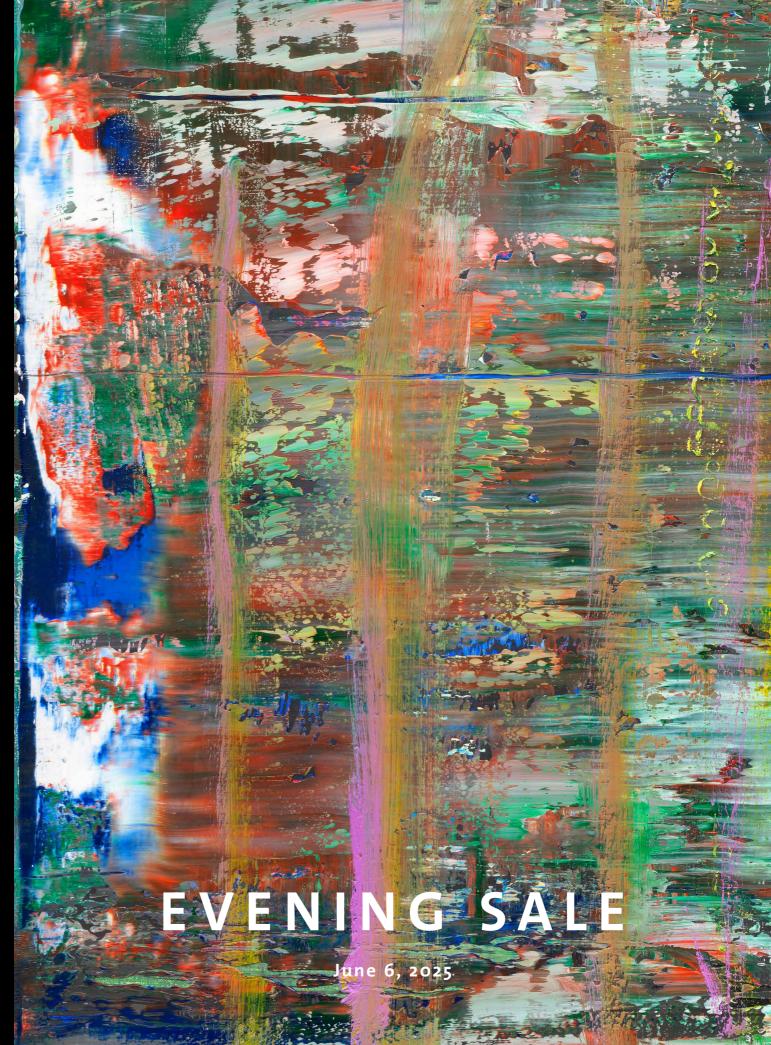
KETTER KUNST













AUCTION 590

Evening Sale

Auction

Lots 1-56 Evening Sale (590) Friday, June 6, 2025, 5.30 pm

Ketterer Kunst Munich Joseph-Wild-Straße 18 81829 Munich

We kindly ask you to reserve a seat in advance under: +49 (0) 89 5 52 440 or infomuenchen@kettererkunst.de

Preview

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

Cologne

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

Thu	May 15	10 am – 9 pm
	Reception	from 5.30 pm
Fri	May 16	10 am – 6 pm
Sat	May 17	11 am – 5 pm

Frankfurt

Bernhard Knaus Fine Art, Niddastraße 84, 6032 Phone +49 (0)6221 58 80 038, infoheidelberg@k

Mon	May 19	4 pm – 9 pm	
	Reception	from 5.30 pm	
Tue	May 20	10 am – 5 pm	

Hamburg (New location at Oberhafen quarter!) Galerie Tom Reichstein, Stockmeyerstr. 41–43, H Phone +49 (0)40 3 74 96 10, infohamburg@kett

Thu	May 22 1	o am – 8.30 pm
	Reception	from 5.30 pm
Fri	May 23	10 am – 4 pm

Exchange rate: 1 Euro = 1,13 US Dollar (Approximate value).

Front cover: Lot 12 G. Richter – frontispiece I: Lot 38 K. Schmidt-Rottluff – frontispiece II: Lot 31 M. Louis – frontispiece III: Lot 28 E. Munch – frontispiece IV: Lot 16 D. Schutz – page 8: Lot 8 G. Baseliz – page 11: Lot 55 L. Bourgeois – page 12: 19 K. Grosse – page 15: Lot 14 A. v. Jawlensky – page 215: Lot 4 H. Laurens – page 216: Lot 15 C. Oldenbourg – page 219: Lot 36 D. Maetzel-Johannsson – page 220/221: Lot 17 E.L.Kirchner – rear inside cover: Lot 54 J. Dubuffet – rear outside cover: Lot 15 C. Oldenburg (Note: Some of the works shown here are presented in detail)

Further Auctions

Lots 100 – 283 Day Sale (591) Saturday, June 7, 2025, 2 pm

Online Sale

"Karin and Rüdiger Volhard Collection" onlinesale.kettererkunst.de Thu, May 15, 2025, from 3 pm – Sun, 15. June 15, 2025, from 3 pm Lots sold consecutively

	Berlin		
7 Cologne	Ketterer Kunst, Fasanenstraße 70, 10719 Berlin		
rerkunst.de	Phone +49 (0)30 88 67 53 63, infoberlin@kettererkunst.de		
	Sun	May 25 Reception	10 am – 7 pm from 5 pm
	Mon	May 26	10 am – 6 pm
	Tue	May 27	10 am – 6 pm
	Wed	May 28	10 am – 6 pm
	thu	May 29	10 am – 6 pm
29 Frankfurt am Main Økettererkunst.de	Fri	May 30	10 am – 6 pm
	Munich (all works)		
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tererkunst.de	Wed	June 4	10 am – 8 pm
	Thu	June 5	10 am – 5 pm
	Fri	Jun 6	10 am – 6 pm *
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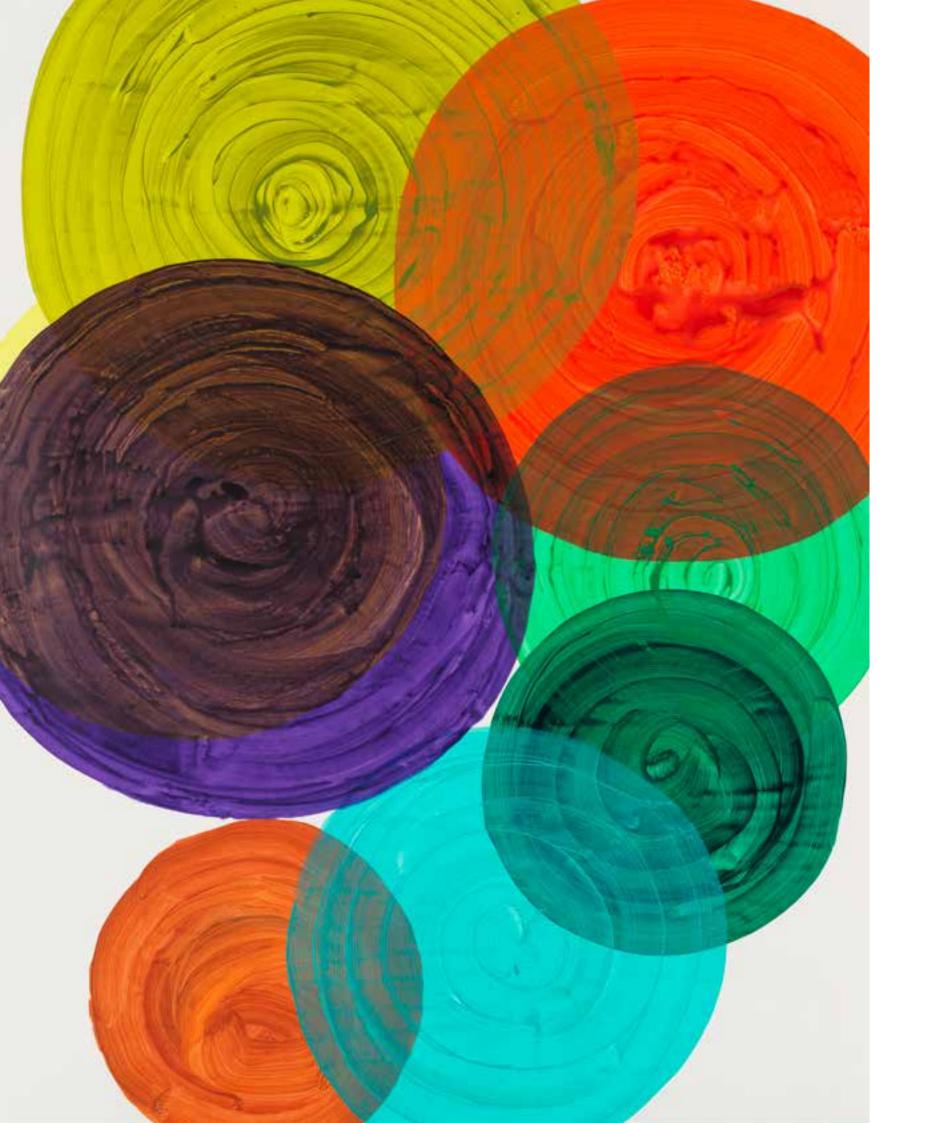
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YOUR CONTACTS

Management



Robert Ketterer Owner, auctioneer phone +49 89 55244-158 r.ketterer@kettererkunst.de



Gudrun Ketterer, M.A. Auctioneer phone +49 89 55244-200 g.ketterer@kettererkunst.de



Commercial director phone +49 89 55244-155 r.karlstetter@kettererkunst.de

Rainer Karlstetter



Cataloging department and Provenance research

Karen Aegidius, Sabine Disterheft M.A., Carolin Faude-Nagel M.A., Christine Hauser M.A., Maximilane Hausner, M.A., Dr. Eva Heisse, Dr. Stephan Klingen, Ann-Sophie Rauscher M.A., Dr. Julia Scheu (Head of cataloguing), Dr. Agnes Thum (Head of provenance research), Dr. Katharina Thurmair, Alisa Waesse M.A. – Copy editor: Text & Kunst KONTOR Elke Thode

Contemporary Art

MUNICH Julia Haußmann, M.A. Head of Contemporary Art phone +49 89 55244-246 j.haussmann@kettererkunst.de





Modern Art / 19th Century Art



MUNICH Julia Schlieder, M.A. phone +49 89 55244-143 j.schlieder@kettererkunst.de



Head of 19th Century Art phone +49 89 55244-147 s.mohr@kettererkunst.de





Ketterer Kunst Hamburg

Louisa von Saucken Undine Schleifer Holstenwall 5 20355 Hamburg phone +49-(0)40-374961-0 fax +49-(0)40-374961-66 infohamburg@kettererkunst.de

Ketterer Kunst Berlin

Dr. Simone Wiechers Fasanenstraße 70 10719 Berlin phone +49 - (0)30 - 88 67 53 63 fax +49 - (0)30 - 88 67 56 43 infoberlin@kettererkunst.de

Ketterer Kunst Cologne Cordula Lichtenberg

Gertrudenstraße 24–28 50667 Cologne phone +49 - (0)221 - 510 908 15 infokoeln@kettererkunst.de

Representative office Baden-Württemberg, Hesse, Rhineland Palatinate Miriam Heß phone +49-(0)6221-5 88 00 38 fax +49-(0)6221-5 88 05 95 infoheidelberg@kettererkunst.de

Brazil

Jacob Ketterer Av. Duque de Caxias, 1255 86015-000 Londrina Paraná infobrasil@kettererkunst.com



BERLIN

Dr. Simone Wiechers phone +49 30 88675363 s.wiechers@kettererkunst.de

COLOGNE

Cordula Lichtenberg, M.A. phone +49 221 510908-15 c.lichtenberg@kettererkunst.de

BADEN-WÜRTTEMBERG, HESSE, RHINELAND-PALATINATE Miriam Heß phone +49 6221 5880038 m.hess@kettererkunst.de

HAMBURG Louisa von Saucken phone +49 40 374961-13 I.von-saucken@kettererkunst.de

HAMBURG Undine Schleifer phone +49 40 374961-12 u.schleifer@kettererkunst.de

NORTHERN GERMANY Nico Kassel, M.A. Senior Purchasing Manager phone +49 89 55244-164 n.kassel@kettererkunst.de

Ketterer Kunst GmbH & Co. KG

Joseph-Wild-Straße 18

phone +49-(0)89-5 52 44-0

fax +49 - (0)89 - 5 52 44 - 177

info@kettererkunst.com

www.kettererkunst.com

USt.IdNr. DE 129 989 806

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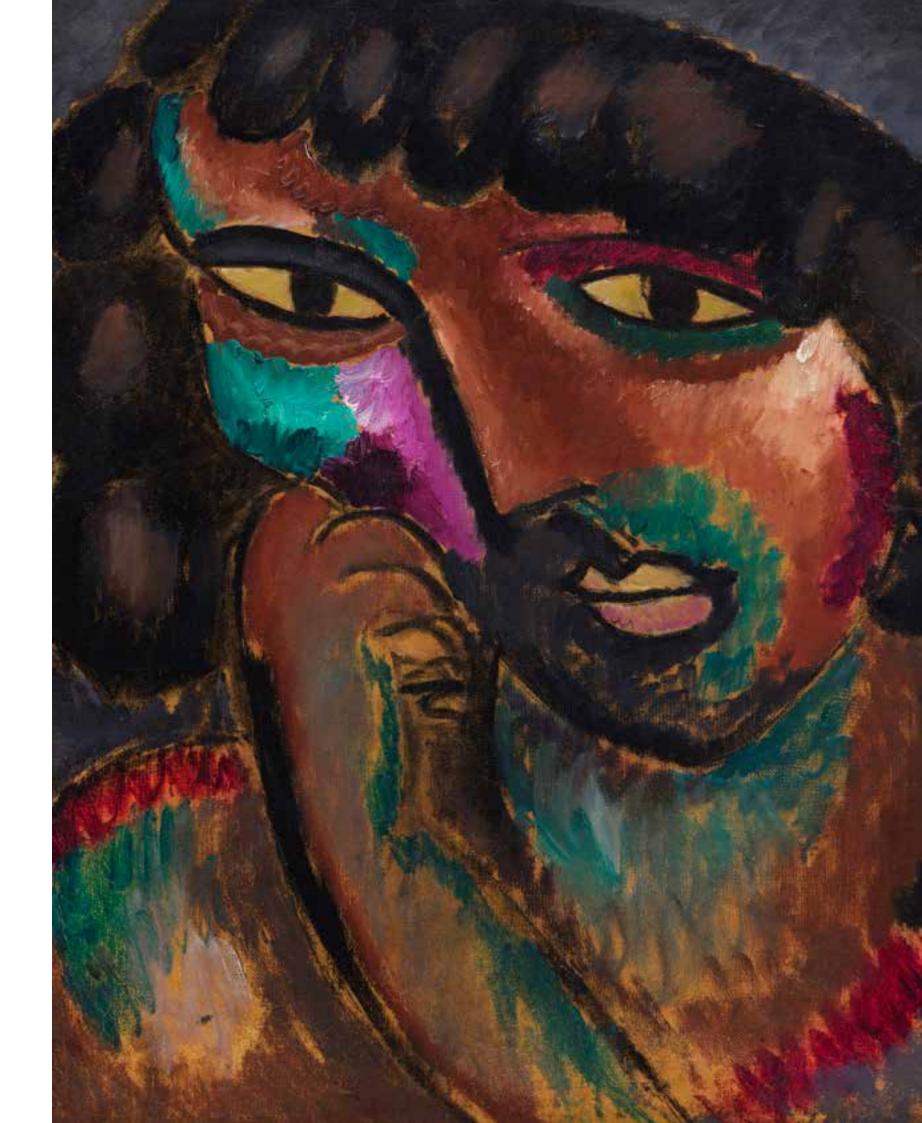
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KEITH HARING

1958 Reading/Pennsylvania – 1990 New York

Untitled. 1982.

1

Acrylic on panel. Signed, dated "August 1982" and inscribed "FOR FAB 5 FRED (FRED BRATHWAITE)" on the reverse. 27,4 x 29 cm (10.7 x 11.4 in).

€ Called up: June 6, 2025 – ca. 5.30 pm ± 20 min.

€ 80.000 - 120.000 (R7/D/F) \$ 90,400 - 135,600

PROVENANCE

- \cdot Fred Brathwaite Collection / Fab 5 Freddy, New York.
- Hal Meltzer Collection, New York/Los Angeles (acquired from the above in the 1980s).
- Private collection, Baden-Wuerttemburg, Germany (acquired from the above in 1996).

Around 1980, Keith Haring devised his own figurative art, a universal visual language that was accessible to everyone, creating his own distinctive iconography that distanced itself from the established, elitist concept of art at the time. Today, alongside the legendary works of Andy Warhol, it is not only regarded as the epitome of Pop Art, it also defined the cultural identity of an entire decade. During these years, the artist was part of the alternative New York art and music scene, forging numerous contacts with other artists, including Andy Warhol and the soon-to-be shooting star Jean-Michel Basquiat.

While Keith Haring was revamping painting, the music scene was also experiencing a major cultural shift in the early 1980s: electronic music gave rise to House and New Wave, while Rap and Hip Hop emerged from the underground scene and hit the popular clubs of New York. "1982 to 1984 was the peak of rap music and breakdancing – breaking and spinning on the floor and doing these athletic, gymnastic dances on the floor [...]. I incorporated things that I saw in breakdancing, electric boogie, and deejays into my drawings. In the Fun Gallery, there were some figures breakdancing with their arms turning into this electric current. [...]." (Keith Haring, quoted from: Jlia Gruen, Jeffrey Deitch, and Suzanne Geiss, Keith Haring, New York 2008, p. 236)

Haring's fascination is also evident in the work offered here: continuous outlines merge into a wildly dancing figure that fills the entire picture, its movements emphasized by short cartoon-like strokes. The backward-leaning body with the foot stretched out suggests a breakdancing move. As is characteristic of his work, Haring chooses bold, fluorescent colors, which highlight the similarity of his visual language to the graffiti works of the New York street art scene and add to the dynamism and palpable positive energy of the image.



- Keith Haring dedicated this painting to rapper, hip-hop pioneer, and MTV host Fab 5 Freddy
- Pop art in the style of Haring: bold colors, comic-like figures, dance and movement, and the vibe of the New York street art scene
- A human figure drawn from a single line is the trademark of Haring's world-famous, unmistakable visual language
- In the year it was created, the legendary Tony Shafrazi Gallery in Soho, New York, showed Haring's first solo show
- "Party of Life": In 2024/25, the Museum Brandhorst in Munich dedicates a major exhibition to Andy Warhol and Keith Haring, attracting record numbers of visitors and featuring works and collaborations with Fab 5 Freddy and other artists, sprayers, and music icons of the time



Keith Haring, Bethann Hardison, Grace Jones and Fred "Fab 5 Freddy" Brathwaite (l. to r.) at Fun Gallery, New York, ca. 1983. © Andrea Weiland

Haring dedicated this small, compact painting to his friend and fellow artist Fred Brathwaite, known today as Fab 5 Freddy, rapper, actor, and MTV presenter. Both moved in the same cultural circles in the 1980s, and both had the opportunity to exhibit their work at the Fun Gallery, which had just been founded by Patti Astor (1950-1924).

This work blends Keith Haring's distinctive visual language with the vibe of New York's subculture and club scene, graffiti art, and breakdancing. The result is a compelling snapshot of the fundamentally new art and music scene that transformed New York into a hotspot of creative energy in the 1980s. [CH]



1923 San Mateo/California–1994 Santa Monica/California

Untitled. 1992.

Acrylic and India ink on paper.

With the stamped signature and the estate stamp on the reverse, as well as inscribed "SF92.89" by a hand other than that of the artist and with additional handwritten inscriptions. 90 x 180 cm (35.4 x 70.8 in), the full sheet. This painting on paper is part of a series of studies that Francis created for a mural in Bonn, Germany, in 1992.

The work is registered with the Sam Francis Foundation, Glendale, California, under the number "SF92-89" and is listed in the Online Catalogue Raisonné.

€ Called up: June 6, 2025 – ca. 5.32 pm ± 20 min.

€ 100.000 – 150.000 (R7/D/F) \$ 113,000 – 169,500

PROVENANCE

From the artist's estate.

- Private collection, Belgium.
- Private collection, Hesse.

EXHIBITION

· Sam Francis, Galerie Delaive, Amsterdam, October 19 - November 23, 1997.

- \cdot Sam Francis. Aquarelle, Gouachen und Tuschen aus allen Schaffensphasen,
- Galerie Sander, Darmstadt, April 3 June 1998.

• Sam Francis at his best: floating weightlessness and dynamic colors in an impressive format

- A vibrant dialog between color and space with a wonderful material aesthetic
- Francis' lyrical abstractions present color as a glowing all-over painting made of dripping, sweeping, opaque brushstrokes and impasto dabs of color
- In private ownership for more than 25 years

"This results in glimpses of infinity; an eternal continuum, a spatial continuum. The question or demand for a single center does not arise. Instead, we are confronted with the phenomenon of immediate perception, the visual identification with color spaces."

Norbert Messler, Kunstforum Vol. 129, 1995, p. 356

Throughout his oeuvre, Sam Francis established a unique pictorial language. Color and space enter a dynamic dialog, and his compositions lean toward a lyrical form of Abstract Expressionism. Apart from the momentary, psychological impulse of Action Painting, the poetical aspect of the color composition and modulation is particularly important to Francis. His virtuoso handling of color reveals itself, especially in his later works, of which the painting offered here is a fine example. Francis regards color as an energetic force that unfolds in the pictorial space. The bright colors appear like free-floating islands on a white background interspersed with transparent color bands. The paper is not a blank space but an active element that allows the colors to breathe and boost their intensity. The artist creates a thrilling balance between dense colors and open space. [EH]





3

WILLIAM N. COPLEY

1919 New York—1996 Key West/Florida

My Mother was a Lady - like yours you will allow. 1966.

Liquitex on canvas.

Signed and dated in the gray dress. Titled "MY MOTHER WAS A LADY LIKE YOURS YOU WILL ALLOW" and inscribed "FROM MY MOTHER WAS A LADY / BY EDWARD B.MARKS" on the reverse. $89 \times 116 \text{ cm} (35 \times 45.6 \text{ in}).$

€ Called up: June 6, 2025 – ca. 5.34 pm ± 20 min.

€ 80.000 – 120.000 (R7/F) \$ 90,400 – 135,600

PROVENANCE

• Private collection (acquired from the artist in 1974).

EXHIBITION

- William N. Copley. Ballads, Galerie Alexander Iolas, Paris, March 30–April 22, 1967, cat. no. 19 (with a label on the reverse of the stretcher).
- Post-Raphaelite Paintings by William N. Copley, Onnasch Galerie, Berlin, May 3–June 11, 1983, p. 14 (illustrated, label on the reverse of the stretcher).
 William N. Copley, El Sourdog Hex, Berlin, January 5–February 28, 2009, p.
- 149 (illustrated) Neues Museum Weserburg, Bremen (permanent loan 1991-2005, with a label on the reverse of the stretcher).
- Review Onnasch Collection, Hauser & Wirth, London, September 20–December 14, 2013
- Review Onnasch Collection, Hauser & Wirth, New York, February 8–April 12, 2014.
- The Ballad of William N. Copley, Galerie Max Hetzler, Berlin, January 17–March 7, 2020.

Copley began his career as a gallery owner specializing in Surrealism before taking up art himself, moving to Paris in the early 1950s. After his return to New York in the mid-1960s, he developed his distinctive style: a narrative style with curved forms and contours reminiscent of comic book drawings, intense colors, a spatiality arranged on the surface, as well as recurring motifs and mostly faceless round figures (in some ways anticipating Haring's figures). All this sets him apart from the abstract trends of the time. Copley increasingly drew on American folk myths and ballads, translating them into his distinctive artistic language, creating a dense narrative and richly patterned visual world. A review of his exhibition at the time aptly described Copley as "Vuillard à la Wild West" (Washington Post, April 4, 1967, quoted from: Exhibition catalog William N. Copley, Fondazione Prada, Milan, 2016, p. 144). In "My Mother Was a Lady—Like Yours, You Will Allow," the artist translates the song of the same name (1863, also "If Jack Were Only Here") by E. B. Marks (lyrics) and J. W. Stern (music) into his painting. The ballad tells the story of a young waitress who serves two drummers and is showered with salacious remarks. She turns to the guests in tears with the words, "My mother was a lady, and yours, I would allow," and urges them to consider whether they, too, might have a sister who could now need protection. She says she only came to the city to find her brother. One of the guests knows her brother well; one is so deeply impressed by her words that he asks for her hand in marriage, making it a story of the integrity of single women in a harsh, male-dominated society. It is also an archetype of American female values, which put family first. Although Copley is best known for his frivolous depictions, the present work reveals a socio-critical component that, despite its playful painterly style, is the complete opposite of his later works and their sense of lightness and frivolity. [EH]

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• A signature piece demonstrating Copley's exploration of American folk myths and ballads, adding a socio-critical dimension to his largely erotic oeuvre

• In the 1960s, Copley found his distinctive style, characterized by curved forms, a contour style reminiscent of comic book drawings, and mostly faceless figures

• In the year it was created, the Stedelijk Museum in Amsterdam honored the artist with his first retro-

spective

• In 1972 and 1982, William N. Copley was represented at the documenta in Kassel

• His works are in the Museum of Modern Art and the Whitney Museum of American Art in New York, the Stedelijk Museum in Amsterdam, and the Museum Frieder Burda in Baden-Baden



4 HENRI LAURENS

1885 Paris – 1954 Paris

Petite cariatide. 1930.

Bronze with a dark brown patina.

Copy 2/6 (plus one copy for the Musée National d'Art Moderne, Paris). With the artist's monogram, the number and the foundry stamp "C. Valsuani Cire Perdue" on the back of the plinth. Height: 45 cm (17.7 in). Of which the base: 25,7 x 21,7 x 5 cm (10.1 x 8.5 x 2 in).

Following the artist's wish, his son Claude Laurens bequeathed a large ensemble of bronze casts embossed MN (Musée nationaux), to the French national museums in 1967, a copy of this bronze is therefore also part of the collection of the Musée national d'art moderne, Paris (today in the Musée Grenoble).

€ Called up: June 6, 2025 – ca. 5.36 pm ± 20 min.

€ 100.000 - 150.000 (R7/D) \$ 113,000 - 169,500

PROVENANCE

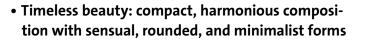
- \cdot Galerie Louise Leiris, Paris (after 1957, with the gallery's label inside the plinth).
- · Berthold and Else Beitz Collection, Essen.
- · Ever since family-owned.

EXHIBITION

- · Museum Folkwang, Essen (permanent loan 2015-2025).
- · Each a different copy:
- Henri Laurens. Exposition de la donation aux Musées Nationaux, Grand-Palais, Paris, May to August 1967, cat. no. 20 (illustrated)
- · Braque et Laurens. Quarante années d'amitié, L'Annonciade, Musée de Saint-Tropez, Saint-Tropez, June 6 to October 8, 2017.

LITERATURE

 \cdot Werner Hofmann, Henri Laurens. Das plastische Werk, Stuttgart 1970, p. 218 (different copy illustrated).



.....

- Henri Laurens is considered one of the most influential French sculptors of the first half of the 20th century
- His voluminous, expressive sculptures have had a formative influence on Modernism as a whole; today, they can be found in renowned museum collections around the world, including the Kunstmuseum Basel, the Tate Gallery in London, and the Museum of Modern Art in New York
- The representation of the female body plays a key role in his oeuvre
- "Petite cariatide" combines Laurens' cubist approaches with the classicist linearity that reappeared in his work
- Following Cubism, this work shows the rounded, flowing forms of the sought-after 1940s
- From the renowned Berthold and Else Beitz Collection and on permanent loan to the Museum Folkwang, Essen, until 2025

Showcasing partly oversized, soft limbs reduced to almost geometric shapes, "Petite cariatide" alludes to Henri Laurens' earlier Cubist phase. At the same time, it also displays a resurgent classical linearity of smooth, rounded forms imbued with great sensuality, characteristic of his work in the 1920s. The voluminous, closed, compact body appears as if cut out of a cuboid or cube. The angled arms extend the straight back, which join above the edged face to form an arch. Kneeling on one leg, the female figure stretches upward, and while the right leg emphasizes the vertical, the left leg, which is horizontal on the floor, shifts the entire posture into balanced harmony.

Laurens repeats the motif of the caryatid with its wonderful, compact harmony, in several terracotta sculptures, in a guache in red ("Femme assise aux bras levés," 1937, private collection, Hamburg), and also in a very large version in bronze and stone of the present work. The large stone sculpture was the first work by Henri Laurens acquired by the French state in 1936 ("Cariatide assise," stone, Musée National d'Art Moderne, today Centre Pompidou, Paris). Many of the artist's large-format works exist in smaller versions, to which Laurens seems to have attributed the same artistic value. During the artist's lifetime, several works were exhibited in numerous exhibitions, including the important retrospective show at the Musée National d'Art Moderne in Paris in 1951, where both versions, i.e., the large and the smaller version, were on display.

The bronze "Petite cariatide" offered here is, as described, the smaller version of the stone work at the Centre Pompidou. It is particularly captivating for its utterly timeless, sensuous, graceful forms, vibrant physicality, and an intrinsic static calm that corresponds to its volume, stability, and balanced composition. [CH]



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



FRANZ VON STUCK

1863 Tettenweis – 1928 Munich

Urteil des Paris. 1922.

Oil on panel.

5

Signed and dated in the lower right. Typographical inscription "Villa Stuck / Urteil des Paris v. Franz v. Stuck" and the number "og" on an old label on the reverse. 73 x 74.3 cm (28.7 x 29.2 in). The work shows the three ancient goddesses Athena, Hera and Aphrodite.

€ Called up: June 6, 2025 – ca. 5.38 pm ± 20 min.

€ 120.000 - 150.000 (R7/D) \$ 135,600 - 169,500

PROVENANCE

· From the artist's estate (family-owned ever since).

EXHIBITION

- Die XIV. Internationale Kunstausstellung in Venedig, Venice 1924, cat. no. 64 (illustatrated on pp. 118 and 171).
- Spiel und Sinnlichkeit. Franz von Stuck 1863-1928, Mittelrhein Museum, Koblenz, June 25-August 3, 1998, cat. no. 69 (illustrated)
- Franz von Stuck und Julius Exter. Freunde und Rivalen im Zeichen der Sezession, 20th annual exhibition, Franz von Stuck Geburtshaus, Tettenweis, July 2008– July 2009, cat. no. 176 (illustrated).

LITERATURE

· Heinrich Voss, Franz von Stuck 1863-1928, Werkkatalog der Gemälde mit einer Einführung in den Symbolismus, catalogue raisonné no. 565/128 (illustrated in b/w on p. 225).

The captivating fin-de-siècle paintings of Munich's master painter Franz von Stuck are marked by his intense fascination with a life lived to the fullest. Eros and death are recurring themes in creations filled with fauns, snakes, cupids, and nudes. Stuck's iconic painting "Die Sünde" (The Sin, 1893, Neue Pinakothek, Munich) shows a naked femme fatale entwined with snakes. It was the most notorious painting at the first exhibition of the Munich Secession. Shrouded in an eerie light, this mysterious, seductive figure stares directly at the viewer. Stuck, a founding member of the Munich Secession and a driving force behind the division of progressive artists from the conservative Munich Artists' Cooperative drew inspiration for "Die Sünde" from the story of Adam and Eve. At around the same time, he explored the motif of the Greek goddess Pallas Athena, adopting her war helmet as the famous emblem of the Munich Secession.

As the first of the three secessionist art movements, the Munich Secession was a model for the Vienna and Berlin Secessions, which were founded in the following years. Pallas Athena, the Greek goddess of wisdom, strategy, battle, and the arts, is also one of the protagonists in the ancient mythology of the Judgment of Paris. According to the legend, which Renaissance artists rediscovered, the young Paris was tasked with choosing the most beautiful of three goddesses: Athena,

• Antiquity, Pathos, Eros – Outstanding testimony to Stuck's captivating symbolist fin-de-siècle painting

- Athena, Hera, Aphrodite Facets of femininity, Eros and love
- Stuck contrasts the unbridled erotic femininity of his early work with his "Judgment of Paris," a complex portrayal of feminity
- In this mysterious composition, the painter slips into the role of Paris and lends Aphrodite the youthful features of his wife, Mary
- Stuck selected the painting for the International Art Exhibition in Venice as early as 1924
- Excellent provenance: from the artist's estate and family ownership
- Stuck's fascinating creations are included in important collections, among others, the Berlin Nationalgalerie, the Metropolitan Museum, New York, the Musée d'Orsay, Paris, and the Hermitage in St. Petersburg

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Hera, and Aphrodite. All three tried to win the young prince's favor, and Paris eventually chose Aphrodite, who promised him the love of the most beautiful woman in the world. One of the early Renaissance paintings dedicated to this ancient scene is Sandro Botticelli's painting of the same name (1485/88, Fondazione Cini, Venice). Even though Botticelli still shows the three goddesses fully clothed, the theme would enjoy great popularity from then on, mainly because, similar to the biblical Fall of Man, its historical narrative provides legitimacy for erotic depictions of the female body. While Stuck produced a second, somewhat later, and much more traditional depiction of this ancient subject, the eccentric master painter achieved something remarkable with the present composition of "The Judgment of Paris." Stuck confronts observers with the three goddesses emerging from the infinite black background like dreamlike figures, while both painter and viewer assume the role of Paris. However, Stuck does not pass judgment, instead placing the three competing goddesses, bathed in a mysterious glowing light, side by side as equal aspects of femininity: Athena, the goddess of wisdom and battle; Hera, the goddess of marriage and family; and Aphrodite, the goddess of desire and erotic love. Stuck wove all this into a sensually complex representation of femininity in his mysterious creation "The Judgment of Paris," which he selected for the International Art Exhibition in Venice four years before his untimely death. [JS]



6 Egon schiele

1890 Tulln – 1918 Vienna

Sitzender Knabe, Draufsicht. 1918.

Chalk drawing. Signed and dated in the lower right. 30 x 46,5 cm (11.8 x 18.3 in), nearly the full sheet. [KA]

We are grateful to Jane Kallir, Kallir Research Institute, New York, for her kind expert advice.

€ Called up: June 6, 2025 – ca. 5.40 pm ± 20 min.

€ 100.000 – 150.000 (R7) \$ 113,000 – 169,500

PROVENANCE

- \cdot Private collection, Germany.
- \cdot Galerie Ilse Schweinsteiger, Munich (1982).
- Serge Sabarsky Gallery, New York (with a label on the reverse of the frame).
 Private collection, USA (acquired from the above in 1983, in family ownership since).

EXHIBITION

 Expressionisten 2. Aquarelle, Zeichnungen, Ölbilder, Galerie Ilse Schweinsteiger, Munich, winter of 1982, cat. no. 74 (illustrated).

LITERATURE

- · Jane Kallir, Egon Schiele. The Complete Works. Including a Biography and a Catalogue Raisonné, New York 1990, cat. no. 2174 (illustrated in b/w).
- Jane Kallir, Egon Schiele. The Complete Works. Including a Biography and a Catalogue Raisonné, Expanded Edition, New York 1998, cat. no. D 2174 (illustrated in b/w).



• Masterfully executed drawing from the last year of the prematurely deceased artist's life

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- Made in the key year 1918: Schiele's artistic significance is evident in his sold-out exhibition at the Vienna Secession in March
- Schiele opens up a new perspective on portraiture with this unconventional bird's-eye view
- Significant provenance: formerly part of the renowned Serge Sabarsky Collection, New York, and in private hands for over 40 years
- For the first time on the international auction market (source: artprice.com)
- Comparable drawings from this creative period can be found in important museum collections, including the Museum of Modern Art, New York, the Metropolitan Museum of Art, New York, and the Albertina, Vienna



Characterized by its provocative intensity, emotional, subjective nature, and distinctive expressionist style, Egon Schiele created an oeuvre during a short life lasting only 28 years, leaving an indelible mark on modern art. The young artist soon proved to be a rebel, not only through his groundbreaking visual language but also in the social context of a time in Vienna that was determined by political uncertainty, economic instability, and moral rigidity. His encounter with Gustav Klimt and Viennese Modernism marked a decisive turning point for Schiele: he left the academy. He developed a bold new artistic style that addressed existential themes such as identity, sexuality, and psychological depth with brutal honesty.

The drawing "Seated Boy, from above" was created in 1918, the last year of his tragically short life. The works from this late phase of his career show an artist putting increasing emphasis on portraiture – creating both works in an openly provocative manner that earned him the hostility of Austria's puritanical society and more tranquil,

contemplative studies such as the present drawing. From a bird's eye view, Schiele's boy sits casually cross-legged, his head slightly propped up in his hand, his gaze directed forward, and his body shown in the somewhat distorted posture typical of Schiele. The unusual perspective lends the scene a quiet intimacy: the viewer takes on an observant, albeit distant position - and yet, the feeling of closeness prevails. Schiele gets the maximum expression while keeping things simple: clear lines, just a few details, and minimal shading. Despite the formal clarity, the figure shows a deep psychological complexity. The boy seems vulnerable yet present as if he's been captured in a moment of reflection. The drawing impressively illustrates how far Schiele had moved away from merely imitating his models. By this point, he had developed a visual language that finds expression in our work in the childlike innocence and vulnerability. The drawing thus becomes a testimony to a universal human experience-and the legacy of an artist who, like few others, made the emotional life of his time visible. [KA]



After We've Gone. 2013.

Bronze with a dark brown patina. Signature and foundry mark on the bottom near the foot. $87 \times 44 \times 41,5 \text{ cm} (34.2 \times 17.3 \times 16.3 \text{ in}).$ Accompanying base: 100 x 49 x 35 cm (39.4 x 19.3 x 13.8 in).

Called up: June 6, 2025 − ca. 5.42 pm ± 20 min.

€ 120.000 – 180.000 (R7/D/F) \$ 135,600 – 203,400

PROVENANCE

- \cdot From a European collection (acquired from the artist in 2013).
- Private collection, North Germany).

LITERATURE

• Cragg Foundation, Anthony Cragg. Works in Five Volumes, Volume IV (Sculpture 2001-2017), Cologne 2019, p. 563 (full-page illu. on p. 396).

- Every perspective reveals different views of the abstract, elegant bronze
- With superimposed layers and curves, Cragg creates a structure that oscillates between natural organism and artistic idea
- The artist is one of the most important contemporary sculptors worldwide
- Similar works were recently on display in the highly acclaimed solo exhibitions "Tony Cragg. Please Touch!" at the Kunstpalast in Dusseldorf (2024) and 'Tony Cragg – Sculpture: Body and Soul' at the Albertina in Vienna (2022)
- Tony Cragg's sculptures are in many museum collections, including the Museum Ludwig, Cologne, the Hirshhorn Museum & Sculpture Garden, Washington, D.C., and the Tate Gallery, London

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Nature remains a primary source of inspiration for Tony Cragg's extraordinary works. Yet, the artist does not seek to imitate nature as it exists, instead creating entirely new forms that have not yet been found in the reality surrounding us. In an intensive exploration of a wide range of materials, including glass, stainless steel, granite, wood, and bronze, the artist searches for new forms of expression to achieve perfect harmony with the material they are made of. The present work and its philosophical title, "After We've Gone," plays with our habits of perception. With its elegant curves, expanding into many small bulges and rising upward, this structure resembles an organic form and evokes associations with living organisms. The heavy, compact bronze emanates an unexpected lightness through its multiple layers, creating an ambivalence between massiveness and elegant statics, liveliness, and a calm presence. The form appears familiar and strange at the same time: Cragg deliberately plays with our perception, opening up a rich spectrum of associations and questioning the boundaries between nature and art. [CH]

"If you make something with your hands, every change in line, volume, surface, silhouette, gives you a different thought or emotion. After several moves, you're in unknown territory. Although I change material with my hands, the material itself changes my mind. It is a dialogue in which the material always has the last word."

Tony Cragg in an interview with Kate Kellaway, in: ,I'm most interested in the emotional qualities of things', The Guardian, March 15, 2017.



GEORG BASELITZ

1938 Deutschbaselitz/Saxony – lives and workes in Inning am Ammersee, neari Salzburg, in Basel and Italy

Apotheke - PiN. 2000.

Oil on canvas. Signed, dated "28.V.2000" and titled on the reverse. 250 x 200 cm (98.4 x 78.7 in).

We are grateful to the Georg Baselitz Archive, Munich, for its kind s upport in cataloging this lot. The work is documented in the archive.

€ Called up: June 6, 2025 – ca. 5.44 pm ± 20 min.

€ 300.000 - 500.000 (R7/D/F) \$ 339,000 - 565,000

PROVENANCE

- · Galerie Thaddeus Ropac, Salzburg.
- Private collection, South Germany (acquired from the above in 2001, family-owned ever since).

EXHIBITION

• Georg Baselitz. Im Walde von Blainville. Malerei 1996-2000, Essl Collection -Kunst der Gegenwart, Vienna/Klosterneuburg, October 11, 2000 - January 28, 2001, p. 68 (illustrated on p. 69).

LITERATURE

· Richard Calvocoressi, Georg Baselitz, London 2021, p. 317 (illustrated).

Georg Baselitz – Painting to provoke

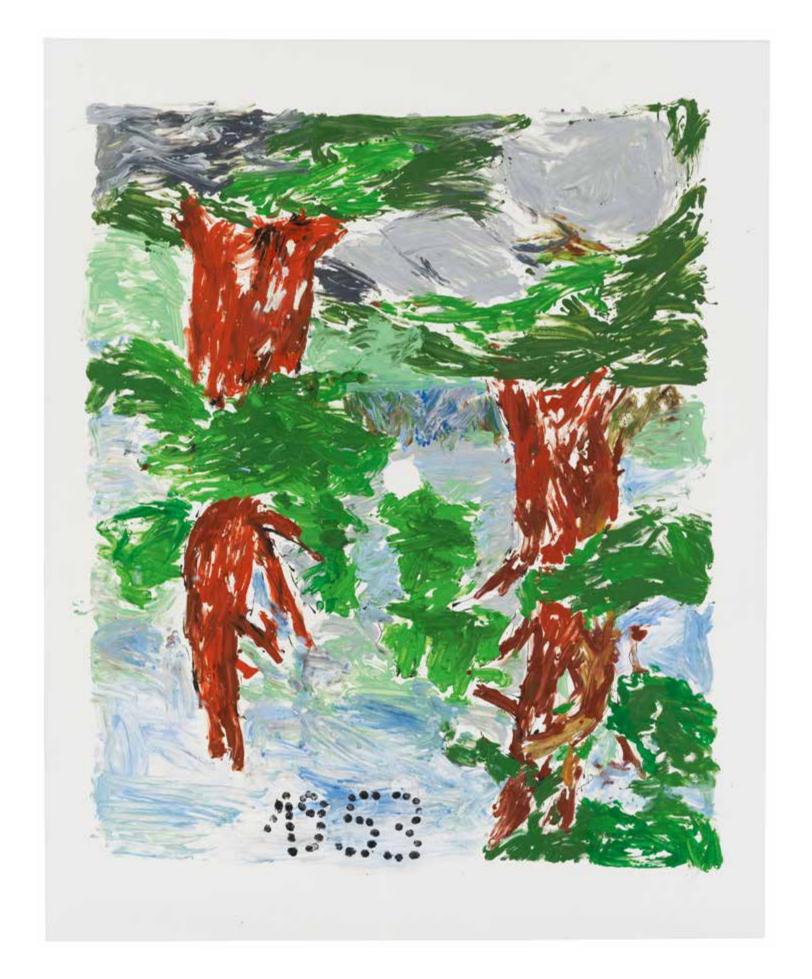
A blank spot at its center, an omission of ten centimeters in diameter in a monumental depiction of two thick oak trunks turned upside down. Their roots point upward, and the sky is at their feet, bearing the mysteriously large inscription of the year 1953 and the seemingly incongruous title "Apotheke – PiN," which is disassociated from the actual depiction. All of this confronts the viewer of our powerful painting from 2000 with a thrilling puzzle. In deciphering this piece as the essence of his art, it is crucial to understand that Baselitz had explored the potential of aesthetic provocation in his revolutionary painting since the 1960s. His powerful figurative painting is an unconstrained probing of conventions and norms, a conscious violation of established categories, and a battle against traditional conceptions of art. This outstanding creative work has made Georg Baselitz one of the most prominent representatives of contemporary German art. • Created in 2000: With this painting, Baselitz established himself as one of the most radical art reformers of the late 20th century

.....

- "Apotheke PiN": A reference to two great modernists – Marcel Duchamp ("Pharmacie", 1914) and Wassily Kandinsky ("Prinzip der inneren Notwendigkeit", 1912)
- 1953: An allusion to the early painting 'Zwei Eichen' (1953/54), which gave direction to Baselitz's work
- The Forest on Its Head: Inspired by Romantic painting, the forest is the most crucial motif in Baselitz's oeuvre. In 1969, he adopted his characteristic "upside-down" pictorial language for this motif
- Maximum alienation: an inverted painting, an enigmatic title, a white border, the date marked in the sky, and a large, circular omission at the center of the painting
- Most recently, the Fondation Beyeler, Basel (2019), the Centre Pompidou, Paris (2021/22), and the White Cube, London (2024), among others, honored Baselitz's work with major retrospective shows

"[...] the sock with a hole no longer covers the toe, it peeps into freedom, [...] the plane falls into an air pocket [...], through a hole (again a leak) in the bulb (head), thoughts are allowed to run free, [...] a hole in the picture lets the imagination run wild, like the hole in a record around which the music plays."

Georg Baselitz, Imerpia, August 15, 2000





Georg Baselitz, Zwei Eichen, 1953/54, oil on cardboard. © Georg Baselitz 2025

An exhibition at the Berlin gallery Werner & Katz in 1963 brought Baselitz overnight fame: The shocking painting Der nackte Mann (The Naked Man, 1962), which shows a haggard male nude with an oversized penis lying dead in a hole, was one of the works that led to the scandal. The work refers both to traditional depictions of the dead Christ and to images of inmates of Nazi concentration camps, a subject that was largely suppressed in post-war Germany. The following day, the tabloid BZ ran the headline, "It's a scandal the likes of which Berlin hasn't seen since the war."

In 1969, Baselitz created "Der Wald auf dem Kopf" (The Wood On Its Head, Museum Ludwig, Cologne), the first painting where he turned the motif upside down. Once again, Baselitz radically challenged traditional viewing habits and established conventions of art and reality. This bold step, which quickly became Baselitz's artistic trademark, secured him a permanent place in art history from then on and liberated painting. "The act of painting emancipates itself from representation, from the imitative, and allows the works to appear figurative and abstract at once. (Quoted from: Toni Stoss, in: Georg Baselitz, Paintings and Sculptures 1960-2008, Cologne/Salzburg 2009, p. 8) This painting, too, was inspired by a previous work and thus by art historical tradition, as the motif of "Der Wald auf dem Kopf" is based on the painting "Wermsdorfer Wald" by Ferdinand von Raysky from 1859 (Staatliche Kunstsammlungen Dresden). In his early work "Zwei Eichen" (Two Oaks, 1953/54), created while he was still living in his home country of East Germany, Baselitz had already explored Romantic painting and, in this



Carl Gustav Carus, Eichen am Meer, 1834/35, oil on canvas, Staatliche Kunstsammlungen Dresden. © Georg Baselitz 2025

rather traditional landscape, referred to Carl Gustav Carus' famous work "Eichen am Meer" (Oaks by the Sea, 1834/35, Staatliche Kunstsammlungen Dresden). The large inscription "1953" in our monumental oak painting "Apotheke – PiN" thus refers to Baselitz's early work "Zwei Eichen" (1953/54) with a similar motif.

The forest – a part of the German identity and a symbol of a homeland lost

Despite rich sources of inspiration, the forest remains Baselitz's work's central and defining visual theme. LITERATUREe and the art of Romanticism played a significant role in making the forest a central part of the German identity. In the catalog for the Baselitz exhibition in London in 2007, Elias Canetti is quoted as saying: "There is no other modern nation in which the spirit of identification with the forest [forest feeling] has remained as vivid" (E. Canetti, quoted in: N. Rosenthal (ed.), Georg Baselitz, exhibition catalog, Royal Academy of Arts, London 2007, p. 121). Baselitz has not only explored German history, questions of identity, and his biography in his work but has always firmly integrated the legacy of art history into his pictorial thoughts. Ferdinand von Rayski's forest scenes and Saxon landscapes, which Baselitz refers to in his famous painting "Der Wald auf dem Kopf," not only represent a naturalistic pictorial tradition dating back to the 19th century, they are also childhood places for Baselitz and thus the visualization of a sense of home. Baselitz's landscapes are reminiscent of the landscapes of his childhood in East Germany, places that were inaccessible to him for more than 30 years after he had moved to West Berlin just a few years

Baselitz's studio at Schloss Derneburg, around 1975. © Georg Baselitz 2025



before the Berlin Wall was built. Caspar David Friedrich's blurred soulscapes represent another vital source of inspiration for Baselitz's painting. In an almost visionary formulation for his time, Friedrich said: "A landscape is a state of mind. Man should not just paint what he sees, but also what he sees within himself." This radical new way of thinking proved to be crucial for Baselitz and his examination of landscapes from his memory, and it is the reason for his innovative, lifelong engagement with this profoundly emotional motif. The "upside-down" memories of his native region of Saxony are fascinating in the way their visual language vibrantly oscillates between Realism and abstraction. In our monumental forest landscape "Apotheke – PiN," Baselitz enhances them with numerous art-historical references and alienating effects, such as the white, circular omission in the center of the painting, adding a complex theoretical level of reflection.

Georg Baselitz, Der Wald auf dem Kopf, 1969, oil on canvas, Museum Ludwig, Cologne © Georg Baselitz 2025



"Turning the picture upside down proved to me that reality is the image; an object turned upside down is particularly worthy of painting because it is inapt as an object."

Georg Baselitz



Ferdinand von Raysik, Wermsdorf Forest, around 1859, oil on canvas, Staatliche Kunstsammlungen Dresder

"Upside Down" and beyond -'Apotheke – PiN' and the ultimate emancipation from reality

Thanks to his momentous decision to turn his subjects upside down, Baselitz emancipated the act of painting from the objective world. Rotating the image by 180 degrees, Baselitz invented an artistic trademark that no one has ever dared to copy. Baselitz explains: "The rule for this is artificial, but no more wrong than conventional rules. [...] After all, no painting or piece of paper on a table has a natural direction or an inherent up, down, right, or left. It is only an agreed form, a convention. Moreover, I have discovered that it is possible to paint by contradicting this agreement and turning the motifs around" (quoted from: Jens Hinrichsen, Der Disharmoniker. Baselitz wird 85, in: Monopol, January 21, 2023). In our monumental depiction of two oaks, Baselitz takes artistic alienation effects to new extremes by adding a wide, unpainted margin and a circular omission in the center of the painting, which, like a peephole, reveals the unpainted canvas. Creating a pure painting emancipated from the constraints of illusionistic representation that have existed since the Renaissance, Baselitz takes the liberation of the act of painting to new heights. The confusing and seemingly unsuitable title "Apotheke – PiN" is Baselitz's nod to Marcel Duchamp's second Readymade "Pharmacie (Apotheke)" from 1914: a reproduction of a drawing of a landscape with trees, a cheap, mass-produced item that Duchamp elevated to the status of a work of art by adding just two small dabs of color in gouache. "Pharmacie (Apotheke)" is considered a key work in the oeuvre of the avant-gardist Marcel Duchamp, the revolutionary modernizer of the traditional concept of art. The title supplement "PiN" points to another significant innovative force in the history of modern art: Wassily Kandinsky and the "principle of inner necessity" formulated in his famous art theory essay ,On the Spiritual in Art' (Munich 1912). According to Kandinsky's theory, a work of art should not depict external reality but reflect the artist's inner world through form and color as directly as possible. Baselitz's "Apotheke -PiN" thus combines all the elements that make Baselitz's painting so unique. This monumental forest landscape, executed in a powerful, liberated style and packed with diverse art historical references, is both unsettling and captivating. It is the painted essence of Baselitz's epochal artistic output and amounts to a fascinating manifesto. [JS]

9 MAX LIEBERMANN

1847 Berlin – 1935 Berlin

Die Birkenallee im Wannseegarten. 1919.

Oil on canvas. Signed and dated in the lower left. 70,5 x 90,5 cm (27.7 x 35.6 in).

Called up: June 6, 2025 − ca. 5.46 pm ± 20 min.

€ 400.000 – 600.000 (R7/D) \$ 452,000 – 678,000

PROVENANCE

· Galerie Grosshennig, Düsseldorf.

- \cdot Kunsthaus Bühler, Stuttgart (acquired from the above, probably in 1963, with the gallery's label on the stretcher).
- Gabriele Zimmermann Collection (née Bühler), Stuttgart (inherited from the above in 1974).
- \cdot Private collection, Berlin (acquired from the above in 1998).

EXHIBITION

- Im Garten von Max Liebermann, Kunsthalle Hamburg, June 11 September 26,
 2004; Alte Nationalgalerie, Berlin, October 12, 2004 January 9, 2005, p. 197, cat.
 no. 24 (illustrated on p. 137).
- Max Liebermann. Der Birkenweg Ein Motiv zwischen Impressionismus und Jugendstil, Liebermann-Villa am Wannsee, Berlin, April 27 July 27, 2008, p. 73 (illustrated on p. 21).

LITERATURE

 Matthias Eberle, Max Liebermann (1847-1935). Catalogue Raisonné of Paintings and Oil Studies, vol. II: 1900-1935, Munich 1996, p. 989, no. 1919/23 (titled "Die Birkenallee im Wannseegarten, Blick auf das Kohlfeld", illustrated on p. 991).

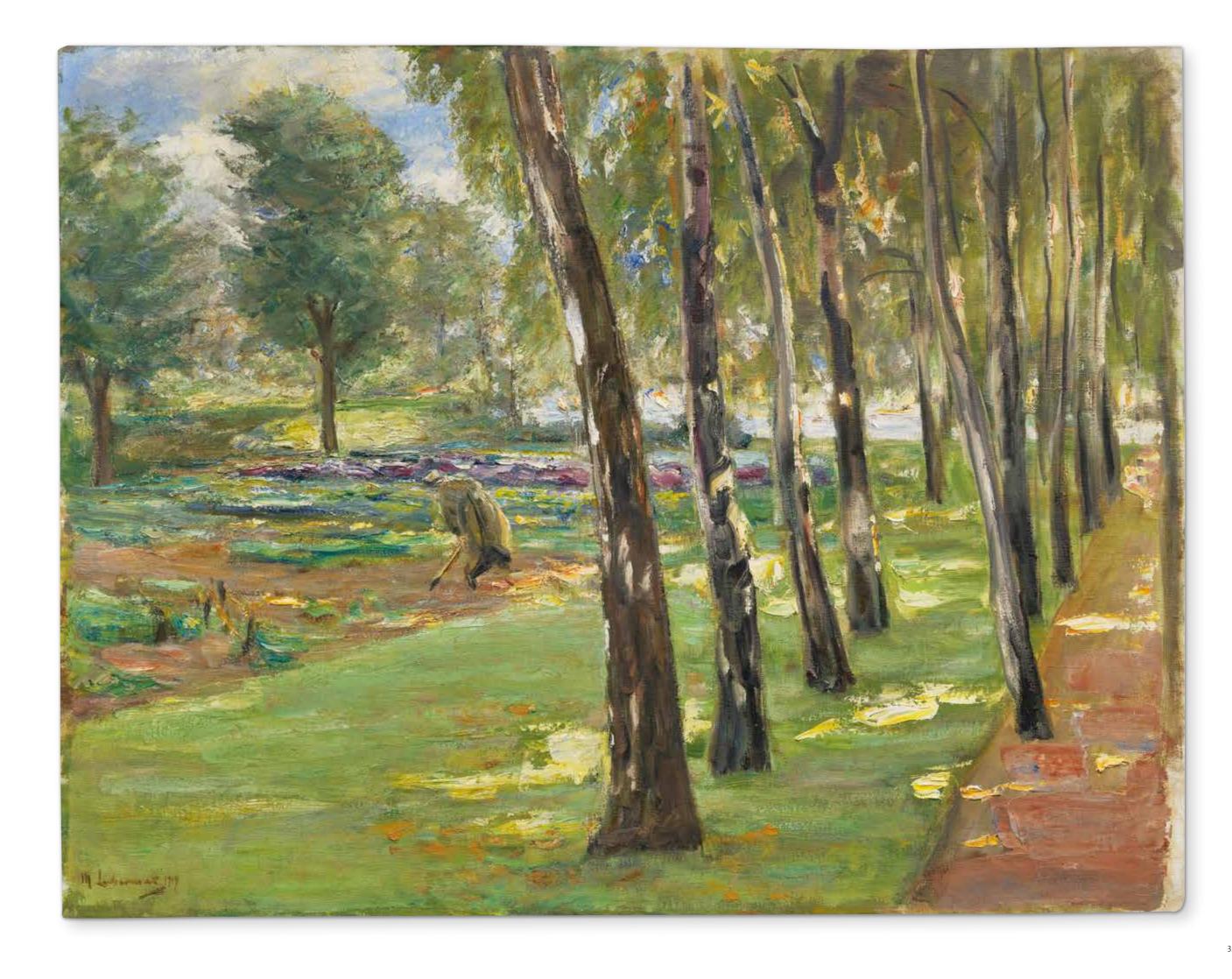
• Martin Faass, Die Idee vom Haus im Grünen. Max Liebermann am Wannsee, Berlin 2010, p. 148 (with full-page illustration).

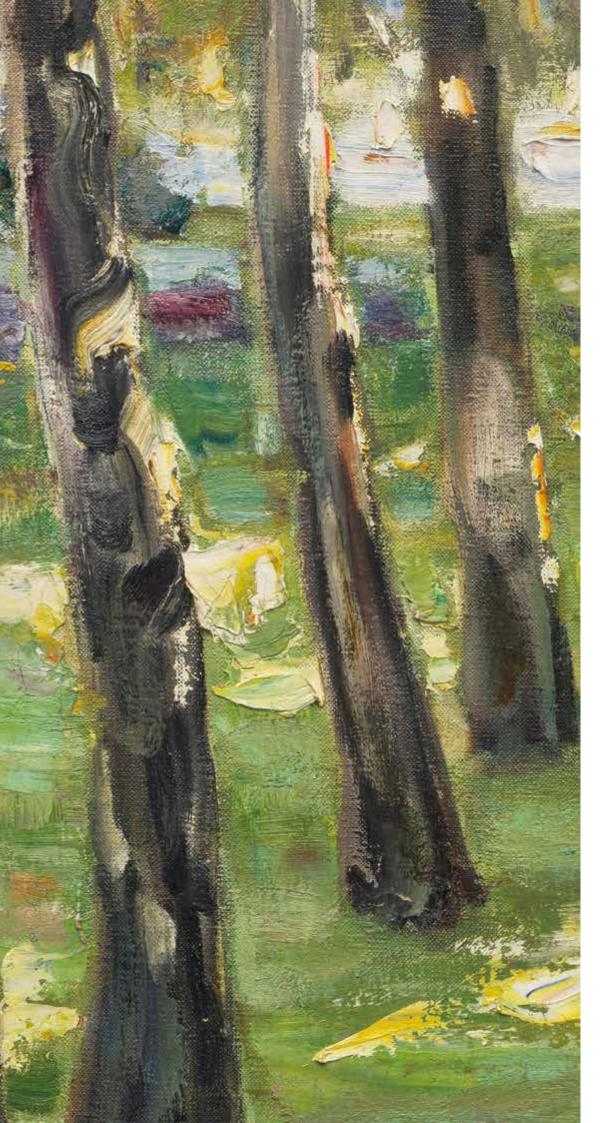


- The view towards the glistening waters of Lake Wannsee through the birch trees creates an accomplished symphony of light and shadow
- After the war broke out in 1914, Liebermann's villa on the Wannsee became his artistic and private retreat
- Liebermann reached a new level of liberation of form and color in the paintings he created here
- The famous garden pictures are among his most sought-after works on the international art market
- Liebermann paintings of the Birch avenue on Wansee are part of the collections of the Niedersächsisches Landesmuseum, Hanover, t he Hamburger Kunsthalle, and the Nationalgalerie, Berlin

"I love the way you can see a tree trunk growing out of the ground. It lends its form a whole different kind of intensity."

Max Liebermann to Gotthard Jedlicka, quoted in: Gloria Köpnick and Rainer Stamm (eds.), Max Liebermanns Garten, Berlin 2021, p. 60.







The great lawn with the path through the birch trees on the left, ca. 1911.

Living outdoors: Max Liebermann's Wannsee garden paradise

Max Liebermann acquired a large plot of land on the shores of Wannsee near Berlin in 1909. Measuring 200 by 40 meters, the property stretched from the lake shore to the former "Große Seestraße." In the following months, he not only had his summer residence constructed there, the building we know as ,Villa Liebermann` today, but he also laid out an impressive, multi-purpose garden in collaboration with Alfred Lichtwark, then director of the Hamburger Kunsthalle. In keeping with artistic and architectural principles, the villa and the surrounding park were harmoniously merged into a single unit with the help of vegetable gardens, flowerbeds, hedges, shrubs, trees, and lawns – entirely in line with the English understanding of the garden as an "outdoor living space," as Liebermann had come to know and appreciate during his stays in Noordwijk since the 1880s. Even back then, the delight he took in the pretty gardens was reflected in some of his paintings: In "Stevenstift in Leyden" (Eberle 1889/6 and 1890/2), we see a lush blooming rose garden in the right part of the picture, and a few years later, probably during a stay in Zandvoort, he painted a few rural garden scenes, such as "Garten mit blühenden Sonnenblumen" (Eberle 1895/14). In the 1890s, Liebermann also gained an appreciation of the beauty of the North German cottage garden through the then director of the Hamburger Kunsthalle, Alfred Lichtwark (1852-1914). This new love may have inspired him to purchase the property at Wannsee a few years later.

Flower terrace, orchard and rose garden

From 1910, Liebermann's large garden at Wannsee inspired him to astounding creativity. In the following years, he created numerous captivating depictions of the splendid property, serving as a constant, inexhaustible source of inspiration during the changing seasons. The northwest section of the garden is home to perennials, vegetables, beds of summer flowers, a gardener's house, beech and lime hedges, a large chestnut tree, and a row of lilac hedges. To the southeast, we find the terrace on which Liebermann liked to spend hours; in front of it, the geometrically laid out flower terrace. To the left, the "Otterbrunnen" with a bronze by August Gaul, three square hedge gardens - the linden square, the oval garden, and the rose garden with a sundial; behind them, the orchard with weeping willows and a small tea pavilion; finally, the lakeside promenade with a jetty. The rest of the property between the lake and the villa is occupied by a large lawn and a path from the lakeside through the birch grove to the side of the property, leading up to the house.



Max Liebermann, Die Birkenallee im Wannseegarten nach Westen, 1918, oil on canvas, Hamburger Kunsthalle.

"I love seeing a trunk grow out of the ground as its shape gains a different intensity."

Max Liebermann an Gotthard Jedlicka, zit. nach: Gloria Köpnick u. Rainer Stamm (Hrsg.), Max Liebermanns Garten, Berlin 2021, S. 60. \bBirch grove and great lawn: from the house to the Wannsee shore The two paths on either side of the lawn leading straight to the lake were key to Alfred Lichtwark's plans for the large garden. The trees, typical of the area, were originally part of the property. Not as an alley (as the title suggests) but as irregularly distributed trees, they line not only the shore of the lake but also form a small, shady grove at the edge of the lawn. The footpath runs straight through the grove, and some birches are in the middle of the path. "You can see that the straight paths were laid out regardless of the trees. I wanted it that way. At the time, everyone laughed at me. They even thought I was crazy. Everyone else has their gardens laid out similarly, with similar paths. I love seeing how a trunk grows out of the ground as its shape takes on a different intensity." (Max Liebermann to Gotthard Jedlicka, quoted from: Gloria Köpnick and Rainer Stamm (eds.), Max Liebermann's Garden, Berlin 2021, p. 60)

Alongside the flowerbeds, this narrow, birch-lined path, depicted in the present painting, provided Liebermann with a highly appealing motif for garden paintings from the First World War to the 1920s.

Grounds around Liebermann's villa in Wannsee, highlighted: the path through the birch trees, the great lawn and the sea-shore, map: Reinald Eckert. © Reinald Eckert







The path through the birch trees in Liebermann's garden, 1914, © Erik-Jan Ouwerkerk

Today's view through the birch trees towards the Wannsee © Erik-Jan Ouwerker

The painting "Die Birkenallee im Wannseegarten", 1919

In 1917, the birch alley appeared in some of the artist's paintings for the first time. In 1918, he explored the impressive view through the birch trees across the lawn to the house. He created a small series of motifs, each showing a slightly different perspective. The following year, he turned his attention in the opposite direction, looking towards Wannsee. The work offered here was also created this year, a few months after the end of World War I. It shows the view from the birch grove towards the Wannsee, which can be discerned here between the birch trunks as a fine, light blue strip, on which - staged with short brushstrokes and an extremely impasto application of paint - small rowing or sailing boats are bobbing. In the background on the left, we can see the trees and beech hedges framing the rose garden and the orchard in the back center.

The painting is characterized by numerous bright impasto spots distributed across the treetops of the birches, the lawn, and the path, which give the entire scene an extraordinarily atmospheric summery mood. The wind blowing from Wannsee, the rustling leaves, the flickering light reflections, and the soft humming of bees seem almost tangible.

Liebermann interweaves a variety of lush, fresh, dominant shades of green with striking color accents: the light spots are rendered in bright yellow and warm orange, the background shows the cool light blue of the lake, and the summer sky is dotted with white clouds. At the center of the painting, a deep, intense violet is used for the narrow, horizontal stripe of cabbage heads.

This is where the large lawn between the birch alley and the hedge gardens gave way to a cabbage and vegetable field. After the so-called "turnip winter" of 1916/17, the artist decided to use his garden as much as possible for farming and to plant cabbage and other vegetables on the large lawn by the Wannsee shore.

He was thus able to ease the dire food supply situation in times of food shortages and severe restrictions to some extent, as the general social, cultural, and, in particular, economic situation during these years was challenging. In May 1917, Liebermann wrote to the art collector Heinrich Kirchhoff: "Instead of Gravensteiner apples, I grew potatoes, along with vegetables, cabbage, and other edible things, for who knows how much longer the war will last. Although some people think there will be peace in autumn, who knows what will follow? In any case, everyone should plant cabbage." (Quoted in: Martin Faass (ed.), Max Liebermann, Briefe, vol. 6: 1916-1921, p. 106, no. 113)

Max Liebermann's garden at Wannsee was his favorite retreat and an essential source of inspiration. He created charming depictions of the splendid garden, significantly enriching the artist's oeuvre. Today, they are considered among the highlights of his work. "Birkenallee im Wannseegarten" (Birch Avenue in the Wannsee Garden), with its bright, atmospheric coloring and impasto brushwork, charmingly combines the most critical elements of the famous garden pictures: garden architecture and the Wannsee, figures and atmospheric lighting, sophisticated composition and free brushwork, the everyday reality of the post-war years and the lightness of Liebermann's distinctive plein-air painting. [CH]

MARIANNE VON WEREFKIN

1860 Tula – 1938 Ascona

Am Blumenbeet. Probably around 1910/1914.

Oil- Tempera on paper, laminated on board.

Monogrammed and inscribed with the address "No. 5 Gisellastr", as well as titled on the reverse of the carrdboard. 74,2 x 56 cm (29.2 x 22 in). Cardboard: 75,5 x 57,3 cm (29.7 x 22.5 in).

More works from the Max Niedermayer Collection, Limes-Verlag Wiesbaden, are available in the Day Sale on June 7, as well as in other auctions throughout the year.

€ Called up: June 6, 2025 – ca. 5.48 pm ± 20 min.

€ 80.000 – 120.000 (R7/D) \$ 90,400 – 135,600

PROVENANCE

· Max Niedermayer Collection, Wiesbaden (until 1968).

· Max Niedermayer Estate, Wiesbaden (until 1979).

• Private collection, Rhineland-Palatinate (acquired from the above in 1979).

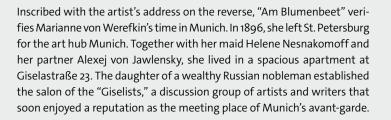
 \cdot Ever since family ownership.

EXHIBITION

 Marianne Werefkin 1860-1938, Memorial Exhibition, Städtisches Museum, Wiesbaden / Städtische Kunstsammlung, Bonn / Kunstverein Frankfurt a. Main / Städtische Galerie, München / Kunsthalle Bremen / Kunst- und Museumsverein, Wuppertal / Staatliche Kunsthalle, Baden-Baden / Museum Ostwall, Dortmund, 1958, cat. no. 10 illustrated.

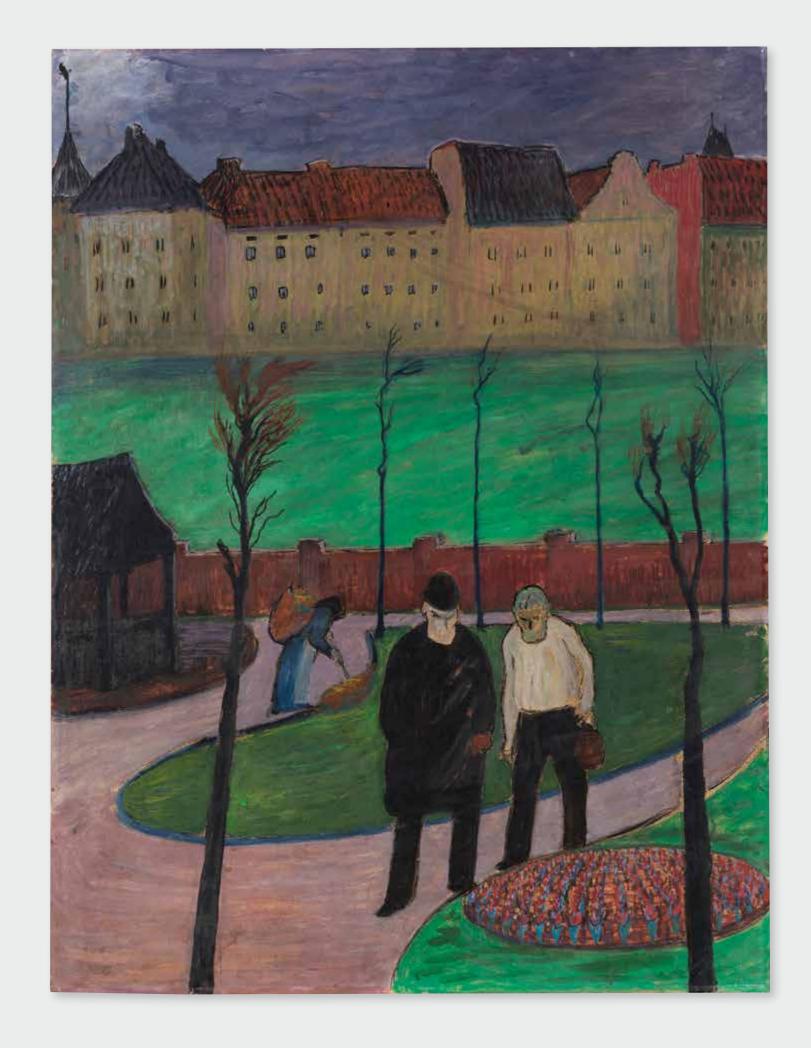
les sources du XXe siècle- les arts en europe de 1884 a 1914, Musee national d'art modern - Centre George Pompidou, Nov.4 - Jan. 23, 1961.

- Marianne von Werefkin's painting embodies an artistic vision brimming with suggestive intensity
- As the intellectual driving force behind the Blaue Reiter, Werefkin was one of the most influential personalities of the European avant-garde - this work exemplifies her visionary visual language
- In 1961, "Am Blumenbeet" was shown in the exhibition "les sources du XXe siècle" at the Centre Pompidou in Paris
- Most recently, the Museum de Fundatie in Zwolle, Netherlands, honored Marianne von Werefkin's important role in the exhibition "Marianne von Werefkin - Pionierin des Expressionismus" (Oct. 2024 - March 2025)



Wassily Kandinsky and Gabriele Münter were also regular guests at the salon. In Russia, Werefkin was a student of Ilya Repin, the country's most crucial realist painter, also known as the "Russian Rembrandt." In Munich, she selflessly gave up her career for 10 years to support Jawlensky, who had long been in a romantic relationship with her maid Helene. Eventually, Jawlensky married Helene in 1922, which made for a highly delicate and tense situation. Werefkin did not return to painting before 1906, at which point she immediately produced a series of impressive, innovative, and distinctive compositions.

"Am Blumenbeet" (At the Flower Bed) shows two strollers deeply conversing in front of an urban backdrop, as might have been seen from one of Munich's parks. The ambivalent mood characteristic of Werefkin's paintings lingers in the air. A sky rendered in a dramatic shade of blue looms above the dreary row of houses, the lush green lawn, and the path lined with barren trees. The eponymous flower bed occupies a relatively small area to the side. A female figure, who appears to be a gardener, stands slightly back on the left side of the park. Werefkin selected her colors without any purely descriptive effect. Instead, she filled them with meaning. Threatening and calming elements unite to create a compelling whole. The conversation and intense exchange of ideas between the two figures pausing in front of the blossoming flower bed take center stage. The role of the nursing gardener, which Werefkin herself played for Jawlensky for many years, is reflected in the composition. Elements of her personal life can be found in this composition, providing insight into her emotional world. [EH]



1929 Baden near Vienna – lives and workes in Vienna



Kreuz. 1988.

Oil on panel. Inscribed "Ulysses New York" by hand on the reverse. 213 x 80 cm (83.8 x 31.4 in).

€ Called up: June 6, 2025 – ca. 5.50 pm ± 20 min.

€ 180.000 - 280.000 (R7/F) \$ 203,400 - 316,400

PROVENANCE

· Private collection, USA (1989, Ulysses Gallery).

EXHIBITION

· Ulysses Gallery, New York (1989).

• Overpainting is the central principle of his art

.....

- Arnulf Rainer is one of Austria's most important contemporary artists
- Overpainted crosses are among the artist's most sought-after works
- Part of the same private collection for over 30 years
- Arnulf Rainer is considered the founder of Austrian post-war art, his paintings are part of many important collections, including the Tate Collection in London

"rainer recreates the cross and brings it to its most extreme form of expression on the canvas."

Hermann Nitsch, 1997

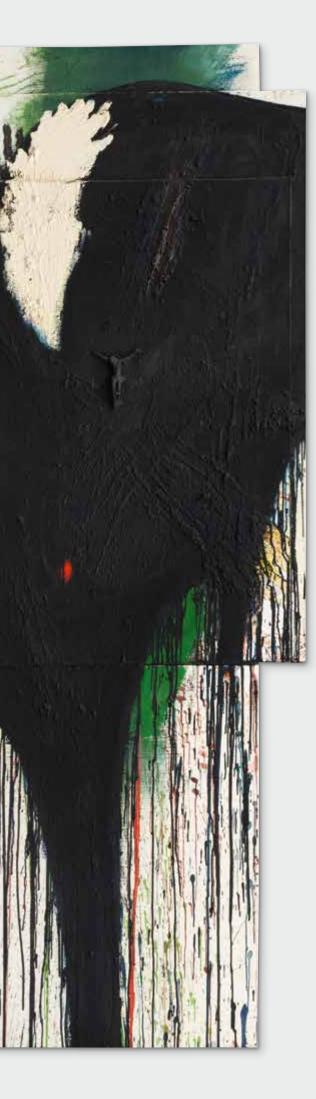
The cross has been the defining motif in the oeuvre of the influential Austrian artist since the 1950s, appearing in all his formal experiments and variations. As a fundamental element of his expressive repertoire, it provides a framework through which he can tackle various questions and challenges in painting. As a fixed geometric pattern, it forms a counterpoint to all the painterly and gestural movement of his overpainting. Naturally, the cross is always a general theme with deep cultural roots. As a central motif of the Christian belief, it has often been used as a striking target to illustrate criticism. At the same time, it also stands for deep faith, self-sacrifice, and contemplative absorption.

Arnulf Rainer's variations of the cross are not ostensibly "Christian" art. Yet, with their gravity and uncompromising nature, they resemble altarpieces in which the painter seeks to explore the fundamental questions of human existence. He states, "The cross has become my basic motif. I cannot think of anything else that challenges me so much and drives me to work hard and diligently, so I keep revisiting it." The cross presents him with ever-new challenges.



Detail of the work offered here

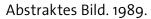
The painted cross offered here is precise and slender. The overpainting culminates in a deep black. The underlying layers of green, blue, red, and yellow are only visible in the dripping traces flowing downwards and in the green-blue paintwork in the short bar rising at the top. The haptic formulation of the color structure, in which the act of painting is still discernible, is particularly effective here. In the broadest sense, the black is reminiscent of a suit. At the same time, white is defined by broad finger painting, as Arnulf Rainer has been incorporating it into his oeuvre since 1973, in the area of a potential collar. A small black crucifix is painted on the wooden cross at the height of an imagined breast pocket. It forms the quiet center of this composition, which perfectly represents the wide range of possible interpretations. In 1997, Hermann Nitsch summed it up aptly: "[...] through rainer, the cross is recreated and brought to its most extreme expressiveness on a picto-





GERHARD RICHTER

1932 Dresden – lives and workes in Cologne



Oil on canvas. Signed, dated and inscribed with the work number "704-3" on the reverse. 72 x 62 cm (28.3 x 24.4 in). [JS]

€ Called up: June 6, 2025 – ca. 5.52 pm ± 20 min.

€ 1.500.000 – 2.500.000 (R7/D/F) \$ 1,695,000 – 2,825,000

PROVENANCE

12

· Galerie Fred Jahn, Munich.

- $\cdot\,$ Private collection South Germany (acquired from the above in 1991).
- \cdot Private collection Hesse (gifted from the above in 2014).

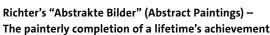
EXHIBITION

- · Gerhard Richter. Fotoeditionen, Aquarelle und Bilder, Galerie Jahn und Fusban, Munich 1991.
- LITERATURE
- Dietmar Elger, Gerhard Richter. Catalogue raisonné, vol. 4: 1988-1994, Ostfildern 2015, no. 704-3 (illustrated in color on p. 259).
- Gerhard Richter. Werkübersicht / Catalogue raisonné 1962-1993, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn 1993, vol. III, cat. no. 704-3 (illustrated).

• From Richter's most sought-after creative period (1986–1990), when the use of the squeegee dominated his painting for the first time

- Outstanding quality and depth: Gerhard Richter describes this phase of his work as the mature period of his "Abstract Paintings."
- Following the iconic RAF cycle (1988, Museum of Modern Art, New York), Richter revisited a spring-like, bright color palette in the present work
- A tense symbiosis of squeegee and brush, calculation and chance, depth and lightness
- Paintings from this creative phase are in the most important collections worldwide, including the Museum of Modern Art, New York, the San Francisco Museum of Modern Art, the Tate Modern, London, and the National Museum of Art, Osaka

.....



'There comes a point when it is just over,' was Richter's straightforward announcement of the end of his artistic career in 2020. Richter decided that the time had come to officially draw a line under an oeuvre characterized by an almost religious devotion to the squeegee. ,It is not so bad. Moreover, I am old enough now." (Quoted from: Zeit Online, Sept. 22, 2020) Now that painting with the squeegee, the large spatula-like paint scraper, had become too strenuous, Richter decided to limit himself to small-format works on paper. Anyone who has watched "Gerhard Richter Painting," the 2011 documentary film by Corinna Belz about the undisputed superstar of the international art scene, will not forget the scenes shot in his studio: They reveal an artist in the throes of creative activity, a process almost silent in its choreography, seemingly following an unpredictable script in the artist's mind. Every step is meticulously planned, and while the result of ever-new and unique color gradients created by the squeegee is mainly unpredictable, it is, in fact, the product of calculated chance. In his legendary "Abstract Paintings" series, Richter struck a perfect and fascinating balance between artistic method and chance, ultimately developing his inimitable signature style. What is also intriguing about these works is the per-

petual interplay between construction and deconstruction: to create a new aesthetic impression, the existing application of paint must be "destroyed" over and over again. Richter is a rigorous perfectionist: nothing escapes his trained eye, and even the slightest imbalance in the composition or a minor dissonance in the color gradient is either corrected with utmost precision or discarded. The internationally celebrated result of this fascinating working process is a highly diverse and consistently high-caliber painterly oeuvre that, starting with catalogue raisonné number 1, "Tisch" (1962), Richter's first black-and-white photo painting, spans more than half a century and, in terms of its diversity, artistic quality and art-historical appreciation, is comparable only to the oeuvre of Pablo Picasso.





Gerhard Richter with paintings from the cycle "18. Oktober 1977 (1988, now Museum of Modern Art, New York) in his studio in 1988 photo: Timm Rautert © Gerhard Richter 2025 (17042025)



Gerhard Richter, Gegenüberstellung (1), from: 18. Oktober 1977, 1988. oil on canvas, Museum of Modern Art, New York © Gerhard Richter 2025 (0054)



"In the 2011 documentary Gerhard Richter, Painting, [Ulrich] Wilmes characterizes these paintings as ,mature'. Richter distinguished this creative phase [...] from his earlier abstract paintings as the ,more grown-up' one."

Dietmar Elger, quoted from: Gerhard Richter. Catalogue raisonné, vol. 4: 1988-1994, Ostfidlern 2015, p. 35.

Richter's apogee -

46 KETTERER KUNST

the iconic "October cycle" (1988) and the mature "Abstract Paintings" The cycle of paintings entitled October 18, 1977 (also known as the RAF or October Cycle), was created in 1988 and purchased for the collection of the Museum of Modern Art, New York, is today it is considered an iconic work that represents a decisive turning point in Richter's practice. The then 56-year-old artist realized that after completing these fifteen black-and-white photo paintings based on press photos showing veiled fragments of the life and death of the terrorists of the Baader-Meinhoff group who were found dead in their prison cells, it would be more than challenging to return to the "Abstract Pictures" that he had started previously. "I also notice that these pictures set a new standard, pose challenges for me. I can go wrong now. [...] But I have already realized that it is difficult for me to continue painting now." (G. Richter, quoted in: Catalogue raisonné, vol. 4, p. 34). Most of the early 'Abstract Pictures' created subsequently display surfaces rendered in a compact, impasto style in leaden greys and somber black-and-white contrasts. A sense of melancholy and squeegee use dominated these impressively dense creations. Henceforth, the paintbrush played only a subordinate role and was mainly used to apply the primer or to partially blend the layers of color. From this point on, the extensive use of the squeegee would be the defining characteristic of his painting. Richter was at the apex of his creative powers when, in the late 1980s, he followed up his early, unique, photo-based black-and-white works, bathed in soft blurring, with his now fully developed "Abstract Pictures." Because of their outstanding quality and intensity, art historians and Richter have categorized the "Abstract Paintings" of the late 1980s as "mature." Thanks to their intriguingly novel aesthetic, Richter has enjoyed growing international recognition ever since.

Gerhard Richter, Dezember, 1989, oil on canvas, The Saint Louis Art Museum, Saint Louis. © Gerhard Richter 2025 (0054)



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

Gerhard Richter, Wald (4), oil on canvas The Museum of Modern Art, New York. © Gerhard Richter 2025 (0054)



Gerhard Richter, Wald (2), oil on canvas. The Museum of Modern Art. New York. © Gerhard Richter 2025 (0054)



"Abstract Picture" (1989) -

a compelling testimony to a new beginning

After a series of somber and gloomy works, some of which bear titles such as "Grat" (Ruth and Ted Baum Collection, Palm Beach), "Uran" (private collection, Cologne), or "December" (The Saint Louis Art Museum, Saint Louis), Richter suddenly attained vibrant and almost liberated colors in a small series of works that includes the present painting. Our composition stands out from the rest in this group for its powerful vernal colors and exceptional formal strength and clarity. The fascinating symbiosis of the flat, horizontal squeegee structure and the accentuating vertical lines foreshadow the "Abstract Paintings" of the early 1990s, in which Richter superimposed strict vertical lines applied with a palette knife over the horizontal color shifts created by the squeegee, as well as the famous cycle "Wald" (Forest, 2005, Museum of Modern Art, New York), in which Richter also used composition principles found in landscape painting to create a stunning composition. The fresh and vibrant colors, mysteriously enraptured and seemingly bathed in glaring light through the squeegee, give the impression of nature's spring awakening, the visualized mood of an eager revival and vigorous new beginning.

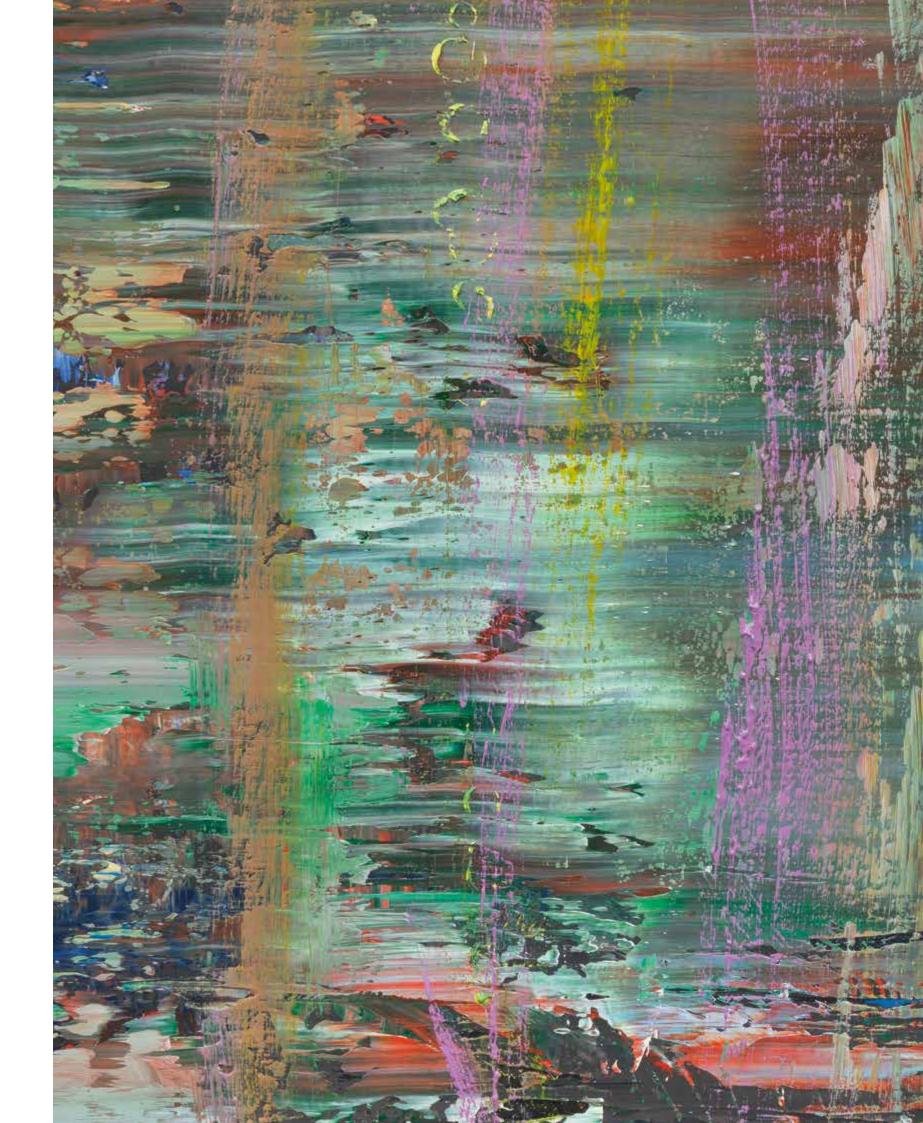


Gerhard Richter in his studio painting with the squeegee in 1992, photo: Marc Asnin/Redux/Laif. © Gerhard Richter 2025 (17042025)

"The pictures thrive on the viewer's desire to find meaning in them. At every point, they reveal similarities to real phenomena, though these cannot be properly explained. It's like in music, which evokes moods because it resembles real sounds. [...] They remind us of something, otherwise they wouldn't be picturres at all."

Gerhard Richter, 1999, quoted from: Gerard Richter, Text 1961 bis 2007, Cologne 2008, pp. 360ff.

While Richter did not give his ,Abstract Pictures, 'including this mature composition and descriptive titles, the subtle visual play with the viewer's perception is inherent in all his abstract creations. Richter once described this captivating oscillation: "The pictures live from the viewer's desire to recognize something in them. They show similarities to real phenomena at every point, which cannot be properly realized. It's like in music: moods are created because the notes resemble real sounds, whether plaintive, joyful, shrill, or delicate. [...] They are always reminiscent of something; otherwise, they would not be pictures at all." (G. Richter, 1999, quoted from: Gerhard Richter, Text 1961 bis 2007, Cologne 2008, pp. 360ff.). It is not only the observer's perception, as well as Richter's use of color and composition principles, that are modeled on nature, but also the time-consuming creative process behind his "Abstract Pictures," which can take up to several months, resembling a natural process shaped by time and the cycles of growth and decay, one that cannot be fully grasped by rational thought: "Well, working with chance, arbitrariness, inspiration, and destruction does lead to a certain type of painting, but never to a predetermined painting. The respective painting should emerge from a pictorial or visual logic as if it were inevitable. And because I don't plan the final painting, I hope to achieve the coherence and objectivity that nature [...] always has." (G. Richter, quoted from: Catalogue raisonné, vol. 4, p. 34). In 2020, the Metropolitan Museum of Art in New York honored the epochal work of the exceptional German artist with the major solo exhibition "Gerhard Richter – Painting After All," which, like the retrospective "Gerhard Richter. Forty Years of Painting" at the Museum of Modern Art (2002) and the retrospective 'Gerhard Richter: Panorama' (2013/14) at Tate Modern, covered the period stretching from Richter's black-and-white photo-paintings to his legendary abstract squeegee paintings. [JS]



13 FRANZ WEST

1947 Vienna – 2012 Vienna



Sitzskulptur. 2006.

Seating sculpture. Aluminum, coated. Unique object. 300 x 165 x 160 cm (118.1 x 64.9 x 62.9 in).

This piece has been part of the ephemeral ensemble "Generally" that Franz West created for the headquarters of a German company from three separate sculptures. In addition to the present "Sitzskulptur" (2007), the works "Centripetale" (2001) and "Flora" (2006) were also part of this temporary ensemble until recently. [JS]

The work is registered in the data bank of the Franz West Private Foundation, Vienna.

€ Called up: June 6, 2025 – ca. 5.54 pm ± 20 min.

€ 150.000 - 200.000 (R7/F) \$169,500-226,000

PROVENANCE

· German corporate collection (since 2007, directly from the artist).



• Franz West is one of the few Austrian sculptors of world renown

.....

- His works are represented by the Gagosian Gallery, New York, and were most recently honored with a comprehensive retrospective at the Centre Pompidou, Paris, and at Tate Modern, London, in 2018/19
- This is the largest of West's rare monumental seating sculptures available on the international auction market
- With his internationally celebrated "Punk Sculptures", West is considered a provocative force of the Viennese art world
- West's seating sculptures are part of major collections worldwide, including the Museum of Modern Art, New York, the Zabludowicz Collection, London, and the Qatar Museum, Doha

Different view of the work offered here.

Franz West gained worldwide recognition as one of the few Austrian sculptors of international renown at the latest with the celebrated retrospective of his work at the Centre Pompidou in Paris and at Tate Modern in London in 2018–19. It was not only the overwhelming abundance of spatial works on display but also the fusion of art and reality that West sought to express in his colorful sculptural installations that, at first glance, are reminiscent of the vibrant compositions by the Japanese artist Yayoi Kusama. However, West's art is not primarily aesthetic or "beautiful." Instead, the rebellious West shares a playful sense of self-irony with artists such as Martin Kippenberger, a delight in provocation and confusion. In West's enormous oeuvre, the observer seems confronted with extreme physical and mental states that have taken on a tangible form. Since the 1970s, his creations have met the art world with maximum nonconformity and disruption. This explains why his works are internationally celebrated as "punk sculptures." Tate Modern, for example, put it as follows: "Franz West [...] brought a punk aesthetic into the pristine spaces of art galleries. His abstract sculptures, furniture, collages, and large-scale works are direct, crude and unpretentious." (zit. nach: https://www.tate.org.uk/

whats-on/tate-modern/franz-west) In the 1970s, the Austrian agent provocateur created plaster, papier-mâché, and polyester sculptures. Owing to their unconventional aesthetics, West compared them to lumps of clay. West's "Passstücke" (fitting pieces) and his later, giant worm-like seating sculptures count among his most famous works. These objects only become artworks through an interaction with the viewer, as the "Passstücke" have to be worn like an artistic prosthesis. An interaction that results in a surreal, confusing, artistic deformation of the human body. West also aims at an active connection between art and people and their environment in his monumental seating sculptures, a series he has worked on since the 1990s. Designed for outdoor spaces, the artist used aluminum, allowing the same flexibility as plaster and papier-mâché from his earlier works. Bending and welding the individual aluminum pieces in a way that the seams remain visible, West avoids an overly perfect surface effect. Immersed in a bright red, the color of blood, flesh, and life, West created a vivid physicality with our ten-foot-high seating sculpture, an unconventional, amorphous, and interactive form imbued with tremendous vigor and dynamics. [JS]



"Around every corner [...] his art sings and laughs and surprises [...]"

The Guardian, review of the Franz West Retrospective at Tate Modern, London, February 19, 2019...

1938 Deutschbaselitz/Saxony – lives and workes in Inning am Ammersee, near Salzburg, in Basel and Italy

Sujet point (Remix). 2007.

Oil on canvas. Signed, dated "27.IX.2007" and titled on the reverse. 300 x 250 cm (118.1 x 98.4 in).

€ Called up: June 6, 2025 – ca. 5.56 pm ± 20 min.

€ 300.000 - 400.000 (R7/D/F) \$ 339,000 - 452,000

PROVENANCE

Galerie Thaddaeus Ropac, Salzburg.

· Private collection, Berlin (acquired from the above)

EXHIBITION

 Georg Baselitz Remix, Galerie Thaddaeus Ropac, Paris, February 20 - March 29, 2008 (illustrated in color on pp. 54/55). • With its vibrant colors and swift brushstrokes, this work is instantly recognizable as a Baselitz

.....

- Works from the "Remix" series are radical metamorphoses
- They reference Marcel Duchamp and Pablo Picasso
- A comparable work from this series was acquired by the Berlinische Galerie, Berlin, in 2010
- Most recently, Baselitz's work has been honored with major retrospective exhibitions at the Fondation Beyeler, Basel (2019), the Centre Pompidou, Paris (2021/22), and the White Cube, London (2024)

Baselitz Remix

The title says it all in Georg Baselitz's "Remix" series. In 2005, he began to examine his oeuvre, revisiting and remixing earlier pieces. He drew on past compositions using photographs and catalogs for their relaunch, placing his provocative works back in the limelight. Painted quickly, enlarged, in transparent and bright colors, and featuring expansive, meandering lines and shapes, this series of remix paintings can be seen as radical transformations or metamorphoses. Baselitz executes the works with spontaneity and speed, allowing moments from the past, present, and future to flash before the viewer and flow directly onto the canvas. In this series, Baselitz leaves behind the earthy tones that still dominated the "Heroes" series and turns to a brighter, clearer, but also cooler color palette. In addition, the white of the canvas comes more to the fore to suggest a negation of space and to place the figures outside the narrative. Moreover, the figures are painted with agile, energetic brushstrokes to convey a sense of absolute movement. Baselitz's typical brushwork remains instantly recognizable.

Baselitz vs. Art History

The 2007 work "Sujet point" is an essential piece from the celebrated series that Baselitz had begun just two years earlier. With this remix, the artist created a new type of work that addresses questions of permanence and change, originality, and our relationship to history. Like echoes from a bygone era, Baselitz invokes these works and brings them back to life. The references or echoes for "Sujet point" are his two provocative works "Frisch verliebt - M.D. Melodie" (1999, Museum Würth, Künzelsau) and "Im Walde von Blainville" (2000, private col-

lection). As Baselitz put it, Marcel Duchamp (born in Blainville in 1887, died in 1968) is the protagonist of both works or even the antagonist. With his Readymades, Duchamp is regarded as the founder of Conceptual Art, a movement that declared painting obsolete. As such, he is entirely unacceptable to Georg Baselitz's understanding of art. In these earlier works, Baselitz condemns Duchamp, known for his rich love life, even at an old age, to live forever in the medium he had declared dead. Baselitz cannot relinquish his feud with Duchamp, revisiting it in "Sujet point." However, the couple in an intimate embrace is not only an unmistakably erotic motif but also humorous. Baselitz ridicules the motif through the colorful palette in combination with the yellow and pink dot pattern in the background, almost taunting it and evoking a clownesque tone. However, Duchamp is not the only reference that can be identified here. The quick, graphic brushstrokes also draw connections to the erotic drawings in the "Suite Vollard" by an aging Pablo Picasso. At the same time, the dot pattern in the background evokes associations with the grid patterns found in the works of the constructivist Piet Mondrian (1872–1944) or the purple-speckled wallpaper in works by the great self-portraitist Edvard Munch (1863-1944).

Works from the "Remix" series, particularly our work "Sujet point," should be understood as complex building blocks in Georg Baselitz's oeuvre. Remixing older compositions and incorporating old and new references, he does not simply recreate old works but connects them to the present, thus simultaneously questioning the past. [AW]



15 CLAES OLDENBURG & COOSJE VAN BRUGGEN

1929 Stockholm – 2022 New York / 1942 Groningen – 2009 Los Angeles

Leaning Fork with Meatball & Spaghetti III. 1994.

Sculpture. Aluminum cast with polyurethane. One of three different versions, of which each is a unique piece. Approx.: 340 x 120 x 100 cm (133.8 x 47.2 x 39.3 in). The work is intended for indoor display. [JS]

We would like to thank the Pace Gallery, New York, for verifying cataloguing and installation informations.

€ Called up: June 6, 2025 – ca. 5.58 pm ± 20 min.

€ 600.000 - 800.000 (R7/F) \$ 678,000 - 904,000

PROVENANCE

- · Claes Oldenburg Studio, New York.
- · Pace Wildenstein, New York (directly from the above).
- Private collection, New York (until 2015: Phillips, New York, November 8, 2015, lot 43).
- · Private collection, Germany (since 2015).

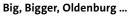
EXHIBITION

- Claes Oldenburg: Eine Anthologie, National Gallery of Art, Washington, Feb. 12
 May 7, 1995; Museum of Contemporary Art, Los Angeles, June 2 Sept. 3, 1995.
- Solomon R. Guggenheim Museum, New York, Oct. 7, 1995 January 21, 1996, p.
 526, cat. no. 298 (Leaning Fork with Meatball & Spaghetti I).
- Double Vision: The Poetic Focus of Claes Oldenburg and Coosje van Bruggen, Waddington Galleries, London, Oct. 3-27, 2007, p. 27, cat. no. 9 (illustrated).
- Pop Imagery, Waddington Custot Galleries, London, Oct. 2 Nov. 2, 2013, cat. no. 15 (illustrated).
- I love America and America loves me, Galerie Grässlin, Frankfurt am Main, Nov. 2 30, 2024.

• Spectacular "Giant Object" by the protagonist of American Pop Art, only two other works larger than 3 meters were offered on the international art auction market in the last ten years

- Oldenburg's "Giant Objects" became his artistic trademark, starting with his famous "Floor Cake" (Museum of Modern Art, New York)
- Oldenburg's & van Bruggen's "Leaning Fork with Meatball & Spaghetti": humorous interpretation of the multicultural metropolis New York
- One of three unique versions, "Leaning Fork with Meatball & Spaghetti I," was part of the major Oldenburg exhibition at the Guggenheim Museum, New York, in 1995
- Most comparable works are museum-owned, so they rarely come up for sale on the international art market

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Claes Oldenburg's art pushes the boundaries of space; today, his massive works are internationally celebrated icons of post-war American art. Above all, his unsettling and equally fascinating "Giant Objects" have made the Swedish-born artist one of the most important representatives of American Pop Art. The first works of this kind, his gigantic slice of cake ("Floor Cake," 1962) and his giant ice cream cone ("Floor Cone," 1962), both of which were acquired by the Museum of Modern Art in New York, are among Oldenburg's most famous works, alongside his oversized hamburger ("Floor Burger," 1962, Art Gallery of Ontario, Toronto). The humorously alienated depictions of American street food, monumentalized and artistically staged, continue to captivate viewers today. Starting with his legendary exhibition "The Store" (1961) at Manhattan's Green Gallery, Oldenburg's unparalleled artistic creations would make him world famous in the following years. As early as 1969, the Museum of Modern Art hosted his first solo exhibition, which was also considered the first major pop art exhibition at the New York museum. However, it was not until many years later that Oldenburg's



Claes Oldenburg, Floor Cake, 1962, Museum of Modern Art, New York. \circledcirc Claes Oldenburg

contemporaries, Andy Warhol and Roy Lichtenstein, received similar recognition from the institution. In the 1970s, Oldenburg took his art to a new level by creating monumental sculptures that fill entire spaces and can now be admired in public spaces from New York to Tokyo. Since the late 1970s, he has worked on these sculptures with his second wife, artist Coosje van Bruggen, who went on to become an equal partner in conceptualization, planning, and implementation.



Oldenburg in New York: "Leaning Fork with Meatball & Spaghetti III" a humorous take on the multicultural metropolis

Born in Stockholm and raised in Chicago, Oldenburg moved to New York at 27 in 1956. By the early 1960s, he had established himself alongside Andy Warhol, Roy Lichtenstein, and Tom Wesselmann as one of the leading figures of the rebellious Pop Art movement, which saw itself as a counterculture to the gestural painting of Abstract Expressionism, as exemplified by Jackson Pollock and Willem de Kooning. Like Andy Warhol's work, Oldenburg questions the traditional, outdated notion of art and artists in a playful and self-deprecating manner. Despite his humor and wit, he was never just funny or entertaining but stood for an unusually loud, courageous, and self-assured rejection of art-historical tradition. Oldenburg's "Giant Objects" make us smirk while breaking with established artistic norms and viewing habits. In the tradition of Duchamp's famous ready-made pieces, they depict seemingly insignificant everyday objects, thereby unleashing something radically new. In our nearly 3.5-meter-tall work "Leaning Fork with Meatball & Spaghetti III," Oldenburg draws on motifs from his artistic beginnings, the works created for his famous exhibition "The Store" (1961) at Green Gallery in Manhattan, which he temporarily transformed into a grocery store with artworks based on edible motifs.

What's more, by casually leaning our giant fork with a few pieces of spaghetti and a tomato sauce meatball against the wall, he created a surreal yet realistic symbol of the cultural melting pot of New York City. Spaghetti with meatballs is not a classic Italian pasta dish but was invented by Italian immigrants in America in the early 20th century. Originating in New York's "Little Italy" neighborhood, the dish became a staple of everyday cuisine on the streets of New York in the second half of the 20th century, from where it conquered the whole country. \bOne of a kind: Oldenburg's "Giant Objects"



Claes Oldenburg with "Floor Cone" (1962) in front of the Dwan Gallery in Los Angeles. © Claes Oldenburg

"I am for all art that takes its form from the lines of life itself, that twists and extends and accumulates and spits and drips, and is heavy and coarse and blunt and sweet and stupid as life itself."

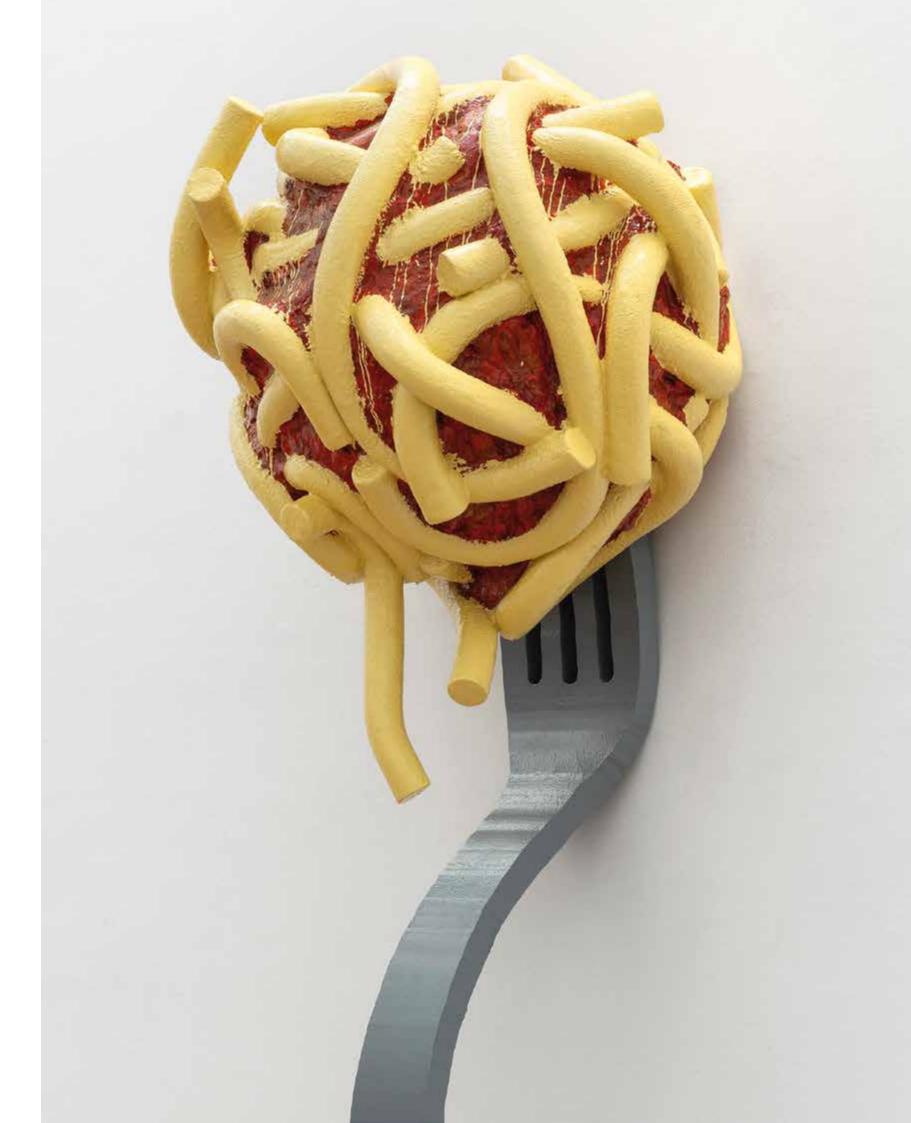
Claes Oldenburg, quoted from: I am for.. (Statement), 1961.



Claes Oldenburg and Coosje van Bruggen, Typwriter Eraser, Scale X, 1998/99, National Gallery of Art, Sculpture Garden, Washington D.C. © Claes Oldenburg

As with other "Giant Objects" by Claes Oldenburg, there are only three versions of this stunning work, each unique. Just one year after its creation, "Leaning Fork with Meatball & Spaghetti I" from the collection of Claes Oldenburg and Coosje van Bruggen, was featured in the major Oldenburg exhibition at the Guggenheim Museum in New York, the Museum of Contemporary Art in Los Angeles, and the National Gallery of Art in Washington. The present version, "Leaning Fork with Meatball & Spaghetti III," was sold from a private New York collection to a private German collection of international post-war art in 2015. Oldenburg's captivating "Giant Objects" are scarce on the global auction market. A copy of the almost six-meter-high work "Typewriter Eraser, Scale X" from 1998/99 was auctioned in New York for the current record price of US\$7 million.

In stark contrast to his New York artist colleague Andy Warhol, Oldenburg never sought the limelight but always let his art do the talking. And so, on his death in 2022, the New York Times paid tribute to Oldenburg's life and work with the words: "Pop Artist made the Everyday Monumental." [JS]



1976 Livonia/Michigan – lives and workes in New York

Gouged Girl. 2008.

Oil on canvas. Signed and dated on the reverse. 181 x 198 cm (71.2 x 77.9 in).

Called up: June 6, 2025 – ca. 6.00 pm ± 20 min.

€ 350.000 - 450.000 (R7/D/F) \$ 395,500 - 508,500

PROVENANCE

- · Studio Dana Schutz, Brooklyn/New York.
- \cdot Zach Feuer Gallery, New York (with label on the stretcher)
- · Private collection (acquired from the above in 2008)
- \cdot Private collection, North Germany (acquired from the above in 2023).



- The American artist Dana Schutz ranks among the greatest figurative painters of our time
- Captivating and disturbing, her creations are complex fever dreams between reality and fiction
- A mature composition from the famous "Self Eaters" series
- Schutz shot to worldwide fame with her contribution to the Biennial at the Whitney Museum of American Art in New York in 2017
- Her large-scale compositions, also highly sought after in Asia, regularly fetch top prices at international auctions
- Most recently, the Louisiana Museum of Modern Art, Humlebaek, Denmark, presented a major solo show, and the Musée d'Art Moderne de Paris showed "Dana Schutz: Le Monde Visible" (2023/24)
- The artist is represented by Contemporary Fine Arts, Berlin, and David Zwirner, New York/ London/Paris/Hong Kong



The American painter Dana Schutz has been hailed internationally as one of the most important new artists of the 2010s and one of the great figurative painters of our time. Klaus Biesenbach, director of the Neue Nationalgalerie in Berlin and former chief curator at the Museum of Modern Art in New York, once described the fascination with her unsettling paintings that blend fiction and reality in an inimitable way as follows: "Schutz's paintings caught my eye because they were different from anything I had seen recently—not exactly beautiful, but very true." And Fabrice Hergott, director of the Musée d'Art Moderne de Paris, recently attempted to put the painter's extremely enigmatic visual world into words as follows: "Each painting by Dana Schutz is an enclosed world in itself, born out of many influences .. Yet her work is far from being emotionless or even predictable. She subtly combines shapes with ideas in situations that surprise their protagonists [...]". The same is true of our grand painting from the critical "Self Eater" series, in which a female figure with her back turned toward a black sea sits at a picnic, her hands covered in blood; she is not eating the food laid out before her, but rather her face and body, like a juicy melon. The panorama of historical references that Schutz appropriates in this captivating composition is vast. As Schutz's mother was an art teacher and artist, she grew up in a particularly artistic household, where she was exposed to reproductions of masterpieces of Western art from an early age, which would shape her work. In "Gouged Girl," Schutz combines elements of Romantic painting and Impressionsm with the destructive moment of Francis Bacon's brutal portraiture and formal aspects of comic art to create something entirely new. This enigmatic and captivating subject matter exudes both fascination and unease, attributing a melon's juicy, soft consistency to the human body and thus addressing our mortality in a completely new artistic way.

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



Portrait Dana Schutz.

In 2017, Schutz rose to fame with a highly controversial painting exhibited at the Biennial at the Whitney Museum of American Art in New York. Her painting "Open Casket," also on display there, was based on photos of Emmett Till, a black boy brutally murdered in the 1950s for racist motives, and caused a major scandal. In addition to the themes of grief and social failure, it also addresses our existence's vulnerability and finite nature. Schutz's captivating paintings have featured in important group exhibitions since the mid-2000s, including at the Museum of Modern Art, New York, the Whitney Museum of American Art, New York, and the Moderna Museet, Stockholm. Most recently, the Louisiana Museum of Modern Art, Humlebaek, Denmark, presented the major retrospective "Dana Schutz" (2023), and the Musée d'Art Moderne de Paris presented the major solo exhibition "Dana Schutz: Le Monde Visible" (2023/24). Both exhibitions have once again demonstrated the extraordinarily invigorating novelty and power of Schutz's incomparable visual worlds, or in the words of the New York Times: "Dana Schutz gives you hope that painting will endure to the end of our species." [JS]

"Garnering critical attention from the outset of her career, Dana Schutz is known for cartoonish figures and narrative-infused compositions that draw upon the history of painting. Often depicting dystopic scenarios, though with wit and humor, Schutz's paintings have featured 'selfeaters' – figures who devour their own hands, arms, chests, and even faces [...]." Whitney Museum of American Art, New York.

Dana Schutz, Presentation, oil on canvas, 2005, Museum of Modern Art, New York.





ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

17

Vier weibliche Akte im Atelier. Around 1910.

Watercolor, opaque watercolor and color chalks. With the drawing "Bildnis eines Mannes mit Hut (Hans Frisch?)" in India ink from around 1908 on the reverse. With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b), the handwritten registration number "A Dre/Bg 22", as well as with the numbers "K 3691" and "3316" on the reverse. On wove paper. $49,4 \times 59,5$ cm (19.4 x 23.4 in), the full sheet. [AR]

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

€ Called up: June 6, 2025 – ca. 6.02 pm ± 20 min.

€ 200.000 - 300.000 (R7/D) \$ 226,000 - 339,000

PROVENANCE

- Artist's estate (Davos 1938, Kunstmuseum Basel 1946, Stuttgarter Kunstkabinett Roman Norbert Ketterer 1954, with the estate stamp on the reverse).
- \cdot Ernst Friedrich (Ernesto) Blohm Collection, Caracas/Venezuela (acquired from the above in 1958: Stuttgarter Kunstkabinett).
- · Family-owned ever since.

EXHIBITION

- Ernst Ludwig Kirchner aus Privatbesitz, Kunsthalle Bielefeld, Richard Kaselowsky-Haus, Bielefeld, September 14 - October 26, 1969, cat. no. 44 (illustrated in color on plate 23).
- E. L. Kirchner. Gemälde, Aquarelle, Zeichnungen und Druckgraphik, Kunstverein in Hamburg, December 6, 1969 - January 25, 1970; Frankfurter Kunstverein, Frankfurt a. Main, February 6 - March 29, 1970, cat. no. 67 (illustrated in color on plate 17).
- Ernst Ludwig Kirchner. Privatsammlung, Galerie Günther Franke, Munich, May 5 • early June 1970, cat. no. 17 (illustrated).
- Ernst Ludwig Kirchner 1880-1938, Nationalgalerie Berlin, Nov. 29, 1979 Jan. 20, 1980; Haus der Kunst, Munich, February 9 - April 13, 1980; Museum Ludwig, Cologne, April 26 - June 8, 1980; Kunsthaus Zürich, June 20 - August 10, 1980, cat. no. 102 (illustated in color on p. 148).
- · Schlossmuseum Murnau, permanent loan (2008-2023).
- Welt-Bühne-Traum. Die "Brücke" im Atelier, Saarlandmuseum Moderne Galerie, Saarbrücken, November 13, 2020 - March 7, 2021.

LITERATURE

 Stuttgarter Kunstkabinett Roman Norbert Ketterer, auction 31, May 20/21, 1958, lot 473 (illustrated on plate 19).

Kirchner's Dresden studio: source of a new spirit and a revolutionary artistic vision

In the early years following the formation of the "Brücke" artist group, Ernst Ludwig Kirchner's Dresden studio served the young painters as both a living and working space and a magnet for female amateur models. Everyone mingled freely in a creative atmosphere in rooms decorated with curtains and screens. Just as Kirchner's private life in those days increasingly diverged from the prevailing conservative morals, his artistic output also increasingly ran counter to traditional art concepts. In numerous works created on the spur of the moment, he captured bodies in motion and devoted himself to depicting the action

- Masterfully executed studio scene from the sought-after "Brücke" period
- Utter Expressionism: nudes in a studio, distinct edgy forms, and bold complementary colors

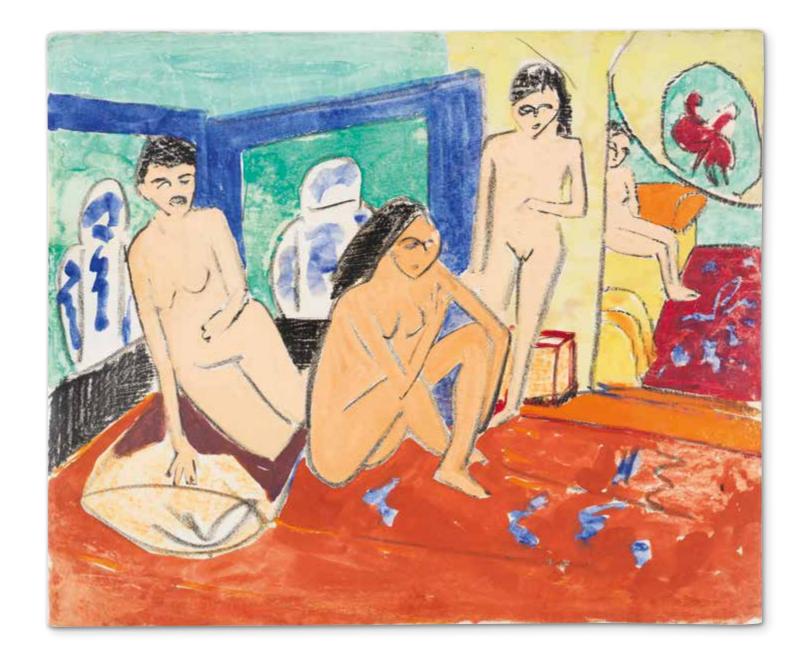
.....

- The studio as a total work of art: more than any other place, Kirchner's studio expresses a new spirit and the revolutionary artistic vision of the "Brücke" artists
- In terms of style and motif, it is closely related to his famous Dresden studio painting "Badende im Raum."
- Fully executed watercolors of this quality from the heyday of the "Brücke" are extremely rare on the international auction market (source: artprice.com)
- In family ownership for almost 70 years, formerly part of the renowned Ernesto Blohm Collection, Caracas/Venezuela

.....

unfolding in his studio. Traditional academic doctrine increasingly took a back seat. His detailed watercolor "Vier weibliche Akte im Atelier" (Four Female Nudes in the Studio), from around 1910, also shows the new artistic understanding of the "Brücke" artists in the clear, edgy style and intense complementary colors.

The eye-catching wall paintings, a painted screen in the room, and the curtain showing a dancing couple in the background on the right clearly indicate the self-designed interior of Kirchner's studio in Dresden. A half-open curtain reveals a second, smaller room with another nude model. In an alternation of opaque areas and a more glazing application, the artist offers us a glimpse into the everyday events in his studio in vibrant colors. Concerning style and motif, the work on paper is closely related to the painting "Badende im Raum" (Bathers in the Room), which may well be Kirchner's most crucial studio painting from the Dresden "Brücke" period. Although framed by strong black lines, the naked bodies of the women here blend in almost seamlessly with their spatial surroundings, becoming part of a larger whole. It is clear to what extent the Bohemian lifestyle of the artist community is reflected in his painting style. During this short period, Kirchner's studio in Dresden was the source of a new spirit and the epicenter of the revolutionary artistic vision of the "Brücke" artists, who broke with artistic convention and paved the way for a new style. [CH/AR]



"Kirchner's primary subject [...] was the sensuality of the female nude, which he used as a metaphor for his own understanding of life."

Hermann Gerlinger, in: Heinz Spielmann (ed.), Die Maler der Brücke. Hermann Gerlinger Collection, Stuttgart 1995, p. 129.



1881 Malaga – 1973 Mougins

Le Sculpteur et son Modèle. 1933.

Gouache, watercolor and India ink.

Signed and dated "Cannes, 19 juillet XXXIII" in the upper left. On creme paper. 40,1 x 50,5 cm (15.7 x 19.8 in).

The work was presented to Paloma Ruiz-Picasso and Diana Widmaeir Ruiz Picasso, Paris, in April 2025.

We are grateful to the heirs of Paul Rosenberg for their kind assistance. We are also grateful to Elisabeth Royer-Grimblat, Paris, for her kind expert advice.

€ Called up: June 6, 2025 – ca. 6.04 pm ± 20 min.

€ 800.000 – 1.200.000 (R7/F) \$ 904,000 – 1,356,000

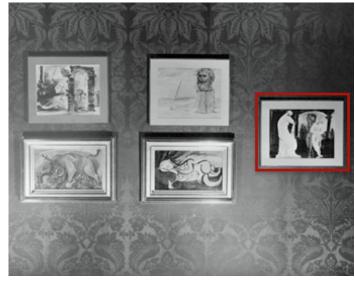
PROVENANCE

- Galerie Paul Rosenberg & Co, Paris/Bordeaux (from the artist in 1933, inv. no. 5160; until September 1940, confiscated by the German occupying forces in Bordeaux/Floirac; transferred by the ERR to the Jeu de Paume in Paris in 1942).
- Galerie Raphaël Gérard, Paris (probably obtained from the ERR in exchange; with a numbered and inscribed label on the back of the frame).
- \cdot Paul Rosenberg & Co., New York (retrieved in September 1945, inv. no. 3191-P, with a numbered and inscribed label on the back of the frame).
- \cdot Private collection, Europe (acquired in 1976: Galerie Motte, Geneva).
- \cdot Private collection, Switzerland (acquired from the above in 1993: Sotheby's).

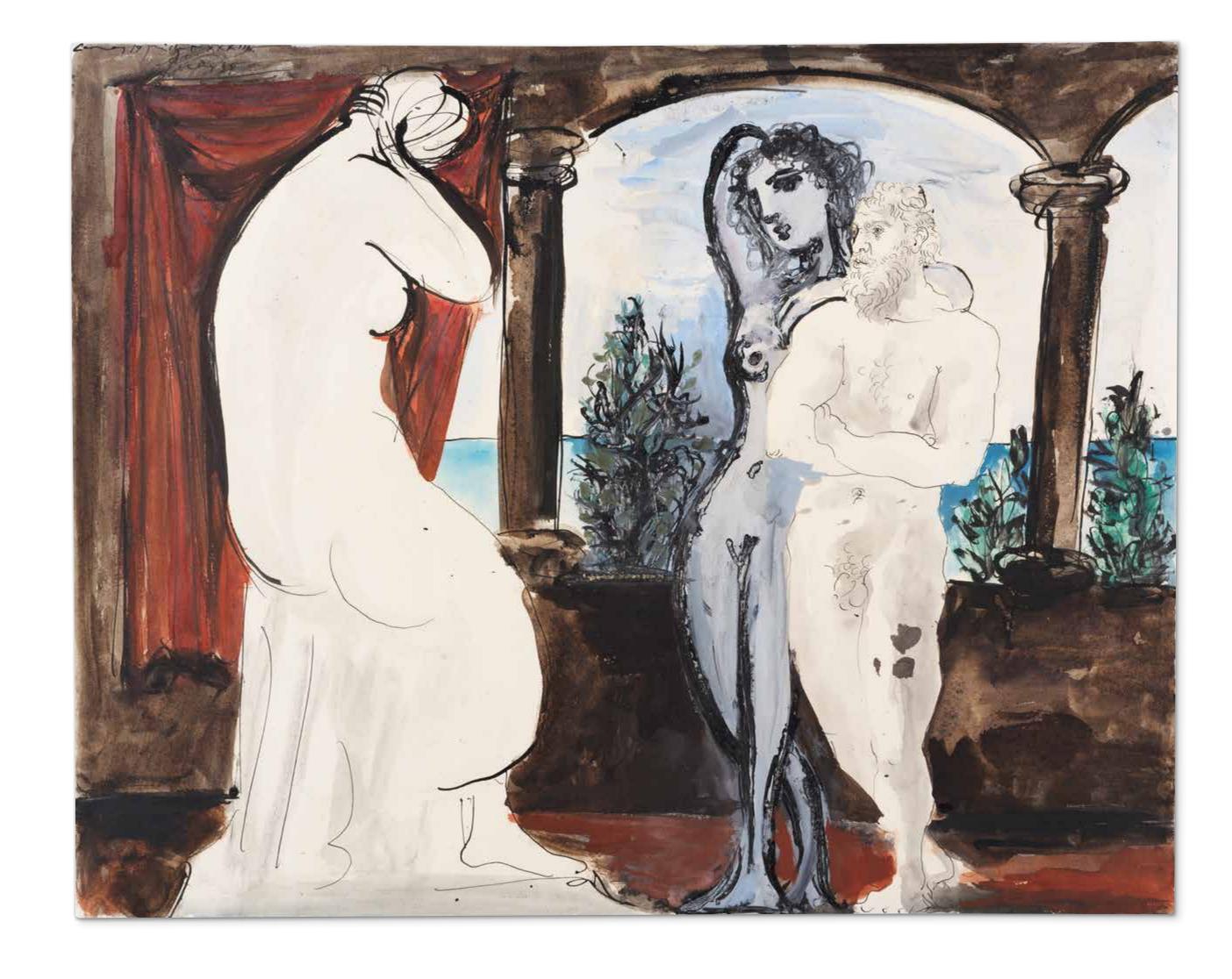
• Colorful, painterly, and large: an outstanding testimony to Picasso's undisputed draftsmanship

- "Artist and model" is a key theme of Picasso's oeuvre
- "Le Sculpteur et son Modèle": an intimate document of the passionate love affair between Picasso and his muse Marie-Thérèse Walter
- Art and eros: Picasso masterfully blends the ancient Pygmalion iconography with the faun, his famous alter ego, to create an intimate double portrait with his young lover
- The companion piece "Le Sculpteur et la Statue," is part of the renowned Picasso collection Berggreun, Berlin
- Most works of this quality are owned by notable collections, and hardly ever appear on the international auction market

Exhibition view at Paul Rosenberg Gallery in March 1936, The Paul Rosenberg Archives, MoMA New York. © Succession Picasso / VG Bild-Kunst, Bonn 2025



Pablo Picasso and the line – the graphic mastery of an artistic genius Calling Picasso an artistic genius is by no means an exaggeration. His mastery of line and color and infinite inventiveness never fails to astonish us. These qualities characterized Picasso's exuberant creative output until he died in 1973. Hardly any other artist of the 20th century can match Picasso's enduring artistic progressiveness, his work shaping many art historical trends well into his old age. Picasso was obsessed, constantly seeking new forms of creative expression, tirelessly exploring and refining his style, motifs, and technical skills. Unlike his paintings, however, Picasso's works on paper captivate viewers with the unique immediacy of expression through which the artist rendered ideas that had just sprung from his creative mind onto paper. Free and spontaneous, these works are fascinating in how ideas that solely exist as mental images are brought to life with confident strokes.





EXHIBITION

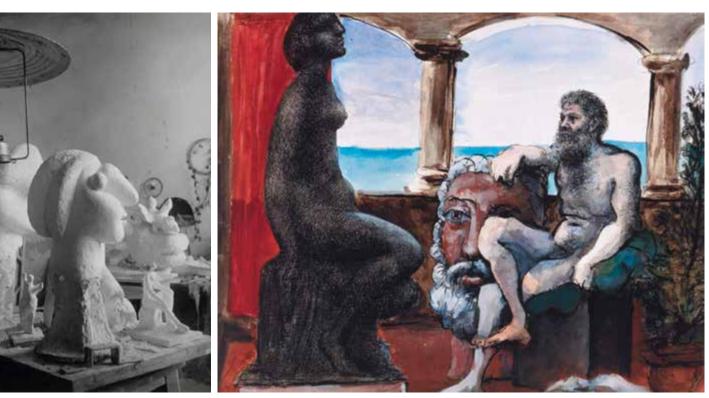
· Exposition d'œuvres récentes de Picasso, Galerie Paul Rosenberg, Paris, March 3 - 31, 1936.

LITERATURE

- · Cf. Christian Zervos, Pablo Picasso, vol. 8, works from 1932 to 1937, Paris 1957, catalogue raisonné numbers 120 and 121 (each with illustration).
- · Galerie Motte, Geneva, Tableaux modernes, sale on February 13, 1976, at the Palace Hotel St. Moritz, lot 68 (illustrated)
- · Sotheby's, London, Impressionist and Modern Paintings Part I, auction on November 30, 1993, lot 63 (illustrated)
- The Picasso Project Alan Wofsy Fine Arts, Picasso's Paintings, Watercolors, Drawings, and Sculptures, a comprehensive illustrated catalog, Surrealism 1930-1936, San Francisco 1997, p. 177, cat. no. 33-071 (a) (illustrated)

ARCHIVE MATERIAL

- The Paul Rosenberg Archives, MoMA New York, Series III: Photographic Materials, Series III.A: Rosenberg Galleries (Paris) [circa 1910-1940], Subseries III.A.1 Galerie Paul Rosenberg (Paris) and Paul Rosenberg & Company (New York): black and white photographic prints collection [1910-1940], III.A. 1.12-41 Exhibitions and installations, Paris and New York, Folder III.A.1.27 Picasso, fol. 29: Exhibition view Paris 1936; Series III.B: Photographic Materials: PR & Co Research Collection: Artists files, Subseries III.B.1: Black and White Photographic Prints [1910s-1980s], III.B.1.119-330: Artists files, Contains gallery stock and private collection, Folder III.B.1.277 Pablo Picasso, fol. 17-18: Inventory photo.
- · Federal Archives, Koblenz: B323/288 Seligmann, Rosenberg, Halphen, Bernheim-Jeune, Rosenberg-Bernstein collections, fol. 440; B323/294 Inventories of Reichsleiter Rosenberg's task force concerning works of art from the Rothschild collection in the depot of the German Embassy, Paris, fol. 256, 257; B323/1020 Collections Paul Rosenberg, Rosenberg-Bernstein, Bordeaux, and Rosengart-Famel, fol. 30ar and 30av.
- Services français de récupération artistique (spoliations de la Deuxième Guerre mondiale), Ministère de l'Europe et des Affaires étrangères, Archives diplomatiques, La Courneuve: Série ERR - Inventaires de l'Einsatzstab Reichsleiter Rosenberg (1940-1959), 209SUP/103/29 ERR - inventaires est listes des caisses pour Nikolsburg; Album de photographies (1940-1950), 209SUP/998 Rosenberg (Paul), fol. 165.
- NARA, Washington D.C.: ERR Card File and Photos, 1940-1945, RG 260, M1943 Roll 25, p. 97, Rosenberg-Bernstein Bordeaux 8.



1932, gelatine silver print, photo: Brassaï (Gyula Halász). © Succession Picasso / VG Bild-Kunst, Bonn 2025, Estate Brassaï – RMN-Grand Palais.

Picasso's plaster heads after the model of Marie-Thérèse Pablo Picasso, Le Sculpteur et la Statue, gouache, watercolor and ink on paper, 1933, Berggreun Collection, Berlin. © Succession Picasso / VG Bild-Kunst, Bonn 2025

"Le Sculpteur et son Modèle" – Artist and model: a key theme in Picasso's oeuvre

The gouache "Le Sculpteur et son Modèle" is particularly remarkable for its high technical quality and outstanding draftsmanship. Colorful, painterly, and executed in a large format, this work, created in Cannes on the Côte d'Azur in the summer of 1933, is directly related to the gouache "Le Sculpteur et la Statue" (Zervos XIII, 120, formerly also Paul Rosenberg, Paris, now in the Berggruen Collection, Berlin), from 1932. The artist explores the motif of artist and model, which is significant in art history in general and for Picasso in particular, in both drawings. This motif became one of his most important themes over the decades until his death. In the early 1930s, Picasso acquired the famous Château de Boisgeloup in Normandy as an artistic retreat, where he worked inspired and captivat-

ed by the striking beauty of his young muse, Marie-Thérèse Walter, creating various versions of his famous sculpture "Bust of a Woman (Marie Thérèse)." This artistic encounter and intense visual exploration of his model and lover on the Côte d'Azur in the summer of 1933 must have inspired Picasso to depict this intimate creative moment in a scene showing the sculptor and his model. Although Picasso was blessed with a talent for drawing that made even his depictions of goats and cats famous, his long and intense exploration of the female body revealed his exceptional talent as a draftsman. Using a reverse drawing technique, the artist's incarnate and the sculpture he created remain in the paper's tone, standing out against his nude model draped in a soft blue.



Jean Raoux, Pygmalion amoureux de sa statue (Pygmalion adoring his statue), 1717, oil on canvas.

Picasso and Marie-Thérèse Walter – "Le Sculpteur et son Modèle" as an intimate testimony to a passionate love affair

Inspired by the famous Pygmalion scene from ancient mythology and a topic in art history since the Renaissance, Picasso created a classic yet highly personal motif in "Le Sculpteur et son Modèle." Just as the ancient sculptor Pygmalion falls in love with his statue of Aphrodite that comes to life before his eyes, blurring the lines between art and reality, Picasso—who was still married to his first wife Olga at the time—fell in love with his young model Marie-Thérèse, whom he had met in Paris in 1927 when she was just 17 years old. Until the mid-1930s, Picasso was able to keep his affair with his new muse a secret from his wife. However, Picasso attributed the distinct facial features of his new love to the female nude in "Le Sculpteur et son modèle." Artist and model, naked and close, admire the sculpture as their joint work. Moreover, Picasso merges the artist not only with his person but also with the representation of the faun as Picasso's alter ego, as he had already done in the sheets of his famous graphic series "Suite Vollard," published in 1937. The erotic component of the ancient theme is emphasized and emotionally charged to reflect the artist's situation. Looking out over the deep blue sea, Picasso painted his turbulent feelings, stirred by his love for the young Marie-Thérèse, with ravishing perfection on the Côte d'Azur on July 19, 1933. As a diary entry turned into a picture, "Le Sculpteur et son Modèle" is not only an outstanding example of Picasso's unrivaled draftsmanship but also a compelling intimate testimony to Picasso's deep love for Marie-Thérèse Walter, who, alongside his later muse Dora Maar, inspired the artistic genius to some of art history's most significant works. The portrait of Marie-Thérèse, "Femme à la montre" (1932), which was auctioned in New York in 2023, is the second most expensive Picasso ever sold at auction. [JS]

Marie-Thérèse Walter, around 1933.







Pablo Picasso, Le peintre et son modèle, 1963, oil on canvas, Pinakothek der Moderne, Munich. © Succession Picasso / VG Bild-Kunst, Bonn 2025

19 KATHARINA GROSSE

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

Ohne Titel. 2005.

Acrylic on canvas.

Signed, dated and with the work number "2005/1067 L" on the reverse. 235 x 201 cm (92.5 x 79.1 in). [KA]

The work is registered at the Katharina Grosse Studio under the work number 2005/1067L. We are grateful to the Wunderblock Foundation (Katharina Grosse Archive) for providing this information.

€ Called up: June 6, 2025 – ca. 6.06 pm ± 20 min.

€ 120.000 – 150.000 (R7/D/F) \$ 135,600 – 169,500

PROVENANCE

- · Galerie Conrads, Düsseldorf.
- Private collection, Belgium (acquired from the above in 2007).
- · Private collection, South Germany.

"Color is something very intimate, as it evokes immediate reactions."

Katharina Grosse, quoted from: Katharina Grosse. Studio Paintings 1988-2022, Berlin/St. Louis 2022, p. 9

Trained at the renowned Düsseldorf Art Academy, where she would become a professor herself, Grosse emerged in the early 1990s with an unmistakable visual language, and her work has been displayed in museums and institutions worldwide ever since. Among the most remarkable artistic statements is the spectacular project "It Wasn't Us" (2020) at the Hamburger Bahnhof, Berlin, in which massive color structures spread out from the museum into the public space, radically questioning the conventional distinction between the museum and the urban context.

Irrespective of the medium – canvas, buildings, or a natural environment – Grosse conceives painting not as an illusionistic pictorial space but as • A sense of floating lightness in a large format: an extraordinary work in composition, color, and style

- The vigorous, circular brushstrokes of the glossy acrylic reveal the painting process
- In 2021, a work from this small group fetched the highest price ever for one of these paintings at an international auction (source: artprice.com)
- Works from this creative phase are part of important collections, including the Museum of Modern Art, New York, the Centre Pompidou, Paris, and the Städtische Galerie, Lenbachhaus, Munich
- Katharina Grosse is honored with the retrospective exhibition "The Sprayed Dear" at the Kunstgebäude der Staatsgalerie Stuttgart (from April 11, 2025, to January 11, 2026)

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an immediate intervention in reality. Her works take shape as spatial events, as energetic gestures in the present moment. Speaking about her artistic intention, Grosse says: "Reality can always be seen and experienced differently. [...] Everything is an image. Everything is an idea. My images are prototypes of this realization." (Katharina Grosse, 2018, quoted from Sabine Eckmann, Katharina Grosse. Studio Paintings 1988-2022, Berlin/St. Louis 2022, p. 206).

While Grosse has been working increasingly with large-format spray techniques since 1998, the work "Untitled" from 2005 allows a rare insight into another physically direct dimension of her artistic process. The shiny, colorful circles move in rhythm, overlapping in dense, polychrome layers and revealing traces of the gestural process, like choreographic notations. Even individual brush hairs left behind on the canvas bear witness to the artist's physical presence. The tondos seem anything but closed: they vibrate and expand as if they want to overcome the image size. The central dialectic in Grosse's work – a balancing act between conscious placement and radical openness – is revealed in this dynamic tension between formal structure and the dissolution of boundaries through painting. [KA]



notions of painting.

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

GERHARD RICHTER

1932 Dresden – lives and workes in Cologne



Abstraktes Bild. 1979.

Oil on canvas. Signed, dated, and inscribed with the work number "448-3" on the reverse. 78 x 52 cm (30.7 x 20.4 in).

€ Called up: June 6, 2025 – ca. 6.08 pm ± 20 min.

€ 120.000 – 150.000 (R7/D/F) \$ 135,600 – 169,500

PROVENANCE

- · Galleria Mario Pieroni, Rome.
- · Private collection, Europe.
- \cdot Private collection, Bavaria (since 2006, Galerie Herbert Leidel, Munich).

EXHIBITION

- Gerhard Richter, Sperone Westwater Fischer Gallery, New York, February 2 - March 1, 1980.
- · Gerhard Richter, Galleria Pieroni, Rome, March 28 April 30, 1980.

LITERATURE

- Dietmar Elger, Gerhard Richter. Catalogue raisonné, vol. 3: 1976-1987 (nos. 389-651-2), Ostfildern 2013, no. 448-3
- Gerhard Richter Werkübersicht / Catalogue raisonné 1962-1993, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, vol. III, Bonn 1993, no. 448-2
- Jürgen Harten et al., Gerhard Richter. Bilder = Paintings 1962 1985, Cologne 1986, p. 391, illustrated on p. 221 (there as no. 448-2).

 \cdot Christie's, London, auction Post-War and Contemporary Day Sale, June 25, 2004, lot 216.

- Early work from the series of the "Abstract Paintings."
- In the almost monochrome color scheme, Richter combines the formal rigor of his figurative works with the gestural freedom of his abstract works

.....

- The intense, flat red tones lend the work an immediate physical presence and emotional depth
- Unusual surface structure: the rhythmical structure adds tactile depth and striking materiality to the painting
- Almost monochrome paintings from this creative period are rare on the art auction market

.....

This almost monochrome red work by Gerhard Richter from 1979 occupies a special place within his oeuvre. It is one of his early "Abstract Paintings," which Richter began in the late 1970s. During this transitional period, the artist increasingly abandoned the figurative imagery of his well-known photographic paintings and strove for a radical opening toward a free, non-representational style. Therefore, the 1970s may be interpreted as a pivotal point in his career. What is typical of this creative phase is the tension between planned composition and gestural expression, while Richter's later abstract works are characterized by, for example, complex overpainting.

The present work is an impressive commentary on this radical change. The partly impasto red paint generates a dense, meditative atmosphere and makes for an immediate physical presence in which the color stands out as a pure means of expression. The texture of the paint application is quite unusual and intentionally made to look like woodchip wallpaper. He varies this in only a few paintings, using two color schemes: predominantly red (catalogue raisonné numbers 448-1 to 4) and beige with green (448-5 to 6). He revisited this theme in a much larger format in the two spatial works "Strich (auf Blau)" (451) and "Strich (auf Rot)" (WVZ 452) commissioned by the Soest district vocational school.

The color red is of central importance in this context: red symbolizes energy, transformation, and emotions, but it is also a signal color that inevitably draws the viewer's gaze into the depths of the pictorial space. The reduction to this color, except for a few green accents, creates an expressive power. At the same time, it can be seen as a reference to Richter's intense engagement with painting—with color, surface, and structure. Our "Abstract Painting" also shows traces of the artist's search for a new approach, in which openness to chance and a conscious renunciation of identifiable forms play a central role and lend the work a very special aesthetic quality. Our painting is a fascinating art-historical document within the context of Gerhard Richter's oeuvre and a testimony to the artistic transformation of one of the most important painters of our time. [MH]



PIERRE SOULAGES

1919 Rodez — 2022 Nîmes

21

Peinture 130 x 102 cm, 18 janvier 2011. 2011.

Acrylic on canvas. Signed, dated, and titled on the reverse of the canvas. 130 x 102 cm (51.1 x 40.1 in).

€ Called up: June 6, 2025 – ca. 6.10 pm ± 20 min.

€ 700.000 – 900.000 (R7/D/F) \$ 791,000 – 1,017,000

PROVENANCE

- $\cdot\,$ Galerie Karsten Greve, St. Moritz (with the label on the reverse).
- $\cdot\,$ Private collection, North Rhine-Westphalia.

LITERATURE

• Pierre Encrevé, Soulages. L'œuvre complet. Peintures, vol. IV 1997-2013, Paris 2015, catalogue raisonné no. 1470 (illustrated in color on p. 371).

• Glossy brushstrokes on a matte background: Pierre Soulages reinvents black with his "Outrenoir" style

- Color becomes the motif, combined with the light, it is the sole content
- As a pioneer of abstract painting in post-war France, he dedicated his life's work to exploring and redefining black
- At the time of its creation, the artist's hometown Rodez honored him with a museum, the Musée Soulages
- From Europe to Asia and the USA, his works are appreciated around the world and can be found in the most renowned museums

.....

"The color black is not the means of expression, light is."

Pierre Soulages in an interview with Charles Juliet, quoted from: Kritisches Lexikon der Gegenwartskunst, Munich 1998, p. 14.

French artist Pierre Soulages is recognized as one of the greatest painters of the 20th and 21st centuries. He was always a maverick in his artistic endeavors, not affiliated with any school or art movement. Regarding his rejection of artist groups, he once stated, "I am drawn to an artist because he is unique, original, irreplaceable, not because he shares values with his colleagues." When I hear about a movement, I am interested in what breaks away from it, what goes beyond it." (Pierre Soulages, quoted from: Kritisches Lexikon der Gegenwartskunst, issue 41, vol. 7, Munich 1998) The consistency with which he pursued this independent path throughout his life becomes evident in his oeuvre. On a purely formal level, his work can be classified as abstract painting with certain informal tendencies. However, in terms of form and style, Pierre Soulages is far from the pioneers and his contemporaries. With a radicalism and consistency rarely found in an artist's biography, he devoted his life's work to exploring and redefining the color black, always emphasizing that "the means of expression is not the color black, but light." (Pierre Soulages in dialogue with Charles Juliet, quoted from: Kritisches Lexikon der Gegenwartskunst, Munich 1998, p. 14).

The artist was born in Rodez, Aveyron, in southern France in 1919. At 18, he traveled to Paris and visited its museums. He was fascinated with Pablo Picasso and Paul Cézanne. In 1941, he was drafted into military service and stationed in Montpellier, where he attended the École des Beaux-Arts, meeting the abstract artist Sonia Delaunay. After the war, Soulages had a studio in Courbevoie near Paris, where he made contacts with artists such as Caesar Domela, Francis Picabia, Hans Hartung, and





Pierre Soulages, 2nd of October 2017, photo Raphaël Gaillarde. © VG Bild-Kunst, Bonn 2025

Fernand Léger. The following year, his paintings were exhibited for the first time at the Salon des Surindépendants, bringing them to the attention of a wider audience. At an exhibition at Galerie Breteau in Paris, he met James Johnson Sweeney, then curator of the Museum of Modern Art in New York, who supported his work for many years. Apart from trips to Mexico and the USA, his trip to Japan in 1958 was probably the most important. His early gestural, yet always compositionally balanced paintings with their black or brown block letters on light-colored backgrounds are based on impressions of his homeland's austere Romanesque architecture and Celtic monuments but also the influence of East Asian calligraphy. In later works, Soulages used wide rubber spatulas or roller brushes as painting tools, affecting his bold hatches' aesthetic effect.

As a prominent representative of French post-war modernism, Soulages was repeatedly exhibited in the documenta in Kassel in the 1950s and 1960s. His first major retrospective occurred in Hanover, Essen, and The Hague in 1960/61. Soulages subsequently received numerous international art prizes, including the Rembrandt Prize in Germany in 1976 and the Grand National Prize for Painting in Paris in 1987. In 1994, he was awarded the Praemium Imperiale for Painting in Japan, which is considered the "Nobel Prize for the Arts." Until his death at the advanced age of 102 in 2022, Soulages' great success and creative energy remained unbroken. For his 100th birthday, the Louvre in Paris dedicated a major exhibition to him in the Salon Carré in 2019, an honor reserved for only a few artists. In its epitaph for the artist on October 26, 2022, the Neue Zürcher Zeitung wrote: "His black monochromes are among the most radical works produced by modern art."



"Peinture 130 x 102 cm, 18 janvier 2011" is one of these radical, black monochrome works. Within his oeuvre, it can be assigned to a specific group of works in which the entire pictorial surface is covered with a layer of black paint that extends beyond the picture edges. No color nuances such as blue, red, or brown are permitted. No canvas area remains unpainted, preventing any interaction with the bright white of the primer, as was still the case in earlier works. The artist explains the origin of this particular type of painting: "One day, the color black had almost covered the entire surface of my canvas [...] Then I saw how this excess led to the negation of black: the differences in the material, in the texture, through which the light was absorbed or reflected, created values and a special colorfulness, a light, and spatiality that were so powerful that they aroused my desire to paint.. I have embarked on this path and constantly discover new possibilities here." (Pierre Soulages in a talk with Charles Juliet, quoted from: Kritisches Lexikon der Gegenwartskunst, Munich 1998, p. 14).

In the entirely black surface of the image carrier, Soulages finds reflections, structures, and variations, even a luminosity that he describes as "Outrenoir." He uses this term to describe the result of his exploration of black, which continues to fascinate him in its many different variations. His Peinture from 2011 also reveals a surprising wealth of variation when exposed to light. The artist has worked horizontal grooves into the impasto, yet surprisingly matt surface with broad brushstrokes, which define the composition as shiny areas. They are arranged in three horizontal rows, slightly less pronounced on the left, stronger in the middle, and finally fully executed on the right. The result is a subtle sense of direction that guides the viewer's eye. Depending on the incidence of light, faint horizontal hatching appears in the upper left, where the notches are least pronounced, adding another layer of tactility.

Pierre Soulages' works come alive when viewed in their original form. No reproduction can ever do justice to the actual effect of his works. They only reveal their full impact in interaction with the viewer. The artist was also well aware of this fact. "But I know very well and have said this often enough that the reality of a picture is much more complex. This reality consists of the threefold relationship between the object [...], the painting, me, its creator, and the viewer. When one sees simplicity and rigor in some of these pictures, others speak of richness and sensuality. It depends on the person looking at them." (Pierre Soulages in dialog with Charles Juliet, quoted from: Kritisches Lexikon der Gegenwartskunst, Munich 1998, p. 14f.) He continues:

"The painting unfolds as you look at it, in the moment of viewing itself." "A work of art needs to be viewed frequently. Beyond its immediate pleasure, it always conveys something essential."

"Painting, above all, means acting spontaneously. It is a series of decisions that arise, follow one another, and come from deep within."

"When you work with colors, spreading them across the surface, an unimaginable life emerges. You need a keen eye that transcends the barriers of habit and intention to perceive this life's full complexity and richness."

Not every artist succeeds in talking about their work with such vivid clarity as Pierre Soulages. His words always testify to a deep commitment to his art, painting, and life's work. [AR]

"His black monochromes are among the most radical creations of Modern Art."

Kerstin Stremmel, Nachruf Pierre Soulages, Neue Zürcher Zeitung, 26.10.2022, online.







THOMAS BAYRLE

1937 Berlin – lives and workes in Frankfurt a. Main

Motta. 1966.

22

Oil on panel, in the artist's original frame. Signed in the lower right. Once more signed and dated, as well as titled "Motta Love" on the reverse. 126,5 x 182,5 cm (49.8 x 71.8 in). [AR]

€ Called up: June 6, 2025 – ca. 6.12 pm ± 20 min.

€ 100.000 – 150.000 (R7/F) \$ 113,000 – 169,500

PROVENANCE

- Private collection Germany/Switzerland (acquired fromt the artist in the late 1960s).
- · Ever since family-owned.

EXHIBITION

- Thomas Bayrle, Städel Museum, Frankfurt a. Main, October 19, 2002 J anuary 5, 2003, cat. no. 9 (illustrated in color on p. 33).
- Thomas Bayrle. 40 Years Chinese Rock ,n' Roll, Museum of Modern Art, Frankfurt a. Main, March 17, 2006 - January 28, 2007, cat. no. 8 (illustrated in color).
- Thomas Bayrle. I've a feeling we're not in Kansas anymore, Museu d'Art Contemporani (MACBA), Barcelona, February 6 - April 19, 2009.
- Thomas Bayrle. Tutto-in-uno / All-in-One, Museo Madre, Naples, June 21 October 14, 2013 (with color plate on p. 24).
- Thomas Bayrle. Playtime, New Museum, New York, June 20 September 2, 2018 (illustrated in color on pp. 62-63).
- Thomas Bayrle. Form Form SuperForm, Pinacoteca Agnelli, Turin, November 3, 2023 - August 31, 2024 (illustrated in color on pp. 74-75).

LITERATURE

- Thomas Bayrle, Cities, Accumulations and Eros, Tokyo 1982, No. 2.
- · Thomas Bayrle, Bayrle. Big Book, Cologne 1992, p. 13.
- $\cdot\,$ Museum für Moderne Kunst Frankfurt am Main, Thomas Bayrle, Darmstadt 1994, No. 29.
- · Renato Barilli, Un mosaico (quasi) pop. Al Madre di Napoli omaggio a Thomas Bayrle, July 19, 2013, in: l'Unità, Year 90, no. 196, p. 21 (with color reproduction).
- \cdot Thomas Bayrle (ed.), Thomas Bayrle. Gerani / Pavesi, Berlin 2015 (illustrated on p. 15).
- · Anne Blood, Thomas Bayrle. Playtime, July 8, 2018, online: studio international (with installation view, accessed on March 3, 2025).
- Alessandra Quattordio, Thomas Bayrle, ovvero la moltiplicazione dei segni. Tra consumismo e denuncia, November 20, 2023, online: ArtsLife, the cultural revolution online (with color reproduction, accessed on March 3, 2025).

• Early highlight from a particularly sought-after creative period of the German Pop Art pioneer

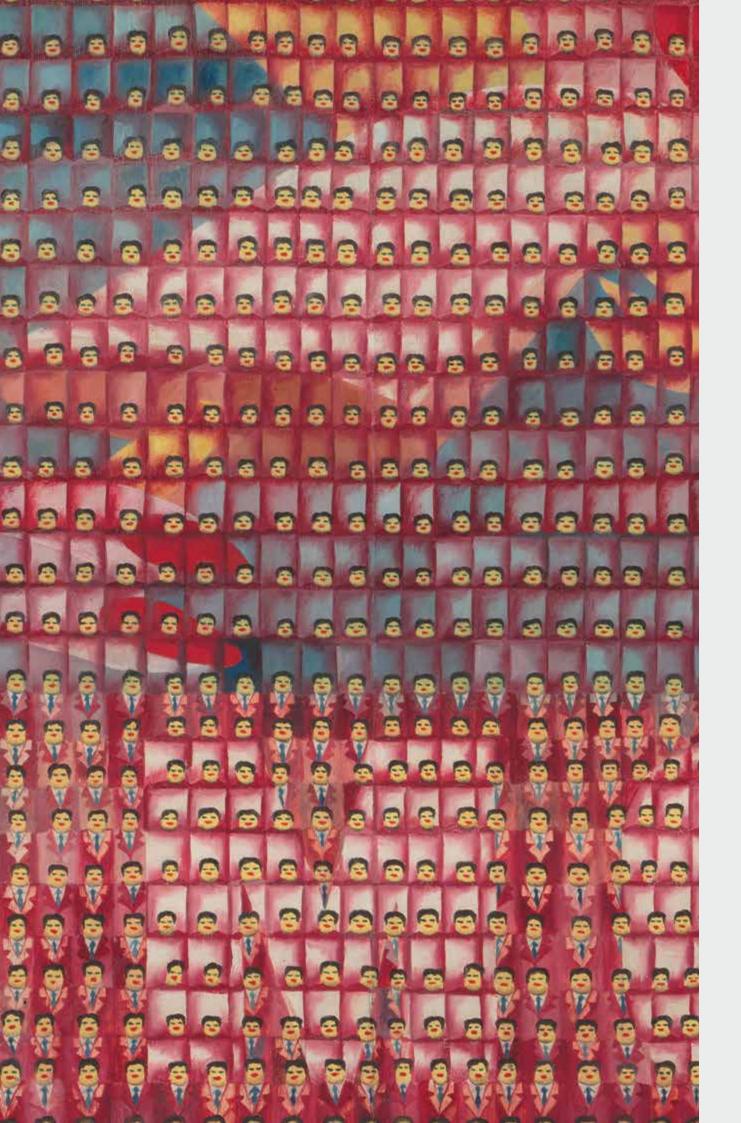
- Thomas Bayrle confronts "Motta Eis-Sommer-Feeling" with political motifs; Capitalism and Consumerism meet Communism
- 3612 heads: In the mid-1960s, he developed his distinctive grid-like style
- From Frankfurt to New York: since 2002, the artist's work has been featured in major museum solo shows
- In private family ownership since the late 1960s, purchased directly from the artist
- Until the end of February 2025, Bayrle's works were part of the "Pop Forever. Tom Wesselmann & ..." exhibition at the Fondation Louis Vuitton in Paris
- Other works from the 1960s can be found in international museum collections such as the Museum of Modern Art, New York, the Städel Museum, Frankfurt am Main, and the Neue Nationalgalerie, Berlin
- In 2026, two retrospective exhibitions will be dedicated to the artist: at the Schirn Kunsthalle in Frankfurt am Main and at the Museum Kulturspeicher in Würzburg

"At the time, I was interested in mass gatherings, mass production and mass society, regardless of whether it was about goods or people. Without much consideration, I associated mass rallies in the East with commercial production in the West, seeing it as the same thing under a different guise."

Thomas Bayrle in an interview with Marius Babias, Kunstofrum International, volume 148, Dec. 1999, p. 237.



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Thomas Bayrle's super forms and 1960s German Pop-Art

Thomas Bayrle's artistic career began in the mid-1960s, a decade marked by profound political and cultural changes in Germany. The Federal Republic of Germany experienced an economic boom that favored technical innovations and fundamentally changed consumer behavior. Youth culture, the sexual revolution, and various protest movements also led to a new cultural self-awareness that questioned traditional values and established an alternative lifestyle. In this social environment, the predominantly abstract post-war painting of the 1960s was replaced by a new, figurative movement that was influenced by Pop Art from America and Great Britain. Among its representatives are Gerhard Richter and Konrad Lueg in Düsseldorf, K. H. Hödicke and Lambert Maria Wintersberger in Berlin, and Peter Roehr and Thomas Bayrle in the Frankfurt am Main circle. The son of an artist and an art historian, he began training as a weaver and dyer in Göppingen in 1956. In 1961, he founded the publishing house "Gulliver-Presse" in Bad Homburg together with Bernhard Jäger and worked in advertising, influences that would also be reflected in his art.



Thomas Bayrle, Mao, 1966, oil on panel with electro motor, Neue Nationalgalerie Berlin. © VG Bild-Kunst, Bonn 2025

His work "Motta" from 1966 is one of the early highlights in Peter Bayerl's oeuvre, created in the cultural environment of the 1960s. It comprises two wooden elements and shows the advertising face of the Italian ice cream maker "Motta" in the center of the picture, with the company name in capital letters below it. From a distance, the overall impression seems oddly gridded. In close-up, it shows that the entire surface in the foreground is covered with miniature portraits reminiscent of postage stamps. Countless male figures with black hair, red jackets, white shirts, and ties look at us with black eyes and red mouths but, at the same time, disappear into the masses due to their uniformity. The male figures are also known from Thomas Bayrle's work "Mao," also from 1966. It shows a portrait of Mao Zedong in the center of the picture, which can be tilted and converted into a red star with the help of a built-in motor. Like "Motta," it comprises

countless micro-portraits representing the Chinese people. The central motif, which Thomas Bayrle calls a "superform", is represented by Moa and the red star and is formed there from countless subforms that correspond in content to the superordinate motif. Thomas Bayrle, who was intensively studying Maoism and China at the time, found the inspiration for this form of representation in photographs of Chinese stadiums, which made a strong impression on him: "Images of the Chinese Revolution could be seen on the huge walls of people. These "super signs" were composed of thousands of dots, which on closer inspection proved to be signs [...] picture-patterned grids of thousands of people who, on command, held up or lowered colored signs." (Thomas Bayrle, in exhibition catalog Thomas Bayrle. 40 Years Chinese Rock ,n' Roll, Museum für Moderne Kunst, Frankfurt a. Main, 2006)



Other view: Thomas Bayrle, Mao, 1966, oil on panel with electro motor, Neue Nationalgalerie Berlin. © VG Bild-Kunst, Bonn 2025

In contrast to "Mao," in "Motta," the principle of the "superform" of the advertising face and its subforms, the representatives of the Chinese people, is reversed. Here, the world of capitalism meets the politically connoted motifs of communism unfiltered; mass production meets mass movement, and Western profit-seeking meets the ideas of the largest Eastern people's republic. As Thomas Bayrle himself says, he was never concerned with visualizing ideological contradictions: "I paid little attention to ideological differences and mixed communist and capitalist elements and content together – against the protest of my left-wing friends.. According to the motto "technical patterns on this side / organic ornaments on that side," in my imagination, East and West interwove like warp and weft in the same fabric.. Irreconcilable ideological differences became increasingly similar – and blurred over the years – until the currently unfolding "Global Rock 'n' Roll." (Thomas Bayrle, quoted in: MMK Frankfurt a. Main, online: www.mmk.art/de/ whats-on/thomas-bayrle - accessed on March 6, 25). Whether consciously or unconsciously, deliberately or by chance, with the work "Motta", Thomas Bayerle creates a congenial conglomeration of seemingly irreconcilable contradictions and conflicting world views. The work, which had been in private hands since the 1960s, was exhibited in public for the first time in 2002 and has since been shown in almost all of the artist's important solo shows over the past 25 years, which undoubtedly speaks to the great significance of the work in the artist's oeuvre, which began in the epochal 1960s. [AR]

Mario Rossi, Gelati Motta, 1954, poster.





1949 Liverpool – lives and workes in Wuppertal



Runner. 2017.

Sculpture, stainless steel.

With the artist's signature and the foundry stamp on the side at the bottom. 175 x 114 x 59 cm ($68.8 \times 44.8 \times 23.2$ in). Cast by the art foundry Schmees, Pirna/Langenfeld.

Until October 26, 2025, the Spanish Tower Sculpture Garden in Darmstadt hosts the exhibition "Tony Cragg." Along a sculpture trail of about 1.5 km, starting on the plateau of the UNESCO World Heritage Site Mathildenhöhe and ending in the Spanish Tower Sculpture Garden, a variety of monumental works are on display, including a huge stainless steel double sculpture.

With a certificate signed and dated by the artist on August 7, 2023.

€ Called up: June 6, 2025 – ca. 6.14 pm ± 20 min.

€ 300.000 - 400.000 (R7/D/F) \$ 339,000 - 452,000

PROVENANCE

· Achenbach Hagemeier Fine Arts, Düsseldorf.

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

- The highly polished stainless steel's allure and elegant form reveal new perspectives from every angle
- The high-gloss sculpture intriguingly connects artwork, space, and viewer
- With the "Runner" series, Cragg successfully visualizes energy, movement, and vitality inherent in heavy, static materials
- Similar works from the "Runner" series can be found, among others, at the Dreischeibenhaus in Dusseldorf, the Istanbul Museum of Modern Art / Istanbul Modern, and the Sculpture Garden of the New Orleans Museum of Art
- Other stainless steel sculptures are in prominent public spaces worldwide, including One Bangkok, the new district in the heart of Bangkok, and the lobby of the new "One Vanderbilt" super skyscraper on Vanderbilt Avenue in New York

The perfect symbiosis of form and material

Viewed from every angle, this sculpture captivates the observer with ever-changing perspectives, constantly revealing new details of Cragg's highly dynamic composition. In the harmony of its irregularity, the artist presents himself as a master of the artistic fusion of form and material, allowing himself to be "taken on a journey" by the diverse materials (cf. Tony Cragg, in: exhibition catalog Parts of the World, Cologne 2016, p. 406). With great dynamic elegance and aesthetic perfection, Cragg shapes the material he uses here, stainless steel that glows like liquid silver, into a form that celebrates its qualities and opens up many different associations for the viewer's imagination. There is no perfect vantage point, as the sculptures reveal a different spectacular interplay of forms from every perspective, making it impossible to determine a front or back. The highly reflective stainless steel workssuch as the piece offered here—add another dimension to the artwork by reflecting their surroundings and thus entering into contact with both the space and the viewer, inevitably intertwining them. "I believe that the material world is in a conversation with us all the time." (Tony Cragg, quoted from: Our Choices Art, Tony Cragg. New Sculptures: https://www.youtube.com/watch?v=bompknGi9Qo&t=10s)



Decades of success

Tony Cragg is undoubtedly one of the internationally most celebrated British sculptors of the 21st century, with a career spanning several decades. He exhibited at documenta 7 and 8 in Kassel in the 1980s, represented the United Kingdom at the Venice Biennale, and received the prestigious Turner Prize. Before his artistic training, which included studies at the Wimbledon School of Art and the Royal College of Art in London, the young Tony Cragg worked briefly as a laboratory assistant in a research lab at the National Rubber Producers Research Association. Even then, his keen interest in natural sciences, chemistry, physics, genetics, and engineering was evident, finding expression in his work from the beginning, both in his ideas and titles and in the forms and materials he used.

Physical presence and dynamic movement

Cragg's works from the "Rational Beings" series, created in the 1990s, are reminiscent of the human spine in the broadest sense. Later sculptures, characterized by an array of curves and bulges, resemble organic structures or microorganisms, while other works, such as the more extreme, rhythmically moving "Dancing Columns" or "Points of View," play with the laws of geometry, symmetry, and physics. Despite their impressive physical presence, they not only convey a sense of lightness, but as completely static structures, they often evoke a surprising impression of motion: "Static' is an interesting word because it refers to a motionless object. At the same time, however, it informs us that there is no such thing. It suggests a different energy or potential, such as static electricity. The potential energy that is kept in check but still pushes forward." (Tony Cragg, quoted from: Exhibition catalog Anthony Cragg. Parts of the World, Cologne 2016, p. 403)



Tony Cragg in front of another stainless steel sculpture. © VG Bild-Kunst, Bonn 2025



Another work from the "Runner" series with a different patina, exhibited in the "City of Arts and Sciences" / "Ciutat de les Arts i les Ciències" in Valencia, Spain. © VG Bild-Kunst, Bonn 2025

The present "Runner" from 2017 also fascinates viewers with its transitory, momentary character: "Runner," says Cragg, "conveys the feeling you have when you think you know where you're going, but you sense that you might be heading in the wrong direction. This doesn't just apply to minor personal matters, but is often also true of the major trends we sense around us." (Quoted from: www.salzburgfoundation. at/kunstprojekt-krauthuegel-anthony-cragg-drei-neue-aussenskulpturen/)

Cragg succeeds in creating an apparent movement, a swirling effect, and a suspenseful mutability of the entire object through a wealth of curves, bulges, and bulges combined with the high-gloss surface reflections.

The fascination with the material was most recently explored in the highly acclaimed exhibition "Tony Cragg. Please Touch!" at the Kunstpalast in Düsseldorf in 2024, where visitors were invited to touch Tony Cragg's mesmerizing works. Other recent major exhibitions include those at the Musée du Louvre and the Centre Pompidou in Paris, the Museo Nacional Centro de Arte Reina Sofía in Madrid, the Royal Academy of Arts in London, the Louisiana Museum of Modern Art in Humlebæk, the Belvedere in Vienna, the Kunsthalle Bern, and the Benaki Museum in Athens. [CH]



24 Imi knoebel

1940 Dessau – lives and workes in Dusseldorf

Kartoffelbild 10. 2012.

Acrylic on aluminum, 2 parts.

One element signed and dated on the reverse. Both parts inscribed "A" and "B" on the reverse, and each typographically titled and inscribed on a label. Total installation dimensions: $190.4 \times 268.7 \times 9$ cm (74.9 $\times 105.7 \times 3.5$ in).

€ Called up: June 6, 2025 – ca. 6.16 pm ± 20 min.

€ 120.000 – 150.000 (R7/F) \$ 135,600 – 169,500

PROVENANCE

• Private collection, North Rhine-Westphalia (acquired from the artist in 2015).

EXHIBITION

· Imi Knoebel. Werke 1966-2014, Kunstmuseum Wolfsburg, Ocotber 26, 2014 - February 15, 2015, p. 208 (illustrated).



Imi Knoebel in his studio, photo: Ivo Faber. © VG Bild-Kunst, Bonn 2025

Starting in 2011, Knoebel created the multi-part works of the series "Kartoffelbilder" (Potato Pictures), in which his approach to geometric forms appears more playful, more candid, and considerably less austere. For the first time, the artist chose a large oval shape that forms the basis for elements constructed from at least four layers. It is somewhat reminiscent of the familiar shape of a potato and, at the same time, of famous works from art history, including Vincent van Gogh's "Potato Eaters" (1885) or Sigmar Polke's ingenious sculptural potato installations (e.g., ZKM, Karlsruhe, 1969).

However, Knoebel chose the mundane title as a slightly ironic, humorous comment on the irregular form, which was unusual for his work to date. The idea for these works came from a similarly oval, frayed water stain that the artist discovered on the ceiling of his house in Düsseldorf. In this form, Knoebel found greater freedom, lightness, and openness, the chance to expand his formal canon and create a necessary counterpoint to his works' otherwise strict geometric order.

The free, oval form is combined with at least three other elements, layered on top of each other and individually painted, with intersecting, loosely distributed aluminum strips, which can also be found in

- Imi Knoebel's rare "Kartoffelbilder" (Potato Pictures) pair the maximum unpredictability of forms with the geometric rigor characteristic of his work
- Complex, humorous, and ironic: the potato symbolizes German identity, resistance to geometric rules, and a motif referencing art historical tradition
- Black, red, gold: Powerful, radiant aesthetics in shimmering color contrasts
- This is the first time a work from this fascinating series is offered on the international auction market (source: artprice.com)
- In 2014/15, it was part of the important retrospective "Imi Knoebel. Works 1966-2014" at the Kunstmuseum Wolfsburg
- Knoebel's spatial creations are part of renowned international collections, such as the Hamburger Bahnhof, Museum f
 ür Gegenwart, Berlin, the Pinakothek der Moderne, Munich, the Albertina in Vienna and the Museum of Modern Art, New York

Knoebel's "cut-ups" and rectangular or triangular surfaces resting on top; only the outer edges of the lower, mysteriously concealed layers protrude. The result is a wall-sized, completely frameless, relief-like structure with an astonishing spatial effect and a subtle interplay between dynamic imbalance and calming symmetry. Knoebel plays with contradictions: strictly geometric rectangles and stripes meet free forms, ochre tones meet gaudy color accents and shimmering metallic surfaces. Beat Wismer, director-general of the Museum Kunstpalast in Düsseldorf until 2017, speaks of a sensational visual allure, an "eye-erotic appeal". (Quoted from: Ingvild Goetz and Karsten Löckemann (eds.), exhibition catalog Imi Knoebel, Goetz Collection, Munich 2023, p. 85)

The "Kartoffelbilder" occupy a unique position in an oeuvre that covers almost 60 years, combining his well-known constructivist work with the openness and lightness of the "cut-ups" he created at the same time, adding a whole new, playful dimension to his strictly abstract understanding of art. For his 75th birthday, the Kunstmuseum Wolfsburg presented "Imi Knoebel. Werke 1966–2014," the first comprehensive retrospective of the artist's work in almost 20 years. The exhibition also included the present work. [CH]





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



25 GÜNTHER FÖRG

1952 Füssen – 2013 Freiburg

Untitled. 1987.

Acrylic on a copper plate, on wood. Signed and dated on the reverse. 187,3 x 90,2 cm (73.7 x 35.5 in). From a small series of paintings on copper Förg made between 1987 and 1990.

We are grateful to Mr. Michael Neff of the Günther Förg Estate for kindly confirming the authenticity of this work. The work is registered in the archive of the Günther Förg Estate under the number WVF.87.B.0190.

€ Called up: June 6, 2025 – ca. 6.18 pm ± 20 min.

€ 180.000-240.000 (R7/F) \$ 203,400 - 271,200

PROVENANCE

· Studio Günther Förg.

· Deweer Collection, Otegem / Belgium. · Private collecion, Germany.

EXHIBITION

· Günther Förg, Luhring Augustine & Hodes Gallery, New York, March 5 - April 2, 1988 (with the label on the reverse).

LITERATURE

· Kirby A. Gookin, Günther Förg. Luhring Augustine & Hodes, Artforum, Summer 1988, p. 136.

- holm

Günther Förg's painting is a devotion to color, the unceasing attempt to bring out its inner life and its almost infinite richness of variation through ever-new combinations of color and material. With apparent ease, Förg combines the seemingly incompatible elements of concrete art with gestural components, rigor with spontaneity, and a calculated system with the spontaneous intuition of applying paint. Whether in his grid pictures, lead pictures, color fields, or his rare, large-format copper paintings created between 1987 and 1990, the execution of Förg's painting must succeed in just one go. Repeatedly, Förg sought stylistic dialog with other artists. Alongside influences from Abstract Pre-War Modernism, Constructivism, and Suprematism, American Action and Color Field Painting also played a decisive role.



• A superb example of Förg's masterful play with the transformation of art historical traditions

• One of his rare large-size paintings on copper

• Copper, light reflections, and color: Förg's gently nuanced choice of colors and brushwork lends the smooth metal surface a vibrant quality

• Today, paintings from this small but significant series are almost exclusively owned by international collections, so that they are rarely offered at international auctions

• His large-format paintings are in many international museum collections, including the Museum of Modern Art, New York, the Städel Museum, Frankfurt am Main, the Stedelijk Museum, Amsterdam, and the Moderna Museet, Stock-





Lucio Fontana, Concetto Spaziale, New York 10, 1962, Attese, 1962, copper with cuts and cracks, The Metropolitain Museum of Art, New York, on Ioan from the Fondazione Lucio Fontana, Milan. © Lucio Fontana by SIAE / VG Bild-Kunst, Bonn 2025

However, his rare works on copper, with their vibrant vertical lines reflecting the light, were inspired by the avant-garde paintings of Lucio Fontana. In a radical gesture of piercing the canvas, Fontana proclaimed the hole his artistic signature in 1949. With his "Bucchi" (Holes) and the subsequent iconic "Tagli" (Cuts), which Fontana grouped under the title "Concetto Spaziale," today considered icons of post-war Modernism not only for their enormous artistic progressiveness but also for their captivatingly reduced aesthetics, Fontana took a courageous step of great significance for art history. This reduced artistic style, which stands in contrast to the gestural painting of European informalism and American Action Painting, and which Fontana executed in his series "Concetto Spaziale, New York" on large copper plates, provided the decisive impetus for the young Förg to create a magnificent series of works on copper in 1987. Within just three years, he made large-format paintings on a reddish metallic background, on which he placed shiny concave vertical elements as an homage to Fontana's cuts.

Made in 1987, the present work is one of the very early paintings from this small series and one with the most sophisticated aesthetics. The reduced yet vibrant white tone, with its gentle green shimmer, applied in a gestural style, provides a unique contrast to the reddish color and the smooth, shiny surface of the copper. This captivating visual aesthetic results from Förg's unique artistic approach, his masterful play with art historical tradition, which he adapts and transforms with great confidence and repeatedly provides new and decisive impulses for his multifaceted work. In 2014, the Museum Brandhorst in Munich presented the first posthumous retrospective of the artist's work. In 2018, the retrospective "Günther Förg. A Fragile Beauty", shown at the Stedelijk Museum, Amsterdam, and the Dallas Museum of Art, followed in 2018. 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]







Four-part, 1/4

Private collection, USA Four-part, 2/4



Private collection, USA

Private collection, USA



Private collection







Private collection. Germany



Private collection, USA Four-part, 3/4



Private collection. Germany



Cultural Circle of German Business in the BDLe. V.



Private collection, USA Four-part, 4/4



Private collection



Private collection, Germany



Private collection, Germany



Private collection, Germany



Private collection, Germany



Estate Günther Förg



Private collection. Germany



Private collection, Switzerland

1894 Denham – 1982 London

Aug. 59 (Dordogne). 1959.

Relief. oil and pencil on carved board. Signed, dated, titled and with a direction arrow on the reverse. 40,5 x 54 cm (15.9 x 21.2 in).

The present work will be included in the forthcoming catalogue raisonné of paintings and reliefs by Ben Nicholson.

€ Called up: June 6, 2025 – ca. 6.20 pm ± 20 min.

€ 100.000-150.000 (R7/D/F) \$ 113,000-169,500

PROVENANCE

· Felicitas Vogler-Nicholson Collection.

- · Marlborough Galerie, Zurich (verso with label).
- · Private collection, Switzerland (acquired from the above in 1972).
- · Private collection, South Germany (inherited from the above in 2005).

EXHIBITION

- · Ben Nicholson, Gimpel Fils, London, July 1960, cat. no. 12 (illustrated)
- · Ben Nicholson, Kunsthalle Bern, May 27–July 2, 1961, cat. no. 105 (illustrated) · Ben Nicholson. Reliefs, Oilwash, Zeichnungen, Galerie der Spiegel, Cologne, October–November 1962, cat. no. 7
- · Ben Nicholson. 1955–65, Marlborough-Gerson Gallery/André Emmerich Gallery, New York, April 1965, cat. no. 8 (illustrated)
- · Ben Nicholson. New Reliefs, Marlborough Fine Art, Zurich/London, November 22, 1971–January 15, 1972, no cat. no. (with the label on the reverse).

LITERATURE

· John Russell, Ben Nicholson. Drawings, Paintings and Reliefs 1911–1968, London 1969, p. 201 (illustrated).



• Ben Nicholson transforms the landscape of the French Dordogne into a purely geometric abstraction

- In 1954, Nicholson represented Great Britain at the Venice Biennale and won the first Guggenheim International Award for Painting in 1957, which he received from President Eisenhower at the White House
- "Aug. 59 (Dordogne)" was exhibited at the legendary Marlborough-Gerson Gallery and at André Emmerich Gallery in New York in 1965
- Part of a European private collection since 1972 and offered on the international auction market for the first time (source: artprice.com)
- Reliefs by Ben Nicholson are in prominent collections, including the Museum of Modern Art, New York, the Solomon R. Guggenheim Museum, New York, and the Tate Modern, London



Created in 1959, shortly after Ben Nicholson had moved from St. Ives to Brissago in Switzerland, "Aug 59 (Dordogne)" marks an important moment of artistic renewal and formal refinement. The change of location meant more than just a geographical relocation: it led Nicholson back to the cultural sphere of Europe and opened up new aesthetic horizons for him. During this period, he returned to the relief, the medium that had been so formative for his most advanced artistic explorations since the 1930s. Nicholson's signature started to take shape in the 1920s, influenced by Cubism, especially the works of Georges Braque and Pablo Picasso, as well as by the geometric rigor of Piet Mondrian. Over the decades, these sources of inspiration gave rise to a distinctive visual language characterized by reduction, rhythmic clarity, and a quiet, contemplative presence. By the end of the 1950s, his position as one of the central figures of British Modernism had been firmly established. In 1954, he represented Great Britain alongside Francis Bacon at the Venice Biennale; a year later, he was awarded the Guggenheim International Painting Prize.

Aug 59 (Dordogne) represents the culmination of this wealth of experience and artistic endeavor. The landscape of the French region of Dordogne does not appear as a depiction but as an atmospheric reference space, a theme that became increasingly prevalent in Nicholson's later work. Using a chisel and razor blade, he worked the surface of the multi-layered material, revealing geometric shapes—slightly distorted, overlapping rectangles, suggested semicircles that seem to float above a whitewashed wooden surface. The result is a composition of lyrical lightness and architectural rhythm. In 1962, Nicholson said of his paintings' titles: "The title for me is the date, but I need something further to enable me to recall which [painting] it is - hence the subtitle - really a kind of label to identify luggage. Sometimes it comes from a reminder of a place, or even a person, or an experience [...]." (Ben Nicholson 1962, quoted from: J. Lewison, Ben Nicholson, Tate Gallery, London 1993, p. 230)

His works are not meant to be analyzed but experienced. The imprecise geometries evoke not a real topography but a memory-an inner map of the sensation of light, landscape, and time. Between intimacy and vastness, Nicholson's central concern is expressed in this relief: not the image of the world but its vital essence in immediate presence. [KA]

like a tree in spring grows its leaves." Ben Nicholson 1963, quoted from: Lee Beard, Ben Nicholson. Writings and Ideas, London 2019, p. 49.

"I like the relief as a means of expression as it gives me so simply the structure that I must have & then one can pursue one's idea on this basic building rather

27 GABRIELE MÜNTER

1877 Berlin – 1962 Murnau

Elmau. 1932.

Oil on panel.

Lower right signed. Signed, dated "Dez. 1932", titled and inscribed "2/33 n.N." and "29 XII 32" on the reverse. Here with the estate stamp as well as with an adhesive label with the partly stamped and partly handwritten number "L 283", as well as with an adhesive label with the stamped number "1052". 33 x 41 cm (12.9 x 16.1 in).

Accompanied by a written confirmation from the Gabriele Münter and Johannes Eichner Foundation dated March 13, 2025. The painting will be included in the catalogue raisonné of paintings by Gabriele Münter.

€ Called up: June 6, 2025 – ca. 6.22 pm ± 20 min.

€ 140.000 - 180.000 (R7/D/F) \$ 158,200 - 203,400

PROVENANCE

• From the estate of the artist (with the stamp on the reverse)

· Private collection, South Germany.

Private collection, South Germany

(acquired through Galerie Margret Heuser, Düsseldorf, in 2009), • Since then in family ownership.

EXHIBITION

• Herbstausstellung 2009, Galerie Margret Heuser, Düsseldorf, October 14 - December 11, 2009, cat. no. 16 (illustrated in color).



Elmau, Alpspitze, postcard, ca. 1960, photo: Rodenstock, Elmau, Post Klais/Obb.

Gabriele Münter visited Elmau on several occasions. Today, Elmau Palace is remembered as the venue of the 2015 G7 summit, which took place against an impressive mountain backdrop. The building, today a hotel, was built by the theologian and philosopher Johannes Müller in 1912. He had initially purchased a property in the middle of nowhere to create a conference center with the financial support of Elsa von Michael (née Haniel). It was a colorful mixture of the mindsets of the time that determined the daily routine and seminars at Schloss Elmau. We don't know whether it was the free interpretation of his religious-intellectual thoughts or the chamber concerts, the healthy food, and not least, the mountain landscape around Elmau that made Gabriele Münter visit this place again and again. What is certain is that Gabriele Münter was a guest here several times over an extended period, and during these visits, she impressively captured the surrounding landscape.

Our painting offers an unobstructed view of the snow-covered Alpspitze over the spring-like meadows. It provides an atmospheric account of an

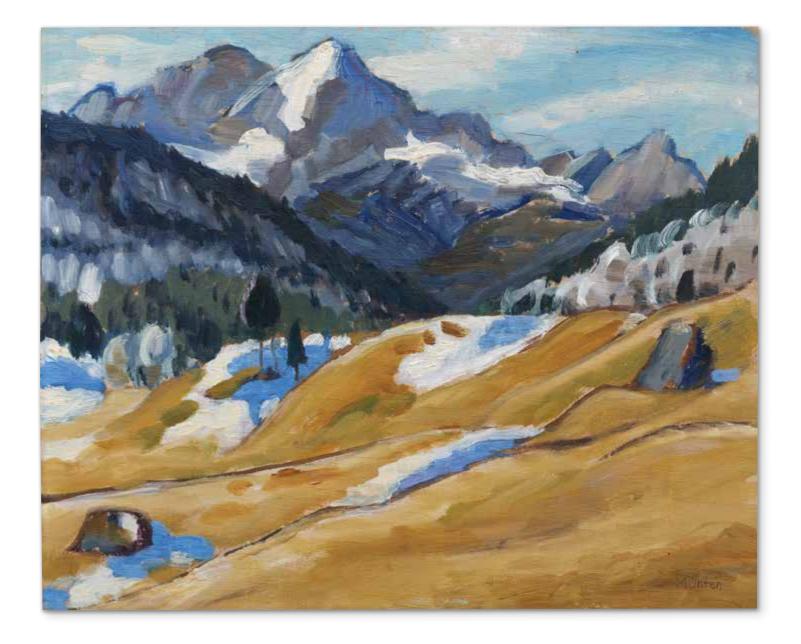
• A dreamy springtime view of the majestic mountains near Elmau, made at a time of personal renewal

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- After restless travel, Münter settled back in the "Blue Land" in the early 1930s
- With bold, broad brushstrokes, she captured the multifaceted beauty of the melting snow in shades of white and blue
- The comprehensive retrospective "Gabriele Münter: Peindre sans détour" is currently on display at the Musée d'Art Moderne de la Ville de Paris. At the end of the year, the Solomon R. Guggenheim Museum, New York, will open the solo exhibition "Gabriele Münter: Into Deep Waters" (November 2025-April 2026)
- Gabriele Münter's landscapes can be found in the most important international collections, among them the Art Institute, Chicago, the Museum of Modern Art, New York, and the National Gallery of Art, Washington

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imminent spring. The back of the painting provides an exact indication of the creation of the work. "29. XII. 32" is noted. After separating from Wassily Kandinsky, Gabriele Münter initially lived in Scandinavia, but in the 1920s, she returned to Germany several times. She wrote that she had lost touch with the art world in Germany." When I returned, I remained a stranger and hardly made a move to assert myself again. I didn't paint much during my wandering life in boarding rooms - among others in Cologne and Berlin. Still, in the decade from 20 to 30, I quietly cultivated drawing in my sketchbook," writes Gabriele Münter, looking back after her return to Germany in the late 1920s (quoted from: Annegret Hoberg, Gabriele Münter, Munich 2016, p. 48). In 1927, Gabriele Münter met Johannes Eichner, through whom she found personal support and encouragement again. From 1931, she lived in Murnau again. The artist sees her expressive concept of landscape in the works that deal with the landscape around Elmau. Here, the roughness and sublimity of the mountains come more to the fore than in her Murnau landscapes of the Blue Land. The spring-like sense of awakening in the painting seems to correspond with Gabriele Münter's arrival and new beginning in the Blue Land after years of restless wandering, which makes this piece one of the most extraordinary paintings in her oeuvre. [EH]



"There is a divine spark in you, something incredibly rare in painters. And your natural talent is enough on its own. Your swaying line and sense of color!" Wassily Kandinsky to Gabriele Münter, Moscow, November 1915.



28 EDVARD MUNCH

1863 Loyten – 1944 Ekely near Oslo

Das rote Haus (Det røde hus). 1926.

Oil on canvas.

110 x 130 cm (43.3 x 51.1 in). The painting depicts the red house on the Ekely Estate near Oslo, which Munch acquired in 1916 and where he lived until his death in 1944.

We are grateful to Barbara Tlusty, Avantgarde Archive – Egidio Marzona, Dresden, for her kind expert advice.

€ Called up: June 6, 2025 – ca. 6.24 pm ± 20 min.

€ 1.200.000 - 1.800.000 (R7) \$ 1,356,000 - 2,034,000

PROVENANCE

- Max Glaeser Collection (1871–1931), Kaiserslautern-Eselsfürth (acquired from the artist through Galerie Arnold, Dresden, in 1927/28).
- Anna Glaeser Collection, née Opp (1864–1944), Kaiserslautern-Eselsfürth (1931 inherited from the above, until at least December 1935, until January 1937 at the latest).
- Friedrich Karl Schenck Collection, Sattelmühle (probably acquired directly from the above, until 1964: Galerie Wolfgang Ketterer).
- Sigval Bergesen the Younger Collection, Oslo (from the above, since 1964: Galerie Wolfgang Ketterer).
- · Since then in family ownership.

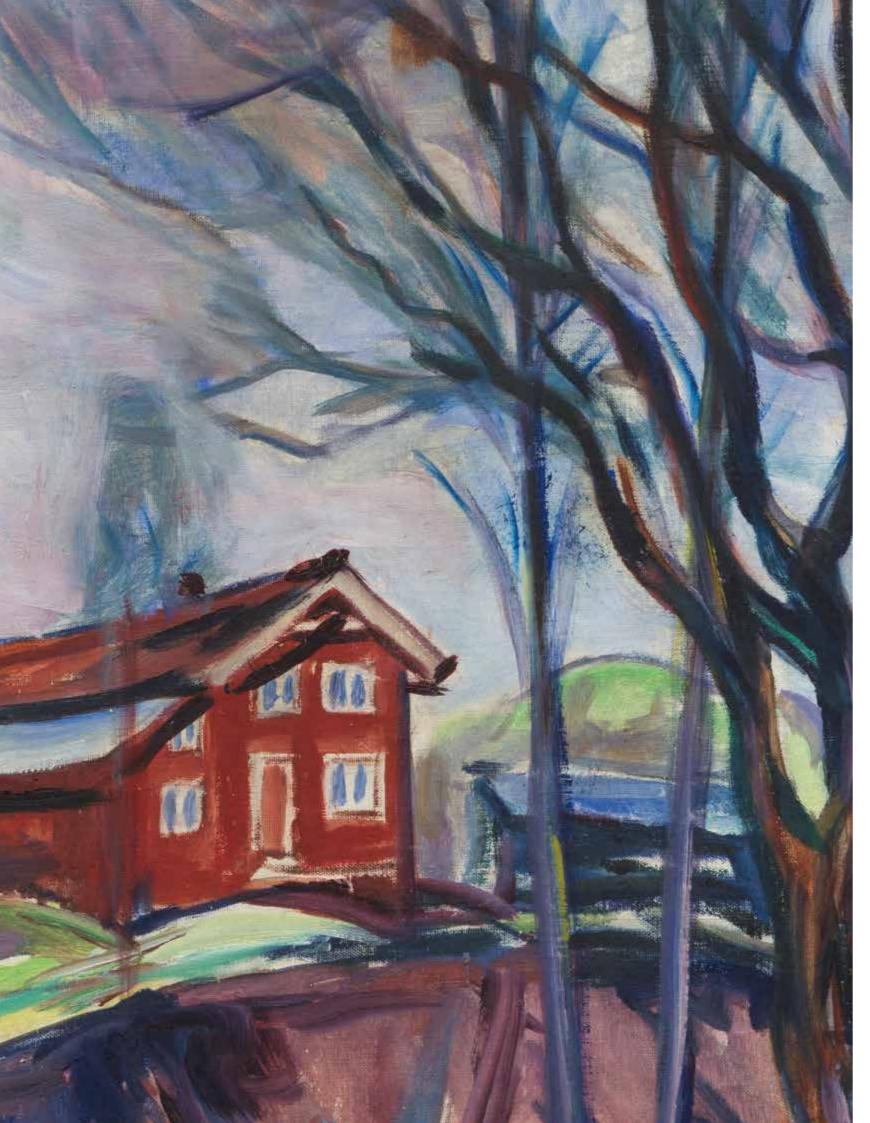
EXHIBITION

- Efteraarsudstillingen, Copenhagen, October 1926 (according to: 1988 Sommernacht Mannheim, p. 288. Review: https://doi.org/10.11588/diglit.29340#029).
- Edvard Munch, Gemälde und Graphik, Kunsthalle Mannheim, Mannheim 1926, cat. no. 71, illustrated on p. 23.
- · Edvard Munch, Nationalgalerie, Berlin 1927, cat. no. 219, illustrated on p. 45.
- · Edvard Munch, Galerie Ernst Arnold, Dresden 1927.
- \cdot 100. Ausstellung der Kestner-Gesellschaft Hanover, 1929.
- · Edvard Munch, Kunsthütte Chemnitz, 1929, cat. no. 59, illustrated on p. 40.
- · Edvard Munch Paul Gauguin, Kunsthaus Zurich, 1932, cat. no. 36.
- Edvard Munch, Nagoya. National Museum of Modern Art, Kyoto, traveling exhibition (also Osaka, Nara, and Shiuga), 1970/71, cat. no. 32, illustrated on p. 53.
- Edvard Munch in Chemnitz, Municipal Art Collections, Chemnitz, 1999/2000, cat. no. 60, illustrated on pp. 103 and 246 (on the stretcher with the label).
- · Gjennom nature (Through Nature), Munch Museum Oslo, 2014/15, no catalog.

- Edvard Munch, with his revolutionary psychological paintings, ranks alongside Vincent van Gogh and Henri Matisse as a pioneer of European Modernism
- Nature's emotional power is Munch's central theme: "I felt a primal scream in nature." (Edvard Munch on the creation of "The Scream")
- Vast, dramatic, rugged, and powerful, "The Red House" is Munch's personal soul landscape and symbol of life
- Magical lighting: Masterful portrayal of the Nordic landscape, the sensation of vastness, and crystalline light
- Created at Ekely Estate near Oslo: the artist's secluded retreat and creative center since 1916
- At his peak: In the year of its creation, Munch selected "The Red House" for an exhibition at Kunsthalle Mannheim and a year later for the major Munch retrospective at the Nationalgalerie in Berlin
- In 1927, Galerie Ernst Arnold in Dresden sold the work to Max Glaeser, a renowned collector of Expressionism and the former owner of Kirchner's "Tanz im Varieté," which was successfully sold by Ketterer Kunst in 2024
- Extremely rare: First Munch painting on the German auction market (www. artprice.com)
- The painting has been requested for loan by the Kunstsammlungen Chemnitz for the planned exhibition "Edvard Munch. Angst" (August 10-November 2, 2025)







LITERATURE

- Gerd Woll, Edvard Munch Complete Paintings Catalogue Raisonné, Volume N Oslo 2009, No. 1571, illustrated on p. 1430.
- Kunst und Künstler: illustrierte Monatsschrift für bildende Kunst und Kunste be - 25.1927, issue 4, p. 154 (illustrated).
- Alfred Kuhn, Edvard Munch und der Geist seiner Zeit: on the occasion of the r Munch exhibition at Nationalgalerie in Berlin, in: Der Cicerone, bi-monthly magazine for art researchers and collectors, 19.1927, issue 5, pp. 139-147 (illust on p. 146).
- Edvard Munch, ex. cat of Nasjonalgalleriet Oslo 1927, cat. no. 271, illustrated o 55 (not on display).
- Edmund Hausen: Die Sammlung Glaeser, in: Hand und Maschine. Mitteilung der Pfälzischen Landesgewerbeanstalt, 1929, no. 1, pp. 105–124, illustrated on 110, 111, 120,
- Die Sammlung Max Glaeser, Eselsfürth, in: Der Sammler 1930, issue 2, pp. 26f. (illustrated on site).
- Adolf Schinnerer, Zu den Bildern von Edvard Munch, in: Die Kunst für Alle, Ma Plastik, Graphik, Architektur, 50.1934-1935, p. 109 (illustrated, with the title "Winterlandschaft").
- Josef Paul Hodin, Edvard Munch. Der Genius Der Nordens, Stockholm 1948, p (with fig. 99).
- Galerie Wolfgang Ketterer inventory catalog no. 29, 1963, plate 7.
- Galerie Wolfgang Ketterer inventory catalog no. 30, 1964, cat. no. 975, plate 7.
- Die Weltkunst, XXXIV. Vol., no. 7, April 1, 1964, cover (in color).
- "Fast ein Auktionskatalog", Handelsblatt, January 17/18, 1964.
- Johan Langaard, Edvard Munch i familien Sigval Bergesen D. Y's eie, Oslo 1967, p. 80 (illustrated on p. 81).
- Pfalzgalerie des Bezirksverbandes, Katalog der Gemälde und Plastiken des 19. und 20. Jahrhunderts, Kaiserslautern 1975 (illustrated, no page number).
- Ragna Stang, Edvard Munch mennesket og kunstneren, Oslo 1979, p. 268, fig. 343.
- Städtische Kunsthalle Mannheim, Edvard Munch, Sommernacht am Oslofjord um 1990, (Kunst und Dokumentation. 12), Mannheim 1988, p. 269, illustrated on p. 288
- Arne Eggum, Munch og Ekely, Munch Museum 1998, p. 79.
- Daniela Christmann, Die Moderne in der Pfalz: Künstlerische Beiträge, Künstlervereinigung und Kunstförderung in den zwanziger Jahren, Heidelberg 1999, p. 281.
- Ulrike Saß, Die Galerie Gerstenberger und Wilhelm Grosshennig. Kunsthandel in Deutschland von der Kaiserzeit zur BRD, Vienna/Cologne/Weimar 2021, pp. 296 f. (with fig. 64).

ARCHIVE MATERIAL

- Correspondence between Max Glaeser, Edvard Munch, Galerie Arnold, Verlag Piper, 1927-1929, archive of Munchmuseet Oslo, MM K 3733, MM K 3734, MM N 2217, MM K 3985, MM N 3348 etc.
- Documentation on the 1927 exhibition at Galerie Arnold, Dresden, Gutbier estate/Galerie Arnold, German Art Archive Nuremberg, I B 184.
- Künzig, Dr. Brunner, Dr. Koehler Attorneys at Law, Mannheim (Glaeser estate): Offer of paintings from the Max Glaeser Collection, 1931, Archive of the Kunstmuseum Basel, signature F 001.024.010.000.
- Galerie Buck, Mannheim: Offer of paintings by Arnold Böcklin, Lovis Corinth, Anselm Feuerbach, Ernst Ludwig Kirchner, Hans von Marées, Edvard Munch, Heinrich von Zügel, Max Glaeser Collection, 1932, Basel Art Museum Archive, signature F 001.025.002.000.
- Galerie Buck, Mannheim: paintings on offer, July 4, 1932, Düsseldorf Municipal Archives, inventory: 0-1-4 Düsseldorf Municipal Administration from 1933-2000 (formerly: inventory IV), offers and purchases, signature 3769.0000, fol. 175-177.
- Estate of Galerie Heinemann, DKA Nuremberg, file of paintings offered, Dec. 1935, KA-M-396.
- Appraisal of the collection for Friedrich Schenck, 1942, estate of Rudolf Probst in the Avantgarde Archive - Egidio Marzona, Dresden State Art Collections, A5139-V024-01.
- Letter from Deutsche Bank Kaiserslautern to Rudolf Probst, November 7, 1936, Rudolf Probst estate in the Avantgarde Archive – Egidio Marzona, Dresden State Art Collections, A3377-V019-01

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Edvard Munch, Livets dans (The Dance of Life), 1899/1900, oil on canvas, Norwegian National Gallery, Oslo.

Edvard Munch – Pioneer of European Modernism

Alongside Vincent van Gogh and Henri Matisse, Edvard Munch is considered a pioneer of European Modernism. If it had not been for their bold, innovative spirit, Expressionism, and, above all, the art of the "Brücke" and the "Blaue Reiter" would never have been possible. They were the driving forces behind new and radical ideas at the end of the 19th century when the classical salons and history painting still dominated the future European art capitals of Berlin and Paris. The force of the paintings by the young Norwegian artist Munch struck Berlin like a meteorite in 1892. After only a few days, his exhibition, organized at the invitation of the Verein Berliner Künstler (Berlin Artists' Association) through the efforts of Anton von Werner, director of the Royal Academy of Fine Arts, was closed amid protests and altercations among the members of the association. However, the scandal surrounding Munch's new painting style, which was perceived as raw and unfinished, had shaken the conservative Berlin art world once and for all. Munch triggered a big bang in Berlin that paved the way for the formation of the Berlin Secession under Max Liebermann a few years later, followed by the emergence of Expressionism shortly after. Munch's nonconformity and incredibly emotional style abandoned academic traditions and became one of the most important forces in the European avant-garde.

Life, love, fear, and death – the master of the Nordic soulscape

Munch described man's emotional sensation of nature as his artistic awakening following his impressionist beginnings. This sensation inspired his four iconic versions of "The Scream": "I was walking down a road with two friends – the sun was setting – when the sky suddenly turned blood red [...] there were tongue-like flashes of blood and fire over the blue-black fjord and the city – [...] and I stood there trembling with fear – and I felt that a scream passing through nature." Munch was the first to capture existential fear on canvas through the distorted but symbiotic connection between nature and man. Munch, whose childhood was marked by the early deaths of his mother and his beloved sister Sophie, became the painter of existential emotions between life, love, fear, and death. These are Munch's abstract yet universally relevant themes, drawn from a life marked by unhappy love affairs and expressed in his famous series of paintings entitled "The Frieze of Life," which he continued to develop throughout his life. One of the most famous paintings in this group is "The Dance of Life" (1899/1900, Norwegian National Gallery, Oslo), depicting figures dancing in a Norwegian fjord landscape, symbolizing life, love, and death, against a melancholic sun setting slowly into the sea. However, Munch, who suffered from mental and physical illness throughout his life and yet miraculously survived the devastating Spanish flu in 1918, also repeatedly painted vast and deserted soulscapes that strike us as intimate and captivating reflections of the artist's highly sensitive nature.



Edvard Munch in the garden at Ekely, around 1932/33, photo: Inger Munch. © Munch Museet, Oslo.

"I have tried to explain life and its meaning through my art." Edvard Munch.

Vast, dramatic, weathered, and powerful the "Red House" as a symbol of life

Following extensive travels abroad and hospital stays necessitated by his unstable mental health, Munch acquired the Ekely Estate near Oslo in 1916, which would become his sanctuary and creative center. In addition to the main house and studio, where the artist lived on his own, the extensive property with views of Oslo, meadows, orchards, and the vastness of the fjord also included the red house, which Munch captured in our atmospheric painting in vibrant colors and with bold strokes on a large canvas. In "The Red House," the familiar landscape of the lonely artist is elevated to a stirring emotional landscape, like an entry in a painted diary. The mood captured here is nothing short of magical, with a sense of infinite vastness and crystalline light characteristic of the Nordic landscape. The delicate branches of the gnarled tree on the right are still bare, facing a small tree on the left that is just beginning to grow. The sky is stormy and turbulent, and the water is calm yet ready to surge into the sea through a riverbed shaped over decades and dissolve into an intoxicating infinity. The reflection of our mortality, central and significant to Munch's seminal work, resonates here, as does the awareness of the vulnerability and transience of our existence in the face of nature's eternal spectacle. A thought inherent in the Romantic paintings of Caspar David Friedrich, for example, in "Monk by the Sea" (1808/10) or "Wanderer Above the Sea of Fog" (1818),

in which he confronts his figures with a sublime nature. Unlike Friedrich, however, Munch used nature not only as a symbol of the infinitely sublime but as a reflection of his state of mind, as an ecstatic attempt to express his feelings through art. As a result, "The Red House," with its rugged, stormy landscape and the massive, still bare but soon-to-be vigorously sprouting tree, is the representation of a mature artistic personality shaped by life, but, precisely because of this, sensitive, powerful, and eager for life. In retrospect, Munch once put it quite aptly: "I would not want to miss suffering, for how much do I owe to suffering in my art?" and "My breakthrough came very late [...]. But during this time [...] I felt that I had enough strength to create something new [...]" (Edvard Munch 1939, quoted from: Ranga Stang, Edvard Munch, Königstein i. T. 1979, p. 258).

Edvard Munch, Vinternatt (Winter Night), 1930/31, oil on canvas, Bergen Art Museum / Norway.

"The Red House" –

highly esteemed by Munch, curators, and collectors alike As with all other motifs particularly dear to Munch, the artist also created two smaller versions of the Red House. Throughout his life, Munch reportedly found it difficult to part with paintings that mattered to him, which explains why he often created another version of the same motif after selling it. Munch selected "The Red House" for the Munch exhibition initiated by Gustav Hartlaub at Kunsthalle Mannheim the same year it was created. Although Hartlaub repeatedly expressed serious intentions to purchase it, the artist ultimately decided to send the painting from Mannheim to Berlin for the major Munch retrospective at the Nationalgalerie. As in Mannheim, the large-format landscape was also included in the exhibition catalog. With the exhibition initiated by Ludwig Justi, Munch found himself at the height of his artistic recognition well over two decades after his legendary scandal exhibition in Berlin. Immediately after the retrospective in Berlin, the Dresden Galerie Arnold sold "The Red House" to the southern German industrialist Max Glaeser, who had a renowned collection of Expressionist art. The exceptionally high-quality painting was widely exhibited and sold to Sigval Bergesen's d. y. important Munch collection in Oslo through



Edvard Munch in his open-air studio at Ekely, 1933. © Munch Museet, Oslo.

Galerie Wolfgang Ketterer in 1964. The collection, including a version of Munch's world-famous erotic painting "Madonna" (1894), has been home to the painting ever since. Munch did not live to see the return of his important painting, "The Red House." He died lonely at his estate in Ekely near Oslo in 1944 and bequeathed his entire artistic estate to the Norwegian state, which has been presenting his work to the public at the Munch Museum in Oslo since 1963. [JS]



'The Glaeser Collection boasts two of Munch's finest works, 'Landscape with Red House' and 'Kneeling Girl,' which are the envy of many a museum. The artist had difficulty parting with his works, as he was used to them being part of his life. Getting to know him in person was a great personal experience for the collector, making the purchase possible. The themes of the paintings are a simple, vast Nordic landscape and a naked woman. Not mysterious – terrible events – as Munch loved to depict in his early works – but nature in its simplest form. And yet, in their superhuman, heroic grandeur, similar to a Beethoven symphony or the sight of rugged, weather-beaten mountains, they make us tremble with awe and excitement."

Hand und Maschine, 1929, issue 1, pp. 118, 120



Exhibition view: Edvard Munch - Paul Gauguin, Kunsthaus Zürich, Zurich 1932, with the present painting "Das rote Haus" (right outside)

Edvard Munch's "Das rote Haus" in the Max Glaeser Collection, Kaiserslautern-Eselsfürth, around 1930

In the Max Glaeser Collection in Eselsfürth

The collection of the commercial councilor Dr. Max Glaeser (1871–1931) was one of the most significant private art collections in the Weimar Republic. The successful enamel manufacturer from Eselsfürth near Kaiserslautern began compiling his impressive collection in 1907, initially focusing on German art of the 19th and early 20th centuries. However, around 1926, modern art made its entrance. With his sure taste, Glaeser began to seek out the best works of his contemporaries. In this context, he valued personal contact with the artists. Glaeser used a business trip to Copenhagen in 1927 to visit Edvard Munch, as he wanted to add some of his works to his collection. However, he did not discover "The Red House" in the artist's studio in Oslo, but on his way back home, he saw it in the window of Galerie Ernst Arnold in Dresden. The artist had given the painting to the gallery on loan for an exhibition. Like many paintings Munch hardly ever intended for the "market," this one is also unsigned. Correspondence between the artist and Ludwig Gutbier of Galerie Arnold indicates that Munch had intended to sign the painting for Glaeser later but never got around to doing so (Munch Museum, Oslo, letter MM 3348).

Glaeser was so captivated by the "Red House" that he was willing to give up everything he had previously selected. His efforts paid off: "The 'Red House' was sold to Mr. Glaeser," gallery owner Gutbier reported to Munch on October 27, 1927 (Munch Museum Oslo, letter MM 3734). This means the collector came out on top against a notable competitor: the Kunsthalle Mannheim.

The presentation of the work in the Glaeser Collection was no less impressive than in a museum. Historical photographs provide insight into the villa built in 1927/28. "The Red House" was on display right next to the large "Kneeling Female Nude" (illustrated) above a white grand piano, directly in the view of anyone entering the salon from the vestibule.

From Eselfürth to Dresden

When Max Glaeser died of a heart condition in May 1931, the "Red House" was part of his estate. The entire collection was bequeathed to the Kaiserslautern museum, with a right of first refusal at the favorable price of 100,000 Reichsmarks. However, by 1931, National Socialism had already gained political dominance in the region, and the purchase of the avant-garde collection was prevented. His widow, Anna Glaeser, attempted to sell the paintings, a complex undertaking given the economic situation at the time. The spring exhibition dedicated to Munch and Gauguin at the Kunsthaus Zurich in 1932 offered the painting for a remarkable price of 43,000 Swiss francs. However, it remained in the family's possession for the time being.

In December 1935, Anna Glaeser finally offered several works of art to Galerie Heinemann in Munich, including both Munch paintings. However, a sale did not come about. Soon afterward, the Dresden art dealer Rudolf Probst (Galerie Neue Kunst Fides) learned of the Glaeser estate. He had no direct contact with the family and, therefore, turned to Deutsche Bank in Kaiserslautern in November 1936. The bank forwarded his request to former Major Arthur Romanic, Max Glaeser's son-in-law (Probst estate, Avantgarde Archive, Dresden, A3377-V019-01). Although the negotiations were successful, the subsequent correspondence between Romanic and Probst has not been preserved. When Galerie Heinemann inquired about the Munch works again in January 1937, they were informed that both paintings had been sold. Like Lovis Corinth's "Chrysanthemen und Kalla" (Chrysanthemums and Callas), they found their way to Galerie Neue Kunst Fides.

From the "Schenck Collection" back to Norway

Probst also appears to have found a solvent buyer for the "Red House": two works from the Glaeser Collection can be traced to the collection of the timber merchant Friedrich Karl Schenck (1889–1963) from Sattelmühle, a regular buyer from Probst. Munch's "Red House" is listed with the highest price in a collection estimate from 1942, alongside works by Franz Marc, Gustave Courbet, and Auguste Renoir (Probst estate, Avantgarde Archive, Dresden, no. A5139-V024-01). Schenck's extensive and valuable collection, which he expanded well into the 1950s, was put up for sale at Galerie Wolfgang Ketterer in 1963/64. The "Red House" was offered for the impressive price of DM 450,000. The work caused quite a stir, with the Handelsblatt newspaper reporting that inquiries from all over the world flooded into Stuttgart.

Johann H. Langaard, director of the Munch Museum in Oslo, also took notice: "I have always considered it an excellent example of Munch's later landscape art and would like to see it return to Norway," he wrote to Wolfgang Ketterer on February 10, 1964. Langaard's plan worked: just a few weeks later, he arranged for the purchase by Norwegian shipowner Sigval Bergesen Jr. (1893–1980), a renowned Munch expert and collector. The work remained in the Bergesen family for over 60 years and is now back on the market-with a remarkable history spanning from the artist's studio to the present day. [AT]



1940 Dessau – lives and workes in Dusseldorf



Sonia. 1992.

Acrylic on panel. Signed and dated as well as typographically titled on a label on the reverse. 200 x 140 cm (78.7 x 55.1 in).

€ Called up: June 6, 2025 – ca. 6.26 pm ± 20 min.

€ 100.000 - 120.000 (R7/F) \$ 113,000 - 135,600

PROVENANCE

· Achenbach Kunsthandel, Düsseldorf.

 \cdot German corporate collection (acquired from the above in September 1992)

• A rare large-format work from Imi Knoebel's portrait series

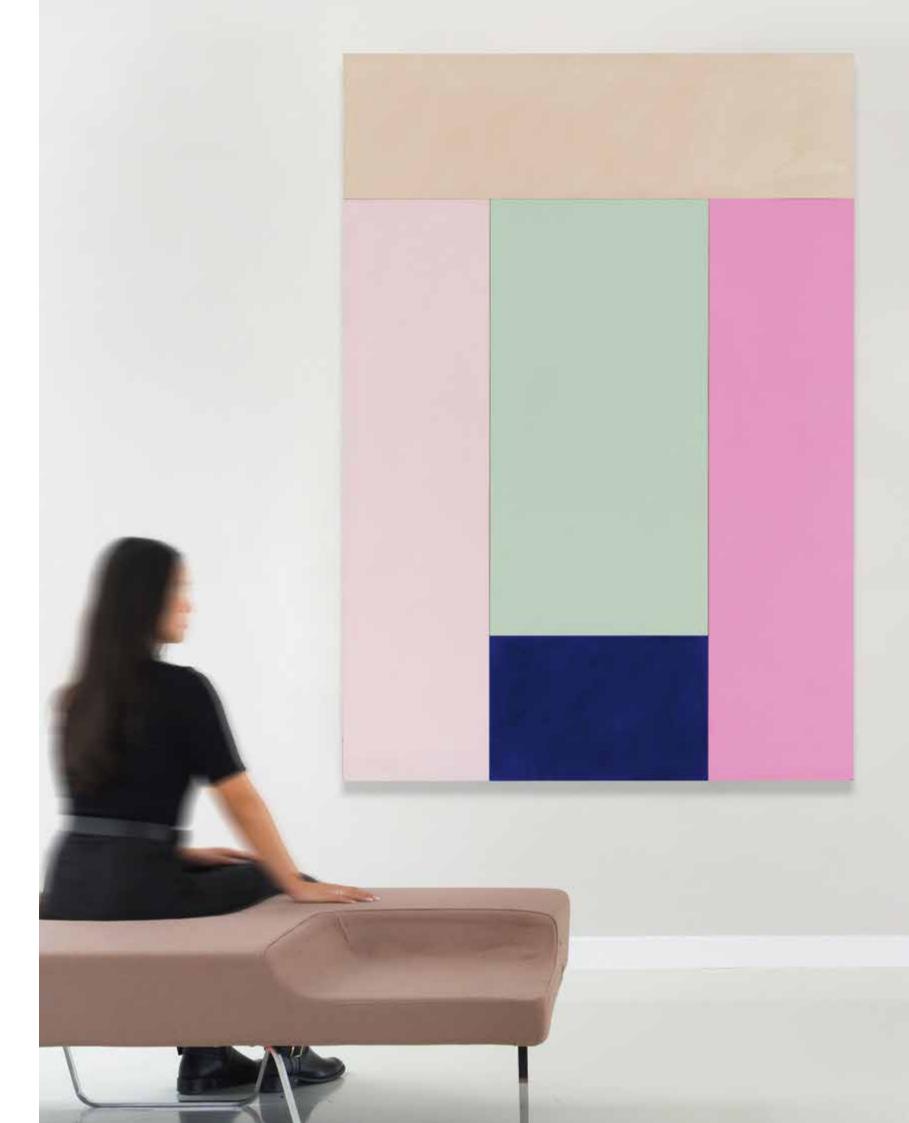
- In Knoebel's famed portrait series, he took the stylization of the human head, which Alexej von Jawlensky initiated in his "Meditations," to an extreme
- Through the individual color combinations and brushwork, Knoebel lends the three-dimensional wooden body a "painterly incarnation" and individual character
- Most recently, Knoebel's works were on view in the exhibition "Imi Knoebel. Green Flag" at White Cube, Hongkong (2023), and in the exhibition 'Balance' at Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin (2022)
- Works by Imi Knoebel are in possession of important international collections like the Museum of Modern Art, New York, the Hamburger Bahnhof, Berlin, and the Pinakothek der Moderne, Munich

.....

The ,Portraits' series, which our work is a part of, was created between 1991 and 1995. Starting in the late 1980s, Imi Knoebel devoted his full attention to color studies. Averting his attention from formal questions, he opted for a consistent pentagonal scheme within a rectangle, evocative of a stylized face. The five parts of each picture differ in color, and seams also accentuate them to increase the intrinsic value of the individual color fields. Seen face-on, the surface recalls the abstracted features of a human face.

"Sonia" is an exceptionally large-format work filled with a powerful presence. The title evokes associations with the great French artist Sonia Delaunay. A subtle yet powerful use of color and innovative form characterizes her works and iconic costume designs.

However, Imi Knoebel is not so concerned with depicting real people as with the broader idea of portraiture, in which the choice and interplay of colors substitute for the face's uniqueness, allowing the colors to speak for the person. In their strict reduction to formally reduced schemes that vary in a rich color scheme, his portraits bring to mind Alexej Jawlensky's intensive examination of head motifs. [EH]



30 GOTTHARD GRAUBNER

1930 Erlbach/Vogtland – 2013 Neuss

nublado I. 1992/1994.

Mixed media on canvas over synthetic wadding on canvas. Signed, datd and titled on the reverse. $194 \times 198 \times 14$ cm (76.3 × 77.9 × 5.5 in).

€ Called up: June 6, 2025 – ca. 6.28 pm ± 20 min.

€ 300.000 - 400.000 (R7/D/F) \$ 339,000 - 452,000

PROVENANCE

- \cdot Galerie Michael Haas, Berlin.
- \cdot Private collection, Germany .

EXHIBITION

- · Josef Albers Museum Quadrat Bottrop (permanent loan).
- Gotthard Graubner, Paul Schönewald, Düsseldorf, October 27 November 27, 2017.

 Innovative aesthetics: Graubner's famous
 'Farbraumkörper' (Color Space Bodies) transcend the boundaries of panel painting

- Maximally liberated, open, and deep color effects with a fascinating spatial presence
- Graubner's three-dimensional "Color Space Painting" becomes his artistic trademark
- Four years before completing this work, Graubner created the two famous 'Color Space Bodies' for Bellevue Palace in Berlin
- Most recently, the MKM Museum Küppersmühle in Duisburg honored Graubner's oeuvre in the exhibition "Farbe Absolut. Katharina Grosse x Gotthard Graubner" (2019/20)
- Comparable works are at the Städel Museum, Frankfurt am Main, the Collection of Contemporary Art of the Federal Republic of Germany, Berlin, and the Neue Nationalgalerie, Berlin

.....

"Color = Condensation into Organism = Painting"

Gotthard Graubner

Four years before Gotthard Graubner made the present work, he created the two massive "Color Space Bodies" from the series "Begegnungen" (Encounters) for Bellevue Palace, the official residence of the German president, in Berlin. The violet and yellow works still adorn the two ends of the Great Hall, flooding the space with their intense colors. While Graubner initially covered his early cushion paintings with fine nylon fabric, he increasingly used solid canvas, which he lined with padding, for his later, larger-format "Color Space Bodies," such as in our vibrant work.





Gotthard Graubner in his studio, photo by Georg Schmidt. © VG Bild-Kunst, Bonn 2025

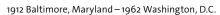
He usually applied the paint with broom-like brushes onto the image carrier on the floor, creating a cloudy depth of color. To enhance the complexity and depth of individual color values—such as the nuanced, concentrated green in our outstanding work—to create a "Color Space Body" with an oscillating effect and unique aesthetic presence, numerous drying processes, and exceptional compositional sensitivity, which are decisive characteristics of Graubner's paintings, are necessary. He covered cushions with Perlon fabric in the early 1960s to enhance the spatial effect. Graubner soaked and painted the fabric cushions with several layers of diluted acrylic paint, creating a pulsating, breathing density that engulfs the viewer in a space of color. In 1970, Graubner finally replaced the older titles "Farbleib" (Color Body) and "Kissenbild" (Cushion Picture) with the term "Farbraumkörper" (Color Space Body). These impressive, picturesque creations were first exhibited at the renowned Düsseldorf gallery of Alfred Schmela, who was also one of the first to showcase the young "ZERO" artists in the 1960s and presented Gerhard Richter's first solo exhibition in 1964. In 1968, Graubner was represented at the documenta in Kassel with his early "Kissenbilder" (Cushion Painting). In 1969, he was appointed professor at the University of Fine Arts in Hamburg. Since the 1980s, Graubner has achieved maximum dissolution of color effects in his large "Color Space Bodies," of which the present work is a compelling example. Graubner's "Color Space Bodies" are considered the key group in his oeuvre due to the innovative aesthetics of his three-dimensional painting. [EH]

Graubner studio, photo by Katharina Schmidt. © VG Bild-Kunst, Bonn 2025

112 KETTERER KUNST









Addition VII. 1959.

Acrylic on canvas. 255 x 364 cm (100.3 x 143.3 in).

€ Called up: June 6, 2025 – ca. 6.30 pm ± 20 min.

€ 800.000 – 1.200.000 (R7/F) \$ 904,000 – 1,356,000

PROVENANCE

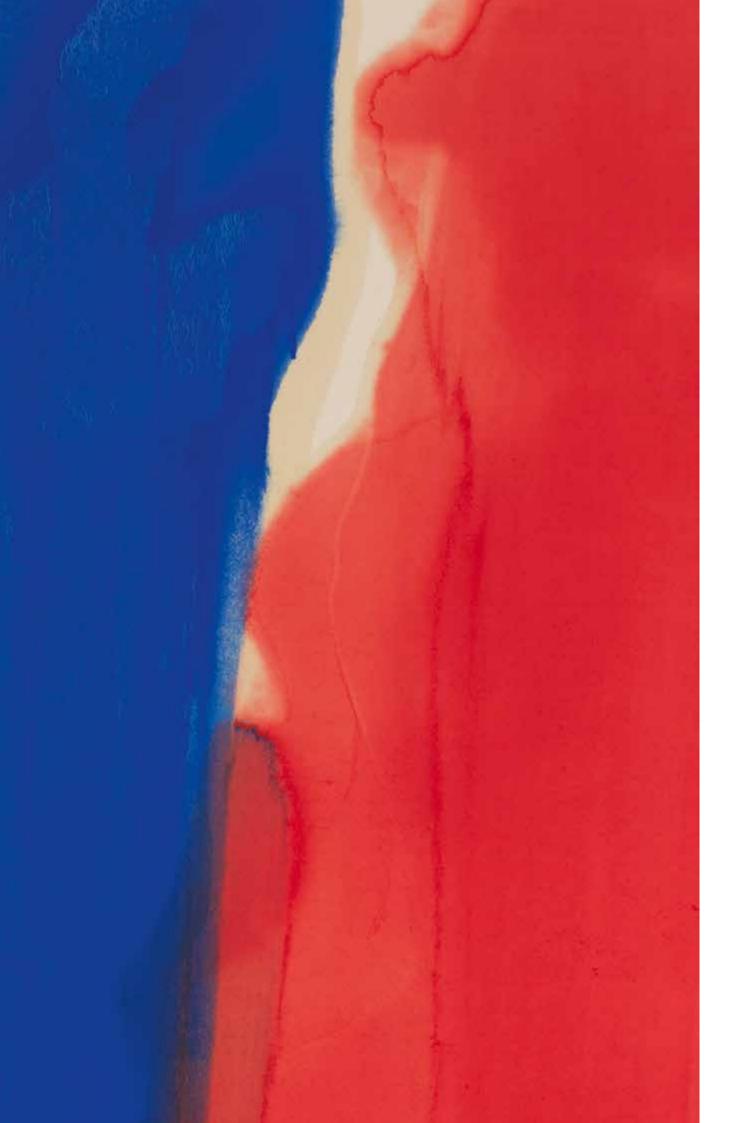
- The Estate of Morris Louis, New York.
- Linda and Robert Schmier Collection
- (acquired from the above until 2012: Christie's).
- \cdot Private collection (since 2012).

EXHIBITION

- · U.S. State Department, Art in Embassies: United States Ambassador`s residence, Madrid, 1993-1997.
- LITERATURE
- · D. Upright, Morris Louis. The Complete Paintings, New York 1985, pp. 153 and 211, catalogue raisonné no. 227 (illustrated).
- · Online catalog: www.morrislouis.org/paintings/themes-and-variations/du227, cat. no. ML 3-01.
- \cdot Christie's, New York, auction 2558, Post-War and Contemporary Art, May 9, 2012, lot 209.

- Morris Louis' "Additions" and "Veil Paintings" are icons of American Color Field Painting
- At his peak: Morris Louis refined his famous "Veil Paintings" in the "Additions" series
- Today, six of the eight monumental "Addition" paintings are owned by museums such as the Museum of Fine Arts, Houston/Texas (Addition), the Whitney Museum of American Art, New York (Addition II), and the Louisiana Museum of Modern Art, Humlebæk, Denmark (Addition III)
- From the Estate, it became part of the Linda and Robert Schmier Collection, featuring key works of American Post-War Modernism (e.g. by Helen Frankenthaler); subsequently, it became part of another significant private collection
- Morris Louis' paintings are in distinguished collections worldwide, including the Museum of Modern Art and the Metropolitan Museum, New York, and the National Museum of Art, Osaka (Japan)







Helen Frankenthaler, Mountains and Sea, 1952, oil and charcoal on canvas, National Gallery of Art, Washington. © Helen Frankenthaler Foundation, Inc. / VG Bild-Kunst, Bonn 2025

Morris Louis – from a seeking artist to a leading figure of American Color Field Painting

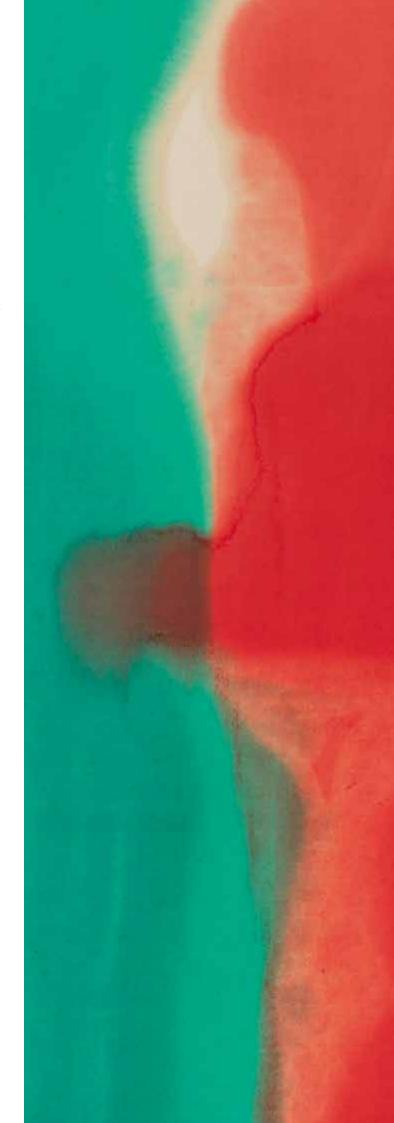
Morris Louis, whose paintings are icons of American Color Field Painting, rose to fame almost overnight in 1959, the year "Addition VII" was created. Born in Baltimore, the artist was 46 years old at the time. Tragically, he had only three years left to live. One of the most decisive moments in his career came when Clement Greenberg, an influential American art critic responsible for promoting and recognizing postwar abstract art, discovered Louis and his "Veil Paintings," a series he had been working on since 1954, at an exhibition at French & Company in New York. Greenberg soon became Louis' strongest supporter. Morris Louis completed his degree at the Maryland Institute of Fine and Applied Arts in Baltimore in 1932. However, his style remained disparate until 1953, drawing on figurative tendencies and Jackson Pollock's Abstract Expressionism during these years. Until 1953, Louis remained an artist searching for his style, only finding his characteristic form of expression through a seminal experience. While staying in New York with his friend and fellow artist Kenneth Noland in 1953, the two artists visited Helen Frankenthaler's New York studio on the initiative of Clement Greenberg.



Morris Louis and Helen Frankenthaler – a visit to the New York studio as a pivotal moment

On the walls of Frankenthaler's New York studio, they came across the gestural painting of Abstract Expressionism and the artist's innovative "soak stain" technique. Greenberg, who had already noticed Kenneth Noland's potential in an exhibition at Kootz Gallery, encouraged the promising exchange between Louis and Noland with Helen Frankenthaler, a protagonist of Color Field Painting. It turned out Greenberg was right, as the influence of Frankenthaler's famous composition "Mountains and Sea" (1952, National Gallery of Art, Washington), one of the first paintings in her famous "soak stain" technique, would become a defining feature of Morris Louis's work. The artist had only partly soaked the almost 2.20 x 3 meter unprimed canvas with heavily diluted oil paint so that the paint was not applied to the canvas but blended with the visible texture of the fabric. This technical breakthrough of Frankenthaler became a key artistic experience for Morris Louis, who began working on his renowned ,Veil Paintings,' a series of works in which he diffused paint across the canvas in gentle veils. Today, these paintings from between 1954 and 1959 are regarded as the pivotal point in his artistic career, marking the beginning of Louis' mature period as a painter, which lasted only eight years and came to an abrupt end with his untimely death in 1962 at the age of only 49. However, during these eight years, Morris Louis created something tremendous with his wall-filling color worlds: he liberated abstract painting from the contours of color. He merged the heavily diluted acrylic paint with the unprimed canvas in an inimitably gentle and outline-free manner, thus shaping a completely new painterly aesthetic.

Morris Louis in 1957 in front of "Untitled", 1956, private collection, Europe. © All Rights Reserved. Maryland College Institute of Art / VG Bild-Kunst, Bonn 2025





Quoted from ex. cat. Morris Louis, The Museum of Modern Art, New York 1986.

Morris Louis' "Additions" - Rare icons of American Color Field Painting The eight wall-filling color sensations of the "Additions" series, created in 1959 at the same time as his later "Veil Paintings," appear like mysteriously ethereal color worlds. At least six of these works are held in significant international museum collections today. "Addition VII" was sold from the artist's estate to the Linda and Robert Schmier Collection, which includes significant works of American Post-War Modernism, among them paintings by Helen Frankenthaler. In 2012, it passed into another renowned private collection of American Post-War art. Louis made a vital contribution to American post-war art and contemporary abstraction with these exceptionally sensual paintings from his mature period, overwhelming in their monumental scale. However, the tremendous public interest in Louis' bold and intriguing new painting style and its international recognition only began after he died in the 1960s. In the following years, it was primarily driven by Clement Greenberg, who lectured on Louis' work on the occasion of the major Morris Louis exhibition at the Museum of Modern Art in New York in December 1986. The MoMA exhibition catalog described his work as follows: "Morris Louis created a unique late form of Abstract Expressionism, then radMorris Louis, Museum of Modern Art, New York, October 1986–January 1987, exhibition view. © All Rights Reserved. Maryland College Institute of Art / VG Bild-Kunst, Bonn 2025



Morris Louis, Addition II, 1959, acrylic on canvas, Whitney Museum of American Art, New York. © All rights reserved. Maryland College Institute of Art / VG Bild-Kunst, Bonn 2025



"The radiant and beautiful paintings from his mature phase are more convincing and radical in their abstraction than any other work of American art."

> ically transformed it in a way that prepared for the reductive art of the 1960s. The resplendently beautiful canvases of his mature period are as compelling and as radical in their abstraction as any work in American art. "At the height of his powers," writes John Elderfield, Louis's art attained a sense of "deliverance through the senses .. the condition toward which the best of modern painting has aspired." (quoted from ex. cat. Morris Louis, The Museum of Modern Art, New York 1986, blurb). This explains why Morris Louis' outstanding creations are owned by major museum and private collections in the USA and Japan, and why they are absolute rarities on the European auction market. [JS]

32 EDUARDO CHILLIDA

1924 San Sebastián – 2002 San Sebastián

Lurra G-49. 1984.

Fireclay. With the artist's signet. Unique object. 38 x 28 x 30 cm (14.9 x 11 x 11.8 in).

€ Called up: June 6, 2025 – ca. 6.32 pm ± 20 min.

€ 100.000 – 150.000 (R7/D/F) \$ 113,000 – 169,500

PROVENANCE

 \cdot Private collection, South Germany (since 1992: Christie's London, May 29, 1992).

· Family-owned ever since.

EXHIBITION

- Chillida. Sculptures de terre, Galerie Maeght Lelong, Zürich, Nov. 1985 - Jan. 1986, cat. no. 20.
- Eduardo Chillida. Ich stelle nichts dar, ich frage, Museum Lothar Fischer, Neumarkt, October 13, 2013 - January 12, 2014.

LITERATURE

- Ignacio Chillida, Alberto Cobo, Eduardo Chillida. Catálogo razonado de escultura, vol. III (1983-1990), Donostia-San Sebastián 2019, catalogue rasionné 1984066 (illustrated on p. 137)-
- · Christie's London, auction on May 29, 1992, Spanish Art, lot 471.

- A unique piece from the "Lurra" series
- The work radiates a tremendous power and archaic effect
- Chillida successfully balances forces, integrating hard and soft elements, and expressing static and motion in a highly sensual dialogue

.....

- The title "Lurra" is Basque and means "Earth" emphasizing the raw character of the material
- Chillida's small-format fireclay works are highly sought after and mostly in private hands; they are scarce in German auctions (source: artprice.com)
- The year it was created, the artist, who had already received many honors, was awarded the Prix National des Beaux-Arts in France. One year later, he received the Kaiserring of the city of Goslar

.....

Despite their small format, Eduardo Chillida's compact, earthen "Lurra" works emanate an incredible power and archaic effect. They are named after the Basque word for earth, which does justice to their primitive character in a fantastic way. Although some of them weigh a considerable amount and appear relatively static at first glance due to their cuboid shape, the artist nonetheless produced a fascinating interplay of different forces through various modifications. He expanded the clay cube with additional elements in a small subgroup to which the present 1984 work also belongs. Three rolls of clay wind over the upper edge of a massive cube, intertwined with one another; they appear soft and flexible in contrast to the rigid block. In the exhibition catalog of Galerie Maeght, where the work was exhibited just one year after its creation, Peter Frey discusses this type of "Lurras" and wrote: "They are intertwined like the arms of an octopus. Will they ever unfold? Will the autonomy of the fireclay allow the blocks to grow tentacles to capture the outer space?" (Peter Frey, Eduardo Chillida, in: exhib. cat. Chillida, Galerie Maeght Lelong, Zurich 1985, p. 14).

Born in San Sebastián in 1924, the artist rose to early international fame with his expansive iron sculptures. However, with more than 500 works, his small-format clay sculptures, most of which are in private hands and rarely make it onto the German auction market, represent an essential part of his oeuvre. When Eduardo Chillida first came into contact with clay as a young man, he did not yet have much use for the smooth and soft material. It was not before the 1970s that he came across the harder and fireproof fireclay in the studio of the Fondation Maeght in southern France that he suddenly found an entirely new approach to the formerly so unwelcome clay. He soon created his first clay sculptures with the German ceramist Hans Spinner. In 1984, he returned to France for a while and completed a larger group of works, including "Lurra G-49". To this day, the versatile work of the artist, who died in 2002, has received numerous awards. In the year our "Lurra" work was created, he received, among other honors, the Prix National des Beaux-Arts in France, and a year later, he was awarded the Kaiserring of the city of Goslar. [AR]

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



33 Louis Soutter

1871 Morges – 1942 Lausanne

Les peintres et le mur blanc / Le péché - Les sens éveillés (2-sided). 1939.

Finger painting. Oil and printer's ink, painted on both sides. Titled and dated in the upper right of the image. The composition on the reverse is titled in the upper left and inscribed "Le peche" in the lower left. On firm off-white paper. 50 x 64,7 cm (19.6 x 25.4 in), the full sheet.

The composition on the back was not executed in finger painting as is the case with the front, but with a brush, a rare occurrence in Soutter's work.

We are grateful to Prof. Michel Thévoz for his kind expert advice.

€ Called up: June 6, 2025 – ca. 6.34 pm ± 20 min.

€ 150.000 - 250.000 (R7/D) \$ 169,500 - 282,500

PROVENANCE

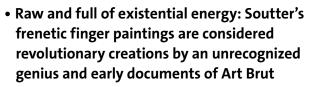
- \cdot Gallerie Vallotton, Lausanne (with the hand-written note: "Coll. Valloton N° 15", until at least 1961).
- · Heinz Teusch, Essen.
- · Galerie Haas, Berlin.
- \cdot Private collection, South Germany (acquired form the above around 2005).

EXHIBITION

· Louis Soutter. Retrospective, Cantonal Museum of Fine Arts, Lausanne, March 2–May 28, 1961, cat. no. 248 (reverse).

LITERATURE

• Michel Thévoz, Louis Soutter. Catalogue de l'œuvre, Zürich 1976, catalogue raisonné no. 2582 (illustrated on the cover, the illustration on the back will be included into the forthcoming digital addenda to the catalog raisonné).



.....

- Visionary: With his spontaneously executed paintings, Soutter anticipated artistic trends that would later be taken up by artists such as Jean Michel Basquiat
- "Les peintres et le mur blanc / Le péché Les sens éveillés": dense visual reflection on existential themes between painting and sin
- It is fascinating on both sides: the front is a finger painting, and the back is a rare colored work in brush
- Comparable works can be found in prominent international collections, including the Museum of Modern Art, New York, the Kunstmuseum Basel, and the Fondation Le Corbusier, Paris

"I am determined to paint and suffer!"

Louis Soutter, to hius artist friend Marcel Poncet in 1937.

Mysterious, painful, and fascinating is true of Soutter's black-and-white finger paintings of his last creative phase. They seem to turn Soutter's vulnerable innermost thoughts inside out, to spread his fears and fantasies out before us in an almost intoxicating manner. According to Michel Thévoz, the phase of large-format finger paintings can be narrowed down to 1937 to 1942, the year of Soutter's death. Before that, in the solitude of his room at the Swiss boarding school Ballaigues, he first created pencil and pen-and-ink drawings with fine lines in a floral-ornamental style and then in a Mannerist style. Thanks to the architect Le Corbusier, Soutter's great cousin, his works were exhibited in America during his lifetime, and his cousin was henceforth able to obtain suitable drawing materials. Soutter's oeuvre, which piled up after his death in 1942 in the small room of his home that had been his whole world for the last nineteen years, shows not only stylistically progressive creativity but also a technically equally significant step: With the finger paintings that he started creating in 1937, including the present double-sided composition, Soutter anticipated a progressive achievement of later action art, thereby lending his works a uniquely

direct aura. His revolutionary work, which negates all traditions, is now considered an early form of Art Brut. However, his work was forgotten for a long time until his major one-person show at the Lenbachhaus in Munich (1985) and was honored in the significant Soutter show at the Kunstmuseum Basel (2002). How revolutionary and disturbing must Soutter's black shadow figures from his last creative phase have seemed to contemporary viewers, for whom the work of Penck, Dubuffet, or even Basquiat was still an unknown distance? Never diagnosed as mentally ill, Soutter seems to us today much more as an almost tragically unrecognized genius. He got fired from the symphony orchestra for frequently contradicting superiors and generally misbehaving misbehavior. Once, he ordered 20 silk ties and sent the bill to his brother. These amusing anecdotes could have been told about later artists who got into society's face with their personalities and unconventional art, such as Martin Kippenberger or Andy Warhol. Soutter's life story is ultimately the story of a failure in a bourgeois society. But despite all its tragedy, these painful experiences of failure and exclusion were needed to create such a dense work imbued with the spirit of pain. [JS]









1954 Krefeld – lives and workes in Cologne and Spain

Disco. 1985.

Oil on canvas. Signed and dated in the lower right corner. Titled on the reverse of the stretcher. 210 x 160 cm (82.6 x 62.9 in).

€ Called up: June 6, 2025 – ca. 6.36 pm ± 20 min.

€ 200.000 - 300.000 (R7/F) \$ 226,000 - 339,000

PROVENANCE

 \cdot Galerie Bärbel Grässlin, Frankfurt a. Main.

 \cdot Günther Förg Collection (1952-2013), Switzerland.

EXHIBITION

· Hoeveel schoonheid kunnen wij verdragen, Bonnefantenmuseum, Maastricht, Sept.-June 1985.

LITERATURE

• Albert Oehlen, Alles für mich, für Euch das NACHSEHEN, in: Exhibition catalog Le radius Kronenbourg. Werner Büttner, Martin Kippenberger, Albert Oehlen, Markus Oehlen, Villa Arson, Centre national d'art contemporain, Nice 1987, pp. 66f. and pp. 74f., pp. 9-11, p. 77 (illustrated in black and white).



Martin Kippenberger and Albert Oehlen, Hamburg, 1985 (detail). © Ursula Böckler

During his studies under Sigmar Polke at the University of Fine Arts in Hamburg (1978–1981), Albert Oehlen actively participated in artistic and political debates. At a time when the ,decline of painting' was widely prophesied, a group of young artists moved in the opposite direction: the ,Neue Wilde' (New Wild Ones) in Berlin and Cologne threw themselves wholeheartedly into this traditional medium and, with great enthusiasm and inventive energy, found completely new means of expression and a visual language that would ultimately define their generation. In music, punk and new wave rocked the scene in the early 1980s, while art, especially painting, was all about "new German art." Anything seemed possible, with a wild spirit of rebellion. Whether narrative or less so, artists tackled bold topics that were met with both big cheers and boos. In 1984, Oehlen created his famous "Selbstportrait mit verschissener Unterhose und Blauer Mauritius" (Self-Portrait with Shitty Underpants and Blue Mauritius) or the work "Als Gott den Rock erschuf, muß er geil gewesen sein (Rockmusik) (When God created rock, he must have been horny (rock music), marking the beginning of his "Kultur-Wort-Mal-Foto-Collage" (culture-word-painting-photo collage),

an approach characterized by seemingly random elements, which can also be found in the work offered here. Here, the artist confronts the words "dance, grin, fuck" with towering architectural structures that open up a multitude of associations and could just as easily represent two wine glasses turned upside down. Together with Martin Kippenberger, Werner Büttner, and others, years of joint development and painterly rebellion against the art establishment followed, which nonetheless found its way into museum institutions. In 1984, the Museum Folkwang in Essen presented the exhibition "Wahrheit ist Arbeit" (Truth is Work), curated by Zdenek Felix, featuring works by Albert Oehlen, Werner Büttner, and Martin Kippenberger. In 1989, the artist participated in the comprehensive exhibition "Neue Figuration. Deutsche Malerei 1960-1988" (New Figuration. German Painting 1960-1988) at the Schirn Kunsthalle in Frankfurt am Main.

.....

• Formerly part of the Günther Förg Collection

• Bad Boy: Together with Martin Kippenberger,

tion with his rebellious, provocative works

 Oehlen's works from this period are among his most celebrated and sought-after pieces on the

international auction market (source: artprice.

• "Disco" combines the artist's two great passions:

• "dansen, grinsen, bumsen" (dance, grin, bang) is

attitude of the punk and art scene at the time

 Albert Oehlen's paintings are part of the world's most prestigious museum collections, including the Museum of Contemporary Art, Los Angeles, the Centre Pompidou, Paris, the Tate Gallery, London, and the Museum of Modern Art in New

a bold and blunt expression of the nonconformist

.....

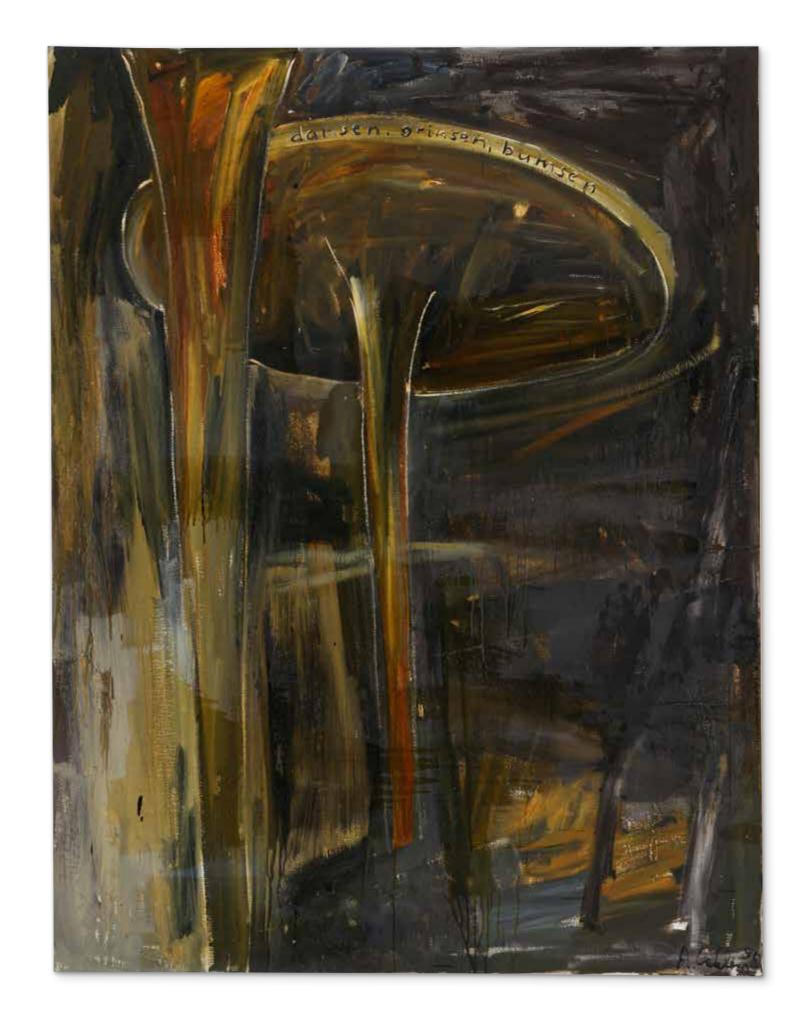
painting and electronic music

com)

York

Albert Oehlen shaped the art of an entire genera-

In recent years, Oehlen's work has been honored in numerous major solo exhibitions, for example, at the Hamburger Kunsthalle (2024/25) and the Espace Louis Vuitton in Beijing (2024). [CH]



35 ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Figurale - Eta. 1949.

Oil on canvas.

Signed and dated in the lower left corner, signed, dated, and titled on the reverse of the stretcher. 70,6 x 90 cm (27.7 x 35.4 in).

€ Called up: June 6, 2025 – ca. 6.38 pm ± 20 min.

€ 150.000 - 250.000 (R7/D/F) \$ 169,500 - 282,500

PROVENANCE

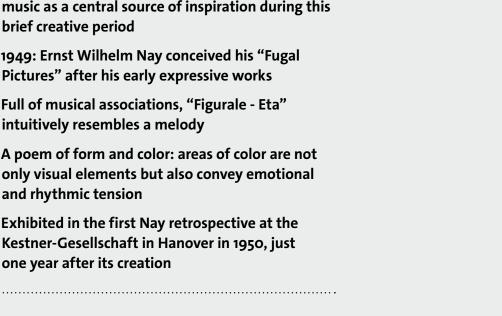
· Private collection, North Germany (since 1984, Hauswedell & Nolte, Hamburg). · Private collection, North Germany (since 2022).

- EXHIBITION · E. W. Nay, Kestner-Gesellschaft, Hanover, April 2 - May 7, 1950, cat. no. 56.
- · Neue Rheinische Secession Düsseldorf, Haus der Kunst, Munich, Nov. 1 Dec. 24, 1950, cat. no. 149.
- · Ernst Wilhelm Nay. Die Hofheimer Jahre 1945-1951, Städtische Galerie im Städel, Frankfurt a. Main, Feb. 24 - May 23, 1994 / Museum der Bildenden Künste, Leipzig, June 9 - August 21, 1994, cat. no. 47 (with the label on the reverse of the stretcher).

LITERATURE

- · Aurel Scheibler, Ernst Wilhelm Nay. Catalogue raissonné of oil paintings, vol. 1: 1922-1951, *Cologne 1990, cat. no. 486 (illustrated in color)
- Hauswedell & Nolte, Hamburg, 254th auction, June 8& 9, 1984, lot 1177a (illustrated in color on plate 47).

- Outstanding testimony to Nay's engagement with music as a central source of inspiration during this brief creative period
- 1949: Ernst Wilhelm Nay conceived his "Fugal Pictures" after his early expressive works
- Full of musical associations, "Figurale Eta" intuitively resembles a melody
- A poem of form and color: areas of color are not only visual elements but also convey emotional and rhythmic tension
- Exhibited in the first Nay retrospective at the Kestner-Gesellschaft in Hanover in 1950, just one year after its creation





Ernst Wilhelm Nay's painting "Figurale – Eta" from 1949 represents a pivotal work in a transitional phase of his artistic career. It is one of his early "Fugal Paintings," a group of works created between 1949 and 1951 in which Nay conceived a new artistic vocabulary. In art history, the "Fugal Pictures" mark a decisive turning point in Nay's work toward pure abstraction.

The term "fugal" refers to musical structures and, in particular, to Nay's attempt to transfer principles of music into painting through repetition, variation, and rhythmic staggering.

"Figurale - Eta" marks the beginning of a phase in which Nay increasingly broke away from figuration, although traces of figurative formations remained visible. In contrast to the later "Rhythmic Pictures" or the "Disc Pictures," works dominated by moving color impulses or flat, circular shapes of color, the "Fugal Pictures" display condensed, linear structures that evoke musical associations such as musical notes, clefs, and bass clefs. The title of the painting refers to this lingering figurativeness with the term "figural," while the suffix "Eta," possibly inspired by the Greek letter, marks the transition to abstraction. The composition is characterized by a complex interplay of color fields and lines, their density and complexity reminiscent of a musical fugue. The painting thus testifies to Nay's intense exploration of the relationship between music and image.

The color scheme is characterized by earthy, subdued tones, combining mainly shades of yellow, brown, and green in varying degrees of saturation. These natural hues create a muted, harmonious atmosphere from which the shapes emerge naturally. Gray, white, and black structure the composition and set strong contrasts. The minimalist yet nuanced palette supports the painting's restrained expressiveness and amplifies its musical and abstract effects. [MH]

1886 Lensahn – 1930 Hamburg

Das kranke Mädchen. 1919.

Oil on canvas. Monogrammed and dated in the lower left. 100 x 75 cm (39.3 x 29.5 in).

€ Called up: June 6, 2025 – ca. 6.40 pm ± 20 min.

€ 100.000 – 150.000 (R7/D) \$ 113,000 – 169,500

PROVENANCE

From the artist's estate (with the stamp on the reverse of the stretcher).
Private collection, North Germany (from the artist's estate).

EXHIBITION

- · 1st Exhibition of the Hamburg Secession, Hamburger Kunsthalle. Cat. no. 40.
- Memorial Exhibition Dorothea Maetzel-Johannsen, Kunstverein Hamburg 1931, no. 5.
- · Emil Maetzel Dorothea Maetzel-Johannsen, Kunstverein Hamburg, 1958, no. 34.
- · Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, permanent loan (with a label on the reverse of the stretcher).
- · Galerie Herold, Hamburg, November 1986.

LITERATURE

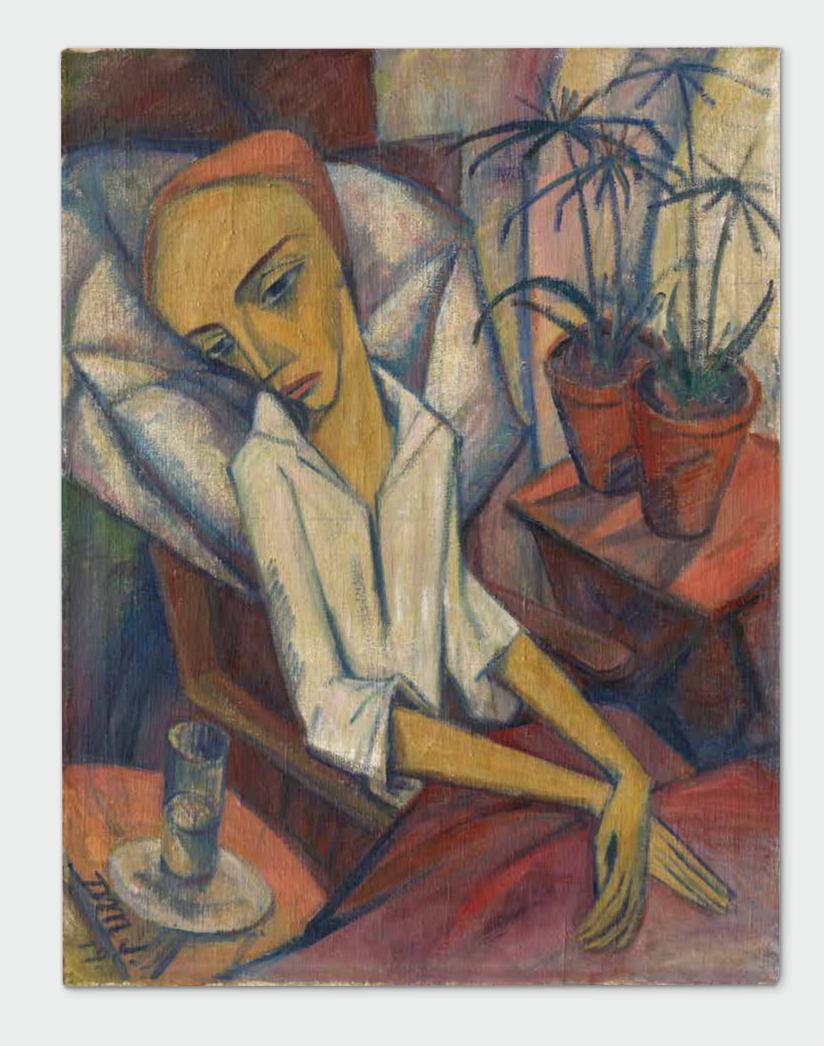
- Jan Buchholz, Doris von Zitzewitz (eds.), Dorothea Maetzel-Johannsen. Leben und Werk mit einem Werkverzeichnis der Ölbilder, Neumünster/Hamburg, catalogue raisonné no. 23, illustrated in color on p. 45.
- \cdot Karin von Behr, Dorothea Maetzel-Johannsen Nachlese, Kiel/Hamburg 2013, illustrated in color on p. 79.
- · Kunstchronik und Kunstmarkt, Wochenschrift für Kenner und Sammler, 55.1919/1920 (October-March), p. 401.
- \cdot Volker D. Heydorn, Maler in Hamburg, vol. I, Hamburg 1974, illustrated on p. 93.
- Hanns Theodor Flemming, Wiederentdeckung einer Expressionistin: Dorothea Maetzel-Johannsen, Hamburg Galerie Herold, until November 29, 1986, in: Weltkunst, 56.1986, pp. 3629-3630.
- Mathias F. Hans, Dorothea Maetzel-Johannsen 1886-1930, Hamburg, 1986, p. 91, illustrated in color on p. 19.

Starting in an impressionistic vein, her works increasingly revealed an ever more pronounced formal consolidation in the style of Cézanne. Only after World War I did the young artist, who would soon emerge as the leading light in Hamburg's art scene, reach a mature style marked by expressionist elements. In 1919, she and her husband were among the founding members of the Hamburg Secession. However, since Dorothea Maetzel-Johannsen abandoned her concept of color and form, which had been decisively influenced by the "Brücke" artists, in favor of a softer style around the mid-1920s, very few paintings from this

- Gesture, form, and color in an intensified expression
- The painting is considered a "prelude to her entire oeuvre" and a milestone in Dorothea Maetzel-Johannsen's career
- The artist was a co-founder of the Hamburg Secession and a critical female representative of Expressionism
- The year it was made, it was shown at the first exhibition of the Hamburg Secession at the Hamburger Kunsthalle
- Of museum quality: one of the rare paintings from the artist's extremely small and highly acclaimed oeuvre
- For almost 20 years, the work was on permanent loan at the Museum Schloß Gottorf
- The long overdue rediscovery and appreciation of her work commenced with the exhibitions "Einfühlung and Abstraktion: Die Moderne der Frauen in Deutschland" (2016) and "Ein Künstlerpaar der Moderne: Emil Maetzel und Dorothea Maetzel-Johannsen" (2019)

"What I find so astonishing, on the other hand, is the subtle and very personal variation [...] in that ,Kranke Mädchen' (Sick Girl) from 1919, so much so that [...] it is still touches us today as a mature image at peace with itself, but at the same time can be seen as an overture to her entire work." Friedrich Ahlers-Hestermann

critical creative phase, who died an early death, have survived. The portrait "Das kranke Mädchen" [The Sick Girl] is one of these rare paintings of such outstanding quality and finesse that can primarily be found in Maetzel-Johannsen's early portraits. The mask-like, exaggerated facial features with the disproportionately large black eyes, the eccentric position of the hand and the extremely elongated fingers, as well as the almost crystalline appearance of the pillow, create an impressively enraptured scene, an atmosphere of empathy, as is characteristic of the finest works by the North German artist. [EH]



37 Conrad felixmüller

1897 Dresden – 1977 Berlin

Bildnis der Mutter. 1915.

Oil on canvas.

Signed "Felix-Müller" and dated at bottom center. Dated, titled and inscribed with the catalogue raisonné number on the stretcher, probably by a hand other than that of the artist, as well as on the reverse of the canvas. 70,5 x 55,5 cm (27.7 x 21.8 in).

€ Called up: June 6, 2025 – ca. 6.42 pm ± 20 min.

€ 120.000 - 150.000 (R7/D/F) \$ 135,600 - 169,500

PROVENANCE

- · Titus Felixmüller, Hamburg (the artist's son, until after 1992).
- $\cdot\,$ Private collection, Germany (until 2018: Grisebach, November 29, 2018).
- · Private collection, Baden-Württemberg (since 2018).
- $\cdot\,$ Private collection, Hesse (inherited from the above in 2019).

• Felixmüller – shooting star of the Dresden and Berlin avant-garde of the late 1910s

.....

- In 1915, the young artist suddenly arrived at his mature, edgy style with works like "Bildnis der Mutter" and the "Selbstbildnis"
- Colors and composition make this work an extraordinary avant-garde portrait of museum quality
- Just one year after it was painted, the work was shown at the renowned Berlin gallery "Der Sturm"
- In a Cubist dissection and an extreme pose, the human being was to remain Felixmüller's central motif

• Extensive international exhibition history

EXHIBITION

- \cdot 42nd exhibition, Galerie "Der Sturm", Berlin 1916, cat. no. 32 (with the fragmentarily preserved label on the reverse).
- Der Sturm Herwarth Walden und die Europäische Avant-Garde Berlin 1912-1932, Charlottenburg Palace, Orangery, Berlin 1961, cat. no. 112.

· Conrad Felixmüller. Das frühe Werk, Galerie Nierendorf, Berlin 1965, cat. no. 16.

- · Conrad Felixmüller. Bilder der 20er Jahre, Kunstverein Braunschweig, Haus Salve Hospes, Brunswick 1066, without cat. no.
- Conrad Felixmüller. Gemälde Zeichnungen Graphik, Galerie Wolfgang Ketterer, Munich, 1966, cat. no. 2 (illustrated in b/w on p. 2).
- · Conrad Felixmüller. Gemälde und Graphik, Städtisches Museum, Wiesbaden, 1966, cat. no. 1.
- Conrad Felixmüller. Malerei von 1913-1973, Ehemalige Nationalgalerie (Jebensstraße), Berlin, 1973, cat. no. 6 (illustrated in b/w).
- Conrad Felixmüller. Gemälde Aquarelle -Zeichnungen Druckgraphik, Staatliche Kunstsammlungen, Dresden, Albertinum / Kunsthalle Rostock / Staatliche Museen zu Berlin (East) Nationalgalerie, Berlin, 1975/76, cat. no. 8 (color plate 2).
- · Conrad Felixmüller 1897-1977, Museum am Ostwall, Dortmund / Nassauischer Kunstverein, Wiesbaden / Saarland Museum Saarbrücken, 1978/79, cat. no. 129.
- \cdot Conrad Felixmüller 1897-1977, Interversa Hamburg, 1981, cat. no. 3.
- A Retrospective Exhibition of the Works of Conrad Felixmüller 1897-1977, Hong Kong Arts Centre, Hongkong, 1982, without cat. no. (illustrated, no p.).

• Conrad Felixmüller 1897-1977. Querschnitt durch sein Werk, Kunstverein Göttingen / Kunstverein Uelzen, 1986, cat. no. 1.

• Conrad Felixmüller. Gemälde - Aquarelle - Zeichnungen - Druckgraphilk - Skulpturen, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig / Kunstmuseum Düsseldorf im Ehrenhof / Kunstverein Braunschweig / Staatliche Galerie Moritzburg, Halle, 1990/91, cat. no. 3 (illustrated on p. 70).

Conrad Felixmüller, Städtisches Kunstmuseum, Reutlingen 1991/92 (with the shipping label on the reverse).

Between Politics and Studio - Conrad Felixmüller, Leicestershire Museum, Leicester, 1994, cat. no. 6 (illustrated in b/w).

Conrad Felixmüller. His Dresden Years, Tel Aviv Museum of Art, Tel Aviv, 1995, cat. no. 4.

LITERATURE

• Heinz Spielmann (ed.), Titus Felixmüller (ed.), Conrad Felixmüller. Monograph and Catalogue Raisonné of Paintings, Cologne 1996, cat. no. 67.

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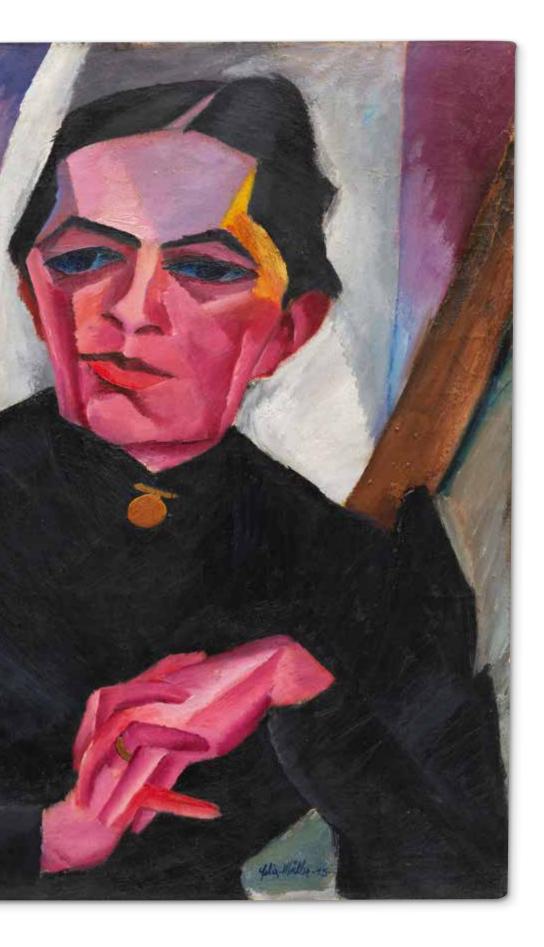
• Dieter Gleisberg, Conrad Felixmüller. Leben und Werk, Dresden 1982 (color plate 24).

• Conrad Felixmüller, Menschen.. erlebt, gezeichnet, gemalt - ein autobiographisches Fragment, ed. by Guntram Vesper, Bremerhaven 1988 (illustrated in b/w on p. 9).

• Grisebach, Berlin, Auktion Ausgewählte Werke, November 29, 2018, lot 26 (illustrated).



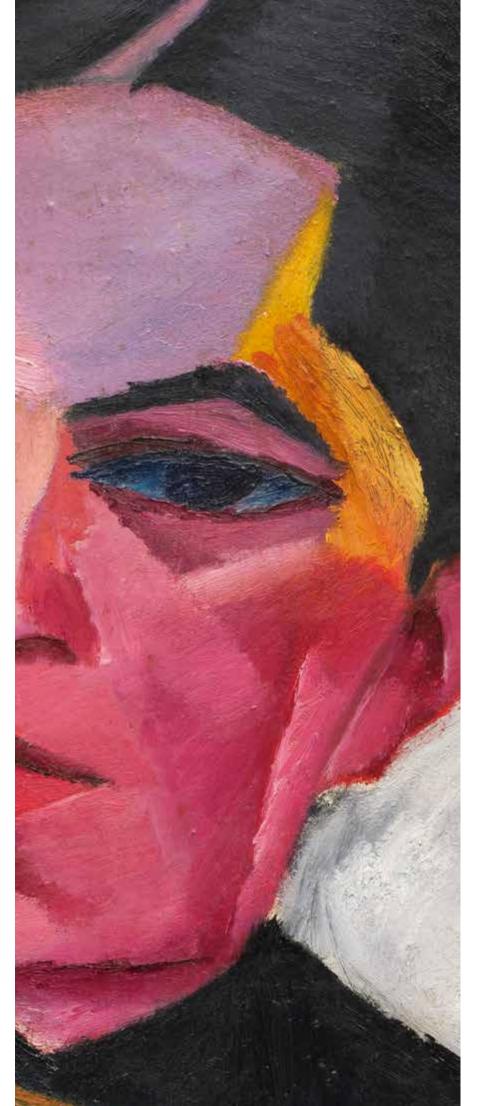


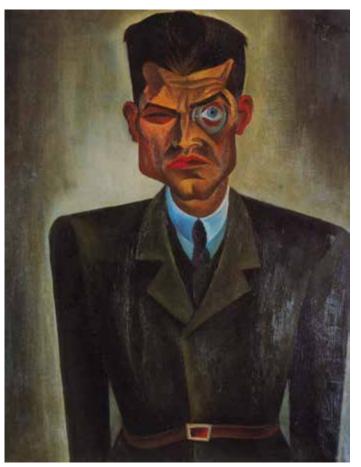


The year 1915, one year after the outbreak of World War I, marked a decisive turning point for Felixmüller: He was only 18 years old when he left the Dresden Academy of Art to become a freelance artist. In the following years, he spent a lot of time in Berlin, where he painted in Ludwig Meidner's studio and worked for Herwarth Walden's expressionist magazine "Der Sturm" and the avant-garde weekly "Die Aktion". It was also the year that the young artist liberated himself from academic constraints and, through his examination of contemporary art movements in "Bildnis der Mutter" and "Selbstbildnis" (private collection, Berlin), also painted in 1915, he arrived at a firm, self-confident and mature artistic position. Henceforth, Felixmüller fused expressionist and cubist elements to create his clear, sharp-edged, and, at the same time, vibrant, colorful style.



Conrad Felixmüller, Self-Portrait, 1915, oil on canvas. © VG Bild-Kunst, Bonn 2025





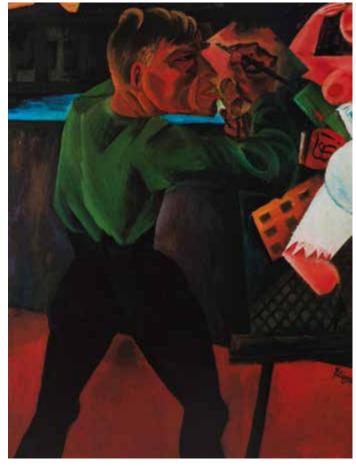
Conrad Felixmüller, Raoul Hausmann, 1920, oil on canvas, Lindenau-Museum, Altenburg. © VG Bild-Kunst, Bonn 2025

"Between 1915 and 1933, Felixmüller, alongside Otto Dix, was one of the most famous and successful young German artists." Kunstsammlungen Chemnitz on the exhibition: Conrad Felixmüller.

Zwischen Kunst und Politik (Between Art and Politics), 2012/13.

His dissecting eye for characters and people made Felixmüller, along with Otto Dix, one of the most important portrait artists of his time. The fledgling artist soon became part of the Berlin avant-garde and was in close contact with Raoul Hausmann, the founder of the Berlin Dada Club in 1918. In 1920, Felixmüller captured the Dadaist, who, along with Otto Dix, was one of Felixmüller's closest friends on canvas. In a grandiose portrait, Felixmüller emphasized the sitter's personality with jagged facial features and sharp-edged shoulders. The captivating picture "Otto Dix Malend" (Nationalgalerie Berlin) also dates from 1920. Given Felixmüller's artistic talent, which had already become apparent in 1915, it is little surprising that the young artist soon found himself represented by the most important avant-garde galleries in Dresden and Berlin: the Emil Richter art salon (1915) and Herwarth Walden's legendary Berlin gallery ,Der Sturm' (1916). Felixmüller's "Bildnis der Mutter" (Portrait of the Artist's Mother) is both a fascinating document of the young artist's gift and a harbinger of what to expect, not least for the strict geometric fragmentation of the facial features, the bold color contrasts, and the exaggerated pose of the hands and face. It is one of the few paintings that Walden exhibited in 1916 that still exists today. The bulk of them, however, are now thought to have been destroyed or are listed in the catalog raisonné with "unknown whereabouts". However, the remarkable "Bildnis der Mutter" has stood the test of time and has regularly featured in major international solo exhibitions. [JS]

Conrad Felixmüller, Portrait of Otto Dix (painting), 1920, oil on canvas, Neue Nationalgalerie, Berlin. © VG Bild-Kunst, Bonn 2025



38 KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Scheune (Jershöft). 1921.

Oil on canvas.

Signed in bottom center. Inscribed with the work number "2114" on the reverse. 97.5 x 112 cm (38.3×44 in). On the reverse with a depiction in oil painted over by the artist.

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

€ Called up: June 6, 2025 – ca. 6.44 pm ± 20 min.

€ 300.000 - 400.000 (R7/D/F) \$ 339,000 - 452,000

PROVENANCE

- Ferdinand Möller Collection, Berlin (acquired directly from the artist by 1928 at the latest, with the partly handwritten gallery label on the stretcher).
- Detroit Institute of Arts, Detroit/Michigan (taken into safekeeping on loan from the property of the aforementioned in March 1938, confiscated by the American state as "enemy property" in December 1940).
- US-American state property (1950-1957, assumption of ownership of the above-mentioned confiscation on October 30, 1950 by "Vesting Order 15411" of the Office of Alien Property at the Department of Justice).
- Maria Möller-Garny, Cologne (through "repurchase" from the US state in 1957, until 1961: Stuttgarter Kunstkabinett).
- Berthold and Else Beitz Collection, Essen (acquired from the above through the Galerie Grosshennig, Düsseldorf, in 1961).
- · Since then in family ownership.

EXHIBITION

- Presumably: A collection of modern German art, New York, Anderson Galleries, October 1-20, 1923, cat. no. 230.
- 50 ausgewählte Werke heutiger Kunst. Ausstellung im Reckendorfhaus, Hedemannstrasse 24, Berlin (Verlagshaus des "Kunstblattes"), November 1928 (no catalog).
- Traveling Exhibition Schmidt-Rottluff, Galerie Möller Berlin, Museum Königsberg, Museum Danzig, November 1928 March 1929 (no catalog).
- Frauen in Not (Women in Need), Ausstellung der Internationalen Arbeiterhilfe (IAH), Haus der Juryfreien, Berlin, October 9 - November 1, 1931, cat. no. 322 (Female Farmhand).
- · 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. 10 (illustrated).

LITERATURE

Will Grohmann, Karl Schmidt-Rottluff, Stuttgart 1956, pp. 266 (illustrated in b/w) and p. 292.

- Paul Westheim (ed.), 50 ausgewählte Werke heutiger Kunst. Exhibition at the Reckendorfhaus, Hedemannstrasse 24, in: Das Kunstblatt, vol. 13, no. 1, January 1929, p. 365.
- Stuttgarter Kunstkabinett, Stuttgart, 36th auction, 1961, lot 462 (illustrated in color on plate 109).
- Eberhard Roters, Galerie Ferdinand Möller. Die Geschichte einer Galerie für Moderne Kunst in Deutschland 1917-1956, Berlin 1984, pp. 156 and 227.
- Gisela Schirmer, Käthe Kollwitz und die Kunst ihrer Zeit. Positionen zur Geburtenpolitik, Weimar 1998 (illustrated, no. 277: view taken from the exhibition "Frauen in Not")

- Expressionist painting at its best: Schmidt-Rottluff combines vibrant colors, sharp edges, bold forms and strong contours to create a compelling composition
- Starting in 1920, Jershöft on the Baltic Sea became a place of inspiration for the artist and an important creative retreat
- Paintings by the artist of this outstanding quality and vibrancy are extremely rare on the auction market
- Rich international history and part of the outstanding Berthold and Else Beitz Collection, Essen, for almost 65 years

Artistic and personal renewal after the First World War

The years following the First World War proved to be a particularly fruitful, eventful, and successful time for Karl Schmidt-Rottluff. In 1919, Galerie Ferdinand Möller in Berlin held the first major solo exhibition after the war. In the following period, the number of exhibitions and participation in exhibitions increased sharply. An enthusiastic essay by Ernst Gosebruch, then director of the Essen Art Museum, appears in the art magazine Genius. In 1920, the first monograph on Karl Schmidt-Rottluff was published by Wilhelm R. Valentiner. Numerous museums acquired the artist's works, which, after the privations of the war years, now express his enormous artistic creativity and a mature and particularly powerful expressiveness. Schmidt-Rottluff is now one of the most important artists living in Germany.

Artistic work was only possible to a minimal extent during the war. Schmidt-Rottluff was drafted into military service as early as May 1915 and was stationed in Russia and Lithuania until 1918. Initially, he was deployed as a soldier to construct posts, trenches, and barbed wire fortifications. In late 1916, he was transferred to the auditing office of the press department through the intervention of the writer Richard Dehmel. The artist could not devote himself to painting during these years, but he created some woodcuts and sculptures, many of which were unfortunately destroyed during the Second World War.







In the spring after his return, Schmidt-Rottluff marries the photographer Emy Frisch, who also comes from Chemnitz and whom he had already met several years earlier. He establishes new contacts with the sculptors Georg Kolbe, Richard Scheibe, Emy Roeder, and architect Walter Gropius. The artist laboriously tried to detach himself from what he had experienced: "I am very little satisfied with this summer, which, with its oppressive melancholy, found that all too receptive soil. The whole agony of the war years had such an effect that I still could not free myself from it and felt very weak in the process. I have regained some color confidence – but that may be all," Schmidt-Rottluff wrote to his friend and collector, the art historian Wilhelm Niemeyer, in 1919. (Quoted from: Gerhard Wietek, Schmidt-Rottluff in Hamburg und Schleswig-Holstein, Neumünster 1984, p. 62)



Ostseebad Jershöft, postcard, ca. 1905-1915

The Baltic Sea paradise of Jershöft: a retreat and source of inspiration In his efforts to come to terms with his wartime experiences, the artist longed for peace, seclusion, and intense encounters with nature. In 1920, he discovered the fishing village of Jershöft [today: Jarosławiec] on the Baltic Sea in what was then called Eastern Pomerania, just a few hours by train from Berlin. Jershöft remained the summer residence of the artist and his family until 1931. They regularly spent the summer months between May and September in the secluded village on the coast, which now proved to be a haven of peace, a place of longing, and a source of great inspiration. Here, the artist came to appreciate the landscape and the simple life

far from the big city. He observed the people of Jershöft going about their daily, usually physically demanding work in an unusual rural setting, and finally processed this wealth of impressions and experiences into expressive pictorial ideas entirely without socio-critical undertones. During these creative years, the depictions of workers, fishermen, farmers, and craftsmen, along with the landscapes, are among the most critical pictorial themes of his oeuvre from the 1920s. The experiences Schmidt-Rottluff gained with his expressive woodcuts, which he created towards the end of the war, can now also be found in his painting: Simplified, almost geometrically abstracted forms and generous areas determine the character of the composition, while strong contrasts of light and dark and cold and warm subtly recall the black and white of the woodcuts, but are given a further dimension by the radiance of the colors.



Karl Schmidt-Rottluff, Handwerker am Haus, 1922, oil on canvas, Brücke-Museum, Berlin. © VG Bild-Kunst, Bonn 2025

Expressive density in a frenzy of colors

The work offered here, Barn, also stems from this vital creative period. It was painted during Schmidt-Rottluff's second stay in Jershöft in 1921 and attests to his enormous artistic development as well as to the pent-up creative urge that had built up during the war years and which now broke through with great energy in a highly expressive, powerfully colored and dynamic-expressive composition.

The figures, which are not formulated as individuals but rather schematized and greatly simplified, are arranged in a circle, showing a communal togetherness necessary for this life, and are shown frontally except for the female figure on the right, who is kept in cool blue. The painter and the viewer are located in the interior of the barn, in the far corner of the building, separated from the working figures at the entrance by a barrier, a large pile of hay. Although Schmidt-Rottluff places himself amid the action on the side of the workers, he remains an objective observer despite his fascination and interest.

As with the artist's other images of workers, the activity depicted in the picture is not the actual subject of the portrayal, despite the clear motif. Instead, Schmidt-Rottluff impressively explores formal aspects here and elevates them to the central content of the image.

The once distinct dark contours are now broken up, sometimes left out entirely or reduced to shorter contouring lines, allowing the sculptural figures to merge with their surroundings. With their expressive, flat style, the calm, atmospheric, and harmonious compositions of the pre-war years gave way to a "zone painting" that was also based on the colored surface and now contained a wealth of emotions and dynamics. (Will Grohmann, Karl Schmidt-Rottluff, Stuttgart 1956, p. 106)

Color now takes center stage: it develops a magnificent, radiant life. Schmidt-Rottluff boldly juxtaposes radiant, deep blue with contrasting, bright sun yellow and warming reddish brown with bright, almost gaudy orange-red. The representational is thus dissolved into color with broad, visible brushstrokes in places; forms intertwine and mutate into a colorful, planar painting with angular outlines and an enormous expressive density. [CH]



Karl Schmidt-Rottluff, Waldbild, 1921, oil on canvas, Hamburger Kunsthalle © VG Bild-Kunst, Bonn 2025

Provenance

The rural motif of the barn should not be misleading: it is rare to encounter artworks with such a complex, international history.

The painting was likely among the works that the artist loaned to the Anderson Galleries in New York in 1923 for an exhibition of German art. Wilhelm R. Valentiner rejoices in the catalog's preface: "Schmidt-Rottluff appears as the most individual and powerful personality in Germany. In the surety of his artistic advances, he is reminiscent of Van Gogh, without being influenced by him, but he goes much further than Van Gogh. [...] He aspires to the greatest possible simplification of form and expresses his emotions in a condensed way, with powerful lines and vast surfaces of color. He knows how to render the subconscious life of nature and humanity with uncanny power." ("Schmidt-Rottluff appears to be the most individual and strongest personality in Germany. In the certainty of his artistic stance, he recalls Van Gogh without being influenced by him, but he goes much further than Van Gogh. [...] He strives for the greatest simplification of form and expresses his emotions in a condensed way, with powerful lines and large areas of color. He understands how to depict the subconscious life of nature and humanity with almost uncanny power.")



Our painting shown in the exhibition "Frauen in Not", an exhibition organised by nale Arbeiterhilfe (IAH), Haus der Juryfreien, Berlin, 9.10.-1.11.1931. © VG Bild-Kunst, Bonn 2025 / Courtesy of SLK, Salzlandmuseum.

Probably shortly thereafter, but before 1928, the art dealer Ferdinand Möller purchased the painting. Möller, a bookseller by trade, began his fabulously successful career in 1912 at the famous Galerie Arnold in Dresden; in 1910, the gallery's owner at the time, Ludwig Gutbier, had presented the epochal exhibition of the "Brücke" artists. In 1913, Möller founded a branch of the Arnold Gallery in Breslau, and then in October 1918, he set up his gallery on Potsdamer Strasse in Berlin. His artists included Erich Heckel, Ernst Ludwig Kirchner, Otto Mueller, Emil Nolde, Karl Schmidt-Rottluff and others. Like many other paintings by the "Brücke" group, the work "Barn" remained in the gallery's possession. And Möller sent it to other important exhibitions. In his review of the show "50 ausgewählte Werke heutiger Kunst" (50 selected works of contemporary art) in the magazine "Kunstblatt," Paul Westheim called the painting "a concept of extraordinary intensity." It then went on a tour from Berlin to Königsberg and Danzig. Back in Berlin in 1931, the painting was shown in the programmatic exhibition "Women in Need" - as the embodiment of the exploited female farmhand.

However, the tide was soon to turn for modern art. In July 1937, the infamous exhibition "Degenerate Art" opened; the artworks confiscated from museums were finally expropriated by law by Hitler on May 1, 1938. In response, Möller had 19 works, including our painting, shipped 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. On October 30, 1950, the Möller collection was confiscated as "enemy property" by the "Vesting Order" of the Department of Justice, Office of Alien Property, and taken over by the US government. After long and arduous negotiations – Ferdinand Möller died in January 1956 - 17 of the paintings sent initially as loans finally arrived in Cologne, where the gallery had been based since 1951, in January 1958. The family donates two paintings, Wassily Kandinsky's "Bild mit weißer Form" from 1913 and Lyonel Feininger's "Grüne Brücke" from 1916, to the Detroit Art Institute and the North Carolina Museum of Arts in Raleigh as compensation.

In 1961, Maria Möller-Garny donated "Scheune" to the Stuttgarter Kunstkabinett. The painting then found its way into the renowned Berthold and Else Beitz Collection in Essen, having been brokered by Wilhelm Grosshennig. [AT]

39 HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Zwei Badende Frauen / Stillleben mit Gloxinie, Früchten und Bildnis Lotte. 1910/1917.

Oil on canvas, painted on both sides.

Monogrammed and dated "1910" in the lower left. Signed and dated "1917" in the lower left on the reverse. 75 x 82,5 cm (29.5 x 32.4 in).

Accompanied by a confirmation of authenticity issued by Max K. Pechstein, Hamburg, in September 1987.

€ Called up: June 6, 2025 – ca. 6.46 pm ± 20 min.

€ 250.000 - 350.000 (R7/D/F) \$ 282,500 - 395,500

PROVENANCE

- · Dr. Karl Lilienfeld Collection (1885–1966), Leipzig/Berlin/New York (1922–1966).
- \cdot Margarete Lilienfeld, New York (1966, likely inherited from the above ca. 1987).
- \cdot Private collection, Hesse (acquired from the above in 1987).
- $\cdot\,$ Private collection, Hesse (acquired from the above).
- $\cdot\,$ Private collection, Bavaria (acquired from the above in 2007).

EXHIBITION

 \cdot Max Pechstein, Galerie Remmler & Co., Leipzig, February 1920.

LITERATURE

- Aya Soika, Max Pechstein. Catalogue Raisonné of Oil Paintings, vol. 1: 1905-1918, Munich 2011, cat. no. 1910/63 and 1917/31 (illustrated in color).
- · Karl & Faber, Munich, 173rd auction, June 3, 1987, lot 1043 (illustrated in color).

• With two ,front' sides, the painting combines key motifs in Pechstein's oeuvre: dynamic plein-air nudes, his muse Lotte, and a still life of flowers and fruit

- Both sides showcase remarkable expressive colors
- On loan at the Museum der Bildenden Künste, Leipzig, from 1924 to 1932
- Paintings from his creative period around 1910 are the most sought-after works on the international auction market (source: artprice.com)
- Significant provenance: initially in the collection of art historian and gallery owner Dr. Karl Lilienfeld (1885-1966)

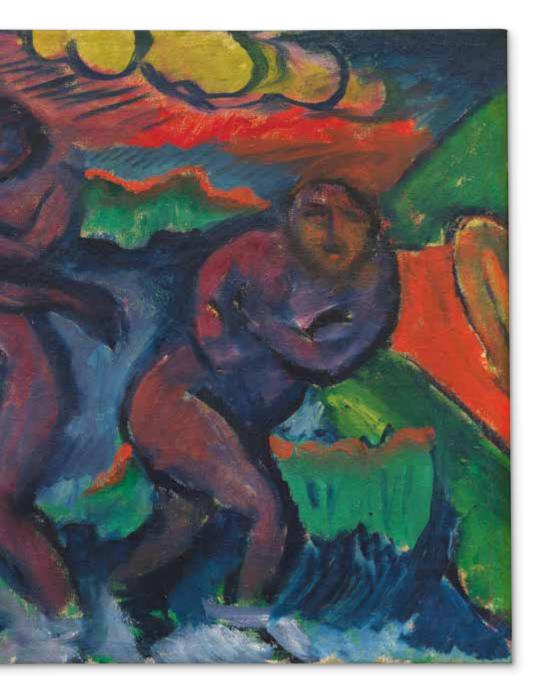


"1910 marked the pinnacle of Pechstein's career. He produced paintings that were so perfect because they struck the right balance between intention, temperament, and the means employed. They express sensuality and an exuberant vitality in a way that is entirely accessible"

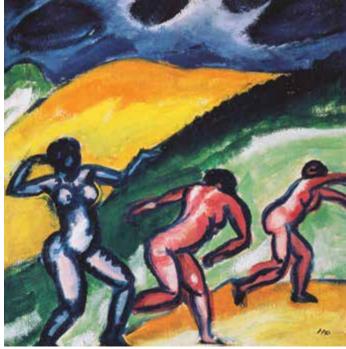
Lothar-Günther Buchheim, Die Künstlergemeinschaft Brücke, Feldafing 1956, p. 296.

Two Bathing Women

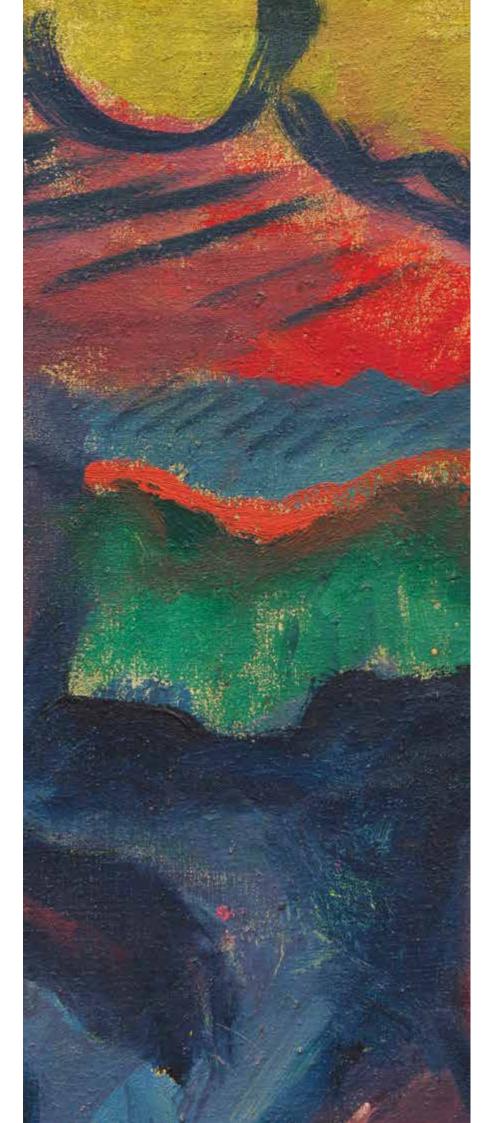
The human body is among the most coveted subjects of Expressionist artists in all its shapes and motions, and Max Pechstein was particularly drawn to it in its dancing mode. In "Zwei Badende Frauen" ("Two Women Bathing"), he captured the two women dancing in a particularly fascinating manner, naked and carefree in the open air amid the unspoiled nature of Moritzburg.



The liberation of the human body from conformity and constraints was one of the defining themes of early 20th-century art and culture. Expressionist artists sought to convey emotion on canvas, and dance, as a direct expression of emotion, offered a particularly effective medium for this purpose. Pechstein had already studied the light-footed dancers in Berlin's cabarets and transferred their rhythmic movements into the Moritzburg landscape. Freedom and nature are two concepts inseparable from one another. Hence, the "Brücke" artists were repeatedly drawn to working plein-air. In July 1910, Erich Heckel, Ernst Ludwig Kirchner, and Max Pechstein spent several weeks painting in Moritzburg: Currently, we, that is Heckel, Pechstein, and I, are back in Moritzburg. There is nothing more appealing than painting nudes outdoors." (E. L. Kirchner, letter to Gustav Schiefler, July 19, 1910, quoted from Soika, vol. 1, pp. 15f.) The work 'Zwei Badende Frauen' was also created in this context. Lost in the moment and their movements, the two bluish nudes dance in the atmospheric evening glow framed by green meadows. The soft and flowing movements starkly contrast the strong use of primary and secondary colors. With his masterfully reduced color palette, Pechstein evokes an atmosphere intensified by his bold outlines and loose brushwork.



Hermann Max Pechstein, In den Dünen, 1911, oil on canvas, Stedelijk Museum, Amsterdam. © Pechstein Hamburg / Berlin / VG Bild-Kunst, Bonn 2025





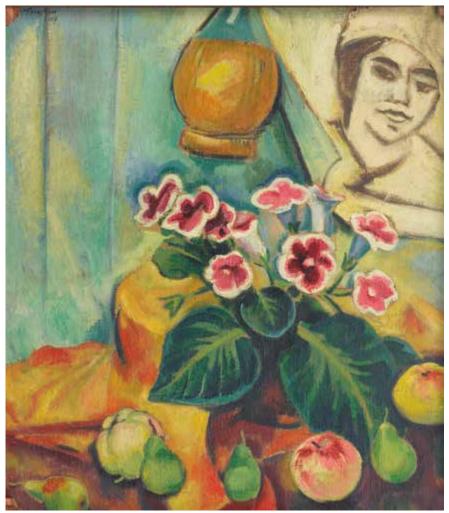
Lotte Pechstein, 1917, photo: Minya Diez-Dührkoop, private possession

Still life with gloxinia, fruit, and Lotte's portrait But this beautiful work does not have only one side. On the reverse, there is another painting in its own right and, thus, another front side featuring motifs significant to Max Pechstein's artistic work. A still life of flowers and fruit can be found next to a stylized image of his beloved model and muse, Lotte.

The intense colors of the exotic gloxinia flowers and fruits, including an artfully draped cloth, are truly captivating to the viewer's eye. Pechstein's brushwork evokes a vibrant energy, with the apples and pears seeming to leap out of the painting. Echoes of the still life of Henri Matisse and Paul Cézanne are evident, yet Max Pechstein's still life has a playful character of its own.

What is particularly intriguing about this work is the fact that Pechstein didn't just leave it as a still life. As if through an opening curtain, a drawing by Lotte reveals herself, and in the upper center of the picture, a traditional Italian wine bottle, known as a "fiasco," makes an appearance.

Charlotte Pechstein, née Kaprolat (1893–1965), makes an ethereal appearance in the upper right quarter of the picture. From 1909 to 1920, she was Max Pechstein's main model and was set to become his wife in 1911, shortly after her 18th birthday. She had already modeled for him



The second "front" side of the painting offered here

in numerous works in 1910, possibly including one or both dancers. While Pechstein served in World War I from 1915 to 1917, Lotte was supported by his art dealer Wolfgang Gurlitt and lived in Berlin. After the artist returned from the war, he depicted her in numerous works again, and she became his most important motif. At the same time, he portrays her in a stylized manner, which, on the one hand, creates tension with the painterly still life and, on the other hand, can be understood as a reference to his remarkable graphic oeuvre. In this painting, Max Pechstein opens up a complex visual world with many references, some of them enigmatic, to his artistic work.

With its two front sides, the painting spans decisive stages in Max Pechstein's career and, with its diverse motifs, can be understood as a reference to his oeuvre in general. He was a member of the artists' association "Brücke," became a co-founder of the "Neue Secession," and went on several productive trips around Germany and abroad. Although the First World War was a formative experience, the following years were marked by financial success. Wolfgang Gurlitt became the artist's sole representative in 1913, and critical solo exhibitions took place between 1918 and 1920. During this phase, which encompassed the two sides of our work, Max Pechstein was one of the most popular contemporary artists. [AW]

LYONEL FEININGER

1871 New York—1956 New York

Auf der Brücke. 1913.

Oil on canvas.

40

Signed and dated in the lower left. 60,5 x 62,5 cm (23.8 x 24.6 in). [AR]

Achim Moeller, director of the Lyonel Feininger Project, New York–Berlin, has confirmed the authenticity of this work, it is registered in the Lyonel Feininger Project's archive under the number 1620-09-06-19. The work is accompanied by a certificate. The painting is included in Lyonel Feininger: The Catalogue Raisonné of Paintings by Achim Moeller under the number 121. Additional information was provided by Achim Moeller, The Lyonel Feininger Project, New York – Berlin.

€ Called up: June 6, 2025 – ca. 6.48 pm ± 20 min.

€ 600.000-800.000 (R7/D/F)

\$ 678,000-904,000

PROVENANCE

- · Dr. Wilhelm Fulda Collection, Lauta-Werk, Lauta/Lausitz (until 1950, probably acquired from Galerie Ferdinand Möller, Berlin).
- · Hedwig Fulda, Sangershausen (inherited from the above in 1950).
- \cdot Wigbert Langguth, Munich/Lohof (from above family estate, until 1965).
- Hans Ravenborg Collection, Hamburg (acquired from the above through Roman Norbert Ketterer, Campione d'Italia, in 1965, until 2001).
- $\cdot\,$ Private collection, Germany (acquired from the above through Christie's in 2001, until 2007).
- · Private collection
- · Private collection, North Rhine-Westphalia.

EXHIBITION

- Lyonel Feininger 1871-1956: Memorial Exhibition, Kunstverein Hamburg, January 21-March 5, 1961; Museum Folkwang, Essen, March 15-May 7, 1961; Staatliche Kunsthalle, Baden-Baden, May 14-June 26, 1961, cat. no. 6 (illustrated in color).
- · L'Espressionismo: Pittura, scultura, architettura, Palazzo Strozzi, Florence, May-June 1964, cat. no. 86, p. 67.
- · Die Feiningers: Ein Familienbild am Bauhaus, Lyonel Feininger Galerie, Quedlinburg, May 25 - September 2, 2019.
- · A Collector's Choice Picasso, Miró, Schlemmer & Co., Kunstmuseum Pablo Picasso, Münster, February 4 - May 14, 2023, cat. no. 52 (illustrated in color on p. 99).
- Lyonel Feininger. Retrospective, Schirn Kunsthalle, Frankfurt a. Main, October 27, 2023-February 18, 2024, no cat. no. (illustrated in color on p. 48).
- Courage. Lehmbruck und die Avantgarde, Lehmbruck Museum, Duisburg, June 16 -October 6, 2024 (illustrated in color on p. 92).

LITERATURE

- Achim Moeller, Auf der Brücke (On the Bridge), 1913 (Moeller 121), in: Lyonel Feininger: The Catalogue Raisonné of Paintings, http://feiningerproject.org/ catalogue/entry.php?id=123 (accessed on May 5, 2025).
- Hans Hess, Lyonel Feininger. Mit einem Œuvre-Katalog von Julia Feininger, London 1961, catalogue raisonné no. 111 (illustrated on p. 257).
- Roman Norbert Ketterer, L. Feininger. Gemälde, Aquarelle, Zeichnungen, Graphik, Campione d'Italia 1965, cat. no. 2 (illustrated in color on p. 6).
- Roman Norbert Ketterer, Moderne Kunst II. Gemälde, Aquarelle, Zeichnungen, inventory catalog, Stuttgart 1965, no. 32 (illustrated in color on p. 45).
- · Florens Deuchler, L. Feininger. Sein Weg zum Bauhaus-Meister, Leipzig 1996, p. 197.
- Gerd Presler (ed.), Roman Norbert Ketterer, Legenden am Auktionspult. Die Wiederentdeckung des deutschen Expressionismus, Munich 1999, p. 157.
- · Knut Hamsun, Fame, Milan 2002, front cover (illustrated in color).

- Blending formal rigor with narrative poetry, "Auf der Brücke" epitomizes the radical change in Feininger's style at the time
- In a letter, the artist described the creative phase as "the first period of maturity in my artistic life"
- The ,Steinbrücke' (Stone Bridge) in Oberweimar is a key motif in his oeuvre; he dedicated several very different paintings to the historic structure
- Around the same time, Feininger began his famous cycle of paintings "Gelmeroda I-III"
- In the same year, Franz Marc invited him to participate in Herwarth Walden's "Erster Deutscher Herbstsalon" (First German Autumn Salon), in 1917, Walden's gallery "Der Sturm" organized his first solo exhibition
- The last painting showing the Stone Bridge was created in 1943 and is in the Philadelphia Museum of Art
- Recently featured in in several museum shows, such as the highly acclaimed retrospective at Schirn Kunsthalle in Frankfurt am Main, Oct. 2023 - Feb. 2024
- From the sought-after period of the early 1910s: Feininger's figurative paintings from these years are among the artist's most sought-after works on the international auction market (source: artprice.com)

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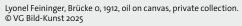
REFERENCES

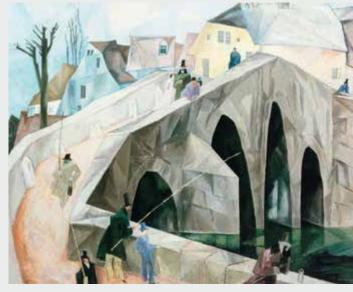
Correspondence between the Galerie Ferdinand Möller and Dr. Wilhelm Fulda and his brothers Otto and Dr. Ernst Fulda, 1948-1952, Ferdinand Möller Estate, Berlinische Galerie, Berlin, BG-KA-N/F.Möller-206-M76,1-33, fol. 25. "It is only through art that I can regain a sense of humanity, and I have now become a human being again [...] This is probably the first mature phase in my life as an artist." Lyonel Feininger in a letter to Julia Feininger, Weimar, May 18, 1913.

Lyonel Feininger and the ,Steinbrücke' in Oberweimar

In February 1906, Lyonel Feininger traveled to Weimar for the first time. He visited Julia Berg, for whom he would soon leave his first wife, the pianist Clara Fürst. Julia Berg attended university in Weimar, and on strolls through the city of Classicism, she discovered a historic building that would inspire Lyonel Feininger to create several works. After her arrival, she must have written to him about the impressive architecture of the massive stone bridge crossing the IIm river in Weimar because on January 17, 1906, Lyonel Feininger replied: "[...] I can't tell you how much I'm looking forward to seeing the bridge [...]" (quoted from: Roland März (ed.), Lyonel Feininger. Von Gelmeroda nach Manhattan, Berlin 1998, p. 60). A month later, when Lyonel Feininger finally came to Weimar to see the bridge with his own eyes, his anticipation would not be disappointed, as further letters and, ultimately, this work reveal.

As was so often the case, Lyonel Feininger was instantly captivated by the bridge and revisited the motif even years later. In addition to many drawings, he also created several paintings depicting the bridge, exploring the motif in various variations and repeatedly pushing his creative boundaries. The first painting from 1912 is titled "Brücke o" and still bears Lyonel Feininger's figurative style from his early days as a painter. Yet the first tendencies towards exploring Cubism can already be seen here. During a trip to Paris in 1911, Lyonel Feininger first came into contact with Cubism through works by Robert Delaunay – impressions that were to have a lasting influence on his style in the years that followed, as this first depiction of the bridge suggests.







Lyonel Feininger, Brücke I, 1913, oil on canvas, Washington University Gallery of Art, St. Louis. \odot VG Bild-Kunst 2025

Two other paintings in which he examined the bridge in Weimar followed as early as 1913: "Brücke I" and the present "Auf der Brücke." Although the two works show the structure from different perspectives, they resemble each other in the choice of cool colors, a higher degree of abstraction, and a growing use of reduced geometric forms. They were created during another several-month stay in Weimar. In the meantime, Julia and Lyonel had married and were living in Berlin with their three sons, Andreas, Laurence, and Theodore. For the artist, this period in Weimar around 1913 was a phase of artistic freedom and creative renewal that ultimately ushered in an essential change in his artistic style.

"Auf der Brücke" symbolizing a stylistic change around 1913

Under the impression of his stay in Paris and the growing popularity of Cubism he witnessed there, Feininger gradually abandoned his figurative compositions, which still showed traces of his background in caricature. In a letter to Julia in April 1913, he noted, "I am beginning to work well and happily; what I do comes naturally and is no longer a problem. I don't want to reveal a single word about it, only that I am improving daily, becoming clearer, and finding myself. I am happy when I step out of the house into the open air; there is no loneliness for me here!" (Lyonel Feininger in a letter to Julia Feininger, Weimar, April 7, 1913) Although Cubism influenced him, he did not wholly devote himself to this strange style. However, as was so characteristic of his artistic development, he found a way to continue shaping his artistic aspirations regardless of external impulses.

Admittedly, Feininger's characteristic figures still occupy the center of "Auf der Brücke." However, dressed in the tall hats and long, jagged coats that were so typical of Feininger, they, too, reveal a progressive, formal reduction. As anonymous figures with rather gloomy, mystical overtones, they increasingly cede the stage to the architecture and the natural spectacle. They maintain a balance between the formal, geometric austerity of the composition and a suggested poetic narrative thread reminiscent of the novels of Victor Hugo or Honoré de Balzac, which Feininger was enthusiastic about at the time.

As such, the work "Auf der Brücke" not only represents a transfer between the two banks of the IIm in Weimar in terms of motif but can





also be understood as a symbolic transition from Feininger's figurative style to his geometric-cubist works and the pioneering crystalline-prismatic works that would ultimately emerge from them. That same year, Feininger began the famous cycle of paintings "Gelmeroda I-III," which belongs to the group of famous depictions of architecture, marking a further step in developing the artist's work. In the fall of 1913, he followed an invitation from Franz Marc to take part in Herwarth Walden's "Erster Deutscher Herbstsalon" (First German Autumn Salon), which showcased the avant-garde of the time in a group exhibition. Walden's gallery "Der Sturm" would eventually host Lyonel Feininger's first solo exhibition in 1917.

Consequently, "Auf der Brücke" is, both stylistically and in terms of public perception, exemplary of a leap in the artist's evolution, which he referred to in a letter to Julia dated May 18, 1913, as "[...] the first mature period in my artistic existence" (Lyonel Feininger in a letter to Julia Feininger, Weimar, May 18, 1913). In recent years, the work has received increased attention through several group exhibitions, and it was shown in, among others, the highly acclaimed retrospective of Lyonel Feininger's work at the Schirn Kunsthalle in Frankfurt am Main. This was a long overdue appreciation of a body of work that is so meaningful for Lyonel Feininger's development on his way to becoming one of the most important artists of Modern Art. Alfred Hentzen once described Feininger's outstanding lifetime achievement with the beautiful words: "Feininger's work miraculously unites strict, crystalline clarity with pure, romantic poetry" (Alfred Hentzen, quoted from the preface of the exhibition catalog for the memorial exhibition in Hamburg/Essen/Baden-Baden in 1961, preface). [AR]

"Feininger's works combine austere, crystalline clarity with pure, romantic poetry in a marvellous way."

Alfred Hentzen, quoted from the exhibition catalog for the memorial exhibition in Hamburg/Essen/Baden-Baden in 1961, preface.

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Märzenschnee: Der Bahndamm. 1909.

Oil on canvas.

Monogrammed and dated in the lower right. 55 x 51 cm (21.6 x 20 in). We are grateful to Anna B. Rubin, HCPO New York, and Wolfgang Andreae, Walther Rathenau Society, for their kind support.

€ Called up: June 6, 2025 – ca. 6.50 pm ± 20 min.

€ 200.000-300.000 (R7/D/F) \$ 226,000 - 339,000

PROVENANCE

- · Walther Rathenau Collection, Berlin (1909-1922).
- · Walther Rathenau Estate (1922/23).
- Walther Rathenau Foundation (1923–1934).
- · Collection of Fritz and Edith Andreae, née Rathenau (1934–1936: Mandelbaum & · Kronthal).
- · Private collection North Rhine-Westphalia (probably acquired from Galerie Großhennig in the late 1950s).
- · In family ownership since then: Private collection, South Germany.
- · Amicable agreement between the above and the heirs of Fritz and Edith Andreae (2025)

The work is free of restitution claims. The offer is made in an amicable agreement with the heirs of Fritz and Edith Andreae on the basis of a fair and just solution.

EXHIBITION

- · Internationale Kunstausstellung 1909, Berliner Secession, Berlin, 1909, cat. no. 195 (titled: Märzenschnee) (with a label on the reverse of the stretcher).
- · Walther Rathenau 1867-1922. Die Extreme berühren sich, Deutsches Historisches Museum, Berlin, December 9, 1993 - February 8, 1994, cat. no. 2/33, illustrated in color on p. 302.
- · Max Pechstein. Sein malerisches Werk, Brücke Museum Berlin / Kunsthalle Tübingen / Kunsthalle Kiel, 1996/97, cat. no. 13 (illustrated in color) (titled: "Märzenschnee III").
- · Im Farbenrausch. Munch, Matisse, and the Expressionists, Museum Folkwang, Essen, September 29, 2012–January 13, 2013, cat. no. 126, illustrated in color on p. 238.

LITERATURE

- · Aya Soika, Max Pechstein. Catalogue Raisonné of Oil Paintings, vol. 1: 1905-1918, Munich 2011, catalog no. 1909/7 (illustrated in color).
- · Auction house Dr. Ernst Mandelbaum & Peter Paul Kronthal, Berlin, June 13, 1936, lot 518 (titled: "Der Bahndamm").
- · Leopold Reidemeister (ed.), Max Pechstein. Erinnerungen, Wiesbaden 1960, p. 34.
- · Edwin Redslob, Von Weimar nach Europa. Erlebtes und Durchdachtes, Berlin 1972, p. 185.
- · Leopold Reidemeister, Das Brücke-Museum, Berlin 1984, p. 48.
- Henrike Junge-Gent, Avantgarde und Publikum: Zur Rezeption avantgardis-

- 1909: Radiant landscape from the Berlin "Brücke" period
- 1909: This painting was Pechstein's first to be accepted for the Berlin Secession's spring exhibition, helping him to his artistic breakthrough
- 1909: Walther Rathenau, later Secretary of State (1922), acquired this work for his private art collection
- A similar painting is part of the Chemnitz Art **Collections, while another is considered lost**
- Max Pechstein is captivated by the glistening March sun and its reflections in the spring snow
- Works created during this period are pivotal for Pechstein's expressionist style, which peaked in 1910

tischer Kunst in Deutschland 1905-1933, Cologne et al. 1992, p. 256.

Stefan Pucks, "Eine weichliche, leidende, dem Beruf nicht genügende Natur? -Walther Rathenau im Spiegel der Kunst', in: Die Extreme berühren sich, Walther Rathenau 1867-1922, Berlin 1993, pp. 83-98.

Magdalena M. Moeller, Max Pechstein. Sobre su curado Haff, in: Pechstein en Nidden 1909, Madrid 1999/2000, p. 14, black-and-white illustration 1 (detail). Magdalena M. Moeller, Die großen Expressionisten: Meisterwerke und Künstlerleben, Cologne 2000, p. 226.

Magdalena M. Moeller (ed.), Max Pechsein im Brücke-Museum Berlin, Munich 2001, p. 12.

Christoph Otterbeck, Europa verlassen: Künstlerreisen am Beginn des 20. Jahrhunderts, Cologne et al. 2007, p. 238.

Anna Teut, Bürgerlich königlich: Walther Rathenau und Freienwalde, Berlin 2007, p. 51 (illustrated)

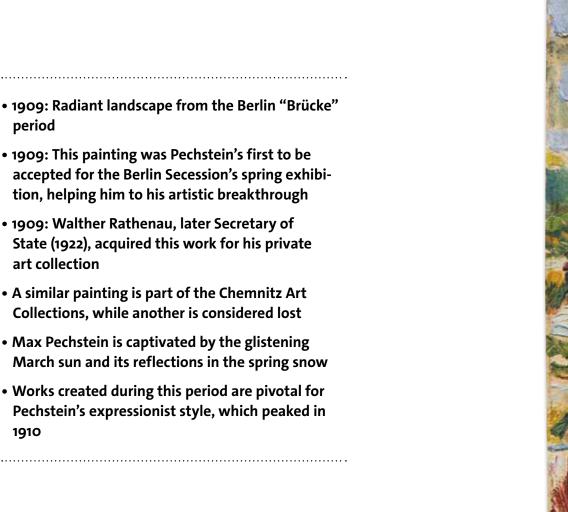
Aya Soika, Max Pechstein, der "Führer" der Brücke: Anmerkungen zur zeitgenössischen Rezeption, in: Brücke Archiv, 23/2008, ed. by Magdalena M. Moeller, Munich 2008, p. 80.

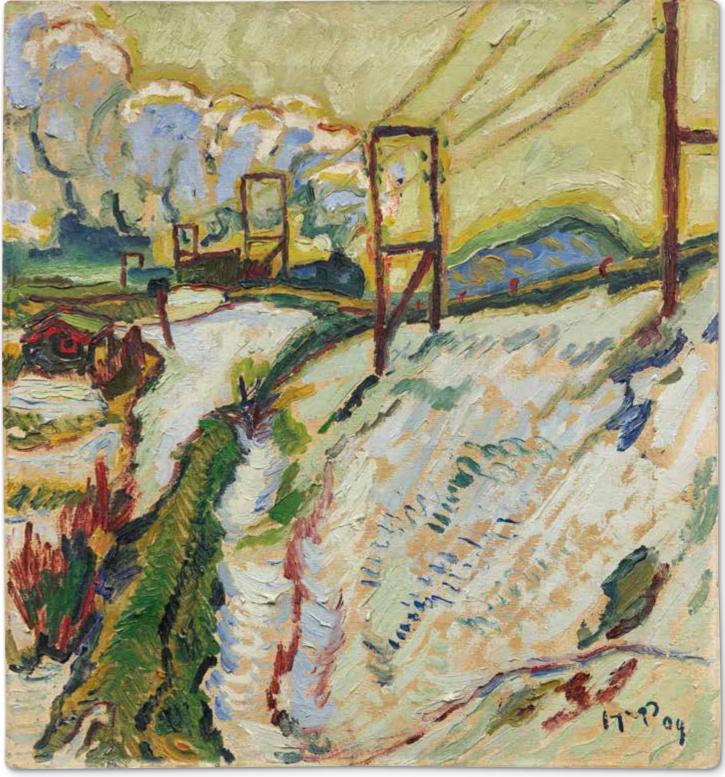
Magdalena M. Moeller, Max Pechstein in Nidden. Zu seinem Gemälde Haff, in: Neue Forschungen und Berichte, Brücke-Archiv, issue 23/2008, p. 68 (with ill. 4). · Lothar Gall, Walter Rathenau: Portrait einer Epoche, Munich 2009, p. 72.

ARCHIVE MATERIAL

· Inventory card of the Walther Rathenau Foundation, no. 265 "Treppenhaus: Märzenschnee", undated, created between November 1932 and May 1933, in: Federal Archives Berlin, ref. no. R 1501/ 125243.

List of auction orders in 1935/36, in: Compensation file Edith Andreae, State Office for Civil and Regulatory Affairs, Berlin, registration no. 52.178.





41

Hermann Max Pechstein's "Märzenschnee" – A masterpiece of German Expressionism

In the year it was created, the present painting was featured in the International Art Exhibition of the Berlin Secession. By the end of the first day, Pechstein had sold it for 300 Reichsmarks. The first owner of this work was none other than Walther Rathenau. The liberal intellectual, industrialist, and later Secretary of State of the Weimar Republic was a political pioneer and a passionate patron of the arts. He acquired "Märzenschnee" right at the 1909 Secession exhibition—a testament to his enthusiasm for emerging artists like Pechstein.

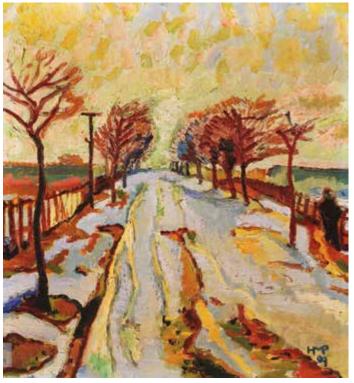
This sale enabled the artist to make "a long-cherished wish come true and spend the summer by the sea, devoting himself entirely to his art" (quoted from: M. Moeller, in: exhibition catalog, Berlin/Tübingen/Kiel 1996/97, p. 14). He chose Nida at the Curonian Spit for this extended summer stay. It was here that some of his most important paintings were created.



Max Pechsten, Schmelzender Märzenschnee, 1909, oil on canvas (Soyka 1909/8), lost. © Pechstein Hamburg / Berlin / VG Bild-Kunst, Bonn 2025

Our "Märzenschnee: Der Bahndamm" (March Snow: The Railway Embankment) captures the atmosphere of a late return of winter in glaring brightness. It is a painting with a composition far more complex than the impressionist style of the time. Just how striking the impact of Pechstein's works from early 1909 must have been in comparison to the works of other artists outside the "Brücke" community becomes evident from a memory of the artist. Looking back on the Berlin Secession exhibition, he wrote: "On the opening day, I was shocked when I realized how much more powerful and distinct my style was compared to Impressionism" (Max Pechstein, Erinnerungen, Stuttgart 1993, p. 33f.).

And another testimony from the pen of the artist, a letter to Rosa Schapire, shows the spontaneity and his innate need to capture the distinctive atmosphere of late spring snow: "I would have replied to your kind letter sooner had I not been painting the snow again, and there were a couple of sunsets that left me utterly exhausted. Unfortunately, I couldn't paint any of them, as I had used up all my paint on the three snow landscapes, [.. and] the stationmaster told me I had to leave the railway embankment. As I was quite happy with what I had achieved, I complied with his friendly request." The steam locomotive comes rumbling in the background, puffing its bright blue clouds powerfully into the sky. He painted two more "snow pictures" under this impression, one, "Schmelzender Märzenschnee" (Soika 1909/6), is considered lost, the other, "Märzenschnee" (Soika 1909/6), is in the possession of the Kunstsammlung Chemnitz (inv. no. 800).



Max Pechstein, Märzenschnee, 1909, oil on canvas (Soyka 1909/6), Kunstsammlung Chemnitz. © Pechstein Hamburg / Berlin / VG Bild-Kunst, Bonn 2025

"I would have replied to your kind letter much sooner had I not been occupied with painting snow."

Hermann Max Pechstein to Rosa Schapire on March 19, 1909.

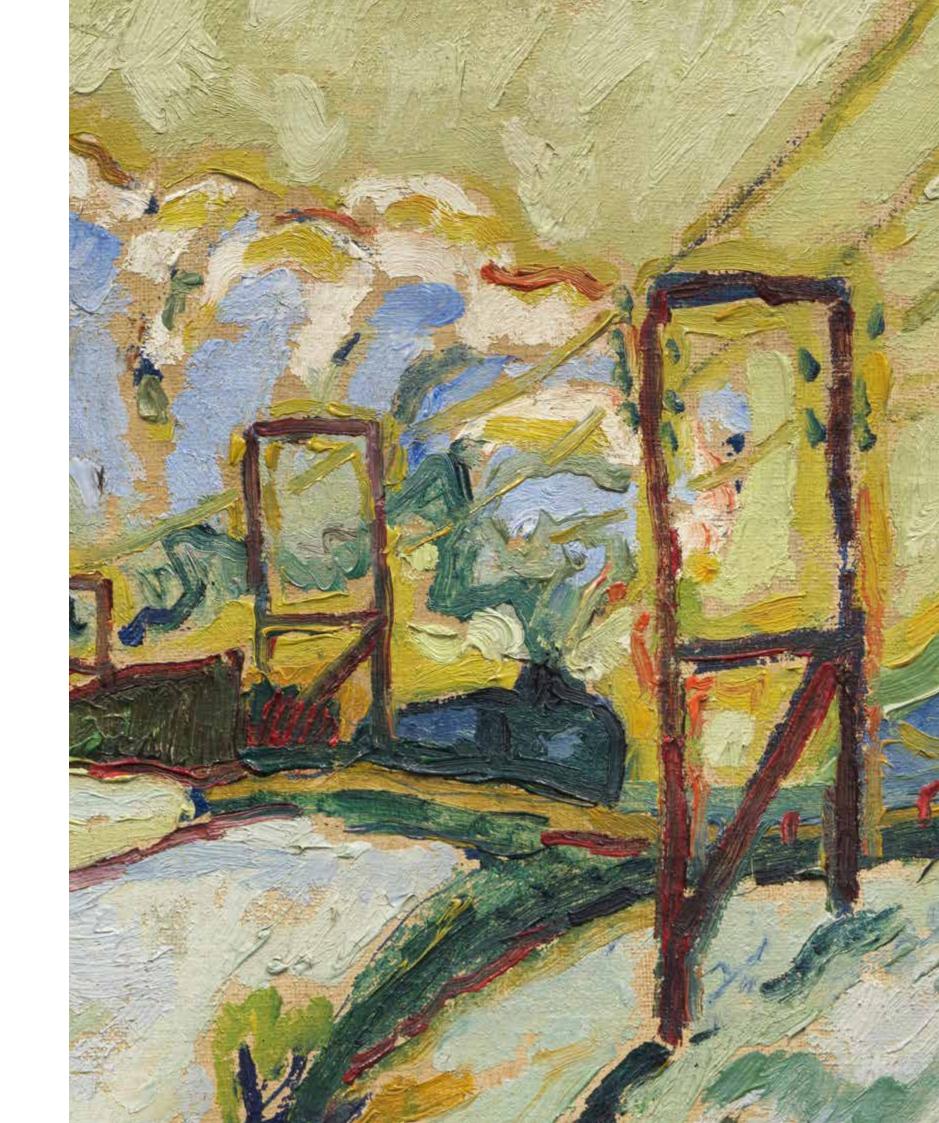
Hermann Max Pechsteins "Märzenschnee" – A document of German history

After Rathenau's assassination in 1922, the painting passed into the hands of his family. His sister Edith Andreae, a central figure in Berlin salon culture, managed the extensive estate with her mother, Mathilde Rathenau. In close cooperation with the government, they established the Walther Rathenau Foundation in 1923, to which the former residence at Königsallee 65 in Grunewald was donated, along with its contents, including this painting.

However, with the rise to power of the National Socialists, the memory of Rathenau was systematically erased. The foundation was dissolved in 1934, the state withdrew from the donation, and the house with the painting ,Märzenschnee' returned to the ownership of the Andreae family.

Eventually, in 1936, under increasing pressure from Nazi repression, the Andreae family was forced to sell part of their property. On June 13, 1936, around 50 objects from the Andreae family's estate were put up for auction at the Berlin auction house Mandelbaum & Kronthal, including Märzenschnee, which had a symbolic starting price of 30 Reichsmarks.

Today, the painting can be offered without any claims to restitution. [EH]



4² Tom Wesselmann

1931 Cincinnati – 2004 New York

Monica in Robe with Motherwell. 1992.

Alkyd on aluminum.

Signed, dated, titled, and inscribed, as well as with a direction arrow and the mounting instructions on the reverse. Unique work. 157.5 x 238,8 cm (62 x 94 in).

We are grateful to the Tom Wesselmann Estate, New York, for the kind support in cataloging this lot.

€ Called up: June 6, 2025 – ca. 6.52 pm ± 20 min.

€ 200.000 - 300.000 (R7/D/F) \$ 226,000 - 339,000

PROVENANCE

- · Imago Galleries, Palm Desert.
- \cdot Private collection, Germany.
- Private collection, Germany.

EXHIBITION

• Tom Wesselmann: New Metal Paintings, Sidney Janis Gallery, New York, October 15 15 - November 14, 1992.



Robert Motherwell, Elegy for the Spanish Republic XXXIV, 1953/54, oil on canvas, Albright-Knox Art Gallery, Buffalo. © Dedalus Foundation, Inc. / VG Bild-Kunst. Bonn 2025

Pop Art meets Abstract Expressionism: Tom Wesselmann's "Monica in Robe with Motherwell"

Born in Cincinnati in 1931, Tom Wesselmann moved to New York to study at the Cooper Union in 1956. The young artist soon found inspiration in the city's vibrant art scene and numerous museums. On a visit to MoMA, he came across Robert Motherwell's large-scale painting "Elegy to the Spanish Republic 54" (1957-61) for the first time. This encounter with a work associated with Abstract Expressionism was a formative experience. Tom Wesselmann later described it as his first aesthetic experience. In a publication about his artistic development, which he released in 1980 under the pseudonym Slim Stealingworth, he wrote: "The first aesthetic experience.He felt a sensation of high visceral excitement in his stomach, and it seemed as though his eyes and stomach were directly connected." (Slim Stealingworth, Tom Wesselmann, New York 1980, p. 12) He wanted to convey the feeling he had experienced seeing Robert Motherwell's painting in his artistic work. Surprisingly, however, he did not turn to abstraction but found a figurative visual language inspired by the rapidly spreading pop art movement. The highly stylized, provocative female nude, which he repeatedly recreates with changing attributes and in bright colors, quickly became his trademark and is considered one of the icons of American pop art today.

In "Monica in Robe with Motherwell" from 1992, the two profoundly American artistic movements of Abstract Expressionism and Pop Art, so contradictory at first glance, finally converged in visual form. In the foreground of his metal work, Tom Wesselmann depicts a lascivious female nude with a half-open robe in his minimalist style. In the background, one can recognize a stylized version of Robert Motherwell's "Elegy to the Spanish Republic XXXIV" from 1953-1954.

• Pop Art meets Abstract Expressionism: a tribute to

Tom Wesselmann's great idol Robert Motherwell,

• Exhibited at the renowned Sidney Janis Gallery in

• Wesselmann's erotic and provocative female

• Monica Serra, a young artist with characteristic

• Most recently, the Fondation Louis Vuitton in

Paris presented the successful exhibition

"Pop Forever: Tom Wesselmann & ..."

who had passed away a year earlier

New York the year it was created

nudes are icons of American Pop Art

bangs, was his new model in the 1980s

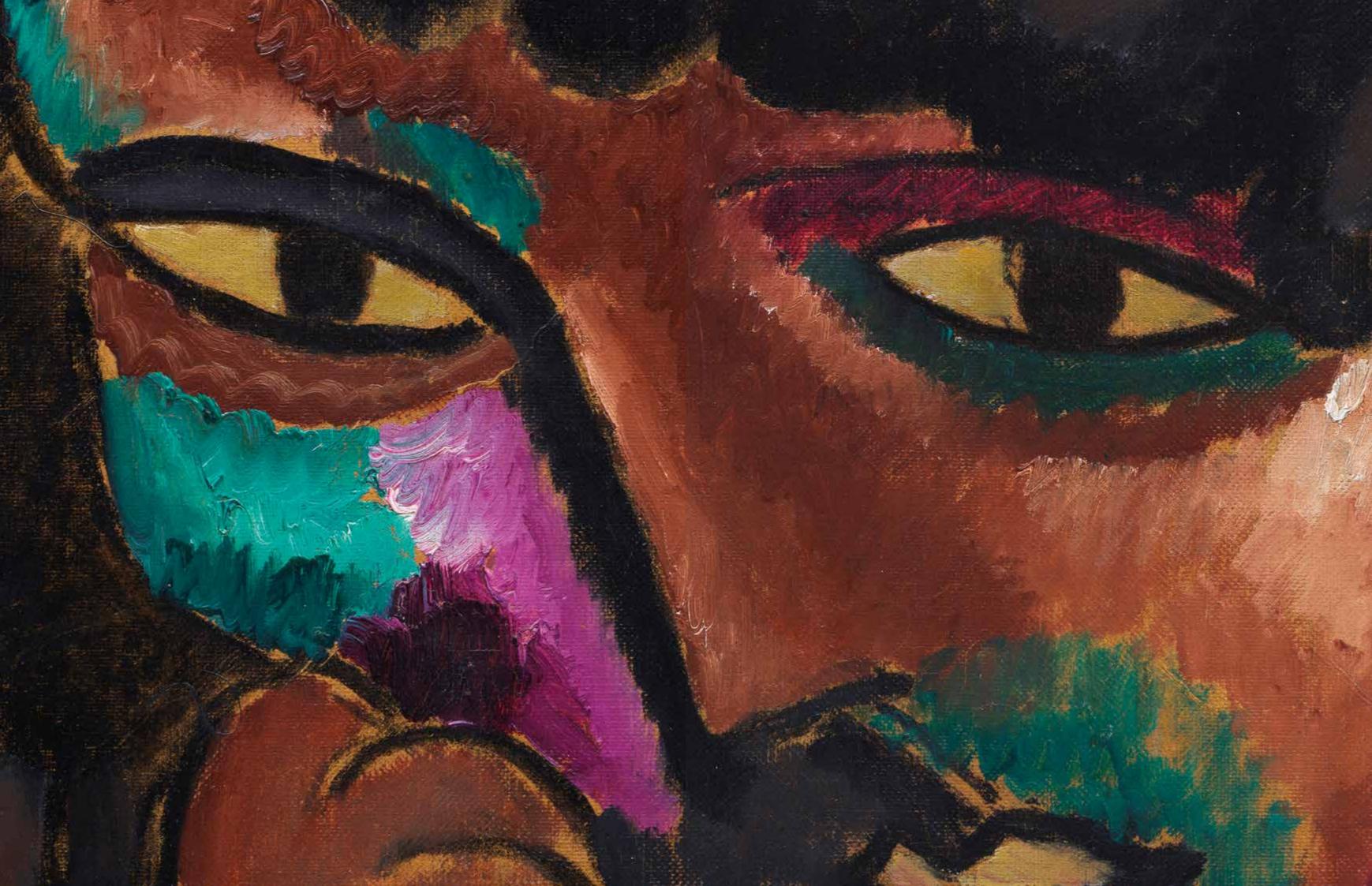
• Unique work

Along with the newly emerging metal works reminiscent of wall drawings, a new model also appeared in Tom Wesselmann's works in the 1980s: the young artist and musician Monica Serra with her striking bangs. The year this work was created, it was first shown at the legendary Sidney Janis Gallery in New York. The gallery owner had already made a name for himself in the 1950s with exhibitions of Abstract Expressionism. Shortly thereafter, he became one of the most important dealers of Pop Art. Tom Wesselmann's "Monica in Robe with Motherwell" subtly combines cross-references and personal nuances that give the work a special place in the artist's oeuvre. It can be viewed as an homage to his idol, the painter Robert Motherwell, who had passed away a year earlier. [AR]



"The first aesthetic experience..He felt a sensation of high visceral excitement in his stomach, and it seemed as though his eyes and stomach were directly connected."

Tom Wesselmann, under the pseudonym S. Stealingworth, on his encounter with Robert Motherwell's "Elegy to the Spanish Republic 54" at MoMA, New York, 1980, p. 12.



43 ALEXEJ VON JAWLENSKY

1864 Torschok – 1941 Wiesbaden

Kopf in Bronzefarben – Bildnis Sacharoff. 1913.

Oil on paper, laminated on cardboard.

Signed and dated in the upper right. 55,5 x 51 cm (21.8 x 20 in).

We are grateful to Ms. Angelica Jawlensky-Bianconi, Alexej von Jawlensky Archive S.A., Muralto, Switzerland, and Dr. Roman Zieglgängsberger, Academic Advisory Board of the Alexej von Jawlensky Archive, Muralto/Switzerland, for their kind support in cataloging this lot.

€ Called up: June 6, 2025 – ca. 6.54 pm ± 20 min.

€ 1.500.000 - 2.500.000 (R7/D) \$ 1,695,000 - 2,825,000

PROVENANCE

- · Artist's studio (until 1921).
- Edmund Fabry Collection (1892-1939), Wiesbaden (acquired from the above in January / February 1921).
- Anna Marie Fabry, neé Meyer, remarried Weinschenk/Weinschenck (1905-1978), Wiesbaden (from the above, until the summer of 1950).
- Dr. Hans Lühdorf Collection (1910-1983), Düsseldorf (acquired from the above in the summer of 1950 through the agency of Eberhard Freiherr Schenk zu Schweinsberg).
- · Estate of Dr. Hans Lühdorf (until 1984: Christie's).
- · Francis Lombrail, Paris (until 1990: Champin-Lombrail-Gautier).
- · Presumably private collection, Paris.
- · Galerie Thomas, Munich.
- Private collection, Germany (acquired from the above in 2000).

EXHIBITION

- Neue Münchner Sezession Erste Ausstellung, Galeriestraße 26, Munich, May 30 Oct. 1, 1914, cat. no. 63 (illustrated).
- Alexej von Jawlensky, Traveling Exhibition 1920/21 (with numerous German exhibitions with a rotating program, among them: Frankfurt, Kunstsalon Ludwig Schames, November 1920 and Wiesbaden, Neues Museum, January 1921).
- Alexej von Jawlensky, Kunstverein Frankfurt, September 16 October 22, 1967; Kunstverein Hamburg, October 28 - December 3, 1967, cat. no. 32 (illustrated).
- Selection One. VII Expressionnismes, Galerie Fabien Boulakia, Paris, 1987 (illustrated on p. 31).
- Alexej von Jawlensky, Pinacoteca Comunale, Casa Rusca, Locarno, September 3
 November 19, 1989; Kunsthalle Emden, Henri Nannen Foundation, Emden, December 3, 1989 February 23, 1990, cat. no. 57 (illustrated on p. 98).
- · Alexej Jawlensky. Eine Ausstellung zum 50. Todesjahr, Galerie Thomas, Munich, 1990/91, cat. no. 15 (illustrated).

• Jawlensky's outstanding and rare portraits of the star dancer Sacharoff count among the highlights of European Modernism

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- The year 1913: Jawlensky painted his monumental ,Heads', Marc his ,Tower of Blue Horses', Kirchner his ,Berlin Street Scenes' and Schiele his best self-portraits on paper
- After his portrait of Sacharoff (1909, Lenbachhaus Munich), Jawlensky painted two closely related Expressionist heads after the dancer in 1913: the present "Kopf in Bronzefarben – Bildnis Sacharoff" and the "Bildnis Sacharoff" (Jawlensky Collection, Museum Wiesbaden)
- Significant provenance and exhibition history: presented at the first exhibition of the New Munich Secession as early as 1914 and part of the important collections of Edmund Fabry and Dr. Hans Lühdorf for many decades

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LITERATURE

• Maria Jawlensky, Lucia Pieroni-Jawlensky, Angelica Jawlensky, Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings, vol. 1: 1890-1914, Munich 1991, cat. no. 602 (illustrated on p. 466).

· Ewald Rathke, Alexej Jawlensky, Hanau 1968, no. 32 (illustrated)

Donald E. Gordon, Modern Art exhibitions 1900-1916. Selected catalogue documentation, Munich 1974, cat. no. 15 (illustrated)

 \cdot Christie's London, December 3, 1984, lot 36 (illustrated in b/w).

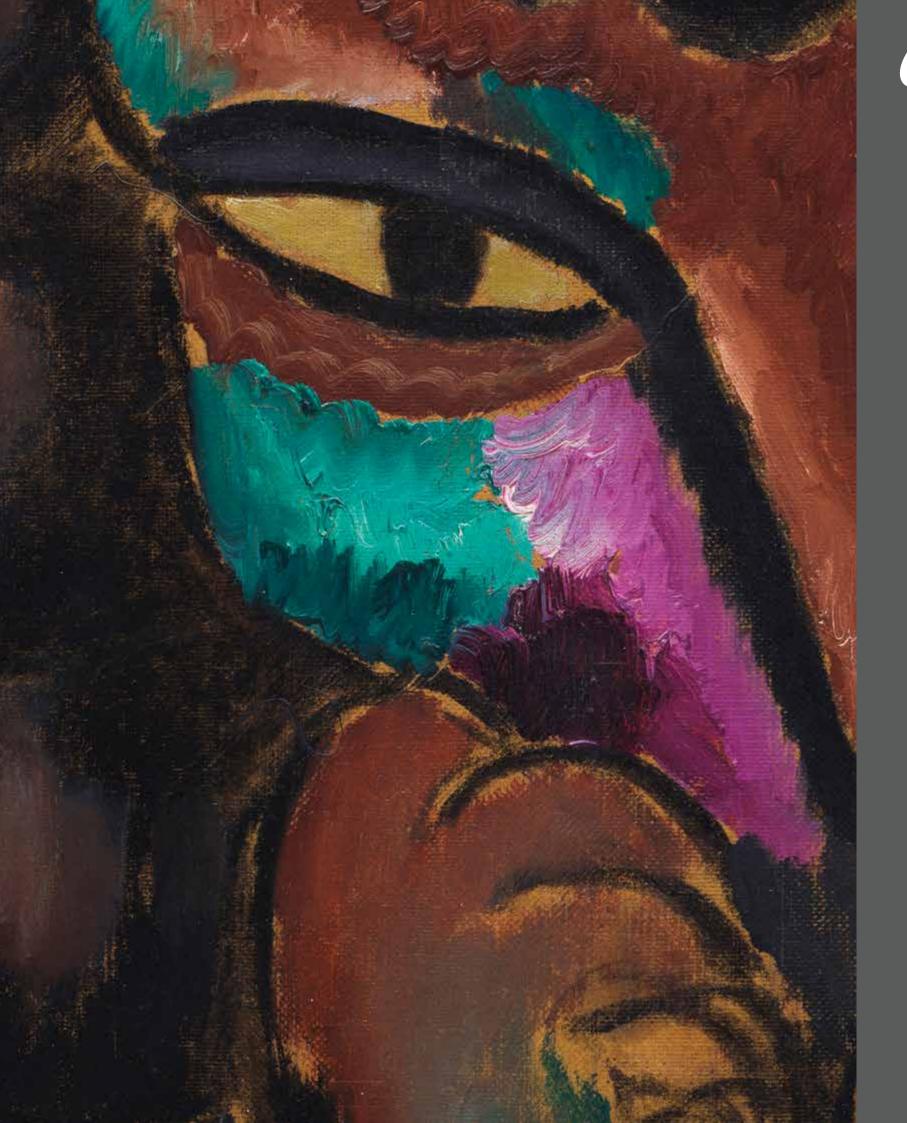
Champin-Lombrail-Gautier, Enghien-les-Bains, June 21, 1990, lot 17 (illustrated).
 Angelica Jawlensky, L'ovale mistico, FMR, Milan, February 1991 (illustrated on p. 111).

Dresden-Munich-Berlin. Figures du Moderne. Expressionism in Germany 1905-1914, Musée d'Art Moderne de la Ville de Paris, 1992/93, cat. no. 225 (illustrated on p. 235).

 Bernd A. Gülker, Die verzerrte Moderne. Die Karikatur als populäre Kunstkritik in deutschen satirischen Zeitschriften, Münster 2001, p. 38 (illustration 43 on p. 153).

Gottlieb Leinz, Das Jahr 1913. Skulptur als Form und Farbe, in: Alexej von Jawlensky-Archiv S. A., Reihe Bild und Wissenschaft. Forschungsbeiträge zu Leben und Werk Alexej von Jawlensky, vol. 2, Locarno 2005, p. 93 (illustrated in b/w, no. 3).





Kopf in Bronzefarben – Bildnis Sacharoff (1913) – The perfect moment



The expressionist Alexej von Jawlensky, who must have held the "Head in Bronze Colors – Portrait Sacharoff" in high esteem since he presented the painting at a seminal exhibition of the Munich Secession in 1914 shortly after its creation, was famous for his "loud" aggressive use of color. This painting is a prime example of the artist's delicate handling of softer tones, which may be much more challenging to achieve because he knew very well that not everything with color is also colorful. It should be noted that Jawlensky deliberately muted his bold palette around 1913 to create paintings with a deeper, somber tonality that would reverberate in the viewer as if in an echo chamber, thus unfolding a lasting impression. The same is true of the present bronze head, which fills much of the surface against a blue-gray background sprinkled with lively touches of green and claret, giving the dark head a pleasantly significant quality. The fact that it does not convey power or even menace is entirely due to the restrained colors, which flash out of the darkness only on his right cheek with an almost glistening quality, and, of course, to the fact that the thinker in the present work is depicted in the classic melancholic pose with his head resting on his hand.

The question is how today's experts recognized the sitter for "Head in Bronze Colors" as one of the very few close friends of the artist, the dancer Alexander Sacharoff? To give two examples, an anonymous "Portrait of a Boy" was renamed "Nikita" after Marianne von Werefkin's nephew was identified. Or the "Portrait of a Man," acquired by the Museum Wiesbaden from the famous art dealer Hanna Bekker vom Rath in 1954, was renamed "Portrait of Sacharoff" by Jawlensky's first biographer Clemens Weiler (presumably in consultation with the artist's son Andreas Jawlensky). Since the "Head in Bronze Colors" is undoubtedly the same size as its pendant in Wiesbaden and was also painted the same year, it is more than



Our painting: Alexej von Jawlensky, Head in Bronze Colors – Portrait Sacharoff. 1913.

justified to call the painting "Portrait of Sacharoff" as well, especially since the dancer was a frequent guest at the home of Jawlensky and Werefkin at Giselastraße 23 in Munich/Schwabing. Even if it remains unclear which of the two paintings was created first, they must have been painted around the same time, judging by their similarity and the fact that they are both of excellent quality, seemingly executed at the exact perfect moment.

All this is further proof that Jawlensky was already thinking in terms of making versions of a motif before the First World War, which later developed into his excellent series of "Abstract Heads" (from 1918) or the "Meditations" (from 1934). Although both of these pictures were still conceived as independent masterpieces, the idea of a complementary partner picture was already there. While the angular, antiques-looking Sacharoff in Wiesbaden, depicted in profile, seems to be pondering some distant intellectual concept, the bronze-colored Sacharoff, frontally depicted and pleasantly fitting into the square, seems, for his narrow yellow eyes, like the epitome of a generally contemplative person.

Dr. Roman Zieglgänsberger Member of the Academic Advisory Board of the Alexej von Jawlensky Archive, Muralto/Switzerland, curator of Modern Art, Museum Wiesbaden



"Kopf in Bronzefarben – Bildnis Sacharoff": An expressionist masterpiece

At the pinnacle of European Modernism, Alexej von Jawlensky made this portrait of the dancer Sacharoff" in 1913, an outstanding example of Expressionist painting: Jawlensky rendered a vibrant play of glowing turquoise, purple, and bronze tones within powerful black contours, punctuated with striking highlights. The gaze of the highly stylized, almond-shaped eyes in a dazzling yellow against the background exudes a captivating intensity. Jawlensky's powerful head, with its intense colors and forms, is surrounded by a mysterious aura that inevitably captivates the viewer. Created in the immediate environment of the "Blauer Reiter," "Kopf in Bronzefarben – Bildnis Sacharoff" bears witness to the tremendous artistic radicalism and progressiveness of this significant phase in art history. The search for entirely new forms of creative expression was formative for the European avant-garde shortly before the outbreak of World War I. Starting with the painting retreats in Murnau with Wassily Kandinsky, Gabriele Münter, and Marianne von Werefkin, Jawlensky was henceforth considered an expressionist artist in the immediate environment of the "Blauer Reiter," the avant-garde artist association founded in December 1911 after Wassily Kandinsky and Franz Marc left the "Neue Künstlervereinigung München." The period was short and intense: the "Blauer Reiter" lasted only two and a half years, disbanding in the summer of 1914 with the outbreak of the First World War. But it was precisely this tremendous concentration that gave rise to something of enormous artistic significance: in this short period, entirely new forms of expression were discovered, and a new, expressive potential was unlocked in painting, which was to shape European modern art decisively from then on. For contemporary aesthetic perception, which Art Nouveau and Impressionist painting primarily influenced, the emotionally charged painting of Jawlensky and his contemporaries, emancipated from the model of nature, went much too far. Today, however, these progressive artistic paths, detached from all conventions taken at that time, are considered one of the most important chapters that 20th-century art history has to offer.

"[...] an unparalleled year, the year marking the beginning of the modern era: 1913. Extremes were explored in literature, art, and music as if there was no tomorrow."

Florian Illies, 1913. Der Sommer des Jahrhunderts, Frankfurt a. M. 2013, blurb



Egon Schiele, Self-portrait with orange jacket, 1913, watercolor on paper, Albertina, Vienna

1913 – Heyday of European Modernism

It was 1913 when Jawlensky painted his captivating expressionist "Head in Bronze Colors – Portrait Sacharoff," inspired by the fascinating personality of the avant-garde star dancer Alexander Sacharoff. The year before the outbreak of World War I, when Expressionism reached its absolute zenith, not only in Munich but also in the cultural metropolises of Berlin and Vienna. The year in which Franz Marc, who would lose his life at just 36 on his last day of service in World War I at Verdun, painted his famous and still-missing painting "The Tower of Blue Horses," and Ernst Ludwig Kirchner, who had moved from Dresden to the art mecca of Berlin, began working on his celebrated "Berlin Street Scenes." In Vienna, Egon Schiele, who had completed the decisive transition from Art Nouveau to Expressionism, created his most compelling self-portraits on paper this year.

1913 is remembered as the defining moment of Modernism, not only in art but also in LITERATUREe and music. It was a fascinating intellectual phenomenon just before the outbreak of the First World War, to which the art historian and journalist Florian Illies dedicated an entire book, "1913. The Summer of the Century". What all the artistic currents of 1913 have in common is a yearning for entirely new forms of creative expression, for an intense interpenetration of the emotional experience and the artistic form, an endeavor that finds immediate expression in Jawlensky's monumental heads. "Kopf in Bronzefarben – Bildnis Sacharoff" is, on account of its extraordinary expressionistic strength and emotional depth, also one of the strongest compositions that Jawlensky created during this exceptional year.



Franz Marc, Der Turm der blauen Pferde, 1913, oil on canvas, missing since 1945.

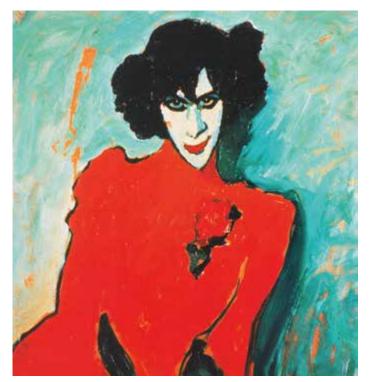
Jawlensky and Sacharoff – friendship, fascination, and inspiration Jawlensky and the modern avant-garde dancer Alexander Sacharoff were to become close friends in 1905. In his memoirs, Jawlensky wrote: For several years, we were always together, and he was with us almost every day. The years of our friendship were exciting, for Sacharoff is an intelligent, witty, sensitive, and talented person. [...] I always watched him dance. He loved and understood my art deeply. (Quoted from: Lebenserinnerungen, in: A. v. J. Reisen. Freunde. Wandlungen, Museum am Ostwall, Dortmund 1998, p. 113)

In 1910, Sacharoff caused a sensation with his first expressionist dance performance in the concert hall at the Royal Odeon in Munich. He wore self-designed costumes, and the music was composed by the Russian Thomas von Hartmann, who would later become an author of the "Blauer Reiter" almanac. The Munich "Neueste Nachrichten" reported on the first performance on June 4, 1910: "The venue was well attended, especially by ladies; the Russian and Schwabing colony seemed to be in full attendance. The stage was covered with black cloth and divided by black drapes. An excellent string quartet and a harpist played behind the drapery, and Alexander Sacharoff, the new dance artist, came on stage." (Quoted from: Bernd Fäthke, Jawlensky und seine Weggefährten im neuen Licht, Munich 2004, p. 132)

While the unsuspecting audience and press were shocked by the modern dance performances and the dancers' androgynous appeal, the Munich avant-garde was fascinated with Sacharoff's progressive dance art, which is not characterized by a fixed choreography but by the informal and direct expression of emotions. This endeavor was also central to Jawlensky's painting in those years. The salon of Jawlensky's partner Marianne von Werefkin on Giselastraße in Schwabing, which was the meeting place of the avant-garde at the time, also offered rich intellectual inspiration for Jawlensky's painting: "The Munich colony of Russian aristocrats and artists met at her salon. [...] They talked about nothing but art. I felt as though that was all I lived for," recalled the young expressionist dancer Clotilde von Derp, who would later become Alexander Sacharoff's wife (quoted from: Frank M. Peter, Rainer Stamm, Die Sacharoffs. Zwei Tänzer aus dem Umkreis des Blauen Reiter, Bremen 2002, p. 161).

Alexander Sacharoff, Munich, around 1910.







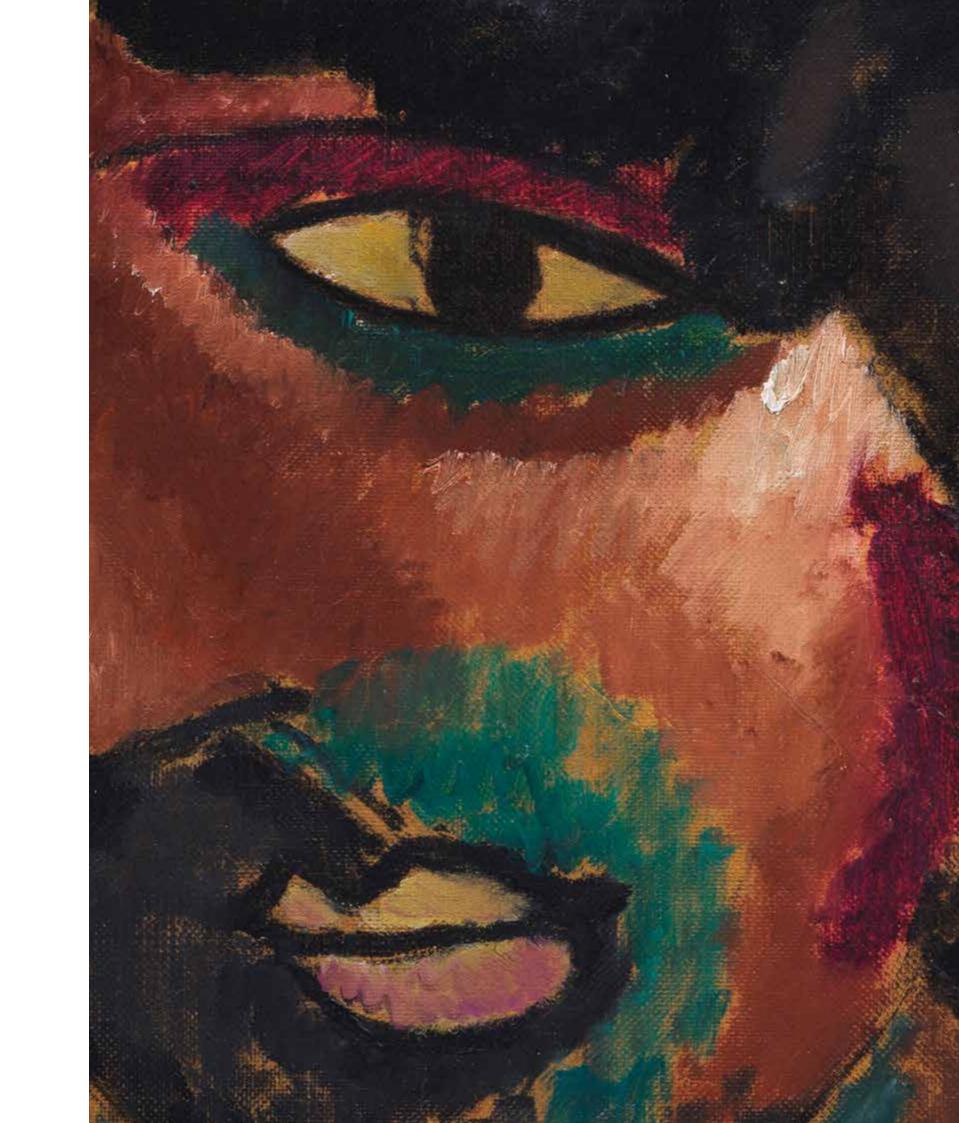
Alexej von Jawlensky, Bildnis des Tänzers Alexander Sacharoff, 1909, oil on cardboard, Städtische Galerie im Lenbachhaus, Munich.

Alexander Sacharoff, around 1912, photo: Hans Holdt, Deutsches Tanzarchiv, Cologne.

"The present 'Kopf in Bronzefarben' doubtlessly is the counterpart of the 'Portrait Sacharoff' in same format. Executed in 1913, it is part of the collection of the Museum Wiesbaden. Hence, it is more than legitimate to title this painting 'Portrait Sacharoff', too, especially since the dancer was a frequent guest at the home of Jawlensky and Werefkin. Even if it remains unclear which of them was created first, they must have been painted within a short period of time to capture the perfect moment."

Dr. Roman Zieglgänsberger, member of the Academic Advisory Board of the Alexej von Jawlensky Archive, Muralto/Switzerland, curator of Modern Art, Museum Wiesbaden

In the present "Head in Bronze Colors – Portrait Sacharoff," Jawlensky's deep admiration and friendly bond with Sacharoff is not the only aspect that finds immediate expression; his enthusiasm for the new, the exotic and the changing self-dramatization, as characteristic of Sacharoff's dance performances of those years, is also addressed. At the height of European Modernism, Jawlensky's fascination with Sacharoff and modern dance is convincingly merged with his expressive painting full of form and color. The enormous artistic quality of this piece lies in the fascinating balance between figuration and abstraction, between elements of portraiture and a free stylization of form and color. "Head in Bronze Colors – Portrait Sacharoff" is not a traditional portrait; it is much more the direct expression of Jawlensky's spiritual and emotional sensation as a protagonist of European Modernism in the significant year 1913. [JS]



1867 Nolde/ North Schleswig – 1956 Seebüll/Schleswig-Holstein

Junges Paar. 1920.

Oil on canvas. Signed in the lower right. 50,5 x 60,5 cm (19.8 x 23.8 in). The work is mentioned on the artist's handwritten list from 1930 as "1920 Junges Paar".

♣ Called up: June 6, 2025 – ca. 6.56 pm ± 20 min.

€ 200.000 – 300.000 (R7/D/F) \$ 226,000 – 339,000

PROVENANCE

- Georg and Margarethe Mecklenburg Collection, Chemnitz (1925 to ca. 1940/41).
 Edgar Horstmann, Hamburg.
- Galerie Grosshennig, Düsseldorf (1957).
- Kurt Forberg Collection, Düsseldorf.
- Udo and Mania Bey Collection, Sorengo, Switzerland (1967).

above and the heirs of Margarethe Mecklenburg in 2017).

- Private collection (gifted from the above; amicable agreement between the
- The work is sold subject to no pending restitution claims. The offer is made in an amicable agreement with the heirs of Margarethe Mecklenburg on the basis of a fair and just solution.



- Expressionism at its best: intense contrasts, free composition, pronounced forms and erotic energy

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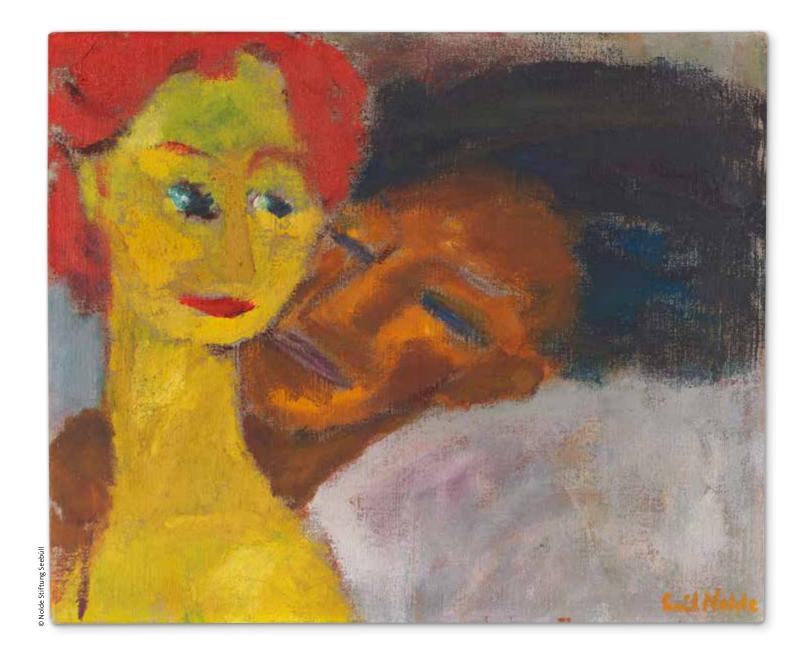
- One of the rare sensual couple portraits from Nolde's most fruitful period
- The motif is related to "Tolles Weib" from 1919, Nolde Foundation, Seebüll
- Exhibited as early as 1925 and 1928, as well as part of the first major commemorative exhibition in 1957, one year after the death of Emil Nolde
- In 1920, the year the work was created, Ludwig Justi dedicated an entire exhibition room to the artist at the Nationalgalerie, Berlin

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Emil Nolde, "Tolles Weib", 1919, oil on canvas, Nolde Foundation Seebüll. © Nolde Stiftung Seebüll

A seductive glance over the shoulder, sensual red lips, a hint of permissiveness: Emil Nolde's "Junges Paar" (Young Couple) is one of the painter's rare couple portraits characterized by striking expressiveness. Detached from any spatial context or defining action, the young couple is depicted in a vague color space, yet their contrasting colors and exaggerated forms inevitably attract the viewer's attention. In terms of motif, the work is closely related to the painting "Tolles Weib" (Wild Woman) from 1919, in which the sizzling sexuality hits the observer with full force. In "Junges Paar," however, the atmosphere is more sensual, tentative, and tender, with the emerging intimacy left to the viewer's imagination at this point. As is typical of his figure portraits, Emil Nolde, for whom the portrayal of human relationships mattered more than realistic depictions, successfully created an extraordinary characterization of a young couple at a stage in their relationship when its fragility still seems palpable. In the year the work was created, Ludwig Justi, then director of the Berlin Nationalgalerie and a great patron of German Expressionism, dedicated a separate exhibition room to the artist at the ,Kronprinzenpalais.' It is a wonderful tribute to a painter who was already highly regarded at the time and whose works continue to inspire with their straightforward and expressive visual language. [AR]



EXHIBITION

- · Neue Kunst Fides, Dresden, Feb.-March 1925, No. 2 (illustrated)
- · Ausstellung aus Privatbesitz, Städtisches Museum, Chemnitz, 1928, no. 119 (illustrated).
- · Emil Nolde, Kestner Gesellschaft, Hanover, Oct.-Nov. 1948, no. 14.
- Expressionisme, van Gogh tot Picasso, Stedelijk Museum, Amsterdam, 1949, no.
 114.
- Emil Nolde Gedächtnisausstellung (Memorial Exhibition), Kunstverein Hamburg, April 27 - June 16, 1957, Museum Folkwang, Essen, June 29 - September 1, 1957, Haus der Kunst, Munich, September 24 - December 1, 1957, no. 121 (here erroneously dated 1918, illustrated).

LITERATURE

- Martin Urban, Emil Nolde. Catalogue Raisonné of Paintings, vol. II (1915-1951), Munich 1990, no. 925 (illustrated).
-
- Briefe von Emil Nolde an Rudolf Probst, February 19 and April 3, 1925 (copies in the archive of the Nolde Foundation, Seebüll).
- Review of the Nolde exhibition at Fides, 1925, in: Der Cicerone: Halbmonatsschrift für die Interessen des Kunstforschers & Sammlers, 17.1925, issue 5, p. 267.
- Paul Ferdinand Schmidt, Emil Nolde, Junge Kunst, vol. 53, Leipzig/Berlin 1929, ill.
 28.
- Stefan Koldehoff, Die Bilder sind unter uns. Das Geschäft mit der NS-Raubkunst und der Fall Gurlitt. Berlin 2009, pp. 70f.

45 ALEXEJ VON JAWLENSKY

1864 Torschok – 1941 Wiesbaden

Mystischer Kopf. Um 1917.

Oil on fibreboard.

Inscribed with the artist's name on the reverse, presumably by a hand other than that of the artist, as well as dated "1917(?)" by yet another hand or by Lisa Kümmel. $25,5 \times 16$ cm (10 x 6.2 in).

€ Called up: June 6, 2025 – ca. 6.58 pm ± 20 min.

€ 90.000 - 120.000 (R7/D) \$ 101,700 - 135,600

PROVENANCE

- · Lisa Kümmel, Wiesbaden.
- \cdot Karl Kümmel, Wiesbaden (from the above in 1944).
- $\cdot\,$ Galerie Thomas, Munich (from 1978, on commission from the above).
- \cdot Private collection, North Rhine-Westphalia.
- · Galerie Thomas, Munich
- · Private collection, South Germany (acquired from the above).
- EXHIBITION
- Unbekannte Arbeiten, Galerie Thomas, Munich, February 3 March 25, 1978, p.
 27 (illustrated in color on p. 28).

LITERATURE

- Maria Jawlensky/Lucia Pieroni-Jawlensky/Angelica Jawlensky, Alexej Jawlensky.
 Catalogue Raisonné of the Oil Paintings, vol. II: 1914-1933, Munich 1992, p. 225, cat. rais. no. 923 (illustrated in black and white).
- Nagel Auktionen, Stuttgart, October 18, 2002, p. 159, lot 538 (illustrated).

- Vibrant, front-view portrait from the series of the "Mystical Heads."
- With a radically reduced visual language and maximally liberated use of color, inspired and influenced by the Parisian avant-garde, Jawlensky strikes a fascinating balance between figuration and abstraction
- During these years, the artist found new strength in the motif of the portrait head, which was central to his entire oeuvre
- Comparable "Mystical Heads" are part of the collections of many museums, among them the Museum Morsbroich, Leverkusen, the Landesmuseum Darmstadt, the Kunstmuseum Basel, and the Norton Simon Museum, Pasadena
- Significant provenance: From the estate of Jawlensky's trusted friend Lisa Kümmel.
- Until June 1, 2025, the Louisiana Museum in Humlebæk, Denmark, presents a comprehensive solo exhibition of the artist's works

After the outbreak of World War I in 1914, Alexej von Jawlensky, a Russian citizen, was forced to leave Germany. The artist went into exile in Switzerland with his partner Marianne von Werefkin and his mistress Helene Nesnakomoff. Until 1917, they lived in a small house in Saint-Prex on Lake Geneva. This eventful period marked a turning point in his private life and his artistic career. Jawlensky explained: "My soul experienced changes through all the suffering, and these changes demanded new forms and colors to express what moved me. [...] Through hard work and intense concentration, I gradually found the right colors and forms to express what my spiritual nature demanded." (Ibid., quoted from: Clemens Weiler, Alexej Jawlensky, Hanau 1970, p. 116).

Jawlensky then devoted himself to abstract landscape paintings of his immediate surroundings, the series "Variations. From October 1917, the artist also focused on his favorite motif, the human head, initially seeming to draw on his colorful and expressive heads from the pre-war years, such as "Reife" (Maturity, around 1912, Städtische Galerie im Lenbachhaus, Munich). This led to the emergence of the first "Mystical Heads," which he refined over the following years, forming a complex but relatively small series of works. In these works, Jawlensky simplifies the human face, abstracting, de-individualizing, and stylizing the physiognomies: bold color fields and striking lines and bars in a single color mark the eyebrows, mouth, nose bridge, cheeks, and hairline.

The work offered here focuses solely on a face viewed from the front. The vivid colors used here also testify to the influence of the French avant-garde at the time, especially the Fauves, and ultimately help the depictions transcend reality.

In their stylization, motivic simplification, and formal reduction, the "Mystical Heads" represent a groundbreaking key moment on Jawlensky's journey between figuration and abstraction, which he continued with the subsequent comprehensive group "Heilandsgesichter" (Saviour Faces) and "Christusköpfe" (Christ Heads), followed by the later Abstract Heads, and finally culminating in the highly reduced "Meditations," achieving the greatest possible abstraction in the artist's oeuvre. This tension makes Jawlensky's unique paintings so distinctive and extraordinarily modern to this day. [CH]



46 FRANZ RADZIWILL

1895 Strohausen near Rodenkirchen – 1983 Varel-Dangast

Eine Türe öffnet sich (with self-portrait). 1925.

Oil on canvas, laminated on panel.

Monogrammed and dated in the lower right. 80 x 85,5 cm (31.4 x 33.6 in). The painting shows the painter, his first wife Johanna Ingeborg Haase and the Busch couple, close friends and neighbors of the Radziwills in Dangast.

€ Called up: June 6, 2025 – ca. 7.00 pm ± 20 min.

€ 150.000 - 250.000 (R7/D/F) \$ 169,500 - 282,500

PROVENANCE

- \cdot Galleria del Levante, Milan/Munich (directly from the artist, 1971- 1981).
- $\cdot\,$ Private collection, Italy (from the above, 1981-1986).
- · Private collection, South Germany (since 1986).

EXHIBITION

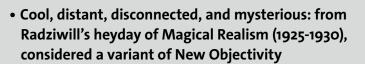
- $\cdot\,$ Franz Radziwill, Vereinigung für junge Kunst, Oldenburg 1925, no. 48.
- · Il Realismo in Germania, Milan, Rotonda di Via Besana, Dec. 1971 Jan. 1972, without cat. no., illustrated on p. 120.
- \cdot Franz Radziwill, Galleria Eunomia Milan, 1971, no. 2 (illustrated) p. 24.
- · Franz Radziwill, Nuova Galleria del Teatro, Parma, 1971, no. (illustrated).
- Réalisme en Allemange 1919-1932, Musée d'Art et d'Industrie, St. Etienne 1974, no. 92 (illustrated no. 46).
- Neue Sachlichkeit and German Realism of the Twenties, Hayward Gallery London, November 11, 1978 - January 14, 1979, no. 203.
- Neue Sachlichkeit Magischer Realismus, Kunsthalle Bielefeld, December 2, 1990 - February 10, 1991; Pfalzgalerie Kaiserslautern, March 10, 1991 - April 21, 1991, no. 3 (illustrated on p. 94, with shipping label on the frame).
- Neue Sachlichkeit, Kunsthalle Mannheim, October 9, 1994 January 29, 1995, p. 240, without no. (illustrated on p. 191).
- Museum der Bildenden Künste, Leipzig, 2004-2009 (loan from private ownership).
- Messerscharf und detailverliebt. Werke der Neuen Sachlichkeit, Kunstforum Ostdeutsche Galerie, Regensburg, October 31, 2015–January 31, 2016; Landesgalerie Linz des Oberösterreichischen Landesmuseums, Linz, March 10–July 5, 2016, cat. no. 42 (illustrated on p. 77).
- Familie. Freunde. Fremde. Bilder von Menschen. Franz Radziwill Haus, Dangast, March 20, 2022 - January 8, 2023, no number.

LITERATURE

· Andrea Firmenich, Rainer Schulze, Franz Radziwill 195-1983, monograph and catalogue raisonné, Cologne 1995, cat. rais. no. 257 (illustrated)

· Radziwill List 4, no. 11.

· Hans Jürgen Bruderer, Neue Sachlichkeit, in: exhib. cat. Neue Sachlichkeit, Kunsthalle Mannheim, October 9, 1994 - January 29, 1995, p. 190.

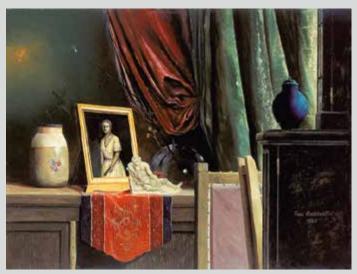


- Art-historically rich combination of self-portrait, portrait of friends, and a portrait of his young wife that oscillates between depictions of Venus and Mary
- "Still Life with Photograph" (1925), which also shows a portrait of his young wife wearing a pearl necklace and a white dress, counts among the artist's top international sales
- Created in 1925, the year of the famous and eponymous exhibition "Neue Sachlichkeit" at the Kunsthalle Mannheim, where it was displayed as part of the anniversary exhibition of the same name in 1994/95
- Since its creation, it has been exhibited numerous times, most recently in the 2015/16 exhibition ,Messerscharf und detailverliebt. Werke der Neuen Sachlichkeit', Regensburg and Linz
- Significant provenance: from the Galleria del Levante in Milan, owned by the architect and art critic Emilio Bertonati, which played a key role in establishing New Objectivity on the international stage

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Distanced, cryptic, and disconnected is how the young Radziwill depicted himself, his young wife, and their friends on canvas. Created the year of the iconic Mannheim exhibition "Neue Sachlichkeit" (New Objectivity), which lent its name to the art movement of the same name during the Weimar Republic, Radziwill's enigmatic painting "Eine Türe öffnet sich" (A Door Opens) is considered one of his first works in the style of this internationally celebrated, fascinating, surreal-realist movement. In 1925, the then 30-year-old Radziwill was not yet featured in the exhibition at the Kunsthalle Mannheim, curated by Gustav Hartlaub, as he was only beginning to explore the style of New Objectivity. In 1924, Radziwill gradually abandoned the Expressionist style of his early work in favor of a formally reduced, straightforward style. After Radziwill became the youngest member of the Free Secession Berlin in 1920, he was in contact with fellow contemporary artists in Berlin, among them George Grosz and Rudolf Schlichter, which may have sped up his artistic development towards his new and characteristic style of painting in the years to come, namely Magical Realism. Today, Radziwill's portraits and landscapes from the 1920s and 1930s are an established part of the canon of New Objectivity and have therefore been included in major exhibitions such as "Glanz und Elend in der Weimarer Republik" (Schirn Kunsthalle, Frankfurt, 2017/18), "Magic Realism. Art in Weimar Germany 1919-1933" (Tate Modern, London, 2018/19) and, most recently, 'Die Neue Sachlichkeit. Ein Jahrhundertjubiläum' (Kunsthalle Mannheim, 2024/25).



Franz Radziwill, Stillleben mit dem Foto 1925, oil on canvas, Claus Hüppe Collection, Kunsthalle Emden. M VG Bild-Kunst, Bonn 2025

"[...] Combining elements of New Objectivity with surreal imagery, Franz Radziwill developed a painting style referred to as Magic Realism in the 1920s."

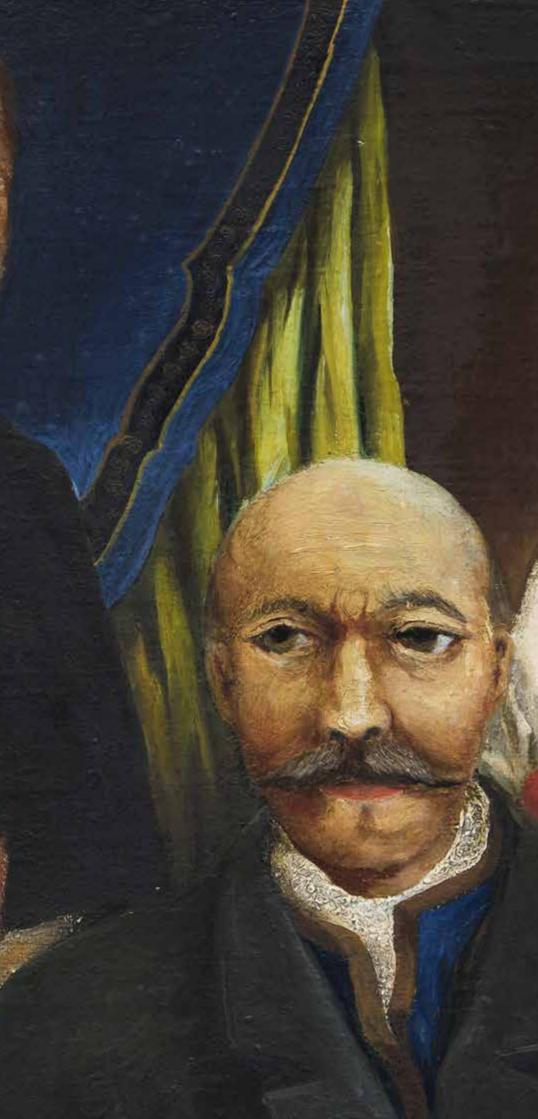
Inga Dreesen, Kunsthalle Hamburg, quoted from: https://online-sammlung.hamburger-kunsthalle.de

Franz Radziwill, Selbstbildnis mit roter Mütze, 1929, oil on canvas, Museum of Culture and History, Osnabrück. © VG Bild-Kunst, Bonn 2025



In 1925, Radziwill created our fascinating composition, which shows no real, recognizable individuals but rather strongly typified people with all the features of the time due to the strict frontal alignment of the people, the tablecloth that has been pushed massively into the picture but at the same time covered with the most delicate ornamentation, and the mysterious content of the picture. Although the painting with the enigmatic title "Eine Türe öffnet sich" featured in the anniversary exhibition "Neue Sachlichkeit. Bilder auf der Suche nach der Wirklichkeit" (New Objectivity: Pictures in Search of Reality), along with paintings by, among others, Max Beckmann and Conrad Felixmüller, and was also published in the catalog of the same name, its mysterious and enigmatic content remains mainly unexplored to this day. Radziwill had married Johanna Ingeborg Haase, depicted here between the curtain, two years before the painting was created in his new home in Dangast. In a bold combination of a setting that oscillates between a depiction of Venus and a representation of Mary, a self-portrait and a portrait of an older couple, Radziwill created a modern vanitas painting in the style of New Objectivity, formally inspired by Rembrandt's Brunswick Family Portrait, which Radziwill particularly admired during this period. [JS]





47 Igor Mitoraj

1944 Oederan/Central Saxony – 2014 Paris

Porta Italica. 1997.

Bronze with brown patina. Signature, date, and foundry mark in the lower right part of the neck. Copy "EA". Excluding base: $203 \times 135 \times 115$ cm ($79.9 \times 53.1 \times 45.2$ in). Base: $150 \times 135 \times 115$ cm ($59 \times 53.1 \times 45.2$ in).

€ Called up: June 6, 2025 – ca. 7.02 pm ± 20 min.

€ 300.000 - 400.000 (R7/D/F) \$ 339,000 - 452,000



• Igor Mitoraj deconstructs the ancient ideal by

.....

- incorporating surreal momentsReflection on transience, beauty, and myth
- Another copy of this bronze is in the Parc
- Olympique in Lausanne
- In 1986, the artist participated in the Venice Biennale
- Currently, Mitoraj's sculpture "Testa Addormentata" is on display in his birthplace as part of the celebrations marking Chemnitz as European Culture Capital (DIE WEBEREI, Museum Oederan)
- Monumental sculptures by Igor Mitoraj can be found in public spaces around the world, including La Défense, Paris, in front of the British Museum in London, in Citygarden, St. Louis, Missouri/USA, and Abuta Sculpture Park, Hokkaido/Japan

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"Il mio ideale sarebbe di sparire, di fondermi fisicamente in una scultura."

"My ideal would be to disappear, to physically merge with a sculpture." Igor Mitoraj, quoted from: Antioco Zucca in MEDEA V, 1, 2019.

A European artistic path

Igor Mitoraj is deeply rooted in European history thanks to his origins and life story. The son of a French prisoner of war and a Polish foreign worker, he grew up with his mother outside Warsaw after the war. In 1963, he studied painting at the Academy of Fine Arts in the Polish capital. He attended the class of the famous theater director, painter, and art theorist Tadeusz Kantor, then continued his studies at the École nationale supérieure des Beaux-Arts in Paris in 1968. After a study trip to South America, Igor Mitoraj focused on sculpture. His first major success came with his solo exhibition at the legendary Paris gallery "La Hune." This was followed by awards such as the "Prix de la Sculpture de Montrouge" and the opportunity to move into a studio in the famous Bateau-Lavoir in Montmartre. In 1979, he visited Pietrasanta in Tuscany for the first time.

Pietrasanta - The city of sculpting as a creative home

This place between Carrara and Pisa is a popular spot for sculptors. In an interview in the newspaper "La Repubblica," published in 2011, Mitoraj said, "Me, Botero, Finotti, Yasuda, Ciulla, Fonseca—we wanted to be sculptors in the city of sculpture." At that time, the town, a tourist hotspot today, was still a quiet haven for artists. In 1983, he returned to this inspiring environment. He opened a studio to be around like-minded sculptors and highly professional artisans, such as mold makers and foundries, who were essential to his work.

Italy and Paris, as well as antiquity and classical sculpture, were his living sources of inspiration, determining the themes and style of Mitoraj's oeuvre.



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

Ancient mythology in a contemporary context

He created his iconic sculptures in Pietrasanta. These works resemble ancient models but are unique modern expressions. He reinterprets classical aesthetics without becoming neoclassical. His art powerfully reminds us of the fragility of human existence.

Porta Italica combines two approaches characteristic of his oeuvre: fragmentation of the sculpture and transformation into something monumental.

Igor Mitoraj's figures are torsos or fragments, such as the face here, which, as a fragment, is reminiscent of a mask. "In keeping with Adorno's view that radical incompleteness is fundamental to the work of art, each of Mitoraj's works looks like a fragment of a larger sculpture, reminding us that this fundamental topos of Modernism has its origins in Romanticism's obsession with the classical fragment." (Quoted from Donald Kuspit, in: Artforum, www.artforum.com/events/igor-mitoraj-215086/).

Through fragmentation, Mitoraj deliberately draws the viewer's gaze to pieces that precisely trigger the emotions and associations he seeks to evoke, creating a reflexive effect that invites the viewer to pause and contemplate, almost forcing them to do so.

In the present "Porta Italica," this effect is intensified by small sculptural fragments incorporated into the large, mask-like face. A male torso is integrated at the front. It is a small variation on the "Vulcano" motif, which Mitoraj worked on repeatedly. A variation on "Casa dello scultore" (1991) is integrated into the back. The approach is reminiscent of the pictorial composition of surrealists such as Giorgio de Chirico or Salvador Dalí, but the French-Polish artist finds his own unique, dramatic expression. Perhaps the early influence of his teacher at the Warsaw Academy of Fine Arts, Tadeusz Kantor, who was best known for his work as a stage designer and his productions, is evident in the "staged" appearance of Mitoraj's sculptures.

"Unique expression with a philosophical dimension

Igor Mitoraj draws on ancient mythology without replicating it, using it rather to reflect on contemporary themes such as alienation, memory, and identity. "Porta Italica" also reveals the roots of the present in antiquity and offers glimpses into art history. The fleeting nature of human existence is depicted with poetic presence. In their monumentality, the works radiate a metaphysical calm that springs from the recognition of the order of being. This transcendent serenity is a unique feature of Igor Mitoraj's formal explorations and makes his works so sublime and exceptional. [EH]



Igor Mitoraj, Hollow face, 2002, Bronze, in front of the British Museum, London. © VG Bild-Kunst, Bonn 2025

"Igor Mitoraj [was] a unique figure, one of the great artists of our time, who, with the deeply cultivated creativity of his Central European origins and his Parisian education, was able to create a parallel world in which the gods, heroes, and archaic myths of the Western world dwell among us through his sculptures."

Cristina Acindini, superintendent at the Florence State Museums.



1941 Oels/Lower Silesia – 2010 Cologne

Kallablüten (3 parts). 1965.

Acrylic and spray paint on paper. Each ca. 63,5 x 53,5 cm (25 x 21 in). One of the present sheets (I) served as a template for the poster of the exhibition "Sigmar Polke" at the Neues Museum Weserburg, Bremen, 1996.

€ Called up: June 6, 2025 – ca. 7.04 pm ± 20 min.

€ 400.000 - 600.000 (R7/F) \$452,000-678,000

PROVENANCE

· Galerie Fred Jahn Munich

· Deutsche Bank Collection (acquired from the above)

EXHIBITION

- Sigmar Polke. Neues Museum Weserburg, Bremen, February 18 March 3, 1996 (sheet I was selected for the exhibition poster, Becker/von der Osten p. 409).
- · Sigmar Polke. works on paper 1963-1974, Museum of Modern Art, New York, 1999, cat no. 124 (illustrated on p. 116, sheet II)

Sigmar Polke – genius by accident

A genius by accident is the most apt description of Sigmar Polke and his innovative artistic creations. The remarkable energy and vitality that Polke's works emanate to this day reflect a nonconformist character that viewed traditions and conventions not as guidelines but as obstacles that were to be overcome with ease. With his painting "Höhere Wesen befahlen: obere rechte Ecke schwarz malen!" (Higher beings commanded: paint the upper right corner black!), an icon of German post-war art, Polke earned himself the highly coveted status of a revolutionary anti-artist. With wit and irony, Polke pokes fun at the traditional art world and the general idea of the artist as a genius inspired by divine forces. Polke's art radically broke with the traditions of art history, but at the same time, it has become an essential part of art history today, 15 years after Polke's death. The Polke retrospective at the Museum of Modern Art in New York and the Tate Modern in London in 2014/15 made Polke's outstanding position in postwar European art clear. In addition to New York and London, the critical exhibition was also on view at the Museum Ludwig in Cologne, where it brought together everything that has made Polke's work so incomparable and fascinating for over half a century.

• Early "signature piece": the painted dot grid becomes Sigmar Polke's artistic trademark

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- "New Realism" and "German Pop": From Polke's early days with Gerhard Richter in Düsseldorf, today considered the most sought-after period in his oeuvre
- Polke's "Kallablüte" and Warhol's "Flowers": In the mid-1960s, both artists used a printed photographic template for a serially produced flower motif that was innovative in both technique and style
- One of the sheets was part of the exhibition "Sigmar Polke. Works on Paper 1963–1974" at the Museum of Modern Art, New York, in 1999
- Excellent provenance: From Galerie Fred Jahn, Munich, and the Deutsche Bank Collection
- Most of Polke's dot grid paintings from the 1960s are part of international collections and rarely appear on the auction market
- In 2019, the similar painting "Alpenveilchen" (1967) fetched one of the artist's highest international auction prices
- In 2014/15, the Museum of Modern Art, New York, and the Tate Modern, London, honored Polke's pioneering oeuvre with a spectacular retrospective

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Sigmar Polke, Höhere Wesen befahlen rechte obere Ecke schwarz malen!, 1969, lacquer on canvas, Froehlich Collectio Stuttgart. © The Estate of Sigmar Polke, ologne / VG Bild-Kunst, Bonn 2025







"We cannot just wait around for good pictures to be painted one day; we have to take action ourselves!" Sigmar Polke and Gerhard Richter, 1966

Sigmar Polke, Freundinnen, 1965, dispersion on canvas, Froehlich Collection, Stuttgart. © The Estate of Sigmar Polke, Cologne / VG Bild-Kunst, Bonn 2025

Dot by dot –

Polke's iconic grid paintings and the art of the "New Realists"

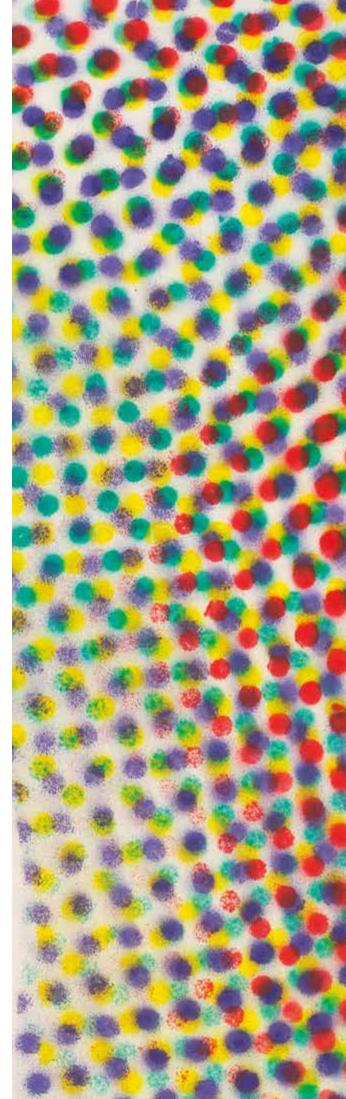
First and foremost, there are the magnificent grid paintings of the 1960s, such as the famous painting "Freundinnen" (Girlfriends, 1965, Froehlich Collection, Stuttgart), in which Polke, in keeping with the spirit of Pop Art, uses the grid printing technique of newspapers and magazines for his artistic language.

Only 24 years old, Polke meticulously applied dots onto the canvas, dot by dot, with great patience, as in our series "Kallablüten", of which one sheet was on display at the Museum of Modern Art, New York, in 1999, creating a completely new visual aesthetic of iridescent color gradients. Like Gerhard Richter's early black-and-white photo paintings, these fascinating works by Polke are a visual expression of the countercultural spirit of the 1960s. Our series "Kallablüten" is also an important example of this early creative phase, today considered the most sought-after in the artist's extremely diverse oeuvre. During these years, Polke and Richter, both students at the Düsseldorf Art Academy under Karl Otto Götz, worked in close collaboration and shook up the art world of the time with their representational, photo-based art. The young artists broke radically with the established gestural painting of European Informalism, painting figuratively and with almost no visible brushstrokes. Similar to Andy Warhol's "Flowers," which the American pop artist created beginning in 1964, a photographic template from mass media may also have been fundamental to Polke's "Kallablüten," from around the same time. Polke also uses the supposedly trivial flower motif, which also contains references to the popular flower painting of the pre-war period, widespread in the 1960s in reproductions found in many middle-class living rooms in Germany, to establish his completely new figurative and serial approach. In ,'Kallablüten'', Polke overcomes the traditional genre of the flower still life and reinvents its aesthetic principles. The artist frequently drew inspiration from print and classified ads for his works. As in the present case, the exact source is often impossible to identify—unlike Richter, who documented all his image sources in his ,Atlas.'

Polke constructs the artwork from individual dots, thus making the process of the picture's creation transparent. Just as the newspaper photo plays with the illusion of reality, Polke's grid images play with the illusion of newspaper print, which, upon closer inspection, proves to be unique and, thus, pure deception. Each dot is different in execution and color composition, giving it its distinctive character. To this day, it is fascinating to experience this dot character in front of Polke's originals and to try to fathom the unique rhythm their sequence creates.

Sigmar Polke and Gerhard Richter in 1966 in the joint exhibition at Galerie h, Hanover. © Gerhard Richter 2025 (06052025) / The Estate of Sigmar Polke, Cologne / VG Bild-Kunst, Bonn 2025





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





Exhibition poster: New Realists, Sigmar Polke, Gerhard Richter, Konrad Lueg, Galerie Parnass, Wuppertal, November-December 1964. © Gerhard Richter 2025 (06052025) / The Estate of Sigmar Polke, Cologne / VG Bild-Kunst, Bonn 2025

Shortly before making the "Kallablüten," Sigmar Polke and Gerhard Richter staged the legendary exhibition "Neue Realisten" (New Realists) at Galerie Parnass in Wuppertal, a title that, alongside "German Pop" and the ironic self-designation "Capitalist Realism," would henceforth be used to classify this young art movement. The non-conformist, youthful spirit characterizes Polke's rare grid paintings of the 1960s and his love of dots, which would become his trademark.

Sigmar Polke



Exhibition poster: Sigmar Polke, Neues Museum Weserburg, Bremen 1996 (with one of the works on offer). © The Estate of Sigmar Polke, Cologne / VG Bild-Kunst, Bonn 2025"





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"I love all dots. [...] I am married to many dots. I want all dots to be happy; dots are my brothers. I am a dot, too."

Sigmar Polke and Gerhard Richter, 1966

Sigmar Polke – master of the dot and free association

Polke revisited the technical innovation of the grid dot in the 1980s and 1990s for his famous fabric paintings, in which the grid dots were often incorporated as unrecognizable enlarged fragments or quotations. They remained references to his revolutionary early work but also, of course, to the work of Pop Art artists Roy Lichtenstein, Richard Hamilton, and Andy Warhol, whose work was also fundamentally influenced by the artistic exploration of Benday dots, which are required for the reproduction of templates in offset printing. In an additive process, the fabric pictures merge a highly enlarged system of grid dots, the pattern of the fabric, and representational and gestural elements into an associative whole, thus utilizing a process developed from the free combination of a wide variety of elements. This process is reminiscent of Robert Rauschenberg's silkscreen paintings, which the American artist developed from his early "Combines."



Exhibition view: Sigmar Polke. Works on Paper 1963-1974, Museum of Modern Art, New York 1999 (with one of the works on offer). © The Estate of Sigmar Polke, Cologne / VG Bild-Kunst, Bonn 2025



Sigmar Polke, Ohne Titel (Landschaft), 1976, acrylic dispersion on paper, The Art Institute of Chicago. © The Estate of Sigmar Polke, Cologne / VG Bild-Kunst, Bonn 2025

Polke, too, repeatedly presents observers of his dense creations with an engaging yet potentially unsolvable puzzle. From the outset, Polke's entertaining and tongue-in-cheek oeuvre has been characterized by his skillful blending of diverse references and allusions to form an associative whole. Polke would have turned 80 in 2021, and the art magazine Monopol celebrated him on this anniversary with the following words: "Sigmar Polke's laughter echoes. It comes from a delightfully silly reverence, from an artist liberated from all constraints – and one whose seminal influence lives on to this day." [JS]

49 ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Kleine Silbermelodie. 1956.

Oil on canvas.

Signed and dated in the lower right corner. Also signed on the reverse of the canvas, as well as signed, titled, and dated on the stretcher. 51 x 73 cm (20 x 28.7 in).

€ Called up: June 6, 2025 – ca. 7.06 pm ± 20 min.

€ 120.000-150.000 (R7/D/F) \$ 135,600-169,500

PROVENANCE

- · Private collection Rhineland
- · Orangerie-Reinz Gallery, Cologne (1986).
- · Private collection, Hesse.

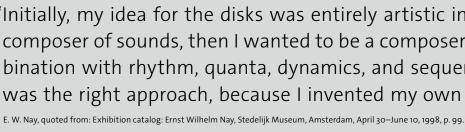
EXHIBITION

- · E. W. Nay. Bilder und Aquarelle 1956/57, Galerie Der Spiegel,
- Cologne, March 19–April 30, 1957, cat. no. 6 (with the label on the reverse)
- E. W. Nay, Galerie Günther Franke, Munich, August 17–end of September 1957, cat. no. 20 (with the label on the reverse).
- · E. W. Nay. Retrospektive, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, January 9–February 15, 1959, cat. no. 102 (with the label on the reverse)
- · 50er Jahre, Galerie Orangerie-Reinz, Cologne, August 30–October 31, 1986, cat. no. 74 (illustrated on p. 47).

LITERATURE

- · Aurel Scheibler, Ernst Wilhelm Nay. Catalogue raisonné of oil paintings, vol. 2: 1952-1968, Cologne 1990, cat. no. 790 (illustrated in color).
- · Franziska Müller, Ernst Wilhelm Nay's "Vom Gestaltwert der Farbe" als Künstlertheorie und Zeitzeugnis, Marburg 2016, p. 157 (footnote 557), 187 (illustration 12 on p. 188).
- Ernst Wilhelm Nay's ,Scheibenbilder' (Disc Pictures), of which ,Kleine Silbermelodie' is a prime example, embody pure abstraction and exemplify the growing recognition of non-representational painting in Germany. From 1955 onwards, the disc became the central motif in Nay's painting, which had gradually moved away from figuration since the end of the Second World War. The disc marked his departure from all angular and edgy shapes and any figurative associations. His compositions began to float across the canvas. This was a completely natural and logical development for the artist. Asked about the disc, he replied that for him, the natural spread of color in the process of painting is the circle. "Initially, my disc idea was entirely artistic. If the composer is a composer of sounds, I wanted to be a composer of colors, using the means of color in combination with rhythm, quanta, dynamics, and sequence on the surface." (quoted from: Exhibition catalog Ernst Wilhelm Nay, Stedelijk Museum, Amsterdam, April 30–June 10, 1998, et al., p. 99) This realization

helped him to ingeniously achieve the goal of simplifying his art. Suddenly, color became the sole vehicle of expression, like a pure sound, completely liberated from any figure or form. The present work showcases the disc in its purest form. Nay is almost entirely dispensed with linear compositional elements; the arrangement lives solely from color bodies floating on various pictorial levels. He contrasts light shades of white, gray, and yellow with striking black and dark gray discs, interrupted only by a few green and ochre-yellow accents. This creates a balanced interplay between lightness and weight, reticence and esprit, which is impressive even in this small format, thanks to the great compositional density. The work was created at the time of the artist's international breakthrough. In 1956, the artist was represented with his disc paintings at the Venice Biennale and was featured in the major retrospective "German Art of the Twentieth Century" at the Museum of Modern Art in New York a year later. [AR]



• "Kleine Silbermelodie" was created at the height of the famous "Scheibenbilder" (Disc Pictures) series

- Pure abstraction and great expressiveness: the disc and color are the sole means of expression, liberated from any figure or form
- In the year it was made, the artist exhibited several ,Disc Pictures' at the Venice Biennale and, one year later, in the major retrospective "German Art of the Twentieth Century" at the Museum of Modern Art in New York
- For the first time on the international auction market (source: artprice.com)

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"Initially, my idea for the disks was entirely artistic in nature. If the composer is a composer of sounds, then I wanted to be a composer of colors, using color in combination with rhythm, quanta, dynamics, and sequences to create a surface. This was the right approach, because I invented my own form of absolute painting."

KATHARINA GROSSE

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

Ohne Titel. 2011.

Acrylic on canvas.

50

Signed, dated, as well as inscribed with the work number "2011/1001L" and a direction arrow on the reverse of the canvas. 297,5 x 161,5 cm (117.1 x 63.5 in).

The work is registered at the Studio Katharina Grosse under the work number "2011/1001L." We are grateful to the Wunderblock Foundation (Katharina Grosse Archive) for providing this information.

€ Called up: June 6, 2025 – ca. 7.08 pm ± 20 min.

€ 120.000 – 150.000 (R7/F) \$ 135,600 – 169,500

PROVENANCE

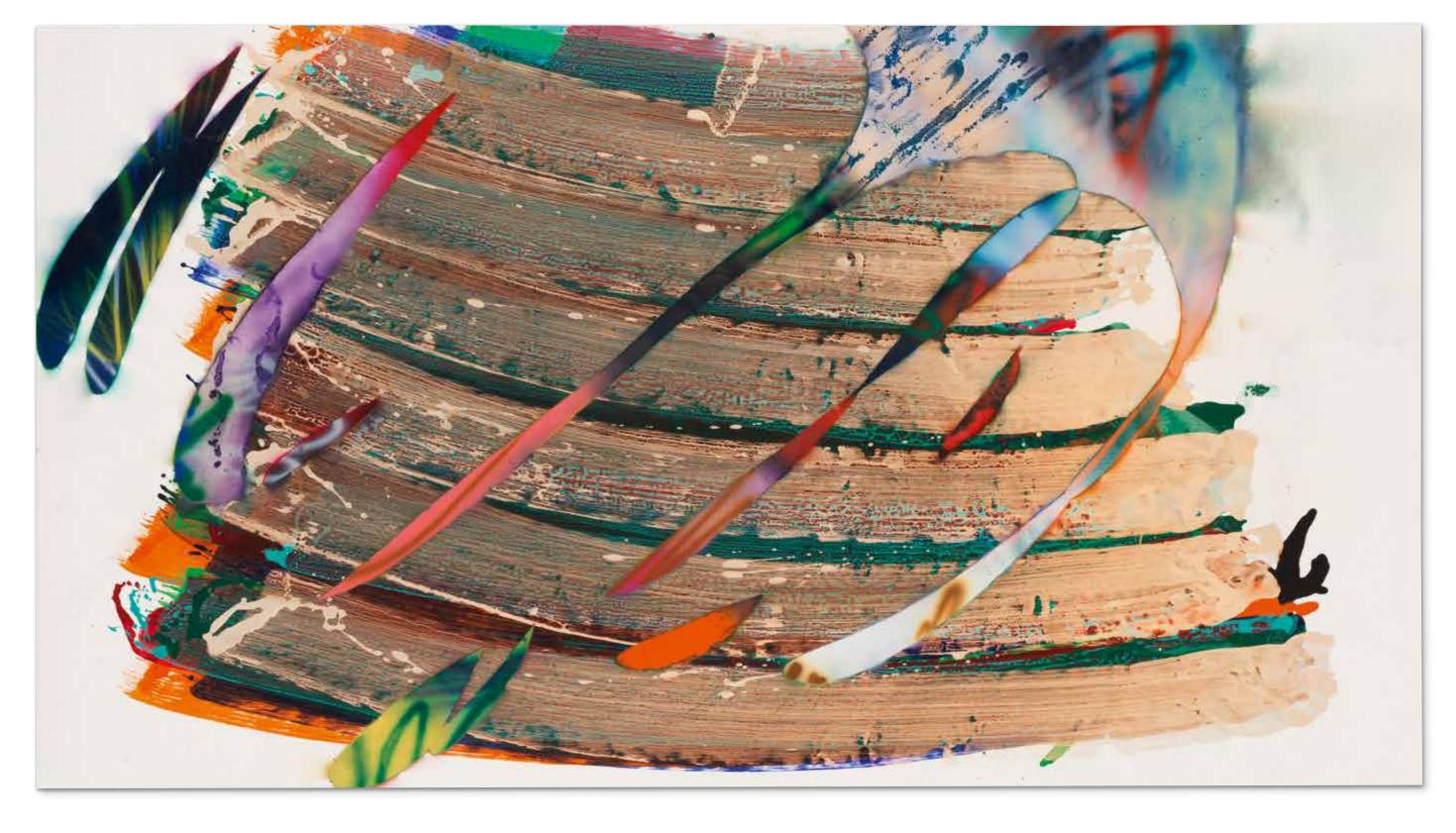
· Galerie Mark Müller. Zürich.

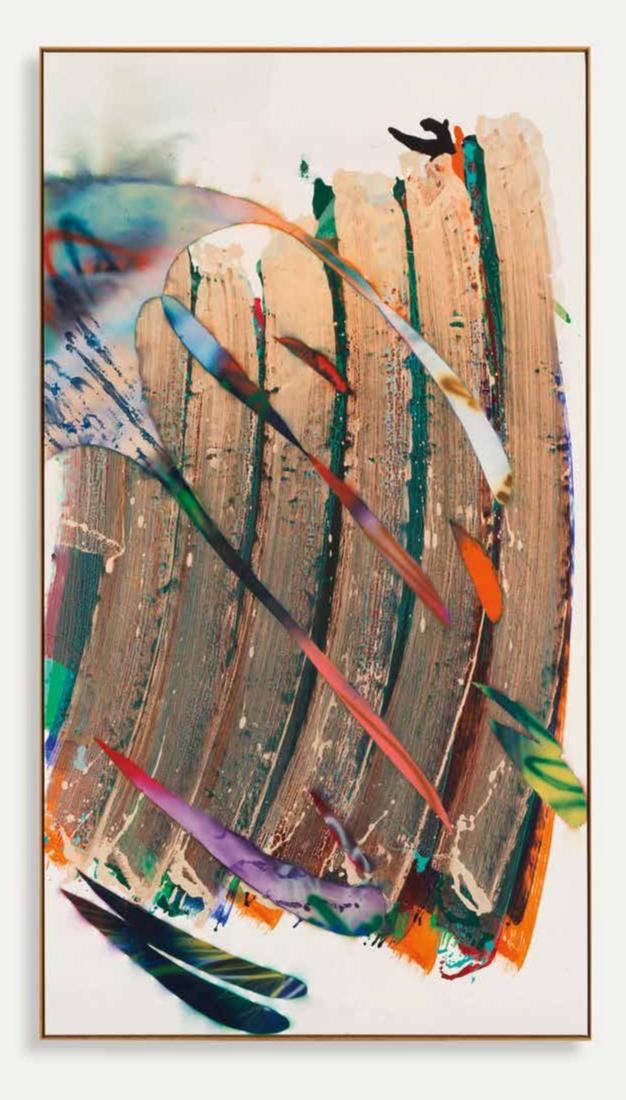
· Private collection Switzerland.

• Dazzling play of colors with a metallic luster: large-format Studio Painting by the internationally celebrated artist Katharina Grosse

- Light and sun become part of her art, effectively incorporated into the painting through iridescent colors
- In 2024, the artist's Studio Paintings were honored by the Kunstmuseum Bonn with the retrospective "Katharina Grosse. Studio Paintings 1988–2023", previously on view in Switzerland and the United States
- Most recently, Art Basel commissioned her to create the 'Messeplatz Project' in 2025, a large-scale installation on the plaza in front of the exhibition hall

With more than three highly successful decades in the international art scene and counting, the vibrant works of the Berlin-based artist Katharina Grosse remain at the contemporary art world's center of attention. Most of her works are expansive and spatial; they explore new ways of creation and provide a stage for many options. Through her innovative use of color, in particular her use of the spray gun, Grosse has constantly pushed the boundaries of painting and redefined the limits of this traditional medium. Particularly with her many major international projects, she impressively demonstrates that the most diverse objects and structures can serve as substrates, including giant rolls of fabric, three-dimensional polystyrene structures, trees, houses, or multi-ton metal sculptures. Art Basel, probably the most important international contemporary art fair, recently commissioned her to stage the "Messeplatz Project" in 2025. The plan is to create a largescale installation on the forecourt of the exhibition halls. Alongside these major projects that enjoyed enormous media coverage, she has also made a series of large-format paintings in her studios in Berlin and New Zealand since the late 1980s. In these works, the artist explores a wide range of techniques and materials, employs stencils, and attaches branches and strings to the canvases to achieve new and unique effects. In the present work from 2011, she subtly incorporates the immaterial factor of light, which has long influenced generations of artists. Depending on the incidence of light on the iridescent color pigments of the glossy surface, it is reflected in hues ranging from silver to pink, beguiling the senses with a dazzling play of colors. The prime characteristic of her creation is the materials and their respective effect. The stunning presence of her art is always guaranteed to evoke an immediate emotional reaction. This is one of the secrets behind Grosse's success. Although she enjoys international fame, it is, above all, her art that leaves a lasting and powerful impression. [AR]





51 TONY CRAGG

1949 Liverpool – lives and workes in Wuppertal

Mental Picture. 2004.

Bronze with brown patina. With the signature and the foundry mark on the side. Ca. 92 x 195 x 115 cm (36.2 x 76.7 x 45.2 in). Cast by art foundry Schmäke, Düsseldorf.

€ Called up: June 6, 2025 – ca. 7.10 pm ± 20 min.

€ 200.000 - 300.000 (R7/D/F) \$ 226,000 - 339,000

PROVENANCE

- · Galeria Tucci Russo, Turin.
- Private collection, Netherlands (acquired from the above).
- Private collection, North Germany (acquired from the above).

LITERATURE

 \cdot Cragg Foundation, Anthony Cragg. Works in Five Volumes, Volume IV (Sculpture 2001-2017), Cologne 2019, pp. 440 and 564 (double-page illu. on pp. 446f.).

- sculptural topography

Tony Cragg is one of the most influential sculptors of his generation. In the 1980s, he was already one of the most prominent representatives of "New British Sculpture," representing the United Kingdom at the Venice Biennale in 1988, receiving the prestigious Turner Prize, and exhibiting at documenta 7 and 8 in Kassel. His more recent works are on display in many public spaces around the world, and they're part of major museum collections, including the Centre Pompidou in Paris, the Museum of Fine Arts in Boston, and the Museum of Contemporary Art (MOCA) in Los Angeles.

Over the course of his almost 50-year career, the artist has created entirely new and fascinating forms, some of them monumental in size. He has created an oeuvre in a sculptural style that is uniquely his own, ranging from radical abstraction to biomorphic structures, organically grown forms, and figurative associations. With the materials he uses, the artist often explores the limits of statics and devises sculptural forms that do not yet exist in the real world: "Sculpture is an enormously dynamic and dramatically developing discipline, and it's one of the only uses of material that isn't utilitarian. It's just about new forms. New ideas and new emotional experiences. When you see how ugly everything is built: Simple geometries, flat straight edges, boring right angles, a repetitive and inferior world we build in a sense. Sculpture is one of the only things that builds something crazy and interesting." (Tony Cragg in einem Interview mit Kate Kellaway, "I'm most interested in the emotional qualities of things," in: The Guardian, 15.3.2017)

The present "Mental Picture" shape consists of two horizontal elements, suggesting interwoven and interrelated trains of thought. The extensive work touches the floor at only a few tiny spots, and its narrow openings draw the surrounding space directly into the composition. The result is a rhythmic and dynamic symbiosis of solid material and an elegant form that evokes an astonishing lightness. [CH]



• With his "Mental Landscapes" and "Mental Pictures," the artist expresses the connection between individual thought processes as

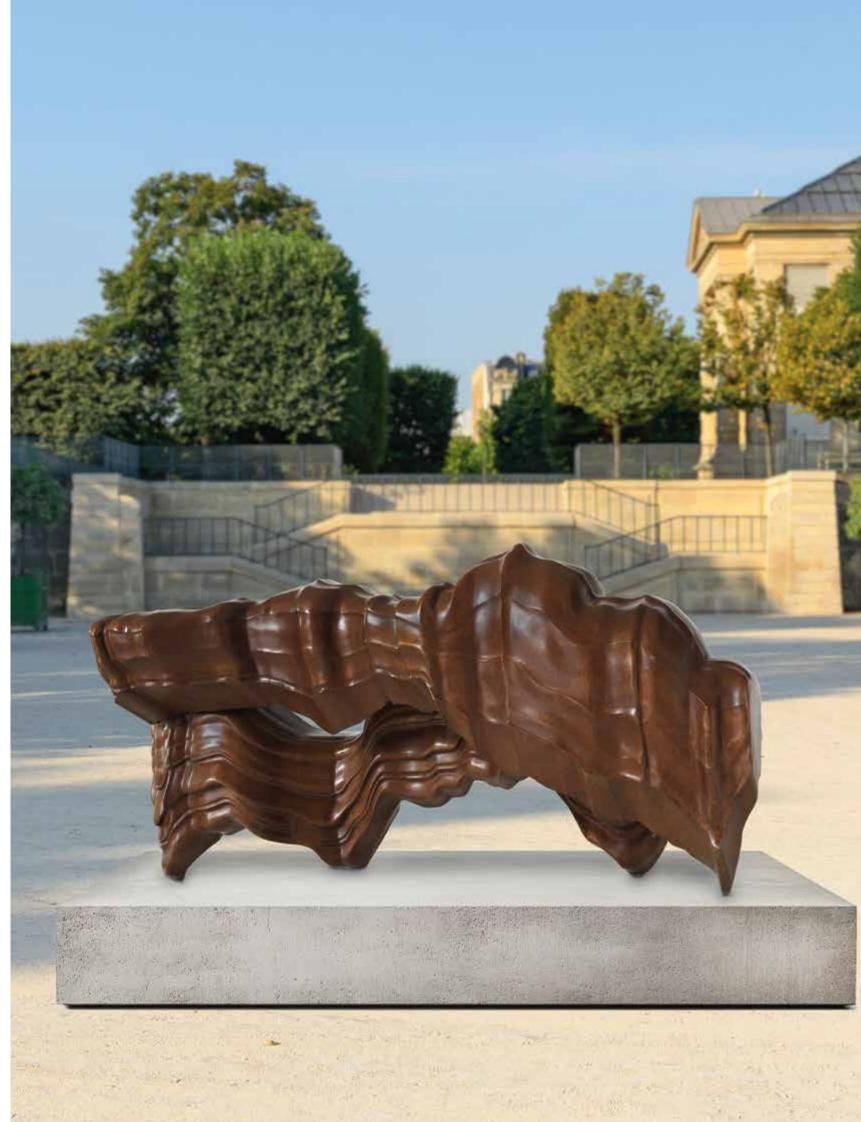
• Spectacular from every angle: Fascinating openings allow the massive form to incorporate the surrounding space into the composition

• With its shiny and vibrant patina, the flowing form of two interwoven elements can be experienced in all its dynamic elegance

• As a particularly successful artistic fusion of form and material, "Mental Picture" opens up a multitude of associations

• Tony Cragg is considered one of the most important contemporary sculptors today

• Most recently, his works have been presented in highly acclaimed solo exhibitions at, among others, the Museum Kunstpalast in Düsseldorf (2024), the Pinakothek der Moderne in Munich (2023), and the Albertina in Vienna (2022)





EMIL SCHUMACHER

1912 Hagen – 1999 San José/Ibiza

Palis. 1992.

Oil on panel.

52

Signed and dated in the lower right. 170 x 250 cm (66.9 x 98.4 in).

The work is listed in the Emil Schumacher Foundation archive in Hagen, compiled by Dr. Ulrich Schumacher, under inventory number "o/510." We would like to thank Mr. Rouven Lotz, Director of the Emil Schumacher Museum in Hagen, for his kind support.

€ Called up: June 6, 2025 – ca. 7.12 pm ± 20 min.

€ 140.000 – 180.000 (R7/D/F) \$ 158,200 – 203,400

PROVENANCE

- · Galerie Hans Strelow, Düsseldorf.
- Private collection, Germany (acquired from the above in 1999).

EXHIBITION

- Emil Schumacher. Works 1989-1992, Galerie Hans Strelow, Düsseldorf, October 16, 1992-January 9, 1993.
- Emil Schumacher. Bider und Gouachen, Landesvertretung für Nordrhein-Westfalen, Brussels, October 27-December 9, 1994.
- Emil Schumacher. Späte Bilder (Late Paintings), Deutsche Bank Luxembourg, Luxembourg, June 28, 1995–September 1, 1995.
- · Emil Schumacher / Kurt Schwitters / Ricardas Vaitekunas, Stedelijk Museum, Amsterdam, August 30, 1996–October 27, 1996.
- Emil Schumacher. Retrospective / Rétrospective, Galerie nationale du Jeu de Paume, Paris, November 12, 1997–January 4, 1998; Hamburger Kunsthalle, Hamburg, February 6–April 19, 1998; Haus der Kunst, Munich, May 15–July 12, 1998, cat. No. 56 (illustrated in color on p. 105).
- Emil Schumacher. Beseelte Materie (Animated Matter). Anniversary exhibition celebrating 10 years of Kunsthalle St. Annen, St. Annen Museum, Lübeck, May 5–September 8, 2013.
- Emil Schumacher Die Sammlung Hildegard und Ferdinand Kosfeld, Ketterer Kunst, Berlin, December 18, 2020-March 6, 2021.

LITERATURE

- Jens Christian Jensen, Neue Bilder von Emil Schumacher, Foreword, exhibition catalog, Emil Schumacher. Werke 1989-1992, Galerie Strelow, Düsseldorf, 1992, pp. 5-10 (illustrated in color on p. 33).
- · Jens Christian Jensen et al. (eds.), Emil Schumacher. Exhibition catalog. Musei e cultura Pinacoteca comunale Casa Rusca, Locarno 1994 (illustrated on p. 35).
- Ernst Gerhard Güse, Ein Kreis schließt sich. Der Zusammenhang von Frühwerk und späten Bildern im Werk Emil Schumachers, exhibition catalog Emil Schumacher. Späte Bilder, Deutsche Bank Luxembourg, Pulheim 1995 (illustrated in color on p. 29).
- Ernst Gerhard Güse, Emil Schumacher. Das Erlebnis des Unbekannten, Ostfildern 2012 (illustrated in color on p. 365).
- Thorsten Rodiek et al. (eds.), Emil Schumacher. Beseelte Materie, exhibition catalog, Kunsthalle St. Annen, Lübeck 2013 (illustrated in color on p. 75).

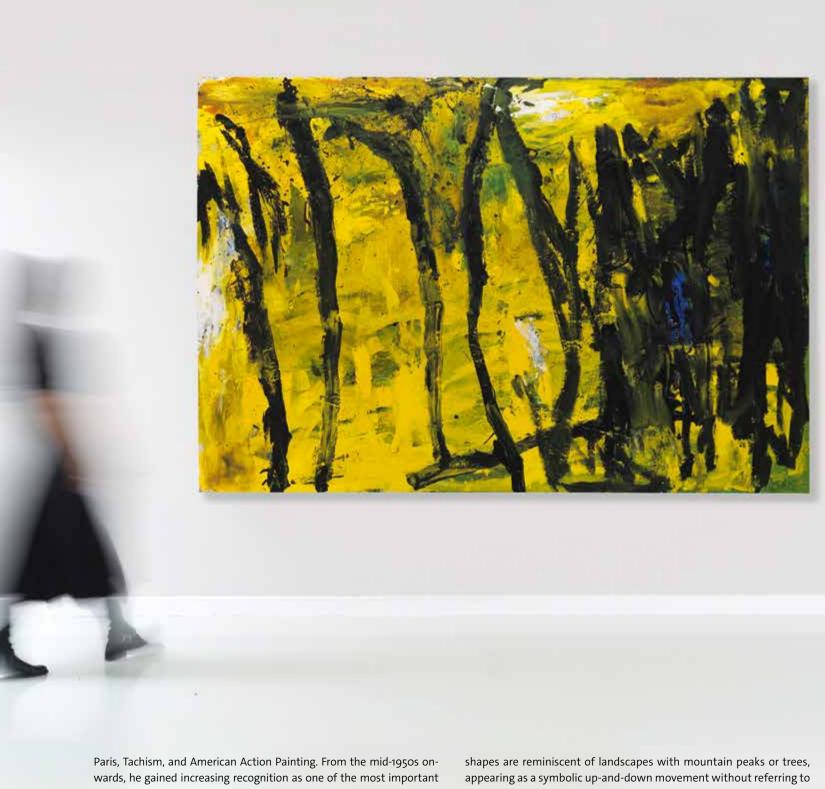
• Rare large-scale, informalist composition with a striking black and yellow contrast

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- Schumacher creates a highly sensual material effect with a pronounced dialectic between color fields and the dynamic lines
- Exhibited in the last retrospective during the artist's lifetime in Paris, Hamburg, and Munich
- One of the largest works by Emil Schumacher ever offered on the international auction market (source: artprice.com)
- Part of an extensive Schumacher collection: in private ownership for almost 30 years

"I hate smoothness. I hate elegance. I hate all these shallow things. I want to go deeper." Emil Schumacher.

When Palis was created, Emil Schumacher was counted among the most established international artists. Born in Hagen in 1912, he abandoned representational motifs in his work in the early 1950s, turning to abstract painting and elevating color to the central element of his images. Schumacher's works are characterized by his lifelong exploration of the materiality and expressive power of color and testify to a veritable mental and physical struggle that the artist wages in his direct encounter with the canvas. He once said: "I hate smoothness. I hate elegance. I hate all these things that are only skin deep. I want to delve into the depths." (Emil Schumacher, quoted from: ZDF documentary by Werner Raeune, Emil Schumacher - Ein Maler setzt Zeichen, 1999) This development took place against the backdrop of a period influenced by the French École de



Paris, Tachism, and American Action Painting. From the mid-1950s onwards, he gained increasing recognition as one of the most important representatives of European Informalism. His participation in the Venice Biennale in 1961 and the documenta in Kassel in 1958 and 1964 indicated his growing public success. He was awarded numerous prizes, including the Guggenheim Award in New York.

In the present work "Palis" from 1992, the core elements that have defined his artistic career over more than five decades are evident. As so often, he has reduced his compositional means to two main components: color and line. A radiant yellow glows from the depths of the picture, broken up by Schumacher's characteristic black lines. The zigzag shapes are reminiscent of landscapes with mountain peaks or trees, appearing as a symbolic up-and-down movement without referring to a specific object or providing narrative content. Here and there, the dominant black-and-yellow contrast is interspersed with an equally vibrant blue and a luminous white. This dramatic interplay of pure, radiant colors starkly contrasts the rough, tactile surface, which still reveals the intense physical effort that went into its creation. A few years before the artist's death, "Palis" was exhibited in a major retrospective in Paris, Hamburg, and Munich. This is a wonderful tribute to this significant piece that has been part of an extensive private Schumacher collection for over 25 years and is now available on the international auction market for the first time. [AR]

53 SERGE POLIAKOFF

1900 Moscow – 1969 Paris

Bleu. 1957.

Oil on laminated wood. Signed in the lower right. 88,5 x 116 cm (34.8 x 45.6 in).

Accompanied by a written confirmation of authenticity issued by Alexis Poliakoff on October 2, 1997.

€ Called up: June 6, 2025 – ca. 7.14 pm ± 20 min.

€ 200.000-300.000 (R7/D/F) \$ 226,000 - 339,000

- PROVENANCE
- · Galerie Bing, Paris.
- Marguerite Meyer-Mahler (1898-1990) and Dr. Franz Meyer (1889-1962) Collection, Zurich (acquired from the above in 1957 or 1958).
- · Dr. Franz Meyer (1919–2007) Collection, Zurich
- (inherited from the above in 1962, until 1994)
- · Galerie Française, Munich.

· Family-owned ever since.

· Private collection, South Germany (acquired from the above in 1997).

EXHIBITION

- · Serge Poliakoff, Moderne Galerie Otto Stangl, Munich, Aug./Sept. 1957, cat. no. 4 (illustrated in color, with the exhibition label inscribed by hand on the reverse).
- Serge Poliakoff, Kunstverein in Hamburg, Apr. 12 May 18, 1958, cat. no. 71 (illustrated, with the exhibition label inscribed by hand on the stretcher).
- · Serge Poliakoff, Kunsthalle Bern, Apr. 9 May 15, 1960, cat. no. 80.
- · Jean Arp, Sonia Delaunay et Serge Poliakoff, Musée Rath Musée d'art et d'histoire, Geneva, Apr. 4 - May 3, 1964, cat. no. 9 (with the exhibition label on the stretcher bars).
- · Serge Poliakoff, Kunstmuseum, St. Gallen, June 11 July 31, 1966, cat. no. 48.
- Serge Poliakoff, Musée National d'Art Moderne, Paris, Sep. 22 November 16, 1970, cat. no. 51 (with the exhibition label on the stretcher, typographically inscribed and with incorrect information on the date).

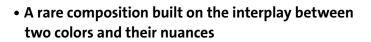
LITERATURE

- · Alexis Poliakoff, Serge Poliakoff. Catalogue raisonné, vol. 2: 1955-1958, Paris 2010, p. 189, no. 57-46 (illustrated).
- · Giuseppe Marchiori, Serge Poliakoff, Paris 1976, p. 68 (illustrated, with errnoneous information)
- Christie's, London, Contemporary Art, Dec. 1, 1994, lot 18 (full-page illustration on p. 37)

At a time when post-war art was in search of new forms of expression, new styles, and new subjects, Serge Poliakoff gained widespread recognition for his compositions, which were still highly unconventional in European art at a time when figurative painting was unable to meet the demand for renewal and its forms and artistic potential seemed exhausted, with the result that artists embarked on an introspective search for new strength and inspiration. Poliakoff's oeuvre perfectly captures the spirit of the time, which is why he is considered one of the most important artists of the so-called Nouvelle École de

Paris, whose representatives, including Jean Dubuffet, Jean Fautrier, Hans Hartung, and Pierre Soulages, shared the common goal of pushing the boundaries of abstract painting in Paris. In 1938, the artist presented his first abstract work at the Salon des Indépendants and soon discovered his individual and highly characteristic abstract style in the following years. Today, he is considered one of the most important protagonists of European Color Field Painting. Poliakoff's compositions are based on a framework of jagged, irregular forms, occasionally filled with intense colors and sometimes with more delicate





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- Interlocking edgy color fields of different shapes, the artist creates striking impasto forms with an appealing surface structure
- Shortly after the work was created, it became part of the critical collection of Dr. Franz Meyer, Zurich. It remained in his son's collection. the former director of the Kunsthalle Bern and the Kunstmuseum Basel, until 1994
- Since the year of its creation, it has been part of numerous museum exhibitions in Germany, France, and Switzerland
- The vibrant paintings from the 1950s are the most sought-after works by the artist on the international auction market (source: artprice.com)
- Important museum collections, including the Centre Pompidou, Paris, Tate Modern, London, the Phillips Collection, Washington, D.C., the Solomon R. Guggenheim Museum, and the Museum of Modern Art, New York, own similar works

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colors, which he arranges to create an interlocking structure resembling a puzzle. Free from external, social, or geographical influences, Poliakoff created a pictorial cosmos that anyone can enter through a thorough examination of the work of art. In doing so, Poliakoff often played with the effects of his bold colors or the delicate, subtly graded nuances: Some of his works show a combination of strongly contrasting colors, while others feature only a few small, bold accents accompanied by a harmonious color scheme. He also explored the potential and effects of using just one or two different color groups,



as in the work offered here. In "Bleu," the artist finds a wealth of nuances in combining an intense royal blue and white, which cover the entire impasto pictorial surface —his experimental use of color results in a particularly animated and vibrant surface texture. Several layers of thickly applied paint are superimposed, forming furrows and elevated structures, allowing the tonality of the underlying layers to shimmer through here and there and leading the eye, with the visible brushstrokes, to the expressive blue swirl in the center of the painting. [CH]

54 JEAN DUBUFFET

1901 Le Havre – 1985 Paris

Lampe et Balance I. 1964.

Oil on canvas.

Signed and dated in the bottom center. Signed, dated "juillet 64" and titled on the reverse of the canvas. 97 x 130 cm (38.1 x 51.1 in).

€ Called up: June 6, 2025 – ca. 7.16 pm ± 20 min.

€ 500.000 - 700.000 (R7/D/F) \$ 565,000 - 791,000

PROVENANCE

 \cdot Dr. Jacqueline Porret-Forel, Paris (gift from the artist in 1966, until 2014).

 \cdot From a collection in the United Arab Emirates.

 \cdot From a European collection.

EXHIBITION

· Jean Dubuffet, Galerie Georges Moss, Geneva, Nov. 1969 - Jan. 1970, cat. no. 8.

LITERATURE

Max Loreau, Catalogue des travaux de Jean Dubuffet, Fascicule XX: L'Hourloupe
 I, Paris, 1966, cat. no. 367 (illustrated on p. 168).



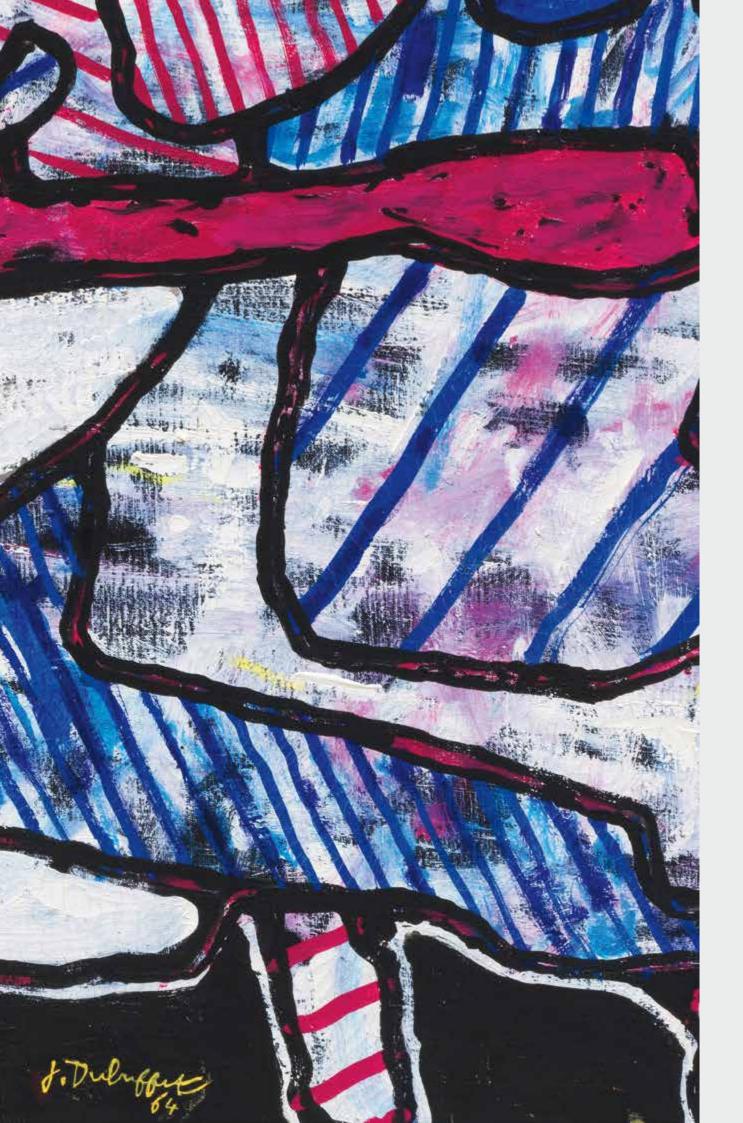
- A masterpiece of balance between still life and the maximum resolution of the object
- Jean Dubuffet is regarded as a major innovator of European post-war painting who playfully challenges our viewing habits
- From the celebrated "L'Hourloupe" cycle, the most extensive creative period in the artist's career (1962-1974)
- Works from this group were first exhibited the year they were created (Palazzo Grassi, Venice)
- In 2025, the Pace Gallery in New York, the first American gallery to exhibit his works in 1968, dedicated an acclaimed solo exhibition to the "L'Hourloupe" works
- Significant provenance: from the collection of Dr. Jaqueline Porret-Forel, a great patron of Art Brut and founding member of the "Collection de l'Art Brut" in Lausanne

Jean Dubuffet and Art brut

Jean Dubuffet is still considered one of the great pioneers of European post-war painting. Having taken a few detours before finding his way to painting, his affinity for the visual arts became apparent early on during his school years. He made his first trip to Paris in 1918, intending to become an artist. He attended painting classes at the Académie Julian for six months. However, he eventually abandoned his studies. After traveling to Italy and completing his military service, he returned to his birthplace, Le Havre, in 1925, where he initially worked in his parents' wine business. He decided to devote himself exclusively to art in Paris in 1942. He had his first solo exhibition two years later at Galerie René Drouin, the leading avant-garde venue. Influenced by the undisguised forms of expression found in children and mentally ill people, Dubuffet reached a fundamental rejection of the aesthetic and moral values of Western culture. After a trip to Switzerland, he began collecting art objects that defied cultural norms, coining the term "art brut." A little later, he wrote: "True art is always where you don't expect it. Where no one thinks of it, or calls it

by its name." (Jean Dubuffet, excerpt from the foreword to the catalog "L'art brut préféré aux arts culturels" for the exhibition "Art brut," Galerie René Drouin, Paris, 1949) This attitude resulted in a great willingness to take risks and an openness that found expression in his art through its enormous versatility and stylistic diversity. Like Pablo Picasso, his overall oeuvre can be divided into several periods in which he repeatedly abandoned previous achievements to create something new. His oeuvre ranges from the archetypal figures of the 1940s to the impetuous outbursts of gestural brushstrokes in his last paintings. The diversity of content finds its formal counterpart in using and combining various materials. Throughout his creative periods, Dubuffet's richly diverse oeuvre challenged traditional concepts of art and aesthetics, establishing new modes of expression. His influence on later generations of artists and his contribution to opening up the idea of art are considered his incredible legacy, making him one of the key innovative figures in 20thcentury European painting.





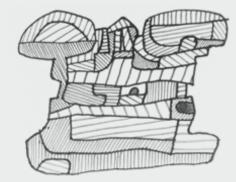
Jean Dubuffet, drawings of kerosene lamp and scales 1964, from: Max Loreau, Fascicule XX: L'Hourloupe I, Paris 1966, p. 163. © VG Bild-Kunst, Bonn 2025

> 355 LAMPE A PÉTROLE I marker sur papier à lettres H. 72 $27 \times 21 \text{ cm}$ 9 juin 1964



LAMPE A PÉTROLE III marker sur papier à lettres H. 74 27 × 21 cm 9 juin 1964

358 BALANCE I marker sur papier à lettres H. 75 21 × 27 cm 9 juin 1964



BALANCE II marker sur papier à lettres H. 76 21 × 27 cm 9 juin 1964



The works of the "L'Hourloupe" cycle were created between 1962 and 1974, constituting the most extended creative period in Jean Dubuffet's oeuvre. According to the artist, "hourloupe" was "invented because of its sound." In French, it conjures up images of something or someone whimsical or grotesque, yet with a tragic or menacing aura (cf. Jean Dubuffet, Elocution faite à l'occasion de l'inauguration du groupe de quatre arbres, in: Jörn Merkert, Ingrid Krüger, Dubuffet Retrospektive, Berlin 1980, p. 368). The works in this cycle are easy to identify, thanks to an unmistakable style that sets them apart from his previous works. Like a biomorphic puzzle, black-edged shapes stretch across the canvas in the "Hourloupe" works. They are filled with red or blue lines and color fields, with the spaces between them colored in white. It is always the same pure colors he used to create works strongly reminiscent of the French flag.

Lampe et Balance I" from 1964 and the "L'Hourloupe" cycle

The inspiration for this celebrated group of works is said to have been small sketches that Dubuffet made on paper with red, blue, and black ballpoint pens while talking on the phone. He masterfully transfers this principle to the big screen and, as is typical of his work, elevates everyday sketches and the seemingly mundane to art. Although the "Hourloupe" works appear almost abstract, their titles reveal what Jean Dubuffet had in mind when he created them, as is the case with our work "Lampe et Balance I" from 1964. At first glance, the eye is drawn to the characteristic tapestry of colors composed of individual shapes extending to the canvas'souter edges. With the reference in the title, lamp and scale, two objects eventually emerge from the web of colors upon closer inspection: an old wick lamp on the left and a set of scales with two pans on the right. They are placed on a table that takes up almost the entire pictorial space, as can be guessed from the shortened table legs at the bottom of the picture.

Jean Dubuffet performs a virtuoso balancing act between classic still life and the maximum dissolution of form. By dispensing with any perspective, the completely unrestricted use of color, and the puzzlelike arrangement of intersecting individual forms, he liberates himself entirely from traditional stylistic means and playfully overrides our conventional ways of seeing things.

> "We are captivated by the complex and dynamic nature of Lampe et Balance I, which reveals something new with every glance. We could not have been more delighted".

Dr. Jacqueline Porret-Forel, founding member of the "Collection de l'Art Brut" in Lausanne, in a letter to Jean Dubuffet

The year "Lampe et Balance I" was created, Jean Dubuffet's "Hourloupe" works were exhibited for the first time at the Palazzo Grassi in Venice. Two years later, the artist gave the painting to his friend, Dr. Jacqueline Porret-Forel. She was known as a great patron of Art Brut, particularly of Aloïse Corbaz. She was also a founding member of the "Collection de l'Art Brut" in Lausanne. The museum was established from Jean Dubuffet's collection of Art Brut objects, which he donated to the city in 1972. In a letter to the artist thanking Jean Dubuffet for "Lampe et Balance I," Dr. Porret-Forel found the following beautiful words: "We are fascinated with the diverse and multidimensional character of 'Lampe et Balance I,' which changes with every glance. You could not have made us happier." [AR]

Jean Dubuffet, poster for the L'Hourloupe exhibition, Palazzo Grassi, Venice. © VG Bild-Kunst, Bonn 2025



Jean Dubuffet in his studio in Vence, 1964, with the oster of the "L'Hourloupe"-exhibition at Palazzo Grassi, Venice, photo: Max Loreau. © Archives Fondation Dubuffet, Paris / © VG Bild-Kunst, Bonn 2025







55 LOUISE BOURGEOIS

1911 Paris – 2010 New York

The Welcoming Hands. 1996.

Bronze with silver nitrate patina. With the monogram, date, number and the foundry mark "MAF" (in ligature) embossed on the underside. Copy 2/3 (plus one artist's proof). 12 x 64 x 47 cm (4.7 x 25.1 x 18.5 in). Lifetime cast, cast in 2010 by Modern Art Foundry, New York (with the foundry mark.

€ Called up: June 6, 2025 – ca. 7.18 pm ± 20 min.

€ 250.000 - 350.000 (R7/F) \$ 282,500 - 395,500

PROVENANCE

- · Galerie Hauser & Wirth, Zürich.
- \cdot Acquired by the present owner from the above in 2012.

EXHIBITION

- Louise Bourgeois, Skulpturen, Zeichnungen und Druckgrafik, Kunstsammlung Städtische Museen, Jena, September 4–November 21, 2010, p. 52, cat. no. l/19 (illustrated, copy 1/3).
- · Louise Bourgeois, Alex Van Gelder. Armed Forces, Hauser & Wirth, Zurich, February 12–May 14, 2011.

Unveiling the Soul: The life and work of Louise Bourgeois

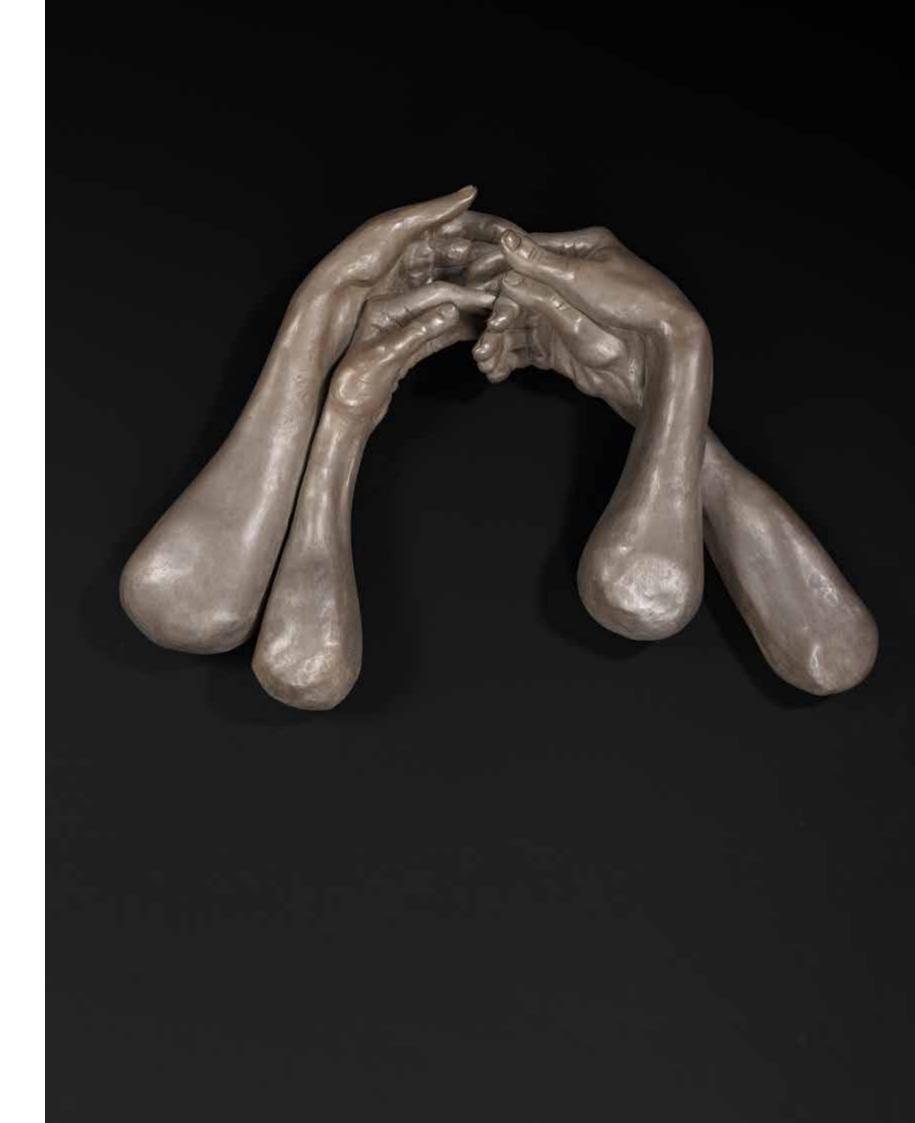
Louise Bourgeois is considered one of the most influential artists of the 20th and early 21st centuries. In her highly personal, complex, and diverse artistic oeuvre encompassing sculpting, installations, painting, drawing, graphic and performance art, the artist processes experiences and traumas she endured during her long life in a cathartic manner and engages with female sexuality, her troubled relationship with her father and her love for her sick mother, birth and death, her role as a mother, wife and artist, self-doubt and profound human emotions.

As a child, Bourgeois suffered deeply from her family's strong patriarchal structure, her emotionally conflicted family life, and her father's infidelity. In 1932, Bourgeois began studying mathematics at the Sorbonne in Paris but abandoned her studies in favor of visual arts. In the years that followed, she studied at the École nationale supérieure des Beaux-Arts, the Académie de la Grande Chaumière, the École du Louvre, and several art schools and artists' studios, including the studio of Fernand Léger (1881-1955). After marrying art historian Robert Goldwater (1907-1973), the couple moved to the US in 1938, where Bourgeois continued her artistic work. However, her career progressed slowly, and she did not achieve any major success at first. Her earliest series of works include the "Personnages" (1945-1955), freestanding wooden sculptures reminiscent of urban architecture but which function primarily as sculptural physical references to human figures. In the years that followed, Louise Bourgeois worked with a wide variety of materials, including latex and plaster, textiles, marble, bronze, and found objects and everyday items. In the 1980s, she created the first works of her "Cell" series, unique environments, some of which could be entered or viewed through peepholes. In the 1990s, Bourgeois finally created her first "Spider" sculptures in steel and bronze, now among the artist's most famous works. From 2000 onwards, she produced a series of monumental giant spiders entitled "Maman."

- Vulnerability and protection: An emotional work by the artist famous for psychoanalytical, surreal sculptures
- Louise Bourgeois used her arms and hands, as well as those of her long-time confidant and assistant Jerry Gorovoy, as models for "Welcoming Hands."
- The artist is considered one of the most important and influential artists of the 20th century and a pioneer of installation art
- The artist was represented at the Venice Biennale in 1993 and 2005, where she was awarded the "Leone d'oro" for her life's work in 1999, followed by the Japanese Praemium Imperiale in the same year
- Her sculptures and installations are in the world's most renowned museum collections, including the Centre Pompidou in Paris, the Fondation Beyeler in Basel, the Tate Modern in London, the Solomon R. Guggenheim Museum, the Metropolitan Museum of Art, and the Museum of Modern Art in New York

Louise Bourgeois, Maman, 1999, steel and marble, Tate, Modern, London. @ The Easton Foundation / VG Bild-Kunst, Bonn 2025.





Friendship, vulnerability, compassion, and protection: The Welcoming Hands

In her art, Bourgeois tries to give her fears a physical form so she can overcome them. She does this by creating her own visual language and symbolism, using recurring motifs like spiders, body parts, and houses. These motifs let viewers share in her emotional world and innermost feelings. Her art and her life, experiences, and memories are inseparable.

The present work "The Welcoming Hands" from the series of the same name was created in 1996. It is a cast of the hands and forearms of the artist and her assistant, good friend, and close confidant Jerry Gorovoy, whom the artist, almost 70 years old at the time, met at an exhibition curated by Gorovoy at the Max Hutchinson Gallery in SoHo in 1980. On that occasion, she criticized the presentation of one of her works. However, the dispute was resolved, leading to decades of close collaboration and friendship.

The intertwined hands in "The Welcoming Hands" symbolize the trusting relationship between Bourgeois and Gorovoy: "It is really our hands. It shows how much I care about the whole thing. It shows how much the emotion these express is true. It is an emotion that has been lived and is real; it's not something made up." (Louise Bourgeois, transcribed from an interview for the documentary "Identity" by Susan Sollins and Susan Dowling, broadcast by PBS, September 2001, quoted here from: How Louise Bourgeois Confronts the Past through Sculpture, Art21, https://www.youtube.com/watch?v=NloOARI7NaI)

In some works from this series, the artist's hands offer protection, while in others—such as in the piece offered here—she is the vulnerable one seeking protection. With this work, Bourgeois addresses her attachment to and dependence on her closest friend and assistant, who not only assisted her in her studio throughout her life but also supported her during times of personal struggle with fears and self-doubt. "When you're at the bottom of a well, you look around and wonder who's going to get you out. In my case, Jerry comes along with a rope; I cling to the rope, and he pulls me out." (Louise Bourgeois in an interview with Lawrence Rinder. 1995, quoted from: Jean-François Jaussaud, Louise Bourgeois. The Artist's House, Munich 2019, p. 27)

"I am what I do with my hands."

Louise Bourgeois, transcribed from an interview for the documentary "Identity" by Susan Sollins and Susan Dowling, broadcast by PBS, September 2001, quoted here from: How Louise Bourgeois Confronts the Past through Sculpture, Art21, https://www.youtube.com/ watch?v=NloOARI7Nal.

Since 2000, a version of the six bronze casts mounted on large stones, entitled "The Welcoming Hands," has been part of the collection of the French Fonds National d'Art Contemporain and has been on display in the Tuileries Garden in Paris.

"If this doesn't touch you, I have failed."

Like her world-famous spider sculptures, "The Welcoming Hands" is imbued with a fascinating ambiguity. It tells of friendship, protection, and reliability, while the isolated, silvery limbs lend it a disturbing, almost morbid notion reminiscent of Bourgeois' spiders. A wonderful work from her sought-after late creative period, the sculpture impressively illustrates the artist's complex psyche, which served as her most important source of inspiration throughout seven decades of artistic endeavor. It is an intimate, three-dimensional representation of her most important personal bonds and innermost feelings. "A work of art doesn't have to be explained. If you say, What does this mean? Well, if you don't have any feeling about this, well, I can't explain it to you. If this doesn't touch you, I have failed." (Louise Bourgeois in an interview for the documentary 'Identity' by Susan Sollins and Susan Dowling, broadcast by PBS, September 2001, quoted here from: How Louise Bourgeois Confronts the Past through Sculpture, Art21, https://www. youtube.com/watch?v=NloOARI7NaI)

From her early wooden "Personnages" in the 1940s to her soft, stuffed fabric figures of the 2000s, Louise Bourgeois' work revolves around the human figure and the existential themes of "being human." Isolated limbs, especially hands, are a recurring motif with very different meanings and a wide range of materials. In 2006, following "The Welcoming Hands," the artist once again portrayed her hands and those of her assistant Jerry Gorovoy in the colored print suite "10 am Is When You Come To Me." Louise Bourgeois died at the age of ninety-eight in 2010. She remained artistically active until her death. The piece offered here was cast in 2010 while the artist was still alive.

Close up: Louise Bourgeois and her assistant Jerry Gorovoy, Brooklyn, 1995, photo: Jean-Francois Jaussaud. © The Easton Foundation / VG Bild-Kunst, Bonn 2025





Louise Bourgeois and her assistant Jerry Gorovoy, in her Brooklyn studio, preparing to make a mold, 1995, hoto: Jean-François Jaussaud © The Easton Foundation / VG Bild-Kunst, Bonn 2025

"One of the most remarkable and influential artistic personalities of our time" (Fondation Beyeler)

The versatile oeuvre of centennial artist Louise Bourgeois was not honored before 1982—after five decades of artistic activity - when the Museum of Modern Art in New York staged the first comprehensive retrospective of her work. In 1992, she participated in documenta IX in Kassel, and the following year, the artist represented the United States at the 45th Venice Biennale, where she exhibited again in 2005. In 1999, she was awarded the "Leone d'oro" for her life's work and, in the same year, the Japanese Praemium Imperiale. In 2007, a major traveling exhibition dedicated to her work toured the Tate Modern in London, the Centre Pompidou in Paris, the Solomon R. Guggenheim Museum in New York, the Museum of Contemporary Art in Los Angeles, and the Hirshhorn Museum & Sculpture Garden in Washington, D.C. The list of major solo shows in recent years reads like a who's who of the world's most important museums: following the Belvedere in Vienna (2023/24) and the Nasjonalmuseet in Oslo (2023), there are the Metropolitan Museum of Art, New York (2022), the Kunstmuseum Basel (2019), the Rijksmuseum in Amsterdam (2018), the Museum of Modern Art in New York and the San Francisco Museum of Modern Art (2017), the Tate Modern in London and the Guggenheim Museum in Bilbao (2016), the Louisiana Museum of Modern Art in Humlebæk, the National Gallery of Art in Washington, D.C. and the Haus der Kunst in Munich (2015), as well as the Fondation Beyeler in Riehen/Basel (2011/12). [CH]

1949 Wilhelmshaven – lives and workes in Berlin

Rückenakt (Ausblick). 1982.

Dispersion on canvas. Signed, dated and titled "Rückenakt" on the reverse of the canvas. 251 x 202 cm (98.8 x 79.5 in). [CH]

€ Called up: June 6, 2025 – ca. 7.20 pm ± 20 min.

€ 80.000 - 120.000 (R7/D/F) \$ 90,400 - 135,600

PROVENANCE

- · Galerie Heinz Holtmann, Cologne (1988).
- · Monika and Thomas Verhoeven Collection, USA.
- \cdot Galerie Wolfgang Gmyrek, Düsseldorf (with the gallery label and the stamp on the reverse of the stretcher).
- \cdot Private collection, North Rhine-Westphalia (acquired from the above in 2009).

EXHIBITION

- From the collection of Monika and Thomas Verhoeven. From "Junge Wilde" to video, Herbert F. Johnson Museum of Art, Ithaca, New York, Jun. 19-Aug. 15, 1999, p. 22 (Illustrated)
- BerlinOttana. Pittura irruente, MARCA / Museo Delle Arti, Catanzaro, Apr.
 30-Oct. 9, 2011, p. 121 (Illustrated).

LITERATURE

- · Rainer Fetting und Jan Hoet, Fetting, Cologne 2009, p. 166, cat. no. 177 (with full-page ill.).
- Simone Wiechers, Pelikane am Potsdamer Platz. Das neue Berlin im Werk von Rainer Fetting, in: Rainer Fetting, Berlinische Galerie, Berlin 2011, p. 115.

• A larger-than-life, erotically charged male nude in the characteristic vivid expressiveness of the "Junge Wilde"

.....

- The prospect as a place of longing: the vast Alpine landscape starkly contrasts the walled-in city of West Berlin
- In the year of its creation, Rainer Fetting featured in the critical "Zeitgeist" exhibition at the Martin-Gropius-Bau, Berlin, and in the 40th Venice Biennale
- The artist was a leading figure in the revolutionary Berlin art scene and a renovator of figurative painting in the early 1980s
- His works from the 1980s are among the most sought-after works on the international auction market (source: artprice.com)
- Many of them are in leading museums like the Städel Museum, Frankfurt am Main, the Pinakothek der Moderne der Bayerischen Staatsgemäldesammlungen, Munich, the Portland Art Museum, and Tate Gallery, London

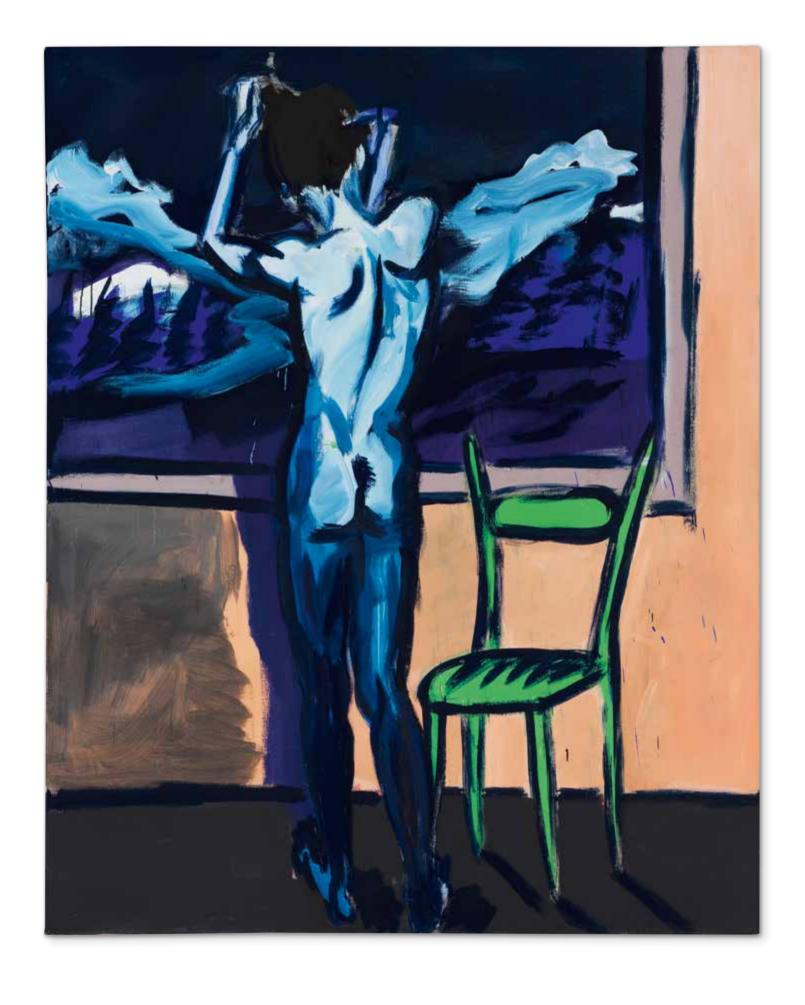
.....

Rainer Fetting on the present work "Rückenakt (Ausblick)", April 2025 "At the time, I was on a short skiing trip to Mount Pilatus with the male model Claus and some other friends.

The idea for the pictures came up on this occasion. Coming from the walled-in, concrete city of West Berlin, the vastness of the Alpine landscape is the strongest possible contrast. How do I translate that into a picture most compellingly? That's how the series of pictures came about. The "view" as a place of longing, so to speak. The male erotic body, which I painted at a time when "gay" was still forbidden and many people were still embarrassed by the subject at exhibition openings, adds to the effect.

And it still felt that way more than a decade later when I presented the painting "Ich find dich geil" (I think you're hot, 1982) from this series to German Chancellor Gerhard Schröder, the lender and the whole team at the Chancellery ..."





VERSTEIGERUNGSBEDINGUNGEN

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. 5,5) zu entrichten.

1.2 Die Versteigerung wird durch eine natürliche Person, die im Besitz einer Versteigerungserlaubnis ist, durchgeführt; die Bestimmung dieser Person obliegt dem Versteigerer. Der Versteigerer bzw. der Auktionator ist berechtigt geeignete Vertreter gemäß § 47 GewO einzusetzen, die die Auktion durchführen. Ansprüche aus der Versteigerung und im Zusammenhang mit dieser bestehen nur gegenüber dem Versteigerer.

1.3 Der Versteigerer behält sich vor, Katalognummern zu verbinden, zu trennen, in einer anderen als der im Katalog vorgesehenen Reihenfolge aufzurufen oder zurückzuziehen.

1.4 Sämtliche zur Versteigerung kommenden Objekte können vor der Versteigerung beim Versteigerer besichtigt werden. Dies gilt auch bei der Teilnahme an Auktionen, bei denen der Bieter zusätzlich per Internet mitbieten kann (so genannten Live-Auktionen). Ort und Zeit kann der jeweiligen Ankündigung im Internetauftritt des Versteigerers entnommen werden. Ist dem Bieter (insbesondere dem Bieter in einer Live-Auktion) die Besichtigung zeitlich nicht (mehr) möglich, da beispielsweise die Auktion bereits begonnen hat, so verzichtet er mit dem Bietvorgang auf sein Besichtigungsrecht.

1.5 Gemäß Geldwäschegesetz (GwG) ist der Versteigerer verpflichtet den Erwerber bzw. den an einem Erwerb Interessierten sowie ggf. einen für diese auftretenden Vertreter und den "wirtschaftlich Berechtigten" i.S.v. § 3 GwG zum Zwecke der Auftragsdurchführung zu identifizieren sowie die erhobenen Angaben und eingeholte Informationen aufzuzeichnen und aufzubewahren. Der vorbezeichnete Erwerber bzw. zum Erwerb Interessierte, bzw. dessen Vertreter sind hierbei zur Mitwirkung verpflichtet, insbesondere zur Vorlage der erforderlichen Legitimationspapiere, insbesondere anhand eines inländischen oder nach ausländerrechtlichen Bestimmungen anerkannten oder zugelassenen Passes, Personalausweises oder Pass- oder Ausweisersatzes. Der Versteigerer ist berechtigt, sich hiervon eine Kopie unter Beachtung der datenschutzrechtlichen Bestimmungen zu fertigen. Bei juristischen Personen oder Personen gesellschaften ist der Auszug aus dem Handels- oder Genossenschaftsregister oder einem vergleichbaren amtlichen Register oder Verzeichnis anzufordern. Der Erwerber, bzw. an dem Erwerb Interessierte, versichern, dass die von ihnen zu diesem Zweck vorgelegten Legitimationspapiere und erteilten Auskünfte zutreffend sind und er, bzw. der von ihm Vertretene "wirtschaftlich Berechtigter" nach § 3 GwG ist.

2. Aufruf / Versteigerungsablauf / Zuschlag

2.1 Der Aufruf erfolgt in der Regel zum unteren Schätzpreis, in Ausnahmefällen auch darunter. Gesteigert wird nach Ermessen des Versteigerers, im Allgemeinen in 10 %-Schritten.

2.2 Der Versteigerer kann ein Gebot ablehnen; dies gilt insbesondere dann, wenn ein Bieter, der dem Versteigerer nicht bekannt ist oder mit dem eine Geschäftsverbindung noch nicht besteht, nicht spätestens bis zum Beginn der Versteigerung Sicherheit leistet. Ein Anspruch auf Annahme eines Gebotes besteht allerdings auch im Fall einer Sicherheitsleistung nicht.

2.3 Will ein Bieter Gebote im Namen eines anderen abgeben, muss er dies vor Versteigerungsbeginn unter Nennung von Namen und Anschriften des Vertretenen und unter Vorlage einer schriftlichen Vertretervollmacht mitteilen. Bei der Teilnahme als Telefonbieter oder als Bieter in einer Live-Auktion (vgl. Definition Ziffer 1.4) ist eine Vertretung nur möglich, wenn die Vertretervollmacht dem Versteigerer mindestens 24 Stunden vor Beginn der Versteigerung (= erster Aufruf) in Schriftform vorliegt. Anderenfalls haftet der Vertreter für sein Gebot, wie wenn er es in eigenem Namen abgegeben hätte, dem Versteigerer wahlweise auf Erfüllung oder Schadensersatz.

2.4 Ein Gebot erlischt außer im Falle seiner Ablehnung durch den Versteigerer dann, wenn die Versteigerung ohne Erteilung des Zuschlags geschlossen wird oder wenn der Versteigerer den Gegenstand erneut aufruft; ein Gebot erlischt nicht durch ein nachfolgendes unwirksames Übergebot.

2.5 Ergänzend gilt für schriftliche Gebote: Diese müssen spätestens am Tag der Versteigerung eingegangen sein und den Gegenstand unter Aufführung der Katalognummer und des gebotenen Preises, der sich als Zuschlagssumme ohne Aufgeld und Umsatzsteuer versteht, benennen; Unklarheiten oder Ungenauigkeiten gehen zu Lasten des Bieters.

Stimmt die Bezeichnung des Versteigerungsgegenstandes mit der

angegebenen Katalognummer nicht überein, ist die Katalognummer für den Inhalt des Gebotes maßgebend. Der Versteigerer ist nicht verpflichtet, den Bieter von der Nichtberücksichtigung seines Gebotes in Kenntnis zu setzen. Jedes Gebot wird vom Versteigerer nur mit dem Betrag in Anspruch genommen, der erforderlich ist, um andere Gebote zu überbieten.

2.6 Der Zuschlag wird erteilt, wenn nach dreimaligem Aufruf eines Gebotes kein Übergebot abgegeben wird. Unbeschadet der Möglichkeit, den Zuschlag zu verweigern, kann der Versteigerer unter Vorbehalt zuschlagen; das gilt insbesondere dann, wenn der vom Kommittenten genannte Mindestzuschlagspreis nicht erreicht ist. In diesem Fall erlischt das Gebot mit Ablauf von 4 Wochen ab dem Tag des Zuschlags, es sei denn, der Versteigerer hat dem Bieter innerhalb dieser Frist die vorbehaltlose Annahme des Gebotes mitgeteilt.

2.7 Geben mehrere Bieter gleich hohe Gebote ab, kann der Versteigerer nach freiem Ermessen einem Bieter den Zuschlag erteilen oder durch Los über den Zuschlag entscheiden. Hat der Versteigerer ein höheres Gebot übersehen oder besteht sonst Zweifel über den Zuschlag, kann er bis zum Abschluss der Auktion nach seiner Wahl den Zuschlag zugunsten eines bestimmten Bieters wiederholen oder den Gegenstand erneut ausbieten; in diesen Fällen wird ein vorangegangener Zuschlag unwirksam.

2.8 Der Zuschlag verpflichtet zur Abnahme und Zahlung.

3. Besondere Bedingungen für schriftliche Angebote, Telefonbieter, Angebote in Textform und über das Internet, Teilnahme an Live-Auktionen, Nachverkauf

3.1 Der Versteigerer ist darum bemüht, schriftliche Angebote, Angebote in Textform, übers Internet oder fernmündliche Angebote, die erst am Tag der Versteigerung bei ihm eingehen und der Anbietende in der Versteigerung nicht anwesend ist, zu berücksichtigen. Der Anbietende kann jedoch keinerlei Ansprüche daraus herleiten, wenn der Versteigerer diese Angebote in der Versteigerung nicht mehr berücksichtigt, gleich aus welchem Grund.

3.2 Sämtliche Angebote in Abwesenheit nach vorausgegangener Ziffer, auch 24 Stunden vor Beginn der Versteigerung werden rechtlich grundsätzlich gleich behandelt wie Angebote aus dem Versteigerungssaal. Der Versteigerer übernimmt jedoch hierfür keinerlei Haftung.

3.3 Es ist grundsätzlich nach allgemeinem Stand der Technik nicht möglich, Soft- und Hardware vollständig fehlerfrei zu entwickeln und zu unterhalten. Ebenso ist es nicht möglich Störungen und Beeinträchtigungen im Internet und Telefonverkehr zu 100 % auszuschließen. Demzufolge kann der Versteigerer keine Haftung und Gewähr für die dauernde und störungsfreie Verfügbarkeit und Nutzung der Websites, der Internet- und der Telefonverbindung übernehmen, vorausgesetzt dass er diese Störung nicht selbst zu vertreten hat. Maßgeblich ist der Haftungsmaßstab nach Ziffer 10 dieser Bedingungen. Der Anbieter übernimmt daher unter diesen Voraussetzungen auch keine Haftung dafür, dass aufgrund vorbezeichneter Störung ggfls. keine oder nur unvollständige, bzw. verspätete Gebote abgegeben werden können, die ohne Störung zu einem Vertragsabschluss geführt hätten. Der Anbieter übernimmt demgemäß auch keine Kosten des Bieters, die ihm aufgrund diese Störung entstanden sind. Der Versteigerer wird während der Versteigerung die ihm vertretbaren Anstrengungen unternehmen, den Telefonbieter unter der von ihm angegebenen Telefonnummer zu erreichen und ihm damit die Möglichkeit des telefonischen Gebots zu geben. Der Versteigerer ist jedoch nicht verantwortlich dafür dass er den Telefonbieter unter der von ihm angegebenen Nummer nicht erreicht, oder Störungen in der Verbindung auftreten.

3.4 Es wird ausdrücklich darauf hingewiesen, dass Telefongespräche mit dem Telefonbieter während der Auktion zu Dokumentationsund Beweiszwecken aufgezeichnet werden können und ausschließlich zur Abwicklung des Auftrages bzw. zur Entgegennahme von Angeboten, auch wenn sie nicht zum Abschluss des Auftrages führen, verwendet werden können.

Sollte der Telefonbieter damit nicht einverstanden sein, so hat er spätestens zu Beginn des Telefonats den/die Mitarbeiter/-in darauf hinzuweisen.

Der Telefonbieter wird über diese in Ziffer 3.4 aufgeführten Modalitäten zusätzlich rechtzeitig vor Stattfinden der Versteigerung in Schrift- oder Textform, ebenso zu Beginn des Telefonats aufgeklärt.

3.5 Beim Einsatz eines 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 BGB fallend.

5.3 Es wird, je nach Vorgabe des Einlieferers, differenz- oder regelbesteuert verkauft. Die Besteuerungsart kann vor dem Kauferfragt werden. Sie ist auch bei den jeweiligen Objekten angegeben, im Katalog mit den Buchstaben "D" für Differenzbesteuerung und "R" für Regelbesteuerung gekennzeichnet.

5.4 Besteuerung

5.4.1 Der Zuschlagspreis (Hammerpreis) versteht sich bei der Regelbesteuerung zuzüglich der gesetzlichen Umsatzsteuer, deren Höhe sich nach der steuerlichen Einordnung des jeweiligen Kunstwerks richtet (vgl. Ziffer 5.4.2).

5.4.2 Abhängig von Art und Beschaffenheit des Werkes kann entweder der ermäßigte Umsatzsteuersatz von 7 % (z. B. für gedruckte Bücher und bestimmte Originalkunstwerke i. S. d. § 12 Abs. 2 Nr. 1 UStG i.V.m. Anlage 2) oder der Regelsteuersatz von 19 % zur Anwendung kommen.

5.4.3 Der jeweils zutreffende Umsatzsteuersatz ist im Katalog bzw. Online-Angebot individuell ausgewiesen.

5.4.4 Bei Anwendung der Differenzbesteuerung nach § 25a UStG erfolgt kein gesonderter Umsatzsteuerausweis. In diesen Fällen ist die jeweils gültige gesetzliche Umsatzsteuer von derzeit 19% im Kaufpreis enthalten,

5.5 Käuferaufgeld

 5.5.1 Gegenstände, die im Katalog mit "D" gekennzeichnet sind, unterliegen der Differenzbesteuerung. Bei der Differenzbesteuerung wird pro Einzelobjekt zusätzlich ein Aufgeld, wie folgt erhoben:
 – Zuschlagspreis bis 800.000 Euro: hieraus Aufgeld 32 %.

Zuschlagspreis bis 800.000 Euro interaus Aurgetu 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.

5.5.2 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 19 % der Rechnungssumme erhoben.

5.5.3 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 jeweils gesetzliche Umsatzsteuer, siehe Ziffer 5.4.2, erhoben.

Für Unternehmer, die zum Vorsteuerabzug berechtigt sind, kann die Regelbesteuerung angewendet werden.

5.6 Folgerecht

Für folgerechtspflichtige Original-Werke der Bildenden Kunst und Fotografie lebender Künstler oder von Künstlern, die vor weniger als 70 Jahren verstorben sind, wird zur Abgeltung der beim Versteigerer gemäß §26 UrhG anfallenden und abzuführenden Folgerechtsvergütung zusätzlich eine Folgerechtsvergütung in Höhe der in § 26 Abs. 2 UrhG ausgewiesenen Prozentsätze erhoben, derzeit wie folgt:

4 Prozent für den Teil des Veräußerungserlöses ab 400 Euro bis zu 50.000 Euro, weitere 3 Prozent für den Teil des Veräußerungserlöses von 50.000,01 bis 200.000 Euro, weitere 1 Prozent für den Teil des Veräußerungserlöses von 200.000,01 bis 350.000 Euro, weitere 0,5 Prozent für den Teil des Veräußerungserlöses von 350.000,01 bis 500.000 Euro und weitere 0,25 Prozent für den Teil des Veräu Berungserlöses über 500.000 Euro.

Der Gesamtbetrag der Folgerechtsvergütung aus einer Weiterver äußerung beträgt höchstens 12.500 Euro.

5.7 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 hat auf einen eventuellen Mehrerlös, der auf der nochmaligen Versteigerung erzielt wird, keinen Anspruch und wird auch zu einem weiteren Gebot nicht zugelassen.

8.3 Der Käufer hat seine Erwerbung unverzüglich, spätestens 1 Monat nach Zuschlag, beim Versteigerer abzuholen. Gerät er mit dieser Verpflichtung in Verzug und erfolgt eine Abholung trotz erfolgloser Fristsetzung nicht, oder verweigert der Käufer ernsthaft und endgültig die Abholung, kann der Versteigerer vom Kaufvertrag zurücktreten und Schadensersatz verlangen mit der Maßgabe, dass er den Gegenstand nochmals versteigern und seinen Schaden in derselben Weise wie bei Zahlungsverzug des Käufers geltend machen kann, ohne dass dem Käufer ein Mehrerlös aus der erneuten Versteigerung zu steht. Darüber hinaus schuldet der Käufer im Verzug auch angemessenen Ersatz aller durch den Verzug bedingter Beitreibungskosten.

8.4 Der Versteigerer ist berechtigt vom Vertrag zurücktreten, wenn sich nach Vertragsschluss herausstellt, dass er aufgrund einer gesetzlichen Bestimmung oder behördlichen Anweisung zur Durch führung des Vertrages nicht berechtigt ist bzw. war oder ein wichtiger Grund besteht, der die Durchführung des Vertrages für den Versteigerer auch unter Berücksichtigung der berechtigten Belange des Käufers unzumutbar werden lässt. Ein solcher wichtiger Grund liegt insbesondere vor bei Anhaltspunkten für das Vorlieger von Tatbeständen nach den §§ 1 Abs. 1 oder 2 des Geschäfts i.S.d Geldwäschegesetzes (GwG) oder bei fehlender, unrichtiger oder unvollständiger Offenlegung von Identität und wirtschaftlichen Hintergründen des Geschäfts i.S.d. Geldwäschegesetzes (GwG) sowie unzureichender Mitwirkung bei der Erfüllung der aus dem Geldwäschegesetz (GwG) folgenden Pflichten, unabhängig ob durch den Käufer oder den Einlieferer. Der Versteigerer wird sich ohne schuldhaftes Zögern um Klärung bemühen, sobald er von den zum Rücktritt berechtigten Umständen Kenntnis erlangt.

9. Gewährleistung

9.1 Sämtliche zur Versteigerung gelangenden Gegenstände können vor der Versteigerung besichtigt und geprüft werden. Sie sind gebraucht und werden ohne Haftung des Versteigerers für Sachmängel und unter Ausschluss jeglicher Gewährleistung zugeschlagen Der Versteigerer verpflichtet sich jedoch gegenüber dem Käufer bei Sachmängeln, welche den Wert oder die Tauglichkeit des Objekts aufheben oder nicht unerheblich mindern und die der Käufer ihm gegenüber innerhalb von 12 Monaten nach Zuschlag geltend macht, seine daraus resultierenden Ansprüche gegenüber dem Einlieferer abzutreten, bzw., sollte der Käufer das Angebot auf Abtretung nicht annehmen, selbst gegenüber dem Einlieferer geltend zu machen. Im Falle erfolgreicher Inanspruchnahme des Einlieferers durch den Versteigerer, kehrt der Versteigerer dem Käufer den daraus erzielten Betrag bis ausschließlich zur Höhe des Zuschlagspreises Zug um Zug gegen Rückgabe des Gegenstandes aus. Zur Rückgabe des Gegenstandes ist der Käufer gegenüber dem Versteigerer dann nicht verpflichtet, wenn der Versteigerer selbst im Rahmen der Geltendmachung der Ansprüche gegenüber dem Einlieferer, oder einem sonstigen Berechtigten nicht zur Rückgabe des Gegenstandes verpflichtet ist. Diese Rechte (Abtretung oder Inanspruchnahme des Einlieferers und Auskehrung des Erlöses) stehen dem Käufer nur zu, soweit er die Rechnung des Versteigerers vollständig bezahlt hat. Zur Wirksamkeit der Geltendmachung eines Sachmangels gegenüber dem Versteigerer ist seitens des Käufers die Vorlage eines Gutachtens eines anerkannten Sachverständigen (oder des Erstellers des Werkverzeichnisses, der Erklärung des Künstlers selbst oder der Stiftung des Künstlers) erforderlich, welches den Mangel nachweist. Der Käufer bleibt 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. § 312g Abs. 2 Nr. 10 BGB ein Werk 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. Eigen-

9.4 In manchen Auktionen (insbesondere bei zusätzlichen Live-Auktionen) können Video- oder Digitalabbildungen der Kunstobjekte erfolgen. Hierbei können Fehler bei der Darstellung in Größe, Qualität, Farbgebung u.ä. alleine durch die Bildwiedergabe entstehen. Hierfür kann der Versteigerer keine Gewähr und keine Haftung übernehmen. Ziffer 10 gilt entsprechend.

10. Haftung

Schadensersatzansprüche des Käufers gegen den Versteigerer, seine gesetzlichen Vertreter, Arbeitnehmer, Erfüllungs- oder Verrichtungsgehilfen sind - gleich aus welchem Rechtsgrund und auch im Fall des Rücktritts des Versteigerers nach Ziff. 8.4 - ausgeschlossen. Dies gilt nicht für Schäden, die auf einem vorsätzlichen oder grob fahrlässigen Verhalten des Versteigerers, seiner gesetzlichen Vertreter oder seiner Erfüllungsgehilfen beruhen. Ebenfalls gilt der Haftungsauschluss nicht bei der Übernahme einer Garantie oder der fahrlässigen Verletzung vertragswesentlicher Pflichten, jedoch in letzterem Fall der Höhe nach beschränkt auf die bei Vertragsschluss vorhersehbaren und vertragstypischen Schäden. Die Haftung des Versteigerers für Schäden aus der Verletzung des Lebens, des Körpers oder der Gesundheit bleibt unberührt.

11. Datenschutz

Auf die jeweils gültigen Datenschutzbestimmungen des Versteigerers wird ausdrücklich hingewiesen. Sie finden sich sowohl im jeweiligen Auktionskatalog veröffentlicht, als auch als Aushang im Auktionssaal und im Internet veröffentlicht unter www.kettererkunst.de/datenschutz/index.php. Sie sind Vertragsbestandteil und Grundlage jedes geschäftlichen Kontaktes, auch in der Anbahnungsphase.

12. Schlussbestimmungen

12.1 Fernmündliche Auskünfte des Versteigerers während oder unmittelbar nach der Auktion über die Versteigerung betreffende Vorgänge - insbesondere Zuschläge und Zuschlagspreise - sind nur verbindlich, wenn sie schriftlich bestätigt werden.

12.2 Mündliche Nebenabreden bedürfen zu ihrer Wirksamkeit der Schriftform. Gleiches gilt für die Aufhebung des Schriftformerfordernisses.

12.3 Im Geschäftsverkehr mit Kaufleuten, mit juristischen Personen des öffentlichen Rechts und mit öffentlichem-rechtlichem Sondervermögen wird zusätzlich vereinbart, dass Erfüllungsort und Gerichtsstand München ist. München ist ferner stets dann Gerichtsstand, wenn der Käufer keinen allgemeinen Gerichtsstand im Inland hat.

12.4 Für die Rechtsbeziehungen zwischen dem Versteigerer und dem Bieter/Käufer gilt das Recht der Bundesrepublik Deutschland unter Ausschluss des UN-Kaufrechts.

12.5 Streitbeilegungsverfahren:

Der Anbieter ist weder gesetzlich verpflichtet noch freiwillig einem Streitbeilegungsverfahren (z.B. Art. 36 Abs. 1 Verbraucherstreitbeilegungsgesetz (VSBG)) vor einer Verbraucherschlichtungsstelle beigetreten und somit auch nicht bereit an einem solchen Verfahren teilzunehmen.

12.6 Sollten eine oder mehrere Bestimmungen dieser Versteigerungsbedingungen unwirksam sein oder werden, bleibt die Gültigkeit der übrigen Bestimmungen davon unberührt. Es gilt § 306 Abs. 2 BGB.

12.7 Diese Versteigerungsbedingungen enthalten eine deutsche und eine englische Fassung. Maßgebend ist stets die deutsche Fassung, wobei es für Bedeutung und Auslegung der in diesen Versteigerungsbedingungen verwendeten Begriffe ausschließlich auf deutsches Recht ankommt.

(Stand: 05/2025)

DATENSCHUTZERKLÄRUNG

Stand Mai 2020

TERMS OF PUBLIC AUCTION

Ketterer Kunst GmbH & Co. KG München

Anwendungsbereich:

Nachfolgende Regelungen zum Datenschutz erläutern den Umgang mit Ihren personenbezogenen Daten und deren Verarbeitung für unsere Dienstleistungen, die wir Ihnen einerseits von uns anbieten, wenn Sie Kontakt mit uns aufnehmen und die Sie uns andererseits bei der Anmeldung mitteilen, wenn Sie unsere weiteren Leistungen in Anspruch nehmen.

Verantwortliche Stelle

Verantwortliche Stelle im Sinne der DSGVO* und sonstigen datenschutzrelevanten Vorschriften ist:

Ketterer Kunst GmbH & Co. KG Joseph-Wild-Str. 18, D-81829 München

Sie erreichen uns postalisch unter der obigen Anschrift, oder telefonisch unter: +49 89 55 244-0 per Fax unter: +49 89 55 244-166 per E-Mail unter: infomuenchen@kettererkunst.de

Begriffsbestimmungen nach der DSGVO für Sie transparent erläutert:

Personenbezogene Daten

Personenbezogene Daten sind alle Informationen, die sich auf eine identifizierte oder identifizierbare natürliche Person (im Folgenden "betroffene Person") beziehen. Als identifizierbar wird eine natürliche Person angesehen, die direkt oder indirekt, insbesondere mittels Zuordnung zu einer Kennung wie einem Namen, zu einer Kennnummer, zu Standortdaten, zu einer Online-Kennung oder zu einem oder mehreren besonderen Merkmalen, die Ausdruck der physischen, physiologischen, genetischen, psychischen, wirtschaftlichen, kulturellen oder sozialen Identifä dieser natürlichen Person sind, identifiziert werden kann.

Verarbeitung Ihrer personenbezogenen Daten

Verarbeitung ist jeder mit oder ohne Hilfe automatisierter Verfahren ausgeführte Vorgang oder jede solche Vorgangsreihe im Zusammenhang mit personenbezogenen Daten wie das Erheben, das Erfassen, die Organisation, das Ordnen, die Speicherung, die Anpassung oder Veränderung, das Auslesen, das Abfragen, die Verwendung, die Offenlegung durch Übermittlung, Verbreitung oder eine andere Form der Bereitstellung, den Abgleich oder die Verknüpfung, die Einschränkung, das Löschen oder die Vernichtung.

Einwilligung

Einwilligung ist jede von der betroffenen Person freiwillig für den bestimmten Fall in informierter Weise und unmissverständlich abgegebene Willensbekundung in Form einer Erklärung oder einer sonstigen eindeutigen bestätigenden Handlung, mit der 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;
- Transaktionsdaten auf Basis Ihrer vorbezeichneten Aktivitäten;
- weitere Informationen, um die wir Sie bitten können, um sich beispielsweise zu authentifizieren, falls dies für die ordnungsgemäße Vertragsabwicklung erforderlich ist (Beispiele: Ausweiskopie, Handelsregisterauszug, 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, vgl. § 2 Abs. 1 Ziffer 16 GwG und dies bereits schon in einem vorvertraglichen Stadium.

Gleichzeitig sind wir im Rahmen der Vertragsabwicklung und zur Durchführung vertragsanbahnender Maßnahmen berechtigt, andere ergänzende Informationen von Dritten einzuholen (z.B.: Wenn Sie Verbindlichkeiten bei uns eingehen, so sind wir generell berechtigt Ihre Kreditwürdigkeit im gesetzlich erlaubten Rahmen übere 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 Ihren 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 Be nachrichtigungsweg, so werden wir uns gerne nach Ihren Wünschen richten, wenn Sie uns diese mitteilen. Stets werden wir aufgrund Ihrer vorbezeichneten Interessen, auch Ihren Teilnahmen an Auktionen, nach Art. 6 Abs. 1 lit (f) DSGVO abwägen, ob und wenn ja, mit welcher Art von Werbung wir an Sie herantreten dürfen (bspw.: Zusendung von Auktionskatalogen, Information über Sonderveranstaltungen, Hinweise zu zukünftigen oder vergangenen Auktionen, etc.).

Sie sind jederzeit berechtigt, dieser Kontaktaufnahme mit Ihnen gem. Art. 21 DSGVO zu **widersprechen** (siehe nachfolgend unter: "Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten").

Live-Auktionen

In sogenannten Live-Auktionen sind eine oder mehrere Kameras oder sonstige Bild- und Tonaufzeichnungsgeräte auf den Auktionator und die jeweiligen zur Versteigerung kommenden Kunstwerke gerichtet. Diese Daten sind zeitgleich über das Internet grds. für jedermann, der dieses Medium in Anspruch nimmt, zu emp fangen. Ketterer Kunst trifft die bestmöglichsten Sorgfaltsmaßnahmen, dass hierbei keine Personen im Saal, die nicht konkret von Ketterer Kunst für den Ablauf der Auktion mit deren Einwilligung dazu bestimmt sind, abgebildet werden. Ketterer Kunst kann jedoch keine Verantwortung dafür übernehmen, dass Personen im Auktionssaal sich aktiv in das jeweilige Bild einbringen, in dem sie bspw. bewusst oder unbewusst ganz oder teilweise vor die jeweilige Kamera treten, oder sich durch das Bild bewegen. Für diesen Fall sind die jeweiligen davon betroffenen Personen durch ihre Teilnahme an bzw. ihrem Besuch an der öffentlichen Versteigerung mit der Verarbeitung ihrer personenbezogenen Daten in Form der Abbildung ihrer Person im Rahmen des Zwecks der Live-Auktion (Übertragung der Auktion mittels Bild und Ton) einverstanden.

Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten Gemäß den Vorschriften der DSGVO stehen Ihnen insbesondere folgende Rechte zu:

- Recht auf unentgeltliche Auskunft über die zu Ihrer Person gespeicherten personenbezogenen Daten, das Recht eine Kopie dieser Auskunft zu erhalten, sowie die weiteren damit in Zusammenhang stehenden Rechte nach Art. 15 DSGVO.
- Recht auf unverzügliche Berichtigung nach Art. 16 DSGVO Sie betreffender unrichtiger personenbezogener Daten, ggfls. die Vervollständigung unvollständiger personenbezogener Daten – auch mittels einer ergänzenden Erklärung – zu verlangen.

- Recht auf unverzügliche Löschung ("Recht auf Vergessenwerden") der Sie betreffenden personenbezogenen Daten, sofern einer der in Art. 17 DSGVO aufgeführten Gründe zutrifft und soweit die Verarbeitung nicht erforderlich ist.
- Recht auf Einschränkung der Verarbeitung, wenn eine der Voraussetzungen in Art. 18 Abs. 1 DSGVO gegeben ist.
- Recht auf Datenübertragbarkeit, wenn die Voraussetzungen in Art. 20 DSGVO gegeben sind.

 Recht auf jederzeitigen Widerspruch nach Art. 21 DSGVO aus Gründen, die sich aus Ihrer besonderen Situation ergeben, gegen die Verarbeitung Sie betreffender personenbezogener Daten, die aufgrund von Art. 6 Abs. 1 lit e) oder f) DSGVO erfolgt. Dies gilt auch für ein auf diese Bestimmungen gestütztes Profiling.

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 verstößt, so haben Sie das Recht sich mit einer Beschwerde an die zuständige Stelle, in Bayern an das Bayerische Landesamt für Datenschutzaufsicht, Promenade 27 (Schloss), D - 91522 Ansbach zu wenden.

Datensicherheit

Wir legen besonders Wert auf eine hohe IT-Sicherheit, unter anderem durch eine aufwendige Sicherheitsarchitektur.

Datenspeicherzeitraum

Der Gesetzgeber schreibt vielfältige Aufbewahrungsfristen und pflichten vor, so. z.B. eine 10-jährige Aufbewahrungsfrist (§ 147 Abs. 2 i. V. m. Abs. 1 Nr.1, 4 und 4a AO, § 14b Abs. 1 UStG) bei bestimmten Geschäftsunterlagen, wie z.B. für Rechnungen. Wir weisen auch darauf hin, dass die jeweilige Aufbewahrungsfrist bei Verträgen erst nach dem Ende der Verträgsdauer zu laufen beginnt. Wir erlauben uns auch den Hinweis darauf, dass wir im Falle eines Kulturgutes nach § 45 KGSG i.V.m. § 42 KGSG verpflichtet sind, Nachweise über die Sorgfaltsanforderungen aufzuzeichnen und hierfür bestimmte personenbezogene Daten für die Dauer von 30 Jahren aufzubewahren. Nach Ablauf der Fristen, die uns vom Ge setzgeber auferlegt werden, oder die zur Verfolgung oder die Abwehr von Ansprüchen (z.B. Verjährungsregelungen) nötig sind, werden die entsprechenden Daten routinemäßig gelöscht. Daten. die keinen Aufbewahrungsfristen und -pflichten unterliegen, werden gelöscht, wenn ihre Aufbewahrung nicht mehr zur Erfüllung der vertraglichen Tätigkeiten und Pflichten erforderlich ist. Stehen Sie zu uns in keinem Vertragsverhältnis, sondern haben uns personenbezogene Daten anvertraut, weil Sie bspw. über unsere Dienstleistungen informiert sein möchten, oder sich für einen Kauf oder Verkauf eines Kunstwerks interessieren, erlauben wir uns davon auszugehen, dass Sie mit uns so lange in Kontakt stehen möchten, wir also die hierfür uns übergebenen personenbezogenen Daten so lange verarbeiten dürfen, bis Sie dem aufgrund Ihrer vorbezeichneten Rechte aus der DSGVO widersprechen, eine Einwilligung widerrufen, von Ihrem Recht auf Löschung oder der Datenübertragung Gebrauch machen.

Wir weisen darauf hin, dass für den Fall, dass Sie unsere Internetdienste in Anspruch nehmen, hierfür unsere erweiterten Datenschutzerklärungen ergänzend gelten, die Ihnen in diesem Fall gesondert bekannt gegeben und transparent erläutert werden, sobald Sie diese Dienste in Anspruch nehmen.

*Verordnung (EU) 2016/679 des Europäischen Parlaments und des Rates vom 27. April 2016 zum Schutz natürlicher Personen bei der Verarbeitung personenbezogener Daten, zum freien Datenverkehr und zur Aufhebung der Richtlinie 95/46/EG (Datenschutz-Grundverordnung)

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 5.5) 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 aug tioneer 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 here presents is the "beneficial owner" according to Section 3 GwG (Money Laundering Act).

2. Calling / Auction Procedure / Winning a lot

2.1 As a general rule the object is called up for the lower estimate, in exceptional cases it also below. The bidding steps are be at the auctioneer's discretion; in general, in steps of 10 %.

2.2 The auctioneer may reject a bid, especially if a bidder, who is not known to the auctioneer or with whom there is no business relation as of yet, does not furnish security before the auction begins. Even if security is furnished, any claim to acceptance of a bid shall be unenforceable.

2.3 If a bidder wishes to bid on behalf of someone else, he must notify the bidder before the start of the auction, stating the name and address of the person represented and submitting a written power of attorney. When participating as a telephone bidder or as a bidder in a live auction (see definition Section 1.4), representation is only possible if the auctioneer has received the proxy in writing at least 24 hours before the start of the auction (= first call). Otherwise, the representative is liable to the auctioneer for his bid, as if he had submitted it in his own name, either for performance or for damages.

2.4 A bid expires, except in the case of its rejection by the

auctioneer, if the auction is closed without a bid being accepted or if the auctioneer calls up the item again; a bid does not expire with a subsequent ineffective higher bid.

2.5 In addition, the following applies to written proxy bids: These must be received no later than the day of the auction and must name the item, stating the catalog number and the bid price, which is understood to be the hammer price without premium and sales tax; Any ambiguities or inaccuracies are at the expense of the bidder.

If the description of the auction item does not match the specified catalog number, the catalog number is decisive for the content of the bid. The auctioneer is not obliged to inform the bidder that his bid has not been considered. Each bid will only be used by the auctioneer to the amount necessary to outbid other bids.

2.6 A bid is accepted if there is no higher bid after three calls. Notwithstanding the possibility of refusing to accept the bid, the

auctioneer may accept the bid with reserve; this shall apply especially if the minimum hammer price specified by the commissioner is not reached. In this case the bid shall lapse within a period of 4 weeks from the date of its acceptance unless the auctioneer notifies the bidder about unreserved acceptance of the bid within this period.

2.7 If several bidders submit bids of the same amount, the auctioneer can, at his own discretion, award a bidder the bid or decide on the bid by drawing lots. If the auctioneer overlooked a higher bid or if there is any other doubt about the bid, he can choose to repeat the bid in favor of a specific bidder or offer the item again until the end of the auction; in these cases, a previous knock-down becomes ineffective.

2.8 Winning a lot makes acceptance and payment obligatory.

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 liveauction) 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 auctioneer determining the type and means of shipment at its own discretion.

4.3 Once the bid has been accepted, the auction item is stored at the auctioneer at the risk and expense of the buyer. The auctioneer is entitled, but not obliged, to take out insurance or to take other value-preserving measures. He is entitled at any time to store the item with a third party for the account of the buyer; if the item is stored at the auctioneer, the auctioneer can demand payment of a standard storage fee (plus handling charges).

5. Purchase price / Due date / Fees

5.1 The purchase price is due upon the acceptance of the bid (in the case of post-auction sales, cf. section 3.7, upon acceptance of the bid by the auctioneer). Invoices issued during or immediately after the auction require reaudit; errors excepted.

5.2 The buyer shall only make payments to the account specified by the auctioneer. The fulfillment effect of the payment only occurs when it is finally credited to the auctioneer's account.

All costs and fees of the transfer (including the bank charges deducted from the auctioneer) shall be borne by the buyer, insofar as this is legally permissible and does not fall under the prohibition of Section 270a of the German Civil Code.

5.3 The sale is subject to differential or standard taxation depending on the consignor's requirements. The applicable type of taxation can be requested prior to the purchase; it is also indicated in the catalog. Objects marked "D" are subject to differential taxation, and objects marked "R" are subject to standard taxation.

5.4 Taxation

5.4.1 If standard taxation is applicable, the hammer price is subject to statutory sales tax, the amount of which depends on the object's tax classification (see section 5.4.2).

5.4.2 Depending on the type and nature of the work, the reduced sales tax rate of 7% (e.g., for printed books and specific original works of art within the meaning of Article 12 (2) Section 2 No. 1 of the German Sales Tax Act (UStG) in conjunction with Annex 2) or the standard tax rate of 19% may apply.

5.4.3 The applicable sales tax rate is specified in the catalog or online.

5.4.4 If differential taxation is applied in accordance with Article 25a of the German Sales Tax Act (UStG), no separate sales tax will be charged. If this is the case, the applicable statutory sales tax of 19% is included in the purchase price.

5.5 Buyer's premium

5.5.1 Objects marked with "D" in the catalog are subject to differential taxation.

If differential taxation is applied, an additional premium will be levied on each item as specified below:

– Hammer price up to 800,000 €: herefrom 32 % premium.

– The share of the hammer price exceeding $800,000 \in$ is subject to a premium of 27 % and is added to the premium of the share of the hammer price up to $800,000 \in$.

– The share of the hammer price exceeding 4,000,000 \in 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 \in .

5.5.2 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 surcharge, they are also subject to the import turnover tax, advanced by the auctioneer, of currently 19 % of the invoice total.

5.5.3 Objects marked "R" in the catalog are subject to regular taxation. Accordingly, the purchasing price consists of the hammer price and a surcharge per single object calculated as follows:

Hammer price up to 800,000 €: herefrom 27 % premium.

– The share of the hammer price exceeding $800,000 \in$ is subject to a premium of 21% and is added to the premium of the share of the hammer price up to $800,000 \in$.

− 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 individual statutory VAT is levied to the sum of hammer price and surcharge, (see section 5.4.2).

Regular taxation may be applied for contractors entitled to input tax reduction.

DATA PRIVACY POLICY

5.6 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.

5.7 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.

6. Advance payment / Retention of title

6.1 The auctioneer is not obliged to hand out the auction item before payment of all amounts owed by the buyer has been made.

6.2 Ownership of the object of purchase is only transferred to the buyer once the invoice amount has been paid in full. If the buyer has already resold the object of purchase at a point in time when he has not yet paid the auctioneer's invoice amount or has not paid it in full, the buyer transfers all claims from this resale to the auctioneer up to the amount of the unpaid invoice amount. The auctioneer accepts this transfer.

6.3 If the buyer is a legal entity under public law, a special fund under public law or an entrepreneur who, when concluding the purchase contract, is exercising his commercial or self-employed professional activity, the retention of title also applies to claims of the auctioneer against the buyer from the current business relationship and other auction items until the settlement of claims in connection with the purchase

7. Right of offset- and retention

7.1 The buyer can only offset undisputed or legally binding claims against the auctioneer

7.2 The buyer's rights of retention are excluded. Rights of retention of the buyer who is not an entrepreneur within the meaning of § 14 BGB (German Civil Code) are only excluded if they are not based on the same contractual relationship

8. Delay in payment, Revocation, Claims for compensation

8.1 If the buyer is in default with a payment, the auctioneer can, regardless of further claims, demand interest for default at the usual bank interest rate for open overdrafts, but at least in the amount of the respective statutory interest on defaults according to §§ 288, 247 BGB (German Civil Code). With the occurrence of default, all claims of the auctioneer become due immediately.

8.2 If the auctioneer demands compensation instead of performance because of the late payment and if the item is auctioned again, the original buyer, whose rights from the previous bid expire, is liable for the damage caused as a result, such as storage costs, failure and lost profit. He has no claim to any additional proceeds realized in the repeated auction and is not permitted to make any further bids.

8.3 The buyer must collect his acquisition from the auctioneer immediately, at the latest 1 month after the bid has been accepted. If he defaults on this obligation and collection does not take place despite an unsuccessful deadline, or if the buyer seriously and finally refuses collection, the auctioneer can withdraw from the purchase contract and claim compensation with the proviso that he can auction the item again and compensate for his damage in the same way as in the event of default in payment by the buyer, without the buyer being entitled to additional proceeds from the new auction. In addition, the buyer also owes reasonable compensation for all collection costs caused by the delay.

8.4 The auctioneer is entitled to withdraw from the contract if it emerges after the conclusion of the contract that he is not or was not entitled to carry out the contract due to a legal provision or official instruction or there is an important reason, that makes the execution of the contract for the auctioneer, also under conside ration of the legitimate interests of the buyer, unacceptable. Such an important reason exists in particular if there are indications of the existence of facts according to §§ 1 Para. 1 or 2 of the transaction in the sense of the Money Laundering Act (GwG) or in the case of missing, incorrect or incomplete disclosure of the identity and economic background of the transaction in the sense of the Money

Laundering Act (GwG) as well as insufficient cooperation in the fulfillment of the obligations resulting from the Money Laundering Act (GwG), regardless of whether on the part of the buyer or the consignor. The auctioneer will seek clarification without negligent hesitation as soon as he becomes aware of the circumstances that iustify 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 an object that represents a used item in a public auction within the meaning of Section 312g Paragraph 2No. 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 Eurthermore Munich is always the place of jurisdiction if the buyer does not have a general place of jurisdiction in Germany.

12.4 The law of the Federal Republic of Germany applies to the legal relationship between the auctioneer and the bidder/buyer, excluding the United Nations Convention on Contracts for the International Sale of Goods (CISG).

12.5 Dispute Resolution:

The provider is neither legally obliged nor voluntarily to join a dispute resolution (e.g. Art. 36 Para. 1 `Verbraucherstreitbeilegungsgesetz (Consumer Dispute Settlement Act, VSBG) before a consu mer 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 mean ing and interpretation of the terms used in these auction conditions are exclusively dependent on German law.

(As of May 2025)

Ketterer Kunst GmbH & Co. KG Munich

Scope:

The following data privacy rules address how your personal data is handled and processed for the services that we offer, for instance when you contact us initially, or where you communicate such data to us when logging in to take advantage of our further services.

Data controller

The "data controller" within the meaning of the European General Data Protection Regulation* (GDPR) and other regulations relevant to data privacy are:

Ketterer Kunst GmbH & Co. KG.

Joseph-Wild-Str. 18, D-81829 Munich You can reach us by mail at the addresses above, or by phone: +49 89 55 244-0 by fax: +49 89 55 244-166 by email: infomuenchen@kettererkunst.de

Definitions under the European GDPR made transparent for you:

Personal Data

Personal data is any information relating to an identified or identifiable natural person (hereinafter "data subject"). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier, or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural, or social identity of that natural person

Processing of Your Personal Data

"Processing" means any operation or set of operations performed on personal data or on sets of personal data, whether or not by automated means, such as collection, recording, organization, structuring, storage, adaptation or alteration, retrieval, consultation, use, disclosure by transmission, dissemination or otherwise making available, alignment or combination, restriction, erasure, or destruction.

Consent

"Consent" of the data subject means any freely given, specific, in formed, and unambiguous indication of the data subject's wishes by which he or she, by a statement or by a clear affirmative action signifies agreement to the processing of personal data relating to him or her.

We also need this from you - whereby this is granted by you com pletely voluntarily - in the event that either we ask you for personal data that is not required for the performance of a contract or to take action prior to contract formation, and/or where the lawful ness criteria set out in Art. 6 (1) sentence 1, letters c) - f) of the GDPR would otherwise not be me

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 Auctions

In so-called live auctions, one or more cameras or other audio and video recording devices are directed toward the auctioneer and the respective works of art being offered at auction. Generally, such data can be received simultaneously via the Internet by anyone using this medium. Ketterer Kunst takes the strongest precau tions to ensure that no one in the room who has not been specifically designated by Ketterer Kunst to be on camera with their consent for the auction process is captured on camera. Nevertheless, Ketterer Kunst cannot assume any responsibility for whether individuals in the auction hall themselves actively enter the respective frame, for example by deliberately or unknowingly stepping partially or completely in front of the respective camera, or by

moving through the scene. In such situation, through their participation in or attendance at the public auction, the respective individuals involved are agreeing to the processing of their personal data in the form of their personal image for the purposes of the live auction (transmission of the auction via audio and video).

Your Rights Relating to the Processing of Your Personal Data

Pursuant to the provisions of the GDPR, you have the following rights in particular:

- The right to information on stored personal data concerning yourself, free of charge, the right to receive a copy of this infor mation, and the other rights in this connection as stated in Art. 15 of the GDPR.
- The right to immediate rectification of inaccurate personal data concerning you as stated in Art. 16 of the GDPR, and as applicable, to demand the completion of incomplete personal data, including by means of providing a supplementary statement.
- · The right to immediate deletion ("right to be forgotten") of personal data concerning yourself provided one of the grounds stated in Art. 17 of the GDPR applies and provided the processing is not necessary.
- The right to restriction of processing if one of the conditions in Art. 18 (1) of the GDPR has been me
- 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. **R7/D:** This object is sold subject to differential or regular taxation at a tax rate of 7%.
- 4. R19/D: This object is sold subject to differential or regular taxation at a tax rate of 19 %.
- 5. **R7:** This object is sold subject to regular taxation at a tax rate of 7 %.
- 6. R19: This object is sold subject to regular taxation at a tax rate of 19 %.
- 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 Artprice Price Database provides auction results dating back to 1987 and, according to the company, currently includes auction data from over 700 auction houses worldwide.

Results

Results available from the first work day after the auction 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 590

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- 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 catalogue, as far as they are uniquely identifiable, have been checked against the database of the Register prior to the auction.

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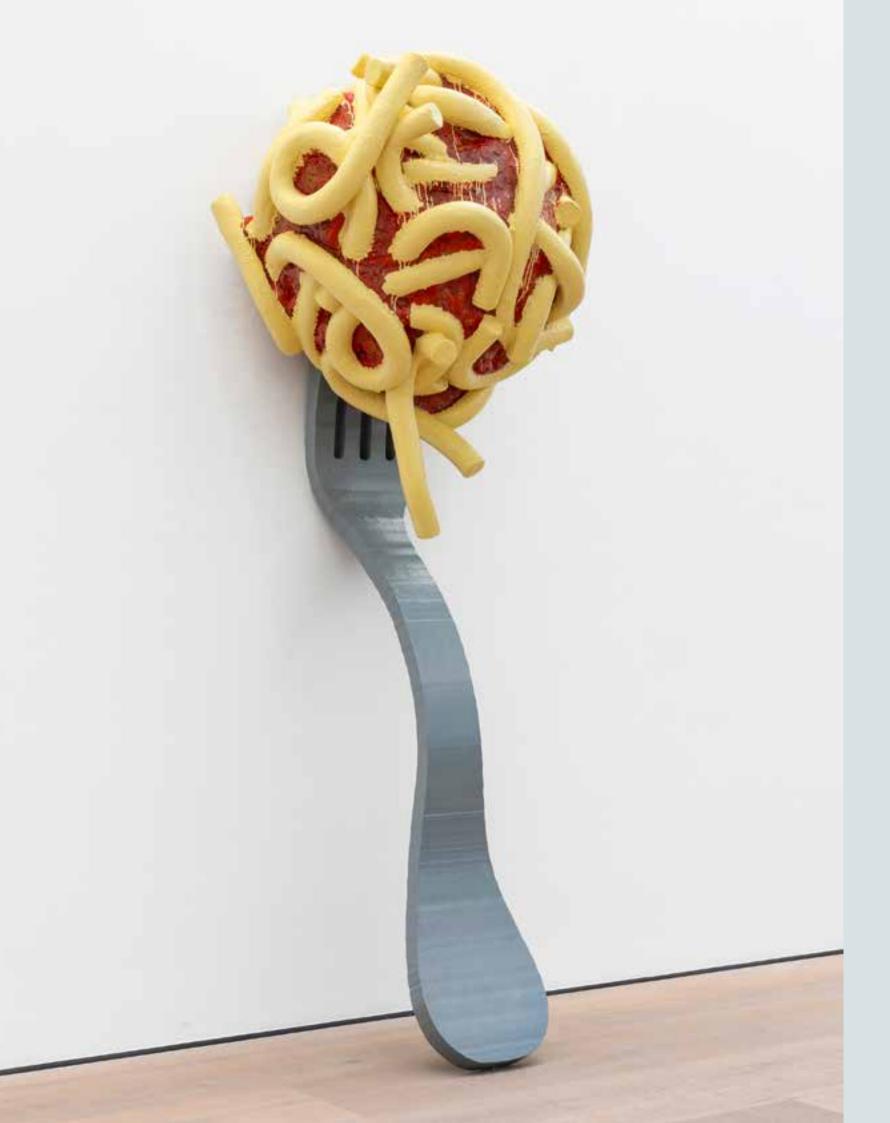
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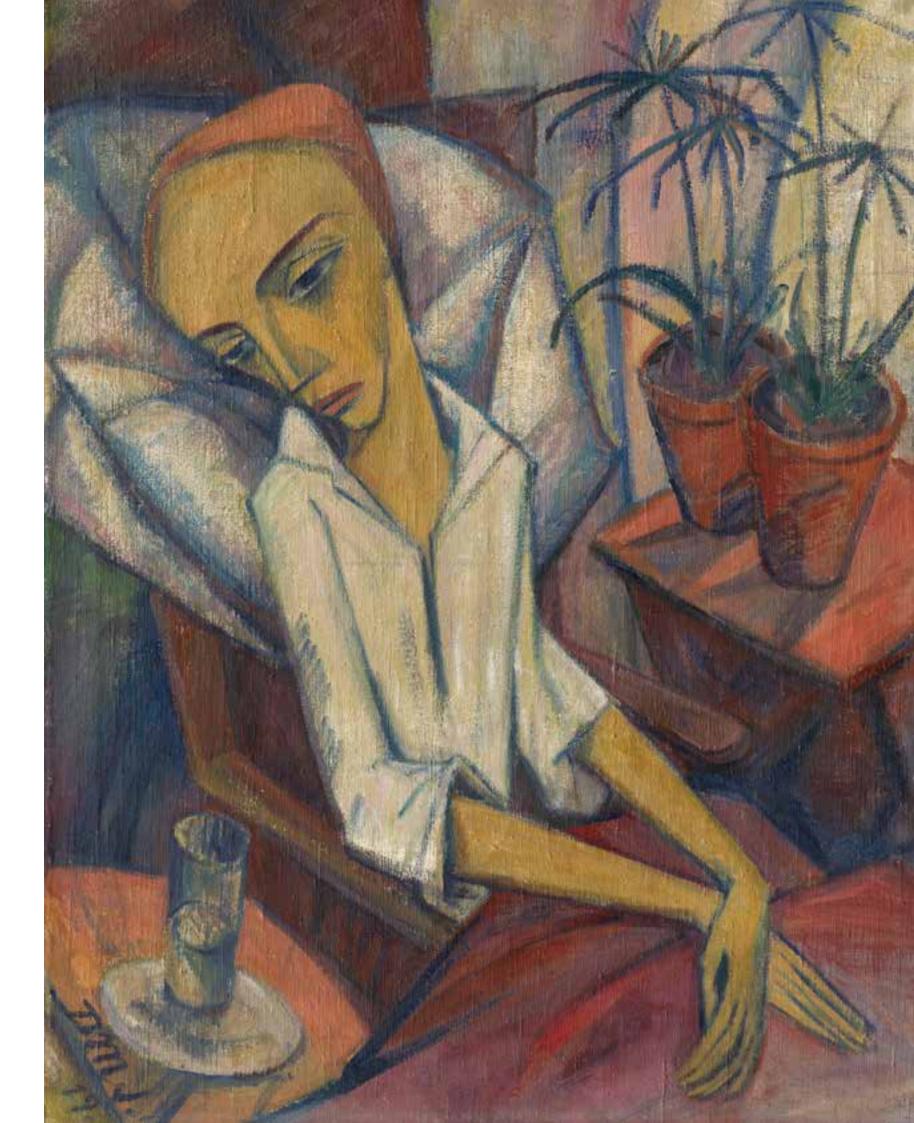
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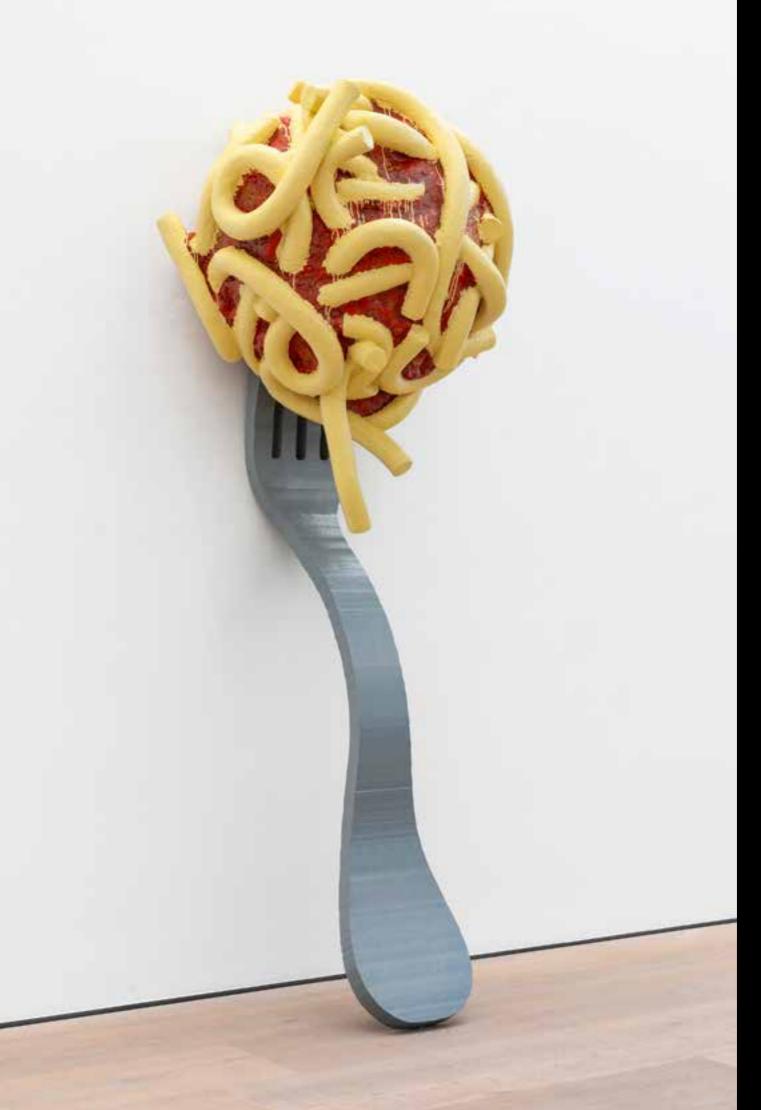
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