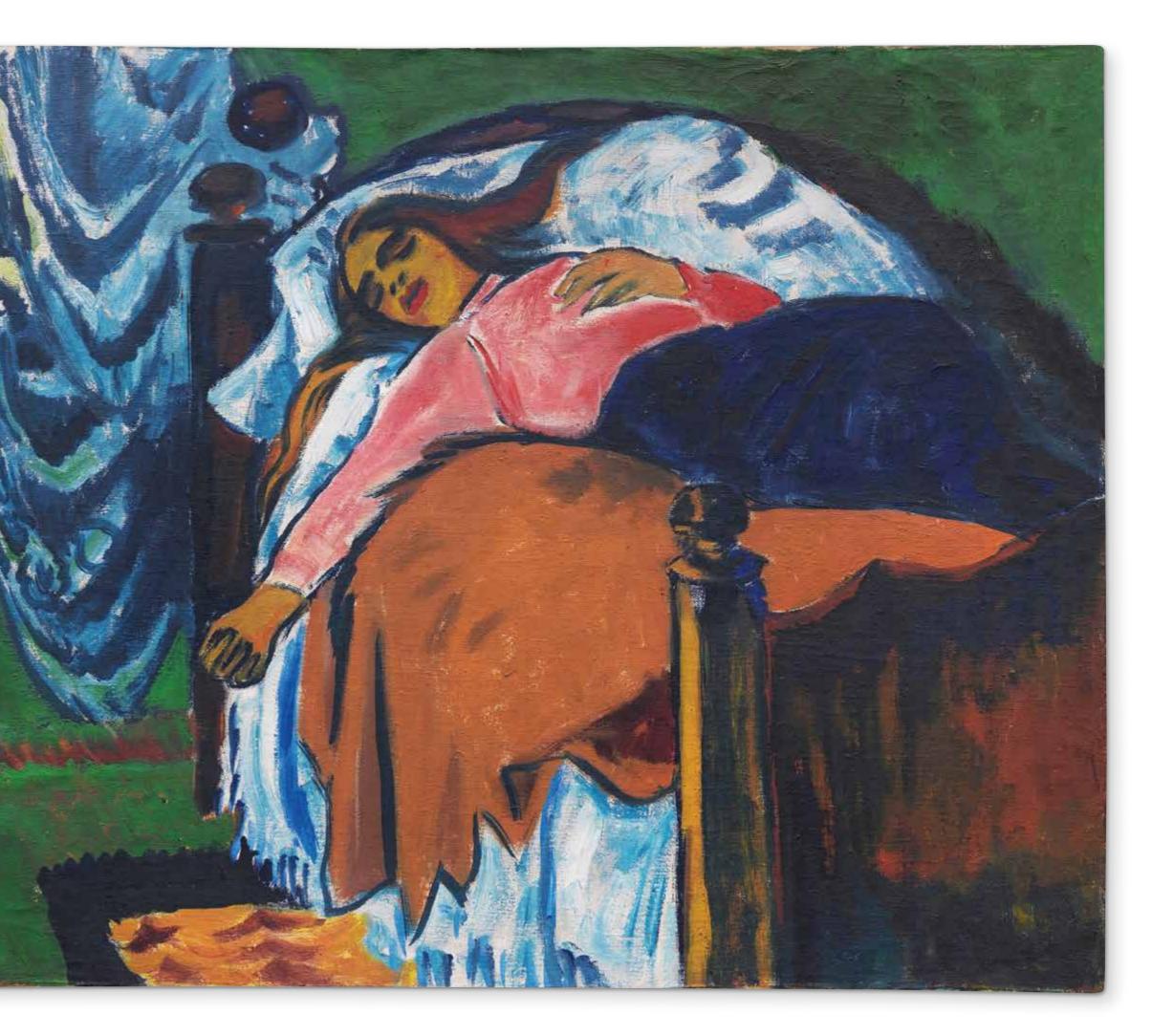
- Outstanding museum-quality masterpiece for nine decades part of the collection of the Nationalgalerie, Berlin
- Pechstein transforms Edvard Munch's scandalous picture "The Day After" from 1894 (Nasjonalmuseet, Oslo) into a declaration of love to his young wife Lotte
- Lotte his most inspiring model in the vibrant art metropolis Berlin
- Pechstein captured the intimate moment in his progressive masterwork with dynamic color contrasts, a strong intensity and an immediate close-up view
- Returned by the 'Stiftung Preußische Museen, Neue Nationalgalerie Berlin' to the heirs of the acclaimed art collector Dr. Ismar Littmann in an amicable agreement

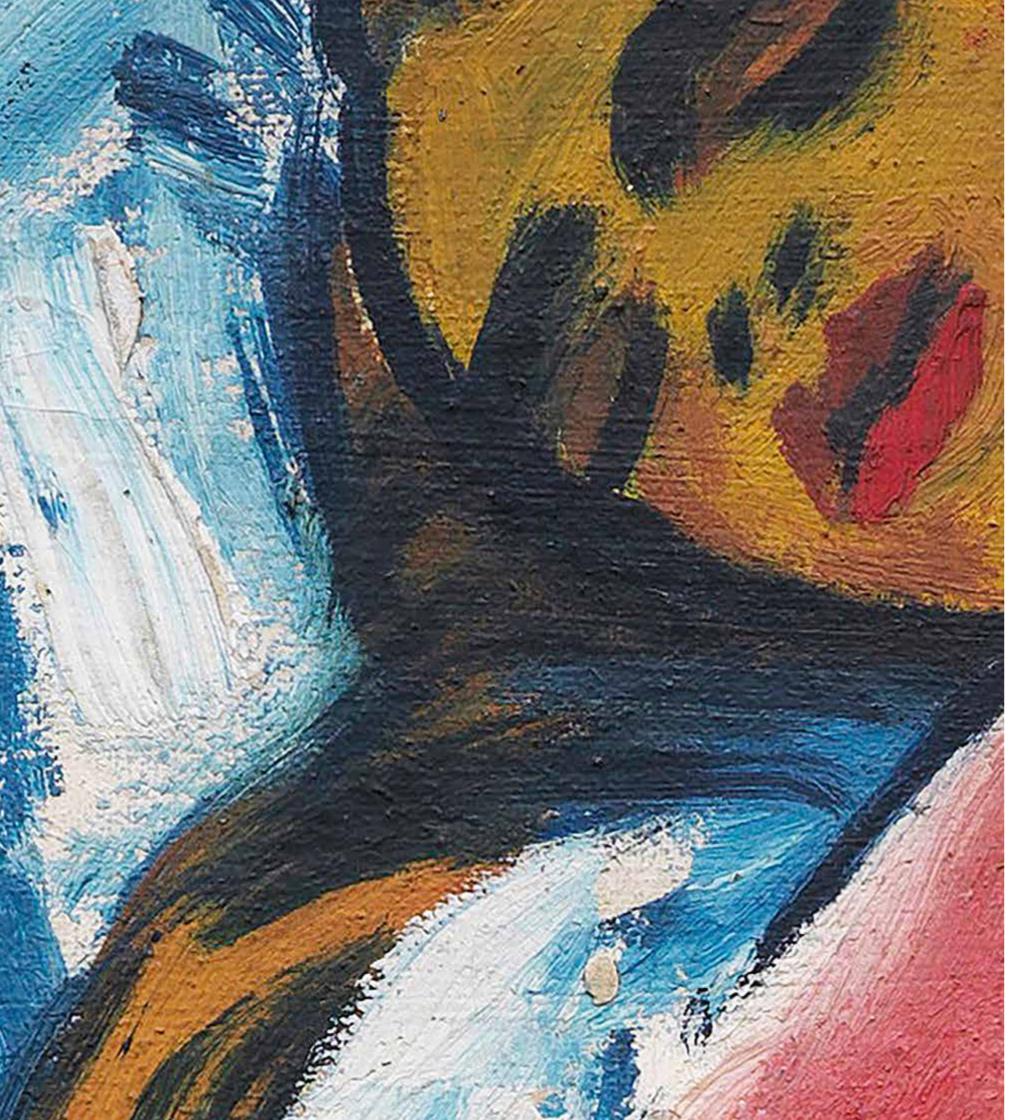
PROVENANCE

- · Dr. Ismar Littmann Collection, Breslau (until September 23, 1934).
- Estate of Dr. Ismar Littmann, Breslau (inherited from Dr. Ismar Littmann on September 23, 1934, until ca. 1934/35: Dresdner Bank).
- · Dresdner Bank, Breslau (as security from the above, bank mandate "Schwedenberg (Breslau branch)").
- \cdot Auction house Max Perl, Berlin, February 26/27, 1935 (consigned by the above, not sold).
- · Dresdner Bank, Breslau (bank mandate "Schwedenberg (Breslau branch)").
- · State-owned (since August 15, 1935: en-bloc acquisition of pledged property and own property of Dresdner Bank through the Prussian State).
- Nationalgalerie, Berlin (since December 10, 1936: taken over from the above in line with deecree Vd 29/36).
- · Nationalgalerie East Berlin (belatedly inventoried in 1968).
- Nationalgalerie, State Museums Berlin, Prussian Cultural Heritage Foundation (since 1991: Inventory no. A IV 204, merger of East/West collections).

Restituted to the heirs after Dr. Ismar Littmann, Breslau (2022).

Please find further works from the Dr. Ismar Littmann Collection in our Modern Art Day Dale on Saturday, June 10th, 2023 (lots 320 and 321). an and





EXHIBITION

amm, Berlin 1912, cat. no. 195

· Max Pechstein. Das ferne Paradies, Städtisches Kunstmuseum Spendhaus Reutlingen, November 26, 1995 – January 28, 1996; Städtisches Museum Zwickau, February 18 – April 14, 1996, cat. no. 5 (with illu. on plate 5).

· Max Pechstein - Sein malerisches Werk, ed. by Magdalena Moeller, Brücke Museum, Berlin, September 22, 1996 – January 1, 1997; Kunsthalle Tübingen January 11 – April 6, 1997; Kunsthalle Kiel April 20 – June 15, 1997, cat. no. 68, p. 315 (with illu.).

· Max Pechstein. Werke aus dem Brücke-Museum Berlin und anderen Sammlungen, Städtische Galerie, Bietigheim-Bissingen, July 6 – September 15. 2002, no. Z 8 (with illu. on p. 18).

• Brücke und Berlin, 100 Jahre Expressionismus Berlin, Staatliche Museen zu Berlin, Neue Nationalgalerie, June 8 – August 28, 2005; Kunsthalle der Hypo-Kulturstiftung, Munich, February 24 – May 21, 2006 (here titled: 100 Jahre Brücke - Expressionismus aus Berlin), cat. no. 336 (with illu. on p. 37).

LITERATURE

Kunstgewerbe, Plastik, 188th auction, February 26/27, 1935, no. 2566.

· Inventory catalog State Museums Berlin, Nationalgalerie, Gemälde des 20. Jahrhunderts, ed. by Friedegund Weidemann, Berlin 1976, p. 63 (with black-and-white illu.).

312).

· Das Schicksal einer Sammlung. Die Neue Abteilung der Nationalgalerie im ehemaligen Kronprinzen-Palais. Zu einer Dokumentation anlässlich der Ausstellung "Expressionisten - Die Avantgarde in Deutschland 1905-1920", ed. by Andreas Hüneke et al, ex. cat. State Museums Berlin, Nationalgalerie, Berlin 1986, pp. 37, 48 (with illu. on p. 36).

· Das Schicksal einer Sammlung. Aufbau und Zerstörung der Neuen Abteilung der Nationalgalerie im ehemaligen Kronprinzen-Palais Unter den Linden. 1918-1945, ed. by Annegret Janda, ex. cat. State Museums Berlin/DDR, Nationalgalerie, Berlin 1988; pp. 68, 86 (with black-and-white illu. on p. 70).

· Die Brücke und die Moderne 1904-1914, October 21 - January 15, 2006, ex. cat. Bucerius Kunst Forum, Hamburg, Munich 2004, p. 168 (with illu.).

2008, p. 75 (with black-and-white illu.). · Lynn Rother, Kunst durch Kredit. Die Berliner Museen und ihre Erwerbungen

by Berlin museums) and p. 432 (on this work).

ARCHIVE MATERIAL

· List of Littmann Collection, no. 265 (copy by Mrs. Littman, Wharton; copy in Pechstein Archive, Hamburg).

· List 40 (bank mandate 'Schwedenberg', Breslau branch), no date [August 15, 1935], in: GStA-PK, I. HA Rep. 151, HB, no. 1234. · List 40 (bank mandate 'Schwedenberg', Breslau branch), annotated copy of the Schlossmuseum, July 30, 1935, in: SMB-ZA, I/KGM 2. · List 40 (bank mandate 'Schwedenberg', Breslau branch), annotated copy of the Gemäldegalerie, no date [July 30, 1935], ll. 1-134, in: SMB-ZA, I/GG 341. · List 40 (bank mandate 'Schwedenberg', Breslau branch), annotated copy of S. v. Carolsfeld, no date [August 1935], in: KGM archive.

· XXIV. Ausstellung der Berliner Secession, Ausstellungshaus am Kurfürstend-

• Max Perl, Berlin, Bücher des 15.-20. Jahrh.: darunter Bücher aus der Bibliothek Robert Steinberg, Bielefeld ; Gemälde, Aquarelle, Handzeichnungen, Graphik,

· Horst Jähner, Künstlergruppe Brücke. Geschichte einer Gemeinschaft und das Lebenswerk ihrer Repräsentanten, Berlin 1984 (with black-and-white illu. on p.

· Maike Steinkamp, Das unerwünschte Erbe. Die Rezeption "entarteter" Kunst in Kunstkritik, Ausstellungen und Museen der SBZ und der frühen DDR, Berlin

von der Dresdner Bank 1935, Berlin 2017, pp. 13-51 (on the acquisitions made



Lotte and Hermann Max Pechstein on Palau, 1914, Max Pechstein Archive, Hamburg/ Tökendorf. © Pechstein Hamburg/Tökendorf / VG Bild-Kunst, Bonn 2023

"FASCINATION LOTTE - THE "BEAUTIFUL, WILD WOMAN"

Behind many important works by male artists we often find the story of their models and muses who provided them with inspiration. In Pechstein's case it was Charlotte Kaprolat, known as Lotte (1893-1965), who inspired him to some of his most exceptional artistic accomplishments after he had moved to Berlin. Following extensive travels through Italy and a stay in the art metropolis Paris in 1907/08, he decided to leave Dresden and to settle in Berlin where he initially earned a living with commissions he received from the architect Bruno Schneidereit. In search of a nude model that would meet his expectations, he met Charlotte in the studio of the fellow sculptor Georg Kolbe. Sitting model, the daughter of a head waiter and an ironer, supported the small family income. She became Pechstein's model for his first sensational appearance at the Berlin Secession in late April 1909: "Das Gelbe Tuch" (The Yellow Cloth, lost) caused a stir for its "sensual nonchalance" and

the "wild carnality". In November the same year, Pechstein and Lotte, he 27 and she only 16 years old, moved into a small studio apartment on Durlacher Strasse 14 in Berlin-Friedenau. The building, known as "Zum Bieber", housed apartments, studios and a restaurant that was a meeting place for artists.

With her expressive face and her free physicality, Lotte absolutely met Pechstein's artistic conception of rambunctiousness and nativeness. Her fascination was owed to the strong presence she emanated. It allowed Pechstein the projection of primal naturalness, which he always sought to make the key aspect of his art, not least owed to the influence of non-European art and Gauguin's paintings. When his pictures were rejected by the exhibition jury of the Berlin Secession the following year, Pechstein and other rejected artists decided to found the 'New Secession'.





Hermann Max Pechstein, Lotte mit Kopftuch, 1919, oil on canvas, private collection. © Pechstein Hamburg/Tökendorf / VG Bild-Kunst, Bonn 2023

On the poster of the group's first exhibition at Galerie Macht, he depicted Lotte as a fierce Amazon armed with bow and arrow, a picture that announced the break with the old established institution. Violating all conventions of female beauty and rules of conduct, the poster caused an outrage: "The exhibition poster shows a clumsy, naked Indian woman, brutally jotted down, aiming her arrow. This appears to be their program: An uprising of the primitive, raw artistic instincts against civilization, culture and taste in art." (Erich Vogeler, in: Der Kunstwart. Vol. 23, 1909/1910, p. 314). The poet Else Lasker-Schüler, however, recognized the likeness to Lotte and wrote to her husband Herwarth Walden full of fascination: "Picture this, Herwarth, I saw the New Secession's exhibition poster at a café. That's Pechstein's wife. She really is an Indian, the beautiful daughter of the red vulture; she is wild and fierce in a gorgeous way, wearing a purple robe with yellow fringes." With her dark black hair and her exotic physiognomy, Lotte became the symbol and embodiment of Pechstein's artistic ambitions and the ideal of a free-spirited life outside of conventions.

"I was very fortunate to have someone around me who was completely natural and whose movements I could absorb. So I continued my quest to capture man and nature, more intensely and more inwardly than in Moritzburg in 1910. And entirely different, because with the human being I was now creating [...] creative powers flowed together in flesh and blood."

Max Pechstein, Erinnerungen, ed. by Leopold Reidemeister, Wiesbaden 1960, p. 50

Hermann Max Pechstein, poster: Kunstausstellung Zurückgewiesener der Secession Berlin, 1910, color lithograph, Brücke-Museum, Berlin. © Pechstein Hamburg/Tökendorf / VG Bild-Kunst, Bonn 2023



1911 - A New Period in Art and Life Commences

The young couple married in Berlin on March 25, 1911. An extremely productive and dynamic year in Pechstein's career should begin. In March and April they went to Rome on their honeymoon. For the first time together with his wife, Pechstein spent the summer months from June to September in Nida on the Curonian Spit, where he had been painting plein-air nudes without disturbances since 1909. For Pechstein, the dune landscape was on par with the archaic, untouched South Sea paradises in Gauguin's paintings, whom he admired so much. In Nida the couple lived in Martin Sakuth's fisherman's hut right by the harbor, and if the weather allowed, they lived in a small red tent on the beach. Lotte sat for numerous nudes in the dunes, summery, liberated, vital and with the aura of a beauty from the South Seas. Once the weather got worse, they decided to return to Berlin.

The motif of a resting woman testifies to the intimacy the young couple experienced after they got married. There are only very few pictures from that time that allow us to get so close to Lotte as a person. Portrayed in her sleep, the viewer catches an unadulterated glimpse of the person Pechstein lived with and whose presence he absorbed. He painted and drew Lotte getting up, getting dressed or bathing, showing how much he loved everything about her, the everyday life with his beloved wife became subject of his art and was worthy of a picture.

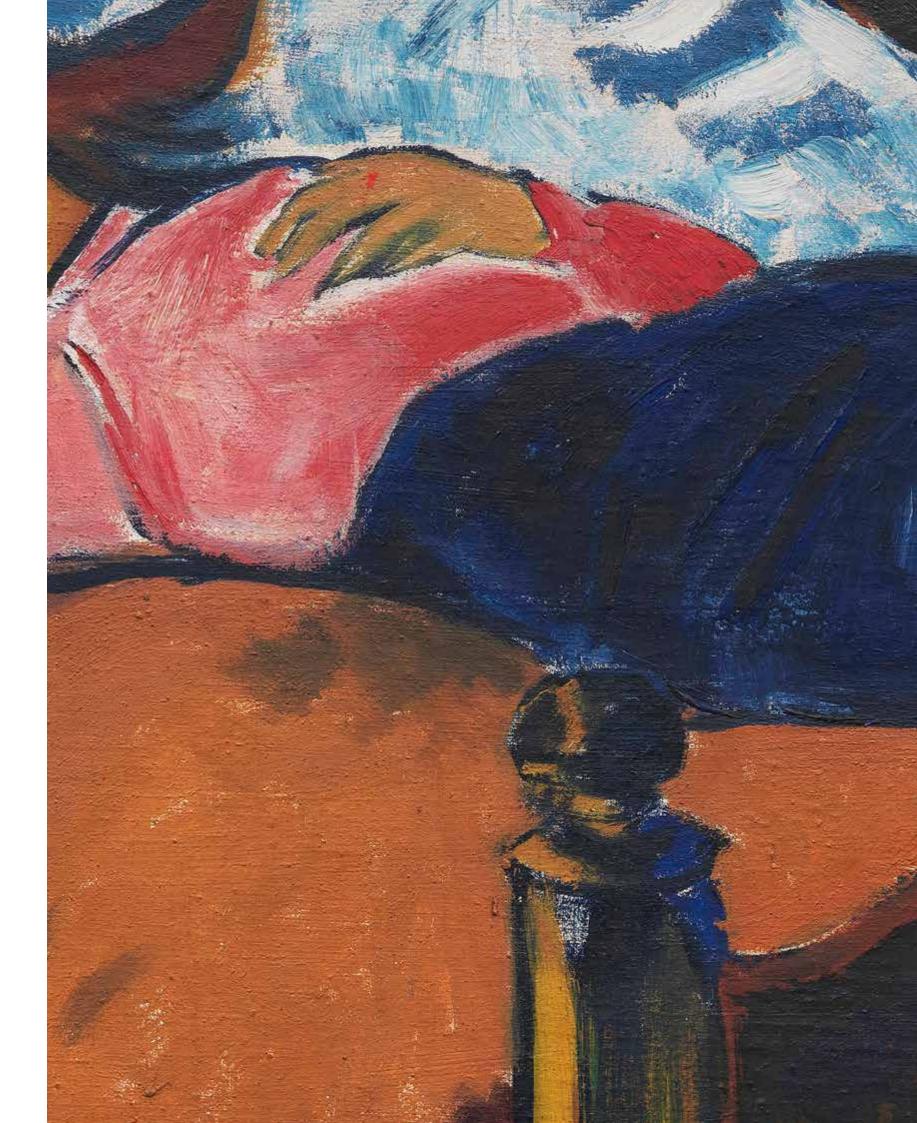
Her figure is surrounded by tender colors like pink and a light blue, quite different from the glaring red and yellow of the paintings in the dunes. Pechstein kept the interior's dark blue, green and red-brown nuances so tender as if he wanted to avoid to disturb his lover in her sleep. The contour lines of the blankets, pillows and curtains are softer and less edgy. The image section also tells of the tender closeness of an unobserved, spontaneous moment in which he captured the sleeping woman. The right hand hanging down with a closed fist, is reminiscent of Georg Kolbe's "dancer". It must have been exactly this moment of a childlike forgetfulness and a liberated nativeness that also cast a spell over Pechstein. If the picture was made the autumn after their return to Berlin, the hand resting on her stomach may be interpreted as a reference to Lotte's first pregnancy. Their first son was born in June 1912, but died a few days after his birth.

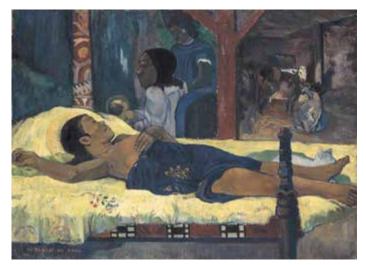
"During that summer of 1911, I felt ecstatic from beginning to end."

Max Pechstein, Erinnerungen, ed. by Leopold Reidemeister, Wiesbaden 1960, p. 50



Georg Kolbe, Tänzerin, 1911/12, bronze, State Museums Berlin, Nationalgalerie.





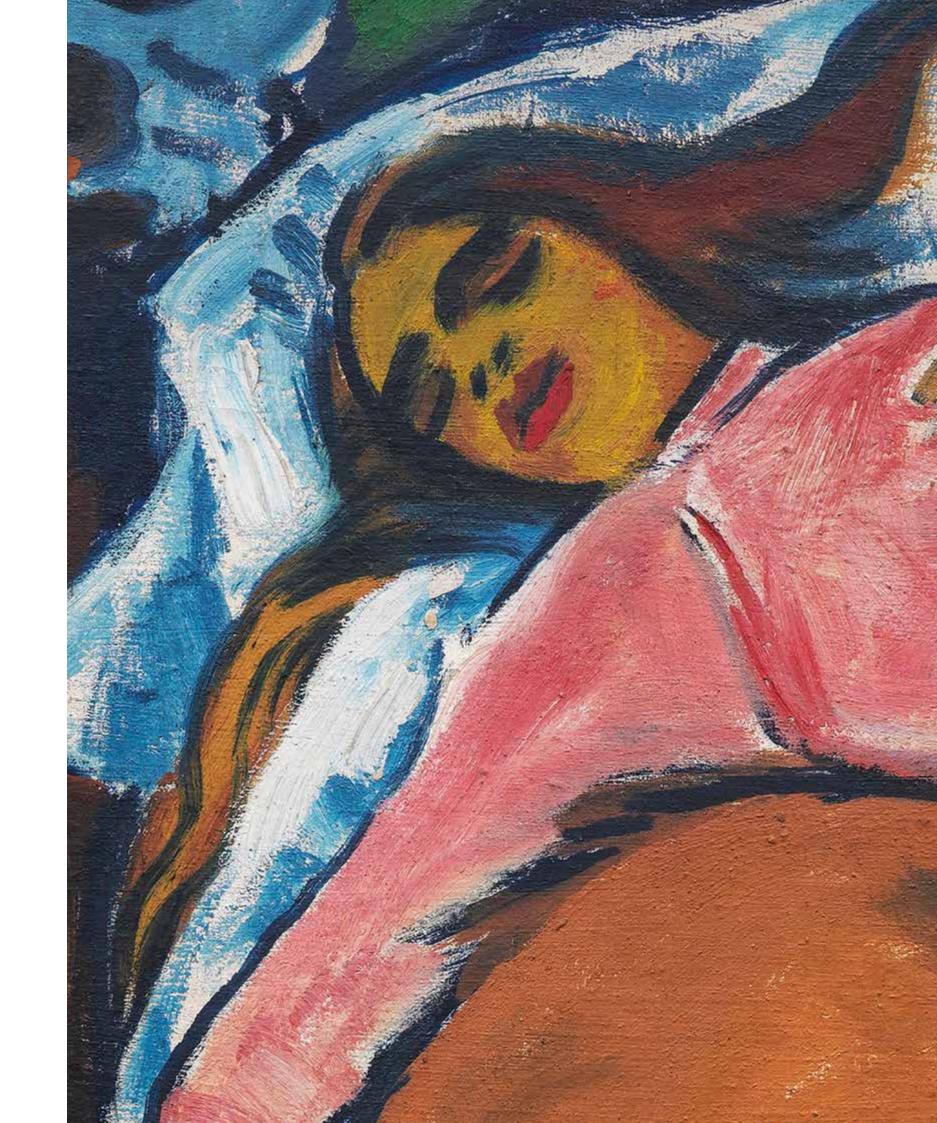
Paul Gauguin, Die Geburt - Te tamari no atua, 1896, oil on burlap, Bavarian State Painting Collections, Neue Pinakothek Munich.

Edvard Munch, Der Tag danach (The Day After), 1894, oil on canvas, Nasjonalmuseet for kunst, arkitektur og design, Oslo.

Own Paths - New Inspirations

Following Paul Cassirer's invitation, Pechstein showed the large-format painting of his wife, along with "Akt mit Fächer" (Nude with Fan) and "Krankes Mädchen" (Sick Girl), in the XXIV exhibition of the Berlin Secession in April 1912. Max Beckmann, Lovis Corinth and Max Liebermann were also represented in the exhibition, Kolbe with his "Tänzerin" (Dancer), while Van Gogh showed his "Arlésienne" and Picasso had also sent a few paintings. Such an environment also caught the attention of collectors and led to numerous follow-up invitations to exhibitions, e. g. to the "Blaue Reiter" in Munich and to Herwarth Walden's gallery "Der Sturm". Among the Brücke artists, Pechstein was the only one who had received academic training in art, and he was also the one with the closest ties to the international art scene. He visited Paris to experience the wild painting style of the Fauves for himself and was particularly fascinated by the motifs from the South Seas in Gauguin's paintings. The influence of Edvard Munch was also formative for Pechstein during his time with the artist group "Brücke". The Dresden Art Salon Emil Richter, later the first address for the Brücke artists, had been dealing in Munch prints since 1902. And in February 1906, an exhibition of 20 pictures by the Norwegian artist was organized by the Saxon Art Association in Dresden, which Pechstein and the other members of the Brücke must have visited. Apart from that, they wanted to win the Norwegian artist as an active member. Without success. Munch's lasting effect on Pechstein can probably also be explained by the fact that his work is to be understood as a link between 19th-century art, especially in its symbolist-expressive aspect, and modernity. At the time, Munch was a source of inspiration for Pechstein in particular, in contrast to the painting of his teacher Otto Gussmann, whose master student he was until 1906. Upon its first exhibition in Berlin in 1892, the scandalous motif of "Der Tag danach" (The Day After) was harshly criticized for its painterly execution and the moral decline it supposedly represented. It was precisely this rejection of Naturalism and Impressionism, which was conceived as shallow and materialistic, that seemed to have given direction to Munch's work in terms of psychological and emotional color effects and the free linear strokes. In his visual memory, Pechstein's imaginary museum, the motif also bears resemblance to a work by Gauguin. "The Birth - Te Tamari no atua" from 1896, exhibited at the Berlin Secession in 1906 and at the Kunsthalle Mannheim in 1907. In 1910 it was part of a special exhibition at Galerie Ernst Arnold in Dresden.

Following the peak the "Brücke" reached with the works made at the Moritzburg Ponds in 1910, first tension between the group and Pechstein arose the following year. As Pechstein recalled, this was owed to the members' growing wish for more individualism and an increasing competition between them after they had moved to Berlin in late 1911. Overall, they all sought the attention of the art market. In October 1911, Kirchner moved into the neighboring studio on Durlacher Strasse. However, in the spring of 1912, Pechstein and Lotte would move a few blocks away. Ada Nolde described Pechstein's participation in the exhibition of the Secession, an institution regarded as too academic, as an "unparalleled infidelity". Eventually, it would lead to his expulsion from the group on May 15, 1912. But this could not Pechstein on his successful path. He had a solo exhibition in Mannheim and also showed works at the Sonderbund exhibition in Cologne. He strengthened ties with the Galerie Gurlitt, where he eventually had his first solo show in February 1913, showing some 42 paintings and numerous other works. After the birth of their son Frank in 1913, another dream came true that following year: he and Lotte traveled to the German South Pacific colony of the Palau Islands. [KT/MvL]



Find more art-historical background information, images, videos and updates on www.kettererkunst.com



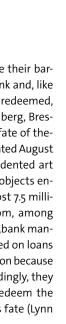
Dr. Ismar Littmann, Breslau, around 1910, privately-owned photograph

Dr. Ismar Littmann

The Breslau attorney at law and notary Dr. Ismar Littmann was one of the most active collectors of German Expressionism. Born a merchant's son in Groß Strehlitz in Upper Silesia on July 2, 1878, he settled in Breslau as doctor of law in 1906. A little later he married Käthe Fränkel. Ismar Littmann became a member of the bar at the regional court. He soon established his own law firm, later together with his partner Max Loewe, and was appointed 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 from the Academy of Fine Arts in Breslau, among them the "Brücke" painter and academy professor Otto Mueller. Today the "Breslau artist bohème", which was shaped, promoted and accompanied by the collector and patron Ismar Littmann, is still well-known. From the late 1910s, Dr. Ismar Littmann began to compile his soon-to-be-famous art collection. The Littmann Collection included works by well-known German Impressionists and Expressionists, including, next to Max Pechstein, Otto Mueller, Käthe Kollwitz, Emil Nolde, Alexander Kanoldt and Lovis Corinth. Littmann also had close personal contacts with some of the artists mentioned. Littmann's flair for the art of his time becomes particularly evident in the purchase of works by the Brücke artist Max Pechstein. Pioneering for the following years, he acquired paintings by the artist at a point when only a few private collectors valued and acquired them. This only changed in the early 1920s, when Max Pechstein was supported by gallerists such as Wolfgang Gurlitt – by that time his works had long found their way into the Dr. Ismar Littman Collection.

However, things suddenly changed when the National Socialists seized power. The Jewish lawyer Dr. Ismar Littmann had to face the terrors of persecution from an early point on. His professional group was one of the first that the National Socialists sought to destroy, both economically and socially. As of the spring of 1933, neither Dr. Ismar Littmann nor his children were able to pursue their professions. Deprived of his livelihood and joie de vivre, Ismar Littmann had to face up to the ruins of a once glamorous existence. Deep despair drove him into suicide on September 23, 1934. Ismar Littmann left his widow Käthe and four children behind. With luck, the survivors were able to flee the National Socialist dictatorship. In order to pay for their escape and to make a living in general, the Littmann family had to sell parts of the important art collection. On February 26 and 27, 1935, around 200 works from the Littmann Collection were offered in an auction at the auction house Max Perl in Berlin. Among them were several works that the Littmann family had given to various Breslau banks as securities, including them Max Pechstein's "Die Ruhende" and Wilhelm Schmid's "Selbstbildnis". In the course of the global economic crisis, Dr. Ismar Littmann was forced to give parts of his collection to banks in Breslau to secure loans. By May 1933, Littmann gradually redeemed paintings from these securities, as his business had recovered from the crisis. With the occupational ban in 1933, this was no longer possible and the paintings that had not yet been redeemed, remained with the banks. This way the Dresdner Bank sold "Die Ruhende" and the "Selbstbildnis" at auction through Max Perl. The works, estimated in the catalog at 150 Reichsmark (Ruhende) and 100 RM (Selbstbildnis) remained unsold despite their bargain prices. They went back to the Dresdner Bank and, like the other Littmann securities that had not been redeemed, were kept under the bank mandate "Schwedenberg, Breslau branch". As part of this bank mandate, the fate of these two paintings was sealed in a sales contract dated August 15, 1935, which made them part of an unprecedented art deal. The Prussian State acquired at least 4,101 objects enbloc from the Dresdner Bank for a total of almost 7.5 million Reichsmarks. These works of art came from, among others, transactions the Dresdner Bank labeled ,bank mandates'. These 'bank mandates' were mostly based on loans given to people who faced anti-Semitic persecution because of their Jewish background from 1933 on. Accordingly, they had no means to service their loans and to redeem the works again. This was also Dr. Ismar Littmann's fate (Lynn Rother, Kunst durch Kredit, pp. 2ff).

Through this deal the painting ended up a highlight of the Nationalgalerie/Kronprinzenpalais (East Berlin) and the Neue Nationalgalerie after the reunification, respectively. In 2022, both paintings are restituted to the heirs of Dr. Ismar Littmann in an amicable agreement. Once more, a German museum sends a strong signal of how to appropriately deal with Jewish-owned works of art. [SvdL]





ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Akte im Wald, kleine Fassung. 1933/34.

Oil on canvas.

17

Gordon 970. With the estate stamp of the Kunstmuseum Basel (Lugt 1570b) and the hand-written registration number "Da/Bf 16" on the reverse. 43 x 60 cm (16.9 x 23.6 in).

The work can be found in Ernst Ludwig Kirchner's "Photoalbum III" as photograph no. 295.

We are grateful to Prof. Dr. Günther Gercken for his kind expert advice. The present work is documented in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Called up: June 9, 2023 − ca. 17.32 h ± 20 min.

€ 350.000-450.000 (R/D)

\$ 385,000-495,000

PROVENANCE

- From the artist's estate (Davos 1938, Kunstmuseum Basel 1946, with the hand-numbered estate stamp on the reverse).
- \cdot Curt Valentin Gallery, New York (around 1950).
- Private collection Hamburg (acquired between 1957 and 1968).
 Ever since family-owned.

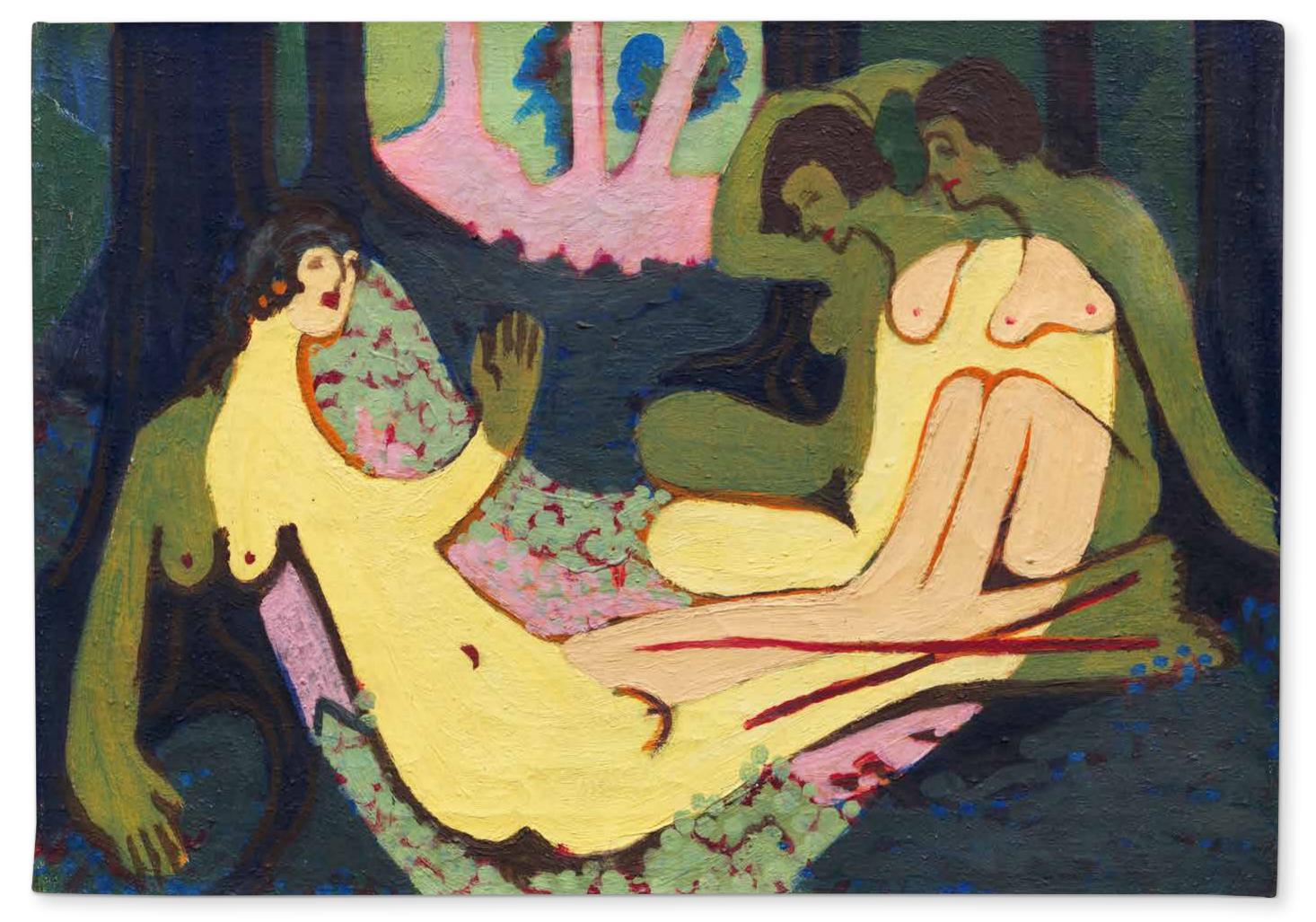
EXHIBITION

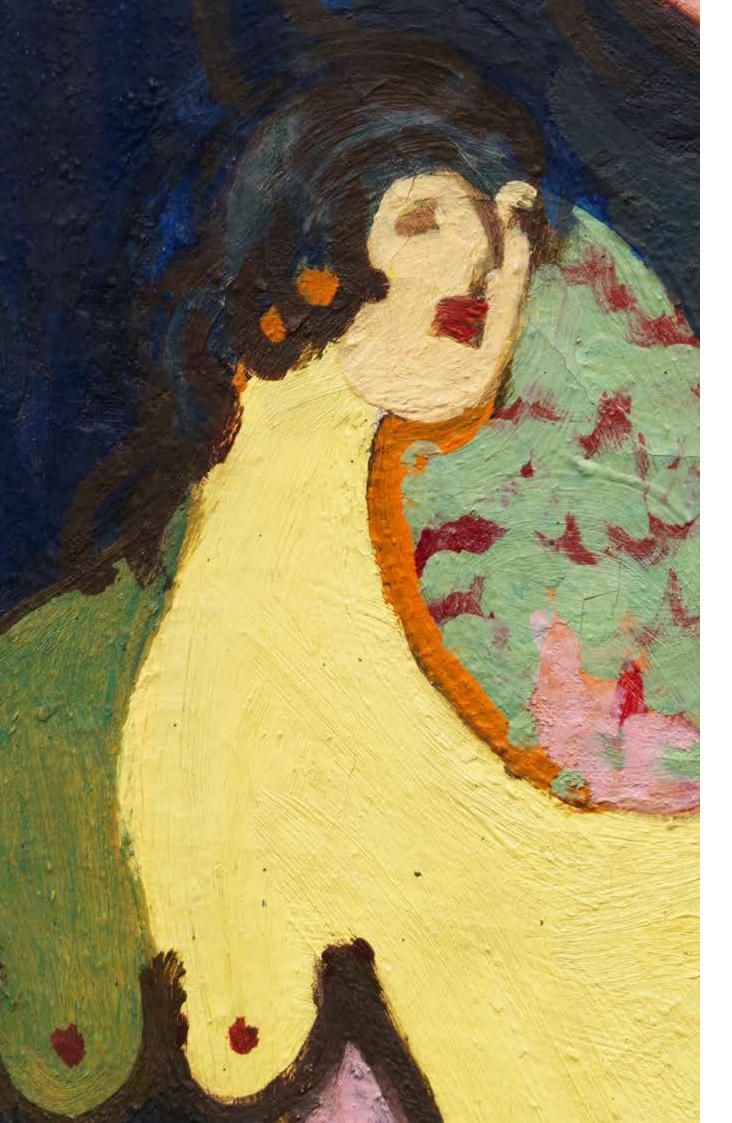
- Kirchner, Busch-Reisinger-Museum, Cambridge, December 8, 1950 to January 12, 1951.
- Curt Valentin Gallery, New York, April 16 May 10, 1952, cat. no. 17 (with the gallery label on the stretcher)[Title unknown], Frankfurt am Main, 1956/1957, cat. no. 84.

LITERATURE

- · Hauswedell & Nolte, Hamburg, May 1957, lot 897
- · Donald E. Gordon, Ernst Ludwig Kirchner, München/Cambridge (Mass.) 1968, cat. no. 541, p. 407 (with illu.)
- Bündner Kunstmuseum Chur (ed.), Ernst Ludwig Kirchner. Die Sammlung im Kirchner-Haus Davos und die Werke Kirchners und seiner Schüler, Chur 1980, p. 58.
- · Roland Scotti, Ernst Ludwig Kirchner. Von der Schimmeldressur zum Ballspiel, Davos 1998, p. 32.
- Hans Delfs, Mario-Andreas von Lüttichau and Roland Scotti, Kirchner, Schmidt-Rottluff, Nolde, Nay. Briefe an den Sammler und Mäzen Carl Hagemann, Ostfildern-Ruit 2004, no. 564.
- Günther Gercken, "Aus der Farbe gestaltet", in: ex. cat. Ernst Ludwig Kirchner -Farbige Druckgrafik, Brücke-Museum, Berlin / Paula Modersohn-Becker Museum, Kunstsammlungen Böttcherstraße, Bremen / 2008/2009, pp. 35f.
- Alexander B. Eiling, Ernst Ludwig Kirchner. Drei Akte im Walde Entwicklung eines Bildmotivs, in: Reinhard Spieler and Alexander B. Eiling (eds.), hackstücke #1. Ernst Ludwig Kirchner. Drei Akte im Walde, Wilhelm-Hack-Museum, Ludwigshafen am Rhein 2010, p. 37 (with illu., no. 28, p. 39).
- Hans Delfs (ed.), Ernst Ludwig Kirchner. Der gesamte Briefwechsel. "Die absolute Wahrheit, so wie ich sie fühle", Zürich 2010, no. 2987.

- Unique and clear implementation of Kirchner's particular interest in the depiction of light and shadow
- The later counterpart of the same name is in the Wilhelm Hack Museum in Ludwigshafen (Wilhelm Hack acquired the work directly from the artist in 1937)
- The same year Kirchner dedicated one of his most important color woodcuts to this motif (on the cover of Prof. Günther Gercken's catalogue raisonné of prints)
- The intensive occupation with this motif in the form of elaborate drawings, sketches and prints, testifies to the great importance of the present work within his oeuvre
- The detailed, meticulously composed drafts for this painting, which the artist revised several times, deliver proof of Kirchner's background in architecture
- Photographs from around 1929 that show Kirchner's partner Erna Schilling naked with her friends Lotte Kraft-Rohner and Ester Haufler in the forest near Davos-Frauenkirch, may have served as inspiration for "Akte im Wald"
- In May 1934, the artist mentions working on this motif in a letter to his great supporter, the art collector Carl Hagemann (1867–1940)
- Part of the same private collection for at least 55 years





Escape from the big city

E. L. Kirchner and his artist colleagues of the "Brücke", among them Erich Heckel, Karl Schmidt-Rottluff and Hermann Max Pechstein, shared a longing for greater nativeness and were on a common quest for harmony of art and nature, as well as simpler, more calm and quiet lives. For this purpose they regularly left the city for the countryside. In the early "Brücke" years, E. L. Kirchner and Erich Heckel often spent their summers at the Moritzburg Ponds near Dresden. During Kirchner's Berlin years between 1911 and 1917, the Baltic island of Fehmarn became his favorite retreat, far away from the noisy, hectic and anonymous metropolis Berlin. In later years, after the end of the First World War, Kirchner and his partner Erna Schilling finally moved to Davos in the secluded mountains of the Swiss Alps, seeking to find relief from his serious mental and physical illnesses. From 1923, the couple found a permanent home at the so-called "Wildbodenhaus" on the Wildboden in Sertig valley, where they would both live until the end of their respective lives (EL Kirchner in 1938 and Erna in 1945).

As a former city dweller, Kirchner was used to the hustle and bustle, first in Dresden and then in Berlin, with electric trams, automobiles roaring over the asphalt and people dressed in modern clothes. However, slower paced rural life not only offered him the peace and quiet he needed to regain strength, and initially even helped him to get a grip on his mental condition, it also proved to be an important source of inspiration for his outstanding later creative years. As early as in 1919, Kirchner explained in a letter: "The good van de Velde wrote to me today, telling me to return to modern life. That's impossible for me. I don't regret it, either. I have a rich field to harvest here, that I could hardly cope with if I was healthy, let alone the way I am today. [...] You learn to look deeper than in so-called "modern" life, which is usually much more shallow despite its rich external form." (Letter to Helene Spengler, July 3, 1919).

"[...] this is going to be a great picture with sunspots, also been under progress since 1933."

E. L. Kirchner in a letter to his patron, the collector Carl Hagemann (1867-1940) from June 15, 1934, quoted after: H. Delfs, M.-A. v. Lüttichau u. R. Scotti (ed.), Kirchner, Schmidt-Rottluff, Nolde, Nay ..., Ostfildern-Ruit 2004, p. 435.



A series of photographs from around 1929 that has been preserved shows Kirchner's partner Erna Schilling with her friend, the violinist Lotte Rohner (née Kraft) and a young woman, presumably Ester Haufler, both had previously posed for Kirchner on several occasions (cf. R. Scotti, E. L. Kirchner. Das fotografische Werk, Bern 2005, pp. 208-215). Kirchner reported: "It's still hot and very nice outside, so I can draw a lot of plein-air nudes. I have 3 nudes, because we had a young girl visiting us. Things are going great again." (E. L. Kirchner to his patron Carl Hagemann, July 23, 1928) The photographs show the three women, on some of them we can also see Lotte's husband, the painter Hans Rohner and a friend of Kirchner's, undressed and carefree doing what used to be called "light and air bathing" in the woods near Davos-Frauenkirch. The idea of sunbathing naked in nature originated in the nudist culture that developed in the late 19th century in a metropolitan environment, and gained increasing popularity in the 1920s. The photo series continues with shots of light-andshadow studies, in which the nudes are alternately shown in the shade or in the sun, while the sun's rays falling through the treetops create an interesting pattern on the forest ground. Even years later, these photographs would have a great influence on Kirchner's figure compositions, and also play an important role in the artistic idea and compositional drafts of the work offered here.

Ernst Ludwig Kirchner, Lotte Kraft-Rohner, Erna Schilling and an unknown woman, ca. 1929, photograph, Brücke-Museum, Berlin.

Light, air and the forest in Davos. A photographic series





Ernst Ludwig Kirchner, Drei Akte im Walde, color woodcut, 1933/34 (Gercken 1728).

After Ernst Ludwig Kirchner's had made experiments with abstract forms and changing colors through light and shadow in the late 1920s, the two versions of "Akte im Wald" and the associated color woodcut crowned this creative period, in which he managed to bring both above-mentioned efforts together. The main motif for the pictorial idea of this group of works was to synergize the figurative drawing of the three women in the forest clearing with the abstract elements of the sunspots in one picture, even if the influence of Édouard Manet's painting "Breakfast in the Green" (1863) cannot be overlooked. In Kirchner's pictures, the two sunlit surfaces appear like independent geometric shapes that override the nudes to the extent that some parts of their bodies light up in yellow and a light flesh tint, while other parts sink into a dark green. The intimacy and the quest for form speak for the small version of "Akte im Wald", its whereabouts had been unknown for more than 50 years, the monumentality and the more pronounced geometry speak for the later large version (Wilhelm-Hack-Museum, Ludwigshafen).

With the implementation of the composition in the color woodcut "Drei Akte im Walde" from 1933/34 (Gercken 1728), Kirchner created one of the most important prints of his late work. How much he valued the work and thus the pictorial concept behind it, is emphasized by large number of self-printed color woodcuts, which correspond more to the small than to the large version of the painting.

Günther Gercken

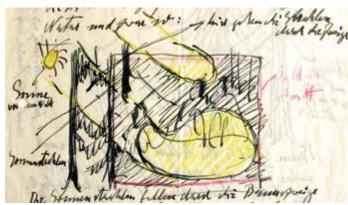
Author of the catalogue raisonné of Kirchner's prints.

Stylistic change and formal development. Kirchner's mature, visionary late style

At the beginning of his great artistic career, in the creative years of the artist group "Brücke" (1905-1913), Kirchner - like his fellow artists – had a strong interest in the depiction of, mostly female, nudes outdoors. Within his entire artistic work, this theme remained one of his most important up to his death in 1938. While his work, as well as that of the "Brücke" artists' earlier works made in Dresden and Berlin, focused on an expressive and direct account of what they saw, thereby experimenting with dynamic, moving strokes, almost nervous lines, shimmering contours and sometimes sharp angular forms, Kirchner's work in Davos was subject to clear stylistic and formal developments in the 1920s and again in the 1930s. The experience of nature, the sitters' casual nudity in the great outdoors was still the starting point, but Kirchner had attained a two-dimensional painting style and his very own form of abstraction, which impressively takes shape in the work offered here. "There is a tendency to reinterpret the natural form into large, almost geometric forms, thus the development of what the early Swiss years brought about would become a mature late style that - without being unsensual - grew into something visionary," wrote Gustav Schiefler (1857–1935), Kirchner's confidant, author of the catalogue raisonné of his prints and collector of his works (G. Schiefler, preface, E. L. Kirchner. Werkverzeichnis der Druckgrafik, vol. 2., p. 3f., quoted from: Wolfgang Henze, Ernst Ludwig Kirchner - Gustav Schiefler. Briefwechsel 1910-1935/1938, Zurich 1990, p. 558).

"Like the punctiform distribution of light and shadow in the first drawing that I showed you, he comes from observing nature, like this: the sun's rays fall through the treetops and paint large bright spots on the ground and the figures. If you know a little bit about descriptive geometry, the drawing should be clear to you."

E. L. Kirchner in a letter to Franz Bruhin, Wildboden September 25, 1937.



E.L. Kirchner, first sketch drawing for "Akte im Wald" in a letter to Franz Bruhin, 25 September 1937.

"Nudes in the forest" in the play of light and shadow

Possibly in connection with the mentioned photographs of the three women frolicking in casual nudity in the forest near Davos from around 1928, E. L. Kirchner expressed the importance of this motif for the development of his artistic work as follows: "The weather is wonderful all the time, so I can do a lot outside. With the bodies of the 3 women around, I can make a lot of plein-air nudes again. That's always good for me and helps me to progress." (Letter to Gustav Schiefler, July 31, 1928) The change in style can be identified in the present work and also in the larger version of "Akte im Wald" (Wilhelm Hack Museum, Ludwigshafen) with three female nudes lingering in a forest clearing. First of all, it is the extraordinarily ingenious pictorial idea of a scene with two different light situations, but also in the clear simplification of the forms, the reduced color and the fascinating deconstruction and alienation of the bodies, which are reminiscent of the female figures of Henri Matisse, Pablo Picasso or Le Corbusier. Limbs are displaced, enlarged, reshaped and abstracted - a stylistic development that began in works from between 1928 and 1930, and saw its climax in the present work. Kirchner only uses curved, soft lines and rounded, strongly simplified forms, from which he created the stylized female nude, despite



Le Corbusier, Trois baigneuses, 1935, oil on canvas, private collection. © F.L.C. / VG Bild-Kunst, Bonn 2023.

the naturalistic details. But the larger concept behind "Akte im Wald" is the light incidence through treetops not shown in the picture: "Light and shadow, in connection with the means of line and surface, created their own forms. I hope that they will be lighter and more permanent than it was the case with some of the other earlier works, which had more natural but also more complex forms." (E.L. Kirchner to Gustav Schiefler, letter 588, March 9, 1932)



E.L. Kirchner, sketch drawing for "Akte im Wald" in a letter to Carl Hagemann, 15 June 1934.

Several well-known preparatory drawings and sketches testify to the intensive occupation with this pictorial idea and the resulting composition. In 1933, Kirchner also created a today famous color woodcut of the motif (Gercken 1728). In a letter to the collector Franz Bruhin from 1937, Kirchner explains the idea behind the woodcut based on the motif in the paintings: "Like the punctiform distribution of light and shadow in the first drawing that I showed you, he comes from observing nature, like this: the sun's rays fall through the treetops and paint large bright spots on the ground and the figures. If you know a little bit about descriptive geometry, the drawing should be clear to you." (Letter dated September 25, 1937).

As if illuminated by a spotlight on a theater stage, certain areas of the female bodies, the forest ground and some trees in the background are bathed in bright sunlight. In terms of color, they are clearly demarcated from the supposedly shadowy areas, thus anticipating later works by the artist in terms of the pictorial idea (see Gordon 972, 977, 995). Owing to the stylization of the figures, the degree of abstraction and the trend-setting, fascinating pictorial idea, "Akte im Wald" appears to be a main work from E. L. Kirchner's creative period in Davos. [CH]



KATHARINA GROSSE

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

Ohne Titel. 2008.

18

Acrylic and sand on canvas. Signed, dated and inscribed with the work number "2008/ 1006 L" on the reverse Ca. 393 x 500 cm (154.7 x 196.8 in).

€ Called up: June 9, 2023 – ca. 17.34 h ± 20 min.

€ 150.000 - 200.000 (R/D, F) \$165,000-220,000

PROVENANCE

- · Galerie Nächst St. Stephan Rosemarie Schwarzwälder, Vienna.
- \cdot Private collection Germany (since 2008, acquired directly from the above).
- Impressive large-size work in luminous colors
- The usage of sand creates a special haptical appeal and a fascinating depth effect

- The year this work was made, the artist had an exhibition at, among others, the Museum of Modern Art in New York
- Through her innovative techniques and her new approach to color, Katharina Grosse has fundamentally changed painting

Grosse does not only paint on paper, canvas or other traditional image carriers, she also applies the paint to long fabric structures, objects, entire floors, heaps of soil, lawns, walls and facades. This way she occupies entire rooms and locations artistically, transforming them into oversized installations through her artistic intervention. Working large-scale, the artist has been questioning the definition of the traditional medium of painting for years with the exuberant color areas that spread in all directions and onto the surrounding architecture, the unusual image carriers, but especially with her unconventional way of applying the paint. At the 1998 Sydney Biennale, Grosse sprayed paint directly onto architec-

tural structures for the first time. In the acknowledged exhibition in Berlin's art museum Hamburger Bahnhof in 2020/21, she turned lengths of canvas into sculptural structures on which the colors stretch out, crawl onto the floor and take possession of the outside world. Grosse creates her colossal color worlds on architectural installations or actually existing architecture. For her works on canvas, she also prefers huge formats, as the present work delivers impressive proof of. In doing so, she achieves three-dimensionality in a two-dimensional medium through technical tricks in the application of paint, which is just as fascinating as her impressive color installations. The colors, the main protagonists of her art,



appear in different states of aggregation, sometimes structured by the brush, sometimes shimmering through, sometimes applied thin like a mist or thick like a crust. The color structures seem to proliferate across the canvas, break through the canvas and conquer the pictorial space. Observers are captivated by the magic of Katharina Grosse's oscillating color world, especially by the fact that the picture is not bordered but open to all sides - the expansion of the color body beyond the actual format seems possible, color spaces seem infinite. Basically, Grosse's painting is always an over-painting. The overlaying color structures, which she achieves by working in layers and with stencils, create spatial depth.

In this work from 2008, she creates a three-dimensional effect by adding a haptic component, sand mixed with pigment, to her painting. Clods of color float across the dynamic network of moving lines, showing a strong proximity to graffiti art. Not only the application of paint itself, but also the resulting line-like color structure is strongly reminiscent of this young art form. Her painting has an expansive power and creates pictorial spaces that are different from the spaces of our everyday three-dimensional world. With her innovative techniques and her approach to color, Katharina Grosse changed painting and set a striking example for the development of contemporary art. [SM]



LOUIS SOUTTER

1871 Morges – 1942 Lausanne

Ceux qui récoltent (Jene, die ernten). 1940/41.

Oil and printer's ink, finger painting.

Thévoz 2567. Titled in the image in upper left. Monogrammed, dated "1940/1941", titled and inscribed on the reverse. 44 x 58,5 cm (17.3 x 23 in), size of sheet.

€ Called up: June 9, 2023 – ca. 17.36 h ± 20 min.

€ 120.000-150.000 (R/N)

\$ 132,000-165,000

PROVENANCE

- · J.-J. Rivoire, Geneva.
- · Galerie M. Knoedler, Zürich.(1981/82).
- · Privately-owned.
- · Galerie Michael Haas, Berlin
- · Private collection Great Britain (acquired from the above, presumably in 1981/82).
- EXHIBITION

· Louis Soutter. Werke von 1923 bis 1942. Opening exhibition of M. Knoedler Zürich AG, November 27, 1981 - January 23, 1982, cat. no. 76 (with illu.).

· Louis Soutter (1871-1942). Zeichnungen, Bücher, Fingermalereien, ed. by Armin Zeite, ex. cat. Städtische Galerie im Lenbachhaus, Munich April 17 - June 9, 1985, Kunstmuseum Bonn, June 26 - August 11, 1985, Württembergischer Kunstverein, Stuttgart August 22 - October 13, 1985, p. 242, cat. no. 278 (with black-and-white illu.).

LITERATURE

· Armin Zweite (ed.), Louis Soutter (1871-1942). Zeichnungen, Bücher, Fingermalereien. ex. cat. Städtische Galerie im Lenbachhaus, Munich April 17 - June 9, 1985, Kunstmuseum Bonn, June 26 - August 11, 1985, Württembergischer Kunstverein, Stuttgart August 22 - October 13, 1985, p. 242, cat. no. 278 (with black-and-white illu.).

• Unrecognized during his lifetime, Soutter's work, created in the solitude of the mental home Ballaigues and steeped in the spirit of pain, is celebrated as a spectacular rediscovery today

.....

- Soutter's ecstatic finger paintings of enigmatic shadow figures from his last creative period take us to an artistic parallel world that is reminiscent of Plato's Cave Allegory and the medieval ,Dance of Death', they were far ahead of their time, both in terms of style and technique
- In 1981/82 part of the first grand solo show at the Lenbachhaus Munich and the Kunstmuseum Bonn
- Part of the same English private collection for more than 30 years
- Similar works are in many important museums like the Museum of Modern Art, New York, the Kunstmuseum Basel, and the Fondation Le Corbusier, Paris



Escape into imagination - Soutter's psychogrammatic imagery

Mysterious, enigmatic, painful, disturbing, powerful and always fascinating - all of these adjectives aptly describe Soutter's psychogrammatic imagery, especially the black-and-white finger paintings from his last creative phase. Like a diary, they seem to expose Soutter's vulnerable innermost being, an almost ecstatic account of his fears and fantasies. This deep, intimate painterly insight into the artist's soul is equally disturbing and captivating. According to Michel Thévoz, the phase of the large-format finger paintings can be narrowed down to the years from 1937 to 1942, the year Soutter died. Before that, in the solitude of his room at the Ballaigue's mental home, he first made pencil and pen and ink drawings in fine lines and in a floral-ornamental style, followed by a more Mannerist style, filling scores of whole school notebooks over and over – the beginning of his artistic approach to coping with his tortured soul. Soutter's second cousin, the famous architect Le Corbusier, paid Soutter a first visit in Ballaigues in 1927. Over the following years he stood up for his relative so that his unique work would be recognized. In 1936, even before the beginning of the

finger painting period, Le Corbusier described the special inwardness of Soutter's work in the magazine "Minotaure" as follows: "No more windows, these useless eyes.... he has learned to look inside. Through him we can fathom a man [...] who has passed through all the luxuries of wealth and a life full of insight, and who [...] covers a blank sheet of paper with those strong and admirable compositions when he returns to his room from the sad dining hall." (quoted from: Michel Thévoz, L. Soutter, 1970, p. 118). It is also thanks to Le Corbusier that Soutter's work was exhibited in America during his lifetime. He also ensured that Soutter had access to suitable drawing materials such as large-format paper, charcoal, ink and gouache. After his death in 1942, Soutter's oeuvre piled up in his room at the mental home which had been his whole world for the last 19 years. Stylistically, his work not only shows a progressive artistic parallel world, but also documents the technically equally important step: With the finger paintings from 1937, among which the present composition "Ceux qui récoltent" also counts, Soutter anticipates technical achievements of later performance art and thus gives his works a uniquely direct aura.

spirit of pain."

Louis Soutter, quoted from: Le Corbusier, Louis Soutter, ein Unbekannter, released in Minotaure, 1936.

"No more windows, these useless eyes. Why look out? It only creates confusion [...]. My drawings just want to be one thing, singular and steeped in the

"I am destined to paint and to suffer!!"

Louis Soutter, to the fellow painter Marcel Poncet in 1937.

Misjudged, lonely, forgotten and posthumously rediscovered - the late art-historical appreciation of a spectacular oeuvre

Soutter's tragic life is a compelling and disturbing testimony to failure. After promising beginnings, the artist, who was born the second child of a Swiss upper-class family of pharmacists, was soon regarded an eccentric unable to meet the demands of an educated middle-class existence. Initially, prosperity opened up room for experimentation: Soutter began to study engineering, then switched to architecture, which he also gave up, in order to devote himself to the violin. At the age of 21 he became a student of Eugène Ysaÿe, professor at the Royal Conservatory in Brussels, violin virtuoso and composer. Ysaÿe was an important, positive figure in Soutter's life, as he promoted his exceptional gift for music and art. However, Soutter soon gave up his studies of music in order to attend various art and painting classes, first in Lausanne and later in Paris. In 1897 Soutter and his later wife, the rich American violinist Magde Fursman, whom he had met in Brussels, moved to Colorado Springs, where he would be head of the newly founded art department at Colorado College. However, this supposedly stable period in Soutter's life only lasted for a short time, because this step also quickly ended in a rupture and continued a history of private and professional failure: in 1903 he got divorced and he stepped down from his college post. Soutter returned to Switzerland a broken man. Soon after the eccentric dandy would only survives on odd jobs and lived beyond his means at the expense of his family. Soutter was finally placed under guardianship by his family and admitted to a Swiss mental home. Until his death in 1942, Soutter spent 19 years at the asylum in Ballaigues, where, in the seclusion of his room, he brought his very own artistic imagination to life. A fantatsic world that is unconventional in every respect, just like himself. Today his revolutionary, internationally sought-after work that negates all art-historical traditions is ascribed to early Art But. However, earlier it had long fallen into oblivion, until it was slowly rediscovered by the art world and exhibited in grand solo shows at the Kunstmuseum Bonn (1985), which also included the present composition, and the Kunstmuseum Basel (2002).





Soutter's "Shadow Figures" revolutionary artistic testimonies of a passion

If one becomes aware what a disturbing effect Soutter's pictorial inventions of the last few years must have had on contemporary viewers at a time when the later creations of Nitsch, Penck, Dubuffet, or even Basquiat were still eons away, one has the feeling of being confronted with the psychogrammatic imagery of an unrecognized genius. Soutter's lets his black figures with their overlong limbs vaguely wander about the flat, abstract pictorial ground in enigmatic movements. They seem like the shadowy figures in Plato's Cave Allegory, images that the chained prisoners, who have never known any other existence, have to take for the truth. Unlike Soutter, who knows life outside the prison, but is condemned to an existence in the cave, and has gone on to create his very own artistic fantasy world.

Physically restricted, Soutter was able to free his mind with the help of art, a way to process the physical and mental suffering of imprisonment and isolation. Accordingly, his last works from after 1939, are characterized by the motif of the Christian Passion and thematic allusions to the Last Judgment. He might have been inspired by the atrocities of World War II or he saw parallels to his own torturous existence in the suffering of the betrayed Christ. In any case, Soutter's works of these years often bear titles such as "Golgotha", "Jesus", "Christmas of the Damned", "Leap to the Cross", "Resurrection" or "Station of the Blameless". The present composition, however, bears the hopeful title "Ceux qui récoltent", meaning "those who reap", and so the shadow figures on this sheet do not show any overly eccentric, tormented gestures, but appear to be content and even seem to dance a little, with one of the dancers resembling the figure of death as we know it from medieval Dance of Death illustrations. A few years before his own death, Soutter might have formulated the hope for the compensating justice of death, from which those who have been richly gifted on earth will not be able to escape, either.



A. R. Penck, Großes Weltbild, 1965, oil on fiberboard, Museum Ludwig, Cologne. © VG-Bild-Kunst, Bonn 2023

Louis Soutter - non-conformist artist and an exceptional visionary

In 2021, the writer Lukas Hartmann dedicated a remarkable biographical novel to the impressive life of Louis Soutter under the title "Schattentanz" (Shadow Dance). The book is the very first step to make the fascination for this underappreciated artist and his work, which was completely unknown for a long time, accessible to a broader public. During Soutter's lifetime, however, it was only his cousin Le Corbusier who attributed outstanding artistic importance to the unique work of his idiosyncratic cousin. Today, however, Soutter's finger paintings of archaic-looking, black shadow figures are regarded the visionary creations of an absolutely exceptional artist and are hard to find on the international art market. Soutter's life is the story of a querulent loner unable to meet demands and expectations of an educated middle-class existence. His nonconformity ultimately led to him failing to gain a foothold in a bourgeois society: Soutter was never diagnosed with a mental condition. He was locked away for his unruly behavior, for the lack of respect for authorities and for impulsive decisions such as ordering twenty silk ties and sending the bill to his brother. Amusing anecdotes, that we might also hear of later artists who challenged society with their personality and art, such as Martin Kippenberger, Jonathan Meese or Andy Warhol. And so the the tragic story of Soutter's life is also the story of society's failure to accept an artist with an unconventional personality and a visionary spirit. But despite all the tragedy, it took all of this painful experience of failure and exclusion to create such a dense work that is"permeated by the spirit of pain". [JS]



Louis Soutter, Le Soleil se noircit (The sun darkens), 1938, oil on paper, Museum of Modern Art, New York.

AUGUSTE RODIN

1840 Paris – 1917 Meudon

20

L'Éternel printemps. 1884/1898.

Bronze with black-brown patina.

With the signature in rear right. Lower left with the foundry mark "F BARBEDI-ENNE Fondeur". Lower margin of stand inscribed "P", inside numbered and inscribed "VL 55", in India ink with the foundry's sales number "74349 gsi 380" from May 9, 1910. Second état, 4ème réduction. From an edition of 69 copies. 24 x 31,5 x 19 cm (9.4 x 12.4 x 7.4 in).

Lifetime cast from 1910. First draft in 1884, modeled in 1898, reduced models made between 1898-1918. Cast by Fonderie Barbédienne, Paris.

Accompanied by a certificate issued by the Comité Auguste Rodin, Paris, from October 30, 2010. The work will be included into the Catalogue critique de l'œuvre sculpté d'Auguste Rodin, edited by Jérôme Le Blay, with the number 2010-3301B.

€ Called up: June 9, 2023 – ca. 17.38 h ± 20 min.

€ 80.000-120.000 (R/D)

\$88,000-132,000

- PROVENANCE
- $\cdot\,$ Private collection Switzerland (acquired around 1970).
- · Private collection Switzerland
- $\cdot\,$ Private collection Berlin (acquired in 2011, Sotheby's, February 9, 2011).

LITERATURE

- · Ionel Jianou, Cécile Goldschneider, Rodin, Paris 1967 (plates 56-57, different copy).
- · John L. Tancock, The Sculpture of Auguste Rodin, Philadelphia 1976, no. 32b, p. 243 (with illu., different copy).
- Antoinette Le Normand-Romain, The Bronzes of Rodin, Catalogue of works in the Musée Rodin, Paris 2007, p. 334 (with illu., different copy).
- \cdot Sotheby's London, auction on February 9, 2011, lot 122 (with illu.).

- Rodin's lovers are icons of modern sculpture
- Created during his passionate relationship with the sculptress Camille Claudel

.....

- One of the figure groups that Rodin developed from his centennial achievement "Porte de l'enfer"
- In addition to the famous "Kiss" and the "Thinker", "Eternal Springtime" is one of Rodin's best-known and most popular works
- With his powerful and sensitive works, Rodin is considered one of the most outstanding sculptors in art history
- Marble versions are in the Musée Rodin, Paris, the Metropolitan Museum of Art, New York and the Hermitage, Saint Petersburg; Bronze versions in international collections such as LACMA, Los Angeles and the Museum of Fine Arts, Boston

.....

The intertwined, devoted lovers doubtlessly count among the greatest masterpieces in Auguste Rodin's oeuvre. Their creation includes references to art and literature, as well as autobiographical aspects. In 1880, the French state commissioned Rodin to design the gate for the future Musée des arts décoratifs. As "Porte de l'enfer" (The Gates of Hell) it would become an epochal work formative for his sculptural work. Although it never was completed, the study of the literary source, Dante's Inferno from the "Divine Comedy", provided an inexhaustible repertoire of figures, forms and motifs. His fascination with the longings, desires and passions described in the Circles of Hell, which explore human existence in all its depth and tragedy, lasted until the end of his life.

Love and passion play a central role, especially in their physical form. The lovers Paolo and Francesca, united in a kiss, caught in adultery and stabbed by the jealous husband, appear in Dante and also in Rodin as shadowy bodies blown about by the wind. With their central position in The Gates of Hell, the two are one of the most touching groups. In 1883, Rodin met the highly talented sculptress Camille Claudel, who first entered his studio as a student and then as an artistic assistant. The two soon had an amour fou, notwithstanding that Rodin was a married man. In the 1880s, Rodin was occupied with all the nuances of love. Questions regarding sensual intimacy, adoration, fleetingness and abandonment inspired him to great works like "Le Baiser" (originally

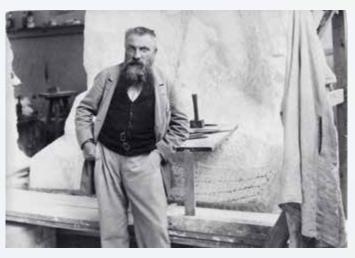


also "Francesca da Rimini"), "Éternelle idole" or "Fugit cupid". "L'Éternel printemps", eternal springtime, shows the moment of the devoted kiss in the flowing forms so typical of Rodin, in which the motion's coming and going seem to be captured in an impressionistic instantaneousness. As an artistic position, the coalescence with the stone refers to Michelangelo's Non-finito, while the tender touch cites Antonio Canova's famous group "Amor and Psyche" at the Louvre. He also integrates the curved female body modeled on his favorite sitter Adèle Abruzzesi, whom he admired for her slender and flexible physicality, in the upper left corner of the tympanum in the "Porte de l'Enfer". He had already modeled her torso in clay in 1882, a material that he favored most because of its softness and elasticity. The sculptures were also executed in plaster, marble and bronze, in which the sensuality of Rodin's work becomes particularly evident in the play of light and shadow, the lively patina and the smooth surface. As if to keep the erotic appeal somewhat more in line with public taste, "L'Éternel printemps" was exhibited for the first time at the Paris Salon de la Société Nationale des Beaux Arts under the mythological title "Amour et Psyche" in 1897. Due to the enormous success of the motif - one of the best known and most popular works alongside the "Kiss" and the "Thinker" - Rodin closed an exclusive contract for the production of bronze casts of "Eternal Springtime" with the renowned Fonderie Barbédienne, which had won several awards for its production methods in major industrial shows. [KT]



View of Rodin's studio in Meudon, around 1914. Foto: François Vizzavon. © Ministère de la Culture - Médiathèque du patrimoine et de la photographie, Dist. RMN-Grand Palais

"The real artist must express the whole truth of nature, not only that of the outside, but above all that of the inside. When a good sculptor models a human torso, he depicts not only the muscles, but the life that moves them. ... more than life... the force that shapes them and gives them grace or strength, gracious charm or impetuous vigor.[...] What we admire about the human body, even more than its beautiful shape, is the inner flame that seems to make it glow." Auguste Rodin, L'Art, entretiens réunis par Paul Gsell, Paris 1911, pp. 156, 237.



Auguste Rodin in his studio, 1898, photographed by Paul François Arnold Cardon.



A. R. PENCK (D.I. RALF WINKLER)

1939 Dresden – 2017 Zurich

Stier und Nashorn verrückt. 1996.

Acrylic on canvas. Signed in lower right. 200 x 296 cm (78.7 x 116.5 in).

€ Called up: June 9, 2023 – ca. 17.40 h ± 20 min.

€ 100.000 – 150.000 (R/D, F) \$ 110,000 – 165,000

PROVENANCE

 \cdot Galerie Terminus, Munich (with the label on the stretcher).

 $\cdot\,$ Private collection Southern Germany (acquired from the above in 2002).

- Logic and systematic of A. R. Penck's sign language are unique in German post-war art
- The artist conceived his inimtable alphabet of abstract stick figures, lines, animals and symbols as early as in the 1960s
- This visual language, which came about from his occupation with ethnology, archeology and art history, earned him the byname "cave painter of postmodernism"
- The color fields of the two strong animals in this work overlap without merging, a possible reference to the political situation in the then recently reunited Germany
- In 1972, 1982 and 1992 Penck showed works at the documenta in Kassel, and in 1984 at the Venice Biennale



"He invented his own alphabet from the depth of history and art, yet fully independent. No one but him can read that. But we can look at it – and feel [...]. You don't have to ask why."

Baselitz in a talk with Florian Illies, 2017

Between East and West

Both the biography and the artistic development of AR Penck (born Ralf Winkler) are coined by the division of Germany, the confrontation with the GDR government and life in two opposing societies. In a poem the artist wrote in 1982 "The East / Has spat me out / The West / Not eaten yet" (quoted from: exhibition cat. A. R. Penck. Deutschland (Werke aus der Sammlung Böckmann und anderen Sammlungen), Weserburg, Museum für Moderne Kunst, Bremen 2009/2010, p. 79). His unconventional artistic work should have lasting impact on following generations, not only in Dresden and the GDR, but also beyond the borders. Characteristic features of his visual language, which he had conceived as early as in the 1960s, can be found in, for example, the early works of Keith Haring (1958-1990) and Jean-Michel Basquiat (1960-1988).

Penck's pictorial language: abstract figures, symbols and signs

In search of a universal sign language, Penck developed his very own, fascinating pictorial language at an early point. A code somewhere between the two extremes of a strict, complex system inaccessible from the outside and an anarchic or expressive, gestural painting that did not follow any rules of logic at all. Penck's artist friend Georg Baselitz explains: "He invents his own alphabet, drawing from the depths of history and art, but still completely his own. No one can read it. Only he himself. But we can look at it - and feel it [.] You don't have to ask why." (Baselitz in a conversation with Florian Illies, 2017). His abstract figures, symbols and signs can not be assigned to a particular location, as they seem to float in the picture. In the 1960s, his stick figures, which eventually became his trademark, emerged with large penises and spears, guns or arrows and characteristically - as in the work offered here - in a confrontation with one or more wild animals.

Animals as symbols

Animals have populated A. Penck's paintings since the 1960s: eagles, scorpions, mice, wolves, cats, tigers, lions, horses, snakes, gazelles and so much more. A panopticon of the animal world that exists alongside his stick figures on an equal footing, at the same time it is hardly noticed in his pictorial worlds. Penck sees art as a visual study and incorporates findings from various fields of science, such as physics, mathematics, cybernetics, biology and sociology. The logic of his pictures determines a dualistic way of thinking, shaped by the

bipolar world order of the Cold War. An animal like the eagle acts as a symbol in the juxtaposition of East and West. Penck uses traditional concepts of animal hierarchies and their associated characteristics. It is thinking in images, even if the attributed meanings rarely remain unequivocal. The lion is the hunter, while the gazelle is the hunted (cf. "How it works", 1989). As king of the skies, the eagle circles in the sky, the scorpion remains on the ground as a silent danger, waiting for the careless step.

But how do bull and rhino come together in one picture? Is this supposedly unusual encounter crazy (verrückt) in the general sense of the word, as the title of the picture suggests, or do the super-imposed outlines result in a crazy picture that allows new angles? The bull stands for strength, masculinity, is both a sign of the zodiac and a mythological creature that appears in countless historical images and writings. The bull is also a farm animal that can still be found in Central Europe today. The rhino, on the other hand, calls the African continent his home, while it was once widely spread across large parts of Eurasia, Africa and North America. The consequences of climate changes are to blame for its extinction across large parts of the globe, so that it is now only found south of the Sahara.

The colored areas of the two animals, bull and rhinoceros, overlap without merging, possibly alluding to the political and social situation in the Federal Republic of Germany at that time - six years after reunification. However, observers don't see any narrative image content in the conventional sense, they are rather confronted with the artist's very own, self-developed language, which represents his analytical and pictorial thinking, a "visual thinking", in which he collects and processes knowledge and information from natural sciences, mechanics and information theory.

Post-modern cave painter

The name A.R. Penck is a pseudonym that Ralf Winkler adopted in the 1960s. He named himself after Albrecht Friedrich Karl Penck (1858–1945), a famous geologist whose devoted his research to landscape morphology and climatology. The artist's concern with the pictorial representation of social systems and human communication inevitably led him to the representations of early cave paintings. The depiction of a rhinoceros, a motif widely spread across continents, can not only be found in the famous Lascaux cave. In this context, it is surprising that the rhino was one of the first animals to appear in Penck's paintings (cf. "Nashorn", 1967). It also surfaces in later works, even if the animal does not belong to the standard repertoire like eagle or lion. Penck's characteristic sign language evokes an archaic pictorial effect, which earned Penck the nickname "postmodern cave painter" (Alexander Jürgs, Stern Magazin, June 17, 2007). At the same time, simplified clear forms, signs and symbols lead to a paradox: "The stick figures are too simplistic, too mundane to be fundamentally charged with such artistic uniqueness, and yet they are Penck's very own creatures." (Jürgen Kisters, AR Penck, in: Kunstforum, vol. 134, Art & Pop & Crossover, 1996, pp. 428f.). [CH/SN]



1878 Karlsruhe – 1955 Berlin

Die Geschwister. 1927.

Oil on canvas.

Wohlert 748. Monogrammed in lower right. Stretcher with an old label with the inscription "Karl Hofer / Zwei Kinder / 3". 100 x 65 cm (39.3×25.5 in). [JS]

€ Called up: June 9, 2023 – ca. 17.42 h ± 20 min.

€ 100.000 – 150.000 (R/D, F)

\$ 110,000 - 165,000

PROVENANCE

- · Hermann Baumgarten, Stuttgart (1928).
- · Private collection Baden-Württemberg
- (presumably acquired from the above, family-owned for more than 90 years).

EXHIBITION

- Zweite Ausstellung Badische Secession / Fünfte Ausstellung Stuttgarter Secession, Neues Ausstellungsgebäude im Schlossgarten, Stuttgart, April 28 - June 10, 1928, p. 9, cat. no. 68 (with illu., p. 25).
- Karl Hofer. Das gesammelte Werk, Städtische Kunsthalle Mannheim, Mannheim September 9 - October 21, 1928, p. 13, cat. no. 101.
- Kollektivausstellung Karl Hofer, catalog for the 55th exhibition of the Berlin Secession, in cooperation with Galerie Flechtheim, Berlin, Nov./Dec. 1928, p. 17, cat. no. 62.
- · Karl Hofer, Kunsthaus Zürich, January 24 February, 23, 1929, p. 11, cat. no. 48.

LITERATURE

· K. Martin, Kunsthalle Mannheim: Karl Hofer, in: Kunst und Künstler, 27. 1929, p. 76.

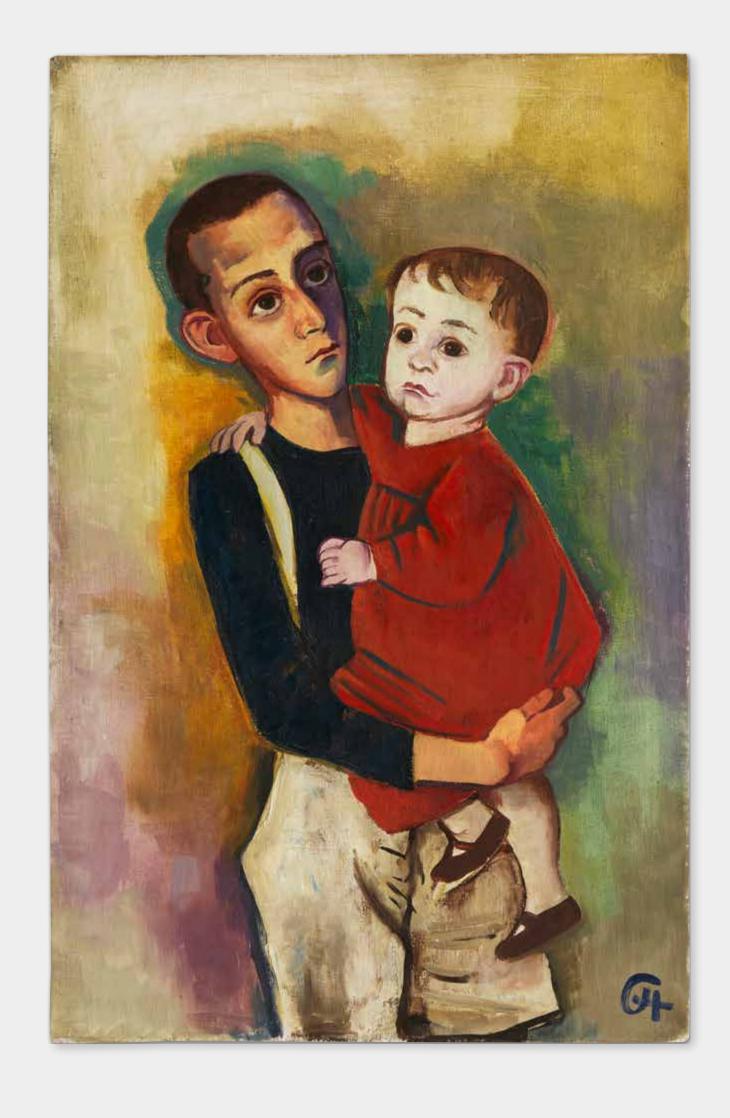
- High-quality figure portrait from his best creative period
- "Die Geschwister" intimately connected and yet aloof
- Radical modern aesthetics: a clear-reduced composition in radiant colors
- Early exhibition history: in 1928/29 shown at the acclaimed Hofer exhibitions at Kunsthalle Mannheim (1928) and the Kunsthaus Zürich (1929), as well as in exhibitions at the Berlin and the Badische Secession
- Rediscovered: privately-owned for nearly 100 years
- As early as in 1949, the Museum of Modern Art, New York, acquired the similar painting "Jüngling mit Melone" (1926/1933)

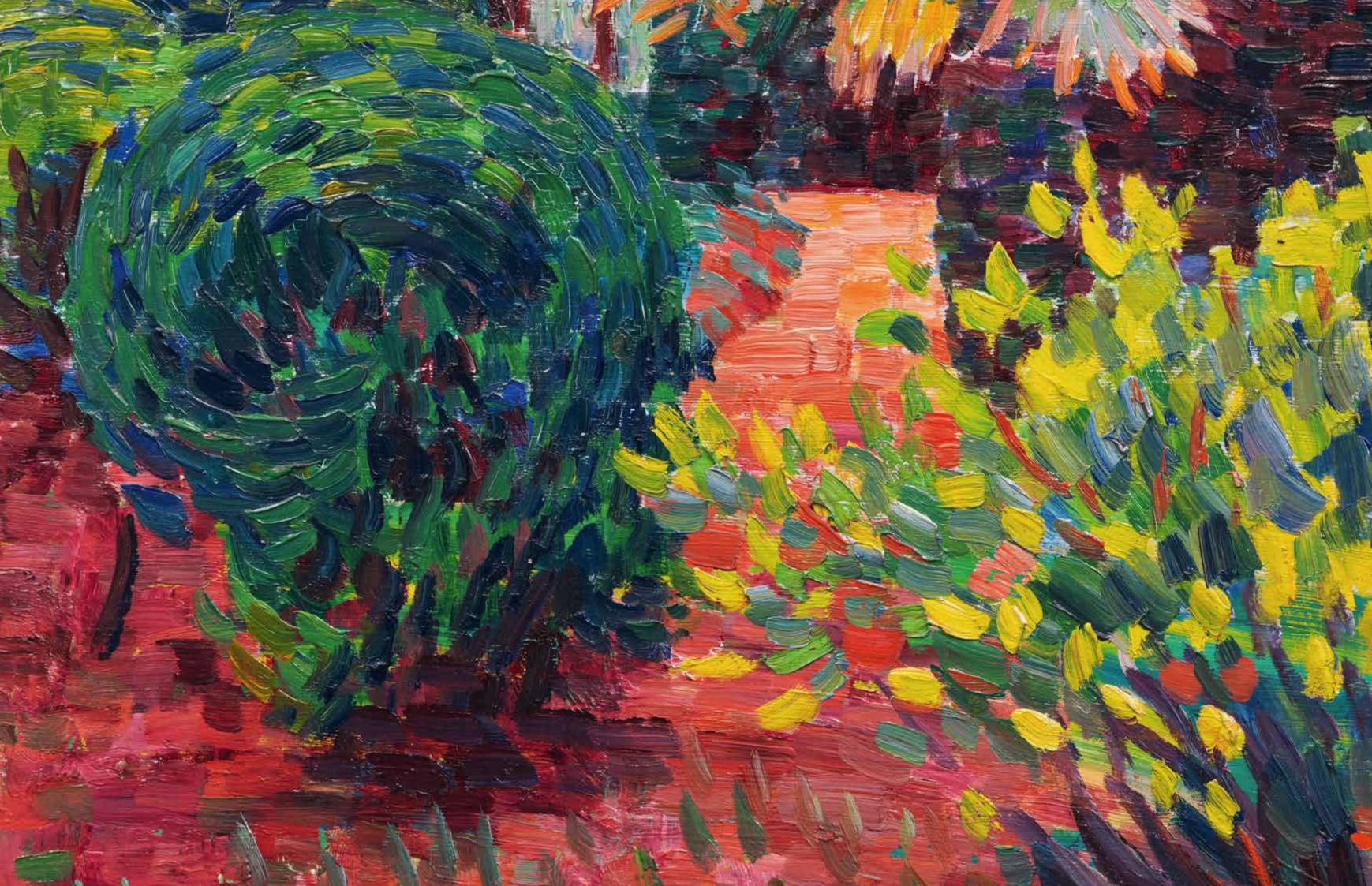
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Karl Hofer is the master of the figure painting, a master of stillness and the contemplative gaze. His characters are motionless and lost in thought. In the 1920s, Hofer, who was appointed professor at the Berlin Academy of Fine Arts in 1921, found his characteristic style, which would henceforth characterize his pictorial oeuvre. Although their historical background in the period between the wars was formative for the melancholy these works emanate, they are particularly fascinating for their timeless expressiveness.

The present painting "Die Geschwister" (The Siblings), which is characterized by radical modern aesthetics due to the reduced composition and the coloring, is a true rediscovery from Hofer's best creative period. In Karl Bernhard Wohlert's catalog raisonné from 2007, the work is still mentioned as "whereabouts unknown", however, Hofer's impressive creation had been hidden in a private collection in Württemberg for almost a century. The work has remained in the family for several generations and was originally acquired from the Stuttgart art dealer Hermann Baumgarten, probably around 1930. This is documented by an entry in the catalog of the Karl Hofer exhibition at the Berlin Secession in 1928, where the painting was on display a year after it was made, mentioning Baumgarten as the owner. In 1928, the work was not only exhibited at the Berlin Secession, but also at the Baden Secession, and was part of the important Hofer exhibitions at Kunsthalle Mannheim (1928) and the Kunsthaus Zurich (1929). The painting then remained hidden from the public for almost a hundred years, before it is now up for auction.

Intimate and yet aloof is how Hofer presents us the young man and his little sister wearing a bright red dress. Tightly embracing each other, they gaze in different directions and seem strangely unrelated. In this wonderful picture of brother and sister, Hofer depicts two children as introverted, melancholic figures. In his figure paintings, Hofer never depicts actions, only people gazing into the void. As our early high quality painting "Geschwister" shows, Hofer was not concerned with actual portraits of the sitters, but shows his figures as de-individualized representatives of the humane. This is exactly the reason for the special, timelessly modern character that makes Hofer's fascinating creations of the 1920s so special. During the Nazi era, Hofer's groundbreaking oeuvre was considered "degenerate" and Hofer was dismissed from his position at the academy in the summer of 1934. [JS]





ALEXEJ VON JAWLENSKY

1864 Torschok – 1941 Wiesbaden

Garten in Carantec. 1906.

Oil on cardboard.

23

Jawlensky/Pieroni-Jawlensky 150. Signed in lower right, with the crosed-out inscription "N. 6" on the reverse. Here with date, title and inscription "106 Garten Caranto". 49,5 49,3 x 52,5 cm (19.4 x 20.6 in).

€ Called up: June 9, 2023 – ca. 17.44 h ± 20 min.

€ 100.000 – 150.000 (R/D)

\$ 110,000 - 165,000

PROVENANCE

- Presumably Adolf Elnain Collection (1877-1945), the Wiesbaden photographer was a friend of expressionists like Wassily Kandinsky and Alexej Jawlensky.
- Hanna Elnain Collection (inherited from the above in 1945, until 1960: Stuttgarter Kunstkabinett).
- Private collection Southern Germany (acquired from the above in 1960).
 Ever since family-owned.

EXHIBITION

- · Jawlensky Collective exhibition, travelling exhibition Berlin, Wiesbaden and other places, cat. no. 91 (here titled "Büsche in Caranto").
- · L'Espressionismo. Pittura, scultura, architettura, Palazzo Strozzi, Florence, May/ June 1964, cat. no. 96, illu. on p. 53.

LITERATURE

• Stuttgarter Kunstkabinett Roman Norbert Ketterer, 35th auction Modern Art Part 1, May 20/21, 1960, lot 217, (with color plate 20).

- A work with exuberant colors
- Rare and early painting in the artist's œuvre
- Made in an airy pointillist flow with an expressive color scheme in the Breton town of Carantec

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- The artist found inspiration in his immediate surroundings and rendered his impressions, as well as his personal sensation, in a sophisticated and striking composition
- Other works from the important time in Carantec are in the Pinakothek der Moderne, Munich ("Küste bei Carantec" and "Landschaft aus Carantec mit Frau"), and the Albertina in Vienna ("Kornfeld bei Carantec")



Together with Marianne von Werefkin, Jawlensky lived in Munich as of 1896, where he attended Anton Azbé's painting school before he set out on a quest for his own style. In the following years, he traveled extensively, both within Germany as well as abroad. On his journeys he painted a lot and met other artists at exhibitions, consciously looking for the possibilities of a personal form of expression. In 1903, he visited France for the first time. In his memoirs, he mentions two stays in Carantec, however, only one stay in the Breton village on a peninsula north-west of Brest in 1906 is reliably documented in Jawlensky's letters. The works created there all show the strong impact of van Gogh's art on Alexej von Jawlensky. Directly influenced by his brushwork, he experimented with the multitude of creative possibilities short brushstrokes had to offer. While Carantec is known for its beautiful beaches today, the few paintings by Jawlensky that can be clearly ascribed to the Carantec period, show that Jawlensky primarily absorbed and processed other impressions. It was the landscape and not the sea that he put focus on. The motion of light and wind in the fields, plants and clouds takes center stages in his depiction. Within the small group of works created there, our painting stands out like a solitaire. It is characterized by a strong emotional value. The subtly placed brushstrokes no longer make for order and structure of the composition, instead they create the greatest possible expressiveness. It is a brilliant display of exuberant forms and colors with which Alexej von Jawlensky eventually made the decisive step in conveying feelings through color. [EH] 1874 Liebau/Giant Mountains - 1930 Obernigk near Wroclaw

Mädchen auf dem Kanapee. 1914.

Glue-bound distemper on burlap laminated on canvas. Pirsig-Marshall / von Lüttichau G1914/05 (104). Monogrammed in lower right. 60 x 106 cm (23.6 x 41.7 in). [EH]

€ Called up: June 9, 2023 – ca. 17.46 h ± 20 min.

€ 650.000-850.000 (R/D)

\$ 715,000 – 935,000

PROVENIENZ

- \cdot Walter Klauser, no place (1919, presumably Dr. Walter Klauser, Zürich).
- Friedrich Carl Siemens, Berlin (acquired in Berlin in the 1930s, family-owned until 1999).
- European private collection (acquired from Sotheby's in 1999).

AUSSTELLUNG

- · Otto Mueller Galerie Paul Cassirer, Berlin, Apr./May 1919, cat. no. 12
- · Otto Mueller, Eine Retrospektive, Kunsthalle der Hypo-Kulturstiftung Munich / Museum Folkwang, Essen March 21 - June 22, 2003, cat. no. 176 (with color illu.).

LITERATUR

- · Ja! Stimmen des Arbeitsrates für Kunst in Berlin, Berlin 1919, cat. no. 5 (with illu.)
- $\cdot\,$ B. A. Aust, Otto Mueller, Eine Monographie in Bildern, Breslau 1925, p. 10, ill. (unpublished)
- \cdot Sotheby's London, October 6, 1999, lot 121 (here: Reclining Girl)
- Lüttichau/Pirsig, Werkverzeichnis der Gemälde und Zeichnungen (CD-ROM), Munich 2003/ Essen 2007/08.

- To date no other painting by Otto Mueller of such a startling beauty and subtle eroticism has been offered on the international auction market
- Otto Mueller depicts his wife Maschka in a selfconfident and lascivious pose
- In the fateful year 1914, the artist painted Maschka, who remained a close friend throughout his life
- Painting in glue-bound distemper on burlap, Otto Mueller created works characterized by particularly progressive aesthetics
- In terms of colors, perspective and image section, this painting appeals remarkably modern
- For the first time shown at Otto Mueller's first grand solo show at Paul Cassirer's renowned Berlin gallery in 1919

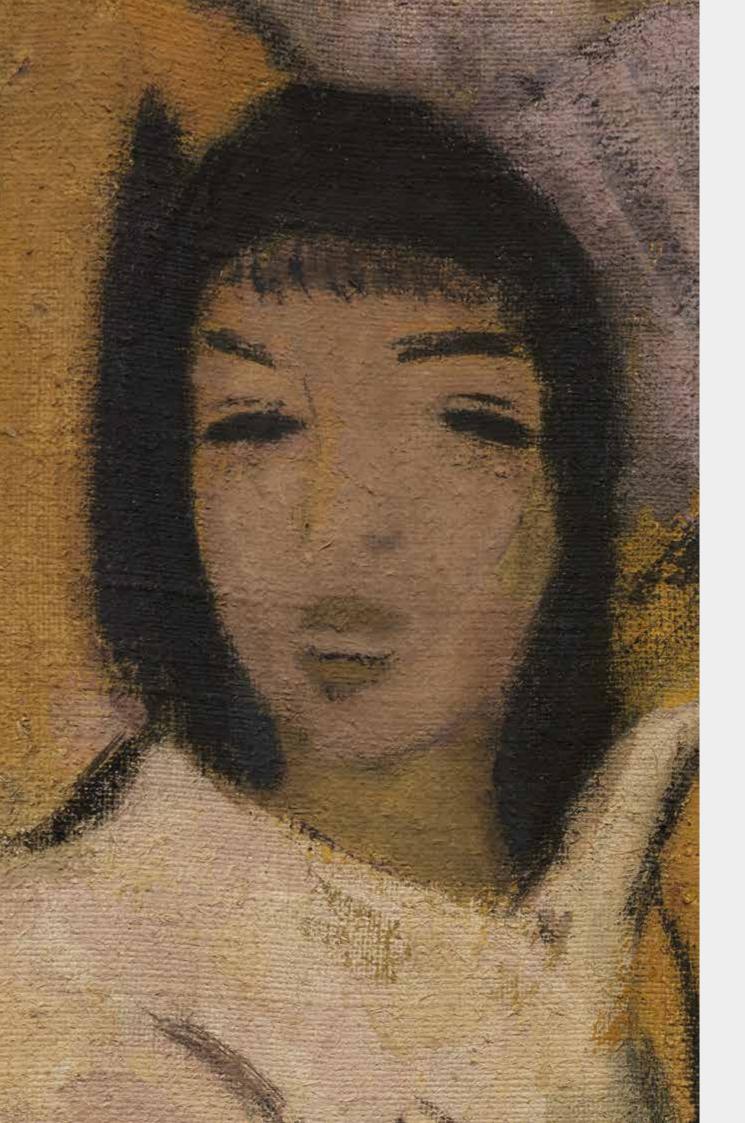
".. I can only paint what I love", Otto Mueller once confided in his sister Emmy. This sentence, taken literally, becomes comprehensible in many works by Otto Mueller, including the present one. The special way that Otto Mueller paints people is underlined by the fact that he preferred to portray people he was familiar with. Above all, his partners, such as his wife Maschka (Maria Meyerhofer), whom he met in Dresden in 1899 and who would be his most important model from the beginning on. Otto Mueller painted "his" Maschka, relaxed and lolling on a sofa in the Berlin studio with a slightly provocative, smiling look, her right, bare leg propped up, her head supported with her right arm.

Karl Scheffler, at times razor-sharp art critic and publicist, used the exhibition at Paul Cassirer as an opportunity to examine Otto Mueller thoroughly and to determine his qualities: "Above all, there is the painter's ability to directly utilize sensual impressions and to preserve the characteristic graceful beauty. This sensual experience can be felt everywhere; his style is permeated by nature. An element of the grotesque prevents the graceful from becoming sentimental. The conventional, to which this type of art always tends, encounters a notion of humane immediacy. And this immediacy grows stronger from year to year; a comparison of works from earlier years with recent works delivers impressive proof thereof." (in: Kunst und Künstler, No. 17, Berlin 1919, pp. 349-556).

Otto Mueller's "ability to make direct use of sensual impressions and to preserve the characteristics of graceful beauty" is perhaps also a key to how he reconciles what he saw with this direct close-up view, for example with the provocative painting "Nu bleu, souvenir de Biskra" by Henri Matisse from 1907. Seen in a comprehensive exhibition of works by the French artist at Galerie Paul Cassirer in January 1909, this nude wired itself into the minds of younger people and, years later, like here, was adopted by Otto Mueller. The painting is particularly important as the artist chose this work, painted as early as in 1914, for his first major solo exhibition at Paul Cassirer's famous gallery in Berlin in 1919. The catalog, probably published just in time for the exhibition in April 1919, mentions 37 paintings in chronological order from 1912 to 1919. According to the list, 17 of the 37 paintings were no longer available at the beginning of the AUSSTELLUNG: ten works were already "privately-owned", among them the present "Mädchen auf dem Kanapee". Four paintings were declared not for sale and three works were loans from the "Museum Essen". In addition to the 37 paintings, drawings and lithographs were also on display at Cassirer's exhibition; however, the catalog mentions them just briefly.

The purchasers of the illustrated catalog searched in vain for an appreciation of the person Otto Mueller, who had just received a call to the art academy in Breslau as the only former 'Brücke' artist. It merely in-







L. to r.: Otto and Maschka Mueller, Erna Schilling and Ernst Ludwig Kirchner in the attic studio flat in Berlin-Schöneberg, 1912 (unknown photographer). On the right: Otto Mueller, Liebespaar, 1914, glue -bound distemper on burlap, private collection

Mitte der fünfziger Jahre, p. 28.

work. The entry reads as follows: "I was born in Liebau in Silesia on October 16, 1874. When I was 20, I came to the academy in Dresden, where I studied for 2 years. I spent the following years in the Giant Mountains up until ten years ago, when I moved to Berlin. - My main greatest possible simplicity; The art of the ancient Egyptians was and issue 2, Potsdam 1918, pp. 129-141). still is my great model, also in terms of craftsmanship. Otto Mueller".

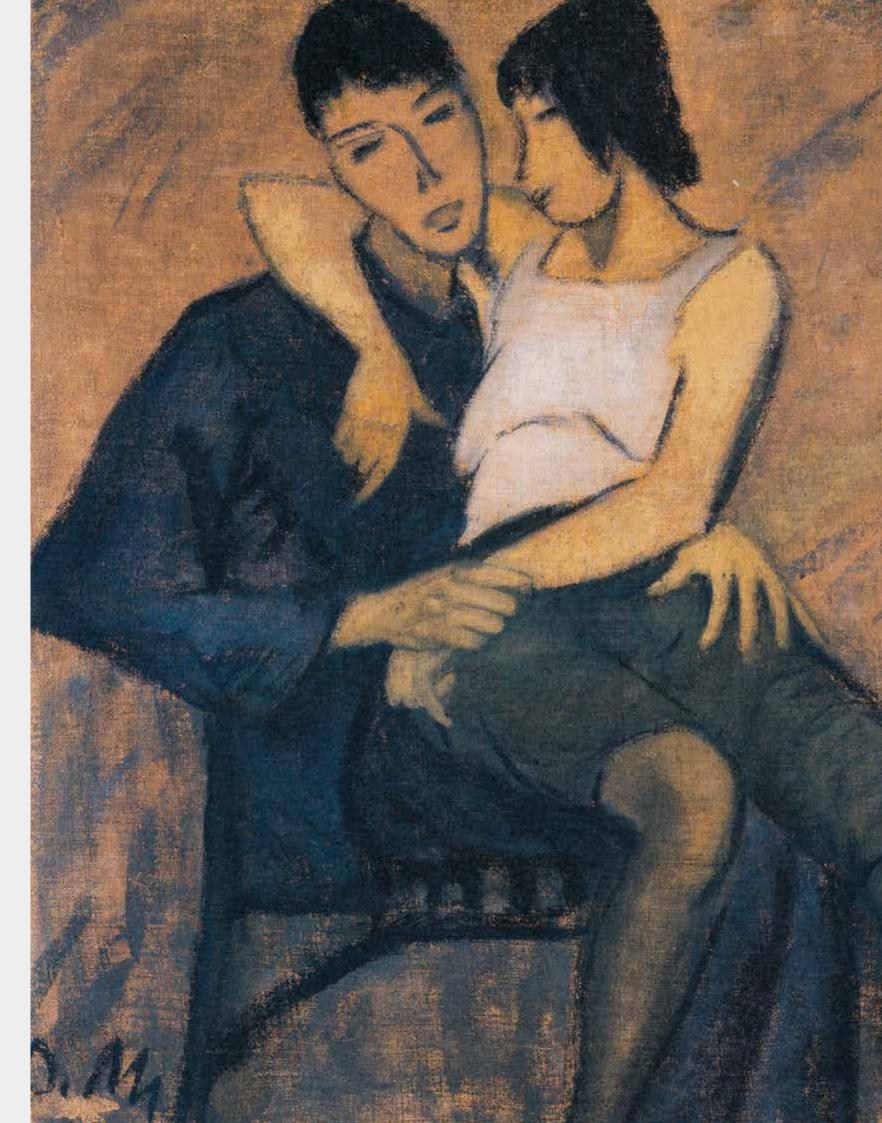
"Mädchen auf dem Kanapee" from 1914 was privately-owned in 1919"! In this case we, can only speculate as to who gave the work into the Cassirer exhibition. Some "Walter Klauser" is mentioned in the files, who made this sensitive and at the same time offensive portrait of Maschka available for the exhibition as a loan, however, he didn't have Cassirer sell it. Perhaps it is the Walter Klauser from Zurich, who received his doctorate in 1916 with the study "Die Entwicklung der Raum-Auffassung beim Kind. Eine Untersuchung an Hand von Kinder-Zeichnungen" promoviert wird? (The development of children's perception of space. An investigation based on children's drawings)? It is not possible to determine exactly when this "reclined woman" came into the possession of the Berlin collector Friedrich Carl Siemens, whose family would keep it until 1999. Compared to his contemporaries, Otto Mueller's persistent recourse to same subjects, as is timeless! [MvL]

cluded a short autobiography along with a characterization of his is the case here, makes the artist appear like an unworldly oddball. Paul Westheim, the Berlin art critic and collector, journalist and writer, once compared this sensitive narration of intimate and melancholic motifs with eavesdropping on "the state of being". While Westheim describes the art of his friend elsewhere: "It is the art of nuance, which also needs ambition is to express feelings of landscape and people with the to be felt with a certain degree of finesse." (Quoted from: Das Kunstblatt,

"... I can only paint what I love"

Otto Mueller, quoted from: Emmy Mueller. Erinnerungen an Otto Mueller,

Otto Mueller's lack of comment on the zeitgeist – apart from the depictions of the life of Roma and Sinti in his oeuvre - the obvious negation of prosaicness, of private or social life, in short the lack of ,edges', always influenced the assessment and evaluation of his painting. In his foreword in the catalog of the solo exhibition at the Kestner Gesellschaft in Hanover in 1956, Werner Schmalenbach aptly described Otto Mueller's themes as "youthful dreaminess", as "the full passion of youth". "Within German Expressionism, his paintings rank less for their ,boldness' than for their quiet but haunting quality [.] often of fascinating beauty; it has its value as a ,painting' rather than as an exaltation of expression." (Werner Schmalenbach, Otto Mueller, Kestner-Gesellschaft, Hanover 1956, p.3) To this day nothing has changed about this statement that encourages our view of Otto Mueller's work, especially nothing abou this wonderful style: Otto Mueller's painting



SERGE SABARSKY

A NEW YORK SUCCESS STORY

The life of the Vienna native Siegfried Sabarsky, who would call himself Serge in the USA, is unusual and eventful. It's the story of a classic self-made man, who, despite the hardships of the wars and a forced migration, developed a strong personality. In March 1938, after the Annexation of Austria by the Germans, Sabarsky fled Vienna for Paris. With the outbreak of World War II and the German invasion of France, Sabarsky set out again and reached New York in the fall of 1939. In 1942, Sabarsky enlisted in the military and was deployed in England to fight against Germany. Awaiting transfer to Normandy, he witnessed the victorious allied campaign. Back in New York, he developed a keen interest in fine arts: In 1955, Serge Sabarsky bought a first Egon Schiele sheet, "Nackte, Bleistift, 1910". The wish to become an art dealer grew steadily, and on May 15, 1968, he opened his own gallery on Madison Avenue with a focus on Expressionism from Germany and Austria. For him, Max Beckmann and Paul Klee were the two greatest German artists of the century, alongside Egon Schiele, Oskar Kokoschka and Gustav Klimt. "I have little to do with sculpting," said the collector and dealer, "Oskar Schlemmer and Wilhelm Lehmbruck are exceptions." Serge Sabarsky grew extremely successful, and was an internationally recognized art dealer and exhibition curator. Over the years he became an American legend!

Far-sighted, he and his wife founded the Serge and Vally Sabarsky Foundation in New York and played a key role in the formation of the Egon Schiele Art Center in the Bohemian town of Český Krumlov in 1993. In this context, his heartfelt desire to open an own museum in New York was within reach. "The new museum," Serge Sabarsky wrote full of enthusiasm to his friend, the collector Rudolf Leopold in Vienna in 1993, "is located exactly between the Metropolitan Museum and the Guggenheim Museum, right in the center of the so-called museum mile, which runs from Frick Gallery to the Jewish Museum, past the Museum of the City of New York and the Goethe House." At the intersection of 86th Street and Fifth Avenue, the Sabarsky Foundation planned to set up a museum for Austrian and German expressionist art in the former Vanderbilt residence. However, the opening



Serge Sarbarsky with the Viennese art collector Rudolf Leopold. Photo by Stefan Moses.



With paintings and works on paper by George Grosz at the Cologne Art Fair © VG Bild-Kunst, Bonn 2023

date scheduled for November 1994 passed. Serge Sabarsky died on February 23, 1996, shortly before his vision could be realized. In June 1996, a memorial service for the idealist and museum founder was held at the palace: Ronald S. Lauder, whom Serge Sabarsky had appointed executor of his will, invited to a memorial service for his friend for which he had one hundred Schiele sheets hung on the walls.

Following Sabarsky's death in 1996, Lauder began to deliver on his promise by integrating the private collection into the building, making it a renowned museum. On November 16, 2001, the city palace, meanwhile named "Neue Galerie", opened under the direction of Renée Price.

And today? 20 years after its opening, the collection of the Neue Galerie covers all aspects of fine art. In addition to paintings and sculptures, it also shows works on paper, arts and crafts exhibits and Austrian and German photographs from the years 1890 to 1940. On

top of Serge Sabarsky's estate, loans from Ronald S. Lauder's collection expand the collection of the Neue Galerie. The Austrian section of the collection puts emphasis on the special relationship between fine and decorative arts characteristic of Vienna around 1900. The most important artists in the field of fine arts include Gustav Klimt, Egon Schiele, Oskar Kokoschka, Alfred Kubin and Richard Gerstl. In the field of decorative arts, the Wiener Werkstätte and the designs of wellknown artists such as Josef Hoffmann, Koloman Moser and Dagobert Peche must be mentioned. Works by the architects Adolf Loos and Otto Wagner are also part of the collection.

The collection of German art focuses on important tendencies from the first half of the 20th century. Max Beckmann and the expressionist artists Ernst Ludwig Kirchner and Emil Nolde are particularly worthwhile mentioning here. The Bauhaus is represented by Theodor Bogler, Marianne Brandt, Marcel Breuer, László Moholy-Nagy, Ludwig Mies van der Rohe, Oskar Schlemmer and Wilhelm Wagenfeld. Representatives of New Objectivity are Albert Birkle, Otto Dix, George Grosz, Karl Hubbuch, Felix Nussbaum, Georg Scholz and others. [MVL]

Lit.: Serge Sabarsky. Ich Serge Sabarsky, ed. by Hans Haider, Vienna Holzhausen, 1997; Property from the Estate of Serge Sabarsky, Sotheby's, New York, auction May 13-16, 1997; www.neuegalerie.org.

ΟΤΤΟ DIX

1891 Gera – 1969 Singen

Stillende Mutter. 1932.

Oil on a massive wooden panel. Löffler 1932/12. Monogrammed and dated in the lower margin of the image. 80 x 60 cm (31.4 x 23.6 in). [JS]

€ Called up: June 9, 2023 – ca. 17.48 h ± 20 min.

€ 150.000 – 200.000 (R/N, F)

\$ 165,000 - 220,000

PROVENANCE

- \cdot Josef von Sternberg Collection
- (1935 the latest until at least 1949, presumably until at least 1960). • Salander O'Reilly Galleries, New York.
- Serge Sabarsky Collection (1912-1996), New York (acquired from the above in 1995).
- Serge Sabarsky Estate, New York (seit 1996).
- Vally Sabarsky Collection (1902-2002), New York.
- · Vally Sabarsky Foundation, New York (since 2002).

EXHIBITION

- From the Collection of Josef von Sternberg, Los Angeles Museum of History, Science and Art, Los Angeles, June 15 - July 31, 1935, cat. no. 6.
- \cdot The Collection of Josef von Sternberg, Los Angeles County Museum, 1943, no cat. number, with illu.
- · Otto Dix, Museum Neue Galerie, New York, March 11 August 30, 2010.

LITERATURE

- · Fritz Löffler, Otto Dix. Leben und Werk, Dresden/Vienna, 1967, p. 80, black-and-white illu. 137.
- Heinz-Egon Kleine-Natrop/Fritz Löffler, Die Medizin im Werke von Otto Dix, in: Personal- und Vorlesungsverzeichnis der Medizinischen Akademie Carl Gustav Carus, Dresden 1968, p. 25, illu 21.
- · Jung-Tee Kim, Frauenbilder von Otto Dix: Wirklichkeit und Selbstbekenntnis, Münster/Hamburg 1994, pp. 99-100 and 230, black-and-white illu. 102.

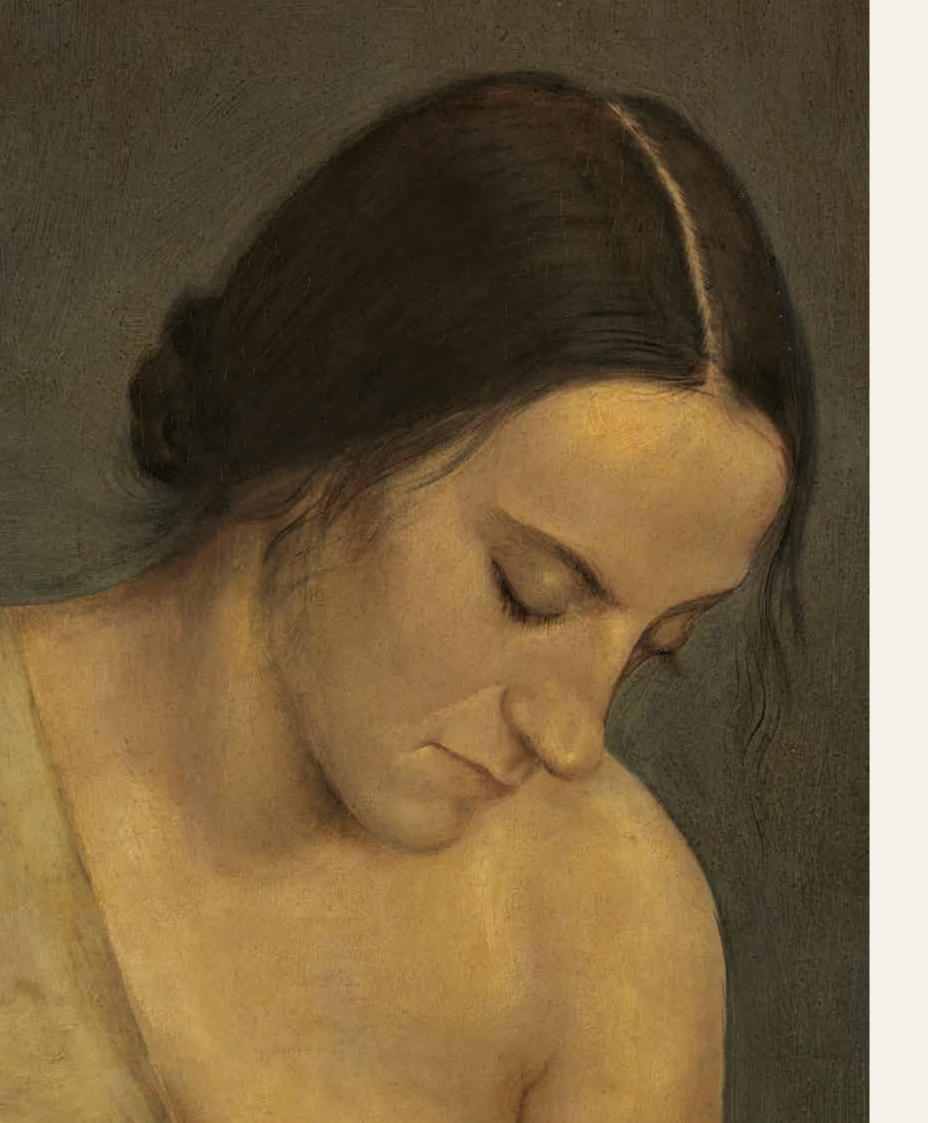
- In a reduced style characteristic of New Objectivity and with spatial austerity, Dix stages the beginning of life as a transient moment of pure love
- Dix` "Stillende Mutter" is based on the tradition of Madonna and Child and is a modernist version of the ideal of an innocent and hopeful beginning
- Fascinating document of Dix' masterly play with art-historical traditions
- Life and death are key motif groups in Dix' changeful œuvre
- In 1932 Dix also completed the famous triptych "Der Krieg" (War, Staatliche Kunstsammlungen, Dresden), structured like a medieval retable, it was made in remembrance of the atrocities of World War I
- Significant provenance: Formerly part of the collection of modern art of the Hollywood director Josef von Sternberg, in the following part of the Serge Sabarsky Collection, New York

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"What I like most is to revisit the primal themes of humanity over and over."

Otto Dix, quoted from: Rainer Beck, Otto Dix. Die kosmischen Bilder, Dresden 2003, p. 122.





It is the "primal themes of humanity", life and death, that are at the core of Otto Dix' fascinating oeuvre that is characterized by many different stylistic tendencies. After impressionistic beginnings, the 21-year-old Dix attained a clarity of form and expression the latest in 1912 with the "Selbstbildnis mit Nelke" (Self-Portrait with Carnation, The Detroit Institute of Art, Michigan) that would be formative for his further work: Whether its the visions of war dismantled in a Cubist manner or the figure pictures in a disturbingly exaggerated Critical Realism, in which Dix decries social grievances, poverty and hardships of the common people. Dix always fascinates with the formal clarity of his painting. Dix became first occupied with the motif of mother and baby, which is directly related to the subject of birth and the beginning of life, in the 1921 painting "Frau mit Kind" (Woman with Child, Staatliche Kunstsammlungen, Dresden). It shows a woman stricken by poverty, with an emaciated face and weary eyes she presents the baby in her arms as the hopeful beginning of a new life. It is the new beginning, the originality and purity of life that Dix liked about this motif. While the famous portrait of his parents or his female nudes show figures marked by work and life in a disillusioned, exaggerated physicality, the newborn child bears hope for a better, fulfilled life. With the births of his own three children, Nelly, Ursus and Jan between 1923 and 1928, these motifs became even more important for Dix' works. Fascinated by the originality of the beginning, Dix made the painting "Neugeborener mit Nabelschnur auf Tuch (Ursus)" (Newborn with umbilical cord on cloth (Ursus), Staatliche Kunstsammlungen, Dresden) in 1927. A work that was downright disturbing in its directness, as it shows the newly born infant screaming at life with an anguished, distorted, reddened face. In 1929, he created the painting "Frau Martha Dix mit Jan" and in the years that followed several depictions of pregnant women who, tormented by the weight of their powerful bodies, were carrying new life. In 1932 he eventually made our "Stillende Mut-

Otto Dix, Neugeborener mit Nabelschnur auf Tuch (Ursus), 1927, mixed media on panel, State Art Collections Dresden. © VG-Bild-Kunst, Bonn 2023



ter" (Breastfeeding Mother), who turns her gently bowed head towards the child in deep devotion. For her intimacy and ideal transfiguration, she is reminiscent of famous Renaissance portraits of Mary, such as the breastfeeding "Madonna Litta" (Hermitage, St. Petersburg), which had been ascribd to Da Vinci for a long time. With this painting, Dix left us a composition of classical beauty dedicated to the sensuality and purity of the beginning of life. One seems to recognize the physiognomy of young Martha in the facial features of the mother, who is nursing like a Madonna. Dix, whose own children had already outgrown infancy in 1932 and who had already begun a relationship with Käthe König in the late 1920s, which he was to continue for many years parallel to his marriage, once again pays homage to a transfigured ideal of a magic beginning. From then on, both his private and professional life began to fall apart. Just a year after our work was made, he was dismissed from his post at the Dresden Art Academy by the National Socialists. This shows once again that Dix' works revolve around the existential themes of life and death and that he was a master of the artistic adaptation and transformation. With great aplomb, he repeatedly makes reference to art-historical traditions - as is the case in "Stillende Mutter" - for his own artistic purpose. In 1932, Dix also completed his famous triptych "Der Krieg" (The War, Staatliche Kunstsammlungen, Dresden), which has a formal structure based on medieval altars and is dedicated to the experiences of suffering and death during the First World War. Today it is regarded a key work of German Realism. In 1932, the two extremes of life and death directly collided in Dix' oeuvre. And in 1934, Dix painted his unfortunately destroyed "Selbstbildnis mit Ursus und Jan" (Self-Portrait with Ursus and Jan). In terms of the landscape view and the motif of the boy being carried on the artist's shoulders, it is clearly based on medieval depictions of St. Christopher, who in his function as patron saint carries the baby Jesus and thus the new life protectively on his shoulders through the perils of life. [JS]

Giovanni Antonio Boltrafino (formerly attributed to Leonardo da Vinci), Madonna Litta, 1490/95, tempera on canvas, Hermitage, St. Petersburg.





EGON SCHIELE

1890 Tulln – 1918 Vienna

Kopf einer jungen Frau, von unten gesehen. 1908/09.

Charcoal drawing and red color pen. Kallir D 184. Lower right monogrammed "S" and dated "9". On brownish Japon. 11,2 x 11,5 cm (4.4 x 4.5 in), the full sheet.

€ Called up: June 9, 2023 – ca. 17.50 h ± 20 min.

€ 50.000-70.000 (R/N)

\$ 55,000 - 77,000

PROVENANCE

- · Christian M. Nebehay, Vienna.
- Serge Sabarsky Collection (1912-1996), New York (acquired from the above in 1985).
- · Serge Sabarsky Estate, New York (1996).
- \cdot Vally Sabarsky Collection (1909-2002), New York.
- · Vally Sabarsky Foundation, New York.

EXHIBITION

- Egon Schiele. 100 Zeichnungen und Aquarelle, Städtische Galerie, Rosenheim, May 7 - June 12, 1988; Herforder Kunstverein im Daniel-Pöppelmann-Haus, Herford, September 3 - October 12, 1988; Erholungshaus der Bayer A.G., Leverkusen, October 16 - November 20, 1988; Jahrhunderthalle Hoechst, Frankfurt a. Main, November 27, 1988 - January 15, 1989, cat. no. 8.
- Egon Schiele. 100 Zeichnungen und Aquarelle (teilw. Gemälde, Zeichnungen und Aquarelle), BAWAG Fondation, Vienna, March 24 - May 23, 1993; Musée Granet, Aix-en-Provence, June 18 - August 30, 1993; Musée Toulouse-Lautrec, Albi, October 7 - December 5, 1993; Culturgest Lissabon, December 15, 1993 - February 13, 1994; Galerie Jesuitenkirche, Aschaffenburg, April 23 - June 26, 1994; Schloss Mainau, September 22 - November 13, 1994; Fondation Pierre Gianadda, Martigny, Ferbuary 3 - May 14, 1995, cat. no. 20.
- Egon Schiele. The Ronald S. Lauder and Serge Sabarsky Collections, Neue Galerie, New York, October 21, 2005 to February 20, 2006, cat. no. D 17 (with color illu.).

LITERATURE

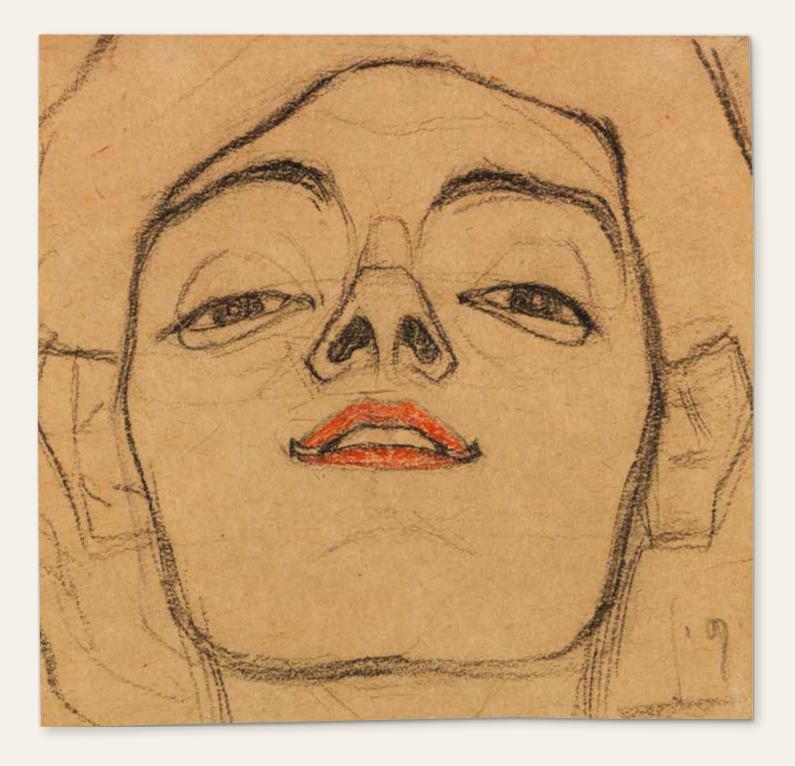
- · Jane Kallir, Egon Schiele. The Complete Works, New York 1990, cat. no. D 184, p. 368 (with illu.).
- · Jane Kallir, Egon Schiele. The Complete Works, New York 1998, cat. no. D 184, p. 368 (with illu.).

Schiele's exceptional talent was recognized by teachers at the academy at a very young age. When his mother asked if her son had any talent, Schiele's conservative teacher Christian Griepenkerl replied: "Yes, far too much." (Quoted from: Jane Kallir, New York 1990, p. 44) By 1908, Schiele had already lost his interest in the lessons at the academy and rarely attended class. The young artist was already in the process of an artistic self-discovery and the formulation of his very own visual language.

- Monumental expressiveness in a small format
- Associative, striking use of the color
- Perspective, symmetry and the sitter's piercing glance lend this sheet an incredible directness
- The depicted person presumably is Melanie Schiele, the artist's sister (1886–1974) and his most important model at that time

The works of his contemporaries had a far greater influence on "becoming an artist" than the rigid teaching methods at the academy. Schiele got to know the long-established star of the Viennese avant-garde Gustav Klimt as early as in 1907, but the comprehensive 'Wiener Kunstschau' (Vienna Art Show) in the year the present drawing was created, allowed Schiele to see and study a large number of works by the great master. Today it is generally regarded as the most groundbreaking cultural event of Viennese Modernism. A large number of works by around 130 artists were on display, among them works by Josef Hoffmann, Carl Moll, Oskar Kokoschka and Max Oppenheimer, but the 16 works by Gustav Klimt (including "Danaë", "Water Serpents 1" and "The Kiss") exhibited in a separate room, left the most lasting impression on Schiele. The influence that the works he had seen there remains obvious in Schiele's oeuvre until 1909.

This also applies to the drawing offered here, in which observers apparently recognize the echo of Klimt's pictorial world. The exact symmetry, the frontal perspective and the self-confident look of the sitter bear certain similarities to Klimt's "Judith" (1901, Belvedere, Vienna) or the protagonist in "Die Medizin", one of the unfortunately burned faculty pictures (1901-1907), however, it does not resemble any of the Klimt works shown at the art show. Schiele had grown far beyond the veneration and imitation of his role model. By that point, he had already developed his own means of expression and an individual graphic style characterized by strong contours, unique pictorial ideas and compositions, as well as by the skillful use of blank surfaces. With the extreme close-up view from below, the directness and almost erotic intimacy of the sitter's piercing glance, as well as the provocative use of red lips, Schiele already hints at his later, radical depictions of nudes in distorted poses, with alienated limbs and the fragmentary use of color as an expression of emotion, which is so characteristic of his work. [CH]



EGON SCHIELE

1890 Tulln – 1918 Vienna

Studie eines sitzenden Mannes (Max Oppenheimer). 1910.

Watercolor, Inid ink and charcoal.

Kallir 589. Lower left monogrammed "S", lower right monogrammed "S" and dated. With the estate stamp on the reverse. On brownish paper. $36,5 \times 31,5 \text{ cm}$ (14.3 x 12.4 in), the full sheet. [JS]

€ Called up: June 9, 2023 – ca. 17.52 h ± 20 min.

€ 200.000 – 300.000 (R/N)

\$ 220,000 - 330,000

PROVENANCE

- \cdot From the artist's estate (with the stamp on the reverse).
- \cdot Gertrude Peschka-Schiele, Vienna (the artist's sister, inscribed on the reverse).
- · Prof. Dr. Rudolf Leopold, Vienna (up to 1985).
- Serge Sabarsky Collection (1912-1996), New York (acquired from the above in 1985).
- · Serge Sabarsky Estate, New York (since 1996).
- · Vally Sabarsky Collection (1902-2002), New York.
- · Vally Sabarsky Foundation, New York (since 2002).

EXHIBITION

- · German Expressionists, Serge Sabarsky Gallery, New York, spring 1986, no. 22 (titled "Seated Male Torso in Black Suit (Max Oppenheim)", on display as "not for sale).
- Egon Schiele (1890-1918) Drawings and Watercolors, Serge Sabarsky Gallery, New York, summer 1986, no. 4 (on display as "not for sale).
- German Expressionists, Serge Sabarsky Gallery, New York, winter 1986, no. 22 (on display as "not for sale).
- Gustav Klimt. 125 drawings, Nassau County Museum of Art, Roslyn, New York, June 2 October 15, 1989 (on display but not mentioned in the catalog).
- · Egon Schiele, Mezinárodní kulturní centrum Egona Schieleho, Ceský Krumlov, November 6, 1993 - May 1, 1996, pp. 116-117.
- · Egon Schiele, National Gallery of Iceland, Reykjavik, May 31 July 14, 1996.
- Egon Schiele: The Ronald S. Lauder and Serge Sabarsky Collections, Neue Galerie, New York, October 2005 February 2006, no. D41 (with illu.).
- Gustav Klimt and Egon Schiele, Neue Galerie, New York, June 28 September 3, 2018.

LITERATURE

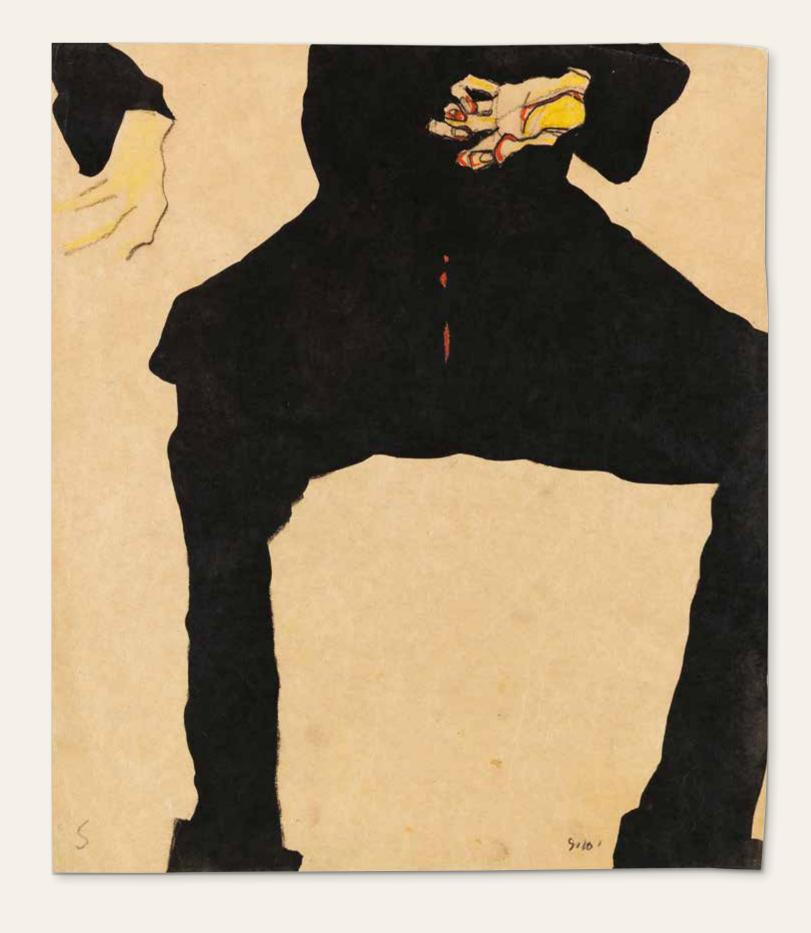
• Jane Kallir, Egon Schiele. The complete Works. Including a Biography and a Catalogue Raisonné, New York 1990, cat. no. D 589, pp. 414-415 (with black-and-white illu.).

• One of a total of three pictorially executed watercolors of his artist friend Max Oppenheimer wearing a black tailcoat, which Schiele made in 1910

.....

- Through the contact with Oppenheimer, Schiele's work made the pivotal turn from Art Nouveau to Expressionism
- In the works from this series, Schiele attained an expressive strength that is unmatched in his portraits of gentlemen, and is only surpassed by his famous self-portraits
- Of radical modernity: owing to the close-up image section, the eccentric pose, the reduced colors and the unusual perspective
- Renowned provenance: Rudolf Leopold Collection, Vienna, and Serge Sabarsky Collection, New York
- Today one of the other two watercolors from the Oppenheimer series is in the Graphic Collection of the Albertina, Vienna

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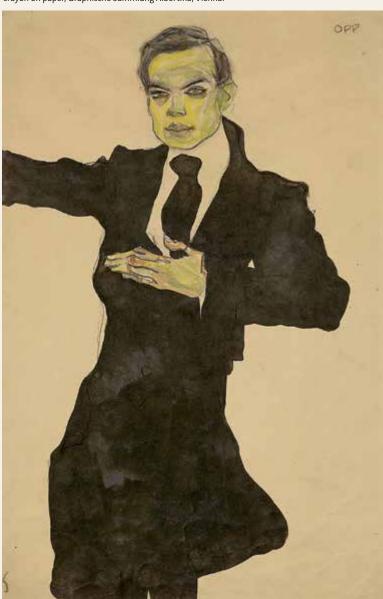
In 1909, Egon Schiele actively sought contact with the painter Max Oppenheimer, who was five years his senior. Along with Oskar Kokoschka, he was one of the leading representatives of Viennese Expressionism and Schiele would fing the decisive turning point from Art Nouveau to Expressionism through his work. Jane Kallir's catalogue raisonné lists a series of only three watercolors as important artistic testimonies to this friendship, a friendship that lasted for many years and was formative for both sides. Created while working together in Schiele's studio in the winter of 1910/11, Schiele attained an expressive power in these works that show Max Oppenheimer in black tails that is unique of his gentlemen portraits. Despite the amount of material, which is unusual for Schiele, the black tailcoat only leaves the expressively shaped and colorfully accentuated hands uncovered, and in the other two watercolors also the face of the sitter, Schiele achieved an expressionist power through the unusual image section and the exaggerated poses that only compares to his self-portraits.

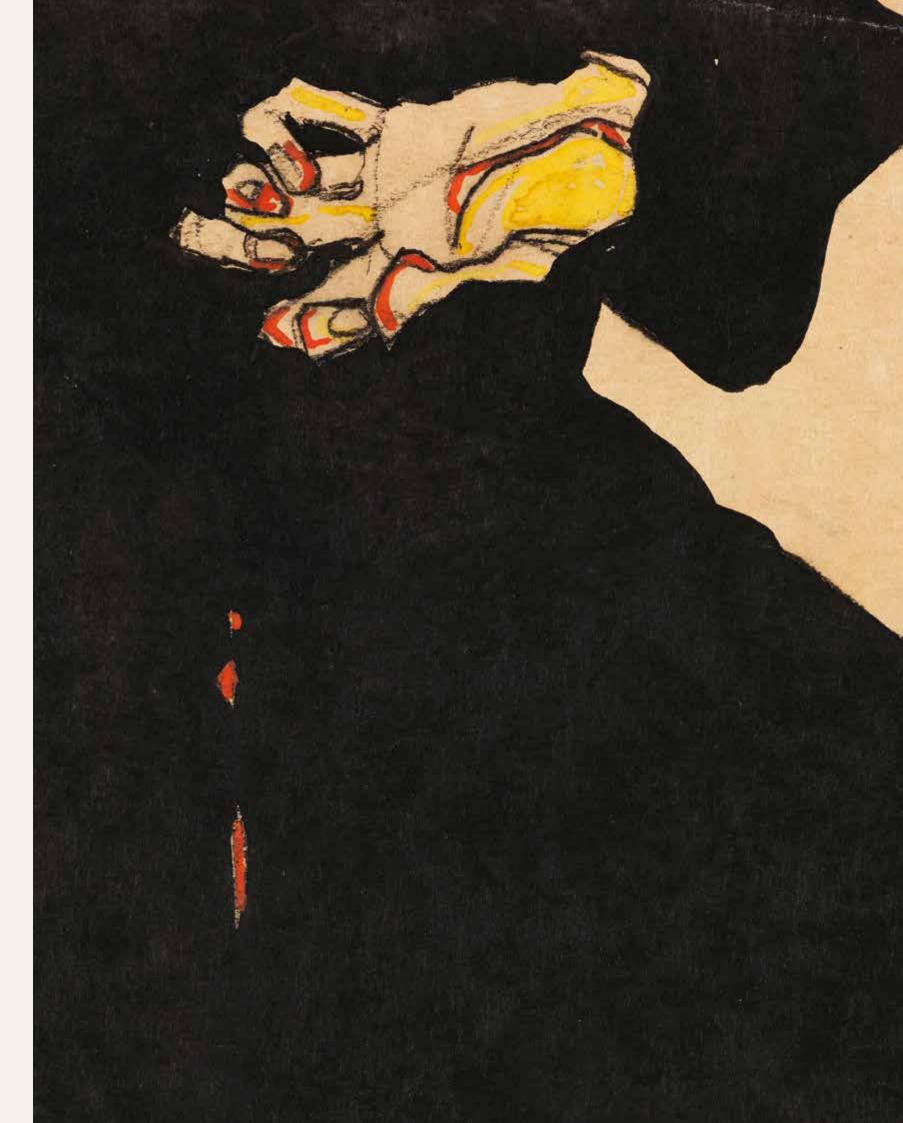
Reduced to a minimum, our watercolor shows only the lower half of his artist friend's body, severely cropped on all sides, and lets his right hand reach into the format from above as if it was cut off. A bold trick that confidently sets the deep black of the body in a tailcoat almost like an abstract line structure in the format. This is where Schiele's exceptional graphic mastery becomes apparent, his flair for format, the relationship between painted and unpainted areas, and the contrast between colored and blank paper. Is it red paint or blood that Schiele drips from his artist friend's hand onto the deep black of the tailcoat? Probably an allusion to the agonizing existence of the artist, who can be recognized by his stigmata, corresponding to the self-sacrificing suffering of Christ.

This imagery is disturbing and almost programmatic for the exceptional expressionist Egon Schiele, who put everything into his art, with almost every one of his drawings painfully permeated by a maximum of expression. With an art committed to the theme of life and death, the young artist died of the Spanish flu at the young age of 28. [JS]

"In his short life [...] Egon Schiele created an oeuvre that was both symptomatic of its time, as well as groundbreaking, making him one of the most formative and dazzling figures of Viennese Modernism."

Egon Schiele, Der Maler Max Oppenheimer, 1910, ink, watercolor and black crayon on paper, Graphische Sammlung Albertina, Vienna.







GUSTAV KLIMT

1862 Baumgarten/Vienna – 1918 Vienna

Mit gesenktem Blick. Um 1916.

Pencil drawing.

Strobl 2689. Inscribed "Nachlaß Gustav Klimt ZimpelGustav [Gustav Zimpel, the artist's nephew, 1904-1954] on the reverse, presumably by Gustav Zimpel. On fine off-white Japon. 57 x 37.5 cm (22.4 x 14.7 in), size of sheet. [CH]

The work will be included into the online catalogue raisonné of Gustav Klimt's drawing, compiled by Dr. Elisabeth Dutz, Albertina, Vienna.

€ Called up: June 9, 2023 – ca. 17.54 h ± 20 min.

€ 60.000-80.000 (R/N)

\$ 66,000 - 88,000

PROVENANCE

- · Artist's estate (inscribed by Gustav Zimpel, the artist's nephew, on the reverse).
- \cdot Gustav Zimpel, Vienna (obtained from the above).
- · Ferdinand Eckhardt Collection (1876-1952), Vienna (acquired from the above).
- Ferdinand Eckhardt jun Collection. (1902-1995), Vienna, from 1953 Winnipeg/ Canada (inherited from the above in 1952).
- Serge Sabarsky Collection (1912-1996), New York (acquired from the above in 1987, C. G. Boerner, Okt. 1987).
- · Serge Sabarsky Estate, New York (1996).
- · Vally Sabarsky Collection (1909-2002), New York.
- Vally Sabarsky Foundation, New York.

LITERATURE

- · Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. III (1912-1918), Salzburg 1984, cat. no. 2689, pp. 144f. (with illu.).
- C. G. Boerner, Düsseldorf, Gustav Klimt. Zeichnungen aus Privatbesitz, October 1987, lot 48 (with full-page illu.).

For the comprehensive exhibition list, please visit www.kettererkunst.com.

The majority of Gustav Klimt's drawings were made in preparation of paintings. Although this classification is subject to transitions in Klimt's oeuvre, he made drawings around 1916/17 in particular, like the present work, that cannot be assigned to a specific portrait, and which must be understood as independent artworks. There was an ambition in the Vienna art scene of these days to give modern graphic works a rank that corresponded to their artistic value independent from painting and sculpture. In 1913, for example, Klimt was represented with more than 100 drawings at the "Internationale Schwarz-Weiß-Ausstellung" (International Black and White Exhibition) in Vienna, curated by the Academic Association for Literature and Music, which exclusively showed drawings that were not made in preparation of paintings or sculptures.

Despite their independence, these autonomous drawings, like the work offered here, helped the artist to concretize a specific pictorial theme. Especially in later drawings, Klimt increasingly put focus on the psychological expression of the sitter, which becomes also obvious in this sheet with an almost melancholic expressiveness in the deep concentration and introspection of the young woman with her eyes lowered. Klimt's drawings from this creative phase are also characterized by a certain "painterly quality". Klimt formed the contour lines of his expressive figurative forms with delicate, almost playful strokes, short curved and juxtaposed lines, creating a representation with an almost flickering rhythm and liveliness. He attained an entirely unique, new style of drawing, which would even have an effect on his painterly oeuvre in these years. Unlike Schiele, he always remained true to the classic concept of beauty and did not use any artistic deformation or alienation for his figure compositions.

• Consistent provenance

graphic art

ent work of art

and deep concentration

of Fine Arts, Leipzig

Works from this late creative period testify to an

extraordinary artistic development in the field of

• The present work was not made in preparation of

a painting, Klimt conceived it as a fully independ-

With delicate, almost playful strokes, Klimt shows

the sitter completely introverted, with her gaze

expressiveness characterized by a balanced calm

lowered, and gives her an almost melancholic

Comparable works are at important museums

Zurich, the Kunstmuseum Bern, the Staatliche

Kunstsammlungen Dresden and the Museum

.....

like the Albertina in Vienna, the Kunsthaus

Especially in the last decade of his life, Gustav Klimt's drawings play an important role in his artistic work and testify to the perfection of his mastery in this field. In the introductory text to her catalogue raisonné of Gustav Klimt's drawings, Alice Strobl wrote about Klimt's later creative phase: "It was primarily Klimt's late sheets that made for his world fame as a graphic artist." (Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. III (1912-1918), Salzburg 1984, p. 7). [CH]





GUSTAV KLIMT

1862 Baumgarten/Vienna – 1918 Vienna

Halbakt von vorne, nach links liegend. 1917/18.

Pencil drawing.

Strobl 3058. With a barely legible estate stamp in lower right (faded, Lugt 1575). On off-white Japon. 56,3 x 37,2 cm (22.1 x 14.6 in), size of sheet. [CH]

The work will be included into the online catalogue raisonné of Gustav Klimt's drawings, compiled by Dr. Elisabeth Dutz, Albertina, Vienna.

€ Called up: June 9, 2023 – ca. 17.56 h ± 20 min.

€ 80.000 – 120.000 (R/N)

\$88,000-132,000

PROVENANCE

- \cdot From the artist's estate (with the estate stamp in lower right).
- · Galerie Nagel, Vienna.
- · Serge Sabarsky Collection (1912-1996), New York.
- · Serge Sabarsky Estate, New York (1996).
- · Vally Sabarsky Collection (1909-2002), New York.
- Vally Sabarsky Foundation, New York.

LITERATURE

· Alice Strobl, Gustav Klimt. Die Zeichnungen, vol. III (1912-1918), Salzburg 1984, cat. no. 3058, pp. 228f. (with illu.).

- Study for the right figure in the monumental painting "Die Braut" (Belvedere Vienna)
- "Die Braut" is one of the most expressive main works by the artist who deceased in 1918
- Document of the mutual inspiration between Gustav Klimt and his former student Egon Schiele (1890-1918)
- Other preliminary drawings for "Die Braut" are in the collections of, among others, the Metropolitan Museum of Art, New York, the National Gallery of Art in Washington, D. C. and the Albertina in Vienna

Gustav Klimt's painting "Die Braut" (The Bride), one of the most expressive main works in his oeuvre, remained unfinished as his last symbolist composition after his sudden death in 1918 (today at the Unteres Belvedere, Vienna). His sketchbooks and his graphic legacy testify to a comprehensive, meticulous occupation with the motifs and the individual female figures in the painting. The present sheet here can be linked to the female nude in the right of the painting, to which Klimt, unlike in the unfinished painting, added a buckled garment that covers the breast. The figure can be seen as a repetition of the bride, the main figure in the center of the painting, and is often read as the bride's erotic dream. In fact, Klimt does not portray a specific model here, but creates a universal image, the personification of the feminine. For his erotic prints Klimt also found inspiration in, among others, Japanese woodcuts. At the same time, the drawing is evidence of the mutual inspiration between Klimt and his former student Egon Schiele (1890-1918). In his later creative years, Klimt was inspired by Schiele's art from between 1910 and 1914, while the latter dealt with Klimt's

works from 1916/17. Schiele's influence can also be clearly seen in the drawing offered here: the provocative pose of the female nude, the elongated torso, the fragmentary limbs and even the outlines formed from many short, curved and sometimes juxtaposed lines are reminiscent of the younger artist's works. Nevertheless, they also show the elementary characteristics of his very own, particularly creative artistic work and also his extraordinary artistic development in the field of drawing in later years. The rhythmic execution of the interior drawing, the moving contour lines and the invariably curved, lively forms and lines evoke a kind of momentum of movement, the pose of the sitter appears less rigid and more relaxed. Klimt succeeds in depicting the human figure without an exterior source of light, that is to model without shading, entirely from within and from the free line. The drawings from this late creative phase testify to the completion of his mastery in graphic art and occupy an important position within his entire artistic work of these years - also in connection with his painterly works. [CH]



EMIL NOLDE

1867 Nolde/Northern Schleswig - 1956 Seebüll/Schleswig-Holstein

Junges Paar. 1913.

Lithograph in colors.

Schiefler/Mosel/Urban L 52. Signed and inscribed "von 3 Dr. dieser Fassung Nr. 2" as well as titled by Ada Nolde. One of 3 copies in these colors. On fine Japon. 61,4 x 50,5 cm (24.1 x 19.8 in). Sheet: 70 x 60,5 cm (27.5 x 23.8 in). Printed by Atelier Westphalen, Flensburg. [SM]

€ Called up: June 9, 2023 – ca. 17.58 h ± 20 min.

€ 80.000 – 120.000 (R/N, F)

\$88,000-132,000

PROVENANCE

· Dr. Rainer Horstmann, Hamburg.

 Serge Sabarsky Collection (1912-1996), New York (since June 1981, acquired from the above)

· Serge Sabarsky Estate, New York.

- · Vally Sabarsky Collection (1909-2002), New York.
- · Vally Sabarsky Foundation, New York.

EXHIBITION

SELECTION

· Graphik des deutschen Expressionismus, Künstlerhaus Vienna, May 15 - June 17, 1984, cat. no. 13.

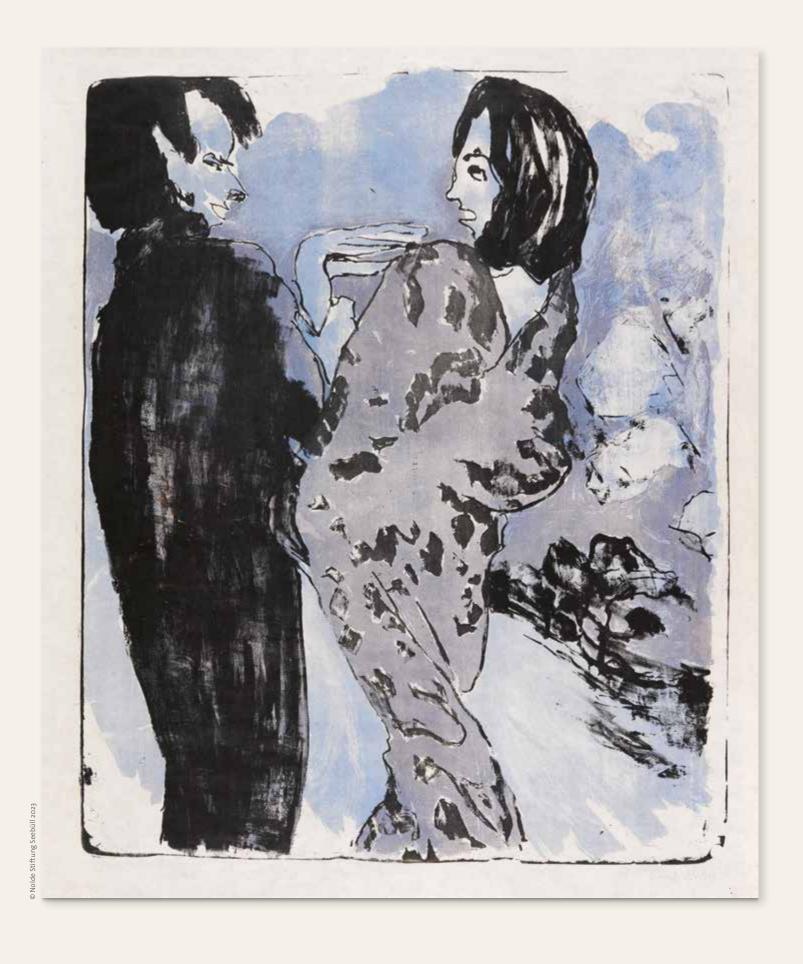
Grafica dell'espressionismo tedesco, Palazzo della Permanente, Milan,
 December 1984 - January 1985/ Ca' Pesaro, Venice, February - March 1985 cat.
 no. 13.

Graphik des deutschen Expressionismus, Neuer Sächsischer Kunstverein Dresden, April 14 - May 15, 1991/ Angermuseum Erfurt, May 23 - June 23, 1991/ Staatliches Lindenau-Museum, Altenburg, July 7 - September 1, 1991/ Kunsthalle Rostock, September 19 - October 27, 1991/ Staatliche Galerie Moritzburg, Halle, December 8, 1991 - January 19, 1992/ Muzeum Narodowe w Krakowie, January 31 - February 23, 1992/ Städtische Galerie Rosenheim, March 4 - April 12, 1992 Märkisches Museum, Witten, April 27 - June 6, 1992/ Historisches Museum Bamberg, January 15 - March 28, 1993/ Leopold-Hoesch-Museum, Düren, May 16 - June 27, 1993, cat. no. 136.

The lithographs that he created in 1913 are among the highlights of Nolde's oeuvre of prints. Along with the present "Junges Paar" (Young Couple), it is also the "Tänzerin" (Dancer) and the "Heiligen drei Könige" (Three Kings). These large-format sheets are among the most sought-after ones on the auction market. His graphic works are those of a painter. He refuses to work with transfer paper and draws directly on the litho stone with a brush. The direct, immediate design and, above all, the indefinitely free use of color inspired the painter and encouraged his desire to experiment. For Nolde, the graphic techniques of etching, woodcut and lithography were not subordinate to oil painting and watercolors. The color lithographs in particular enabled him to render the motif in almost unlimited ways. He printed about 68 different copies of the "Junges Paar". "I was able to do as I liked. I rubbed the colors in, and I always stood there drawing, etching, grinding, mixing, weighing, switching between colors and bringing out the large pictures from the press, almost all of them in the most varied of nuances and states ." (Emil Nolde, Jahre der Kämpfe, 1967, p. 261) For this very intensive study of lithography, Nolde rented a room at the Flensburg print-

- The lithographs Nolde made in 1913 count among the highlights of his print art
- Lithographs, which Nolde made with experimental enthusiasm, make up the smallest group in Nolde's print œuvre
- "Junges Paar" was printed in different color variants and in editions of just a few copies
- Only 3 copies of this color variant exist
- This is the first time that a copy of this color variant is offered on the international auction market

ing workshop Westphalen. He presumably found inspiration for the motif of the "Young Couple" in the metropolis Berlin, where Ada and Emil Nolde had their first home after they got married in 1902. They spend the summers in Jutland and Flensburg. In May 1903, the couple moved into a fisherman's house in Alsen, where they lived until 1916. Nolde maintained a studio in Berlin and so the couple spent a lot of time in Berlin enjoiyng its diverse nightlife. Due to the financially precarious situation of the young couple, Ada worked as a singer in a variety show. Emil Nolde may have found inspiration for the lithograph "Junges Paar" during an evening out in Berlin: the young couple in stately attire - he in tails, she in a kimono - could be on their way to a party or they may have been actors at a theater. The actual identity of these two is secondary. The theme of the present work is the tension between the two sexes and the different emotional readings, as suggested by the different color combinations. In just eight weeks of collaboration with the Westphalen lithography studio in Flensburg, Nolde created his most important and most beautiful lithographs, which are among the most important work of expressionist print art. [SM]



ERICH HECKEL

1883 Döbeln/Saxony - 1970 Radolfzell/Lake Constance

Fränzi liegend. 1910.

Woodcut in colors.

Gabelmann/Ebner 422 H. Dube H 188. Signed and dated. On wove paper. 20,3 x 41,7 cm (7.9 x 16.4 in). Sheet: 45,5 x 56 cm (17.9 x 22 in).

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

€ Called up: June 9, 2023 – ca. 18.00 h ± 20 min.

€ 120.000-180.000 (R/N, F)

\$ 132,000 - 198,000

PROVENANCE

- Collection of Elisabeth Furtwängler (1910-2013), Clarens, Switzerland (with the collector's stamp on the reverse).
- \cdot Serge Sabarsky Collection (1912-1996), New York.
- · Serge Sabarsky Estate, New York.
- \cdot Vally Sabarsky Collection (1909-2002), New York.
- · Vally Sabarsky Foundation, New York.

EXHIBITION

- Graphik des deutschen Expressionismus, Künstlerhaus Vienna, May 15 - June 17, 1984, cat. no. 70.
- Graphik des deutschen Expressionismus, Neuer Sächsischer Kunstverein Dresden, April 14 - May 15, 1991/ Angermuseum Erfurt, May 23 - June 23, 1991/ Staatliches Lindenau-Museum, Altenburg, July 7 - September 1, 1991/ Kunsthalle Rostock, September 19 - October 27, 1991/ Staatliche Galerie Moritzburg, Halle, December 8, 1991 - January 19, 1992/ The National Museum, Cracow, January 31 - February 23, 1992/ Städtische Galerie Rosenheim, March 4 - April 12, 1992 Märkisches Museum, Witten, and others, cat. no. 74.
- · Graphik der Brücke, Martinskirche, Müllheim, January 15 March 12, 1995.
- Erich Heckel Die frühen Jahre. Zeichnungen, Aquarelle, Graphik, Städtische Galerie Bietigheim-Bissingen, July 8 - September 10, 1995/ Stadt Rosenheim January 12 - February 18, p. 85.

Erich Heckel's woodcut "Fränzi liegend" (Fränzi reclined) undoubtedly is an incunable of the new "Brücke" style: Full concentration on the line, two-dimensional physicality and a strong contrast, as well as an emphasized graphic printing process. From a single block of wood, he coarsely carved out the shapes with the exception of a few concentrated lines, to indicate her body and facial features. He then used a jigsaw to cut out three separate areas around the body, which were taken out to be colored separately. After inking, the colored and black parts were reassembled and printed in one go. This process avoids overlaps in the edges and creates a flat print image. In 1910, Heckel, Kirchner, Schmidt-Rottluff and Pechstein had finally attained the typical two-dimensional "Brücke" style. Lina Franziska Fehrmann (1900–1950), known as Fränzi, is depicted in the present woodcut. She was about eight years old when she met the "Brücke" artists in Dresden. Erich Heckel moved into his studio there at the end of October 1910. Starting that year, Fränzi appeared as a motif in a wide range of poses executed in all techniques. The popularity of the still very young girl was tremendous,

- An incunable of the new "Brücke" style
- "Fränzi" is far more than just a model: She is an icon
- Copies of the woodcut are in renowned collections like the MoMA, the Städel Museum in Frankfurt am Main and the Museum Folkwang in Essen

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she seemed to embody the idea of the life-reform in the sense of a return to nature and the depiction of the natural. "Fränzi" is a leitmotif, she stands for everything the "Brücke" was about: art liberated from traditional academic rules, art that is directly connected to life and creation. Erich Heckel's catalogue raisonné lists a total of 35 prints that show Fränzi reclined, including 3 prints only in black, 27 in black and red and 5 in black and blue. It appears that only a very small number of these were printed immediately after the block had been completed in 1910. The few prints from the time of origin are characterized by a very lively print image and an irregular application of the color. They have a strong "workshop character" and show that Heckel was more interested in the printing process than the finished sheet itself. The four impressions of which we can say with some certainty that they were printed in 1910, were all printed in black and red. They are irregular, almost carelessly colored and clearly show the application of paint by hand or with a brush. The paper shows significant handling marks, such as fingerprints and accidental brush strokes in the edges. All other known prints, including the five blue prints, were probably printed in the 1920s and 1930s - not an unusual method for Heckel. These later prints are characterized by less internal structure and more homogeneous color areas, as in our copy in a particularly rich red. Erich Heckel's depictions of the young girl Fränzi Fehrmann have made the motif an icon, and with "Fränzi liegend" he created one of the most beautiful graphic sheets of Expressionism. [SM]



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Kokotten am Kurfürstendamm. 1914.

Lithograph.

32

Gercken 668 II. Dube L 249. With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and twice stamped "unverkäuflich/ E.L. Kirchner" on the reverse. On yellow wove paper. 59,5 x 50,3 cm (23.4 x 19.8 in).

Called up: June 9, 2023 − ca. 18.02 h ± 20 min.

€ 70.000 – 90.000 (R/D)

\$77,000-99,000

PROVENANCE

Private collection North Rhine-Westphalia.
 From the estate of the artist (verso with the estate stamp).

LITERATURE

· Galerie Kornfeld, Bern, auction on June 20, 2014, lot 67.

• This is the artist's private archive copy

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- Just 7 copies from this state are known, 4 of them are museum-owned
- From the sought-after Berlin period before World War I
- Printed on the yellow paper which Kirchner predominantly used for large lithographs

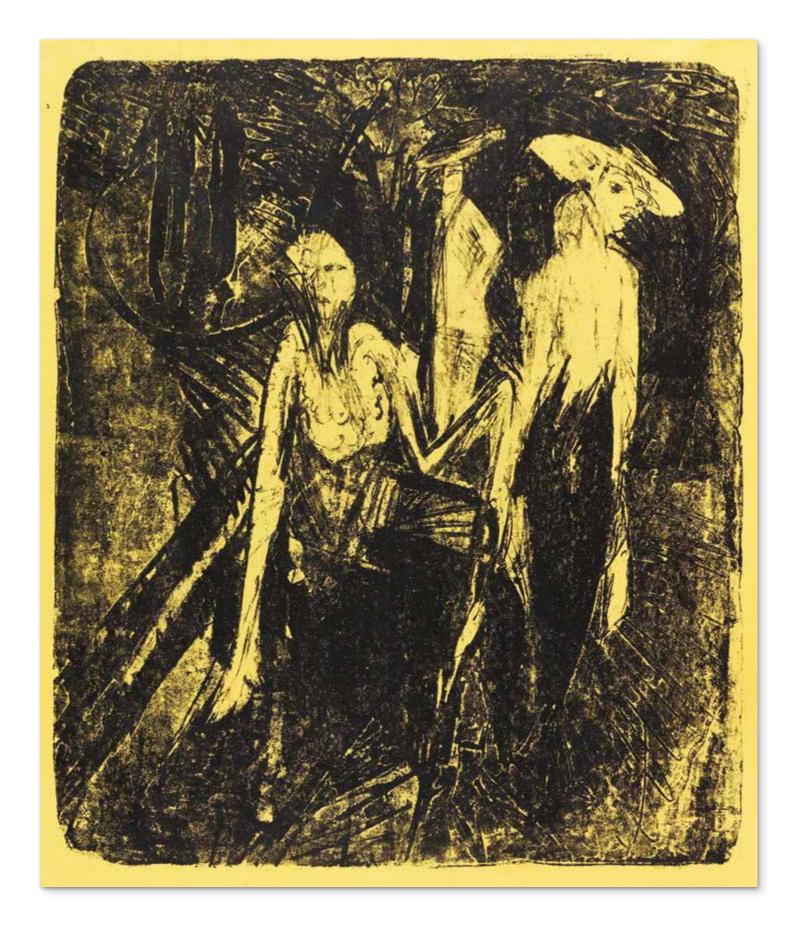
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"The modern city light, in combination with the agitated streets, is a constant source of inspiration. It adds a new beauty to this world, one that goes beyond the details of the representational."

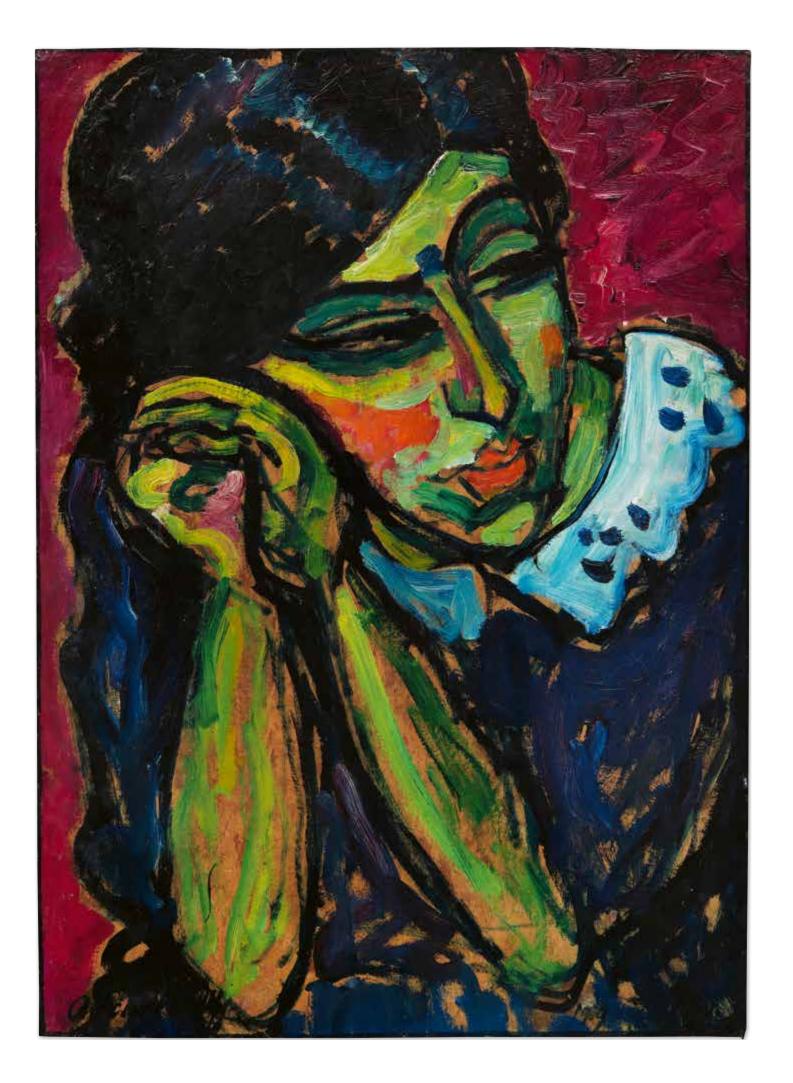
E.L. Kirchner, quoted from ex. cat. Großstadtrausch / Naturidyll. Kirchner – Die Berliner Jahre, p. 29.

Kirchner settled in Berlin in 1911, and the works he created there up to 1915 emanate the vibrancy of the modern city. He was fascinated by the dazzling world of the Berlin nightlife with its variety shows with acrobats and dancers. Since 1914, street scenes became increasingly important in Ernst Ludwig Kirchner's works and today they are among the artist's most sought-after motifs. Kirchner was particularly interested in the cocottes, prostitutes that could be found all over the city, strolling the streets of Berlin in eye-catching plumed hats or coats with feathered collars, attracting the attention of potential customers. Randomly appearing people in the street, whether the cocottes or regular citizens, became the protagonists of his art. Swift and fleeting accounts of passers-by in a very small section of the street makes up an independent group of works in Ernst Ludwig Kirchner's oeuvre. Extreme perspectives and an outstanding pictorial inventiveness characterize the works from this period. He made dense compositions with individual parts that have to be sorted by the eye first. In a letter to Gustav Schiefler, Kirchner described what fascinated him about the present scene of the seated cocotte: "The seated woman is a cocotte in a white blouse on a bench, as they often do in summer, waiting for a cavalier. For me, the pink arched light makes spatiality entirely void,

especially on hazy days, so that such visionary images emerge. She leans on an umbrella with one hand. The modern embroidered blouses were often so ingeniously made that they made the impression of naked skin from a distance." (E.L. Kirchner in a letter to Gustav Schiefler, April 30, 1919, quoted from Wolfgang Henze, Briefwechsel, 1910-1935/38, p. 124). The artist's typical graphic manner was also formative for his lithographs. This technique offered Kirchner the option to transfer an idea directly into a graphic process. Large format lithographs are not uncommon in Kirchner's print oeuvre, which suggests that Kirchner had access to large litho stones, the entire surface of which he used for his work. Kirchner's extensive body of print art would be inconceivable without lithography, as the realized important works in the medium and also made accomplishments that are second to none in Expressionism. The 'nervous' line became characteristic of this time, also in prints. He used dense, jagged hatchings as a stylistic element, which, free from the outlined forms, form bundles of pure graphic energy. While they often sacrifice the clarity of the composition, they add energetic dynamics to the composition. It's not about the movement of the motif, it's about capturing the rhythm of the big city as the force of life. [SM]









ALEXEJ VON JAWLENSKY

1864 Torschok – 1941 Wiesbaden

Mädchen mit Zopf (Girl with Braid). 1910.

Oil on thin cardboard, on board. Weiler 49. Jawlensky/Pieroni-Jawlensky 257. Signed in lower left and dated in lower right. 69.5 x 49.5 cm (27.3 x 19.4 in).

€ Called up: June 9, 2023 – ca. 18.04 h ± 20 min.

€ 3.500.000-4.500.000 (R/N)

\$ 3,850,000-4,950,000

PROVENANCE

- · From the artist's estate.
- · Collection of Dr. Clemens Weiler (1957 directly acquired from the above, propably until 1968, Roman Norbert Ketterer, Campione).
- Private collection Cologne.
- Private collection Switzerland (acquired from the above in 2007, Christie's, New York, November 6, 2007, lot 62)

EXHIBITION

- · Alexej Jawlensky, Galerie Würthle, Vienna 1922 (no cat.).
- \cdot Ölbilder von Alexej von Jawlensky, Galerie Alex Vömel, Düsseldorf, October 1 - Novemer 15, 1956, cat. no. 3.
- · Alexej von Jawlensky, Kunsthalle Bern and Saarlandmuseum Saarbrücken, May 11 - June 16, 1957, cat. no. 15.
- Alexej von Jawlensky, Kunstverein in Hamburg, October to November 1957, Kunsthalle Bremen, December 12, 1957 - January 19, 1958, cat. no. 12.
- Alexej von Jawlensky, Württembergischer Kunstverein, Stuttgart, and Städtische Kunsthalle, Mannheim, February 2 - March 16, 1958, cat. no. 17.
- Alexej von Jawlensky, Städtisches Museum, Wiesbaden, March 22 May 31, 1964, cat. no. 8
- Alexej von Jawlensky, Städtische Galerie im Lenbachhaus, Munich, July 17 -September 13, 1964, cat. no. 45.
- · Alexej von Jawlensky, Frankfurter Kunstverein, Frankfurt a. Main, September 16 - October 22, 1967, pp. 46f. cat. no. 12 (with black-and-white illu., plate 12).
- Alexej von Jawlensky. Gemälde, Aquarelle, Zeichnungen und Druckgrafik, Städtische Museen Jena, September 2 - November 25, 2012, cat. no. 1/18, p. 218 (with full-page color illu., p. 88).
- Alexej von Jawlensky. El paisaje del rostro, Fondación Mapfre, Madrid, February 9 - May 9, 2021, cat. no. 21, pp. 125 and 290 (with full-page color illu., p. 124).

LITERATURE

- Franz Ottman, Kunstausstellungen in Wien. Winter 1921 bis Frühling 1922, in: Wiener Jahrbuch für bildende Kunst, V Jahrgang, Vienna 1922, annotation on p. 13
- · Clemens Weiler, Alexej Jawlensky, Cologne 1959, cat. no. 49, p. 229 (with a black-and-white illu.).
- Roman Norbert Ketterer, Campione/Switzerland, Moderne Kunst V, 1968, cat. no. 54 (with a color illu. on p. 66).
- · Maria Jawlensky/Lucia Pieroni-Jawlensky/Angelica Jawlensky, Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings, London 1991, vol. I, p. 215, cat. no. 257 (with a black-and-white illu.).
- · Christie's, New York, Impressionist and Modern Art Evenig Sale, November 6, 2007, lot 62 (with a color illu.).
- · Alexj von Jawlensky-Archiv (ed.), Reihe Bild und Wissenschaft. Forschungsbeiträge zu Leben und Werk Alexej von Jawlenskys, vol. 3, Ascona 2009, cat. no. 257, p. 60.

- "Mädchen mit Zopf"-A masterpiece of Expressionism
- Second to none and seminal: In terms of colors and composition, a fascinating solitaire in Jawlensky's œuvre and pivotal for his creation

- Key work of Expressionism: "Mädchen mit Zopf" marks the beginning of Jawlensky's expressionistic creative period
- The human portrait head is Jawlensky's central theme, through which he attained his novel expressive style before World War I.
- Of museum quality works of a comparable quality are extremely rare on the international auction market.
- From the collection of Clemens Weiler, Wiesbaden, Jawlensky expert and author of the first catalogue raisonné
- Shown at the legendary Jawlensky exhibition in 1964

"[...] This was a pivotal moment for my art. And until 1914, just before the war, I painted my strongest works, known as the 'pre-war works', during those years."

Alexej von Jawlensky, Lebenserinnerungen, quoted from: Clemens Weiler. Alexej Jawlensky. Köpfe – Gesichte – Meditationen, Hanau 1970, p. 112..



"Mädchen mit Zopf" – A vibrant masterpiece of Expressionism

In 1910, Alexej von Jawlensky created an icon of Modernism with this painting. The composition of "Mädchen mit Zopf" is as unusual as it is outstanding: the artist combines the frenetic spontaneity of the color application with the free play of form and color in a singular key work of Expressionism! Through the mysterious stylization of the female head, and a multicolor face fully emancipated from any natural model, with "Mädchen mit Zopf" Jawlensky was far ahead of the "strong and powerful heads" (Clemens Weiler) he painted in 1912. Jawlensky was at the peak of his creativity and took a step in these crucial years between 1908 and 1910 that was seminal for both his own oeuvre and for modern art.

Jawlensky lets his perception, his enthusiasm for everything new flow into this portrait in an extremely free, creative and unique rendition: "Mädchen mit Zopf" is a one-of-a-kind work that marks the beginning of the artistic journey to the "colorful heads" from around 1911/12. "Mädchen mit Zopf" is steeped in the impression of nature and the experience of art. The portrait appears like a synthesis of the immediate presence of the model and a formal spiritual exercise that draws on both experiences with the works of other artists as well as on memories of one's own. Jawlensky's painting thus reflects the state of the art of his time, it incorporates latest societal trends in order to create something very unique and very special: a profound masterpiece.

The skin of the exotic "Mädchen mit Zopf" is bright green, accentuated with a strong blue, dark green, turquoise and pink-orange. The paint was applied in strong strokes onto the unprimed ground, which the artist boldly left blank here and there. In addition to the face with the large, almond-shaped eyes, Jawlensky also confidently used the elongated surfaces of the propped forearms all the way to the hands for his play of colors, which he entirely liberated from nature's specifications. This expressive spectacle is framed by the deep black hair and the vibrant dark blue dress in front of the blazing crimson background rendered in equally lively strokes. The white and blue accentuated lace collar encloses the face, which shines in expressive color contrasts, like a bright semicircle that makes for a strong counterpoint to the exotic appeal of her deep black hair. This extraordinary color scheme in combination with the compositional mastery and spontaneity, the fascinating perspective and the close-up image section make "Mädchen mit Zopf" so special.

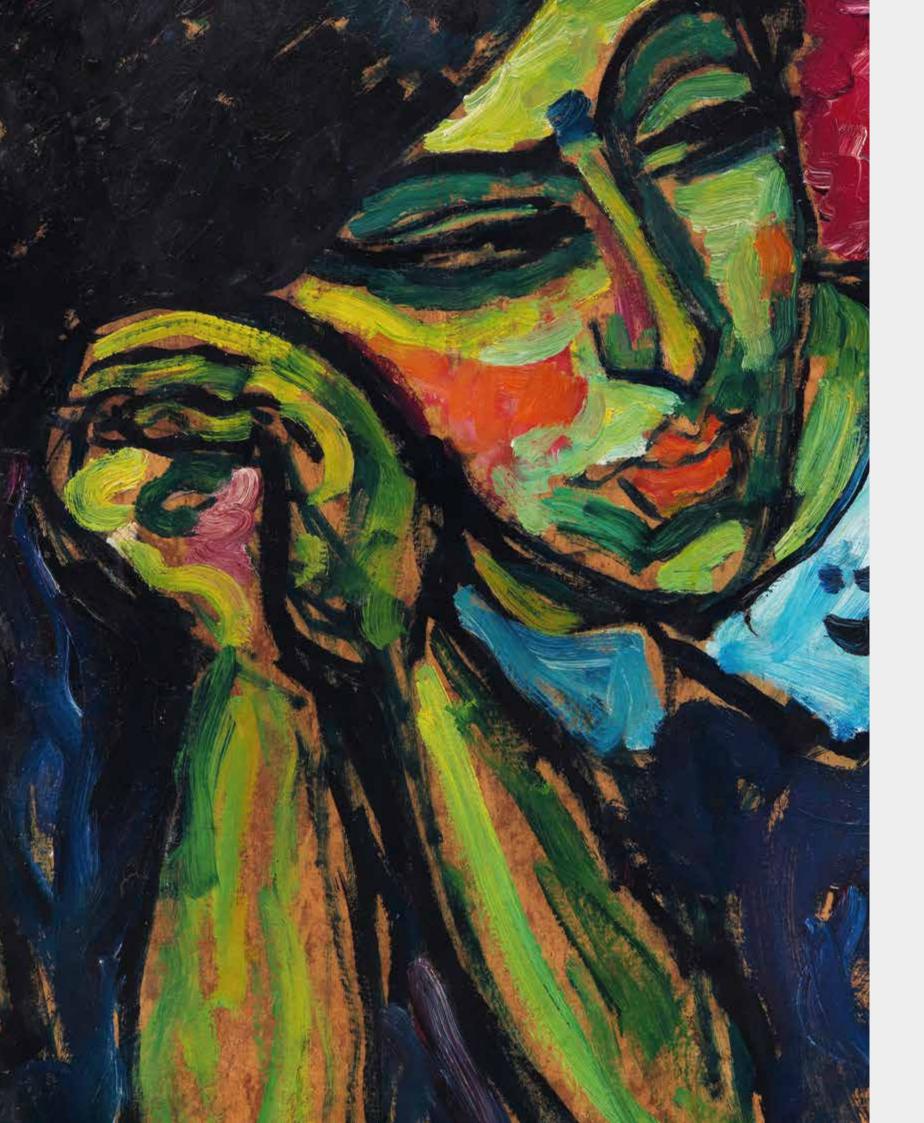
While Wassily Kandinsky sought the maximum liberation of color in the landscape, the young Franz Marc turned to an enraptured animal world and finally painted his first blue horses in 1911, Jawlensky entirely focused on painting portraits in the years before WW I. While during Jawlensky's early impressionistic period landscapes, still lifes and portraits were created in equal distribution, this pivotal phase was characterized by a radical concentration on the portrait. Between 1909 and 1912, Jawlensky attained the work group of the extremely colorful, largely de-individualized and sensually enraptured "Heads".





Clockwise

- 1. Alexej von Jawlensky, Mädchen mit Pfingstrosen, 1909, oil on board, Von der Heydt-Museum, Wuppertal.
- 2. Alexej von Jawlensky, Dame mit Fächer, 1909, oil on board, Museum Wiesbaden.
- Alexej von Jawlenksy, Federhut Olga, around 1912, oil on board, Norton Simon Museum, The Blue Four Galka Scheyer Collection, Pasadena, USA.
- The work offered here.



The vibrant painting "Mädchen mit Zopf" (Girl with Braid) was created during Jawlensky's pivotal creative period, when he and his partner Marianne von Werefkin, as well as the artist couple Gabriele Münter and Wassily Kandinsky, invented German Expressionism in Murnau between 1908 and 1910.

> In retrospect, both Kandinsky and Münter confirmed that Jawlensky was eminent for their art at a time shortly before the founding of the "Blauer Reiter". Only rare works like the "Mädchen mit Zopf" could have had an impact so strong that it carried others away, works that not only show Jawlensky at the peak of his painterly fervor, but that also testify to his flair for delicate color combinations. It is always amazing to see how the artist managed to settle deliberately created dissonances, such as the iridescent light blue of the collar and the dark red of the background through the adjacent green facial tones and the almost cohesive, yet very lively black of the hair, so that the effect it has on the observer is best described as an "extroverted" harmony. As a result, the painting is never boring - whenever you look at it, you get immediately involved, become a part of the picture right away. The fact that Jawlensky does not only activate emotionality through color and brushwork, but that his pictures are also of great substance, is often ignored. As biting and yet harmonious as the artist's color scheme may be, a closer inspection reveals that his motif conception is also conflicting: the girl with the narrow eyes and the pensive look with her head resting on her hands appears calm and introverted. This clearly indicates that she is far removed from her surroundings. At the same time, however, the deep, heart-colored, almost pulsating red she is completely surrounded by, as well as the red on her cheek and the overall offensive coloring suggests that she is "seething" on the inside. This impression is supported by her restrained, swaying posture, while her arms are bend to the left, her head and gaze turn to the right. In this powerfully emotional and at the same time exceptionally subtle painting, form and content come together in an almost ideal way, something very rare and only accomplished by the greatest of modern art.

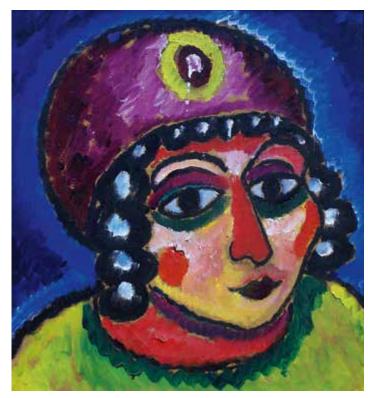
Roman Zieglgänsberger

Modern Art Curator, Museum Wiesbaden



Clockwise

- 1. Alexej von Jawlensky, Barbarenfürstin, ca. 1912, oil on cardboard, Osthaus Museum, Hagen.
- 2. Alexej von Jawlensky, Helene mit buntem Turban, 1909, oil on cardboard,
- Solomon R. Guggenheim Museum, New York. 3. Alexej von Jawlensky, Spanierin, 1913, oil on cardboard, Städtische Galerie im
- Lenbachhaus, Munich. 4. Alexej von Jawlensky, Schokko mit rotem Hut, 1909, oil on cardboard,
- 4. Alexej von Jawieńský, schokko mit rotem Hut, 1909, oli on čarc Columbus Museum of Art, Ohio.









From Impressionism and Fauvism to Expressionism – "Mädchen mit Zopf": A key work from Jawlensky's best creative period

During these crucial years, Jawlensky took a step seminal for both his own oeuvre and for the development of modern art – he entirely liberated the expressive color from nature's specifications and staged it within the reduced formal framework of an engrossed stylization and de-individualization of the human face. These important creations emanate an enigmatic aura that still fascinates us today. His most important, Fauvist-inspired portraits, such as the famous "Portrait of the Dancer Alexander Saccharoff" (1909, Lenbachhaus Munich), "Helene with a Colored Turban" (1910, Guggenheim Museum, New York), "Nikita" (1910, Museum Wiesbaden) or "Schokko with Red Hat" (1909, Columbus Museum of Modern Art, Ohio), are far more restrained in terms of their flesh tint and thus even more realistic. In these works it is less the face but more clothing, headgear and background where Jawlensky acted out the tremendous color forces of these years. His art-historically most important works, however, are the mysterious, at times exotically stylized female heads, in which he attained an incomparable expressionistic color scheme, especially in the multicolored portraits that are fully emancipated from any natural model. "Barbarenfürstin" (Barbarian Princess, around 1912, Karl Ernst Osthaus Museum, Hagen), "Federhut" (Plumed Hat, around 1912, Norton Simon Museum, The Galka Scheyer Collection, Pasadena) or "Spanierin" (Spanish Woman, 1913, Lenbachhaus Munich) are among the works in which Jawlensky was no longer concerned with the portrait depiction, but rather with the expression of a spiritualemotional sensation through color and form in the spirit of the art theory of the "Blauer Reiter" and its institutional predecessor, the "Neue Künstlervereinigung München" (New Artists' Association Munich) founded in 1909. Along with Wassily Kandinsky, Gabriele Münter and Marianne von Werefkin, Jawlensky was one of the founding members of the "New Artists' Association", which expressed its artistic intentions in the 1909 manifesto written by Kandinsky: "We would like to draw your attention to an association that came into being in January 1909 [...] We act on the assumption that an artist, in addition to the impressions he receives from the outer world, from nature, constantly gathers experience from an inner world; and the quest for artistic forms that express the mutual perfusion of all these experiences - a quest for forms liberated from everything ancillary in order to attain a powerful expression of the essence - in short, the pursuit of artistic synthesis [...]]" (quoted from: Annegret Hoberg / Helmut Friedel, Der Blaue Reiter und das Neue Bild, Munich/London/New York 1999, p. 30).

Our mysteriously musing "Mädchen mit Zopf", created in eccentrically liberated colors in 1910, is almost programmatic for this important step towards a formal simplification, an expressive empathy and a painterly overcoming of the representational motif. With the free play of the bright green flesh tone, its fancy effect increased by the yellow or modulated into a calmer-looking dark green around the mystic yes, and the bold accentuation in orange, blue and violet, Jawlensky left nature behind him and allows an insight into his inner world, his emotional sensation. Jawlensky, a bon vivant in every respect, who lived in a lengthy and fateful ménage-à-trois with Marianne von Werefkin and her young housekeeper Helene Nesnakomoff, who gave birth to their son Andreas in 1902 at the age of only 16, made the painting "Mädchen mit Zopf" an iconic stylization of female beauty and erotic appeal. Our mysteriously musing "Mädchen mit Zopf", created in eccentrically liberated colors in 1910, is almost programmatic for this important step towards a formal simplification.



Helene with Andreas 1903, Alexej von Jawlensky archive, Locarno.



Andreas with Alexej von Jawlensky in Murnau, 1908, Alexej von Jawlensky archive, Locarno.



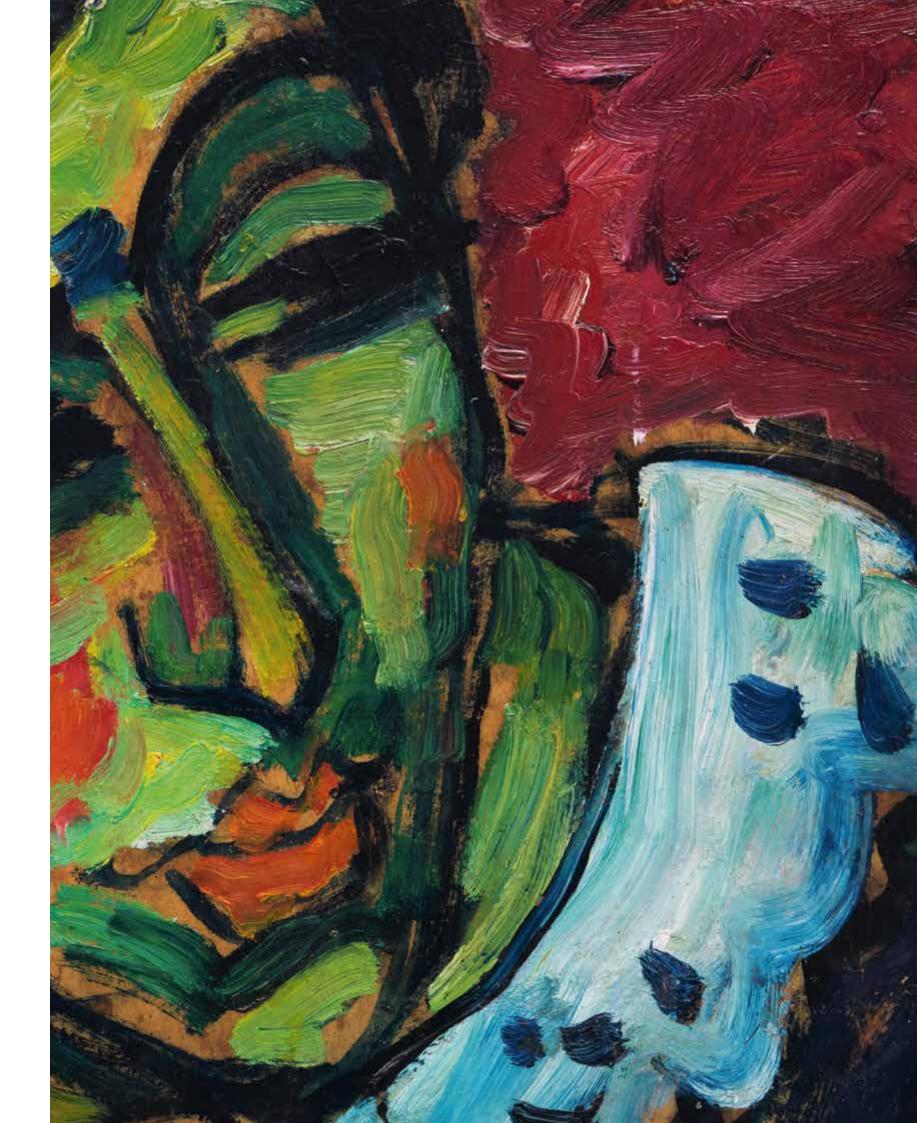
Alexej von Jawlensky (left), Helene Nesnakomoff (center), Marianne von Werefkin (right) in Werefkin's salon, 1905/1909.

"Mädchen mit Zopf" = Helene? – A boisterous statement of sensual female beauty

"Mädchen mit Zopf" is deeply imbued with the emotional turbulence of a painter with a soft spot for the ladies, even if displayed as highnecked as in the present work. The illegitimate son Andreas spent the summer of 1909 with his parents and Marianne von Werefkin in Murnau. Jawlensky and Werefkin painted together with Kandinsky and Münter in spring and summer and were engaged in a lively artistic exchange. It was as early as on his trip to France in 1906 that Jawlensky became acquainted with the paintings of Henri Matisse and Paul Gauguin. It is the French models that Jawlensky brought back with him to Murnau where they would henceforth have a decisive impact on the common style of the artistic companions. Together they pursued a path towards a stronger autonomy of the colors and a more summary surface conception. Color was liberated in Murnau, a seminal step for German Expressionism and ultimately also for the art of the "Blauer Reiter". The close artistic exchange of these years was extremely fruitful, and Werefkin's famous salon on Giselastraße in Schwabing, a meeting place highly popular among progressive artists and bohemians, played a major role in this context, too.

While the somewhat older, highly educated and influential artist Marianne von Werefkin, with whom Jawlensky had been living since he had moved to Munich in 1896, primarily served as his intellectual partner, his young lover Helene, whom he would eventually marry in 1922 after separating from Werefkin, offered him emotional stimulus in those years. He portrayed the very young Helene in the impressionist work "Helene in Spanish costume" as early as in 1901/02. She would be his preferred model from that point on, and the artist gradually abandoned pure portraiture in depictions of her until he eventually attained stylized, color-based heads such as in "Barbarenfürstin (Kopf einer jungen Frau) (Barbarian Princess, Head of a Young Woman, 1912, Osthaus Museum Hagen). According to Tayfun Belgin, the raised left eyebrow is a telltale sign Helene used to reveal her identity as the basis for several important female heads in Jawlensky's oeuvre (cf. T. Belgin, Jawlenskys Modelle. Zur Person: Helene Nesnakomoff, in: Reihe Bild und Wissenschaft. Forschungsbeiträge zu Leben und Werk Alexej von Jawlenskys, Locarno 2005, Locarno 2005, vol. 2, pp.72f.).

Is it hence possible that Helene, then in her mid twenties, inspired the much older painter to our emotionally charged color frenzy "Mädchen mit Zopf"? Does the artist make us witness to the erotic feelings that he had for his young lover Helene in the art-historically groundbreaking year 1909? We can only puzzle over the source of inspiration for this masterpiece, which is absolutely unique in Jawlensky's oeuvre, as it testifies to Jawlensky's sudden overcoming of the portrait nature of works from previous years and the accomplishment of a maximum spiritual and emotional permeation of the motif. What else is fascinating is the dissonance between the decorous lace collar and the sensual depiction of the head. But it is precisely this enigmatic, enraptured aura that makes Jawlensky's masterpiece "Mädchen mit Zopf" so unmistakable.





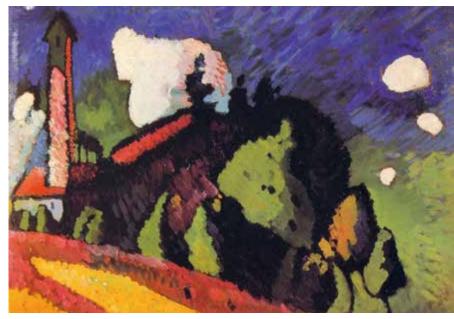
Dawn of Modernism

In December 1909, the famous first exhibition of the "New Munich Artists' Association" finally took place at Galerie Thannhauser. As the works on display by, among others, Jawlensky, Kandinsky, Werefkin and Münter, were so far from accounts of reality, the exhibition received severely negative press reviews. Fritz von Ostini, for example, wrote in the December 9, 1909 issue of the "Münchener Neueste Nachrichten": "[...] As the founding manifesto of the ,New Artists' Association' explains, 'the pursuit of artistic synthesis' is revealed in the color orgies, in the detachment from nature, from truthfulness and from skills. Holy shit [...]" (quoted from: Annegret Hoberg / Helmut Friedel, Der Blaue Reiter und das Neue Bild, Munich/London/New York 1999, p. 33).

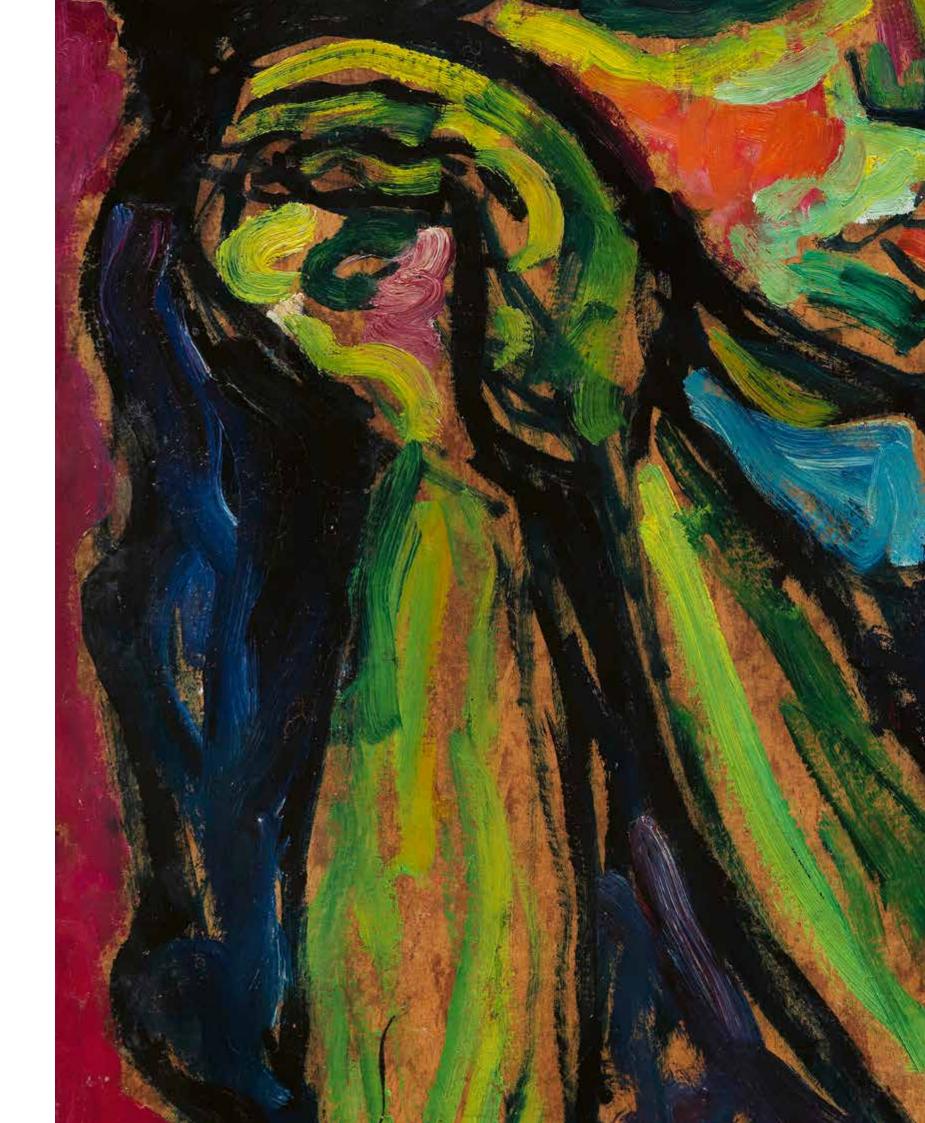
The press fought fiercely against this new form of painting, which had gone wild in the truest sense of the word, the public scolded and threatened the artists and spat on the pictures. In 1909, the art of Jawlensky and his companions was far too much for the taste of the time and the aesthetic sensibilities of their contemporaries. Today, on the other hand, the progressive artistic paths that were detached from all conventions and which they courageously pursued against all external resistance, are considered one of the most important chapters that 20th century art history has to offer. [JS/MvL]

München" (New Artist's Association Munich), 1909, color lithograph.

While Wassily Kandinsky sought the maximum liberation of color [...], Jawlensky entirely focused on painting portraits in the years before WW I.



Wassily Kandinsky, Murnau - Landschaft mit Turm, 1908/09, oil on cardboard, Centre Pompidou, Paris.





34 KATHARINA GROSSE

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

Ohne Titel. 2000.

Acrylic on canvas. Signed, dated and inscribed with the work number "2000/1031L" on the reverse. 200 x 285 cm (78.7 x 112.2 in).

€ Called up: June 9, 2023 − ca. 18.06 h ± 20 min.

€ 150.000 - 200.000 (R/D, F) \$ 165,000 - 220,000

PROVENANCE

· Galerie Conrads, Düsseldorf.

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

• Large-size work made in Grosse's characteristic spray technique

.....

- Radiant colors displaying the entire range of nuances of red
- In 2017, the acclaimed Gagosian Gallery, New York, signed Katharina Grosse

 Currently, the Kunstmuseum Bern honors Katahrina Grosse with a grand solo show (3/3/2023 – 6/25/2023)



Katharina Grosse, who graduated from the art academies in Münster and Düsseldorf, where she studied under Gotthard Graubner, is described as a "philosophical graffiti artist". Her paintings are not based on compositions and solely determined by the color. She rarely touches a brush, instead Grosse uses an industrial spray gun to apply the paint onto all sorts of surfaces with amazing skill and inventiveness. It has been her preferred tool since 1998, helping her to develop new forms of expression. Grosse uses aerosol, a gas to which she adds color pigments. The result is a silky, transparent application of the paint with soft transitions, which can appear flowing and dripping as well as wafting like a breeze. In this way, Grosse realizes color gradations of a particular subtlety. She uncouples the application of paint from the painterly craftsmanship by letting the paint act on its own. Grosse works intuitively, following the path the pictures take her, gets carried away on her voyage. She liberates painting from the primacy of things, it depicts nothing, makes no reference to reality. The painting solely consists of itself. The sprayed works are abstract, spontaneous gestures that form amorphous appearances. The spontaneity is an expression of the inability to plan the creative process, due to the fact that the application of paint and the extent of the paint cannot be controlled as precisely as a brushstroke. Each color stands alone and remains present through the layering of the wafer-thin coats. To this day, Katharina Grosse wants to give a voice to her painting, a right to have a say. In the present work from 2000, it is red tones in all possible nuances that move across the canvas in color mists, nuanced by a few blue and yellow tones. The application of paint thrives on an exciting alternation, the wide brushstrokes in expansive swings are overlaid by clouds of color and flowing color cascades. The color as a material undulates, flows and wafts. The color immediately enters our consciousness before we even think about it. Grosse is convinced of the timeless, existential

power of color, which is immediately transferred to the viewer and becomes a physical experience. In the year of its creation, Katharina Grosse was nominated for the Nationalgaleries's first prize for young art, together with Olafur Eliasson, Christian Jankowski and Dirk Skreber – who ultimately won. This prize is intended to promote young, important positions in contemporary art that reflect the internationality and vibrancy of the German art scene and have already gained importance through new artistic approaches. Today, Katharina Grosse is one of the most distinguished painters of international, abstract contemporary art. [SM]

35 Günter Fruhtrunk

1923 Munich – 1982 Munich

Hommage à Duccio. 1968.

Acrylic on canvas. Reiter 548. Signed, monogrammed, dated, titled and inscribed on the reverse. 168,5 x 180 cm (66.3 x 70.8 in).

€ Called up: June 9, 2023 – ca. 18.08 h ± 20 min.

€ 120.000 - 150.000 (R, F)

\$ 132,000 - 165,000

PROVENANCE

- \cdot Galerie Der Spiegel, Cologne (with the label on the stretcher).
- · Private collection North Rhine-Westphalia.

EXHIBITION

- Deutsche Avangarde 1. Günter Fruhtrunk, Raimund Girke, Georg Karl Pfahler, Kestner Gesellschaft, Hanover, 1969, cat. no. 22.
- Prinzip Vertikal, Europa nach 1945, Galerie Teufel, Cologne, November 9, 1979 -February 2, 1980, ex. cat., p.49 with color illu.

LITERATURE

· Lempertz, Cologne, December 3, 2016, lot 414.

• Early work from the most important creative period shown at the Kestner-Gesellschaft during the artist's lifetime

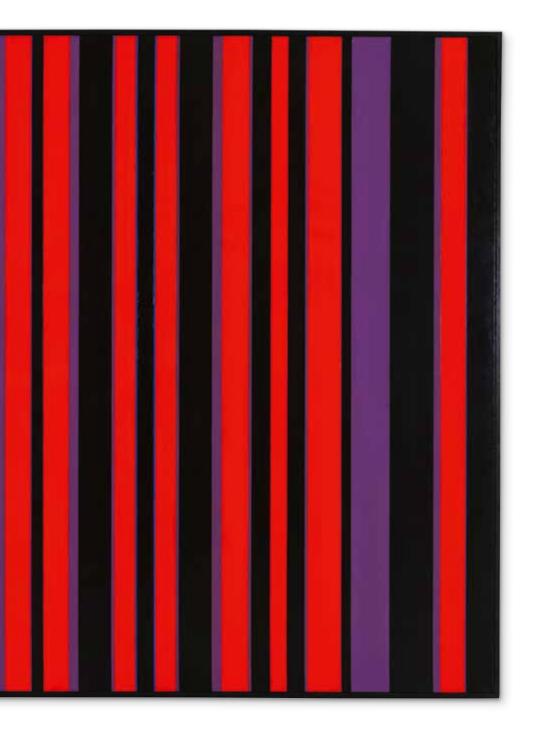
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- Pursuing reorientation with persistence, Günter Fruhtrunk added very own dynamics to Constructivism
- In 1968, the year this work was made, Fruhtrunk participated in both the Venice Biennale and the documenta in Kassel
- Currently, the Kunstmuseum Bonn honors the artist with a grand retrospective on the occasion of his 100th birthday

.....

Günter Fruhtrunk was born in Munich in 1923. From 1940 he studied architecture at the Technical University of Munich for a short time. However, neither Munich nor other art centers in Germany could stimulate Fruhtrunk's artistic interest. Instead Paris, where he felt more at home than in Germany, would become his place of inspiration. In 1951 he went to Paris to study. The first important artistic impulses came from Willi Baumeister and Julius Bissier, which allowed Fruhtrunk to turn to abstraction. In Paris it was Léger and Arp who inspired him, and in 1954 Fruhtrunk made Paris his permanent home. Although the city was the intellectual and artistic center of the then prevailing Tachisme, Fruhtrunk vehemently worked on his own paradigm of abstraction far from the gestural. With the means of construction and mathematical precision, he conceived a visual language characterized by a strong reduction. His compositions are determined by vertical and horizontal stripe formations. Fruhtrunk used ideas of Constructivism that he developed into his own colorful, rhythmic imagery. In 1967, Fruhtrunk accepted a post at the academy in Munich, but he was allowed to stay in Paris, as he only had to be in Munich for three weeks every semester. In 1968, he took part in both the 34th Venice Biennale and the 4th documenta in Kassel, the two most important exhibitions of contemporary art. While Fruhtrunk's early works are characterized by isolated geometric shapes that form into intertwined and dense strips of color, in the

year "Hommage à Duccio" was created, the striped shapes develop into format-filling vertical stripes that take up the entire length of the picture. Lines and fields of different widths, as well as repeated colors, indicate a rhythm that gradually unfolds before the eye of the beholder. In addition, the individual components allow for a constant change of perception between foreground and background. Strict in a classic sense, but at the same time extremely exciting due to the alternating rhythm, while the color values remain constant. The color was his creative medium, which he wanted to liberate from any ,heteronomy', from a traditional cultural perception and from an individual interpretation. By activating the process of seeing, his pictorial language aims at a state that Fruhtrunk himself describes as 'being free to see'. Six variations of "Hommage à Duccio" were made, of which the present work is the largest version. Alternating stripes in black, violet and red line up. The black elements are occasionally accentuated by narrow blue lines. The vertical alignment of the stripes intensifies the focus on the colors and their composition, their contrast creating a dynamic effect. Fruhtrunk shows color as optical energy and, with his artistic approach, he was a representatives of Concrete Art. On the occasion of his 100th birthday, Fruhtrunk was honored with a grand retrospective at the Kunstmuseum Bonn and thus receives the long overdue appreciation of his internationally important contribution to post-war abstraction. [SM]



36 YAYOI KUSAMA

1929 Tokio—lives and works in Japan

Flash Towards the 21st Century. 1988.

Acrylic on canvas. Signed, dated and titled in Japanese on the reverse. 65 x 53 cm (25.5 x 20.8 in). [AR]

Accompanied by a certificate of authenticity (in copy) issued by the Yayoi Kusama Studio, Japan, from August 17, 2009.

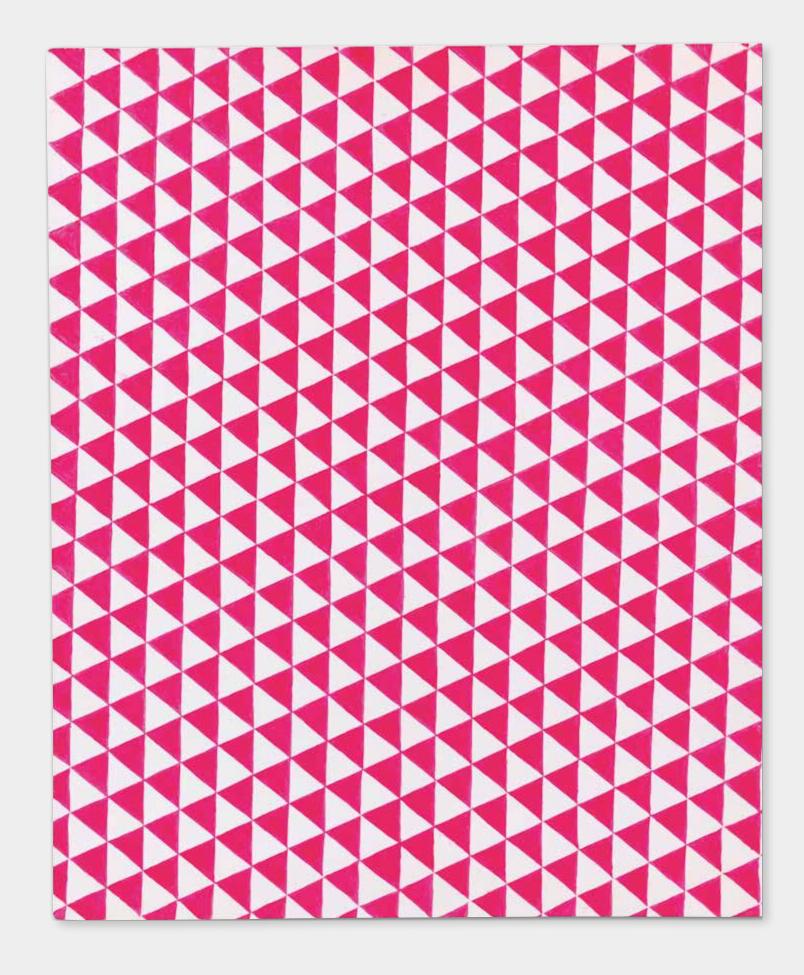
€ Called up: June 9, 2023 – ca. 18.10 h ± 20 min.

- **€ 180.000 240.000** (R/N, F) \$ 198,000 – 264,000
- PROVENANCE
- Private collection Japan.
- · Private collection Japan.
- \cdot Private collection Hong Kong.

- Geometrically-reduced, pink-shimmering work from the successful time of the late 1980s
- Works from 1988 are full of optimism and introduce a new creative period
- The year the work was made, she wrote in a kind of manifesto "[...] let us open a shining door to the new age, the 21st Century", which the title of the present work references
- Yayoi Kusama is a constant in the current art world. Her works are in renowned museums around the globe, among them the Museum of Modern Art, New York, Tate Modern, London, the National Museum of Modern Art, Tokyo, the Stedelijk Museum, Amsterdam, and the Centre Pompidou, Paris
- In 2023, the artist has her second cooperation with the fashion label Louis Vuitton for a line with her signature "Polka Dots"

"From the point of view of one who creates, everything is a gamble, a leap into the unknown."

Yayoi Kusama, zit. nach: Kusama: Infinity, Dokumentarfilm, 2018.



"With our inner glowing energy that captures the soul burning flashes, let us open a shining door to the new age, the 21st Century."

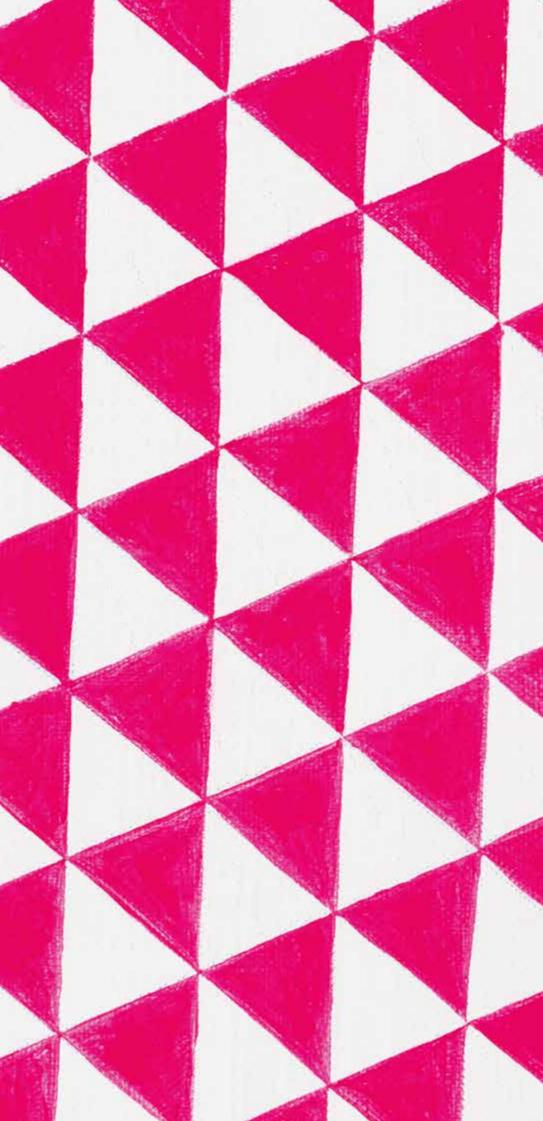
Yayoi Kusama, Beyound Obsession (sic!), 1988.

Like so many female artists of her generation, the world-famous Japanese artist Yayoi Kusama had to work hard to gain attention in the male-dominated art scene. Against her mother's will, she began to draw at the age of 10 and completed a training in traditional "Nihonga" painting at the Kyoto School of Arts and Crafts. Despite receiving little attention in Japan, she continued to pursue her goals with determination. In November 1955, she wrote in a letter to the American artist Georgia O'Keeffe with great confidence: "Will you please forgive me to interrupt you while you are very busy, and let me introduce myself to you? I am a Japanese female painter (.) I have been looking for the way to make friends with you for a long time." (quoted from: Doryun Chong, Mika Yoshitake (eds.), Yayoi Kusama: 1945 to Now, London 2022, p. 321). In December the same year, she received an answer from Georgia O'Keeffe, who offered to show her works in galleries and to support her plans from then on. Just a few years later, Yayoi Kusama moved to New York. Before the trip, she sew banknotes into her kimonos so that she would be able to finance her livelihood in the early days. Having arrived in New York in 1959, she made her first "Infinity Nets", which were part of her first solo exhibition at the Brata Gallery. She found inspiration for these patterns and structures, which can be continued indefinitely, on a flight over the Pacific during which Yayoi Kusama was impressed by the vastness of the ocean when she looked out of the window. Fellow artists, and the movement of Minimalism in general, met her works with great enthusiasm. Donald Judd reviewed her first show in New York, and Frank Stella bought a work with a black and yellow pattern for \$75.

However, she was still denied her great breakthrough in the USA at that time. After almost two decades, she finally returned to her homeland in the early 1970s. She worked as a writer and checked herself into Tokyo's Seiwa Hospital, a mental institution, in 1977. Around 1988, however, a visible change took place in her life and work. Not only did she finally gain increasing public attention after so many years, for example with her first retrospective show at the Kitakyushu Municipal Museum in 1987 or with her participation in the Venice Biennale in 1993, her art also began to change. Exuberant colors, playful constellations of forms and cosmic titles such as "Between Heaven and Earth" or "The Return to Eternity" would henceforth characterize her work. At around the same time the present work was created, her art was subject to the exhibition "Beyond Obsession". In a kind of manifesto presented in the exhibition catalog, Yayoi Kusama wrote: "In the previous history, the end of the century was always dark and filled with mental ill-ness, grotesqueness and fear of uncertainty. But that has all changed now. With our inner glowing energy that captures the soul burning flashes, let us open a shining door to the new age, the 21st Century." (Yayoi Kusama, Beyond Obsession (sic!), 1988). With its shimmering pink pattern floating in the bright white space that could be continued beyond the edges, the present "Flash towards the 21st Century" from 1988 clearly emanates this this positive tone. To this day, the artist keeps striving for a visual representation of infinity in her works, in modified forms and colors, but always with an unbroken will to reach the seemingly unreachable. The work from 1988 almost seems like a foreboding, as Yayoi Kusama is one of the world's leading artists today, and has conquered the art world with her perseverance and an oeuvre, which spans more than eight decades: She opened a shining door to the 21st century herself. [AR]



Find more art-historical background information, images, videos and updates on www.kettererkunst.com



Cube (B). 1994.

Gouache on firm wove paper. 155 x 153,5 cm (61 x 60.4 in), the full sheet. [JS] Accompanied by a photo expertise issued by Sofia Lewitt on December 18, 2020.

€ Called up: June 9, 2023 – ca. 18.12 h ± 20 min.

€ 180.000 – 240.000 (R, F) \$ 198,000 – 264,000

PROVENANCE

· Lisson Gallery, London (with the label on the reverse).

· Bank collection Sal. Oppenheim, Cologne (presumbaly since 2004)

 $\cdot\,$ Private collection Germany (presumably until 2020).

EXHIBITION

• Sol Lewitt und Robert Mangold, Lisson Gallery, London, February 3 -March 16, 1995.

LITERATURE

• 10 Jahre Sammlung Sal. Oppenheim. 1997-2007, ed. by Sal. Oppenheim jun. & Cie. S.C.A., Luxemburg 2007, p. 249 (with illu., here erroneously mentioned with the title "Cube (A)").

- Monumental gouache staging LeWitt's iconic motif in iridescent colors
- The geometric form of the cube is the fundamental subject of LeWitt's artistic creation
- One of the last examination of the cube by the master of Minimal Art, shortly before the final dissolution into the irregular net structures
- The monumental gouache "Four-Part Brushstroke" (1994), which was also made in this context, is at the San Francisco Museum of Modern Art
- One of just two large "Cube" works ever offered on the international auction market

There is probably no other artistic oeuvre that is so strongly linked to just one basic geometric shape as that of Sol LeWitt and the cube. From the 1960s onward, the artist was intensively occupied with this basic geometric form, and his exploration soon made him one of the most important pioneers of American Minimal and Conceptual Art. In the 1960s, he created an impressive sculptural work, in the conception of which LeWitt attained the cube from the serial sequence and patternlike progression. This process led to fascinating black or white structures that merge with the surrounding space thanks to their grid-like structure and numerous openings. Based on these architecturally conceived structures, the cube remained the dominant theme in the paintings, drawings and prints by the world-famous American artist. Regardless of whether it is in three or two dimensions, LeWitt's fascinating work draws on the sheer infinite variety of the sequence, modulation and variation of the cube motif. However, up until the 1980s, LeWitt's works were still subject to a color minimalism based primarily on the two non-colors black and white. In the following, his work opened up,

became more powerful and dynamic in terms of color, and also allowed for visible brushstrokes and colored interior structures. In the monumental gouaches of the 1990s, to which our luminous work belongs, this openness and freedom of approach saw its climax, as the colored dissection of the basic geometric form was taken to the extreme. It is still a cube that we are confronted with in "Cube (B)", although the dissolution of the formerly monochrome surfaces has been pushed to a maximum of a luminous arrangement of horizontal, vertical and diagonal brushstrokes in mixed color nuances. More iridescence would not be possible without sacrificing the subject, the basic geometric shape of the cube, which has characterized LeWitt's work since the 1960s. And it is precisely this dissolution of form that we ultimately witness in gouaches entitled "Wavy Brushstrokes", "Squiggly Brushstrokes" or "Irregular Brushstrokes" made around the year the present work was created, and which eventually led to the irregular net structures that dominate the monochrome "Irregular Grids", which LeWitt created a few years before his death. [JS]



Find more art-historical background information, images, videos and updates on www.kettererkunst.com

38 GERHARD RICHTER

1932 Dresden –lives and works in Colognegne

Ohne Titel (15. Okt. 1990). 1990.

Watercolor.

Signed, dated and inscribed "15. Okt. 1990" in upper right. On watercolor paper. 31,9 x 23,8 cm (12.5 x 9.3 in), the full sheet. [CH]

Accompanied by a written confirmation from Dr. Dietmar Elger, Gerhard Richter Archive, Staatliche Kunstsammlungen Dresden, dated September 16, 2014.

The present work is also mentioned in the online catalog of watercolors.

€ Called up: June 9, 2023 – ca. 18.14 h ± 20 min.

€ 80.000 – 120.000 (R/D, F) \$ 88,000 – 132,000

PROVENANCE

· Private collection Southern Germany.

- In Gerhard Richter's œuvre, watercolors make for a small but significant group
- Richter's watercolors are documents of the spontaneous implementation of his key artistic idea
- With the present work, the artist revisited the watercolor technique after a two-year break
- Similar watercolors from the same time are in renowned museums around the world, among them the Museum of Modern Art, New York, the Kunstmuseum Winterthur and the Museum Frieder Burda, Baden-Baden

"Making paintings is the official part, the daily work, the profession; with the watercolors, I can take the liberty of deciding on a whim."

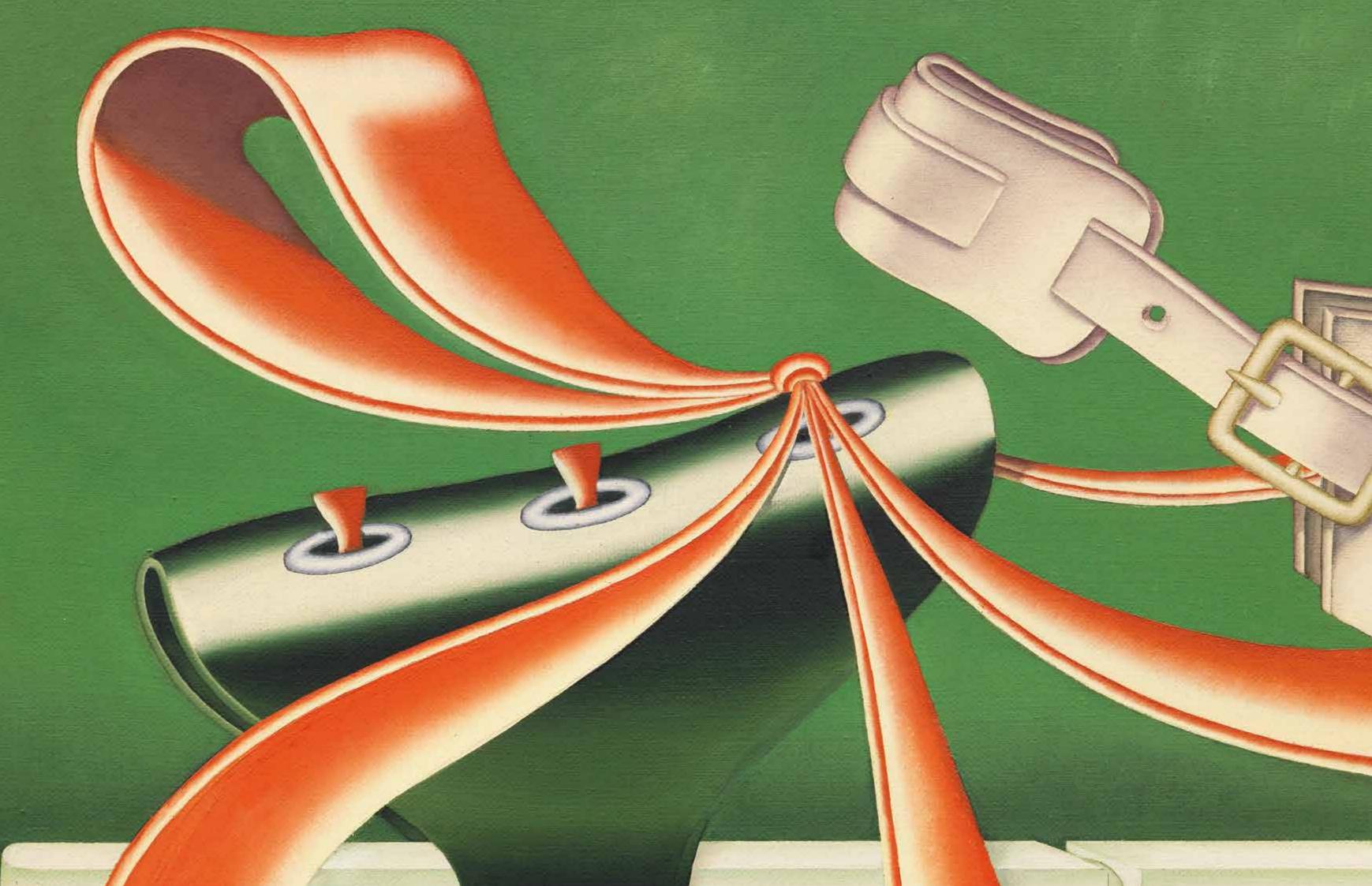
Gerhard Richter in an interview with Dieter Schwarz, 1999, quoted from: www.gerhard-richter.com/de/quotes/mediums-3/work-on-paper-17.

Gerhard Richter created a first series of watercolors as early as in 1977/1978. Since then, these special works have made up a small but significant work group in his oeuvre. As a common constant that has survived the individual work series, the watercolors show a dominance of strong primary colors, while another common feature is the date instead of a title. According to the catalogue raisonné, the present work is the first in which Gerhard Richter dedicated himself to glazing watercolors again after taking a break between April 1988 and October 1990. While works from the 1980s are stylistically similar to his paintings, watercolors made in the 1990s are freer and more playful, so that they now assert themselves as a completely independent group. Through the delicate overlays and fine color gradients, he achieves a lightness that he could not implement in his paintings due to the technique and the material. When asked whether he thought he could achieve the same in the watercolors as in the paintings from around the same time, Richter replied: "It was the same problem, only with different means. Formally, that is in terms of technique, I would have been more tempted to wish for the opposite, that is, to achieve the lightness of the watercolor on the large canvas. [...] [Watercolors and oil paintings] are quite different indeed: like a poem and a novel by the same author. [...] Because the watercolor is airier." (Gerhard Richter in a conversation with Dieter Schwarz, 1999, quoted from: D. Elger and H. U. Obrist, Gerhard Richter. Text, Cologne 2008, p. 345)

The present work in a rare portrait format also emanates this very casual airiness. Stripes of color, both subtly translucent and strong, opaque, drawn with a broad brush, superimpose one another, blend and combine to form a fascinating color mist, while the strong sunny yellow runs across the already existing composition as if by chance. Richter explains: "There is [...] nothing to see that I hadn't done myself, the creation is intended and monitored, and if anything goes different than intended, now that's desired, too." (Ibid., p. 353).

As early as in 1985, the Staatsgalerie Stuttgart showed a comprehensive retrospective dedicated exclusively to the watercolors. Ever since they have been prominently exhibited in many solo shows, among others, in the widely acknowledged exhibition "Gerhard Richter. Drawings and Watercolors 1957-2008" at the Musée du Louvre in Paris in 2012, which once again emphasized the special significance of this group of works. [CH]





39 Konrad Klapheck

1935 Düsseldorf – lives in Berlin

Lolita. 1969.

Oil on canvas.

Signed, dated and titled on the reverse. 70 x 80 cm (27.5 x 31.4 in). In the artist's original frame. [JS]

The work is registered in the artist's archive under the number 211. We are grateful to rabbi Prof. Dr. Elisa Klapheck for her kind support in cataloging this lot.

€ Called up: June 9, 2023 – ca. 18.16 h ± 20 min.

€ 150.000 – 250.000 (R/D, F)

\$ 165,000 - 275,000

PROVENANCE

- · Galerie Rudolf Zwirner, Cologne.
- Private collection Rhineland (acquired from the above in 1971).

EXHIBITION

- Konrad Klapheck, Museum Boymans van Beuningen, Rotterdam, September 14
 November 3, 1974 / Palais des Beaux Arts, Brussels November 14, 1974 January
 5, 1975 / Städtische Kunsthalle Düsseldorf, February 15 March 31, 1975, cat. no.
 71 (with black-and-white illu., with the label of the Museum Boymans von Beuningen, Rotterdam, and the shipping label on the reverse).
- Schuhwerke. Aspekte zum Menschenbild, Kunsthalle Nuremberg, 1976, p.112 (with the shipping label on the reverse).
- Konrad Klapheck. Retrospektive 1955-1985, Hamburger Kunsthalle, October 4
 November 24, 1985 / Kunsthalle Tübingen, January 4 February 9, 1986 /
 Staatsgalerie Moderner Kunst, Munich (Haus der Kunst), February 21 April 13, 1986, cat. no. 38 (with illu., with the shipping label on the reverse).
- La femme et le Surrealisme, Musée Cantonal d'Art Lausanne, November 21, 1987
 February 28, 1988, p. 247, illu. no. 2 (with the shipping label on the reverse).

• Klapheck is considered both inventor and master of the machine picture which he conceived as a mirror of human existence

- Klapheck's œuvre, which exclusively consists of character objects, anticipated elements of pop art and Photo Realism in the early 1950s
- "Lolita" unites Klapheck's "hyper concreteness" and a sensual-positive aura that is second to none in his œuvre
- The title refers to Stanley Kubrick's film "Lolita" (1962), which is based on Vladimir Nabakov's novel of the same name
- Allegory of a life-affirming joy, youthful easiness and an awakening sensuality
- Part of a private collection in the Rhineland for more than 50 years
- Shown in many international exhibitions, and part of the grand retrospective exhibitions at the Hamburg Kunsthalle and the Haus der Kunst in Munich in 1985/86



Konrad Klapheck – master of the machine picture

Konrad Klapheck is the inventor and undisputed master of the machine picture. In 1955 he created his first paintings of typewriters and thus discovered the decisive starting point for his entire future creation. Henceforth he made paintings of sewing machines, irons, kettles, telephones, roller skates and other everyday objects. Klapheck alienates these human tools through monumentalization, fragmentation isolation and recontextualization, showing these protagonists of our everyday life removed from the common setting. His unique visual language sticks with the observer, it is puzzling and at the same time fascinating. With his realistic-surreal pictorial worlds, Klapheck anticipated Photorealism and pop art. "The artist found inspiration in his children's rollerskates. The picture is a particularly charming part of his ,comédie humaine'. Ever since Nabokov's novel came out in 1955, the name Lolita is synonymous for early mature girls."

Werner Hofmann (ed.), Konrad Klapheck. Retrospektive 1955-1985, Munich 1985, p. 108.

Klapheck's "Lolita" – lust for life and an awakening sensuality

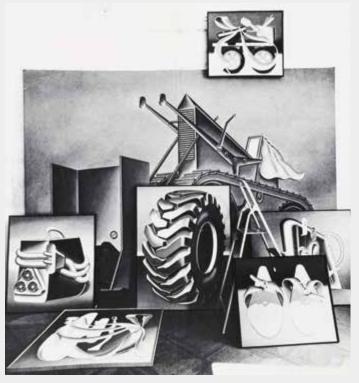
Next to "Müssiggang" (Idleness), which shows a roller skate lying on its side, "Lolita" is one of two roller skate paintings Klapheck created in 1969 and for which he was inspired by his childrens' roller skates. What makes "Lolita" so unique in Klapheck's oeuvre is its sensual-positive character and the optimistic spirit the isolated roller skate with over sized orange laces in front of a green background emanates. The skate becomes a symbol of hope, a symbol of the promising start into life, which characterizes adolescence, when life still lies ahead of you like a blank slate. The title "Lolita" refers to Stalney Kubrick's 1962 Hollywood film of the same name, which, in return, is based on the controversial 1955 novel by Vladimir Nabakov. The young American actress Sue Lyon (1946-2019) won the Golden Globe Award for "Most Promising Newcomer" for her role as Dolores "Lolita" Haze. Kubrick's film is a bout the awakening of the sensual charisma of its adolescent protagonist "Lolita", who puts the clearly older, distinguished literature professor Humbert entirely under her spell.

Klapheck's machine pictures -

"hyper concreteness" as a mirror of human existence

I is this special sharpness of detail and the objectivity of the representation in combination with alienated elements and at times `emotional titles that lets our perception oscillate between closeness and distance. Unlike the objects depicted in pop art pictures, Klapheck's objects are not reduced to their pure object nature, their serial character, instead Klapheck creates character objects and thus concrete symbols of our human existence. Klapheck himself described the human touch of his "hyper concreteness" as follows: "Sometimes [...] I [was], of course, asked, especially by older people like my mother's friends or my motherin-law: "Well, you have such adorable children, don't you want to paint them? And why do you never paint people ?" And back then I always thought: But people are at the center of my work, they are the subject! But I use the instruments that people use. Have been using since the Stone Age, people have created self-portraits, from the first stone wedge to today's computer. After all, the everyday objects we have created reflect the people that created them." (K. Klapheck, 2002, quoted from: Klapheck. Bilder und Texte, Munich 2013, p. 114). Nothing escapes Klapheck's dissecting view of his environment, and he decided "to build a whole system of machine themes and to tell [his] biography through them." (K. Klapheck, quoted from: Mensch und Maschinen. Bilder von Konrad Klapheck, Bonn 2006, p. 85). Klapheck's increasingly interpretive titles go from partly political-authoritarian machine images such as "Der Chef" (The Boss, Kunstmuseum Düsseldorf), "Der Diktator" (The Dictator, Museum Ludwig, Cologne) or "Der Krieg" (The War, Kunstsammlungen North Rhine-Westphalia, Düsseldorf) over the household appliances of the 1960s with strong matronly associations, such as "Die Supermutter" or "Der Hausdrache" to the depictions of bicycles, mo torbikes and roller skates, which are Klapheck's artistic account of his youth and his children.

Exhibition view: Konrad Klapheck. Neue Bilder, Galerie Rudolf Zwirner, Köln, October 4 – November 4, 1971 ("Lolita" in upper right). © VG-Bild-Kunst, Bonn 2023





"What distinguishes him [Klapheck] from the Photo-Realists [...] is the clear change that happens between object and picture, the high degree of abstraction they have, the liberation from their natural ambiance and thus their unworldly nature, their fetish character, their emblematic stylization. All of this means that Klapheck's pictures can neither be mistaken for works by others, nor for what they represent.

Werner Schmalenbach, 1976, quoted from: Konrad Klapheck. Objekte zwischen Fetisch und Libido, Basel, Galerie Beyeler 1976, no page.

Klapheck's "Lolita" - the roller skate as a symbol of transience

"Lolita" is a wonderful example of the formal clarity and exceptional density with regards to content in Klapheck's painting. "Lolita" provides its observers with a lot of possible associations that always revolve around vital personal questions and always include opposing feelings. "Lolita" stands for a lust for life, an awakening sensuality, while the skate with its over-sized orange-green laces also emanates an entirely opposite spirit of melancholic moments, as it also serves as a catalyst for emotionally coping with the past. Like looking at a yellowed photo album, he takes us back to our own life, own childhood and the childhood of our own children and thus addresses the joy of everything that has been experienced, but also the painful realization of the ephemeral and finite nature of our earthly existence. Due to its extraordinary associative density, "Lolita" is an outstanding example of Klapheck's unmistakable style. Klapheck's fine painting refuses any visible brushwork and presents the object clearly but remotely, as if preserved behind glass. However, his enigmatic works only play with the exposed reality, which is reminiscent of scientific preparations under acrylic glass, because they are rather the trigger of a complex subjective-emotional feeling. With his creations characterized high associative density, Konrad Klapheck ultimately took René Magritte's famous sentence "Ceci n'est pas un pipe" to extremes. [JS]

1957 Concord/New Hampshire – lives and works in New York

The Life We Love. 2004.

Oil on canvas. Signed, dated and titled on the reverse. 152 x 121,5 cm (59.8 x 47.8 in). [AR]

€ Called up: June 9, 2023 – ca. 18.18 h ± 20 min.

€ 280.000 – 360.000 (R/D, F) \$ 308,000 – 396,000

PROVENANCE

- Sandra Gering Gallery, New York.
- Private collection Hesse.

EXHIBITION

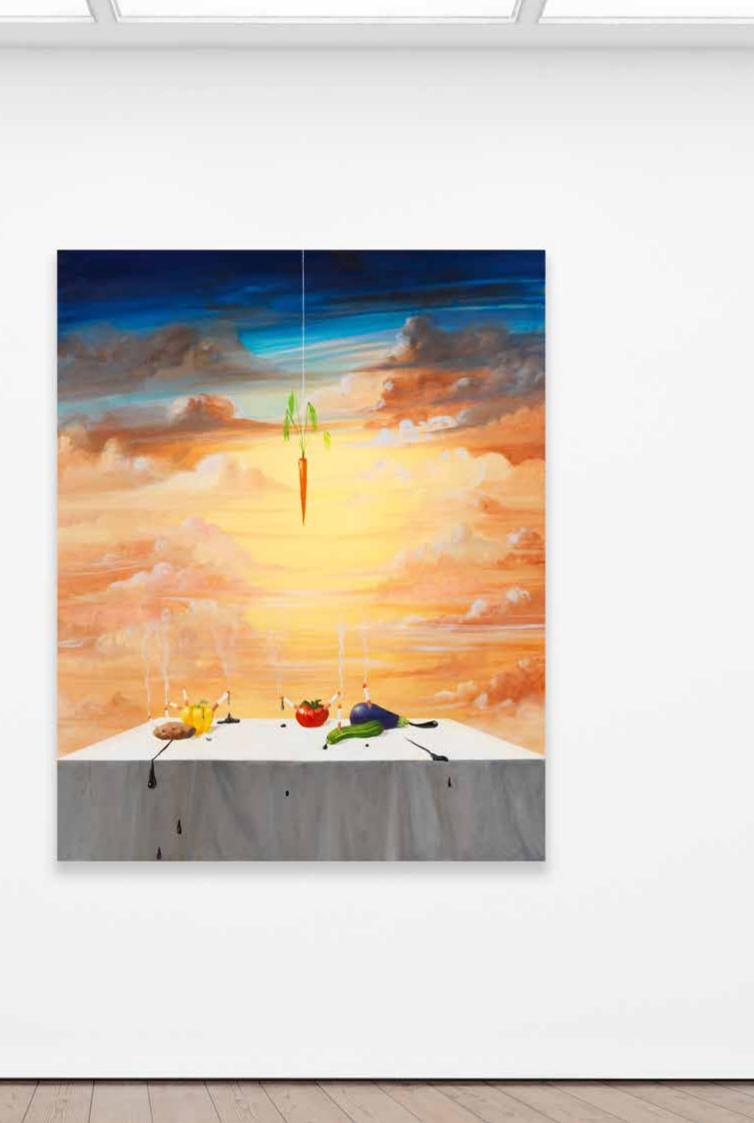
• still. michael BEVILACQUA, george CONDO, jane SIMPSON, Sandra Gering Gallery, New York, February 17 - March 19, 2005 (with the gallery's label on the reverse).

- A masterpiece among George Condo's hybrid paintings
- Artificiality meets reality, Old Masters clash with contemporary aesthetics
- The dangling carrot is a metaphor of false hope, when the work was made, it was one of his main motifs
- Along with Jean-Michel Basquiat, Robert Longo and Cindy Sherman, the artist has long been one of the voices of US-American art celebrated around the world
- In 2019, his works were part of the main show at the Venice Biennale
- In 2020, the artist signed with the gallery Hauser & Wirth, which opened its new West Hollywood branch with a George Condo exhibition in 2023

.....

"Rather than a narrative there is often a philosophical subtext which acts as a compositional structure. I painted a number of paintings representing the carrot. It's a metaphor of false hope, the carrot is dangling in front of you, like the dagger in Hamlet."

George Condo, quoted from: George Condo, Existential Portraits, 2006, p. 12.



George Condo was born in Concord, New Hampshire, in 1957 and studied music theory and art history at Lowell University in Massachusetts from 1976 to 1978. He plays classical guitar with great virtuosity and also played in the punk rock band "The Girls" in Boston. During one of their gigs he met Jean-Michel Basquiat, who would persuade him to move to New York, where he soon became well-known in the local art scene. He worked as a printer at Andy Warhol's "Factory" and maintained close artistic exchange with Allen Ginsberg and Keith Haring. During a lengthy stay in Los Angeles, he learned the Old Master glazing techniques. In 1985 he left the American world of art for Europe. Living in Paris most of the time, he spent a full decade exploring new cultural impressions.

The experience he had gained during this time, as well as the contact with European art in general, were formative for the development of his painting style, which he himself describes as "Artificial Realism". A style that can be described as a synthesis of art-historical references and contemporary aesthetics, however, he does not directly convert the style of the respective epoch or his role models in his works. Under the impression of a wide variety of influences, he allows his own artistic visions to emerge on the canvas, and skillfully combines the trivial with high culture, the beautiful with the grotesque. In many cases, the influences are often clearly recognizable in his works, but in other cases it is not possible to decipher all the symbols and references. A circumstance that the artist is well aware of, because: "It's the viewer who really decides what's going on in the artwork, not the maker." (George Condo, quoted from: George Condo, The Way I Think, Louisiana Channel, Video, online: https://channel.louisiana.dk/ artists/george-condo). This artistic approach is also clearly expressed in "This Life We Love". In the typical George Condo style, Christian symbolism is combined with surrealist influences and humorously staged objects that are reminiscent of the world of comics. [AR]



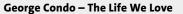


Piero della Francesca, Madonna col Bambino e santi, angeli e Federico da Montefeltro (detail), 1472-1474, tempera on panel, Pinacoteca di Brera, Milan,

Detail from the present painting: Geroge Condo, The Life We Love, 2004, oil on canvas.

"With surprising versatility, Condo incessantly provokes artificiality and reality to become indistinct in the eyes of the observers. In and with his pictures we may confidently leave the "world we know" behind us. Any form of efficiency, control and unambiguousness dissolves. Loss of control is the only diagnosis we can really rely on."

The artist Axel Heil about the artist George Condo, 2023.



The party is over.

The party isn't over yet. The possible spontaneous attribution of this utterly unusual picture requires a certain connoisseurship. And again not. It shows everything. Clear and obvious. The dream is over, a life at the edge - of the table? Is that the case? Is it really?

You already know it, the painting with the dangling carot is a picture by George Condo. It is a "hybrid painting", a programmatic picture and a "masterpiece". When it was created in 2004, the American artist had already painted everything – always new and always programmatically different. A particularly ruthless "fine painting" when he felt like it. The artist is generous. He still paints himself, and each cornucopia is still an example of his talent. The present one is also a rare "giddy" masterpiece. The eyes of many enthusiastic collectors today can hardly believe those critics who for many years saw just another "eclectic position of exotic constructions" in the smugly confident palette of the New Yorker by choice. They were basically right, but the applause came from the other side, and would soon be unmistakable. Condo, who always chose to move about in the peripheries of the extraordinary, had long been a prophet of an artificial paradise that had almost once existed. Today George Condo is celebrated alongside Jean-Michel Basquiat, Robert Longo and Cindy Sherman. He has long been one of the main voices of American art of the 1980s that has received worldwide attention, an artists' artist, and visual creator of a time in which elusive offshoots of an " other tradition" were able to gain undreamt-of momentum. In uncertain times, Condo's pictures provide convincing certainties of what it means to gain the immediate present from the hopeless "fabrication of fictions".

By the end of the 1980s at the latest, George Condo saw one of the most enigmatic paintings of early Renaissance: Piero della Francesca's "Pala Montefeltro", a Madonna and Child with the saint and donor expanded into a "Sacra Conversazione". The painting, already far ahead of its time, is also world-famous for an unusual detail. A large egg dangles on a chain in the central axis of the picture, above and behind the figure of Mary, which dominates the foreground. Beyond all iconological allusions, the artist, above all, presents one thing: a strange thing that promises an unfulfilled immediacy even after 500 years.

"The Life We Love" is about delicacies. Such a special kind, specific consistency and smoke that can probably be smelled from afar. Our view is led "outside", pulled into an unknown distance. In the foreground we see



Charles O'Rear, Bliss, 1996, photograph. © Microsoft Corporat



George Condo, The Self Creator, 1984, oil on canvas, private collection. © VG-Bild-Kunst, Bonn 2023

Detail from the here offered painting: Geroge Condo, The Life We Love, 2004, oil on canvas.



a strangely "set table", certainly not a "classical" still life, but perhaps an allegory - one could think of Pieter Bruegel's "Land of Cockaigne" charged with the most diverse meanings. However, the genre from occidental painting, which has been popular for centuries, does not apply here. We almost tend to speak of "inhabited" and "figures" - the vegetables have become independent, they are not only fresh, they are alive. Very much so. On closer inspection, "inside" is actually "outside". The tablecloth, traditionally starched with egg white, defines the only apparently familiar sight as an "inside view" of things. The horizon is below the table's rear edge of the table. And that's not all: Imposition disguised as hope looks different. We believe the painter that this should be the life we love. Life is a burden, no question about that. We do nothing more or nothing less than chasing the dubious carrot from Bugs Bunny's comic worlds, however, we never manage to get it. The fact that Condo shows the carrot dangling in the middle of the picture with its valuable "greens" as a sign of organic glory also opens up another association. It hangs from a thin thread, in terms of meaning exactly where Leonardo's "Salvator Mundi" could easily appear from the depth of the room - but there is no salvation. Instead there is only emptiness, far into the baroque hinterland. Clouds in the sky, Nimbostratus, not the slightest doubt. The ready-to-harvest vegetables are now regarded as the ultimate promise of salvation, the speaking messenger of a dreamy vegan world.

Condo - one name. one program. In "Self Creator", the bizarrely transformed letters of his name had already led to incredible and cheerful arrangements in oil on canvas. Confidently "animated" with all kinds of beings whose only rationale was their appearance. Radioactive representatives on lush green grass and, to top it all off, embedded in landscapes as apparently "artificial" as O'Rear's screensaver Bliss, which has promised us reality as pleasant fiction as the opener of "Windows XP" for more than two decades.

Incessantly and with an astonishing versatility, Condo lets artificiality and reality blur in the eye of the beholder. In and with his pictures we can confidently leave the "known world" behind us. Any form of efficiency, control and clarity dissolves. Loss of control is the only diagnosis we can really rely on. Burning cigarettes on yellow peppers in a diligent discourse with a fellow on an aubergine - presumably grade 1 and with a questionable carbon footprint, definitely from far away.

It's the world we love, the only one we know. It's always the others who have a guilty conscience – Condo is also sure about that.

Axel Heil

41 Jonas Burgert

1969 Berlin – lives and works in Berlin

Blattschlaf. 2009.

Oil on canvas. Signed, dated and titled on the reverse. 240 x 300 cm (94.4 x 118.1 in).

€ Called up: June 9, 2023 – ca. 18.20 h ± 20 min.

€ 90.000 – 120.000 (R, F) \$ 99,000 – 132,000

PROVENANCE

Haunch of Vension, London (aquired directly from the artist).
Private collection (since 2010).

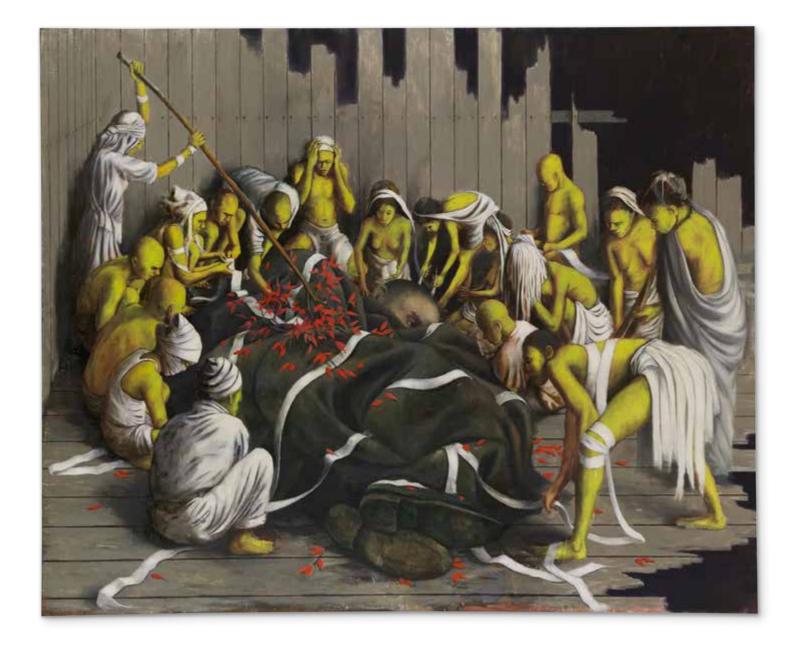
• Jonas Burgert is a master of the new figuration and one of Germany's most important contemporary artists

- Bugert's paintings are enigmatic picture puzzles that address existential questions, making them ,painted philosophy'
- Today Bugert's paintings are at, among others, the London Saatchi Gallery, the Kunsthalle Hamburg or the Sander Collection in Berlin

"For me it's always about capturing the magic of reality and to translate this reality into painting - to make the invisible visible through reality. - That may sound paradox - but that's actually reality - that's the mystery of existence"

Jonas Burgert, quoted from Karin Penegger and Wolfgang Schoppmann, Gift. Jonas Burgert, 2008, no page.

Burgert's unique paintings are representational, detailed and almost unrivaled in terms of perfection. They captivate their observers with a palette that goes from dark to bright. Painted with the greatest precision, he creates gigantic paintings in which he develops his very own pictorial iconography. His fascinating visual language captivates us, but constantly eludes a clear interpretation. Burgert's virtuoso painted creations are puzzles that deal with cultures, both near and far, the familiar and the unknown, and often also address life and death. The grotesque and the mystical are the main themes of his art, which serves as a stage for his dream- or fantasy worlds, in which the human being always plays the leading role. Burgert's pictorial staff moves about in his unmistakable pictorial worlds, alone or in groups, at times even as a pile of people. Characters often interact with each other, but it's hard to tell what's really going on. The stage-like pictorial space in "Blattschlaf", with its ruinous staffage, is inhabited by a group of people from some sort of archaic tribe. They surround a sleeping giant, wrap him in sheets of cloth, and wave a branch of leaves above him. To Burgert it is about the image and the atmosphere of the image itself. The artist conjures up visions of an apocalyptic end time, scenes of an underworld, an unknown myth or a strange dream. The atmosphere of destruction and decay prevails in his bold and opulent paintings. In bright colors that glow against a background of earthy tones, the artist depicts a parallel world and creates general symbols of existence. Each painting resembles a carefully constructed opera or circus stage with an artificial world, complete with dramatic lighting, exotic costumes, fantastic makeup and stage props, filled with humans and animals, shamans and magicians, giants and dwarves, demons and harlequins, strangely populated by creatures both dead and alive. Burgert finds inspiration in a multitude of different ideologies and cultures. They come from postcards and literature and from the his trips to Egypt. Art history is another important source of inspiration for him, references to late Renaissance become evident in many works, especially Mannerism and its liking for the grotesque and curious. Burgert has compiled an archive of thousands of photographs over the years. He describes himself as a picture junkie. Photographs of people and animals in all kinds of situations and from a wide variety of cultures hang on the walls of an adjoining room in his studio. He collects photographically captured gestures, postures and image compositions. His love of art and his knowledge of art history characterize his own work. Since the exhibition "Storytellers" at the contemporary gallery of the Kunsthalle Hamburg in 2005, the Berlin native Jonas Burgert has been an absolute rising star of the international art scene. Once said to become successor to Neo Rauch and Daniel Richter, he has long been regarded as one of the most important contemporary artists in Germany. The latest since he was discovered by the successful patron and art dealer Charles Saatchi, he has been internationally celebrated as the master of a new German figuration. [SM]





42 GERHARD RICHTER

1932 Dresden – lives and works in Colognee

Teyde-Landschaft. 1971.

Oil on canvas.

Elger 284-1. Signed and dated on the reverse, as well as titled "Teyde" and inscribed with the work number. Titled "Teyde-Landschaft" on the stretcher. 60 x 80 cm (23.6 x 31.4 in). [JS]

€ Called up: June 9, 2023 – ca. 18.22 h ± 20 min.

€ 800.000 - 1.200.000 (R/D, F) \$ 880,000 - 1,320,000

PROVENANCE

- · Private collection Germany (since the early 1970s 2002).
- Private collection Rhineland (since 2002, acquired from the above, ever since family-owned, Lempertz, Cologne, December 3, 2002, lot 388).

EXHIBITION

· Gerhard Richter. Arbeiten 1962 bis 1971, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, June 22 - August 22, 1971, p. 13. (shown on the poster, cf. Butin 43).

LITERATURE

- · Dieter Honisch / Dietrich Helms / Kaus Honnef et al, Gerhard Richter. 36. Biennale die Venezia, German Pavilion, Essen 1972, p. 42 (with black-and-white illu. p. 71).
- Jürgen Harten / Dietmar Elger, Gerhard Richter. Bilder = Paintings 1962-1985, Cologne 1986, p. 378 (with black-and-white illu. p. 128).
- · Gerhard Richter. Werkübersicht / Catalogue raisonné 1962-1993, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn 1993, vol. III, cat. no. 284-1 (with illu.)
- \cdot Cf. Dietmar Elger, Gerhard Richter. Maler, Cologne 2008, pp. 215f. and 221f.
- \cdot Cf. Hubertus Butin / Dietmar Elger et al, Gerhard Richter. Landscapes, Ostfildern-Ruit 2011, p. 19.
- In the Teyde landscapes from 1971, Richter takes pictorial traditions from Romanticism and the search for the sublime in nature to modernity

- In 1969, Richter documented the barren Teyde landscape around the volcano Pico del Teide on Tenerife with his camera
- His technique of inpainting, shifting and distorting contours produces a fascinating decontextualization and alienation of the motif
- Shown alongside many other important works in the seminal Richter exhibition at the ,Kunstverein für die Rheinlande und Westfalen' in 1971
- He chose this work for the poster of the exhibition in 1971
- Landscapes make up a small but significant work group in Richter's œuvre



"Landscape is just wonderful. It's probably the greatest there is."

Gerhard Richter, 1970, quoted from: Gerhard Richter, Landschaften, Ostfildern 2011, p. 17.



Gerhard Richter · Arbeiten 1962-1971

Kunsteerin für de Ebendacke und Workden - Dissekkof Geldberlate Kunstalle - 12.6. - 22.6. 1971 - tuglich to bie 20 Uhr - aufer montage

Exhibition poster for "Gerhard Richter – Arbeiten 1962-1971", Kunstverein für die Rheinlande und Westfalen, Düsseldorf 1971 (with the illustration of our work). © Gerhard Richter 2023 (08052023)

Richter's masterful play with the photographic template

Gerhard Richter's specific pictorial discourse, using a photographically conveyed reality for his painting, seduces the viewer. While the photograph may appear trivial, at times even uninteresting and sort of unambitious, Richter transforms the template into an atmospheric, mysterious motif. Through his artistic intervention, he gets our attention for elevating a random image section to an object worthy of being painted. At times he allows the photographic template to be identified as the medial starting point, in other cases it can only be guessed.

Since 1962, Richter has been compiling photos from books, magazines, newspaper clippings, personal souvenir photos, family photos, photo experiments and sketches, to create an encyclopedia of patterns, mounted and collaged on cardboard. With the help of the so-called "Atlas", the occupation and the selection process can be grasped and, last but not least, a look at the panels allows us to follow Richter's implementation of the template in painting. And one will notice that the painted pictures hide details of the template from us, but at the same time, they can also allow us to understand the radical interventions and changes inherent in the picture. Representational photo-paintings, predominantly in gray-white grisaille technique, based on landscapes, townscapes, mountain ranges, seascapes, portraits, figure paintings, still lifes, images with monochrome color fields, they all form the pictorial cosmos that Richter had created during his first years in West Germany. In an interview in 1993, the artist commented the importance of photography for his work. "Because I was surprised by the photo," says Gerhard Richter, "that we can all use so copious every day. I was suddenly able to see it differently, as a picture that, without all the conventional criteria I had previously associated with art, gave me a different perspective. It had no style, no composition, no judgement, it liberated me from all personal experience, at first sight there is nothing about it, just a pure image. That's why I wanted it - not to use it as a medium for pure painting, but to use painting as a means for the photo". (David Britt (ed.), Gerhard Richter Texte 1962 - 1993, Frankfurt/Leipzig 1993, p. 67)

Accordingly, Richter also documented his travels to Corsica, Lake Lucerne or to the nearby Eifel region south of Cologne, and he also captured motifs of the barren Teyde landscape around the volcanic mountain Pico del Teide on Tenerife with his camera in 1969, photographs he would then use for a series of landscape paintings in 1971/72. Observers don't look into the landscape, but rather at the front layers of a diffuse colorfulness that contains depth and space. The artist suddenly conveys an apparently infinite space without picturesque conditions; the horizon line alone serves as anchor. We can experience Richter's fascination with pure light, capturing that specific moment of the early day before the sun breaks through the clouds, coupled with his enthusiasm for skies and clouds.

Richter and the tradition of Romanticism

Richter is rightly assumed to have a relationship to historical Romanticism. Born and raised in Dresden, the baroque city on the river Elbe, Richter began his studies before moving to the West in 1961, where he continued his studies in the class of K.O. Götz at the Düsseldorf Academy. And Dresden is also the city of the romanticists: Caspar David Friedrich, Carl Gustav Carus and the young Danish artist Johan Christian Clausen Dahl are all present. Her paintings are on display at the Galerie Neue Meister, almost right next to the Dresden Academy, where Richter had a studio. At the latest since the 1906 'Centennial Exhibition of German Art' at the Berlin Nationalgalerie, including Hugo von Tschudi's and Julius Meier-Graefe's 'Epochenausstellung', the art of Impressionism was less appreciated than the art of the early 19th century, so that artists such as Caspar David Friedrich, Phillip Otto Runge, Carl Blechen and the other romanticist counted among the ,rediscovered' painters. The painting of Romanticism was elevated to a national event, now in Berlin as much as formerly in Dresden. So it is not far-fetched to see Gerhard Richter in the tradition of Romanticism, and he has been regarded accordingly in publications from the very beginning.

Caspar David Friedrich, Böhmische Landschaft mit dem Milleschauer, 1808. oil on canvas, Galerie Neue Meister, State Art Collections Dresden





Gerhard Richter 1986, quoted from: Gerhard Richter, Bonn 1993, p. 87.

Painterly reinterpretation -**Richter transfers tradition into modernity**

Just as Richter deals with photographic templates, he also deals with compositions from earlier generations of painters and combines their achievements with his own pictorial aesthetics: Seascapes may have been made in memory of Gustav Courbet's "La Vague" series, cloud pictures are reminiscent of Carus' cloud studies in small sketch format, while his Teyde landscapes evoke associations with Friedrich's landscapes and the adoption of one of the most important topoi of Romanticism, the individual isolated in nature. With pictures like this Teyde landscape, scores of cloud studies from that same time, the candle pictures from the early 1980s, with the portrait of his daughter Betty - to name just a few examples - Richter always takes romantic motifs that he anchors in contemporary art with his characteristic painting style. "Gerhard Richter shows impressively and sustainably that the landscape painting has by no means become obsolete in the present time, but that it still has artistic relevance and topicality," says the art

Gerhard Richter, Wolkenstudie (grün-blau), 1971, oil on canvas, private collection. © Gerhard Richter 2023 (08052023)

"I regard myself as the heir of an unbelievably rich painting culture. Of art in general, which we lost, but to which we must commit ourselves."

historian and Richter expert Hubertus Butin (Gerhard Richter, Landschaften, Vienna/Zürich 2020/21, p. 22). However, Richter always uses an illusionary presentation, reduces the materiality by processing the photo template and relativizes its presence with the painterly gesture of blurring. The painting style he had developed, shifting and distorting contours, helped him to counteract the recognition of the motif. Hence Richter's landscape painting is also romantic, as he obviously uses his landscapes for parallels in form and motif, and also because the landscape motif repeatedly takes center stage in his work. But the main path lies in the sentimental adaptation of reality. These are pieces of nature that Richter stages in paintings, landscapes, clouds, as well as in details of running colors, enlarged, shown as fabricated nature. However, Gerhard Richter never uses his brilliant technique to paint landscapes, only photographs of landscapes, in doing so, he handles his pictorial means with aplomb. [MvL]

43 Gabriele Münter

1877 Berlin – 1962 Murnau

Heuhocken im Moos. Around 1930.

Oil on cardboard. With the estate stamp and a label with the stamped number "1288" on the reverse. $32,7 \times 45,9$ cm (12.8 x 18 in).

Accompanied by a photo confirmation issued by Dr. Hans Konrad Röthel from October 3, 1965.

€ Called up: June 9, 2023 – ca. 18.24 h ± 20 min.

€ 140.000-180.000 (R/D, F)

\$ 154,000 - 198,000

PROVENANCE

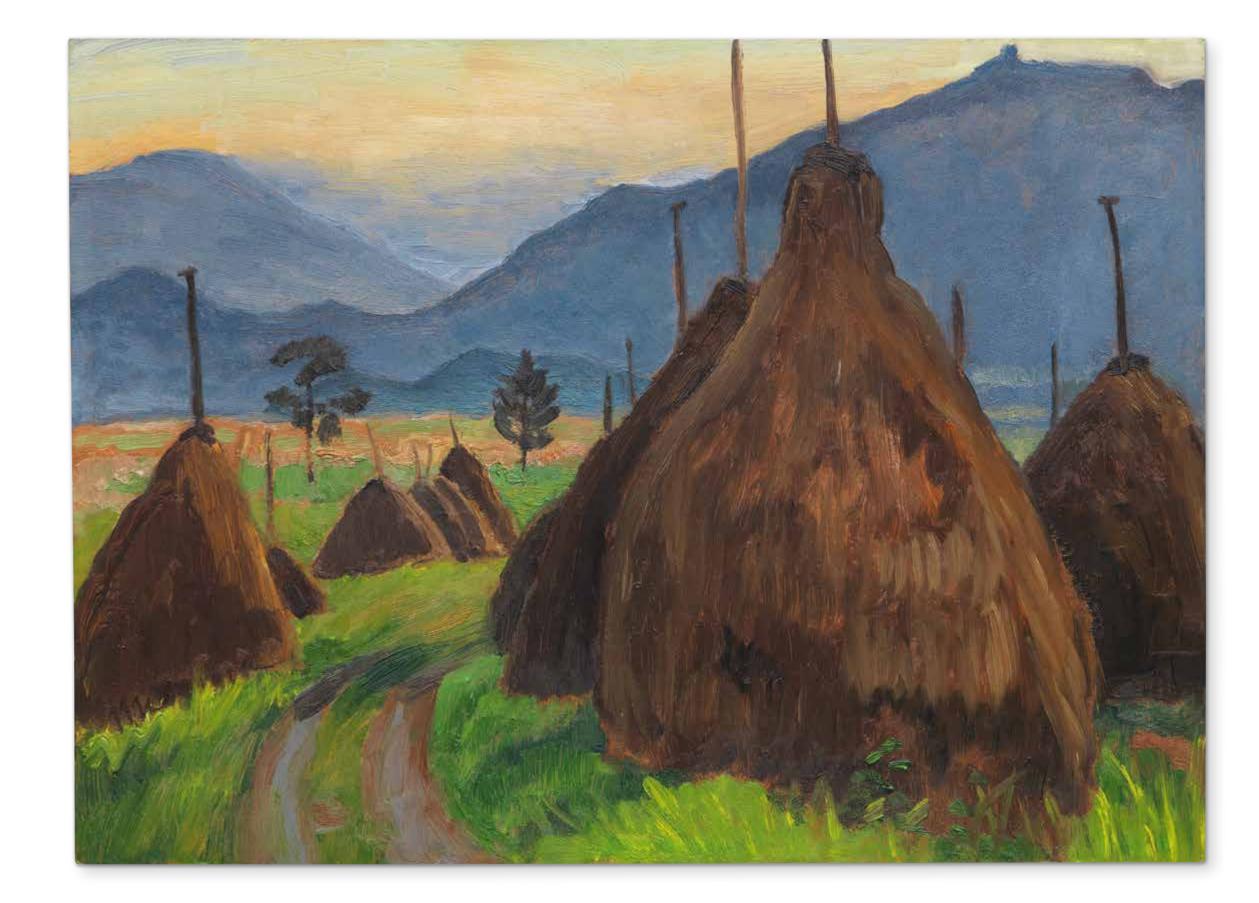
 \cdot From the artist's estate (with the estate stamp on the reverse).

- · Galerie Wimmer, Munich 2008.
- \cdot Private collection Southern Germany (acquired fromt the above in 2008).

LITERATURE

· Parke-Bernet Galleries Inc., New York, auction on October 7, 1972, lot 73.

- \cdot Christie's, London, Auction of German and Austrian Art, October 7, 1999, lot 128.
- In 1930, Gabriele Münter returned to the Murnau "Russenhaus" for good and revisited beloved themes like the haystacks
- Münter captured the afternoon atmosphere of the "blue land" with a subtle palette
- Gabriele Münter visualizes the peasants' work in her very own pictorial language
- In the 1930s, she found her way back to the powerful expressiveness of her beginnings with the "Blauer Reiter"



The farmers could not bring their freshly cut hay straight into the barn from the meadows of the Murnauer Moos, as it was too damp. In order to dry, the hay was piled up in stacks that were up to 4 meters tall. It often stood there well into winter, before the farmers and their horses would haul the grass over the frozen paths into the stables, where it was used as litter. While there is a a car park for hikers near the Ramsachkirchlein today, local farmers used to put up their haystacks, the so-called "Heuhocken" on the village green, at times several hundred of them, when Gabriele Münter first came to Murnau in 1908. As this motif had accompanied Gabriele Münter from the very beginning of her time in the 'Blue Land', it is little surprising that she painted it on multiple occasions and in every season. At the beginning of the 1930s, when she had returned to Murnau for good after many years marked by restlessness, Gabriele Münter revisited the motif. Just as it was the case with the Staffelsee or the 'Blaue Berge', the haystacks were a reference point in her life in rural Murnau. The "Ödenanger" (village green) is just a short walk from the "Russenhaus" (Russian house), as locals called the house she had bought in 1908, and we can image that she passed by it time and again on her walks. Gabriele Münter chose to depict the view through the haystacks across the bog over to the mountains that she rendered in fine blue tones with the striking rock formation of the "Ettaler Mandl" in the right. An evening sky glowing in a soft shade of pink illuminates the scenery. [EH]

PAINTERS OF THE "BRÜCKE" -**COLLECTION HERMANN GERLINGER**



The collector Prof. Dr. Hermann Gerlinger with director Dr. Christian Ring on the occasion of his donation to the Nolde Museum Seebüll. March 2023

On the following pages we present you works from Hermann Gerlinger's select collection: The collector's homage to the "Brücke" artists and the tremendous quality of their artistic range and depth. A period of more than four decades, including two world wars that left deep mental scars, lies between what probably is the first selfportrait of the young architect Ernst Ludwig Kirchner from the founding phase of the "KG-Brücke" in 1905, a large-size sheet rendered with great self-confidence, and the painting "Boot mit aufgehender" (Boat with Rising Sun) by Max Pechstein from 1949. At that point the mature Pechstein could draw on an experience with this subject that goes back to the "Brücke" days, which allowed to depict the motif with the rising sun that touched him so much in the noble and inspiring color palette of his earlier years.

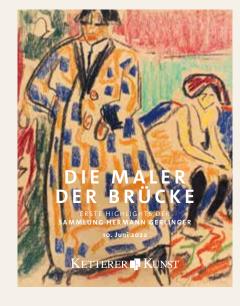
In the summer of 1910, five years after the "Brücke" had been founded in Dresden, Otto Mueller, who lived in Berlin, joined as a "born" member. Fortunately, Hermann Gerlinger was able to add works to his collection that are characteristic of him, such as the mysterious, paradisiacal forest piece. Otto Mueller's 1926 "Zigeuner-Mappe" (Gypsy Portfolio) undoubtedly is an incunabula of early 20th century print art; and we are proud to offer the color lithograph "Stehende Zigeunerin mit Kind auf dem Arm" (Standing Gypsy Woman with a Child in Her Arms), a technically sophisticated hand print that the artist finished with watercolors. A work from Kirchner's sought-after Berlin period is the colorful pastel "Akt im Tub" (Nude in the Tub) from 1914. A studio scene worked out in his typical manner and made in preparation of the famous triptych "Badende Frauen" (Bathing Women, Kircher Museum, Davos).

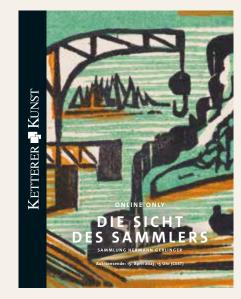
The works by Karl Schmidt-Rottluff, selected by Hermann Gerlinger with diligence and an expert eye, are proof of the importance of their contributions to 20th century art even after the dissolution of the "Brücke" in the summer of 1913. Schmidt-Rottluff's unmistakable personal style and his ever-present, unbroken strength become particularly visible here. The title of the painting "Fischer mit roten Netzen" (Fishermen with Red Nets) alone promises a firework of bright colors in which the artist transforms the motif into an ecstatic, dynamic dance. The watercolor "Leuchtturm mit Mondsichel" (Lighthouse with crescent moon) is a prime example of Schmidt-Rottluff's sophisticated watercolor technique, in which he translates the familiar Baltic landscape into his own, emotionally expressive, pictorial language.

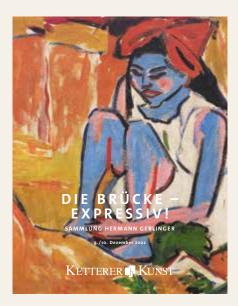
Hermann Gerlinger's collection traces the path of the "Brücke" painters, it shows how the elective affinity at the beginning of their common path grew into an individualism that led to a great mastery characterized by an unbowed spirit, despite the blows of fate they had endured. Otto Mueller, who taught at the State Academy for Arts and Crafts in Wroclaw from after the First World War until his death in 1930, and Ernst Ludwig Kirchner, who lived in a self-imposed exile in Switzerland until his death in 1938, to overcome his fears and learn to control his addictions, was spared from World War II. With the "Degenerate Art" campaign, Heckel, Pechstein and Schmidt-Rottluff - Mueller and Kirchner in absentia - experienced the oppression of their art during National Socialism with full force, and also had to endure personal losses in World War II. In the light of this, the unclouded, magnificent effect of each work, its richness and density, which the passionate collector and expert Herman Gerlinger has compiled in this museum quality and quantity over almost seventy years, is all the more astonishing. With the inventory catalog and the publications on the collection, this form of excessive collecting will outlast our time. A collection of this kind could hardly be realized again. [MvL]

Works from the Hermann Gerlinger Collection atKetterer Kunst:

- 1. The Painters of the ,Brücke'. First Highlights from the Hermann Gerlinger Collection, auction on June 10, 2022.
- 2. ,Brücke' Expressive! Hermann Gerlinger Collection,
- auctions on December 9 and 10, 2022.
- 3. It All Began with an Idea ,Brücke'. Hermann Gerlinger Collection,
- auction on December 10, 2022.
- 4. Through the Eyes of the Collector. Hermann Gerlinger Collection, auction on April 15, 2023.
- 5. Brücke Woodcuts, Hermann Gerlinger Collection, auction on June 10, 2023
- 6. The Sensitivity of Collecting. Hermann Gerlinger Collection, auction on June 11, 2023

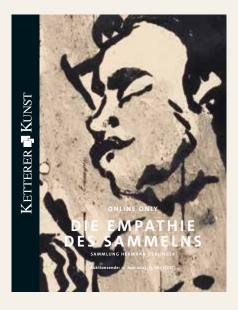














KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Fischer mit roten Netzen. 1921.

Oil on canvas.

Grohmann p. 293. Signed in upper left. Once more signed, titled "Fischer mit Netzen" and inscribed with the work number "2123" on the reverse. 98 x 112,5 cm (38.5 x 44.2 in). [AM]

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

€ Called up: June 9, 2023 – ca. 18.26 h ± 20 min.

€ 500.000 – 800.000 (R/D, F)

\$ 550,000 - 880,000

PROVENANCE

- \cdot Art dealer Alfred Heller, Berlin (with the label on the reverse).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Internationale Kunstausstellung, Kunsthaus Zürich, August-September 1925, cat. no. 403.
- · Schmidt-Rottluff G.H. Wolff, Vereinigung für junge Kunst, Augusteum Oldenburg, April 18 - May 16, 1926, cat. no. 13.
- Schmidt-Rottluff. Gemälde: Landschaften aus 7 Jahrzehnten, June 14 -September 1, 1974, Altonaer Museum, Hamburg, cat. no. 21 (with illu. p. 83).
- · Karl Schmidt-Rottluff zum 100. Geburtstag, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, June 3 - August 12, 1984, cat. no. 49.
- Karl Schmidt-Rottluff, Retrospektive, Kunsthalle Bremen, June 16 September 10, 1989 / Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, cat. no. 229 (with a reversed illu.).

• Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 60 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)
- · Brückenschlag: Gerlinger Buchheim!, Buchheim Museum, Bernried, October 28, 2017 February 25, 2018, p. 368 (with illu. p. 369).
- · Schmidt-Rottluff. Form, Farbe, Ausdruck, Buchheim Museum, Bernried, September 29, 2018 February 3, 2019, p. 252 (with illu.).

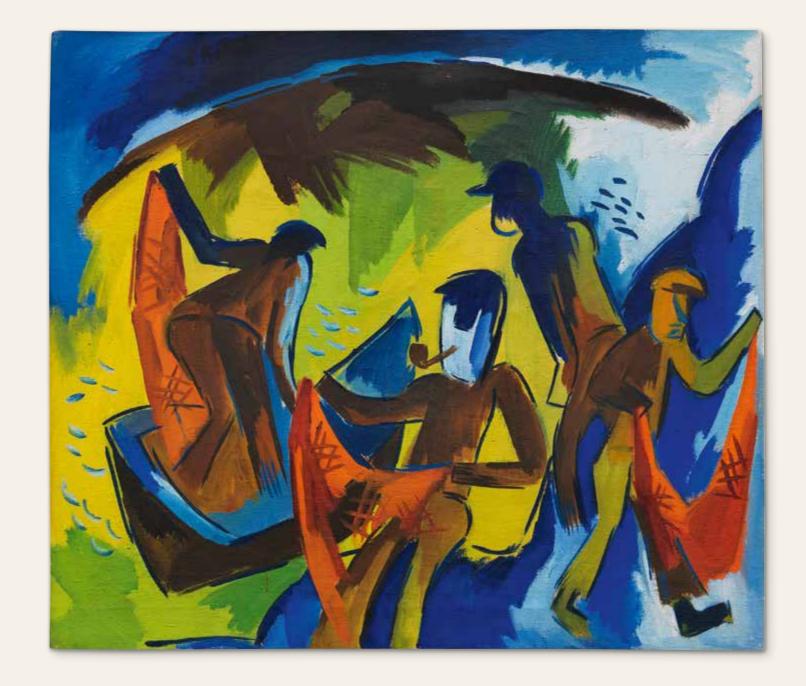
LITERATURE

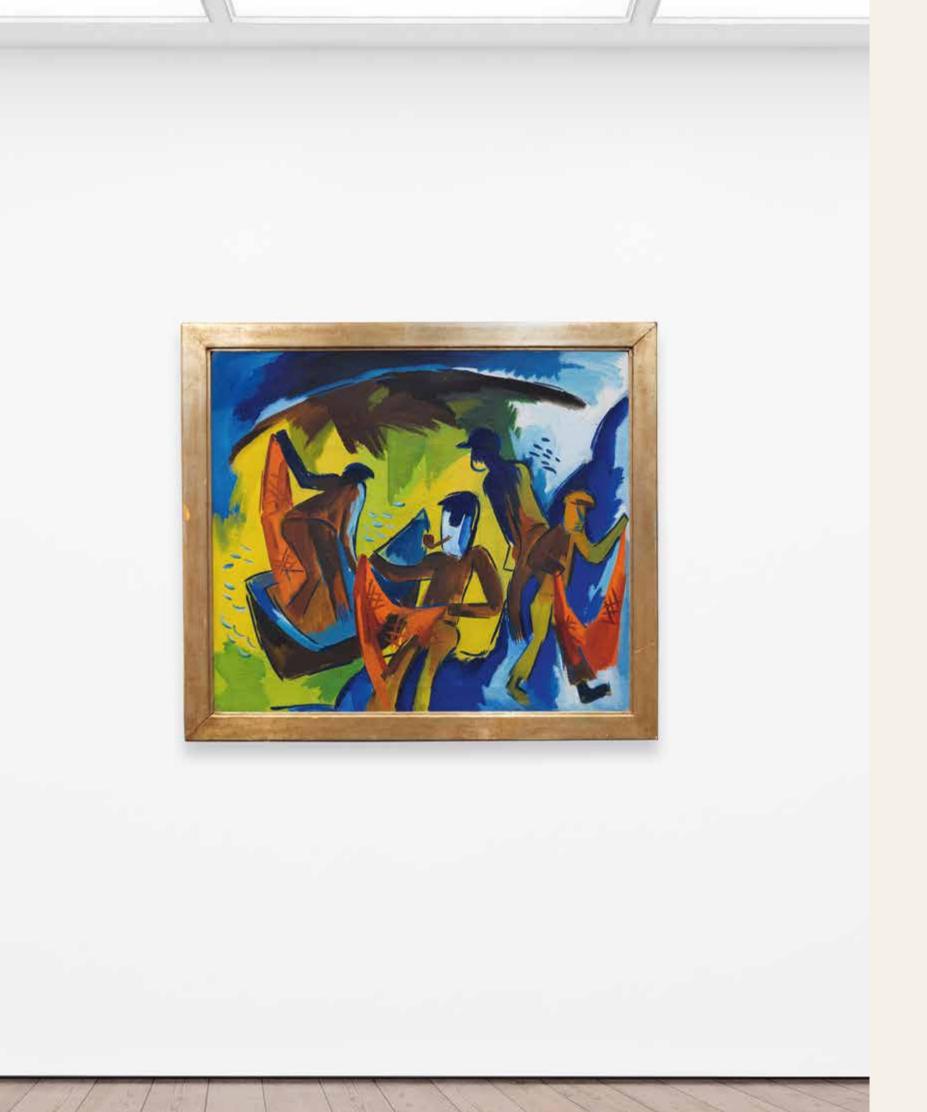
- · Will Grohmann, Karl Schmidt-Rottluff, Stuttgart 1956, p. 293 (no illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 397, SHG no. 690 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 97, SHG no. 206 (with illu.).

• This is the very first time that a painting from this creative period of such outstanding quality is offered on the international auction market (source: artprice.com)

.....

- The radiant colors and the dynamic forms unite in an exhilarating dance
- Bright declaration of love to Jershöft, his place of inspiration on the Baltic Sea
- Shown in the important exhibition "Internationale Kunstausstellung" in Zürich as early as in 1925
- Schmidt-Rottluff's main work in the collection of his longtime friend and supporter Hermann Gerlinger





Inspiration Jershöft

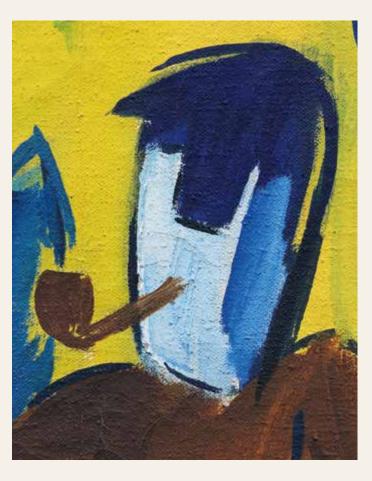
Since 1920, Schmidt-Rottluff spent almost every summer in the small fishing and farming village of Jershöft in Pomerania near the Baltic Sea. The fishing village of Jershöft was a place of peace and calm at a time that was, after all, the very turbulent post-war period, especially in terms of the uprising of extreme political forces in Berlin, where he was living. So Schmidt-Rottluff devoted himself to rural life. Workers, farmers or fishermen doing their daily chores become the motif of paintings that depict the people in their social living environment.



Karl Schmidt-Rottluff in Jershöft, 1921.

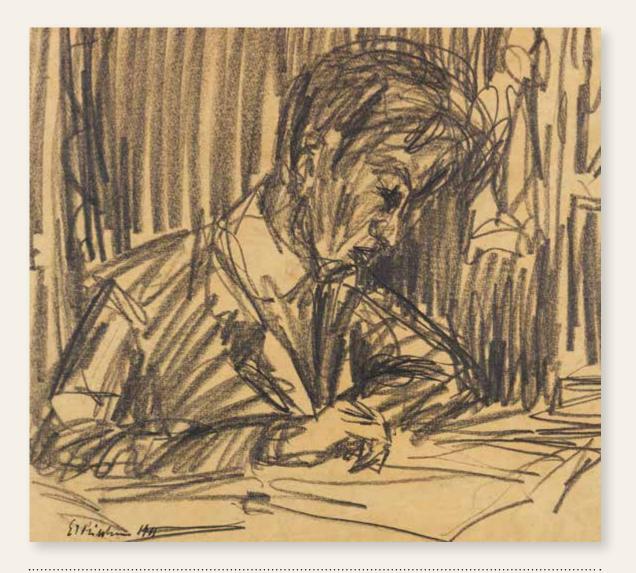
Depictions of rural life

The painting "Fischer mit roten Netzen" (Fisherman with Red Nets) deserves special mention, as it belongs to the main works from the series of pictures dedicated to workers and craftsmen. Schmidt-Rot-tluff's endeavors to achieve the desired monumentality with highly dynamic painting becomes clearly tangible. Generous, simplified forms and large areas determine the character of the composition. Schmidt-Rot-tluff captures the contours of the figures and objects, such as the nets, with rapid, almost sketchy brushstrokes. The contours are almost always black. Within the area-defining boundaries, the color develops a magnificent, luminous life of its own. It is always the same tones he preferred, and which blend into a harmonious whole: a strong blue, an olive-colored ocher and a reddish brown. Occasionally, fishermen and boats take on sculptural forms, attain an increased expressiveness.



Colorful and dynamic surface painting

In the pictures of workers, craftsmen and fishermen, Schmidt-Rottluff developed a color surface painting that gave his art a a strong presence and expression. Zones of pure colors intertwine and add a dynamic rhythm to the surface. Sometimes the forms on the color surface even seem to dissolve into a sort of color abstraction, whereby a reference to the actual motif remains visible. The artist also uses the black contours to define different forms, thereby creating a sense of space by arranging the individual parts of the picture. In "Fischer mit roten Netzen", the artist depicts the process of fishing, maintenance of the nets, and describes the hard work of the fishermen in dynamic gestures and rhythmic movements. Schmidt-Rottluff shows people without the usual physiognomy in an expressive movement. They are rhythmic pictorial processes that can't be found in earlier works. Karl Schmidt-Rottluff's works from the post-war years still show notions of the expressive surface style characteristic of the pre-war period, however, they evoke a far more emotional, less calm impression. [MvL]



- Particularly early, probably even the earliest, self-portrait by E. L. Kirchner
- Executed in the rapid style characteristic of the very first artistic awakening of the "Brücke"
- In 1979/1980 exhibited in the comprehensive Kirchner retrospective at the Haus der Kunst in Munich, the Museum Ludwig in Cologne and the Kunsthaus Zurich

.....

45 COLLECTION HERMANN GERLINGER

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Selbstbildnis, zeichnend. Around 1905/06.

Black Chalks - and pencil drawing.

Lower left signed and predated "1901" by the artist. With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number "B Dre / Ba 2" on the reverse. On brownish wove paper. 32,4 x 36 cm (12.7 x 14.1 in), the full sheet. [CH]

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

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

€ Called up: June 9, 2023 – ca. 18.28 h ± 20 min.

€ 38.000 - 45.000 (R/D) \$ 41,800 - 49,500

PROVENANCE

· Artist's estate

- (with the estate stamp on the reverse, Lugt 1570 b). • Stuttgarter Kunstkabinett, Roman Norbert Ketterer,
- Stuttgart (from 1954).
- Ernesto Blohm Collection, Caracas
- (acquired from the above, presumably in 1958).Private collection (presumably acquired from the

above in 2011, Sotheby's, London, February 9, 2011). • Private collection.

- Hermann Gerlinger Collection, Würzburg (acquired from the above in 2014: Galerie Kornfeld, June 20, 2014, with the collector's stamp, Lugt 6032).
- Hermann Gerlinger Collection, 2017-2022).

For the comprehensive list of respective literature and exhibitions, please visit www.kettererkunst.com.



E. L. Kirchner, Das Paar. Selbstbildnis mit Modell, 1906, charcoal on paper, Brücke-Museum, Berlin.



OTTO MUELLER

1874 Liebau/Giant Mountains - 1930 Obernigk near Wroclaw

Stehende Zigeunerin mit Kind auf dem Arm. 1926/27.

Lithograph in colors with additional color application in red chalk.

Karsch 164 II (of II). Signed. One of presumably 60 copies. On yellow machine-made laid paper.

68,9 x 50,1 cm (27.1 x 19.7 in). Sheet: 70,6 x 50,1 cm (27.8 x 19.7 in).

Sheet 5 from "Zigeuner", published by Galerie Neumann-Nierendorf, Berlin. [AM]

€ Called up: June 9, 2023 – ca. 18.30 h ± 20 min.

€ 30.000-40.000 (R/D)

\$ 33,000-44,000

PROVENANCE

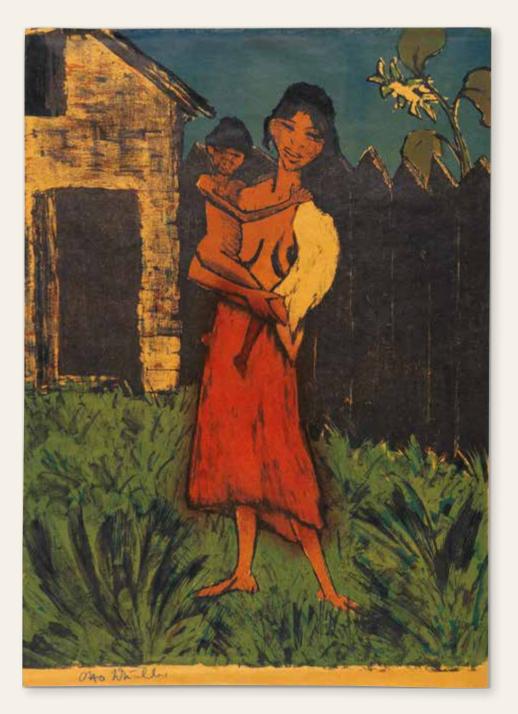
 Hermann Gerlinger Collection, Würzburg (with the collector's stamp on the reverse, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 378 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke.
 Sammlung Hermann Gerlinger, Stuttgart 1995, p.
 255, SHG no. 365 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 416, SHG no. 896 (with illu.).

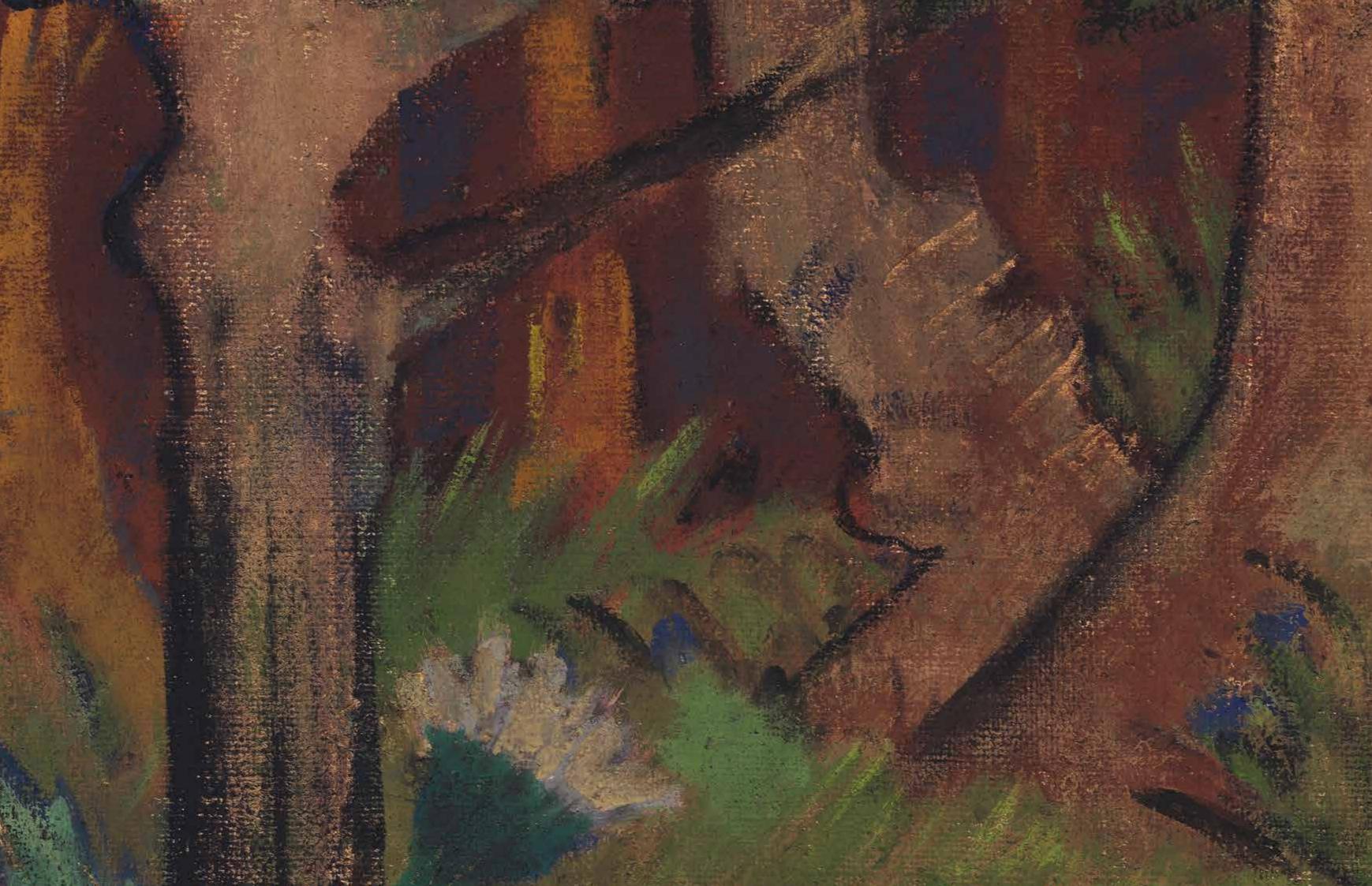


Main sheet from the portfolio "Zigeuner" Otto Mueller's key accomplishment in print art

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- The sheet is of unique character, because of the manually applied red on the skirt
- Rare copy signed by Mueller
- Sheets from the "Zigeuner" portfolio are among the artist's most sought-after prints on the international aution market (source: artprice.com)



OTTO MUELLER

1874 Liebau/Giant Mountains – 1930 Obernigk near Wroclaw

Waldinneres mit Blume. Around 1924.

Glue-bound distemper on burlap.

Lüttichau/Pirsig G 1924/10. Lower right monogrammed. Signed on the reverse. Stretcher signed and inscribed and with an inscription by a hand other than that of the artist. 100 x 85 cm (39.3 x 33.4 in). [SM]

€ Called up: June 9, 2023 – ca. 18.32 h ± 20 min.

€ 130.000 – 180.000 (R/D)

\$ 143,000-198,000

PROVENIENZ

- Collection of Dr. Rudolf Ludwig Treuenfels, Wroclaw/Brooklyn, New York (since 1931 at the latest, with an ownership note on the reverse).
- \cdot Private collection Brooklyn, New York, USA (presumably inherited from the above in 1965, presumably until 1968).
- · Hermann Gerlinger Collection, Würzburg (since 1968).

AUSSTELLUNG

- · Commemorative Exhibition Otto Mueller 1874-1930, Silesian Museum of Fine Arts, Wroclaw, February/March 1931, cat. no. 36b.
- \cdot Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- · Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- \cdot Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)
- · Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 August 26, 2007, cat. no. 243.
- · Brückenschlag: Gerlinger Buchheim!, Buchheim Museum, Bernried, October 28, 2017 February 25, 2018, p. 396.

LITERATUR

- · Hauswedell, Hamburg, 160th auction, June 24 25, 1968, lot 908.
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 254, SHG no. 363 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 414f., SHG no. 894 (with illu.).

• From a longing for the unadulterated, Otto Mueller conceived nature in line with his ideas

- An untouched paradisiacal place
- Radical modern aesthetics: close-up display of nature as a free play of form and color
- Shown in the important commemorative exhibitions in Wroclaw and Berlin in 1931, a year after the artist's death

• Consistent provenance

"His landscape pictures are like a conjuration of an absolute silence in nature. There is no sound of wind whispering in the treetops, no roaring weather, no crashing waves. Nothing moves – it's the infinite silence of the first day of the Creation."

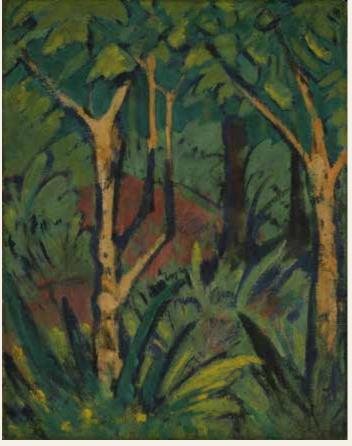
Lothar Günther Buchheim, quoted from: Otto Mueller, Leben und Werk, Feldafing 1963, p. 140.



Otto Mueller paints a nature that is almost untouched by civilization. There's nothing dramatic about it. It evokes seclusion and tranquillity. Gnarled trees stand around a clearing, crowded together, impenetrable and seemingly untouched by human hands. A mysterious flower stretches towards the light and awakens the very fascination in us that all of his works emanate, an effect that is supported by the brittle distemper painting, a technique the artist discovered around 1901. With his longing for the pristine, Otto Mueller invented a nature that corresponded to his imagination: an untouchable, paradisiacal place in an atmospheric harmony with the strong red-brown tones, mixed with a soft ocher and a delicate green, enriched with maritime blue and a touch of yellow sunlight: "The melody is as simple as its text, without dramatic effort and without any tricks. It is like exhaling, like swaying in the wind. The color is loose and like a precipitate, a dull color that never shines; the bright bodies border each other clearly and softly [...]; the brush and the chalk trace the airy contours, a shadowless network of subtle features. The lines do not agglutinate anywhere, the color is not greasy. Spatiality builds up permeably and without depth impact. It is full of light, but not streaked by it. It expands without breaking the seclusiveness of the quiet corner. What makes these pictures so deeply profound are their gentle reliefs and porous graphics, as well as the composition and the layering", is how the art critic Willi Wolfradt characterized Otto Mueller's art in 1922 (quoted from: Das Kunstblatt, volume 6, Berlin 1922, pp .142-152).

This piece of forest emanates contemplative silence, a piece of landscape without hidden ponds, embedded in reeds and bushes. The artist places the curved trunks like his nudes, creating a composition with an elegiac, mysterious mood. Throughout his life, Otto Mueller felt connected to an unadulterated nature, which he saw in a way that largely matched his closeness to nature.

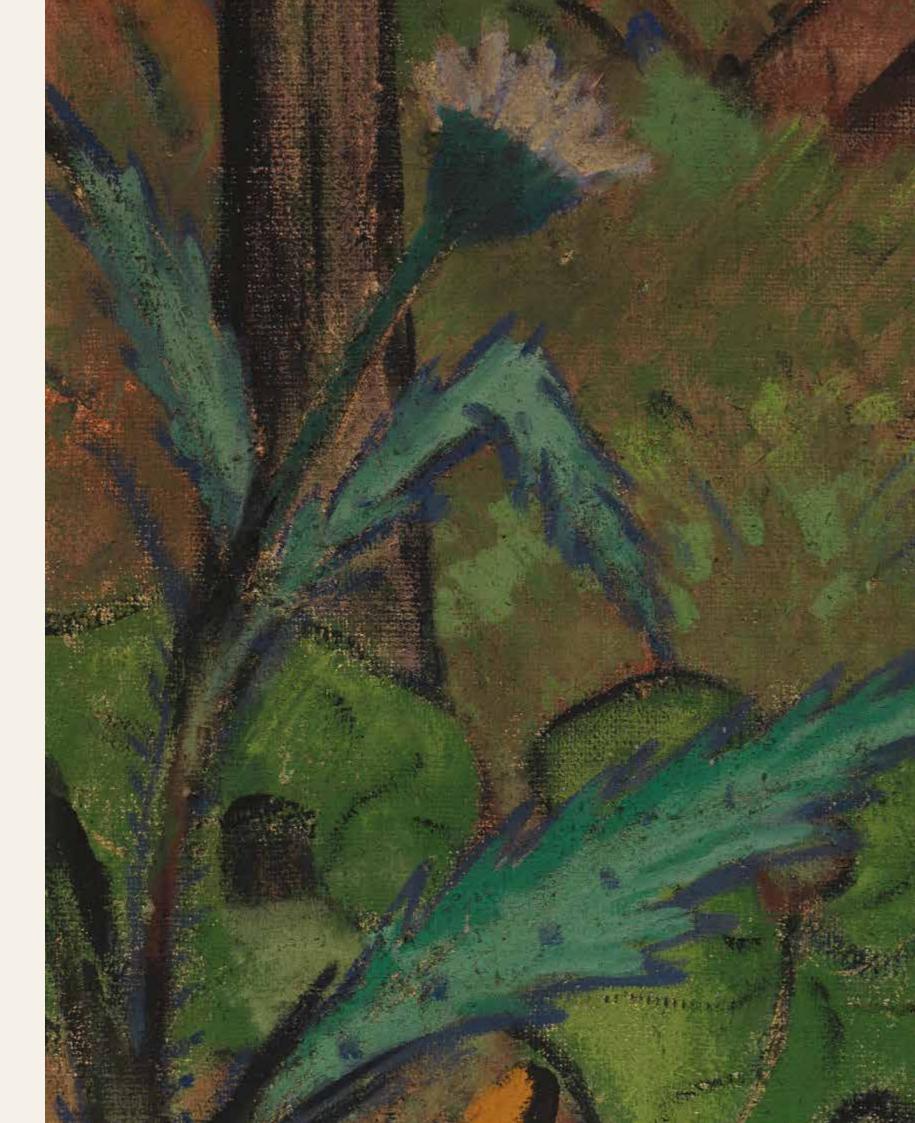
And moreover, these are mostly sections of landscapes that, with a few exceptions, are not connected to any specific time or place. Individual trees, staged groups of trees, tall grass, reeds and bushes, sometimes surrounding lakes, ponds and streams, where the ,bathers' can romp freely and unobserved. These are Arcadian landscapes without any real geographic reference, in which young girls, and a few men as well, can indulge in a carefree lust for life, as if on a stage, timelessly transported to an earthly paradise on pristine sea coasts bordered by dunes on the Baltic or North Sea, between trees and ponds, surrounded by Brandenburg sand not far from Berlin. In this way, countless variations of a seemingly inexhaustible theme were created. In the preface to his first solo exhibition at Paul Cassirer in Berlin in 1919, he said his goal was to "express the perception of landscape and people with the greatest possible simplicity". [MvL]



Otto Mueller, Waldlandschaft, around 1925, glue-bound distemper on burlap, Nationalgalerie, State Museums Berlin.

Provenance

Until recently, an auction at Hauswedell in 1968 was the first known provenance of the picture. The early history: unknown. However, a closer look at the back of the stretcher reveals surprising information. Because here is a typewritten, inconspicuous label, only partially preserved, with the fragmentary inscription "Dr. Rudolf ...". The small piece of paper resembles the ownership notes made at Otto Mueller's important "Memorial Exhibition" in Wroclaw in 1931. In addition, the barely legible handwriting on the bar of the stretcher reads: "Treuenfels". A look into the Wroclaw exhibition catalog from 1931 was worthwhile and confirmed that a painting "Waldlandschaft" (Forest Landscape) was exhibited there under the number 36B, and that the lender was Dr. Rudolf Treuenfels from Wroclaw - he was the first known owner of the present painting. Treuenfels, who received a doctor's degree in economics from the University of Wroclaw in 1920, worked in the food industry all his life, while he actually had a much stronger interest in humanities. As a young man, he studied history and philosophy parttime in Hamburg and Königsberg. A little later he took on a responsible position in the company "Julius Lion" in Wroclaw. However, the Jewish Treuenfels family suffered under Nazi persecution. When the company "Julius Lion" was eventually "aryanized", Treuenfels fled to New York, followed by his wife and their two sons in 1939. The family settled in Brooklyn, where Rudolf Treuenfels was the victim of a homicide in 1965. The painting by Otto Mueller, apparently coming directly from the Treuenfels family, found its way into the renowned Hermann Gerlinger Collection through an auction in 1968. [MvL/AT]



Find more art-historical background information, images, videos and updates on www.kettererkunst.com



KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Leuchtturm mit Mondsichel. 1922.

Watercolor and ink brush.

Signed in lower right. On cardboard. 49,2 x 60,5 cm (19.3 x 23.8 in), the full sheet. [KT]

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

€ Called up: June 9, 2023 – ca. 18.34 h ± 20 min.

€ 40.000 – 60.000 (R/D, F)

\$44,000-66,000

PROVENANCE

 \cdot Hermann Gerlinger Collection, Würzburg (with the collector's stamp Lugt 6032)

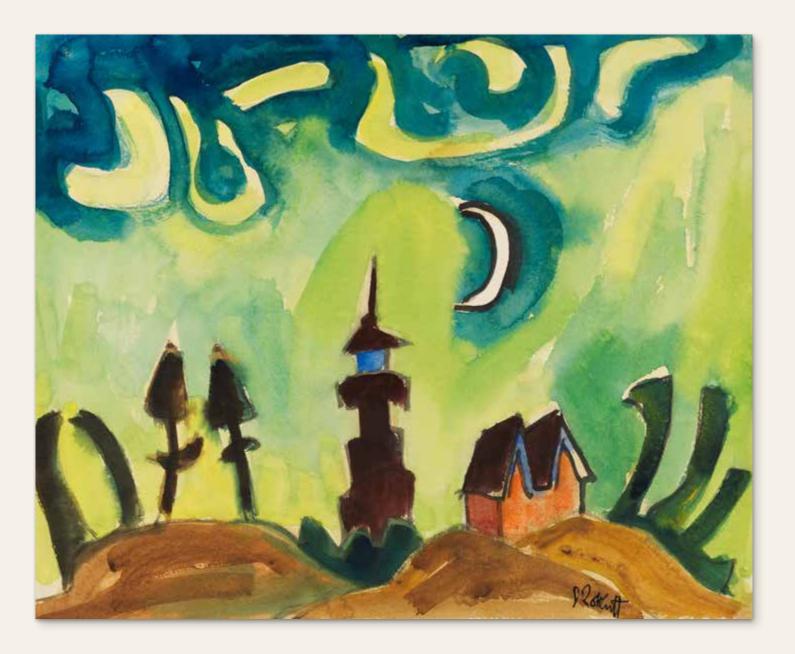
EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent Ioan from the Hermann Gerlinger Collection, 2001-2017).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 62 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).
- Brückenschlag: Gerlinger–Buchheim, Buchheim Museum, Bernried, October 28, 2017 February 25, 2018, pp. 364-365 (with illu.).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 398-399, SHG no. 695 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 99, SHG no. 208 (with illu.).

- The striking lighthouse of Jershöft, where the artist repeatedly stayed, was an important motif in the 1920s
- With these watercolors, the artist explored an entirely new expressive pictorial language in the landscape depiction
- Characterized by particularly radiant and unusually intensive colors: the iridescent polar lights appear visionary and magic



Lighthouses, dominating coasts and landscapes with their strangely elongated architecture, exerted a great attraction on the "Brücke" artists. Kirchner not only dedicated several works to the Staberhuk lighthouse on Fehmarn, he even moved into an apartment with the lighthouse keeper during his summer stays from 1912 to 1914. In the landscapes Heckel's made in Ostend during the First World War, the lighthouse sometimes dominated the motif. And lighthouses can also be discovered in Pechstein's Nida landscapes from 1911 onward. In this view of the striking lighthouse in Jershöft in Pomerania (today the Polish seaside resort of Jaroslawiec), Karl Schmidt-Rottluff surpasses his former artist friends in the vitality of the execution. The former student of architecture is visibly impressed by the unusual design of the tower and expresses this feeling in an enthusiastic and grotesque way. In the summer of 1920, Schmidt-Rottluff left Berlin for the fishing village of Jershöft, with this unusual lighthouse as a distinctive sign, for the first time: a brick tower built in 1865, some 35 meters tall. (III.) In one of his first paintings he had made there in 1920, the tower appears along with a windmill, in between a farmstead under a moving sky. Two years later, he created this watercolor inspired by a natural phenomenon: Schmidt-Rottluff draws the striking landmark with a bluecolored light source on a moonlit night from a distance, embedded in a dune landscape, surrounded by a few trees and a remarkable architecture that stretches towards the light of the sky like mushrooms attracted by the light of the moon at night. But the scene is not solely illuminated by the white crescent moon, the deep blue night sky is also illuminated by the astonishing and surreal spectacle of the energetic northern lights, which move back and forth with the winds in the atmosphere. Boldly and with a magnificent watercolor technique, Schmidt-Rottluff allows us to participate in this intense and mysterious natural spectacle. [MvL]

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Akt im Tub. 1914.

Pastel.

With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number "FS Be / Bg 20". On off-white laid paper (with watermark "SLG"). 67,8 x 51 cm (26.6 x 20 in), almost the full sheet. With the depiction of a female nude in a tub "Akt im Tub beim Abtrocknen" on the reverse, black chalk drawing, the full sheet. [CH]

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

€ Called up: June 9, 2023 – ca. 18.36 h ± 20 min.

€ 40.000 - 60.000 (R/D)

\$44,000-66,000

PROVENANCE

- · From the artist's estate (Davos 1938, Kunstmuseum Basel 1946, with the hand-numbered estate stamp on the reverse).
- · Stuttgarter Kunstkabinett Roman Norbert Ketterer (1954).
- · Galerie Nierendorf, Berlin (1966).
- Galerie Detlev Rosenbach, Hanover-Garbsen (1969).
- Hermann Gerlinger Collection, Würzburg (with collector's stamp, Lugt 6032).

EXHIBITION

- · E. L. Kirchner zum fünfundzwanzigsten Todestag, Galerie Nierendorf, Berlin, June 18 - October 17, 1963, cat. no. 71 (with illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinische Landesmuseen, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 120 (with illu.).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 167, p. 258 (with illu., p. 259).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

For the comprehensive list of the respective literature, please visit www.kettererkunst.com.

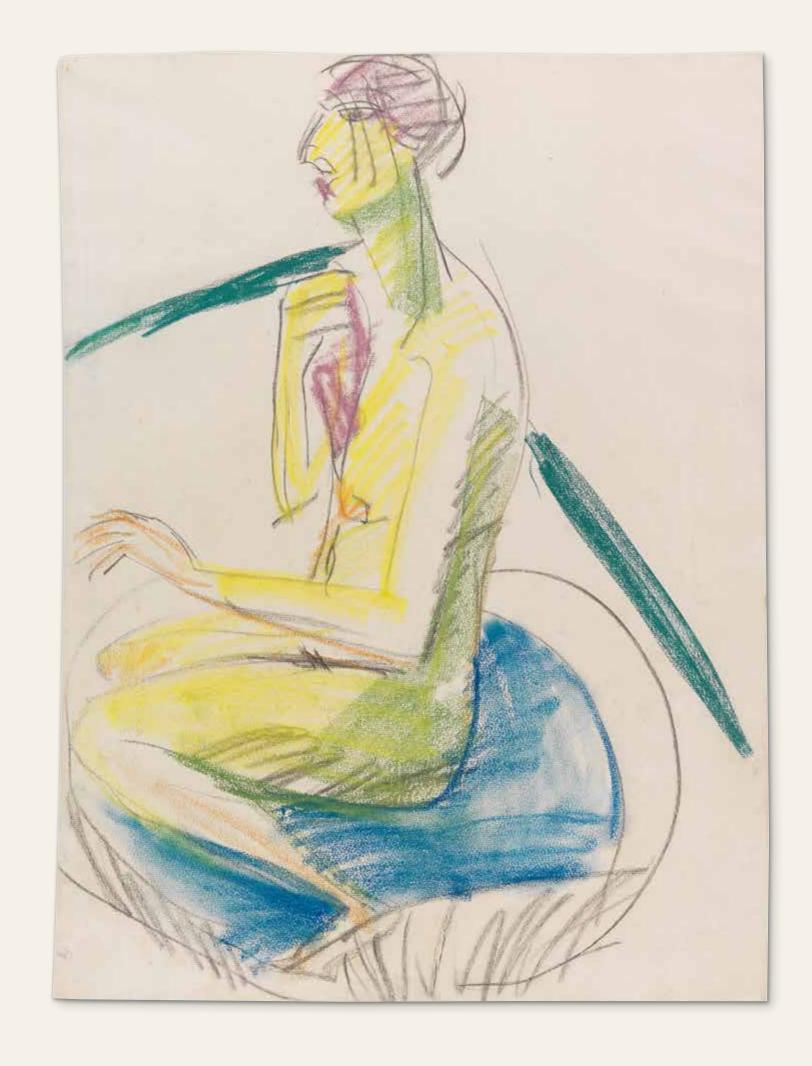


Ernst Ludwig Kirchner, Badende Frauen (triptych), 1915/1925, oil on canvas, Kirchner Museum, Davos, private collection and National Gallery of Art, Washington, D. C.

- Executed on both sides: with a female nude on the reverse
- From the sought-after creative period in Berlin, during which Kirchner also made his famous street scenes
- Studio scene in intensive colors
- Color drawings, especially pastels, in this size and colorfulness are extremely rare
- The work is closely connected with the center panel of the monumental triptych "Badende Frauen" (Kirchner Museum, Davos, private collection and National Gallery of Art, Washington, D.C.).

.....

After founding the artist group "Brücke" with Karl Schmidt-Rottluff, Erich Heckel and Fritz Bleyl and following a couple of several successful years in Dresden, the artists, with the exception of Fritz Bleyl, gradually moved to the big city of Berlin, which at the time was one of the most exciting cultural centers in Germany. E. L. Kirchner settled in the vibrant metropolis in 1911. From then on he processed the impressions of his new home in his residential studio on Durchlacher Strasse in Berlin-Wilmersdorf and later on Körnerstrasse in Berlin-Steglitz. In the course of these years, he made, among others, the so-called "street scenes", which count among his most famous and most important works today. In addition, numerous depictions of the studio, still lifes, portraits and nudes also came into existence. As it also used to be the case in Dresden, the mostly female amateur models, who Kirchner skillfully and self-confidently immortalized with dynamic strokes in drawings and paintings, also frequented the Berlin studio. In the present large-format drawing, Kirchner transferred the traditional motif of the bather into his very characteristic expressionist pictorial language. In strong, powerful primary colors he emphasizes the female body, the water, lips, hair and a washcloth and also sketches the space surrounding the figure with two consciously placed, strong green color bars to determine the figure's location. The intensive examination of the motif is reflected in the work offered here not only in the brightly colored pastel drawing on the front, but also in a sketch of a female nude on the reverse: This is proof of the close connection between this work and Kirchner's slightly later monumental "Badende Frauen" (Women Bathing, 1915/1925, Gordon 440 a-c), the three parts of which are now in the National Gallery of Art in Washington, D.C., in the Kirchner Museum in Davos and in an unknown private collection. [CH]



"[...] finally got lucky and made my first sunrise down on the beach, a boat picture. It was for the rough sea that the fishermen coud not launch their boats, which was bad for them, but good for me, as it gave me leisure to work. I went down to the beach early at four thirty and this time not for nothing."

THE DEP

Max Pechstein, transl. entry in the Ückeritz travelogue, August 19, 1949, quoted from: Hermann Gerlinger, Die Maler der Brücke. Inventory catalog, Halle (Saale) 2005, p. 404.



HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Boot bei aufgehender Sonne. 1949.

Oil on canvas.

Soika 1949/14. Lower right signed and dated. Signed, dated, titled and inscribed on the reverse. 70.5×80 cm (27.7×31.4 in).

Made during Pechstein's summer stay in Ückeritz on the Baltic peninsula of Usedom. The artist's travelog contains a pencil sketch of the painting with a note from Sunday, August 14, 1949. [JS]

€ Called up: June 9, 2023 – ca. 18.38 h ± 20 min.

€ 130.000 - 160.000 (R/D, F)

\$ 143,000 - 176,000

PROVENANCE

- · Private collection Bonn (ca. 1950s 1980s).
- · Private collection Frankfurt a. Main (until 2000).
- Hermann Gerlinger Collection, Würzburg (since 2000, with the collector's stamp on the stretcher, Lugt 6032).

EXHIBITION

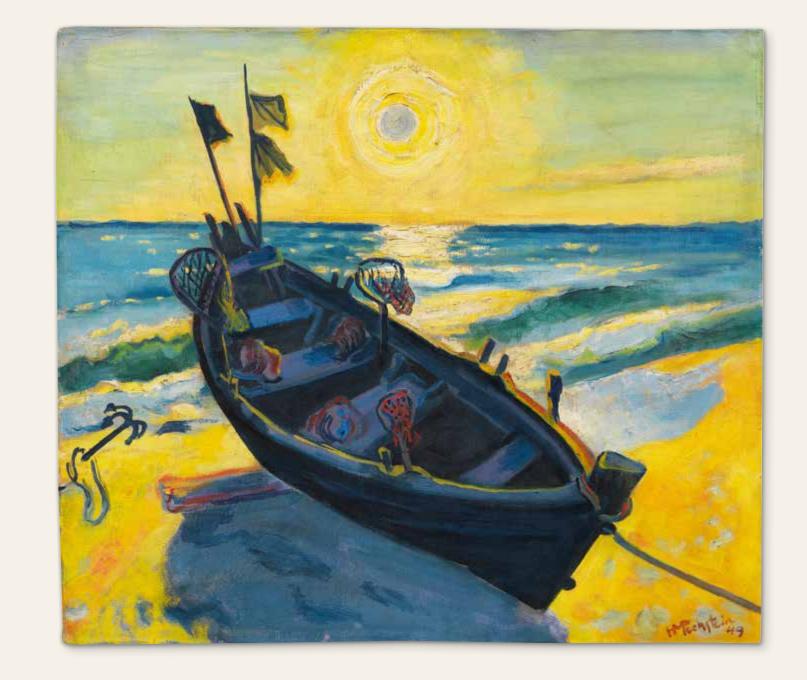
- Große Kunstausstellung München, Haus der Kunst, Sektion Neue Gruppe, July 13 • October 8, 1950, cat. no. 831 (with black-and-white illu., p. 88).
- Kunst des 20. Jahrhunderts aus Privatbesitz in Bonn und Umgebung, Haus der Städtischen Kunstsammlungen, Bonn, May 21 - July 30, 1963, no. 92.
- Max Pechstein. Sein malerisches Werk, Brücke-Museum Berlin, September 22, 1996 - Jannuary 1, 1997; Kunsthalle Tübingen, January 11 - April 6, 1997; Kunsthalle Kiel, April 27 -June 15, 1997, cat. no. 162 (with illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent Ioan from the Hermann Gerlinger Collection, 2001-2017).
- Max Pechstein. Ein Expressionist aus Leidenschaft. Retrospektive, Kunsthalle Kiel, September 19, 2010 - January 9, 2011; Kunstforum Ostdeutsche Galerie, Regensburg, March 6 - June 26, 2011; Kunstmuseum Ahlen, July 10 - October 30, 2011, cat. no. 227 (with illu., p. 265).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

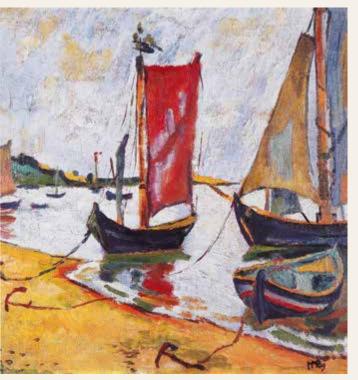
- Ernst Thiele (ed.), Postkarten zur deutschen Kunst des 20. Jahrhunderts. Eine Bibliographie des deutschen Kunstrates e. V., Cologne 1958, p. 78.
- Max Pechstein, Ostsee-Bilder. Gemälde, Zeichnungen, Photografien, Ostdeutsche Galerie, Regensburg, July 9 - August 31, 1981; Stiftung Pommern, Kiel, September 19 - October 8, 1981, no. 27 (with black-and-white illu., p. 65).
- Paul R. Proskauer, Die Suche nach dem Primitiven. Pechsteins Suche nach dem unverfälschten Leben, in: New Yorker Staats-Zeitung, January 17, 1997 (with black-and-white illu.).
- Peter Thurmann, Karl Schmidt-Rottluff und Max Pechstein in ihren künstlerischen Beziehungen zu Vincent van Gogh und Henri Matisse, in: Karl Schmidt-Rottluff. Ein Maler des 20. Jahrhunderts. Gemälde, Aquarelle und Zeichnungen von 1905 bis 1972, Dortmund 2001/02, p.193 (with black-and-white illu. 8).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 404, SHG no. 800 (with illu.).

- The prominently staged rising sun is a symbol of Pechstein's new start in Berlin after WW II
- The creation of the painting is documented by a pencil sketch and two entries in Pechstein's travelog for August 1949: "[...] finally got lucky to paint my first sunrise down by the sea [...]"
- Fascinating lighting in the expressionist, glowing palette characteristic of the "Brücke" era
- With an exhibition history that goes back to 1950: at ,Haus der Kunst', Munich in 1950, as well as part of the grand Pechstein traveling exhibitions in 1996/97 at, among others, the Brücke Museum Berlin and the Kunsthalle Kiel in 2011

.....



Even in later years, Pechstein revisited the idea of confronting the sea with artistic powers in drawings and paintings. With "Boot bei aufgehender Sonne" Pechstein ,portrayed' a rowing boat equipped with landing nets and all kinds of fishing utensils lying calmly and lonely on the sand, ready to go; it just has to be pushed over the sand into the water. The painting manner that he developed in Ückeritz on the island of Usedom in August and September 1949 seems to reflect the overall atmosphere of the reconstruction of post-war Berlin. In 1945, Pechstein returned to Berlin from the former Pomeranian, now Polish village of Leba. After a short imprisonment, he not only faced the ruins of his bombed-out studio, the loss of pictures destroyed during the war, but also the loss of his livelihood through the National Socialist's cultural policies. Pechstein's art was no longer visible in public, it was non-existent. He managed to get a new start with the appointment to teach at the Academy of Fine Arts in Berlin under the direction of Carl Hofer. With his first summer stay by the sea in 1949, Pechstein felt that his strength was coming back, he was able to connect emotionally to his stays on the Curonian Spit. Nevertheless, Usedom cannot be compared with the epic simpleness and primeval expanse of the East Prussian peninsula. But the loss brought him closer to his own world, closer to Europe, also by returning to the life of a painter in this small place on the sheltered coast. The youthful character of Pechstein's style can thus be recognized in this painting, comparable to the moods that once characterized his works made in Nida. Pechstein's typical color worlds glow and sparkle in this painting, which embrace and intertwine as if



Hermann Max Pechstein, Am kurischen Haff, 1919, oil on canvas, Leicester Museum & Art Gallery (formerly New Walk Museum), Leicester. © Pechstein Hamburg/Tökendorf / VG Bild-Kunst, Bonn 2023

Pechstein knows the type of boat, the curved shape and the volume of the heavy hull are familiar to him, with carefully placed brushstrokes, he makes its character recognizable and thus takes it out of the picture as a whole. The clear morning with a bright sun mitigates the impression of danger, and does not tell the observer anything about the hard life of the fishermen and their willingness to accept the challenges of the elements. We can well allege that Pechstein consciously staged a metaphorical exaggeration of the barge pulled ashore. He lived with the fishermen and villagers and set them a monument with this magnificent piece in radiant colors staged in a Baltic landscape. Throughout his life, Pechstein was fascinated by the mutability of the sea. After his return to Berlin from Paris, and with the discovery of the islands in the east, it found a magnificent expression in the artist's work. [MvL]

"Sunday August 14, 1949: What a beautiful summer day. Made a few sketches on the beach this morning, went swimming and lay in the sun on the beach until noon. After lunch, I had my fishermans food for the second time - flounder with potatoes, I just lay in front of the house and added corrections to my sketches a little later [...]."

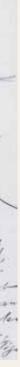
Max Pechstein, transl. entry in the Ückeritz travelog below the pencil sketch for "Boot bei aufgehender Sonne", August 14, 1949, quoted from: Soika. Max Pechstein, vol. II, p. 37, illu. 8.37.

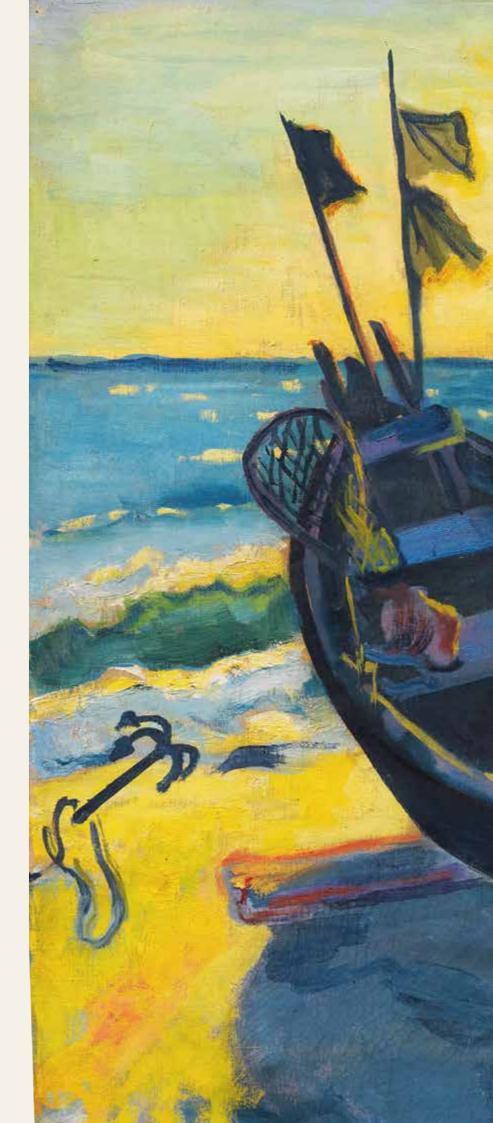
they were of their own accord, in order to ennoble the beauty of the motif. In their mixtures, they unfold the intensive, artistic examination of van Gogh and the Fauves around Matisse, whose works Pechstein studied attentively in Paris in 1908 and which had left a deep impression as ,possibilities of artistic expression'. Executed with a lively brushwork, Pechstein's "Boot mit aufgehender Sonne" compares to Maurice de Vlaminck's paintings made on the Seine near Chatou in 1905/1906 and to André Derain's paintings of the London Thames from the same period. In powerful contrast, the fishing boat lies on the sand in an unusual view from above, drawn in a few blackened blue colors with yellow and red contours.

Hermann Max Pechstein, travel diary entry from 14 August 1949 with the sketch for "Boot bei aufgehender Sonne", private collection. © Pechstein Hamburg/Tökendorf / VG Bild-Kunst, Bonn 2023



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51 ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Motion. 1962.

Oil on canvas.

Scheibler 1028. Signed and dated in lower right. Signed, dated, titled and with a direction arrow on the reverse. 150 x 200 cm (59×78.7 in).

€ Called up: June 9, 2023 – ca. 18.40 h ± 20 min.

€ 400.000 - 600.000 (R/D, F) \$ 440,000 - 660,000

PROVENANCE

- · Günther Franke Collection, Munich.
- · Private collection Hesse.
- · Private collection North Rhine-Westphalia (since 1998).

EXHIBITION

- · E. W. Nay. Sechzehn große Bilder, Galerie Günther Franke, Munich, June 2 mid July 1962, cat. no. 14.
- Ernst Wilhelm Nay. Gemälde 1955-1964, Kunstverein Hamburg / Badischer Kunstverein, Karlsruhe / Kunstverein Steinernes Haus, Frankfurt a. Main, September 26, 1964 - February 14, 1965, cat. no. 35 (color plate 15, with the label on the reverse).
- · 50 Jahre Galerie Günther Franke. Nay Bilder, Aquarelle, Gouachen, Zeichnungen aus der Sammlung und Galerie Günther Franke, Munich, October 20 - December 22, 1973, cat. no. 11.
- Ernst Wilhelm Nay. Arbeiten aus Privatbesitz, Neues Rathaus, Weiden (Upper Palatinate), October 1 November 5, 1995.
- \cdot Abstrakte Kunst, Neues Museum, Nuremberg, May 19 July 9, 2000, p. 75 (with illu. on p. 149).
- Rupprecht Matthies, Peter Zimmermann, Ernst Wilhelm Nay, Malerei, Adolf Luther, Plastiken, und Werke weiterer Künstler, Produzentengalerie Hamburg, January 31 - March 15, 2003.

LITERATURE

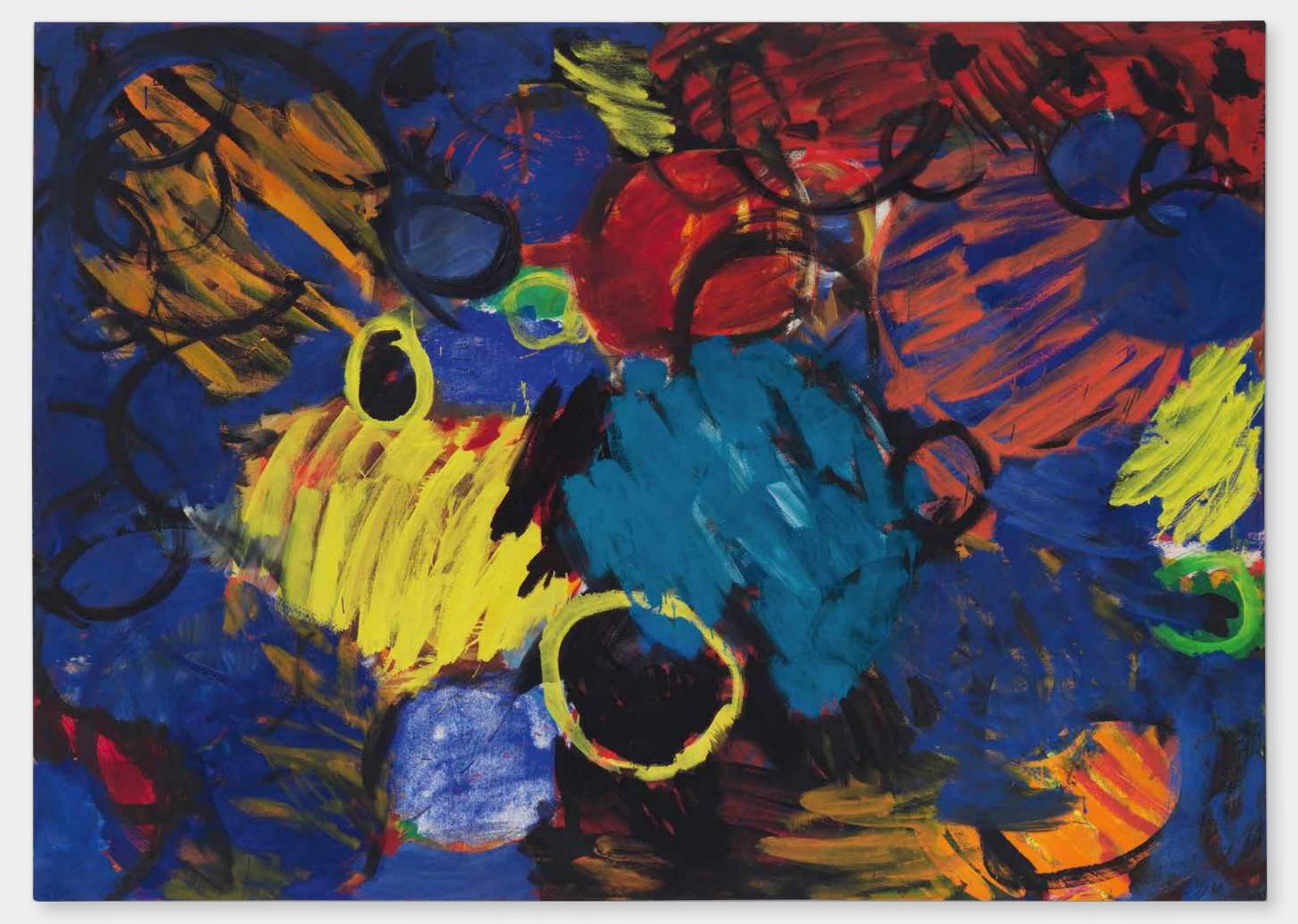
- · Süddeutsche Zeitung, Munich, September 25, 1963 (with illu.).
- 50 Jahre Galerie Günther Franke. Nay Bilder, Aquarelle, Gouachen, Zeichnungen aus der Sammlung und Galerie Günther Franke, Munich 1973, p. 88 (with illu., p. 89).
- · Werner Haftmann, E. W. Nay, Cologne 1991, p. 240.

Monumental, particularly dynamic painting from the famous period of the ,Disk Pictures' (1954 – 1962)

- High-contrast color spectacle of energetically moving and at the same time dissolving forms
- From the collection of one of Nay's most important patrons, the renowned gallerist Günther Franke, Munich (1900-1976)
- Works from the group of the "Disk Pictures" are at, among others, the Solomon R. Guggenheim Museum, New York (1961), the Nationalgalerie Berlin (1957) and the Städel Museum, Frankfurt a. Main (1962)

Rhythm and dynamics - the "Disk Pictures"

It is always fascinating to see how Ernst Wilhelm Nay succeeds in expressing his pronounced empathetic sense for the order of color and form: dominant shades of blue in contrast to ocher and yellow tones, a little black and a restrained red give the sea of colors direction and substance. The most important characteristic of Nay's paintings is the rhythmic design of the picture surface solely achieved through the use of color. The paint is applied onto the canvas and the circular movements of the brush inevitably form disks. With this conscious, painterly extension of the forms, Nay began his most famous creative period, the so-called "Disk Pictures", in 1954. In our painting "Motion" from 1962, the artist developed the theme and juxtaposed the disks, which he applied with generous brush strokes as clustered energy fields. "The bright colors erupt even hotter from the dark depths. And as the repetition of the undisputed cheerfulness of early 'Disk' pictures ran danger of becoming shallow, Nay began to unleash darker, more chaotic forces, giving his paintings a home between Elysium and Acheron. Thus they provide a better account of the realities of life and time. [...] And furthermore, in the gray everyday life of the younger generation, Nay is a great master of color", is how the Swiss art historian Georg Schmidt and former director of the Kunstmuseum Basel characterized this development in 1962 (Georg Schmidt, quoted from: E. W. Nay – 60 Jahre, Museum Folkwang, Essen 1962, p. 29).





The power of colors

Nay uses the effectiveness of the primary colors yellow, red and blue and thus creates both a light-dark and a warm-cold contrast that forms the entire pictorial structure. The color is not forced into a creative form by art-historical models, formal rules or artistic schemes: the color is allowed to speak for itself in freely set circles, semicircles, gestural lines and free areas of varying sizes. This way Nay skillfully places the darkness of black in front of a yellow ball in this composition, which is particularly dynamic within his oeuvre, and thus creates a ,yellow darkness'. This design includes a centering effect that gives the other color fields additional complexity and power. Boldly, Nay paints over the blue with quick and impasto strokes of yellow and red. Bright, radiant blue, deep red and sunny yellow are overlaid by energetic, gestural brushstrokes.

Thus the passionate, dynamic work of the artist can be experienced in every corner of the painting: He makes an effort to encircle the pictorial bodies that are charged with a fervid temper, with the aim of exposing a gap in order to gain a view of a new field and thus to emotionally control the energetic tremor of the pictorial structure.

Plane and disk in progressing abstraction

"In order to avoid figuration and for the sake of the surface, the disk is strongly dissolved into the surface, and what I found in the painting - that is my definition of the automatic - is enforced - in order to keep the surface in front and for the sake of the changing structures. However, the disk remains the essential means of surface design," wrote Ernst Wilhelm Nay to his friend Werner Haftmann, the artistic director of the documenta at the time, on May 12, 1960. He continued: "The disk is wholeness, so it becomes a stylistic means, which is its secret that must not be disclosed. But as it is, salvation and disaster can rage together. With these words, I am lifting the curtain a bit on what goes beyond my painting." (Quoted from: E. W. Nay. Lesebuch, Selbstzeugnisse und Schriften 1931-1968, Cologne 2002, p. 196). 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 that time, Nay stood almost symbolically for the confrontation between figuration and abstraction, and the painter's success, which set in at around the same time, may have contributed to the fact that the central work period of the "Disk Pictures" would be the longest within Nay's oeuvre by far.



From the Günther Franke Collection

The Munich art dealer Günther Franke was a key figure for Ernst Wilhelm Nay's success. Nay met him in the 1930s and he would become an outstanding patron of his art in the decades that followed. Even more than that, the correspondence between the two men shows how friendly, close and personal their exchange was. Our painting "Motion" once belonged to the important collection of the art dealer, as the catalog published for the Nay solo show at Galerie Günther Franke in 1973, on occasion of the gallery's 50th anniversary, shows: The catalog distinguishes between the gallery's works and those in Günther Franke's private collection. It is not hard to guess that Franke must have had a fancy for this picture in particular.

The title "Motion" already announces it: the disks are more in motion than ever before, and at the same time seem to be slowly dissolving. The apocalyptic ,Yellow Darkness' reinforces the impression that Nay was taking the disk images to whole new limits and thus to their climax. A new creative phase - the one dominated by the "Eye Pictures" - was announced. The outstanding position of "Motion" as the grand finale of the "Disk Pictures" and a harbinger of a new mode of expression, obviously did not escape Franke's notice. [MvL]

Ernst Wilhelm Nay at work, 1964. © Ernst Wilhelm Nay Stiftung, Köln/VG Bild-Kunst, Bonn 2023

Find more art-historical background information, images, videos and updates on www.kettererkunst.com





MARTIN KIPPENBERGER

1953 Dortmund – 1997 Vienna

52

Gruga-Bad. 1982.

Mixed media on canvas with washcloth, 3 parts. Each part 120 x 100 cm (47.2 x 39.3 in). [JS]

This work will be included into the forthcoming catalogue raisonné of paintings, volume I 1976-1982, which is currently compiled by the Martin Kippenberger Estate.

€ Called up: June 9, 2023 – ca. 18.42 h ± 20 min.

€ 300.000 - 500.000 (R/D, F)

\$ 330,000 - 550,000

PROVENANCE

- \cdot Galerie Max-Ulrich Hetzler, Stuttgart (with the label on each stretcher).
- · Collection Hans-Jürgen Müller, Stuttgart (acquired from the above).
- · Private collection Southern Germany (acquired from the above in 1992).

EXHIBITION

- Kippenberger zum Thema 'Fiffen, Faufen und Ferfaufen', Studio f, Ulm, October 31 - December 5, 1982 (only one canvas).
- Tiefe Blicke, Kunst der 1980er Jahre aus der Bundesrepublik Deutschland, der DDR, Österreich und der Schweiz, Hessisches Landesmuseum Darmstadt, 1985, illu. 54 (with the label on two stretchers).
- Hessisches Landesmuseum, Damstadt (since 1985, permanent loan from the Collection Hans-Jürgen Müller).
- Schlachtpunk. Malerei der achtziger Jahre, ed. by Peter Joch and Klaus-D. Pohl, Kunsthalle Darmstadt, January 31 – April 29, 2012, illu. 47 (only one canvas). · Zwei Alter: Jung, Crone Galerie, Berlin, October 2019

• Excellent example of Kippenberger's volatile-associative process from his best creative period in the early 1980s

.....

- Programmatic humorous homage to Kippenberger's childhood in the Ruhr area, the legendary "Gruga-Bad" in Essen and the Wörthersee, a popular vacation destination for Germans in the 1960s
- Best PROVENIENZ: From Galerie Max Hetzler, Kippenberger's first gallerist, into the renowned Kippenbeger collection of Hans-Jürgen Müller, Stuttgart
- Shown at the important exhibition "Tiefe Blicke. Kunst der achtziger Jahre" in 1985
- Largely unrecognized by the humorless German art scene, Kippenberger's work was honored in international solo shows during his lifetime
- In 2009, the Museum of Modern Art, New York, showed a grand Kippenberger retrospective exhibition, followed by a show at the Hamburger Bahnhof, Berlin in 2013

.....



"Kippenberger was big fun!" and far ahead of his time the international recognition of an exceptional artist

Martin Kippenberger, who is often described as the enfant terrible of the Berlin art world, died at the young age of 44. He lived restlessly, emotionally, was a non-conformist and an intense character in every respect, with a personality that makes it hard to distinguish between man and artist. Kippenberger devoted almost all of his life to art. For him, however, art had been an act of provocation right from the start. Kippenberger's art did not want to be subordinate to the requirements of aesthetics or beauty, and his sister Susanne wrote aptly: "The blank canvas did not scare him, beautiful pictures did." (S. Kippenberger, Kippenberger. Der Künstler und seine Familie, Berlin 2007, p. 13). Provocative, free and unrestrained, Kippenberger's work could also be described as anti- or nonsense art that regularly probed the boundaries of good taste. Kippenberger, who ran Kippenberger's Office and the legendary Kreuzberg club SO 36 in Berlin, provoked and overwhelmed viewers with a work that alternated between painting, sculpture, installation and happening with a playful nonchalance. He was ahead of his time and his art exposed the lack of humor on the part of German museum directors, which according to Zdenek Felix, former director of the Hamburg Deichtorhallen, is partly responsible for the fact that Kippenberger had solo exhibitions at the Centre Pompidou in Paris, the Hirshhorn Museum in Washington, the San Francisco Museum of Modern Art and the Boijmans van Beuningen in Rotterdam, whereas hard-



ly any German museum made comparable efforts. Accordingly, it is little surprising that the Berliner Tagesspiegel wrote about the opening of the grand Kippenberger retrospective at the Hamburger Bahnhof in 2013: "It took a damn long time. Now he has made it to the capital. [...] Or isn't it the other way around? Berlin has finally managed to include Martin Kippenberger in the canon of art history - 16 years after the early death of the then 44-year-old. The exhibition's title ,sehr gut/very good' plays with this ambivalence. The ironic top rating applies to both sides: for the artist as well as the Hamburger Bahnhof with his retrospective on Kippenberger's sixtieth [...]" (Martin-Kippenberger-Retrospektive. Jeder Künstler ist ein Mensch, Tagesspiegel February 22, 2013). The Museum of Modern Art in New York preempted the Hamburger Bahnhof in 2009 with the large American retrospective show "Martin Kippenberger: The Problem Perspective".

"Whether we liked it or not, our dad would always drag us to both the Folkwangmuseum and the Grugabad."

Susanne Kippenberger, das alte Ruhrgebiet ist bald Geschichte, Tagesspiegel, May 17, 2018.

"Gruga-Bad" — Humorous homage to Kippenberger childhood in the Ruhr area in the 1960s

Martin Kippenberger grew up with his four sisters Barbara, Sabine, Susanne and Bettina in Essen-Frillendorf in the Ruhr area, which in the 1960s was known for its rough working-class charm and the bad air. His sister Susanne described the far from idyllic character with the following words: "We always spent our summer holidays in Holland, to get some fresh air. On the way back, we always knew exactly that we were close to home when we smelled it in Oberhausen at the latest. "Soot Town" was the self-deprecating motto of an image campaign, biting in our noses, as there was smoke everywhere. Our home was in Essen-Frillendorf, right next to the pit, the whole neighborhood worked in the mine, just as our father did." (Susanne Kippenberger, das alte Ruhrgebiet ist bald Geschichte, Tagesspiegel, May 17, 2018).

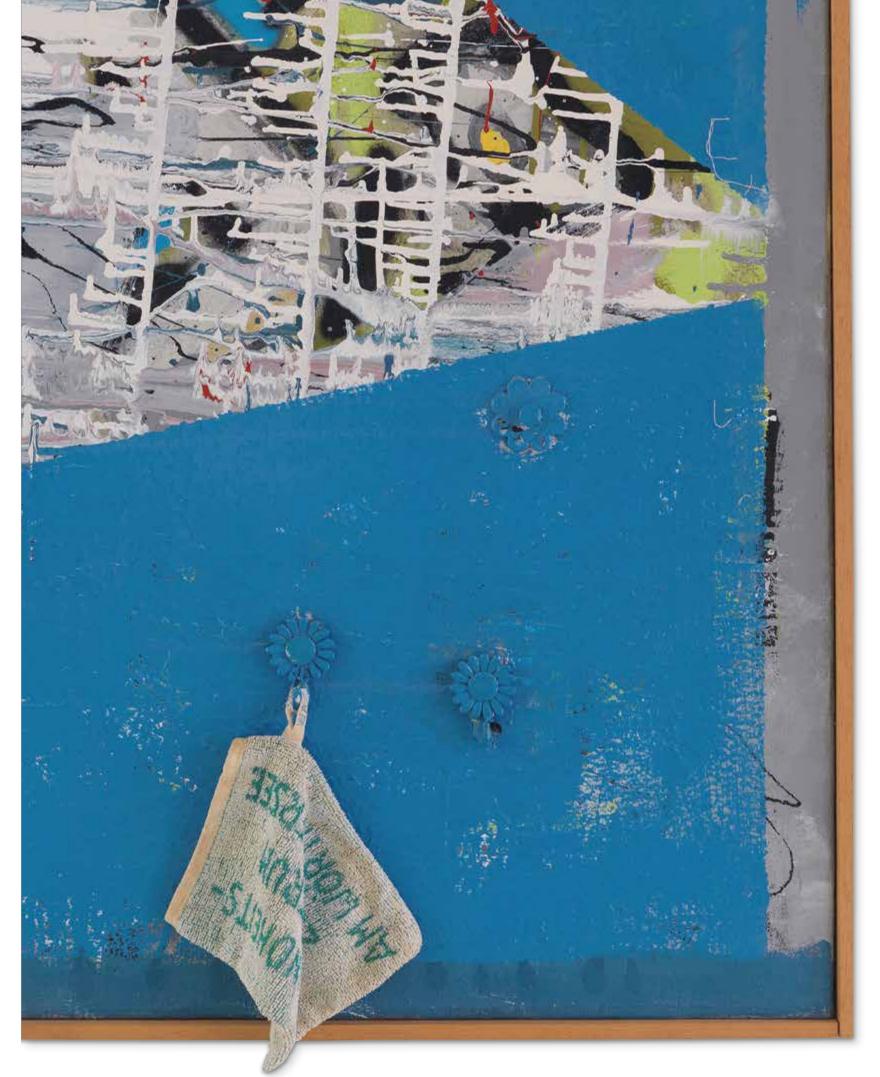
In Kippenberger's 1960s childhood, however, Essen was inseparably linked to the public pool "Gruga-Bad", which was built on a huge parklike area in 1964 and today is a listed building that would promise its neighbors a welcome break from everyday life. Spreading a multitude of sensory impressions on three screens, Kippenberger's "Gruga-Bad" transports this promising holiday feeling, that lightness of summer, that Kippenberger had absorbed and preserved in his memory: the red floor covering with the white striped pattern that surrounds the three swimming pools and which retains the warmth of the sun's rays, the net-like structure of the bright diving platform, the bright blue of the summer sky, sun on the skin, water drops and the glittering blue. Kippenberger's "Gruga-Bad" brings all of this together in a synaesthetic symbiosis, it is an image of the feeling of summer, of youthful carelessness and absolute freedom.

In addition, it is also a unique example of Kippenberger's non-conventional, purely associative painting, which breaks through the classic boundaries of panel painting through the humorous, assemblage-like integration of the washcloth and loudly refuses to conform to any rules. "Gesundheitszentrum am Wörthersee" (Wörthersee Health Center) reads the inscription on the washcloth that loosely dangles from one of the three plastic hooks with a flower motif on one of the canvases, providing the decisive alienation effect, not only formally but also in terms of content, although it appears to fit into the 1960s swimming pool context at a first glance. With this seemingly playful trick, Kippenberger creates new thematic links: Ruhr area and Wörthersee, homesickness and wanderlust, memories and anticipation, as the Austrian Wörthersee was one of the most popular holiday destination for Germans in the 1960s.

Gruga-Bad, Essen, postcard, 1960s.



Kippenberger also defied all conventions in the use of the German language, he did not only twist the letters when writing, he also linked the thoughts in large, freely associative leaps. By the end of his time in Berlin, Kippenberger's painting received decisive impetus from a statement by a friend, the Düsseldorf sculptor Meuser, which Kippenbgerer described as a pivotal for his work. At the legendary Paris Bar, Meuser said to him: "Kippenberger, the way you talk - you should start painting exactly the way you describe it', and then I really got started. That was a convincing argument." (quoted from: Susanne Kippenberger, Kippenberger. Der Künstler und seine Familien, Berlin 2010, p. 211).



"Art is only evaluated in retrospect anyway [...]. It will be decisive what people SAY about me only then. Whether I was fun or not. And I work hard to make sure people will say: Kippenberger was tons of fun!"

Martin Kippenberger, quoted from: Kritisches Lexikon der Gegenwartskunst, Munich 1994, p. 14.

Martin Kippenberger and Max Hetzler in the Hetzler Gallery, Cologne, 1983









From Max Hetzler to Hans-Jürgen Müller – Kippenberge's "Gruga-Bad" is a refreshing masterpiece from the early 1980s

Kippenberger was a well-known figure in the Berlin art scene, but he had never really settled into the Berlin art scene, went to Stuttgart in 1981 to sign a deal with the young gallery owner Max Hetzler. This was Kippenberger's first real step into the art world. "He had made it: He had found a gallery representation and thus a home in the art world and a whole family of artists. Albert and Markus Oehlen, Werner Büttner, Günther Förg [...] Meuser was also represented by Hetzler [...] It was the the first time that Martin was recognized as an artist and not just as some Berlin figure, it was the first time that the audience did not just feel entertained but also bought his works. " (Susanne Kippenberger, Kippenberger. Der Künstler und seine Familien, Berlin 2010, p. 221). Kippenbgerer found his most important collectors through the early exhibitions at Hetzler, such as the Grässlin family in the Black Forest, Uli Knecht from Stuttgart and Hans-Jürgen Müller, who had just changed sides and turned from gallery owner to collector. Müller, who used to own the present three-part work "Gruga-Bad", began to compile an important collection of contemporary art in the 1980s, which was shown in the legendary exhibition "Tiefe Blicke. Kunst der Eighties" at the Hessian State Museum in Darmstadt in 1985. Kippenberger's "Gruga-Bad" was also part of this important exhibition that gave young, progressive positions museum recognition at a very early point.



Martin Kippenberger, Albert Oehlen and Max Hetzler in the Hetzler Gallery, Cologne, 1983.

Kippenberger was fun! - On the lasting fascination of youthful nonconformity and joie de vivre

Numerous solo exhibitions abroad and later also in Germany were to follow, but despite major retrospectives at the Museum of Modern Art, New York (2009) and at the Hamburger Bahnhof, Berlin (2013), the reception of this extremely varied and complex oeuvre has not been completed yet. Even today, it challenges and overwhelms our traditional viewing habits, proving time and again how far Kippenberger's fascinating work, borne by a childlike joy and non-conformity, was ahead of its time.

Kippenberger, who led an excessive life, did not live to see his big museum breakthrough: "His early death made him a myth, especially among younger people, a kind of James Dean of contemporary German art. [...] He wanted to experience and enjoy it, the success he deserved, as he believed. He believed in himself, from the start, in himself and in art." (S. Kippenberger, ibid., p. 10). [JS]



53 HERMANN NITSCH

1938 Vienna — 2022 Mistelbach

Ohne Titel. 1992.

Mixed media with the painter's shirt (on a wooden latch) on primed jute. Signed, dated and inscribed "6" on the reverse. 200 x 300 cm (78.7 x 118.1 in). Accompanied by a photograph of the work signed by the artist (with label

"Galleria d'arte Catellani").

€ Called up: June 9, 2023 – ca. 18.44 h ± 20 min.

€ 70.000 – 90.000 (R/D, F) \$ 77,000 – 99,000

PROVENANCE

Galleria d'arte Catellani, Modena.
French corporate collection.

- Complex color frenzy by the co-founder of Austrian Action Art
- As of 1989 he mae his first multicolor "Pour Pcitures", often in the liturgical colors green, red, violet, white and black
- The shirt worn during the action becomes part of the artwork and provides impressive reference to the processs of creation
- In 2019 the Albertina in Vienna showed the exhibition "Nitsch. Räume aus Farbe" which covered the entire range of colors he used for his action paintings
- This year Pace Gallery in New York honors the lately deceased artist with a grand retrospective



Since the mid-1950s, the Austrian artist Hermann Nitsch had developed a new form of art that consisted of music, literature and art, and was intended to merge into a total work of art that appeals to all the senses. As a sub-discipline of his 'Orgies Mysteries Theater', painting is not only the starting point, but also the final result of numerous actions, and thus became firmly anchored in the artist's work. Up until the end of the 1980s, the color red, which stands for life and death at the same time, was always the dominant color and is still inseparably linked to Hermann Nitsch today. A rare use of colors like black or violet began in the mid-1980s, however, the artist initially made sure they wouldn't mix in an event. It was not until 1989 that the first multicolored "Pour Picture" was created. Works that were composed of different layers and repeatedly contained the liturgical colors green, red, violet, white and black. The present painting from 1992 can be assigned to this group of works. It can be clearly seen that the colors were applied in successive layers, first the thinner blue and then the impasto green and red layers of paint. Not only the colors, but also the different techniques of application become visible, because the paint is no longer just poured but also rubbed in with the hands, or it just runs down the canvas in thick layers. An exhibition at the Albertina in Vienna in 2019 impressively demonstrated the surprisingly wide range of his painting. In a contribution to the exhibition, Hermann Nitsch describes color as "a tremendous phenomenon". His action painting is an expression of this lifelong enthusiasm for the subject and lasting evidence of his meanwhile legendary and well-documented painting actions. In addition to the color, the painting shirt also plays a very special role. In 1991, Hermann Nitsch wrote: "...the shirt is often added to a picture as the highest decoration and trophy, in order to enrich its color structure, there are pictures that don't need a shirt, others ask for it..." (Hermann Nitsch, Das Malhemd, 1991, quoted from: Dietmar Haubenhofer, Hermann Nitsch, Das Konzept des Orgien Mysterien Theaters. Malaktionen, Prinzendorf 2013, p. 122). The painter's shirt attached here in the middle of the canvas, which the artist and his assistants wore during the actions, clearly shows the traces of the very physical process of creation, a process that appeals to all senses. It is additionally emphasized by the vertical traces of green and the red accents, inevitably evoking associations with depictions of the Crucifixion. Reference to religion, philosophical views and mystical cults that are thousands of years old is characteristic of Hermann Nitsch's total work of art and repeatedly comes to light in different actions, relicts and levels of association. However, his understanding of art was not always meet with approval, especially in the early days. Over the decades until his death in 2022, however, the view of his work has constantly changed. His early works in particular are now recognized as a groundbreaking contribution to 20th century art and, taken as a whole, continue to fascinate his audience. [AR] 1938 Deutschbaselitz/Saxony – lives and works in Inning am Ammersee, near Salzburg, in Basel and Italy

Zwilling I. 2000.

Oil on canvas.

Signed and dated "11.III.2 [für 2000]", titled and inscribed "OBEN" and with two crossed-out inscriptions on the reverse. 161 x 129 cm (63.3 x 50.7 in). The counterpart painting "Zwilling II" is part of a French private collection today [JS]

We are grateful to the Georg Baselitz Archive, Munich, for the kind support in cataloging this lot. The work is registered in the archive.

€ Called up: June 9, 2023 – ca. 18.46 h ± 20 min.

€ 120.000 – 150.000 (R/D, F)

\$ 132,000 - 165,000

PROVENANCE

· Galerie Michael, Schultz, Berlin.

- · Galerie Terminus, Munich (with several stamps on the stretcher, as well as with a label).
- · Private collection Southern Germany.

- "Zwilling I" allows for a highly associative intellectual game about the uniqueness of human life
- Baselitz decontextualizes and alienates the traditional motif of the Infant Jesus and confronts the observer with fundamental questions of existence
- Remarkable document of Baselitz' intriguing play with tradition and the power of provocation
- Recently, Fondation Beyeler, Basel, (2018) and the Centre Pompidou, Paris, (2021/22) showed grand Baselitz retrospectives
- Currently, the Kunsthistorische Museum in Vienna shows "Baselitz. Nackte Meister" (March 7 – June 25, 2023), with nude paintings from Baselitz` œuvre alongside Old Master painting

.....

Due to his outstanding creation, which repeatedly found new artistic ways to challenge and at the same time continue art-historical traditions since the 1960s, Georg Baselitz is considered one of the most prominent representatives of German contemporary art. With his powerful representational works, he violated established categories and time and again took up the fight against our traditional concept of art. In 1963, Baselitz became famous overnight with his first major scandal in the course of a solo exhibition at Galerie Werner & Katz in Berlin: Above all, the two paintings "Die große Nacht im Eimer" (The Big Night in the Bucket, 1962) and "Der nackte Mann" (The Naked Man, 1962), which shows a haggard male nude with an over-sized penis lying dead in a grave-like hole, triggered the provocation. A shocking painting that refers to the art-historical tradition of depictions of the corpse of Christ, while it also allows for association of images of prisoners of Nazi concentration camps, images from a time that was largely suppressed in post-war Germany. Both paintings were confiscated by the public prosecutor's office on charges of pornography. The following day, the daily BZ wrote: "It's a scandal the likes of which hasn't happened in Berlin since the end of the war."



"I like the way that art historians decipher Cranach, Correggio and so on, but as painter I never cared much. I draw wealth from other sources, mainly from the audacity I find with some painters. The audacity to change pictures, to create new images."

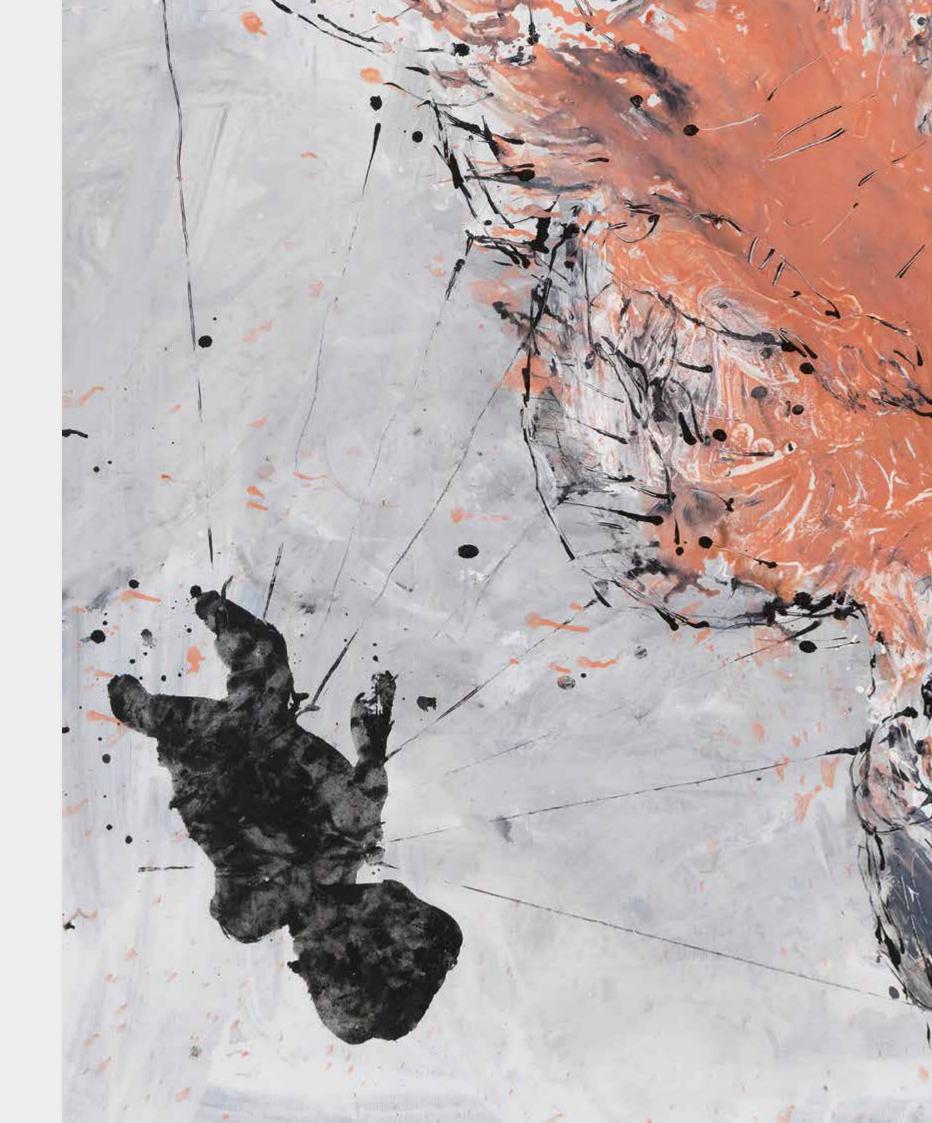
Georg Baselitz, quoted from: https://artinwords.de/wien-khm-georg-baselitz/

In 1969 Baselitz created the first painting in which he turned the motif upside-down, "Der Wald auf dem Kopf" (The Forest Upside-Down, Museum Ludwig, Cologne). Once again, Baselitz radically challenges our traditional viewing habits. This bold step, which ultimately became Baselitz' artistic trademark in an art world still dominated by abstraction, not only earned him a permanent place in art history, but was also a powerful act of liberation. "The act of painting emancipates itself from the depiction, from the representation, and allows the works to appear both representational and non-representational at the same time." (Toni Stoss, in: Georg Baselitz, Gemälde und Skulpturen 1960-2008, p. 8). This decisive step in Baselitz' work was also based on a historic model, because the motif of "Der Wald auf dem Kopf" was influenced by the painting "Wermsdorfer Wald" by Ferdinand von Rayski from 1859, on display at the Dresden Gemäldegalerie. And as early as in 1967/68, Baselitz tied a forest worker upside-down to a tree in the painting of the same name (Museum of Modern Art, New York), thus creating a reminiscence of the martyrdom of the Apostle Peter, who was crucified upside down, as has been handed down in numerous paintings and prints.

Since 1965, Baselitz has been collecting prints, primarily from Renaissance, Mannerism and Baroque, their wealth of inventiveness satisfies his immeasurable thirst for something new. In these works Baselitz encounters a variety of pictorial themes, some of which have almost been forgotten, but which have shaped our collective memory for a long time and which he brings back to the present day through decontextualization and alienation. In this way, his paintings generate an enigmatic, associative pictorial content that can never be fully fathomed right away. Accordingly, the present work with the meaningful title "Zwilling I"(Twin I) is particularly fascinating for its vast range of associations that give the canvas a mysterious aura despite its striking motifs. Apparently weightless, a naked baby Jesus flies through an undefined space and casts his dark shadow on the Earth. "Zwilling I" is not only inspiring for its extremely powerful representational painting manner, it is also a kind of visual catalyst for an associative intellectual game that revolves around fundamental questions of our existence. It is about the birth of Christ, questions about the origin of human life and the limits of our earthly existence. Where do we come from, where are we going? What is the meaning of our supposedly unique existence? "Zwilling I" also refers to a scientific debate of the 2000s that was closely intertwined with these existential questions: the possibilities and limits of genetic cloning, a complex topic in which religious concepts of creation, scientific progress and fundamental ethical questions directly collide. [JS]



Raffael, Sixtinische Madonna, 1512/13, oil on canvas, Gemäldegalerie Alte Meister, Dresden.





1957 Marl – lives and works in Dusseldorf and Munich

Ohne Titel. 2015.

Oil on canvas.

Signed and inscribed with the work number "2015/11" on the reverse. 180 x 150 cm (70.8 x 59 in). [SM]

This work is mentioned on the artist's official website.

€ Called up: June 9, 2023 – ca. 18.48 h ± 20 min.

€ 120.000 - 150.000 (R/D, F) \$ 132,000 - 165,000

PROVENANCE

· Galerie Friese, Berlin.

 \cdot Private collection Rhineland (acquired from the above in 2018).

EXHIBITION

- Karin Kneffel. Still, Kunsthalle Bremen, June 22 -September 29, 2019; Museum Frieder Burda, Baden-Baden, Ocotber 12 March 8, 2020, p. 141.
- · Karin Kneffel. Im Bild, Franz Marc Museum, Kochel am See, May 29 October 3, 2022, p. 83.



Marc Chagall, Der heilige Droschkenkutscher, 1911, oil on canvas Städel Museum, Frankfurt a. Main. © VG-Bild-Kunst, Bonn 2023

Characterized by complex narrative levels, Karin Kneffel's works also possess an outstanding technical mastery, especially as she is able to make time and space overlap in her works. Compositions contain a multitude of references to art history architecture, combining them to form complex pictorial structures characterized by an interplay of reality and illusion, past and present, as well as concreteness and alienation. Karin Kneffel devoted a series of works, of which the present work is one, to the extensive Lange art collection in Krefeld. The collection of the silk manufacturer Hermann Lange (1874-1942) and his wife Mary (1875-1964) had been compiled mainly in the 1920s and comprised topquality works by Ernst Ludwig Kirchner, Marc Chagall and Franz Marc, to name just a few. Most of the well-known works are part of renowned museum collections today. However, they only reflect a small part of this important collection. Today it is assumed that around 300 paintings and sculptures, as well as scores of prints and drawings were part of it. The collection was on display in a house that Mies van der Rohehad designed for the Lange family. A reconstruction of the collection was possible on basis of black-and-white photographs, which first appeared in the estate of Mies' student Eduard Ludwig in 2005. These photos provided the basis for a whole series of works in which Karin Kneffel

artistically reconstructs the Lange art collection. In the present composition, she reproduces the spatial situation of the Lange family's dining room in the fascinating grisaille technique and with a certain blurriness, putting Marc Chagall's "The Holy Cabman" at the center of the composition. Knowing Chagall's work from the black-and-white photograph, she can only reproduce it that same way. Studying as many original works from the Lange Collection as possible, she documents her research results on canvas, resulting in a series of paintings in which the artworks are framed or crossed out with thick red brushstrokes on the painted photo template. In her fascinating, hyper-realistic style, she manages to let the thick layer of paint on the photo bulge on the canvas. Kneffel came across Marc Chaggel's work "The Holy Cabman" in Frankfurt, where she captured it in its museum environment, however, not without adding alterations. While the saint hangs upside down in the museum, she rotates the work exactly as required by the historical model. Ever since the artist had an opportunity to view the original works, all paintings got their colors back, emerging in the present from the photographically recorded memory. Accordingly, the work series documents itself, gradually lifting the veil of time, visualizing the path to knowledge. [SM]

.....

• In this work Kneffel, just like Richter, rendered

reconstructed by the artist, comprised some of

• The artist plays with reality and fiction on many

the colors' materiality in a masterly illusionistic

Museum – Kneffel corrected the Frankfurt hang

and shows the work historically correct the other

.....

• The depicted Chagall painting is at the Städel

a pictorial adaptation of a historic photo

• The Hermann Lange Collection, artistically

the most significant works of modern art

• Large-sized work in which the artist stages

pictorial levels

manner

way round



STANLEY WHITNEY

1946 Philadelphia – lives and works in New York City, Eastern Long Island and Parma (Italy)

Untitled. 2017.

Oil on canvas.

Signed, dated and inscribed with a direction arrow and "TOP" on the reverse. Inscribed "1-2017 SMP" on the folded canvas and "170149" on the stretcher. 30,5 x 30,5 cm (12 x 12 in).

€ Called up: June 9, 2023 – ca. 18.50 h ± 20 min.

€ 60.000 - 80.000 (R/N, F) \$ 66,000 - 88,000

PROVENANCE

 \cdot Lisson Gallery, New York.

· Private collection Switzerland (acquired from the above).

- Whitney's delivers proof of a strong effect in a small format
- In a particularly rare color scheme
- The artist's small-sized works were made as an entirely independent work group parallel to his large paintings
- The year the work was made, Whitney participated in documenta 14 in Kassel
- In 2022, the renowned Gagosian Gallery signed the artist
- The Buffalo AKG Art Museum in Buffalo, New York, will show a first grand retrospective in 2024

.....

"I thought, well, can I make a great painting small? Because I'm always thinking about where things will go, what I might do [...]. The studio is really a place where I can really see lots of possibilities."

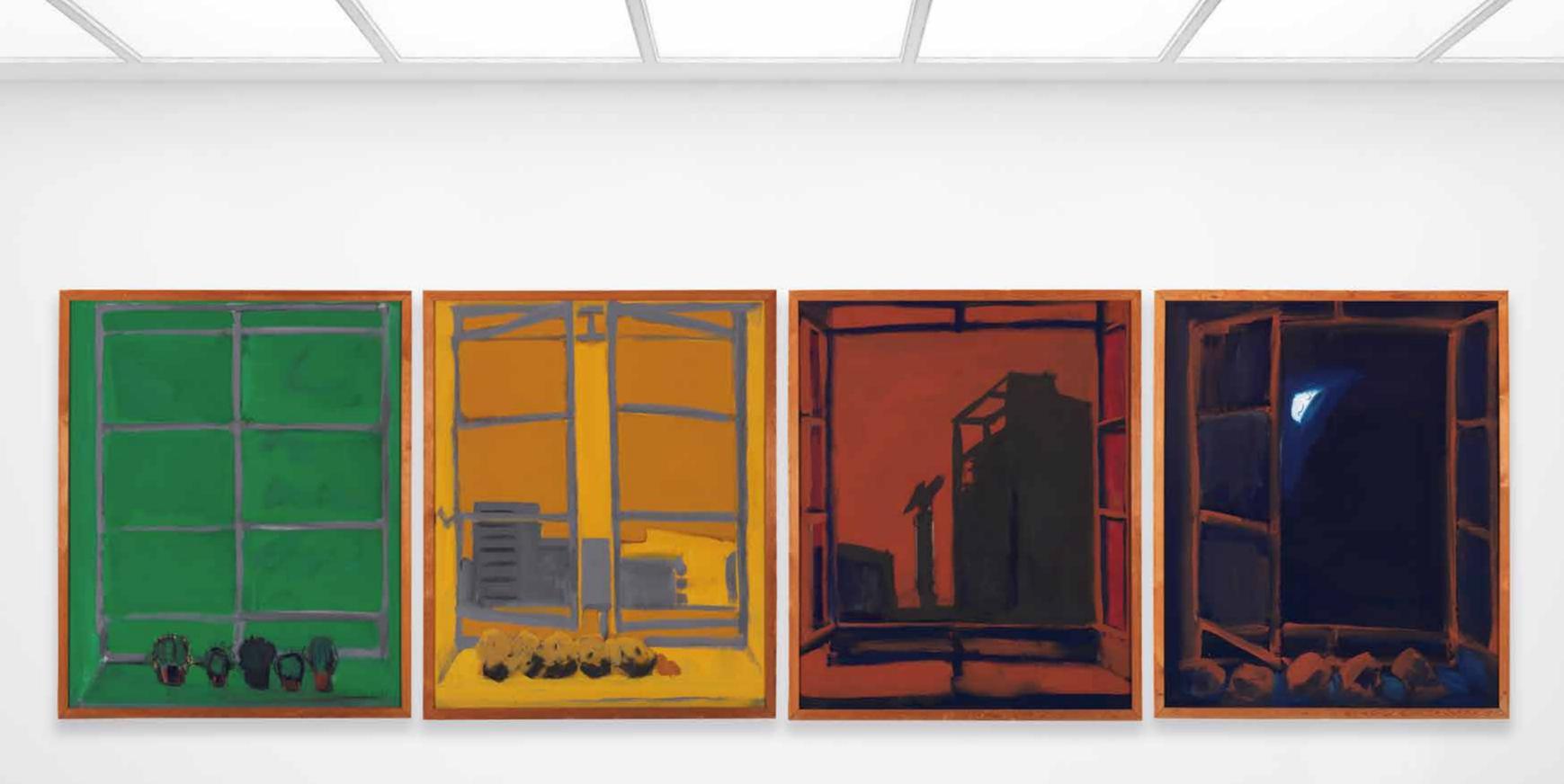
Stanley Whitney, 2022, in an interview for Galerie Nordenhake, Mexico, https://youtu.be/N1chLqIdYzQ

Since the early 1990s, the painter has devoted himself to a very specific formal composition, the characteristic, recurring grid structures, which he gradually fills with strong, saturated lined up blocks of color. In addition, the canvases are always structured by three to five horizontal bands of color.

Despite this given structure, Whitney's painting is anything but rigid and does not follow any confining order. "The color makes the structure. [...] I wanted a system that allowed me to lay color down when I felt like it - I wanted nothing to get in my way. When I start these paintings I have no idea what it's going to be. I don't start with a sketch or an idea." (Stanley Whitney in a talk with Arunda D'Souza, May 30, 2017, quoted from: www.artnews.com/art-news/news/the-color-makes-thestructure-stanley-whitney-paints-a-picture-8418/).Whitney works his way from the top left corner to the bottom right, block by block and row by row. In the present work, vertically and horizontally "stacked" color fields form a dynamic and rhythmic composition. Similar to the artist's large-format works, this work also emanates a fascinating liveliness which the artist achieved through clearly structured horizontal stripes and squares, the partly merging surfaces, the clear brushmarks that tell the observer about the process of creation and a paint application in varying degrees of opacity.

For many years, Stanley Whitney's impressive artistic work was met with surprisingly little attention. However, that would change with his participation in documenta 14 in Kassel in the year the present work was made. In the following, his works were subject of solo shows at, among others, the Modern Art Museum in Fort Worth (2017) and the Palazzo Tiepolo in Venice (2022). The Buffalo AKG Art Museum in Buffalo, New York is planning to host a first comprehensive retrospective of his work in 2024. [CH]







1938 Nuremberg—lives and works in Berlin

Tageszeiten. 1977.

Dispersion on canvas, 4 parts. Each part signed and inidividually inscribed "Morgen" (Morning), "Mittag" (Noon), "Abend" (Evening) and "Nacht" (Night) on the reverse. Each 190 x 155 cm (74.8 x 61 in).

Called up: June 9, 2023 − ca. 18.52 h ± 20 min.

€ 100.000-150.000 (R/D, F)

\$ 110,000 – 165,000

PROVENIENZ

- \cdot Hans Hermann Stober Collection, Berlin.
- · Galerie Folker Skulima, Berlin.
- · Private collection Northern Germany.

AUSSTELLUNG

- K.H. Hödicke. Gemälde, Skulpturen, Objekte, Film, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, August 15 - September 21, 1986; Städtische Kunsthalle, Mannheim, Feb./March 1987, Städtische Galerie Wolfsburg, Wolfsburger Kunstverein e.V., 1987 (only showing "Nacht", with color illu., p. 90).
- Der unverbrauchte Blick. Kunst unserer Zeit in Berliner Sicht, Martin-Gropius-Bau, Berlin, January 29 - April 5, 1987 (only showing "Mittag" and "Abend", with color illu.).
- Refigured Painting. The German Image 1960-1988, Toledo Museum of Art, Toledo, Ohio, October 30, 1988 - January 8, 1989, cat. no. 31 and 32 (only showing "Mittag" and "Abend", here titled "Sommer" and "Herbst", with color illu.).
- Permanent exhibition, Neues Museum Weserburg, Bremen, presumably 1999-2000 (each with the museum's label on the reverse).

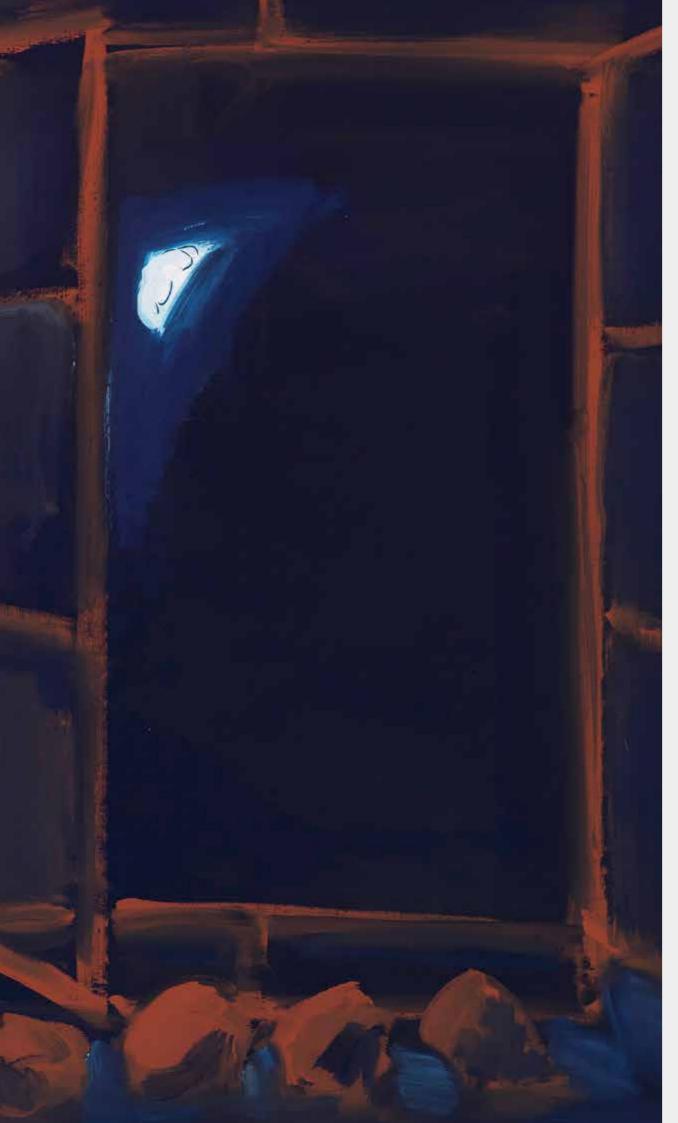




- From K. H. Hödicke's spectacular series of the Berlin pictures
- His expressive-realistic painting made him one of the most influential renovators of the Berlin post-war art scene
- The romantic motif of the window picture, as found in the œuvre of Caspar David Friedrich, served as inspiration for Hödicke's view of the metropolis Berlin
- In 1977, the year this work was made, K. H. Hödicke showed works at documenta 6 in Kassel
- From the collection of Hans Hermann Stober (1934–1997), founding member of the "Freunde der Nationalgalerie" in Berlin
- This is the first time that a four-part work by the artist is offered on the international auction market (source: artprice. com)







K. H. Hödicke came to Berlin in 1957 and studied painting under Fred Thieler. For the Nuremberg native, born in 1938, big city motifs would become his most important theme over the years. With mostly large-format works in strong colors and unconventional perspectives, he would become a chronicler of modern city life. His motifs are manifold and range from depictions of the sky over Schöneberg to well-known monuments such as the Brandenburg Gate or the former Museum of Arts and Crafts, the Martin Gropius Bau. The four-part work "Tageszeiten" (Times of the Day) from 1977 is also one of his Berlin pictures. Depicting the view from his studio on Dessauer Strasse, the work shows the very sphere between the artist's private world and the anonymity of the big city. As in a reversal of the earlier display window pictures, the world, the city of Berlin and its torn reality are now represented in a section seen from the studio. With succinct compositions rendered with sparse painterly means, Hödicke's "Tageszeiten" symptomatically capture the spirit of West Berlin at that time. They put the city in a nutshell, so to speak. Hödicke's pictures are just as important for understanding Berlin and its mental climate at that time as Werner Heldt's emblematic pictures were for the the post-war period.

This ,famous' view through the open window is an intimate motif from paintings of early German Realism. An early example comes from Johann Heinrich Wilhelm Tischbein, who accompanied Johann Wolfgang von Goethe to Italy in 1787, drawing him looking backwards out of the window of his apartment in Rome (Weimar, Goethe Nationalmuseum). The sitter in the painting "Frau am Fenster" (Woman at the Window) by Caspar David Friedrich is the artist's wife, Christiane Caroline, née Bommer, from Dresden (1793–1847), whom he had married in January 1818. Friedrich shows his wife in front of the window section in his studio in Dresden. We see an almost empty room, broad floorboards, naked walls and a window sill with two bottles and a glass on a tray. The view from the window shows the river Elbe, the mast of a ship passing by and a row of poplars on the opposite bank. For this purpose, the sitter opens a special type of window shutter, which is attached to the inside of the window embrasure with the purpose to regulate the lighting of his work space. Darkening the lower part of the window, Friedrich was able to regulate the intensity of light that shone directly onto the work-in-progress through the north-facing window. In order to reduce the shadow effect, Friedrich also had an unusually thin window cross installed. In contrast to Friedrich, Hödicke concentrates less on the here and now of the inwardly opened window, which emanates a certain bourgeois appeal with the plants and flowers on the window sills, but rather on big city motifs, on the architecture outside his studio, which he colors evenly behind mysterious foils in colors ranging from a hopeful green of a morning to the shadowless, midday's dirty yolk, the glowing rust of the evening to the night's deep dark blue. [MvL/ AR]

Caspar David Friedrich, Frau am Fenster, 1822, oil on canvas, Alte Nationalgalerie, Berlin.

In the "Tageszeiten", Hödicke reflects what he sees with his ,mental' eye. Having become an external image, it has an effect on the inner eye of the beholder. The light, deliberately staged here and its decisive influence on the content of the motif has also become pictorial here in an almost monochrome color scheme: the inexpressibility of feelings. Jörn Merkert, art historian and former director of the Berlinische Galerie, emphatically speaks of a "completely unreal light in the painting" (K. H. Hödicke. Malerei, Skulptur, Film, Berlin 2013, p. 76). Hödicke himself accompanies our eyes, gives them direction, asking us not to linger on the window frame or sill for too long, to focus our curiosity on what is happening behind the window. Frames and sills only mark a boundary between this world and the afterworld. Hödicke expresses his romantic view of the Berlin truth confined by a window and dispenses with a figure shown from behind, as we know it from Caspar David Friedrich.



236 KETTERER KUNST



58 RAINER FETTING

1949 Wilhelmshaven – lives and works in Berlin

Kotti U-Bahn. 1978.

Dispersion on nettle.

Lower right dated and inscribed "U-Bahnstation Nacht". Belatedly signed, dated, titled and inscribed with the technique, the dimensions, the number "FF 16" and "nachträglich 2017 signiert" on the reverse. 250 x 200 cm (98.4 x 78.7 in). [AM]

The authenticity of the present work was kindly confirmed by the artist.

€ Called up: June 9, 2023 – ca. 18.54 h ± 20 min.

€ 60.000 - 80.000 (R/D, F) \$ 66,000 - 88,000

PROVENANCE

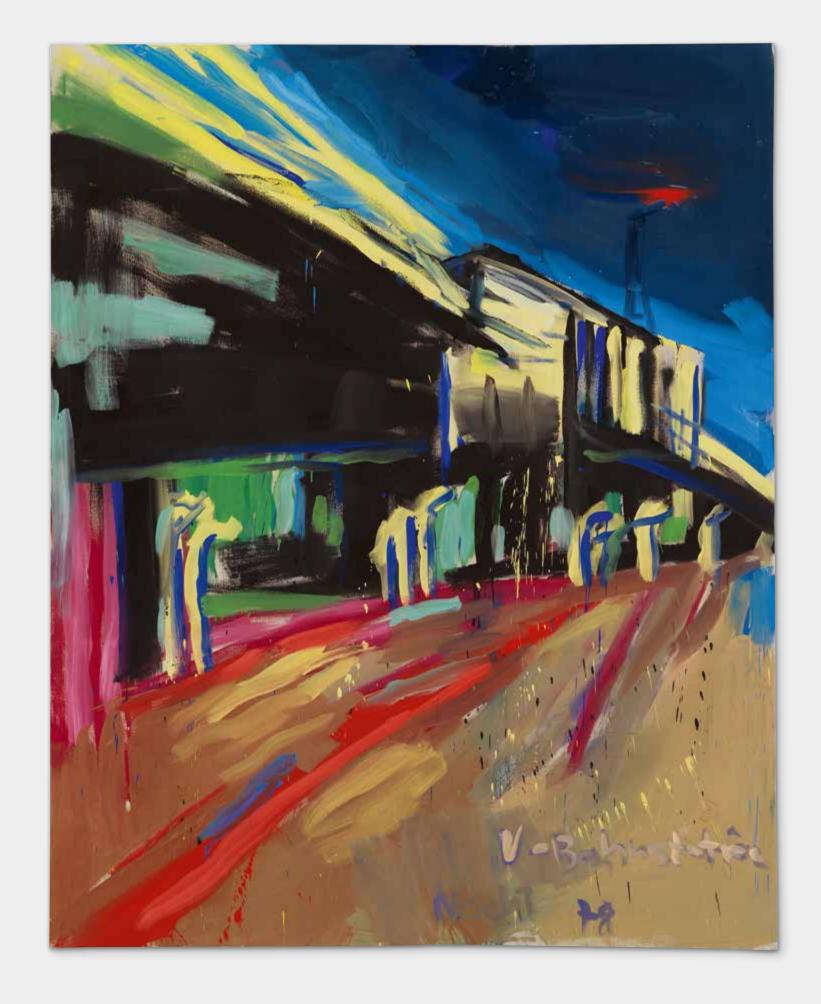
- · Galerie Folker Skulima, Berlin.
- · Private collection Northern Germany.

- The elevated train at the Berlin ,Kottbusser Tor' in a powerful and highly dynamic color frenzy
- Executed with the spontaneous and brute brushstroke characteristic of Fetting's "fierce painting"
- Important early time of origin, shortly after the Galerie am Moritzplatz had been founded by Fetting, Helmut Middendorf, Salomé, Anne Jud and Berthold Schepers in 1977
- Rainer Fetting's early works are prime examples of the seminal development of "wild" figurative painting in Europe
- The atmospheric Berlin paintings make for a key group in the artist's œuvre
- For the first time offered on the international auction market (source: artprice.com)

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Berlin – "I felt good there"

There is no doubt that there is a special relationship between Rainer Fetting and the city of Berlin. Still divided into East and West in his early days there, he later said about the city: "I would have painted anywhere. But this city was so broken, so unhealthy - I felt good there, because I felt that my family, school and also myself were just as broken." (Rainer Fetting, quoted from: Rainer Fetting. Berlin, Munich 2011, p. 63). In 1977, together with Helmut Middendorf, Salomé and Bernd Zimmer, he founded the collectively operated Galerie am Moritzplatz. The gallery would be the nucleus for the later success of the group, which would cause a stir as the "Neue Wilde (New Wild Ones) and their figurative painting in a "violent" duct and with strong colors. During this time Berlin was much more than his home and the place where he sold his paintings. The city was his source of inspiration and his most important motif. Fetting always soaked up what he saw in the streets of the lively metropolis, using it as an opportunity to paint his famous wall pictures, construction sites, the heated nightlife, factories or the Berlin TV tower. During the painting process, Fetting transforms the motifs, which seem trivial at first sight, into something spontaneous and brutally expressive: With the help of the glowing dispersion paint, which the artist spreads out thinly across large-format background, his "fierce painting" unfolds an impact one can hardly escape.



Kottbusser Tor

In the painting offered here, Rainer Fetting gives us a thrilling, dynamic view of a row of buildings at the Kottbusser Tor underground station in Kreuzberg (then West Berlin) – popularly known as "Kotti". The Kottbusser Tor, which faces the eponymous city of Cottbus, was originally built in the 16th century as one of the customs gates in the Berlin city wall, of which only the Brandenburg Gate has survived until today. In 1902, the first station, the "Kottbuser Thor", was put into operation at this point. The successor building that Fetting painted, which was preserved as a listed building, was built between 1927 and 1929 and replaced the old elevated railway. It represents a combination of underground and elevated station, the above-ground bridge construction between the pillars has an unusually large span of over 50 meters. In Fetting's painting, the widely spaced pillars are impressively staged in a strongly distorted perspective and spatial depth. Using bright colors, strong contrasts and his stirring, expressive style, he created an energetic picture of the underground station at night. In the 1970s, the Kotti was a traffic junction, the center of the squatter movement and - as it still is today - a place for punks and junkies.





The Kottbusser Tor in the 1970s.

Declaration of love to the big city

In almost cheerful colors, Fetting depicts the building complex of the elevated railway that runs there as a fleeting and yet colossal appearance and thus creates a symbol of the big city and the fast-paced and colorful Berlin life. The red and pink lines along the road leading past the train station are reminiscent of tail-lights of cars driving past at night. Created in the time of awakening, one year after the Galerie am Moritzplatz was founded, the spectacular painting allows for an extraordinary insight into the artist's early creative period in Berlin and at the same time presents itself as a triumphant declaration of love to the big city. [AM]



Find more art-historical background information, images, videos and updates on www.kettererkunst.com





59 KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Stillleben mit Flasche. 1951.

Oil on canvas.

Grohmann p. 307. Signed in upper left. Once more signed on the reverse and titled "Stilleben mit Flasche", as well as inscribed with the work number "511" and "gewachst". 101,5 x 87,5 cm (39.9 x 34.4 in).

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

€ Called up: June 9, 2023 – ca. 18.56 h ± 20 min.

€ 120.000 – 150.000 (R/D, F)

\$ 132,000 - 165,000

PROVENANCE

 \cdot Galerie Wilhelm Grosshenning with a label on the reverse).

 \cdot Berthold and Else Beitz Collection (acquired from the above).

 $\cdot\,$ Private collection Northern Germany (inherited from the above).

EXHIBITION

 Ausstellung bedeutender Kunstwerke des 19. und 20. Jahrhunderts (Deutsche Expressionisten – Deutsche Impressionisten). Galerie Wilhelm Grosshenning, Düsseldorf, December 15, 1958 - February 15, 1959, no p. (with illu.).

- The colors enter into a fascinating, powerful dialog
- Remarkable modernity: Owing to the clarity of his pictorial language and the colors' two-dimensionality, this is an outstanding still life in Schmidt-Rottluff's œuvre

.....

• Formerly part of the acclaimed private collection of Berthold and Else Beitz

.....

• For the first time offered on the international auction market (source: artprice.com)

After the National Socialists' occupational ban had forced him to interrupt his artistic activity for years, Schmidt-Rottluff returned to Berlin in 1946. Starting around 1950, a highly intensive and prolific creative period, in which he would build on the productivity of earlier years, commenced in the war-torn city. He put a particularly strong focus on the still life, in the context of which he constantly aimed at increasing the expressiveness of the subject.

The present "Stillleben mit Flasche" (Still Life With a Bottle) is a special testimony to this intense time in Berlin. In this phase of his examination of the ,nature morte', Schmidt-Rottluff increasingly detached the depicted objects from their actual spatial location and their real colors. Their expressive values and the correspondence of the colors to each other were decisive for him. Our painting, which remained in an important family collection for decades, presents itself as one of the most fascinating products from the group of these late still lifes. Schmidt-Rottluff puts forms and colors into an

intensive relation to the virtuoso contour lines. Due to their size and proximity to the viewer, he gave the picture's individual objects, such as the teapot positioned in the back left in, a meaningful monumentality. Through the concise use of light and the unique use of shadows, the artist knew how to skillfully increase the pictorial effect, two-dimensionality and the expressiveness of the colors. In this extraordinary still life, he achieved a pictorial effect in which he takes the conciseness and clarity of the motif and the colors to an unprecedented level.

In many respects, the 1950s were an extremely exciting period for the artist's later oeuvre. A growing degree of abstraction - even if Schmidt-Rottluff always understood representationalism as the top priority of his art - testifies to the artist's never-ending engagement with his own environment and the expressive qualities of his own work. In this sense, the work "Stillleben mit Flasche" represents a new style in the painting of the former "Brücke" artist. [AM]







ANDY WARHOL

1928 Pittsburgh – 1987 New York

Goethe. 1982.

Silkscreen in colors.

Feldmann/Schellmann/Defendi II.271. Signed and numbered. From an edition of 100 copies. On Lenox museum cardboard. 96,5 x 96,5 cm (37.9 x 37.9 in), the full sheet.

Sheet 2 from the portfolio of 4 color silkscreens. Printed by Rupert Jasen Smith, New York (with blindstamp). Published by Editionen Schellmann & Klüser, Munich/New York, in cooperation with Denise René/Hans Mayer, Düsseldorf (with the copyright stamp on the reverse).

€ Called up: June 9, 2023 – ca. 18.58 h ± 20 min.

€ 60.000-80.000 (R/D, F) \$66,000-88,000

PROVENANCE

· Galeria Heinrich Ehrhardt, Madrid.

· Private collection Spain (since 1982, acquired from the above).

LITERATURE

· Forty are better than one. Edition Schellmann 1969-2009, published by Jörg Schellmann, Ostfildern 2009, pp. 342-343.

In the 1970s and 1980s, Warhol focused on portraits and still lifes, and retained screen printing as the sole technique of his graphics and paintings. Silkscreen printing as an artistic medium is just as far from the spontaneous painting gesture as serial production is from an original artwork. With Warhol, however, the poignancy of a motif lies precisely and only in the sum of the images. The underlying design principle here, as in many other works, is the variation of the same iconographic theme. His portraits continue the series of celebrities from film, music, sports and he also added figures from politics and history, like our Goethe. Warhol became the leading portraitist of his time, a fame that reverberates to this day. The Goethe portrait is the first in a series of works using a historical work of art as a reference. For "Goethe", Warhol used a section from what probably is the bestknown portrait of the German poet, the one that Johann Heinrich Wilhelm Tischbein painted in 1787 and which is in possession of the Städel in Frankfurt today. In his late portraits, he revisited the simplicity and directness of the silkscreens from the 1960s, however, he added innovative twists. In the Goethe series, Warhol added graphic

• This version of the "Goethe" suite is the one with the strongest colors

.....

- An icon of world literature portrayed by Warhol
- Tischbein as a pop art cult motif
- Part of the same collection since it was made

"People are simply fantastic. You just can't make bad pictures of them."

Andy Warhol, quoted from Feldmann/Schellmann, catalogue raisonné of prints, 1989, p. 8

elements, unlike it is the case with the series of Marilyn portraits, in which he exclusively worked with colored surfaces. In addition to the principle of color variations introduced in the 1960s, the picture is distinguished by graphic lines. While Warhol often used photographic templates for his portrait series, pictures he found in the media or his own Polaroids, he made the effort to visit the Städel Museum in Frankfurt to see the original work that the Goethe series is based on. The publisher Siegfried Unseld invited the pop artist to Germany with the commission to create a variation of Tischbein's painting "Goethe in the Roman Campagna". Photographer Barbara Klemm captured the moment when Warhol, wearing a backpack and with tired eyes, stood in front of the famous painting just like one of many tourists. Based on a photograph, the "court painter of the 70s", as the art historian Robert Rosenblum called Warhol (cf. Robert Rosenblum, Andy Warhol: Der Hofmaler der Siebziger, in: ex. cat. Andy Warhol, Porträts, Museum of Contemporary Art, Sydney 1993; Anthony d'Offay Gallery, London 1994, Munich 1993), transformed the portrait of Goethe into a trendy modernist portrait. [SM]



"Besides, the fruits seemed suitable to emphasize the special features of a painted representation compared to reality. How does a picture show itself as a picture? I have questions about reality and realism on my mind. What about beauty?"

Karin Kneffel, quoted from: Kunsthalle Bremen, Frieder Burda Foundation (ed.), Still, Munich 2019, p. 85.

1957 Marl – lives and works in Dusseldorf and Munich

Ohne Titel. 2001.

Oil on canvas.

Signed, dated and inscribed "FLXX.V" on the reverse. 100 x 100 cm (39.3 x 39.3 in). We are grateful to Prof. Karin Kneffel for her kind support in cataloging this lot.

€ Called up: June 9, 2023 – ca. 19.00 h ± 20 min.

€ 100.000 - 150.000 (R/D, F) \$ 110,000 - 165,000

PROVENANCE

· Galerie Bob van Orsouw, Zürich (with the label on the stretcher).

· Private collection (acquired from the above, ever since family-owned).

• The fruit still lifes helped the artist to her beakthrough on the international auction market

- The examination of light effects is the key stylistic element of her art
- In an oversized representation, Kneffel render the grapes' haptics with great mastery

.....

Since the 1990s, the fruit still lifes have been part of Karin Kneffel's repertoire and helped her to her artistic breakthrough. They are among the artist's most sought-after works on the international auction market. When she began her training with, among others, Gerhard Richter, the art academy in Düsseldorf was clearly male-dominated. At the academy, Kneffel was advised to keep a certain distance to the fruit still life and animal genres. Especially for painters, these motifs are considered too lovely, too decorative. Kneffel ignored this advice and saw this prejudice as a challenge. She took the fruit still life, a genre that seemed to have been exhausted, to a whole new level and restored its right to exist in contemporary art. Her typical style is characterized by a perfect illusion of reality. For her pictorial spaces, the artist chooses extreme sections, a varied play of close-up and long-distance views, and allows vexing reflections to determine her works. Kneffel depicts the fruit hanging from the tree, but then the dark gray background adds an alienating effect and breaks the exaggerated naturalness. She achieves this impression in her works through the highest precision.

The canvas is primed and sanded several times so that the paint is soaked up 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. The limitation of the depiction to a small section of the image and the supernaturally large depiction of the motif lead to a subtle alienation of the subject, which is portrayed with impressive photorealistic precision. The panicles of the light grapes are a perfect motif to study the play of light and shadow, as well as of indirect light. The feel and materiality of the grapes give the artist the space to stage different light phenomena. The natural warm light from a light source lying outside the pictorial space indirectly illuminates the grapes and makes the fruit shine. Kneffel is even able to depict the resulting transparency of individual grapes and the inner core in a painterly way. These light studies are early evidence of Karin Kneffel's interest in atmospheric phenomena. Later, she depicted fogged up windows and drops of water, which she adds on another image level. [SM]





1954 Glenridge/New Jersey – lives and works in New York

Untitled Film Still #7. 1978.

Black-and-white photograph. Signed, dated, numbered and inscribed on the reverse. From an edition of 10 copies. $25,3 \times 20,3$ cm (9.9×7.9 in), size of sheet.

€ Called up: June 9, 2023 – ca. 19.02 h ± 20 min.

€ 80.000 – 120.000 (R/D, F) \$ 88,000 – 132,000

PROVENANCE

· Metro Pictures, New York.

· Private collection North Rhine-Westphalia.

EXHIBITION

(SELECTION)

- \cdot Speglingar, Kulturhuset Stockholm, January 24 April 18, 2004.
- Das 8. Feld. Geschlechter, Leben und Begehren in der Kunst seit 1960, Museum Ludwig, Cologne, August 19 - November 12, 2006.
- Die zu sein scheint, die bin ich, Galerie Thomas Schulte, Berlin, September 17 - November 26, 2016.

· Cindy Sherman, Fondation Louis Vuitton, Paris, Sept. 23, 2020 - Jan. 3, 2021.



.iz Tayler in the 1960 film "Telephone Butterfield 8", directed by Daniel Mann.

The so-called "Untitled Film Stills" (1977-1980) made Cindy Sherman famous. In the photographs, she presents herself as an actress in fictional film scenes from the Hollywood of the 1950s and 60s, from Film Noir, B movies and European arthouse films. She was inspired by the looks of fabulous Hollywood actresses such as Liz Taylor or Eva Gardner, Audrey Hepburn and Lauren Bacall, as well as by European cinema luminaries like Brigitte Bardot, Jeanne Moreau, Simone Signoret, Sophia Loren and Anna Magnani. What is particularly striking about the works is that Cindy Sherman achieves an emotional effect with every shot of a deceptively real film scene that nonetheless stems from her own imagination. She stages characters, defines the stage design, sets up the artificial light, chooses an appropriate outfit, finally conveys exaggerated film clichés and creates photos characterized by her own mysterious aesthetics.

A woman with short dark hair, sunglasses, a white undergarment, white overknees and white high-heeled shoes standing in the frame of an open sliding door, her upper body slightly bent forwards. With her right hand she lifts the undergarment to loosen the suspender, with her left arm she pushes a curtain panel aside and at the same time supports herself on the window frame, while she holds a martini glass in her hand. She is about to move out of the darkness of the room behind her onto the terrace, blinded by the sun, as it seems. Somebody seems to be sitting in an armchair in the bottom left in the foreground, a large straw hat conceals the person, the shoulders are covered, the identity remains hidden. We can only speculate about the film and the respective scene supposedly documented by the photograph. The martini glass in her hand, her look and posture in the doorway suggest a long, excessive night with lots of alcohol. Cindy Sherman plays a mature woman who, irritated by the moment of bright sunlight, seems to be looking for some fresh air out on the terrace.

• Cindy Sherman's 'Untitled Film Stills' is a series of

black-and-white photographs in which the artist

necessarily based on actual movies, but still give

• Cindy Sherman reconstructs scenes from the

• Copies are at, among others, the Museum of

Modern Art, New York and the San Francisco

.....

Hollywood of the 1950s/'60s that are not

the viewer a feeling of a deja vue

Museum of Modern Art

masquerades as different female movie characters

Depicting herself in such roles, Sherman opens up a dialogue about stereotypical representations of women in order to examine the role of women in history and society in the 1980s. Her paintings range from the beautiful to the grotesque; she uses elaborate costumes, extensive makeup, and wigs to create her characters, and in recent years has employed digital tools to manipulate her imagery. Sherman has participated in several Venice and Whitney Biennials, and her works have been on display at renowned institutions around the world. She was awarded a MacArthur Fellowship and her works regularly fetch seven figure prices on the secondary market. [MvL]



VERSTEIGERUNGSBEDINGUNGEN

Bitte beachten Sie unser geändertes Aufgeld in 5.4.

1. Allgemeines

1.1 Die Ketterer Kunst GmbH & Co. KG mit Sitz in München (im folgenden "Versteigerer") versteigert grundsätzlich als Kommissionär im eigenen Namen und für Rechnung der Einlieferer (im folgenden "Kommittenten"), die unbenannt bleiben. Im Eigentum des Versteigerers befindliche Gegenstände (Eigenware) werden im eigenen Namen und für eigene Rechnung versteigert. Auch für die Versteigerung dieser Eigenware gelten diese Versteigerungsbedingungen, insbesondere ist auch hierfür das Aufgeld (unten Ziff. 5) zu entrichten.

1.2 Die Versteigerung wird durch eine natürliche Person, die im Besitz einer Versteigerungserlaubnis ist, durchgeführt; die Bestimmung dieser Person obliegt dem Versteigerer. Der Versteigerer bzw. der Auktionator ist berechtigt geeignete Vertreter gemäß § 47 GewO einzusetzen, die die Auktion durchführen. Ansprüche aus der Versteigerung und im Zusammenhang mit dieser bestehen nur gegenüber dem Versteigerer.

1.3 Der Versteigerer behält sich vor, Katalognummern zu verbinden, zu trennen, in einer anderen als der im Katalog vorgesehenen Reihenfolge aufzurufen oder zurückzuziehen.

1.4 Sämtliche zur Versteigerung kommenden Objekte können vor der Versteigerung beim Versteigerer besichtigt werden. Dies gilt auch bei der Teilnahme an Auktionen, bei denen der Bieter zusätzlich per Internet mitbieten kann (so genannten Live-Auktionen). Ort und Zeit kann der jeweiligen Ankündigung im Internetauftritt des Versteigerers entnommen werden. Ist dem Bieter (insbesondere dem Bieter in einer Live-Auktion) die Besichtigung zeitlich nicht (mehr) möglich, da beispielsweise die Auktion bereits begonnen hat, so verzichtet er mit dem Bietvorgang auf sein Besichtigungsrecht.

1.5 Gemäß Geldwäschegesetz (GwG) ist der Versteigerer verpflichtet den Erwerher hzw. den an einem Erwerh 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 eingeholte 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 Personen gesellschaften 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 abgegeben hätte, dem Versteigerer wahlweise auf Erfüllung oder Schadensersatz.

2.4 Ein Gebot erlischt außer im Falle seiner Ablehnung durch den Versteigerer dann, wenn die Versteigerung ohne Erteilung des Zuschlags geschlossen wird oder wenn der Versteigerer den Gegenstand erneut aufruft; ein Gebot erlischt nicht durch ein nachfolgendes unwirksames Übergebot.

2.5 Ergänzend gilt für schriftliche Gebote: Diese müssen spätestens am Tag der Versteigerung eingegangen sein und den Gegenstand unter Aufführung der Katalognummer und des gebotenen Preises, der sich als Zuschlagssumme ohne Aufgeld und Umsatzsteuer versteht, benennen; Unklarheiten oder Ungenauigkeiten gehen zu Lasten des Bieters. Stimmt die Bezeichnung des Versteigerungsgegenstandes mit der angegebenen Katalognummer nicht überein, ist die 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 erlicht das Gebot mit Ablauf von 4 Wochen ab dem Tag des Zuschlags, es sei denn, der Versteigerer hat dem Bieter innerhalb dieser Frist die vorbehaltlose Annahme des Gebotes mitgeteilt.

2.7 Geben mehrere Bieter gleich hohe Gebote ab, kann der Versteigerer nach freiem Ermessen einem Bieter den Zuschlag erteilen oder durch Los über den Zuschlag entscheiden. Hat der Versteigerer ein höheres Gebot übersehen oder besteht sonst Zweifel über den Zuschlag, kann er bis zum Abschluss der Auktion nach seiner Wahl den Zuschlag zugunsten eines bestimmten Bieters wiederholen oder Gegenstand erneut ausbieten; in diesen Fällen wird ein vorangegangener Zuschlag unwirksam.

2.8 Der Zuschlag verpflichtet zur Abnahme und Zahlung.

Besondere Bedingungen f ür 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 dieser Voraussetzungen auch keine Haftung dafür, dass aufgrund vorbezeichneter Störung gefls, 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 auftre-

3.4 Es wird ausdrücklich darauf hingewiesen, dass Telefongespräche mit dem Telefonbieter während der Auktion zu Dokumentationsund 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 wahr ungstum/rechners (Despiesweise 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 Versendung

4.1 Mit Erteilung des Zuschlags geht die Gefahr, insbesondere die Gefahr des zufälligen Untergangs und der zufälligen Verschlechterung des Versteigerungsgegenstandes auf den Käufer über, der auch die Lasten trägt.

4.2 Die Kosten der Übergabe, der Abnahme und der Versendung nach einem anderen Ort als dem Erfüllungsort trägt der Käufer, wobei der Versteigerer nach eigenem Ermessen Versandart und Versandmittel bestimmt.

4.3 Ab dem Zuschlag lagert der Versteigerungsgegenstand auf Rechnung und Gefahr des Käufers beim Versteigerer, der berechtigt, aber nicht verpflichtet ist, eine Versicherung abzuschließen oder sonstige wertsichernde Maßnahmen zu treffen. Er ist jederzeit berechtigt, den Gegenstand bei einem Dritten für Rechnung des Käufers einzulagern; lagert der Gegenstand beim Versteigerer, kann dieser Zahlung eines üblichen Lagerentgelts (zzgl. Bearbeitungskosten) verlangen.

5. Kaufpreis / Fälligkeit / Abgaben

5.1 Der Kaufpreis ist mit dem Zuschlag (beim Nachverkauf, vgl. Ziffer 3.7, mit der Annahme des Angebots durch den Versteigerer) fällig. Während oder unmittelbar nach der Auktion ausgestellte Rechnungen bedürfen der Nachprüfung; Irrtum vorbehalten.

5.2 Zahlungen des Käufers sind grundsätzlich nur durch Überweisung an den Versteigerer auf das von ihm angegebene Konto zu leisten. Die Erfüllungswirkung der Zahlung tritt erst mit endgültiger Gutschrift auf dem Konto des Versteigerers ein.

Alle Kosten und Gebühren der Überweisung (inkl. der dem Versteigerer abgezogenen Bankspesen) gehen zu Lasten des Käufers, 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 Kauferfragt 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 800.000 Euro: hieraus Aufgeld 32 %.

 Auf den Teil des Zuschlagspreises, der 800.000 Euro übersteigt, wird ein Aufgeld von 27 % berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 800.000 Euro anfällt, hinzuaddiert.

– Auf den Teil des Zuschlagspreises, der 4.000.000 Euro übersteigt, wird ein Aufgeld von 22 % berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 4.000.000 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 800.000 Euro: hieraus Aufgeld 27 %.

 Auf den Teil des Zuschlagspreises, der 800.000 Euro übersteigt, wird ein Aufgeld von 21 % erhoben und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 800.000 Euro anfällt, hinzuaddiert. – Auf den Teil des Zuschlagspreises, der 4.000.000 Euro übersteigt, wird ein Aufgeld von 15 % erhoben und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 4.000.000 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 Umsatzsteuersatz 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 Folgerechtsvergütung zusätzlich eine Folgerechtsvergütung in Höhe der in § 26 Abs. 2 UrhG ausgewiesenen Prozentsätze erhoben, derzeit wie folgt:

4 Prozent für den Teil des Veräußerungserlöses ab 400 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 Folgerechtsvergütung 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 ersteigerten 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.

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 wich tiger Grund besteht, der die Durchführung des Vertrages für den Versteigerer auch unter Berücksichtigung der berechtigten Belange des Käufers unzumutbar werden lässt. Fin solcher wichtiger Grund liegt insbesondere vor bei Anhaltspunkten für das Vorlieger 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 könner vor der Versteigerung besichtigt und geprüft werden. Sie sind gebraucht und werden ohne Haftung des Versteigerers für Sachmänge 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 der Versteigerer, kehrt der Versteigerer dem Käufer den daraus erzielten Betrag bis ausschließlich zur Höhe des Zuschlagspreises Zug um Zug gegen Rückgabe des Gegenstandes aus. Zur Rückgabe des Gegenstandes ist der Käufer gegenüber dem Versteigerer dann nicht verpflichtet, wenn der Versteigerer selbst im Rahmen der Geltendmachung der Ansprüche gegenüber dem Einlieferer, oder einem sonstigen Berechtigten nicht zur Rückgabe des Gegenstandes verpflichtet ist. Diese Rechte (Abtretung oder Inanspruchnahme des Einlieferers und Auskehrung des Erlöses) stehen dem Käufer nur zu, soweit er die Rechnung des Versteigerers vollständig bezahlt hat. Zur Wirksamkeit der Geltendmachung eines Sachmangels gegenüber dem Versteigerer ist seitens des Käufers die Vorlage eines Gutachtens eines anerkannten Sachverständigen (oder des Erstellers des Werkverzeichnisses, der Erklärung des Künstlers selbst oder der Stiftung des Künstlers) erforderlich, welches den Mangel nachweist. Der Käufer bleibt zur Entrichtung des Aufgeldes als Dienstleistungsentgelt verpflichtet.

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. to 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 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 angegebenen Schätzpreise dienen - ohne Gewähr für die Richtigkeit - lediglich als Anhaltspunkt für den Verkehrswert der zu versteigernden Gegenstände. Die Tatsache der Begutachtung durch den Versteigerer als solche stellt keine Beschaffenheit bzw. Eigenschaft des Kaufgegenstands dar.

9.4 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 to gilt entsprechend.

10. Haftung

Schadensersatzansprüche des Käufers gegen den Versteigerer, seine gesetzlichen Vertreter, Arbeitnehmer, Erfüllungs- oder Verrichtungsgehilfen 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 (VSBG)) vor einer Verbraucherschlichtungsstelle beigetreten 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

Ketterer Kunst GmbH & Co. KG München

Verantwortliche Stelle im Sinne der DSGVO* und sonstigen daten-

Sie erreichen uns postalisch unter der obigen Anschrift, oder

Begriffsbestimmungen nach der DSGVO für Sie transparent erläutert:

Personenbezogene Daten sind alle Informationen, die sich auf eine

identifizierte oder identifizierbare natürliche Person (im Folgenden

"betroffene Person") beziehen. Als identifizierbar wird eine natür-

liche 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, wirtschaft-

lichen, kulturellen oder sozialen Identität dieser natürlichen Person

Verarbeitung ist ieder mit oder ohne Hilfe automatisierter Verfah-

ren ausgeführte Vorgang oder jede solche Vorgangsreihe im Zu-

Erfassen, die Organisation, das Ordnen, die Speicherung, die An-

passung oder Veränderung, das Auslesen, das Abfragen, die Ver-

wendung, die Offenlegung durch Übermittlung, Verbreitung oder

eine andere Form der Bereitstellung, den Abgleich oder die Ver-

knüpfung, die Einschränkung, das Löschen oder die Vernichtung.

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 be

troffene 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 Maßnah-

men nicht erforderlich sind, oder auch die anderen Erlaubnistatbe-

stände 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

Personenbezogene Daten, die Sie uns für die Erfüllung eines Ver-

trages oder zur Durchführung vorvertraglicher Maßnahmen geben,

die hierfür erforderlich sind und die wir entsprechend dafür ver-

Ihre Kontaktdaten wie Name Anschrift Telefon Fax E-Mail Steuer-

nummer u.a., und soweit für finanzielle Transaktionen erforder-

lich, Finanzinformationen, wie Kreditkarten- oder Bankdaten;

Versand- und Rechnungsdaten, Angaben welche Versteuerungs-

art Sie wünschen (Regel- oder Differenzbesteuerung) und an-

dere Informationen, die Sie für den Erwerb, das Anbieten bzw.

Transaktionsdaten auf Basis Ihrer vorbezeichneten Aktivitäten;

• weitere Informationen, um die wir Sie bitten können, um sich

beispielsweise zu authentifizieren, falls dies für die ordnungs-

gemäße Vertragsabwicklung erforderlich ist (Beispiele: Ausweis-

kopie, Handelsregisterauszug, Rechnungskopie, Beantwortung

von zusätzlichen Fragen, um Ihre Identität oder die Eigentums

verhältnisse an einem von Ihnen angebotenen Objekte überprü-

fen zu können). Teilweise sind wir dazu auch gesetzlich verpflich-

tet, vgl. § 2 Abs. 1 Ziffer 16 GwG und dies bereits schon in einem

sonstiger Leistungen unseres Hauses oder den Versand eines

wir selbstverständlich solche Daten keinesfalls verarbeiten.

nenhang mit personenbezogenen Daten wie das Erheben, das

per E-Mail unter: infomuenchen@kettererkunst de

Anwendungsbereich:

in Anspruch nehmen.

Verantwortliche Stelle

schutzrelevanten Vorschriften ist:

telefonisch unter: +49 89 55 244-0

per Fax unter: +49 89 55 244-166

Personenbezogene Daten

sind, identifiziert werden kann.

Einwilligung

Verarbeitung Ihrer personenbezogenen Daten

Joseph-Wild-Str. 18, D-81829 München

Ketterer Kunst GmbH & Co. KG

TERMS OF PUBLIC AUCTION

Please note our changed buyer's premium in 5.4.

1. Genera

11 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 ar 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 represen tative 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 vet, 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 writter 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). Other wise, 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 com

dere ergänzende Informationen von Dritten einzuholen (z.B.: Wenn Sie Verbindlichkeiten bei uns eingehen, so sind wir generell berech tigt Ihre Kreditwürdigkeit im gesetzlich erlaubten Rahmen über Nachfolgende Regelungen zum Datenschutz erläutern den Umgang eine Wirtschaftsauskunftei überprüfen zu lassen. Diese Erforderlichkeit ist insbesondere durch die Besonderheit des Auktionshanmit Ihren personenbezogenen Daten und deren Verarbeitung für unsere Dienstleistungen, die wir Ihnen einerseits von uns anbieten, dels gegeben, da Sie mit Ihrem Gebot und dem Zuschlag dem Vorbieter die Möglichkeit nehmen, das Kunstwerk zu erstehen. wenn Sie Kontakt mit uns aufnehmen und die Sie uns andererseits bei der Anmeldung mitteilen, wenn Sie unsere weiteren Leistungen 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.

> trierung bzw. Ihre Anfragen verwenden, oder den Angaben, um die wir Sie bitten, oder die Sie uns freiwillig übermitteln. Die von Ihnen

verarbeiter zu veranlassen, der die personenbezogenen Daten ebe falls ausschließlich für eine interne Verwendung, die dem für die Verarbeitung Verantwortlichen zuzurechnen ist, nutzt.

Künstlern, Stilrichtungen, Epochen, u.a., sei es durch Ihre oben Daten, ist es uns gleichzeitig erlaubt, Sie über Leistungen unseres an Auktionen, nach Art. 6 Abs. 1 lit (f) DSGVO abwägen, ob und gangenen Auktionen, etc.).

Sie sind jederzeit berechtigt, dieser Kontaktaufnahme mit Ihnen

Live-Auktionen

In sogenannten Live-Auktionen sind eine oder mehrere Kameras (Übertragung der Auktion mittels Bild und Ton) einverstanden.

Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten Gemäß den Vorschriften der DSGVO stehen Ihnen insbesondere

 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.

vorvertraglichen Stadium Gleichzeitig sind wir im Rahmen der Vertragsabwicklung und zur

Durchführung vertragsanbahnender Maßnahmen berechtigt, an-

Welche personenbezogenen Daten Sie dabei an uns übermitteln, ergibt sich aus der ieweiligen Eingabemaske, die wir für die Regishierfür 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 Auftrags-

Durch Ihre Interessenbekundung an bestimmten Kunstwerken,

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 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 wenn ja, mit welcher Art von Werbung wir an Sie herantreten dürfen (bspw.: Zusendung von Auktionskatalogen, Information über Sonderveranstaltungen, Hinweise zu zukünftigen oder ver-

gem. Art. 21 DSGVO zu widersprechen (siehe nachfolgend unter "Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten").

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 iedermann, 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

folgende Rechte zu:

· Recht auf unverzügliche Löschung ("Recht auf Vergessenwer den") 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.

Beruht 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 verden Sie von uns stets auf Ihr Widerrufsrecht hingewiese

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 Verträgsdauer zu laufen beginnt. Wir erlauben uns auch den Hinweis darauf, dass wir im Falle eines Kulturgutes nach § 45 KGSG i.V.m. § 42 KGSG verpflichtet sind, Nachweise über die Sorgfaltsanforderungen aufzuzeichnen und hierfür bestimmte personenbezogene Daten für die Dauer von 30 Jahren aufzubewahren. Nach Ablauf der Fristen, die uns vom Ge setzgeber 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)

arbeiten, sind beispielsweise

Objektes angeben;

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 nd 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 800,000 €: herefrom 32 % premium.

 The share of the hammer price exceeding 800.000 € is subject to a premium of 27 % and is added to the premium of the share of the hammer price up to 800,000 €.

– The share of the hammer price exceeding 4,000,000 € is subject to a premium of 22 % and is added to the premium of the share of the hammer price up to 4,000,000 €.

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 differen tial 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 800,000 €: herefrom 27 % premium.

– The share of the hammer price exceeding 800,000 € is subject to a premium of 21% and is added to the premium of the share of the hammer price up to 800,000€

– The share of the hammer price exceeding 4,000,000 € is subject to a premium of 15% and is added to the premium of the share of the hammer price up to 4,000,000 €.

- 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 UrhG.

4 percent for the part of the sale proceeds from 400 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

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 transsfer.

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 reten tion 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 relationsh

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 mediately, 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 conside ration 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

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. to 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 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, VSBG) before a consu 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 shal 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

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, in formed, 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 com pletely 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 re questing 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 info mation, 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 provisions

Where the processing of your personal data is based on consent as set out in Art. 6 (1) a) or Art. 9 (2) a) of the GDPR, you also have the right to withdraw consent as set out in Art. 7 (3) of the GDPR. Before any request for corresponding consent, we will always advise you of your right to withdraw consent.

To exercise the aforementioned rights, you can 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 vio lation 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 (Baverische Landesamt für Datenschutzaufsicht, BayLDA), Promenade 27 (Schloss), D-91522 Ansbach.

Data Security

Strong IT security - through the use of an elaborate security architecture, among other things - is especially important to us.

How Long We Store Data

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Glossary

INFO

- 2 Hand-written means all the information that, in our opinion, does not undoubtedly come from the artist himself. 3. **R/D:** This object is offered with regular or differential taxation.

- 6. **R*:** This object is offered subject to regular taxation at a tax rate of 7%. 7. F: For works by artists who died less than 70 years ago, there is a resale right royalty, ranging from 4% to 0.25% of the hammer,
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- 6. The artnet Price Database has included auction results since 1985 and, according to the company, currently includes auction results from over 700 international auction houses.

Results

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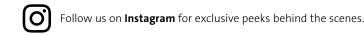
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Condition reports: high-resolution photos including the fronts and backs of all works, more images of, e.g. the frames etc.

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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 consultation talk is absolutely free and non binding. As part of the following expert advice (analysis and valuation, outlining potential strategies and their respective implementation) we will prepare a custom-made offer.

Corporate Collections

Your company is in possession of an art collection and you are considering changes?

There are many good reasons why a corporate collection should be adapted to meet the company's latest developments. In an ideal case, a collection reflects corporate identity, takes the respective industry, as well as the product portfolio and the regional or international business areas into account. This general set up can be affected by, for instance, a reorganization of the company, new management level, expansions of the 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 redirect your corporate collection. In order to express the character of your company, we can outline the potential directions your collection should take in a first free and non binding consultation.

Based on this talk, we will prepare an individual offer that allows for your corporate collection's needs.





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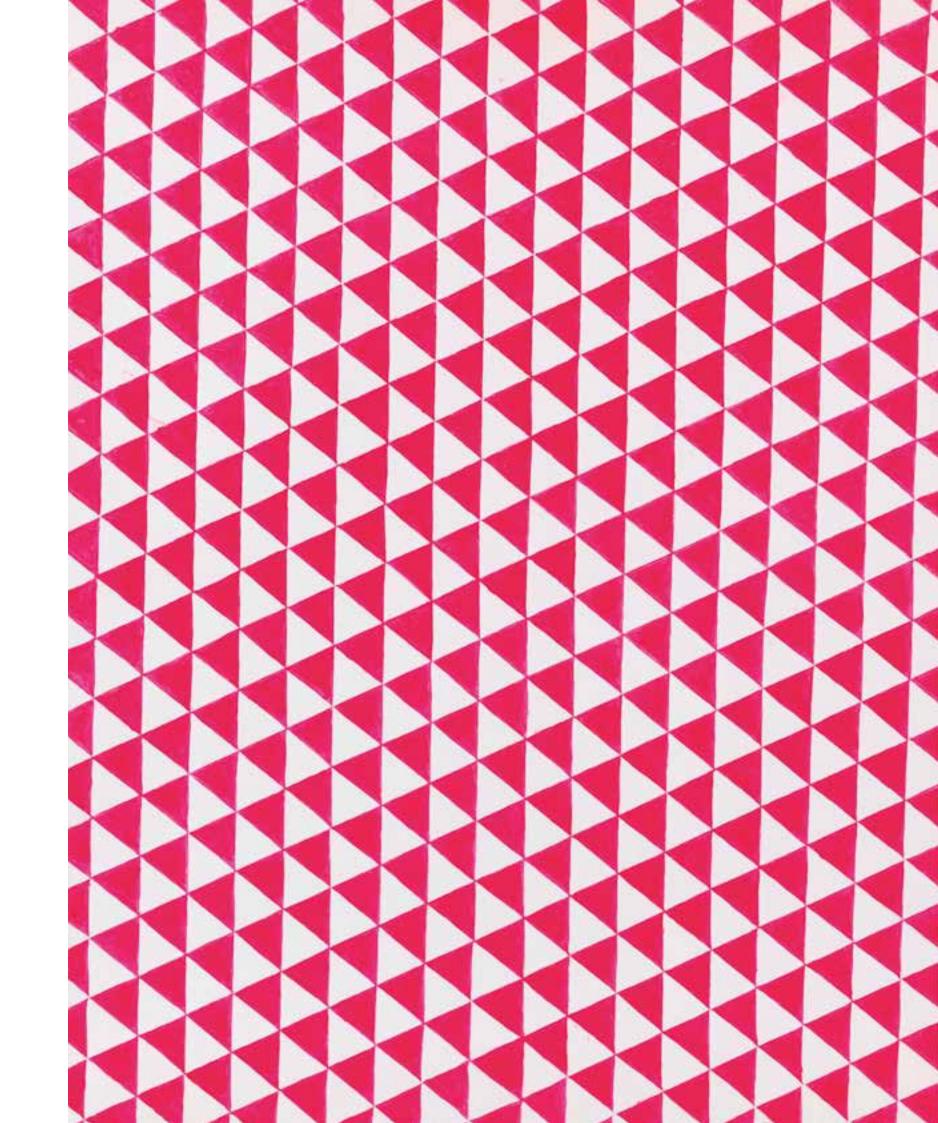
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We are looking for works by above artists for our international collectors



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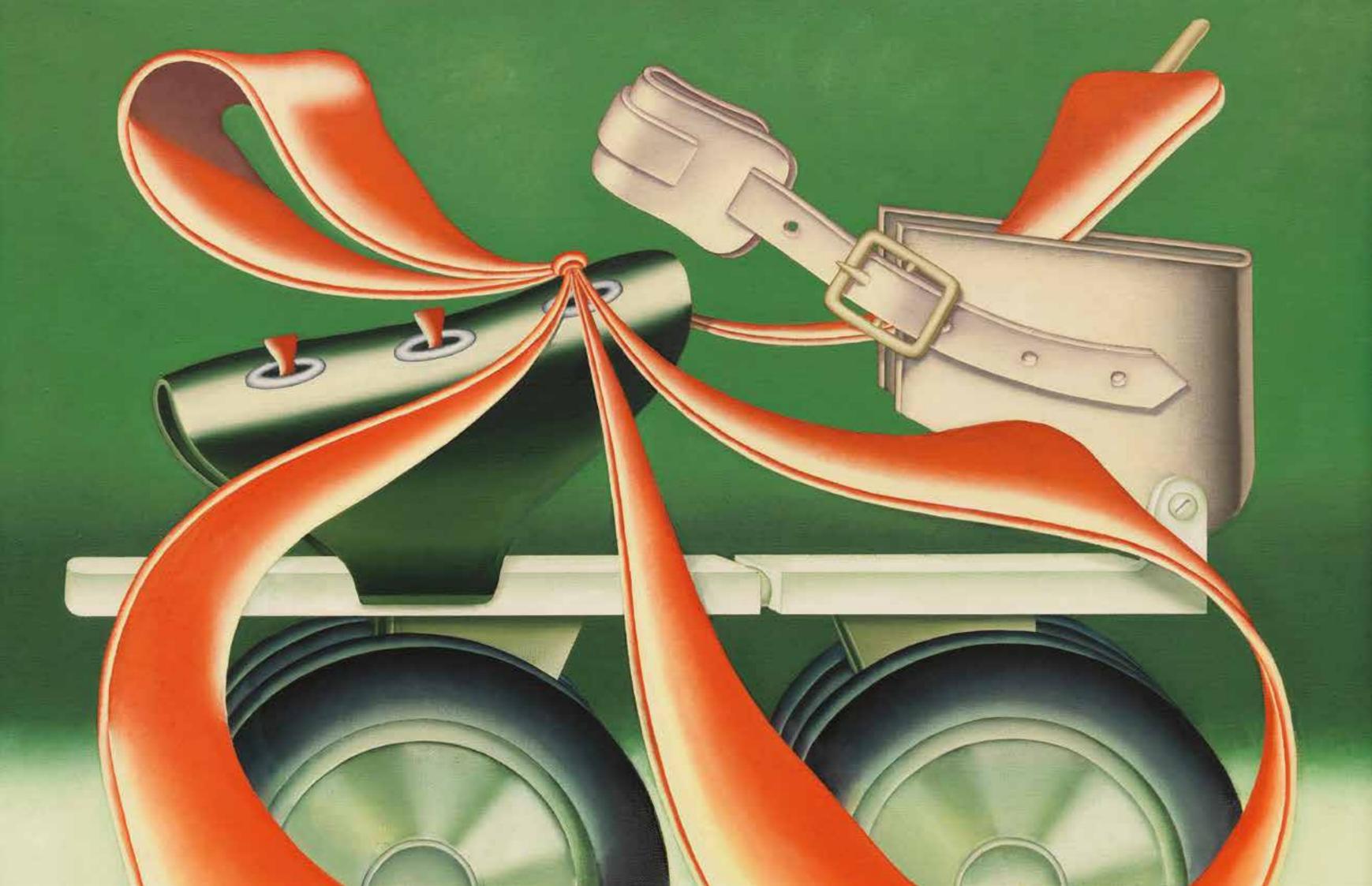
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