

KETTERER KUNST



EVENING SALE

7 June 2024





M. Kolesnikov







AUCTION 550

Evening Sale

Auctions

Lots 1–70 Evening Sale (550)
Friday, June 7, 2024, from 5 pm

Ketterer Kunst Munich
Joseph-Wild-Straße 18
81829 Munich

**We kindly ask you to reserve a seat in advance
under: +49 (0) 89 552 440
or infomuenchen@kettererkunst.de**

Further Auctions

Lots 100–211 Contemporary Art Day Sale (553)
Friday, June 7, 2024, 1.30 pm

Lots 300–370 19th Century (555)
Saturday, June 8, 2024, 2 pm

Lots 400–502 Modern Art Day Sale (554)
Saturday, June 8, 2024, from 5 pm

Online Sale onlinesale.kettererkunst.com
Wed, May 15, 2024, from 3 pm – Sat, June 15, 2024, 3 pm
Gradually running out

Preview

Please let us know which works you would like to view at our exhibition venues.

Frankfurt

Bernhard Knaus Fine Art, Niddastraße 84, 60329 Frankfurt am Main
Phone +49 (0)6221 58 80 038, infoheidelberg@kettererkunst.de

Sat	May 11	11 am – 7 pm
Sun	May 12	11 am – 4 pm

Hamburg (New location!)

TOM REICHSTEIN contemporary,
Stockmeyerstraße 41–43, Halle 4J, 20457 Hamburg
Phone +49 (0)40 3 74 96 10, infohamburg@kettererkunst.de

Tue	May 14	11 am – 9 pm
	Reception	from 5.30 pm
Wed	May 15	11 am – 3 pm

Cologne

Ketterer Kunst, Gertrudenstraße 24–28, 50667 Cologne
Phone +49 (0)221 51 09 08 15, infokoeln@kettererkunst.de

Fri	May 17	11 am – 9 pm
	Opening Reception	from 5 pm
Sat	May 18	11 am – 7 pm
Sun	May 19	11 am – 5 pm
Mon	May 20	11 am – 3 pm

Berlin

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

Wed	May 22	10 am – 6 pm
Thu	May 23	10 am – 6 pm
Fri	May 24	10 am – 7 pm
	Opening Reception	from 5 pm
Sat	May 25	10 am – 6 pm
Sun	May 26	10 am – 6 pm
Mon	May 27	10 am – 6 pm
Tue	May 28	10 am – 6 pm
Wed	May 29	10 am – 6 pm
Thu	May 30	10 am – 8 pm

Munich (all works)

Ketterer Kunst, Joseph-Wild-Straße 18, 81829 Munich
Phone +49 (0) 89 552 440, infomuenchen@kettererkunst.de

Sat	June 1	12 pm – 6 pm
Sun	June 2	11 am – 5 pm
Mon	June 3	10 am – 6 pm
Tue	June 4	10 am – 6 pm
Wed	June 5	10 am – 8 pm
Thu	June 6	10 am – 5 pm
Fri	June 7	10 am – 6 pm*

* Only Modern Art and 19th Century Art

Exchange rate: 1 Euro = 1,05 US Dollar (Approximate value).

Front cover: Lot 38 A. v. Jawlensky – frontispiece I: Lot 19 E. L. Kirchner – frontispiece II: Lot 15 M. Liebermann – frontispiece III: Lot 50 J. Rosenquist – frontispiece IV: Lot 52 A. Warhol – page 9: Lot 60 K. Klapheck – page 11: Lot 23 E. L. Kirchner – page 12: Lot 10 R. Sintenis – page 14: Lot 61 G. Richter – page 281: Lot 25. E. Heckel – page 282: Lot 39 E. L. Kirchner – pages 286/287: Lot 20 E. W. Nay – rear inside cover: Lot 35 H. Campendonk – rear outside cover: Lot 12 - G. Baselitz – (Note: Some of the works shown here are presented in detail)

INFO

Your bidding options

Online

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

Bid and watch online on: www.kettererkunstlive.com

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

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

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Saleroom

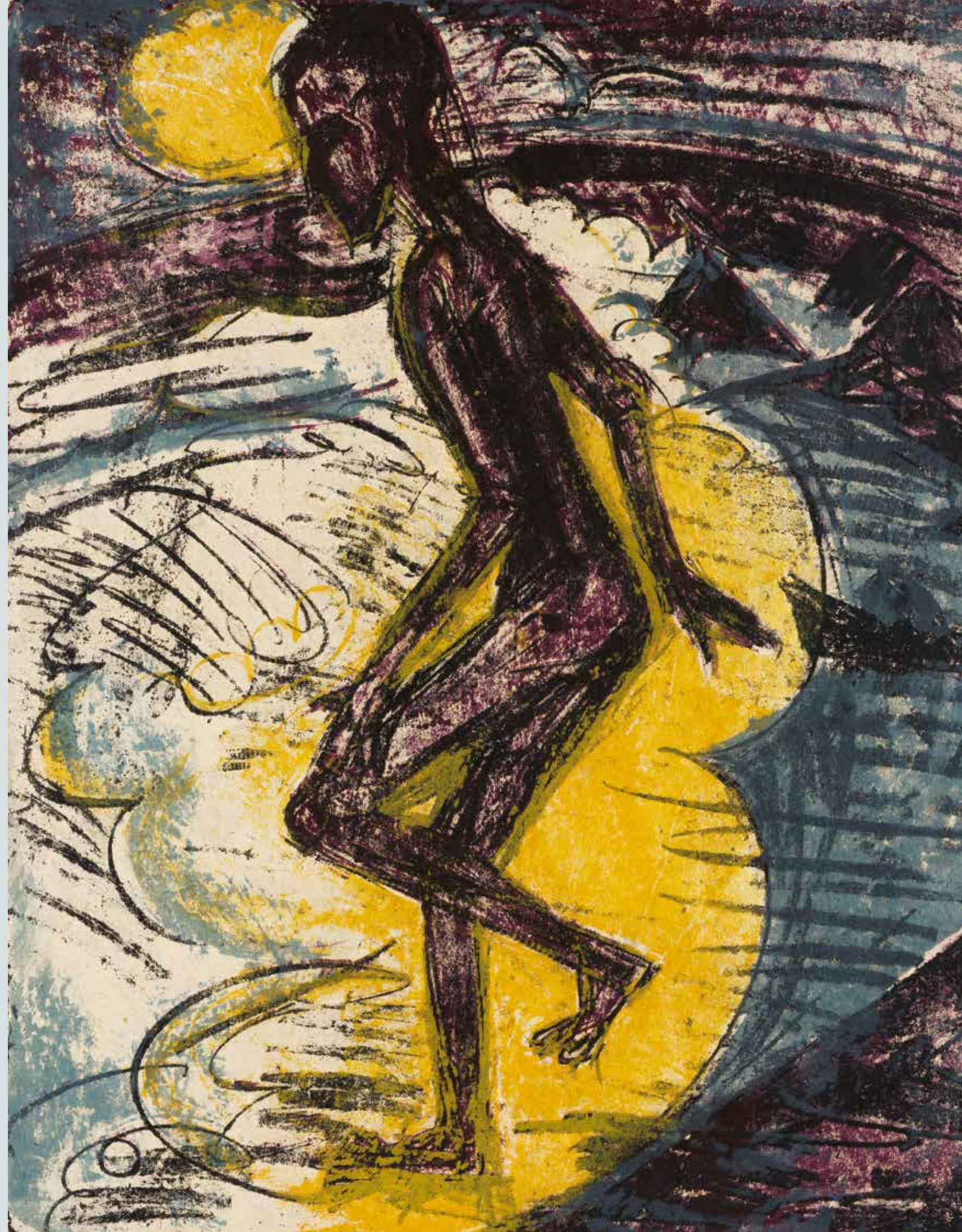
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Saturday, June 15, 2024, from 3 pm (lots sold consecutively)





Aufträge | Bids

Auctions 550 | 553 | 554 | 555 | @

Rechnungsanschrift | Invoice address

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Kundennummer | Client number

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Marietta Piekenbrock is an author and curator. In addition to her work for the program of the European Capital of Culture RUHR.2010, the ‚Ruhrtriennale‘ and the Volksbühne Berlin, she has published numerous books, monographs, and catalogs on theater, dance, and performance. In 2021, she co-curated the highly acclaimed exhibition “Global Groove. Kunst, Tanz, Performance und Protest” at the Museum Folkwang in Essen. Her monograph on the French choreographer Boris Charmatz, director of the Tanztheater Wuppertal Pina Bausch, will be released in the autumn of 2024.

FRANZ MARC

1880 Munich – 1916 Verdun

Zwei gelbe Tiere (Zwei gelbe Rehe). 1912/13.

Watercolor and pencil.
On yellow mould made paper (folding perforated).
17 x 10 cm (6.6 x 3.9 in), the full sheet.
In the sketchbook XXVI from 1912/13.

🕒 *Called up: June 7, 2024 – ca. 5.00 pm ± 20 min.*

€ 200.000 – 300.000 (R/D)
\$ 210,000 – 315,000

PROVENANCE

- Maria Marc, Ried (until 1935/36).
- Ilse and Hermann Bode Collection, Hanover/Steinhude (presumably since 1936).
- Private collection Germany (inherited).
- Private collection Germany.

EXHIBITION

- Kunsthaus Zürich, 1934 (no cat.).
- Galerie Gutekunst & Klipstein, Bern, 1935 (no cat.).
- Kunstmuseum Basel, 1935 (no cat.).
- Kunsthaus Zürich, January 13 - February 10, 1935, no. 134.
- Franz Marc. Gedächtnisausstellung, 150. Jahre Ausstellung Kestner-Gesellschaft, Hanover, March 4 - April 19, 1936, no. 78 (from a private collection in Hanover, presumably Hermann Bode Collection).
- Zeitgenössische Kunst aus hannoverschem Privatbesitz, Kestner Gesellschaft, Hanover, 1954, presumably cat. no. 93.
- Kunst der Avantgarde in Hannover 1912-1933, Sprengel Museum, Hanover, September 23, 2017 - January 7, 2018, p. 20 (illu.).
- Sprengel Museum, Hanover (permanent loan until early 2021).

LITERATURE

- Annegret Hoberg, Isabelle Jansen, Franz Marc. catalogue raisonné, vol. III: Skizzenbücher und Druckgraphik, sketchbook XXVI, p. 233 (no illu.).
- Klaus Lankheit, Franz Marc: Katalog der Werke, Cologne 1970, no. 621 (no illu.).

- **Characteristic animal motif in peaceful concord and paradisiacal harmony**
- **Painted during the important early period of the "Blaue Reiter"**
- **Marc created a postcard to Erich Heckel in Berlin after this watercolor**
- **Significant Provenance: from the possession of the artist's family in the renowned Ilse and Hermann Bode Collection**
- **Until 2021 on permanent loan to the Sprengel Museum, Hanover**

When looking at this watercolor - in a format slightly larger than a postcard – we realize how Franz Marc once again succeeded in conveying the sensation he got from the mysterious creative powers of nature to us. We are moved by the grace of the representation, impressed by the sublime shapes of the animals' bodies in an imaginative landscape, impressed by the effect of the finely set colors. The artist's work was inspired by profound feelings for the animal, which instinctively moves in nature, and merges with it, and in all of this, the artist's observation appears to be out of this world: „Is there a more mysterious idea for an artist than this: How is nature reflected in the eye of an animal? How does a horse see the world or an eagle, a deer, or a dog? How pathetic and soulless is our convention to place animals in our concept of a landscape instead of immersing in the animal's soul to get an idea of its image circle? [...]



What does the deer have to do with the world as we see it? Is there any reasonable or even artistic sense in painting the deer as it appears to our retina, or in a cubist form because we feel the world in cubist terms? Who says that the deer feels the world in cubist terms; it has a sensation of the world in ‚deer‘ terms, so the landscape must be ‚deer‘. That is its predicate“, wrote Marc in 1911/12, thoughts that Maria Marc published in 1920. (Quote from: Franz Marc. Briefe, Schriften und Aufzeichnungen, published by Günter Meißner, Leipzig 1989, p. 233)

Franz Marc took natural science very seriously, burying himself in the spirit of animal symbolism, which enabled him to indulge in his at times dreamy idea of an original world romantically and poetically. This way Marc rendered the yellow deer in circular, geometric lines that he derived from the animals‘ posture. The hilly landscape in fore- and background is incorporated into this rhythm of round shapes and gets into a circular movement developed from the shape of the animals‘ bodies. The artist united animals and their environment in a synthesis that pervades all levels of the picture, using a soft, flowing, organic formal language borrowed from Cubism. Franz Marc was fascinated by the cubist design and its quality to enhance the content, to concentrate it, and to fill it with its symbolically charged colors. Last but not least, the color palette plays a highly symbolic role in his compositional worlds, such as the yellow in the work offered here: „Yellow is the feminine principle, gentle, cheerful and sensual,“ wrote Marc in a lengthy reflection on color theories in the 19th century in a letter to his recently won friend August Macke in Bonn from December 12, 1910 (August Macke, Franz Marc, Briefwechsel, Cologne 1964, p. 28).

Marc’s mystical and enraptured depictions of animals tell of a threatened ideal of absolute purity and a harmonious symbiosis with the flora. His expressionist depictions of animals from the pre-war period are therefore always read as a mystical quest for an ideal of peaceful concord and absolute harmony.

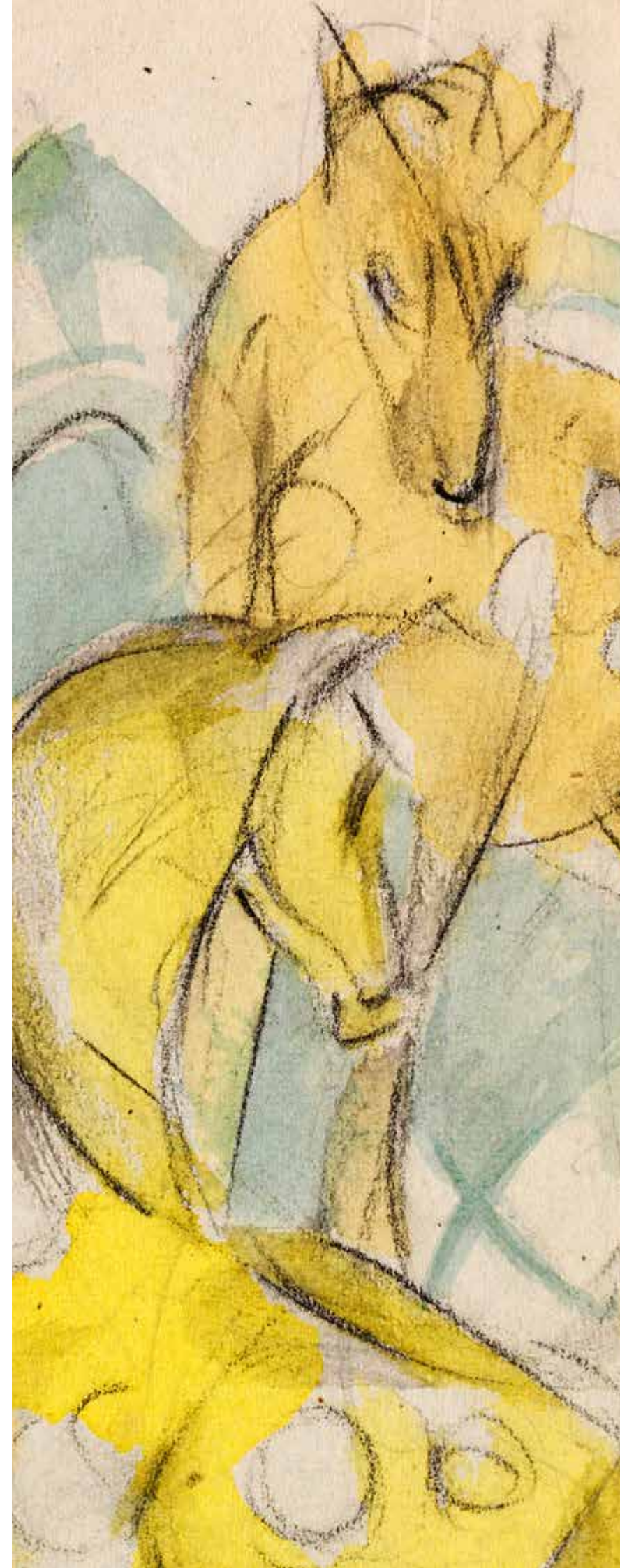


Franz Marc, Zwei gelbe Tiere (Zwei gelbe Rehe), 1913, watercolor and ink on paper, Private collection.

“Is there any idea for an artist that is more mysterious than the question as to how nature is reflected in the eye of an animal?”

Franz Marc, around 1911/12

Franz Marc, Chameleon, 1913, gouache, pencil and ink, from the Japan sketchbook, Sprengel Museum Hanover, on loan from Norddeutsche Landesbank, Hanover.



Hermann Bode, 1950.

The story of the art collector Hermann Bode is also a story of Modernism. Bode, born in Hanover in 1882, studied dentistry and practiced in Hanover. As a young boy, he met Mary Wigmann, who was also born in Hanover, and remained in contact with her for the rest of his life; she died in 1973, five months after the collector. He became interested in fine arts early on, had a passion for music, studied philosophy and anthropology, took part in cultural life not only in Hanover but also in Berlin, Weimar, and Dresden, and even traveled to Paris. Bode acquired his first works on paper from Otto Dix and Georg Grosz during the First World War. He became a member of the Kestner Society, founded in 1916, visited Walter Gropius at the Bauhaus, met Lyonel Feininger, Wassily Kandinsky, and Paul Klee in person in Weimar and later in Dessau and was also friends with El Lissitzky and Kurt Schwitters, and was in close contact with Alexander Dorner, the director of the Provinzial Museum. Bode joined the „Gesellschaft für Freunde der jungen Kunst“ (Society for Friends of Young Art), founded by Otto Ralfs in Brunswick in 1924, and was a supporting member of „Die Abstrakten Hannover“, founded in 1927. In this engaged environment, Hermann Bode’s unique collection grew steadily; he not only collected abstract art but also acquired works by Lyonel Feininger, Paul Klee, Franz Marc, and others. Hermann Bode was a cosmopolitan man, his residences in Hanover and Steinhude were open to guests of all kinds, people came to make music, discuss, and listen to lectures, Kurt Schwitters recited „Anna Blume“. The guest book was like a diary, providing spoken information alongside the all-too-private details regarding people from cultural life, with whom the collector frequently spent his time.

After he died in 1973, his wife Ilse, née Beindorff - her father Fritz Beindorff Sr. was the owner of the ‚Pelikan‘ factories and the initiator of the legendary Pelikan art collection - and the children from two marriages inherited the Bode collection. Time and again, treasures with the provenance „Dr. Hermann Bode, Steinhude“ turn up in the art trade, important works such as Lissitzky’s „Proun 30T“ from 1921 were secured by the Sprengel Museum in 2000 with the help of donations, and Kandinsky’s „Diagonale“ from 1923 was donated to the Landesmuseum Hannover during the collector’s lifetime and is now on loan at the Sprengel Museum. [MvL]

GABRIELE MÜNTER

1877 Berlin – 1962 Murnau

Straße nach Weilheim. 1908.

Oil on cardboard.
Lower right signed and dated, inscribed „23“ (by a hand other than that of the artist?). 32,9 x 40,9 cm (12.9 x 16.1 in).
With the inscription „4035“ on the reverse.

Accompanied by a written confirmation of authenticity issued by the Gabriele Münter- and Johannes Eichner-Foundation on December 7, 2023. The painting will be included into the forthcoming catalogue raisonné of Gabriele Münter's paintings.

🕒 *Called up: June 7, 2024 – ca. 5.02 pm ± 20 min.*

€ 200.000 – 300.000 (R/N, F)
\$ 210,000 – 315,000

PROVENANCE

- Collection of Dr. med. dent. Detmar Haymann (1891-1985), Zürich.
- Ever since family-owned.

„Straße nach Weilheim“ (Road to Weilheim) can be brought in connection with a note in the archive of the Gabriele Münter and Johannes Eichner Foundation. It can be assumed that this work depicts the road to Weilheim. In 1908, the year it was built, today's Bundesstraße 2 was still a tranquil country road. Looking south, Gabriele Münter could see the mountain range on the horizon through the trees. It was precisely this view, which contains the essential elements of the so-called „Blaue Land“ that fascinated the artist so much.

Our painting was created in what was arguably the most important year of Gabriele Münter's artistic career. In late summer, Gabriele Münter met up with Wassily Kandinsky, Alexej von Jawlensky and Marianne von Werefkin in Murnau for painting sessions. They stayed at the Griesbräu Inn on the Obermarkt and explored the surroundings of the small farming village with their easels and brushes, sketchpads, and pencils, rounded off by discussions about the latest artistic issues and new goals. They had all been traveling over the previous years and were able to draw on the impressions gathered. During this creative shared time away from the social conventions and constraints of Munich, an artistic revolution characterized by great dynamism happened, a radical departure from the Impressionist and late Impressionist style of painting. Here she made a decisive turn towards synthetic, expressive color painting, which would have a decisive influence on subsequent art history.

- **Masterpiece from the early Murnau period, the birth of German Expressionism**
- **On their first visit in the summer of 1908, Gabriele Münter and Wassily Kandinsky fell in love with the ‚Blue Land‘**
- **Paintings from this period are among her most sought-after works**
- **Murnau landscape in the light of the blue hour - of museum quality**
- **Part of a Swiss private collection for many decades**
- **This year Gabriele Münter is honored in numerous international museum exhibitions (Vienna, Madrid, London and Bern)**

The vast landscape with the tree-lined avenue and the mountains is shown in homogeneously painted areas and framed by loosely set contours. Gabriele Münter only had to walk along the street that led from her accommodation at the time, the inn „Zum Griesbräu“ inn, in the direction of Weilheim, and turn south a little outside the village, to enjoy this expansive view of the landscape, which would accompany her for many years to come and serve as a source of inspiration. In the autumn of 1908, the artist captured the atmospheric landscape with a few, slightly nuanced hues, which was entirely in line with the approach of her companion. (Quoted from: Helmut Friedel, Annegret Hoberg, *Der Blaue Reiter*, Munich 2000, p. 24).

Looking back in 1911, Gabriele Münter herself confirmed the relevance of the paintings created in the first Murnau autumn: „After a short period of agony, I made a great leap - from painting nature - more or less in impressionist style - to perceiving a meaning - to abstracting - to giving an extract“ (B. Salmen, A. Hoberg, in: exhib. cat. 1908/2008 - Vor 100 Jahren. Kandinsky, Münter, Jawlensky, Werefkin in Murnau, Murnau 2008, p.24). Our painting, which has been in the family for many decades and has never been exhibited, is an important creation from this epochal period of awakening. [EH]



ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Oberon II. 1947.

Oil on canvas.
Lower left signed and dated. Inscribed „Nay ,Oberon II‘ 1947“ on the reverse.
100 x 60 cm (39.3 x 23.6 in).

🕒 Called up: June 7, 2024 – ca. 5.04 pm ± 20 min.

€ 100.000 – 150.000 (R/D, F)
\$ 105,000 – 157,500

PROVENANCE

- Galerie Dr. Werner Rusche, Cologne.
- Dr. Hanns Hülsberg Collection, Hagen.
- Ever since family-owned.

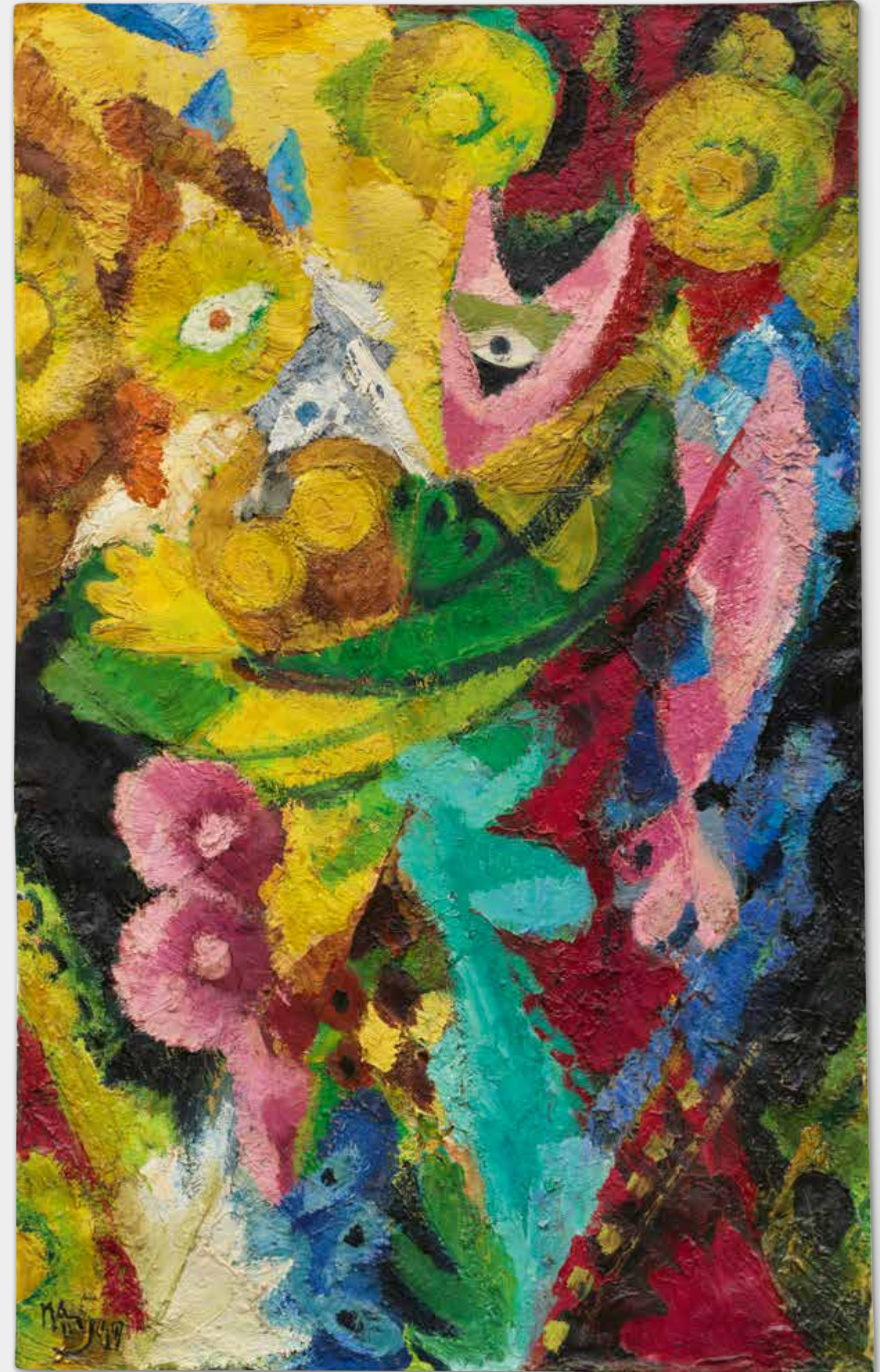
EXHIBITION

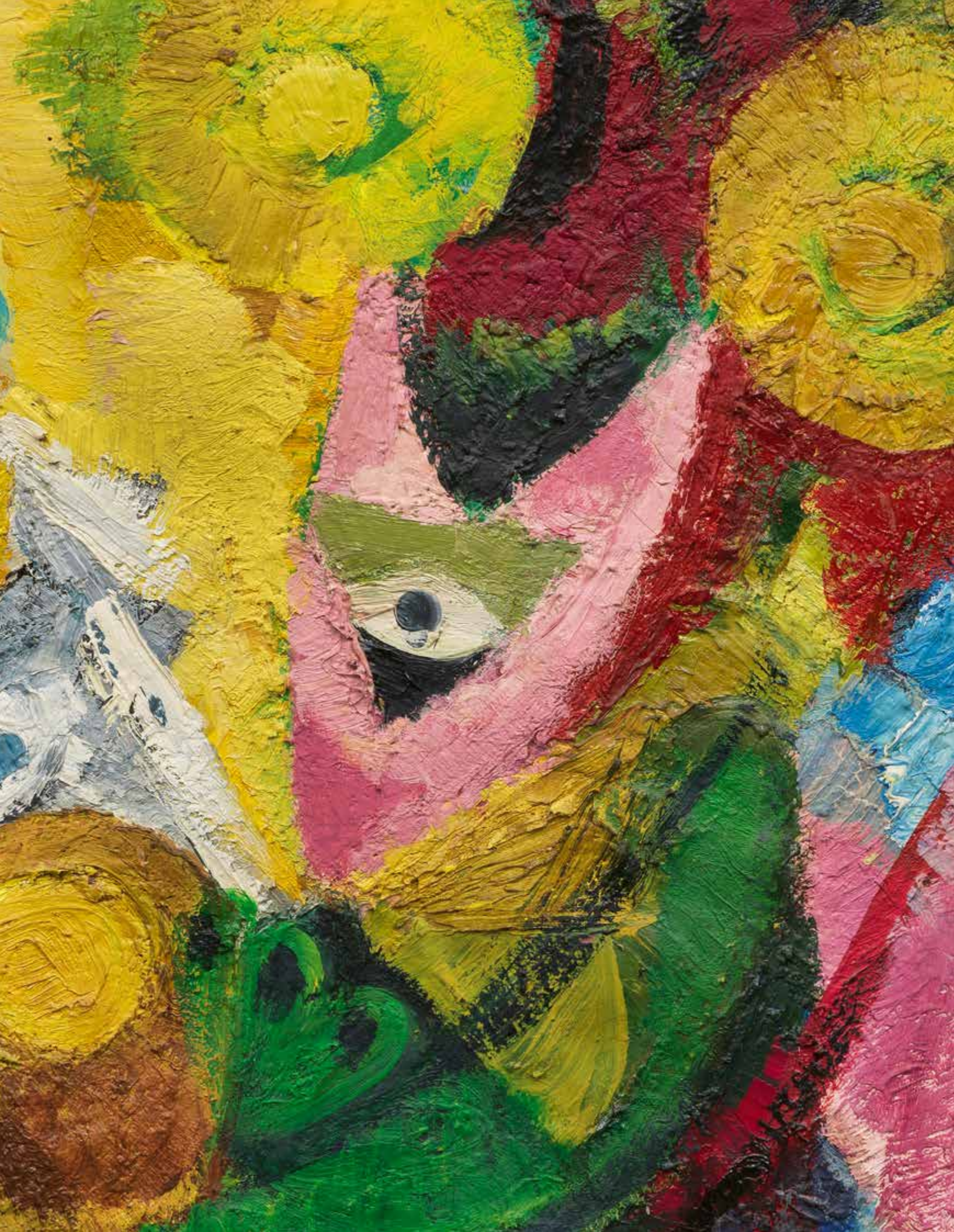
- Ernst Wilhelm Nay. Bilder des Jahres 1947, Galerie Dr. Werner Rusche, Cologne, Feb.-March 1948, cat. no. 8 (illu.).
- E. W. Nay. Retrospektive, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, January 9 - February 15, 1959, cat. no. 56 (with the label on the reverse).
- E. W. Nay. Retrospektive, Württembergischer Kunstverein, Stuttgart, November 12 - December 25, 1966 (with a label on the reverse), Akademie der Künste, Berlin, January 13 - February 12, 1967, Städtische Kunsthalle, Mannheim, March 4 - April 16, 1967 (with a label on the reverse), cat. no. 27.
- E. W. Nay. Retrospektive, Museum des 20. Jahrhunderts, Vienna, April 15 - May 15, 1967, cat. no. 26 (with a label on the reverse).
- E. W. Nay. Retrospektive, Wallraf-Richartz-Museum, Cologne, April 18 - June 18, 1969, Neue Nationalgalerie, Berlin, June 20 - July 28, 1969, Städtisches Kulturinstitut, Frankfurt a. Main, August 8 - September 21, 1969, Kunstverein Hamburg, October 4 - November 16, 1969, cat. no. 50.
- Ernst Wilhelm Nay Retrospektive, Museum Ludwig in der Josef-Haubrich-Kunsthalle, Köln, November 17, 1990 - January 20, 1991, Kunsthalle Basel, March 28 - May 20, 1991, Scottish National Gallery of Modern Art, Edinburgh, June 8 - July 21, 1991 (with a label on the reverse), cat. no. 36 (color illu. on pp. 58).
- Ernst Wilhelm Nay. Die Hofheimer Jahre 1945-1951, Städtische Galerie im Städel, Frankfurt a. Main, February 24 - May 23, 1994, Museum der bildenden Künste, Leipzig, June 9 - August 21, 1994, cat. no. 29 (color illu. on p. 52).
- Nay - Variationen. Retrospektive zum 100. Geburtstag, Kunsthalle der Hypo-Kulturstiftung, Munich, September 27 - November 24, 2002, Kunstmuseum Bonn, December 19, 2002 - February 16, 2003, cat. no. B 47 (color illu. on p. 119).

- **A widely acclaimed and much-discussed work in the literature**
- **In "Oberon II", Nay is fully committed to the power of color**
- **As early as 1948, the art historian Ludwig Baron Döry raved about the work's "glorious colors", the luminous "blaze of color, of which there is no equal"**
- **From the important series of "Hekate pictures" - marking the transition from figuration to abstraction**
- **Named after the fairy king from Shakespeare's "A Midsummer Night's Dream" who is embroiled in love affairs**
- **Impressive exhibition history: exhibited during his lifetime and posthumously in the artist's most important retrospectives, most recently at the Kunsthalle der Hypo-Kulturstiftung, Munich, in 2002**
- **From the important modern art collection of Dr. Hanns Hülsberg, Hagen**

LITERATURE

- Aurel Scheibler, Ernst Wilhelm Nay. Catalogue raisonné of oil paintings, vol. 1: 1922-1951, Cologne 1990, no. 385 (color illu.).
.....
- Eva Maria Demisch, Die Wandlung des Ernst Wilhelm Nay. Zum Tod eines Malers, der ein Rhapsode der Farben war, in: Frankfurter Allgemeine Zeitung, no. 86, April 10, 1968, p. 24.
- Sabine Schultze, Nay – Nachlese. Zur Gedächtnisausstellung im Frankfurter Städel, in: Der Kunsthandel, vol. 61, issue 9, Heidelberg 1969, p. 25.
- Werner Haftmann, E. W. Nay, Cologne 1991 (extended new edition), pp. 133f, p. 137.
- Ludwig Baron Döry, Begegnungen mit Nay, in: Klaus Gallwitz (ed.), Ernst Wilhelm Nay. Die Hofheimer Jahre 1945–51, Frankfurt a. M. 1994, pp. 141-157, here pp. 143f.
- Elisabeth Nay-Scheibler, Die Titel der Hekate-Bilder, in: Klaus Gallwitz (ed.), Ernst Wilhelm Nay. Die Hofheimer Jahre 1945–51, Frankfurt a. M. 1994, pp. 69–75, here p. 74 (color illu. p. 52).
- A. Thormüller, Die Mythen sind greifbar, in: Frankfurter Allgemeine Zeitung, no. 48, February 26, 1994, p. 29.
- Magdalene Claesges, Das Elementare Bild. Zur Genese und Charakteristik des Spätwerks von Nay, in: Nay – Variationen. Retrospektive zum 100. Geburtstag. Ex. cat. Kunsthalle der Hypo-Kulturstiftung, Munich/ Kunstmuseum, Bonn. Cologne 2002, pp. 23–30, here p. 23.
- Guido Reuter, Am Scheideweg der Hekate: die Hekate-Bilder Ernst Wilhelm Nays und die Diskussion um die abstrakte Malerei nach 1945 in Deutschland, in: Düsseldorf Kunstgeschichtliche Schriften, Düsseldorf 2002, p. 55.
- Christoph Schreier, Auf der Suche nach dem Essentiellen. Gedanken zur Werkentwicklung bei Nay, in: Siegfried Gohr, et al (ed.), Nay – Variationen, Cologne 2002, p. 19.
- Friedrich Weltzien, E. W. Nay – Figur und Körperbild. Kunst und Kunsttheorie der vierziger Jahre, Berlin 2003, pp. 107, 200, 237, 243, 326 (illu. no. 79).
- Karin Schick, Kontakt. Zur Bedeutung von Sprache bei Ernst Wilhelm Nay, in: Karin Schick, Sophia Colditz, Roman Zieglängsberger (ed.), E. W. Nay. Retrospektive, Cologne 2022, pp. 16-27, here p. 18.





creation. In a diary entry, he noted: „What is so astonishingly new to me about Nay’s paintings today? The magnificent colors!...now they glow, in a blaze of colors that is unparalleled. Namely Oberon II, Paolo und Francesca II, Gärtnerin...“ (Ludwig Baron Döry, diary entry from March 9, 1948, for the source cf. literature). The work from 1947 is titled after Oberon, the elf king from Shakespeare’s ‚A Midsummer Night’s Dream‘, who is entangled in love affairs. As is so often the case with Nay’s works, the title invites the viewer to look for signs of the English poet’s comedy in the half-figurative, half-abstract composition. Eyes can be recognized, light pink body parts, sun-yellow circular shapes, and green and blue plants can be identified.

Yet they do not form a coherent narrative thread, refusing a clear interpretation in their composition, which is divided into cold and warm color values. Nay’s path to pure abstraction, which his work would take in the following years until the end of his life, is unmistakably foreshadowed here. His formal vocabulary of circles, spindles, and hands, which would recur in later groups of works, is already visibly incorporated in the „Hekate Pictures“. However, the deeper origins of his works and the literary, and narrative mood are still balanced in „Oberon II“. Nay’s subtly balanced „Hekate Pictures“ fascinate us to this day with their balance between representationalism, literary references, and unreal forms and colors. It is not without reason that „Oberon II“ was exhibited in the artist’s most important retrospectives for decades, both during his lifetime and posthumously. [AR]

Surprisingly often, parallels to his biography and historical events can be seen in Ernst Wilhelm Nay’s artistic developments. Inspired by a stay in Norway and the light of the north, he found his way to the pure expressive power of color at an early stage in his so-called „Lofoten Paintings“ (1937-38). His „Rhythmic Paintings“ (1952-53), which are characterized by the spirit of optimism of the post-war period in Cologne, marked the beginning of his abstract work almost two decades later.

„Oberon II“ was created in the period between these two groups of works, shortly after the end of the Second World War and the artist’s return from military service in France. Nay was living in Hofheim im Taunus at the time. The painter and collector Hanna Bekker vom Rath, who had already made an important contribution to the promotion of modern art during the war, helped him find accommodation there after his Berlin studio had been destroyed in the war. Nay would stay in the tranquil little town until 1951 before he moved to the lively city of Cologne. They span the years from 1945-48 and stylistically represent the important transition from figuration to abstraction. Ernst Gosebruch, a long-time friend of the artist and director of the Folkwang Museum in Essen, only gave them their name sometime later. He took the name by chance from the work „Tochter der Hekate“ when he inquired about the paintings from Hofheim. As their titles suggest, the works were embedded in mythological, religious, and literary themes. But they are not depictions of historical models, but refer to a „deeper origin“ of the works, as Elisabeth Nay-Scheibler describes it, „which is concealed behind their beauty“ (Aurel Scheibler, Siegfried Gohr, Ernst Wilhelm Nay. Catalogue raisonné of oil paintings, vol. 1: 1922-1951, Cologne 1990, p. 224). She goes on to write that Ernst Wilhelm Nay used them to come to terms with his war experiences and at the same time dared to look forward to a post-war period full of hope that seemed to be on the horizon.

In this context, „Oberon II“ is one of the most positive works among the „Hekate Paintings“. The color palette in luminous pastel tones inspired his art historian friend Ludwig Baron Döry just one year after its

„What is so astonishingly new to me about Nay’s paintings today? The magnificent colors!...now they glow, in a blaze of colors that is unparalleled. Namely Oberon II, Paolo and Francesca II, Gärtnerin...“

Ludwig Baron Döry in a diary entry from March 9, 1948.

HENRY MOORE

1898 Castleford/Yorkshire – 1986 Much Hadham/Hertfordshire

Working Model for Sheep Piece. 1971.

Bronze with a greenish-brown patina.
With the signature and the embossed number on the base.
One of nine copies (plus one artist copy).
103,5 x 142 x 108 cm (40.7 x 55.9 x 42.5 in).
Cast by Fiorini Ltd., London.

Please note that the work „Maquette for Sheep Piece“ (1969), also from the Dr. Theo Maier-Mohr Collection, is be called up in our auction 553 on June 7, 2024.

More works from the Dr. Maier-Mohr Collection are offered in our Contemporary Art Day Sale on Friday, June 7, 2024 and in our Modern Art Day Sale on Saturday, June 8, 2024 – see collection catalog „A Private Collection - Dr. Theo Maier-Mohr“.

The work is documented at the Henry Moore Foundation, Hertfordshire, with the number LH 626.

🕒 Called up: June 7, 2024 – ca. 5.06 pm ± 20 min.

€ 600.000 – 800.000 (R/D, F)
\$ 630.000 – 840.000

PROVENANCE

- Fischer Fine Art Ltd., London.
- Dr. Theo Maier-Mohr Collection (acquired from the above in 1977).
- Ever since family-owned.

LITERATURE

- Alan Bowness, Henry Moore. Sculpture and Drawings, vol. 4 (1964-1973), London 1977, no. 626 (full-page black-and-white illu. of a different copy on pp. 174f.).

- Henry Moore's grand outdoor sculptures are extremely rare on the auction market
- “Sheep Piece” is considered one of the most important sculptures in his oeuvre
- It is the perfect combination of figuration and abstraction - a key aspect of his art
- Other casts of this work are in museums in California, Michigan, and Japan
- No other copies have been offered on the international auction market in the past 20 years
- Part of the same German private collection since it's making

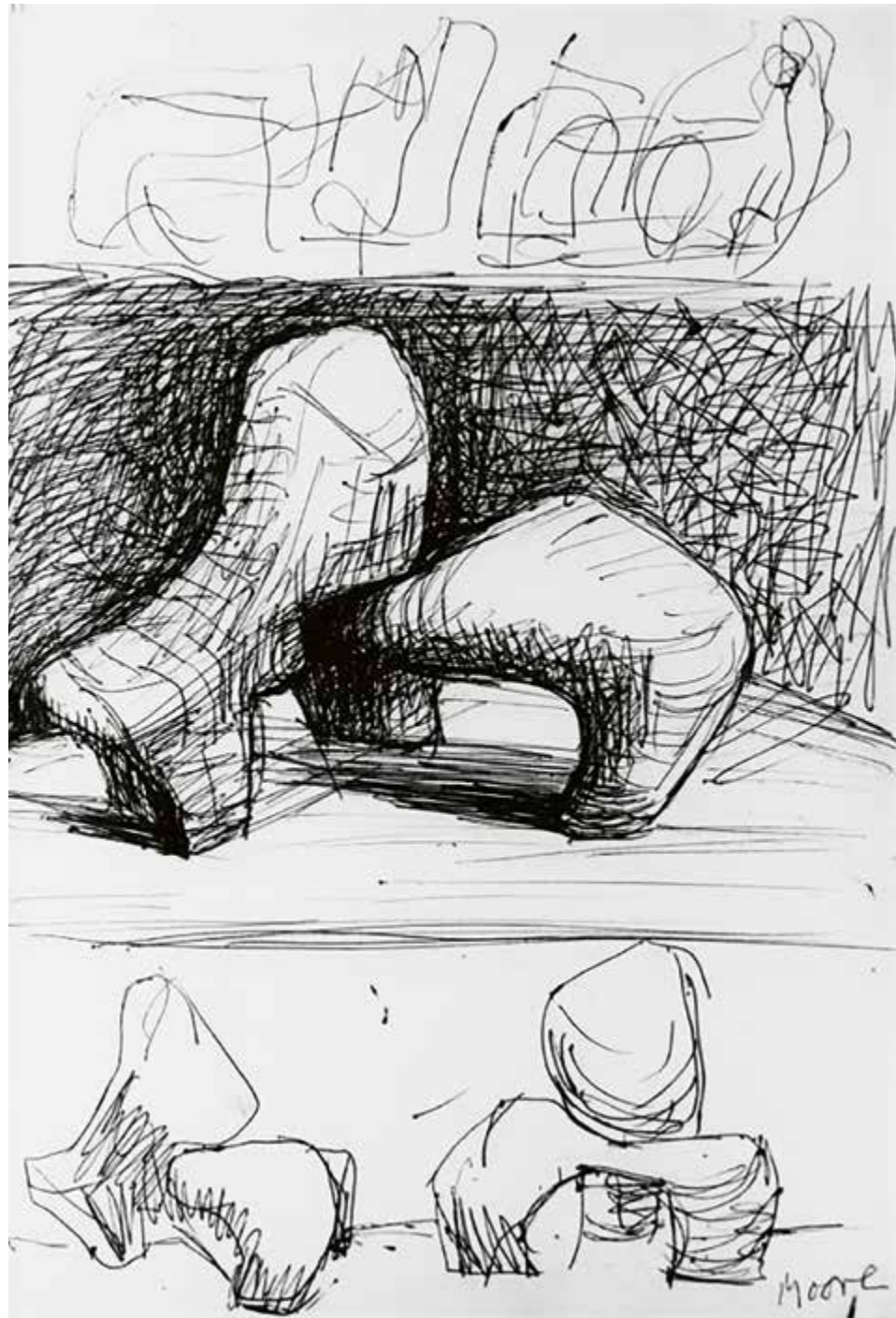


Henry Moore, Maquette for Sheep Piece, 1969, bronze. This work is offered in our Contemporary Art Day Sale (lot 104) on June 7, 2024. © Henry Moore Foundation

„I have always liked sheep, and there is one big sculpture of mine that I called Sheep Piece because I placed it in a field and the sheep enjoyed it and the lambs played around it. Sheep are just the right size for the kind of landscape setting that I like for my sculptures [...]“

Henry Moore, in: Henry Moore and Kenneth MacKenzie Clark, Sheep Sketchbook, London 1980, zit. nach: <https://painterskeys.com/why-talk/>.





Henry Moore, Ideas for Sheep Piece Sculpture, c. 1970, ballpoint pen, from a sketchbook: Red Notebook No.1 1969-77, p. 11, private collection. © Henry Moore Foundation

„I've always liked sheep“

After the destruction of his London studio in the early 1940s, Henry Moore and his wife Irina left the city and moved to rural Perry Green, near Much Hadham in Hertfordshire, where he would live and work until the end of his life (today the seat of the Henry Moore Foundation). The studio was right next to a large meadow where a farmer had dozens of sheep graze. In 1969, Moore made a first draft for a monumental sculptural work, which he titled „Sheep Piece“ and which was placed on this very meadow in 1972. „I have always liked sheep, and there is a large sculpture of mine that I called ‚Sheep Piece‘, because I had placed it in a field of sheep and I noticed that the sheep liked it and that the lambs were playing around it. Sheep are just the right size for the kind of landscape scenery I prefer for my sculptures [...]. Perhaps the sheep are also part of the landscape of my youth in Yorkshire. If the local farmer didn't keep sheep, I would get some myself, purely for the sake of the pleasure I get from them.“ (Henry Moore, in: Henry Moore and Kenneth MacKenzie Clark, *Sheep Sketchbook*, London 1980, quoted from: David Mitchinson (ed.), *Henry Moore. Plastiken*, Stuttgart 1981, p. 242) After „Sheep Piece“ was set up in 1972, Moore began to capture the sheep grazing and seeking shade under the sculpture in front of his studio window in numerous drawings and several prints: The result is an extensive body of graphic works.

The present work is the „working model“ for the monumental, roughly 5.7 meter-wide later version of the same motif. Moore always started with smaller models (the so-called „maquettes“), which he then enlarged as „working models“ and in some cases even cast with monumental dimensions. A total of four copies of the monumental „Sheep Piece“ from 1971/72 are in the Nelson-Atkins Museum of Art in Kansas City, the city of Zurich, as well as in the Donald M. Kendall Sculpture Gardens at the PepsiCo World Headquarters in Purchase, New York (artist's copy in the Henry Moore Foundation in Perry Green, Hertfordshire).

From the edition of nine copies of our „Working Model for Sheep Piece“, three casts are in museum collections: the Fine Art Museums of San Francisco, the Hakone Open-Air Museum (Japan), and the Flint Institute of Arts in Flint (Michigan).

„Sheep Piece“ and the Mother-With-Child Motif

The human figure is at the heart of Henry Moore's oeuvre. Only very few works draw on animal motifs, including „Bird“ (1959, LH 445), „Rearing Horse“ (1959/72, LH 447), „Fledgling“ (1960, LH 446), and „Owl“ (1966, LH 546). However, unlike it is the case with those few sculptural explorations of the animal world, „Sheep Piece“ is just slightly reminiscent of actual sheep. The artist abstracts the two touching forms to such an extent that no direct association would come up if it were not for the title. Instead, Moore once more explored the relationship between large and small forms, an idea that is rooted in his lifelong occupation with mother-and-child figures and which is also reflected in his aforementioned drawings of sheep: „I went on drawing, because the lambing season had begun, and there in front of me was the mother-and-child theme.“ (Henry Moore, in *ibid.*, quoted from: <https://catalogue.henry-moore.org/objects/18352/sheep-piece>)



Henry Moore, Sheep Piece, 1971/72, bronze, Henry Moore Foundation Collection, Perry Green. © Henry Moore Foundation



Henry Moore, Mother and Child, 1959/1967, bronze, Henry Moore Foundation Collection, Perry Green. © Henry Moore Foundation

Henry Moore, Working Model for Three Piece No.3: Vertebrae, 1968, bronze, Tate, London. © Henry Moore Foundation



„It seems to me that I can say more about the world as a whole by means of such poetic interpenetrations than I could with the human figure alone.“

Henry Moore, 1988.

„Sheep Piece“ merges stability with lightness. The larger of the two rounded, yet indistinct shapes protrudes above the smaller one, appearing more active and powerful, while the other shape touches the ground twice and therefore appears much more passive and stable: „One is solid and passive, resting firmly on the ground and strongly resistant – the other form, slightly larger and more active and powerful, but yet it leans on the lower form, needing it for support.“ (Henry Moore, quoted from: Henry Moore Foundation, <https://catalogue.henry-moore.org/objects/18352/sheep-piece>)

Facing one another to interact, the close forms of the „Sheep Piece“ evoke the same sense of intimacy and closeness as Henry Moore’s „Mother and Child“ depictions, as well as his „Family Groups“, of which the work „Mother and Child“ from 1959/1967 (LH 453, e.g. Henry Moore Foundation) is a prime example. The artist uses abstract forms as a metaphor to illustrate an intimate relationship without actually depicting the human figure: „We express one thing in the image of another“, explains the artist. „It seems to me that I can say more about the world as a whole employing such poetic interpenetrations than I could with the human figure alone.“ (Henry Moore, quoted from: ex. cat. Henry Moore, Royal Academy, London 1988, p. 259).

„Sheep Piece“ and „Two Piece“

The form of the work „Sheep Piece“ is akin to Henry Moore’s works from the 1960s, in which he explores the motif of divided yet interconnected forms. The artist made his first small sculptures consisting of several individual parts as early as the 1930s. However, with the creation of „Two Piece Reclining Figure No. 1“ (1959, LH 457), this division appeared more frequent in his oeuvre and would later evolve into three- and four-part works. The combination of two different, essentially single forms led to a greater complexity of the three-dimensional composition and thus to a view that varies with the perspective. „By adding two pieces together, the differences are not simply doubled. As in mathematics, they are geometrically multiplied, producing an infinite variety of viewpoints.“ (Henry Moore, quoted from: John Hedgecoe, Henry Moore, New York 1968, p. 504)

Contrary to the „Two Piece“ works, the forms of the „Sheep Piece“ are closely connected. Hence the work may formally refer to Henry Moore’s multi-part works to some extent, however, owing to the proximity and contact of the forms, „Sheep Piece“ is reminiscent of the intimacy that the „Mother and Child“ figures embody and thus one of the most all-encompassing themes in the artist’s oeuvre. [CH]



GÜNTHER UECKER

1930 Wendorf—lives and works in Düsseldorf

Nacht. 1986.

Mixed media. Nails and black paint over canvas and wood.

Signed, dated, titled and inscribed with a direction arrow on the reverse.

150 x 150 x 17 cm (59 x 59 x 6.6 in). [JS]

This work is registered in the Uecker Archive under the number GU.86.047 and has been marked for inclusion in the forthcoming Uecker catalogue raisonné.

🕒 *Called up: June 7, 2024 – ca. 5.08 pm ± 20 min.*

€ 400.000 – 600.000 (R/D, F)

\$ 420,000 – 630,000

PROVENANCE

- R. J. Vandeveld Collection (with the collector's stamp on the reverse).
- Private collection Southern Germany (since 2006: Lempertz, Cologne, November 30, 2006, lot 941).

EXHIBITION

- Uecker. Kunstsammlungen Nordrhein-Westfalen, K20 Grabbeplatz, February 7 - May 10, 2015.

LITERATURE

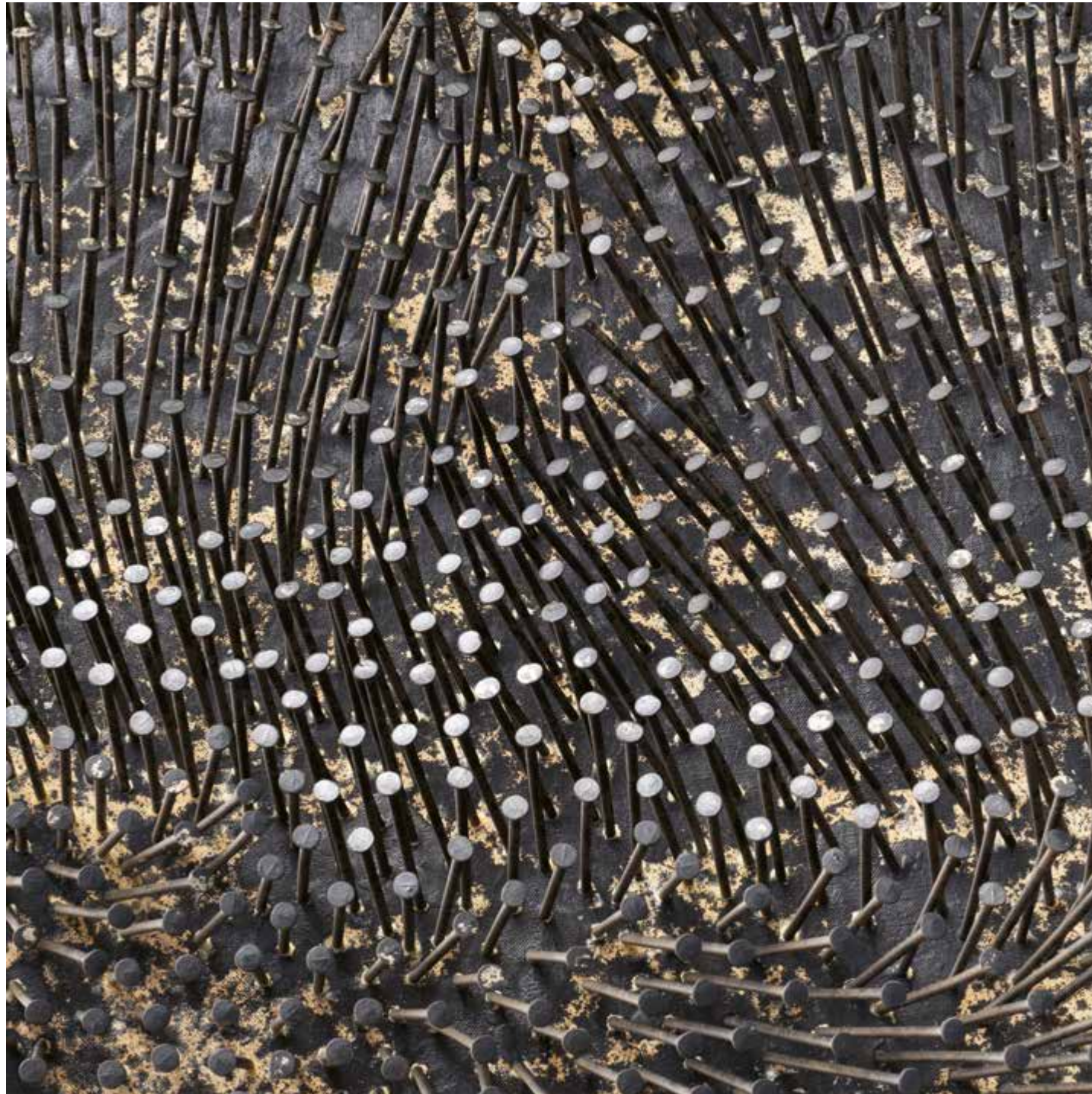
- Lempertz, Cologne, auction 897, Zeitgenössische Kunst, November 30, 2006, p. 342, lot 941 (ill.).

- **”Nacht” - One of the extremely rare, large-scale energy fields in black**
- **Mystical energy field with highly dynamic nailing: cosmic dissolution of boundaries in the expanse of ”Nacht” accentuated by the powerful movement of the wind**
- **Fascination of opposites: gentle movement and material hardness, vastness and finiteness, beauty and transience**
- **”Where words end, the picture begins” (Uecker): The nail as an anonymous, industrial product becomes a carrier of intense spiritual expression**
- **Of museum quality: in 2015 part of the legendary exhibition ”Uecker” at K20, Düsseldorf, to mark the artist’s 85th birthday**

“Those who had the opportunity to watch him [Uecker] at work, as I did, got the impression that he placed the nails on the panel almost blindly and at lightning speed in just a single and perpetual action [...] The spontaneity of most of his large nail fields, one could see a continuation of Action Painting - only with different means [...]”

Dieter Honisch, in: Günther Uecker. Zwanzig Kapitel, 2005, p. 60.





Our large energy field „Nacht“ from 1986 is part of Uecker’s most famous and highly sought-after group of works, the „Felder“ (Fields), which emerged from Uecker’s earlier, strictly linear „Raster“ (Grids) and „Strukturen“ (Structures). The „Felder“ became the internationally acclaimed „ZERO“ artist’s key complex in which he made ever-new variations with great passion. In the spirit of the „ZERO“ movement, Uecker reinvented art with his nail paintings, liberating it from the previously dominant significance of the painterly style as an artistic signature. Since the 1960s, Uecker, who declared the nail to be his distinctive means of artistic expression and lent it a spiritual and poetic dimension for the first time, has repeatedly explored the subject of his invention, the field of nails, spreading a dense structure of nails across the canvas in a swirling movement, initially in smaller and then increasingly larger formats. Since the 1980s, Uecker has used larger nails with long necks, which he placed on the canvas with even more force and which increas-

ingly structured the pictorial space in more expansive movements, expanding the painterly accentuated surface into the third dimension. He also left the billowing necks of the nails partially unpainted, thus incorporating a stronger contrast of color and material into compositions intensified and animated by the effect of light and shadow. In Uecker’s works of the 1980s, the force and dynamism behind their creation were more apparent than in the reduced compositions of the 1960s. While the individual nail in the strict choreography of earlier works had to fit in, it became increasingly emancipated, entering into clear counter-movements and tense confrontations. Uecker’s unique artistic creations evoke memories of landscape impressions. His nail fields are reminiscent of grain fields or dune landscapes in a storm, and thus become documents of his childhood impressions of nature on the Baltic peninsula Wustrow. The idea of human humility before a sublime nature is a central aspect of Uecker’s work. Accordingly, Uecker’s fasci-

„Where words end, the picture begins“

Günther Uecker, 1983, quoted from: Günther Uecker.
Opus liber, Mainz 2007, p. 339.

nating creation „Nacht“ is inevitably reminiscent of Caspar David Friedrich’s famous painting „The Monk by the Sea“ (1808/1810, Alte Nationalgalerie, Berlin), in which the inconspicuous figure of the monk depicted from behind becomes virtually one with the overwhelming impression of the nature around him, the vast sky and sea and the eternal cycle of growth and decay. This romantic view, which seeks the dissolution of man’s boundaries in nature, shows clear parallels to Uecker’s work, even if the artistic realization of these complex worlds of thought and feeling is completely different. In Uecker’s work, the anonymous, industrial product of the nail becomes a carrier of intense spiritual expression, an artistic paradox that is still responsible for the unique aura of Uecker’s powerful creations. The energy field „Nacht“ is an outstanding example of the special power and density of associations emanating from Uecker’s enormous oeuvre, oscillating between boundless vastness and finiteness, beauty and transience, life and death.

Today, Uecker’s nail paintings can be found in important international collections like Tate Modern, London, the Guggenheim Museum, New York, the Neue Nationalgalerie and the Hamburger Bahnhof, Museum für Gegenwartskunst, Berlin, as well as the Centre Pompidou, Paris. [JS]

Caspar David Friedrich, Monk by the Sea, 1808/1810, oil on canvas, Alte Nationalgalerie Berlin



GOTTHARD GRAUBNER

1930 Erlbach/Vogtland – 2013 Neuss

Ohne Titel. 1992-1996.

Mixed media on canvas over synthetic wadding on canvas.
Signed and dated on the reverse.
110 x 110 x 16 cm (43.3 x 43.3 x 6.2 in).

🕒 *Called up: June 7, 2024 – ca. 5.10 pm ± 20 min.*

€ 150.000 – 250.000 (R/D, F)
\$ 157,500 – 262,500

PROVENANCE

- Galerie Karsten Greve, Cologne (with the label on the stretcher).
- Private collection (acquired from the above - until 2017: Christie's, December 12, 2017, lot 48).
- Private collection Southern Germany (acquired from the above in 2017).

LITERATURE

- Christie's, Amsterdam, Auction 14879, Post War and Contemporary Art, December 13, 2017, lot 48 (illu.).

Four years before he made the present work, Gotthard Graubner created the two huge „Color Space Bodies“ called „Begegnungen“ (Encounters) for Bellevue Palace, the residence of the German President in Berlin. Today the two violet and yellow works still adorn the two end walls of the Great Hall and fill the room with their tremendous color tone. While Graubner covered his early cushion paintings with fine nylon fabrics, he increasingly used solid canvas fabrics backed with wadding for his later, larger-format „Color Space Bodies“ like in our vibrant work. The paint, which evokes a cloudy depth, is usually applied onto the substrate on the floor using a wide variety of broom-like brushes. To increase the complexity and depth of the individual color values - such as the nuanced, condensed green in our outstanding work - into a body of color and space characterized by an oscillating effect and a unique aesthetic presence, numerous drying processes, and a special compositional sensitivity are required - a crucial feature of Graubner's painterly oeuvre. Starting with watercolors and then on canvas, Graubner experimented with forms of paint application that gave the multiple layers of paint priority over the limiting form of the picture's edges. To enhance the spatial effect, Graubner began to cover paint cushions with Perlon fabric in the early 1960s. By soaking and painting the fabric cushions with several layers of diluted acrylic paint beforehand, Graubner achieved a fluctuating, breathing densification similar to a color space that reaches out to the viewer. Eventually, Graubner replaced the older work designations „Farbleib“ (Color Body) and „Kissenbild“ (Cushion Picture) with the term „Farbraumkörper“

- **Innovative aesthetics: Graubner's famous "Farbraumkörper" (Color Space Bodies) transcend the boundaries of classic panel painting**
- **A maximum liberation, deep color effects with a fascinating spatial presence**
- **Graubner's three-dimensional "color space painting" became his unique feature**
- **Four years before this work was made, Graubner created the two famous "Farbraumkörper" for Berlin's Bellevue Palace**
- **Most recently, the MKM Museum Küppersmühle in Duisburg, among others, honored Graubner's oeuvre in the exhibition "Farbe Absolut. Katharina Grosse x Gotthard Graubner" (2019/20)**
- **Comparable works can be found in the Städel Museum, Frankfurt am Main, in the Collection of Contemporary Art of the Federal Republic of Germany, Berlin, and the Neue Nationalgalerie, Berlin**

(Color Space Body) in 1970. These impressive creations were first exhibited by the important Düsseldorf gallerist Alfred Schmela, who was also one of the first to present the young „ZERO“ artists in the 1960s, as well as Gerhard Richter's first solo exhibition in 1964. Graubner was a progressive eccentric and at the same time a child of his time, considering that Frank Stella also tried to break the boundaries of the classic panel painting with his „Shaped Canvases“ in the 1960s, and thus - just like Graubner - wanted to achieve the greatest possible congruence between form and content. In 1968, Graubner showed his early „Cushion Pictures“ at the documenta in Kassel. In 1969, Graubner was appointed professor at the University of Fine Arts in Hamburg. From the 1980s onward, Graubner finally achieved a maximum dissolution of the color effect's boundaries in his large „Farbraumkörper“ (Color Space Bodies), of which the present work is a striking example. The structure of the coarse canvas supports the color's pure effect, entirely liberated from the boundaries of form. It does not appear flat, but sculptural, and can unfold and achieve a hidden, slightly implied sculptural effect. Due to the innovative aesthetics of this three-dimensional painting, Graubner's „Farbraumkörper“ is considered the central work complex in his oeuvre. [JS]



GERHARD RICHTER

1932 Dresden – lives and works in Cologne

Rot-Blau-Gelb. 1973.

Oil on canvas.

Signed and dated on the reverse, also inscribed with a direction arrow and the work number „339/6“. 98 x 92 cm (38.5 x 36.2 in).

The work is mentioned in the online catalogue raisonné with the number „339-6“.

🕒 *Called up: June 7, 2024 – ca. 5:12 pm ± 20 min.*

€ 350.000 – 450.000 (R/D, F)

\$ 367,500 – 472,500

PROVENANCE

· Galerie Heiner Friedrich, Munich.

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

EXHIBITION

· Gerhard Richter, Städtische Galerie im Lenbachhaus, Munich, May 23 - July 1, 1973, cat. no. 12 (illu. in black and white on p. 10).

LITERATURE

· Dietmar Elger (ed.), Gerhard Richter, Catalogue Raisonné, Volume 2, nos. 199-388, 1968-1976, Ostfildern 2017, p. 514, no. 339/6 (color illu.).

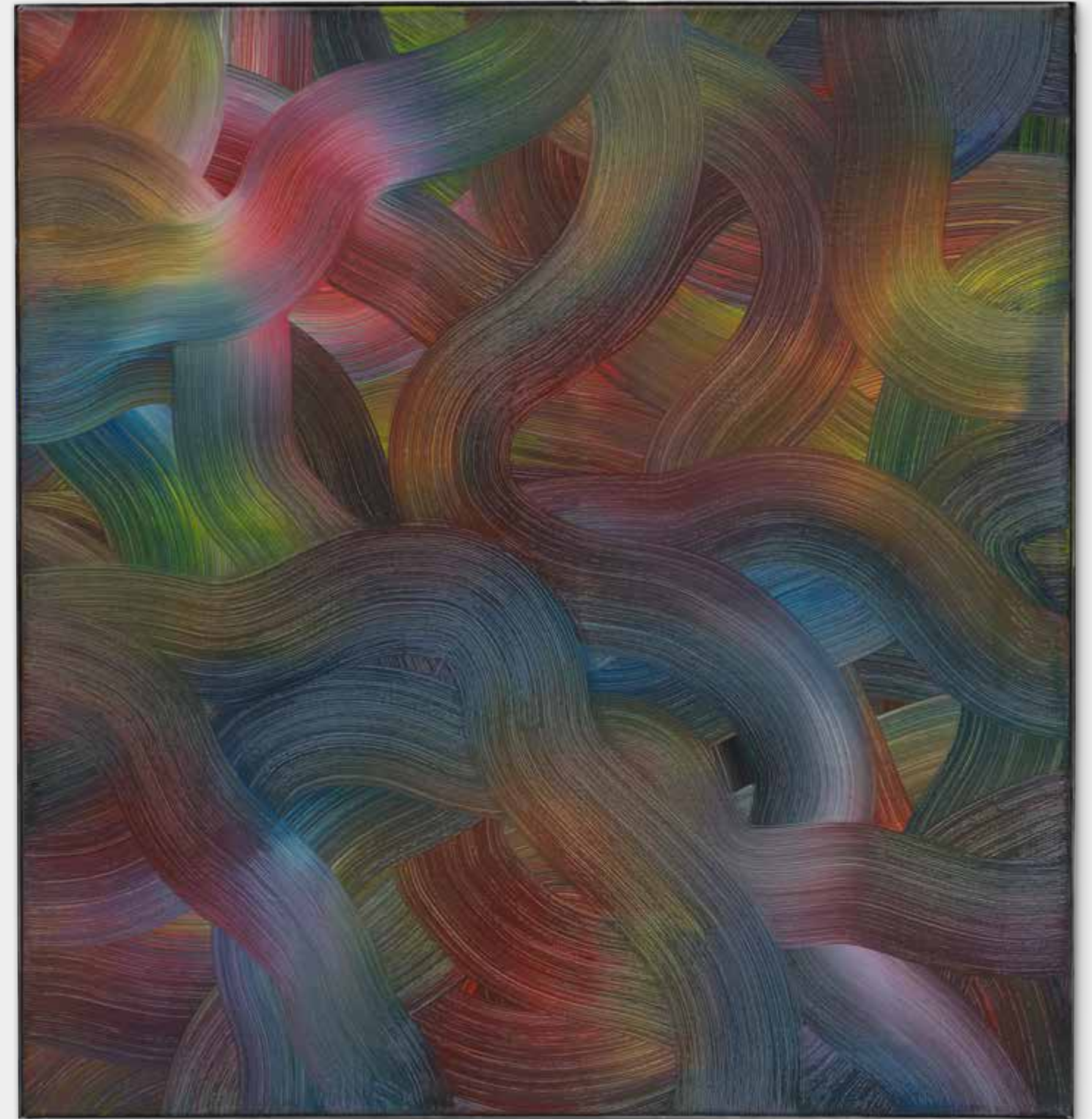
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· Jürgen Harten, Dietmar Elger, Gerhard Richter, Bilder 1962-1985, Cologne 1986, pp. 40 and 382 (illu. p. 162, erroneous caption no. 339/4).

· Bruno Corà (ed.), Gerhard Richter, Prato 1999, pp. 16, 18, 30, 31, 164 and 174 (on the red, blue and yellow pictures in general)

· Dietmar Elger, Gerhard Richter. Maler, Cologne 2002, pp. 268f (on the red, blue and yellow pictures in general).

- **Red, blue and yellow: Gerhard Richter’s “tool” for infinite color variations**
- **Controlled chance - the broad brush as forerunner of the squeegee technique**
- **Through endless brushstrokes and mixtures, he dissolves the primary colors into an indefinite spectrum and frees them from traditional interpretations**
- **The results are highly aesthetic works that “stand for themselves”**
- **Selected by the artist himself for his solo exhibition at the Lenbachhaus in Munich the year it was created**
- **Part of the same private collection for over 50 years**



“...Red – Blue – Yellow...: Pictures that emerge from the process.
Three basic colors as a starting point for infinite chains of hues...”

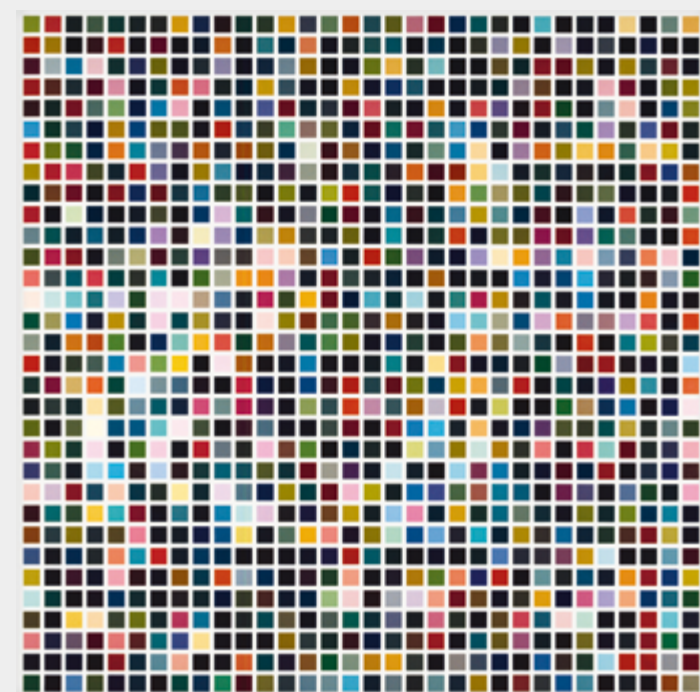
Gerhard Richter, quoted from: Jean-Christoph Ammann, on Gerhard Richter. In: ex. cat. Lenbachhaus, Munich 1973, no p.

In the summer of 1973, the Städtische Galerie im Lenbachhaus showed a solo show of Gerhard Richter's work. According to the exhibition catalog, the artist had chosen all the works on display himself. The exhibition exclusively featured abstract works, including gray paintings and paintings from the „Red-Blue-Yellow“ group. Our work with the work number 339/6 was also on display.

Gerhard Richter conceived the „Red-Blue-Yellow“ group based on the three primary colors through his first abstract works. As early as the late 1960s, he developed his so-called „Gray Paintings“ based on discarded pictures that he painted over. He discovered the perfection of the abstract painting surface and began to explore the reduction of the colors and their blending. In the next step, he began to apply the primary colors red, blue, and yellow to the canvas as blobs of paint and connect them with brushstrokes, creating an illusionistic three-dimensionality, a chaos of endless layers. In contrast to the art historical canon, according to which primary colors have been subject to certain interpretations and hierarchies over the centuries, Gerhard Richter dissolves these traditions in his mixtures and releases red, blue, and yellow from traditional interpretations.

Despite their seemingly random entanglements and intricate twists, these pictures are based on conceptual reflections, as a look at the work „1024 Colors“, which was created around the same time, demonstrates. Here, too, the three primary colors red, blue, and yellow provide the starting point. However, instead of blurring them on the canvas with a brush, he mixes a total of 180 different shades from the primary colors and places them next to one another on the canvas in precisely defined areas. The result of the use of the primary colors could hardly be more different than in these two groups of works: accurate demarcation as opposed to seemingly uncontrolled blending.

Gerhard Richter, 1024 Farben, 1973, lacquer on canvas, Kunstmuseen Krefeld.
© Gerhard Richter 2024 (0065)

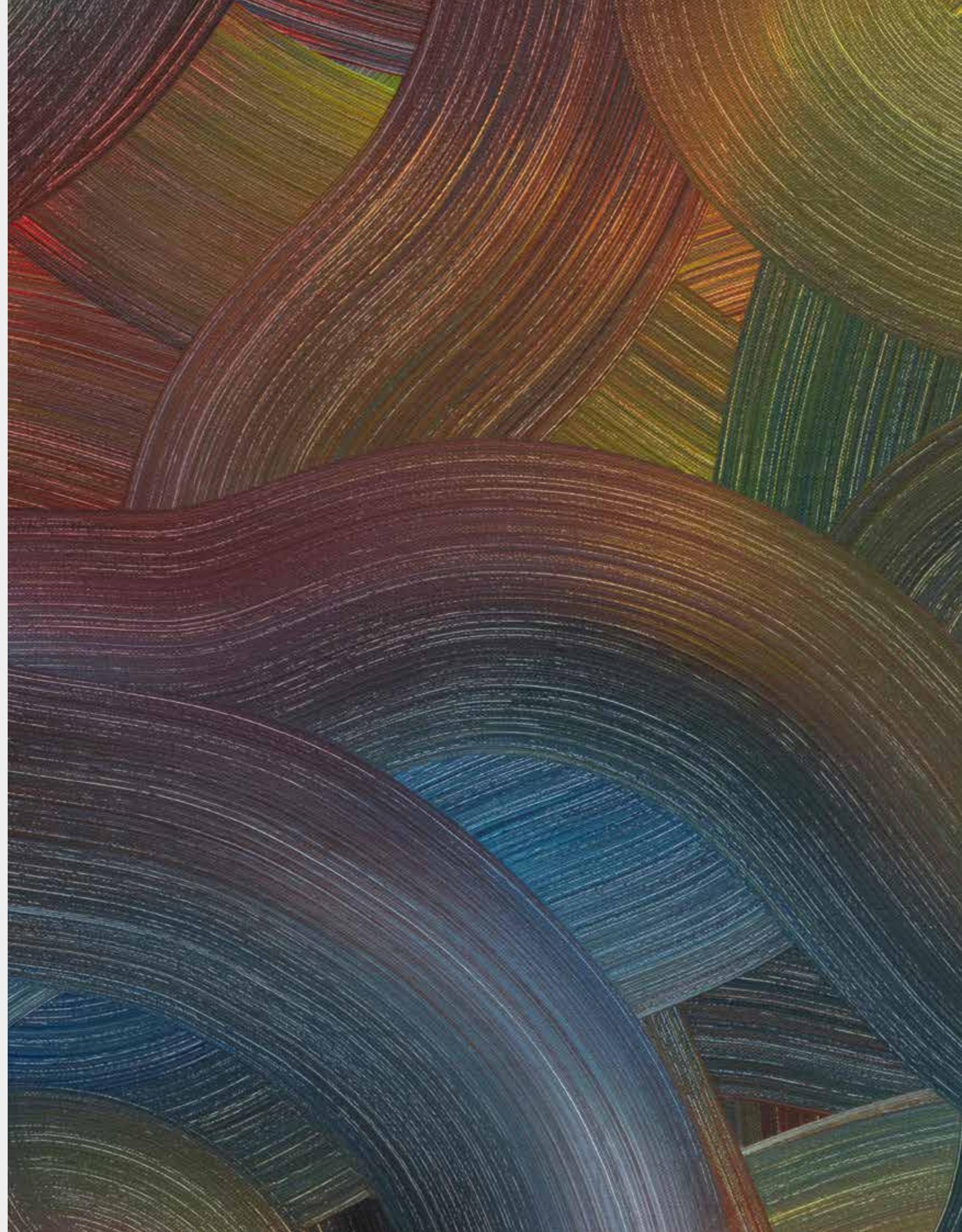


“Pictures [...] in which the artist minimizes his subjective creative decisions, allowing for neither composition nor illusionism and conveys no content, are pictures that stand entirely for themselves’ [...]”

Dietmar Elger, Gerhard Richter. Painter, Cologne 2002, p. 269.

And yet parallels can be identified, as Dietmar Elger describes because both groups provide successful examples of „pictures in which the artist minimizes his subjective creative decisions, allows neither composition nor illusionism, conveys no content and thus obtains pictures that „stand up entirely for themselves.“ (Dietmar Elger, Gerhard Richter. Maler, Cologne 2002, p. 269) Despite its improvised appearance, Gerhard Richter's 1973 work „Rot-Blau-Gelb“ is deeply rooted in his artistic practice.

The primary colors serve as a tool for the artist - „a tool I can use to produce anything“ - as he put it: „Red - blue - yellow (and light = white): Images that emerge from the process. Three basic colors as the starting point for infinite chains of hues; either tone by tone systematically multiplied and precisely represented (color charts), or this artificial jungle; the hues and forms emerge in the course of constant mixing through brushstrokes, forming illusionistic spatiality without a necessity to invent forms or signs...“ (Gerhard Richter, quoted from: Jean-Christoph Ammann, on Gerhard Richter. In: ex. cat. Lenbachhaus, Munich 1973, no p.). The results are highly aesthetic works that are so fascinating as they are characterized by a light-heartedness despite a background in color theory. [AR]



LUCIO FONTANA

1899 Rosario di Santa Fé (Argentina) – 1968 Comabbio near Varese

Concetto spaziale. 1957.

Oil and glass on canvas.
Signed, dated and titled on the reverse. 72,5 x 59,5 cm (28.5 x 23.4 in).

🕒 *Called up: June 7, 2024 – ca. 5.14 pm ± 20 min.*

€ 180.000 – 250.000 (R/D, F)
\$ 189,000 – 262,500

PROVENANCE

- Everaert, Brussels.
- Dr. Hanns Hülsberg Collection, Hagen (acquired from the above before 1969).
- Ever since family-owned.

EXHIBITION

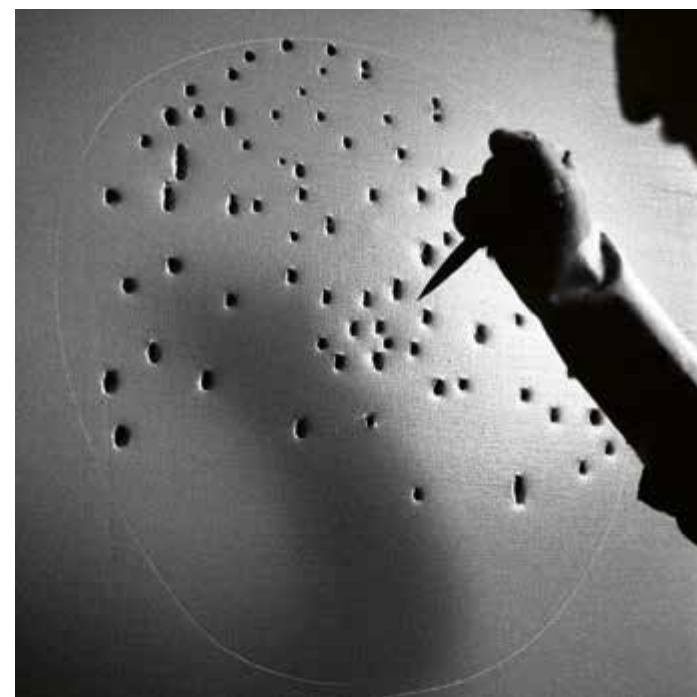
- Hommage à Fontana, Kunst- und Museumsverein Wuppertal, Wuppertal 1969, cat. no. 9 (no illu.).

LITERATURE

- Enrico Crispolti, Lucio Fontana, ed. by Archivio Lucio Fontana, Milan, Brussels 1974, p. 109, no. 61 O 6 (illu. in black and white, assigned to the 1961 work group).
- Enrico Crispolti, Catalogo ragionato di sculture, dipinti, ambientazioni, Milan 2006, p. 363, no. 61 O 6 (illu. in black and white, assigned to the 1961 work group and with the note „Riferibile al 1961 nonostante la data inscritta“).

- **One of the first golden “Concetti spaziali”:** sensory impressions of Venice, the “Golden City”
- **Early, pioneering work:** from the famous work group known as the “Buchi”, Fontana’s earliest “Concetti spaziali”
- **Fontana’s pierced canvases, the “Buchi”, are among the most important positions of international post-war modernism**
- **The Museo del Novecento in Milan dedicates a separate room to works from this series**
- **Of museum quality: Comparable early “Concetti spaziali” are in international collections like the Museum of Modern Art and the Solomon R. Guggenheim Foundation, New York**
- **From the important collection of Dr. Hanns Hülsberg, family-owned for over 50 years**

Lucio Fontana executing Bucho 64 B 1, 1964 (photo: Ugo Mulas)
© Lucio Fontana by SIAE/ VG Bild-Kunst, Bonn 2024



Buchi - a pivotal point and the beginning of the Concetti Spaziali

Not only from a retrospective art historical perspective, but also for Lucio Fontana himself, his first perforated papers and canvases, created from 1949 onward, were the most significant milestone and the most important step in his entire artistic career. Art historians celebrate Fontana’s radical approach with his first perforations, the „Buchi“ (holes), as the artist himself called this central group of works, as a significant starting point for European post-war art. The name of an artist is seldom so closely associated with a single gesture, a single artistic accomplishment as in the case of Fontana. His oeuvre is characterized by the perforation of the canvas and by the incision that emerged from it around ten years later. In 1949, when Fontana began to pierce the back of a paper mounted on canvas with numerous holes instead of drawing on it, causing the displaced material to bulge at the edges and thus expand the two-dimensional pictorial space into the third dimension, Fontana probably did not yet realize that this moment would be the late and decisive turning point in his artistic career. Fontana was already 50 years old at the time and looked back on a primarily sculptural career.



Concetti Spaziali - Fontana's radicalism and progressiveness

To this day, however, Fontana is primarily identified with his famous „Concetti spaziali“ (spatial concepts), an umbrella term under which the artist grouped both his „Buchi“ (holes) and the „Tagli“ (cuts), which he added around a decade later. At the time, however, the radical step of piercing the image carrier provoked considerable bewilderment. As Fontana noted: „Laughter for many years! [...] People said to me: ‚What are you doing? You of all people, Lucio, being such an excellent sculptor ...‘ They thought I was good before and a donkey afterward. And I managed to take part in the Biennale [of Venice 1950] and fool the commission because I was invited with sculptures! But I didn't say anything and went to the show with 20 perforated canvases. You can imagine the reaction: ‚They're not sculptures, they're paintings! [...] For me, they are perforated canvases that represent a sculpture, a new fact in sculpting.“ (Quoted from: Barbara Hess, Lucio Fontana, Cologne 2006, p. 8).



St. Mark's Basilica, Venice, interior view.



Fontana in his studio on Corso Monforte, Milan, 1962 (photo: Ugo Mulas).
© Lucio Fontana by SIAE/ VG Bild-Kunst, Bonn 2024

Fontana and Venice - Sensations of the „Golden City“

The dissolution of boundaries into cosmic realms is even more pronounced in the present canvas due to its extraordinary golden coloring and the use of red glass pieces, which show a clear proximity to the coloring of medieval altarpieces and mosaics. Fontana is known to have adopted this color palette and technique only after a visit to Venice in 1961, his „Olii“, a series of „Concetti spaziali“, all bear titles with clear Venice references, such as „Concetto spaziale. Venezia era tutta d'oro“ (1961, Museo Nacional Thyssen-Bornemisza, Madrid) or „Concetto Spaziale. Venezia d'oro“ (1961, Palazzo Ducale Museum, Genoa). This Venice reference, however, also seems to have been a driving force in this early work from 1957, above all the unique impressions of color and light in St. Mark's Basilica with the famous medieval altarpiece of the „Pala d'Oro“ decorated with gold and precious stones. Fontana had been familiar with this uniquely enraptured impression of Venice since his first participation in the Biennale in 1950 at the latest. In the year this work was created, Fontana was once again preparing for a Biennale: In the summer of 1958, the internationally exhibited artist had his own exhibition space at the XXIX Biennale di Venezia, where he signed the VII Manifesto del Spazialismo, which emphasized, among other things, the central importance of sensory impressions stored in the subconscious for art, before he began his important cycle of „Tagli (cuts)“ the same year.

With his progressive oeuvre, Fontana, alongside the American Frank Stella, has made one of the most significant contributions to the international contemporary quest for the spatial dissolution of boundaries in painting. Today, his works can be found in numerous international collections like the Solomon R. Guggenheim Museum, New York, the Tate Collection, London, the Centre Pompidou, Paris, and the National Museum of Modern Art, Tokyo. Most recently, in 2019, the Metropolitan Museum of Art in New York presented „Lucio Fontana. On the Threshold“, a major retrospective of an oeuvre that was so seminal for international post-war Modernism. [JS]

Materiality and space -

Fontana and the dissolution of the boundaries of painting

The present work from the collection of the important collector Dr. Hanns Hülberg is one of Fontana's early „Concetti spaziali“, many of which are part of important international museum collections today. Fontana's comments on his perforations from the 1960s seem almost like a pictorial description of the present creation: „When I work as a painter on one of my perforated pictures, I do not intend to make a painting: I want to open up a space, create a new dimension of art, enter into a relationship with the cosmos that extends beyond the limited surface of the painting into infinity“ (quoted from: *ibid.*, p. 8). The canvas is no longer the sole carrier of the artistic imagination, but in its materiality, it becomes the center of artistic expression and extends the composition into the third dimension by piercing the canvas.





9

EMIL SCHUMACHER

1912 Hagen – 1999 San José/Ibiza

Matora. 1966.

Oil on panel.
Lower right signed and dated. With the handwritten title on the reverse, as well as inscribed with a direction arrow and the dimensions. 53 x 136 cm (20.8 x 53.5 in).

The work is listed in the archive of the Emil Schumacher Foundation, Hagen with the inventory number „0/3.707“. We are grateful to Mr. Rouven Lotz, director of the Emil Schumacher Museum, Hagen, for his kind support in cataloging this lot.

🕒 *Called up: June 7, 2024 – ca. 5.16 pm ± 20 min.*

€ 100.000 – 150.000 (R/D, F)
\$ 105,000 – 157,500

PROVENANCE

- Dr. Hanns Hülsberg Collection, Hagen.
- Ever since family-owned.

EXHIBITION

- Emil Schumacher. Arbeiten 1960 bis 1971, Kunstverein für die Rheinlande und Westfalen, November 5, 1971 - January 9, 1972, Düsseldorf, cat. no. 57.
- Emil Schumacher. Arbeiten 1960-1971, Badischer Kunstverein, Karlsruhe, February 18 - March 26, 1972, cat. no. 57 (with the label on the reverse).
- Christian Rohlf's - Emil Schumacher. Entwicklungen. Haus am Waldsee, Berlin, May 26 - July 9, 1972.
- Emil Schumacher. Arbeiten 1957 bis 1975, Karl-Ernst-Osthaus-Museum, Hagen, February 1 - March 16, 1975, cat. no. 33.

LITERATURE

- Werner Schmalenbach, Emil Schumacher, Cologne 1981, p. 76, illu. no. 54 (here erroneously mentioned with the technique oil on canvas.).
- Manfred de la Motte, Dokumente zum deutschen Informel, cat. Galerie Hennemann, Bonn 1976, p. 198 (illu.).
- Ernst-Gerhard Güse, Das Erlebnis des Unbekannten, Ostfildern 2012, p.108 (illu. in color no 79 on p. 106).
- Ulrich Schumacher/Rouven Lotz, Malerei ist gesteigertes Leben, Munich 2012.

“For the measure of the picture is the force that determines the line.”

Emil Schumacher, Ein Buch mit sieben Siegeln, Materie, 1972.

- **Extremely sensual experience of form and color**
- **Pronounced dialectic of monochrome color surface and graphic dynamics**
- **His artistic quest to shape color as matter becomes literally tangible in the relief-like surface**
- **The narrow horizontal format is a central component of his work; a comparable red variation is in the collection of the Sprengel Museum, Hanover (“Rubernos”, 1964)**
- **For the first time offered on the international auction market**
- **From the important modern art collection of Dr. Hanns Hülsberg, Hagen**

„For Schumacher, blue was a ‘wonderful color’, he had a complex understanding of it, related to vastness, distance, infinity, sky and sea.“

Ernst-Gerhard Güse, *Das Erlebnis des Unbekannten, Ostfildern 2012*, p. 108.

With „Matora“, Emil Schumacher created an extremely sensual blend of form and color in 1966, reducing the compositional means to two key elements: A powerful blue glows from the depths of the pictorial space and is traversed in the foreground by relief-like lines in black and white. The pronounced dialectics of monochrome color surfaces and graphic elements, which are characteristic of works from this creative period, are evident here. The artist deliberately juxtaposed his mostly red, yellow, or blue pigments with hard, black lines. He wrote about the creation of the lines: „The shortest connection between two points is a straight line,“ says geometry. The shortest connection between two points within the picture can be a curved, intertwined, or even interrupted, but also a straight line. For the measure of the picture is the force that determines the line.“ (Emil Schumacher, *Ein Buch mit sieben Siegeln, Materie, 1972*). In „Matora“, the lines follow the elongated painting ground, emphasizing a landscape panorama format. In some cases, the artist digs them into the paint layer with enormous physicality or, as here, applies them in impasto materiality as a second, slightly elevated layer. The result is striking, very physical works that move between painting and relief are fully dedicated to the expressive power of materiality.

At the time „Matora“ was created, Emil Schumacher was already one of the most established artists in the international art scene. Since 1950, his work has undergone a radical change. He abandoned the object as a pictorial motif and opted for abstract painting, with color becoming the main pictorial factor. This biographical-artistic process took place against the backdrop of a contemporary style influenced by the French École de Paris, Tachism, and American Action Painting. For Schumacher, abstraction became the hallmark of his signature style. He gained increasing recognition as one of the most important representatives of European Informalism by the mid-1950s. His participation in the Venice Biennale in 1961 and the documenta shows in Kassel in 1958 and 1964 are evidence of his increasing success. He was awarded numerous prizes, including the Guggenheim Award in New York. At the end of the 1950s, he was appointed professor at the Hochschule für Bildende Künste in Hamburg. In 1966, the year „Matora“ was created, he accepted a professorship in Karlsruhe, and in 1967 he went to the University of Minneapolis/USA for a year as a visiting professor. One year before his death on October 4, 1999, in San José on Ibiza, he was honored with one last major retrospective during his lifetime - a celebration of his extensive, multifaceted oeuvre in Paris, Hamburg, and Munich. [AR]



RENÉE SINTENIS

1888 Glatz/Silesia – 1965 Berlin

Große Daphne. 1930.

Bronze with black-brown patina.

With the name and the foundry mark „H. NOACK BERLIN-FRIEDENAU“. Early Lifetime cast. According to Buhlmann (1987) a total of at least 10 casts are known, 5 of which are museum-owned.

Height: 143,7 cm (56,5 in). Granite base: 8 x 25 x 30 cm (3.2 x 9.9 x 11.8 in). Lifetime cast made by the art foundry Hermann Noack, Berlin-Friedenau. [JS]

🕒 *Called up: June 7, 2024 – ca. 5:18 pm ± 20 min.*

€ 200.000 – 300.000 (R/N, F)

\$ 210,000 – 315,000

PROVENANCE

- Wilhelm Ritterfeld Collection, Berlin (presumably acquired directly from the artist in the 1930s).
- Since then family-owned.

EXHIBITION

- (Selection for all casts)
- Renée Sintenis, Marie Laurencin, Martel Schwichtenberg, Alexandra Exter, Galerie Flechtheim Berlin, December 1930, cat. no. 8 (illu.).
- Künstlerinnen, Galerie Flechtheim, Berlin 1931.
- German art of the twentieth century, Museum of Modern Art, New York, 1957, cat. no. 172.
- Symbol und Mythos in der zeitgenössischen Kunst, Akademie der Künste, Berlin, April 21 - May 19, 1963, no. 82.
- Dialog Skulptur, Kulturspeicher, Würzburg, May 20 - August 20 2006 .
- Daphne. Mythos und Metamorphose, Gerhard-Marcks-Haus, Bremen, November 22, 2009 - February 21, 2010.

LITERATURE

- (Selection for all casts)
- Ursel Berger, Günter Ladwig, Renée Sintenis. Das plastische Werk, Berlin 2013, no. 117 (illu.).
- Britta E. Buhlmann, Renée Sintenis. Werkmonographie der Skulpturen, Darmstadt 1987, no. 68 (illu.).
-
- Hanna Kiel, Renée Sintenis, Berlin 1935, illu. on pp. 4, 68 and 69, and Berlin 1956, illu. on pp. 44 and 45.
- Alfred Barr, Painting and Sculpture in the Museum of Modern Art, New York 1948, illu. on pp. 248 and 321, and Painting and Sculpture in the Museum of Modern Art 1929-1967, New York 1977, illu. on pp. 202 and 589.
- Hildegard Westhoff-Krummacher, Die Bildwerke seit 1800 im Wallraf-Richartz-Museum und im öffentlichen Besitz der Stadt Köln, Cologne 1965, illu. on p. 243.
- Zwischen Freiheit und Moderne. Die Bildhauerin Renée Sintenis, Kunstforum Ostdeutsche Galerie, Regensburg, October 12, 2019 - January 12, 2020, pp. 88-93.
- Ariane Grigoteit, Ein Jahrhundert. One Century. 100 x Kunst, Frankfurt a. Main 2001, with full-page illu on pp. 66-67.
- Man in the Middle, Sammlung Deutsche Bank, Frankfurt a. Main 2002, with full-page illu. on p. 246.

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- **Sintenis was one of the most important female German sculptors and a key figure in the Berlin art scene of the 1920s**

- **In “Daphne”, Sintenis realized the most beautiful expression of female grace and created a symbol of modern femininity**

- **Alongside the iconic Berlin Bear, this is the her largest bronze**

- **Lifetime cast. To date, only two copies with the foundry mark “H. Noack Berlin-Friedenau” have been offered on the international auction market (source: artprice.com)**

- **From the collection of the Berlin industrialist Wilhelm Ritterfeld, family-owned ever since**

- **Another copy is at the Museum of Modern Art, New York**

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Sintenis - a female exception in the Berlin art world

Renée Sintenis, who became an artist against her parents' will, showed her works at the Berlin Secession as early as 1915 and was a true exception in the Berlin art world of the 1920s and 1930s. In 1931, one year after Sintenis created the „Große Daphne“, she was the only female artist of her time called to the Prussian Academy of the Arts, where she taught until the Nazis forced her to leave in 1934. With the sculpture of „Daphne“, Renée Sintenis probably formed the most beautiful expression of feminine grace.

Renée Sintenis and the motif of „Daphne“

She turned to the subject of classical mythology as early as 1917/18 when she created her first, small statuette of „Daphne“. The spontaneous metamorphosis of the nymph Daphne into a laurel tree as she flees the love-stricken god Apollo is a poem from Ovid's Metamorphoses. In addition to Sintenis' creation, the famous marble statue of Gian Lorenzo Bernini (1622-1625, Rome, Villa Borghese) is certainly one of the best-known sculptural representations of this motif. While Bernini's statue shows Apollo and Daphne, Sintenis solely focuses on Daphne and the moment of her beginning transformation. The unstoppable imminent transformation is only suggested by leaves growing from her ankles, hair, and armpits. Sintenis' concentration is more on the fragile physicality, which anticipates the metamorphosis in the extreme elongation of the limbs.

„Her prayer was scarcely done when a heavy numbness seized her limbs, thin bark closed over her breast, her hair turned into leaves, her arms into branches, her feet so swift a moment ago stuck fast in slow-growing roots [...]“

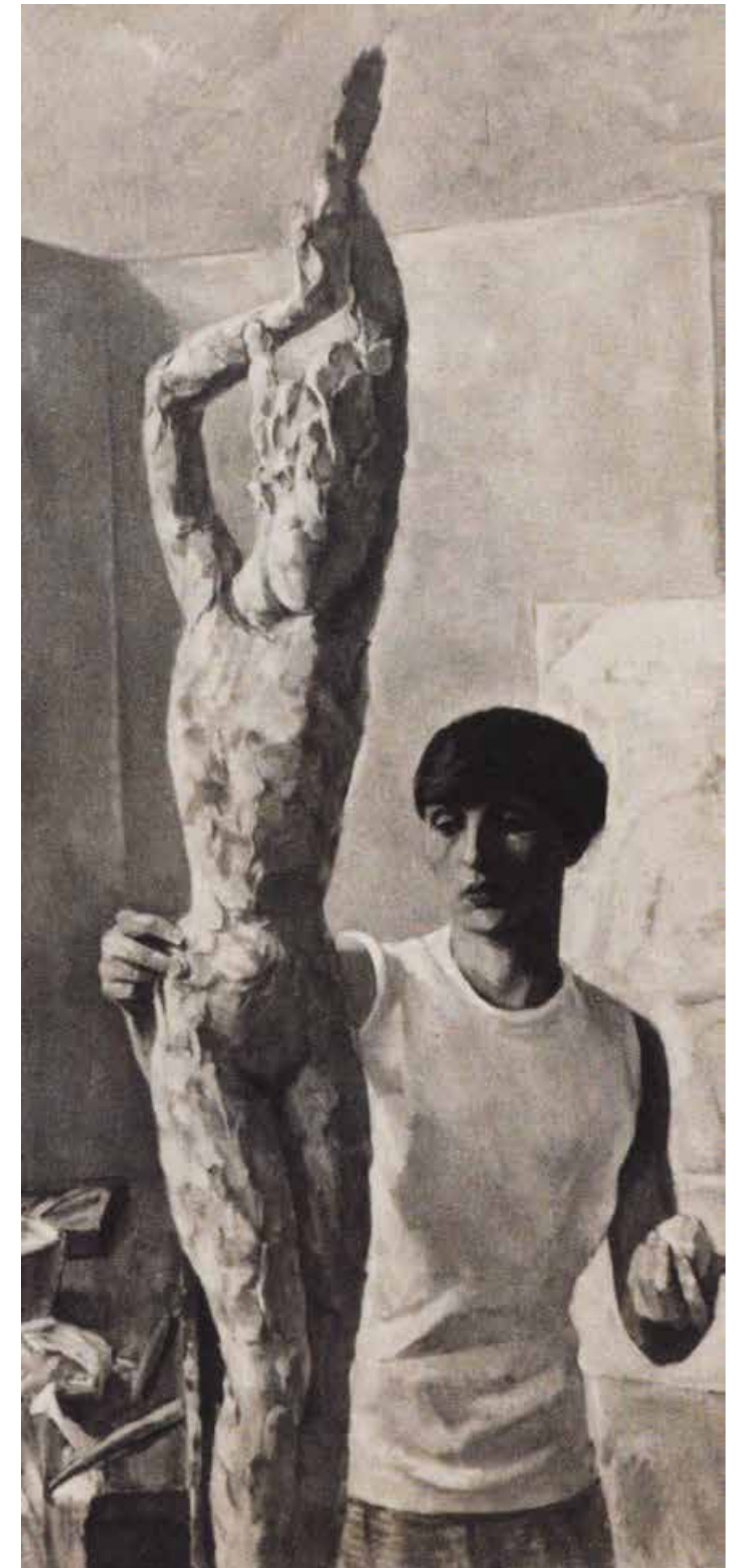
Ovid, Metamorphoses, book 1, verse 545-551.

Sintenis' „Große Daphne“ in the living room of the Ritterfeld family in their villa on Schorlemerallee 14, Berlin-Dahlem. Around 1940 © VG Bild-Kunst, Bonn 2024



The „Große Daphne“ as a symbol of the modern woman

It is the strong emancipatory moment inherent in this famous episode from ancient mythology, in which the ambivalence of lived femininity and the concurrent emancipatory withdrawal of it is taken to extremes, that Sintenis must have felt so strongly about. With her androgynous appearance, her tall, slim figure and short hair, as well as her emancipated lifestyle, she embodied the type of the new, self-confident woman of the „Roaring Twenties“. It is thus little surprising that after the sudden death of her husband Emil Rudolph Weiß in 1945, Sintenis dared to take the extraordinarily courageous step of moving in with her partner Magdalena Goldmann. In her „Große Daphne“, Sintenis used a traditional mythological motif, however, by showing the process of Daphne's transformation, she created an extremely graceful symbol of the modern woman, expressing the dawn of a modern, self-determined life. [JS]



Painting by E. R. Weiß, Renée Sintenis modeling her large Daphne, 1930.

MAX LIEBERMANN

1847 Berlin – 1935 Berlin

Die Colomierstraße in Wannsee. 1917.

Oil on canvas.
Signed in lower right. 74 x 92 cm (29.1 x 36.2 in).

🕒 *Called up: June 7, 2024 – ca. 5.20 pm ± 20 min.*

€ 200.000 – 300.000 (R/D)
\$ 210,000 – 315,000

PROVENANCE

- Gemäldegalerie Carl Nicolai, Berlin (with the label on the reverse).
- Albert Janus Collection, Stolberg/Rhineland (presumably acquired in the 1920s, family-owned ever since).

EXHIBITION

- Gemäldegalerie Carl Nicolai, Berlin (with the label on the reverse).
- Die Idee vom Haus im Grünen. Max Liebermann am Wannsee, Liebermann Villa am Wannsee, April 25 to August 15, 2010.

LITERATURE

- Martin Faas (ed.), Die Idee vom Haus im Grünen. Max Liebermann am Wannsee, Berlin 2010, p. 178, color illu. 98.

Max Liebermann spent the first summer in his newly built villa on the shores of Lake Wannsee in 1910. Today the address is still the same: Colomierstraße 3. The first time he painted this small driveway to his wonderful estate on Wannsee was in 1916. The painting, which was lost for a long time, shows a slightly different view with the garden gate and clear indications of the house on the right. Eberle's catalogue raisonné lists three more paintings that vary in size and depiction, which is not unusual, as Max Liebermann often explored very specific aspects of his surroundings in his paintings. He showed a strong commitment to the surroundings of the villa on Wannsee, where he had created a retreat for himself and his family in 1910 - a pleasant place, where he made some of his most important paintings.

Colomierstrasse is a small dead-end road lined with trees on both sides and leads to Max Liebermann's famous Villa am Wannsee. We can barely see the driveway to his house, which shines brightly through the lush greenery, behind the second tree on the right-hand side. In contrast to

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- **Accomplished interplay of light and shadow in summer tranquility: atmospheric impressionist painting at its best**

- **After the outbreak of war in 1914, the house on Wannsee, hidden in the picture on the right, became his artistic retreat**

- **This is where he created his most sought-after works**

- **Important Provenance: From the estate of Albert Janus, important collector and patron of the Folkwang Museum**

- **Exhibited on the occasion of the 100th anniversary of the Liebermann Villa on Wannsee in 2010**

.....

the 1916 painting, Max Liebermann did not concentrate on a precise characterization of the visible parts of the building, namely the entrance gate and the house. Instead, he focuses on the play of the light refracting through the leaves on the ground in the small street. Bright spots shine between bluish shadows. It is an atmospheric, impressionist painting par excellence that Liebermann demonstrates, and for which he is so famous.

The exceptional provenance of this magnificent painting should also be noted at this point:

The work comes from the collection of Albert Janus, who played a key role in preserving the art collection of Karl Ernst Osthaus after he died in 1922. The Osthaus Collection was up for sale and the existence of the Folkwang Museum was in jeopardy. Thanks to the dedicated efforts of Albert Janus, it was possible to secure funds for the purchase. He could organize the impressive sum of 10 million Reichsmark, of which 6 million Reichsmark alone came from the Rheinisch-Westfälische Kohlensyndikat, which he had chaired since 1918. [EH]



GEORG BASELITZ

1938 Deutschbaselitz/Sachsen – lives and works in Inning on Lake Ammersee, near Salzburg, in Basel and in Italy

Fingermalerei - Birke. 1972.

Oil on canvas.
Lower left signed and dated. Dated and titled „Fingermalerei-Birke“ on the reverse. Signed, dated and titled on the folded canvas.
162 x 130 cm (63.7 x 51.1 in). [JS]

🕒 Called up: June 7, 2024 – ca. 5:22 pm ± 20 min.

€ 800,000 – 1,200,000 (R/D, F)
\$ 840,000 – 1,260,000

PROVENANCE

- Galerie Neuendorf, Hamburg (directly from the artist).
- Jürgen Holstein Antiquariat, Pöcking.
- Private collection North Rhine-Westphalia.
- Private collection Northern Germany (inherited from the above in 2013).

- One of the early paintings with the characteristic “upside-down” motif
- The forest was one of the artist’s most important motifs in the 1960s and 1970s - in “Der Wald auf dem Kopf” (1969, Museum Ludwig, Cologne), Baselitz turned the depiction by 180 degrees for the first time
- In 1972, Baselitz showed a work from this key series at documenta 5
- Works from this groundbreaking period are extremely rare
- Part of an acclaimed German private collection for 40 years
- Similar pictures are in, among others, the Pinakothek der Moderne/Museum Brandhorst, Munich, the Museum of Modern Art, New York, the Museum Folkwang, Essen, and the San Francisco Museum of Modern Art

“The hierarchy that sees Heaven at the top and Earth at the bottom is just a convention anyway. We have become used to it, but we don’t don’t have to believe in it. The only thing that matters to me is the question of how I can continue to paint pictures.”

Georg Baselitz



An eventful German biography

Georg Baselitz is considered one of the most important artists of contemporary German art. His works, with their different approaches and motifs, are characterized by a gestural expressive figuration and demonstrate his considerable versatility. Georg Baselitz was born the year before the Second World War broke out and grew up in the aftermath of the horrific events of the war. He initially studied painting in East Berlin, in 1957 he transferred to the 'Hochschule der Bildenden Künste' in Berlin-Charlottenburg, where Hann Trier was one of his teachers. He became a citizen of West Germany in 1958 and was denied access to his old homeland as a result of the construction of the Berlin Wall in 1961. An eventful German biography.

The motif. The forest

In 1971, the artist moved to Forst an der Weinstraße, before he eventually moved to Derneburg in 1975. Baselitz continued on a path of experimentation and a quest for ways to express his characteristic motifs in form, color, and surface using a variety of techniques that, in terms of creating art, did not stand in the way of either the subject or the painting method. In a new studio surrounded by nature, he produced his first Finger Paintings. Increasing the distance to the subject was accompanied by a physical approximation of the painting. Baselitz dipped his hands into the paint bucket and created the image directly on the canvas using his fingers. There should be nothing between him and the painting, not even the brush. In the years that followed, this effect resulted in outstanding works with an unprecedented character, among them „Fingermalerei I - Adler“ (1971/72), „Akt Elke“ (1974), and the furiously painted „Waldweg“, a vivid yet fragmentary motif without a concrete narrative or content.



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

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



Attacking the illusion of painting

Baselitz's upside-down paintings show a radical rejection of the mimesis of Western painting, of the conventions of painting, which go back to the rules of perspective established in the Renaissance. The illusion that observers see an exact image of the world remained into the late 19th century when photography replaced painted magic with a more convincing idea of the real world. Since this time, painters have illusionized what they see, developing painting styles such as Impressionism, losing themselves in the theory of Pointillism and evolving into Expressionism and New Objectivity, finally trying their hand at the broad field of non-objectivity. And yet, like many painters of the 20th century, Baselitz sought a way to break with tradition, to paint pictures without sacrificing the appearance of reality. And Baselitz convinces viewers to accept his upside-down world as a new pictorial convention. The „upside-down“ painting is accompanied by the effect of eliminating the meaning of the figure, liberating the motif from a certain gravity. After this „pivot“ in 1969, Baselitz painted a series of inverted portraits, followed by pictures within the picture, in which one picture - usually a landscape - is framed by another, thus extending the break with conventional painting.

Inverting established patterns

When Georg Baselitz made „Der Wald auf dem Kopf“ in 1969, the first work with the motif rotated by 180 degrees, it was widely understood as an artistic provocation. (Fig.) There is no doubt that it was not only his intention to question the act of painting itself but also to challenge traditional viewing habits, however, provocation as an end in itself was far from the artist's mind, as he took painting far too seriously. Baselitz later said that he had reached a point at which he wanted to change

the direction of his painting. As early as 1964, he experimented by turning motifs upside down, as can be seen in the painting „Das Kreuz“ (The Cross), in which Baselitz turns the row of houses upside down. And in 1968, he tied a forest worker headfirst to a tree in the painting of the same name, surely a reminiscence of the martyrdom of the Apostle Peter and Christian motifs from the Renaissance.

In the following year, as mentioned above, he painted „Der Wald auf dem Kopf“, the first composition with the motif completely upside down. The artist was probably inspired by the painting „Wernsdorfer Wald“ by Ferdinand von Rayski (1806-1890) from 1859, which he had seen at the Gemäldegalerie Neue Meister in Dresden. (Fig.) With this reversal in the picture, Baselitz ultimately combined a deeply Nordic Romanticism with the impulsiveness of German Expressionism, both in terms of art history and painting style. On the one hand, Rayski's forests represent a naturalistic painting tradition dating back to the 19th century; on the other hand, Rayski's Saxon landscapes represent childhood places that had become inaccessible for Baselitz after his move to West Berlin and the construction of the Berlin Wall in 1961. Caspar David Friedrich's painting provided Baselitz with a further important guideline. Friedrich constructed landscapes and idealized the real situation: „A landscape is a state of mind. Men should not only paint what they see before them but also what they see within themselves“. This radical new way of thinking played a decisive role for Baselitz, for whom it was all about the landscape in his memory - the reason for a lifelong confrontation. Nordic people are said to have a deep connection with the forest. The forest as a place of longing, a place of silence, retreat, and strength is praised in songs, poems, and pictures. To a greater extent, Romanticism shaped this connection to the forest, particularly in terms of German identity. In his work, Georg Baselitz has not only dealt intensively with German history, the question of identity, and his biography but also integrated the legacy of art history into his pictorial thinking. [MvL]

Ferdinand von Rayski, Wernsdorfer Wald, 1859, oil on canvas, Gemäldegalerie Neue Meister, Dresden.



GÜNTHER UECKER

1930 Wendorf—lives and works in Düsseldorf

Ohne Titel (Baum). 2006.

Nails, ashes and glue on wooden trunk.
Signed and dated on the trunk. Height: 133 cm (52.3 in).

This work is registered in the Uecker Archiv under the number GU.06.003 and has been earmarked for inclusion in the forthcoming Uecker Catalogue Raisonné.

🕒 *Called up: June 7, 2024 – ca. 5.24 pm ± 20 min.*

€ 100.000 – 150.000 (R/D, F)
\$ 105,000 – 157,500

PROVENANCE

- Galerie Walter Storms, Munich.
- Private collection Southern Germany (since 2007, acquired from the above).

„Günther Uecker’s art comes from direct experience. It feeds on alert contemporaneity, on sympathy, on participation, on walking along, on understanding.“

Friedhelm Menekkes, quoted from: Günther Uecker. Zwanzig Kapitel, 2005, p. 31.

Günther Uecker is a constant commentator on the problems of the world and an unwavering fighter for understanding and change. He confronts things that bother him with openness and responds in his artistic language. With his „Trees“ and „Forests“, he addresses the theme of the vulnerability of man and nature. Under the title „Kunstpranger“ (Art Pillory), he created his first tree sculpture in 1983 by nailing an elm tree at Galerie Brusten in Wuppertal. The idea was born in the fall of 1983 when Annelie Brusten happened to notice the forest workers in the park marking the 80-year-old elm tree. She learned that the ill tree was to be cut down and burned. Annelie Brusten brought the already well-known „ZERO“ artist and art academy professor to Wuppertal. In his speech at

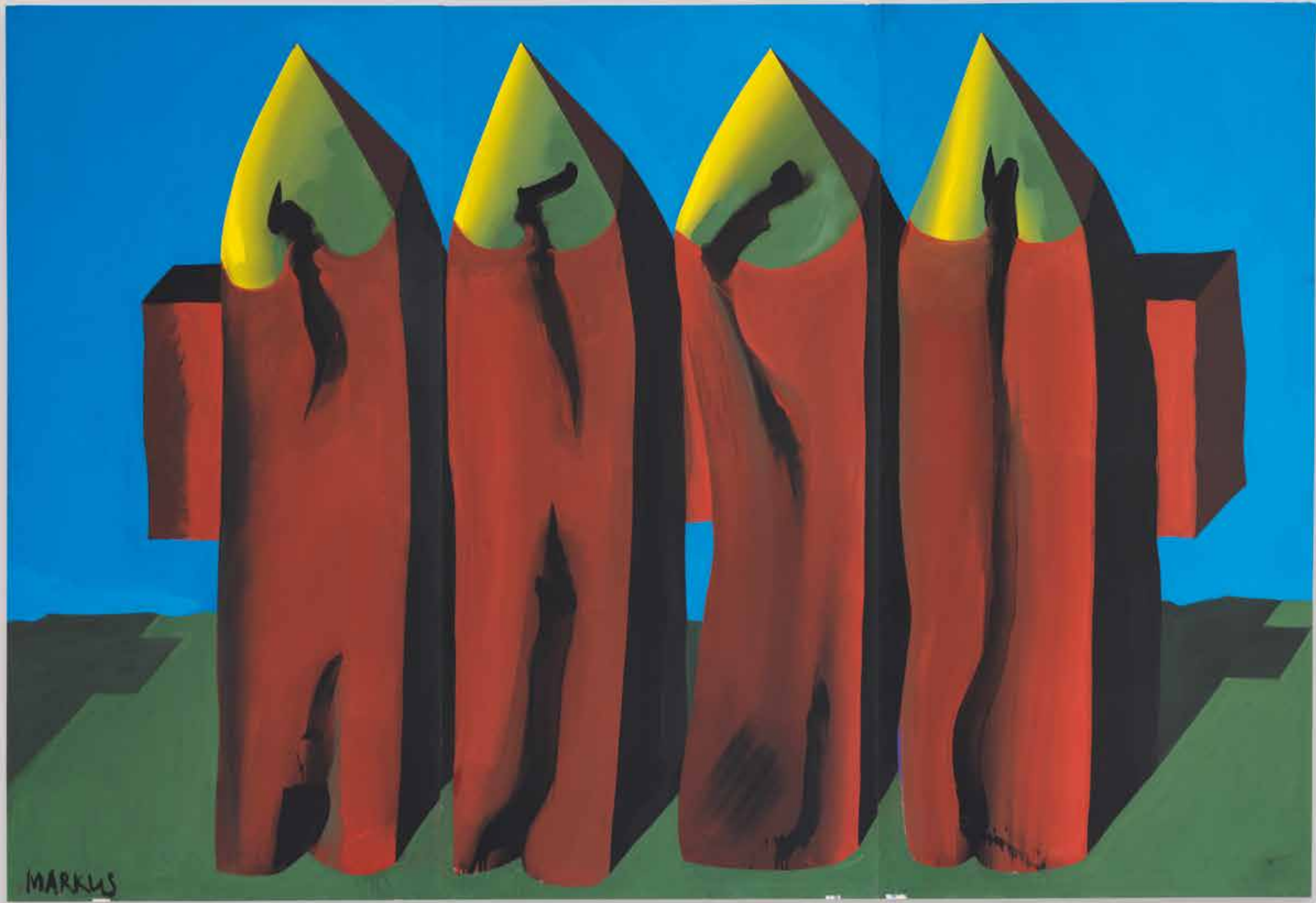
the opening reception of the exhibition, Uecker decried the destruction of nature by man and declared the nails to be the „armor“ with which he has „scaffolded the tree, made it strong“. Further works, most of the multi-part creations, followed. The first „Nail Forest“ from 1984 is at the Nationalgalerie in Berlin today. What all these works have in common is that Uecker equipped the sometimes smaller, sometimes larger tree trunks with a defensive crown of carpenter’s nails and used a healing ointment consisting of ash and glue to close the tree’s wounds. In the series of „Trees“ or „Nail Forests“, Uecker follows the basic principle of his artistic work, the theme of the fragile relationship between man and nature and the destruction of the foundations of human existence. [SM]

• Particularly impressive and densely nailed tree

• For the first time offered on the international auction market

• The nail symbolizes the vulnerability of nature and mankind





MARKUS LÜPERTZ

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

Zaun (dithyrambisch). 1967.

Dispersion paint on canvas, in three parts.

Signed „MARKUS“ in the lower left. Numbered 1 - 3 - 2 from the left to the right on the reverse, as well as with two collection labels, one inscribed with the work number „LÜP 77/007“, and an exhibition label of Galerie Daniel Blau. 283,5 x 414 cm (111.6 x 162.9 in).

🕒 *Called up: June 7, 2024 – ca. 5.26 pm ± 20 min.*

€ 100.000 – 150.000 (R, F)

\$ 105,000 – 157,500

PROVENANCE

· Onnasch, Berlin (acquired from the artist in 1977).

EXHIBITION

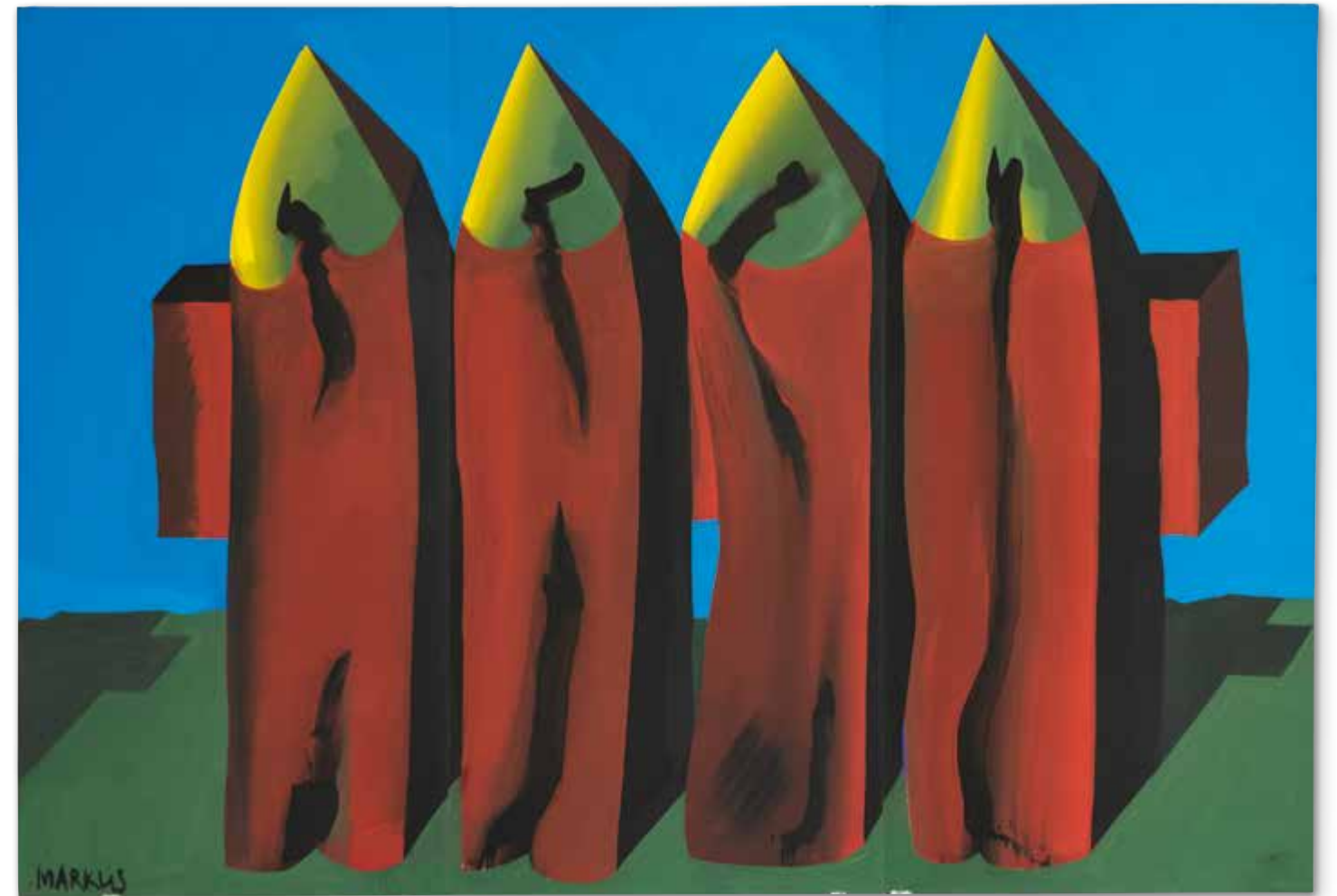
- Markus Lüpertz. Grüne Bilder, Reinhard Onnasch Ausstellungen, Berlin, June 16 - July 10, 1982, cat. no. 3 (illu.).
- Permanent loan, Hamburger Kunsthalle, from February 1997.
- Lüpertz: Riesenbilder, Galerie Daniel Blau, Munich, February 3 - March 31, 2006.
- Markus Lüpertz, El Sourdogg Hex, Berlin, March 9 - April 25, 2009.
- Markus Lüpertz. Hauptwege und Nebenwege. Eine Retrospektive. Bilder und Skulpturen von 1963 bis 2009, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, October 9, 2009 - January 17, 2010, cat. no. 22 (illu. on pp. 36f.).

LITERATURE

- Bernhard Kerber, Rainer Borgemeister, Bestände Onnasch, edited by Reinhard Onnasch with the support of the Neues Museum Weserburg Bremen, Berlin/Bremen 1992, p. 245.
- Nineteen artists, El Sourdogg Hex, ed. by Reinhard Onnasch, Berlin 2010 (illu. on pp. 152f. and 158f.).

Pathetic monumentality combined with an apparent vacuum of meaning: the paintings of the young Lüpertz from the 1960s are intelligent provocations and defiant challenges to the conventions of painting. With „Zaun (dithyrambisch)“ Lüpertz created an early, emblematic program picture. In 1962, at the age of 21, he moved to West Berlin where the optimistic spirit was particularly strong at the time. Lüpertz felt that Pop Art and Abstract Expressionism with their often decorative emptiness were outdated for their sole focus on formal pictorial problems, as was figurative painting, which could be forced into the service of political systems and their propaganda. In an avant-gardist tradition, Lüpertz asserted his position with the exhibition „Dithyrambische Malerei. Kunst, die im Wege steht“ „Dithyrambic Painting. Art that's in the way“ at Produzentengalerie Großgörschen 35 in Berlin in 1966. The following exhibition at Galerie Springer in Berlin in 1968 was accompanied by the manifesto „I visualize the grace of the 20th century through my dithyramb“ (transl. of title). In ancient choral poetry, dithyrambs are hymns to the god Dionysus, intended to attain an expansion of consciousness, a state of intoxication, and increased inspiration. In the sense of an ‚expanded painting‘, Lüpertz adopted the term and created his brand. The motifs of Lüpertz's dithyrambic painting are devoid of any obvious

- **Monumental triptych from the pioneering early days of “dithyrambic” painting, Lüpertz self-confident appearance on the stage of post-war art**
- **Rare extreme format - largest painting ever offered at auction (source: artprice.de)**
- **Key work of a provocative artistic stance: a profane motif combined with stunning pathos**
- **On permanent loan at the Kunsthalle Hamburg for many years**
- **Works by the artist are in the most prestigious international collections, among them the Pinakothek der Moderne, Munich, the Museum of Modern Art, New York, Tate Gallery, London and the Centre Pompidou, Paris**



deeper symbolic content, concerning neither art history nor culture: walls, telegraph poles, tree trunks, laundry on the clothesline, quilts, tents, and asparagus fields in seemingly random assemblages. The fence, for example, as the protagonist of the present painting, is initially a purely formal, almost abstract pictorial content, however, in the pathos formula of the triptych, enriched with phallic and anthropomorphic qualities, it gains new dimensions. In addition, the palette of Lüpertz's paintings from this period is often limited to green, blue, yellow, and brown, which he adds to the motifs regardless of the respective local colors, making them another abstracting element. The fences, walls, poles, and trunks are part of this „art that's in the way“, that disturbs, and forces the viewer to take mental detours and to look beyond, beneath, and around the motif on the canvas. Lüpertz's very own creative drive is derived from the challenging empty canvas. An experience that confirms his abilities as well as a possible tragic failure, the intoxicating sublimity of painting, and overcoming oneself. Painting as a form of expression thus reaches epic proportions. Lüpertz earned the status of being a great German „painter prince“ not least by constantly questioning traditional motifs and pictorial forms with the aim of „continuing the great development of the picture in art history.“ [KT]

„Genius is simply a prerequisite needed to overcome the ordinary, the human, the handicap of existence. Genius is not a state, but a process. Artists pursue a profession in which the extraordinary is the norm. We must live up to this sublimity.“

Markus Lüpertz in an art talk with Rene S. Spiegelberger, October 28, 2013, quoted from: www.spiegelberger-stiftung.de/ateliergesprache/markus-luepertz/

MAX LIEBERMANN

1847 Berlin – 1935 Berlin

Wannseegarten - Haus mit roten Stauden. 1926.

Oil on canvas.
Signed in lower left. 54 x 76 cm (21.2 x 29.9 in). [JS]

We are grateful to Dr. Mara Wantuch-Thole, LL.M. and Dr. Ewald Volhard, as well as the heirs of Hedwig and Jacob Goldschmidt, for their kind support and the transparent expert advice they provided.

Called up: June 7, 2024 – ca. 5:28 pm ± 20 min.

€ 400,000 – 600,000 (R/D)
\$ 420,000 – 630,000

PROVENANCE

- Galerie Paul Cassirer, Berlin (1926, with the handwritten label and the inventory number „5093“ on the stretcher, according to the inventory list, purchased from Liebermann on August 20, 1926 and sold to the following on August 23, 1926).
- M. Goldschmidt & Co, Frankfurt a. Main (acquired from the above in 1926).
- Karl Haberstock, Berlin.
- Collection of Privy Councillor Dr. Karl Beheim, Berlin (from the above before 1931).
- Estate of the above (Erika Wolff-Beheim, until (before) 1958).
- J. P. Schneider jr, Frankfurt a. Main (from the above around 1958).
- Private collection Germany (acquired from the above in 1958, ever since family-owned).

• **The famous garden paintings made at his Wannsee mansion are documents of Liebermann's liberation of form and color**

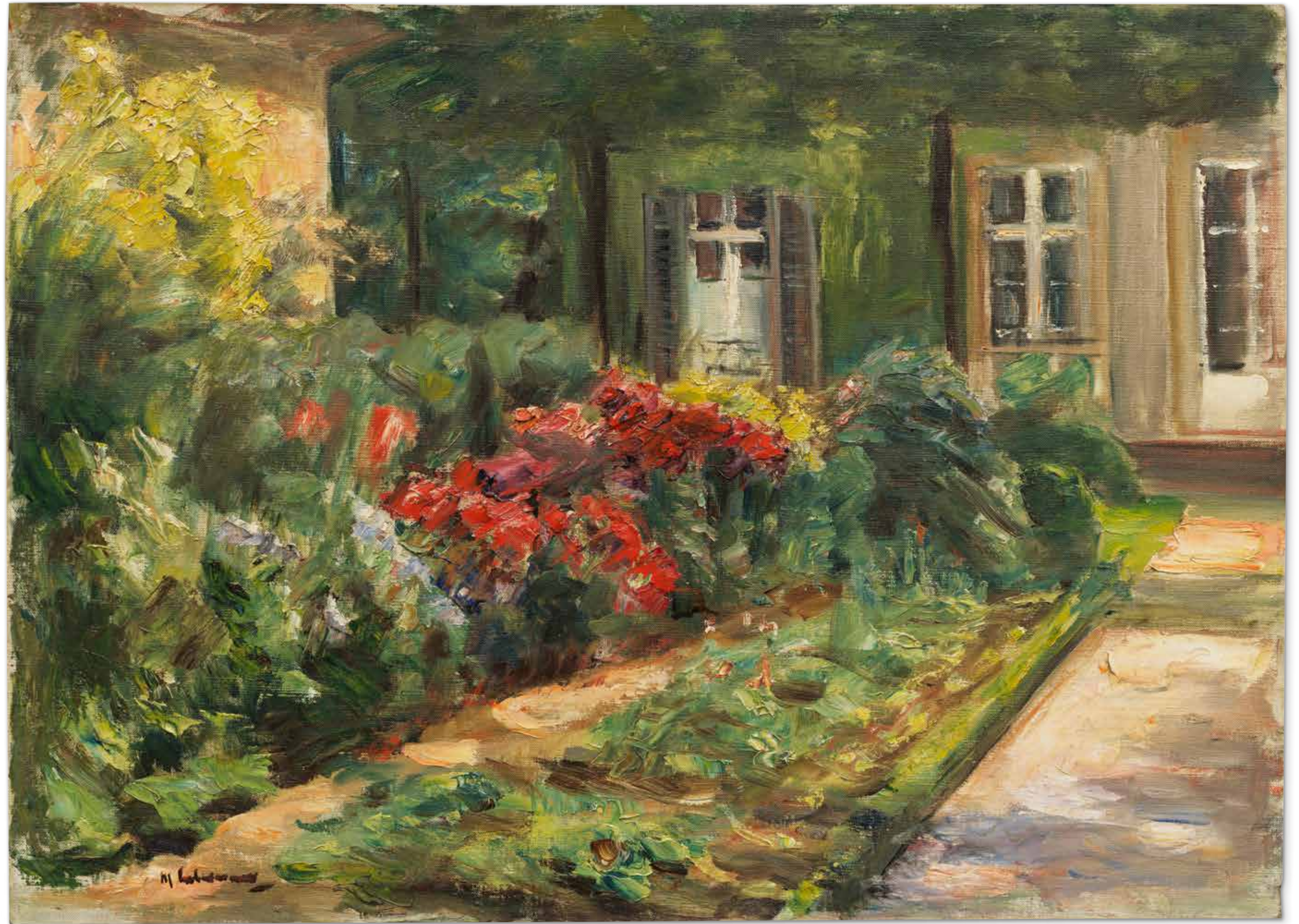
• **The play of shadows and sunspots enhances the summer atmosphere of the blossoming garden**

• **Wannsee paintings of this intensity are extremely rare on the auction market**

• **The vital style and radiant colors make the garden paintings from the 1920s highlights of Liebermann's oeuvre**

„Liebermann did not discover the garden as a motif any earlier than 1908, spending his summer vacation in the Dutch seaside resort of Noordwijk at the age of sixty. [...] During the war about eight years later, his garden in Wannsee became a central motif in Liebermann's creative work.“

Prof. Dr. Matthias Eberle, 2016.



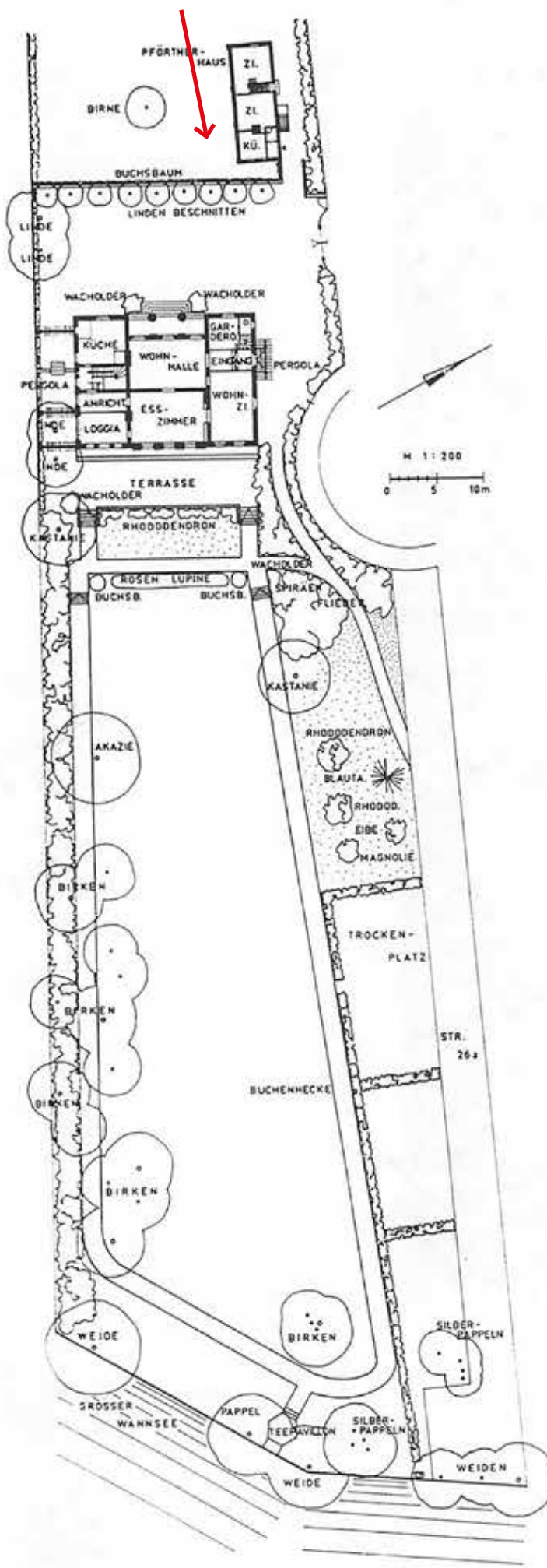


Max Liebermann was able to acquire one of the last waterfront plots in the Alsen villa colony on the banks of the ‚Großer Wannsee‘ in 1909. He then commissioned the architect Paul Baumgarten to build a two-story country house in the style of Hamburg Classicism amid the elongated plot. He discussed the garden’s layout with his friend Alfred Lichtwark, the director of the Kunsthalle in Hamburg, to whom he had just sold the portrait of the poet Richard Dehmel. Extensive correspondence between the artist, his daughter Käthe, and the art historian bears witness to the museum man’s intensive study of historical gardens, taking the needs of the painter and his family into account. After the painter had asked him for assistance with the garden in a letter, Lichtwark and Liebermann went to Wannsee in November 1909.

„Dear Professor, thank you very much for your kind letters. It is truly very kind of you to take so much interest in our garden. Mr. Brodersen [Albert Brodersen, garden architect] is away at the moment, but as soon as he returns, we will send for him and revise the garden plan taking your letters into account. Once the new plans are ready, you must allow me to send them to you.

Your most sincerely devoted Käthe Liebermann“ (Berlin, December 26, 1909, quoted from Birgit Pflugmacher, Max Liebermann - sein Briefwechsel mit Alfred Lichtwark, PhD thesis. Hamburg 2001, p. 284)

In addition to his home and studio on Pariser Platz in the heart of Berlin, Liebermann found an ideal rural retreat between Berlin and Potsdam inspired by Goethe’s garden house in Weimar. In front of the house facing the street with a small gardener’s cottage (today the museum’s ticket office), Liebermann had a kitchen garden with tall flowering shrubs laid out in the style of North German country gardens. In paintings depicting this part of the garden, as in the present work, Liebermann captured the wild splendor and lavish abundance of the flowers and transferred them into almost abstract worlds of color and form. The plot behind the house towards the water is dominated by lawns alternating with ‚point de vue‘ hedge beds and birch trees. The scores of paintings Liebermann henceforth made of the garden show it in different layouts and, in addition to their vibrant beauty, are also a document of a past state that has only been partly reconstructed today.



Max Liebermann’s garden, Colomierstraße 3 at the corner of Am Großen Wannsee 42 (Wannsee), 1909-1910. Garden layout on a scale of 1:1000 (Hammbächer 1972: 311).



After the house and garden had been completed, Lichtwark met Liebermann in Berlin to survey the results of their exchange. Lichtwark described his impressions in a letter to the board of the Kunsthalle in Hamburg on October 19, 1910: „I am very pleased that it turned out so well. We did not harm the site in any way, but merely sought the obvious results. It was a great pleasure to see them so happy. I had the impression that having so many flowers and home-grown cabbage made them even more gracious and kind.“ (Quoted from: Petra Wandrey, Zu Besuch bei Max Liebermann am Wannsee, Berlin 2010, p. 67)

After World War I had broken out, Liebermann was no longer able to go on his annual painting trips to Holland. The villa on Wannsee and the garden designed after the garden reformers became a unique source of inspiration for Liebermann. For more than two decades, Liebermann painted his Wannsee garden in all its magnificent colors. From the very beginning, these works emerged as a new element in his extensive oeuvre alongside the known themes. The more the artist became familiar with the structures of the garden, the order between paths and flowerbeds, and the abundance of the plants, the more free and airy his artistic view of this tranquil place far away from the big city would become. While Liebermann’s early garden „portraits“ were still characterized by French Impressionism, the artist increasingly liberated him-

self from the strict order of the garden in the mid-1920s and moved his focus to the side, as he does in this case, depicting the flower beds in front of the garden shed. In doing so, Liebermann not only changed his perspective but also switched to an almost Fauvist palette. Green in green with more or less broad brushstrokes form a framework, merging into an opaque green wall, in front of which lush plants with dark red and orange-yellow flowers stand, staggered across a wide bed, which is slightly cropped on the path leading diagonally to the villa on the right, with a neatly tended edge, giving the whole motif direction and, to a certain extent, „bringing it down to earth“: Liebermann makes a section of „untouched“ subject to his utmost skill.

This free development of nature seems like a liberation from an academic order, which Liebermann, as a strict juror, also gave a face to over the years. For Liebermann, the Wannseegarten as a studio was a welcome change from his home and studio on Pariser Platz next to the Brandenburg Gate, just opposite the Academy of Fine Arts, where he received guests from society and sometimes painted portraits. The Wannsee garden and the more than one hundred pictures created there are a testimony to the artist’s way of getting closer to the wild growth of nature and, with this „portrait“ of the flowering shrubs, he has virtually stepped into it. [MvL]

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Verschneite Schonung. 1964.

Oil on canvas.
Signed in lower right. Signed, titled and inscribed with the work number „641“.
76,8 x 101 cm (30.2 x 39.7 in).
The corresponding color chalk drawing of the same name from the 1940s (also from the Hermann Gerlinger Collection) is offered in our Modern Art Day Sale on Saturday, June 8, 2024. Los 477. [CH]

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

🕒 Called up: June 7, 2024 – ca. 5:30 pm ± 20 min.

€ 120.000 – 150.000 (R/D, F)

\$ 126,000 – 157,500

PROVENANCE

- Galerie Günther Franke, Munich (with the gallery label on the stretcher).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp Lugt 6032).

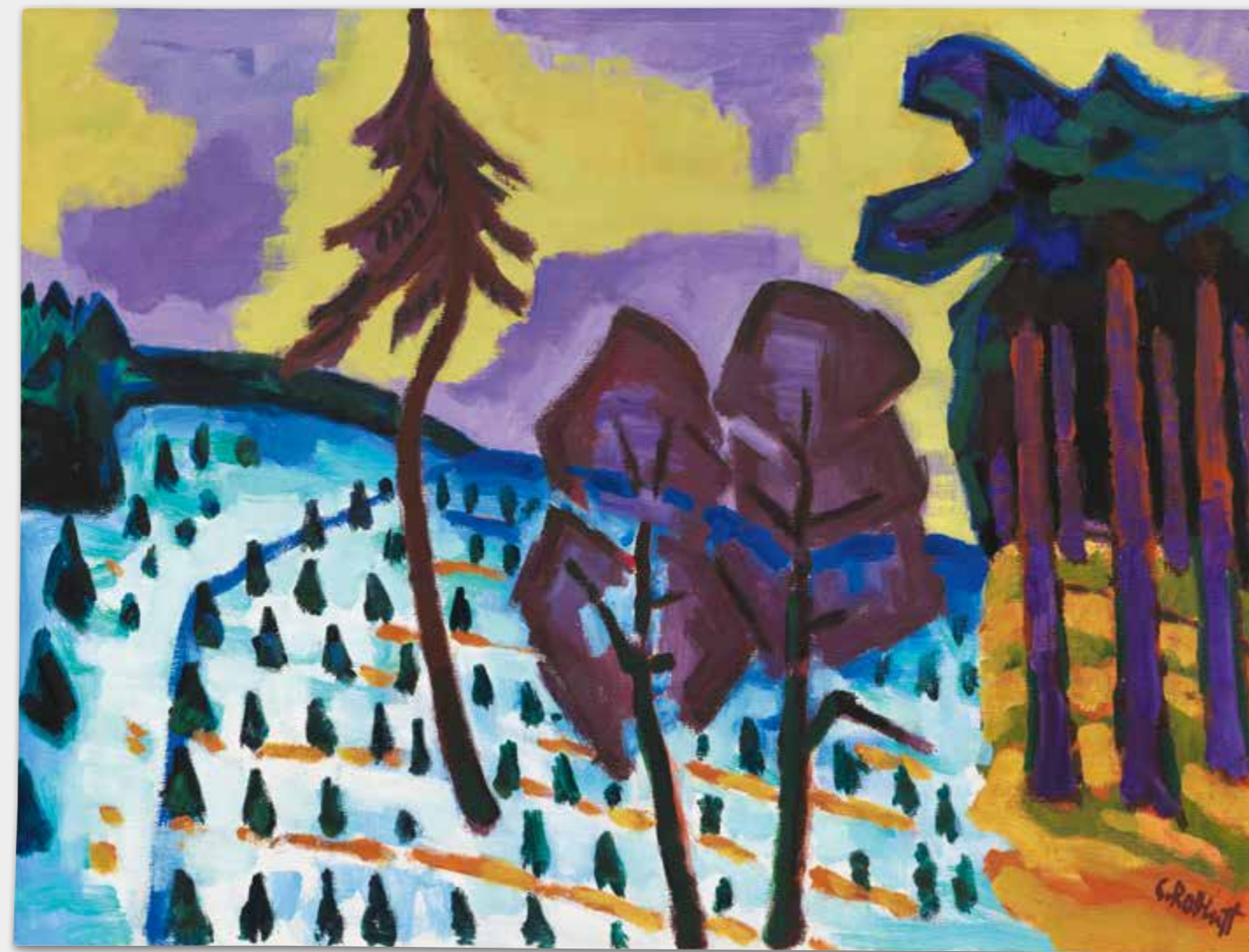
EXHIBITION

- Große Kunstausstellung, Haus der Kunst, München, June 9 - September 25, 1966, p. 128, cat. no. 842 (illu.).
- Karl Schmidt-Rottluff zum 100. Geburtstag, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, June 3 - August 12, 1984, cat. no. 77 (illu., label on the stretcher).
- Karl Schmidt-Rottluff. Retrospektive, Kunsthalle, Bremen, July 16 - September 10, 1989, Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, p. 288, cat. no. 342 (illu., plate 116).
- 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).
- 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. 431, SHG no. 780 (color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 133, SHG no. 302 (color illu.).
- Magdalena Moeller (ed.), ex. cat. Karl Schmidt-Rottluff. Die Berliner Jahre 1946-1976, Brücke-Museum, Berlin 2005, p. 31.
- Katja Schneider, Moderne und Gegenwart. Das Kunstmuseum in Halle, Munich 2008, pp. 118 f. (illu. on p. 119).

- **One of the artist's last paintings before he gave up painting in oil in the same year for health reasons**
- **One of the few paintings in which Schmidt-Rottluff transferred some of the colored chalk drawings he had completed in the 1940s into impressive works in oil**
- **Through the cool and strong palette, the reduced style and the otherworldly cloud formations, he created a composition characterized by a mysterious expressiveness**
- **With the motif of the dark trees towering against a colorful sky, Schmidt-Rottluff once again takes up a motif from the heyday of his expressive landscape painting and his graphic creation**



Alex Katz, Sunset 1, 2008, oil on canvas. © VG Bild-Kunst, Bonn 2024



“Time and again, the world must be seen anew, reinterpreted, and we all have to contribute our share [...]”

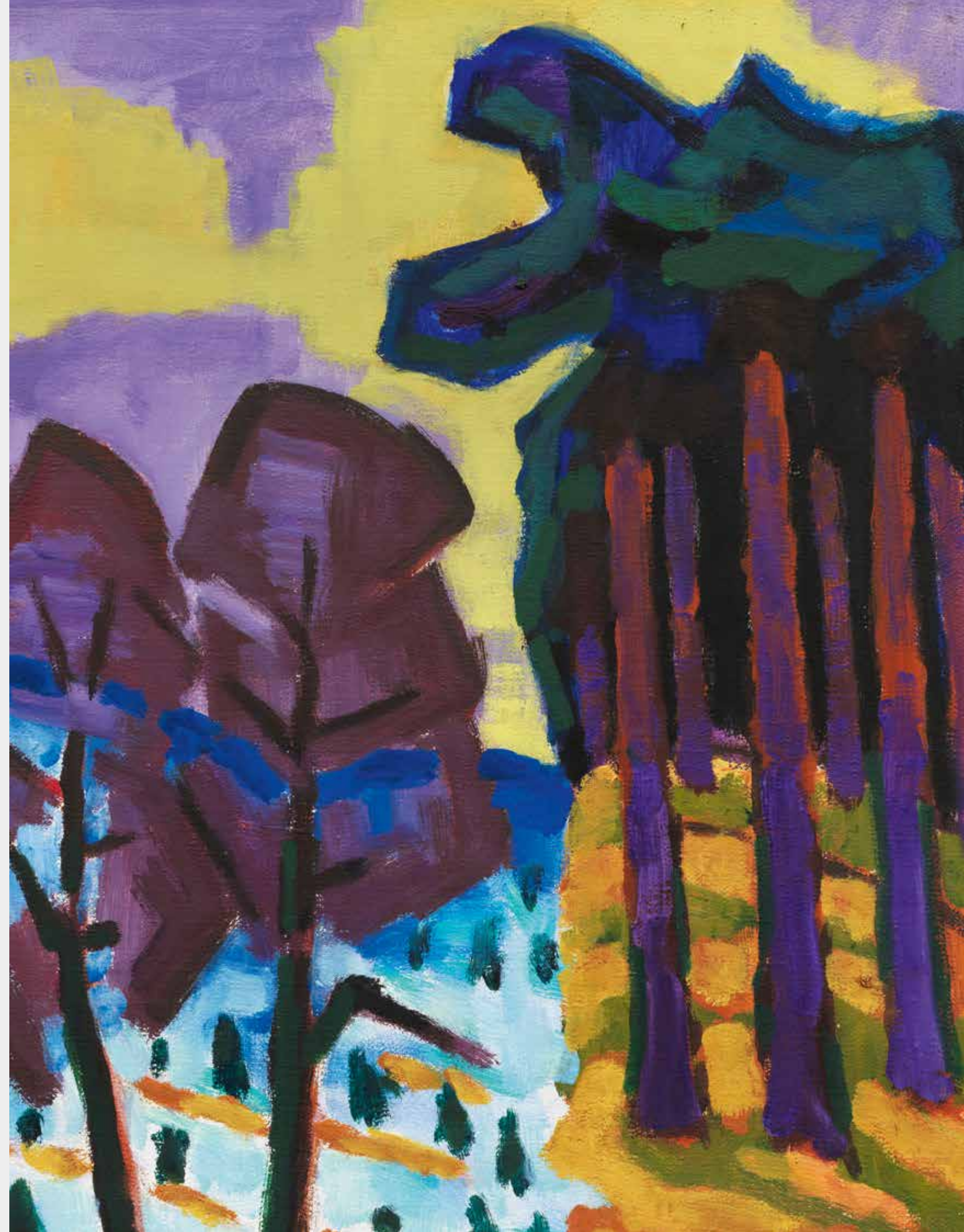
Karl Schmidt-Rottluff, 1951, quoted from: ex. cat. Karl Schmidt-Rottluff. Die Berliner Jahre 1946-1976, ed. by M. M. Moeller, Brücke- Museum Berlin, Munich 2005, p. 32.

From the 1930s until the end of the Second World War, Karl Schmidt-Rottluff faced considerable uncertainties. From 1933, his art was defamed as “degenerate” by the National Socialists, his works were removed from German museums, and some of them were subject to public scorn in the “Degenerate Art” exhibition in Munich in 1937. In April 1941, he was expelled from the Reich Chamber of Fine Arts and banned from painting. Nevertheless, Schmidt-Rottluff continued to work: Henceforth, he was forced to devote himself to watercolors, in particular, as well as to color chalk drawings such as the work “Verschneite Schonung” from the early 1940s (June 8, Modern Art Day Sale, lot 477, Hermann Gerlinger Collection). Schmidt-Rottluff also succeeded in demonstrating his great artistic skill in these techniques. In the fall of 1943, an air raid destroyed his studio and apartment in Berlin. Schmidt-Rottluff and his wife Emy returned from Rumbke to the artist’s childhood home in Chemnitz-Rottluff, where they lived until the end of 1946. This is where he created this color chalk drawing with the emotionally charged landscape motif of his home in Rottluff. Schmidt-Rottluff used the motif of the dark trees towering against the colorful evening sky to revisit a motif from the heyday of his expressive landscape painting and his graphic art, which he combined with a special, delicate colorfulness, strong contours and an emphasis on striking compositions of forms to create a fascinating landscape of a suspenseful ambiance.

The post-war period also had great challenges in store for the artist. In a letter to the artist Curt Stoermer in 1945, he wrote: „All that remained was an unimaginable chaos, which takes all our strength to sort out. We were among the survivors, but there is not much else left.“ (quoted from: Gunther Thiem (ed.), Schmidt-Rottluff. Retrospektive, Munich 1989, p. 100). The situation improved when the artist accepted a post as a professor at the ‚Hochschule für Bildende Künste‘ in Charlottenburg, which enabled him to return to Berlin in 1946. He made new works in which he drew on his Expressionist phase. Schmidt-Rottluff was skeptical of the abstract tendencies prevalent in post-war Germany; he remained committed to figurative, narrative painting and found inspi-

ration in nature and his everyday surroundings. In the post-war years, he was finally able to indulge in lush, colorful oil painting again and discovered - possibly in memory and during the ongoing mental and emotional processing of the war years - the artistic potential for a realization in oil in his strikingly colored chalk drawing from the 1940s: About 20 years after he had made the drawing, he created „Verschneite Schonung“ in oil on canvas in 1964. This is one of the very few paintings in which Schmidt-Rottluff transferred a color chalk drawing from the 1940s into an impressive depiction in oil.

Karl Schmidt-Rottluff enjoyed a long, active artistic life and works from his late creative period are also characterized by a remarkable presence. „Time and again the world must be seen anew, reinterpreted and everyone must contribute their share - so there is no reason to give up“, declared the artist in 1951 (quoted from: C. Remm, „Immer wieder muss die Welt neu gesehen werden“, in: Karl Schmidt-Rottluff. Die Berliner Jahre 1946-1976, ed. by M. M. Moeller, Brücke-Museum Berlin, Munich 2005, p. 32). Building on his expressionist color palette of the pre-war years and the „Brücke“ period, Schmidt-Rottluff once again brings color to life in his late work (cf. Magdalena M. Moeller). The later color worlds testify to the power of bold decisions and youthful energy. In their purity, intensity and luminous radiance, the colors are in the foreground and determine both composition and pictorial effect, which is also revealed in the work offered here. Only the snow-covered slope counterbalances the strong coloring of the rest of the depiction. In addition to the color, it is the two-dimensional painting style and the form that evoke an extraordinary modernity through their clarity, a stronger degree of abstraction and the combination of individual concise shapes with large, open surfaces. Here Schmidt-Rottluff demonstrates his mature skill with cool, powerful and high-contrast coloring, exciting cold-warm contrasts, strong contours and the juxtaposition of soft, curved and angular, reduced-abstract forms, creating a work of mystical and enigmatic expressiveness. In the same year, Schmidt-Rottluff stopped painting in oil paint, making this one of the great expressionist’s last paintings. [CH]



GEORGE RICKEY

1907 South Bend/Indiana – 2002 St. Paul/Minnesota

Four Rectangles Oblique II. 1978.

Stainless steel.
Signed, dated and numbered „3/3 1978“ on the base.
From an edition of 3 copies plus 1 artist copy.
259 x 130 cm (101.9 x 51.1 in).

🕒 Called up: June 7, 2024 – ca. 5:32 pm ± 20 min.

€ 80.000 – 120.000 (R, F)
\$ 84.000 – 126.000

PROVENANCE

- Walter and Marjorie Davis, USA.
- Private collection, West Coast, USA.
- Galerie Michael Haas, Zurich.
- Onnasch, Berlin.

EXHIBITION

- George Rickey, Important Works from the Estate, Marlborough Chelsea, New York, February 18.-20, 2010, p. 27 (different copy).

LITERATURE

- Wieland Schmied (ed.), George Rickey, Kestner-Gesellschaft Hanover, July 13 - September 30, 1973, cat. no. 41, pp. 68/69 (different copy).
- Sotheby's, New York, auction on October 6, 1992, lot 60.
- Christie's, New York, auction on May 14, 2014, lot 281.
- Abstand. Episode 2 - Gegenwart, cat. Galerie Haas, Berlin/Zurich 2020, no. 1, p. 2.

George Rickey was active as a painter, muralist, and sculptor. His versatile oeuvre, which encompasses paintings from the 1920s to the most recent sculptures of the early 2000s, is characterized by four themes: movement, color, relationships, and proportion. In his efforts to visualize movement, Rickey used a basic formal vocabulary of shapes, lines, planes, triangles, and rectangles. These clear forms could be easily adjusted in size and alignment to explore the differences in the natural forces that set his sculpture in motion. What is special about George Rickey's sculptures is the suggestion of weightlessness and the play with gravity. Most of his works relate to the wind; they are a subtle visualization of the forces of air. Inspired by the work of Alexander Calder, he created his first mobiles in 1945. George Rickey developed his work based on the ideas of movement and natural time. Unlike the contemporary Jean Tinguely, all of Rickey's mobiles and kinetic sculptures move without an auxiliary motor. The first version of the „Four Rectangles Oblique II“ was created in 1972, and further copies soon followed. Four large rectangles are mounted like branches on a thin trunk. The sculpture suggests an unstable balance and thus confuses our sense of space. Rickey creates this illusion by using invisible weights that shift the center of gravity to the edge of the panels, thus adding stability to the sculpture. The rectangles initially appear heavy and

- **Weightless elegance in motion**
- **Exciting interplay of stability and lightness**
- **An early example from the group of the “Rectangles”**
- **Outdoor sculpture of an impressive size**



solid, but the ease with which they can be moved in all directions is all the more astonishing. It is the wind that sets the rectangles in motion. Suspended or mounted on ball bearings at various points on a fork-like frame construction, they respond to even the slightest breeze. Depending on the wind force, they circle their axis at the same speed or in the opposite direction, constantly producing new figures. „What makes Rickey's works so astonishing at first glance is their suspension of gravity, his displacement or shifting of the center of gravity. His steel rods and his steel plates move in a completely different way than they should, they suggest an unstable equilibrium and thus challenge our sense of space. [...] Most of Rickey's works have a certain affinity to the wind, they are a subtle visualization of the forces of air, a visualization of air streams, they convey an awareness of how time flows, how it passes.“ (Wieland Schmied, in: George Rickey. Kinetische Skulpturen 1956-2000, Galerie Brockstedt, Hamburg/Berlin 2003, pp. 11f.) As a creator of kinetic sculptures, Rickey is both a designer and a free artistic spirit. Technique is not art, but every art has its technique. Accordingly, his studio was more like a workshop than an artist's studio. His sculptures, which explore phenomena of real mechanical movement, are characterized by an incomparable, weightless poetry, despite all the technical considerations on which they are based. [SM]



EMIL NOLDE

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

Tänzerin. 1913.

Lithograph in 5 colors.
Signed and inscribed „Probedruck Tänzerin“. Trial proof aside from the edition.
On wove paper (reverse side of a template with the typographical inscription „Schmarje Wandtafel A 8, Verlag v. Aug. Westphalen, Flensburg“).
52 x 67 cm (20.4 x 26.3 in). Sheet: 57,2 x 72,1 cm (22.5 x 28.3 in). [EH]

🕒 Called up: June 7, 2024 – ca. 5:34 pm ± 20 min.

€ 120.000 – 140.000 (R/D, F)
\$ 126,000 – 147,000

PROVENANCE

· Private collection North Rhine-Westphalia (in second generation).

LITERATURE

· Gustav Schiefler, Christel Mosel, Martin Urban, Emil Nolde – Das graphische Werk, vol. II: Holzschnitte, Lithographien, Hektographien, Cologne 1996, no. L 56 (illu.).

Dance as an emotional expression

Emil Nolde revered dance as one of the few forms of expression entirely subject to impulsive emotion. He painted the exuberant „Wild tanzende Kinder“ (Children Dancing Wildly) as early as 1909, a year later he made the ecstatic „Tanz um das Goldene Kalb“ (Dance around the Golden Calf). In his painting „Kerzentänzerinnen“ (Candle Dancers) from 1912, elements of exhilaration and ecstasy become particularly evident. Elements that also characterize our rare color lithograph „Tänzerin“ (Dancer). Nolde, a rather coldish northerner, did not regard dance in the sense of a physical mastery, what he liked about it was its archaic and primal form of expression. His dancers are no longer of this world. They embody the transition into a sphere of the supernatural that excludes all human rationality. Nolde's „Tänzerin“ is one of the most liberated figures in Nolde's graphic oeuvre.

In addition, the erotic element, which this color lithograph specifically addresses, is an important component that Nolde deliberately brought into play here. Even in the years before his South Seas voyage of 1913-1915, Nolde was interested in the indigenous cultures of the South Seas, a contemporary trend. This „Tänzerin“ demonstrates that this did not remain without influence on his later works.

Nolde discovered color lithography in 1913

Nolde's first lithographs were drawings he transferred onto the lithographic stone using transfer paper. This process used lithography solely as a medium of reproduction, as was common practice at the time in poster printing, for example. It was only at Gustav Schiefler's suggestion that he began to draw directly onto the lithographic stone in 1911, which enabled him to render his artistic intention directly onto

- **Expressionism at its best: an ecstatic demonstration of pure passion**
- **The “Dancer” is one of Emil Nolde's best lithographs; it is one of the most fascinating graphic works of Expressionism**
- **One of the most expressive and liberated figures in Nolde's graphic oeuvre**
- **Rare trial proof in this color variant**
- **Gustav Schiefler emphasized the wild and eccentric movement in this sheet**

the stone. However, these early lithographic sheets were printed in only one color, usually black or black-brown. It was not until 1913, that he discovered the full potential of color lithography at August Westphalen's Flensburg studio, the place where he created this masterpiece.

During his eight-week collaboration with August Westphalen, Emil Nolde created his finest lithographs, which today count among the most important works of Expressionist graphic art. In the second volume of his memoirs „Jahre der Kämpfe“ (Years of Struggle), the artist reveals that it was only there that he found out that lithography was more than just a method of reproducing drawings on paper. Instead, he discovered the artistic freedom that drawing directly on the lithographic stone offered the artist. „The painter can only experience the technique's charm and its potential when he works right on the stone. [...] and I stood there constantly drawing, etching, grinding, mixing, weighing, switching between colors and hues, and bringing out the large pictures from the press, almost all of them in the most diverse nuances and states. It was a pleasure and a great joy for me...“ (E. Nolde, Jahr d. Kämpfe, Cologne 1967, p. 261).

„Tänzerin“ is regarded as Nolde's most accomplished achievement in the field of printmaking. In his book „Meine Graphik Sammlung“, Gustav Schiefler expressly regrets that he was unable to acquire a copy of it.

The present proof was executed on the reverse of a template sheet that was also printed in August Westphalen's workshop. A proof printed on such a kind of paper is also in possession of the Ada and Emil Nolde Foundation in Seebüll.



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„The dancer, the last of the sheets, was to express passion and my joy.“

Emil Nolde



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Tanz im Varieté. 1911.

Oil on canvas.
121 x 148 cm (47.6 x 58.2 in).
The work is shown in the artist's photo album I (photo 171). [CH]

We are grateful to Dr. Tessa Rosebrock, Kunstmuseum Basel, for her kind expert advice.

We are grateful to the heirs of Max Glaeser for the kind support in conducting the research.

Export of the work from Germany will be possible.

📞 *Called up: June 7, 2024 – ca. 5:36 pm ± 20 min.*

€ 2.000.000 – 3.000.000 (R/D)

\$ 2,100,000 – 3,150,000

PROVENANCE

- Artist's studio, Davos (until at least late 1923)
- Max Glaeser Collection (1871-1931), Kaiserslautern-Eselsfürth (presumably acquired from an art dealer between 1928 and 1931).
- Anna Glaeser Collection, née Opp (1864-1944), Kaiserslautern-Eselsfürth (inherited from the above in 1931).
- Private collection Baden-Württemberg (acquired from the above's legal estate in 1944, through the agency of Dr. Lilli Fischel and Galerie Günther Franke, Munich).
- Ever since family-owned.

EXHIBITION

- Brücke, Kunstsalon Fritz Gurlitt, Berlin, April 2 - 24, 1912.
- Ernst Ludwig Kirchner. Gemälde, Kunstsalon Paul Cassirer, Berlin, from November 15, 1923 (titled „Steptanz“/Tap-Dance).

LITERATURE

- Donald E. Gordon, Ernst Ludwig Kirchner. Mit einem kritischen Katalog sämtlicher Gemälde, Munich/Cambridge (Mass.) 1968, no. 196 (titled „Steptanz“, illu. in black and white, p. 302).
.....
- Karl Scheffler, Ernst Ludwig Kirchner, in: Kunst und Künstler. Illustrierte Monatsschrift für bildende Kunst und Kunstgewerbe, no. XVIII/5, issue 5, 1920, p. 219 (illustrated in black and white, p. 219).
- Annemarie Dube-Heynig, Ernst Ludwig Kirchner. Postkarten und Briefe an Erich Heckel im Altonaer Museum in Hamburg, Cologne 1984, p. 252 (with the title „Steptanz“, illu. in b/w).
- Johanna Brade, Die Zirkus- und Variétébilder der „Brücke (1905-1913): Zwischen Bildexperiment und Gesellschaftskritik. Zu Themenwahl und Motivgestaltung (PhD thesis), Berlin 1993, cat. no. 75.
- Roland Scotti (ed.), Ernst Ludwig Kirchner. Das fotografische Werk, Wabern/Bern 2005, p. 118.
- Lothar Grisebach (ed.), Ernst Ludwig Kirchners Davoser Tagebuch, Ostfildern 1997, p. 339 (photograph).
- Hans Delfs (ed.), Ernst Ludwig Kirchner. Der Gesamte Briefwechsel („Die absolute Wahrheit, so wie ich sie fühle“), Zürich 2010, no. 1193 and 1440 (mismatched).

- **Spectacular rediscovery: hidden in a German private collection for 80 years**

- **Whereabouts and colors hitherto unknown: The work was only documented by the artist's black-and-white photographs**

- **Three photos show the painting in Kirchner's house “In den Lärchen” in Davos**

- **Shortly after its creation, it was part of the seminal “Brücke” exhibition at Kunstsalon Fritz Gurlitt in Berlin (1912), the first and ultimately only “Brücke” group show in Berlin**

- **Exceptionally large painting from the “Brücke” heyday**

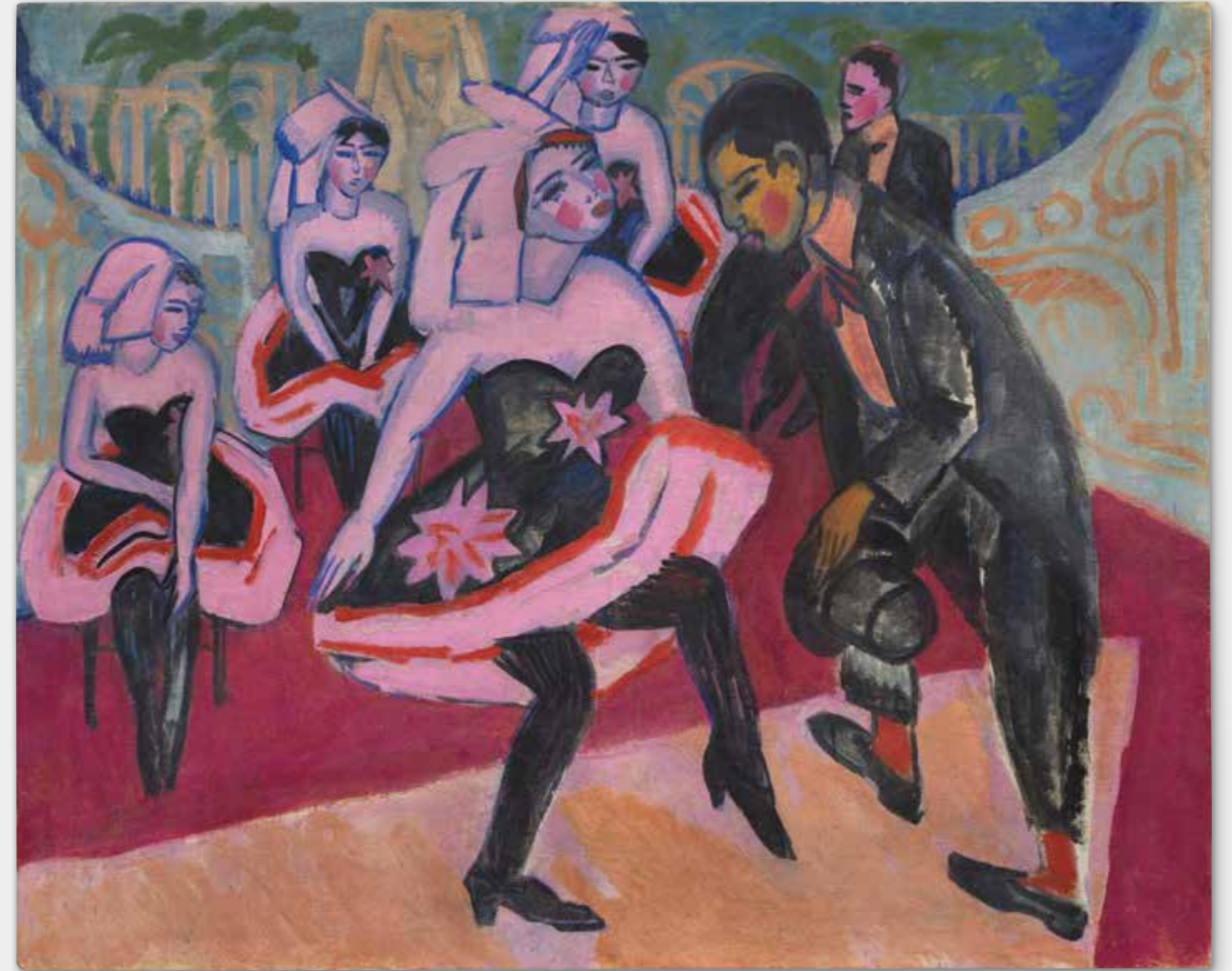
- **Iconic painting of a key subject in Kirchner's oeuvre: dance, circus and cabaret**

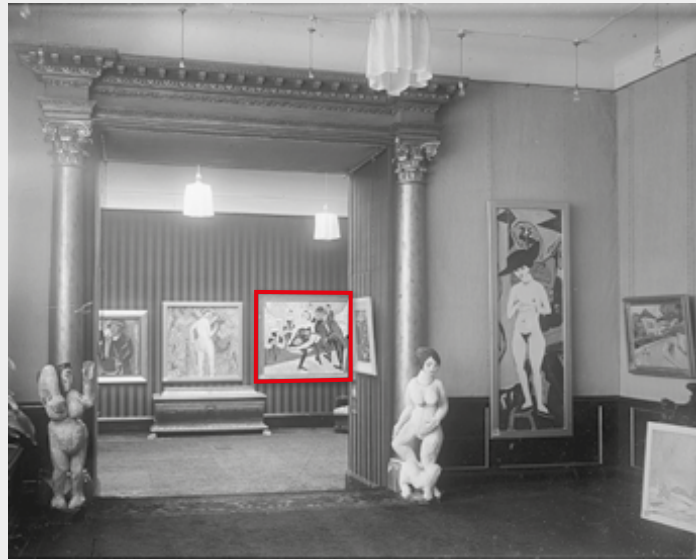
- **As a pictorial account of a nightlife scene at a time of social upheaval, “Tanz im Varieté” embodies the essence of life in the modern city just as much as the famous Berlin street scenes that Kirchner created as of 1913**

- Thorsten Sadowsky (ed.), ex. cat. Ernst Ludwig Kirchner. Der Künstler als Fotograf, Kirchner Museum Davos, November 22, 2015 - May 1, 2016, pp. 44, 66, 76, 82 and 150 (photographs).
- Thorsten Sadowsky (ed.), Louis de Marsalle. Visite à Davos, Heidelberg 2018 (illustrated in black and white, p. 11, no. 2).
- Thorsten Sadowsky, „Und der Bauchtanz ging den ganzen Vormittag“. Ernst Ludwig Kirchners Davoser Tänze, in: KirchnerHAUS Aschaffenburg / Brigitte Schad (ed.), ex. cat. Kirchners Kosmos: Der Tanz, KirchnerHAUS Aschaffenburg, Munich 2018, p. 41 (titled „Steptanz“, illustrated in black and white, p. 42, no. 4).

ARCHIVE MATERIAL

- Künzig, Dr. Brunner, Dr. Koehler Attorneys at Law, Mannheim (administration of the Glaeser estate): Offer of paintings from the Max Glaeser Collection, 1931, Archive of the Kunstmuseum Basel, shelfmark F 001.024.010.000: „Varietészene“.
- Galerie Buck, Mannheim: Offer of paintings by Arnold Böcklin, Lovis Corinth, Anselm Feuerbach, Ernst Ludwig Kirchner, Hans von Marées, Edvard Munch, Heinrich von Zügel, Max Glaeser Collection, 1932, Archive of the Kunstmuseum Basel, shelfmark F 001.025.002.000: „Variete“ (sic).
- Düsseldorf Municipal Archives, inventory: 0-1-4 Düsseldorf Municipal Administration from 1933-2000 (old: inventory IV), offers and purchases, sign 3769.0000, fol. 175-177.
- Estate of Donald E. Gordon, University of Pittsburgh, Gordon Papers, Series 1, Subseries 1, Box 1, Folder 197.





E. L. Kirchner, (photographer) Exhibition of the artist group "Brücke" at Kunstsalon Fritz Gurlitt, Berlin, April 1912, glass negative, Kirchner Museum Davos.



E. L. Kirchner (photographer), Else Thöny, a girl from the neighborhood in front of our painting and the painting "Bergwaldweg" (Gordon 581), autumn 1919, photo archive Hans Bollinger and Roman Norbert Ketterer.



E. L. Kirchner (photographer), country dancing on the upper floor of the house "In den Lärchen". On the left, E. L. Kirchner in front of our painting "Tanz im Varieté", 1919/20

Our painting "Tanz im Varieté (Steptanz)", 1911, photographer: E. L. Kirchner.



If he had lived later, he probably would have painted the magic dancer Michael Jackson, too. Ernst Ludwig Kirchner loved the circus and cabaret shows, visited Gret Palucca's and Mary Wigman's studios and learned about Josefina Baker's „Revue Nègre“ guest performance in Berlin, and was fascinated with dance, with gifted bodies Körpern and black models. He invited the circus artists Milly and Sam to his Dresden studio, where they drank, dressed up, and practiced ragtime. His notebooks are full of swift scribbles and dance poses. These ecstatic accounts of movement would sometimes inspire his paintings years later, among them paintings such as „Russische Tänzerin“, „Tanzpaar“ and „Totentanz der Mary Wigman“ - all three of them icons of Modernism.

The painting has been considered lost for 100 years.

Its reappearance is a sensation

The painting „Tanz im Varieté“ is a document of the fascination that dance exerted on Kirchner. However, it had been waiting for its entrance on the stage behind the curtain of art history for almost 100 years. Kirchner made – as far as we know – three photos of the painting. The first shot documents an exhibition of the „Brücke“ painters at the Berlin gallery of Fritz Gurlitt in the spring of 1912 (fig.). The camera guides the view through a monumental portal flanked by two wooden Kirchner sculptures on the right and left side and puts full focus on the large



E. L. Kirchner, Dancing couple, around 1911, oil on canvas, Kunstsammlung Nordrhein-Westfalen, Düsseldorf.



Detail from the painting offered here.



E. L. Kirchner, Panama-Dancers, 1910-1911, Öl auf Leinwand, North Carolina Museum of Art, Raleigh.



E. L. Kirchner, Tightrope Walk, 1908-10, oil on canvas, Neue Galerie, New York.



E. L. Kirchner, Six Dancers, 1911, oil on canvas, Virginia Museum of Fine Arts, Richmond, Virginia.

„Tanzszene“ right in the middle of the venue's end wall. A later photograph shows a jolly scene in the „Haus in den Lärchen“ in Davos (fig.). A dancing farmers couple, the painter on the left, seemingly impassive, the painting „Tanz im Varieté“ behind him, unframed, negligently mounted on the wall, partially covered by a reclining chair. The photo with the self-portrait dates from 1919. The third shot was made at the request of the art critic Karl Scheffler; it was published alongside a Scheffler essay on Kirchner's nervous, highly intuitive working method in the art magazine „Kunst und Künstler“. The last time that „Tanz im Varieté“ was on public display was in an exhibition at Paul Cassirer in Berlin in late 1923. Shortly after, the painting disappeared from the scene. Its reappearance is a real sensation.

Modernity was born on the stages and in the streets

What do we see in the painting? Kirchner described the latest trend in major European cities around 1900, something that would cause real hype on dance floors. In the cone of the spotlight in the foreground, we see a cakewalk scene between a black dancer and a white dancer, surrounded by a group of other performers. Kirchner fills the body contours with colored areas. A dense palette of red and pink hues dominates. The contrast between dark and light skin is highlighted. A variety show setting can be seen in the background. Pastel green ornaments on a balustrade and a row of palm trees suggest a winter

garden. „Tanz im Varieté“ is characterized by an opulent charm. It is an homage to the Golden Age of entertainers, who sent audiences into ecstasy with their show dances before the First World War. The painting is one of the last works on the theme of the circus and cabaret that Ernst Ludwig Kirchner made in Dresden before he put increasing focus on the theater in the streets of Berlin.

Modernity was born on the stages and in the streets. The combination of dignity and elegance, the refinement of fashion, and the precision of accelerated dance movements lent people in the first decades of the 20th century an aura of status and aloofness. Hardly anyone perceived the cosmopolitan flair and the sophisticated coldness as subtly as Ernst Ludwig Kirchner. He had no use for the motionless academy nudes and sought inspiration in encounters with people instead. Concepts of physicality, gender roles, and cultures of motion were redefined on the capital's streets and squares, in its dance halls and theaters. A social and cultural revolution that Kirchner rendered in drawings and paintings. His pictures are descriptions of the present and sensitize the viewer to the imbalance of his figures in a striking manner. They express the unpromising nature of the glittering promises of happiness in a society in which the likelihood of failure becomes already evident in the dancers' bodies.

One has to imagine theaters in the early 20th century as vibrant entertainment machines, a kind of ‚total theater‘ for a mass society in search of unsacred miracles. The audience in the German Empire craved sensations, and show stars of international fame. In Dresden, the Central-Theater, the Flora-Variété with its summer stage in the garden of the Hotel Hammer (fig.), and the Circus Albert Schumann were among the top venues for high-octane acrobatics, magic tricks, and glamour. Sarah Bernhardt, Harry Houdini and Eleonora Duse had shows in Dresden. Companies from India, China, and the USA performed at the dance venues. The world came to visit. The famous line from André Heller’s album „Nr.1“ comes to mind: „People everywhere carry a circus beneath their hearts, one with real tightrope walkers ...“. For Kirchner and his painter friend Erich Heckel, the spot below their hearts must have been the size of a circus ring. Between 1908 and 1914, they drew, painted, and printed hundreds of sheets with motifs from circuses, fairgrounds, and cabarets.

The Cakewalk

One of the most popular types of dance in these years was the cakewalk, which can be traced back to slavery. Originally, it was African Americans mocking the dances of their white masters in competitions. The winning couple received a cake as a prize, hence the name: cakewalk. The dance migrated from the plantations to the stages of the Northern states, where it became popular with white people in blackface. Around the turn of the century, more and more African-American artists found their way onto the stages. They toured Europe, and with their performances of revealing ragtime rhythms in elegant evening apparel, they challenged the social dances of the bourgeois and aristocracy. The illustrated magazine „Elegante Welt“ dedicated an extra „ball issue“ to this trend and observed that the dances of the high society could no longer be distinguished from those of the demimonde (K. O. Ebner, Von der Quadrille zum „Turkey trot“, in: Elegante Welt, 1912, issue 8, p. 16). Step-by-step instructions and dance schools democratized modern dance. Anyone could learn it, as it is a promenade dance in an open pose, individually and not following a specific pattern. A dance for everyone on both sides of the color lines.

Besie and David J. Banks, the singing and dancing couple „Rastus & Banks“, Berlin around 1908, Stadtmuseum Berlin.



Franz Laskoff, Le Vrai Cake Walk au Nouveau Cirque, 1901/02, color lithograph.



Event venue at Hammers Hotel, Flora Variété Dresden-Striesen, postcard 1914.



„Greeting from Hammers Hotel - Flora Variété Dresden-Striesen“, postcard, 1910.



Cultures started to blend on German dance floors, too. Southern dance was a popular import from the USA. In October 1901, the New York dance couple Dora Dean and Charles Johnson arrived in Berlin and performed on the stage of the Wintergarten Theater on Friedrichstrasse. The Louisiana Amazon Guards performed their first show in Germany at Circus Schumann in December (cf. Rainer E. Lotz, The „Louisiana Troupes“ in Europe, in: The Black Perspective in Music, Autumn, 1983, vol. 11, no. 2, page 135). The barefoot dancer Mildred Howard de Grey danced the first cakewalk in an encore in Dresden in 1903 (cf. Dresdner Neueste Nachrichten, July 18, 1903). In Berlin, the frivolous performances of the danseuses and the suave chic of black figures in tailcoats and top hats became a stereotype with several second-level messages: their „real“ black skin stands for a promise of authenticity, for an ecstatic, spontaneous lifestyle and a mixture of subordination and self-assertion. The polemical nature of the dance is retained as a subtext, for example when the cakewalk dancers bring the upright posture of classical dance into an oblique position accompanied by frivolous pelvic circles, wobbling knees, and feet that tap to the beat at the speed of lightning. „The cakewalk“, writes historian Astrid Kusser, „marks the arrival of black culture in Europe“ (Astrid Kusser, Arbeitsfreude und Tanzwut im (Post)-Fordismus, in: Body Politics 1 (2023), issue 1, p.47).

The emergence of black dances coincided with another contemporary phenomenon, the spread of amusing picture postcards and humorous advertising prints. African-American motifs circulated between Europe and the USA and became part of everyday communication, frequently with racist or sexist notions. Dance scenes were among the most popular motifs. The dancing black dandy - as Kirchner prominently depicted him in the present work - was among the prime movers of modern dance. With his self-confident claim to happiness and visibility, the forms of expression of the black diaspora became subject to renegotiation. Dance entered the 20th century through the gates these border crossers had opened.



E. L. Kirchner, Cake-Walk, 1911, color lithograph, Staatsgalerie Stuttgart.



Erich Heckel, Dancers, 1911, color lithograph, Museum of Modern Art, New York.

Kirchner’s Expressionism: a Patchwork of Cultures

Like the new German dance, the Expressionism of the „Brücke“ painters also represented a patchwork of cultures in the shadow of a late autocratic regime. Kirchner, an extremely meticulous chronicler of his creations, documented his processes of appropriation. His archive of photographs, journals, letters, and sketchbooks provides exemplary forensic evidence allowing the provenance of every gesture, every motif, and every form to be reconstructed with a high degree of precision. (Fig. 10) A series of preliminary works, related motifs, and drawings reveal cross-references to other paintings and other artists. His close friendship with Erich Heckel in particular gives several clues as to the context, the subject, and the setting the painting was created in. Nature, body, and motion - these were the defining themes the painter friends shared during these years. When a competition for a poster was announced in the run-up to a major hygiene exhibition in Dresden in 1911, the two submitted a joint design with an archery motif. Although a different design was honored with the prize, Kirchner’s and Heckel’s contribution received honorable mention (cf. Bernd Hünlich, Heckels und Kirchners verschollene Plakatentwürfe für die Internationale Hygiene-Ausstellung in Dresden 1911, in: Dresdener Kunstblätter, 1984, issue 28, pp. 145-151). Kirchner’s lithograph „Cake Walk“ (fig.) and the watercolor „Tanzszene (Steptanz)“ (fig.) - both can be seen as preliminary works to „Tanz im Variété“ - are so similar in form and motif to Heckel’s lithograph „Tänzerinnen“ (fig.) that it is safe to assume that the two painters attended the same dance event in Dresden in the summer of 1911.

It frequently becomes evident that Kirchner’s paintings are colorful transformations of his shorthand-like drawings. This is particularly true of his dance motifs. It seems likely that he used second-hand images

from magazines, advertising, or amusing postcards to reinforce his own visual experience to work up his sketch material for a painting. Whether this happened in Dresden or already in Berlin, where he relocated in October 1911, in the case of „Tanz im Variété“ can no longer be determined. What is interesting in this respect is the aesthetic process. Modernism would be inconceivable without the interplay of appropriation, citation, and collage. The intensity of Expressionist painting is closely linked to the ability to bring similar and dissimilar things together. The blended and the hybrid are part and parcel of the group’s understanding of their work on the eve of World War I. The painting „Tanz im Variété“ takes us to a moment in Modernism when things began to change: Gestures, gender relations, forms of domination, the relationship to our bodies and other cultures.

A work like that of Ernst Ludwig Kirchner sensitizes us to the loop-like exchange of hitherto unknown abstract forms between Europe, Africa, and the USA, which - increasingly inseparably - started to interweave and intertwine. Kirchner’s eye for kinetically super-talented characters demonstrates how new expressions in art arise from cultural encounters and exchange.

We often see people or things that have long eluded our gaze in a new and more complex way. The present work „Tanz im Variété“ once more poses the truly relevant questions: Questions about longing, beauty, respect, and living together in communities. It tells us about it in a highly contemporary way - spirited and tender.

Marietta Piekenbrock



E. L. Kirchner (photographer), Three confirmees in the house "In den Lärchen", 1920. Our painting "Tanz im Variété" in the background on the right.

Provenance

When Donald E. Gordon published the first catalogue raisonné of Ernst Ludwig Kirchner's paintings in 1968, he only had the aforementioned black-and-white photo of „Tanz im Variété“ from 1920 at his disposal. He had no idea of its impressive dimensions, nor did he know anything about other photos that showed the work - a rare fortunate incidence - „on site“ in Kirchner's studio (above fig.). And its location? Unknown. „Whereabouts unknown“. The work would not resurface in public until 2024. But where had it been during most of the past century? The handwritten collection inventory of the former owner provides research with the decisive clue: „acquired by Dr. Lili [sic] Fischel from the Gläser [sic] Collection, Eselsfürth Kaiserslautern in 1944“.

Avant-garde in Kaiserslautern: the Max Glaeser Collection, Eselsfürth. The collection of commercial councilor Dr. Max Glaeser (fig.) is well known. As early as in 1907, the successful enamel manufacturer from the Kaiserslautern district of Eselsfürth began to amass an impressive collection of German art from the 19th and early 20th centuries, primarily from Munich. It comprised Lenbach and Stuck, Grützner and Thoma, Spitzweg and Liebermann, but initially no Expressionism. The first collection catalog, written by the art historian Hugo Kehrer in 1922, provides a detailed evaluation (Hugo Kehrer, Sammlung Max Glaeser, Eselsfürth, Munich 1922). When the next collection catalog was published four years later, works by Corinth and Kokoschka (his cityscape „Madrid“) had already been added to the collection. Modernism made its entrance (cf.: Edmund Hausen, Die Sammlung Glaeser, Eselsfürth, in: Mitteilungsblatt des Pfälzischen Gewerbemuseums 1, 1926, pp. 41-46).

In 1928/29, the architect Hans Herkommer built a Bauhaus-style villa for Max Glaeser in Eselsfürth, a district of Kaiserslautern (fig.). The family residence was also intended to serve as an exhibition venue for

the owner's large art collection. Photos of the premises were published in 1929/30, they show the tasteful avant-garde setting, by today's standards modern and contemporary to the last detail, the perfect environment for a presentation of the works of art (fig.). Edvard Munch and Emil Nolde, Karl Schmidt-Rottluff and Georg Kolbe, Karl Hofer, and Max Pechstein were already among the big names in this important collection (fig., cf.: Edmund Hausen and Hermann Graf, Haus und Sammlung Gläser, in: Hand und Maschine 1, 1929, pp. 105-124, and Edmund Hausen, Die Sammlung Max Glaeser, Eselsfürth, in: Der Sammler, no. 2, January 15, 1930, pp. 25f.). And in October 1930, only months before the death of the then severely ill industrialist, Glaeser informed the art dealer Thannhauser that he wanted to sell the collection with the intention of acquiring works by modern artists only (Zentralarchiv des internationalen Kunsthandels ZADIK, Cologne, A 77, estate of Thannhauser, XIX 0063: client file Glaeser).

Kirchner and Max Glaeser

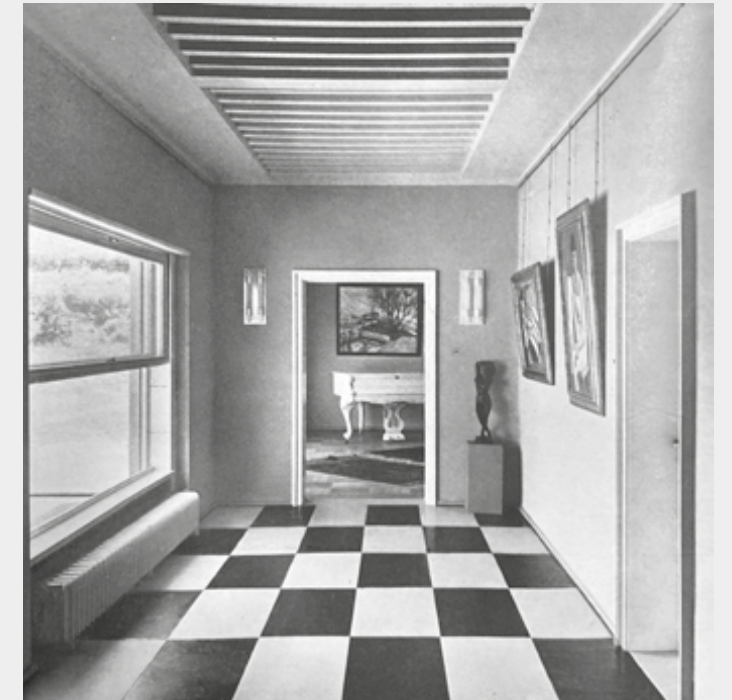
Two works by Ernst Ludwig Kirchner also became part of the Glaeser Collection around 1930/31. One of them had long been known: „Frühlingslandschaft“ (Spring Landscape), today part of the collection of the Pfalzgalerie in Kaiserslautern (fig.). The second Kirchner painting in Glaeser's collection is now on public display for the first time in a century: „Tanz im Variété“.

„Tanz im Variété“ certainly entered the Glaeser Collection after 1928, and very likely only after January 1930. The collector visited the artist in Davos as early as in 1928, apparently encouraged by his advisor, the important art historian Gustav Hartlaub. Glaeser did not buy anything, and Kirchner was notably displeased with the visit (fig.). Glaeser's first acquisition of a Kirchner painting was the 70 by 90 centimeter „Früh-

lingslandschaft“, which found mention as „Landschaft mit Blütenbäumen“ (Landscape with Blossoming Trees) in the last contemporary collection catalog published in January 1930 - while „Tanz im Variété“ had not yet been included.

In 1935, four years after Glaeser's death, his widow Anna wanted to sell the collection in various places. The reason behind the urgency is unclear, but it had nothing to do with the Nazi dictatorship. The Protestant Glaeser family were not among those persecuted by the regime. On the occasion of the numerous sales in 1935, Kirchner also recalled the 1928 visit. He told Hagemann that Glaeser had not purchased anything during his stay in Davos, but that he had later bought the painting „Artisten“ from an art dealer, which he, Kirchner, could not identify: Glaeser „bought the painting Artists from an art dealer, not from me, and I don't know which one it is“. (November 19, 1935, Kirchner to Hagemann, in: Hans Delfs (ed.), Kirchner, Schmidt-Rottluff, Nolde, Nay ... Briefe an den Sammler und Mäzen Carl Hagemann 1906-1940, Ostfildern 2004, Letter 642, p. 502). What he probably meant here was „Tanz im Variété“.

But why did Max Glaeser choose this particular painting, which is so special in terms of format, color scheme, and choice of motif? An anecdote shared by the collector's family should at least be mentioned here: Max Glaeser, who traveled a lot for work, saw a performance by Josefina Baker in Paris. He even danced with her on stage (photographs documenting that evening are lost). Perhaps it was the memory of a special evening in Paris that was behind Max Glaeser's decision to buy „Tanz im Variété“.



First floor hallway at Villa Glaeser, from: Haus und Sammlung Glaeser. Published by the newsletter of the Palatinate State Trade Institute. 1929/30

In Glaeser's estate: 1931-1944

When Max Glaeser died in May 1931, „Tanz im Variété“ was part of his legal estate. On September 29 of the same year, the administrator of his estate offered it to the public collection „Kunstsammlung Basel“ as „Varietészene“. In the spring and summer of 1932, the painting was on consignment at Galerie Buck in Mannheim, and correspondence with the Basel Museum has been preserved. Despite the conservator's now genuine interest in both Kirchner paintings from the Glaeser estate, which were offered with considerable prices of 2,800 Reichsmarks for „Frühlingslandschaft“ and 5,500 Reichsmarks for „Tanz im Variété“, a purchase was never realized. Neither with the Kunstmuseum Düsseldorf, to whom Galerie Buck also offered the painting in 1932.

„Tanz im Variété“ remained in the possession of the widow Anna Glaeser, the last written record of it can be found in a collection inventory from February 1943. Anna Glaeser died in February 1944, almost exactly a year after this collection had been listed, and the remaining inventory - ten paintings, mainly by modern artists such as Pechstein, Schmidt-Rottluff, Feininger and Heckel, as well as two sculptures by Kolbe - was distributed among her grandchildren. „Tanz im Variété“ was on the distribution list, but was no longer assigned to an heir, instead it had got a check mark - the work was sold.

Sale and salvage: 1944-2024

This is where the story the buyer's family tells takes over and completes the history of „Tanz im Variété“. The new owner was a jewelry designer from Baden, born in 1905, who kept in touch with his avant-garde circle of friends as best he could during the war years. Among them was Lilli Fischel, who had been dismissed from the Kunsthalle Karlsruhe on account of her Jewish origins. She went into hiding in Munich and kept her head above water as a free-lancer for Galerie

Villa Glaeser, Kaiserslautern-Eselsfürth, 1929/30.



Günther Franke. Lilli Fischel organized the purchase of „Tanz im Varieté“ in 1944. In March 1944, she wrote to the art dealer Ferdinand Möller, presumably regarding the same transaction: „Wouldn't you perhaps have a good painting by Kirchner for sale, like the ones I saw in your gallery in the past? A friend of mine, a keen expert, would like one“ (Berlinische Galerie, Ferdinand Möller estate, BG-GFM-C,II 1,169).

It is no coincidence that Lilli Fischel finds her friend a painting from the Glaeser estate. After all, she had known the collection quite well for a long time: Max Glaeser had tried to sell the bulk of his paintings to a museum in 1930 at a point when he already was in poor health. This way the collector wanted to preserve his collection for future generations. He was also in contact with Lilli Fischel, at that time working for the Kunsthalle Karlsruhe, about this. On October 20, 1930, the art dealer Thannhauser noted the following about a conversation with the collector: „Miss Fischel, from the Karlsruhe Museum, offered him 150,000 marks for it while reserving the right to sell parts of it, as not everything was suitable for her museum. He is quite displeased with her because of this poor offer“ (Zentralarchiv des internationalen Kunsthandels ZADIK, Cologne, A 77, estate Thannhauser, XIX 0063; client file Glaeser).

Hence it stands to reason that Lilli Fischel, in search of a suitable Kirchner painting for her friend, contacted the heirs of the Glaeser Collection. This is how the painting ended up with the family of the jewelry designer, who, trained in Paris and a fellow student of Alexander Calder at the Art Students League in New York, loved the art of Bauhaus and Expressionism.

In 1944, however, such a purchase was not without difficulties. Where to put the monumental work by a „degenerate“ artist, how to protect it from air raids and the National Socialist authorities amid World War II? The painting was thought to be safe at a farm in the countryside where it was kept in a heavy-duty crate. However, when French troops took the village in 1945, the crate was discovered and forced open. A bullet hit the dancer's head while the male dancer's torso was pierced. Fortunately, the soldiers left the crate with the painting behind.

In this way, a highly significant piece of German art history could be rescued. After the war, the painting was expertly restored at the Kunsthalle Karlsruhe by Verena Baier (fig.), once again with the help of Lilli Fischel. Today, the war damages are particularly visible on the work's reverse side and make history tangible.

To this day, „Tanz im Varieté“ has remained in the family of the 1944 buyer. In 1980, on the occasion of his 75th birthday, the collector gave the painting to his two children. With this gift, however, he also assigned them the task of returning the painting to the public, for which the artist himself had also intended it.

This special legacy from a special collector enables us to rediscover this work of art today. More than 100 years have passed since the painting was last published. Now it is back. „Tanz im Varieté“ can finally take its rightful place in art history.

Dr. Agnes Thum



E. L. Kirchner, Cakewalk, 1911, sketchbook, private collection.



E. L. Kirchner, Tanzpaar auf der Bühne und Zuschauerpaar, 1911, pencil drawing (formerly in a sketchbook), Kirchner Museum Davos.

E. L. Kirchner, Tap dance, 1911, pencil, Kirchner Museum Davos.



“

**Sketch - Drawing - Oil Painting
Stages on the way to its completion**

Ernst Ludwig Kirchner loved situations like this - and revisited them time and again throughout his life: people in motion, whether outdoors, by the sea, in the studio, under the circus dome, in the theater, at the cabaret, or, as is the case here, on the stage of a variety show, immersed in the whirling staccato of the tap dance and the catchy rhythms of the cakewalk. It was just a short step from what he saw and experienced to what he noted in „heilige Zeichen“ (hieroglyphics). Just as it was the case with this work. A visit to a show - and there it was, that magic moment when everything adds up when everything falls into place.

Without any hesitation, Kirchner pulled out his sketchbook and quickly filled the first sheet (in statement size) with precise lines: the dancer in a wide swinging skirt, her step aligned with that of her dance partner, who, in tails and top hat, drives the action. (Fig.)

Immediately followed by a next sheet with rounded corners and red edges: Kirchner changed his position, looking onto the stage through a couple in front of him. The dancer now shows a large flower in the lower part of her outfit as an eye-catcher. The dancer wears a long elegant „swallowtail“ that goes all the way down to the back of his knees. (Fig.)

Later that night, presumably after he had returned to the peace of his studio, the artist was still on fire: he intensified the scene's density on a larger sheet (26 x 36 cm), showing the entire company, including three more female dancers and a male dancer. (Fig.) What a marvelous coincidence that a fourth sheet with Kirchner's colorful exploration of the „tap dance“ subject has also survived. (Fig.) A motif carried out over four stages. Tracing such a process is a true and rare stroke of luck! Here, however, it happened and paved the way to the painting and its unique, above all colorful, creative potential, which Kirchner would seize - and use!

This painting must have meant a lot to him: Like a welcome message, it used to adorn the wall on the first floor of the „Lärchenhaus“ (fig.) in 1919 - when his partner Erna Schilling left Berlin for good and moved in with him in Frauenkirch. Perhaps it served as a reminder of their first encounter at a Berlin cabaret at the turn of the year 1911/12.

Prof. Dr. Dr. Gerd Presler

”

E. L. Kirchner, Tanzszene (Stepptanz), around 1910/11, watercolor and pencil, Staatsgalerie Stuttgart.



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Kabarett-Tänzerin. Around 1908/09.

Pastel chalks.

With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the handwritten number „FL Dre / Be 27“ on the reverse. On creme cardboard. 43 x 34,5 cm (16.9 x 13.5 in), nearly the full sheet.

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

🕒 Called up: June 7, 2024 – ca. 5:38 pm ± 20 min.

€ 180.000 – 240.000 (R/D)
\$ 189,000 – 252,000

PROVENANCE

- From the artist's estate (Davos 1938, Kunstmuseum Basel 1946, with the estate stamp on the reverse).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart (1954).
- Galerie Rosenbach, Hanover (1986).
- Olbricht Collection, Essen/Berlin (acquired in 2003).

EXHIBITION

- Ernst Ludwig Kirchner, Kunsthalle Nürnberg, June 20 - September 29, 1991, cat. no. 9 (illu.)
- Lebenslust und Totentanz. Olbricht Collection, Kunsthalle Krems, July 18 - November 7, 2010, pp. 131 and 185 (full-page illu.)
- Kirchner - Richter - Burgert, me collectors room, Berlin, September 11 - November 3, 2019.

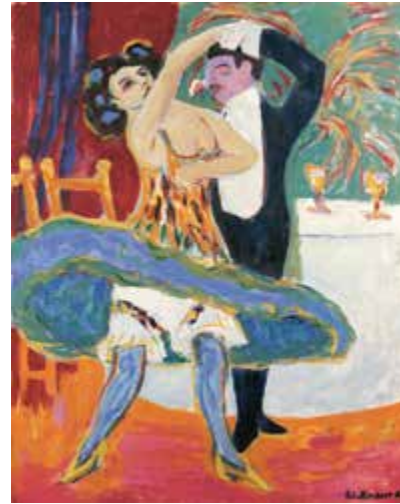
LITERATURE

- Lothar-Günther Buchheim, Die Künstlergemeinschaft Brücke, Feldafing 1956 (illu., no. 195).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart, 24th auction, May 29, 1956, p. 58, lot 515 (illu. in b/w, plate 30, erroneously dated „circa 1906“).
- Christie's, London, Impressionist & Modern Watercolors & Drawings, Dec. 3, 1985, lot 448 (illu. in color).
- Galerie Rosenbach, catalog 31/33, Hanover 1986, cat. no. 46/82 (illu.).
- Galerie Gunzenhauser, catalog 10/11, Munich 1987/1988 (illu.).
- Lucius Grisebach, E. L. Kirchner 1880-1938, Cologne 1995 (illu.).
- Kim Hyang-Sook, Die Frauendarstellungen im Werk von E. L. Kirchner. Verborgene Selbstbekenntnisse des Malers, Marburg 2002 (illu., no. 9).

Around 1909, amid the Dresden „Brücke“ years, Kirchner's fascination with dance found its way into his oeuvre in the form of drawings, prints, and paintings of dancers, in which he explored the world of the cabaret, dance, and movement, creating significant motifs up into his late period in the 1930s.

Kirchner made his first sketches of performances on visits to dance cafés and nightclubs such as ‚Central Theater‘ or ‚Victoria Salon‘. In his studio, the artist developed the sketches into elaborate compositions that were no less dynamic and animated.

The pastel offered here captivates us with the realism of the almost immaterial play of lines, hatching, and colors. Kirchner sees the dancer's body in a fading climax of movement: a pause between the rise and fall of tension, that brief moment in which the dance movement comes to completion. The dancer pauses for just a small, impercep-



E. L. Kirchner, Variété, around 1909/10-1926, oil on canvas, Städel Museum, Frankfurt am Main.

• **Particularly colorful and elaborate pastel from the Dresden “Brücke” period, in which Kirchner stages the dancer's gyre with incomparable mastery**

• **Made right before the iconic painting “Variété” (c. 1909/10-1926) at the Städel Museum in Frankfurt am Main**

• **The interest in dance and movement that he developed in Dresden would ultimately shape Kirchner's entire artistic oeuvre, the painting “Tanz im Variété” from 1911 in this auction is a prime example thereof**

• **Two related drawings are at the Sprengel Museum Hanover and the Staatsgalerie Stuttgart**

tible moment and seems to float on the stage, as if time stood still. Dance in general, but erotic dance in particular fascinated Kirchner. Physical vitality reveals itself to the observer in an unadulterated way. In the fast-paced movement, the dancer's skirt is lifted, showing her ruffled underwear. The stage is meticulously outlined with just a few sketched props. Kirchner united the dance performance in a fervent rhythm of colors, giving viewers a feeling of being part of the exciting evening with elegant dance and throbbing music. Kirchner not only paid homage to dance performances with this grainy, brittle pastel and color chalk drawing, but he made further drawings of this dancer in a similar, rapid style, elaborating the dancer's demanding choreographic poses on paper. Finally, the experience sketched on site can also be found in the grand painting „Variété (English Dancing Couple)” (c. 1909/10-1926, Städel Museum, Frankfurt am Main), in which the dancer is elegantly led across the stage by her partner. [MvL/CH]



GEORG KOLBE

1877 Waldheim/Saxony – 1947 Berlin

Brunnentänzerin. 1922.

Bronze with black-brown patina. On the original stone base. With the monogram on the plinth. With the foundry mark „H. NOACK BERLIN-FRIEDENAU“ on the reverse. Early cast from a total of ca. 6 copies. Height: 66 cm (25.9 in). The small version of the „Brunnentänzerin“ preceded the large version as a fountain figure, also in 1922. Cast by art foundry Hermann Noack, Berlin-Friedenau (with the foundry mark). Lifetime cast from the early 1920s [JS]

Accompanied by a certificate issued by Dr. Ursel Berger, Berlin, dated April 26, 2024.

🕒 *Called up: June 7, 2024 – ca. 5:40 pm ± 20 min.*

€ 120.000 – 150.000 (R/D)
\$ 126,000 – 157,500

PROVENANCE

· Private collection Europe (through inheritance).

LITERATURE

· Cf. Ursel Berger, Georg Kolbe. Leben und Werk. Mit dem Katalog der Plastiken im Georg-Kolbe-Museum, Berlin 1990, cat. No. 47 (on the larger version as a fountain figure).
· Cf. Jan Giebel, Tanzend in eine neue Zeit, in: Julia Wallner (ed.), Georg Kolbe, Cologne 2017, pp. 36-44 (with illustration of the fountain figure in the garden of the Georg-Kolbe-Museum p. 39).

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- **Along with the "Javanese Dancer" (1920), Kolbe's "Brunnentänzerin" (Fountain Dancer) is considered one of his best sculptures, because of the accomplished depiction of movement**

- **Lifetime cast from the early 1920s, executed by Noack, Berlin-Friedenau**

- **Very rare. To date, only one other cast carrying the stamp of "Noack-Friedenau" has been sold on the international auction market (source: artprice.com)**

- **Another cast of this bronze is in the collection of the Museum Ludwig, Cologne**

.....

„Today, my sculptures are no longer created in front of nature [...]. I have come closer to the essence of sculpture, I can give more expression to the form itself.“

Georg Kolbe, 1924

Alongside the „Javanese Dancer“, which was also made in the early 1920s, Kolbe's „Brunnentänzerin“ is considered one of Kolbe's most outstanding bronzes. After the present smaller version of the „Brunnentänzerin“, Kolbe created a life-size version as a fountain figure of which only two casts were made. One of these large casts has been a part of the fountain in the garden of the Kolbe Museum in Berlin since 1979. The second cast was auctioned in London in 2006 and, at over one million euros, still holds the international auction record for a bronze by the Berlin sculptor. As is the case with the „Javanese Dancer“, it is the incredible lightness and an almost floating movement that makes Kolbe's „Brunnentänzerin“ so fascinating. In its uniquely expansive gesture, the bronze, animated

by a deep inner dynamic, almost seems to be moving before our eyes. Kolbe's fascination with modern dance rarely found such captivating expression as in his „Brunnentänzerin“ („Fountain Dancer“), which he rendered with light-footed gyration, her arms stretched to the maximum. Was it the young Berlin dancer Vera Skoronel who inspired Kolbe to create this masterful realization of the dance motif? Kolbe probably saw Skoronel performing with Wigman dance company at the Berlin Volksbühne or the Philharmonie in the spring of 1923. Hence, it is not unlikely that Kolbe's enthusiasm for the young dancer goes back to as early as 1922. In his „Brunnentänzerin“, Kolbe masterfully captured the floating lightness of a gesture liberated from all conventions. [JS]



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Fehmarnlandschaft. 1913.

Oil on canvas.
Signed and dated in lower left. 72 x 60,5 cm (28.3 x 23.8 in).
The work is shown in the artist's photo album (photos not in the albums I-IV).

More works from the Dr. Maier-Mohr Collection are offered in our Contemporary Art Day Sale on Friday, June 7, 2024 and in our Modern Art Day Sale on Saturday, June 8, 2024 – see collection catalog „A Private Collection - Dr. Theo Maier-Mohr“.

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

🕒 *Called up: June 7, 2024 – ca. 5.42 pm ± 20 min.*

€ 300.000 – 400.000 (R/D)

\$ 315,000 – 420,000

- **In the summers of 1912-1914, Kirchner created works characterized by “absolute maturity” on the island of Fehmarn**
- **The power of wild nature inspired Kirchner to create a dynamic painting with strong immediacy**
- **Radical rejection of conventions and habits: a bird's-eye view rendered in a zoom-like format**
- **Showing the free forms of the expressive Berlin style**
- **His Fehmarn paintings are at, among others, the Nationalgalerie Berlin, the Folkwang Museum in Essen, the Städel Museum in Frankfurt am Main, the Kunsthalle Hamburg, the Carnegie Museum of Art in Pittsburgh, and the Detroit Institute of Arts**

„Tonight I'm going to Lübeck and from there to Fehmarn to recharge and to paint.“

Ernst Ludwig Kirchner to Gustav Schiefeler in early June 1913, quoted from: Wolfgang Henze (ed.), Briefwechsel 1910-1935/1938, Stuttgart/Zürich 1990, letter no. 34, p. 62.

PROVENANCE

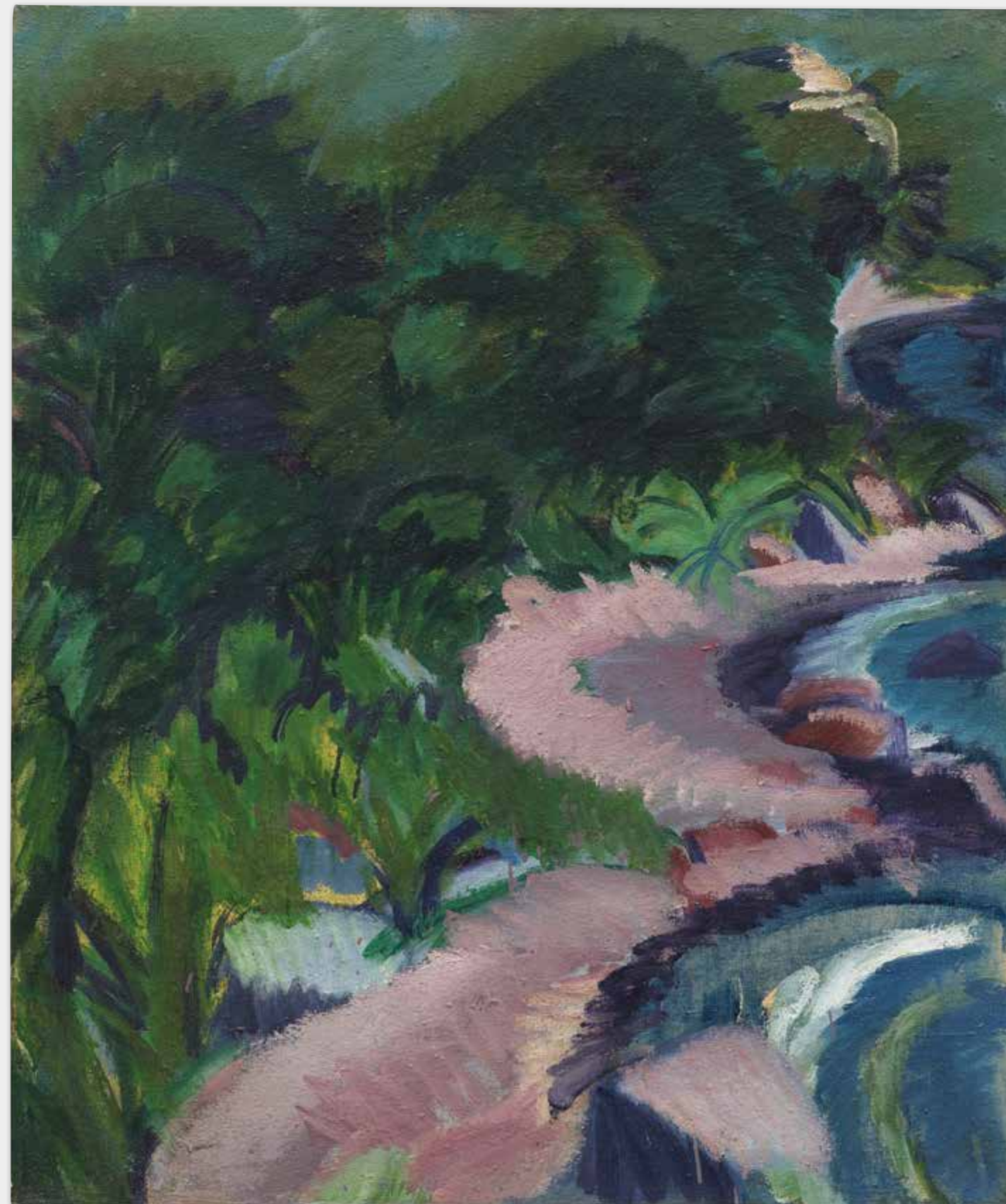
- Dr. phil. Friedrich Isernhagen Collection, Leverkusen/Cologne (1918).
- Frankfurter Kunstkabinett Hanna Bekker vom Rath (1964).
- Brook Street Gallery, London (1965).
- Galerie Roman Norbert Ketterer, Campione d'Italia (1966).
- Private collection Switzerland.
- Galerie Utermann, Dortmund.
- Galerie Thomas, Munich.
- Dr. Theo Maier-Mohr Collection (acquired from the above in 1985).
- Family-owned ever since.

EXHIBITION

- Espressionismo Tedesco, Galleria La Nuova Loggia, Bologna 1966 (dated „1912“, illu.).
- Arbeiten von E. L. Kirchner, Galerie Utermann, Dortmund, Herbst 1985, cat. no. 1 (illu. in color).

LITERATURE

- Donald E. Gordon, Ernst Ludwig Kirchner, Munich/Cambridge (MA) 1968, pp. 93 and 321, no. 329 (illu. in black and white).
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- Frankfurter Kunstkabinett, Frankfurt a. Main, catalogue no. 8, 1964, cat. no. 131 (illu. in color on the cover).
- Galerie Roman Norbert Ketterer, Campione d'Italia, Moderne Kunst III, Stuttgart-Bad Canstatt 1966, p. 86, cat. no. 75 (titled „Fehmarnküste m. Möwe“ and dated „1912“, full-page color illu. on p. 86).
- Kunsthaus Lempertz, Cologne, 528th auction, Kunst des XX. Jahrhunderts, November 24, 1972, p. 83, lot 476 (illu. in black and white, plate 6).
- Hans Delfs, Mario-Andreas von Lüttichau and Roland Scotti, Kirchner, Schmidt-Rottluff, Nolde, Nay ... Briefe an den Sammler und Mäzen Carl Hagemann, Ostfildern 2004, nos. 129-132 and 139.
- Hans Delfs (ed.), Ernst Ludwig Kirchner. Der Gesamte Briefwechsel („Die absolute Wahrheit, so wie ich sie fühle“), Zürich 2010, nos. 496, 498, 512, 514 and 530.





E. L. Kirchner, Coastal Landscape Fehmarn, around 1913, oil on canvas, Detroit Institute of Arts.

E. L. Kirchner's arcadia. Retreat from the big city

„Tonight I am going to Lübeck and from there to Fehmarn to recharge and to paint“, Ernst Ludwig Kirchner wrote to the Hamburg art collector Gustav Schiefler, his close confidant and author of the first catalogue raisonné of his prints, in early June 1913, the year the present work was created (quoted from: Wolfgang Henze (ed.), Briefwechsel 1910-1935/1938, Stuttgart/Zurich 1990, letter no. 34, p. 62).

E. L. Kirchner and his fellow artists (including Erich Heckel and Karl Schmidt-Rottluff) discovered the Moritzburg ponds near Dresden as their common summer retreat in the early ‚Brücke‘ years from 1905. During the Berlin years between 1911 and 1917, which also saw the creation of the work offered here, E. L. Kirchner was particularly drawn to the Baltic coast, which he regarded as his ‚Arcadia‘ far away from Berlin, and which proved to be a particularly important source of inspiration in the following years. Escaping the noisy, hectic, and anonymous city of Berlin on his quest for the greatest possible originality, the artist found the desired unity of art and nature on the Baltic coast and enjoyed a simple and quiet life.

In 1908, Kirchner traveled to the beautiful Baltic Sea island of Fehmarn for the first time. The landscape with its cliffs and beautiful sandy beaches, the sound of the at times rough sea with high waves and foaming spray, the carefree life of men and women bathing in the sea, the vast horizon, the unique vegetation with its silver poplars, willows and dune grass - all of this was profoundly inspiring. „Unfortunately, we will have to go back soon. You won't believe how hard that is for us. I don't know whether the sea is most beautiful in summer or in fall. I paint as much as I can to carry at least some of the thousand things I want to paint with me,“ Kirchner wrote in a letter to his student and fellow painter Hans Gewecke in 1913, the year our painting was created. (September 24, 1913, letter no. 193, in: Sketchbook no. 35, Kirchner Museum Davos)

Coast, beach and sea. Picturesque Fehmarn

In the summer of 1913, Erna Schilling accompanied Kirchner to Fehmarn like she already had a year earlier, when he had met her at a dance hall in Berlin. During these summer months, they lived together in the southeastern part of the island, in the house of the lighthouse keeper Lüthmann on „Staberhuk“. The nearest farm was about two kilometers away, and it was ten kilometers from the closest village. Kirchner thus spent most of his time outdoors, bathing, swimming, walking, and painting on the beach or on the cliffs - the same place where this work was created. From an almost unnaturally elevated position and in a reduced yet expressive color scheme, the artist makes the coast, the rose-colored beach, the blue sea crowned with light spray, and the strong green, untamed vegetation the central motif of his depiction. However, in contrast to traditional and contemporary landscape painting, he did not depict the vastness of the sea or the picturesque view over the coastal landscape. Instead, Kirchner abstracted nature, reducing the sea to small semi-circular shapes by radically cropping the picture, the curves of which he repeated on the sandy beach in pink and violet. He dissolved the vegetation into rounded, free forms and energetically placed brushstrokes that covered almost the entire remaining surface. High above the scene, a seagull in free flight breaks through the density and narrowness of the depiction and evokes a sense of airiness.

In an essay about his creative output at the time, the artist later noted in retrospect: „From 1912 to 1914, I spent the summer months on Fehmarn with Erna. Here I learned to shape the final unity of man and nature and completed what I had begun in Moritzburg. The colors became milder and richer, the forms stricter and more distant from their natural appearance.“ (E. L. Kirchner, in: Eberhard W. Kornfeld, Ernst Ludwig Kirchner. Nachzeichnung seines Lebens, ex. cat. Basel 1979, p. 337). After the outstanding creative summer of 1913, the year our painting was created, Kirchner visited the island again the following year but had to leave early as Fehmarn had been declared a restricted military area due to the outbreak of the First World War. The artist would never return to the island

At the height of his artistic development

Kirchner captured his immediate surroundings on Fehmarn with impressive creative power, the motifs of which he now incorporated into his very own expressionist pictorial vocabulary. Most works were made directly on the island; only very few are later works from his Berlin studio. The playful lightness of the earlier works from the Moritzburg Ponds during the Dresden „Brücke“ years gives way to a more mature, harsher, more rhythmic, and hatched brushwork in the Fehmarn paintings: „The paintings from 1913 and 1914 are reminiscent of feathers, a sequence of fanned-out, dense brushstrokes that fill the entire surface.“ (Lucius Grisebach, Ernst Ludwig Kirchner 1880-1938, Cologne 1999, pp. 95f.)

In these years before the First World War, the motifs of the „Brücke“ artists, and especially those of E. L. Kirchner, were centered on two almost contradictory themes: the big city and its people after the turn of the century, which Kirchner portrayed in his well-known „Street Scenes“, on the one hand, and landscapes characterized by the unity of man and nature, on the other. Hence, his artistic work follows a rhythm between city and country life, defined by a culture of pleasure and a yearning for nature - nightclubs and cliffs. According to Dr. Wolfgang Henze, director of the E. L. Kirchner Archive, „the works Kirchner made on Fehmarn are equal in scope and significance to those created in Berlin at the same time [and they are] complementary“ (ex. cat. E. L. Kirchner. Eine Ausstellung zum 60. Todestag, Kunstforum Wien, 1998, p. 41).



E. L. Kirchner, Bucht an der Fehmarnküste, 1912, oil on canvas, Städel Museum, Frankfurt am Main.



Bay on the east coast of the Baltic Sea island of Fehmarn. View from Staberhuk to the north, summer 1913, photograph, Kirchner Museum Davos, photographer: E. L. Kirchner.

Indeed, with „Fehmarn Landschaft“, Kirchner took an intense approach rarely found in works from these years: Color and form gradually break away from the figurative motif and attain an unrestrained painting style. He countered visual habits shaped by Romanticist landscapes with a reduced palette, simplified forms, bold and expressive brushstrokes, and a highly unconventional perspective, and thus with a profoundly modern pictorial language. [CH]

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Ins Meer Schreitender (Hans Gewecke). 1913.

Lithograph in colors.

Inscribed „Sch I 241“ by a hand other than that of the artist in the lower margin, with the estate stamp of the Kunstmuseum Basel (Lugt 1570 b), as well as the handwritten registration number „L 241“ on the reverse. One of to date 6 known copies. On smooth wove paper. 59,5 x 51 cm (23.4 x 20 in.). Sheet: 65 x 53 cm (25.5 x 20.8 in.).

Printed in four steps in black, red violet, blue and yellow by the artist's hand from the same stone. In the present work, Kirchner used Hans Gewecke, one of his students at the MUIM Institute, as model. Together with Werner Gothein, yet another student, Gewecke traveled with Kirchner and Erna from Berlin to Fehmarn in 1913. [JS]

We are grateful to Prof. Dr. Günther Gercken for his kind support in cataloging this lot.

🕒 Called up: June 7, 2024 – ca. 5.44 pm ± 20 min.

€ 100.000 – 150.000 (R/D)

\$ 105,000 – 157,500

PROVENANCE

- From the artist's estate (Davos 1938, Kunstmuseum Basel 1946, with the estate stamp on the reverse).
- Stuttgart Kunstkabinett (around 1958)
- Klippstein und Kornfeld, auction 110, Modern Art, Bern 1963.
- Roman Norbert Ketterer Gallery, Campione/Italy (1964).
- Private collection, Germany (acquired from the above in 1964)
- Ever since family-owned.

EXHIBITION

- Ernst Ludwig Kirchner, Württembergischer Kunstverein, Stuttgart 1956, cat. no. 80.
- Brücke. Eine Künstlergemeinschaft des Expressionismus, Museum Folkwang, Essen October 12 - December 14, 1958, cat. no. 134 (not shown).
- Meisterwerke des deutschen Expressionismus, Kunsthalle Bremen March 20 - May 1, 1960, Kunstverein Hanover May 15 - June 26, 1960, Wallraff-Richartz-Museum, Cologne, September 18 - November 20, 1960, cat. no. 95 (not shown).

LITERATURE

- Günther Gercken, Ernst Ludwig Kirchner. Kritisches Werkverzeichnis der Druckgraphik, Vol. 3. (1912-1916), Bern 2015, no. 625 (illu.).
- Gustav Schiefeler, Die Graphik Ernst Ludwig Kirchners, vol. 1 (to 1916), Berlin-Charlottenburg 1926, no. L 241.
- Annemarie u. Wolf-Dieter Dube, E. L. Kirchner. Das graphische Werk, Munich 1967, no. L 231
- - -
- Kornfeld und Klippstein, auction 110, Moderne Kunst, Bern May 10, 1963, lot 491 (illu. in b/w of a different copy that is inscribed in the lower margin, on plate 131).
- Ernst Ludwig Kirchner, Galerie Roman Norbert Ketterer, Campione/Italy, 1964, p. 118 (illu. in color on the cover).
- Großstadtrausch Naturidyll. Kirchner - Die Berliner Jahre, Munich 2017, p. 164 (illu. of a different copy).

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- **Rare print from Kirchner's important Berlin period, the heyday of Expressionism**

- **In 1913, Kirchner had reached the pinnacle of his creativity: the famous works "Potsdamer Platz" and "Berliner Straßenszene" in an equally energetic brushwork were made the same year**

- **He spent the summer months with friends on Fehmarn, a place of inspiration and creative tranquility**

- **One of Kirchner's extremely rare large-size color prints**

- **Very rare. Only one other hand-made print has ever been offered on the international auction market (source: artprice.com)**

- **Two of the 6 known works are museum-owned: Städel Museum, Frankfurt a. M., and Brücke Museum, Berlin**

- **Part of a German private collection for 70 years**

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Bathers in the Baltic Sea on Fehmarn, summer 1913, photographer: E. L. Kirchner.

Kirchner's rare color lithograph „Ins Meer Schreitender“ was created during Kirchner's Berlin years in the heyday of German Expressionism. Alongside the works „Wettertannen“ (1918) created in Switzerland, and the mystical „Wintermondnacht“ (1919), it is one of Kirchner's greatest accomplishments in printmaking. In the Berlin years, however, it was not landscapes that Kirchner captured in just a few hand-made prints, as he was still fascinated by the human figure. A motif that Kirchner explored in 1913 in his famous Berlin paintings, as well as in works made during his summer trips to the Baltic Sea island of Fehmarn with Erna and his students Hans Gewecke and Werner Gothein. In terms of color and composition, „Ins Meer Schreitender“ bears witness to Kirchner's artistic maturity, as well as to his extraordinary graphics. Based on Fehmarn studies, Kirchner executed the present large hand print in his Berlin studio in four successive working steps, as each color requires a

single step. Kirchner placed the male nude in the landscape in a very dark violet, almost silhouetted against the light, thus creating a mystical atmosphere in front of a glowing golden sun. Kirchner elongated the nude striding into the sea to an extreme, stretching him out between earth and stars, framing his body with the highly abstracted, semi-circular coastline. Just as in the „Brücke“ artists' joint drawing sessions at the Moritzburg Ponds in the group's early days, Kirchner's „Ins Meer Schreitender“, made the year of the „Brücke“'s disbandment, also reflects the enthusiasm for a deeply felt unity of man and nature - a key aspect of Expressionist art. „Ins Meer Schreitender“ combines the fascination with the informality and immediacy of the Dresden years with Kirchner's nervous, energetic flow characteristic of the Berlin period, as well as an emotionally charged, mystical landscape that would become typical of Kirchner's Swiss years. [JS]



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Im Wald. 1910.

Oil on canvas.

Gordon 142. Signed and dated in upper right. 58 x 70 cm (22.8 x 27.5 in).

The painting „Zwei Menschen im Freien“ by Erich Heckel, made around the same time as Ernst Ludwig Kirchner’s „Im Wald“, is also offered in this auction. [SM]

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

🕒 *Called up: June 7, 2024 – ca. 5:46 pm ± 20 min.*

€ 400.000 – 600.000 (R/D)

\$ 420,000 – 630,000

PROVENANCE

- Galerie Neupert, Zürich (with the label on the reverse).
- Collection Werner Brunner, Sankt Gallen (acquired from the above in 1953).
- Collection Hermann Gerlinger, Würzburg (with the collector’s stamp Lugt 6032).

EXHIBITION

- Dresden 1910, no. 26 (there with the title „Landschaft“).
- E. L. Kirchner und Rot-Blau, Kunsthalle Basel, September 2 – October 15, 1967, cat. no. 16.
- E. L. Kirchner. Gemälde, Aquarelle, Zeichnungen und Druckgraphik, Kunstverein in Hamburg, December 6, 1969 – January 25, 1970, Frankfurter Kunstverein, Frankfurt am Main, February 6 – March 29, 1970, cat. no. 19 (with illu., no. 34).
- Künstler der Brücke an den Moritzburger Seen 1909-1911, Brücke-Museum, Berlin, cat. no. 33 (with illu., p. 17).
- Paul Gauguin. Das verlorene Paradies, Museum Folkwang, Essen, June 17, 1998 – October 18, 1998, Neue Nationalgalerie, Berlin, October 31, 1998 – January 10, 1999, cat. no. E 5 (with illu.).
- Frauen in Kunst und Leben der „Brücke“, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, September 10 – November 5, 2000, cat. no. 52 (with illu. p. 138).
- Die Brücke in Dresden 1905-1911, Dresdner Schloss, Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, October 20, 2001 – January 6, 2002, cat. no. 266 (with illu., p. 221).
- Die „Brücke“ und die Moderne 1904-1914, Bucerius Kunst Forum, Hamburg, October 17, 2004 – January 23, 2005, cat. no. 133 (with illu. p. 158).
- Im Rhythmus der Natur: Landschaftsmalerei der Brücke, Städtische Galerie, Ravensburg, October 28, 2006 – January 28, 2007, p. 83 (with illu. p. 82).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 – August 26, 2007, cat. no. 144 (with illu., p. 229).
- Der Blick auf Fränzi und Marcella. Zwei Modelle der Brücke-Künstler Heckel, Kirchner und Pechstein, Sprengel-Museum, Hanover, August 29, 2010 – January 9, 2011, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), February 6 – 15, 2011, cat. no. 81 (with illu., p. 111).
- ‘Keiner hat diese Farben wie ich.’ Kirchner malt, Kirchner-Museum, Davos, December 4, 2011 - April 15, 2012, p. 29 (with illu.).
- Brückenschlag: Gerlinger – Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 184-187 (with illu.).

LITERATURE

- Donald E. Gordon, Ernst Ludwig Kirchner. Mit einem kritischen Katalog sämtlicher Gemälde, München/Cambridge (Mass.) 1968, pp. 69 and 294, cat. no. 142 (with illu.).
.....
- Estate of Donald E. Gordon, University of Pittsburgh, Gordon Papers, series I., subseries 1, box 1, folder 143.
- Leopold Reidemeister, Künstler der „Brücke“ an den Moritzburger Seen 1909-1911. Erich Heckel, Ernst Ludwig Kirchner, Max Pechstein, in: Ex. cat.

.....

- **A masterpiece of “Brücke” art from the Dresden period**

- **The highlight of the group’s collective activities, created during the group’s visits to the Moritzburg Ponds**

- **The immediacy of the unconstrained depiction of nudes in untouched nature is a guiding principle of “Brücke” art**

- **Shortly after its completion, the painting featured in the legendary exhibition at Galerie Arnold in Dresden in September 1910 (according to Donald E. Gordon)**

.....

Künstler der „Brücke“ an den Moritzburger Seen 1909-1911, Brücke-Museum, Berlin, 1970, p. 18.

- Mario-Andreas von Lüttichau, Künstlergemeinschaft „Brücke“, in: Ex. cat. Stationen der Moderne. Die bedeutendsten Kunstaustellungen des 20. Jahrhunderts in Deutschland, Berlinische Galerie, Berlin, 1988/89, p. 90 (with illu., no. 1/8).

- Heinz Spielmann (ed.), Die Maler der Brücke, Sammlung Hermann Gerlinger, Stuttgart 1995, p. 153, SHG no. 147 (with illu.).

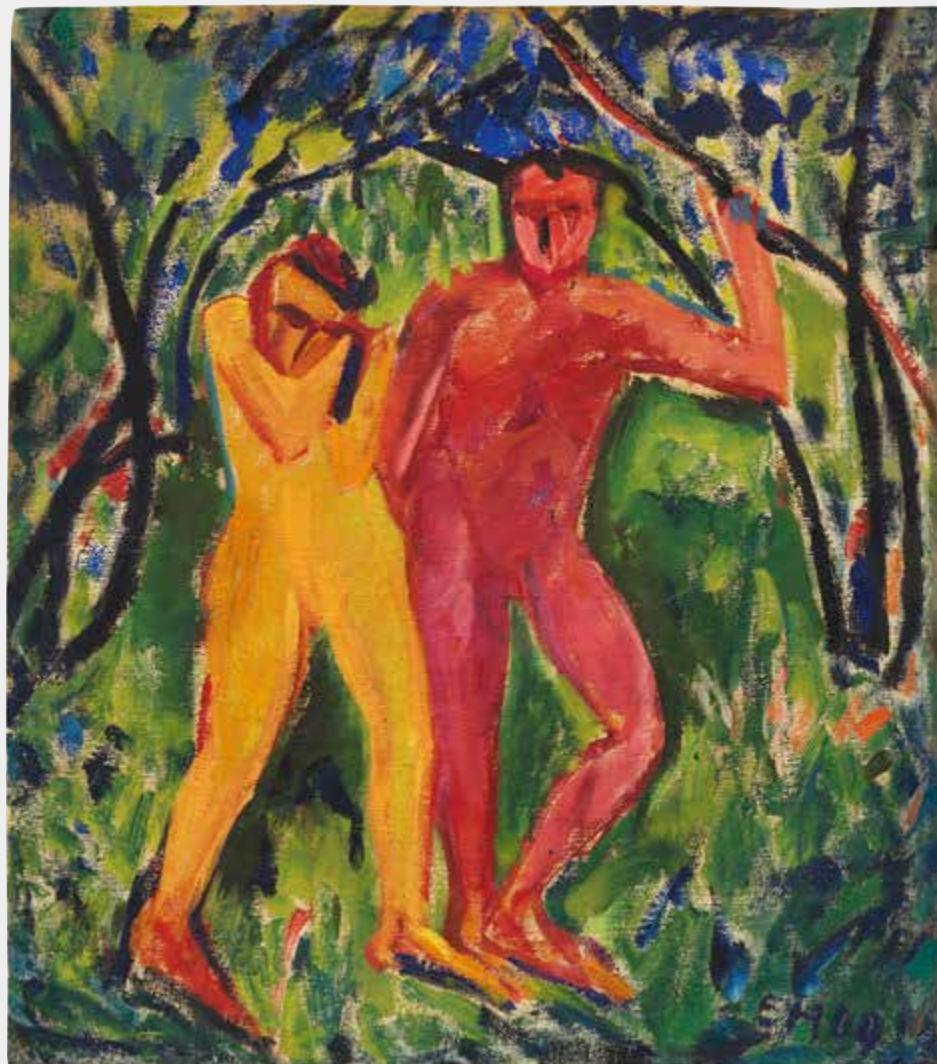
- Heinz Spielmann, Die Brücke und die Moderne 1904-1914, in: Vernissage Nord, Ausstellungen Herbst/Winter, 2004/05, p. 8 (with illu.).

- Hermann Gerlinger, Katja Schneider (ed.), Die Maler der Brücke, inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 316, SHG no. 712 (with illu.)

- Franz Schwarzbauer, Andreas Gabelmann (eds.), Im Rhythmus der Natur: Landschaftsmalerei der „Brücke“. Meisterwerke der Sammlung Hermann Gerlinger, Ostfildern 2006, pp. 23ff

- Volkmar Billig, „Gefilde der Seligen“. Zur Inselfaszination der „Brücke“-Künstler, in: Christoph Wagner and Ralph Melcher (eds.), Die „Brücke“ und der Exotismus. Bilder des Anderen, Berlin 2011, p. 21 (with illu., no. 4, p. 23).





Erich Heckel, *Zwei Menschen im Freien*, 1910, oil on canvas. © Estate of Erich Heckel / VG Bild-Kunst, Bonn 2024. This painting is offered in our vening Sale on June 7, 2024, lot 25.

The rapid urbanization in Germany and the “Brücke” artists’ quest for a natural way of life

The speed and intensity of urbanisation in Germany during the early twentieth century provoked an anti-urban counter movement advocating sun and air therapy, among other reformist ideas aimed at ‘healing’ modern society. For example, in the same year that the „Brücke” artists founded their group (1905), the Society for Forest Relaxation was inaugurated to promote ‘fresh air culture’ in the woods surrounding Dresden; several nudist bathing resorts were also established in the countryside around the city (see Jill Lloyd, *German Expressionism, Primitivism and Modernity*, 1991 p.110 f.).

Kirchner and the other Brücke artists embraced the ethos of these reformist ideas, fusing them with their own desire to renew the art and culture of their times. Together with Brücke artists Erich Heckel and Max Pechstein, and a group of friends and models, Kirchner spent the summer of 1910 in Moritzburg, painting and skinny-dipping in the forest ponds. The artists emulated what they understood as a ‘primordial’ lifestyle, inspired by tribal artifacts they discovered in the Dresden Ethnographic Museum and exhibitions of tribal villages Kirchner visited and sketched

in the Dresden Zoo, which was intended to stimulate popular interest in German colonialism. In the forest and lakes surrounding Motitzburg, the artists often set up their easels side by side, recording the same scenes: hence the nude couple in Kirchner’s „Im Wald”, reappears in Heckel’s „Zwei Menschen im Freien” (1909/10), where the left-hand nude crosses her arms protectively across her chest in a similar gesture, and the same yellow and red flesh tones recur. Indeed, the casually dressed man in the foreground of Kirchner’s painting is probably Erich Heckel, walking towards his easel to pick up his paints and brushes.

The Pictorial Coalescence of Kirchner’s Figures With Surrounding Nature

The sketchy, androgynous nudes in Kirchner’s painting partially merge with surrounding nature: their contours rhyme with the boughs of the trees, the figure with crossed arms blends coloristically with the sunlit forest glade, and sketchy, spontaneous brushwork features throughout. Similarly, the green jacket and dark legs of the foreground figure blend with the colors of the surrounding forest, while touches of complementary red on the man’s hands and face brighten the color composition

„We had been familiar with the landscape for quite some time, and we knew that we could paint plein-air nudes without any disturbances [...]. We were living in a state of absolute harmony, we worked and bathed. Whenever we were short of a male model as counterpart, one of us would fill in.“

Hermann Max Pechstein, *Erinnerungen*, 1993, p. 41.



Edouard Manet, *Le déjeuner sur l'herbe*, 1863, oil on canvas, Musée d'Orsay, Paris.



Hermann Max Pechstein, *Freilicht*, 1910, oil on canvas, Wilhelm Lehmbruck Museum, Duisburg. © Pechstein Berlin / VG Bild-Kunst, Bonn 2024

and relate him chromatically to the nudes. Kirchner applies his fast-drying oil colors (thinned with benzine and combined with a wax additive to enhance their luminosity), much as he would apply watercolors to a drawing: visible areas of white primed canvas to resemble the white pages of his sketchbooks, allowing the surface of the painting to breathe and intensifying the brightness of the colors. In this instance, the slivers of white canvas add a sparkle to the scene, evoking the effect of sunshine slanting through the trees.

Modern Immediacy and Historical References

Despite Kirchner’s hasty, apparently unpremeditated style and technique, his subject has art historical precedents. The combination of the clothed male figure with the nudes recalls Edouard Manet’s famous „Dejeuner sur l’herbe” (1863, Musée d’Orsay, Paris), which provoked a scandal when it was first exhibited in Paris because the foreground nude is a modern girl who has just undressed rather than a timeless, Arcadian nymph. Kirchner was equally keen to avoid traditional Arcadian associations, and to infuse his subject with modern immediacy; he went so far as to avoid

professional models who would be likely to assume stock, academic poses, preferring to depict his artist friends and girlfriends. The figure crossing its arms over its chest (which is more clearly a girl in Heckel’s companion painting), nevertheless calls to mind traditional depictions of Eve in the Garden of Eden, when she suddenly becomes aware of her nudity after eating the forbidden apple. On a more immediate level, the girl’s attempt to cover her breasts may relate to an episode described in Pechstein’s memoirs, when the artists and their nude models were surprised by a local policeman and charged with public indecency (see Max Pechstein, *Erinnerungen*, ed. Leopold Reidemeister, 1960, p. 41f.). Although the case was dismissed following a brief interrogation, it prompted the artists to search out a more remote island location in the Moritzburg ponds for their painting and nude bathing trips. Within the overall context of Kirchner’s oeuvre, which oscillates between depictions of urban sophistication and depictions of liberated nudity in nature, „Im Wald”, might be interpreted as a conscious allusion on the artist’s part to the difficulty, not to say impossibility, of regaining ‘primordial’ innocence in the modern-day world. *Jill Lloyd*

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Zwei Menschen im Freien. 1909/10.

Oil on canvas.

Lower right monogrammed and dated. Signed and dated on the reverse of the canvas. On the reverse of the stretcher signed, titled and dated „Zwei Menschen im Freien 1909“, numbered „16“ and „221 / E“, as well as with exhibition labels. 81 x 70 cm (31.8 x 27.5 in). [KT]

🕒 *Called up: June 7, 2024 – ca. 5.48 pm ± 20 min.*

€ 400.000 – 600.000 (R/D, F)
\$ 420,000 – 630,000

PROVENANCE

- From the artist's estate, Hemmenhofen on Lake Constance.
- Galerie Roman Norbert Ketterer, Campione d'Italia (1965).
- Galleria Henze, Campione d'Italia (1983).
- Private collection Italy.

EXHIBITION

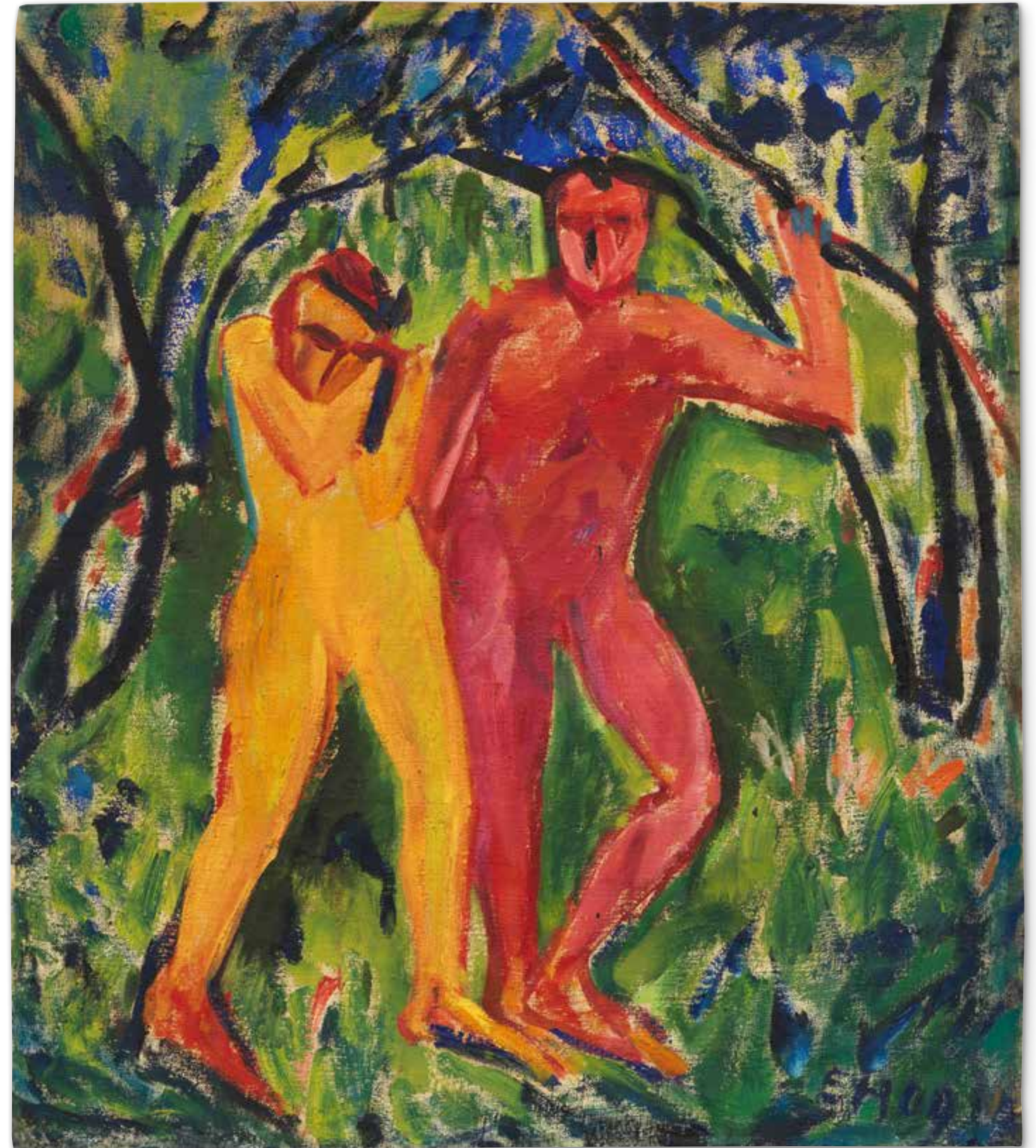
- Erich Heckel, Werke der Brückezeit 1907-1917, Württembergische Kunstverein, Stuttgart September 15 - October 27, 1957, no. 16.
- Erich Heckel, Galerie Wolfgang Ketterer, Muüinch, Hanover, Campione d'Italia, February 26 - April 17, 1966, no. 63.
- Moderne Kunst VI, Galerie Roman Norbert Ketterer, Campione d'Italia, 1969, no. 22.
- Künstler der Brücke an den Moritzburger Seen 1909-1911, Brücke-Museum, Berlin, October 1 - December 15, 1970, no. 34.
- Erich Heckel. Galerie Roman Norbert Ketterer, Campione d'Italia, 1970, no. 2.
- Erich Heckel zum 90. Geburtstag, Galerie Roman Norbert Ketterer, Campione d'Italia, 1973, no. 2.
- Erich Heckel, Galleria Henze, Campione d'Italia, 1983, no. 2.
- Erich Heckel, Museum Folkwang, Essen, September 18 - November 20, 1983, no. 16.
- Futurismo & Futurismi, 13. Biennale di Venezia, Palazzo Grassi, Venice, May 4 - October 12, 1986, no. 769 (with the label).
- Figures du moderne, L'expressionisme en allemagne 1905-1914, Musée d'art moderne de la ville de Paris, Paris, November 18 - March 14, 1992, no. 3 (with the label).
- Künstler der Brücke in Moritzburg, Museum Schloß Moritzburg, Moritzburg bei Dresden, July 1 - October 1, 1995, no. 37.

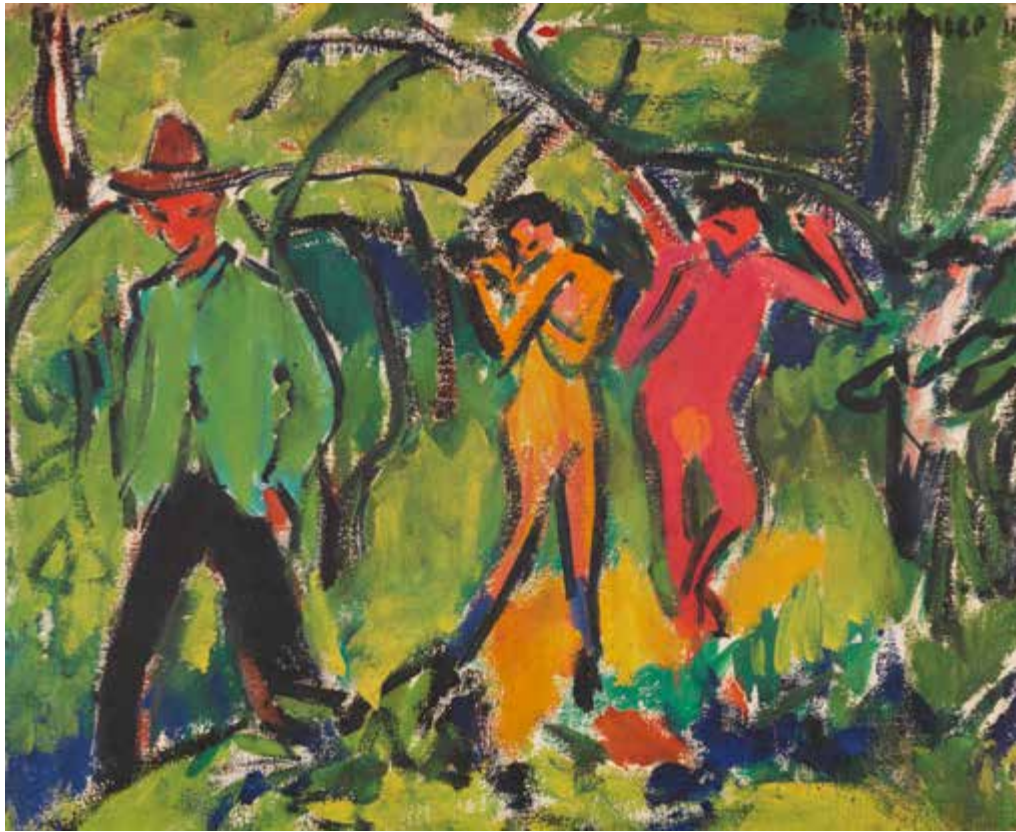
- **From the "Brücke" heyday, when the artists created their most important nudes on the Moritzburg Ponds**
- **The pinnacle of the collaborative work and life of the group of artists, created during their stays at the Moritzburg Ponds**
- **The immediacy of the informal depiction of nudes in untouched nature is one of the guiding principles of "Brücke" art**
- **The painting "Im Wald" by Ernst Ludwig Kirchner (lot 24) from the same period as Erich Heckel's "Zwei Menschen im Freien" is also part of this auction**

- The Romantic Spirit in German Art 1790 - 1990, Scottish National Gallery of modern art, Edinburgh, July 28 - September 7, 1994, no. 137 (with the label on the frame).
- Ernste Spiele, Der Geist der Romantik in der deutschen Kunst 1790-1990, Haus der Kunst, Munich, February 4 - May 1, 1995, no. 212.
- Paul Gauguin. Das verlorene Paradies, Museum Folkwang, Essen, June 17 - October 18, 1998; Neue Nationalgalerie, Berlin, October 31 - January 10, 1999, no. E2.
- Die Badenden, Mensch und Natur im deutschen Expressionismus, Kunsthalle, Bielefeld, September 3 - November 19, 2000, no. 37.
- Die Brücke in Dresden 1905-1911, Galerie Neue Meister, Dresden, October 20, 2001 - January 6, 2002, no. 265.
- Femme fatale. il mito universale della donna nell'arte da Modigliani a Warhol, Villa Ponti, Arona, July 31 - November 7, 2004 (with the label on the frame).
- El Nacimiento del Espresionismo Alemán, Museo Thyssen-Bornemisza, Madrid, February 1 - May 15, 2005; El naixement de l'expressionisme, Museu Nacional d'Art de Catalunya, Barcelona, June 2 - September 4, 2006, no. 157.
- 100 Jahre Expressionismus, Neue Nationalgalerie, Berlin, June 8 - August 28, 2005, no. 166.

LITERATURE

- Andreas Hüneke, Erich Heckel. Werkverzeichnis der Gemälde, Wandbilder und Skulpturen, vol. I: 1904-1918, p. 111, no. 1910-42 (illu.).
- Paul Vogt, Erich Heckel, Recklingshausen 1965, p. 1909, no. 1909-14 (illu.).
- Leopold Reidemeister, Brücke Archive issue 4: Erich Heckel zum Dank und Gedenken, Berlin 1970, p. 18.
- Anton Henze, Erich Heckel, Leben und Werk, Stuttgart/Zürich 1983, p. 42.
- Jill Lloyd, German Expressionism. Primitivism and Modernity, New Haven/London 1991, no. 143.





E. L. Kirchner, Im Wald, 1909/10, oil on canvas.
This painting is offered in our Evening Sale on June 7, 2024, lot 24

If one wanted to describe a Brücke style in a narrow sense, works created in the Dresden studios of Heckel and Kirchner or in context of their the excursions to the Moritzburg Ponds, in which Pechstein and Otto Mueller also participated, are at the heart of it. The atmosphere of the artistic activity becomes manifest not only through the shared sitters, it is the exchange of common ways of life, the indispensable curiosity for the aesthetics of the unfamiliar, for the beauty of the new, which made the Brücke artists the reformers and spectres of a painting style prevalent at the academies all over the country at the time.

And the paintings „Zwei Menschen im Freien“ (Two People Outdoors) by Heckel and Kirchner’s scenic depiction of an astonishingly grotesque encounter „Im Wald“ (In the Forest) are an almost obvious confirmation of a charged atmosphere of artistic activity. An encounter, then and now, in a spontaneous form of painting, a richness of color full of warm tones, a unifying theme in an unspoiled nature, a reflection of an experience that all made the same way.

It is their painterly language that expresses something ‚wild‘, impetuous, reveals the core of the emotional statement and, despite all figuration, seeks a quick, sketchy abstraction of what is seen. Hence, it is not the necessity of harmony, but the passion and ecstasy that united the

Brücke artists Heckel and Kirchner, ‚their‘ Expressionism, which always appeared new and provocative, is as timeless and modern as the „Brücke“ art itself. A unique individualism grew from the congeniality that characterized the beginning of their common path, one that led to great mastery born from an unbroken attitude.

Kirchner, for example, spontaneously sketched the situation for his painting „Im Wald“, in which Heckel, wearing a green jacket, black pants and a wide-brimmed hat, hurries away from the two naked and tanned models, the female model with her arms crossed in front of her chest, and the male model, red and sun-burnt, walking off between the light trees and bushes to...? Perhaps to organize something, to finish his painting, to complete a close-up of the two frolicking in the forest? We don’t know and shouldn’t leave too much room for guesswork! Or is Heckel depicting Adam and Eve, who appear somewhat clumsy in their movement, like the first human couple expelled from paradise, as the woodcut of the same name wants to convey? (Fig.) In any case, we take part in the authentic events that both artists, Erich Heckel and Ernst Ludwig Kirchner, render on canvas as a sensual experience.

Erich Heckel, Kirchner and Max Pechstein, as well as a group of friends and models spent the summer of 1910 in Moritzburg, painting in the



Erich Heckel, Zwei Menschen (Zwei im Wald), 1910, woodcut, Städel Museum, Frankfurt a. Main.
© Estate of Erich Heckel / VG Bild-Kunst, Bonn 2024

forest and by the ponds. They conveyed their idea of an ‚original‘ way of life in sketches and paintings, inspired by tribal artifacts from the Dresden Ethnological Museum, but also by exhibitions about villages of indigenous people at the Dresden Zoo; Kirchner, for example, visited and sketched similar events. In the forests and lakes around Moritzburg, the artists sometimes set up their easels next to each other to capture the same scenery: this is why the naked couple in Kirchner’s painting „Im Wald“ is also shown in Heckel’s „Zwei Menschen im Freien“. „The sketchy, androgenous nudes in Kirchner’s painting partially merge with surrounding nature, says Jill Lloyd: their contours rhyme with the boughs of the trees, the figure with crossed arms blends coloristically with the sunlit forest glade, and sketchy, spontaneous brushwork features throughout. Similarly, the green jacket and dark legs of the foreground figure blend with the colors of the surrounding forest, while touches of complementary red on the man’s hands and face brighten the color composition and relate him chromatically to the nudes. Kirchner applies his fast-drying oil colors (thinned with benzine and combined with a wax additive to enhance their luminosity), much as he would apply watercolors to a drawing: visible areas of white primed canvas resemble the white pages of his sketchbooks, allowing the surface of the painting to breathe and intensifying the brightness of the colors. In this instance, the slivers of white canvas add a sparkle to the scene,

evoking the effect of sunshine slanting through the trees. (Jill Lloyd, in: Hermann Gerlinger, Ketterer Collection Kunst, Dec. 2022, pp. 120f).

The tendency towards flatness in the representation, the tendency to create space out of color, to use contours to intensify the contrasts in their rhythmic separation. By grading the colors according to their brightness values, it is possible to create spatial depth and a certain degree of physicality. The urge to record experiences spontaneously, the distinctive brushstroke, the sensual, vibrant colors and the lively rhythm define the painting. „Within the overall context of Kirchner’s oeuvre“ Jill Lloyd continues, „which oscillates between depictions of urban sophistication and depictions of liberated nudity in nature, „Im Wald“, might be interpreted as a conscious allusion on the artist’s part to the difficulty, not to say impossibility, of regaining ‚primordial‘ innocence in the modern-day world.“ (ibid.).

And this is an unexpected and fortunate moment, the rare opportunity to acquire both related paintings by Kirchner and Heckel in one auction. [MvL]

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Rotes Zelt mit weiblichem Akt: Danae. 1911.

Oil on canvas.

Signed and dated in lower margin left of the center. Reverse of the stretcher with several gallery and exhibition labels, labels of the frame maker Eduard Schmidt, Leipzig, label of Galerie Remmler, Leipzig, numbered „1008“ and the label of the collection of Dr. Karl Lilienfeld and a label of Van Diemen-Lilienfeld Galleries, New York; with the number „[?]902 E“ and with a label numbered „6084 / 3“. 71 x 80,5 cm (27.9 x 31.6 in).

🕒 *Called up: June 7, 2024 – ca. 5.50 pm ± 20 min.*

€ 300.000 – 400.000 (R/D, F)
\$ 315,000 – 420,000

PROVENANCE

- Dr. Karl Lilienfeld Collection (1885-1966), Leipzig/ Berlin/ New York (1917-1966, with the label).
- Margarete Lilienfeld, New York (1966-1983).
- Art dealer Wolfgang Werner, Bremen (1983).
- Charles Tabachnick Collection, Toronto (1983-1988; Sotheby's, June 28, 1988).
- Mrs. Frederick Haviland Burgevin, New York.
- Private collection Switzerland (1988-ca. 1990).
- Galerie Thomas, Munich (1990).
- Private collection Italy (acquired in 1993, ever since family-owned).

EXHIBITION

- Max Pechstein, Kunstverein, Leipzig, März 1917, no. 7 (Rotes Zelt mit weiblichem Akt, supplemented ‚Danae‘ by the artist).
- Exhibition of paintings by Max Pechstein, The College Art Association, Lilienfeld Galleries, New York, December 12 - December 31, 1932, no. 5 (Nude, supplemented ‚Rotes Zelt‘ by Lilienfeld, with the label)
- Busch-Reisinger Museum, Harvard University, Cambridge/Mass., 1935-1937 (on loan from Dr. Karl Lilienfeld).
- San Francisco Museum of Art, San Francisco, May 24, 1937 - mid 1938 (on loan from Dr. Karl Lilienfeld, with the label).
- Dallas Museum of Fine Arts, Dallas, 1947-1950 (on loan from Dr. Karl Lilienfeld).
- Figures du Moderne. L'expressionisme en Allemagne 1905-1914, Dresden, Munich, Berlin, Musée national d'Art moderne, Paris, November 18, 1992 - March 14, 1993, p. 386, cat. no. 110 (illu. on p. 142, with the label).
- Gli espressionisti 1905-1920, Complesso del Vittoriano, Rome, October 4, 2002 - February 2, 2003 (illu. on p. 94, with the label).

LITERATURE

- Aya Soika, Max Pechstein. Das Werkverzeichnis der Ölgemälde, vol. 1: 1905-1918, Munich 2011, p. 357, no. 1911/67 (illu.)
- ---
- Sotheby's, London, auction 28 on June 1988, lot 42.
- BK Munich, 1997, illu. in black and white on p. 263.
- Gerhard Leistner, Max Pechstein, Blauer Tag 1911, Regensburg 2003 (illu. on p. 39).

- **Painted during a stay with Lotte in Nida, where they both spent the nights in a red tent in the dunes**
- **One of three paintings made during this eventful and productive summer that show newly-wed's red tent**
- **From the best “Brücke” period**
- **In 1952, the Bavarian State Painting Collections acquired “Akt im Zelt” (1911) from the artist**
- **For 15 years on loan in three of the most important US museums (Busch-Reisinger Museum, Cambridge/Mass., San Francisco Museum of Art, Dallas Museum of Fine Arts)**
- **Important provenance: formerly in the collection of the art historian and gallery owner Dr. Karl Lilienfeld (1885-1966)**





Titian, Danae, after 1554, oil on canvas, Kunsthistorisches Museum, Vienna.

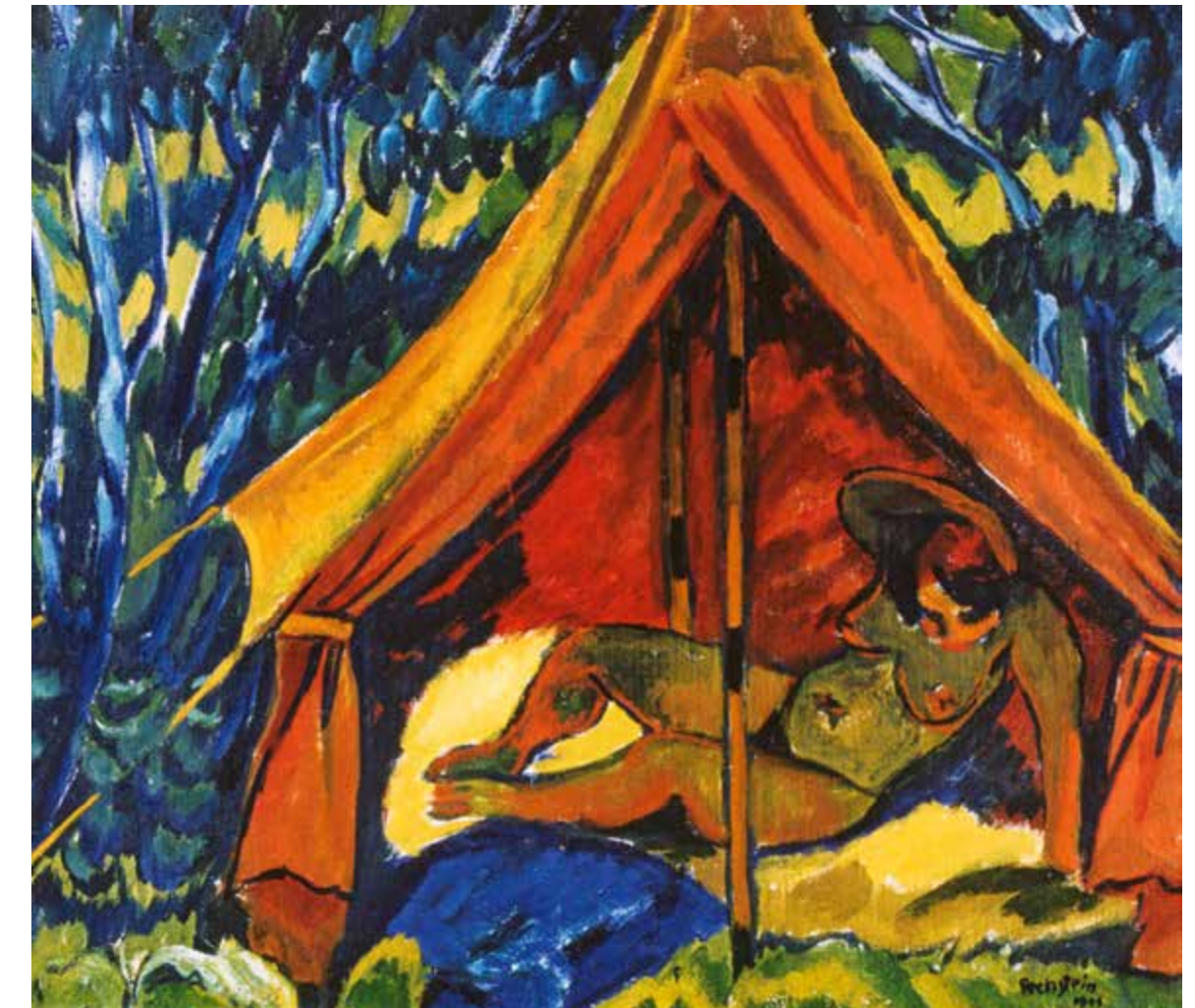
„I had many happy hours of work that sent shivers down my spine. As before, unless we stayed outside in the tent, we walked bare-footed over the sand of the dunes, through the cool fresh forest grass, either to the lagoon or the beach of the Baltic Sea. We stayed outside from sunrise to sunset and only returned when it got dark.

Max Pechstein, *Erinnerungen*, hrsg. von Leopold Reidemeister, Wiesbaden 1960, S. 50f.

„Returning Nida as a bearded husband, the fishermen greeted me with a warm hello,” noted Max Pechstein on the occasion of his second stay in the small fishing village on the Curonian Spit from mid-June to September 17, 1911 (quoted from Max Pechstein, *Erinnerungen*, ed. by Leopold Reidemeister, Wiesbaden 1960, p. 59). The architect and patron Bruno Schneidereit had given him some money in advance to pay for the trip to the town far away from Berlin city life in East Prussia. Although the number of visitors had increased from Pechstein’s first stay in 1909, the vast dune landscapes and sparse pine forests still offered plenty of secluded and hidden places to paint nudes. In the heyday of the Brücke period, nude plein-air painting as an expression of naturalness and liberation from social and painterly conventions had become a defining element in the group’s understanding of art.

After their wedding on March 19, 1911, Pechstein was accompanied by his wife Charlotte „Lotte“ Kaprolat for the first time. He had met her at the studio of the fellow sculptor Georg Kolbe, for whom she

posed as a model. From then on, she sat for most of his works and became a key source of inspiration: „I was extremely lucky to constantly have a person around me who acted completely natural and who let me absorb her movements. So I continued my quest to capture man and nature as one, more strongly and inwardly than in Moritzburg in 1910.“ (quoted from *ibid.*, p. 50). From morning to evening, the couple spent their days in the dunes and by the sea, for which Pechstein had already taken precautions: „I supplemented my working materials with a small tent so that I could take shelter from bad weather in the dunes or in the forest, on the lagoon or by the Baltic Sea. Throughout the summer, it had turned out a great idea. It saved me many arduous journeys.“ (quoted from *ibid.*, pp. 48f). Sometimes the two did not even return to their accommodation in the village but spent the night in the small red tent, as Pechstein reported to his artist colleague Heckel: „I spent the night outside a few times in a tent that I had brought with me.“ (Letter to E. Heckel, Berlin, 21.9.1011, Altonaer Museum, quoted from Aya Soika, *Max Pechstein*, vol. I, Munich 2022, p. 36).



Hermann Max Pechstein, *Akt im Zelt*, 1911, oil on canvas, Bavarian State Painting Collections. © Pechstein Berlin / VG Bild-Kunst, Bonn 2024

That summer he created some of his most beautiful and most powerful works, always using Lotte as an inspiration and showing her as a motif characterized by the light-heartedness of a newlywed couple in love. Pechstein gained immense artistic energy from their intimacy and immersion in nature: „There were many happy hours of work that sent shivers down my spine. As before, unless we stayed outside in the tent, we walked barefoot on the dunes, through the cool, fresh forest grass, either to the lagoon or to the beach of the Baltic Sea. We stayed outside from sunrise to sunset and only returned at dusk.“ (quoted from *ibid.*, pp. 50f). For Pechstein, Lotte was the muse that perfectly realized his artistic ideas, as her appearance and temperament reminded him of the wild originality that he suspected in the Tahitian women of his great idol Paul Gauguin. During this stay, he also painted the emblematic portrait of Lotte as a South Sea Beauty (today Neue Nationalgalerie, Berlin). In February 1911, he had seen Gauguin’s Tahitian paintings in an exhibition at Fritz Gurlitt’s gallery in Berlin, which had already been shown parallel to a Brücke exhibition at Galerie Arnold in Dresden in September 1910.

Pechstein had become increasingly bolder in using colors and, above all, also in terms of composition - making the almost classical composition of a nude resting in a tent all the more extraordinary. The homage both to his young wife and to the Italian masters, whom he may have encountered on a trip to Rome in February, gets an erotic connotation from the mythological title. Titian’s ‚Danae‘, one of the most famous versions of the subject, defines the iconography of the red, tent-like curtain and the coloristic mood of red and yellow-gold tones. The opening curtain becomes an erotic topos, revealing the recumbent body that is ready to conceive. It is possible that Pechstein was all too aware of this erotic component and that it was probably also present in his memory of the summer, which is why the work was subsequently disguised as a mythological scene. Pechstein thus succeeds in building a fascinating bridge between art-historical tradition, avant-garde modernism, and pre-civilizational primitivism, in which the eclectic power of synthesizing modernism is embodied in a most exemplary way. [KT]

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Klare Luft. 1921.

Oil on canvas.

Lower right signed and dated. Once more signed and dated on the reverse.

Titled and inscribed „Voigt 1921/10“ on the reverse of the stretcher.

83 x 96 cm (32.6 x 37.7 in). [EH]

More works from the Dr. Maier-Mohr Collection are offered in our Contemporary Art Day Sale on Friday, June 7, 2024 and in our Modern Art Day Sale on Saturday, June 8, 2024 – see collection catalog „A Private Collection - Dr. Theo Maier-Mohr“.🕒 *Called up: June 7, 2024 – ca. 5:52 pm ± 20 min.*

€ 100.000 – 150.000 (R/D, F)

\$ 105,000 – 157,500

PROVENANCE

- Galerie Nierendorf, Berlin.
- Galerie Thomas, Munich (1983).
- Dr. Theo Maier-Mohr Collection (acquired from the above).
- Ever since family-owned.

EXHIBITION

- Erich Heckel, Gemälde, Aquarelle u. s. w. im Krönungsgang des Schlosses, Städtisches Museum, February 12 - March 18, 1928, cat. no. 13.
- Erich Heckel, Kestner-Gesellschaft, Hanover, October 3 - November 3, 1935, no. 4 (dated 1922).
- Erich Heckel. Zum 100. Geburtstag, Galerie Thomas, Munich, September 9 - October 31, 1983, cat. no. 61.

LITERATURE

- Andreas Hüneke, Erich Heckel. Werkverzeichnis der Gemälde, Wandbilder und Skulpturen, vol. II (1919-1964), Munich 2017, no. 121-20 (illu.).
-
- Paul Vogt, Erich Heckel, Recklinghausen 1965, plate 173.
- Janina Dahlmanns, Erich Heckels Werk der Zwischenkriegsjahre 1919-1937, Hamburg 2016, p. 135.

Erich Heckel, Gläserner Tag, 1913, oil on canvas,
Bavarian State Painting Collection, Munich.
© Estate of Erich Heckel / VG Bild-Kunst, Bonn 2024

- **The bathers as silent observers of the infinite and majestic sublimity of nature**
- **Heckel's reinterpretation of his landscape painting**
- **Mystifying reflection of light, clouds, and water on the Baltic Sea**
- **From 1919, the artist and his wife spent their summers at their inspiring retreat in Osterholz on the Flensburg Firth**

It was during these days that Erich Heckel approached an expressive realism that would define his later paintings. The two seated women on the beach, a well-known motif in the work of Heckel and the Expressionists, recede into the background before the overwhelming landscape. The women form a contemplative unity with the landscape, the fascination that it exerts was so aptly described in Paul Vogt's 1965 monograph on Erich Heckel about our painting: „It is significant that it was the Baltic Sea to which Heckel felt drawn. You have to have experienced this vast expanse of water for yourself to understand that it is capable of reflecting the light like a gigantic mirror, with an intensity that is not limited to the coastal strip alone, but also encompasses the nearest areas of land, in such a way that you can already recognize the proximity of the sea from the high and clear air - it is no coincidence that Heckel gave one of his paintings this name.“

It is the changing phenomena of light that Erich Heckel explores intensively. The sun's rays that break through the dense clouds can be traced in the damp haze above the sea right up to the surface of the water. This phenomenon is reflected by the glassy water. It is precisely this sublime moment that Erich Heckel places at the heart of his depiction. [EH]



„It is revealing that Heckel was drawn to the Baltic Sea. You have to see this vast body of water with your own eyes to understand that it is can reflect light like a gigantic mirror, with an intensity that is not limited to the coastal strip, but also touches nearby stretches of land in a way that you can tell the distance to the sea from the high and clear air - it is no coincidence that Heckel would name one of his paintings after this phenomenon.“

Paul Vogt, Erich Heckel, Recklinghausen 1965, p. 63.

KATHARINA GROSSE

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

Ohne Titel. 2020.

Acrylic on canvas.

Signed, dated and inscribed with the work number „2020/1068“, the dimensions and two direction arrows on the reverse. Approved by the artist as both portrait and landscape format. 364 x 203 cm (143.3 x 79.9 in). [AR]

The work is registered at Studio Katharina Grosse, Berlin, under the archive number „2020_1068“. We are grateful for the kind support in cataloging this lot.

🕒 Called up: June 7, 2024 – ca. 5:54 pm ± 20 min.

€ 150.000 – 200.000 (R/N, F)
\$ 157,500 – 210,000

PROVENANCE

- Galerie König, Berlin.
- Private collection Switzerland.



Approved by the artist as portrait and landscape format.

Through her innovative use of color, Katharina Grosse has changed painting in a fundamental way. Starting with her early works on canvas, she established a new way of making paintings in the 1990s when she began to employ her famous spray technique and opened up entirely new ways to create three-dimensional paintings. To date, she has demonstrated that a wide variety of objects can be used as a medium for paint in numerous large-scale international projects. These range from meter-long fabric panels, polystyrene structures or entire trees and houses through to metal sculptures weighing several tons, such as the one in front of the Kunstmuseum in Bonn. Her great success is largely owed to her ability to convince people that seemingly impossible projects can be realized. Katharina Grosse is not a soft-spoken artist. Her works are huge, loud and garish and show no fear of new twists and turns. They provide the starting point for an almost infinite variety of options for color to take the stage, and constantly probe the boundaries of painting.

In her studios in Berlin and New Zealand, she works on both her major projects as well as her large-format „Studio Paintings“, which are an

- **Large-format “Studio painting” from one of the successful artist’s latest groups of works**
- **Katharina Grosse conceived the work as both portrait and landscape format**
- **Sophisticated technique: her innovative use of color has revolutionized painting**
- **The Hamburger Bahnhof in Berlin showed her highly acclaimed exhibition “It Wasn’t Us” the year it was created**
- **In 2020, Art Compass ranked Katharina Grosse among the world’s top 100 contemporary artists**

equally important part of her work, as the artist uses them to experiment with a variety of techniques and materials. Creating, among other things, works in which she attaches branches to the canvas, integrating them into the painting, generating new effects and layers that put the traditional understanding of painting, perspective, foreground and background, composition and pictorial hierarchies to the test.

The fine lines in the present work from 2020 also reveal the use of such auxiliary materials. They run through the layers of bright green and yellow applied with a spray gun like small veins or cracks, indicating the use of branches or strings, in the edges of which the paint gathered during the making, before it was removed from the canvas after drying. The artist has also conceived the work in portrait and landscape format, which represents yet another break with painterly conventions. In the year the work was created, the Hamburger Bahnhof in Berlin showed her highly acclaimed exhibition „It Wasn’t Us“ and the Kunstkompass ranked Katharina Grosse among the top 100 contemporary artists worldwide. These are indisputable signs of the continuing appreciation of the artist, which, like her painting, seems to know no limits. [AR]



HANS UHLMANN

1900 Berlin – 1975 Berlin

Draht-Plastik. 1949.

Iron, mounted on a wooden base.

Signed and inscribed „Berlin-Steglitz / Birkbuschstr. 84 / Draht-Plastik / (1949) / Eisen“ on a label on the underside of the base. 73 x 41,5 x 32 cm (28.7 x 16.3 x 12.5 in). Base: 14,7 x 6 cm (5.7 x 2.3 in).

Accompanied by a written certificate of authenticity from Hans-Joachim Uhlmann, the artist's son, Berlin, dated April 14, 2016.

🕒 *Called up: June 7, 2024 – ca. 5:56 pm ± 20 min.*

€ 80.000 – 120.000 (R/D, F)
\$ 84.000 – 126.000

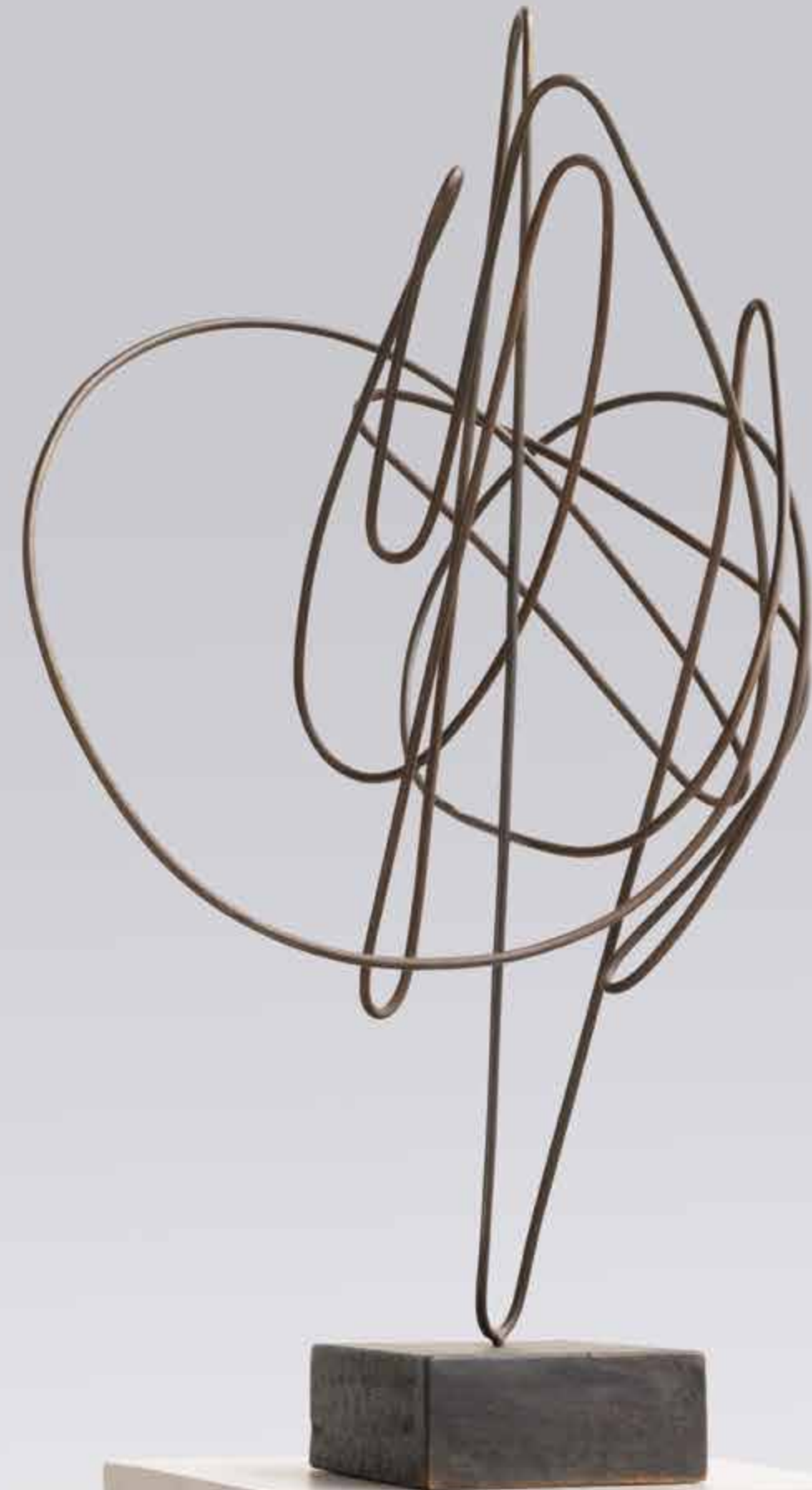
PROVENANCE

- Private collection.
- Eberhard Seel (1900-1978), Berlin.
- Private collection Berlin (acquired from the above's estate in 1978).
- Private collection Northern Germany (acquired in 2016).

- **Weightlessness, motion, and dynamics in their purest form by the "engineer of the sculptural form"**
- **From the time of his artistic breakthrough**
- **One of the extremely rare wire sculptures from the short creative period around 1948-50**
- **His groundbreaking works were presented at the Venice Biennale in 1954, at the World's Fair in Brussels in 1957, at the two important MoMa exhibitions "German Art of the 20th Century" in 1958 and "The New Decade" in 1955, as well as at the first three documenta exhibitions in 1955, 1959 and 1964 and posthumously in 1977**
- **Uhlmann's sculptures are in the Nationalgalerie, Berlin, the Kunsthalle Hamburg, and the Bavarian State Painting Collections**
- **The artist has been met with a new appreciation in recent years and is currently honored with the exhibition "Hans Uhlmann. Experimentelles Formen" at the Berlinische Galerie (until May 13, 2024)**

„The meaning of constructing and forming - the act of creation - this special way of life - is to me the greatest possible freedom. [...] The kind of sculpture I wish to make has led to the use of entirely immaterial forms, including mirrored images and fragments of mirrored images. I am concerned with a sculpture which aims at all the senses and does not give tactile satisfaction only.“

quoted from: The New Decade: 22 European Painters and Sculptors, ex. cat. Museum of Modern Art, New York 1955, pp. 44f.





Ewald Gnilka, Hans Uhlmann in his studio, around 1954 © VG Bild-Kunst, Bonn 2024

„Arabesques in space“ - was how the renowned art historian Werner Haftmann (1912-1999), artistic director of the first three documenta exhibitions together with Arnold Bode, and first director of Berlin's Neue Nationalgalerie, described Uhlmann's wire sculptures. Seemingly spontaneous accounts of inner sensation, comparable to the gestural painting of Abstract Expressionism and Art Informel, marked a radical renunciation of traditional figurative and representational art forms in the late 1940s. The dynamics of the oscillating lines, and the rising and falling energies of the swirling vortices immortalize this movement as the most primal principle of vitality in the paradox of a moment coagulated in metal in Uhlmann's sculptures. In viewing the work, we follow the trace of the drawing and the movement of the lines traversing the space with our eyes and minds. His spatial structures create a new definition of sculptural design that is no longer dedicated to static volumes, but in which the line in its movement becomes an end in itself and claims autonomy. The filigree structures in their all-encompassing nature constantly open up new perspectives and evoke associations with rhythm, dance, and music.

Uhlmann initially pursued a career as an engineer and worked in the industry in the 1930s. At the same time, however, he became involved with cubist and constructivist approaches to form in drawing and sculpture. From early on, he was particularly fascinated with metal structures. His avant-garde self-conception shows in the bent and soldered objects made of wire and sheet metal, which already incorporated the space in between as part of the sculpture. In the 1950s, he gained national and international recognition for these positions. In 1950, he followed a call to teach at the ‚Hochschule für Bildende Künste‘ Berlin, initially the undergraduate class, in 1952 he finally took over the sculpting class, becoming part of the change of generations and paradigms that took place at this time. He soon had a new studio with assistants and technical equipment at his disposal, which made the construction of new metal sculptures possible. From then on, larger dimensions, welded surfaces, and geometric elements gained in importance and were realized in numerous large sculptures in public spaces.

The relevance of his artistic position is also demonstrated by his participation in the first three documenta exhibitions from 1955-1967 under the co-direction of Werner Haftmann, the curator Andrew C. Ritchie placed him in the landmark post-war exhibitions „The New Decade: 22 European Painters and Sculptors“ in 1955 and „German Art of the 20th century“ in 1957 at New York's Museum of Modern Art. Ernst Wilhelm Nay, whom Uhlmann had met in Berlin at the end of the 1940s, had drawn the attention of the most influential art historian of the post-war period to his first major exhibition at Galerie Günther Franke in Munich in 1950. In the 1957 catalog, Alfred Hentzen, director of the Hamburger Kunsthalle, also emphasized his importance as „The only German sculptor of this generation who has worked continuously and with consistent logic in purely non-objective forms „ (quoted from ‚German Art of the 20th century‘, New York 1957, p. 176) - a pioneer unique in his generation who opened up new paths with his work.

The post-war generation change, closely linked to the final recognition of abstraction as an independent means of expression, did not only take place in painting (Abstract Expressionism and Art Informel), but also in sculpting. In the 1950s, Norbert Kricke continued the art of the line in dialog with Uhlmann (also called up in our Evening Sale: Norbert Kricke, Raumplastik Rot, Stahl auf Sockel, 1952, lot 31). In photography, important artists such as Otto Steinert experimented with forms and graphic structures that were conceived as abstract, successfully representing their point of view in the internationally acclaimed exhibition „subjektive fotografie“ (Otto Steinert, Rotating wire figure. Design for the cover of the exhibition catalog „subjektive fotografie“, silver gelatin print, 1951, offered in our Contemporary Art Day Sale, June 7, 2024, lot 123).

Despite Uhlmann's artistic significance, he has yet to be appreciated by a wider public today; a gap that will be filled with the major retrospective of his artistic work from the 1930s to the 1970s in the exhibition „Hans Uhlmann - Experimentelles Formen“ at the Berlinische Galerie in 2024. [KT].





ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Ene mene ming mang, 1955.

Oil on canvas.

Lower right signed and dated. Once more signed on the reverse, stretcher inscribed „E. W. Nay - „Ene-mene-ming-mang“ - 1955“ and with the direction. 125 x 200 cm (49.2 x 78.7 in).

With a label of Galerie Günther Franke, Munich, on the reverse. [AR]

🕒 *Called up: June 7, 2024 – ca. 5:58 pm ± 20 min.*

€ 400.000 – 600.000 (R/D, F)

\$ 420,000 – 630,000

PROVENANCE

- Elisabeth Nay-Scheibler, Cologne.
- Private collection North Rhine-Westphalia (since 1996).

EXHIBITION

- E. W. Nay. Bilder aus den Jahren 1935-1968. Retrospektive, Museum Städtische Kunstsammlungen, Bonn, January 27 - March 1, 1970, cat. no. 22 (color plate).
- E. W. Nay 1902-1968 – Bilder und Dokumente. Retrospektive, Germanisches Nationalmuseum, Nuremberg, March 29 - June 1, 1980, Haus der Kunst, Munich, July 26 - September 21, 1980, Erholungshaus der Bayer AG, Leverkusen, September 28 - October 30, 1980, Wilhelm-Hack-Museum, Ludwigshafen a. Rh., December 7, 1980 - February 1, 1981, Neue Galerie, Kassel, March 14 - May 10, 1981, cat. no. 36 (illu. no. 72, p. 129).
- Ernst Wilhelm Nay, Stedelijk Museum, Amsterdam, April 30 - June 10, 1998, Gemäldegalerie Neue Meister, Dresden, July 19 - August 16, 1998, Wilhelm-Lehmbruck-Museum, Duisburg, August 23 - October 11, 1998, cat. no. 28 (illu. on p. 64).

LITERATURE

- Aurel Scheibler, Ernst Wilhelm Nay. Catalogue raisonné of oil paintings, vol. 2: 1952-1968, Cologne 1990, no. 784 (color illu.).
.....
- Peter-Klaus Schuster, Kunst im Kontext: E. W. Nays ständige Wandlung, in: E. W. Nay - Bilder und Dokumente, Munich 1980, pp. 7-16, here p. 12 (illu. on p. 129).
- Karin Schick, Kontakt. Zur Bedeutung von Sprache bei Ernst Wilhelm Nay, in: Karin Schick, Sophia Colditz, Roman Ziegängsberger (ed.), E. W. Nay. Retrospektive, Cologne 2022, pp. 16-27, here p. 18.

-
- **Floating lightness in a large format**
 - **Museum quality, from the famous group of the “Disk Pictures”, inharmonious colors**
 - **Inimitable synthesis of title and composition**
 - **“Ene mene ming mang”: a traditional nursery rhyme that conveys cheerfulness**
 - **The disk becomes the painterly dominant form in a beautifully shaped pictorial rhythm**
 - **As early as 1957, Nay exhibited two of his “Disk Pictures” in the exhibition “German Art of the Twentieth Century” at the Museum of Modern Art**
 - **Comparable works from this series are at, among others, the Museum Folkwang, Essen, the Bavarian State Painting Collections, Munich and the Solomon R. Guggenheim Museum, New York**
-





“A plethora of images emerge, all of which play on this formal and spiritual central theme of surface choreography. The human posture is free and loose and filled with an existential serenity of the soul.”

Werner Haftmann, 1960

„Ene mene ming mang“ - und Du bist dran!

(Similar to: Eeny, meeny, miny, moe, Catch a tiger by the toe)

Title and composition - a children's counting-out rhyme.

Even the title „Ene mene ming mang“ promises a great deal of amusement. Literally an exception for a title that Ernst Wilhelm Nay gives to the completed painting in his final contemplation, associated with a delightful thought, reminiscent of a counting-out rhyme: ‚Ene mene ming mang‘, the first sentence of the traditional children's rhyme that children use to count out a person in a game.

Nay himself described his path to the legendary compositions of the „Disk Paintings“ in the following words: „So I started with innocuous new experiments and I realized: If I touch the canvas with a brush, I get a small blob, if I enlarge it, I get a disk. Of course, this disk already does a lot to the surface. If I add more disks, a system of colors and quantitative proportions emerges, which can now be combined and combined to form larger pictorial structures.“ (Magdalene Claesges, E. W. Nay. Lesebuch, Selbstzeugnisse und Schriften, Cologne 2002, p. 226).

Gestural forms and bright, circular splashes of color proliferate across the picture, taking on a lyrical, almost rhythmic form and reflect the artist's mood. Spots and densely painted circles in white, lemon yellow, dark yellow, orange, pink, light red, violet, light blue, dark blue, turquoise, light green and light gray bring the composition to life. The colors are vibrant and effective, a free, musical aesthetic with painted circular shapes. The artist staged a seemingly weightless pictorial scene that „virtually brims over with joie de vivre, rhythm, colorful splendor, rapid strokes and energetic movement“, according to art historian and Nay expert Siegfried Gohr. (In: Ernst Wilhelm Nay - An Essay, in: Exhibition catalog, Stedelijk Museum, Amsterdam, 1998, p. 27).

Nay increasingly isolated this incomparably powerful form of the round disk and reduced the inventory of forms in his painting: The disks, the motif of the disk, becomes the painterly determinant of a beautifully shaped pictorial rhythm. The painter was fascinated with



Ernst Wilhelm Nay in his studio on Wiethasestrasse, 1958 (photo: Florence Henri).
© Ernst Wilhelm Nay Foundation, Cologne / VG Bild-Kunst, Bonn 2024

this discovery: the circle, this archetypal form with its infinite associations, color transformations and modulations, became the vehicle of a colorful rhythmic development of round disks in changing intensity. With „Ene mene ming mang“, Nay created a wonderful painting characterized by a bright and cheerful radiance. With its thin watercolor-like application, the paint loses its material character: it appears spiritual and carries us off into a wide-open, infinite space.

There is a vague dominance between the strong red, the deep blue and bright yellow, a condensed movement of the disks from the bottom right to the top left can perhaps be recognized. This ‚movement‘ is supported by admixture, a light and brightly delicate modulation is rhythmically staged here and there like a dampening of the colors' purity. Warm and at times rather cool modulations enhance the finely balanced presence of the motif. And the distances between the colors, their overlapping and permeating movements create a spatial oscillation

that spreads like waves across the canvas. The potential extension of the disks is evidently not restricted by the limits of the format. The success of this new direction in his art, which Nay now reflected more than ever in front of a color-theoretical and methodological background, documents his great mastery in the use of artistic means. At the time, Nay stood almost symbolically for the confrontation between figuration and abstraction. The painter's great success, which set in at the same time, may also have contributed to the fact that this central work period was to become by far the longest within Nay's oeuvre. The ‚Disk‘ is the energy form of a choreographed surface. In this decidedly ‚beautiful‘ painting „Ene mene ming mang“ from 1955, the basic pattern of the disk is intimately integrated into the richly moving, weightless choreography of the surface. The colors' cheerfulness is also intensified by the dancing disks, which the artist transparently places with confident ease. With „Ene mene ming mang“, Nay created a wonderful picture of a light, cheerful expanse: Disks that mean the world.[MvL]

NORBERT KRICKE

1922 Düsseldorf–1984 Düsseldorf

Raumplastik Rot. 1952.

Steel, coated, mounted on a stone base.

Total dimensions: 136,5 x 35 x 42 cm (53.7 x 13.7 x 16.5 in). Base: 6,5 x 20 x 17 cm (2,5 x 7,8 x 6.6 in). [KT]

Accompanied by a written certificate of authenticity issued by Sabine Kricke-Güse, Berlin, from May 23, 2016.

🕒 Called up: June 7, 2024 – ca. 6.00 pm ± 20 min.

€ 120.000 – 150.000 (R/D, F)

\$ 126,000 – 157,500

PROVENANCE

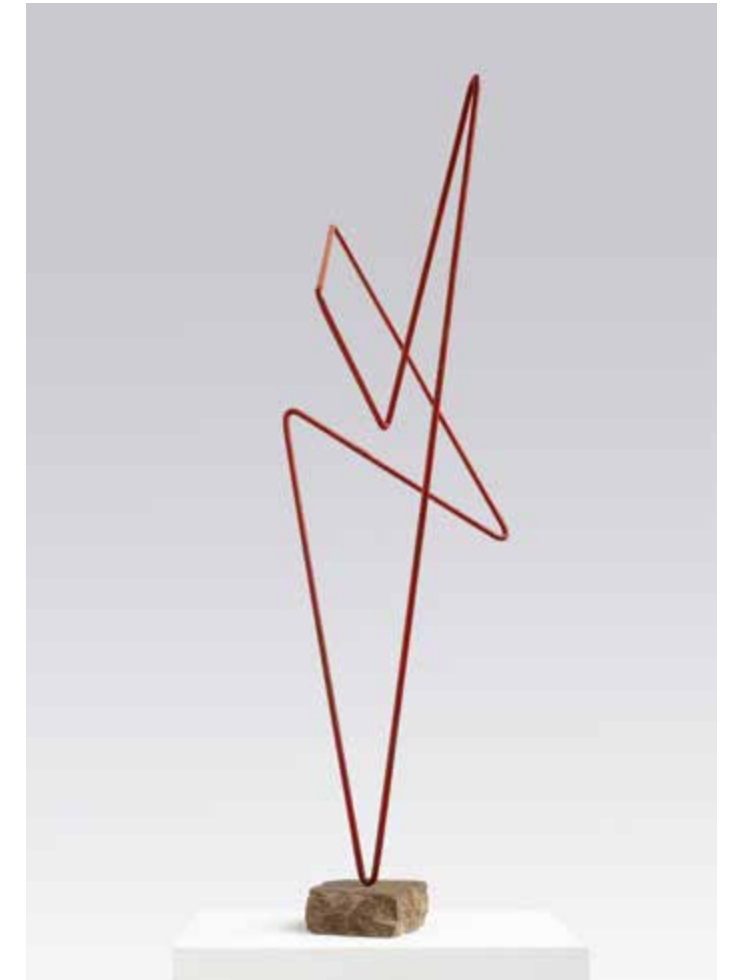
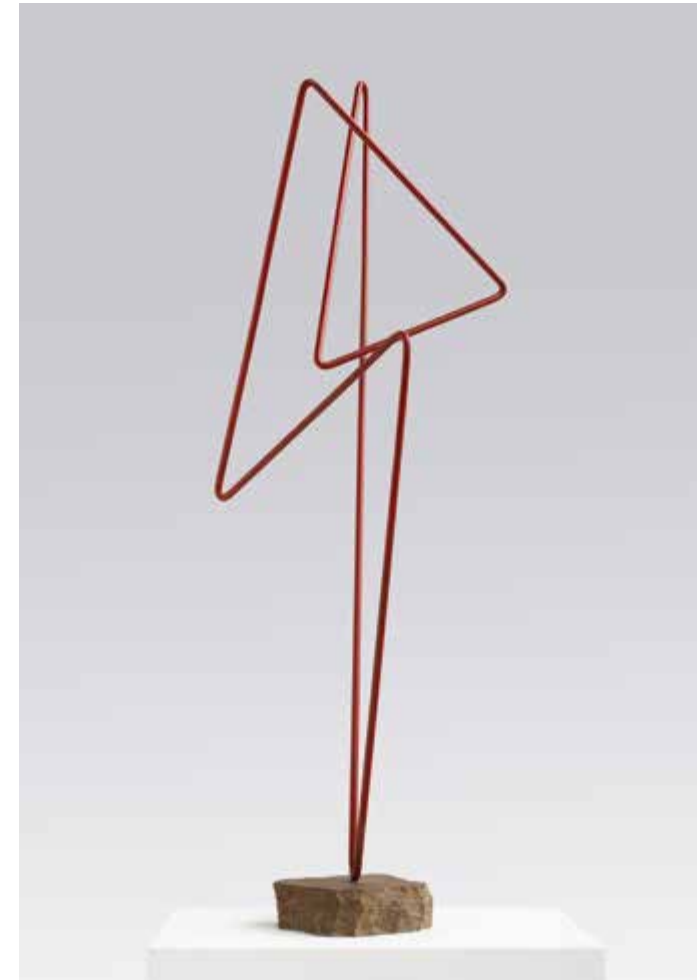
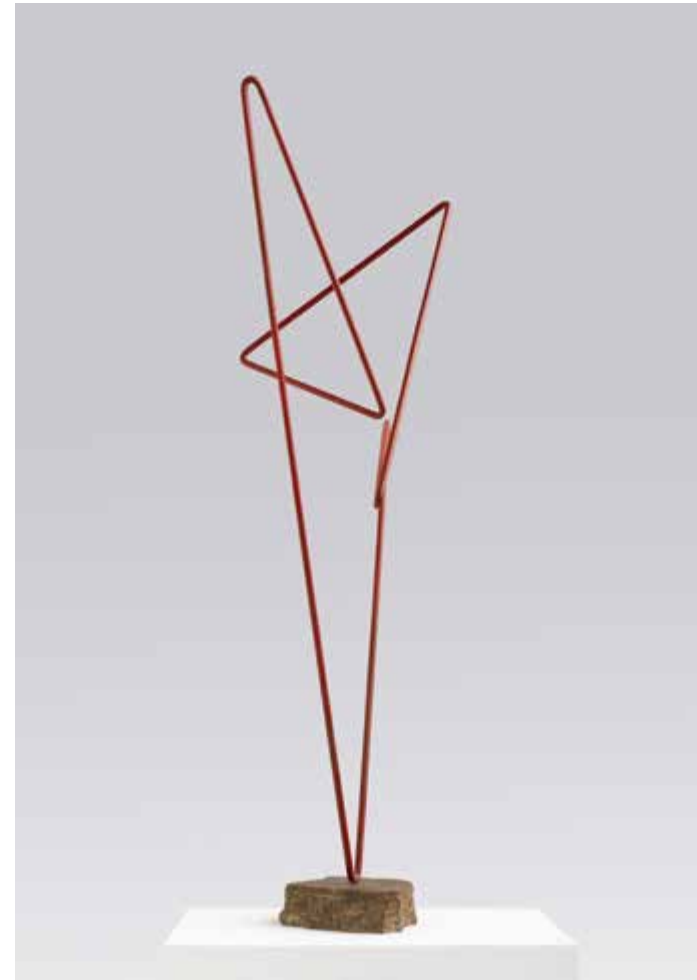
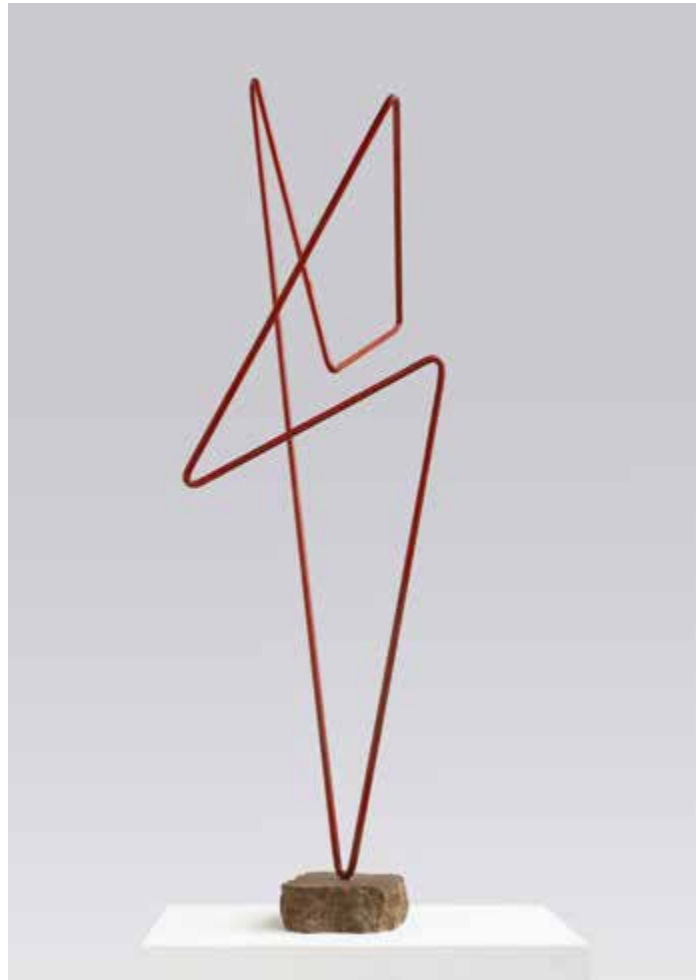
- From the artist's estate.
- Galerie Aurel Scheibler, Berlin (acquired from the above).
- Private collection Northern Germany (acquired from the above).

- **Kricke's spatial sculptures resemble gravity-free gestures**
- **Forces, dynamics and energies become accessible as fundamentally new motifs of sculpture in Kricke's work**
- **Kricke's early spatial sculptures anticipated the minimalist linear aesthetic of the American Fred Sandback from the following generation**
- **As early as 1961, the Museum of Modern Art in New York presented the artist's first solo exhibition in the USA**
- **Linear spatial sculptures from the early 1950s are extremely rare on the auction market**
- **The counterpart "Raumplastik Blau" from 1952 is in the Museum Ludwig, Cologne**

„I'm neither concerned with mass nor figures, I'm concerned with space and movement - space and time. I don't want a real space or a real movement (mobile), I want to represent movement. I try to give form to the unity of space and time.“

Quoted from: Carola Giedion-Welcker: Plastik des XX. Jahrhunderts. Volumen und Raumgestaltung, Stuttgart 1955, p. 197





From different perspectives

„Movement and space, not figure and mass, are my concern“

Norbert Kricke

„My problem is not mass, is not figure, but it is space, and it is movement - space and time“, is how Norbert Kricke described his artistic setting in the early 1950s (quoted from Carola Giedion-Welcker, *Plastik des XX. Jahrhunderts. Volumen und Raumgestaltung*, Stuttgart 1955, p. 197). And indeed, the lines of ‚steel‘ in their moving ‚hiddenness‘ in the early spatial sculptures show a calligraphic moment that ‚solidifies‘ into a form over several changes of direction. This is the basic concept of Kricke’s works in those days: The artist created motion in space from a single steel line, which, over several changes of direction in the form of a ‚figure‘, makes its claim to space tangible and takes on a variety of forms in sequences of movement and with well-placed colors. Kricke’s figures conceived from moving lines, which he calls ‚spatial sculptures‘, convey a sense of lightness in many different ways.

Norbert Kricke’s decades-long, expansive work began after the end of the war. Initially, he studied under the sculptor Richard Scheibe at the Hochschule der Bildende Künste in Berlin, where he met Hans Uhlmann in 1950. There he met Hans Uhlmann in 1950, who was probably the first to explore the potential of wire sculptures. „And this first source of inspiration has perhaps remained the most formative one - especially Uhlmann’s wire sculptures from 1946/47,“ Florian Illies reports, „in

which he forms elegiac shapes from a piece of wire, in which the material seems to curiously look around in a vacuum. This was the first time Kricke saw impatient spatial curves that wanted to detach themselves from their pedestal. Indeed, Kricke learned from Uhlmann that metal can be as flexible as a willow rod, and, surprisingly, this decisive impulse is repeatedly overlooked. Kricke learned the material’s potential and the redemptive powers of abstraction here - even if his teacher’s wire structures still allow associations with birds or organic figurations, which was ruled out from the outset in Kricke’s work.“ (Florian Illies, *Norbert Kricke zu 100. Geburtstag*, Galerie Utermann, Dortmund, 2022, p. 12) Just how close teacher and student were at the time is demonstrated by the moving juxtaposition of two spatial explorations that can be found in this catalog and the auction: a playful and at the same time condensed spatial volte by Uhlmann here (called up in our Evening Sale: *Draht-Plastik*, 1949, iron, mounted on a wooden base, lot 29), a sober, almost reduced position by Kricke there. The joint exploration came to an end, so to speak, when Kricke moved to Düsseldorf. In Düsseldorf in his late twenties, Kricke then found his vocabulary, from which he was able to draw new formulations for over three decades and which made him an exceptional artist as a sculptor, with a distinctive position in German art after 1945. In the 1950s, Kricke initially began to explore the dynamics of the line by using a single bent wire. For these early, mostly colorful works, the title „spatial sculpture“ finds its literal use and becomes the pivotal point of his work.

In the major retrospective exhibition „Kunst in der Bundesrepublik Deutschland 1945-1985“ at the Nationalgalerie in Berlin in 1985, the director and exhibition curator Dieter Honisch praised Kricke’s contemporary contribution to post-war art as „informal“, because of the dissolution of the sculptural body, „Uhlmann thought more about figuration and Kricke more about movement in space“ and his „peculiar disembodied and immaterial space-time structures, which attracted attention far beyond Germany in the 1950s“ (pp. 132 f.) Werner Haftmann invited Kricke to the second documenta in 1959, the Museum of Modern Art in New York dedicated a solo exhibition to Kricke in 1961, and he exhibited at the German Pavilion in Venice in 1964. Carola Giedion-Welcker contextualized the sculptor historically when she wrote: „Since Pevsner, Gabo, and Gonzalez, encircling compositions and air-flooded, linearly articulations have been developed in ever new idioms. The intensive dialog with space has drowned out all ‚background noise‘ and has become essential. Norbert Kricke is one of the most unconventional and imaginative young sculptors who have realized linear dynamics with a pronounced accentuation of the temporal moment, the pace, in their constructions.“ (Carola Giedion-Welcker in: *Norbert Kricke. XXXII Biennale di Venecia 1964*, no p.) The author, as well as her husband, the Swiss architecture historian Sigfried Giedion, who had close intellectual ties to Kricke and was in a lively exchange of ideas with him, also describes the artist’s obvious urge towards a beautifully shaped Minimalism, which, as is the case here, the repeatedly bent steel wire grows out of

the base into space with a slight curve and, after a few more or less playful, mostly horizontal whirls, returns to the plinth. Kricke was inspired by the constructivist sculpture of Naum Gabo and Antoine Pevsner, the sculptor brothers of Russian Suprematism and Constructivism. Wire structures such as those by Oskar Schlemmer and his figure studies at the Bauhaus may also have inspired Uhlmann’s early constructions. In photography, the abstractly understood lines, forms, and graphic structures were also reflected in Otto Steinert’s works from the same period (called up in our Contemporary Art Day Sale, June 7, 2024, lot 123: *Otto Steinert, Rotierende Drahtfigur*. Design for the catalog cover of the exhibition „Subjektive Fotografie“ in Saarbrücken, 1951, gelatin silver print). With his singular objects, he created a formal language that is still unparalleled to this day, transferring the linear aesthetics of Informalism, such as the black contours of Ernst Wilhelm Nay’s color fields, into sculpture, thus making them tangible. „His spatial sculptures do not point the way in space, no, they leave traces that our eye follows - and it is precisely this movement of the eye that simultaneously establishes a temporal experience,“ Florian Illies explains once again (ibid.) Kricke transforms these filigree metal lines into a more dynamic diagonal course of a single line that rises, falls, and flows back into itself, forming a kind of unity in its arc. From the mid-fifties, Kricke expanded this concept and produced the ‚knot‘, a form of an expressive, disorderly network of lines that flow and swirl in all directions to create a „spatial sculpture“ of Abstract Expressionism. [MVL]

OSKAR KOKOSCHKA

1886 Pöchlarn/Lower Austria – 1980 Montreux

Private Property. 1939/40.

Oil on canvas.

Lower right monogrammed. Signed „PRIVATE PROPERTY by OK 1939“ on the reverse, as well as with a round [customs?] Stempel. Verso with an exhibition label from 1953, numbered „1294“, with a label of James Bourlet & Sons, London, numbered „G 1073“ and with hand-written numbers „473 [crossed out]“, „52“ and the inscription „Holland“. 63 x 76 cm (24.8 x 29.9 in).

Called up: June 7, 2024 – ca. 6.02 pm ± 20 min.

€ 120.000 – 180.000 (R/D, F)
\$ 126,000 – 189,000

PROVENANCE

- In possession of the artist, London / Cornwall / Scotland (until 1953: Donation in the charity auction „Kunstenaars helpen“ for the benefit of victims of a flood in the Netherlands).
- Private collection Netherlands (since 1953, acquired at mentioned charity auction).
- Ever since family-owned.

EXHIBITION

- Exhibition of contemporary continental art. Paintings, water-colors, sculptures, including a monumental work by Henryk Gotlib Warsaw, J. Leger Gallery, London, July 3 - August 2, 1941, no. 24
- Meisterwerke aus Österreich. Zeichnungen, Gemälde, Plastik, Kunsthaus, Zürich, Nov. 1946-Feb. 1947, no. 473.
- Oskar Kokoschka, Kunsthaus, Zürich, July 3 - August 31, 1947, no. 52.
- XXIV. Biennale di Venezia. Oskar Kokoschka: Mostra personale, June 6 - September 30, 1948, no. 16.
- Kunstenaars helpen, Stedelijk Museum, Amsterdam, February 1953 (with a label on the reverse, no. 1294).
- Oskar Kokoschka. Humanist und Rebell, Kunstmuseum Wolfsburg, April 26 - August 17, 2014, pp. 256, 305 (illu. on pp. 268-269).

LITERATURE

- Fondation Oskar Kokoschka, Vevey, online catalog of paintings by Oskar Kokoschka, no. 1939/6, <https://www.oskar-kokoschka.ch/de/1020/1144/Private%20Property>
- Johann Winkler, Katharina Erling, Oskar Kokoschka. Die Gemälde, Salzburg 1995, no. 346 (illu.).
- Hans M. Winkler, Oskar Kokoschka. Das Werk des Malers, Salzburg 1956, p. 62, no. 320 (illu. on plate 100).
- Edith Hoffmann, Kokoschka. Life and work, London 1947, pp. 224, 233-234, no. 290 (illu. on plate LXXV).
.....
- Michelangelo Masciotta, Le ultime pitture di Kokoschka, in: Il mondo europeo, Rome, Florence, 1947, no. 46, July 1.
- Joseph P. Hodin, Oskar Kokoschka. Sein Leben - seine Zeit, Berlin/Mainz 1968, p. 56.
- Oskar Kokoschka, Mein Leben. Vorwort und Mitarbeit von Remigius Netzer. Munich 1971, p. 252.
- Diether Schmidt, Oskar Kokoschka zum 90. Geburtstag, in: Bildende Kunst, Berlin (GDR), year 24, 1976, issue 3, pp. 127-130, here p. 130.
- Gisela Seeger (ed.), Exil in der Tschechoslowakei, in Großbritannien, Skandinavien und in Palästina, Leipzig 1980, p. 278.
- Lucia Bortolon, La cultura politica di Oskar Kokoschka. Analisi della produzione 1934-1946, Milan 1984, p. 44 (illu.)

.....

- **A complex allegorical document of the times: Kokoschka visualizes his own existence and the perilous political situation**

- **Like the two fish, Kokoschka and his wife Olda were stranded in the supposed idyll of England after leaving Prague in 1938**

- **In exile, Kokoschka took an artistic and political stand against the Nazi regime, which ostracized and destroyed his works as “degenerate”**

- **Uninterrupted provenance: part of a private collection since 1954**

- **Shown at the most important exhibitions that brought Kokoschka back into the limelight after the war: the retrospective in Zurich in 1947 and the solo exhibition at the first post-war Venice Biennale in 1948**

- **Important critical works from this period can be found at Tate Gallery in London, the National Gallery in Prague and the Kunsthaus Zürich**

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- Diether Schmidt, Partisan Oskar Kokoschka, in: Michael Nungesser (ed.), Kunst im Exil in Großbritannien 1933-1945, ex. cat. Orangerie, Schloss Charlottenburg, Berlin, January 10 - February 23, 1986, p. 192.

- Frank Whitford, Oskar Kokoschka. A life, London 1986, p. 177.

- Robert Radford, Kokoschka's political allegories, in: Art Monthly, London, no. 97, June 1986, p. 3.

- Magarete Stone, Oskar Kokoschka in British Exile, in: Siglinde Bolbecher, Konstantin Kaiser [et al] (ed.), Literatur und Kultur des Exils in Großbritannien, Vienna 1995, pp. 86-101, p. 93.

- Susanne Keegan, The eye of God. A life of Oskar Kokoschka. London 1999, pp. 202-203.

- Heinz Spielmann, Oskar Kokoschka. Leben und Werk, Cologne 2003, pp. 355-356.

- Oskar Kokoschka, Mein Leben, Vienna 2008, pp. 244-245.

- Heinz Spielmann, „Ein politischer Mensch“ - Oskar Kokoschkas Kritik an Staat und Gesellschaft, in: Oskar Kokoschka - Expressionist, Migrant, Europäer. Eine Retrospektive, ex. cat. Kunsthaus Zürich/Leopold Museum Vienna, Heidelberg/Berlin 2018, illu. p. 223.

ARCHIVE MATERIAL

- 1379 Frans Hals Museum te Haarlem, March 1 Tentoonstellingen gehouden in het museum Huis van Looy, 1949-1967, 134 „Kunstenaars helpen“ t.b.v. de slachtoffers van de watersnood, 12 september-4 oktober 1953, Trekkingslijst van de Nationale lotterij „Kunstenaars helpen“, April 7, 1954, Noord-Hollands Archief, Haarlem, URL: <https://proxy.archieven.nl/o/C65FE1E4D9124E55867F-2892BF27BF0C>, files: NL-HlmNHA_1379_134_0014 bis NL-Hlm-NHA_1379_134_0016.





Following the death of his mother and the rise of the National Socialists, Oskar Kokoschka moved from Vienna to Prague in 1934, where he would meet his future wife, the 19-year-old lawyer Olda (Oldriska) Aloisie Palkovská (1915-2004). A year later he accepted Czech citizenship. In Germany he would be ostracized as an artist for the next few years, defamed as the „most degenerate among the degenerates“ and Hitler’s „art enemy no. 1“. The regime removed over 600 of his works from German museums, destroyed them, or sold them to Switzerland in exchange for foreign currency. When the first station of the propaganda exhibition „Degenerate Art“ opened its doors in Munich in July 1937, Kokoschka was prominently represented. At the same time, the first retrospective exhibition of the 51-year-old artist took place in Vienna, while he held a teaching post at the Prague Academy at the time.

In March 1938, German troops marched into Austria and announced the „Anschluss“. When the Munich Agreement was signed by France, Great Britain, and Italy on September 29, in the context of which the western territories of Czechoslovakia which were mainly inhabited by Germans, were also „incorporated“ into the German Reich, Kokoschka and his wife had their bags packed. On October 18, the time had finally come: „One day, Olda surprised me with the news that two seats to London would be free tomorrow morning. She had booked them without asking me first. That was good because otherwise I probably wouldn’t be alive today.“ (Oskar Kokoschka, *Mein Leben*, Vienna 2008, p. 241). Head over heels, the two set off for England, where they initially stayed in a cheap boarding house in London.



“Good luck from Hayling Island”, vacation postcard, around 1940.

In August 1939, the couple moved into a small cottage in the fishing village of Polperro on the south coast of Cornwall, „also because it was cheaper than in crowded London and we could breathe pure sea air. We lived in a log cabin on the cliffs jutting out from the ocean. Unfortunately, it was soon forbidden for military reasons to paint outdoors, so I made sketches on the beach with colored pencils.“ (ibid. p. 244).

Kokoschka was in a deep creative crisis, and they had arrived in England almost penniless. To make ends meet, Olda sold pastries to villagers and tourists in Polperro. However, the landscape inspired Kokoschka to create new works that would increasingly develop from apolitical to allegorical key pictures. On March 15, German tanks rolled into Prague and annexed the remaining Czech territory. It was during this turbulent period that Kokoschka created the present painting with the sarcastic



Polperro, Cornwall, ca. 1940er Jahre.



Oskar Kokoschka, *The Crab*, 1939/40, oil on canvas, Tate Gallery, London. © Fondation Oskar Kokoschka / VG Bild-Kunst, Bonn 2024

„I painted a series of ‚political‘ pictures back then, not because I felt political commitment, but with the intention of opening the eyes of others.“

quoted from: Oskar Kokoschka, *Mein Leben*, Vienna 2008, p. 250.

title, in which he attempted to come to terms with the political situation through art. The English appeasement policy, which observed the disaster on the continent from a safe distance, just waiting and wondering, made the artist furious. Another painting was ‚Private Property‘: a cat guarding dead fish, in the background a pensioner with an umbrella and a bag taking a walk on the beach. I was surprised at how phlegmatic the English were, oblivious to the coming war, while people on the continent were driven into the abyss by the Führer like panicking sheep.“ (ibid., pp. 244-245).

On the rocks, he had observed an old lady who always sat there knitting - like in an animal fable, he presents her with the head of a cat. England is not a fierce lion, but a tamed tiger, like a cat on a postcard. In the foreground, we see two fish washed up on the shore, like the two refugees Oskar and Olda, and to the left, the rats are already waiting for their meal. In the narrow harbor bay of Polperro, Kokoschka may have often looked anxiously towards Europe, as the view in the pendant painting „Die Krabbe“ (The Crab) suggests. The English Prime Minister Neville Chamberlain, depicted as a monstrously distorted crustacean, inactively watches the swimmer, probably a self-portrait of Kokoschka and interpretable as a personification of Czechoslovakia, drown. After the invasion of Poland on September 1, Great Britain finally declared war. After the occupation of the Netherlands, Belgium, and France in May/June of the following year, the coast was declared a restricted area, which is why foreigners, including Kokoschka and his wife, had to move inland - back to London.

Throughout his life, Kokoschka repeatedly pursued a good agenda with his art, donating, for example, proceeds from his political paintings to the Free Austrian Movement. This was also the case on the occasion of the flood disaster that devastated the coast of Holland and parts of the coast of Great Britain on the night of January 31, 1953. The unexpected storm flood killed many people and destroyed numerous livelihoods. People all over Europe were shocked and a wave of solidarity in the form of charity events and fundraisers followed. In the Netherlands, artists’ associations joined forces and organized an exhibition with a charity lottery. National and international artists contributed 1326 works, including drawings, watercolors, paintings, and sculptures. With contributions from renowned artists such as Alexander Calder, Marc Chagall, Massimo Campigli, Henri Rouault, Fernand Léger, Germaine Richier, Georges Braque, Henry Moore, and also Kokoschka, the incentive to win a top-class work for a ticket of 1 guilder with a bit of luck increased. Under the title „Kunstenaars helpen“, Dutch museums showed a traveling exhibition in the context of which they sold the raffle tickets. Starting at the Stedelijk Museum in Amsterdam in mid-February, the exhibition tour ended at the Rijksmuseum in 1954, where Prince Bernhard, chairman of the National Disaster Fund, received the 108,000 guilders collected during the campaign. After the end of the exhibition, the drawing of the lots and the publication of the list of results took place on April 7, 1954. Ticket no. 84104 won artwork no. 1294 - Kokoschka’s painting „Private Property“ from England. Part of the collection ever since, it is offered here today. [KT]

GEORG BASELITZ

1938 Deutschbaselitz/Saxony - lives and works in Inning on Lake Ammersee, near Salzburg, in Basel and Italy

Tiere. 1967.

Black and brown chalks, with wash.
Lower right signed and dated „Mai 67“. Signed, dated and titled on the reverse.
On off-white Hahnemühle laid paper (with the watermark). 62,5 x 48,5 cm (24.6 x 19 in), the full sheet.

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 7, 2024 – ca. 6.04 pm ± 20 min.

€ 120.000 – 150.000 (R/D, F)
\$ 126,000 – 157,500

PROVENANCE

- Galerie Heiner Friedrich, Munich.
- Private collection Southern Germany (acquired from the above around 1975, ever since family-owned).

EXHIBITION

- Georg Baselitz, Zeichnungen und Radierungen 1960-1970, Staatliche Graphische Sammlung, Munich, October 5 - November 5, 1972, cat. no. 55, no p. (illu. in black and white).

His outstanding artistic work, which has repeatedly found new artistic means to challenge and at the same time continue the art-historical tradition since the 1960s, has made Georg Baselitz one of the most important representatives of contemporary German art. With his powerful figurative works, he defies established categories and repeatedly takes up the fight against our traditional conceptions of art.

Baselitz has been collecting prints since 1965, primarily from Renaissance, Mannerism, and Baroque, as their particular wealth of motifs repeatedly satisfies his immense thirst for innovation. Here Baselitz encounters diverse, in some cases almost forgotten pictorial themes, which nonetheless used to form our collective memory for a long time. Through decontextualization and alienation, he brings them back into the present, charges them with content, and supplements them with contemporary impulses. This way Baselitz's work creates enigmatically associative pictorial content that the viewer never can fully grasp in an instant.

This is also the case in the present composition, in which Baselitz confronts the viewer with what at first glance appears to be an impenetrable maze of dense, dynamic layers of black and brown chalk. If one withstands the initial impression of visual excess and enters into a dialog with this captivating composition, one soon recognizes three leaping dogs and, on the left, an indefinable snake with a human head and strikingly large, pointed ears. This fantasy creature, which also carries allusions to phallic form, is hunted by a flock of hounds. Again, Baselitz has drawn on the rich art-historical tradition and created something completely new in his virtuoso exploration. The artist's childhood memories and the pictorial tradition of the Baroque hunting still

- **From his best creative period: Baselitz relentlessly confronts post-war German society in the 1960s with its historical guilt and the trauma of the war**
- **Outstanding, early testimony to Baselitz's masterful play with art-historical tradition, the power of provocation and association**
- **Baselitz decontextualizes and alienates the baroque motif of the hunting scene, thus creating a complex, highly critical allegory**
- **Part of the early Baselitz exhibition at the 'Graphische Sammlung' in Munich in 1972 and privately-owned since 1975**
- **Major retrospective exhibitions were shown at Fondation Beyeler, Basel (2018), the Centre Pompidou, Paris (2021/22), the Kunsthistorisches Museum, Vienna (2023) and currently at White Cube, London**

life, which was widespread as a privilege of the nobility at European courts in the 17th and 18th centuries and is documented in paintings, drawings, and prints, are fundamental here. Baselitz's dogs, however, are not chasing a stag or a fox here, but a demonic fantasy creature, a terrifying hybrid of snake and man. In this respect too, Baselitz seems to be referring to a well-known pictorial tradition: The snake has been considered a symbol of sin, evil, and vice since the Middle Ages; the oversized, pointed ears also allude to early modern depictions of envy, while at the same time recalling the famous anti-fascist allegory „Das Gerücht“ (The Rumor) by the German lithograph artist A. Paul Weber from 1943. Unlike Weber, however, the demonic worm figure in Baselitz's work does not attract the masses but becomes the subject of persecution. Baselitz does not only seek clear orientation with traditions of art history in terms of content, which he incorporates into the present through decontextualization and alienation but also in terms of technique, as rendering his invention in a wash drawing, as small washed pen and ink or red chalk drawings have a long tradition in Old Master prints. [JS]



HENRY MOORE

1898 Castleford/Yorkshire – 1986 Much Hadham/Hertfordshire

Family Group. 1944.

Bronze with brown patina.

From an edition of nine copies (plus one artist copy).

15,2 x 10,7 x 7,5 cm (5,9 x 4,2 x 2,9 in).

Cast by Art Bronze Foundry (Gaskin's), London, in 1956.

Accompanied by a photo certificate signed and dated by the artist, Fischer Fine Art Ltd., London, from September 1976.

The work is documented at the Henry Moore Foundation, Hertfordshire, with the number LH 230.

More works from the Dr. Maier-Mohr Collection are offered in our Contemporary Art Day Sale on Friday, June 7, 2024 and in our Modern Art Day Sale on Saturday, June 8, 2024 – see collection catalog „A Private Collection - Dr. Theo Maier-Mohr“.

🕒 *Called up: June 7, 2024 – ca. 6.06 pm ± 20 min.*

€ 300.000 – 400.000 (R/D, F)

\$ 315,000 – 420,000

PROVENANCE

- Fischer Fine Art Ltd., London.
- Dr. Theo Maier-Mohr Collection (acquired from the above in 1976).
- Ever since family-owned.

EXHIBITION

- Henry Moore, Tate Gallery, London, July 17 - September 22, 1968, cat. no. 62 (illu., different copy).
- Mother and Child: the Art of Henry Henry Moore, Hofstra Museum, Hofstra University, H.empstead (New York), September 10 - November 21, 1987, The Baltimore Art Museum, Baltimore, February 16 - April 17, 1988 and others, p. 138, cat. no. 28 (illu. in b/w on p. 53, different copy).
- Henry Moore. The Human Dimension; Benais Museum, Petrodvorets, June 17 - August 15, 1991, Pushkin Museum, Moscow, September 3 - October 9, 1991, p. 81, cat. no. 56 (illu., different copy).
- Henry Moore. Sculpting the 20th Century, Dallas Museum of Art, Dallas, February 25 - May 27, 2001, Fine Arts Museums of San Francisco, June 24 - September 16, 2001, National Gallery of Art, Washington D.C., October 21, 2001 - January 27, 2002, cat. no. 49 (illu., different copy).
- Henry Moore. Natur und Figur, Museum Lothar Fischer, Neumarkt i. d. Opf., October 17, 2010 - January 9, 2011.

LITERATURE

- Herbert Read, Henry Moore. Sculpture and Drawings, vol. 1, London 1949 (3rd edition), no. 70 h (terra-cotta, illu. in black and white).
- David Sylvester (ed.), Henry Moore. Sculpture and Drawings, vol. 1 (1921-1948), London 1957 (4th edition), no. 230 (terra-cotta, illu. in black and white, p. 144).
- David Sylvester (ed.), Henry Moore. Complete Sculpture, vol. 1 (1921-1948), London 1988 (5th edition), no. 230 (with illu. in terracotta).
-
- Lewis Lapham (ed.), Lapham's Quarterly, New York, winter 2012, vol. 5, first edition (illu. in color on the cover, different copy).

- **Family is a key theme in the artist's oeuvre**
- **The early “Family Group” series (1944-1949) is considered the first independent realization of this motif in bronze and was showcased in Moore's first solo exhibition at the Museum of Modern Art in New York in 1946**
- **This “Family Group” is one of the first works in this important group and is therefore much sought-after**
- **In its closed form and perfect harmony, it is one of the most compelling versions of the motif**
- **Moore transfers the traditional family archetype into an intimate, multi-figure scene with a profoundly modern expressiveness**
- **Two copies of this work are in the Hirshhorn Museum and Sculpture Garden, Washington, and the Dallas Museum of Art**





Henry Moore, Mary Moore and Irina Anatolia Moore (née Radetzki), 1948, National Portrait Gallery, London, photographer: Francis Goodman. © Henry Moore Foundation

Preceding the „Family Groups“: „Mother and Child“ figures and „Shelter Drawings“

Family is a significant motif in the art of every culture, and it also occupies an eminent position in Henry Moore's oeuvre, for which the human figure was formative. As early as the 1920s, at the beginning of his artistic career, Moore addressed the theme in his mother-and-child figures and repeatedly revisited it in sculptures and graphic works up into the 1980s. During World War II, Moore made drawings of people seeking shelter from air raids in the London subway, they are known as his „Shelter Drawings“. In these works, Moore also depicts the intimacy of huddled family members, siblings sleeping side by side, and mothers holding their children tight. After his studio got destroyed, Moore and his wife Irina (married 1929) moved to Perry Green in Hertfordshire in 1941, where he would live and work for the rest of his life (today the seat of the Henry Moore Foundation). In 1942, the artist received a commission for a mother and child figure for St. Matthews Church in Northampton, which he completed in 1944. A work in which Moore also took a modern, contemporary approach to the traditional, iconographic subject.

The idea behind the „Family Group“

The project was followed by another public sculpture: before the outbreak of the war, Moore had already received an offer from the German architect and Bauhaus founder Walter Gropius, who was living in England at the time, asking him to make a sculpture of the family theme for a school in Impington (near Cambridge). A project that Gropius and Maxwell Fry had planned in 1935/36. In search of a suitable composition, a sculptural solution that would put equal value on parents and children, Moore had already made several drawings. The building, which opened in 1939, was not only conceptualized as a mere school building but also included flexible spaces that could accommodate families. Initially, there was no funding for Moore's sculpture, however, Henry Morris, then Education Officer for the Cambridgeshire County Council, brought the sculpture back onto the agenda in 1944. With great artistic energy and creativity, Moore filled almost two complete sketchbooks with drawings and produced more than two dozen clay or terracotta models in which he grouped the figures in various postures, forms, and constellations. He then had ten of these different models cast in bronze, although the project could not be realized this second time around, either.

In its basic conception, the „Family Groups“ comprise several figures, two adults and one or two children of different ages, forming a cohesive, stable unit. While some figures appear quite lively, others are much more static. This present „Family Group“ (LH 230) can well be considered one of the most striking versions, as its closed form reveals a balanced composition. The broad shoulders and the strong parallel legs of the seated figures convey stability, while their physical contact and their joint gaze in the same direction testify to their strong bond.

Desire and fulfillment: the longing for harmony and stability

In the years of the war and its aftermath, many artists were far from depicting intimacy, tenderness, or even humanity in such a direct way. Yet especially in a time when many families were irretrievably torn apart, Moore succeeded in conveying a sense of hope and the desire for peace and stability with his unmistakable „Family Groups“, a dream that seemed to be within reach at the time, yet still a long way off. Maybe Moore's appreciation of family values and his perception of family as a source of peace and harmony were shaped in his own childhood: „Perhaps the family groups reflect this outlook. [...] no doubt, my own childhood would have an influence. I was the seventh child of a family of eight, my childhood was very full and very happy.“ (Henry Moore in a letter to Evelyn S. Ringold, February 24, 1975, Henry Moore Foundation Archive)

With the end of the war, Henry Moore's personal and professional future also took a turn for the better. After several miscarriages, the birth of their daughter Mary in 1946 fulfilled their long-cherished wish to have children. In the same year, the Museum of Modern Art in New York presented a comprehensive solo exhibition, which was also shown at the San Francisco Museum of Art and the Chicago Art Institute the following year. In 1948, Henry Moore was featured in the British Pavilion at the 24th Biennale di Venezia and was awarded the International Prize for Sculpture. [CH]



Henry Moore, Family Groups, 1944, pencil, wax crayon, colored pencil, watercolor and pen and ink, private collection. © Henry Moore Foundation

Henry Moore, Seven Figures in a Shelter (1st Shelter sketchbook, p. 36), 1940/41, pencil, crayon and wax crayon, pen and ink, wash, British Museum, London. © Henry Moore Foundation



HEINRICH CAMPENDONK

1889 Krefeld – 1957 Amsterdam

Landschaft mit Tieren. Around 1913.

Oil on cardboard, laid on auf fiberboard and mounted in a stretcher.
With the label of Galerie Aenne Abels, Cologne on the reverse, typographically inscribed „Campendonck / Tiere an der Tränke Gemälde / I.N. 1360“, with a label of „Niere[?]“ below, as well as with the stamp „Hauptzollamt Köln Rheinau“. Verso of the stretcher with the label of Galerie Alfred Flechtheim, inscribed „Nr. 501 / Campendonk Seeshaupt / Landschaft mit Tieren“, as well as with several „Köln-Rheinau“ customs stamps.
70 x 120 cm (27.5 x 47.2 in). [KT]

We are grateful to Ev Raue, Berlin, for her kind expert advice.

🕒 *Called up: June 7, 2024 – ca. 6.08 pm ± 20 min.*

€ 600.000 – 800.000 (R/D, F)
\$ 630.000 – 840.000

PROVENANCE

- Galerie Alfred Flechtheim, Düsseldorf (Whitsun 1920, with the label on the reverse).
- Galerie Nierendorf Cologne - Neue Kunst (c. 1920/24, possibly 1923, with a fragmentary label on the reverse).
- Kunstgalerie Aenne Abels alter und neuer Meister, Cologne-Lindenthal (no later than May 10, 1954 - at least October 10, 1955).
- Private collection.
- Private collection, North Rhine-Westphalia (gifted by the above in the early 1970s).

EXHIBITION

- 66th Heinrich Campendonk, Walter Dexel, Galerie Der Sturm, Berlin, 1918, no. 7.
- Heinrich Campendonk - Josef Eberz, Galerie Flechtheim, Düsseldorf, Whitsun - June 12, 1920, p. 6, no. 9 (with the label).
- Heinrich Campendonk, Museum Haus Lange, Krefeld, May 25 - July 17, 1960, p. 78, no. 11 (ill.).

LITERATURE

- Andrea Firmenich, Heinrich Campendonk 1889-1957, Leben und expressionistisches Werk, mit Werkkatalog des malerischen Oeuvres, Recklinghausen 1989, no. 372 (ill. in b/w).
-
- Weltkunst, vol. 24, no. 22, Nov. 1954, p. 4 (ill.).
- Aenne Abels - Kunstgalerie alter und neuer Meister, Cologne (October 1955), n. p. 1955, illu. in b/w.
- Gregor Langfeld, Duitse kunst in Nederland - verzamelen, tentoonstellen, kritieken. 1919-1964, Zwolle 2004, p. 271, note 366

ARCHIVE MATERIAL

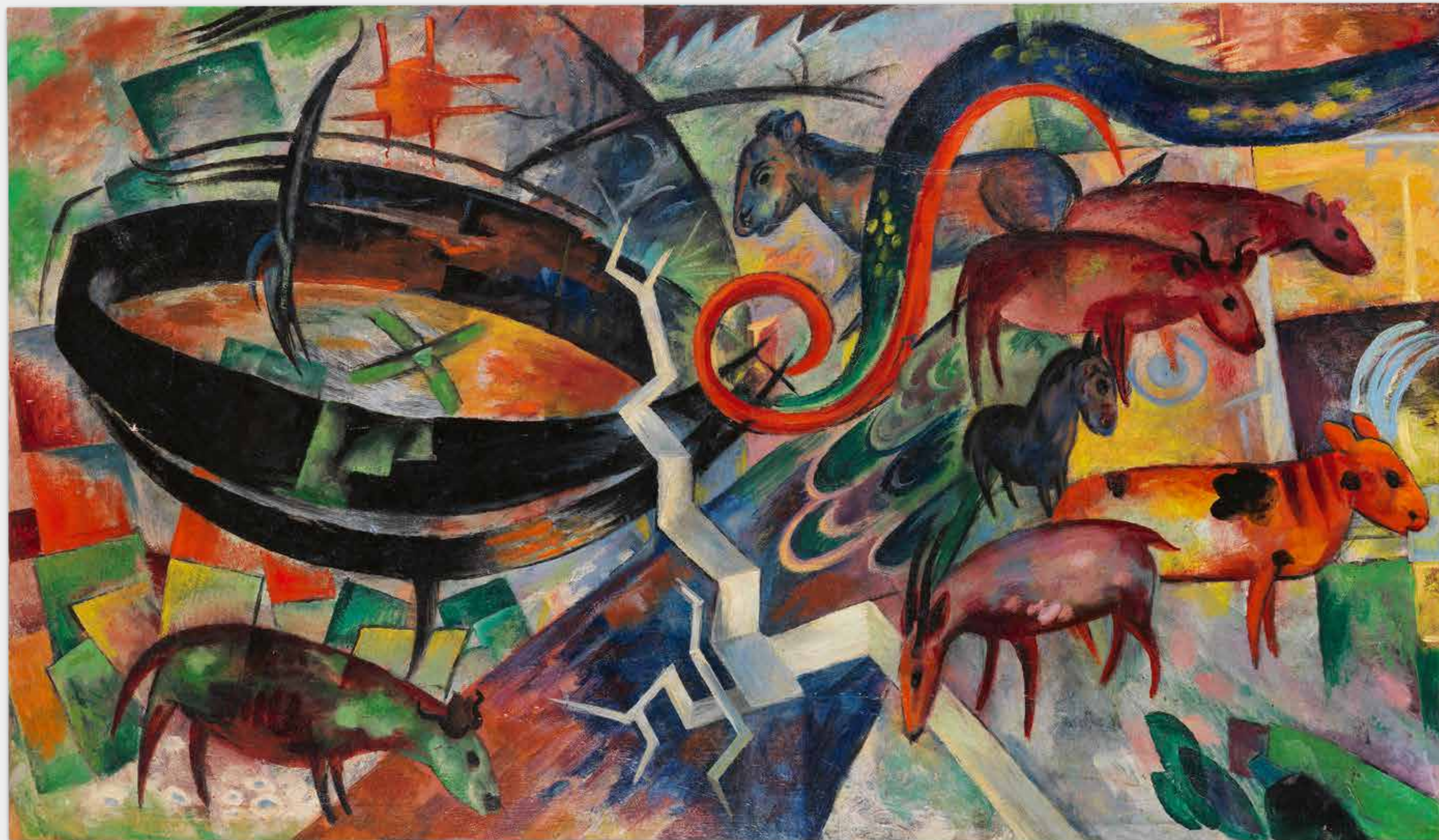
- Letter from Aenne Abels to Herta Hesse-Freilinghaus, May 10, 1954, Osthaus Museum Hagen, Documentation, File I. Acquisitions.
- Letter from Aenne Abels to Erich Wiese, July 1, 1954, Archive Hessian State Museum, General Correspondence 1953-55 (File 1), today: Hessian State Archive Darmstadt.

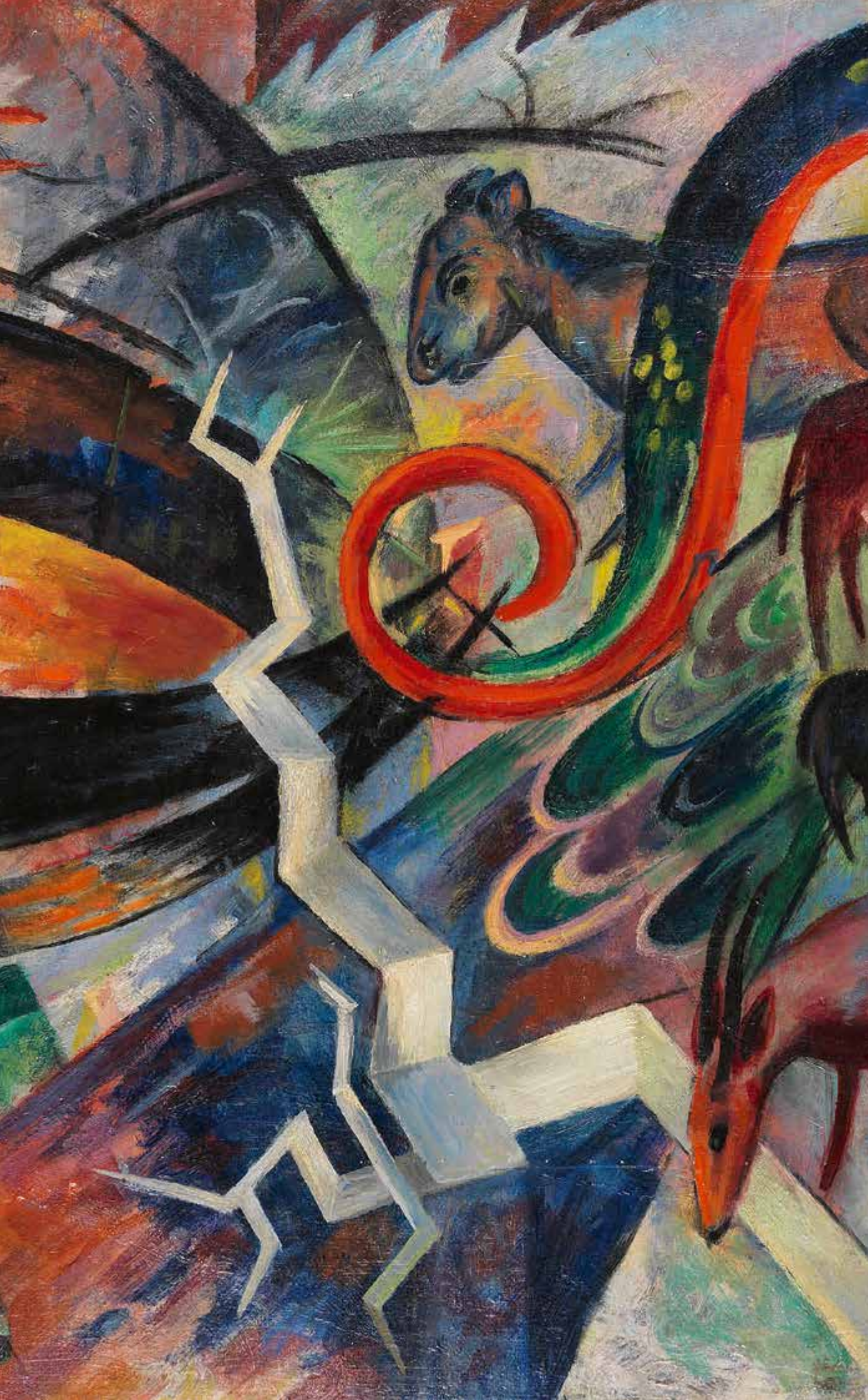
- **From the artist's most innovative creative period: he participated in the important exhibitions of the "Blauer Reiter" and Rhenish Expressionism in 1911 and 1913**

- **Campendonk developed his own profound pictorial language in exchange with Franz Marc**

- **This work was shown in major exhibitions at the most important galleries of the time (Walden and Flechtheim)**

- **Museum quality of this size is very rare**





In Upper Bavaria, Heinrich Campendonk successfully pushed ahead with his artistic development, creating a unique visual language and a profound, enigmatic imagery. Campendonk was invited to take part in the first exhibition of the „Blauer Reiter“ in Munich, and in 1913 he also showed works at the exhibitions „Rheinische Expressionisten“ in Bonn and the „Erster Deutscher Herbstsalon“ at Herwarth Walden's gallery „Der Sturm“ in Berlin, all important exhibitions of classical Modernism before the World War I, a period in which Campendonk created seminal works in all techniques, of which this exceptional and large painting „Landschaft mit Tieren“ is a prime example.

On the recommendation of Wassily Kandinsky, the young Heinrich Campendonk, a student of Jan Thorn-Prikker at the College of Textile Science in Krefeld, convinced the art dealer, collector, publicist and publisher Alfred Flechtheim, one of the most important supporters of the avant-garde, to become his patron in 1911. Flechtheim acquired his first works and supported the artist's pioneering trip to Sindelsdorf in Upper Bavaria, where Franz Marc lived. A letter from October 7, 1911, that Campendonk wrote to his friend Adda Deichmann shortly after his arrival, reveals just how intensive and formative his contact with the artists of „Der Blaue Reiter“, Wassily Kandinsky and Franz Marc, was at the time: „I arrived in Munich at seven in the morning and met [Helmuth] Macke an hour later. In the afternoon we were at Kandinsky's, where we saw great things and met Mr. Kuno Amiet as well as some other gentlemen. On Monday we went to Salon Thannhauser and the Pinakothek and also met Erbslöh. In the evening, we drove to Penzberg with Macke's cousin [August], where Mr. Marc picked us up in his car, and we made our way to the strange place of Sindelsdorf.“ (quoted from: Andrea Firmenich, Heinrich Campendonk, Recklinghausen 1989, p. 25). They took a first group picture on the balcony of Kandinsky's city apartment (fig. 1), a document of the time of intensive discussions and planning for the publication of the almanac „Der Blaue Reiter“.

Exhibition of the „Blauer Reiter“ at Galerie Thannhauser from December 18, 1911 until January 4, 1912: works by Franz Marc, Robert Delaunay, Elisabeth Epstein and „Woman and Animal“ by Heinrich Campendonk. Photo: Gabriele Münter. © VG Bild-Kunst, Bonn 2024



In these early years in Upper Bavaria, Campendonk's work clearly bears the influence of Franz Marc. Both artists made their own versions of these bizarre animal scenes and landscapes transformed into fairy tales, rural idylls immersed in a dreamlike and contemplative solitude in luminous colors. „The area around Sindelsdorf was hilly, with elevations alternating with depressions,“ Maria Marc recalls. „There were these sloping pastures with interesting transitions in the terrain. The livestock grazing on them, horses and cattle, offered the observer ever-changing, lively scenes.“ (Quoted from: Maria Marc, Mein Leben mit Franz Marc, Munich 2016, p. 116). Even in early works such as „Springendes Pferd“ (fig. 2) and „Frau mit Reh“ (fig. 3) that young Campendonk showed in the first exhibition of the „Blauer Reiter“ at Galerie Heinrich Thannhauser in December 1911, his distinctive style becomes evident: A compositional combination of pictorial set pieces in a fixed and at the same time loose context, a content



Artists around the Blue Rider on Kandinsky's balcony at Ainmillerstraße 36 in Munich in 1911: Maria and Franz Marc, Bernhard Koehler, Heinrich Campendonk, Thomas von Hartmann, Wassily Kandinsky; photo: Gabriele Münter.

Campendonk's university friend Helmuth Macke and his cousin August had arranged this encounter for him. From the fall of 1911, he and his future wife Adda were living in the immediate vicinity of Franz and Maria Marc in Sindelsdorf. After Marc was killed in the war in March 1916, Campendonk moved to Seeshaupt at the southern end of Lake Starnberg the following May. Hence, the years of his artistic development were characterized by the close connection to the artists around the „Blue Rider“, as well as by an intensive connection to the Upper Bavarian landscape around Sindelsdorf and Seeshaupt, and later also by the surroundings of the small mining town of Penzberg a little further south.



Heinrich Campendonk, Springendes Pferd, 1911, oil on canvas, Saarländermuseum, Saarbrücken. © VG Bild-Kunst, Bonn 2024

that avoids any kind of narrative. In Campendonk's work, animals are individuals, embedded in an imaginary mesh of landscapes, that at times contradict one another in their painterly conception and their formal intention. Campendonk's style around this time was determined by a juxtaposition of landscape planes, a division of the pictorial surface into disintegrated, seemingly cubic ‚levels‘ assembled from very different ‚models‘. A variety of animals moves within a world of fenced boundaries, enclosed celestial gardens laid out across the canvas that structure the composition and add a certain coherence. A compelling narrative is avoided. Campendonk lines things up more than he connects them; everything is described in a certain flow. The result is an illusion, a hovering state between lyrical abstraction and natural objectivity that cannot be interpreted in either way. They are painted riddles that are to be grasped in their entirety and seen as such. This is where Campendonk clearly differs from Franz Marc.

The beginning of the First World War divided the artists around the „Blauer Reiter“, and their common ideas would only be promoted through the commitment of the Berlin gallerist and publisher Herwarth Walden. Franz Marc, as well as August and Helmuth Macke enrolled as volunteers, while Wassily Kandinsky and Alexej von Jawlensky had to leave Germany as Russian citizens. The former returns to Moscow while

the latter sought asylum in Switzerland. Campendonk refused to serve, but he was drafted and discharged shortly after in the spring of 1915 due to illness. August Macke was killed in September 1914, Franz Marc in March 1916; the loss of both friends and artistic patrons affected Campendonk particularly severely. He moved to a farmhouse in Seeshaupt on Lake Starnberg, where he lived in seclusion trying to overcome the horrors of the war and emancipating himself from the style of the „Blauer Reiter“ in a decisive way, eventually attaining his very own style.

In 1920, Campendonk went on a trip to Italy, and Flechtheim, who had been promoting the painter in group exhibitions since 1914, organized a solo exhibition. In 1923, the artist returned to Krefeld, and was appointed professor at the School of Applied Arts in Essen, before his call to the Düsseldorf Art Academy in 1926. The National Socialists dismissed Campendonk after they had seized power, but he was appointed professor at the Rijksakademie in Amsterdam in 1935. In 1937, he was defamed in the inflammatory publication „Säuberung des Kunsttempels“ (Purge of the Art Temple), and his works were also shown in the „Degenerate Art“ exhibition. In 1944, Campendonk was able to hide from the German occupying forces and continued to teach after the war. The artist died in Amsterdam on May 9, 1957. [MVL]

FRANZ MARC

1880 Munich – 1916 Verdun

Liegender Hund (Hundeporträt von „Russi“). 1909.

Oil on canvas.
Signed and dated in lower left. 65,5 x 80 cm (25,7 x 31,4 in).

📞 *Called up: June 7, 2024 – ca. 6.10 pm ± 20 min.*

€ 300.000 – 400.000 (R/N)
\$ 315,000 – 420,000

PROVENANCE

- Bernhard Koehler, Berlin (since 1910)
- Bernhard Koehler Jr., Berlin /Gauting (inherited from the above).
- Art dealer Franz Resch, Gauting (presumably from the above).
- Georg Schäfer, Schweinfurt.
- Galerie Hans-Joachim Sander, Darmstadt.
- Galerie Michael, Heidelberg/ Rottach-Egern.
- Private collection (acquired in 1994).

EXHIBITION

- Kollektion Franz Marc, Brakls Moderne Kunsthandlung, Munich, February 1910, cat. no. 60.
- Franz Marc - Pierre Girieud, Moderne Galerie Heinrich Thannhauser, Munich, 1911, cat. no. 15.
- Neue Secession, Berlin, Leonhard Tietz im Kunstsalon, Düsseldorf, January - February 1913.
- Neue Secession, Franz Marc Gedächtnis-Ausstellung, Munich, September 14 - October 15, 1916, cat. no. 43.
- Franz Marc - Gedächtnis-Ausstellung, Wiesbaden, March/April 1917, cat. no. 13.
- Gedächtnis-Ausstellung Franz Marc, Nationalgalerie Berlin, 1922.
- Franz Marc. Gedächtnis-Ausstellung, Galerie Nierendorf and Galerie von der Heyde, Berlin, until May 3, 1936, cat. no. 82.
- Franz Marc Ausstellung, Goetheschule Wolfsburg, organized by Franz Resch in cooperation with the VW works, May 11 - 18, 1952, cat. no. 4.
- Aufbruch zur Modernen Kunst, Haus der Kunst Munich, June 21 - October 5, 1958, cat. no. 1068.
- The Blue Rider Group, An exhibition organised with the Edinburgh Festival Society by the Arts Council of Great Britain, The Tate Gallery London, September 30 - October 30, 1960/ Royal Scottish Academy, Edinburgh, cat. no. 170.
- Der Blaue Reiter und sein Kreis, Österreichische Galerie, Vienna, August 2 - September 24, 1961, Neue Galerie der Stadt Linz, September 30 - October 29, 1961, cat. no. 14.
- Der Blaue Reiter und sein Kreis, Kunstmuseum Winterthur, April 23 - June 11, 1961, cat. no. 24.
- Franz Marc, Städtische Galerie im Lehnbachhaus, Munich, August 10 - October 13, 1963, cat. no. 55.

LITERATURE

- Alois Schardt, Franz Marc, Berlin 1936, cat. no. I-1909-9.
- Klaus Lankheit, Franz Marc. Katalog der Werke, Cologne 1970, cat. no. 79 (illu. in black and white).
- Annegret Hoberg, Isabelle Jansen, Franz Marc. Catalogue raisonné, Munich 2004, vol. I, no. 83.
.....
- Franz Marc, Briefe aus dem Feld, Berlin 1941 (illu. in black and white, opposite p. 132, titled „Mein Hund“).
- Christies's, London, June 1978, lot 5 (illu. in color on p. 11).
- Christie's, London, Impressionist and Modern Paintings and Sculpture, Dezember 1991, lot 20.
- Christie's, London, May 1993, lot 515 (illu. on p. 216).

- **Franz Marc found his artistic fascination for the nature of animals through his intimate relationship with his dog "Russi"**
- **Color as a medium of expression: Franz Marc uses a tender palette to portray the dog in a peaceful sleep**
- **Shown in the first solo exhibition (1910, Brakls Moderne Kunsthandlung, Munich), considered a key moment in his artistic career**
- **The work became part of the important collection of Bernhard, Franz Marc's main patron, as early as 1910**
- **Impressive exhibition history**



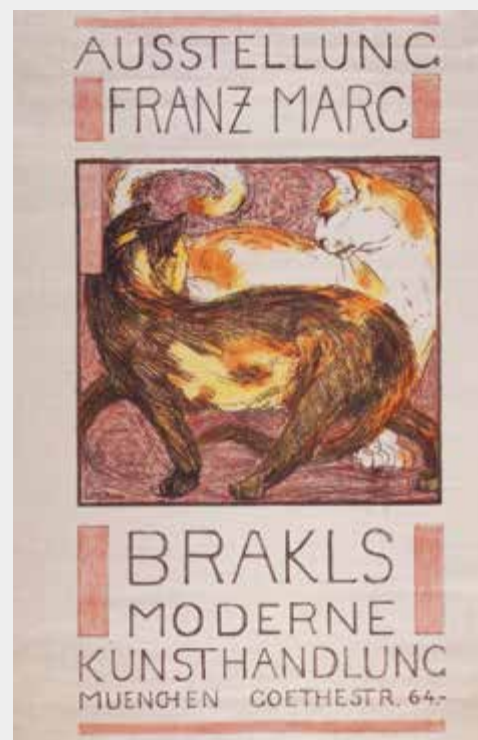
Franz Marc and Russi, Pasing in December 1908.



The Siberian shepherd dog ‚Russi‘, had initially lived with Sophie Marc, the artist’s mother, in Munich-Pasing. After she had lost her husband, she gave up her house and moved into a boarding house, while her big dog found a new home with Franz Marc, who already had a cat named Ruth. The artist made both animals subject of his drawings and paintings. „Back then, faithful Russi was more attached to his mother than to Franz - he was a strange animal in general, headstrong and difficult to control. You could tell a lot of stories about him. He never quite forgave his mother for not keeping him with her, even though he grew very attached to Franz later on. Even years later, when we had already moved to Sindelsdorf, he never really welcomed Marc’s mother when she came to visit. So Russi stayed with us, and now there were four of us. I did enjoy that a lot, although I had never lived around animals that close. It was wonderful for Franz for two reasons: he painted the two animals and they kept him company when I wasn’t there, also around Christmas,“ Maria Marc recalls. (Maria Marc, *Mein Leben mit Franz Marc*, Munich 2016, pp. 106f.)

In 1909, Russi became the artist couple’s spirited and boisterous four-legged companion and was often - as in the present work - depicted by his new master; his sketchbooks are filled with drawings of Russi and his cat Ruth. This is also the case with this scene from his studio in Munich, showing Russi peacefully sleeping, his white fur slightly contrasting the pastel carpet. Franz Marc plays with delicate stripes of color, switching from a blue interspersed with red to a red interspersed with blue and softening this dominance with a yellow interspersed with green. And he lends the dog’s white coat an animated nature with a few yellow splashes and contours. Marc brings the animal with the yellow collar remarkably close to the viewer, using almost the entire format to capture ‚Russi‘, while his tail is partly outside the format in right. For the depiction of the dog, as well as for portraits of other animals from a short distance, Franz Marc makes use of the academic discipline of portrait painting. With the portrait of the sleeping dog, Franz Marc thus left his academic path, having previously studied the great masters Vincent van Gogh and Paul Gauguin and other French Impressionists during his second trip to Paris in 1907 and, with the impressions he gained, approached his very personal view of the organism of nature. It was not before 1910, that Marc would intensively deal with Paul Cézanne, who had died the previous year: Julius Meier-Graefe released a first comprehensive monograph on the introverted Frenchman at the publishing house Piper, and in September Marc told Reinhard Piper about his first analysis of Cézanne’s unusual compositions. Next to the still lifes, it was Cézanne’s concept of figures that inspired Franz Marc to transfer to his pictorial world. Among them

Franz Marc, *Siberian Dogs in the Snow*, 1909, oil on canvas, The National Gallery of Art, Washington D.C.



Franz Marc, *Zwei Katzen* (exhibition poster Franz Marc, Brakls Moderne Kunsthandlung, Munich), 1909/10, color lithograph, Staatsgalerie Stuttgart.

the view of the animal’s back in close proximity to the observer, which allows us to share sight and contemplation of nature. Paintings such as „Horse in the Landscape“ from 1910 at the Folkwang Museum or „The White Dog (Dog before the World)“ from 1912 and part of a private collection in Switzerland (fig.) are striking testimonies to Franz Marc’s view of nature through the eyes of the animal. „I would like to know what is going on in the dog now“, Franz Marc wondered curiously. (<https://michaelstacheder.com/2020/12/09/mein-guter-alter-russl/>).

„The countryside was especially pleasant for our dog.“, said Maria Marc, describing everyday life in Sindelsdorf. „We took him for walks every afternoon, something Franz insisted on with great consistency. Russi was already under the table close to Franz when we had breakfast in the morning. He was not allowed to beg for food, that was strictly forbidden. But Franz tried to get around the ban by suddenly standing up and secretly ‚dropping‘ something for Russi.“ (ibid., p. 116).

And Franz Marc even worried about his dog in the miserable situation on the front in France, writing to his wife Maria on February 7, 1916: „Darling, today just briefly regarding Russi; I will write to Lina [housemaid] to give Rußl away, to Schneiderhans or Schuster or someone else in the village. She should then bring him treats from time to time. I’ll gladly pay a small pension for the good old fellow. She shouldn’t keep him under any circumstances. If there is no suitable way to retire him, then Schuster should give him an honest bullet - it’s better if neither I nor you are there. But the last time I saw him he had grown so old that a quick death is really no cruelty.“ (quoted from Klaus Lankeith, *Franz Marc. Briefe aus dem Feld*, Munich 1982, p. 142) Four weeks later, on March 4, 1916, Franz Marc was killed by a shrapnel during a patrol between Braquis and Herméville in the Battle of Verdun. [MvL]



GABRIELE MÜNTER

1877 Berlin – 1962 Murnau

Berglandschaft mit Nebelstreif. 1944.

Oil on canvas.

Lower right signed and dated. With the estate stamp on the reverse (partly covered by the stretcher) and with a label with the partly stamped number „L. 669“ (covered by the stretcher). 38 x 46 cm (14.9 x 18.1 in).

The work is documented in Gabriele Münter's workbooks along with mnemonic sketch.

Accompanied by a written confirmation of authenticity issued by the Gabriele Münter- and Johannes Eichner-Foundation, Munich, on September 3, 1999.

🕒 *Called up: June 7, 2024 – ca. 6.12 pm ± 20 min.*

€ 150.000 – 250.000 (R/D, F)

\$ 157,500 – 262,500

PROVENANCE

- From the artist's estate.
- Galerie Gunzenhauser (1999).
- Private collection Bavaria (acquired from the above)
- Private collection Southern Germany (acquired from the above).

„There's a divine spark in you, which is so incredibly rare to find in painters. And your outer talent is enough. Your flowing line and sense of color!“

Wassily Kandinsky to Gabriele Münter, Moscow, November 1915.

- **Atmospheric view of the “Blue Land” in autumn**
- **Bold color palette with special radiance**
- **This year Gabriele Münter is celebrated numerous international museum exhibitions (Vienna, Madrid, London and Bern)**

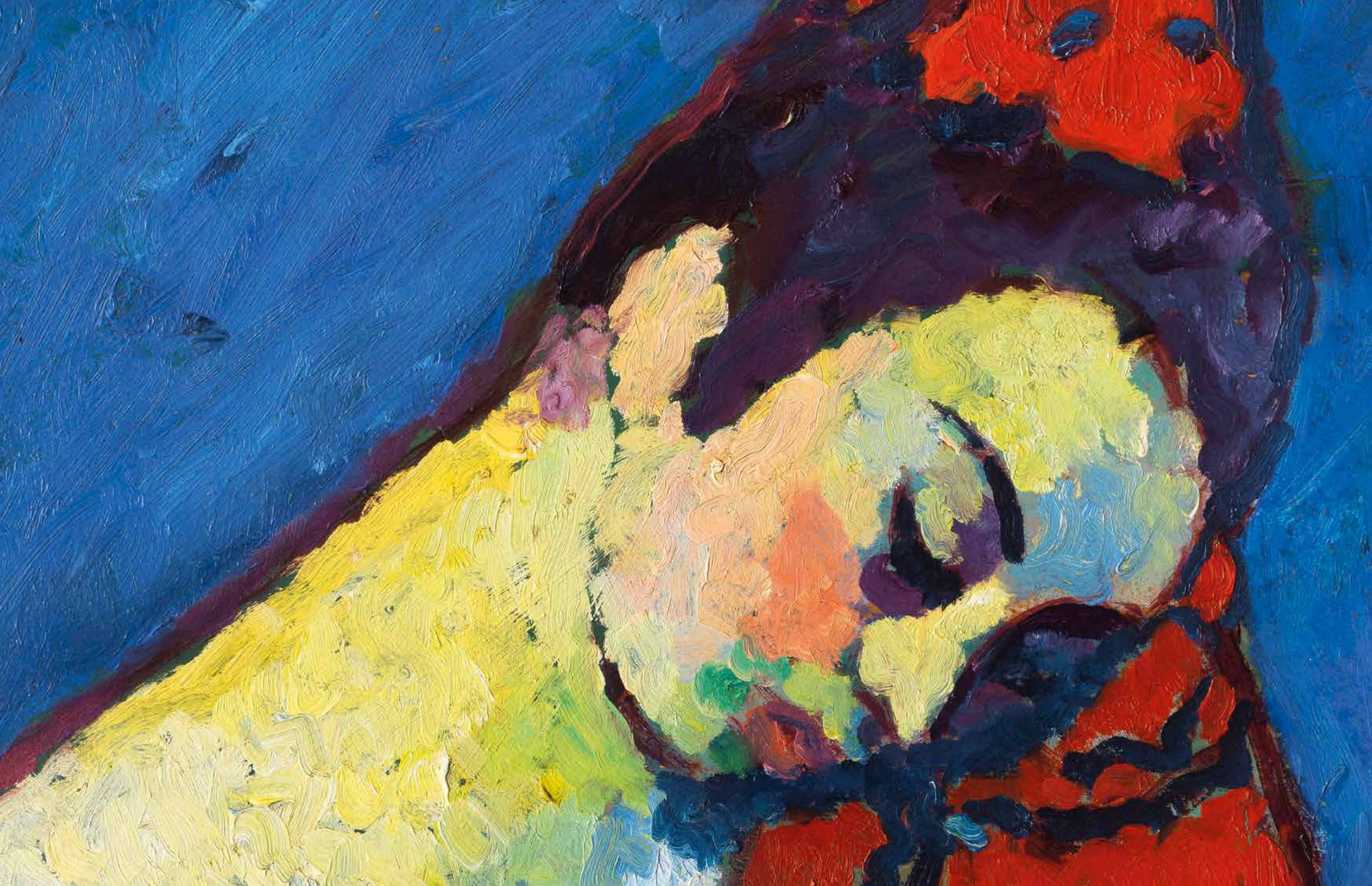


an otherwise hilly landscape formed by ice-age moraines. Murnau lies on the edge of the swampy moss on an ascending slope. The so-called Russian House, which Gabriele Münter acquired in 1909, is also located on this slope. She had returned to the place from where it was only a few steps to enjoy the vista of the mountain range towering in the distance.

Gabriele Münter shows the light veil of mist over the moorland, she shows the special ambiance of the change of the daylight. In subtle gradations of the tonal values, she creates an image that precisely traces the course of the mountainous horizon line. Gabriele Münter makes the mountains glow with incomparable radiance. [EH]

After restless and difficult years, Gabriele Münter returned to her second home in Murnau in Upper Bavaria in the 1930s, where her relationship with the art historian Johannes Eichner would play a key role. He encouraged her to resume painting and to revisit the places where the artists of the „Blaue Reiter“ gathered to paint. Gabriele Münter's late paintings also bear witness to her characteristic strength of form and expressiveness of color. The strong and flat colors, framed by determined and confident black lines, impressively distinguish the landscape.

The view over the vast Murnau Moss was one of the artist's favorite motifs. This stretch of land enchants with its moorland plain amidst



ALEXEJ VON JAWLENSKY

1864 Torschok – 1941 Wiesbaden

Spanische Tänzerin. 1909.

Oil on cardboard.
Signed and dated in the upper left. 100 x 69,5 cm (39.3 x 27.3 in).
With the expressionist Murnau landscape from the same year on the reverse.
Jawlensky also used this highly abstract landscape motif in a smaller format in the painting „Murnauer Landschaft“, today part of the collection of the „Städtische Galerie im Lenbachhaus“, Munich (Murnauer Landschaft, 1909, 50.4 x 54.5 cm, catalogue raisonné no. 283). [J5]

Export of the work from Germany will be possible.

🕒 Called up: June 7, 2024 – ca. 6.14 pm ± 20 min.

€ 7,000,000 – 10,000,000 (R/N)

\$ 7,350,000 – 10,500,000

PROVENANCE

- Josef Gottschalk Collection, Düsseldorf (possibly acquired from Flechtheim in 1919, until 1941).
- Emma Gottschalk Collection, Düsseldorf (inherited from the above in 1941, until 1954).
- Private collection Rhineland (inherited from the above in 1954, family-owned until 2017: Galerie Thomas).
- Galerie Thomas, Munich (2017).
- Private collection Europe (acquired from the above in 2017).

EXHIBITION

- Possibly: Auf dem Wege zur Kunst unserer Zeit. Vorkriegsbilder und Bildwerke, Galerie Alfred Flechtheim, Düsseldorf Königsallee, July 27 - August 16, 1919, cat. no. 65 (not illustrated).
- Öffentliche Ausstellung der Sammlung Gottschalk, Glücksburger Straße 2, Düsseldorf, 1946/47 (without a catalog).
- Alexej von Jawlensky. El paisaje del rostro, Fundación Mapfre, Madrid, February 9 - May 9, 2021, cat. no. 18, p. 290 (with full-page color illu. on p. 120).

LITERATURE

- Maria Jawlensky, Lucia Pieroni-Jawlensky, Angelica Jawlensky, Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings, vol. 1: 1890-1914, Munich 1991, no. 239 (illustrated in black and white on the front and back).
.....
- Cf. on the landscape on the reverse: Alexej von Jawlensky-Archiv (ed.), Reihe Bild und Wissenschaft. Forschungsbeiträge zu Leben und Werk Alexej von Jawlenskys, vol. 3, Ascona 2009, pp. 150-151 (fig. 14, reverse).

ARCHIVE MATERIAL:

- Düsseldorf Municipal Archives, no. 0-1-4-22016.0000, „Modern Art“ collection of Emma Gottschalk, pp. 563-565 (on the exhibition of the Gottschalk Collection, 1946/47).
- Düsseldorf Municipal Archives, no. 0-1-4-3907.0000, Gottschalk Painting Collection, p. 165 (on the exhibition of the Gottschalk Collection, 1946/47).

- **Jawlensky’s portraits from 1909 and 1910 are considered milestones of European Modernism**
- **“Spanish Dancer” - a masterpiece of unbridled expressionist quality, comparable to Jawlensky’s famous “Portrait of the Dancer Alexander Sacharoff” (1909, Lenbachhaus Munich)**
- **Almost all of the paintings from this short creative phase that is characterized by strong colors are owned by international museums today**
- **Alongside “Girl with Peonies” (Von der Heydt-Museum, Wuppertal) and “Red Lips” (lost), this is the largest painting from this important work phase**
- **Both sides were painted during Jawlensky’s best creative period: the reverse shows a bright and highly abstract Murnau landscape from 1909**
- **Shortly after it was made, it became part of the important modern art collection of Josef Gottschalk in Düsseldorf, and remained in the family for over nine decades**
- **The “Blue Rider” is currently honored with a comprehensive exhibition at the Tate Modern (until October 2024)**

„There are only very few paintings by Alexej von Jawlensky showcasing this level of quality, and most of them have been museum-owned for many decades. [...]“

Dr. Roman Zieglgänsberger

Murnauer Landscape, 1909 (reverse).





Alexej von Jawlensky, Spanish Dancer, 1909, oil on cardboard, 100 x 69.5 cm.



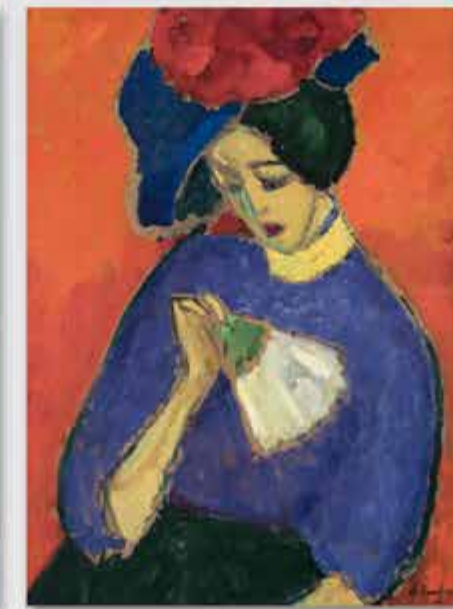
Alexej von Jawlensky, Portrait of the Dancer Aleksandr Sakharov, ca. 1909, oil on cardboard, 69.5 x 66.5 cm, Städtische Galerie im Lenbachhaus, Munich.



Alexej von Jawlensky, Spanish Dancer, 1909, oil on cardboard, 100 x 69.5 cm.



Alexej von Jawlensky, Helene with Colored Turban, 1910, oil on cardboard, 94.2 x 81 cm, Guggenheim Museum, New York.



Alexej von Jawlensky, Dame mit Fächer, 1909, oil on cardboard, 92 x 67 cm, Museum Wiesbaden.



Alexej von Jawlensky, Schokko, around 1910, oil on cardboard, 75 x 65 cm, Sotheby's, New York, February 5, 2008.

“ Enchanting opulence and a delicate play of colors

Alexej von Jawlensky's „Spanish Dancer“ from 1909

Paintings of this quality by the painter Alexej von Jawlensky are few and far between, and most of those that exist have been in museums for many decades, where they are usually among the highlights of the respective collection. Upon the first encounter with „Spanish Dancer“, one can sense almost physically that it is absolutely on a par with „Portrait of the Dancer Aleksandr Sakharov“ (1909, Lenbachhaus, Munich), „Young Girl with Peonies“ (1909, Von der Heydt-Museum, Wuppertal), „Helen with Colored Turban“ (1910, Solomon R. Guggenheim Museum, New York) or „Lady with a Fan“ (1910, Museum Wiesbaden). The „Spanish Dancer“ is simply one of those few masterpieces that account for Jawlensky's worldwide fame today just as much as they caused a sensation and inspired contemporaries back then.

Apart from the fact that it is one of Jawlensky's largest paintings with impressive dimensions of 100 by 70 centimeters, it also combines the two most important motifs of his renowned creative phase before World War I: Ever since he had made the picture „Helene in Spanish Costume“ in 1901/02, the motif of the Spanish woman has played a key role in his art. On the one hand, he portrays women as strong and spirited, but at the same time - not mutually exclusive - he works out their tender and sensitive nature.

In „Spanish Dancer“, the artist combined the two aspects in a particularly elaborate manner. The never waning painterly appeal, the powerful, mutually amplifying colors, and a formal structure of straight diagonals, curves and counter-curves underline this great fervor. The tilted head, the closed eyes, the calm posture (including the self-contained silhouette) pleasantly counteract the „loudness“ and add this very decisive meditative moment to the picture.

The exquisitely executed wide open fan - Jawlensky's second most fascinating motif in the painting - that the „Spanish Dancer“ holds obliviously in front of her is the icing on the cake. The composition's enchanting opulence, paired with Jawlensky's characteristic supreme painterly vigor, is countered by the extraordinarily delicate play of colors in the fan's mosaic appearance. The fan, which appears to be studded with shiny

pearls, lacks any kind of coquettishness despite its splendour, it seems as if it was both protected and highlighted by its surrounding.

Ultimately, this is what distinguishes Jawlensky's art, an art that pushes the boundaries of the visual realms at every moment and uses opposing, subtly interwoven soothing elements - both in terms of form and content, yielding sophisticated and expressive masterpieces that never lose any of their appeal, no matter how often they are viewed. In this sense, the „Spanish Dancer“ is nothing less than a prime example.

Dr. Roman Zieglgänsberger
Member of the academic council of the Alexej von Jawlensky-Archive in Muralto/Switzerland, Curator for Modern Art, Museum Wiesbaden



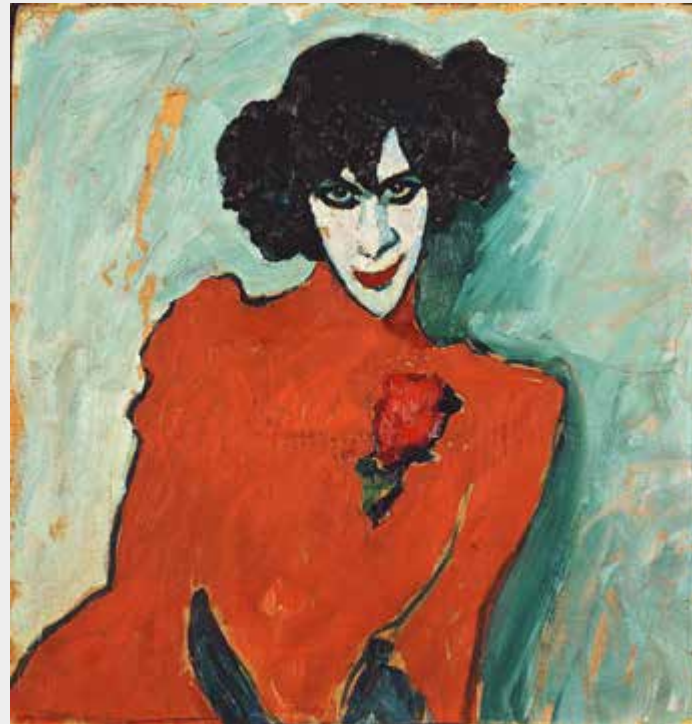
Alexej von Jawlensky, Spanish Dancer, 1909, oil on cardboard, 100 x 69.5 cm.

**“Spanish Dancer” –
An ecstatic and exuberant expressionist masterpiece**

Jawlensky had reached his absolute creative peak in 1909: He painted his unusually large-scale “Spanish Dancer” in an almost intoxicating array of colors and a bold and free flow. It was during the two years of 1909 and 19010, right before the “Blaue Reiter” was founded, that Jawlensky attained painterly strength in his expressionist portraits that would lead to the creation of iconic highlights of European Modernism. It is the fervent color contrasts, the expressive and seductive pose, and the strict formal stylization that make Jawlensky’s “Spanish Dancer” an inimitable expressionist masterpiece. In terms of painterly quality and art-historical significance, this one-of-a-kind composition is absolutely at eye level with Jawlensky’s other key pieces from this brief creative phase. Works that are almost exclusively museum-owned today.

Along with the “Spanish Dancer”, the paintings “Portrait of the Dancer Aleksandr Sakharov” (Lenbachhaus, Munich) and “Schokko with Red Hat” (Columbus Museum of Art, Ohio), both of which were also painted in 1909, are similar in terms of their colorfulness, expressiveness, and radiance, which is why they are also regarded as highlights of Expressionism today. These important creations by Alexei Jawlensky, just like our “Spanish Dancer”, exude an aura that continues to put us under a spell to this day.

“I painted [...] large figurative works in intense, glowing colors, absolutely not naturalistic and realistic. I used a lot of red, blue, orange, cadmium yellow, chrome oxide green. I contoured the forms in a very



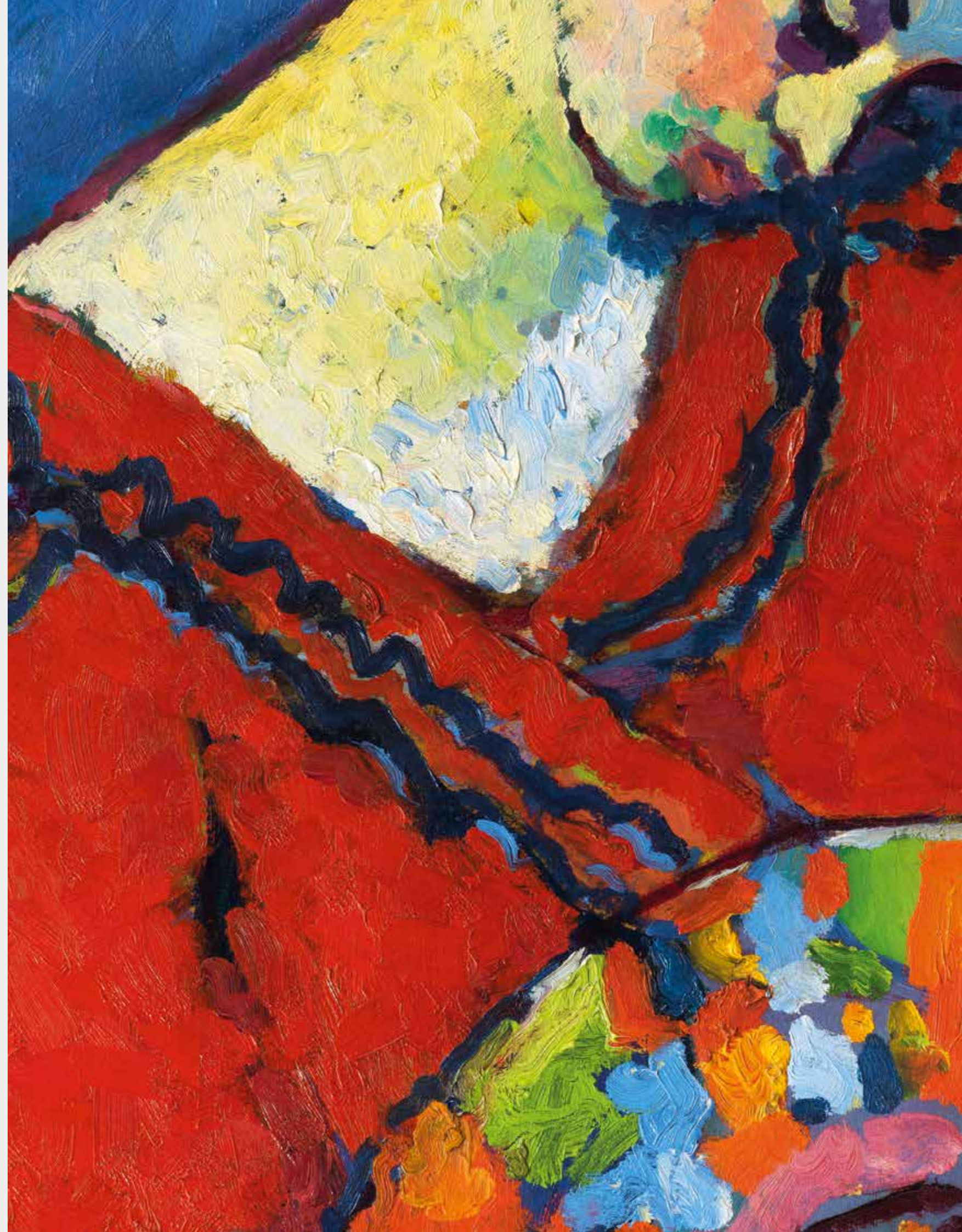
Alexej von Jawlensky, Portrait of the Dancer Aleksandr Sakharov, ca. 1909, oil on cardboard, 69.5 x 66.5 cm, Städtische Galerie im Lenbachhaus, Munich.

strong Prussian blue and they emanated a powerful inner ecstasy [...] This was the most pivotal moment in my art. During those years up until [...] the war, I painted my most powerful works [...]” (Alexej von Jawlensky, Lebenserinnerungen, 1937)

In these decisive years of 1909/10, Jawlensky took a step of seminal significance for both modern art in general, and his own oeuvre in particular. He liberated the expressive color from the constraints of nature and staged it within the formal framework of an entranced stylization of the human face. While Wassily Kandinsky sought the maximum liberation of color in landscape in the following years, and the young Franz Marc turned to an enraptured animal world, Jawlensky entirely focused on the portrait from 1909 onward.

The motif of an eccentric movement as we find it in his celebrated “Portrait of the Dancer Aleksandr Sakharov”, is taken to a new dimension in our „Spanish Dancer“. In addition to the vibrant color contrast of the bright orange-red dress against the steel-blue background, the fan’s liberated colors and an incarnate that ranges from green to yellow and purple tones, it is, above all, the triangular upper body shaped from diagonals determining the composition that accounts for the incredibly expressive tension that Jawlensky’s “Spanish Dancer” evokes.

Jawlensky drew inspiration for this extraordinarily strong and self-contained, yet introverted pose from his fascination with modern dance. The artist became acquainted with the avant-garde dancer Aleksandr Sakharov in the circle around the Schwabing Salon of his partner, the painter Marianne von Werefkin, no later than 1905. Werefkin’s salon on Giselastrasse was a popular meeting place for avant-garde artists and bohemians at the time, offering its visitors stimulating exchange in those years. Another decisive factor for the choice of motif in „Spanish Dancer“ must have been a general enthusiasm for Spain in Europe in the context of the successful première of Georges Bizet’s opera „Carmen“ in Paris (1875). In 1909, “Carmen” was on the program of the Munich Court Opera.







Alexej von Jawlensky with Marianne von Werefkin, Gabriele Münter and Jawlensky's son Andreas in Murnau, 1908, Alexej von Jawlensky Archive, Locarno.

**Helene the “Spanish Dancer” –
A sensually charged display of female beauty**

The emotional depths that Jawlensky explores with maximum expressiveness in „Spanish Dancer“ are charged with exoticism, passion, vigor, and tragedy. He presents the dancer as an exposed, dramatic figure at the end of a passionate dance in full concentration and elegiac relief. Jawlensky, a bon vivant in every respect, had already been living in a calamitous ménage-à-trois with Marianne von Werefkin and their young maid Helene Nesnakomoff, who gave birth to their son Andreas in 1902, when he painted „Spanish Dancer“ in 1909, elevating it to an iconic stylization of female beauty. While the somewhat older, highly educated, and influential artist Marianne von Werefkin, with whom Jawlensky was living since he had moved to Munich in 1896, was primarily his intellectual partner, his young lover Helene, whom he did not marry until 1922 after he had finally broken up with Werefkin, provided necessary emotional stimuli during these years. Jawlensky's first painted homage to the then very young Helene was the impressionist picture „Helene in Spanish Costume“ (Museum Wiesbaden) from 1901/02. Henceforth, she would not only be Jawlensky's lover but also his preferred model. In the portraits he made of her, he increasingly abandoned pure portraiture and created stylized heads characterized by atmos-

pheric colors, culminating in the renowned „Barbarian Princess (Head of a Young Woman)“ (1912, Osthaus Museum Hagen).

Was it perhaps Helene - in the bloom of youth in her early twenties - who inspired the much older man to paint our highly emotional „Spanish Dancer“? Does the artist make us witness to that very erotic feeling that Jawlensky had for his young lover Helene in the art-historically seminal year of 1909?

Looking at contemporaneous works demonstrably based on Helene as a model, the striking red frilled blouse, and the Spain motif that he had already used for a Helene portrait in 1901/02, help us to identify her as a model for the present work, too. The facial features and the highly concentrated expression of the sitter in „Helene with Colored Turban“ (1910, Guggenheim Museum, New York) also show clear parallels, while, unlike our „Spanish Dancer“, the painting has a calmer and more contemplative character. Jawlensky's sensually charged depiction of Helene as the „Spanish Dancer“, on the other hand, is deeply imbued with the emotional turmoil of its creator; it is a masterful presentation of femininity, a progressive liberation from the shackles of artistic and social conventions of the time.

Helene and Andreas 1903,
Alexej von Jawlensky Archive, Locarno.



Alexej von Jawlensky, Helene with Colored Turban, 1910, oil on canvas,
Guggenheim Museum, New York.



Alexej von Jawlensky, Helene in spanish costume, 1901/02, oil on canvas,
Museum Wiesbaden.



Highlights of European Modernism around 1909



Henri Matisse
L'Espagnole, 1909
oil on canvas, Pushkin Museum.
© Succession H. Matisse / VG Bild-Kunst, Bonn 2024.



Alexej von Jawlensky
Spanish Dancer, 1909
oil on cardboard.



Henri Matisse
L'Algérienne, 1909
oil on canvas, Centre Pompidou, Paris.
© Succession H. Matisse / VG Bild-Kunst, Bonn 2024.



Ernst Ludwig Kirchner
Seated Girl (Fränzi), 1910
oil on canvas, Minneapolis Institute of Art.



Egon Schiele
Wally, 1912
oil on panel, Leopold Museum, Vienna.



Gustav Klimt
Lady with Fan, 1917/18
oil on canvas, Sotheby's, London, June 27, 2023.

“The ‚Spanish Dancer‘ is one of those few exceptional Jawlensky paintings that have made for the artist’s worldwide fame today, just as they caused a sensation and provided inspiration back then.”

Dr. Roman Zieglgänsberger



Murnau landscape, 1909 (reverse).

“Kandinsky, Jawlensky and their partners Gabriele Münter and Marianne von Werefkin brought a creative spirit to [...] Murnau [...] that would later go down in art history as the birth of German Expressionism for the works this period yielded. At the same time, these sojourns that lasted several weeks provided the nucleus of the ‚Neue Künstlervereinigung München‘, which made its first public appearance in September 1909 and which ultimately gave rise to the ‚Blue Rider‘ in December 1911.”

Roman Ziegelgänsberger, quoted from: Alles! 100 Jahre Jawlensky in Wiesbaden, Munich 2021, p.110

The year 1909 – Pinnacle of Modernism and Jawlensky’s leading role in the „Blue Rider“

Jawlensky spent the summer of 1909 - the year that saw the birth of our “Spanish Dancer” - together with Helene, their son Andreas (passed off as a nephew in public), and Marianne von Werefkin in Murnau, where they painted with Wassily Kandinsky and Gabriele Münter in a lively exchange. A summer that was pivotal both for Jawlensky’s ill-fated love triangle with Werefkin and Helene, as well as for his artistic development. The work of all four artists at that time underwent a radical change, as they gradually abandoned Impressionist and late Impressionist styles and turned towards a synthetic and more expressive color painting. Jawlensky had already seen the paintings of the Fauves and early works of Cubism in Paris on his trips to France in 1906 and 1907, and also became acquainted with works by Henri Matisse, Paul Gauguin, Vincent van Gogh, Paul Cézanne, and Pablo Picasso.

These visual experiences made Jawlensky a progressive thinker within the Murnau artist community, and it was due to his impact that the styles of his fellow painters evolved towards a stronger autonomy of color and an overall more summarised conception of the surface. The liberation of color finally came about in Murnau in 1909, a process with crucial impact on German Expressionism and ultimately on the art of the “Blue Rider”.

The fact that the reverse side of the painting “Spanish Dancer” bears one of these highly abstract landscapes from the seminal Murnau period is an incredibly fortunate coincidence. This fascinating view of the “Blue Land” in summer is exceptionally picturesque and appears to have been captured quite spontaneously. Jawlensky placed large purple shadows on a radiant pink road under a green and white sky, the colors - as in the “Spanish Dancer” - are juxtaposed in flat, pointed forms and bold contrasts.

“Translating nature into color according to the fire in my soul”, was Jawlensky’s highly emotional approach (Jawlensky, Lebenserinnerungen (1937), quoted from Catalogue Raisonné, vol. I, 1890-1914, p. 30). An approach that also inspired Kandinsky and Münter in Murnau, where they boldly liberated themselves from the constraints of nature as it was perceived.

Just as Jawlensky developed the body of his “Spanish Dancer” from strictly diagonal and triangular shapes, he also composed the radiant “Murnau Landscape” on the reverse from strongly abstracted elements. A comparison with landscapes that fellow artists Wassily Kandinsky and Gabriele Münter created around the same time once more demonstrates how advanced Jawlensky’s expressionist understanding of color and form was in 1909. In the same year, Jawlensky also executed this landscape motif in maximum abstraction in the small painting “Murnau Landscape”, today part of the collection of the Städtische Galerie im Lenbachhaus, Munich.



Alexej von Jawlensky, Murnauer Landschaft, 1909, Städtische Galerie im Lenbachhaus Munich.



Wassily Kandinsky, Murnau - Landscape with Green House, 1909, oil on canvas, Sotheby’s, London, June 21, 2017.

Gabriele Münter, Der blaue Berg, 1908, oil on cardboard, private collection Germany. Ketterer Kunst, Munich, December 5, 2014 © Gabriele Münter and Johannes Eichner Foundation, Munich / VG Bild-Kunst, Bonn 2024.



Thus Jawlensky’s “Spanish Dancer” is a powerful avant-gardist serendipity in two respects: An extraordinary portrait and a mesmerizing landscape from his best creative period that testify to his genius, his inimitable flair for the free use of form and color, and an audacious conviction to take painting to a new level, even though it was often met with disdain as outrageously progressive for the sheer impact of the colors.

In December 1909, the legendary first exhibition of the ‘New Artists’ Association Munich’ took place at Galerie Thannhauser, an event torn to pieces in negative press reviews, as the colors in the works Jawlensky, Kandinsky, Werefkin and Münter exhibited egregiously deviated from nature. Fritz von Ostini, for example, wrote in the “Münchener Neueste Nachrichten” on December 9, 1909: “[...] As the founding pamphlet of the New Artists’ Association Munich’ explains, the coloristic orgies, this dissociation from nature, truthfulness and all sound skill reveal ‘a pursuit of artistic synthesis’. Holy smokes [...]” (quoted from: Annegret Hoberg, Helmut Friedel, Der Blaue Reiter und das Neue Bild, Munich/London/New York 1999, p. 33).

The press fought furiously against a new kind of painting that had gone wild in the truest sense of the word, and the public railed, threatened the artists and spat on the paintings. The art that Jawlensky and his companions showcased in 1909 was far beyond what the tastes and aesthetic sensibilities of his contemporaries could handle. Today, however, their progressive artistic path, liberated from all conventions and pursued against all external resistance with courage and determination, is regarded as one of the most important chapters in the history of 20th-century art.

Jawlensky’s painting “Spanish Dancer” with the “Murnau Landscape” on the reverse is not only one of these fascinating pinnacles of modern European art but also an exceptional example of the complex emotional expressiveness that lies at the heart of painting. In “Spanish Dancer”, Jawlensky’s relentless pursuit of artistic synthesis, a consummate fusion of visual and emotional impressions to create an overwhelming expressive painting, becomes particularly evident.

Today, paintings of comparable quality are almost exclusively museum-owned and hardly appear on the international auction market. Our “Spanish Dancer” has been part of an important private collection in the Rhineland for almost a century, and is now available on the auction market for the very first time. [JS/MvL]

The Josef Gottschalk Collection

“It is amazing and gratifying to see the enthusiasm, love, and artistic understanding with which modern art is compiled in the Rhineland. (...) The collectors General Director Nothmann, Josef Gottschalk and Alfred Wolff in Düsseldorf, General Director Alfred Tietz in Cologne, the Barons von der Heydt and Claus Gebhard in Elberfeld, Rudolf Ibach in Barmen, and the Krefeld-based Hermann Lange and Dr. Erich Raemisch (...) made a number of their most interesting works available.”

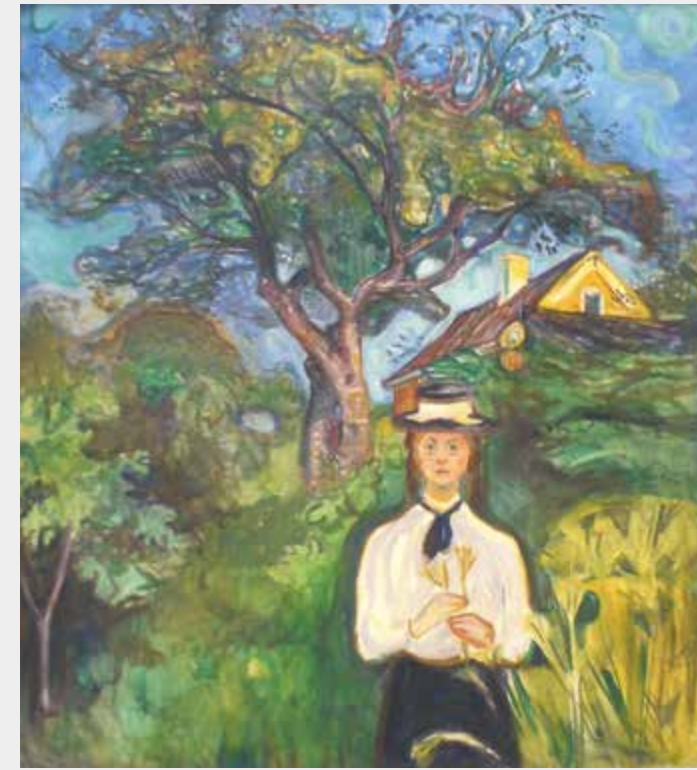
Der Cicerone, zo. 1928, p. 674, on an exhibition at Flechtheim.



August Macke, Gartenrestaurant, 1912, oil on canvas, Kunstmuseum Bern.



Wassily Kandinsky, Arabs II, 1911, oil on canvas, Mr. and Mrs. J. Seward Johnson Collection, Princeton, New Jersey.



Edvard Munch, Girl under Apple Tree, 1904, oil on canvas, Carnegie Museum of Art, Pittsburgh, Pennsylvania.

In the case of the industrialist Josef Gottschalk, the question arises as to whether art historical research might have overlooked an important collector of international standing.

Who was Josef Gottschalk? Born in Düsseldorf in 1876 and raised in humble circumstances, Gottschalk worked his way up quickly, starting as a factory worker in the German Empire and the Weimar Republic, he became a steel wholesaler in 1911.

The defense industry's demand for steel in World War I helped Gottschalk to amass a huge fortune in just a few years, which also enabled him to compile such a remarkable art collection. In close contact with the Rhenish avant-garde luminaries such as Alfred Flechtheim, Johanna Ey, and Karl Nierendorf, as well as with artists such as Otto Dix and Walter Ophey, the collector found himself at the center of the modern art scene.

Highlights of the collection

The Gottschalk Collection, compiled between the end of World War I and the late 1920s, was entirely dedicated to the avant-garde: It comprised around 60 works by artists such as Kandinsky, Macke, Munch, Jawlensky, Pechstein, and Chagall, most of them in large formats. Jawlensky's "Spanish Dancer" was indisputably one of the most impressive paintings in this collection and remained in the family for around a century. The work remained in the family for around a century.

August Macke's „Gartenrestaurant“ (ill.) was also part of the Gottschalk Collection. Acquired from Herwarth Walden, he sold it to the Städtisches Museum in Aachen in 1927, from where it was confiscated as “degenerate” in 1937. Today it is at the Kunstmuseum Bern. The 1904 painting „Girl under the Apple Tree“ by Edvard Munch (ill.), today in the Carnegie Museum of Arts in Pittsburgh, was also part of the collection.

Turning points

Nazi dictatorship marked a critical turning point. The collection soon had a reputation for being „degenerate“, and due to their surname, which was also common among Jewish families, the regime increased the pressure. Josef Gottschalk died in 1941, and the company's premises were destroyed in air raids soon after.

However, the splendid art collection that also included Jawlensky's "Spanish Dancer" remained intact over the Nazi era. In 1946, the public „Kunstsammlungen Düsseldorf“ contacted the widow Emma Gottschalk in this regard. After inspecting the impressive holdings, the director requested to make the collection accessible to the public. Permission to set up a “museum” in a part of her house was obtained from the military government. In the course of this process, the director deemed the Gottschalk Collection to be „particularly significant“,

„as it contains major works by artists that were confiscated from public ownership by the former regime. The „Kunstsammlungen der Stadt Düsseldorf“ hereby confirm the exceptional artistic value of the collection and attach great importance to ensuring that it remains accessible to the public at its current location.“ (City archive Düsseldorf 0-1-4-3907)



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Männerbildnis L. Schames. 1922.

Oil on canvas.

Signed and titled „Männerbildnis L Schames“ on the reverse, as well as with the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the handwritten registration number „KN Da/Ba 12“.

150 x 90 cm (59 x 35.4 in).

The work is depicted in the artist's photo album (photographs outside of albums I-IV, illu. 729). [CH]

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

🕒 *Called up: June 7, 2024 – ca. 6.16 pm ± 20 min.*

€ 400.000 – 600.000 (R/N)

\$ 420,000 – 630,000

PROVENANCE

- Artist's estate (Davos 1938, Kunstmuseum Basel 1946, with the estate stamp on the reverse).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Munich (1954, with the label on the stretcher).
- Galerie Michael Haas, Berlin (2005).
- Galerie Thomas, Munich.
- Private collection Germany (acquired from the above).

EXHIBITION

- Ernst Ludwig Kirchner, Kunsthalle Basel, 1923 (titled „Porträt Schames“).
- Ernst Ludwig Kirchner, Galerie Paul Cassirer, Berlin, 1923.
- Das Werk Ernst Ludwig Kirchners (Malerei, Grafik, Plastik, Zeichnung), Galerie Roman Norbert Ketterer, Campione d'Italia, cat. no. 18 (illu., p. 28).
- Ernst Ludwig Kirchner, Museo d'Arte Moderna della Citta, Lugano, Villa Malpensata, Lugano, March 19 - July 2, 2000, p. 140 and cat. no. 70 (illu., p. 145, with the exhibition label on the stretcher).
- E. L. Kirchner. Die Deutschlandreise 1925-1926, Kunstsammlungen Chemnitz, May 13 - August 5, 2007, cat. no. 15 (full-page illu., p. 94).
- Ernst Ludwig Kirchner. Retrospektive, Städel Museum, Frankfurt am Main (not in cat. but on display).

LITERATURE

- Donald E. Gordon, Ernst Ludwig Kirchner. Mit einem kritischen Katalog sämtlicher Gemälde, Munich/Cambridge (Mass.) 1968, pp. 127, 136 and 380, no. 729 (black-and-white illu.).
-
· Gerd Presler (ed.), Roman Norbert Ketterer: Legenden am Auktionspult. Die Wiederentdeckung des deutschen Expressionismus, Munich 1999, p. 278.
- Hans Delfs (ed.), Ernst Ludwig Kirchner. Der Gesamte Briefwechsel („Die absolute Wahrheit, so wie ich sie fühle“), Zürich 2010, nos. 1104, 1111, 1193, 1240 and 1242.

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- **Rare full-length character portrait in a grand format**

- **Painted the year Kirchner's main art dealer Ludwig Schames (1852-1922) died**

- **A few years after he had made the famous woodcut portrait of Ludwig Schames (1918), Kirchner staged his son and successor in front of some of his masterpieces**

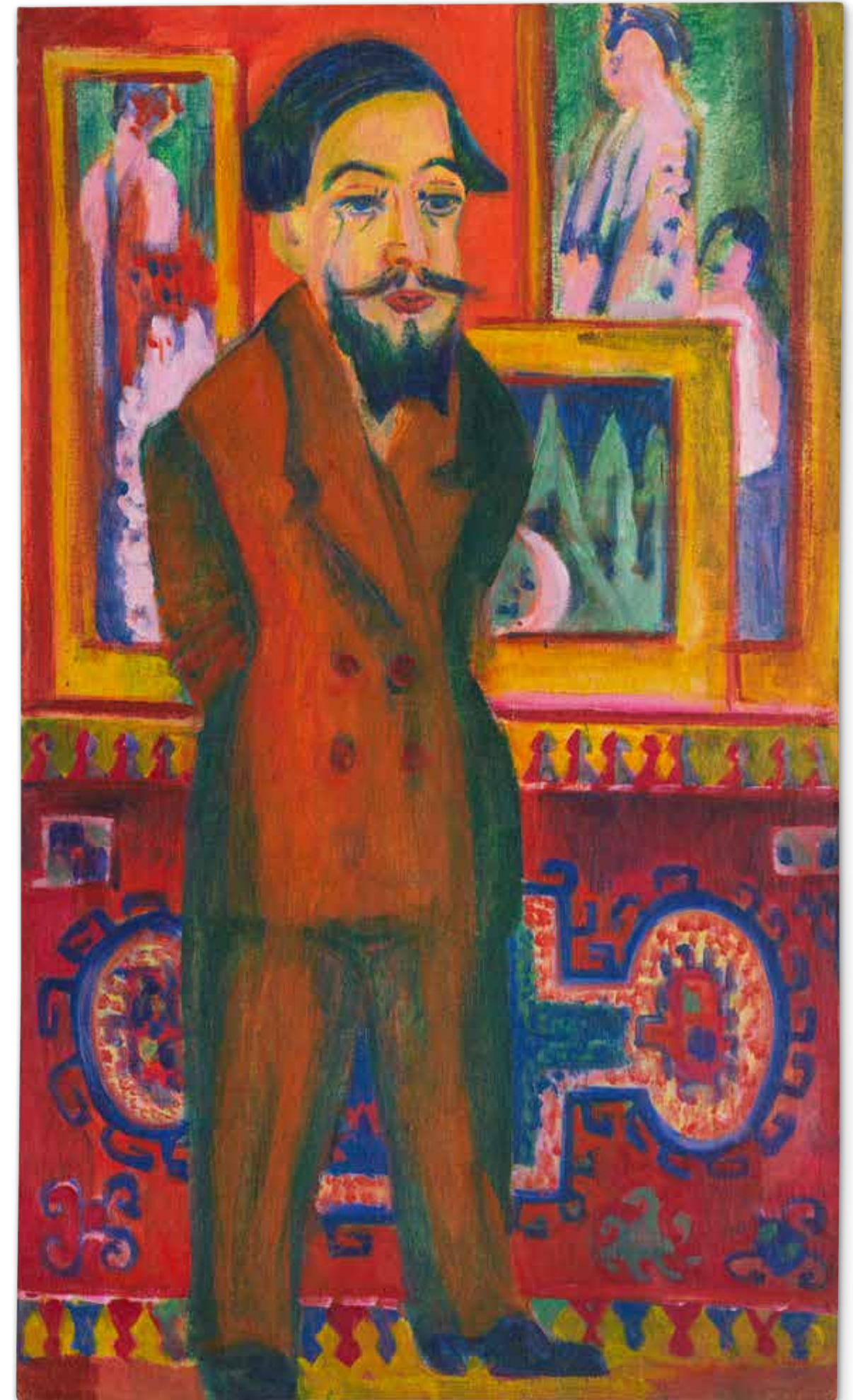
- **Featured in E. L. Kirchner's first solo exhibition in Switzerland as early as in 1923 (Kunsthalle Basel)**

- **In 2010 part of the comprehensive Kirchner retrospective exhibition at the Städel Museum in Frankfurt am Main**

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Kirchner's dealer Ludwig Schames

The painting shows Léon Schames (1882-1956), son of the Frankfurt art dealer Ludwig Schames (1852-1922), who was a close friend of the artist. For Kirchner, the deceased friend was not only of great importance for his role as art dealer. In his „Kunstsalon“ on Boersenstrasse 2 in Frankfurt, he started to show an interest in Modernism from early on, promoting the artists of German Expressionism and later also Max Beckmann. As early as 1916, he presented the first major exhibition of Kirchner's works. Further major exhibitions at the Frankfurt gallery made the artist well-known, particularly in Germany, and brought him into contact with important collectors such as Ludwig and Rosi Fischer, who bought many of his works between 1916 and 1919, or Dr. Carl Hagemann, who collected Kirchner until his death in 1938 and who would also support his wife Erna. In February 1922, Ludwig Schames opened the exhibition of Kirchner's „Swiss Works“, which was of outstanding importance to the artist: the Berlin art critic and collector Paul Westheim even devoted the March issue of his magazine „Das Kunstblatt“ to the exhibition, and the artist.





E. L. Kirchner, Kopf Ludwig Schames, 1918, woodcut (Gercken 896 II). This work is offered in our Modern Art Day Sale on June 8, 2024.

Ludwig Schames died on July 3, 1922, and Kirchner felt very saddened by the news. And so he wrote to Martha Marx, the daughter of the deceased, on July 19, 1922: „Believe me, I feel as if I have lost a father, a father and friend. His unselfish and fine manner made otherwise unpleasant things wonderful. Throughout the long time we worked together, there was never a single misunderstanding. I saw little of him, but the image I have of him was and is so vivid in my mind that it felt like I was talking to him whenever I wrote to him. [...] I have never met a more noble and sophisticated person and it is difficult, even more so today, to lose such a person.“ (Hans Delfs, Ernst Ludwig Kirchner, Der gesamte Briefwechsel, 2010, no. 1015)

The portrait of Leon Schames

But let's get back to the painting. Still in July that year, his son Léon Schames (1882-1956) visited Kirchner in Davos. He studied physics and published a „Preliminary note on an equation of state covering all states of matter and the law of action of molecules“ in a journal for physics in August 1920. For this reason alone, he was probably not interested in continuing to run the gallery, although he remained connected to fine arts through his father throughout his life and also helped and supported his cousin Manfred Schames, nephew of the gallery founder, who took over the Kunstsalon.

During Léon Schames' visit to the „Haus in den Lärchen“, it was not only this unusual painting, which exerts a fascination on account of its staged ‚weirdness‘ that was created but also a no less striking color woodcut. Both the painting and the woodcut stage the scene in the

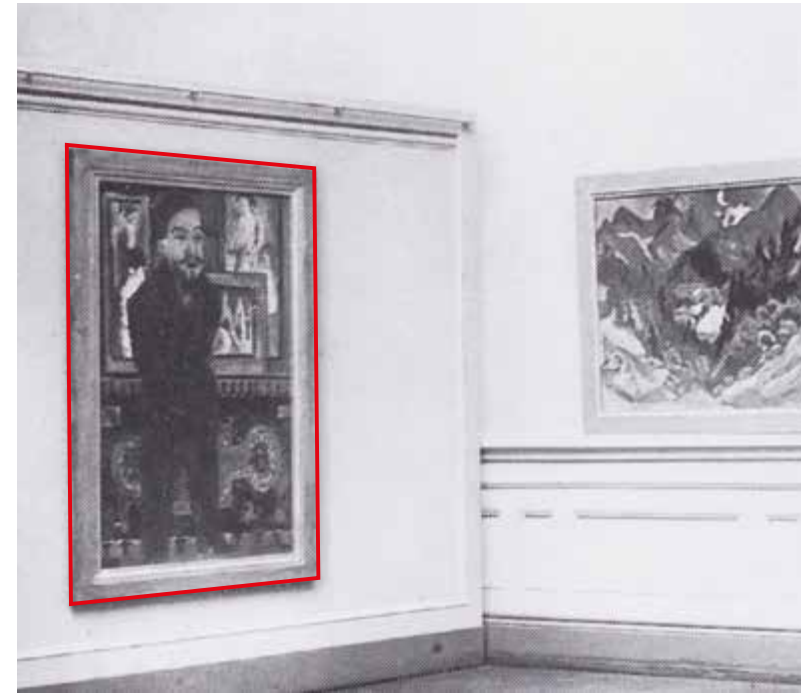


E. L. Kirchner, Portrait of Leon Schames, 1922, Color woodcut, Bündner Kunstmuseum, Chur.

spacious ‚hall‘ on the second floor of the „Haus in den Lärchen“, where not only neighbor farmers used to dance to music from the gramophone, Nina Hard moved around in sweeping gestures clad only in a raffia skirt, and here too, as the background suggests, Kirchner presented his visitor with a selection of paintings leaning against the wall. Kirchner describes a rather official encounter with the Frankfurter at the alpine farmhouse that seemed to have impressed him. He portrays Léon Schames in a golden-brown, reddish iridescent double-breasted suit with a bow tie, his hair tightly parted, his beard well-groomed, and his hands crossed behind his back. Leon Schames appears lost in thought, reserved despite a mild facial expression, standing kind of stiff in the room on the colorful carpet in front of the sketched, magnificently framed paintings, the motifs of which are indistinct: a narrow format which can be assumed to be a typical Kirchner nude in left and a landscape, possibly Kirchner's „Alpweg“ from 1921, in a square format (fig). Above it on the right we see the studio scene „Maler und Modell“ (Painter and Model) from the Dresden years, which today is in the Hamburger Kunsthalle, a self-confident display of the artist's genius as a painter of German Expressionism. (Fig.)

The continuation of the Kunstsalon

After the death of the old Ludwig Schames on July 5, 1922, his nephew Manfred Schames took over the management of the „Kunstsalon Ludwig Schames“ in Frankfurt and moved the gallery to new premises on Junghofstraße. He continued to show exhibitions of works by Kirchner. In 1933, the gallery was closed due to increasing Nazi oppression, in 1939 Schames emigrated to Israel, where he died as the owner of a chicken



„Männerbildnis (Leon Schames)“ in the exhibition at the Kunsthalle Basel, 1923, photographer: E. L. Kirchner, Kirchner Museum, Davos.



E. L. Kirchner, Maler und Modell, 1910 (revised in 1926), oil on canvas, Hamburger Kunsthalle.

E. L. Kirchner, Alpweg (Bergweg) 1921, Oil on canvas, private collection.

farm. On January 1, 1925, Kirchner wrote to Gustav Schiefler, the Hamburg judge, art collector, patron, art critic, and author of critical catalogs of the graphic works of Emil Nolde, Ernst Ludwig Kirchner, Max Liebermann, and Edvard Munch, about Manfred Schames: „Schames will probably come to Hamburg [to negotiate taking over a Kirchner exhibition at Cassirer with Galerie Commeter at the end of 1923] and will see you there. He is a man who deserves full trust. In the almost 17 years that I have been in contact with him, I have only heard good things about him. I am very happy to have him. After his visit, we also became closer as people and I hope that we are and will remain friends. Like his uncle, he is a devout Jew. He was awarded the Iron Cross during the war and is a complete man, warm-hearted and full of feeling for art.“ (Wolfgang Henze, Kirchner to Gustav Schiefler, Briefwechsel, Zurich 1990)

It is also noteworthy in this context that Erich Heckel portrayed Léon Schames in front of paintings in the rooms of the Frankfurt gallery in 1923: on the left, „Zwei Männer beim Bad am Strand“ from 1916 (Galerie Neue Meister, Dresden) and on the right, Otto Mueller, „Liebespaar“ from 1919 (Museum der bildenden Künste, Leipzig). This leads to the conclusion that Léon Schames was part of everyday life at the gallery alongside his work as a physicist. Kirchner also confirmed this fact to Erna from Chemnitz on January 17, 1926, when he was on an extended trip through Germany: „The Schames guys are definitely not bad, but they are terribly lazy guys who don't do anything except for a little commercial hustle.“

Léon Schames, born in Paris in 1882, managed to gain a foothold in Switzerland during the rise of National Socialism and died there in 1956. He is buried at the Jewish Cemetery of Veyrier near Geneva. In 2023, the Freie Universität in Berlin published a bachelor's thesis in the Department of Physics entitled: „A reappraisal of Léon Schames' work ‚Zur Lösung des Problems der Zustandsgleichung‘“. [MvL]

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Sitzende im Grünen. 1910.

Oil on canvas.
84,5 x 76,5 cm (33.2 x 30.1 in). [KT]

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

🕒 Called up: June 7, 2024 – ca. 6.18 pm ± 20 min.

€ 400.000 – 600.000 (R/D, F)
\$ 420,000 – 630,000

PROVENANCE

- Dr. Viktor and Hedda Peters Collection, Leipzig.
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Karl Schmidt-Rottluff zum 100. Geburtstag, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, June 3 - August 12, 1984, cat. no. 8 (with illu.).
- Karl Schmidt-Rottluff, Retrospective, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, cat. no. 64 (with black-and-white illu., plate 22).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Frauen in Kunst und Leben der „Brücke“, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 15 (with illu. on p. 106).
- Frauen in Kunst und Leben der „Brücke“, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, cat. no. 15 (with illu.).
- Die Brücke in Dresden. 1905-1911, Dresdner Schloss, Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, October 20, 2001 - January 6, 2002, cat. no. 323 (with illu.).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Das andere Ich. Porträts 1900-1950, Staatliche Galerie Moritzburg, Landeskunstmuseum Sachsen-Anhalt, Halle (Saale), April 6 - June 15, 2003, p. 168, no. 257 (no illu.).
- Die Brücke und die Moderne, 1904-1914, Bucerius Kunst Forum, Hamburg, October 17, 2004 - January 23, 2005, cat. no. 130 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 17 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger–Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 238f. (with illu.).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, pp. 154f. (with illu.).
- Brücke und Blauer Reiter, Von der Heydt-Museum, Wuppertal, November 21, 2021 - February 27, 2022; Kunstsammlungen Chemnitz, March 27 - June 26, 2022; Buchheim Museum, Bernried, July 16 - November 13, 2022, p. 129 (with illu.).

- **During his summer stays in Dangast (1907-1912), Schmidt-Rottluff created the most seminal works of German Expressionism**
- **In this work, Schmidt-Rottluff invented his extremely modern concept of nature with exuberant colors**
- **Owing to the bold contrasts of the palette, this painting is a prime example of the ingenious “Brücke” style in 1910**
- **Significant provenance: formerly part of the collection of Viktor and Hedda Peters, patrons and friends of the “Brücke” artists, especially of Schmidt-Rottluff**
- **Of museum-quality**

LITERATURE

- Hermann Gerlinger, Festschrift zum 95. Geburtstag von Karl Schmidt-Rottluff, Würzburg 1979, no p. (with illu.).
- Gerhard Wietek, Schmidt-Rottluff. Oldenburger Jahre 1907-1912, Mainz 1995, p. 388, no. 127 (with illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 221, SHG no. 292 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, pp. 48f., SHG no. 70 (with full-page illu. on p. 48).
- Hermann Gerlinger, Katja Schneider (eds.), Gemeinsames Ziel und eigene Wege. Die „Brücke“ und ihr Nachwirken, Munich 2009, p. 45, illu. 24.





Karl Schmidt-Rottluff, Bei der Handarbeit, 1909, watercolor, Brücke-Museum Berlin.
© VG Bild-Kunst, Bonn 2024

„Sitzende im Grünen“ has an illustrious provenance. Shortly after it was painted in Dangast in the summer of 1910, Dr. Viktor and Hedda Peters acquired this painting. The Leipzig collector couple was one of the earliest patrons of the „Brücke“ artists, especially Karl Schmidt-Rottluff, with whom they were in a long and deep friendship. The work shows Gertrud Schmidt, the painter’s sister, and Heinz Spielmann assumes: She repeatedly visited her brother in the fishing village, and the artist had never depicted a figure in the landscape in a painting before. (Die Maler der Brücke. Die Sammlung Hermann Gerlinger, Halle 2007, cat. no. 70)

The artist’s endeavors in painting in Dangast in 1910 proved to be groundbreaking, both in terms of pictorial and compositional accomplishments. In 1910, the tendency to simplify the motifs into surface zones framed by dark contours or the blank canvas intensified. With a loose brushstroke, Schmidt-Rottluff sketched the landscape around his studio in a virtuoso manner with an eruptive color presence. „Einfahrt“ and „Deichdurchbruch“ are outstanding examples of this dynamically animated stylistic development. Watercolors from 1909 and 1910 sug-

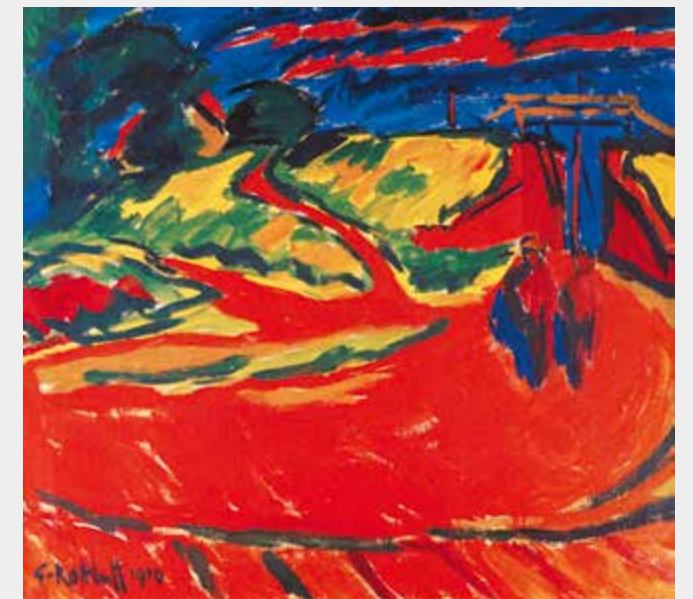
gest what should become the content of his paintings, too: the pursuit of simplification combined with a subjective, colorful interpretation of the landscape. „Schmidt-Rottluff no longer imitates nature, he recreates it“ (quoted from Magdalena M. Moeller). Through a reduction to what is essential, the contraction of a narrow and wide perspective on one level, and the juxtaposition of strong and boldly placed color contrasts, the intense, striking effect is also achieved in this painting „Sitzende im Grünen“: a harmonious unity of man and nature with daring contrasts and a new color palette typical of the ingenious „Brücke“ style of 1910 that was probably perceived as shocking in those days. „In 1910, he applied the accomplishments he had made in watercolor to his paintings,“ says Schmidt-Rottluff expert Magdalena M. Moeller, long-time director of the Brücke Museum in Berlin. „The oil paint was applied highly diluted. It was as if the artist was more like drawing with the brush instead of painting. The thin paint allowed for a quick and facile application. A large number of paintings were created in the new technique. In close succession, Schmidt-Rottluff produced one masterpiece after another, as he had attained great mastery in all means. The colors are radiant and luminous, the forms more clearly defined and yet vibrate

„Schmidt-Rottluff no longer imitates nature, he recreates it.“

Magdalena M. Moeller, 1988-2017, director of the Brücke Museum Berlin



Karl Schmidt-Rottluff, Driveway, 1910, oil on canvas, Merzbacher Kunststiftung.
© VG Bild-Kunst, Bonn 2024



Karl Schmidt-Rottluff, Deichdurchbruch, 1910, oil on canvas, Brücke-Museum Berlin.
© VG Bild-Kunst, Bonn 2024

Karl Schmidt-Rottluff, Deichdurchbruch, 1910, oil on canvas, Brücke-Museum Berlin.
© VG Bild-Kunst, Bonn 2024



with energy. The previous bands of lines had evolved into short gestural brushstrokes, often clustered as surface structures. Jagged contours sometimes delimit the surface elements. Schmidt-Rottluff’s new gestural language reflects the emotion of the creative process and the inspiration of the moment. Just as it is the case in his watercolors, he deliberately left parts of the canvas blank.“ (Quoted from: M. M. Moeller, Karl Schmidt-Rottluff. Eine Monographie, Munich 2010, p. 30)

On his way from Impressionism to Expressionism, Schmidt-Rottluff attained a fascinating intermediate stage that Ernst Ludwig Kirchner later called a „monumental Impressionism“ in his 1912 chronicle. But there is even more to that: „Sitzende im Grünen“ is a prime example in which some of the color forms and color surfaces clash very hard, while the confidence in his style was so strong, that its effect and the monumental expressiveness will be preserved for future admirers. Schmidt-Rottluff reached a first creative peak before World War I. What began to show in the painting „Straße im Norden“, made during a visit at Emil Nolde in 1906, becomes a certainty in the explosion of colors we find in this work. [MvL]



KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Junger Wald und Sonne. 1920.

Oil on canvas.
Signed and dated in lower left. Once more signed, titled „Wald und Sonne“ and inscribed with the work number „(2017)“ on the reverse of the stretcher. Numbered „91“ by a hand other than that of the artist and with the label „Kunstaussstellung Alfred Heller / Berlin [illegible] / Kurfürstendamm 44“. With the stamp „Alfred Heller / Berlin [illegible]“ on the reverse.
76,5 x 90,5 cm (30.1 x 35.6 in). [KT]

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

We are grateful to Masayuki Tanaka, Prof. Dr. Toshiharu Omuka and Dr. Shogo Otani for their kind expert advice.

🕒 *Called up: June 7, 2024 – ca. 6.20 pm ± 20 min.*

€ 500.000 – 700.000 (R/D, F)
\$ 525,000 – 735,000

• **Expressionist landscape painting at its best: fiery red dunes and a black sun against a bright yellow-green sky**

• **The painting was part of a Japanese private collection as early as in 1924, it featured in two highly acclaimed exhibitions in Tokyo under the title “Wakaki Mura” that same year**

• **Paintings of this outstanding quality and in such intense color are extremely rare on the auction market**

• **A variation of a motif so important in his oeuvre is in the collection of the Museo Thyssen-Bornemisza, Madrid**

PROVENANCE

- Dr. Matheus, Berlin (presumably Dr. Kurt Matheus or his father Dr. Salo Matheus, according to a handwritten note by Rosa Schapire).
- Art dealer Alfred Heller, Berlin (presumably 1922).
- Private collection Japan (probably Hisataka Munakata (1889-1970) since 1924 the latest, presumably acquired from the above).
- Galerie Thomas, Munich.
- Hermann Gerlinger Collection, Würzburg (acquired from the above, with the collector's stamp Lugt 6032).

EXHIBITION

- Art dealer Alfred Heller, Berlin (1922?).
- Oshu hyogenga bijutsuten [Exhibition of European Expressionism], Maruzen, Tokyo, June 21 – 30, 1924, no. 28 (title: „Wakaki Mura“).
- Hokuo shinko bijutsuten [Exhibition of Northern European Modern Art], Garo Kudan, Tokyo, December 1 – 15, 1924 (titl: „Wakaki Mura“), Nr. 88.
- Karl Schmidt-Rottluff zum 100. Geburtstag, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, June 3 - August 12, 1984, cat. no. 43.
- Karl Schmidt-Rottluff, Retrospektive, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, cat. no. 221 (with black-and-white illu., color plate 78).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 59 (illu.).
- Karl Schmidt-Rottluffs Landschaften und Stilleben, Saarlandmuseum, Saarbrücken, November 6, 2010 - January 23, 2011, cat. no. 18. (illu.).

- Zwei Männer - ein Meer. Pechstein und Schmidt-Rottluff an der Ostsee, Pommersches Landesmuseum, Greifswald, March 29 - August 28, 2015, cat. no. 8 (illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger – Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 352f. (illu.).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, pp. 242f. (illu.).

LITERATURE

- Will Grohmann, Karl Schmidt-Rottluff, Stuttgart 1956, p. 264 (with illu.), 291 (here titled: „Sonne mit Wald“, private ownership Japan).
.....
- Oshu hyogenga bijutsuten (Exhibition of European Expressionism), Maruzen Galerie, in: The Tokyo Asahi Shimbun, June 26, 1924 (illu.).
- Sotheby's, London, Impressionist and Modern Paintings [...], April 2, 1981, lot 354 (illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff in Hamburg und Schleswig-Holstein, Neumünster 1984, p. 219 (illu. in black and white).
- Heinz Spielmann (ed.), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 393, SHG no. 682 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 93, SHG no. 196 (illu.).
- Toshiharu Omuka, Resonance of Boiling Self and Shared Enthusiasm: Japanese Artists and Collectors in Early 1920s Berlin, in: A Blue Brick. Festschrift in Honor of John E. Bowlt, Frankfurt a. Main 2023, pp. 496-515.





Karl Schmidt-Rottluff, Sun over a Pine Forest, 1913, oil on canvas, Museo Thyssen-Bornemisza, Madrid. © VG Bild-Kunst, Bonn 2024

Expressionism: A new reality

For Karl Schmidt-Rottluff, the first years after the First World War were characterized by a gradual recovery of his artistic productivity and the reestablishment of his position as an artist. His first major exhibition took place at Ferdinand Möller in Berlin in 1919, and the art magazine „Genius“ published an enthusiastic essay by Ernst Gosebruch, then director of the Kunstmuseum Essen. Wilhelm R. Valentiner wrote the first monograph about him in 1920. Expressionism had now been established as a style that found expression not only in visual arts, but also in literature and film. The characteristic feature of this art, as defined by Paul Fechter in his first essay on Expressionism in 1914, is „that it is based on a certain emotional disposition, a will or rather an urge and a necessity, that its essential purpose is to give concentrated, non-conceptually direct expression to the feeling that is triggered by the vivid existence of the world“ (Paul Fechter, Der Expressionismus, Munich 1914, p. 21). The most expressive equivalent is sought for this emotional dimension of feelings and experiences, which, however, no longer seeks to find its foundations in the reproduction of external reality. Men’s encounters with the world are often reflected in social motifs and are characterized by inner tension, intensity and vigor.

A new order of the private and artistic world

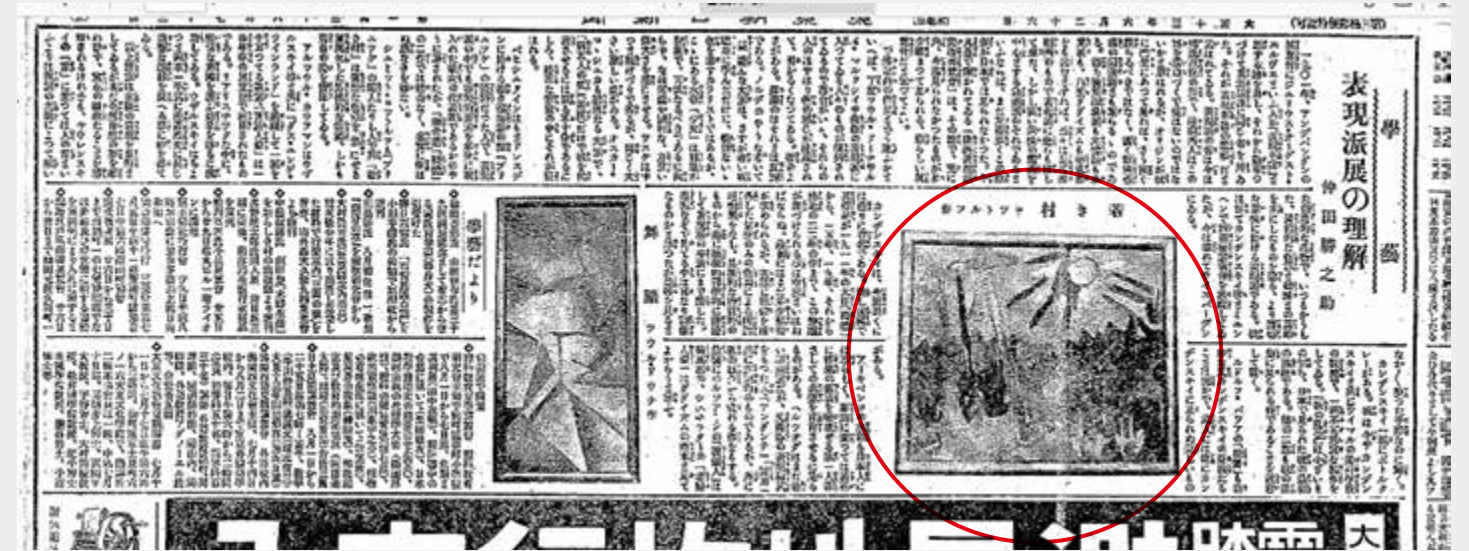
Schmidt-Rottluff’s deployment in World War I also had a decisive impact on him. On May 12, 1915, he was drafted into military service as a soldier; two days later he found himself „already armed and ready for the battlefield, under oath and presumably on the way to vast Russia tomorrow“, as he wrote to Wilhelm Niemeyer (Bremen/Munich 1989, p. 85). He was sent to Vilnius, followed by a winter at Lake Naroch, where he was assigned the task of building posts and trenches and setting up barbed wire fortifications. Thanks to the efforts of the poet and friend Richard Dehmel, he was seconded to the accounting office in Kowno in 1916. However, artistic work, especially painting, was almost impossible, and he only produced woodcuts and a few wooden sculptures.

The year after his return, he married the photographer Emy Frisch, his childhood friend. The artist struggled hard to overcome his experiences, as he wrote: „I am very little satisfied with this summer, which offered so much fertile soil for melancholy. All the torment of the years of war had such a strong and lasting effect that I am still unable to rid myself of it, and I feel too weak to face my work. I have regained some confidence in color - that may be all“, Schmidt-Rottluff wrote to his friend and collector, the art historian Wilhelm Niemeyer, in 1919. (Quoted from: Gerhard Wietek, Schmidt-Rottluff in Hamburg und Schleswig-Holstein, Neumünster 1984, p. 62). Slowly, however, the bottled-up creative energy broke new ground and found expression in a pursuit of new motifs and means of expression. The landscape became such a new means of expression. For the first time, the moon and sun became motifs of interest as anchor points that provided order, stability, and reassurance in a world that had fallen apart at the seams.



Karl Schmidt-Rottluff, Heide und Mond, 1920, oil on canvas, Sprengel Museum, Hanover. © VG Bild-Kunst, Bonn 2024

Postcard showing a view of the Baltic seaside resort of Jershöft, around 1920.



Exhibition review Oshu hyogenga bijutsuten (Exhibition of European Expressionism) at Maruzen Gallery, in: The Tokyo Asahi Shimbun, June 26, 1924 © VG Bild-Kunst, Bonn 2024

From Germany to Japan and back again

The provenance history of the painting is not an ordinary one. The work probably came to Japan directly through the Berlin art salon of Alfred Heller in the early 1920s. It may have previously been in the Berlin collection of Dr. Matheus for a short time. However, apart from a handwritten note by Rosa Schapire, there is no further evidence suggesting this. The work is certainly documented in the exhibition „Oshu hyogenga bijutsuten“ (Exhibition of European Expressionism) in the Maruzen Gallery in the heart of Tokyo, where it was exhibited in June 1924. A newspaper clipping depicts the painting, alongside another one by Marthe (Tour) Donas, as part of an exhibition review. A second presentation followed at the Garo Kudan Gallery, also in Tokyo, in December the same year. Here, in addition to another oil painting by Schmidt-Rottluff („Two Women“), two watercolors by the artist („Scene“ and „New Building“) were also shown.

Unfortunately, the exhibition brochures only provide lists of the exhibited works, but no information about their owners. However, it is highly likely that the collector of „Junger Wald und Sonne“ was the banker Hisataka Munakata (1889-1970), who is known to have been associated with the Alfred Heller art salon. As an official of the National Bank, he traveled Europe and amassed a remarkable collection, including oil paintings by Kandinsky and Pechstein. Japanese collectors had been touring Europe since the end of the 19th century, showing a particular focus on French Impressionism.

Berlin as the center of German Expressionism attracted Japanese artists and collectors, and they had a particular interest in Herwarth Walden and his extremely well-connected Berlin gallery „Der Sturm“, founded in 1912. As early as in 1914, Walden organized an exhibition in Tokyo that showed prints by European avant-garde artists in Japan for the first time. Through visits to the „Sturm“ gallery, Japanese artists in turn came into contact with European avant-garde trends and discovered Western oil painting, while the „Brücke“ artist association and the artists of the „Blauer Reiter“, for example, became interested in Japanese color woodcuts. The exceptional quality of Schmidt-Rottluff’s work prompted the collector to make the progressive decision to take the highly expressive painting home to Japan with him. It was not until the 1980s that the work returned to its country of origin where it has been part of the Hermann Gerlinger Collection for many years. [KT/SD/MvL]

KATHARINA GROSSE

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

Ohne Titel. 2000.

Acrylic on canvas.
Signed and dated on the reverse as well as twice inscribed with the dimensions.
Inscribed with the work number 2000/1045 L" on the stretcher and on a label by a hand other than that of the artist.

260 x 190 cm (102.3 x 74.8 in).

Until September 22, 2024 The Kunstmuseum Bonn shows the comprehensive exhibiton „Katharina Grosse. Studio Paintings 1988-2023“, which had previously been on display at Kunstmuseum Bern (2023) and the Mildred Lane Kemper Art Museum in St. Louis (2022).

The work is registered in the catalogue raisonné with the number „2000/1045“. We are grateful to the Studio Katharina Grosse, Berlin, for the kind support in cataloging this lot.

🕒 *Called up: June 7, 2024 – ca. 6.22 pm ± 20 min.*

€ 140.000 – 180.000 (R/D, F)

\$ 147,000 – 189,000

PROVENANCE

- Private collection Switzerland.
- Private collection Berlin (acquired from the above).

Today, Katharina Grosse is considered one of the most important and renowned painters of abstract contemporary art and a master of monumental painting. Starting with her color field paintings in the 1990s, her artistic work is an important and progressive contribution to contemporary art. She not only paints on paper, canvases, and other traditional image carriers but also on meter-long fabric structures, objects, floors, mounds of earth, walls, and facades. Through her artistic intervention, she transforms entire premises and venues into over-sized installations. With her choice of materials and her special, characteristic way of applying the paint, the artist shifts the boundaries of painting: although Grosse also works with conventional brushes and paint rollers, her preferred tool since 1998 has always been the spray gun. „I use anything that makes sense for my project. I came to spray painting by chance in the mid-nineties. I was living in Marseille and a friend let me try out an airbrush gun. The sight of the small spray dots scattered over the surface never let me go.“ (Katharina Grosse, quoted from: n-tv online, www.n-tv.de/leben/Katharina-Grosse-der-Name-ist-Programm-article21863889.html). The use of a spray gun minimizes the direct physical contact between the artist and her chosen medium, which no longer needs to be touched to apply the paint. As a sole activity, spraying thus resembles the process of seeing and observing much more than the traditional painterly application of paint with a

- **Master of the spray gun: large-size work in Grosse's characteristic spray technique**
- **Brilliant colors - a vibrant spectrum of orange nuances**
- **Katharina Grosse is one of the most internationally successful contemporary German artists and is represented by Gagosian Gallery in New York**
- **She has recently been honored with spectacular solo exhibitions at the Albertina in Vienna (2023/24), the Kunstmuseum Bern (2023) and the Hamburger Bahnhof, Berlin (2020/21)**
- **Her spray-painted works can be found in, among others, the collections of the Museum of Fine Arts in Boston, the Fondation Louis Vuitton, Paris, and the Städtische Galerie im Lenbachhaus in Munich**

brush. Like the human gaze gliding over an object, the spray gun goes back and forth over the support at some distance. In this manner, Katharina Grosse also applies numerous, very different, subtle layers of paint, some with glossy pigments, which combine to form a harmonious whole on the canvas. Her unusual method and her perception of painting as pure „over-painting“ - as a rejection of the traditional concept of painting - led to a critical transition in her artistic work in the late 1990s, proving that the once-declared dead discipline of painting, still offers room for innovation, change and discoveries. This can also be seen in the characteristic work offered here, as it provides the viewer with a very special visual experience thanks to the delicate yet intense mist of paint that wafts across the surface and the astonishing depth achieved through the different layers of paint application. [CH]



PIERRE-AUGUSTE RENOIR

1841 Limoges – 1919 Cagnes-sur-Mer

Jeunes femmes dans un jardin. 1895.

Oil on canvas.
With several hand-written and typographic numbers, the inscription „PH“, an old label inscribed by hand and numbered „671“ in typography on the reverse. 46 x 55 cm (18.1 x 21.6 in).

Accompanied by a photo expertise issued by François Daulte, Lausanne, dated July 20, 1989 and a confirmation of authenticity issued by Guy Wildenstein, Wildenstein Institute, Paris, from April 24, 2015.
The Wildenstein Plattner Institute, Paris, will include the work into the forthcoming digital catalogue raisonné of Pierre-Auguste Renoir's works.

🕒 *Called up: June 7, 2024 – ca. 6.24 pm ± 20 min.*

€ 250.000 – 350.000 (R/D)
\$ 262,500 – 367,500

PROVENANCE

- Galerie Bernheim-Jeune, Paris, marked „PH“ on the reverse).
- (probably) Davidson, Coe Kerr, New York.
- Lawrence O'Hana Gallery, London (acquired from the above, ca. 1952).
- Private collection (acquired from the above, ca. 1957).
- Private collection Europe.
- Private collection Switzerland.
- Private collection Baden-Württemberg.

EXHIBITION

- Collection David et Ezra Nahmad: Impressionisme et audaces du XIXème siècle, Musée Paul Valéry, Sète, June 29 - October 27, 2013, pp. 111f., cat. no. 28 (illu.).

LITERATURE

- Guy-Patrice Dauberville, Michel Dauberville, Renoir. Catalogue raisonné des tableaux, pastels, dessins et aquarelles, vol. 3: 1895-1902, Paris 2010, p. 186, cat. no. 2028 (illu.).

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This small painting, made in the garden of the Château Brouillard in Montmartre, Paris, with its airy colors applied in a gentle and floating style evokes a spring-like atmosphere. As of 1890, Renoir and his family resided in one of the adjoining buildings, accessible through the large gate across the garden of the house known as the „Château“. On April 14, he married Aline Charigot, his former model, and their first son was born in 1885. His second son Jean, who would later make a career as a film director, was born there in 1894. The 1890s also marked the beginning of a new stylistic phase in Renoir's oeuvre, which was to define his work until his death. After a creative crisis caused by doubts about the expressive means of Impressionism, he returned to his creative roots. Having come to Paris with his family as a child, he had initially trained as a porcelain painter at one of the famous Parisian manufactories. His repertoire was dominated by floral pieces and pastoral scenes. The beginning of his important role as a co-founder of Impressionism was marked by his time in Charles Gleyre's studio, where he met Claude Monet, Alfred Sisley, and Frederic Bazille. The young painters quickly turned their backs on academia and, with their landscapes and scenes

• **Elegant Parisian park scene - emblematic of Impressionism**

• **Painted in the garden of Château Brouillard in Montmartre, Paris, Renoir's home at the time**

• **Inspired by Rococo elegance and the lightness of the famous French “Fêtes galantes” by Watteau and Fragonard**

• **In the mid-1890s, Renoir reinvented his style and created works of a rich airiness**

• **Made after he had married his model Aline and the birth of their son Jean - a time of family bliss**

- Ambroise Vollard, Tableaux, pastels et dessins de Pierre-Auguste Renoir, Paris 1918, t. I, p. 166, no. 655 (illu.).

- Ambroise Vollard (ed.), Pierre-Auguste Renoir – Paintings, pastels and drawings, San Francisco 1989, p. 166, no. 655 (illu.).

- Christie's, London, Impressionist and modern paintings and sculpture, auction April 3, 1989, lot 14 (illu.).

of entertainment venues in and around Paris, laid the foundations for the movement that was nicknamed Impressionism at the first exhibition in 1874 with the participation of Paul Cézanne, Edgar Degas, Claude Monet, Berthe Morisot, Camille Pissarro, and Alfred Sisley. Famous works such as „Dance at the Moulin de la Galette“ 1876 (Musée d'Orsay, Paris) or „Breakfast of the Rowers“ 1880/81 (Phillips Collection, Washington D.C.) demonstrate, above all, Renoir's commitment to elegant park scenes and casual leisure activities. However, in terms of tradition and self-conception of French art, such scenes are by no means an invention of the 19th century. The models of the Ancien Régime, such as Antoine Watteau with his „fêtes galantes“ and Fragonard with his park scenes, are always present in Renoir's pictorial repertoire, not least because of his training as a porcelain painter. With soft, tender strokes and dabbed color accents, he renders his idea of the relaxed park scene in which the young girls have settled down on dainty chairs in a leafy corner of the garden. The carefree self-indulgence on a Sunday in nature, captured in bright, pastel colors, thus emerges as a new defining subject in Renoir's creative phase at that time. [KT]



„The way that Watteau depicted the grace of women in the 18th century, Renoir accomplished the same in the 19th.“

Octave Mirbeau, art critic, in: Notes sur l'art: Renoir, in: La France, December 8, 1884, p. 2



KARIN KNEFFEL

1957 Marl – lives and works in Düsseldorf and Munich

Äpfel (Untitled F LXXIV). 1999.

Oil on canvas.

Signed, dated and inscribed „F LXXIV“ on the reverse. 180 x 200 cm (70.8 x 78.7 in).

Karin Kneffel's works are currently shown in the exhibition „Reiche Ernte. Früchte in der Kunst des 20. und 21. Jahrhunderts“ at the Städtische Galerie Bietigheim-Bissingen.

We are grateful to Prof. Karin Kneffel for her kind support in cataloging this lot.

🕒 *Called up: June 7, 2024 – ca. 6.26 pm ± 20 min.*

€ 120.000 – 150.000 (R/D, F)

\$ 126,000 – 157,500

PROVENANCE

- F. Oschmann Collection.
- Galerie Schönewald und Beuse, Düsseldorf.
- Private collection Southern Germany (acquired from the above around 2014).

EXHIBITION

- Galerie Bob van Orsouw, Zürich (here: Aepfel, with a label on the reverse of the stretcher)
- Galerie Schönewald und Beuse, Düsseldorf, Art Cologne 2014 (with a label on the reverse of the stretcher)
- Karin Kneffel. *Verführung und Distanz - Seduction and distance*, Ulmer Museum January 28 - March 26, 2006, cat. no. 83, ill. on p. 133.
- *Pro figura: Luxus, Stille, Lust - Malerische Positionen*, 8. Bautzener Herbstsalon, Stadtmuseum Bautzen August 28 - October 3, 2004.
- *Von Marl aus - II. Skulpturenmuseum Glaskasten Marl*, November 17, 2002 - January 26, 2003, ill. on p. 30
- Karin Kneffel. *Kunsthalle Emden* June 30 - October 14, 2001, cat. no. 19 (illu. on p. 37).

LITERATURE

- Online index:
- www.kneffel.de/works/1999.

Karin Kneffel has been exploring the classic genre of fruit still lifes since the mid-1990s. She portrays the fruits, like the apples in the present picture, in multiple variations, always in extreme close-up and hyper-realistic perfection. Her fruit paintings, in which the oversized fruits are the protagonists, are famous for their perfect illusion. Despite the immediacy of the depiction, they still observe a mysterious distance. Karin Kneffel has taken the fruit still life to a new level, restoring its *raison d'être* in contemporary art.

In „Apples (Untitled F LXXIV)“, the apples free themselves from their still-life paralysis and form a moving landscape that tells of diversity and transience. Between perfectly shiny, red-cheeked apples, there are also some with flaws, small wormholes, and brown spots. This sea of apples rests on a soft, dark cushion that can be identified as dry leaves.

Even though this work does not put focus on hyper-realistic perfection, Karin Kneffel still employs an intricate technique. To achieve the impression of a perfect feel of various degrees of maturity, she works with the utmost precision. The canvas is primed and sanded several times so that the paint is absorbed just the way the artist needs it. The motif is roughly sketched out in pencil. Kneffel then uses very thin brushes, even for

• **Karin Kneffel's photorealistic depictions of fruit are the artist's most sought-after works on the international auction market**

• **Kneffel has had exhibitions at the Gagosian Gallery in New York since 2012**

• **From May 23 to September 1, 2024, the Museum Küppersmühle, Duisburg, honors Karin Kneffel with a retrospective**

• **To date, only one apple painting has been offered on the international auction market (source: [artprice.com](https://www.artprice.com))**

large paintings like this one, and painstakingly applies the paint in wafer-thin layers. This multi-layered paint structure leads to an impressive depth effect on the surfaces. All traces of the creative process have been erased from the perfectly even surface of the painting; not a trace of brushwork or impasto details remain.

With perfection of this kind, Karin Kneffel reveals the beauty of the fruit in harmony with the beauty of transience. The eye wanders over the infinite sea of apples of which no two are the same. The light atmosphere gives the surface an impression of drifting clouds resulting in an ‚unreal reality‘ so typical of Karin Kneffel, and the reason why her paintings are so sought after. In doing so, she also tells of transience and ties in with the classic theme of the ‚momento mori‘ in Baroque still life painting. Karin Kneffel questions and reinvents traditional pictorial themes.

„Verführung und Distanz“ (Seduction and Distance) was the apt title of Kneffel's 2006 exhibition in Ulm and elsewhere, where our painting was also on display. Karin Kneffel herself says: „I try to keep the viewer at a distance, to direct their gaze and to set traps. I don't want them to lose themselves in my paintings, I want them to engage with them.“ [EH]



„Pictures are so much more than the illustration of a statement.“

Karin Kneffel, *Kunstforum International* vol. 295

GABRIELE MÜNTER

1877 Berlin – 1962 Murnau

Staffelsee. 1932.

Oil on cardboard.
Lower left signed and dated. Once more signed in blue chalks on the cardboard and inscribed „96/4 XII.31“ in pencil.
33,1 x 44,5 cm (13 x 17,5 in).

🕒 *Called up: June 7, 2024 – ca. 6.28 pm ± 20 min.*

€ 150.000 – 250.000 (R/D, F)
\$ 157,500 – 262,500

PROVENANCE

- Private collection Murnau (gifted to the architect who supervised the renovation of the „Russen-Haus“ in the early 1930s).
- Private collection Southern Germany (inherited from the above).
- Private collection Bavaria (since 2002).
- Private collection Southern Germany (acquired from the above).

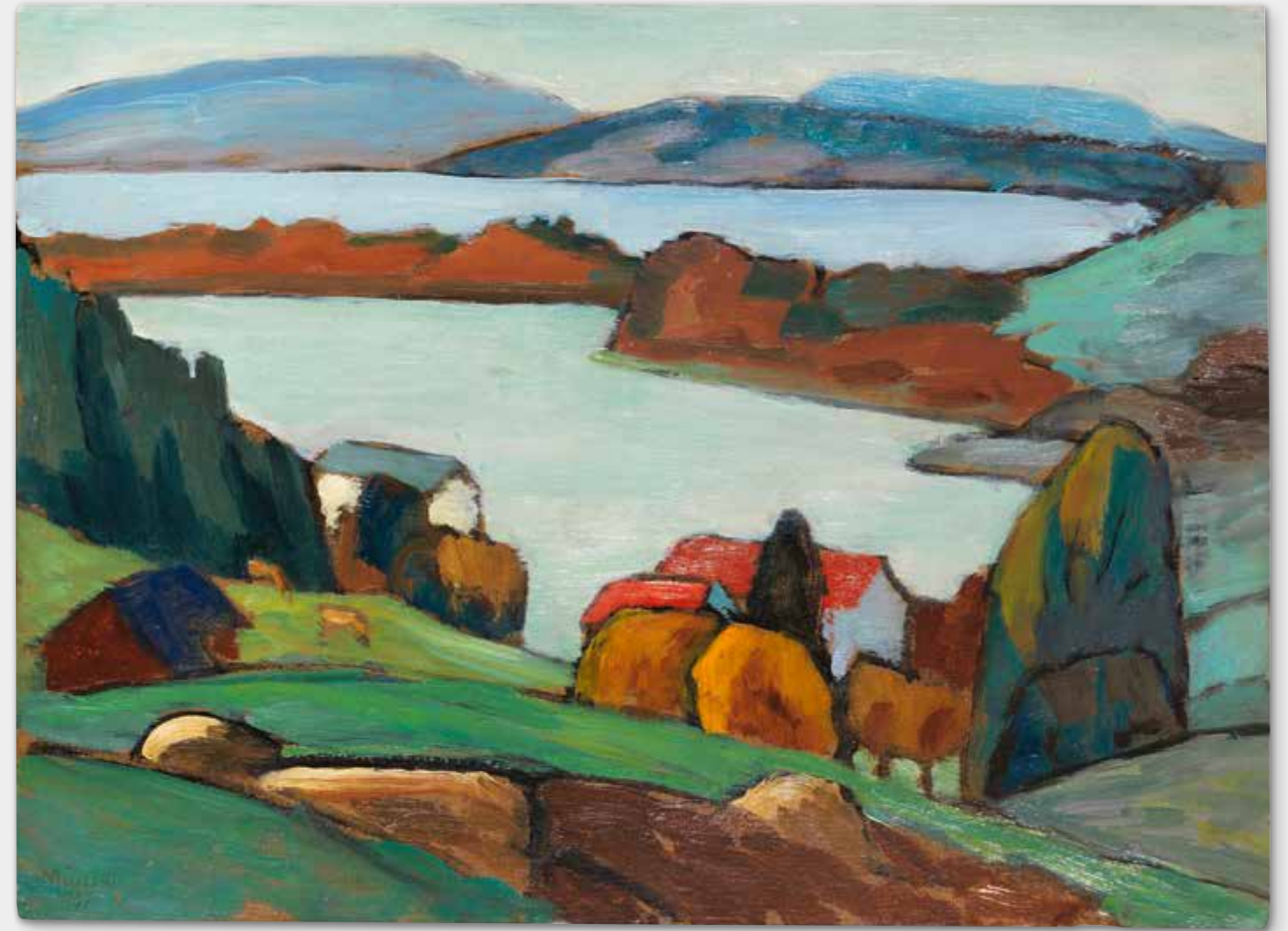
EXHIBITION

- Franz Marc Museum, Kochel am See (on permanent loan 2002-2019).

LITERATURE

- Ketterer Kunst, Munich, auction 277, December 6, 2002, lot 91.

- **Gabriele Münter gave this painting to the architect supervising the renovation of the “Russen-Haus”**
- **The unique Staffelsee panorama was one of her main motifs, both biographically and artistically**
- **Münter is considered a daring pioneer and the most important female representative of Expressionism**
- **Other views of the Staffelsee and Murnau landscapes are part of the most important international collections like the Art Institute, Chicago, the Museum of Modern Art, New York, and the National Gallery of Art, Washington**
- **This year Gabriele Münter is celebrated with international museum exhibitions in Vienna, Madrid, London and Bern**



After extended stays in Berlin and Paris, Gabriele Münter returned to her house in Murnau in early April 1931. Planning to stay for good, she had the “Russen-Haus” renovated. In return for his services, she gave the architect this painting of her beloved Staffelsee. Through her relationship with the art historian Johannes Eichner, whom she met in 1927, she regained inner peace and an opportunity to process everything she had experienced. In her own words, she wanted to see the landscape “large and simple”. Gabriele Münter arrived at a mature conception of landscape. This work is an extremely typical example of a style that ties in with the scenes she created in Murnau and the “Blue Land” in the 1910s. Refracted colors now integrate the forms into a larger concept and the previously favored strong contouring made way for a barely perceptible accentuation. Münter’s clear formal language, which was the result of a lengthy discovery process, saved the artist from excessive attention to detail throughout her entire career. [EH]



Münter on the Kohlgruber country road above the Staffelsee near Murnau, around 1909. Gabriele Münter and Johannes Eichner Foundation, Munich / VG Bild-Kunst, Bonn 2024

KARL HOFER

1878 Karlsruhe—1955 Berlin

Zwei Frauen am Brunnen. 1940.

Oil on canvas.
Lower right monogrammed (in ligature) and dated.
102,5 x 78,5 cm (40.3 x 30.9 in).

🕒 *Called up: June 7, 2024 – ca. 6.30 pm ± 20 min.*

€ 150.000—250.000 (R/D, F)
\$ 157,500—262,500

PROVENANCE

- Private collection Rhineland (acquired from the artist in Berlin in 1940/41).
- Ever since family-owned.

EXHIBITION

- Kunst für keinen, Schirn Kunsthalle, Frankfurt am Main, March 4 - June 6, 2022, p. 290 (illu. on p. 179).

LITERATURE

- Karl Bernhard Wohlert, Karl Hofer. Werkverzeichnis der Gemälde, vol. 2, Cologne 2008, no. 1482 (illu. in black and white).

Melancholy and „quiet beauty“. Hofer’s figure paintings

“There is no doubt that Karl Hofer made his greatest accomplishment in figure painting”, wrote Dr. Frank Schmidt, former director of the Emden Kunsthalle, in the catalog for the 2012 exhibition “Karl Hofer. Von Lebensspuk und stiller Schönheit” (p. 92). Hofer’s paintings are often classified as expressive realism, but in their almost austere clarity and orderly form, as well as the calm and stillness of the objects they contain, they are very close to the art of New Objectivity. With his timeless, withdrawn and yet gracefully melancholic depictions, Karl Hofer is one of the great loners of 20th century art. The artist always shows his mostly female protagonists in a moment of contemplation characterized by an elusive emotion, the source of which remains obscure to the viewer, as the painting itself provides no narrative.

Disaffection in society

In “Zwei Frauen am Brunnen” (Two Women at the Fountain), the artist shows two characteristic female “Hofer types” with almond-shaped eyes, pale complexion and pointed chins standing at a fountain that is supposed to be a connecting element, while Hofer uses it to highlight a boundary: a visual barrier that divides the scene and separates the figures from one another. Hofer moves the figures close to the picture’s front edge, but despite their physical closeness, there is no sign of any exchange between the two women. This statuesque immobility, devoid of any emotions, makes for a clear contrast to the subtle, erotic sensuality of the almost naked sitter with a classical look on the right and the woman on the left, who appears quite modern for the time with her colorful and revealing clothes, looking demonstratively past her in a self-confident posture and a cool, almost frozen gaze.

- **Hofer’s presentation of an enigmatic encounter and the symbolism he uses allow for political, historical, biographical and iconographic associations**
- **Consistent provenance: acquired directly from the artist**
- **Part of a private collection in the Rhineland for three generations**
- **In 2022, part of the acclaimed exhibition “Kunst für keinen” at the Schirn Kunsthalle in Frankfurt am Main**

Retrospection and modernity

Hofer’s entire oeuvre reveals a deep interest in art history, to which he refers subtly but repeatedly. The headscarf that is so characteristic of his figures may be reminiscent of Pieter Bruegel the Elder, Hofer’s women reading letters may be reminiscent of Jan Vermeer and his table parties call Dutch genre paintings to mind. In his writings on art theory, the term “selection” is used in this context: Hofer chose a motif from art history but did not follow it entirely, instead, he made it entirely his own - as is the case in the present work, where, typical of Hofer’s style, the motif is not a traditional one. With the characteristic formal reduction to individual essential pictorial elements, highly modern motif accents, and the intrinsic introspection of Hofer’s figures, the artist succeeds in translating the subject into his very own contemporary visual language and transforming it into a universally valid representation. His intention is always an artistic generalization, the depiction of a universally valid definition of the concept of beauty and a visualization of a mood: the melancholy of the years of hardship so familiar to him.

Escaping a tragic fate

With the beginning of the Second World War, Hofer returned to Berlin from the Ticino, his adopted home at the time. The background of our painting shows the Ticino landscape he had to leave behind. What remains is a yearning, painterly retrospective of an irretrievably lost past. In 1943, Karl Hofer’s Berlin studio and most of the paintings in it were destroyed in air raids. However, shortly after our work was created (1940 or 1941), “Zwei Frauen am Brunnen” ended up in the collection of a Düsseldorf industrialist with a keen interest in art and thus survived the destruction. The former owner and his wife were killed by an air raid bomb in 1945. However, the painting remained in the family’s possession for the following 80 years. [CH]



NEO RAUCH

1960 Leipzig – lives and works in Leipzig

MAL. 1994.

Oil on paper, collaged.
Signed and dated in the lower right.
196 x 124 cm (77.1 x 48.8 in), the full sheet.

🕒 Called up: June 7, 2024 – ca. 6.32 pm ± 20 min.

€ 90.000 – 120.000 (R/D, F)
\$ 94,500 – 126,000

PROVENANCE

- Galerie Eigen + Art, Leipzig.
- Private collection Berlin (acquired from the above in 1999).

EXHIBITION

- Neo Rauch, Museum der Bildenden Künste, Leipzig
November 6 - December 14, 1997, cat. no. 11 (illu. on p. 27).

LITERATURE

- Hans Werner Holzwarth (ed.), Neo Rauch, Cologne 2012,
p. 37 (illu.) and p. 458.

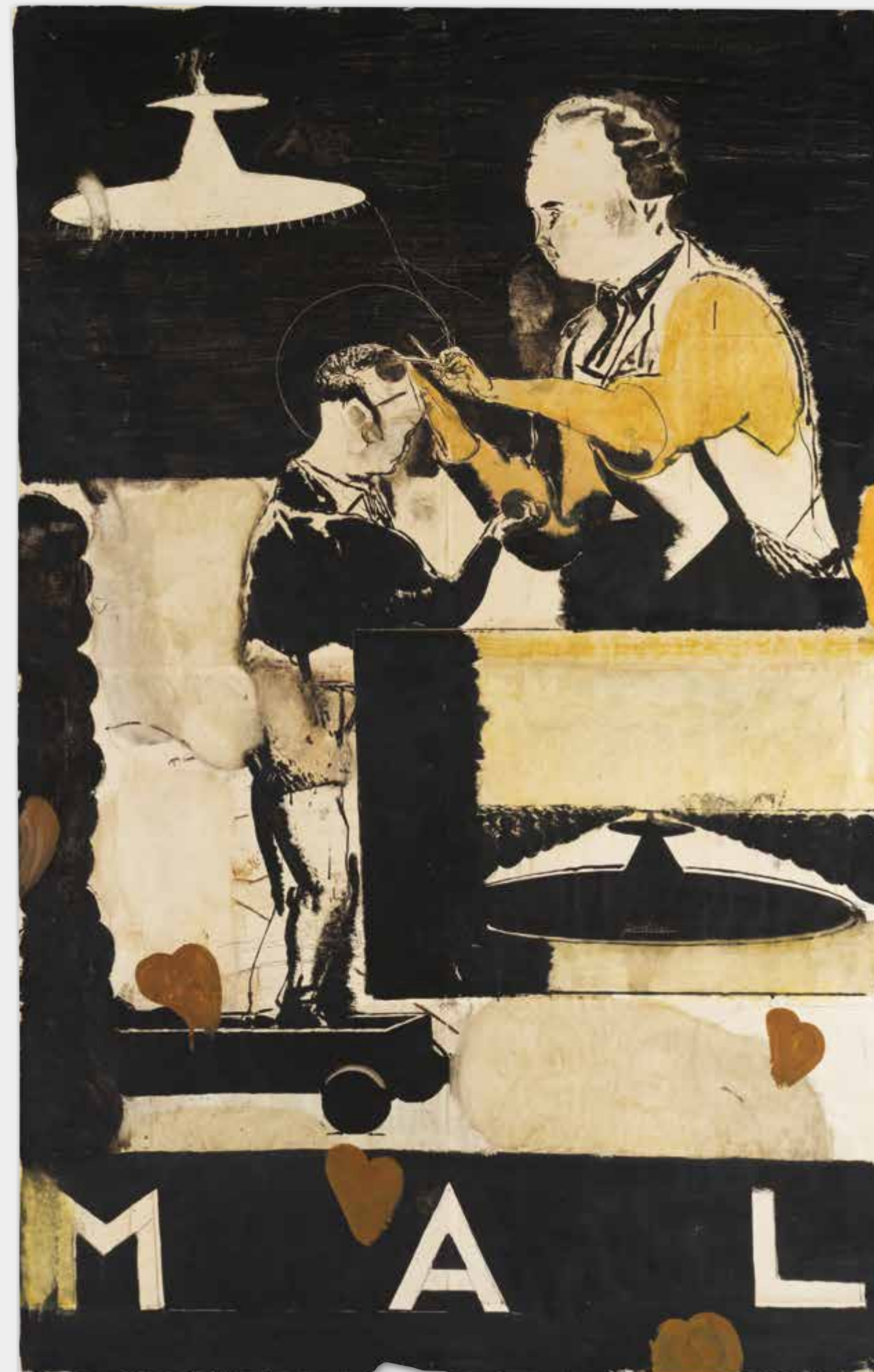
Neo Rauch saw his artistic breakthrough in the 1990s, an era in which he laid the foundations for an enormous oeuvre that oscillated between figuration and abstraction, between Socialist Realism and Pop Art, between clearly legible iconographic references and seemingly irresolvable enigmas. Back in 2006, at the opening of the first major retrospective at the Kunstmuseum Wolfsburg „Neo Rauch. Neue Rollen. Bilder 1993 - 2006“, the „Frankfurter Allgemeine Zeitung“ celebrated Rauch as the „superstar of contemporary painting“. „Without him, there would be no „New Leipzig School“, regardless of whether it is a school at all, and you have to search for a long time to find another painter in the generation after Baselitz, Hockney, Kiefer, Richter, and Polke who even comes close to Rauch, who was born in Leipzig in 1960. At best, Luc Tuymans explores the no-man’s-land between figuration and abstraction with comparable intensity [...]. (quoted from: *ibid.*).

Solo exhibitions at the Stedelijk Museum, Amsterdam, and the Metropolitan Museum of Modern Art in New York followed in 2007. The present work „Mal“ is a particularly early and groundbreaking composition, as it already has everything that would characterize Rauch’s painterly work from then on, that is the virtuoso combination of figurative and painterly elements, of symbolism and enigma, and the aspect of artistic self-reflection, which has remained a key feature of Rauch’s oeuvre to this day. At the beginning of the 1990s, however, most of Rauch’s pictures were still deserted or just sparsely inhabited. In this

- **Pioneering early work by the celebrated protagonist of the New Leipzig School: a combination of painterly and figurative elements, symbolism, and enigma**
- **One of Neo Rauch’s first allegoric paintings: a complex, visual reflection on the existence of an artist**
- **Rare. To date, only one other work on paper in this monumental format has been offered on the international auction market (source: [artprice.com](https://www.artprice.com))**
- **Exhibited in 1997 in the important Rauch exhibition at the Museum der Bildenen Künste, Leipzig**
- **Acquired through Rauch’s first gallerist Gerd Harry Lybke, Galerie Eigen + Art, Leipzig, and part of a private collection in Berlin for 25 years**

respect, too, the present large-format painting on paper is groundbreaking for everything that was to follow after the turn of the millennium. While Neo Rauch is regarded as a shy, melancholic artist who is extremely reluctant to reveal anything about himself and his art, it is precisely his complex and ultimately always enigmatic pictorial inventions, as in the present work with the meaningful title „Mal“, that bring Rauch’s reflections on the significance of the artist and painting to the outside world. Rauch always focuses on power games, ideas of authority, and autonomy. „[...] he once came up with the idea of the artist as a child sitting in a playroom and gathering the toys around him in ever new constellations.“ (Peter Guth, *Frankfurter Allgemeine Zeitung*, 1997).

In the present work, this imagery of the child at play is combined with the traditional imagery of the fateful moment characterized by its fragility and fleetingness. And so Rauch’s playful child does not stand firmly on the ground but, like famous Fortuna personifications, on a moving toy cart. Only a few years after the end of the GDR, Rauch combined all of these elements with the imagery of the fountain and the parting of hair to create a complex contemporary allegory, thus adding to a long pictorial tradition that dates back to early modern Italian art and art theory. The intensive visual examination of his artistic personality as well as the genesis, function, and meaning of painting has had a decisive influence on Rauch’s unique oeuvre to this day. [JS]



ALLEN JONES

1937 Southampton – lives and works in London and Oxfordshire

Female Spear. 1965.

Oil on canvas.
Signed on the folded canvas on the reverse of the upper edge. 213 x 91 cm (83.8 x 35.8 in).

🕒 *Called up: June 7, 2024 – ca. 6.34 pm ± 20 min.*

€ 150.000 – 250.000 (R/D, F)

\$ 157,500 – 262,500

PROVENANCE

- Galerie Hans Neuendorf, Hamburg.
- Private collection, Northern Germany (acquired from the above at the First Cologne Art Market in 1967).

EXHIBITION

- Verein progressiver deutscher Kunsthändler. Exhibition at the Kölnischer Kunstverein, on the occasion of the First Cologne Art Market, September 13 - October 18, 1967, from Galerie Neuendorf, no. 7.

“I’m always asked, ‚Why do you always paint the same subject? Why do you paint the figure? The female figure?’ I love to paint and I’m interested in everything, but why this? That is what I’m stuck with, that is my obsession.”

Allen Jones, zit. nach: Spear’s Magazin, online: www.spearswms.com

There is hardly any other artist that has made the headlines as often and caused as much controversy with his provocative works as the British pop artist Allen Jones. He repeatedly took a stand on his art, describing himself as a feminist and his exploration of the female figure as an obsession: „I’m always asked, ‚Why do you always paint the same subject? Why do you paint the figure? The female figure?’ I love to paint and I’m interested in everything, but why this? That is what I’m stuck with, that is my obsession.“ (Allen Jones, quoted from: Spear’s Magazin, online: www.spearswms.com). With his uncompromising work, he has not only shaped the art world to this day but also exerted a major influence on fashion, film, graphic design, and music. In a career lasting more than 50 years, he has created an extensive oeuvre that includes paintings, watercolors, and lithographs in addition to his infamous table sculptures. Numerous international museums have included his works in their collections, and celebrity art lovers like Elton John or Gunther Sachs have purchased his works. The artist was born in the port city of Southampton in 1937 and grew up in West London. Alongside Richard Hamilton, R. B. Kitaj, and

- **A suggestive female figure by one of the last living protagonists of Pop Art - Allen Jones: the great provocateur and co-founder of British Pop Art**
- **Female Spear - the female spear as a symbol of power and determination**
- **Large-format work from the sought-after 1960s**
- **At the time the work was made, he participated in the Kassel documenta twice (1964 and 1968)**
- **Privately owned for 57 years: acquired from Galerie Hans Neuendorf at the First Cologne Art Market in 1967**
- **Other paintings from this early creative period are at international museums such as the Tate Gallery, London, the Moderna Museet, Stockholm, and the Museum Ludwig, Cologne**

David Hockney, he was one of the co-founders of British Pop Art and took part in the legendary exhibition „This is tomorrow“ at Whitechapel Art Gallery in London in 1956. From 1959 to 1960, he studied at the Royal College of Art, however, he had to leave the school after his first year. In the early 1960s, he also lived in New York for some time, where he came across American fetish magazines, which, among other things, would have an impact on his art. The time of the creation of the present work „Female Spear“ lies between his stay in the US and his return to Europe. Allen Jones created an explicit, elongated depiction of a woman in portrait format that evokes associations with the eponymous spear and symbolizes strength and determination.

The present work was acquired from Galerie Hans Neuendorf at the First Cologne Art Market in 1967. The program of the Hamburg gallery had included British and American pop artists since 1964. Until today, the work has been part of a Northern German private collection and is offered on the international auction market for the first time. [AR]





ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Nacktes Mädchen auf Diwan. 1924.

Oil on canvas.

Upper left signed. Signed and titled, as well as with the stamp of the Kunstmuseum Basel (Lugt 1570 b) and the handwritten registration number „Da/Bg 7” on the reverse. Stretcher with the exhibition label inscribed by the artist. 90,5 x 120 cm (35.6 x 47.2 in).

The work is shown in the artist's photo album III (photo 269, there dated „1924”). [CH]

The work is documented in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern. We are grateful to Franz Dinda, Berlin, for the kind support in cataloging this lot.

🕒 Called up: June 7, 2024 – ca. 6.36 pm ± 20 min.

€ 400.000 – 600.000 (R/N)
\$ 420,000 – 630,000

PROVENANCE

- From the artist's estate (Davos 1938, Kunstmuseum Basel 1946, with the estate stamp on the reverse).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Munich (1954).
- Galerie Paffrath, Düsseldorf.
- Galerie Thomas, Munich.
- Private collection Germany (acquired from the above).

EXHIBITION

- Kirchner, Galerie Ludwig Schames, Frankfurt am Main, Nov. to Dec. 1925, cat. no. 40 (dat. „1923”).
- Ernst Ludwig Kirchner, Museum Folkwang, Essen, March 1927.
- Ernst Ludwig Kirchner und andere, Nassauischer Kunstverein, Städtische Gemäldegalerie, Wiesbaden, May 1927.
- XIV. Ausstellung, Münchener Neue Secession, Glaspalast, Munich, summer of 1928, p. 20, cat. no. 123 (with full-page illu in black and white., p. 54, titled „Liegende nackte Frau”, with the exhibition label on the stretcher, inscribed by the artist).
- Ernst Ludwig Kirchner. Aquarelle, Zeichnung und Druckgraphik aus dem Besitz des Städel, Frankfurt am Main, Wissenschaftszentrum, Bonn (Bad Godesberg), April 18 - June 1, 1980, p. 89 (illu.).
- Ernst Ludwig Kirchner. Die Deutschlandreise 1925/26, Kunstsammlungen Chemnitz, May 13 - August 5, 2007, p. 66, cat. no. 9 (full-page illu.).
- Expressionismus aus den Bergen. Ernst Ludwig Kirchner, Philipp Bauknecht, Jan Wiegers und die Gruppe Rot-Blau, Kunstmuseum Bern, April 27 - August 19, 2007, Groninger Museum, Groningen, September 22, 2007 - January 13, 2008, Bündner Kunstmuseum, Chur, February 16 - May 25, 2008, p. 306, cat. no. 34 (illu., p. 183).
- Ernst Ludwig Kirchner, Retrospektive, Städel-Museum, Frankfurt am Main, April 23 - July 25, 2010, p. 278, cat. no. 121 (full-page illu., p. 189).

• Radically modern aesthetics in radiant colors

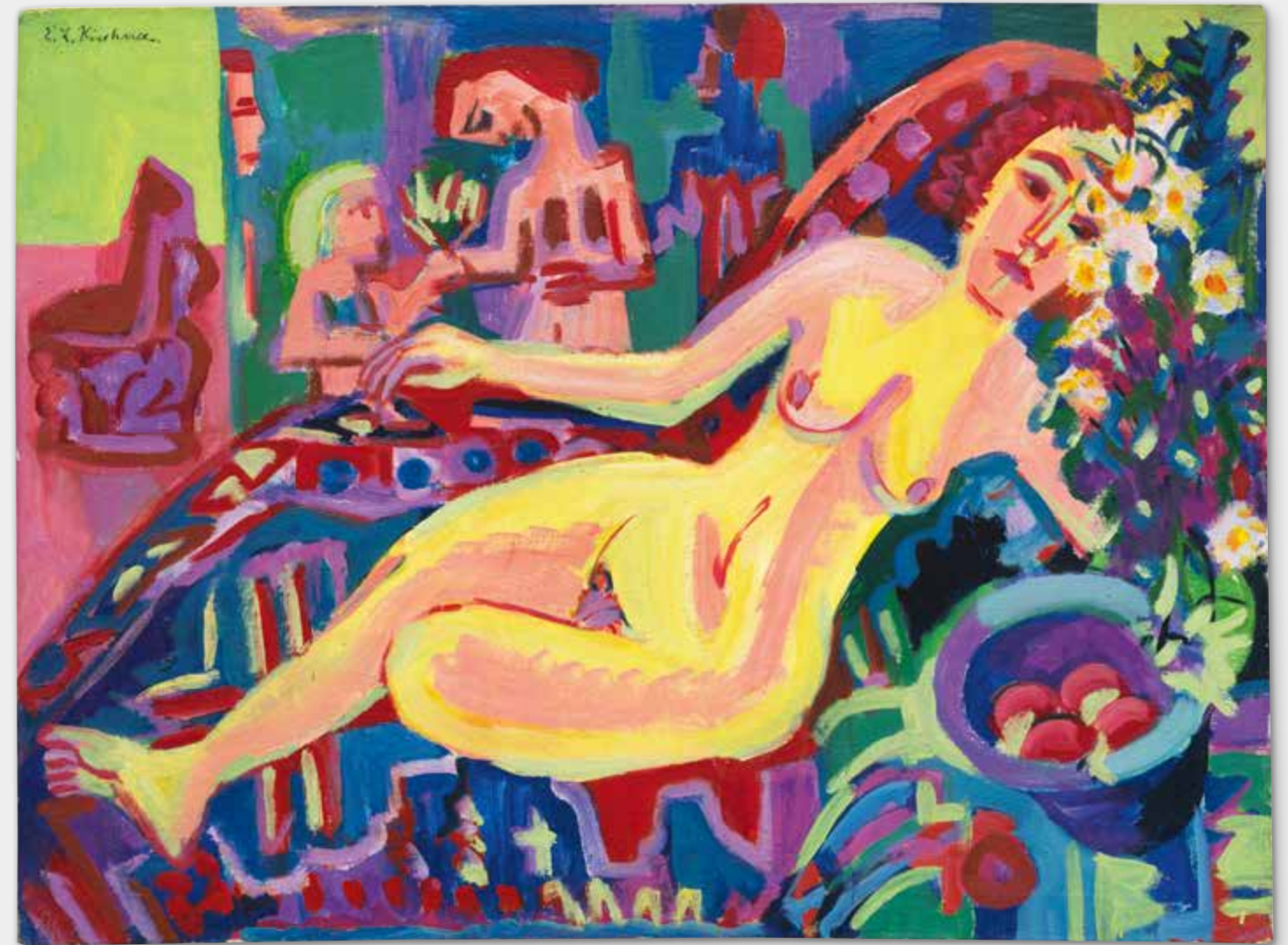
• Everything at a glance: the female nude, a hand-carved chair and Kirchner's tapestry “Couple with Child” in the background

• The large painting was exhibited on several occasions during the artist's lifetime (Galerie Ludwig Schames, 1925, Museum Folkwang, 1927, Munich Neue Secession, 1928)

• Significant exhibition history: most recently featured in the comprehensive Kirchner retrospective at the Städel Museum, Frankfurt am Main, in 2010

LITERATURE

- Donald E. Gordon, Ernst Ludwig Kirchner. Mit einem kritischen Katalog sämtlicher Gemälde, Munich/Cambridge (Mass.) 1968, pp. 137 and 386, no. 768 (illu. in black and white).
.....
- Wolfgang Henze, Die Plastik Ernst Ludwig Kirchners. Monographie mit Werkverzeichnis, Wichtrach/Bern 2002, p. 230 (illu. in color, no. 224).
- Hanna Strzoda, Die Ateliers Ernst Ludwig Kirchners. Eine Studie zur Rezeption „primitiver“ europäischer und außereuropäischer Kulturen, Petersberg 2006, p. 400 (footnote 2433).
- Hans Delfs (ed.), Ernst Ludwig Kirchner. Der Gesamte Briefwechsel („Die absolute Wahrheit, so wie ich sie fühle“), Zürich 2010, no. 1559 and no. 1849.
- Thorsten Sadowsky (ed.), ex. cat. Ernst Ludwig Kirchner. Der Künstler als Fotograf, Kirchner Museum Davos, November 22, 2015 - May 1, 2016, p. 181 (photograph).
- Isabel Herda and Christiane Litz, Eine Art Schule? Zur Rezeption des Verhältnisses von Hermann Scherer und Ernst Ludwig Kirchner, in: ex. cat. Expressionist Scherer. Direkter, roher, emotionaler, Museum für Neue Kunst, Städtische Museen, Freiburg, 2019/20, pp. 11-27 (illu., no. 7, p. 24).
- Martin Schwander, Mit Lena im Wildbodenhaus. Zu Hermann Scherers und Ernst Ludwig Kirchners Aktdarstellungen der Jahre 1923-1925, in: ex. cat. Hermann Scherer. Kerben und Kanten, Kunstmuseum Basel, Kunstmuseum Chur, Bündner Kunstmuseum, Hamburg 2023, pp. 20-31 (illu., no. 17, p. 28).





Lise Gujer after a design by E.L. Kirchner, Menschen in Landschaft, tapestry, old version 1923, private collection USA.



E.L. Kirchner, Chair I, with large nude on the backrest, Swiss stone pine, 1921 (Henze 1921/02), Eberhard Collection W. Kornfeld, Bern/Davos.



Details of the present painting.

Being Kirchner's Model

Relocating from the „Haus in den Lärchen“ to the „Wildbodenhaus“ near the Sertig Valley seemed to have rekindled Kirchner's interest in making studio and living space the stage of his painting. Naturally, it usually was Erna Schilling, his most grateful model, either alone or together with people who visited Kirchner in the remote valley more frequently. They often posed for him, the restless artist, all day long over several days. One of the models was Lena Brubacher (1904-1991), Hermann Scherer's girlfriend, whom she followed from Basel to Frauental in early 1924. Scherer had spent time at Kirchner's on several occasions since 1922, usually to learn from him and to develop his style, just like other Basel artists such as Paul Camenisch and Albert Müller, together with whom he founded the „Red-Blue“ artist group.

The young Lena Brubacher spent several hours posing nude at the ‚Wildbodenhaus‘ almost every day, inspiring her lover Hermann Scherer and Kirchner, who warmly welcomed her youthful body as an artistic stimulus. After two to three weeks, however, she turned her back on the Wildbodenhaus, physically and mentally drained. Etchings,

woodcuts, sketches, and finally the painting document Lena's visit to Wildbodenhaus; surprisingly, there are no photographs of Kirchner that document the visits, as Kirchner would usually have done. (Cf.: Martin Schwander, Mit Lena im Wildbodenhaus, in: Hermann Scherer, Kerben und Kanten, Zurich 2022, pp. 20f.)

Lena as a Woven Model

So we see Lena with her slightly wavy, reddish-blond hair, seemingly relaxed on a kilim-covered chaise longue in the artist's living room. The left side of her face is partly covered by a lush bouquet, while the artist enriched the scene, which was painted in January or February, with fruit in a bowl carved by Kirchner. (Martin Schwander, Hermann Scherer, Kerben und Kanten, Zürich 2022, S. 20f.)

The background is dominated by a large tapestry with the motif „Menschen in Landschaft“, a design from 1923, which the textile artist Lise Gujer, an acquaintance of Kirchner's since 1922, executed as an interlocked warp knitting with a linen warp and colored wool weft.



Ernst Ludwig Kirchner, Bohème Modern, 1924; oil on canvas, Minneapolis Institute of Art

However, Kirchner only sketched half of the 85 x 241 cm tapestry - only the cropped face of the woman behind the child on the left is still visible - and he added a richness of color to the woven fabric that the artist must have missed in the original work. It was only posthumously in the 1950s that Lise Gujer would revisit the theme and use brightly colored wool yarns. (Cf. Eberhard W. Kornfeld, Textilarbeiten nach Entwürfen von E. L. Kirchner, Bern 1999, p. 20)

In passing, Kirchner mentions an important development of his work, the first document of his collaboration with Lise Gujer, initiated in 1922, who worked as a weaver and, at the artist's suggestion, created interlocked weavings based on his designs. As described, the present work was created in 1923; while Lise Gujer created further versions after the artist's death. Kirchner criticized the insufficient colorfulness of the first three works as a result of the overly intense effect of the linen warp. Of great rarity, only one contemporary copy of each of the three early works from 1922 to 1923 is known.

Our painting and the painting "Fehmarntee" (1913) in front of the Wildbodenhaus in Davos, ca. 1926, photographer: E. L. Kirchner.



And on the left in the background, Kirchner also cites one of his many carved seats, here „Stuhl mit großem Akt“ on the backrest. Kirchner had made this unusual piece of furniture from Swiss stone pine and painted it with ox blood while he still lived in the Haus in den Lärchen in 1920. Surrounded by the stage-like setting of the living and working space, Kirchner shows Lena Brubacher with a tense aloofness.

The vibrant setting with its still-life-like elements also reveals this nude to be a psychogram of the artist himself and is typical of his painting in the mid-1920s. [MvL]

JAMES ROSENQUIST

1933 Grand Forks/North Dakota – 2017 New York

Playmate. 1966.

Oil on canvas in four parts, wood, metal wire.
244 x 535 cm (96 x 210.6 in).

Accompanied by a photo certificate from 1966, signed by the artist.
The work is registered in the archive of the Estate of James Rosenquist, New York, under the number „66.10“.

🕒 *Called up: June 7, 2024 – ca. 6:38 pm ± 20 min.*

€ 1.000.000 – 1.500.000 (R/D, F)
\$ 1,050,000 – 1,575,000

PROVENANCE

- Playboy Enterprises, Inc., Chicago.
- Peter Raczeck Fine Art, New York.
- Private collection Southern Germany.

EXHIBITION

- Beyond Illustration: The Art of Playboy, travelling exhibition, Central Museum of Art, Tokyo, February 13 - March 11, 1973, Umeda Kindai Museum, Osaka, March 15 - April 8, 1973, Bunda Kaikan, Fukuoka, May 15 - 26, 1973, Lowe Museum of Art, University of Miami, Coral Gables, July 25 - September 9, 1973, Florida State University, Tallahassee, October 8 - November 11, 1973, Morgan State College, Murphy Fine Arts Center, Baltimore, December 2 - 22, 1973, Philadelphia Art Alliance, Philadelphia, February 8 - March 3, 1974, Municipal Art Gallery, Los Angeles, March 26 - April 28, 1974, Syntex Art Gallery, Palo Alto, May 19 - July 15, 1974, New York Cultural Center, New York, August 10 - September 20, 1974.
- The Art of Playboy: From the First 25 Years, travelling exhibition, Alberta College of Art Gallery, Calgary, November 12 - 28, 1976, Saskatoon Gallery and Conservatory Corporation, Mendel Art Gallery, Saskatoon, Saskatchewan, February 9 - March 6, 1977, Priebe Gallery, University of Wisconsin, Oshkosh, March 2 - 28, 1978, Art Institute of Atlanta, Atlanta, Aug. 1978, Chicago Cultural Center, Chicago, December 19, 1978 - January 20, 1979, Auburn University, Auburn, February 12 - March 12, 1979, Colorado Institute of Art, Denver, June 1979, Art Institute of Ft. Lauderdale, Ft. Lauderdale, Nov. 1979, University of Michigan-Flint, Flint, Jan. 1980, Mulvane Art Center, Washburn University, Topeka, Jan. 1980, Daytona Beach Community College, Daytona Beach, Sept. 1980, Oklahoma Arts Center, Oklahoma City, October 24 - November 28, 1980, University of Wisconsin, Plattsville, February 16 - March 14, 1981, Museum at Sao Paolo, Sao Paolo, March 22 - May 13, 1981, Rio Palace Hotel Gallery, Rio de Janeiro, May 20 - June 3, 1981.
- Image World: Art and Media Culture, Whitney Museum of American Art, November 8, 1989 - February 18, 1990, New York, p. 211 (titled „Playmate“, with the exhibition label on the reverse).
- The Figure and Dr. Freud, Haunch of Venison, New York, July 8 - August 22, 2009.

• Masterpiece from the heyday of American Pop Art

• Part of the legendary 1976 “Playboy” project “Playmate as Fine Art”, to which Andy Warhol, Tom Wesselmann, George Segal, and others also made contributions

• Strawberries and cucumber: sensual desire and sweet cravings

• In 1966, the year it was created, the art critic Lucy Lippard ranked him among the “New York Five”, the key figures of American Pop Art (Andy Warhol, Roy Lichtenstein, Tom Wesselmann, James Rosenquist, and Claes Oldenburg)

• Second largest work ever offered on the international auction market (source: artprice.com), the largest is at the Museum of Modern Art, New York)

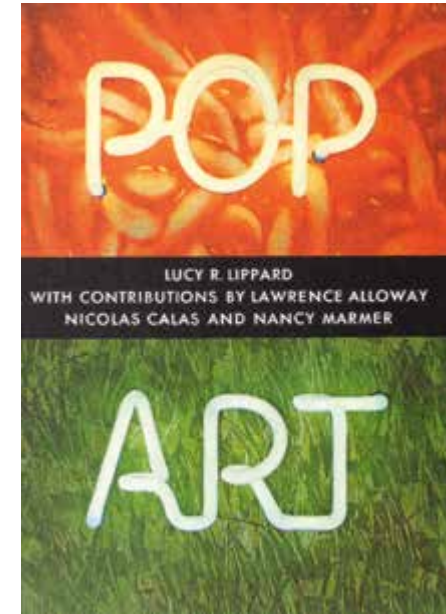
LITERATURE

- The Playmate as Fine Art, Playboy Magazine, vol. 14, no. 1, Jan. 1967, pp. 141-149 (color illu. on pp. 146f.).
- Gene Swenson, The Figure a Man Makes (Part I), Art and Artists 3, no. 1, April 1968, pp. 26-29, here p. 29.
- Michael Compton, Pop Art. Movements of Modern Art, London, New York, Sydney, Toronto, 1970, p. 110 (illu.).
- Beyond Illustration: The Art of Playboy, with an introduction by Arthur Paul, Chicago 1971 (illu.).
- Evelyn Weiss, James Rosenquist: Gemälde-Räume-Graphik, Cologne 1972, p. 128.
- The Art of Playboy: From the First 25 Years, with an introduction by Ted Hearne, Chicago 1978 (illu.).
- Ray Bradbury, The Art of Playboy, Alfred van der Marck Editions, New York 1985 (illu. pp. 76f.).
- Walter Hopps, Sarah Bancroft, James Rosenquist: A Retrospective, The Solomon R. Guggenheim Foundation, New York 2003, p. 375.
- Ingrid Sischy, Rosenquist’s Big Picture, Vanity Fair, no. 513, May 2003, here p. 229.
- Karen Rosenberg, Art in Review: The Figure and Dr. Freud, The New York Times, August 14, 2009.
- James Rosenquist, David Dalton, Painting Below Zero: Notes on a Life in Art, New York 2009, p. 174.
- Dave Hickey, The Playmate as Pop Art, Playboy Magazine, vol. 59, no. 5. June 2012, pp. 76-79 (illu. on p. 79).





James Rosenquist as a poster painter working on an advertising sign, Latin Quarter, New York.



Cover of Lucy R. Lippard's monograph Pop Art, New York 1966.



Andy Warhol in front of James Rosenquist's "Playmate", Düsseldorf, ca. 1972. Unknown photographer, privately owned. © The Andy Warhol Foundation for the Visual Arts / James Rosenquist Foundation / Used by permission. All rights reserved // VG Bild-Kunst, Bonn 2024

James Rosenquist in New York - Hotspot of American Pop Art

In the 1960s, Pop Art, which had established a new style modeled on mass media, saw a boom in North America, especially in New York, where a scene had grown around the galleries of Leo Castelli, Richard Bellamy, and Sidney Jannis. James Rosenquist was one of the main protagonists.

In the mid-1950s, the North Dakota-born art student came to New York on a scholarship from the Art Students League. Making a living as a poster painter earned him the nickname „Billboard Michelangelo“. When two of his colleagues fell from the scaffolding and died, he quit and decided to pursue an art career. In 1960, he moved into a studio in the south of Manhattan near artists such as Ellsworth Kelly, Robert Indiana, and Jack Youngerman. He soon caused a stir in the local art scene with his unusually large-format works and depictions of hugely enlarged details, which were influenced by his experience as a poster painter.

Richard Bellamy's Green Gallery showed his first solo exhibition in 1962, and shortly afterward he signed with the important gallerist Leo Castelli. In 1965, one of his works was exhibited at the Castelli Gallery, and he became famous overnight. „F 111“ measures 3 x 26 meters and covers the entire exhibition space in the front room of the gallery. The initial plan was to sell the 51 pieces separately, but Robert Scull, art collector and owner of the largest cab fleet in New York, ended up buying the entire work. Scull is quoted in the New York Times saying: „We are considering lending the work to institutions because it is the most important statement in art in 50 years.“ (Robert Scull, in: Richard F. Shepard, „To What Lengths Can Art Go?“, New York Times, May 13, 1965, quoted from: James Rosenquist Studio, online: www.jamesrosenquiststudio.com/artist/chronology) In 1978, the painting was shown at the 38th Venice Biennale, today it is in the Museum of Modern Art in New York. For just a few years, James Rosenquist had gone from being a broke poster painter to one of the most sought-after artists of his time.



James Rosenquist, F-111, 1964-65, oil on canvas and aluminum, Museum of Modern Art, New York. © James Rosenquist Foundation / Used with permission. All rights reserved // VG Bild-Kunst, Bonn 2024

In 1966, the year James Rosenquist's „Playmate“ was created, art critic Lucy R. Lippard published the first monograph on the new art movement and identified the most important representatives of the latest trends as the „The New York Five“: Andy Warhol, Roy Lichtenstein, Tom Wesselmann, James Rosenquist und Claes Oldenburg (cf. Lucy R. Lippard, Pop Art, London 1966, p. 69). James Rosenquist designed the cover of the publication. At that time the movement was widely publicized and addressed in numerous panel discussions and interviews, the artists received accolades and were shown in major museum exhibitions around the world. Pop Art spread from New York at breakneck speed within a few years, successfully replacing Abstract Expressionism and soon dominating the 1960s art scene.

In some respects, the artistic approaches of the representatives of Pop Art differ significantly. However, everyday culture and the integration of mass media into the visual language of high culture, which had previously tried to distance itself from popular trends, remained their most important common feature. In 1965, the American critic Gene R. Swenson expressed the need for this change: „We have to deal with the most common clichés and the most stereotypical reactions if we are to come to an understanding of the potential this brave and not entirely hopeless new world offers us.“ (Quoted from: Hubertus Butin (ed.), Begriffslexikon zur zeitgenössischen Kunst, Cologne 2002, p. 245) With a background in poster painting, James Rosenquist was the ideal man to shape a new style based on the tastes of the masses. His formats were large right from the start, the forms reduced and striking, the colors bright and vibrant, and the themes known from magazines and

the media. He experimented with different materials, integrating everyday objects into his paintings or choosing plastic slats as a support for his pictures, which he installed as free-standing, three-dimensional objects in the room. In 1966, he took part in the „Peace Tower“, an 18-meter-high tower of artworks erected in Hollywood as a protest against the Vietnam War. In the same year, he had a suit made from Kleenex wrapping paper by fashion designer Horst, which he wore at exhibition openings. Looking back, James Rosenquist once described the 1960s as a „non-stop party“ and the following 70s as a „terrible hangover“ (cf. Thomas Zacharias about James Rosenquist, in: Kritisches Lexikon der Gegenwartskunst, vol. 48, issue 32, 1999, p. 10).

„I consider myself an American artist: I grew up in America, I was concerned about America. I wouldn't be who I am, wouldn't do what I do, if I had lived in France or Italy.“

James Rosenquist, quoted from: Kritisches Lexikon der Gegenwartskunst, vol. 48, issue 32, 1999.

James Rosenquist in his studio on Broome Street, New York, 1964. Photographer: Ugo Mulas





JAMES ROSENQUIST:
One of the principal detonators of the Pop explosion five years ago, Rosenquist has since exhibited extensively in New York and abroad. In 1967, one of his paintings won the Art Institute of Chicago's Norman Wait Harris Prize, another was awarded Argentina's Prix di Tella in 1965. His Playmate juxtaposition of girl, wastebasket, pickle and strawberry shortcake fills two canvases that together measure 7 x 16 ft.



Press conference with Andy Warhol, Arthur Paul (Playboy art director) and Raimund Le Viseur (editor-in-chief of the German Playboy) in front of James Rosenquist's "Playmate", Düsseldorf, ca. 1972, unknown photographer, privately owned. © The Andy Warhol Foundation for the Visual Arts / James Rosenquist Foundation / Used by permission. All rights reserved // VG Bild-Kunst, Bonn 2024

James Rosenquist in front of his work "Playmate". Published in Playboy magazine, Jan. 1967, as part of the "Playmate as fine Art" campaign. Unknown photographer. James Rosenquist Foundation / Used by permission. All rights reserved // VG Bild-Kunst, Bonn 2024

The male gaze? James Rosenquist's „Playmate“ from 1966

In this pulsating cultural environment, the Chicago-based men's magazine „Playboy“ launched the „Playmate as Fine Art“ campaign in 1966. A total of 11 artists were invited to transfer the „idea“ of the Playmate into art. The works that were specially made for the campaign were shown in the January 1967 issue. In addition to James Rosenquist, Andy Warhol, Tom Wesselmann, George Segal and Larry Rivers also took part in the campaign. Ellen Lanyon was the only female artist in the otherwise male-dominated group. In the caption to her work, we read: „...our only female contributor, Miss Lanyon saw the Playmate...poetically in cahoots with the moon, away from men...“ (For quotes from Playboy magazine see: The Playmate as Fine Art, Playboy Magazine, vol. 14, no. 1, Jan. 1967, pp. 141-149). The men's magazine declared Andy Warhol America's Prince of Pop. His contribution shows the naked double torso of a Playmate, which only becomes visible under ultraviolet light, „to keep the cops away“, as Warhol is said to have remarked. Tom Wesselmann created a large female mouth with white teeth and bright red lipstick. Larry Rivers, as it is said with a quiet undertone, „had taken the commission very seriously“. He submitted an almost life-size, semi-nude female figure made of Plexiglas and metal in predominantly red and pink. Just like the other contributions, James Rosenquist's „Playmate“ is also quickly explained. In a huge format of 244 x 535 cm, he shows a naked female torso in the center of the picture, with a gherkin to the right, a strawberry cake to the left, and the grid structure of a paper basket in front of it. Sexual connotations and symbols are difficult to deny in a striking composition so typical of the artist. However, he wrote about the work in his autobiography: „I painted Playmate, a pregnant girl suffering from food cravings.“ (James Rosenquist, Paint-

ing Below Zero, New York 2009, p. 174). With just one short sentence, he unexpectedly questions the entire reception of the work and our stereotypical viewing habits. The initially exclusively male „idea“ of the Playmate, is reversed, because what he shows, or says he wants to show, is a very female desire, not a male one.

However, seeing the work as an outcry against Playboy's image of women would be too far-fetched. Rosenquist's involvement in the project coincided with a time of major success and should be understood more as a humorous occasion. In contrast to Warhol or Wesselmann, who usually concentrate on a single motif, Rosenquist's combination of different elements, once so aptly described by Ingrid Sischy as „alchemy with images“ (Ingrid Sischy, Rosenquist's Big Picture, Vanity Fair, Nov. 2015), allows for a certain scope of nuances. For example, the idea behind the silver wastepaper basket remains unclear and the addition of wooden and wire elements to the canvas cannot be interpreted beyond doubt. It almost seems as if his Playmate does not quite fit into the rectangular, stereotypical shape of the canvas. As is so often the case with Rosenquist, his Playmate is only superficially striking and more than a mere reproduction of a media image.

The introduction to „Playmate as Fine Art“ in Playboy magazine contains a statement by the editor Hugh M. Hefner: „...there is no doubt that the girls have become a fact in this generation's consciousness, an embodiment of a new feeling toward the female, an American phenomenon“. Rosenquist's work is therefore also about the confrontation with American aesthetics and an ideal of female beauty that would become established internationally only in subsequent decades. Even if this image of women is questionable from today's perspective, Playboy's campaign reflects the zeitgeist of the 1960s, when Pop Art saw its international breakthrough. James Rosenquist once said: „I consider myself an American artist: I grew up in America, I thought about America, I wouldn't be who I am, I wouldn't do what I do if I had lived in France or Italy.“ (James Rosenquist, quoted from: Kritisches Lexikon der Gegenwartskunst, vol. 48, issue 32, 1999) His Playmate with food cravings is a product of this time, a humorous, erotically tingling creation with quiet overtones and at the same time a testimony to one of the most important art movements of the second half of the 20th century. [AR]

Los 51 entfällt.



„I painted Playmate, a pregnant girl suffering from food cravings.“

James Rosenquist, Painting Below Zero, New York 2009, p. 174.

ANDY WARHOL

1928 Pittsburgh – 1987 New York

Flowers (10 Blatt), 1970.

10 sheet Silkscreen in colors.
Each signed and with the stamped number on the reverse, four sheets dated. The complete set of 10 sheets, each copy 86/250. On thin cardboard. Each 91,5 x 91,5 cm (36 x 36 in).
Printed by Aetna Silkscreen Products, Inc., New York. Published by Factory Additions, New York. [EH]

Called up: June 7, 2024 – ca. 6.42 pm ± 20 min.

€ 800.000 – 1.200.000 (R/D, F)
\$ 840.000 – 1.260.000

PROVENANCE

- Galerie Fetzter, Sontheim a.d. Brenz (through Christie's in 1992)
- Private collection Baden-Württemberg (acquired from the above in 2002).

LITERATURE

- Frayda Feldman, Jörg Schellmann, Claudia Defendi. Andy Warhol Prints. A catalogue raisonné 1962-1987, New York 2003, no. II.64-73.

- Christie's, London, Modern and Contemporary Prints, July 3, 1992, lot 631.

The Flowers portfolio containing 10 large silkscreens in radiant colors by Andy Warhol was published in 1970. The artist discovered the motif in the important year 1964, and he remained preoccupied with the Flowers ever since.

Why was the year of 1964 so important? In the summer, Andy Warhol joined Leo Castelli, who undoubtedly ran one of the most important galleries for contemporary art in the USA at the time. He had signed artists such as Jasper Johns, Robert Rauschenberg, and Claes Oldenburg, alongside luminaries of Abstract Expressionism like De Kooning and Jackson Pollock. Andy Warhol had his first Castelli show between September 26 and October 22, 1964. Exhibiting his work alongside Richard Artschwager, Roy Lichtenstein, James Rosenquist, and Frank Stella. His first solo exhibition „Andy Warhol. Flower Paintings“ followed in November (November 21 - December 28, 1964) - and was a great success.

Andy Warhol, the son of Eastern European immigrants, grew up in humble circumstances. He pursued a career as a commercial artist, designing shop windows, and creating ads and greeting cards for New

- One of the few completely preserved ‘matching sets’
- Complete matching sets are almost exclusively museum-owned today
- The flower becomes a cult motif of Pop Art
- Alongside “Marilyn” and “Mao”, Andy Warhol’s famous silkscreen prints “Flowers” are icons of American Pop Art

York department stores such as Tiffany. The money he earned enabled him to focus on his passion for art. With his Brillo Boxes and Campbell Soup pictures, elevating consumer goods to art objects, he introduced a new concept into contemporary art. This was not only a new aesthetic, he also took a new and questioning look at US consumerism and its beauty - an entirely new view of American society. With series such as „Electric Chair“ and „Most Wanted Men“, he also addressed social topics. As he was already a sought-after portraitist at the time, many people wanted to be portrayed by him, not least because of his „Marilyn Monroe“ and „Jackie“ series. These portraits are based on photographs, which he alienated using his innovative silkscreen technique in combination with painting.

The „Flowers“ are also based on a photograph. A photograph of 7 hibiscus blossoms he came across in the magazine Modern Photography. The shot was taken by Patricia Caulfield, and the accompanying article discussed new ways of developing slides using a specific process that Kodak had invented. Andy Warhol reduced this photo to a square section of 4 blossoms, sharpened the contrasts, and played with the colors. The square format also enabled him to do something else: fill the wall





“What is incredible about the best of the flower paintings [...] is that they present a distillation of much of the strength of Warhol’s art—the flash of beauty that suddenly becomes tragic under the viewer’s gaze.”

John Coplans, Andy Warhol. The Art, New York 1970, p. 52



Photographs by Patricia Caulfield from the magazine Modern Photography, June 1964, edited by Andy Warhol. © The Andy Warhol Foundation for the Visual Arts



space. The pictures are placed across the wall in a dense arrangement. In 1964 and 65, he had several shows with „Flowers“ in various sizes at Castelli in New York and at Ilana Sonnabend in Paris. An exhibition photo taken at Sonnabend Gallery in Paris in 1965 shows how the „Flowers“ can be presented in a variety of ways: the series of 5-inch pictures are hung diagonally on top of each other or as a flat, rectangular block.

This serial work is an essential feature of his understanding of art. In small variations, for example by rotating a motif or changing the color, he gives the objects new individuality through reproduction and repetition.

One year after he had adapted the „Flowers“ photo, Andy Warhol decided to stop painting. He only wanted to film. The medium of video had captured him and he also intensively explored the potential of printmaking. Introducing several new technical variations, Andy Warhol was one of the most innovative minds in this field. He devoted his most important projects to print portfolios. „Marilyn Monroe“ appeared in 1967, „Campbell’s Soup“ in 1968/69 and, finally, the 10-sheet set „Flowers“ in 1970. In „Flowers“, Andy Warhol combined the characteristics of the serial approach he had previously established. The 10 „Flowers“ depictions vary in orientation and color scheme. Shifts in the color stencils are also integrated. This portfolio thus presents itself as a summary of his fundamental artistic ideas. Complete matching sets, meaning a series of 10 sheets with the same copy number, are extremely rare on the market. Our copy has been part of a German private collection for over 30 years.

Patrica Caulfield, the author of the photo, sued Warhol for copyright infringement in 1966. The two adversaries settled: Warhol created two new Flowers paintings for her and „agreed to pay her a 25 percent share of the royalties derived from a portfolio of „Flowers“ prints“ (quoted from: <https://www.nytimes.com/2023/09/07/arts/patricia-caulfield-dead.html>) [EH]



GÜNTHER FÖRG

1952 Füssen – 2013 Freiburg

Ohne Titel. 2002.

Acrylic on canvas.

Signed and dated in the upper right.

81 x 60,5 cm (31.8 x 23.8 in).

The work is registered in the archive of the Estate Günther Förg with the number WVF.02.B.1228. We are grateful to Mr. Michael Neff of the Estate Günther Förg for his kind confirmation of this work's authenticity.

🕒 Called up: June 7, 2024 – ca. 14:30 h ± 20 min.

€ 80.000 – 120.000 (R/D, F)

\$ 84.000 – 126.000

PROVENANCE

· Politischer Club Colonia, Cologne

· Private collection Baden-Württemberg (acquired from the above).

- **Accentuated, colorful composition from the “Grid Paintings”, created as of 1992**
- **In his “Grid Paintings”, Günther Förg explored the depths of Edvard Munch’s late work and adopted his motifs and gestures in an abstract form**
- **Powerful and dynamic interplay of loosened and condensed elements**
- **Günther Förg’s are part of numerous acclaimed international collections like the Museum of Modern Art, New York, the Städel Museum, Frankfurt am Main, the Stedelijk Museum, Amsterdam, and the San Francisco Museum of Art**

„A rebellious artist whose oeuvre embodies a critical, witty, yet rigorous and penetrating critique of the canon of modern art.“

Stedelijk Museum Amsterdam zur Ausstellung „Günther Förg. A Fragile Beauty“, 26. May-14. Okt. 2018.

Decisive inspiration for Förg’s large „Grid Paintings“ from the 1990s did not only come from the grid and cross structures of Paul Klee’s watercolors made from 1913 onward, but also from Edvard Munch’s late work. Förg transformed and alienated these art-historical impulses, which were so significant for the evolution of modern painting, and transferred Munch’s motifs and gestures into abstract painting. Klee’s works are small and graphic, Munch’s paintings are figurative, whereas Förg’s creations are always painterly. In the „Grid Paintings“, Förg attained an atmospheric effect and strength that he solely gained from color and the contrast between surface and structure.

In 2014, the Museum Brandhorst in Munich presented the first post-humous retrospective exhibition, followed by the exhibition „Günther Förg. A Fragile Beauty“ at the Stedelijk Museum, Amsterdam, and the Dallas Museum of Art in 2018. In 2023, the Long Museum in Shanghai also presented a major show. Förg’s paintings can be found in numerous international museum collections, including the Museum of Modern Art, New York, and the Pinakothek der Moderne, Munich. [EH]



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

1939 Dresden – 2017 Zurich

Free Rock A. 1984.

Dispersion paint on canvas.
Signed in the upper left. 200 x 151 cm (78.7 x 59.4 in).

Called up: June 7, 2024 – ca. 6.46 pm ± 20 min.

€ 200.000 – 300.000 (R/D, F)
\$ 210.000 – 315.000

PROVENANCE

- Galerie Michael Werner, Cologne (with the gallery label on the reverse).
- Galerie Michael Haas, Berlin (with the gallery label on the reverse).
- Private collection, Berlin (acquired from the above in 1989).

EXHIBITION

- A. R. Penck. Peintures des années 80, Galerie Gillespie-Laage-Solomon, Paris, June 6 - July 12, 1986 (with the gallery label on the reverse).
- Accrochage, Galerie Michael Werner, Cologne, May 12 - June 10, 1988.

In his search for a universal sign language, Penck developed a very own fascinating artistic expression that moves somewhere between a strict, complicated system inscrutable from the outside and anarchy or expressive, gestural painting that is far from any sense of logic. In an interview with Florian Illies, Penck's artist friend Georg Baselitz explains: „He invents his alphabet, drawing from the depths of art and history, but still entirely his own. No one but him can read it. But we can look at it - and feel it [...] You don't have to ask why?" The abstract figures, symbols, and signs have no spatial reference, they seem to just float in the picture, and there is no real spatial perspective. Stick figures with large penises and armed with spears, guns or arrows and, as is the case in the present work, usually in some kind of confrontation with one or more other symbols like wheels, spirals or emblems emerged in the 1960s. In a nutshell, Penck's pictorial language consists of abstract figures, symbols, and signs. He developed a register of signs based on the idea that the reception of signals leads to a transformation into feelings and actions. As the artist put it in an essay: „Signs control behavior. Information controls behavior. Signs prompt or inhibit impulses, they cause arousal [...] The pragmatic and magic art of the Ice Age man leads me to assume that the origin of art contained initial findings on sign research that were later forgotten" (quoted from Dieter Koepplin, in: Klaus Gallwitz (ed.) *Gemeinschaftsbilder von H. Gallasch, W. Opitz, A. R. Penck, Terk, Dresden 1971-1976*, ex. cat., no page).

- Penck played in a band called “TTT” in the 1980s - his passion for free jazz and improvised syncopation is reflected in “Free Rock A”
- He was similarly free and experimental in his music as he was in visual art; his art is unfiltered and raw
- The logic and systematics of A. R. Penck's sign language are unique in German post-war art
- For the first time offered on the international auction market (source: artprice.com)

By universalizing the pictorial language into a sign language, Penck offers the viewer the largest projection screen possible, allowing for a verification of the content based on their own experience, thus creating individual realities. He aims to reduce his works to a few unambiguous signs so clear that anyone can recognize and imitate them. Hence Penck developed this unmistakable pictogram style to clarify complex relationships and existential themes. Over several years, he developed a new visual language that followed its own logic. Penck's music is just as free and wild as his paintings. In addition to visual arts, he had a wide range of interests, including music, science, film, performance, and poetry. For many years, he played drums and piano in the extremely successful free jazz band „TTT“ („Triple Trip Touch“). Just as is the case in his paintings, his music is also characterized by long experimental improvisations of raw and unfiltered beauty. Penck and Frank Wollny recorded several albums with „TTT“, including with Frank Wright, Lawrence „Butch“ Morris, Jeanne Lee, and Alan Silva. Penck designed album covers and concert posters in his unique visual language. Freedom and wildness characteristic of Penck's entire oeuvre is evident in „Free Rock A“. While his pictures are difficult to decipher, one just has to develop a feeling for them. Penck has not given us the code for his sign language, as that would kill their magic, instead we have to find the right mindset to discover their meaning. And that is, above all, what makes his works so fascinating. [SM/MvL]





ROBERT RAUSCHENBERG

1925 Port Arthur/Texas – 2008 Florida

Bicycloid VII. 1992.

Bicycle, framed with colored neon tubes, on an aluminum base.

151 x 190 x 56 cm (59.4 x 74.8 x 22 in).

Unique object, from a series of 9 bicycle sculptures. Functioning. [AR]

The work is registered in the archive of the Robert Rauschenberg Foundation, New York, with the number „RRF 92.113“.

🔊 Called up: June 7, 2024 – ca. 6.48 pm ± 20 min.

€ 100.000 – 200.000 (R/D, F)

\$ 105,000 – 210,000

PROVENANCE

· Galerie Jamileh Weber, Zurich (directly from the artist).

· Private collection Southern Germany (acquired from the above in 2005).

EXHIBITION

· Robert Rauschenberg/Darryl Pottorf, Galerie Jamileh Weber, Zürich, April 16 - July 3, 1993.

· L'Arte della Bicicletta - da Duchamp a Rauschenberg, Villa Menafoglio Litta Panza, Varese, May 12 - September 16, 2001, Groninger Museum, Groningen, May 8 - September 1, 2002, pp. 82-83 (illu. in color on the cover and on p. 83).

- **Unique object - a hybrid of readymade and neon sculpture**
- **One of the rare neon sculptures by the American artist**
- **His innovativeness made him one of the most pioneering artists of his time**
- **This is the first time a “Bicycloid” by Robert Rauschenberg is offered on the international auction market (source: artprice.com)**
- **The artist had another “Bicycloid” at his Gulf House in Captiva, Florida, while another copy is part of the Tokyo street art project “Faret Tachikawa”**
- **Acquired directly from the artist through the renowned Swiss gallery Jamileh Weber, it has since been part of a renowned German private collection**

“In some way a Rauschenberg is always an allegory of American life in its more hectic aspects - therefore a diary of its own.”

Dore Ashton, Object versus Illusion. New York Commentary, Studio (London) 167, Nr. 849, Jan. 1964, S. 41–43, hier S. 42.



“Duchamp’s life and work are a source of endless inspiration to me. His Bicycle Wheel has always struck me as one of the most beautiful masterpieces of sculpture that I have ever seen.”

Robert Rauschenberg, quoted from: L'Arte della Bicicletta - da Duchamp a Rauschenberg, 2001, p. 82.

Robert Rauschenberg's „Bicycloid“ is a hybrid of a ready-made and a neon sculpture. His manufacturing method is extremely simple: he reproduces the contour of the vintage bicycle „Monark Silver King“ with bright neon tubes and mounts the piece on an aluminum base. Rauschenberg deprived both the bicycle, a symbol of motion, and the neon tubes, an advertising tool, of their actual function, presenting it on a shiny silver plinth, he turned it into a work of art without any purpose. Rauschenberg's basic idea of integrating everyday objects into art goes back to the beginning of his career, when he crossed boundaries between painting and object in his „Combines“ as early as in the 1950s, by juxtaposing the most diverse elements, he had created new semantic contexts.



Bicycle wheel (Roue de Bicyclette/Bicycle Wheel). Bicycle spoke with wheel, bar stool, oil paint. Replica from 1951 (original from 1913 lost). Museum of Modern Art, New York City. Association Marcel Duchamp / VG Bild-Kunst, Bonn 2024

One of his main idols in this approach becomes quite obvious in the present work: Marcel Duchamp, who made history with his ready-made objects at the beginning of the 20th century. In 1913, the French artist mounted a single wheel on a white lacquered kitchen chair, simply calling it the „Bicycle Wheel“, he paved the path for a new understanding of art. „Duchamp’s life and work are a source of endless inspiration to me,“ says Rauschenberg about the inspiration for his work. „His Bicycle Wheel has always struck me as one of the most beautiful masterpieces of sculpture that I have ever seen.“ (Robert Rauschenberg, quoted from: L'Arte della Bicicletta - da Duchamp a Rauschenberg, 2001, p. 82). However, as is so typical of his artistic approach, Rauschenberg does not stop at the classic ready-made, instead, he transforms the industrial product of the bicycle into a „bicycloid“ with neon lights, a new entity that paradoxically remains a bicycle while it has long left the realms of an everyday object.



View of a „Bicycloid“ in Robert Rauschenberg’s Gulf House in Captiva, Florida. Unknown photographer, ca. 1994/95 © Robert Rauschenberg Foundation / VG Bild-Kunst, Bonn 2024

With „Rocket / ROCI USA“, he made the precursor of the „Bicycloids“ series (1992-1994) as early as 1990. Rauschenberg came up with the idea of the neon bicycle sculpture in the context of the last Rauschenberg Overseas Culture Interchange exhibition, ROCI USA, at the National Gallery of Art in Washington, D.C. in 1991. In 1997, „Rocket“ was exhibited as part of the artist’s major retrospective at the Solomon R. Guggenheim Museum in New York. One of his futuristic hybrid creatures is also said to have been in Rauschenberg’s home in Captiva, Florida, as a photo by an unknown photographer suggests. The bicycle, often reduced to just the tire, also repeatedly finds its way into Rauschenberg’s work outside of the „Bicycloids“ series and is also a common feature of his ‘Combine’ paintings, screen prints, as well as his first work with neon lights, „Green Shirt“ from 1967. The fact that Rauschenberg was not the only artist with a fascination with means of transportation was impressively demonstrated by the 2001 theme exhibition „L’arte della bicicletta“ about the importance of the bicycle in art history, featuring works by Giacomo Balla, Michelangelo Pistoletto, Claes Oldenburg and Mimmo Rotella. „Bicycloid VII“ was also among the exhibits. The Swiss gallery Jamileh Weber eventually sold it to its current owner, a German collector. This is the first time that one of Rauschenberg’s rare neon



Robert Rauschenberg, Rocket / ROCI USA, 1990, bicycle with neon tube and quartz light on aluminum base, Robert Rauschenberg Foundation. © Robert Rauschenberg Foundation / VG Bild-Kunst, Bonn 2024



ROBERT RAUSCHENBERG

1925 Port Arthur/Texas – 2008 Florida

Posse Stir (Galvanic Suite). 1989.

Mixed media. Acrylic and lacquer on galvanized steel.

Signed and dated in lower right. Inscribed with the work number „89.61“ on the reverse.

123,5 x 306 cm (48.6 x 120.4 in), incl. the artist frame.

The integrated color silkscreens are based on the artist's photographs:

In the top left, the zig-zag pattern of steps can be seen in a bright cobalt blue, which gains a highly abstract character through the horizontal arrangement of the motif. The triangular shape of the resulting pattern is repeated in the triangular marking of the shuffleboard shown below. This strict geometry finds a strong counterpoint in the energetic brushstrokes on the right-hand side. [JS]

The work is registered in the archive of the Robert Rauschenberg Foundation, New York, under the number „RRF 89.016“.

🕒 *Called up: June 7, 2024 – ca. 6.50 pm ± 20 min.*

€ 200.000 – 300.000 (R/D, F)

\$ 210,000 – 315,000

PROVENANCE

- Galerie Jamileh Weber, Zürich (directly from the artist).
- Private collection Southern Germany (acquired from the above in 2005).

EXHIBITION

- Robert Rauschenberg: Paintings, Galerie Jamileh Weber, Zürich, November 25, 1989 - January 31, 1990.

LITERATURE

- Invitation card for the exhibition „Robert Rauschenberg bei Galerie Jamileh Weber“, Galerie Jamileh Weber, Zürich, November 25. 1989 - January 31, 1990 (illu.).



- **Large and radiant work from Rauschenberg's renowned series "Galvanic Suite" (1988-1991)**
- **The "Galvanic Suite", executed on galvanized steel plates, evokes an extraordinary materiality and colorfulness through the combination of gestural painting and screen printing**
- **Rauschenberg's silkscreen paintings created since the 1960s are pop art icons**
- **Acquired directly from the artist through the renowned Swiss gallery Jamileh Weber, part of an important German private collection ever since**

Contrary to Picasso, who remained true to figuration throughout his life notwithstanding his persistent stylistic progressiveness, Rauschenberg's enormous oeuvre also transcends the traditional boundary between figurative and abstract painting. His artistic confrontational spirit is immense and made him instantly famous in 1953 when he was just a young artist of 27 who asked Willem de Kooning, the leading figure of Abstract Expressionism at the time if he could erase one of his works. The result of this new artistic beginning, „Erased de Kooning Drawing“, which was considered vandalism at the time, is on display at the Museum of Modern Art in San Francisco today.

Rauschenberg is a key figure in post-war American art, his fascinating and diverse oeuvre that defies all conventions has recently been honored with major solo exhibitions at, among others, the Museum of Modern Art, New York (2017), Tate Modern, London (2017) and the Museum of Modern Art, San Francisco (2018).

Since the 1950s, Rauschenberg has decisively broadened the concept of art, constantly pushing boundaries and creating fundamentally new works through his strong love of experimentation: Alongside „Erased de Kooning Drawing“, his monochrome white, black, and red paintings inspired by John Cage's toneless pieces and his famous „Combine“ entitled „Monogram“, in which he combines a stuffed Angora goat with a car tire and a baseball to create a seemingly absurd hodgepodge, are considered his most famous creations of the 1950s. Like Rauschenberg's subsequently made „Combines“ and „Combine-paintings“, which also incorporate object-like elements, the seemingly arbitrary compositions of his transfer drawings and silkscreen paintings, which are based on images from print media and his photographs were initially regarded as provocations. Today, however, they are icons of a new concept on which these collage-like compositions realized in the technique of screen printing are based. In hindsight, they paved the way for pop art and its focus on the artistic presentation of everyday objects and events.

In Rauschenberg's unique creation „Posse Stir“, the images based on the artist's photographs and from mass media spread out in front of the viewer like a tabula rasa and seem to expand the artistic visual repertoire into infinity. Simultaneously, the spectator is confronted by the vibrant color contrasts of the different gestural and serigraphic pictorial elements on the surface of the panorama-like horizontal format. „Posse Stir“ is a prime example of Rauschenberg's silkscreen paintings of the 1980s, which he no longer executed on canvas as he did in the 1960s, but on large metal surfaces instead. In the monumental landscape format of „Posse Stir“, part of Rauschenberg's famous „Galvanic Suite“ created on galvanized steel plates, the pictorial content partially extends beyond our field of vision due to its expansive width and at the same time offers space for new associations that arise from the title and the respective pictorial objects of a flag, an overturned billboard, an empty coat hanger, and a shuffleboard system. The title „Posse Stir“ also seems particularly exemplary of Rauschenberg's delightfully non-conformist artistic work. [JS]

FRANK STELLA

1936 Malden, Massachusetts – 2024 New York

The Pequod Meets the Rosebud (D-19, 1X). 1991.

Mixed media on aluminum.
Inscribed „D 19 1-X“ on the reverse. Ca. 200 x 230 x 75 cm (78.7 x 90.5 x 29.5 in).
From the „Moby Dick“ work series that the artist began in 1986. Named after Herman Melville's novel (1851), it comprises works in a wide variety of techniques, including prints, indoor and outdoor murals, sculptures and reliefs. [JS]

🕒 Called up: June 7, 2024 – ca. 6.52 pm ± 20 min.

€ 200.000 – 300.000 (R/D, F)
\$ 210,000 – 315,000

PROVENANCE

· Galerie Hans Strelow, Düsseldorf.
· Private collection Berlin
(acquired from the above in 1993).

„What is your white Whale?“ - On Stella's series „Moby-Dick“

„What is your white Whale?“ is the question that the Whitney Museum of American Art, New York, asked celebrity visitors to the major Stella retrospective (2015/16) about Frank Stella's important series „Moby Dick“. And the answer from the Indian-British writer Salman Rushdie, who performed part of the marathon reading of the 135-chapter novel „Moby Dick“ (1851) over several days, was: „For a writer, the white whale is the book that torments you, that you don't know how to write. The thing you chase is the next thing that torments you and which you are tied to, like Ahab with harpoons to Moby Dick. You drown together.“ (quoted from: whitney.org/whitney-stories/moby-dick-marathon).

What the book means to the writer, the work to which he or she is fatefully and often agonizingly connected means to the artist. It challenges its creator time and again and must be pursued at the painful cost of all his strength. Just as Captain Ahab chases after the white whale Moby Dick lurking in the depths of the sea in the legendary novel by the American writer Herman Melville, published in London in 1851, the artist obsessively pursues the achievements of his imagination that are still hidden in his mind and are at best completely new. Frank Stella himself, with his internationally outstanding oeuvre, is the best example of this incessant artistic struggle for completely new forms of expression.

Explosion of form and color -

Stella's „Moby Dick Paintings“ break the boundaries of the surface

Stella's legendary „shaped canvases“ of the 1960s initially inspired American and international post-war art in a decisive way and, due to their formal dissolution of the boundaries of the surface, also provided decisive impulses for contemporary art. In his reliefs, Stella immediately took the next significant step. He not only liberated the artist's pictorial idea from the traditional rectangular boundaries of the canvas but also broke the boundaries of the surface, allowing the work to powerfully confront the viewer from the surface. Henceforth, Stella's pioneering oeuvre has captivated us with its enormous spatial presence, overcoming all previous artistic traditions in the blink of an eye. While

• **Stella's oeuvre is one of the most pioneering positions in international post-war modernism and contemporary art**

• **Overwhelmingly expansive monumentality: an explosion of form and color**

• **Boundless painting: while Stella's legendary “shaped canvas” breaks the boundaries of the canvas, his monumental reliefs dissolve the surface**

• **From the important series “Moby Dick” for which he was inspired by Melville's classic novel. It marks the pinnacle of Stella's dissolution of the surface**

• **Works from this series were a central part of the major Stella retrospective at the Whitney Museum of American Art, New York, in 2015/16**

• **Further reliefs from this group of works can be found in important international collections like the Fondation Beyeler, Riehen/Basel, the Baltimore Museum of Art, the Walker Center, Minneapolis, and the Staatliche Kunstsammlungen, Dresden**

the pure illusion of three-dimensionality on the surface had been a central characteristic of painting since the Renaissance, Stella suddenly made the third dimension of his abstract pictorial ideas a reality. Stella describes his working process with the following words: „I'm working away from the surface, but I don't want to be three-dimensional yet; that means, quite literally, [...] more than two dimensions, but not quite three, so for me 2.7 is perhaps a very good place to be.“ (quoted from: Frank Stella. Die Retrospektive. Arbeiten 1958-2012, Ostfildern 2012, p. 230).

The early reliefs, which date back to the 1970s and still have a very two-dimensional quality, were initially composed of mostly flat individual surfaces. Works from this period were featured in the legendary „Zeitgeist“ exhibition at the Martin-Gropius-Bau in Berlin in 1982. However, the highly dynamic and spatial reliefs of the „Moby Dick“ work group, which Stella began in 1986, are regarded as the culmination of this process: In these powerful creations of color and form, Stella pushes his pursuit of the spatial dissolution of a painting's boundaries to the maximum. Our work „The Pequod Meets the Rosebud (D-19, 1X)“, which takes its title from the 91st chapter of the „Moby





Frank Stella, Moby Dick series (Chapter 57), 1990, mixed media on aluminum, Staatliche Kunstsammlungen Dresden (donation from the Hoffmann Collection, Berlin). © VG Bild-Kunst, Bonn 2024



Marathon reading of the novel "Moby Dick" in front of works from Stella's series of the same name in the context of the Stella retrospective at the Whitney Museum of American Art, New York, 2015 © VG Bild-Kunst, Bonn 2024

Dick" novel, confronts and captivates the viewer with the full force of three-dimensionality. For Stella, however, these creations, which take real three-dimensionality to the extreme, are not sculptures, but still „paintings“: „They are paintings because they function like a painting. They float. Sculptures don't float. You look at them like you look at pictures. They are designed as pictures.“ (Frank Stella, quoted from: Frank Stella. Die Retrospektive. Werke 1958-2012, Ostfildern 2012, p. 224). Hence this fascinating work, despite its enormous spatiality, suddenly appears „only“ a like two-dimensional painting when viewed from a central perspective, until you move just a little and the form suddenly bursts out of the surface with full force. Here Stella has reversed the traditional spatial illusion of painting fascinatingly: his painting does not simulate three-dimensionality on the surface, but Stella's painting is three-dimensional and - when seen from the right perspective - offers a virtuoso play with the illusion of two-dimensionality.

Frank Stella: Protagonist of American post-war modernism and contemporary art

In addition to the literary model, the captivating imagery of the 1956 American film adaptation starring Gregory Peck as Captain Ahab, who is constantly chasing the white whale, was certainly a decisive inspiration for the spectacular formal vocabulary Stella had chosen. Like an unleashed monster of color and form, the work bursts out of the surface of the wall with full force. The scenes in the film in which people and harpoons with ropes are stuck in the wide-open mouth of „Moby Dick“, the giant white whale, and entire boats burst into pieces are legendary

- elements of form that are also partly recognizable in Stella's painting. Thus „Moby Dick's“ force and determination in the fight against the harpoons and ropes of the whale hunters ultimately also resembles Stella's successful artistic struggle against the shackles of art-historical tradition, from which he frees himself time and again and which he ultimately leaves far behind him in the powerful creations of the „Moby Dick“ series.

From early on, Stella's work featured in important exhibitions of American post-war art, such as „Sixteen Americans“ (Museum of Modern Art, New York, 1959), „The Shaped Canvas“ (Solomon R. Guggenheim Museum, New York, 1964/65), „Systemic Painting“ (Solomon R. Guggenheim Museum, New York, 1966) and „Structure of Color“ (Whitney Museum of American Art, New York, 1971). Today it is considered one of the most important positions in American art. As early as 1970, the Museum of Modern Art, in New York, honored the 33-year-old artist with a first grand retrospective exhibition, which included his famous „shaped canvas“. William Rubin, former modern art curator at the Museum of Modern Art, described Stella's groundbreaking significance in 1987 in the catalog for the exhibition „Frank Stella: Works from 1970-1987“ as follows: „Stella had contributed to the already varied vocabulary of American art [...] one of the few genuinely new paths for the continued development of major non-figurative art.“ In his spectacular „Paintings“ of the „Moby Dick“ series, Stella impressively demonstrated his enormous artistic potential: Stella took the third dimension in painting to a maximum before he subsequently turned almost inevitably to sculpture. [JS]

WILLIAM N. COPLEY

1919 New York – 1996 Key West/Florida

Father, Dear Father, Come Home With Me Now, The Clock in the Steeple Strikes One (From „Come Home, Father“ by Henry Clay Work). 1966.

Acrylic on canvas.

Signed „cply“ and dated in the lower left. Titled and inscribed „Come Home, Father by Henry Clay Work“ (both in capital letters) on the reverse. 116 x 89 cm (45,6 x 35 in).

This work is registered with the William N. Copley Estate, New York. We would like to thank Mr Anthony Atlas for his kind expert advice.

📞 *Called up: June 7, 2024 – ca. 6.54 pm ± 20 min.*

€ 80.000 – 120.000 (R, F)
\$ 84,000 – 126,000

PROVENANCE

· Onnasch, Berlin (acquired from the artist in 1974).

EXHIBITION

- William N. Copley. Ballads, Galerie Iolas Gallery, Paris, March 30 - April 22, 1967, cat. no. 11 (with the inscribed gallery label on the stretcher).
- William N. Copley. Western Songs, Galerie Onnasch, Cologne, July 1974.
- William N. Copley. Post-Raphaelite Paintings, Reinhard Onnasch, Berlin, May 3 - June 11, 1983.
- William N. Copley. Roo-a-toot-toot Three Times She Shot Through That Hardwood Door, König Galerie, Berlin, June 2 - July 27, 2003.
- William N. Copley. El Sourdog Hex, Berlin, January 5 - February 28, 2009.
- Re-view Onnasch Collection, Hauser & Wirth, London, September 20 - December 14, 2013, p. 142 (illu.).
- The Ballad of William N. Copley, Galerie Max Hetzler, Berlin, January 17 - March 7, 2020.

LITERATURE

- Bernhard Kerber, Reinhard Onnasch (eds.), Bestände Onnasch, Berlin 1992, p. 104.
- El Sourdog Hex (ed.), Nineteen Artists (exhibition series), Berlin 2010, p. 146 (illu.).

With an unmistakable symbiosis of American Pop Art and European Surrealism, as well as with a mixture of comic art and “naïve” painting, Copley challenged artistic conventions and the audience’s viewing habits and attained a singular position in figurative painting with a lasting influence on post-war art in the United States and Europe.

After he had returned to New York in the mid-1960s, the self-taught artist eventually attained his inimitable style: a narrative pictorial language with round, curved forms, a contour style reminiscent of comic drawings, strong colors, a spatial appeal based on the surface and a lexicon of recurring motifs and mostly faceless, roundish figures that seemed to anticipate Haring’s characters - taking a clear stance against contemporary abstract trends of the time. Copley increasingly drew on American myths and ballads that he translated into his own unmistakable artistic language, creating his own dense narrative and opulent visual worlds. In “Father, Dear Father, Come Home With Me Now, the Clock in

• **In the 1960s, Copley found his unmistakable visual language of round and curved shapes, a contoured style reminiscent of comic drawings and mostly faceless figures**

• **After he returned from Paris, Copley explored everyday American myths and ballads, adding a socio-critical dimension to his often erotic and frivolous oeuvre**

• **The Stedelijk Museum, Amsterdam, honored the artist with a first retrospective exhibition the year this work was created**

• **Comparable paintings from the 1960s can be found at, among others, the Museum of Modern Art, New York, the Museum of Contemporary Art (MCA), Chicago, the Centre Pompidou, Paris, and the Museum Ludwig, Cologne**

the Steeple Strikes One”, the artist incorporated the song “Come Home, Father” (1863, also “Poor Benny”) by Henry Clay Work into his painting. The ballad from the American Temperance Movement tells the story of a girl who tries to persuade her drunken father to come home. Although Copley is best known for his frivolous and erotic depictions, the present work reveals a social and socio-critical component which, despite its pleasurable painterly style, is opposed to the lightness and frivolity typical of his later works.

William N. Copley exhibited in the Kassel documenta in 1972 and 1982. In recent years the artist’s work has been honored in several important solo exhibitions, at, among others, the Museum Frieder Burda in Baden-Baden. Copley’s most extensive retrospective to date was held at the Menil Collection in Houston and the Fondazione Prada in Milan (2016/17), as well as at the Institute of Contemporary Art (ICA), Miami (2018/19). [CH]



GEORG BASELITZ

1938 Deutschbaselitz/Sachsen – lives and works in Inning am Ammersee, near Salzburg, in Basel and Italia

Dix besucht Goya. 2008.

Oil on canvas.
Signed, dated „November 2008“ and titled on the reverse. 300 x 250 cm (118.1 x 98.4 in).
In the present work, Baselitz references the extreme depiction of physicality in Otto Dix's painting „Mädchen vor dem Spiegel“ (1921), which was destroyed in World War II. [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 7, 2024 – ca. 6.56 pm ± 20 min.*

€ 400.000 – 600.000 (R/D, F)
\$ 420,000 – 630,000

PROVENANCE

- Contemporary Fine Arts, Berlin (with the stamp on the stretcher).
- Achenbach Art Consulting, Düsseldorf.
- Private collection Southern Germany (acquired from the above in 2009).

EXHIBITION

- Georg Baselitz. Dr. Freund und andere Musik, Contemporary Fine Arts, Berlin 2009 (illu. 1).

Otto Dix as a source of inspiration

In 1957, Otto Dix was honored with an exhibition in East Berlin. The student Baselitz visited the show, and Dix became one of the aspiring painter's declared role models. It is probably that very tragedy and brokenness, elements characteristic of the work of both artists and documents of their war experiences in World War and II, respectively, which often go hand in hand with a low level of self-esteem. Otto Dix, the ‚biting‘, cynical realist, would not serve as a source of inspiration for Baselitz for the first time. In this case, it is the painting „Mädchen vor dem Spiegel“ from 1921, with unknown whereabouts. What remains is a paraphrase of the theme in the form of a lithograph „Mädchen vor dem Spiegel“ from the same year. Baselitz adopts the Dresden artist's intention with restless, harsh brushwork, a harsh, alienated use of color, and a declared desire for ugliness: an exaggerated scene from the world of prostitution. However, he makes the stylistic allusion to Otto Dix subordinate to his style. „An adaptation of Dix's woman-in-the-mirror picture. A frightening, horrible, ugly picture. A grimace. So I painted it particularly badly, particularly unintelligently. Look at the colors. Like a poster painter, on black,“ said Georg Baselitz in an interview with Marc

- **Monumental homage to Otto Dix, and one of the largest Baselitz paintings on the international auction market**
- **A continuation of the famous “Hero Paintings” of the 1960s: In a free painterly style, Baselitz confronts us with the physicality of a vulnerable anti-heroine scarred by life**
- **Powerful depiction of the fragility and transience of our human existence**
- **Other works from this important work complex are at the Fondation Beyeler, Riehen, and the Sprengel Museum, Hanover**
- **Major survey shows have recently been presented by the Fondation Beyeler, Basel (2018), the Centre Pompidou, Paris (2021/22), the Kunsthistorisches Museum, Vienna (2023) and currently at the White Cube, London**

Fischer on the occasion of the exhibition „Dr. Freud und andere Musik“ 2009, Contemporary Fine Art, Berlin. Marc Fischer describes the situation of the interview in the studio on Lake Ammer: „You don't forget Dix. There are blotted photocopies of his paintings all over the studio floor. And when Baselitz is asked why it is always Dix, he replies: „Above all, it is his preference for ugliness that I agree with so much. I have also been preoccupied with ugliness for decades, practically always, with the grotesque, with grimaces. Take the Russian paintings, take „Die große Nacht“, even the sculptures - it is, above all, a great dissecting disgust that is expressed visually. We probably also share childhood experiences, war experiences, outsider positions, etc.“ (Fischer, *ibid.*, Berlin 2009).

Otto Dix and his models

After the end of the First World War, Otto Dix went back to Dresden, to the city, and his artist friends. In addition to the many important paintings that Otto Dix produced after the First World War, first in Dresden and from 1922 to 1925 in Düsseldorf, it was primarily these watercolors and drawings that describe his time and which are docu-

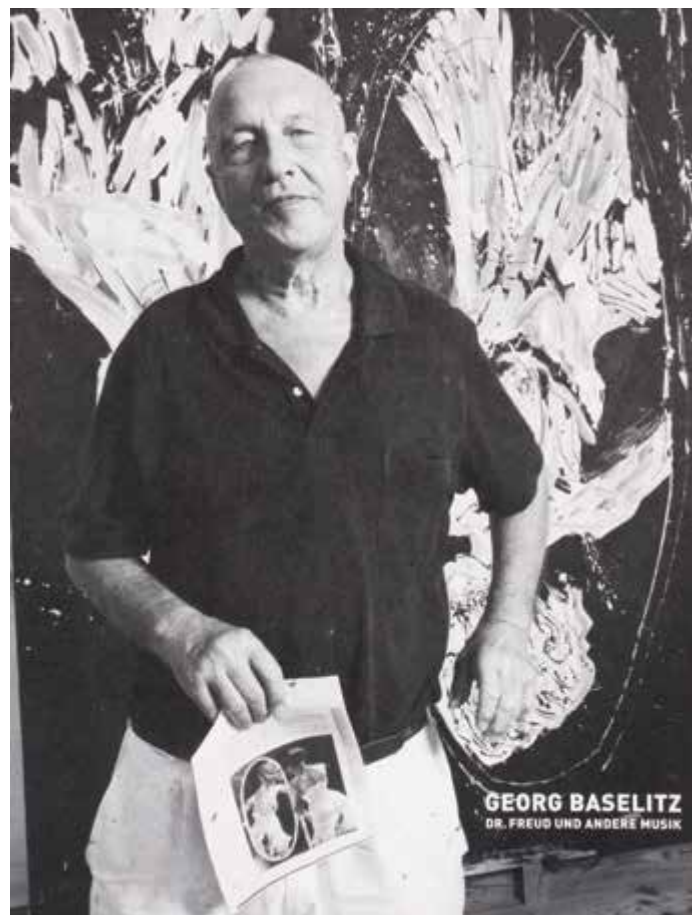


ments of the most productive years of his life. Dix mastered his personal experiences of war, the horror of death, the civilian victims, and the atrocities of the soldiers in numerous pencil, chalk, and charcoal drawings, which he made in the trenches at the front and which ultimately culminated in his main graphic work, the cycle „Der Krieg“ (The War) consisting of 50 etchings, rendered even more brutally, directly and mercilessly. Dix also confronts the motif of death with Eros, the life of the prostitute. The prostitute embodies vitality, she is life-affirming, but not romantic or naïve, but similarly brutally realistic and anti-bourgeois, not to say „matter-of-fact“. The artist's first biographer, Fritz Löffler from Dresden, coined the phrase „disillusionment of Eros“. At the time, Dix noted what he saw when he lived at the end of Ziege-gasse in the brothel district of Dresden's old town in 1919 and roamed the scene like Henri de Toulouse-Lautrec in Montmartre, Heinrich Zille in Berlin's Wedding district or Ernst Ludwig Kirchner on Potsdamer Platz. „We don't need to discuss my pictures, we can see them. I start from what I see. I don't want to invent new themes, I don't want to arrange them [...]. I prefer to see the primal themes of humanity anew with my own eyes. The exterior of things is important to me, by reproducing the external form one also captures the interior“, said Otto Dix years later in 1958, but this still applies to his approach in the creation of his painting. (quoted from Diether Schmidt, *Otto Dix im Selbstbildnis*, Berlin 1978, p. 222).



Otto Dix, Mädchen vor dem Spiegel, 1921, oil on canvas.
© VG Bild-Kunst, Bonn 2024

Georg Baselitz in his studio with a picture of the destroyed Dix painting „Mädchen vor dem Spiegel“ (1921), 2008/09, photograph by Elfie Semotan.



“Mädchen vor dem Spiegel”. An act of provocation

The painting, which is only documented in a black-and-white photograph, appears to show a young woman in underwear in front of a full-length mirror. We see the sitter in a three-quarter profile from behind; the mirror image, however, shows her as an aged, haggard woman in make-up. With the mirror, Dix takes up an old motif of transience: beauty is transient! However, he raises this well-known expression to a higher level of art-theoretical meaning: the mirror is no longer merely an attribute, as in vanitas depictions, but the image it represents is the main motif of the painting. „I have always been drawn to characters. The alleyways, the cafés - you could find everything there [...]. The dreary, the commonplace appealed to me.“ (Otto Dix, *Selbstzeugnisse*, quoted from Susanne Pfäffle, *Otto Dix*, Stuttgart 1991) In October 1922, the painting „Mädchen vor dem Spiegel“ was confiscated from a non-jury art show at Lehrter Bahnhof and became the subject of a trial for „obscenity“ at the Berlin district court. Expert witnesses included Max Slevogt and Karl Hofer; Dix was acquitted in 1923 but probably did not get the painting back. Ten years later, in the fall of 1933, the first public denunciation of a „degenerate“ artist took place with the first defamation exhibition in the atrium of Dresden City Hall. During the purges of 1937, around 260 works were confiscated from German museums and some of them were at the center of the traveling exhibition „Degenerate Art“ in Munich. „For decades, indeed practically always, I have been preoccupied with ugliness; with the grotesque, the grimaces“, Baselitz once again justifies his use of this famous Dix motif.



Francisco de Goya, Dog, 1820/1823, oil on plaster transferred to canvas, Museo del Prado, Madrid.

What's Goya's role?

Georg Baselitz painted „Nacht mit Hund“ (Night with a Dog) in 1982. For this motif and a series of etchings of sleeping dogs created in 1998 and 1999, Baselitz was inspired by Francisco de Goya's dog with a longing gaze from his cycle of frescoes „Pinturas Negras“, created between 1820 and 1823 and painted during a period of deepest depression. With pain and despair, Goya looks into an ever darker, violent side of the world behind the scenes of the social fabric, so that the observer feels pity and inadvertently lingers on the poor, infinitely sad dog in silent lamentation, with only its head pushed over the edge of a mound of earth.

The basic values of black, yellow, and white run into each other on Baselitz's canvas. A yellow bar marks the upper edge of the picture, setting a horizon line. Beneath the yellow stripe is a layer of black, which probably once primed the entire picture but was then painted over in white. A blackened man hangs upside down up to his knees in the yellow horizon, his mouth open in a silent scream and with wide, empty eyes. To his right, the black dog protrudes from a network of broad black and yellow brushstrokes, visible only up to his neck - like Goya's. A picture within a picture, rectangularly framed by the horizon line and the white that dominates the rest of the surface. Man and dog cry out for the same thing, they are the night and the darkness in the middle of broad daylight. They are deeply immersed in a desolate state of mind and confusion.

Not only Dix and Goya or Courbet are deeply rooted in the artist's pictorial world, they are also part of his intellectual inventory of role models, just as the graphic works from the Mannerist period, which Baselitz discovered and collected for himself and thus established a „Maniera Baselitz - Das Nonkonforme als Quelle der Phantasie“ (The Nonconformist as a Source of Imagination), as addressed in an exhibition at the Kupferstich Kabinett in Dresden in 2018: „In the early 1960s, Georg Baselitz deliberately set himself apart from non-representational abstract painting. He went against the prevailing artistic zeitgeist of the time, not only with the pictorial themes“. (<https://kupferstich-kabinett.skd.museum/ausstellungen/maniera-baselitz/>)

„I am a German artist and what I do is rooted in German tradition. It is ugly and expressive.“ Georg Baselitz (quoted from Siegfried Gohr, *Paintings Don't Come With Guarantees*, in *Flash Art* 26/1993, issue 171, pp.67-72) For Baselitz, it is a matter of decoding traditional images of people, roles, and society. This certainly begins with the new types, the „Shepherd and Hero Pictures“ and their historical transformations. The examination of Otto Dix is therefore so direct, expressive, and provocative. It is based on challenging conceptual considerations and a highly individual aesthetic, with which both Dix and Baselitz reflect on art and society in their days. And this is what they share in the long run. [MVL]

Georg Baselitz, Nacht mit Hund, 1982, oil on canvas, art trade.



KONRAD KLAPHECK

1935 Düsseldorf – 2023 Düsseldorf

Die Technik der Eroberung. 1965.

Oil on canvas.
Signed and dated on the reverse. Titled on the stretcher. 90 x 70 cm (35.4 x 27.5 in).

The work is registered in the artist's archive under number 146.

🕒 *Called up: June 7, 2024 – ca. 6:58 pm ± 20 min.*

€ 180.000 – 240.000 (R/D, F)
\$ 189,000 – 252,000

PROVENANCE

- Galerie Rudolf Zwirner, Cologne.
- Private collection Southern Germany (acquired from the above around 1970, ever since family-owned).

EXHIBITION

- Konrad Klapheck, Kestner Gesellschaft, Hannover, November 11 - December 11, 1966, cat. no. 146 (with the label on the rear of the frame).
- Konrad Klapheck, Museum Boymans-van Beuningen, Rotterdam, September 14 - November 3, 1974 (with the label on the rear of the frame), Paleis voor Schone Kunsten, Brüssel, November 14, 1974 - January 5, 1975, Städtische Kunsthalle, Düsseldorf February 15 - March 31, 1975, cat. no. 49.
- Konrad Klapheck. Retrospektive 1955-1985, Hamburger Kunsthalle, October 4 - November 24, 1985, Kunsthalle Tübingen, September 4 - February 9, 1986, Staatsgalerie moderner Kunst, Munich, February 21 - April 13, 1986, Munich 1985, p. 82, cat. no. 25 (illu. on p. 83).
- Konrad Klapheck, David Zwirner, New York, November 8 - December 22, 2007 (with the shipping label on the rear of the frame).

LITERATURE

- Josè Pierre, Konrad Klapheck, Colgne 1970, no. 146.

- **“Die Technik der Eroberung” (The Technique of Conquest) - a masterly staged surreal play of spatial confusion as a symbol of a sensual-erotic quest**
- **He tells a story of seduction in subtle colors with surprising accents in green and red**
- **Klapheck is regarded as both the inventor and master of the “machine image”, which he sees as a mirror of human existence**
- **Klapheck’s oeuvre, consisting exclusively of character objects, has anticipated Pop Art and Photorealism since the 1950s**
- **Shown in several important Klapheck exhibitions since 1966, among others, at the Museum Boymans van Beuningen, Rotterdam/Kunsthalle Düsseldorf (1974/75) and the Kunsthalle Hamburg/Kunsthalle Tübingen (1985/86)**
- **Part of a private collection in Southern Germany for over 50 years**

“I try to give my pictures a smooth surface, I want them to look as if they were not made by man. I cover my passions with a layer of ice to make them last longer.”

Konrad Klapheck, Meine Malerei, 1972.





Konrad Klapheck, Das Alphabet der Leidenschaft, oil on canvas, private collection.
© VG Bild-Kunst, Bonn 2024

“What distinguishes him [Klapheck] from the photo-realists [...] is the decisive change that takes place between object and image, the high degree of abstraction his objects have, their detachment from the natural environment and thus their distance from reality, their fetish character, their emblematic stylization. But all of this means that Klapheck’s pictures must not be confused with what others do nor with what they represent.”

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

Master of “hyper-figuration” - Fascinating symbols of human existence

Through monumentalization, cropping, isolation and recombination, Klapheck alienates these mute helpers in our everyday lives and stages them as isolated protagonists, removed from all mundanity. With his real-surreal pictorial worlds, Klapheck partly anticipated Photorealism and Pop Art. At the same time, he also transcended them. Unlike pop art objects, Klapheck’s objects are not reduced to their pure object character, their serial industrial series nature, instead Klapheck creates unmistakable character objects that allow for a wide panorama of associations and emotions and thus become symbols of our human existence. Klapheck himself has described the humanity of the objects and machines he placed on the canvas in a “hyper-representational” manner as follows: “[.] Of course, I was sometimes asked, especially by older people, by my mother’s friends or my mother-in-law: ‘Yes, you have such lovely children, don’t you want to paint them? And why do you exclude 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. Man has been creating self-portraits since the Stone Age, from the first stone wedge to the computer of today. Man is reflected in the everyday objects he has created.’” (K. Klapheck, 2002, quoted from: Klapheck. Bilder und Texte, Munich 2013, p. 114). Nothing escapes the dissecting view Klapheck has on his everyday environment, and he decided to “build an entire system out of the machine themes in order to tell [his] biography through them.” (K. Klapheck, quoted from: Mensch und Maschinen. Bilder von Konrad Klapheck, Bonn 2006, p. 85). Klapheck’s suggestive titles range from pictures of machines, some of which are associated with politics and authorities, such as “Der Chef” (Kunstmuseum Düsseldorf), “Der Diktator” (Museum Ludwig, Cologne) or “Der Krieg” (Kunstsammlungen Nordrhein Westfalen, Düsseldorf), over household appliances with feminine and maternal associations such as “Die Supermutter” or “Der Hausdrache”, to the bicycles, motorcycles and roller skates in which Klapheck renders memories of his own youth and that of his children.

Konrad Klapheck and the unique “sound” of his pictures

Works of art are not only products but also mirrors of human imagination. They are characters that not only reveal the artist’s pictorial language and characteristic sense of form and color but also provide insight into the spiritual and emotional world of their creators. In an interview, the Hamburg painter Daniel Richter once emphasized how underestimated and difficult it is for a painter to find his own “sound”. It is about this unmistakably individual character, the intrinsic value of form and content gained from the same painterly means of color and canvas. The struggle to fill the white canvas, at least in part, with something new and unique. That characteristic feeling that resonates in every work and gives the entire painterly oeuvre of an artist its unmistakable character. As soon as an artist succeeds in freeing himself from the shackles of art-historical traditions and is confident enough to dare to create something that is completely his own, the result is usually of a very special quality. In this sense, Konrad Klapheck is an outstanding artist. The objects he placed on the canvas in a surreal, hyper-representational manner resemble modern symbols due to their great associative density and have a completely unmistakable character and incomparable modernity, both in terms of form and content. From the 1950s onwards, Klapheck brought his very own “sound” to the canvas in a perfectionistic fine painting style. He remained true to figuration in an environment dominated by gestural abstraction and, in the combination of painted subject matter, alienating elements, and human-emotional titles, preserved personal and existential worlds ranging from childhood memories to abstract ideas of the afterlife.



“The Technique of Conquest” -

a symbol of the desperate search for love and emotional fulfillment

This present early painting with the evocative title “Die Technik der Eroberung” (The Technique of Conquest) is one of the rare works in which Klapheck explores the themes of love and eroticism in a cool “hyper-representational” manner, as it is also the case in the painting “Alphabet der Leidenschaft” (Alphabet of Passion) from 1961, which featured in the exhibition “Surrealism Beyond Borders” at Tate Modern, London, in 2022. In the “Die Technik der Eroberung”, Klapheck masterfully succeeds in creating a surreal spatial confusion as a symbol of a sensual-erotic quest. In formal terms, Klapheck says he received important inspiration for this work from the imagery of contemporary animated films such as “Tom and Jerry”: “There are lovely scenes in which the mouse has to climb up and get into a door lock in order to operate the mechanism with his teeth, and the door pops open spectacularly.” (quoted from: Konrad Klapheck, exh. cat. Museum Boymans van Beuningen, Rotterdam 1974, p.118). In the richly associative imagery of lock and key, Klapheck confronts us with the desperate search for love and emotional fulfillment, with the existential striving to overcome one’s own loneliness in a fulfilling partnership. Klapheck’s paintings - with the exception of his late figurative works - are always without people, yet they touch us in a very direct way; they are - despite their cool precision - the essence of human thought and feeling. In “Die Technik der Eroberung”, Klapheck has achieved the seemingly impossible: Completely devoid of people, he stages an erotically charged game of confusion that - after successfully overcoming numerous obstacles - carries the hope of fulfillment.

Konrad Klapheck - painterly perfection with a cool and casual aura

Konrad Klapheck not only gave a soul to his objects, but also to his painting, turning them into fascinating complex depictions of abstract thought processes and emotional worlds. His “machine paintings” made Klapheck, who did largely without direct depictions of people, a painter of humanity. The unique aura his paintings emanate must be experienced both visually and emotionally. In their technical perfection, entirely free from traces of any manual style, Klapheck’s paintings seem to have fallen from the sky. Based on meticulously thought-out preparatory drawings, they give no hint of their laborious, extremely meticulous creative process, but rather fascinate us to this day with their unique and cool aura. [JS]

GERHARD RICHTER

1932 Dresden – lives and works in Cologne

Herr Uecker. 1964.

Oil on canvas.
Signed, titled „Herr Uecker“ and inscribed with the dimensions on the reverse.
Stretcher titled „Herr Uecker“. 47 x 29 cm (18.5 x 11.4 in).

We are grateful to Dr. Dietmar Elger, Director of the Gerhard Richter Archive at the Staatliche Kunstsammlungen Dresden, for his kind support in cataloging this lot.

🕒 *Called up: June 7, 2024 – ca. 19.00 h ± 20 min.*

€ 450.000 – 650.000 (R/D, F)
\$ 472,500 – 682,500

PROVENANCE

- Galerie René Block, Berlin (directly from the artist in 1965).
- Block Collection, Berlin.
- Private collection Berlin (since 1995).

EXHIBITION

- Neue Realisten. Konrad Lueg, Sigmar Polke, Gerd Richter, Galerie Parnass, Wuppertal, November 20 - December 30, 1964.
- Models of Reality. Approaches to Realism in Modern German Art, Harris Museum and Art Gallery, Preston/Lancashire, May 18 - July 6, 1991; Ferens Museum and Art Gallery, Hull, July 20 - September 1, 1991.
- Mit dem Kopf durch die Wand und etwas Neues finden. Sammlung Block, Statens Museum for Kunst, Copenhagen, May 7 - August 30, 1992; Nykytäteiden Museo, Helsinki, October 30, 1992 - January 3, 1993; Listasafn Islands, Reykjavik, 1993; Kunsthalle Nürnberg, 1993, p. 51 (ill.). Wuppertal 1996, p. 51 (ill. on p. 262).
- Gerhard Richter. Billede efter billede, Louisiana Museum of Modern Art, Humlebæk, February 4 - May 29, 2005, p. 17 (ill.).
- Gerhard Richter. Portraits, Museumsberg, Flensburg, May 7 - July 9, 2006, pp. 95f. (ill. on p. 25).
- Gerhard Richter. Bilder einer Epoche, Bucerius Kunst Forum, Hamburg, February 5 - May 15, 2011, p. 201, cat. no. 29 (ill. on p. 146 and p. 201).

LITERATURE

- Dietmar Elger, Gerhard Richter. Catalogue raisonné, vol. 1 (1962-1968), Ostfildern 2011, p. 200, no. 80-17 (ill.).
- Gerhard Richter. Werkübersicht / Catalogue raisonné 1962-1993, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn et al, vol. III, Ostfildern-Ruit 1993 (ill., nos. 80-17).
.....
- Gerhard Richter, 36th Venice Biennale (German Pavilion), Essen 1972, p. 38 (not ill.).
- Kunstforum International, nos. 6/7, 1973 (ill., on p. 120).
- Exhib. cat. Gerhard Richter. Bilder 1962-1985, Städtische Kunsthalle, Düsseldorf, Stuttgart et al. 1986, p. 36 (ill.).
- Exhib. cat. Mit dem Kopf durch die Wand. und etwas Neues finden. Fluxus aus der Sammlung René Block, Kunsthalle Barmen / Kunst- und Museumsverein, Wuppertal 1996, p. 51 (ill. on p. 262).
- Exhib. cat. Gerhard Richter Portraits. Painting Appearances, National Portrait Gallery, London 2009, p. 114 (ill. On p. 116).
- Paul Moorhouse (ed.), Die Porträts von Gerhard Richter, Cologne 2009, p. 114 (ill. On p. 116).
- Emanuele Garbin, Il bordo del mondo. La forma sguardo nella pittura di Gerhard Richter (PhD thesis), Venice 2011, pp. 40 and 41 (ill. on p. 205).

- Richter paints “Herr Uecker” - one of the early important Richter portraits
- The first artist portrait in Richter’s oeuvre and the only painterly testimony to their joint artistic breakthrough in Düsseldorf
- The composition of “Herr Uecker” gains particular tension from the balance between the slightly inpainted areas and the blank parts in the lower margin
- Shown in the legendary exhibition “Neue Realisten” at Galerie Parnass, Wuppertal, in 1964, and most recently in the major exhibition “Gerhard Richter. Bilder einer Epoche” (Hamburg 2011)
- Comparable portraits from the 1960s can be found in, among others, the Museum of Modern Art, New York, the San Francisco Museum of Modern Art and the Museum of Contemporary Art, Tokyo



At an opening reception at Galerie Schmela, Günther Uecker next to Alfred Schmela, 1964.





Richard Hamilton, Berlin Interior, 1979, photogravure and aquatint, Tate, London.
© R. Hamilton. All Rights Reserved/VG Bild-Kunst, Bonn 2024

Our perception of Gerhard Richter's painterly oeuvre was formed by both his sought-after early black-and-white works from the 1960s, as well as by the „Abstract Paintings“ that he began in 1976. Family photos, advertising pictures and pieces from other print media provide the basis for Richter's portraits and cityscapes of these years. Richter subsequently „inpainted“ the motifs in an enlarged canvas format, dissolving their contours into soft black-and-white modulations. Works from the early 1960s are characterized by the famous blurring that would become Richter's artistic trademark.

Richter's portrait of fellow artist and friend Günther Uecker, the famous ZERO protagonist, was made in 1964 in the context of a small series of portraits initiated by the legendary Düsseldorf gallerist owner Alfred Schmela for Richter's first solo exhibition in September 1964. „Herr Uecker“ is one of the last early Richter portraits that is still privately owned today. Richter created this fascinating painting on the basis of a vernissage photo showing Günther Uecker and Schmela, which also served as inspiration for two versions of „Portrait Schmela“ from the same year. The series of eight portraits from 1964 began with three portraits of Alfred Schmela himself, of which one is based on passport photos while the other two follow the abovementioned exhibition shots. They were supposed to serve as a kind of sample for the gallery's potential customers. The first version of „Portrait Schmela“ (Elger 37-1) was sold by Sotheby's London for a little more than 4.6 million euros in 2015. Another version (Elger 37-3) became part of the collection ‚Kunstsammlungen Nordrhein-Westfalen‘ in the summer of 2014 as a widely covered million-euro endowment from the art historian Vikto-

“From time to time we did really crazy things. I had my first tape recorder, and we wanted to record the cemetery breathing, so we went to a cemetery here in Düsseldorf at two in the morning [...] Or that one time in Rolandseck, when we used a bathtub to row through the hall. We all sat in the bathtub until the water pipes broke off, that was terrible. Next thing we did was throw a grand piano from the upper floor onto the forecourt, just to have music, and we loaded up a big coach with stuff and drove it down a slope into the Rhine at night - after we had set it on fire. That was awesome, too!”

Günther Uecker, 2016, about the time with Gerhard Richter and Sigmar Polke

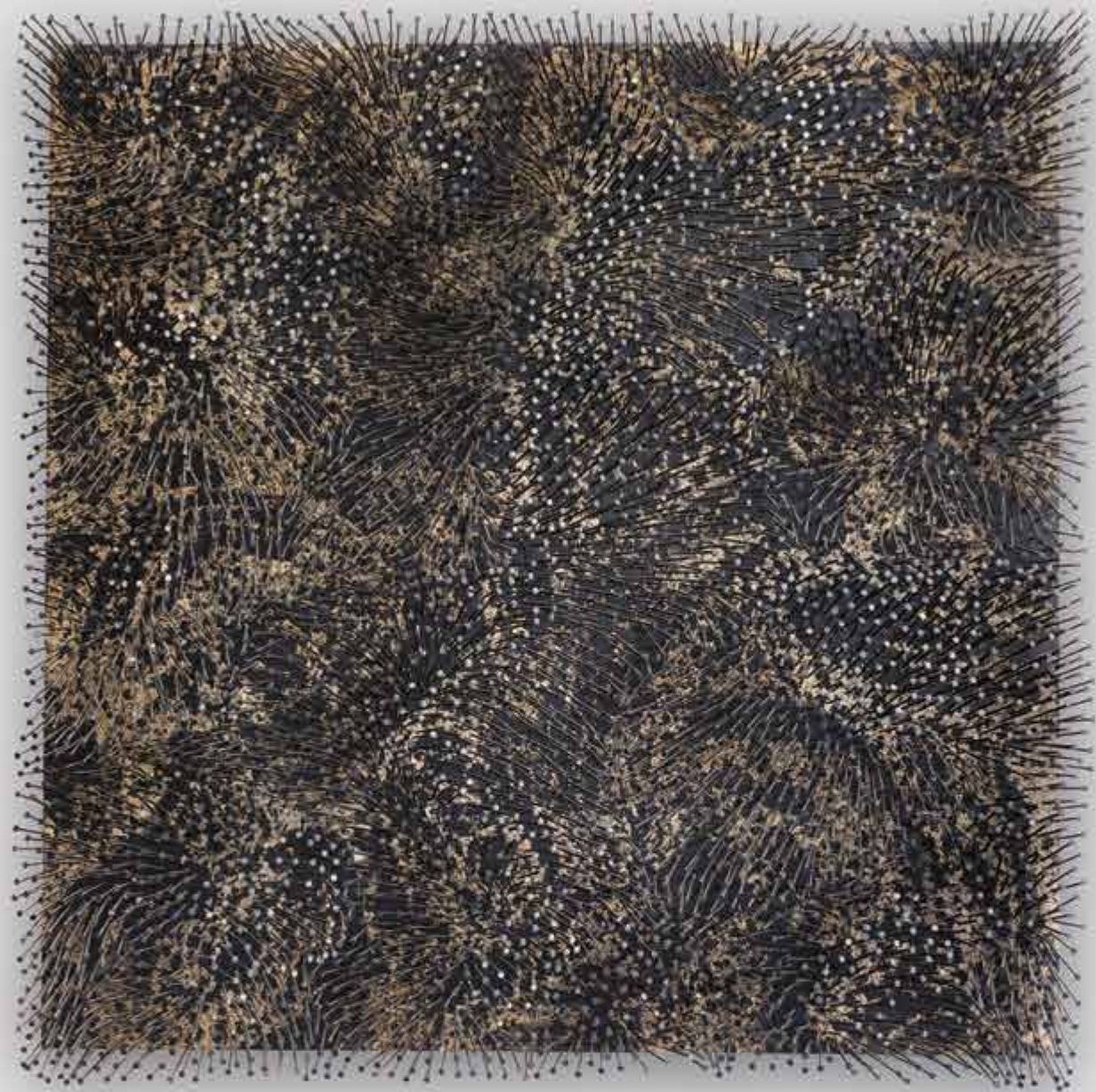
ria von Flemming. In addition to two versions of „Portrait Dr. Knobloch“, the Krefeld gynecologist and collector Dr. Gisela Knobloch, one of which was purchased by the Staatliche Kunstsammlungen Dresden in 2009, and the other is believed to have been destroyed (cf. the catalogue raisonné), Richter also created a total of three versions of „Portrait Schniewind“, showing the Düsseldorf collector Willy Schniewind. Our house successfully sold one of these three works to an Asian private collection in 2018, while Sotheby's London had already sold another version in 2010 with a similar result. Günther Uecker, Richter's artist friend, and ZERO founder, originally owned the third version of „Portrait Schniewind“, which is now part of the renowned Fisher Collection, one of the largest private collections of American and German art after 1960, housed at the Museum of Modern Art in San Francisco.

Richter's and Uecker's artistic breakthrough is closely associated with the legendary Düsseldorf gallery owner Alfred Schmela, who not only organized Gerhard Richter's first solo exhibition in 1964 but was also responsible for Günther Uecker's first solo exhibition in Germany in 1961. On top of that, he made a name for himself with early exhibitions of Lucio Fontana. By 1964, Uecker had already staged nine „ZERO“ exhibitions, including the incredible show at Howard Wise in New York, which heralded the 34-year-old artist's international breakthrough. After various art and exhibition projects with, among others, Sigmar Polke and Blinky Palermo, which also included the legendary show „Leben im Museum“ at the Kunsthalle Baden-Baden in 1968, Gerhard Richter represented Germany at the 1972 Biennale with his famous series of „48 Portraits“, showing 48 European intellectuals. The portrait „Herr Uecker“ was also first published in the Biennale catalog. Richter's first documenta participation followed in 1972, eventually leading to his first solo exhibition in New York in 1973.

Richter's portrait „Herr Uecker“ is not only one of these particularly early Richter portraits from 1964, but also a fascinating and unique testimony to the joint artistic breakthrough of these two important German artists. In 1979, the British artist Richard Hamilton also immortalized this fascinating Richter portrait in his work „Berlin Interior“ (Tate Collection, London). Most recently, „Herr Uecker“ featured in the major 2011 exhibition „Gerhard Richter. Bilder einer Epoche“ alongside other key works from Richter's oeuvre. [JS]

Gerhard Richter and Günther Uecker during the exhibition „Junge deutsche Künstler. 14 x 14 - Leben im Museum“, Staatliche Kunsthalle Baden-Baden, 1968. Photo: Bernd Lütze.





GÜNTHER UECKER

1930 Wendorf—lives and works in Düsseldorf

Bewegtes Feld. 1964.

Nails and white paint on canvas, on wood.
Signed, dated, inscribed and with a direction arrow on the reverse. 87 x 87 x 7 cm
(34.2 x 34.2 x 2.7 in).

This work is registered in the Uecker Archive under the number GU.64.123 and has been marked for inclusion into the forthcoming Uecker catalogue raisonné.

🕒 *Called up: June 7, 2024 – ca. 19.02 h ± 20 min.*

€ 200.000 – 300.000 (R/D, F)
\$ 210,000 – 315,000

PROVENANCE

- Galerie Schmela, Düsseldorf.
- Private collection North Rhine-Westphalia (directly from the above, family-owned since 1964).

In the present work „Weiβes Feld“ (White Field) from the series of the „Animierte Felder“ (Animated Fields), a swirl of nails animates the surface and creates a rhythmic dynamic through the interplay of light and shadow that changes with the vantage point. Seemingly weightless and almost ‚fleeting‘ waves spread across the canvas and take the painting to the third dimension. Especially in his early nail paintings - which are of art-historical significance - Uecker succeeded in breaking an apparent paradox: He removed all notions of rigidity from the nail by arranging it in the play of light; thus creating dense motion patterns that bring the surface in front of our eyes to life. Hence, Uecker’s early nail paintings are not only impressive for their unique progressiveness but also because of their beautiful and timeless aesthetic, which allows the white nail heads to float in front of the monochrome canvas, liberating the work’s visual effect from the enormously forceful process of its creation. For his early works, Uecker preferred solid and pointed nails of different lengths, which were made of inconspicuous gray metal. The way he uses nails in his creations, usually driving them into square panels covered with canvas, reminds the viewer of their non-aesthetic function. The nailing does not follow a meticulous order, it forms spirals reminiscent of swirls of hair, whirlpools, or mysterious circles. The circle is of central importance in Uecker’s work anyway, it provides the beginning of a spiritual and highly concentrated action. Uecker also prefers a monochromatic approach. The mystical effect his works share

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- **One of the early nail paintings - of art-historical significance**

- **The year 1964 marked Günther Uecker’s international breakthrough**

- **Comparable works from 1964 are at, among others, the MoMA, New York and Tate Gallery, London**

- **Family-owned since it was made**

.....

with those by Yves Klein and Lucio Fontana is mainly due to the use of muted colors. The nails, which the artist usually shows in their natural gray color, come in a light eggshell tone in this case. In some cases Uecker also applies the paint onto the canvas with his fingers before driving in the nails, a direct emotional action for which Uecker dispenses with painting with a brush.

The Düsseldorf artist group ZERO, founded by Heinz Mack and Otto Piene in 1958 and joined by Uecker in 1961, disbanded at the height of its public recognition in November 1966. ZERO brought a revolutionary new beginning to post-war art, embodying a spectacular new artistic concept that rejected all art-historical conventions and sought a purified artistic expression, of which this „White Field“ is a prime example. The revolutionary creations of these years conquer space, overcome two-dimensionality and, despite their materiality, achieve subtle aesthetics that incorporate the dynamic and invigorating interplay of light and shadow into the composition. „Zero is silence. Zero is the beginning. Zero is round. Zero revolves. [...] Zero is white“ says the ‘ZERO Manifesto’ written by Piene, Mack and Uecker in 1965, and the enchanting aesthetic impression of this work could hardly be more aptly described. Uecker’s gesture and style in off-white fascinates and captivates us time and again; the gesture - especially in his early work - is reduced and quiet and at the same time has an indescribable aesthetic presence. [MvL]



KONRAD KLAPHECK

1935 Düsseldorf – 2023 Düsseldorf

Die Seherin. 1963.

Oil on canvas.
Signed on the reverse. Titled „(la voyante) „Seherin“ (the seer)“
and „die Selbstsicheren“ on the stretcher.
81 x 100 cm (31.8 x 39.3 in).

🕒 Called up: June 7, 2024 – ca. 19.04 h ± 20 min.

€ 120.000 – 150.000 (R/N, F)
\$ 126,000 – 157,500

PROVENANCE

- Rudolf Vortmann Collection, Düsseldorf.
- Private collection Switzerland (since 1989, Christie's).

EXHIBITION

- Haus am Lützowplatz, Berlin, 1964, cat. ni. 32.
- Konrad Klapheck, Kestner Gesellschaft, Hanover, November 11 - December 11, 1966, cat. no. 108.

LITERATURE

- José Pierre, Konrad Klapheck, Cologne 1970, catalogue raisonné no. 108.
.....
- Christie's, London, auction on November 30, 1989, lot 813.

While German post-war art was largely dominated by abstraction and Informalism in the late 1950s, Klapheck pursued different paths with his figurative visual language characterized by a perfect execution in combination with the immaculacy and a eroticization of everyday objects, creating a stark contrast to a gestural-lyrical abstraction far removed from the real, pictorial world. He found inspiration in, among others, Marcel Duchamp and the refined, enigmatic and irrational imagery of Surrealism, but also drew on contemporary advertisements showcasing the new variety of goods available in the post-war years. His repertoire of mostly mechanical objects can be divided into a total of eight groups: typewriters, sewing machines, shoe trees, bicycle bells, taps, showers and pipes as well as loudspeakers and sirens. The objects are usually integrated into an entirely space- and timeless composition, highly alienated and with attributes that undermine their actual meaning and utility.

He painted his first machine painting „Schreibmaschine“ (Typewriter) in 1955. In 1957, he created his first sewing machine painting „Die gekränkte Braut“ (The Offended Bride). At the time, Klapheck had broken up with his girlfriend Lilo, who would become his wife later on. He painted his landlady's Singer sewing machine and saw a portrait of Lilo as an abandoned bride in it: „Since I made this painting, I knew that all human relationships could be represented by machines“ (quoted

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- **Klapheck is the inventor of the machine picture, which he understands as a mirror of human existence**

- **From the important series of “Sewing Machine Paintings”**

- **With painted super-figuration, he shows fascinating symbols of human existence**

- **Part of a Swiss private collection for over 30 years**

- **Konrad Klapheck's paintings can be found at, among others, the Museum Ludwig, Cologne, the Kunstmuseum Düsseldorf and the Kunsthalle Hamburg**

.....

from: ex. cat. Konrad Klapheck, Museum Boymans van Beuningen 1974, p. 46). In Konrad Klapheck's paintings, the sewing machine becomes synonymous with femininity: „The sewing machine, the helper in covering our bareness, is feminine. She appears as bride, mother and widow.“ (Klapheck, quoted from: Pierre 1970, p. 19).

Hence, his machine paintings are visualizations of human moods and portraits, which always include a retarding moment, as his mechanical structures are not functional. The sewing machine has a flywheel, but no belt, no needle and no stitch hole. Perhaps a „seer“ does not need all these attributes, because she sees what awaits us without the burden of everyday life.

Konrad Klapheck's paintings are a surreal echo of a strong belief in technology and progress in the days of the Economic Miracle in Germany. He puts the idea of man at the heart of the machine and thus ties in with the ideas of surrealists such as Max Ernst, Marcel Duchamp and Francis Picabia. Pierre Restany comments: „From mechanics to meta-mechanics, the debate is still ongoing and the promising adventure of the machine is far from over“ (quoted from: Le Surréalisme, vol. 42/43 d. Revue XXe siècle, Paris 1975, no p.). Living in the age of discussions about AI more than 60 years after Klapheck has made the „Seherin“, the issue remains topical for us. [EH]



“I don't use things as symbols, I paint them as best I can and let myself be surprised by what they have to say. In the end, the pictures have to be smarter than their creator and exceed his intentions.”

Konrad Klapheck 1966, quoted from: José Pierre, Konrad Klapheck, Cologne 1970, p. 96.

KARL HARTUNG

1908 Hamburg – 1967 Berlin

Umschlossener Raum. 1953.

Bronze, polished.
From an edition of 6+1 copies. Ca. 124 x 164 x 83 cm (48.8 x 64.5 x 32.6 in).
We are grateful to the Karl Hartung Estate for the kind expert advice.

🕒 *Called up: June 7, 2024 – ca. 19.06 h ± 20 min.*

€ 100.000 – 150.000 (R*, F)
\$ 105,000 – 157,500

PROVENANCE

· From the artist's estate.

EXHIBITION

- Bildhauer und Maler am Steinplatz, Staatliche Kunsthalle, Berlin, October 29 - November 23, 1986 (different copy).
- Karl Hartung 1908-1967. Eine Werkübersicht zum 80. Geburtstag, Galerie Pels-Leusden, Berlin, September 3 - October 29, 1988, p. 70, cat. no. 52 (different copy).
- Karl Hartung. Skulpturen und Zeichnungen, Galerie Utermann, Dortmund 1989 (different copy).
- Blickachsen 4, Bad Homburg, May 18 - October 5, 2003 (different copy).
- Karl Hartung. Aufbruch - Aufbrüche, Kunsthalle Schweinfurt, November 21, 2014 - April 12, 2015, p. 69 (full-page illu.)
- 50 Jahre gesammelt für Schloss Gottorf 1970-2020 (50 Jahre Kulturring), Schleswig-Holsteinische Landesmuseen, Schloss Gottorf, Schleswig, March 31 - October 3, 2022, p. 152 (illu., different copy).
- Reine Formsache. Hommage an Karl Hartung, July 16 - December 17, 2023, Herbert Gerisch Foundation, Neumünster.

LITERATURE

- Markus Krause, Karl Hartung 1908-1967: Metamorphosen von Mensch und Natur (monograph and catalogue raisonné), Munich 1998, p. 237, no. 502 (illu.).



Karl Hartung looking through the plaster model of "Umschlossener Room" in his studio, around 1956 © VG Bild-Kunst, Bonn 2024

- **One of the artist's rare, large-scale works**
- **An expressive symbiosis of clear, abstract formal language and a particularly sensual materiality**
- **The work has a unique spatial presence and offers appealing perspectives from every angle**
- **Another copy of this bronze is at the Schleswig-Holstein State Museum at Gottorf Palace in Schleswig**
- **This is the first time that a copy of this grand sculpture is offered on the international auction market (source: artprice.com)**

Starting in the 1930s, Hartung's art transformed a renunciation of naturalistic and realistic German sculpture. Hartung created entirely abstract works and also made his figurative works subject to increased abstraction. His "Vegetative", "Free" and "Organic Forms", from around the late 1940s/early 1950s, are characterized by transgressing the boundaries of abstraction, finding a completely new and free formal language, and exploring the idea of a sculptural structure with openings. This development culminated in "Umschlossener Raum" (Enclosed Space) in 1953.

The work does not imitate nature, nor does it hint at human physiology. Instead, Hartung created a particularly graceful and dynamic composition with a tense asymmetry, straight lines, gentle curves, and tapered ends. Three linear elements run from one tip to the other in sloping, both ascending and descending dynamic diagonals, leaving

large openings that allow the viewer to perceive the surrounding space that is reflected in the highly polished surface. In doing so, Hartung created both an interior and exterior space: a space within the linear framework that is linked to the exterior space through openings and reflections, forming a harmonious and simultaneously appealing symbiosis. Instead of voluminous plasticity, Hartung created an elegant composition with a strong presence and a sensual material quality that reflects the light and changes with the viewer's angle. It is an autonomous structure and a universally valid, abstract form of timeless beauty that is unique within Hartung's oeuvre. With a singular position within abstract sculpture developed around 1950, Karl Hartung became established as a significant sculptor in the second half of the 20th century alongside contemporary luminaries like Hans Arp, Barbara Hepworth, and Henry Moore. [CH]



SEAN SCULLY

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

Cut Ground Orange. 2009.

Oil on canvas.
Signed, dated and titled on the reverse.
213 x 305 x 6 cm (83.8 x 120 x 2.3 in).

• Called up: June 7, 2024 – ca. 19.08 h ± 20 min.

€ 800.000 – 1.200.000 (R/D, F)
\$ 840.000 – 1.260.000

PROVENANCE

- Walter Storms Galerie, Munich.
- Private collection Rhineland (acquired from the above in 2009).

„My paintings want to tell stories“

The strictly geometric abstraction and sensual opulence of „Cut Ground Orange“ extends over a length of three meters and covers an area of more than six square meters. Ever since the beginning of his artistic career in the 1970s, the Irish-born artist Sean Scully, who emigrated to the USA in 1975, has fully committed himself to abstraction. His works testify to his fascination with geometrically structured surfaces, creating compositions that show a variety of vertical and horizontal stripes. Early pieces from the 1970s are made up of very precise, strictly geometric, and minimalist stripe patterns that would become wider throughout the 1980s, with freer transitions, while a more sensual painterly style can also be felt. From the 1990s onward, Scully finally refined the stripes into stacked color blocks of almost equal size, which he arranged in highly harmonious compositions. The present work from the „Cut Ground“ series, which he began in 2006, is a more daring variation: In contrast to the mostly uniform compositional pattern of other work series, the „Cut Ground“ works also feature narrower stripes that add dynamism to the composition and determine their energy flow. To Scully it is all about the relationship between colors and shapes, he explains: „My paintings are about relationships. How bodies come together. How they touch and how they part. How they live together, in harmony and disharmony. The bodies in my work are subject to a constant change that depends on the color []. The edges define the relationship to their neighbors and how they exist in context. My paintings want to tell stories that can be understood as abstract equivalents of how relationships in our world emerge and fade.“ (Sean Scully in a discussion with W. Smerling, in: ex. cat. Konstantinopel oder das sinnlich Verborgene. Die Bilderwelt von Sean Scully, MKM Museum Küppersmühle für Moderne Kunst, Duisburg 2009, p. 8).

- **Monumental work from the “Cut Ground” series that commenced in 2006**
- **The great variety of color stripes in an architectural arrangement and their matt-glossy quality create a fascinating composition with a sculptural effect**
- **Scully evokes an interplay of asymmetry and uniformity, harmony and disharmony, strict geometry, and sensual imperfection**
- **“Cut Ground Orange” embraces the viewer with its warm colors and emotional expressiveness, its sheer size, and its spatial presence**
- **Works from this series are in the collection of the Metropolitan Museum of Art in New York, in the Virginia Museum of Fine Arts, Richmond, and in the Fundación Bancaja in Valencia**





Sean Scully, Inis Oírr (I-VI), 2005, C-Print. © Sean Scully

Harmony and disharmony

Hence the basic principle of these works is the order and arrangement of the color fields. Scully's work starts with the organization of the canvas, it is divided into rectangular elements and stripes in oil pastel. For „Cut Ground Orange“, Scully chose a layout of 2 x 3 panels of almost equal size, which he in turn divided into stripes of different widths: narrow stripes (bottom center), slightly wider color bars (top right), and bold, much flatter blocks (top center). These areas are painted in overlapping layers of paint with a broad brush in gestural, free, and even rhythmic strokes. A process that runs counter to the apparent rigidity and simplicity of the well-thought-out arrangement: colors overlap, blur, and repeatedly allow the viewer to witness the artist's manual work and thus the process of creation: „Of course, you can feel time in my work because it consists of layers. Repeatedly painted over, in different colors and with different pigment densities, always by my hand, until somehow everything [...] is in its right place where it can live.“ (Sean Scully in a discussion with Kevin Power, quoted from: Kelly Grovier/Kirsten Voigt (eds.), Inner, Berlin 2018, p. 104).

A seemingly rational, almost architectural composition of geometric shapes and horizontal and vertical lines, quickly reveals its qualities as a masterpiece of a perfectly balanced spectacle of harmony and fascinating discord: The borders of the color fields are not razor-sharp, they have a painterly flow; their edges do not meet exactly, they are not accurately composed but stand on their own and have an asymmetrical relationship with the adjacent surfaces: each color block is designed both as an independent unit as well as a part of the whole composition.

Contrast comes from the cool and warm color areas that are so close to one another: Warm orange meets light gray, strong yellow meets deep black. Darker color panels help their lighter, strong yellow neighbors to achieve a surprising radiance, creating a stimulating „patchwork“.

Moroccan Fabrics and Abstract Expressionism

Scully describes a trip to Morocco in 1969 as a key moment: „Then I saw the striped fabrics that the Moroccans dye and make them into galabeyas - their robes. I saw those stripes everywhere in Morocco and when I got back to work I was making grids from stripes of color.“ (Sean Scully, quoted from: www.seanscullystudio.com) The typical garments of the Maghreb and the rich colors found everywhere, which are also evident in „Cut Ground Orange“, sparked a great fascination in Scully that helped him attain an independent style at the



Sean Scully in his New York studio, 1983, photo: Peter Bellamy. © Atelierfotos by Sean Scully

very beginning of his career. While early works still show a certain minimalism and a stricter structure, Scully would find his way to a more emotional form of abstract painting in which light, materiality, and haptics started to play a major role. The stylistic devices became softer, spaces between the bars and stripes more imperfect. He attributed this development to the influence of Abstract Expressionism, in particular to the vibrant color fields of Mark Rothko or Barnett Newman, which the artist studied intensively, especially after his relocation to New York in 1975. Like Rothko, Scully is also obsessed with the effect of colors and their relationships with one another, creating and conveying emotions and moods. „I am convinced that abstraction is and was there to embody deep emotion. I believe that is its role in art history.“ (S. Scully, 2012, quoted from: Kelly Grovier/Kirsten Voigt (eds.), Inner, Berlin 2018, p. 280).

Scully applies an architectural structure, so to speak, to Rothko's atmospheric use of color, lending structure and weight to Rothko's sensual clouds of color. (Cf. S. B. Phillips, „Becoming Sean Scully“, in: ex. cat. Wall of Light, Phillips Collection, Washington, D.C. 2005, p. 19).

Sensuality and plasticity

The expressive power of Scully's works, including „Cut Ground Orange“, emerges in the painting process, it comes about ‚geologically‘, so to speak, like rock layers, slowly building up from the bottom layer of paint to the surface. The layering that can still be seen in the transitions between the color fields, the special materiality of the subtly shiny surface, and the broad brush strokes that remain visible lend the painting vibrancy and sensual opulence. In combination with the work's monumentality, he achieves an expansive sculptural presence.

The impression of plasticity is also enhanced by the descriptive title of our painting, which is reminiscent of the laborious peat cutting that has been practiced in Scully's native Ireland for centuries. Scully's paintings reflect visual impressions from the past and present. Inspirations from nature, everyday life, and personal experiences are expressed in a particular form and different colors. The broad blocks of color in „Cut Ground Orange“ - the warm, almost fiery orange, stone gray, sooty black and mustard yellow - evoke elements and aspects of nature, while the forms refer to, among others, the old walls of horizontally and vertically layered stones on the Irish Aran Islands, which the artist immortalized in his photographic series „Aran“ from 2005 and which also inspired his sculptural works such as „Wall Dale Cubed“ (2018, Yorkshire Sculpture Park).

„Cut Ground Orange“ fascinates and confronts us with finely nuanced yet powerful colors and sheer monumentality.

Scully creates an assemblage of formal austerity and sensual opulence, architectural composition and asymmetry, gestural brushwork and repeated layering, associative richness and intuitive colorfulness, light and shadow, coarse blocks of color, and painterly stripes of color. The work offered here from the „Cut Ground“ series thus embodies the essence of Scully's art. The iconic body of juxtaposed and stacked, cold and warm-toned, lighter and darker color fields crystallize the best of Scully's art, his dedication and unrelenting commitment to abstract painting.

At the pinnacle of his career

Scully's oeuvre spans paintings, pastels, watercolors and drawings, prints, photographs, and sculptures and is part of the world's most prestigious 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 in Washington, D.C. and the Tate Gallery in London. Thanks to a success story that has lasted more than five decades, he is now one of the most important artists of his generation. In 2013, the artist became a member of the Royal Academy of Arts, and in 2014/15 he was the first Western artist ever to be honored with a comprehensive, retrospective exhibition in Shanghai and Beijing. In the last five years alone, his work has been shown in more than a dozen solo exhibitions in Europe and the United States, including a show at the Thorvaldsen Museum in Copenhagen (2023), the large-scale exhibition „Sean Scully. The Shape of Ideas“ at the Philadelphia Museum of Art (2022), at the National Gallery in London and the Albertina in Vienna (2019) and the Hirshhorn Museum and Sculpture Garden in Washington, D.C. (2018/19). [CH]

Sean Scully, Wall Dale Cubed, 2018, stone (from Yorkshire), Yorkshire Sculpture Park, West Bretton. Jonty Wilde. © Sean Scully



PIERRE SOULAGES

1919 Rodez – 2022 Nîmes

Brou de noix et encre sur papier 66 x 46,5 cm, 1956.
1956.

Mixed media on paper, laid on canvas.
Signed in lower right. 66 x 46,5 cm (25.9 x 18.3 in).

Accompanied by a photo certificate issued by Colette Soulages on April 8, 2024.

🕒 *Called up: June 7, 2024 – ca. 19.10 h ± 20 min.*

€ 180.000 – 240.000 (R/D, F)
\$ 189,000 – 252,000

PROVENANCE

- Dr. Hanns Hülsberg Collection, Hagen.
- Ever since family-owned.

EXHIBITION

- Pierre Soulage. Gouaches et Gravures, Galerie Berggruen & Cie., Paris 1957, p. 12 with color illu.

- **Powerful composition from the groundbreaking early creative years when Soulages found his unmistakable gestural style**
- **From the renowned modern art collection of Dr. Hanns Hülsberg, Hagen**
- **The artist participated in documenta I, II and III in 1955, 1959 and 1964**
- **Compositions from the 1950s are in the most important international collections like the Solomon R. Guggenheim Museum, New York, the National Gallery of Art, Washington, D.C., the Tate in London, the Centre Pompidou, Paris, and the Folkwang Museum, Essen**

„C'est pour ses qualités picturales que le brou de noix est employé: relations entre la fluidité et la viscosité, la transparence et l'opacité, et aussi pour la qualité des contours de la forme peinte: nette, grumeleuse, floue“

Pierre Soulages (<http://musee-soulages-rodez.fr>)

A group of European avant-garde artists in post-war Europe, among them Pierre Soulages, as well as several like-minded painters in New York discovered the non-color black as a means of expression. From a European perspective, they cleansed the colorful and naturalistic paths of the recent artistic past and reflected on the dark black origin of our existence. „Black,” according to the English author and art critic David Sylvester, „was a sacred color for the Abstract Expressionists, it was their lapis lazuli; they charged it with a mystical aura, partly perhaps because of its austerity, partly perhaps because there was something magnificent macho about creating a proper strong black.“ (David Sylvester, quoted from: Ex. cat. Black Paintings, Haus der Kunst Munich, Ostfildern 2006, p. 11)

Pierre Soulages was one of France's most important abstract expressionists.

His quest for non-figurative art led him to gestural-intuitive painting in the 1950s. Even in early works from the late 1950s, Pierre Soulages found his central motif - the relationship between color and surface. He did not want to depict anything but to create autonomous works grounded in their nature. Without just obscuring, the color black played a decisive role in this process. His use of black is thicker in some and more lucid in other places, thus he explored light and darkness in his painting. In doing so, he succeeded in ensuring that the dark color does

not absorb the light but becomes a source of luminosity. As of the mid-1950s, it was no longer just symbolic structures that brought life to the canvas, instead, he created a two-dimensional and at the same time deep, richly structured composition with the most minimal of means. Pierre Soulages did not need more than a few subtly nuanced shades for this purpose. He applied the brown with a broad brush over diaphanous layers of black that condensed into massive blocks in front of translucent fields.

This type of brown is a Soulages specialty. Applying the paint to the image carrier with a variety of brushes and palette knives, he uses „brou de noix“, a mordant made from the green shell of walnuts and mainly used in woodworking, for his paintings. He described the special nature of the material as follows: „I use brou de noix for its painterly qualities: the relationship between fluidity and viscosity, between transparency and opacity, and also for the contour quality of the applied color: clear, lumpy, blurred.“ (transl. quote from <http://musee-soulages-rodez.fr>) In the present work, the playful application of paint culminates in the juxtaposition of a blank background and the brownish nuances laid above it. In keeping with the artist's abovementioned characterization, these nuances condense into impenetrable matter. This is accompanied by the rich diaphanous veil of black. The result is a dynamic stage for a composition both structured and yet so sophisticated. [EH]



SEAN SCULLY

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

Wall of Light Green Grey. 2008.

Oil on aluminum.

Signed, dated „10.08“ and titled, as well as with a typographically inscribed artist's label on the reverse. 152,5 x 152,5 x 5,5 cm (60 x 60 x 2.1 in).

🕒 *Called up: June 7, 2024 – ca. 19.12 h ± 20 Min.*

€ 400.000 – 600.000 (R/D, F)

\$ 420,000 – 630,000

PROVENANCE

· Walter Storms Galerie, Munich.

· Private collection Southern Germany (acquired from the above in 2009).

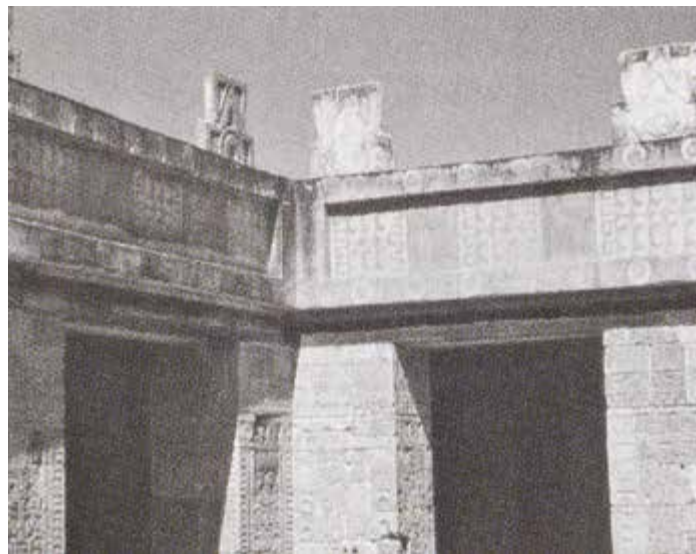
- **“Wall of Light” is among the most important and most critically acclaimed series in Scully’s oeuvre**
- **Chromatic mysteries: Hidden layers of color shimmer between the color fields, revealing a much brighter palette than the restrained monochrome suggests upon first impression**
- **Other works from this series are at the Metropolitan Museum of Art and the Solomon R. Guggenheim Museum in New York, as well as at the National Gallery of Art in Washington and the Museum of Fine Arts in Boston**
- **In 2005, this series was the subject of Scully’s first comprehensive solo show at the Metropolitan Museum of Art in New York, also mounted at the Phillips Collection in Washington, the Modern Art Museum of Fort Worth, and the Cincinnati Art Museum**

Walls of Light

„Wall of Light Green Grey“ visualizes the relationship between light and shadow, color and form, hence embodying the essence of the „Wall of Light“ series, a body of works formative for Sean Scully’s work and career over the past 25 years.

Scully described several trips to Mexico in the 1980s as a key moment for the creation of these works, as he was particularly fascinated by the play of light and shadow on the floors of the Mayan pyramids made of innumerable stone blocks in Chichén Itzá on the Yucatán Peninsula. Illuminated by the sun, they inspired him to create a series of water-colors. „Seeing the Mexican ruins, the stacking of the stones, and the way the light hit those façades, had something to do with it, maybe everything to do with it“, explains the artist (quoted from: ex. cat. Sean Scully. Wall of Light, Phillips Collection, Washington D. C., 2005, p. 24). Henceforth, Scully turned to a much less strictly geometric structure than in his earlier works.





Walls, Yucatán Peninsula, ca. 1983/84, Photo: Sean Scully. © Sean Scully

Reading between the lines

These narrow gaps at the transitions between the individual color fields are the result of a supposed 'imperfection' of the painting process, but it is only here that the secret of the pictures and Scully's painting can be revealed: beneath the subtle shiny black, sandy beige and stone grey, hidden layers of color shine through, exposing a completely different palette than the restrained monochrome of our painting initially suggests. The reduced use of color allows us to focus on what lies underneath: we see a radiant blue, fresh, cool green, almost turquoise, and delicate pink changing to various shades of red can be seen there and suddenly change the entire effect of the painting. „There are no simple colors in my work... there are no whites, no reds. Colors are always subverted by the colors underneath, so when you're looking at something you're never quite sure what you're looking at" (S. Scully, quoted from: Hossein Amirsadeghi/Maryam Homayoun Eisler (eds.), Sanctuary: Britain's Artists and their Studios, London, 2011, p. 112).

Scully achieves this effect through the time-consuming layering of the paint. A technique that testifies to the strong influence of American Abstract Expressionism, especially the vibrant color fields of Mark Rothko, had on his work. As with Rothko, the supposedly concealed, deeper colors are not completely hidden due to the manual application of the paint. Instead, the color enters the stage at the soft borders and transitions of the individual fields and fills the entire pictorial surface with sensual vitality. In combination with the painterly brushstroke, the work makes the intensive painting process tangible, the creative energy invested in it. What has already been painted over, the past, becomes visible 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 possible to go back in your life. [...] 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 processes in them, but it's all frozen in time." (Sean Scully in a conversation with Hans-Michael Herzog, New York, December 13, 1998)

Years later, in retrospect of the profound impressions gained in Mexico, he created the first „Wall of Light“ works in 1998, which include paintings, watercolors, pastels, and prints. In contrast to his earlier paintings, in which Scully often still traversed the canvas with long strips of color, the „Wall of Light“ paintings exclusively come in vertical and horizontal blocks of color of varying widths and lengths, which Scully assembles like a brick wall.

The glossy materiality and the radiance of the oil paints, the special surface texture resulting from the visible brushwork, and, above all, the spaces between the individual blocks of paint, the soft, deliberately imprecise transitions become even more prominent in these works. „If the basic concern of his 1980s panels was the aesthetics of conflict - what happens with what, when you crash panels with stripes of varied colors, orientations, and widths into one another -, the concern of these more recent pictures is ideal harmony. Scully's Walls of Light are Arcadian paintings“, explains the American art philosopher and cultural critic David Carrier (quoted from: Putting Abstraction in Touch with Reality. The Achievement of Sean Scully, in: ex. cat. Passenger. A Retrospective, Budapest 2020/21, p. 217).

Sean Scully in his studio in New York. © Studio photos by Sean Scully



A strong commitment to abstraction

The title of our work, as well as the series „Wall of Light“ evokes, among other things, plasticity, and density, but contains a contradiction. Just as is the case with the title, Scully's paintings are also contradictory: their dense composition of stacked color blocks meets fine spaces and soft, painterly lines, as well as a sensual shiny surface structure that reflects the light. In „Wall of Light Green Grey“, strong, almost monochrome contrasts of light and dark also clash with subtly balanced modulations and, along with all the other contrasts, form a particularly harmonious synthesis within what is probably Scully's most important series in the last 25 years.

Other works from the „Wall of Light“ series can be found in the Metropolitan Museum of Art (Wall of Light White, 1998), the Solomon R. Guggenheim Museum, New York (Wall of Light Brown, 2000), the National Gallery of Art, Washington D.C. (Wall of Light Tara, 2000), the North Carolina Museum of Art, Raleigh (Wall of Light Peru, 2000), the Cleveland Museum of Art (Wall of Light Rose, 2003), the Modern Art Museum in Fort Worth, (Wall of Light Desert Night, 1999) and, of course, the Irish Museum of Modern Art in Dublin (Wall of Light, Yellow, 1999). [CH]

Sean Scully, Niels, 2001, oil on canvas, The Phillips Collection, Washington, © Sean Scully



EDUARDO CHILLIDA

1924 San Sebastián – 2002 San Sebastián

Lurra G-242. 1992.

Fireclay.
With the artist's signet. Unique object. 17 x 20 x 21,5 cm (6.6 x 7.8 x 8.4 in).

🕒 *Called up: June 7, 2024 – ca. 19.14 h ± 20 min.*

€ 100.000 – 150.000 (R/D, F)
\$ 105,000 – 157,500

PROVENANCE

- Galerie Biedermann, Munich.
- Private collection Southern Germany (acquired from the above in 1996).

LITERATURE

- Ignacio Chillida, Alberto Cobo, Eduardo Chillida. Catálogo razonado de escultura, vol. IV (1991-2002), Donostia-San Sebastián 2022, no. 1992012 (illu. in color).

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- **An incredibly compact and fascinating unique piece from the “Lurra” series**

- **Chillida’s formally reduced pieces from this series are especially inspiring for their archaic character**

- **Part of a German private collection for almost 30 years**

- **The year the work was made, his hometown San Sebastián presented the artist’s first major retrospective with over 300 works**

- **Eduardo Chillida is recognized as one of the most important sculptors of the 20th century**

- **January 2024 marked the 100th anniversary of the artist’s birth; which numerous museums and institutions celebrate with exhibitions and events**

.....

January 2024 marked the 100th anniversary of the Basque sculptor Eduardo Chillida’s birth. Numerous museums and institutions celebrate this anniversary with exhibitions and events dedicated to his work. Born in San Sebastián in 1924, the artist gained international recognition at an early stage with spacious sculptures made of iron, a traditional material in his native Basque country. However, his small-format clay sculptures, most of which are privately owned and seldom make it on the German auction market, are also an integral part of an oeuvre that includes more than 500 works.

When Eduardo Chillida first came into contact with clay at the beginning of his career, he was not so fond of the smooth and soft material at all. It was not until the 1970s that he came across the harder and more fireproof fireclay in the studio of Fondation Maeght in the south of France. An experience that entirely changed his mind about the previously disliked material. He soon created his first clay sculptures in collaboration with the German ceramist Hans Spinner, creations that can be divided into two main groups: the „Óxidos“ and the „Lurras“, of which the present work is a prime example.

Despite their small format, the earthy, monochrome, and extremely compact „Lurras“ exude immense energy and arcane aura. They bear the name of the Basque word for earth, a word that does justice to their original character like no other. In this work series, the characteristic gashes and squares cut and pressed into the block usually extend across all five visible sides of the sculpture, so that a main perspective to view the pieces is difficult to identify. As a result, the block, which initially appears so static, invites the observer to move around. The clay sculptures will only reveal their secret spaces, different levels, and balance of power when they are explored from different angles.

As is the case so often, the artist himself finds the aptest words to describe the effect of his „Lurras“. In an interview with Mario Terés, Eduardo Chillida explained: „I could use the clay to produce much bigger pieces, bigger and lighter, but that’s not what matters to me. I don’t want my creations to just look big, I also want them to retain their power, this power that emanates something beyond reach.“ [AR]

„I could use the clay to produce much bigger pieces, bigger and lighter, but that’s not what matters to me. I don’t want my creations to just look big, I also want them to retain their power, this power that emanates something beyond reach.“

Eduardo Chillida, 1994/95, quoted from: Sigrid Barten, Eduardo Chillida. Skulpturen aus Ton, Zürich 1996, p. 28.



KARIN KNEFFEL

1957 Marl – lives and works in Düsseldorf and Munich

Ohne Titel. 2016.

Oil on canvas.

Signed and inscribed with the work number „2016/3“ on the reverse. 180 x 180 cm (70.8 x 70.8 in). [SM/JS]

Mentioned on the artist's official homepage.

🕒 Called up: June 7, 2024 – ca. 19.16 h ± 20 min.

€ 120.000 – 150.000 (R/N, F)

\$ 126,000 – 157,500

PROVENANCE

· Gagosian Gallery, New York.

· Private collection New York (acquired from the above).

EXHIBITION

· Karin Kneffel, New Works, Gagosian Gallery, Beverly Hills, April 28 - June 11, 2016 (with the gallery's label on the stretcher).

Karin Kneffel is a master of sophisticated optical illusion. Her figurative painting masters the virtuoso play with effects of distortion, unusual vantage points, extreme cropping, mirroring, and indistinctness. The versatile use of blurring in Kneffel's work bears witness to her studies with Gerhard Richter, whose master student she was at the Düsseldorf Art Academy in the 1980s. Kneffel's paintings are meticulously conceived productions, set on the canvas in a manner reminiscent of the perfection of Old Masters. Her painting both puzzles and inspires, it questions our traditional viewing habits, it is close to reality, and yet at the same time opens up a whole new world of its own. Thus the first impression a viewer gets when looking at Karin Kneffel's paintings is still that of a virtuously staged artificiality and an insecure and fragile pictorial approach to the world that cannot be overcome. The present work is part of Kneffel's famous group of large-format canvases, which she began in 2009 with the series „Haus am Stadtrand“ featuring paintings based on works from the important collection of works of modern art of Hermann Lange from Krefeld. In a first step, Kneffel shows Lange's works in black-and-white photographs of the interior of his Krefeld villa from 1930. Kneffel then embarks on a quest for the current locations of these masterpieces by Ernst Ludwig Kirchner, August Macke, and Marc Chagall, staging them in their current museum context. Kneffel masterfully merges historical fact and artistic fiction, photography, and painting, with clarity and blurriness. Through the circular fingerprint on the steamed-up pane of glass and the drops of water forming on it, the

- **Kneffel is one of the most important contemporary artists and a master of a sophisticated optical illusion**
- **An outstanding example of Kneffel's virtuoso use of sharpness and blurring and her ingenious play with multiple pictorial levels**
- **Mysterious pieces of art within a work of art - a voyeuristic glimpse at Marc Chagall's "The Holy Cabman"**
- **Part of the 2016 exhibition "Karin Kneffel. New Works" at Gagosian Gallery**
- **Kneffel's paintings are part of important public collections like the Pinakothek der Moderne, Munich, the Museum Frieder Burda, Baden-Baden, and the Olbricht Collection, Essen**

concealed motif behind it becomes partially visible: Marc Chagall's „Heiliger Droschenkutscher“ from 1911, which is now in the collection of the Städel Museum in Frankfurt - albeit rotated by 180° - alongside the bronze „Ascension (Aufstieg)“ by Otto Freundlich shown in the foreground. The composition, in which Kneffel playfully combines reality and alienation to create a unique painterly illusion across several picture planes is masterful, in which Kneffel playfully combines reality and alienation to create a unique painterly illusion across several pictorial levels, is masterful. Kneffel shows Chagall's „Droschkenkutscher“ the way it used to be presented at Villa Lange, however, in its current location in the exhibition spaces at the Städel Museum, alienated behind a pane of glass running parallel to the pictorial ground. The fogged pane intensifies the baffling optical illusion by creating an almost intuitive desire in the viewer to approach the painted glass to wipe the mist away, to establish a sense of closeness and optical clarity. Kneffel's masterfully staged painterly confusion, however, negates this need for objective clarity and forces us to question our perception of reality. It is therefore certainly no coincidence that Kneffel gives Otto Freundlich's bronze „Ascension“, which is composed of spherical shapes and deliberately plays with figurative associations in a purely abstract formal language, a prominent place in the foreground: „I [...] fight for the liberation of people and things from habits [...] and against everything that limits them [...]“ said Otto Freundlich, a sentence that could hardly be more apt for Kneffel's painting of an illusionist reality. [JS]



„Thus the first impression a viewer gets when looking at Karin Kneffel's paintings is still that of a virtuously staged artificiality and an insecure and fragile pictorial approach to a world that cannot be overcome [...].“

Thomas Wagner, in: Karin Kneffel. Haus am Stadtrand, Krefeld 2009, p. 71



CINDY SHERMAN

1954 Glenridge/New Jersey – lives and works in New York

Untitled # 551. 2010/2012.

Color photograph.
Signed, dated and numbered on the reverse. From an edition of 6 copies.
161,3 x 302,3 cm (63,5 x 119 in), in the original frame.

🕒 Called up: June 7, 2024 – ca. 19.18 h ± 20 min.

€ 140.000 – 180.000 (R/D, F)
\$ 147,000 – 189,000

PROVENANCE

- Metro Pictures, New York (with the label on the reverse).
- Olbricht Collection Essen/Berlin (acquired from the above in 2012).

EXHIBITION

- Art Basel, Basel 2012, hall 2.1, Metro Pictures, New York
- Women in Art - selected from the Olbricht Collection, Ketterer Kunst Berlin, September 7 - November 11, 2023.



- **Antifashion: In “Untitled # 551”, Sherman deconstructs the hedonism of the modern world of fashion and luxury - even in Chanel**
- **This is one of the largest photographs by the “Queen of Self-Portrait” (New York Times, 2012) on the international auction market**
- **Sherman’s creations question role models and ideals shaped by the media using alienation and decontextualization**
- **Part of the Olbricht Collection, Essen/Berlin, since its creation**
- **In 2012, the Museum of Modern Art, in New York, showed the major exhibition “Cindy Sherman. A Retrospective” with, among others, works from this key creative phase**
- **Represented by Hauser & Wirth, New York, and Gagosian, New York**

Cindy Sherman is the woman with a thousand faces. As a master of nuanced self-dramatization, she stands both in front of and behind the camera for her captivating creations and is a photographer and model at the same time. Meticulously conceived, she always succeeds in eliciting the most subtle nuances of expression from her particularly changeable face, by using the self-timer, she makes them the actual protagonists of her poetically enraptured creations. In „Untitled # 551“, her present yet strangely remote face is in an odd disbalance with the extravagant beaded dress from Chanel’s 2010 line. The contrast between her splendid attire and the tenuous turban above a naked face creates captivating visual tension. It is also the protagonist’s calm but steady gaze at the

viewer that inevitably casts a spell over us, whereas a second glance reveals that this person is in an unsettling relationship with her surroundings. The moss-covered riverbed in the background appears to be destroyed, thus Sherman created a compelling tension through calculated dissonance. At the center of this impressive series of works, which includes the present work and featured in exhibitions at the Gagosian Gallery in 2012 and also in parts in the grand retrospective at the Museum of Modern Art in New York the same year, are lavishly dressed female figures in vast and barren landscapes. This contrast between face and dress, character and presentation, foreground and background, a world of luxury, and a nature that is out of balance are the common elements of

all the works in this series. In these backdrop-like productions, Sherman questions the consumerist hedonism of the contemporary world of fashion and luxury and the social ideals that come with it. In her outstanding photographic oeuvre, Sherman explores the most diverse role models and ideals, from the broken adolescent to the suburban housewife to the Renaissance aristocrat, repeatedly questioning the inexhaustible range of social manifestations and psychological spaces women have claimed for themselves or have been assigned to by society. Time and again, she impressively deciphers social conventions. In „Untitled # 551“, Sherman confronts us with our often dubious ideals of beauty and femininity. [JS]

VERSTEIGERUNGSBEDINGUNGEN

Stand Juni 2023

1. Allgemeines

1.1 Die Ketterer Kunst GmbH & Co. KG mit Sitz in Munich (im folgenden „Versteigerer“) versteigert grundsätzlich als Kommissionär im eigenen Namen und für Rechnung der Einlieferer (im folgenden „Kommittenten“), die unbenannt bleiben. Im Eigentum des Versteigerers befindliche Gegenstände (Eigenware) werden im eigenen Namen und für eigene Rechnung versteigert. Auch für die Versteigerung dieser Eigenware gelten diese Versteigerungsbedingungen, insbesondere ist auch hierfür das Aufgeld (unten Ziff. 5) zu entrichten.

1.2 Die Versteigerung wird durch eine natürliche Person, die im Besitz einer Versteigerungserlaubnis ist, durchgeführt; die Bestimmung dieser Person obliegt dem Versteigerer. Der Versteigerer bzw. der Auktionator ist berechtigt geeignete Vertreter gemäß § 47 GewO einzusetzen, die die Auktion durchführen. Ansprüche aus der Versteigerung und im Zusammenhang mit dieser bestehen nur gegenüber dem Versteigerer.

1.3 Der Versteigerer behält sich vor, Katalognummern zu verbinden, zu trennen, in einer anderen als der im Katalog vorgesehenen Reihenfolge aufzurufen oder zurückzuziehen.

1.4 Sämtliche zur Versteigerung kommenden Objekte können vor der Versteigerung beim Versteigerer besichtigt werden. Dies gilt auch bei der Teilnahme an Auktionen, bei denen der Bieter zusätzlich per Internet mitbieten kann (so genannten Live-Auktionen). Ort und Zeit kann der jeweiligen Ankündigung im Internetauftritt des Versteigerers entnommen werden. Ist dem Bieter (insbesondere dem Bieter in einer Live-Auktion) die Besichtigung zeitlich nicht (mehr) möglich, da beispielsweise die Auktion bereits begonnen hat, so verzichtet er mit dem Bietvorgang auf sein Besichtigungsrecht.

1.5 Gemäß Geldwäschegesetz (GwG) ist der Versteigerer verpflichtet, den Erwerber bzw. den an einem Erwerb Interessierten sowie ggf. einen für diese auftretenden Vertreter und den „wirtschaftlich Berechtigten“ i.S.v. § 3 GwG zum Zwecke der Auftragsdurchführung zu identifizieren sowie die erhobenen Angaben und eingeholten Informationen aufzuzeichnen und aufzubewahren. Der vorbezeichnete Erwerber bzw. zum Erwerb Interessierte, bzw. dessen Vertreter sind hierbei zur Mitwirkung verpflichtet, insbesondere zur Vorlage der erforderlichen Legitimationspapiere, insbesondere anhand eines inländischen oder nach ausländerrechtlichen Bestimmungen anerkannten oder zugelassenen Passes, Personalausweises oder Pass- oder Ausweisersatzes. Der Versteigerer ist berechtigt, sich hiervon eine Kopie unter Beachtung der datenschutzrechtlichen Bestimmungen zu fertigen. Bei juristischen Personen oder Personengesellschaften ist der Auszug aus dem Handels- oder Genossenschaftsregister oder einem vergleichbaren amtlichen Register oder Verzeichnis anzufordern. Der Erwerber, bzw. an dem Erwerb Interessierte, versichern, dass die von ihnen zu diesem Zweck vorgelegten Legitimationspapiere und erteilten Auskünfte zutreffend sind und er, bzw. der von ihm Vertretene „wirtschaftlich Berechtigter“ nach § 3 GwG ist.

2. Aufruf / Versteigerungsablauf / Zuschlag

2.1 Der Aufruf erfolgt in der Regel zum unteren Schätzpreis, in Ausnahmefällen auch darunter. Gesteigert wird nach Ermessen des Versteigerers, im Allgemeinen in 10 %-Schritten.

2.2 Der Versteigerer kann ein Gebot ablehnen; dies gilt insbesondere dann, wenn ein Bieter, der dem Versteigerer nicht bekannt ist oder mit dem eine Geschäftsverbindung noch nicht besteht, nicht spätestens bis zum Beginn der Versteigerung Sicherheit leistet. Ein Anspruch auf Annahme eines Gebotes besteht allerdings auch im Fall einer Sicherheitsleistung nicht.

2.3 Will ein Bieter Gebote im Namen eines anderen abgeben, muss er dies vor Versteigerungsbeginn unter Nennung von Namen und Anschriften des Vertretenen und unter Vorlage einer schriftlichen Vertretervollmacht mitteilen. Bei der Teilnahme als Telefonbieter oder als Bieter in einer Live-Auktion (vgl. Definition Ziffer 1.4) ist eine Vertretung nur möglich, wenn die Vertretervollmacht dem Versteigerer mindestens 24 Stunden vor Beginn der Versteigerung (= erster Aufruf) in Schriftform vorliegt. Anderenfalls haftet der Vertreter für sein Gebot, wie wenn er es in eigenem Namen abgeben hätte, dem Versteigerer wahlweise auf Erfüllung oder Schadensersatz.

2.4 Ein Gebot erlischt außer im Falle seiner Ablehnung durch den Versteigerer dann, wenn die Versteigerung ohne Erteilung des Zuschlags geschlossen wird oder wenn der Versteigerer den Gegenstand erneut aufruft; ein Gebot erlischt nicht durch ein nachfolgendes unwirksames Übergebot.

2.5 Ergänzend gilt für schriftliche Gebote: Diese müssen spätestens am Tag der Versteigerung eingegangen sein und den Gegenstand unter Aufführung der Katalognummer und des gebotenen Preises, der sich als Zuschlagsnummer ohne Aufgeld und Umsatzsteuer versteht, benennen; Unklarheiten oder Ungenauigkeiten gehen zu Lasten des Bieters.

Stimmt die Bezeichnung des Versteigerungsgegenstandes mit der angegebenen Katalognummer nicht überein, ist die Katalognummer für den Inhalt des Gebotes maßgebend. Der Versteigerer ist nicht verpflichtet, den Bieter von der Nichtberücksichtigung seines Gebotes in Kenntnis zu setzen. Jedes Gebot wird vom Versteigerer nur mit dem Betrag in Anspruch genommen, der erforderlich ist, um andere Gebote zu überbieten.

2.6 Der Zuschlag wird erteilt, wenn nach dreimaligem Aufruf eines Gebotes kein Übergebot abgegeben wird. Unbeschadet der Möglichkeit, den Zuschlag zu verweigern, kann der Versteigerer unter Vorbehalt zuschlagen; das gilt insbesondere dann, wenn der vom Kommittenten genannte Mindestzuschlagspreis nicht erreicht ist. In diesem Fall erlischt das Gebot mit Ablauf von 4 Wochen ab dem Tag des Zuschlags, es sei denn, der Versteigerer hat dem Bieter innerhalb dieser Frist die vorbehaltlose Annahme des Gebotes mitgeteilt.

2.7 Geben mehrere Bieter gleich hohe Gebote ab, kann der Versteigerer nach freiem Ermessen einem Bieter den Zuschlag erteilen oder durch Los über den Zuschlag entscheiden. Hat der Versteigerer ein höheres Gebot übersehen oder besteht sonst Zweifel über den Zuschlag, kann er bis zum Abschluss der Auktion nach seiner Wahl den Zuschlag zugunsten eines bestimmten Bieters wiederholen oder den Gegenstand erneut ausbieten; in diesen Fällen wird ein vorangegangener Zuschlag unwirksam.

2.8 Der Zuschlag verpflichtet zur Abnahme und Zahlung.

3. Besondere Bedingungen für schriftliche Angebote, Telefonbieter, Angebote in Textform und über das Internet, Teilnahme an Live-Auktionen, Nachverkauf

3.1 Der Versteigerer ist darum bemüht, schriftliche Angebote, Angebote in Textform, übers Internet oder fernmündliche Angebote, die erst am Tag der Versteigerung bei ihm eingehen und der Anbietende in der Versteigerung nicht anwesend ist, zu berücksichtigen. Der Anbietende kann jedoch keinerlei Ansprüche daraus herleiten, wenn der Versteigerer diese Angebote in der Versteigerung nicht mehr berücksichtigt, gleich aus welchem Grund.

3.2 Sämtliche Angebote in Abwesenheit nach vorausgegangener Ziffer, auch 24 Stunden vor Beginn der Versteigerung werden rechtlich grundsätzlich gleich behandelt wie Angebote aus dem Versteigerungssaal. Der Versteigerer übernimmt jedoch hierfür keinerlei Haftung.

3.3 Es ist grundsätzlich nach allgemeinem Stand der Technik nicht möglich, Soft- und Hardware vollständig fehlerfrei zu entwickeln und zu unterhalten. Ebenso ist es nicht möglich Störungen und Beeinträchtigungen im Internet und Telefonverkehr zu 100 % auszuschließen. Demzufolge kann der Versteigerer keine Haftung und Gewähr für die dauernde und störungsfreie Verfügbarkeit und Nutzung der Websites, der Internet- und der Telefonverbindung übernehmen, vorausgesetzt dass er diese Störung nicht selbst zu vertreten hat. Maßgeblich ist der Haftungsmaßstab nach Ziffer 10 dieser Bedingungen. Der Anbieter übernimmt daher unter diesen Voraussetzungen auch keine Haftung dafür, dass aufgrund vorbezeichneter Störung ggfls. keine oder nur unvollständige, bzw. verspätete Gebote abgeben werden können, die ohne Störung zu einem Vertragsabschluss geführt hätten. Der Anbieter übernimmt demgemäß auch keine Kosten des Bieters, die ihm aufgrund dieser Störung entstanden sind. Der Versteigerer wird während der Versteigerung die ihm vertretbaren Anstrengungen unternehmen, den Telefonbieter unter der von ihm angegebenen Telefonnummer zu erreichen und ihm damit die Möglichkeit des telefonischen Gebots zu geben. Der Versteigerer ist jedoch nicht verantwortlich dafür, dass er den Telefonbieter unter der von ihm angegebenen Nummer nicht erreicht, oder Störungen in der Verbindung auftreten.

3.4 Es wird ausdrücklich darauf hingewiesen, dass Telefongespräche mit dem Telefonbieter während der Auktion zu Dokumentations- und Beweiszwecken aufgezeichnet werden können und ausschließlich zur Abwicklung des Auftrages bzw. zur Entgegennahme von Angeboten, auch wenn sie nicht zum Abschluss des Auftrages führen, verwendet werden können. Sollte der Telefonbieter damit nicht einverstanden sein, so hat er spätestens zu Beginn des Telefonats den/die Mitarbeiter/-in darauf hinzuweisen.

Der Telefonbieter wird über diese in Ziffer 3.4 aufgeführten Modalitäten zusätzlich rechtzeitig vor Stattfinden der Versteigerung in Schrift- oder Textform, ebenso zu Beginn des Telefonats aufgeklärt.

3.5 Beim Einsatz eines Währungs(um)rechners (beispielsweise bei der Live-Auktion) wird keine Haftung für die Richtigkeit der Währungsumrechnung gegeben. Im Zweifel ist immer der jeweilige Gebotspreis in EURO maßgeblich.

3.6 Der Bieter in der Live Auktion verpflichtet sich, sämtliche Zugangsdaten zu seinem Benutzerkonto geheim zu halten und hinreichend vor dem Zugriff durch Dritte zu sichern. Dritte Personen

sind sämtliche Personen mit Ausnahme des Bieters selbst. Der Versteigerer ist unverzüglich zu informieren, wenn der Bieter Kenntnis davon erlangt, dass Dritte die Zugangsdaten des Bieters missbraucht haben. Der Bieter haftet für sämtliche Aktivitäten, die unter Verwendung seines Benutzerkontos durch Dritte vorgenommen werden, wie wenn er diese Aktivität selbst vorgenommen hätte.

3.7 Angebote nach der Versteigerung, der so genannte Nachverkauf, sind möglich. Sie gelten, soweit der Einlieferer dies mit dem Versteigerer vereinbart hat, als Angebote zum Abschluss eines Kaufvertrages im Nachverkauf. Ein Vertrag kommt erst zustande, wenn der Versteigerer dieses Angebot annimmt. Die Bestimmungen dieser Versteigerungsbedingungen gelten entsprechend, sofern es sich nicht ausschließlich um Bestimmungen handelt, die den auktionsspezifischen Ablauf innerhalb einer Versteigerung betreffen.

4. Gefahrenübergang / Kosten der Übergabe und 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 er unmittelbar nach der Auktion ausgestellte Rechnungen bedürfen der Nachprüfung; Irrtum vorbehalten.

5.2 Zahlungen des Käufers sind grundsätzlich nur durch Überweisung an den Versteigerer auf das von ihm angegebene Konto zu leisten. Die Erfüllungswirkung der Zahlung tritt erst mit endgültiger Gutschrift auf dem Konto des Versteigerers ein.

Alle Kosten und Gebühren der Überweisung (inkl. der dem Versteigerer abgezogenen Bankspesen) gehen zu Lasten des Käufers, soweit gesetzlich zulässig und nicht unter das Verbot des § 270a BGB fallend.

5.3 Es wird, je nach Vorgabe des Einlieferers, differenz- oder regelbesteuert verkauft. Die Besteuerungsart kann vor dem Kauf erfragt werden.

5.4 Käuferaufgeld

5.4.1 Kunstgegenstände ohne besondere Kennzeichnung im Katalog unterliegen der Differenzbesteuerung.

Bei der Differenzbesteuerung wird pro Einzelobjekt ein Aufgeld, wie folgt erhoben:

– Zuschlagspreis bis 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 Satzsteuersatz von derzeit 7 % hinzugerechnet.

Für Unternehmer, die zum Vorsteuerabzug berechtigt sind, kann die Regelbesteuerung angewendet werden.

5.5 Folgerecht

Für folgerechtpflichtige 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 erstiegten Gegenstände vom Käufer ausgeführt, wird diesem die Umsatzsteuer erstattet, sobald dem Versteigerer der Ausfuhrnachweis vorliegt.

6. Vorkasse, Eigentumsvorbehalt

6.1 Der Versteigerer ist nicht verpflichtet, den Versteigerungsgegenstand vor Bezahlung aller vom Käufer geschuldeten Beträge herauszugeben.

6.2 Das Eigentum am Kaufgegenstand geht erst mit vollständiger Bezahlung des geschuldeten Rechnungsbetrags auf den Käufer über. Falls der Käufer den Kaufgegenstand zu einem Zeitpunkt bereits weiterveräußert hat, zu dem er den Rechnungsbetrag des Versteigerers noch nicht oder nicht vollständig bezahlt hat, tritt der Käufer sämtliche Forderungen aus diesem Weiterverkauf bis zur Höhe des noch offenen Rechnungsbetrages an den Versteigerer ab. Der Versteigerer nimmt diese Abtretung an.

6.3 Ist der Käufer eine juristische Person des öffentlichen Rechts, ein öffentlich-rechtliches Sondervermögen oder ein Unternehmer, der bei Abschluss des Kaufvertrages in Ausübung seiner gewerblichen oder selbständigen beruflichen Tätigkeit handelt, bleibt der Eigentumsvorbehalt auch bestehen für Forderungen des Versteigerers gegen den Käufer aus der laufenden Geschäftsbeziehung und weiteren Versteigerungsgegenständen bis zum Ausgleich von im Zusammenhang mit dem Kauf zustehenden Forderungen.

7. Aufrechnungs- und Zurückbehaltungsrecht

7.1 Der Käufer kann gegenüber dem Versteigerer nur mit unbestrittenen oder rechtskräftig festgestellten Forderungen aufrechnen.

7.2 Zurückbehaltungsrechte des Käufers sind ausgeschlossen. Zurückbehaltungsrechte des Käufers, der nicht Unternehmer i.S.d. § 14 BGB ist, sind nur dann ausgeschlossen, soweit sie nicht auf demselben Vertragsverhältnis beruhen.

8. Zahlungsverzug, Rücktritt, Ersatzansprüche des Versteigerers

8.1 Befindet sich der Käufer mit einer Zahlung in Verzug, kann der Versteigerer unbeschadet weitergehender Ansprüche Verzugszinsen in Höhe des banküblichen Zinssatzes für offene Kontokorrentkredite verlangen, mindestens jedoch in Höhe des jeweiligen gesetzlichen Verzugszins nach §§ 288, 247 BGB. Mit dem Eintritt des Verzugs werden sämtliche Forderungen des Versteigerers sofort fällig.

8.2 Verlangt der Versteigerer wegen der verspäteten Zahlung Schadensersatz statt der Leistung und wird der Gegenstand nochmals versteigert, so haftet der ursprüngliche Käufer, dessen Rechte aus dem vorangegangenen Zuschlag erlöschen, auf den dadurch entstandenen Schaden, wie z.B. Lagerhaltungskosten, Ausfall und entgangenen Gewinn. Er hat auf einen eventuellen Mehrerlös, der auf der nochmaligen Versteigerung erzielt wird, keinen Anspruch und wird auch zu einem weiteren Gebot nicht zugelassen.

8.3 Der Käufer hat seine Erwerbung unverzüglich, spätestens 1 Monat nach Zuschlag, beim Versteigerer abzuholen. Gerät er mit dieser Verpflichtung in Verzug und erfolgt eine Abholung trotz erfolgloser Fristsetzung nicht, oder verweigert der Käufer ernsthaft und endgültig die Abholung, kann der Versteigerer vom Kaufver-

trag 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 Betriebskosten.

8.4 Der Versteigerer ist berechtigt vom Vertrag zurücktreten, wenn sich nach Vertragsschluss herausstellt, dass er aufgrund einer gesetzlichen Bestimmung oder behördlichen Anweisung zur Durchführung des Vertrages nicht berechtigt ist bzw. war oder ein wichtiger Grund besteht, der die Durchführung des Vertrages für den Versteigerer auch unter Berücksichtigung der berechtigigten Belange des Käufers unzumutbar werden lässt. Ein solcher wichtiger Grund liegt insbesondere vor bei Anhaltspunkten für das Vorliegen von Tatbeständen nach den §§ 1 Abs. 1 oder 2 des Geschäfts i.S.d. Geldwäschegesetzes (GwG) oder bei fehlender, unrichtiger oder unvollständiger Offenlegung von Identität und wirtschaftlichen Hintergründen des Geschäfts i.S.d. Geldwäschegesetzes (GwG) sowie unzureichender Mitwirkung bei der Erfüllung der aus dem Geldwäschegesetz (GwG) folgenden Pflichten, unabhängig ob durch den Käufer oder den Einlieferer. Der Versteigerer wird sich ohne schuldhaftes Zögern um Klärung bemühen, sobald er von den zum Rücktritt berechtigigten Umständen Kenntnis erlangt.

9. Gewährleistung

9.1 Sämtliche zur Versteigerung gelangenden Gegenstände können vor der Versteigerung besichtigt und geprüft werden. Sie sind gebraucht und werden ohne Haftung des Versteigerers für Sachmängel und unter Ausschluss jeglicher Gewährleistung zugeschlagen. Der Versteigerer verpflichtet sich jedoch gegenüber dem Käufer bei Sachmängeln, welche den Wert oder die Tauglichkeit des Objekts aufheben oder nicht unerheblich mindern und die der Käufer ihm gegenüber innerhalb von 12 Monaten nach Zuschlag geltend macht, seine daraus resultierenden Ansprüche gegenüber dem Einlieferer abzutreten, bzw., sollte der Käufer das Angebot auf Abtretung nicht annehmen, selbst gegenüber dem Einlieferer geltend zu machen. Im Falle erfolgreicher Inanspruchnahme des Einlieferers durch den Versteigerer, kehrt der Versteigerer dem Käufer den daraus erzielten Betrag bis ausschließlich zur Höhe des Zuschlagspreises Zug um Zug gegen Rückgabe des Gegenstandes aus. Zur Rückgabe des Gegenstandes ist der Käufer gegenüber dem Versteigerer dann nicht verpflichtet, wenn der Versteigerer selbst im Rahmen der Geltendmachung der Ansprüche gegenüber dem Einlieferer, oder einem sonstigen Berechtigten nicht zur Rückgabe des Gegenstandes verpflichtet ist. Diese Rechte (Abtretung oder Inanspruchnahme des Einlieferers und Auskehrung des Erlöses) stehen dem Käufer nur zu, soweit er die Rechnung des Versteigerers vollständig bezahlt hat. Zur Wirksamkeit der Geltendmachung eines Sachmangels gegenüber dem Versteigerer ist seitens des Käufers die Vorlage eines Gutachtens eines anerkannten Sachverständigen (oder des Erstellers des Werkverzeichnisses, der Erklärung des Künstlers selbst oder der Stiftung des Künstlers) erforderlich, welches den Mangel nachweist. Der Käufer bleibt zur Entrichtung des Aufgeldes als Dienstleistungsentgelt verpflichtet.

9.2 Die gebrauchten Sachen werden in einer öffentlichen Versteigerung verkauft, an der der Bieter/Käufer persönlich teilnehmen kann. Ist der Bieter/Käufer gleichzeitig Verbraucher i.S.d. § 13 BGB wird er auf folgendes ausdrücklich hingewiesen:

Da er in einer öffentlich zugänglichen Versteigerung i.S.v. § 312g Abs. 2 Nr. 10 BGB ein Kunstwerk ersteigert, das eine gebrauchte Sache darstellt, finden die Vorschriften des Verbrauchsgüterkaufs, also die Vorschriften der §§ 474 ff. BGB auf diesen Kauf keine Anwendung.

Unter einer „öffentlich zugänglichen Versteigerung“ i.S.v. § 312g Abs. 2 Nr. 10 BGB versteht man eine solche Vermarktungsform, bei der der Verkäufer Verbrauchern, die persönlich anwesend sind, oder denen diese Möglichkeit gewährt wird, Waren oder Dienstleistungen anbietet und zwar in einem vom Versteigerer durchgeführten, auf konkurrierenden Geboten basierendem transparenten Verfahren, bei dem der Bieter, der den Zuschlag erhalten hat, zum Erwerb der Waren oder Dienstleistung verpflichtet ist. Da die Möglichkeit der persönlichen Anwesenheit für die Ausnahme des § 474 Abs. 2 S. 2 BGB ausreicht, kommt es nicht darauf an, dass ein oder mehrere Verbraucher an der Versteigerung tatsächlich teilgenommen haben. Auch die Versteigerung über eine Online-Plattform ist daher als eine öffentlich zugängliche Versteigerung anzusehen, wenn die Möglichkeit der persönlichen Anwesenheit der Verbraucher gewährleistet ist.

Daher gelten insbesondere die in diesen Bedingungen aufgeführten Gewährleistungsausschlüsse und -beschränkungen auch gegenüber einem Verbraucher.

9.3 Die nach bestem Wissen und Gewissen erfolgten Katalogbeschreibungen und –abbildungen, sowie Darstellungen in sonstigen Medien des Versteigerers (Internet, sonstige Bewerbungen u.a.)

begründen keine Garantie und sind keine vertraglich vereinbarten Beschaffenheiten i.S.d. § 434 BGB, sondern dienen lediglich der Information des Bieters/Käufers, es sei denn, eine Garantie wird vom Versteigerer für die entsprechende Beschaffenheit bzw. Eigenschaft ausdrücklich und schriftlich übernommen. Dies gilt auch für Expertisen. Die im Katalog und Beschreibungen in sonstigen Medien (Internet, sonstige Bewerbungen u.a.) des Versteigerers 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 10 gilt entsprechend.

10. Haftung

Schadensersatzansprüche des Käufers gegen den Versteigerer, seine gesetzlichen Vertreter, Arbeitnehmer, Erfüllungs- oder Verichtungsgehilfen 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 Munich ist. Munich ist ferner stets dann Gerichtsstand, wenn der Käufer keinen allgemeinen Gerichtsstand im Inland hat.

12.4 Für die Rechtsbeziehungen zwischen dem Versteigerer und dem Bieter/Käufer gilt das Recht der Bundesrepublik Deutschland unter Ausschluss des UN-Kaufrechts.

12.5 Streitbeilegungsverfahren:

Der Anbieter ist weder gesetzlich verpflichtet noch freiwillig einem Streitbeilegungsverfahren (z.B. Art. 36 Abs. 1 Verbraucherstreitbeilegungsgesetz (VSBGG)) vor einer Verbraucherschlichtungsstelle beizutreten und somit auch nicht bereit an einem solchen Verfahren teilzunehmen.

12.6 Sollten eine oder mehrere Bestimmungen dieser Versteigerungsbedingungen unwirksam sein oder werden, bleibt die Gültigkeit der übrigen Bestimmungen davon unberührt. Es gilt § 306 Abs. 2 BGB.

12.7 Diese Versteigerungsbedingungen enthalten eine deutsche und eine englische Fassung. Maßgebend ist stets die deutsche Fassung, wobei es für Bedeutung und Auslegung der in diesen Versteigerungsbedingungen verwendeten Begriffe ausschließlich auf deutsches Recht ankommt.

DATENSCHUTZERKLÄRUNG

Stand Mai 2020

Ketterer Kunst GmbH & Co. KG Munich

Anwendungsbereich:

Nachfolgende Regelungen zum Datenschutz erläutern den Umgang mit Ihren personenbezogenen Daten und deren Verarbeitung für unsere Dienstleistungen, die wir Ihnen einerseits von uns anbieten, wenn Sie Kontakt mit uns aufnehmen und die Sie uns andererseits bei der Anmeldung mitteilen, wenn Sie unsere weiteren Leistungen in Anspruch nehmen.

Verantwortliche Stelle:

Verantwortliche Stelle im Sinne der DSGVO* und sonstigen datenschutzrelevanten Vorschriften ist:

Ketterer Kunst GmbH & Co. KG
Joseph-Wild-Str. 18, D-81829 Munich

Sie erreichen uns postalisch unter der obigen Anschrift, oder telefonisch unter: +49 89 55 244-0
per Fax unter: +49 89 55 244-166
per E-Mail unter: infomuenchen@kettererkunst.de

Begriffsbestimmungen nach der DSGVO für Sie transparent erläutert:

Personenbezogene Daten

Personenbezogene Daten sind alle Informationen, die sich auf eine identifizierte oder identifizierbare natürliche Person (im Folgenden „betroffene Person“) beziehen. Als identifizierbar wird eine natürliche Person angesehen, die direkt oder indirekt, insbesondere mittels Zuordnung zu einer Kennung wie einem Namen, zu einer Kennnummer, zu Standortdaten, zu einer Online-Kennung oder zu einem oder mehreren besonderen Merkmalen, die Ausdruck der physischen, physiologischen, genetischen, psychischen, wirtschaftlichen, kulturellen oder sozialen Identität dieser natürlichen Person sind, identifiziert werden kann.

Verarbeitung Ihrer personenbezogenen Daten

Verarbeitung ist jeder mit oder ohne Hilfe automatisierter Verfahren ausgeführte Vorgang oder jede solche Vorgangsreihe im Zusammenhang mit personenbezogenen Daten wie das Erheben, das Erfassen, die Organisation, das Ordnen, die Speicherung, die Anpassung oder Veränderung, das Auslesen, das Abfragen, die Verwendung, die Offenlegung durch Übermittlung, Verbreitung oder eine andere Form der Bereitstellung, den Abgleich oder die Verknüpfung, die Einschränkung, das Löschen oder die Vernichtung.

Einwilligung

Einwilligung ist jede von der betroffenen Person freiwillig für den bestimmten Fall in informierter Weise und unmissverständlich abgegebene Willensbekundung in Form einer Erklärung oder einer sonstigen eindeutigen bestätigenden Handlung, mit der die betroffene Person zu verstehen gibt, dass sie mit der Verarbeitung der sie betreffenden personenbezogenen Daten einverstanden ist. Diese benötigen wir von Ihnen dann zusätzlich – wobei deren Abgabe von Ihnen völlig freiwillig ist - für den Fall, dass wir Sie nach personenbezogenen Daten fragen, die entweder für die Erfüllung eines Vertrages oder zur Durchführung vorvertraglicher Maßnahmen nicht erforderlich sind, oder auch die anderen Erlaubnistatbestände des Art. 6 Abs. 1 Satz 1 lit c) –f) DSGVO nicht gegeben wären. Sollte eine Einwilligung erforderlich sein, werden wir Sie **gesondert** darum bitten. Sollten Sie diese Einwilligung nicht abgeben, werden wir selbstverständlich solche Daten keinesfalls verarbeiten.

Personenbezogene Daten, die Sie uns für die Erfüllung eines Vertrages oder zur Durchführung vorvertraglicher Maßnahmen geben, die hierfür erforderlich sind und die wir entsprechend dafür verarbeiten, sind beispielsweise

- Ihre Kontaktdaten wie Name, Anschrift, Telefon, Fax, E-Mail, Steuer­nummer u.a., und soweit für finanzielle Transaktionen erforderlich, Finanzinformationen, wie Kreditkarten- oder Bankdaten;
- Versand- und Rechnungsdaten, Angaben welche Steuerungsart Sie wünschen (Regel- oder Differenzbesteuerung) und andere Informationen, die Sie für den Erwerb, das Anbieten bzw. sonstiger Leistungen unseres Hauses oder den Versand eines Objektes angeben;
- Transaktionsdaten auf Basis Ihrer vorbezeichneten Aktivitäten;
- weitere Informationen, um die wir Sie bitten können, um sich beispielsweise zu authentifizieren, falls dies für die ordnungsgemäße Vertragsabwicklung erforderlich ist (Beispiele: Ausweis­kopie, Handelsregisterauszug, Rechnerkopie, Beantwortung von zusätzlichen Fragen, um Ihre Identität oder die Eigentums­verhältnisse an einem von Ihnen angebotenen Objekte überprüfen zu können). Teilweise sind wir dazu auch gesetzlich verpflichtet, vgl. § 2 Abs. 1 Ziffer 16 GwG und dies bereits schon in einem vorvertraglichen Stadium.

Gleichzeitig sind wir im Rahmen der Vertragsabwicklung und zur Durchführung vertragsanbahnender Maßnahmen berechtigt, an-

dere ergänzende Informationen von Dritten einzuholen (z.B.: Wenn Sie Verbindlichkeiten bei uns eingehen, so sind wir generell berechtigt Ihre Kreditwürdigkeit im gesetzlich erlaubten Rahmen über eine Wirtschaftsauskunftei überprüfen zu lassen. Diese Erforderlichkeit ist insbesondere durch die Besonderheit des Auktionshandels gegeben, da Sie mit Ihrem Gebot und dem Zuschlag dem Vorkäufer die Möglichkeit nehmen, das Kunstwerk zu erstehen. Damit kommt Ihrer Bonität, über die wir stets höchste Verschwiegenheit bewahren, größte Bedeutung zu.).

Registrierung/Anmeldung/Angabe von personenbezogenen Daten bei Kontaktaufnahme

Sie haben die Möglichkeit, sich bei uns direkt (im Telefonat, postalisch, per E-Mail oder per Fax), oder auf unseren Internetseiten unter Angabe von personenbezogenen Daten zu registrieren.

So z.B. wenn Sie an Internetauktionen teilnehmen möchten oder/und sich für bestimmte Kunstwerke, Künstler, Stilrichtungen, Epochen u.a. interessieren, oder uns bspw. Kunstobjekte zum Kauf oder Verkauf anbieten wollen.

Welche personenbezogenen Daten Sie dabei an uns übermitteln, ergibt sich aus der jeweiligen Eingabemaske, die wir für die Registrierung bzw. Ihre Anfragen verwenden, oder den Angaben, um die wir Sie bitten, oder die Sie uns freiwillig übermitteln. Die von Ihnen hierfür freiwillig ein- bzw. angegebenen personenbezogenen Daten werden ausschließlich für die interne Verwendung bei uns und für eigene Zwecke erhoben und gespeichert.

Wir sind berechtigt die Weitergabe an einen oder mehrere Auftragsverarbeiter zu veranlassen, der die personenbezogenen Daten ebenfalls ausschließlich für eine interne Verwendung, die dem für die Verarbeitung Verantwortlichen zuzurechnen ist, nutzt.

Durch Ihre Interessenbekundung an bestimmten Kunstwerken, Künstlern, Stilrichtungen, Epochen, u.a., sei es durch Ihre oben beschriebene Teilnahme bei der Registrierung, sei es durch Ihr Interesse am Verkauf, der Einlieferung zu Auktionen, oder dem Ankauf, jeweils unter freiwilliger Angabe Ihrer personenbezogenen Daten, ist es uns gleichzeitig erlaubt, Sie über Leistungen unseres Hauses und Unternehmen, die auf dem Kunstmarkt in engem Zusammenhang mit unserem Haus stehen, zu benachrichtigen, sowie zu einem zielgerichteten Marketing und der Zusendung von Werbeangeboten auf Grundlage Ihres Profils per Telefon, Fax, postalisch oder E-Mail. Wünschen Sie dabei einen speziellen Benachrichtigungsweg, so werden wir uns gerne nach Ihren Wünschen richten, wenn Sie uns diese mitteilen. Stets werden wir aufgrund Ihrer vorbezeichneten Interessen, auch Ihren Teilnahmen an Auktionen, nach Art. 6 Abs. 1 lit f) DSGVO abwägen, ob und wenn ja, mit welcher Art von Werbung wir an Sie herantreten dürfen (bspw.: Zusendung von Auktionskatalogen, Information über Sonderveranstaltungen, Hinweise zu zukünftigen oder vergangenen Auktionen, etc.).

Sie sind jederzeit berechtigt, dieser Kontaktaufnahme mit Ihnen gem. Art. 21 DSGVO zu **widersprechen** (siehe nachfolgend unter: „Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten“).

Live-Auktionen

In sogenannten Live-Auktionen sind eine oder mehrere Kameras oder sonstige Bild- und Tonaufzeichnungsgeräte auf den Auktionsator und die jeweiligen zur Versteigerung kommenden Kunstwerke gerichtet. Diese Daten sind zeitgleich über das Internet grds. für jedermann, der dieses Medium in Anspruch nimmt, zu empfangen. Ketterer Kunst trifft die bestmöglichen Sorgfaltsmaßnahmen, dass hierbei keine Personen im Saal, die nicht konkret von Ketterer Kunst für den Ablauf der Auktion mit deren Einwilligung dazu bestimmt sind, abgebildet werden. Ketterer Kunst kann jedoch keine Verantwortung dafür übernehmen, dass Personen im Auktionsaal sich aktiv in das jeweilige Bild einbringen, in dem sie bspw. bewusst oder unbewusst ganz oder teilweise vor die jeweilige Kamera treten, oder sich durch das Bild bewegen. Für diesen Fall sind die jeweiligen davon betroffenen Personen durch ihre Teilnahme an bzw. ihrem Besuch an der öffentlichen Versteigerung mit der Verarbeitung ihrer personenbezogenen Daten in Form der Abbildung ihrer Person im Rahmen des Zwecks der Live-Auktion (Übertragung der Auktion mittels Bild und Ton) einverstanden.

Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten
Gemäß den Vorschriften der DSGVO stehen Ihnen insbesondere folgende Rechte zu:

- Recht auf unentgeltliche Auskunft über die zu Ihrer Person gespeicherten personenbezogenen Daten, das Recht eine Kopie dieser Auskunft zu erhalten, sowie die weiteren damit in Zusammenhang stehenden Rechte nach Art. 15 DSGVO.
- Recht auf unverzügliche Berichtigung nach Art. 16 DSGVO Sie betreffender unrichtiger personenbezogener Daten, ggfls. die Vervollständigung unvollständiger personenbezogener Daten - auch mittels einer ergänzenden Erklärung - zu verlangen.

- Recht auf unverzügliche Löschung („Recht auf Vergessenwerden“) der Sie betreffenden personenbezogenen Daten, sofern einer der in Art. 17 DSGVO aufgeführten Gründe zutrifft und soweit die Verarbeitung nicht erforderlich ist.

- Recht auf Einschränkung der Verarbeitung, wenn eine der Voraussetzungen in Art. 18 Abs. 1 DSGVO gegeben ist.

- Recht auf Datenübertragbarkeit, wenn die Voraussetzungen in Art. 20 DSGVO gegeben sind.

- Recht auf jederzeitigen Widerspruch nach Art. 21 DSGVO aus Gründen, die sich aus Ihrer besonderen Situation ergeben, gegen die Verarbeitung Sie betreffender personenbezogener Daten, die aufgrund von Art. 6 Abs. 1 lit e) oder f) DSGVO erfolgt. Dies gilt auch für ein auf diese Bestimmungen gestütztes Profiling.

Beruhet die Verarbeitung Ihrer personenbezogenen Daten auf einer Einwilligung nach Art. 6 Abs. 1 lit a) oder Art. 9 Abs. 2 lit a) DSGVO, so steht Ihnen zusätzlich ein Recht auf Widerruf nach Art. 7 Abs. 3 DSGVO zu. Vor einem Ansuchen auf entsprechende Einwilligung werden Sie von uns stets auf Ihr Widerrufsrecht hingewiesen.

Zur Ausübung der vorbezeichneten Rechte können Sie sich direkt an uns unter den zu Beginn angegebenen Kontaktdaten oder an unseren Datenschutzbeauftragten wenden. Ihnen steht es ferner frei, im Zusammenhang mit der Nutzung von Diensten der Informationsgesellschaft, ungeachtet der Richtlinie 2002/58/EG, Ihr Widerspruchsrecht mittels automatisierter Verfahren auszuüben, bei denen technische Spezifikationen verwendet werden.

Beschwerderecht nach Art. 77 DSGVO

Wenn Sie der Ansicht sind, dass die Verarbeitung der Sie betreffenden personenbezogenen Daten durch die Ketterer Kunst GmbH & Co. KG mit Sitz in Munich gegen die DSGVO verstößt, so haben Sie das Recht sich mit einer Beschwerde an die zuständige Stelle, in Bayern an das Bayerische Landesamt für Datenschutzaufsicht, Promenade 27 (Schloss), D - 91522 Ansbach zu wenden.

Datensicherheit

Wir legen besonders Wert auf eine hohe IT-Sicherheit, unter anderem durch eine aufwendige Sicherheitsarchitektur.

Datenspeicherzeitraum

Der Gesetzgeber schreibt vielfältige Aufbewahrungsfristen und -pflichten vor, so z.B. eine 10-jährige Aufbewahrungsfrist (§ 147 Abs. 2 i. V. m. Abs. 1 Nr.1, 4 und 4a AO, § 14b Abs. 1 UStG) bei bestimmten Geschäftsunterlagen, wie z.B. für Rechnungen. Wir weisen auch darauf hin, dass die jeweilige Aufbewahrungsfrist bei Verträgen erst nach dem Ende der Vertragsdauer zu laufen beginnt. Wir erlauben uns auch den Hinweis darauf, dass wir im Falle eines Kulturgutes nach § 45 KGG i.V.m. § 42 KGG verpflichtet sind, Nachweise über die Sorgfaltsanforderungen aufzuzeichnen und hierfür bestimmte personenbezogene Daten für die Dauer von 30 Jahren aufzubewahren. Nach Ablauf der Fristen, die uns vom Gesetzgeber auferlegt werden, oder die zur Verfolgung oder die Abwehr von Ansprüchen (z.B. Verjährungsregelungen) nötig sind, werden die entsprechenden Daten routinemäßig gelöscht. Daten, die keinen Aufbewahrungsfristen und -pflichten unterliegen, werden gelöscht, wenn ihre Aufbewahrung nicht mehr zur Erfüllung der vertraglichen Tätigkeiten und Pflichten erforderlich ist. Stehen Sie zu uns in keinem Vertragsverhältnis, sondern haben uns personenbezogene Daten anvertraut, weil Sie bspw. über unsere Dienstleistungen informiert sein möchten, oder sich für einen Kauf oder Verkauf eines Kunstwerks interessieren, erlauben wir uns davon auszugehen, dass Sie mit uns so lange in Kontakt stehen möchten, wir also die hierfür uns übergebenen personenbezogenen Daten so lange verarbeiten dürfen, bis Sie dem aufgrund Ihrer vorbezeichneten Rechte aus der DSGVO widersprechen, eine Einwilligung widerrufen, von Ihrem Recht auf Löschung oder der Datenübertragung Gebrauch machen.

Wir weisen darauf hin, dass für den Fall, dass Sie unsere Internetdienste in Anspruch nehmen, hierfür unsere erweiterten Datenschutzerklärungen ergänzend gelten, die Ihnen in diesem Fall gesondert bekannt gegeben und transparent erläutert werden, sobald Sie diese Dienste in Anspruch nehmen.

*Verordnung (EU) 2016/679 des Europäischen Parlaments und des Rates vom 27. April 2016 zum Schutz natürlicher Personen bei der Verarbeitung personenbezogener Daten, zum freien Datenverkehr und zur Aufhebung der Richtlinie 95/46/EG (Datenschutz-Grundverordnung)

TERMS OF PUBLIC AUCTION

As of June 2023

1. General

1.1 Ketterer Kunst GmbH & Co. KG based in Munich (hereinafter “Auctioneer”) generally auctions as a commission agent in its own name and for the account of the consignor (hereinafter “Commissioner”), who remains anonymous. Items owned by the auctioneer (own goods) are auctioned in their own name and for their own account. These auction conditions also apply to the auction of these own goods, in particular the premium (below item 5) is also to be paid for this.

1.2 The auction shall be conducted by an individual having an auctioneer’s license; the auctioneer shall select this person. The auctioneer is entitled to appoint suitable representatives to conduct the auction pursuant to § 47 of the German Trade Regulation Act (GewO). Any claims arising out of and in connection with the auction may be asserted only against the auctioneer.

1.3 The auctioneer reserves the right to combine any catalog numbers, to separate them, to call them in an order other than that specified in the catalog or to withdraw them.

1.4 Any items due to be auctioned may be inspected on the auctioneer’s premises prior to the auction. This also applies to participation in auctions in which the bidder can also bid via the Internet (so-called live auctions). The time and place will be announced on the auctioneer’s website. If the bidder (particularly the bidder in a live auction) is not (or no longer) able to view the item because the auction has already started, for example, he waives his right to view the item by bidding.

1.5 In accordance with the GwG (Money Laundering Act) the auctioneer is obliged to identify the purchaser and those interested in making a purchase as well as, if necessary, one acting as representative for them and the „beneficial owner“ within the meaning of § 3 GwG (Money Laundering Act) for the purpose of the execution of the order, as well as to record and store the collected data and information. The aforementioned purchaser or those interested in purchasing or their representatives are obliged to cooperate, in particular to submit the necessary identification papers, in particular based on a domestic passport or a passport, identity card or passport or identity card that is recognized or approved under immigration law. The auctioneer is entitled to make a copy of this in compliance with data protection regulations. In the case of legal persons or private companies, an extract from the commercial or cooperative register or a comparable official register or directory must be requested. The purchaser or those interested in the purchase assure that the identification papers and information provided by them for this purpose are correct and that he or the person he represents is the “beneficial owner” according to Section 3 GwG (Money Laundering Act).

2. Calling / Auction Procedure / Winning a lot

2.1 As a general rule the object is called up for the lower estimate, in exceptional cases it also below. The bidding steps are be at the auctioneer’s discretion; in general, in steps of 10 %.

2.2 The auctioneer may reject a bid, especially if a bidder, who is not known to the auctioneer or with whom there is no business relation as of yet, does not furnish security before the auction begins. Even if security is furnished, any claim to acceptance of a bid shall be unenforceable.

2.3 If a bidder wishes to bid on behalf of someone else, he must notify the bidder before the start of the auction, stating the name and address of the person represented and submitting a written power of attorney. When participating as a telephone bidder or as a bidder in a live auction (see definition Section 1.4), representation is only possible if the auctioneer has received the proxy in writing at least 24 hours before the start of the auction (= first call). Otherwise, the representative is liable to the auctioneer for his bid, as if he had submitted it in his own name, either for performance or for damages.

2.4 A bid expires, except in the case of its rejection by the auctioneer, if the auction is closed without a bid being accepted or if the auctioneer calls up the item again; a bid does not expire with a subsequent ineffective higher bid.

2.5 In addition, the following applies to written proxy bids: These must be received no later than the day of the auction and must name the item, stating the catalog number and the bid price, which is understood to be the hammer price without premium and sales tax; Any ambiguities or inaccuracies are at the expense of the bidder. If the description of the auction item does not match the specified catalog number, the catalog number is decisive for the content of the bid. The auctioneer is not obliged to inform the bidder that his bid has not been considered. Each bid will only be used by the auctioneer to the amount necessary to outbid other bids.

2.6 A bid is accepted if there is no higher bid after three calls. Notwithstanding the possibility of refusing to accept the bid, the auctioneer may accept the bid with reserve; this shall apply especially if the minimum hammer price specified by the commissioner

is not reached. In this case the bid shall lapse within a period of 4 weeks from the date of its acceptance unless the auctioneer notifies the bidder about unreserved acceptance of the bid within this period.

2.7 If several bidders submit bids of the same amount, the auctioneer can, at his own discretion, award a bidder the bid or decide on the bid by drawing lots. If the auctioneer overlooked a higher bid or if there is any other doubt about the bid, he can choose to repeat the bid in favor of a specific bidder or offer the item again until the end of the auction; in these cases, a previous knock-down becomes ineffective.

2.8 Winning a lot makes acceptance and payment obligatory.

3. Special terms for written proxy bids, telephone bidders, bids in text form and via the internet, participation in live auctions, post-auction sale.

3.1 The auctioneer exerts himself for considering written proxy bids, bids in text form, via the Internet or telephone bids that he only receives on the day of the auction and the bidder is not present at the auction. However, the bidder cannot derive any claims from this if the auctioneer no longer considers these offers in the auction, for whatever reason.

3.2 On principle, all absentee bids according to the above item, even if such bids are received 24 hours before the auction begins, shall be legally treated on a par with bids received in the auction venue. The auctioneer shall however not assume any liability in this respect.

3.3 In general, it is not possible to develop and maintain software and hardware completely error-free given the current state of the art. It is also not possible to 100% rule out disruptions and impairments on the Internet and telephone lines. As a result, the auctioneer cannot assume any liability or guarantee for the permanent and trouble-free availability and use of the websites, the Internet and the telephone connection, provided that he is not responsible for this disruption himself. The standard of liability according to Section 10 of these conditions is decisive. Under these conditions, the provider therefore assumes no liability for the fact that, due to the aforementioned disruption, no or only incomplete or late bids can be submitted, which would have led to the conclusion of a contract without any disruption. Accordingly, the provider does not assume any costs incurred by the bidder as a result of this disruption. During the auction, the auctioneer will make reasonable efforts to contact the telephone bidder on the telephone number he/she has provided and thus give him the opportunity to bid by telephone. However, the auctioneer is not responsible for not being able to reach the telephone bidder on the number provided or for disruptions in the connection.

3.4 It is expressly pointed out that telephone conversations with the telephone bidder during the auction may be recorded for documentation and evidence purposes and may exclusively be used for fulfillment of a contract and to receive bids, even where these do not lead to fulfillment of the contract. If the telephone bidder does not agree to this, he/she must point this out to the employee at the latest at the beginning of the telephone call. The telephone bidder will also be informed of the modalities listed in Section 3.4 in good time before the auction takes place in writing or in text form, as well as at the beginning of the telephone call.

3.5 In case of the use of a currency converter (e.g. for a live auction) no liability is assumed for the accuracy of the currency conversion. In case of doubt, the respective bid price in EUR shall be the decisive factor.

3.6 A bidder in a live auction is obliged to keep all access data for his user account secret and to adequately secure it against access by third parties. Third persons are all persons with the exception of the bidder himself. The auctioneer must be informed immediately if the bidder becomes aware that third parties have misused the bidder’s access data. The bidder is liable for all activities carried out by third parties using his user account as if he had carried out this activity himself.

3.7 It is possible to place bids after the auction, in the the so-called post-auction sale. Insofar as the consignor has agreed upon this with the auctioneer, they apply as offers for the conclusion of a purchase contract in the post-auction sale. A contract is only concluded when the auctioneer accepts this offer. The provisions of these terms of auction apply accordingly, unless they are exclusively provisions that relate to the auction-specific process within an auction.

4. Transfer of perils / Delivery and shipping costs

4.1 When the bid is accepted, the risk, in particular the risk of accidental loss and accidental deterioration of the auction item, passes to the buyer, who also bears the costs.

4.2 The buyer bears the costs of delivery, acceptance and shipment to a location other than the place of performance, with the auc-

tioneer determining the type and means of shipment at its own discretion.

4.3 Once the bid has been accepted, the auction item is stored at the auctioneer at the risk and expense of the buyer. The auctioneer is entitled, but not obliged, to take out insurance or to take other value-preserving measures. He is entitled at any time to store the item with a third party for the account of the buyer; if the item is stored at the auctioneer, the auctioneer can demand payment of a standard storage fee (plus handling charges).

5. Purchase price / Due date / Fees

5.1 The purchase price is due upon the acceptance of the bid (in the case of post-auction sales, cf. section 3.7, upon acceptance of the bid by the auctioneer). Invoices issued during or immediately after the auction require reaudit; errors excepted.

5.2 The buyer shall only make payments to the account specified by the auctioneer. The fulfillment effect of the payment only occurs when it is finally credited to the auctioneer’s account.

All costs and fees of the transfer (including the bank charges deducted from the auctioneer) shall be borne by the buyer, insofar as this is legally permissible and does not fall under the prohibition of Section 270a of the German Civil Code.

5.3 Depending on the consignor’s specifications, it will be sold subject to differential or regular taxation. The type of taxation can be requested prior to purchase.

5.4 Buyer’s premium

5.4.1 Art objects without closer identification in the catalog are subject to differential taxation. If differential taxation is applied, the following premium per individual object is levied:

– Hammer price up to 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 differential taxation. In addition to the premium, they are also subject to the import turnover tax, advanced by the auctioneer, of currently 7 % of the invoice total.

5.4.3 Objects marked „R“ in the catalog are subject to regular taxation. Accordingly, the purchasing price consists of the hammer price and a premium per single object calculated as follows:

– Hammer price up to 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 transfer.

6.3 If the buyer is a legal entity under public law, a special fund under public law or an entrepreneur who, when concluding the purchase contract, is exercising his commercial or self-employed professional activity, the retention of title also applies to claims of the auctioneer against the buyer from the current business relationship and other auction items until the settlement of claims in connection with the purchase.

7. Right of offset- and retention

7.1 The buyer can only offset undisputed or legally binding claims against the auctioneer.

7.2 The buyer's rights of retention are excluded. Rights of retention of the buyer who is not an entrepreneur within the meaning of § 14 BGB (German Civil Code) are only excluded if they are not based on the same contractual relationship.

8. Delay in payment, Revocation, Claims for compensation

8.1 If the buyer is in default with a payment, the auctioneer can, regardless of further claims, demand interest for default at the usual bank interest rate for open overdrafts, but at least in the amount of the respective statutory interest on defaults according to §§ 288, 247 BGB (German Civil Code). With the occurrence of default, all claims of the auctioneer become due immediately.

8.2 If the auctioneer demands compensation instead of performance because of the late payment and if the item is auctioned again, the original buyer, whose rights from the previous bid expire, is liable for the damage caused as a result, such as storage costs, failure and lost profit. He has no claim to any additional proceeds realized in the repeated auction and is not permitted to make any further bids.

8.3 The buyer must collect his acquisition from the auctioneer immediately, at the latest 1 month after the bid has been accepted. If he defaults on this obligation and collection does not take place despite an unsuccessful deadline, or if the buyer seriously and finally refuses collection, the auctioneer can withdraw from the purchase contract and claim compensation with the proviso that he can auction the item again and compensate for his damage in the same way as in the event of default in payment by the buyer, without the buyer being entitled to additional proceeds from the new auction. In addition, the buyer also owes reasonable compensation for all collection costs caused by the delay.

8.4 The auctioneer is entitled to withdraw from the contract if it emerges after the conclusion of the contract that he is not or was not entitled to carry out the contract due to a legal provision or official instruction or there is an important reason, that makes the execution of the contract for the auctioneer, also under consideration of the legitimate interests of the buyer, unacceptable. Such an important reason exists in particular if there are indications of the existence of facts according to §§ 1 Para.1 or 2 of the transaction in the sense of the Money Laundering Act (GwG) or in the case of missing, incorrect or incomplete disclosure of the identity and economic background of the transaction in the sense of the Money Laundering Act (GwG) as well as insufficient cooperation in the fulfillment of the obligations resulting from the Money Laundering Act (GwG), regardless of whether on the part of the buyer or the consignor. The auctioneer will seek clarification without negligent hesitation as soon as he becomes aware of the circumstances that justify the withdrawal.

9. Guarantee

9.1 All items to be auctioned can be viewed and inspected prior to the auction. The items are used and are being auctioned off without any liability on the part of the auctioneer for material defects and exclude any guarantee. However, in case of material defects which destroy or significantly reduce the value or the serviceability of the item and of which the purchaser notifies the auctioneer within 12 months of the acceptance of his bid, the auctioneer undertakes to assign any claim which it holds against the consignor or - should the purchaser decline this offer of assignment - to itself assert such claims against the consignor. In the case of a successful claim against the consignor by the auctioneer, the auctioneer pays the buyer the amount obtained up to the amount of the hammer price, step by step, against the return of the item. The buyer is not obliged to return the item to the auc-

tioneer 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. 10 BGB, the provisions of consumer goods sales, i.e. the provisions of Sections 474 et seq. BGB, do not apply to this purchase.

A „publicly accessible auction“ within the meaning of Section 312g Paragraph 2 No. 10 BGB is understood as such a form of marketing in which the seller offers goods or services to consumers who are present in person or who are granted this opportunity, in a transparent process based on competing bids carried out by the auctioneer, in which the winning bidder is obliged to purchase the goods or service.

Since the possibility of personal presence is sufficient for the exception of Section 474 (2) sentence 2 BGB, it is not important that one or more consumers actually took part in the auction. The auction via an online platform is therefore also to be regarded as a publicly accessible auction if the possibility of the consumer's personal presence is guaranteed.

Therefore, the warranty exclusions and limitations listed in these conditions also apply to a consumer.

9.3 The catalog descriptions and illustrations, as well as the images in other media of the auctioneer (internet, other forms of advertising, etc.), were made to the best of knowledge, they do not constitute a guarantee and are not contractually agreed properties within the meaning of § 434 BGB, but only serve to inform the bidder/ buyer, unless the auctioneer expressly and in writing guarantees the corresponding quality or property. This also applies to expertises. The estimate prices specified in the auctioneer's catalog and descriptions in other media (internet, other advertisements, etc.) serve -without guarantee for the correctness - only as an indication of the market value of the items to be auctioned. The fact of the assessment by the auctioneer as such does not represent any quality or property of the object of purchase.

9.4 In some auctions (particularly in the case of additional live auctions), video or digital images of the works of art may be used. Errors in the display in terms of size, quality, coloring etc. can occur solely because of the image reproduction. The auctioneer cannot guarantee or assume any liability for this. Clause 10 applies accordingly.

10. Liability

Claims for compensation by the buyer against the auctioneer, his legal representatives, employees or vicarious agents are excluded -for whatever legal reason and also in the event of the auctioneer withdrawing according to Section 8.4. This does not apply to damages that are based on intentional or grossly negligent behavior on the part of the auctioneer, his legal representatives or his vicarious agents. The exclusion of liability also does not apply to the assumption of a guarantee or the negligent breach of essential contractual obligations, but in the latter case the amount is limited to the foreseeable and contract-typical damages at the time the contract was concluded. The liability of the auctioneer for damage resulting from injury to life, limb or health remains unaffected.

11. Privacy

We expressly refer to the auctioneer's applicable data protection regulations. They are published in the respective auction catalog, posted in the auction room and published on the internet on www.kettererkunst.com/privacypolicy/index.php. They are part of the contract and the basis of every business contact, even in the initiation phase.

12. Final Provisions

12.1 Information provided by the auctioneer over the phone during or immediately after the auction about the auction processes - in particular regarding premiums and hammer prices - are only binding if they are confirmed in writing.

12.2 Oral ancillary agreements must be put in writing in order to be effective. The same applies to the cancellation of the requirement

of the written form.

12.3 In business transactions with merchants, legal entities under public law and special funds under public law, it is also agreed that the place of fulfillment and jurisdiction is Munich. Furthermore, Munich is always the place of jurisdiction if the buyer does not have a general place of jurisdiction in Germany.

12.4 The law of the Federal Republic of Germany applies to the legal relationship between the auctioneer and the bidder/buyer, excluding the United Nations Convention on Contracts for the International Sale of Goods (CISG).

12.5 Dispute Resolution:

The provider is neither legally obliged nor voluntarily to join a dispute resolution (e.g. Art. 36 Para. 1 "Verbraucherstreitbeilegungsgesetz (Consumer Dispute Settlement Act, VSBG) before a consumer arbitration board and is therefore not willing to participate in such a resolution.

12.6 Should one or more provisions of these terms of auction be or become invalid, the validity of the remaining provisions shall remain unaffected. Section 306 paragraph 2 of the German Civil Code applies.

12.7 These auction conditions contain a German and an English version. The German version is always decisive, whereby the meaning and interpretation of the terms used in these auction conditions are exclusively dependent on German law.

Ketterer Kunst GmbH & Co. KG Munich

Scope:

The following data privacy rules address how your personal data is handled and processed for the services that we offer, for instance when you contact us initially, or where you communicate such data to us when logging in to take advantage of our further services.

Data controller:

The „data controller“ within the meaning of the European General Data Protection Regulation* (GDPR) and other regulations relevant to data privacy are:

Ketterer Kunst GmbH & Co. KG,
Joseph-Wild-Str. 18, D-81829 Munich

You can reach us by mail at the addresses above, or
by phone: +49 89 55 244-0
by fax: +49 89 55 244-166
by email: infomuenchen@kettererkunst.de

Definitions under the European GDPR made transparent for you:

Personal Data

Personal data is any information relating to an identified or identifiable natural person (hereinafter „data subject“). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier, or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural, or social identity of that natural person.

Processing of Your Personal Data

“Processing” means any operation or set of operations performed on personal data or on sets of personal data, whether or not by automated means, such as collection, recording, organization, structuring, storage, adaptation or alteration, retrieval, consultation, use, disclosure by transmission, dissemination or otherwise making available, alignment or combination, restriction, erasure, or destruction.

Consent

“Consent” of the data subject means any freely given, specific, informed, and unambiguous indication of the data subject's wishes by which he or she, by a statement or by a clear affirmative action, signifies agreement to the processing of personal data relating to him or her.

We also need this from you – whereby this is granted by you completely voluntarily – in the event that either we ask you for personal data that is not required for the performance of a contract or to take action prior to contract formation, and/or where the lawfulness criteria set out in Art. 6 (1) sentence 1, letters c) - f) of the GDPR would otherwise not be met.

In the event consent is required, we will request this from you **separately**. If you do not grant the consent, we absolutely will not process such data.

Personal data that you provide to us for purposes of performance of a contract or to take action prior to contract formation and which is required for such purposes and processed by us accordingly includes, for example:

- Your contact details, such as name, address, phone, fax, e-mail, tax ID, etc., as well as financial information such as credit card or bank account details if required for transactions of a financial nature;
- Shipping and invoice details, information on what type of taxation you are requesting (regular taxation or differential taxation) and other information you provide for the purchase, offer, or other services provided by us or for the shipping of an item;
- Transaction data based on your aforementioned activities;
- other information that we may request from you, for example, in order to perform authentication as required for proper contract fulfillment (examples: copy of your ID, commercial register excerpt, invoice copy, response to additional questions in order to be able to verify your identity or the ownership status of an item offered by you). In some cases we are legally obligated to this, cf. § 2 section 1 subsection 16 GwG (Money Laundering Act) and this is the case before closing the contract.

At the same time, we have the right in connection with contract fulfillment and for purposes of taking appropriate actions that lead to contract formation to obtain supplemental information from third parties (for example: if you assume obligations to us, we generally have the right to have your creditworthiness verified by a credit reporting agency within the limits allowed by law. Such necessity exists in particular due to the special characteristics of auction sales, since in the event your bid is declared the winning

bid, you will be depriving the next highest bidder of the possibility of purchasing the artwork. Therefore your credit standing – regarding which we always maintain the strictest confidentiality – is extremely important.)

Registration/Logging in/Providing personal data when contacting us

You can choose to register with us and provide your personal data either directly (over the phone, through the mail, via e-mail, or by fax) or on our website. You would do this, for example, if you would like to participate in an online auction and/or are interested in certain works of art, artists, styles, eras, etc., or want to offer us (for example) pieces of art for purchase or sale.

Which personal data you will be providing to us is determined based on the respective input screen that we use for the registration or for your inquiries, or the information that we will be requesting from you or that you will be providing voluntarily. The personal data that you enter or provide for this purpose is collected and stored solely for internal use by us and for our own purposes.

We have the right to arrange for this information to be disclosed to one or more external data processors, which will likewise use it solely for internal use imputed to the processor's data controller.

When you show an interest in certain works of art, artists, styles, eras, etc. be this through your above-mentioned participation at registration, through your interest in selling, consignment for auction, or purchase, in each case accompanied by the voluntary provision of your personal data, this simultaneously allows us to notify you of services offered by our auction house and our company that are closely associated in the art marketplace with our auction house, to provide you with targeted marketing materials, and to send you promotional offers on the basis of your profile by phone, fax, mail, or e-mail. If there is a specific form of notification that you prefer, we will be happy to arrange to meet your needs once inform us of these. On the basis of your aforementioned interests, including your participation in auctions, we will be continually reviewing in accordance with Article 6 (1) (f) of the GDPR whether we are permitted to advertise to you and, if so, what kind of advertising may be used for this purpose (for example: sending auction catalogs, providing information on special events, future or past auctions, etc.).

You have the right to object to this contact with you at any time as stated in Art. 21 of the GDPR (see below: “Your Rights Relating to the Processing of Your Personal Data”).

Live Auctions

In so-called live auctions, one or more cameras or other audio and video recording devices are directed toward the auctioneer and the respective works of art being offered at auction. Generally, such data can be received simultaneously via the Internet by anyone using this medium. Ketterer Kunst takes the strongest precautions to ensure that no one in the room who has not been specifically designated by Ketterer Kunst to be on camera with their consent for the auction process is captured on camera. Nevertheless, Ketterer Kunst cannot assume any responsibility for whether individuals in the auction hall themselves actively enter the respective frame, for example by deliberately or unknowingly stepping partially or completely in front of the respective camera, or by

moving through the scene. In such situation, through their participation in or attendance at the public auction, the respective individuals involved are agreeing to the processing of their personal data in the form of their personal image for the purposes of the live auction (transmission of the auction via audio and video).

Your Rights Relating to the Processing of Your Personal Data

Pursuant to the provisions of the GDPR, you have the following rights in particular:

- The right to information on stored personal data concerning yourself, free of charge, the right to receive a copy of this information, and the other rights in this connection as stated in Art. 15 of the GDPR.
- The right to immediate rectification of inaccurate personal data concerning you as stated in Art. 16 of the GDPR, and as applicable, to demand the completion of incomplete personal data, including by means of providing a supplementary statement.
- The right to immediate deletion (“right to be forgotten”) of personal data concerning yourself provided one of the grounds stated in Art. 17 of the GDPR applies and provided the processing is not necessary.
- The right to restriction of processing if one of the conditions in Art. 18 (1) of the GDPR has been met.
- The right to data portability if the conditions in Art. 20 of the GDPR have been met.
- The right to object, at any time, to the processing of personal data concerning yourself performed based on Art. 6 (1) letter e)

or f) of the GDPR as stated in Art. 21 for reasons arising due to your particular situation. This also applies to any profiling based on these 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 violation of the GDPR, you have the right to lodge a complaint with the relevant office, e.g. in Bavaria with the Data Protection Authority of Bavaria (Bayerische Landesamt für Datenschutzaufsicht, BayLDA), Promenade 27 (Schloss), D-91522 Ansbach.

Data Security

Strong IT security – through the use of an elaborate security architecture, among other things – is especially important to us.

How Long We Store Data

Multiple storage periods and obligations to archive data have been stipulated in various pieces of legislation; for example, there is a 10-year archiving period (Sec. 147 (2) in conjunction with (1) nos. 1, 4, and 4a of the German Tax Code (Abgabenordnung), Sec. 14b (1) of the German VAT Act (Umsatzsteuergesetz)) for certain kinds of business documents such as invoices. We would like to draw your attention to the fact that in the case of contracts, the archiving period does not start until the end of the contract term. We would also like to advise you that in the case of cultural property, we are obligated pursuant to Sec. 45 in conjunction with Sec. 42 of the German Cultural Property Protection Act (Kultururgutschutzgesetz) to record proof of meeting our due diligence requirements and will retain certain personal data for this purpose for a period of 30 years. Once the periods prescribed by law or necessary to pursue or defend against claims (e.g., statutes of limitations) have expired, the corresponding data is routinely deleted. Data not subject to storage periods and obligations is deleted once the storage of such data is no longer required for the performance of activities and satisfaction of duties under the contract. If you do not have a contractual relationship with us but have shared your personal data with us, for example because you would like to obtain information about our services or you are interested in the purchase or sale of a work of art, we take the liberty of assuming that you would like to remain in contact with us, and that we may thus process the personal data provided to us in this context until such time as you object to this on the basis of our aforementioned rights under the GDPR, withdraw your consent, or exercise your right to erasure or data transmission.

Please note that in the event that you utilize our online services, our expanded data privacy policy applies supplementally in this regard, which will be indicated to you separately in such case and explained in a transparent manner as soon as you utilize such services.

*Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data, and repealing Directive 95/46/EC (General Data Protection Regulation)

THE TEAM

Management	Contact	Location	E-Mail	Extension
Owner, auctioneer	Robert Ketterer	Munich	r.ketterer@kettererkunst.de	+49-(0)89-5 52 44-158
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INFO

Glossary

- Signed** and/or **dated** and/or **titled** and/or **inscribed**, is what we believe to be the artist's handwritten information.
- Hand-written** means all the information that, in our opinion, does not undoubtedly come from the artist himself.
- R/D:** This object is offered with regular or differential taxation.
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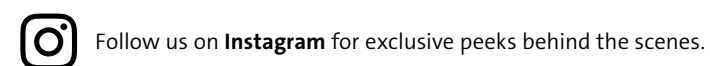
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Collection Consulting

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.

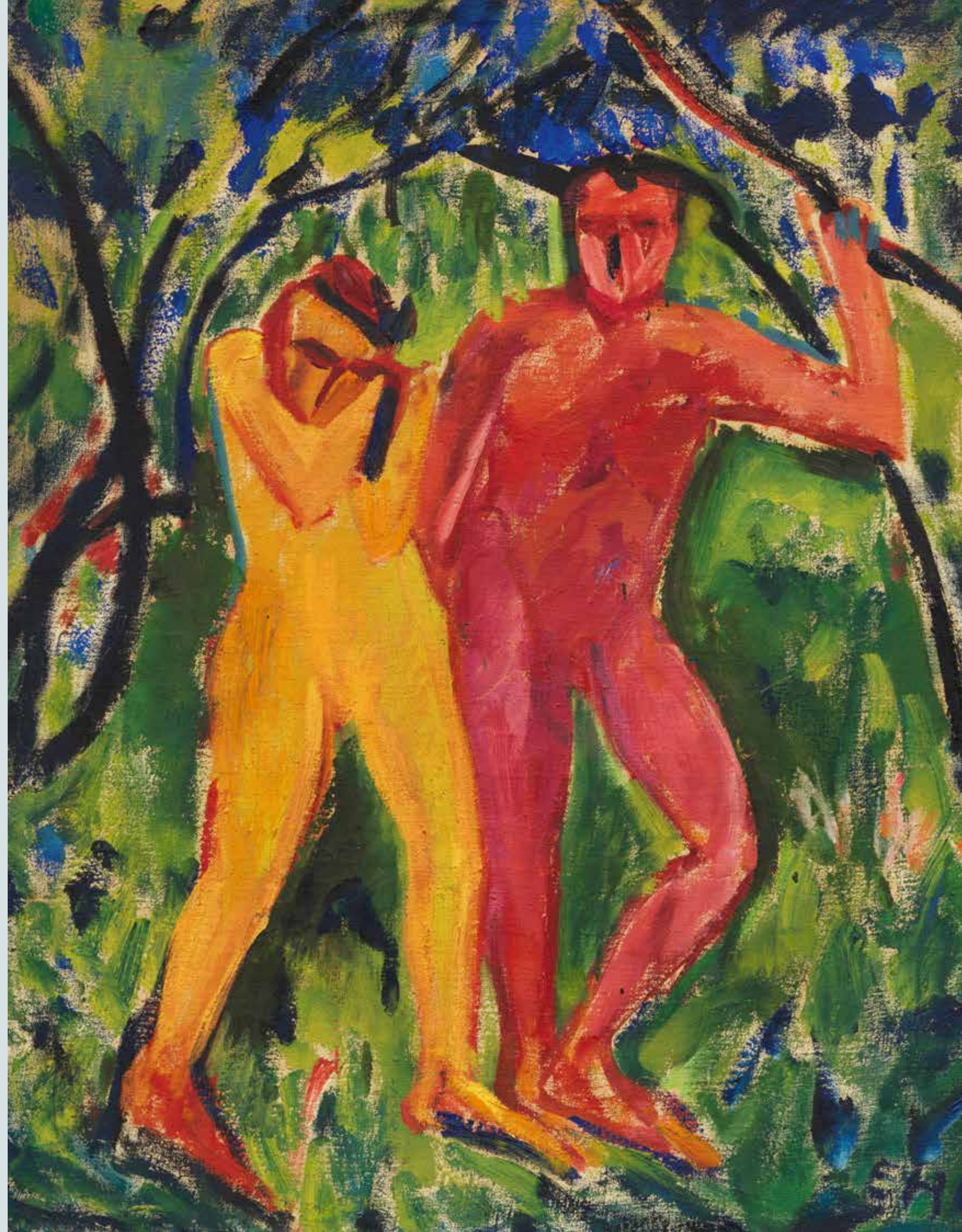
Ketterer Kunst is happy to help you redirect your corporate collection. In order to express the character of your company, we can outline the potential directions your collection should take in a first free and non binding consultation.

Based on this talk, we will prepare an individual offer that allows for your corporate collection's needs.



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The simple way to a successful sale of your art.

Auction

Are you planning to sell an artwork or an entire collection? Our team of experts will be happy to advise you on the best solution.

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There are certain types of artworks that potential buyers expect to find in our saleroom auctions in spring and fall, while other artworks find their perfect sales environment in our monthly online sales. Why? Because 15 years of experience have confirmed the success of this established auction format.

We'll get you the best offer!

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