











AUCTION 560

Evening Sale

Auctions

Lots 1-56 Evening Sale (560)

Friday, December 6, 2024, 5 pm

Ketterer Kunst Munich Joseph-Wild-Straße 18 81829 Munich

We kindly ask you to reserve a seat in advance under: +49 (o) 89 5 52 440 or infomuenchen@kettererkunst.de

Further Auctions

Lots 100-153 19th Century (562)

Saturday, December 7, 2024, 1 pm

Lots 200-262 Modern Art Day Sale (563)

Saturday, December 7, 2024, from 2.15 pm

Lots 300-413 Contemporary Art Day Sale (561)

Saturday, December 7, 2024, from 3.45 pm

Online Sale "Collecting without Limits" onlinesale.kettererkunst.com

Fri, 15. November 15, 2024, from 3 pm — Sun, December 15, 2024, 3 pm Lots sold consecutively

Preview

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

Cologne

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

Thu	November 14	10 am – 9 pm
	Reception	from 5.30 pm
Fri	November 15	10 am – 6 pm
Sat	November 16	10 am – 6 pm

Hamburg (New location!)

Galerie Melbye-Konan, Mittelweg 169, 20148 Hamburg Phone +49 (0)40 374 96 10, infohamburg@kettererkunst.de

Tue	November 19	11 am – 8.30 pm
	Reception	from 5.30 pm
Wed	November 20	10 am – 2 pm

Berlin

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

Fri	November 22	10 am – 7 pm
	Reception	from 5 pm
Sat	November 23	10 am – 6 pm
Sun	November 24	10 am – 6 pm
Mon	November 25	10 am – 6 pm

Frankfurt

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

Wed	November 27	5.30 pm – 9 pm					
	Reception	from 5.30 pm					
Thu	November 28	10 am – 5 pm					

Munich (all works)

Ketterer Kunst, Joseph-Wild-Straße 18, 81829 Munich Phone +49 (o) 89 5 52 440, infomuenchen@kettererkunst.de

Sat	November 30	12 pm – 6 pm		
Sun	December 1	11 am – 5 pm		
Mon	December 2	10 am – 6 pm		
Tue	December 3	10 am – 6 pm		
Wed	December 4	10 am – 8 pm		
Thu	December 5	10 am – 5 pm		
Fri	December 6	10 am – 6 pm *		

^{*} Day Sales only

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

Front cover: Lot 23 M. Beckmann – frontispiece I: Lot 5 E. W. Nay – frontispiece II: Lot 32 E. Nolde – frontispiece III: Lot 9 K. Noland – frontispiece IV: Lot 7 I. Knoebel – page 8: Lot 2 T. Cragg – page 11: Lot 23 M. Beckmann – page 12: Lot 32 W. Fangor – page 15: Lot 44 E. Noldepage 205: Lot 46 L. Chadwick – page 206: Lot 22 A. Macke – pages 210/211: Lot 26 K. Grosse – pages 212/213: Lot 17 O. Dix

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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.

By phone

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).

Absentee bids

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

Saleroom

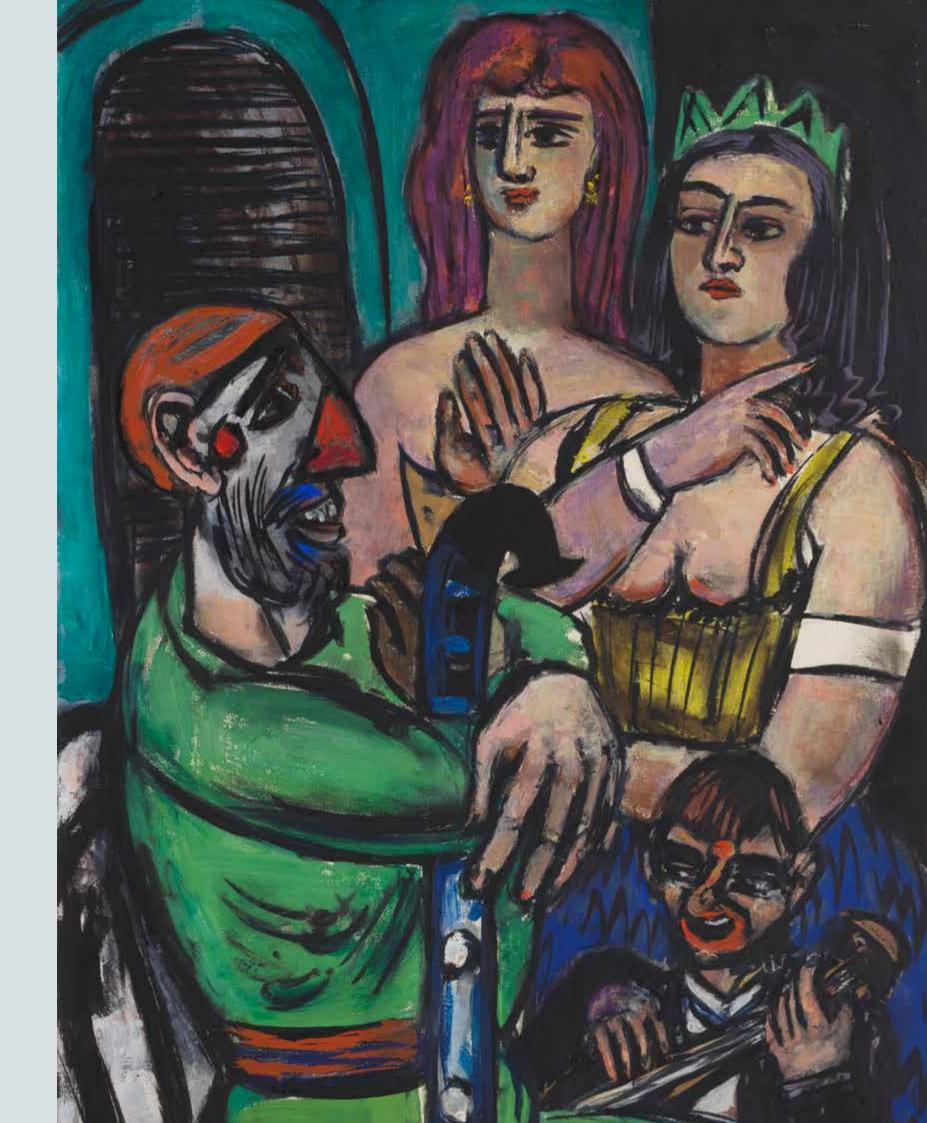
You can bid yourself or through an authorized representative in the saleroom. Please reserve a seat the latest one day prior to the auction and get a bidding paddle. In any case, please bring an official ID to the auction.

Online Only

You can also bid in our Online Sales around the clock.

Register and bid on onlinesale.kettererkunst.com

Last chance to bid in the current auction "Collecting without limits": Sunday, December 15, 15, 2024, from 3 pm (lots sold consecutively)





FALL AUCTIONS 2024

KETTERER G KUNST

Aufträge | Bids

Auctions 560 | 561 | 562 | 563 | @

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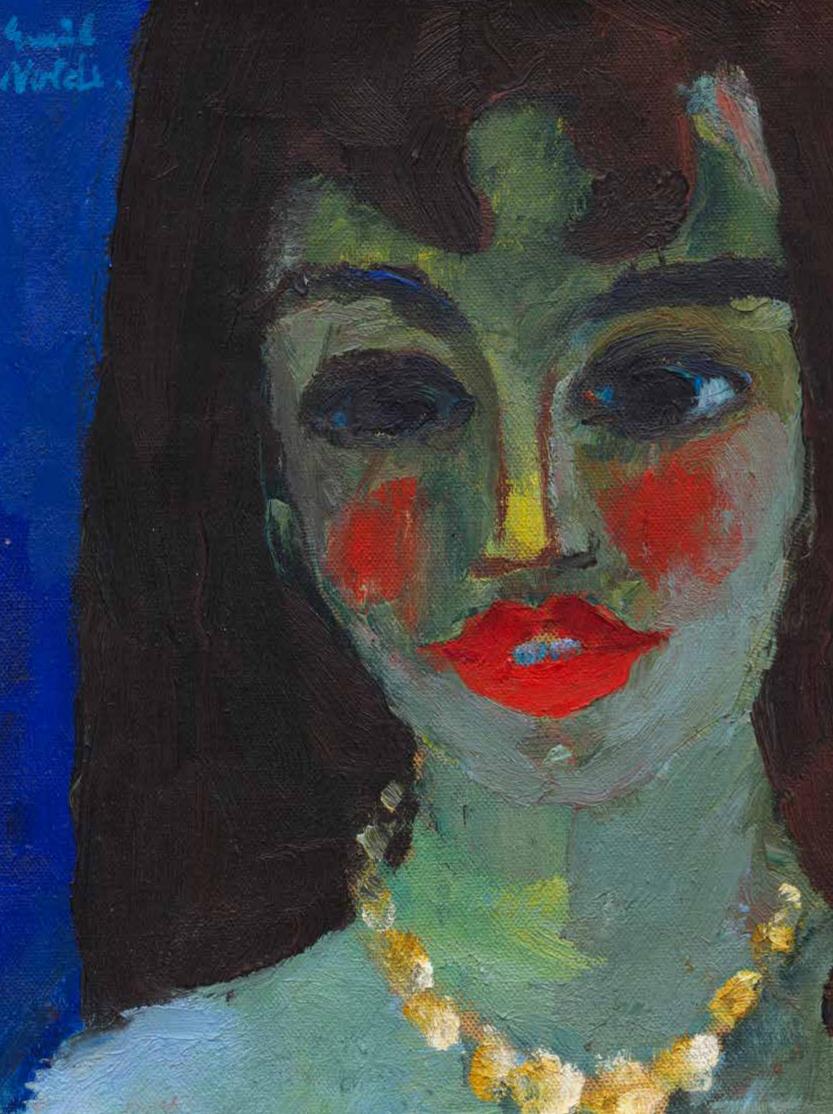
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1

ERNST WILHELM NAY

1902 Berlin - 1968 Cologne

Federgrau. 1958.

Oil on canvas.

Signed and dated in the lower right. Signed on the reverse of the canvas, as well as signed and titled on the stretcher. With a label of the Ernest Raboff Gallery, Los Angeles on the reverse of the canvas. 100,5 x 81,5 cm (39.5 x 32 in). [CH] According to the latest available findings, the painting is identical with the catalogue raisonné number 896 (Scheibler) titled "Grau und Ziegelrot" (with fragments of the original handwritten title on the reverse of the stretcher), see https://nay.aps-info.de/document/oel/10000902.

We are gratful to Dr. Brigitte Schlüter, Ernst Wilhelm Nay Foundation, Cologne, for her kind support in cataloging this lot.

♣ Called up: December 6, 2024 – ca. 5.00 pm ± 20 min.

€ 140.000 - 180.000 (R/D, F)

\$154,000-198,000

PROVENANCE

- · Kleemann Galleries, New York
- · Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart (acquired from the above)
- · Kleemann Galleries, New York (acquired from the above in 1960)
- · Private collection, Los Angeles
- Galerie Günther Franke, Munich (acquired from the above in 1973, Galerie Wolfgang Ketterer, Munich)
- \cdot Private collection, Bremen/Ascona (acquired from the above in 1973)
- · In family possession ever since.

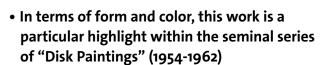
EXHIBITION

- · E. W. Nay, Kleemann Galleries, New York, November 1 December 4, 1959, cat. no. 3.
- · Interior Vision. European Abstract Expressionism 1945-1960, Santa Barbara Museum of Art, March 25 May 18, 1972, cat. no. 32 (full-page illu. in black and white, erroneously dated "1956", exhib. label on the stretcher).
- · 50 Jahre Galerie Günther Franke. Nay, Munich, October 20 December 22, 1973, cat. no. 107 (illustrated on p. 103).

LITERATURE

- · Aurel Scheibler, Siegfried Gohr, Ernst Wilhelm Nay. Catalogue raisonné of oil paintings, vol. 2 (1952-1968), Cologne 1990, no. 902 (illustrated in color).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart, 35th auction, May 21, 1960, lot 422 (illustrated on p. 62).
- · Galerie Wolfgang Ketterer, Munich, 9th auction, May 29, 1973, lot 1521 (illustrated).

1954 saw the beginning of Ernst Wilhelm Nay's "Scheibenbilder" (1954-1962), probably his best-known series of works today, as well as the most sought-after on the international auction market, to which the present work also belongs. In the year this work was created, Nay gradually dissolved the disks and circular form, which began to appear in a few works from that year, among them "Akkord in Rot und Blau" (Hamburger Kunsthalle) and "Grau und dunkles Blau" (Kunstmuseum Bonn), "Abstraktes Bild in Rot, Blau und Gelb" (Sprengel Museum, Hanover) and "Blau und Rubin" (Musées royaux des Beaux-Arts, Brussels): "Nay increasingly evolved his motif from a painterly gesture: with broad brushstrokes, he formed color into a compact cluster [.]". (Karin Schick, Im Kreis der Zeichen. Scheibenbilder, Augenbilder und Späte Bilder, in:



- In favor of a lighter, freer composition, Nay dissolves the disk into billowing clouds of color
- The painting encompasses the extensive chromatic spectrum of the "Disk Paintings": from light and dark tones to a warm palette of red and bright yellow
- Other works from this year are at the Musées Royaux des Beaux-Arts in Brussels, the Kunsthalle in Hamburg, the Museum Ludwig in Cologne, the Staatsgalerie Stuttgart and the Sprengel Museum in Hanover, among others
- Significant period of creation: E. W. Nay participated in documenta I-III in Kassel in 1955, 1959 and 1964

ex. cat. E. W. Nay. Retrospektive, Hamburger Kunsthalle, 2022, p. 185) In "Federgrau", the dissolution finally comes to an end, before the disks reemerged more distinctly in the following year 1959.

In the present work, E. W. Nay contrasts the impact of the primary colors yellow and red with monochrome gray and black color fields. Individual contrasting color fields and streaks of bluish-light green mixed into light gray add a moment of tension and visual friction. The paint has been applied to the canvas free of formal rules or artistic schemes, allowing it to speak for itself. The free and unconstrained composition conveys a palpable sense of rhythm and movement, primarily through the less flat but rather gestural short, distinctive brushstrokes in light gray. Combined with the evocative title "Federgrau $(Feather\,Gray)", the \ painting \ also \ conveys \ lightness \ that \ breaks \ through$ the density of the otherwise flat, colorful composition. The monochrome gray-black color soothes the overall impression, but the cheerfulness and intensity of the rich yellow, red, and orange-red color fields prevail. "Federgrau" occupies a unique position among the Disk Paintings. Nay breaks with the traditional circular form in favor of free color fields, once again demonstrating his mastery in creating open pictorial spaces with the help of indeterminate, intuitive forms and a carefree certainty in the selection and combination of intense and contrasting colors. With its sunny yellow and strong red tones that conquer the dark grayblack, the work offered here shows Nay's mastery in balancing color, form, and material, as well as in creating liveliness and an optimistic radiance in these works from what was his most important period of creation and a first peak in his long artistic career. [CH]



TONY CRAGG

1949 Liverpool – lives and works in Wuppertal



Never Mind. 2013.

Stainless steel.

With the signature on the side at the bottom. From an edition of 5 copies. 75 \times 58 \times 61 cm (29.5 \times 22.8 \times 24 in).

Unique object due to the manufacturing process and the manual finish. With the gallery certificate signed by the artist (in copy).

♦ Called up: December 6, 2024 – ca. 5.02 pm ± 20 min.

€ 120.000 - 180.000 (R/N, F)

\$132,000-198,000

PROVENANCE

· Private collection, USA.

EXHIBITION

· Tony Cragg - Parts of the world, Retrospektive. Von der Heydt-Museum, Wuppertal, April 19 - August 14, 2016, p. 275 and illustrated on p. 374 (different copy).



Cragg creates layered forms with a slight sense of dynamism, allowing a momentum to emerge that finds its counterpoint in the highly polished surface. We perceive the sculpture differently with each of our movements, gaining a new impression and meaning. It is precisely this diversity that is the key to Tony Cragg's fascinating sculptures. With each glance, we discover new perspectives and expand our realm of associations and reflections. This variability and openness always make the objects appear warm and friendly, even though stainless steel is commonly perceived as cold and technical. With great dynamic elegance and aesthetic perfection, Cragg transforms the stainless steel that glistens like liquid silver into a form that celebrates its qualities and opens up an infinite range of connotations for the imaginative observer.

• Tony Cragg is considered one of the most important international sculptors of our time

- The Turner Prize (1988) from the Tate Gallery and the Praemium Imperiale (2007) from the Japanese Imperial Family are just two of the many awards Cragg has received
- Tony Cragg's sculptures are part of many important public collections, such as the Tate Gallery, London, the Ludwig Museum, Cologne, and the Von der Heydt-Museum, Wuppertal
- Archaic, elementary abstraction in technically perfect erotic forms
- Spectacular all-around view

"Sculpting means that an artist uses a material as an extension of himself and enters into a dialogue with the material to discover and create something new: poetry."

Tony Cragg, quoted from: John Wood, Ein Interview mit Tony Cragg, in: ex. cat. Tony Cragg. In and Out of Material, Akademie der Künste, Berlin; Wilhelm Lehmbruck Museum, Duisburg, 2006/2007, p. 142

This detailed treatment of the surfaces explains why Tony Cragg's limited-edition pieces are considered unique because every surface is different.

"Movement has to do with material. What else should move if not material? There is no movement in a vacuum. Light, intelligence, and emotions are material phenomena in the widest sense. This shows us what we can expect from the material." (Tony Cragg, in an interview with Helga Meister, in Kunstforum International, vol. 200) Cragg provides a new perspective on this material. He challenges us to let go of all our viewing and thinking habits, and in doing so, he points out the way to a new view of the world. [EH]



KONRAD KLAPHECK

1935 Düsseldorf – 2023 Düsseldorf



Charcoal on transparent paper.
Signed in the lower right. Dated, titled and inscribed on the reverse.
151 x 102 cm (59.4 x 40.1 in). The work served as a preparatory drawing for the painting "Lamento" (1986) of the same format, which we sold successfully in our Evening Sale in December 2023. [JS]

♣ Called up: December 6, 2024 – ca. 5.04 pm ± 20 min.

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

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- · Jahn und Jahn, Munich.
- · White Cube, London.

PROVENANCE

- · Private collection, London
- · From a Swiss collection

EXHIBITION

- The Way You Read a Book is Different to How I Tell You a Story, Jahn und Jahn, Munich 2018.
- · The Real: Three Propositions, White Cube, London 2019.
- · salondergegenwart 2023, Hamburg, no place, 2023, p. 51 (illu.).

- Preliminary drawing in the same format for Klapheck's painting "Lamento" (1986): a modern trompe-l'œil and at the same time a masterpiece full of existential questions
- Rich in detail and executed with a painterly approach, this drawing was made in preparation for the painting in the same format "Lamento" (1986) (auctioned by Ketterer Kunst in December 2023)
- In his large-scale "preparatory drawings," Klapheck developed his consummate compositions in their original size from a complex structure of lines before transferring them to the canvas
- While Klapheck's paintings fascinate with their utmost perfection, Klapheck's preparatory drawings" are unique testimonies to a meticulous and complex creative process

"At first, the drawing merely serves as a preparatory step [...]. At times, they have their very own charm, but that doesn't mean they should be deemed superior or inferior to the finished painting."

Konrad Klapheck, 2007

"I try to give my pictures a smooth surface, and I want them to look as if they were not made by the hand of a human being. I coat my passions with ice to give them greater permanence." (K. Klapheck, quoted from Konrad Klapheck, ex. cat. Museum Boijmans Van Beuningen, Rotterdam 1974, p. 36.) Thus, it is solely the drawings by Klapheck that allow a glimpse of the spontaneity and immediacy of the quest toward the painterly realization of these human passions. Despite their high degree of graphic perfection, they are the only documents that still bear the artistic signature, which is entirely concealed in Klapheck's "super-representational" paintings. What makes Klapheck's work so fascinating is the unique objectivity of the depiction in combination with alienating elements and titles that often evoke associations with human emotions, causing the viewer's perception to oscillate between closeness and distance. Unlike Pop Art pieces, Klapheck's works are not reduced to



Konrad Klapheck, Lamento, 1986, oil on canvas, sold by Ketterer Kunst, Munich, Auction 545, 8 December 2023. © VG Bild-Kunst, Bonn 2024

their pure object nature, their industrial serial character; instead, Klapheck creates distinctive character objects that provoke a broad range of associations and emotions and thus become symbols of our human existence. Like an umbilical cord, the hose in Klapheck's "Lamento" winds its way through the boundaries of a fire extinguisher's box; made in the year of his mother's death, it becomes a modern symbol of our lives. [JS]



KATHARINA GROSSE

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

Ohne Titel, 2011.

Acrylic on canvas.

Signed, dated and inscribed with the work number "2011/1031 L" and the dimensions on the reverse. 180 x 150 cm (70.8 x 59 in). [KA]

We are grateful to the Studio Katharina Grosse, Berlin, for the kind support in cataloging this lot.

♦ Called up: December 6, 2024 – ca. 5.06 pm ± 20 min.

€ 120.000 - 180.000 (R/D, F)

\$132,000-198,000

PROVENANCE

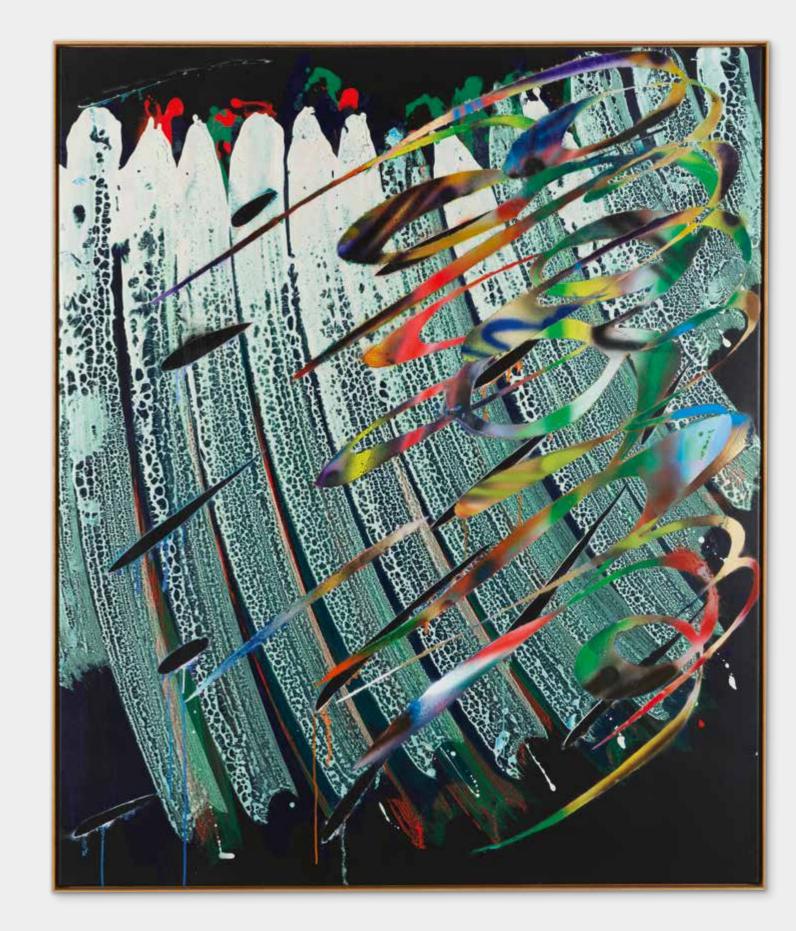
- · Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna (with a label on the reverse of the frame).
- · Private collection (acquired from the above in 2013).
- · Acquired by the present owner from the above

- Grosse's characteristic rainbow palette glows against light and dark color layers
- The artist defies the boundaries of two-dimensionality and conjures up an immersive sense of space and infinity
- Other works are in renowned collections around the world, including the Kunsthaus Zürich, the Arken Museum of Modern Art, Copenhagen, the Istanbul Modern, the Staatliche Museen, Berlin, and the Museum of Modern Art, New York
- The Staatsgalerie Stuttgart will honor Katharina Grosse in the upcoming "Große LandesEXHIBITION 2025" (Grand State Exhibition)

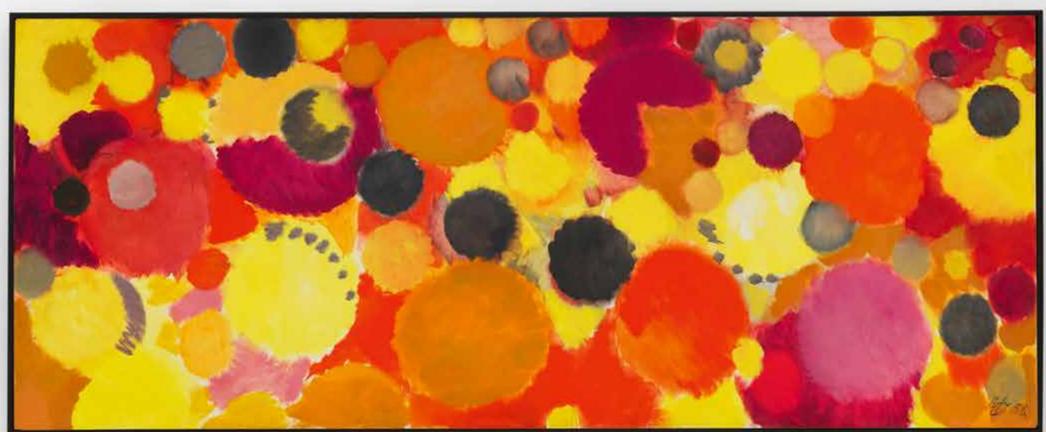
Since she began her artistic career in the late 1980s, Katharina Grosse has pursued to expand the boundaries of the conventional painterly medium with relentless determination. The artist makes no distinction between painting, sculpture, and architecture. Nothing is an obstacle; the world is her canvas. Her in-situ paintings, for which she uses spray guns to apply blasts of vibrant colors directly onto her immediate surroundings, as well as onto found materials and large-format sculptures made of polyurethane, polystyrene, or cast metal, have made Grosse one of the most important and best-known abstract artists in contemporary art. Without a clear goal, she approaches her work as a pure process of artistic discovery. Neither the size of the format nor the variety of colors and the exact relationship between contrast and superimposition on the painting surface are determined in advance. On the contrary, Katharina Grosse focuses on the act of painting itself. She sees painting as a process-oriented technique characterized by flow and resistance, both in a mental and physical sense: "My paintings are 'performances'

that condense emotions, intentions and structures" (Katharina Grosse, quoted from: Katharina Grosse. Studio Paintings 1988-2022, Berlin 2022, p. 193). She takes over entire spaces and places through her artistic intervention, transforming them into oversized installations.

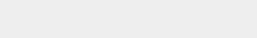
The present work, "Untitled," from 2011, is a masterful reflection of Katharina Grosse's longstanding practice of in-situ painting. The surface of the canvas gives way to an immersive opening of depth, multidimensionality, and movement. The flooding colors fight over their territory, quickly overlapping and pressing against the sweeping brushstrokes and the dark background. The force with which the rainbow-like, spray-painted stencils are added makes them appear too small for the actual borders of the frame so that they press against the edges as if they could expand into infinity beyond them. While Grosse encourages the viewer to complete the work's cropped geometric boundary mentally, she has created a completely liberated work of art. [KA]







ERNST WILHELM NAY



1902 Berlin – 1968 Cologne

Sonnenzirkel. 1956.

Oil on canvas.

Signed and dated in the lower right. Signed, dated and titled on the stretcher. 80 x 200 cm (31.4 x 78.7 in). [JS]

♣ Called up: December 6, 2024 – ca. 5.08 pm ± 20 min.

€ 400.000 - 600.000 (R/D, F)

\$440,000-660,000

PROVENANCE

- · From the artist's estate.
- Private collection, Germany (since 1998, acquired from the estate).

- · Ernst Wilhelm Nay, Neues Rathaus, Weiden (Upper Palatinate) 1995.
- Nay Variationen. Retrospektive zum 100. Geburtstag, Kunsthalle der Hypo-Kulturstiftung, Munich 2002, Kunstmuseum Bonn, Bonn 2002/03, cat. no. C 74, (illustrated on p. 150).

- Aurel Scheibler, Ernst Wilhelm Nay. Catalogue raisonné of oil paintings, vol. 1: 1922-1951, Cologne 1990, no. 811 (illustrated in color)
- Franziska Müller, Ernst Wilhelm Nay's `Vom Gestaltwert der Farbèals Künstlertheorie und Zeitzeugnis. Marburg 2016, p. 157, note 557.

- Pure joy! Ingenious combination of title and composition
- Luminous and vibrant work from the famous "Disk Paintings" phase
- The year the large-format work was created, Nay exhibited at the Venice Biennale
- The following year, the Museum of Modern Art, New York, showed Nay's "Disk Paintings" in the "German Art of the Twentieth Century" exhibition
- "Sonnenzirkel" was part of the major Nay retrospective at the Hypo-Kulturstiftung in Munich and the Kunstmuseum Bonn
- Works from this critical period can be found at, among others, the Museum Ludwig, Cologne, the Neue Nationalgalerie, Berlin, and the Solomon R. Guggenheim Museum, New York

Ernst Wilhelm Nay painted this light-flooded "Sonnenzirkel" ("Solar Circle") directly before he created his famous "Freiburger Bild." In the early summer of 1956, the University of Freiburg invited Nay to realize a mural for the vestibule of the newly built Institute of Chemistry, the so-called "Freiburger Bild" (cat. rais. no. 812, ill.). The space available for the mural was the rear wall of the spacious yet relatively low entrance hall, which measured 255 x 655 cm. Nay accepted the commission without imposing any conditions and decided on a canvas painting on a stretcher covering the whole wall. "The difficulty that a commission entails lies in the fact that the artist must pay attention to the effect of his painting and adapt it to the circumstances," Nay concluded on June 29, 1956 (Ernst Wilhelm Nay, Lesebuch, Cologne 2002, p. 140) Over the course of a year, it was important to him to approach this huge and elongated surface up close in order to grasp the space and unusual proportions of such a massive white field. To avoid any risk of enlarging a draft sketch, Nay dispensed with all sketches and preliminary work that would have led directly to his largest picture of all. However, he was not able to fully avoid his usual creative routine, and

so he completed around 16 watercolor studies of proportional sizes,

T.l.: Ernst Wilhelm Nay, Rote Wirbel in Blau, 1961, oil on canvas, The Solomon R. Guggenheim Museum, New York.
© Ernst Wilhelm Nay Stiftung, Köln / VG Bild-Kunst, Bonn 2024

T.r.: Ernst Wilhelm Nay in his studio in front of his famous disc paintings. © Ernst Wilhelm Nay Stiftung, Köln / VG Bild-Kunst, Bonn 2024

B.: Ernst Wilhelm Nay, Das Freiburger Bild, 1956, oil on canvas, 255 x 655 cm, State of Baden-Württemberg, Chemical Institute of the University of Freiburg. © Ernst Wilhelm Nay Stiftung, Köln / VG Bild-Kunst, Bonn 2024









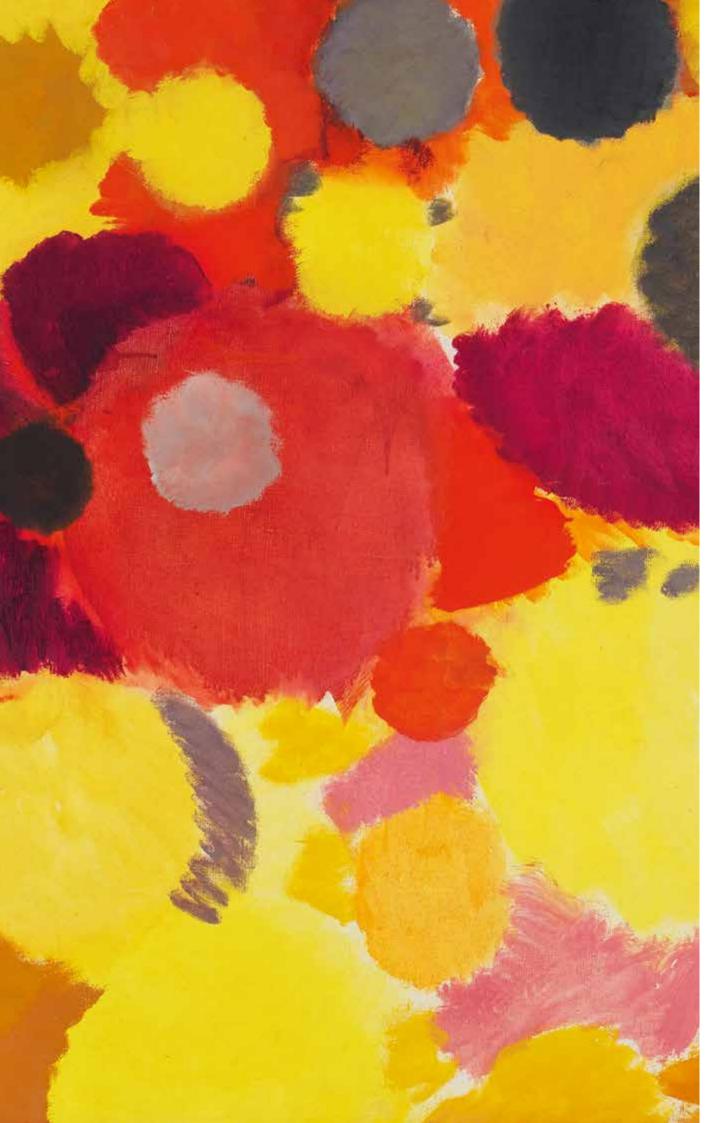
mostly 27 x 57 cm, as well as three paintings in sizes of 80/85 x 200 cm: "Mänaden " (cat. rais. 809, ill.), "Sonnenweg" (cat. rais. 810, ill.) and the present "Sonnenzirkel" (cat. rais. 811) in order to approach the enormous expanse of the front wall of the entrance hall in exemplary fashion. These three elongated oblong paintings prove to be unusual not only because of their format, their density is also unique in the artist's work.

"The idea for my disks was initially entirely artistic. If the composer is a writer of music, I wanted to be a writer of color, using the means of color in conjunction with rhythm, quantum, dynamics, and rows to form a surface," said Nay in response to the question of how he came up with the disk, 'for him the natural spread of a color is the process of painting the circles.' (Quoted from: ex. cat. Ernst Wilhelm Nay, Stedelijk Museum, Amsterdam April 30 - June 10, 1998, et al., p. 99). This epiphany helped him ingeniously simplify the art he had been striving for. Suddenly, as a pure vehicle of sound, color was the bearer of expression, liberated from figure and form.

In this way, Nay avoids an additive juxtaposition of individual formal and rhythmic centers in the painting "Sonnenzirkel," as would be suggested by the frieze-like format, which the artist wanted to avoid. The result is a subtly conceived composition akin to a melody in which emphasis, retraction, and the balancing of equilibrium are naturally lost in the eye. Hence, the powerful yellow and modified orange tones on the dominant red convey the brilliant idea of a moving rhythm that transforms the cosmos of the surface into a self-contained choreography of pictorial forces while, at the same time, establishing a connection to a more universal rhythmic field that is incident from the outside and radiates back outwards again. Gestural forms and glowing, circular disks proliferate across the pictorial surface, taking on a lyrical yet rhythmic form and reflecting the artist's vibrant mood. Dots and circles of different sizes densely painted in lemon yellow, orange, cadmium red, and a little violet, followed by gray and black dots, bring the composition to life. The colors are applied vividly and significantly, and the circular forms are painted to create a musical aesthetic. The artist stages a seemingly weightless pictorial scene that "is virtually bubbling over with joie de vivre, rhythm, chromatic splendor, quick brushstrokes, and ener- It is always fascinating to see how Ernst Wilhelm Nay succeeds in getic movement," according to the art historian and Nay expert Siegfried Gohr (quoted from Ernst Wilhelm Nay – Ein Essay, in ex. lightness. [MvL] cat. Stedelijk Museum, Amsterdam, 1998, p. 27).

If you imagine this energetic composition on the massive wall in the foyer of the Chemistry Institute, the radiant energy it contains will transform this bare white wall into an exciting and appealing surface. The viewer cannot escape this energetic and pleasantly cozy radiance, even in private: "Sonnenzirkel" reveals itself as a mystical source of light that mysteriously warms its surroundings. With "Sonnenzirkel," the artist confirmed his position as the leading German colorist of the 20th century, creating a precious and dense design for this painting and meticulously pondering its chromatic effects:It is the rhythmic sequences of the use of color and the moving rhythms of the surface structure that carry the element of dynamism in this disk painting: a realization through the potential volume of the disks in their aggregation, as well as increased diffusion and sometimes defined by the arrangement of black disks.

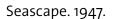
expressing his distinct empathy for color and form with such airy





LYONEL FEININGER

1871 New York - 1956 New York



Oil on canvas

Signed in the upper left. Twice signed and dated on the reverse of the stretcher, as well as titled »Seascape« and barely legibly inscribed "A [...?] Sail". 33 x 56,2 cm (12.9 x 22.1 in).

Achim Moeller, director of the Lyonel Feininger Project LLC, New York - Berlin, confirmed this work's authenticity, it is registered in the archive of the Lyonel Feininger Project under the number 1876-10-04-23. The work is accompanied by a certificate of authenticity.

The work is documented in Achim Moeller's catalogue raisonné of paintings by Lyonel Feininger under the number 490.

♦ Called up: December 6, 2024 – ca. 5.10 pm ± 20 min.

€ 140.000 - 160.000 (R/D, F)

\$ 154,000 - 176,000

PROVENANCE

- · Buchholz Gallery (Curt Valentin), New York (with the label on the reverse, acquired ca. 1948).
- · Dr. & Mrs. Steven van Riper, Detroit.
- Private collection, Germany.
- \cdot (Anonymous Sale) Hauswedell & Nolte, Hamburg, Auction 272, Modern Art, June 10, 1988, lot 304.
- Galerie Utermann, Dortmund.
- · Private collection, Southern Germany.
- · Galerie Maulberger, Munich.
- · Private collection, Southern Germany (acquired from the above in 2008)
- $\cdot \ \mathsf{Family\text{-}owned} \ \mathsf{ever} \ \mathsf{since}.$

EXHIBITION

- · Feininger. Recent Work 1945-1947, Buchholz Gallery (Curt Valentin), New York, March 1948, no. 14 (illustrated).
- · Lyonel Feininger. Ölbilder, Aquarelle, Zeichnungen, Holzschnitte, Galerie Utermann, Dortmund, September 28 November 5, 1988, no. 3 (illustrated in color).
- · Feininger and the Bauhaus. Weimar Dessau New York, Kunsthaus Apolda Avantgarde, Apolda, September 13 - December 20, 2009, cat. no. 9, pp. 166, 177 (illustrated in color on p. 154).

LITEDATII

- · Achim Moeller, Seascape/ (Seestück), 1947 (Moeller 490), Lyonel Feininger: The Catalogue Raisonné of Paintings, http://feiningerproject.org (last access on October 1, 2024).
- Hans Hess, Lyonel Feininger. Mit einem Œuvre-Katalog von Julia Feininger, Stuttgart 1959, no. 473 (illustrated in black and white on p. 294).
- Hans Schulz-Vanselow, Lyonel Feininger und Pommern, Kiel 1999, p. 304, (Seascape [Seestück]).
- Andrea Fromm, Feininger am Bauhaus. Transpositionen in Holzschnitt, Aquarell und Gemälde, in: Andrea Fromm (ed.), Feininger und das Bauhaus. Weimar - Dessau - New York, Hamburg 2009, pp. 11-29, here p. 21 (Seascape).

- Lyonel Feininger's seascapes are timeless masterpieces of Modernism
- Pushing the boundaries of abstraction: radical reduction of form and color, saturated with delicate poetry and atmospheric mysticism
- The rhythm of the composition is the pictorial echo of his lifelong love of music
- Since his time at the Bauhaus, music has been a guiding element in Lyonel Feininger's art, as it was for Paul Klee and Wassily Kandinsky
- The work reflects Feininger's memories of the overwhelming natural spectacles and cloud formations in Dzwirzyno (formerly Deep) on the Baltic Sea



Timeless modernist masterpieces: Lyonel Feininger's seascapes

Across his lifetime, Lyonel Feininger devoted much of his artistic efforts to seascapes. He was among the few modern artists who discovered the great potential that the traditional genre of marine painting offered. Sea, sky, clouds, sun and moon, stars, ships, ocean liners, figures on the beach, harbors, and piers represent a relatively small but ostensibly inexhaustible repertoire from which the artist composed seascapes throughout all his creative phases. Apart from his architectural works, they represent the most important body of works in Lyonel Feininger's entire œuvre, enduring all stylistic changes and encompassing both his famous prismatic masterpieces of the Bauhaus period and the intimate, atmospheric works of his late work.

"That is why I spend hours on the beach - unable to write a single word. These thoughts, the sea spread out before me, with the immeasurable sky above, conjure up thoughts from my innermost depths that revolve around the inexpressible, inspiring me to create images that are ultimately my language."

Lyonel Feininger, from a letter to Julia Feininger, June 4, 1932.

"Seascape" from 1947 is part of the body of geometric-abstract works Feininger created after returning to the USA. Both the color palette and the motifs are reduced. Only two small figures are positioned on the beach before a motionless sea in the foreground. The cloudy sky dominates everything in front of them. The clash of the elements and the stark contrast between man and nature results in a landscape imbued with tender poetry and atmospheric mysticism despite its radical reduction of form and color. References to Romanticism, such as Caspar David Friedrich's "The Monk by the Sea," can be sensed here, as well as allusions to the art of William Turner. Feininger is said to have visited an exhibition of the English artist's work at the Metropolitan Museum of Art in New York the year this work was painted. Clouds in a rhythmic arrangement and the interplay of black-and-white accents reveal a connection to Feininger's love of classical music. The son of a violinist and a singer, his parents had initially wanted him to study music. Feininger remained closely connected to music into old age and composed his own fugues, which are characterized by polyphony and also appear to echo softly in "Seascape".

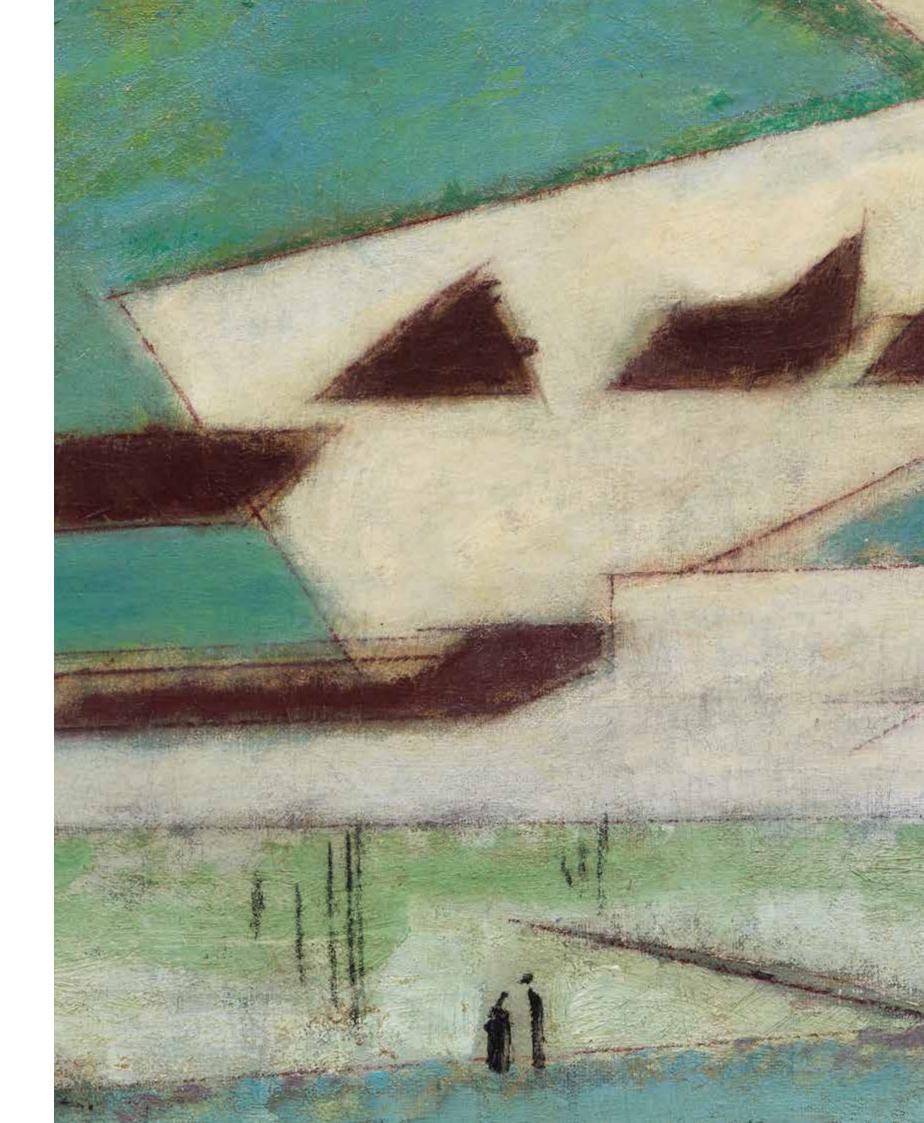


Lyonel Feininger, first sheet of the self-composed "Fugue I", first version 1921.

Lyonel Feininger at the harmonium in his studio, Weimar, 1922. © VG Bild-Kunst, Bonn 2024

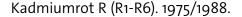


While living in Germany, Feininger showed a keen interest in the impressive weather phenomena and cloud formations over the Baltic Sea and captured them in small-format pencil drawings, the so-called "notes of nature." He would use them as models for paintings and watercolors many years later. "Seascape" was not executed before 1947 after his return to the USA and is also based on memories of Dzwirzyno (formerly Deep) on the Baltic Sea, as seen in the parallel piers leading into the sea. Decades later, these formative memories of nature were still so present in Feininger's work that he transformed them into transcendental pictorial experiences. Feininger's seascapes owe their timeless effect not only to the beauty and sublime grandeur of the natural spectacle but, above all, to his ability to make an artistic shift from pure observation to the cultivation of a timeless pictorial cosmos in which he visualizes the human impression of nature and the elementary world of thought that goes with it. [AR]



IMI KNOEBEL

1940 Dessau – lives and works in Düsseldorf



Acrylic on panel, in 6 parts. Signed and dated on the reverse of panel R3. Numbered "R1" to "R6" on the reverse. Total dimensions: 286 x 378 x 7 cm (112.5 x 148.8 x 2.7 in). From the series "Konstellationen", conceived in 1975, and ongoing until today. [CH]

Called up: December 6, 2024 − ca. 5.12 pm ± 20 min.

€ 150.000 - 250.000 (R/D, F) \$165,000-275,000

PROVENANCE

- · Private collection, Krefeld (acquired directly from the artist in 1985).
- Galerie Vera Munro, Hamburg.
- Private collection, Hamburg (since 2004, acquired from the above).

- · Vera Munro, Alexander Unverzagt (eds.), Reihung, Ordnung muß sein, aber ist Sein Ordnung?, Hamburg 1990 (with illustrations, nos. 10 and 31).
- Blickpunkte, Musée d'Art Contemporain, Montreal,
- September 13,1989 January 14, 1990.
- Hamburger Kunsthalle (permanent loan, 2004-2009).

- A monumental, unique piece of impressive spatial
- The 1975 series "Konstellationen" manifested an emphasis on the interplay of space, form, and color in Knoebel's art
- Using cadmium red, the artist maximizes the expression of the geometric surfaces
- The uncompromising use of monochrome surfaces represents the critical aesthetic statement in Imi
- Only one similar work in white from this series has ever been offered on the international auction market (source: artprice.com)
- Further works from this series are part of the collections of the Mudam / Musée d'Art Moderne **Grand-Duc Jean, Luxembourg, the Hamburger** Kunsthalle and the San Francisco Museum of Art

An œuvre encompassing more than five decades of creation makes Imi Knoebel, born in 1940, an exceptional representative of radical nonobjective painting and a key protagonist of German Minimal Art. Inspired by the works of Malevich, he explores the relationships between space, form, and color in his art. However, as a student of Joseph Beuys at the Düsseldorf Art Academy from 1964 to 1971 and captivated by his teacher's belief that painting as a genre was obsolete and should be regarded as over, Knoebel's art soon saw a radical turn when he began to understand this medium as the sum of all artistic disciplines, considering himself a painter while rarely using brush and canvas for his work. He also repeatedly revisits earlier works by supplementing, expanding, or reinterpreting them. In his precise and distinct compositions, he allows materials like hardboard, aluminum, paper, and paint to speak for themselves, so that his paintings and two-dimensional sculptures, as well as the individual elements of his installations, can enter into an open dialogue with their surroundings. For this purpose, the artist explores materiality, two- and three-dimensionality, and contrived or incidental spatial principles. Over the years, he created assemblages and drawings, silhouettes, and small and large-format works with monochrome or polychrome compositions. Imi Knoebel made his first major artistic statement with austere and sparse "line paintings" on hardboard. At the end of the 1960s, Imi Knoebel condensed the line and clarified his geometric black-and-white shapes into black-and-white squares, black-and-white crosses, red diamonds, rectangles, and polygons. He reconsiders the stringency of using unfinished hardboard panels that he puts together as cubes and other minimalist forms, condensing them into spatial sculptural bodies using roof battens and stretcher bars. With the use of painted surfaces, he creates "specific objects" (Donald Judd) such as "Raum 19" (1968, Dia Art Foundation) or "Genter Raum" (1980, Kunstsammlung Nordrhein-Westfalen). He aims to go beyond the boundaries of the genre and conquer space.

The present work is also steeped in Imi Knoebel's work method, demonstrating his exploration of form, color surface, and a wall. Just as a picture can be pieced together in Knoebel's artistic and technical sense, it can also be dismantled into its components, creating structures that each bear their pictorial function. Thus the shape of the work "Kadmium Red R" can accommodate all the forms and conceivable possibilities of an irregular square. And yet it evokes an impression of a loose, impulsive cluster of six strictly cut fragments of different sizes. However, the whole ensemble appears less loosely composed than it might seem at first glance. It consists of six parts that are quite distinct, yet their stringent monochromaticity and sharp contours indicate that they are formally related. The selected color, a rich cadmium red, creates a visual effect of a strong color that stands out and emphasizes the difference between the individual panels. The seemingly random arrangement of six forms above and next to one another in a slight curve with a noticeable slope to the right also creates a strong impression of a coherent picture. With their rich color, the fragments impressively hover in front of the wall. [MvL]





WASSILY KANDINSKY

1866 Moscow – 1944 Neuilly-sur-Seine

Friedlich. 1930.

Watercolor and ink pen.

Monogrammed and dated lower left. The backing board is inscribed with a personal dedication: "Meinem alten, lieben Freund / Paul Klee / zu XII 31 / Herzlichst / Kandinsky". Dated, titled, and numbered "No. 394" on the reverse of the backing board, and inscribed "Frau Paul Klee" by a hand other than that of the artist. On smooth off-white wove paper, mounted on a backing cardboard. 47,5 x 33 cm (18.7 x 12.9 in), the full sheet.

The work is mentioned as "ix 1930, 394, Friedlich" on the artist's handwritten inventory list as part of the watercolors for September 1930. [CH]

♦ Called up: December 6, 2024 – ca. 5.14 pm ± 20 min.

€ 300.000 - 500.000 (R/D)

\$ 330,000 - 550,000

PROVENANCE

- · Paul Klee Collection (1879-1940), Bern (obtained as a birthday present from the artist on 18 December 1931).
- · Lily Klee Collection (1876-1946), Bern (inherited from the above in 1940).
- · Klee Society, Bern (from the above until 1952).
- · Felix Klee, Bern (1953-1980).
- \cdot Galerie Thomas, Munich (acquired from the above in 1980).
- · Private collection, Southern Germany (acquired from the above in 1982).

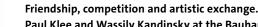
- Memorial exhibition of Wassily Kandinsky, Kunsthalle Basel, March 10-April 8, 1945, cat. no. 13.
- · Aus der Sammlung Felix Klee. Paul Klee, Kandinsky, Jawlensky, Marc, Feininger u. a., Kunstmuseum Bern, May 26 - August 28, 1966, cat. no. 225. 50 Jahre Bauhaus, Württembergischer Kunstverein, Stuttgart, May 5 - July 28,
- 1968, cat. no. 128. Kandinsky. Kleine Freuden: Aquarelle und Zeichnungen, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, March 7 - May 10, 1992, cat. no. 129
- Klee & Kandinsky. Nachbarn, Freunde, Konkurrenten, Paul Klee Zentrum, Bern, June 19 - September 27, 2015; Städtische Galerie im Lenbachhaus, Munich, October 21, 2015 - January 24, 2016, cat. no. 159 (illustrated in color).

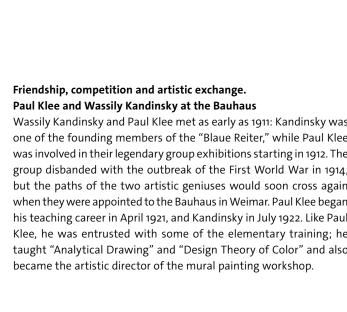
· Vivian Endicott Barnett, Kandinsky. Catalogue Raisonné of Watercolors, vol. II (1922-1944), Munich 1994, no. 987 (illustrated in b/w and in color, plate 258).

Wassily Kandinsky's dedication to Paul Klee on the front of the backing board.

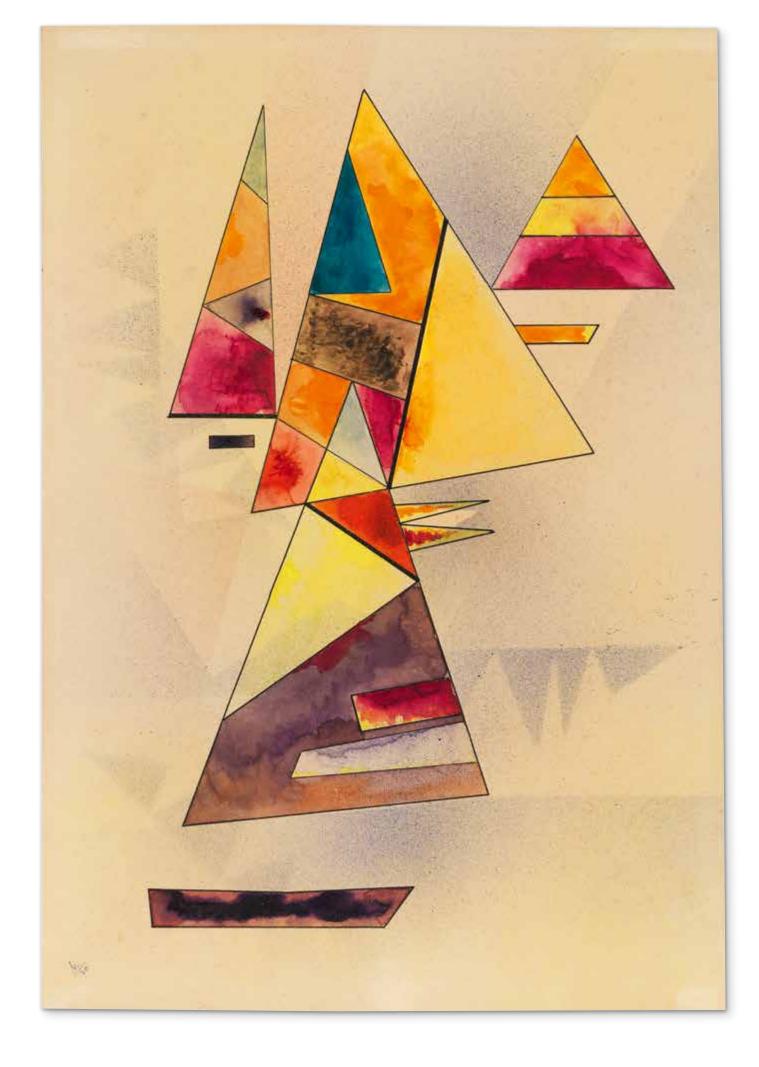
- Testimony to an intense artist friendship: Kandinsky provided the watercolor with a dedication to his long-time friend Paul Klee and gave it to him as a birthday present in December 1931
- At the time the work was created, both artists taught at the Bauhaus in Dessau and shared one of the master houses
- The strictly geometrical compositions from the Bauhaus years are the artist's most sought-after works on paper on the international auction market
- The balanced construction between movement and static makes this work a wonderful example of the art theories that Kandinsky expressed in "Point and Line to Plane" (1926)
- His watercolors and gouaches from the 1930s form part of the collections of the Museum of Modern Art, the Metropolitan Museum of Art, and the Solomon R. Guggenheim Museum, New York, and the Centre Pompidou, Paris

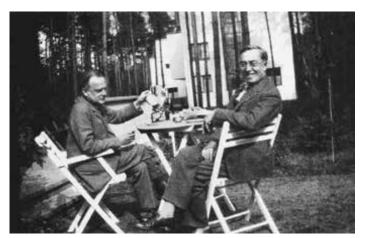
Wassily Kandinsky and Paul Klee met as early as 1911: Kandinsky was one of the founding members of the "Blaue Reiter," while Paul Klee was involved in their legendary group exhibitions starting in 1912. The group disbanded with the outbreak of the First World War in 1914, but the paths of the two artistic geniuses would soon cross again when they were appointed to the Bauhaus in Weimar. Paul Klee began his teaching career in April 1921, and Kandinsky in July 1922. Like Paul Klee, he was entrusted with some of the elementary training; he taught "Analytical Drawing" and "Design Theory of Color" and also











Paul Klee and Wassily Kandinsky in front of the Meisterhaus in Dessau Burgkühnauer Allee 6-7, ca. 1929/30 (photo: probably Nina Kandinsky).

In the mid-1920s, the Bauhaus relocated from Weimar to Dessau. Wassily Kandinsky and Paul Klee moved into one of the recently completed Master Houses in 1926. Designed as semi-detached houses, the Master Houses form a residential estate that Walter Gropius built according to his plans for the "Masters of the Bauhaus". Henceforth, two artists lived in each of the modern semi-detached houses with a studio, often together with their wives and families: alongside Kandinsky and Klee, László Moholy-Nagy and Lyonel Feininger, as well as Georg Muche and Oskar Schlemmer.

In the following years, Klee and Kandinsky developed a close professional and amicable relationship despite their sometimes contradictory artistic tendencies, competition and rivalry for exhibitions, publications, and acquisitions of their works. They engaged in intensive exchanges and cultivated their own neighborly rituals, including afternoon tea and chats on the terrace, which Nina Kandinsky captured in a few photographs. In the early 1930s, they went separate ways: Paul Klee left the Bauhaus in 1931 to take up a post at the Düsseldorf Art Academy. He initially kept his apartment in the master house; however, their neighborly relationship ended in 1932. Kandinsky followed the Bauhaus to Berlin. The political rise of the National Socialists soon stopped the artistic careers of both men. Initially, Paul Klee was suspended from his professorship in Düsseldorf and dismissed. Kandinsky lost his job at the Bauhaus, which was closed in 1933 and searched and sealed by the police and the paramilitary SA. Almost simultaneously, the two artists emigrated; Klee went to his hometown of Bern, and Kandinsky went to Paris. In the following years, they kept in touch through the mail, primarily through their wives, Nina Kandinsky and Lily Klee: "Life in the forest of Dessau seems like a brief but happy episode of our lives" (Lily Klee to Nina Kandinsky in March 1934, quoted from: ex. cat. Klee & Kandinsky. Nachbarn, Freunde, Konkurrenten, Lenbachhaus, Munich 2015/16, p. 54).

"To my dear old friend"

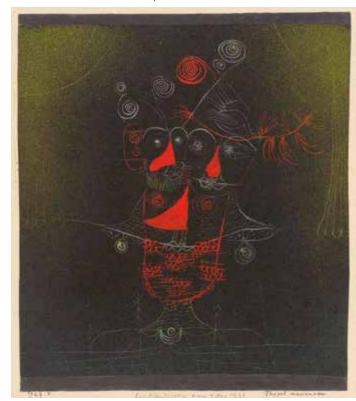
Paul Klee and Wassily Kandinsky had already exchanged their first "art gifts" during the days of the Blauer Reiter (1911–1914). Yet after their reunion at the Bauhaus, the regular exchange of their artworks for birthdays, Christmas, and other special occasions would be a cherished tradition, particularly between 1923 and 1932. In a repetitive pattern, Klee gave Kandinsky one of his artworks, usually a watercolor or a drawing, sometimes a print or a painting, for his birthday on December 4. Kandinsky returned the favor two weeks later, giving Klee one of his

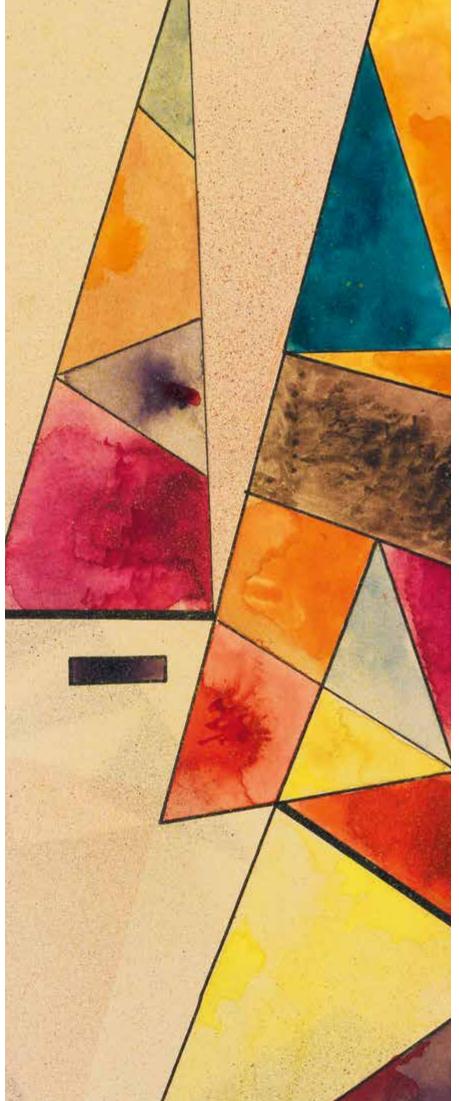
artworks for his birthday on December 18. The whole procedure would repeat on Christmas. On December 4, 1931, Kandinsky also received a watercolor from Paul Klee entitled "Tripelmarionette" inscribed with the dedication "for Kandinsky on December 4, 1931, in old friendship K" (1927,3, catalogue raisonné Klee 4216, Centre Pompidou, Paris). Kandinsky responded on December 18, Paul Klee's birthday, with the present work inscribed with the dedication: "To my dear old friend / Paul Klee / for XII 31 / Cordially / Kandinsky".

A comparison of these two works shows that the pieces that Kandinsky gave away often referenced the preceding gift that Klee had given him. "The gifts were more than just friendly tokens of appreciation; they also engaged in a subtle dialogue in which they exchanged their artistic views and once again juxtaposed abstraction and references to reality." (Christine Hopfengart, in: ibid., p. 47)

With "Friedlich", Kandinsky seems to be referring to Klee's "Tripelmarionette" in several regards, although the work had been created a year earlier and not after Paul Klee's gift had been delivered. On the one hand, Kandinsky's construction of forms floating in space roughly takes up the outlines of the figurative line structures found in "Tripelmarionette." Both representations consist of elements that alternately expand and narrow. Beginning with a horizontal base, both compositions widen toward the top. Both contain bright red details. Furthermore, there are more surprising minor parallels. For example, where Paul Klee places a feather-like structure on the right, Kandinsky shows a triangle in a similar color scheme, and the right "wing" of Klee's figure resembles the small double tips in Kandinsky's watercolor.

A gift from Paul Klee: Paul Klee, Tripelmarionette 1927,3, watercolor on cardboard, Centre Pompidou, Paris.





The spray technique can also be found in both works: Paul Klee places sun-yellow touches in the upper corners of the sheet, while Kandinsky creates an atmospheric splashed background against which the contrasting, intense colors of the triangular forms float weightlessly in space and unfold exceptionally well. For Paul Klee, the spray technique had already been an essential means of design since the mid-1920s (towards the end of the Weimar Bauhaus period); Kandinsky discovered the technique later and used it for the first time in September 1927. At the Weimar Bauhaus, it emerged in connection with art theory courses and the inspiration of László Moholy-Nagy, who propagated the great potential of art liberated from subjective influences. Using a brush pulled over a sieve or an atomizer, with stencils, fine grids, or perforated sheets, the image carrier is covered with a fine mist of watercolor or gouache paint.

Kandinsky's geometric abstraction

Inspired by Russian Constructivism, Kandinsky had already changed his pre-war expressionist style by the early 1920s. His palette became much lighter and his forms more geometric: his repertoire now included circles, squares, triangles, and arrow shapes, as well as clusters of lines, checkerboard structures, and distinctive symbols, while soft edges were replaced by sharp contours. He described this new direction as "cool abstraction" and also published an article on it in Cicerone in 1925. Kandinsky's forms now float freely in space, crossing and piercing one another or grouping around an imaginary center. This resulted in highly complex compositions characterized by many forms and colors. In his 1912 publication "On the Spiritual in Art," Kandinsky focused on the use of symbolic colors. He then began to devote himself especially to separate, objective, formal elements that harmonized with one another. The artist exemplified this approach in the 1926 Bauhaus book no. 9, "Point and Line to Plane. Contribution to the Analysis of Pictorial Elements."

While Paul Klee's delicate imaginative forms oscillate between figuration and abstraction, bursting with narrative details and containing clear references to reality in a dialogue with nature, Kandinsky no longer attempted to abstract the world of nature but to create an independent representation and meaning. His works convey a certain formal view of reality while not being entirely free of associations; however, only in a figurative sense and on a non-objective level. "As long as, for example, the pictorial elements in painting are suspended on the framework of natural forms, it remains impossible to avoid the secondary sound and thus to discover the pure law of painterly construction. [...] The consistent handling of the basic elements with the examination and application of their inner forces, that is, in general, the inner position, is the first and most unavoidable condition of abstract art" (Wassily Kandinsky, in: Der Cicerone, issue 17, 1925, p. 647). "Friedlich" embodies the essence of Kandinsky's painting with its balanced composition between movement and calm stability, between consciously constructed geometric structures and a delicate, airy spray technique. At the same time, it is an important testimony to the intense artistic friendship between two painters who had a particularly lasting influence on 20th-century art and beyond. [CH]



KENNETH NOLAND



1924 Asheville/North Carolina – 2010 Port Clyde/Maine

Via Media (Suddenly). 1963.

Acrylic on canvas.

Signed, dated and titled "suddenly" on the stretcher. 259,1 x 330,2 cm (102 x 130 in). [JS]

♣ Called up: December 6, 2024 – ca. 5.16 pm ± 20 min.

€ 600.000 - 800.000 (R/N, F)

\$ 660,000 – 880,000

PROVENANCE

- · André Emmerich Gallery, New York.
- · Robert A. Rowan Collection (acquired from the above in 1967 until 1999: Sothebýs).
- · Private collection (since 1999).

EXHIBITION

- · American Art of the Sixties, San Francisco Museum of Art, San Francisco 1967.
- · San Francisco Museum of Art. A Selection of Paintings and ans Sculptures from the Collection of Mr. and Mrs. Robert Rowan, University of California, Irvine 1976, cat. no. 98.
- · Selections from the Mr. and Mrs. Robert A. Rowan Collection, Pasadena Art Museum 1970 (with the label on the stretcher).
- · Special Loans, Pasadena Art Museum, 1972.
- · The First Show: Paintings and Sculpture from Eight Collections 1940-1980, The Museum of Contemporary Art, Los Angeles 1984, p. 202 (illustrated, with the label on the stretcher).
- · Onnasch. Aspects of Contemporary Art, Museu d'Art Contemporani de Barcelona, Barcelona, November 7, 2001 - February 24, 2002 / Museu Serralves, Porto, March 22, 2002 - June 23, 2002, p. 76.
- · Neues Museum Weserburg, Bremen (permanent loan sioce 2003)
- Who is Afraid of Red, Yellow and Blue? Positionen der Farbfeldmalerei, Kunsthalle Baden-Baden, July 2 - October 08, 2007.
- · Morris Louis Kenneth Noland. Colorfield Painting, El Sourdog Hex, Berlin, March 12 - April 28, 2007.

LITERATUR

- · Sothebỳs, Contemporary Art, Part 2, London, November 18, 1999, lot 370 (illustrated).
- · Rainhard Onnasch (ed.): Nineteen artists, El Sourdog Hex, Berlin 2010, illustrated on p. 34 and on p. 37.

- Noland's radiant "Chevrons" are considered icons of American "Color Field Painting"
- Early "signature piece" in a stunning format
- No comparable work has been offered on the international market in the last 5 years (source: artprice.com)
- Comprehensive exhibition history: Regularly featured exhibitions at international museums since the 1960s
- Of museum quality: Comparable works are part of the collections of the Museum of Modern Art, New York (Blue Veil, 1963) and the Guggenheim Museum, New York (Trans Shift, 1964), among others
- Outstanding provenance: From the legendary Emmerich Gallery, New York, to the top-class Robert Rowan Collection with masterpieces of Color Field Painting and Pop Art

"In 1960 the highly influential critic Clement Greenberg proclaimed Mr. Noland and Morris Louis major figures in American art, the rightful successors to Jackson Pollock and Willem de Kooning."

 $The \ New \ York \ Times, Kenneth \ Noland. \ Abstract \ painter \ of \ brilliantly \ colored \ shapes, January \ 6, 2010$





Kenneth Noland, Trans Shift, 1964, acrylic on canvas, 254 x 288 cm, Solomon R. Guggenheim Museum, New York. © VG Bild-Kunst, Bonn 2024

Noland's radiant "Chevrons" -Icons of American "Color Field Painting"

Executed in dazzling colors and overwhelming formats, Kenneth Noland's "Chevrons" from 1963, the year this fascinating series of works was created, are considered absolute "signature pieces" of American Color Field Painting. In the late 1950s, Noland, in his mid-thirties, began to place concentric circles in bright colors on unprimed canvas. In these interlocking circles, which are also called "targets" due to their similarity to a bull's eye, Noland already applied the "soak stain" technique (acrylic paint on an unprimed canvas) that he had conceived with his painter friend Morris Louis in context of their exploration of the contemporary work of Helen Frankenthaler. From 1963, Noland also employed this technique for his "Chevrons" on enormous canvases, which are now considered Noland's hallmark and, at the same time, icons of "Color Field Painting". For this piece, the artist chose to work on a canvas measuring 2.59 meters in height and 3.30 meters in width, applying his famous jagged pattern in black, red, and bright orange to the enormous surface. Noland slightly varied both the width of the colored stripes and the spaces between them, thereby using minimal painterly means to give this outstanding composition an overwhelming visual presence and tension.

Via Media (Suddenly)", 1963 - Kenneth Noland in New York

After serving in the US Air Force, Noland was among the students of former Bauhaus artist Josef Albers at Black Mountain College in the late 1940s. After that, he spent time in Paris and Washington before he and Morris Louis visited Helen Frankenthaler's New York studio in 1953 at the initiative of the important art critic Clement Greenberg. There, Noland explored the gestural painting of Abstract Expressionism and Frankenthaler's innovative "soak stain" technique. Greenberg had already recognized Noland's tremendous artistic potential during an exhibition at the Kootz Gallery and encouraged the exchange with Frankenthaler. Legend has it that Noland supposedly saw the composition "Mountains and Sea" (1952), one of the first paintings in the "soak stain" technique on unprimed canvas, in the context of his visit. This experience is said to have had a lasting impact on Noland's painting. After Morris Louis' death, Noland finally settled permanently in the

Kenneth Noland in his studio, New York 1963. © VG Bild-Kunst, Bonn 2024



vibrant art metropolis of New York in 1962. In 1963, Noland created his first "Chevron," those characteristic V-shaped paintings that would become Noland's artistic trademark. The present work, "Via Media (Suddenly)" (1963), was created during this critical early New York phase; it presents the pure color effect of red and orange in an extraordinary dynamism gained from the momentum of the shape of the arrow. The perfect balance – the ratio of painted to unpainted surface While Noland initially painted the whole surface of his "Chevrons," he soon started leaving parts of the canvas uncovered, as can be seen in the present composition. Henceforth, he integrated the untouched canvas into his painting as an important formal element. The direct juxtaposition of painted and unpainted areas creates a striking aesthetic that inevitably draws the viewer's attention to the process of the painterly fusion of color and material. Like Frankenthaler and Louis,



Kenneth Noland, Blue Veil, 1963, acrylic on canvas, 177 x 177 cm, Museum of Modern Art. New York, © VG Bild-Kunst, Bonn 2024

Noland also experimented with diluted acrylic-based paints that would make it nearly impossible to rework or alter the color gradients after the paint had soaked into the unprimed canvas surface. Noland once referred to this type of painting, which does not allow for any corrections and must always be a success on the first try, as "one-shot painting". As early as 1977, the Guggenheim Museum in New York honored Noland's outstanding work with a first retrospective. His early "Chevron Paintings" are now part of significant international museum collections, including the Museum of Modern Art, New York, and the Guggenheim Museum, New York. [JS]



PER KIRKEBY

1938 Copenhagen – 2018 Copenhagen

Ohne Titel. 2008.

Oil on canvas.

Monogrammed and dated '08' on the reverse. 200 x 130 cm ($78.7 \times 51.1 \text{ in}$). [KA/JS]

The work is registered in the Per Kirkeby Archive, Museum Jorn, Silkeborg, Denmark. It will be included in the forthcoming third volume of the catalogue raisonné of Per Kirkeby's paintings (1990-2018), edited by Ane Hejlskov Larsen.

We are grateful to Mr. Lucas Haberkorn, M.A., for his kind support in cataloging

♣ Called up: December 6, 2024 – ca. 5.18 pm ± 20 min.

€ 80.000 - 120.000 (R/D, F)

\$88,000-132,000

PROVENANCE

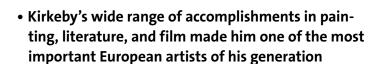
- · Galerie Michael Werner, Cologne (with the gallery's label on the stretcher).
- · Galerie Sabine Knust, Munich.
- · Private collection, Southern Germany (acquired from the above in 2011).

EXHIBITION

- · Per Kirkeby, Louisiana Museum of Modern Art, Humlebæk, September 2, 2008 – January 25, 2009, cat. no. 62 (illustrated)
- · Hellwach mit geschlossenen Lidern, Künstlerhaus Göttingen im Lichtenberghaus, Göttingen, April 11 – June 13, 2010, p. 18 (illustrated).

Per Kirkeby, who passed away in his hometown of Copenhagen in 2018, is recognized as the internationally most renowned Danish artist of his generation and one of the most important European contemporary artists. Since his first appearance on the scene in the early 1960s, he has created a range of motifs - or, in his own words, "structures" - that constitute the foundation of his painting. With a degree in geology, the wealth of landscapes his homeland has to offer served Kirkeby as a constant source of inspiration. Continuing a Northern European landscape tradition rooted in the work of artists such as Caspar David Friedrich, he devised an intuitive, experimental pictorial language anchored in sublime realms between figuration and abstraction. With its organic flow of color, texture, and form, the present work is less a depiction of a specific place than a sensual homage to the magic and mystery of nature. "There is a hidden reality, and that is the true reality," the artist comments, "we only see it fleetingly. A painter can sometimes see it ... and if I paint at all, it is only because I see these fleeting moments." (Per Kirkeby, quoted from: ex. cat. Per Kirkeby, Galerie Philippe Guimiot, Brussels, 1991, p. 64).

In his characteristic pictorial language, Kirkeby created sensual motifs in large formats and with a rich color palette that evoked associations with American Color Field Painting and Abstract Expressionism, bringing the idea of landscape as a sedimentary structure onto the canvas with great mastery. Kirkeby sees nature in cross-section and not from a spatial angle; the surface takes on its structure between transparency and dense heaviness, from the muted and blurred brushstrokes in the background to the powerful gestures in the foreground. The coloring is dramatic, expressive, and executed in an autumnal palette. It is applied in a lengthy working process, whereby the many layers remain only partially visible in the completed work. The actual motif appears



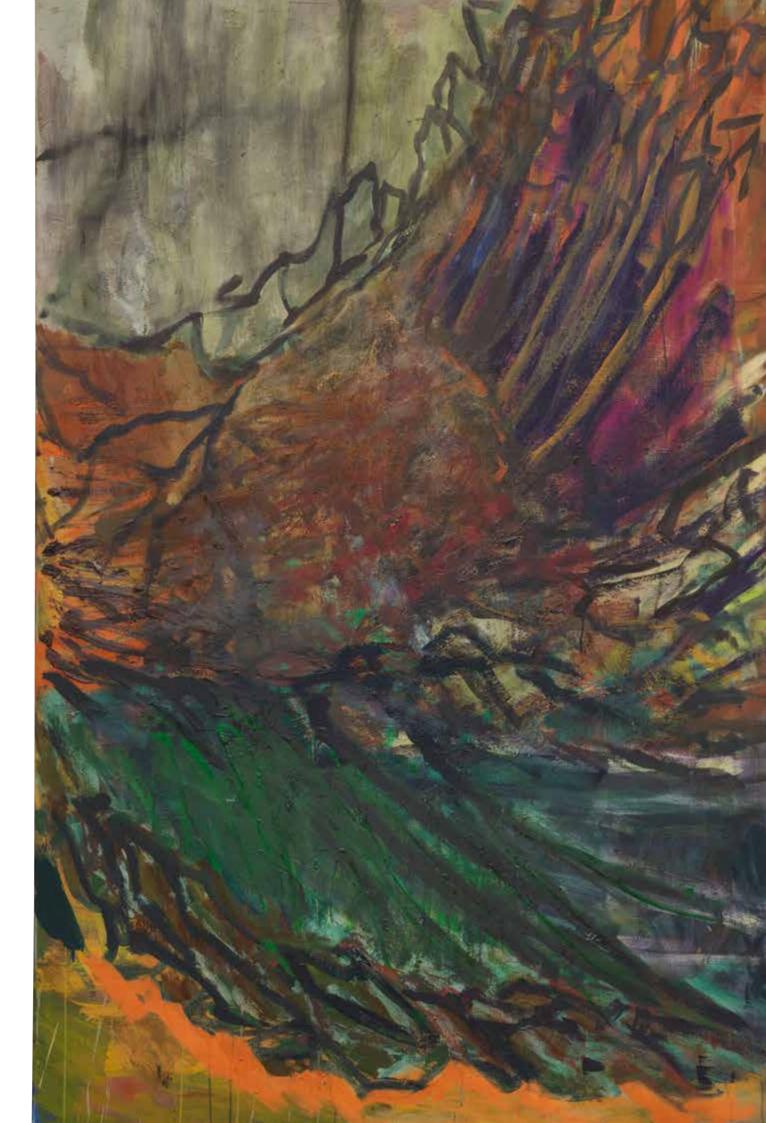
- His large-format landscape impressions, condensed into sensuous "structures", are among his most sought-after works
- This painting was part of the noteworthy Kirkeby exhibition at the Louisiana Museum of Modern Art, Humlebæk, 2008
- Kirkeby has been honored with solo exhibitions at, among others, the Museum Ludwig, Cologne, Tate Modern, London, the Museum Kunstpalast, Düsseldorf, and the Museum Küppersmühle, Duisburg
- Paintings by the Danish artist are in important international collections like Tate Modern, London, the Centre Pompidou, Paris, the Statens Museum for Kunst, Copenhagen, and the Pinakothek der Moderne, Munich



Caspar David Friedrich, Das Eismeer, 1823/24, oil on canvas, Hamburger Kunsthalle.

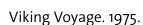
to be concealed, surfacing only as traces, and cannot be deciphered at first glance. Hence, Kirkeby's paintings can be regarded as geological studies of the substance of art, in which art and nature become parallel phenomena.

Kirkeby's impressive paintings are part of significant collections today, including the Museum of Modern Art, New York; the Tate Modern, London; the Centre Pompidou, Paris; the Statens Museum for Kunst, Copenhagen; and the Pinakothek der Moderne, Munich. [KA]



FRIEDEL DZUBAS

1915 Berlin – 1994 Newton/Massachusetts



Acrylic on canvas, (Magna).

Signed, dated and titled on the reverse of the canvas, there also inscribed with the dimensions, the technique, and two direction arrows. $145 \times 333 \text{ cm } (57 \times 131.1 \text{ in}).$

We are grateful to Dr. Patricia L Lewy, Director, Friedel Dzubas Estate Archives, for the kind support in cataloging this lot.

♣ Called up: December 6, 2024 – ca. 5.20 pm ± 20 min.

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

PROVENANCE

- · Knoedler & Company, New York
- · Private collection, New York (acquired from the above in 1975)
- · Private collection (since 1991, Christie's New York)
- · Private collection (acquired from the above in 2017).

EXHIBITIO

· Friedel Dzubas. Recent Paintings, Knoedler Contemporary Art, 1975.

LITERATU

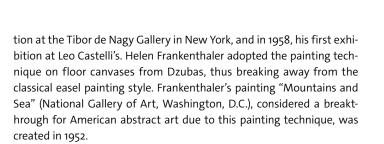
· Christie's New York, Contemporary Art, November 13, 1991, lot 163 (illustrated.).

- Monumental format by a leading figure of American Abstract Expressionism
- In 1948, he was part of the inner circle around Willem and Elaine de Kooning, Franz Kline, J ackson Pollock, and the then-leading art critic Clement Greenberg
- In the 1950s, he shared his Manhattan studio apartment with Helen Frankenthaler and was represented by the legendary Leo Castelli Gallery
- At an early point, works from this period were acquired by renowned American museums such as the Cleveland Museum of Art, the Museum of Fine Arts, Boston, the San Francisco Museum of Modern Art, and the Metropolitan Museum of Art, New York

Friedel Dzubas's paintings represent a fundamental contribution to American Color Field Painting. Born in 1915, the German-American artist was able to escape the Nazi regime in 1939 by taking a few detours. He had worked at an educational farm for young people of Jewish descent in Groß-Breesen near Wroclaw, where they acquired skills that facilitated obtaining a visa to enter the United States. Upon arrival in the US, he initially found employment with a sister organization, an agricultural camp in Hyde Farmlands, Virginia; however, he soon moved on. In his hometown of Berlin, he had completed an arts and crafts apprenticeship with a wall decoration company. In the US, he tried his hand at various occupations before eventually landing a job as a successful graphic designer in Chicago, where he was also able to pursue his artistic endeavors. In 1945, Friedel Dzubas eventually settled in New York, where he met Clement Greenberg through a classified ad; Greenberg was looking for a place outside New York where he wanted to spend the summer of 1948 with his son. This was just what Dzubas had to offer, and Greenberg took him up on it. This led to a lifelong friendship, marking a decisive artistic

turning point for Friedel Dzubas. Through Greenberg, the most influential art critic at the time, he got to know circles around Jackson Pollock, Willem de Kooning, and Franz Kline. He became part of the "Eight Street Club," which frequently met in Greenwich Village, where the artists discussed important current issues and made contacts.

Living and working in this highly innovative artistic environment represented a liberation for Dzubas, who mentioned the tremendous influence Pollock had on him, not so much in terms of technique but the potential of artistic freedom that Pollock explored. It is precisely this freedom that enabled Friedel Dzubas to carve out his artistic path. Kathryn S. Dreier selected a watercolor by Friedel Dzubas for her Société Anonyme Collection in 1948 (now at the Yale Art Gallery). She wrote: "Tremendously impressed, both by your color and by the rare quality of technique which you have developed in your watercolors." and subsequently asked him to show his work to Marcel Duchamp. In 1952, the year he shared his studio apartment with Helen Frankenthaler, he had his first solo exhibi-



After his naturalization in the United States in 1959, he regained the courage to travel to Germany and visit his former home city of Berlin. He spends 10 months in Germany and Austria. This journey into the war-torn past substantially impacted him and led to the creation of the so-called "Black Drawings." In general, the trip provided him with great inspiration. Color, for instance, was used on a higher, more emotional, and expressive level, influenced by the Baroque painting he had seen on his European journey. Friedel Dzubas mentioned Tiepolo's ceiling fresco in the Würzburg Residence as a source of inspiration, which also becomes evident in

'Viking Voyage.' The elongated format and the dynamic arrangement of the blocks of sensitively flowing colors make the painting captivating.

Friedel Dzubas' paintings have such a remarkable effect because of how he applied the colors. From 1965, Dzubas started using 'Magna' paint, an acrylic paint that can be mixed with oil and thinned with turpentine. 'Magna' paint has an exceptional shine; it can be applied directly to the canvas with or without a primer without bleeding. When dry, this paint has a unique, slightly opaque shine. Friedel Dzubas works on a thin gesso priming (a chalk ground), which he soaks in turpentine before applying the Magna paint. This way, he can achieve an effect "in which the opacity and density of the color lie on the canvas; working from there, he can continue with glazing color application on the wet surface." (From Kenworth Moffett, New Paintings by Friedel Dzubas, in Art International, 19, 1975, 5, p.22, note 7). This enabled him to expand the depth of the surface in a way that he had seen in Baroque ceiling paintings. He transferred this creation of infinite space into Color Field Painting.

The relevance of his work was recognized early on by museums such as the Cleveland Museum of Art (OH), the Museum of Fine Arts, Boston (MA), the San Francisco Museum of Modern Art (CA) and the Metropolitan Museum of Art, (NY), which purchased his works. During his lifetime, the Hirshhorn Museum in Washington, D.C. honored him with a comprehensive retrospective to him. In 1977, the Kunsthalle Bielefeld showed the only monographic exhibition in Germany to date. Currently, the Museum Reinhard Ernst in Wiesbaden presents the large-format painting "Argonaut" (1983) to demonstrate that the time has come for a rediscovery of Friedel Dzubas in Europe.

"I always fall back on, on, on other centuries; now, if I say, 'Whom do you like?' Well, whom do I like, I mean, I like Tiepolo."

Friedel Dzubas in: Rose, Friedel Dzubas: Romantic Abstractionist, 2010, p. 21













1874 Liebau/Krkonoše Mountains – 1930 Obernigk near Wrocław



Glue-bound distemper on burlap. Monogrammed in the lower right. 117,5 x 88,5 cm (46.2 x 34.8 in). [KT]

Accompanied by a certificate issued by Florian Karsch (1925-2015), Hamburg, dated April 9, 1997 (copy), and an academic exposé by Dr. Nadine Engel, Essen, dated September 21, 2007.

♦ Called up: December 6, 2024 – ca. 5.22 pm ± 20 min.

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

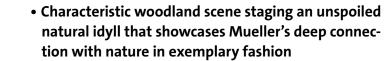
PROVENANCE

- · Dr. Curt Marcy Collection (1892-1957), Wroclaw / New York (until 1957).
- · Estate of the above, New York (until 1967).
- · Galerie Roman Norbert Ketterer, Campione (acquired from the above in 1967, until 1969 at the latest).
- · Galerie Peter Griebert, Munich.
- · Galerie Pels-Leusden, Berlin (1972).
- · Private collection, Germany (1979).
- · Private collection, Germany (1979-1988).
- · Private collection (1988-1990).
- · Private collection, Germany (presumably acquired in 1990).
- · Private collection Hans Maulberger, Munich.
- · Private collection Southern Germany
- (acquired from the above in 2008, in family possession ever since).

- · Moderne Kunst IV, Galerie Roman Norbert Ketterer, Campione, 1967. cat. no. 102 (illu.).
- · Werke Deutscher Expressionisten, Galerie Maulberger, November 9 - December 4, 2001, p. 92.
- · "Einfach. Eigen. Einzig": Otto Mueller Wegbereiter der 'Künstlergruppe Brücke' und deren 'selbstverständlichen Mitglied', Kunstsammlungen Zwickau, 5.2.-6.5.2012; Kunsthalle Vogelmann, Heilbronn, July 21-October 28, 2012; Wilhelm-Lehmbruck-Museum, Duisburg, November 15, 2012 - February 24, 2013, vol. III, p. 134, no. 135 (illu. no. 435, p. 146).

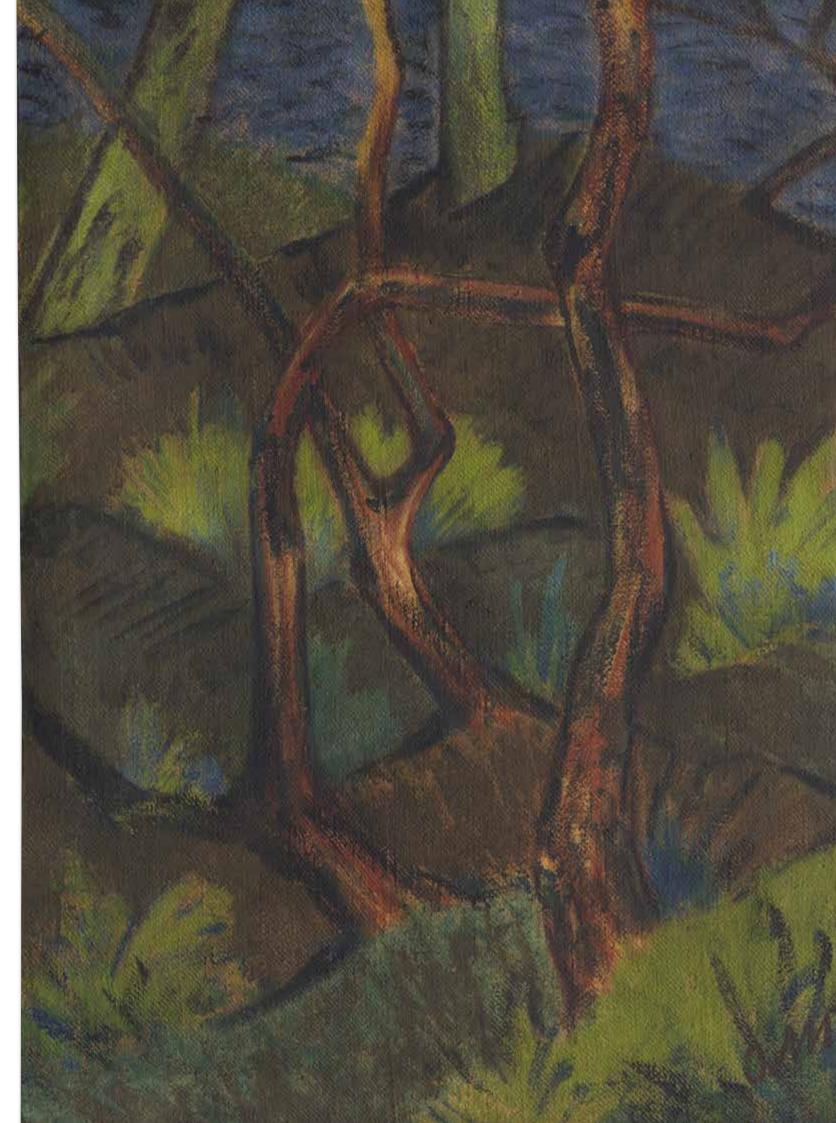
LITERATURE

- · Tanja Pirsig-Marshall, Mario-Andreas von Lüttichau, Otto Mueller. Catalogue raisonné, vol. I: Gemälde, Leipzig 2020, no. G1925/13 (285) (illu.).
- · Moderne Kunst V, Galerie Roman Norbert Ketterer, Campione d'Italia, no. 114 (illu.).
- · Kunsthaus Lempertz, Cologne, auction on November 30, 1979, lot 475 (illu.).
- · Sotheby's, Munich, auction on June 8, 1988, lot 72 (illu.).
- · Villa Grisebach, Berlin, auction on June 1, 1990, lot 27 (illu.).
- · Mario-Andreas von Lüttichau, Tanja Pirsig-Marschall, Otto Mueller. Catalogue raisonné of paintings and drawings (CD-Rom), Munich 2003, Essen 2007/08.



- From the heyday of pure landscape painting in Mueller's œuvre
- In his landscapes, Mueller sees nature as a divine retreat even more distinctly than during his "Brücke" period
- Radically modern aesthetics: the view of nature as a free interaction of line, form and color

Otto Mueller's landscapes convey a clear message: A quest for solitude and peace, a quest on which he matured. However, Otto Mueller does not depict pure nature, but the love of it. And so, the artist conceived an Arcadian vision in which his ideal of the unity of man and nature coexisted. With his longing for the pristine, Otto Mueller created nature the way he imagined it, nature untouched by civilization. At the banks of a body of water, we find oddly shaped, knobby trees with gentle curves, seemingly lined up in a row and yet untouched by human hands: an unspoiled, paradisiacal place in peaceful harmony, painted in strong red-brown tones, mixed with a soft ochre and a delicate green, enriched with accents of maritime blue and a hint of yellow sunlight. This piece of woodland, possibly a peaceful place on the brink of a secluded pond nestled among grasses and bushes, emanates a contemplative stillness. The artist places the curved trunks like the bodies of female nudes, using the composition to create an almost elegiac and mysterious atmosphere. The artist, deeply connected to untouched nature throughout his entire life, immerses himself in a moment that is as close as possible to his inner closeness to nature. "The melody is as simple as its lyrics, without dramatic effort or artifice. It is like exhaling, like swaying in the wind. The paint settles loosely, like drops, a dull color that does not gleam anywhere", said the critic about Mueller's painting in 1922 (quoted from Das Kunstblatt, issue 6, Berlin 1922, pp. 142-152). There is a slight note of melancholy about these tree figures. A restrained, not loud or flashy surface. "Being in its condition is overheard and, if it is a good day, a surface is defined which, in its calmness, like a water surface that is barely rippled by wind and current, spans all the motions of the depth", is how the publicist, collector, and publisher Paul Westheim described it. (in: Otto Mueller, in: Die Gäste, issue 1, Katowice 1921, p. 10). This is how Otto Mueller evoked seclusion and tranquility; the artist, meanwhile professor at the Wroclaw Academy, painted deeply romantic variations on an inexhaustible theme, which he described in the foreword to his first solo exhibition at Paul Cassirer in Berlin in 1919 as the aim of his endeavor "to express the feeling of landscape and man with the greatest possible simplicity". [MvL]



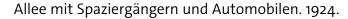






MAX LIEBERMANN

1847 Berlin – 1935 Berlin



Oil on canvas

Signed in the lower left. With fragments of a label inscribed with the number "2122 / 02" on the reverse. 41 x 50,5 cm (16.1 x 19.8 in). [KT]

€ Called up: December 6, 2024 – ca. 5.24 pm ± 20 min.

€ 350.000 - 450.000 (R/D)

\$ 385,000 – 495,000

PROVENANCE

- · M. Goldschmidt & Co., Frankfurt am Main (until 1931).
- · Max Wolf (1887-1948), Schlüchtern/Lancashire (acquired from the above in 1931, until 1948).
- · Gerald Victor Wolf (1919-2003), Disley (from the above, until 1987: Sotheby's).
- · Gemälde-Cabinett Unger, Munich (1988).
- · Private collection, North Rhine-Westphalia.

EXHIBITION

· Max Liebermann - Carl Hagemeister, Gemälde-Cabinett Unger, München, 1988, no. 43.

LITERATURE

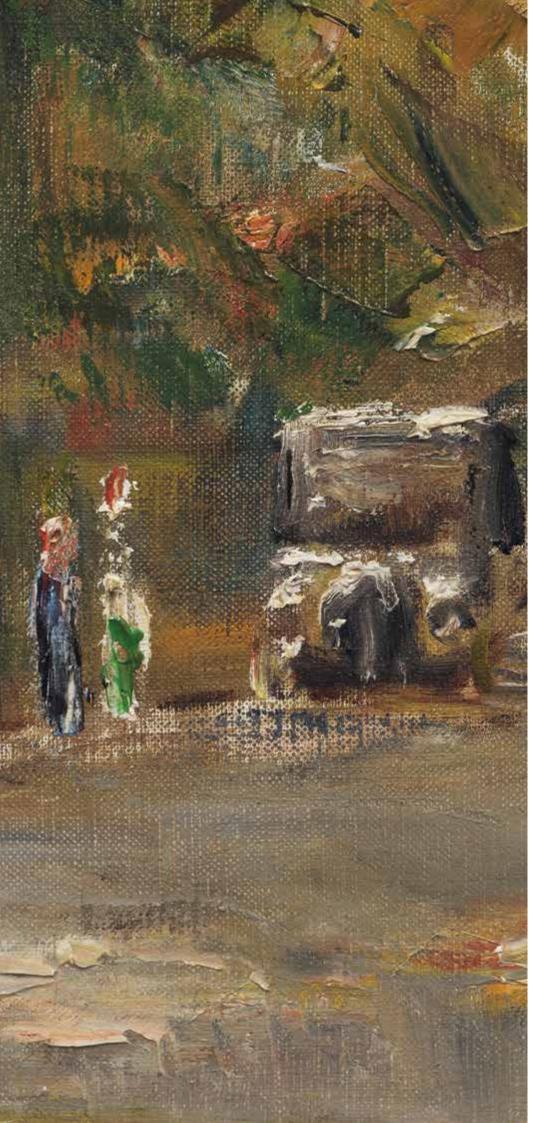
- · Matthias Eberle, Max Liebermann. 1847-1935. Catalogue raisonné of paintings and oil studies, vol. II: 1900-1935, Munich 1996, p. 1123, no. 1924/42 (illustrated).
- · Sotheby's, London, Nineteenth Century European Paintings, Drawings and Watercolors, November 25, 1987, lot 306.
- · Holly Prentiss Richardson, Landscape in the work of Max Liebermann, Phd thesis. Brown University, Ann Arbor 1991, Vol. II, p. 250, no. 713.
- · Sotheby's, Berlin, November 27, 1992, lot 5 (illustrated).
- · Auktionshaus Lempertz, Cologne, Moderne Kunst, May 29, 1999, lot 876 (illustrated).

- The vibrant "Große Seestraße in Wannsee" is one of Liebermann's most prominent motifs
- Liebermann's works from the 1920s are among the most popular ones on the international art market
- Movement, light, and shadow, captured in a dynamic style and vibrant colors, make the works from the 1920s a highlight of Liebermann's œuvre
- Comparable paintings can be found in significant collections such as the Nationalgalerie Berlin, the Kunsthalle Hamburg, the Kunsthalle Bremen, the Gemäldegalerie Neue Meister, Dresden, the Niedersächsische Landesmuseum, Hanover, and the Museum Wiesbaden

"The wisdom of spatial representation in this small street scene is tremendous! It draws the viewer into the green street vault to experience the space."

Karl Scheffler, in: Kunst und Künstler, vol. XXII, 1924, issue 10, p. 291





In 1914, Dr. Otto Schneider reported about his visit to Max Liebermann at his Wannsee home in the magazine "Die Dame," the then world's most exclusive illustrated women's magazine published by Ullstein between 1911 and 1943 and regarded as the "leading gazette for fashion issues." Schneider was amazed by the high profile that the painter enjoyed even among cab drivers: "When I told the chauffeur at Wannsee station the address, he smiled and replied proudly: To Professor Liebermann?" (in Die Dame, summer issue, August 1, 1914, issue 21, pp. 2-4). And so the editor rides from Wannsee station along Große Seestraße, past stately mansions on ample plots of land, before turning right into Colomierstraße, actually a little dead-end street, with the painter's villa and garden immediately on the right.

Sales plan of the national company "Wannsee", 1910

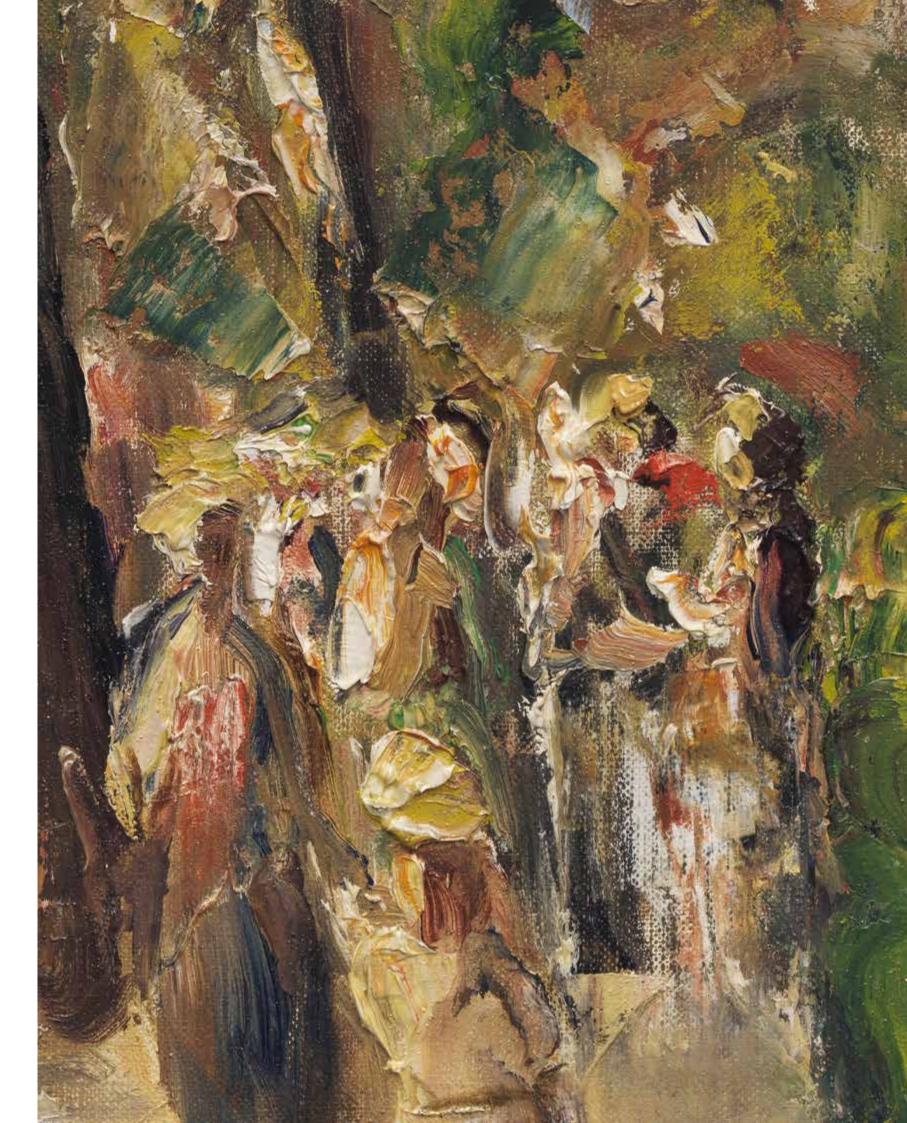




Max Liebermann acquired this expansive plot of land directly on the shores of Wannsee in 1909. In the months that followed, he not only had a prestigious summer residence built, but he also laid out a magnificent garden with flowerbeds, a birch grove, and a jetty, as well as a gardener's house with a flower and vegetable garden facing the Große Seestraße. When designing the flower and vegetable beds, the painter sought advice from the then Berlin Garden Director Albert Brodersen and his friend Alfred Lichtwark, the Director of the Hamburg Kunsthalle. The play of light and shadow in the trees and the vibrant colors of the flowers provided Liebermann with a wealth of motifs for his paintings. After spending the summer months before the First World War on the Dutch North Sea coast, Max Liebermann would concentrate on the surroundings of his studio on Pariser Platz, with the avenues in the 'Tiergarten,' just a few steps from his townhouse, serving him as colorful motifs, just as much as the surroundings of his summer house on Wannsee, the garden and the 'Große

Our painting shows a long, broad avenue bathed in light, with people in summer attire strolling along and two cars parked or moving in opposite directions. Große Seestraße (today 'Am Großen Wannsee') was a popular day-trip destination for Berliners and led directly past Liebermann's garden. The street offered him an excellent backdrop for his lavish paintings, flooded with light and full of gestural temperament. A contemporary photograph shows the artist with an easel, painting utensils, and onlookers on Colomierstrasse, probably on the corner of Grosse Seestrasse. Liebermann usually painted in the middle of the action, and it seems he had also set up his easel at the curb of the avenue for the present painting. A self-assured attitude like this reflected the character and aspirations of the French plein-air painters who had inspired Liebermann since his stay in Paris in 1874. He immersed himself in the lightness and cheerfulness of their paintings, studying and acquiring them over the years and amassing a considerable collection of Impressionist works in his villa on Pariser

This is also how the light, pastel coloring emerges here, the light nuances and soft color transitions that the artist turned into a spontaneous image of nature using brush and palette knife. "Große Seestraße am Wannsee" or 'Allee mit Spaziergängern und Automobilen,' as it is officially named in the catalogue raisonné, comes from the exceptional phase of the famous Wannsee pictures, today regarded as a highlight of Liebermann's versatile late work, in which he captured every corner of his magnificent garden and the summertime hustle and bustle on Wannsee, demonstrating his evolution from a great Realist to arguably the most important German Impressionist.



GABRIELE MÜNTER

1877 Berlin – 1962 Murnau



Blauer Kegelberg. Around 1930.

Oil on canvas

With two estate stamps and inscribed "L. 341" in chalk and "92" in blue by a hand other than that of the artist on the reverse. Stretcher with a label with the partly handwritten, partly stamped estate number "L 341" and a label with the stamped number "1337". 45 x 38 cm (17.7 x 14.9 in).

The work is registered in the artist's estate under the number L 341.

Accompanied by a written authentication issued by the Gabriele Münter and Johannes Eichner Foundation, Munich, dated October 1, 2013. The work will be included in the catalogue raisonné of paintings by Gabriele Münter.

♣ Called up: December 6, 2024 – ca. 5.26 pm ± 20 min.

€ 150.000 - 250.000 (R/D, F)

\$165,000-275,000

PROVENANCE

- · From the artist's estate.
- · Private collection, Southern Germany
- · Private collection, Berlin
- \cdot Private collection, Hesse (from the above in 2013, Ketterer Kunst).

EXHIBITION

· Galerie Gunzenhauser, Münter - Frühe Ölbilder, Munich, until April 30, 1971.

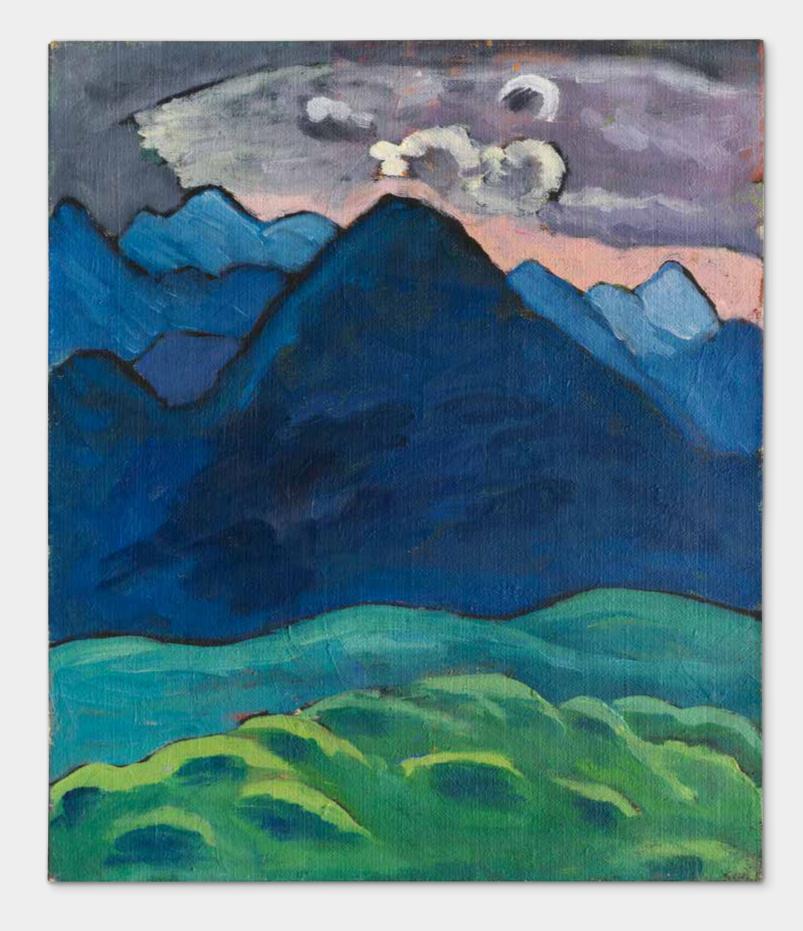
LITERATURE

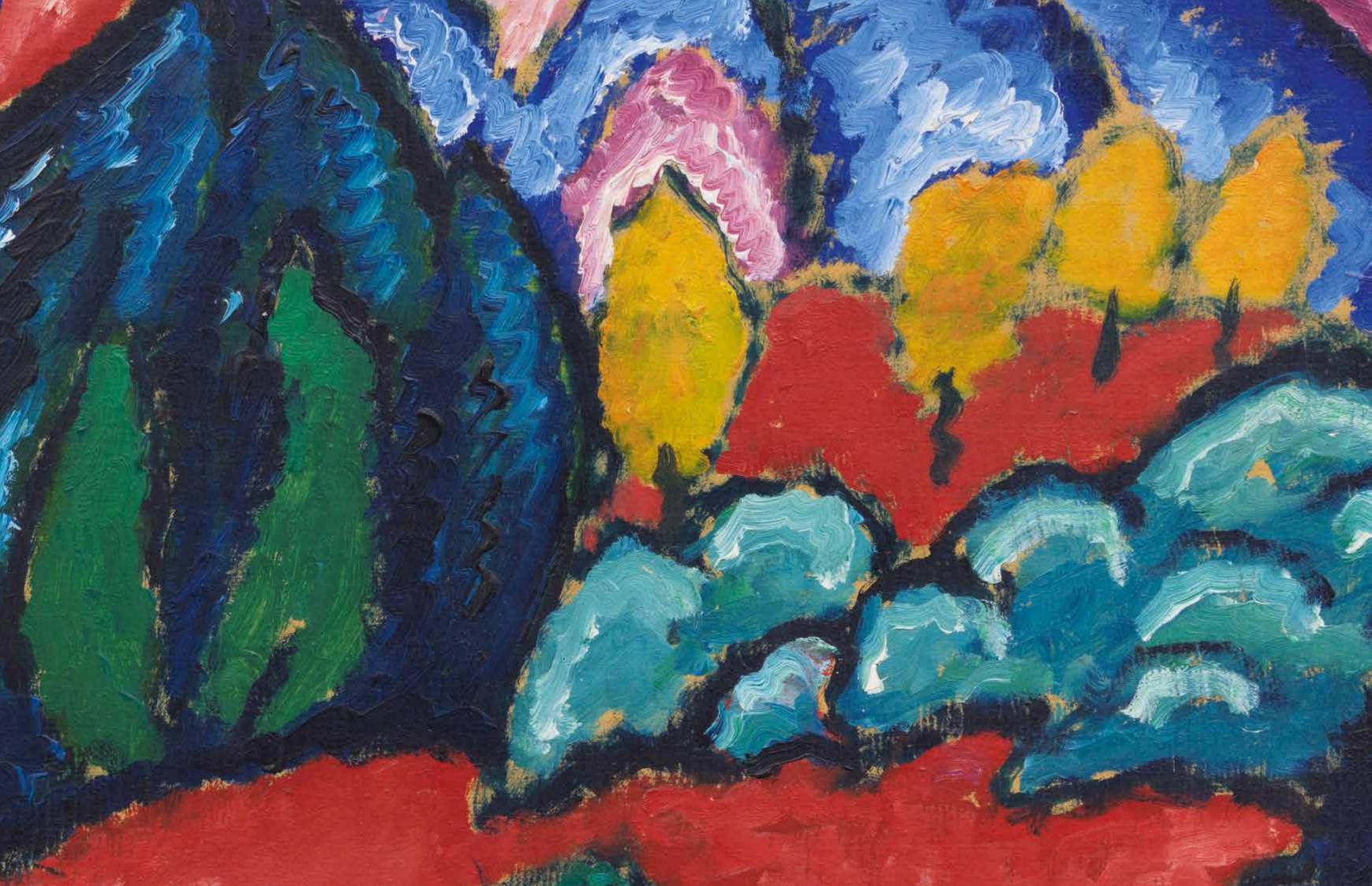
· Ketterer Kunst, Munich, A 409 Modern Art, June 6, 2013, lot 339.

- Münter transforms the landscape genre into a modern, highly abstract color painting
- Blue is the spiritual color of the Blue Rider
- Quintessence of Münter's deep fascination with the "Blue Land"
- Currently, Münter is honored at the Tate Modern, London, and with a solo exhibition in the Thyssen-Bornemisza collection in Madrid

This painting combines everything that Murnau meant to Gabriele Münter. "Der blaue Berg" (The Blue Mountain) was created in 1930. Around this time, following a challenging personal period, she returned to her "Russen-Haus" (the "Russian House"), which she had bought in 1909 when she was with Wassily Kandinsky. The place provided the setting for an artistic breakthrough and a brief period of personal fulfillment. However, breaking up with Kandinsky in 1914 and the disappointed hope of a reunion led to difficult years. Only through her relationship with Dr. Johannes Eichner, whom she met in Berlin at the end of 1927, the artist regained personal balance. It was Eichner who encouraged her to return to this special place. Hence, "Blauer Berg" can be understood as a welcome picture. She turned to the mountain motif that spread out right in front of her house, choosing this coneshaped mountain and placing it prominently in the center of the picture. In this 'welcome picture,' she consciously revisited compositions of the 'Blue Rider' period and the early days in the Blue Land. The view over the Murnau Marshes to the mountains has always been a central mo-

tif for the artist. In the painting "Blauer Kegelberg," Gabriele Münter adopts an abstract composition. Münter reduces the landscape to distinct planes of color. There is no staffage, such as trees or houses. She presents the solid, calm landscape clearly and concisely. It may also represent a return to her roots in her early days in Murnau when she was deeply involved with reverse glass painting and the emotional impact of these rural votive pictures. In this two-dimensional representation, Münter attempted to capture the scene and the spiritual essence of nature and her emotions. The mighty blue that recurs in variations in the distance not only represents the typical hue of the mountains in the so-called 'Blue Land' but can also be associated with the meaning that Kandinsky formulated in his essay 'The Spiritual in Art': "This gift of deepening we find in the blue [...]. The deeper the blue becomes, the more it calls man into infinity, awakening a longing for the pure and, ultimately, the transcendental. It is the color of the sky as we imagine it from the sound of the word heaven" (quoted from: W. Kandinsky, Concerning the Spiritual in Art, Munich 1912, p. 77). [EH]





ALEXEJ VON JAWLENSKY

1864 Torschok – 1941 Wiesbaden



Berge in Oberstdorf. 1912.

Oil on cardboard.

Signed in the lower left. Signed in the lower right on the reverse and inscribed "N 10 / V.L. [= Vorkriegslandschaft] Berge" in the center, as well as inscribed 'Obersdorf [sic] 1912' by Lisa Kümmel in the course of taking inventory of the studio collection (1937–1939), and subsequently added 'Berge in' by a hand other than that of the artist. $48.5 \times 52.4 \text{ cm}$ (19 × 20.6 in). [JS]

The work is documented in the artist's photo archive with the title "Oberstdorf". We are grateful to Ms Angelica Jawlensky-Bianconi, Alexej von Jawlensky Archive S.A., Muralto, Switzerland, for her kind support in cataloging this lot.

♣ Called up: December 6, 2024 – ca. 5.28 pm ± 20 min.

€ 700.000 - 900.000 (R/D)

\$770,000-990,000

PROVENANCE

- · Studio of the artist (until the 1920s).
- · Lisa Kümmel (1897-1944), Wiesbaden (obtained directly from the artist in the 1920s).
- · Karl Kümmel, Wiesbaden (inherited from teh above in 1944).
- · Josefine Eyerle (1988-1952), Wiesbaden (presumably obtained directly from the above or from her estate, family property until 1971: Sotheby's London).
- Galerie Aenne Abels, Cologne (presumably acquired directly from the above in 1971).
- · Art dealer Dr. Rainer Horstmann (from the above in 1972).
- Professor Hermann Gerlinger Collection, Würzburg (acquired from the above in June 1972).

EXHIBITION

- A Futuristák és Expressionisták Kiállitásának, Nemzeti Szalon, Budapest, January- February 1913, no. 53 or no. 68 (not illustrated, shown under the title "Mountains").
- · Alexej von Jawlensky, Kunsthütte Chemnitz, Chemnitz 1923 (no cat.).
- · Alexej von Jawlensky, Kunstsalon Schaller, Stuttgart 1923 (no cat.).
- · Alexej von Jawlensky, Städtische Galerie im Lenbachhaus, Munich, February 23 April 17, 1983 / Staatliche Kunsthalle, Baden-Baden, May 1 June 26, 1983, cat. no. 103 (illustrated, p. 210, with exhibition labels on the frame)
- · Alexej von Jawlensky, Pinacoteca Comunale, Casa Rusca, Locarno, September 3 November 19, 1989, cat. no. 52 (illustrated on p. 89, with the exhibition label on the frame).

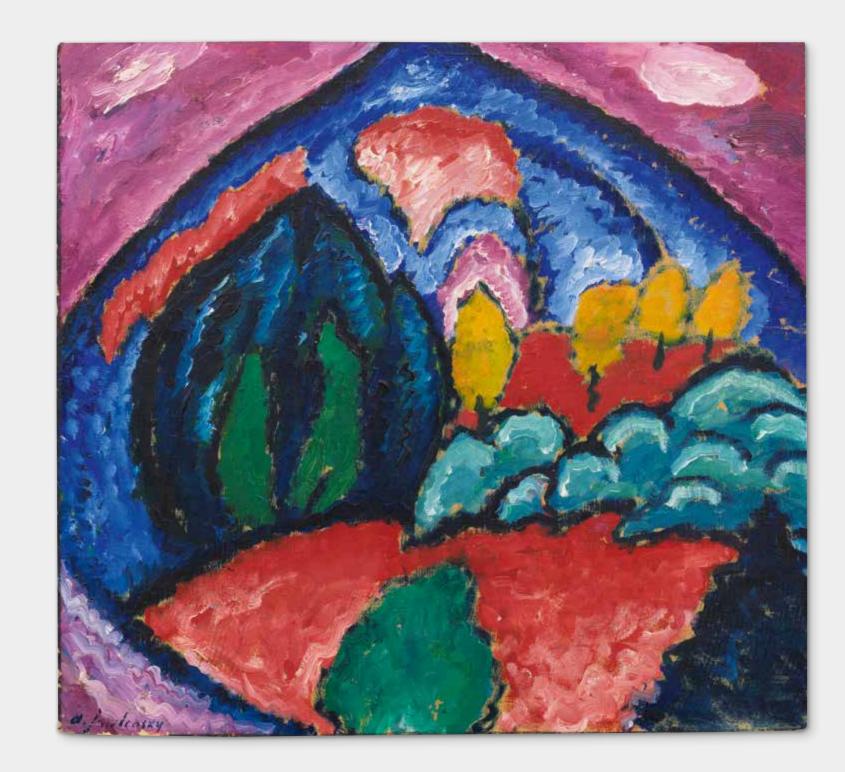
LITERATUR

- · Maria Jawlensky, Lucia Pieroni-Jawlensky, Angelica Jawlensky, Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings, vol. 1: 1890-1914, Munich 1991, cat. rais. no. 536 (illustrated on p. 422).
- · Clemens Weiler, Köpfe Gesichte Meditationen, Hanau 1970, catalogue raisonné no. 1142 (not illustrated, listed here as "No. 10/1912 Oberstdorf (Berg)")
- \cdot Sotheby's London, February 1, 1971, lot 85 A (inscribed with the lot number in chalk on the reverse)
- · Irina Devjatarova, Alexej Jawlensky. Gemälde aus den Sammlungen des Kunstmuseums M.A. Wrubel und des städtischen historischen-ethnographischen Museum Omsk, Omsk 2004, Russian edition, ill. p. 14.
- · Thomas Bauer-Friedrich, Dokumentation zur Jawlensky-Ausstellung, 29 March 13 May 1923, shown by Kunsthütte zu Chemnitz at the Museum am Theaterplatz, in: Jawlensky neu gesehen, exhib. cat. Chemnitz 2013, p. 237 (with fig. 78).

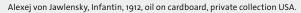
- One of Jawlensky's most powerful expressionist landscapes from the time of the "Blue Rider."
- Jawlensky at the peak of his creativity: he attained a maximum liberation from nature by painting freely based on color and form
- Unique and ground-breaking, a mystically stylized landscape, created at the same time as his famous heads, the vision of a landscape takes on the character of a sculpture
- Museum-quality gem: the closely related landscape "Oberstdorf" (1912) has held the international top price for a landscape painting by the artist since 2013 (source: artprice.com). No landscape of this quality has been offered since
- Comparable works are part of international museum collections
- Outstanding and complete provenance: from the possession of Jawlensky's confidante Lisa Kümmel and part of the significant Expressionism collection of Hermann Gerlinger, Würzburg, for over 50 years

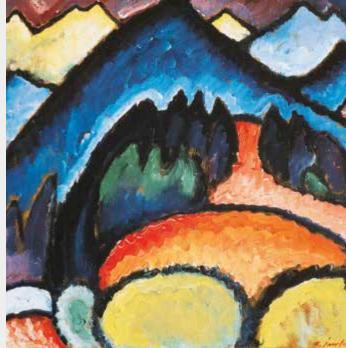
"Berge in Oberstdorf" - A captivating soulscape

Alexej von Jawlensky and Marianne von Werefkin spent the summer of 1912 in their holiday domicile in Oberstdorf, where they found inspiration for their work in the impressive mountain scenery surrounding them. In his memoirs, Jawlensky mentions this almost in passing: "I painted several mountain landscapes in Oberstdorf," including this very unusual, almost mysterious mountain landscape. Along with his colorful still lifes and fabulous heads, this present work is, beyond doubt, one of the most impressive landscapes the artist made before the war broke out in 1914.









Alexej von Jawlensky, Oberstdorf, 1912, oil on canvas, sold in 2013, since then the highest price paid for a landscape painting by Jawlensky.

"For me, the summer represented a major development in my art. I painted my best landscapes and large figurative works in vibrant, non-naturalistic, and immaterial colors. I used a lot of red, blue, orange, cadmium yellow, chrome oxide green. The forms strongly contoured with Prussian blue and emanated an inner ecstasy."

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

In Oberstdorf, Jawlensky devoted himself to the variety of motifs that peaks, valleys, and Alpine pastures had to offer. His view of the mountain world is imbued with an esoteric and transcendental notion, reflecting the visible world and one inaccessible to the human senses. The holistic approach of the anthroposophist Rudolf Steiner (1861-1925) encouraged Jawlensky and Werefkin to adopt his reformist teachings regarding society and life. It inspired them to approach the world and their own psyche from a spiritual perspective and to unlock the occult potential in painting, which may have found expression in the form of the sphere in the present work. Alternatively, as Kandinsky would put it when he was teaching at the Bauhaus in the mid-1920s: "Not everything is visible and tangible, or — to phrase it better — the invisible and intangible lies underneath what is visible and tangible." (Wassily Kandinsky: Punkt und Linie zu Fläche. Beitrag zur Analyse der malerischen Elemente. Bauhaus Bücher no. 9, Munich 1926, pp. 153f.)

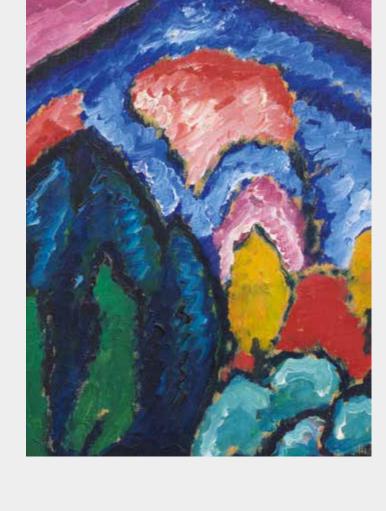
The "mountain" theme did not become relevant for the artist only after his stay in Obersdorf; it was as early during the summer months of 1908 and 1909 that Jawlensky, along with Werefkin, Gabriele Münter, and Kandinsky, began painting the gentle hills around the town of Murnau am Staffelsee, situated in front an impressive landscape with the blue mountains in the background. He would remain faithful to this theme for several years, varying form and color and attaining an exceptional pictorial effect, as is the case here. As if embedded in a

round form, like in a sphere, and surrounded by a purple-blue universe, a dreamlike, visionary Alpine landscape with dense bushes and isolated trees in autumn colors floats in front of blue mountains rendered in a palette that reflects the atmosphere of air and light. The artist's impulsivity determines the correlation between color and form, as does the application of the paint and the brushstroke. Jawlensky seeks to express calm and immersion in the lush blue towering mountains. The isolated trees with trunk and foliage appear as clear and simple forms, outlining an Alpine pasture. The work of art comes into being in "a mysterious, enigmatic, mystical way," as Kandinsky mentions elsewhere in his 1926 pamphlet, reflecting on the creation of a painting. (Kandinsky, 1926, p. 136)

The use of colors and forms that Jawlensky chose in this work visualizes the overarching theme of energy and movement. The artist placed the trees on the mountain meadow in a rhythmical yet balanced arrangement in front of the mountains, making them a vital part of the composition despite their unassuming appearance. "Do not copy nature too closely. Art is an abstraction; draw on nature by observing it dreamily and think more about the creation than the result," said Paul Cézanne. (John Rewald, Von van Gogh bis Gauguin. Die Geschichte des Nachimpressionismus, Cologne 1967, p.127). In this sense, one cannot help but feel that this Oberstdorf mountain landscape is reminiscent of his powerful pictures of 'Heads,' such as "Infanta," from around the same time.

The "Blue Rider" – Expressionist painting as a "synthesis"

Jawlensky found inspiration for the unity of his compositions in 'Cloisonism,' a term coined by Gauguin that refers to an aesthetic quality in painting in which large areas of pure colors are outlined by black or colored lines: color, pictorial harmony, and inventiveness. In the founding document of the "Neue Künstlervereinigung München" (New Artists' Association Munich) from 1909, Kandinsky addressed the concept of "artistic synthesis," which he describes as a "solution that currently unites an increasing number of artists spiritually [...]". In the years leading up to World War I, a time crucial for his artistic development, Jawlensky distinguished himself through an open mind and a genuine ability to process the most diverse impulses without prejudice and to transform them into something entirely his own. He was no longer concerned with creating images, but rather, in line with the art theory of the "Blauer Reiter" and its institutional forerunner, the "Neue Künstlervereinigung München," which was founded in 1909, with the color- and form-based expression of a spiritual and emotional feeling. Jawlensky, along with Wassily Kandinsky, Gabriele Münter, and Marianne von Werefkin, was one of the founding members of the "Neue Künstlervereinigung." In its founding pamphlet from the spring of 1909, Kandinsky said: "We would like to draw your attention to an association of artists that came into being in January 1909 [...] We are guided by the idea that, in addition to external impressions from nature, the artist constantly gathers experiences in an inner world; and the search for artistic forms that express the interpenetration of all these experiences - forms that must be liberated from anything extraneous, in order to express nothing but what matters - in short, the quest for artistic synthesis [...]" (quoted from Annegret Hoberg / Helmut Friedel, Der Blaue Reiter und das Neue Bild, Munich/London/New York 1999, p.



On the provenance – Jawlensky's close confidante Lisa Kümmel

To reward her devoted support, Lisa Kümmel received this extraordinary and magnificent mountain landscape as a gift from Jawlensky in the late 1920s. In 1927, Alexej von Jawlensky met the young, versatile, and educated artist, who, at barely 30 years of age, took care of all organizational matters related to his work until he died in 1941. In a letter to Ada and Emil Nolde from October 18, 1938, she described her work for Jawlensky as follows: "I am his friend in the best sense of the word and have known him for 12 years. I take care of all his business correspondence, including his private correspondence, look after his paintings, and do all the pasting, waxing, varnishing, etc." (Helga Lukowsky, Jawlenskys Abendsonne. Der Maler und die Künstlerin Lisa Kümmel, Königstein i. Taunus 2000, p. 105) Her journal, which covers the period between 1936 and 1939 (Alexej von Jawlensky Archive, Muralto/CH), reveals that she visited the artist almost every day between 5 and 10 p.m. At Jawlensky's apartment at Beethovenstraße 9, she would clean his palette and brushes, take the Meditations he had made that day from the board on the easel, and mount new sheets the artist could work on during the night or the following day. She arranged his works, cataloged and categorized them, varnished or waxed them as agreed with the artist, mounted them on cardboard, attached labels and numbers, and framed them for sales and exhibitions. The human affection for Jawlensky during these years was immeasurable, not to mention the support from his wife Helene and son Andreas. In 1936/37, Jawlensky dictated his memoirs to Lisa Kümmel and compiled the socalled workshop inventory, a list of all the works in the artist's studio. After the artist died in 1941, Lisa Kümmel continued to take care of his estate; she died in November 1944. [MvL]

When Jawlensky and Werefkin – along with Helene and her son Andreas – returned to Munich from the rejuvenating mountain air of Oberstdorf in early December 1912, they were surprised by the heated discussions among association members about the recently published book 'Das Neue Bild.' The art historian Otto Fischer, who was also a member of the 'Neue Künstlervereinigung,' had expressed positions about the group's painting in a book he had published that all members did not share. The struggle for modernism and its goals had become determining factors for Jawlensky's everyday life, and the artist had to assert his artistic position between the "Neue Künstlervereinigung München," the "Blauer Reiter," the "Sonderbund Westdeutscher Kunstfreunde und Künstler" in Cologne and the "Erster Deutscher Herbstsalon" in Berlin on the eve of the First World War. With his painting, however, he succeeded in affirming himself irrespective of the groups and inspired art lovers and patrons alike.

PABLO PICASSO

1881 Malaga - 1973 Mougins



Nu couché. 1970.

Colored chalk drawing. Signed and dated "25.7.70" in the upper left. On wove paper. 46 x 61,2 cm (18.1 x 24 in), the full sheet. [KT]

♣ Called up: December 6, 2024 – ca. 5.30 pm ± 20 min.

€ 200.000 - 300.000 (R/N, F)

\$ 220,000 - 330,000

PROVENANCE

- · Galerie Louise Leiris, Paris.
- · Galerie Boulakia, Paris.
- · Gunnar Sandhal Anderson, Amsterdam.
- · Galerie Moderne, Silkeborg.
- · Private collection, Italy.
- · From a Swiss collection

EXHIBITION

- · Fixsterne 100 Jahre Kunst auf Papier. Adolph Menzel bis Kiki Smith, Schleswig Holzinisches Landesmuseen, Schloss Gottorf, May 31 September 20, 2009, p. 131 (full-page illu. in color).
- · Wunder auf Papier. Über 100 Jahre Zeichenkunst, Kunsthaus Villa Jauss, Oberstdorf, July 23 - October 3, 2010, no p. (illustrated).
- · PAINTING still ALIVE... On the way to modernity, Centre of Contemporary Art Znaki Czasu, Torun, Poland, November 11, 2018 January 13, 2019 (illustrated on p. 177).

LITERATURE

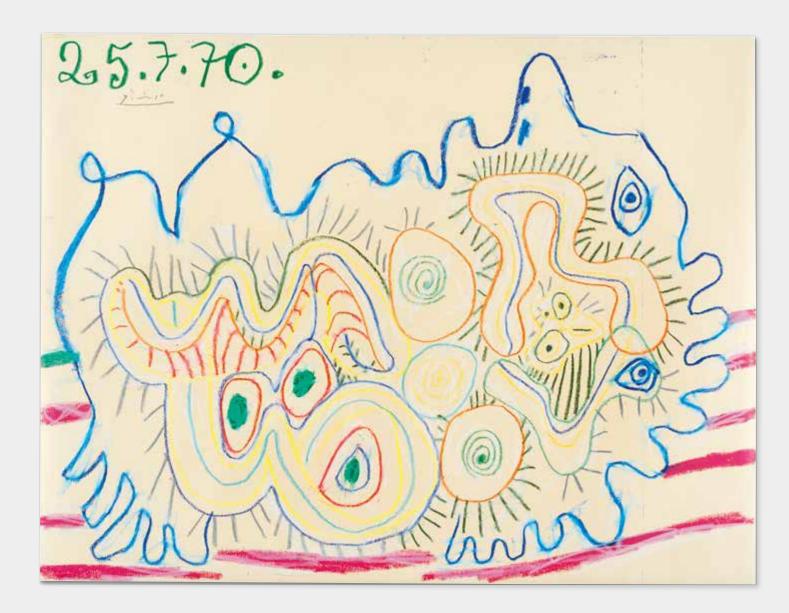
- · Christian Zervos, Pablo Picasso. Œuvres de 1970, Catalogue raisonné, vol. 32, Paris 1977, p. 76, cat. rais. no. 241 (illustrated).
- · Alan Wofsy, The Picasso Project. Picasso's Paintings, Watercolors, Drawings and Sculpture. A comprehensive illustrated catalogue 1885-1973, The Final Years 1970-1973, San Francisco 2004, p. 79, cat. no. 70-2075 (illustrated).

Pablo Picasso demonstrated an unwavering and perpetually renewing creativity throughout his life. In the summer months, he would retreat to Mougins on the French Riviera, creating a fascinating drawing encompassing his entire œuvre's essential themes and stylistic innovations. He used colored chalk to create a womanly figure in strong, confident strokes and achieved tremendous conciseness and expressiveness through this reduction to linear forms. All this reveals Picasso's extraordinary graphic gift and a profound exploration of the human figure he pursued throughout his life. For Picasso, the female body in particular — a characteristic expressive deconstruction in the present work — is not just a motif with a long tradition in art history. However, it is a central theme and creative driving force behind his constant examination of form, eroticism, and existence. This sheet from his late creative period is a particularly brilliant example of Picasso's draftsmanship. The loose, continuous stroke is a testament to his impressive

- Iconic motif: the reclining female nude, one of the central themes in Picasso's œuvre, is deconstructed to the extreme
- Large and gaudy drawing created in Mougins in the summer of 1970, boasting vivid lines and maritime and erotic connotations
- Picasso's inexhaustible creativity was honored in the 1971 retrospective at the Grande Galerie des Musée du Louvre - a rare tribute during his lifetime
- On the 50th anniversary of his death in 2023,
 Picasso was honored with exhibitions worldwide,
 demonstrating the undiminished epoch-defining
 significance of the constantly reinventing artist

spontaneity and confident movement, with which he captured the sensual sensations of the moment. In a deconstructive and synthetic process, Picasso assembled the body from its essential features: face, eyes, orifices, breasts, and curves, imbued with an inner dynamism, combined to create a harmonious and closed form. At the same time, the soft, rippling lines, interspersed with small organic forms framed by short lines, allow for associations with marine flora and fauna. The lightness of the bright colors gives the impression that the drawing, dated July 25, 1970, has absorbed the warmth and light of that day in the artist's life.

In Picasso's œuvre, the female nude occupies a unique position. His muses, most of whom were also his life partners, had a crucial influence on his artistic production and repeatedly initiated new paths. They are models and sources of inspiration, appearing in his works as symbols of the creative process. One of his most important groups of motifs, in which, not least, his relationship with the young Marie-Thérèse ultimately triggered an intensive examination of the body, is the bathers, with which the subject found its way into his work in Dinard, Brittany, in the 1920s. Initially, he approached the human body in a sculptural and surrealistic way and continued his exploration of its endless facets in his paintings and drawings. The intimacy and closeness to his models allowed him freedom, evident in his liberated depictions. In 1961, he married his last partner, Jacqueline Roque, and moved into the Villa Mas Notre-Dame de Vie in Mougins near Cannes. In this drawing, Picasso crystallizes the essence of a summer with unadulterated ease, erotic fascination, and a lustful, graphic appropriation of a carefree and liberated physicality. [KT]



"There is an artist in every child. The problem is to remain an artist when growing up."

Pablo Picasso, Propos sur l'art, Paris 1998

OTTO DIX

1891 Gera – 1969 Singen

Bilderbuch für Hana. Around 1925.

14 Water colors, each originally laminated on firm cardboard in half cloth binding.

Each signed. First watercolor titled in the image. On Schöllershammer watercolor paper (some with the blindstamp).

Sheet: each ca. $50.7 \times 35.7 \text{ cm}$ (19.9 $\times 14 \text{ in}$). Cardboard backing: $51.5 \times 36.5 \text{ cm}$ (20.2 $\times 14.4 \text{ in}$).

"Bilderbuch für Hana" is the second children's book with watercolors by Otto Dix and one of a total of 6 works that Dix made for the two children his wife Martha had brought into their marriage, their own three children Nelly, Ursus and Jan, as well as his granddaughter Bettina: "Bilderbuch für Muggeli [= Martin]" (1922), "Bilderbuch für Hana" (um 1925), "Bilderbuch für Nelly" (1927), "Bilderbuch für Ursus" (1930), "Bilderbuch für Jan" (1931) und "Bilderbuch für Bettina" (1955).

Sequence of the watercolors:

1. Ein Füllhorn für Hana, 2. Ritter Hans an Hohen Randen und seine Familie hoch zu Roß, 3. Die Bremer Stadtmusikanten, 4. Jonas und der Wal, 5. Daniel in der Löwengrube, 6. Christophorus, 7. David und Goliath, 8. Die sieben Todsünden, 9. Die Arche Noah, 10. Samson und der Löwe, 11. Die Versuchung des heiligen Antonius, 12. Der heilige Georg mit dem Drachen, 13. Der heilige Antonius predigt den Fischen, 14. Maria mit dem Kind im Stall. [JS]

All watercolors are documented in the digital Otto Dix catalogue raisonné under the numbers A 1925/41 to A 1925/54. We are grateful to Ms. Doris Kachel, Akademie der Künste, Berlin, for her kind support in cataloging this lot.

Called up: December 6, 2024 − ca. 5.32 pm ± 20 min.

€ 250.000 – 350.000 (R/D, F)

\$ 275,000 – 385,000

PROVENANC

- · Hana Koch, Düsseldorf/Randegg/Rottach-Egern (gifted from the artist around 1925 2006).
- · Olga Ungers (daughter of the above, inherited in 2006 2016).
- \cdot Privately owned (presumbaly since 2016, acquired from Galerie Remmert und Barth, Düsseldorf 2024).
- \cdot Private collection, Southern Germany.

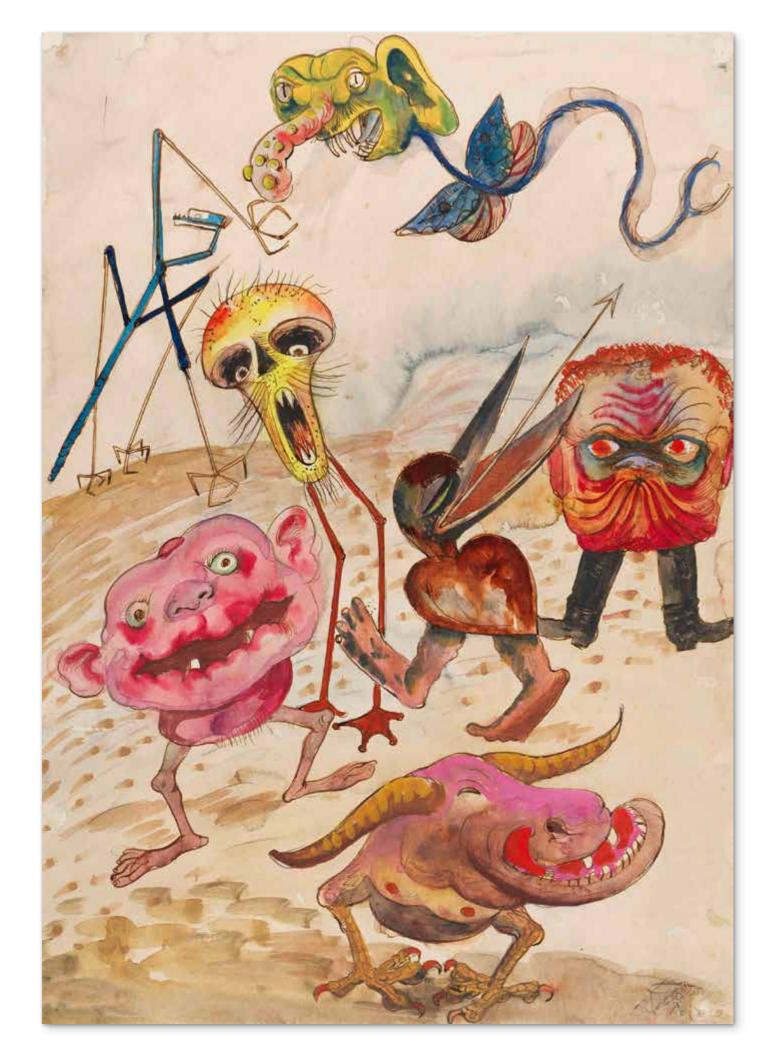
EXHIBITION

- Otto Dix. Bilderbuch für Hana und andere Trouvaillen, Galerie Remmert und Barth, Düsseldorf, September 6 - December 22, 2016 (all watercolors illustrated)
- · Otto Dix Der böse Blick, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, February 11 May 14, 2017 / Tate Liverpool, Liverpool, June 23 October 15, 2017, p. 131 and pp. 64-67 (all watercolors illustrated).

- Spectacular rediscovery: Dix's "Bilderbuch für Hana" was part of the collection of Hana Koch, Martha Dix's daughter from her first marriage, for her entire life and was only rediscovered in 2016
- A fantastic compendium of history, fairy tales, and biblical themes in 14 high-quality, largeformat watercolors
- In the mid-1920s, Dix worked on his extensive graphic masterpiece "Der Krieg" (The War) and this "Bilderbuch für Hana" (Picture Book for Hana)
- Both works show us how the artist processed the horrors of war and primal themes of humanity
- Of museum quality: A complete album from his best creative period is a true rarity on the international auction market
- In terms of composition and content, "Bilderbuch für Hana" is one of the artist's two first and most complex watercolor picture books
- Most recently exhibited in the major solo show "Otto Dix - Der böse Blick" (2017) at the Kunstsammlung Nordrhein-Westfalen, Düsseldorf, and at Tate Liverpool

"The war was terrible, but nevertheless powerful. That was something I couldn't miss under any circumstances. You have to see people in a state of chaos to learn about them."

Otto Dix, quioted from: Otto Dix – Der böse Blick, ex. cat. Düsseldorf 2017, p. 27.





[&]quot;Reading the Bible as it is, in all its realism, including the Old Testament! [...] That's quite a book, you may say, [...] the Book of Books, the Bible, also in terms of cultural and social history, a great book in every respect, absolutely magnificent."

Otto Dix, quoted from: Fritz Löffler, Otto Dix. Bilder zur Bibel, Berlin 1986, p. 5.

Otto Dix - Master of "primal themes of humanity"

It is the "primal themes of humanity" life and death, that we find at the heart of Otto Dix's fascinating and diverse œuvre. After Impressionist beginnings, the 21-year-old Dix attained formal clarity and striking expressiveness by 1912 with his "Self-Portrait with Carnation" (The Detroit Institute of Arts, Michigan), which is based on medieval portrait art. The work would set the course for the rest of his career: Be it the visions of war dissected in cubist manner, or the figures he captured in a disconcertingly exaggerated critical realism in which he decried social grievances, poverty, and the hardships of the common people. Dix's work is also characterized by the enormous cruelty of World War I that he lived through in four years of military service, the sight of high-piled corpses and death all around him, the pungent stench of fear and terror. Dix devoted himself to the subject of war more intensively than almost any other German artist, leaving behind the most terrifying images of this human horror in drawings, prints, and paintings. Existential themes that he continued to explore with unwaning and unsettling directness six years after the end of the war - around the same time that he made this "Bilderbuch für Hana" - in his famous etching series entitled "Der Krieg" (1924) - one of his major graphic works. His female nudes from this period also show an exaggerated physicality of disillusioned figures scarred by work and life. Finally, from 1928 to 1932, Dix worked on his famous war triptych, an homage to the medieval altarpiece, which is now part of the collection of the 'Staatliche Kunstsammlungen' in Dresden. All of these life's horrors that Dix explored artistically are of key significance in understanding Dix's unrelenting enthusiasm for the beginning of life. Not only his scarce unique children's books, but also his paintings of pregnant women, his Mary-like depictions of mother and child, and his famous paintings of children, above all the painting "Neugeborener mit Nabelschnur auf Tuch (Ursus)" (Newborn with Umbilical Cord on Cloth, Staatliche Kunstsammlungen, Dresden), in which the newly born infant cries its way to life with a distorted, red face, are devoted to the dawn of life. With the birth of his three children Nelly, Ursus, and Jan between 1923 and 1928, this motif became even more important for the artist. He seemed to have been deeply fascinated with the naturalness and purity inherent in this hopeful departure into life.

Otto Dix's watercolor children's books – the fascination with the beginning of life

Between 1927 and 1931, Otto Dix created books with vibrant watercolors for his three young children, giving each of them their very own, highly imaginative artistic parallel world in compilations of large-format watercolors. However, two children's books preceded these books for Dix's children: The two books he had made for Hana and Martin, Martha Dix's children from her first marriage, who lived with her first husband, the Düsseldorf physician and collector Dr. Hans Koch and his second wife, Martha's older sister Maria, after their divorce. Hans Koch had been in love with Maria from the start, but as Maria couldn't have children, he initially married her younger sister Martha. When Dix visited Düsseldorf in 1921 to make a portrait of Dr. Hans Koch (Museum Ludwig, Cologne), the artist fell madly in love with the then 26-year-old lady of the house, who had given birth to her second child Hana a year earlier. At the same time, Hans Koch had an affair with his true love, Martha's older sister Maria. Martha followed Otto Dix to Dresden without further ado, and Hans Koch lived with Maria in Düsseldorf, and the Dix-Koch love quartet would soon reach its emotional climax: Martha and Hans Koch divorced in 1922 so that she could marry Otto Dix in February 1923 after ten months of separation. Their first child Nelly was born in June 1923. Martha's daughter Hana from her first marriage was only three years old when they broke up. From then on, Hana and her older brother Martin were raised by their father Hans Koch, and Martha's sister Maria in Düsseldorf. Young Martha tried to maintain contact with her young children. Dix supported her by repeatedly making imaginative drawings and watercolors for the children. Dix loved children, and the unrestrained youthful innocence and joie de vivre of Martha's children probably touched his heart, especially after the atrocities he had witnessed in World War I.

"Bilderbuch für Hana" – a spectacular rediscovery

As early as spring 1922, Otto Dix created his first picture book with 15 large-format watercolors for Martin, Martha's first-born, and Martha wrote on April 3, 1922: "Jim [Otto Dix] made 1 picture book for Muggeli [Martin] for Easter. Watercolors. We want to have it bound, the sheets have to be mounted, it is going to be very beautiful + refined + will therefore cost a lot of money, 300 M, which we cannot afford as all debtors keep ignoring us + we are poor people. But we want to have it done. Hansli [Hans Koch] will send the money. Muggeli will have a lot of fun with it, we have had a lot of fun ourselves. [...]" (Martha Dix, April 3, 1922, quoted from Otto Dix. Bilderbuch für Hana und andere Trouvaillen, ex. cat. Galerie Remmert und Barth, Düsseldorf 2016, p. 18). However, it was long unknown that Otto Dix had also made a wonderful picture book for Martin's little sister Hana shortly afterward, a fascinating compendium of 14 large and imaginative watercolors showing a wide range of motifs from mythology, the Bible, and the world of fairy tales. It must have been around her fifth birthday that Hana Koch (1920-2006) received this outstanding artist's book from "Uncle Jimmy", her affectionate nickname for Otto Dix. She guarded this impressive watercolor album like gold until the end of her life. It was never documented or exhibited; she only allowed a small glimpse of it in 1994, showing just a single watercolor. Therefore, the discovery and complete disclosure of this long-kept secret in collaboration with Hana's daughter Olga in 2016 was key to this art-historical sensation.

"Bilderbuch für Hana" –

a virtuoso panorama of Otto Dix's rich pictorial world

But what was it exactly that Otto Dix, the master of the "primal themes of humanity", wanted to pass on to little Hana's cheerful and innocent soul at the beginning of her journey through life? What were the themes that Dix considered essential or even vital after the exhaustive wartime experiences? With this children's book, Otto Dix laid out his rich pictorial world in front of our eyes, and the very first watercolor shows a cornucopia carried by three putti, from which the title of this incomparable artistic masterpiece "Bilderbuch für Hana" ("Picture Book for Hana") tumbles towards us with childlike ease. The fact that the rich artistic universe of these watercolors was also of great artistic value to Otto Dix is demonstrated by the outstanding compositional quality of each sheet, as well as by his signature, which he left on each of the 14 watercolors.

The second watercolor, a kind of frontispiece that shows Hana's family in chivalry costume led by the physician and art collector Dr. Hans Koch, Martha's first husband, mounted on horseback in armor wearing Windsor glasses and wielding an over-sized syringe, bears witness to Dix's biting humor. He is followed by Martha's sister Maria, the children Martin and little Hana, who are also on horseback. The latter looks at the viewer with bright and perky eyes. The medieval castle in the background is an allusion to Schloss Randegg, a castle near Constance, which Hans Koch acquired as a summer residence for his family at a reasonable price during a period of economic inflation in 1923. The castle explains why Dix depicted the Koch family as magical medieval lords with a slight notion of mockery. In addition, he also addressed the sense of protection and unity that the family gave little Hana in uncertain times.

This also provides a thematic link to the following watercolor, which shows a scene from the famous fairy tale "Town Musicians of Bremen" by the Brothers Grimm, in which the rooster, the cat, the dog, and the donkey manage, despite their frail health, to drive off robbers by working together. A story that tells us to never give up and that friendship matters in even the most hopeless situations and that it can give us a new sense of purpose.

The next scene is from the dramatic biblical story of "Jonah and the Whale", which Dix staged under dark storm clouds and in torrential rain. The sea is rough, the ship is about to sink and the huge head and mouth of the whale with the seemingly moribund Jonah halfway in it emerges in the foreground. But, as we know, the whale had come on God's behalf to rescue faithful Jonah and, after three days in the whale's stomach, spit him back ashore safe and sound. This is followed by the story of "Daniel in the Lions' Den". Again, it is a menacing monster, which, according to biblical tradition, the faithful man with steadfast trust in God need not fear, as Daniel survives the night in the lions' den thanks to his unwavering faith. This is another story of confidence, faith, and hope. The beasts that Dix presents to the viewer within his "Bilderbuch für Hana" are intriguingly surreal, among them the following two figurative scenes: "St. Christopher" and "David and Goliath", the one being the protective and the other only a seemingly dangerous giant. St. Christopher is a saint and one of the 14 Holy Helpers of the Catholic Church, Goliath the leader of the faithless Philistines, who was beaten by David with a slingshot, ushering in the triumph of the people of Israel. Little Hana was familiar with these captivating stories from the Bible, and the surreal imagery must have fascinated her, too. However, the messages these images convey about life will have certainly only become comprehensible to Hana - and to today's viewers

This is followed by six more top-class watercolors, "The Seven Deadly Sins", "Noah's Ark", "Samson and the Lion", "The Temptation of St. Anthony", "St. George with the Dragon" and "St. Anthony Preaching to the Fish", which captivate the viewer with their exciting compositions and fancifully exaggerated depictions of landscapes and animals. It is the incessant fight against evil, the constant struggle for a better world, that provides the thematic link between these extremely diverse scenes and that is fundamental to the timeless topicality of the fascinating imagery of Dix's "Bilderbuch für Hana".



Otto Dix, 11. The Temptation of St. Anthony.

Dix's "Bilderbuch für Hana" – A socio-critical masterpiece of lasting topicality

But which picture did Otto Dix choose for the end of this masterful presentation of the agonizing challenges of life, this life-long battle of virtue against vice, faith against disbelief, good against evil? It is the contemplative scene of "Miracle in the Stable", in which Dix confronts us not only with the infant Jesus but with the purity of the child with all its vulnerability and innocence at the very beginning of life. Preserving this purity and virtue for as long as possible amidst the storms of life is a wish that Otto Dix expresses in these powerful images - for little Hana, as well as for humanity as a whole. Once again, this arthistorical treasure - its discovery in 2016 being a small sensation - shows the complexity and devotion with which Dix's work revolves around existential themes of life and death. They also testify to his mastery in artistic adaptation and transformation, and his genius in using the art-historical pictorial tradition for his artistic purposes. With "Bilderbuch für Hana", Otto Dix left us a socially critical and yet hopeful masterpiece on the existential "primal themes of humanity", which, shockingly, has lost none of its topicality to this day. [JS]

STEPHAN BALKENHOL

1957 Fritzlar – lives and works in Karlsruhe and Meisenthal



Mann und Frau. 1983.

Wooden sculpture. European beech, partly in color. Height: each ca. 202 cm (79.5 in).

♣ Called up: December 6, 2024 – ca. 5.34 pm ± 20 min.

€ 100.000 - 150.000 (R/D, F)

\$110,000-165,000

PROVENANCE

- · Löhrl Gallery, Mönchengladbach (directly from the artist).
- · Private collection, Hamburg (acquired from the above in 1985, until 2017, Ketterer Kunst, June 10, 2017, lot 861).
- · Private collection, Southern Germany (since 2017).

EXHIBITION

- · Impulse I, Galerie Löhrl, Mönchengladbach, May 15 June 22, 1983.
- · Stephan Balkenhol. Skulpturen und Zeichnungen, Kunstverein Brunswick, February 6 - March 15, 1987 (illustrated on pp. 60 and 61).
- · Neue Kunst in Hamburg 1987. Stephan Balkenhol, Hella Berent, Werner Büttner, Andreas Coerper, Markus Oehlen, exhibition at Halle K3, Hamburg, February 6 - March 8, 1987 (illustrated on pp. 12 and 13).
- · Stephan Balkenhol, Staatliche Kunsthalle Baden-Baden, July 15 September 17, 2006; Museum Küppersmühle für Moderne Kunst, Duisburg, September 28, 2006 - January 28, 2007; Museum der Moderne Salzburg February 17 - June 24, 2007, p. 207. (with illustrations 5a and 5b, as well as a full-page illustration on pp. 58 and 59).

LITERATURE

· Neal Benezra, Stephan Balkenhol. Sculptures and Drawings, Hirshhorn Museum and Sculpture Garden Smithonian Institution, Washington D.C., Stuttgart 1995, p. 28 (with illustration 8 (Woman) and on p. 73).

- Groundbreaking: In retrospect, Balkenhol described this outstanding seminal piece as a "key work" in his œuvre
- Of museum quality: The first sculptures of human figures Balkenhol created in his typical coarse style
- Archetypal aesthetics in a captivating monumental size
- From the year of his artistic breakthrough
- Shown at, among others, the grand 2006 Balkenhol retrospective exhibition at the Kunsthalle Baden-Baden, the Museum Küppersmühle, Duisburg, and the Museum der Moderne, Salzburg

"I consider my first full-body sculpture Mann und Frau (Man and Woman) a key work in which I succeeded in capturing virginity and naivety in a positive sense; a freshness that, of course, can never be achieved again."

Stephan Balkenhol, 2017

The minimalist yet profoundly moving sculptures by Stephan Balkenhol, one of the most important contemporary German sculptors, evoke archetypal patterns of human existence and perception. His work has been defined by heads and figures carved directly from a single wood block since 1982/83. After the two-part work "Kopf Mann und Frau" (Head Man and Woman) from 1982, which is now part of the Ludwig Collection in Aachen, Balkenhol carved the present figure pair "Mann und Frau" from a single tree trunk in 1983. Due to their

slightly larger-than-life size, these first two full-length wooden sculptures elude any pictorial representation; their monumentalization seems alienating and confusing. The enormous spatial presence and inimitable aura of this impressive creation are captivating. Its reference to the art-historical tradition of depictions of Adam and Eve also evokes the fascination with the origins of humankind. At the same time, it also marks the beginning of Balkenhol's renowned sculptural ouevre.



Elements characteristic of Balkenhol's later work already make a powerful appearance here: the rough treatment of the wood and the almost melancholic disconnection between his figures. The disconnection between his figures and the world around them is captivating and often downright disturbing, and precisely this quality characterizes Balkenhol's "Mann und Frau." Although it draws on the prominent arthistorical tradition of the Adam and Eve motif, a classic couple portrait, it is distinguished by the stark negation of the couple relationship. Neither the gaze nor the posture of the two figures suggests even the slightest degree of human interaction. Their rigid eyes stare into the void, almost aimlessly; Balkenhol confronts us with the first humans cast into our modern world, naked, vulnerable and bewildered. These are archetypal conceptions of man and woman, and their nakedness is socially and temporally indeterminable. In stark contrast to historical couple motifs, the present work has no interpersonal interaction. Facial expressions or gestures do not mar its monumental physical presence. Comparison with the work of Ernst Ludwig Kirchner, whose "Liebespaar" from 1923/24 (height: 144.5 cm) was considered degenerate at the time and is now thought to be lost, serves to illustrate Balkenhol's artistic progressiveness: Balkenhol's critical work "Mann und Frau" stands out not only because of its slightly larger-than-life size, which makes their 'human' appeal almost a bit frightening, it is also characterized by the complete lack of relationship between the individuals, their isolation, which – seemingly paradoxical – can only be fully appreciated in the double portrait.



Ernst Ludwig Kirchner, Liebespaar, in front of Kirchner's Wildbodenhaus, whereabouts unknown, photograph from around 1924, Kirchner Archive Wichtrach/Bern.



Stephan Balkenhol in front of his sculpture "Großer Kopf mit Figur" (2010),



In his distinctive coarse style and with great physical effort, Balkenhol carved "Mann und Frau" from a huge trunk of a European beech in 1983. It was the year of his artistic breakthrough, the year he received the Schmidt-Rottluff scholarship for the present "Mann und Frau," and the year he showed works in the section for emerging artists at Art Cologne. His wooden sculptures, completely new in their formal language, were a great success in Cologne and soon sold out. Some works were sold directly to important public collections like the Nationalgalerie Berlin and the Ludwig Collection in Aachen.

Using traditional tools, Balkenhol began to process the wood, which he saw as a living substance, and, in doing so, he developed his characteristic artistic language as early as 1983. He leaves the surface in its natural state, rough and unfinished, and uses only minimal color. Like Ernst Ludwig Kirchner and other artists of Expressionism with a background in sculpting, Balkenhol uses color only for accentuation. So, for the most part, scratches, cracks, chips, and fissures remain visible, bearing witness to the natural growth and sculpting processes. The figure, the head, the face – their physical volume emphasized – are circumscribed, always bearing a certain familial resemblance, but also with the essential degree of generalization that seeks the more significant form. Devoid of any indication of subjective state or emotion and free of narrative references, the figures derive their expressiveness solely from their physical presence, the generalized indeterminacy, and lack of relationship, straightforwardly expressing the existential attitude of postmodern man towards life Balkenhol broke entirely new ground in the traditional field of wood sculpture. He found his distinctive style and brought the sculpted image of man into the modern age with great force.



"I believe that timeless art always bears a high degree of topicality. When I look at an Egyptian head, it seems to me as if I could encounter the depicted, mostly idealized person today, too."

Stephan Balkenhol, quoted from ex. cat. Deichtorhallen Hamburg, Cologne 2008, p. 114



Balkenhol's figures remain isolated human individuals, removed images, and simultaneously, silent observers of our human existence. In their monumental size and nakedness, "Mann und Frau," Balkenhol's first full-body figures, remain unique pieces, as his subsequently made figures are mostly dressed, painted, and significantly reduced or enlarged in size in order to reduce their immediate physical presence, "because I do not want the viewer to think there is an actual person in front of him," explains Balkenhol (quoted from ex. cat. Deichtorhallen Hamburg, Cologne 2008, p. 115). Works from this fascinating sculptural œuvre can be found in many important public collections today, among them the Kunsthalle Mannheim, the Hamburger Bahnhof, Berlin, the Kunstmuseum Basel, and the Museum Ludwig in Cologne. [JS]



KARL SCHMIDT-ROTTLUFF



1884 Rottluff near Chemnitz – 1976 Berlin

Fischer auf der Düne. 1921.

Signed in the lower right. Signed, titled and inscribed with the work number "213" on the reverse of the stretcher. Once more inscribed with the work number on the reverse of the partially overpainted canvas 87,5 x 100,5 cm (34.4 x 39.5 in). [CH]

♣ Called up: December 6, 2024 – ca. 5.36 pm ± 20 min.

€ 400.000 - 600.000 (R/D, F)

\$440,000-660,000

PROVENANCE

- · Ferdinand Möller Collection, Berlin (presumably acquired directly from the artist in 1922).
- Detroit Institute of Arts, Detroit/Michigan
- (taken on loan from the ownership of the above in March 1938, confiscated as "enemy property" by the American state in December 1940).
- US state property
- (1950-1957, assumption of ownership of the above-mentioned confiscation on October 30, 1950 by "Vesting Order 15411" issued by the Office of Alien Property at the Department of Justice).
- Maria Möller-Garny, Cologne
- (acquired in 1957 by "re-purchase" from the American government).
- Angelika Fessler-Möller, Cologne (from the above)
- Berthold and Else Beitz collection, Essen
- (acquired from the above through Galerie Grosshennig, Düsseldorf, in 1959).
- · Ever since in family ownership.

EXHIBITION

- Neue Kunst Hans Goltz Munich (with a fragmentary label on the reverse of the stretcher).
- Touring exhibition Schmidt-Rottluff, Galerie Möller Berlin, Museum Königsberg, Museum Danzig, 1928/29 (no catalog).
- Kunstwerke aus drei Jahrtausenden gesammelt im Ruhrgebiet, Kunsthalle Recklingshausen, May 16 - July 16, 1963, cat. no. 212 (illustrated).
- Pommersches Landesmuseum, Greifswald (permanent loan, 2015-2024)
- · Zwei Männer ein Meer. Pechstein und Schmidt-Rottluff an der Ostsee, Pommersches Landesmuseum, Greifswald, March 29 - June 28, 2015, cat. no. 9 (dated 1920, illustrated on p. 81).

LITERATURE

- · Will Grohmann, Karl Schmidt-Rottluff, Stuttgart 1956, p. 266 (illustrated in b/w) and p. 292.
- Galerie Wilhelm Grosshennig (ed.), 10 Jahre Kunsthandel in Düsseldorf 1951-1961, Düsseldorf 1961, p. (illustrated, with the incorrect date "1920").
- · Eberhard Roters, Galerie Ferdinand Möller: die Geschichte einer Galerie für Moderne Kunst in Deutschland 1917-1956, Berlin 1984, pp. 156 and 226.
- Katrin Engelhardt, Ferdinand Möller und seine Galerie. Ein Kunsthändler in Zeiten historischer Umbrüche, PhD thesis, Hamburg 2013, https://ediss.sub. uni-hamburg.de/bitstream/ediss/5203/1/Dissertation.pdf, p. 122, note 337.

- Expressionism in its purest form: bright red figures against a deep blue sky and radiant yellow reflections of the sun
- Jershöft, a place of inspiration: Fascinated with the simple life he found there, Schmidt-Rottluff spent many summers on the Baltic Sea from 1920
- In his observations of people and nature, the artist found new confidence in color
- Paintings by the artist of this outstanding quality and vibrancy are scarce on the auction market
- Part of the outstanding collection of Berthold and Else Beitz, Essen, for 65 years



ARCHIVE MATERIAL [SELECTION]

- · File card for the art collection of Galerie Ferdinand Möller ("Fischer auf der Düne, Öl auf Leinwand" by Karl Schmidt-Rottluff), in: file cards boxes, Berlinische Galerie Berlin, Ferdinand Möller estate, BG-KA-N/F.Möller-KK.
- Business correspondence between Galerie Ferdinand Möller and the Art Collections of the Free City of Danzig, Berlinische Galerie Berlin, Ferdinand Möller Estate, BG-GFM-C, II 1, 587f.
- Business correspondence between Galerie Ferdinand Möller and Dr. Wilhelm Reinhold Valentiner, director of the Detroit Institute of Arts, Detroit (USA), Berlinische Galerie Berlin, Ferdinand Möller Estate, BG-GFM-C, II 1,115 (among others).
- Customs invoice and customs declaration for the import of 18 oil paintings from Galerie Ferdinand Möller to the Detroit Institute of Arts, 1938, Berlinische Galerie Berlin, Ferdinand Möller Estate, BG-KA-N/F.Möller-66-M66,18-23.
- Department of Justice, Office of Alien Property, Washington D.C. and others: Purchase agreement between the Office of Alien Property of the U.S. Department of Justice and Maria Möller-Garny regarding the repurchase of 19 paintings stored at the Detroit Institute of Arts, Berlinische Galerie Berlin, Ferdinand Möller Estate, BG-KA-N/F.Möller-68-M68,88-89.





Jershöft, place of inspiration

Arriving from Berlin in the summer of 1920, Schmidt-Rottluff visited the quaint fishing village of Jershöft in Pomerania on the Baltic Sea for the first time. The village's striking landmark is a lighthouse built in 1865. The brick tower impresses with its 35-meter height.

The fishing village, which he would visit over the summers of the coming years until 1931, was a peaceful oasis in the turbulent post-war years for the artist, especially in the light of political struggles between extremist groups in the fledgling Weimar Republic, especially in his home city of Berlin. Schmidt-Rottluff devoted much of his work to rural life. His subjects were fishermen, farmers, artisans, and laborers, who, through their daily work, were at one with the landscape, inspiring the artist to create these energetic works.

"This indescribable blue sky alone is a great delight, and the clear colors, distinctly set against one another – perhaps the colors are not that rich here [...] – but they are equally as steely and unambiguous."

Karl Schmidt-Rottluff in a letter to Ernst Beyersdorff from June 22, 1922.

Depictions of rural life

Special mention should be made of the painting "Fischer auf der Düne" (Fishermen on the Dune), a key work in the pictures showing workers and craftsmen. Schmidt-Rottluff's efforts to attain monumentality with a highly dynamic painting style become tangible. Generous, simplified forms and large color zones determine the character of the composition, a multifaceted landscape with cliffs and dunes. Schmidt-Rottluff captured the outlines of figures and objects, such as the boat, with rapid, almost sketchy brushstrokes. The contours are almost always rendered in black. The color takes on a vibrant, luminous life within the surface-determining boundaries. It is always this sublime use of color, the substantial, deep blue so typical of Schmidt-Rottluff, in contrast to olive ocher and reddish brown, that is now used preferentially and blended into a harmonious whole. The fishermen and the boat occasionally take on sculptural forms, and the artist uses rhythmic shapes and color fields that extend beyond their contours to assimilate the figures of the fishermen into the landscape. The textural treatment of color, the rich application of paint, and the solid forms bounded by contours make the work so compelling. Here, figures and objects have a somewhat arbitrary appearance, morphing into a colored surface painting that brings new momentum to his art and allows it to intensify its expressiveness.

"In the early 1920s after World War I [...], Schmidt-Rottluff took a big step by merging figures [...] and landscape using rhythmic forms and color fields that extended beyond the contours, creating an inseparable unity at the same level. This is how he madea highly dense tapestry of color brought to life in the painting by the figures' mobility, the jagged outlines, and the complementary contrasts."

Roman Zieglgänsberger, curator for Modern Art, Museum Wiesbaden, quoted in: ex. cat. Karl Schmidt-Rottluff. Landschaft, Figur, Stillleben, Brücke-Museum, Berlin, 2014/2015, p. 96.

Radiant colors and vibrant surfaces

In the Jershöft paintings, Schmidt-Rottluff evolved a colorful, flat style of painting that gave his art an overwhelming expression. Zones of pure color intertwine, infusing the surface with a dynamic rhythm. Occasionally, the forms seem to dissolve into an almost abstract color field, although their relationship to the actual motif is always preserved. The artist also uses black contours to define distinct shapes, creating a sense of space due to the arrangement of the individual pictorial elements. The artist describes the fishermen's chores in "Fischer auf der Düne" and their hard work in any weather. Schmidt-Rottluff shows people in expressive movement devoid of the usual physiognomy; these gestures appear for the first time in his works. Nevertheless, an echo of the expressive style of the pre-war period remains in Karl Schmidt-Rottluff's works in the post-war years, although they inspire a much more emotional, less tranguil impression. In the present painting, Schmidt-Rottluff achieved a high degree of formal and chromatic abstraction without losing touch with the visible. In his monograph and catalogue raisonné of Schmidt-Rottluff's work, published in 1956, Will Grohmann, an expert on the artist, characterizes the works created between 1921 and 1923 in the chapter entitled "Color Field and Zone Painting" (Grohmann, Karl Schmidt-Rottluff, Stuttgart 1956, p. 106).

Fascinating provenance

The art dealer Ferdinand Möller presumably purchased the painting shortly after it was created. Möller, actually a bookseller, began his incredibly successful career in 1912 at the famous Galerie Arnold in Dresden; the then owner Ludwig Gutbier had organized the landmark exhibition of the "Brücke" artists in 1910. In 1913, Möller founded a branch of the Arnold Gallery in Wroclaw, and in October 1918, he opened his own gallery on Potsdamer Strasse in Berlin. The artists he represented included Erich Heckel, Ernst Ludwig Kirchner, Otto Mueller, Emil Nolde, Karl Schmidt-Rottluff, and others. Like many other paintings

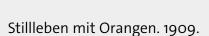


Karl Schmidt-Rottluff, Fischersonntag, 1923, oil on canvas, Brücke-Museum Berlin. © VG Bild-Kunst, Bonn 2024

by the "Brücke" group, "Fischer auf der Düne" remained in the gallery's possession. In July 1937, the infamous exhibition 'Degenerate Art' opened in Munich; the artworks confiscated from museums were finally legally expropriated on May 1, 1938. In response, Möller gave 19 works, including our painting, to his friend Wilhelm R. Valentiner in Detroit on loan. The German-American art historian had been the Detroit Art Institute director since 1924 and published the first monograph on Karl Schmidt-Rottluff as early as 1920. By the "Vesting Order" of the Department of Justice, Office of Alien Property of October 30, 1950, Möller's collection was confiscated as "enemy property" and taken over as property of the US government. After long and arduous negotiations - Ferdinand Möller died in January 1956 - 17 of the paintings that had initially been sent as loans finally arrived in Cologne, where the gallery had been based since 1951, in January 1958. The family donated two paintings, "Bild mit weißer Form" (1913) by Wassily Kandinsky and "Grüne Brücke" (1916) by Lyonel Feininger, to the Detroit Art Institute and the North Carolina Museum of Arts in Raleigh as a form of compensation. In the end, the painting "Fischer auf der Düne" became part of the renowned Berthold and Else Beitz Collection, Essen, through the agency of the art dealer Wilhelm Grosshennig, who was originally from Chemnitz but settled in Düsseldorf after the GDR had been proclaimed. [MvL]

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin



Oil on canvas

Signed and dated in the upper left. Titled and inscribed with the artist's Berlin address "Durlacher Str. 14" and the price "300" [Mark] on the reverse. $50 \times 65 \text{ cm}$ (19.6 \times 25.5 in).

♦ Called up: December 6, 2024 – ca. 5.38 pm ± 20 min.

€ 200.000 - 300.000 (R/N, F)

\$ 220,000 - 330,000

PROVENANCE

- · Marczell von Nemes Collection, Munich (until 1930).
- · Marczell von Nemes Estate (until 1934: Lepke)
- · Das Kunsthaus Herbert Tannenbaum, Mannheim.
- \cdot Acquired on behalf of the below from the above in 1934)
- · Collection of William (Dr. Wilhelm) Landmann (1891-1987), Mannheim / Amsterdam / Toronto (from the above).
- · Collection of Martin Landmann (1923-2021), Vancouver, Canada (obtained from the above).
- · Family-owned ever since.

EXHIBITION

- \cdot Stedelijk Museum, Amsterdam (July 1939-1946 as loan from the Landmann Collection).
- · European sculpture and painting from the collection of William Landmann, Toronto, Art Gallery of Ontario, Toronto, October 18 November 17, 1946.
- · Für die Kunst! Herbert Tannenbaum und sein Kunsthaus. Ein Galerist seine Künstler, seine Kunden, sein Konzept, Reiß-Museum Mannheim, September 11, 1994 - January 8, 1995, cat. no. 246, p. 110 (color illu. p. 90).

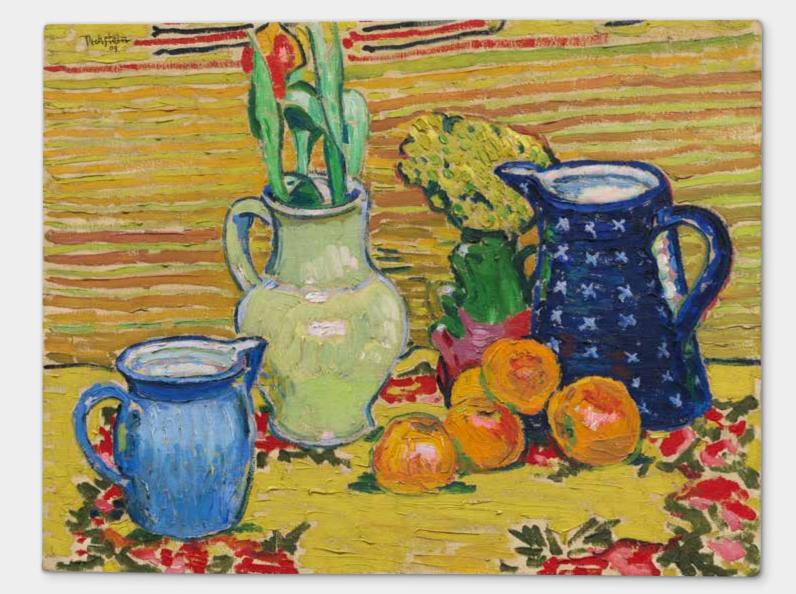
LITERATUR

- · Aya Soika, Max Pechstein. Catalogue raisonné of oil paintings, vol. I, 1905-1918, Munich 2011, cat. no. 1909/3 (color and black-and-white illu.)
- · Rudolph Lepke's Kunst-Auctions-Haus, Berlin, Gemälde, Bildwerke, altes Kunstgewerbe des 16. bis 18. Jahrhunderts aus einer süddeutschen Sammlung, auction on June 12, 1934, lot 310 with illu. on plate 8.
- · Documents on the loan from the Landmann Collection, archive of Stedelijk Museum Amsterdam, folder 707.
- · Documents on the loan from the Landmann Collection, archive of Stedelijk Museum Amsterdam, folder 698, p. 18, no. 617.
- · Exhibition list from 1946, archive of the Art Gallery of Ontario, Toronto.
- \cdot Robert Hubbard, European Paintings in Canadian Collections II, Toronto 1962, p. 160.

- Radiant still life from the early Berlin days of the "Brücke"
- Works made during that time were seminal for Pechstein's expressionist style, which saw its peak in 1910
- The artist showed a similar still life in the spring exhibition of the Berlin Secession
- The painting's provenance reflects Germany's eventful history
- From the William Landmann Collection, Canada

"Dr. William Landmann - the eventful history of an important collection: only very few of the major Jewish art collections survived the Nazi regime as a whole. The story behind the artworks from the collection of Dr. Wilhelm Landmann from Mannheim is all the more remarkable."

Dr. Agnes Thum, Head of Provenance Research at Ketterer Kunst, Munich 2023. Learn more about the entire provenance history at www.kettererkunst.de



Pechstein's "Stillleben mit Orangen" from the early Berlin "Brücke" period

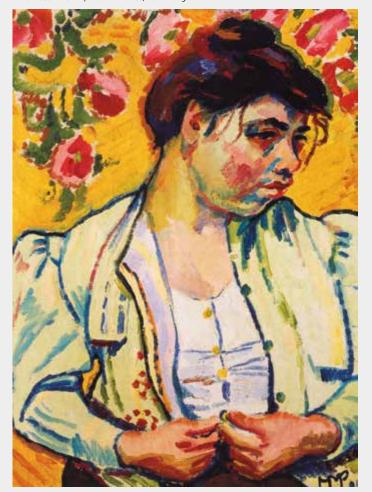
In the German Expressionism of the "Brücke" artists, still lifes, alongside nudes, landscapes, cabaret scenes and portraits, are among the central motifs. Hermann Max Pechstein's works also revolve around these genres, although his painting style differed from that of his fellow artists, as it is closer to the actual appearance of the scene or object depicted. In contrast to Kirchner or Heckel, Pechstein remained more closely connected to real forms and achieved the expressive visual effect primarily through the use of bright colors in generous, strongly contoured compositions.

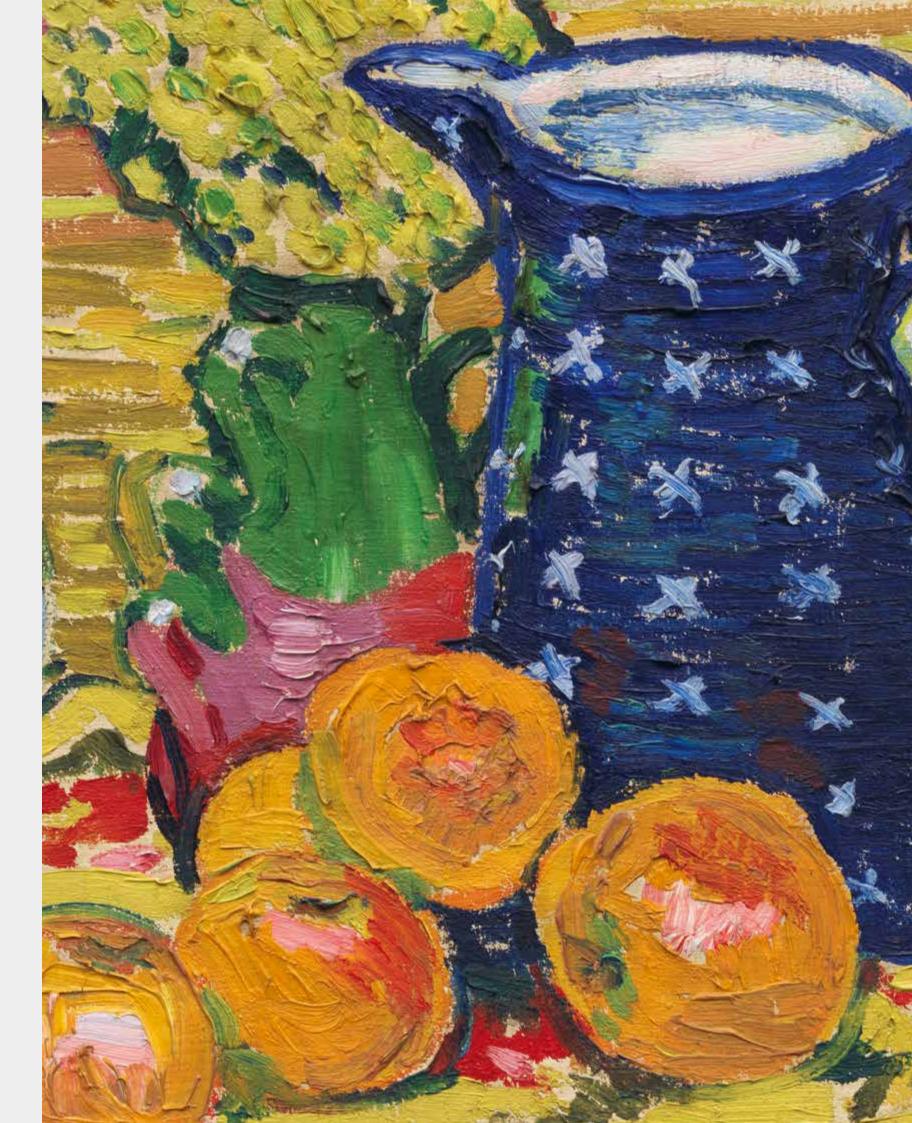
Created while the impression of the Matisse exhibition at Galerie Paul Cassirer at the beginning of 1909 was still fresh and influenced by his trip to Italy and France, the present still life reflects the unbridled energy of the young artist and the diverse influences of the period in which it was created. Reflecting retrospectively on his early days in Berlin, Pechstein wrote: "Now I threw myself into work. Everything I had absorbed urged me to create. Sketches, drawings and drafts poured out of my hands." (Max Pechstein, Erinnerungen, edited by Leopold Reidemeister, Stuttgart 1993, p. 33). This energy and creative power can also be felt in our still life, which is a wonderful document of Max Pechstein's towards a groundbreaking streamlining of the composition and a stringent color statement.

The objects depicted have already been greatly reduced to their basic forms. Pechstein divided the background into just two areas, a floral tablecloth and a wall indicated by horizontal lines. The pattern of the floral tablecloth reappeared a little later in the painting "Die grüne Jacke" (The Green Jacket, 1909), however, in form of a wall hanging. The comparison illustrates that Pechstein depicts objects in his still lifes that he found in his direct surroundings, capturing the immediate impression on the canvas. Objects, furnishings and, above all, fabrics and wall hangings appear time and again in the works of the other "Brücke" artists. As historical photographs show, they were mostly part of their studio's decoration. They allow conclusions to be drawn about the community and bear witness to the artistic dynamism of the environment that the characteristic "Brücke" style could form within just

How impressive the impact of Pechstein's work from early 1909 must have been in comparison with that of other artists outside the "Brücke" is emphasized in the artist's memories. Looking back at the Berlin Secession exhibition, he wrote: "On the opening day, I was shocked when I realized how strong and clear my pictorial language stood in opposition to Impressionism." (Max Pechstein, Erinnerungen, Stuttgart 1993, pp. 33f). According to Aya Soika, the present "Stillleben mit Orangen" (Still Life with Oranges), which is inscribed with the Berlin address on Durlacher Str. 14, was created in March 1909, around the same time as the still life exhibited in the Berlin Secession and which is considered lost today. A price is also indicated on the back; Pechstein figured that 300 Marks would be appropriate for this still life - a ridiculously low price from today's perspective, as the phase in Berlin around 1909 is regarded a time of fundamental creativity that peaked in the works created in 1910. [AR]

Hermann Max Pechstein, Die hellgrüne Jacke, oil on canvas, 1909. © Pechstein Berlin / VG Bild-Kunst, Bonn 2023





EMIL NOLDE

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

Calla, Anemonen und Gerbera. Around 1925/1930.

On firm Japon

Signed in the lower right. 45,5 x 34 cm (17.9 x 13.3 in), the full sheet.

Accompanied by a photo expertise issued by Prof. Dr. Manfred Reuther on July 10, 2002 (in copy).

♣ Called up: December 6, 2024 – ca. 5.40 pm ± 20 min.

€ 90.000 - 120.000 (R/D, F)

\$ 99,000 – 132,000

PROVENANCE

- · Private collection (acquired in the 1920s, family-owned until 2003: Christie's).
- · Galerie Schwarzer, Düsseldorf.
- · Private collection, North Rhine-Westphalia.

LITERATURE

- Gestalt und Gestaltung. Das Kunstwerk als Selbstdarstellung des Künstlers, Krefeld 1958, illustrated on p. 129.
- · Christie's, London, Auktion Impressionist & Modern Works on Paper, February 6, 2003, lot 467.

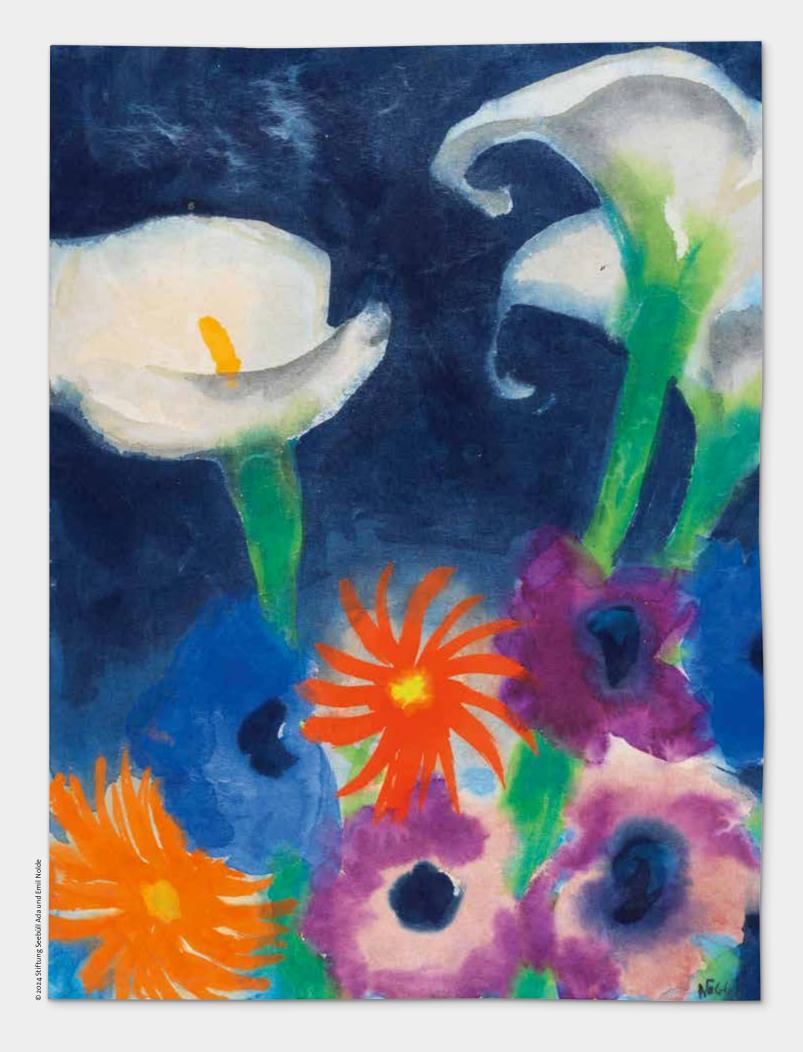
- Nolde's idea of emotionally determined art became manifest in his watercolors
- Large, full-sheet watercolor in remarkably saturated colors
- Emil Nolde is regarded a watercolor virtuoso, making the delicate beauty and the flowers' splendor the bearer of expression

"I love the colors and the purity of the flowers. I love them for their destiny: sprouting, blooming, glowing, making us happy, declining, withering and eventually being disposed of. Our human fate in many cases is not likewise coherent and beautiful [.]"

Emil Nolde, quoted from Martin Urban, Emil Nolde. Blumen und Tiere. Aquarelle und Zeichnungen, Cologne 1965, pp. 7-8.

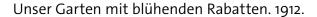
The German expressionist artist Emil Nolde painted his way into the hearts of art lovers with his vibrant flower pictures. Viewers are captivated by the color and power of his works. Nolde himself described painting in watercolors as a personal calling. He painted people, land-scapes, animals, and flowers. From the intimate style of his early watercolors, he worked his way to a more liberated, broader, and fluid style that required an in-depth understanding of and response to the properties of the papers and the potential the colors offered. Nolde's love of flowers is rooted in his childhood and accompanied his entire artistic career. The intensity and radiance of the color and the

combination of beauty and transience repeatedly inspired the artist, as is also evident in our work. More than any other subject, the flower motif allowed Nolde more freedom to indulge in his color phantasies. They allowed him to explore his ideas of the musicality and absolute effect of color to a point close to abstraction without losing his connection to nature, which always remained a prerequisite for his creativity. Aided by the wet-in-wet technique he used on absorbent paper, he utilized color as a vehicle for emotional qualities that served not to recognize the representational form but to approach his pictorial idea intuitively.



AUGUST MACKE

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



Oil on canvas, laminated on cardboard. Dated and inscribed by hand on the reverse. 64×47.5 cm (25.1 \times 18.7 in). [JS]

C Called up: December 6, 2024 − ca. 5.42 pm ± 20 min.

€ 300.000 - 400.000 (R/D)

\$ 330,000 – 440,000

PROVENANCE

- · From the artist's estate (1914).
- · Elisabeth Macke-Erdmann (1941).
- · Galerie v. d. Heyde, Berlin (before 1943, with a label on the reverse).
- · Antiquariat Tenner, Heidelberg (1957).
- · Galerie Griebert, Munich (1963).
- · Siegfried Adler, Montagnola (1968).
- · Private collection, Mülheim a. d. Ruhr (since the 1990s)
- · Private collection, Northern Germany (inherited from the above).

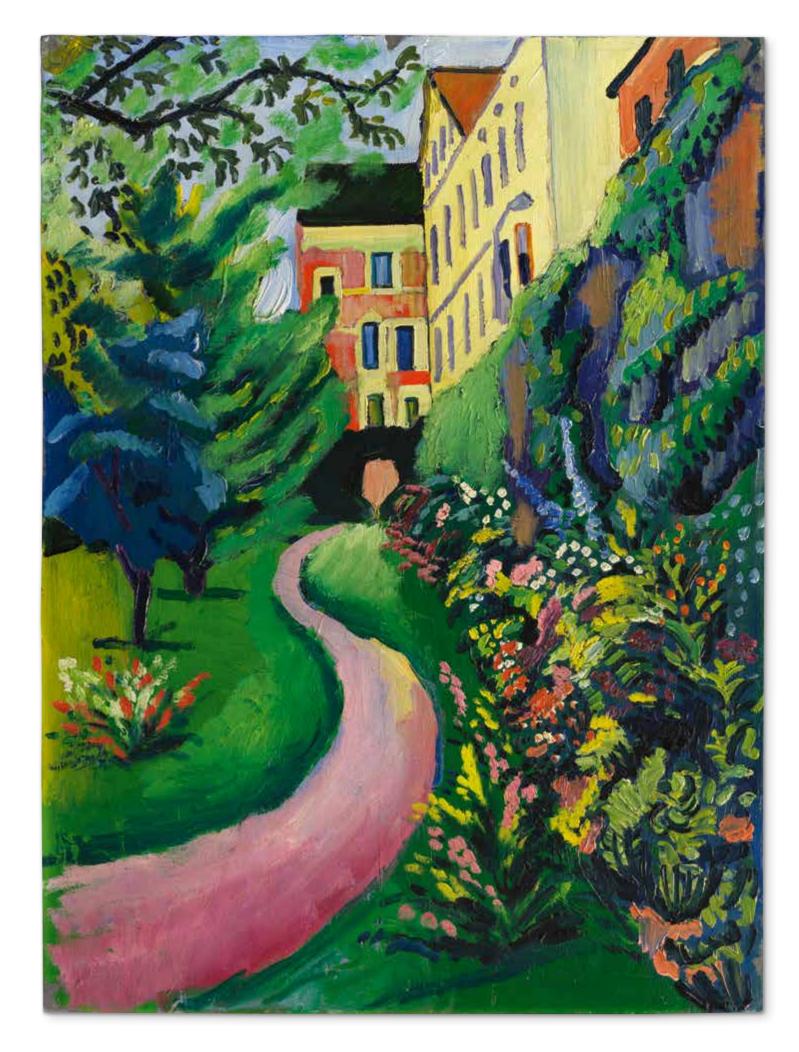
EXHIBITION

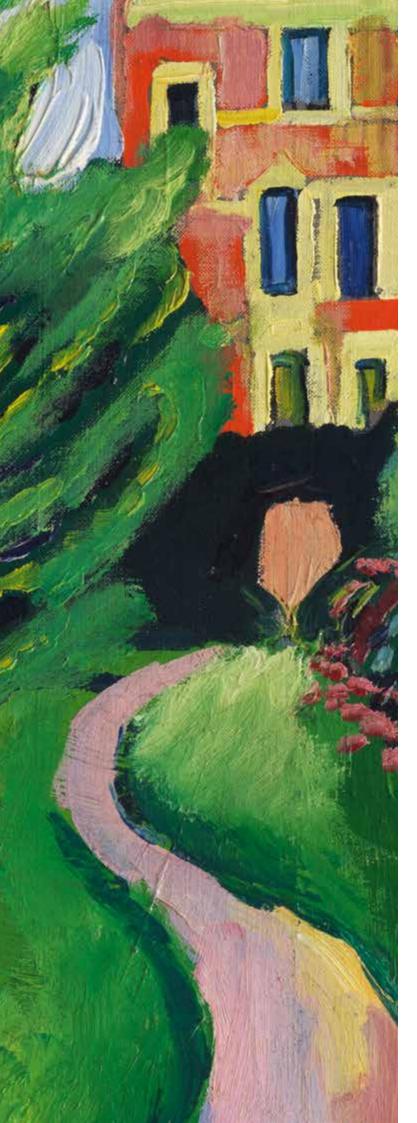
- · August Macke, Kestner-Gesellschaft, Hanover, 1935, cat. no. 27 (with the label on the reverse).
- · Galerie von der Heyde, Berlin (before 1943, with the label on the revere).
- · August Macke. Gemälde, Aquarelle, Zeichnungen, Kunstverein Hamburg / Kunstverein Frankfurt a. Main, 1968/69, cat. no. 51 (with ill. no. 9).
- August Macke. Gemälde, Aquarelle, Zeichnungen, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster / Städtisches Kunstmuseum, Bonn / Städtische Galerie im Lenbachhaus, Munich, 1986/87, cat. no. 74 (with color illu. on p. 241).
- · August Macke, 1887-1914, Fundación Colección Thyssen-Bornemisza, Madrid, 1998, cat. no. 29 (with illu. on p. 99).
- · August Macke und die frühe Moderne in Europa, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster / Kunstmuseum Bonn, 2001/02, cat. no. 60 (with illu. on p. 157).
- · Gartenlust. Der Garten in der Kunst, Orangerie des Unteren Belvedere, Vienna, 2007, without cat. no. (illustrated on p. 215).Marc, Macke und Delaunay. Die Schönheit einer zerbrechlichen Welt (1910-1914), Sprengel Museum, Hanover, March 29 July 19, 2009, cat. no. 74 (illustrated on p. 119).
- · Begegnung in Bildwelten, August Macke House, Bonn 2017, p. 77 (illustrated on p. 93).
- · Hamburger Kunsthalle, Hamburg (on permanent loan since the 1990s, inv. no. 200542).

- From the heyday of the "Blue Rider"
- Featuring Macke, Kandinsky, and Marc, the first exhibition of the "Blue Rider" took place in Munich in December 1911
- Our summery garden scene was painted right after the release of the "Blue Rider" almanac in May 1912
- "Unser Garten mit blühenden Rabatten" marks the beginning of Macke's short expressionist period (1911–1914), which ended with his early death in World War I
- With a signficant exhibition history dating back to 1935, most recently as permanent loan from a private collection at at the Kunsthalle Hamburg for two decades

LITERATURE

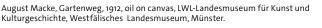
- · Ursula Heiderich, August Macke. Gemälde. Catalogue raisonné, Ostfildern 2008, cat. no. 392 (illustrated in black and white).
- · Gustav Vriesen, Der Maler August Macke, Stuttgart 1953, cat. no. 298.
- · C. Gerhardt, Fabrik und Lager chemischer Apparate, Bonn 1974, illu. on p. 38.
- · Ernst Gerhard Güse, August Macke, der Impressionismus und die Fauves, ein Beitrag zu Mackes Rezeption französischer Malerei, in: ex. cat. August Macke. Gemälde Aquarelle, Zeichnungen, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster / Städtische Kunstmuseum, Bonn / Städtische Galerie im Lenbachhaus, Munich, 1986, p. 33 (with illu. no. 33).
- Magdalena M. Moeller, August Macke, Cologne 1988, p. 102 (illustrated in color on plate 17, p. 103).
- · Rudolf von Bitter, August Macke, Munich 1993 (with illu. 62, p. 87).
- · Andreas Pohlmann, ex. cat. August Macke and Bonn, Schriftenreihe Verein August Macke Haus, no. 7, Bonn 1993 (with illu. 13, p. 45).
- · Barbara Wyandt, Farbe und Naturauffassung im Werk von August Macke, Hildesheim/Zurich/New York 1994, p. 151.
- · August Macke und die frühe Moderne in Europa, in: ex. cat. August Macke und die frühe Moderne in Europa, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster / Kunstmuseum Bonn, 2001/02, Ostfildern 2001, p. 143.
- · Lothar Schmitt and Iris Stollmayer, August Macke: Blickfänge in und um sein Bonner Haus, Schriftenreihe Verein August Macke Haus, no. 7, Bonn 2001, p. 160.
- Mario-Andreas von Lüttichau, Im Farbenrausch. Munch, Matisse und die Expressionisten, exhib. cat. Museum Folkwang, Essen 2012, illustrated on p. 104.
- · Anni Dufour (ed.), Franz Marc, August Macke: L'aventure du cavalier bleu, exhib. cat. Musée d'Orsay, Paris 2019, illustrated on p. 100.
- Westfälischer Expressionismus, exhib. cat. Kunsthalle Bielefeld, 2010, illustrated on p. 101
- · Klara Drenker-Nagels and Ina Ewers-Schultz (eds.), August Macke und Freunde: Begegnung in Bildwelten, exhib. cat. August Macke Haus, Bonn 2017, p. 77 (illustrated on p. 93).

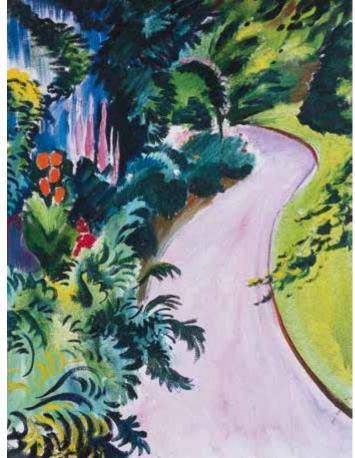




Everyday Paradises

August Macke's "Unser Garten mit blühenden Rabatten" (Our Garden with Blooming Flower Beds) shows one of those typical scenes from the life of the artist: the visual delight he takes in the vibrant colors he uses to paint a sunny, slightly ascending path along the building, is impressively characterized by colors and shapes. The contrast between the austere façade and the casual yet immediate power of a cultivated and, at the same time, untamed nature conveys a sense of joy. Macke's visual representations of an ideal world, which the young painter envisioned in the modern guise of a contemporary paradise, are characteristic of his work. It is not uncommon for it to be a very personal Garden of Eden that blends into (ostensible) everyday scenes. People strolling about in sunny parks or zoological gardens, walking in a world of leisure, beauty, and relaxed contemplation, are motifs frequently used to articulate his vision of paradise. As illustrated in this garden painting, the exclusion of the troublesome yet equally mundane reveals this. It is a calm, secluded world in which Macke painted his family in the neat garden in Bonn, far from the humdrum beyond the wall on busy Bornheimer Straße. It is an idealized world showing his deep immersion in nature's rhythms. Hence, Unser Garten is a substitute for the Garden of Eden on Earth, where Macke transposes a modern, innercity paradise or, in this case, a garden landscape with architecture. It is a variation of an idealized idea that he organizes in his mind and expresses in magnificent colors.







August Macke (kneeling in front) together with Wassily Kandinsky (2nd from left), Heinrich Campendonk, Helmut Macke, Cuno Amiet and his wife on the balcony of Ainmillerstraße 36, Munich 1911, photograph, Gabriele Münter- und Johannes Eichner-Stiftung, Munich.



August Macke, Terrasse, after Henri Matisse, Die Terrasse, Saint Tropez, 1910, pencil, sketchbook no. 38, p. 73.

"More than any of us, he gave color its clearest and purest sound, as clear and bright as his whole nature."

Franz Marc in his obituary for August Macke, September 1914.

In many of his pictures, such as in the related painting "Gartenweg" (1912, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster), Macke visualizes his dream of a perfect, paradisiacal world. The power of dreams is a critical element of his work and is also evident in this picture as an untouched corner of his very intimate living space. Many of Macke's paradisiacal images are imbued with a dream-like quality, and many of his works are motionless as Macke's figures appear in a state of contemplation. Nevertheless, they are also observers, often with their heads bowed, and their eyes closed, thus conveying the impression of a meditative state. In 1905, young Macke, who had a keen interest in theater, read "The World as Will and Representation" by Arthur Schopenhauer. "He has very interesting things to say about dreams," Macke wrote to Elisabeth Gerhardt in Kandern on September 9, 1905 (August Macke, Briefe an Elisabeth und die Freunde, Munich 1987, p. 70).

Henri Matisse and the Fauves

His strong palette, with its bold colors, actually developed in contrast to the idea of paradise. By 1910 at the latest, when Macke saw pictures by, among others, Henri Matisse at Galerie Thannhauser in Munich, including "La terrasse, St. Tropez" (1904, Isabella Stewart Gardner Museum, Boston), of which he made a sketch (1910, sketchbook No. 38, p. 73), he embarked on an intense examination of the Fauves, their pictorial expression, their pursuit of immediacy, their use of color and treatment of light. The Fauves intensified the colors to the highest degree while balancing decorative and flat elements. Along with his clarity of presentation, Macke developed a strict reflection of painterly form, as seen here in the reproduction of the building, the residential and commercial building of his parents-in-law Carl Heinrich and Sophie Gerhardt on the right, with a view of the red-brick neighbor's house behind it.

Macke adored Henri Matisse, whose work he had already studied during his stay in Paris in the summer of 1907 and again during his honeymoon in the city on the Seine in early October 1909. These encounters would lead to a significant stylistic change in the paintings he created during his stay in Tegernsee the following year. The artist started to create highly simplified landscapes, remarkably still lifes, often with pure, intense colors. He defined forms with broad, curved contours and emphasized the surface.



August Macke watering the "little plant of modern art" on the balcony of Ainmillerstraße 36. München 1911, photograph, Gabriele Münter- and Johannes Eichner Foundation

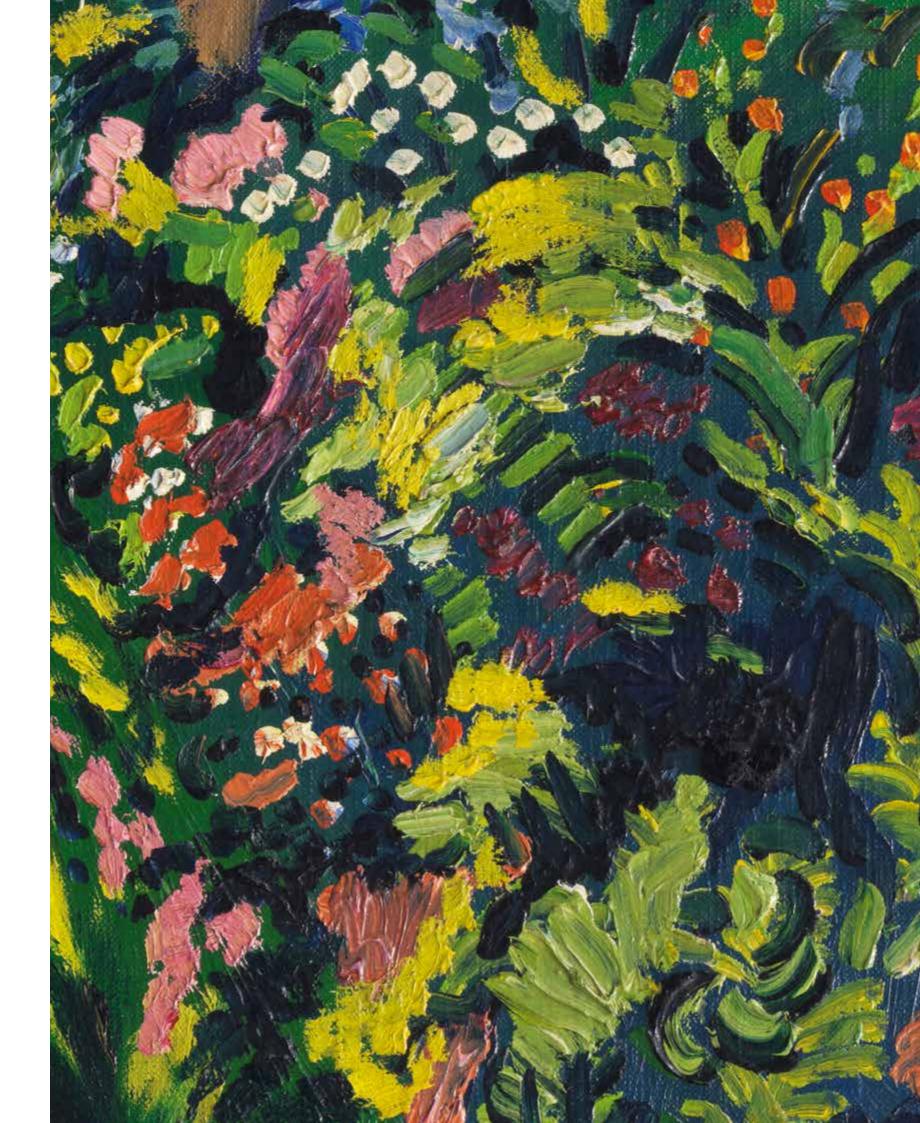
Back in Bonn early in November, August Macke made a quick trip to Hagen before Christmas 1910 to see the second exhibition of the "Neue Künstlervereinigung München" at the Folkwang Museum. He was disappointed, as he expressed in a letter to Franz Marc, but also wrote enthusiastically: "I [...] saw two Matisses that delighted me." (quoted from: August Macke Franz Marc Briefwechsel, Cologne 1964, p. 32). Alongside 'Stilleben mit Asphodelen' from 1906, Macke also saw 'La Berge' (Kunstmuseum Basel), a landscape from 1907. Macke was visibly engaged with their strict architecture in his landscape paintings.

In early November, August Macke and his wife Elisabeth, their almost seven-month-old son Walter, and their housemaid Anni returned to Bonn. They had finally decided against spending the winter at Tegernsee in Upper Bavaria. The young couple's considerations were dominated by their desire to exchange their nature-loving existence for a more urban context and to be closer to his wife's family, as well as the need for different working conditions. "But the question about the studio," Macke wrote to his mother-in-law Sophie Gerhardt, "that is the most important thing" (Macke to Sophie Gerhardt, quoted from: August Macke, Briefe an Elisabeth und die Freunde, Munich 1987, p. 258). Renovation of the studio in the small house on his parents-in-law's property increasingly occupied the artist; in February 1911, it had finally been completed. The studio with a loft on the fourth floor was a blessing for Macke: it had large windows on three sides and a large skylight that allowed him a vast view of the surrounding area, with the very busy Ringstrasse, the Kölner Chaussee with the tower of the mental asylum, Viktoria Bridge, which crosses the railroad tracks right in front of the house across the road, and of Marienkirche, which, surrounded by suburban houses, presents itself in a different light every day.

However, Macke not only painted like strange forces drove him, but he was also caught up in art and cultural-political activities as an exhibiting artist. During the relatively short period of his stay in Bonn from 1910 to 1914, he was involved in events of epochal significance. In addition to being a member of the editorial board of the "Blauer Reiter" magazine, which Macke mainly promoted in the Rhineland, contributing, among other things, an article titled "Die Masken" (The Masks), he was also on the committee of the "International Art Exhibition of the 'Sonderbund' of West German Art Lovers and Artists" in Cologne in the summer of 1912, as well as the campaign for the "Exhibition of Rhenish Expressionists" at Cohen's in Bonn in 1913, and the "First German Autumn Salon" at Herwarth Walden's Berlin gallery "Der Sturm" in the same year. At the beginning of 1911, the Gereonsklub was founded in Cologne. It offered a painting and drawing school, exhibitions (such as a "Blauer Reiter" exhibition in January 1912), a debating club, and various other events, many of which under the aegis of August Macke.

From September 22 to 26, 1912, Franz Marc and his wife Maria visited August Macke in Bonn. Mark and Macke painted the large mural "Paradise" in his studio and visited the Sonderbund exhibition in Cologne. Inspired by the works of young French artists, Franz and Maria Marc went to Paris with August Macke for a week. "Today we were at the Delaunay's. Very nice! They have a boy. Afterward, at Vollard (apartment), Durand-Ruel, etc. Yesterday morning at the Herbstsalon (awful)," Macke wrote to his wife Elisabeth in Bonn on October 2 (August Macke, Briefe an Elisabeth und die Freunde, Munich 1987, p. 291). On October 21, after their return from Paris, August Macke presumably reported to his wife's uncle, the patron and collector Bernhard Koehler in Berlin: "What struck us in Paris was the lack of talent among the Cubists on display. I was very impressed by what we saw of Picasso and Delaunay. I must also say that the Futurists, who are now in Cologne, impressed me very much. These ideas are even more important for modern painting than Picasso." (August Macke, Briefe an Elisabeth und die Freunde,

Like hardly any other artist, Macke was informed about the latest trends in painting, and he was also familiar with the important art dealers in Paris at the time: Ambroise Vollard represented, among others, Paul Gauguin, Pablo Picasso, and Henri Matisse; Paul Durand-Ruel was the gallerist of Paul Cézanne and the Impressionists. Moreover, this extensive knowledge is also reflected in the colorful paintings. [MvL]



MAX BECKMANN

1884 Leipzig – 1950 New York

Großer Clown mit Frauen und kleiner Clown. 1950.

Oil on canvas.

Signed and dated "NY [=New York] 50" in the lower left.

128 x 77 cm (50.3 x 30.3 in).

Literature identifies the painting by various titles, including "Clown mit Frauen und kleiner Clown" (Clown with Women and Little Clown), "Harlekin" (Harlequin), "Grüner Harlekin" (Green Harlequin) and "Grüner Clown" (Green Clown).

Beckmann lists the painting, on which he worked from October 1949 to September 1950, in his list of pictures with the following entry: "1949 New York, 21 King gr Clown with women and k. Clown Pompei started Oct. 11 finished Sept. 2". On November 21, 1950, Beckmann mentioned the painting one last time in his diary, noting that he had worked on the "green clown" again after a walk in Central Park. [JS]

♦ Called up: December 6, 2024 – ca. 5.44 pm ± 20 min.

€ 1.400.000 - 1.800.000 (R/D)

\$1,540,000-1,980,000

PROVENANCE

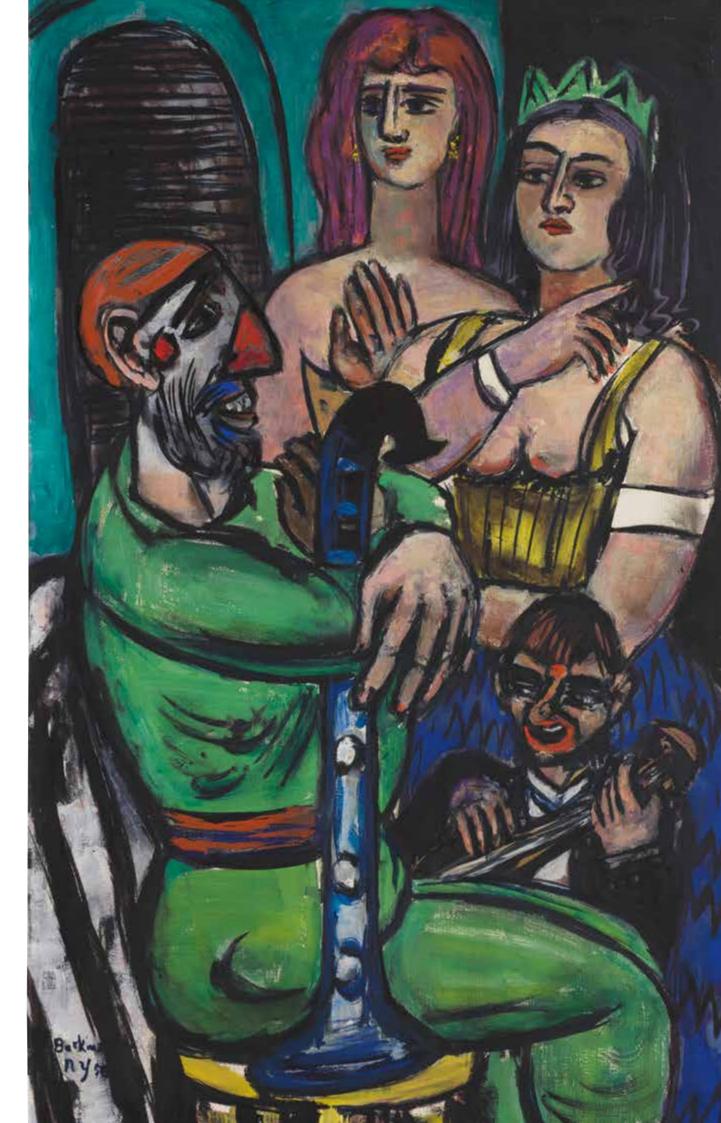
- · Estate of the artist
- · Mathilde Q. Beckmann (since December 27, from the estate in 1950)
- · Curt Valentin /Buchholz Gallery, New York (1951, presumably on commission).
- · Dr. Peter Beckmann, Gauting (around 1955/56).
- · Dr. Hans Sommer, Wertingen (after 1957)
- · Berthold and Else Beitz Collection, Essen (since 1965).
- · Since then in family ownership.

- · Max Beckmann, Curt Valentin / Buchholz Gallery, New York, April 3 28, 1951, cat. no. 17 illustrated, here with the title "The Green Clown").
- · Deutsche Kunst. Meisterwerke des 20. Jahrhunderts, Kunstmuseum, Lucerne, July 4 - October 2, 1953, cat. no. 238.
- · Max Beckmann 1884-1950. Gedächtnisausstellung, Werke aus 5 Jahrzehnten, Kunstverein Städtisches Museum and Haus Salve Hospes, Brunswick, October 25 - November 22, 1953 / Kunsthalle, Bremen, November 29, 1953 - January 3, 1954, cat. no. 71.
- · Max Beckmann, Kunst und Kunstgewerbeverein Pforzheim e.V., Pfortzheim, March 7-28, 1954, cat. no. 37.
- · Max Beckmann, Kunsthalle, Basel, January 14 February 12, 1956, cat. no. 126.
- · Max Beckmann 1884-1950. Gedächtnisausstellung, Städtische Galerie, Würzburg, March 1956, cat. no. 6.
- · Arte tedesca dal 1905 ad oggi, Quadriennale Nazionale d'Arte di Roma, Rome / Ente Manifestazioni Milanesi, Milan, 1957, cat. no. 19.
- · 50 Jahre Museum Folkwang in Essen, Freunde des Museums sammeln. Drei Ausstellungen aus dem Besitz von Mitgliedern des Folkwang-Museumsvereins e.V., 20. June 4 - 23, 1972, cat. no. 4 (illustrated)
- · Max Beckmann, Kunsthalle Bielefeld, November 2 December 14, 1975.
- · Max Beckmann, Josef-Haubrich-Kunsthalle, Cologne, April 19 June 24, 1984.
- · Max Beckmann. Gemälde 1905-1950, Museum der Bildenden Künste, Leipzig / Städel Museum, Frankfurt a. M., July 21 - September 23, 1990.
- "Expressiv!", Fondation Beyerle, Riehen, March 30 August 10, 2003, p. 188 (illustrated on p. 125).
- · Museum Folkwang, Essen
- (on permanent loan from a private collection since 2015).
- · Max Beckmann. Welttheater, Kunsthalle Bremen, July 30, 2017 February 4, 2018 / Museum Barberini, Potsdam, January 24 - June 10, 2018, cat. no. 62.



- The clown as an alter ego in Beckmann's "World Theater": From "Self-portrait as a Clown" (1921) to "Großer Clown mit Frauen" (1950), Beckmann repeatedly took on this role
- "Großer Clown mit Frauen": an artistic legacy and emotional allegory of Beckmann's tragic life in exile
- A skillful combination of Beckmann's central themes: self-reflection, the world as a stage, and life as a journey
- Painted around the same time as the famous last triptych, "The Argonauts" (1950, National Gallery of Art, Washington), likewise considered an artistic legacy
- One of Beckmann's last paintings on which he worked until the end of November 1950; he died on December 27, 1950, on a walk in Central Park
- Long history of international exhibitions
- Part of the outstanding collection of Berthold and Else Beitz, Essen, for almost 60 years

- · Anja Tiedemann, Kaldewei Kulturstiftung (ed.), Werkverzeichnis Max Beckmann - Catalogue Raisonné of Paintings, Frankfurt a. Main, online catalog no. 828.
- Barbara and Erhard Göpel, Max Beckmann. Katalog der Gemälde, vol. 1, Bern 1976, catalog no. 828.
- Erhard Göpel, Max Beckmann. Die Argonauten Ein Tryptichon, Stuttgart 1957, pp. 58 and 63 (with fig. no. 3 and fig. 43/44 (details)).
- · Friedhelm Wilhelm Fischer, Max Beckmann. Symbol und Weltbild. Grundriss zu einer Deutung des Gesamtwerkes, Munich, 1972, p. 201.
- Erhard Göpel (ed.), Max Beckmann, Tagebücher 1940-1950 (compiled by Mathilde Q. Beckmann), Munich, 1984, mention of the painting on November 3, 8, 11, 26, 27, 1949 and November 21, 1950 (see also January 21, 1950 and possibly also October 9, 1950).





"'I am a silly old clown and nothing else [...]"

Max Beckmann, diary entry on April 18, 1946.



Max Beckmann, Selbstbildnis als Clowr 1921, oil on canvas, Von der Heydt-Museum Wuppertal.



Max Beckmann, Akrobat auf der Schauke 1940, oil on canvas, Saint Louis Art Museum.

Many self-portraits characterize Max Beckmann's oeuvre, while masks and costumes are recurring motifs. In addition to the classic self-portrait genre, this group includes paintings that show him more or less hidden and "masked", taking on different roles. The world of the circus constitutes a kind of basso continuo that runs like a red thread through his artistic work. Beckmann's "Self-Portrait as Clown" from 1921 already professes the role in the title that one, entirely unadorned, does not want to accept for the tormented artist. His self-portraits as "Acrobat in a Swing" (1940, Saint Louis Art Museum) or as Harlequin in the center panel of the triptych "Carnival" (1943, Iowa City Museum of Art) are more challenging to recognize. Time and again, the painter is immersed in the fascinating world of the circus, the stage, and what goes on behind the scenes, especially in the dressing rooms, where the "transformation" takes place.

In this magnificent painting, "Clown mit Frauen und Kleiner Clown" (Clown with Women and Little Clown), the artist can be recognized in the main character, the red-nosed clown dressed in green on the right. With his intention to make the audience laugh, the clown's grin freezes like a mask as he clutches his instrument in search of support, as if he needed protection from the three figures closing in on him. The two female figures, with their ambiguous appeal, and the clown, who is small in stature and attracts attention by playing loud music, are explicitly focused on the main character. The two women are young American women of the type that Beckmann encountered in his everyday life, for example, in his lessons at the Brooklyn Museum Art School. Their youth and beauty starkly contrast the aged clown behind whom darkness lies.

The woman on the right, who seems to command the clown to leave, is reminiscent of the Statue of Liberty with her verdigriscolored hair ornament. As the goddess of fate, she decides who can stay (in the USA) and who must leave the country. She is an expression of the painter's persistent anxiety due to his residence permit having been repeatedly queried since he first came to the USA in September 1947, even though he had found permanent employment

and an apartment in New York City, the metropolis of millions, between misery, big city noise and sparkling lights. The second woman with reddish-purple hair and the small clown seem like assistants to the crowned woman in the golden-royal blue robe. The color palette appears gaudy and fresh, reflecting Beckmann's most recent encounters with New York's neon signs and modern Technicolor cinema.

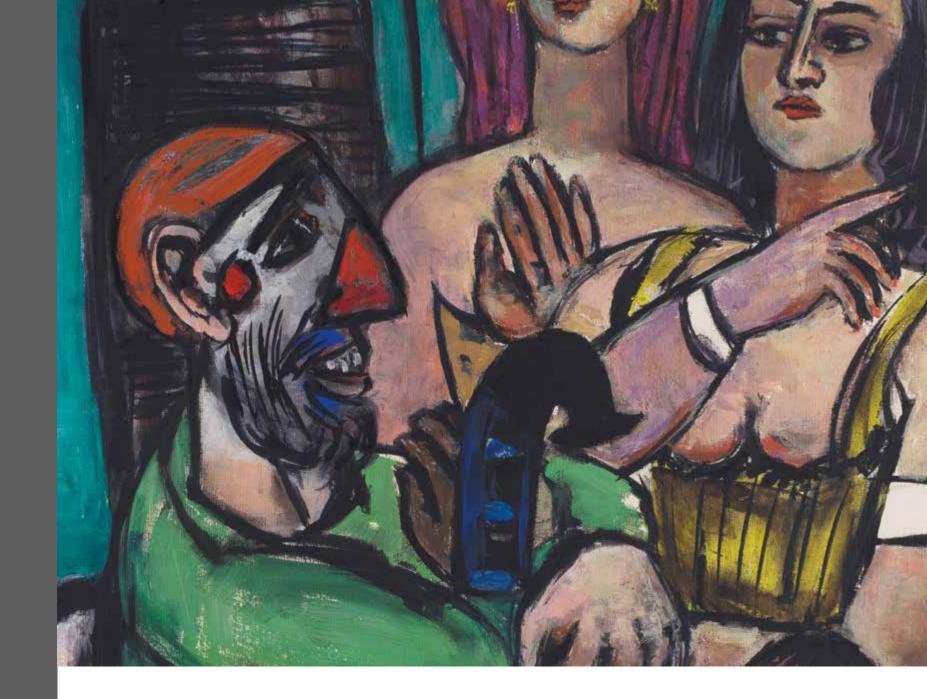
Max Beckmann began working on the painting after settling in his new residence in the fall of 1949. The painter was severely exhausted and had been suffering from a steadily worsening heart condition for some time. Nevertheless, he taught several summer courses in Boulder, Colorado, for two and a half months and continued his arduous teaching activities in New York. Almost every day, he was confronted with the contrast between his physical decline and a flourishing American youth unburdened by the war.

While working on the piece, which kept Beckmann busy for over a year with a few interruptions, he expressed the difficulty of capturing the clown in his diary entry on November 8, 1949: "Still working hard on the clowns. More work than I expected. It is challenging to capture a clown because of his exaggerated physicality." He grappled with this vital work repeatedly, not least because it reflects his situation in many ways. A few weeks before his death, he took on the painting one last time, and on November 21, 1950, he noted in his diary: "Then (against my will) three hours (after a year) on the old green clown. Quite beautiful."

This is the last time this work has been mentioned. On December 27, 1950, Max Beckmann died on a walk in New York..

Dr. Christiane Zeiller, Max Beckmann Archive

The Max Beckmann Archive at the Bavarian State Painting Collections in Munich is currently preparing a complete digital edition of Max Beckmann's diaries. Dr. Nina Peter and Dr. Christiane Zeiller, under the direction of Dr. Oliver Kase, are editing the edition scheduled for release in 2025.



"Großer Clown mit Frauen" (1950) – Max Beckmann's artistic legacy

Max Beckmann's "Großer Clown mit Frauen" (Tall Clown with Women) is not just one of the artist's last paintings - it is an artistic legacy, a mysterious and deeply personal allegory of life. Painted in 1950, shortly before Beckmann's sudden death in New York, the artist presents himself one last time as the clown, his famous alter ego. It was in 1921 that Beckmann first slipped into the role of the humorous commentator on our tragic-comic existence in his "Self-Portrait as a Clown" (Von der Heydt-Museum, Wuppertal). In his multifaceted painterly "Welttheater", inspired by the circus world, Beckmann repeatedly portrayed himself as a clown, harlequin, or circus artist. In "Tall Clown with Women", his last, highly intricate self-portrait of this kind, Beckmann once again combined the central themes of his oeuvre in a single, vigorous composition: his inexhaustible, almost obsessive painterly self-reflection, his distanced view of the world as a stage and life as a scene in the great "World Theater", as well as his artistic examination of his life in exile.

"He repeatedly grappled with this important work, not least because it represents a summary of his life in so many ways."

Dr. Christiane Zeiller, Max Beckmann Archive

Beckmann's last leading role -

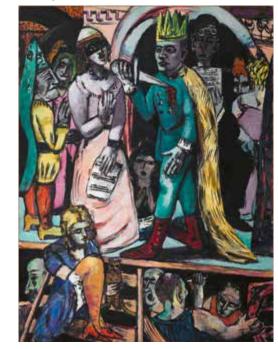
"Tall Clown with Women" as a revealing alter ego and allegory of life Fascinated with the worlds of theater and circus, both of which Beckmann frequently visited, the artist primarily identified with the role of the clown, the humorous commentator on our tragic-comic existence. "Looking at all of this - the war or just life itself - like a show on the stage of the Theater of Infinity, many things become easier to bear," Max Beckmann noted in his diary in exile in Amsterdam on September 12, 1940. This famous quote has the quality of an artistic comment on the dense and fascinating composition that Beckmann would create ten years later. After settling in his new New York home, he created this fascinating painting. It is a final impressive pinnacle of his captivating "world theater."

Many of Beckmann's paintings were seized from German museums during the reign of the National Socialist and shown in the 1937 propaganda exhibition "Degenerate Art" at the Munich Hofgarten. On the day Hitler's speech on the occasion of the opening of a simultaneous exhibition at the Haus der Kunst in Munich was broadcast, Beckmann left Germany for good. Without further ado, the artist and his wife Mathilde (known as Quappi) packed up and set off to visit relatives in Amsterdam. What was disguised as a vacation trip led to one of the most profound changes in Beckmann's life. Living in Amsterdam, Beckmann applied for a visa to the USA as early as 1939. However, it was only after ten years in Dutch exile that the artist and his wife were eventually granted entry to the USA in the summer of 1947, where Beckmann initially had a teaching post at the School of Arts at Washington University in St. Louis before he settled in New York in the summer of 1949. Just four days after he arrived in the East Coast metropolis, Beckmann visited the Museum of Modern Art to see his triptych "Departure" (1932-1935), which he had begun in Germany and which was acquired by the MoMA in 1942, five years before Beckmann's immigration. "The ,Departure' has become one of the most popular paintings in America. Everyone knows it," Beckmann proudly wrote to his divorced first wife Minna in 1949. Now that he had finally settled in his new home in New York, Beckmann soon began to work on "Tall Clown with Women", a complex and emotional allegory of his life. As recorded in his diary, he eventually completed it after more than a year on November 21, 1950. Just a few weeks later, Beckmann, one of the most important German artists of the 20th century, died suddenly and unexpectedly during a walk in Central Park.



Max Beckmann at the Museum of Modern Art, New York, in front of his triptych "Depature", 1947, photo: Geoffrey Clements.

Max Beckmann, Schauspieler, triptych (central panel), 1941/42,



"If you look at all of this – the war or just life itself – as just a scene on the stage of the Theater of Infinity, many things become so much easier to bear."

Max Beckmann, journal, September 12, 1940

Beckmann in New York -

new beginnings, attractions and rejections, freedom and isolation

Beckmann liberated his troubled soul from emotional turmoil by creating a composition so full of meaning and, at the same time, largely enigmatic. In "Tall Clown with Women," the artist performs one last time as the clown on the grand stage of his inimitable "world theater." With the two female figures, Beckmann accompanied his alter ego with two puzzling personifications that are representative of Beckmann's last chapter of life in America and embody his complex emotional situation and his feeling of being torn about his new homeland, which the artist perceives as both enticing and repellent, liberating and threatening. While Beckmann was forced to leave Germany and his paintings had already made their way into American museums, the artist was increasingly struggling with the American metropolis's noise and cli-

The right female figure, apparently commanding the clown to leave, clearly references the Statue of Liberty, the promising symbol of America that welcomes hopeful travelers upon their arrival at New York Harbour. On Beckmann's stage, however, she is rendered as a goddess of destiny that decides who is allowed to enter and who may have to leave the country. As such, she is the artistic expression of Beckmann's persistent anxiety that his residence permit might be revoked, as it had been repeatedly questioned since his entry into the USA in September

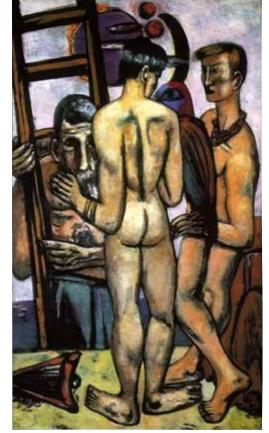
He had finally found permanent employment as well as a permanent residence in New York, the exciting and, at times, overwhelming metropolis of millions, with its strangely fascinating but at the same time daunting aura. While ladies, fashion, and nightlife are glamorous and provocative, the climate and social atmosphere are harsh. Moreover, the agonizing thoughts of Germany, which he had to leave so hastily in 1937, remain present in New York, when Beckmann noted in his diary in 1950: "Piper sent his Beckmann memoirs, quite amusing, had to laugh about me now and then. Funny, now that I'm no longer there, I'm starting to live in >Germany<." (quoted from: ex. cat. Max Beckmann. Selbstbildnisse, Munich 1993, p. 122).



Statue of Liberty, New York City,









Max Beckmann, Argonauten, triptych, 1949/50, oil on canvas, National Gallery of Art, Washington D.C.

"Alongside Pablo Picasso and Francis Bacon, Max Beckmann stands out as one of the greatest, indeed most elementary painters of the artistically rich 20th century."

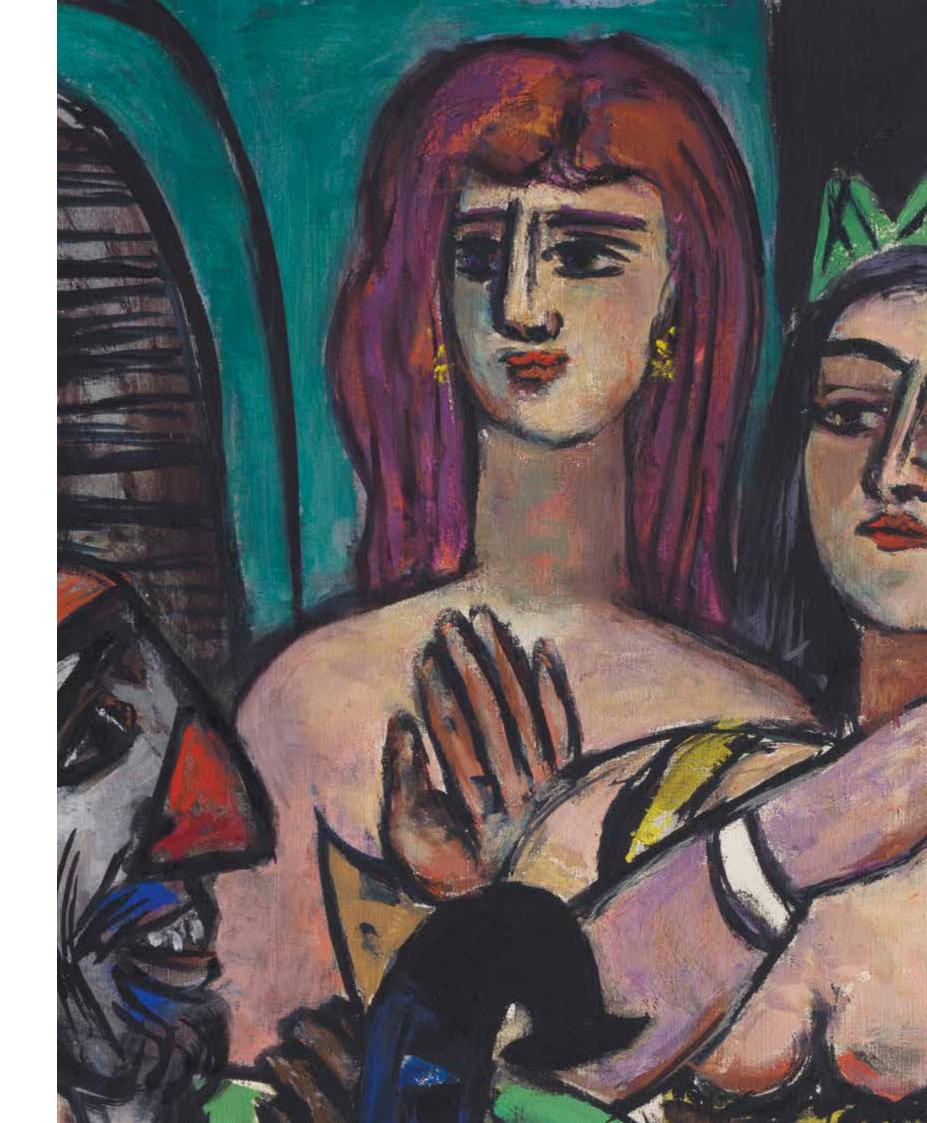
Berhad Maaz, General Director of the Bayerische Gemäldesammlungen. Quoted from: ex. cat. Departure, Pinakothek der Moderne, Munich 2022, p. 13.

Beyond all these personal references, Beckmann also successfully captured the big existential questions of our existence on canvas in this highly complex composition, addressing the themes of youth and old age, longing and hopelessness, attraction and rejection.

A few weeks after completing this outstanding artistic legacy, Beckmann died in New York on December 27, 1950. Beckmann's wife "Quappi" was the first to own the painting, after which it passed into the possession of Beckmann's son Peter. Since 1965, it has been part of a high-profile German private collection of expressionist masterpieces in the Ruhr region. Over the past decades, "Tall Clown with Women" has been on loan from this collection for numerous important exhibitions, including the major exhibition "Max Beckmann. Welttheater" in 2018, most recently on permanent loan at the Folkwang Museum, Essen. [MvL/JS]

"All the roles Beckmann played on the stage of his 'Welttheater', all the deaths he has died [...] isn't this ultimately the only way to salvage oneself from the undifferentiated mass [...] as part of an infinite whole?"

Carla Schultze Hoffmann, quoted from: Max Beckmann, Selbstbildnisse, Munich 1993, p. 27.



ERNST WILHELM NAY



1902 Berlin – 1968 Cologne

Von Höhlen und Grotten. 1952.

Oil on canvas

Signed and dated lower left. Signed, dated, titled and inscribed with the direction "oben" (top) on the reverse of the stretcher. 101,5 x 120 cm (39.9 x 47.2 in). With another depiction on the reverse that was rejected or overpainted by the artist.

C Called up: December 6, 2024 − ca. 5.46 pm ± 20 min.

€ 180.000 - 240.000 (R/D, F)

\$198,000-264,000

PROVENANCE

- Elly Nay Collection, Berlin (inscribed "Elly Nay Berlin" on a label on the reverse of the stretcher).
- · Galerie Orangerie-Reinz, Cologne (1984).
- · Private collection
- · Private collection, Berlin (acquired in 2006, Grisebach, Berlin).
- · Since then in family ownership.

EXHIBITION

- · Die Reine Form. Wege absoluter Malerei in Deutschland, Städtische Kunsthalle, Mannheim, May 24 June 15, 1952.
- · E. W. Nay. Retrospektive, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, Jan. 9 - Feb. 15, 1959, cat. no. 80 (with an exhibition label on the reverse of the stretcher).
- · Ernst Wilhelm Nay, Galerie Orangerie-Reinz, Cologne, April 11 May 31, 1975, cat. no. 19 (illustrated).

LITERATURE

- Aurel Scheibler, Ernst Wilhelm Nay. Catalogue raisonné of oil paintings, vol. 1: 1922-1951, Cologne 1990, no. 618 (illustrated in color).
- · Villa Grisebach, Berlin, 139th auction, Ausgewählte Werke, December 1, 2006, lot 86 (illustrated).

In the early 1950s, E. W. Nay was drawn to Cologne. His decision to go to this culturally vibrant city, the capital of "new music" at the time, was deliberate. Cologne was the home of the newly founded "Studio für Elektronische Musik" where composers such as Pierre Boulez, Herbert Eimert, and Karlheinz Stockhausen made music history. This was the beginning of a particularly creative period for Nay, and he took a decisive step to determine the direction of his future work: Nay realized that his art had to be created entirely from color. While the 'Fugal Pictures' (1949–51), which he began in 1949, still represent a transition from figuration to abstraction, the ,Rhythmic Pictures' (1952–53), to which the present work belongs, mark the beginning of a purely abstract creative period. Nay's complete renunciation of figurative elements led him to the "most vibrant liberation of color" (E. W. Nay, letter to Alfred Hentzen, 1950), which he would make the central element of his compositions: "My system points to color as a pictorial form. Color is form. To me, color has a sculptural value. Not only do I prioritize color over other artistic means, but my entire artistic activity is guided solely by the concept of color design. [...]." (E. W. Nay, Die Gestaltfarbe, in: Das Kunstwerk, vol. 6, 1952, issue 2, p. 4)

- From the significant creative phase of the "Rhythmic Pictures" (1952/53)
- Following his relocation to Cologne, Ernst Wilhelm Nay came into contact with electronic music. Works from this period show the influence of the progressive music of Boulez, Nono, and Stockhausen
- Featured in the exhibition "Die Reine Form. Wege absoluter Malerei in Deutschland" at the Kunsthalle Mannheim the year it was created
- Made at a time of early artistic recognition: E. W. Nay participated in the Venice Biennale in 1948 and 1950 and the first documenta in Kassel in 1955
- Equivalent paintings are part of renowned museum collections, including the Folkwang Museum, Essen, the Pinakothek der Moderne, Munich, the Ludwig Museum, Cologne, the Stedelijk Museum, Amsterdam, and the Saint Louis Art Museum, Missouri

"To me, color has a sculptural value. Not only do I prioritize color over other artistic means, but my entire artistic activity is guided solely by the concept of color design."

E. W. Nay, Die Gestaltfarbe, in: Das Werk, vol. 6 (1952), issue 2, p. 4, quoted from: ex. cat. Ernst Wilhelm Nay. Retrospektive, Hamburger Kunsthalle, Cologne 2022, p. 151.

The "Rhythmic Pictures" from 1952/1953 were also inspired by music. The organization of the pictorial structure also shows the influence of music theory. "In analogy to musical compositions, Nay tried to organize the colors in his pictures according to sound qualities and color chords, thereby developing a visual dynamic." (Sophia Colditz, "Melodik der Farben. Fugale und Rhythmische Bilder", in: ex. cat. E. W. Nay. Retrospektive, Hamburger Kunsthalle, Cologne 2022, p. 152) Numerous minor color chords, shaped by the gesture, meet free lines, staccato-like zigzag forms, and delicate sweeps. Like single notes played in time, colors and shapes alternate, repeat, and overlap until a noticeably rhythmic-melodic composition emerges.

While the color fragments in the "Fugal Pictures" are still separated by sharp contours, the colors in the "Rhythmic Pictures" are now more loosely interwoven, blending into one another. It is still the color that provides structure to the composition, but the relationship and the free forms of the color fragments scattered across the canvas give rise to a greater dynamism. The resulting sense of movement becomes the true pictorial theme, which Nay emphasizes with strong contrasting colors, thus achieving an absolute freedom of artistic expression that had never been realized before. [CH]





25

GÜNTHER FÖRG

1952 Füssen – 2013 Freiburg

Ohne Titel. 1992.

Acrylic on panel.

Signed, dated and inscribed with the number "59/92" on the reverse. 200 x 170 cm (78.7 x 66.9 in), in the original frame. [JS]

We are grateful to Mr. Michael Neff of the Estate Günther Förg for kindly confirming this work's authenticity. The work is registered in the archive of the Günther Förg Estate under the number WVF.92.B.0396.

♣ Called up: December 6, 2024 – ca. 5.48 pm ± 20 min.

€ 150.000 - 250.000 (R/D, F)

\$165,000-275,000

PROVENANCE

- · Galerie Vera Munro, Hamburg (directly from the artist).
- · Private collection, Rhineland (acquired from the above around 1995).

"A Fragile Beauty explores the work of a rebellious artist whose oeuvre embodies a critical, witty, yet rigorous and penetrating critique of the canon of modern art."

Stedelijk Museum Amsterdam on the exhibition "Günther Förg. A Fragile Beauty", 26. May-14. Okt. 2018.

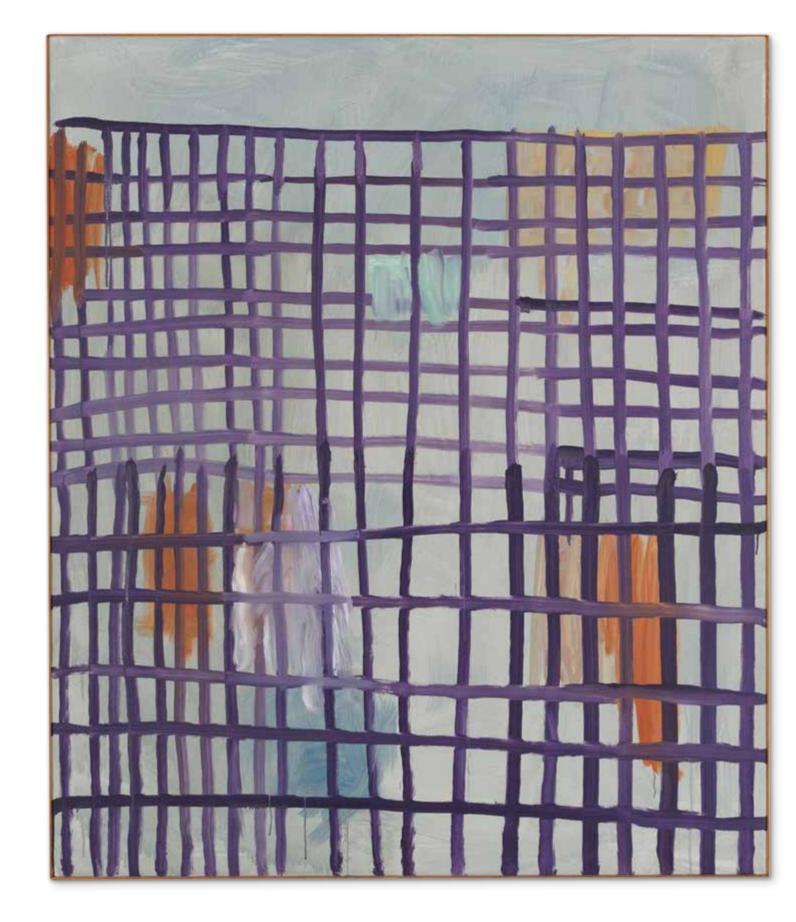
- Förg's large-format "Gitterbilder" (Grid Pictures) are fascinating testimonies to his intuitive creative process and count among the highlights of his œuvre
- This is an early and rare work from this important series, which draws its particular strength from the inherent power of color and the contrast between surface and structure
- A masterful play on the adaptation of art-historical traditions: the "Gitterbilder" are based on an examination of the late work of Edvard Munch, the unrestrained gesture of which Förg stages in an abstract, large format
- Numerous international museums have honored Förg's work in recent years with major solo exhibitions, including the Museum Brandhorst, Munich (2014), the Stedelijk Museum, Amsterdam (2018), and the Long Museum, Shanghai (2023)

Along with the grid- or cross-like linear structures that regularly appear in Paul Klee's watercolors from 1913 onward, Edvard Munch's late work was one of the critical sources of inspiration for Günther Förg's "Gitterbilder" (Grid Pictures) from the early 1990s of which our large-format composition on wood is a particularly early example. Förg's "Grid Pictures" transformed and alienated art-historical impulses that were significant for the development 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, but they are set on the canvas in a free, cross-hatched style. Förg's creations, on the other hand, are abstract, monumental, and painterly. In his famous "Grid Pictures," Förgs' painting attains a strength derived from the intrinsic value of color and the contrast between line and surface, from the graphic duct and compositional rigor.

Förg's painting is a devotion to color, the incessant attempt to bring out its inherent life and its almost infinite richness of variation through new combinations. Using a wide range of image carriers, his painting unites what appears to be irreconcilable almost effortlessly, combining elements of Concrete Art with gestural components: geometric rigor meets expressive spontaneity, a calculated system meets the spontaneous intuition of the application of paint. In an art talk with Siegfried Gohr, Förg, whose paintings are based on rough construction sketches and consist of only a single layer of paint, described the intuitive and spontaneous process behind his works as follows: "There

is no such thing as waste in painting, and that goes for the lead painting too, because, if necessary, I make intuitive decisions; for example, to use some color or other, I paint something in curry, but if it does not work at all, I put a violet next to it and save the painting." (G. Förg, quoted in: G. Förg in an art talk with Siegfried Gohr, Cologne 1997, p. 41). Whether in his serial works, grid pictures, lead pictures, or later large-scale compositions, Förg's painting had to be completed in a single go; the pictorial result had to be realized with a single layer of paint. In his painting, Förg repeatedly sought stylistic engagement with other artists. In addition to influences from pre-war modernism, the work of early-deceased Blinky Palermo also played a formative role for Förg when he was an art student in the 1970s. Later, American Action and Color Field Painting, such as the art of Willem de Kooning, Clifford Still, and Barnett Newman, became a source of inspiration. Förg adapted and transformed what he saw, repeatedly using novel impulses for color and form in his multifaceted work.

In 2014, the Museum Brandhorst in Munich presented the first posthumous retrospective of the artist's work. This was followed by the 2018 retrospective "Günther Förg. A Fragile Beauty" at the Stedelijk Museum in Amsterdam and the Dallas Museum of Art. In 2023, the Long Museum in Shanghai presented a major retrospective. Förg's paintings are part of numerous international museum collections, including the Museum of Modern Art in New York and the Pinakothek der Moderne in Munich. [JS]



KATHARINA GROSSE

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



Ohne Titel. 2009.

Soil and Acrylic on canvas.

Signed and inscribed with the work number "2009/1027 L" and two direction arrows on the reverse. Approved by the artist for both portrait and landscape display. 258,6 x 394,5 cm (101.8 x 155.3 in). [KT]

We are grateful to the Studio Katharina Grosse, Berlin, for the kind support in cataloging this lot.

♣ Called up: December 6, 2024 – ca. 5.50 pm ± 20 min.

€ 150.000 - 250.000 (R/D, F)

\$165,000-275,000

PROVENANCE

- · Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna.
- · Private collection, Southern Germany (acquired from the above in 2009).

EXHIBITIO

· Generations Part I. Künstlerinnen im Dialog, Goetz Collection, Munich, February 22 - June 30, 2018.

LITERATURE

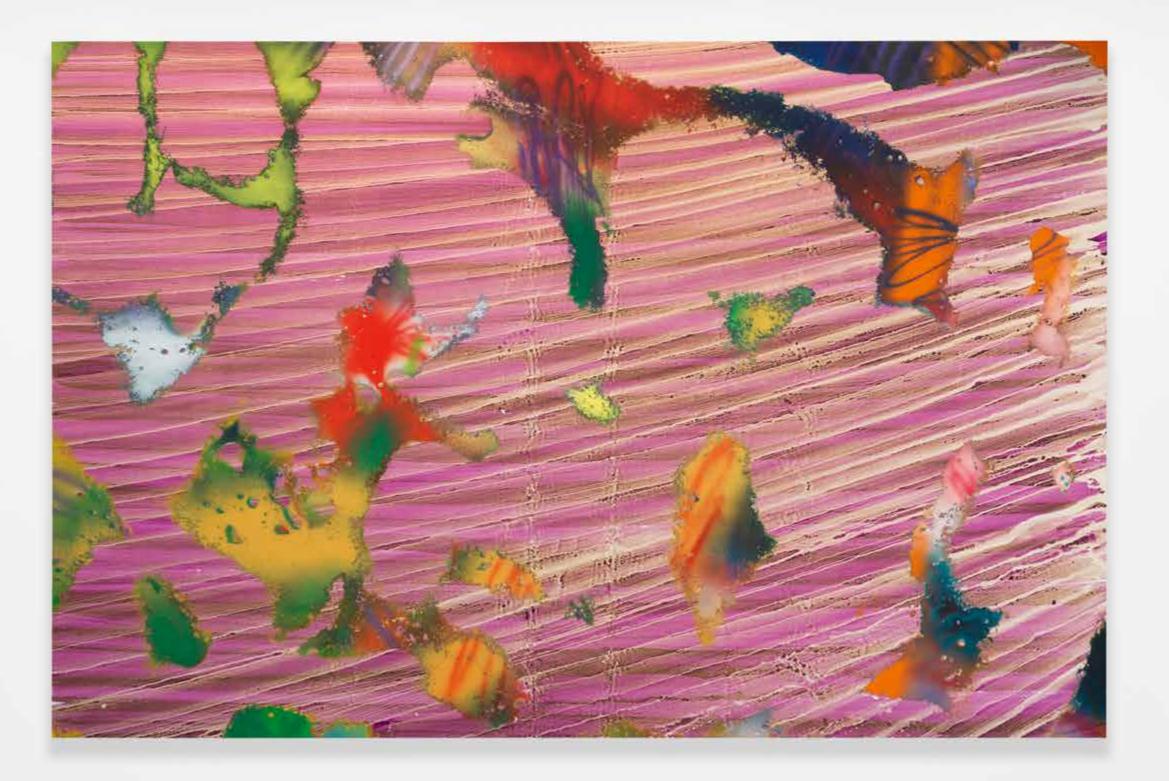
· Ingvild Goetz, Leo Lencsés, Karsten Löckemann (ed.), Generations - Künstlerinnen im Dialog Part I, II, III, Berlin 2019, illustrated on pp. 57 and 208.

- •Well-thought-out complexity: Using soil makes for a nuanced and progressive composition
- Relief-like structures create a distinctive haptic component and a fascinating depth effect
- Grosse's monumental works are expansive color sensations
- Her works are part of the most renowned international collections: the Kunsthaus Zürich, the Städtische Galerie im Lenbachhaus, Munich, and the Centre Pompidou
- Grosse has recently been honored with spectacular solo exhibitions at the Hamburger Bahnhof, Berlin (2020/21) and the Albertina in Vienna (2023/24). Until September 2024, the Kunstmuseum Bonn presented the retrospective "Katharina Grosse. Studio Paintings 1988-2023," which had previously been on display in Switzerland and the USA

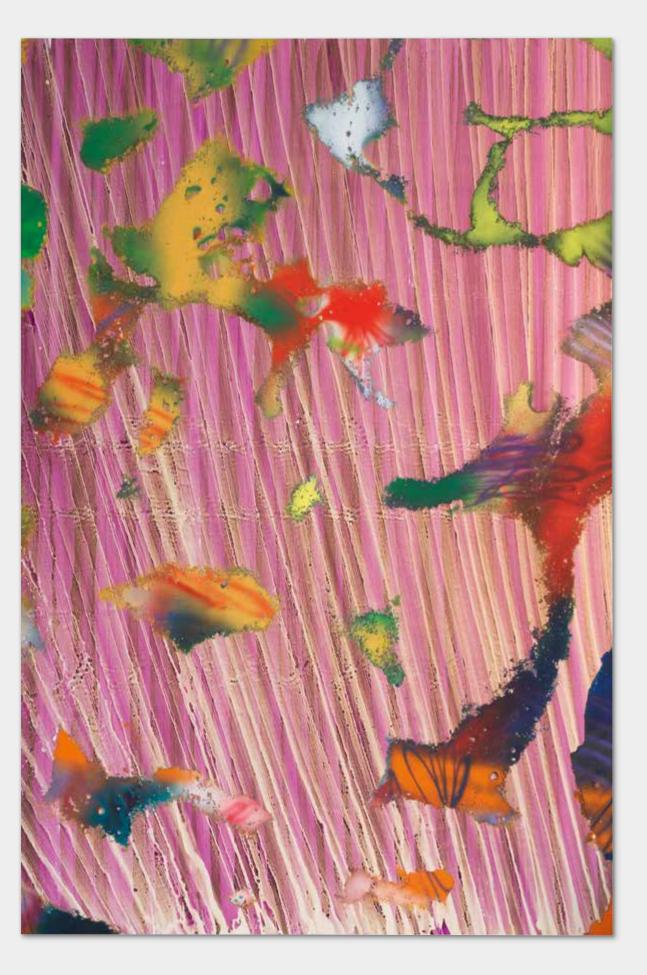
Katharina Grosse is a leading light in the international contemporary art scene. Her works transcend the traditional boundaries of painting, expanding them into three-dimensional space. "Color is something very intimate. It evokes immediate reactions," explains the artist, offering a glimpse into her creative process, which often takes on a performative character. She combines unmixed industrial paints to create multilayered, polychrome compositions in her works. As a result, she creates optical patterns using stencils, cracks, and cuts that radically challenge traditional perceptions of painting. The dynamic application of the paint is a central element of her art, which often expands to include surfaces such as walls, floors, or even exterior facades. This structural openness gives her work an immersive dimension that draws viewers into the color space where the boundary between art and the surrounding environment dissolves.

Alongside spray painting, for which Grosse uses a spray gun as her most distinctive tool, the artist also experiments with natural materials such as soil - an organic element that adds an unpredictable, almost anarchic element to her work. A deliberate choice that allows her to juxtapose the technical precision of the industrial paints with natural textures. Soil as a material carries a physical and metaphorical heaviness that lends Grosse's work an additional dimension and intensifies her artistic engagement with nature. Since the 1990s, Grosse has explored new ways of

applying paint. Particularly noteworthy is her use of color as a sculptural element. Whether applied in a glazing manner, in dense, crusty layers or almost transparently like mist, the various textures and aggregate states of color are at the center of her art. At the 1998 Sydney Biennale, Grosse sprayed directly onto architectural structures for the first time, a moment considered a milestone in her artistic development. She later expanded on this technique, for example, in her spectacular installation at the Hamburger Bahnhof in Berlin in 2020/21, where she let layers of color crawl across three-dimensional polystyrene structures, thus connecting the interior and exterior spaces. At this point, her proximity to graffiti art became particularly apparent: the sprayed paint, covering structures with lines and surfaces, is strongly reminiscent of acts of youthful rebellion and the expression of this urban art form. In some of her recent works, Grosse has created a three-dimensional effect by applying sand to the canvas, which she mixed with color pigments. A method that leads to color blocks that seemingly float above a dynamic network of lines. This approach indicates her unusual combination of color and material and her expansion of the pictorial space into new dimensions. The interplay of industrial colors and natural materials such as soil and sand also gives Grosses' large-scale works an uncontrollable, raw energy. This balance between chaos and control, between nature and technology, characterizes Katharina Grosse's art and makes each of her works a complex and dynamic visual experience. [KT]



© the artist/© VG Bild-Kunst, Bonn 2024, Courtesy of Goetz Collection, Munich, photo: Thomas Dashuber



27

DANIEL RICHTER

1962 Eutin – lives and works in Berlin

Wenn wer dt. Meister oder wer wird deutscher Meister. 1999.

Spray paint, lacquer and oil on canvas.
Signed, dated and titled, with a small sketch on the reverse.
220 x 180 cm (86.6 x 70.8 in). [KT]

♦ Called up: December 6, 2024 – ca. 5.52 pm ± 20 min.

€ 80.000 – 120.000 (R/D, F)

\$88,000-132,000

PROVENANCE

- \cdot Contemporary Fine Arts, Berlin (with two labels and several stamps).
- · Private collection (acquired from the above in 1999).

EXHIBITION

- · Scorpio Rising, Contemporary Fine Arts, Berlin, April 13 May 8, 1999.
- · Mozart on Television: New Painting from Germany, Deitch Projects, New York, June 1 August 6, 1999.
- · Daniel Richter: A major survey, Denver Art Museum, Denver, October 4, 2008 January 11, 2009.

LITERATUR

 Eva Meyer-Hermann (ed.), Daniel Richter - Bilder von früh bis heute, Berlin 2023, p. 74 (illustrated on p. 78). One of only four black-and-white paintings in the artist's œuvre that mark a first significant retrospective point in Richter's creation

- A large-format work from Richter's abstract creative phase, during which he established himself among the leading contemporary German painters in the 1990s
- Made in the context of his first participation in an exhibition in the USA
- Richter's works are part of important collections such as the Museum of Modern Art, New York, Centre Georges-Pompidou, Paris, and the Städel Museum, Frankfurt am Main

"On the occasion of this excursion into black and white, the painter wondered whether a work's capacity ,to penetrade, intrude and overload only comes with color' and found that this also 'works' in black and white. [...] Color was no longer necessary to achieve a striking, almost unbearable obtrusiveness."

From: Eva Meyer-Hermann, Daniel Richter. Bilder von früh bis heute, Berlin 2023, p. 74.

"Wenn wer dt. Meister oder wer wird deutscher Meister" (If anyone German champion or who will be German champion) dates from Daniel Richter's early creative phase and reveals his background in the Hamburg punk and graffiti scene of the 1990s. The imposing large-scale format incorporates a range of different materials, including spray paint, varnish, and oil, making this work a compelling testament to Richter's early forays into abstract painting and the influence of anarchist impulses stemming from his time in the Hamburg squatter scene and his involvement with the anti-fascist movement. Daniel Richter was intensely devoted to abstraction at the beginning of his career in the 1990s. He studied at the University of Fine Arts of Hamburg under Werner Büttner and worked as Albert Oehlen's assistant. This period had a lasting influence on Richter's work. In "Wenn wer dt. Meister oder wer wird deutscher Meister", the connection between complex figurations and ornamental structures in a tense dialogue with gestural, seemingly random color explosions becomes evident.

The dynamic composition of this work opens up like a psychedelic cosmos, hovering between the aesthetic worlds of graffiti and random abstraction. The young Richter, who has his roots in the Hamburg punk scene where he designed record covers for the progressive left-wing

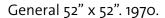
label Buback, expresses his enthusiasm for urban subcultures and poster art in the present work. The anarchistic energy that is part and parcel of Richter's artistic approach reveals itself immediately: exuberant colors that break the pictorial space and defy every convention. "Wenn wer dt. Meister oder wer wird deutscher Meister" is an abstract mesh of colors and an ironic commentary on German society and its popular culture. Here, Richter deals critically yet playfully with questions of identity and belonging in a typical manner. The title – the 'German champion' question – can be understood in a sporting and a nationalist context and leaves room for various interpretations.

The period around 1999 marked a decisive turning point for Richter: the transition from pure abstraction to an increasingly figurative pictorial language emerged during this creative phase. Although figurative elements can not be recognized, the shift toward figuration is already evident. This ambivalence and complexity, which continues to characterize Richter's work until today, is a hallmark of his œuvre. Richter often ironically describes his works as "insanely annoying"; however, the awareness of the material that he expressed in his early "klecksen" (blotches) is the prelude to an intensive examination of color and form that makes him one of the most influential artists of his generation. [KT]

Approved by the artist for both portrait and landscape format.

ROBERT RYMAN

1930 Nashville/Tennessee - 2019 New York



Enamel and Enamelac on stretched cotton canvas.

Signed and dated in red on the reverse of the folded canvas right of center, titled "General 52" x 52" in blue and inscribed '#157' by hand left of center. $132,1 \times 132,1 \text{ cm}$ ($52 \times 52 \text{ in}$).

From a series of 15 closely related works that were not intended to remain together permanently. The works vary in size by 0.5 inches each, from the smallest at 48×48 inches to the largest at 55×55 inches. Each work is titled "General," followed by its dimensions.

Accompanied by the archive statement from the Robert Ryman Catalogue Raisonné, Ryman Archive No. 1970.2789, dated 26 January 2023 (copy).

Called up: December 6, 2024 − ca. 5.54 pm ± 20 min.

€ 1.000.000 - 1.500.000 (R/D, F) \$ 1,100,000 - 1,650,000

- General 52" x 52" summarizes the essence of Robert Ryman's life's work: white, serial, squared, analytical, and based on a calculated concept
- Sensual and intuitive in both execution and effect
- For the first time exhibited at Fischbach Gallery in 1971, where Alex Katz and Eva Hesse, among others, also had their first solo shows
- Two works from the 15-part "General" series are part of the collection of the Solomon R. Guggenheim Museum, New York, while two others are in public collections in the United States and Paris
- A work from the "General" series was displayed in the 1972 documenta 5 in Kassel
- From the time of his international breakthrough: participation in Harald Szeemann's exhibition "When Attitudes Become Form" in 1969, solo exhibition at the Solomon R. Guggenheim Museum, New York, in 1972, retrospective at the Stedelijk Museum Amsterdam in 1974, and participation in the Venice Biennale in 1978

PROVENANCE

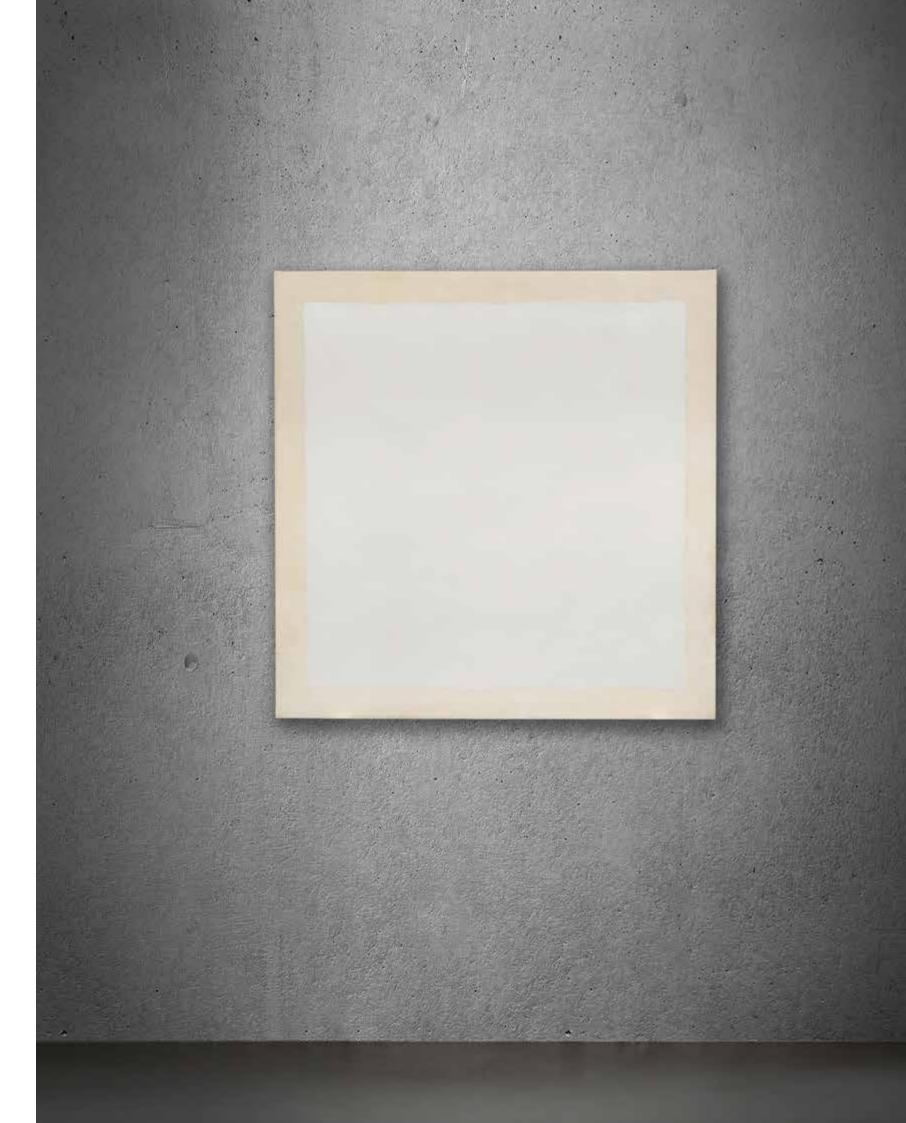
- · Fischbach Gallery, New York.
- · Aladar Marberger, New York (1971).
- · Marian Goodman Gallery, New York.
- · Mayor Gallery, London and Margo Leavin Gallery, Los Angeles (1985).
- · 38 Walbrook Ltd., London.
- · Anthony Meier Fine Art, San Francisco.
- · Private collection, Nevada (1998).
- · Anthony Meier Fine Art, San Francisco.
- Private collection, Athens (1999).
 Renos Xippas, Paris (2000).
- · Anthony Meier Fine Arts, San Francisco.
- · Private collection, Belgium (acquired from the above in 2000).
- · Family-owned since.

EXHIBITION

- · Robert Ryman: Paintings, Fischbach Gallery, New York, January 30 - February 18, 1971.
- · American Abstract Painting, 1960-80, Margo Leavin Gallery, Los Angeles, June 19 August 24, 1985.
- · Eduardo Chillida, Donald Judd, Catherine Lee, Sol LeWitt, Robert Mangold, Robert Ryman, Galerie Lelong, New York, February 12 March 28, 1998.

LITERATURE

- · Selection for the "General" series and "General 52" x 52":
- · Carter Ratcliff, Robert Ryman's Double Positive, Art News, Vol. 70, No. 1, March 1971, pp. 54-56 and pp. 71f.
- Kenneth Baker, New York: Robert Ryman, Artforum, vol. 9, no. 8, April 1971, pp. 78f.
- Phyllis Tuchman, An Interview with Robert Ryman, Artforum, vol. 9, no. 9, May 1971, pp. 46-53.
- Naomi Spector, Robert Ryman, Amsterdam 1974, pp. 23f.
- · Barbaralee Diamonstein, Inside New York's art world. Interview with Robert Ryman, New York 1979, pp. 330-340, here p. 335.
- · Christel Sauer, Robert Ryman: Gemälde und Reliefs, Zurich 1980, p. 20.
- · Rose-Maria Gropp, Ein Konzept namens Qualität, Frankfurter Allgemeine Zeitung, November 2, 1996, p. 37 (mentioned with an incorrent title).



110 KETTERER KUNST

Robert Ryman – General 52" x 52", 1970

Robert Ryman briefly explored the possibilities of serial painting in the 1970s, creating several series of pictures of the same material using the same color on the same surface. However, the dimensions of the individual pictures could vary. The first was an extensive series of pictures in enamel paint on corrugated cardboard, several of which he combined into groups and titled in Roman numerals. In contrast, the pictures in the General and Surface Veil series are individual works only exhibited as a complete series on one occasion.

Ryman had been working with enamel or lacquer paint since 1967, applying it with brushes of various sizes onto different painting grounds. He started by priming the fifteen paintings in the General series with the semi-gloss Enamelac so that the cotton fabric on which he was working would be completely sealed, remaining visible only on the sides of the stretcher bars. Once this was done, he then proceeded to apply a central square of lacquer paint to each of these grounds; this required five or six layers of paint, each of which was sanded down to create a uniform, reflective, bright white surface that contrasted as much as possible with the ground.

The dimensions of the General paintings range from 48 x 48 to 55 x 55 inches, increasing by half an inch from painting to painting. They were not made in any particular order; when they were first exhibited at the Fischbach Gallery in New York in 1971, Ryman hung them in the random order in which the shipping company had delivered them.

The importance he attached to the pictures' dimensions is evident in the fact that Ryman used them as part of the title. Around 1970, he began titling his paintings with brand names he found in the telephone directory. As he explained, the title General was taken from one of these brand names—"General something, General fabrication or something." The title serves as an identifier for the picture, and, as Ryman said, he did not want to conflict with it.

Ryman used a stretcher bar with a consistent width of three and a half inches for all of the paintings. He used this to determine the width of the Enamelac frame around the central enamel surface, which was also consistent in size. This means that the proportions of the frame and square, and thus the effect of the enamel surface, vary slightly from painting to painting.

The works from the General series best convey Ryman's fascination with enamel paint because the surface of the paintings is very light-sensitive. As a result, they appear in ever-changing ways depending on the lighting. Ryman experimented with this effect as early as the first exhibition of the General pictures by illuminating only one side of the gallery walls, thereby changing the colors' appearance. These works perfectly represent Ryman's claim that the painting, in its conception and execution, focuses exclusively on the visible aspects of an image

Dieter Schwarz,
Freelance author and curator,
former director of the Kunstmuseum Winterthur

Installation view of Robert Ryman's exhibition of the "General"-series, Fischbach Gallery, New York, 1971, photographer unknown. © VG Bild-Kunst, Bonn 2024



Robert Ryman -

From museum watchman to a celebrated New York artist

Upon completing his teacher training and following his stint as a reservist for the army during the Korean War, Robert Ryman came to New York in 1952. At the time, no one could have foreseen that he would become one of the most sought-after artists of his generation. Initially, he embarked on a career as a jazz musician, studied with the pianist Lenny Tristano, and made a living with odd jobs. In June 1953, he began working as a museum watchman at the Museum of Modern Art in New York to cover for someone on vacation, but he would remain there for the next seven years. As it turned out, this was a lucky coincidence, for it was during these years that he laid the foundation for his career as an artist. He created, among other things, his first paintings, which he presented to the museum's employees in 1958 for the first time.

Above all, it was during these years that Robert Ryman established close contacts with artists who introduced him to the New York art scene. In the mid-1950s, he and a few other employees met Mark Rothko at the museum's cafeteria. At that time, Rothko had already shown works in group exhibitions at the museum. Ryman also became friends with Dan Flavin and Sol LeWitt, who also worked there briefly. In the museum's framing shop, he met Nicholas Krushenick, who, together with his brother, ran the Brata Gallery, where Ryman presumably had his first group exhibition as early as the late 1950s. Under all these influences, he made his first monochrome work, "Untitled (Orange Painting)," in 1955, which he retrospectively described as his first professional painting worthwhile exhibiting. A few years later, he finally switched from the Museum of Modern Art to the Art Department of the New York Public Library, a position that still gave him enough time to devote to his art. Here, he met the art critic Lucy Lippard, whom he married in 1961. He discovered the advantages of the square format as a neutral space, began working in series, and increasingly focused on the color white.

Some ten years after his arrival in New York, Robert Ryman, a trained teacher and self-taught artist, had become established in the art metropolis. He had built a life in the Bowery, where many artists had studios at the time, and exhibited regularly in group exhibitions. However, the big breakthrough was still a long time coming. None of his works were sold at his first solo exhibition at the Bianchini Gallery in New York in 1967. It was only when the two German gallerists Konrad Fischer and Heiner Friedrich visited the artist in his studio and purchased his first works that the tide began to turn, as Ryman recalls:"That was the time I felt there was beginning to be some interest. I had a show in both galleries in Germany, and shortly after there were shows in Italy and Paris." (Robert Ryman, 1992, quoted from: Robert Storr, Robert Ryman, London 1993, p. 216). In the following years, he was represented in Harald Szeemann's 1969 exhibition "When Attitudes Become Form", had a solo exhibition at the Solomon R. Guggenheim Museum, New York, in 1972, and took part in documenta 5 in Kassel. A retrospective at the Stedelijk Museum in Amsterdam followed in 1974; in 1978, he participated in the Venice Biennale. The "General" series was also created with the first international milestone shows during this prosperous period.



Robert Ryman, Untitled (Orange Painting), 1955 and 1959, oil on canvas, private collection. The first monochrome painting, described by the artist as his first professional and exhibitable work. © VG Bild-Kunst, Bonn 2024

Mark Rothko, No. 5/No. 22, 1950, oil on canvas, Museum of Modern Art, New York. © 1998 Kate Rothko-Prizel & Christopher Rothko / VG Bild-Kunst, Bonn 2024





Detail of the painting General 52" x 52", 1970, by Robert Ryman

Robert Ryman's life's work in relation to white

The 15-part "General" series from 1970 combines the essential elements of Robert Ryman's artistic endeavors in many ways: white, serial, and square, as well as analytical and calculated in conception and planning. Although Robert Ryman focuses on the various tonal values of white when choosing his materials, the contrast between them could hardly be more striking: the perfectly homogeneous, high-gloss enamel layer in the center, surrounded by raw canvas that appears to be unfinished. Instead of hard edges between the distinct color fields, as we know from Minimal Art, the transitions are much more homogeneous, with soft lines and cloudy efflorescence. Thus, despite their common basic concept, a surprisingly intuitive signature emerges in each of the 15 works from the series. This suggests a connection to Mark Rothko, who never extended his color fields to the edge of the canvas but always stopped shortly before.

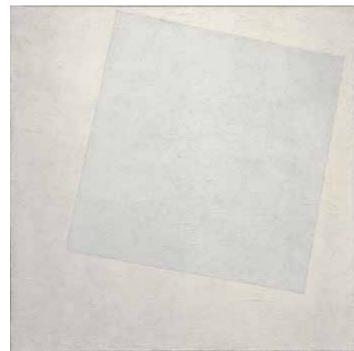
Robert Ryman's intensive examination of the color white is no exception in the history of modern painting. As early as the beginning of the 20th century, Kasimir Malevich's work "White on White" (also titled "White Square on White") from 1918 was a closely related precursor to Robert Ryman's "General" series. This work can undoubtedly be regarded as a highlight of white-on-white painting. Likewise, Lucio Fontana and Piero Manzoni in Italy are well-known representatives of an art movement based on the color white. In German Informalism, Raimund Girke and Gerhard Hoehme are also known to have dedicated themselves to this medium, often called a non-color. Robert Ryman's use of white thus parallels historical models and comparable art movements that emerged around the same time.

He explicitly does not consider himself a painter of white pictures. When asked whether he created white paintings, he once replied: "I don't think of myself as making white paintings. I make paintings; I'm a painter. White paint is my medium. There's a lot of color involved. I don't mean color like red, green, and yellow; but, color, in that sense"

"I don't think of myself as making white paintings. I make paintings; I'm a painter. White paint is my medium. There's a lot of color involved. I don't mean color like red, green, and yellow; but, color, in that sense."

Robert Ryman answering the question: "Do you make white paintings?", quoted from: Phyllis Tuchman, An Interview with Robert Ryman, Artforum, vol. 9, no. 9, May 1971.

Kasimir Malewitsch, White on White, 1918, oil on canvas, Museum of Modern Art, New York.



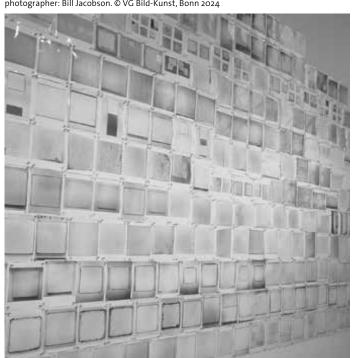
"A painting has to do with, well, with paint, basically [...] It's never so important what you paint, it's how you do it. And that's really the whole problem, I mean, the essence of painting, or of anything, I guess."

Robert Ryma

(Robert Ryman, quoted from: Phyllis Tuchman, An Interview with Robert Ryman, Artforum, vol. 9, no. 9, Mai 1971). Even though the color white dominates the visual appearance of his art, it should be understood as more than just one component in his overall concept. For Ryman, color has no symbolic, historical, or mystical significance. On the contrary, it liberates him from such attributions and grants him the freedom to use color as a material. In his work, Robert Ryman explores the fundamental components of painting, thereby wholly ignoring traditional content and levels of interpretation.

Closely related to Minimal Art and Conceptual Art, his work is considered analytical painting, a conceptual and, at the same time, painterly study of materials, proportions, spatial and light conditions, and thus of all the basic principles that make painterly illusions possible in the first place. Or in his words: "A painting has to do with, well, with paint, basically [.] It's never so important what you paint, it's how you do it. And that's really the whole problem, I mean, the essence of painting, or of anything, I guess" (Robert Ryman). At the core of his works, they are invariably conceived and planned in an analytical and calculating way. However, as the "General" series demonstrated, they are also executed highly intuitively and have a sensual effect. This has given rise to a body of work of immense diversity, which stands out from the cool calculation of Minimal Art and the theoretical dominance of Conceptual Art due to its great individual expressiveness. It is a rare talent that characterizes Robert Ryman's œuvre in a very special way. [AR]

The wall of photographs with his own works in Robert Rymans studio, New York, 1999, photographer: Bill Jacobson. © VG Bild-Kunst, Bonn 2024



Robert Ryman in his studio, New York, 1971, photographer: Timm Rautert. © VG Bild-Kunst, Bonn 2024



ROY LICHTENSTEIN

1923 New York – 1997 New York



Water Lilies – Blue Lily Pads. 1992.

Silkscreen in colors. Enamel on partly brushed steal, in lacquered wooden frame. Signed, dated and numbered on the back of the frame, with the printer's stamp and the registration number RL92-004. From an edition of 23 copies. 110,5 x 97,5 cm (43.5 x 38.3 in).

In the original frame. Printed by Saff Tech Arts, Oxford, Maryland (with the printer's stamp).

♦ Called up: December 6, 2024 – ca. 5.56 pm ± 20 min.

€ 70.000 - 90.000 (R, F)

\$77,000-99,000

PROVENANCE

- · Knoedler and Co., New York
- · Private collection (acquired from the above in 1992).
- · Private collection, Hesse (acquired in 2014).

LITERATURE

- Andrea Theil, Roy Lichtenstein: A Catalogue Raisonné, ed. by Roy Lichtenstein Foundation, New York, online no. RLCR 4172 (illustration of a different copy).
- · Mary Lee Corlett, The Prints of Roy Lichtenstein: A Catalogue Raisonné 1948-1997, New York 2002, no. 262 (illustration of a different copy).
- · Christie's, New York, Post-War & Contemporary Art, May 17, 2007, lot 248 (illustrated).

- Iconic art-historical motif: homage to Claude Monet's world-famous water lilies
- Exceptional materiality: Lichtenstein's characteristic silkscreen grid combined with a smooth, glossy enamel surface lend this work a strikingly modern texture
- One of only six motifs from the Water Lily series
- With this series, Lichtenstein asserted his claim to a position among the greatest artists in art history
- Lichtenstein's works are part of the Pop Art canon, one of the most 20th century's most important movements

Roy Lichtenstein's series "Water Lilies" is an homage to Claude Monet's famous Impressionist series "Nymphéas," which is characterized by a magical allure and iridescent chromatic depth that captivates viewers around the world up to this day. In his garden at Giverny, Monet created over 250 paintings of water lilies that explored the subtle effects of light on water. In his response to these magnificent creations of Impressionist painting, Lichtenstein abstracts Monet's water lilies into their most basic pictorial elements: the organic forms are represented by linear contours and clear color fields. In the series, which consists of six different motifs, Lichtenstein highlights his unique ability to translate significant motifs from art history into the style of pop art and incorporate them into his distinctive visual language. As early as the 1960s, he had already referenced the serial works by the famous Impressionist in his series "Cathedrals" and "Haystacks". Using the serigraphy technique, he brought them into the postmodern era and expanded on Monet's artistic approach. In "Water Lilies," he builds on this by replacing Monet's Impressionist impasto style with reduced and compact forms and clearly outlined color fields. This series also marks a pinnacle in Lichtenstein's longtime explo-

ration of reflections, which has its roots in early his Pop Art works, intensified in his "Mirror Series," and reached a new dimension in the "Water Lilies." Using stainless steel, a material with a surface so smooth and reflective that it constantly changes light and color, the work is perceived as dynamic depending on the viewing angle, an effect reminiscent of Monet's painterly experiments with light and water. He creates movement without illusion through a combination of lines, dots, and color surfaces borrowed from the pictorial language of advertising and comics. He translates Monet's flowing impression into precise forms while remaining true to the poetic idea of transience. The fascinating paradox of Lichtenstein's work lies in the combination of natural themes and industrial materials. Colors and shapes printed on stainless steel radiate a coolness and precision that counteract Monet's vibrant, impasto coloring. However, this tension between nature and industry makes Lichtenstein's "Water Lilies" appealing. His later works, particularly the water lilies, are documents of the artist's intensive engagement with the transience and fleeting nature of light, nature, and art; in doing so, he subtly reflects on his work. [KT]



PETER HALLEY

1953 New York – lives and works in New York



Station. 1992.

Acrylic, fluorescent acrylic and Roll-A-Tex on canvas. Twice signed and dated on the reverse of the canvas. 238.8×238.5 cm $(94 \times 93.8$ in).

♦ Called up: December 6, 2024 – ca. 5.58 pm ± 20 min.

€ 80.000 - 120.000 (R, F)

\$88,000-132,000

PROVENANCE

- · Jablonka Galerie, Cologne.
- · Private collection

EXHIBITION

- · Neues Museum Weserburg, Bremen (permanent loan).
- · La Colleccion Onnasch. Aspects of Contemporary Art, MACBA, Barcelona, November 7, 2001 February 24, 2002; Museu Serralves, Porto, March 22 June 23, 2002.
- · Peter Halley. Cells and Conduits, El Sourdog Hex, Berlin, May 4 June 27, 2009.
- · Peter Halley: New Paintings, Jablonka Galerie, Cologne, June 1993.

LITERATUR

- · Thomas Hoppe, Acrylmalerei. Die künstlerischen Techniken, Leipzig 2000, p. 212.
- \cdot El Sourdog Hex (ed.), Nineteen artists, Berlin 2010 (illustrated on p. 164).

- Bright, fluorescent colors with a large Roll-A-Tex element: an early haptic work with striking impact, executed with high technical accuracy
- Peter Halley became famous as a representative of "Neo-Geo" a celebrated New York art movement of the late 1980s
- "The Hot Four: Get Ready for the Next Art Stars"
 was the headline of a 1986 New York Magazine
 article about Peter Halley, Jeff Koons, Ashley
 Bickerton, and Meyer Vaisman
- Other works by the artist are part of international museum collections, such as the Museum of Modern Art, New York, the Tate Gallery, London, the Städel Museum, Frankfurt am Main, and the Whitney Museum of American Art, New York

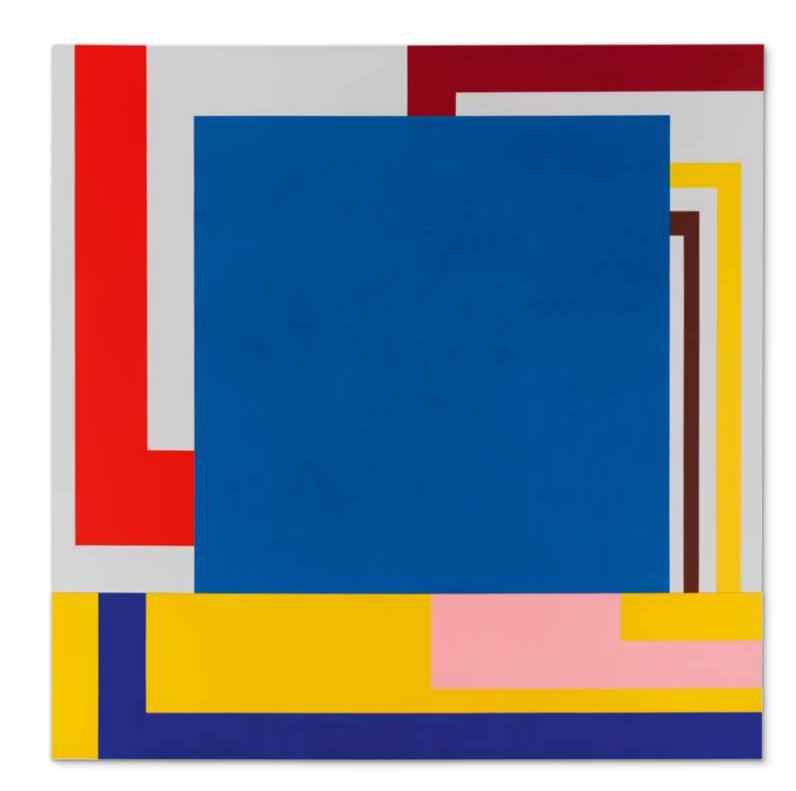
New York "Neo-Geo": Peter Halley's abstractions

Peter Halley became famous for his geometric abstract paintings as a representative of the "Neo-Geo" movement. In 1986, he exhibited together with Jeff Koons, Ashley Bickerton, and Meyer Vaisman at the renowned Sonnabend Gallery in SoHo, New York. A name was quickly found for the loose group of four young artists: "Neo-Geo," as an abbreviation for "Neo-Geometric," established itself in the art scene and found a loud echo in Peter Halley's radiant high precision works. On October 26, 1986, Paul Taylor headlined in New York Magazine: "The Hot Four: Get Ready for the Next Art Stars." There was no stopping their rapid success. Eugen and Barbara Schwartz, and Charles Saatchi were among the first to collect their works.

Peter Halley was born in New York in 1953. He studied at the renowned Yale University in New Haven from 1971 to 1975 before transferring to the University of New Orleans, where he remained until 1978. He began working in the style of Geometric Abstraction in the early 1980s, although his forms are more abstract than self-referential. For Peter Halley, geometric abstraction is not non-representational but an abstract representation. His subjects range from architecture to highways, from prisons or circuit boards to images of mass production. References to the content

of his works are often evident in titles such as "Dream House" or "Prison with Yellow Window." However, metaphorical titles are frequently found in his work, suggesting a different origin, such as "All Dangers are Equal" or "Soul Control". In the present work "Station" from 1992, the composition is dominated by a rectangular surface. The dark blue color is mixed with Roll-A-Tex, an additive with a sand texture that lends the color a grainy, haptic structure. Starting from the center, lines in different colors radiate outwards, reminiscent of the lines on a subway map. This painting invites the viewer to draw many different conclusions, from a pure explosion of color to a well-thought-out reproduction of reality, adding another level to the bright, technically precise composition.

In addition to painting and printmaking, Peter Halley is also active as art critic and lecturer, teaching at Columbia University and the School of Visual Arts in New York. Since 2002, he has also served as Director of Graduate Studies in Painting and Printmaking at Yale University. His works are part of international museum collections, including the Museum of Modern Art in New York, the Tate Gallery in London, the Städel Museum in Frankfurt am Main, and the Whitney Museum of American Art in New York. [AR]



HERMANN MAX PECHSTEIN



1881 Zwickau – 1955 Berlin

Sonne im Schilf. 1921.

Oil on canvas.

Signed in the lower left. Once more signed as well as titled and numbered "XVI" on the reverse of the canvas. 100×80 cm (39.3 $\times 31.4$ in).

This painting is entioned in the 1921 studio book: "XVI. Sonne im Schilf, 100 x 80". [EH]

♣ Called up: December 6, 2024 – ca. 6.00 pm ± 20 min.

€ 250.000 - 350.000 (R/D, F)

\$ 275,000 – 385,000

PROVENANCE

- · Presumably from the collection of Carl Steinbart (1852-1923), Berlin (acquired directly from the artist around 1921, until 1923).
- · Presumably from the estate of Carl Steinbart: Collection of Eva Beyer, née Steinbart (inherited from the above in 1923).
- · Collection of Dr. Conrad and Elsa Doebbeke, Berlin (probably directly from the above, until 1960: Lempertz).
- · Private collection, Cologne (acquired from the above in 1960: Lempertz).
- · Private collection, Hesse (1963: Lempertz).
- · Galerie Peter Griebert, Munich (until 1970).
- \cdot Private collection, Bavaria (acquired from the above in 1970.
- · Family-owned ever since.

EXHIBITION

· Max Pechstein. Gemälde, Aquarelle, Graphiken, Galerie Gunzenhauser, Munich May 10 - June 15, 1970, no. 5, p. 6.

LITERATURE

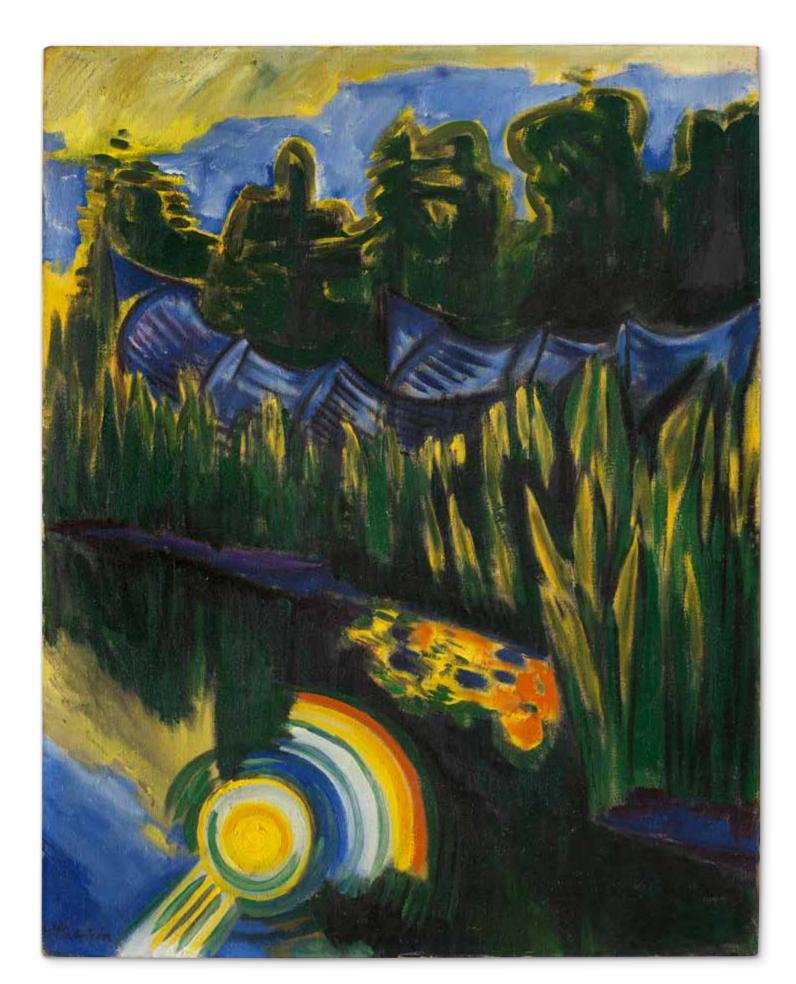
- Aya Soika, Max Pechstein. Das Werkverzeichnis der Ölgemälde, vol. 2: 1919-1954, Munich 2011, no.1921/35.
- · Lempertz, Cologne, auction 463, December 3, 1960, lot 382.
- · Lempertz, Cologne, auction 473, June 11/12, 1963, lot 542.

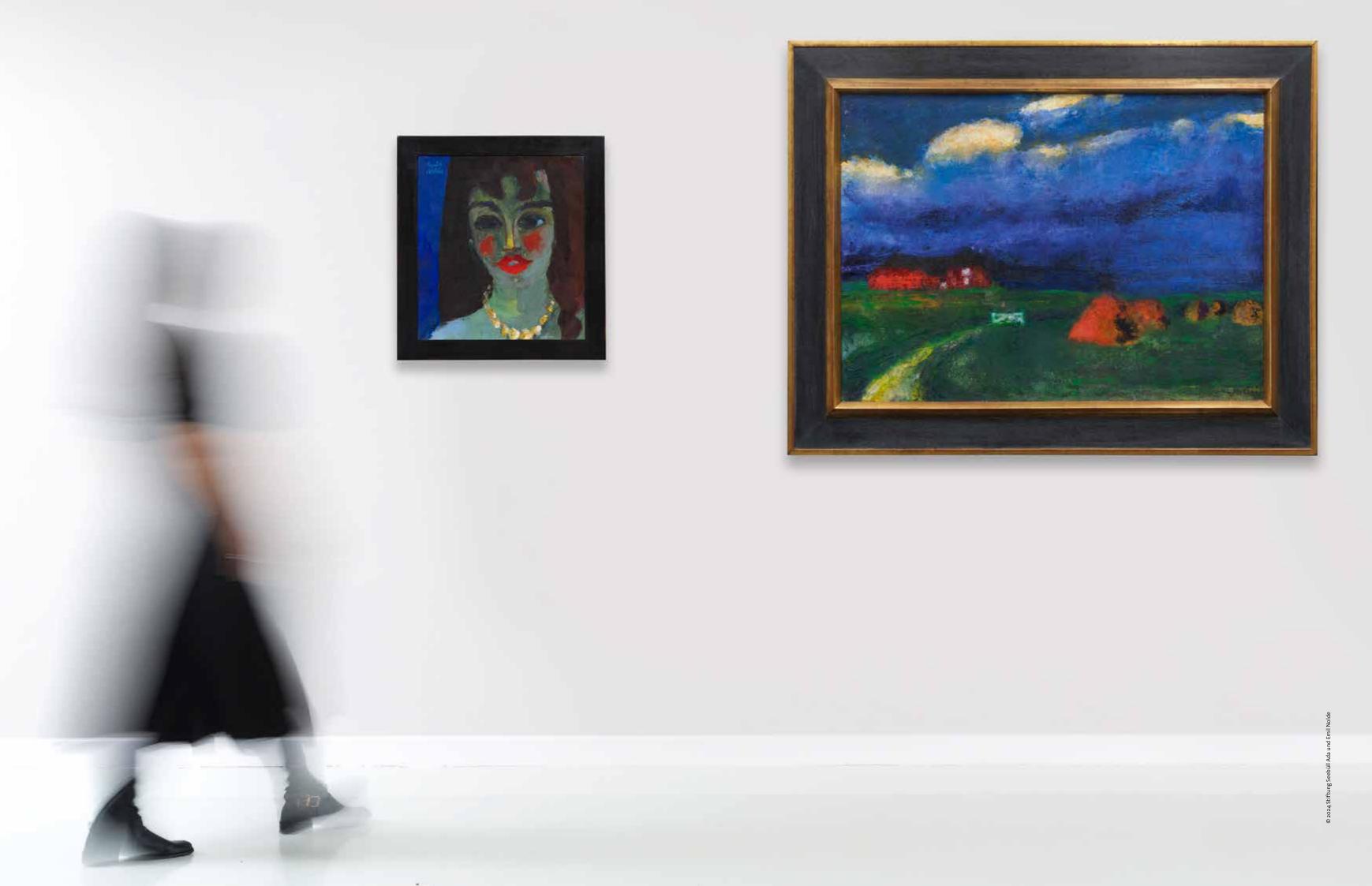
- Bold play with the observer's viewing habits: is the picture upside down?
- Surreal-real a suspenseful orchestration of perspective and light
- An extraordinarily modern reflection of the sun as a luminous spectacle of color on the water
- From the important Berlin collection of Pechstein patron Carl Steinbart, which includes 25 Pechstein paintings, among them "Lotte mit Kopftuch" (1919), as well as paintings by Munch, Courbet and Slevogt

like color spectacle between nature and the color of the sun's reflection; these formal differences make the scene a genuinely extraordinary composition.

Thus, it is perhaps unsurprising that the painting in question comes from the significant collection of Carl Steinbart (1852–1923). Steinbart was an authorized signatory at the bank Mendelssohn & Co. in Berlin, and he "compiled not only a collection of over sixty Max Slevogt paintings after 1918 but also a considerable collection of expressionist art, including numerous works by Pechstein" (Soika, vol. 1, p. 125). It is said that the earliest work in the collection was a version of Gustave Courbet's "La Vague." Steinbart's collection included a total of 25 Pechstein paintings, the earliest of which was from 1917. By 1918, they must have met in person during a portrait commission for a portrait of his daughter Dora ("Die chinesische Jacke," Soika 1918/44). [EH]

"Sonne im Schilf" (Sun in the Reeds) testifies to Max Pechstein's fascination with the unique depiction of light and landscape. The artist repeatedly painted the sun and sea. He was enchanted by the play of the waves and how the light danced on them. He was mesmerized by the exuberant play of colors and shapes in the clouds and waves, the changing times of day, and the changing weather. Our painting is unique because Max Pechstein put all his expressiveness and sentiment into a decidedly small section of the landscape staged as a large format. There is no view of a vast landscape or the sea. Instead, Max Pechstein focused on a small section of a bank covered with dense reeds and fish traps set up to dry in front of a row of trees. The warm and clear sunlight becomes tangible in the bright yellow sky; trees, reeds, and the formally unique reflection of the sun make the painting glow. Max Pechstein pulls the sun down to the ground, making it a bold and extraordinary backdrop for the scene alone. This reflection appears like a Delaunay-





EMIL NOLDE

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



Oil on canvas

Signed in the lower right. Signed and titled on the stretcher. 74 74×101 cm (29.1 $\times 39.7$ in). [JS]

The work is registered in the artist's inventory list as "1930 Landschaft mit Seebüllhof".

Called up: December 6, 2024 − ca. 6.02 pm ± 20 min.

€ 600.000 - 800.000 (R/D, F)

\$660,000-880,000

PROVENANCE

- \cdot Georg Wilhelm Rieve (1888–1966) Collection, Flensburg (from 1936).
- · Ingeborg Redlefsen née Rieve, Flensburg (from the above, until 1969).
- · Wilhelm Großhennig, Düsseldorf (1970).
- · Berthold and Else Beitz Collection, Essen (presumably acquired from the above).
- · Family-owned ever since.

EXHIBITION

- · Kunsthütte Chemnitz, presumably: Der deutsche Norden (Barlach, Nolde, Rohlfs), January/February 1932 (with the stamped label on the reverse).
- \cdot Emil Nolde, Kunsthalle, Kiel, July 10 Aug. 17, 1947, no. 3 (without cat.).
- Emil Nolde, Kunsthalle, Kiel, December 9, 1956 January 13, 1957, cat. no. 30.
 Emil Nolde, Städtisches Museum, Flensburg, January 8 February 29, 1967,
- · Freunde des Museums sammeln, Museum Folkwang, Essen, 1972, cat. no. 52 (illustrated) Pommersches Landesmuseum, Greifswald (2015-2024, permanent loan).

LITERATURE

- · Martin Urban, Emil Nolde. Catalogue Raisonné of Paintings, vol. II (1915-1951), Munich 1990, no. 1095 (illustrated)
- · Margret Heuser, Ein Leben mit der Kunst. Wilhelm Großhennig, Düsseldorf 1986, p. 51 (illustrated).

- Nolde at his best: a vibrant marsh painting full of atmosphere, a painting tha unites expressive colors and superb technique
- He captured the brief moment of the evening sunlight magically illuminating the neighboring Seebüll farmstead
- Blue is a key feature in Nolde's painting; he displays its wide range in our work: indigo, ultramarine, Prussian blue, and Paris blue, among others
- The view from Seebüll, which Nolde preferred to capture in watercolor but rarely in oil
- Excellent provenance: from the possession of his architect and part of the important Berthold and Else Beitz Collection, Essen, for over 50 years
- Painted in the same color palette: "Vera" is also offered in this auction and comes from the same private collection

Land between the seas

For Emil Nolde, this land between the seas is enough to sustain an artist's life. A life in harmony with nature, marked by the changing seasons and the course of the day, as well as by the vicissitudes of the weather. It is the landscape of Nolde's childhood, where he would settle with his wife Ada and make passionate paintings like this marsh landscape with a view of the farmstead 'Seebüllhof' in the light of the setting sun, with its glowing brick façade, the reddish evening light on the haystacks of the harvested fens. The young couple married in 1902 and lived in Berlin and on the island of Als. In 1916, they moved to a farmhouse in Utenwarf near the coast of the North Sea. Major landscape modifications, such as the construction of dikes and drainage systems, drove the Noldes away from there. In 1926, they first purchased the farm Seebüllhof to build the studio house on the property. "We wanted to call it Seebüll. We called the associated farm Seebüllhof." (in: Ada and Emil Nolde, Festschrift 1957, p. 25)



© 2024 Stiftung Seebüll Ada un





Emil Nolde, Bauernhof und Gewitterwolken, around 1935, watercolor, private collection. © 2024 Stiftung Seebüll Ada und Emil Nolde

"Our landscape is modest, far from exhilarating or sumptuous, we know that, but it rewards the love of the intimate observer with an infinite amount of quiet beauty, austere grandeur and even a wild, stormy life."

Emil Nolde, Reisen, Ächtung, Befreiung: 1919-1946, Cologne 1978, p. 9

This piece of land met his expectations of a landscape in harmony with nature, sparsely populated and wide open, with many birds and dense reed beds crisscrossed by narrow canals. As Nolde said in retrospect, it was a decision from the heart: "On long walks and trips along the west coast of Schleswig-Holstein and around Hamburg, we had looked for a house or a place. We found nothing. [...] Only when we stood in amazement one afternoon on the high, empty mound in Peter Jensen's district, and a young horse galloped around us and the floating clouds were reflected by the water, so magnificent that we looked at each other understandingly, and my Ada said, 'This is our place!' I agreed with her, and we bought the property without further ado." (Quoted from: Emil Nolde, Reisen, Ächtung, Befreiung, 1978, pp. 80/81)

Emil Nolde and Ada with two farm labourers in a boat at Seebüll farm, around 1930. © 2024 Stiftung Seebüll Ada und Emil Nolde

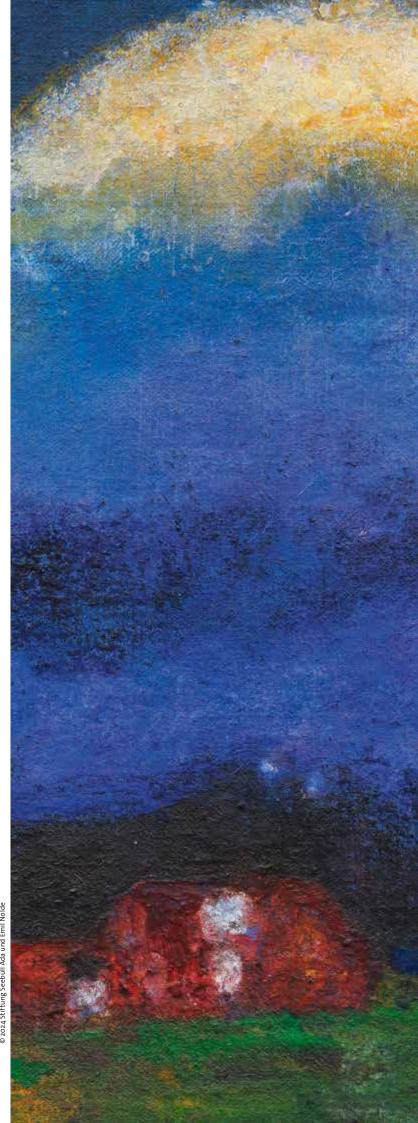
Romanticism and color

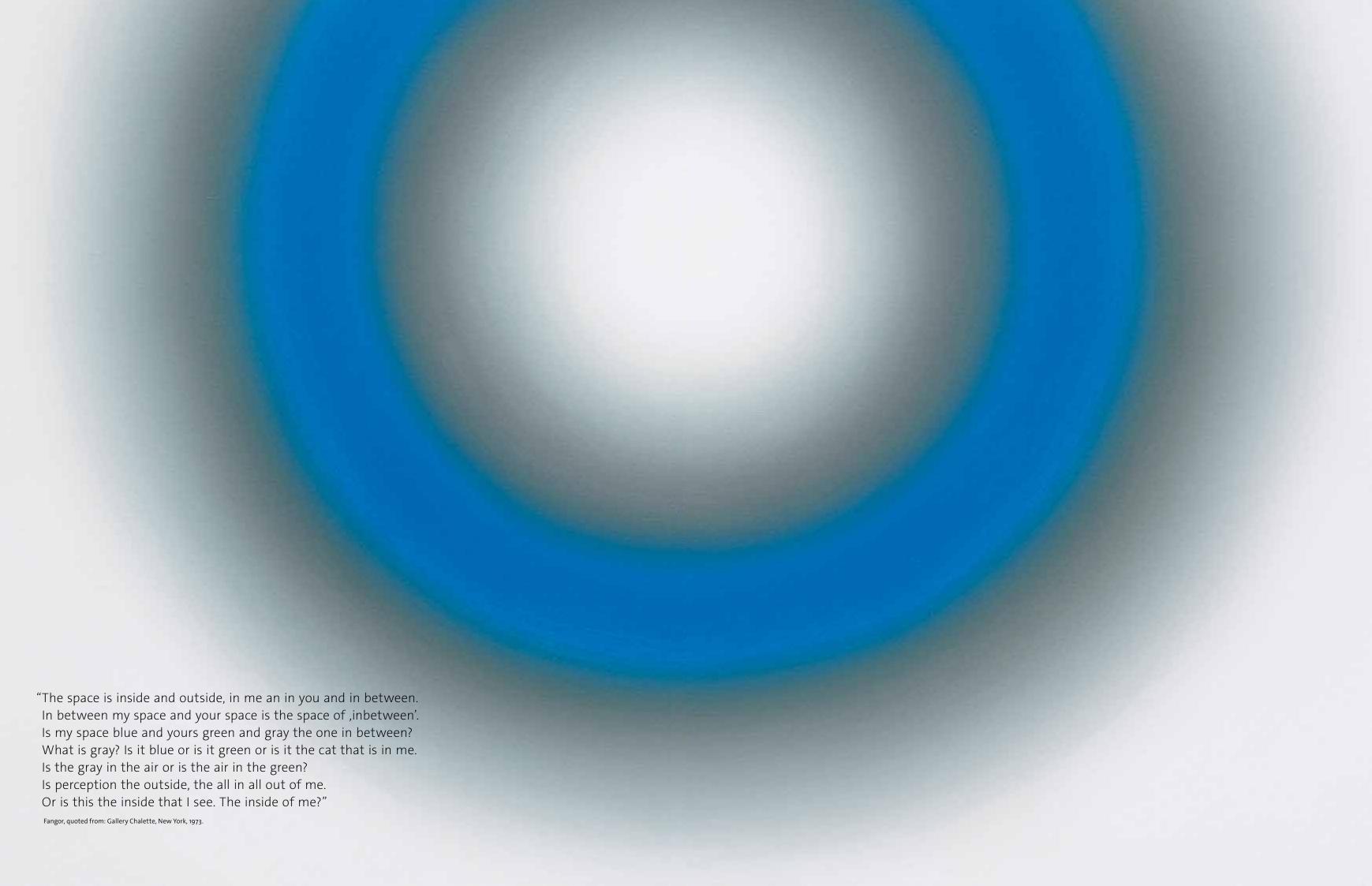
Nolde felt nature in the spirit of Romanticism, like Caspar David Friedrich. However, in contrast to the 'inventor' of the Romantic landscape, which he ultimately 'assembled' into his vision of landscape using his sketches of impressions of nature, Nolde painted not only the phenomenon of the vast land but also weather phenomena such as the floating clouds in the sky. He found colors to match the times of day, conveying the artist's deep connection to this region. In the present work, he lets the last rays of the setting sun reflect on the moist edges of the clouds. Like music, the melodious tones of the colors address us directly, allowing us to share a moment of joy from almost 100 years ago. Blue always stands out in contrast to burnt red and deep green, a vital characteristic that Nolde showcases in all its shades: indigo, ultramarine, Prussian blue, and Paris blue.

Nolde could rely on this strength and ability in colors; they became the medium of his artistic identity. From the barren landscape of the north constantly exposed to the changing play of light and weather, Nolde wrests those atmospheric works that make up a large part of his entire pictorial œuvre, such as the many watercolors. At the same time, there are only very, very few paintings. The high sky over a plain, in which every elevation seems momentous, is the core motif of this wonderfully composed painting. The threatening drama of the moving clouds lies over the nature of Nolde's intensely colorful home like a thick blanket. "There are people who absolutely cannot understand why we, who could have it any other way, would want to live in this flat, 'boring' land, where there are no forests and no hills or mountains, and where there are not even trees on the banks of the small canals. That is probably how all the usual travelers who pass through tend to think. – Our landscape is modest, far from anything intoxicating or lush, we know that. However, it gives the intimate observer, for his love of it, an infinite amount of quiet, intimate beauty, austere grandeur, and even a wild and stormy life," said Emil Nolde retrospectively. (Emil Nolde, Reisen, Ächtung, Befreiung: 1919-1946, Cologne 1978, p. 9). Each of his watercolors and paintings that pay homage to this stretch of land between the seas in the far north also tells of his deeply felt connection to a home that he shared with Ada.

Excellent provenance

This extraordinary marsh landscape changed hands in 1936, leaving the studio and entering the property of Georg Rieve. Rieve, an architect with an office in Flensburg, was a close friend of Nolde and supported the artist in planning and constructing the house and studio in Seebüll in the late 1920s and early 1930s. After Nolde died in 1956, Rive was one of the founding members of the board of trustees that took care of the artist's estate. Georg Rive died in 1966; the painting "Seebüllhof" passed into the ownership of Ingeborg Redlefsen, who in turn asked the Galerie Wilhelm Grosshennig in Düsseldorf to broker a sale in 1969. Since the 1970s, the painting "Seebüllhof" has been part of the renowned Berthold and Else Beitz Collection, Essen. [MvL]





WOJCIECH FANGOR

1922 Warszawa – 2015 Warszawa

M 77. 1968.

Oil on canvas.

Signed, dated, titled and inscribed with the dimensions on the reverse of the canvas. 128 x 128 cm (50.3 x 50.3 in). [EH]

♦ Called up: December 6, 2024 – ca. 6.04 pm ± 20 min.

€ 400.000 - 600.000 (R/N, F)

\$440,000-660,000

PROVENANCE

- · Irving Galleries, Palm Beach.
- \cdot Gallery Chalette (with the internal inventory number on the reverse).
- \cdot Private collection (acquired from the above in 1977).
- · Private collection, Switzerland.

LITERATURE

· Online catalogue-raisonne: www.fangorfoundation.org/catalogue-raisonne/P.667.



Portrait of Wojciech Fangor in the studio in Paris, 1964. © Jean & Francis Sławny

Born in Warsaw in 1922, Wojciech Fangor was already exploring abstract painting while Kenneth Noland and Jasper Johns created their first "Target Paintings". As early as 1956, color zones began to appear in his work, defined by optical phenomena consisting of the dissolution of contours, vibrating hues, and surfaces. Unlike Noland and Jones, Wojciech Fangor uses soft and saturated oil paints, which he overlays in delicate, glazed layers. At that time, the Warsaw art scene reacted cautiously to these new, non-representational paintings. "Nobody understood or liked my abstractions; most of the people at the academy thought they were not art," Fangor said retrospectively (quoted from: Welt Online, September 24, 2017).

In the West, the artist soon attracted attention. In particular, the pioneering publication "Studium Przestrzeni" (Study of Space), made in

- Fascinating and sophisticated piece of Op Art
- With "M77", Fangor addresses the pleasure principle: achieving a maximum effect through subtle colors and sensual forms
- Fangor examines the effect of color in space and brings it to life through an optical interplay in the third dimension
- American museums soon took notice of the Polish artist: in 1965, he participated in the legendary exhibition "The Responsive Eye" at the Museum of Modern Art in New York, resulting in the acquisition of one of his paintings. In 1970, he was given a solo exhibition at the Solomon R. Guggenheim Museum in New York

collaboration with the architect Stanislaw Zamecznik, sparked interest and led to the 1959 exhibition "Color in Space" at the Stedelijk Museum. Following an invitation from the Institute of Contemporary Arts in Washington, DC, Fangor traveled to the United States for the first time in 1962. There, he met Kenneth Noland and saw his "Target Paintings," which resembled the compositions Fangor had painted for some time. Three years later, a painting by Fangor was included in the legendary exhibition "The Responsive Eye" at the Museum of Modern Art in New York. Josef Albers, who had published his famous treatise "Interaction of Color" in 1963, rightly stated that Fangor had added a new dimension to painting. For Fangor's 1970 solo exhibition at the Solomon R. Guggenheim Museum in New York, Margit Rowell wrote in the introduction to the exhibition catalog: "It is worth noting that Fangor arrived at his highly personal style in isolation in Poland where he remained until 1961". This solo exhibition, the first and so far only one for a Polish artist in this venerable institution, finally put him in the limelight of the international art world.

Wojciech Fangor changed how color appears in a space by expanding the pictorial space. He achieved this primarily through his unique method of applying the paint, a method that is fundamentally different from Noland's. Instead of acrylic paints, Fangor experimented with softer and richer oil paints, creating his first intense depictions of blurred circles and swirling shapes using optical tricks and illusions as early as 1956. This shimmering aura is what makes his paintings so unique. In the present work, it is the glowing blue circle framed inside and outside by shades of gray against a white background. The infinite circle vibrates when you look at it for an extended period; depending on the focus, it moves between fore- and background. Wojciech Fangor has coined the term "Positive Illusory Space" for these representations. [EH]



GOTTHARD GRAUBNER



1930 Erlbach/Vogtland – 2013 Neuss

Ohne Titel. 1983/84.

Mixed media on canvas over synthetic wadding on canvas. Signed, dated and with a direction arrow on the reverse. $102 \times 102 \times 10 \text{ cm}$ (40.1 × 40.1 × 3.9 in). [JS]

♣ Called up: December 6, 2024 – ca. 6.06 pm ± 20 min.

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

PROVENANCE

- · Galerie m, Bochum.
- · Private collection, Hesse (acquired from the above in 1986).

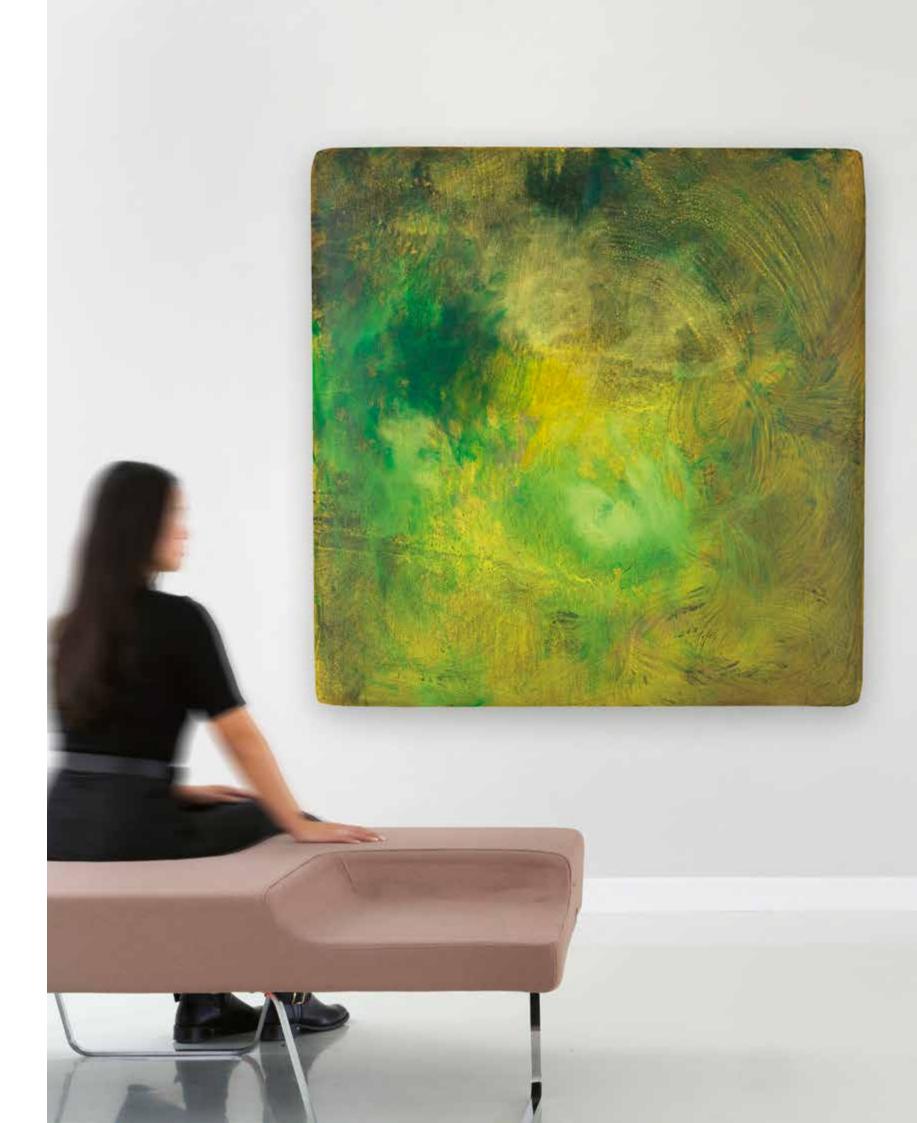
- Cutting-edge aesthetics: Graubner's famous "Color-Space-Bodies" broke the boundaries of classic panel painting
- Open, profound and highly liberated color effects with a stunning spatial presence
- Graubner's three-dimensional "Color-Space-Painting" became his artistic signature
- Most recently, the MKM Museum Küppersmühle in Duisburg, among others, honored Graubner's œuvre in the exhibition "Farbe Absolut. Katharina Grosse x Gotthard Graubner" (2019/20)
- Comparable works can be found in the Städel Museum, Frankfurt a. Main, in the Contemporary Art Collection of the Federal Republic of Germany, Berlin, as well as in the Neue Nationalgalerie, Berlin

"The surfaces show open, often cloudy, animated, unbounded structures, that are not fixed and ensure a constant exchange between inside and outside, similar to that of constant breathing. Through the color, the paintings unfold a tangible sensory experience".

Julia Mattern, Wandlungen/Transformations, in: Gotthard Graubner. Mit den Bildern atmen / Breathing with the Paintings, Cologne 2018, p. 22.

While Graubner initially covered his early cushion pictures with delicate nylon fabrics, he gradually began using firm canvas fabrics, which he lined with padding, for his later, larger-format "Color-Space-Bodies," such as the present vibrant work. The paint is usually applied onto the image carrier on the floor using broom-like brushes, resulting in a cloudy depth of color. In our outstanding composition, the viewer is drawn into the green depth. Numerous stages of drying and a unique compositional sensibility, a crucial feature of Graubner's painting, are required to intensify the complexity of the individual color values into a "Color-Space-Bodies" of oscillating effect and unique aesthetic presence. To amplify the spatial impact of the colored surfaces, Graubner began stretching Perlon fabric over full-sized color cushions as early as the beginning of the 1960s. By soaking and painting the fabric cushions with several layers of diluted acrylic paint, Graubner created a floating,

breathing compaction, like a color space stretching towards the viewer. In 1970, Graubner finally replaced the older work titles "Farbleib" and "Kissenbild" with the title "Farbraumkörper" (Color-Space-Body). These impressive painterly creations were first exhibited by the renowned Düsseldorf gallerist Alfred Schmela, one of the first gallerists to present the young "ZERO" artists in the 1960s and the first to present Gerhard Richter in a solo exhibition at his gallery in 1964. In 1968, Graubner exhibited his early "Cushion Pictures" at the documenta in Kassel. 1969, he was appointed professor at the University of Fine Arts in Hamburg. From the 1980s onwards, Graubner's large-format "Color-Space-Bodies" successfully continued the maximum dissolution of the boundaries of color, as our work impressively demonstrates. For the innovative aesthetics of his three-dimensional painting, Graubner's "Color-Space-Bodies" are considered the central work complex in the artist's œuvre. [JS]



KARIN KNEFFEL



1957 Marl – lives and works in Düsseldorf

Ohne Titel. 2004.

Signed and dated on the reverse. 100 x 300 cm (39.3 x 118.1 in). [KA]

Listed on the artist's official website.

We are grateful to Prof. Karin Kneffel for her kind support in cataloging this lot.

♣ Called up: December 6, 2024 – ca. 6.08 pm ± 20 min.

€ 100.000 - 150.000 (R/D, F)

\$ 110,000 - 165,000

PROVENANCE

· Private collection, Hesse (2005, Galerie manus presse, Stuttgart).

EXHIBITION

- · Karin Kneffel, Galerie manus presse, Stuttgart, 2005, p. 17.
- · Karin Kneffel. Verführung und Distanz, Ulmer Museum, January 28 March 26, 2006; Sinclair-Haus, Altana Kulturforum, Bad Homburg, April 7 - June 18, 2006; Mönchehaus-Museum für moderne Kunst, Goslar, July 16 - December 24, 2006, cat. no. 1 (illustrated)
- Karin Kneffel. Haus am Stadtrand, Museum Haus Esters, Krefeld, October 18, 2009 - January 17, 2010, p. 13 (illustrated)
- Karin Kneffel 1990-2010, Kunsthalle Tübingen, May 1 July 11, 2010, cat. no. 94
- Karin Kneffel, La ventana y el espejo, Museo de Arte Contemporáneo Gas Natural Unión Fenosa, October 16, 2014 - February 8, 2015, p. 26.
- Karin Kneffel. Still, Kunsthalle Bremen, June 22 Sept. 29, 2019; Museum Frieder Burda, Baden-Baden, October 12, 2019 – March 8, 2020, pp. 22f. (illustrated)
- Karin Kneffel. Im Augenblick, Max Ernst Museum, Brühl, May August 28, 2022, pp. 118-199 (illustrated).

- · Wilhelm Werthern, Karin Kneffel, in: Le Monde diplomatique, German edition, January 26, 2020, p. 8.
- Thomas Hirsch, Karin Kneffel, in: Künstler in Düsseldorf. 80 Beiträge, edition biograph and Salon Verlag, Cologne 2007, p. 248.

- A prime example of Karin Kneffel's masterful combination of reality and illusion
- The large format allows for the fascinating sensation of intense immersion
- Shown in several solo museum exhibitions, most recently in "Im Augenblick," Max Ernst Museum Brühl, 2022
- Kneffel taught at the Academy of Fine Arts in Munich from 2008 to 2022
- Kneffel's paintings are part of renowned public collections, including the Pinakothek der Moderne, Munich, the Museum Frieder Burda, Baden-Baden, and the Olbricht Collection, Essen

Her precise and technically skilled painterly work has earned Karin Kneffel a place among the most important contemporary German painters. Her paintings walk the line between reality and illusion, playing with memories, locations, and art historical symbols. Kneffel's virtuoso layering offers the viewer insights into complex narratives and invites individual interpretations.

After being a master student of Gerhard Richter at the Düsseldorf Art Academy in the 1980s, Kneffel quickly gained recognition for her astonishingly realistic animal portraits, fruit paintings, and spatial images. The work "Untitled," 2004, which was shown in, among others, the 2006 traveling exhibition "Verführung und Distanz" (Seduction and Distance), is the highlight of a monumental series of large-format interiors in which animals, lavish ornamental decorations, and reflective surfaces evoke complex questions and associations. Kneffel's subtle and sophisticated brushwork elevates seemingly mundane objects into a realm of sophisticated hyper-reality. The image on the television of a couple with a hunting rifle mysteriously corresponds with the leopard skin next to the bed, with each element occupying different levels of reality and perception. The family dog, hidden or perhaps locked behind the bars of a chair, watches the dead animal warily, adding to the tension in the strikingly empty room. The leopard stares at the viewer through its glass eyes, taking on an almost animate presence. Each element becomes an island of calm while time and space merge, blurring the boundaries between fiction and reality, evoking a dreamlike, cinematic atmosphere reminiscent of stills from the films of David Lynch or Alfred Hitchcock. This brilliantly composed interplay of different levels invites visitors to engage with their memories and ideas deeply. Brigitte Reinhardt commented: "The fact that the artist does not title her works is only logical. The viewer's memories, ideas, desires, and dreams are activated in the face of the fictitious reality and the play with changing levels of perception." (Quoted from: Brigitte Reinhardt, Verführung und Distanz, Cologne 2006, p. 29). [KA]



"The meaning of Kneffel's pictures solely lies within them; beyond the representational, they follow their inherent laws as works of art."

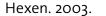
Brigitte Reinhardt, Karin Kneffel. Verführung und Distanz, Cologne 2006, p. 29.



ANSELM KIEFER

1945 Donaueschingen – lives and works in Croissy-Beaubourg neari Paris





Mixed media. Gouache, photograph and collage with lead. 76,5 x 126,5 cm (30.1 x 49.8 in). [KT]

€ Called up: December 6, 2024 – ca. 6.10 pm ± 20 min.

€ 100.000 - 150.000 (R/N, F) \$ 110,000 - 165,000

PROVENANCE

- · Galerie Thaddaeus Ropac, Salzburg.
- · From a Swiss collection.

EXHIBITION

- Anselm Kiefer, Heaven and Earth, Modern Museum of Fort Worth, September 25, 2005 - January 8, 2006; Museum of Contemporary Art, Montréal, February 12 - April 30, 2006; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, June 18 - September 10, 2006; San Francisco Museum of Modern
- Art, October 15 January 14, 2007, p. 130 (full-page color illu.) and p. 179. Anselm Kiefer, Guggenheim Museum, Bilbao, March 28 - September 3, 2007, no. 181, p. 400 (full-page color illu.) and p. 494.
- Seestücke. Von Max Beckmann bis Gerhard Richter, Hubertus-Wald-Forum und Galerie der Gegenwart der Hamburger Kunsthalle, June 8 - October 16, 2007, p. 127 (full-page color illu.).
- Fixsterne 100 Jahre Kunst auf Papier. Adolph Menzel bis Kiki Smith, Schleswig Holsteinische Landesmuseen, Schloss Gottorf, May 31 - September 20, 2009, p. 153 (full-page color illu.).
- Wunder auf Papier. Über 100 Jahre Zeichenkunst, Kunsthaus Villa Jauss, Oberstdorf, July 23 - October 3, 2010, no page number (illustrated).

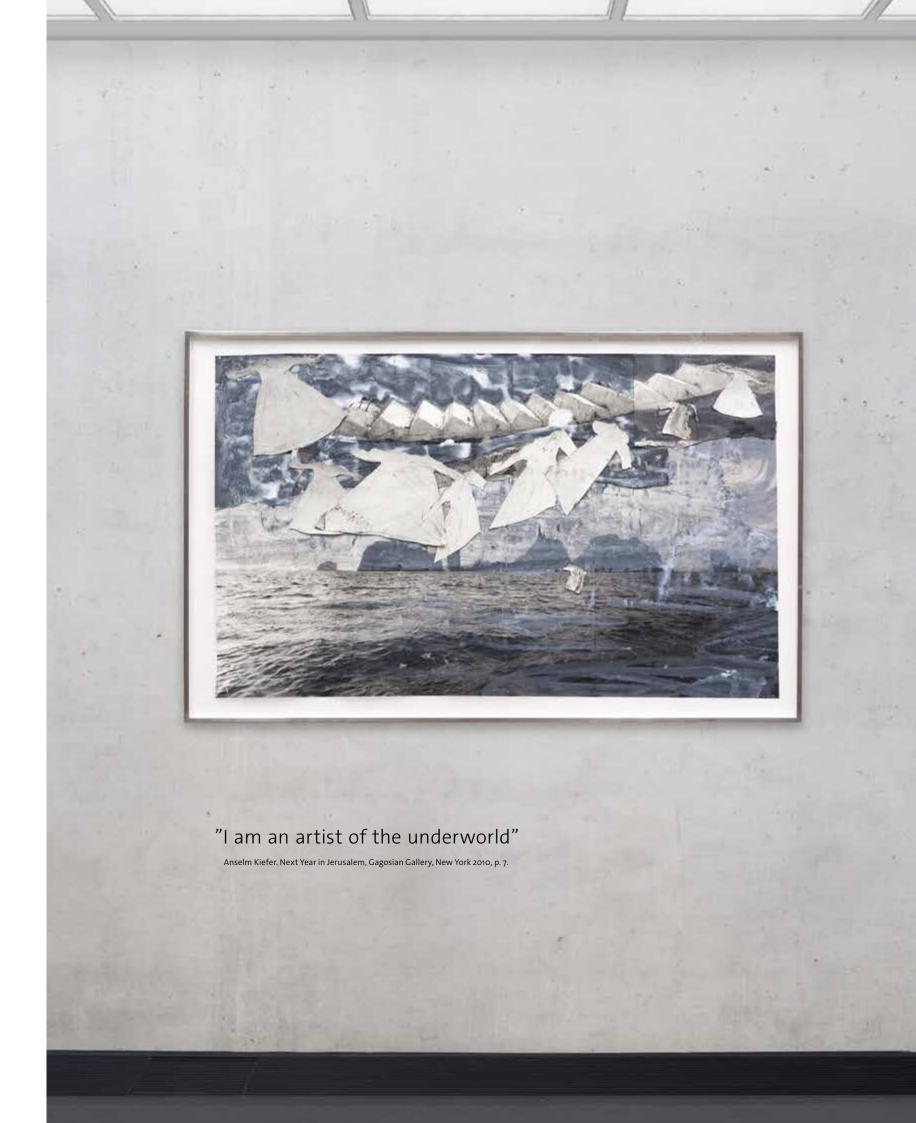
- Oscillating between the visible and the invisible, Kiefer's work fascinates us with a tremendous suggestive power that points to a world beyond the rational
- In his characteristic sculptural collage technique, myths and legends, liminal worlds, and unconscious themes merge to form a complex composition
- Kiefer is one of the most influential artists of the 20th and 21st centuries
- In 2023, Wim Wenders shot Kiefer's biography "Anselm - Das Rauschen der Zeit", which premie-
- His works are in the most important collections worldwide, including the Metropolitan Museum of Art and the Museum of Modern Art, New York, the Tate Gallery, London, and the Centre Pompidou, **Paris**

Anselm Kiefer's works profoundly explore history, mythology, the conflicts and contradictions of civilization, forgotten knowledge, and our collective memories. They are multi-layered objects that, for their surface structure and general nature, seem like artifacts from the depths of human history. Moreover, Kiefer dedicates his artistic endeavors to the realm between the visible and the invisible. Mystical beings that wander back and forth between heaven and earth like messengers, creating a connection, serve as an interface with the figure of the artist. In Kiefer's view, the artist can also assume the task of bringing things that society has forgotten, repressed, or marginalized to the surface by visualizing them.

The white robes, applied in a collage technique, float above the broad water surface, with monumental cliffs towering in the background. Behind them, we see a horizontal flight of stone steps. Their delicate, fragile surface, with its silvery, leaden monochrome quality, has a certain air of otherworldliness. Around 2002, Jewish

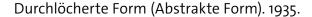
mysticism, which describes the ascent to the seven heavens and thus the liberation from the constraints of all worldly things, offered the ideal projection surface for Kiefer, who was in search of meaning, to artistically explore the existential question of the origin and limits of our earthly existence. As in parallel narratives in Christianity or ancient mythology, this ascent is preceded by a descent into the underworld, a confrontation with what is threatening and

With its sculptural appeal, the present work is indicative of his intensive, programmatic artistic examination of the bridges between heaven and earth, this world and the afterlife, as well as reason and magic. Kiefer's works are compelling not only because of their arthistorical significance but also because of their incomparable materiality and symbolic depth, engaging viewers in an intense dialogue that appeals to individual and collective consciousness and exerts a magical attraction. [KT]



KARL HARTUNG

1908 Hamburg – 1967 Berlin



Bronze with brown-green patina.

Incised signature near the side of the base, with the estate stamp and the foundry mark on the base. Cast during the artist's lifetime. One of 6+1 copies. $41 \times 27 \times 26$ cm ($16.1 \times 10.6 \times 10.2$ in). Cast by Richard Barth, Berlin.

We are grateful to the Karl Hartung Estate for the kind support in cataloging this lot.

♣ Called up: December 6, 2024 – ca. 6.12 pm ± 20 min.

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

PROVENANCE

· From the artist's estate.

EXHIBITION [EACH PRESUMABLY A DIFFERENT COPY]

- \cdot Karl Hartung. Plastik und Graphik, Galerie Gerd Rosen, Berlin, April 1946.
- · Karl Hartung, Haus am Waldsee, Berlin, Sept. 2-Oct. 12, 1952, cat. no. 2.
- · Karl Hartung, Kestner-Gesellschaft, Hanover, May 28 June 28, 1953, later also: Karl Ernst Osthaus-Museum, Hagen; Museum Folkwang, Essen; Bremer Kunsthalle; Kölnischer Kunstverein et al., cat. no. 3.
- · Deutscher Künstlerbund. Zehnte Ausstellung, Haus der Kunst, Munich, October 18 - December 11, 1960, cat. no. 377 (ill.
- · Traum Zeichen Raum: Benennung des Unbekannten. Kunst in den Jahren 1924 bis 1939, Wallraf-Richartz-Museum, Cologne, Oct. 23 Dec. 12, 1965, cat. no. 44 (ill.
- · Für Karl Hartung. Memorial exhibition at the 15th German Artists' Federation Exhibition, Badischer Kunstverein, Karlsruhe, Sept. 23 Oct. 29, 1967, cat. no. 1.
- Karl Hartung 1908-1967. Eine Werkübersicht zum 80. Geburtstag, Galerie Pels-Leusden, Berlin, Sept. 3-Oct. 29, 1988, cat. no. 4 (with full-page color ill., p. 11).
- · Karl Hartung. Werke und Dokumente, Germanisches Nationalmuseum, Nuremberg; March 5 - June 1, 1998, Gerhard-Marcks-Haus, Bremen, Jan. 31 - April 11, 1999; et al., p. 38 (ill.
- · Karl Hartung Die Hamburger Jahre. Kunst in der Handelskammer Hamburg, May 21 - June 27, 2008, with a full-page color ill., p. 27.
- · Karl Hartung. Aufbruch Aufbrüche, Kunsthalle Schweinfurt, Nov. 21, 2014 - April 12, 2015, p. 13 (ill.
- Henry Moore. Impuls für Europa, LWL-Museum für Kunst und Kultur, Münster (in cooperation with Tate London), Nov. 11, 2016 - Mar. 19, 2017, cat. no. 108 (with full-page ill., p. 204).
- · Reine Formsache. Hommage an Karl Hartung, Herbert Gerisch-Foundation, Neumünster, July 16 - December 17, 2023.

LITERATURE

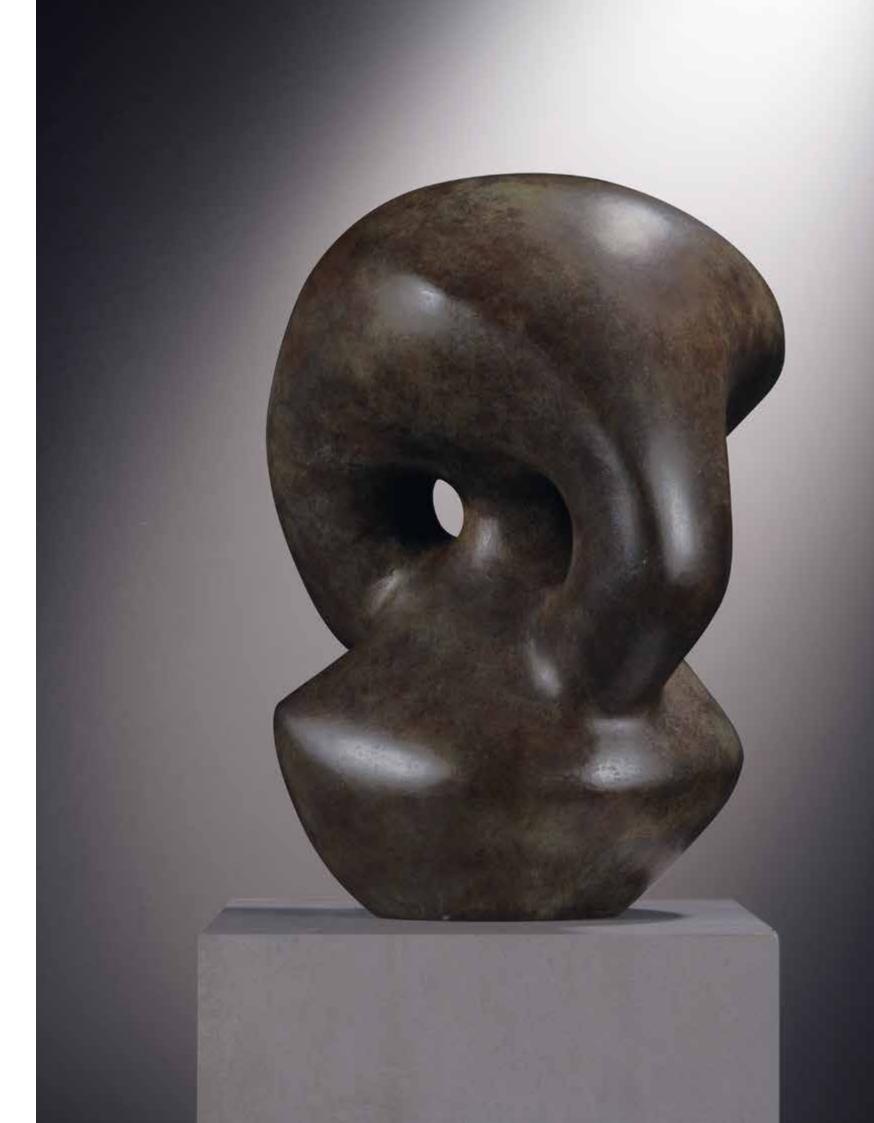
- · Markus Krause, Karl Hartung 1908-1967. Metamorphosen von Mensch und Natur. Monograph and catalogue raisonné, Munich 1998, cat. no. 149 (with full-page illu. on p. 39 and b/w illu. on p. 195).
- · Juliane Roh, Deutsche Bildhauer der Gegenwart, Munich 1957 (illustrated, no. 21).
- · Carl Linfert, Karl Hartung, in: Junge Künstler 1959/60. 5 Monographien deutscher Künstler der Gegenwart, Cologne 1959, p. 21 (illustrated).
- Katharina Schneider, Die drei Berliner Bildhauer Uhlmann, Hartung und Heiliger. Zur Entwicklung der abstrakten deutschen Plastik zwischen 1945 und 1950, in: Ulrich Schneider (ed.), Festschrift Günther Bott, Nuremberg 1987, p. 297 (illustrated).



- Along with Henry Moore, Barbara Hepworth and Jean Arp, Hartung was one of a select group of European sculptors who found their way to abstraction as early as the 1930s
- Key work: the first abstract work in the artist's œuvre
- Cast in his lifetime
- Reduced formal language of timeless beauty
- One copy is in the collection of the Schleswig-Holstein State Museums Foundation, Schloss Gottorf, Schleswig
- This is the first time that a copy of this bronze is offered on the auction market (source: artprice.com)

Alongside Henry Moore, Barbara Hepworth, and Jean Arp, Hartung was among the exceptional European sculptors who had already found their way to an abstract formal language by the 1930s. These years were formative in many respects, and the works he created at the time were groundbreaking for his later sculptural œuvre. Due to the National Socialists' understanding of art, it was hardly possible for German artists at the time to adapt to the official art dictate and at the same time maintain their artistic freedom and individuality. Hartung continued to work within figuration, but when the present work was created, he also made a few abstract animal sculptures, only to turn to the "Durchlöcherten Form" (Perforated Form) in a radical stylistic turn, "Hartung took an artistic leap with the "Durchlöcherte Form" from 1935. A leap in two regards: first, because this consistent abstraction emerged relatively suddenly; second, because Hartung applied a new, biomorphicvegetative pictorial language that represented a complete break with the tectonics of his earlier works. [...] For him, sculpture was a breakthrough and the beginning of numerous experiments in the boundless field of free form." (Markus Krause, in: Karl Hartung 1908-1967. Metamorphosen von Mensch und Natur. Monograph and catalogue raisonné, Munich 1998, p. 30)

Following this detachment from naturalistic and realistic sculpture, only a few more abstract works were created in the 1930s – the risk of defamation by the National Socialists was too high. According to the records, the Gestapo searched Hartung's studio, and he was lucky enough to hide his progressive works in a box covered with some cloths and lumps of clay (see CR Krause, p. 67). The works were not exhibited publicly until after the war and remained hidden in the studio as silent witnesses to his true artistic convictions. Given the time of its origin, the degree of abstraction of the piece offered here is remarkable. With its softly modulated, strongly rounded contours and the two openings that partially reveal the space surrounding the bronze, the figure presents itself as a closed yet dynamic entity with a radically modern, sensual aesthetic. Together with the subsequent abstract works, which were initially created in secret, the early "Durchlöcherte Form" manifested Karl Hartung's rank as an acclaimed representative of modern sculpture. [CH/AIH]



GEORG BASELITZ



1938 Deutschbaselitz/Saxony – lives and works in Inning at the Ammersee, near Salzburg, in Basel and Italy

Kopf. 1966.

Pen and India ink, chalk and pencil. Signed and dated upper left, once more signed and dated, as well as titled "Kopf" and inscribed "Dahlem" on the reverse. On laid paper by Ingres d'Arches MBM (with watermark). 47.5 x 32.7 cm (18.7 x 12.8 in), size of sheet. [EH]

♣ Called up: December 6, 2024 – ca. 6.14 pm ± 20 min.

€ 80.000 – 120.000 (R/D, F)

\$88,000-132,000

PROVENANCE

· Private collection, Hesse (since 1988, Hauswedell & Nolte).

EXHIBITION

· Baselitz, Kunstsammlungen Chemnitz, April 17 - July 8, 2018, p. 31.

LITERATUR

· Hauswedell & Nolte, Hamburg, 272nd auction, Modern Art, June 10/11, 1988, lot 61, plate 218.

- Georg Baselitz is one of the most important representatives of contemporary German art
- His drawings form an independent group within his œuvre, while their motifs correspond to those of his paintings
- Baselitz's most significant artistic period, the 1960s, saw the creation of his "Helden" (Heroes) and "Neue Typen" (New Types)
- The Albertina in Vienna dedicated a comprehensive retrospective exhibition to Georg Baselitz in 2023

"Yes sure, that is important because everything I have done has always led to controversy. Everything I have done has always been straightforward and direct, but it wasn't always appropriate in the situation."

Georg Baselitz in an interview with J.-L.Froment and J. M. Poinsot, in: D. Gretenkort, Munich 2011, pp. 64f.

His outstanding artistic production, which has repeatedly found new artistic paths to challenge and continue art historical tradition since the 1960s, has made Georg Baselitz one of the most prominent representatives of contemporary German art. With his vigorous representational works, he violates established categories and repeatedly challenges our traditional understanding of art. In his famous "Heldenbilder" (Hero Paintings, 1965/66), Baselitz staged physically and emotionally broken figures monumentally on canvas, relentlessly confronting postwar German society with its painful past. After these anti-heroes, he made the "Fraktur" (Fracture) pictures (1966-1968) towards the end of

Baselitz has collected prints since 1965, predominantly from the Renaissance, Mannerism, and Baroque periods. Their wealth of motifs and inventiveness always quenched his immense thirst for novelty. Through decontextualization and distortion, he brings their pictorial themes, such as the portrait, into the present with new content and contemporary impulses. This way, Baselitz generates enigmatically associative pictorial content that is never fully accessible to the viewer. [EH]



KARL HOFER

1878 Karlsruhe – 1955 Berlin



Mädchen mit Zopf. Around 1925.

Oil on canvas

Monogrammed in the lower left (in ligature). $92,8 \times 70 \text{ cm} (36.5 \times 27.5 \text{ in})$. [CH] We are grateful to Harry Joelson-Strohbach, Kunst Museum Winterthur, for his kind expert advice.

♣ Called up: December 6, 2024 – ca. 6.16 pm ± 20 min.

€ 150.000 - 250.000 (R/D, F)

\$165,000-275,000

PROVENANCE

- · Oskar Reinhart Collection, Winterthur (directly from the artist).
- · Anne-Marie Bänninger-Kaestle Collection, Berlin/Zurich (from the above in 1964).
- · Baukunst Galerie, Cologne (on commission around 1967/1969, with the hand-inscribed gallery label on the stretcher).
- · Private collection, Baden-Württemberg (obtained from Anne-Marie Bänninger-Kaestle in the 1970s, presumably in 1974).
- · Family-owned ever since.

EXHIBITION

- · Karl Hofer, Baukunst-Galerie, Cologne, January 27 April 15, 1967, cat. no. 13 (illustrated in black and white).
- · Karl Hofer, Baukunst-Galerie, Cologne, October 11 November 9, 1968, cat. no. 5.
- · Karl Hofer, Kunsthalle Wilhelmshaven, April 20 May 11, 1969, cat. no. 7 (illustrated in black and white).

LITERATURE

- · Karl Bernhard Wohlert (ed.), Markus Eisenbeis (ed.), Karl Hofer. Catalogue raisonné of paintings, vol. 2, Cologne 2008, no. 601 (illustrated in black and white).
- · Anke Manigold, Der Hamburger Maler Friedrich Ahlers-Hestermann 1883-1973. Leben u. Werk, Hamburg 1986, pp. 94f.

- Characteristic New Objectivity female portrait
- From the 1920s, Karl Hofer's most important creative period
- In 1925, his works featured in the legendary exhibition "Neue Sachlichkeit" (New Objectivity) at the Kunsthalle Mannheim
- Captivating atmosphere: The mysterious and enigmatic portraits of young women are among the artist's most compelling creations
- An intriguing interplay of contrasts: intense cold and warm tones, the reticent girl and vibrant flowers
- Rediscovery: Part of a Southern German private collection for around 50 years, still mentioned as "whereabouts unknown" in Wohlert's catalogue raisonné
- Significant provenance: formerly part of the renowned Oskar Reinhart Collection (1885-1965), Winterthur
- Other paintings from this period are in the collections of, among others, the Albertinum in Dresden, the Kunsthalle in Hamburg, the Städel Museum in Frankfurt am Main, the Folkwang Museum in Essen and the Museum of Modern Art in New York

refers to the mythological subject of "Flora," the Roman goddess of flowers, and the personification of spring, which the artist transfers into his contemporary pictorial language in this work. The painting reveals itself as a play of contrasts: calmness and introversion stand alongside vibrant, bold colors, a modern, new-objective pictorial language conveys the art-historical reference, and the mature solemnity contrasts with the youthful facial features.

Through his characteristic formal reduction of the image to individual essential pictorial elements, modern motif elements such as the utterly void background devoid of reality, and the introversion of his figures, Hofer succeeded in developing his very own modern visual language and created a universally valid depiction of timeless aesthetics, the mood of which also found an echo in 21st-century audiences. [CH]

With his timeless, reserved and, at the same time, mysteriously graceful depictions of figures, Karl Hofer held one of the most significant artistic positions in German art of the 20th century. His mostly female protagonists are always depicted in a moment of an almost sculpted pause, displaying almost indefinable emotions and spiritual rapture, the cause of which viewers usually cannot fathom due to the lack of an explicit narrative in the painting. In their distinctively sober clarity, well-ordered composition, and calm atmosphere, Hofer's paintings are closely related to the art of New Objectivity. Some of his works were displayed in the legendary " Neue Sachlichkeit" (New Objectivity) exhibition at the Kunsthalle Mannheim in 1925.

In the present portrait, Hofer also shows the sitter in his characteristic style with almond-shaped eyes, a pale complexion, and a tapered chin, moving her very close to the picture's foreground. The vibrant bouquet



FRANZ GERTSCH

1930 Mörigen (Switzerland) – 2022 Riggisberg (Switzerland)



Dominique. 1988/2000.

Woodcut in colors.

Signed and dated "imp. 17.8.2000", as well as numbered and inscribed "2. Zustand 2/4" on the reverse. One of 4 planned copies of the second state, of which only 3 copies were printed. On handmade Kumohadamashi paper by Heizaburo Iwano. 234 x 182,5 cm (92.1 x 71.8 in). Sheet: 276 x 220 cm (108.6 x 86.6 in).

In the second state from 2000, 187 new incisions were added to the plate. Printed by Nik Hausmann, Franz Gertsch, Maria Gertsch & Druckercrew on August 17, 2000. Published by Franz Gertsch. Each print is unique in color.

We are grateful to the Gertsch family, Bern, for their kind support in cataloging this lot.

♣ Called up: December 6, 2024 – ca. 6.18 pm ± 20 min.

€ 120.000 – 150.000 (R/D, F)

\$132,000 - 165,000

PROVENANCE

- · Private collection, Switzerland (acquired directly from the artist).
- · galerie im park, contemporary fine art, Burgdorf.
- · Thomas Olbricht Collection, Essen.
- · Private collection, Baden-Württemberg.

LITERATUR

· Andrea Firmenich, Johannes Janssen (eds.), Franz Gertsch. Holzschnitte. Aus der Natur gerissen, mit einem Register der Druckgraphik 1972-2008, as a provisional catalogue raisonné by Rainer Michael Mason, Cologne 2013, no. 8 (illustrated in black and white on p. 117, different copy).

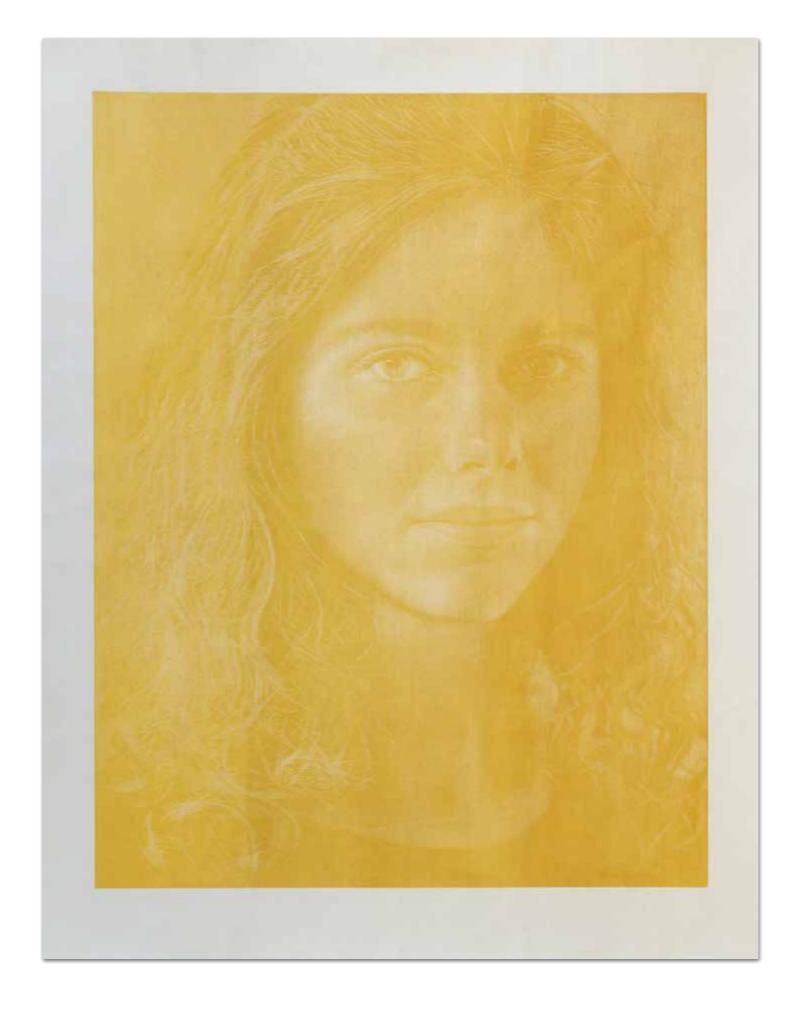
- Monumental woodcut in brilliant colors and a unique character
- The finest printmaking art on precious Kumohadamashi Japan paper
- Franz Gertsch's portraits are among the artist's most sought-after woodcuts on the international auction market (source: artprice.com)
- Until November 10, 2024, the Louisiana Museum of Modern Art in Humlebæk honors the artist, who passed away in 2022, with a comprehensive retrospective

"From 1986 onwards, the woodcut enabled me to realize an old dream, which was to create monochrome color spaces. I had not been able to achieve this through painting. The invention of my woodcut made it possible. I find that sensational to this day."

Franz Gertsch, Gedankengänge durch Vorstellung und Natur, in: Andrea Firmenich, Franz Gertsch. Holzschnitte, Cologne 2013, pp. 19–23, here p. 21.

The young Dominique looks at us from this monumental woodcut measuring almost two and a half meters in height and bathed in a warm yellow-orange. Despite the imposing size, her contours are soft, her gaze gentle, and her hair caresses her face in an airy manner. Features that create an enigmatic mood and set a counterpoint to the mere physical size of her appearance. With "Dominique" (1988), Franz Gertsch created a particularly striking woodcut portrait, which, in addition to its aesthetic impact, is also impressive for the elaborate production process and the use of high-quality materials. The countless small, grid-like structures the artist painstakingly cuts out of the wooden block using different gouges emerge in close-up. Most of his motifs are based on photographs. In this case, a picture of the 25-year-old teacher

Dominique Sonnen served as the template. Subsequently, the artist mixes special pigment powders to create colors he uses to print on high-quality, hand-made Japanese paper made from mulberry and linen fibers by Heizaburo Iwano. In his home country, Iwano bears the honorary title "National Treasure". The elaborate manual printing process generally only allows one copy to be printed per day. Due to the individual coloring, each copy takes on a unique character. Gertsch has been creating woodcuts independently of his paintings since 1986. He has opened up entirely new dimensions for this traditional medium with a hitherto unknown precision of execution — in both engraving and printing — and in monumental formats that push the boundaries of papermaking. [AR]



OTTO DIX

1891 Gera – 1969 Singen

Magd. 1923.

Watercolor and pencil.

Signed and inscribed "275" lower right. Titled on the reverse. On wove paper. 47.8 \times 37.5 cm (18.8 \times 14.7 in), the full sheet. [JS]

Called up: December 6, 2024 − ca. 6.20 pm ± 20 min.

€ 100.000 – 150.000 (R/N, F)

PROVENANCE

- · Galerie Nierendorf, Berlin
- · Barney Weinger, New York.
- · Serge Sabarsky, New York (before 1978 after 1995).
- · Galerie St. Etienne, New York.
- · From a Swiss collection.

EXHIBITION [SELECTION]

- Otto Dix. An exhibition of drawings and watercolors, Serge Sabarsky Gallery, New York, October-November 1978, no. 3o.
- Works by German expressionists, Serge Sabarsky Gallery, New York July 1 - September 30, 1983, no. 4.
- Expressionists: Paintings, Watercolors and Drawings by 12 German expressionists, Serge Sabarsky Gallery, New York, December 1984, cat. no. 13, p. 31 (illustrated).
- · Otto Dix 1891-1969, Museum Villa Stuck, Munich, August 23 October 27, 1985, cat. no. 220, p. 306 (not illustrated).
- · Otto Dix, Centro per le Arti visive e Museo d'Arte Contemporanea di Villa Groce, Genoa, July 3 September 14, 1986, cat. no. 103 (illustrated on p. 147).
- · Otto Dix, Schloß Martesch, Bolzano, November 5 December 21, 1986, cat. no. 103, p.147 (illustrated).
- · Otto Dix, Staatliche Kunsthalle Berlin, Berlin, March 13 April 15, 1987, cat. no. 103 (illustrated on p. 154).
- Otto Dix. Die Frühen Jahre, Erholungshaus der Bayer AG, Leverkusen, Februa
 12 March 26, 1989, Joseph Albers Museum, Bottrop, April 23 June 3, 1989,
 Leopold-Hoesch-Museum, Düren, January March 1990.
- \cdot Zeichnungen und Aquarelle des deutschen Expressionismus, Städtische Galerie Bittigheim-Bissingen, July 7-September 9, 1990, no number (illustrated).
- Otto Dix. Die frühen Jahre, BAWAG Foundation, Vienna, February 15 April 1, 1995 / Museum Moderner Kunst, Passau, June 22 - September 3, 1995, cat. no. 53 (illustrated).
- · Allemagne, les années noires, Fondation Dina Vierny Musée Maillol, Pari 2008, p. 174, p. 241 (illustrated)
- Decadence & Decay. Max Beckmann Otto Dix George Grosz Galerie St. Etienne, New York, April 12 - June 24, 2011, no. 38.
- · Mixed Media (I). About Portrait, Kicken Berlin, March 10 April 24, 201

LITERATUR

· Suse Pfäffle, Otto Dix. Werkverzeichnis der Aquarelle und Gouachen, Stuttgart 1991, no. A 1923/144 (illustrated in black and white on p.197).

Otto Dix left us an œuvre characrerized by his unsparing view of humanity that continues to captivate and disturb the viewer to this day. Nothing escaped his relentless, almost forensic view of reality: neither suffering nor helplessness, not greed, nor the horrors of our human existence. It was the experience of the existential traumas that Dix had to live through in his early twenties in the First World War — piles of corpses, death all around him, and the acrid smell of fear and decay — that laid the founda-



- Nothing escapes Otto Dix's forensic view of reality, be it suffering, helplessness, greed, or horror
- From his best creative period: a character portrait from the early 1920s in a haunting and unsparing manner
- For the first time offered on the international auction market (www.artprice.com)
- Similar works are owned by important international museums like the Nationalgalerie Berlin, the Museum Ludwig, Cologne, the Museum of Modern Art, New York, and the Staatliche Kunstsammlungen, Dresden

tions for his lifelong fascination with the subject of life and death. In retrospect, the artist described the war as a kind of gruesome awakening: "War is something so beastly: hunger, lice, mud, noises that drive you insane.[...] looking at the earlier pictures, I had the impression that there was one side of reality that had not yet been depicted: ugliness. "War was a hideous thing, but also something monumental. [...] You must have seen people in such a state of unleashed violence to understand human nature." (Quoted from Otto Dix 1891-1969, Museum Villa Stuck, Munich 1986, p. 280.) Henceforth, Dix dedicated his work to 'primeval themes of humanity.' In his disturbing pictures of figures captured in an exaggerated critical realism, Dix confronts us with helpless human beings with a physicality marked by life. Otto Dix's portraits go far beyond all traditions of salon painting. They are not masterfully staged images of the high society. Instead, Dix makes ordinary people the protagonists of his revolutionary art with great power and courage. And so it is the financial hardships, the burden of work, the fear of illness and death, as well as the dark sides of human nature that Dix denounces with unsparing directness.

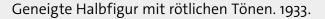
"Die Hure (The Whore)", "Der Selbstmörder (The Suicide Victim)", "Die Alte Schauspielerin (The Old Actress)", "Die Straßendirne (The Streetwalker)" and "Die Magd (The Maid)" are the titles of these magnificent works from the 1920s in which Dix captured the defining features of the actors of contemporary society with a confident stroke in fascinating spontaneity and with unsparing accuracy. The facial features and stature of the "Magd" are coarse and rough, resulting from a lifetime of hard physical labor. Her cheeks and nose are bright red; her massive breasts droop down on her belly. Nevertheless, Dix's "Magd" is not ugly; she appears solid and brave, and her eyes are focused and directed into the distance with an intense, self-confident gaze. In this work, which Dix executed with playful ease and luminous, saturated colors, we encounter a femininity that has broken free from the male gaze and that, due to its surprising modernity, continues to captivate us today. [JS]





OSKAR SCHLEMMER

1888 Stuttgart – 1943 Baden-Baden



Pastel on P. M. Fabriano paper (with several truncated watermarks), mounted on a backing board.

Dated "30.1.33" in the lower right. $55 \times 41.5 \text{ cm}$ (21.6 x 16.3 in), the full sheet. Backing board: $64.4 \times 46.8 \text{ cm}$ (25.3 x 18.4 in).

With the artist's handwritten annotations on the reverse of the backing cardboard, which, however, do not refer to the present sheet but to an earlier watercolor (see Maur A448): "Aquarell / "Die Drei mit dem Krug " / 1931 / OSchlemmer / tu 1" as well as with a red stamp 'Professor Oskar Schlemmer / Staatl. Akademie Breslau / Kaiserin Augusta-Platz 3.' and with a label inscribed '45' [AR]

♣ Called up: December 6, 2024 – ca. 6.22 pm ± 20 min.

€ 180.000 - 240.000 (R/N)

\$198,000-264,000

PROVENANCE

- · Marlborough Fine Art, Ltd., London (acquired in 1960).
- · Galerie Roman Norbert Ketterer, Campione d'Italia (acquired from the above in 1966).
- · Maria Tannenbaum, New York.
- · Findlay Gallery, New York
- · Galerie Zwirner, Cologne (1969-1971).
- · Galerie Neuendorf, Hamburg.
- · Private collection, Hamburg (acquired from the above by 1979 at the latest, in family possession until 2019).
- · From a Swiss collection

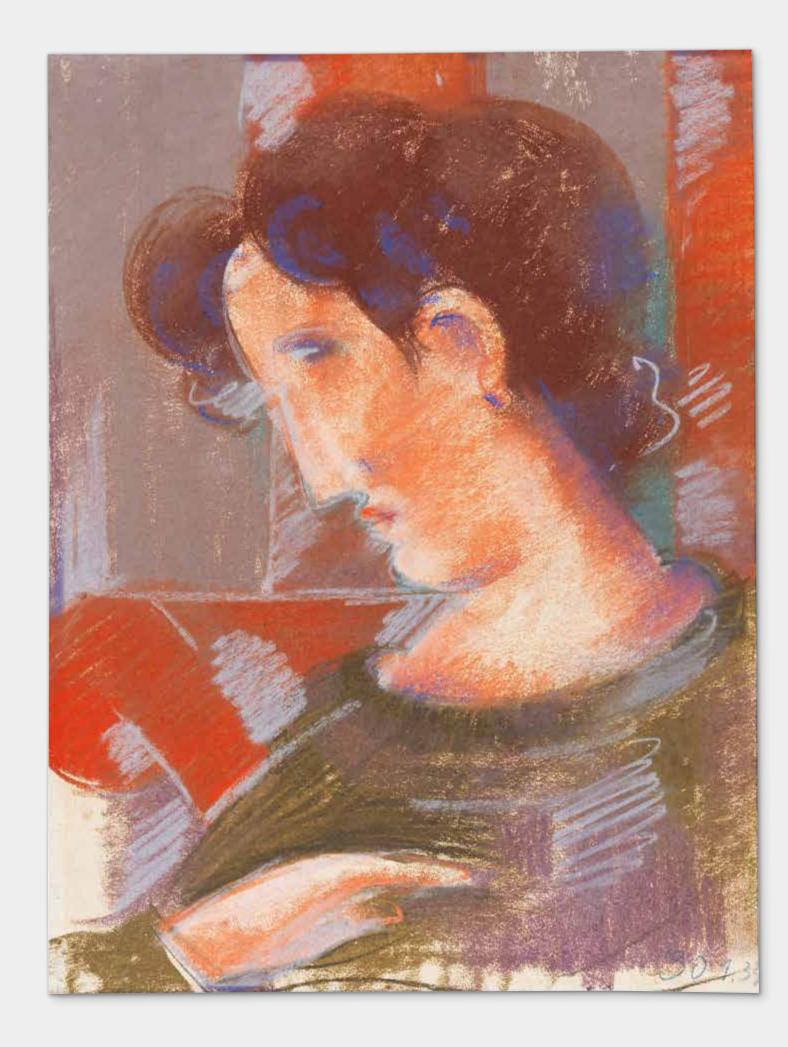
EXHIBITION

- Oskar Schlemmer. Handzeichnungen, Aquarelle, Kestner-Gesellschaft, Hanover, February 24 March 27, 1960, Städtische Kunsthalle, Mannheim, April 9 May 8, 1960, Saarland-Museum, Saarbrücken, May 19 June 19, 1960, Ulmer Museum, Ulm, July 3 31, 1960, Nassauischer Kunstverein, Wiesbaden, August 14 September 18, 1960, Badischer Kunstverein, Karlsruhe, October 16 November 13, 1960, Museum am Ostwall, Dortmund, November 27 December 26, 1960, Kunsthalle Schleswig, Holsteinischer Kunstverein, Kiel, February 19 March 6, 1961, Kunst- und Gewerbeverein Industriehaus, Pforzheim, April 8 30, 1961, Overbeck Gesellschaft, Lübeck, May 22 June 18, 1961, Kunstverein, Bremen, July 16 August 20, 1961, cat. no. 149, p. 35.
- · Painters of the Bauhaus, Marlborough Fine Art, Ltd. London, March April 1962, cat. no. 186 (illustrated in black and white on p. 82, with a label on the reverse of the backing board).
- · Drawings, Watercolors, Collages, Expressionism, Bauhaus, Dada, Marlborough Fine Art, Ltd. London, Jan. 1966, no. 59 (illustrated in b/w).
- · Kölner Kunstmarkt '71, Galerie Zwirner, Cologne, October 5 10, 1971, no page.

LITERATURE

- · Karin von Maur, Oskar Schlemmer. Œuvrekatalog der Gemälde, Aquarelle, Pastelle und Plastiken, vol. II, Munich 1979, cat. rais. no. K 55 (illustrated in b/w on p. 360).
- · Hans Hildebrandt, Oskar Schlemmer, Munich 1952, no. 822, p. 148 (here erroneously dated 1937).
- · Robert Spira, 'The Bauhaus painter in London', in: Weltkunst, XXXII. Jahrgang, No. 7, Munich 1.4.1962, p. 15 (illustrated in b/w, erroneously dated 1937).
- Roman Norbert Ketterer, Moderne Kunst III. Gemälde, Aquarelle, Zeichnungen, Campione d'Italia 1966, cat. no. 171 (illustrated in color on p. 189).
- Inventory catalog Galerie Rudolf Zwirner, Cologne 1970, p. 48 (illustated in b/w).

- A detailed pastel of a head profile, an essential motif in Schlemmer's work, with a painterly quality
- Strict formal structure meets the lightness of pastel: an expression of Schlemmer's quest for the perfect symbiosis of figure and space
- The light blue pastel strokes contrast the composition and convey the artist's inner turmoil on this significant day
- January 30, 1933: the day this pastel was created dramatically changed the modern art world like no other. The Nazis came to power, and artists were defamed as "degenerate" and ousted from their positions at the academies
- Schlemmer's avant-garde art had been subject to overpainting and defamation since 1930, and in 1933 he was dismissed from the 'Vereinigte Staatsschulen Berlin'
- Pastels of this quality are extremely rare on the international auction market (source: artprice.com)
- Part of the extensive solo exhibition "Oskar Schlemmer. Handzeichnungen, Aquarelle", which was shown at numerous German museums and institutions in 1960/61





Oskar Schlemmer, Wall frieze in Haus Mendelsohn Berlin, mural design, 1930, pastel chalks on tracing paper, Daimler Art Collection, Stuttgart.

Head profile with a painterly quality

"The abstraction of the human form, which is what it is ultimately about, creates the image in a higher sense; it does not create the natural essence of man, but an artistic essence. It creates an analogy, a symbol of the human form," said Oskar Schlemmer about his wall paintings in 1931. (In: Museum der Gegenwart, ed. Ludwig Justi, vol. 1, issue 4, 1st quarter 1931, pp. 147-153) The head profiles, such as the present elaborate pastel of a "Geneigte Halbfigur" (Tilted Half-length Figure), are essential details of his abstraction of the human gestalt. The profile, first conceived by Schlemmer as a signet for the Bauhaus in Weimar in the early 1920s, loses some of its austerity in the powdery surface of the pastel chalk. The profile of the young boy with a full head of hair, dreamily leaning slightly to the right, and his right hand in front of his torso embodies Schlemmer's quest for the ideal symbiosis of figure and space. The boy seems to be sitting on an invisible chair, the back of which supports his upper body. Two vertical surfaces open up an additional perspective, giving the situation a firm hold of a painterly quality. Schlemmer partially covered the surface of the painting, which is done in beige, brown, and red tones with light-blue pastel hatchings. What an amazing idea to use this gesture to simulate an even deeper space behind the actual motif, an effect that suggests a possible glazing, a future simulation on site.

Schlemmer's "Geneigte Halbfigur mit rötlichen Tönen" is part of a series of works on which the artist had been working since the mid to late 1920s. They are wall compositions in the broadest sense, such as those for the Mendelssohn house in Berlin and the design concept for the walls of the Minne fountain room at the Museum Folkwang. These are holistic figures and half-length portraits that Schlemmer had been drawing since his time in Weimar in the early 1920s, and which he continued to develop and adapt to the respective locations: "constructive pictorial forms consisting of

geometrically abstract elements, strictly regulated in the way they are combined, precise in their means, yet full of sensuality in their effect [...]. In the consistent preservation of the human figure, he maintains his high sensitivity for measure, weight, proportion, tension, architecture, and structure. From the human being as the measure of all things, he derives the framework of the image and its symbolic value," is how Will Grohmann summarized Schlemmer's work. (Wandgemälde von Oskar Schlemmer und Willy Baumeister, in: Das Werk 18, 1931, issue 7, p. 194) Thus, the Inclined Half-Figure is a vital detail for the development of Schlemmer's figure and space and is closely related, not only chronologically but also stylistically, to the exceptional wall frieze for Mendelsohn in Berlin and the expansive wall design for the Museum Folkwang in Essen.

"Whenever it is a matter of design," said Oskar Schlemmer in 1931 about his wall paintings, "of free composition that does not have the approximation of nature as its primary goal – whenever it is a matter of style – the nature of the figure assumes a doll-like quality. In all earlier cultures that were also advanced – in Egyptian, early Greek, and early Indian art – the human form is far removed from naturalistic representation but all the closer to the brief symbolic figure: the icon, the idol, the doll. These symbolic figures were initially nourished and generated by a religion of nature and of gods that is almost inconceivable to us today. And precisely for this reason, it was constrained within a finite, "strict regularity" to prevent the figure from dissolving into a formless infinity.

This will always be close to the elementary, simple forms. It will be the vertical and horizontal and the cubic primary forms and their variations." (In: Museum der Gegenwart, edited by Ludwig Justi, vol. 1, issue 4, 1st quarter 1931, pp. 147-153)

The Date

The date on this pastel, "30.1.1933", is immediately striking: it was the day that would fundamentally change modern art. The Nazis came to power, and artists were defamed as "degenerate" and ousted from their positions, for example, as professors at the academies. Whether there is a connection between this political event and the date Oskar Schlemmer chose for this large-format pastel remains somewhat uncertain. But the following event on January 30, 1933, may well have affected the artist: on January 23, 1930, the Minister of State for the Interior and Education in Thuringia, Wilhelm Frick, ordered the collection of the Weimar City Palace to be "cleansed" of modern art. Frick, who had been the first minister of the NSDAP during the Weimar Republic, ensured that works by Paul Klee, Oskar Kokoschka, Emil Nolde, and others were removed from the collections and put into storage. Schlemmer's wall designs in the former Bauhaus building in Weimar remained untouched until Paul Schultze-Naumburg, the school's new director, who Nazi minister Frick appointed, had them destroyed as his first official act at the beginning of October 1930. The wall paintings were painted over, and the reliefs were chiseled off.

For Oskar Schlemmer, who left the Bauhaus in Dessau after his time in Weimar in 1925 to teach at the Academy of Art and Crafts in Breslau, the destruction of his murals was a harsh disappointment, as he

wrote in a letter to the art critic Paul Westheim on October 8, 1930. Yet, he remains optimistic about the future: "[Y]ou might be interested to know about the removal of my murals and sculptures in Weimar last week, or rather the fact that they were painted over. I learned this from the custodian of the building, who helped me save some of the sculptures, albeit unstable ones. In his letter, he wrote, Everything has been painted over in white, which I and many others deeply regret. But there is nothing that can be done against the new zeitgeist. I do not know for sure which side this particular zeitgeist was kindled from, whether by Director Schultze, born Naumburg, or from Frick's Ministry of Culture. After all, these things have already defied the storm and the zeitgeist for five years. Nevertheless, we can find comfort in the fact that new life will blossom from the ruins. I have recently completed nine wall paintings for the Museum Folkwang in Essen, which will be shown here in the Silesian Museum briefly and then transported to Essen." (Oskar Schlemmer. Idealist der Form. Letters, Diaries, Writings, ed. by Andreas Hüneke, Reclam, Leipzig 1990, p. 225) These lines speak for Schlemmer's seemingly boundless optimism. This was despite the fact that his avant-garde art had been defamed not only since 1930 but also after he had left Breslau for Berlin in 1933 and was dismissed from the Vereinigte Staatsschulen Berlin. He was eventually ostracized in the 1937 exhibition "Degenerate Art" in Munich. [MvL]

Oskar Schlemmer, Breslau pictures and watercolours from the summer of 1932, studio photograph.



43

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Fränzi stehend (Stehendes Kind). 1910/11.

Woodcut in colors. from the sawn-up printing block in black, green and red. Signed and dated "1911". Monogrammed in the printing block. One of 44 known copies from this printing state. On firm wove paper. $37.4 \times 27.6 \text{ cm} (14.7 \times 10.8 \text{ in})$. Sheet: $53.8 \times 40 \text{ cm} (21.1 \times 15.7 \text{ in})$. Sheet 1 from the VI. annual portfolio of "Die Brücke", published in 1911. The woodcut was presumably made after a drawing in late 1910. [CH]

The "Brücke": Expressionism on Paper – The Passion of a German Collector More works from the collection are offered in our Modern Art Day Sale on Saturday, December 7, 2024, and in the parallel Online Sale (auction ends December 15, 2024).

♦ Called up: December 6, 2024 – ca. 6.24 pm ± 20 min.

€ 100.000 - 150.000 (R/D, F)

\$110,000 - 165,000

PROVENANCE

- · Private collection, Hesse (acquired in 1970, Kornfeld & Klipstein, Bern).
- · Family-owned ever since.

LITERATURE

- Renate Ebner, Andreas Gabelmann, Erich Heckel. Catalogue raisonné of prints, vol. 1: 1903-1913, Munich 2021, no. 423 H b 1 (of b 2).
- Gerhard Söhn, Handbuch der Original-Graphik in deutschen Zeitschriften,
 Mappenwerken, Kunstbüchern und Katalogen, vol. 2, Düsseldorf 1990, no. 216-2.
- · Annemarie and Wolf-Dieter Dube, Erich Heckel. Das graphische Werk, vol. 1: Holzschnitte, New York 1964, no. H 204 b 2 (of c).
- Kornfeld and Klipstein, Bern, auction 137, Modern Art, June 17-19, 1970, lot 531 (w. color plate).

"Fränzi stehend" is, without doubt, one of the artist's most important color woodcuts, in a balanced color scheme of black, green, and red, showing the most famous and most frequently depicted model of Heckel, Kirchner, and Pechstein. Erich Heckel sketched the standing young Fränzi in his new studio on Falkenbrücke 2a in Dresden, which he had just set up in late October or early November of 1910. In the background, we see a wall covering that had just been made for the new studio. It shows a hilly landscape with characteristic pine trees, a creative exploration of the "Etruscan art" the artist had encountered on his trip through Italy in 1909. Heckel also used this drawing with its eye-catching background for the woodcut "Fränzi stehend" in black, red, and green, first published in the artists' group's annual publication. This 1911 edition was dedicated to Heckel.

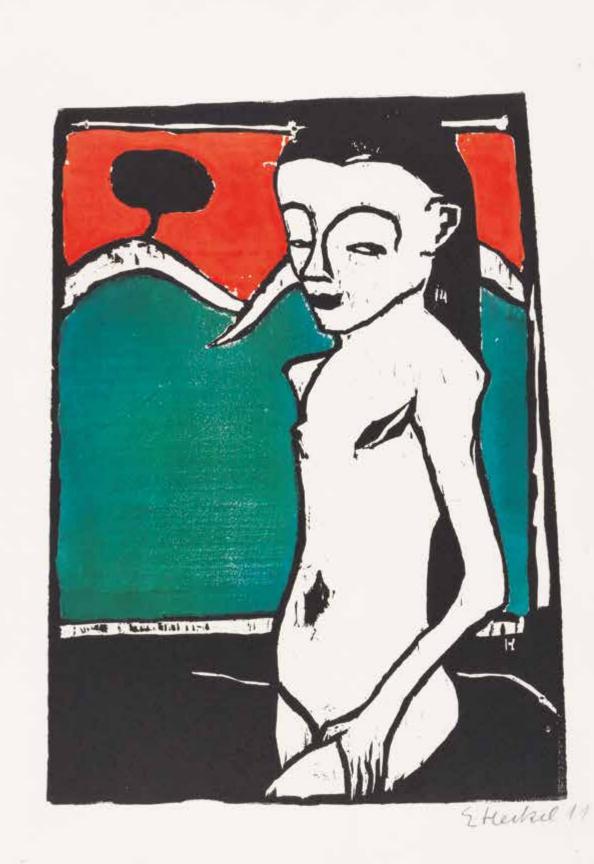
The unique character of this woodcut is in the innovative printing technique: before staining, the designated areas for the colors were sawn out of the wooden block, stained separately, and then reassembled for printing. This way Heckel made sure that the printed colors did not overlap at the edges, and he attained this unprecedented brilliance and two-dimensional purity. The work shows Franziska Fehrmann (1900-1950), known as Fränzi. She was about 10 years old when the men of the Brücke discovered the child and hired her as their model. In 1945/46,



- In 2025, the Neue Galerie in New York, will honor the artist with his first solo exhibition in an American museum (October 9, 2025 - January 12, 2026)
- Strong, splendid print with radiant colors and in an excellent condition
- Part of a Hessian private collection for over 50 years
- Prints of this famous color woodcut are part of important collections like the Städel Museum, Frankfurt am Main, the Museum Folkwang, Essen, the Los Angeles County Museum of Art, and the National Gallery of Victoria, Melbourne

Max Pechstein recalls impressed: "When we were together in Berlin [1909], Heckel, Kirchner, and I decided to work on the lakes around Moritzburg near Dresden [...] When I arrived in Dresden and stayed in the old shop in Friedrichstadt, we discussed how to realize our plan. We had to find two or three people who were not professional models and could therefore guarantee us gestures that had not been trained in studios and at academies. I remembered my old friend, the janitor at the Academy [...] He referred us to the wife of a deceased artist and her two daughters. I explained to her our sincere artistic intentions. She visited us at our place in Friedrichstadt, and since she found a familiar environment, she agreed to her daughters accompanying us to Moritzburg [...] We lived in absolute harmony, worked, and bathed. If we were short of a male model, one of the three of us would jump in. Now and then the mother, the fearful hen, would show up to make sure that nothing bad had happened to her ducklings swimming on the pond of life." (Max Hermann Pechstein, Erinnerungen, edited by Leopold Reidemeister, Wiesbaden 1960, pp. 41-43.)

There are so many that Fränzi and her sister Marcella were even honored with an entire exhibition. (Der Blick auf Fränzi und Marcella, Zwei Modelle der Brücke-Künstler Heckel, Kirchner und Pechstein, ed. by Norbert Nobis, Sprengel Museum Hannover, 2010) Fränzi achieved something extraordinary with her presence alone: she managed to get the inner "Brücke" circle - except Schmidt-Rottluff, who was staying in Dangast around that time - to work together. Their perspectives of the motifs from the Moritzburg ponds and the Dresden studios resembled each other and continued to live on in their paintings, making her an inimitable icon of the true "Brücke" style around 1910. The woodcut "Fränzi stehend" is one of the most beautiful, indeed iconic sheets of the Dresden "Brücke". [MvL]





EMIL NOLDE

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



Vera. 1919.

Oil on canvas.

Signed in the upper left. Signed and titled on the stretcher. 41,2 x 37 cm (16.2 x 14.5 in). [JS]

The work is registered in the artist's inventory list under the work number "1930" with the indication "1919 Vera".

♦ Called up: December 6, 2024 – ca. 6.26 pm ± 20 min.

€ 400.000 - 600.000 (R/D, F)

\$440,000-660,000

PROVENANCE

- · Paul Ferdinand Schmidt Collection, Dresden (1922).
- \cdot Herbert de Coster Collection, Dresden (1924-1945).
- · Property of the family of the above, Frankfurt am Main (1945-1956: Stuttgarter Kunstkabinett).
- · Wilhelm Großhennig, Düsseldorf (acquired from the above in 1956).
- \cdot Berthold and Else Beitz Collection, Essen
- (presumably acquired directly from the above).
- $\cdot \ \mathsf{Family\text{-}owned} \ \mathsf{ever} \ \mathsf{since}.$

EXHIBITION

- · Emil Nolde, Leipzig Art Society, 1921.
- · Emil Nolde, Städtische Kunsthalle, Mannheim, November 20 December 10,
- · Emil Nolde, Kunstsalon Ludwig Schames, Frankfurt am Main, 1922.
- · Emil Nolde, Staedtisches Museum, Muelheim a. d. Ruhr, July 1 30, 1967, cat. no. 17.
- · Pommersches Landesmuseum, Greifswald (2015-2024, permanent loan).

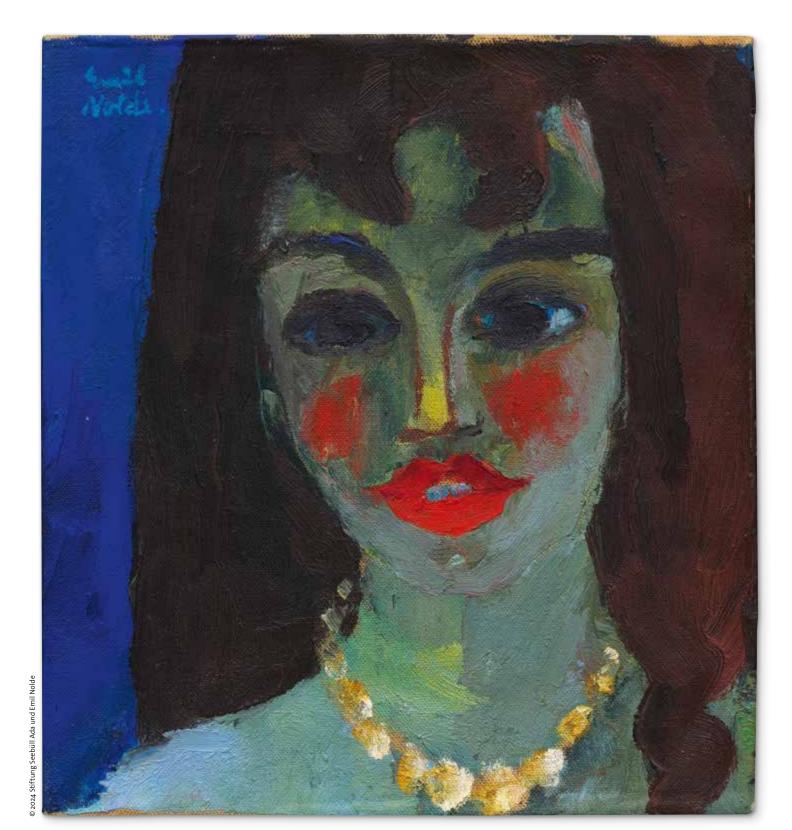
LITERATURE

- · Martin Urban, Emil Nolde. Catalogue Raisonné of Paintings, vol. II (1915-1951), Munich 1990, cat. no. 831 (illustrated)
- · Stuttgarter Kunstkabinett, 25th auction, Stuttgart 1956, lot no. 703 (illustrated in b/w).
- · Archive material: letter from Herbert de Coster to Emil Nolde, August 10, 1942, archive of the Emil Nolde Foundation, Seebüll.

- This is one of the rare iconic female portraits of Expressionism
- Mysterious symbol of exotic femininity with a captivating aura
- Rare: part of a small group of intriguing female heads Nolde created in Berlin in 1919
- Among them, "Rotblondes M\u00e4dchen" (1919) and "Nadja" (1919) have fetched top prices on the international auction market
- Museum quality: Half of this small, select group of works is in international museum collections today
- Part of the outstanding collection of Berthold and Else Beitz, Essen, for over 50 years
- Painted in the same color palette: "Landschaft mit Seebüllhof" is also offered in this auction and comes from the same private collection

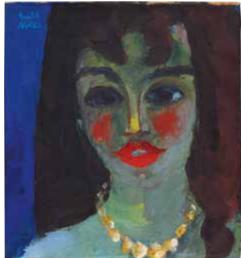


The full-length heads Nolde painted in Berlin at the beginning of 1919 are enigmatic, mystical, and sensual. This small but top-class group of works, one of the highlights of Expressionist portrait art, consists of only nine paintings. In the spirit of Expressionism, Nolde was no longer concerned with a naturalistic likeness in the true sense of a portrait. Instead, he focused on capturing his sitters' personalities and the subtle nuances of femininity. This was also the case when, as so often, he explored the theme of "Mann und Weib" ("Man and Woman", 1919, Urban 794) or depicted the relationship between "Fürst und Geliebte" (Prince and his Lover, 1918; Urban 797), while his interest in archaic and sensual themes also resonated.





Emil Nolde, Rotblondes Mädchen, 1919, oil on cardboard, sold in London in 2006. © 2024 Stiftung Seebüll Ada und Emil Nolde



Our Work: Emil Nolde, Vera, 1919, oil on canvas © 2024 Stiftung Seebüll Ada und Emil Nolde



Emil Nolde, Nadja, 1919, oil on canvas, sold in 2007 by Ketterer Kunst, Munich © 2024 Stiftung Seebüll Ada und Emil

Emil Nolde finally painted these mysterious heads, nine in number, among them "Vera", in early 1919. She faces Nolde head-on. Her bright blue eyes are open; her soft facial features hint at a slight smile. Her mouth is painted a fiery red and slightly open; the artist accentuates her cheeks with a round blush, and her thick black hair falls behind her shoulders, creating a sharp contrast to the midnight blue of the surrounding space. In the immediacy of expression, Nolde painted his subject unfiltered and full of empathy. The person is - one can assume - wearing festive clothes, as Nolde sketched an uncovered, slender neck, just as the sculptor once formed the noble head and flat neck of the Egyptian Nefertiti and adorned the cleavage with a golden necklace with a row of beads of different sizes.

Nolde regarded his color palette as his most vital means of expression, as the actual medium of his artistic identity. It is not only the flower paintings that burst with colors, the atmospheric landscapes of mudflats and seascapes, and the charged biblical and mythical scenes. Above all, it is the portraits in which Nolde incorporated his idea of nativeness, as is the case here in the physiognomy's open directness and elementary simplicity. The intense gaze of "Vera" touched the artist as much then as it touches us today. The duality of life is elementary for Nolde, which, in his own words, "always occupied a generous place in my paintings [...]. Together or against one another: man and woman, pleasure and pain, god and the devil" (quoted from: Emil Nolde: Porträts, exhib. cat., Ulm 2005, p. 76). Furthermore, as usual, Emil Nolde wrote the title of his painting directly on the back of the canvas or, usually with a brush dipped in black, on one side of the stretcher.

Nolde and the mysterious identity of the sitters

Apart from the note on the stretcher, we have no knowledge of the true identity of the sitter. At least Nolde gave names to the portraits from early 1919: "Nadja" (Urban 830, ill. 3), "Vera" (Urban 831, ill. 2), "Marie" (Urban 832), "Ingeborg" (Urban 835), but also "Italienerin" (Urban 834), "Rothaariges Mädchen" (Urban 836), "Rotblondes Mädchen" (Urban 864, fig. 1)

So, who exactly is "Vera"? First, the striking resemblance to "Nadja" is undeniable! Apart from Nolde's list of works from 1930, the basis and starting point for Urban's catalogue raisonné lists both portraits in a row. "Vera" is 'Nadja' and 'Nadja' is 'Vera'? Even though Nolde explicitly noted both names on the respective stretcher frames, the identities of both remain uncertain.

According to Manfred Reuther, the long-standing director of the Seebüll Ada and Emil Nolde Foundation, this fascinating small group of paintings was created in early 1919 in the Noldes' winter residence, their Berlin studio on Tauentzien. The Noldes probably set off for Denmark in mid-January to visit Ada's family, and they had official permission to stay there until February 20. This trip to Denmark touched the artist and his wife, Ada, as they resumed their visits to the family after a long pause. "Ada's siblings in Kjellerup, Kolding, and Copenhagen had almost become estranged from us in life and thought during the war. The reunion was beautiful. [...] Painting was my better self, I painted again. I painted small pictures of children and the beautiful sisters-in-law and also of the magical powers, the fairy teller", stated Emil Nolde happily about his artistic deeds (quoted from: Emil Nolde, Mein Leben, Cologne 1993, p. 330). It can be inferred from these lines that "Ada's siblings" may also have inspired Nolde's portraits. Moreover, Ada had nine siblings and a further five half-siblings! Nadja and Vera are not among them.

Nolde's "Vera" - a masterpiece of expressionist portraiture

Nolde's artistic language is full of subtle sentiment, and his expression is passionately heightened to the point of apparent archaic stylization. The differentiated nature of his subjects and their impressive typification is a particular quality of his painting. Nolde's life between the big city of Berlin and the countryside in the north, his travels in the immediate vicinity, and his South Sea excursion to distant Papua New Guinea provided the artist with inspiring models for his sometimes bizarre physiognomies. Exotic masks and folk art objects, which Nolde discovered and sketched in ethnological collections, also provided crucial inspiration for depictions of the feminine with an exotic air. In the history of modernist portraiture, the stylized exotic element always gains importance when the individual needs additional characteristic elegance. The face of Ernst Ludwig Kirchner's model "Fränzi", for example, is painted in bright green and in a similar frontal position, and Max Beckmann lent his "Egyptian Woman" an equally archaic degree of mysterious beauty as did Nolde with his "Vera" and her fascinating space-filling aura.

In "Vera", Emil Nolde thus de-individualizes his subject and immediately breaks with the convention of the portrait in a typically unorthodox way of seeing and painting. Nolde created a personal portrait with all his artistic experience and mastery. His portraits testify to an intensive examination, a personal dialog between painter and model, and a unique synthesis of what he saw, experienced, and felt. "Vera" is a profound masterpiece, a mysterious depiction of the feminine, a powerful yet timeless representation of beauty and sensuality. Once viewed, the appearance of this iconic portrait remains unforgettable in the sensitive perception. Today, the viewer still sees "Vera" through the eyes and sensations of Emil Nolde and thus takes the painter's place upon entering into an intense and captivating dialog with this expressionist masterpiece. [MvL/JS]

"All my free and fantastic pictures [...] were created without any model or template and any defined idea. I avoided any prior reflection; a vague idea in heat and color was enough for me. [...]"

Emil Nolde, Jahre der Kämpfe, Flensburg 1957, p. 87.

Ernst Ludwig Kirchner, Fränzi vor geschnitztem Stuhl, 1910, oil on canvas, Museo Nacional Thyssen-Bornemisza, Madrid.





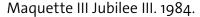
Max Beckmann, Ägypterin, 1942, oil on canvas, sold in Germany in 2018





LYNN CHADWICK

1914 London – 2003 Stroud/Gloucestershire



Bronze with brown patina.

Each with the embossed artist's signet, the double serial number "C24" and the double numbering, as well as with the foundry mark. Each from an edition of 9 copies.

Male figure: $76 \times 37 \times 63$ cm (29.9 x 14.5 x 24.8 in). Female figure: $77 \times 36 \times 64$ cm (30.3 x 14.2 x 25.2 in). Cast by Morris Singer Founders, London. [CH]

The exhibition series "Hypercycle", curated by art historian Matthieu Poirier and running 2024-2026, will trace a part of Lynn Chadwick's career in three chapters at various locations on three continents.

C Called up: December 6, 2024 − ca. 6.28 pm ± 20 min.

€ 180.000 - 240.000 (R/D, F)

\$198,000-264,000

PROVENANCE

- · Galleria Blu, Milan.
- · Private collection, Europe
- · Private collection, Southern Germany (acquired in 2009).

EXHIBITION

· Lynn Chadwick, Beaux Arts, Bath, September to October 1986 (illustrated, different copy).

LITERATURE

- · Dennis Farr and Éva Chadwick, Lynn Chadwick. Sculptor (With a Complete Illustrated Catalogue 1947-2003), Farnham 2014, cat. no. C24 (with an illustration of a different copy, p. 358).
- Dennis Farr and Éva Chadwick, Lynn Chadwick. Sculptor (With a Complete Illustrated Catalogue 1947-2005), Aldershot 2006, cat. no. C24 (with an illustration of a different copy, p. 359).
- Dennis Farr and Éva Chadwick, Lynn Chadwick. Sculptor (With a Complete Illustrated Catalogue 1947-1996), Oxford 1997, cat. no. C24 (with an illustration of a different copy, p. 351).
- Edward Lucie-Smith, Chadwick, Stroud 1997, pp. 120f.
 (with an illustration of a different copy).
- · Dorotheum, Vienna, Contemporary Art, Nov. 25, 2009, lot 10 (illustrated, also on the cover).

Lynn Chadwick is recognized as one of the most important European sculptors of the second half of the 20th century. While he only began working as a freelance sculptor in the late 1940s, his unwavering artistic endeavors were rewarded with great success at an early stage. In 1952, he and Kenneth Armitage represented Great Britain at the Venice Biennale. The exhibition "New Aspects of British Sculpture" was immediately met with international acclaim. In 1956, he was awarded the International Prize for Sculpture at the 28th Venice Biennale.

From the early 1950s, Chadwick primarily explored the physical presence of human and animal bodies in compositions consisting of one or more figures, placing his edgy hybrid creatures on delicate, thin legs. This approach has always been part of his characteristic formal vocabulary. These abstracted bodies, often with neither arms nor facial features and occasionally incorporating geometric elements, appear throughout Chadwick's six-decade-spanning sculptural œuvre.

- Maquette III Jubilee III: Expression of Lynn Chadwick's inimitable style
- Maquette from the "Jubilee" group, which counts among his most sought-after creations
- The artist animates his figures with dynamic postures and flowing robes
- In 1988, "Back to Venice," a monumental version of a similar pair of figures, was exhibited at the Venice Biennale
- In 2023, the monumental bronze "Jubilee IV" (1985) fetched the highest price for a work by the artist at a New York auction
- To this day, Lynn Chadwick is one of the most renowned British artists of the 20th century

The first copies of his two-figure works date back to the 1950s, including "Conjunction" (1953, Tate Gallery), which was to be a recurring theme throughout his entire career. These works and the pieces from the "Jubilee" series starting in 1977 are among the artist's most famous creations. In the 1980s, he created further variations of the "Jubilee" figure pairs, a striding female and male figure with flowing cloaks. In a wide range of forms and sizes, Chadwick imbues these sculptures with a fascinating dynamism, even a sense of movement, while simultaneously exploring their intriguing relationship. They stride confidently and purposefully, their robes flapping in the wind as if walking in step with each other. The two figures are united by their parallel postures, movements, liveliness, and robes, yet they are clearly distinguishable. From the 1970s onwards, Chadwick often provided his figures with head shapes that indicated gender using geometric forms, such as pyramids or triangles for females and squares or cubes for males. In "Maquette III Jubilee III", the female forms of the right-hand figure are also emphasized.

The bronzes from the "Jubilee" group illustrate Chadwick's extraordinary artistic ingenuity, his inimitable style, and the one-of-a-kind visual vocabulary of his later works from the 1970s and 80s. They mark a pinnacle of Chadwick's sculptural creation within an œuvre that had a profound impact on the aesthetics of sculpture in European post-war art. This may explain why the monumental bronze "Jubilee IV" (1985) fetched \$3,300,000 at an auction in New York in 2023, making it the second-highest price ever paid for a work by the artist. [CH]



AUGUST MACKE

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





Reiter im Wald. 1913.

Watercolor, India ink and charcoal.

Titled by Elisabeth Erdmann-Macke on the reverse. On firm watercolor paper. 24,7 x 33,7 cm (9.7 x 13.2 in), the full sheet.

This work presumably is number A 45 on the estate list. In Dr. Ursula Heiderich's catalogue raisonné, the estate list numbers of the CR numbers 336 and 337, as well as individual provenance and exhibition information, have been mixed up. The estate list number FT 41, which was incorrectly assigned to our cat. no. 336, presumably belonged to the Galerie von der Heyde, Berlin, until 1937 and later entered the collection of the Kupferstichkabinett (Museum of Prints and Drawings) of the Staatliche Museen zu Berlin.

♣ Called up: December 6, 2024 – ca. 6.30 pm ± 20 min.

€ 80.000 - 120.000 (R/D)

\$88,000-132,000

PROVENANCE

- · The artist's estate (estate number A 45).
- · Heinrich Stinnes Collection (1867-1932), Cologne (acquired in 1918, exhibition "Junges Rheinland", Kunstverein Cologne).
- · Heinrich Stinnes estate, Mülheim a. d. Ruhr (inherited from the above).
- · Private collection, Düsseldorf (acquired from the above in 1974: Ketterer).
- · Galerie Beck & Eggeling International Fine Art, Düsseldorf (acquired in 2007).
- · Private collection, Southern Germany (acquired from the above).
- · Family-owned ever since.

EXHIBITION

· Das Junge Rheinland, Kunstverein Cologne, January 15 until mid February 1918.

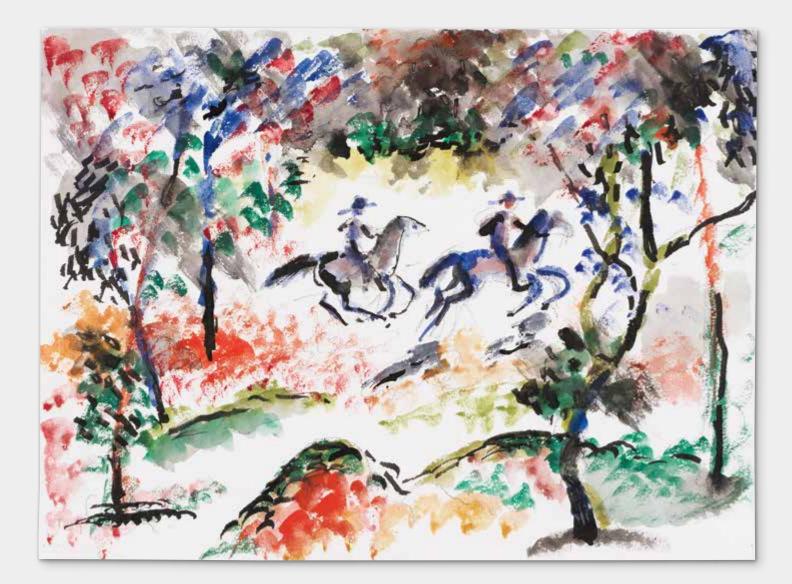
LITERATURE

- · Ursula Heiderich, August Macke, Aquarelle. Catalogue raisonné, Ostfildern 1997, pp. 30 and 290, cat. no. 336 (illustrated in b/w on p. 291).
- · Gustav Vriesen, August Macke, Bielefeld 1957, cat. rais. no. A 323 (illustrated in b/w on p. 290, illustration erroneously assigned to cat. rais. no. 322).
- August Macke 1887-1914. Aquarell-Ausstellung, exhib. cat. Städtisches Kunsthaus, Bielefeld, June 23 - July 21, 1957, p. 40 (illustrated, not exhibited).
- · Galerie Wolfgang Ketterer, 12th auction, 19th and 20th Century, November 26, 1974, lot 1115 (with full-page color illustration on p. 169).
- · J. M. McCullagh, August Macke and the Vision of Paradise: An Iconographic Analysis, (Diss.) Austin 1980, pp. 95-97 and 220 (illustrated on p. 70).
- · Christie's, London, 7407th auction, Impressionist and Modern Works on Paper, June 19, 2007, lot 197 (with color ill., with the note "Property from a German Private Collection").

- Vibrant watercolor from the artist's most prolific creative period
- In 1911, he was part of the close circle of the emerging "Blue Rider" group, wrote articles for the almanac, and participated in their exhibitions
- After a stay in Paris in 1912 and the subsequent friendship with Robert Delaunay, Macke increasingly distanced himself from the art of the Blue Rider and developed an individual pictorial language
- An excellent free and airy depiction, the brushwork reflecting the summery lightness of the scene
- A comparable watercolor is in the Wallraf-Richartz-Museum, Cologne
- The painting "Ausreitende Husaren" from the same year is in the Museo Nacional Thyssen-Bornemisza, Madrid

This "increasingly independent development" also manifests itself in Macke's watercolors, wrote Ursula Heiderich, author of the catalogue raisonné, about the year the present watercolor was created (August Macke. Aquarelle, Ostfildern-Ruit 1997, p. 30). "Alongside the open works, which reveal the texture of the paper, there are intricately interwoven fabrics made of bright splotches of color, in which Macke can completely dispense with the contour." (ibid.) Macke's interest in Fauvism, particularly the paintings of Henri Matisse (see "Collioure," 1905, Museum of Modern Art, New York), is evident in the brightly colored and loosely stippled watercolor technique. Macke developed an interest in the intense colors and the vividness of the representation, the dynamism in a picture (see Elisabeth Erdmann-Macke in retrospect, in: Erinnerungen an August Macke, Stuttgart 1962, pp. 283f.). In the present work, he successfully implemented both elements with an airy, staccato-like application of color. At the same time, he gave the scene, which was probably inspired by the regular horseback riding trips he took with his brother-in-law at the time, a fairytale-like and paradisiacal quality: entirely in keeping with the idea of paradise that was his prevailing leitmotif during this creative period.

In August of the following year, Macke was drafted for military service. He was killed just seven weeks later in the Champagne region at the young age of only 27. [CH]



"What occupied August most at the time was the dynamism in a picture, expressed not only by the formal division of the space, but especially through the interplay of the hues against and among one another [...], the color had to operate, vibrate – live."

Elisabeth Erdmann-Macke in retrospect, in: Erinnerungen an August Macke, Stuttgart 1962, pp. 283f.

GEORGE GROSZ

1893 Berlin - 1959 Berlin

Tumult. 1916.

India ink drawing on paper (with the blindstamp "Progress"). Signed and dated in the lower right, inscribed "6" by hand in the lower left. With a handwritten title, an estate stamp and further inscriptions by a hand other than that of the artist in the lower center on the reverse. 44,2 x 34 cm (17.4 x 13.3 in), size of sheet. With an ink figure sketch on the reverse. [AR]

With an ink figure sketch on the reverse. [AR]
Accompanied by a certificate (copy) from Ralph Jentsch, Berlin,

dated January 25, 2010. The work will be included in the forthcoming catalogue raisonné of works on paper.

♣ Called up: December 6, 2024 – ca. 6.32 pm ± 20 min.

€ 80.000 - 120.000 (R/N, F)

\$88,000-132,000

PROVENANCE

- · From the artist's estate (1959).
- · Private collection, Berlin
- · Galerie Nierendorf Berlin
- · Private collection, Berlin
- · From an Swiss collection

EXHIBITION

- · George Grosz 1893-1959, Akademie der Künste, Berlin, October 7 December 30, 1962, cat. no. 145 (illustrated on p. 20).
- The Berlin of George Grosz: Drawings, Watercolors and Prints, 1912-1930, Royal Academy of Arts, London, March 20 - June 8, 1997, cat. no. 35 (illustrated in b/w on p. 72).
- · George Grosz. Art as Social Criticism. Drawings, Watercolors and Prints, Saarlandmuseum Saarbrücken, November 24, 2007-February 17, 2008, cat. no. 3 (illustrated in color on p. 23).
- Fixsterne.100 Jahre Kunst auf Papier. Adolph Menzel bis Kiki Smith,
 Stiftung Schleswig Holsteinische Landesmuseen, Schloss Gottorf,
 May 31 September 20, 2009, p. 39 (illustrated)
- · Wunder auf Papier. Über 100 Jahre Zeichenkunst, Kunsthaus Villa Jauss, Oberstdorf, July 23 - October 3, 2010, no page (illustrated)
- · George Grosz. Deutschland, ein Wintermärchen. Aquarelle, Zeichnungen, Collagen, Max Ernst Museum Brühl des LVR, September 11 - December 18, 2011; Stiftung Ahlers Pro Arte, Hanover, February 17 - May 28, 2012, pp. 74f (illustrated)
- · 1914. Die Avantgarde im Kampf, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, November 8, 2013 February 23, 2014, pp. 196 (illustrated) and 384.
- · Grosz, War, Grotesque, Buchheim Museum of the Imagination, Bernried, July 6 November 2, 2014, p. 51 (illustrated in color).
- PAINTING still ALIVE... On the way to modernity, Centre of Contemporary Art, Torun, Poland, 11.11.2018-13.1.2019, p. 105 (with color ill.).
- Gross von Grosz. The Early Years, The Small Grosz Museum, Berlin, March 1 - October 24.

LITERATURE

- Galerie Nierendorf (ed.), 1920-1970. Fünfzig Jahre Galerie Nierendorf. Rückblick, Dokumentation, Jubiläumsausstellung, Berlin 1970, cat. no. 336 (illustrated in b/w on p. 148).
- · Peter-Klaus Schuster (ed.), George Grosz. Berlin-New York, exhibition catalog, Neue Nationalgalerie, Berlin 1995, p. 133 (illustrated in a b/w).



- Tumult in der Großstadt (Big City Pandemonium): an early, apocalyptic drawing by George Grosz
- From his main creative period in Berlin during World War I
- Extensive exhibition history and with another figure sketch on the reverse
- Artistic breakthrough in 1916: Georg Ehrenfried Groß turns into George Grosz. The artist gains recognition in the art world through, among other things, an essay by Theodor Däubler and the publication of two drawings in the magazine "Neue Jugend". He began to work on the painting "Metropolis", which contains elements of our drawing

Pandemonium in the Big City – Grosz the draftsman in 1916 Berlin Upon completing his first degree in Dresden, George Grosz came to Berlin in January 1912 and enrolled to study under Emil Orlik at the School of Applied Arts. With Orlik's support, he received a state-funded scholarship. His early artistic output was mainly drawings; his first known painting dates from 1915. Unfortunately, his education was suddenly interrupted when World War I broke out. In November 1914, George Grosz volunteered for military service. However, after a stay in a military hospital and an operation for a sinus infection, he was discharged as unfit for service as early as May 1915. Even though George Grosz was never deployed at the front, the war left deep scars that can also be seen in his art. In the years that followed, he addressed not only war scenes but also urban life in Berlin, where war's impact on society became increasingly visible. Apocalyptic street scenes and people scarred by war found their way into his drawings as protagonists of often tumultuous scenes.

The present drawing "Tumult" was also created during this period. It is an impressive document of the artist's perception of social circumstances at the time and how he processed them in his art. Crowds of people converge in great simultaneity in a canyon of houses under a cloudy sky with a gloomy sun. The scene appears futuristic and expressive, with the fat faces in hats mostly turned towards the viewer and fists raised to the sky, interrupted by jagged lines and hatching. With the creation of drawings like this, George Grosz came to the art scene's attention. His friend Theodor Däubler published an article with several drawings in 1916, and two of Grosz's drawings were also printed in the magazine "Neue Jugend." That same year, George Grosz began to work on his painting "Metropolis," which contains elements of our drawing, such as the ominous, low sun above the crowded urban street canyons. However, the artist's position on the war is not only visible in his art in the year the drawing was created. In 1916, out of great dislike for how his home country was waging the war, he changed his German name, Georg Ehrenfried Groß, to the American version, George Grosz. [AR]



"You see, there is something tremendously tumultuous about Berlin, isn't there?"

George Grosz in a letter to Otto Schmalhausen, June 25, 1916.

GERHARD RICHTER

1932 Dresden – lives and works in Cologne



Stadtbild. 1968.

Oil on canvas.

Signed, dated, titled "Stadt", as well as inscribed and with a direction arrow on the reverse. 53 x 43 cm (20.8 x 16.9 in). [JS]

We are grateful to Dr. Dietmar Elger, Gerhard Richter Archive, Dresden, for his kind support in cataloging this lot.

C Called up: December 6, 2024 − ca. 6.34 pm ± 20 min.

€ 350.000 - 450.000 (R/D, F)

\$ 385,000 - 495,000

PROVENANCE

- · Buchmann Galerie, Berlin
- · Private collection (acquired from the above 2015, Christie's, London).
- · Private collection, Hesse (since 2015).

EXHIBITION

- · Gerhard Richter: Städte, Galerie René Block, Berlin 1969.
- · Gerhard Richter, Galerie Konrad Fischer, Düsseldorf 1970 (probably shown in an exhibition view, see Dietmar Elger, Gerhard Richter. Maler, Cologne 2002, ill. on p. 226 (in the back right, rotated by 180° due to the signature).
- · Gerhard Richter Städtebilder, Galerie Heiner Friedrich, Munich 1970.

LITERATURE

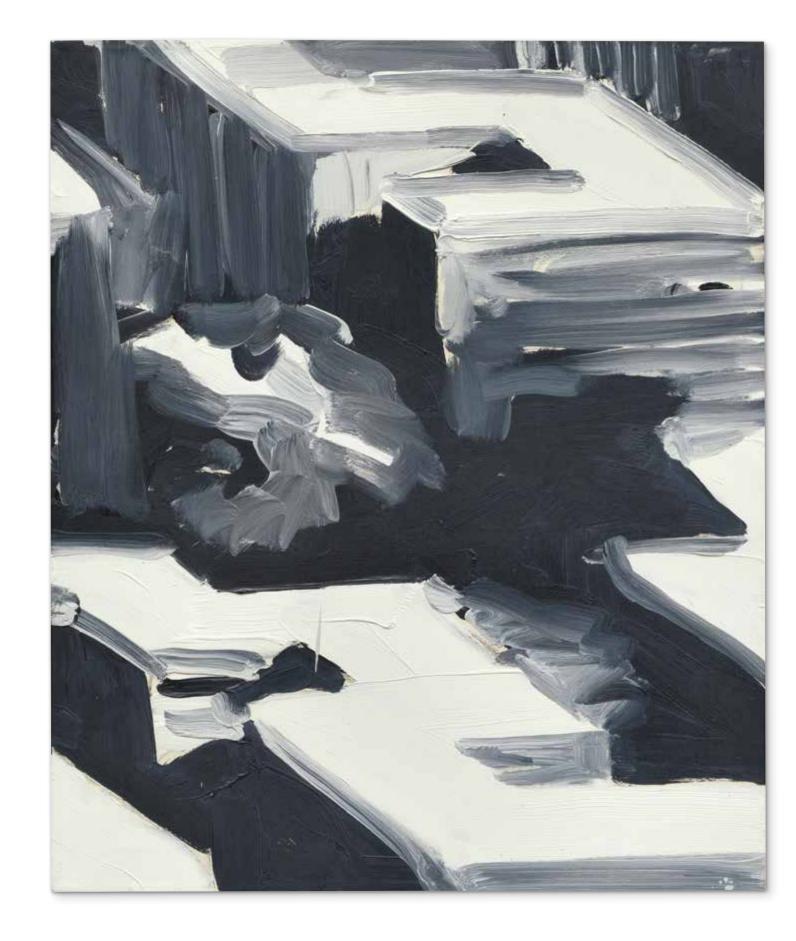
- Dietmar Elger, Gerhard Richter. Catalogue raisonné, vol. 1: 1962-1968 (no. 1-198), Ostfildern 2011, no. 178-1 (illustrated and identified "Present location unknown").
- Gerhard Richter Werkübersicht / Catalogue raisonné 1962 1993, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, vol. III, Bonn 1993, p. 155, no. 178-1 (illustrated).
- · Gerhard Richter, 36th Biennale (German Pavilion), Venice 1972, p. 40, cat. no. 178-1 (w. ill. p. 64).
- \cdot Gerhard Richter. Bilder/Paintings 1962-1985, Städtische Kunsthalle Düsseldorf 1986, p. 369 (illustrated on p. 75).

- Richter's "Stadtbilder" (Townscapes) are part of his acclaimed early black-and-white and recognized as key works in his abstract œuvre
- Radical fragmentation and synoptic form: In this last series within the "Stadtbilder", Richter takes his virtuoso blend of figuration and abstraction to the extreme
- Painted the same year as the famous townscape "Domplatz. Mailand" (1968), Richter's most expensive figurative painting to date
- Published in the catalog for the 36th Venice Biennale in 1972, where Richter represented Germany with his black-and-white photo paintings
- Works from this group can be found in important international collections, including the Museum of Modern Art, New York, the San Francisco Museum of Modern Art and the Städel Museum, Frankfurt a. M

A special feature of Richter's painting that can be noted across his entire œuvre "is working in repetitions, work groups, and sequences, in other words, an interest in the reproduction of the image", as the Swiss curator and author Dieter Schwarz remarked on the occasion of Gerhard Richter's 2014 retrospective at the Fondation Beyeler in Riehen near Basel. (quoted from Hubertus Butin, Unikate in Serie, Cologne 2017, p. 12) This is also true of the present townscape, the first in a series of eight completely different works (178-1 to 178-8), which nonetheless have one thing in common: they come in black and white and are based on details cut out from Richter's Atlas sheet 124 from 1968. Richter painted this "Stadtbild" in 1968 as part of a series of townscapes he was occupied with in the late 1960s. They are among the early photo paintings that dominated his artistic output from the 1970s until Richter increasingly turned to abstract themes. Alongside the color charts, the gray paintings, the seascapes, and the cloud paintings, the townscapes play an important role at this stage.

"Gray is a color too, after all, and sometimes it's the one I consider most important."

Gerhard Richter in an interview with Rolf Schön, 1971





Gerhard Richter, Domplatz Mailand, 1968, oil on canvas, auctioned in 2013 at Sotheby's, New York. © Gerhard Richter 2024 (0141)

Observing gaze

The "Stadtbilder" are largely based on photographs from architectural magazines that illustrate urban structures without these being identifiable by their titles. As is intrinsic to Richter's work, the artist archives these photographs and documents them in his compendium "Atlas". Richter describes them as "reflections on the new face of Europe and the other surviving remnants of old Europe". (Cf. Robert Storr, "Gerhard Richter: Forty Years of Painting, ex. Cat. Museum of Modern Art, New York, 2002, p. 42). As a child, Gerhard Richter witnessed the bombing of Dresden, and it is a logical consequence that many of the towncapes, especially those showing sections of the sprawling urban infrastructure, are reminiscent of aerial photographs of cities bombed during World War II. In other towncapes, including the present work, Richter also devotes himself to the expressionless concrete buildings built during the period of reconstruction. In Richter's work, the post-war edifices resemble utopian urban landscapes: the architecture of the future, towering high in the sky as symbols of economic recovery! By the late 1960s, however, this vision of renewal had already begun to fade. The gray, uniform, and faceless former beacons of hope conveyed a deep sense of loss: haunting memories of a story that could never be restored. Richter's deliberate abstraction of these buildings captures precisely this momentum and puts their idealism in a mesmerizing light. As the structure dissolves into an indeterminate mass of color, any sense of function or purpose disappears. The building becomes an illusion that eludes our grasp.

Formal evanescence

Seen from a distance, the painting offers an austere, monochrome close-up of a landscape of buildings from a bird's eye view. As we approach, however, Richter's seemingly rigid geometries dissolve into a blurred juxtaposition of rich impasto surfaces. With their grid-like structures and oblique angles, they question the legibility of their figurative subjects and transform them into an illusionistic vision of reality. Richter replaces the hitherto meticulous attention to detail in his photographic paintings with bold gestures that reinforce the indistinct blurriness of his earlier works through subsequent smudging. With thick brushstrokes and the formal dissolution of the original artwork, we see first hints of the liberated abstract expression that would define his style in the following decades. Richter attained another special effect in his painting of the 1960s by using an extensive palette of gray tones that enabled him to dispense with extreme contrasts.

Richter's first townscape was a view of Piazza del Duomo in Milan, a commission work for the company Siemens Elettra. According to an interview with Hans Ulrich Obrist in 1993, this commission marked the beginning of Richter's subsequent focus on townscapes: "Yes, sometimes I liked doing commissions as a way of discovering something that I wouldn't have come up with on my own. In that sense, by commissioning a townscape, Siemens initiated all subsequent townscapes." (Dietmar Elger and Hans Ulrich Obrist (eds.), Gerhard Richter. Text 1961 bis 2007. Schriften, Interviews, Briefe, Verlag der Buchhandlung Walther König, Cologne, 2008, p. 308).

It is striking that Richter refrains from placing the cathedral, Milan's most famous landmark, at the center of the picture. Instead, he focuses on the immediate surroundings of the cathedral, on the square and its surrounding architecture. And it is also striking that the artist uses a kind of advertising photography in this work and only uses an aerial photograph for the first time in another city view of Milan, a decision that leads to this haunting work complex of the "Stadtbilder".

Robert Delaunay, La Tour Eiffel rouge, 1911/23, oil on canvas, Art Institute, Chicago.

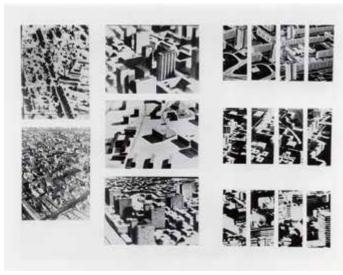


Hence, his 1960s creations were essentially based on his observation and the use of photographs. When Rolf Schön asked Gerhard Richter in a 1972 interview why photography played such an important role, Richter replied: "Because I was surprised by the photograph, which we all use to such a massive degree daily. All of a sudden I was able to see it in a different light, as an image that gave me a different perspective without all the conventional criteria that I had previously associated with art. It had no style, no composition, no judgment, it relieved me of personal experience, it was pure image. That's why I wanted to have it, to show it - not to use it as a means for painting, but to use painting as a means for the photograph." (in: Gerhard Richter, Text 1961 bis 2007. Schriften, Interviews, Briefe, Cologne, 2008, p. 59) At times, photographs therefore provide a rather arbitrary reason to paint, the starting point and center of Richter's artistic activity. The declared goal of Richter's work is to make the representational indistinct, thereby addressing the uncertainties of our perceptions. His strategies include coarsening, chromatic manipulation, and the use of blurring. In this way, the artist at times removes the unambiguity from his subjects and along with it a certain burden of meaning. Richter removes these models from their original context by immersing them in uniform gray or black and white and often reinforces this effect by adding blur. The result is a hazy impression that allows us to associate an image of memory removed from actuality, making it a component of his pictures and putting our perception to the test, as was the case with early historical highlights such as "Bomber" (1963), bomb-dropping airplanes with American national emblems, "Mustang Staffel" (1964), English WWII fighters, or "Onkel Rudi" (1965), a portrait of a close relative in uniform.

The color gray has a diverse range of functions in all of these pictures. First of all, it asserts a realism in which Richter identifies black and white photographic models as direct examples, thus creating a direct reference to photography. In addition, the monochrome gray is associated with a uniformity that veils the thematic dimensions and simulates pictorial alienation as the artist's ostensible interest. By removing the color from the pictures and limiting them to achromatic shades of gray, he deliberately aims for a painterly effect, to bring the pathos of the past into the picture. In this respect, the townscapes have much in common with Richter's seascapes, mountainscapes, and cloudscapes from this period. Once upon a time, these subjects were also symbols of nature, immortalized as signs of admiration and hope by the artist of Romanticism in the 19th century.

"1968: Cities and mountains from a bird's eye view (abandoning interesting content and illusionistic painting. A spot of color should remain a spot of color, and the motif has no need to make a statement or allow for interpretation)."

Gerhard Richter, note in his work survey from 1968, quoted from: Gerhard Richter. Text 1961 bis 2007, Cologne 2008, p. 53.



Gerhard Richter, Städte, Atlas, sheet 124, Städtische Galerie im Lenbachhaus und Kunstbau, Munich © Gerhard Richter 2024 (0141)

Photographic veracity as a motif

However, in Richter's city paintings, their photographic veracity disintegrates into an impenetrable web of brushstrokes and surfaces, revealing the character of their artistic interaction. In a statement accompanying the towncapes, Richter abandons the concept of "illusionistic painting". "A spot of color should remain a spot of color, and the motif has no need to make a statement or allow for interpretation," he wrote. (Gerhard Richter. Text 1961 to 2007. Schriften, Interviews, Briefe, Cologne, 2008, p. 53). Richter thus questions the entire concept of visual representation. The motif becomes inaccessible, only painting itself remains, the illusion of a reality that eludes the possibilities of art, but which would become the foundation of his later abstract approach.

Richter's early works in black and white from the 1960s have significantly shaped our current perception of his work. Family photos, advertising images, and pictures from various other print media provide the basis for Richter's portraits, Alpine paintings, and cityscapes from these years. While Richter initially painted the contours of his motifs onto canvas in a soft manner, thus achieving his famous painterly blur, he also began to experiment with a loose, rough, and thus already per se blurred painting style, as in this abstract cityscape. This cropped quality, which largely alienates the representational motif, also characterizes Richter's present cityscape in a pronounced way. Richter painted the present "Stadtbild" the same year as the famous "Domplatz, Mailand", which fetched around 29 million euros at Sotheby's in New York in 2013, making it the artist's most expensive figurative painting. [MvL]

PIERO MANZONI

1933 Soncino near Milano – 1963 Milano



Achrome. 1959/60.

Mixed media. Sewn canvas and kaolin.

Inscribed "18 TCQ pag 192" by hand on the reverse of the canvas. Inscribed "Rosso" on the stretcher and with the label of the Sonnabend Gallery. 70 x 50 cm (27.5 x 19.6 in).

In a plexiglass object box. [KT]

Accompanied by a photo certificate issued by Galleria Blu, Milan.

♦ Called up: December 6, 2024 – ca. 6.36 pm ± 20 min.

€ 400.000 - 600.000 (R/D, F)

\$440,000-660,000

PROVENANCE

- · Artist's estate
- · Galleria Blu, Milan.
- · Galerie Lara Vincy, Paris.
- · Private collection, Hesse (acquired from the above in 1993).

EXHIBITION

- \cdot Omaggio a Piero Manzoni, Museo Civico, Crema, September 9 October 12, 1971 (with a label on the object box).
- · Piero Manzoni, Sonnabend Gallery, New York, 25.3.-22.4.1972 (with the label on the object box); Contemporary Arts Museum, Houston, 17.8.-24.9.1972; Henry Gallery, Seattle, 10.11.-10.12.1972; Museum of Contemporary Art, Chicago, 2.2.-24.3.1973.
- · X Quadriennale Nazionale d'Arte 3. La ricerca estetica dal 1960 al 1970, Palazzo delle Esposizioni, Rom, 22.5.-30.6.1973, S. 61 (illustrated).
- · Sinn + Sinnlichkeit / Sense + Sensuality, Neues Museum Weserburg, Bremen, May 21 August 27, 2000, pp. 77, 138 (illustrated).
- · Lieblingsbilder. Kunst nach 1945 aus Privatbesitz zwischen Main und Taunus, Kunstverein Hofheim, August 26 - November 4, 2007, p. 66, cat. no. 46 (illustrated)
- · Italian Show, Dickinson, London, January 29 February 28, 2014.
- · Kunstmuseum Stuttgart, on loan since 2016 (with the label on the object box).

LITERATURE

- · Piero Manzoni. Catalogo generale, ed. by Germano Celant, Geneva/Milan 2004, p. 496, no. 673 (illustrated).
- · Freddy Battino, Luca Palazzoli, Piero Manzoni. Catalogue raisonné, ed. by Vanni Scheiwiller, Milan 1991, p. 310, no. 495 BM (illustrated).
- · Germano Celant, Piero Manzoni, Catalogo Generale, Milan [1975] 1989, no. 18 tcq (illustrated on p. 192).
- · Piero Manzoni. Opere dal 1957 al 1963, Studio V, Vigevano 1974 (illustrated).

- His radical redefinition of pictorial principles made Manzoni a pioneer of the international "ZERO" movement
- Autumn of 1957: Manzoni's group "Achromes" and Yves Klein's "Monochromes" were born in a spirit of radical artistic freedom
- One of the first "Achromes" made of sewn canvas, a series Manzoni continued in other materials until his premature death in 1963
- 1959 was a seminal year: Manzoni and Enrico Castellani founded the programmatic magazine Azimuth and the Azimuth Gallery in Milan
- From the legendary Galleria Blu in Milan, which also represented Lucio Fontana in the late 1950s
- "Achromes" made of canvas are in prominent collections, including the Städel Museum in Frankfurt am Main, the Solomon R. Guggenheim Museum in New York, the Stedelijk Museum in Amsterdam, and the Centre Pompidou in Paris

Milan, 1950s – Home of the Avant-Garde

There are few artists whose work exhibits such radicalism and has such a lasting universal impact as that of Piero Manzoni. In conceptual terms, he is a successor to Marcel Duchamp, who was one of the first to push beyond the boundaries of the concept of art. Manzoni, however, was intensively involved with the cultural and social significance of creative processes, the figure of the artist, and the postmodern significance of authorship. His works are challenging and, at times, difficult to grasp, but at the same time, they are intellectually convincing and fascinating. For its aesthetic and artistic use of materials, his work reached its pinnacle with the creation of the "Achromes" as of 1957.





Piero Manzoni in front of an Achrome, Milan 1960 © Archivio Giancolombo, Milan. © VG Bild-Kunst. Bonn 2024

Manzoni grew up the son of the noble family Manzoni di Chiosca e Poggiolo between the country house in Sorazocco near Lake Garda and the family home in Milan. His analytical mind initially led him to study law in Milan. However, he soon switched to philosophy at the University of Rome before returning to Milan, where he became part of the art scene and was surrounded by 'Spazialismo' artists associated with the gallerist Carlo Cardazzo and the group around Lucio Fontana. Manzoni initially joined the "Gruppo nucleare" around Enrico Baj and Sergio Dangelo, who, after the 'zero hour' that marked the end of the Second World War, were struggling to find new positions in painting and artistic expression.



Yves le Monochrome - Piero l'Achrome

The various international networks of artist groups at this epochal turning point were united in their rejection of academic "isms" and styles. Instead, they believed that abstraction would bring about a revolution and a cleansing and would overcome boundaries.

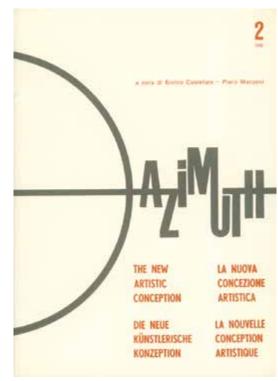
In January 1957, Yves Klein' had his first international exhibition at Galleria Apollinaire in Milan, where he presented eleven monochrome canvases in identical formats, painted with his patented International Klein Blue (IKB). This exhibition triggered a lively art-theoretical and, above all, creative debate on Klein's pioneering positions. Fontana visited the exhibition and purchased one of the works on display, and Manzoni's work was also shown several times at the gallery. In September 1957, the "Gruppo nucleare" published the "Manifesto contro lo stile," signed by numerous European avant-garde artists, including Yves Klein and Piero Manzoni.

"We consider Yves Klein's 'Propositions monochromes' (1956–1957) to be the last possible form of stylization: after that, all that remains is the 'tabula rasa' or the wallpaper rolls by Capogrossi. Decorator or painter: the choice is yours. A painter with a constantly new and unrepeatable vision, for whom the canvas provides a constantly changing stage for an unpredictable 'commedia dell'arte".

This demand for the complete liberation of painting rejected any form of figuration or representational method. At the same time, it bid farewell to the individual artist's signature in the application of paint. Manzoni's experiments in the face of this challenging task led him to create the "Achromes" in December 1957. In this experiment, Manzoni used only canvas as the fundamental basis and surface of the painting. He soaked the folded, cut, and superimposed strips of fabric in kaolin, a gypsum-like clay, and arranged them on the ground – as if to contradict the manifesto and be a painter and decorator at the same time. He reduced 'painting' to its essence, its basis: the white-primed canvas. At the same time, the canvas appeared more complex than ever before and allowed for a haptic experience that was both light and floating, as well as rigid. The present work is part of the critical series "tela cucita a quadrati", the grid-shaped pieces of cut-out canvas arranged in an even rhythm. In the continuation of the "Achromes," glass fibers, cotton balls, polystyrene balls, and even bread rolls were used as materials. However, the most fascinating and aesthetically convincing pieces are the canvases, which, although liberated from the artist's signature, are brought to life by the drying and aging process of the material, as well as the folding and layering. They reveal the essence of the initial idea in its purest form.

Azimuth – the free dimension of art

Manzoni and Enrico Castellani launched the journal Azimuth in 1959 as an organ for their respective art-theoretical agendas. Edited at Manzoni's apartment via Cernaia 4, the journal included texts, poems, and artistic positions of the European and international avant-garde network, with contributions from Lucio Fontana, Yves Klein, Jean Tinguely, Jasper Johns, Robert Rauschenberg, in Italian, English, and French. Although only two issues were published, the ideas expressed in them were central to the development of art. In issue no. 2 from January 1960, Manzoni presented the "Achromes" in his text "Libera dimensione" alongside "Continuità e nuovo" by Enrico Castellani, "Una nuova concezione di pittura" by Udo Kultermann and "L'oscurità e la luce" by Otto Piene: "Why not liberate this surface? Why not discover the boundless meaning of absolute space, of pure and total light? [...] For me, it is about creating a completely white (or rather completely colorless, neutral) surface outside of any painterly phenomenon, outside of any intervention alien to the value of the surface: a white that is not a polar landscape, not an evocative or beautiful material, no sensation, no symbol or anything else: a white surface that is a white surface and nothing else (a colorless surface that is a colorless surface), or better yet, that exists and nothing else: being (and total being is pure becoming)." (Quoted from: Azimuth, Issue 2, January 1960, pp. 18, 20).



Cover of "Azimuth", no. 2, 1960, on the occasion of the exhibition



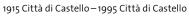
Piero Manzoni in his studio in via Fiori Oscuri in Milano, 1958. Photo by © Ennio Vicario. © VG Bild-Kunst, Bonn 2024

"In absolute space, form, color, and dimension have no meaning; the artist has seized absolute freedom; pure matter becomes pure energy; the obstacles of space and the subjectivity of the individual are abolished; the whole artistic problem has been resolved."

Piero Manzoni, Libera Dimensione, quoted from: Azimuth, issue 2, January 1960, pp. 18f.

In December 1959, Castellani and Manzoni opened Galleria Azimut as a producer gallery that would become the artistic center of the European avant-garde in Italy. After traveling to the Netherlands, Belgium, France, and Germany, Manzoni was in contact with the CoBrA group, the gallerist Hans Sonnenberg and the Nul group, and in Germany with the ZERO group and the Nouveaux Réalistes in Paris. His often provocative works, such as the most famous "Merda d'artista" from 1961, were exhibited in all European art capitals. However, Manzoni's sudden death from a heart attack at the age of just 29 put an end to his creative output. Manzoni's work, which constantly oscillates between the physical and the immaterial, the material and the spiritual, significantly influenced Arte Povera and Conceptual Art. Despite their reduced means, his "Achromes," created from the essence of painting, have a powerful presence. [KT]

ALBERTO BURRI



Legno P 1. 1958.

Oil, Wood veneer and glue on canvas. Signed, dated and titled on the reverse, titled on the stretcher. 100 x 85,5 cm (39.3 x 33.6 in). [JS]

♣ Called up: December 6, 2024 – ca. 6.38 pm ± 20 min.

€ 900.000 – 1.200.000 (R/D, F)

\$990,000-1,320,000

PROVENANCE

- · Galleria Blu, Milan (with the stamp on the stretcher).
- · Galerie Aenne Abels, Cologne (with the gallery's label on the stretcher).
- · Klaus Gebhard Collection (1896-1976), Wuppertal (ca. 1963).
- · Private collection, Hesse (since 1993: Christie's).

EXHIBITION

- · Alberto Burri, Galerie d'Art Moderne Marie Suzanne Feigel, Basel, Feb./March 1959, no. 3.
- · Mostra di Alberto Burri, Galleria La Loggia, Bologna, May 1959 (illuistrated on p. 1).
- · Burri, Wiener Sezession, Vienna, July/Aug. 1959, no. 17.
- · The 1950s. Aspekte und Tendenzen, Von der Heydt-Museum, Wuppertal, Sept.-Nov. 1977, no. 31.
- · Hessisches Landesmuseum, Darmstadt (1993-2018, permanent loan).

LITERATURE

- · Cesare Brandi, Burri, Rome 1963, cataloguie raisonné plate 68 (illustrated in b/w).
- Burri: Contributions to the Systematic Catalogue, Fondazione Palazzo Albizzini, Citta di Castello 1990, S. 440f., catalogue raisonné no. 1891 (illustrated).
- · Christie's, London, Contemporary Art, December 2, 1993, lot 26.

- Burris's early, progressive material paintings in wood, iron, or jute are among the most influential in European post-war art
- The famous wood-based "Legni" are among the most internationally sought-after works by the **Italian artist**
- From the renowned Galleria Blu in Milan, also representing Lucio Fontana in the late 1950s, to a private collection in the Rhineland
- Most recently part of a German private collection of international post-war art for over 30 years and on permanent loan at the Hessisches Landesmuseum,
- The Guggenheim Museum, New York, honored Burri's pioneering œuvre with the retrospective "Alberto Burri. The Trauma of Painting" (2015/16)
- Today, Burri's material pictures from the 1950s are part of significant international collections, including the Solomon R. Guggenheim Museum, New York, and the Museum of Modern Art, New York

"This major retrospective exhibition—the first in the United States in more than 35 years and the most comprehensive ever mounted—showcases the pioneering work of Italian artist Alberto Burri (1915–1995). Exploring the beauty and complexity of Burri's process-based works, the exhibition positions the artist as a central and singular protagonist of post–World War II art."

The Guggenheim Museum, New York, on the retrospective exhibition: Alberto Burri: The Trauma of Painting, October 9, 2015 - January 6, 2016

Burris's early material pictures the destruction of the traditional pictorial concept

Alberto Burri's early material pictures are among the most critical positions in European post-war art. As early as the 1950s, these revolutionary creations in wood, metal, or plastic, which challenged the traditional pictorial concept, were recognized beyond Burri's home country, Italy, in the first museum exhibitions in the USA. In 1958, the year the present work was created, the San Francisco Museum of Art dedicated the first US museum solo exhibition to the artist. Other major museums followed suit, paying tribute to this exceptional Italian artist's progressive work, regarded as one of the most pioneering figures of European Post-War Modernism. Finally, "Alberto Burri: The Trauma of Painting" is the telling title of the significant Burri retrospective at the Guggenheim Museum in New York in 2015/16, which, in a few words, aptly describes the essence of Burri's work: The courageous break with traditions and the forceful destruction of the traditional pictorial concept through the use of materials that had previously been non-art materials, such as wood, gunny, metal, and plastic. Burri does not paint; he nails, glues, sews, welds, solders, and staples the most diverse materials onto the canvas and soon begins to integrate the element of fire.



Burri's "Legni" –

Aesthetic innovations on the basis of non-art materials

Burri was a doctor by profession before he served as a soldier at the front and then as a field medic in World War II. After his battalion was imprisoned in Tunisia in May 1943, Burri was taken to a POW camp in Texas, where he started to work as an artist for the first time. When Burri returned to Italy in 1946, he set up a studio in Rome and began his pioneering artistic work as an autodidact. In 1947, he traveled to Paris and encountered the early works of Jean Dubuffet, who experimented with tar, which would have a lasting impact on his creation. Henceforth, Burri used the image carrier as the basis for his massive material images and assemblages. In addition to the "Legni," which includes our fascinating work, he made the famous early series "Sacchi," patches of jute sacks and fragments of discarded clothing stitched together, as well as the soldered metal objects "Ferri." Many of these aesthetic innovations are based on Burri's visual experiences as a soldier in the Second World War, which he processed artistically in his unusual aesthetic creations.



Alberto Burri, Nero plastica (Black Plastic), 1963, plastic and combustion on canvas, Museum of Modern Art, New York. © VG Bild-Kunst, Bonn 2024



Alberto Burri in his studio, 1959. © VG Bild-Kunst, Bonn 2024



Alberto Burri, Legno e bianco 1, 1956, wood veneer, combustion, acrylic, and wood on canvas, Solomon R. Guggenheim Museum, New York. © VG Bild-Kunst, Bonn 2024



"Alberto Burri. The Trauma of Painting", exhibition view, 2015/16, Solomon R. Guggenheim Museum, New York. © VG Bild-Kunst, Bonn 2024

Burris Œuvre – a bold new artistic beginning

Burri's work represents a decisive artistic restart after the Second World War, a courageous œuvre that provided a clear counterpoint to the gestural trends of the time, be it European Informalism or American Action Painting. Burri almost entirely refuses to use color in his artworks and rigorously rejects any painterly style as a gestural signature. With all its disturbing consistency, everything that characterized this bold new beginning in Burri's art of the 1950s finds paradigmatic expression in the present work "Legno P1". From the legendary Galleria Blu in Milan, which also represented Lucio Fontana at this time, "Legno P1" was sold through the Cologne gallery Aenne Abels to the collection of the Rhineland businessman Klaus Gebhard before it was eventually sold to an outstanding German private collection of international postwar modernism at auction in London in 1993. [JS]



SEAN SCULLY

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

Untitled. 2007.

Oil on aluminum.

Signed, dated "12.25.07", and inscribed "Ingrid" on the reverse. 71 x 81,5 cm (27.9 x 32 in).

♣ Called up: December 6, 2024 – ca. 6.40 pm ± 20 min.

€ 150.000 - 250.000 (R/D, F)

\$165,000-275,000

PROVENANCE

- · Private collection, Southern Germany (acquired from the artist in 2008).
- · Acquired by the present owner from the above.

- The year this work was created, the artist used aluminum as a substrate for his sensual and complex oil paintings for the first time
- Fascinating contrasts: the metal's hard, cold materiality, the warm, earthy colors and the sensual, matt-glossy surface
- Similar paintings from the significant year 2007 can be found at, among others, the Museum of Fine Arts Bern, the Albertina in Vienna and the Centre Pompidou, Paris
- Important paintings from the 2000s are on display in museums around the world, among them Tate London, the Art Institute of Chicago, the Metropolitan Museum and the Museum of Modern Art, New York

"I am just starting to work with metal (aluminum) panels. I love canvas and wood, but applying an old medium (oil paint) to a contemporary metal will break up the feeling of nostalgia and that intrigues me."

Sean Scully, September 5, 2007, quoted from: Kelly Grovier (ed.), Inner, Berlin 2018, p. 224.



Layers of stripes

For over 50 years, Sean Scully's intriguing œuvre has been dominated by compositions of stripes in various colors. They run vertically and horizontally and vary in width and length, while the artist also fills his paintings' pictorial surfaces with rectangular color fields. The first step Scully takes is to divide and organize the surface that is to be painted, a precise arrangement of stripes and color fields. Drawing on an almost infinite wealth of composition options, Scully initially subdivides the rectangular form of the pictorial surface into several more minor rectangular elements. In his later works, the division aspect becomes considerably less strict: Instead of using a ruler, he draws the lines by hand. Scully then applies the paint with a broad brush in multiple layers, sometimes overlapping and sometimes impasto. In the present work, Scully uses this layering to create a variety of shades of red: no two shades of red are the same, an effect created by concealed underpainting. We find beneath the visible surface colors hues of blue, graygreen, light yellow, violet, and brown. Narrow stripes of color gleam from the blurred edges and transitions between the individual color fields, making the picture's surface shimmer and vibrate, filling it with life. "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 are never quite sure what you're looking at" (Sean Scully, quoted from Hossein Amirsadeghi/Maryam Homayoun Eisler (eds.), Sanctuary: Britain's Artists and their Studios, London, 2011, p. 112).

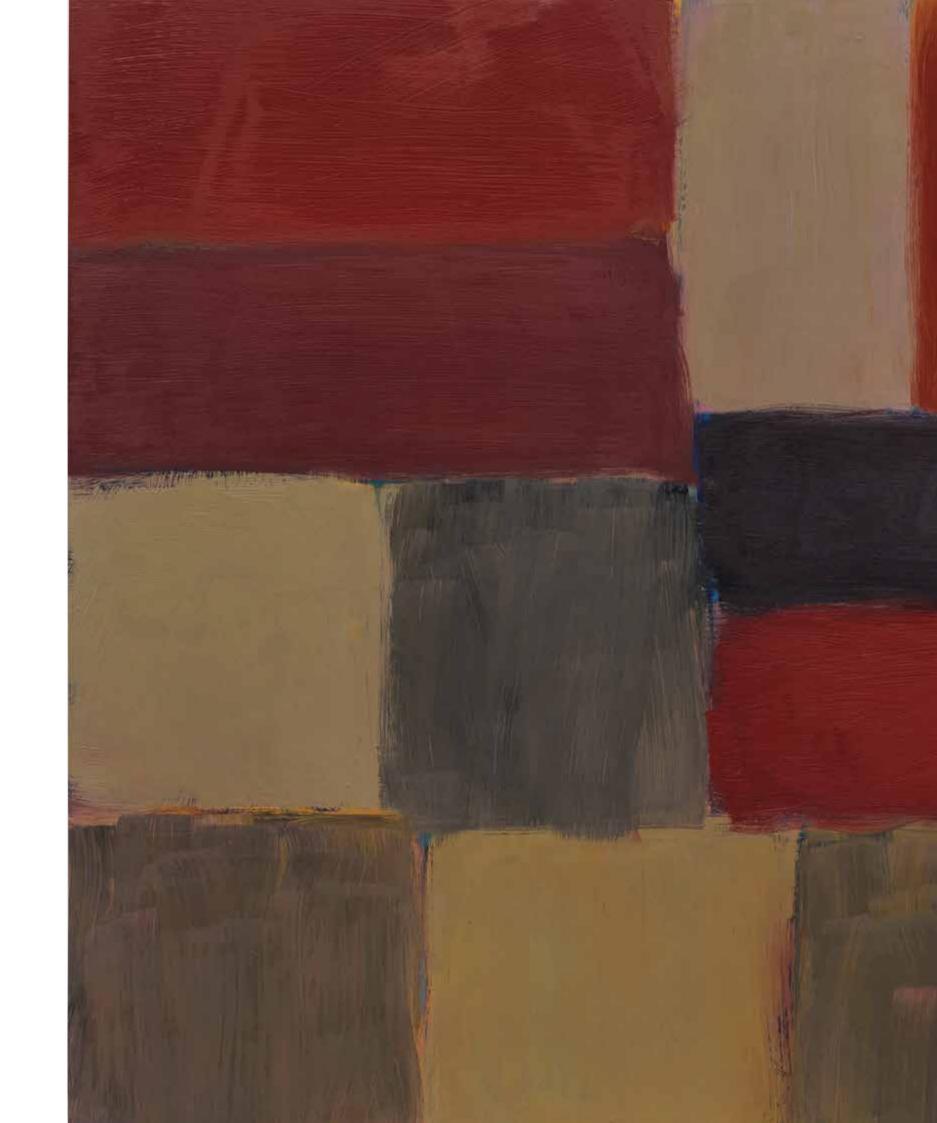
From canvas to aluminum

Sean Scully's artistic approach has remained the same over the years, although his painting is constantly subject to development and change. After initial artistic experiments with 'floating' aluminum panels mounted on the wall at 90° angles in the 1990s, the artist discovered metal, an unconventional contemporary material suitable for his surface paintings, in 2007. In contrast to canvas, the rugged aluminum with a smooth surface finish does not allow the paint to 'breathe'; instead, it rests on the surface and, unlike the case with canvas works, is not absorbed by the substrate. In combination with the soft gloss of the oil paint, the metallic surface lends the work an entirely new aesthetic quality. Depending on the incidence of light, the expressiveness of the respective areas of color and their surface texture changes and, in combination with the warm colors used here, results in a highly sensual opulence.

"Full of emotion"

In the present work, Scully pushed the envelope even further than in works from the 1990s. In this case, the formal framework barely holds the composition together. The black surface provides stability. However, the individual color bands differ in length, the broad brushstroke blurs the edges, and here and there, the artist lets the brush touch the surface 'too early' or 'too late' so that the application of paint contradicts the previously conceived geometric division of the pictorial surface in a very sensual way. Rigor and precision have to make way for gentle transitions, a particularly painterly style, and the energy and emotions Scully sets free when painting. "I am convinced that abstraction is and was there to embody deep emotion," explains the artist (quoted from Kelly Grovier (ed.), Inner, Berlin 2018, p. 104). Inspired by the Abstract Expressionists, including Mark Rothko, Scully discovered his unmistakable visual language, a deeply felt, poetically charged abstraction: "Newman tried to make a space that was spiritually charged, and that is what I try to do in my work too." (S. Scully, quoted from: Florence Ingleby (ed.), Sean Scully. Resistance and Persistence. Selected Writings, London 2006, p. 90)

Ai Weiwei also comments on this sentimental side of Scully's painting: "You could see his expression and passion in every piece, and that is something that has never changed. His works have always been full of emotion, and you can see clearly where intention and form intersect." (Ai Weiwei, quoted from: Kelly Grovier (ed.), Sean Scully. Bricklayer of the Soul, Ostfildern 2015, p. 55). [CH]



LOUIS SOUTTER



1871 Morges – 1942 Lausanne

Personnage nimbé et assis. 1937-1942.

India Inl

On wove paper. 49 x 67 cm (19.2 x 26.3 in), the full sheet. With a second composition on the reverse: "Eléments cruciformes" (Thévoz 2735v). [KT]

Called up: December 6, 2024 − ca. 6.42 pm ± 20 min.

€ 100.000 - 150.000 (R/N)

\$110,000-165,000

PROVENANCE

- · Dr A Hassler Collection Aarau
- · From a Swiss collection.

EXHIBITION

· Louis Soutter / Arnulf Rainer – Terra Incognita, Galerie Knoell, Basel, November 20, 2015 – February 5, 2016, no. 12 (illustrated).

LITERATURE

- · Michel Thévoz, Louis Soutter, vol. II: Catalogue de l'œuvre, Lausanne 1976, no. 2735r and 2735v (illustrated).
- · Galerie Kornfeld Auctions, Bern, Kunst des 19. und 20. Jahrhunderts Part I, June 16, 2006, lot 140 (illustrated).

- Unrecognized during his lifetime, Soutter only received posthumous acclaim as one of the most important representatives of Art Brut
- His radical work, characterized by extreme subjective and existential feelings, is considered a spectacular discovery
- Soutter chose Christ as a figure of pain and redemption for this strong biographical metaphor
- Soutter's ecstatic finger painting of enigmatic shadow figures from his final creative phase is considered his most sought-after work
- Comparable works can be found in significant international collections, including the Museum of Modern Art, New York, the Kunstmuseum Basel, and the Fondation Le Corbusier, Paris

Soutter's biography is marked by discontinuity, change, disruption, and extreme circumstances. Unrecognized during his lifetime and working in artistic isolation, he is now considered one of the most important representatives of Art Brut, a term first coined by Jean Dubuffet in 1945. With his radical and deeply subjective imagery, his œuvre was initially only recognized and supported by a few people during his lifetime, among them his cousin Le Corbusier and the writer Jean Giono. Soutter's tragic life is a compelling and disturbing testimony to the failure of bourgeois conventions. Initially, he studied engineering, then switched to architecture, which he completed, only to devote himself to the violin. Nevertheless, Soutter soon gave up his study of music to attend various art and painting classes, first in Lausanne and then in Paris. In 1897, he emigrated to Colorado Springs with the violinist Magde Fursman, who would soon become his wife. There, he became head of the newly founded Art Department at Colorado College. However, this apparent stability in Soutter's life was short-lived and soon ended in a break. It is a story of both private and professional failure in the making. He divorced

his wife in 1903 and resigned from the college's board of trustees. Soutter returned to Switzerland as a broken man and barely managed to keep his head above water by taking on odd jobs, living beyond his means, and at the expense of his family. Soutter was eventually placed under the legal guardianship of his family and was admitted to a Swiss nursing home in 1923. Soutter spent nineteen years until he died in the authoritarian institution in Ballaigues, where he brought his very own artistic world to life in isolation. An almost physical intensity characterizes his finger paintings from the late 1930s; their vibrant surfaces seem to come directly from the artist's soul. As a tool of direct emotional transmission, his hands become part of this intense physical, creative process. His black figures emerge like apparitions, rendered in an ecstatic quality palpable to the viewer. "Personnage nimbé et assis" foregrounds a figure reminiscent of Christian Pietà depictions, coarse, reduced, shadowy, yet full of emotional intensity. It refers to a central metaphor in Soutter's work: Christ as a symbol of pain, suffering, and redemption, which is closely connected to Soutter's biography. [KT]



MAX SLEVOGT



Der verlorene Sohn. 1899.

Oil on canvas

Signed and dated in the lower left on the left panel, signed and dated in the upper left on the central panel, signed in the center of the left margin on the right panel. Each with inventory labels of the Württembergische Staatsgalerie and Staatsgalerie Stuttgart on the reverse of the stretcher, the central panel with a label of the Kunsthalle Basel. With a black and red (customs) stamp on the reverse of the left panel.

Center panel: 110,5 x 98 cm (43.5 x 38.5 in). Side panels: each 110,5 x 50 cm (43.5 x 19.6 in). [KT]

We would like to thank Bernhard Geil for his kind scientific advice.

♣ Called up: December 6, 2024 – ca. 6.44 pm ± 20 min.

€ 150.000 - 250.000 (R/D)

\$ 165,000 - 275,000

PROVENIENZ

- · Kunstsalon Paul Cassirer (acquired from the artist in 1899).
- · Eduard Fuchs (1870-1940), Berlin (acquired from the above in 1911).
- · Rudolph Lepke's Kunst-Auctions-Haus, Berlin (June 16/17, 1937, on commission for Gertraud Fuchs, until June 22-24, 1938).
- · Otto Staebler Collection, Tuttlingen (1949-1955 at the latest, subsequently in family ownership).
- · Staatsgalerie Stuttgart (received in 1956 as a bequest from the aforementioned)
- · Returned to the heirs of Eduard Fuchs (2024).

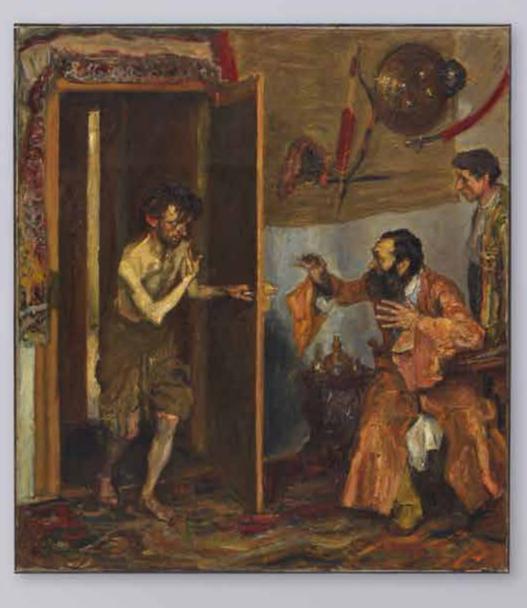
EXHIBITION

- · 1. Ausstellung der Berliner Secession, Secession premises on Kantstrasse 12, Berlin, May 1899, no. 158.
- · Ausstellung von Werken von Edouard Manet, H.-G.E. Degas, P. Puvis de Chavannes, Max Slevogt, 2nd year of the art exhibitions, winter 1899/1900, Bruno und Paul Cassirer, Berlin, October 15 December 1, 1899, cat. no. 73.
- VI exhibition, Vereinigung Bildender Künstler Österreichs Secession, Vienna, spring 1900, no. 178.
- Dresden Art Salon, March 1900.
- · Internationale Kunstausstellung, Secession, exhibition venue at Königsplatz, Munich, summer 1900, no. 278.
- · III Ausstellung Deutscher Meister, Kunstsalon Fritz Gurlitt, Berlin, 1915.
- · Max Slevogt. Ausstellung zum 50. Geburtstag des Künstlers, Freie Secession and Paul Cassirer, Berlin, Nov.-Dec. 1918, cat. no. 27.
- Slevogt Exhibition (Fuchs Collection), Ermeler-Haus, Berlin, October 19 November 4, 1928, no. 15.
- Max Slevogt: Gemälde, Aquarelle, Pastelle, Zeichnungen, zu seinem 60. Geburtstag ausgestellt in der Preußischen Akademie der Künste, Berlin, October-November 1928
- · Max Slevogt. Religiöse Werke, Gemälde, Aquarelle, Grafiken, Pfalzgalerie Kaiserslautern, January 29 - February 20, 1966, no. 6, pp. 11, 53 (illustrated on p. 126), no. 39, p. 52: composition sketch.
- Max Slevogt. Gemälde, Aquarelle, Zeichnungen, Saarland Museum, Saarbrücken, works 1876-1914: May 29-July 12, 1992, works 1914-1932: July 26-Sept. 20, 1992; Landesmuseum Mainz, works 1914-1932: May 31-July 12, 1992, works 1876-1914, July 26-Sept. 20, 1992, cat. no. 34 (illustrated).

- A key work: Slevogt celebrated his artistic breakthrough with this triptych in the first exhibition of the Berlin Secession in 1899
- At Max Liebermann's express wish, he successfully participated in this art-historically significant exhibition with this painting
- An exceptionally large work and the only completed triptych; no such work has ever been offered on the auction market
- Inspired by the grand Rembrandt retrospective in Amsterdam in 1898, Slevogt refined a modern aesthetic of light, physicality, and emotion
- With his dramatic presentation of an adaptation of "Der verlorene Sohn" (The Prodigal Son),
 Slevogt caused a scandal in the major art cities Munich, Berlin, and Vienna
- Of museum quality: widely acclaimed in the literature and shown in numerous exhibitions, it remained at the Staatsgalerie Stuttgart for almost 70 years
- Originally part of the significant Impressionist collection of Eduard Fuchs, Berlin
- The provenance is a testimony to the turbulent German history with all its drama and tragedy; it now finds completion in an amicable restitution

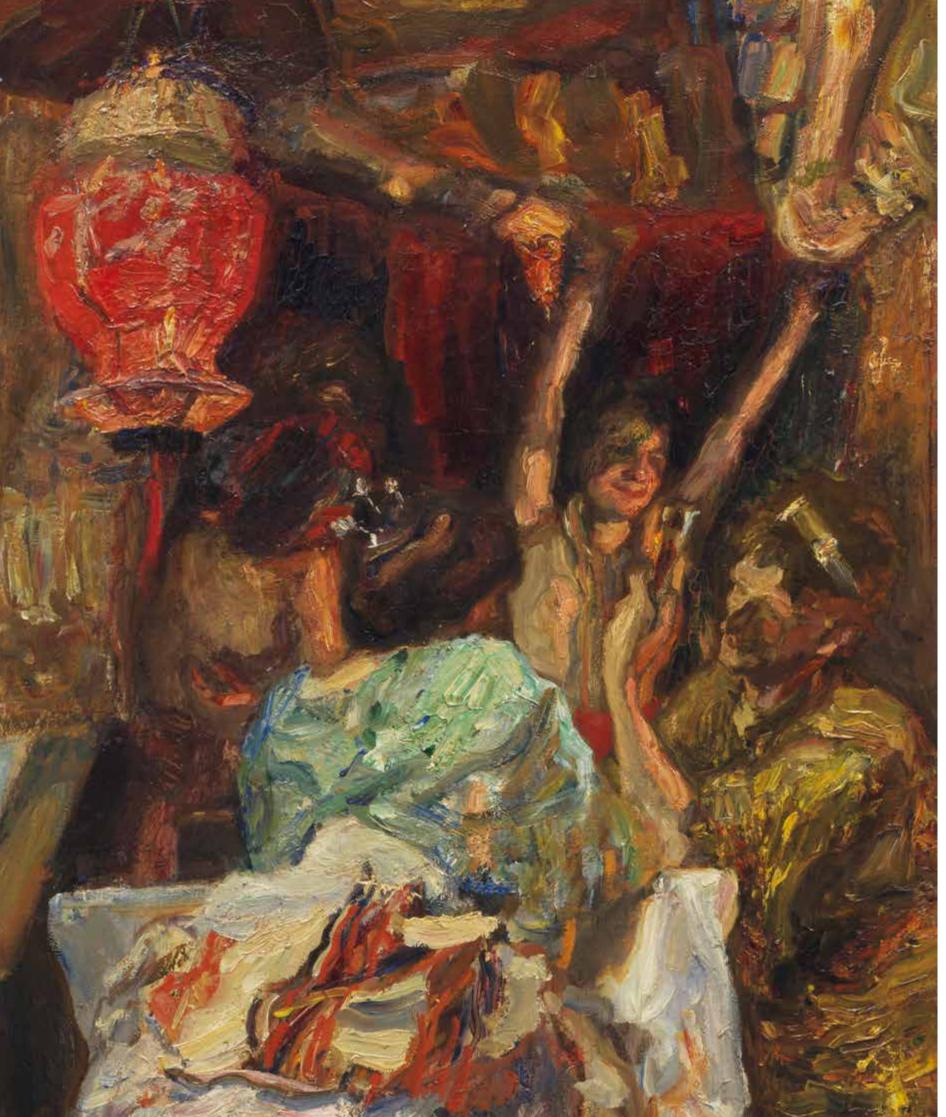
- Max Slevogt Die Berliner Jahre, Von der Heydt-Museum Wuppertal, March 6
 May 22, 2005; Max Liebermann Haus, Berlin, June 4 September 4, 2005, cat. no. 3 (illustrated).
- · Max Slevogt. Neue Wege des Impressionismus, Landesmuseum Mainz, May 4 October 12, 2014, p. 27 (illustrated), pp. 141-143 (illustrated), cat. no. 109.
- · Max Slevogt. Eine Retrospektive zum 150. Geburtstag, Niedersächsische Landesmuseum, Hanover, September 28, 2018 - February 24, 2019, cat. no. 29 (illustrated)





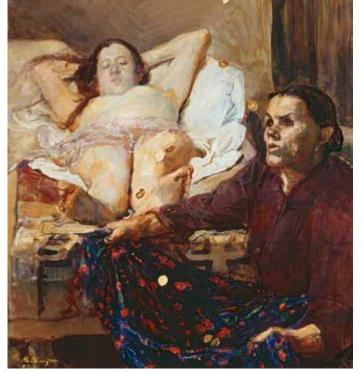






Hans-Jürgen Imiela, Max Slevogt. Eine Monographie, Karlsruhe 1968, pp. 48ff., figs. 18, 19, 125, 126, p. 361, note 19.

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- Die Kunst für Alle, vol. 15, issue 12, March 15, 1900, p. 282.
- Carl Ferdinand von Vincenti, Wiener Frühjahr-Ausstellungen, in: Die Kunst für Alle, vol. 15, issue 16, May 15, 1900, p. 369.
- Karl Voll, Die Internationale Kunstausstellung 1900 der Münchner Secession, in: Die Kunst für Alle, vol. XV, issue 21, Aug. 1, 1900, pp. 483-486, on Slevogt p. 484 (ill. p. 515).
- Alfred Koeppen, Die moderne Malerei in Deutschland, Bielefeld/Leipzig 1902, p. 85, ill. 86 on p. 87.
- Gottfried Stoffers (ed.), Die Industrie- und Gewerbe-Ausstellung für Rheinland, Westfalen und benachbarte Bezirke verbunden mit einer deutsch-nationalen Kunst-Ausstellung, Düsseldorf 1902, p. 365.
- Rudolf Klein, Die deutschnationale Kunstausstellung, in: Die Rheinlande, vol. 4, Sept. 1902, p. 27.
- Lovis Corinth, der Akt in der bildenden Kunst, in: Kunst und Künstler, vol. 2, 1904, p. 112.
- Hans Rosenhagen, Max Slevogt, in: Die Kunst für Alle, vol. 21, issue 6, Dec. 15, 1905, p. 129.
- Albert Kuhn, Allgemeine Kunstgeschichte, vol. II, Einsiedeln 1909, n. A. 1378.
- Karl Scheffler, Slevogt's Improvisations. Notizen zu Bildern aus der Sammlung Ed. Fuchs, in: Kunst und Künstler, vol. X, no. 12, 1912, pp. 578-588, on the triptych p. 579 (ill. on p. 578).
- Karl Voll, Max Slevogt. 96 Reproduktionen nach seinen Gemälden, Munich 1912, p. 20 (with ill. 30, 31).
- Ausstellungen, Berlin, in: Kunstchronik, vol. 26, no. 39, June 25, 1915, p. 479.
- Robert Breuer, Max Slevogt Berlin. Zur III. Ausstellung Deutscher Meister bei Fritz Gurlitt,
- in: Deutsche Kunst und Dekoration, vol. 36, Apr.-Sept. 1915, pp. 415-422, on the triptych p. 422 (ill. p. 419).
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- Max Deri, Die neue Malerei: II. Impressionismus, Max Slevogt: Der Verlorene Sohn, Ein Dokument
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- Emil Waldmann, Max Slevogt, Berlin 1923, pp. 53, 55.
- Fritz Knapp, Die künstlerische Kultur des Abendlandes, Bonn 1923, vol. III, fig. 265.
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- Wilken von Alten, Max Slevogt, Bielefeld 1926, pp. 15ff., ill. 19.
- Martin Wackernagel, Max Slevogt, Munich-Gladbach 1926, ill. 7.
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- Adolph von Donath, Max Slevogt, gestorben am 20. Sept., in: Der Kunstwanderer, vol. 14, Sept. 1932, p. 318.
- Rudolph Lepke, Berlin, Kunstsammlung F. Berlin: Gemälde neuerer Meister [...], June 16/17, 1937, no. 115 (illu., plate 1).
- Weltkunst, Deutsche Kunst und Antiquitätenmesse, vol. 11, no. 22/23, June 6, 1937, p. 2 (illu.).
- Max Goering, Max Slevogt, in: Thieme-Becker, vol. 31, 1937, p. 133.
- Rudolph Lepke, Berlin, Antiquitäten, Möbel, Kunstgewerbe [...] Gemälde alter und neuerer Meister, June 22-24, 1938, no. 739 (ill. on plate 6).
- Karl Scheffler, Max Slevogt, Berlin 1940, pp. 29 (ill.), 39.
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- Günter Busch (ed.), Max Liebermann. Die Phantasie in der Malerei, Schriften und Reden, Frankfurt a. Main 1978, pp. 226f.
- Ulrich Weitz, Salonkultur und Proletariat. Eduard Fuchs: Sammler, Sittengeschichtler, Sozialist, Stuttgart 1991, p. 321, no. 5.
- Sigrid Achenbach, Die Rolle Max Liebermanns und Max Slevogts in den Verlagen Bruno und Paul Cassirer, in: Rahel E. Feilchenfeldt, Thomas Raff (eds.), Ein Fest der Künste - Paul Cassirer: der Kunsthändler als Verleger, Munich 2006, pp. 58-75, here p. 72, note 6.
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- Thomas Raff (eds.), Ein Fest der Künste Paul Cassirer: der Kunsthändler als Verleger, Munich 2006, pp. 297-309.
- Sigrun Paas, Roland Krischke, Max Slevogt in der Pfalz. Catalog Max Slevogt Gallery at Villa Ludwigshöhe near Edenkoben, Munich 2009, pp. 16f.
- Das beste aus aller Welt zeigen". Kunstsalon Bruno & Paul Cassirer, Die Ausstellungen 1898-1901, ed. by Bernhard Echte and Walter Feilchenfeldt, Wädenswil 2011, on the exhibition pp. 179-214, there also with a comprehensive list of contemporary exhibition reviews, ill. on p. 202.
- Ulrich Weitz, Eduard Fuchs Der Mann im Schatten, Berlin 2014, p. 171.
- Marcus Andrew Hurttig, Max Slevogt and the Leipzig Kunstverein before 1914, in: Gregor Wedekind (ed.), Max Slevogts Netzwerke. Kunst-, Kultur- und Intellektuellengeschichte des späten Kaiserreichs und der Weimarer Republik, Berlin 2021, pp. 173-196 (ill. on p. 178).
- Franz W. Niehl, Der verlorene Sohn sucht ein Zuhause. Praxis und Theorie der dialogischen Exegese, Münster 2022, p. 59.



Max Slevogt, Danae, 1895, oil on canvas, Städtische Galerie im Lenbachhaus und Kunstbau, Munich.

"Slevogt's recent painting, 'The Prodigal Son,' is currently the talk of the town among the young Munich artists. Naturally, I went to see Slevogt in his studio, because it is always a sign of quality whea a ork provokes strong reactions. The first impression was so overwhelming that I asked Slevogt to send the painting to our opening exhibition without further ado."

Max Liebermann 1928, quoted from: Günter Busch (ed.), Max Liebermann. Die Phantasie in der Malerei, Schriften und Reden, Frankfurt a. Main 1978, pp. 226f

Dawn of Modernism

At the turn of the century, the cultural scene in the art capitals of Munich and Berlin was characterized by the emergence of modernism accompanied by self-confident acts of provocation. The present triptych by Slevogt was a crucial work in this context. In 1892, the first rejection of the academic establishment took place in Munich with the founding of the Secession. Slevogt, Leibl, Trübner, Corinth, and other artists found their own unofficial exhibition spaces and artistic freedom. During the first exhibition in November 1893, Slevogt made the acquaintance of his important collector and friend Eduard Fuchs, later to become the owner of the triptych. The independence gained from the academies, and the official art world was also associated with questioning the great role models and the works of the Old Masters, such as Titian, Giorgione, and Velazquez, who were considered authoritative in Munich in particular for their coloring and lighting. Their aesthetics were challenged by a new, modern reality and a more direct, liberated expression. The latest trends from France, in particular, such as a Realism that was critical of the institutions and an anti-academic Impressionism, also reached Germany.

Manet and Rembrandt

Slevogt expressed great admiration for Edouard Manet's painting in particular. With his friend, the journalist and art critic Karl Voll, Slevogt fought against the supremacy of traditional academic positions, particularly those of Franz von Lenbach, and caused an outcry in his paintings and writings. Karl Voll wrote to him with self-assurance about this aesthetic struggle: "I am to you what Zola was to Manet." (Letter from August 23, 1903, Imiela-Archive Edenkoben, quoted from: Sigrun Paas, in: ex. cat. Max Slevogt. Neue Wege des Impressionismus, Mainz 2014, p. 23). "Scandalous paintings" such as "Danae" (1895), which was removed from a later exhibition, were the result of such deliberate provocation. With an apparent reference to Manet's "Olympia" from 1863, Slevogt presented a prostitute hidden behind the mythological figure, thus violating bourgeois morality. In 1898, Karl Voll traveled to Paris, from where he was to bring Slevogt postcards of Manet's works. Slevogt found himself caught between tradition and modernity. In October, he and Voll traveled to the great Rembrandt exhibition in Amsterdam, the impressions of which subsequently unleashed great creative power in him.



The prodigal son

On his way back, he stopped at Neukastel to see his wife, whom he had married in March. As the result of an examination of Rembrandt's chiaroscuro, the dramatic lighting, and the emotionally compassionate compositions, Slevogt created this unique triptych "Der verlorene Sohn" (The Prodigal Son) in Neukastel. Based on the biblical allegory (Luke 15:11-32), Slevogt depicts an orgy in a brothel adorned with Chinese lanterns in the left panel; the right panel shows the miserable son in a broken posture, plunged into complete darkness and isolation. The redemptive center panel opens the view into a living room decorated with Asiatica, rarities, and valuable carpets, the backdrop for the psychologically complex depiction of the humble son's return and the father's joyful shock. The emotional drama between excess, remorse, despair, and an all-forgiving love is reflected in the vibrant and contrasting execution, whereby the colorful realization in rich red and ocher tones and the dark black are reminiscent of Rembrandt's "Self-Portrait with Saskia in the Parable of the Prodigal Son," 1635 and the "Return of the Prodigal Son," 1663-69. An additional, subtly resonant level of interpretation leads to the artist's role as an enfant terrible outside of society, who, despite his lifestyle, competes for the support of the bourgeois collector.

Max Slevogt working on the triptych at Neukastel, 1899.



1898 - Kunstsalon Cassirer, Berlin

Shortly before completing the triptych, Paul Cassirer opened a gallery in Berlin with his cousin Bruno, the secretary of the newly founded Secession. He recruited young, up-and-coming artists from Germany and, at the same time, promoted Impressionism from France. As early as March 1899, Walter Leistikow contacted Slevogt about including the triptych, which had previously impressed Liebermann so much in Slevogt's studio, as part of the first Berlin Secession exhibition in May. The work was both a success and a scandal in Berlin, even before it was exhibited in Vienna and Munich. In July, the business-minded Cassirer met Slevogt in Munich to take on some of his works, including the triptych and the "Danaë." He was so convinced by Slevogt that he proposed signing an exclusive contract with him in September, "on the condition that we have your representation for this period, i.e., you undertake to sell only through us during this time – except for portraits - and we undertake to buy paintings from you for at least four thousand marks a year" (Paul Cassirer to Slevogt, cited from Imiela 1968, p. 52). With the contract, Slevogt received a ticket to Paris with recommendations to the art dealers Durand-Ruel and Bernheim-Jeune and the collectors Viau and Faure. Along with Edouard Manet (17 works), Edgar Degas (17 works), and Puvis de Chavannes (13 works), Cassirer presented Slevogt with some 35 paintings. Manet's works included the scandalous painting "The Luncheon on the Grass" from 1863, still lifes and landscapes, and portraits of Zacharie Astruc and Jeanne Duval. Slevogt impressed with a survey of all genres, showing such ambitious works as the present triptych and "Danaë," as well as floral still lifes, landscapes, portraits, and nudes. The critical response supported Cassirer's sense of Slevogt's potential, who stood his ground against the French luminaries. The gallerist increasingly urged him to leave Munich for Berlin. Still hesitant, Slevogt first traveled to Paris in 1900 to attend the World Expo, where his picture "Scheherazade" was shown at the German Pavilion. After a brief detour via Frankfurt, he finally settled in Berlin for good in November 1901, although he was offered the title of professor in Munich – presumably in an attempt to persuade him to stay.



"Slevogt-room" with the triptych "Der verlorene Sohn" in Villa Fuchs, Berlin.





Max Slevogt, Portrait Eduard Fuchs, 1905 oil on canvas, Staatsgalerie Stuttgart, donation Theodor Fuchs 1960.

Eduard Fuchs (1870-1940): friend and collector

Slevogt's outstanding triptych was part of the extraordinary Eduard Fuchs Collection (fig., see Ulrich Weitz, Der Mann im Schatten: Eduard Fuchs. Sitten-Fuchs, Sozialist, Konspirateur, Sammler, Mäzen, Berlin 2014). Born in Göppingen in 1870, Fuchs grew up in Stuttgart. His free spirit would soon come to the fore - Eduard Fuchs was a true rebel, a committed Social Democrat and Communist. When the young man moved to the vibrant art city of Munich, the slightly older Max Slevogt was also part of his illustrious circle. An intimate friendship developed, and they shared a love of the provocative and caricatures.

In 1901, Fuchs, at this point working as a writer, moved to Berlin. In 1909, he published the "Illustrierte Sittengeschichte" (Illustrated Moral History), a genuine bestseller that earned him the byname "Sitten-Fuchs" (Morality Fuchs) and provided him with financial security his art collection would also benefit from. Daumier and Liebermann, but especially the works of his friend Slevogt (44 paintings!), made up the collection. Fuchs bought the colossal triptych from the art dealer Paul Cassirer in 1911, no doubt with full knowledge of all the scandals this painting had already caused. Which work could fit better in the "Slevogt Room" of his impressive Bauhaus villa?

As a prominent political opponent, Eduard Fuchs was in great danger after the National Socialists seized power. When the Reichstag in Berlin burned down on February 27, 1933, he fled to Paris with his wife – just in time. He would never return to Berlin. The collection he had left behind was confiscated and, after lengthy back and forth, had to be sold at several auctions in 1937 and 1938 to pay off alleged tax debts. Slevogt's triptych, considered "degenerate" at the time, only changed hands in a subsequent sale – far below its estimated value. The work came into the possession of the Staatsgalerie Stuttgart through the estate of Otto Staebler in 1956. In 2024, it was returned to the heirs after Eduard Fuchs. [KT/AT]

KONRAD KLAPHECK



1935 Düsseldorf – 2023 Düsseldorf

Der Selbstsüchtige. 1964.

Oil on canvas.

Signed, dated and with a direction arrow on the reverse. Titled on the stretcher. $80 \times 66 \text{ cm}$ (31.4 × 25.9 in). [JS]

The painting is registered in the artist's archive under the work number 139.

We are grateful to Rabbi Prof. Dr. Elisa Klapheck for her kind support in c

♦ Called up: December 6, 2024 – ca. 6.46 pm ± 20 min.

€ 100.000 - 150.000 (R/D, F)

\$110,000 - 165,000

PROVENANCE

- · Galerie Rudoph Zwirner, Essen (directly from the artist).
- · Private collection, Rhineland (acquired from the above in 1965).

EXHIBITIO

Konrad Klapheck, Kestner-Gesellschaft Hanover, November-December 1966,
 p. 35, cat. no. 139 (not illustrated).

- "Der Selbstsüchtige" (The Selfish Man) is a captivating reflection of the dark side of human nature, presented in consummate "hyper representationalism" and subtly nuanced colors
- Klapheck is recognized as the inventor and master of the "machine picture," which he sees as a mirror of human existence
- Klapheck's œuvre, which solely comprises character objects, anticipated elements of Pop Art and Photorealism as early as the 1950s
- From his best creative period: many paintings from the 1960s are museum-owned today
- The work featured in the early Klapheck exhibition at the Kestner-Gesellschaft in Hanover in 1966 and has since been part of a private collection in the Rhineland

"I decided to create an entire system of machine themes and to tell my biography through them."

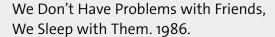
Konrad Klapheck, quoted from: Mensch und Maschinen. Bilder von Konrad Klapheck, Bonn 2006, p. 85

Unparalleled in its perfection, the fascinating and, at the same time, unsettling painterly work that the German artist Konrad Klapheck has left to posterity is truly incomparable. With the first paintings of typewriters made at just 20 in 1955, he had already discovered his characteristic pictorial language. Two years later, he created his first sewing-machine painting, "Die gekränkte Braut" (The Wronged Bride), which he dedicated to his future wife Lilo. In retrospect, Klapheck described this painting as a kind of artistic awakening when he wrote: "Since painting this picture, I knew that machines could represent all human relationships." (Quoted from ex. cat. Konrad Klapheck, Museum Boymans van Beuningen 1974, p. 46). Henceforth, Klapheck would be considered an inventor and undisputed master of the psychoanalytical machine image. His objects, placed on the canvas in perfect super-representationalism and with a zoom-like focus, have a fascinating 'surreal-real' quality. Regarding content, Klapheck's 'character objects' are accumulated symbols of human existence. The accomplishments that Klapheck made with his unique style seem almost paradoxical: Klapheck made man the central theme of his œuvre in an entirely deserted, super-representational style. Klapheck once described the human nature of his "super-representational" objects as follows:"[...] Sure, from time to time, people would ask me: Well, your children are so adorable, why don't you paint them? And why don't you show people? Back then, I always thought: But people are at the center of my work; they are the subject!" (K. Klapheck, 2002, quoted from: Klapheck. Bilder und Texte, Munich 2013, p. 114). Klapheck's suggestive titles range from household objects with female-maternal associations, such as "Die Supermutter" (Super Mum, 1969, private collection, Europe) or "Die Soldatenbräute" (Soldiers Brides, 1967, Museum Ludwig, Cologne), to machine images characterized by a political-authoritarian appeal like "Der Chef" (The BOss, 1965, Museum Kunstpalast, Düsseldorf), "Der Diktator" (The Dictator, 1967/70, Museum Ludwig, Cologne) or "Der Krieg" (The War, 1965, Kunstsammlungen Nordrhein Westfalen, Düsseldorf) to pictures of bicycles, motorcycles and roller skates in which Klapheck brings back memories of his youth and that of his children. Klapheck's characterization in "Der Selbstsüchtige" from 1964 is equally fascinating. It is based on the robust object quality of a yarn winder. The bulky black body of the device emerges from the pictorial diagonal with power and self-confidence. The yarn winder does not produce anything when in operation; its sole purpose is to rewind the yarn from one spool to another. Thus, "Der Selbstsüchtige" appears to be preoccupied with its existence in an almost morbid way, becoming a silent monument that has lost no relevance in the age of social media. This is yet another piece that demonstrates the perfection of Klapheck's painting, which is cool and deserted, dedicated solely to the human being. Klapheck's fascinating "super-representationalism" and technically perfect painting is characterized by a highly associative density that provides visual stimulus for complex and subjective emotional sensations. [JS]



MARTIN KIPPENBERGER

1953 Dortmund – 1997 Vienna



Mixed media on canvas. 180 x 150 cm (70.8 x 59 in).

♣ Called up: December 6, 2024 – ca. 6.48 pm ± 20 min.

€ 200.000 - 300.000 (R/D, F)

\$ 220,000 – 330,000

PROVENANCE

- · Galerie Christoph Dürr (Buck & Nagel), Munich.
- · Private collection, Southern Germany (acquired from the above).

EXHIBITION

- · Die No Problem Bilder, Galerie Christoph Dürr (Buck & Nagel), Munich, October 22 - November 22, 1986.
- · Q.U.I., Centre national des arts plastiques, Villa Arson, Nice, February 28 - April 13, 1987 (with the label on the reverse).
- · No Problem: Cologne/New York 1984-1989, David Zwirner, New York, May 1 June 14, 2014.
- · Body Check. Martin Kippenberger Maria Lassnig, Lenbachhaus Munich, May 21 September 15, 2019.

LITERATUR

- \cdot Gisela Capitain, Lisa Franzen (eds.), Werkverzeichnis der Gemälde, Volume Two 1983-1986, Cologne 2023, cat. no. MK.P 1986.59 (illustrated in color on p. 447).
- Angelika Muthesius (ed.), Martin Kippenberger. Ten years after, Cologne 1991, p. 111 (with ill. no. 8o).
- · Angelika Taschen, Burkhard Riemschneider (eds.), Kippenberger, Cologne 1997, p. 131 (with color ill. no. 80).
- · Chris Reitz, Aftermarket. Chris Reitz on "No Problem: Cologne/New York 1984-1989" at David Zwirner, New York, in: Texte zur Kunst, no. 95, Sept. 2014, pp. 196-198 (illustrated on p. 196).
- Bob Nicklas, I love eternity or more love hours than can ever be repaid, in: No Problem: Cologne/New York 1984-1989, New York 2015, pp. 201-221 (illustrated on p. 91).
- Diedrich Diederichsen, "Before Globalization: Cologne and New York in the 1980s," in: No Problem: Cologne/New York 1984-1989, New York 2015, pp. 11-20 (illustrated on p. 91).
- · Kara Carmack, Cologne/New York in the 1980s: A Chronology, in: No Problem: Cologne/New York 1984-1989, New York 2015, pp. 225-259 (illustrated on p. 91).

No problem - Martin Kippenberger

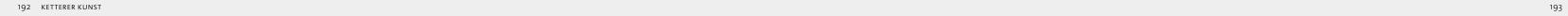
In 1986, Martin Kippenberger inscribed the margins of a 180 by 150 cm large canvas with "We Don't Have Problems with Friends, We Sleep with Them" in striking capital letters. In the center, he placed a crutch on a black background before a second, unidentifiable object. There is no identifiable connection between the text and the image's content. Bordering on incomprehensibility, however, human curiosity with its learned, art-historical thought patterns soon falls out of step. Kippenberger's thoughts and associations are too complex; the confusion and deception he creates are too unconventional to make sense of the content from the depiction alone.

- Sophisticated and ambiguous work from the sought-after 1980s: Addressing issues that affect society, Kippenberger's art is highly intellectual
- In works from the "No Problem" group, he comments on Germany's process of dealing with its past
- Kippenberger and Albert Oehlen created the pamphlet "No Problem - no problème" - an ironic take on "non-existing" problems
- In the year of its origin, Kippenberger had his first comprehensive museum exhibition at the Hessian State Museum in Darmstadt

A glance at the series of eight works entitled "No Problems" and the simultaneously published accompanying pamphlet "No Problem · No Problème," co-authored with his artist friend Albert Oehlen, quickly reveals a much broader context. Using titles such as "We Don't Have Problems with People Who Look Exactly Like Us, Because They Get Our Pain" or "Nous n'avons pas de problèmes avec les dépressions, tant qu'elles ne se mettent pas à être en vogue " the viewer eventually realizes that the key to understanding these works must be hidden in the titles and the single word "Problem," which is the series' recurrent theme. Despite using English and French for the catchphrases, he addresses "a very German phenomenon and problem approach." It is ultimately to be understood as Martin Kippenberger's comment on the "status quo of Germany dealing with its past" in the 1980s, as explained in the recently published second volume of the catalogue raisonné (Gisela Capitain, Lisa Franzen (eds.), Werkverzeichnis der Gemälde, Volume Two 1983-1986, Cologne 2023, p. 437). Saying "I don't have a problem with it, but..." is commonly used in German and, despite all tolerance, implies a problem that still exists and has not been overcome.

Against the background of the Historikerstreit (Historians' Dispute) of the late 1980s and the subsequent recognition of shared responsibility for the war, Martin Kippenberger's seemingly innocent and humorous take on an everyday topic suddenly stands in a completely new light relevant to society as a whole. With each piece of background information on the series "No Problem," our understanding of the content of this highly complex and sophisticated work grows, and the initial confusion disappears. Nothing here is as it seems, yet – in true Kippenberger style – everything there is to say about German society in the 1980s has been said. [AR]





EDWARD "ED" RUSCHA

1937 Omaha/Nebraska – lives and works in Los Angeles



Miracle #69. 1975.

Pastel on firm paper.

Signed and dated on the reverse, as well as inscribed "69 Really Spritual" by a hand other than that of the artist and with a direction arrow. 98×75.3 cm (38.5×29.6 in), the full sheet. [JS]

♦ Called up: December 6, 2024 – ca. 6.50 pm ± 20 min.

€180.000 - 240.000 (R/D, F)

\$198,000-264,000

PROVENANCE

- · Texas Gallery Houston
- · Private collection, Japan (until 2022).
- · Private collection, Hesse (since 2022).

EXHIBITION

· Various Miracles, Ace Gallery, Los Angeles, November 25 - December 24, 1975.

LITERATURE

· Lisy Turvey (ed.), Edward Ruscha. Catalogue raisonné of the works on paper, New Haven / London 2014. vol. I. no. D1975.69.

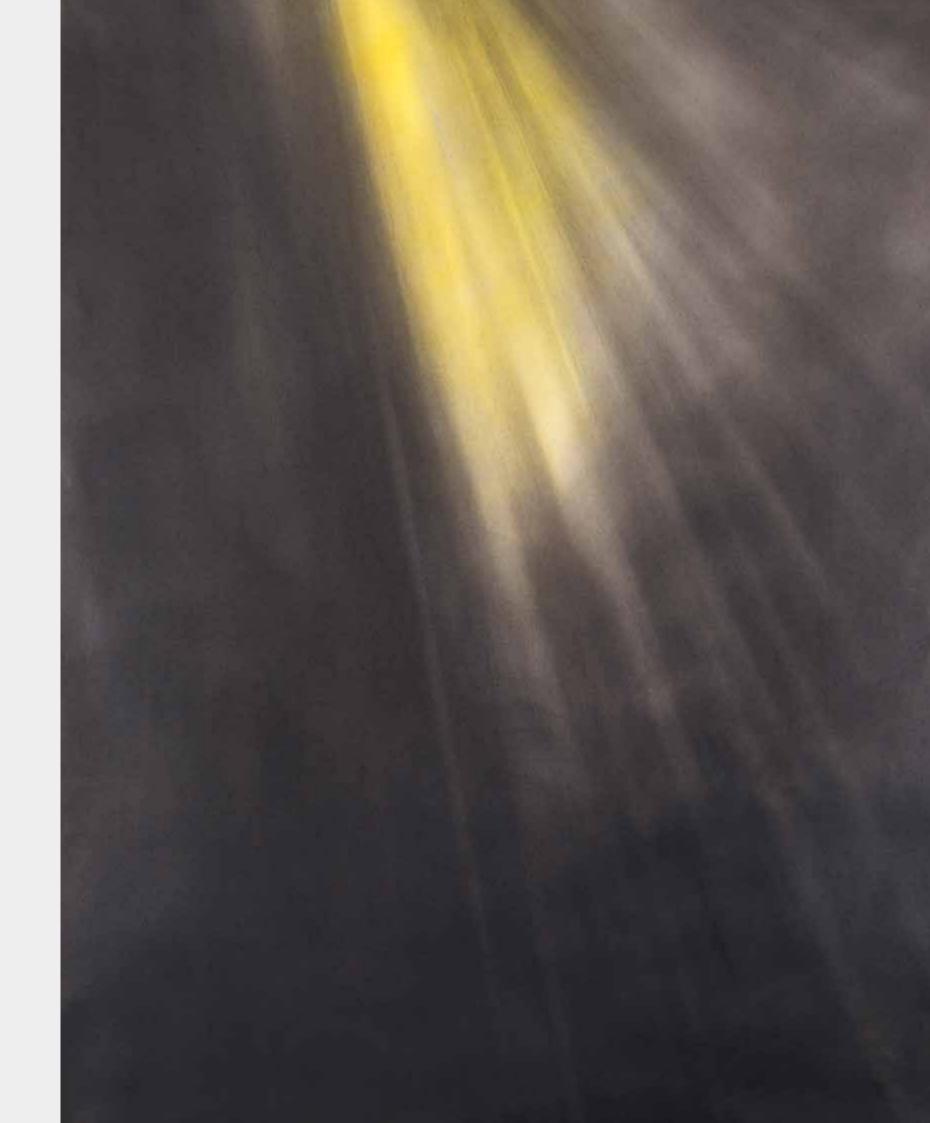
- With an œuvre positioned between Pop Art and Conceptual Art, Ruscha is considered one of the most influential figures in American post-war art
- Just as with the famous painting "Large Trademark with Eight Spotlights" (Whitney Museum of American Art, New York), Ed Ruscha also expresses his fascination with Hollywood in "Miracle #69."
- Ruscha stages the spherical light effects of the cinema in the deep black of the room
- The comparable pastel "Miracle #64", which belongs to the collection of the Tate Modern, London, was included in the major retrospective "ED RUSCHA / NOW THEN" at the Museum of Modern Art, New York in 2023/24

"'Hollywood dreams'- I mean, think about it. Close your eyes and what does it mean, visually? It means a ray of light, actually, rather than a sucess story."

Ed Ruscha, quoted from: www.tate.org.uk

The innovative, creative work of the US artist Ed Ruscha encompasses more than six decades. His importance as one of the key figures of American post-war art was recognized with the major retrospective "ED RUSCHA/NOW THEN" at the Museum of Modern Art in New York earlier this year. For paintings inspired mainly by the urban landscape of his adopted home, Los Angeles, Ruscha became one of the most influential artists of his generation. Commonplace subjects such as advertising and film decisively shaped his work and established a connection to Pop Art in terms of content and form. At the same time, Ruscha's playful use of letters stands in the tradition of Dada and draws on elements of Conceptual Art. Since 1956, Ruscha has called Los Angeles, the capital of the American film industry, his home. From then on, the city's characteristic visual influences would shape Ruscha's artistic work. As early as 1962, he created his legendary painting "Large Trademark with Eight Spotlights", which shows the logo of the the film production company Twentieth Century Studios shining brightly in the dark. Today, the work is part of the Whitney Museum of American Art collection in New York. As is the case with the celebrated 'Hollywood Paintings', which he started to make in the late 1960s, and which also

show the legendary Hollywood logo from different perspectives in front of a bright red sky (such as 'Hollywood Study' from 1968, Museum of Modern Art, New York), Ruscha has always been concerned with the depiction of extreme light phenomena, which are characteristic of the film industry's self-conception. Alongside these legendary logos, the practices of filmmaking and screening in movie theaters have repeatedly inspired the artist. In "Miracle #69," a bright, multifaceted beam of light, like a divine miracle, illuminates the deep black space. The ray of light from the projector that illuminates the movie theater ushers at the moment when reality and fiction collide when the audience is pulled out of their existence and plunged into another world. Like the scenes of the Annunciation in medieval art, the bright beam of light heralds the supernatural and allows it to flash through the darkness of our everyday lives. "Miracle #69" was created in 1975 as part of a series of works with about ten other pastels with related motifs. Today, most of these are in American private collections, and in 2018, one was acquired for the Tate collection, and recently featured on loan in the significant Ruscha retrospective at the Museum of Modern Art, New York. [JS]



1

ERNST WILHELM NAY

1902 Berlin - 1968 Cologne

Federgrau. 1958.

Oil on canvas.

Signed and dated in the lower right. Signed on the reverse of the canvas, as well as signed and titled on the stretcher. With a label of the Ernest Raboff Gallery, Los Angeles on the reverse of the canvas. 100,5 x 81,5 cm (39.5 x 32 in). [CH] According to the latest available findings, the painting is identical with the catalogue raisonné number 896 (Scheibler) titled "Grau und Ziegelrot" (with fragments of the original handwritten title on the reverse of the stretcher), see https://nay.aps-info.de/document/oel/10000902.

We are gratful to Dr. Brigitte Schlüter, Ernst Wilhelm Nay Foundation, Cologne, for her kind support in cataloging this lot.

♣ Called up: December 6, 2024 – ca. 5.00 pm ± 20 min.

€ 140.000 - 180.000 (R/D, F)

\$154,000-198,000

PROVENANCE

- · Kleemann Galleries, New York
- · Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart (acquired from the above)
- · Kleemann Galleries, New York (acquired from the above in 1960)
- · Private collection, Los Angeles
- Galerie Günther Franke, Munich (acquired from the above in 1973, Galerie Wolfgang Ketterer, Munich)
- \cdot Private collection, Bremen/Ascona (acquired from the above in 1973)
- · In family possession ever since.

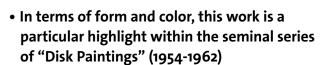
EXHIBITION

- · E. W. Nay, Kleemann Galleries, New York, November 1 December 4, 1959, cat. no. 3.
- · Interior Vision. European Abstract Expressionism 1945-1960, Santa Barbara Museum of Art, March 25 May 18, 1972, cat. no. 32 (full-page illu. in black and white, erroneously dated "1956", exhib. label on the stretcher).
- · 50 Jahre Galerie Günther Franke. Nay, Munich, October 20 December 22, 1973, cat. no. 107 (illustrated on p. 103).

LITERATURE

- · Aurel Scheibler, Siegfried Gohr, Ernst Wilhelm Nay. Catalogue raisonné of oil paintings, vol. 2 (1952-1968), Cologne 1990, no. 902 (illustrated in color).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart, 35th auction, May 21, 1960, lot 422 (illustrated on p. 62).
- · Galerie Wolfgang Ketterer, Munich, 9th auction, May 29, 1973, lot 1521 (illustrated).

1954 saw the beginning of Ernst Wilhelm Nay's "Scheibenbilder" (1954-1962), probably his best-known series of works today, as well as the most sought-after on the international auction market, to which the present work also belongs. In the year this work was created, Nay gradually dissolved the disks and circular form, which began to appear in a few works from that year, among them "Akkord in Rot und Blau" (Hamburger Kunsthalle) and "Grau und dunkles Blau" (Kunstmuseum Bonn), "Abstraktes Bild in Rot, Blau und Gelb" (Sprengel Museum, Hanover) and "Blau und Rubin" (Musées royaux des Beaux-Arts, Brussels): "Nay increasingly evolved his motif from a painterly gesture: with broad brushstrokes, he formed color into a compact cluster [.]". (Karin Schick, Im Kreis der Zeichen. Scheibenbilder, Augenbilder und Späte Bilder, in:



- In favor of a lighter, freer composition, Nay dissolves the disk into billowing clouds of color
- The painting encompasses the extensive chromatic spectrum of the "Disk Paintings": from light and dark tones to a warm palette of red and bright yellow
- Other works from this year are at the Musées Royaux des Beaux-Arts in Brussels, the Kunsthalle in Hamburg, the Museum Ludwig in Cologne, the Staatsgalerie Stuttgart and the Sprengel Museum in Hanover, among others
- Significant period of creation: E. W. Nay participated in documenta I-III in Kassel in 1955, 1959 and 1964

ex. cat. E. W. Nay. Retrospektive, Hamburger Kunsthalle, 2022, p. 185) In "Federgrau", the dissolution finally comes to an end, before the disks reemerged more distinctly in the following year 1959.

In the present work, E. W. Nay contrasts the impact of the primary colors yellow and red with monochrome gray and black color fields. Individual contrasting color fields and streaks of bluish-light green mixed into light gray add a moment of tension and visual friction. The paint has been applied to the canvas free of formal rules or artistic schemes, allowing it to speak for itself. The free and unconstrained composition conveys a palpable sense of rhythm and movement, primarily through the less flat but rather gestural short, distinctive brushstrokes in light gray. Combined with the evocative title "Federgrau (Feather Gray)", the painting also conveys lightness that breaks through the density of the otherwise flat, colorful composition. The monochrome gray-black color soothes the overall impression, but the cheerfulness and intensity of the rich yellow, red, and orange-red color fields prevail. "Federgrau" occupies a unique position among the Disk Paintings. Nay breaks with the traditional circular form in favor of free color fields, once again demonstrating his mastery in creating open pictorial spaces with the help of indeterminate, intuitive forms and a carefree certainty in the selection and combination of intense and contrasting colors. With its sunny yellow and strong red tones that conquer the dark grayblack, the work offered here shows Nay's mastery in balancing color, form, and material, as well as in creating liveliness and an optimistic radiance in these works from what was his most important period of creation and a first peak in his long artistic career. [CH]



TONY CRAGG

1949 Liverpool – lives and works in Wuppertal



Never Mind. 2013.

Stainless steel.

With the signature on the side at the bottom. From an edition of 5 copies. 75 \times 58 \times 61 cm (29.5 \times 22.8 \times 24 in).

Unique object due to the manufacturing process and the manual finish. With the gallery certificate signed by the artist (in copy).

♦ Called up: December 6, 2024 – ca. 5.02 pm ± 20 min.

€ 120.000 - 180.000 (R/N, F)

\$132,000-198,000

PROVENANCE

· Private collection, USA.

EXHIBITION

· Tony Cragg - Parts of the world, Retrospektive. Von der Heydt-Museum, Wuppertal, April 19 - August 14, 2016, p. 275 and illustrated on p. 374 (different copy).



Cragg creates layered forms with a slight sense of dynamism, allowing a momentum to emerge that finds its counterpoint in the highly polished surface. We perceive the sculpture differently with each of our movements, gaining a new impression and meaning. It is precisely this diversity that is the key to Tony Cragg's fascinating sculptures. With each glance, we discover new perspectives and expand our realm of associations and reflections. This variability and openness always make the objects appear warm and friendly, even though stainless steel is commonly perceived as cold and technical. With great dynamic elegance and aesthetic perfection, Cragg transforms the stainless steel that glistens like liquid silver into a form that celebrates its qualities and opens up an infinite range of connotations for the imaginative observer.

• Tony Cragg is considered one of the most important international sculptors of our time

- The Turner Prize (1988) from the Tate Gallery and the Praemium Imperiale (2007) from the Japanese Imperial Family are just two of the many awards Cragg has received
- Tony Cragg's sculptures are part of many important public collections, such as the Tate Gallery, London, the Ludwig Museum, Cologne, and the Von der Heydt-Museum, Wuppertal
- Archaic, elementary abstraction in technically perfect erotic forms
- Spectacular all-around view

"Sculpting means that an artist uses a material as an extension of himself and enters into a dialogue with the material to discover and create something new: poetry."

Tony Cragg, quoted from: John Wood, Ein Interview mit Tony Cragg, in: ex. cat. Tony Cragg. In and Out of Material, Akademie der Künste, Berlin; Wilhelm Lehmbruck Museum, Duisburg, 2006/2007, p. 142

This detailed treatment of the surfaces explains why Tony Cragg's limited-edition pieces are considered unique because every surface is different.

"Movement has to do with material. What else should move if not material? There is no movement in a vacuum. Light, intelligence, and emotions are material phenomena in the widest sense. This shows us what we can expect from the material." (Tony Cragg, in an interview with Helga Meister, in Kunstforum International, vol. 200) Cragg provides a new perspective on this material. He challenges us to let go of all our viewing and thinking habits, and in doing so, he points out the way to a new view of the world. [EH]



KONRAD KLAPHECK

1935 Düsseldorf – 2023 Düsseldorf



Charcoal on transparent paper.
Signed in the lower right. Dated, titled and inscribed on the reverse.
151 x 102 cm (59.4 x 40.1 in). The work served as a preparatory drawing for the painting "Lamento" (1986) of the same format, which we sold successfully in our Evening Sale in December 2023. [JS]

♣ Called up: December 6, 2024 – ca. 5.04 pm ± 20 min.

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

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- · Jahn und Jahn, Munich.
- · White Cube, London.

PROVENANCE

- · Private collection, London
- · From a Swiss collection

EXHIBITION

- The Way You Read a Book is Different to How I Tell You a Story, Jahn und Jahn, Munich 2018.
- · The Real: Three Propositions, White Cube, London 2019.
- · salondergegenwart 2023, Hamburg, no place, 2023, p. 51 (illu.).

- Preliminary drawing in the same format for Klapheck's painting "Lamento" (1986): a modern trompe-l'œil and at the same time a masterpiece full of existential questions
- Rich in detail and executed with a painterly approach, this drawing was made in preparation for the painting in the same format "Lamento" (1986) (auctioned by Ketterer Kunst in December 2023)
- In his large-scale "preparatory drawings," Klapheck developed his consummate compositions in their original size from a complex structure of lines before transferring them to the canvas
- While Klapheck's paintings fascinate with their utmost perfection, Klapheck's preparatory drawings" are unique testimonies to a meticulous and complex creative process

"At first, the drawing merely serves as a preparatory step [...]. At times, they have their very own charm, but that doesn't mean they should be deemed superior or inferior to the finished painting."

Konrad Klapheck, 2007

"I try to give my pictures a smooth surface, and I want them to look as if they were not made by the hand of a human being. I coat my passions with ice to give them greater permanence." (K. Klapheck, quoted from Konrad Klapheck, ex. cat. Museum Boijmans Van Beuningen, Rotterdam 1974, p. 36.) Thus, it is solely the drawings by Klapheck that allow a glimpse of the spontaneity and immediacy of the quest toward the painterly realization of these human passions. Despite their high degree of graphic perfection, they are the only documents that still bear the artistic signature, which is entirely concealed in Klapheck's "super-representational" paintings. What makes Klapheck's work so fascinating is the unique objectivity of the depiction in combination with alienating elements and titles that often evoke associations with human emotions, causing the viewer's perception to oscillate between closeness and distance. Unlike Pop Art pieces, Klapheck's works are not reduced to



Konrad Klapheck, Lamento, 1986, oil on canvas, sold by Ketterer Kunst, Munich, Auction 545, 8 December 2023. © VG Bild-Kunst, Bonn 2024

their pure object nature, their industrial serial character; instead, Klapheck creates distinctive character objects that provoke a broad range of associations and emotions and thus become symbols of our human existence. Like an umbilical cord, the hose in Klapheck's "Lamento" winds its way through the boundaries of a fire extinguisher's box; made in the year of his mother's death, it becomes a modern symbol of our lives. [JS]



KATHARINA GROSSE

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

Ohne Titel, 2011.

Acrylic on canvas.

Signed, dated and inscribed with the work number "2011/1031 L" and the dimensions on the reverse. 180 x 150 cm (70.8 x 59 in). [KA]

We are grateful to the Studio Katharina Grosse, Berlin, for the kind support in cataloging this lot.

♣ Called up: December 6, 2024 – ca. 5.06 pm ± 20 min.

€ 120.000 - 180.000 (R/D, F)

\$132,000-198,000

PROVENANCE

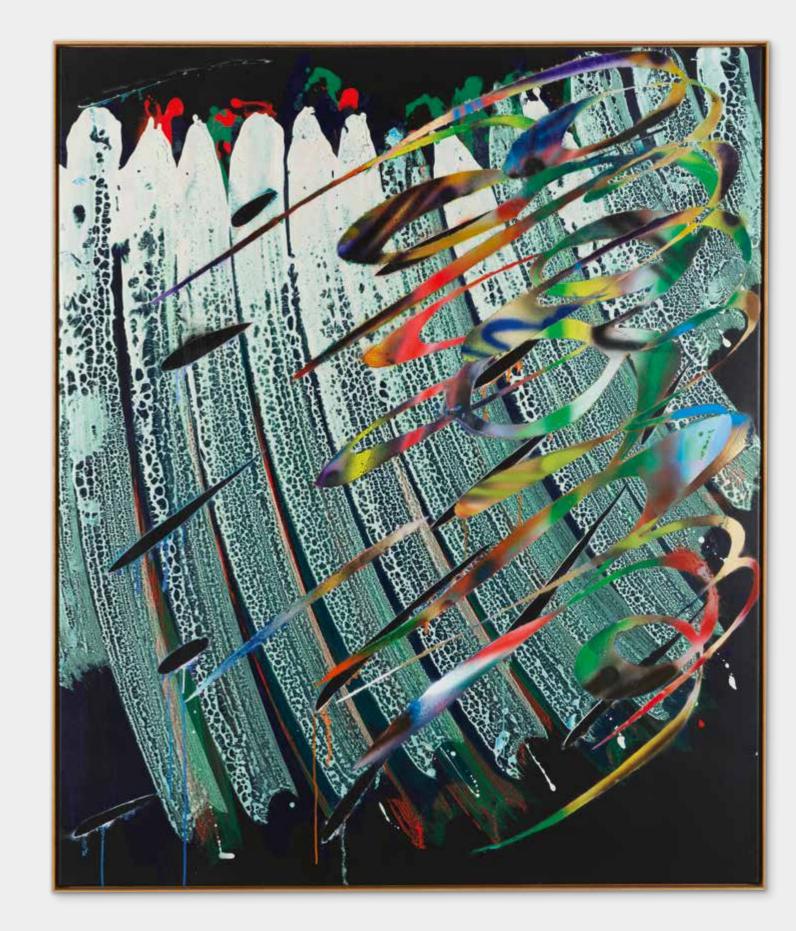
- · Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna (with a label on the reverse of the frame).
- · Private collection (acquired from the above in 2013).
- · Acquired by the present owner from the above

- Grosse's characteristic rainbow palette glows against light and dark color layers
- The artist defies the boundaries of two-dimensionality and conjures up an immersive sense of space and infinity
- Other works are in renowned collections around the world, including the Kunsthaus Zürich, the Arken Museum of Modern Art, Copenhagen, the Istanbul Modern, the Staatliche Museen, Berlin, and the Museum of Modern Art, New York
- The Staatsgalerie Stuttgart will honor Katharina Grosse in the upcoming "Große LandesEXHIBITION 2025" (Grand State Exhibition)

Since she began her artistic career in the late 1980s, Katharina Grosse has pursued to expand the boundaries of the conventional painterly medium with relentless determination. The artist makes no distinction between painting, sculpture, and architecture. Nothing is an obstacle; the world is her canvas. Her in-situ paintings, for which she uses spray guns to apply blasts of vibrant colors directly onto her immediate surroundings, as well as onto found materials and large-format sculptures made of polyurethane, polystyrene, or cast metal, have made Grosse one of the most important and best-known abstract artists in contemporary art. Without a clear goal, she approaches her work as a pure process of artistic discovery. Neither the size of the format nor the variety of colors and the exact relationship between contrast and superimposition on the painting surface are determined in advance. On the contrary, Katharina Grosse focuses on the act of painting itself. She sees painting as a process-oriented technique characterized by flow and resistance, both in a mental and physical sense: "My paintings are 'performances'

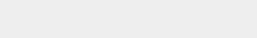
that condense emotions, intentions and structures" (Katharina Grosse, quoted from: Katharina Grosse. Studio Paintings 1988-2022, Berlin 2022, p. 193). She takes over entire spaces and places through her artistic intervention, transforming them into oversized installations.

The present work, "Untitled," from 2011, is a masterful reflection of Katharina Grosse's longstanding practice of in-situ painting. The surface of the canvas gives way to an immersive opening of depth, multidimensionality, and movement. The flooding colors fight over their territory, quickly overlapping and pressing against the sweeping brushstrokes and the dark background. The force with which the rainbow-like, spray-painted stencils are added makes them appear too small for the actual borders of the frame so that they press against the edges as if they could expand into infinity beyond them. While Grosse encourages the viewer to complete the work's cropped geometric boundary mentally, she has created a completely liberated work of art. [KA]





ERNST WILHELM NAY



1902 Berlin – 1968 Cologne

Sonnenzirkel. 1956.

Oil on canvas.

Signed and dated in the lower right. Signed, dated and titled on the stretcher. 80 x 200 cm (31.4 x 78.7 in). [JS]

♣ Called up: December 6, 2024 – ca. 5.08 pm ± 20 min.

€ 400.000 - 600.000 (R/D, F)

\$440,000-660,000

PROVENANCE

- · From the artist's estate.
- Private collection, Germany (since 1998, acquired from the estate).

- · Ernst Wilhelm Nay, Neues Rathaus, Weiden (Upper Palatinate) 1995.
- Nay Variationen. Retrospektive zum 100. Geburtstag, Kunsthalle der Hypo-Kulturstiftung, Munich 2002, Kunstmuseum Bonn, Bonn 2002/03, cat. no. C 74, (illustrated on p. 150).

- Aurel Scheibler, Ernst Wilhelm Nay. Catalogue raisonné of oil paintings, vol. 1: 1922-1951, Cologne 1990, no. 811 (illustrated in color)
- Franziska Müller, Ernst Wilhelm Nay's `Vom Gestaltwert der Farbèals Künstlertheorie und Zeitzeugnis. Marburg 2016, p. 157, note 557.

- Pure joy! Ingenious combination of title and composition
- Luminous and vibrant work from the famous "Disk Paintings" phase
- The year the large-format work was created, Nay exhibited at the Venice Biennale
- The following year, the Museum of Modern Art, New York, showed Nay's "Disk Paintings" in the "German Art of the Twentieth Century" exhibition
- "Sonnenzirkel" was part of the major Nay retrospective at the Hypo-Kulturstiftung in Munich and the Kunstmuseum Bonn
- Works from this critical period can be found at, among others, the Museum Ludwig, Cologne, the Neue Nationalgalerie, Berlin, and the Solomon R. Guggenheim Museum, New York

Ernst Wilhelm Nay painted this light-flooded "Sonnenzirkel" ("Solar Circle") directly before he created his famous "Freiburger Bild." In the early summer of 1956, the University of Freiburg invited Nay to realize a mural for the vestibule of the newly built Institute of Chemistry, the so-called "Freiburger Bild" (cat. rais. no. 812, ill.). The space available for the mural was the rear wall of the spacious yet relatively low entrance hall, which measured 255 x 655 cm. Nay accepted the commission without imposing any conditions and decided on a canvas painting on a stretcher covering the whole wall. "The difficulty that a commission entails lies in the fact that the artist must pay attention to the effect of his painting and adapt it to the circumstances," Nay concluded on June 29, 1956 (Ernst Wilhelm Nay, Lesebuch, Cologne 2002, p. 140) Over the course of a year, it was important to him to approach this huge and elongated surface up close in order to grasp the space and unusual proportions of such a massive white field. To avoid any risk of enlarging a draft sketch, Nay dispensed with all sketches and preliminary work that would have led directly to his largest picture of all. However, he was not able to fully avoid his usual creative routine, and

so he completed around 16 watercolor studies of proportional sizes,

T.l.: Ernst Wilhelm Nay, Rote Wirbel in Blau, 1961, oil on canvas, The Solomon R. Guggenheim Museum, New York.
© Ernst Wilhelm Nay Stiftung, Köln / VG Bild-Kunst, Bonn 2024

T.r.: Ernst Wilhelm Nay in his studio in front of his famous disc paintings. © Ernst Wilhelm Nay Stiftung, Köln / VG Bild-Kunst, Bonn 2024

B.: Ernst Wilhelm Nay, Das Freiburger Bild, 1956, oil on canvas, 255 x 655 cm, State of Baden-Württemberg, Chemical Institute of the University of Freiburg. © Ernst Wilhelm Nay Stiftung, Köln / VG Bild-Kunst, Bonn 2024









mostly 27 x 57 cm, as well as three paintings in sizes of 80/85 x 200 cm: "Mänaden " (cat. rais. 809, ill.), "Sonnenweg" (cat. rais. 810, ill.) and the present "Sonnenzirkel" (cat. rais. 811) in order to approach the enormous expanse of the front wall of the entrance hall in exemplary fashion. These three elongated oblong paintings prove to be unusual not only because of their format, their density is also unique in the artist's work.

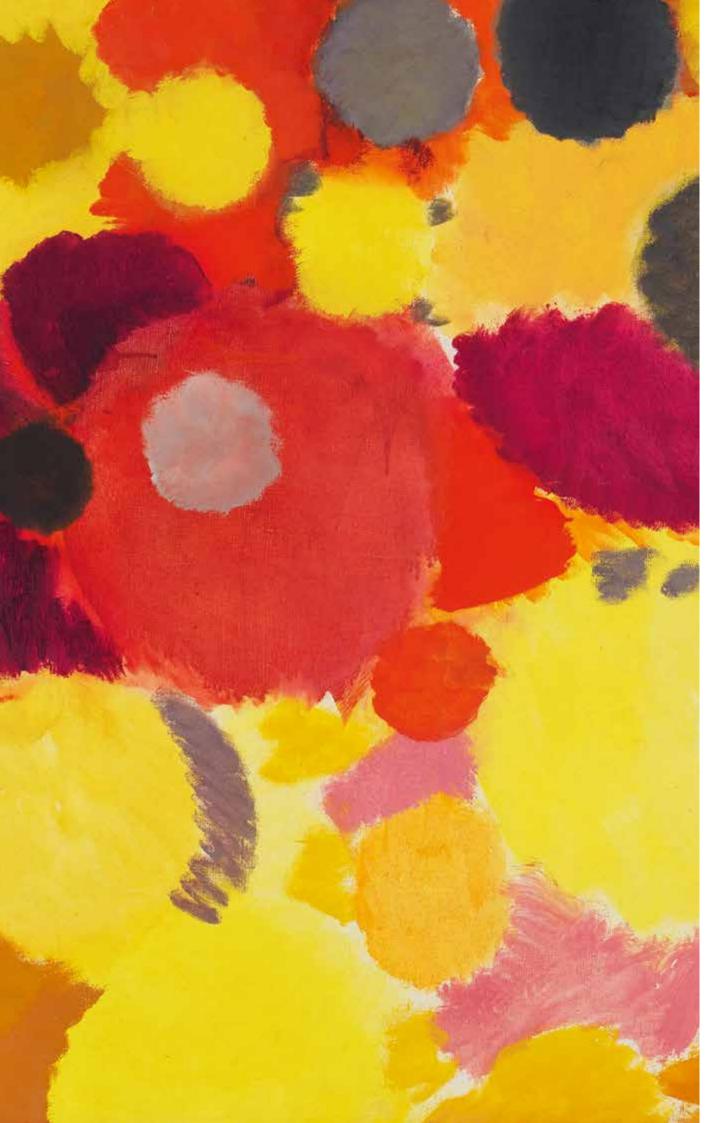
"The idea for my disks was initially entirely artistic. If the composer is a writer of music, I wanted to be a writer of color, using the means of color in conjunction with rhythm, quantum, dynamics, and rows to form a surface," said Nay in response to the question of how he came up with the disk, 'for him the natural spread of a color is the process of painting the circles.' (Quoted from: ex. cat. Ernst Wilhelm Nay, Stedelijk Museum, Amsterdam April 30 - June 10, 1998, et al., p. 99). This epiphany helped him ingeniously simplify the art he had been striving for. Suddenly, as a pure vehicle of sound, color was the bearer of expression, liberated from figure and form.

In this way, Nay avoids an additive juxtaposition of individual formal and rhythmic centers in the painting "Sonnenzirkel," as would be suggested by the frieze-like format, which the artist wanted to avoid. The result is a subtly conceived composition akin to a melody in which emphasis, retraction, and the balancing of equilibrium are naturally lost in the eye. Hence, the powerful yellow and modified orange tones on the dominant red convey the brilliant idea of a moving rhythm that transforms the cosmos of the surface into a self-contained choreography of pictorial forces while, at the same time, establishing a connection to a more universal rhythmic field that is incident from the outside and radiates back outwards again. Gestural forms and glowing, circular disks proliferate across the pictorial surface, taking on a lyrical yet rhythmic form and reflecting the artist's vibrant mood. Dots and circles of different sizes densely painted in lemon yellow, orange, cadmium red, and a little violet, followed by gray and black dots, bring the composition to life. The colors are applied vividly and significantly, and the circular forms are painted to create a musical aesthetic. The artist stages a seemingly weightless pictorial scene that "is virtually bubbling over with joie

getic movement," according to the art historian and Nay expert Siegfried Gohr (quoted from Ernst Wilhelm Nay – Ein Essay, in ex. lightness. [MvL] cat. Stedelijk Museum, Amsterdam, 1998, p. 27).

If you imagine this energetic composition on the massive wall in the foyer of the Chemistry Institute, the radiant energy it contains will transform this bare white wall into an exciting and appealing surface. The viewer cannot escape this energetic and pleasantly cozy radiance, even in private: "Sonnenzirkel" reveals itself as a mystical source of light that mysteriously warms its surroundings. With "Sonnenzirkel," the artist confirmed his position as the leading German colorist of the 20th century, creating a precious and dense design for this painting and meticulously pondering its chromatic effects:It is the rhythmic sequences of the use of color and the moving rhythms of the surface structure that carry the element of dynamism in this disk painting: a realization through the potential volume of the disks in their aggregation, as well as increased diffusion and sometimes defined by the arrangement of black disks.

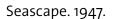
de vivre, rhythm, chromatic splendor, quick brushstrokes, and ener- It is always fascinating to see how Ernst Wilhelm Nay succeeds in expressing his distinct empathy for color and form with such airy





LYONEL FEININGER

1871 New York - 1956 New York



Oil on canvas

Signed in the upper left. Twice signed and dated on the reverse of the stretcher, as well as titled »Seascape« and barely legibly inscribed "A [...?] Sail". 33 x 56,2 cm (12.9 x 22.1 in).

Achim Moeller, director of the Lyonel Feininger Project LLC, New York - Berlin, confirmed this work's authenticity, it is registered in the archive of the Lyonel Feininger Project under the number 1876-10-04-23. The work is accompanied by a certificate of authenticity.

The work is documented in Achim Moeller's catalogue raisonné of paintings by Lyonel Feininger under the number 490.

€ Called up: December 6, 2024 – ca. 5.10 pm ± 20 min.

€ 140.000 - 160.000 (R/D, F)

\$ 154,000 - 176,000

PROVENANCE

- · Buchholz Gallery (Curt Valentin), New York (with the label on the reverse, acquired ca. 1948).
- · Dr. & Mrs. Steven van Riper, Detroit.
- Private collection, Germany.
- \cdot (Anonymous Sale) Hauswedell & Nolte, Hamburg, Auction 272, Modern Art, June 10, 1988, lot 304.
- Galerie Utermann, Dortmund.
- · Private collection, Southern Germany.
- · Galerie Maulberger, Munich.
- · Private collection, Southern Germany (acquired from the above in 2008)
- $\cdot \ \mathsf{Family\text{-}owned} \ \mathsf{ever} \ \mathsf{since}.$

EXHIBITION

- · Feininger. Recent Work 1945-1947, Buchholz Gallery (Curt Valentin), New York, March 1948, no. 14 (illustrated).
- · Lyonel Feininger. Ölbilder, Aquarelle, Zeichnungen, Holzschnitte, Galerie Utermann, Dortmund, September 28 November 5, 1988, no. 3 (illustrated in color).
- · Feininger and the Bauhaus. Weimar Dessau New York, Kunsthaus Apolda Avantgarde, Apolda, September 13 - December 20, 2009, cat. no. 9, pp. 166, 177 (illustrated in color on p. 154).

LITEDATII

- · Achim Moeller, Seascape/ (Seestück), 1947 (Moeller 490), Lyonel Feininger: The Catalogue Raisonné of Paintings, http://feiningerproject.org (last access on October 1, 2024).
- Hans Hess, Lyonel Feininger. Mit einem Œuvre-Katalog von Julia Feininger, Stuttgart 1959, no. 473 (illustrated in black and white on p. 294).
- Hans Schulz-Vanselow, Lyonel Feininger und Pommern, Kiel 1999, p. 304, (Seascape [Seestück]).
- Andrea Fromm, Feininger am Bauhaus. Transpositionen in Holzschnitt, Aquarell und Gemälde, in: Andrea Fromm (ed.), Feininger und das Bauhaus. Weimar - Dessau - New York, Hamburg 2009, pp. 11-29, here p. 21 (Seascape).

- Lyonel Feininger's seascapes are timeless masterpieces of Modernism
- Pushing the boundaries of abstraction: radical reduction of form and color, saturated with delicate poetry and atmospheric mysticism
- The rhythm of the composition is the pictorial echo of his lifelong love of music
- Since his time at the Bauhaus, music has been a guiding element in Lyonel Feininger's art, as it was for Paul Klee and Wassily Kandinsky
- The work reflects Feininger's memories of the overwhelming natural spectacles and cloud formations in Dzwirzyno (formerly Deep) on the Baltic Sea



Timeless modernist masterpieces: Lyonel Feininger's seascapes

Across his lifetime, Lyonel Feininger devoted much of his artistic efforts to seascapes. He was among the few modern artists who discovered the great potential that the traditional genre of marine painting offered. Sea, sky, clouds, sun and moon, stars, ships, ocean liners, figures on the beach, harbors, and piers represent a relatively small but ostensibly inexhaustible repertoire from which the artist composed seascapes throughout all his creative phases. Apart from his architectural works, they represent the most important body of works in Lyonel Feininger's entire œuvre, enduring all stylistic changes and encompassing both his famous prismatic masterpieces of the Bauhaus period and the intimate, atmospheric works of his late work.

"That is why I spend hours on the beach - unable to write a single word. These thoughts, the sea spread out before me, with the immeasurable sky above, conjure up thoughts from my innermost depths that revolve around the inexpressible, inspiring me to create images that are ultimately my language."

Lyonel Feininger, from a letter to Julia Feininger, June 4, 1932.

"Seascape" from 1947 is part of the body of geometric-abstract works Feininger created after returning to the USA. Both the color palette and the motifs are reduced. Only two small figures are positioned on the beach before a motionless sea in the foreground. The cloudy sky dominates everything in front of them. The clash of the elements and the stark contrast between man and nature results in a landscape imbued with tender poetry and atmospheric mysticism despite its radical reduction of form and color. References to Romanticism, such as Caspar David Friedrich's "The Monk by the Sea," can be sensed here, as well as allusions to the art of William Turner. Feininger is said to have visited an exhibition of the English artist's work at the Metropolitan Museum of Art in New York the year this work was painted. Clouds in a rhythmic arrangement and the interplay of black-and-white accents reveal a connection to Feininger's love of classical music. The son of a violinist and a singer, his parents had initially wanted him to study music. Feininger remained closely connected to music into old age and composed his own fugues, which are characterized by polyphony and also appear to echo softly in "Seascape".

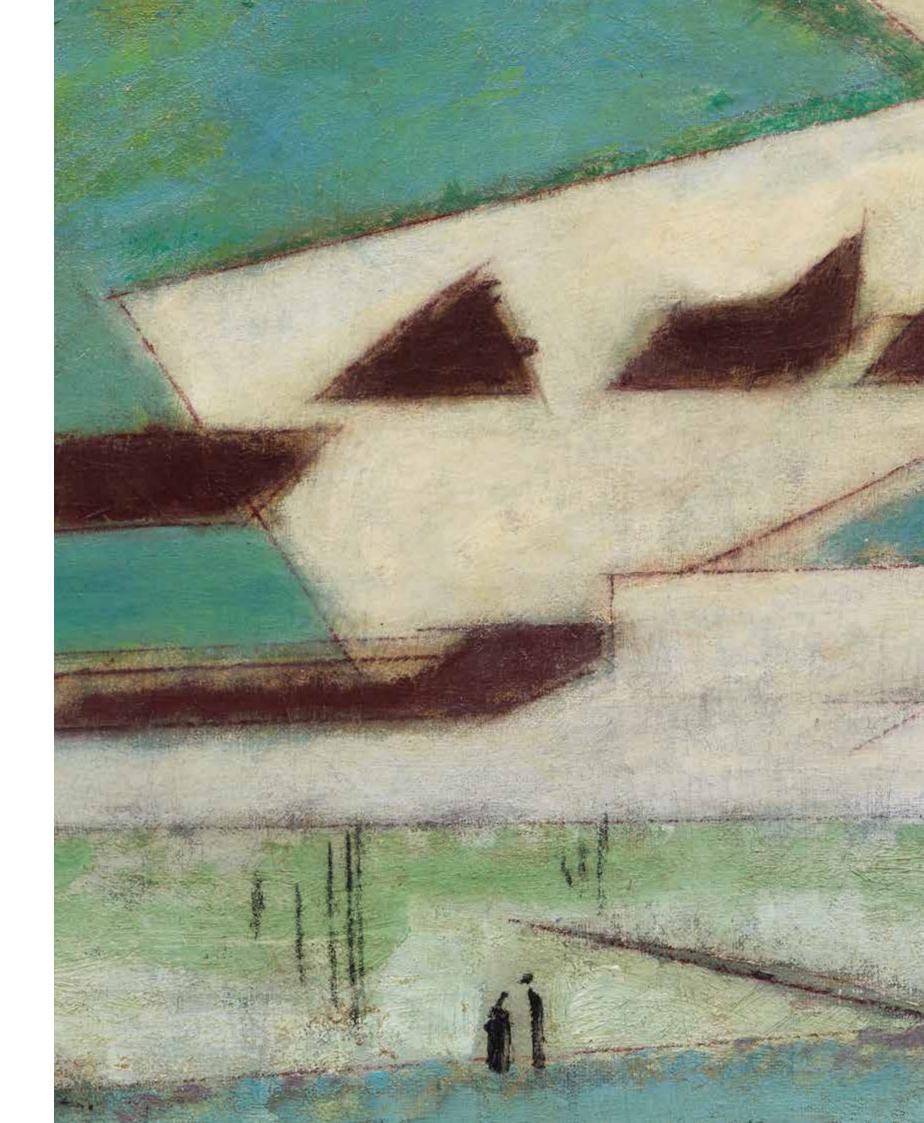


Lyonel Feininger, first sheet of the self-composed "Fugue I", first version 1921.

Lyonel Feininger at the harmonium in his studio, Weimar, 1922. © VG Bild-Kunst, Bonn 2024

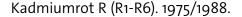


While living in Germany, Feininger showed a keen interest in the impressive weather phenomena and cloud formations over the Baltic Sea and captured them in small-format pencil drawings, the so-called "notes of nature." He would use them as models for paintings and watercolors many years later. "Seascape" was not executed before 1947 after his return to the USA and is also based on memories of Dzwirzyno (formerly Deep) on the Baltic Sea, as seen in the parallel piers leading into the sea. Decades later, these formative memories of nature were still so present in Feininger's work that he transformed them into transcendental pictorial experiences. Feininger's seascapes owe their timeless effect not only to the beauty and sublime grandeur of the natural spectacle but, above all, to his ability to make an artistic shift from pure observation to the cultivation of a timeless pictorial cosmos in which he visualizes the human impression of nature and the elementary world of thought that goes with it. [AR]



IMI KNOEBEL

1940 Dessau – lives and works in Düsseldorf



Acrylic on panel, in 6 parts. Signed and dated on the reverse of panel R3. Numbered "R1" to "R6" on the reverse. Total dimensions: 286 x 378 x 7 cm (112.5 x 148.8 x 2.7 in). From the series "Konstellationen", conceived in 1975, and ongoing until today. [CH]

Called up: December 6, 2024 − ca. 5.12 pm ± 20 min.

€ 150.000 - 250.000 (R/D, F) \$165,000-275,000

PROVENANCE

- · Private collection, Krefeld (acquired directly from the artist in 1985).
- Galerie Vera Munro, Hamburg.
- Private collection, Hamburg (since 2004, acquired from the above).

- · Vera Munro, Alexander Unverzagt (eds.), Reihung, Ordnung muß sein, aber ist Sein Ordnung?, Hamburg 1990 (with illustrations, nos. 10 and 31).
- Blickpunkte, Musée d'Art Contemporain, Montreal,
- September 13,1989 January 14, 1990.
- Hamburger Kunsthalle (permanent loan, 2004-2009).

- A monumental, unique piece of impressive spatial
- The 1975 series "Konstellationen" manifested an emphasis on the interplay of space, form, and color in Knoebel's art
- Using cadmium red, the artist maximizes the expression of the geometric surfaces
- The uncompromising use of monochrome surfaces represents the critical aesthetic statement in Imi
- Only one similar work in white from this series has ever been offered on the international auction market (source: artprice.com)
- Further works from this series are part of the collections of the Mudam / Musée d'Art Moderne **Grand-Duc Jean, Luxembourg, the Hamburger** Kunsthalle and the San Francisco Museum of Art

An œuvre encompassing more than five decades of creation makes Imi Knoebel, born in 1940, an exceptional representative of radical nonobjective painting and a key protagonist of German Minimal Art. Inspired by the works of Malevich, he explores the relationships between space, form, and color in his art. However, as a student of Joseph Beuys at the Düsseldorf Art Academy from 1964 to 1971 and captivated by his teacher's belief that painting as a genre was obsolete and should be regarded as over, Knoebel's art soon saw a radical turn when he began to understand this medium as the sum of all artistic disciplines, considering himself a painter while rarely using brush and canvas for his work. He also repeatedly revisits earlier works by supplementing, expanding, or reinterpreting them. In his precise and distinct compositions, he allows materials like hardboard, aluminum, paper, and paint to speak for themselves, so that his paintings and two-dimensional sculptures, as well as the individual elements of his installations, can enter into an open dialogue with their surroundings. For this purpose, the artist explores materiality, two- and three-dimensionality, and contrived or incidental spatial principles. Over the years, he created assemblages and drawings, silhouettes, and small and large-format works with monochrome or polychrome compositions. Imi Knoebel made his first major artistic statement with austere and sparse "line paintings" on hardboard. At the end of the 1960s, Imi Knoebel condensed the line and clarified his geometric black-and-white shapes into black-and-white squares, black-and-white crosses, red diamonds, rectangles, and polygons. He reconsiders the stringency of using unfinished hardboard panels that he puts together as cubes and other minimalist forms, condensing them into spatial sculptural bodies using roof battens and stretcher bars. With the use of painted surfaces, he creates "specific objects" (Donald Judd) such as "Raum 19" (1968, Dia Art Foundation) or "Genter Raum" (1980, Kunstsammlung Nordrhein-Westfalen). He aims to go beyond the boundaries of the genre and conquer space.

The present work is also steeped in Imi Knoebel's work method, demonstrating his exploration of form, color surface, and a wall. Just as a picture can be pieced together in Knoebel's artistic and technical sense, it can also be dismantled into its components, creating structures that each bear their pictorial function. Thus the shape of the work "Kadmium Red R" can accommodate all the forms and conceivable possibilities of an irregular square. And yet it evokes an impression of a loose, impulsive cluster of six strictly cut fragments of different sizes. However, the whole ensemble appears less loosely composed than it might seem at first glance. It consists of six parts that are quite distinct, yet their stringent monochromaticity and sharp contours indicate that they are formally related. The selected color, a rich cadmium red, creates a visual effect of a strong color that stands out and emphasizes the difference between the individual panels. The seemingly random arrangement of six forms above and next to one another in a slight curve with a noticeable slope to the right also creates a strong impression of a coherent picture. With their rich color, the fragments impressively hover in front of the wall. [MvL]





WASSILY KANDINSKY

1866 Moscow – 1944 Neuilly-sur-Seine

Friedlich. 1930.

Watercolor and ink pen.

Monogrammed and dated lower left. The backing board is inscribed with a personal dedication: "Meinem alten, lieben Freund / Paul Klee / zu XII 31 / Herzlichst / Kandinsky". Dated, titled, and numbered "No. 394" on the reverse of the backing board, and inscribed "Frau Paul Klee" by a hand other than that of the artist. On smooth off-white wove paper, mounted on a backing cardboard. 47,5 x 33 cm (18.7 x 12.9 in), the full sheet.

The work is mentioned as "ix 1930, 394, Friedlich" on the artist's handwritten inventory list as part of the watercolors for September 1930. [CH]

♦ Called up: December 6, 2024 – ca. 5.14 pm ± 20 min.

€ 300.000 - 500.000 (R/D)

\$ 330,000 - 550,000

PROVENANCE

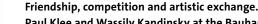
- · Paul Klee Collection (1879-1940), Bern (obtained as a birthday present from the artist on 18 December 1931).
- · Lily Klee Collection (1876-1946), Bern (inherited from the above in 1940).
- · Klee Society, Bern (from the above until 1952).
- · Felix Klee, Bern (1953-1980).
- \cdot Galerie Thomas, Munich (acquired from the above in 1980).
- · Private collection, Southern Germany (acquired from the above in 1982).

- Memorial exhibition of Wassily Kandinsky, Kunsthalle Basel, March 10-April 8, 1945, cat. no. 13.
- · Aus der Sammlung Felix Klee. Paul Klee, Kandinsky, Jawlensky, Marc, Feininger u. a., Kunstmuseum Bern, May 26 - August 28, 1966, cat. no. 225. 50 Jahre Bauhaus, Württembergischer Kunstverein, Stuttgart, May 5 - July 28,
- 1968, cat. no. 128. Kandinsky. Kleine Freuden: Aquarelle und Zeichnungen, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, March 7 - May 10, 1992, cat. no. 129
- Klee & Kandinsky. Nachbarn, Freunde, Konkurrenten, Paul Klee Zentrum, Bern, June 19 - September 27, 2015; Städtische Galerie im Lenbachhaus, Munich, October 21, 2015 - January 24, 2016, cat. no. 159 (illustrated in color).

· Vivian Endicott Barnett, Kandinsky. Catalogue Raisonné of Watercolors, vol. II (1922-1944), Munich 1994, no. 987 (illustrated in b/w and in color, plate 258).

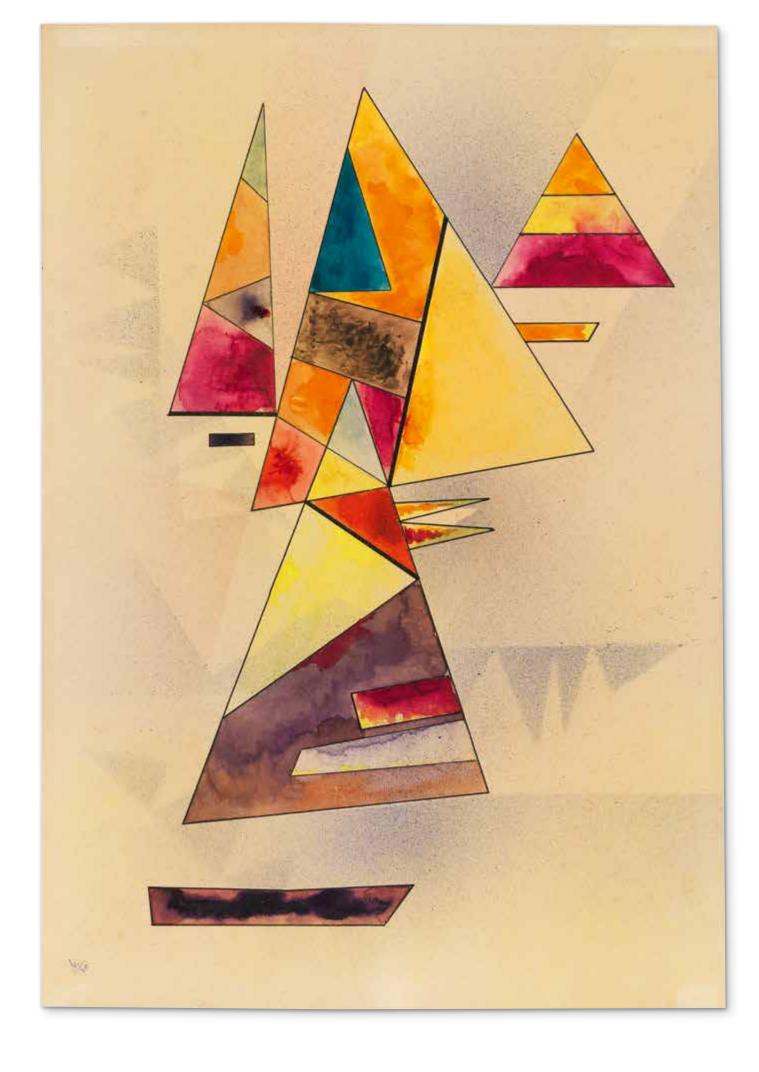
Wassily Kandinsky's dedication to Paul Klee on the front of the backing board.

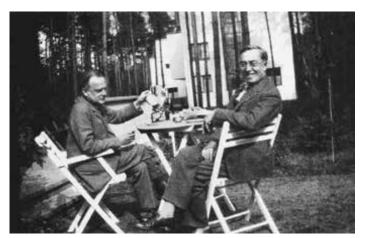
- Testimony to an intense artist friendship: Kandinsky provided the watercolor with a dedication to his long-time friend Paul Klee and gave it to him as a birthday present in December 1931
- At the time the work was created, both artists taught at the Bauhaus in Dessau and shared one of the master houses
- The strictly geometrical compositions from the Bauhaus years are the artist's most sought-after works on paper on the international auction market
- The balanced construction between movement and static makes this work a wonderful example of the art theories that Kandinsky expressed in "Point and Line to Plane" (1926)
- His watercolors and gouaches from the 1930s form part of the collections of the Museum of Modern Art, the Metropolitan Museum of Art, and the Solomon R. Guggenheim Museum, New York, and the Centre Pompidou, Paris











Paul Klee and Wassily Kandinsky in front of the Meisterhaus in Dessau Burgkühnauer Allee 6-7, ca. 1929/30 (photo: probably Nina Kandinsky).

In the mid-1920s, the Bauhaus relocated from Weimar to Dessau. Wassily Kandinsky and Paul Klee moved into one of the recently completed Master Houses in 1926. Designed as semi-detached houses, the Master Houses form a residential estate that Walter Gropius built according to his plans for the "Masters of the Bauhaus". Henceforth, two artists lived in each of the modern semi-detached houses with a studio, often together with their wives and families: alongside Kandinsky and Klee, László Moholy-Nagy and Lyonel Feininger, as well as Georg Muche and Oskar Schlemmer.

In the following years, Klee and Kandinsky developed a close professional and amicable relationship despite their sometimes contradictory artistic tendencies, competition and rivalry for exhibitions, publications, and acquisitions of their works. They engaged in intensive exchanges and cultivated their own neighborly rituals, including afternoon tea and chats on the terrace, which Nina Kandinsky captured in a few photographs. In the early 1930s, they went separate ways: Paul Klee left the Bauhaus in 1931 to take up a post at the Düsseldorf Art Academy. He initially kept his apartment in the master house; however, their neighborly relationship ended in 1932. Kandinsky followed the Bauhaus to Berlin. The political rise of the National Socialists soon stopped the artistic careers of both men. Initially, Paul Klee was suspended from his professorship in Düsseldorf and dismissed. Kandinsky lost his job at the Bauhaus, which was closed in 1933 and searched and sealed by the police and the paramilitary SA. Almost simultaneously, the two artists emigrated; Klee went to his hometown of Bern, and Kandinsky went to Paris. In the following years, they kept in touch through the mail, primarily through their wives, Nina Kandinsky and Lily Klee: "Life in the forest of Dessau seems like a brief but happy episode of our lives" (Lily Klee to Nina Kandinsky in March 1934, quoted from: ex. cat. Klee & Kandinsky. Nachbarn, Freunde, Konkurrenten, Lenbachhaus, Munich 2015/16, p. 54).

"To my dear old friend"

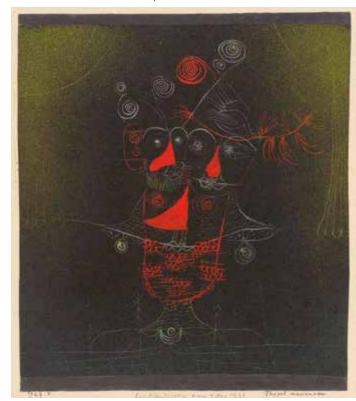
Paul Klee and Wassily Kandinsky had already exchanged their first "art gifts" during the days of the Blauer Reiter (1911–1914). Yet after their reunion at the Bauhaus, the regular exchange of their artworks for birthdays, Christmas, and other special occasions would be a cherished tradition, particularly between 1923 and 1932. In a repetitive pattern, Klee gave Kandinsky one of his artworks, usually a watercolor or a drawing, sometimes a print or a painting, for his birthday on December 4. Kandinsky returned the favor two weeks later, giving Klee one of his

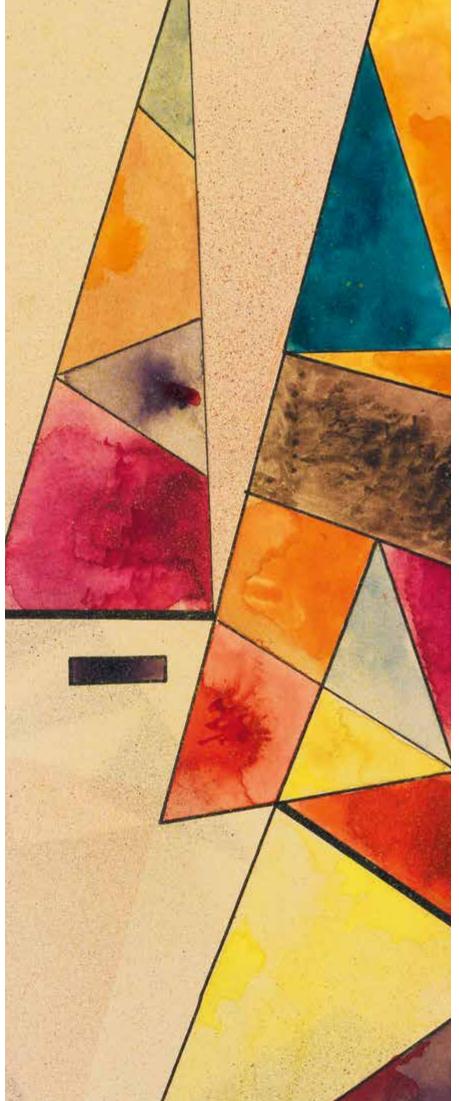
artworks for his birthday on December 18. The whole procedure would repeat on Christmas. On December 4, 1931, Kandinsky also received a watercolor from Paul Klee entitled "Tripelmarionette" inscribed with the dedication "for Kandinsky on December 4, 1931, in old friendship K" (1927,3, catalogue raisonné Klee 4216, Centre Pompidou, Paris). Kandinsky responded on December 18, Paul Klee's birthday, with the present work inscribed with the dedication: "To my dear old friend / Paul Klee / for XII 31 / Cordially / Kandinsky".

A comparison of these two works shows that the pieces that Kandinsky gave away often referenced the preceding gift that Klee had given him. "The gifts were more than just friendly tokens of appreciation; they also engaged in a subtle dialogue in which they exchanged their artistic views and once again juxtaposed abstraction and references to reality." (Christine Hopfengart, in: ibid., p. 47)

With "Friedlich", Kandinsky seems to be referring to Klee's "Tripelmarionette" in several regards, although the work had been created a year earlier and not after Paul Klee's gift had been delivered. On the one hand, Kandinsky's construction of forms floating in space roughly takes up the outlines of the figurative line structures found in "Tripelmarionette." Both representations consist of elements that alternately expand and narrow. Beginning with a horizontal base, both compositions widen toward the top. Both contain bright red details. Furthermore, there are more surprising minor parallels. For example, where Paul Klee places a feather-like structure on the right, Kandinsky shows a triangle in a similar color scheme, and the right "wing" of Klee's figure resembles the small double tips in Kandinsky's watercolor.

A gift from Paul Klee: Paul Klee, Tripelmarionette 1927,3, watercolor on cardboard, Centre Pompidou, Paris.





The spray technique can also be found in both works: Paul Klee places sun-yellow touches in the upper corners of the sheet, while Kandinsky creates an atmospheric splashed background against which the contrasting, intense colors of the triangular forms float weightlessly in space and unfold exceptionally well. For Paul Klee, the spray technique had already been an essential means of design since the mid-1920s (towards the end of the Weimar Bauhaus period); Kandinsky discovered the technique later and used it for the first time in September 1927. At the Weimar Bauhaus, it emerged in connection with art theory courses and the inspiration of László Moholy-Nagy, who propagated the great potential of art liberated from subjective influences. Using a brush pulled over a sieve or an atomizer, with stencils, fine grids, or perforated sheets, the image carrier is covered with a fine mist of watercolor or gouache paint.

Kandinsky's geometric abstraction

Inspired by Russian Constructivism, Kandinsky had already changed his pre-war expressionist style by the early 1920s. His palette became much lighter and his forms more geometric: his repertoire now included circles, squares, triangles, and arrow shapes, as well as clusters of lines, checkerboard structures, and distinctive symbols, while soft edges were replaced by sharp contours. He described this new direction as "cool abstraction" and also published an article on it in Cicerone in 1925. Kandinsky's forms now float freely in space, crossing and piercing one another or grouping around an imaginary center. This resulted in highly complex compositions characterized by many forms and colors. In his 1912 publication "On the Spiritual in Art," Kandinsky focused on the use of symbolic colors. He then began to devote himself especially to separate, objective, formal elements that harmonized with one another. The artist exemplified this approach in the 1926 Bauhaus book no. 9, "Point and Line to Plane. Contribution to the Analysis of Pictorial Elements."

While Paul Klee's delicate imaginative forms oscillate between figuration and abstraction, bursting with narrative details and containing clear references to reality in a dialogue with nature, Kandinsky no longer attempted to abstract the world of nature but to create an independent representation and meaning. His works convey a certain formal view of reality while not being entirely free of associations; however, only in a figurative sense and on a non-objective level. "As long as, for example, the pictorial elements in painting are suspended on the framework of natural forms, it remains impossible to avoid the secondary sound and thus to discover the pure law of painterly construction. [...] The consistent handling of the basic elements with the examination and application of their inner forces, that is, in general, the inner position, is the first and most unavoidable condition of abstract art" (Wassily Kandinsky, in: Der Cicerone, issue 17, 1925, p. 647). "Friedlich" embodies the essence of Kandinsky's painting with its balanced composition between movement and calm stability, between consciously constructed geometric structures and a delicate, airy spray technique. At the same time, it is an important testimony to the intense artistic friendship between two painters who had a particularly lasting influence on 20th-century art and beyond. [CH]



KENNETH NOLAND



1924 Asheville/North Carolina – 2010 Port Clyde/Maine

Via Media (Suddenly). 1963.

Acrylic on canvas.

Signed, dated and titled "suddenly" on the stretcher. 259,1 x 330,2 cm (102 x 130 in). [JS]

♣ Called up: December 6, 2024 – ca. 5.16 pm ± 20 min.

€ 600.000 - 800.000 (R/N, F)

\$ 660,000 – 880,000

PROVENANCE

- · André Emmerich Gallery, New York.
- · Robert A. Rowan Collection (acquired from the above in 1967 until 1999: Sothebýs).
- · Private collection (since 1999).

EXHIBITION

- · American Art of the Sixties, San Francisco Museum of Art, San Francisco 1967.
- · San Francisco Museum of Art. A Selection of Paintings and ans Sculptures from the Collection of Mr. and Mrs. Robert Rowan, University of California, Irvine 1976, cat. no. 98.
- · Selections from the Mr. and Mrs. Robert A. Rowan Collection, Pasadena Art Museum 1970 (with the label on the stretcher).
- · Special Loans, Pasadena Art Museum, 1972.
- · The First Show: Paintings and Sculpture from Eight Collections 1940-1980, The Museum of Contemporary Art, Los Angeles 1984, p. 202 (illustrated, with the label on the stretcher).
- · Onnasch. Aspects of Contemporary Art, Museu d'Art Contemporani de Barcelona, Barcelona, November 7, 2001 - February 24, 2002 / Museu Serralves, Porto, March 22, 2002 - June 23, 2002, p. 76.
- · Neues Museum Weserburg, Bremen (permanent loan sioce 2003)
- Who is Afraid of Red, Yellow and Blue? Positionen der Farbfeldmalerei, Kunsthalle Baden-Baden, July 2 - October 08, 2007.
- · Morris Louis Kenneth Noland. Colorfield Painting, El Sourdog Hex, Berlin, March 12 - April 28, 2007.

LITERATUR

- · Sothebỳs, Contemporary Art, Part 2, London, November 18, 1999, lot 370 (illustrated).
- · Rainhard Onnasch (ed.): Nineteen artists, El Sourdog Hex, Berlin 2010, illustrated on p. 34 and on p. 37.

- Noland's radiant "Chevrons" are considered icons of American "Color Field Painting"
- Early "signature piece" in a stunning format
- No comparable work has been offered on the international market in the last 5 years (source: artprice.com)
- Comprehensive exhibition history: Regularly featured exhibitions at international museums since the 1960s
- Of museum quality: Comparable works are part of the collections of the Museum of Modern Art, New York (Blue Veil, 1963) and the Guggenheim Museum, New York (Trans Shift, 1964), among others
- Outstanding provenance: From the legendary Emmerich Gallery, New York, to the top-class Robert Rowan Collection with masterpieces of Color Field Painting and Pop Art

"In 1960 the highly influential critic Clement Greenberg proclaimed Mr. Noland and Morris Louis major figures in American art, the rightful successors to Jackson Pollock and Willem de Kooning."

 $The \ New \ York \ Times, Kenneth \ Noland. \ Abstract \ painter \ of \ brilliantly \ colored \ shapes, January \ 6, 2010$





Kenneth Noland, Trans Shift, 1964, acrylic on canvas, 254 x 288 cm, Solomon R. Guggenheim Museum, New York. © VG Bild-Kunst, Bonn 2024

Noland's radiant "Chevrons" -Icons of American "Color Field Painting"

Executed in dazzling colors and overwhelming formats, Kenneth Noland's "Chevrons" from 1963, the year this fascinating series of works was created, are considered absolute "signature pieces" of American Color Field Painting. In the late 1950s, Noland, in his mid-thirties, began to place concentric circles in bright colors on unprimed canvas. In these interlocking circles, which are also called "targets" due to their similarity to a bull's eye, Noland already applied the "soak stain" technique (acrylic paint on an unprimed canvas) that he had conceived with his painter friend Morris Louis in context of their exploration of the contemporary work of Helen Frankenthaler. From 1963, Noland also employed this technique for his "Chevrons" on enormous canvases, which are now considered Noland's hallmark and, at the same time, icons of "Color Field Painting". For this piece, the artist chose to work on a canvas measuring 2.59 meters in height and 3.30 meters in width, applying his famous jagged pattern in black, red, and bright orange to the enormous surface. Noland slightly varied both the width of the colored stripes and the spaces between them, thereby using minimal painterly means to give this outstanding composition an overwhelming visual presence and tension.

Via Media (Suddenly)", 1963 - Kenneth Noland in New York

After serving in the US Air Force, Noland was among the students of former Bauhaus artist Josef Albers at Black Mountain College in the late 1940s. After that, he spent time in Paris and Washington before he and Morris Louis visited Helen Frankenthaler's New York studio in 1953 at the initiative of the important art critic Clement Greenberg. There, Noland explored the gestural painting of Abstract Expressionism and Frankenthaler's innovative "soak stain" technique. Greenberg had already recognized Noland's tremendous artistic potential during an exhibition at the Kootz Gallery and encouraged the exchange with Frankenthaler. Legend has it that Noland supposedly saw the composition "Mountains and Sea" (1952), one of the first paintings in the "soak stain" technique on unprimed canvas, in the context of his visit. This experience is said to have had a lasting impact on Noland's painting. After Morris Louis' death, Noland finally settled permanently in the

Kenneth Noland in his studio, New York 1963. © VG Bild-Kunst, Bonn 2024



vibrant art metropolis of New York in 1962. In 1963, Noland created his first "Chevron," those characteristic V-shaped paintings that would become Noland's artistic trademark. The present work, "Via Media (Suddenly)" (1963), was created during this critical early New York phase; it presents the pure color effect of red and orange in an extraordinary dynamism gained from the momentum of the shape of the arrow. The perfect balance – the ratio of painted to unpainted surface While Noland initially painted the whole surface of his "Chevrons," he soon started leaving parts of the canvas uncovered, as can be seen in the present composition. Henceforth, he integrated the untouched canvas into his painting as an important formal element. The direct juxtaposition of painted and unpainted areas creates a striking aesthetic that inevitably draws the viewer's attention to the process of the painterly fusion of color and material. Like Frankenthaler and Louis,



Kenneth Noland, Blue Veil, 1963, acrylic on canvas, 177 x 177 cm, Museum of Modern Art. New York, © VG Bild-Kunst, Bonn 2024

Noland also experimented with diluted acrylic-based paints that would make it nearly impossible to rework or alter the color gradients after the paint had soaked into the unprimed canvas surface. Noland once referred to this type of painting, which does not allow for any corrections and must always be a success on the first try, as "one-shot painting". As early as 1977, the Guggenheim Museum in New York honored Noland's outstanding work with a first retrospective. His early "Chevron Paintings" are now part of significant international museum collections, including the Museum of Modern Art, New York, and the Guggenheim Museum, New York. [JS]



PER KIRKEBY

1938 Copenhagen – 2018 Copenhagen

Ohne Titel. 2008.

Oil on canvas.

Monogrammed and dated '08' on the reverse. 200 x 130 cm ($78.7 \times 51.1 \text{ in}$). [KA/JS]

The work is registered in the Per Kirkeby Archive, Museum Jorn, Silkeborg, Denmark. It will be included in the forthcoming third volume of the catalogue raisonné of Per Kirkeby's paintings (1990-2018), edited by Ane Hejlskov Larsen.

We are grateful to Mr. Lucas Haberkorn, M.A., for his kind support in cataloging

♣ Called up: December 6, 2024 – ca. 5.18 pm ± 20 min.

€ 80.000 - 120.000 (R/D, F)

\$88,000-132,000

PROVENANCE

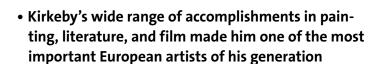
- · Galerie Michael Werner, Cologne (with the gallery's label on the stretcher).
- · Galerie Sabine Knust, Munich.
- · Private collection, Southern Germany (acquired from the above in 2011).

EXHIBITION

- · Per Kirkeby, Louisiana Museum of Modern Art, Humlebæk, September 2, 2008 – January 25, 2009, cat. no. 62 (illustrated)
- · Hellwach mit geschlossenen Lidern, Künstlerhaus Göttingen im Lichtenberghaus, Göttingen, April 11 – June 13, 2010, p. 18 (illustrated).

Per Kirkeby, who passed away in his hometown of Copenhagen in 2018, is recognized as the internationally most renowned Danish artist of his generation and one of the most important European contemporary artists. Since his first appearance on the scene in the early 1960s, he has created a range of motifs - or, in his own words, "structures" - that constitute the foundation of his painting. With a degree in geology, the wealth of landscapes his homeland has to offer served Kirkeby as a constant source of inspiration. Continuing a Northern European landscape tradition rooted in the work of artists such as Caspar David Friedrich, he devised an intuitive, experimental pictorial language anchored in sublime realms between figuration and abstraction. With its organic flow of color, texture, and form, the present work is less a depiction of a specific place than a sensual homage to the magic and mystery of nature. "There is a hidden reality, and that is the true reality," the artist comments, "we only see it fleetingly. A painter can sometimes see it ... and if I paint at all, it is only because I see these fleeting moments." (Per Kirkeby, quoted from: ex. cat. Per Kirkeby, Galerie Philippe Guimiot, Brussels, 1991, p. 64).

In his characteristic pictorial language, Kirkeby created sensual motifs in large formats and with a rich color palette that evoked associations with American Color Field Painting and Abstract Expressionism, bringing the idea of landscape as a sedimentary structure onto the canvas with great mastery. Kirkeby sees nature in cross-section and not from a spatial angle; the surface takes on its structure between transparency and dense heaviness, from the muted and blurred brushstrokes in the background to the powerful gestures in the foreground. The coloring is dramatic, expressive, and executed in an autumnal palette. It is applied in a lengthy working process, whereby the many layers remain only partially visible in the completed work. The actual motif appears



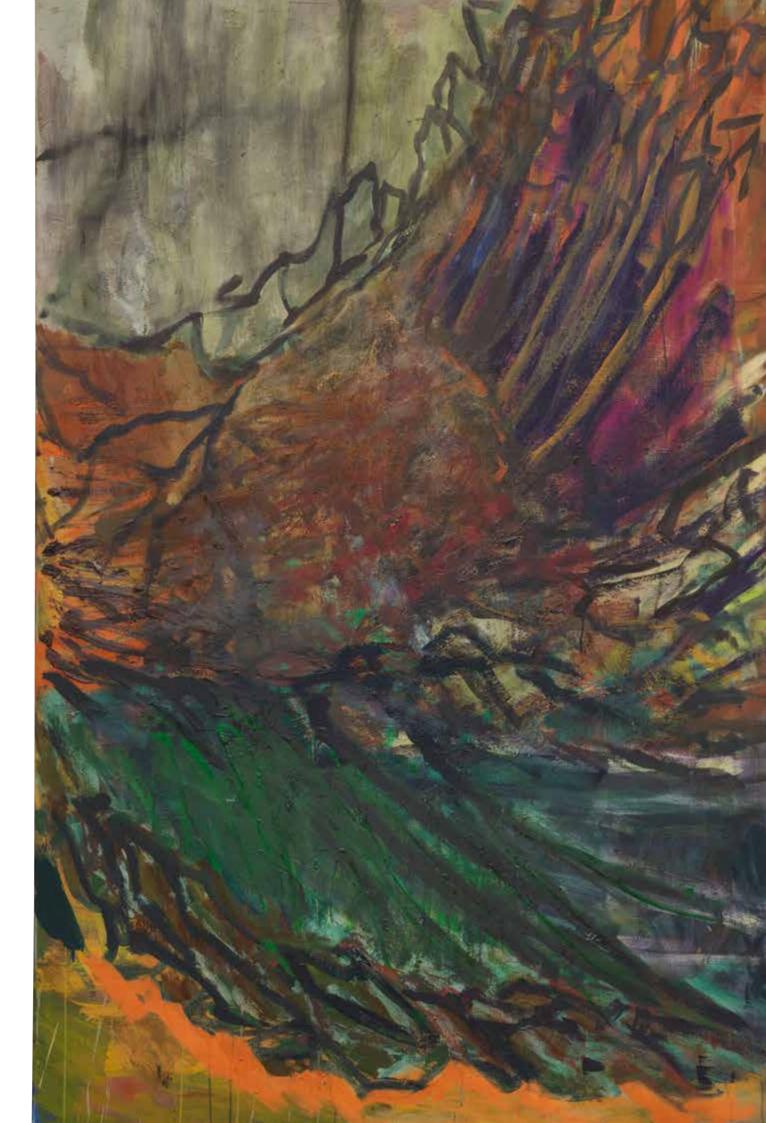
- His large-format landscape impressions, condensed into sensuous "structures", are among his most sought-after works
- This painting was part of the noteworthy Kirkeby exhibition at the Louisiana Museum of Modern Art, Humlebæk, 2008
- Kirkeby has been honored with solo exhibitions at, among others, the Museum Ludwig, Cologne, Tate Modern, London, the Museum Kunstpalast, Düsseldorf, and the Museum Küppersmühle, Duisburg
- Paintings by the Danish artist are in important international collections like Tate Modern, London, the Centre Pompidou, Paris, the Statens Museum for Kunst, Copenhagen, and the Pinakothek der Moderne, Munich



Caspar David Friedrich, Das Eismeer, 1823/24, oil on canvas, Hamburger Kunsthalle.

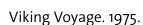
to be concealed, surfacing only as traces, and cannot be deciphered at first glance. Hence, Kirkeby's paintings can be regarded as geological studies of the substance of art, in which art and nature become parallel phenomena.

Kirkeby's impressive paintings are part of significant collections today, including the Museum of Modern Art, New York; the Tate Modern, London; the Centre Pompidou, Paris; the Statens Museum for Kunst, Copenhagen; and the Pinakothek der Moderne, Munich. [KA]



FRIEDEL DZUBAS

1915 Berlin – 1994 Newton/Massachusetts



Acrylic on canvas, (Magna).

Signed, dated and titled on the reverse of the canvas, there also inscribed with the dimensions, the technique, and two direction arrows. 145 x 333 cm (57 x 131.1 in).

We are grateful to Dr. Patricia L Lewy, Director, Friedel Dzubas Estate Archives, for the kind support in cataloging this lot.

♦ Called up: December 6, 2024 – ca. 5.20 pm ± 20 min.

€ 80.000 - 120.000 (R, F) \$88,000-132,000

PROVENANCE

- Knoedler & Company, New York
- Private collection, New York (acquired from the above in 1975)
- Private collection (since 1991, Christie's New York)
- Private collection (acquired from the above in 2017).

· Friedel Dzubas. Recent Paintings, Knoedler Contemporary Art, 1975.

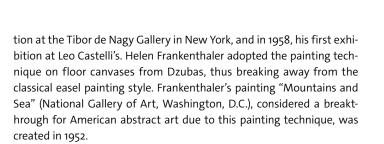
· Christie's New York, Contemporary Art, November 13, 1991, lot 163 (illustrated.).

- Monumental format by a leading figure of **American Abstract Expressionism**
- In 1948, he was part of the inner circle around Willem and Elaine de Kooning, Franz Kline, J ackson Pollock, and the then-leading art critic **Clement Greenberg**
- In the 1950s, he shared his Manhattan studio apartment with Helen Frankenthaler and was represented by the legendary Leo Castelli Gallery
- At an early point, works from this period were acquired by renowned American museums such as the Cleveland Museum of Art, the Museum of Fine Arts, Boston, the San Francisco Museum of Modern Art, and the Metropolitan Museum of **Art, New York**

Friedel Dzubas's paintings represent a fundamental contribution to American Color Field Painting. Born in 1915, the German-American artist was able to escape the Nazi regime in 1939 by taking a few detours. He had worked at an educational farm for young people of Jewish descent in Groß-Breesen near Wroclaw, where they acquired skills that facilitated obtaining a visa to enter the United States. Upon arrival in the US, he initially found employment with a sister organization, an agricultural camp in Hyde Farmlands, Virginia; however, he soon moved on. In his hometown of Berlin, he had completed an arts and crafts apprenticeship with a wall decoration company. In the US, he tried his hand at various occupations before eventually landing a job as a successful graphic designer in Chicago, where he was also able to pursue his artistic endeavors. In 1945, Friedel Dzubas eventually settled in New York, where he met Clement Greenberg through a classified ad; Greenberg was looking for a place outside New York where he wanted to spend the summer of 1948 with his son. This was just what Dzubas had to offer, and Greenberg took him up on it. This led to a lifelong friendship, marking a decisive artistic

turning point for Friedel Dzubas. Through Greenberg, the most influential art critic at the time, he got to know circles around Jackson Pollock, Willem de Kooning, and Franz Kline. He became part of the "Eight Street Club," which frequently met in Greenwich Village, where the artists discussed important current issues and made contacts.

Living and working in this highly innovative artistic environment represented a liberation for Dzubas, who mentioned the tremendous influence Pollock had on him, not so much in terms of technique but the potential of artistic freedom that Pollock explored. It is precisely this freedom that enabled Friedel Dzubas to carve out his artistic path. Kathryn S. Dreier selected a watercolor by Friedel Dzubas for her Société Anonyme Collection in 1948 (now at the Yale Art Gallery). She wrote: "Tremendously impressed, both by your color and by the rare quality of technique which you have developed in your watercolors." and subsequently asked him to show his work to Marcel Duchamp. In 1952, the year he shared his studio apartment with Helen Frankenthaler, he had his first solo exhibi-



After his naturalization in the United States in 1959, he regained the courage to travel to Germany and visit his former home city of Berlin. He spends 10 months in Germany and Austria. This journey into the war-torn past substantially impacted him and led to the creation of the so-called "Black Drawings." In general, the trip provided him with great inspiration. Color, for instance, was used on a higher, more emotional, and expressive level, influenced by the Baroque painting he had seen on his European journey. Friedel Dzubas mentioned Tiepolo's ceiling fresco in the Würzburg Residence as a source of inspiration, which also becomes evident in

'Viking Voyage.' The elongated format and the dynamic arrangement of the blocks of sensitively flowing colors make the painting captivating.

Friedel Dzubas' paintings have such a remarkable effect because of how he applied the colors. From 1965, Dzubas started using 'Magna' paint, an acrylic paint that can be mixed with oil and thinned with turpentine. 'Magna' paint has an exceptional shine; it can be applied directly to the canvas with or without a primer without bleeding. When dry, this paint has a unique, slightly opaque shine. Friedel Dzubas works on a thin gesso priming (a chalk ground), which he soaks in turpentine before applying the Magna paint. This way, he can achieve an effect "in which the opacity and density of the color lie on the canvas; working from there, he can continue with glazing color application on the wet surface." (From Kenworth Moffett, New Paintings by Friedel Dzubas, in Art International, 19, 1975, 5, p.22, note 7). This enabled him to expand the depth of the surface in a way that he had seen in Baroque ceiling paintings. He transferred this creation of infinite space into Color Field Painting.

The relevance of his work was recognized early on by museums such as the Cleveland Museum of Art (OH), the Museum of Fine Arts, Boston (MA), the San Francisco Museum of Modern Art (CA) and the Metropolitan Museum of Art, (NY), which purchased his works. During his lifetime, the Hirshhorn Museum in Washington, D.C. honored him with a comprehensive retrospective to him. In 1977, the Kunsthalle Bielefeld showed the only monographic exhibition in Germany to date. Currently, the Museum Reinhard Ernst in Wiesbaden presents the large-format painting "Argonaut" (1983) to demonstrate that the time has come for a rediscovery of Friedel Dzubas in Europe.

> "I always fall back on, on, on other centuries; now, if I say, 'Whom do you like?' Well, whom do I like, I mean, I like Tiepolo."

Friedel Dzubas in: Rose, Friedel Dzubas: Romantic Abstractionist, 2010, p. 21













1874 Liebau/Krkonoše Mountains – 1930 Obernigk near Wrocław



Glue-bound distemper on burlap. Monogrammed in the lower right. 117,5 x 88,5 cm (46.2 x 34.8 in). [KT]

Accompanied by a certificate issued by Florian Karsch (1925-2015), Hamburg, dated April 9, 1997 (copy), and an academic exposé by Dr. Nadine Engel, Essen, dated September 21, 2007.

♦ Called up: December 6, 2024 – ca. 5.22 pm ± 20 min.

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

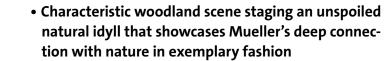
PROVENANCE

- · Dr. Curt Marcy Collection (1892-1957), Wroclaw / New York (until 1957).
- · Estate of the above, New York (until 1967).
- · Galerie Roman Norbert Ketterer, Campione (acquired from the above in 1967, until 1969 at the latest).
- · Galerie Peter Griebert, Munich.
- · Galerie Pels-Leusden, Berlin (1972).
- · Private collection, Germany (1979).
- · Private collection, Germany (1979-1988).
- · Private collection (1988-1990).
- · Private collection, Germany (presumably acquired in 1990).
- · Private collection Hans Maulberger, Munich.
- · Private collection Southern Germany
- (acquired from the above in 2008, in family possession ever since).

- · Moderne Kunst IV, Galerie Roman Norbert Ketterer, Campione, 1967. cat. no. 102 (illu.).
- · Werke Deutscher Expressionisten, Galerie Maulberger, November 9 - December 4, 2001, p. 92.
- · "Einfach. Eigen. Einzig": Otto Mueller Wegbereiter der 'Künstlergruppe Brücke' und deren 'selbstverständlichen Mitglied', Kunstsammlungen Zwickau, 5.2.-6.5.2012; Kunsthalle Vogelmann, Heilbronn, July 21-October 28, 2012; Wilhelm-Lehmbruck-Museum, Duisburg, November 15, 2012 - February 24, 2013, vol. III, p. 134, no. 135 (illu. no. 435, p. 146).

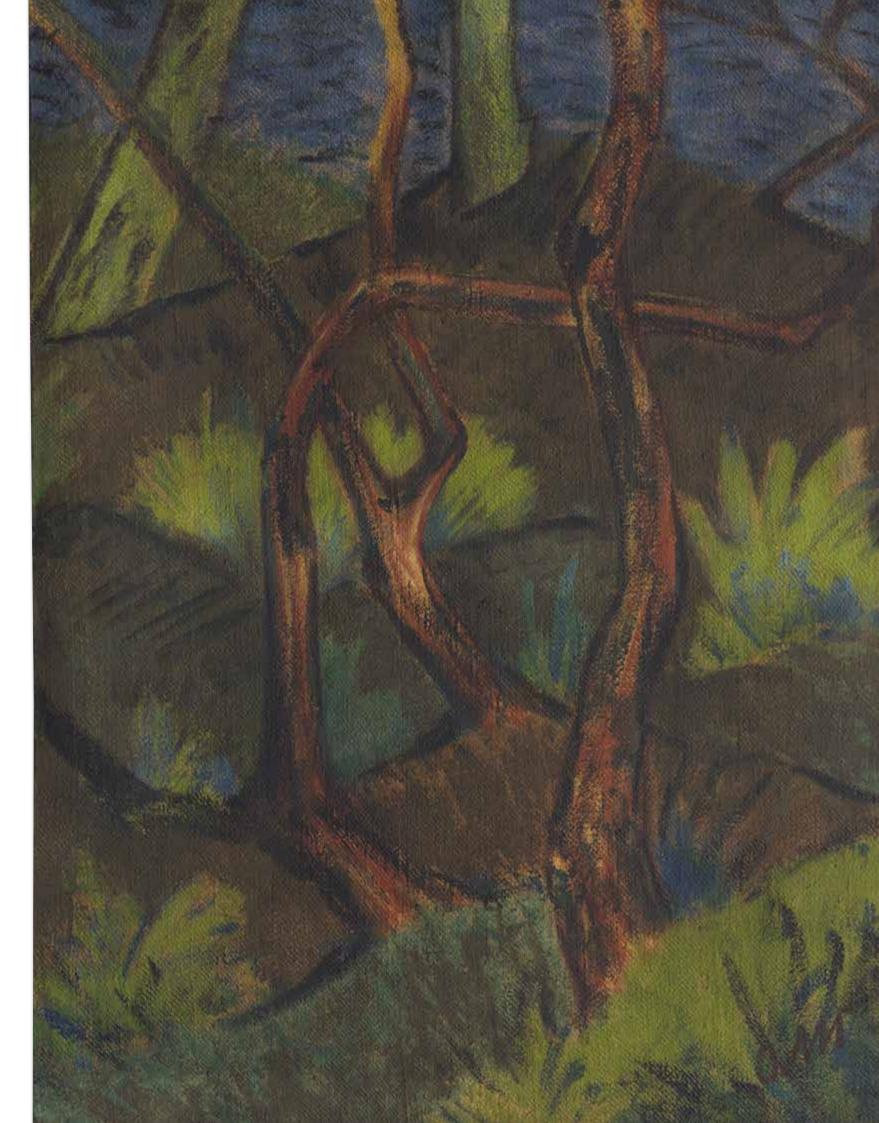
LITERATURE

- · Tanja Pirsig-Marshall, Mario-Andreas von Lüttichau, Otto Mueller. Catalogue raisonné, vol. I: Gemälde, Leipzig 2020, no. G1925/13 (285) (illu.).
- · Moderne Kunst V, Galerie Roman Norbert Ketterer, Campione d'Italia, no. 114 (illu.).
- · Kunsthaus Lempertz, Cologne, auction on November 30, 1979, lot 475 (illu.).
- · Sotheby's, Munich, auction on June 8, 1988, lot 72 (illu.).
- · Villa Grisebach, Berlin, auction on June 1, 1990, lot 27 (illu.).
- · Mario-Andreas von Lüttichau, Tanja Pirsig-Marschall, Otto Mueller. Catalogue raisonné of paintings and drawings (CD-Rom), Munich 2003, Essen 2007/08.



- From the heyday of pure landscape painting in Mueller's œuvre
- In his landscapes, Mueller sees nature as a divine retreat even more distinctly than during his "Brücke" period
- Radically modern aesthetics: the view of nature as a free interaction of line, form and color

Otto Mueller's landscapes convey a clear message: A quest for solitude and peace, a quest on which he matured. However, Otto Mueller does not depict pure nature, but the love of it. And so, the artist conceived an Arcadian vision in which his ideal of the unity of man and nature coexisted. With his longing for the pristine, Otto Mueller created nature the way he imagined it, nature untouched by civilization. At the banks of a body of water, we find oddly shaped, knobby trees with gentle curves, seemingly lined up in a row and yet untouched by human hands: an unspoiled, paradisiacal place in peaceful harmony, painted in strong red-brown tones, mixed with a soft ochre and a delicate green, enriched with accents of maritime blue and a hint of yellow sunlight. This piece of woodland, possibly a peaceful place on the brink of a secluded pond nestled among grasses and bushes, emanates a contemplative stillness. The artist places the curved trunks like the bodies of female nudes, using the composition to create an almost elegiac and mysterious atmosphere. The artist, deeply connected to untouched nature throughout his entire life, immerses himself in a moment that is as close as possible to his inner closeness to nature. "The melody is as simple as its lyrics, without dramatic effort or artifice. It is like exhaling, like swaying in the wind. The paint settles loosely, like drops, a dull color that does not gleam anywhere", said the critic about Mueller's painting in 1922 (quoted from Das Kunstblatt, issue 6, Berlin 1922, pp. 142-152). There is a slight note of melancholy about these tree figures. A restrained, not loud or flashy surface. "Being in its condition is overheard and, if it is a good day, a surface is defined which, in its calmness, like a water surface that is barely rippled by wind and current, spans all the motions of the depth", is how the publicist, collector, and publisher Paul Westheim described it. (in: Otto Mueller, in: Die Gäste, issue 1, Katowice 1921, p. 10). This is how Otto Mueller evoked seclusion and tranquility; the artist, meanwhile professor at the Wroclaw Academy, painted deeply romantic variations on an inexhaustible theme, which he described in the foreword to his first solo exhibition at Paul Cassirer in Berlin in 1919 as the aim of his endeavor "to express the feeling of landscape and man with the greatest possible simplicity". [MvL]









MAX LIEBERMANN



1847 Berlin – 1935 Berlin

Allee mit Spaziergängern und Automobilen. 1924.

Oil on canvas

Signed in the lower left. With fragments of a label inscribed with the number "2122 / 02" on the reverse. 41 x 50,5 cm (16.1 x 19.8 in). [KT]

♦ Called up: December 6, 2024 – ca. 5.24 pm ± 20 min.

€ 350.000 - 450.000 (R/D)

\$ 385,000 - 495,000

PROVENANCE

- \cdot M. Goldschmidt & Co., Frankfurt am Main (until 1931).
- · Max Wolf (1887-1948), Schlüchtern/Lancashire (acquired from the above in 1931, until 1948).
- · Gerald Victor Wolf (1919-2003), Disley (from the above, until 1987: Sotheby's).
- · Gemälde-Cabinett Unger, Munich (1988).
- · Private collection, North Rhine-Westphalia.

EXHIBITION

· Max Liebermann - Carl Hagemeister, Gemälde-Cabinett Unger, München, 1988, no. 43.

LITERATURE

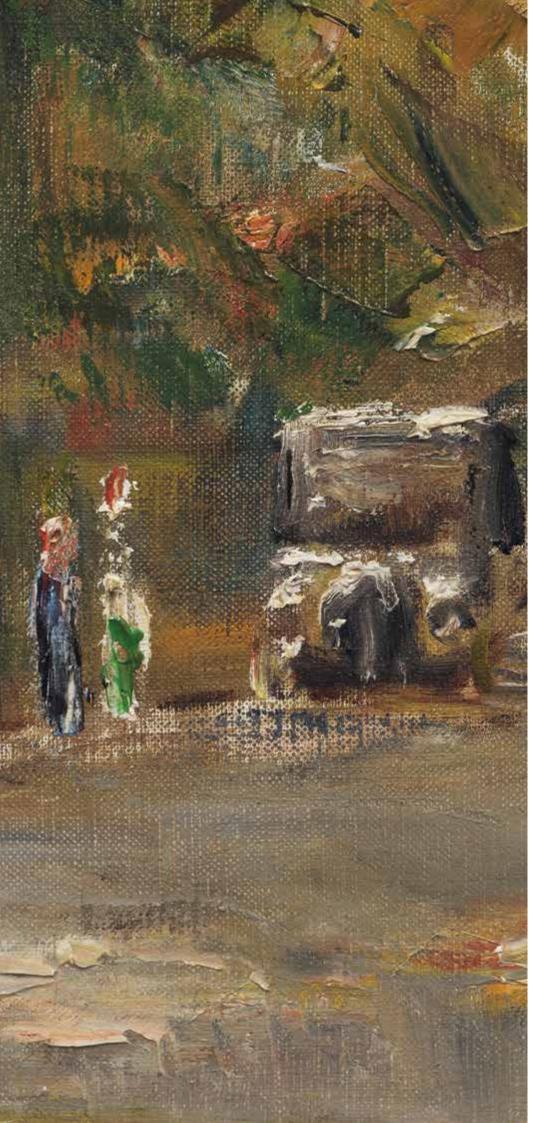
- · Matthias Eberle, Max Liebermann. 1847-1935. Catalogue raisonné of paintings and oil studies, vol. II: 1900-1935, Munich 1996, p. 1123, no. 1924/42 (illustrated).
- · Sotheby's, London, Nineteenth Century European Paintings, Drawings and Watercolors, November 25, 1987, lot 306.
- · Holly Prentiss Richardson, Landscape in the work of Max Liebermann, Phd thesis. Brown University, Ann Arbor 1991, Vol. II, p. 250, no. 713.
- · Sotheby's, Berlin, November 27, 1992, lot 5 (illustrated).
- · Auktionshaus Lempertz, Cologne, Moderne Kunst, May 29, 1999, lot 876 (illustrated).

- The vibrant "Große Seestraße in Wannsee" is one of Liebermann's most prominent motifs
- Liebermann's works from the 1920s are among the most popular ones on the international art market
- Movement, light, and shadow, captured in a dynamic style and vibrant colors, make the works from the 1920s a highlight of Liebermann's œuvre
- Comparable paintings can be found in significant collections such as the Nationalgalerie Berlin, the Kunsthalle Hamburg, the Kunsthalle Bremen, the Gemäldegalerie Neue Meister, Dresden, the Niedersächsische Landesmuseum, Hanover, and the Museum Wiesbaden

"The wisdom of spatial representation in this small street scene is tremendous! It draws the viewer into the green street vault to experience the space."

Karl Scheffler, in: Kunst und Künstler, vol. XXII, 1924, issue 10, p. 291





In 1914, Dr. Otto Schneider reported about his visit to Max Liebermann at his Wannsee home in the magazine "Die Dame," the then world's most exclusive illustrated women's magazine published by Ullstein between 1911 and 1943 and regarded as the "leading gazette for fashion issues." Schneider was amazed by the high profile that the painter enjoyed even among cab drivers: "When I told the chauffeur at Wannsee station the address, he smiled and replied proudly: To Professor Liebermann?" (in Die Dame, summer issue, August 1, 1914, issue 21, pp. 2-4). And so the editor rides from Wannsee station along Große Seestraße, past stately mansions on ample plots of land, before turning right into Colomierstraße, actually a little dead-end street, with the painter's villa and garden immediately on the right.

Sales plan of the national company "Wannsee", 1910

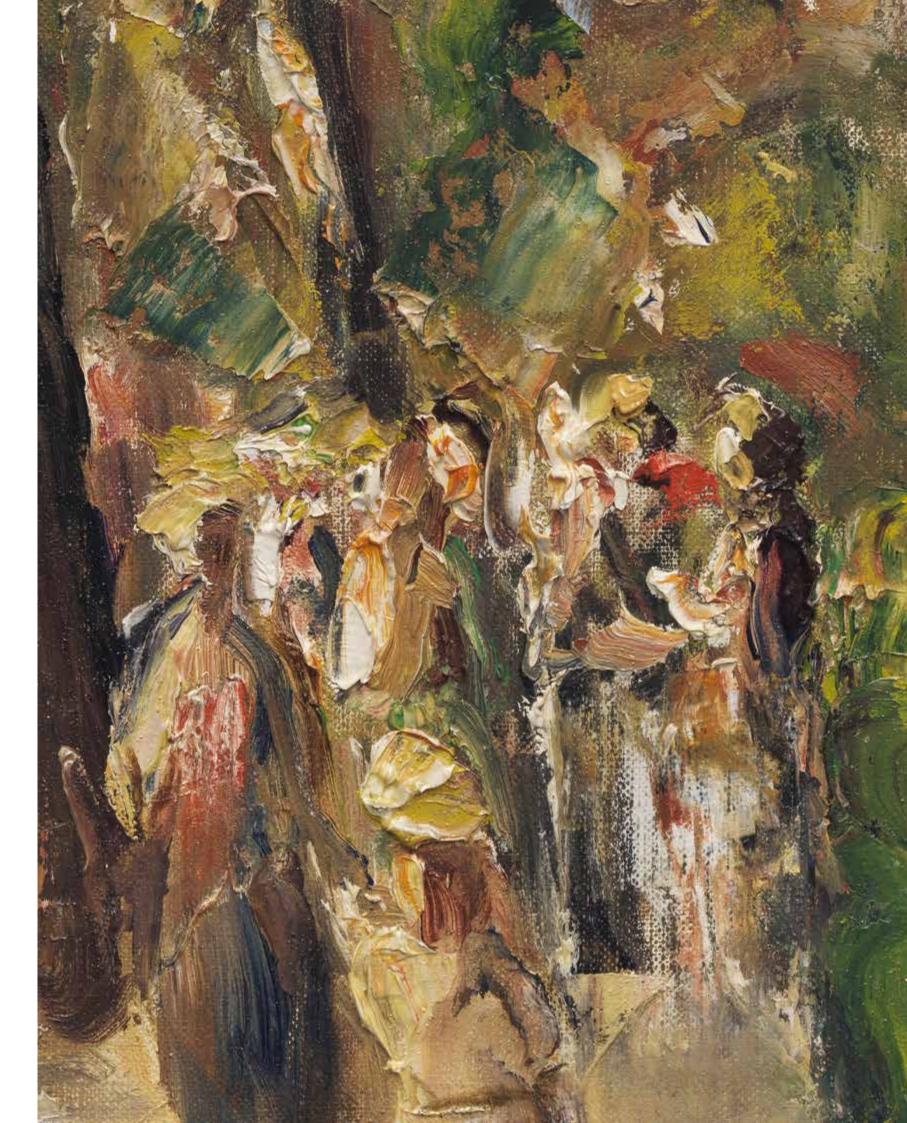




Max Liebermann acquired this expansive plot of land directly on the shores of Wannsee in 1909. In the months that followed, he not only had a prestigious summer residence built, but he also laid out a magnificent garden with flowerbeds, a birch grove, and a jetty, as well as a gardener's house with a flower and vegetable garden facing the Große Seestraße. When designing the flower and vegetable beds, the painter sought advice from the then Berlin Garden Director Albert Brodersen and his friend Alfred Lichtwark, the Director of the Hamburg Kunsthalle. The play of light and shadow in the trees and the vibrant colors of the flowers provided Liebermann with a wealth of motifs for his paintings. After spending the summer months before the First World War on the Dutch North Sea coast, Max Liebermann would concentrate on the surroundings of his studio on Pariser Platz, with the avenues in the 'Tiergarten,' just a few steps from his townhouse, serving him as colorful motifs, just as much as the surroundings of his summer house on Wannsee, the garden and the 'Große

Our painting shows a long, broad avenue bathed in light, with people in summer attire strolling along and two cars parked or moving in opposite directions. Große Seestraße (today 'Am Großen Wannsee') was a popular day-trip destination for Berliners and led directly past Liebermann's garden. The street offered him an excellent backdrop for his lavish paintings, flooded with light and full of gestural temperament. A contemporary photograph shows the artist with an easel, painting utensils, and onlookers on Colomierstrasse, probably on the corner of Grosse Seestrasse. Liebermann usually painted in the middle of the action, and it seems he had also set up his easel at the curb of the avenue for the present painting. A self-assured attitude like this reflected the character and aspirations of the French plein-air painters who had inspired Liebermann since his stay in Paris in 1874. He immersed himself in the lightness and cheerfulness of their paintings, studying and acquiring them over the years and amassing a considerable collection of Impressionist works in his villa on Pariser

This is also how the light, pastel coloring emerges here, the light nuances and soft color transitions that the artist turned into a spontaneous image of nature using brush and palette knife. "Große Seestraße am Wannsee" or 'Allee mit Spaziergängern und Automobilen,' as it is officially named in the catalogue raisonné, comes from the exceptional phase of the famous Wannsee pictures, today regarded as a highlight of Liebermann's versatile late work, in which he captured every corner of his magnificent garden and the summertime hustle and bustle on Wannsee, demonstrating his evolution from a great Realist to arguably the most important German Impressionist.



GABRIELE MÜNTER

1877 Berlin – 1962 Murnau



Blauer Kegelberg. Around 1930.

Oil on canvas

With two estate stamps and inscribed "L. 341" in chalk and "92" in blue by a hand other than that of the artist on the reverse. Stretcher with a label with the partly handwritten, partly stamped estate number "L 341" and a label with the stamped number "1337". 45 x 38 cm (17.7 x 14.9 in).

The work is registered in the artist's estate under the number L 341.

Accompanied by a written authentication issued by the Gabriele Münter and Johannes Eichner Foundation, Munich, dated October 1, 2013. The work will be included in the catalogue raisonné of paintings by Gabriele Münter.

♣ Called up: December 6, 2024 – ca. 5.26 pm ± 20 min.

€ 150.000 - 250.000 (R/D, F)

\$165,000-275,000

PROVENANCE

- · From the artist's estate.
- · Private collection, Southern Germany
- · Private collection, Berlin
- \cdot Private collection, Hesse (from the above in 2013, Ketterer Kunst).

EXHIBITION

· Galerie Gunzenhauser, Münter - Frühe Ölbilder, Munich, until April 30, 1971.

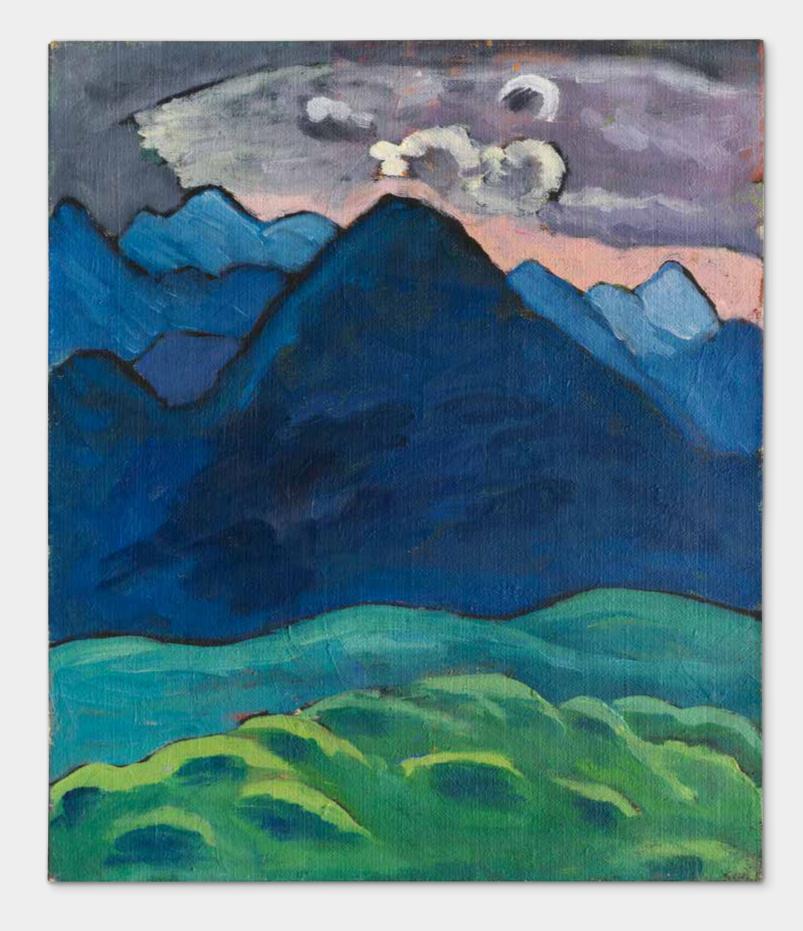
LITERATURE

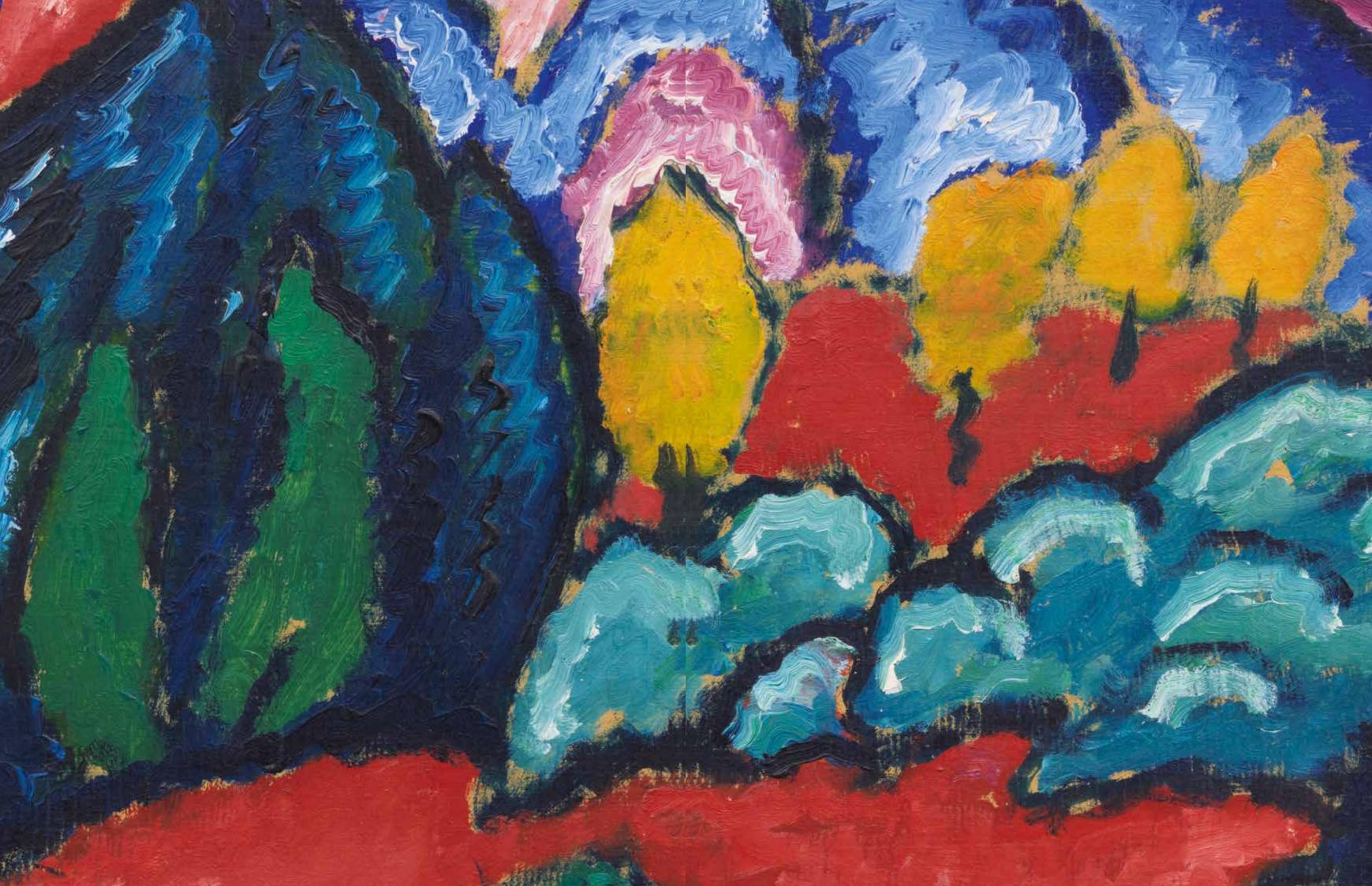
· Ketterer Kunst, Munich, A 409 Modern Art, June 6, 2013, lot 339.

- Münter transforms the landscape genre into a modern, highly abstract color painting
- Blue is the spiritual color of the Blue Rider
- Quintessence of Münter's deep fascination with the "Blue Land"
- Currently, Münter is honored at the Tate Modern, London, and with a solo exhibition in the Thyssen-Bornemisza collection in Madrid

This painting combines everything that Murnau meant to Gabriele Münter. "Der blaue Berg" (The Blue Mountain) was created in 1930. Around this time, following a challenging personal period, she returned to her "Russen-Haus" (the "Russian House"), which she had bought in 1909 when she was with Wassily Kandinsky. The place provided the setting for an artistic breakthrough and a brief period of personal fulfillment. However, breaking up with Kandinsky in 1914 and the disappointed hope of a reunion led to difficult years. Only through her relationship with Dr. Johannes Eichner, whom she met in Berlin at the end of 1927, the artist regained personal balance. It was Eichner who encouraged her to return to this special place. Hence, "Blauer Berg" can be understood as a welcome picture. She turned to the mountain motif that spread out right in front of her house, choosing this coneshaped mountain and placing it prominently in the center of the picture. In this 'welcome picture,' she consciously revisited compositions of the 'Blue Rider' period and the early days in the Blue Land. The view over the Murnau Marshes to the mountains has always been a central mo-

tif for the artist. In the painting "Blauer Kegelberg," Gabriele Münter adopts an abstract composition. Münter reduces the landscape to distinct planes of color. There is no staffage, such as trees or houses. She presents the solid, calm landscape clearly and concisely. It may also represent a return to her roots in her early days in Murnau when she was deeply involved with reverse glass painting and the emotional impact of these rural votive pictures. In this two-dimensional representation, Münter attempted to capture the scene and the spiritual essence of nature and her emotions. The mighty blue that recurs in variations in the distance not only represents the typical hue of the mountains in the so-called 'Blue Land' but can also be associated with the meaning that Kandinsky formulated in his essay 'The Spiritual in Art': "This gift of deepening we find in the blue [...]. The deeper the blue becomes, the more it calls man into infinity, awakening a longing for the pure and, ultimately, the transcendental. It is the color of the sky as we imagine it from the sound of the word heaven" (quoted from: W. Kandinsky, Concerning the Spiritual in Art, Munich 1912, p. 77). [EH]





ALEXEJ VON JAWLENSKY

1864 Torschok – 1941 Wiesbaden



Berge in Oberstdorf. 1912.

Oil on cardboard.

Signed in the lower left. Signed in the lower right on the reverse and inscribed "N 10 / V.L. [= Vorkriegslandschaft] Berge" in the center, as well as inscribed 'Obersdorf [sic] 1912' by Lisa Kümmel in the course of taking inventory of the studio collection (1937–1939), and subsequently added 'Berge in' by a hand other than that of the artist. $48.5 \times 52.4 \text{ cm}$ (19 × 20.6 in). [JS]

The work is documented in the artist's photo archive with the title "Oberstdorf". We are grateful to Ms Angelica Jawlensky-Bianconi, Alexej von Jawlensky Archive S.A., Muralto, Switzerland, for her kind support in cataloging this lot.

♣ Called up: December 6, 2024 – ca. 5.28 pm ± 20 min.

€ 700.000 - 900.000 (R/D)

\$770,000-990,000

PROVENANCE

- · Studio of the artist (until the 1920s).
- · Lisa Kümmel (1897-1944), Wiesbaden (obtained directly from the artist in the 1920s).
- · Karl Kümmel, Wiesbaden (inherited from teh above in 1944).
- · Josefine Eyerle (1988-1952), Wiesbaden (presumably obtained directly from the above or from her estate, family property until 1971: Sotheby's London).
- Galerie Aenne Abels, Cologne (presumably acquired directly from the above in 1971).
- · Art dealer Dr. Rainer Horstmann (from the above in 1972).
- Professor Hermann Gerlinger Collection, Würzburg (acquired from the above in June 1972).

EXHIBITION

- A Futuristák és Expressionisták Kiállitásának, Nemzeti Szalon, Budapest, January- February 1913, no. 53 or no. 68 (not illustrated, shown under the title "Mountains").
- · Alexej von Jawlensky, Kunsthütte Chemnitz, Chemnitz 1923 (no cat.).
- · Alexej von Jawlensky, Kunstsalon Schaller, Stuttgart 1923 (no cat.).
- · Alexej von Jawlensky, Städtische Galerie im Lenbachhaus, Munich, February 23 - April 17, 1983 / Staatliche Kunsthalle, Baden-Baden, May 1 - June 26, 1983, cat. no. 103 (illustrated, p. 210, with exhibition labels on the frame)
- · Alexej von Jawlensky, Pinacoteca Comunale, Casa Rusca, Locarno, September 3 November 19, 1989, cat. no. 52 (illustrated on p. 89, with the exhibition label on the frame).

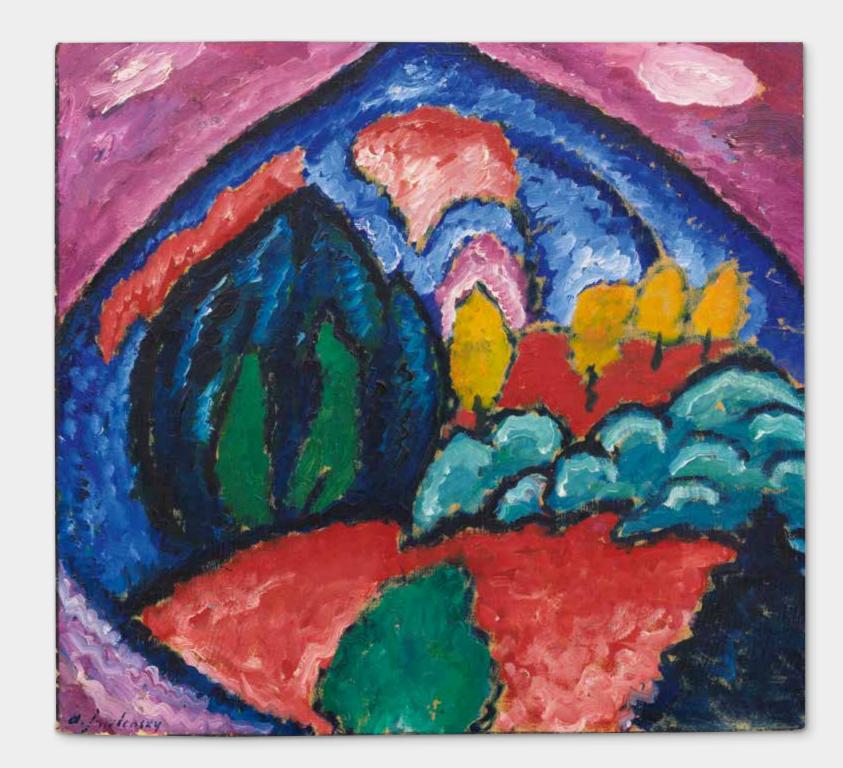
LITERATUR

- · Maria Jawlensky, Lucia Pieroni-Jawlensky, Angelica Jawlensky, Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings, vol. 1: 1890-1914, Munich 1991, cat. rais. no. 536 (illustrated on p. 422).
- · Clemens Weiler, Köpfe Gesichte Meditationen, Hanau 1970, catalogue raisonné no. 1142 (not illustrated, listed here as "No. 10/1912 Oberstdorf (Berg)")
- \cdot Sotheby's London, February 1, 1971, lot 85 A (inscribed with the lot number in chalk on the reverse)
- · Irina Devjatarova, Alexej Jawlensky. Gemälde aus den Sammlungen des Kunstmuseums M.A. Wrubel und des städtischen historischen-ethnographischen Museum Omsk, Omsk 2004, Russian edition, ill. p. 14.
- · Thomas Bauer-Friedrich, Dokumentation zur Jawlensky-Ausstellung, 29 March 13 May 1923, shown by Kunsthütte zu Chemnitz at the Museum am Theaterplatz, in: Jawlensky neu gesehen, exhib. cat. Chemnitz 2013, p. 237 (with fig. 78).

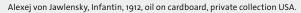
- One of Jawlensky's most powerful expressionist landscapes from the time of the "Blue Rider."
- Jawlensky at the peak of his creativity: he attained a maximum liberation from nature by painting freely based on color and form
- Unique and ground-breaking, a mystically stylized landscape, created at the same time as his famous heads, the vision of a landscape takes on the character of a sculpture
- Museum-quality gem: the closely related landscape "Oberstdorf" (1912) has held the international top price for a landscape painting by the artist since 2013 (source: artprice.com). No landscape of this quality has been offered since
- Comparable works are part of international museum collections
- Outstanding and complete provenance: from the possession of Jawlensky's confidante Lisa Kümmel and part of the significant Expressionism collection of Hermann Gerlinger, Würzburg, for over 50 years

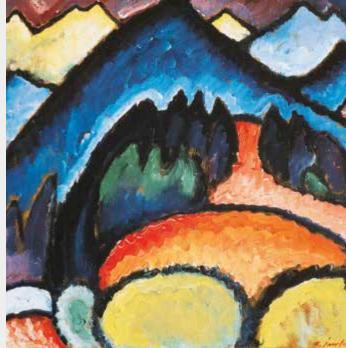
"Berge in Oberstdorf" - A captivating soulscape

Alexej von Jawlensky and Marianne von Werefkin spent the summer of 1912 in their holiday domicile in Oberstdorf, where they found inspiration for their work in the impressive mountain scenery surrounding them. In his memoirs, Jawlensky mentions this almost in passing: "I painted several mountain landscapes in Oberstdorf," including this very unusual, almost mysterious mountain landscape. Along with his colorful still lifes and fabulous heads, this present work is, beyond doubt, one of the most impressive landscapes the artist made before the war broke out in 1914.









Alexej von Jawlensky, Oberstdorf, 1912, oil on canvas, sold in 2013, since then the highest price paid for a landscape painting by Jawlensky.

"For me, the summer represented a major development in my art. I painted my best landscapes and large figurative works in vibrant, non-naturalistic, and immaterial colors. I used a lot of red, blue, orange, cadmium yellow, chrome oxide green. The forms strongly contoured with Prussian blue and emanated an inner ecstasy."

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

In Oberstdorf, Jawlensky devoted himself to the variety of motifs that peaks, valleys, and Alpine pastures had to offer. His view of the mountain world is imbued with an esoteric and transcendental notion, reflecting the visible world and one inaccessible to the human senses. The holistic approach of the anthroposophist Rudolf Steiner (1861-1925) encouraged Jawlensky and Werefkin to adopt his reformist teachings regarding society and life. It inspired them to approach the world and their own psyche from a spiritual perspective and to unlock the occult potential in painting, which may have found expression in the form of the sphere in the present work. Alternatively, as Kandinsky would put it when he was teaching at the Bauhaus in the mid-1920s: "Not everything is visible and tangible, or — to phrase it better — the invisible and intangible lies underneath what is visible and tangible." (Wassily Kandinsky: Punkt und Linie zu Fläche. Beitrag zur Analyse der malerischen Elemente. Bauhaus Bücher no. 9, Munich 1926, pp. 153f.)

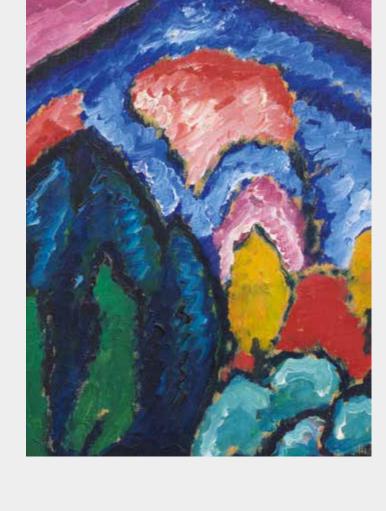
The "mountain" theme did not become relevant for the artist only after his stay in Obersdorf; it was as early during the summer months of 1908 and 1909 that Jawlensky, along with Werefkin, Gabriele Münter, and Kandinsky, began painting the gentle hills around the town of Murnau am Staffelsee, situated in front an impressive landscape with the blue mountains in the background. He would remain faithful to this theme for several years, varying form and color and attaining an exceptional pictorial effect, as is the case here. As if embedded in a

round form, like in a sphere, and surrounded by a purple-blue universe, a dreamlike, visionary Alpine landscape with dense bushes and isolated trees in autumn colors floats in front of blue mountains rendered in a palette that reflects the atmosphere of air and light. The artist's impulsivity determines the correlation between color and form, as does the application of the paint and the brushstroke. Jawlensky seeks to express calm and immersion in the lush blue towering mountains. The isolated trees with trunk and foliage appear as clear and simple forms, outlining an Alpine pasture. The work of art comes into being in "a mysterious, enigmatic, mystical way," as Kandinsky mentions elsewhere in his 1926 pamphlet, reflecting on the creation of a painting. (Kandinsky, 1926, p. 136)

The use of colors and forms that Jawlensky chose in this work visualizes the overarching theme of energy and movement. The artist placed the trees on the mountain meadow in a rhythmical yet balanced arrangement in front of the mountains, making them a vital part of the composition despite their unassuming appearance. "Do not copy nature too closely. Art is an abstraction; draw on nature by observing it dreamily and think more about the creation than the result," said Paul Cézanne. (John Rewald, Von van Gogh bis Gauguin. Die Geschichte des Nachimpressionismus, Cologne 1967, p.127). In this sense, one cannot help but feel that this Oberstdorf mountain landscape is reminiscent of his powerful pictures of 'Heads,' such as "Infanta," from around the same time.

The "Blue Rider" – Expressionist painting as a "synthesis"

Jawlensky found inspiration for the unity of his compositions in 'Cloisonism,' a term coined by Gauguin that refers to an aesthetic quality in painting in which large areas of pure colors are outlined by black or colored lines: color, pictorial harmony, and inventiveness. In the founding document of the "Neue Künstlervereinigung München" (New Artists' Association Munich) from 1909, Kandinsky addressed the concept of "artistic synthesis," which he describes as a "solution that currently unites an increasing number of artists spiritually [...]". In the years leading up to World War I, a time crucial for his artistic development, Jawlensky distinguished himself through an open mind and a genuine ability to process the most diverse impulses without prejudice and to transform them into something entirely his own. He was no longer concerned with creating images, but rather, in line with the art theory of the "Blauer Reiter" and its institutional forerunner, the "Neue Künstlervereinigung München," which was founded in 1909, with the color- and form-based expression of a spiritual and emotional feeling. Jawlensky, along with Wassily Kandinsky, Gabriele Münter, and Marianne von Werefkin, was one of the founding members of the "Neue Künstlervereinigung." In its founding pamphlet from the spring of 1909, Kandinsky said: "We would like to draw your attention to an association of artists that came into being in January 1909 [...] We are guided by the idea that, in addition to external impressions from nature, the artist constantly gathers experiences in an inner world; and the search for artistic forms that express the interpenetration of all these experiences - forms that must be liberated from anything extraneous, in order to express nothing but what matters - in short, the quest for artistic synthesis [...]" (quoted from Annegret Hoberg / Helmut Friedel, Der Blaue Reiter und das Neue Bild, Munich/London/New York 1999, p.



On the provenance – Jawlensky's close confidante Lisa Kümmel

To reward her devoted support, Lisa Kümmel received this extraordinary and magnificent mountain landscape as a gift from Jawlensky in the late 1920s. In 1927, Alexej von Jawlensky met the young, versatile, and educated artist, who, at barely 30 years of age, took care of all organizational matters related to his work until he died in 1941. In a letter to Ada and Emil Nolde from October 18, 1938, she described her work for Jawlensky as follows: "I am his friend in the best sense of the word and have known him for 12 years. I take care of all his business correspondence, including his private correspondence, look after his paintings, and do all the pasting, waxing, varnishing, etc." (Helga Lukowsky, Jawlenskys Abendsonne. Der Maler und die Künstlerin Lisa Kümmel, Königstein i. Taunus 2000, p. 105) Her journal, which covers the period between 1936 and 1939 (Alexej von Jawlensky Archive, Muralto/CH), reveals that she visited the artist almost every day between 5 and 10 p.m. At Jawlensky's apartment at Beethovenstraße 9, she would clean his palette and brushes, take the Meditations he had made that day from the board on the easel, and mount new sheets the artist could work on during the night or the following day. She arranged his works, cataloged and categorized them, varnished or waxed them as agreed with the artist, mounted them on cardboard, attached labels and numbers, and framed them for sales and exhibitions. The human affection for Jawlensky during these years was immeasurable, not to mention the support from his wife Helene and son Andreas. In 1936/37, Jawlensky dictated his memoirs to Lisa Kümmel and compiled the socalled workshop inventory, a list of all the works in the artist's studio. After the artist died in 1941, Lisa Kümmel continued to take care of his estate; she died in November 1944. [MvL]

When Jawlensky and Werefkin – along with Helene and her son Andreas – returned to Munich from the rejuvenating mountain air of Oberstdorf in early December 1912, they were surprised by the heated discussions among association members about the recently published book 'Das Neue Bild.' The art historian Otto Fischer, who was also a member of the 'Neue Künstlervereinigung,' had expressed positions about the group's painting in a book he had published that all members did not share. The struggle for modernism and its goals had become determining factors for Jawlensky's everyday life, and the artist had to assert his artistic position between the "Neue Künstlervereinigung München," the "Blauer Reiter," the "Sonderbund Westdeutscher Kunstfreunde und Künstler" in Cologne and the "Erster Deutscher Herbstsalon" in Berlin on the eve of the First World War. With his painting, however, he succeeded in affirming himself irrespective of the groups and inspired art lovers and patrons alike.

PABLO PICASSO

1881 Malaga – 1973 Mougins



Nu couché. 1970.

Colored chalk drawing. Signed and dated "25.7.70" in the upper left. On wove paper. 46 x 61,2 cm (18.1 x 24 in), the full sheet. [KT]

♣ Called up: December 6, 2024 – ca. 5.30 pm ± 20 min.

€ 200.000 - 300.000 (R/N, F)

\$ 220,000 - 330,000

PROVENANCE

- · Galerie Louise Leiris, Paris.
- · Galerie Boulakia, Paris.
- · Gunnar Sandhal Anderson, Amsterdam.
- · Galerie Moderne, Silkeborg.
- · Private collection, Italy.
- · From a Swiss collection

EXHIBITION

- · Fixsterne 100 Jahre Kunst auf Papier. Adolph Menzel bis Kiki Smith, Schleswig Holzinisches Landesmuseen, Schloss Gottorf, May 31 September 20, 2009, p. 131 (full-page illu. in color).
- · Wunder auf Papier. Über 100 Jahre Zeichenkunst, Kunsthaus Villa Jauss, Oberstdorf, July 23 - October 3, 2010, no p. (illustrated).
- · PAINTING still ALIVE... On the way to modernity, Centre of Contemporary Art Znaki Czasu, Torun, Poland, November 11, 2018 January 13, 2019 (illustrated on p. 177).

LITERATURE

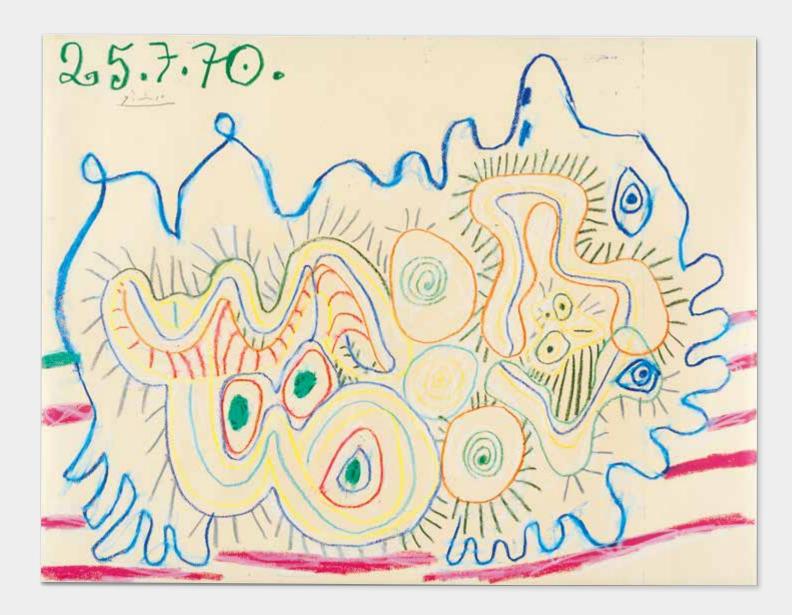
- · Christian Zervos, Pablo Picasso. Œuvres de 1970, Catalogue raisonné, vol. 32, Paris 1977, p. 76, cat. rais. no. 241 (illustrated).
- · Alan Wofsy, The Picasso Project. Picasso's Paintings, Watercolors, Drawings and Sculpture. A comprehensive illustrated catalogue 1885-1973, The Final Years 1970-1973, San Francisco 2004, p. 79, cat. no. 70-2075 (illustrated).

Pablo Picasso demonstrated an unwavering and perpetually renewing creativity throughout his life. In the summer months, he would retreat to Mougins on the French Riviera, creating a fascinating drawing encompassing his entire œuvre's essential themes and stylistic innovations. He used colored chalk to create a womanly figure in strong, confident strokes and achieved tremendous conciseness and expressiveness through this reduction to linear forms. All this reveals Picasso's extraordinary graphic gift and a profound exploration of the human figure he pursued throughout his life. For Picasso, the female body in particular — a characteristic expressive deconstruction in the present work — is not just a motif with a long tradition in art history. However, it is a central theme and creative driving force behind his constant examination of form, eroticism, and existence. This sheet from his late creative period is a particularly brilliant example of Picasso's draftsmanship. The loose, continuous stroke is a testament to his impressive

- Iconic motif: the reclining female nude, one of the central themes in Picasso's œuvre, is deconstructed to the extreme
- Large and gaudy drawing created in Mougins in the summer of 1970, boasting vivid lines and maritime and erotic connotations
- Picasso's inexhaustible creativity was honored in the 1971 retrospective at the Grande Galerie des Musée du Louvre - a rare tribute during his lifetime
- On the 50th anniversary of his death in 2023,
 Picasso was honored with exhibitions worldwide,
 demonstrating the undiminished epoch-defining
 significance of the constantly reinventing artist

spontaneity and confident movement, with which he captured the sensual sensations of the moment. In a deconstructive and synthetic process, Picasso assembled the body from its essential features: face, eyes, orifices, breasts, and curves, imbued with an inner dynamism, combined to create a harmonious and closed form. At the same time, the soft, rippling lines, interspersed with small organic forms framed by short lines, allow for associations with marine flora and fauna. The lightness of the bright colors gives the impression that the drawing, dated July 25, 1970, has absorbed the warmth and light of that day in the artist's life.

In Picasso's œuvre, the female nude occupies a unique position. His muses, most of whom were also his life partners, had a crucial influence on his artistic production and repeatedly initiated new paths. They are models and sources of inspiration, appearing in his works as symbols of the creative process. One of his most important groups of motifs, in which, not least, his relationship with the young Marie-Thérèse ultimately triggered an intensive examination of the body, is the bathers, with which the subject found its way into his work in Dinard, Brittany, in the 1920s. Initially, he approached the human body in a sculptural and surrealistic way and continued his exploration of its endless facets in his paintings and drawings. The intimacy and closeness to his models allowed him freedom, evident in his liberated depictions. In 1961, he married his last partner, Jacqueline Roque, and moved into the Villa Mas Notre-Dame de Vie in Mougins near Cannes. In this drawing, Picasso crystallizes the essence of a summer with unadulterated ease, erotic fascination, and a lustful, graphic appropriation of a carefree and liberated physicality. [KT]



"There is an artist in every child. The problem is to remain an artist when growing up."

Pablo Picasso, Propos sur l'art, Paris 1998

OTTO DIX

1891 Gera – 1969 Singen

Bilderbuch für Hana. Around 1925.

14 Water colors, each originally laminated on firm cardboard in half cloth binding.

Each signed. First watercolor titled in the image. On Schöllershammer watercolor paper (some with the blindstamp).

Sheet: each ca. $50.7 \times 35.7 \text{ cm}$ (19.9 $\times 14 \text{ in}$). Cardboard backing: $51.5 \times 36.5 \text{ cm}$ (20.2 $\times 14.4 \text{ in}$).

"Bilderbuch für Hana" is the second children's book with watercolors by Otto Dix and one of a total of 6 works that Dix made for the two children his wife Martha had brought into their marriage, their own three children Nelly, Ursus and Jan, as well as his granddaughter Bettina: "Bilderbuch für Muggeli [= Martin]" (1922), "Bilderbuch für Hana" (um 1925), "Bilderbuch für Nelly" (1927), "Bilderbuch für Ursus" (1930), "Bilderbuch für Jan" (1931) und "Bilderbuch für Bettina" (1955).

Sequence of the watercolors:

1. Ein Füllhorn für Hana, 2. Ritter Hans an Hohen Randen und seine Familie hoch zu Roß, 3. Die Bremer Stadtmusikanten, 4. Jonas und der Wal, 5. Daniel in der Löwengrube, 6. Christophorus, 7. David und Goliath, 8. Die sieben Todsünden, 9. Die Arche Noah, 10. Samson und der Löwe, 11. Die Versuchung des heiligen Antonius, 12. Der heilige Georg mit dem Drachen, 13. Der heilige Antonius predigt den Fischen, 14. Maria mit dem Kind im Stall. [JS]

All watercolors are documented in the digital Otto Dix catalogue raisonné under the numbers A 1925/41 to A 1925/54. We are grateful to Ms. Doris Kachel, Akademie der Künste, Berlin, for her kind support in cataloging this lot.

Called up: December 6, 2024 − ca. 5.32 pm ± 20 min.

€ 250.000 – 350.000 (R/D, F)

\$ 275,000 – 385,000

PROVENANC

- \cdot Hana Koch, Düsseldorf/Randegg/Rottach-Egern (gifted from the artist around 1925 2006).
- · Olga Ungers (daughter of the above, inherited in 2006 2016).
- \cdot Privately owned (presumbaly since 2016, acquired from Galerie Remmert und Barth, Düsseldorf 2024).
- \cdot Private collection, Southern Germany.

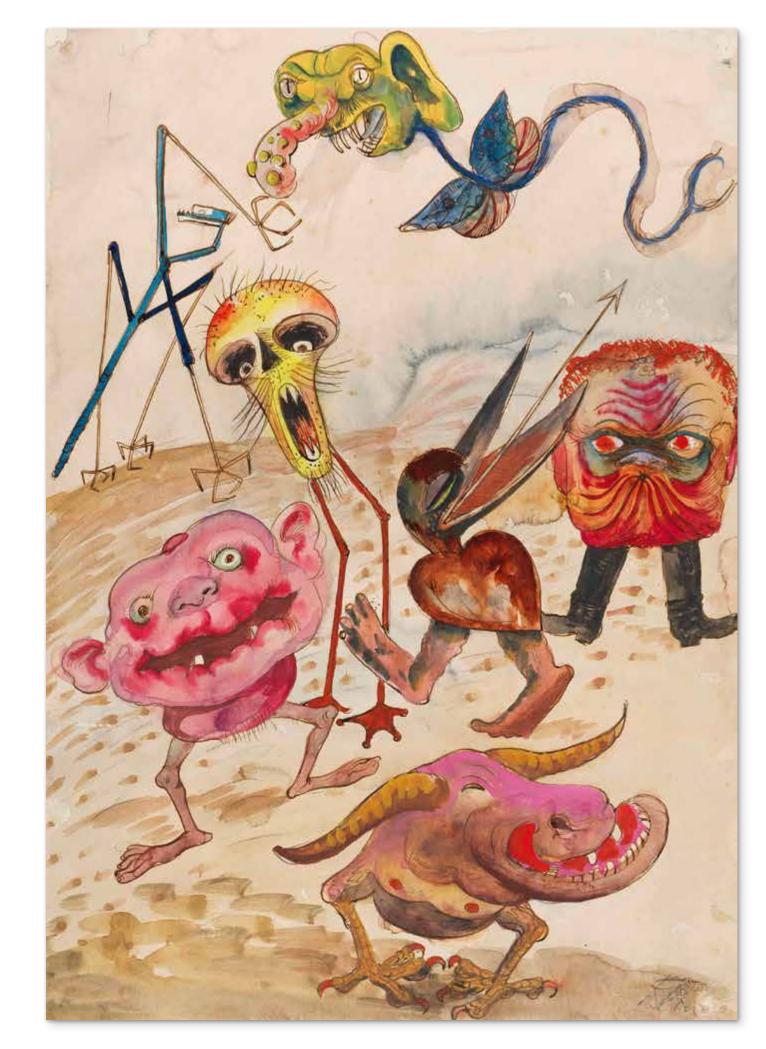
EXHIBITION

- · Otto Dix. Bilderbuch für Hana und andere Trouvaillen, Galerie Remmert und Barth, Düsseldorf, September 6 December 22, 2016 (all watercolors illustrated)
- · Otto Dix Der böse Blick, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, February 11 May 14, 2017 / Tate Liverpool, Liverpool, June 23 October 15, 2017, p. 131 and pp. 64-67 (all watercolors illustrated).

- Spectacular rediscovery: Dix's "Bilderbuch für Hana" was part of the collection of Hana Koch, Martha Dix's daughter from her first marriage, for her entire life and was only rediscovered in 2016
- A fantastic compendium of history, fairy tales, and biblical themes in 14 high-quality, largeformat watercolors
- In the mid-1920s, Dix worked on his extensive graphic masterpiece "Der Krieg" (The War) and this "Bilderbuch für Hana" (Picture Book for Hana)
- Both works show us how the artist processed the horrors of war and primal themes of humanity
- Of museum quality: A complete album from his best creative period is a true rarity on the international auction market
- In terms of composition and content, "Bilderbuch für Hana" is one of the artist's two first and most complex watercolor picture books
- Most recently exhibited in the major solo show "Otto Dix - Der böse Blick" (2017) at the Kunstsammlung Nordrhein-Westfalen, Düsseldorf, and at Tate Liverpool

"The war was terrible, but nevertheless powerful. That was something I couldn't miss under any circumstances. You have to see people in a state of chaos to learn about them."

Otto Dix, quioted from: Otto Dix – Der böse Blick, ex. cat. Düsseldorf 2017, p. 27.





[&]quot;Reading the Bible as it is, in all its realism, including the Old Testament! [...] That's quite a book, you may say, [...] the Book of Books, the Bible, also in terms of cultural and social history, a great book in every respect, absolutely magnificent."

Otto Dix, quoted from: Fritz Löffler, Otto Dix. Bilder zur Bibel, Berlin 1986, p. 5.

Otto Dix - Master of "primal themes of humanity"

It is the "primal themes of humanity" life and death, that we find at the heart of Otto Dix's fascinating and diverse œuvre. After Impressionist beginnings, the 21-year-old Dix attained formal clarity and striking expressiveness by 1912 with his "Self-Portrait with Carnation" (The Detroit Institute of Arts, Michigan), which is based on medieval portrait art. The work would set the course for the rest of his career: Be it the visions of war dissected in cubist manner, or the figures he captured in a disconcertingly exaggerated critical realism in which he decried social grievances, poverty, and the hardships of the common people. Dix's work is also characterized by the enormous cruelty of World War I that he lived through in four years of military service, the sight of high-piled corpses and death all around him, the pungent stench of fear and terror. Dix devoted himself to the subject of war more intensively than almost any other German artist, leaving behind the most terrifying images of this human horror in drawings, prints, and paintings. Existential themes that he continued to explore with unwaning and unsettling directness six years after the end of the war - around the same time that he made this "Bilderbuch für Hana" - in his famous etching series entitled "Der Krieg" (1924) - one of his major graphic works. His female nudes from this period also show an exaggerated physicality of disillusioned figures scarred by work and life. Finally, from 1928 to 1932, Dix worked on his famous war triptych, an homage to the medieval altarpiece, which is now part of the collection of the 'Staatliche Kunstsammlungen' in Dresden. All of these life's horrors that Dix explored artistically are of key significance in understanding Dix's unrelenting enthusiasm for the beginning of life. Not only his scarce unique children's books, but also his paintings of pregnant women, his Mary-like depictions of mother and child, and his famous paintings of children, above all the painting "Neugeborener mit Nabelschnur auf Tuch (Ursus)" (Newborn with Umbilical Cord on Cloth, Staatliche Kunstsammlungen, Dresden), in which the newly born infant cries its way to life with a distorted, red face, are devoted to the dawn of life. With the birth of his three children Nelly, Ursus, and Jan between 1923 and 1928, this motif became even more important for the artist. He seemed to have been deeply fascinated with the naturalness and purity inherent in this hopeful departure into life.

Otto Dix's watercolor children's books – the fascination with the beginning of life

Between 1927 and 1931, Otto Dix created books with vibrant watercolors for his three young children, giving each of them their very own, highly imaginative artistic parallel world in compilations of large-format watercolors. However, two children's books preceded these books for Dix's children: The two books he had made for Hana and Martin, Martha Dix's children from her first marriage, who lived with her first husband, the Düsseldorf physician and collector Dr. Hans Koch and his second wife, Martha's older sister Maria, after their divorce. Hans Koch had been in love with Maria from the start, but as Maria couldn't have children, he initially married her younger sister Martha. When Dix visited Düsseldorf in 1921 to make a portrait of Dr. Hans Koch (Museum Ludwig, Cologne), the artist fell madly in love with the then 26-year-old lady of the house, who had given birth to her second child Hana a year earlier. At the same time, Hans Koch had an affair with his true love, Martha's older sister Maria. Martha followed Otto Dix to Dresden without further ado, and Hans Koch lived with Maria in Düsseldorf, and the Dix-Koch love quartet would soon reach its emotional climax: Martha and Hans Koch divorced in 1922 so that she could marry Otto Dix in February 1923 after ten months of separation. Their first child Nelly was born in June 1923. Martha's daughter Hana from her first marriage was only three years old when they broke up. From then on, Hana and her older brother Martin were raised by their father Hans Koch, and Martha's sister Maria in Düsseldorf. Young Martha tried to maintain contact with her young children. Dix supported her by repeatedly making imaginative drawings and watercolors for the children. Dix loved children, and the unrestrained youthful innocence and joie de vivre of Martha's children probably touched his heart, especially after the atrocities he had witnessed in World War I.

"Bilderbuch für Hana" – a spectacular rediscovery

As early as spring 1922, Otto Dix created his first picture book with 15 large-format watercolors for Martin, Martha's first-born, and Martha wrote on April 3, 1922: "Jim [Otto Dix] made 1 picture book for Muggeli [Martin] for Easter. Watercolors. We want to have it bound, the sheets have to be mounted, it is going to be very beautiful + refined + will therefore cost a lot of money, 300 M, which we cannot afford as all debtors keep ignoring us + we are poor people. But we want to have it done. Hansli [Hans Koch] will send the money. Muggeli will have a lot of fun with it, we have had a lot of fun ourselves. [...]" (Martha Dix, April 3, 1922, quoted from Otto Dix. Bilderbuch für Hana und andere Trouvaillen, ex. cat. Galerie Remmert und Barth, Düsseldorf 2016, p. 18). However, it was long unknown that Otto Dix had also made a wonderful picture book for Martin's little sister Hana shortly afterward, a fascinating compendium of 14 large and imaginative watercolors showing a wide range of motifs from mythology, the Bible, and the world of fairy tales. It must have been around her fifth birthday that Hana Koch (1920-2006) received this outstanding artist's book from "Uncle Jimmy", her affectionate nickname for Otto Dix. She guarded this impressive watercolor album like gold until the end of her life. It was never documented or exhibited; she only allowed a small glimpse of it in 1994, showing just a single watercolor. Therefore, the discovery and complete disclosure of this long-kept secret in collaboration with Hana's daughter Olga in 2016 was key to this art-historical sensation.

"Bilderbuch für Hana" –

a virtuoso panorama of Otto Dix's rich pictorial world

But what was it exactly that Otto Dix, the master of the "primal themes of humanity", wanted to pass on to little Hana's cheerful and innocent soul at the beginning of her journey through life? What were the themes that Dix considered essential or even vital after the exhaustive wartime experiences? With this children's book, Otto Dix laid out his rich pictorial world in front of our eyes, and the very first watercolor shows a cornucopia carried by three putti, from which the title of this incomparable artistic masterpiece "Bilderbuch für Hana" ("Picture Book for Hana") tumbles towards us with childlike ease. The fact that the rich artistic universe of these watercolors was also of great artistic value to Otto Dix is demonstrated by the outstanding compositional quality of each sheet, as well as by his signature, which he left on each of the 14 watercolors

The second watercolor, a kind of frontispiece that shows Hana's family in chivalry costume led by the physician and art collector Dr. Hans Koch, Martha's first husband, mounted on horseback in armor wearing Windsor glasses and wielding an over-sized syringe, bears witness to Dix's biting humor. He is followed by Martha's sister Maria, the children Martin and little Hana, who are also on horseback. The latter looks at the viewer with bright and perky eyes. The medieval castle in the background is an allusion to Schloss Randegg, a castle near Constance, which Hans Koch acquired as a summer residence for his family at a reasonable price during a period of economic inflation in 1923. The castle explains why Dix depicted the Koch family as magical medieval lords with a slight notion of mockery. In addition, he also addressed the sense of protection and unity that the family gave little Hana in uncertain times.

This also provides a thematic link to the following watercolor, which shows a scene from the famous fairy tale "Town Musicians of Bremen" by the Brothers Grimm, in which the rooster, the cat, the dog, and the donkey manage, despite their frail health, to drive off robbers by working together. A story that tells us to never give up and that friendship matters in even the most hopeless situations and that it can give us a new sense of purpose.

The next scene is from the dramatic biblical story of "Jonah and the Whale", which Dix staged under dark storm clouds and in torrential rain. The sea is rough, the ship is about to sink and the huge head and mouth of the whale with the seemingly moribund Jonah halfway in it emerges in the foreground. But, as we know, the whale had come on God's behalf to rescue faithful Jonah and, after three days in the whale's stomach, spit him back ashore safe and sound. This is followed by the story of "Daniel in the Lions' Den". Again, it is a menacing monster, which, according to biblical tradition, the faithful man with steadfast trust in God need not fear, as Daniel survives the night in the lions' den thanks to his unwavering faith. This is another story of confidence, faith, and hope. The beasts that Dix presents to the viewer within his "Bilderbuch für Hana" are intriguingly surreal, among them the following two figurative scenes: "St. Christopher" and "David and Goliath", the one being the protective and the other only a seemingly dangerous giant. St. Christopher is a saint and one of the 14 Holy Helpers of the Catholic Church, Goliath the leader of the faithless Philistines, who was beaten by David with a slingshot, ushering in the triumph of the people of Israel. Little Hana was familiar with these captivating stories from the Bible, and the surreal imagery must have fascinated her, too. However, the messages these images convey about life will have certainly only become comprehensible to Hana - and to today's viewers

This is followed by six more top-class watercolors, "The Seven Deadly Sins", "Noah's Ark", "Samson and the Lion", "The Temptation of St. Anthony", "St. George with the Dragon" and "St. Anthony Preaching to the Fish", which captivate the viewer with their exciting compositions and fancifully exaggerated depictions of landscapes and animals. It is the incessant fight against evil, the constant struggle for a better world, that provides the thematic link between these extremely diverse scenes and that is fundamental to the timeless topicality of the fascinating imagery of Dix's "Bilderbuch für Hana".

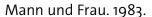


Otto Dix, 11. The Temptation of St. Anthony.

Dix's "Bilderbuch für Hana" – A socio-critical masterpiece of lasting topicality

But which picture did Otto Dix choose for the end of this masterful presentation of the agonizing challenges of life, this life-long battle of virtue against vice, faith against disbelief, good against evil? It is the contemplative scene of "Miracle in the Stable", in which Dix confronts us not only with the infant Jesus but with the purity of the child with all its vulnerability and innocence at the very beginning of life. Preserving this purity and virtue for as long as possible amidst the storms of life is a wish that Otto Dix expresses in these powerful images - for little Hana, as well as for humanity as a whole. Once again, this arthistorical treasure - its discovery in 2016 being a small sensation - shows the complexity and devotion with which Dix's work revolves around existential themes of life and death. They also testify to his mastery in artistic adaptation and transformation, and his genius in using the art-historical pictorial tradition for his artistic purposes. With "Bilderbuch für Hana", Otto Dix left us a socially critical and yet hopeful masterpiece on the existential "primal themes of humanity", which, shockingly, has lost none of its topicality to this day. [JS]

STEPHAN BALKENHOL



Wooden sculpture. European beech, partly in color. Height: each ca. 202 cm (79.5 in).

1957 Fritzlar – lives and works in Karlsruhe and Meisenthal

♣ Called up: December 6, 2024 – ca. 5.34 pm ± 20 min.

€ 100.000 - 150.000 (R/D, F)

\$110,000-165,000

PROVENANCE

- · Löhrl Gallery, Mönchengladbach (directly from the artist).
- · Private collection, Hamburg (acquired from the above in 1985, until 2017, Ketterer Kunst, June 10, 2017, lot 861).
- · Private collection, Southern Germany (since 2017).

EXHIBITION

- · Impulse I, Galerie Löhrl, Mönchengladbach, May 15 June 22, 1983.
- · Stephan Balkenhol. Skulpturen und Zeichnungen, Kunstverein Brunswick, February 6 - March 15, 1987 (illustrated on pp. 60 and 61).
- · Neue Kunst in Hamburg 1987. Stephan Balkenhol, Hella Berent, Werner Büttner, Andreas Coerper, Markus Oehlen, exhibition at Halle K3, Hamburg, February 6 - March 8, 1987 (illustrated on pp. 12 and 13).
- · Stephan Balkenhol, Staatliche Kunsthalle Baden-Baden, July 15 September 17, 2006; Museum Küppersmühle für Moderne Kunst, Duisburg, September 28, 2006 - January 28, 2007; Museum der Moderne Salzburg February 17 - June 24, 2007, p. 207. (with illustrations 5a and 5b, as well as a full-page illustration on pp. 58 and 59).

LITERATURE

· Neal Benezra, Stephan Balkenhol. Sculptures and Drawings, Hirshhorn Museum and Sculpture Garden Smithonian Institution, Washington D.C., Stuttgart 1995, p. 28 (with illustration 8 (Woman) and on p. 73).

- Groundbreaking: In retrospect, Balkenhol described this outstanding seminal piece as a "key work" in his œuvre
- Of museum quality: The first sculptures of human figures Balkenhol created in his typical coarse style
- Archetypal aesthetics in a captivating monumental size
- From the year of his artistic breakthrough
- Shown at, among others, the grand 2006 Balkenhol retrospective exhibition at the Kunsthalle Baden-Baden, the Museum Küppersmühle, Duisburg, and the Museum der Moderne, Salzburg

"I consider my first full-body sculpture Mann und Frau (Man and Woman) a key work in which I succeeded in capturing virginity and naivety in a positive sense; a freshness that, of course, can never be achieved again."

Stephan Balkenhol, 2017

The minimalist yet profoundly moving sculptures by Stephan Balkenhol, one of the most important contemporary German sculptors, evoke archetypal patterns of human existence and perception. His work has been defined by heads and figures carved directly from a single wood block since 1982/83. After the two-part work "Kopf Mann und Frau" (Head Man and Woman) from 1982, which is now part of the Ludwig Collection in Aachen, Balkenhol carved the present figure pair "Mann und Frau" from a single tree trunk in 1983. Due to their

slightly larger-than-life size, these first two full-length wooden sculptures elude any pictorial representation; their monumentalization seems alienating and confusing. The enormous spatial presence and inimitable aura of this impressive creation are captivating. Its reference to the art-historical tradition of depictions of Adam and Eve also evokes the fascination with the origins of humankind. At the same time, it also marks the beginning of Balkenhol's renowned sculptural ouevre.



Elements characteristic of Balkenhol's later work already make a powerful appearance here: the rough treatment of the wood and the almost melancholic disconnection between his figures. The disconnection between his figures and the world around them is captivating and often downright disturbing, and precisely this quality characterizes Balkenhol's "Mann und Frau." Although it draws on the prominent arthistorical tradition of the Adam and Eve motif, a classic couple portrait, it is distinguished by the stark negation of the couple relationship. Neither the gaze nor the posture of the two figures suggests even the slightest degree of human interaction. Their rigid eyes stare into the void, almost aimlessly; Balkenhol confronts us with the first humans cast into our modern world, naked, vulnerable and bewildered. These are archetypal conceptions of man and woman, and their nakedness is socially and temporally indeterminable. In stark contrast to historical couple motifs, the present work has no interpersonal interaction. Facial expressions or gestures do not mar its monumental physical presence. Comparison with the work of Ernst Ludwig Kirchner, whose "Liebespaar" from 1923/24 (height: 144.5 cm) was considered degenerate at the time and is now thought to be lost, serves to illustrate Balkenhol's artistic progressiveness: Balkenhol's critical work "Mann und Frau" stands out not only because of its slightly larger-than-life size, which makes their 'human' appeal almost a bit frightening, it is also characterized by the complete lack of relationship between the individuals, their isolation, which – seemingly paradoxical – can only be fully appreciated in the double portrait.



Ernst Ludwig Kirchner, Liebespaar, in front of Kirchner's Wildbodenhaus, whereabouts unknown, photograph



Stephan Balkenhol in front of his sculpture "Großer Kopf mit Figur" (2010), photo: Roland Rasemann. © VG Bild-Kunst, Bonn 2024



In his distinctive coarse style and with great physical effort, Balkenhol carved "Mann und Frau" from a huge trunk of a European beech in 1983. It was the year of his artistic breakthrough, the year he received the Schmidt-Rottluff scholarship for the present "Mann und Frau," and the year he showed works in the section for emerging artists at Art Cologne. His wooden sculptures, completely new in their formal language, were a great success in Cologne and soon sold out. Some works were sold directly to important public collections like the Nationalgalerie Berlin and the Ludwig Collection in Aachen.

Using traditional tools, Balkenhol began to process the wood, which he saw as a living substance, and, in doing so, he developed his characteristic artistic language as early as 1983. He leaves the surface in its natural state, rough and unfinished, and uses only minimal color. Like Ernst Ludwig Kirchner and other artists of Expressionism with a background in sculpting, Balkenhol uses color only for accentuation. So, for the most part, scratches, cracks, chips, and fissures remain visible, bearing witness to the natural growth and sculpting processes. The figure, the head, the face – their physical volume emphasized – are circumscribed, always bearing a certain familial resemblance, but also with the essential degree of generalization that seeks the more significant form. Devoid of any indication of subjective state or emotion and free of narrative references, the figures derive their expressiveness solely from their physical presence, the generalized indeterminacy, and lack of relationship, straightforwardly expressing the existential attitude of postmodern man towards life Balkenhol broke entirely new ground in the traditional field of wood sculpture. He found his distinctive style and brought the sculpted image of man into the modern age with great force.



"I believe that timeless art always bears a high degree of topicality. When I look at an Egyptian head, it seems to me as if I could encounter the depicted, mostly idealized person today, too."

Stephan Balkenhol, quoted from ex. cat. Deichtorhallen Hamburg, Cologne 2008, p. 114



Balkenhol's figures remain isolated human individuals, removed images, and simultaneously, silent observers of our human existence. In their monumental size and nakedness, "Mann und Frau," Balkenhol's first full-body figures, remain unique pieces, as his subsequently made figures are mostly dressed, painted, and significantly reduced or enlarged in size in order to reduce their immediate physical presence, "because I do not want the viewer to think there is an actual person in front of him," explains Balkenhol (quoted from ex. cat. Deichtorhallen Hamburg, Cologne 2008, p. 115). Works from this fascinating sculptural œuvre can be found in many important public collections today, among them the Kunsthalle Mannheim, the Hamburger Bahnhof, Berlin, the Kunstmuseum Basel, and the Museum Ludwig in Cologne. [JS]



KARL SCHMIDT-ROTTLUFF



1884 Rottluff near Chemnitz – 1976 Berlin

Fischer auf der Düne. 1921.

Signed in the lower right. Signed, titled and inscribed with the work number "213" on the reverse of the stretcher. Once more inscribed with the work number on the reverse of the partially overpainted canvas 87,5 x 100,5 cm (34.4 x 39.5 in). [CH]

♣ Called up: December 6, 2024 – ca. 5.36 pm ± 20 min.

€ 400.000 - 600.000 (R/D, F)

\$440,000-660,000

PROVENANCE

- · Ferdinand Möller Collection, Berlin (presumably acquired directly from the artist in 1922).
- Detroit Institute of Arts, Detroit/Michigan
- (taken on loan from the ownership of the above in March 1938, confiscated as "enemy property" by the American state in December 1940).
- US state property
- (1950-1957, assumption of ownership of the above-mentioned confiscation on October 30, 1950 by "Vesting Order 15411" issued by the Office of Alien Property at the Department of Justice).
- Maria Möller-Garny, Cologne
- (acquired in 1957 by "re-purchase" from the American government).
- Angelika Fessler-Möller, Cologne (from the above)
- Berthold and Else Beitz collection, Essen
- (acquired from the above through Galerie Grosshennig, Düsseldorf, in 1959).
- · Ever since in family ownership.

EXHIBITION

- Neue Kunst Hans Goltz Munich (with a fragmentary label on the reverse of the stretcher).
- Touring exhibition Schmidt-Rottluff, Galerie Möller Berlin, Museum Königsberg, Museum Danzig, 1928/29 (no catalog).
- Kunstwerke aus drei Jahrtausenden gesammelt im Ruhrgebiet, Kunsthalle Recklingshausen, May 16 - July 16, 1963, cat. no. 212 (illustrated).
- Pommersches Landesmuseum, Greifswald (permanent loan, 2015-2024)
- · Zwei Männer ein Meer. Pechstein und Schmidt-Rottluff an der Ostsee, Pommersches Landesmuseum, Greifswald, March 29 - June 28, 2015, cat. no. 9 (dated 1920, illustrated on p. 81).

LITERATURE

- · Will Grohmann, Karl Schmidt-Rottluff, Stuttgart 1956, p. 266 (illustrated in b/w) and p. 292.
- Galerie Wilhelm Grosshennig (ed.), 10 Jahre Kunsthandel in Düsseldorf 1951-1961, Düsseldorf 1961, p. (illustrated, with the incorrect date "1920").
- · Eberhard Roters, Galerie Ferdinand Möller: die Geschichte einer Galerie für Moderne Kunst in Deutschland 1917-1956, Berlin 1984, pp. 156 and 226.
- Katrin Engelhardt, Ferdinand Möller und seine Galerie. Ein Kunsthändler in Zeiten historischer Umbrüche, PhD thesis, Hamburg 2013, https://ediss.sub. uni-hamburg.de/bitstream/ediss/5203/1/Dissertation.pdf, p. 122, note 337.

- Expressionism in its purest form: bright red figures against a deep blue sky and radiant yellow reflections of the sun
- Jershöft, a place of inspiration: Fascinated with the simple life he found there, Schmidt-Rottluff spent many summers on the Baltic Sea from 1920
- In his observations of people and nature, the artist found new confidence in color
- Paintings by the artist of this outstanding quality and vibrancy are scarce on the auction market
- Part of the outstanding collection of Berthold and Else Beitz, Essen, for 65 years



ARCHIVE MATERIAL [SELECTION]

- · File card for the art collection of Galerie Ferdinand Möller ("Fischer auf der Düne, Öl auf Leinwand" by Karl Schmidt-Rottluff), in: file cards boxes, Berlinische Galerie Berlin, Ferdinand Möller estate, BG-KA-N/F.Möller-KK.
- Business correspondence between Galerie Ferdinand Möller and the Art Collections of the Free City of Danzig, Berlinische Galerie Berlin, Ferdinand Möller Estate, BG-GFM-C, II 1, 587f.
- Business correspondence between Galerie Ferdinand Möller and Dr. Wilhelm Reinhold Valentiner, director of the Detroit Institute of Arts, Detroit (USA), Berlinische Galerie Berlin, Ferdinand Möller Estate, BG-GFM-C, II 1,115 (among others).
- Customs invoice and customs declaration for the import of 18 oil paintings from Galerie Ferdinand Möller to the Detroit Institute of Arts, 1938, Berlinische Galerie Berlin, Ferdinand Möller Estate, BG-KA-N/F.Möller-66-M66,18-23.
- Department of Justice, Office of Alien Property, Washington D.C. and others: Purchase agreement between the Office of Alien Property of the U.S. Department of Justice and Maria Möller-Garny regarding the repurchase of 19 paintings stored at the Detroit Institute of Arts, Berlinische Galerie Berlin, Ferdinand Möller Estate, BG-KA-N/F.Möller-68-M68,88-89.





Jershöft, place of inspiration

Arriving from Berlin in the summer of 1920, Schmidt-Rottluff visited the quaint fishing village of Jershöft in Pomerania on the Baltic Sea for the first time. The village's striking landmark is a lighthouse built in 1865. The brick tower impresses with its 35-meter height.

The fishing village, which he would visit over the summers of the coming years until 1931, was a peaceful oasis in the turbulent post-war years for the artist, especially in the light of political struggles between extremist groups in the fledgling Weimar Republic, especially in his home city of Berlin. Schmidt-Rottluff devoted much of his work to rural life. His subjects were fishermen, farmers, artisans, and laborers, who, through their daily work, were at one with the landscape, inspiring the artist to create these energetic works.

"This indescribable blue sky alone is a great delight, and the clear colors, distinctly set against one another – perhaps the colors are not that rich here [...] – but they are equally as steely and unambiguous."

Karl Schmidt-Rottluff in a letter to Ernst Beyersdorff from June 22, 1922.

Depictions of rural life

Special mention should be made of the painting "Fischer auf der Düne" (Fishermen on the Dune), a key work in the pictures showing workers and craftsmen. Schmidt-Rottluff's efforts to attain monumentality with a highly dynamic painting style become tangible. Generous, simplified forms and large color zones determine the character of the composition, a multifaceted landscape with cliffs and dunes. Schmidt-Rottluff captured the outlines of figures and objects, such as the boat, with rapid, almost sketchy brushstrokes. The contours are almost always rendered in black. The color takes on a vibrant, luminous life within the surface-determining boundaries. It is always this sublime use of color, the substantial, deep blue so typical of Schmidt-Rottluff, in contrast to olive ocher and reddish brown, that is now used preferentially and blended into a harmonious whole. The fishermen and the boat occasionally take on sculptural forms, and the artist uses rhythmic shapes and color fields that extend beyond their contours to assimilate the figures of the fishermen into the landscape. The textural treatment of color, the rich application of paint, and the solid forms bounded by contours make the work so compelling. Here, figures and objects have a somewhat arbitrary appearance, morphing into a colored surface painting that brings new momentum to his art and allows it to intensify its expressiveness.

"In the early 1920s after World War I [...], Schmidt-Rottluff took a big step by merging figures [...] and landscape using rhythmic forms and color fields that extended beyond the contours, creating an inseparable unity at the same level. This is how he madea highly dense tapestry of color brought to life in the painting by the figures' mobility, the jagged outlines, and the complementary contrasts."

Roman Zieglgänsberger, curator for Modern Art, Museum Wiesbaden, quoted in: ex. cat. Karl Schmidt-Rottluff. Landschaft, Figur, Stillleben, Brücke-Museum, Berlin, 2014/2015, p. 96.

Radiant colors and vibrant surfaces

In the Jershöft paintings, Schmidt-Rottluff evolved a colorful, flat style of painting that gave his art an overwhelming expression. Zones of pure color intertwine, infusing the surface with a dynamic rhythm. Occasionally, the forms seem to dissolve into an almost abstract color field, although their relationship to the actual motif is always preserved. The artist also uses black contours to define distinct shapes, creating a sense of space due to the arrangement of the individual pictorial elements. The artist describes the fishermen's chores in "Fischer auf der Düne" and their hard work in any weather. Schmidt-Rottluff shows people in expressive movement devoid of the usual physiognomy; these gestures appear for the first time in his works. Nevertheless, an echo of the expressive style of the pre-war period remains in Karl Schmidt-Rottluff's works in the post-war years, although they inspire a much more emotional, less tranguil impression. In the present painting, Schmidt-Rottluff achieved a high degree of formal and chromatic abstraction without losing touch with the visible. In his monograph and catalogue raisonné of Schmidt-Rottluff's work, published in 1956, Will Grohmann, an expert on the artist, characterizes the works created between 1921 and 1923 in the chapter entitled "Color Field and Zone Painting" (Grohmann, Karl Schmidt-Rottluff, Stuttgart 1956, p. 106).

Fascinating provenance

The art dealer Ferdinand Möller presumably purchased the painting shortly after it was created. Möller, actually a bookseller, began his incredibly successful career in 1912 at the famous Galerie Arnold in Dresden; the then owner Ludwig Gutbier had organized the landmark exhibition of the "Brücke" artists in 1910. In 1913, Möller founded a branch of the Arnold Gallery in Wroclaw, and in October 1918, he opened his own gallery on Potsdamer Strasse in Berlin. The artists he represented included Erich Heckel, Ernst Ludwig Kirchner, Otto Mueller, Emil Nolde, Karl Schmidt-Rottluff, and others. Like many other paintings

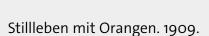


Karl Schmidt-Rottluff, Fischersonntag, 1923, oil on canvas, Brücke-Museum Berlin. © VG Bild-Kunst, Bonn 2024

by the "Brücke" group, "Fischer auf der Düne" remained in the gallery's possession. In July 1937, the infamous exhibition 'Degenerate Art' opened in Munich; the artworks confiscated from museums were finally legally expropriated on May 1, 1938. In response, Möller gave 19 works, including our painting, to his friend Wilhelm R. Valentiner in Detroit on loan. The German-American art historian had been the Detroit Art Institute director since 1924 and published the first monograph on Karl Schmidt-Rottluff as early as 1920. By the "Vesting Order" of the Department of Justice, Office of Alien Property of October 30, 1950, Möller's collection was confiscated as "enemy property" and taken over as property of the US government. After long and arduous negotiations - Ferdinand Möller died in January 1956 - 17 of the paintings that had initially been sent as loans finally arrived in Cologne, where the gallery had been based since 1951, in January 1958. The family donated two paintings, "Bild mit weißer Form" (1913) by Wassily Kandinsky and "Grüne Brücke" (1916) by Lyonel Feininger, to the Detroit Art Institute and the North Carolina Museum of Arts in Raleigh as a form of compensation. In the end, the painting "Fischer auf der Düne" became part of the renowned Berthold and Else Beitz Collection, Essen, through the agency of the art dealer Wilhelm Grosshennig, who was originally from Chemnitz but settled in Düsseldorf after the GDR had been proclaimed. [MvL]

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin



Oil on canvas

Signed and dated in the upper left. Titled and inscribed with the artist's Berlin address "Durlacher Str. 14" and the price "300" [Mark] on the reverse. $50 \times 65 \text{ cm}$ (19.6 \times 25.5 in).

♦ Called up: December 6, 2024 – ca. 5.38 pm ± 20 min.

€ 200.000 - 300.000 (R/N, F)

\$ 220,000 - 330,000

PROVENANCE

- · Marczell von Nemes Collection, Munich (until 1930).
- · Marczell von Nemes Estate (until 1934: Lepke)
- · Das Kunsthaus Herbert Tannenbaum, Mannheim.
- \cdot Acquired on behalf of the below from the above in 1934)
- · Collection of William (Dr. Wilhelm) Landmann (1891-1987), Mannheim / Amsterdam / Toronto (from the above).
- · Collection of Martin Landmann (1923-2021), Vancouver, Canada (obtained from the above).
- · Family-owned ever since.

EXHIBITION

- \cdot Stedelijk Museum, Amsterdam (July 1939-1946 as loan from the Landmann Collection).
- · European sculpture and painting from the collection of William Landmann, Toronto, Art Gallery of Ontario, Toronto, October 18 November 17, 1946.
- · Für die Kunst! Herbert Tannenbaum und sein Kunsthaus. Ein Galerist seine Künstler, seine Kunden, sein Konzept, Reiß-Museum Mannheim, September 11, 1994 - January 8, 1995, cat. no. 246, p. 110 (color illu. p. 90).

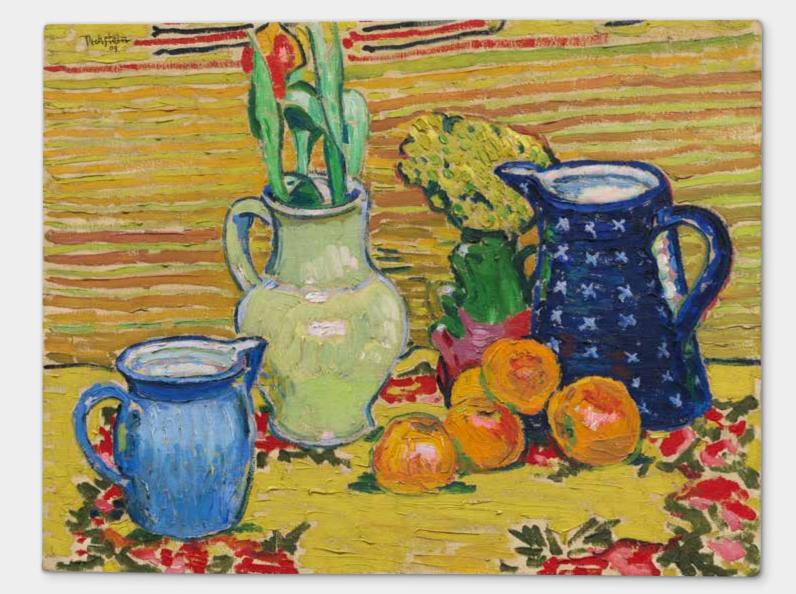
LITERATUR

- · Aya Soika, Max Pechstein. Catalogue raisonné of oil paintings, vol. I, 1905-1918, Munich 2011, cat. no. 1909/3 (color and black-and-white illu.)
- · Rudolph Lepke's Kunst-Auctions-Haus, Berlin, Gemälde, Bildwerke, altes Kunstgewerbe des 16. bis 18. Jahrhunderts aus einer süddeutschen Sammlung, auction on June 12, 1934, lot 310 with illu. on plate 8.
- · Documents on the loan from the Landmann Collection, archive of Stedelijk Museum Amsterdam, folder 707.
- · Documents on the loan from the Landmann Collection, archive of Stedelijk Museum Amsterdam, folder 698, p. 18, no. 617.
- · Exhibition list from 1946, archive of the Art Gallery of Ontario, Toronto.
- \cdot Robert Hubbard, European Paintings in Canadian Collections II, Toronto 1962, p. 160.

- Radiant still life from the early Berlin days of the "Brücke"
- Works made during that time were seminal for Pechstein's expressionist style, which saw its peak in 1910
- The artist showed a similar still life in the spring exhibition of the Berlin Secession
- The painting's provenance reflects Germany's eventful history
- From the William Landmann Collection, Canada

"Dr. William Landmann - the eventful history of an important collection: only very few of the major Jewish art collections survived the Nazi regime as a whole. The story behind the artworks from the collection of Dr. Wilhelm Landmann from Mannheim is all the more remarkable."

Dr. Agnes Thum, Head of Provenance Research at Ketterer Kunst, Munich 2023. Learn more about the entire provenance history at www.kettererkunst.de



Pechstein's "Stillleben mit Orangen" from the early Berlin "Brücke" period

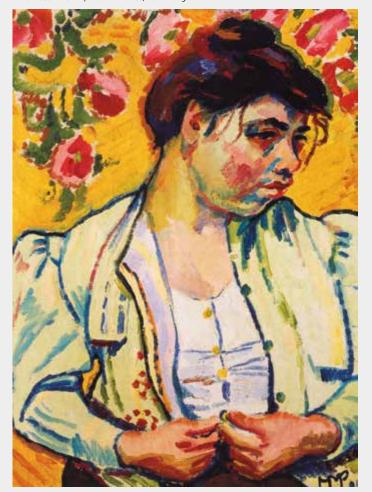
In the German Expressionism of the "Brücke" artists, still lifes, alongside nudes, landscapes, cabaret scenes and portraits, are among the central motifs. Hermann Max Pechstein's works also revolve around these genres, although his painting style differed from that of his fellow artists, as it is closer to the actual appearance of the scene or object depicted. In contrast to Kirchner or Heckel, Pechstein remained more closely connected to real forms and achieved the expressive visual effect primarily through the use of bright colors in generous, strongly contoured compositions.

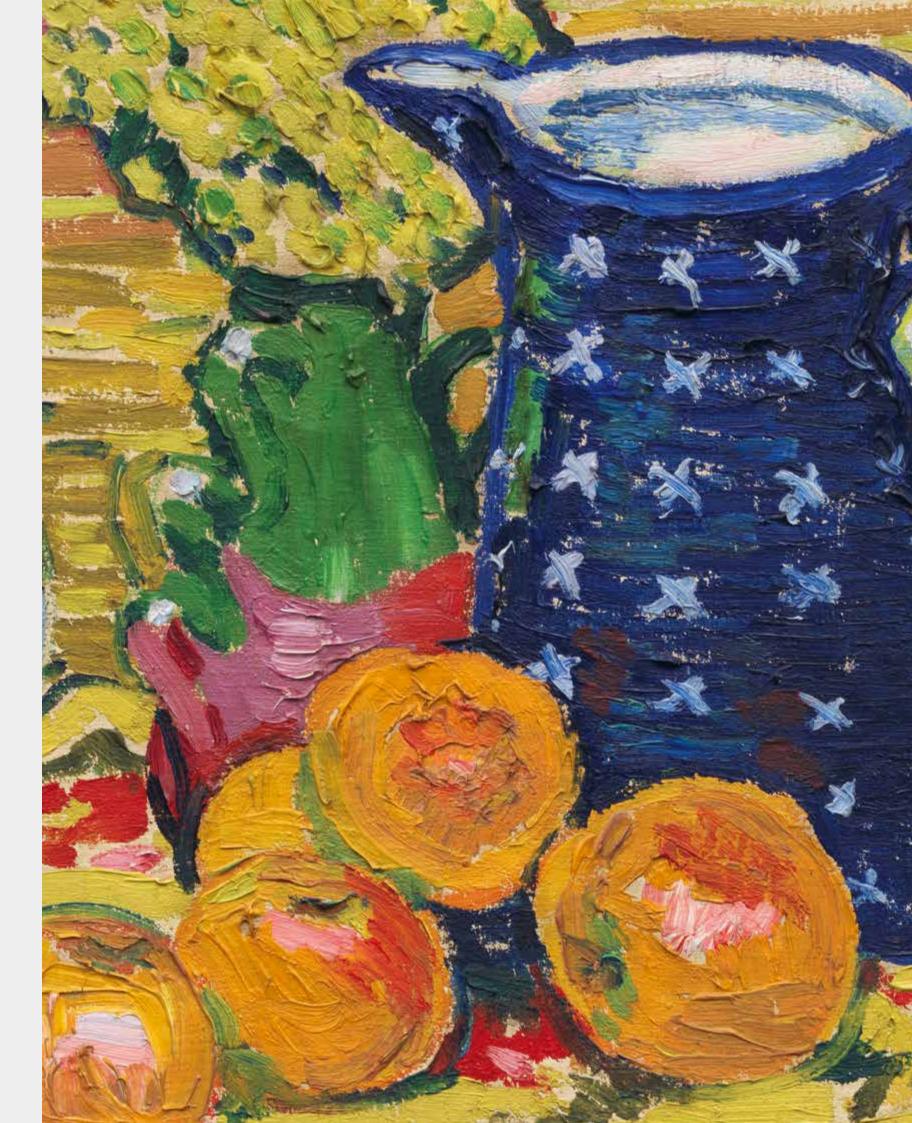
Created while the impression of the Matisse exhibition at Galerie Paul Cassirer at the beginning of 1909 was still fresh and influenced by his trip to Italy and France, the present still life reflects the unbridled energy of the young artist and the diverse influences of the period in which it was created. Reflecting retrospectively on his early days in Berlin, Pechstein wrote: "Now I threw myself into work. Everything I had absorbed urged me to create. Sketches, drawings and drafts poured out of my hands." (Max Pechstein, Erinnerungen, edited by Leopold Reidemeister, Stuttgart 1993, p. 33). This energy and creative power can also be felt in our still life, which is a wonderful document of Max Pechstein's towards a groundbreaking streamlining of the composition and a stringent color statement.

The objects depicted have already been greatly reduced to their basic forms. Pechstein divided the background into just two areas, a floral tablecloth and a wall indicated by horizontal lines. The pattern of the floral tablecloth reappeared a little later in the painting "Die grüne Jacke" (The Green Jacket, 1909), however, in form of a wall hanging. The comparison illustrates that Pechstein depicts objects in his still lifes that he found in his direct surroundings, capturing the immediate impression on the canvas. Objects, furnishings and, above all, fabrics and wall hangings appear time and again in the works of the other "Brücke" artists. As historical photographs show, they were mostly part of their studio's decoration. They allow conclusions to be drawn about the community and bear witness to the artistic dynamism of the environment that the characteristic "Brücke" style could form within just

How impressive the impact of Pechstein's work from early 1909 must have been in comparison with that of other artists outside the "Brücke" is emphasized in the artist's memories. Looking back at the Berlin Secession exhibition, he wrote: "On the opening day, I was shocked when I realized how strong and clear my pictorial language stood in opposition to Impressionism." (Max Pechstein, Erinnerungen, Stuttgart 1993, pp. 33f). According to Aya Soika, the present "Stillleben mit Orangen" (Still Life with Oranges), which is inscribed with the Berlin address on Durlacher Str. 14, was created in March 1909, around the same time as the still life exhibited in the Berlin Secession and which is considered lost today. A price is also indicated on the back; Pechstein figured that 300 Marks would be appropriate for this still life - a ridiculously low price from today's perspective, as the phase in Berlin around 1909 is regarded a time of fundamental creativity that peaked in the works created in 1910. [AR]

Hermann Max Pechstein, Die hellgrüne Jacke, oil on canvas, 1909. © Pechstein Berlin / VG Bild-Kunst, Bonn 2023





EMIL NOLDE

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

Calla, Anemonen und Gerbera. Around 1925/1930.

On firm Japon

Signed in the lower right. 45,5 x 34 cm (17.9 x 13.3 in), the full sheet.

Accompanied by a photo expertise issued by Prof. Dr. Manfred Reuther on July 10, 2002 (in copy).

♣ Called up: December 6, 2024 – ca. 5.40 pm ± 20 min.

€ 90.000 - 120.000 (R/D, F)

\$ 99,000 – 132,000

PROVENANCE

- · Private collection (acquired in the 1920s, family-owned until 2003: Christie's).
- · Galerie Schwarzer, Düsseldorf.
- · Private collection, North Rhine-Westphalia.

LITERATURE

- · Gestalt und Gestaltung. Das Kunstwerk als Selbstdarstellung des Künstlers, Krefeld 1958, illustrated on p. 129.
- · Christie's, London, Auktion Impressionist & Modern Works on Paper, February 6, 2003, lot 467.

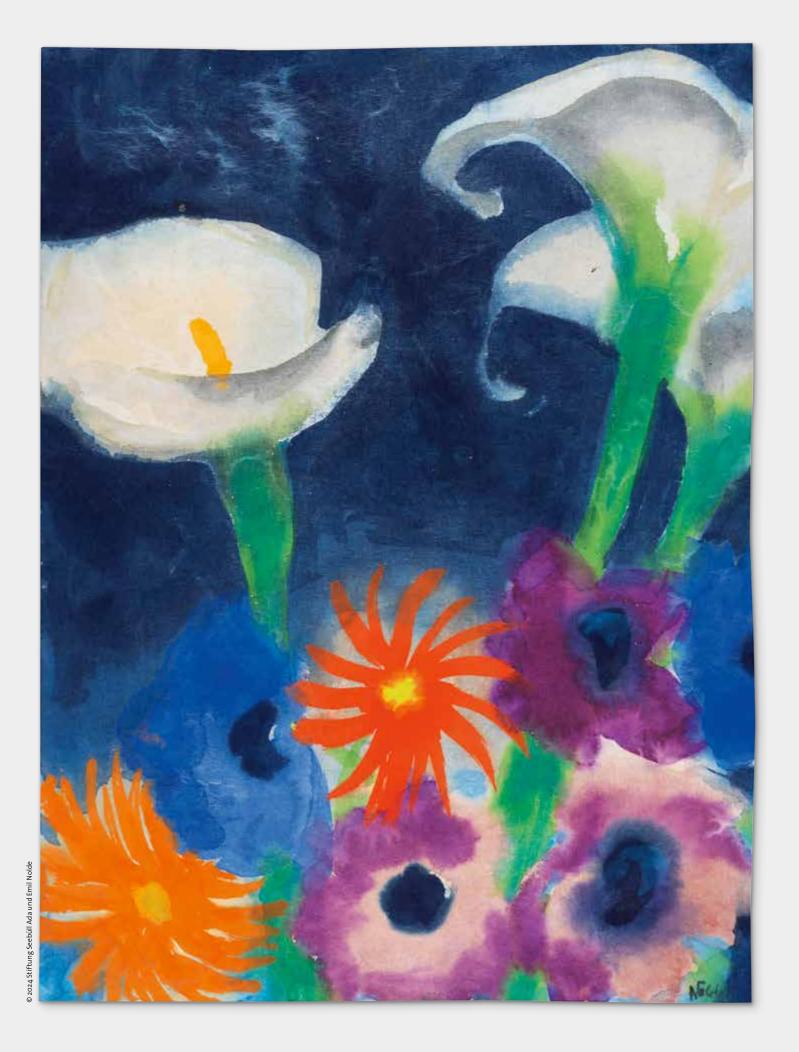
- Nolde's idea of emotionally determined art became manifest in his watercolors
- Large, full-sheet watercolor in remarkably saturated colors
- Emil Nolde is regarded a watercolor virtuoso, making the delicate beauty and the flowers' splendor the bearer of expression

"I love the colors and the purity of the flowers. I love them for their destiny: sprouting, blooming, glowing, making us happy, declining, withering and eventually being disposed of. Our human fate in many cases is not likewise coherent and beautiful [.]"

Emil Nolde, quoted from Martin Urban, Emil Nolde. Blumen und Tiere. Aquarelle und Zeichnungen, Cologne 1965, pp. 7-8.

The German expressionist artist Emil Nolde painted his way into the hearts of art lovers with his vibrant flower pictures. Viewers are captivated by the color and power of his works. Nolde himself described painting in watercolors as a personal calling. He painted people, land-scapes, animals, and flowers. From the intimate style of his early watercolors, he worked his way to a more liberated, broader, and fluid style that required an in-depth understanding of and response to the properties of the papers and the potential the colors offered. Nolde's love of flowers is rooted in his childhood and accompanied his entire artistic career. The intensity and radiance of the color and the

combination of beauty and transience repeatedly inspired the artist, as is also evident in our work. More than any other subject, the flower motif allowed Nolde more freedom to indulge in his color phantasies. They allowed him to explore his ideas of the musicality and absolute effect of color to a point close to abstraction without losing his connection to nature, which always remained a prerequisite for his creativity. Aided by the wet-in-wet technique he used on absorbent paper, he utilized color as a vehicle for emotional qualities that served not to recognize the representational form but to approach his pictorial idea intuitively.



AUGUST MACKE

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



Oil on canvas, laminated on cardboard. Dated and inscribed by hand on the reverse. 64 x 47,5 cm (25.1 x 18.7 in). [JS]

♣ Called up: December 6, 2024 – ca. 5.42 pm ± 20 min.

€ 300.000 - 400.000 (R/D)

\$ 330,000 - 440,000

PROVENANCE

- · From the artist's estate (1914).
- · Elisabeth Macke-Erdmann (1941).
- · Galerie v. d. Heyde, Berlin (before 1943, with a label on the reverse).
- · Antiquariat Tenner, Heidelberg (1957).
- · Galerie Griebert, Munich (1963).
- · Siegfried Adler, Montagnola (1968).
- · Private collection, Mülheim a. d. Ruhr (since the 1990s)
- \cdot Private collection, Northern Germany (inherited from the above).

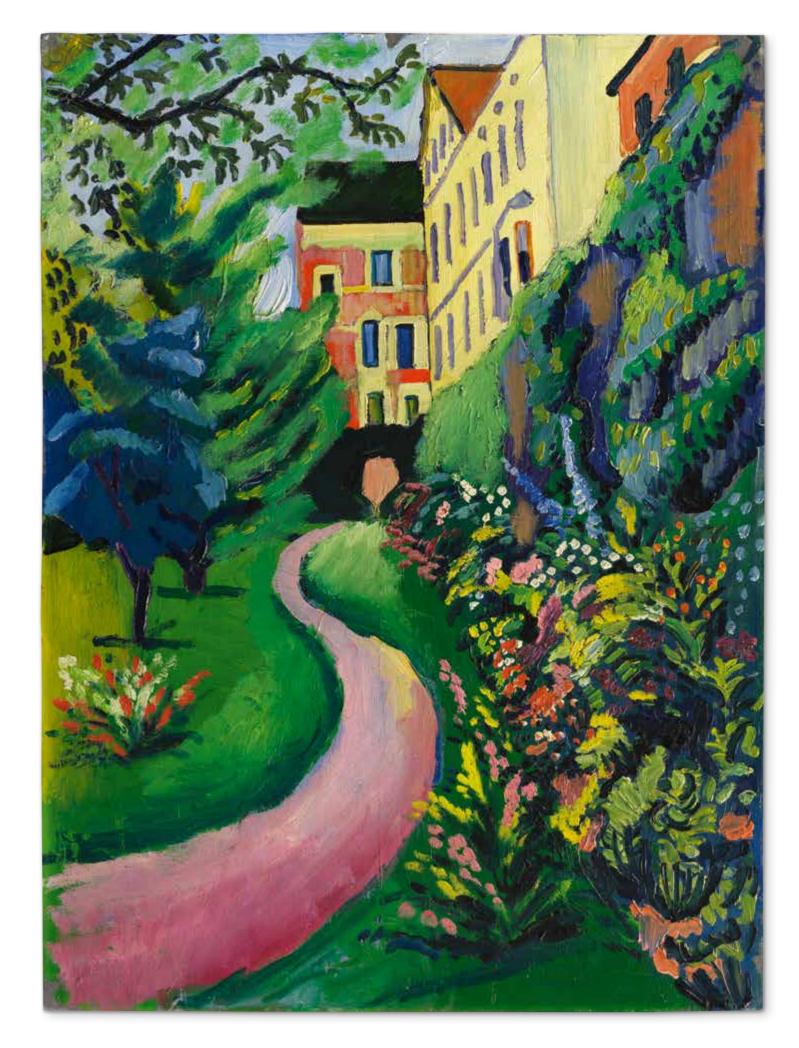
EXHIBITION

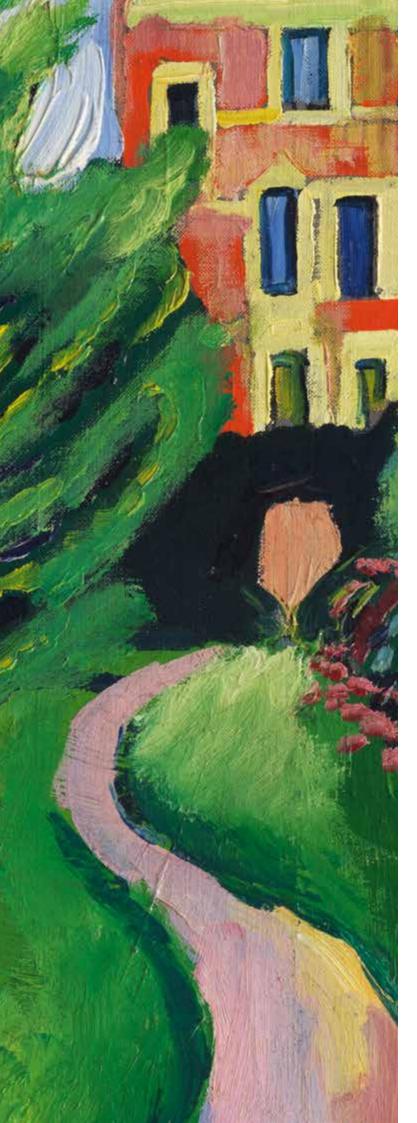
- · August Macke, Kestner-Gesellschaft, Hanover, 1935, cat. no. 27 (with the label on the reverse).
- · Galerie von der Heyde, Berlin (before 1943, with the label on the revere).
- · August Macke. Gemälde, Aquarelle, Zeichnungen, Kunstverein Hamburg / Kunstverein Frankfurt a. Main, 1968/69, cat. no. 51 (with ill. no. 9).
- August Macke. Gemälde, Aquarelle, Zeichnungen, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster / Städtisches Kunstmuseum, Bonn / Städtische Galerie im Lenbachhaus, Munich, 1986/87, cat. no. 74 (with color illu. on p. 241).
- · August Macke, 1887-1914, Fundación Colección Thyssen-Bornemisza, Madrid, 1998, cat. no. 29 (with illu. on p. 99).
- · August Macke und die frühe Moderne in Europa, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster / Kunstmuseum Bonn, 2001/02, cat. no. 60 (with illu. on p. 157).
- · Gartenlust. Der Garten in der Kunst, Orangerie des Unteren Belvedere, Vienna, 2007, without cat. no. (illustrated on p. 215). Marc, Macke und Delaunay. Die Schönheit einer zerbrechlichen Welt (1910-1914), Sprengel Museum, Hanover, March 29 July 19, 2009, cat. no. 74 (illustrated on p. 119).
- · Begegnung in Bildwelten, August Macke House, Bonn 2017, p. 77 (illustrated on p. 93).
- · Hamburger Kunsthalle, Hamburg (on permanent loan since the 1990s, inv. no. 200542).

- From the heyday of the "Blue Rider"
- Featuring Macke, Kandinsky, and Marc, the first exhibition of the "Blue Rider" took place in Munich in December 1911
- Our summery garden scene was painted right after the release of the "Blue Rider" almanac in May 1912
- "Unser Garten mit blühenden Rabatten" marks the beginning of Macke's short expressionist period (1911–1914), which ended with his early death in World War I
- With a signficant exhibition history dating back to 1935, most recently as permanent loan from a private collection at at the Kunsthalle Hamburg for two decades

LITERATURE

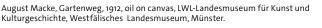
- · Ursula Heiderich, August Macke. Gemälde. Catalogue raisonné, Ostfildern 2008, cat. no. 392 (illustrated in black and white).
- · Gustav Vriesen, Der Maler August Macke, Stuttgart 1953, cat. no. 298.
- · C. Gerhardt, Fabrik und Lager chemischer Apparate, Bonn 1974, illu. on p. 38.
- · Ernst Gerhard Güse, August Macke, der Impressionismus und die Fauves, ein Beitrag zu Mackes Rezeption französischer Malerei, in: ex. cat. August Macke. Gemälde Aquarelle, Zeichnungen, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster / Städtische Kunstmuseum, Bonn / Städtische Galerie im Lenbachhaus, Munich, 1986, p. 33 (with illu. no. 33).
- Magdalena M. Moeller, August Macke, Cologne 1988, p. 102 (illustrated in color on plate 17, p. 103).
- · Rudolf von Bitter, August Macke, Munich 1993 (with illu. 62, p. 87).
- · Andreas Pohlmann, ex. cat. August Macke and Bonn, Schriftenreihe Verein August Macke Haus, no. 7, Bonn 1993 (with illu. 13, p. 45).
- · Barbara Wyandt, Farbe und Naturauffassung im Werk von August Macke, Hildesheim/Zurich/New York 1994, p. 151.
- · August Macke und die frühe Moderne in Europa, in: ex. cat. August Macke und die frühe Moderne in Europa, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster / Kunstmuseum Bonn, 2001/02, Ostfildern 2001, p. 143.
- · Lothar Schmitt and Iris Stollmayer, August Macke: Blickfänge in und um sein Bonner Haus, Schriftenreihe Verein August Macke Haus, no. 7, Bonn 2001, p. 160.
- Mario-Andreas von Lüttichau, Im Farbenrausch. Munch, Matisse und die Expressionisten, exhib. cat. Museum Folkwang, Essen 2012, illustrated on p. 104.
- · Anni Dufour (ed.), Franz Marc, August Macke: L'aventure du cavalier bleu, exhib. cat. Musée d'Orsay, Paris 2019, illustrated on p. 100.
- Westfälischer Expressionismus, exhib. cat. Kunsthalle Bielefeld, 2010, illustrated on p. 101
- Klara Drenker-Nagels and Ina Ewers-Schultz (eds.), August Macke und Freunde: Begegnung in Bildwelten, exhib. cat. August Macke Haus, Bonn 2017, p. 77 (illustrated on p. 93).

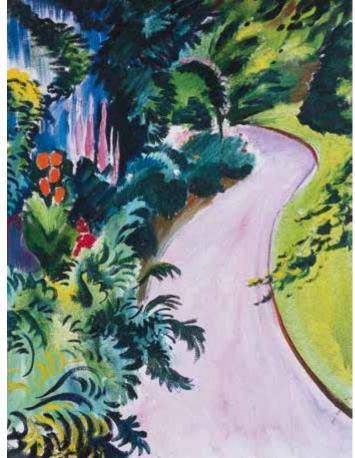




Everyday Paradises

August Macke's "Unser Garten mit blühenden Rabatten" (Our Garden with Blooming Flower Beds) shows one of those typical scenes from the life of the artist: the visual delight he takes in the vibrant colors he uses to paint a sunny, slightly ascending path along the building, is impressively characterized by colors and shapes. The contrast between the austere façade and the casual yet immediate power of a cultivated and, at the same time, untamed nature conveys a sense of joy. Macke's visual representations of an ideal world, which the young painter envisioned in the modern guise of a contemporary paradise, are characteristic of his work. It is not uncommon for it to be a very personal Garden of Eden that blends into (ostensible) everyday scenes. People strolling about in sunny parks or zoological gardens, walking in a world of leisure, beauty, and relaxed contemplation, are motifs frequently used to articulate his vision of paradise. As illustrated in this garden painting, the exclusion of the troublesome yet equally mundane reveals this. It is a calm, secluded world in which Macke painted his family in the neat garden in Bonn, far from the humdrum beyond the wall on busy Bornheimer Straße. It is an idealized world showing his deep immersion in nature's rhythms. Hence, Unser Garten is a substitute for the Garden of Eden on Earth, where Macke transposes a modern, innercity paradise or, in this case, a garden landscape with architecture. It is a variation of an idealized idea that he organizes in his mind and expresses in magnificent colors.







August Macke (kneeling in front) together with Wassily Kandinsky (2nd from left), Heinrich Campendonk, Helmut Macke, Cuno Amiet and his wife on the balcony of Ainmillerstraße 36, Munich 1911, photograph, Gabriele Münter- und Johannes Eichner-Stiftung, Munich.



August Macke, Terrasse, after Henri Matisse, Die Terrasse, Saint Tropez, 1910, pencil, sketchbook no. 38, p. 73.

"More than any of us, he gave color its clearest and purest sound, as clear and bright as his whole nature."

Franz Marc in his obituary for August Macke, September 1914.

In many of his pictures, such as in the related painting "Gartenweg" (1912, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster), Macke visualizes his dream of a perfect, paradisiacal world. The power of dreams is a critical element of his work and is also evident in this picture as an untouched corner of his very intimate living space. Many of Macke's paradisiacal images are imbued with a dream-like quality, and many of his works are motionless as Macke's figures appear in a state of contemplation. Nevertheless, they are also observers, often with their heads bowed, and their eyes closed, thus conveying the impression of a meditative state. In 1905, young Macke, who had a keen interest in theater, read "The World as Will and Representation" by Arthur Schopenhauer. "He has very interesting things to say about dreams," Macke wrote to Elisabeth Gerhardt in Kandern on September 9, 1905 (August Macke, Briefe an Elisabeth und die Freunde, Munich 1987, p. 70).

Henri Matisse and the Fauves

His strong palette, with its bold colors, actually developed in contrast to the idea of paradise. By 1910 at the latest, when Macke saw pictures by, among others, Henri Matisse at Galerie Thannhauser in Munich, including "La terrasse, St. Tropez" (1904, Isabella Stewart Gardner Museum, Boston), of which he made a sketch (1910, sketchbook No. 38, p. 73), he embarked on an intense examination of the Fauves, their pictorial expression, their pursuit of immediacy, their use of color and treatment of light. The Fauves intensified the colors to the highest degree while balancing decorative and flat elements. Along with his clarity of presentation, Macke developed a strict reflection of painterly form, as seen here in the reproduction of the building, the residential and commercial building of his parents-in-law Carl Heinrich and Sophie Gerhardt on the right, with a view of the red-brick neighbor's house behind it.

Macke adored Henri Matisse, whose work he had already studied during his stay in Paris in the summer of 1907 and again during his honeymoon in the city on the Seine in early October 1909. These encounters would lead to a significant stylistic change in the paintings he created during his stay in Tegernsee the following year. The artist started to create highly simplified landscapes, remarkably still lifes, often with pure, intense colors. He defined forms with broad, curved contours and emphasized the surface.



August Macke watering the "little plant of modern art" on the balcony of Ainmillerstraße 36. München 1911, photograph, Gabriele Münter- and Johannes Eichner Foundation

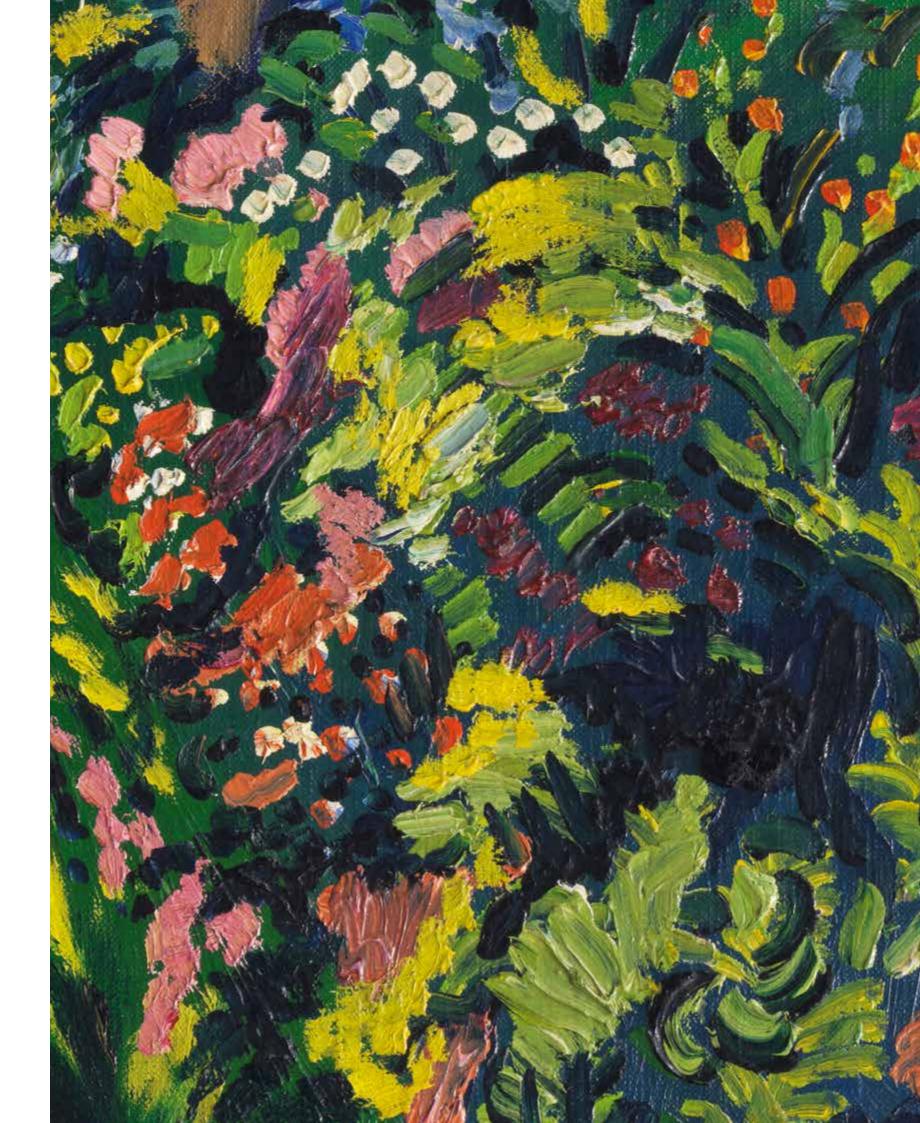
Back in Bonn early in November, August Macke made a quick trip to Hagen before Christmas 1910 to see the second exhibition of the "Neue Künstlervereinigung München" at the Folkwang Museum. He was disappointed, as he expressed in a letter to Franz Marc, but also wrote enthusiastically: "I [...] saw two Matisses that delighted me." (quoted from: August Macke Franz Marc Briefwechsel, Cologne 1964, p. 32). Alongside 'Stilleben mit Asphodelen' from 1906, Macke also saw 'La Berge' (Kunstmuseum Basel), a landscape from 1907. Macke was visibly engaged with their strict architecture in his landscape paintings.

In early November, August Macke and his wife Elisabeth, their almost seven-month-old son Walter, and their housemaid Anni returned to Bonn. They had finally decided against spending the winter at Tegernsee in Upper Bavaria. The young couple's considerations were dominated by their desire to exchange their nature-loving existence for a more urban context and to be closer to his wife's family, as well as the need for different working conditions. "But the question about the studio," Macke wrote to his mother-in-law Sophie Gerhardt, "that is the most important thing" (Macke to Sophie Gerhardt, quoted from: August Macke, Briefe an Elisabeth und die Freunde, Munich 1987, p. 258). Renovation of the studio in the small house on his parents-in-law's property increasingly occupied the artist; in February 1911, it had finally been completed. The studio with a loft on the fourth floor was a blessing for Macke: it had large windows on three sides and a large skylight that allowed him a vast view of the surrounding area, with the very busy Ringstrasse, the Kölner Chaussee with the tower of the mental asylum, Viktoria Bridge, which crosses the railroad tracks right in front of the house across the road, and of Marienkirche, which, surrounded by suburban houses, presents itself in a different light every day.

However, Macke not only painted like strange forces drove him, but he was also caught up in art and cultural-political activities as an exhibiting artist. During the relatively short period of his stay in Bonn from 1910 to 1914, he was involved in events of epochal significance. In addition to being a member of the editorial board of the "Blauer Reiter" magazine, which Macke mainly promoted in the Rhineland, contributing, among other things, an article titled "Die Masken" (The Masks), he was also on the committee of the "International Art Exhibition of the 'Sonderbund' of West German Art Lovers and Artists" in Cologne in the summer of 1912, as well as the campaign for the "Exhibition of Rhenish Expressionists" at Cohen's in Bonn in 1913, and the "First German Autumn Salon" at Herwarth Walden's Berlin gallery "Der Sturm" in the same year. At the beginning of 1911, the Gereonsklub was founded in Cologne. It offered a painting and drawing school, exhibitions (such as a "Blauer Reiter" exhibition in January 1912), a debating club, and various other events, many of which under the aegis of August Macke.

From September 22 to 26, 1912, Franz Marc and his wife Maria visited August Macke in Bonn. Mark and Macke painted the large mural "Paradise" in his studio and visited the Sonderbund exhibition in Cologne. Inspired by the works of young French artists, Franz and Maria Marc went to Paris with August Macke for a week. "Today we were at the Delaunay's. Very nice! They have a boy. Afterward, at Vollard (apartment), Durand-Ruel, etc. Yesterday morning at the Herbstsalon (awful)," Macke wrote to his wife Elisabeth in Bonn on October 2 (August Macke, Briefe an Elisabeth und die Freunde, Munich 1987, p. 291). On October 21, after their return from Paris, August Macke presumably reported to his wife's uncle, the patron and collector Bernhard Koehler in Berlin: "What struck us in Paris was the lack of talent among the Cubists on display. I was very impressed by what we saw of Picasso and Delaunay. I must also say that the Futurists, who are now in Cologne, impressed me very much. These ideas are even more important for modern painting than Picasso." (August Macke, Briefe an Elisabeth und die Freunde,

Like hardly any other artist, Macke was informed about the latest trends in painting, and he was also familiar with the important art dealers in Paris at the time: Ambroise Vollard represented, among others, Paul Gauguin, Pablo Picasso, and Henri Matisse; Paul Durand-Ruel was the gallerist of Paul Cézanne and the Impressionists. Moreover, this extensive knowledge is also reflected in the colorful paintings. [MvL]



MAX BECKMANN

1884 Leipzig – 1950 New York

Großer Clown mit Frauen und kleiner Clown. 1950.

Oil on canvas.

Signed and dated "NY [=New York] 50" in the lower left.

128 x 77 cm (50.3 x 30.3 in).

Literature identifies the painting by various titles, including "Clown mit Frauen und kleiner Clown" (Clown with Women and Little Clown), "Harlekin" (Harlequin), "Grüner Harlekin" (Green Harlequin) and "Grüner Clown" (Green Clown).

Beckmann lists the painting, on which he worked from October 1949 to September 1950, in his list of pictures with the following entry: "1949 New York, 21 King gr Clown with women and k. Clown Pompei started Oct. 11 finished Sept. 2". On November 21, 1950, Beckmann mentioned the painting one last time in his diary, noting that he had worked on the "green clown" again after a walk in Central Park. [JS]

♦ Called up: December 6, 2024 – ca. 5.44 pm ± 20 min.

€ 1.400.000 - 1.800.000 (R/D)

\$1,540,000-1,980,000

PROVENANCE

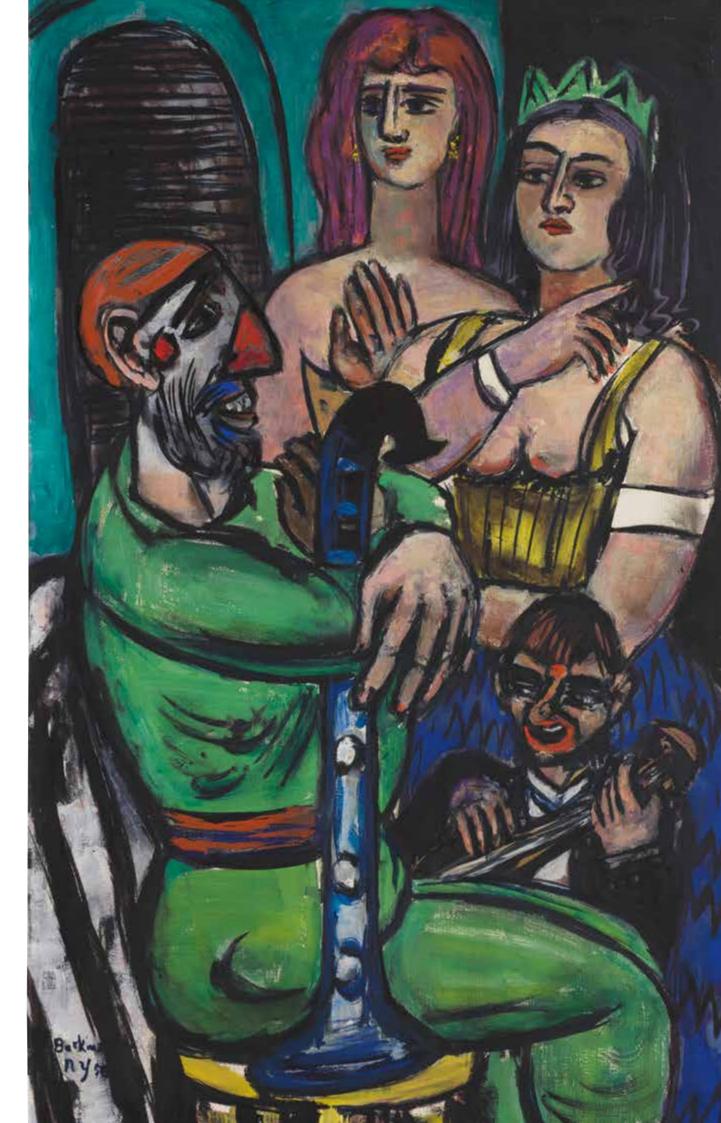
- · Estate of the artist
- · Mathilde Q. Beckmann (since December 27, from the estate in 1950)
- · Curt Valentin /Buchholz Gallery, New York (1951, presumably on commission).
- · Dr. Peter Beckmann, Gauting (around 1955/56).
- · Dr. Hans Sommer, Wertingen (after 1957)
- · Berthold and Else Beitz Collection, Essen (since 1965).
- · Since then in family ownership.

- · Max Beckmann, Curt Valentin / Buchholz Gallery, New York, April 3 28, 1951, cat. no. 17 illustrated, here with the title "The Green Clown").
- · Deutsche Kunst. Meisterwerke des 20. Jahrhunderts, Kunstmuseum, Lucerne, July 4 - October 2, 1953, cat. no. 238.
- · Max Beckmann 1884-1950. Gedächtnisausstellung, Werke aus 5 Jahrzehnten, Kunstverein Städtisches Museum and Haus Salve Hospes, Brunswick, October 25 - November 22, 1953 / Kunsthalle, Bremen, November 29, 1953 - January 3, 1954, cat. no. 71.
- · Max Beckmann, Kunst und Kunstgewerbeverein Pforzheim e.V., Pfortzheim, March 7-28, 1954, cat. no. 37.
- · Max Beckmann, Kunsthalle, Basel, January 14 February 12, 1956, cat. no. 126.
- · Max Beckmann 1884-1950. Gedächtnisausstellung, Städtische Galerie, Würzburg, March 1956, cat. no. 6.
- · Arte tedesca dal 1905 ad oggi, Quadriennale Nazionale d'Arte di Roma, Rome / Ente Manifestazioni Milanesi, Milan, 1957, cat. no. 19.
- · 50 Jahre Museum Folkwang in Essen, Freunde des Museums sammeln. Drei Ausstellungen aus dem Besitz von Mitgliedern des Folkwang-Museumsvereins e.V., 20. June 4 - 23, 1972, cat. no. 4 (illustrated)
- · Max Beckmann, Kunsthalle Bielefeld, November 2 December 14, 1975.
- · Max Beckmann, Josef-Haubrich-Kunsthalle, Cologne, April 19 June 24, 1984.
- · Max Beckmann. Gemälde 1905-1950, Museum der Bildenden Künste, Leipzig / Städel Museum, Frankfurt a. M., July 21 - September 23, 1990.
- "Expressiv!", Fondation Beyerle, Riehen, March 30 August 10, 2003, p. 188 (illustrated on p. 125).
- · Museum Folkwang, Essen
- (on permanent loan from a private collection since 2015).
- · Max Beckmann. Welttheater, Kunsthalle Bremen, July 30, 2017 February 4, 2018 / Museum Barberini, Potsdam, January 24 - June 10, 2018, cat. no. 62.



- The clown as an alter ego in Beckmann's "World Theater": From "Self-portrait as a Clown" (1921) to "Großer Clown mit Frauen" (1950), Beckmann repeatedly took on this role
- "Großer Clown mit Frauen": an artistic legacy and emotional allegory of Beckmann's tragic life in exile
- A skillful combination of Beckmann's central themes: self-reflection, the world as a stage, and life as a journey
- Painted around the same time as the famous last triptych, "The Argonauts" (1950, National Gallery of Art, Washington), likewise considered an artistic legacy
- One of Beckmann's last paintings on which he worked until the end of November 1950; he died on December 27, 1950, on a walk in Central Park
- Long history of international exhibitions
- Part of the outstanding collection of Berthold and Else Beitz, Essen, for almost 60 years

- · Anja Tiedemann, Kaldewei Kulturstiftung (ed.), Werkverzeichnis Max Beckmann - Catalogue Raisonné of Paintings, Frankfurt a. Main, online catalog no. 828.
- Barbara and Erhard Göpel, Max Beckmann. Katalog der Gemälde, vol. 1, Bern 1976, catalog no. 828.
- Erhard Göpel, Max Beckmann. Die Argonauten Ein Tryptichon, Stuttgart 1957, pp. 58 and 63 (with fig. no. 3 and fig. 43/44 (details)).
- · Friedhelm Wilhelm Fischer, Max Beckmann. Symbol und Weltbild. Grundriss zu einer Deutung des Gesamtwerkes, Munich, 1972, p. 201.
- Erhard Göpel (ed.), Max Beckmann, Tagebücher 1940-1950 (compiled by Mathilde Q. Beckmann), Munich, 1984, mention of the painting on November 3, 8, 11, 26, 27, 1949 and November 21, 1950 (see also January 21, 1950 and possibly also October 9, 1950).





"'I am a silly old clown and nothing else [...]"

Max Beckmann, diary entry on April 18, 1946.



Max Beckmann, Selbstbildnis als Clowr 1921, oil on canvas, Von der Heydt-Museum Wuppertal.



Max Beckmann, Akrobat auf der Schauke 1940, oil on canvas, Saint Louis Art Museum.

Many self-portraits characterize Max Beckmann's oeuvre, while masks and costumes are recurring motifs. In addition to the classic self-portrait genre, this group includes paintings that show him more or less hidden and "masked", taking on different roles. The world of the circus constitutes a kind of basso continuo that runs like a red thread through his artistic work. Beckmann's "Self-Portrait as Clown" from 1921 already professes the role in the title that one, entirely unadorned, does not want to accept for the tormented artist. His self-portraits as "Acrobat in a Swing" (1940, Saint Louis Art Museum) or as Harlequin in the center panel of the triptych "Carnival" (1943, Iowa City Museum of Art) are more challenging to recognize. Time and again, the painter is immersed in the fascinating world of the circus, the stage, and what goes on behind the scenes, especially in the dressing rooms, where the "transformation" takes place.

In this magnificent painting, "Clown mit Frauen und Kleiner Clown" (Clown with Women and Little Clown), the artist can be recognized in the main character, the red-nosed clown dressed in green on the right. With his intention to make the audience laugh, the clown's grin freezes like a mask as he clutches his instrument in search of support, as if he needed protection from the three figures closing in on him. The two female figures, with their ambiguous appeal, and the clown, who is small in stature and attracts attention by playing loud music, are explicitly focused on the main character. The two women are young American women of the type that Beckmann encountered in his everyday life, for example, in his lessons at the Brooklyn Museum Art School. Their youth and beauty starkly contrast the aged clown behind whom darkness lies.

The woman on the right, who seems to command the clown to leave, is reminiscent of the Statue of Liberty with her verdigriscolored hair ornament. As the goddess of fate, she decides who can stay (in the USA) and who must leave the country. She is an expression of the painter's persistent anxiety due to his residence permit having been repeatedly queried since he first came to the USA in September 1947, even though he had found permanent employment

and an apartment in New York City, the metropolis of millions, between misery, big city noise and sparkling lights. The second woman with reddish-purple hair and the small clown seem like assistants to the crowned woman in the golden-royal blue robe. The color palette appears gaudy and fresh, reflecting Beckmann's most recent encounters with New York's neon signs and modern Technicolor cinema.

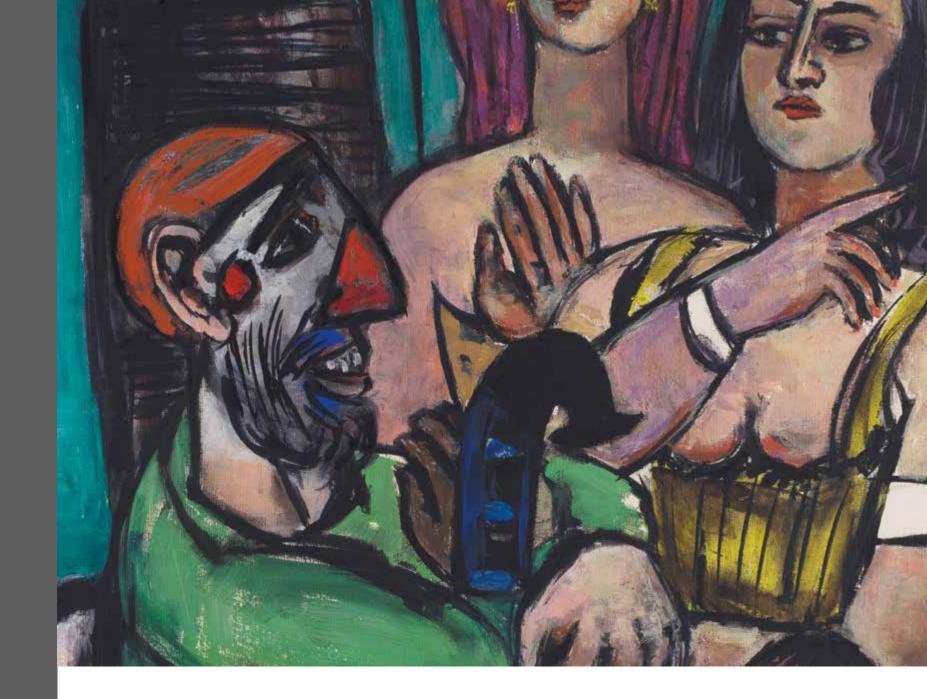
Max Beckmann began working on the painting after settling in his new residence in the fall of 1949. The painter was severely exhausted and had been suffering from a steadily worsening heart condition for some time. Nevertheless, he taught several summer courses in Boulder, Colorado, for two and a half months and continued his arduous teaching activities in New York. Almost every day, he was confronted with the contrast between his physical decline and a flourishing American youth unburdened by the war.

While working on the piece, which kept Beckmann busy for over a year with a few interruptions, he expressed the difficulty of capturing the clown in his diary entry on November 8, 1949: "Still working hard on the clowns. More work than I expected. It is challenging to capture a clown because of his exaggerated physicality." He grappled with this vital work repeatedly, not least because it reflects his situation in many ways. A few weeks before his death, he took on the painting one last time, and on November 21, 1950, he noted in his diary: "Then (against my will) three hours (after a year) on the old green clown. Quite beautiful."

This is the last time this work has been mentioned. On December 27, 1950, Max Beckmann died on a walk in New York..

Dr. Christiane Zeiller, Max Beckmann Archive

The Max Beckmann Archive at the Bavarian State Painting Collections in Munich is currently preparing a complete digital edition of Max Beckmann's diaries. Dr. Nina Peter and Dr. Christiane Zeiller, under the direction of Dr. Oliver Kase, are editing the edition scheduled for release in 2025.



"Großer Clown mit Frauen" (1950) – Max Beckmann's artistic legacy

Max Beckmann's "Großer Clown mit Frauen" (Tall Clown with Women) is not just one of the artist's last paintings - it is an artistic legacy, a mysterious and deeply personal allegory of life. Painted in 1950, shortly before Beckmann's sudden death in New York, the artist presents himself one last time as the clown, his famous alter ego. It was in 1921 that Beckmann first slipped into the role of the humorous commentator on our tragic-comic existence in his "Self-Portrait as a Clown" (Von der Heydt-Museum, Wuppertal). In his multifaceted painterly "Welttheater", inspired by the circus world, Beckmann repeatedly portrayed himself as a clown, harlequin, or circus artist. In "Tall Clown with Women", his last, highly intricate self-portrait of this kind, Beckmann once again combined the central themes of his oeuvre in a single, vigorous composition: his inexhaustible, almost obsessive painterly self-reflection, his distanced view of the world as a stage and life as a scene in the great "World Theater", as well as his artistic examination of his life in exile.

"He repeatedly grappled with this important work, not least because it represents a summary of his life in so many ways."

Dr. Christiane Zeiller, Max Beckmann Archive

Beckmann's last leading role -

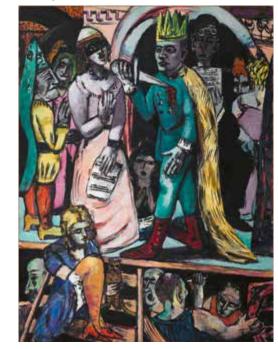
"Tall Clown with Women" as a revealing alter ego and allegory of life Fascinated with the worlds of theater and circus, both of which Beckmann frequently visited, the artist primarily identified with the role of the clown, the humorous commentator on our tragic-comic existence. "Looking at all of this - the war or just life itself - like a show on the stage of the Theater of Infinity, many things become easier to bear," Max Beckmann noted in his diary in exile in Amsterdam on September 12, 1940. This famous quote has the quality of an artistic comment on the dense and fascinating composition that Beckmann would create ten years later. After settling in his new New York home, he created this fascinating painting. It is a final impressive pinnacle of his captivating "world theater."

Many of Beckmann's paintings were seized from German museums during the reign of the National Socialist and shown in the 1937 propaganda exhibition "Degenerate Art" at the Munich Hofgarten. On the day Hitler's speech on the occasion of the opening of a simultaneous exhibition at the Haus der Kunst in Munich was broadcast, Beckmann left Germany for good. Without further ado, the artist and his wife Mathilde (known as Quappi) packed up and set off to visit relatives in Amsterdam. What was disguised as a vacation trip led to one of the most profound changes in Beckmann's life. Living in Amsterdam, Beckmann applied for a visa to the USA as early as 1939. However, it was only after ten years in Dutch exile that the artist and his wife were eventually granted entry to the USA in the summer of 1947, where Beckmann initially had a teaching post at the School of Arts at Washington University in St. Louis before he settled in New York in the summer of 1949. Just four days after he arrived in the East Coast metropolis, Beckmann visited the Museum of Modern Art to see his triptych "Departure" (1932-1935), which he had begun in Germany and which was acquired by the MoMA in 1942, five years before Beckmann's immigration. "The ,Departure' has become one of the most popular paintings in America. Everyone knows it," Beckmann proudly wrote to his divorced first wife Minna in 1949. Now that he had finally settled in his new home in New York, Beckmann soon began to work on "Tall Clown with Women", a complex and emotional allegory of his life. As recorded in his diary, he eventually completed it after more than a year on November 21, 1950. Just a few weeks later, Beckmann, one of the most important German artists of the 20th century, died suddenly and unexpectedly during a walk in Central Park.



Max Beckmann at the Museum of Modern Art, New York, in front of his triptych "Depature", 1947, photo: Geoffrey Clements.

Max Beckmann, Schauspieler, triptych (central panel), 1941/42,



"If you look at all of this – the war or just life itself – as just a scene on the stage of the Theater of Infinity, many things become so much easier to bear."

Max Beckmann, journal, September 12, 1940

Beckmann in New York -

new beginnings, attractions and rejections, freedom and isolation

Beckmann liberated his troubled soul from emotional turmoil by creating a composition so full of meaning and, at the same time, largely enigmatic. In "Tall Clown with Women," the artist performs one last time as the clown on the grand stage of his inimitable "world theater." With the two female figures, Beckmann accompanied his alter ego with two puzzling personifications that are representative of Beckmann's last chapter of life in America and embody his complex emotional situation and his feeling of being torn about his new homeland, which the artist perceives as both enticing and repellent, liberating and threatening. While Beckmann was forced to leave Germany and his paintings had already made their way into American museums, the artist was increasingly struggling with the American metropolis's noise and cli-

The right female figure, apparently commanding the clown to leave, clearly references the Statue of Liberty, the promising symbol of America that welcomes hopeful travelers upon their arrival at New York Harbour. On Beckmann's stage, however, she is rendered as a goddess of destiny that decides who is allowed to enter and who may have to leave the country. As such, she is the artistic expression of Beckmann's persistent anxiety that his residence permit might be revoked, as it had been repeatedly questioned since his entry into the USA in September

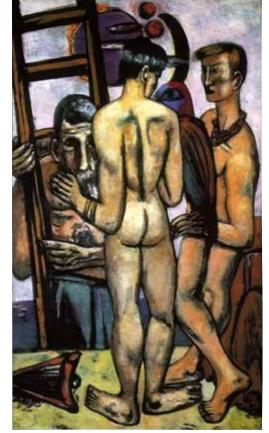
He had finally found permanent employment as well as a permanent residence in New York, the exciting and, at times, overwhelming metropolis of millions, with its strangely fascinating but at the same time daunting aura. While ladies, fashion, and nightlife are glamorous and provocative, the climate and social atmosphere are harsh. Moreover, the agonizing thoughts of Germany, which he had to leave so hastily in 1937, remain present in New York, when Beckmann noted in his diary in 1950: "Piper sent his Beckmann memoirs, quite amusing, had to laugh about me now and then. Funny, now that I'm no longer there, I'm starting to live in >Germany<." (quoted from: ex. cat. Max Beckmann. Selbstbildnisse, Munich 1993, p. 122).



Statue of Liberty, New York City,









Max Beckmann, Argonauten, triptych, 1949/50, oil on canvas, National Gallery of Art, Washington D.C.

"Alongside Pablo Picasso and Francis Bacon, Max Beckmann stands out as one of the greatest, indeed most elementary painters of the artistically rich 20th century."

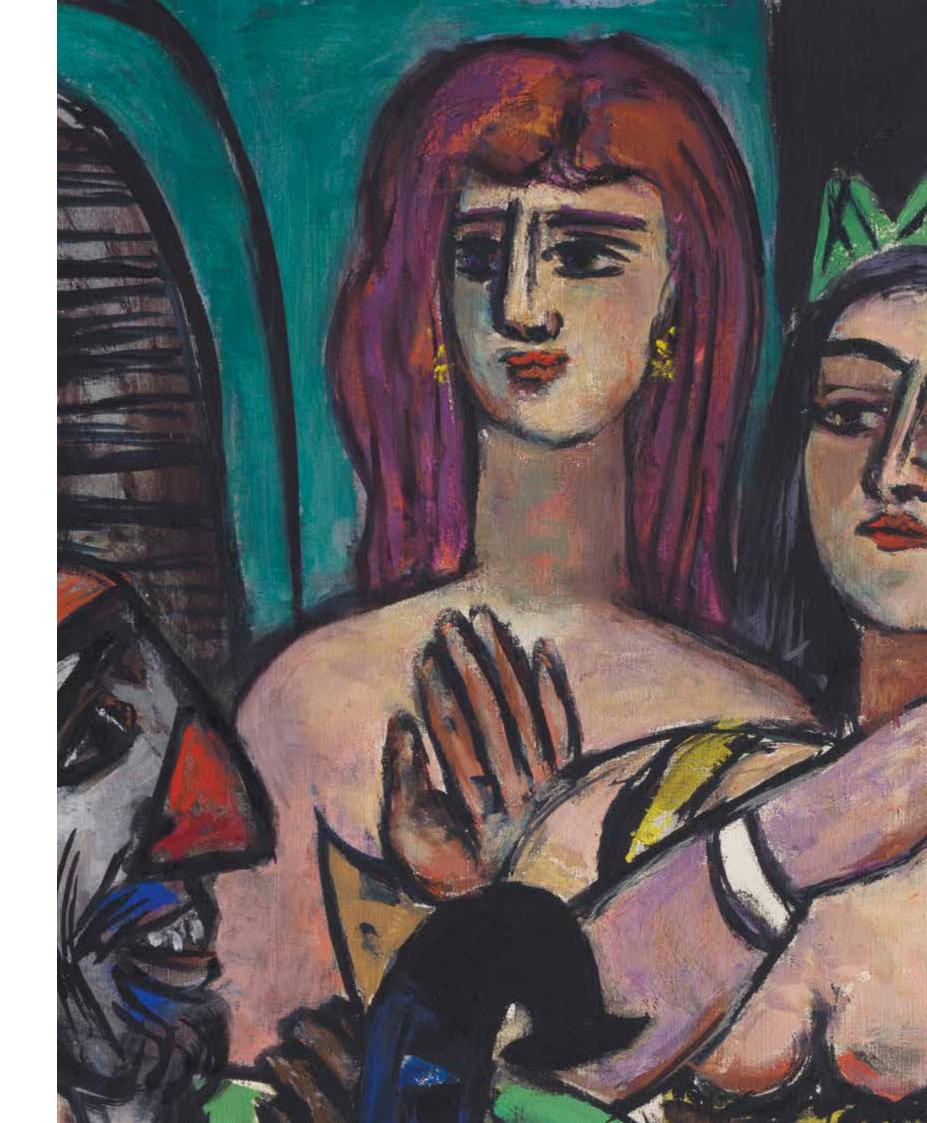
Berhad Maaz, General Director of the Bayerische Gemäldesammlungen. Quoted from: ex. cat. Departure, Pinakothek der Moderne, Munich 2022, p. 13.

Beyond all these personal references, Beckmann also successfully captured the big existential questions of our existence on canvas in this highly complex composition, addressing the themes of youth and old age, longing and hopelessness, attraction and rejection.

A few weeks after completing this outstanding artistic legacy, Beckmann died in New York on December 27, 1950. Beckmann's wife "Quappi" was the first to own the painting, after which it passed into the possession of Beckmann's son Peter. Since 1965, it has been part of a high-profile German private collection of expressionist masterpieces in the Ruhr region. Over the past decades, "Tall Clown with Women" has been on loan from this collection for numerous important exhibitions, including the major exhibition "Max Beckmann. Welttheater" in 2018, most recently on permanent loan at the Folkwang Museum, Essen. [MvL/JS]

"All the roles Beckmann played on the stage of his 'Welttheater', all the deaths he has died [...] isn't this ultimately the only way to salvage oneself from the undifferentiated mass [...] as part of an infinite whole?"

Carla Schultze Hoffmann, quoted from: Max Beckmann, Selbstbildnisse, Munich 1993, p. 27.



ERNST WILHELM NAY



1902 Berlin – 1968 Cologne

Von Höhlen und Grotten. 1952.

Oil on canvas

Signed and dated lower left. Signed, dated, titled and inscribed with the direction "oben" (top) on the reverse of the stretcher. 101,5 x 120 cm (39.9 x 47.2 in). With another depiction on the reverse that was rejected or overpainted by the artist.

C Called up: December 6, 2024 − ca. 5.46 pm ± 20 min.

€ 180.000 - 240.000 (R/D, F)

\$198,000-264,000

PROVENANCE

- Elly Nay Collection, Berlin (inscribed "Elly Nay Berlin" on a label on the reverse of the stretcher).
- · Galerie Orangerie-Reinz, Cologne (1984).
- · Private collection
- · Private collection, Berlin (acquired in 2006, Grisebach, Berlin).
- · Since then in family ownership.

EXHIBITION

- · Die Reine Form. Wege absoluter Malerei in Deutschland, Städtische Kunsthalle, Mannheim, May 24 June 15, 1952.
- · E. W. Nay. Retrospektive, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, Jan. 9 - Feb. 15, 1959, cat. no. 80 (with an exhibition label on the reverse of the stretcher).
- · Ernst Wilhelm Nay, Galerie Orangerie-Reinz, Cologne, April 11 May 31, 1975, cat. no. 19 (illustrated).

LITERATURE

- Aurel Scheibler, Ernst Wilhelm Nay. Catalogue raisonné of oil paintings, vol. 1: 1922-1951, Cologne 1990, no. 618 (illustrated in color).
- · Villa Grisebach, Berlin, 139th auction, Ausgewählte Werke, December 1, 2006, lot 86 (illustrated).

In the early 1950s, E. W. Nay was drawn to Cologne. His decision to go to this culturally vibrant city, the capital of "new music" at the time, was deliberate. Cologne was the home of the newly founded "Studio für Elektronische Musik" where composers such as Pierre Boulez, Herbert Eimert, and Karlheinz Stockhausen made music history. This was the beginning of a particularly creative period for Nay, and he took a decisive step to determine the direction of his future work: Nay realized that his art had to be created entirely from color. While the 'Fugal Pictures' (1949–51), which he began in 1949, still represent a transition from figuration to abstraction, the ,Rhythmic Pictures' (1952–53), to which the present work belongs, mark the beginning of a purely abstract creative period. Nay's complete renunciation of figurative elements led him to the "most vibrant liberation of color" (E. W. Nay, letter to Alfred Hentzen, 1950), which he would make the central element of his compositions: "My system points to color as a pictorial form. Color is form. To me, color has a sculptural value. Not only do I prioritize color over other artistic means, but my entire artistic activity is guided solely by the concept of color design. [...]." (E. W. Nay, Die Gestaltfarbe, in: Das Kunstwerk, vol. 6, 1952, issue 2, p. 4)

- From the significant creative phase of the "Rhythmic Pictures" (1952/53)
- Following his relocation to Cologne, Ernst Wilhelm Nay came into contact with electronic music. Works from this period show the influence of the progressive music of Boulez, Nono, and Stockhausen
- Featured in the exhibition "Die Reine Form. Wege absoluter Malerei in Deutschland" at the Kunsthalle Mannheim the year it was created
- Made at a time of early artistic recognition: E. W. Nay participated in the Venice Biennale in 1948 and 1950 and the first documenta in Kassel in 1955
- Equivalent paintings are part of renowned museum collections, including the Folkwang Museum, Essen, the Pinakothek der Moderne, Munich, the Ludwig Museum, Cologne, the Stedelijk Museum, Amsterdam, and the Saint Louis Art Museum, Missouri

"To me, color has a sculptural value. Not only do I prioritize color over other artistic means, but my entire artistic activity is guided solely by the concept of color design."

E. W. Nay, Die Gestaltfarbe, in: Das Werk, vol. 6 (1952), issue 2, p. 4, quoted from: ex. cat. Ernst Wilhelm Nay. Retrospektive, Hamburger Kunsthalle, Cologne 2022, p. 151.

The "Rhythmic Pictures" from 1952/1953 were also inspired by music. The organization of the pictorial structure also shows the influence of music theory. "In analogy to musical compositions, Nay tried to organize the colors in his pictures according to sound qualities and color chords, thereby developing a visual dynamic." (Sophia Colditz, "Melodik der Farben. Fugale und Rhythmische Bilder", in: ex. cat. E. W. Nay. Retrospektive, Hamburger Kunsthalle, Cologne 2022, p. 152) Numerous minor color chords, shaped by the gesture, meet free lines, staccato-like zigzag forms, and delicate sweeps. Like single notes played in time, colors and shapes alternate, repeat, and overlap until a noticeably rhythmic-melodic composition emerges.

While the color fragments in the "Fugal Pictures" are still separated by sharp contours, the colors in the "Rhythmic Pictures" are now more loosely interwoven, blending into one another. It is still the color that provides structure to the composition, but the relationship and the free forms of the color fragments scattered across the canvas give rise to a greater dynamism. The resulting sense of movement becomes the true pictorial theme, which Nay emphasizes with strong contrasting colors, thus achieving an absolute freedom of artistic expression that had never been realized before. [CH]





25

GÜNTHER FÖRG

1952 Füssen – 2013 Freiburg

Ohne Titel. 1992.

Acrylic on panel.

Signed, dated and inscribed with the number "59/92" on the reverse. 200 x 170 cm (78.7 x 66.9 in), in the original frame. [JS]

We are grateful to Mr. Michael Neff of the Estate Günther Förg for kindly confirming this work's authenticity. The work is registered in the archive of the Günther Förg Estate under the number WVF.92.B.0396.

♣ Called up: December 6, 2024 – ca. 5.48 pm ± 20 min.

€ 150.000 - 250.000 (R/D, F)

\$165,000-275,000

PROVENANCE

- · Galerie Vera Munro, Hamburg (directly from the artist).
- · Private collection, Rhineland (acquired from the above around 1995).

"A Fragile Beauty explores the work of a rebellious artist whose oeuvre embodies a critical, witty, yet rigorous and penetrating critique of the canon of modern art."

Stedelijk Museum Amsterdam on the exhibition "Günther Förg. A Fragile Beauty", 26. May-14. Okt. 2018.

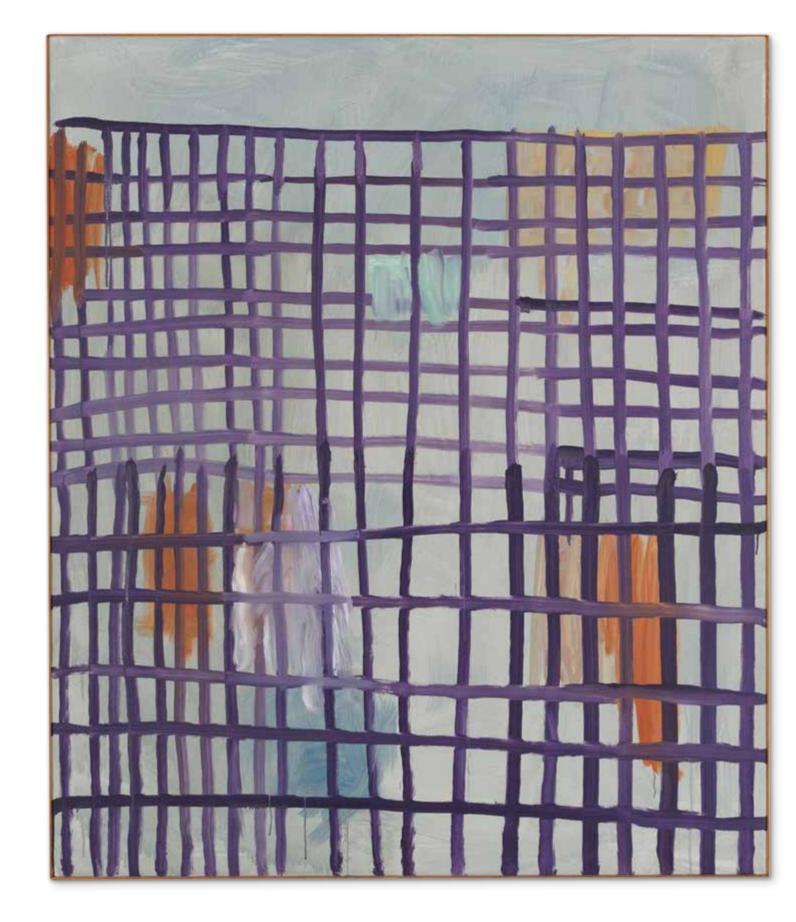
- Förg's large-format "Gitterbilder" (Grid Pictures) are fascinating testimonies to his intuitive creative process and count among the highlights of his œuvre
- This is an early and rare work from this important series, which draws its particular strength from the inherent power of color and the contrast between surface and structure
- A masterful play on the adaptation of art-historical traditions: the "Gitterbilder" are based on an examination of the late work of Edvard Munch, the unrestrained gesture of which Förg stages in an abstract, large format
- Numerous international museums have honored Förg's work in recent years with major solo exhibitions, including the Museum Brandhorst, Munich (2014), the Stedelijk Museum, Amsterdam (2018), and the Long Museum, Shanghai (2023)

Along with the grid- or cross-like linear structures that regularly appear in Paul Klee's watercolors from 1913 onward, Edvard Munch's late work was one of the critical sources of inspiration for Günther Förg's "Gitterbilder" (Grid Pictures) from the early 1990s of which our large-format composition on wood is a particularly early example. Förg's "Grid Pictures" transformed and alienated art-historical impulses that were significant for the development 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, but they are set on the canvas in a free, cross-hatched style. Förg's creations, on the other hand, are abstract, monumental, and painterly. In his famous "Grid Pictures," Förgs' painting attains a strength derived from the intrinsic value of color and the contrast between line and surface, from the graphic duct and compositional rigor.

Förg's painting is a devotion to color, the incessant attempt to bring out its inherent life and its almost infinite richness of variation through new combinations. Using a wide range of image carriers, his painting unites what appears to be irreconcilable almost effortlessly, combining elements of Concrete Art with gestural components: geometric rigor meets expressive spontaneity, a calculated system meets the spontaneous intuition of the application of paint. In an art talk with Siegfried Gohr, Förg, whose paintings are based on rough construction sketches and consist of only a single layer of paint, described the intuitive and spontaneous process behind his works as follows: "There

is no such thing as waste in painting, and that goes for the lead painting too, because, if necessary, I make intuitive decisions; for example, to use some color or other, I paint something in curry, but if it does not work at all, I put a violet next to it and save the painting." (G. Förg, quoted in: G. Förg in an art talk with Siegfried Gohr, Cologne 1997, p. 41). Whether in his serial works, grid pictures, lead pictures, or later large-scale compositions, Förg's painting had to be completed in a single go; the pictorial result had to be realized with a single layer of paint. In his painting, Förg repeatedly sought stylistic engagement with other artists. In addition to influences from pre-war modernism, the work of early-deceased Blinky Palermo also played a formative role for Förg when he was an art student in the 1970s. Later, American Action and Color Field Painting, such as the art of Willem de Kooning, Clifford Still, and Barnett Newman, became a source of inspiration. Förg adapted and transformed what he saw, repeatedly using novel impulses for color and form in his multifaceted work.

In 2014, the Museum Brandhorst in Munich presented the first posthumous retrospective of the artist's work. This was followed by the 2018 retrospective "Günther Förg. A Fragile Beauty" at the Stedelijk Museum in Amsterdam and the Dallas Museum of Art. In 2023, the Long Museum in Shanghai presented a major retrospective. Förg's paintings are part of numerous international museum collections, including the Museum of Modern Art in New York and the Pinakothek der Moderne in Munich. [JS]



KATHARINA GROSSE

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



Ohne Titel. 2009.

Soil and Acrylic on canvas.

Signed and inscribed with the work number "2009/1027 L" and two direction arrows on the reverse. Approved by the artist for both portrait and landscape display. 258,6 x 394,5 cm (101.8 x 155.3 in). [KT]

We are grateful to the Studio Katharina Grosse, Berlin, for the kind support in cataloging this lot.

€ Called up: December 6, 2024 – ca. 5.50 pm ± 20 min.

€ 150.000 - 250.000 (R/D, F)

\$ 165,000 – 275,000

PROVENANCE

- · Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna.
- · Private collection, Southern Germany (acquired from the above in 2009).

EXHIBITIO

 \cdot Generations Part I. Künstlerinnen im Dialog, Goetz Collection, Munich, February 22 - June 30, 2018.

LITERATURE

· Ingvild Goetz, Leo Lencsés, Karsten Löckemann (ed.), Generations - Künstlerinnen im Dialog Part I, II, III, Berlin 2019, illustrated on pp. 57 and 208.

- •Well-thought-out complexity: Using soil makes for a nuanced and progressive composition
- Relief-like structures create a distinctive haptic component and a fascinating depth effect
- Grosse's monumental works are expansive color sensations
- Her works are part of the most renowned international collections: the Kunsthaus Zürich, the Städtische Galerie im Lenbachhaus, Munich, and the Centre Pompidou
- Grosse has recently been honored with spectacular solo exhibitions at the Hamburger Bahnhof, Berlin (2020/21) and the Albertina in Vienna (2023/24). Until September 2024, the Kunstmuseum Bonn presented the retrospective "Katharina Grosse. Studio Paintings 1988-2023," which had previously been on display in Switzerland and the USA

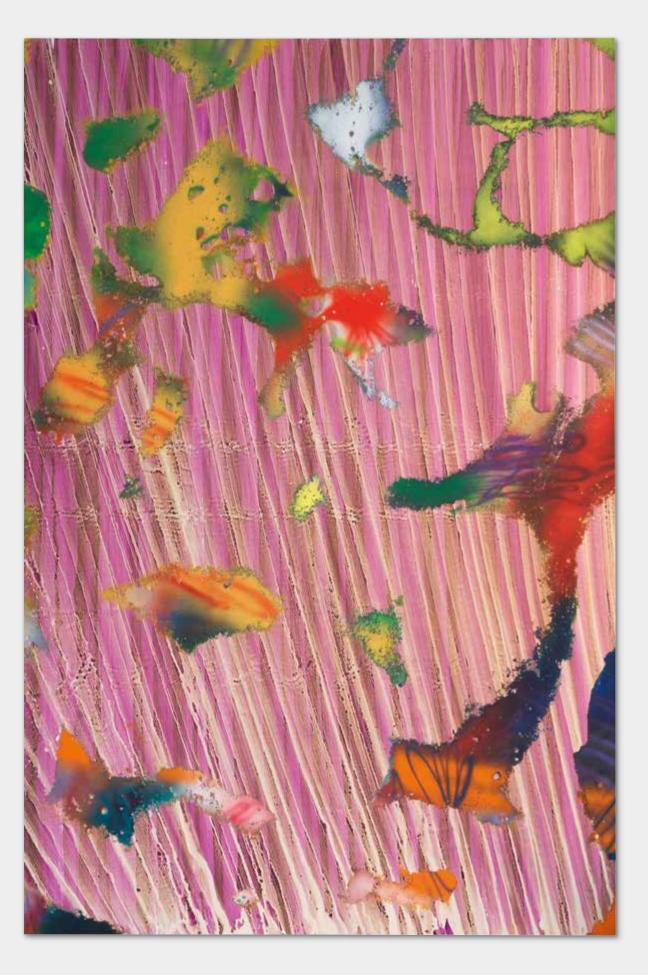
Katharina Grosse is a leading light in the international contemporary art scene. Her works transcend the traditional boundaries of painting, expanding them into three-dimensional space. "Color is something very intimate. It evokes immediate reactions," explains the artist, offering a glimpse into her creative process, which often takes on a performative character. She combines unmixed industrial paints to create multilayered, polychrome compositions in her works. As a result, she creates optical patterns using stencils, cracks, and cuts that radically challenge traditional perceptions of painting. The dynamic application of the paint is a central element of her art, which often expands to include surfaces such as walls, floors, or even exterior facades. This structural openness gives her work an immersive dimension that draws viewers into the color space where the boundary between art and the surrounding environment dissolves.

Alongside spray painting, for which Grosse uses a spray gun as her most distinctive tool, the artist also experiments with natural materials such as soil - an organic element that adds an unpredictable, almost anarchic element to her work. A deliberate choice that allows her to juxtapose the technical precision of the industrial paints with natural textures. Soil as a material carries a physical and metaphorical heaviness that lends Grosse's work an additional dimension and intensifies her artistic engagement with nature. Since the 1990s, Grosse has explored new ways of

applying paint. Particularly noteworthy is her use of color as a sculptural element. Whether applied in a glazing manner, in dense, crusty layers or almost transparently like mist, the various textures and aggregate states of color are at the center of her art. At the 1998 Sydney Biennale, Grosse sprayed directly onto architectural structures for the first time, a moment considered a milestone in her artistic development. She later expanded on this technique, for example, in her spectacular installation at the Hamburger Bahnhof in Berlin in 2020/21, where she let layers of color crawl across three-dimensional polystyrene structures, thus connecting the interior and exterior spaces. At this point, her proximity to graffiti art became particularly apparent: the sprayed paint, covering structures with lines and surfaces, is strongly reminiscent of acts of youthful rebellion and the expression of this urban art form. In some of her recent works, Grosse has created a three-dimensional effect by applying sand to the canvas, which she mixed with color pigments. A method that leads to color blocks that seemingly float above a dynamic network of lines. This approach indicates her unusual combination of color and material and her expansion of the pictorial space into new dimensions. The interplay of industrial colors and natural materials such as soil and sand also gives Grosses' large-scale works an uncontrollable, raw energy. This balance between chaos and control, between nature and technology, characterizes Katharina Grosse's art and makes each of her works a complex and dynamic visual experience. [KT]



© the artist/© VG Bild-Kunst, Bonn 2024, Courtesy of Goetz Collection, Munich, photo: Thomas Dashuber



27

DANIEL RICHTER

1962 Eutin – lives and works in Berlin

Wenn wer dt. Meister oder wer wird deutscher Meister. 1999.

Spray paint, lacquer and oil on canvas. Signed, dated and titled, with a small sketch on the reverse. 220 x 180 cm (86.6 x 70.8 in). [KT]

♣ Called up: December 6, 2024 – ca. 5.52 pm ± 20 min.

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

PROVENANCE

- \cdot Contemporary Fine Arts, Berlin (with two labels and several stamps).
- · Private collection (acquired from the above in 1999).

EXHIBITION

- · Scorpio Rising, Contemporary Fine Arts, Berlin, April 13 May 8, 1999.
- · Mozart on Television: New Painting from Germany, Deitch Projects, New York, June 1 August 6, 1999.
- · Daniel Richter: A major survey, Denver Art Museum, Denver, October 4, 2008 - January 11, 2009.

LITERATUR

· Eva Meyer-Hermann (ed.), Daniel Richter - Bilder von früh bis heute, Berlin 2023, p. 74 (illustrated on p. 78). One of only four black-and-white paintings in the artist's œuvre that mark a first significant retrospective point in Richter's creation

- A large-format work from Richter's abstract creative phase, during which he established himself among the leading contemporary German painters in the 1990s
- Made in the context of his first participation in an exhibition in the USA
- Richter's works are part of important collections such as the Museum of Modern Art, New York, Centre Georges-Pompidou, Paris, and the Städel Museum, Frankfurt am Main

"On the occasion of this excursion into black and white, the painter wondered whether a work's capacity ,to penetrade, intrude and overload only comes with color and found that this also 'works' in black and white. [...] Color was no longer necessary to achieve a striking, almost unbearable obtrusiveness."

From: Eva Meyer-Hermann, Daniel Richter. Bilder von früh bis heute, Berlin 2023, p. 74.

"Wenn wer dt. Meister oder wer wird deutscher Meister" (If anyone German champion or who will be German champion) dates from Daniel Richter's early creative phase and reveals his background in the Hamburg punk and graffiti scene of the 1990s. The imposing large-scale format incorporates a range of different materials, including spray paint, varnish, and oil, making this work a compelling testament to Richter's early forays into abstract painting and the influence of anarchist impulses stemming from his time in the Hamburg squatter scene and his involvement with the anti-fascist movement. Daniel Richter was intensely devoted to abstraction at the beginning of his career in the 1990s. He studied at the University of Fine Arts of Hamburg under Werner Büttner and worked as Albert Oehlen's assistant. This period had a lasting influence on Richter's work. In "Wenn wer dt. Meister oder wer wird deutscher Meister", the connection between complex figurations and ornamental structures in a tense dialogue with gestural, seemingly random color explosions becomes evident.

The dynamic composition of this work opens up like a psychedelic cosmos, hovering between the aesthetic worlds of graffiti and random abstraction. The young Richter, who has his roots in the Hamburg punk scene where he designed record covers for the progressive left-wing

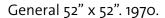
label Buback, expresses his enthusiasm for urban subcultures and poster art in the present work. The anarchistic energy that is part and parcel of Richter's artistic approach reveals itself immediately: exuberant colors that break the pictorial space and defy every convention. "Wenn wer dt. Meister oder wer wird deutscher Meister" is an abstract mesh of colors and an ironic commentary on German society and its popular culture. Here, Richter deals critically yet playfully with questions of identity and belonging in a typical manner. The title – the 'German champion' question – can be understood in a sporting and a nationalist context and leaves room for various interpretations.

The period around 1999 marked a decisive turning point for Richter: the transition from pure abstraction to an increasingly figurative pictorial language emerged during this creative phase. Although figurative elements can not be recognized, the shift toward figuration is already evident. This ambivalence and complexity, which continues to characterize Richter's work until today, is a hallmark of his œuvre. Richter often ironically describes his works as "insanely annoying"; however, the awareness of the material that he expressed in his early "klecksen" (blotches) is the prelude to an intensive examination of color and form that makes him one of the most influential artists of his generation. [KT]

Approved by the artist for both portrait and landscape format.

ROBERT RYMAN

1930 Nashville/Tennessee - 2019 New York



Enamel and Enamelac on stretched cotton canvas.

Signed and dated in red on the reverse of the folded canvas right of center, titled "General 52" x 52" in blue and inscribed '#157' by hand left of center. $132,1 \times 132,1 \text{ cm}$ ($52 \times 52 \text{ in}$).

From a series of 15 closely related works that were not intended to remain together permanently. The works vary in size by 0.5 inches each, from the smallest at 48×48 inches to the largest at 55×55 inches. Each work is titled "General," followed by its dimensions.

Accompanied by the archive statement from the Robert Ryman Catalogue Raisonné, Ryman Archive No. 1970.2789, dated 26 January 2023 (copy).

Called up: December 6, 2024 − ca. 5.54 pm ± 20 min.

€ 1.000.000 - 1.500.000 (R/D, F) \$ 1,100,000 - 1,650,000

- General 52" x 52" summarizes the essence of Robert Ryman's life's work: white, serial, squared, analytical, and based on a calculated concept
- Sensual and intuitive in both execution and effect
- For the first time exhibited at Fischbach Gallery in 1971, where Alex Katz and Eva Hesse, among others, also had their first solo shows
- Two works from the 15-part "General" series are part of the collection of the Solomon R. Guggenheim Museum, New York, while two others are in public collections in the United States and Paris
- A work from the "General" series was displayed in the 1972 documenta 5 in Kassel
- From the time of his international breakthrough: participation in Harald Szeemann's exhibition "When Attitudes Become Form" in 1969, solo exhibition at the Solomon R. Guggenheim Museum, New York, in 1972, retrospective at the Stedelijk Museum Amsterdam in 1974, and participation in the Venice Biennale in 1978

PROVENANCE

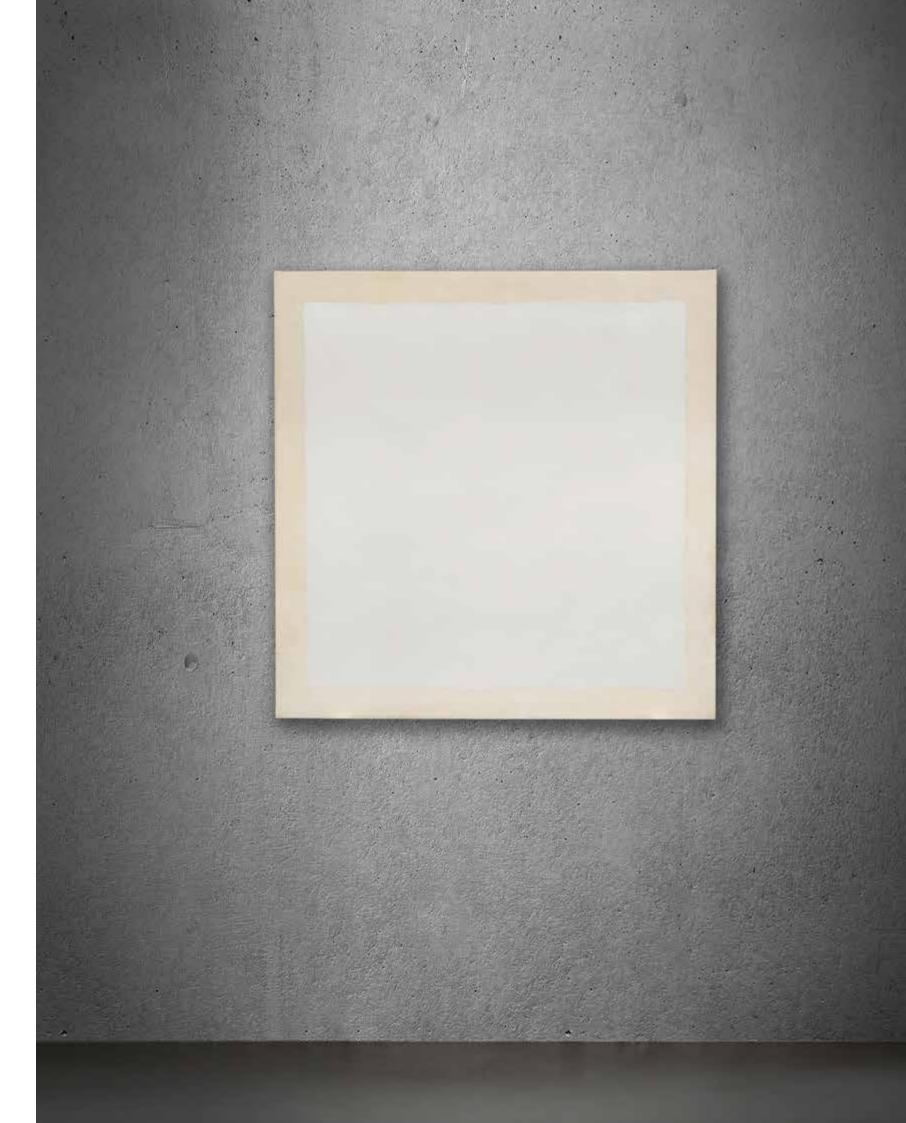
- · Fischbach Gallery, New York.
- · Aladar Marberger, New York (1971).
- · Marian Goodman Gallery, New York.
- · Mayor Gallery, London and Margo Leavin Gallery, Los Angeles (1985).
- · 38 Walbrook Ltd., London.
- · Anthony Meier Fine Art, San Francisco.
- · Private collection, Nevada (1998).
- · Anthony Meier Fine Art, San Francisco.
- Private collection, Athens (1999).
 Renos Xippas, Paris (2000).
- · Anthony Meier Fine Arts, San Francisco.
- · Private collection, Belgium (acquired from the above in 2000).
- · Family-owned since.

EXHIBITION

- · Robert Ryman: Paintings, Fischbach Gallery, New York, January 30 - February 18, 1971.
- · American Abstract Painting, 1960-80, Margo Leavin Gallery, Los Angeles, June 19 August 24, 1985.
- · Eduardo Chillida, Donald Judd, Catherine Lee, Sol LeWitt, Robert Mangold, Robert Ryman, Galerie Lelong, New York, February 12 March 28, 1998.

LITERATURE

- · Selection for the "General" series and "General 52" x 52":
- · Carter Ratcliff, Robert Ryman's Double Positive, Art News, Vol. 70, No. 1, March 1971, pp. 54-56 and pp. 71f.
- Kenneth Baker, New York: Robert Ryman, Artforum, vol. 9, no. 8, April 1971, pp. 78f.
- Phyllis Tuchman, An Interview with Robert Ryman, Artforum, vol. 9, no. 9, May 1971, pp. 46-53.
- Naomi Spector, Robert Ryman, Amsterdam 1974, pp. 23f.
- · Barbaralee Diamonstein, Inside New York's art world. Interview with Robert Ryman, New York 1979, pp. 330-340, here p. 335.
- · Christel Sauer, Robert Ryman: Gemälde und Reliefs, Zurich 1980, p. 20.
- · Rose-Maria Gropp, Ein Konzept namens Qualität, Frankfurter Allgemeine Zeitung, November 2, 1996, p. 37 (mentioned with an incorrent title).



110 KETTERER KUNST

Robert Ryman – General 52" x 52", 1970

Robert Ryman briefly explored the possibilities of serial painting in the 1970s, creating several series of pictures of the same material using the same color on the same surface. However, the dimensions of the individual pictures could vary. The first was an extensive series of pictures in enamel paint on corrugated cardboard, several of which he combined into groups and titled in Roman numerals. In contrast, the pictures in the General and Surface Veil series are individual works only exhibited as a complete series on one occasion.

Ryman had been working with enamel or lacquer paint since 1967, applying it with brushes of various sizes onto different painting grounds. He started by priming the fifteen paintings in the General series with the semi-gloss Enamelac so that the cotton fabric on which he was working would be completely sealed, remaining visible only on the sides of the stretcher bars. Once this was done, he then proceeded to apply a central square of lacquer paint to each of these grounds; this required five or six layers of paint, each of which was sanded down to create a uniform, reflective, bright white surface that contrasted as much as possible with the ground.

The dimensions of the General paintings range from 48 x 48 to 55 x 55 inches, increasing by half an inch from painting to painting. They were not made in any particular order; when they were first exhibited at the Fischbach Gallery in New York in 1971, Ryman hung them in the random order in which the shipping company had delivered them.

The importance he attached to the pictures' dimensions is evident in the fact that Ryman used them as part of the title. Around 1970, he began titling his paintings with brand names he found in the telephone directory. As he explained, the title General was taken from one of these brand names—"General something, General fabrication or something." The title serves as an identifier for the picture, and, as Ryman said, he did not want to conflict with it.

Ryman used a stretcher bar with a consistent width of three and a half inches for all of the paintings. He used this to determine the width of the Enamelac frame around the central enamel surface, which was also consistent in size. This means that the proportions of the frame and square, and thus the effect of the enamel surface, vary slightly from painting to painting.

The works from the General series best convey Ryman's fascination with enamel paint because the surface of the paintings is very light-sensitive. As a result, they appear in ever-changing ways depending on the lighting. Ryman experimented with this effect as early as the first exhibition of the General pictures by illuminating only one side of the gallery walls, thereby changing the colors' appearance. These works perfectly represent Ryman's claim that the painting, in its conception and execution, focuses exclusively on the visible aspects of an image

Dieter Schwarz,
Freelance author and curator,
former director of the Kunstmuseum Winterthur

Installation view of Robert Ryman's exhibition of the "General"-series, Fischbach Gallery, New York, 1971, photographer unknown. © VG Bild-Kunst, Bonn 2024



Robert Ryman -

From museum watchman to a celebrated New York artist

Upon completing his teacher training and following his stint as a reservist for the army during the Korean War, Robert Ryman came to New York in 1952. At the time, no one could have foreseen that he would become one of the most sought-after artists of his generation. Initially, he embarked on a career as a jazz musician, studied with the pianist Lenny Tristano, and made a living with odd jobs. In June 1953, he began working as a museum watchman at the Museum of Modern Art in New York to cover for someone on vacation, but he would remain there for the next seven years. As it turned out, this was a lucky coincidence, for it was during these years that he laid the foundation for his career as an artist. He created, among other things, his first paintings, which he presented to the museum's employees in 1958 for the first time.

Above all, it was during these years that Robert Ryman established close contacts with artists who introduced him to the New York art scene. In the mid-1950s, he and a few other employees met Mark Rothko at the museum's cafeteria. At that time, Rothko had already shown works in group exhibitions at the museum. Ryman also became friends with Dan Flavin and Sol LeWitt, who also worked there briefly. In the museum's framing shop, he met Nicholas Krushenick, who, together with his brother, ran the Brata Gallery, where Ryman presumably had his first group exhibition as early as the late 1950s. Under all these influences, he made his first monochrome work, "Untitled (Orange Painting)," in 1955, which he retrospectively described as his first professional painting worthwhile exhibiting. A few years later, he finally switched from the Museum of Modern Art to the Art Department of the New York Public Library, a position that still gave him enough time to devote to his art. Here, he met the art critic Lucy Lippard, whom he married in 1961. He discovered the advantages of the square format as a neutral space, began working in series, and increasingly focused on the color white.

Some ten years after his arrival in New York, Robert Ryman, a trained teacher and self-taught artist, had become established in the art metropolis. He had built a life in the Bowery, where many artists had studios at the time, and exhibited regularly in group exhibitions. However, the big breakthrough was still a long time coming. None of his works were sold at his first solo exhibition at the Bianchini Gallery in New York in 1967. It was only when the two German gallerists Konrad Fischer and Heiner Friedrich visited the artist in his studio and purchased his first works that the tide began to turn, as Ryman recalls:"That was the time I felt there was beginning to be some interest. I had a show in both galleries in Germany, and shortly after there were shows in Italy and Paris." (Robert Ryman, 1992, quoted from: Robert Storr, Robert Ryman, London 1993, p. 216). In the following years, he was represented in Harald Szeemann's 1969 exhibition "When Attitudes Become Form", had a solo exhibition at the Solomon R. Guggenheim Museum, New York, in 1972, and took part in documenta 5 in Kassel. A retrospective at the Stedelijk Museum in Amsterdam followed in 1974; in 1978, he participated in the Venice Biennale. The "General" series was also created with the first international milestone shows during this prosperous period.



Robert Ryman, Untitled (Orange Painting), 1955 and 1959, oil on canvas, private collection. The first monochrome painting, described by the artist as his first professional and exhibitable work. © VG Bild-Kunst, Bonn 2024

Mark Rothko, No. 5/No. 22, 1950, oil on canvas, Museum of Modern Art, New York. © 1998 Kate Rothko-Prizel & Christopher Rothko / VG Bild-Kunst, Bonn 2024





Detail of the painting General 52" x 52", 1970, by Robert Ryman

Robert Ryman's life's work in relation to white

The 15-part "General" series from 1970 combines the essential elements of Robert Ryman's artistic endeavors in many ways: white, serial, and square, as well as analytical and calculated in conception and planning. Although Robert Ryman focuses on the various tonal values of white when choosing his materials, the contrast between them could hardly be more striking: the perfectly homogeneous, high-gloss enamel layer in the center, surrounded by raw canvas that appears to be unfinished. Instead of hard edges between the distinct color fields, as we know from Minimal Art, the transitions are much more homogeneous, with soft lines and cloudy efflorescence. Thus, despite their common basic concept, a surprisingly intuitive signature emerges in each of the 15 works from the series. This suggests a connection to Mark Rothko, who never extended his color fields to the edge of the canvas but always stopped shortly before.

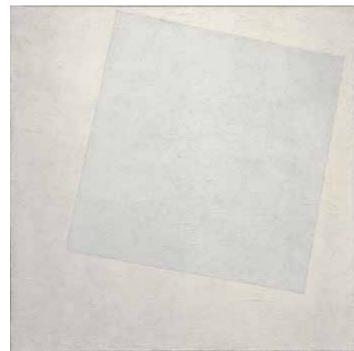
Robert Ryman's intensive examination of the color white is no exception in the history of modern painting. As early as the beginning of the 20th century, Kasimir Malevich's work "White on White" (also titled "White Square on White") from 1918 was a closely related precursor to Robert Ryman's "General" series. This work can undoubtedly be regarded as a highlight of white-on-white painting. Likewise, Lucio Fontana and Piero Manzoni in Italy are well-known representatives of an art movement based on the color white. In German Informalism, Raimund Girke and Gerhard Hoehme are also known to have dedicated themselves to this medium, often called a non-color. Robert Ryman's use of white thus parallels historical models and comparable art movements that emerged around the same time.

He explicitly does not consider himself a painter of white pictures. When asked whether he created white paintings, he once replied: "I don't think of myself as making white paintings. I make paintings; I'm a painter. White paint is my medium. There's a lot of color involved. I don't mean color like red, green, and yellow; but, color, in that sense"

"I don't think of myself as making white paintings. I make paintings; I'm a painter. White paint is my medium. There's a lot of color involved. I don't mean color like red, green, and yellow; but, color, in that sense."

Robert Ryman answering the question: "Do you make white paintings?", quoted from: Phyllis Tuchman, An Interview with Robert Ryman, Artforum, vol. 9, no. 9, May 1971.

Kasimir Malewitsch, White on White, 1918, oil on canvas, Museum of Modern Art, New York.



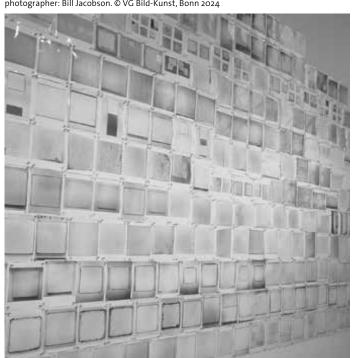
"A painting has to do with, well, with paint, basically [...] It's never so important what you paint, it's how you do it. And that's really the whole problem, I mean, the essence of painting, or of anything, I guess."

Robert Ryma

(Robert Ryman, quoted from: Phyllis Tuchman, An Interview with Robert Ryman, Artforum, vol. 9, no. 9, Mai 1971). Even though the color white dominates the visual appearance of his art, it should be understood as more than just one component in his overall concept. For Ryman, color has no symbolic, historical, or mystical significance. On the contrary, it liberates him from such attributions and grants him the freedom to use color as a material. In his work, Robert Ryman explores the fundamental components of painting, thereby wholly ignoring traditional content and levels of interpretation.

Closely related to Minimal Art and Conceptual Art, his work is considered analytical painting, a conceptual and, at the same time, painterly study of materials, proportions, spatial and light conditions, and thus of all the basic principles that make painterly illusions possible in the first place. Or in his words: "A painting has to do with, well, with paint, basically [.] It's never so important what you paint, it's how you do it. And that's really the whole problem, I mean, the essence of painting, or of anything, I guess" (Robert Ryman). At the core of his works, they are invariably conceived and planned in an analytical and calculating way. However, as the "General" series demonstrated, they are also executed highly intuitively and have a sensual effect. This has given rise to a body of work of immense diversity, which stands out from the cool calculation of Minimal Art and the theoretical dominance of Conceptual Art due to its great individual expressiveness. It is a rare talent that characterizes Robert Ryman's œuvre in a very special way. [AR]

The wall of photographs with his own works in Robert Rymans studio, New York, 1999, photographer: Bill Jacobson. © VG Bild-Kunst, Bonn 2024



Robert Ryman in his studio, New York, 1971, photographer: Timm Rautert. © VG Bild-Kunst, Bonn 2024



ROY LICHTENSTEIN

1923 New York – 1997 New York



Water Lilies – Blue Lily Pads. 1992.

Silkscreen in colors. Enamel on partly brushed steal, in lacquered wooden frame. Signed, dated and numbered on the back of the frame, with the printer's stamp and the registration number RL92-004. From an edition of 23 copies. 110,5 x 97,5 cm (43.5 x 38.3 in).

In the original frame. Printed by Saff Tech Arts, Oxford, Maryland (with the printer's stamp).

♦ Called up: December 6, 2024 – ca. 5.56 pm ± 20 min.

€ 70.000 - 90.000 (R, F)

\$77,000-99,000

PROVENANCE

- · Knoedler and Co., New York
- · Private collection (acquired from the above in 1992).
- · Private collection, Hesse (acquired in 2014).

LITERATURE

- Andrea Theil, Roy Lichtenstein: A Catalogue Raisonné, ed. by Roy Lichtenstein Foundation, New York, online no. RLCR 4172 (illustration of a different copy).
- · Mary Lee Corlett, The Prints of Roy Lichtenstein: A Catalogue Raisonné 1948-1997, New York 2002, no. 262 (illustration of a different copy).
- · Christie's, New York, Post-War & Contemporary Art, May 17, 2007, lot 248 (illustrated).

- Iconic art-historical motif: homage to Claude Monet's world-famous water lilies
- Exceptional materiality: Lichtenstein's characteristic silkscreen grid combined with a smooth, glossy enamel surface lend this work a strikingly modern texture
- One of only six motifs from the Water Lily series
- With this series, Lichtenstein asserted his claim to a position among the greatest artists in art history
- Lichtenstein's works are part of the Pop Art canon, one of the most 20th century's most important movements

Roy Lichtenstein's series "Water Lilies" is an homage to Claude Monet's famous Impressionist series "Nymphéas," which is characterized by a magical allure and iridescent chromatic depth that captivates viewers around the world up to this day. In his garden at Giverny, Monet created over 250 paintings of water lilies that explored the subtle effects of light on water. In his response to these magnificent creations of Impressionist painting, Lichtenstein abstracts Monet's water lilies into their most basic pictorial elements: the organic forms are represented by linear contours and clear color fields. In the series, which consists of six different motifs, Lichtenstein highlights his unique ability to translate significant motifs from art history into the style of pop art and incorporate them into his distinctive visual language. As early as the 1960s, he had already referenced the serial works by the famous Impressionist in his series "Cathedrals" and "Haystacks". Using the serigraphy technique, he brought them into the postmodern era and expanded on Monet's artistic approach. In "Water Lilies," he builds on this by replacing Monet's Impressionist impasto style with reduced and compact forms and clearly outlined color fields. This series also marks a pinnacle in Lichtenstein's longtime explo-

ration of reflections, which has its roots in early his Pop Art works, intensified in his "Mirror Series," and reached a new dimension in the "Water Lilies." Using stainless steel, a material with a surface so smooth and reflective that it constantly changes light and color, the work is perceived as dynamic depending on the viewing angle, an effect reminiscent of Monet's painterly experiments with light and water. He creates movement without illusion through a combination of lines, dots, and color surfaces borrowed from the pictorial language of advertising and comics. He translates Monet's flowing impression into precise forms while remaining true to the poetic idea of transience. The fascinating paradox of Lichtenstein's work lies in the combination of natural themes and industrial materials. Colors and shapes printed on stainless steel radiate a coolness and precision that counteract Monet's vibrant, impasto coloring. However, this tension between nature and industry makes Lichtenstein's "Water Lilies" appealing. His later works, particularly the water lilies, are documents of the artist's intensive engagement with the transience and fleeting nature of light, nature, and art; in doing so, he subtly reflects on his work. [KT]



PETER HALLEY

1953 New York – lives and works in New York



Station. 1992.

Acrylic, fluorescent acrylic and Roll-A-Tex on canvas. Twice signed and dated on the reverse of the canvas. 238.8×238.5 cm $(94 \times 93.8$ in).

♦ Called up: December 6, 2024 – ca. 5.58 pm ± 20 min.

€ 80.000 - 120.000 (R, F)

\$88,000-132,000

PROVENANCE

- · Jablonka Galerie, Cologne.
- · Private collection

EXHIBITION

- · Neues Museum Weserburg, Bremen (permanent loan).
- · La Colleccion Onnasch. Aspects of Contemporary Art, MACBA, Barcelona, November 7, 2001 February 24, 2002; Museu Serralves, Porto, March 22 June 23, 2002.
- · Peter Halley. Cells and Conduits, El Sourdog Hex, Berlin, May 4 June 27, 2009.
- · Peter Halley: New Paintings, Jablonka Galerie, Cologne, June 1993.

LITERATUR

- · Thomas Hoppe, Acrylmalerei. Die künstlerischen Techniken, Leipzig 2000, p. 212.
- \cdot El Sourdog Hex (ed.), Nineteen artists, Berlin 2010 (illustrated on p. 164).

- Bright, fluorescent colors with a large Roll-A-Tex element: an early haptic work with striking impact, executed with high technical accuracy
- Peter Halley became famous as a representative of "Neo-Geo" a celebrated New York art movement of the late 1980s
- "The Hot Four: Get Ready for the Next Art Stars"
 was the headline of a 1986 New York Magazine
 article about Peter Halley, Jeff Koons, Ashley
 Bickerton, and Meyer Vaisman
- Other works by the artist are part of international museum collections, such as the Museum of Modern Art, New York, the Tate Gallery, London, the Städel Museum, Frankfurt am Main, and the Whitney Museum of American Art, New York

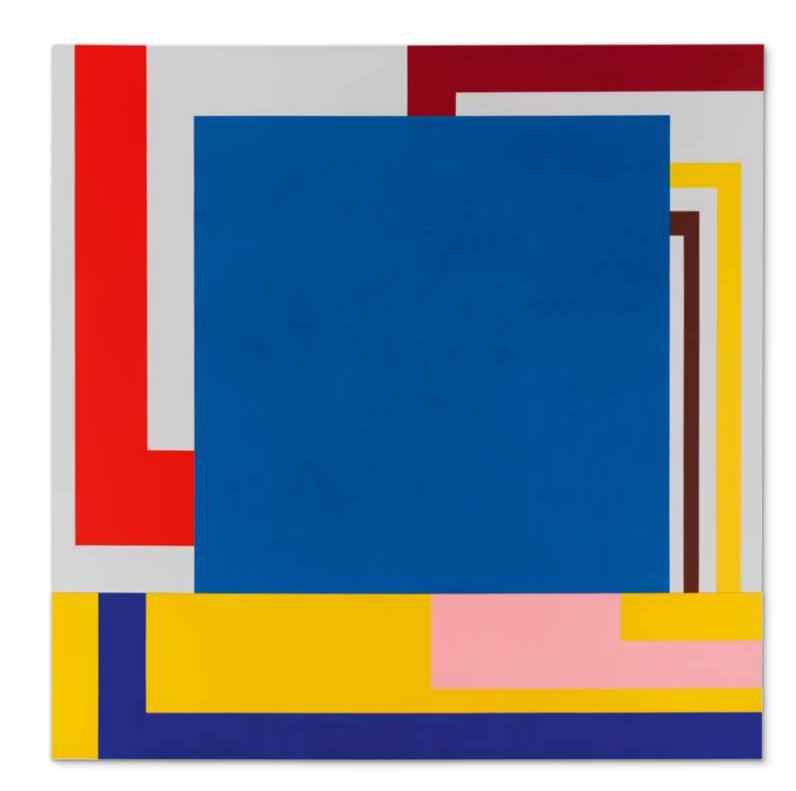
New York "Neo-Geo": Peter Halley's abstractions

Peter Halley became famous for his geometric abstract paintings as a representative of the "Neo-Geo" movement. In 1986, he exhibited together with Jeff Koons, Ashley Bickerton, and Meyer Vaisman at the renowned Sonnabend Gallery in SoHo, New York. A name was quickly found for the loose group of four young artists: "Neo-Geo," as an abbreviation for "Neo-Geometric," established itself in the art scene and found a loud echo in Peter Halley's radiant high precision works. On October 26, 1986, Paul Taylor headlined in New York Magazine: "The Hot Four: Get Ready for the Next Art Stars." There was no stopping their rapid success. Eugen and Barbara Schwartz, and Charles Saatchi were among the first to collect their works.

Peter Halley was born in New York in 1953. He studied at the renowned Yale University in New Haven from 1971 to 1975 before transferring to the University of New Orleans, where he remained until 1978. He began working in the style of Geometric Abstraction in the early 1980s, although his forms are more abstract than self-referential. For Peter Halley, geometric abstraction is not non-representational but an abstract representation. His subjects range from architecture to highways, from prisons or circuit boards to images of mass production. References to the content

of his works are often evident in titles such as "Dream House" or "Prison with Yellow Window." However, metaphorical titles are frequently found in his work, suggesting a different origin, such as "All Dangers are Equal" or "Soul Control". In the present work "Station" from 1992, the composition is dominated by a rectangular surface. The dark blue color is mixed with Roll-A-Tex, an additive with a sand texture that lends the color a grainy, haptic structure. Starting from the center, lines in different colors radiate outwards, reminiscent of the lines on a subway map. This painting invites the viewer to draw many different conclusions, from a pure explosion of color to a well-thought-out reproduction of reality, adding another level to the bright, technically precise composition.

In addition to painting and printmaking, Peter Halley is also active as art critic and lecturer, teaching at Columbia University and the School of Visual Arts in New York. Since 2002, he has also served as Director of Graduate Studies in Painting and Printmaking at Yale University. His works are part of international museum collections, including the Museum of Modern Art in New York, the Tate Gallery in London, the Städel Museum in Frankfurt am Main, and the Whitney Museum of American Art in New York. [AR]



HERMANN MAX PECHSTEIN



1881 Zwickau – 1955 Berlin

Sonne im Schilf. 1921.

Oil on canvas.

Signed in the lower left. Once more signed as well as titled and numbered "XVI" on the reverse of the canvas. 100×80 cm (39.3 $\times 31.4$ in).

This painting is entioned in the 1921 studio book: "XVI. Sonne im Schilf, 100 x 80". [EH]

♣ Called up: December 6, 2024 – ca. 6.00 pm ± 20 min.

€ 250.000 - 350.000 (R/D, F)

\$ 275,000 – 385,000

PROVENANCE

- · Presumably from the collection of Carl Steinbart (1852-1923), Berlin (acquired directly from the artist around 1921, until 1923).
- · Presumably from the estate of Carl Steinbart: Collection of Eva Beyer, née Steinbart (inherited from the above in 1923).
- · Collection of Dr. Conrad and Elsa Doebbeke, Berlin (probably directly from the above, until 1960: Lempertz).
- · Private collection, Cologne (acquired from the above in 1960: Lempertz).
- · Private collection, Hesse (1963: Lempertz).
- · Galerie Peter Griebert, Munich (until 1970).
- \cdot Private collection, Bavaria (acquired from the above in 1970.
- · Family-owned ever since.

EXHIBITION

· Max Pechstein. Gemälde, Aquarelle, Graphiken, Galerie Gunzenhauser, Munich May 10 - June 15, 1970, no. 5, p. 6.

LITERATURE

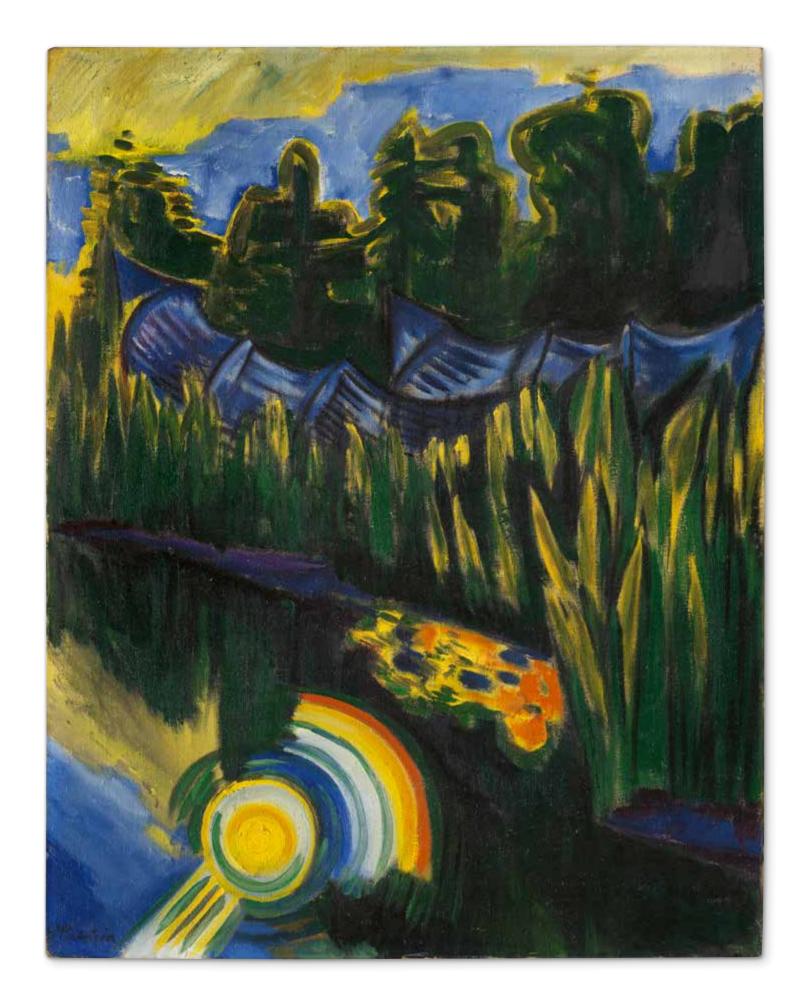
- Aya Soika, Max Pechstein. Das Werkverzeichnis der Ölgemälde, vol. 2: 1919-1954, Munich 2011, no.1921/35.
- · Lempertz, Cologne, auction 463, December 3, 1960, lot 382.
- · Lempertz, Cologne, auction 473, June 11/12, 1963, lot 542.

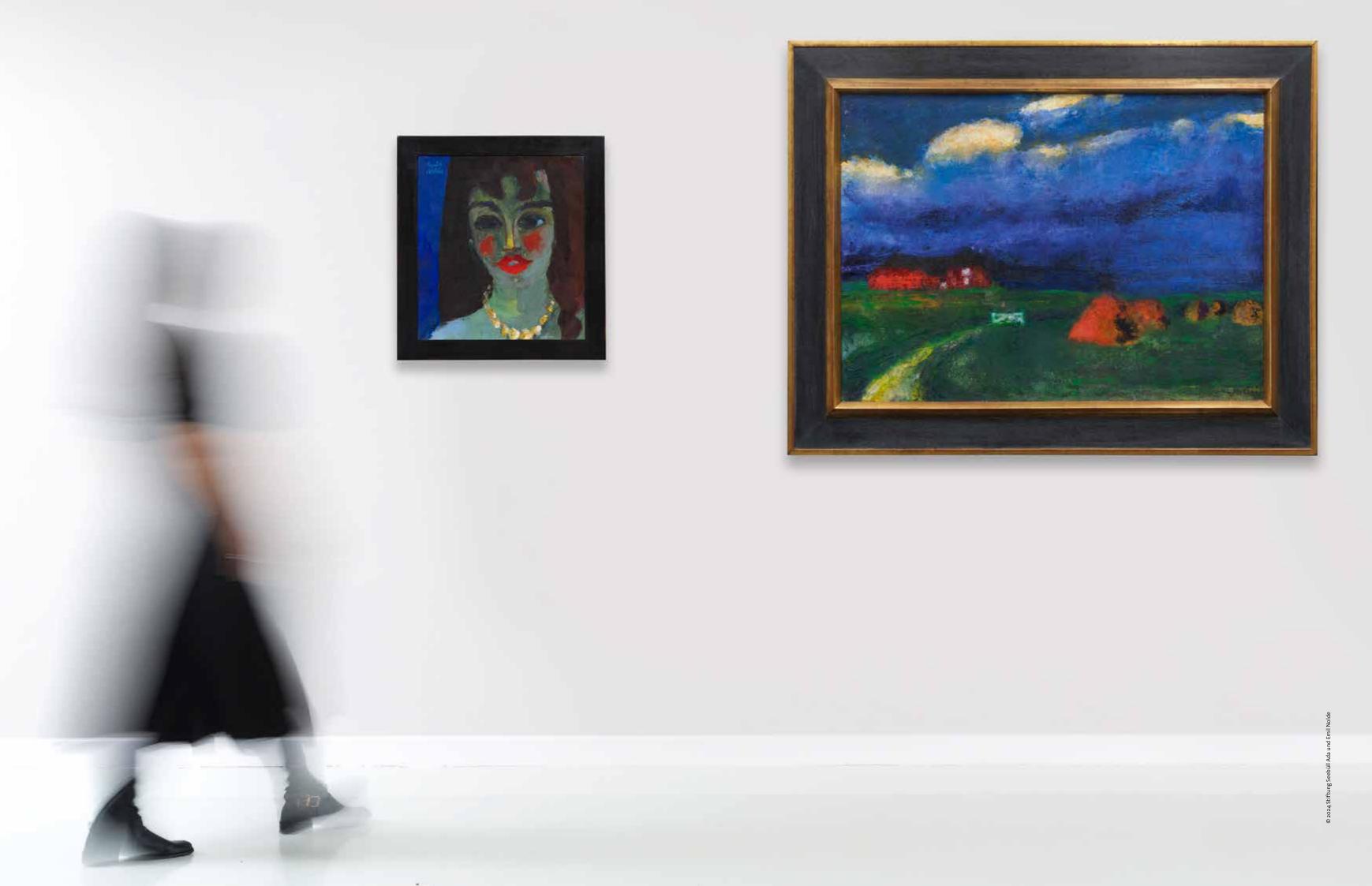
- Bold play with the observer's viewing habits: is the picture upside down?
- Surreal-real a suspenseful orchestration of perspective and light
- An extraordinarily modern reflection of the sun as a luminous spectacle of color on the water
- From the important Berlin collection of Pechstein patron Carl Steinbart, which includes 25 Pechstein paintings, among them "Lotte mit Kopftuch" (1919), as well as paintings by Munch, Courbet and Slevogt

like color spectacle between nature and the color of the sun's reflection; these formal differences make the scene a genuinely extraordinary composition.

Thus, it is perhaps unsurprising that the painting in question comes from the significant collection of Carl Steinbart (1852–1923). Steinbart was an authorized signatory at the bank Mendelssohn & Co. in Berlin, and he "compiled not only a collection of over sixty Max Slevogt paintings after 1918 but also a considerable collection of expressionist art, including numerous works by Pechstein" (Soika, vol. 1, p. 125). It is said that the earliest work in the collection was a version of Gustave Courbet's "La Vague." Steinbart's collection included a total of 25 Pechstein paintings, the earliest of which was from 1917. By 1918, they must have met in person during a portrait commission for a portrait of his daughter Dora ("Die chinesische Jacke," Soika 1918/44). [EH]

"Sonne im Schilf" (Sun in the Reeds) testifies to Max Pechstein's fascination with the unique depiction of light and landscape. The artist repeatedly painted the sun and sea. He was enchanted by the play of the waves and how the light danced on them. He was mesmerized by the exuberant play of colors and shapes in the clouds and waves, the changing times of day, and the changing weather. Our painting is unique because Max Pechstein put all his expressiveness and sentiment into a decidedly small section of the landscape staged as a large format. There is no view of a vast landscape or the sea. Instead, Max Pechstein focused on a small section of a bank covered with dense reeds and fish traps set up to dry in front of a row of trees. The warm and clear sunlight becomes tangible in the bright yellow sky; trees, reeds, and the formally unique reflection of the sun make the painting glow. Max Pechstein pulls the sun down to the ground, making it a bold and extraordinary backdrop for the scene alone. This reflection appears like a Delaunay-





EMIL NOLDE

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



Oil on canvas

Signed in the lower right. Signed and titled on the stretcher. 74 74×101 cm (29.1 $\times 39.7$ in). [JS]

The work is registered in the artist's inventory list as "1930 Landschaft mit Seebüllhof".

Called up: December 6, 2024 − ca. 6.02 pm ± 20 min.

€ 600.000 - 800.000 (R/D, F)

\$660,000-880,000

PROVENANCE

- \cdot Georg Wilhelm Rieve (1888–1966) Collection, Flensburg (from 1936).
- · Ingeborg Redlefsen née Rieve, Flensburg (from the above, until 1969).
- · Wilhelm Großhennig, Düsseldorf (1970).
- · Berthold and Else Beitz Collection, Essen (presumably acquired from the above).
- · Family-owned ever since.

EXHIBITION

- · Kunsthütte Chemnitz, presumably: Der deutsche Norden (Barlach, Nolde, Rohlfs), January/February 1932 (with the stamped label on the reverse).
- \cdot Emil Nolde, Kunsthalle, Kiel, July 10 Aug. 17, 1947, no. 3 (without cat.).
- Emil Nolde, Kunsthalle, Kiel, December 9, 1956 January 13, 1957, cat. no. 30.
 Emil Nolde, Städtisches Museum, Flensburg, January 8 February 29, 1967,
- · Freunde des Museums sammeln, Museum Folkwang, Essen, 1972, cat. no. 52 (illustrated) Pommersches Landesmuseum, Greifswald (2015-2024, permanent loan).

LITERATURE

- · Martin Urban, Emil Nolde. Catalogue Raisonné of Paintings, vol. II (1915-1951), Munich 1990, no. 1095 (illustrated)
- · Margret Heuser, Ein Leben mit der Kunst. Wilhelm Großhennig, Düsseldorf 1986, p. 51 (illustrated).

- Nolde at his best: a vibrant marsh painting full of atmosphere, a painting tha unites expressive colors and superb technique
- He captured the brief moment of the evening sunlight magically illuminating the neighboring Seebüll farmstead
- Blue is a key feature in Nolde's painting; he displays its wide range in our work: indigo, ultramarine, Prussian blue, and Paris blue, among others
- The view from Seebüll, which Nolde preferred to capture in watercolor but rarely in oil
- Excellent provenance: from the possession of his architect and part of the important Berthold and Else Beitz Collection, Essen, for over 50 years
- Painted in the same color palette: "Vera" is also offered in this auction and comes from the same private collection

Land between the seas

For Emil Nolde, this land between the seas is enough to sustain an artist's life. A life in harmony with nature, marked by the changing seasons and the course of the day, as well as by the vicissitudes of the weather. It is the landscape of Nolde's childhood, where he would settle with his wife Ada and make passionate paintings like this marsh landscape with a view of the farmstead 'Seebüllhof' in the light of the setting sun, with its glowing brick façade, the reddish evening light on the haystacks of the harvested fens. The young couple married in 1902 and lived in Berlin and on the island of Als. In 1916, they moved to a farmhouse in Utenwarf near the coast of the North Sea. Major landscape modifications, such as the construction of dikes and drainage systems, drove the Noldes away from there. In 1926, they first purchased the farm Seebüllhof to build the studio house on the property. "We wanted to call it Seebüll. We called the associated farm Seebüllhof." (in: Ada and Emil Nolde, Festschrift 1957, p. 25)



© 2024 Stiftung Seebüll Ada un





Emil Nolde, Bauernhof und Gewitterwolken, around 1935, watercolor, private collection. © 2024 Stiftung Seebüll Ada und Emil Nolde

"Our landscape is modest, far from exhilarating or sumptuous, we know that, but it rewards the love of the intimate observer with an infinite amount of quiet beauty, austere grandeur and even a wild, stormy life."

Emil Nolde, Reisen, Ächtung, Befreiung: 1919-1946, Cologne 1978, p. 9

This piece of land met his expectations of a landscape in harmony with nature, sparsely populated and wide open, with many birds and dense reed beds crisscrossed by narrow canals. As Nolde said in retrospect, it was a decision from the heart: "On long walks and trips along the west coast of Schleswig-Holstein and around Hamburg, we had looked for a house or a place. We found nothing. [...] Only when we stood in amazement one afternoon on the high, empty mound in Peter Jensen's district, and a young horse galloped around us and the floating clouds were reflected by the water, so magnificent that we looked at each other understandingly, and my Ada said, 'This is our place!' I agreed with her, and we bought the property without further ado." (Quoted from: Emil Nolde, Reisen, Ächtung, Befreiung, 1978, pp. 80/81)

Emil Nolde and Ada with two farm labourers in a boat at Seebüll farm, around 1930. © 2024 Stiftung Seebüll Ada und Emil Nolde

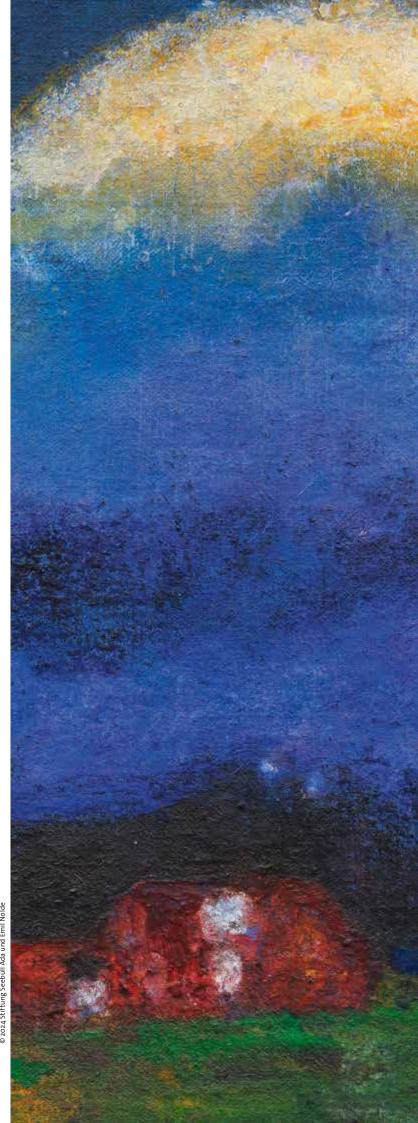
Romanticism and color

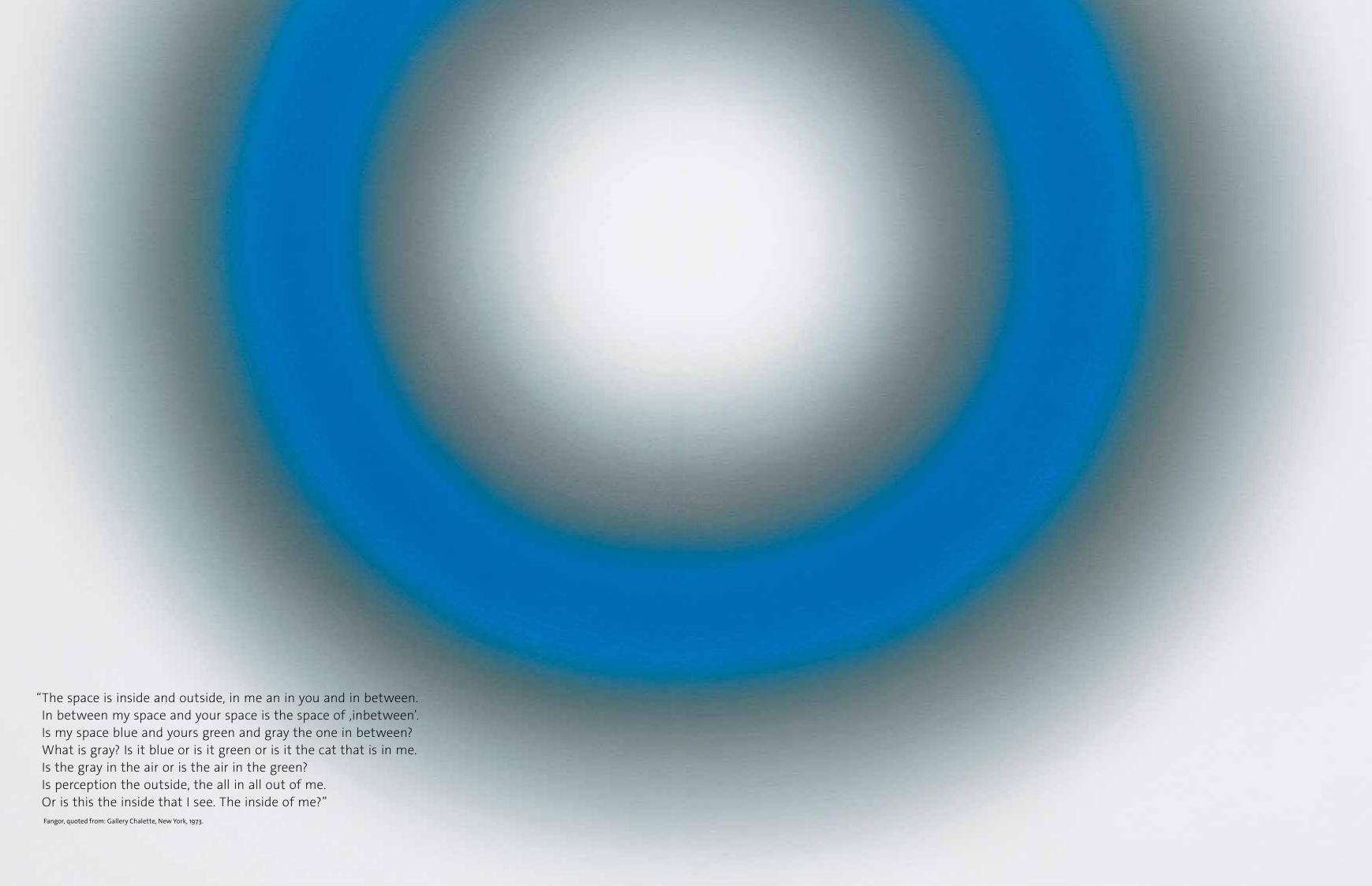
Nolde felt nature in the spirit of Romanticism, like Caspar David Friedrich. However, in contrast to the 'inventor' of the Romantic landscape, which he ultimately 'assembled' into his vision of landscape using his sketches of impressions of nature, Nolde painted not only the phenomenon of the vast land but also weather phenomena such as the floating clouds in the sky. He found colors to match the times of day, conveying the artist's deep connection to this region. In the present work, he lets the last rays of the setting sun reflect on the moist edges of the clouds. Like music, the melodious tones of the colors address us directly, allowing us to share a moment of joy from almost 100 years ago. Blue always stands out in contrast to burnt red and deep green, a vital characteristic that Nolde showcases in all its shades: indigo, ultramarine, Prussian blue, and Paris blue.

Nolde could rely on this strength and ability in colors; they became the medium of his artistic identity. From the barren landscape of the north constantly exposed to the changing play of light and weather, Nolde wrests those atmospheric works that make up a large part of his entire pictorial œuvre, such as the many watercolors. At the same time, there are only very, very few paintings. The high sky over a plain, in which every elevation seems momentous, is the core motif of this wonderfully composed painting. The threatening drama of the moving clouds lies over the nature of Nolde's intensely colorful home like a thick blanket. "There are people who absolutely cannot understand why we, who could have it any other way, would want to live in this flat, 'boring' land, where there are no forests and no hills or mountains, and where there are not even trees on the banks of the small canals. That is probably how all the usual travelers who pass through tend to think. – Our landscape is modest, far from anything intoxicating or lush, we know that. However, it gives the intimate observer, for his love of it, an infinite amount of quiet, intimate beauty, austere grandeur, and even a wild and stormy life," said Emil Nolde retrospectively. (Emil Nolde, Reisen, Ächtung, Befreiung: 1919-1946, Cologne 1978, p. 9). Each of his watercolors and paintings that pay homage to this stretch of land between the seas in the far north also tells of his deeply felt connection to a home that he shared with Ada.

Excellent provenance

This extraordinary marsh landscape changed hands in 1936, leaving the studio and entering the property of Georg Rieve. Rieve, an architect with an office in Flensburg, was a close friend of Nolde and supported the artist in planning and constructing the house and studio in Seebüll in the late 1920s and early 1930s. After Nolde died in 1956, Rive was one of the founding members of the board of trustees that took care of the artist's estate. Georg Rive died in 1966; the painting "Seebüllhof" passed into the ownership of Ingeborg Redlefsen, who in turn asked the Galerie Wilhelm Grosshennig in Düsseldorf to broker a sale in 1969. Since the 1970s, the painting "Seebüllhof" has been part of the renowned Berthold and Else Beitz Collection, Essen. [MvL]





WOJCIECH FANGOR

1922 Warszawa – 2015 Warszawa

M 77. 1968.

Oil on canvas.

Signed, dated, titled and inscribed with the dimensions on the reverse of the canvas. 128 x 128 cm (50.3 x 50.3 in). [EH]

♦ Called up: December 6, 2024 – ca. 6.04 pm ± 20 min.

€ 400.000 - 600.000 (R/N, F)

\$440,000-660,000

PROVENANCE

- · Irving Galleries, Palm Beach.
- \cdot Gallery Chalette (with the internal inventory number on the reverse).
- \cdot Private collection (acquired from the above in 1977).
- · Private collection, Switzerland.

LITERATURE

· Online catalogue-raisonne: www.fangorfoundation.org/catalogue-raisonne/P.667.



Portrait of Wojciech Fangor in the studio in Paris, 1964. © Jean & Francis Sławny

Born in Warsaw in 1922, Wojciech Fangor was already exploring abstract painting while Kenneth Noland and Jasper Johns created their first "Target Paintings". As early as 1956, color zones began to appear in his work, defined by optical phenomena consisting of the dissolution of contours, vibrating hues, and surfaces. Unlike Noland and Jones, Wojciech Fangor uses soft and saturated oil paints, which he overlays in delicate, glazed layers. At that time, the Warsaw art scene reacted cautiously to these new, non-representational paintings. "Nobody understood or liked my abstractions; most of the people at the academy thought they were not art," Fangor said retrospectively (quoted from: Welt Online, September 24, 2017).

In the West, the artist soon attracted attention. In particular, the pioneering publication "Studium Przestrzeni" (Study of Space), made in

- Fascinating and sophisticated piece of Op Art
- With "M77", Fangor addresses the pleasure principle: achieving a maximum effect through subtle colors and sensual forms
- Fangor examines the effect of color in space and brings it to life through an optical interplay in the third dimension
- American museums soon took notice of the Polish artist: in 1965, he participated in the legendary exhibition "The Responsive Eye" at the Museum of Modern Art in New York, resulting in the acquisition of one of his paintings. In 1970, he was given a solo exhibition at the Solomon R. Guggenheim Museum in New York

collaboration with the architect Stanislaw Zamecznik, sparked interest and led to the 1959 exhibition "Color in Space" at the Stedelijk Museum. Following an invitation from the Institute of Contemporary Arts in Washington, DC, Fangor traveled to the United States for the first time in 1962. There, he met Kenneth Noland and saw his "Target Paintings," which resembled the compositions Fangor had painted for some time. Three years later, a painting by Fangor was included in the legendary exhibition "The Responsive Eye" at the Museum of Modern Art in New York. Josef Albers, who had published his famous treatise "Interaction of Color" in 1963, rightly stated that Fangor had added a new dimension to painting. For Fangor's 1970 solo exhibition at the Solomon R. Guggenheim Museum in New York, Margit Rowell wrote in the introduction to the exhibition catalog: "It is worth noting that Fangor arrived at his highly personal style in isolation in Poland where he remained until 1961". This solo exhibition, the first and so far only one for a Polish artist in this venerable institution, finally put him in the limelight of the international art world.

Wojciech Fangor changed how color appears in a space by expanding the pictorial space. He achieved this primarily through his unique method of applying the paint, a method that is fundamentally different from Noland's. Instead of acrylic paints, Fangor experimented with softer and richer oil paints, creating his first intense depictions of blurred circles and swirling shapes using optical tricks and illusions as early as 1956. This shimmering aura is what makes his paintings so unique. In the present work, it is the glowing blue circle framed inside and outside by shades of gray against a white background. The infinite circle vibrates when you look at it for an extended period; depending on the focus, it moves between fore- and background. Wojciech Fangor has coined the term "Positive Illusory Space" for these representations. [EH]



GOTTHARD GRAUBNER



1930 Erlbach/Vogtland – 2013 Neuss

Ohne Titel. 1983/84.

Mixed media on canvas over synthetic wadding on canvas. Signed, dated and with a direction arrow on the reverse. $102 \times 102 \times 10 \text{ cm}$ (40.1 × 40.1 × 3.9 in). [JS]

♣ Called up: December 6, 2024 – ca. 6.06 pm ± 20 min.

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

PROVENANCE

- · Galerie m, Bochum.
- · Private collection, Hesse (acquired from the above in 1986).

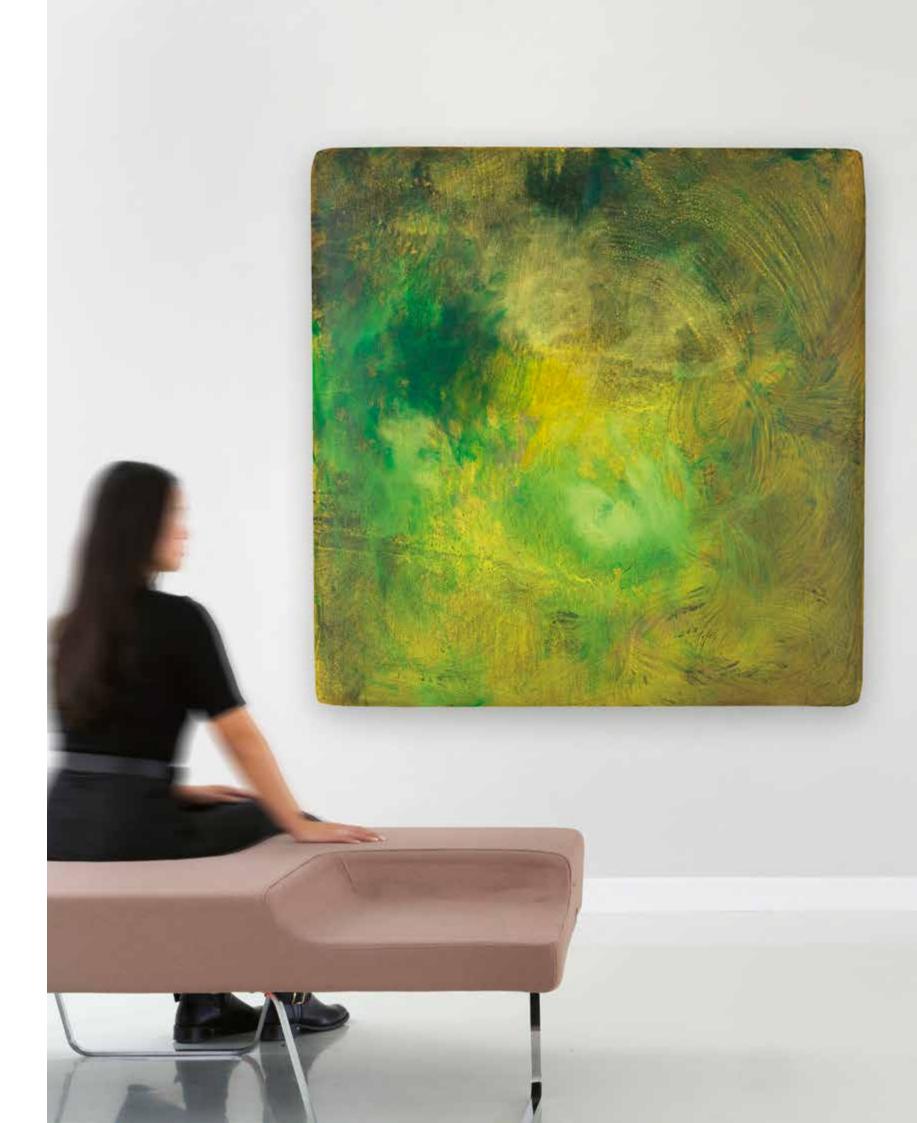
- Cutting-edge aesthetics: Graubner's famous "Color-Space-Bodies" broke the boundaries of classic panel painting
- Open, profound and highly liberated color effects with a stunning spatial presence
- Graubner's three-dimensional "Color-Space-Painting" became his artistic signature
- Most recently, the MKM Museum Küppersmühle in Duisburg, among others, honored Graubner's œuvre in the exhibition "Farbe Absolut. Katharina Grosse x Gotthard Graubner" (2019/20)
- Comparable works can be found in the Städel Museum, Frankfurt a. Main, in the Contemporary Art Collection of the Federal Republic of Germany, Berlin, as well as in the Neue Nationalgalerie, Berlin

"The surfaces show open, often cloudy, animated, unbounded structures, that are not fixed and ensure a constant exchange between inside and outside, similar to that of constant breathing. Through the color, the paintings unfold a tangible sensory experience".

Julia Mattern, Wandlungen/Transformations, in: Gotthard Graubner. Mit den Bildern atmen / Breathing with the Paintings, Cologne 2018, p. 22.

While Graubner initially covered his early cushion pictures with delicate nylon fabrics, he gradually began using firm canvas fabrics, which he lined with padding, for his later, larger-format "Color-Space-Bodies," such as the present vibrant work. The paint is usually applied onto the image carrier on the floor using broom-like brushes, resulting in a cloudy depth of color. In our outstanding composition, the viewer is drawn into the green depth. Numerous stages of drying and a unique compositional sensibility, a crucial feature of Graubner's painting, are required to intensify the complexity of the individual color values into a "Color-Space-Bodies" of oscillating effect and unique aesthetic presence. To amplify the spatial impact of the colored surfaces, Graubner began stretching Perlon fabric over full-sized color cushions as early as the beginning of the 1960s. By soaking and painting the fabric cushions with several layers of diluted acrylic paint, Graubner created a floating,

breathing compaction, like a color space stretching towards the viewer. In 1970, Graubner finally replaced the older work titles "Farbleib" and "Kissenbild" with the title "Farbraumkörper" (Color-Space-Body). These impressive painterly creations were first exhibited by the renowned Düsseldorf gallerist Alfred Schmela, one of the first gallerists to present the young "ZERO" artists in the 1960s and the first to present Gerhard Richter in a solo exhibition at his gallery in 1964. In 1968, Graubner exhibited his early "Cushion Pictures" at the documenta in Kassel. 1969, he was appointed professor at the University of Fine Arts in Hamburg. From the 1980s onwards, Graubner's large-format "Color-Space-Bodies" successfully continued the maximum dissolution of the boundaries of color, as our work impressively demonstrates. For the innovative aesthetics of his three-dimensional painting, Graubner's "Color-Space-Bodies" are considered the central work complex in the artist's œuvre. [JS]



KARIN KNEFFEL



1957 Marl – lives and works in Düsseldorf

Ohne Titel. 2004.

Signed and dated on the reverse. 100 x 300 cm (39.3 x 118.1 in). [KA]

Listed on the artist's official website.

We are grateful to Prof. Karin Kneffel for her kind support in cataloging this lot.

♣ Called up: December 6, 2024 – ca. 6.08 pm ± 20 min.

€ 100.000 - 150.000 (R/D, F)

\$ 110,000 - 165,000

PROVENANCE

· Private collection, Hesse (2005, Galerie manus presse, Stuttgart).

EXHIBITION

- · Karin Kneffel, Galerie manus presse, Stuttgart, 2005, p. 17.
- · Karin Kneffel. Verführung und Distanz, Ulmer Museum, January 28 March 26, 2006; Sinclair-Haus, Altana Kulturforum, Bad Homburg, April 7 - June 18, 2006; Mönchehaus-Museum für moderne Kunst, Goslar, July 16 - December 24, 2006, cat. no. 1 (illustrated)
- Karin Kneffel. Haus am Stadtrand, Museum Haus Esters, Krefeld, October 18, 2009 - January 17, 2010, p. 13 (illustrated)
- Karin Kneffel 1990-2010, Kunsthalle Tübingen, May 1 July 11, 2010, cat. no. 94
- Karin Kneffel, La ventana y el espejo, Museo de Arte Contemporáneo Gas Natural Unión Fenosa, October 16, 2014 - February 8, 2015, p. 26.
- Karin Kneffel. Still, Kunsthalle Bremen, June 22 Sept. 29, 2019; Museum Frieder Burda, Baden-Baden, October 12, 2019 – March 8, 2020, pp. 22f. (illustrated)
- Karin Kneffel. Im Augenblick, Max Ernst Museum, Brühl, May August 28, 2022, pp. 118-199 (illustrated).

- · Wilhelm Werthern, Karin Kneffel, in: Le Monde diplomatique, German edition, January 26, 2020, p. 8.
- Thomas Hirsch, Karin Kneffel, in: Künstler in Düsseldorf. 80 Beiträge, edition biograph and Salon Verlag, Cologne 2007, p. 248.

- A prime example of Karin Kneffel's masterful combination of reality and illusion
- The large format allows for the fascinating sensation of intense immersion
- Shown in several solo museum exhibitions, most recently in "Im Augenblick," Max Ernst Museum Brühl, 2022
- Kneffel taught at the Academy of Fine Arts in Munich from 2008 to 2022
- Kneffel's paintings are part of renowned public collections, including the Pinakothek der Moderne, Munich, the Museum Frieder Burda, Baden-Baden, and the Olbricht Collection, Essen

Her precise and technically skilled painterly work has earned Karin Kneffel a place among the most important contemporary German painters. Her paintings walk the line between reality and illusion, playing with memories, locations, and art historical symbols. Kneffel's virtuoso layering offers the viewer insights into complex narratives and invites individual interpretations.

After being a master student of Gerhard Richter at the Düsseldorf Art Academy in the 1980s, Kneffel quickly gained recognition for her astonishingly realistic animal portraits, fruit paintings, and spatial images. The work "Untitled," 2004, which was shown in, among others, the 2006 traveling exhibition "Verführung und Distanz" (Seduction and Distance), is the highlight of a monumental series of large-format interiors in which animals, lavish ornamental decorations, and reflective surfaces evoke complex questions and associations. Kneffel's subtle and sophisticated brushwork elevates seemingly mundane objects into a realm of sophisticated hyper-reality. The image on the television of a couple with a hunting rifle mysteriously corresponds with the leopard skin next to the bed, with each element occupying different levels of reality and perception. The family dog, hidden or perhaps locked behind the bars of a chair, watches the dead animal warily, adding to the tension in the strikingly empty room. The leopard stares at the viewer through its glass eyes, taking on an almost animate presence. Each element becomes an island of calm while time and space merge, blurring the boundaries between fiction and reality, evoking a dreamlike, cinematic atmosphere reminiscent of stills from the films of David Lynch or Alfred Hitchcock. This brilliantly composed interplay of different levels invites visitors to engage with their memories and ideas deeply. Brigitte Reinhardt commented: "The fact that the artist does not title her works is only logical. The viewer's memories, ideas, desires, and dreams are activated in the face of the fictitious reality and the play with changing levels of perception." (Quoted from: Brigitte Reinhardt, Verführung und Distanz, Cologne 2006, p. 29). [KA]



"The meaning of Kneffel's pictures solely lies within them; beyond the representational, they follow their inherent laws as works of art."

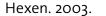
Brigitte Reinhardt, Karin Kneffel. Verführung und Distanz, Cologne 2006, p. 29.



ANSELM KIEFER

1945 Donaueschingen – lives and works in Croissy-Beaubourg neari Paris





Mixed media. Gouache, photograph and collage with lead. 76,5 x 126,5 cm (30.1 x 49.8 in). [KT]

€ Called up: December 6, 2024 – ca. 6.10 pm ± 20 min.

€ 100.000 - 150.000 (R/N, F) \$ 110,000 - 165,000

PROVENANCE

- · Galerie Thaddaeus Ropac, Salzburg.
- · From a Swiss collection.

EXHIBITION

- Anselm Kiefer, Heaven and Earth, Modern Museum of Fort Worth, September 25, 2005 - January 8, 2006; Museum of Contemporary Art, Montréal, February 12 - April 30, 2006; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, June 18 - September 10, 2006; San Francisco Museum of Modern
- Art, October 15 January 14, 2007, p. 130 (full-page color illu.) and p. 179. Anselm Kiefer, Guggenheim Museum, Bilbao, March 28 - September 3, 2007, no. 181, p. 400 (full-page color illu.) and p. 494.
- Seestücke. Von Max Beckmann bis Gerhard Richter, Hubertus-Wald-Forum und Galerie der Gegenwart der Hamburger Kunsthalle, June 8 - October 16, 2007, p. 127 (full-page color illu.).
- Fixsterne 100 Jahre Kunst auf Papier. Adolph Menzel bis Kiki Smith, Schleswig Holsteinische Landesmuseen, Schloss Gottorf, May 31 - September 20, 2009, p. 153 (full-page color illu.).
- Wunder auf Papier. Über 100 Jahre Zeichenkunst, Kunsthaus Villa Jauss, Oberstdorf, July 23 - October 3, 2010, no page number (illustrated).

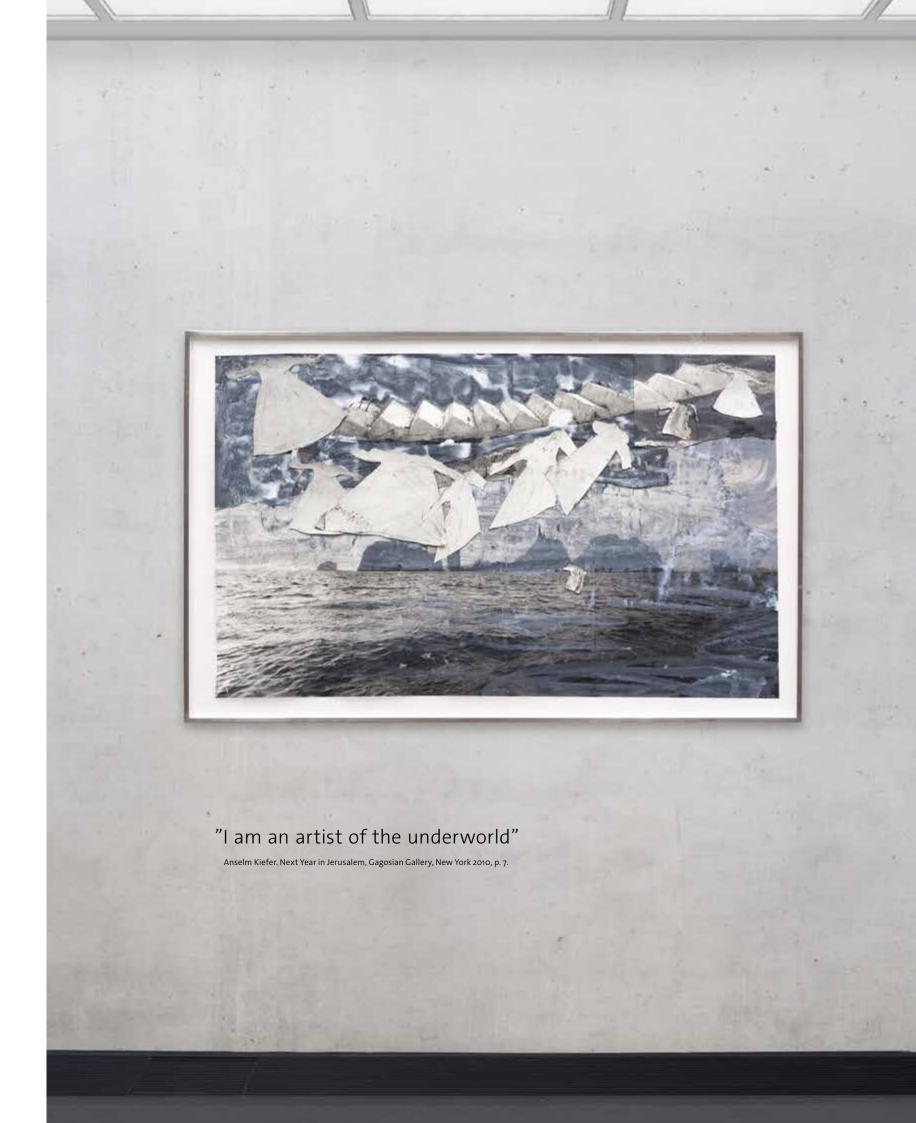
- Oscillating between the visible and the invisible, Kiefer's work fascinates us with a tremendous suggestive power that points to a world beyond the rational
- In his characteristic sculptural collage technique, myths and legends, liminal worlds, and unconscious themes merge to form a complex composition
- Kiefer is one of the most influential artists of the 20th and 21st centuries
- In 2023, Wim Wenders shot Kiefer's biography "Anselm - Das Rauschen der Zeit", which premie-
- His works are in the most important collections worldwide, including the Metropolitan Museum of Art and the Museum of Modern Art, New York, the Tate Gallery, London, and the Centre Pompidou, **Paris**

Anselm Kiefer's works profoundly explore history, mythology, the conflicts and contradictions of civilization, forgotten knowledge, and our collective memories. They are multi-layered objects that, for their surface structure and general nature, seem like artifacts from the depths of human history. Moreover, Kiefer dedicates his artistic endeavors to the realm between the visible and the invisible. Mystical beings that wander back and forth between heaven and earth like messengers, creating a connection, serve as an interface with the figure of the artist. In Kiefer's view, the artist can also assume the task of bringing things that society has forgotten, repressed, or marginalized to the surface by visualizing them.

The white robes, applied in a collage technique, float above the broad water surface, with monumental cliffs towering in the background. Behind them, we see a horizontal flight of stone steps. Their delicate, fragile surface, with its silvery, leaden monochrome quality, has a certain air of otherworldliness. Around 2002, Jewish

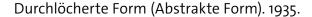
mysticism, which describes the ascent to the seven heavens and thus the liberation from the constraints of all worldly things, offered the ideal projection surface for Kiefer, who was in search of meaning, to artistically explore the existential question of the origin and limits of our earthly existence. As in parallel narratives in Christianity or ancient mythology, this ascent is preceded by a descent into the underworld, a confrontation with what is threatening and

With its sculptural appeal, the present work is indicative of his intensive, programmatic artistic examination of the bridges between heaven and earth, this world and the afterlife, as well as reason and magic. Kiefer's works are compelling not only because of their arthistorical significance but also because of their incomparable materiality and symbolic depth, engaging viewers in an intense dialogue that appeals to individual and collective consciousness and exerts a magical attraction. [KT]



KARL HARTUNG

1908 Hamburg – 1967 Berlin



Bronze with brown-green patina.

Incised signature near the side of the base, with the estate stamp and the foundry mark on the base. Cast during the artist's lifetime. One of 6+1 copies. $41 \times 27 \times 26$ cm ($16.1 \times 10.6 \times 10.2$ in). Cast by Richard Barth, Berlin.

We are grateful to the Karl Hartung Estate for the kind support in cataloging this lot.

♣ Called up: December 6, 2024 – ca. 6.12 pm ± 20 min.

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

PROVENANCE

· From the artist's estate.

EXHIBITION [EACH PRESUMABLY A DIFFERENT COPY]

- \cdot Karl Hartung. Plastik und Graphik, Galerie Gerd Rosen, Berlin, April 1946.
- · Karl Hartung, Haus am Waldsee, Berlin, Sept. 2-Oct. 12, 1952, cat. no. 2.
- · Karl Hartung, Kestner-Gesellschaft, Hanover, May 28 June 28, 1953, later also: Karl Ernst Osthaus-Museum, Hagen; Museum Folkwang, Essen; Bremer Kunsthalle; Kölnischer Kunstverein et al., cat. no. 3.
- · Deutscher Künstlerbund. Zehnte Ausstellung, Haus der Kunst, Munich, October 18 - December 11, 1960, cat. no. 377 (ill.
- · Traum Zeichen Raum: Benennung des Unbekannten. Kunst in den Jahren 1924 bis 1939, Wallraf-Richartz-Museum, Cologne, Oct. 23 Dec. 12, 1965, cat. no. 44 (ill.
- · Für Karl Hartung. Memorial exhibition at the 15th German Artists' Federation Exhibition, Badischer Kunstverein, Karlsruhe, Sept. 23 Oct. 29, 1967, cat. no. 1.
- Karl Hartung 1908-1967. Eine Werkübersicht zum 80. Geburtstag, Galerie Pels-Leusden, Berlin, Sept. 3-Oct. 29, 1988, cat. no. 4 (with full-page color ill., p. 11).
- · Karl Hartung. Werke und Dokumente, Germanisches Nationalmuseum, Nuremberg; March 5 - June 1, 1998, Gerhard-Marcks-Haus, Bremen, Jan. 31 - April 11, 1999; et al., p. 38 (ill.
- · Karl Hartung Die Hamburger Jahre. Kunst in der Handelskammer Hamburg, May 21 - June 27, 2008, with a full-page color ill., p. 27.
- · Karl Hartung. Aufbruch Aufbrüche, Kunsthalle Schweinfurt, Nov. 21, 2014 - April 12, 2015, p. 13 (ill.
- Henry Moore. Impuls für Europa, LWL-Museum für Kunst und Kultur, Münster (in cooperation with Tate London), Nov. 11, 2016 - Mar. 19, 2017, cat. no. 108 (with full-page ill., p. 204).
- · Reine Formsache. Hommage an Karl Hartung, Herbert Gerisch-Foundation, Neumünster, July 16 - December 17, 2023.

LITERATURE

- · Markus Krause, Karl Hartung 1908-1967. Metamorphosen von Mensch und Natur. Monograph and catalogue raisonné, Munich 1998, cat. no. 149 (with full-page illu. on p. 39 and b/w illu. on p. 195).
- · Juliane Roh, Deutsche Bildhauer der Gegenwart, Munich 1957 (illustrated, no. 21).
- · Carl Linfert, Karl Hartung, in: Junge Künstler 1959/60. 5 Monographien deutscher Künstler der Gegenwart, Cologne 1959, p. 21 (illustrated).
- Katharina Schneider, Die drei Berliner Bildhauer Uhlmann, Hartung und Heiliger. Zur Entwicklung der abstrakten deutschen Plastik zwischen 1945 und 1950, in: Ulrich Schneider (ed.), Festschrift Günther Bott, Nuremberg 1987, p. 297 (illustrated).



- Along with Henry Moore, Barbara Hepworth and Jean Arp, Hartung was one of a select group of European sculptors who found their way to abstraction as early as the 1930s
- Key work: the first abstract work in the artist's œuvre
- Cast in his lifetime
- Reduced formal language of timeless beauty
- One copy is in the collection of the Schleswig-Holstein State Museums Foundation, Schloss Gottorf, Schleswig
- This is the first time that a copy of this bronze is offered on the auction market (source: artprice.com)

Alongside Henry Moore, Barbara Hepworth, and Jean Arp, Hartung was among the exceptional European sculptors who had already found their way to an abstract formal language by the 1930s. These years were formative in many respects, and the works he created at the time were groundbreaking for his later sculptural œuvre. Due to the National Socialists' understanding of art, it was hardly possible for German artists at the time to adapt to the official art dictate and at the same time maintain their artistic freedom and individuality. Hartung continued to work within figuration, but when the present work was created, he also made a few abstract animal sculptures, only to turn to the "Durchlöcherten Form" (Perforated Form) in a radical stylistic turn, "Hartung took an artistic leap with the "Durchlöcherte Form" from 1935. A leap in two regards: first, because this consistent abstraction emerged relatively suddenly; second, because Hartung applied a new, biomorphicvegetative pictorial language that represented a complete break with the tectonics of his earlier works. [...] For him, sculpture was a breakthrough and the beginning of numerous experiments in the boundless field of free form." (Markus Krause, in: Karl Hartung 1908-1967. Metamorphosen von Mensch und Natur. Monograph and catalogue raisonné, Munich 1998, p. 30)

Following this detachment from naturalistic and realistic sculpture, only a few more abstract works were created in the 1930s – the risk of defamation by the National Socialists was too high. According to the records, the Gestapo searched Hartung's studio, and he was lucky enough to hide his progressive works in a box covered with some cloths and lumps of clay (see CR Krause, p. 67). The works were not exhibited publicly until after the war and remained hidden in the studio as silent witnesses to his true artistic convictions. Given the time of its origin, the degree of abstraction of the piece offered here is remarkable. With its softly modulated, strongly rounded contours and the two openings that partially reveal the space surrounding the bronze, the figure presents itself as a closed yet dynamic entity with a radically modern, sensual aesthetic. Together with the subsequent abstract works, which were initially created in secret, the early "Durchlöcherte Form" manifested Karl Hartung's rank as an acclaimed representative of modern sculpture. [CH/AIH]



GEORG BASELITZ



1938 Deutschbaselitz/Saxony – lives and works in Inning at the Ammersee, near Salzburg, in Basel and Italy

Kopf. 1966.

Pen and India ink, chalk and pencil. Signed and dated upper left, once more signed and dated, as well as titled "Kopf" and inscribed "Dahlem" on the reverse. On laid paper by Ingres d'Arches MBM (with watermark). 47.5 x 32.7 cm (18.7 x 12.8 in), size of sheet. [EH]

♣ Called up: December 6, 2024 – ca. 6.14 pm ± 20 min.

€ 80.000 – 120.000 (R/D, F)

\$88,000-132,000

PROVENANCE

· Private collection, Hesse (since 1988, Hauswedell & Nolte).

EXHIBITION

· Baselitz, Kunstsammlungen Chemnitz, April 17 - July 8, 2018, p. 31.

LITERATUR

· Hauswedell & Nolte, Hamburg, 272nd auction, Modern Art, June 10/11, 1988, lot 61, plate 218.

- Georg Baselitz is one of the most important representatives of contemporary German art
- His drawings form an independent group within his œuvre, while their motifs correspond to those of his paintings
- Baselitz's most significant artistic period, the 1960s, saw the creation of his "Helden" (Heroes) and "Neue Typen" (New Types)
- The Albertina in Vienna dedicated a comprehensive retrospective exhibition to Georg Baselitz in 2023

"Yes sure, that is important because everything I have done has always led to controversy. Everything I have done has always been straightforward and direct, but it wasn't always appropriate in the situation."

Georg Baselitz in an interview with J.-L.Froment and J. M. Poinsot, in: D. Gretenkort, Munich 2011, pp. 64f.

His outstanding artistic production, which has repeatedly found new artistic paths to challenge and continue art historical tradition since the 1960s, has made Georg Baselitz one of the most prominent representatives of contemporary German art. With his vigorous representational works, he violates established categories and repeatedly challenges our traditional understanding of art. In his famous "Heldenbilder" (Hero Paintings, 1965/66), Baselitz staged physically and emotionally broken figures monumentally on canvas, relentlessly confronting postwar German society with its painful past. After these anti-heroes, he made the "Fraktur" (Fracture) pictures (1966-1968) towards the end of

Baselitz has collected prints since 1965, predominantly from the Renaissance, Mannerism, and Baroque periods. Their wealth of motifs and inventiveness always quenched his immense thirst for novelty. Through decontextualization and distortion, he brings their pictorial themes, such as the portrait, into the present with new content and contemporary impulses. This way, Baselitz generates enigmatically associative pictorial content that is never fully accessible to the viewer. [EH]



KARL HOFER

1878 Karlsruhe – 1955 Berlin



Mädchen mit Zopf. Around 1925.

Oil on canvas

Monogrammed in the lower left (in ligature). $92,8 \times 70 \text{ cm} (36.5 \times 27.5 \text{ in})$. [CH] We are grateful to Harry Joelson-Strohbach, Kunst Museum Winterthur, for his kind expert advice.

♣ Called up: December 6, 2024 – ca. 6.16 pm ± 20 min.

€ 150.000 - 250.000 (R/D, F)

\$165,000-275,000

PROVENANCE

- · Oskar Reinhart Collection, Winterthur (directly from the artist).
- · Anne-Marie Bänninger-Kaestle Collection, Berlin/Zurich (from the above in 1964).
- · Baukunst Galerie, Cologne (on commission around 1967/1969, with the hand-inscribed gallery label on the stretcher).
- · Private collection, Baden-Württemberg (obtained from Anne-Marie Bänninger-Kaestle in the 1970s, presumably in 1974).
- · Family-owned ever since.

EXHIBITION

- · Karl Hofer, Baukunst-Galerie, Cologne, January 27 April 15, 1967, cat. no. 13 (illustrated in black and white).
- · Karl Hofer, Baukunst-Galerie, Cologne, October 11 November 9, 1968, cat. no. 5.
- · Karl Hofer, Kunsthalle Wilhelmshaven, April 20 May 11, 1969, cat. no. 7 (illustrated in black and white).

LITERATURE

- · Karl Bernhard Wohlert (ed.), Markus Eisenbeis (ed.), Karl Hofer. Catalogue raisonné of paintings, vol. 2, Cologne 2008, no. 601 (illustrated in black and white).
- · Anke Manigold, Der Hamburger Maler Friedrich Ahlers-Hestermann 1883-1973. Leben u. Werk, Hamburg 1986, pp. 94f.

- Characteristic New Objectivity female portrait
- From the 1920s, Karl Hofer's most important creative period
- In 1925, his works featured in the legendary exhibition "Neue Sachlichkeit" (New Objectivity) at the Kunsthalle Mannheim
- Captivating atmosphere: The mysterious and enigmatic portraits of young women are among the artist's most compelling creations
- An intriguing interplay of contrasts: intense cold and warm tones, the reticent girl and vibrant flowers
- Rediscovery: Part of a Southern German private collection for around 50 years, still mentioned as "whereabouts unknown" in Wohlert's catalogue raisonné
- Significant provenance: formerly part of the renowned Oskar Reinhart Collection (1885-1965), Winterthur
- Other paintings from this period are in the collections of, among others, the Albertinum in Dresden, the Kunsthalle in Hamburg, the Städel Museum in Frankfurt am Main, the Folkwang Museum in Essen and the Museum of Modern Art in New York

refers to the mythological subject of "Flora," the Roman goddess of flowers, and the personification of spring, which the artist transfers into his contemporary pictorial language in this work. The painting reveals itself as a play of contrasts: calmness and introversion stand alongside vibrant, bold colors, a modern, new-objective pictorial language conveys the art-historical reference, and the mature solemnity contrasts with the youthful facial features.

Through his characteristic formal reduction of the image to individual essential pictorial elements, modern motif elements such as the utterly void background devoid of reality, and the introversion of his figures, Hofer succeeded in developing his very own modern visual language and created a universally valid depiction of timeless aesthetics, the mood of which also found an echo in 21st-century audiences. [CH]

With his timeless, reserved and, at the same time, mysteriously graceful depictions of figures, Karl Hofer held one of the most significant artistic positions in German art of the 20th century. His mostly female protagonists are always depicted in a moment of an almost sculpted pause, displaying almost indefinable emotions and spiritual rapture, the cause of which viewers usually cannot fathom due to the lack of an explicit narrative in the painting. In their distinctively sober clarity, well-ordered composition, and calm atmosphere, Hofer's paintings are closely related to the art of New Objectivity. Some of his works were displayed in the legendary " Neue Sachlichkeit" (New Objectivity) exhibition at the Kunsthalle Mannheim in 1925.

In the present portrait, Hofer also shows the sitter in his characteristic style with almond-shaped eyes, a pale complexion, and a tapered chin, moving her very close to the picture's foreground. The vibrant bouquet



FRANZ GERTSCH

1930 Mörigen (Switzerland) – 2022 Riggisberg (Switzerland)



Dominique. 1988/2000.

Woodcut in colors.

Signed and dated "imp. 17.8.2000", as well as numbered and inscribed "2. Zustand 2/4" on the reverse. One of 4 planned copies of the second state, of which only 3 copies were printed. On handmade Kumohadamashi paper by Heizaburo Iwano. 234 x 182,5 cm (92.1 x 71.8 in). Sheet: 276 x 220 cm (108.6 x 86.6 in).

In the second state from 2000, 187 new incisions were added to the plate. Printed by Nik Hausmann, Franz Gertsch, Maria Gertsch & Druckercrew on August 17, 2000. Published by Franz Gertsch. Each print is unique in color.

We are grateful to the Gertsch family, Bern, for their kind support in cataloging this lot.

♣ Called up: December 6, 2024 – ca. 6.18 pm ± 20 min.

€ 120.000 – 150.000 (R/D, F)

\$132,000 - 165,000

PROVENANCE

- · Private collection, Switzerland (acquired directly from the artist).
- · galerie im park, contemporary fine art, Burgdorf.
- · Thomas Olbricht Collection, Essen.
- · Private collection, Baden-Württemberg.

LITERATUR

· Andrea Firmenich, Johannes Janssen (eds.), Franz Gertsch. Holzschnitte. Aus der Natur gerissen, mit einem Register der Druckgraphik 1972-2008, as a provisional catalogue raisonné by Rainer Michael Mason, Cologne 2013, no. 8 (illustrated in black and white on p. 117, different copy).

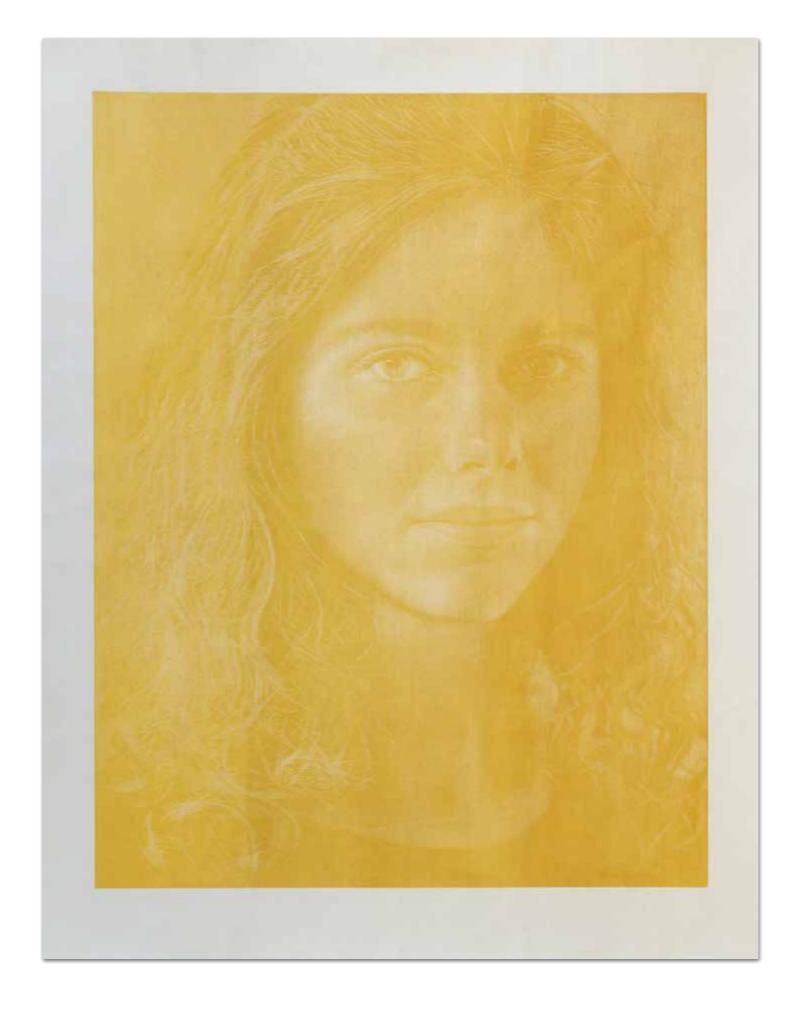
- Monumental woodcut in brilliant colors and a unique character
- The finest printmaking art on precious Kumohadamashi Japan paper
- Franz Gertsch's portraits are among the artist's most sought-after woodcuts on the international auction market (source: artprice.com)
- Until November 10, 2024, the Louisiana Museum of Modern Art in Humlebæk honors the artist, who passed away in 2022, with a comprehensive retrospective

"From 1986 onwards, the woodcut enabled me to realize an old dream, which was to create monochrome color spaces. I had not been able to achieve this through painting. The invention of my woodcut made it possible. I find that sensational to this day."

Franz Gertsch, Gedankengänge durch Vorstellung und Natur, in: Andrea Firmenich, Franz Gertsch. Holzschnitte, Cologne 2013, pp. 19–23, here p. 21.

The young Dominique looks at us from this monumental woodcut measuring almost two and a half meters in height and bathed in a warm yellow-orange. Despite the imposing size, her contours are soft, her gaze gentle, and her hair caresses her face in an airy manner. Features that create an enigmatic mood and set a counterpoint to the mere physical size of her appearance. With "Dominique" (1988), Franz Gertsch created a particularly striking woodcut portrait, which, in addition to its aesthetic impact, is also impressive for the elaborate production process and the use of high-quality materials. The countless small, grid-like structures the artist painstakingly cuts out of the wooden block using different gouges emerge in close-up. Most of his motifs are based on photographs. In this case, a picture of the 25-year-old teacher

Dominique Sonnen served as the template. Subsequently, the artist mixes special pigment powders to create colors he uses to print on high-quality, hand-made Japanese paper made from mulberry and linen fibers by Heizaburo Iwano. In his home country, Iwano bears the honorary title "National Treasure". The elaborate manual printing process generally only allows one copy to be printed per day. Due to the individual coloring, each copy takes on a unique character. Gertsch has been creating woodcuts independently of his paintings since 1986. He has opened up entirely new dimensions for this traditional medium with a hitherto unknown precision of execution — in both engraving and printing — and in monumental formats that push the boundaries of papermaking. [AR]



OTTO DIX

1891 Gera – 1969 Singen

Magd. 1923.

Watercolor and pencil.

Signed and inscribed "275" lower right. Titled on the reverse. On wove paper. 47.8 \times 37.5 cm (18.8 \times 14.7 in), the full sheet. [JS]

Called up: December 6, 2024 − ca. 6.20 pm ± 20 min.

€ 100.000 – 150.000 (R/N, F)

PROVENANCE

- · Galerie Nierendorf, Berlin
- · Barney Weinger, New York.
- · Serge Sabarsky, New York (before 1978 after 1995).
- · Galerie St. Etienne, New York.
- · From a Swiss collection.

EXHIBITION [SELECTION]

- Otto Dix. An exhibition of drawings and watercolors, Serge Sabarsky Gallery, New York, October-November 1978, no. 3o.
- Works by German expressionists, Serge Sabarsky Gallery, New York July 1 - September 30, 1983, no. 4.
- Expressionists: Paintings, Watercolors and Drawings by 12 German expressionists, Serge Sabarsky Gallery, New York, December 1984, cat. no. 13, p. 31 (illustrated).
- · Otto Dix 1891-1969, Museum Villa Stuck, Munich, August 23 October 27, 1985, cat. no. 220, p. 306 (not illustrated).
- · Otto Dix, Centro per le Arti visive e Museo d'Arte Contemporanea di Villa Groce, Genoa, July 3 September 14, 1986, cat. no. 103 (illustrated on p. 147).
- · Otto Dix, Schloß Martesch, Bolzano, November 5 December 21, 1986, cat. no. 103, p.147 (illustrated).
- · Otto Dix, Staatliche Kunsthalle Berlin, Berlin, March 13 April 15, 1987, cat. no. 103 (illustrated on p. 154).
- Otto Dix. Die Frühen Jahre, Erholungshaus der Bayer AG, Leverkusen, Februa
 12 March 26, 1989, Joseph Albers Museum, Bottrop, April 23 June 3, 1989,
 Leopold-Hoesch-Museum, Düren, January March 1990.
- \cdot Zeichnungen und Aquarelle des deutschen Expressionismus, Städtische Galerie Bittigheim-Bissingen, July 7-September 9, 1990, no number (illustrated).
- Otto Dix. Die frühen Jahre, BAWAG Foundation, Vienna, February 15 April 1, 1995 / Museum Moderner Kunst, Passau, June 22 - September 3, 1995, cat. no. 53 (illustrated).
- · Allemagne, les années noires, Fondation Dina Vierny Musée Maillol, Pari 2008, p. 174, p. 241 (illustrated)
- Decadence & Decay. Max Beckmann Otto Dix George Grosz Galerie St. Etienne, New York, April 12 - June 24, 2011, no. 38.
- · Mixed Media (I). About Portrait, Kicken Berlin, March 10 April 24, 201

LITERATUR

· Suse Pfäffle, Otto Dix. Werkverzeichnis der Aquarelle und Gouachen, Stuttgart 1991, no. A 1923/144 (illustrated in black and white on p.197).

Otto Dix left us an œuvre characrerized by his unsparing view of humanity that continues to captivate and disturb the viewer to this day. Nothing escaped his relentless, almost forensic view of reality: neither suffering nor helplessness, not greed, nor the horrors of our human existence. It was the experience of the existential traumas that Dix had to live through in his early twenties in the First World War — piles of corpses, death all around him, and the acrid smell of fear and decay — that laid the founda-



- Nothing escapes Otto Dix's forensic view of reality, be it suffering, helplessness, greed, or horror
- From his best creative period: a character portrait from the early 1920s in a haunting and unsparing manner
- For the first time offered on the international auction market (www.artprice.com)
- Similar works are owned by important international museums like the Nationalgalerie Berlin, the Museum Ludwig, Cologne, the Museum of Modern Art, New York, and the Staatliche Kunstsammlungen, Dresden

tions for his lifelong fascination with the subject of life and death. In retrospect, the artist described the war as a kind of gruesome awakening: "War is something so beastly: hunger, lice, mud, noises that drive you insane.[...] looking at the earlier pictures, I had the impression that there was one side of reality that had not yet been depicted: ugliness. "War was a hideous thing, but also something monumental. [...] You must have seen people in such a state of unleashed violence to understand human nature." (Quoted from Otto Dix 1891-1969, Museum Villa Stuck, Munich 1986, p. 280.) Henceforth, Dix dedicated his work to 'primeval themes of humanity.' In his disturbing pictures of figures captured in an exaggerated critical realism, Dix confronts us with helpless human beings with a physicality marked by life. Otto Dix's portraits go far beyond all traditions of salon painting. They are not masterfully staged images of the high society. Instead, Dix makes ordinary people the protagonists of his revolutionary art with great power and courage. And so it is the financial hardships, the burden of work, the fear of illness and death, as well as the dark sides of human nature that Dix denounces with unsparing directness.

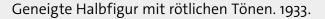
"Die Hure (The Whore)", "Der Selbstmörder (The Suicide Victim)", "Die Alte Schauspielerin (The Old Actress)", "Die Straßendirne (The Streetwalker)" and "Die Magd (The Maid)" are the titles of these magnificent works from the 1920s in which Dix captured the defining features of the actors of contemporary society with a confident stroke in fascinating spontaneity and with unsparing accuracy. The facial features and stature of the "Magd" are coarse and rough, resulting from a lifetime of hard physical labor. Her cheeks and nose are bright red; her massive breasts droop down on her belly. Nevertheless, Dix's "Magd" is not ugly; she appears solid and brave, and her eyes are focused and directed into the distance with an intense, self-confident gaze. In this work, which Dix executed with playful ease and luminous, saturated colors, we encounter a femininity that has broken free from the male gaze and that, due to its surprising modernity, continues to captivate us today. [JS]





OSKAR SCHLEMMER

1888 Stuttgart – 1943 Baden-Baden



Pastel on P. M. Fabriano paper (with several truncated watermarks), mounted on a backing board.

Dated "30.1.33" in the lower right. $55 \times 41.5 \text{ cm}$ (21.6 x 16.3 in), the full sheet. Backing board: $64.4 \times 46.8 \text{ cm}$ (25.3 x 18.4 in).

With the artist's handwritten annotations on the reverse of the backing cardboard, which, however, do not refer to the present sheet but to an earlier watercolor (see Maur A448): "Aquarell / "Die Drei mit dem Krug " / 1931 / OSchlemmer / tu 1" as well as with a red stamp 'Professor Oskar Schlemmer / Staatl. Akademie Breslau / Kaiserin Augusta-Platz 3.' and with a label inscribed '45' [AR]

♣ Called up: December 6, 2024 – ca. 6.22 pm ± 20 min.

€ 180.000 - 240.000 (R/N)

\$198,000-264,000

PROVENANCE

- · Marlborough Fine Art, Ltd., London (acquired in 1960).
- · Galerie Roman Norbert Ketterer, Campione d'Italia (acquired from the above in 1966).
- · Maria Tannenbaum, New York.
- · Findlay Gallery, New York
- · Galerie Zwirner, Cologne (1969-1971).
- · Galerie Neuendorf, Hamburg.
- · Private collection, Hamburg (acquired from the above by 1979 at the latest, in family possession until 2019).
- · From a Swiss collection

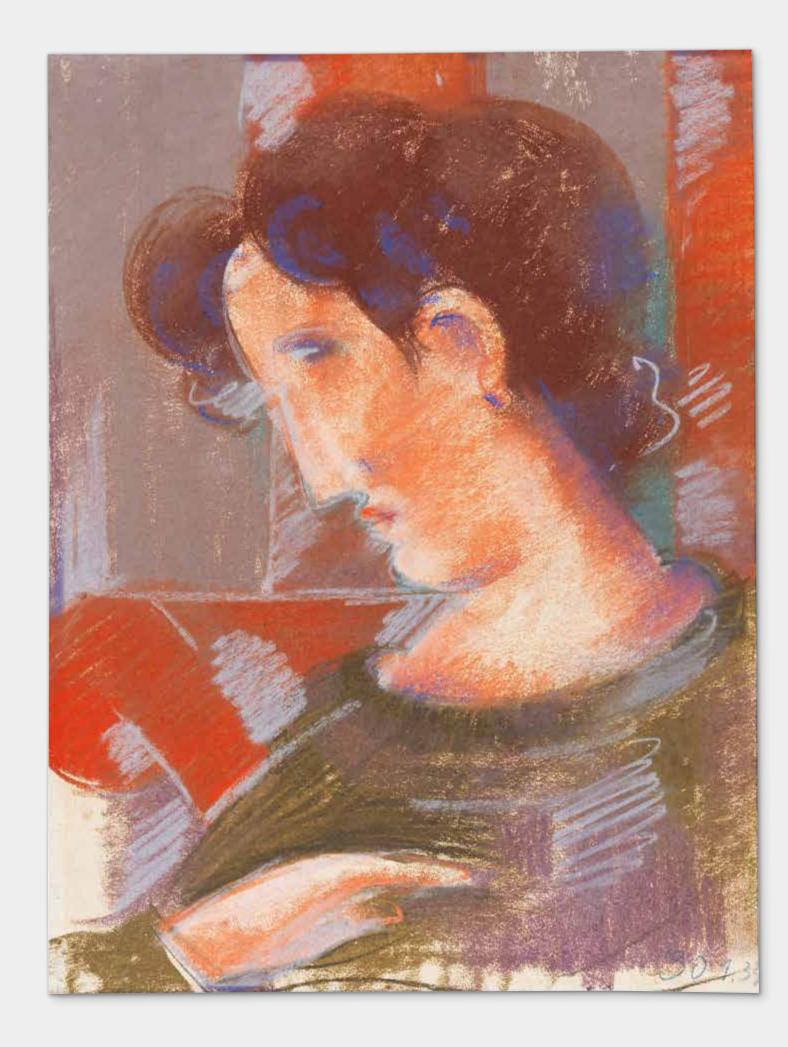
EXHIBITION

- Oskar Schlemmer. Handzeichnungen, Aquarelle, Kestner-Gesellschaft, Hanover, February 24 March 27, 1960, Städtische Kunsthalle, Mannheim, April 9 May 8, 1960, Saarland-Museum, Saarbrücken, May 19 June 19, 1960, Ulmer Museum, Ulm, July 3 31, 1960, Nassauischer Kunstverein, Wiesbaden, August 14 September 18, 1960, Badischer Kunstverein, Karlsruhe, October 16 November 13, 1960, Museum am Ostwall, Dortmund, November 27 December 26, 1960, Kunsthalle Schleswig, Holsteinischer Kunstverein, Kiel, February 19 March 6, 1961, Kunst- und Gewerbeverein Industriehaus, Pforzheim, April 8 30, 1961, Overbeck Gesellschaft, Lübeck, May 22 June 18, 1961, Kunstverein, Bremen, July 16 August 20, 1961, cat. no. 149, p. 35.
- · Painters of the Bauhaus, Marlborough Fine Art, Ltd. London, March April 1962, cat. no. 186 (illustrated in black and white on p. 82, with a label on the reverse of the backing board).
- · Drawings, Watercolors, Collages, Expressionism, Bauhaus, Dada, Marlborough Fine Art, Ltd. London, Jan. 1966, no. 59 (illustrated in b/w).
- · Kölner Kunstmarkt '71, Galerie Zwirner, Cologne, October 5 10, 1971, no page.

LITERATURE

- · Karin von Maur, Oskar Schlemmer. Œuvrekatalog der Gemälde, Aquarelle, Pastelle und Plastiken, vol. II, Munich 1979, cat. rais. no. K 55 (illustrated in b/w on p. 360).
- · Hans Hildebrandt, Oskar Schlemmer, Munich 1952, no. 822, p. 148 (here erroneously dated 1937).
- · Robert Spira, 'The Bauhaus painter in London', in: Weltkunst, XXXII. Jahrgang, No. 7, Munich 1.4.1962, p. 15 (illustrated in b/w, erroneously dated 1937).
- Roman Norbert Ketterer, Moderne Kunst III. Gemälde, Aquarelle, Zeichnungen, Campione d'Italia 1966, cat. no. 171 (illustrated in color on p. 189).
- Inventory catalog Galerie Rudolf Zwirner, Cologne 1970, p. 48 (illustated in b/w).

- A detailed pastel of a head profile, an essential motif in Schlemmer's work, with a painterly quality
- Strict formal structure meets the lightness of pastel: an expression of Schlemmer's quest for the perfect symbiosis of figure and space
- The light blue pastel strokes contrast the composition and convey the artist's inner turmoil on this significant day
- January 30, 1933: the day this pastel was created dramatically changed the modern art world like no other. The Nazis came to power, and artists were defamed as "degenerate" and ousted from their positions at the academies
- Schlemmer's avant-garde art had been subject to overpainting and defamation since 1930, and in 1933 he was dismissed from the 'Vereinigte Staatsschulen Berlin'
- Pastels of this quality are extremely rare on the international auction market (source: artprice.com)
- Part of the extensive solo exhibition "Oskar Schlemmer. Handzeichnungen, Aquarelle", which was shown at numerous German museums and institutions in 1960/61





Oskar Schlemmer, Wall frieze in Haus Mendelsohn Berlin, mural design, 1930, pastel chalks on tracing paper, Daimler Art Collection, Stuttgart.

Head profile with a painterly quality

"The abstraction of the human form, which is what it is ultimately about, creates the image in a higher sense; it does not create the natural essence of man, but an artistic essence. It creates an analogy, a symbol of the human form," said Oskar Schlemmer about his wall paintings in 1931. (In: Museum der Gegenwart, ed. Ludwig Justi, vol. 1, issue 4, 1st quarter 1931, pp. 147-153) The head profiles, such as the present elaborate pastel of a "Geneigte Halbfigur" (Tilted Half-length Figure), are essential details of his abstraction of the human gestalt. The profile, first conceived by Schlemmer as a signet for the Bauhaus in Weimar in the early 1920s, loses some of its austerity in the powdery surface of the pastel chalk. The profile of the young boy with a full head of hair, dreamily leaning slightly to the right, and his right hand in front of his torso embodies Schlemmer's quest for the ideal symbiosis of figure and space. The boy seems to be sitting on an invisible chair, the back of which supports his upper body. Two vertical surfaces open up an additional perspective, giving the situation a firm hold of a painterly quality. Schlemmer partially covered the surface of the painting, which is done in beige, brown, and red tones with light-blue pastel hatchings. What an amazing idea to use this gesture to simulate an even deeper space behind the actual motif, an effect that suggests a possible glazing, a future simulation on site.

Schlemmer's "Geneigte Halbfigur mit rötlichen Tönen" is part of a series of works on which the artist had been working since the mid to late 1920s. They are wall compositions in the broadest sense, such as those for the Mendelssohn house in Berlin and the design concept for the walls of the Minne fountain room at the Museum Folkwang. These are holistic figures and half-length portraits that Schlemmer had been drawing since his time in Weimar in the early 1920s, and which he continued to develop and adapt to the respective locations: "constructive pictorial forms consisting of

geometrically abstract elements, strictly regulated in the way they are combined, precise in their means, yet full of sensuality in their effect [...]. In the consistent preservation of the human figure, he maintains his high sensitivity for measure, weight, proportion, tension, architecture, and structure. From the human being as the measure of all things, he derives the framework of the image and its symbolic value," is how Will Grohmann summarized Schlemmer's work. (Wandgemälde von Oskar Schlemmer und Willy Baumeister, in: Das Werk 18, 1931, issue 7, p. 194) Thus, the Inclined Half-Figure is a vital detail for the development of Schlemmer's figure and space and is closely related, not only chronologically but also stylistically, to the exceptional wall frieze for Mendelsohn in Berlin and the expansive wall design for the Museum Folkwang in Essen.

"Whenever it is a matter of design," said Oskar Schlemmer in 1931 about his wall paintings, "of free composition that does not have the approximation of nature as its primary goal – whenever it is a matter of style – the nature of the figure assumes a doll-like quality. In all earlier cultures that were also advanced – in Egyptian, early Greek, and early Indian art – the human form is far removed from naturalistic representation but all the closer to the brief symbolic figure: the icon, the idol, the doll. These symbolic figures were initially nourished and generated by a religion of nature and of gods that is almost inconceivable to us today. And precisely for this reason, it was constrained within a finite, "strict regularity" to prevent the figure from dissolving into a formless infinity.

This will always be close to the elementary, simple forms. It will be the vertical and horizontal and the cubic primary forms and their variations." (In: Museum der Gegenwart, edited by Ludwig Justi, vol. 1, issue 4, 1st quarter 1931, pp. 147-153)

The Date

The date on this pastel, "30.1.1933", is immediately striking: it was the day that would fundamentally change modern art. The Nazis came to power, and artists were defamed as "degenerate" and ousted from their positions, for example, as professors at the academies. Whether there is a connection between this political event and the date Oskar Schlemmer chose for this large-format pastel remains somewhat uncertain. But the following event on January 30, 1933, may well have affected the artist: on January 23, 1930, the Minister of State for the Interior and Education in Thuringia, Wilhelm Frick, ordered the collection of the Weimar City Palace to be "cleansed" of modern art. Frick, who had been the first minister of the NSDAP during the Weimar Republic, ensured that works by Paul Klee, Oskar Kokoschka, Emil Nolde, and others were removed from the collections and put into storage. Schlemmer's wall designs in the former Bauhaus building in Weimar remained untouched until Paul Schultze-Naumburg, the school's new director, who Nazi minister Frick appointed, had them destroyed as his first official act at the beginning of October 1930. The wall paintings were painted over, and the reliefs were chiseled off.

For Oskar Schlemmer, who left the Bauhaus in Dessau after his time in Weimar in 1925 to teach at the Academy of Art and Crafts in Breslau, the destruction of his murals was a harsh disappointment, as he

wrote in a letter to the art critic Paul Westheim on October 8, 1930. Yet, he remains optimistic about the future: "[Y]ou might be interested to know about the removal of my murals and sculptures in Weimar last week, or rather the fact that they were painted over. I learned this from the custodian of the building, who helped me save some of the sculptures, albeit unstable ones. In his letter, he wrote, Everything has been painted over in white, which I and many others deeply regret. But there is nothing that can be done against the new zeitgeist. I do not know for sure which side this particular zeitgeist was kindled from, whether by Director Schultze, born Naumburg, or from Frick's Ministry of Culture. After all, these things have already defied the storm and the zeitgeist for five years. Nevertheless, we can find comfort in the fact that new life will blossom from the ruins. I have recently completed nine wall paintings for the Museum Folkwang in Essen, which will be shown here in the Silesian Museum briefly and then transported to Essen." (Oskar Schlemmer. Idealist der Form. Letters, Diaries, Writings, ed. by Andreas Hüneke, Reclam, Leipzig 1990, p. 225) These lines speak for Schlemmer's seemingly boundless optimism. This was despite the fact that his avant-garde art had been defamed not only since 1930 but also after he had left Breslau for Berlin in 1933 and was dismissed from the Vereinigte Staatsschulen Berlin. He was eventually ostracized in the 1937 exhibition "Degenerate Art" in Munich. [MvL]

Oskar Schlemmer, Breslau pictures and watercolours from the summer of 1932, studio photograph.



43

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Fränzi stehend (Stehendes Kind). 1910/11.

Woodcut in colors. from the sawn-up printing block in black, green and red. Signed and dated "1911". Monogrammed in the printing block. One of 44 known copies from this printing state. On firm wove paper. $37.4 \times 27.6 \text{ cm} (14.7 \times 10.8 \text{ in})$. Sheet: $53.8 \times 40 \text{ cm} (21.1 \times 15.7 \text{ in})$. Sheet 1 from the VI. annual portfolio of "Die Brücke", published in 1911. The woodcut was presumably made after a drawing in late 1910. [CH]

The "Brücke": Expressionism on Paper – The Passion of a German Collector More works from the collection are offered in our Modern Art Day Sale on Saturday, December 7, 2024, and in the parallel Online Sale (auction ends December 15, 2024).

♣ Called up: December 6, 2024 – ca. 6.24 pm ± 20 min.

€ 100.000 - 150.000 (R/D, F)

\$110,000 - 165,000

PROVENANCE

- · Private collection, Hesse (acquired in 1970, Kornfeld & Klipstein, Bern).
- · Family-owned ever since.

LITERATURE

- Renate Ebner, Andreas Gabelmann, Erich Heckel. Catalogue raisonné of prints, vol. 1: 1903-1913, Munich 2021, no. 423 H b 1 (of b 2).
- Gerhard Söhn, Handbuch der Original-Graphik in deutschen Zeitschriften,
 Mappenwerken, Kunstbüchern und Katalogen, vol. 2, Düsseldorf 1990, no. 216-2.
- · Annemarie and Wolf-Dieter Dube, Erich Heckel. Das graphische Werk, vol. 1: Holzschnitte, New York 1964, no. H 204 b 2 (of c).
- Kornfeld and Klipstein, Bern, auction 137, Modern Art, June 17-19, 1970, lot 531 (w. color plate).

"Fränzi stehend" is, without doubt, one of the artist's most important color woodcuts, in a balanced color scheme of black, green, and red, showing the most famous and most frequently depicted model of Heckel, Kirchner, and Pechstein. Erich Heckel sketched the standing young Fränzi in his new studio on Falkenbrücke 2a in Dresden, which he had just set up in late October or early November of 1910. In the background, we see a wall covering that had just been made for the new studio. It shows a hilly landscape with characteristic pine trees, a creative exploration of the "Etruscan art" the artist had encountered on his trip through Italy in 1909. Heckel also used this drawing with its eye-catching background for the woodcut "Fränzi stehend" in black, red, and green, first published in the artists' group's annual publication. This 1911 edition was dedicated to Heckel.

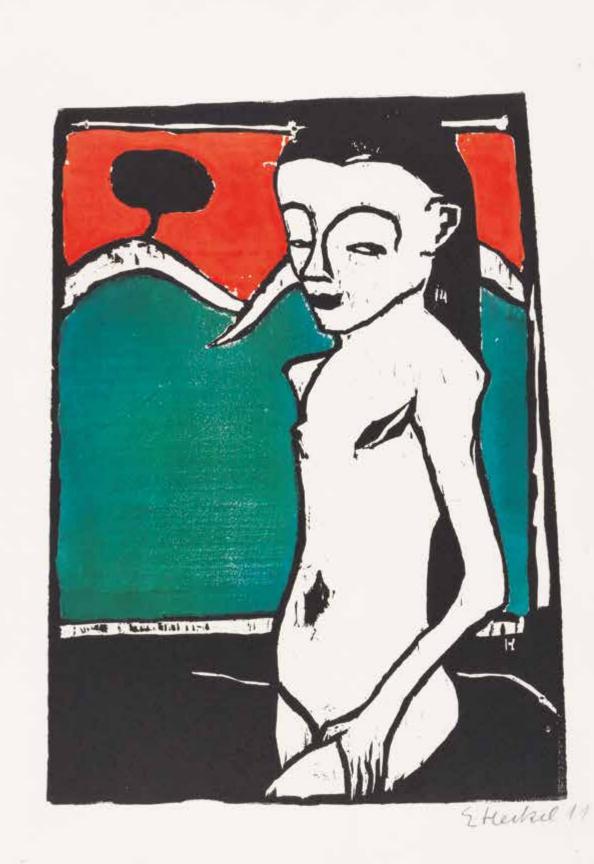
The unique character of this woodcut is in the innovative printing technique: before staining, the designated areas for the colors were sawn out of the wooden block, stained separately, and then reassembled for printing. This way Heckel made sure that the printed colors did not overlap at the edges, and he attained this unprecedented brilliance and two-dimensional purity. The work shows Franziska Fehrmann (1900-1950), known as Fränzi. She was about 10 years old when the men of the Brücke discovered the child and hired her as their model. In 1945/46,

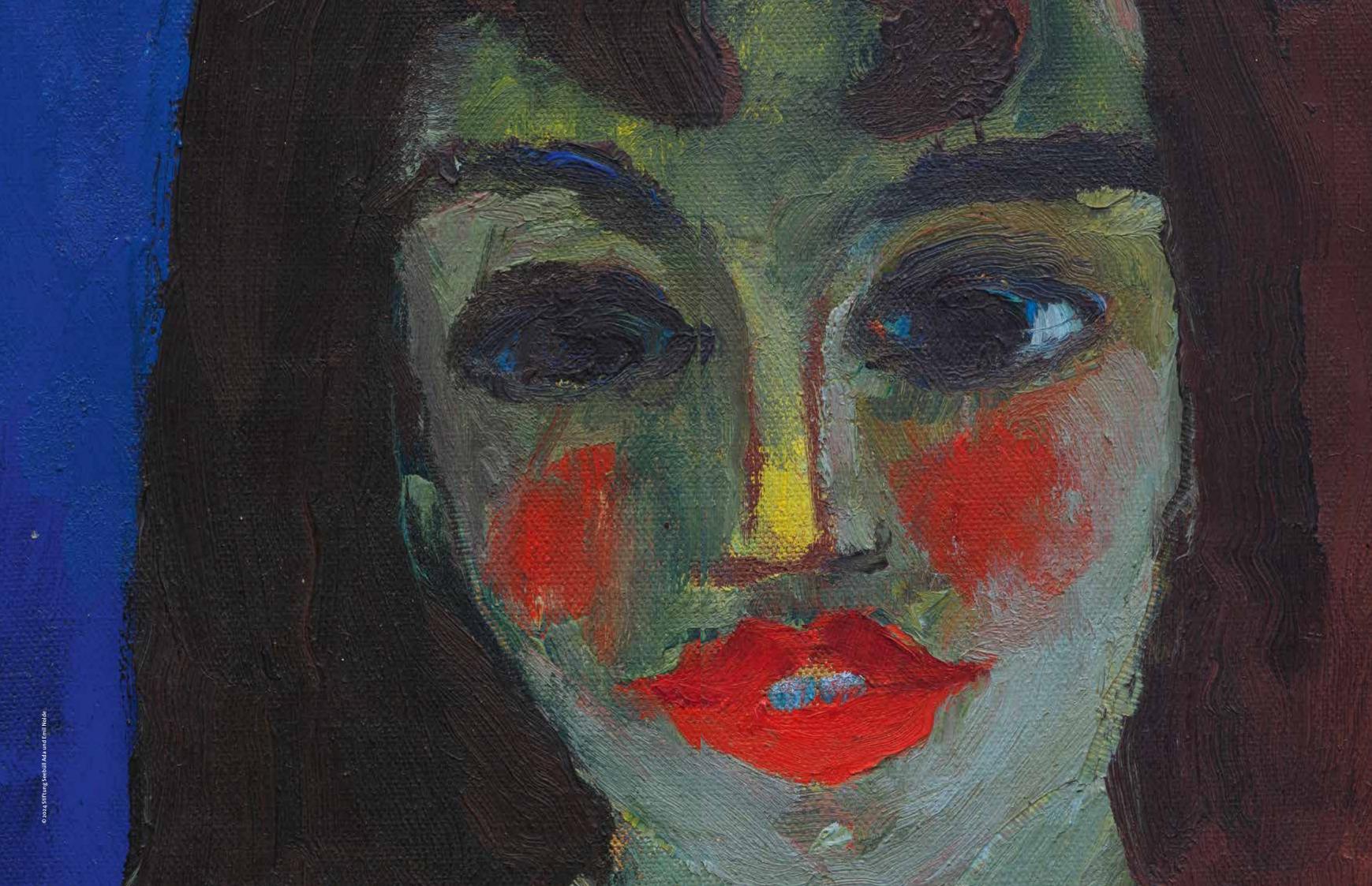


- In 2025, the Neue Galerie in New York, will honor the artist with his first solo exhibition in an American museum (October 9, 2025 - January 12, 2026)
- Strong, splendid print with radiant colors and in an excellent condition
- Part of a Hessian private collection for over 50 years
- Prints of this famous color woodcut are part of important collections like the Städel Museum, Frankfurt am Main, the Museum Folkwang, Essen, the Los Angeles County Museum of Art, and the National Gallery of Victoria, Melbourne

Max Pechstein recalls impressed: "When we were together in Berlin [1909], Heckel, Kirchner, and I decided to work on the lakes around Moritzburg near Dresden [...] When I arrived in Dresden and stayed in the old shop in Friedrichstadt, we discussed how to realize our plan. We had to find two or three people who were not professional models and could therefore guarantee us gestures that had not been trained in studios and at academies. I remembered my old friend, the janitor at the Academy [...] He referred us to the wife of a deceased artist and her two daughters. I explained to her our sincere artistic intentions. She visited us at our place in Friedrichstadt, and since she found a familiar environment, she agreed to her daughters accompanying us to Moritzburg [...] We lived in absolute harmony, worked, and bathed. If we were short of a male model, one of the three of us would jump in. Now and then the mother, the fearful hen, would show up to make sure that nothing bad had happened to her ducklings swimming on the pond of life." (Max Hermann Pechstein, Erinnerungen, edited by Leopold Reidemeister, Wiesbaden 1960, pp. 41-43.)

There are so many that Fränzi and her sister Marcella were even honored with an entire exhibition. (Der Blick auf Fränzi und Marcella, Zwei Modelle der Brücke-Künstler Heckel, Kirchner und Pechstein, ed. by Norbert Nobis, Sprengel Museum Hannover, 2010) Fränzi achieved something extraordinary with her presence alone: she managed to get the inner "Brücke" circle - except Schmidt-Rottluff, who was staying in Dangast around that time - to work together. Their perspectives of the motifs from the Moritzburg ponds and the Dresden studios resembled each other and continued to live on in their paintings, making her an inimitable icon of the true "Brücke" style around 1910. The woodcut "Fränzi stehend" is one of the most beautiful, indeed iconic sheets of the Dresden "Brücke". [MvL]





EMIL NOLDE

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



Vera. 1919.

Oil on canvas.

Signed in the upper left. Signed and titled on the stretcher. 41,2 x 37 cm (16.2 x 14.5 in). [JS]

The work is registered in the artist's inventory list under the work number "1930" with the indication "1919 Vera".

♦ Called up: December 6, 2024 – ca. 6.26 pm ± 20 min.

€ 400.000 - 600.000 (R/D, F)

\$440,000-660,000

PROVENANCE

- · Paul Ferdinand Schmidt Collection, Dresden (1922).
- \cdot Herbert de Coster Collection, Dresden (1924-1945).
- · Property of the family of the above, Frankfurt am Main (1945-1956: Stuttgarter Kunstkabinett).
- · Wilhelm Großhennig, Düsseldorf (acquired from the above in 1956).
- \cdot Berthold and Else Beitz Collection, Essen
- (presumably acquired directly from the above).
- $\cdot \ \mathsf{Family\text{-}owned} \ \mathsf{ever} \ \mathsf{since}.$

EXHIBITION

- · Emil Nolde, Leipzig Art Society, 1921.
- · Emil Nolde, Städtische Kunsthalle, Mannheim, November 20 December 10,
- · Emil Nolde, Kunstsalon Ludwig Schames, Frankfurt am Main, 1922.
- · Emil Nolde, Staedtisches Museum, Muelheim a. d. Ruhr, July 1 30, 1967, cat. no. 17.
- · Pommersches Landesmuseum, Greifswald (2015-2024, permanent loan).

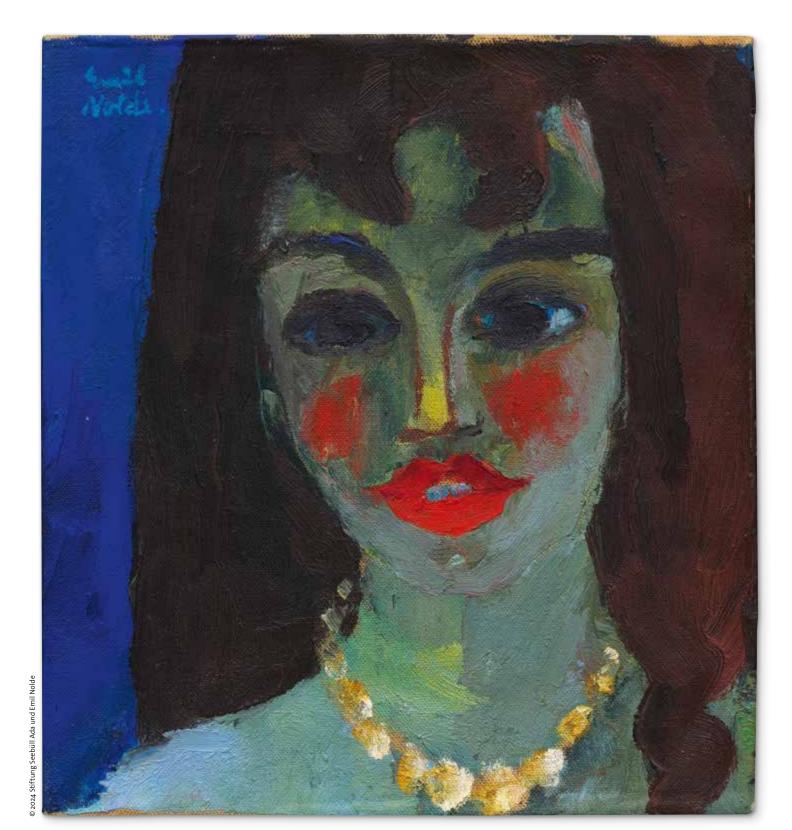
LITERATURE

- · Martin Urban, Emil Nolde. Catalogue Raisonné of Paintings, vol. II (1915-1951), Munich 1990, cat. no. 831 (illustrated)
- · Stuttgarter Kunstkabinett, 25th auction, Stuttgart 1956, lot no. 703 (illustrated in b/w).
- · Archive material: letter from Herbert de Coster to Emil Nolde, August 10, 1942, archive of the Emil Nolde Foundation, Seebüll.

- This is one of the rare iconic female portraits of Expressionism
- Mysterious symbol of exotic femininity with a captivating aura
- Rare: part of a small group of intriguing female heads Nolde created in Berlin in 1919
- Among them, "Rotblondes M\u00e4dchen" (1919) and "Nadja" (1919) have fetched top prices on the international auction market
- Museum quality: Half of this small, select group of works is in international museum collections today
- Part of the outstanding collection of Berthold and Else Beitz, Essen, for over 50 years
- Painted in the same color palette: "Landschaft mit Seebüllhof" is also offered in this auction and comes from the same private collection



The full-length heads Nolde painted in Berlin at the beginning of 1919 are enigmatic, mystical, and sensual. This small but top-class group of works, one of the highlights of Expressionist portrait art, consists of only nine paintings. In the spirit of Expressionism, Nolde was no longer concerned with a naturalistic likeness in the true sense of a portrait. Instead, he focused on capturing his sitters' personalities and the subtle nuances of femininity. This was also the case when, as so often, he explored the theme of "Mann und Weib" ("Man and Woman", 1919, Urban 794) or depicted the relationship between "Fürst und Geliebte" (Prince and his Lover, 1918; Urban 797), while his interest in archaic and sensual themes also resonated.





Emil Nolde, Rotblondes Mädchen, 1919, oil on cardboard, sold in London in 2006. © 2024 Stiftung Seebüll Ada und Emil Nolde



Our Work: Emil Nolde, Vera, 1919, oil on canvas © 2024 Stiftung Seebüll Ada und Emil Nolde



Emil Nolde, Nadja, 1919, oil on canvas, sold in 2007 by Ketterer Kunst, Munich © 2024 Stiftung Seebüll Ada und Emil Nolde

Emil Nolde finally painted these mysterious heads, nine in number, among them "Vera", in early 1919. She faces Nolde head-on. Her bright blue eyes are open; her soft facial features hint at a slight smile. Her mouth is painted a fiery red and slightly open; the artist accentuates her cheeks with a round blush, and her thick black hair falls behind her shoulders, creating a sharp contrast to the midnight blue of the surrounding space. In the immediacy of expression, Nolde painted his subject unfiltered and full of empathy. The person is - one can assume - wearing festive clothes, as Nolde sketched an uncovered, slender neck, just as the sculptor once formed the noble head and flat neck of the Egyptian Nefertiti and adorned the cleavage with a golden necklace with a row of beads of different sizes.

Nolde regarded his color palette as his most vital means of expression, as the actual medium of his artistic identity. It is not only the flower paintings that burst with colors, the atmospheric landscapes of mudflats and seascapes, and the charged biblical and mythical scenes. Above all, it is the portraits in which Nolde incorporated his idea of nativeness, as is the case here in the physiognomy's open directness and elementary simplicity. The intense gaze of "Vera" touched the artist as much then as it touches us today. The duality of life is elementary for Nolde, which, in his own words, "always occupied a generous place in my paintings [...]. Together or against one another: man and woman, pleasure and pain, god and the devil" (quoted from: Emil Nolde: Porträts, exhib. cat., Ulm 2005, p. 76). Furthermore, as usual, Emil Nolde wrote the title of his painting directly on the back of the canvas or, usually with a brush dipped in black, on one side of the stretcher.

Nolde and the mysterious identity of the sitters

Apart from the note on the stretcher, we have no knowledge of the true identity of the sitter. At least Nolde gave names to the portraits from early 1919: "Nadja" (Urban 830, ill. 3), "Vera" (Urban 831, ill. 2), "Marie" (Urban 832), "Ingeborg" (Urban 835), but also "Italienerin" (Urban 834), "Rothaariges Mädchen" (Urban 836), "Rotblondes Mädchen" (Urban 864, fig. 1)

So, who exactly is "Vera"? First, the striking resemblance to "Nadja" is undeniable! Apart from Nolde's list of works from 1930, the basis and starting point for Urban's catalogue raisonné lists both portraits in a row. "Vera" is 'Nadja' and 'Nadja' is 'Vera'? Even though Nolde explicitly noted both names on the respective stretcher frames, the identities of both remain uncertain.

According to Manfred Reuther, the long-standing director of the Seebüll Ada and Emil Nolde Foundation, this fascinating small group of paintings was created in early 1919 in the Noldes' winter residence, their Berlin studio on Tauentzien. The Noldes probably set off for Denmark in mid-January to visit Ada's family, and they had official permission to stay there until February 20. This trip to Denmark touched the artist and his wife, Ada, as they resumed their visits to the family after a long pause. "Ada's siblings in Kjellerup, Kolding, and Copenhagen had almost become estranged from us in life and thought during the war. The reunion was beautiful. [...] Painting was my better self, I painted again. I painted small pictures of children and the beautiful sisters-in-law and also of the magical powers, the fairy teller", stated Emil Nolde happily about his artistic deeds (quoted from: Emil Nolde, Mein Leben, Cologne 1993, p. 330). It can be inferred from these lines that "Ada's siblings" may also have inspired Nolde's portraits. Moreover, Ada had nine siblings and a further five half-siblings! Nadja and Vera are not among them.

Nolde's "Vera" - a masterpiece of expressionist portraiture

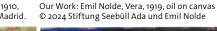
Nolde's artistic language is full of subtle sentiment, and his expression is passionately heightened to the point of apparent archaic stylization. The differentiated nature of his subjects and their impressive typification is a particular quality of his painting. Nolde's life between the big city of Berlin and the countryside in the north, his travels in the immediate vicinity, and his South Sea excursion to distant Papua New Guinea provided the artist with inspiring models for his sometimes bizarre physiognomies. Exotic masks and folk art objects, which Nolde discovered and sketched in ethnological collections, also provided crucial inspiration for depictions of the feminine with an exotic air. In the history of modernist portraiture, the stylized exotic element always gains importance when the individual needs additional characteristic elegance. The face of Ernst Ludwig Kirchner's model "Fränzi", for example, is painted in bright green and in a similar frontal position, and Max Beckmann lent his "Egyptian Woman" an equally archaic degree of mysterious beauty as did Nolde with his "Vera" and her fascinating space-filling aura.

In "Vera", Emil Nolde thus de-individualizes his subject and immediately breaks with the convention of the portrait in a typically unorthodox way of seeing and painting. Nolde created a personal portrait with all his artistic experience and mastery. His portraits testify to an intensive examination, a personal dialog between painter and model, and a unique synthesis of what he saw, experienced, and felt. "Vera" is a profound masterpiece, a mysterious depiction of the feminine, a powerful yet timeless representation of beauty and sensuality. Once viewed, the appearance of this iconic portrait remains unforgettable in the sensitive perception. Today, the viewer still sees "Vera" through the eyes and sensations of Emil Nolde and thus takes the painter's place upon entering into an intense and captivating dialog with this expressionist masterpiece. [MvL/JS]

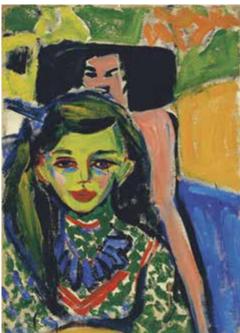
"All my free and fantastic pictures [...] were created without any model or template and any defined idea. I avoided any prior reflection; a vague idea in heat and color was enough for me. [...]"

Emil Nolde, Jahre der Kämpfe, Flensburg 1957, p. 87.

Ernst Ludwig Kirchner, Fränzi vor geschnitztem Stuhl, 1910, oil on canvas, Museo Nacional Thyssen-Bornemisza, Madrid.



oil on canvas, sold in Germany in 2018





Max Beckmann, Ägypterin, 1942,



LYNN CHADWICK

1914 London – 2003 Stroud/Gloucestershire

Maquette III Jubilee III. 1984.

Bronze with brown patina.

Each with the embossed artist's signet, the double serial number "C24" and the double numbering, as well as with the foundry mark. Each from an edition of 9 copies.

Male figure: 76 x 37 x 63 cm (29.9 x 14.5 x 24.8 in). Female figure: 77 x 36 x 64 cm (30.3 x 14.2 x 25.2 in). Cast by Morris Singer Founders, London. [CH]

The exhibition series "Hypercycle", curated by art historian Matthieu Poirier and running 2024-2026, will trace a part of Lynn Chadwick's career in three chapters at various locations on three continents.

C Called up: December 6, 2024 − ca. 6.28 pm ± 20 min.

€ 180.000 - 240.000 (R/D, F)

\$198,000-264,000

PROVENANCE

- · Galleria Blu, Milan.
- · Private collection, Europe
- · Private collection, Southern Germany (acquired in 2009).

EXHIBITION

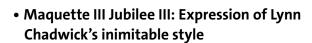
· Lynn Chadwick, Beaux Arts, Bath, September to October 1986 (illustrated, different copy).

LITERATURE

- Dennis Farr and Éva Chadwick, Lynn Chadwick. Sculptor (With a Complete Illustrated Catalogue 1947-2003), Farnham 2014, cat. no. C24 (with an illustration of a different copy, p. 358).
- Dennis Farr and Éva Chadwick, Lynn Chadwick. Sculptor (With a Complete Illustrated Catalogue 1947-2005), Aldershot 2006, cat. no. C24 (with an illustration of a different copy, p. 359).
- · Dennis Farr and Éva Chadwick, Lynn Chadwick. Sculptor (With a Complete Illustrated Catalogue 1947-1996), Oxford 1997, cat. no. C24 (with an illustration of a different copy, p. 351).
- Edward Lucie-Smith, Chadwick, Stroud 1997, pp. 120f. (with an illustration of a different copy).
- Dorotheum, Vienna, Contemporary Art, Nov. 25, 2009, lot 10 (illustrated, also on the cover).

Lynn Chadwick is recognized as one of the most important European sculptors of the second half of the 20th century. While he only began working as a freelance sculptor in the late 1940s, his unwavering artistic endeavors were rewarded with great success at an early stage. In 1952, he and Kenneth Armitage represented Great Britain at the Venice Biennale. The exhibition "New Aspects of British Sculpture" was immediately met with international acclaim. In 1956, he was awarded the International Prize for Sculpture at the 28th Venice Biennale.

From the early 1950s, Chadwick primarily explored the physical presence of human and animal bodies in compositions consisting of one or more figures, placing his edgy hybrid creatures on delicate, thin legs. This approach has always been part of his characteristic formal vocabulary. These abstracted bodies, often with neither arms nor facial features and occasionally incorporating geometric elements, appear throughout Chadwick's six-decade-spanning sculptural œuvre.



- Maquette from the "Jubilee" group, which counts among his most sought-after creations
- The artist animates his figures with dynamic postures and flowing robes
- In 1988, "Back to Venice," a monumental version of a similar pair of figures, was exhibited at the Venice Biennale
- In 2023, the monumental bronze "Jubilee IV" (1985) fetched the highest price for a work by the artist at a New York auction
- To this day, Lynn Chadwick is one of the most renowned British artists of the 20th century

The first copies of his two-figure works date back to the 1950s, including "Conjunction" (1953, Tate Gallery), which was to be a recurring theme throughout his entire career. These works and the pieces from the "Jubilee" series starting in 1977 are among the artist's most famous creations. In the 1980s, he created further variations of the "Jubilee" figure pairs, a striding female and male figure with flowing cloaks. In a wide range of forms and sizes, Chadwick imbues these sculptures with a fascinating dynamism, even a sense of movement, while simultaneously exploring their intriguing relationship. They stride confidently and purposefully, their robes flapping in the wind as if walking in step with each other. The two figures are united by their parallel postures, movements, liveliness, and robes, yet they are clearly distinguishable. From the 1970s onwards, Chadwick often provided his figures with head shapes that indicated gender using geometric forms, such as pyramids or triangles for females and squares or cubes for males. In "Maquette III Jubilee III", the female forms of the right-hand figure are also emphasized.

The bronzes from the "Jubilee" group illustrate Chadwick's extraordinary artistic ingenuity, his inimitable style, and the one-of-a-kind visual vocabulary of his later works from the 1970s and 80s. They mark a pinnacle of Chadwick's sculptural creation within an œuvre that had a profound impact on the aesthetics of sculpture in European post-war art. This may explain why the monumental bronze "Jubilee IV" (1985) fetched \$3,300,000 at an auction in New York in 2023, making it the second-highest price ever paid for a work by the artist. [CH]



AUGUST MACKE

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



Reiter im Wald. 1913.

Watercolor, India ink and charcoal

Titled by Elisabeth Erdmann-Macke on the reverse. On firm watercolor paper. 24,7 x 33,7 cm (9.7 x 13.2 in), the full sheet.

This work presumably is number A 45 on the estate list. In Dr. Ursula Heiderich's catalogue raisonné, the estate list numbers of the CR numbers 336 and 337, as well as individual provenance and exhibition information, have been mixed up. The estate list number FT 41, which was incorrectly assigned to our cat. no. 336, presumably belonged to the Galerie von der Heyde, Berlin, until 1937 and later entered the collection of the Kupferstichkabinett (Museum of Prints and Drawings) of the Staatliche Museen zu Berlin.

♣ Called up: December 6, 2024 – ca. 6.30 pm ± 20 min.

€ 80.000 - 120.000 (R/D)

\$88,000-132,000

PROVENANCE

- · The artist's estate (estate number A 45).
- · Heinrich Stinnes Collection (1867-1932), Cologne (acquired in 1918, exhibition "Junges Rheinland", Kunstverein Cologne).
- · Heinrich Stinnes estate, Mülheim a. d. Ruhr (inherited from the above).
- · Private collection, Düsseldorf (acquired from the above in 1974: Ketterer).
- · Galerie Beck & Eggeling International Fine Art, Düsseldorf (acquired in 2007).
- · Private collection, Southern Germany (acquired from the above).
- · Family-owned ever since.

EXHIBITION

· Das Junge Rheinland, Kunstverein Cologne, January 15 until mid February 1918.

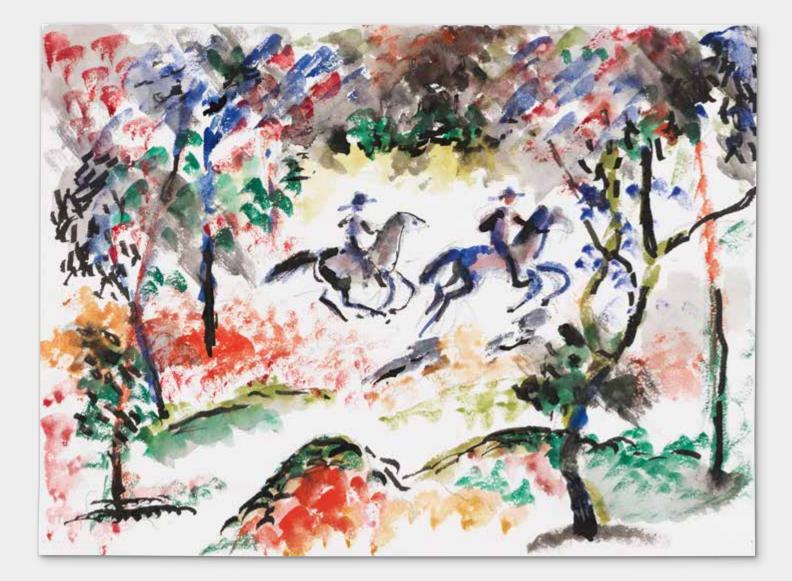
LITERATURE

- Ursula Heiderich, August Macke, Aquarelle. Catalogue raisonné, Ostfildern 1997, pp. 30 and 290, cat. no. 336 (illustrated in b/w on p. 291).
- · Gustav Vriesen, August Macke, Bielefeld 1957, cat. rais. no. A 323 (illustrated in b/w on p. 290, illustration erroneously assigned to cat. rais. no. 322).
- August Macke 1887-1914. Aquarell-Ausstellung, exhib. cat. Städtisches Kunsthaus, Bielefeld, June 23 - July 21, 1957, p. 40 (illustrated, not exhibited).
- · Galerie Wolfgang Ketterer, 12th auction, 19th and 20th Century, November 26, 1974, lot 1115 (with full-page color illustration on p. 169).
- · J. M. McCullagh, August Macke and the Vision of Paradise: An Iconographic Analysis, (Diss.) Austin 1980, pp. 95-97 and 220 (illustrated on p. 70).
- · Christie's, London, 7407th auction, Impressionist and Modern Works on Paper, June 19, 2007, lot 197 (with color ill., with the note "Property from a German Private Collection").

- Vibrant watercolor from the artist's most prolific creative period
- In 1911, he was part of the close circle of the emerging "Blue Rider" group, wrote articles for the almanac, and participated in their exhibitions
- After a stay in Paris in 1912 and the subsequent friendship with Robert Delaunay, Macke increasingly distanced himself from the art of the Blue Rider and developed an individual pictorial language
- An excellent free and airy depiction, the brushwork reflecting the summery lightness of the scene
- A comparable watercolor is in the Wallraf-Richartz-Museum, Cologne
- The painting "Ausreitende Husaren" from the same year is in the Museo Nacional Thyssen-Bornemisza, Madrid

This "increasingly independent development" also manifests itself in Macke's watercolors, wrote Ursula Heiderich, author of the catalogue raisonné, about the year the present watercolor was created (August Macke. Aquarelle, Ostfildern-Ruit 1997, p. 30). "Alongside the open works, which reveal the texture of the paper, there are intricately interwoven fabrics made of bright splotches of color, in which Macke can completely dispense with the contour." (ibid.) Macke's interest in Fauvism, particularly the paintings of Henri Matisse (see "Collioure," 1905, Museum of Modern Art, New York), is evident in the brightly colored and loosely stippled watercolor technique. Macke developed an interest in the intense colors and the vividness of the representation, the dynamism in a picture (see Elisabeth Erdmann-Macke in retrospect, in: Erinnerungen an August Macke, Stuttgart 1962, pp. 283f.). In the present work, he successfully implemented both elements with an airy, staccato-like application of color. At the same time, he gave the scene, which was probably inspired by the regular horseback riding trips he took with his brother-in-law at the time, a fairytale-like and paradisiacal quality: entirely in keeping with the idea of paradise that was his prevailing leitmotif during this creative period.

In August of the following year, Macke was drafted for military service. He was killed just seven weeks later in the Champagne region at the young age of only 27. [CH]



"What occupied August most at the time was the dynamism in a picture, expressed not only by the formal division of the space, but especially through the interplay of the hues against and among one another [...], the color had to operate, vibrate – live."

Elisabeth Erdmann-Macke in retrospect, in: Erinnerungen an August Macke, Stuttgart 1962, pp. 283f.

GEORGE GROSZ

1893 Berlin - 1959 Berlin

Tumult. 1916.

India ink drawing on paper (with the blindstamp "Progress"). Signed and dated in the lower right, inscribed "6" by hand in the lower left. With a handwritten title, an estate stamp and further inscriptions by a hand other than that of the artist in the lower center on the reverse. 44,2 x 34 cm (17.4 x 13.3 in), size of sheet.

With an ink figure sketch on the reverse. [AR]

Accompanied by a certificate (copy) from Ralph Jentsch, Berlin, dated January 25, 2010. The work will be included in the forthcoming catalogue raisonné of works on paper.

♣ Called up: December 6, 2024 – ca. 6.32 pm ± 20 min.

€ 80.000 - 120.000 (R/N, F)

\$88,000-132,000

PROVENANCE

- · From the artist's estate (1959).
- Private collection, Berlin.
- Galerie Nierendorf Berlin
- · Private collection, Berlin
- · From an Swiss collection

EXHIBITION

- · George Grosz 1893-1959, Akademie der Künste, Berlin, October 7 December 30, 1962, cat. no. 145 (illustrated on p. 20).
- The Berlin of George Grosz: Drawings, Watercolors and Prints, 1912-1930, Royal Academy of Arts, London, March 20 - June 8, 1997, cat. no. 35 (illustrated in b/w on p. 72).
- · George Grosz. Art as Social Criticism. Drawings, Watercolors and Prints, Saarlandmuseum Saarbrücken, November 24, 2007-February 17, 2008, cat. no. 3 (illustrated in color on p. 23).
- · Fixsterne.100 Jahre Kunst auf Papier. Adolph Menzel bis Kiki Smith, Stiftung Schleswig Holsteinische Landesmuseen, Schloss Gottorf, May 31 - September 20, 2009, p. 39 (illustrated)
- Wunder auf Papier. Über 100 Jahre Zeichenkunst, Kunsthaus Villa Jauss, Oberstdorf, July 23 - October 3, 2010, no page (illustrated)
- George Grosz. Deutschland, ein Wintermärchen. Aquarelle, Zeichnungen, Collagen, Max Ernst Museum Brühl des LVR, September 11 - December 18, 2011; Stiftung Ahlers Pro Arte, Hanover, February 17 - May 28, 2012, pp. 74f (illustrated)
- 1914. Die Avantgarde im Kampf, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, November 8, 2013 - February 23, 2014, pp. 196 (illustrated)
- Grosz, War, Grotesque, Buchheim Museum of the Imagination, Bernried, July 6 - November 2, 2014, p. 51 (illustrated in color).
- · PAINTING still ALIVE... On the way to modernity, Centre of Contemporary Art, Torun, Poland, 11.11.2018-13.1.2019, p. 105 (with color ill.).
- Gross von Grosz. The Early Years, The Small Grosz Museum, Berlin, March 1 - October 24.

LITERATURE

- · Galerie Nierendorf (ed.), 1920-1970. Fünfzig Jahre Galerie Nierendorf. Rückblick, Dokumentation, Jubiläumsausstellung, Berlin 1970, cat. no. 336 (illustrated in
- Peter-Klaus Schuster (ed.), George Grosz. Berlin-New York, exhibition catalog, Neue Nationalgalerie, Berlin 1995, p. 133 (illustrated in a b/w).



- Tumult in der Großstadt (Big City Pandemonium): an early, apocalyptic drawing by George Grosz
- From his main creative period in Berlin during World War I
- Extensive exhibition history and with another figure sketch on the reverse
- Artistic breakthrough in 1916: Georg Ehrenfried Groß turns into George Grosz. The artist gains recognition in the art world through, among other things, an essay by Theodor Däubler and the publication of two drawings in the magazine "Neue Jugend". He began to work on the painting "Metropolis", which contains elements of our drawing

Pandemonium in the Big City – Grosz the draftsman in 1916 Berlin Upon completing his first degree in Dresden, George Grosz came to Berlin in January 1912 and enrolled to study under Emil Orlik at the School of Applied Arts. With Orlik's support, he received a state-funded scholarship. His early artistic output was mainly drawings; his first known painting dates from 1915. Unfortunately, his education was suddenly interrupted when World War I broke out. In November 1914, George Grosz volunteered for military service. However, after a stay in a military hospital and an operation for a sinus infection, he was discharged as unfit for service as early as May 1915. Even though George Grosz was never deployed at the front, the war left deep scars that can also be seen in his art. In the years that followed, he addressed not only war scenes but also urban life in Berlin, where war's impact on society became increasingly visible. Apocalyptic street scenes and people scarred by war found their way into his drawings as protagonists of often tumultuous scenes.

The present drawing "Tumult" was also created during this period. It is an impressive document of the artist's perception of social circumstances at the time and how he processed them in his art. Crowds of people converge in great simultaneity in a canyon of houses under a cloudy sky with a gloomy sun. The scene appears futuristic and expressive, with the fat faces in hats mostly turned towards the viewer and fists raised to the sky, interrupted by jagged lines and hatching. With the creation of drawings like this, George Grosz came to the art scene's attention. His friend Theodor Däubler published an article with several drawings in 1916, and two of Grosz's drawings were also printed in the magazine "Neue Jugend." That same year, George Grosz began to work on his painting "Metropolis," which contains elements of our drawing, such as the ominous, low sun above the crowded urban street canyons. However, the artist's position on the war is not only visible in his art in the year the drawing was created. In 1916, out of great dislike for how his home country was waging the war, he changed his German name, Georg Ehrenfried Groß, to the American version, George Grosz. [AR]



"You see, there is something tremendously tumultuous about Berlin, isn't there?"

George Grosz in a letter to Otto Schmalhausen, June 25, 1916.

GERHARD RICHTER

1932 Dresden – lives and works in Cologne



Stadtbild. 1968.

Oil on canvas.

Signed, dated, titled "Stadt", as well as inscribed and with a direction arrow on the reverse. 53 x 43 cm (20.8 x 16.9 in). [JS]

We are grateful to Dr. Dietmar Elger, Gerhard Richter Archive, Dresden, for his kind support in cataloging this lot.

C Called up: December 6, 2024 − ca. 6.34 pm ± 20 min.

€ 350.000 - 450.000 (R/D, F)

\$ 385,000 - 495,000

PROVENANCE

- · Buchmann Galerie, Berlin
- · Private collection (acquired from the above 2015, Christie's, London).
- · Private collection, Hesse (since 2015).

EXHIBITION

- · Gerhard Richter: Städte, Galerie René Block, Berlin 1969.
- · Gerhard Richter, Galerie Konrad Fischer, Düsseldorf 1970 (probably shown in an exhibition view, see Dietmar Elger, Gerhard Richter. Maler, Cologne 2002, ill. on p. 226 (in the back right, rotated by 180° due to the signature).
- · Gerhard Richter Städtebilder, Galerie Heiner Friedrich, Munich 1970.

LITERATURE

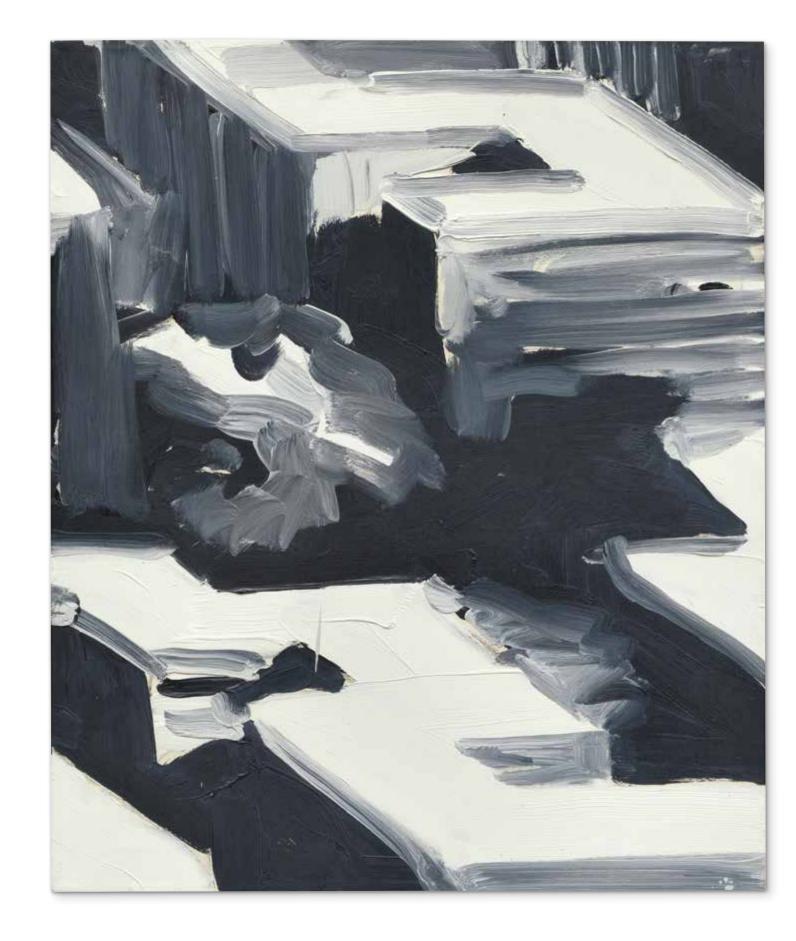
- Dietmar Elger, Gerhard Richter. Catalogue raisonné, vol. 1: 1962-1968 (no. 1-198), Ostfildern 2011, no. 178-1 (illustrated and identified "Present location unknown").
- Gerhard Richter Werkübersicht / Catalogue raisonné 1962 1993, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, vol. III, Bonn 1993, p. 155, no. 178-1 (illustrated).
- · Gerhard Richter, 36th Biennale (German Pavilion), Venice 1972, p. 40, cat. no. 178-1 (w. ill. p. 64).
- \cdot Gerhard Richter. Bilder/Paintings 1962-1985, Städtische Kunsthalle Düsseldorf 1986, p. 369 (illustrated on p. 75).

- Richter's "Stadtbilder" (Townscapes) are part of his acclaimed early black-and-white and recognized as key works in his abstract œuvre
- Radical fragmentation and synoptic form: In this last series within the "Stadtbilder", Richter takes his virtuoso blend of figuration and abstraction to the extreme
- Painted the same year as the famous townscape "Domplatz. Mailand" (1968), Richter's most expensive figurative painting to date
- Published in the catalog for the 36th Venice Biennale in 1972, where Richter represented Germany with his black-and-white photo paintings
- Works from this group can be found in important international collections, including the Museum of Modern Art, New York, the San Francisco Museum of Modern Art and the Städel Museum, Frankfurt a. M

A special feature of Richter's painting that can be noted across his entire œuvre "is working in repetitions, work groups, and sequences, in other words, an interest in the reproduction of the image", as the Swiss curator and author Dieter Schwarz remarked on the occasion of Gerhard Richter's 2014 retrospective at the Fondation Beyeler in Riehen near Basel. (quoted from Hubertus Butin, Unikate in Serie, Cologne 2017, p. 12) This is also true of the present townscape, the first in a series of eight completely different works (178-1 to 178-8), which nonetheless have one thing in common: they come in black and white and are based on details cut out from Richter's Atlas sheet 124 from 1968. Richter painted this "Stadtbild" in 1968 as part of a series of townscapes he was occupied with in the late 1960s. They are among the early photo paintings that dominated his artistic output from the 1970s until Richter increasingly turned to abstract themes. Alongside the color charts, the gray paintings, the seascapes, and the cloud paintings, the townscapes play an important role at this stage.

"Gray is a color too, after all, and sometimes it's the one I consider most important."

Gerhard Richter in an interview with Rolf Schön, 1971





Gerhard Richter, Domplatz Mailand, 1968, oil on canvas, auctioned in 2013 at Sotheby's, New York. © Gerhard Richter 2024 (0141)

Observing gaze

The "Stadtbilder" are largely based on photographs from architectural magazines that illustrate urban structures without these being identifiable by their titles. As is intrinsic to Richter's work, the artist archives these photographs and documents them in his compendium "Atlas". Richter describes them as "reflections on the new face of Europe and the other surviving remnants of old Europe". (Cf. Robert Storr, "Gerhard Richter: Forty Years of Painting, ex. Cat. Museum of Modern Art, New York, 2002, p. 42). As a child, Gerhard Richter witnessed the bombing of Dresden, and it is a logical consequence that many of the towncapes, especially those showing sections of the sprawling urban infrastructure, are reminiscent of aerial photographs of cities bombed during World War II. In other towncapes, including the present work, Richter also devotes himself to the expressionless concrete buildings built during the period of reconstruction. In Richter's work, the post-war edifices resemble utopian urban landscapes: the architecture of the future, towering high in the sky as symbols of economic recovery! By the late 1960s, however, this vision of renewal had already begun to fade. The gray, uniform, and faceless former beacons of hope conveyed a deep sense of loss: haunting memories of a story that could never be restored. Richter's deliberate abstraction of these buildings captures precisely this momentum and puts their idealism in a mesmerizing light. As the structure dissolves into an indeterminate mass of color, any sense of function or purpose disappears. The building becomes an illusion that eludes our grasp.

Formal evanescence

Seen from a distance, the painting offers an austere, monochrome close-up of a landscape of buildings from a bird's eye view. As we approach, however, Richter's seemingly rigid geometries dissolve into a blurred juxtaposition of rich impasto surfaces. With their grid-like structures and oblique angles, they question the legibility of their figurative subjects and transform them into an illusionistic vision of reality. Richter replaces the hitherto meticulous attention to detail in his photographic paintings with bold gestures that reinforce the indistinct blurriness of his earlier works through subsequent smudging. With thick brushstrokes and the formal dissolution of the original artwork, we see first hints of the liberated abstract expression that would define his style in the following decades. Richter attained another special effect in his painting of the 1960s by using an extensive palette of gray tones that enabled him to dispense with extreme contrasts.

Richter's first townscape was a view of Piazza del Duomo in Milan, a commission work for the company Siemens Elettra. According to an interview with Hans Ulrich Obrist in 1993, this commission marked the beginning of Richter's subsequent focus on townscapes: "Yes, sometimes I liked doing commissions as a way of discovering something that I wouldn't have come up with on my own. In that sense, by commissioning a townscape, Siemens initiated all subsequent townscapes." (Dietmar Elger and Hans Ulrich Obrist (eds.), Gerhard Richter. Text 1961 bis 2007. Schriften, Interviews, Briefe, Verlag der Buchhandlung Walther König, Cologne, 2008, p. 308).

It is striking that Richter refrains from placing the cathedral, Milan's most famous landmark, at the center of the picture. Instead, he focuses on the immediate surroundings of the cathedral, on the square and its surrounding architecture. And it is also striking that the artist uses a kind of advertising photography in this work and only uses an aerial photograph for the first time in another city view of Milan, a decision that leads to this haunting work complex of the "Stadtbilder".

Robert Delaunay, La Tour Eiffel rouge, 1911/23, oil on canvas, Art Institute, Chicago.

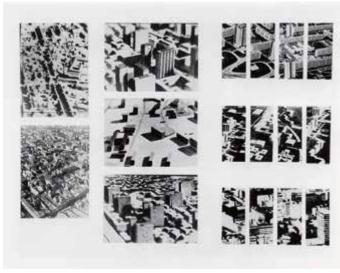


Hence, his 1960s creations were essentially based on his observation and the use of photographs. When Rolf Schön asked Gerhard Richter in a 1972 interview why photography played such an important role, Richter replied: "Because I was surprised by the photograph, which we all use to such a massive degree daily. All of a sudden I was able to see it in a different light, as an image that gave me a different perspective without all the conventional criteria that I had previously associated with art. It had no style, no composition, no judgment, it relieved me of personal experience, it was pure image. That's why I wanted to have it, to show it - not to use it as a means for painting, but to use painting as a means for the photograph." (in: Gerhard Richter, Text 1961 bis 2007. Schriften, Interviews, Briefe, Cologne, 2008, p. 59) At times, photographs therefore provide a rather arbitrary reason to paint, the starting point and center of Richter's artistic activity. The declared goal of Richter's work is to make the representational indistinct, thereby addressing the uncertainties of our perceptions. His strategies include coarsening, chromatic manipulation, and the use of blurring. In this way, the artist at times removes the unambiguity from his subjects and along with it a certain burden of meaning. Richter removes these models from their original context by immersing them in uniform gray or black and white and often reinforces this effect by adding blur. The result is a hazy impression that allows us to associate an image of memory removed from actuality, making it a component of his pictures and putting our perception to the test, as was the case with early historical highlights such as "Bomber" (1963), bomb-dropping airplanes with American national emblems, "Mustang Staffel" (1964), English WWII fighters, or "Onkel Rudi" (1965), a portrait of a close relative in uniform.

The color gray has a diverse range of functions in all of these pictures. First of all, it asserts a realism in which Richter identifies black and white photographic models as direct examples, thus creating a direct reference to photography. In addition, the monochrome gray is associated with a uniformity that veils the thematic dimensions and simulates pictorial alienation as the artist's ostensible interest. By removing the color from the pictures and limiting them to achromatic shades of gray, he deliberately aims for a painterly effect, to bring the pathos of the past into the picture. In this respect, the townscapes have much in common with Richter's seascapes, mountainscapes, and cloudscapes from this period. Once upon a time, these subjects were also symbols of nature, immortalized as signs of admiration and hope by the artist of Romanticism in the 19th century.

"1968: Cities and mountains from a bird's eye view (abandoning interesting content and illusionistic painting. A spot of color should remain a spot of color, and the motif has no need to make a statement or allow for interpretation)."

Gerhard Richter, note in his work survey from 1968, quoted from: Gerhard Richter. Text 1961 bis 2007, Cologne 2008, p. 53.



Gerhard Richter, Städte, Atlas, sheet 124, Städtische Galerie im Lenbachhaus und Kunstbau, Munich © Gerhard Richter 2024 (2) 41

Photographic veracity as a motif

However, in Richter's city paintings, their photographic veracity disintegrates into an impenetrable web of brushstrokes and surfaces, revealing the character of their artistic interaction. In a statement accompanying the towncapes, Richter abandons the concept of "illusionistic painting". "A spot of color should remain a spot of color, and the motif has no need to make a statement or allow for interpretation," he wrote. (Gerhard Richter. Text 1961 to 2007. Schriften, Interviews, Briefe, Cologne, 2008, p. 53). Richter thus questions the entire concept of visual representation. The motif becomes inaccessible, only painting itself remains, the illusion of a reality that eludes the possibilities of art, but which would become the foundation of his later abstract approach.

Richter's early works in black and white from the 1960s have significantly shaped our current perception of his work. Family photos, advertising images, and pictures from various other print media provide the basis for Richter's portraits, Alpine paintings, and cityscapes from these years. While Richter initially painted the contours of his motifs onto canvas in a soft manner, thus achieving his famous painterly blur, he also began to experiment with a loose, rough, and thus already per se blurred painting style, as in this abstract cityscape. This cropped quality, which largely alienates the representational motif, also characterizes Richter's present cityscape in a pronounced way. Richter painted the present "Stadtbild" the same year as the famous "Domplatz, Mailand", which fetched around 29 million euros at Sotheby's in New York in 2013, making it the artist's most expensive figurative painting. [MvL]

PIERO MANZONI

1933 Soncino near Milano – 1963 Milano



Achrome. 1959/60.

Mixed media. Sewn canvas and kaolin.

Inscribed "18 TCQ pag 192" by hand on the reverse of the canvas. Inscribed "Rosso" on the stretcher and with the label of the Sonnabend Gallery. 70 x 50 cm (27.5 x 19.6 in).

In a plexiglass object box. [KT]

Accompanied by a photo certificate issued by Galleria Blu, Milan.

♦ Called up: December 6, 2024 – ca. 6.36 pm ± 20 min.

€ 400.000 - 600.000 (R/D, F)

\$440,000-660,000

PROVENANCE

- · Artist's estate
- · Galleria Blu, Milan.
- · Galerie Lara Vincy, Paris.
- · Private collection, Hesse (acquired from the above in 1993).

EXHIBITION

- \cdot Omaggio a Piero Manzoni, Museo Civico, Crema, September 9 October 12, 1971 (with a label on the object box).
- · Piero Manzoni, Sonnabend Gallery, New York, 25.3.-22.4.1972 (with the label on the object box); Contemporary Arts Museum, Houston, 17.8.-24.9.1972; Henry Gallery, Seattle, 10.11.-10.12.1972; Museum of Contemporary Art, Chicago, 2.2.-24.3.1973.
- · X Quadriennale Nazionale d'Arte 3. La ricerca estetica dal 1960 al 1970, Palazzo delle Esposizioni, Rom, 22.5.-30.6.1973, S. 61 (illustrated).
- · Sinn + Sinnlichkeit / Sense + Sensuality, Neues Museum Weserburg, Bremen, May 21 August 27, 2000, pp. 77, 138 (illustrated).
- · Lieblingsbilder. Kunst nach 1945 aus Privatbesitz zwischen Main und Taunus, Kunstverein Hofheim, August 26 - November 4, 2007, p. 66, cat. no. 46 (illustrated)
- · Italian Show, Dickinson, London, January 29 February 28, 2014.
- · Kunstmuseum Stuttgart, on loan since 2016 (with the label on the object box).

LITERATURE

- · Piero Manzoni. Catalogo generale, ed. by Germano Celant, Geneva/Milan 2004, p. 496, no. 673 (illustrated).
- · Freddy Battino, Luca Palazzoli, Piero Manzoni. Catalogue raisonné, ed. by Vanni Scheiwiller, Milan 1991, p. 310, no. 495 BM (illustrated).
- · Germano Celant, Piero Manzoni, Catalogo Generale, Milan [1975] 1989, no. 18 tcq (illustrated on p. 192).
- · Piero Manzoni. Opere dal 1957 al 1963, Studio V, Vigevano 1974 (illustrated).

- His radical redefinition of pictorial principles made Manzoni a pioneer of the international "ZERO" movement
- Autumn of 1957: Manzoni's group "Achromes" and Yves Klein's "Monochromes" were born in a spirit of radical artistic freedom
- One of the first "Achromes" made of sewn canvas, a series Manzoni continued in other materials until his premature death in 1963
- 1959 was a seminal year: Manzoni and Enrico Castellani founded the programmatic magazine Azimuth and the Azimuth Gallery in Milan
- From the legendary Galleria Blu in Milan, which also represented Lucio Fontana in the late 1950s
- "Achromes" made of canvas are in prominent collections, including the Städel Museum in Frankfurt am Main, the Solomon R. Guggenheim Museum in New York, the Stedelijk Museum in Amsterdam, and the Centre Pompidou in Paris

Milan, 1950s - Home of the Avant-Garde

There are few artists whose work exhibits such radicalism and has such a lasting universal impact as that of Piero Manzoni. In conceptual terms, he is a successor to Marcel Duchamp, who was one of the first to push beyond the boundaries of the concept of art. Manzoni, however, was intensively involved with the cultural and social significance of creative processes, the figure of the artist, and the postmodern significance of authorship. His works are challenging and, at times, difficult to grasp, but at the same time, they are intellectually convincing and fascinating. For its aesthetic and artistic use of materials, his work reached its pinnacle with the creation of the "Achromes" as of 1957.





Piero Manzoni in front of an Achrome, Milan 1960 © Archivio Giancolombo, Milan. © VG Bild-Kunst. Bonn 2024

Manzoni grew up the son of the noble family Manzoni di Chiosca e Poggiolo between the country house in Sorazocco near Lake Garda and the family home in Milan. His analytical mind initially led him to study law in Milan. However, he soon switched to philosophy at the University of Rome before returning to Milan, where he became part of the art scene and was surrounded by 'Spazialismo' artists associated with the gallerist Carlo Cardazzo and the group around Lucio Fontana. Manzoni initially joined the "Gruppo nucleare" around Enrico Baj and Sergio Dangelo, who, after the 'zero hour' that marked the end of the Second World War, were struggling to find new positions in painting and artistic expression.



Yves le Monochrome - Piero l'Achrome

The various international networks of artist groups at this epochal turning point were united in their rejection of academic "isms" and styles. Instead, they believed that abstraction would bring about a revolution and a cleansing and would overcome boundaries.

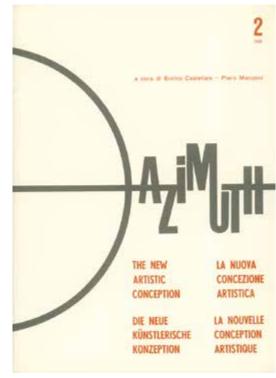
In January 1957, Yves Klein' had his first international exhibition at Galleria Apollinaire in Milan, where he presented eleven monochrome canvases in identical formats, painted with his patented International Klein Blue (IKB). This exhibition triggered a lively art-theoretical and, above all, creative debate on Klein's pioneering positions. Fontana visited the exhibition and purchased one of the works on display, and Manzoni's work was also shown several times at the gallery. In September 1957, the "Gruppo nucleare" published the "Manifesto contro lo stile," signed by numerous European avant-garde artists, including Yves Klein and Piero Manzoni.

"We consider Yves Klein's 'Propositions monochromes' (1956–1957) to be the last possible form of stylization: after that, all that remains is the 'tabula rasa' or the wallpaper rolls by Capogrossi. Decorator or painter: the choice is yours. A painter with a constantly new and unrepeatable vision, for whom the canvas provides a constantly changing stage for an unpredictable 'commedia dell'arte".

This demand for the complete liberation of painting rejected any form of figuration or representational method. At the same time, it bid farewell to the individual artist's signature in the application of paint. Manzoni's experiments in the face of this challenging task led him to create the "Achromes" in December 1957. In this experiment, Manzoni used only canvas as the fundamental basis and surface of the painting. He soaked the folded, cut, and superimposed strips of fabric in kaolin, a gypsum-like clay, and arranged them on the ground – as if to contradict the manifesto and be a painter and decorator at the same time. He reduced 'painting' to its essence, its basis: the white-primed canvas. At the same time, the canvas appeared more complex than ever before and allowed for a haptic experience that was both light and floating, as well as rigid. The present work is part of the critical series "tela cucita a quadrati", the grid-shaped pieces of cut-out canvas arranged in an even rhythm. In the continuation of the "Achromes," glass fibers, cotton balls, polystyrene balls, and even bread rolls were used as materials. However, the most fascinating and aesthetically convincing pieces are the canvases, which, although liberated from the artist's signature, are brought to life by the drying and aging process of the material, as well as the folding and layering. They reveal the essence of the initial idea in its purest form.

Azimuth – the free dimension of art

Manzoni and Enrico Castellani launched the journal Azimuth in 1959 as an organ for their respective art-theoretical agendas. Edited at Manzoni's apartment via Cernaia 4, the journal included texts, poems, and artistic positions of the European and international avant-garde network, with contributions from Lucio Fontana, Yves Klein, Jean Tinguely, Jasper Johns, Robert Rauschenberg, in Italian, English, and French. Although only two issues were published, the ideas expressed in them were central to the development of art. In issue no. 2 from January 1960, Manzoni presented the "Achromes" in his text "Libera dimensione" alongside "Continuità e nuovo" by Enrico Castellani, "Una nuova concezione di pittura" by Udo Kultermann and "L'oscurità e la luce" by Otto Piene: "Why not liberate this surface? Why not discover the boundless meaning of absolute space, of pure and total light? [...] For me, it is about creating a completely white (or rather completely colorless, neutral) surface outside of any painterly phenomenon, outside of any intervention alien to the value of the surface: a white that is not a polar landscape, not an evocative or beautiful material, no sensation, no symbol or anything else: a white surface that is a white surface and nothing else (a colorless surface that is a colorless surface), or better yet, that exists and nothing else: being (and total being is pure becoming)." (Quoted from: Azimuth, Issue 2, January 1960, pp. 18, 20).



Cover of "Azimuth", no. 2, 1960, on the occasion of the exhibitior



Piero Manzoni in his studio in via Fiori Oscuri in Milano, 1958.

"In absolute space, form, color, and dimension have no meaning; the artist has seized absolute freedom; pure matter becomes pure energy; the obstacles of space and the subjectivity of the individual are abolished; the whole artistic problem has been resolved."

Piero Manzoni, Libera Dimensione, quoted from: Azimuth, issue 2, January 1960, pp. 18f.

In December 1959, Castellani and Manzoni opened Galleria Azimut as a producer gallery that would become the artistic center of the European avant-garde in Italy. After traveling to the Netherlands, Belgium, France, and Germany, Manzoni was in contact with the CoBrA group, the gallerist Hans Sonnenberg and the Nul group, and in Germany with the ZERO group and the Nouveaux Réalistes in Paris. His often provocative works, such as the most famous "Merda d'artista" from 1961, were exhibited in all European art capitals. However, Manzoni's sudden death from a heart attack at the age of just 29 put an end to his creative output. Manzoni's work, which constantly oscillates between the physical and the immaterial, the material and the spiritual, significantly influenced Arte Povera and Conceptual Art. Despite their reduced means, his "Achromes," created from the essence of painting, have a powerful presence. [KT]

ALBERTO BURRI

1915 Città di Castello – 1995 Città di Castello



Legno P 1. 1958.

Oil, Wood veneer and glue on canvas. Signed, dated and titled on the reverse, titled on the stretcher. $100 \times 85,5 \text{ cm}$ (39.3 \times 33.6 in). [JS]

♣ Called up: December 6, 2024 – ca. 6.38 pm ± 20 min.

€ 900.000 - 1.200.000 (R/D, F)

\$ 990,000 - 1,320,000

PROVENANCE

- · Galleria Blu, Milan (with the stamp on the stretcher).
- · Galerie Aenne Abels, Cologne (with the gallery's label on the stretcher).
- · Klaus Gebhard Collection (1896-1976), Wuppertal (ca. 1963).
- · Private collection, Hesse (since 1993: Christie's).

EXHIBITION

- · Alberto Burri, Galerie d'Art Moderne Marie Suzanne Feigel, Basel, Feb./March 1959, no. 3.
- · Mostra di Alberto Burri, Galleria La Loggia, Bologna, May 1959 (illuistrated on p. 1).
- · Burri, Wiener Sezession, Vienna, July/Aug. 1959, no. 17.
- · The 1950s. Aspekte und Tendenzen, Von der Heydt-Museum, Wuppertal, Sept.-Nov. 1977, no. 31.
- · Hessisches Landesmuseum, Darmstadt (1993-2018, permanent loan).

LITERATURE

- · Cesare Brandi, Burri, Rome 1963, cataloguie raisonné plate 68 (illustrated in b/w).
- · Burri: Contributions to the Systematic Catalogue, Fondazione Palazzo Albizzini, Citta di Castello 1990, S. 440f., catalogue raisonné no. 1891 (illustrated).
- · Christie's, London, Contemporary Art, December 2, 1993, lot 26.

- Burris's early, progressive material paintings in wood, iron, or jute are among the most influential in European post-war art
- The famous wood-based "Legni" are among the most internationally sought-after works by the Italian artist
- From the renowned Galleria Blu in Milan, also representing Lucio Fontana in the late 1950s, to a private collection in the Rhineland
- Most recently part of a German private collection of international post-war art for over 30 years and on permanent loan at the Hessisches Landesmuseum, Darmstadt
- The Guggenheim Museum, New York, honored Burri's pioneering œuvre with the retrospective "Alberto Burri. The Trauma of Painting" (2015/16)
- Today, Burri's material pictures from the 1950s are part of significant international collections, including the Solomon R. Guggenheim Museum, New York, and the Museum of Modern Art, New York

"This major retrospective exhibition—the first in the United States in more than 35 years and the most comprehensive ever mounted—showcases the pioneering work of Italian artist Alberto Burri (1915–1995). Exploring the beauty and complexity of Burri's process-based works, the exhibition positions the artist as a central and singular protagonist of post—World War II art."

The Guggenheim Museum, New York, on the retrospective exhibition: Alberto Burri: The Trauma of Painting, October 9, 2015 - January 6, 2016 - Alberto Burri: The Trauma of Painting, October 9, 2015 - January 6, 2016 - Alberto Burri: The Trauma of Painting, October 9, 2015 - January 6, 2016 - Alberto Burri: The Trauma of Painting, October 9, 2015 - January 6, 2016 - Alberto Burri: The Trauma of Painting, October 9, 2015 - January 6, 2016 - Alberto Burri: The Trauma of Painting, October 9, 2015 - January 6, 2016 - Alberto Burri: The Trauma of Painting, October 9, 2015 - Alberto Burri: The Trauma of Painting, October 9, 2015 - Alberto Burri: The Trauma of Painting, October 9, 2015 - Alberto Burri: The Trauma of Painting, October 9, 2015 - Alberto Burri: The Trauma of Painting, October 9, 2015 - Alberto Burri: The Trauma of Painting October 9, 2015 - Alberto Bur

Burris's early material pictures – the destruction of the traditional pictorial concept

Alberto Burri's early material pictures are among the most critical positions in European post-war art. As early as the 1950s, these revolutionary creations in wood, metal, or plastic, which challenged the traditional pictorial concept, were recognized beyond Burri's home country, Italy, in the first museum exhibitions in the USA. In 1958, the year the present work was created, the San Francisco Museum of Art dedicated the first US museum solo exhibition to the artist. Other major museums followed suit, paying tribute to this exceptional Italian artist's progressive work, regarded as one of the most pioneering figures of European

Post-War Modernism. Finally, "Alberto Burri: The Trauma of Painting" is the telling title of the significant Burri retrospective at the Guggenheim Museum in New York in 2015/16, which, in a few words, aptly describes the essence of Burri's work: The courageous break with traditions and the forceful destruction of the traditional pictorial concept through the use of materials that had previously been non-art materials, such as wood, gunny, metal, and plastic. Burri does not paint; he nails, glues, sews, welds, solders, and staples the most diverse materials onto the canvas and soon begins to integrate the element of fire.



Burri's "Legni" –

Aesthetic innovations on the basis of non-art materials

Burri was a doctor by profession before he served as a soldier at the front and then as a field medic in World War II. After his battalion was imprisoned in Tunisia in May 1943, Burri was taken to a POW camp in Texas, where he started to work as an artist for the first time. When Burri returned to Italy in 1946, he set up a studio in Rome and began his pioneering artistic work as an autodidact. In 1947, he traveled to Paris and encountered the early works of Jean Dubuffet, who experimented with tar, which would have a lasting impact on his creation. Henceforth, Burri used the image carrier as the basis for his massive material images and assemblages. In addition to the "Legni," which includes our fascinating work, he made the famous early series "Sacchi," patches of jute sacks and fragments of discarded clothing stitched together, as well as the soldered metal objects "Ferri." Many of these aesthetic innovations are based on Burri's visual experiences as a soldier in the Second World War, which he processed artistically in his unusual aesthetic creations.



Alberto Burri, Nero plastica (Black Plastic), 1963, plastic and combustion on canvas, Museum of Modern Art, New York. © VG Bild-Kunst, Bonn 2024



Alberto Burri in his studio, 1959. © VG Bild-Kunst, Bonn 2024



Alberto Burri, Legno e bianco 1, 1956, wood veneer, combustion, acrylic, and wood on canvas, Solomon R. Guggenheim Museum, New York. © VG Bild-Kunst, Bonn 2024



"Alberto Burri. The Trauma of Painting", exhibition view, 2015/16, Solomon R. Guggenheim Museum, New York. © VG Bild-Kunst, Bonn 2024

Burris Œuvre – a bold new artistic beginning

Burri's work represents a decisive artistic restart after the Second World War, a courageous œuvre that provided a clear counterpoint to the gestural trends of the time, be it European Informalism or American Action Painting. Burri almost entirely refuses to use color in his artworks and rigorously rejects any painterly style as a gestural signature. With all its disturbing consistency, everything that characterized this bold new beginning in Burri's art of the 1950s finds paradigmatic expression in the present work "Legno P1". From the legendary Galleria Blu in Milan, which also represented Lucio Fontana at this time, "Legno P1" was sold through the Cologne gallery Aenne Abels to the collection of the Rhineland businessman Klaus Gebhard before it was eventually sold to an outstanding German private collection of international postwar modernism at auction in London in 1993. [JS]



SEAN SCULLY

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

Untitled. 2007.

Oil on aluminum.

Signed, dated "12.25.07", and inscribed "Ingrid" on the reverse. $71 \times 81,5$ cm (27.9 $\times 32$ in).

♣ Called up: December 6, 2024 – ca. 6.40 pm ± 20 min.

€ 150.000 - 250.000 (R/D, F)

\$165,000-275,000

PROVENANCE

- · Private collection, Southern Germany (acquired from the artist in 2008).
- · Acquired by the present owner from the above.

- The year this work was created, the artist used aluminum as a substrate for his sensual and complex oil paintings for the first time
- Fascinating contrasts: the metal's hard, cold materiality, the warm, earthy colors and the sensual, matt-glossy surface
- Similar paintings from the significant year 2007 can be found at, among others, the Museum of Fine Arts Bern, the Albertina in Vienna and the Centre Pompidou, Paris
- Important paintings from the 2000s are on display in museums around the world, among them Tate London, the Art Institute of Chicago, the Metropolitan Museum and the Museum of Modern Art, New York

"I am just starting to work with metal (aluminum) panels. I love canvas and wood, but applying an old medium (oil paint) to a contemporary metal will break up the feeling of nostalgia and that intrigues me."

Sean Scully, September 5, 2007, quoted from: Kelly Grovier (ed.), Inner, Berlin 2018, p. 224.



Layers of stripes

For over 50 years, Sean Scully's intriguing œuvre has been dominated by compositions of stripes in various colors. They run vertically and horizontally and vary in width and length, while the artist also fills his paintings' pictorial surfaces with rectangular color fields. The first step Scully takes is to divide and organize the surface that is to be painted, a precise arrangement of stripes and color fields. Drawing on an almost infinite wealth of composition options, Scully initially subdivides the rectangular form of the pictorial surface into several more minor rectangular elements. In his later works, the division aspect becomes considerably less strict: Instead of using a ruler, he draws the lines by hand. Scully then applies the paint with a broad brush in multiple layers, sometimes overlapping and sometimes impasto. In the present work, Scully uses this layering to create a variety of shades of red: no two shades of red are the same, an effect created by concealed underpainting. We find beneath the visible surface colors hues of blue, graygreen, light yellow, violet, and brown. Narrow stripes of color gleam from the blurred edges and transitions between the individual color fields, making the picture's surface shimmer and vibrate, filling it with life. "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 are never quite sure what you're looking at" (Sean Scully, quoted from Hossein Amirsadeghi/Maryam Homayoun Eisler (eds.), Sanctuary: Britain's Artists and their Studios, London, 2011, p. 112).

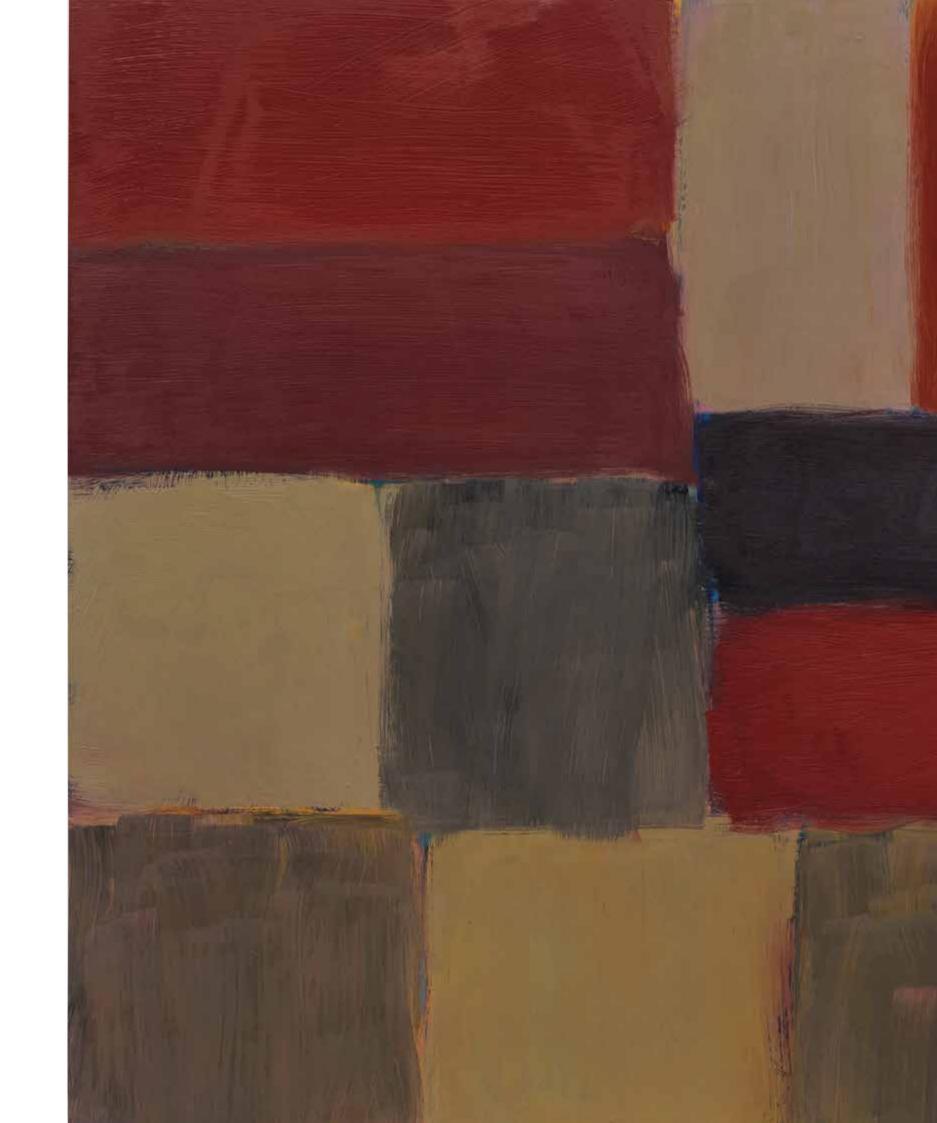
From canvas to aluminum

Sean Scully's artistic approach has remained the same over the years, although his painting is constantly subject to development and change. After initial artistic experiments with 'floating' aluminum panels mounted on the wall at 90° angles in the 1990s, the artist discovered metal, an unconventional contemporary material suitable for his surface paintings, in 2007. In contrast to canvas, the rugged aluminum with a smooth surface finish does not allow the paint to 'breathe'; instead, it rests on the surface and, unlike the case with canvas works, is not absorbed by the substrate. In combination with the soft gloss of the oil paint, the metallic surface lends the work an entirely new aesthetic quality. Depending on the incidence of light, the expressiveness of the respective areas of color and their surface texture changes and, in combination with the warm colors used here, results in a highly sensual opulence.

"Full of emotion"

In the present work, Scully pushed the envelope even further than in works from the 1990s. In this case, the formal framework barely holds the composition together. The black surface provides stability. However, the individual color bands differ in length, the broad brushstroke blurs the edges, and here and there, the artist lets the brush touch the surface 'too early' or 'too late' so that the application of paint contradicts the previously conceived geometric division of the pictorial surface in a very sensual way. Rigor and precision have to make way for gentle transitions, a particularly painterly style, and the energy and emotions Scully sets free when painting. "I am convinced that abstraction is and was there to embody deep emotion," explains the artist (quoted from Kelly Grovier (ed.), Inner, Berlin 2018, p. 104). Inspired by the Abstract Expressionists, including Mark Rothko, Scully discovered his unmistakable visual language, a deeply felt, poetically charged abstraction: "Newman tried to make a space that was spiritually charged, and that is what I try to do in my work too." (S. Scully, quoted from: Florence Ingleby (ed.), Sean Scully. Resistance and Persistence. Selected Writings, London 2006, p. 90)

Ai Weiwei also comments on this sentimental side of Scully's painting: "You could see his expression and passion in every piece, and that is something that has never changed. His works have always been full of emotion, and you can see clearly where intention and form intersect." (Ai Weiwei, quoted from: Kelly Grovier (ed.), Sean Scully. Bricklayer of the Soul, Ostfildern 2015, p. 55). [CH]



LOUIS SOUTTER



1871 Morges – 1942 Lausanne

Personnage nimbé et assis. 1937-1942.

India Inl

On wove paper. 49 x 67 cm (19.2 x 26.3 in), the full sheet. With a second composition on the reverse: "Eléments cruciformes" (Thévoz 2735v). [KT]

Called up: December 6, 2024 − ca. 6.42 pm ± 20 min.

€ 100.000 - 150.000 (R/N)

\$110,000-165,000

PROVENANCE

- · Dr A Hassler Collection Aarau
- · From a Swiss collection.

EXHIBITION

· Louis Soutter / Arnulf Rainer – Terra Incognita, Galerie Knoell, Basel, November 20, 2015 – February 5, 2016, no. 12 (illustrated).

LITERATURE

- · Michel Thévoz, Louis Soutter, vol. II: Catalogue de l'œuvre, Lausanne 1976, no. 2735r and 2735v (illustrated).
- · Galerie Kornfeld Auctions, Bern, Kunst des 19. und 20. Jahrhunderts Part I, June 16, 2006, lot 140 (illustrated).

- Unrecognized during his lifetime, Soutter only received posthumous acclaim as one of the most important representatives of Art Brut
- His radical work, characterized by extreme subjective and existential feelings, is considered a spectacular discovery
- Soutter chose Christ as a figure of pain and redemption for this strong biographical metaphor
- Soutter's ecstatic finger painting of enigmatic shadow figures from his final creative phase is considered his most sought-after work
- Comparable works can be found in significant international collections, including the Museum of Modern Art, New York, the Kunstmuseum Basel, and the Fondation Le Corbusier, Paris

Soutter's biography is marked by discontinuity, change, disruption, and extreme circumstances. Unrecognized during his lifetime and working in artistic isolation, he is now considered one of the most important representatives of Art Brut, a term first coined by Jean Dubuffet in 1945. With his radical and deeply subjective imagery, his œuvre was initially only recognized and supported by a few people during his lifetime, among them his cousin Le Corbusier and the writer Jean Giono. Soutter's tragic life is a compelling and disturbing testimony to the failure of bourgeois conventions. Initially, he studied engineering, then switched to architecture, which he completed, only to devote himself to the violin. Nevertheless, Soutter soon gave up his study of music to attend various art and painting classes, first in Lausanne and then in Paris. In 1897, he emigrated to Colorado Springs with the violinist Magde Fursman, who would soon become his wife. There, he became head of the newly founded Art Department at Colorado College. However, this apparent stability in Soutter's life was short-lived and soon ended in a break. It is a story of both private and professional failure in the making. He divorced

his wife in 1903 and resigned from the college's board of trustees. Soutter returned to Switzerland as a broken man and barely managed to keep his head above water by taking on odd jobs, living beyond his means, and at the expense of his family. Soutter was eventually placed under the legal guardianship of his family and was admitted to a Swiss nursing home in 1923. Soutter spent nineteen years until he died in the authoritarian institution in Ballaigues, where he brought his very own artistic world to life in isolation. An almost physical intensity characterizes his finger paintings from the late 1930s; their vibrant surfaces seem to come directly from the artist's soul. As a tool of direct emotional transmission, his hands become part of this intense physical, creative process. His black figures emerge like apparitions, rendered in an ecstatic quality palpable to the viewer. "Personnage nimbé et assis" foregrounds a figure reminiscent of Christian Pietà depictions, coarse, reduced, shadowy, yet full of emotional intensity. It refers to a central metaphor in Soutter's work: Christ as a symbol of pain, suffering, and redemption, which is closely connected to Soutter's biography. [KT]



MAX SLEVOGT



Der verlorene Sohn. 1899.

Oil on canvas

Signed and dated in the lower left on the left panel, signed and dated in the upper left on the central panel, signed in the center of the left margin on the right panel. Each with inventory labels of the Württembergische Staatsgalerie and Staatsgalerie Stuttgart on the reverse of the stretcher, the central panel with a label of the Kunsthalle Basel. With a black and red (customs) stamp on the reverse of the left panel.

Center panel: 110,5 x 98 cm (43.5 x 38.5 in). Side panels: each 110,5 x 50 cm (43.5 x 19.6 in). [KT]

We would like to thank Bernhard Geil for his kind scientific advice.

♣ Called up: December 6, 2024 – ca. 6.44 pm ± 20 min.

€ 150.000 - 250.000 (R/D)

\$ 165,000 - 275,000

PROVENIENZ

- · Kunstsalon Paul Cassirer (acquired from the artist in 1899).
- · Eduard Fuchs (1870-1940), Berlin (acquired from the above in 1911).
- · Rudolph Lepke's Kunst-Auctions-Haus, Berlin (June 16/17, 1937, on commission for Gertraud Fuchs, until June 22-24, 1938).
- · Otto Staebler Collection, Tuttlingen (1949-1955 at the latest, subsequently in family ownership).
- · Staatsgalerie Stuttgart (received in 1956 as a bequest from the aforementioned)
- · Returned to the heirs of Eduard Fuchs (2024).

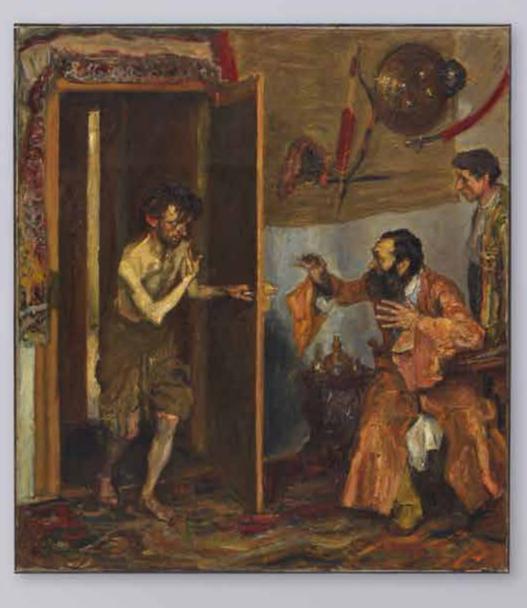
EXHIBITION

- · 1. Ausstellung der Berliner Secession, Secession premises on Kantstrasse 12, Berlin, May 1899, no. 158.
- · Ausstellung von Werken von Edouard Manet, H.-G.E. Degas, P. Puvis de Chavannes, Max Slevogt, 2nd year of the art exhibitions, winter 1899/1900, Bruno und Paul Cassirer, Berlin, October 15 - December 1, 1899, cat. no. 73.
- VI exhibition, Vereinigung Bildender Künstler Österreichs Secession, Vienna, spring 1900, no. 178.
- Dresden Art Salon, March 1900.
- · Internationale Kunstausstellung, Secession, exhibition venue at Königsplatz, Munich, summer 1900, no. 278.
- · III Ausstellung Deutscher Meister, Kunstsalon Fritz Gurlitt, Berlin, 1915.
- · Max Slevogt. Ausstellung zum 50. Geburtstag des Künstlers, Freie Secession and Paul Cassirer, Berlin, Nov.-Dec. 1918, cat. no. 27.
- Slevogt Exhibition (Fuchs Collection), Ermeler-Haus, Berlin, October 19 November 4, 1928, no. 15.
- Max Slevogt: Gemälde, Aquarelle, Pastelle, Zeichnungen, zu seinem 60. Geburtstag ausgestellt in der Preußischen Akademie der Künste, Berlin, October-November 1928
- · Max Slevogt. Religiöse Werke, Gemälde, Aquarelle, Grafiken, Pfalzgalerie Kaiserslautern, January 29 - February 20, 1966, no. 6, pp. 11, 53 (illustrated on p. 126), no. 39, p. 52: composition sketch.
- Max Slevogt. Gemälde, Aquarelle, Zeichnungen, Saarland Museum, Saarbrücken, works 1876-1914: May 29-July 12, 1992, works 1914-1932: July 26-Sept. 20, 1992; Landesmuseum Mainz, works 1914-1932: May 31-July 12, 1992, works 1876-1914, July 26-Sept. 20, 1992, cat. no. 34 (illustrated).

- A key work: Slevogt celebrated his artistic breakthrough with this triptych in the first exhibition of the Berlin Secession in 1899
- At Max Liebermann's express wish, he successfully participated in this art-historically significant exhibition with this painting
- An exceptionally large work and the only completed triptych; no such work has ever been offered on the auction market
- Inspired by the grand Rembrandt retrospective in Amsterdam in 1898, Slevogt refined a modern aesthetic of light, physicality, and emotion
- With his dramatic presentation of an adaptation of "Der verlorene Sohn" (The Prodigal Son),
 Slevogt caused a scandal in the major art cities Munich, Berlin, and Vienna
- Of museum quality: widely acclaimed in the literature and shown in numerous exhibitions, it remained at the Staatsgalerie Stuttgart for almost 70 years
- Originally part of the significant Impressionist collection of Eduard Fuchs, Berlin
- The provenance is a testimony to the turbulent German history with all its drama and tragedy; it now finds completion in an amicable restitution

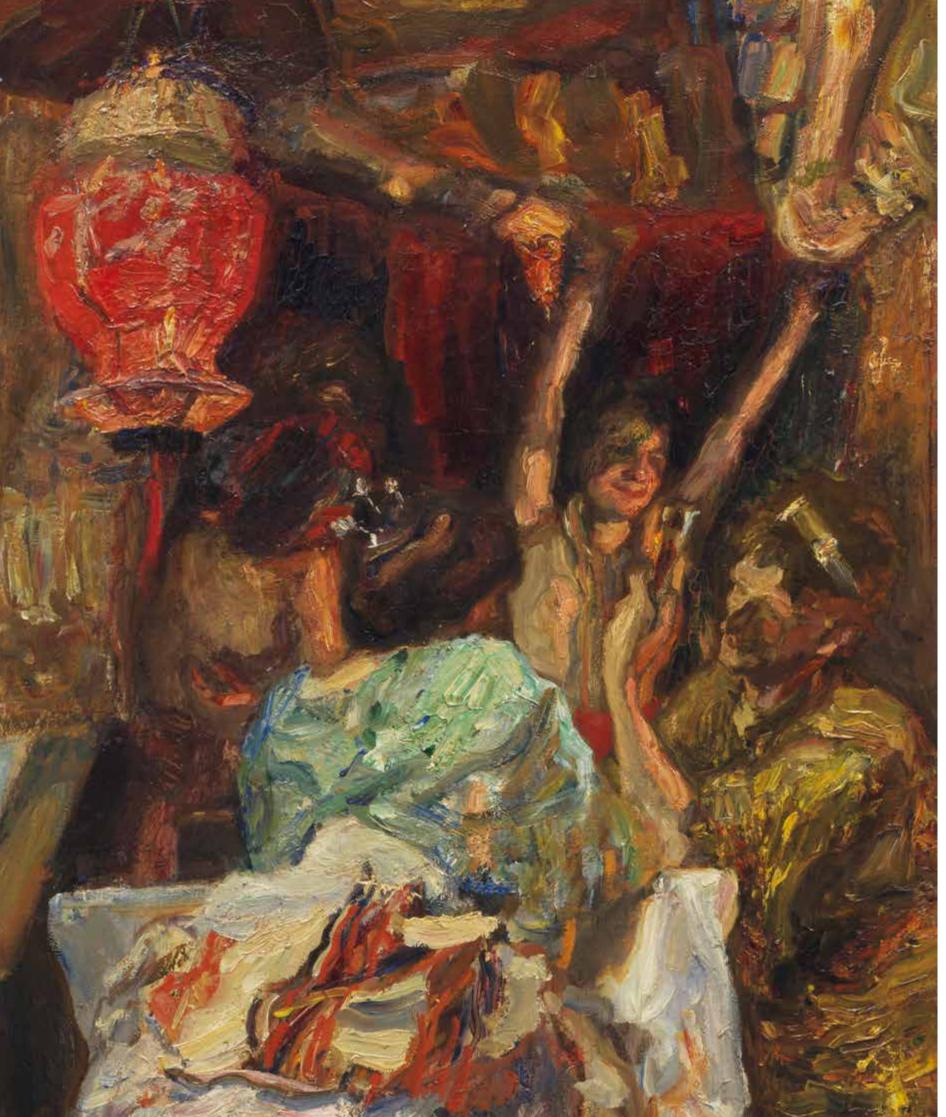
- Max Slevogt Die Berliner Jahre, Von der Heydt-Museum Wuppertal, March 6
 May 22, 2005; Max Liebermann Haus, Berlin, June 4 September 4, 2005, cat. no. 3 (illustrated).
- · Max Slevogt. Neue Wege des Impressionismus, Landesmuseum Mainz, May 4 October 12, 2014, p. 27 (illustrated), pp. 141-143 (illustrated), cat. no. 109.
- · Max Slevogt. Eine Retrospektive zum 150. Geburtstag, Niedersächsische Landesmuseum, Hanover, September 28, 2018 - February 24, 2019, cat. no. 29 (illustrated)





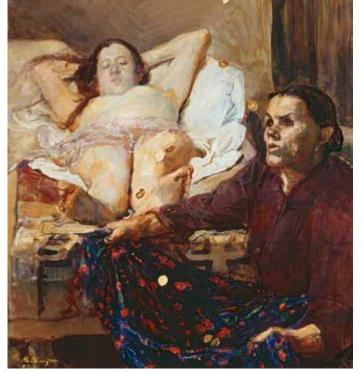






Hans-Jürgen Imiela, Max Slevogt. Eine Monographie, Karlsruhe 1968, pp. 48ff., figs. 18, 19, 125, 126, p. 361, note 19.

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- Carl Ferdinand von Vincenti, Wiener Frühjahr-Ausstellungen, in: Die Kunst für Alle, vol. 15, issue 16, May 15, 1900, p. 369.
- Karl Voll, Die Internationale Kunstausstellung 1900 der Münchner Secession, in: Die Kunst für Alle, vol. XV, issue 21, Aug. 1, 1900, pp. 483-486, on Slevogt p. 484 (ill. p. 515).
- Alfred Koeppen, Die moderne Malerei in Deutschland, Bielefeld/Leipzig 1902, p. 85, ill. 86 on p. 87.
- Gottfried Stoffers (ed.), Die Industrie- und Gewerbe-Ausstellung für Rheinland, Westfalen und benachbarte Bezirke verbunden mit einer deutsch-nationalen Kunst-Ausstellung, Düsseldorf 1902, p. 365.
- Rudolf Klein, Die deutschnationale Kunstausstellung, in: Die Rheinlande, vol. 4, Sept. 1902, p. 27.
- Lovis Corinth, der Akt in der bildenden Kunst, in: Kunst und Künstler, vol. 2, 1904, p. 112.
- Hans Rosenhagen, Max Slevogt, in: Die Kunst für Alle, vol. 21, issue 6, Dec. 15, 1905, p. 129.
- Albert Kuhn, Allgemeine Kunstgeschichte, vol. II, Einsiedeln 1909, n. A. 1378.
- Karl Scheffler, Slevogt's Improvisations. Notizen zu Bildern aus der Sammlung Ed. Fuchs, in: Kunst und Künstler, vol. X, no. 12, 1912, pp. 578-588, on the triptych p. 579 (ill. on p. 578).
- Karl Voll, Max Slevogt. 96 Reproduktionen nach seinen Gemälden, Munich 1912, p. 20 (with ill. 30, 31).
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- Robert Breuer, Max Slevogt Berlin. Zur III. Ausstellung Deutscher Meister bei Fritz Gurlitt,
- in: Deutsche Kunst und Dekoration, vol. 36, Apr.-Sept. 1915, pp. 415-422, on the triptych p. 422 (ill. p. 419).
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- Emil Waldmann, Max Slevogt, Berlin 1923, pp. 53, 55.
- Fritz Knapp, Die künstlerische Kultur des Abendlandes, Bonn 1923, vol. III, fig. 265.
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- Wilken von Alten, Max Slevogt, Bielefeld 1926, pp. 15ff., ill. 19.
- Martin Wackernagel, Max Slevogt, Munich-Gladbach 1926, ill. 7.
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- Adolph von Donath, Max Slevogt, gestorben am 20. Sept., in: Der Kunstwanderer, vol. 14, Sept. 1932, p. 318.
- Rudolph Lepke, Berlin, Kunstsammlung F. Berlin: Gemälde neuerer Meister [...], June 16/17, 1937, no. 115 (illu., plate 1).
- Weltkunst, Deutsche Kunst und Antiquitätenmesse, vol. 11, no. 22/23, June 6, 1937, p. 2 (illu.).
- Max Goering, Max Slevogt, in: Thieme-Becker, vol. 31, 1937, p. 133.
- Rudolph Lepke, Berlin, Antiquitäten, Möbel, Kunstgewerbe [...] Gemälde alter und neuerer Meister, June 22-24, 1938, no. 739 (ill. on plate 6).
- Karl Scheffler, Max Slevogt, Berlin 1940, pp. 29 (ill.), 39.
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- Sigrid Achenbach, Die Rolle Max Liebermanns und Max Slevogts in den Verlagen Bruno und Paul Cassirer, in: Rahel E. Feilchenfeldt, Thomas Raff (eds.), Ein Fest der Künste - Paul Cassirer: der Kunsthändler als Verleger, Munich 2006, pp. 58-75, here p. 72, note 6.
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- Thomas Raff (eds.), Ein Fest der Künste Paul Cassirer: der Kunsthändler als Verleger, Munich 2006, pp. 297-309.
- Sigrun Paas, Roland Krischke, Max Slevogt in der Pfalz. Catalog Max Slevogt Gallery at Villa Ludwigshöhe near Edenkoben, Munich 2009, pp. 16f.
- Das beste aus aller Welt zeigen". Kunstsalon Bruno & Paul Cassirer, Die Ausstellungen 1898-1901, ed. by Bernhard Echte and Walter Feilchenfeldt, Wädenswil 2011, on the exhibition pp. 179-214, there also with a comprehensive list of contemporary exhibition reviews, ill. on p. 202.
- Ulrich Weitz, Eduard Fuchs Der Mann im Schatten, Berlin 2014, p. 171.
- Marcus Andrew Hurttig, Max Slevogt and the Leipzig Kunstverein before 1914, in: Gregor Wedekind (ed.), Max Slevogts Netzwerke. Kunst-, Kultur- und Intellektuellengeschichte des späten Kaiserreichs und der Weimarer Republik, Berlin 2021, pp. 173-196 (ill. on p. 178).
- Franz W. Niehl, Der verlorene Sohn sucht ein Zuhause. Praxis und Theorie der dialogischen Exegese, Münster 2022, p. 59.



Max Slevogt, Danae, 1895, oil on canvas, Städtische Galerie im Lenbachhaus und Kunstbau, Munich.

"Slevogt's recent painting, 'The Prodigal Son,' is currently the talk of the town among the young Munich artists. Naturally, I went to see Slevogt in his studio, because it is always a sign of quality whea a ork provokes strong reactions. The first impression was so overwhelming that I asked Slevogt to send the painting to our opening exhibition without further ado."

Max Liebermann 1928, quoted from: Günter Busch (ed.), Max Liebermann. Die Phantasie in der Malerei, Schriften und Reden, Frankfurt a. Main 1978, pp. 226f

Dawn of Modernism

At the turn of the century, the cultural scene in the art capitals of Munich and Berlin was characterized by the emergence of modernism accompanied by self-confident acts of provocation. The present triptych by Slevogt was a crucial work in this context. In 1892, the first rejection of the academic establishment took place in Munich with the founding of the Secession. Slevogt, Leibl, Trübner, Corinth, and other artists found their own unofficial exhibition spaces and artistic freedom. During the first exhibition in November 1893, Slevogt made the acquaintance of his important collector and friend Eduard Fuchs, later to become the owner of the triptych. The independence gained from the academies, and the official art world was also associated with questioning the great role models and the works of the Old Masters, such as Titian, Giorgione, and Velazquez, who were considered authoritative in Munich in particular for their coloring and lighting. Their aesthetics were challenged by a new, modern reality and a more direct, liberated expression. The latest trends from France, in particular, such as a Realism that was critical of the institutions and an anti-academic Impressionism, also reached Germany.

Manet and Rembrandt

Slevogt expressed great admiration for Edouard Manet's painting in particular. With his friend, the journalist and art critic Karl Voll, Slevogt fought against the supremacy of traditional academic positions, particularly those of Franz von Lenbach, and caused an outcry in his paintings and writings. Karl Voll wrote to him with self-assurance about this aesthetic struggle: "I am to you what Zola was to Manet." (Letter from August 23, 1903, Imiela-Archive Edenkoben, quoted from: Sigrun Paas, in: ex. cat. Max Slevogt. Neue Wege des Impressionismus, Mainz 2014, p. 23). "Scandalous paintings" such as "Danae" (1895), which was removed from a later exhibition, were the result of such deliberate provocation. With an apparent reference to Manet's "Olympia" from 1863, Slevogt presented a prostitute hidden behind the mythological figure, thus violating bourgeois morality. In 1898, Karl Voll traveled to Paris, from where he was to bring Slevogt postcards of Manet's works. Slevogt found himself caught between tradition and modernity. In October, he and Voll traveled to the great Rembrandt exhibition in Amsterdam, the impressions of which subsequently unleashed great creative power in him.



The prodigal son

On his way back, he stopped at Neukastel to see his wife, whom he had married in March. As the result of an examination of Rembrandt's chiaroscuro, the dramatic lighting, and the emotionally compassionate compositions, Slevogt created this unique triptych "Der verlorene Sohn" (The Prodigal Son) in Neukastel. Based on the biblical allegory (Luke 15:11-32), Slevogt depicts an orgy in a brothel adorned with Chinese lanterns in the left panel; the right panel shows the miserable son in a broken posture, plunged into complete darkness and isolation. The redemptive center panel opens the view into a living room decorated with Asiatica, rarities, and valuable carpets, the backdrop for the psychologically complex depiction of the humble son's return and the father's joyful shock. The emotional drama between excess, remorse, despair, and an all-forgiving love is reflected in the vibrant and contrasting execution, whereby the colorful realization in rich red and ocher tones and the dark black are reminiscent of Rembrandt's "Self-Portrait with Saskia in the Parable of the Prodigal Son," 1635 and the "Return of the Prodigal Son," 1663-69. An additional, subtly resonant level of interpretation leads to the artist's role as an enfant terrible outside of society, who, despite his lifestyle, competes for the support of the bourgeois collector.

Max Slevogt working on the triptych at Neukastel, 1899.



1898 - Kunstsalon Cassirer, Berlin

Shortly before completing the triptych, Paul Cassirer opened a gallery in Berlin with his cousin Bruno, the secretary of the newly founded Secession. He recruited young, up-and-coming artists from Germany and, at the same time, promoted Impressionism from France. As early as March 1899, Walter Leistikow contacted Slevogt about including the triptych, which had previously impressed Liebermann so much in Slevogt's studio, as part of the first Berlin Secession exhibition in May. The work was both a success and a scandal in Berlin, even before it was exhibited in Vienna and Munich. In July, the business-minded Cassirer met Slevogt in Munich to take on some of his works, including the triptych and the "Danaë." He was so convinced by Slevogt that he proposed signing an exclusive contract with him in September, "on the condition that we have your representation for this period, i.e., you undertake to sell only through us during this time – except for portraits - and we undertake to buy paintings from you for at least four thousand marks a year" (Paul Cassirer to Slevogt, cited from Imiela 1968, p. 52). With the contract, Slevogt received a ticket to Paris with recommendations to the art dealers Durand-Ruel and Bernheim-Jeune and the collectors Viau and Faure. Along with Edouard Manet (17 works), Edgar Degas (17 works), and Puvis de Chavannes (13 works), Cassirer presented Slevogt with some 35 paintings. Manet's works included the scandalous painting "The Luncheon on the Grass" from 1863, still lifes and landscapes, and portraits of Zacharie Astruc and Jeanne Duval. Slevogt impressed with a survey of all genres, showing such ambitious works as the present triptych and "Danaë," as well as floral still lifes, landscapes, portraits, and nudes. The critical response supported Cassirer's sense of Slevogt's potential, who stood his ground against the French luminaries. The gallerist increasingly urged him to leave Munich for Berlin. Still hesitant, Slevogt first traveled to Paris in 1900 to attend the World Expo, where his picture "Scheherazade" was shown at the German Pavilion. After a brief detour via Frankfurt, he finally settled in Berlin for good in November 1901, although he was offered the title of professor in Munich – presumably in an attempt to persuade him to stay.



"Slevogt-room" with the triptych "Der verlorene Sohn" in Villa Fuchs, Berlin.





Max Slevogt, Portrait Eduard Fuchs, 1905 oil on canvas, Staatsgalerie Stuttgart, donation Theodor Fuchs 1960.

Eduard Fuchs (1870-1940): friend and collector

Slevogt's outstanding triptych was part of the extraordinary Eduard Fuchs Collection (fig., see Ulrich Weitz, Der Mann im Schatten: Eduard Fuchs. Sitten-Fuchs, Sozialist, Konspirateur, Sammler, Mäzen, Berlin 2014). Born in Göppingen in 1870, Fuchs grew up in Stuttgart. His free spirit would soon come to the fore - Eduard Fuchs was a true rebel, a committed Social Democrat and Communist. When the young man moved to the vibrant art city of Munich, the slightly older Max Slevogt was also part of his illustrious circle. An intimate friendship developed, and they shared a love of the provocative and caricatures.

In 1901, Fuchs, at this point working as a writer, moved to Berlin. In 1909, he published the "Illustrierte Sittengeschichte" (Illustrated Moral History), a genuine bestseller that earned him the byname "Sitten-Fuchs" (Morality Fuchs) and provided him with financial security his art collection would also benefit from. Daumier and Liebermann, but especially the works of his friend Slevogt (44 paintings!), made up the collection. Fuchs bought the colossal triptych from the art dealer Paul Cassirer in 1911, no doubt with full knowledge of all the scandals this painting had already caused. Which work could fit better in the "Slevogt Room" of his impressive Bauhaus villa?

As a prominent political opponent, Eduard Fuchs was in great danger after the National Socialists seized power. When the Reichstag in Berlin burned down on February 27, 1933, he fled to Paris with his wife – just in time. He would never return to Berlin. The collection he had left behind was confiscated and, after lengthy back and forth, had to be sold at several auctions in 1937 and 1938 to pay off alleged tax debts. Slevogt's triptych, considered "degenerate" at the time, only changed hands in a subsequent sale – far below its estimated value. The work came into the possession of the Staatsgalerie Stuttgart through the estate of Otto Staebler in 1956. In 2024, it was returned to the heirs after Eduard Fuchs. [KT/AT]

KONRAD KLAPHECK



1935 Düsseldorf – 2023 Düsseldorf

Der Selbstsüchtige. 1964.

Oil on canvas.

Signed, dated and with a direction arrow on the reverse. Titled on the stretcher. $80 \times 66 \text{ cm}$ (31.4 × 25.9 in). [JS]

The painting is registered in the artist's archive under the work number 139. We are grateful to Rabbi Prof. Dr. Elisa Klapheck for her kind support in c

♣ Called up: December 6, 2024 – ca. 6.46 pm ± 20 min.

€ 100.000 - 150.000 (R/D, F)

\$110,000 - 165,000

PROVENANCE

- · Galerie Rudoph Zwirner, Essen (directly from the artist).
- · Private collection, Rhineland (acquired from the above in 1965).

EXHIBITIO

Konrad Klapheck, Kestner-Gesellschaft Hanover, November-December 1966,
 p. 35, cat. no. 139 (not illustrated).

- "Der Selbstsüchtige" (The Selfish Man) is a captivating reflection of the dark side of human nature, presented in consummate "hyper representationalism" and subtly nuanced colors
- Klapheck is recognized as the inventor and master of the "machine picture," which he sees as a mirror of human existence
- Klapheck's œuvre, which solely comprises character objects, anticipated elements of Pop Art and Photorealism as early as the 1950s
- From his best creative period: many paintings from the 1960s are museum-owned today
- The work featured in the early Klapheck exhibition at the Kestner-Gesellschaft in Hanover in 1966 and has since been part of a private collection in the Rhineland

"I decided to create an entire system of machine themes and to tell my biography through them."

Konrad Klapheck, quoted from: Mensch und Maschinen. Bilder von Konrad Klapheck, Bonn 2006, p. 85

Unparalleled in its perfection, the fascinating and, at the same time, unsettling painterly work that the German artist Konrad Klapheck has left to posterity is truly incomparable. With the first paintings of typewriters made at just 20 in 1955, he had already discovered his characteristic pictorial language. Two years later, he created his first sewing-machine painting, "Die gekränkte Braut" (The Wronged Bride), which he dedicated to his future wife Lilo. In retrospect, Klapheck described this painting as a kind of artistic awakening when he wrote: "Since painting this picture, I knew that machines could represent all human relationships." (Quoted from ex. cat. Konrad Klapheck, Museum Boymans van Beuningen 1974, p. 46). Henceforth, Klapheck would be considered an inventor and undisputed master of the psychoanalytical machine image. His objects, placed on the canvas in perfect super-representationalism and with a zoom-like focus, have a fascinating 'surreal-real' quality. Regarding content, Klapheck's 'character objects' are accumulated symbols of human existence. The accomplishments that Klapheck made with his unique style seem almost paradoxical: Klapheck made man the central theme of his œuvre in an entirely deserted, super-representational style. Klapheck once described the human nature of his "super-representational" objects as follows:"[...] Sure, from time to time, people would ask me: Well, your children are so adorable, why don't you paint them? And why don't you show people? Back then, I always thought: But people are at the center of my work; they are the subject!" (K. Klapheck, 2002, quoted from: Klapheck. Bilder und Texte, Munich 2013, p. 114). Klapheck's suggestive titles range from household objects with female-maternal associations, such as "Die Supermutter" (Super Mum, 1969, private collection, Europe) or "Die Soldatenbräute" (Soldiers Brides, 1967, Museum Ludwig, Cologne), to machine images characterized by a political-authoritarian appeal like "Der Chef" (The BOss, 1965, Museum Kunstpalast, Düsseldorf), "Der Diktator" (The Dictator, 1967/70, Museum Ludwig, Cologne) or "Der Krieg" (The War, 1965, Kunstsammlungen Nordrhein Westfalen, Düsseldorf) to pictures of bicycles, motorcycles and roller skates in which Klapheck brings back memories of his youth and that of his children. Klapheck's characterization in "Der Selbstsüchtige" from 1964 is equally fascinating. It is based on the robust object quality of a yarn winder. The bulky black body of the device emerges from the pictorial diagonal with power and self-confidence. The yarn winder does not produce anything when in operation; its sole purpose is to rewind the yarn from one spool to another. Thus, "Der Selbstsüchtige" appears to be preoccupied with its existence in an almost morbid way, becoming a silent monument that has lost no relevance in the age of social media. This is yet another piece that demonstrates the perfection of Klapheck's painting, which is cool and deserted, dedicated solely to the human being. Klapheck's fascinating "super-representationalism" and technically perfect painting is characterized by a highly associative density that provides visual stimulus for complex and subjective emotional sensations. [JS]



MARTIN KIPPENBERGER



1953 Dortmund – 1997 Vienna

We Don't Have Problems with Friends, We Sleep with Them. 1986.

Mixed media on canvas. 180 x 150 cm (70.8 x 59 in).

♣ Called up: December 6, 2024 – ca. 6.48 pm ± 20 min.

€ 200.000 - 300.000 (R/D. F)

\$ 220,000 - 330,000

PROVENANCE

- · Galerie Christoph Dürr (Buck & Nagel), Munich.
- · Private collection, Southern Germany (acquired from the above).

EXHIBITION

- · Die No Problem Bilder, Galerie Christoph Dürr (Buck & Nagel), Munich, October 22 - November 22, 1986.
- · Q.U.I., Centre national des arts plastiques, Villa Arson, Nice, February 28 - April 13, 1987 (with the label on the reverse).
- No Problem: Cologne/New York 1984-1989, David Zwirner, New York,
- Body Check. Martin Kippenberger Maria Lassnig, Lenbachhaus Munich, May 21 - September 15, 2019.

- · Gisela Capitain, Lisa Franzen (eds.), Werkverzeichnis der Gemälde, Volume Two 1983-1986, Cologne 2023, cat. no. MK.P 1986.59 (illustrated in color on p. 447).
- · Angelika Muthesius (ed.), Martin Kippenberger. Ten years after, Cologne 1991, p. 111 (with ill. no. 8o).
- · Angelika Taschen, Burkhard Riemschneider (eds.), Kippenberger, Cologne 1997, p. 131 (with color ill. no. 80).
- · Chris Reitz, Aftermarket. Chris Reitz on "No Problem: Cologne/New York 1984-1989" at David Zwirner, New York, in: Texte zur Kunst, no. 95, Sept. 2014, pp. 196-198 (illustrated on p. 196).
- Bob Nicklas, I love eternity or more love hours than can ever be repaid, in: No Problem: Cologne/New York 1984-1989, New York 2015, pp. 201-221 (illustrated on p. 91).
- Diedrich Diederichsen, "Before Globalization: Cologne and New York in the 1980s," in: No Problem: Cologne/New York 1984-1989, New York 2015, pp. 11-20 (illustrated on p. 91)
- Kara Carmack, Cologne/New York in the 1980s: A Chronology, in: No Problem: Cologne/New York 1984-1989, New York 2015, pp. 225-259 (illustrated on p. 91).

No problem - Martin Kippenberger

In 1986, Martin Kippenberger inscribed the margins of a 180 by 150 cm large canvas with "We Don't Have Problems with Friends, We Sleep with Them" in striking capital letters. In the center, he placed a crutch on a black background before a second, unidentifiable object. There is no identifiable connection between the text and the image's content. Bordering on incomprehensibility, however, human curiosity with its learned, art-historical thought patterns soon falls out of step. Kippenberger's thoughts and associations are too complex; the confusion and deception he creates are too unconventional to make sense of the content from the depiction alone.

- Sophisticated and ambiguous work from the sought-after 1980s: Addressing issues that affect society, Kippenberger's art is highly intellectual
- In works from the "No Problem" group, he comments on Germany's process of dealing with its past
- Kippenberger and Albert Oehlen created the pamphlet "No Problem - no problème" - an ironic take on "non-existing" problems
- In the year of its origin, Kippenberger had his first comprehensive museum exhibition at the Hessian State Museum in Darmstadt

A glance at the series of eight works entitled "No Problems" and the simultaneously published accompanying pamphlet "No Problem · No Problème," co-authored with his artist friend Albert Oehlen, quickly reveals a much broader context. Using titles such as "We Don't Have Problems with People Who Look Exactly Like Us, Because They Get Our Pain" or "Nous n'avons pas de problèmes avec les dépressions, tant qu'elles ne se mettent pas à être en vogue " the viewer eventually realizes that the key to understanding these works must be hidden in the titles and the single word "Problem," which is the series' recurrent theme. Despite using English and French for the catchphrases, he addresses "a very German phenomenon and problem approach." It is ultimately to be understood as Martin Kippenberger's comment on the "status quo of Germany dealing with its past" in the 1980s, as explained in the recently published second volume of the catalogue raisonné (Gisela Capitain, Lisa Franzen (eds.), Werkverzeichnis der Gemälde, Volume Two 1983-1986, Cologne 2023, p. 437). Saying "I don't have a problem with it, but..." is commonly used in German and, despite all

Against the background of the Historikerstreit (Historians' Dispute) of the late 1980s and the subsequent recognition of shared responsibility for the war, Martin Kippenberger's seemingly innocent and humorous take on an everyday topic suddenly stands in a completely new light relevant to society as a whole. With each piece of background information on the series "No Problem," our understanding of the content of this highly complex and sophisticated work grows, and the initial confusion disappears. Nothing here is as it seems, yet – in true Kippenberger style – everything there is to say about German society in the 1980s has been said. [AR]

tolerance, implies a problem that still exists and has not been overcome.



EDWARD "ED" RUSCHA

1937 Omaha/Nebraska – lives and works in Los Angeles



Miracle #69. 1975.

Pastel on firm paper.

Signed and dated on the reverse, as well as inscribed "69 Really Spritual" by a hand other than that of the artist and with a direction arrow. 98×75.3 cm (38.5×29.6 in), the full sheet. [JS]

♦ Called up: December 6, 2024 – ca. 6.50 pm ± 20 min.

€180.000 - 240.000 (R/D, F)

\$198,000-264,000

PROVENANCE

- · Texas Gallery Houston
- · Private collection, Japan (until 2022).
- · Private collection, Hesse (since 2022).

EXHIBITION

· Various Miracles, Ace Gallery, Los Angeles, November 25 - December 24, 1975.

LITERATURE

· Lisy Turvey (ed.), Edward Ruscha. Catalogue raisonné of the works on paper, New Haven / London 2014. vol. I. no. D1975.69.

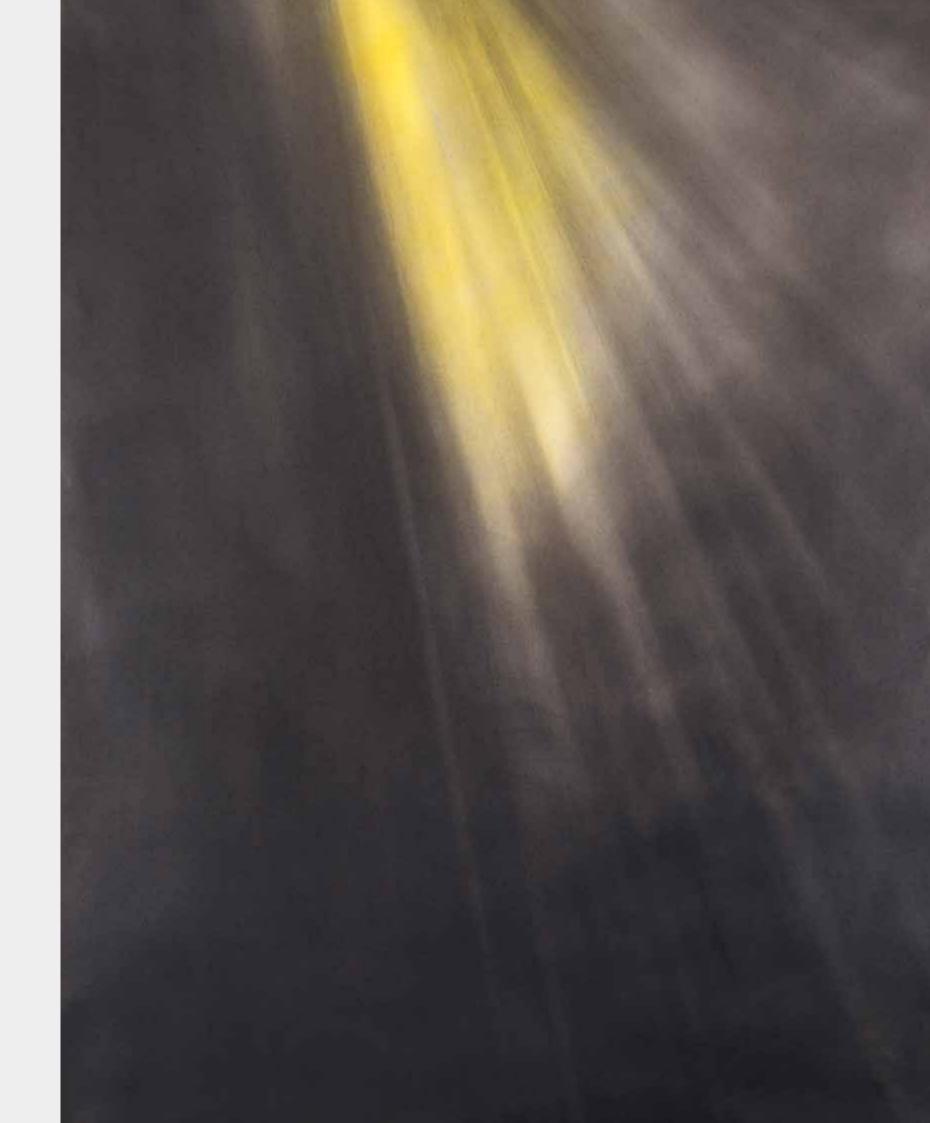
- With an œuvre positioned between Pop Art and Conceptual Art, Ruscha is considered one of the most influential figures in American post-war art
- Just as with the famous painting "Large Trademark with Eight Spotlights" (Whitney Museum of American Art, New York), Ed Ruscha also expresses his fascination with Hollywood in "Miracle #69."
- Ruscha stages the spherical light effects of the cinema in the deep black of the room
- The comparable pastel "Miracle #64", which belongs to the collection of the Tate Modern, London, was included in the major retrospective "ED RUSCHA / NOW THEN" at the Museum of Modern Art, New York in 2023/24

"'Hollywood dreams'- I mean, think about it. Close your eyes and what does it mean, visually? It means a ray of light, actually, rather than a sucess story."

Ed Ruscha, quoted from: www.tate.org.uk

The innovative, creative work of the US artist Ed Ruscha encompasses more than six decades. His importance as one of the key figures of American post-war art was recognized with the major retrospective "ED RUSCHA/NOW THEN" at the Museum of Modern Art in New York earlier this year. For paintings inspired mainly by the urban landscape of his adopted home, Los Angeles, Ruscha became one of the most influential artists of his generation. Commonplace subjects such as advertising and film decisively shaped his work and established a connection to Pop Art in terms of content and form. At the same time, Ruscha's playful use of letters stands in the tradition of Dada and draws on elements of Conceptual Art. Since 1956, Ruscha has called Los Angeles, the capital of the American film industry, his home. From then on, the city's characteristic visual influences would shape Ruscha's artistic work. As early as 1962, he created his legendary painting "Large Trademark with Eight Spotlights", which shows the logo of the the film production company Twentieth Century Studios shining brightly in the dark. Today, the work is part of the Whitney Museum of American Art collection in New York. As is the case with the celebrated 'Hollywood Paintings', which he started to make in the late 1960s, and which also

show the legendary Hollywood logo from different perspectives in front of a bright red sky (such as 'Hollywood Study' from 1968, Museum of Modern Art, New York), Ruscha has always been concerned with the depiction of extreme light phenomena, which are characteristic of the film industry's self-conception. Alongside these legendary logos, the practices of filmmaking and screening in movie theaters have repeatedly inspired the artist. In "Miracle #69," a bright, multifaceted beam of light, like a divine miracle, illuminates the deep black space. The ray of light from the projector that illuminates the movie theater ushers at the moment when reality and fiction collide when the audience is pulled out of their existence and plunged into another world. Like the scenes of the Annunciation in medieval art, the bright beam of light heralds the supernatural and allows it to flash through the darkness of our everyday lives. "Miracle #69" was created in 1975 as part of a series of works with about ten other pastels with related motifs. Today, most of these are in American private collections, and in 2018, one was acquired for the Tate collection, and recently featured on loan in the significant Ruscha retrospective at the Museum of Modern Art, New York. [JS]



Stand Juni 2023

1. Allgemeines

- 1.1 Die Ketterer Kunst GmbH & Co. KG mit Sitz in München (im folgenden "Versteigerer") versteigert grundsätzlich als Kommissionär im eigenen Namen und für Rechnung der Einlieferer (im folgenden "Kommittenten"), die unbenannt bleiben. Im Eigentum des Versteigerers befindliche Gegenstände (Eigenware) werden im eigenen Namen und für eigene Rechnung versteigert. Auch für die Versteigerung dieser Eigenware gelten diese Versteigerungsbedingungen, insbesondere ist auch hierfür das Aufgeld (unten Ziff. 5) zu entrichten.
- 1.2 Die Versteigerung wird durch eine natürliche Person, die im Besitz einer Versteigerungserlaubnis ist, durchgeführt; die Bestimmung dieser Person obliegt dem Versteigerer. Der Versteigerer bzw. der Auktionator ist berechtigt geeignete Vertreter gemäß § 47 GewO einzusetzen, die die Auktion durchführen. Ansprüche aus der Versteigerung und im Zusammenhang mit dieser bestehen nur gegenüber dem Versteigerer.
- 1.3 Der Versteigerer behält sich vor, Katalognummern zu verbinden, zu trennen, in einer anderen als der im Katalog vorgesehenen Reihenfolge aufzurufen oder zurückzuziehen.
- 1.4 Sämtliche zur Versteigerung kommenden Objekte können vor der Versteigerung beim Versteigerer besichtigt werden. Dies gilt auch bei der Teilnahme an Auktionen, bei denen der Bieter zusätzlich per Internet mitbieten kann (so genannten Live-Auktionen). Ort und Zeit kann der jeweiligen Ankündigung im Internetauftritt des Versteigerers entnommen werden. Ist dem Bieter (insbesondere dem Bieter in einer Live-Auktion) die Besichtigung zeitlich nicht (mehr) möglich, da beispielsweise die Auktion bereits begonnen hat, so verzichtet er mit dem Bietvorgang auf sein Besichtigungsrecht.
- 1.5 Gemäß Geldwäschegesetz (GwG) ist der Versteigerer verpflichtet den Erwerher hzw den an einem Erwerh Interessierten sowie ggf. einen für diese auftretenden Vertreter und den "wirtschaftlich Berechtigten" i.S.v. § 3 GwG zum Zwecke der Auftragsdurchführung zu identifizieren sowie die erhobenen Angaben und eingeholte Informationen aufzuzeichnen und aufzubewahren. Der vorbezeichnete Erwerber bzw. zum Erwerb Interessierte, bzw. dessen Vertreter sind hierbei zur Mitwirkung verpflichtet, insbesondere zur Vorlage der erforderlichen Legitimationspapiere, insbesonde re 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 Per sonen 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.

${\bf 2.}\ \ {\bf Aufruf\ /\ Versteigerungsablauf\ /\ Zuschlag}$

- 2.1 Der Aufruf erfolgt in der Regel zum unteren Schätzpreis, in Ausnahmefällen auch darunter. Gesteigert wird nach Ermessen des Versteigerers, im Allgemeinen in 10 %-Schritten.
- 2.2 Der Versteigerer kann ein Gebot ablehnen; dies gilt insbesondere dann, wenn ein Bieter, der dem Versteigerer nicht bekannt ist oder mit dem eine Geschäftsverbindung noch nicht besteht, nicht spätestens bis zum Beginn der Versteigerung Sicherheit leistet. Ein Anspruch auf Annahme eines Gebotes besteht allerdings auch im Fall einer Sicherheitsleistung nicht.
- 2.3 Will ein Bieter Gebote im Namen eines anderen abgeben, muss er dies vor Versteigerungsbeginn unter Nennung von Namen und Anschriften des Vertretenen und unter Vorlage einer schriftlichen Vertretervollmacht mitteilen. Bei der Teilnahme als Telefonbieter oder als Bieter in einer Live-Auktion (vgl. Definition Ziffer 1.4) ist eine Vertretung nur möglich, wenn die Vertretervollmacht dem Versteigerer mindestens 24 Stunden vor Beginn der Versteigerung (= erster Aufruf) in Schriftform vorliegt. Anderenfalls haftet der Vertreter für sein Gebot, wie wenn er es in eigenem Namen abgegeben hätte, dem Versteigerer wahlweise auf Erfüllung oder Schadensersatz
- 2.4 Ein Gebot erlischt außer im Falle seiner Ablehnung durch den Versteigerer dann, wenn die Versteigerung ohne Erteilung des Zuschlags geschlossen wird oder wenn der Versteigerer den Gegenstand erneut aufruft; ein Gebot erlischt nicht durch ein nachfolgendes unwirksames Übergebot.
- 2.5 Ergänzend gilt für schriftliche Gebote: Diese müssen spätestens am Tag der Versteigerung eingegangen sein und den Gegenstand unter Aufführung der Katalognummer und des gebotenen Preises, der sich als Zuschlagssumme ohne Aufgeld und Umsatzsteuer versteht, benennen; Unklarheiten oder Ungenauigkeiten gehen zu Lasten des Bieters.

- Stimmt die Bezeichnung des Versteigerungsgegenstandes mit der angegebenen Katalognummer nicht überein, ist die Katalognummer für den Inhalt des Gebotes maßgebend. Der Versteigerer ist nicht verpflichtet, den Bieter von der Nichtberücksichtigung seines Gebotes in Kenntnis zu setzen. Jedes Gebot wird vom Versteigerer nur mit dem Betrag in Anspruch genommen, der erforderlich ist, um andere Gebote zu überbieten.
- 2.6 Der Zuschlag wird erteilt, wenn nach dreimaligem Aufruf eines Gebotes kein Übergebot abgegeben wird. Unbeschadet der Möglichkeit, den Zuschlag zu verweigern, kann der Versteigerer unter Vorbehalt zuschlagen; das gilt insbesondere dann, wenn der vom Kommittenten genannte Mindestzuschlagspreis nicht erreicht ist. In diesem Fall 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.
- Besondere Bedingungen für schriftliche Angebote, Telefonbieter, Angebote in Textform und über das Internet, Teilnahme an Live-Auktionen. Nachverkauf
- 3.1 Der Versteigerer ist darum bemüht, schriftliche Angebote, Angebote in Textform, übers Internet oder fernmündliche Angebote, die erst am Tag der Versteigerung bei ihm eingehen und der Anbietende in der Versteigerung nicht anwesend ist, zu berücksichtigen. Der Anbietende kann jedoch keinerlei Ansprüche daraus herleiten, wenn der Versteigerer diese Angebote in der Versteigerung nicht mehr berücksichtigt, gleich aus welchem Grund.
- 3.2 Sämtliche Angebote in Abwesenheit nach vorausgegangener Ziffer, auch 24 Stunden vor Beginn der Versteigerung werden rechtlich grundsätzlich gleich behandelt wie Angebote aus dem Versteigerungssaal. Der Versteigerer übernimmt jedoch hierfür keinerlei Haftung.
- 3.3 Es ist grundsätzlich nach allgemeinem Stand der Technik nicht möglich, Soft- und Hardware vollständig fehlerfrei zu entwickeln und zu unterhalten. Ebenso ist es nicht möglich Störungen und Beeinträchtigungen im Internet und Telefonverkehr zu 100 % auszuschließen. Demzufolge kann der Versteigerer keine Haftung und Gewähr für die dauernde und störungsfreie Verfügbarkeit und Nutzung der Websites, der Internet- und der Telefonverbindung übernehmen, vorausgesetzt dass er diese Störung nicht selbst zu vertreten hat. Maßgeblich ist der Haftungsmaßstab nach Ziffer 10 dieser Bedingungen. Der Anbieter übernimmt daher unter diesen Voraussetzungen auch keine Haftung dafür, dass aufgrund vorbezeichneter Störung ggfls. keine oder nur unvollständige, bzw. verspätete Gebote abgegeben werden können, die ohne Störung zu einem Vertragsabschluss geführt hätten. Der Anbieter über nimmt 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 Ver-
- 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 Entgegenahme 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 oder unmittelbar nach der Auktion ausgestellte Rechnungen bedürfen der Nachprüfung; Irrtum vorbehalten.
- 5.2 Zahlungen des Käufers sind grundsätzlich nur durch Überweisung an den Versteigerer auf das von ihm angegebene Konto zu leisten. Die Erfüllungswirkung der Zahlung tritt erst mit endgültiger Gutschrift auf dem Konto des Versteigerers ein.
- Alle Kosten und Gebühren der Überweisung (inkl. der dem Versteigerer abgezogenen Bankspesen) gehen zu Lasten des Käufers, soweit gesetzlich zulässig und nicht unter das Verbot des § 270a RGR fallend
- 5.3 Es wird, je nach Vorgabe des Einlieferers, differenz- oder regelbesteuert verkauft. Die Besteuerungsart kann vor dem Kauf erfragt werden.

5.4 Käuferaufgel

- 5.4.1 Kunstgegenstände ohne besondere Kennzeichnung im Katalog unterliegen der Differenzbesteuerung.
- Bei der Differenzbesteuerung wird pro Einzelobjekt ein Aufgeld, wie folgt erhoben:
- Zuschlagspreis bis 800.000 Euro: hieraus Aufgeld 32 %.
- Auf den Teil des Zuschlagspreises, der 800.000 Euro übersteigt, wird ein Aufgeld von 27 % berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 800.000 Euro anfällt, hinzuaddiert.
- Auf den Teil des Zuschlagspreises, der 4.000.000 Euro übersteigt, wird ein Aufgeld von 22 % berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 4.000.000 Euro anfällt, hinzuaddiert.
- In dem Kaufpreis ist jeweils die Umsatzsteuer von derzeit 19 % enthalten.
- 5.4.2 Gegenstände, die im Katalog mit "N" gekennzeichnet sind, wurden zum Verkauf in die EU eingeführt. Diese werden differenzbesteuert angeboten. Bei diesen wird zusätzlich zum Aufgeld die vom Versteigerer verauslagte Einfuhrumsatzsteuer in Höhe von derzeit 7 % der Rechnungssumme erhoben.
- 5.4.3 Bei im Katalog mit "R" gekennzeichneten Gegenstände wird Regelbesteuerung vorgenommen. Demgemäß besteht der Kaufpreis aus Zuschlagspreis und einem Aufgeld pro Einzelobjekt, das wie folgt erhoben wird:
- Zuschlagspreis bis 800.000 Euro: hieraus Aufgeld 27 %.
- Auf den Teil des Zuschlagspreises, der 800.000 Euro übersteigt, wird ein Aufgeld von 21 % erhoben und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 800.000 Euro anfällt, hinzuaddiert.

- Auf den Teil des Zuschlagspreises, der 4.000.000 Euro übersteigt, wird ein Aufgeld von 15 % erhoben und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 4.000.000 Euro anfällt, hinzuaddiert.
- Auf die Summe von Zuschlag und Aufgeld wird die gesetzliche Umsatzsteuer, derzeit 19 %, erhoben. Als Ausnahme hiervon wird bei gedruckten Büchern der ermäßigte Umsatzsteuersatz von derzeit 7 % hinzugerechnet.
- Für Unternehmer, die zum Vorsteuerabzug berechtigt sind, kann die Regelbesteuerung angewendet werden.

5.5 Folgerech

- Für folgerechtspflichtige Original-Werke der Bildenden Kunst und Fotografie lebender Künstler oder von Künstlern, die vor weniger als 70 Jahren verstorben sind, wird zur Abgeltung der beim Versteigerer gemäß § 26 UrhG anfallenden und abzuführenden Folgerechtsvergütung zusätzlich eine Folgerechtsvergütung in Höhe der in § 26 Abs. 2 UrhG ausgewiesenen Prozentsätze erhoben, derzeit wie folgt:
- 4 Prozent für den Teil des Veräußerungserlöses ab 400 Euro bis zu 50.000 Euro, weitere 3 Prozent für den Teil des Veräußerungserlöses von 50.000,01 bis 200.000 Euro, weitere 1 Prozent für den Teil des Veräußerungserlöses von 200.000,01 bis 350.000 Euro, weitere 0,5 Prozent für den Teil des Veräußerungserlöses von 350.000,01 bis 500.000 Euro und weitere 0,25 Prozent für den Teil des Veräußerungserlöses über 500.000 Euro.
- Der Gesamtbetrag der Folgerechtsvergütung aus einer Weiterveräußerung beträgt höchstens 12.500 Euro.
- 5.6 Ausfuhrlieferungen in EU-Länder sind bei Vorlage der VAT-Nummer von der Umsatzsteuer befreit. Ausfuhrlieferungen in Drittländer (außerhalb der EU) sind von der Mehrwertsteuer befreit; werden die ersteigerten Gegenstände vom Käufer ausgeführt, wird diesem die Umsatzsteuer erstattet, sobald dem Versteigerer der Ausfuhrnachweis vorliegt.

6. Vorkasse, Eigentumsvorbehalt

- 6.1 Der Versteigerer ist nicht verpflichtet, den Versteigerungsgegenstand vor Bezahlung aller vom Käufer geschuldeten Beträge herauszugeben.
- 6.2 Das Eigentum am Kaufgegenstand geht erst mit vollständiger Bezahlung des geschuldeten Rechnungsbetrags auf den Käufer über. Falls der Käufer den Kaufgegenstand zu einem Zeitpunkt bereits weiterveräußert hat, zu dem er den Rechnungsbetrag des Versteigerers noch nicht oder nicht vollständig bezahlt hat, tritt der Käufer sämtliche Forderungen aus diesem Weiterverkauf bis zur Höhe des noch offenen Rechnungsbetrages an den Versteigerer ab. Der Versteigerer nimmt diese Abtretung an.
- 6.3 Ist der Käufer eine juristische Person des öffentlichen Rechts, ein öffentlich-rechtliches Sondervermögen oder ein Unternehmer, der bei Abschluss des Kaufvertrages in Ausübung seiner gewerblichen oder selbständigen beruflichen Tätigkeit handelt, bleibt der Eigentumsvorbehalt auch bestehen für Forderungen des Versteigerers gegen den Käufer aus der laufenden Geschäftsbeziehung und weiteren Versteigerungsgegenständen bis zum Ausgleich von im Zusammenhang mit dem Kauf zustehenden Forderungen.

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 ha uf 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 Beitreibungskosten.
- $\textbf{8.4} \ \ \mathsf{Der} \, \mathsf{Versteigerer} \, \mathsf{ist} \, \mathsf{berechtigt} \, \mathsf{vom} \, \mathsf{Vertrag} \, \mathsf{zur\"{u}cktreten}, \mathsf{wenn} \,$ sich nach Vertragsschluss herausstellt, dass er aufgrund einer gesetzlichen Bestimmung oder behördlichen Anweisung zur Durchführung des Vertrages nicht berechtigt ist bzw. war oder ein wichtiger Grund besteht, der die Durchführung des Vertrages für den Versteigerer auch unter Berücksichtigung der berechtigten Belange des Käufers unzumuthar werden lässt. Fin solcher wichtiger Grund liegt insbesondere vor bei Anhaltspunkten für das Vorliegen von Tatbeständen nach den §§ 1 Abs. 1 oder 2 des Geschäfts i.S.d. Geldwäschegesetzes (GwG) oder bei fehlender, unrichtiger oder unvollständiger Offenlegung von Identität und wirtschaftlichen Hintergründen des Geschäfts i.S.d. Geldwäschegesetzes (GwG) sowie unzureichender Mitwirkung bei der Erfüllung der aus dem Geldwäschegesetz (GwG) folgenden Pflichten, unabhängig ob durch den Käufer oder den Einlieferer. Der Versteigerer wird sich ohne schuldhaftes Zögern um Klärung bemühen, sobald er von den zum Rücktritt berechtigten Umständen Kenntnis erlangt.

9. Gewährleistung

- 9.1 Sämtliche zur Versteigerung gelangenden Gegenstände können vor der Versteigerung besichtigt und geprüft werden. Sie sind gebraucht und werden ohne Haftung des Versteigerers für Sachmän gel und unter Ausschluss jeglicher Gewährleistung zugeschlagen Der Versteigerer verpflichtet sich jedoch gegenüber dem Käufer bei Sachmängeln, welche den Wert oder die Tauglichkeit des Obiekts 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 Versteige rers 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 zu 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. § 3128 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 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. Haftur

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 Datenschu

Auf die jeweils gültigen Datenschutzbestimmungen des Versteigerers wird ausdrücklich hingewiesen. Sie finden sich sowohl im jeweiligen Auktionskatalog veröffentlicht, als auch als Aushang im Auktionssaal und im Internet veröffentlicht unter www.kettererkunst.de/datenschutz/index.php. Sie sind Vertragsbestandteil und Grundlage jedes geschäftlichen Kontaktes, auch in der Anbahnungsphase.

12. Schlussbestimmungen

- 12.1 Fernmündliche Auskünfte des Versteigerers während oder unmittelbar nach der Auktion über die Versteigerung betreffende Vorgänge insbesondere Zuschläge und Zuschlagspreise sind nur verbindlich, wenn sie schriftlich bestätigt werden.
- 12.2 Mündliche Nebenabreden bedürfen zu ihrer Wirksamkeit der Schriftform. Gleiches gilt für die Aufhebung des Schriftformerfordernisses
- 12.3 Im Geschäftsverkehr mit Kaufleuten, mit juristischen Personen des öffentlichen Rechts und mit öffentlichem-rechtlichem Sondervermögen wird zusätzlich vereinbart, dass Erfüllungsort und Gerichtsstand München ist. München ist ferner stets dann Gerichtsstand, wenn der Käufer keinen allgemeinen Gerichtsstand im Inland hat.
- 12.4 Für die Rechtsbeziehungen zwischen dem Versteigerer und dem Bieter/Käufer gilt das Recht der Bundesrepublik Deutschland unter Ausschluss des UN-Kaufrechts.

12.5 Streitbeilegungsverfahren:

Der Anbieter ist weder gesetzlich verpflichtet noch freiwillig einem Streitbeilegungsverfahren (z.B. Art. 36 Abs. 1 Verbraucherstreitbeilegungsgesetz (VSBG)) vor einer Verbraucherschlichtungsstelle beigetreten und somit auch nicht bereit an einem solchen Verfahren teilzunehmen

- 12.6 Sollten eine oder mehrere Bestimmungen dieser Versteigerungsbedingungen unwirksam sein oder werden, bleibt die Gültigkeit der übrigen Bestimmungen davon unberührt. Es gilt § 306 Abs. 2 BGB.
- 12.7 Diese Versteigerungsbedingungen enthalten eine deutsche und eine englische Fassung. Maßgebend ist stets die deutsche Fassung, wobei es für Bedeutung und Auslegung der in diesen Versteigerungsbedingungen verwendeten Begriffe ausschließlich auf deutsches Recht ankommt.

Ketterer Kunst GmbH & Co. KG München

Anwendungsbereich:

Nachfolgende Regelungen zum Datenschutz erläutern den Umgang mit Ihren personenbezogenen Daten und deren Verarbeitung für unsere Dienstleistungen, die wir Ihnen einerseits von uns anbieten, wenn Sie Kontakt mit uns aufnehmen und die Sie uns andererseits bei der Anmeldung mitteilen, wenn Sie unsere weiteren Leistungen in Anspruch nehmen.

Verantwortliche Stelle

Verantwortliche Stelle im Sinne der DSGVO* und sonstigen datenschutzrelevanten Vorschriften ist:

Ketterer Kunst GmbH & Co. KG

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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 Verküpfung, die Einschränkung, das Löschen oder die Verrichtung.

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 () – 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 Versteuerungsart 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;
- $\bullet \ \ Transaktions daten \ auf \ Basis \ Ihrer \ vor bezeichneten \ Aktivit \"{a}ten;$
- weitere Informationen, um die wir Sie bitten können, um sich beispielsweise zu authentifizieren, falls dies für die ordnungsgemäße Vertragsabwicklung erforderlich ist (Beispiele: Ausweiskopie, Handelsregisterauszug, Rechnungskopie, 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, ygl. § 2 Abs. 12 iffer 16 GwG und dies bereits schon in einem versetzeiglichen 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 Vorbieter 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-Auktione

In sogenannten Live-Auktionen sind eine oder mehrere Kameras oder sonstige Bild- und Tonaufzeichnungsgeräte auf den Auktionator und die jeweiligen zur Versteigerung kommenden Kunstwerke gerichtet. Diese Daten sind zeitgleich über das Internet grds. für jedermann, der dieses Medium in Anspruch nimmt, zu empfangen, Ketterer Kunst trifft die bestmöglichsten Sorgfaltsmaßnahmen, dass hierbei keine Personen im Saal, die nicht konkret von Ketterer Kunst für den Ablauf der Auktion mit deren Einwilligung dazu bestimmt sind, abgebildet werden. Ketterer Kunst kann jedoch keine Verantwortung dafür übernehmen, dass Personen im Auktionssaal sich aktiv in das jeweilige Bild einbringen, in dem sie bspw. bewusst oder unbewusst ganz oder teilweise vor die jeweilige Kamera treten, oder sich durch das Bild bewegen. Für diesen Fall sind die jeweiligen davon betroffenen Personen durch ihre Teilnahme an bzw. ihrem Besuch an der öffentlichen Versteigerung mit der Verarbeitung ihrer personenbezogenen Daten in Form der Abbildung ihrer Person im Rahmen des Zwecks der Live-Auktion (Übertragung der Auktion mittels Bild und Ton) einver-

Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten Gemäß den Vorschriften der DSGVO stehen Ihnen insbesondere

- Recht auf unentgeltliche Auskunft über die zu Ihrer Person gespeicherten personenbezogenen Daten, das Recht eine Kopie dieser Auskunft zu erhalten, sowie die weiteren damit in Zusammenhang stehenden Rechte nach Art. 15 DSGVO.
- Recht auf unverzügliche Berichtigung nach Art. 16 DSGVO Sie betreffender unrichtiger personenbezogener Daten, ggfls. die Vervollständigung unvollständiger personenbezogener Daten - auch mittels einer ergänzenden Erklärung - zu verlangen.

- 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.

Beruht die Verarbeitung Ihrer personenbezogenen Daten auf einer Einwilligung nach Art. 6 Abs. 1 lit a) oder Art. 9 Abs. 2 lit a) DSGVO, so steht Ihnen zusätzlich ein Recht auf Widerruf nach Art. 7 Abs. 3 DSGVO zu. Vor einem Ansuchen auf entsprechende Einwilligung werden Sie von uns stets auf Ihr Widerrufsrecht hingewiesen.

Zur Ausübung der vorbezeichneten Rechte können Sie sich direkt an uns unter den zu Beginn angegebenen Kontaktdaten oder an unseren Datenschutzbeauftragten wenden. Ihnen steht es ferner frei, im Zusammenhang mit der Nutzung von Diensten der Informationsgesellschaft, ungeachtet der Richtlinie 2002/58/EG, Ihr Widerspruchsrecht mittels automatisierter Verfahren auszuüben, bei denen technische Spezifikationen verwendet werden.

Beschwerderecht nach Art. 77 DSGVO

Wenn Sie der Ansicht sind, dass die Verarbeitung der Sie betreffenden personenbezogenen Daten durch die Ketterer Kunst GmbH & Co. KG mit Sitz in München gegen die DSGVO versöft, 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.

Datensicherhe

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 KGSG i.V.m. § 42 KGSG verpflichtet sind, Nachweise über die Sorgfaltsanforderungen aufzuzeichnen und hierfür bestimmte personenbezogene Daten für die Dauer von 30 Jahren aufzubewahren. Nach Ablauf der Fristen, die uns vom Gesetzgeber auferlegt werden, oder die zur Verfolgung oder die Abwehr von Ansprüchen (z.B. Verjährungsregelungen) nötig sind, werden die entsprechenden Daten routinemäßig gelöscht. Daten. die keinen Aufbewahrungsfristen und -pflichten unterliegen, werden gelöscht, wenn ihre Aufbewahrung nicht mehr zur Erfüllung der vertraglichen Tätigkeiten und Pflichten erforderlich ist. Stehen Sie zu uns in keinem Vertragsverhältnis, sondern haben uns personenbezogene Daten anvertraut, weil Sie bspw. über unsere Dienstleistungen informiert sein möchten, oder sich für einen Kauf oder Verkauf eines Kunstwerks interessieren, erlauben wir uns davon auszugehen, dass Sie mit uns so lange in Kontakt stehen möchten, wir also die hierfür uns übergebenen personenbezogenen Daten so lange verarbeiten dürfen, bis Sie dem aufgrund Ihrer vorbezeichneten Rechte aus der DSGVO widersprechen, eine Einwilligung widerrufen, von Ihrem Recht auf Löschung oder der Datenübertragung Gebrauch machen.

Wir weisen darauf hin, dass für den Fall, dass Sie unsere Internetdienste in Anspruch nehmen, hierfür unsere erweiterten Datenschutzerklärungen ergänzend gelten, die Ihnen in diesem Fall gesondert bekannt gegeben und transparent erläutert werden, sobald Sie diese Dienste in Anspruch nehmen.

*Verordnung (EU) 2016/679 des Europäischen Parlaments und des Rates vom 27. April 2016 zum Schutz natürlicher Personen bei der Verarbeitung personenbezogener Daten, zum freien Datenverkehr und zur Aufhebung der Richtlinie 95/46/EG (Datenschutz-Grundverordnung)

TERMS OF PUBLIC AUCTION

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 hilb 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 neriod

- 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.

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

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 transsfer.
- **6.3** If the buyer is a legal entity under public law, a special fund under public law or an entrepreneur who, when concluding the purchase contract, is exercising his commercial or self-employed professional activity, the retention of title also applies to claims of the auctioneer against the buyer from the current business relationship and other auction items until the settlement of claims in connection with the purchase.

7. Right of offset- and retention

- 7.1 The buyer can only offset undisputed or legally binding claims against the auctioneer.
- 7.2 The buyer's rights of retention are excluded. Rights of retention of the buyer who is not an entrepreneur within the meaning of § 14 BCB (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 conside ration of the legitimate interests of the buyer, unacceptable. Such an important reason exists in particular if there are indications of the existence of facts according to §§ 1 Para. 1 or 2 of the transaction in the sense of the Money Laundering Act (GwG) or in the case of missing, incorrect or incomplete disclosure of the identity and economic background of the transaction in the sense of the Money Laundering Act (GwG) as well as insufficient cooperation in the fulfillment of the obligations resulting from the Money Laundering Act (GwG), regardless of whether on the part of the buyer or the $consignor. The auctioneer will seek {\it clarification}\ without\ negligent$ 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, VSBC) 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

cope:

The following data privacy rules address how your personal data is handled and processed for the services that we offer, for instance when you contact us initially, or where you communicate such data to us when logging in to take advantage of our further services.

Data controller:

The "data controller" within the meaning of the European General Data Protection Regulation* (GDPR) and other regulations relevant to data privacy are:

Ketterer Kunst GmbH & Co. KG, Joseph-Wild-Str. 18, D-81829 Munich

You can reach us by mail at the addresses above, or

by phone: +49 89 55 244-0 by fax: +49 89 55 244-166 by email: infomuenchen@kettererkunst.de

Definitions under the European GDPR made transparent for you:

Personal Data

Personal data is any information relating to an identified or identifiable natural person (hereinafter "data subject"). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier, or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural, or social identity of that natural person.

Processing of Your Personal Data

"Processing" means any operation or set of operations performed on personal data or on sets of personal data, whether or not by automated means, such as collection, recording, organization, structuring, storage, adaptation or alteration, retrieval, consultation, use, disclosure by transmission, dissemination or otherwise making available, alignment or combination, restriction, erasure, or destruction.

Consent

"Consent" of the data subject means any freely given, specific, in formed, and unambiguous indication of the data subject's wishes by which he or she, by a statement or by a clear affirmative action, signifies agreement to the processing of personal data relating to him or her.

We also need this from you – whereby this is granted by you 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 com pany 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 Auction

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

- 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 vio lation of the GDPR, you have the right to lodge a complaint with the relevant office, e.g. in Bavaria with the Data Protection Authority of Bavaria (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 (Kulturgutschutzgesetz) to record proof of meeting our due diligence requirements and will retain certain personal data for this purpose for a period of 30 years. Once the periods prescribed by law or necessary to pursue or defend against claims (e.g., statutes of limitations) have expired, the corresponding data is routinely deleted. Data not subject to storage periods and obligations is deleted once the storage of such data is no longer required for the performance of activities and satisfaction of duties under the contract. If you do not have a contractual relationship with us but have shared your personal data with us, for example because you would like to obtain information about our services or you are interested in the purchase or sale of a work of art, we take the liberty of assuming that you would like to remain in contact with us, and that we may thus process the personal data provided to us in this context until such time as you object to this on the basis of your aforementioned rights under the GDPR, withdraw your consent, or exercise your right to erasure or data transmission.

Please note that in the event that you utilize our online services, our expanded data privacy policy applies supplementally in this regard, which will be indicated to you separately in such case and explained in a transparent manner as soon as you utilize such services.

*Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data, and repealing Directive 95/46/EC (General Data Protection Regulation

INFO

Glossary

- 1. Signed and/or dated and/or titled and/or inscribed, is what we believe to be the artist's handwritten information.
- 2 Hand-written means all the information that, in our opinion, does not undoubtedly come from the artist himself.
- 3. **R/D:** This object is offered with regular or differential taxation.
- 4. **R/N:** This object was imported into the EU for sale. It is offered subject to regular taxation. Or subject to differential taxation with the additional import sales tax of currently 7% of the invoice amount.
- 5. **R:** This object is offered subject to regular taxation at a tax rate of 19 %.
- 6. R*: This object is offered subject to regular taxation at a tax rate of 7%.
- 7. **F:** For works by artists who died less than 70 years ago, there is a resale right royalty, ranging from 4 % to 0.25 % of the hammer, see 5.5 Terms and Conditions. The resale right fee is exempt from sales tax.
- 8. The artnet Price Database has included auction results since 1985 and, according to the company, currently includes auction results from over 700 international auction houses.

Results

Results available from December 9, 2024, 9 am on +49 (0)89 55244-0.

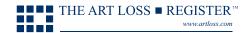
For the export of works of art from the European Union, the Cultural Protection Agreement of 1993 and the UNESCO Convention from 1975 must be observed.

Owner's list 560

1: 3, 16, 36, 41, 42, 47, 52; 2: 17; 3: 48, 56; 4: 11; 5: 18, 51; 6: 4, 27; 7: 32; 8: 14; 9: 31; 10: 24; 11: 21; 12: 37; 13: 13; 14: 22; 15: 19, 23, 32, 44; 16: 8, 46; 17: 6, 12; 18: 20; 19: 28; 20: 1; 21: 29; 22: 40; 23: 25; 24: 35; 25: 53; 26: 2; 27: 45; 28: 43; 29: 15; 30: 55; 31: 9, 30; 32: 39; 33: 54; 34: 5; 35: 34, 38, 49, 50; 36: 26; 37: 10; 38: 7

Find more on www.kettererkunst.com

- Condition reports: high-resolution photos including the fronts and backs of all works, more images of, e.g. the frames etc.
- Videos on selected sculptures
- Bid live on www.kettererkunst.com
- Register to get more information about the artists
- Register to get more information about the auctions



Ketterer Kunst is a partner of the Art Loss Register. All objects in this catalog, as far as they are uniquely identifiable, have been checked against the database of the Register prior to the auction.

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Follow us on **Instagram** for exclusive peeks behind the scenes.

Online Sale

DISCOVER NEW ART EVERY MONTH

Collecting without limits

Through December 15, 3 pm CEST





DAVID HOCKNEY

A Bigger Book. 2010-2019. Multiple.
€ 18.000-24.000



ANTILOPENMASKE

€ 7.000 – 9.000

From the Hermann Gerlinger Collection



Monica Sitting Robe Half Off. 1986/90. Multiple.

€ 20.000 – 30.000

From the Hans Braun Collection



KARL SCHMIDT-ROTTLUFF

Gold Necklace. Circa 1930.

€7.000 – 9.000



KATHARINA GROSSE
Untitled. 2021. Pigment print.
€ 8.000 – 12.000



ERICH HECKEL

Mädchen mit hohem Hut. 1913. Drypoint.

€ 8.000 – 10.000

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.

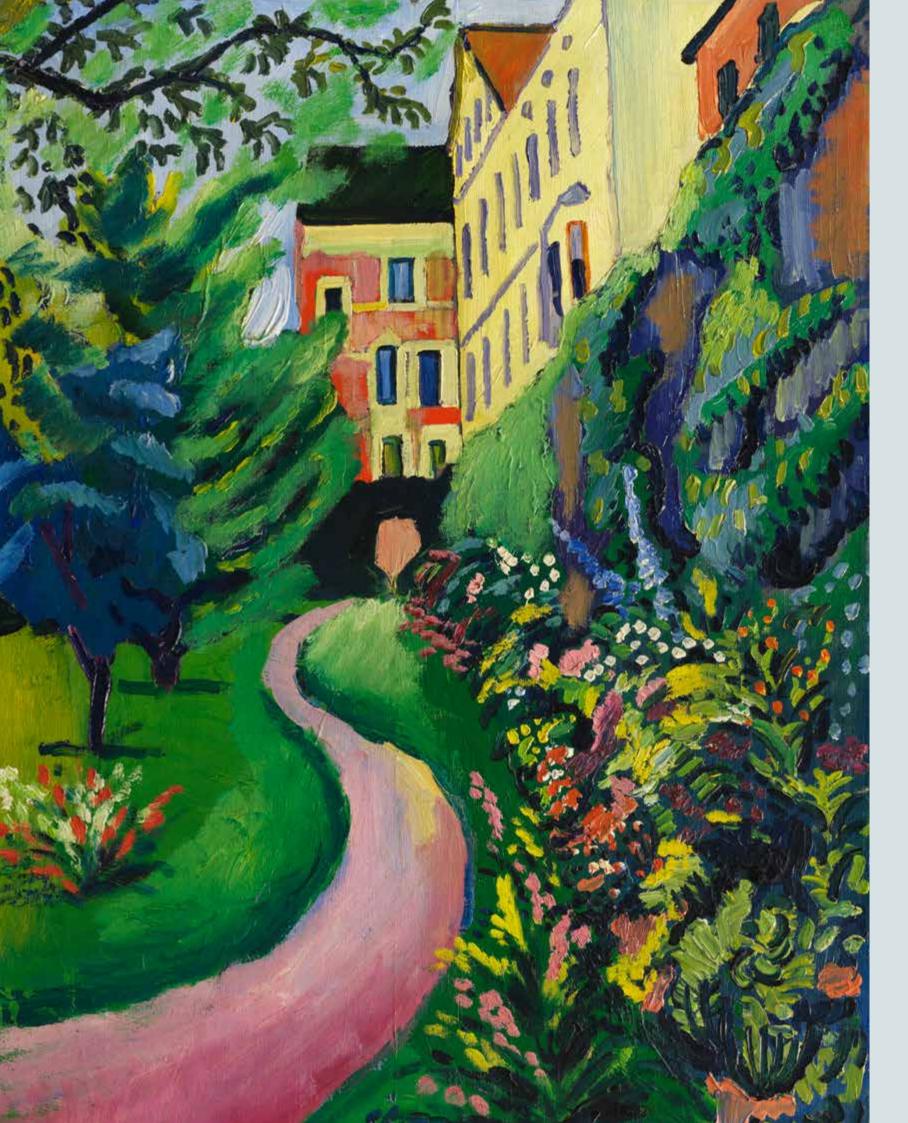
Ketterer Kunst is happy to help you redirect your corporate collection. In order to express the character of your company, we can outline the potential directions your collection should take in a first free and non binding consultation.

Based on this talk, we will prepare an individual offer that allows for your corporate collection's needs.

Our experts will be happy to advise you.

Phone +49 (o)89 552440 sammlungsberatung @kettererkunst.de





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.

A targeted approach to buyers is the prerequisite for the successful sale of your work. Our marketing department devises customized strategies for each client and each work of art, and our team puts these into practice with passion and dedication. A prerequisite that should not be underestimated for a successful sale is, of course, identifying the most suitable type of auction.

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!

Private Sale

Apart from the live saleroom auctions that take place twice a year, as well as the monthly online sales, you can sell and buy art with us at any time – in our discreet Private Sale.

If you are looking for a quick or discreet sale outside of public attention, then we are your ideal partner. Our international client database and our contacts with collectors and institutions, enable us to find the right buyer for your artwork at the maximum price.

We also offer marketing services on our homepage if you are looking for the public.

All sales inquiries are handled with the utmost privacy and confidentiality.

Get in touch with us for your personal offer:

info@kettererkunst.de or privatesale@kettererkunst.de phone +49 (o)89 552440 kettererkunst.com/sell

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