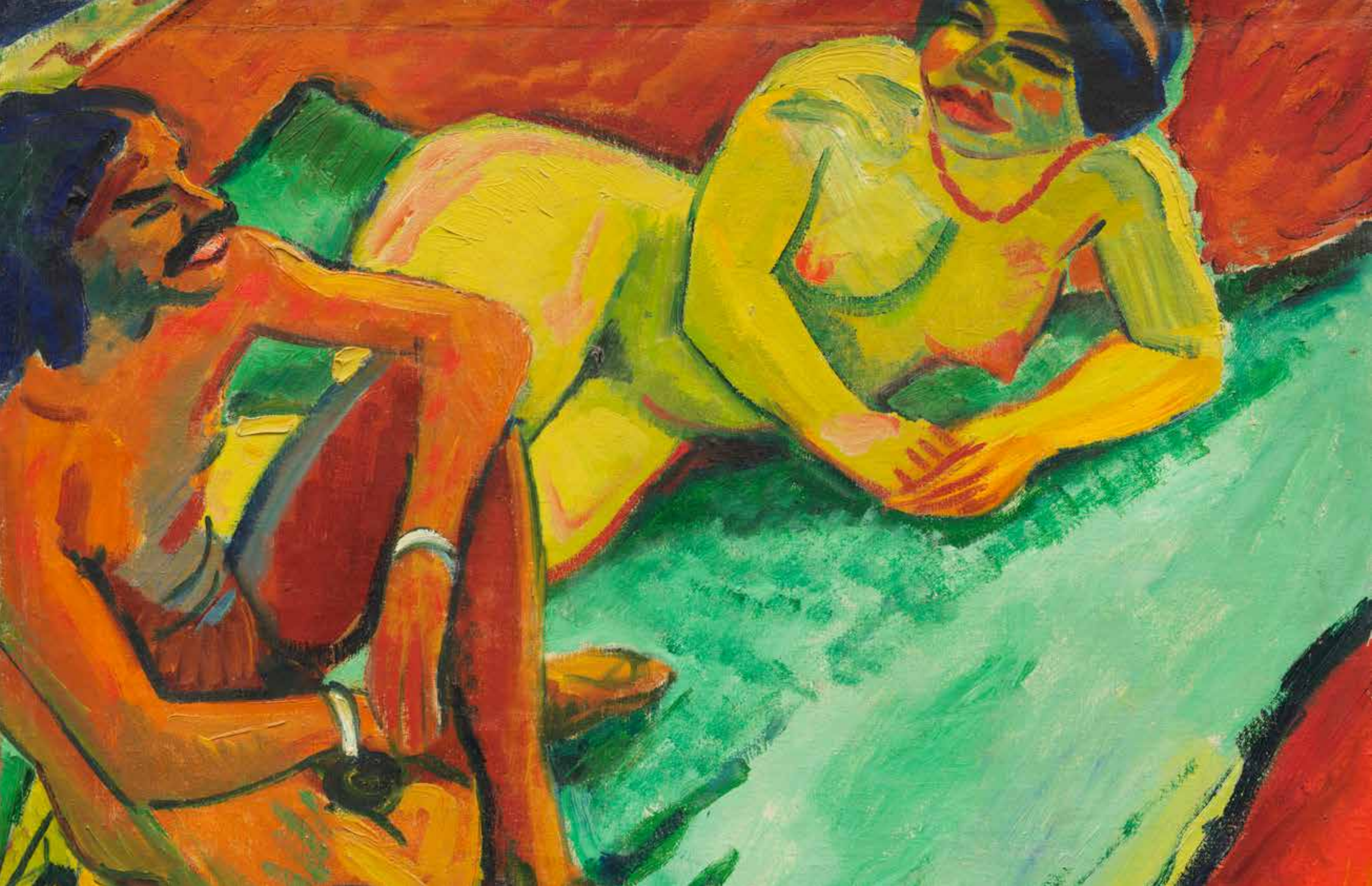


EVENING SALE

December 5, 2025















AUCTION 600

Evening Sale

Auction

Lots 1–84 Evening Sale (600)
Friday, December 5, 2025, 5 pm

Ketterer Kunst Munich
Joseph-Wild-Straße 18
81829 München

**We kindly ask you to reserve a seat in advance
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or infomuenchen@kettererkunst.de**

Further Auctions

Lots 100–343 Day Sale (601)
Saturday, December 6, 2025, 1 pm

Online Sale
„19th & 20th Century Art from the Günther Förg Collection“
onlinesale.kettererkunst.de
Mon, December 15, 2025, from 3 pm
Lots sold consecutively

Preview

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

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

Thu	November 13	10 am – 9 pm
	Reception	from 6.30 pm
Fri	November 14	10 am – 6 pm
Sat	November 15	11 am – 5 pm

Frankfurt
Bernhard Knaus Fine Art, Niddastraße 84, 60329 Frankfurt am Main
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Wed	November 19	10 am – 3 pm

Munich (all works)
Ketterer Kunst, Joseph-Wild-Straße 18, 81829 Munich
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Sun	November 30	11 am – 5 pm
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Tue	December 2	10 am – 6 pm
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Thu	December 4	10 am – 5 pm
Fri	December 5	10 am – 6 pm *

** Day Sale only*

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Tue	November 25	10 am – 6 pm

Please note the change in buyer's premium (5.5) in our terms of public auction as of October 15, 2025.

Exchange rate: 1 Euro = 1,16 US Dollar (Approximate value).

Front cover: Lot 46 M. Jungwirth – frontispiece 1: Lot 23 M. Pechstein – frontispiece 2: Lot 59 A. Jorn – frontispiece 3: Lot 77 P. Klee – frontispiece 4: Lot 47 T. Schütte – frontispiece 5: Lot 41 A. Warhol – page 10: Lot 14 E. L. Kirchner – page 14: Lot 70 W. Copley – page 17: Lot 42 G. Kolbe – page 293: Lot 37 W. Tillmanns – page 294: Lot 58 T. Cragg – page 297: Lot 69 P. Picasso – rear inside cover: Lot 57 M. Louis – rear outside cover: Lot 60 P. Dorazio

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VILLA STUCK, GALERIE WOLFGANG KETTERER, 1968–1982,
1ST–66TH AUCTION, PRINZREGENTENSTRASSE 60, MUNICH.



VINCENT VAN GOGH

1853 Groot-Zundert/Holland – 1890 Auvers-sur-Oise



Der Sämann (Zaayer). 1881.

Sepia Ink, partly with light blue wash.
Titled “Zaayer” in the lower right. On laid paper.
11,7 x 7,4 cm (4.6 x 2.9 in), the full sheet.
The work was created in Etten between September and October 1881.
The catalogues raisonnés also mention the work under the titles
“The Sower” and “Le semeur”.

🕒 *Called up: December 5, 2025 – ca. 5.00 pm ± 20 min.*

€ 80.000 – 120.000 (R7/D)

\$ 92,800 – 139,200

PROVENANCE

- Presumably in the collection of Anthon Gerard Alexander van Rappard (1858-1892), Utrecht.
- Presumably in the collection of Henriëtte Elisabeth van Rappard-del Campo (1854-1910), Santpoort/Netherlands (presumably inherited from the above).
- Philipus de Kanter Collection, Delft.
- H. P. (Hendricus Petrus) Bremmer Collection, The Hague (from 1928 the latest).
- Anna Amalia “Annie” Bremmer-Hollmann Collection (1895-1989), The Hague (probably inherited from the above).
- Prof. Hilde Gärtner Collection, Linz (1982, gift from the above, with handwritten note on the back of the frame).
- Private collection, southern Germany (2011, inherited from the above).

EXHIBITION

- Vincent van Gogh. Aquarelles & dessins de l’époque 1881–1885, art dealer E. J. van Wisselingh, Amsterdam, April 19 - May 18, 1961, cat. no. 2.

LITERATURE

- Jan Hulsker and J. M. Meulenhoff, The New Complete Van Gogh. Paintings, Drawings, Sketches, Amsterdam/Philadelphia 1996, CR no. 32 (illustrated in b/w).
- Jacob Baart de la Faille, Vincent van Gogh. The Complete Works on Paper. Catalogue Raisonné, Vol. 1, San Francisco 1992, CR no. 857 (with b/w illustration, plate IX, titled “The Sower: Full Face”).
- Jacob Baart de la Faille, The Works of Vincent van Gogh. His Paintings and Drawings, Amsterdam 1970, CR no. 857 (with b/w ill., p. 323, titled “The Sower”).
- Jacob Baart de la Faille, L’Œuvre de Vincent van Gogh. Catalogue Raisonné (Dessins, Aquarelles, Lithographies), Paris/Brussels 1928, CR no. 857 (with title “Le sameur”).
-
- Vincent van Gogh, Briefe an den Maler Anthon van Rappard (1881-1885), Vienna 1937, letter dated October 15, 1881 (according to CR de la Faille, the drawing mentioned is probably the one offered here).
- H. P. Bremmer (ed.), Beeldende Kunst V, 2 (5, 1917-1918, with illustration on the cover).



Vincent van Gogh, De zaaier (The sower), 1888, oil on canvas, Kröller-Müller Museum, Otterlo.

• Detailed, elaborately composed small drawing from the early days of Vincent van Gogh’s short yet intense artistic career

• One of the young painter’s first drawings that already reveals hints of his later, characteristic figures

• He sees the sower as a symbol of life, of the eternal cycle of growth, blossoming, and harvest

• Part of the important Van Gogh collection of H. P. Bremmer and Annie Bremmer-Hollmann, The Hague, for more than five decades

“Drawing is the root of everything.”

Vincent van Gogh in a letter to his brother Theo van Gogh, June 3, 1883, The Hague

This drawing is part of a small group of works from 1881 depicting farmers sowing seeds. In September, van Gogh wrote to his brother Theo: “Fortunately, I have been able to persuade several persons here to sit for me. [...] I have drawn a sower twice. [...] With a little sepia and India ink, and now and then with a little colour.” (Etten, September 1881, letter no. 150). Van Gogh places the sower prominently at the center of the composition. With a self-assured, in part quite strong line and impressive clarity, van Gogh demonstrates his outstanding talent. Although this small yet highly detailed drawing was made at the beginning of his artistic career, it already reveals some of the stylistic characteristics of his forthcoming exceptional artistic achievements, which would establish him as a key figure of European Modernism: the dynamic brushstrokes in the background, the high horizon line, the isolated bare trees, and the rounded, powerful forms of the figure that almost fills the page are already suggestive of his masterpieces that would follow a few years later, works like “The Potato Eaters” (1885, Van Gogh Museum, Amsterdam) or his colorful “Sower” from 1888 (Kröller-Müller Museum, Otterlo). The work eventually found its way into the collection of the renowned Van Gogh expert and collector H. P. Bremmer, who from 1907 onwards worked first as a teacher and then as an advisor to Helene Kröller-Müller (1869–1939), whose collection forms the core of the now world-famous museum of the same name in Otterlo. [CH]





KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Weggabelung. 1909.

Watercolor.
Signed and dated in the lower right. On watercolor paper, laid on wove paper.
37 x 44,3 cm (14.5 x 17.4 in), the full sheet.
Painted in the Dangast Bog in the summer of 1909. [MH]

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

🕒 *Called up: December 5, 2025 – ca. 5.02 pm ± 20 min.*

€ 80.000 – 120.000 (R7/D/F)
\$ 92,800 – 139,200

PROVENANCE

- Private collection, North Rhine-Westphalia.
- Charles Tabachnick Collection, Toronto (until 1986, Sotheby's, New York).
- Private collection, Berlin (acquired from the above in 1986).

EXHIBITION

- Karl Schmidt-Rottluff. Gemälde, Aquarelle, Graphik, Kunsthandwerk aus Privatsammlungen, Lippisches Landesmuseum and Schloss Detmold, November 5-December 3, 1978.

LITERATURE

- Hauswedell & Nolte, Hamburg, Modern Art Auction, June 12–13, 1981, lot 1215 (illustrated, color plate 25).
- Sotheby's, New York, 5545th auction, November 19, 1986, lot 16.

• From the heyday of the “Brücke” days in Dresden

• Radically modern landscape aesthetics in a free
interplay of form and color

• Through his experience of nature in Dangast,
Schmidt-Rottluff finds his new, expressive visual
language

• Works created in this place of inspiration on the
North Sea coast are extremely rare on the
international auction market

• Part of an acclaimed private collection in Berlin
for almost 40 years



The watercolor “Weggabelung” (“Crossroads”) from 1909 is an impressive testimony to Karl Schmidt-Rottluff’s creative period in the North German artists’ colony of Dangast. From 1907 to 1912, Schmidt-Rottluff visited the small North Sea resort of Dangast, initially together with Heckel or Pechstein. During this pivotal period, the artist developed a new, powerful visual language characterized by intense color contrasts, reduced forms, and an intensified emotional expressiveness. He primarily painted the landscape of the quiet coastal town, attempting to capture its ambience with his newly acquired expressiveness. The work does not depict an idyllic landscape in a traditional sense; instead, it presents a scene of diverging paths—a motif that allows for symbolic interpretation beyond its geographical meaning. It evokes associations with issues such as orientation, decision-making, and movement.

The dynamic composition is particularly striking, resulting from an impulsive brushstroke and the dynamic arrangement of paths and surfaces. Schmidt-Rottluff dispenses with perspective depth in favor of a flat, rhythmic composition in which, on the one hand, the colors interact, and, on the other hand, each stroke stands side by side on an equal footing. The dominant tones of blue, green, and red lend the

watercolor an intense, almost pulsating energy – a typical contrast of the “Brücke” Expressionists. Karl Schmidt-Rottluff put it this way: “The rhythm, the rush of color, that’s what always captivates and preoccupies me” (Karl Schmidt-Rottluff to Gustav Schiefler, May 1907, quoted from: Gerhard Wietek, Schmidt-Rottluff. Oldenburger Jahre 1907–1912, Mainz 1995, p. 119).

“Weggabelung” thus marks not only a topographical location but also an artistic turning point: Karl Schmidt-Rottluff, inspired by nature in Dangast, began to transform the visible outer world into inner images of great formal freedom and expressiveness. The watercolor is a prime document of a period in which the artist broke away from academic traditions, finding his very distinctive visual language.

Magdalena Moeller comments on the watercolors from this period: “The watercolors from 1909 can be regarded as a homogeneous and brilliant group of works. They are among Schmidt-Rottluff’s greatest contributions” (M. Moeller, in: Exhibition catalog, Werke aus der Slg. des Brücke-Museums Berlin, Hypo Kulturstiftung, Munich 1997, p. 19). [MH]

“The rhythm, the rush of color, that is what always captivates and preoccupies me.“

Karl Schmidt-Rottluff to Gustav Schiefler, May 1907, quoted from: Gerhard Wietek, Schmidt-Rottluff. Oldenburger Jahre 1907–1912, Mainz 1995, p. 119

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin



Hütten. 1909.

Oil on canvas.
Monogrammed and dated in the lower right. Inscribed “Hütten 300 [Mark] / Pechstein / Berlin Wilm. / Durlacher Str.14” on the reverse.
49.5 x 65 cm (19.4 x 25.5 in). [JS]

🕒 *Called up: December 5, 2025 – ca. 5.04 pm ± 20 min.*

€ 350.000 – 450.000 (R7/D/F)
\$ 406,000 – 522,000

PROVENANCE

- Galerie Fritz Gurlitt, Berlin (around 1914/15).
- Private collection, Berlin / Baden-Württemberg (1940-1993: Grisebach, Berlin).
- Private collection, Southern Germany (acquired from the above in 1993).

LITERATURE

- Aya Soika, Max Pechstein. The Catalogue Raisonné of Oil Paintings, vol. 1: 1905-1918, Munich 2011, CR no. 1909/15.
.....
- Grisebach Berlin, Ausgewählte Werke, November 26, 1993, cat. no. 15 (illustrated).
- Wolfgang Gurlitt Archive, image file no. fm131647, ca. 1914/15, <https://www.bildindex.de/document/obj20498927>.

- **Nida 1909: Pechtein found his ‘painter’s paradise’ in the peaceful fishing village on the Curonian Spit**
- **Radically modern aesthetics: a brilliant synthesis of free brushwork, sharp focus, reduced forms, and expressive colors**
- **Part of a private collection in southern Germany for over 30 years**
- **Paintings from this first stay in Nida are in international collections, including the Museo Thyssen-Bornemisza, Madrid, Museum Ludwig, Cologne, Hilti Art Foundation, Schaan/Liechtenstein, and the Philadelphia Museum of Art**

”[...] the sale of a painting to Walther Rathenau provided me with sufficient funds to devote an entire summer to my painting without having to take on any additional work, enabling me to work in Nida on the then uncharted Curonian Spit! All by myself, in a still intact unity of man and nature. Later that fall, I returned to Berlin with a rich harvest. In the future, Nida, with its drifting dunes, its lagoon, and the narrow strip of forest leading to the Baltic Sea, became my painter’s paradise.“

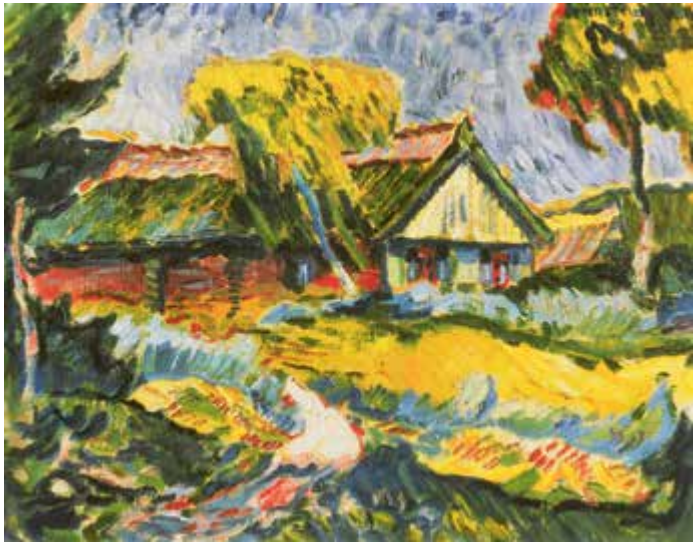
Max Pechtstein, quoted from: Aya Soika, Max Pechstein, Munich 2011, vol. 1, p. 31.

Between 1909 and 1910, Pechstein’s work underwent a decisive transformation, evolving into a mature and daring form of Expressionism. His first stay in Nida was particularly significant for this transformation. The young artist experienced rapid development in the small fishing village on the Curonian Spit, which proved decisive for his future work. Aya Sioka wrote: “The first stay in Nida was the beginning and the pinnacle of Pechstein’s artistic career.” (quoted from: Max Pechstein. Ein Expressionist aus Leidenschaft, Munich 2010, p. 104). The “Curonian colors” were an essential source of inspiration, about which Pechstein

reported to his fellow “Brücke” artist Erich Heckel as follows: “The Curonian colors are blue and green, lots of blue [...] everything is very picturesque” (quoted from: ibid. p. 103). Around 30 paintings, including some 15 landscapes and a large number of portraits of locals, represent the fruitful artistic harvest of this summer, which Pechstein mainly spent barefoot in the dunes and on the sea. The only drawback for the artist was the lack of nude models. A deficit that Pechstein quickly overcame back in Berlin with his legendary nude paintings of his new muse and later wife Charlotte “Lotte” Kaprolat.

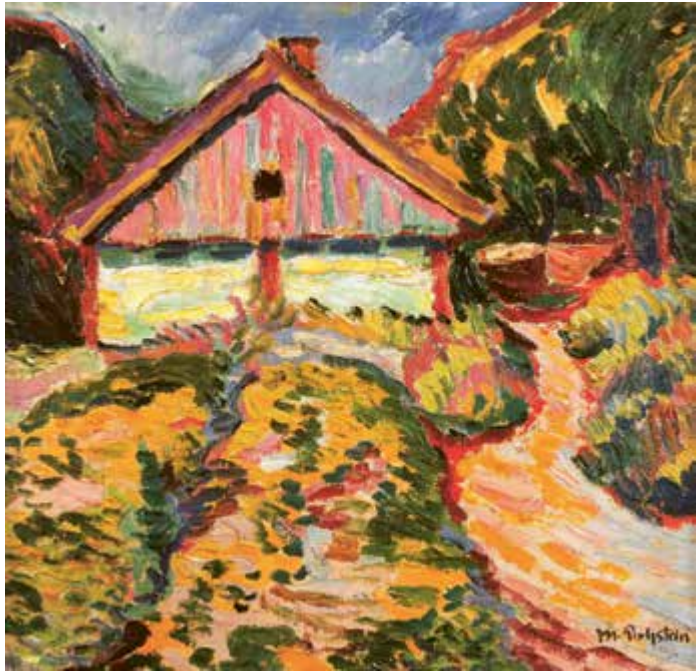


The journey from the bustling capital Berlin to the quiet and untouched village of Nida on the Curonian Spit took about ten days, although the place was by no means unknown to the artists of the time. Lovis Corinth, for example, had already painted in Nida during his studies in Königsberg. The artist Erst Mollenhauer recalls the beginnings of the Nida artist colony with the following words: “While Worpswede was already the focus of artistic interest at the turn of the century, Nida was still in its slumber, only to awaken shortly before the First World War and become a gathering place for artists and people who sought an experience of unspoiled nature and detested any kind of glitz and glamour.” (quoted in: *ibid.* p. 102). Even Pechstein, who was the first Brücke artist to move from Dresden to Berlin in 1908 and who also loved big-city nightlife, music, dance, theater, and the circus, felt magically drawn to nature, the sea, and the lagoon landscape with its small fishermen’s huts. Nida henceforth emerged as Pechstein’s personal retreat and “painter’s paradise” until the 1930s. He particularly appreciated the colors and the distinctive light, elements that inspired Pechstein to create the present painting in bold colors. With a detailed focus and broad brushstrokes, Pechstein confidently captured the path, huts, and nature, once again demonstrating his exceptional command of composition and color. In “Hütten” (Huts), Pechstein succeeded in capturing his sense of freedom, vastness, and lightheartedness on a clear summer day in an outstanding manner.

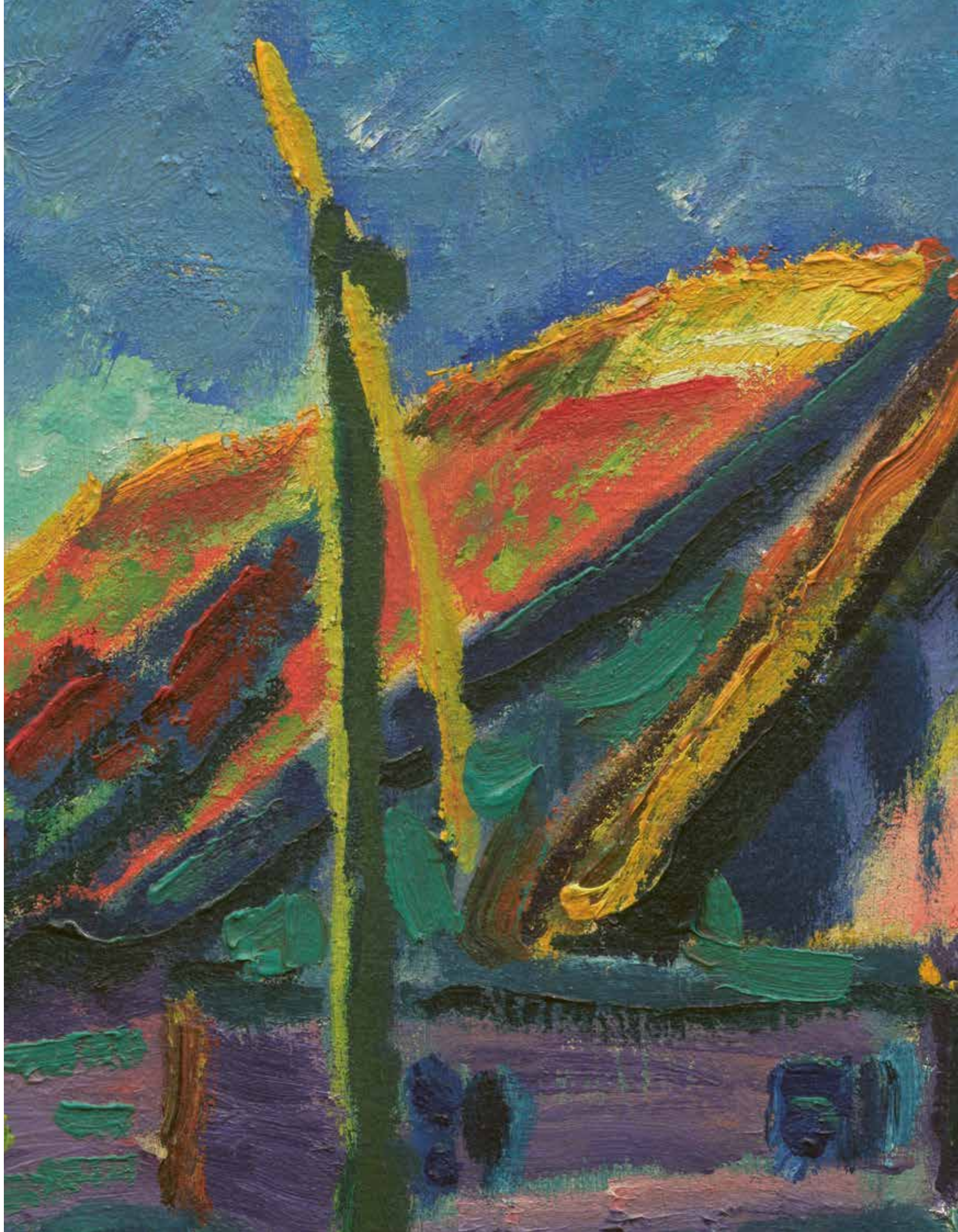


Max Pechstein, Kurisches Haus, 1909, oil on canvas, Philadelphia Museum of Art.
© Pechstein 2025 Hamburg / Berlin / VG Bild-Kunst, Bonn 2025

Max Pechstein, Haus auf der Kurischen Nehrung, 1909, oil on canvas, Museo Thyssen-Bornemisza, Madrid. © Pechstein 2025 Hamburg / Berlin / VG Bild-Kunst, Bonn 2025



Not surprisingly, many of the landscapes painted in Nida in 1909 are part of renowned international collections today, among them the Philadelphia Museum of Art, the Museo Thyssen-Bornemisza in Madrid, and the Museum Ludwig in Cologne. They are considered outstanding masterpieces of “Brücke” Expressionism, which by 1909 had already become too powerful and revolutionary for the Berlin Secession headed by Max Liebermann, which is why the works of the “Brücke” artists were ultimately rejected for the Secession’s annual exhibition in 1910 and ended up on display in the protest exhibition of the New Secession, founded by those who had been denied, in a framer’s shop on Rankenstraße in Berlin. At the time, the revolutionary painting of the “Brücke” was far too daring and far too modern for Berlin’s artistic tastes, yet today it is considered one of the significant highlights of European Modernism. [JS]



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos



Sertigweg. 1937.

Oil on canvas.
Gordon 1015. With the scratched signature in the upper left, with the scratched monogram in the lower left. Signed and titled on the reverse.
120 x 100 cm (47.2 x 39.3 in). [JS]

We are grateful to Dr. Wolfgang Henze, Wichtrach/Bern, for his kind expert advice.

🕒 *Called up: December 5, 2025 – ca. 5.06 pm ± 20 min.*

€ 500.000 – 700.000 (R7/D)
\$ 580,000 – 812,000

PROVENANCE

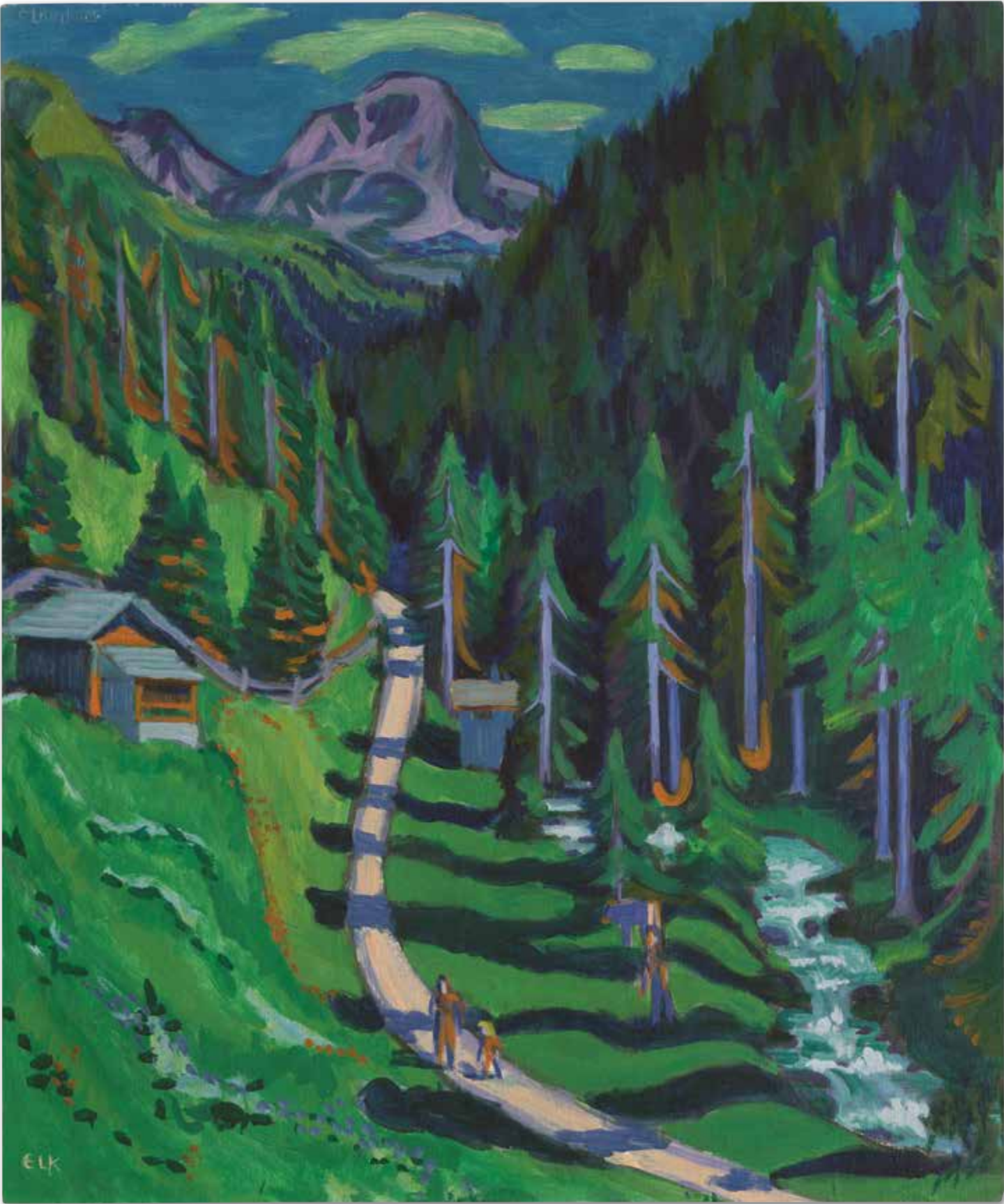
- Estate of the artist.
- Erna Kirchner (inherited from the above in 1938).
- Dr. Frédéric Bauer, Davos (acquired from the above on March 2, 1939, - at least until 1952).
- Curt Valentin Gallery, New York.
- Estate of Curt Valentin, New York (1954-1955).
- Margarete Schultz, Great Neck/New York (acquired from the aforementioned estate in July 1955, -1965).
- Caroline and Stephen Adler, Holliswood/New York (received as a gift from the aforementioned in June 1965, -1972).
- Siegfried Adler, Montagnola (acquired from the above in 1972).
- Private collection, Roman Norbert Ketterer, Campione d'Italia/Lugano (acquired from the above in 1974).
- Private collection, Switzerland (since 2002).
- Galerie Neher, Essen (2014).
- Private collection, Berlin.
- Private collection, southern Germany.

- **One of the last paintings by the exceptional “Brücke” expressionist**
- **Created in the solitude of Kirchner’s last retreat, the “Haus am Wildboden” in the Sertig Valley near Davos, where Kirchner took his own life in 1938**
- **Kirchner captured the sublimity of the Swiss mountains on canvas one last time with vibrant colors and confident brushstrokes**
- **In the light of the defamation of modern art in Germany in the summer of 1937, which deeply disturbed the artist, this landscape appears all the more conciliatory**
- **Exhibited at the Kunsthalle Basel in the year it was created**
- **From the important Kirchner collection of Dr. Bauer, Davos**

.....

“We are going to rent a small house, which we will move into in October. [...] It is just Sertig Valley. It is small and very modest, but also inexpensive. You have to adapt. Nobody knows what the future holds, and peace and quiet do not depend on appearances.”

E. L. Kirchner to Gustav Schiefeler, Davos, September 2, 1923.





Kirchner’s impressive skill in composition and color reveals itself in “Sertigtal im Winter” (Sertig Valley in Winter), in which he captured the contours of the Swiss mountains on canvas with great aplomb. Kirchner composed this expressionist landscape with playful ease, using bold contrasts of green and blue tones, structuring it with accents of red, white, and violet applied in dynamic brushstrokes. The path that runs through the valley, bright and light, is divided into clearly delineated light and dark color areas by the rhythmically arranged long shadows cast by the tall trees. The stream meanders down into the valley, its waters foaming, while the evening sunlight of this late summer’s day bathes the snow on the peaks in a mysterious, translucent violet glow.

The expressionist Kirchner is not concerned with the pure representation of a landscape impression, but with conveying his inner feelings to the outside world, using the landscape to express what lies deep within him, in keeping with the spirit of Expressionism, which aims at turning invisible feelings into form and color.

In 1911, Kirchner left Dresden, the city of origin of the artists’ group “Brücke,” and moved to the bustling metropolis of Berlin. At that time, modern life in Berlin took off rapidly, with automobiles, telephones, over a hundred daily newspapers (some published several times a day), international press outlets, theaters, variety shows, dance halls, and international art exhibitions. Kirchner was fascinated by this enormous concentration of urban modernity, a vibrant nightlife, the milieu of dancers, and the marginalized characters of this lively but socially tense urban environment. During his Berlin years, Kirchner captured his impressions of the big city in nervous strokes on paper or canvas, ultimately creating his undisputed masterpieces with “Street Scenes” (1913, Museum of Modern Art, New York) and “Frauen am Potsdamer Platz” (1914, Nationalgalerie Berlin). These works are considered icons of Expressionism today. Although Kirchner had never left Germany or Switzerland, he was a man of the world.

Towards the end of World War I, Kirchner fled Berlin for the seclusion of the Swiss mountains. Suffering from a variety of anxieties since World War I and with an addiction to Veronal, morphine, and alcohol, Kirchner initially sought to find a suitable place for treatment in the soothing tranquility of the mountains after his sanatorium treatments. Even though he was far from the big city, the highly sensitive artist could not find peace. While his anxieties and fears persisted, he found the secluded, rugged mountain landscape a new source of inspiration for his vibrant expressionist paintings. It was precisely during this mentally stressful phase of his life that Kirchner produced works characterized by outstanding quality and intensity.

In 1923, the then 43-year-old Kirchner moved into the small, modest “Haus auf dem Wildboden” at the entrance to the Sertig Valley near Davos with his partner Erna Schilling, a dancer he had met in Berlin. This solitude—for Erna often spent extended periods in Berlin—amid the mighty Swiss mountains was to be Kirchner’s emotional refuge from a world that increasingly overwhelmed him. The sight of the Sertig Valley and the distant peaks was a view he enjoyed every day from his “Haus auf dem Wildboden” during those years, and our landscape in bold colors is equally inspiring thanks to the characteristic, expressive, nervous strokes that Kirchner used to depict the fir trees in dense green.

In 1924, Kirchner had already captured this view of the valley from the same perspective in a watercolor and in the famous woodcut “Sertigstrasse im Winter” (Sertig Street in Winter). The painting “Sertigweg



Ernst Ludwig Kirchner, Sertigtal im Winter, 1924/25, watercolor over pencil, auctioned at Ketterer Kunst, December 12, 2020.

im Sommer” (Sertig Path in Summer), which features a very similar motif, also dates from 1924 and ranks among the artist’s highest auction prices. In the 1930s, when Kirchner’s expressionist painting was suddenly branded “degenerate” by the National Socialist regime in Germany, Kirchner’s view of the familiar landscape also changed. In 1937, many of Kirchner’s works were removed from German museums as part of the “Degenerate Art” campaign, and his work was publicly ridiculed in the exhibition of the same name in Munich’s Hofgarten, in line with the cultural policy of the “Third Reich.”

This is another reason why Kirchner’s view of the valley and the mountain panorama before him would be entirely different in 1937. In this painting, Kirchner captured the journey’s destination— the metaphysical power of the eternal mountains —in a clear, fateful, and hopeful manner, using it as a kind of symbol of life on the canvas for the last time. In December 1923, Kirchner wrote to Gustav Schiefeler from Switzerland: “I have never been indifferent to a subject I have dealt with. Never. I could not work on it if it did not also pose questions for me about a subject matter that has nothing to do with the technical treatment. [...] My hieroglyph is merely that a natural form is transformed into a line that does not depict said natural form, which is formed from the composition of the whole, the technique used, and the sensation and impulse triggered by the creative moment.” (quoted from: Ernst Ludwig Kirchners Davoser Tagebuch, Wichtrach/Bern 1997, p. 240). [JS]

EXHIBITION

- Kirchner, Kunsthalle Basel, October 30–November 27, 1937, no. 258.
- Ernst Ludwig Kirchner, Gemälde und Graphik der Sammlung F. Bauer, Davos, traveling exhibition Kunsthalle Nürnberg - Fränkische Galerie; Haus der Kunst, Munich; Museum am Ostwall, Dortmund; Haus am Waldsee, Berlin; et al., 1952/53, no. 27 with ill. p. 54.
- Ernst Ludwig Kirchner: a retrospective exhibition, traveling exhibition Seattle Art Museum; Pasadena Art Museum; Museum of Fine Arts, Boston, November 23–April 27, 1969, no. 68, illustrated on pp. 32f.
- 18. Kunstausstellung Trubschachen – Schweizer Künstlerinnen und Künstler, Trubschachen 2009, cat. 8.
- Expressionisten der “Brücke” und die Natur, Galerie Henze & Ketterer & Triebold in Riehen/Basel, May 4–September 7, 2013, no. (ID 76835).
- Philadelphia Museum of Art, Philadelphia (PA), permanent loan September 1, 2016–October 27, 2020.

LITERATURE

- Donald E. Gordon, Ernst Ludwig Kirchner. With a critical catalog of all paintings, Munich/Cambridge (Mass.) 1968, CR no. 1015, p. 413 (illustrated in black and white).
.....
- Donald E. Gordon and Margarethe Schultz, Correspondence February-May 1964 (typescript/manuscript, Donald Gordon Estate - University of Pittsburgh, series 1, box 5, folder 106).
- Franz Roh, Begegnungen mit modernen Malern, in: Aus unserer Zeit. Special edition for Siemens employees, Munich 1957, illustrated in color on p. 119.

- Franz Roh, Geschichte der deutschen Kunst von 1900 bis zur Gegenwart, Munich 1958, illustrated in color on plate IV.
- Donald E. Gordon, Ernst Ludwig Kirchner. With a critical catalog of all paintings, Munich 1968, p. 154, illustrated in color on p. 153.
- Donald E. Gordon, Introduction and Chronology, in: E. L. Kirchner - A Retrospective Exhibition, Seattle, Pasadena, Boston, 1968-1969, pp. 15-33, p. 32, illustrated on p. 33.
- Walter Lepori, Zauberge - zu Ernst Ludwig Kirchners Davoser Bergbildern, licentiate thesis, Zurich, 1988, p. 70, illustrated on p. 93.
- Lucius Grisebach, Von Davos nach Davos. Ernst Ludwig Kirchner and the Grisebach and Spengler Families in Jena and Davos, in: Davoser Revue, no. 3, 1992, pp. 30-47, illustrated on p. 45.
- Lothar Grisebach (ed.), E. L. Kirchner’s Davos Diary, Stuttgart 1997, p. 86.
- Roman Norbert Ketterer, Legenden am Auktionspult. Die Wiederentdeckung des deutschen Expressionismus, Munich 1999, p. 278, illustrated in color on p. 279.
- Kirchner Museum Davos (ed.), Frédéric Bauer (= Magazine of the Kirchner Museum Davos 5.2004), no. 202, p. 168.
- Wolfgang Henze, Ernst Ludwig Kirchner’s späte Kunst-Theorie, in: Kunst - Geschichte - Wahrnehmung - Strukturen und Mechanismen von Wahrnehmungsstrategien, Munich/Berlin, 2008, pp. 144-162, p. 149.
- Hans Delfs, Ernst Ludwig Kirchner. Der gesamte Briefwechsel, vol. 4: Briefe von 1932 bis 1942, Stockdorf [privately printed] 2010, nos. 2964, 3440, 3443, 3586, pp. 2685, 3080, 3084, 3177.
- Ruth Michel and Konrad Richter, Wandern wie gemalt. Graubünden. Auf den Spuren bekannter Gemälde, Zurich 2015, illustrated in color on page 217.

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin



Die blaue Decke (Stilleben in Blau) (Blumenstilleben). 1918.

Oil on canvas.
Signed and dated in the upper left. Titled on the reverse.
120 x 191 cm (47.2 x 75.1 in).
The workshop ledger mentions under June 1, 1918 that " Die blaue Decke " (The Blue Tablecloth) left the studio at Offenbacher Str. 8.

🕒 *Called up: December 5, 2025 – ca. 5.08 pm ± 20 min.*

€ 100.000 – 150.000 (R7/D/F)

\$ 116,000 – 174,000

PROVENANCE

- Galerie Fritz Gurlitt, Berlin (around 1918).
- Ernst Linnenkamp Collection, Düsseldorf (until 1935: Lempertz Cologne).
- Probably Galerie Ferdinand Möller, Berlin.
- Carlebach Gallery, New York (1960).
- Morton D. May Collection, St. Louis, Missouri (acquired from the above in 1960, until 1983).
- Saint Louis Art Museum, St. Louis, Missouri (1983 as a bequest from Morton D. May, until 1986: Christie's).
- Munich art trade.
- Private collection, North Rhine-Westphalia (acquired from the above in 1986, in family ownership since then).

EXHIBITION (IN SELECTION)

- German Expressionist Paintings from the Collection of Mr. & Mrs. Morton D. May, Denver Art Museum, Denver / University of California, Los Angeles / Fine Arts Gallery, San Diego / M. H.de Young Memorial Museum, San Francisco / Art Institute, Chicago / Butler Institute of American Art, Youngstown / Art Institut, Akron / Carnegie Institute, Pittsburgh etc., 1960-1962, cat. no. 18, illustrated.
- The Morton D. May Collection of 20th Century German Masters, Marlborough Gerson Gallery, New York, 1970 / City Art Museum, St. Louis, 1970, cat. no. 113, illustrated (with a label on the stretcher)
- The Morton D. May Collection of German Expressionist Paintings, October 20 - November 24, 1974

LITERATURE (IN SELECTION)

- Aya Soika, Max Pechstein. The Catalogue Raisonné of Oil Paintings, Vol. 1: 1905-1918, Munich 2011, CR no. 1918/11 (illustrated in color).
.....
- Wilhelm Hausenstein, Max Pechstein, in: Deutsche Kunst und Dekoration, illustrated monthly magazine for modern painting, sculpture, architecture, interior design, and artistic women's work, vol. 42, XXI August 1918, pp. 205-236 with illustration on p. 216.
- Max Osborn, Max Pechstein, Berlin 1922, illustrated on p. 71 (here: " Stilleben in Blau " [Still Life in Blue]).
- Math. Lempertz'sche Kunstversteigerung: Gemälde alter und neuzeitlicher Meister: aus verschiedenem Privatbesitz: mit 9 Lichtdrucktafeln, April 13, 1935, lot 214 (verso with lot number).
- Estate of Ferdinand Möller, Berlinische Galerie, Berlin, photograph, BG-KA-N/F. Möller-F0517.
- Christie's, Manson & Woods Ltd., London, Impressionist, Expressionist and Modern Paintings and Sculpture, June 23, 1986, lot 35.



Max Pechstein in his studio, 1930
© Pechstein 2025 Hamburg / Berlin /
VG Bild-Kunst, Bonn 2025

- **Museum quality: from the Morton D. May Collection, Saint Louis**
- **In the Saint Louis Art Museum collection since 1983**
- **Part of the same private collection since the mid-1980s**
- **Impressively vibrant colors, with nuanced shades of blue and turquoise, and in a large format**

With a striking radiance, this imposing still life unfolds an intense interplay of blue and turquoise tones, allowing viewers to experience Max Pechstein's characteristic color sense firsthand. In his still lifes, the artist, one of the leading representatives of German Expressionism, repeatedly explores form, ornamentation, and color. However, the focus of this work is not the flower arrangement, but the richly patterned tablecloth that dominates the composition and is the eponymous element of the work. Pechstein emphasizes textiles as a pictorial motif, creating an unusual equivalence between the object and its surroundings.

The tablecloth is visible in a studio photo from 1930. It is adorned with a wide embroidered border and features a complex ornament of figurative and floral elements. At first glance, the shapes seem to recall patterns typical of the South Seas—a reference to Pechstein's stay on the Palau Islands in 1914. But on closer inspection, a very German motif is revealed: scenes of a grape harvest, framed by grapevines, possibly even with a hint of a city skyline at the top. The rhythmic execution of the motif in the embroidery may have fascinated Pechstein so much that he incorporated it into this floral still life. This tension between the lush abundance of the expansive bouquet and the orderly ornamentation on the tablecloth, combined with the strong color effect in the background, is what makes the painting so appealing. It is a prime example of his desire to bring his observations to life in a new formal language and with intensified colors.

Wilhelm Hausenstein mentioned the work in an early article about Pechstein in 1918—an indication of its rapid recognition within the contemporary art scene. The painting has a well-documented provenance, further underscoring its significance. It was exhibited, among others, in the Morton D. May Collection at the Saint Louis Art Museum. With its combination of colorful composition, ornamental density, and historically significant provenance, "Die Blaue Decke" is one of Pechstein's works that exemplifies the spirit of Expressionism in its search for originality and renewal. [EH]



6

OTTO PIENE

1928 Bad Laasphe – 2014 Berlin



Lichtfeld V. 1959.

Oil on canvas, mounted in an object box.
Twice signed and dated on the reverse of the folded canvas, as well as titled “Lichtfeld V”. Typographically inscribed “lichtfeld V” on a label on the side.
66 x 97 cm (25.9 x 38.1 in). Object box: 90.5 x 117.5 x 8 cm (35.6 x 46.1 x 3.2 in).

🕒 *Called up: December 5, 2025 – ca. 5:10 pm ± 20 min.*

€ 150.000 – 250.000 (R7/D/F)
\$ 174,000 – 290,000

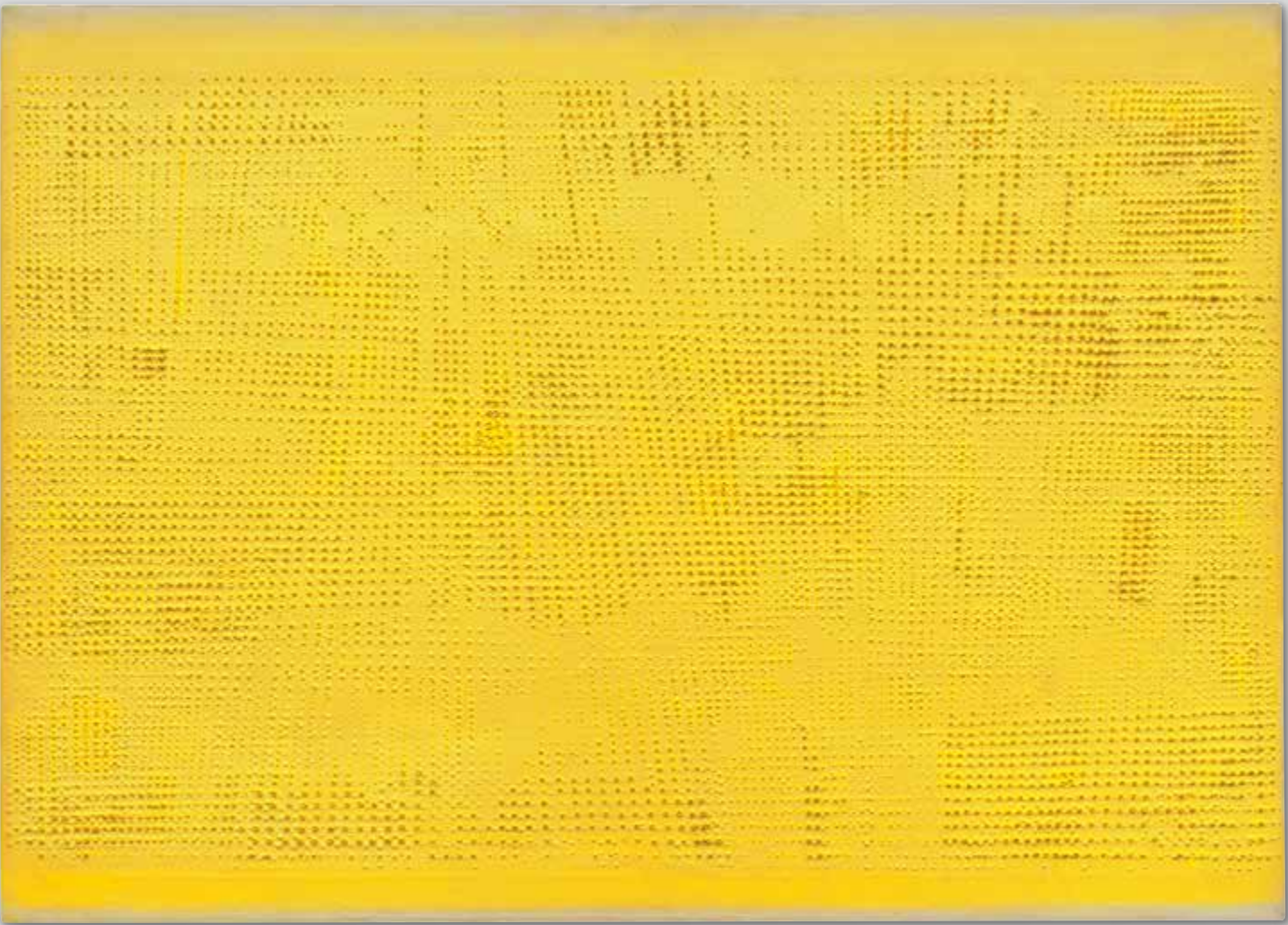
PROVENANCE

- Günter Meisner Collection, Berlin
- Private collection, Berlin (inherited from the above in 1994)
- Private collection, Rhineland (acquired from the above in 2022).

Starting in 1957, Otto Piene created his first so-called grid paintings, which, due to their semi-mechanical production and bright colors, met the demands expressed by the ZERO movement. Piene’s goal was to create a painting of light, elevating the element to the actual content of the image: “My paintings should be bright, brighter than the present world.” (Heinz Mack, Otto Piene, and Günther Uecker, Zero. Der neue Idealismus (Manifest), 1963).

They are created almost mechanically, without the artist applying the paint to the canvas with a brush. Instead, he punches small holes in various constellations, either as rhythmic stripes or as vibrant circular formations, into metal or cardboard plates using a perforating tool, through which he then presses oil paint. The paint thus finds its way onto the substrate, which has previously been primed in the same color, in the form of small, raised grid points that correspond to the plate’s perforations. In their multitude, these dots, which Piene calls “individual forces,” cause the respective work to vibrate and oscillate as soon as light strikes the grid, whether daylight or electric light, and is reflected by the bright color. By incorporating the natural energy of light, Piene creates a force field intended to transfer energy to the viewer and arouse

- **Otto Piene and the ZERO group were at the heart of the international avant-garde movement of the late 1950s**
- **Exemplary early grid painting**
- **1959: The year of what is probably the most significant “ZERO” exhibition ever: “Vision in Motion - Motion in Vision” (Hessenhuis, Antwerp)**
- **In the same year, Piene exhibited at the documenta for the first time (documenta II)**
- **Other works by the artist from this period can be found in the Städel Museum, Frankfurt am Main (Rasterbild, 1959), the Museum of Modern Art, New York (Untitled, 1959), and the Centre Pompidou, Paris (Pure Energy III, 1959)**



sensations. Piene and the “ZERO” artists deliberately use colors in their paintings that reflect particularly well, giving them high light and energy value, especially shades of white, yellow, silver, and gold.

In the present “Rasterbild” (Grid Picture) from 1959, the artist’s innovative creative power, his understanding of art, and the ideals of the newly founded “ZERO” group were realized. The grid pictures and the screens they are based on inspired Piene to create further innovative works. In the same year, he developed the “archaic light ballet,” in which he used light to ‘paint’ on walls and in space, using lamps and foils to shine light through the holes in his grid screens. In the same year, he ventured into another experiment with his “smoke pictures,” passing smoke and soot through his grid screens for the first time. He later developed his famous “fire pictures” from these works. This list alone makes it clear what creative power and unwavering creative will Piene possessed in the late 1950s and how significant the year our work was created is in the context of his entire oeuvre. In 1959, the Hessenhuis in Antwerp also hosted “Vision in Motion – Motion in Vision,” the groundbreaking “ZERO” exhibition that, in retrospect, was probably the most important of all. [EH]

LUCIO FONTANA

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



Concetto Spaziale. 1960.

Oil on canvas.
Signed and dated in the lower right. Signed, dated, and titled on the reverse.
85 x 61 cm (33.4 x 24 in). [JS]

🕒 *Called up: December 5, 2025 – ca. 5:12 pm ± 20 min.*

€ 800.000 – 1.200.000 (R7/D/F)
\$ 928,000 – 1,392,000

PROVENANCE

- Galleria Lombardi, Milan.
- Art Mari Runnqvist, Stockholm.
- Private collection, Hesse (acquired from the above in 1982).

EXHIBITION

- Lucio Fontana. Peintures 1960-1964, Galerie Bonnier, Lausanne, Sept./Oct. 1965 (with the label on the stretcher).
- Breslavia-Warsaw: Breslavia, Muzeum Narodowe, Dec. 1976 - Jan. 1977; Warsaw, Centralne Biuro Wystaw Artystycznych, Jan./Feb. 1977; Malastrwo Wloskie 1950-1970, exhibition organized by the Quadriennale Nazionale Arte di Roma (with illu.).
- Pittura Italiana 1950-1970, Sala Scipka 6, Sofia, May 12-June 6, 1977; Villa Malpensata, Lugano, June-Aug. 1977, exhibition organized by the Quadriennale Nazionale Arte di Roma (with illu.).
- Utopia: Arte italiana 1950-1993. An exhibition of the Salzburg Festival in collaboration with The Solomon R. Guggenheim Foundation, New York, and Galerie Taddeus Ropac, Salzburg, July 24–August 31, 1993; Paris, September 15–October 10, 1993, p. 71 and p. 134 (with illu.).
- On permanent loan to the Kunstmuseum Luzern (1988–1994).
- On permanent loan to the Kunsthalle Mannheim (1994–2007).
- On permanent loan to the Galerie der Stadt Stuttgart (2007–2023).
- Lucio Fontana. Erwartung, Von der Heydt-Museum, Wuppertal, October 8, 2024–January 12, 2025, p. 80, cat. no. 39 (with illu.).

LITERATURE

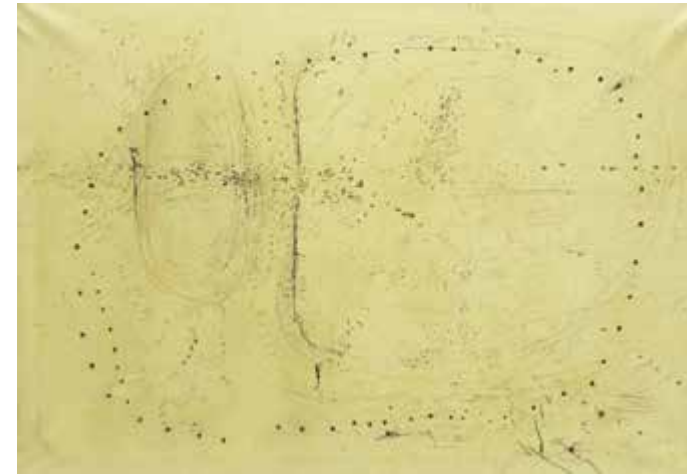
- Enrico Crispolti, Lucio Fontana, Catalogue raisonné of sculptures, paintings, and environments, Milan 2015, vol. I, p. 416, CR no. 60 O 15 (with ill.).
.....
- Enrico Crispolti (ed.), Lucio Fontana, Vol. II: Catalogue raisonné des peintures, sculptures et environnements spatiaux, compiled by Enrico Crispolti, Brussels 1974, pp. 72/73 (with ill.).
- Enrico Crispolti, Fontana. Catalogo generale, Milan 1986, vol. I, p. 251 (with ill.).

- **Fontana’s canvas piercings, “Buchi,” are widely recognized as one of the most significant positions in post-war art**
- **Early, seminal work: from the famous group of works “Buchi,” Fontana’s earliest “Concetti Spaziali.”**
- **Unique: scarce combination of “Buchi,” “Tagli,” and impasto elements**
- **Captivating aesthetics: remarkable cosmic depth and plasticity thanks to the impasto black and white touches**
- **International exhibition history and part of a German private collection of international post-war art since 1982**
- **Museum quality: works from this creative period are in international collections like the Museum of Modern Art and the Solomon R. Guggenheim Foundation, New York**

“Say what you want about the holes; but a new and purified artistic movement will emerge from them [...].”

Lucio Fontana, 1953, quoted in: Barbara Hess, Lucio Fontana 1899-1968, Cologne 2006, p. 8.





Lucio Fontana, *Concetto spaziale (Spatial Concept)*, 1957, Ink and pencil on paper on canvas, Museum of Modern Art, New York. © Lucio Fontana by SIAE / VG Bild-Kunst, Bonn 2025

“The hole is my discovery, period; and after this discovery, I may as well rest in peace [...].”

Lucio Fontana, 1960s, quoted in: Barbara Hess, *Lucio Fontana 1899–1968*, Cologne 2006, p. 7.

“Buchi” – pivotal point and origin of the “Concetti spaziali”

“Slashing His Way to the Sublime- Lucio Fontana made abstraction dangerous by breaking through the surface of a painting. His innovations astound at New York museums.” wrote the New York Times on the occasion of the major, long-overdue Fontana retrospective “Lucio Fontana. On the Threshold” at the Metropolitan Museum of Art in 2019. Even today, the radical artistic gesture that the celebrated Italian artist used to revolutionize painting in the mid-20th century still seems extraordinarily strange from the perspective of our traditional viewing habits. The New York Times, for example, described Fontana’s works as if they were from another planet. With his legendary “Buchi” (holes) from the late 1940s, Fontana broke free from the confines of traditional panel painting and, as a result of this destructive act, paradoxically became the creator of a sensual, ethereal aura, as exemplified by the present “Concetto spaziale” in a rich copper tone. In addition to his striking “Buchi,” Fontana accentuated and deepened the opaque painted canvas with additional small “Tagli” (cuts) and the sparing use of impasto dots in black and white.

It is not only in retrospect that art historians have come to appreciate his first perforated papers and canvases, which he started creating in 1949, as the pivotal moment in his entire artistic career; the artist himself also regarded them as such. Among art historians, Fontana’s radical gesture of his first perforations, the “Buchi,” as Fontana called this central work group, is celebrated as a crucial point of reference for post-war art in Europe. The name of an artist is rarely so closely associated with a single gesture, a single artistic achievement, as it is in the case of Fontana, who focused his work on piercing the canvas and, about ten years later, on cutting it. When Fontana first punctured a piece of paper mounted on canvas from the back with numerous holes in 1949, instead of drawing on it, so that the displaced material bulged out at the edges, thus extending the two-dimensional pictorial space into the third dimension, he probably did not yet realize that this moment would be the late and decisive turning point in his artistic career. Fontana was already 50 years old at the time and could look back on a career he had primarily devoted to sculpting.

Lucio Fontana, *Concetto spaziale (Spatial Concept)*, 1957, oil on canvas, Guggenheim Museum, New York. © Lucio Fontana by SIAE / VG Bild-Kunst, Bonn 2025



Pioneer and companion - Fontana’s “Concetti Spaziali”:
radical and progressive

To this day, Fontana is still identified foremost for his famous “Concetti spaziali” (Spatial Concepts), a generic title under which the artist grouped both his “Buchi” (Holes) and the “Tagli” (Cuts) that followed about a decade later. At the time, however, the radical step of piercing the support was met with great disbelief. Fontana noted: “Laughter for many years! [...] People said to me: ‘What are you doing? You of all people, Lucio, you are such an excellent sculptor...’ For them, I was good before and an idiot after. And I managed to participate in the Biennale [of Venice in 1950] and fool the commission, because they had already invited me to show my sculptures! However, I didn’t say anything and went to the Biennale with 20 perforated canvases. You can imagine the reaction: ‘These aren’t sculptures, they’re paintings!’ [...] For me, they are perforated canvases that represent a sculpture, a new fact in sculpture.” (quoted from: Barbara Hess, Lucio Fontana, Cologne 2006, p. 8). Today, Fontana is considered one of the most important pioneers of the European post-war avant-garde.

Fontana’s radical pictorial concept, shattering the boundaries of the canvas and our traditional viewing habits, was a decisive catalyst for a young European avant-garde that would subsequently initiate a radical redefinition of art. In 1962, Henk Peeters summoned all the avant-garde artists in search of a radical new beginning in art to his legendary exhibition “Nul 1962” at the Stedelijk Museum in Amsterdam: In addition to Fontana’s “Concetti Spaziali,” the exhibition also featured works by internationally acclaimed artists such as Piero Manzoni, Enrico Castellani, Jan Schoonhoven, Günther Uecker, and Otto Piene. However, Fontana, who was from an earlier generation, is considered the pioneering driving force behind these critical positions, as his Spazialismo movement dates back to 1947. Above all, Manzoni’s “Achromés” from around 1960 is also regarded as an epochal creation of this artistic revolution. The significantly reduced color palette, the renunciation of form and creative style, and the dissolution of traditional canvas boundaries generate a completely new, minimalist aesthetic that, as a kind of negation of painting, abruptly transcends all previous styles.

Art and Space – Fontana’s “Concetti Spaziali” and the dissolution of boundaries

Fontana’s remarks from the 1960s seem like a description of this subtly arranged composition: “When I work on one of my perforated paintings as a painter, I do not intend to make a painting: I want to open up a space, create a new dimension of art, enter into a relationship with the cosmos, which extends beyond the confined surface of the painting into infinity” (ibid., p. 8). The canvas is no longer solely the vehicle of artistic imagination, but, through its materiality, becomes the center of creative attention, opening up into the third dimension and allowing us to see deep into the void of infinity through holes and cuts. The dissolution of a painting’s boundaries into the cosmic, as Fontana mentioned, is intensified in this painting by its deep, copper-brown palette and starry, luminous accents, which lend this poetic composition an extraordinary depth and breathtaking radiance. It is no coincidence that the first satellite images of Earth were shown on television in the year this painting was created, and that the decades of great enthusiasm for space and the moon came to an end with the moon landing in 1969, with scientific research into its crater surface at the focus of international space travel. Fontana had already expressed the following in his 1948 “Secondo manifesto dello Spazialismo” (Second Manifesto



Oblique view of the front of the Moon, Apollo 16, April 1972.

Lucio Fontana, Concetto Spaziale (Spatial Concept), 1960, oil on canvas, Centre George Pompidou, Paris. © Lucio Fontana by SIAE / VG Bild-Kunst, Bonn 2025

of Spatialism): “[...] today, we, the artists of Spazialismo, have fled our cities, broken through our shell, our physical crust, and looked down on ourselves from above, photographing the Earth from flying rockets.” (quoted from: Enrico Crispolti, Lucio Fontana, vol. I, p. 115, Milan 2006). Fontana had already engaged with the contemporary achievements of space photography and scientific knowledge of the universe at the beginning of his revolutionary Spazialismo movement in the late 1940s, when technical innovations were gradually enabling astrophotography to deliver more precise images from space. For Fontana, however, the unknown, increasingly explored through science and technology, is always also a place of creativity and imagination. In his “Manifesto tecnico” of 1951, he wrote: “The work of art cannot last forever, but the imagination of human creativity exists, and when man ends, infinity continues.” (quoted from: Crispolti 1986: vol. 1, 36f.). In addition, Fontana’s very first Concetto Spaziale was a black-painted plaster sculpture made in 1947, which he initially designated Scultura Spaziale. The sculpture is composed of spherical, roughly shaped elements, a structure reminiscent of geological formations or primitive lava rock, which encapsulates and visualizes space. It was in this manner that Fontana first discovered a pictorial formula for the physical boundlessness of space in 1947, a concept that he would continue to explore throughout his career.

With his progressive oeuvre, Fontana, alongside the American Frank Stella, made one of the most significant contributions to the global contemporary quest for spatial liberation in painting. Today, his works are in numerous international collections, including the Solomon R. Guggenheim Museum, New York; the Tate Collection, London; the Centre Pompidou, Paris; and the National Museum of Modern Art, Tokyo. In 2019, the Metropolitan Museum of Art, New York, honored this pioneering oeuvre with the retrospective “Lucio Fontana. On the Threshold.” [JS]

Lucio Fontana in his studio, 1966. © Lucio Fontana by SIAE / VG Bild-Kunst, Bonn 2025

EMIL SCHUMACHER

1912 Hagen – 1999 San José/Ibiza

Indemini. 1974.

Mixed media. Acrylic and asphalt on canvas.
295,5 x 189,5 cm (116.3 x 74.6 in). [MH/JS]

 *Called up: December 5, 2025 – ca. 5.14 pm ± 20 min.*

€ 150.000 – 250.000 (R7/D/F)
\$ 174,000 – 290,000

PROVENANCE

- Galerie Georg Nothelfer, Berlin.
- Private collection, Berlin (acquired from the above in 1988).

EXHIBITION

- Emil Schumacher. Arbeiten 1957 bis 1975, Osthaus Museum, Hagen, Feb. 1 to March 16, 1975 (illustrated).
- Emil Schumacher, Galerie der Stadt Linz, Oct. 7 to Nov. 6, 1976 (illustrated).
- Emil Schumacher. Bilder, Gouachen, Zeichnungen, Galerie Veith Trunke, Cologne, Dec. 10, 1976-Feb. 28, 1977 (illustrated).
- 12 depuis '45. Douze peintres allemands (12 Since '45. Twelve German Painters). Europalia '77 Federal Republic of Germany, Musée Royaux des Beaux-Arts de Belgique, Brussels, Oct. 1–Nov. 27, 1977.
- Emil Schumacher. Arbeiten 1949–1978, Kunstverein Brunswick, Oct. 6–Nov. 8, 1978, p. 135 (illustrated).
- Emil Schumacher. Works 1936-1984, Kunsthalle Bremen, October 14-November 25, 1984; Badischer Kunsverein, Karlsruhe, Jan. 12-March 10, 1985, p. 19 (illustrated).
- Emil Schumacher. Späte Bilder, Nationalgalerie Berlin, October 21–December 30, 1988; Kunstsammlung Nordrhein-Westfalen, Düsseldorf, May 12–June 25, 1989 (with an illustration on p. 22).
- Saarlandmuseum, Saarbrücken (on permanent loan until 2025).

LITERATURE

- Werner Schmalenbach, Emil Schumacher, Cologne 1981, p. 141, cat. no. 69 (illustrated on p. 93).
- Franz-Joseph van der Grinten, Friedhelm Mennekes, Mythos und Bibel. Auseinandersetzung mit einem Thema der Gegenwartskunst, Stuttgart 1985, p. 113 (illustrated).
- Peter Winter, Farbspur und Materialspur, in: Weltkunst Zeitschrift für Kunst und Antiquitäten, vol. 55, no. 5, March 1, 1985, Munich 1985, p. 546 (illustrated).
- Georg-W. Koltzsch, Georg Nothelfer, Deutsches INFORMEL, Berlin 1986, p. 233 (illustrated).
- Laszlo Beke, Dieter Honisch, Schumacher. Catalog accompanying the exhibition at the Kunsthalle Budapest 1989 (illustrated).
- Michael Kant, Christoph Zuschlag, Emil Schumacher im Gespräch. “Der Erde näher als den Sternen,” Stuttgart 1992, p. 53 (illustrated).
- Jürgen Wißmann, Emil Schumacher. Documenta III - Formlos und doch Form, Cologne 1992, p. 44 (illustrated).
- Ernst-Gerhard Güse, Meisterwerke des 20. Jahrhunderts, Saarland Museum Saarbrücken. Die Sammlung des Saarland Museums Saarbrücken, Ostfildern-Ruit 1999, p. 186 (illustrated on p. 187).
- Ernst-Gerhard Güse, Saarland Museum Saarbrücken - Moderne Galerie. Die Sammlung des Saarland-Museums Saarbrücken, Munich 1999, p. 101 (illustrated).
- Max Nyffeler, Der Einbruch des Irrationalen und sein Echo Kontinent Scelsi, accompanying booklet to the Salzburg Festival 2007 (Giancinto Scelsi, Klang und Musik, 1953/54), Salzburg 2007, p. 35 (illustrated).
- Ernst-Gerhard Güse, Emil Schumacher. Das Erlebnis des Unbekannten, Ostfildern 2012, p. 301 (illustrated).



- **Monumental composition by the leading representative of German Informalism**
- **Largest Schumacher painting ever offered on the international auction market (source: artprice.com)**
- **Archaic aesthetics: fascinating combination of Schumacher’s gestural expressiveness with a haptic, impasto materiality**
- **Published in the important Schumacher monograph by Werner Schmalenbach in 1981**
- **Part of an acclaimed private collection in Berlin for over 30 years**

The painting “Indemini” from 1974 is a characteristic work from Emil Schumacher’s late creative period, in which his expressive formal language was combined with an increasingly archaic materiality. Schumacher is one of the central figures of German Informalism. Starting in the 1950s, he developed a gestural style of painting that deliberately abandoned representational depiction and rational composition. Instead, he placed the painting process itself—as an emotional, physical act—at the center of his artistic expression.

Indemini condenses the typical elements of his style: a dense, relief-like surface, impasto paint application, traces of scratches, cracks, and overlays. He combines this with asphalt, a material that appeals to him because of its deep black color and structure. Although Schumacher had experimented with asphalt before, he adopted a much more radical approach in this work. In 1974, he smashed chunks of asphalt, then softened and blended them into the canvas, making it appear less like a pure image carrier and more like a painterly event space where the act of painting itself, with all its physical power and spontaneity, becomes visible. The choice of colors oscillates between earthy tones and contrasting color accents (in this case, intense black), which lends the work an elemental, almost landscape-like appearance. The title refers to the mountain village of Indemini in Ticino, which Schumacher has visited several times. However, this is not a topographical representation, but rather an emotional cipher that translates memories, experiences of nature, and subjective experiences into an abstract pictorial structure.

The work is a prime example from Schumacher’s late creative period, characterized by an increasing focus on the painting’s materiality, resulting in a surface with an almost sculptural quality. This painted space is permeated by breaks and compressions that allow the temporality of the artistic process to remain tangible. In this sense, “Indemini” embodies the idea of the “archaic image”—a work that aims for a universal, primal visual language beyond iconographic legibility.

Works such as “Indemini” invite the viewer not to decipher a story, but to immerse themselves in a visual, emotional experience. [MH]



ANSELM KIEFER

1945 Donaueschingen lives and works inCroissy-Beaubourg near Paris



Blutblume. 2004.

Mixed media. Acrylic on lead sheet, acrylic on paper on lead sheet.
Each mounted on cardboard and bound together with fabric binding
to form a 34-page book.
Unique object. 60,5 x 47,5 x 9,5 cm (23.8 x 18.7 x 3.7 in).

A lectern is included in this lot.

🕒 *Called up: December 5, 2025 – ca. 5:16 pm ± 20 min.*

€ 100.000 – 150.000 (R7/D/F)
\$ 116,000 – 174,000

PROVENANCE

- Galerie Ropac, Salzburg.
- Private collection, Southern Germany
(acquired from the above in 2004).

- **“Blutblume” (Blood Flower) uniquely interweaves form, content, and material**
- **Its illegibility and inviolability lend the lead book a special aura**
- **The fragility and heaviness of the lead, combined with the grace of the blood flower hidden between the thick pages, express the intrinsic paradoxes of existence**
- **The lead book “Blutblume” exemplifies the intellectually rigorous voice that his oeuvre represents in contemporary art**
- **Anselm Kiefer exhibited at the German Pavilion at the Venice Biennale as early as 1980**
- **Currently, the artist is honored in the grand exhibition “Sag mir, wo die Blumen sind” (Tell Me Where the Flowers Are) on the occasion of the inauguration of his monumental mural in the stairwell of the Stedelijk Museum**
- **Starting in October 2025, the Saint Louis Art Museum will present the exhibition “Anselm Kiefer: Becoming the Sea.”**

For Anselm Kiefer, the medium of the book is a repository, a container, and a space for thought—a medium in which history, myth, and nature become intertwined. Kiefer’s books are not legible objects in a conventional sense, but rather sculptural structures made of lead, plaster, cardboard, soil, sand, paint, or organic materials. They bear traces of growing and burning, of the fleeting and the enduring. They condense memory and transformation, matter and spirit.

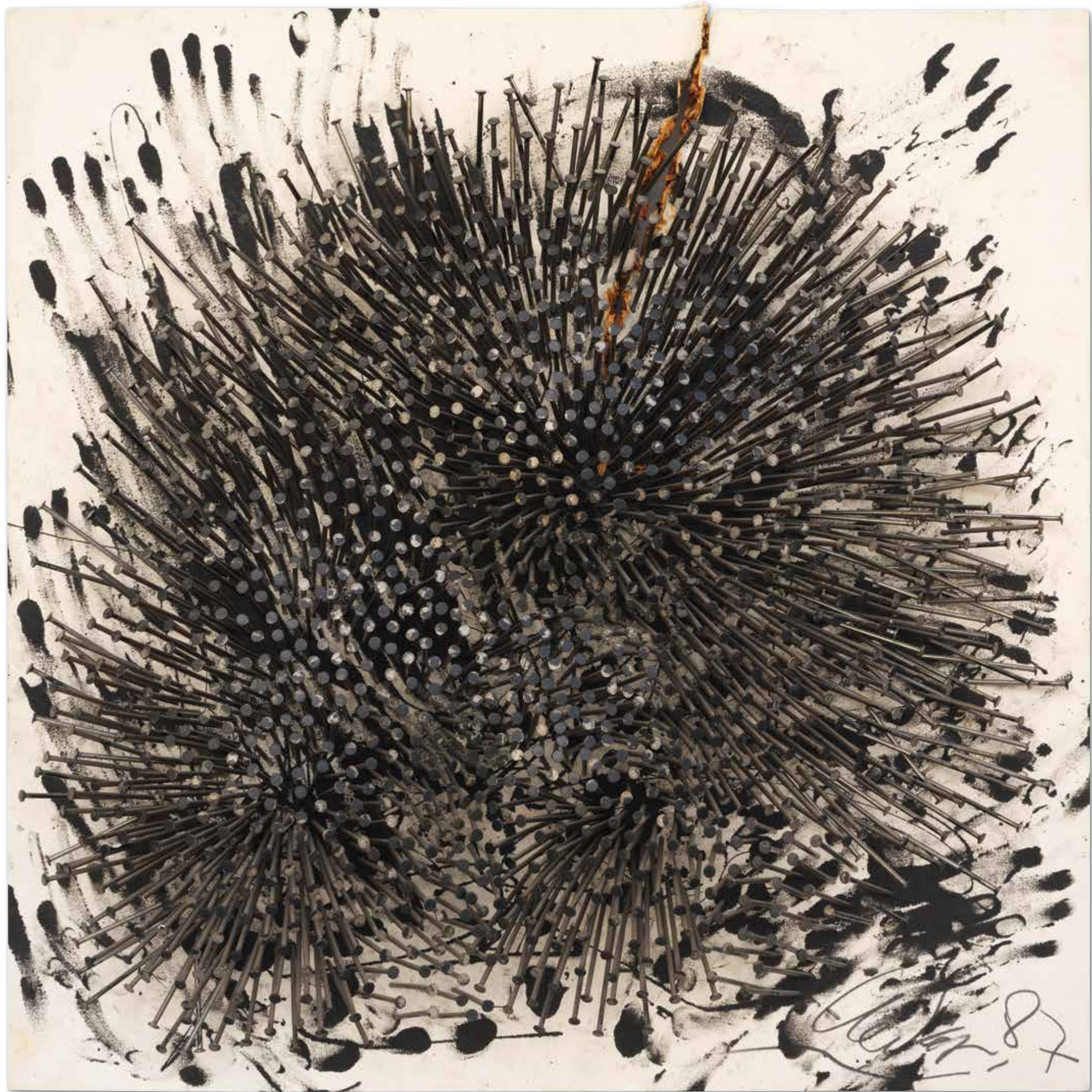
For Kiefer, the book is both a symbol and a tool: a repository of collection, but also a means of concealment. It preserves knowledge that can no longer be deciphered; knowledge that requires intuition and feeling.

Through his visual language, he triggers these emotions in the viewer. The unspeakable, the lost, and the repressed are hidden between heavy lead pages. Anselm Kiefer’s books are, in a sense, paradoxes—heavy, silent, and yet eloquent. Their weight and materiality reflect the burden of history, but also opportunities to transform the past into new forms. His artistic intent is to visualize processes that occur between life and death, growth and decay, memory and oblivion. His book objects distil this idea into a physical experience: the illegible becomes a symbol of the limits of human knowledge, while the surface of the books—layered, damaged, painted over—becomes a vessel for time and experience. [EH]



“The lead books are complete paradoxes,” Kiefer remarked. They are like “an allusion to the dialectic of being and non-being.”

Olivier Cena, “A la BNF, Anselm Kiefer expose ses livres sacrés”, Télérâma, October 30, 2015, online



GÜNTHER UECKER

1930 Wendorf—2025 Dusseldorf



Ohne Titel (Verstörung). 1987.

Mixed media. Nails and black paint on canvas, on panel.
Signed and dated in the lower right. Once more signed and dated on the reverse,
as well as inscribed with a direction arrow.
90 x 90 x 14 cm (35.4 x 35.4 x 5.5 in).

This work is registered in the Uecker Archive under the number GU.87.082 and is
earmarked for inclusion in the forthcoming Uecker catalogue raisonné.

🕒 *Called up: December 5, 2025 — ca. 5:18 pm ± 20 min.*

€ 200.000—300.000 (R7/D/F)
\$ 232,000—348,000

PROVENANCE

- Günther and Hanne Engelhard Collection, Berlin
(obtained from the artist in 1987).
- Ever since in family ownership.

- **Powerful nail painting with an impressive aura**
- **Poetry of destruction: subtle duality of destruction and vulnerability**
- **Radical and complex: gestural finger marks, fractured surface, relief-like overpainting, and a subtle interplay of light and shadow**
- **Part of the same private collection since its creation and now offered on the international art market for the first time**

“I have never seen myself as an aggressor. This aggression that people attribute to me does not even exist. It is tenderness, but with a touch of impertinence, of intrusiveness. This tenderness is a longing for love.“

Günther Uecker, quoted from: www.ndr.de/kultur/kunst/Guenther-Uecker-feiert-95-Geburtstag-Ein-Leben-fuer-die-Kunst,guentheruecker100.html

The painter and object artist Günther Uecker is regarded as a pioneer of German post-war art. The late artist leaves behind an outstanding artistic legacy, primarily characterized by iconic nail reliefs and experimental kinetic works that explore concepts of light, space, and perception.

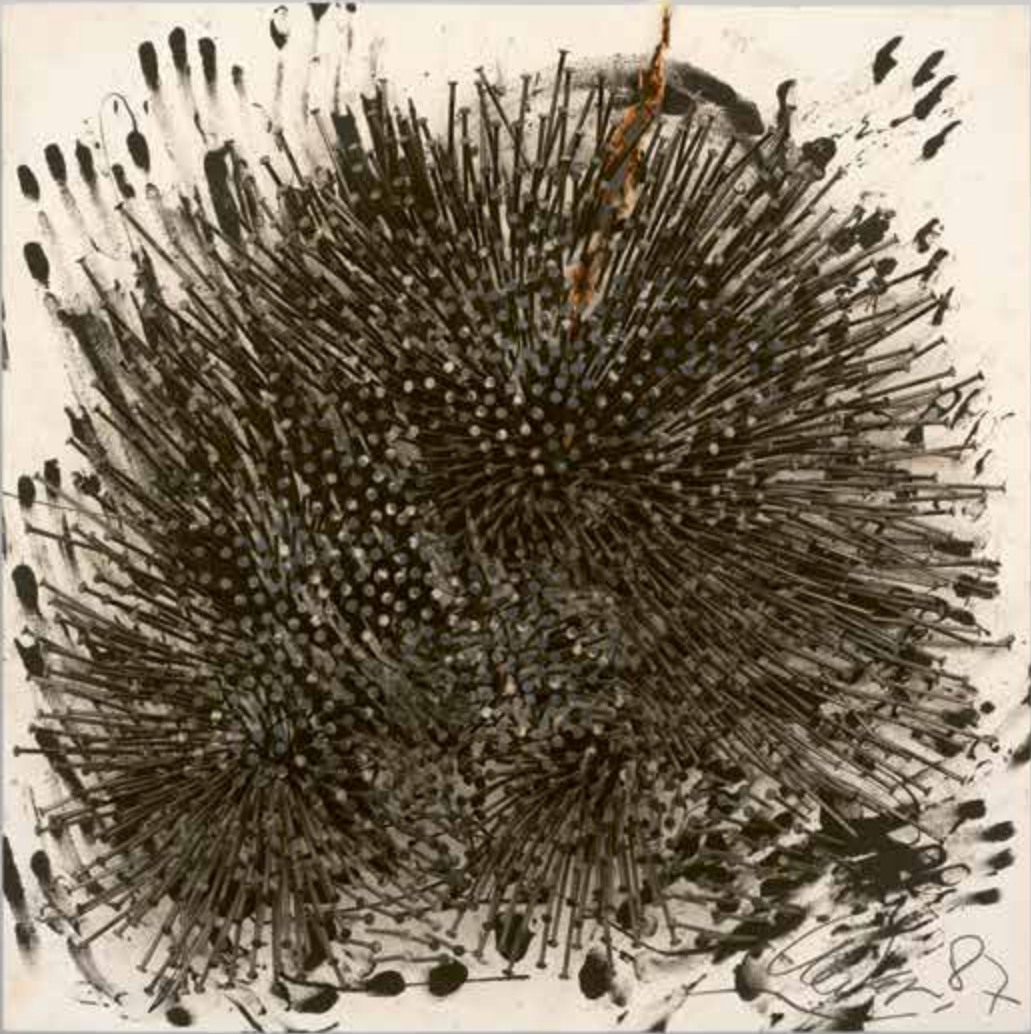
The impressive three-dimensional work “Verstörung” (Disturbance), created in 1987, illustrates Uecker’s consistent exploration of material, space, and physical experience. The title has a multidimensional meaning: in psychology, “disturbance” refers to a process by which existing patterns, beliefs, or behaviors within a system are disrupted to enable new perspectives and changes. In this work, Uecker expresses the duality of destruction and vulnerability and shows the conflict between order and chaos, control and impulse. The painting surface is incised, the nails are driven in with force, while delicate smudges and gestural traces of paint reveal a fleeting sensitivity.

Uecker comments: “I had found a material that penetrates real space—not the illusionistic space visible through the canvas. And I tried to refine the material, like the nail that protrudes into the space we live in, so that the reality that exists in this space is articulated through light and shadow.” (Günther Uecker 1972, quoted from: Günther Ueck-

er. Schriften, Gedichte, Projektbeschreibungen, Reflexionen, St. Gallen 1979, p. 144f.).

In “Verstörung”, the nails form swirling vortexes that spiral in all directions, as if carried by an invisible wind. Light, shadow, rhythm, and movement arise from the interplay of material and space, transforming the nails into an organic, dynamic relief. At the same time, the incised painting surface, gestural traces of paint, and subtle hand prints point to the work’s performative dimension, in which the artist’s own body becomes an active medium for his creation.

Uecker began his artistic training in Wismar and Berlin-Weißensee in 1949 before moving to Düsseldorf in 1955, where he began studying at the art academy and eventually became a professor there. He created his first nail works, a central element of his oeuvre, in the late 1950s. In 1961, he joined the avant-garde group ZERO and continued to refine his technique while exploring in depth the interaction between matter, energy, and perception. Throughout his career, Uecker transformed simple materials into dynamic, meditative works in which light, shadow, and space offer sensual sensations, and which also reflect his deep interest in the spiritual dimension of art. [KA]



IMI KNOEBEL

1940 Dessau – lives and works in Dusseldorf



APP 6. 2013.

Acrylic on aluminum.
Monogrammed, dated “2.13” and inscribed with a direction arrow on the reverse,
as well as typographically titled and inscribed on a label. Installation dimensions:
194 x 191,5 x 9,5 cm (76.3 x 75.3 x 3.7 in).

🕒 *Called up: December 5, 2025 – ca. 5.20 pm ± 20 min.*

€ 100.000 – 150.000 (R7/F)
\$ 116,000 – 174,000

PROVENANCE

- Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna.
- Haynes-Roberts Fine Art LLC, New York.
- Private collection, New York (acquired from the above).

- Knoebel’s works are among the most radical and rigorous positions in contemporary abstract art
- Complex, monumental, and diverse relief with a strong spatial reference
- This is the first time a work from the fascinating “APP” series is offered on the international auc-tion market (source: artprice.com)
- Knoebel’s expansive creations are held in major international collections, including the Hamburger Bahnhof - Museum für Gegenwart, Berlin, the Albertina in Vienna, and the Museum of Modern Art, New York

From the earliest beginnings to the present day, strictly non-represen-tational art has been the defining principle of Imi Knoebel’s work and the way in which he challenges the classical concept of painting. Since his studies at the Düsseldorf Art Academy in the mid-1960s, where he was part of a circle of young artists around Joseph Beuys, he has ex-plored a few fundamental questions. And above all, Knoebel found his distinctive style of expression under the influence of Kazimir Malevich, inspired by his essay “Suprematism—The Non-Objective World” (1927) and his revolutionary painting “The Black Square”.

Since then, the artist has dedicated various serial works to the interplay of space, form, and color, pursuing the compelling reduction of painting to its fundamental design principles. Most of Knoebel’s compositions are based on basic geometric structures, particularly the rectangle. Starting with small-format shapes cut out of paper, the artist developed models he subsequently transformed into works, some of which are monumental. From 1977, after the death of his friend and artistic com-panion Blinky Palermo, color gained increasing importance and even-tually became a central element of his radically conceptual, minimalist

art. The diverse geometric building blocks from which Knoebel created his strictly non-representational works are permeated by a single color field, making color itself the driving force behind his compositions. The present work, “APP 6” from 2013, combines these fundamental principles in a playful, lighthearted, and remarkable manner. The works from the “APP” series, created in the 2010s, like the “Kartoffelbilder” (Potato Pictures) series, also show conceptual parallels. The multiface-ted “Kartoffelbilder” are composed of freely and irregularly layered profiles, oval shapes, triangles, and rectangles. In “APP 6,” Knoebel pushes this principle to the extreme with a deliberately vague geome-tric basic form, intersecting aluminum profiles, colorful rectangles, and another geometric form in bold red. This multi-layered relief evokes a strong sense of space. With its unusual, restless, and open body, it marks an extension of Knoebel’s canon of forms and colors, creating a necessary counterpoint to the otherwise strict, geometric order of his works. In this respect, “APP 6” is to be understood as a remarkably consistent continuation of these principles, which are key to Imi Knoebel’s work, demonstrating once again why he is one of the most prominent representatives of German Minimal Art. [AW]



TONY CRAGG

1949 Liverpool – lives and works in Wuppertal



Line of Thought. 2002.

Bronze with black-brown patina.
The lower edge bears the artist's signature, the designation "E/A," and the foundry stamp. Artist's copy aside from the edition of six copies.
Height (without base): 118 cm (46.4 in). Base: 30,5 cm (12 in).
Cast by Art Foundry Schmäke, Düsseldorf.
The title of the work is not only the title of the current retrospective solo exhibition at the Skulpturenpark Waldfrieden, Wuppertal (until January 1, 2026), but also the title of the latest book about his work of recent decades, compiled in cooperation with the British art historian Jon Wood. [CH]

🕒 *Called up: December 5, 2025 – ca. 5:22 pm ± 20 min.*

€ 150.000 – 250.000 (R7/D/F)
\$ 174,000 – 290,000

PROVENANCE

- Marie-Christine Gennart Contemporary, Brussels.
- Private collection, Belgium (acquired from the above in 2003).

Nature is a key source of inspiration for Tony Cragg's extraordinary works. Although the artist does not simply seek to imitate nature as it exists, he aims to create entirely new forms that have not yet been found in the reality that surrounds us. In an intensive exploration of a wide variety of materials, including glass, stainless steel, wood, and bronze, the artist discovers enormous potential for such novel forms, which form an ideal unity with the respective material they are made of. The present work, "Line of Thought," also plays with our viewing habits, appearing as an elegantly curved structure that spreads out and rises in many gentle bulges, like a naturally formed, living organism. From certain angles, familiar forms can suddenly be recognized in the layered structures: striking human facial features —nose, chin, and mouth —which, in conjunction with the titles of these works, evoke a second level of association. As a result, the work uniquely oscillates between non-objectivity and biomorphism, between abstraction and materiality, between free form and figurative association.

The heavy, compact bronze takes on unexpected lightness through its multiple curves, creating an ambivalence between massiveness and elegant statics, liveliness and tranquil presence. The form appears familiar and strange at the same time: Cragg deliberately plays with the viewer's perception, opening up a broad, wide spectrum of possible associations and questioning the limits of statics: the weight is distributed in an almost irrational way and, together with the strong, sweeping curves, creates a moment of movement, a certain liveliness.

• **Cragg's characteristic formal language in perfect balance**

• **With overlapping layers and curves, he creates a formal structure that oscillates between figuration and abstraction**

• **Until January 1, 2026, the Skulpturenpark Waldfrieden in Wuppertal presents the exhibition of the same name, "Tony Cragg – Line of Thought"**

• **Tony Cragg's sculptures are in numerous museum collections, including the Museum Ludwig, Cologne, the Hirshhorn Museum & Sculpture Garden, Washington, D.C., and the Tate Gallery, London**

“There is this wonderful quote from T. S. Eliot, who said: ‘Poetry communicates before you understand it.’ – With poetry, it's the same as with art in general.“

Tony Cragg, transcribed from: Tony Cragg on sculpture (video), Skulpturenpark Waldfrieden, August 27, 2025

The artist's works regularly feature in highly acclaimed international exhibitions, most recently at the Orangerie, Park, and Georgium Palace in Dessau (2025), the Heidelberg Sculpture Park and the Spanish Tower Sculpture Garden on Rosenhöhe in Darmstadt (2025), the Museo Nazionale Romano in Rome (2024/25), the widely discussed exhibition "Tony Cragg. Please Touch!" at the Kunstpalast in Düsseldorf (2024), at Castle Howard in Yorkshire, England (2024), and in "Tony Cragg – Sculpture: Body and Soul" at the Albertina in Vienna (2022). [CH]



Marine nach Holzschnitt. 1933.

Oil on canvas.
Signed in the upper left. Inscribed “Lyonel Feininger 1933” on the reverse of the stretcher.
36,5 x 39,5 cm (14.3 x 15.5 in).
Achim Moeller, Director of the Lyonel Feininger Project, New York–Berlin, has confirmed the authenticity of this work, which is registered in the Lyonel Feininger Project archive under the number 2022-10-08-25. The painting is listed in Lyonel Feininger: The Catalogue Raisonné of Paintings by Achim Moeller under the number 371. The work is accompanied by a certificate.

 *Called up: December 5, 2025 – ca. 5.24 pm ± 20 min.*

€ 250.000 – 350.000 (R7/F)
\$ 290,000 – 406,000

PROVENANCE

- Estate of the artist, New York.
- Theodore Lux (T. Lux) Feininger, Cambridge, MA (inherited).
- Estate of T. Lux Feininger, Cambridge, MA (inherited).

EXHIBITION

- Lyonel Feininger. Marlborough - Gerson Gallery Inc., New York, June 1-6, 1969, cat. no. 42 with ill. p. 60 (with a label on the stretcher).
- Lyonel Feininger: Retrospective in Japan Yokosuka, Yokosuka Museum of Art, August 2 - October 5, 2008 / Aichi Prefectural Museum of Art, Higashisakura, October 17 - December 23, 2008 / Miyagi Museum of Art, Sendai, January 10 - March 1, 2009. Cat. no. 115 (with color ill.).

LITERATURE

- Achim Moeller, “Marine (nach Holzschnitt) / Marine (after Woodblock)), 1933 (Moeller 371).” (in: Lyonel Feininger: The Catalogue Raisonné of Paintings, <http://feiningerproject.org/> (accessed on October 8, 2025)
- Hans Hess, Lyonel Feininger. Mit einem Œuvre-Katalog von Julia Feininger, Stuttgart 1959, CR no. 355 (illustrated in b/w) (with differing dimensions 48.8 x 50.8 cm).
.....
- Deuchler, Florens. Lyonel Feininger. Sein Weg zum Bauhaus-Meister. Leipzig 1996, p. 165.
- Fromm, Andrea (ed.) Feininger und das Bauhaus. Weimar, Dessau, New York. Hamburg, 2009, p. 186.
- Kunsthalle Nürnberg and Albrecht Dürer Gesellschaft (eds.), Lyonel Feininger. Städte und Küsten: Aquarelle, Zeichnungen, Druckgraphik. Marburg 1992, p. 266 (here titled “Marine”).
- Muir, Laura. Lyonel Feininger: Photographs 1928–1939, Ostfildern 2011, p. 49.
- Hans Schulz-Vanselow, Lyonel Feininger und Pommern. Kiel 1999, p. 234.

- From the estate of T. Lux Feininger, the artist’s son
- For the first time offered on the international auction market
- Lyonel Feininger is the inventor of the modern seascape: concentrated form and a highly expressive use of color
- Recourse to a woodcut motif on a letter to his patron Galka Scheyer
- A comparable painting, a work Feininger once gave to his friend Wassily Kandinsky, is part of the collection of the Centre Pompidou in Paris

From Woodcut to Painting

During this transitional period, a time between departure and new beginnings, Feininger created works of a particularly distinctive character, including the present “Marine nach Holzschnitt” (Seascape after Woodcut)—the painting ties in directly with Feininger’s intensive exploration of printmaking after World War I. Between 1918 and 1920, he produced over 150 woodcuts, cementing his status as one of the most influential figures in modern printmaking. From an early stage, he tried his hand at transferring the specific style of woodcuts—their rigid linearity, sharply delineated fields of color and form—into painting. Works such as “The Privateers” (1920) and “Marin” (1924, Centre Pompidou, Paris) bear witness to these efforts.

With “Marine nach Holzschnitt” from 1933, Feininger explicitly returned to his graphic template. The composition is based on a woodcut from 1918, which he even used as letterhead in his correspondence with Galka Scheyer. In the painting, however, he lends the motif a new radiance: a sailing ship with furled sails and a dinghy lie almost statically in the center of the picture, surrounded by block-like areas in deep



dark blue and bright orange. While the woodcut is rendered in black and white and receives its color from the yellowish paper it is printed on, Feininger transforms the graphic principle into a color-intensive pictorial structure that lends the seemingly simple motif an unexpected expressiveness.

Poetic pictorial visions in the face of crisis

In his monograph on Lyonel Feininger, Hans Hess writes about the ship motif: “In these works, the object—a toy boat on a fairy-tale lake—is viewed as an unknown entity. The reality of the object in its solitude is simultaneously negated; the ship was only a toy, the whole thing a dream, full of childlike magic.” Feininger’s marine woodcut is a work on the threshold. The bright, almost spherical sunlight announces a departure into the unknow—an imagery that will become reality for the artist with his emigration to the USA in 1937. Despite his origins in the country, he had to assert himself in his old and new home. However, thanks to his close relationship with Galka Scheyer and her promotional activities for the “Blue Four,” he was able to build on his earlier exhibition success quickly.

“Two small pictures, ‘Karavellen’ (Caravels, no. 356) and ‘Marine nach Holzschnitt’ (Seascape after a Woodcut, no. 355) are based on his own woodcuts, in which the object, a toy boat on a mythical lake, is treated like an unknown object. The reality of the object in its solitude is simultaneously negated; the ship was only a toy, the whole thing a dream, full of childlike magic.”

H. Hess, 1959, p. 130



Lyonel Feininger, Roter Viermaster, Grüner Viermaster, painted wood, undated.
© VG Bild-Kunst, Bonn 2025

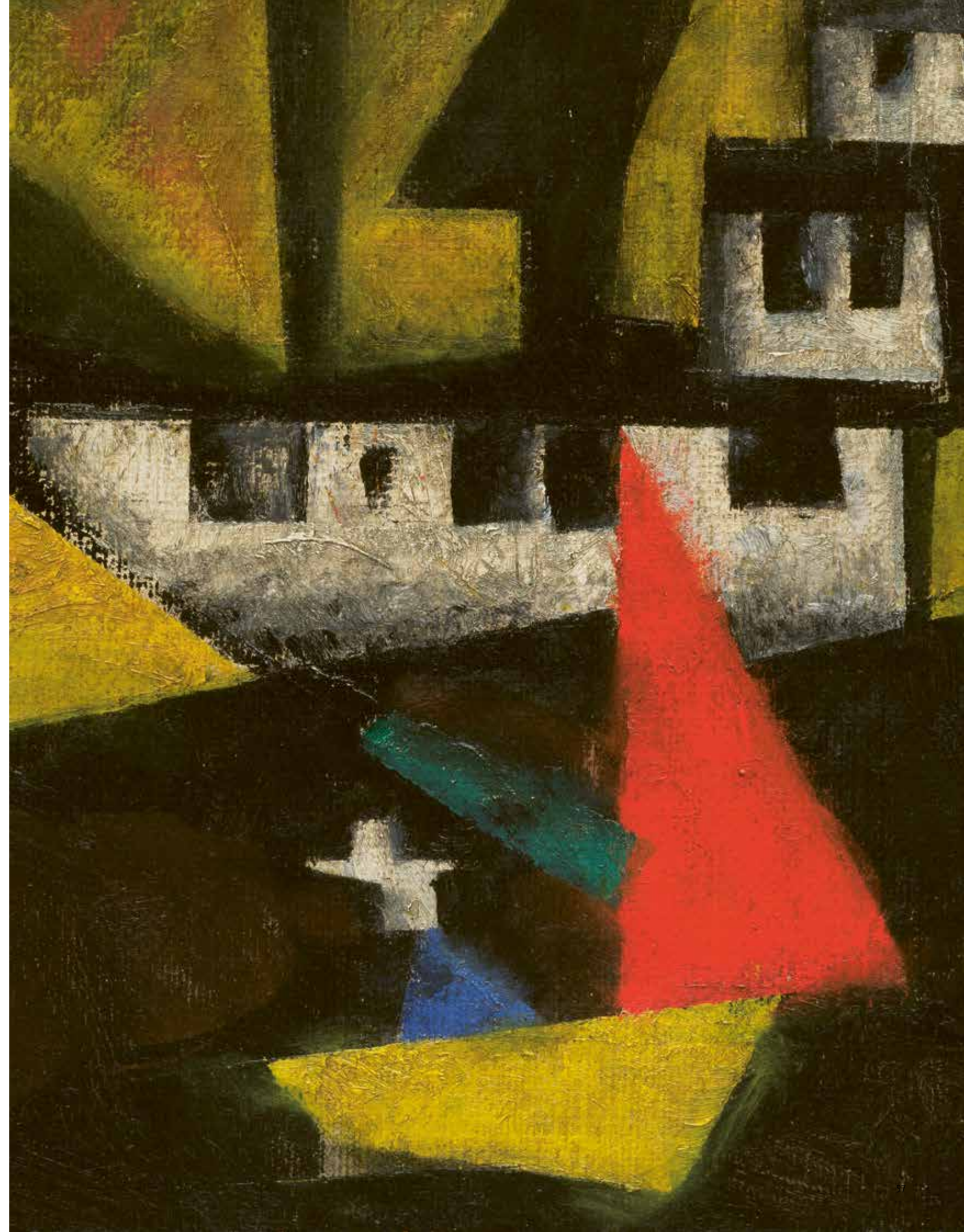
Lyonel Feininger, Karavellen, 1933, oil on canvas. © VG Bild-Kunst, Bonn 2025



Bridge between the worlds

The fact that “Marine nach Holzschnitt” never left the artist’s family emphasizes its exceptional position within his oeuvre. It is not only a testament to Feininger’s inexhaustible inventiveness in his use of different techniques, but also a painterly bridge between two worlds: between the years at the Bauhaus and the new beginning in the United States, between graphic austerity and colorful vibrancy, between biographical crisis and artistic self-assertion.

As a painted woodcut, the work exemplifies Feininger’s central themes: his fascination with ships and seafaring, which, throughout his life, he understood as symbols of movement, departure, and freedom; the transformation of printmaking principles into painting; and, last but not least, the ability to find a visual language of luminous, almost dreamlike intensity in a time of deepest political darkness. With poetic power, “Marine nach Holzschnitt” combines phases of retrospection and new beginnings in Lyonel Feininger’s favorite ship motif. [EH]



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos



Leuchtturm hinter Bucht. 1912.

Oil on canvas.
Signed in the lower right. 102,5 x 77 cm (40.3 x 30.3 in).
The painting is mentioned in Ernst Ludwig Kirchner’s “Photoalbum I” as photograph no. 346. [CH]
The work is documented in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

🕒 *Called up: December 5, 2025 – ca. 5.26 pm ± 20 min.*

€ 600.000 – 800.000 (R7)
\$ 678.000 – 904.000

PROVENANCE

- Artist’s estate (Davos 1938, Kunstmuseum Basel 1946).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer (acquired from the above in 1954).
- Private collection, New York (acquired from the above in 1959).
- Since then in family ownership.

EXHIBITION

- Vierte Gesamtausstellung, Galerie Neue Kunst - Hans Goltz, Munich, August to October 1916, cat. no. 54 (titled “Bucht beim Leuchtfeuer Staberhuk”).

LITERATURE

- Donald E. Gordon, Ernst Ludwig Kirchner, Munich 1968, pp. 84f. and p. 309, CR no. 250 (illustrated in black and white on p. 309).
-
· Stuttgarter Kunstkabinett, Stuttgart, 34th auction, November 20, 1959, p. 65, lot 308 (with color plate, no. 20, titled “Leuchtturm auf Fehmarn” [Lighthouse on Fehmarn]).

Metropolis and Nature

At a time when he was a member of the “Brücke” group in Dresden, Ernst Ludwig Kirchner and his fellow artists Erich Heckel and Hermann Max Pechstein frequently visited the Moritzburg ponds near Dresden to work. Finding counterbalance to everyday life in the modern and increasingly populous city, the artists enjoyed the opportunity to walk naked and uninhibited in nature, bathe, and paint on site in search of a unity between art and nature.

During the Berlin creative years between 1911 and 1917, when the present work was created, the Baltic Sea coast became both E. L. Kirchner’s favorite retreat from the city and a seemingly inexhaustible source of inspiration.

- **Expressive Fehmarn landscape in an impressive size**
- **A place of refuge and source of inspiration: according to Kirchner, he created works “of absolute maturity” on Fehmarn during the summers of 1912–1914**
- **From the “Brücke” period, and the most critical creative phase of Kirchner’s Berlin years**
- **Other Kirchner depictions of Fehmarn are in the Nationalgalerie, Berlin, the Folkwang Museum in Essen, the Städel Museum in Frankfurt am Main, the Hamburger Kunsthalle, the Staatsgalerie Stuttgart, the Carnegie Museum of Art in Pittsburgh, and the Detroit Institute of Arts**
- **First exhibited in 1916 (Hans Goltz, Munich)**
- **Fully documented provenance**
- **Part of an American private collection for over 65 years**

His motifs during the years preceding World War I were centered on two contrasting themes: first, the big city after the turn of the century, which Kirchner depicted in his famous “Street Scenes” starting in 1913. Second, the countryside and the connection between people and nature. Hence, his creative work followed a rhythm, partly influenced by the seasons, as well as the contrast between city and country life, entertainment and nature, nightclubs and cliffs. According to Dr. Wolfgang Henze, director of the E. L. Kirchner Archive, “the body of works that Kirchner created on Fehmarn is equal in scope and significance to the works he created in Berlin at the same time [and is] complementary to them” (quoted from: Exhibition catalog E. L. Kirchner. An exhibition marking the 60th anniversary of his death, Kunstforum Vienna, 1998, p. 41).





Ernst Ludwig Kirchner, Fehmarnküste mit Leuchtturm, circa 1912, pencil on paper, Galerie Henze & Ketterer, Riehen/Basel.

“As you probably know, I returned to Fehmarn this summer after a five-year (sic!) break. I want to go back again next year. The intense impression I had when I first visited has become even stronger, and I painted pictures there that are, as far as I can judge, absolutely mature. Ochre, blue, and green are the colors of Fehmarn, with its wonderful coastline it is even reminiscent of the South Seas here and there [...].”

E. L. Kirchner, 1912, in a letter to his patron Gustav Schiefler, quoted from: Staatsgalerie Stuttgart, www.staatsgalerie.de/de/sammlung-digital/ins-meer-schreitende.



Ernst Ludwig Kirchner, Ins Meer Schreitende, 1912, oil on canvas, Staatsgalerie Stuttgart.

The Baltic Sea island of Fehmarn

Accompanied by the siblings Emy and Hans Frisch, Kirchner traveled to the Baltic Sea island of Fehmarn for the first time in 1908. He grew to appreciate the local landscape and a simple way of life that was so different from that in the noisy, hectic, and anonymous city. Over the following years, he elevated the still largely unspoiled, rugged landscape to a significant motif in his artistic work. A nature that was not yet overcrowded with tourists, the cliffs, the sound of the sea, the informality of the bathers, the beautiful, wide sandy beach, the occasionally turbulent winds, high waves, and foaming spray, the vastness of the horizon, the distinctive vegetation with silver poplars, willows, and dune grass, and the large boulders towering between them, provided the painter with energy and served as a great source of inspiration. In the summer of 1912 (as in the following two years), E. L. Kirchner was accompanied by his new partner, Erna Schilling, whom he had met at a Berlin nightclub a little earlier. At the end of June, they left Berlin and took a train to Fehmarn, where they stayed in the house of the lighthouse keeper Lüthmann at the “Staberhuk” in the southeast of the island until the end of August. The Lüthmann family lived there with eight children, and rented a small attic room to the unmarried couple. Most of the time, they had breakfast with the family and otherwise enjoyed nature, the simple life, and seclusion. The nearest farm was about two kilometers away, and the closest village was four kilometers away. A visit from Kirchner’s “Brücke” colleague Erich Heckel and his partner, the dancer Sidi Riha, who stayed in the same room with Kirchner and Erna, provided a little diversion.



Ernst Ludwig Kirchner, Der Strand von Fehmarn, 1912, watercolor and pencil on paper, private collection.

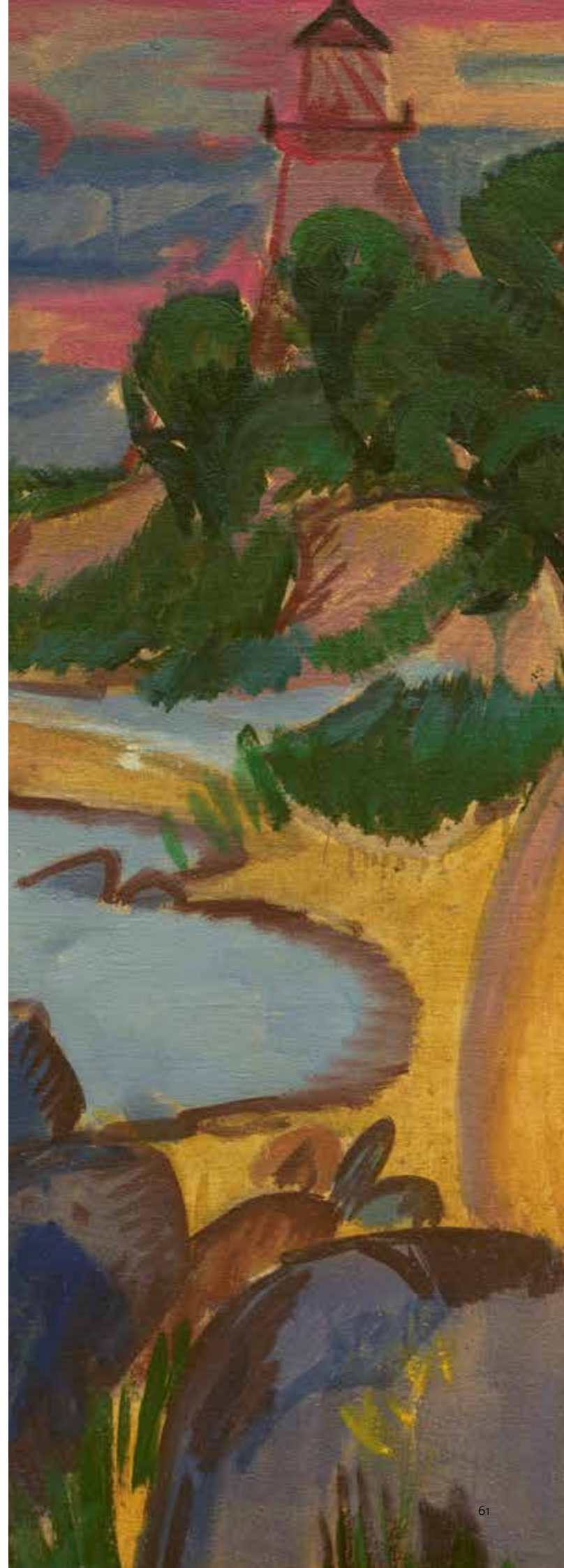
“Leuchtturm hinter Bucht” (Lighthouse Behind Bay)

Most of the time, however, the artist is entirely focused on his art and is entirely on his own. He spends most of the day outdoors, bathing, swimming, walking, painting, and carving on the beach below the cliffs—the place where the work offered here was created. From this very perspective, he made pencil sketches and watercolors, as well as other paintings that showcase different viewpoints. The artist did not begin working on larger formats until September, after his return to Berlin.

Preliminary pencil sketches for our painting already reveal Kirchner’s final composition. Rocks and coastal formations form the foreground for the lighthouse, which towers in the background, a detail the artist surprisingly omitted in a watercolor, concentrating instead on the composition of the foreground and the color design.

However, the final painting, the one offered here, boasts a masterful play with the richness of forms that architecture and landscape reveal to the Expressionist.

Kirchner shows here – in a multitude of subtly nuanced yet powerful colors – the direct view from the beach towards the lighthouse of Staberhuk, his home at the time, which towers high above a coastal landscape covered in lush green vegetation and dotted with large boulders, cliffs, and sea against the evening sky. Instead of using the classic landscape format, Kirchner chose a portrait format for his landscape, which echoes and emphasizes the elongated shape of the lighthouse. The artist not only depicted the reality he encountered, but also created an almost paradisiacal scene alongside it.





Ernst Ludwig Kirchner, Fehmarnküste mit Leuchtturm, 1913, oil on canvas, private collection (formerly Hermann Gerlinger Collection, Würzburg), sold on December 9, 2022, for € 1.225.000.

The summer of 1912: Pictures “of absolute maturity”

The landscape pictured here would help Kirchner achieve a particularly fruitful artistic phase not only that summer, but also in the two years that followed, during which he created works of key importance for his oeuvre and for German Expressionism. In an essay about his work of that time, Kirchner noted in retrospect: “From 1912 to 1914, I spent the summer months with Erna on Fehmarn. Here I learned to create the ultimate unity between man and nature, and I completed what I had begun in Moritzburg. The colors became milder and richer, the forms more austere and more distant from their natural counterparts.” (E. L. Kirchner, in: Eberhard W. Kornfeld, Ernst Ludwig Kirchner. Nachzeichnung seines Lebens, exhibition catalog, Basel 1979, p. 337)

While it is not possible to say with certainty whether some of the paintings were created in the summer of 1912 or 1913, the works that can be clearly attributed to his second stay on Fehmarn in 1912 already show a significant development in his painting. The playful lightness of his earlier works from his Dresden “Brücke” years gives way to clearer, more decisive forms and more mature, dynamic compositions, as well as particularly appealing pictorial solutions. The artist also recognizes this progress, writing to his patron Gustav Schiefler in 1912: “As you well know, I was back on Fehmarn this summer after a five-year (sic!) break. I want to go back there next year. The powerful impression I had when I was there for the first time has deepened, and I have painted pictures there that, as far as I can judge, are of absolute maturity. Ochre, blue, and green are the colors of Fehmarn, with a wonderful coastline that sometimes resembles the richness of the South Seas [...]” (E. L. Kirchner, 1912, quoted from: Staatsgalerie Stuttgart, www.staatsgalerie.de/de/sammlung-digital/ins-meer-schreitende) Fehmarn offered Kirchner the greatest possible contrast to the metropolis of Berlin. Together with his new partner, he was able to fulfill his longing for the unity of humanity and nature, experiencing it firsthand and capturing it in his art. Fortunate to have this opportunity, full of energy and artistic creativity, and also deeply in love, Kirchner lived in harmony with his surroundings for a few weeks, initially free from the severe depression he had reported suffering from the previous year.

Happy summer memories

This summer, as well as the two subsequent summers on Fehmarn, left a deep impression on the artist and continued to influence his work. Even in 1916, during the midst of World War I and a time that was challenging for his health, he yearned to return to Fehmarn. Shortly before his third stay at Dr. Kohnstamm’s sanatorium in Königstein im Taunus, he wrote in a letter to the collector Karl Ernst Osthaus: “I want to go to Königstein soon. I would rather go up to Fehmarn, but it is closed.” (E. L. Kirchner, 1916, in: Dietrich Reinhardt, Brücke-Almanach. Ernst Ludwig Kirchner auf Fehmarn, p. 43)

Shortly afterwards, at the sanatorium, the artist expressed his longing for Fehmarn and the happy summers he had spent there in impressive, monumental murals depicting bathing scenes and motifs inspired by Fehmarn (destroyed by the National Socialists, presumably in 1938). Even after moving to Switzerland in the 1920s, Erna Schilling and E. L. Kirchner regularly sent parcels containing nutritious food to the family of the lighthouse keeper Lüthmann, as a gesture of gratitude for the beautiful summer stays.

Most of the works created during these important summers on Fehmarn are now in museum collections, including the LWL Museum of Art and Culture, in Münster, the Kunsthalle Bremen, the Osthaus Museum Hagen, the Staatsgalerie Stuttgart, the Städel Museum in Frankfurt am Main, the Hamburger Kunsthalle, the Folkwang Museum in Essen, the Nationalgalerie der Staatlichen Museen zu Berlin, the Aargauer Kunsthaus in Aarau, the Kunstmuseum Liechtenstein, the Art Gallery of New South Wales in Sydney, the Carnegie Museum of Art in Pittsburgh, and the Detroit Institute of Arts. A fact that certainly adds to the significance of this creative period. [CH]

Ernst Ludwig Kirchner, Leuchtturm im Grünen, Fehmarn, 1913, etching, private collection.



HANS HARTUNG

1904 Leipzig – 1989 Antibes



T1950-2. 1950.

Oil on canvas.
Signed and dated in the lower left. Inscribed with the artist’s name and address on the reverse on the folded canvas.
65 x 81 cm (25.5 x 31.8 in).
The work is registered in the archive of the Fondation Hans Hartung et Anna-Eva Bergman, Antibes, and will be included in the forthcoming catalogue raisonné.

 *Called up: December 5, 2025 – ca. 5:28 pm ± 20 min.*

€ 140.000 – 200.000 (R7/D/F)
\$ 162,400 – 232,000

PROVENANCE

- Galerie Lydia Conti, Paris (with a handwritten inscription on the stretcher).
- Collection of Genia (1900–1988) and Charles Zadok (1896–1984), Milwaukee / New York (at least since 1955).
- Private collection, Berlin (acquired in 1983, Sotheby’s, London).

EXHIBITION

- Anglo-French Exhibits, New Burlington Galleries, London, 1950
- The School of Paris at Mid-Century. A Selection of Modern Paintings from the Collection of Mr. and Mrs. Charles Zadok, Arts Club of Chicago, Chicago, May 1 - June 6, 1952, cat. no. 25 (titled “Composition – Dark Blue Background with Yellow Circle”, with the exhib. label on the stretcher, dated “1.5.-15.6.1952”).
- Art in the 20th Century (Commemorating the Tenth Anniversary of the Signing of the United Nations Charter), San Francisco Museum of Art, San Francisco, June 17 - July 10, 1955, p. 13 (titled “Blue Composition”, with the exhibition label on the stretcher).
- School of Paris, Walker Art Center, Minneapolis, April 5 - May 17, 1959 (not in cat., with the exhibition label on the stretcher).

LITERATURE

- Sotheby’s, London, Modern and Contemporary Art 1945-1983, December 8, 1983, p. 17, lot 613 (illustrated in color in vertical alignment on p. 16).

“T1950-2” was created in 1950 and marks the beginning of a decade that was to become a crucial phase in Hans Hartung’s artistic development. In the 1950s, he rose to prominence as one of the leading representatives of European Informalism. Shortly before, he had his first solo exhibition at the legendary Lydia Conti Gallery in Paris, the collection from which our work originally comes. During this period, Hartung established contacts with artists such as Mark Rothko and Willi Baumeister, and his works increasingly found their way into leading private collections, such as those of Ottomar Domnick and Genia and Charles Zadok.

Our work “T1950-2” was part of the Zadok collection for around three decades. In 1952, the work was shown in Chicago as part of an exhibition featuring other pieces from this collection. Further exhibitions in the 1950s demonstrate that this masterfully reduced work is an outstanding example of Hartung’s dynamic use of light and shadow as well as of color and form. The artist creates an atmosphere of blue and gray tones in the background, embedding black lines and blotchy structures within it. With the floating forms in the open pictorial space, he creates an almost weightless effect that guides the viewer’s eye into distant celestial spaces and lends the composition a dreamlike, medi-

- **Controlled spontaneity: an outstanding piece of European Informalism**
- **A masterful fusion of light and shadow, dynamic energy, color, and texture**
- **Hartung’s works from the 1950s are among his most sought-after pieces on the international auction market**
- **Other paintings from this creative period can be found in the collections of major international museums, including the Centre Pompidou in Paris, the Guggenheim Museum, and the Museum of Modern Art in New York**
- **Formerly in the important American École de Paris collection of Genia and Charles Zadok**
- **Part of an acclaimed private collection in Berlin for over 40 years**

tative depth. It is this kind of controlled spontaneity that characterizes his work in the years that follow.

Hans Hartung leads an eventful life until his career takes off after World War II. Born in Leipzig in 1904, he became interested in non-representational art while still in school and created abstract compositions using lines and blots. According to his own statements, he processed childhood impressions of thunderstorms and lightning in these works. In 1925, he encountered the works of Wassily Kandinsky, which inspired him to study painting in Leipzig, Dresden, and Munich. From 1935 onwards, Hartung lived in Paris, where he initially worked under difficult personal and financial circumstances. During World War II, he fought for the French side, was imprisoned several times, and even lost a leg in combat in 1944. In recognition of his services, he was granted French citizenship in 1946. France remained his home until he died in Antibes in 1989.

Throughout his life, Hartung remained distant from representational art. He always sought a free, immediate form of expression—a controlled gesture between chance and composition. “T1950-2” is an early and impressive testimony to this search for painterly freedom. [AW]



Métamorphose (coquille - cygne - balance-toi). 1935.

Bronze.
Copy 4 of 5. 22,5 x 15 x 13,5 cm (8.8 x 5.9 x 5.3 in).
Cast by Rudier, Paris, on February 4, 1960. [AW]

Accompanied by a photo certificate issued by Hans Arp on November 12, 1960, in Basel.

 *Called up: December 5, 2025 – ca. 5:30 pm ± 20 min.*

€ 100.000 – 150.000 (R7/D/F)
\$ 116,000 – 174,000

PROVENANCE

- Galerie d'Art Moderne, Basel (1960).
- Galerie Patrick Cramer, Geneva.
- Galerie Wolfgang Werner, Bremen.
- Private collection, Germany (acquired from the above in 1992).

EXHIBITION

- Jean Arp. Sculptures, Prints, Tapestries, Galerie Patrick Cramer, Geneva, January 27–March 18, 1978, cat. no. 1 (with b/w illustration on the title page).
- Skulpturen 1925-1950. Zwischen Abstraktion und Figuration, Graphisches Kabinett Kunsthandel Wolfgang Werner, Bremen 1989, cat. no. 2 (with illustration).
- Hans Arp 1886–1965. Dada. Art Concret, Graphisches Kabinett Kunsthandel Wolfgang Werner, Bremen 1991, cat. no. 6 (with color illustration).
- Hans Arp – Kurt Schwitters, Kunsthandel Wolfgang Werner, Berlin, 1992, cat. no. 6 (with color illustration).

LITERATURE

- Carola Giedion-Welcker, Marguerite Hagenbach (doc.), Hans Arp, Stuttgart 1957, CR no, p. 110.
- Arie Hartog (publisher), Kai Fischer (ed.), Hans Arp. Skulpturen – Eine Bestandsaufnahme, Ostfildern 2012, CR no. 24, p. 74 (with a b/w illustration of a different copy).
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- Herbert Read, The Art of Jean Arp, New York 1968, cat. no. 96, p. 90 (with a b/w illustration on p. 93, probably another copy).
- Ketterer Kunst, Munich, 21st auction, May 23–25, 1977, lot 520 (with a b/w ill. on p. 12).
- Christie's, London, March 29, 1988, lot 200.

Hans Arp's work is characterized by a remarkable degree of artistic versatility. Throughout his life, he was not only a painter and sculptor, but also a poet. He published his first poems and lyrics at an early age, initially in Alsatian, and later in German and French. Arp was always at the forefront of the avant-garde movements of his time. Before he played a decisive role in shaping European Modernism as co-founder of the Dada movement in Zurich in 1916, he was involved in the second exhibition of the “Blauer Reiter” (Blue Rider) group in Munich in 1912. In the 1920s, he was part of the Surrealist circles in Paris, where he met

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- **Lifetime cast**
 - **“Métamorphose” remarkably embodies Hans Arp’s organic-abstract formal language, which is inspired by nature**
 - **Reduced to its abstract essence, the bronze still offers a rich range of associations**
 - **A plaster copy is in the Solomon R. Guggenheim Museum, New York**
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Amedeo Modigliani, Pablo Picasso, Kurt Schwitters, and Guillaume Apollinaire. In 1928, he collaborated with Theo van Doesburg on Sophie Taeuber-Arp's commission to transform the former military building Aubette in Strasbourg into a modern entertainment center. In the 1930s, he joined the French artist groups “Cercle et Carré” and “Abstraction Création,” which were committed to Constructivist art.

Today, Arp is considered one of the leading figures of organic abstract art, for which he found inspiration in nature's growth and transformation. The idea of metamorphosis is a recurring theme in his work. While he primarily created reliefs, collages, and drawings at the beginning of his career, from the 1930s onwards, he increasingly devoted himself to sculpture—the form of expression in which his idea of living, transforming form found its fullest expression. This is also the spirit in which our bronze sculpture “Métamorphose” should be understood. Arp combines a smooth surface with a bold, consistent reduction of form and incredible energy. The sculpture appears to be concentrated on its abstract essence, but, as the title suggests, it inspires a variety of associations—be it a shell, a swan, or a swing. With Hans Arp, the form always remains organic, and nature always plays a central role. His theme is the great harmonious unity of the living and growing, the blossoming abundance of forms and their incessant metamorphosis— aspects that this work from 1935 impressively embodies. [AW]



Verschneiter Wald. 1909.

Oil on canvas.
Signed in the lower left.
60,5 x 84 cm (23.8 x 33 in). [JS]

 *Called up: December 5, 2025 – ca. 5:32 pm ± 20 min.*

€ 120.000 – 180.000 (R7/D)
\$ 139,200 – 208,800

PROVENANCE

- Galerie Hermes, Frankfurt am Main (with the gallery label on the reverse).
- Kunsthaus Brakl, Munich (around 1910, until 1913).
- Lotte (Charlotte Emma) Stoehr, Leipzig/New York/Woodstock/Munich (probably since 1913: P. H. Beyer & Sohn, Leipzig).
- Private collection, Washington, D.C. (inherited from the above, until 1963: Lempertz).
- Gerhard Lützow Collection, Hanover (1970).
- Private collection, Germany (in family ownership through inheritance until 2011: Christie's).
- Private collection, North Rhine-Westphalia (acquired from the above in 2011).

EXHIBITION

- Kunsthaus Brakl, Munich, Kollektion Franz Marc, February 1910, no. 91.

LITERATURE

- Annegret Hoberg, Isabelle Jansen, Franz Marc: Catalogue raisonné, vol. I GemäldeR no, Munich 2004, CR no. 104 (illustrated).
- Klaus Lankheit, Franz Marc, Katalog der Werke, Cologne 1970, CR no. 99 (illustrated on p. 33).
.....
- The Artist's Notebook, no. 11, p. 3.
- P. H. Beyer & Sohn, Leipzig, November 22, 1913, lot 102 ("Verschneiter Wald").
- Alois Schardt, Franz Marc, Berlin 1936, no. I-1909-28, p. 163.
- Estate of Ferdinand Möller, Berlinische Galerie, Berlin, photograph, BG-KA-N/F. Möller-Fo190 and No220).
- Münchner Kunstversteigerungshaus Adolf Weinmüller, Munich, June 1/2, 1949, lot 708 ("Waldlandschaft im Schnee," illustrated on plate XXVII).
- Kunsthaus Lempertz, Cologne, December 6–7, 1963, lot 473 (illustrated).
- Christie's, London, Impressionist / Modern Day Sale, June 22, 2011, lot 389 (illustrated).

Franz Marc is a legend: his tragic life story, his extraordinary artistic talent, his visionary spirit, and his early death in World War I. Marc died in 1916 at the age of just 36 near Verdun, but his outstanding importance for the art of the "Blue Rider" and German Expressionism had already been established by that point.

Shortly before the founding of the "Blauer Reiter" in 1909/10, Marc's depictions of animals and landscapes, which celebrated the purity of nature, gave way to his characteristic motifs of a paradisiacal and threatened symbiosis of flora and fauna. He ultimately pushed the idea to the extreme in his famous, expressionist dissections of blue, yellow, and

green horses. It is his most progressive and most renowned motif, which Marc first realized in 1911, the year the "Blauer Reiter" was founded. It is also particularly exemplary of Marc's courageous transition from object color to expressionist expressive color, which can be freely assigned to the object, depending solely on the artist's desire for expression. On the way there, Marc's painting underwent a rapid development in just a few years. The two years before the formation of "Der Blaue Reiter" were particularly seminal for what was to follow between 1911 and the outbreak of World War I. And so it was in his animal and landscape paintings created in 1909 and 1910, in particular, that Marc achieved a thematic and compositional density that was to have a decisive influence on his

- **Early work in a delicate palette by one of the most important representatives of the “Blauer Reiter” and of European Modernism**
- **Rare snow landscape: masterful synthesis of impressionistic style and expressive color**
- **Ideal of purity and naturalness: Marc found his paradisiacal symbiosis of flora and fauna in landscape and animal motifs in 1909/10**
- **Artistic key moment: Part of his first solo exhibition at Kunsthandlung Brakl, Munich, in 1910, one year before the founding of the “Blauer Reiter.”**
- **The paintings “Eichbäumchen” (1909) and “Wald-inneres mit Rehen” (1909), also exhibited at Brakl, are now held by the Städtische Galerie im Lenbachhaus, Munich, and the Sprengel Museum, Hanover**



visionary, expressionist compositions from the time of the "Blauer Reiter." The view into the dense branches of the forest, which Marc paints on canvas in expressive pastel colors in the present "Verschneiter Wald" (Snowy Forest), is deep and focused. The tree trunks glow in light green and purple against the brilliant white of the snow. Despite the figurative subject matter, the extreme close-up and cropped composition create an almost abstract, dynamic line structure. The captivating effect that characterizes "Verschneiter Wald" to this day is surprisingly modern and colorful. In 1913, Marc made significant contributions to the famous Expressionist exhibition at Herwarth Walden's First German Autumn Salon in Berlin, submitting a total of seven paintings, including the well-

known work "Tierschicksale" (Animal Fates, 1913). The painting portrays two fleeing green horses and a rearing blue deer in a prism-like forest scene. Shortly after the outbreak of war, Marc volunteered for military service in August 1914. Like many other artists and intellectuals, he believed that the war would have a cleansing and healing effect on "a sick Europe." However, when Marc held a postcard with a picture of his "Tierschicksale" in his hands during the war, he wrote to his wife: "I was deeply moved and agitated by this sight. It was a premonition of this war, dreadful and touching; I can hardly imagine that I painted it!" (Susanna Partsch, Marc, p. 76; in: Klaus Lankheit and Uwe Steffen (eds.), Franz Marc: Briefe aus dem Feld, Munich 1986, p. 50). [JS]

VICTOR MAN

1974 Cluj (Romeania) – lives and works in Cluj-Napoca and Romee



The Chandler. 2013.

Watercolor.
On laid paper.
38,2 x 28,2 cm (15 x 11.1 in). Sheet: 39,8 x 29,8 cm (15.6 x 11.7 in).

🕒 *Called up: December 5, 2025 – ca. 5:34 pm ± 20 min.*

€ 80.000 – 120.000 (R7/D/F)
\$ 92,800 – 139,200

PROVENANCE

- Galerie Neu, Berlin.
- Private collection, North Rhine-Westphalia (acquired from the above in 2013).

EXHIBITION

- Victor Man: Zephir. Artist of the Year 2014, Deutsche Bank KunstHalle, Berlin, March 21–June 22, 2014; Zacheta National Gallery of Art, Warsaw, July 8–August 31, 2014; Haus der Kunst, Munich, October 24, 2014–January 11, 2015 (with color ill. p. 120).

- **Watercolor from the celebrated series “The Chandler” – Victor Man merges literature, myth, and personal experience into an ambiguous, enigmatic visual world**
- **He questions the genre of portraiture with themes such as identity, metamorphosis, and symbolic fragmentation**
- **Victor Man is considered one of the most sought-after contemporary artists worldwide and has been represented by the David Zwirner Gallery since 2024**
- **The artist’s works are in renowned museums around the world, including the Centre Pompidou, Paris, the Los Angeles County Museum of Art, the Städel Museum, Frankfurt am Main, and the Pinault Collection, Paris**

Victor Man, born in Cluj, Romania, in 1974, is one of the most independent artists of our time. He appears reserved in public, rarely gives interviews, and sometimes even refuses to attend his own exhibition openings. However, he gained international attention in 2007 through his participation in the 52nd Venice Biennale and in 2014 when he was named “Artist of the Year” by Deutsche Bank. With his representation by the renowned David Zwirner Gallery in 2024, Man was finally accepted into the top echelons of the international art world. In his works, the painter and installation artist creates a haunting visual world of his own, in which a palette of colors, at times bright and at times gloomy, merges with a mystical aura, opening up a wide range of possible interpretations.

His 2013 watercolor “The Chandler” ties in with the painting of the same name from the same year and is one of the earliest works in the series, which currently comprises eight paintings and is considered one of the artist’s most cohesive and significant series. The works are characterized by a complex tapestry of historical and cultural references that skilfully combine different eras, places, and artistic traditions. “The Chandler”

showcases Mans’ characteristic painting style: the watercolor is used in an almost painterly manner, conveying a contemplative depth and existential gravity that defines his entire oeuvre.

One of Mans’ particular strengths lies in his fusion of literature, myth, and personal experience to form an enigmatic and ambiguous visual world. The series “The Chandler” refers to Virginia Woolf’s biographical novel “Orlando” (1928). For example, a coat of arms in one of the works refers to the cover of the first edition. However, these literary and lyrical allusions remain subtle and ambiguous, opening up additional levels of interpretation for the viewer.

Throughout the series, Man shows the same motif: a seated figure with its face cut off at the top of the image, a head resting on its lap. In doing so, he questions the genre of portraiture by removing its central characteristic—the recognizability of the person represented. Instead, form, composition, and painting itself come to the fore. The portrait is detached from reality and can be experienced as an independent, autonomous image. [AW]



Frühlingstag auf Jeløya (Vårdag på Jeløya). 1915.

Oil on canvas.
Signed in the lower right.
65 x 80 cm (25.5 x 31.4 in).
🕒 *Called up: December 5, 2025 – ca. 5:36 pm ± 20 min.*
€ 700.000 – 900.000 (R77/F)
\$ 812,000 – 1,044,000

“I’ve dreamt about these works! And I realize that I reacted to them just as people reacted to my works years ago.”

Edvard Munch to Gustav Schiefeler about Karl Schmidt-Rottluff’s prints.

- PROVENANCE
- Max Strasberg Collection (1884–1949), Wroclaw/Oslo (acquired directly from the artist in 1929).
 - Richard Mannheim (1883–1964) and Charlotte Mannheim, née Strasberg (1887–1976), London (brother-in-law and sister of the above).
 - Gallery Kaare Berntsen, Oslo.
 - Josephine Bay (1900–1962), New York (1961).
 - Robert M. Light, Boston.
 - Alfons Beaumont Landa Collection (1896–1991), Palm Beach (until 1977, Parke-Bernet, New York).
 - Private collection, Stockholm (probably acquired from the above in 1977).
 - Bertil and Greta Albinsson Collection, Ballingslöv and Hässleholm (until 2013).
 - The Gundersen Collection, Oslo.

- EXHIBITION
- Blomqvist Kunsthandel, Kristiania, 1915, cat. no. 26 (under the title “Vårbilde”).
 - Munch og malervernnene, Blaafarveværket, Modum, 2013, cat. no. 83 (with illustration on p. 199).
 - Munch!, Thielska Galleriet, Stockholm, February 9–May 12, 2013, no cat.
 - Frukthar Jord. Edvard Munch, Galleri F 15, Moss, June 18–September 21, 2016, pp. 38f. (with color illustration, no cat.).
 - Scream & Respond, Shanghai Jiushi Art Museum, September 25, 2020–January 3, 2021, no cat.
 - Edvard Munch. Beyond the Scream, Hangaram Art Museum, Seoul, May 22–September 19, 2024, p. 161 and 273, no number.

- **Alongside Vincent van Gogh and Henri Matisse, Edvard Munch is regarded as a pioneer of European Modernism due to his revolutionary ‘soul painting’**
- **The emotional force of nature is Munch’s central theme: ‘I felt that an infinite scream went through nature’ (Edvard Munch on the creation of ‘The Scream’)**
- **“Spring Day on Jeløya” (1915) – A mesmerizing landscape: Munch’s exhilarating celebration of life**
- **Inspiration Expressionism: A rare example of Munch’s intense stylistic exploration of the revolutionary works of the “Brücke” group**
- **International exhibition history and an outstanding provenance: most recently part of the renowned Munch collection of Pal G. Gundersen**

- LITERATURE
- Gerd Woll, Edvard Munch Complete Paintings Catalogue Raisonné, volume III, Oslo 2009, CR no. 1139 (with illustration on p. 1078).
 - Edvard Munch - Catalogue Raisonné, digital catalog of works, No. PE.M.00198 (<https://www.munch.no/en/object/PE.M.00198>).
 -
 - Curt Glaser, Edvard Munch, Berlin 1922, p. 197 (illustration).
 - Curt Glaser, Edvard Munch, in: Der Cicerone: Halbmonatsschrift für die Interessen des Kunstforschers & Sammlers, 16.1924, no. 21, pp. 1110–1119, here ill. on p. 1117.
 - Sotheby’s, London, March 31, 1965, lot 101 (with color illustration).
 - Sotheby’s, London, April 26, 1967, lot 69 (with color illustration).
 - Parke-Bernet, New York, May 11, 1977, lot 51 (with color illustration).
 - Frank Høifødt, Frukthar jord. Munch i Moss 1913-1916. Utgivelse i forbindelse med utstilling på Galleri F 15, Jeløya, Moss 2016, pp. 42f.
 - Guro Dyvesveen, Edvard Munch i Moss 1913-1916. Undervisningshefte for 7. trinn, Moss 2016, pp. 68f.
 - Hans-Martin Frydenberg Flaatten, Edvard Munch in Moss. Kunst, krig og kapital på Jeløy 1913-1916, Moss 2014, p. 243.

- ARCHIVE MATERIAL
- Exhibition view at Blomqvist Kunsthandel, Kristiania 1915.
 - Max Strasberg to Edvard Munch, Archive of the Munch Museum Oslo, letters no. K 3367 (July 31, 1928), K 3368 (September 13, 1928), K 3370. (July 9, 1929), K 3371 (August 10, 1929).





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

Edvard Munch – Pioneer of European Modernism and a driving force for an entire century

Edvard Munch ranks alongside Vincent van Gogh and Henri Matisse as one of the pioneers of European Modernism. Without them and their audacious drive for innovation, Expressionism, especially the art of the “Brücke” and the “Blauer Reiter,” would not have been possible. They were the driving forces at the end of the 19th century, when the future European art capitals of Berlin and Paris were still dominated by classical salon art and history painting, yet they were trying out radically new approaches. The paintings of the young Norwegian Edvard Munch hit 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) at the instigation of Anton von Werner, director of the Royal Academy of Fine Arts, was closed amid protests and clashes among the association’s members. But the scandal surrounding Munch’s new style of painting, which was perceived as crude and unfinished, had shaken up the conservative Berlin art scene once and for all and made the young painter famous in Germany overnight. Munch sparked a kind of big bang in Berlin, enabling the founding of the Berlin Secession under the directorship of Max Liebermann a few years later and the emergence of Expressionism shortly thereafter. Munch’s nonconformity, his incredibly emotional painting style that broke with all academic traditions, was to become one of the most important forces for the European avant-garde. His courageous painting was, in many ways, a constant source of inspiration for the young generation of artists of the Berlin “Brücke” Expressionists, for Emil Nolde, Max Pechstein, Karl Schmidt-Rottluff, and—in terms of the expression of psychological extremes—also for Ernst Ludwig Kirchner. Thanks to its maximally

liberated style, highly emotional expression, and iconic motifs, Munch’s epochal painting also provided decisive impulses for many artists active in the second half of the century and even for contemporary art. Numerous names that reach far beyond the 20th century could be mentioned here, but above all, Andy Warhol, Peter Doig, Georg Baselitz, Marlene Dumas, Jasper Jones, and Tracey Emin deserve special mention.

Life, love, fear, and death — Munch as a master of the Nordic soulscape

It is the highly emotional perception of nature that Munch himself, after his Impressionist beginnings, describes as a personal artistic awakening; an experience that inspired his four versions of “The Scream,” paintings that are considered iconic today: “I was walking down the street with two friends – as the sun was setting – when the sky suddenly turned blood red [...] above the blue-black fjord and the city lay blood and tongues of fire – [...] and I stood there trembling with fear – and I felt that an infinite scream went through nature.” Through the distorted yet symbiotic connection between nature and man, Munch was the first to capture the existential feeling of fear on canvas. Having had a childhood marked by painful experiences due to the early death of his mother and his beloved sister Sophie, and later having to process several unhappy romantic relationships through his art, Munch became the painter of existential emotional worlds between life, love, fear, and death. These are the abstract yet universally human themes that Munch also summarized in the paintings of his famous “Life Frieze”. The “Life Frieze” was first presented to the public in a separate exhibition room at the fifth exhibition of the Berlin Secession in 1902. One of the most famous paintings in



Edvard Munch, Landscape, Jeløya, 1913–15, oil on canvas, Munch Museum, Oslo.

“I have always been drawn to artists whose work is powerful and direct. You feel this in the art of Pablo Picasso, of Egon Schiele, of Ernst Ludwig Kirchner. And you definitely feel this in the art of Edvard Munch.”

Ronald S. Lauder, President, Neue Galerie, New York

“Spring Day on Jeløya” is not only an outstanding example of this spontaneous and almost intoxicating ‘soul painting’, but also of Munch’s undisputed mastery of color and composition, with which he captured the vastness and bright light of the Nordic landscape in the form of a loose and freely set arrangement of lines. With virtuosity and courage, Munch spread a colorful structure of brushstrokes across the canvas. Seen up close, it appears almost abstract, but from a distance, it merges in the viewer’s eye in a nearly miraculous way to form a radiant Nordic landscape that conveys an intense feeling of vastness, light, and exuberant vitality.

“Spring Day on Jeløya” (1915) – Munch’s exhilarating affirmation of life

Ronald S. Lauder, one of the world’s most renowned collectors of modern art and president of the Neue Galerie in New York, aptly described the special emotional power that Munch’s magnificent creations exude, and which his oeuvre shares with that of other outstanding artists such as Pablo Picasso, Egon Schiele, and Ernst Ludwig Kirchner, in the following words: “I have always been drawn to artists whose work is powerful and direct. You feel this in the art of Pablo Picasso, of Egon Schiele, of Ernst Ludwig Kirchner. And you definitely feel this in the art of Edvard Munch. [...] His images relate to primal emotions shared by all human beings: loneliness, anxiety, jealousy. But they are rendered in such a way that we also feel the beauty of existence, the pleasures of color and form. Simply put, Munch is a master.” (Ronald S. Lauder, President of the Neue Galerie, New York, quoted from: Foreword, exhibition catalog Munch and Expressionism, New York 2016, p. 7)

In “Spring Day on Jeløya,” it is not a sensation of fear or despair, but rather a spirit of vitality and joy that captivates the viewer through the vibrant, vernal colors and the vigorously expansive shapes of the plants and trees. Munch’s painting pays homage to the eternal forces of life between becoming and perishing, life and death: “Spring Day on Jeløya,” however, is dedicated to life.

In 1913, while Ernst Ludwig Kirchner was painting his famous street scenes in Berlin to capture the hectic pace of city life on canvas, Edvard Munch, who had returned to Norway from Berlin in 1909, rented the Grimsrød estate on the island of Jeløya as his artistic retreat. As the older and much better-known artist, Munch had been somewhat reserved in his response to the numerous advances of the “Brücke” artists during his last years in Germany, and ultimately, participating in the “Brücke” exhibition in 1908, to which Karl Schmidt-Rottluff had invited him, was no longer possible, also for health reasons. Due to years of alcohol and drug abuse, Munch suffered a mental and physical breakdown, experienced severe hallucinations and paranoia, and was eventually admitted to Professor Daniel Jacobson’s psychiatric clinic in Copenhagen. This stay in the clinic, which was by no means Munch’s first, lasted seven months, and the artist was ultimately diagnosed with manic-depressive disorder. Like Ernst Ludwig Kirchner, Munch was highly sensitive and suffered from an anxiety disorder caused by an early

“I have always tried to express my feelings and thoughts through my art.”

Edvard Munch

childhood trauma, which drove him into years of alcohol and drug addiction. Just as Kirchner ultimately sought strength, stability, and peace in the Swiss mountains from 1918 onward, Munch also found a temporary refuge from the often overwhelming demands of the world and being an artist on the Norwegian island of Jeløya in the Oslo Fjord from 1913 onward. In the previous years, Munch had participated in numerous exhibitions throughout Europe, among them the significant Sonderbund Exhibition in Cologne in 1912. He had traveled extensively and had hardly had a moment’s rest. This was to change in the solitude of Jeløya Island, for after his discharge from the sanatorium, Munch had gradually renounced all social relationships and obligations and henceforth remained in contact with only a few old friends.

Although Munch continued to explore his central theme of the early and traumatic death of his beloved sister Sophie during his time on Jeløya in paintings such as “On Her Deathbed” (1915, Art Museum, Rasmus Meyer Collection, Bergen), the landscape paintings he produced during his short stay on the island are characterized by a hopeful mood, even if, in some cases—especially in the snow and fjord landscapes in winter—Munch’s focus is once again on the melancholic heaviness of our mortality. “Spring Day on Jeløya” is one of Munch’s rare paintings that represents a clear commitment to the beauty of life, that pays artistic homage to the forces of spring, that celebrates the beauty and transience of the moment, and thus, at least indirectly, how could it be otherwise for Munch, bears an awareness of the finiteness of everything beautiful.

It is the reflection on one’s own mortality, so central to Munch’s seminal work, that resonates here, the awareness of the vulnerability and transience of our own existence in the face of the eternal spectacle of nature. This thought is also inherent in the romantic paintings of Caspar David Friedrich, for example, when he confronts his “Monk by the Sea” (1808/10) or his “Wanderer above the Sea of Fog” (1818) with an overwhelming spectacle of nature. Unlike Friedrich, however, Munch uses the depiction of nature not only as a symbol of the eternally sublime but rather as a reflection of his own state of mind, as an almost intoxicating attempt to give artistic expression to his feelings.

“Spring Day on Jeløya” is a special painting, not least because it provides clear stylistic evidence of the intense exchange between Munch, the pioneer of Modernism, and the young “Brücke” Expressionists, who were inspired by his visionary painting. This exchange was mutually enriching, as can be seen, because Munch was also captivated by the powerful, clearly defined formal language of the young Germans. In “Spring Day on Jeløya,” the sharply edged path running in a V-shape toward the sea seems like a reference to the clear, angular forms of the Expressionists, which Munch skillfully blends with the Nordic ‘soulscapes’ he brought to perfection. According to Gustav Schiefler’s diary entry, Munch is said to have remarked, after seeing prints by Karl Schmidt-Rottluff at the home of the Hamburg collector and author of a catalogue raisonné: “I have dreamed of these works! And I realized that I reacted to them in the same way that people reacted to my works years ago.” [JS]



On the provenance

The story behind Edvard Munch’s “Spring Day on Jeløya” is one of fascinating personalities. The adjective “fascinating” undoubtedly applies to the artist himself. The painter became a legend at an early stage. And even though Munch regularly exhibited his works in renowned exhibitions—our painting, for example, was shown at an exhibition organized by his gallerist, Blomqvist, in 1915 (fig.)—he did not make it easy for collectors to acquire his paintings. Curt Glaser, one of the painter’s greatest admirers, reports on this mindset in his essay “Besuch bei Munch” (Visiting Munch), which is well worth reading. The painter had two buildings erected in his garden to store his works rather than sell them. “You see,” Munch explained to him, “there are painters who collect other people’s paintings [...]. I need my own paintings just as much. I need to have them around me if I want to continue working.” (Kunst und Künstler, 25.1927, issue 6, esp. p. 205f., here p. 205.) And so Munch feared nothing more than the possibility that one of his paintings might actually be purchased. He attempted to prevent the inevitable by charging exorbitant prices.

“Application” of a collector

It took around five years before Munch was finally willing to part with “Spring Day on Jeløya.” Letters to the artist by Max Strasberg, a traveling salesman from Wrocław and owner of an art supply store, attest to this. Today, these letters are preserved at the Munch Museum in Oslo. His father, Israel, was already known as an art collector (“Mæcenat,” 1930). It is therefore no surprise that Max Strasberg, who apparently traveled frequently to the north on business and was fluent in Norwegian, also tried his luck: he wanted to purchase a painting by the great Edvard Munch.

As early as 1924, Strasberg asked Munch if he could buy a small painting from him. He had been trying to do so for a long time, but the paintings were too expensive in Germany (letter K 3366). Then, in the summer of 1928, came the next attempt: “I take the liberty of writing to you & politely asking whether you would perhaps be willing to paint an oil painting for me for 2000 kroner. – Some time ago, I saw one at Blomqvist [...] that I liked very much, and I would like to own such a landscape [...] and take it with me to my home in Wrocław. I hereby give you my word of honor that I am not looking to speculate, but that I am a modest collector and already own several of your lithographs and woodcuts. I kindly ask you to paint such a landscape for me [...]”. (Letter K 3367)

Although the letters in which Munch replied to Strasberg have not been preserved, Strasberg’s own correspondence provides sufficient information about the further course of this peculiar “application process”: they met in person. In September 1928, Strasberg expressed his gratitude for the meeting, during which Munch showed him his large collection of paintings in storage. There was clearly mutual sympathy, and so it was agreed that Strasberg would indeed receive a work. Which one exactly, however, was of course left to the artist to choose. And not immediately – Strasberg had to continue to plead: “I apologize once again that I can only pay you 2,500 kroner [...]; I am of course happy with a small painting, and I promise you once again that I will never mention the price to anyone else [...] P.S. Best regards to your two lovely dogs.” (Letter K 3368)

... never give up

But even the charming greeting to Munch’s pets did not help the Wrocław collector at first. On December 18 of the same year, Strasberg still had no painting in sight (letter K 3369). In 1929, however, he finally succeeded. A postcard from Jeløya from July of that year bears the first trace of our work. Strasberg wrote to Munch in Norwegian: “Allow me to send you my best regards from Jeløen. As you will remember, I was very fortunate to acquire one of your paintings from there some time ago.” (Letter K 3370)

Max Strasberg wrote more specifically a few weeks later. He had the painting reframed in Wrocław, and it had already been shown to the director of the local art museum, who reacted enthusiastically. “I believe the museum here in Wrocław would like to borrow the painting from me for four to six weeks, and I don’t want to refuse the request, because it will give many less affluent people the opportunity to see something beautiful.” (Letter KK 3371)

So Strasberg had succeeded. After five years of persistent requests, he had finally become the owner of a Munch painting: “Spring Day on Jeløya.”

The further fate of Max Strasberg remains hidden in the darkness of history. As a Jew, he was persecuted by the Nazi regime, and apparently tried to leave as few traces as possible during these difficult years. He died in his adopted home of Oslo in 1949 without any direct descendants. “Spring Day on Jeløya” went to his sister, Charlotte, and her husband, Richard Mannheim, who were living in exile in London.



Karl Schmidt-Rottluff, Dangast Dorf, 1911, Woodcut, Chemnitz Art Collection. © VG Bild-Kunst, Bonn 2025

The “Who is Who” of the “Spring Day”

The other famous owners of “Spring Day on Jeløya” read like a “Who’s Who” of the 20th century: they include the legendary US financial expert and entrepreneur Josephine Bay (1900–1961) (her husband Charles Ulrich Bay was ambassador to Oslo from 1946 to 1953). Alfons Beaumont Landa, a lawyer and businessman from Palm Beach, was also a social figure of his time – the New York Times even reported on his six-year-old son’s birthday party in 1967. Last but not least, of course, is Pål G. Gundersen, who built up an impressive collection of Norwegian art over many decades and is considered a keen expert on Munch. Now “Spring Day on Jeløya” from this remarkable collection is up for auction, allowing a new collector to continue the line of distinguished owners. [AT]

Figuren in Rot, Blau, Weiß und Gelb. Ca. 1955/56.

Oil on burlap.
38 x 61 cm (14.9 x 24 in).
The work is mentioned as an “unfinished work” in the addendum to Hans Hess’s publication *Lyonel Feininger*, New York 1961. [AR]

Achim Moeller, Director of the Lyonel Feininger Project, New York–Berlin, has confirmed the authenticity of this work, which is registered in the Lyonel Feininger Project archive under number 2023-10-08-25. The painting is listed in *Lyonel Feininger: The Catalogue Raisonné of Paintings* by Achim Moeller under number 569. The work is accompanied by a certificate. Additional information was provided by Achim Moeller, The Lyonel Feininger Project, New York – Berlin.

🎧 *Called up: December 5, 2025 – ca. 5:38 pm ± 20 min.*

€ 140.000 – 180.000 (R7/F)
\$ 162,400 – 208,800

PROVENANCE

- Estate of the artist, New York.
- Theodore Lux (T. Lux) Feininger, Cambridge, MA (inherited).
- Estate of T. Lux Feininger, Cambridge, MA (inherited).

EXHIBITION

- An Exhibition of Works by Lyonel Feininger, T. Lux Feininger, Andreas Feininger, Laurence Feininger, Widener Gallery, Austin Arts Center, Trinity College, Hartford, Oct. 1-30, 1967, cat. no. 7 (mentioned as “Untitled [Spooky Figures]” and dated 1956).
- Lyonel Feininger: Retrospective in Japan, Yokosuka Museum of Art, Yokosuka, Aug. 2-Oct. 5, 2008, Aichi Prefectural Museum of Art, Higashisakura, Oct. 17-Dec. 23, 2008, Miyagi Museum of Art, Sendai, Jan. 10-March 1, 2009, cat. no. 133, p. 197 (mentioned as “Untitled (Figures in Red, Blue, White and Yellow)” and dated ca. 1953, illustrated in color on p. 158, with an exhib. label on the reverse).
- Lyonel Feininger. Zurück in Amerika. 1937-1956, Foundation Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), May 16-Aug. 23, 2009, cat. no. 35, p. 222 (illusztrated in color on p. 197, mentioned as “Ohne Titel (Figuren in Rot, Blau, Weiß und Gelb)” and dated 1953).

LITERATURE

- Achim Moeller, “(Figures in Red, Blue, White, and Yellow), c. 1955–1956 (Moeller 569),” in: *Lyonel Feininger: The Catalogue Raisonné of Paintings*, <http://feiningerproject.org/> (accessed October 8, 2025).
- Hans Hess, *Lyonel Feininger*, New York 1961, No. C, p. 300 (listed here in the addendum of the “unfinished works”).
.....
- Sebastian Ehler, “From Papileo, with Love,” in: Moeller Fine Art (ed.), *The Enchanted World of Lyonel Feininger*, exhibition catalog, New York 2019, pp. 75-79, here p. 77 (with color ill. no. 5, p. 79, mentioned as “(Spooky Figures)” and dated to approx. 1950-1955).

• From the estate of Feininger’s son, T. Lux Feininger

• This is the first time it is offered on the international auction market

• Rarity: the only known painting with the motif of the small figures, also called “ghosties” or “Männekens.”

• Feininger’s witty creatures are usually only known from watercolors and drawings, which the artist mostly made as personal gifts and on greeting cards

• Elusiveness, humor, and character: a remarkable stylistic reference to Feininger’s early days as a caricaturist

“The prankish but benign goblins do not seem to be fully corporealized; they give the impression that they will disappear before one’s eyes before they have ever fully existed.”

Ernst Scheyer, *Lyonel Feininger - caricature & fantasy*, Detroit 1964, p. 148.

A few years after he had returned to the USA, Lyonel Feininger began working on a new motif group, the so-called “Ghosties”. Works from this phase are among the most intimate and most personal in the artist’s oeuvre. They consist almost exclusively of watercolors and drawings created by Feininger between the late 1940s and the end of his life in 1956. Primarily used as personal gifts and greeting cards for family and friends, they depict small figures, fleeting characters with extremely idiosyncratic expressions and humorous, exaggerated features.

The present work, “Figures in Red, Blue, White, and Yellow” from 1955/56, which comes from the estate of T. Lux Feininger, one of the artist’s sons, is the only known painting from the highly personal subject group in



which Lyonel Feininger’s “ghosties” are the sole protagonists. In small format, the contours of a small group of figures emerge from a light green mist of color, some of which are only hinted at in the form of a cloud of color, while others are divided into geometric fields by dark lines. Their contours appear as if they were clad in long coats; some wear some kind of hat, and some have been given an almost human face with eyes and noses. Although the figures do not seem to interact with one another, they still appear to be involved in joint activities that follow the imaginary rules of their own small, colorful cosmos. They look like little crooks or a secret gathering of friends hiding from prying eyes in the mist of color in their bright coats. Or, as Ernst Scheyer once so aptly described it: “The prankish but benign goblins do not seem to be fully corporealized; they give the impression that they will disappear before

one’s eyes before they have ever fully existed.” (Ernst Scheyer, *Lyonel Feininger - caricature & fantasy*, Detroit 1964, p. 148)

Apart from the imaginative narrative touch inherent in Lyonel Feininger’s Ghostie depictions, the painting “Figures in Red, Blue, White, and Yellow” also has special stylistic significance, as it combines the characteristic features of his late work with a remarkable stylistic return to his early days as a caricaturist. His almost abstract dissolution of the motif into cloudy nebulae of color, which he developed late in life in America and which are sometimes characterized by a lyrical -mystical aura, is ingeniously combined in the present work with Lyonel Feininger’s wit, revealing a glimpse into the the former Bauhaus master’s personality and humorous vein, which he kept until the end of his life. [AR]

ERNST WILHELM NAY

1902 Berlin – 1968 Cologne



Aufleuchtend in Rot. 1960.

Oil on canvas.
Signed and dated in the lower right. Once more signed and dated,
as well as titled on the reverse of the stretcher.
100 x 81 cm (39.3 x 31.8 in). [AR]

🕒 *Called up: December 5, 2025 – ca. 5.40 pm ± 20 min.*

€ 250.000 – 350.000 (R7/D/F)
\$ 290,000 – 406,000

PROVENANCE

· Private collection, southern Germany.

LITERATURE

· Aurel Scheibler, Ernst Wilhelm Nay. Catalogue raisonné of oil paintings, vol. II: 1952-1968, Cologne 1990, CR no. 945 (illustrated).

- **A liberated interplay of form and color: powerful chromatic harmony from Nay’s famous ” Disk Paintings”**
- **Pronounced dissolution of the strict circular form in favor of greater lightness and compositional freedom**
- **International renown in 1960: Awarded the Guggenheim Foundation Prize, New York, a solo exhibition at the New London Gallery, London, and a retrospective with Willi Baumeister at the Kunsthalle Basel**
- **For the first time offered on the international auction market (source: artprice.com)**

With his work “Aufleuchtend in Rot” (Glowing in Red) from 1960, Ernst Wilhelm Nay accomplished a particularly pronounced form of dissolution of the basic motif of the disk. By the mid-1950s, he had already detached himself from any representational reference with his ” Disk Paintings, taking the step into pure abstraction that would be so crucial to his work. However, as was so characteristic of his artistic development, he did not linger with a single stylistic device once he had established it. Still, he continued to evolve it, reflecting on its potential possibilities and drawing on a seemingly endless cosmos of forms and colors that would lead him to ever-new expressions of abstraction. In favor of greater lightness and greater compositional freedom, he varies the circular basic form in “Aufleuchtend in Rot” to create a variety of color fields, most of them with jagged edges, without, however, obscuring the disk he considers so necessary. Warm red, orange, and yellow tones share the pictorial surface with cool white and blue nuances, surrounded only by isolated black and gray elements. In May 1960, the year “Aufleuchtend in Rot” was created, he wrote in a letter to art historian Werner Haftmann: “For the sake of the surface and to avoid figuration, the disk is occasionally strongly dissolved into the surface..” And two months later, in July 1960: “Thus, there are no limits to instinct. The image form never repeats itself; only the basic motif of the disc remains constant.” (Ernst Wilhelm Nay, July 16, 1960, quoted from: Magdalena Claesges (ed.), E. W. Nay, Lesebuch, Cologne 2002, p. 196f.).



Nay's refinement of the disk form coincided with a period of great international attention for the artist. Werner Haftmann published his first comprehensive monograph in 1960, the Guggenheim Foundation in New York awarded him a prize, the Kunstmuseum in Basel presented a double retrospective together with Willi Baumeister, and his works were shown in a solo exhibition at the New London Gallery. At the end of the year, he wrote somewhat cautiously in a letter to art historian Erich Meyer: "The year 1960 was quite fortunate for me." He recounts the events of the year, the very successful "exhibition in London, which had a wide impact," successful book sales, and that "to top it all off [...] the Kunstmuseum in Basel purchased the blue painting 'Ontario Blue'" from 1959 from the Documenta. A painting comparable to "Aufleuchtend in Rot" in terms of its stylistic features and a more liberal interpretation of the disk.

And yet, despite the tremendous success he enjoyed during this period, the artist still seemed to be primarily interested in painting: "I am excited about the next paintings and feel inspired to intensify my work." And at the end of the letter, suffering from a slight cold: "Painting is the best remedy." (Ernst Wilhelm Nay, letter to Erich Meyer, July 16, 1960, quoted from: Lesebuch, Cologne 2002, p. 199). His vibrant color composition "Aufleuchtend in Rot" exemplifies the stylistic diversity and liberated interplay of form and color within the important group of the Disk Paintings, on which Ernst Wilhelm Nay continued to work until 1962. [AR]

Ernst Wilhelm Nay, Ontario Blau, 1959, oil on canvas, Kunstmuseum Basel.
© Ernst Wilhelm Nay Stiftung, Köln / VG Bild-Kunst, Bonn 2025



SERGE POLIAKOFF

1900 Moscow – 1969 Paris



Composition multicolore. 1950.

Oil on canvas.
Signed in the lower right.
62 x 50 cm (24.4 x 19.6 in). [AW]

Accompanied by a photo certificate issued by Alexis Poliakoff, Paris, dated April 10, 1987. The work is registered in the archive with the number “950006.”.

🕒 *Called up: December 5, 2025 – ca. 5.42 pm ± 20 min.*

€ 100.000 – 150.000 (R7/D/F)
\$ 116,000 – 174,000

PROVENANCE

- Nuova BrerArte, Milan.
- Private collection, Berlin (acquired from the above in 1986).

LITERATURE

- Alexis Poliakoff, Serge Poliakoff. Catalogue raisonné, vol. 1: 1922–1954, Paris 2004, CR no. 50-04 (illustrated in color on p. 336).

- **Vibrant, early composition - Poliakoff expanded his palette to include bright and contrasting colors in 1950**
- **A captivating, dynamic interplay of color and geometry**
- **The artist’s colorful works from the 1950s are among his most sought-after pieces on the international auction market**
- **Paintings from the 1950s are in leading museum collections, including the Tate Modern, London, the Centre George Pompidou, Paris, the Phillips Collection, Washington, D.C., the Solomon R. Guggenheim Museum, and the Museum of Modern Art, New York**
- **Part of an acclaimed private collection in Berlin for almost 40 years**

.....

“Many people say that there is nothing to see in abstract painting. If it were up to me, I could live three times as long and still not have said everything I see.”

Serge Poliakoff, quoted from: Künstler. Kritisches Lexikon der Gegenwartskunst, volume 31, issue 21, III 1995, p. 2.

Vibrant color fields collide and interlock in a dynamic composition, forming rhythms that are partly orderly, partly disorderly, yet always charged with tension. Using these techniques, Serge Poliakoff developed a highly individual form of abstract painting characterized by a high recognition value. A bright yellow field of color on the right edge is artfully interlocked with blue and black. Next to it, polygonal fields of color in earth tones of red and brown interlock, foreshadowing his later work, which is characterized by a reduction of polychrome hues to monochrome in earth tones. However, our “Composition multicolore” from 1950 can be regarded as an outstanding piece from Poliakoff’s early period, characterized by clearly contoured, gently merging color fields. Gradually intensifying towards the center of the painting, form and color unite to create a harmonious whole.

Before Poliakoff was able to dedicate his life to art again in Paris from 1923 onwards, his existence was marked by turbulence. After attending painting classes in Moscow in 1914, he found the political situation in Russia becoming increasingly tense, prompting him to flee the country

following the November Revolution in 1920. After various stops along his way, he eventually made his way to Paris, where he was finally able to resume his studies in painting. Inspired by formative encounters with other artists such as Robert and Sonia Delaunay, Wassily Kandinsky, and Otto Freundlich, Poliakoff’s interest in the expressive power of color grew in the 1930s, leading his work to become more abstract after its figurative beginnings. While he still tended to use shades of gray in the 1940s, from 1950 onwards he expanded his spectrum to include bright and contrasting tones, as can be clearly seen in our early composition. However, the 1950s were not only a turning point in Serge Poliakoff’s life from a purely artistic point of view. Having had to earn a living with his music since his emigration, he was not able to devote himself entirely to painting until the early 1950s. The first exhibition of his abstract works opened in Paris in 1945, followed by major solo exhibitions in New York and Brussels in 1953. Serge Poliakoff became a key representative of the Nouvelle École de Paris and, until he died in 1969, rose to become one of the most significant protagonists of European Color Field painting. [AW]





Recto: Hermann Max Pechstein, Inder und Frauenakt, 1910.



Verso: Hermann Max Pechstein, Früchte, 1910.

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin



Inder und Frauenakt / Früchte (Verso). 1910.

Oil on canvas, painted on both sides.
The still life “Früchte II” is monogrammed (in ligature) and dated in the lower right.
71,5 x 82,5 cm (28.1 x 32.4 in).

In Aya Soika’s catalogue raisonné, the two paintings on the front and back are titled “Inder und Frauenakt” (1910/54) and “Früchte” (1910/3), both of which are registered under a separate number in the catalogue raisonné.

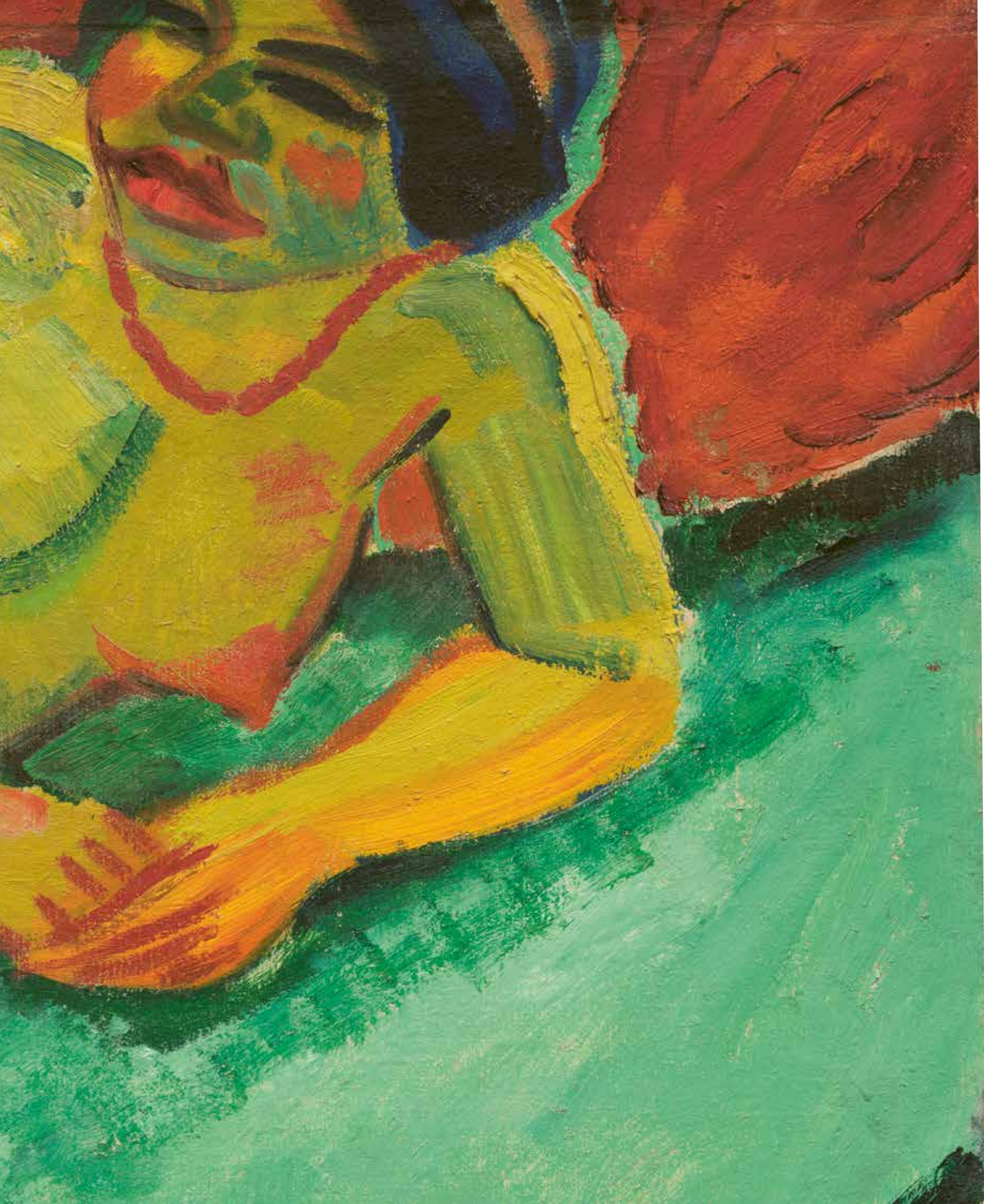
Pechstein’s future wife Charlotte “Lotte” Kaprolat sat model for the reclining nude in the present painting. [JS]

🕒 Called up: December 5, 2025 – ca. 5.44 pm ± 20 min.

€ 2.000.000 – 3.000.000 (R7/F)
\$ 2,320,000 – 3,480,000

- **A masterpiece of Modernism from the dawn of Expressionism**
- **A radical novelty: subject, composition, perspective, and color scheme**
- **Museum quality: comparable Expressionist paintings are primarily held in international collections**
- **Art and Eros: an early depiction of Charlotte “Lotte” Kaprolat, Pechstein’s lover and later wife**
- **Extensive exhibition history: shown in, among others, “Brücke. Die Geburt des deutschen Expressionismus” (2005/06), Museo Thyssen-Bornemisza, Madrid / Brücke Museum Berlin**
- **Motif closely related to “Inder und Weib” (1910, Saint Louis Art Museum, formerly Morton D. May Collection)**
- **The lost nude painting “Weib” (1910, also inspired by “Lotte”) is considered one of the most scandalous paintings of the “Brücke”**
- **Spectacular on both sides: nude portrait and fruit still life from Pechstein’s ‘Brücke’ heyday**





PROVENANCE

- Alfred Eisenlohr Collection (1875–1952), Munich (probably acquired around/before 1915, in family ownership until 1986).
- Private collection, southern Germany (acquired from the above in 1986).
- Private collection, southern Germany (acquired from the above in 1986, until 2011, Ketterer Kunst).
- Private collection, Europe (acquired from the above in 2011).

EXHIBITION

- Max Pechstein. Special exhibition at Galerie Ernst Arnold, Nov./Dec. 1919, probably no. 8, (there under the title “Äpfel und Spiegel” [Apples and Mirrors], not illustrated).
- August Exhibition of the Expressionists, Society for Fine Arts, Amsterdam, Municipal Exhibition Building, Scheveningen, August 1920, probably no. 31 (there under the title” Tisch am Spiegel, 1910” [Table by the Mirror, 1910], not illustrated).
- Max Pechstein. Eine Ausstellung des Kreises Unna, Schloss Capenberg 1989, list of exhibited works p. 191 (both paintings illustrated in color on pp. 53 and 69).
- Figures du moderne. L’Expressionisme en Allemagne 1905-1914., Dresden, Munich, Berlin, Musée d’Art Moderne de la Ville de Paris, Nov. 18, 1992–March 14, 1993, cat. no. 100 (“Inder und Frauenakt” illustrated in color on p. 134).
- Max Pechstein. Sein malerisches Werk, Brücke-Museum Berlin, Sep. 22, 1996–Jan. 1, 1997; Kunsthalle Tübingen, Jan. 11–Apr. 6, 1997; Kunsthalle zu Kiel, Apr. 20–June 15, 1997, cat. no. 47 (“Inder und Frauenakt” illustrated in color).
- Brücke. Die Geburt des deutschen Expressionismus, Museo Thyssen-Bornemisza, Fundación Caja Madrid, Feb. 1–May 15, 2005, cat. no. 125 (“Inder und Frauenakt” illustrated in color on p. 223), and Brücke Museum, Berlin, Oct. 1, 2005–Jan. 15, 2006, cat. no. 134 (“Inder und Frauenakt” illustrated in color on p. 259).
- On the Path to Enlightenment: The Myth of India in Western Culture 1857–2017, Fondazione MASI Museo d’arte della Svizzera italiana, Lugano, September 24, 2017–January 21, 2018 (with illustration).
- Welt-Bühne-Traum. Die “Brücke” im Atelier, Saarland-museum Saarbrücken, March 19, 2021–May 9, 2021 (no catalog).

LITERATURE

- Aya Soika, Max Pechstein. The Catalogue Raisonné of Oil Paintings, Vol. 1: 1905-1918, Munich 2011, CR no. 1910/54 and CR no. 1910/3 (both paintings illustrated in color).
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- Expressionnisme Allemand, Musées Beaux-Arts, Paris hors serie, 1993, ill. p. 6.
- Barbara Lülff, Die Suche nach dem Ursprünglichen, Max Pechstein und Palau, in: Magdalena M. Moeller (ed.), Max Pechstein. Sein malerisches Werk, exhibition catalog, Munich 1996, p. 83.
- Janina Dahlmanns, Primitivismus, in: Magdalena M. Moeller and Javier Arnaldo (eds.), Brücke. Die Geburt des deutschen Expressionismus, exhibition catalog, Brücke Museum Berlin, Munich 2005, p. 253.
- ARCHIVE MATERIAL: Letters from R. Piper to A. Eisenlohr and A. Hammelmann, 1915-1917, Estate Reinhard Piper, Verlag, HS.1998.0005, German Literature Archive, Marbach.



Lotte and Hermann Max Pechstein on their trip to Palau, 1914. © Pechstein 2025 Hamburg / Berlin

Berlin 1910: “Inder und Frauenakt” (Woman with Indian Man on Carpet) and the scandalous “Brücke” paintings

We do not know precisely when Pechstein fell in love with his model, Lotte, enraptured by her dark hair, full lips, and distinctive features. Yet this intimate moment must have occurred between their first meeting in the spring of 1909 and their marriage shortly after Lotte’s eighteenth birthday in March 1911. The year 1910, when this double-sided painting “Woman with Indian on Carpet / Fruits,” depicting the reclining nude Lotte, was created, was a decisive year for Pechstein, both personally and artistically. It was the moment when, inspired by this love, the young painter succeeded in creating something extraordinary in the art metropolis of Berlin, daring to try something completely new in terms of style and motif, bringing an expressionist painting to the canvas that was virtually unrestrained in its bold colors and immediacy. Fascinated with Lotte, her dark complexion, and her sensual, casual physicality, Pechstein, who had moved from Dresden to Berlin in 1908, began painting nudes. Lotte quickly became Pechstein’s number one model and the key motif for his artistic breakthrough, making her one of the most important models in Expressionism.

Pechstein joined the artist group “Brücke” in 1906, while he was still in Dresden, where the group had been established a year earlier by architecture students Ernst Ludwig Kirchner, Erich Heckel, Fritz Bleyl, and Karl Schmidt-Rottluff. In the years that followed, these young, progressive artists were to shake up the established academic art world with their entirely new, unconventional painting style, both in terms of motifs and aesthetics. Pechstein, in particular, never missed an opportunity for artistic provocation: As early as April 1909, he caused a furor at the Berlin Secession exhibition under the direction of Max Liebermann with his lost multi-figure nude painting “Das gelbe Tuch” (The

Yellow Cloth), for which Lotte also posed and which was described by exhibition visitors at the time as “the ultimate in indecency.” But none of this curbed the 28-year-old painter, for in the same year he caused another stir with his famous poster design for the first exhibition of the ‘Neue Secession’, an association of artists rejected by the Berlin Secession, which broke with all conventions: He depicted a naked Amazon with a bow and arrow, again based on Lotte, with full red lips and thick black hair. The poet Else Lasker-Schüler made the following statement about it: “Just imagine [...], the poster for the Neue Secession was in the café. That’s Pechstein’s wife. [...] She is pictorially fierce, she wore a purple robe with yellow fringes.” (quoted from: Aya Soika, Max Pechstein, Vol. I, Munich 2011, p. 85). And finally, it was the now-lost nude painting “Weib” (Woman, 1910), also showing Lotte, that caused another uproar in the Berlin art world in the legendary first exhibition of the ‘Neue Secession’. As with our exceptional composition, this painting, presented in the “Brücke” section of the exhibition, was derided as a “chamber of horrors,” also showing Lotte naked and reclining on the side. The exaggerated, “barbaric forms” and the “piercing colors” (quoted from: ibid., p. 269), which caused widespread disgust in the press, and which also characterize our composition “Woman with Indian on Carpet,” created at the same time, are now considered the epitome of Expressionism - one of the most notable chapters in 20th-century art history.

“There was a buzz in the Café des Westens, in the ‘Größenwahn’ [...] We, the rejected, agreed not to leave it at that and to organize a counter-exhibition. We founded the Neue Secession and took the names of all those who seemed to be fellow fighters. This brought me into contact with the ‘Blauer Reiter’ group in Munich, with Franz Marc, August Macke, and Kandinsky. [...] I had lithographed a poster showing a kneeling female



Max Pechstein, poster for the exhibition of the New Secession, art exhibition of artists rejected by the Berlin Secession, 1910, Brücke Museum, Berlin. © Pechstein 2025 Hamburg / Berlin / VG Bild-Kunst, Bonn 2025.

figure shooting an arrow from a bow. Now, of course, the divide became even more pronounced. Bitter squabbling raged in the press and in ‘Größenwahn’. Spirits clashed, and we of the younger generation enjoyed it, even though our opponents stopped at nothing. Our pictures were spat on, swear words were scrawled on the frames, and one of my paintings, a reclining nude in golden yellow, was pierced with a nail [...] by a miscreant. Once again, this battle strengthened the sense of community within ‘Die Brücke’.

Max Pechstein, *Erinnerungen*, reprint of the edition Wiesbaden 1960, Stuttgart 1993, p. 41.

In this critical year, Pechstein painted confidently and boldly, creating the Lotte-based “Mädchen mit rotem Fächer” (1910), today one of the highlights of the Neue Galerie collection in New York, as well as our “Inder und Frauenakt”, in which he placed the male and female nude on a bright green blanket against a glowing red background. Both bodies, like the fruit bowl in the foreground, are heavily cropped by the edges of the picture, and the perspective is also exceptionally fascinating. Spontaneous, broad, and clearly visible brushstrokes reflect the work’s dynamic creation, abruptly leaving behind the academic structure of Wilhelmine salon painting at the turn of the century. Even the nature-oriented compositions of Impressionism are swept aside by Pechstein’s vibrantly colorful and flat paint application.

Upon closer consideration, it is obvious why Pechstein’s striking nude paintings had such a significant impact on the established Berlin art scene at the time: the naked bodies of Lotte and the unknown male model in “Inder und Frauenakt” glow in bright shades of orange, red, yellow, and green. Captured naked and in a casual pose, free from all conventions, erotic tension is palpable between the woman and the Indian man, man and woman, which, in the naturalness and originality of their charisma, seems like a provocative reinterpretation of the traditional depiction of Adam and Eve, which, in the spirit of Expressionism, succeeds in capturing sensation and therefore the invisible. With this provocative composition of reclined nudes on a blanket, Pechstein also refers to a highly well-known painting in art history that caused a scandal: Edouard Manet’s “Le Déjeuner sur l’herbe (Luncheon on the Grass)” (1863, Musée d’Orsay, Paris), which was rejected by the jurors of the Paris Salon in 1863 on account of its outrageous subject matter and ultimately became a sensation at the Salon des Refusés, the Paris protest exhibition that is considered one of the most significant events on the path to European Modernism.

“Inder und Frauenakt” / “Früchte” –

A double-sided masterpiece and long-kept secret of modern art

Perhaps it was precisely at the moment when Pechstein painted “Woman with Indian on Carpet” that the young artist became aware of his love for Lotte, for it seems as if intense feelings found expression in this powerful composition. It was around the beginning of 1910 that Pechstein created another painting of Lotte and the Indian model, who remains unknown to this day, during the same session in his studio at Durlacher Straße 14 in Berlin: the painting “Inder und Weib” (Indian Man and Woman, 1910), which is now part of the collection of the Saint Louis Art Museum. In 1951, it was acquired from the collection of Karl Lilienfeld (Leipzig/Berlin/New York) by the renowned modern art collection of Morton D. May. The expressionist palette is likewise intense in this composition, although the motif appears much less bold, even reduced in comparison. The male model sits before a mirror in splendid attire, composed in an almost classical manner. At the same time, Lotte, lying naked on the floor in the foreground, turns her back and buttocks toward the viewer in a less revealing manner.

So why exactly did art historian and expert Karl Lilienfeld choose the significantly weaker composition “Inder und Weib” for his collection of modern art? Was Lilienfeld not daring enough at the time to opt for the more erotic composition “Inder und Frauenakt” upon his visit to the artist’s studio? Probably not, because Lilienfeld—as we know today—no longer had the opportunity to choose between these two closely related paintings, as Pechstein used the canvas of “Inder und Frauenakt” for another vibrant painting, the still life “Früchte” (Fruits) in 1910, the same year as the nude was created. What was probably due to financial hardship and material shortages at the time is now considered an extraordinary feature.

While Pechstein’s expressionist nudes were still clearly too much for contemporary art appreciation, his sophisticated still lifes were more popular and much easier to sell. This is also evident in Pechstein’s painting “Früchte”, the new front side of the “Inder und Frauenakt”. This painting is more restrained, not only in motif but also in composition and color: the apples are yellow-red, based on their natural model; the pears are green; and the lemons are yellow. The impressive and masterfully composed still life shows Pechstein’s stylistic and compositional examination of Paul Cézanne’s still life painting, which Pechstein had come across together with Kirchner and Schmidt-Rottluff at Galerie Paul Cassirer. For economic reasons, Pechstein sacrificed his recently created nude and painted it over with white distemper, which fortunately was easy to remove, before adding the following signature and description in the context of the sale: “M. Pechstein / Berlin-Wilmersdorf / Durlacherstr. 14 / Früchte / 500 [Mark]” (Fruits / 500 [Mark]).

Finally, the overpainting and the inscription were removed in 1989, revealing the secret behind this outstanding “Brücke” composition “Inder und Frauenakt”, hitherto hidden on the reverse side. Up until then, the opulent and masterfully composed still life “Früchte” was the only known side of the double-sided painting. It was probably represented both in the early Pechstein exhibition at Galerie Ernst Arnold in Dresden in 1919, a seminal event in promoting ‘Die Brücke’, as well as in the Expressionist exhibition at the ‘Fine Arts Society’ in Amsterdam in 1920. After the spectacular rediscovery, the painting, boasting two masterpieces, has been on display in numerous exhibitions, including the major retrospective “Brücke. The Birth of German Expressionism” at the Museo Thyssen-Bornemisza in Madrid and the Brücke Museum in Berlin.



The fascination of the foreign – Metropolis Berlin: the allure of the unknown as a source of inspiration and a place of longing

Around 1910, Berlin was an urban center of international significance, rapidly advancing with automobiles, telephones, over 100 daily newspapers (some published multiple times a day), global media outlets, theaters, variety shows, dance halls, and international art exhibitions. Pechstein moved to Berlin in 1908, and Kirchner followed three years later, both intrigued by the city’s atmosphere and eager to capture it in their works. Like Pechstein, Kirchner was a cosmopolitan, but he never left Germany, apart from the last years of his life, when he spent them in seclusion in the Swiss mountains. Pechstein, on the other hand, had already traveled to Monterosso al Mare in Italy in 1907 with the financial means of the Saxon State Prize he had previously won in Dresden. A three-month stay in Paris, the French art metropolis dominated by Impressionism and early Fauvism, followed, during which





“My livelihood in Berlin was still insufficient, both financially and otherwise. I remained a poor man. At Durlacher Straße 14, I worked intensely and numbed my hunger by drinking coffee and smoking tobacco. With this lifestyle, it was inevitable that I would collapse in the winter of 1910/11. [...] Towards the end of winter, Kirchner came from Dresden and moved into the studio next door. However, our plan to improve our financial situation by setting up a joint painting school failed.”

Max Pechstein, *Erinnerungen*, reprint of the edition Wiesbaden 1960, Stuttgart 1993, p. 46..

Pechstein enjoyed the nightlife, wearing a tailcoat and top hat despite his financial straits. Eventually, he was the first “Brücke” artist to settle in Berlin for good. Europe became increasingly connected, and travelling to neighbouring countries became easier, though it remained an extremely costly and time-consuming undertaking. Other continents, however, still exuded the great fascination of the foreign and the inaccessible.

The fascination that theater, variety shows, and circuses exerted on the Bohemian artistic community at that time was tremendous. With international stars, dancers, and artists performing in a wide variety of events, these venues were a vibrant “window to the world.” Pechstein and Kirchner were crazy about dance, about bodies, and, above all, about the appeal of the new and unknown. The same year Pechstein painted “Inder und Frauenakt”, he also made the small but highly expressive painting “Tänzer” (1910, Museum Folkwang, Essen), which, inspired by the popular Spanish style of the time, shows a couple dancing flamenco, fully absorbed by the rhythm and erotically entwined. Kirchner also captured the fascination of the unknown on several occasions. His “Tanz im Varieté” (1911, Kunstmuseum Basel) shows a black male dancer with a white female dancer on a stage, and celebrates the African American dance fad known as the “Cakewalk,” which made its way from the northern USA to the hippest venues in Europe at the beginning of the century.

“At [Max] Reinhardt’s behest, I was allowed to spend as much time at the theater as I wanted, studying everything, making sketches during rehearsals, and staying backstage and in the dressing rooms during performances in the evenings, which brought me into close contact with the most important members of his ensemble. [...] For me, this world was inextricably linked with the desire to create something new within it.”

Max Pechstein, *Erinnerungen*, reprint of the edition Wiesbaden 1960, Stuttgart 1993, p. 47.

During these decisive “Brücke” years, Pechstein and Kirchner, like many other modern artists, were interested in a seemingly endless range of cultural influences: the contemporary liking of Spanish culture, sparked in part by the hit opera “Carmen”; Orientalism and Japonism, known primarily from 19th-century French painting by artists such as Jean-Auguste-Dominique Ingres and Eugène Delacroix and from literature; and, above all, a growing awareness of distant cultures brought about by German colonialism. During this period, both artists repeatedly produced drawings and paintings depicting PoC models, with whom the “Brücke” artists presumably also came into contact through their exposure to theaters and dance houses. Thus, it can be assumed that the Indian model in “Inder und Frauenakt” also came into contact with Pechstein in this context.

Alongside “Inder und Frauenakt”, Kirchner’s painting “Schlafende Milli” (Sleeping Milli, 1911, Kunsthalle Bremen) also appears outrageously unconventional and modern. It depicts a black-skinned nude model in a studio in a pose that harks back to historical models such as Giorgione’s famous Renaissance painting “Sleeping Venus” (1510, Gemäldegalerie Alte Meister, Dresden). Kirchner also succeeded in creating an exotic, surprisingly modern, and provocative presentation of the foreign, thanks to its casual naturalness. Whether in Pechstein’s powerful “Inder und Frauenakt”, his portrait of the ebony model ‘Nelly’ (1910, San Francisco Museum of Art), Kirchner’s “Tanz im Varieté” (1911, Kunstmuseum Basel), or his “Schlafende Milli”, what all of these paintings have in common is the profound fascination these artists had for the foreign, which they declared to be worthy of depiction and thus an official element of



Max Pechstein, *Tänzer*, 1910, oil on canvas, Museum Folkwang, Essen.
© Pechstein 2025 Hamburg / Berlin / VG Bild-Kunst, Bonn 2025

society. All of these paintings are expressions of a new, culturally diverse, and therefore particularly inspiring metropolitan Bohemianism. However, like Kirchner, Pechstein grew weary of the hectic and at times exhausting metropolis after a few years and, inspired by Paul Gauguin and contemporary photographs of the Palau Islands, finally declared the distant South Seas, untouched by civilization, to be his artistic place of longing. In July 1913, Pechstein wrote: “May the ancient Italians give me their blessing and strength, for a Berlin winter is long and exhausting. Once this future winter is over, I hope it will be the last for some time, and that Berlin will only give me the means to live a quiet, peaceful working life somewhere in the South Seas [...]” (quoted from: Aya Soika, *Der Traum vom Paradies. Max und Lotte Pechsteins Reise in die Südsee*, exhibition catalog, Kunstsammlungen Zwickau 2016/17, p. 37). When the Berlin art dealer Wolfgang Gurlitt finally granted him a horrendous advance of 10,000 marks on his sales, the decision was made. For Pechstein and Lotte, the expensive journey to the German South Sea colony of Palau could finally begin with the first-class crossing to East Asia on the Norddeutscher Lloyd. Twenty-one-year-old Lotte also shared Pechstein’s longing for a supposedly better, more relaxed life far away, as her diary entry from May 16, 1914, reveals: “I have a great desire to soon be far away from everything that is forced and cultivated.” (quoted from: *ibid.*, p. 31). Pechstein and Lotte shared a deep longing and fascination for the foreign and unknown, which finally became reality in the summer of 1914. However, after several weeks of travel, this longed-for stay soon came to an abrupt end with the outbreak of World War I. Pechstein was imprisoned by the Japanese and had to face reality with full force even in his long-awaited, distant paradise.

Lotte and Fränzi – The leading models of the “Brücke” and Expressionism

Apart from Lotte, who remained Pechstein’s number one model until 1920, the artist also painted Franziska Fehrmann, known as “Fränzi,” the famous model for all the “Brücke” artists, at the height of the group’s popularity in 1910. Fränzi first came into contact with the artists in 1909, at the tender age of eight, and eventually became their most important model in Moritzburg in the summer of 1910, defining the “Brücke” style decisively. In mid-July, Pechstein left Berlin for Moritzburg to join Kirchner and Heckel, spending the summer swimming and painting. In addition to “Inder und Frauenakt” and the other aforementioned paintings based on Lotte, Pechstein created “Das schwarzgelbe Trikot” (The Black and Yellow Jersey, 1910, Brücke Museum, Berlin), “Sitzendes Mädchen” (Seated Girl, 1910, Staatliche Museen zu Berlin) and “Das grüne Sofa” (The Green Sofa, 1910, Museum Ludwig, Cologne), all of which are also considered icons of Expressionism today. In these works, Pechstein depicts Fränzi in casual poses in nature, on a blanket, or on the green sofa in a manner that is as bold as it is modern. In “Das Grüne Sofa”, Pechstein shows Fränzi in the very same yellow-black shirt that Ernst Ludwig Kirchner used to depict his “Artistin” (1910, Brücke Museum Berlin) from the same time, in the legendary yellow and black leotard. Kirchner’s paintings “Fränzi vor geschnitztem Stuhl [Fränzi in front of a carved chair]” (1910, Museo Nacional Thyssen-Bornemisza, Madrid) and “Sitzende Mädchen [Seated Girl]” (1910/20, Minneapolis Institute of Art) from this paramount “Brücke” year are also considered prime works of German Expressionism.



Max Pechstein, Das Grüne Sofa, 1910, oil on canvas, Museum Ludwig, Cologne. © Pechstein 2025 Hamburg / Berlin / VG Bild-Kunst, Bonn 2025

Ernst Ludwig Kirchner, Artistin, 1910, oil on canvas, Brücke Museum, Berlin.



While the young “Brücke” artists succeeded in emancipating form and color from the shackles of the natural model in their progressive figure painting around 1910, the immediate impression of the landscape of the Bavarian Alpine foothills paved the way for a new, two-dimensional and freely applied style of painting for the artists of the

During these years, Wassily Kandinsky, together with Gabriele Münter, found inspiration in the landscape around Murnau, leading to an increasing liberation of form and color, which would ultimately take them into the realm of abstraction. Meanwhile, the young Franz Marc turned his attention to his ethereal animal and landscape scenes in Sindelsdorf, Bavaria, into which he ultimately placed his famous blue, yellow, and green horses in the years before the outbreak of World War I. Even Alexej von Jawlensky—the great master of stylized human portraiture—gained decisive inspiration during this formative phase of Expressionism from his unrestrained landscape painting, which he continued to produce on an equal footing with his spontaneous early Expressionist portraits and which today—like his “Spanish Dancer” (1909, private collection) and “Helene with Colorful Turban” (1910, Guggenheim Museum, New York) – are his undisputed masterpieces.

It is therefore the birth of Expressionism, so significant for art history, when the young, nonconformist, and extraordinarily gifted Max Pechstein captured this stunning scene, “Woman with Indian on Carpet,” on canvas in his Berlin studio, leaving all traditions behind in terms of color, composition, and erotically charged motifs. But Pechstein has left us not only with a painting of outstanding quality and art-historical significance. This painting is also an emotionally charged testimony to the spellbinding attraction his beloved model Lotte exerted on him in the seminal year of 1910. [JS]



The collector Alfred Eisenlohr (1875–1952) – Haunting in the bathtub and rescue through the snowstorm

The exact moment when the work entered Alfred Eisenlohr’s collection can not be confirmed by an invoice or purchase receipt, as is so often the case. Consequently, research leads to one of the most fascinating publishing archives, which allows us to understand the circumstances, interests, and contacts of the first owner through letters and documents. Alfred Eisenlohr came from Karlsruhe, where his father was director of the Baden State Railway. In 1914, he became a partner in the Munich-based Piper publishing house, founded in 1904 by Reinhard Piper (1879-1953). Since the publishing house’s founding, Piper has been in close contact with artists including Ernst Barlach, Max Beckmann, Franz Marc, and Kandinsky. He made his mark in art history with the publication of one of the most essential avant-garde manifestos, the almanac “Der Blaue Reiter” (The Blue Rider) in 1912. It was probably his interest in art and literature that prompted Eisenlohr, formerly a tax officer in Mannheim, to enter the new industry. At Piper Verlag, he combined business with content. At the outbreak of World War I in 1914, he enlisted as a volunteer and was deployed primarily on the Western Front in Alsace. He continued to correspond with Munich, from where Piper, who was repeatedly granted leave from military service on account of his business obligations, reliably wrote multi-page reports. On the other hand, Eisenlohr sent fewer signs of life; mostly field post-cards with just a few lines, situation reports, location changes, and requests for books or equipment. Piper looked after Eisenlohr’s affairs in Munich and reported on February 13, 1915: “The janitor [...] was at the publishing house and said that the people on the third floor had heard noises in the apartment at 10 p.m. and that the bathtub was full of water, even though Mr. Eisenlohr would probably have drained it after use. However, this was some time ago, and there have been no further reports of ghosts.” Eisenlohr’s reaction to this disturbing news is not recorded in any letters, but he seems to have instructed Piper to take valuable items to a safe place: “My response to the questions is as follows: [...] There have been no further signs of ‘ghosts’ in the apartment. The caretaker inspects the apartment regularly and has always found everything to be in order. Mr. Beeh [an artist friend] has placed the Pechstein in his studio. I carried it over myself during a snowstorm (but that didn’t damage it in any way).” The author and addressee know the work in question, which is why, as is so often the case, the specific title is missing from this description. However, only one Pechstein work is known to exist in the Eisenlohr collection, namely the present work. In 1915/16, Piper and Eisenlohr’s interest in Pechstein seems to have reached its peak. Piper acquired a watercolor from Goltz and sent Gurlitt’s Pechstein brochures to Eisenlohr in the field. In 1916, the publisher released the first monograph on Pechstein by Walther Heymann. In this respect, the unverifiable date of acquisition offers an enriching opportunity to explore the stories, contexts, and realities of the owner’s life, lending this important work an additional intriguing dimension. [KT]



Ernst Ludwig Kirchner, Mädchen unterm Japanschirm, 1909, oil on canvas, North Rhine-Westphalia Art Collections, Düsseldorf.



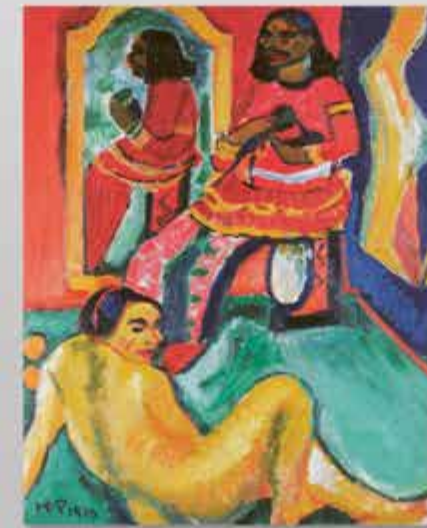
Henri Matisse, L'Algérienne (The Algerian Woman), 1909, oil on canvas, Centre Georges Pompidou, Paris.



Max Pechstein, Inder und Frauenakt/Früchte, 1910, oil on canvas.



Max Pechstein, Mädchen mit rotem Fächer, 1910, Neue Galerie, New York. © Pechstein 2025 Hamburg / Berlin / VG Bild-Kunst, Bonn 2025



Max Pechstein, Inder und Weib, 1910, oil on canvas, Saint Louis Art Museum. © Pechstein 2025 Hamburg / Berlin / VG Bild-Kunst, Bonn 2025



Alexei Jawlensky, Helene mit farbigem Turban, 1910, oil on board, Guggenheim Museum, New York.

The Fascination of Foreign Lands – Highlights of European Modernism 1909/1910



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Russisches Tänzerpaar. 1909.

Lithograph in colors in four colors (black, blue, rose and yellow). Signed and inscribed “Handdruck”. From an edition of ten known copies. On wove paper. 33,5 x 39,4 cm (13.1 x 15.5 in). Sheet: 34,7 x 45,1 cm (13.6 x 17.7 in). Twice stamped “Unverkäuflich E.-L. Kirchner” on the reverse. According to Günther Gercken’s catalogue raisonné (vol. II, 1909-1911), the individual primary colors appear in various shades.

We are grateful to Prof. Dr. Günther Gercken for his kind expert advice.

🕒 *Called up: December 5, 2025 – ca. 5.46 pm ± 20 min.*

€ 200.000 – 300.000 (R7)

\$ 232,000 – 348,000

PROVENANCE

- Probably from the artist’s estate.
- Christian Laely, Davos (taken from the aforementioned estate in 1946 and assigned to the fictitious “Gervais Collection,” with the handwritten number “K FL 12” on the reverse).
- Private collection, Berlin (acquired in 1987, Christie’s, London).

EXHIBITION

- Ernst Ludwig Kirchner 1880–1938, Nationalgalerie Berlin, Staatliche Museen Preußischer Kulturbesitz, Nov. 29, 1979–Jan. 20, 1980; Haus der Kunst, Munich, Feb. 9–April 13, 1980; Museum Ludwig in the Kunsthalle Cologne, April 29–June 8, 1980; Kunsthau Zurich, June 20–Aug. 10, 1980, cat. no. 52 (illustrated in color on p. 127, different copy).
- Ernst Ludwig Kirchner: Von Jena nach Davos. Eine Ausstellung zum 90. Gründungsjubiläum des Jenaer Kunstvereins, Stadtmuseum Göhre in Jena, Oct. 10, 1993–Jan. 16, 1994, cat. no. 60 (illustrated in color on p. 173, different copy).
- Kirchner’s Kosmos: Der Tanz, KirchnerHAUS Aschaffenburg, Sep. 21-Dec. 30, 2018, cat. no. 3 (illustrated in color on pp. 17 and 71, different copy).

LITERATURE

- Günther Gercken, Ernst Ludwig Kirchner. Kritisches Werkverzeichnis der Druckgraphik, Vol. II (1909-1911), Bern 2013, CR no. 378 (with color ill. p. 393, different copy).
- Annemarie and Wolf-Dieter Dube, E. L. Kirchner. Das graphische Werk, vol. I, Munich 1967, CR no. L 130.
- Gustav Schiefler, Die Graphik Ernst Ludwig Kirchners, vol. 1 (until 1916), Berlin-Charlottenburg 1926, CR no. 89.
- Eberhard W. Kornfeld, Ernst Ludwig Kirchner. Nachzeichnung seines Lebens, Katalog der Sammlung von Werken von Ernst Ludwig Kirchner im Kirchner Haus Davos, Bern 1979, no. 188 (with color ill. p. 29, different copy).
- Bernd Hünlich, Ernst Ludwig Kirchner “Russisches Tanzpaar” und seine Entstehung, in: Dresdener Kunstblätter, 1983, vol. 83, no. 1, (with b/w illustration, different copy).
- Christie’s, Manson & Woods, London, Important Modern and Contemporary Prints: The Properties of Peter Gidal and from Various Sources, 3732. Auction, December 2, 1987, lot 498 (with color illustration).

- **A vibrant and bold hand-printed lithograph from the heyday of the Dresden “Brücke” group**
- **Iconic color lithograph from Kirchner’s important series of dance, circus, and variety show motifs**
- **Kirchner stages the dancer’s movement masterfully and with incomparable technical finesse**
- **Four of the nine other known copies are in the collections of Eberhard W. Kornfeld, Bern, the Staatsgalerie Stuttgart, the Städel Museum, Frankfurt am Main, and the National Gallery of Art, Washington, D.C**
- **Part of an acclaimed private collection in Berlin for almost 40 years**

The artist group “Brücke”

After Ernst Ludwig Kirchner, Erich Heckel, and Karl Schmidt-Rottluff founded the artist group “Brücke” in Dresden in 1905, graphic art quickly became the central means of creation for German Expressionism. It opened new opportunities to explore form and content while also increasing the circulation of their works. Woodcuts, etchings, and lithographs yield dynamic compositions that impressively reflect the “Brücke” artists’ interest in movement, gesture, and rhythm. Lithography, which preserves the spontaneity of drawing, was particularly appreciated by the artists. Kirchner printed many lithographs himself, as is the case with the work offered here, which resulted in small editions that are unique for their color nuances and, at the same time, impressive documents of Kirchner’s experimental approach to the medium.

The Dancing Couple at the Central Theater

The rare color lithograph “Russisches Tänzerpaar” (Russian Dancing Couple) from 1909 illustrates his deep interest in dance and movement. The motif is based on a performance of the Russian prima ballerina Olga Preobrajensky and ballet master Georges Kiatschk that Kirchner saw at the Central Theater in Dresden in September of the same year. The figures also appear in Kirchner’s oil painting “Russian Dancing Couple” (Gordon 1968, no. 75). A postcard to Heckel reads: “Russian dancer at the Central quite nice. Best regards, your Ernst.” (Dube-Heynig 1984, no. 6).

From movement to line and color

Kirchner and the other “Brücke” artists drew inspiration from a variety of performing arts. Venues like the Central Theater and the traveling Sarrasani Circus provided abundant inspiration for their artistic work. The artists translated the gestures, costumes, and energetic performances into expressive compositions. In the present work, Kirchner reduced the dancer to rhythmic lines, contrasting color fields increase an impression of vitality, as Kirchner himself emphasizes: “Observing movement gives me an intense feeling of vitality, which is the origin of the artwork. [...] My pictures are parables, not illustrations.” (Ernst Ludwig Kirchner, 1930, quoted from: Berlin 1980, p. 87) [KA]



GEORGE GROSZ

1893 Berlin – 1959 Berlin



Walzertraum (Template for “Ecce Homo”, sheet 13).
1921.

Watercolor and India ink.
Signed in the lower right. On wove paper, laid on cardboard. 53,5 x 42,4 cm (21 x 16.6 in), size of sheet.

Accompanied by a photo certificate issued by Ralph Jentsch, Berlin, on October 27, 2025. This sheet will be included in the forthcoming catalogue raisonné of works on paper.

📞 *Called up: December 5, 2025 – ca. 5,48 pm ± 20 min.*

€ 300.000 – 500.000 (R7/F)
\$ 348,000 – 580,000

PROVENANCE

- Collection Georges van Parys (1902–1971), Paris (probably acquired directly from the artist).
- Allan Frumkin Gallery, New York (acquired from the above, with the label on the back of the frame).
- Murray B. Cohen Collection, New York (with a label on the back of the frame and with several handwritten references).
- Acquavella Galleries, New York.
- Private collection, Berlin (acquired from the above in 1979).
- In family ownership ever since.

EXHIBITION

- George Grosz, Serge Sabarsky Gallery, New York, April–June 28, 1975, cat. no. 22 (on the label on the back of the frame).
- Tendenzen der zwanziger Jahre, 15. Europäische Kunstausstellung unter den Auspizen des Europarates Neue Nationalgalerie, Berlin; Akademie der Künste and Große Orangerie des Schlosses Charlottenburg, Berlin, August 14–October 16, 1977, as the third part of the exhibition entitled “Dada in Europe. Werke und Dokumente”, Städtische Galerie im Städelchen Kunstinstitut, Frankfurt am Main, November 10, 1977–January 8, 1978, cat. no. 3/545 with full-page illustration (with the label on the back).
- Ich und die Stadt, Mensch und Großstadt in der deutschen Kunst des 20. Jahrhunderts, Berlinische Galerie, Berlin, August 15–November 22, 1987, p. 138, cat. no. 60 (illustrated, p. 139).

LITERATURE

- George Grosz. Ecce Homo, Berlin 1923 (with color illustration, no. 13).
- George Grosz and Lola Sachs Dorin, A Little Yes and a Big No. The Autobiography of George Grosz, New York 1946, (with full-page color illustration, p. 96f.).
- Alexander Dückers, George Grosz, Das druckgraphische Werk, Frankfurt am Main et al. 1979, under S I, p. 207 (with information on the watercolors).

• **Outstanding watercolor: Model for the legendary “Ecce Homo” portfolio**

• **Lust and Vice: Grosz as voyeur and a socio-critical chronicler of the Weimar years**

• **Watercolors of this quality are extremely rare on the international auction market**

• **Part of an acclaimed private collection in Berlin for over 45 years**

“For me, art is not an aesthetic matter, ... not musical doodles that can only be understood and interpreted by sensitive intellectuals. Drawing must be subordinate to a social purpose again.”

George Grosz, 1924, quoted from: Serge Sabarsky, George Grosz, Die Berliner Jahre (The Berlin Years), Milan 1985, p. 31).

“Ecce Homo” occupies a special rank among George Grosz’s most compelling creations. The small series of sixteen watercolors and the later portfolio of prints mercilessly portray society in the Weimar Republic. With a mixture of political outrage, erotic satire, and virtuoso drawing, Grosz created an uncompromising vision of modern city life—garish, ruthless, and full of sarcastic clarity.

This radical assessment of a world in turmoil is inextricably linked to Grosz’s conviction that art had to face the realities of its time instead of sugarcoating them. In numerous articles and manifestos from the early 1920s, he rejects the idea of art as a purely aesthetic end in itself: “For me, art is not an aesthetic matter, .. not musical scribbles that can only be felt and guessed at by sensitive, educated people. Drawing must be subordinated to a social purpose again.” (George Grosz, 1924, quoted from: Serge Sabarsky, George Grosz, Die Berliner Jahre, Milan 1985, p. 31).





George Grosz, Warum wir nichts mehr wissen wollen, 1927, ink, brush and pen on paper.
© Estate of George Grosz, Princeton, N.J. / VG Bild-Kunst, Bonn 2025

War and resistance

When World War I broke out, Grosz volunteered for military service in the hope of avoiding frontline deployment. Just one year later, he was discharged due to a medical condition. During this time, he produced his first sketches in Berlin, which would later form the basis of “Ecce Homo.”

In 1917, he was drafted again, but after attempting suicide, Grosz was admitted to a military hospital, charged with desertion, and ultimately sentenced to death. The wealthy patron Count Harry Kessler intervened on his behalf and secured a pardon. These experiences led to a profound rejection of German nationalism. In protest, Grosz anglicized his name—Georg Groß became George Grosz—thereby marking his intellectual distancing from his homeland.

In 1933, a week before Hitler seized power, he and his family emigrated to the United States. The writer Henry Miller later commented: “Can one wonder that he found no place in his work for ‘sweetness and light’? Is it any wonder that he was, as he admits, filled with an utter contempt for all mankind?” (Henry Miller, Ecce Homo, New York 1966, p. ix).

George Grosz, Gefährliche Straße, 1918, oil on canvas, private collection.
© VG-Bild-Kunst, Bonn 2025



“Ecce Homo”: Grosz’s unsparing vision

With an anger that had ripened throughout the war, he created watercolors, drawings, and portfolios that exposed the ruling class— which in Grosz’s eyes became increasingly decadent, degenerate, and hypocritical—with caustic satire. In contrast, the lower classes suffered from inflation, poverty, and unemployment.

Grosz captures everyday life in Berlin in precisely observed scenes: drinkers in taverns, patrons of brothels, and social outcasts, always with an eye on the psychological and moral consequences of a life without responsibility and inner truthfulness.

With “Ecce Homo,” Grosz created one of his most radical works: a small series of only sixteen watercolors that is incomparable in its intensity and impact. The title, Latin for “Behold the man,” refers to Pontius Pilate’s words about Christ in the Gospel of John. In these sheets, modern man emerges disfigured, marked by feverish color gradients and sharp, cutting lines. In 1927, Henry Miller described the series with clear, almost shocking conciseness: “They are as naked and ugly, as beautiful and eloquent, as truth itself.” (quoted from: Ecce Homo, New York 1966, p. vii).



George Grosz, from the “Ecce Homo” compendium, 1923, lithograph.
© VG-Bild-Kunst, Bonn 2025

“Walzertraum”: Rarity and Accusation

The watercolor “Walzertraum,” created in 1921, is one of the scarce originals from this series to have survived. There are hardly any works from this cycle, not even in museum collections; to date, only three other watercolors have appeared on the international art market. In the scene, prostitutes move through a series of sexual encounters, surrounded by clients and drinkers. The lecherous male gaze dominates the scene: men are clothed, women are naked—even when they are wearing clothes. Their world is characterized by capital, corruption, and unrestrained sexual excess. Here, the biblical saying “Ecce Homo” is transformed into a bitterly ironic warning: not to contemplate the divine, but to reveal the depravity of man. Grosz’s “man” is the Berlin bourgeois, vain, gluttonous, and morally bankrupt, trapped in an endless theater of lust, excess, and self-destruction.



George Grosz in his studio in Nassauische Straße 4, circa 1920.
© Estate of George Grosz, Princeton, N.J. / VG Bild-Kunst, Bonn 2025

Scandal, censorship, and response

“Ecce Homo” provoked strong reactions from the very beginning. After the portfolio had been published in 1923—one year after the drawings and watercolors had been released—Malik Verlag, Grosz, and the publishers Julian Gumperz and Wieland Herzfelde were charged with distributing obscene material by the Berlin authorities. Seventeen prints and five watercolor reproductions had to be removed, and the printing plates were destroyed. However, the press, both at home and abroad, recognized Grosz’s satirical and socially critical intent.

Under the National Socialists, he was vilified as a “cultural Bolshevik,” and parts of “Ecce Homo” were included in the infamous “Degenerate Art” exhibitions in Berlin, Düsseldorf, and Hamburg.

Such forms of censorship only confirm what the work was intended to express: that art can no longer remain neutral. Grosz wrote on this subject in 1933: “There is no question that my prints are among the strongest statements against this particular German brutality. Today they are more true than ever—and later, in, forgive me, ‘more humane’ times, they will be shown in the same way that Goya’s drawings are shown today.” (George Grosz, 1933, quoted in: Herbert Knust, George Grosz, Briefe 1913–1959, Hamburg 1979, p. 181). Exposing the repressed aspects of society—its erotic fantasies, class violence, and proto-fascist impulses—Grosz forces Berlin society during the time between the wars to take a close look at itself. His art does not invent depravity; it merely refuses to conceal it. [KA]



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Frauen am Potsdamer Platz. 1914.

Woodcut, color print from one block, in monotype style colored in black, blue, green, and red.
Signed in pencil lower right, inscribed “Handdruck” (printed by hand) by the artist in the lower left. Unique object. Only known color print. On blotting paper (stamped “Bonanza”). 52,2 x 38,5 cm (20.5 x 15.1 in).

We are grateful to Prof. Dr. Günther Gercken for his kind expert advice.

🕒 *Called up: December 5, 2025 – ca. 5:50 pm ± 20 min.*

€ 500.000 – 700.000 (R7)
\$ 580,000 – 812,000

• **A rare print of museum quality: the only known color print of the famous woodcut from Kirchner’s “Street Scenes” cycle (1913–1915)**

• **The iconic painting “Potsdamer Platz” (Neue Nationalgalerie, Berlin) was created in the same year**

• **Kirchner’s “Street Prostitutes” symbolize the vibrant city of Berlin, with all its temptations and depths, shortly before the outbreak of World War I**

• **Distorted perspectives and rhythmic forms heighten the expressionist tension to the point of a delirious alienation**

• **To date, only one black-and-white copy has been offered on the international auction market (source: artprice.com)**

• **Black-and-white prints are in important collections, including the Städel Museum, Frankfurt am Main, the Kupferstichkabinett, Staatliche Museen zu Berlin, and the Museum Folkwang, Essen**

• **Part of an acclaimed private collection in Berlin for over 30 years**

PROVENANCE

• Private collection, Berlin (acquired in 1992, Galerie Kornfeld, Bern).

EXHIBITION

- Ernst Ludwig Kirchner, Kunstverein für die Rheinlande und Westfalen, Kunsthalle Düsseldorf, September 9–October 30, 1960, cat. no. 15 (with ill., different copy, b/w print).
- Ernst Ludwig Kirchner, A Retrospective Exhibition, Seattle Art Museum, November 23, 1968–January 5, 1969; Pasadena Art Museum, January 16–February 23, 1969; Museum of Fine Arts, Boston, March 20–April 27, 1969, cat. no. 121 (with ill., different copy, b/w print).
- Ernst Ludwig Kirchner und die Künstler der “Brücke”: Aquarelle, Zeichnungen und Graphik, Albertinum Dresden, November 30, 1968–January 19, 1969, cat. no. 96.
- Ernst Ludwig Kirchner. Kirchner in Königstein, Aquarelle, Zeichnungen, Druckgrafik, Fotografien, Galerie der Jahrhunderthalle Hoechst, Frankfurt am Main, November 21, 1999–January 2, 2000, cat. no. 36 (with ill. p. 80, different copy, b/w print).
- Ernst Ludwig Kirchner, 1880-1938, National Gallery of Art, Washington, D.C., March 2-June 1, 2003, cat. no. 132, illustrated in color (with the label on the back of the frame).

LITERATURE

• Günther Gercken, Ernst Ludwig Kirchner. Kritisches Werkverzeichnis der Druckgraphik, vol. 3 (1912-1916), Bern 2015, CR no. 646 III.2 (of III.2, with ill. p. 121, different copies, b/w prints).

- Annemarie and Wolf-Dieter Dube, E. L. Kirchner. Das graphische Werk, Munich 1967, CR no. H 239 b IV.
- Gustav Schiefeler, Die Graphik Ernst Ludwig Kirchners, vol. 1 (until 1916), Berlin-Charlottenburg 1926, CR no. 221.
-
- Annemarie Dube-Heynig, E. L. Kirchner. Graphik, Munich 1961, p. 23 (with full-page illustration, different copy, b/w print).
- Eberhard W. Kornfeld, Ernst Ludwig Kirchner. Nachzeichnung seines Lebens, Katalog der Sammlung von Werken von Ernst Ludwig Kirchner im Kirchner-Haus Davos, Bern 1979, no. 115 (with illustration, p. 55, different copy, b/w print).
- Galerie Kornfeld, Bern, 209th auction, 19th and 20th Century Art, Part I, June 26, 1992, lot 49 (with illustration).
- Magdalena M. Moeller, Ernst Ludwig Kirchner, Die Straßenszenen: 1913-1915, Munich 1993, no. 80a (with ill. p. 143).
- Gerd Presler, Ernst Ludwig Kirchner. Seine Frauen, seine Modelle, seine Bilder, Munich/New York 1998, p. 75 (with ill., different copy, b/w print).
- Magdalena M. Moeller, Roland Scotti, Ernst Ludwig Kirchner. Gemälde, Aquarelle, Zeichnungen und Druckgraphik, Eine Ausstellung zum 60. Todestag, Munich 1998, p. 51 (with illustration, different copy, b/w print).
- Christine E. Stauffer, Festschrift für Eberhard W. Kornfeld zum 80. Geburtstag, Bern 2003, p. 516.
- Ernst Ludwig Kirchner: Farbige Druckgraphik, exhibition catalog, Brücke Museum, Berlin, September 3–November 23, 2008; Paula Modersohn-Becker Museum, Bremen, December 7, 2008–February 15, 2009, p. 13 (with ill.).



Berlin, 1914. The city vibrates in a state of feverish excitement. Trains roll in and out of Potsdamer Bahnhof station. Electric lights flicker above the coffeehouse patios. The night air is filled with the sound of carriages, a babble of voices, and the music of cabarets. Amidst this urban choreography, two women stand motionless. Their presence resembles that of actresses on a stage, caught between an open spectacle and inner isolation.

Ernst Ludwig Kirchner’s impressive woodcut “Frauen am Potsdamer Platz” (“Women at Potsdamer Platz,” 1914) is one of the most expressive and psychologically charged works in his “Street Scenes” cycle. This significant body of work comprises paintings, drawings, and prints in which Kirchner reflects on urban life on the eve of World War I. The works were created between 1913 and 1915 and document an artistic engagement with Modernism that is unparalleled in German Expressionism.

Kirchner in Berlin: The Birth of the “Street Scenes”

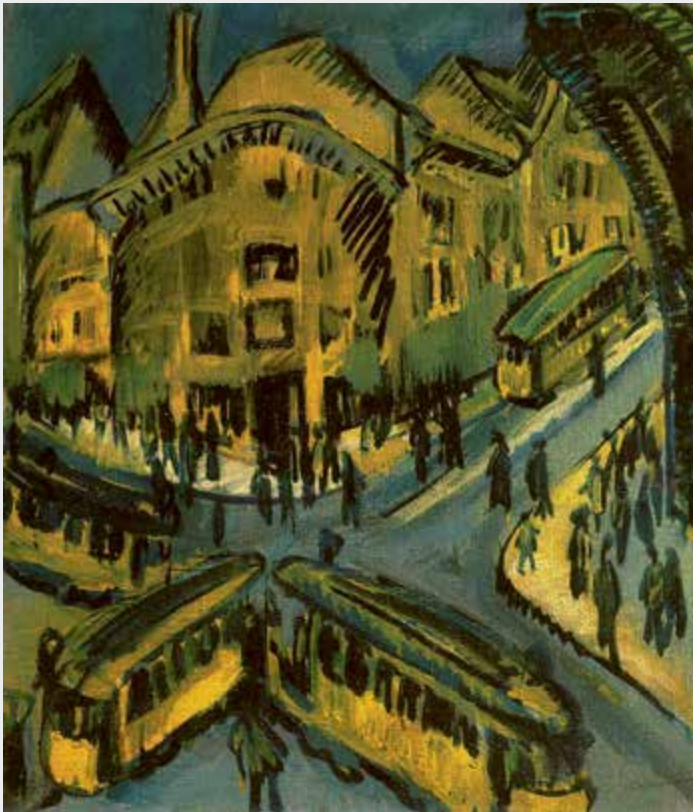
Kirchner moved from Dresden to Berlin in the fall of 1911 and immediately reacted to the dynamics and density found in the big city. The fast pace of life, the social contrasts, and the visual overstimulation of the metropolis provided him with new artistic inspiration. He began to paint scenes of everyday urban life that revealed the ambivalence of prewar Berlin. He only occasionally interrupted his work by withdrawing to the island of Fehmarn with his partner Erna Schilling.

In 1913, he entered into a phase marked by increased productivity, producing his first street scenes. Kirchner approached the city not as a neutral observer, but as a sensitive chronicler of a changing social landscape. He deliberately chose motifs such as cafés, boulevards, traffic junctions, and, above all, prostitutes, whom he saw not as caricatures, but as symptomatic figures of an alienated society.

During this period, Berlin emerged as a place of profound contradictions. Technological progress and urban glamour collided with misery, social isolation, and inner emptiness. Kirchner’s work was an aesthetic reflection of these contrasts. In 1914, just a few months after completing his monumental oil painting ‘Potsdamer Platz’, which is on display at the Nationalgalerie Berlin today, World War I broke out. An event that marked a tectonic shift, shattering the artistic utopias of the avant-garde.

The “Cocottes” – Ambivalence and Psychological Projection

Kirchner gradually turned his attention to the so-called cocottes – characters who existed in the space between availability, self-promotion, and marginalization. Sociological observation and personal projection are intertwined in depictions of these women. The cocottes become representatives of social imbalance, but also a reflection of his own psychological turmoil. In a letter to Gustav Schiefler from 1915, Kirchner wrote: “[...] Like the cocottes I painted, I am just the same. Wiped out, gone” (Ernst Ludwig Kirchner, quoted from: Wolfgang Henze, Ernst Ludwig Kirchner, Gustav Schiefler, Briefwechsel 1910-1935/1938, Stuttgart 1990, p. 83).



Ernst Ludwig Kirchner, Nollendorfplatz, 1912, oil on canvas, Stiftung Stadtmuseum Berlin.

In “Frauen am Potsdamer Platz”, Kirchner combines the theme of the modern woman with a highly reduced yet expressive visual language. The composition is condensed into angular forms, sharp diagonals, and a dynamic, reduced pictorial space. Only the two central figures and the shadowy outline of the station building are colored in blue, green, and red. The rest of the scene remains in a graphically austere black and white. The women are depicted as self-assured protagonists, facing head-on and in profile. One wears a feather-adorned hat; both appear proud but aloof. Their position on a traffic island spatially isolates them from the hustle and bustle of the city while also giving them an iconic presence. They seem conscious of being observed and at the same time withdrawn. The contrast between color and monochrome, between surface and line, unfolds a multi-layered symbolism. The visible and the invisible, seduction and danger, self-presentation and social projection stand in juxtaposition. Kirchner’s image of women oscillates between empathy and distance, between aesthetic fascination and psychological mystery.

Between two media: Painting and printmaking

The woodcut “Frauen am Potsdamer Platz” exists in direct exchange with the painting of the same name from 1914. Both works depict two female figures on a traffic island, framed by elements of Potsdamer Platz, including Café Piccadilly and the landmark train station building. The woodcut technique requires a mirror-image reversal of the composition. In contrast to the painting, in which the women look to the right, they turn to the left in the print. This shift lends the graphic version an autonomous compositional structure. While the painting operates with a panoramic format and intense colors, the woodcut thrives on the haptic presence of the incisions and the contrasting surface effects.



Ernst Ludwig Kirchner, Potsdamer Platz, 1914, oil on canvas, Neue Nationalgalerie, Berlin.

Printmaking Particularity

Kirchner attaches particular importance to woodcut printing within his oeuvre. He describes it as “the most graphic of the graphic techniques” (Ernst Ludwig Kirchner, quoted from: Magdalena M. Moeller (ed.), *ausloten, Texte zur Kunst des 20. Jahrhunderts*, Munich 2019, p. 37). For color prints, he either used a single block, which he colored by hand, or several printing blocks, which he colored separately and applied in varying order. This results in a unique chromatic composition of each print. These experimental techniques can also be seen in the present print “Frauen am Potsdamer Platz”, the only known colored copy from a total of twelve copies from the plate. It combines technical finesse with emotional intensity. Here, Kirchner attained a pictorial density that can be considered the culmination point within his Street Scenes. With unyielding directness and formal rigor, Kirchner’s visionary woodcut scrutinizes Berlin in an era that oscillates between allure and decay. The work not only articulates a personal response to modernity but also serves as a key image of expressionist style, highlighting the tension between urbanity, identity, and psychological fragility. [KA]



Ohne Titel. 2016.

Oil on canvas.
Signed, dated, and inscribed “2016/13” on the reverse of the canvas.
Inscribed with the dimensions on the stretcher.
180 x 180 cm (70.8 x 70.8 in).

Listed on the artist’s official website. We are grateful to Prof. Karin Kneffel for her kind support in cataloging this lot.

🕒 *Called up: December 5, 2025 – ca. 5:52 pm ± 20 min.*

€ 120.000—150.000 (R7/F)
\$ 139,200—174,000

PROVENANCE

- Gagosian, New York.
- Private collection, South Korea (acquired from the above in 2016).

EXHIBITION

- Karin Kneffel. New Works, Gagosian, Beverly Hills, April 28–June 11, 2016 (with the gallery label on the stretcher).
- Karin Kneffel. Come In, Look Out, Museum Küppersmühle, Duisburg, May 24–September 1, 2024.

Born in Marl in 1957, Kneffel represents a generation of artists trained in the conceptual rigor associated with German postwar art. As a master student of Gerhard Richter at the Düsseldorf Art Academy, she developed a practice that combines realism with reflection, both literally and metaphorically. Her painstakingly composed, photo-realistic paintings explore perception, transience, and the fragility of representation. Whether hyperrealistic depictions of glossy fruit or interiors behind misted window panes, Kneffel stages a subtle dialog between surface and depth, presence and absence, truth and illusion.

Contemporary meets Modern Art

In “Untitled” (2016), Karin Kneffel transforms the minimalist calm of Ludwig Mies van der Rohe’s Haus Lange into a shimmering field of historical and artistic reflection. Using archive photographs of the once private home of silk manufacturer and art collector Hermann Lange, which were taken around 1930, Kneffel reconstructs the living spaces that were adorned with masterpieces of Modern Art. Three of these works—Ernst Ludwig Kirchner’s “Frauen am Potsdamer Platz” (1914), Lesser Ury’s “Leipziger Straße” and “Berliner Straße bei Nacht” (both 1889), and Wilhelm Lehmbruck’s “Große Sinnende” (1913)—reemerge as luminous beacons, embedded in a historically anchored yet reimagined context.

- **Striking illusion in a captivating photo-realistic precision**
- **Contemporary meets Modern Art: Kneffel depicts Haus Lange in Krefeld, once the home to works by E. L. Kirchner, Lesser Ury, and Wilhelm Lehmbruck, as a memorial site between past and present**
- **Virtuoso trompe-l’œil technique using water droplets and light reflections**
- **Shown in the exhibition “Karin Kneffel. New Works” at the Gagosian Gallery in the year of its creation**
- **Kneffel’s paintings are in important collections, including the Pinakothek der Moderne, Munich, the Museum Frieder Burda, Baden-Baden, and the Olbricht Collection, Berlin**

Folded Time

The canvas of the painting “Untitled” offered here reveals not a mere reconstruction, but a meditation on how art and its meanings travel through time. Kneffel’s technique of applying up to four layers of oil paint creates a mysterious depth effect, as if the viewer were looking through a steamed-up glass pane, that is superimposed with graffiti-like, illusionistic finger drawings reminiscent of both condensation and memory fragments.

Only the referenced artworks remain untouched, as if cut out of the past and mounted in the present. They exude an immediacy that contrasts with the blurred architecture—a painterly act that simultaneously recalls and relocates. Lehmbruck’s “Große Sinnende” (Great Contemplator), however, seems to waft away metaphorically as it takes on the translucent hues of the walls and the scene’s dampness.

Kneffel’s scene invites us to look beyond the window into a world that once was. Through her art-historical examination of time and the boundaries between documentation and invention, she blends fact and fiction. The glass surface becomes a symbol of mediated perception—we see, but always through a stratum of distance. [KA]



Kuss IV. 1981.

Acrylic on canvas.
Signed, dated, and titled on the reverse. 200 x 250 cm (78.7 x 98.4 in). [CH]

 *Called up: December 5, 2025 – ca. 5:54 pm ± 20 min.*

€ 80.000 – 120.000 (R7/D/F)
\$ 92,800 – 139,200

PROVENANCE

- Carlo Monzino Collection (1933-1996), New York (acquired in 1982, typographic inscription on a gallery label on the reverse).
- Galerie Deschler, Berlin.
- Acquired by the current owner from the above in 2016.

EXHIBITION

- “Ich bin ein Berliner”, Museum No Hero, Delden/Netherlands, April 15, 2018-February 7, 2019.

Together with fellow artists such as Luciano Castelli, Helmut Middendorf, Salomé, and Bernd Zimmer, Rainer Fetting made a name for himself as a member of the artist groups “Neue Wilde” (New Wild Ones), “Junge Wilde” (Young Wild Ones), or the “Moritzboys” in the 1970s. In 1977, they jointly founded the collectively run “Galerie am Moritzplatz” in the isolated, subcultural Berlin art world. In the early 1980s, Fetting’s artistic career hit its first peak: in 1980, his works were on display in the exhibition “Heftige Malerei” (Fierce Painting) at the Haus am Waldsee in Berlin; in 1981, he participated in the exhibition “A New Spirit in Painting” at the Royal Academy in London; and in 1982, the Martin-Gropius-Bau in Berlin showed his work in the highly acclaimed exhibition “Zeitgeist.” At that time, the artist was represented by, among others, the Mary Boone Gallery in New York, which also offered our work. In the relatively isolated Berlin art world at the time, the intensity of the works seemed like a liberation from the largely prevailing, established art clichés. To this day, they have lost none of their impetuous, impulsive power and timeless relevance.

The first three “Kuss” (Kiss) paintings were created in 1978, and Rainer Fetting continued the series in the early 1980s.

With his expressive depictions, in which he moves so close to the models’ faces, Fetting engages in a role play that is characteristic of him—a play with intense, contrasting colors, “fierce”, energetic and expressive brushstrokes, passion, immediacy, homosexual eroticism, sensuality, and a desire to provoke. At a time when the end of taboos surrounding homosexuality still seemed a long way off, even in legal terms, this very personal painting is not only role-play, but also rebellion, protest, and exclamation mark, as well as an overwhelming testimony, both in terms of color and size, to the unconventional and wild Berlin art scene of the 1980s. [CH]

- **With unbridled passion and creative energy, Rainer Fetting battled against rigid artistic clichés and social taboos**
- **Formerly owned by collector Carlo Monzino, New York (portrayed by Andy Warhol in 1980)**
- **In the year of its creation, Fetting participated in the legendary exhibition “A New Spirit in Painting” at the Royal Academy in London, and the following year, the artist took part in the seminal “Zeitgeist” exhibition at the Martin-Gropius-Bau in Berlin**
- **The paintings from the early 1980s are the artist’s most sought-after works on the international auction market**
- **Other works from the 1980s are in international museum collections, including the Tate Gallery, London, the Städel Museum, Frankfurt am Main, and the Pinakothek der Moderne, Munich**



“I painted the first three kiss pictures in 1978, and they have a similar style of flowing color as the “van Gogh and Wall” pictures from the same year, which, however, become more intense and dynamic from picture to picture. The pale yellow-ochre-pink tones also appear in both series. At the time, I was inspired by the American Abstract Expressionists, especially by Willem de Kooning. After my first stay in New York in the fall of 1978, I developed a more intense painting style and a greater use of color, though this varied depending on the subject of the paintings.

In contrast to the first kiss paintings from 1978, which were still rendered in more delicate colors, this kiss from 1981 features a crisper palette, and I notice that a few cubist elements have been incorporated. It seems that I had tried my hand at Picasso. “In addition to eroticism and discoveries in painting,’ The Kiss’ was certainly always a symbol of circumstances in life that went beyond that.”

Rainer Fetting about the present work, 2025.

CHRISTO

1935 Gabrovo (Bulgaria) – 2020 New York



Wrapped Reichstag (Project for Berlin) (2 parts). 1979.

Mixed media Pencil, charcoal, pastel chalk, wax crayon, fabric, string, and a map. Signed and dated in the lower right of the upper part. Titled and inscribed “WRAPPED REICHSTAG (PROJECT FOR BERLIN) PLATZ DER REPUBLIK, REICHSTAG-PLATZ, SCHEIDEMANNSTR., BRANDENBURGER TOR” in the lower margin. Inscribed with dimensions and construction notes on the lower part. Both parts inscribed with mounting instructions on the reverse. Upper part: 27,9 x 70,9 cm (10.9 x 27.9 in). Lower part: 56 x 70,9 cm (22.04 x 27.55 in). We are grateful to Mr. Matthias Koddenberg, Christo and Jeanne-Claude Foundation, New York, for his kind support.

 *Called up: December 5, 2025 – ca. 5.56 pm ± 20 min.*

€ 80.000 – 120.000 (R7/D/F)
\$ 92,800 – 139,200

PROVENANCE

- Obelisk Gallery, Boston (each part with a label on the reverse).
- Private collection, Berlin (since 1987, Sotheby's London).

LITERATURE

- Sotheby's, London, Auction of Post War and Contemporary Art, December 4, 1986, lot 640.

The two-part work “Wrapped Reichstag (Project for Berlin)” from 1979 is part of the long-standing conceptual and artistic exploration of the German Reichstag building in Berlin by Christo and his partner Jeanne-Claude. It is part of a series of preliminary studies, collages, and models the artist conceived in preparation of his large-scale wrapping project, which was finally realized in the summer of 1995.

In this mixed-media work, drawing, collage, and painting merge into a compelling, visionary representation of the wrapped Reichstag, making it not only an outstanding work of art but also a historic document. The work shows the building in monumental presence, completely draped in fabric and tightened with ropes, providing an aesthetic pre-view of the later realization. Materials such as fabric samples, strings, and pastel colors, and a map are collaged and combined with accurate architectural sketches. This visual and material complexity underscores the processual nature of Christo's art. The idea, the design, and the execution are understood as equal levels of artistic creation.

Conceptually, the project falls within the context of politics, history, and public space. At the time of the work's creation, the Reichstag, a

• “**Wrapped Reichstag (Project for Berlin)**” ranks among Christo and Jeanne-Claude's most significant works

• Early work from the conceptual stage of the world-famous project

• Collage elements are characteristic of Christo's style

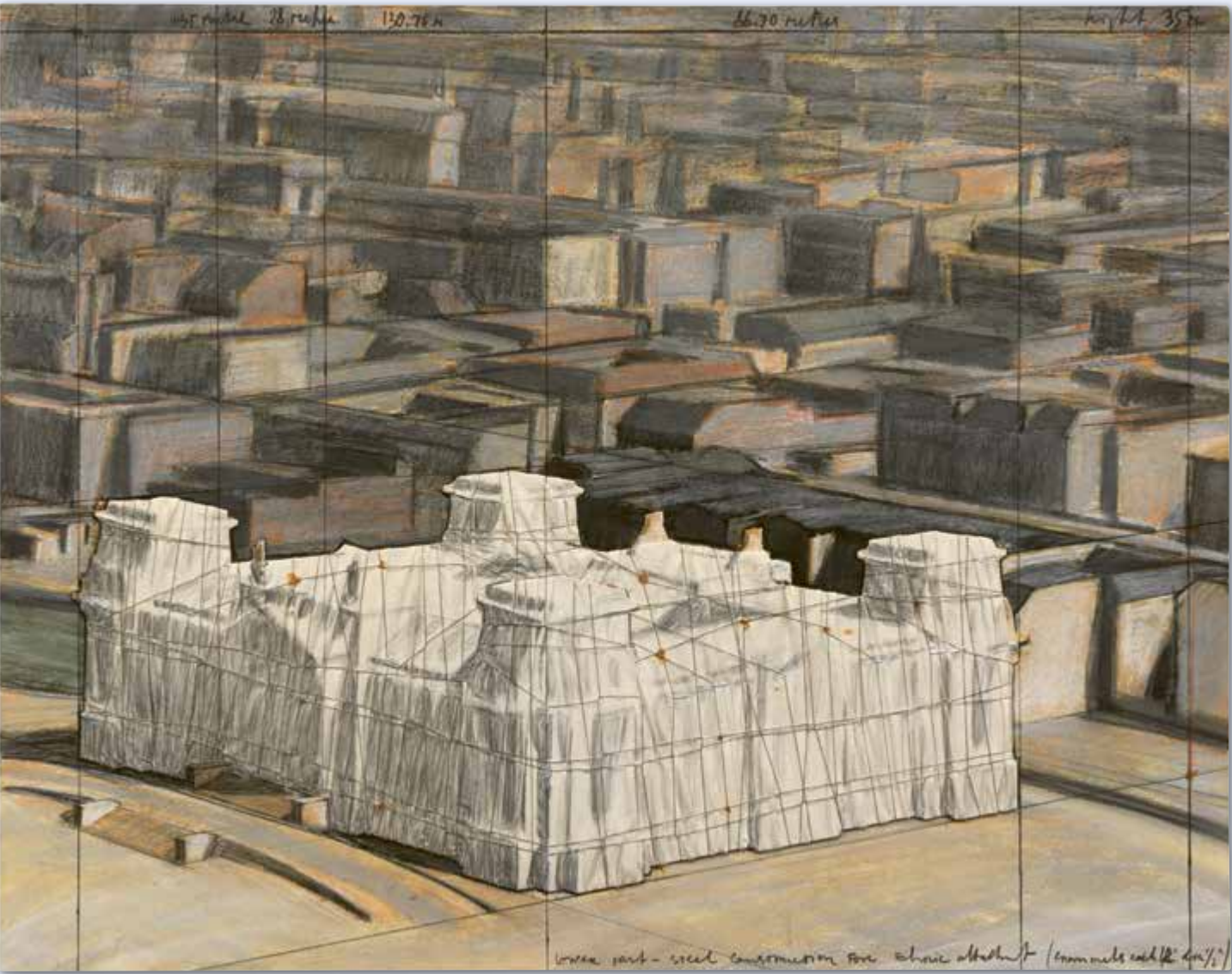
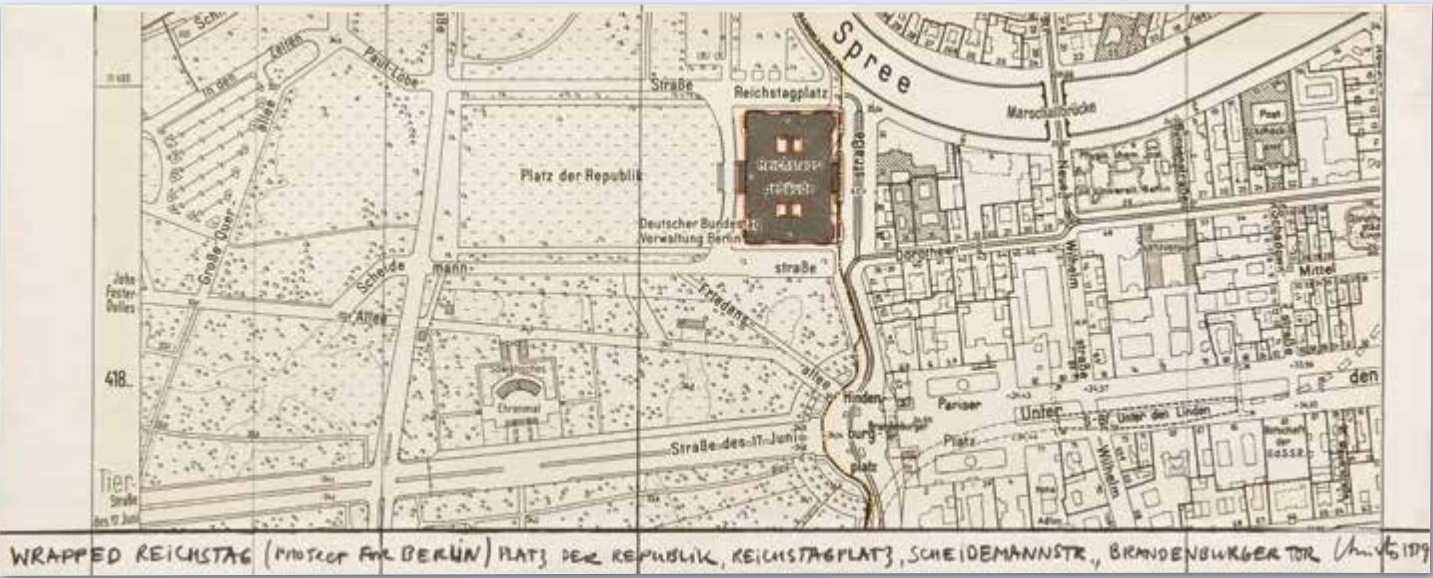
• The work reflects the political situation in divided Berlin before the project was realized after the reunification

• Symbolizing an artistic vision that sees concept, design, and execution at eye level

• Part of a prominent Berlin private collection for over 30 years

symbol of German history, was still an unused parliament building in the middle of the divided city of Berlin—a monument to the unfinished and failed attempts at democracy. Christos' vision of encasing this historic building is not only a formal gesture, but a radical artistic intervention into the collective memory. The wrapping is intended to draw attention to the building itself, stripping it of its function and at the same time recharging it as a temporary work of art and a place of reflection – artistically, socially and politically.

Created in 1979, the work not only displays Christo's characteristic signature style, but also documents a decisive moment in the development of the project, which was highly controversial for over a decade, receiving approval only after the fall of the Berlin Wall. In retrospect, “Wrapped Reichstag (Project for Berlin)” occupies an important position as an artistic testimony to the long process of its creation, as part of an art form that focuses not on the object itself, but on the transformation of perception and space. In the anniversary year 2025, Christo and Jeanne-Claude's legendary “Wrapped Reichstag” project will be brought back to life as a tribute through an impressive light installation, serving as a striking reminder of the power of visionary art in public spaces.



CAROLINENPALAIS, GALERIE WOLFGANG KETTERER/KETTERER KUNST (SINCE 1991),
1983–2001, 67TH–255TH AUCTION, BRIENNER STRASSE 25, MUNICH.



ERNST WILHELM NAY

1902 Berlin – 1968 Cologne



Helle Chromatik. 1962.

Oil on canvas.
Signed and dated in the lower right, signed, dated, and titled on the reverse of the stretcher, as well as inscribed with a direction arrow and the dimensions. Also with the artist's typographically inscribed address label on the stretcher. 200 x 140 cm (78.7 x 55.1 in). [CH]

 *Called up: December 5, 2025 – ca. 5.58 pm ± 20 min.*

€ 400.000 – 600.000 (R7/D/F)
\$ 464,000 – 696,000

PROVENANCE

- Private collection, Borken.
- Private collection, Berlin (acquired in 1984).

EXHIBITION

- 124. Frühjahrsausstellung (Spring Exhibition), Kunstverein Hanover, March 10–April 14, 1963, cat. no. 107.
- Ernst Wilhelm Nay. Gemälde, Aquarelle, Westfälischer Kunstverein, Münster, May 24–June 21, 1964, cat. no. 22.
- E. W. Nay. Gemälde 1955–1964, Hamburger Kunstverein, Hamburg, September 26–October 25, 1964; Badischer Kunstverein, Karlsruhe, November 2–30, 1964; Frankfurter Kunstverein Steinernes Haus, Frankfurt am Main, January 9–February 14, 1965, cat. no. 30 (with an exhibition label on the stretcher).
- Ernst Wilhelm Nay, Galerie Michael Haas, Berlin, 1984, cat. no. 15 (color plate).

LITERATURE

- Aurel Scheibler, Ernst Wilhelm Nay. Catalogue raisonné of oil paintings, vol. 2: 1952–1968, Cologne 1990, p. 225, CRN no. 1021 (illustrated in color).
.....
- Eva Maria Demisch, Die Wandlung des Ernst Wilhelm Nay. Zum Tod eines Malers, der ein Rhapsode der Farben war, in: FAZ, Frankfurt am Main, no. 86, April 10, 1968, p. 24.
- Hauswedell & Nolte, Hamburg, Auction 254, Modern Art, June 8–9, 1984, lot 1180 (with color plate, no. 50).
- Werner Haftmann, E. W. Nay, Cologne 1991, p. 240.

• Subtly nuanced modulation of bold and delicate colors in an airy style and a large format

• From Nay’s most famous period of the “Scheibenbilder” (Disk Pictures, 1954-1962)

• The paintings from the early 1960s are among the most sought-after works on the international auction market (source: artprice.com)

• ” Disk Paintings” can be found in the Solomon R. Guggenheim Museum, New York, the National Gallery Berlin, and the Städel Museum, Frankfurt am Main

• The artist exhibited in the Venice Biennale in 1956 and 1964, and in the documenta in Kassel in 1955, 1959, and 1964

• Part of an acclaimed private collection in Berlin since 1984

Ernst Wilhelm Nay’s path to pure abstraction: The Disk Paintings

Ernst Wilhelm Nay’s Disk Paintings epitomize pure abstraction, marking the pinnacle of the artist’s work after the end of World War II.

Shortly after returning from military deployment in France, Nay gradually abandoned figurative art. After his studio in Berlin was destroyed in a bomb attack, painter and collector Hanna Bekker vom Rath, who had already made a significant contribution to the protection of modern art during the war, helped him find a new studio in the Taunus region near Frankfurt am Main. It was in this protected space that he created the so-called “Hekate Paintings” between 1945 and 1948, heralding the critical transition from figurative to abstract painting in his oeuvre. With these paintings, as Elisabeth Nay-Scheibler described them, Ernst Wilhelm Nay processed his war experiences and also looked ahead to what the promising post-war period would bring. Elisabeth Nay-Scheibler in: Aurel Scheibler, Siegfried Gohr, Ernst Wilhelm Nay. Catalogue Raisonné of Oil Paintings, Vol. 1: 1922-1951, Cologne 1990, p. 224).



In the winter of 1951, Ernst Wilhelm Nay left his Taunus studio in Hofheim and moved to Cologne. The artist moved into an attic apartment in the Braunsfeld district of the city on the Rhine, where he set up a large studio. Even though Cologne, like so many German cities, was still suffering from the aftermath of the war, there was a completely new and positive attitude towards life, much more so than in the tranquil countryside around Hofheim. A dynamic spirit of optimism was palpable, which quickly rubbed off on the artist and inspired him to create a new group of works, the “Rhythmic Pictures” (1952/53). In these works, Nay completed his transition to abstract painting. The color broke away from earlier representational references and covered the canvas in rhythmically structured forms.

With his Disk series, Ernst Wilhelm Nay finally moved beyond angular forms and any representational associations in the mid-1950s. His compositions began to float and flow across the canvas. For the artist himself, this was a completely natural and logical development. When asked how he came up with the disk, he replied that, for him, the natural spread of color in the painting process is a circle. “My disk idea was initially entirely artistic in nature. If the composer is a composer of music, I wanted to be a composer of color, using the means of color in connection with rhythm, quanta, dynamics, and sequences to create a surface.” (quoted from: Exhibition catalog Ernst Wilhelm Nay, Stedelijk Museum, Amsterdam, April 30–June 10, 1998, among others, p. 99) This insight helped him achieve the simplification he sought in his art. Suddenly, color, completely liberated from figure and form, became the sole vehicle of expression.

Although Ernst Wilhelm Nay’s artistic development, closely interwoven with his biography, may seem logical and compelling from today’s perspective, his path to the pure abstraction of the disk painting is an exceptional example of artistic consistency for its time. Nay’s tireless search for a painterly form of expression and his courage to pursue his own visions, away from norms and traditions, ultimately paved the way for a radically new understanding of art.

E. W. Nay in his studio, 1958, photo: Barbara Leppert.
© Ernst Wilhelm Nay Stiftung, Köln/VG Bild-Kunst, Bonn 2025



**“Helle Chromatik” (Bright Chromaticism) –
Perfect color harmony with maximum expressiveness**

Ernst Wilhelm Nay’s work “Helle Chromatik” shows the disk image in its purest form. It was created in 1962 and is one of the later works within the group. In January of the year it was made, Nay traveled to New York for a solo exhibition at the Knoedler Gallery, while the Folkwang Museum in Essen presented a major retrospective on the occasion of his 60th birthday. By this time, his art had gained international recognition. In the USA, he met painters such as Robert Motherwell and Mark Rothko. As early as 1958, he wrote confidently about the development of painting and the formation of a new, transnational, sensual and influential art: “Malevich, Kandinsky, Rothko, Tobey, Pollock, Nay. These are some of the artists who produce this universal art.” (Magdalena Claesges (ed.), E. W. Nay, Lesebuch, Cologne 2002, p. 187). It almost seems as if he manifested his acceptance into the international elite of abstraction. In the years that followed, Nay’s formats became strikingly larger, the forms more expressive, and the lines more assertive.

In “Helle Chromatik”, the composition lives solely from the colored bodies that float on different pictorial planes. The artist altogether dispensed with linear design elements found in earlier works from this series. The densely packed circles from the early days have given way to a looser, lighter arrangement. Against the radiant white of the primed canvas, disks of mostly equal size in pure, bright colors meet, overlap, and fill the entire surface of the painting in a cheerful interplay. It is one of the disk paintings in which the overwhelming power of reduced form and absolute color intensity collide unhindered. The disks are unusually large, and their number is significantly reduced compared to other works of such an impressive format. Their circular borders are not always completely closed, and the interior of some disks is merely filled with parallel brushstrokes. Some may already recognize the first signs of the subsequent “Eye Pictures” (1963–1964) in this, which Nay would soon develop based on the crossed-out disk. Regardless of stylistic subtleties, however, Nay’s “Helle Chromatik” is, above all, a spectacular display of the disk—a perfect color ambiance with the utmost expressiveness. [AR]

1889 Stuttgart – 1955 Stuttgart

Kegelspiel mit Schaukel. 1947/1953.

Oil with synthetic resin on hardboard.
Signed in the lower right. Once more signed, dated “1947 (53),” titled, inscribed with the dimensions, and stamped “atelier willi baumeister” on the reverse.
65 x 81 cm (25.5 x 31.8 in).
Regarding the double dating on the reverse, Peter Beye and Felicitas Baumeister note the following in their new catalogue raisonné: “Since (,) there are no archive photos of the original state, which Baumeister almost always documented, it is more likely that the painting was not created until 1953 and that the date 1947 merely refers to the earlier treatment of the subject. This is also supported by the strikingly smooth paint surface, which is more in keeping with the artist’s late style (,).” [AR]

🕒 *Called up: December 5, 2025 – ca. 6.00 pm ± 20 min.*

€ 200.000 – 300.000 (R7/D/F)

\$ 232,000 – 348,000

PROVENANCE

- From the artist’s estate.
- Kleemann Galleries, New York.
- Private collection, New York.
- Lefebvre Gallery, New York (with a fragment of the gallery label on the reverse of the frame).
- Galerie Orangerie-Reinz, Cologne.
- Michael Haas Collection, Berlin.
- Private collection, Berlin (since 1992, Grisebach Berlin).

EXHIBITION

- Willi Baumeister, Kleemann Galleries, New York, February/March 1956, cat. no. 18.

LITERATURE

- Peter Beye, Felicitas Baumeister, Willi Baumeister. Catalogue raisonné of paintings, vol. II, Ostfildern 2002, CR no. 1459 (illustrated).
- Will Grohmann, Willi Baumeister. Leben und Werk, Cologne 1963, CR no. 1087 (here titled “Kegelspiel und Schaukel II,” illustrated on p. 312).
.....
- Grisebach, Berlin, 24th auction, May 29, 1992, lot 76 (illustrated in color).

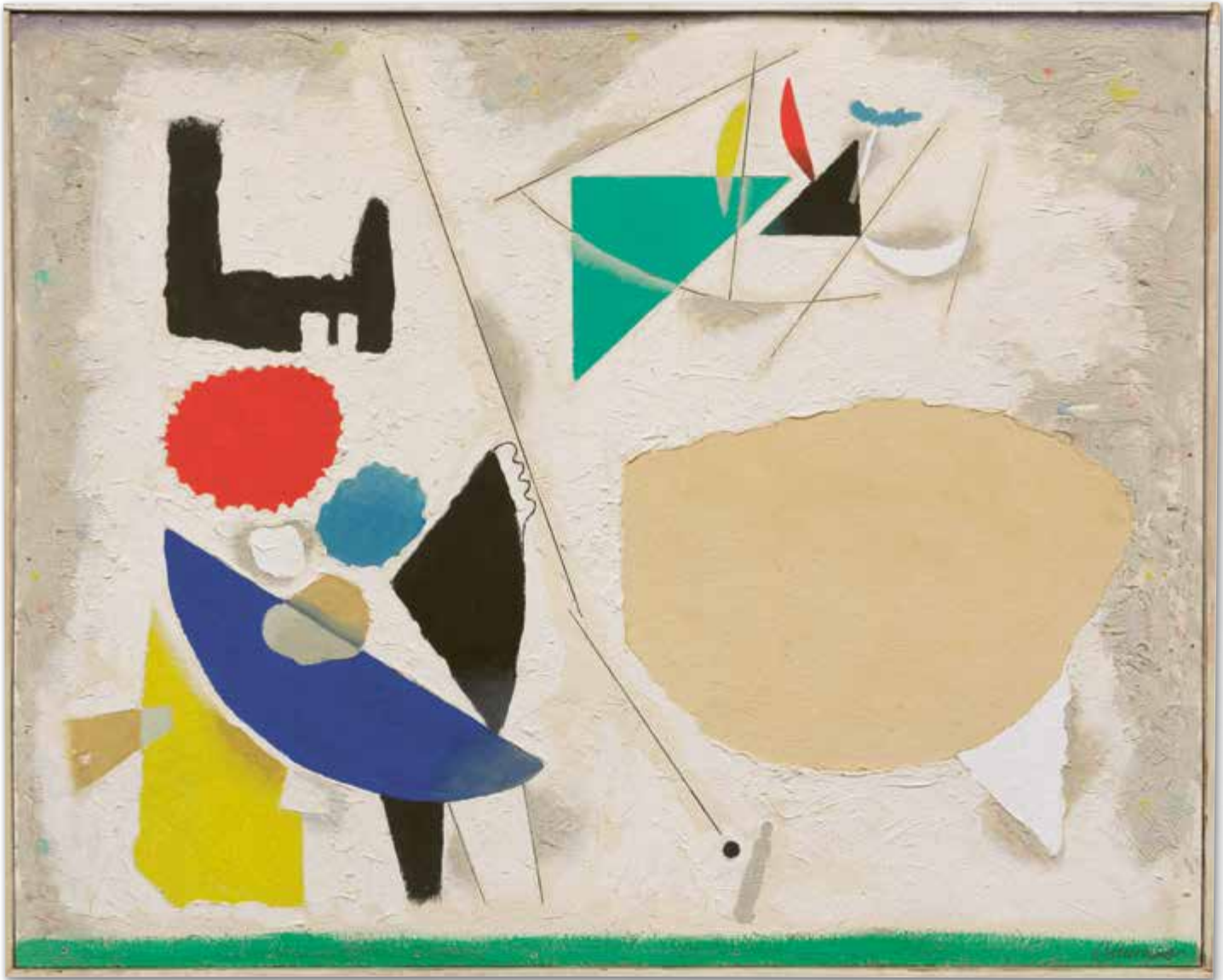
The work “Kegelspiel mit Schaukel” (Skittles with Swing) was created at a time when a heated debate between proponents of figurative and abstract painting was raging in Germany and Europe. Willi Baumeister, who only came to abstract painting by taking a detour, was already one of the vehement defenders of abstraction at that time, which is clearly reflected in the stylistic change in his late work. He also publicly advocated for accepting what he saw as a necessary change in the understanding of modern art during the postwar period. For example, Willi Baumeister played a formative role in the first “Darmstadt Discussion” in 1950. As a prominent representative of modern and abstract painting, he resolutely defended this position at the first forum on the topic of “The Image of Man in Our Time” against traditional views of art. This stance was the intellectual framework for works created in the early 1950s, which are among the most important in his oeuvre.

The work “Kegelspiel mit Schaukel was also created during a period that was crucial to Willi Baumeister’s artistic development in the early 1950s.

- **Playful dialogue between elements: Geometry and line, statics and momentum, black and white, earth and cosmos**
- **From his most productive period: Works from this period are among the artist’s most sought-after pieces on the international auction market (source: artprice.com)**
- **In 1953, he participated in the exhibition “Younger European Painters” at the Solomon R. Guggenheim Museum in New York, and in 1952, he participated in the 26th Venice Biennale**
- **Part of an acclaimed private collection in Berlin for over 30 years**

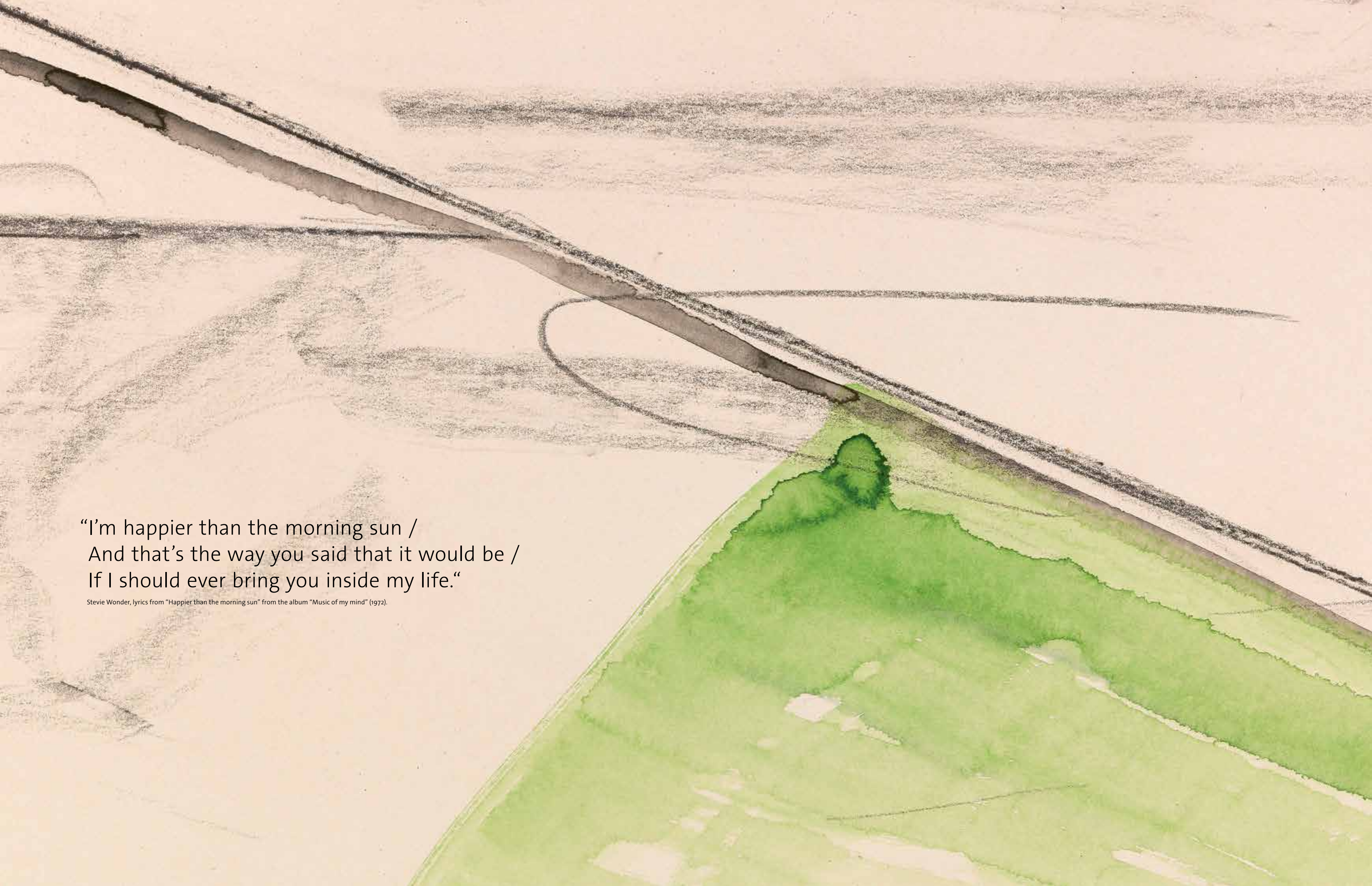
Will Grohmann, author of the artist’s first catalogue raisonné of paintings, assumed in 1963, probably due to the double date on the back of the painting, that the first version was created in 1947 and revised by Willi Baumeister in 1953, as was the case with many comparable works from this group (cf. Will Grohmann, CR 1963, p. 111). In the catalogue raisonné published by Peter Beye and Felicitas Baumeister in 2002, however, we find the following note regarding the double date: “Since (...) archive photos of the original state, which Baumeister almost always documented, are missing, it is more likely that the painting was not created before 1953 and that the date 1947 merely refers to the earlier treatment of the subject. This is also supported by the strikingly smooth painting surface, which is more typical of the artist’s late style (...)” (Peter Beye, Felicitas Baumeister, CR 2002, p. 570).

In terms of content, “Kegelspiel mit Schaukel” combines elements of the “Metaphysical Landscapes” with motifs from the “Kegelspiel” series. Above a narrow green horizon line, which can be associated with green soil, there is a kind of vaulted sky in brilliant white. It is interspersed with geometric elements in the primary colors red, green, blue, and yellow, broken up by shapes in white and black. Delicate black lines disrupt the geometric dominance and lend the composition a certain momentum and dynamism. A hinted cone figure at the bottom of the picture completes the overall rather ethereal ensemble, in which Willi Baumeister designs a kind of cosmic structure in which different forces collide. Willi Baumeister once said: “Abstract forms can contain, preserve, or absorb real forces (...) Non-representational expressions of the human spirit are open to the transcendent. Representational depictions always have a certain earthbound heaviness, and their wings are not free.” The fact that he was able to liberate himself from this earthbound heaviness with his abstract painting in the postwar period is still impressively demonstrated today by “Kegelspiel mit Schaukel” and its buoyant lightness. [AR]



“Abstract forms can contain, preserve, or absorb real forces. [...] Non-representational expressions of the human spirit are open to the transcendent. Representational depictions always have a certain earthbound heaviness, and their movements are not free.”

Willi Baumeister, Verteidigung der Modernen Kunst, in: H. G. Evers (ed.), Erstes Darmstädter Gespräch. Das Menschenbild in unserer Zeit, Darmstadt 1950, p. 152.

An abstract artwork featuring a watercolor wash of green in the bottom right corner, transitioning from a light lime green to a darker, more saturated green. The rest of the image is composed of charcoal or pencil strokes on a light beige background. These strokes include several long, sweeping diagonal lines and some more horizontal, textured bands. A prominent dark, irregular line runs diagonally from the top left towards the bottom right, intersecting the green area. Other strokes are more delicate and spread across the upper and middle sections of the image.

“I’m happier than the morning sun /
And that’s the way you said that it would be /
If I should ever bring you inside my life.”

Stevie Wonder, lyrics from “Happier than the morning sun” from the album “Music of my mind” (1972).

Happier than the Morning Sun (for S. Wonder) -
4-parts. 1974.

Mixed media. Charcoal and paper collage with watercolor.
Each signed and dated in the lower right, titled and inscribed with the consecutive sheet number in the lower left. On partly irregularly trimmed cardboard. Bis 58 x 91,5 cm (22.8 x 36 in), size of sheet.

🕒 *Called up: December 5, 2025 – ca. 6.02 pm ± 20 min.*

€ 150.000 – 200.000 (R7/D/F)
\$ 174,000 – 232,000

PROVENANCE

- Galerie Heiner Friedrich, Cologne / Six Friedrich, Munich.
- Private collection, Southern Germany.
- Private collection, Southern Germany (acquired from the above in 2017).

LITERATURE

- Thordis Moeller (ed.), Palermo. Zeichnungen, catalogue raisonné vol. II, Bonn 1995, CR no. 435 I-IV (illustrated).
.....
- Blinky Palermo 1964-1976, exhibition of Galerie-Verein München at the Staatsgalerie moderner Kunst, Munich, July 30-September 21, 1980, ill. 96 and 97, as well as ill. 95 (a studio photo showing two works from the series).
- James Lawrence, "Unfolding: Palermo on Paper," in: Lynne Cooke, Karen Kelly, and Barbara Schröder (eds.), Blinky Palermo. Retrospective 1964–1977, New York 2011, among others, pp. 81–100, illustrated on. p. 96.

Blinky Palermo visited New York for the first time in 1970, together with his artist friend Gerhard Richter, before he moved into his own studio in the American metropolis in December 1973. New York, with its vibrant art, music, and party scene, promised new inspiration and a different lifestyle. It was here that Palermo created four drawings, which he grouped under the title "Happier than the Morning Sun (for S. Wonder)," a reference to Stevie Wonder's song of the same name from his 1972 hit album "Music of My Mind."

The blind, black soul musician, wearing his striking sunglasses, was one of the absolute stars of the New York music scene at the time. Andy Warhol, for example, captured himself and Stevie Wonder in several iconic party Polaroids after a Rolling Stones concert at Madison Square Garden in 1972.

Perhaps Palermo also went to a Stevie Wonder concert. Still, in any case, he will have listened to his album "Music of My Mind," especially the feel-good song "Happier Than the Morning Sun," many times in his New York studio, perhaps even on endless repeat while painting. New York not only provided Palermo with crucial artistic inspiration, but the young, promising artist, who was still a married man in Germany, also found a new love and source of inspiration in the American artist Rob-

• **New York in the early 1970s: the beginning of Palermo's mature creative phase**

• **"Happier than the Morning Sun (for S. Wonder)": Based on the upbeat love song of the same name by soul singer Stevie Wonder**

• **Captivating transformation of musical impulses into innovative colors and forms**

• **In New York, Palermo fell in love with the artist Robin Bruch and probably listened to the eponymous feel-good love song "Happier than the Morning Sun" on endless repeat in his New York studio**

• **The following year, he created the famous 4-part edition "Happier than the Morning Sun (to S. Wonder)" (Tate Modern, London)**

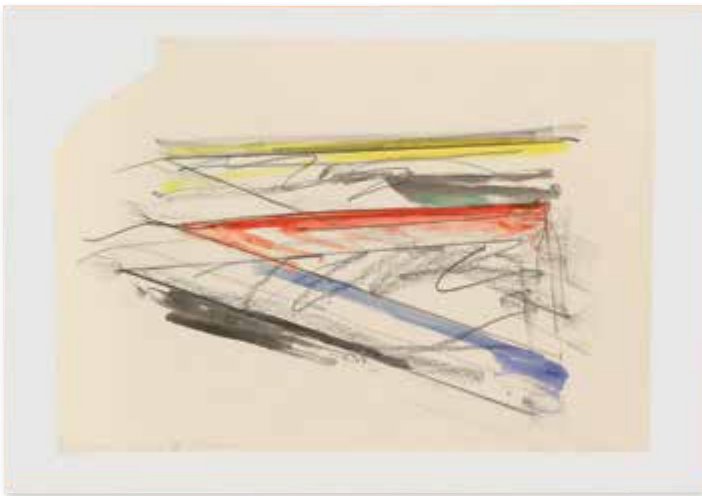
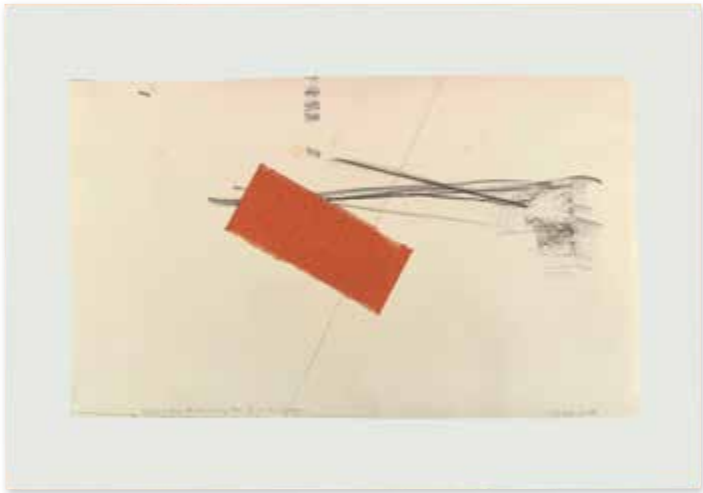
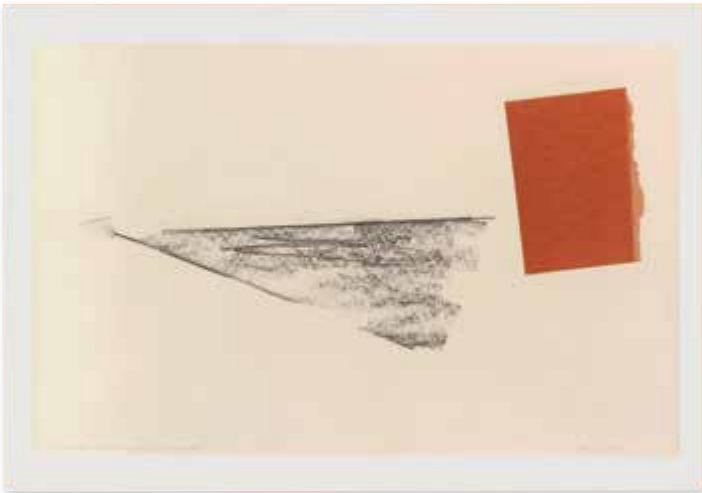


Stevie Wonder and Andy Warhol backstage at a Rolling Stones concert at Madison Square Garden in 1972, Andy Warhol Foundation.
© The Andy Warhol Foundation for the Visual Arts



Stevie Wonder, cover of the album "Music of My Mind" (1972) featuring the song "Happier Than the Morning Sun."

in Bruch. Wonder's song, which features lyrics stating "I'm happier than the morning sun / And that's the way you said that it would be / If I should ever bring you inside my life," could hardly express Palermo's situation at the time any better.



Palermo was very musical himself, playing piano in a band. In addition to art and literature, music always played an essential part in his life, especially jazz and later soul and funk. Joseph Beuys, Palermo's teacher at the Düsseldorf Academy, also emphasized this in a conversation about Palermo: "Music inspired him. [...] Very unusual music. Let's say the extreme innovations that mostly came from America, from the underground, mostly even from fairly unknown people – but he had a range that extended to Thelonious Monk, etc." (Joseph Beuys on Blinky Palermo, in: Palermo. Werke 1963-1977, exhibition catalog, Kunstmuseum Winterthur / Kunsthalle Bielefeld / Stedelijk Van Abbemuseum, Eindhoven, Munich 1984, p. 99) Palermo loved the thrill of the new and uniquely turned innovative musical impulses into artistic creations and, ultimately, multi-part rhythmic color tones. In the late 1960s, Palermo had already begun staging his wall drawings in combination with music. For instance, in 1969 at Galerie René Block in Berlin, he placed 24 neatly drawn, rhythmically arranged vertical lines in English red on the white wall of a nonagonal room, interrupted by spaces and pauses. According to the instructions the artist gave to the gallery owner, these "wall drawings with music" were accompanied by "the piano piece with text/model op. 33 by Henning Christiansen, which is to be played constantly on a tape loop. This piece is to be concretized by my intervention, in that it comes from an imaginary space into your concrete space, thus reinforcing my intentions." (Letter from Palermo to René Block, February 8, 1969, in: Palermo – who knows the beginning and who knows the end?, exhibition catalog, Westfälisches Landesmuseum, Münster / Kunstmuseum St. Gallen, Heidelberg 2011, p. 39)

Beuys recognized the unique, ephemeral, or even ethereal aesthetic of Palermo's work, the origin of which—like the rhythmic, multi-part nature of his famous later pieces, including this work—can be found in Palermo's obsession with music. In every respect, Palermo was a restless seeker who felt a magical attraction to everything new, both aesthetically and emotionally. His wife, Kerstin Heisterkamp, to whom Palermo was married until 1975, described him as follows: "Blinky always sought the greatest love, but he also desired everything else – he wanted security, but he also wanted adventure" (quoted from: "To the people .." Sprechen über Blinky Palermo, Cologne 2003, p. 20). It is probably this enormous restlessness inherent in Palermo's character that enabled him to create such an outstanding and innovative oeuvre in the few years before his unexpected death at the age of just 33. [JS]

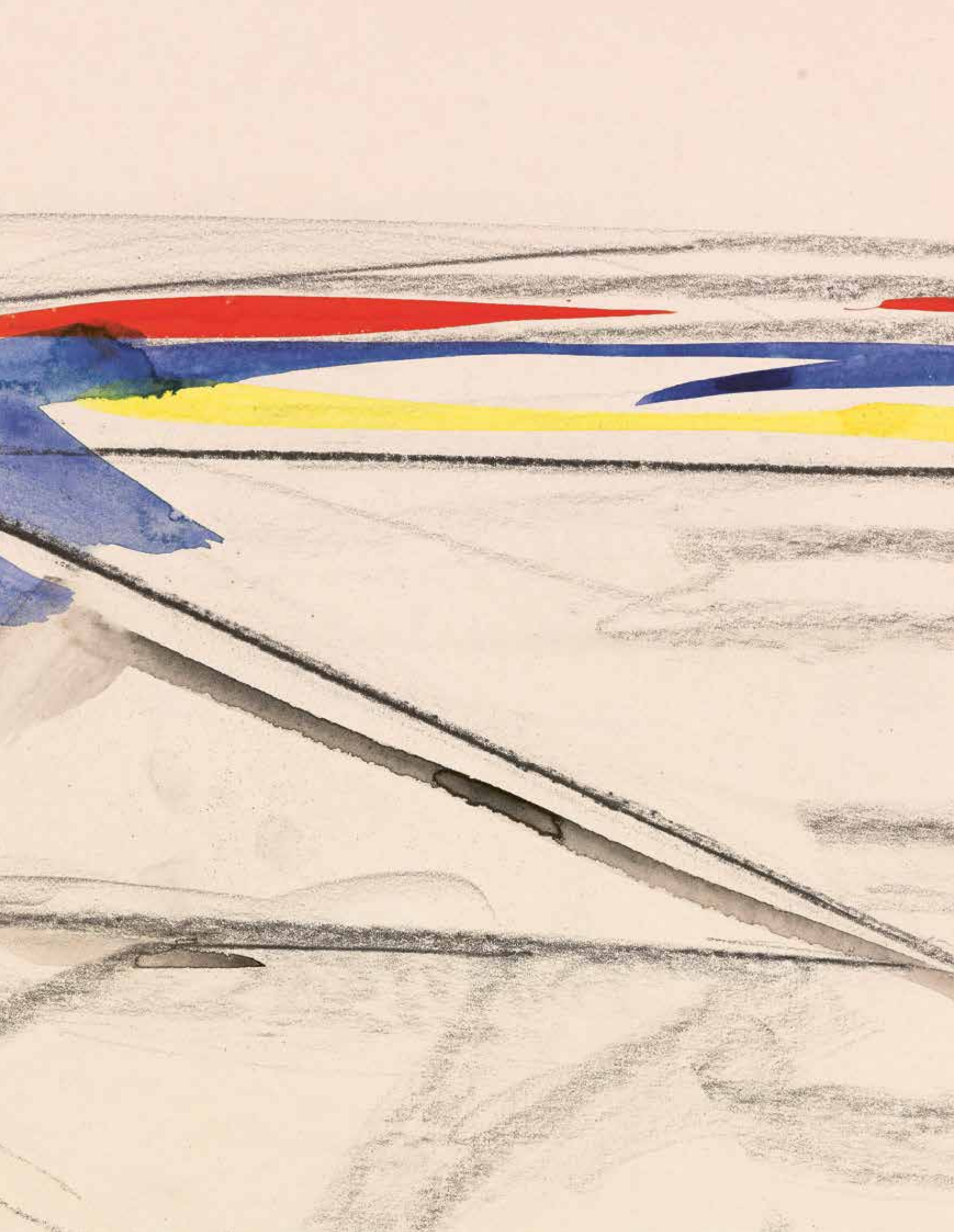
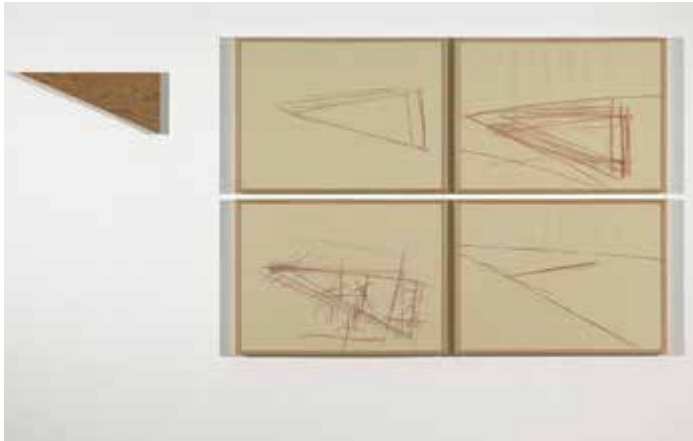
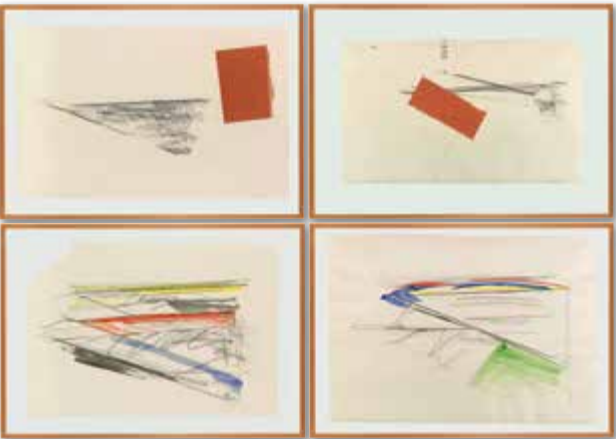


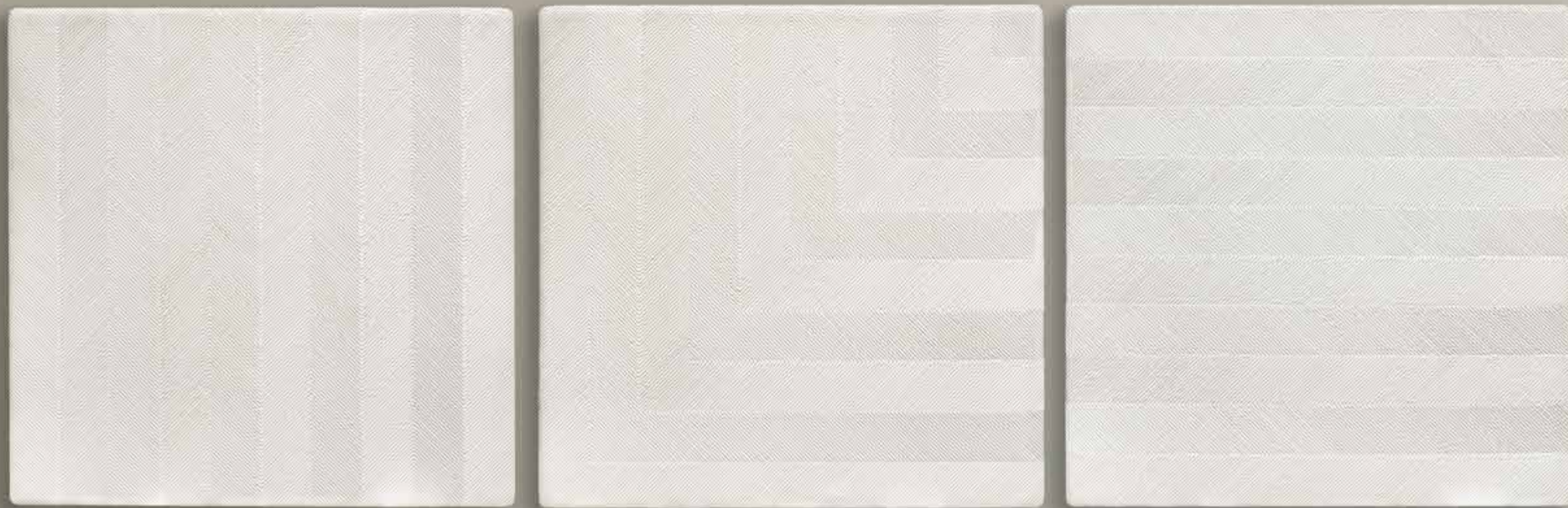
Joseph Beuys and Palermo at the Frankfurter Kunstverein, 1976, photo: Digne Meller Marcovicz.

“You have to see his pictures more like a breeze that moves in and out, it has this porous quality, that may vanish again [...]. So you have to perceive this breeze-like quality as an aesthetic concept and not as a solid structure (which would never have interested him), more like a sound. The sound, not the object.“

Josph Beuys on Blinky Palermo, in: Palermo. Werke 1963-1977, exhib. cat. Kunstmuseum Winterthur / Kunsthalle Bielefeld / Stedelijk Van Abbemuseum Eindhoven, Munich 1984, p.99.

Blinky Palermo, Happier than the morning sun (to Stevie Wonder), 1975, edition, 4 lithographs with one edition object, Tate Modern, London. © VG Bild-Kunst, Bonn 2025





-
- Monumental monochrome work in three parts
 - Leblanc created a palpable kinetic energy on the canvas by weaving in and painting over the “Twisted Strings”
 - Vertical, diagonal, horizontal: the tactile, three-dimensional effect generates a subtle interplay of light and shadow and an immersive visual experience
 - Part of, among others, the comprehensive solo exhibition “Walter Leblanc. Contribution à l’histoire de Nouvelle Tendance” (1989/90)
 - Works by the artist are in significant international collections, including the Centre Pompidou, Paris, the Stedelijk Museum, Amsterdam, and the Tate Modern, London
-

WALTER LEBLANC

1932 Antwerpen – 1986 Silly



Twisted Strings 130C X 450, Phases I, II, III. 1976/77.

Mixed media. Cotton threads and white latex on canvas (in three parts). Each signed, dated, titled, and numbered on the reverse, as well as with the stamped title “Twisted Strings”. Each 130 x 130 cm (51.1 x 51.1 in). Total dimensions: 130 x 390 cm (51.1 x 153.5 in).

“Phase I” was made in 1967/77, “Phase II” and “Phase III” in 1977.

Accompanied by a certificate issued by the Fondation Walter et Nicole Leblanc, Brussels, dated October 17, 2016. We are grateful for the kind assistance.

 *Called up: December 5, 2025 – ca. 6.04 pm ± 20 min.*

€ 100.000 – 150.000 (R7/F)
\$ 116,000 – 174,000

PROVENANCE

- Private collection.
- André Simoens Gallery, Knokke, Belgium (each with the label on the reverse).
- Galerie Denise René, Paris.
- Cortesi Gallery, Milan/Lugano.
- Private collection, London.
- Private collection, Switzerland (since 2017).

EXHIBITION

- Walter Leblanc. Stringfields, Galerie Charles Kriwin, Brussels, Oct. 1977, n.p. (illustrated).
- 50 Belgische Künstler aus Flandern (special exhibition, Große Düsseldorf Kunstaussstellung 1978), Kunstpalast Ehrenhof, Düsseldorf, Dec. 3, 1978–Jan. 1, 1979, no p. (illustrated). 1979, n.p. (illustrated).
- Rencontres, Musée des Beaux-Arts André Malraux, Le Havre, 1982, pp. 28–29 (illustrated).
- G58–85, Hessenhuis, Antwerp, 1985, p. 85 (illustrated, Phase III).
- Walter Leblanc. Contribution à l’histoire de “Nouvelle Tendance,” Atelier 340, Brussels, May 3–June 25, 1989; Wilhelm-Hack-Museum, Ludwigshafen, July 9–June 8, 1989; Josef Albers Museum Quadrat, Bottrop, August 27–October 1, 1989 (each with a label on the reverse); Museum Carolino Augusteum, Salzburg, October 10–November 12, 1989; Provinciaal Museum voor Moderne Kunst, Ostend, March 2–April 2, 1990, pp. 96–97 and p. 234 (illustrated).
- Homage to Denise René: Past, Present and Future of a Vision, Espace-Expression, Miami, December 3, 2013–May 3, 2014 (illustrated on p. 49).
- Walter Leblanc. Sensorial Geometries, Cortesi Gallery, London, June 1–July 21, 2017, cat. no. 4 (illustrated).

LITERATURE

- Nicole Leblanc, Danielle Everarts de Velp-Seynaeve, Walter Leblanc. Catalogue raisonné, Gand/Brüssel 1997, CR no. 1159 (illustrated on p. 270).



Walter Leblanc, renowned for his groundbreaking explorations into the interplay of material, light, and perception, is one of the key figures of the European avant-garde and a key protagonist of the ZERO and Nouvelle Tendance movements. After graduating from the Royal Academy of Fine Arts in Antwerp, Leblanc began to cultivate his unique artistic approach around 1958, becoming a co-founder of the Antwerp avant-garde group “G58.” A few years later, he exhibited regularly with the German “ZERO” artists and participated in groundbreaking exhibitions such as “The Responsive Eye” at the Museum of Modern Art in New York in 1965. As early as 1959, he introduced “Torsion” as a core element—a motif that would characterize his entire oeuvre. Made of cotton thread, plastic, or metal, these Torsions bring the structural character of the image to the fore and explore its potential, creating reliefs of movement, light, and vibration that transcend the traditional two-dimensionality of the canvas.

Tension, rhythm, and dynamism

The monumental three-part monochrome work “Twisted Strings 130C X 450, Phases I, II, III” represents Leblanc’s mature vision, in which rigorous formalism is fused with an almost mystical sensitivity to light and space. Each panel is a study of tension, rhythm, and the material’s dynamic potential, inviting both contemplative observation and sen-

sual experience. Created in 1976/77, the three panels show successive phases of sensory perception, their light and shadow gradients oriented according to their geometric structure. As a result, the viewer becomes part of the work and its conceptual whole. Leblanc emphasized this aspect a decade earlier: “A constructed art, non-formal, whose relief is animated by light and mobility, by the spectator’s movements. As s/he moves in front of the work, the spectator unwittingly participates in its recreation, gradually modifying the pictorial relations of the given structure.” (Leblanc, 1965, quoted from: On the Subject of Mobilo-Static, originally written for the exhibition “The Responsive Eye” at the Museum of Modern Art, New York, 1965, and published in: Exhibition catalog V. Biennale internazionale d’arte contemporanea, Palazzo del Kursaal, San Marino 1965, today Pola 2017, p. 78).

The neatly twisted cotton threads are embedded in precise geometric configurations and sewn directly into the canvas, creating a duality of intensity and serenity. By stretching and twisting the threads, Leblanc blurs the boundaries between painting and sculpture, creating a vibrant optical effect. Light and space are not only suggested in this work, they are actually present: a concrete, material structure that captivates and mesmerizes the viewer. [KA]



34

BLINKY PALERMO

1943 Leipzig – 1977 Kurumba, Maldives



Untitled. 1977.

Acrylic on aluminum, 4 parts.
Each inscribed “I” to “IV” and with a direction arrow on the reverse. Unique object. Each 26,7 x 21 x 0,2 cm (10,5 x 8,2 x 0 in). The distance between the wall and each plate is 1,7 cm (0.6 in), while the space between each plate is 21 cm (8.2 in). Total dimensions: 26,7 x 147 x 1,7 cm (10,5 x 57,9 x 0.6 in).
Palermo’s last two paintings, “Untitled (8 parts)” (1977) and “Untitled (4 parts)” (1977), are also offered in our Evening Sale.

🕒 *Called up: December 5, 2025 – ca. 6.06 pm ± 20 min.*

€ 700.000 – 900.000 (R7/D/F)
\$ 812,000 – 1,044,000

PROVENANCE

- From the artist’s estate.
- Michael Heisterkamp, the artist’s brother.
- Private collection, Germany (acquired from the above).

EXHIBITION

- Palermo – who knows the beginning and who knows the end?, exhibition catalog, Westfälisches Landesmuseum, Münster / Kunstmuseum St. Gallen, Heidelberg, February 27–May 15, 2011, cat. no. 55 (illustrated on a double page).

- Hommage à Palermo, Museum Wiesbaden, May 17–October 28, 2018, no catalog (<https://museum-wiesbaden.de/hommage-a-palermo>).

- Beuys + Palermo, Toyota Municipal Museum of Art, Tokyo, April 3–June 20, 2021; The Museum of Modern Art, Saitama, June 10–September 5, 2021; The National Museum of Art, Osaka, October 12, 2021–January 16, 2022, cat. no. 48 (illustrated on a double page, pp. 252–253).

LITERATURE

- Thordis Moeller (ed.), Palermo. Werkverzeichnis in zwei Bänden (on the occasion of the Palermo exhibition, at the Kunstmuseum Bonn, November 4, 1994–January 29, 1995), vol. 1, Bilder und Objekte, Stuttgart 1995, CR no. 200 (illustrated)

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- Palermo. Werke 1963-1977, exhibition catalog, Kunstmuseum Winterthur / Kunsthalle Bielefeld / Stedelijk Van Abbemuseum Eindhoven, Munich 1984, illustrated on p. 138 (with photos of the work in Blinky Palermo’s studio immediately after his death in 1977, shot by Imi Knoebel).

- Palermo – who knows the beginning and who knows the end?, exhibition catalog, Westfälisches Landesmuseum, Münster / Kunstmuseum St. Gallen, Heidelberg 2011, p. 27 (with double-page illustration as cat. no. 55).

- Beuys + Palermo, exhibition catalog, Toyota Municipal Museum of Art, Tokyo / The Museum of Modern Art, Saitama / The National Museum of Art, Osaka, Tokyo 2021, cat. no. 52 (with illustration on p. 270 and detail photos on p. 271).

- **A spectacular finale: one of the last two paintings by the progressive artist who died on the Maldives island of Kurumba at the young age of 33**

- **Created after Palermo’s return from New York (1976) and before he left for the Maldives (1977)**

- **Palermo’s multi-part metal paintings (1974-1977) are considered the pinnacle of his small oeuvre. They can be found in significant international collections, including the Museum of Modern Art in New York, the Museum Ludwig in Cologne, and the Dia Center for the Arts in New York**

- **Vigorous awakening: In his last two paintings, Palermo overcomes the geometric rigour of his previous work by means of subtle brushstrokes and a delicate palette**

- **Form and color float with lightness: Based on Palermo’s multi-part works on paper, such as “Untitled (for Babette)” (1976, The Museum of Modern Art, New York)**

- **Along with works from the famous series “To the people of New York City” (1976, Dia Center for Arts, New York, “Untitled (4 parts)” (1977) and “Untitled (8 parts)” (1977) were documented in his Düsseldorf studio on photographs his friend Imi Knoebel shot immediately after his death**

- **Frequently published and exhibited, most recently in the extensive traveling exhibition “Beuys + Palermo” (Tokyo/Osaka, 2021/22)**



Blinky Palermo at the legendary Düsseldorf bar Creamcheese (1967–76), where he worked as a bartender from 1967 onwards, photo: Gerhard Richter. © Gerhard Richter Archiv, Köln

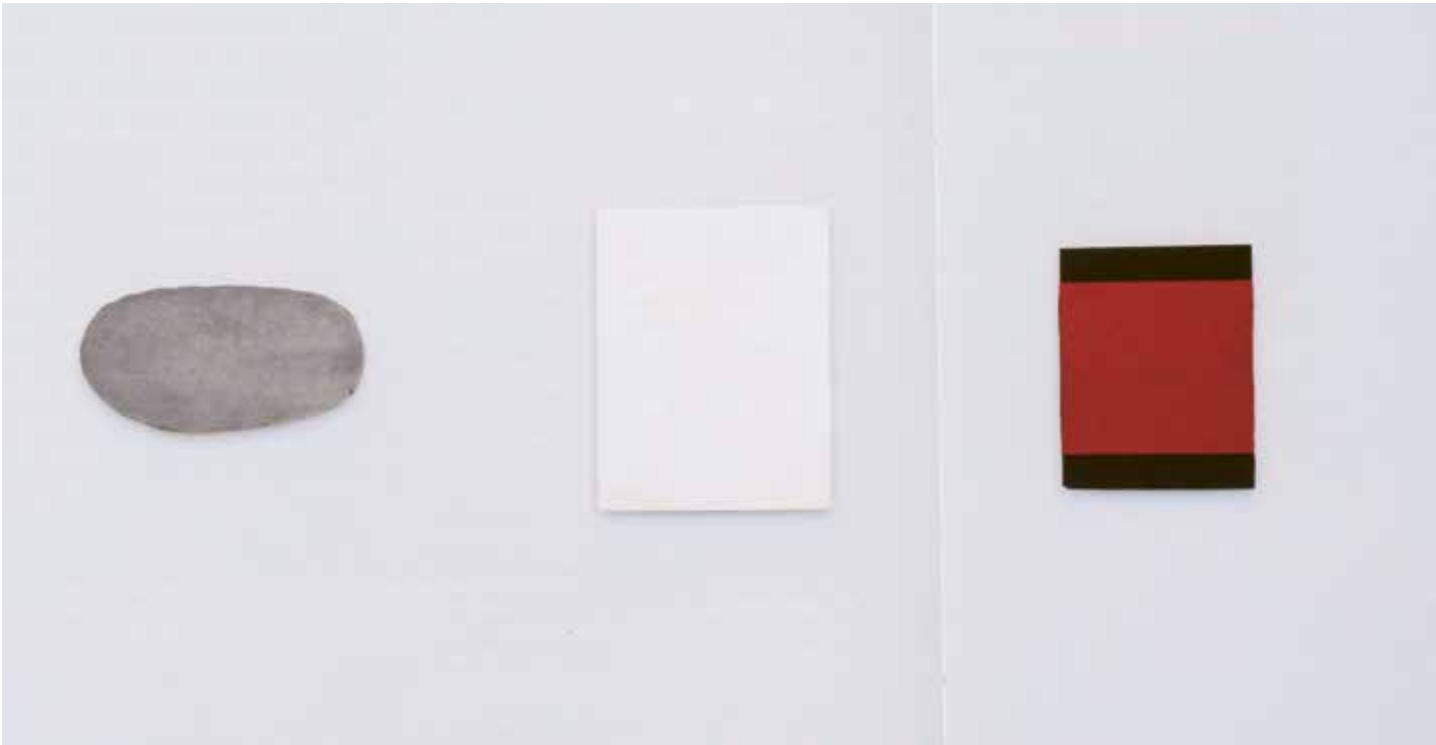
“One should see his paintings more as a whiff that comes and goes, that has this porous quality, which can easily disappear again [.]. So, to perceive this whiff as an aesthetic concept and not as a solid structure (which would never have interested him), more like a sound. The sound, not the object.“

Josph Beuys on Blinky Palermo, in: Palermo. Werke 1963-1977, exhibition catalog, Kunstmuseum Winterthur / Kunsthalle Bielefeld / Stedelijk Van Abbemuseum Eindhoven, Munich 1984, p. 105.

Palermo: non-conformist and progressive – delimitating boundaries of form and color

The oeuvre that Blinky Palermo created over 15 years before his sudden death at the age of 33 is small and of outstanding art-historical significance. In 1977, Palermo died on the Maldives island of Kurumba while on vacation with his girlfriend Babett. By then he had created a courageous work characterized by a stylistic and formal progressiveness that was not only formative for other remarkable artists of his generation, among them Imi Knoebel or Gerhard Richter, but also for the most outstanding artists of subsequent generations. Shortly after he had joined the class of Joseph Beuys at the Düsseldorf Art Academy in 1964, Palermo, born Peter Heisterkamp, fellow students noticed a certain likeness to the American mafia affiliated box promoter Frank “Blinky” Palermo because of his casual look with sunglasses and leather jacket, soon after everyone called him Blinky Palermo. As early as in 1964, Palermo, who had just begun to study in Beuys’ class, overcame early student experiments by creating a two meter tall, untitled, painted stick, thus creating a bold definition of his new pictorial concept in an instant. “It’s a provocation: the color acts like in a painting, but the object leaves no room for it to act as an ‘image’.” (Erich Franz, Palermo – Freiheit des Sehens, in: Palermo – who knows the beginning and who knows the end?, ex. cat. Landesmuseum Münster / Kunstmuseum St. Gallen, 2011, p. 15). In 1965, he exhibited under his adopted artist name Blinky Palermo for the first time, he had his first solo exhibitions even before he completed his studies in 1967. In 1972, he took part in documenta 5 in Kassel, where, among others, the American artist Robert Ryman showed early works with monochrome structures. While Palermo’s short life was extremely intense and restless, he would never miss out an opportunity, least on a party, his work, from the beginning on, is characterized by a fascinating unity and rigor. The complex, experimental handling of form and color, which Palermo sought to liberate to the max, is typical of all of his creative phases. Palermo dislimitedated and overcame traditional painting. Palermo conceived painting and object art as one, developed new formats, created minimalist murals, and, among other things, was open to using new types of image carriers for his fabric and metal paintings.

Gerhard Richter, Blinky Palermo, Sigmar Polke and Konrad Lueg (from right) in front of the display window of the exhibition “Demonstrative 1967. Hoyland, Lueg, Palermo, Polke, Richter, Ruthenbeck, Twombly” by Galerie Heiner Friedrich at Studo DuMont Schauberg, Cologne 1967, photo: Dorothee Fischer.



Blinky Palermo, Für J. Beuys, 1964-1976 (unfinished), acrylic on canvas and aluminium, MKM Museum Küppersmühle für Moderne Kunst, Duisburg, Collection Ströher. © VG Bild-Kunst, Bonn 2025

Palermo’s final creative phase (1974–1977) - multi-part works on metal as both essence and apex of his creation

The small painterly oeuvre that Palermo left behind in 1977 can be divided into three creative phases: In early works (1962–1967) made during his time as a student at the Düsseldorf Art Academy, Palermo began to explore the possibilities of painterly means in the form of canvas-, object- and first material images. A second creative phase spanned the years between 1968 and 1973. A period characterized by an increased minimization of the painting in his fabric pictures and his spatial murals towards pure coloring and an expansion into its surrounding space. Palermo’s central aim was to free color from its formal and material limitations of form and image support. In addition to monochrome, geometric wall designs, almost all of which are unfortunately no longer preserved today, he made “shaped canvases” and multi-part wall objects during this time. Works that show clear parallels to the contemporary work of American Minimal Art and Hard Edge. Like Frank Stella, Barnett Newman, Brice Marden or Walter de Maria, Palermo also tried to leave the formal boundaries of the classic panel painting behind in the 1960s and to explore the relationship of art and space. Palermo, who also worked as bartender in the legendary art bar ‘Creamcheese’ during these years playing pinball all night long, developed reduced artistic creations that - partly in giant format, partly as objects, or executed directly on the wall -interact with their surrounding space.



Blinky Palermo, 4 White Forms (4 panels), 1975, acrylic on aluminium, Museum of Modern Art, New York. © VG Bild-Kunst, Bonn 2025



Palermo's studio in Düsseldorf, 1977, taken by Imi Knoebel immediately after Palermo's death. On the walls next to Palermo's "To the people to New York City" are the last two paintings, "Untitled (4 parts)" and "Untitled (8 parts)". © VG Bild-Kunst, Bonn 2025



What followed was Palermo's final, mature creative phase, which took place partly in the USA from 1974 until his untimely death in 1977, and from which our two paintings on aluminum originate. As studio photos shot by his artist friend Imi Knoebel show, these are the last two works Palermo created before he departed for the Maldives.

Palermo's last creative phase is considered the pinnacle of his condensed oeuvre, representing the sum of all his previous work. Palermo began working almost exclusively in multiples, creating his first multi-panel paintings on steel and on thin aluminum panels that appeared to float in front of the wall. In these progressive creations, which are extremely rare on the international art market, Palermo succeeded in staging the intrinsic value of color in maximum liberation from the wall and the image carrier. In these works, Palermo took his quest to remove the boundaries of color to an extreme and ventured into something completely new, both in terms of technique and form. This was to have a central influence on the later work of Imi Knoebel, Gerhard Richter, and Günther Förg. The precisely defined sequence of image and wall space can be understood as a rhythm that links the color surface and immaterial space. Palermo drew crucial inspiration

from American jazz music and his enthusiasm for Thelonious Monk and Stevie Wonder. Palermo exhibited his metal paintings at the 13th São Paulo Biennial in 1975. In 1976, just before the present works were created, Palermo staged a multi-part work in the German Pavilion at the 37th Venice Biennale. At the time, Palermo was at the peak of his creative powers, which was to come to an abrupt end shortly afterwards with his death on the Maldives island of Kurumba. This death remains a mystery to this day.

With a view to the first Palermo exhibition at the Heiner Friedrich and Dahlem Gallery in Munich (1966), Franz Dahlem emphasized the completely novel character of Palermo's painting, particularly about its multi-part nature: "And then came the exhibition, which was very different from our 15 previous ones. Palermo had his works shipped to Munich. They lay around unpacked in the gallery. Some of them were multi-part works that we could never have installed on our own. We hadn't known that a work of art could be multi-part; that hadn't existed until then. [...] These were not altar paintings, but monochrome or abstract works that consisted of multiple parts." (quoted from: Digne M, Marcovicz (eds.), "To the people .." Sprechen über Blinky Palermo, Cologne 2003, p. 118f).



Rhythmic color tones of floating lightness – the beginning of a new phase of work before Palermo's sudden death

"In two series on small aluminum panels, Palermo evidently began something new. Open, permeable, almost cloudy color appearances, which he had previously only realized as 'drawings' on paper, interact with the solid panels. A four-part series separates the white background from the wall using two narrow black strips at the edges; yellow penetrates this white, both as a faint mist and as an angular shape. It begins to glow, and the combined brightness is set in motion [...] The intangible becomes sensual energy. In this series, there are no longer any horizontal correspondences as in all previous metal paintings, but rather an ever-similar emergence and disappearance that is constantly changing. [...] A second series is even more unusual; it consists of eight small panels painted entirely in lemon yellow over a white primer. The first four show broad green brushstrokes in this yellow, as if blown in, while the other four have no additional paintwork. The implied green forms maintain a precise balance between gossamer-like transparency and clarity—as diagonals, as horizontals, as upright rectangular surfaces, as vertical halves. [...] The green floats in front of it, dips into it, and emerges from it; it is the voice that moves. There is no comparable work by Palermo [...] one senses a new approach in these works, luminous color, hinted at effortlessly, a liberation—perhaps." (Erich Franz, in: Palermo – who knows the beginning and who knows the end?, exhibition catalog, Westfälisches Landesmuseum, Münster / Kunstmuseum St. Gallen, 2011, p. 27)

The character of these color panels is ethereal and distinctly delicate. In their subtly orchestrated sequence, they merge into a wonderful harmony of colors, allowing the spiritual power of color to be experienced. As if blown away, the powerful brushstrokes in lemon yellow applied to the white primer in "Untitled (4-part)" appear to float in a fleeting format: Were it not for the fine defining black border strips that Palermo applied in a rhythmic alternation on the right and left or top and bottom, the ascending formations in bright yellow would float freely over the pictorial surface and far beyond its boundaries like gently floating balloons.

The strict horizontal and vertical structure, achieved with the help of fine border strips, still allows explicit stylistic references to be made to the previous, strictly geometric works developed from Malevich's Suprematist painting and American Hard Edge. However, the fragmentary nature and floating balance create an illusion of gentle movement of color, seemingly captured in a fleeting moment.



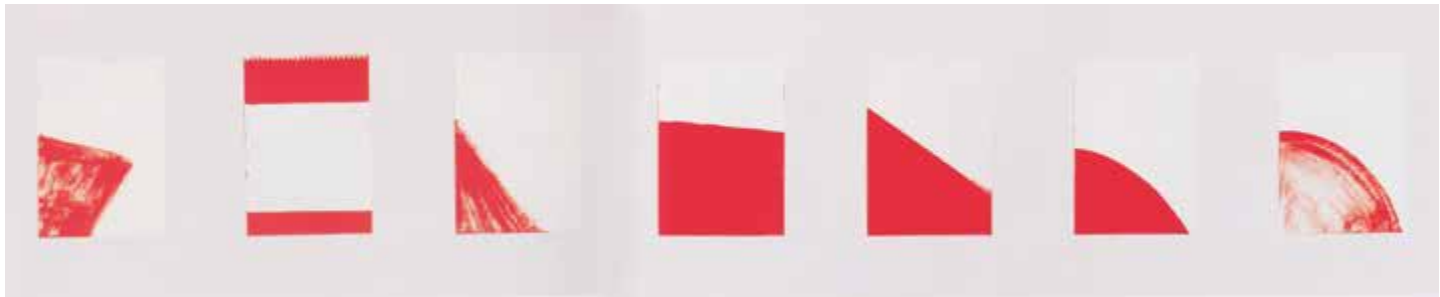
In the second, eight-part composition on aluminum, the color also appears as though it were wafting away: the lemony yellow applied over the entire surface of the white primer, which on the first four panels is still interspersed with broad brushstrokes in soft green, in the ductus of which the horizontal, vertical, and diagonal structure of the previous, strictly geometric works can still be recognized. It is precisely the juxtaposition of these panels with the four monochrome ones that creates a sense of tense emptiness and an awareness of the absence of form, which extends beyond the format of the lemon-yellow panels. In the precisely defined sequence of the eight panels, these four appear like a tense pause in music, an echo of color that unfolds maximum effect with minimal means. Anyone who has ever heard Stevie Wonder’s brilliant song “Happier than the Morning Sun,” which was one of Blinky Palermo’s favorite songs in New York in 1974, knows how effectively this stylistic device could also be used in the contemporary American music scene, which Blinky Palermo was so enthusiastic about. Unlike Kandinsky, who also found inspiration for his abstract compositions in music, there is no evidence that Palermo was a synesthete, meaning that sounds did not evoke visual perceptions of colors and shapes in him. Nevertheless, these last two multi-part creations by Palermo, which exert a very special fascination due to their now exaggerated, ethereal, and fleeting character, seem like sounds made visible, filling the entire room with their almost spiritual aura.

Placed on thin aluminum panels floating in front of the wall, the materiality of the image carrier seems to dissolve and the color, emancipated from the image background, spreads into the surrounding space. The sequence of image and wall, precisely defined by Palermo through numbering on the reverse, creates an optical rhythm that playfully links color and space. The painting of the American Robert Ryman certainly provided central inspiration for this rhythmic multiplicity and for the ductus-based monochromy, which becomes increasingly significant in these last two paintings by Palermo. Ryman was already represented alongside Palermo at documenta 5 in 1972, and his work, characterized by its fluidity, must have gained further significance for Palermo during his stay in America (1974–1976).

Palermo could hardly have defined his departure to a new form of expression more artistically than he did in these outstanding creations, which are gentle yet powerful. The young artist was notto return from his trip to the Maldives. These two outstanding, multi-part compositions on aluminum are thus the last works by this completely unconventional, progressive and exceptional artist. Palermo painted them in his Düsseldorf studio shortly before his departure to join his girlfriend Babett on the Maldivian island of Kurumba. The green and yellow 8-part composition—as well as a correspondingly dedicated, multi-part work on paper in the Museum of Modern Art, New York—was for Babett, as Babett Scobel herself noted in retrospect: “We drove to the hotel. We lay down on the bed, and Blinky told me about his trip, his stopover in Karachi, and the great human disappointments he had experienced in recent days. He mentioned that he had just painted a green and yellow multi-part picture for me. And he described Franz Dahlem’s visit in great detail. After that, we felt better and went to the sea. Blinky wore swimming trunks printed with dollar bills.” (Babett Scobel, in: Digne M. Marcovicz (ed.), “To the people..” Sprechen über Blinky Palermo, Cologne 2003, p. 46.)

Palermo had only met Babett in 1976. After his break-up with his wife Kerstin and a brief relationship with the American painter Robin Bruch, who also lived in New York, he ventured into a new and, for him, brave beginning in a stable relationship. It is therefore not surprising that the dynamics, spontaneity, and lightness of the visual language abandon the closed massiveness and density of his previous works and show clear parallels to, among others, his series of works on paper “Happier than the morning sun (to Stevie Wonder)” (1974, private collection, southern Germany, also offered in this auction) and “Untitled (For Babette)” (1976, Museum of Modern Art, New York).

Blinky Palermo, Untitled (for Babette), 1976, acrylic on drawing paper, 7 sheets, Museum of Modern Art, New York. © VG Bild-Kunst, Bonn 2025



“In two series on small aluminum panels, Palermo had obviously begun something new. Open, permeable, almost cloudy color phenomena, as he has previously realized only as ‘drawing’ on paper, act with reference to the solid panels. [...] A second series is even more exceptional; it consists of eight small panels painted all over with lemony yellow over white primer. The first four show broad green brushstrokes in this yellow as if blown away; the other four have no further painting. [...] There is no comparable work in Palermo’s oeuvre [...] one senses a new approach in these works, color like light, like a breeze, a liberation - perhaps.“

Erich Franz, Palermo - Freiheit des Sehens, in: Palermo - who knows the beginning and who knows the end?, ex. cat. Landesmuseum Münster / Kunstmuseum St. Gallen, 2011, p. 27.

What might have followed in Palermo’s work can only be speculated: The two multi-part paintings on aluminum presented here, which have been liberated from all formal rigidity, are the powerful beginning of a new chapter. However, the question discussed in Palermo research —whether the 8-part work in particular may not yet be finished —must remain one of the mysteries surrounding Palermo, as must the exact cause of Palermo’s sudden death on the Maldives island of Kurumba. Could he pick up where he left off after his return? This question will probably remain unanswered, as the absence of a signature alone provides no clue, since Palermo repeatedly sold unsigned works directly or through the Galerie Heiner Friedrich, thereby considering them finished. Almost a fourth of the 200 paintings listed in Thordis Moeller’s catalogue raisonné are unsigned. So would Palermo have felt the need to revisit this work after his return from the Maldives? We don’t know, and Palermo himself probably wouldn’t have been able to answer this question before his departure. “Who knows the beginning and who knows the end” (1976) is the telling title of one of his late, multi-part works on paper. Palermo could not have chosen a better title for his

entire oeuvre, which is characterized by an open creative process that “can be complete even though all forms appear unfinished, and conversely, Palermo has repeatedly painted over pictures that appeared to be finished.” (Erich Franz, in: Palermo – who knows the beginning and who knows the end?, exhibition catalog, Westfälisches Landesmuseum, Münster / Kunstmuseum St. Gallen, 2011, p. 27). Even Palermo’s sudden death at the age of only 33, which brought his entire oeuvre to an abrupt end shortly after the creation of the present work, ultimately fits in with a fascinating artistic oeuvre that, both in its individual parts and in its entirety, eludes any rational predictability and, precisely for this reason, continues to captivate us with its unique aura to this day.

The Palermo myth – there could have been so much more to come..
Today, Blinky Palermo and his work are considered legendary around the world. He was an exceptionally talented artist who died far too young. His nonconformity and enormous creative energy formed an artistic potential that could have led to so much more. These two compelling, liberated multi-part works mark the beginning of a new phase in his work. They are thus the only paintings by Palermo that offer a glimpse of what might have followed: a floating lightness that already characterizes Palermo’s multi-part works on paper from this phase. Palermo succeeds in transferring this lightness to the medium of painting for the first time in his last two paintings. The art dealer Franz Dahlem, who was friends with Palermo from 1964 onwards, emphasized in retrospect that the time for Palermo’s revolutionary oeuvre had not yet come, that he was tragically ahead of his time and the artistic tastes of society at that time: “That’s why we have this tragedy in Germany that our significant artists often die very early. Then people say, he was killed in World War I, or Palermo died in Sri Lanka because of something. Then people speculate about why, because of drugs or something. Jimi Hendrix or Janis Joplin died because they took a big hit – it’s all nonsense! They were taken away [...] because there wasn’t enough strength in this society [...]” (quoted from: Digne M. Marcovicz (ed.), “To the people ..” Sprechen über Blinky Palermo, Cologne 2003, p. 127).

Palermo’s progressive pictorial ideas must be experienced. Their captivating, quiet, yet space-filling aura and radiance can only be felt in front of the originals. They are, as art historian and museum director Dieter Ronte once aptly described, “the pride that would have led to great museums in other nations. This makes the shortness of his life and the relatively small number of works all the more tragic. Still, they also show, as with other geniuses of our century [...], that compression leads to intellectual results that might otherwise have been diluted.” (Dieter Ronte, 1994, quoted from: Palermo. Pictures, Objects, Drawings, exhibition catalog, Kunstmuseum Bonn, Bonn 1995, p. 11)

Today, Palermo’s multi-part creations from this outstanding creative phase are part of important international museum collections, including the Museum of Modern Art, New York, the Tate Modern, London, the Dia Center for the Arts, New York, and the Museum Ludwig, Cologne. His last two bright yellow, multi-part paintings on metal were most recently presented to the international art world in 2021/22 as part of the extensive traveling exhibition “Beuys + Palermo” (Tokyo/Osaka). [JS]



35

BLINKY PALERMO

1943 Leipzig – 1977 Kurumba, Maldives



Untitled. 1977.

Acrylic on aluminum, 8 parts.
Each inscribed “I” to “VIII” as well as with a direction arrow on the reverse.
Unique object. 26,7 x 21 x 0,2 cm (10.5 x 8.2 x 0 in). Distance between the plates and the wall: 1.7 cm. Distance between the plates: 21 cm. Total dimensions: 26.7 cm (10.5 in.) x 315 cm (124 in.) x 1.7 cm (0.6 in.). [JS]
Palermo's last two paintings, “Untitled (8 parts)” (1977) and “Untitled (4 parts)” (1977), are also offered in our Evening Sale.

Accompanied by a certificate issued by the Blinky Palermo Estate from January 2016. The work is registered in the archive.

🕒 *Called up: December 5, 2025 – ca. 6.08 pm ± 20 min.*

€ 500.000 – 700.000 (R7/D/F)
\$ 580,000 – 812,000

PROVENANCE

- Artist's estate.
- Michael Heisterkamp, the artist's brother.
- Private collection, Germany (acquired from the above).

EXHIBITION

- Beuys + Palermo, Toyota Municipal Museum of Art, Tokyo, April 3 - June 20, 2021 / The Museum of Modern Art, Saitama, June 10 - September 5, 2021 / The national Museum of Art, Osaka, October 12, 2021 - January 16, 2022, cat. no. 52 (fig. p. 270 and detail photos p. 271).
- Hommage à Palermo, Museum Wiesbaden, May 17 - October 28, 2018, no cat. (<https://museum-wiesbaden.de/hommage-a-palermo>).

LITERATURE

- Palermo. Werke 1963-1977, ex. cat. Kunstmuseum Winterthur / Kunsthalle Bielefeld / Stedelijk Van Abbemuseum Eindhoven, Munich 1984, fig. p. 140 (photo of the work in Blinky Palermo's studio after his death in 1977, shot by Imi Knoebel).
- Palermo - who knows the beginning and who knows the end?, ex. cat. Westfälisches Landesmuseum Münster / Kunstmuseum St. Gallen, Heidelberg 2011, p. 27 (fig.)
- Beuys + Palermo, ex. cat. Toyota Municipal Museum of Art, Tokyo, / The Museum of Modern Art, Saitama / The national Museum of Art, Osaka, Tokyo 2021, cat. no. 52 (fig. p. 270 and detail photos p. 271).

Anvers. 1962.

Nails and white dispersion paint on canvas and on panel (triptych). Signed, dated, and titled on the reverse of the canvas, as well as numbered “1” to “3” and inscribed with direction arrows. Two canvasses also inscribed “Triptichon [sic]” on the reverse. Each 35 x 35 x 9 cm (13.7 x 13.7 x 3.5 in). This work is registered in the Uecker Archive under the number GU.62.108 and is earmarked for inclusion in the forthcoming catalogue raisonné.

🕒 *Called up: December 5, 2025 – ca. 6.10 pm ± 20 min.*

€ 300.000 – 400.000 (R7/D/F)
\$ 348,000 – 464,000

PROVENANCE

- Onnasch Galerie, Berlin (directly from the artist).
- Private collection, Baden-Württemberg (acquired from the above in 1968, brokered by Fey and Nothelfer Galerie, Berlin).

EXHIBITION

- Württembergischer Kunstverein, Kunstgebäude Stuttgart, no date (with the exhibition label on the reverse).

“Zero is silence. Zero is the beginning. [...] Zero is white [...]” These are the words Günther Uecker, Heinz Mack, and Otto Piene used to describe their radical artistic new beginning in their “ZERO” manifesto from 1963. Founded by Mack and Piene in Düsseldorf in 1958, Uecker joined the avant-garde group in 1961. Today, he is considered one of its most prominent representatives. It was the period after the unfathomable atrocities of World War II, the moment when Germany had begun to rise from the rubble and face its historical guilt. At this decisive moment, this young German avant-garde artist group also advocated a radical new beginning characterized by purified aesthetics. Uecker’s revolutionary work, in particular, set a clear and distinctive example to this day. White, three-dimensional, and vigorously nailed, Uecker’s early nail pictures from the early 1960s offer a completely new visual experience. The light and shadows of the nail heads, which change depending on the viewer’s perspective, create an interactive visual experience that extends from the wall into the room and establishes a deeply sensual connection between art and space. This artistic intention was pursued simultaneously by various avant-garde artists in Europe, primarily in Germany, Italy, and the Netherlands: Manzoni’s “Achromes,” which pushed the boundaries of the canvas into the room, and Lucio Fontana’s

- **Iconic and seminal: an exemplary triptych from the peak period of the ZERO movement**
- **1962 – radical new beginning for the European avant-garde: Uecker, Manzoni, and Fontana participated in the legendary exhibition “Nul 62” at the Stedelijk Museum in Amsterdam**
- **“Anvers”: sensual, auratic display of the avant-garde’s negation of classical painting**
- **The fascination of light: Uecker masterfully transforms the rigor of material and execution into a beautiful and sensual poetry**
- **Part of a German private collection for almost 60 years**
- **Comparable works from the “ZERO” period are in renowned international collections, including the Tate Modern, London, and the Museum of Modern Art, New York**

famous “Concetti spaziali,” which destroyed the surface of the canvas, are probably the best-known examples of this aesthetically minimalist avant-garde movement today. Like Uecker’s famous nail pictures, they also break the limits of the classic panel painting. In 1962, the year this work was created, Uecker’s nail pictures were presented alongside works by, among others, Fontana and Manzoni in the exhibition “Nul 62” at the Stedelijk Museum in Amsterdam. The exhibition was entirely dedicated to this radical new beginning of the European avant-garde. Uecker had just graduated from the Düsseldorf Academy and was in his thirties when he created his first nail paintings and nail objects, which would become the international trademark of his oeuvre. The three-part work “Anvers” is an early, characteristic, and absolutely extraordinary piece. Created at the beginning of Uecker’s “ZERO” period, the expansive presence of “Anvers” confronts us as the ideal embodiment of this radical new beginning in avant-garde art. With “Anvers,” Uecker created something very special. Although the work is a bold negation of classical painting, both in terms of technique and aesthetics, its particular fascination and almost meditative aura lie in its tripartite structure, which is unique within Uecker’s oeuvre and formally references the tradition of medieval altarpieces.



“Zero is silence.
Zero is the beginning. [...]
Zero is white [...].“

Zero Manifesto, 1965.

Antwerp (French: “Anvers”), where Uecker had a studio at the time, was an important center of medieval altar art in the 15th and 16th centuries, home to several master workshops. The extraordinary talent Peter Paul Rubens also came from there and was an apprentice of Otto van Veen in Antwerp. With the title “Anvers” and its tripartite structure, Uecker cleverly referenced the art-historical tradition and the roots of Western painting dating back to the Middle Ages, which “ZERO” sought to overcome with force. The tradition is present, even though Uecker abandoned it with an aesthetic bang, so to speak, in this early and outstanding “ZERO” creation. Due to its tripartite nature, “Anvers” is an impressive solitaire in Uecker’s oeuvre. However, its serial nature and consistent format also make it a decisive milestone, as Uecker’s internationally acclaimed nail fields were henceforth regularly created in a series of works of the same format. This is also true of the ten-part group of works entitled “Weiße Felder” (White Fields, 1964, each 87 x 87 x 6,5 cm), created two years after “Anvers,” one of which is now part of the collection of the Museum of Modern Art in New York. [JS]



WOLFGANG TILLMANS

1968 Remscheid – lives and works in London



Greifbar 105. 2020.

Inkjet Print on paper, on Dibond aluminum in the original frame.
Signed and numbered on a label on the reverse of the frame, as well as typographically dated, titled, numbered, and inscribed with technical information about the work. Unique work. The only other copy in existence is the artist's copy.
217 x 161 cm (85.4 x 63.3 in). Incl. the original frame: 225 x 170 cm (88.5 x 66.9 in).

🕒 *Called up: December 5, 2025 – ca. 6.12 pm ± 20 min.*

€ 200.000 – 300.000 (R19/D/F)
\$ 232,000 – 348,000

PROVENANCE

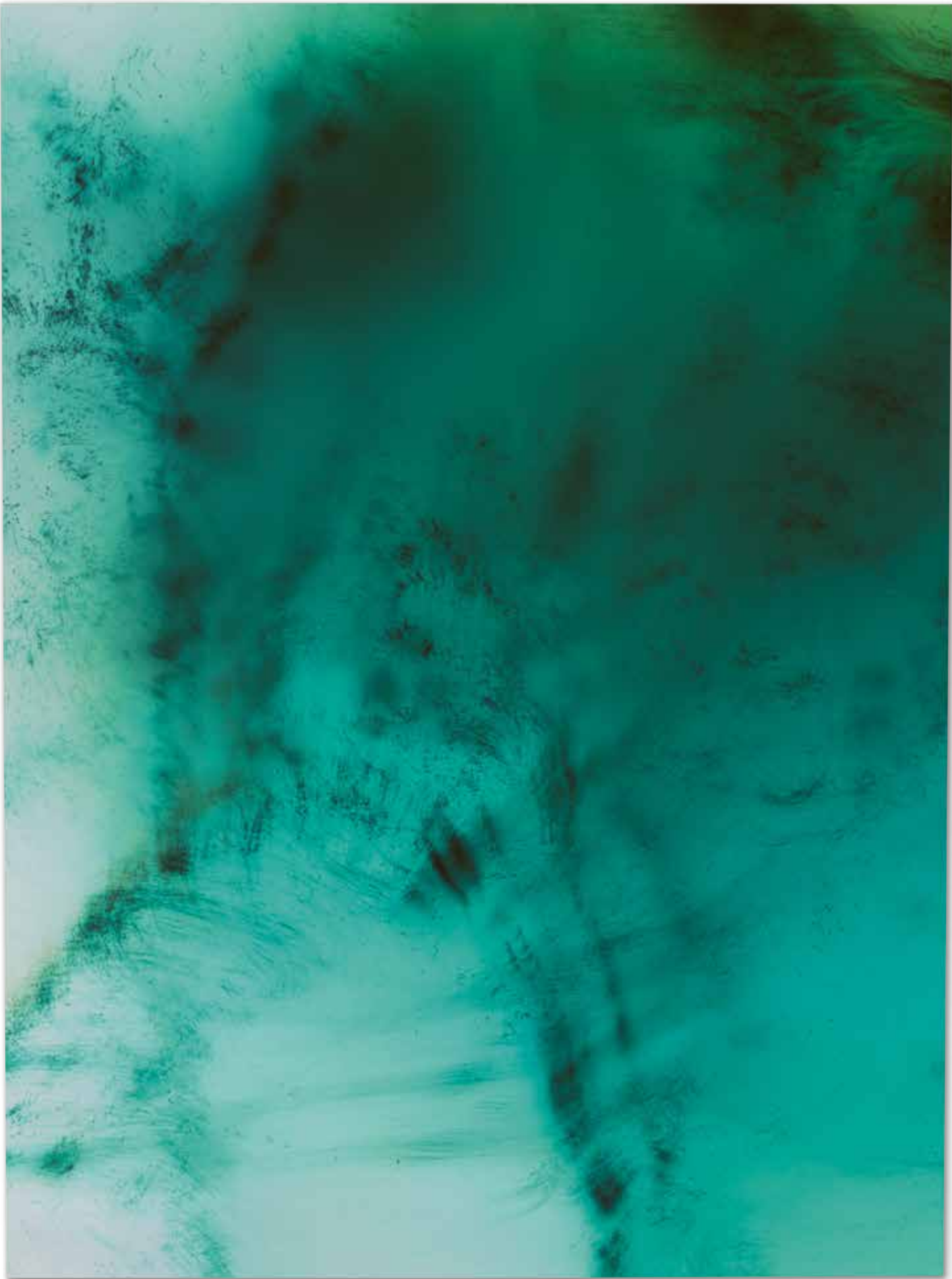
- David Zwirner Gallery, New York.
- Private collection, North Rhine-Westphalia (acquired from the above in 2020).

- Unique piece from the photo series “Greifbar”
- Result of a darkroom experiment that combines chance and deliberate manipulation
- The monumental and fascinating impression of color lends “Greifbar 105” a painterly poetry
- Wolfgang Tillmans is one of the most influential contemporary photographers and won the prestigious Turner Prize in 2000
- Wolfgang Tillman’s acclaimed exhibition “Nothing could have prepared us - Everything could have prepared us” (June 13 to September 22, 2025) was the final event at the Centre Georges Pompidou in Paris before it closes for several years
- Previously, he had been honored in major retrospectives, including at the Tate Modern in London in 2017 and at the Museum of Modern Art in New York in 2022

Turquoise blue waves create a swirl that observers cannot escape. It seems almost sure that “Greifbar 105” (Tangible 105) is a photograph of a real, albeit distorted, sea or cloud formation. Yet, intriguingly, this is not the case. Wolfgang Tillmans’ abstract photographic series is the result of experimental darkroom processes, in which the photographic paper is processed without a camera, somewhere between chance and deliberate control of exposure. The intense compositions with their overwhelming colors lend the “Greifbar” series, part of the “Freischwimmer” (Free Swimmer) group, a poetic, pictorial effect.

Contrary to what the title suggests, the structures are anything but tangible. Tillman only creates them by directing light with his hands, not by flowing chemicals. The fine, almost black lines and shapes, which occasionally consolidate and dissolve again into cloud-like formations in the bright blue-turquoise, seem to reveal the actual movement of light. The acclaimed photographer impressively blurs the boundaries between photography and painting, creating heavenly, theatrical, mysterious, and slightly psychedelic images.

Wolfgang Tillmans was born in Remscheid in 1968. He showed an early interest in photography and came into contact with the photo-based art of Gerhard Richter, Sigmar Polke, Robert Rauschenberg, and Andy Warhol. At the age of 20, he lived in Hamburg, where he began his artistic career, but in the early 1990s, he studied in Great Britain and lived mainly in London from 1992 to 2007. His work has been internationally recognized since that time, and his 2000 Turner Prize win as the first photographer and the first non-British artist propelled him to the forefront of the international art world. Wolfgang Tillmans is rarely out of the limelight. Alongside art exhibitions, fashion photography, music albums, Instagram, and catwalk work, he also devotes a great deal of time to political and activist issues. He is considered one of the most discussed photographers of his generation, even though he does not attempt to depict reality, but rather interprets and recreates it. By experimenting with light and pushing the technical boundaries of photography, Tillmans creates new realities that, as in “Greifbar 105,” open up alternative perspectives and approaches. [AW]



CY TWOMBLY

1928 Lexington — 2011 Rome



Sketches (6 sheets). 1967-1975.

Series of 6 Etchings.
Signed, numbered, and inscribed in the sequence (a-f). Artist’s proof aside from the edition of 18 copies. On hand-made paper.
Bis 17,3 x 12,4 cm (6.8 x 4.8 in).
Sheet, each (portrait and landscape format): 22 x 31 cm (8.6 x 12.2 in).

The printing plates were drawn by Twombly in 1967, printed by Donn Steward in 1974, and signed and numbered by Twombly in 1975. Published by Universal Limited Art Editions, West Islip, New York (with the embossing stamp). Portfolio cover inscribed “Cy Twombly - Sketches” in the artist’s reproduced handwriting, with title page. In the original portfolio with the typographic inscription. The complete set.

🕒 *Called up: December 5, 2025 — ca. 6.14 pm ± 20 min.*

€ 70.000 — 90.000 (R7/D/F)
\$ 81,200 — 104,400

PROVENANCE

- Wolfgang Wittrock, art dealer, Berlin.
- Private collection, North Rhine-Westphalia (acquired from the above in 1994).
- Since then in family ownership.

EXHIBITION

- Cy Twombly im Lindenau-Museum Altenburg. Fotografien, Druckgraphiken, Zeichnungen, May 24–August 30, 2009, no catalog no. (with color ill., pp. 12–13 and 17, probably different copy).

LITERATURE

- Heiner Bastian, Cy Twombly. Das graphische Werk 1953-1984. A catalogue raisonné of the printed graphic work, Munich/New York 1984, CR nos. 12-17 (b/w illu., pp. 40-45).

Very few artists of the American postwar Abstraction left such a distinctive and poetic mark on the art world as Cy Twombly. Educated in the United States, he was significantly influenced by his travels to North Africa, Spain, and Italy. In 1957, Twombly settled in Rome, where he went on to cultivate his signature gestural and calligraphic Abstraction: a language of line, trace, and ephemeral inscription that merges drawing and writing, myth and the present into a single, expressive act.

The imperfection of chance

For Twombly, printmaking remained a sporadic practice, but at the same time, one he deeply absorbed himself in. Unlike contemporaries such as Jasper Johns and Robert Rauschenberg, for whom graphic works paralleled their painting, Twombly understood printmaking as a field of experimentation rather than a medium for conceptual expansion. He embraced the unpredictability of intaglio techniques and allowed chance and imperfection to help shape the final work. He was convinced that the physical, immediate nature of painting could never be fully transferred to printing; yet it is precisely these small, intimate etchings that reveal the unmistakable energy of his hand, the rhythm of his line, and the fleeting quality of his script. They testify to Twombly’s masterful command of line, his poetic gestural abstraction, and the quiet depth with which he approaches his paintings.

• **Captivating, complete series of etchings in Cy Twombly’s characteristic gestural-abstract visual language**

• **Intimacy, spontaneity, myth: every line, every gesture, and every stroke becomes a poetic abstraction**

• **The “Sketches” series is extremely rare on the international art market**

• **Other copies of “Sketches” are in significant museum collections, including the Art Institute of Chicago, the Museum of Modern Art, and the Metropolitan Museum of Art, New York**

Lines of autonomy

Twombly’s first portfolio, released by the distinguished fine art print publisher Universal Limited Art Editions (ULAE), Sketches (1967-1975), was created after a visit to the ULAE printshop on Long Island with Robert Rauschenberg. Inspired by his fellow artist and the publisher Tatyana Grosman, Twombly threw himself into printmaking over the following months, working with master printer Donn Steward and creating a prolific output that included the present ‘Sketches’ series. Today, this series is scarce on the international art market, with copies in significant public collections such as the Art Institute of Chicago, the Museum of Modern Art, and the Metropolitan Museum of Art in New York.

The portfolio, comprising six etchings, reveals Twombly’s fascination with the gesture of writing as a visual form: curved glyphs, abstract symbols and letters, and intertwined lines evoke everything from scribbles and doodles to mathematical notations, without conveying any literal meaning or narrative context. The compositions combine spontaneous gestures with a rigorous exploration of the technical potential of the printing plate, resulting in prints that exude both the immediacy of the hand and the permanence of the engraved mark. As Twombly reflected a year earlier: “Each line now is the actual experience with its own innate history. It does not illustrate — it is the sensation of its own realization. The imagery is one of the private or separate indulgences rather than an abstract totality of visual perception..” (Cy Twombly, 1966, quoted from Cy Twombly. A Retrospective, MoMA, New York 1994, p. 27) [KA]





Marilyn Monroe (10 sheets). 1967.

Series of 10 Silkscreen.
Each signed and with the stamped number on the reverse.
The complete Matching Set. Each copy 242/250. On light cardboard.
Each ca. 91,4 x 91,4 cm (35.9 x 35.9 in), sheet size.

Printed by Aetna Silkscreen Products, Inc., New York. Published by Factory Additions, New York.

We are grateful to Mr. Jörg Schellmann, Munich, for his kind expert advice.

🕒 *Called up: December 5, 2025 – ca. 6.16 pm ± 20 min.*

€ 1.500.000 – 2.500.000 (R19/F)
\$ 1,740,000 – 2,900,000

PROVENANCE

· From a German Corporate Collection (acquired in the 1980s).

LITERATURE

· Frayda Feldman, Jörg Schellmann, Claudia Defendi, Andy Warhol Prints. A catalogue raisonné 1962-1987, New York 2003, catalogue raisonné no. II.22-31 (illustrated, different copy).

- **Pop art at its best: Andy Warhol’s iconic Marilyn series from 1967**
- **Hard to find on the art market: A rare complete Matching Set**
- **The myth of Marilyn: Legendary portrait of the Hollywood star. Her tragic death in 1962 shocked the world**
- **Repetition and variation as an artistic trademark: Warhol’s radiant “Marilyn” series is one of the most famous portraits in art history**
- **“Shot sage blue Marilyn” (1964), the screen print painting with the same motif, fetched €160 million in 2022, the highest price ever for a work by Andy Warhol**
- **Best provenance: Part of an important German corporate collection since the 1980s**
- **Museum quality: Other matching sets are part of important international collections, including the Museum of Modern Art, New York, the Tate Modern, London, and the Museum Ludwig, Cologne**

Warhol’s “Marilyn” and the art of repetition –
Serial screen printing as the epitome of pop art

Warhol was a master of provocation. His art, in combination with his personality, soon became an internationally recognized brand in the 1960s. His epochal work, with its garish colors, striking images, and serial nature, quickly earned him a prominent place in international art history. With his iconic first series of prints, “Marilyn Monroe” (1967) and “Campbell’s Soup I” (1968), Andy Warhol made the serial repetition of images his artistic trademark. In 1960s New York, the eccentric artist dared to take the art-historically significant step of a radical artistic new beginning, boldly abandoning all traditional notions of art. Warhol fascinatingly merged art and commerce, and suddenly everything that

philosopher and art critic Walter Benjamin had envisioned in the first half of the 20th century as a terrifying and apocalyptic scenario for art became reality: Warhol’s art is provocative and subtle, playing with authenticity and aura, which had been the central characteristics of art up until then. He scrutinized and put these characteristics to the test with his serial works. His legendary serial screen prints “Marilyn Monroe” and “Campbell’s Soup I,” motifs through which Warhol went down in art history, are celebrated as icons of American pop art around the world today, and they are surrounded—seemingly paradoxically—by an extraordinary special aura.





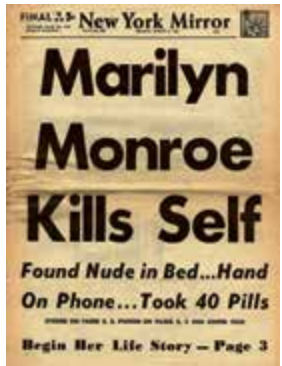
In 1936, Walter Benjamin published his famous essay “Reflection and Aura: The Work of Art in the Age of Mechanical Reproduction,” which is still significant for the art world today. The essay was also quite influential in the United States over the following decades. Benjamin deplored the progressive decline of the auratic and the increasing devaluation of genuine art due to the new possibilities of technical reproduction. According to Benjamin, the ubiquitous possibilities for receiving art through photography and film herald the end of art. However, Warhol, who founded his legendary “Factory” in Manhattan in 1964, instantly made it the cool New York hot spot for artists, musicians, and celebrities, proving us wrong. Warhol turned everything that Benjamin believed would be the end of art into an artistic trademark: his art is serial, striking, and, through the use of photo-based screen printing, rejects not only the demand for originality of motif, but also the manual execution of the artist. In this way, Warhol overcame the shackles of aura and, at the same time, created new art icons.

Warhol’s “Marilyn” and “Campbell’s Soup I” series, the first two series published by Factory Additions, New York, are among the most famous works of American Pop Art. Silk-screen printing as an artistic medium is as distant from a spontaneous painting gesture as mass production is from an original artwork. In his famous silkscreen series, Warhol succeeds in taking the principle of repetition to the extreme, a principle he had developed in his serial canvases. The outstanding quality of Warhol’s epochal artistic work can only be fully appreciated through the sequence and sum of all the images. It is all the more regrettable that only a few complete screenprint series, known as “matching sets,” have survived to this day, as many sheets from the portfolios were sold individually over the years.

The central design principle, which can only be understood in its entirety, is the repetition and variation of the same iconographic theme. Like the Campbell’s soup cans that line the shelves of American supermarkets in an almost endless sequence, Hollywood star Marilyn Monroe has also turned into a commodity of American consumer and media culture. The tragic suicide of the famous actress in 1962 unleashed a torrent of images in American magazines. In his iconic series of silkscreen prints, Andy Warhol posthumously immortalized Marilyn, presenting her to the world in a way comparable to an industrial mass product: in bright colors and serial production, entirely in the spirit of her mass media celebrity cult.



Andy Warhol in front of two paintings from the Marilyn series, photo: Donald Getsug.
© The Andy Warhol Foundation for the Visual Arts



Headline about the death of Marilyn Monroe in the New York Mirror, August 6, 1962.

Marilyn, over and over again..

Warhol’s legendary play with repetition

Andy Warhol’s “Marilyn” portrait, created in New York in the 1960s, is an icon of modern art. Alongside Leonardo da Vinci’s “Mona Lisa” (Musée du Louvre, Paris), Gustav Klimt’s “Adele Bloch-Bauer” (Neue Galerie, New York), and Pablo Picasso’s “Dora Maar” (Musée Picasso, Paris), it is among the most famous portraits in art history. It is thus little surprising that one of the screenprint paintings with the same motif fetched the highest international price ever for a work by Andy Warhol at an auction in New York in 2022, selling for 160 million euros (“Shot sage blue Marilyn” (1964)). Anyone thinking of Andy Warhol also thinks of “Marilyn,” the first series of prints published in Warhol’s New York Factory Editions in 1967.

“Marilyn Monroe Kills Self. Found Nude in Bed..Hand on Phone..took 40 Pills” read the outrageous headline in the New York Mirror on August 6, 1962, reporting on the death of the Hollywood icon. Shortly after Marilyn’s suicide, the mysterious circumstances of which caused an international media frenzy, Warhol began a series of silkscreen paintings based on a famous advertising photograph of the Hollywood star. He used a black-and-white photo Gene Kronman took in 1953 as promotional material for the famous Monroe film “Niagara.”

Based on this black-and-white photograph, the artist first created “Gold Marilyn Monroe” (1962, Museum of Modern Art, New York), his first photo silkscreen painting. In his memoirs “Popism” from 1980, Warhol described this critical moment in his career in the following words: “I started doing silkscreens.. when Marilyn Monroe happened to die that month, I got the idea to make screens of her beautiful face – the first Marylins.” (Popism, New York 1980, p. 22). Henceforth, he created a total of three Marilyn series in the 1960s, all based on the same photographic template: a series of silkscreen paintings in 1962, five photo silkscreen paintings in 1964, one of which was auctioned in 2022 for the aforementioned record price, and finally, in 1967, the famous silkscreen series offered here, comprising a total of ten “Marilyn” portraits. Unfortunately, this series is extremely rare to find as a complete “matching set,” as is the case with the present copy. The first works in this

famous portrait series were exhibited at Stable Gallery in New York in November 1962. Michael Fried’s euphoric review of the exhibition at the time read as follows: “Art such as Warhol’s is necessarily parasitic on the myths of its time and thus indirectly on the machinery of fame and advertising that markets these myths; and it is by no means unlikely that these myths will be incomprehensible (or at least greatly outdated) to subsequent generations. This is .. an anticipated protest against the emergence of a generation that will not be as moved by Warhol’s .. icons of Marilyn Monroe as I am. These are, in my opinion, the most successful works in the exhibition .. because Marilyn is one of the preeminent myths of our time.” (Michael Fried, New York Letter, in: Art International, December 20, 1962, p. 57). However, neither Fried nor Andy Warhol could have imagined back then how relevant an art form based on advertising photographs and repeatedly addressing American celebrity culture would become in the 21st century, the age of the internet and social media. Warhol’s famous quote, “In the future, everybody will be world famous for 15 minutes,” seems downright visionary today. Contrary to the breakneck pace of the flood of images in the print media of the time and today’s Internet age, Andy Warhol not only created a lasting monument for Marilyn Monroe with these portraits, but, above all, also for himself. In 1971, New York Magazine celebrated Warhol as the embodiment of the zeitgeist (“The Zeitgeist incarnate”). It declared: “The images he leaves will be the permanent record of America in the sixties.” As we know today, New York Magazine was right. [JS]

Promotional photo of Marilyn Monroe as Rose Loomis in the 1953 film Niagara, photo: Gene Kornmann.



Der Bigamist. 1965.

Oil on canvas.
Signed, dated, and inscribed with the direction on the reverse of the canvas,
titled in three languages on the stretcher.
130 x 85 cm (51.1 x 33.4 in). [AR]

The work is registered under the work number 144 in the artist’s archive.
We are grateful to Rabbi Prof. Dr. Elisa Klapheck for her kind expert advice.

🕒 *Called up: December 5, 2025 – ca. 6.18 pm ± 20 min.*

€ 180.000 – 240.000 (R7/F)
\$ 208,800 – 278,400

PROVENANCE

- Wolfgang Hahn, Cologne.
- Max Imgrüth Collection, Lucerne.
- In family ownership ever since.

EXHIBITION

- Konrad Klapheck, Kestner Gesellschaft, Hanover, November 11–December 11, 1966, cat. no. 144 (no illustration), here with the note: “Fictitious construction. The man is in the center, with his two wives to his left and right. The ornamental background forms an inverted cross.” (cf. p. 35).

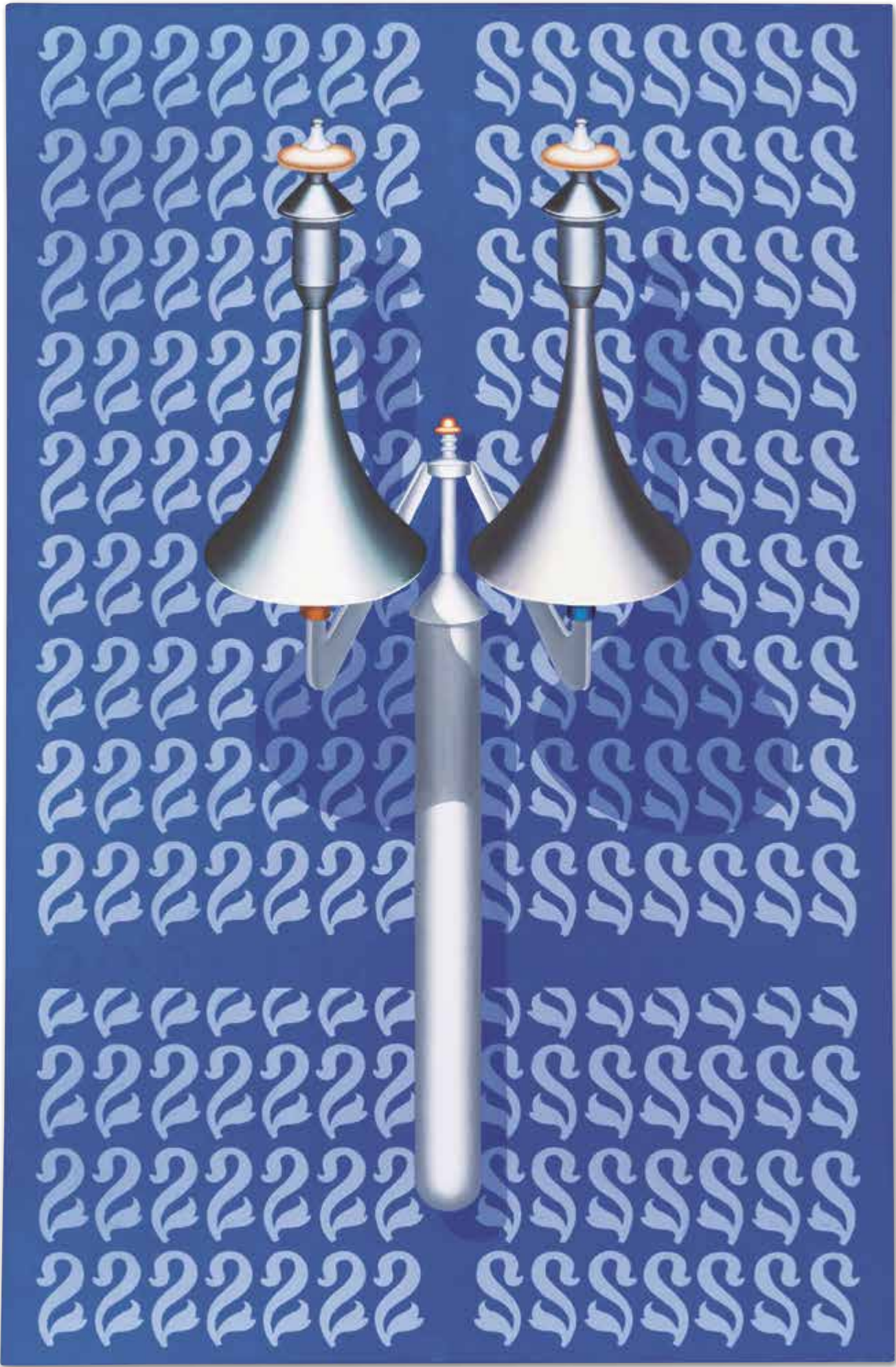
When his teacher, Bruno Goller, at the Düsseldorf Art Academy gave Konrad Klapheck the task of painting a still life in 1954, he decided to depict an old Continental typewriter, which would be his first “Machine Picture”, marking the beginning of a lifelong fascination with the orchestration of objects. Contrary to all trends, he devoted himself to representational painting at the academy over the following years, thus opposing the prevailing dictum of abstraction, especially that of Informalism and Tachism. His training at the Düsseldorf Academy formed the backdrop for a unique artistic oeuvre in which everyday objects such as typewriters, sewing machines, and faucets become projections of human emotions, desires, and conflicts.

In addition to depictions of identifiable, real objects, Konrad Klapheck also created works that resemble specific objects, however, without having any explicitly recognizable function. While their appearance is based on particular machines or objects, their actual design is more closely related to the task the artist intended them to fulfill. “Der Bigamist” (The Bigamist) from 1965 is a prime example of this group of paintings of fictitious constructions. Although the silver-gray structure on a bright blue background is suggestive of a kind of bell or siren, it

- **The Bigamist: a striking and trenchant work by the master of the “machine image, serving as a projection screen for human moral concepts**
- **From Klapheck’s relatively small group of purely fictional technical constructions**
- **From his most productive period: most of his paintings from the 1960s are in museum collections today**
- **In the same year, the artist made his probably best-known painting, “Der Krieg” (The War)**
- **In the year it was created, he had his first solo exhibition in Paris and took part in the last major Surrealism exhibition, “L’Écart absolu” at the Galerie de l’Œil, a year earlier, he had participated in documenta III in Kassel**
- **In 1966, his work was shown in the early Klapheck exhibition at the Kestner-Gesellschaft in Hanover**
- **For the first time offered on the international auction market (source: artprice.com)**

nevertheless seems to be the artist’s own invention. In the 1966 exhibition catalog of the Kestner Society, where the work was shown for the first time a year after its creation, “The Bigamist” is described as follows: “Fictitious construction. The man is in the center, with his two wives to his left and right. The ornamental background forms an inverted cross.” (Wieland Schmied, Konrad Klapheck, exhibition catalog, Kestner Gesellschaft, Hanover, 1966, p. 35).

In “Der Bigamist”, Konrad Klapheck successfully creates a trenchant and striking staging of the reversal of human moral concepts, not only by allowing his machine to slip into the role of morally questionable characters, but also by literally turning Christian values upside down with the inverted cross in the background. In the same year, he created “Der Krieg” (The War), probably the artist’s best-known work today. Around the same time, his works were shown in Paris for the first time, and he also took part in the last major Surrealism exhibition, “L’Écart absolu” at the Galerie de l’Œil. A year earlier, he had already participated in documenta III in Kassel. It was an extremely successful period for Konrad Klapheck, who, since his early days, had devoted himself to artistic themes of human life in an incomparably humorous and intelligent way. [AR]



Campbell's Soup I (10 sheets). 1968.

Series of 10 Silkscreen in colors.
Each signed and with the stamped number on the reverse. Complete Matching Set. The complete set of 10 sheets, each copy 159/250. On light cardboard. Each ca. 88,9 x 58,5 cm (35 x 23 in), size of sheet.
Printed by Salvatore Silkscreen Co., Inc., New York. Published by Factory Additions, New York.

🕒 Called up: December 5, 2025 – ca. 6.20 pm ± 20 min.

€ 500.000 – 700.000 (R19/D/F)
\$ 580.000 – 812.000

PROVENANCE

- Galerie S Ben Wagin, Berlin.
- German private collection (acquired from the above before 1972).

LITERATURE

- Frayda Feldman, Jörg Schellmann, Claudia Defendi, Andy Warhol Prints. A catalogue raisonné 1962-1987, New York 2003, WVZ-Nr. II.44-53 (ill.).

- **Warhol's famous "Campbell's Soup Cans" is one of the most iconic motifs of American pop art**
- **The painting "Campbell's Soup Cans" (32 pieces, 1962, Museum of Modern Art, New York), with the same motif, is considered Warhol's first serial painting, and a key work of American pop art**
- **Art meets consumerism: Inspired by the famous sequenced display of canned soups, Warhol takes the artistic principle of repetition and variation to the extreme**
- **One year after he made the famous "Marilyn" series (1967), Warhol chose "Campbell's Soup" for the second portfolio that he produced in his New York Factory Additions**
- **One of the rare, complete matching sets, part of a German private collection for over 50 years**
- **Museum quality: Other matching sets are in renowned national collections like the Museum of Modern Art, New York, the Metropolitan Museum of Art, New York, and the Albertina, Vienna**

“[...] when I was little my mother always used to feed us with this kind of soup. But now she's gone, and sometimes when I have soup I remember her and I feel she's right here with me again.”

Quoted from: Frei/Printz (eds.). The Andy Warhol catalogue raisonné, vol. 1, cat. no. 51

Andy Warhol, the protagonist of American pop art, immortalized himself in the collective memory as an eccentric extrovert with dark sunglasses and a blond wig. It is less widely known that Warhol actually was a reserved, solitary person who, from the late 1960s onwards, adopted his flamboyant appearance as both armor and trademark. It was only during his time at the College of Fine Arts at the Carnegie Institute of Technology in his hometown of Pittsburgh that the frail and ever-pale student with severe skin problems could overcome his trauma of exclusion due to his outstanding artistic talent. His art thus became both a refuge and a source of recognition for the solitary Warhol throughout his life. In the summer of 1949, at the age of only 21, he moved to New York City, where he initially worked as a commercial artist. In the years that followed, his drawings, photographs, paintings, and prints made him a celebrated observer and chronicler of his time.





Andy Warhol working on a silkscreen print of "Campbell Soup I" at The Factory, New York, 1964.
© Ugo Mulas Heirs. All rights reserved / 2025 The Andy Warhol Foundation for the Visual Arts

Warhol received his first commission for "Glamour" magazine in the fall of 1949, creating his first shoe drawings for advertising purposes. Henceforth, his background as a commercial artist found expression in his minimalist, strictly linear drawing style. He later transferred this style to screen prints with the help of stencils, as in this famous series "Campbell's Soup Can," which became his unmistakable artistic signature. From then on, Warhol not only focused on celebrities but also repeatedly depicted American products and consumer goods, successfully creating an entirely new way of presenting objects. His bold and practical approach explored the boundaries between art and advertising, thereby linking Warhol's artistic vision with the revolutionary innovator of modern art, Marcel Duchamp. Duchamp declared industrial products to be art solely through the manner and context of their presentation, as is the case with one of his most famous "readymades", the legendary "Bottle Rack."

Warhol found inspiration in New York's supermarkets, where goods were no longer sold over the counter, but in huge quantities and on a self-service basis. Stacked in various flavors and seemingly endless rows, the famous canned soup from Campbell's, a company founded in 1869, was one of the best-selling products in this promising era of economic prosperity, known for its iconic red and white label and distinctive lettering. It was this can and the special way it was presented that inspired Warhol to create his first serial painting in early

1962. Warhol painted 32 canvases, each measuring 50 x 40 centimeters, displaying a Campbell's soup can in an identical perspective. The only variation across the 32 canvases – apart from minimal deviations due to the manual execution with the aid of stencils – is the advertised flavor, which ranges from "Tomato" to "Chicken Vegetable" or "Pepper Pot" to "Cheddar Cheese." This wall-filling series of paintings was first exhibited at the Ferus Gallery in Los Angeles in the summer of 1962. Today, one of the highlights of the Museum of Modern Art's collection in New York caused considerable bewilderment among the art-loving public at the time due to its downright disturbing, profane subject matter, which felt like an endless series. The press, searching for a deeper meaning in the images, asked Warhol questions such as: "What do your rows of Campbell's Soup Cans signify?" and "Why did you start painting soup cans?" But Warhol's explanations for his art are just as mundane as the images he chose to depict. Warhol replied, for example, "Why, I ate Campbell's soup, well I had soup and a sandwich for 20 years," or "Because I used to drink it. I used to have the same lunch every day for over twenty years. I guess, the same thing over and over again." In another context, however, Warhol also recounted the following touching childhood anecdote: "[...] when I was little my mother always used to feed us this kind of soup. But now she's gone, and sometimes when I have soup I remember her and I feel she's right here with me again." (quoted from: Frei/Printz (eds). The Andy Warhol catalogue raisonné, vol. 1, cat. no. 51).



Andy Warhol, Campbell's Soup Cans (32 pieces), 1962, acrylic on canvas, Museum of Modern Art, New York.
© The Andy Warhol Foundation for the Visual Arts.



Andy Warhol in a New York supermarket, 1964, photo: Bob Adelman.
© Bob Adelman / The Andy Warhol Foundation for the Visual Arts

Also in 1962, Warhol's serial paintings of stamps, dollar bills, and Coke bottles followed. For these, the artist again frequently used stencils or stamps before finally employing the silkscreen technique in August 1962 for his now iconic "Marilyn" series of paintings. He perfected this technique in 1967 with his first famous series of ten color silkscreen prints, published as the inaugural work in his legendary Factory Additions.

Likewise, in 1968, Warhol took up another iconic motif for a series of color silkscreen prints with his first print series, "Campbell's Soup Can." Today, this is one of his most famous and internationally sought-after motifs. Just one year later, this iconic series was followed by a second, more varied "Campbell's Soup Can" portfolio.

The famous set of his "Flowers," also based on a series of paintings, was finally followed in 1970. With his selection for these legendary silkscreen editions, Warhol declared three motifs to be among his most important works and among the most significant motifs of Pop Art: "Marilyn" (1967), "Campbell's Soup Cans" (1968), and "Flowers" (1970). [J5]

GEORG KOLBE

1877 Waldheim/Saxony – 1947 Berlin



Verlangen. 1923.

Bronze with brownish patina.
With the monogram and the foundry stamp “H. Noack Berlin Friedenau”
on the back. Unique object.
76 cm (29.9 in).

🕒 *Called up: December 5, 2025 – ca. 6.22 pm ± 20 min.*

€ 150.000 – 250.000 (R7/D)
\$ 174,000 – 290,000

PROVENANCE

- Max Silberberg Collection, Wroclaw (until 1936: Graupe Berlin).
- Kunstkabinett Dr. Hildebrand Gurlitt, Hamburg
(acquired from the above in 1936, until 1938).
- Private collection, Hamburg (acquired from the above in 1938).
- Private collection, northern Germany (inherited from the above).
- Amicable agreement between the above and the heirs of Max Silberberg (2010).
- Private collection, Berlin (acquired in 2010: Hauswedell & Nolte, Hamburg).

**The work is free from restitution claims. In 2010, an amicable agreement
was reached with the heirs of Max Silberberg.**

EXHIBITION

- Georg Kolbe, Kunstsalon Lutz & Co., Berlin 1923 (no cat.).

LITERATURE

- Georg Kolbe Museum, online catalogue raisonné, Cr no. W 23.014
(with black-and-white illustration).
-
- Karl Scheffler: Kunstausstellungen Berlin, in: Kunst und Künstler, vol. 21, no. 10,
1923, p. 304f. (illustrated). (Here titled “Female Figure”).
- Karl Scheffler: Die Sammlung Max Silberberg, in: Kunst und Künstler,
vol. 30, no. 1 (October 1931), p. 18 (illustrated).
- Paul Graupe, Berlin, 149. Auktion, Gemälde, Plastiken, Antiquitäten aus
verschiedenem Besitz, auction 12/21/1935 (planned), 1/7/1936 (held), lot 46
(illustrated on plate 20) (here titled: “Kniende mit über dem Kopf gekreuzten
Händen”).
- Cf. Ursel Berger (ed.), Georg Kolbe 1877 - 1947, on the occasion of the exhibition
at the Georg Kolbe Museum, Berlin / Gerhard Marcks Haus, Bremen, Munich /
New York/ Berlin 1997, p. 29, illustration of the destroyed plaster model.
- Hauswedell & Nolte, Hamburg, 427th auction, part I, December 3, 2010, p. 88,
lot 46 (cover image and full-page illustration, p. 89).

Seeking to express the balance between body and soul, Kolbe’s early
sculptures featured simple, harmonious nude figures influenced by Rodin
and Maillol. However, the body increasingly became an independent
vehicle for the expression of different states of mind. This development
reached its peak in the early 1920s. It was at that time that Georg Kolbe
became deeply involved with modern dance, producing a large number
of sketches and various bronze sculptures on the theme. These figures
are not only impressive due to their movement; they also capture the
dancers’ emotions. Their concentration, or rather immersion, is palpable
right down to their fingertips. The figure “Verlangen” (Desire) is reminis-
cent of a pause in dance or perhaps a resting position at the end of a
performance. The lap is covered with a scarf draped like a veil.

• Unique object

• Cast during the artist’s lifetime

• Harmonious, early cast made in Friedenau

• Elegant clarity paired with an expressive style

• From an important private collection in Berlin

“There are few artists for whom con-
veying inner and outer composure
was as important as it was for the
sculptor Georg Kolbe.”

Ursel Berger, 1997, p. 24

Only one copy of the bronze sculpture “Verlangen” was cast by Noack
in Berlin, Friedenau. In 1923, the sculpture was exhibited at Galerie Lutz
& Co. in Berlin. Karl Scheffler commented on Georg Kolbe’s bronzes in
this exhibition as follows: “Standing in front of the sculptures, one feels
as if they are suspended in a free and pure spiritual atmosphere filled
with melodies. Kolbe’s sculptural art is joyful; there is a cheerful nobil-
ity to it that seems quite unlikely in a time of uptight sensibilities.” (Karl
Scheffler 1923, p. 304) This is an excellent description of the special
nature of Georg Kolbe’s bronzes from this period. A harmony between
body and soul inspires the present nude, and the apparent austerity of
form that Georg Kolbe found in the early 1920s enhances the work’s
expressiveness. [EH]



Stehendes Mädchen vor Bäumen. Around 1925.

Watercolor, color chalks and charcoal.
On brown-yellow mould-made paper. 69,2 x 50,1 cm (27.2 x 19.7 in), the full sheet.
With the estate stamp (Lugt 1829 d) and the signature of Erich Hecke, as well as with the date “1924” and the inscription “Dalmatia” on the reverse. [AW]

 *Called up: December 5, 2025 – ca. 6.24 pm ± 20 min.*

€ 80.000 – 120.000 (R7/D)
\$ 92,800 – 139,200

PROVENANCE

- From the artist's estate.
- Galerie Nierendorf, Berlin (at least since 1956, presumably acquired from the above).
- Joaquín Herrmann, La Paz, Bolivia (acquired in the 1960s).
- Thomas Herrmann, La Paz, Bolivia.
- Ewa Herrmann, La Paz, Bolivia.
- Fanny Arroyo de Uria, La Paz, Bolivia.
- Private collection, Berlin (acquired from the above in 2007).

EXHIBITION

- Otto Mueller 1874–1930, Kunsthalle Bremen, 1956, cat. no. 61.
- Otto Mueller. Gemälde, Aquarelle, Pastelle, Zeichnungen und Druckgraphik, Galerie Nierendorf, Berlin, June 29–October 14, 1964, Kunstblätter 4/5, cat. no. 17, p. 25 (with full-page color illustration).

LITERATURE

- Tanja Pirsig-Marshall, Mario-Andreas von Lüttichau, Otto Mueller. Catalogue raisonné of paintings and drawings (CD-ROM), Munich 2003, Essen 2007/o8, WVZ No. 315 (with color illustrations).
.....
- Otto Mueller. Farbige Zeichnungen und Lithographien, Feldafing 1957, p. 25 (with full-page color illustration).
- Lothar-Günther Buchheim, Otto Mueller. Leben und Werk, Feldafing 1963, p. 242 (with color ill.).
- Ketterer Kunst, Munich, 315th auction, June 12, 2007, lot 177 (with color ill.).

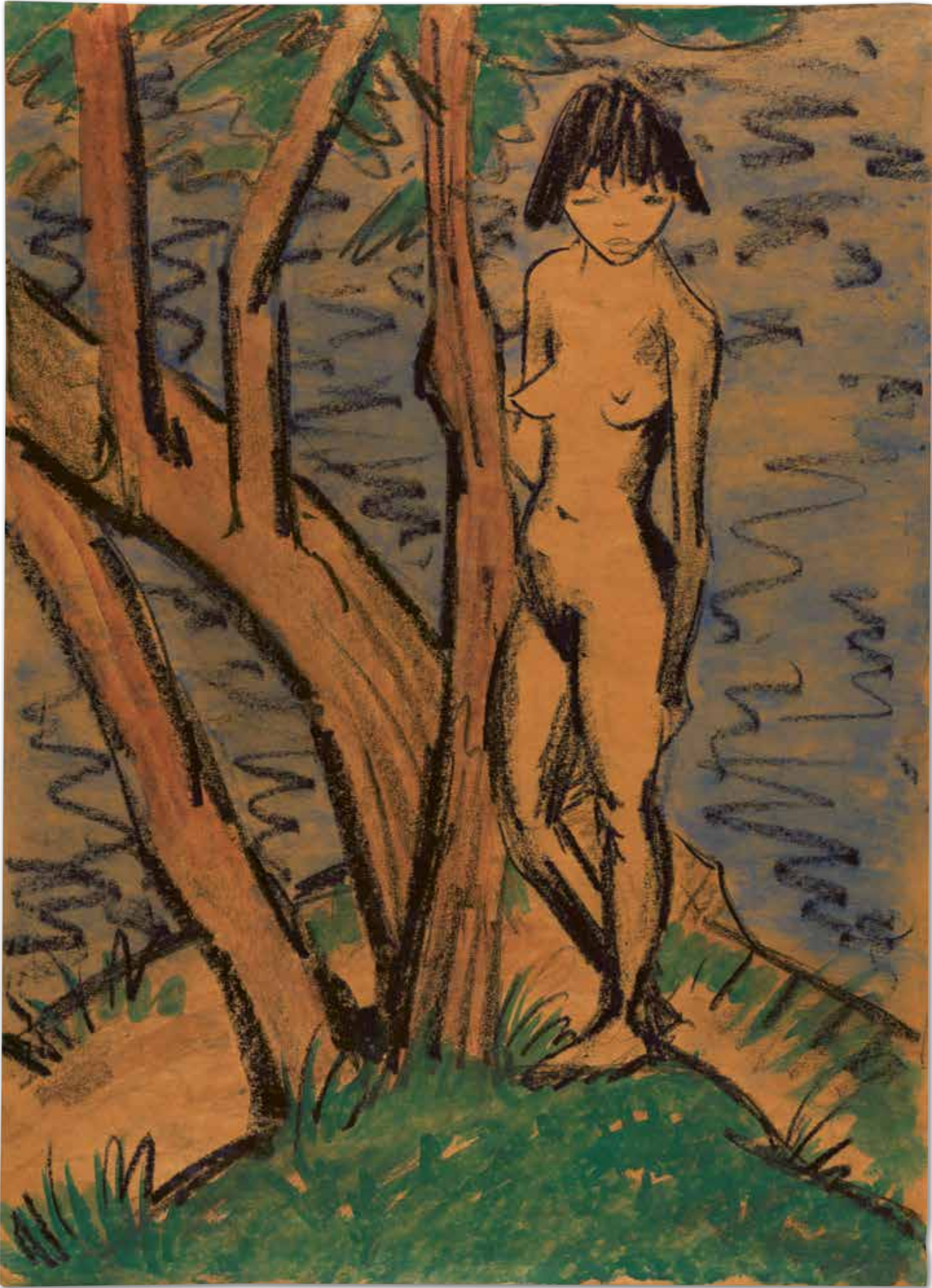
The longing for a pure and unadulterated nature defines Otto Mueller’s painterly oeuvre. Following his apprenticeship as a lithographer and studies at the Dresden Art Academy, he returned to Dresden in 1899 after a brief interlude in Munich and remained until 1908. In the Saxon capital, he met Wilhelm Lehmbruck and Erich Heckel and joined the “Brücke” artist group in 1910. In 1919, Otto Mueller accepted a call to the Wroclaw Academy, where he taught until he died in 1930. His works display an unmistakable expressionist style, but his artistic roots can be traced back to Art Nouveau, which explains the emphasis on linear and decorative elements, which becomes particularly evident in his nude paintings. With his own stylistic means and a subtly balanced painting style, Mueller brought his vision of an Arcadian nature onto paper and canvas: his dreamy female nudes stand in landscapes that bear no traces of human civilization. He created a counterworld of paradisiacal serenity, in which the hustle and bustle of modern life had

- **Female nudes in nature are at the heart of the Expressionist’s oeuvre**
- **Exquisite work on paper from the estate, signed by Mueller’s companion Erich Heckel**
- **These multi-figure nude depictions are the artist’s most sought-after works on the international auction market**
- **Comparable works from the 1920s are now part of important museum collections, including the Kupferstichkabinett of the Staatliche Museen zu Berlin, the Albertina in Vienna, and the Detroit Institute of Arts**

no place. His technique was just as visionary as his themes were backward-looking: Mueller worked with distemper paints on burlap and used his excellent drawing skills to anchor his motifs in space in a clear and simple way. He chose his painterly means sparingly but extremely effectively; the color scheme was restrained yet appropriate to the theme.

Mueller explored the theme of “nudes in the landscape” in various ways. He varied his depictions of naked bodies, staged vast landscapes by the sea or ponds, and brought individual sections of the landscape to life. He often used his partners or photographs of them as models, occasionally resorting to mannequins to realistically and precisely depict movement, posture, and proportions.

An excellent example of his mastery is the present work “Stehendes Mädchen vor Bäumen” (Girl Standing in Front of Trees), which counts among Otto Mueller’s most beautiful watercolors. He captured the familiar motif in an impressively fresh manner. The image section, chosen according to the Golden Ratio, lends the composition balance and an eminent presence. As early as 1919, Mueller wrote in an exhibition catalog for Galerie Cassirer in Berlin: “The main goal of my endeavors is to express the feeling of landscape and people with the greatest possible simplicity: the art of the ancient Egyptians was and still is my model, also in terms of pure craftsmanship” (quoted from: Eberhard Troeger, Otto Mueller, Freiburg i. Br. 1949, p. 18). [AW]



OTTO DIX

1891 Gera – 1969 Singen



Salon d’amur (Matrosenkneipe). Around 1922.

Watercolor and ink pen.
Signed and inscribed “214” in the upper left, titled “Salon d’amur” as part of the picture. On laid paper. 33,7 x 24,9 cm (13.2 x 9.8 in), the full sheet.

Called up: December 5, 2025 – ca. 6.26 pm ± 20 min.

€ 150.000 – 250.000 (R7/F)
\$ 174,000 – 290,000

PROVENANCE

- Schmitz Collection, no location specified (acquired in 1948, Hauswedell).
- Dr. Ernst Hauswedell & Co., Hamburg (inventory, until 1951).
- Private collection, Stuttgart (probably acquired in 1951, Hauswedell).
- Private collection, New York (acquired in 1972 from the above, Galerie Wolfgang Ketterer).
- Helen Serger, La Boetie, New York.
- Private collection, Berlin (acquired from the above in 1978: Hauswedell & Nolte).

EXHIBITION

- German Expressionism, Toward a New Humanism, Sarah Campbell Blaffer Gallery/University of Houston, March 3–April 3, 1977, cat. no. 40.
- Die Kunst der Dadaisten, La Boetie, New York, September 27–November 27, 1977, cat. no. 7 (illustrated in black and white on p. 9).

LITERATURE

- Suse Pfäffle, Otto Dix. Catalogue raisonné of watercolors and gouaches, Stuttgart 1991, CR No. A 1922/117 (illustrated in black and white on p. 166).
- Hauswedell & Nolte, Hamburg, 32nd auction, February 7, 1948, lot 2073.
- Hauswedell & Nolte, Hamburg, 46th auction, November 3, 1951, lot 2427.
- Galerie Wolfgang Ketterer, Munich, 8th auction, November 28, 1972, lot 276 (illustrated in b/w).
- The Art Gallery: The International Magazine of Art and Culture, Ivoryton, Conn. Hollycroft Pr., Volume 18, 1974, n.p. (illustrated in color).
- Hauswedell & Nolte, Hamburg, 227th auction, June 1-3, 1978, lot 283 (illustrated in color, p. 101).

Otto Dix developed a clear, analytical visual language in the early 1920s, marking a new artistic beginning after the war, using his unflinching approach to document the reality of the present time.

With his scandalous watercolor “Salon d’amur (Sailors’ Bar),” he succeeded in creating an uncompromising distillation of the provocative, erotically charged atmosphere of the time. Inspired by a memorable stay in Hamburg in 1921, during which he explored the harbor and the red-light district along the Reeperbahn, Dix discovered the motif of the heroic sailor: a figure in a “state of exception” who embodies both sexual virility and social freedom. The sailor is regarded as “a floating, unreal figure who springs from the dreams of land dwellers. He is an escapist fantasy” (quoted from: Timo Heimerdinger, Der Seemann. Ein Berufsstand und seine kulturelle Inszenierung 1844–2003, Cologne 2005, pp. 77 and 198).

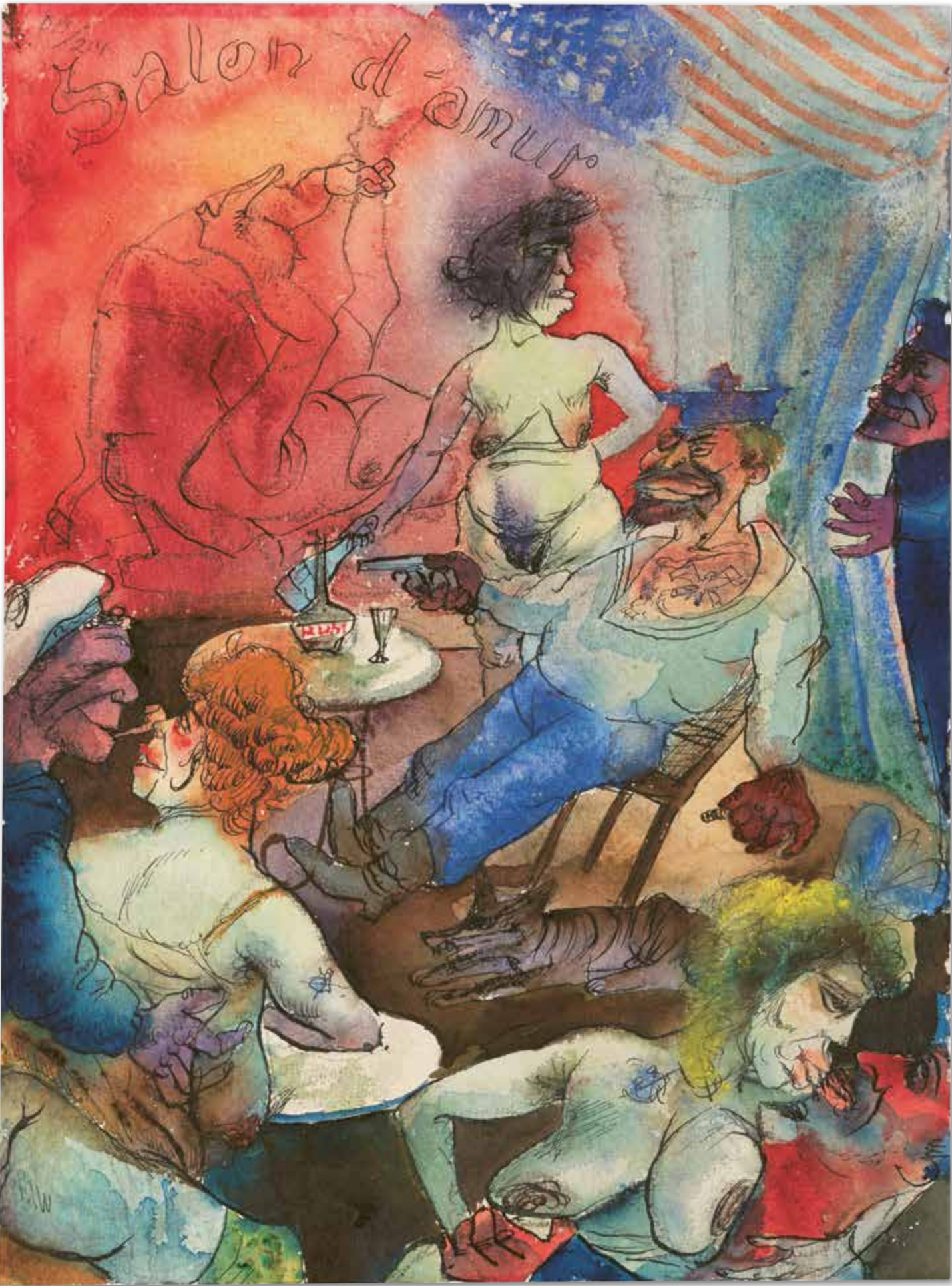
Dix presents the concept of freedom and sexual vigor with blunt directness in the “Salon d’amur (Sailors’ Bar)” offered here. The crowded

- **Beyond all taboos: loud, pornographic scenes from the demimonde**
- **One of only four stunning watercolors with brothel motifs from Hamburg’s red-light district**
- **Museum quality: multi-figured, picturesque, dense, and unsparing**
- **Watercolors from the early 1920s are among the artist’s most sought-after works on the international auction market**
- **Part of an acclaimed private collection in Berlin for over 45 years**

sailors’ bar is a scene of excessive drinking, desire, and depravity. Sailors, prostitutes, and voyeurs crowd into the stuffy confines of the bar, its red light atmosphere permeated by thick tobacco smoke and perfume. The boundaries between stage and reality become blurred: while an obscene scene in the background goes almost unnoticed, people in the foreground drink, flirt, and smoke. The American flag flies above the scene, symbolizing modern promises, but also alienation and excess. There is a cop at the edge of the picture, an ambivalent figure who promises control but also seems to be part of the action. This dense scene shows Dix’s keen sense of social contradictions. The state order appears fragile, its representatives wavering between power and powerlessness. It is therefore not without irony that Dix himself was charged with “indecentcy” a year later. Among the works that were the subject of the charges was another brothel scene: “Salon II” (1921).

The subject of the sailors’ bar occupies a central position in Otto Dix’s oeuvre. “Salon d’amur (Sailors’ Bar)” can be classified as one of a series of related, high-quality watercolors in which Dix explores the milieu of sailors’ brothels (cf. Pfäffle A 1922/75, A 1922/94, A 1922/128). Here, the sailor appears as a symbol of untamed, virile masculinity: excessive, physical, detached from bourgeois morality. As art historian Anne Söll points out, these depictions are a response to the “crisis of masculinity” in the aftermath of World War I. They show the fantasy of an anti-bourgeois existence, free from obligations and entirely devoted to sexual desire.

Dix does not make any moral judgments. His depictions remain sober and serious—an expression of his claim to portray reality unvarnished, even where it eludes public view. As early as 1919, he wrote to his friend Conrad Felixmüller: “I desire to get very close to our present, to be overwhelmingly contemporary, without submitting myself to any artistic dogma.” (Otto Dix, 1919, quoted from: Otto Dix – Der böse Blick, Düsseldorf 2017, p. 217). [KA]



GEORGE GROSZ

1893 Berlin – 1959 Berlin



Liebespaar. 1924.

Watercolor and ink pen.
Signed in the lower right. Titled “No 3 Liebespaar” on the reverse. On firm wove paper. 61 x 47,4 cm (24 x 18.6 in), size of sheet.
Accompanied by a photo certificate issued by Ralph Jentsch on October 21, 2025. This sheet will be included in the forthcoming catalogue raisonné of works on paper.

📞 *Called up: December 5, 2025 – ca. 6.28 pm ± 20 min.*

€ 180.000 – 250.000 (R7/D/F)
\$ 208,800 – 290,000

PROVENANCE

- Artist’s studio.
- Peter Deitsch Gallery, New York (1970).
- Saul P. Steinberg Collection, New York (until 1981: Christie’s).
- Private collection, Berlin (acquired from the above in 1981, Christie’s).

EXHIBITION

- George Grosz. Berlin Drawings and Watercolors, Peter Deitsch Fine Arts, New York, March–April 1970, cat. no. 35 (with ill.)
- George Grosz. Drawings and Watercolors, Serge Sabarsky Gallery, New York, May–June 1980. (With a cut-out label on the back of the frame. Illustrated on the invitation card).

LITERATURE

- Christie’s, New York, The Saul P. Steinberg Collection: Important Modern Drawings and Watercolors, Part II, May 19, 1981, lot 133 (full-page color illustration).

George Grosz’s depictions of society in the Weimar Republic are among the harshest analyses of the social reality of that time. In his paintings, drawings, and prints, the big city becomes a stage for moral decay, where sexuality, power, and economic hardship intertwine. With his sharp brush, he characterizes “Babylon Berlin” as a city dominated by money, corruption, and sexual hedonism. His subjects are often not only victims of social injustice, but also symptoms of a society with values marked by corruption, hypocrisy, and aggression.

The bourgeois couple as a character type in Grosz’s art

With the print “Liebespaar” (Lovers), he lampoons the world of dubious pleasures. The bald, feisty man embodies the satiated bourgeois, exercising his power in economic and sexual forms. The scene presented here is titled “Liebespaar” (Lovers) on the reverse. Whether they are truly lovers or rather engaged in a transactional affair cannot be conclusively determined. This “couple” is certainly not necessarily married, as indicated by their ringless hands. The tête-à-tête is held in a cramped space; the woman has just been reading and was not prepared for such a demanding encounter from behind, and does not necessarily want to give in to him, but he grabs her buttocks and breasts. George Grosz’s depictions, such as “Liebespaar,” are not voyeuristic observations but rather descriptions of a society that fails to recognize its own paradoxes. The artist holds up a mirror to his audience—“in front of their grimaces,” as he himself said—and exposes the moral foundations of a world driven by capital and hypocrisy. With an ana-

• **With a sharp line: the intimacy and absurdity of human relationships**

• **A scathing critique of the church**

• **With his scandalous subjects, Grosz became a sharp-witted moralist and satirist of the Weimar Republic**

• **Grosz’s works are in all of the leading international museums**

• **Part of an acclaimed private collection in Berlin for over 40 years**

lytical eye, Grosz creates an anatomy of desire without offering empathy or redemption. Human beings, with their lust and greed, are part of a system that no longer recognizes any moral authority. The old man gropes the woman, and behind him, the cross, symbol of Christianity, is degraded to a window cross. It is no coincidence that George Grosz chose to place this attribute so prominently in the scene. His intention here is not to depict a window, but a cross as a reference to the institution of the church. For Grosz, the church is not a moral counterforce, but part of the power structure he so sharply criticizes.

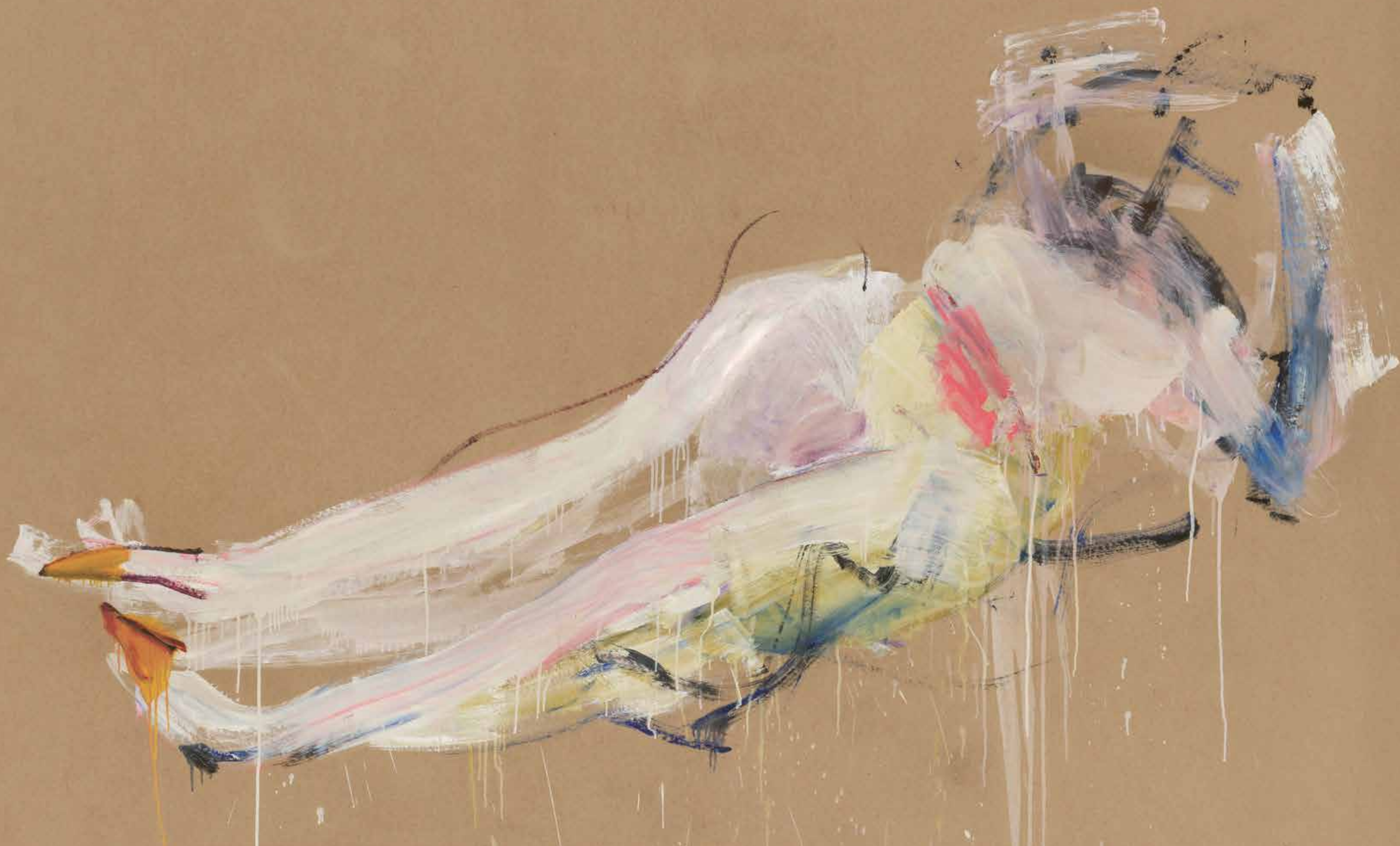
“Lovers” – Reflection or counter-image to prostitution?

This confrontation with religion reveals Grosz’s central concern: he attacks not faith itself, but the institution that corrupts the actual content of the beliefs. In his works from this period, he depicts the church, the military, and the bourgeoisie as accomplices in a system that preaches morality while practicing exploitation.

His art attempts to use exaggeration and satire to reveal the structures that embed violence and hypocrisy in everyday life.

His works document the lasting question of how much hypocrisy a society can tolerate before it no longer recognizes itself. In this way, he becomes a visionary of German culture. He was able to leave Germany in 1932 shortly before Adolf Hitler seized power; his works were removed from museums and defamed as “degenerate art.” [KA/EH]





MARTHA JUNGWIRTH

1940 Vienna — lives and works in Vienna



Untitled (Maja I). 2021.

Oil on paper, on canvas.
Signed and dated in the lower left.
238,8 x 299,6 x 2,7 cm (94 x 117.9 x 1 in). [CH]
🕒 *Called up: December 5, 2025 — ca. 6.30 pm ± 20 min.*
€ 200.000 — 300.000 (R7/D/F)
\$ 232,000 — 348,000

PROVENANCE
· Galerie Thaddaeus Ropac, Paris (with the gallery label on the stretcher).
· Private collection, Southern Germany (acquired from the above).

EXHIBITION
· Martha Jungwirth, Kunsthalle Düsseldorf, September 2-November 20, 2022, p. 218 (double-page illu. on pp. 18of.).
· Martha Jungwirth, Museo Guggenheim Bilbao, June 7-September, 2024, p. 128 (double-page illu. on pp. 128f. and the exhibition poster).

- **Monumental work from a group of three paintings**
- **Martha Jungwirth conceived an abstract interpretation of the world-famous portraits “La Maja Vestida” and “La Maja Desnuda” (Museo del Prado, Madrid) by the Spanish painter Francisco de Goya (1746–1828)**
- **In “Maja I,” the artist reduces Goya’s clothed Maja, “La Maja Vestida,” to gestural, painterly, curved color gradients reminiscent of the silhouette of the subject, while retaining the sensual qualities of the original painting in a fascinating way**
- **In 2022 and 2024, the work featured in major solo exhibitions at the Kunsthalle Düsseldorf and the Museo Guggenheim Bilbao**
- **Last year, Jungwirth was ranked among the world’s top ten artists with the strongest market development (source: Manager Magazin)**



Francisco de Goya y Lucientes, La maja vestida (The clothed Maja), 1800–1807, oil on canvas, Museo Nacional del Prado, Madrid.



Francisco Goya y Lucientes, La maja desnuda (The Naked Maja), 1795–1800, oil on canvas, Museo Nacional del Prado, Madrid.

With its translucent silhouette, brown toes, and bright pink girdle over her white dress, “Untitled (Maja I)” is reminiscent of Francisco de Goya’s “La Maja Vestida” (“The Clothed Maja,” 1800–1807), and not just in terms of its name. The fleshy tones in Martha Jungwirth’s two other Maja paintings from this series, which are based on one another, refer, in turn, to Goya’s nude version “La Maja Desnuda” (“The Naked Maja,” 1795–1800), which caused a scandal at the time of its creation. Today, both paintings are on display at the Museo del Prado in Madrid. Unlike Goya’s models, Jungwirth’s “Untitled (Maja I)” is even larger than life and is reminiscent of the Spanish master’s boldness in both theme and painting style. Goya’s works provoked outrage at the beginning of the 19th century, leading to his trial by the Spanish Inquisition, the loss of his position as court painter, and the paintings being locked away for decades. At the same time,



“La Maja Desnuda” marked a turning point in art history: the work is considered the first profane, life-size female nude in Western painting. Goya uses representational codes usually reserved for mythological Venus figures to depict an ordinary young woman, mainly of the lower class—a Maja who, moreover, provocatively gazes at the viewer. In Jungwirth’s interpretation, the motif is abstracted, reduced to gestural brushstrokes, without losing its sensual quality. Jungwirth takes up Goya’s gently curved lines and palette, transforming them into modern, physically tangible painting and giving Maja her own unmistakable identity.

Martha Jungwirth, born in Vienna in 1940, still lives and works in her hometown today. From 1956 to 1963, she studied at the University of Applied Arts Vienna, where she later also taught. Her preferred medium

is watercolor; from the very start of her career, she has moved between abstraction and figuration. Despite participating in documenta in Kassel several times, she remained distant from the art world for a long time. It was only an exhibition curated by Albert Oehlen in 2010 that marked her late international breakthrough and made her one of the most sought-after international artists.

She describes her works as a diary that traces her physical struggles with the creative process. Her art is driven by emotions and intuitive movements, by a quest for fluidity, transparency, and purity. Jungwirth’s “Maja” is thus understood as a homage to Goya, but at the same time becomes a poetic, abstract silhouette that exudes its own sensual quality and captivates the viewer’s gaze. [AW]

1954 Oldenburg – lives and works in Düsseldorf

Bronzefrau Nr. 12. 2003.

Bronze patina, on a steel table.
Signed, dated, and with the foundry mark “Kayser & Klippel Düsseldorf” on the left foot. Unique work. 130 x 125 x 251 cm (51.1 x 49.2 x 98.8 in).
🕒 *Called up: December 5, 2025 – ca. 6:32 pm ± 20 min.*
€ 1.000.000 – 1.500.000 (R7/D/F)
\$ 1,160,000 – 1,740,000

PROVENANCE
· Private collection, London.

LITERATURE
· <https://thomas-schuette.de/main.php?kat=2.08.10.089> (October 1, 2025 at 5:48 pm).

- Unique work
- Monumental, vulnerable, existential: Thomas Schütte reflects on existential forms of femininity
- His series “Bronzefrauen” (Bronze Women) is a key contribution to contemporary figurative sculpture
- Until November 2025, the Pinault Collection at Punta della Dogana in Venice dedicates a comprehensive exhibition to Thomas Schütte
- The “Bronze Women” are among the artist’s most sought-after works on the international auction market
- The MoMA in New York recently presented a comprehensive retrospective (2024/2025)

“Without a doubt, Thomas Schütte is one of the most important contemporary artists, but also one of the most idiosyncratic. He has never followed any trends.”

Camille Morineau (curator of the 2025 Thomas Schütte exhibition at Punta della Dogana, Venice, Pinault Collection)

Thomas Schütte’s series “Frauen” (Women, 1998–2006) represents one of the most pivotal contributions to contemporary figurative sculpture. Since the late 1990s, Schütte has been exploring the theme that has become a fundamental aspect of his sculptural practice. The series comprises 18 large-scale sculptures. His “Frauen” are neither muses nor models. The female body—for centuries a projection screen for ideals, myths, and power—becomes a realm of inquiry for Schütte.





Thomas Schütte, 1997–99, Ceramics study. © VG Bild-Kunst, Bonn 2025

Material as a form of expression

Each of these large sculptures originated as a small ceramic sculpture, in which the female figures are formed from a single piece of clay; they are not assembled from several pieces but are completely modeled from a single piece and grow out of the base plate. He describes them as “ceramic effusions,” which were created without preliminary sketches or models. In the next step, these small figures are scaled up to monumental polystyrene figures in the foundry. In a final step, the cast sculptures are executed.

There are bronze, Corten steel, and aluminum versions of each figure. Due to the special surface treatment, each of them is a unique piece. The present “Bronze Woman No. 12” also exists in a version with black-green patina. The individual figures, with appearances determined by their material and form, become the antithesis of the uniform surface of our visual culture: some of the “women” are raw and agitated, some seem powerful, and some are pensive and at peace with themselves. The respective surface has a decisive influence on the impression made.

The consistent differentiation and implementation across these three materials exemplify the outstanding relevance of the individual materials to Thomas Schütte: cool, smooth aluminum; sturdy, massive Corten steel; and elegant, soft bronze. Schütte’s approach to his work resembles an ongoing dialog with the history of sculpting. He is familiar with its conventions, its hierarchies, its image types—and he circumvents them by slowing down and condensing their language. Where classical figures sought harmony, Schütte seeks breaks. Where others strove for smoothness, he leaves traces and wounds visible. His “women” are not images, but states—moments between creation and transience. They embody a form of existence that does not aim for permanence, but for presence.

Kunsthau Bregenz, exhibition view 2019, photo: Markus Tretter.
© VG Bild-Kunst, Bonn 2025 |



“Bronze Woman No. 12” – Physicality beyond classical ideals

Elegant, sublime, and intimate, the figure reclines on a raw steel table that serves as a pedestal. From one angle, she may appear vulnerable, while from another perspective, she seems peaceful and at rest. “Bronze Woman No. 12” reveals how the artist draws on the long history of the female nude while simultaneously taking a critical approach: the body is on a table, not a pedestal. This table is both a workbench and a resting place.

What was initially created from clay is thus transformed into a heavy, permanent sculpture with deliberate references to the tradition of traditional sculpture. As the artist explains, he focuses less on the weight of history and more on the future: what matters is that the works are physically present and encourage fundamental questions. “Bronze Woman No. 12” is a figure presented on a high steel pedestal, its physicality both familiar and alienating; sculpted, powerful forms



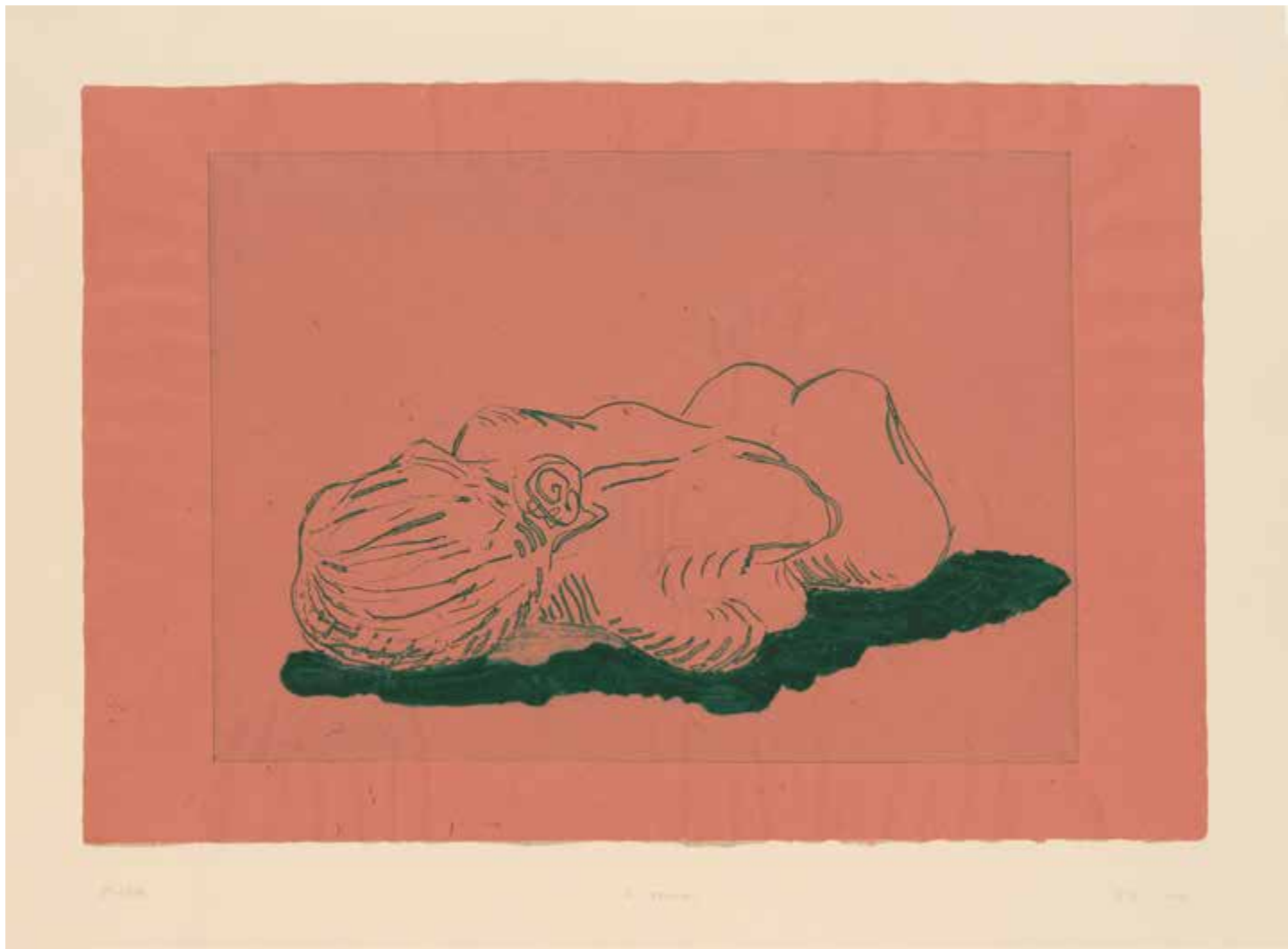
Museum of Modern Art, New York, Installation View of the exhibition
“Thomas Schütte” © VG Bild-Kunst, Bonn 2025

correspond with a tender, loving posture; it is at rest, yet powerful and agile. With his distinctive forms, Schütte undermines the long-standing tradition of the idealized female body, which served as a field of experimentation for abstraction and figuration from Aristide Maillol to Henry Moore. Instead of harmonious perfection, Thomas Schütte models a body that reveals contradictions.

“Bronze Woman No. 12” is not a representation, but an exploration of sculpture itself: its materiality, its history, its openness to interpretation.

This multitude of possible meanings characterizes all of the female figures in the series: the conceptual space between idol and victim, between monumentality and fragility, is essential to the reception of the works. The bodies are both powerful and hurt, heroic and broken. Schütte refers to the figures as exclamation marks or question marks: they mark positions without providing definitive explanations. This openness is the true strength of the series.

The choice of pedestal also reflects this understanding. Schütte replaces the traditional, closed block with a steel table with angular, functional legs. This has the effect of a workbench or tribunal: it refers to the manufacturing process, but also emphasizes the presentation situation as part of the work. The “women” are thus exposed and isolated at the same time, creating an ambivalent effect: they appear monumental and strong, yet also vulnerable, helpless, and lonely.



Thomas Schütte, Frauen - A, 2006, Color etching. Auctioned at Ketterer Kunst, A 553, lot 177. © VG Bild-Kunst, Bonn 2025

“Women” and the tradition of the female nude

In the “Women” series, Thomas Schütte addresses one of the oldest themes in art: the depiction of the unclothed female. Representations of the naked female body have been part of art since its beginnings. From the Venus of Willendorf, symbol of fertility and abundance, to the idealized Aphrodites of ancient Greece, to the Renaissance masters Botticelli and Giorgione, who revived the ideal of divine love in the nude figure, the female body has always reflected the values of its time. With Titian, this ideal changed: his “Venus of Urbino” (1538) elevated the female nude to an expression of sensual self-determination. Later, Ingres elongated the body of his figure in “The Grand Odalisque” (1814) to increase her erotic appeal, while Manet’s “Olympia” (1865) exposed the social hypocrisy of his time.

In the 20th century, the female body became a field of experimentation for Modernism: Picasso and the Cubists used it as a starting point for abstract studies of form, while Henry Moore transformed it into a landscape of soft hills.

Thomas Schütte’s series “Women” ties into this long history of the female nude and, at the same time, questions its contemporary significance.

Moreover, the series must also be understood in the context of German post-war art. After the abuse of figurative representations by the fascist regime, the question arose as to whether it was even possible to continue making figurative art. Schütte succeeds in neither denying

this tradition nor transforming it into a new, critical form. His sculptures are not purely conservative nor merely destructive, but open up a terrain on which the potential of figurative art can be renegotiated. “Bronze Woman No. 12” is therefore not only a representation of the female body, but also a space for reflection on sculpture itself: on material, scale, presentation, and historical references. Schütte’s art does not claim to provide definitive answers—it poses questions that remain open, thereby creating a space in which the past, present, and future of sculpture are reconnecting. [EH]

“Women” in exhibitions

With the “Women” series, a key work within his oeuvre, Thomas Schütte has set new standards in major solo exhibitions around the world in recent years.
2025: Gagosian Gallery, New York.
2024/25: The Museum of Modern Art, New York.
2019 Kunsthau Bregenz.
2016: Moderna Museet, Stockholm.
2013: Fondation Beyeler, Riehen/Basel.
2014: Museum Folkwang, Essen.
2013/14: me Collectors Room Berlin / Foundation Olbricht.
2013: Sara Hildén Art Museum, Tampere.
2012: Castello di Rivoli, Turin.
2010: Museo Nacional Centro de Arte Reina Sofía, Madrid.
2009: Haus der Kunst, Munich.



Abstraktes Bild. 1997.

Oil auf Alucobond.
Signed, dated, and inscribed with the work number “842-4” on the reverse. 48 x 55 cm (18.8 x 21.6 in). [JS]
 *Called up: December 5, 2025 – ca. 6:34 pm ± 20 min.*
€ 700.000 – 900.000 (R7/D/F)
\$ 812,000 – 1,044,000

- PROVENANCE
- Anthony d’Offay Gallery, London.
 - Private collection, Switzerland.
 - Schönewald Fine Arts, Xanten / Anthony Meier Fine Arts, San Francisco.
 - Catie Moss and Jeremy Zimmer Collection, Los Angeles.
 - Anthony Meier Fine Arts, San Francisco.
 - Private collection, New York (until 2011, Christie’s).
 - Private collection, Netherlands (from the above).

- EXHIBITION
- Future Present Past. XLVII Esposizione Internazionale d’Arte, La Biennale di Venezia, Venice 1997.
 - Gerhard Richter. New Paintings, Anthony d’Offay Gallery, London 1998.
 - Gerhard Richter. Malerei 1966-1997, Kunstverein Friedrichshafen /Zeppelin Museum, Friedrichshafen 2001.
 - Gerhard Richter. Forty Years of Painting, The Museum of Modern Art, New York / The Art Institute of Chicago / San Francisco Museum of Modern Art, San Francisco / Hirshhorn Museum and Sculpture Garden, Washington D.C. 2002/2003.

- LITERATURE
- Dietmar Elger, Gerhard Richter. Catalogue raisonné, Bd. 5: 1994-2006 (Nr. 806-899-8), Berlin 2019, WVZ-Nr. 842-4.
 - Future Present Past, XLVII Esposizione Internazionale d’Arte, La Biennale di Venezia, Venice 1997, p. 533 (illustrated).
 - Gerhard Richter. New Paintings, Anthony d’Offay Gallery, London 1998, p. 97 (illustrated).
 - Gerhard Richter. Painting 1966–199, Kunstverein Friedrichshafen /Zeppelin Museum, Friedrichshafen 2001, p. 94 (illustrated).
 - Gerhard Richter. Forty Years of Painting, Museum of Modern Art, New York 2002, p. 260 (illustrated).
 - Robert Storr, Gerhard Richter. Malerei, Ostfildern-Ruit 2002, p. 260 (illustrated).
 - Gerhard Richter, “Moritz” der Schrecken des Sehens als Daseinserfahrung, Athens 2004, pp. 52/53 (illustrated).
 - Gerhard Richter, K20, Kunstsammlungen Nordrhein-Westfalen, Düsseldorf 2005, p. 279 (illustrated).
 - Bruno Eble, Gerhard Richter. La surface du regard, Paris 2006, p. 215.
 - First Open. Post-War and Contemporary Art, Christie’s, New York, September 21, 2011, cat. no. 50 (illustrated on p. 39).

- **At his peak: Richter’s mature “Abstract Paintings” emerged in the late 1980s, in which the squeegee alone dominates the painting**
- **Richter created a radically new aesthetic that oscillated between calculation and chance**
- **International exhibition history: part of the important Richter retrospective “Forty Years of Painting” at the Museum of Modern Art, New York, and the San Francisco Museum of Modern Art, among others**
- **Paintings from this period are in the world’s most prestigious collections, including the Museum of Modern Art, New York, the San Francisco Museum of Modern Art, the Tate Modern, London, and the Guggenheim Museum, Abu Dhabi**
- **Currently, the Fondation Louis Vuitton, Paris, honors Richter’s centennial achievement with a spectacular retrospective (Oct. 2025 - March 2026)**

Richter’s “Abstract Paintings” – The painterly completion of a life’s work
“At some point, it simply comes to an end,” are the unpretentious words Gerhard Richter used to announce the end of his painting career in 2020. Richter decided that his oeuvre, characterized above all by his accomplished use of the squeegee, has officially reached its completion. “That’s not so bad. And I’m old enough now.” (Quoted from: Zeit Online, September 22, 2020) As painting with the squeegee—the large, spatula-like paint scraper—had become too strenuous, Richter plans to focus solely on smaller works on paper. Anyone who has seen Corinna Belz’s 2011 documentary “Gerhard Richter Painting” about the undisputed superstar of the international art scene will never forget the scenes captured in his studio, which show a highly concentrated creative process with an almost silent choreography that seems to follow an unpredictable script written in the artist’s mind. Each step of the process is premeditated with utmost precision, even if the result —the highly individual color streaks — is largely unpredictable and therefore the product of calculated chance.



“Continuing its tradition of landmark monographic exhibitions devoted to leading figures of 20th and 21st-century art – including Jean-Michel Basquiat, Joan Mitchell, Mark Rothko, and David Hockney – the Fondation dedicates all its galleries to Gerhard Richter, widely regarded as one of the most important and internationally celebrated artists of his generation.”

Fondation Louis Vuitton, Paris, for the exhibition “Gerhard Richter” (Oct. 2025-March 2026) <https://www.fondationlouisvuitton.fr/en/events/gerhard-richter-exhibition>

The legendary “Abstract Paintings” are a testament to Richter’s unique artistic signature —a perfect, ever-fascinating balance of meticulous planning and chance. Richter’s radical artistic break with tradition was bold and uncompromising in every respect, as his revolutionary and captivating aesthetic represented a fundamental rejection not only of the subject but also of the paintbrush itself. The constant interaction between construction and deconstruction is equally intriguing: the paint that has already been applied must be “destroyed” many times over before a new aesthetic impression can finally emerge. Richter is a relentless perfectionist who cannot tolerate anything that does not meet his exacting standards, and even the slightest imbalance in the composition or the color gradient is either perfected with maximum precision and effort or discarded without compromise. The internationally celebrated result of this captivating work process is a highly versatile, consistently high-quality painterly oeuvre. Starting with catalogue raisonné number 1, “Table” (1962), Richter’s first black-and-white photo painting, it is, in terms of its versatility, artistic quality, and art-historical appreciation, comparable only to the oeuvre of Pablo Picasso.



Gerhard Richter, Abstraktes Bild, 1994, oil on canvas, Guggenheim Museum, Abu Dhabi.
© Gerhard Richter 2025 (0125)

Richter’s peak – The mature “Abstract Paintings” following his “October Cycle” (1988)

The painting cycle “18. Oktober 1977” (known as the ‘October Cycle’ or ‘RAF Cycle’), created in 1988 and acquired for the collection of the Museum of Modern Art, New York, marks a pivotal moment in Richter’s oeuvre and is considered an iconic work today. At the time, the 56-year-old artist understood that after he had made the fifteen black-and-white photo paintings showing veiled fragments of the lives and deaths of the terrorists of the Baader-Meinhof group, who were found dead in their prison cells, it would be more than challenging to return to the earlier “Abstract Paintings,” most of which were made with an almost gestural combination of brushes and thin squeegees. “I also realized that these paintings imposed new standards and demands on me. I may be mistaken now. [...] But I have already noticed that I find it difficult to continue painting now.” (G. Richter, quoted from: Catalogue raisonné, vol. 4, p. 34). Most of the initial “Abstract Paintings” that followed feature compactly rendered surfaces in leaden gray tones and somber black-and-white contrasts. These impressive and exceptionally dense creations are dominated primarily by a melancholic mood and the flat use of the broad squeegee. Henceforth, the brush no longer plays a significant role and is mostly just used to apply the primer and to paint over parts of the layers of color. From this point on, the extensive use of the squeegee became the decisive characteristic of his painting. When he made the mature “Abstract Pictures” following his early photo-based black-and-white works bathed in a gentle blur, Richter was at the absolute zenith of his creative powers. Art history and Richter himself have described the “Abstract Paintings” as particularly mature due to their outstanding quality and density. Their fascinating novel aesthetics have secured Richter’s growing international recognition and ultimately his undisputed position as one of the world’s most important contemporary artists.

“Abstract Painting” (1997) – Maximum perfection: a symbiosis of sensuality and rigor

In the present composition “Abstract Painting” (1997), which was exhibited in the critical American Richter retrospective at the Museum of Modern Art in New York in 2002/2003, Richter not only achieved a perfect balance between sharpness and blur, depth and surface, light and dark, but also brought his painting to a new level of perfection through the choice of medium. It is one of the first “Abstract Paintings” for which Richter used a thin aluminum plate called alucobond as image carrier instead of canvas. Richter exploits the material’s hardness, which enables him to achieve technical perfection in his painting, allowing him to apply the paint with the squeegee with greater pressure so that the oil-based colors mix particularly delicately on the smooth, hard surface. In contrast to the canvas, the aluminum surface is free of anything that could interfere with the blending of the color layers: no fabric structure, no stretcher bars, no folding edges that show through in the final color gradient. The only disadvantage of this material, which Richter rediscovered, is its weight, which explains why he decided to produce smaller formats at this time before finally switching to the significantly lighter aludibond panels after the turn of the millennium, allowing him to work in larger formats again.

Dietmar Elger describes the special artistic quality of these highly refined and accomplished “Abstract Paintings” on aluminum from the late 1990s, in the foreword to his catalogue raisonné as follows: “The new paintings were less colorful and decorative, more restrained in their use of color, brittle, contradictory, and challenging.” (translated from: D. Elger, Einleitung, in: Gerhard Richter. Catalogue Raisonné, vol. 5, p. 26). In the present composition, which was first exhibited at the XLVII Venice Biennale in the year of its creation, dark red, earthy verticals move in front of vernal, luminous horizontals in subtly nuanced gradients of green, yellow, blue, and violet, much like a musical composition.



Gerhard Richter, Red, 1994, oil on canvas, National Museum of Modern Art, Tokyo.
© Gerhard Richter 2025 (0125)

Although Richter generally did not give his “Abstract Paintings” descriptive titles, the subtle optical play with the observer’s eye that is trained on the perception of objects is inherent in all his abstract creations. Richter once described this captivating oscillation as follows: “The pictures thrive on the desire to recognize something in them. They show similarities to real phenomena at every point, but they cannot be properly identified. It’s like in music: moods are created by notes that resemble real sounds, whether plaintive, joyful, shrill, or delicate. [...] They always remind us of something; otherwise, they would not be images at all.” (G. Richter, 1999, quoted from: Gerhard Richter, Text 1961 bis 2007, Cologne 2008, pp. 36off.)

It is not only the viewer’s perception and Richter’s compositional principles of a subtle interplay of horizontals and verticals oriented toward the model of nature, but also the time-consuming process behind the making of his “Abstract Paintings,” which may take several months. Resembling the natural process of creation, formed by time and the laws of becoming and perishing, which cannot be ultimately penetrated by rational thought: “So, this working method involving arbitrariness, chance, inspiration, and destruction may produce a certain typeof image, but never a predetermined image. The respective image should develop from a painterly or visual logic, as if it were inevitable. And by not planning the final image, I hope to achieve a coherence and objectivity that any piece of 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, spanned the arc from Richter’s black-and-white photo paintings to his legendary abstract squeegee paintings. The Fondation Louis Vuitton in Paris currently honors the master artist with a spectacular retrospective that runs until March 2026. [JS]

49

SERGE POLIAKOFF

1900 Moscow – 1969 Paris

Composition. 1955.

Oil on canvas.
Signed in the lower right. 81 x 100 cm (31.8 x 39.3 in).
Accompanied by a photo certificate issued by Alexis Poliakoff on March 5, 1999 (in copy).

 *Called up: December 5, 2025 – ca. 6.36 pm ± 20 min.*

€ 140.000 – 180.000 (R7/D/F)
\$ 162,400 – 208,800

- PROVENANCE
- Galerie Blanche, Stockholm.
 - Private collection Åberg, Stockholm.
 - Galerie Sander, Darmstadt.
 - Private collection North Rhine-Westphalia (acquired from the above in 1999).
 - Since then in family ownership.
- LITERATURE
- Alexis Poliakoff, Serge Poliakoff. Catalogue raisonné, vol. 2: 1955-1958, Paris 2010, p. 77, CR no. 55-32 (illustrated).

Serge Poliakoff’s most creative period and the pinnacle of his artistic development were the 1950s. A period during which he enjoyed great success. In 1956, Michel Ragon published the first monograph on his work. In 1954, the Solomon R. Guggenheim Museum in New York purchased his 1950 painting “Composition,” and in 1957, Poliakoff’s works featured in a major exhibition in the US art metropolis. In 1962, 17 of his paintings took up an entire exhibition section of the French pavilion at the XXXI Venice Biennale. From then on, Poliakoff, alongside Jean Fautrier, Hans Hartung, and Pierre Soulages, was considered one of the prominent figures of post-war French abstract art.

With great sophistication and seemingly inexhaustible creative energy, inspired by, among others, the works of Wassily Kandinsky and Kazimir Malevich, the artist developed a highly distinctive abstract style in those years, initially conceiving it as a framework of angular, irregular shapes and subsequently adding numerous layers of highly contrasting colors. “Form and color come from a considerable depth, and the vibrant surface is their echo. Everything vibrates in Poliakoff’s paintings: the paint, carefully applied in multiple layers; its substance and value; the quality of the tone and its relationship to other tones; the distribution

- **Characteristic, impasto color puzzle: strong contrasts and angular surfaces with a tactile surface texture**
- **Poliakoff ingeniously breaks up the cold blue tones with a dominant warm-toned color center**
- **Part of a German private collection for more than 25 years**
- **The artist’s vibrant paintings from the 1950s are his most sought-after works on the international auction market (source: artprice.com)**
- **Similar paintings from the 1950s can be found in major museum collections, including the Centre Pompidou, Paris, the Tate Modern, London, the Phillips Collection, Washington, D.C., as well as the Solomon R. Guggenheim Museum and the Museum of Modern Art, New York**

of weights that rise and fall [...]” (Will Grohmann, in: Exhibition booklet Serge Poliakoff, Galerie ‘Im Erker’, St. Gallen 1962, p. 10)

The present work is characterized by balanced forms that play with a certain symmetry and float in the center of the composition. Poliakoff bathes them in warm, sunny yellow and dark black, creating an appealing contrast between cold and warm, light and dark, against their otherwise varied light-blue surroundings. Under the painting’s apparent monochrome margins, numerous hidden color layers, including an intense red, flash through the light blue areas here and there and are clearly visible on the back of the canvas. The differentiation and complexity of the colors in these intricate ‘color puzzles’, as well as the impasto and lively surface so typical of Poliakoff, stand in direct contrast to the outward simplicity of these works. As a result, they are never monotonous but relatively quiet, balanced, harmonious, yet versatile, compelling, and expressive. “When a painting is calm, I consider it an artistic success. Some of my paintings begin with great turmoil; they are explosive, but I am not satisfied until I have brought calm to the painting.” (Serge Poliakoff, quoted from: Exhibition booklet Serge Poliakoff, Moderne Galerie Otto Stangl, Munich 1962, n.p.) [CH]



“With natural, calm vigor, dispensing with all gestures, his art of silence asserts itself in a noisy age.”

Franz Meyer, then director of the Kunsthalle Bern, in: Exhibition catalog Serge Poliakoff, Kunsthalle Bern, Bern 1960 (foreword, no p.).

WILLI BAUMEISTER

1889 Stuttgart – 1955 Stuttgart



Mit Spirale auf Gelb. 1953.

Oil with synthetic resin and sand on fiberboard.
Signed and dated in the lower right corner. Once more signed, dated, titled, and inscribed with the dimensions by a hand other than the artist's on the reverse.
100 x 130 cm (39.3 x 51.1 in).
Also known as "Safer mit Spirale" and part of the "Safer" series (1952-1955).
With a label of the Grosvenor Gallery, London, on the reverse. [AR]

 *Called up: December 5, 2025 – ca. 6.38 pm ± 20 min.*

€ 120.000 – 180.000 (R7/D/F)
\$ 139,200 – 208,800

PROVENANCE

- Artist's estate.
- Galerie Springer, Berlin (verso with label).
- Private collection.
- Annely Juda Fine Art, London.
- Graphisches Kabinett Kunsthandel Wolfgang Werner, Bremen.
- Galerie Michael Haas, Berlin.
- Private collection, Berlin (acquired from the above in 1986).

EXHIBITION

- Duitse kunst na 1945 voorjaar 1954, Stedelijk Museum, Amsterdam, Stedelijk van Abbe-Museum, Eindhoven, Kunsthalle, Recklinghausen, 1954, cat. no. 7 (illustrated).
- The Third International Art Exhibition, Tokio, Mainichi Newspapers, 1955 (with a label in Japanese on the reverse).
- The non-objective world 1939-1955, Annely Juda Fine Art, London, July 6-Sept. 8, 1972, cat. no. 19 (illustrated).
- Hans Hildebrandt und sein Kreis, Graphisches Kabinett Kunsthandel Wolfgang Werner, Bremen, Nov. 22, 1978 -Jan. 31, 1979, cat. no. 11 (illustrated in color).
- Appel, Baumeister, Dubuffet., Graphisches Kabinett Kunsthandel Wolfgang Werner, Bremen, Nov. 24, 1983 - Feb. 11, 1984, cat. no. 4 (illustrated in color).
- Willi Baumeister, Nationalgalerie Berlin, April 7 - May 28, 1989, cat. no. 91 (illustrated in color on p. 198).

LITERATURE

- Peter Beye, Felicitas Baumeister, Willi Baumeister. Catalogue raisonné of paintings, vol. II, Ostfildern 2002, CR no. 1870 (illustrated on p. 740).
- Will Grohmann, Willi Baumeister. Leben und Werk, Cologne 1963, CR no. 1429 (illustrated on p. 238)
.....
- Hauswedell & Nolte, Modern Art, Auction 199, Hamburg, June 6-8, 1974, lot 90 (illustrated in color on p. 35).

In 1953, the year "Mit Spirale auf Gelb" (With Spiral on Yellow) was created, a group exhibition entitled "Younger European Painters: A Selection" opened at the Solomon R. Guggenheim Museum in New York. James Johnson Sweeney, then director of the museum, wrote in the accompanying catalog that his selection was less about the actual age of the artists and more about the fact that all these European painters shared an interest in discovery and adventure. In addition, they

• Largest work from the Safer series (1952-1955)

• “The apparent simplicity is the result of great experience and sensitivity.“

• (Will Grohman on the Safer series)

• Extremely tactile, grainy surface texture

• In 1953, he participated in the exhibition “Younger European Painters” at the Solomon R. Guggenheim Museum, New York

• Other works from this series are in major museum collections, such as the Pinakothek der Moderne, Munich, and the Kunstmuseum Bonn

• Part of an acclaimed private collection in Berlin for almost 40 years

“The apparent simplicity is the result of extensive experience and sensitivity. Every color, saffron yellow for example, is as significant an experience for him as the entire picture (...). At this level, nothing is incidental; everything is important, and the density of the picture thrives on this.“

Will Grohmann about Willi Baumeister's "Safer" series, in: Will Grohmann, Willi Baumeister. Leben und Werk, Cologne 1963, p. 132.

all stood together for a "variety and vitality" within Europe, "asserting themselves in a way they have not for the past thirty years" (cf. Guggenheim Museum online: www.guggenheim.org/publication). Alongside artists such as Karel Appel, Alberto Burri, and Pierre Soulages, Willi Baumeister—already 64 years old at the time—was also represented in the exhibition. His participation exemplifies the vital character his work had developed during this period. His participation in the 26th Venice Biennale (1952) and documenta I in Kassel (1955) also attest to the great international recognition of his late abstract oeuvre, which continues to fetch the highest prices on the global auction market today.



The creation of the work "Mit Spirale auf Gelb" (With Spiral on Yellow) dates back to this highly successful period of the artist's career. It is part of the so-called "Safer" series (1952–1955) and is also known by the title "Safer mit Spirale" (Safer with Spiral). Will Grohmann, author of the artist's first catalogue raisonné, wrote about this series of works: "What might Baumeister have been thinking when he created 'Safer'? Safer means 'victor' in Arabic. Was this the case, or was it a coincidence of idea and reality?" (Will Grohmann 1963, p. 131). In the present work, the center is dominated by a black form that stands in stark contrast to the mustard-yellow background, which creates a strong haptic effect thanks to the addition of sand. Symbols and shapes are carved into this

layer of paint, reminiscent of archaic signs or cave paintings, and seem to establish a connection to the title. For Will Grohmann, they appear like "the toys of a giant [...], like little figurines dancing around the black rock" (Will Grohmann 1963, p. 134). In Baumeister's late works, the color black plays a crucial role, representing a kind of zero point and the absence of color. With "Mit Spirale auf Gelb", the largest work in the entire series, Willi Baumeister created one of the most impressive and at the same time most lively works in the "Safer" series, which, according to Will Grohmann, act as if they knew that they were the "protagonists of the final act in Willi Baumeister's play". (Will Grohmann 1963, p. 131). Baumeister died in 1955. [AR]

HANS HARTUNG

1904 Leipzig – 1989 Antibes



T1949-13. 1949.

Oil on canvas.
Signed and dated “2-49” in the lower right. Titled “T 49-13”
on the reverse of the stretcher.
50 x 61 cm (19.6 x 24 in).

The work is registered in the archive of the Fondation Hans Hartung et Anna-Eva Bergman, Antibes, and will be included in the forthcoming catalogue raisonné.

🕒 *Called up: December 5, 2025 – ca. 6.40 pm ± 20 min.*

€ 140.000 – 200.000 (R7/D/F)
\$ 162,400 – 232,000

PROVENANCE

- Galerie Louis Carré, Paris (with the label on the reverse of the stretcher).
- Private collection, Berlin (acquired from the aforementioned in 1983, Sotheby’s, London).

EXHIBITION

- Hans Hartung, Kunsthau Zurich, February 9–March 17, 1963, cat. no. 49 (with the label on the reverse of the stretcher).

LITERATURE

- Sotheby’s, London, Modern and Contemporary Art 1945-1983, December 8, 1983, lot 666, p. 71 (illustrated in color).

• Early, pioneering work of European Informalism

• Distinctive artistic style: calligraphic lines infused with dynamic, rhythmic energy across vibrant fields of color

• Just two years before its creation, Hartung had his first comprehensive solo exhibition at the legendary Lydia Conti Gallery in Paris

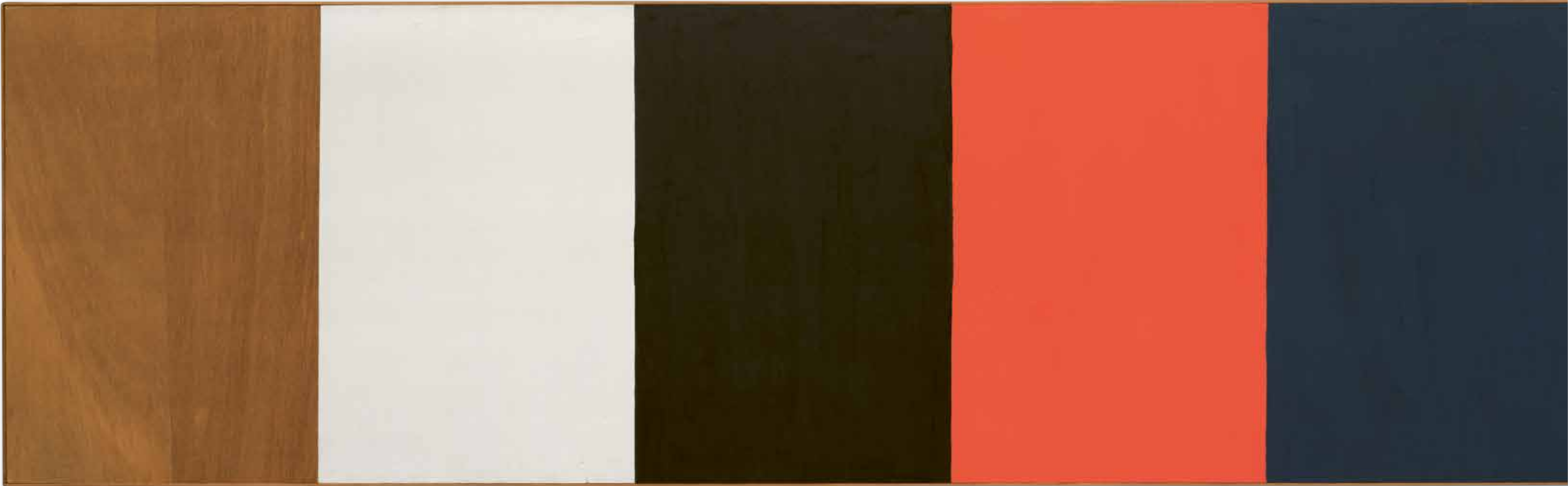
• Part of an acclaimed Berlin private collection for over 40 years



Hans Hartung’s work “T1949-13” is an energetic interpretation of strokes and lines, space, and color. Upon observation, the viewer is immediately reminded of a winter day, a clear sky, or Asian script. From an art historical perspective, this work can be viewed as part of the new painting movement, where the artist’s signature style becomes the primary criterion for artistic merit. The creative confidence in drawing and writing is so great that Hartung transfers even the most minor details, such as shading and curves, from the drawing to the oil painting.

Our work “T1949-13” is a particularly striking example of this wealth of detail and transcription. Semicircles, spirals, and lines interact with color, surface, and space. The combination of vaguely contoured blue fields in the background and the linear, intensely black structure in the foreground allows him to accentuate the colors on one hand and preserve the expression of a particular signature style on the other. The light blue background acts as an internal light source, allowing the virtuoso composition in the foreground to shine intensely.

Hans Hartung was born in Leipzig in 1904 and began to explore non-representational art while he was still at school, creating abstract images from blots and line drawings. According to his own statements, he processed impressions of thunderstorms and lightning from his childhood in these works. After studying painting in Leipzig, Dresden, and Munich, Hans Hartung lived in Paris from 1935 onwards. Having fought for the French in World War II and losing a leg in combat, he was granted French citizenship in 1946. While personal and financial difficulties still marked his living conditions in the 1930s, his artistic career gained momentum in the post-war period. He participated in a traveling exhibition across the United States, organized by art dealer Louis Carré, who was the former owner of the present work. Hartung became acquainted with fellow painters such as Pierre Soulages and Fritz Winter. He exhibited at the Venice Biennale for the first time and also began to label his paintings according to an abstract numerical system. With his dynamic gestural painting and his fascinating compositions of planes and lines, Hans Hartung became one of the most important representatives of German Informalism during this period. [AW]



52

GÜNTHER FÖRG

1952 Füssen – 2013 Freiburg



Farbfeld. 1986.

Acrylic and oil on panel.
Signed, dated and inscribed “Öl/Acryl B-10” on the reverse. 60 x 200 cm (23.6 x 78.7 in), incl. the original frame. [JS]
The work is registered in the archive of the Günther Förg Estate under the number WVF.86.B.0499.
We are grateful to Mr. Michael Neff of the Günther Förg Estate for kindly confirming its authenticity.

🕒 *Called up: December 5, 2025 – ca. 6.42 pm ± 20 min.*

€ 140.000 – 180.000 (R7/D/F)
\$ 162,400 – 208,800

PROVENANCE

- Galerie Crousel-Robelin, Paris.
- Private collection, Hesse (presumably since 1991, ever since family-owned).

LITERATURE

- Max Wechsler / Britta Buhlmann, Günther Förg, Krefeld 1987, cat. no. 110/86 (illustrated).
- Christie's, New York, Contemporary Art (Part II), November 13, 1991, lot 334 (illustrated).

- **One of Förg’s rare early color fields in an unusual panoramic format**
- **From an important early series that derives its particular strength from the intrinsic value and interaction of colors, as well as the contrast between surface and structure**
- **Minimalist aesthetics: exciting combination of monochrome, soft brushstrokes, and raw wood surface**
- **Confident play with the art-historical tradition of American Minimalism, Hard-Edge, and Color Field Painting**
- **Large-format color fields are in international museums like the Museum of Modern Art, New York, the Städel Museum, Frankfurt am Main, and the Stedelijk Museum, Amsterdam**

Günther Förg’s work is an homage to color, a relentless endeavor to bring out its inherent vitality and seemingly infinite variety through ever-changing combinations. His painting effortlessly unites seemingly incompatible elements on the canvas, merging elements from Concrete Art with gestural components: geometric rigor meets expressive spontaneity, a calculated system meets the spontaneous impulse of the application of paint. Förg, who prepared his paintings using only rough sketches up into the 1980s, and whose works always had just one layer of paint, described the intuitive and spontaneous process behind his work in a conversation with Siegfried Gohr as follows: “There is no excess waste in my pictures, for example, not even in the lead pictures, because I make decisions very intuitively if necessary; for example, to take any color, I paint something curry-colored, but if it doesn’t work at all, I put a violet next to it and save the picture.” (G. Förg, quoted from: G. Förg in a conversation with Siegfried Gohr, Cologne 1997, p. 41). Whether in his serial color fields, his grid paintings, lead paintings, or later large-format works, Förg’s painting must succeed in one go; in a single stroke, the pictorial event must be realized with a single layer of paint, as is the case with the present early composition. Förg’s painting repeatedly seeks stylistic interaction with other artists. In addition to influences from pre-war Abstract Modernism, Constructivism, and Suprematism, the work of the young deceased artist Blinky Palermo played a formative role for the art student Förg in the 1970s. In the 1980s, American Action, Minimal, Hard-Edge, and Color Field

Painting, such as the works of Willem de Kooning, Clifford Still, Donald Judd, Ellsworth Kelly, and Barnett Newman, became additional sources of inspiration. Förg adapted and transformed his visual impressions, repeatedly gaining new impulses for the color and form of his own work. The decisive source of inspiration for Förg’s series of color fields on wooden panels in an elongated panorama format, created around 1986 and including our warm color panorama, comes primarily from Ellsworth Kelly’s multi-part monochrome color fields. However, Förg also plays with art-historical tradition subtly and masterfully, merging familiar elements from different artists and styles to form a completely new, sensual, and aesthetic unity. It is the compositional principles of Hard Edge, the dynamic gestural elements of Action Painting, and a color and material range known from Donald Judd’s work. In the present work, Förg combines these elements to create an auratic composition of minimalist aesthetics and powerful intensity.

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

53

PIERO DORAZIO

1927 Rome – 2005 Perugia



Grünewahn. 1968.

Oil on canvas.
Signed, dated, titled, and inscribed “Berlin” on the reverse of the canvas. Also inscribed on the reverse of the canvas with two hearts and a personal dedication to the former owners. Signed “Piero Dorazio” inside the left heart, dated “October 15, 1968”.
180 x 140 cm (70.8 x 55.1 in).

Accompanied by a photo certificate issued by the Archivio Piero Dorazio on October 6, 2025. The work is documented in the Archivio Piero Dorazio, Milan.

🎧 *Called up: December 5, 2025 – ca. 6.44 pm ± 20 min.*

€ 180.000 – 250.000 (R7/D/F)
\$ 208,800 – 290,000

PROVENANCE

- Galerie Springer, Berlin.
- Private collection, southern Germany (acquired from the above in 1968).

EXHIBITION

- Piero Dorazio, Haus am Waldsee, Berlin, February 14–March 30, 1969, cat. no. 69 (with different title “Grünewahl” and different dimensions).

In 1968, Piero Dorazio lived and worked in West Berlin on a scholarship from the German Academic Exchange Service. The following year, his works were exhibited at the Haus am Waldsee. At that time, he was 41 years old and internationally renowned as an artist. In the 1950s, he lived in the USA for a while, a time during which he became acquainted with artists of Abstract Expressionism and Marc Rothko’s Color Field Painting. From 1959 onwards, he taught at the University of Pennsylvania, among other places. In 1959 and 1964, he participated in the documenta exhibitions in Kassel. Initially, Piero Dorazio had found inspiration in the art of the Italian Futurists. However, he distanced himself from this group due to his fundamentally contrary political views and, after World War II, sought other ways to create a contemporary renewal of art. In his reflections, he critically examined the developments in art history since Impressionism. He found his artistic path in a process of linking primary colors, because “color is a fundamental spatial value and a fundamental value in the language of painting” (Dorazio, in: Exhibition catalog Galerie Im Erker, 1966, n.p.).

Piero Dorazio’s stay in Berlin led to “a particularly fruitful creative period” (Thomas Kempas, Peter Nestler, foreword to the exhibition at Haus am Waldsee in 1969). During his six-month scholarship, Piero Dorazio refined his characteristic compositions of overlapping color bands, grids, and beams, creating a series of new painterly variations. These Berlin works mark a phase of intensive formal research in which Dorazio explored the boundaries between color, light, and space and gave his abstract visual language a remarkably fluid, architecturally conceived structure.

- **Large-format work from the late 1960s**
- **With layers of bold, colorful stripes and bands, Dorazio elevates color, light, and rhythmic structures to the protagonists of his painting**
- **In the year this work was created, Dorazio spent six months in Berlin at the invitation of the DAAD Artists-in-Berlin Program**
- **Part of the same German private collection since 1968**
- **With a comparable work, Dorazio was represented alongside Morris Louis, Kenneth Noland, Bridget Riley, Frank Stella, and others in the legendary exhibition “The Responsive Eye” at the Museum of Modern Art, New York, in 1965**



Piero Dorazio in Berlin, 1968.
Courtesy Archivio Piero Dorazio,
Milan. © Piero Dorazio by SIAE
2025/ VG Bild-Kunst, Bonn 2025

The title “Grunewahn” noted on the back of the canvas leaves plenty of room for interpretation. To this day, the year 1968 stands for a time marked by student protests all over Europe and the USA, as well as the crushing of the Prague Spring and the global protests against the Vietnam War. The DAAD scholarship holders lived in walled West Berlin, an ecosystem of a conservative bourgeoisie and a highly active leftist student scene.

The introductory text to the exhibition “Piero Dorazio” at Haus am Waldsee in 1969 states: “Most of the visual artists [...] were impressed by the diversity of artistic productivity and the tensions in the social and political fabric of the host city.” It can be said with certainty that this was also true of Piero Dorazio, a very politically minded artist. He lived on Oberhardtter Weg in Grunewald. “Grunewahn” can be read as a combination of ‘Grunewald’ and “madness.” Perhaps he expressed the significant discrepancies this divided city endured in 1968 in this painting, colorfully and dynamically. [CH/EH]



Kinabalu. 1990.

Oil on panel, with materials such as leafes and other found objects.
Signed and dated in the lower left.
170 x 125 cm (66.9 x 49.2 in). [AR]

The work is registered in the archive of the Emil Schumacher Foundation in Hagen, compiled by Dr. Ulrich Schumacher, under the inventory number “o/367.”

We are grateful to Mr. Rouven Lotz, director of the Emil Schumacher Museum in Hagen, for his kind support.

 *Called up: December 5, 2025 – ca. 6.46 pm ± 20 min.*

€ 90.000 – 120.000 (R7/D/F)
\$ 104,400 – 139,200

PROVENANCE

- Galerie Hans Strelow, Düsseldorf.
- Private collection, Germany (acquired from the above in 1997).

EXHIBITION

- Emil Schumacher. Recent Paintings, André Emmerich Gallery, New York, March 14–April 6, 1991 (illustrated in color, no page)
- Emil Schumacher 1990–1991. Zehn Jahre bei Hans Strelow, Galerie Hans Strelow, Düsseldorf, November 8–December 31, 1991 (illustrated in color, no page).
- Emil Schumacher. Musei e cultura Pinacoteca comunale Casa Rusca, Locarno, November 25–December 11, 1994 (illustrated in color on p. 193).
- Emil Schumacher. Späte Bilder, Deutsche Bank Luxembourg, Luxemburg, June 28–September 1, 1995 (illustrated on p. 15).
- Begegnung mit Zeitzeugen. Malerei und Skulptur – 50 Jahre Landtag Nordrhein-Westfalen, Düsseldorf, September 5–October 31, 1996.
- Emil Schumacher zu Gast in der Gemäldegalerie Neue Meister, Staatliche Kunstsammlungen, Dresden, January 22–April 15, 1997.
- Emil Schumacher. Der Erde näher als den Sternen. Malerei 1936-1999, Sprengel Museum, Hanover, February 18-May 13, 2007 / Museum Wiesbaden, June 3-September 30, 2007, cat. no. 84 (illustrated in color on p. 130).
- Nolde / Schumacher. Verwandte Seelen, Emil Schumacher Museum, Hagen, October 23, 2010–January 23, 2011 / Nolde Foundation Seebüll, Berlin branch, March 11–June 19, 2011, cat. no. 54 (with color ill. p. 90).
- Emil Schumacher. Beseelte Materie. Anniversary exhibition marking 10 years of the Kunsthalle St. Annen, St. Annen Museum, Lübeck, May 5–September 8, 2013 (illustrated in color on p. 68).
- Emil Schumacher. Inspiration und Widerstand, Museum Küppersmühle für Moderne Kunst, Duisburg, November 14, 2018–March 10, 2019 (illustrated in color on p. 99).
- Emil Schumacher – The Hildegard and Ferdinand Kosfeld Collection, Ketterer Kunst Berlin, December 18, 2020–March 6, 2021 (illustrated in color on the cover and on p. 17).

LITERATURE

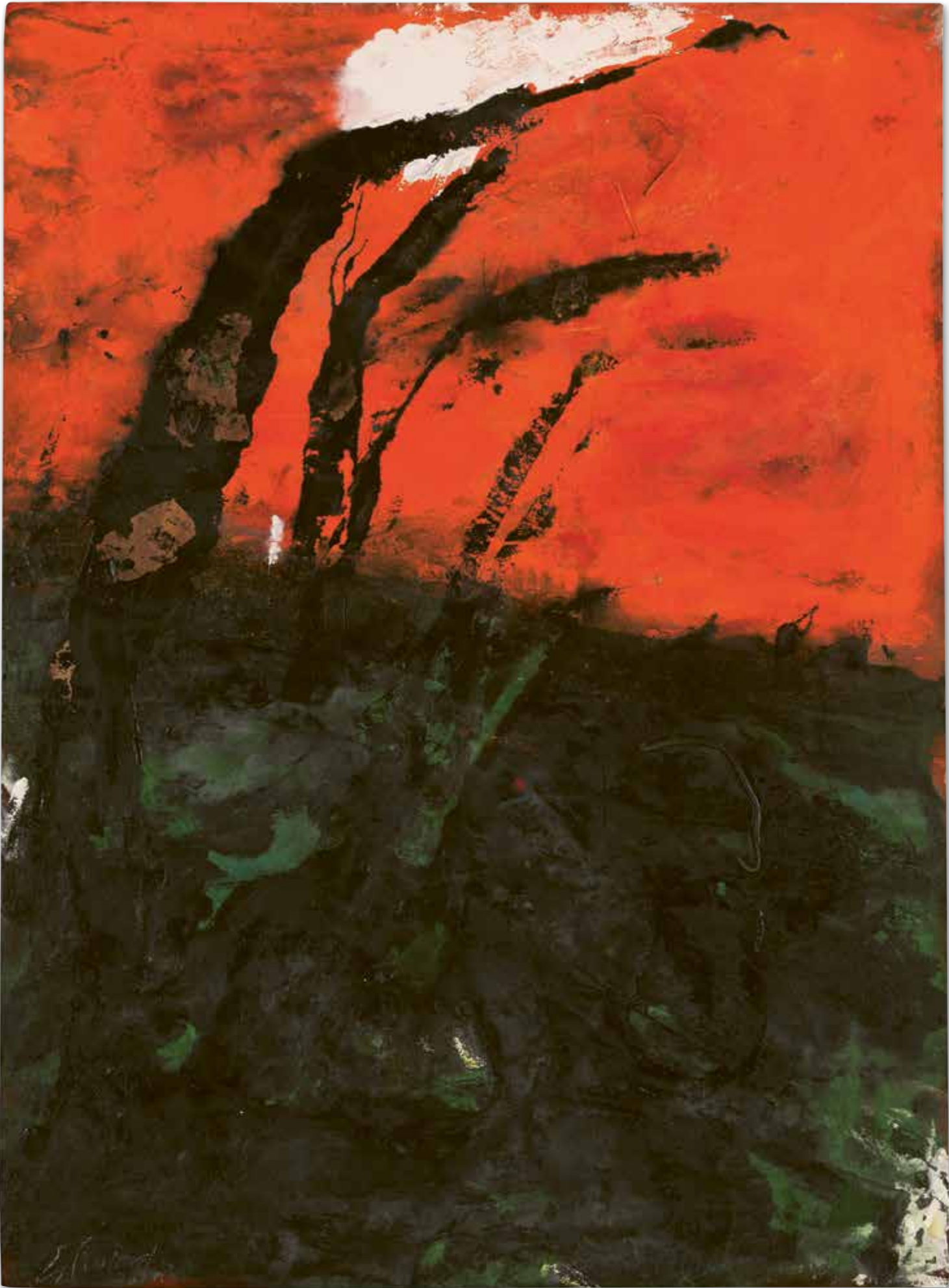
- Ernst-Gerhard Güse, Emil Schumacher. Ein Kreis schließt sich. Der Zusammenhang von Frühwerk und späten Bildern im Werk Emil Schumachers, in: Catalog accompanying the Emil Schumacher Exhibition. Späte Bilder, Luxembourg 1995 (illustrated in color, p. 15).
- Ernst-Gerhard Güse, Emil Schumacher. Das Erlebnis des Unbekannten, Ostfildern 2012 (illustrated in color on p. 352).

- **Compelling material painting displaying extraordinary intensity and vibrant colors**
- **“Kinabalu” is characterized by Schumacher’s typical expressiveness combined with fragile elements, and by abstraction with implied references to reality**
- **Important exhibition history**
- **Part of an extensive Schumacher collection: in private ownership for almost 30 years**

In 1997, Karl Ruhrberg, former director of the Museum Ludwig in Cologne, wrote about the work of German painter Emil Schumacher: “The most important feature of Emil Schumacher’s work is intensity, an intensity that rejects anything incidental or anecdotal and becomes increasingly dense and powerful in color and form over the years.” (Karl Ruhrberg, in: Tayfun Belgin (ed.), Kunst des Informel, Cologne 1997, p. 154). Hardly any other quote so aptly describes the effect of the work “Kinabalu” from 1990.

The upper part of the picture shows a powerful orange-red, which unfolds its full luminosity through the strong contrast to the deep black. However, the artist did not juxtapose monochrome areas of color. Instead, he created a nuanced, heterogeneous pictorial surface, using accents of white and green to lend the two dominant colors, black and orange, an extraordinary depth. At the same time, a landscape takes shape in the mind’s eye: hinted branches or trees rise from the darkness of the earth into the bright sky, a white cloud emerges, and the green traces of sparse vegetation. It is a colorful landscape brimming with references to nature and apocalyptic moments. And yet, despite its powerful colors, the work also carries a certain fragility, for there are various non-artistic materials embedded in the impasto paint. Strings or wires and the delicate leaves of a real tree break through the dominance of color, establishing a connection to the real world in Emil Schumacher’s fundamentally abstract color world.

With its narrative undertone, “Kinabalu” naturally combines the contrasts of expressiveness and fragility, abstraction and representation- alism and exemplifies the end of a long, internationally successful artistic career which, as Karl Ruhberg once described so aptly, “became increasingly dense and forceful in color and form over the years.” [AR]



Trapèze. 1959.

Oil on canvas.
Signed and dated in the lower right corner. Inscribed by hand
“riopelle Trapeze” [sic] on the reverse of the stretcher.
80 x 115 cm (31.4 x 45.2 in).

The work is registered in the online catalogue raisonné
under the number “1959.048H.1959”.

🕒 *Called up: December 5, 2025 – ca. 6.48 pm ± 20 min.*

€ 100.000 – 150.000 (R7/D/F)
\$ 116,000 – 174,000

PROVENANCE

- Galerie Jacques Dubourg, Paris.
- Private collection, southern Germany.

EXHIBITION

- Harold Morris International, Toronto (with fragments of a label on the stretcher).
- Kaspar Gallery, Toronto (with a label on the stretcher).
- Rudolf Zwirner, Cologne (with a label on the stretcher).
- Galerie Michael Haas, Berlin, 1993 (with a label on the stretcher).

LITERATURE

- Yseult Riopelle, Catalogue raisonné de Jean Paul Riopelle, vol. 2, 1954-1959, Acatos/Hibou Éditeurs, Montréal 2004, p. 329 (with illu.).
- Sotheby’s, Toronto (ON), Important Canadian Art, Nov. 7, 1989, lot 94.
- Private collection, Toronto.
- Lempertz, Cologne, auction 678, Contemporary Art, June 2, 1992, lot 903 (with ill.).

A distinctive combination of spontaneity, consciousness of materials, and structural clarity characterizes Jean-Paul Riopelle’s art. Born in Montreal in 1923, the artist developed a painting style in the 1950s that treats color like a sculptural material. Instead of working with a brush, Riopelle used a palette knife or spatula to form and superimpose thick coats of paint. This relief-like surface creates a vibrant, dynamic composition in which light, brilliance, and shadow become integral parts. In doing so, he established an unmistakable signature style.

The painting process –
a dialogue between intuition, chance, and control

Riopelle abandoned figurative representations at an early stage. Inspired by the surrealist automatism of his teacher, Paul-Émile Borduas, and the artist group “Les Automatistes,” he relinquished deliberate compositions in favor of spontaneous, unconscious expression. “I don’t paint to make a picture, but to see what happens,” Riopelle said in an interview in 1954 (Jean-Paul Riopelle, interview with Georges Duthuit, Cahiers d’art, Paris 1954).

The canvas is covered with mosaic-like color fields that stand side by side in a rhythmic density. Dark, impasto lines, backed by bright red lines, lie on top like a structural framework. The color fields, spread and mixed with a palette knife, provide a lively base in bright and strong

• **Volume, color, and gloss create a harmonious whole**

• **Riopelle bridges the gap between Abstract Expressionism and Lyrical Abstraction**

• **In the year of its creation, Jean-Paul Riopelle participated in “documenta II” and also in documenta III (1964)**

• **Paintings by Riopelle are in the collections of the Fondation Gandur pour L’Art, Geneva, the Hirshhorn Museum, Washington, and the National Gallery of Canada, Ottawa, among others**

tones—white, green, blue, yellow, red. This stratification lends Riopelle’s paintings an almost topographical quality, transforming the picture surface into a defined space of expression. Despite the apparent chaos, a subtle order prevails: the color directions guide the viewer’s gaze across the entire pictorial surface, entirely in the spirit of the all-over principle.

In his work, Riopelle strives for immediate execution, aiming to complete a piece in just a few strokes. But, as he stated in an interview in 1968, this never works out, which is why he keeps adding more without even realizing it. This unconscious process of continuing to work, oscillating between planning and impulse, forms the core of his artistic practice. The energy of the moment translates into a physical presence of color—a painting that is both explosion and construction.

The degree of shine in his paints also plays a decisive role. Riopelle dispensed with varnish to preserve the natural character of the oil paints. Matte and shiny areas alternate, causing the light to refract on the surface and creating the impression of constant movement. Seeing thus becomes a haptic experience; the paint seems to breathe.

The physical dimension of his painting remains characteristic: the paint is layered and thrown onto the canvas. This gesture gives his paintings an almost archaeological depth—traces of the process remain visible, as evidence of a real action. The emotional core of his works lies in the combination of movement and material: paint is not merely a medium, but a vehicle of expression, energy, and substance.

With this method, Jean-Paul Riopelle has established a pictorial language situated between American Abstract Expressionism and European Lyrical Abstraction. His works appeal to the viewer not through motifs, but through energy and structure. They invite us to recognize rhythm in disorder—a form of quiet order in the condensation of color. Thus, Riopelle’s painting remains an art of balance: between control and chance, impulse and structure, materiality and spirit. His paintings are dense, luminous tapestries of color and movement—visual proof that the spontaneity of the moment can become a timeless form. [EH]



“I work like a jazz musician: I start with a theme, and then I let it run.”

Jean-Paul Riopelle interview with Pierre Schneider, in: L'Express, 1963.

Balanci. 1991.

Mixed media on a wooden panel.
Signed on the reverse of the wooden panel.
116 x 89 cm (45.6 x 35 in). [AR]

 *Called up: December 5, 2025 — ca. 6.50 pm ± 20 min.*

€ 150.000 — 250.000 (R7/D/F)
\$ 174,000 — 290,000

PROVENANCE

- Pace Wildenstein Gallery, New York.
- Private collection, southern Germany (acquired from the above in 1995).

LITERATURE

- Anna Agustí, Tàpies. Obra Completa, Volum 7è 1991-1997, Barcelona 2003, CR no. 6299 (illustrated on p. 103).

- **A compelling expression of Tàpies’ radical modern understanding of art**
- **Dark, earthy textures meet symbolic motifs**
- **“Balanci”—an altered image of a rattan rocking chair—represents everyday objects and reflects on questions of human existence**
- **Other works by the artist are in international museum collections, such as the Museum of Modern Art, New York, the Museu Nacional d’Art de Catalunya, Barcelona, the Museum Ludwig, Cologne, and Tate, London**
- **In private ownership in southern Germany for 30 years**

“Painting is a way of reflecting on life (...). Painting is a desire to see reality, to immerse oneself in it, to contribute to its discovery and understanding. Painting also creates reality.”

Antoni Tàpies, 1967 , zit. nach: Kritisches Lexikon der Gegenwartskunst, Ausgabe 5, 1989, S. 15.

After he had initially studied law, Antoni Tàpies embarked on a self-taught career as a painter in 1946. He drew significant inspiration from the circle of young poets, writers, and artists in Barcelona associated with the avant-garde magazine Dau al Set, which he co-founded in 1948. His first successful exhibitions in Barcelona helped him win a scholarship from the French government to study in Paris in 1950. In Paris, he came into contact with artists of the Art Informel movement, including Jean Fautrier and Jean Dubuffet, who were creating a completely “different” art form based on the roots of Surrealism.

Antoni Tàpies also used a more textured approach to his paintings, mixing sand and other materials into the oil paint to create rough, wall-like structures. He scratched his sparse repertoire of symbols into these structures, incorporating materials that were not typically used in art. From the 1960s onwards, Antoni Tàpies gained international recognition, received numerous prizes and awards, and his works were shown in important exhibitions such as the Venice Biennale and the documenta in Kassel.

Tàpies’ work “Balanci” from 1991 combines his radically modern understanding of art with a compelling effect of dark, earthy material and encrypted symbolism. The ornate outlines of a rattan rocking chair are carved into the impasto layer applied to the wooden panel, while only the extended backrest is slightly highlighted in beige and light brown tones. The chair is a recurring motif in Tàpies’ repertoire of everyday objects, alongside doors, windows, slippers, and feet. According to Manuel J. Borja-Villel, former director of the Fundació Antoni Tàpies in Barcelona, this was partly due to the artist’s desire for a high recognition value. In “Balanci,” several other shapes reminiscent of a padlock or a basket complete the enigmatic, dark, and mystical ensemble of objects, which subtly reflects questions of human existence and acts as a mirror of the real world without providing explanations or concrete narratives. For Tàpies, as Manuel J. Borja-Villel describes it, advocates a “thoughtful and transcendental aesthetic in a civilization that is too focused on the logos (...) (...) Art can only exist as fiction..” (Manuel J. Borja-Villel, in: Belén Díaz de Rábago (ed.), Antoni Tàpies, exhibition catalog, Barcelona 2000, pp. 13-16, here p. 16). [AR]





VILLA PRINZ ALFONS VON BAYERN, KETTERER KUNST, 2001–2008,
256TH–345TH AUCTION, PRINZREGENTENSTRASSE 61, MUNICH.

Dalet Vav. 1958.

Acrylic (Magna) on canvas.
Signed and dated in the lower right.
225 x 401 cm (88.5 x 157.8 in). [JS]

• *Called up: December 5, 2025 – ca. 6:52 pm ± 20 min.*

€ 500.000—700.000 (R7/F)
\$ 580,000—812,000

PROVENANCE

- André Ermmerich Gallery, New York (with the label on the stretcher).
- Waddington Galleries, London (with the label on the stretcher).
- Robert Elkon Gallery, New York.
- Rene Dreyfus Collection, Paris/New York.
- Graham Gund Collection, Cambridge/Massachusetts (until 1986, Christie’s, with the label on the stretcher).
- Private collection (from the above in 1986).

EXHIBITION

- Morris Louis Paintings, Waddington Galleries II, London, April 6–29, 1972, cat. no. 2 (illustrated).
- Six American Painters, Robert Elkon Gallery, New York, October 1–November 1977 (illustrated).
- A Private Vision: Contemporary Art from the Graham Gund Collection, Museum of Fine Arts, Boston, Massachusetts, February 9–April 4, 1982, p. 15 (illustrated on p. 73).
- Christie’s, New York, November 12, 1986, cat. no. 21 (illustrated).
- Der unverbrauchte Blick, Martin-Gropius-Bau, Berlin, 1987 (illustrated).
- Städtisches Museum Abteiberg, Mönchengladbach, permanent loan.
- Onnasch. Aspects of Contemporary Art, Museu d’Art Contemporani de Barcelona, Barcelona, November 7, 2001–February 24, 2002 / Museu de Arte Contemporanea de Serralves, Porto, March 22–June 23, 2002, p. 73.
- Morris Louis Kenneth Noland. Colorfield Painting (1954–63), El Sourdogg Hex, Berlin, March 12–April 28, 2007 (illustrated on p. 31).

LITERATURE

- D. Upright, Morris Louis. The Complete Paintings, New York 1985, p. 140, CR no. 83 (illustrated).
- Online catalogue raisonné: www.morrislouis.org/paintings/veil-paintings2/du83, CR no. ML 4-53.
.....
- Bernhard Kerber, Bestände Onnasch, Neues Museum Weserburg, Berlin/Bremen 1992, p. 40.
- Re-View: Onnasch Collection, exhibition catalog, Hauser and Wirth, London/ New York 2014 (illustrated on pp. 174-175).

- **Morris Louis’ monumental “Veil Paintings” are icons of American Color Field Painting**
- **At his peak: In 1958, Louis created his mature, technically accomplished “Veil Paintings,” which he poured onto canvas**
- **Paintings from this group are in significant collections worldwide, including the Museum of Modern Art and the Whitney Museum of American Art in New York, and the Louisiana Museum of Modern Art in Humlebæk, Denmark**
- **Outstanding provenance: formerly part of the Graham Gund Collection, which includes key works of American post-war art**
- **International exhibition history: New York/London/Boston/Barcelona/Berlin**

Morris Louis and Helen Frankenthaler – From Seeker to Protagonist of American Color Field Painting

A year after the creation of “Dalet Vav,” Morris Louis, whose paintings have since become icons of American Color Field painting, suddenly rose to fame. One of the most pivotal moments in his career came when Clement Greenberg, an influential American art critic known for promoting and championing postwar abstraction, was deeply impressed by his “Veil Paintings” at an exhibition at French & Company in New York, and henceforth became Louis’s chief patron. At the time, Morris Louis was 46 years old and, tragically, had only three years left to live before his untimely death. Born in Baltimore, the artist graduated from the Maryland Institute of Fine and Applied Arts in 1932; however, his style remained somewhat disparate until 1953, drawing on figurative tendencies and eventually embracing Jackson Pollock’s Abstract Expressionism. Until 1953, however, Louis was still searching for his artistic voice, and it was only through a pivotal experience that he found his characteristic style: During a stay in New York City with his friend and fellow artist Kenneth Noland, Louis paid a visit to Helen Frankenthaler’s studio.





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

Frankenthaler’s New York studio was not just a place where they encountered the gestural painting style of Abstract Expressionism, but also the artist’s innovative “soak stain” technique. Greenberg encouraged what he saw as a promising artistic exchange among Morris Louis, his friend Kenneth Noland, and Helen Frankenthaler, the protagonist of Abstract Expressionism and Color Field Painting. Greenberg was once again proven right, for this exchange and the sight of Frankenthaler’s famous composition “Mountains and Sea” (1952, National Gallery of Art, Washington, D.C.), one of the first paintings in her famous “soak stain” technique, would leave a lasting impression not only on Kenneth Noland but also on Morris Louis. The artist had only partially soaked the almost 2.20 x 3 meter unprimed canvas surface with heavily diluted oil paint, and in this way had not applied the paint to the canvas, but instead blended the clearly visible fabric structure with the glazed paint. Frankenthaler’s technical achievement became a key artistic experience for Morris Louis, who immediately thereafter began his famous series of “Veil Paintings,” a series of works in which he spread heavily diluted acrylic paint in soft veils of color on the canvas, including the present work.

“Veil Paintings” – Louis’ iconic spatial representations of incorporeal color
Present-day art historians consider Louis’s “Veil Paintings,” primarily created in 1958/59, to be the crucial milestone and culmination of his

artistic career. They mark the beginning of his mature creative period, which lasted only 8 years and ended abruptly with his untimely death at 49 in 1962. In this concentrated phase, however, Louis created a powerful body of work with his wall-sized, gently poured color adventures on unprimed canvas: he liberated color and thus abstract painting from contours and fused the heavily diluted acrylic paint with the canvas by pouring it in an inimitably gentle and contourless manner, layer by layer. With these iconic pieces, Louis created an entirely new painterly aesthetic in which color extends into space in a pure, incorporeal, and auratic manner. These huge, mysteriously ethereal color worlds offer genuine, intense immersion in color and its infinite nuances, shades, and layers.

The present monumental work, “Dalet Vav,” formerly part of the collection of French race car driver Rene Dreyfuss and subsequently in the acclaimed Graham Gund Collection alongside works by Willem de Kooning and Franz Klein, among others, is furthermore fascinating for its subtly nuanced, natural color tones ranging from green and ocher to warm, earthy reds. Louis comes from a Russian-Jewish immigrant family, and so the Hebrew title “Dalet Vav” refers to a connection between the mundane and the spiritual, the physical and the intellectual, and can thus be read as a kind of symbol of Morris’s “Veil Paintings,” which transport us into an abstract, spiritually transcendent world on account of their captivating aura. Along with other



Morris Louis, Tet, 1958, acrylic on canvas, Museum of Modern Art, New York. © All Rights Reserved. Maryland College Institute of Art / VG Bild-Kunst, Bonn 2025

“Morris Louis created a singular late form of Abstract Expressionism, which he then radically transformed to prepare the ground for the reduced art of the 1960s. The luminous beauty of his mature paintings is more compelling and radical in its abstraction than any other work in American art.”

From the catalog of the Morris Louis exhibition at the Museum of Modern Art, New York

outstanding works from the Graham Gund Collection, “Dalet Vav” was on display in the exhibition “A Private Vision: Contemporary Art from the Graham Gund Collection” at the Museum of Fine Arts, Boston, in 1982. Since 1986, the compellingly subtle color world of “Dalet Vav” has been one of the highlights of a select private collection of outstanding American paintings.

With his visionary “Veil Paintings” — sensual and overwhelming in their monumental proportions — Louis made an essential contribution to American post-war art and contemporary abstraction. However, the tremendous public interest in Louis’s bold and fascinating new style of painting, as well as its international recognition, did not begin until after his early death in the 1960s and was also significantly shaped by Clement Greenberg in the years that followed. It was Greenberg who gave a

lecture on Louis’s 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 at the time stated: “Morris Louis created a unique late form of Abstract Expressionism, which he then radically transformed to prepare the way for the reduced art of the 1960s. The radiant, beautiful paintings of his mature period are more convincing and radical in their abstraction than any other work of American art. ‘At the height of his powers,’ wrote John Elderfield, Louis’s art achieved a sense of ‘liberation through the senses .. the state to which the best of modern painting aspires’ (quoted from: exhibition catalog Morris Louis, The Museum of Modern Art, New York 1986, blurb). It is therefore not surprising that Morris Louis’ outstanding creations are held in major museums and private collections from America to Japan, and that they are rarely offered on the European auction market. [JS]

TONY CRAGG

1949 Liverpool – lives and works in Wuppertal



Chain of Events. 2007.

Ply Wood.
Unique object.
Height: 278 cm (109.4 in). Plinth: 95 x 95 cm (37.4 x 37.4 in).

🕒 *Called up: December 5, 2025 – ca. 6.54 pm ± 20 min.*

€ 200.000 – 300.000 (R7/D/F)
\$ 232,000 – 348,000

PROVENANCE

- Marian Goodman Gallery, New York.
- Private collection, Miami.
- Private collection (acquired in 2017)
- Opera Gallery, Paris.
- Private collection, southern Germany.

From the beginning of his career, exploring the material world and its almost infinite artistic potential has been central to Tony Cragg’s work. His creations result from a nearly obsessive examination of the material itself. “There is nothing but material,” says Cragg [quoted from: Westdeutsche Zeitung online, April 3, 2019] and describes himself as a “radical materialist” [quoted from: Thaddaeus Ropac, <https://ropac.net/news/563-tony-cragg/>]. In the course of a five-decade career, he has used a wide variety of materials, most of them man-made, including plastic, fiberglass, plaster, stainless steel, as well as consumer goods, but also bronze, granite, wood, and, as in the monumental work “Chain of Events” offered here, plywood.“The reason I am so interested in plywood is that it’s a man-made material. Man-made materials are always inferior, so I try to give them another value, another quality.” (<https://artflyer.net/tony-cragg/>)

Through an intensive examination of materials—quality, surface texture, and shape— a quest for the perfect shape, the artist reveals his background in natural science and his interest in chemistry, physics, genetics, and engineering. He worked as a chemical laboratory technician for two years before studying art. Accordingly, nature remains the most important source of inspiration for his distinctive structures, especially the relationship and interplay between man and nature.

In the 1990s, his sculptures grew to monumental proportions, taking up more space. The artist began creating slender, column-like sculptures that reach for the sky, works that rank among his most sought-after pieces. Like the work offered here, “Chain of Events,” they resemble amorphous abstract forms that evoke organic growth, proliferating mushrooms, or backbones. Yet, they have a particular notion of concreteness that allows for a wide range of associations.

- **The beautiful, monumental sculpture offers ever-changing impressions from every angle**
- **In a multitude of wood layers, natural material, organic form, artistic design, skilled craftsmanship, space, and the viewer’s perspective combine to create an impressive, holistic sculptural concept**
- **Tony Cragg is one of the most successful contemporary sculptors**
- **His sculptures are on display in public spaces around the world, such as in the plaza of One Bangkok. They are also part of major museum collections, including the Museo Nacional Centro de Arte Reina Sofía, Madrid, the Tate Gallery, London, and the Museum of Contemporary Art, Los Angeles**

Many stacked, smoothly polished layers of wood in different colors are arranged to create curves, arches, and bulges, with the two intertwining structures rising like a climbing plant to form a perfect symbiosis of form and material. The result is a dynamic structure that defies the law of statics and balance, seemingly losing all sense of gravity and contradicting the laws of physics. The work evokes a sense of movement and inherent vitality, underscored by the title “Chain of Events” and the possible reference to evolution as a constant change and a successive ‘chain of events’.

British-born artist Tony Cragg, who has lived in Germany since 1977, has left his mark on international contemporary sculpture since the 1980s. He exhibited at Documenta 7 and 8 in Kassel in 1982 and 1987, respectively, and represented the United Kingdom at the Venice Biennale in 1988, the same year he won the prestigious Turner Prize.

His passion for the material was the subject of last year’s much-discussed exhibition “Tony Cragg. Please Touch!” at the Kunstpalast in Düsseldorf, in which visitors were encouraged to touch the fascinating works. Other significant exhibitions have recently been shown at, among others, the Musée du Louvre and the Centre George 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]



59

ASGER JORN

1914 Vejrum/Jutland – 1973 Aarhus



Une mime de rien (ou presque). 1967.

Oil on canvas.
Signed in the lower right. Signed, dated, and titled on the reverse of the canvas.
114 x 146 cm (44.8 x 57.4 in).

🕒 *Called up: December 5, 2025 – ca. 6.56 pm ± 20 min.*

€ 350.000 – 450.000 (R7/D/F)
\$ 406,000 – 522,000

- PROVENANCE
- Galerie Jeanne Bucher, Paris.
 - Galerie Jaeger Bucher, Paris (inherited from the above).
 - Private collection, northern Germany (acquired from the above in 2011).
- EXHIBITION
- Asger Jorn. Vers une peinture péremptoire, Galerie Jeanne Bucher, Paris, April 20 - May 20, 1967, cat. no. 8 (illustrated).
 - Asger Jorn, Kestner-Gesellschaft Hanover, Feb. 16 - March 18, 1973, cat. no. 79 (illustrated in color).
 - Asger Jorn, Carré d'Art – Musée des Beaux-Arts, Nîmes, April 30 - June 21, 1987, p. 66, cat. no. 50 (illustrated).
- LITERATURE
- Guy Atkins u. Troels Andersen, Asger Jorn. Die letzten Jahre: 1965–1973, vol. 3, CR no. 1724 (color illu. 166).
.....
 - Jacques Vallier, Asger Jorn. CLARTÉ, Mensuel des Étudiants communistes de France, Paris, no. 15, Jan./Feb. 1968, pp. 42ff. (illustrated).
 - Sotheby's, June 21, 2016, lot 144.

Asger Jorn on the Himmerland peninsula at P.V. Glob's house in Sebbersund, summer 1941, photo: Erik Thommersen. © 2025 Donation Jorn, Silkeborg



- **Asger Jorn – one of the most important figures of the European post-war avant-garde**
- **Masterpiece of gestural expressiveness, painterly density, passion, and impulsiveness**
- **“Une mime de rien (ou presque)”**: Asger Jorn, co-founder of the CoBrA group, redefined the pictorial concept
- **In 1959 and 1964, the artist participated in documenta II and III**
- **Paintings by Asger Jorn are part of the collections of the Centre Pompidou, Paris, the Tate Modern, London, the Kunsthalle Emden, the Guggenheim Museum, New York, the Museo Reina Sofía, Madrid, and the Museum Jorn, Silkeborg, among others**

Jorn’s pictures are conceived and created as paintings, which means they are fundamentally open, without any “recourse to content.” His titles are often brilliant tricks, collateral effects, and sometimes deliberate diversionary tactics. They describe nothing and do not help to shed light on the fascination of painterly events. As small poetic additions, they are instead to be understood as marginal maneuvers that distinguish the paintings and draw us into the confusing hustle and bustle of a distorted world. They are titled “Mr. Spökenkieker,” “Miss Stake,” “The Nine Swabians,” or “Come back soon, boy.”



In Munich at the end of 1965, Asger Jorn declared his large-format painting “Am Anfang war das Bild” (In the Beginning Was the Image, 200 x 300 cm) finished—a coup, painting as world, a statement that lives up to its title. This programmatic image is also a self-assurance of the status quo for a future that can only be secured through extensive practice. Jorn had reinvented himself through painting—at the height of his time, he was the most vital painter in all of Europe. In the summer of 1966, in the midst of the Swinging Sixties, he was finally able to spend months exclusively painting in London after years of wandering. Conroy Maddox, a Scottish surrealist, kindly gave him his studio. The paintings are now called “Turning Point,” “Stunted Forces,” and “We Shall All Be There.” They are colorful, wild, and furrowed; another programmatic painting, “The Situation of the Central Figure,” takes months to complete. Jorn is in full swing, pushing the canvases ahead of him. In October, the major exhibition “Recent Paintings” followed at Arthur Tooth & Sons in Haymarket, and in February 1967, another 20 works were shown at Lefebvre in New York, including “Very well indeed” and “Tale of timid terror.” This is followed by a show in Philadelphia, with one exhibition after another.

In the meantime, Jean Dubuffet had suggested that Jorn meet Jean-François Jaeger, the charismatic director of the Galerie Jeanne Bucher in Paris, to bolster the prestigious gallery’s roster of artists. The magnificent pavilion in Saint-Germain-des-Prés, on the right bank of the Seine, seemed to be the perfect place for the spirit of the moment. The young art dealer’s credo, “I don’t possess, I belong,” also appeared to Jorn as a promising vantage point for the future. In April, the spectacular exhibition opened on Rue de Seine—again, nothing but new paintings. The painting “Une mime de rien (ou presque)” became the centerpiece and set the tone. Max Loreau wrote the text for the catalog, “Vers une peinture péremptoire: Asger Jorn,” and made it unmistakably clear: “Jorn the Viking swings his brush like a club. You can’t talk about him without changing your vocabulary. Not just a word here and there, but from the ground up. That means [...] questioning principles before dealing with the details.”

In the multifocal imagery of “Une mime de rien (ou presque),” painting and title enter into a dialogue. It takes some practice to identify the “nouvelle défiguration,” and, to put it bluntly, we will not find clearly defined characters. The material —the “matière première” — the paint applied in various ways will not reveal them. A figuration, let’s say, has raised its ‘arms’—or are they wings? What is real?



Asger Jorn, In the Beginning Was the Image, 1965–66, oil on canvas, Canica Art Collection (Statens Museum for Kounst, Copenhagen). © VG Bild-Kunst, Bonn 2025

What does the “Mime de rien” promise?

The actor who presents this nothingness is, of course, also the “acteur en action,” even if what is to be shown consists precisely of the material that makes this “nothingness” visible and, through the “how” of the performance, brings everything into our imagination. The clever transformation of the phrase “nothing” into “almost nothing” then, in linguistic logic, in the symbolic exchange of representation and imagination, once again elevates nothingness to something, a barely describable “presque,” a “close to”—more of a question—hidden in parentheses.

And the mime speaks as an image and with the image – without words, literally like the pantomime Marcel Marceau as “Bip” or like the mimes who stand at the end of Michelangelo Antonioni’s magnificent film with their hands raised at the fence, after a “tennis match” without a ball and without rackets, confidently awaiting what is to come, a ball to play with that does not exist even in the reality of the film, but which David Hemmings, in the role of the photographer, picks up as a matter of course after a brief pause and throws over the fence with a heavy swing. The game continues... The film was shot in London in the summer of 1966. In the movie, “reality” is lost in the image structure of a possible enlargement. In the spring of 1967, “Blow-up” was released in Paris. Initially a sensation for cineastes, today it is a highlight of cinematic history – ou presque. [EH/AH]

“The truly ‘new’ is the unknown, the unrecognizable, chaos, ugliness.”

Asger Jorn, Plädoyer für die Form, Munich 1990, p. 58.



PIERO DORAZIO

1927 Rome – 2005 Perugia



Soffitto alla b.c. 1961/62.

Oil on canvas.
Signed, dated, and titled on the reverse. 195 x 163 cm (76.7 x 64.1 in). [CH]
Accompanied by a photo certificate issued by the Archivio Piero Dorazio on October 6, 2025. The work is documented in the Archivio Piero Dorazio, Milan.

 *Called up: December 5, 2025 – ca. 6:58 pm ± 20 min.*

€ 250.000 – 350.000 (R7/D/F)
\$ 290,000 – 406,000

PROVENANCE

- Galleria Il Milione, Milan (presumably on consignment, inscribed by hand on the stretcher).
- Private collection, Berlin.
- Private collection, Berlin (acquired from the above in 1986).

EXHIBITION

- Piero Dorazio, Galleria Martano, Turin, March 1970, cat. no. 9 (with the exhibition label on the stretcher).
- Metafisica del quotidiano, Galleria Comunale d'Arte Moderna, Bologna, June to September 1978 (with the exhibition label on the stretcher).
- Piero Dorazio. Opere dal 1947 al 1980, Comune di Trissino, Assessorato della cultura, August to September 1981 (with the exhibition label on the stretcher).



Piero Dorazio, 1965. Courtesy Archivio Piero Dorazio, Milan, photo: Vincenzo Pirozzi. © Piero Dorazio by SIAE 2025 / VG Bild-Kunst, Bonn 2025

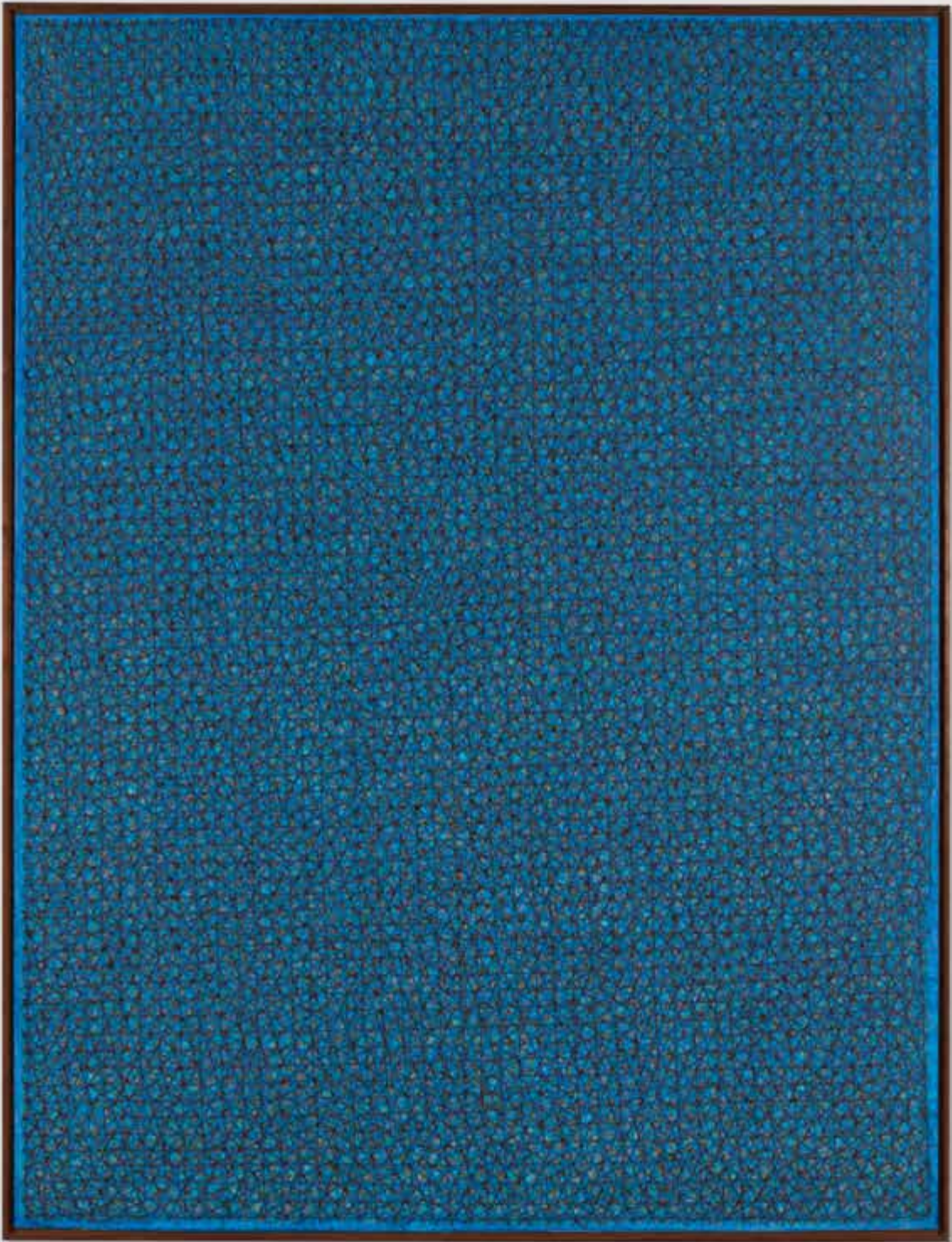
In the aftermath of the devastating events, horror, and destruction of World War II, European art underwent a period of profound upheaval and radical renewal in the 1950s and 1960s. Modernism, which had been “lost” during the war years, had to be revived and outdated attitudes had to be overcome: Lucio Fontana began slashing his canvases, Alberto Burri created relief-like material pictures from wood and iron, Piero Manzoni sewed his “Achromes,” Pierre Soulages explores black, Yves Klein elevates monochrome to art, Arnulf Rainer begins his “Übermalungen” (overpaintings), Otto Piene uses fire and smoke, Gerhard Richter paints ‘blurred’ pictures, and Piero Dorazio creates the first grid structures in 1959.

Like “Soffitto,” these works reflect their own creative process: they reveal layers of countless colored lines, carefully arranged in parallel, which occupy and organize the entire pictorial surface like a membrane, intersecting, overlapping, and ultimately forming a vibrant network structure that appears to be woven from color and light. Dorazio strives for order and structure, but not uniformity. His monochromaticity is

- **From Dorazio’s most sought-after creative period and unique on the auction market in terms of quality and size**
- **The early 1960s: the heyday of the international avant-garde**
- **Dorazio’s international breakthrough: in 1959, he participated in documenta II in Kassel and the 30th Venice Biennale in 1960**
- **Between Constructivism and Op Art: a complex, vibrant structure made up of a multitude of intersecting lines**
- **Impressions of light and shadow translated into a sensual, analytical visual world**
- **Today, paintings from this creative phase are part of international museum collections, including the Hirshhorn Museum (Smithsonian Institute), Washington, D.C., the Centre Pompidou, Paris, and the Museum of Modern Art, New York**
- **Part of an acclaimed private collection in Berlin for 40 years**

merely hinted at and negates itself when viewed more closely. Instead, the interplay of light, color, and close-meshed structure evokes a palpable liveliness and dynamism, even a poetic quality. The viewer is confronted with an abundance of visual signals, so that the eye no longer perceives the individual details, but only the overall effect and energy.

Color, light, structure, and vibration became key elements of his artistic work, components that were also found in the most important international artistic positions of the time. In terms of style, however, Piero Dorazio’s works are difficult to categorize. In the mid-1940s, he created his first abstract works. Yet, in the 1950s, he established an entirely new, absolutely unique, and radical visual language that brought him into the cultural centers and major venues of international postwar art, ultimately distinguishing him as one of the most significant representatives of European Abstract Art after World War II. In 1959, the artist participated in the second documenta, and in 1960, he had his own space at the 30th Venice Biennale. [CH]





WASSILY KANDINSKY

1866 Moscow – 1944 Neuilly-sur-Seine

Behauptend. 1926.

Oil on canvas.
Inscribed with the artist's monogram and dated "26" in the lower left. Inscribed with the artist's signet and the work number "No. 355" on the reverse of the canvas, as well as titled and inscribed with the dimensions on the stretcher. 45,5 x 53,3 cm (17.9 x 20.9 in).
Listed in the artist's inventory list II under number "355." Literature also mentions the work under the titles "Confirming" and "Asserting." [CH]

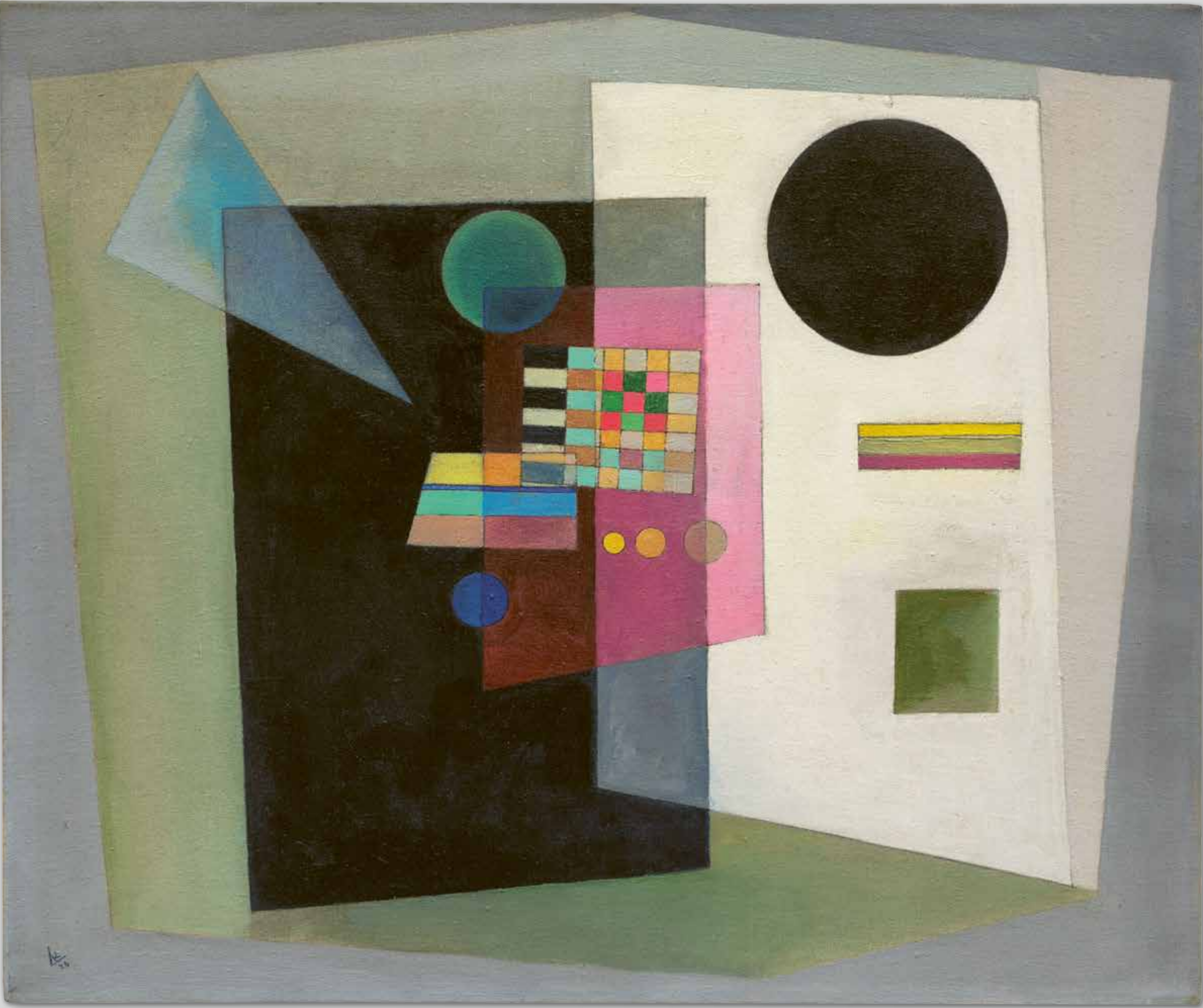
🕒 Called up: December 5, 2025 – ca. 7.00 pm ± 20 min.

€ 1.000.000 – 1.500.000 (R7/D)
\$ 1,160,000 – 1,740,000

- Part of the acclaimed collection of Solomon R. Guggenheim, New York, since 1936 (purchased directly from the artist)
- In the year it was made, Kandinsky taught a master class at the Bauhaus in Dessau
- In the same year, he published his groundbreaking treatise on abstract painting, "Point and Line to Plane."
- Featured in the 1930 exhibition series "The Blue Four," through which the art dealer Galka Scheyer established Kandinsky, Klee, Feininger, and Jawlensky on the American market
- Comparable works are in museum collections such as the Museum Folkwang, Essen, the Los Angeles County Museum of Art, and the Solomon R. Guggenheim Museum, New York
- Part of an acclaimed private collection in Berlin for 45 years

"Dear Mr. Kandinsky, [...] I wanted to let you know that I very much hope you will be in Dessau in the next few days. We are visiting only because of you, Mr. Guggenheim, his wife, and I, who love your great art so much. He owns The White Border, The Bright Picture, Black Lines, and other masterpieces of yours [...]. Mr. G. has met my friends Léger, Gleizes, Braque, Délaunay, Chagall, and Mondrian here, but he loves Bauer's and your paintings the most. You will meet a fine, great man who is passionate and open to all things great. A year ago, he was completely unfamiliar with this art, as one rarely sees good abstract art in New York."

Hilla von Rebay to Wassily Kandinsky, June 25, 1930, quoted from: Exhibition catalog Art of Tomorrow, Munich 2005, p. 91





PROVENANCE

- Solomon R. Guggenheim Collection (1861–1949), New York (acquired directly from the artist, no later than 1936).
- The Solomon R. Guggenheim Foundation, New York (as a foundation of the above in 1937, until 1964).
- Nathan Cummings Collection, New York (presumably acquired from the above in 1964; Sotheby's, London).
- James Goodman Gallery, New York.
- Private collection, Berlin (acquired from the above in 1980).

EXHIBITION

- The Blue Four. Kandinsky, Braxton Gallery, Los Angeles, March 1–15, 1930, cat. no. 11.
- Solomon R. Guggenheim Collection of Non-objective Paintings, Gibbes Memorial Art Gallery, Charleston, March 1–April 12, 1936, cat. no. 83 (illustrated in black and white, with the exhibition label on the stretcher).
- Solomon R. Guggenheim Collection of Non-objective Paintings, Philadelphia Art Alliance, Philadelphia, February 8–28, 1937, cat. no. 95 (illustrated in black and white).
- Solomon R. Guggenheim Collection of Non-objective Paintings, Gibbes Art Gallery, Charleston, March 7–April 17, 1938, cat. no. 126 (illustrated in black and white).
- Art of Tomorrow, Museum of Non-Objective Painting, New York, Juni 1939, cat. no. 280 (illustrated in black and white).
- Memorial Exhibition, Museum of Non-Objective Painting, New York, March 15–May 15, 1945, cat. no. 92 (illustrated).
- Selections from the Nathan Cummings Collection, National Gallery of Art, Washington, D.C., June 27–September 7, 1970, cat. no. 27 (illustrated).
- Major Works from the Collection of Nathan Cummings, Art Institute of Chicago, October 1973, cat. no. 61 (illustrated in color).

LITERATURE

- Hans Konrad Roethel, Jean K. Benjamin, Kandinsky. Catalogue raisonn  of oil paintings, vol. 2: 1916–1944, Munich 1984, p. 741, CR no. 799 (illustrated in black and white).
-
- Hilla Rebay (ed.), Solomon R. Guggenheim Collection of Non-objective Paintings, New York 1936 (illustrated in black and white and titled “Confirming”).
- Hilla Rebay (ed.), Second Expanded Catalog of the Solomon R. Guggenheim Collection of Non-objective Paintings, New York 1937, p. 35, cat. no. 95 (illustrated in black and white and titled “Confirming”).
- Hilla Rebay (ed.), Third Expanded Catalog of the Solomon R. Guggenheim Collection of Non-Objective Paintings, New York 1938, cat. no. 126 (illustrated in black and white and titled “Confirming”).
- Hilla Rebay (ed.), Art of Tomorrow. Fifth Catalog of the Solomon R. Guggenheim Collection of Non-Objective Paintings, New York 1939, cat. no. 280 (illustrated in black and white and titled “Confirming”).
- Will Grohmann, Wassily Kandinsky. Leben und Werk, New York 1958, cat. no. 231, p. 336 (illustrated in black and white on p. 368).
- Sotheby's, London, June 30, 1964, lot 20 (illustrated).
- Michel Conil La Coste, Kandinsky, New York 1979, p. 70 (illustrated in color).

Kandinsky at the Bauhaus in Weimar and Dessau

When Wassily Kandinsky began teaching at the Bauhaus in Weimar in July 1922, he was put in charge of parts of the introductory curriculum. He taught Analytical Drawing, the preliminary course Abstract Form Elements, and Color Theory, and also headed up the mural painting workshop. At a later point, he also oversaw the painting department. In the mid-1920s, the Bauhaus relocated from Weimar to Dessau, and Nina and Wassily Kandinsky moved into one of the newly completed master houses, a duplex they shared with the Klees, with whom they maintained a lifelong, very close friendship and artistic connection. In Dessau, Kandinsky experienced an extremely creative phase, working on new and radical artistic approaches that still identify him as a pioneer of abstract painting to this day.

Kandinsky’s Geometric Abstraction

“After the dramatic phase that lasted from 1910 to 1919, the constructive phase commenced. The pictures had a clear structure and were reminiscent of architecture, which is why we also refer to the period that began during the Weimar era as his architectural epoch. The years between 1925 and 1928 saw his so-called epoch of circles.” (Nina Kandinsky, Kandinsky at the Bauhaus, Halle/Saale 2008, p. 76)

Inspired by Russian Constructivism, Kandinsky changed his expressive pre-war style by the early 1920s. Using a significantly lighter palette, his forms became more geometric: his repertoire of shapes began to include circles, squares, triangles, arrow shapes, line clusters, check-board structures, and symbols. Sharper contours replaced soft edges. He himself described this new direction as “cool abstraction” and published an article on the subject in Cicerone in 1925. His new structures float freely in space, intersecting and penetrating one another or grouping themselves around an imaginary center. He created highly complex compositions boasting a multitude of shapes and colors.” (Wassily Kandinsky, in: Der Cicerone, issue 17, 1925, p. 647) Arguably influenced by essential impulses from the Dutch artists’ association De Stijl, represented at the Bauhaus in Weimar by Theo van Doesburg (1883-1931), Kandinsky and his Bauhaus colleagues began to focus intensively on the square in their artwork from the early 1920s onwards. Kandinsky used geometric shapes as an integral part of his abstract compositions, particularly in his exploration of color and its correlation with the shapes assigned to it. He regarded surface and space, shape and color as inevitably linked: no element can exist without the other.



Vasily Kandinsky, Nina Kandinsky, Georg Muche, Paul Klee and Walter Gropius at the official opening of the new Bauhaus building in Dessau, 1926. photo: Walter Obschonka.

“For thousands of years astronomers, as well as laymen, believed that the earth was the center of the universe, around which all other planets revolved. [...] For an even longer period of time there was a belief that the object in painting was the center around which art must move. Artists of the Twentieth Century have discovered that the object is just as far from being the center of art as the earth is from being the focal point of the universe.”

Hilla von Rebay, advisor to the Solomon R. Guggenheim Collection and director of the Museum of Non-Objective Painting (now the Solomon R. Guggenheim Museum), in: Exhibition catalog Solomon R. Guggenheim Collection of Non-objective Paintings, Gibbes Memorial Art Gallery, Charleston 1936, quoted from: <https://www.guggenheim.org/articles/checklist/the-first-fiv>

Asserting - Affirming - Confirming

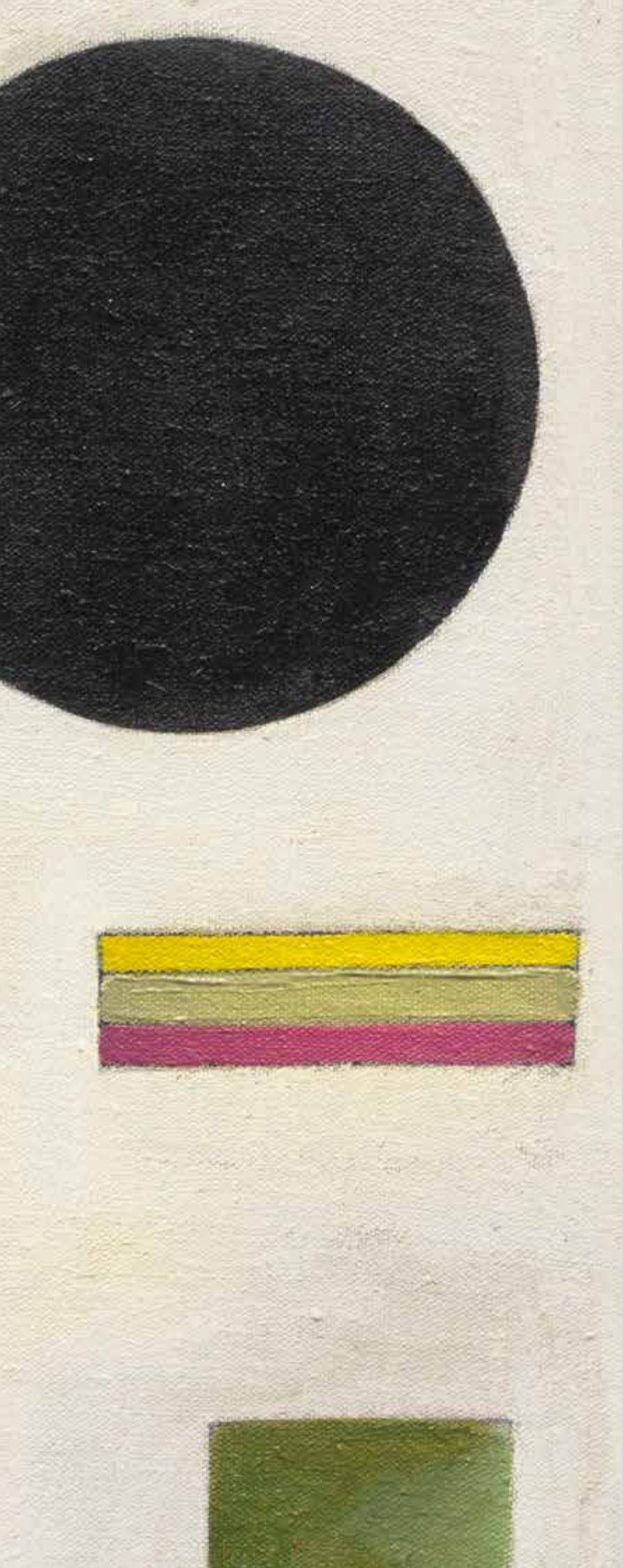
“Asserting” [literature also mentions it as “Affirming” and “Confirming”] reflects the elements Kandinsky describes in his work “Point and Line to Plane,” which he had published earlier that year.

His reflections on the artistic means of abstract painting, the main elements of his formal language, their expression, and their psychological effect become clearly evident in this well-conceived and precisely drafted composition. On the one hand, the painting visualizes Kandinsky’s view that the question of form is based on the correct relationship between the three primary surface forms: Within several clearly defined surfaces that are generous in size and partially overlap, Kandinsky arranged smaller and larger variants of the classic geometric shapes of circles, rectangles, squares, and triangles that transforms into stripes and checkerboard patterns. Shapes and surfaces appear at distinct angles to create a sense of space.

Both the work’s composition and forms and colors reveal a particular clarity and a sense of order and balance characteristic of the Bauhaus philosophy, and which cannot be attributed to many other works. This effect is accentuated by the clear, varied contrasts that Kandinsky uses here. A strong light-dark contrast organizes the surface of the picture. At the same time, the center is inhabited by small quantities of complementary contrasts—red next to green, violet next to yellow—and quality contrasts, where pure, bright colors stand alongside muted, duller colors. On closer inspection, the entire representation ultimately appears to be a masterpiece of color theory: Kandinsky uses contrasts, shades, and saturations, allowing areas of color and shapes to overlap and creating the exact resulting mixed colors at the intersections.

Another fundamental concern of the Bauhaus artists at that time was the representation of movement. Arrows, triangles, and diagonals are used to evoke the impression of momentum and direction. In “Behauptend” (Assertive), Kandinsky uses the triangle like an arrow, creating a dynamic movement from the outside to the inside, guiding the viewer’s eye towards the center of the picture like a signpost. Not only Kandinsky’s own explorations of the fundamental artistic elements of color and form and their interrelationships, but also the artistic themes and principles present throughout the Bauhaus movement, merge to form a greater whole in this work.

Herbert Bayer (ed.), Bauhausbücher 9: Vasily Kandinsky, Punkt und Linie zu Fläche, Leipzig 1926 (published in English in 1947 by The Salomon R. Guggenheim Foundation).



Irene Rothschild Guggenheim, Vasily Kandinsky, Hilla von Rebay and Solomon R. Guggenheim, July 7, 1930, Hilla von Rebay Foundation Archive. © bpk / CNAC-MNAM, Fonds Kandinsky

The beginning of the legendary Solomon R. Guggenheim Collection, New York

The names Solomon R. Guggenheim and Wassily Kandinsky have always been closely linked. The two men maintained frequent exchange throughout their lives, but it was the German artist Hilla Rebay von Ehrenwiesen who originally introduced them. She was the one who advised Guggenheim on his plan to build an extensive collection of modern art and introduced the industrialist to the artist.

In 1916, Hilla Rebay von Ehrenwiesen became acquainted with Kandinsky’s art through, among other things, his essay “Concerning the Spiritual in Art.” At that time, she was already intensively engaged with the European avant-garde.

It was through her influence that Guggenheim became interested in the works of contemporary artists for the first time, particularly in non-objective, non-figurative, or abstract art with no reference to the real world, such as the then completely novel works of Wassily Kandinsky or those of Rebay’s former lover Rudolf Bauer, but also of Robert Delaunay and László Moholy-Nagy. “They weren’t collecting what was fashionable, what was accepted, but seeking out art that was different.” (Guggenheim-Kuratorin Megan Fontanella, zit. nach: Caitlin Dover, The Makers of the Guggenheim, Feb. 2, 2017, <https://www.guggenheim.org/articles/checklist/the-makers-of-the-guggenheim>)

Guggenheim selbst erklärt: “Everybody was telling me that this modern stuff was the bunk. So as I’ve always been interested in things that people told me were the bunk, I decided that therefore there must be beauty in modern art. I got to feel those pictures so deeply that I wanted them to live with me.” (Quoted from: <https://www.guggenheim.org/about-us/history/solomon-r-guggenheim>)

Hilla von Rebay and Solomon R. Guggenheim purchased the first paintings by Wassily Kandinsky in 1929. The following year, von Rebay wrote to the artist: “Dear Mr. Kandinsky, [...] I wanted to let you know that I very much hope you will be in Dessau in the next few days. We are visiting only because of you, Mr. Guggenheim, his wife, and I, who love your great art so much. He owns The White Border, The Bright Picture, Black Lines, and other masterpieces of yours [...]. Mr. G. has met my friends Léger, Gleizes, Braque, Délaunay, Chagall, and Mondrian here, but he loves Bauer’s and your paintings the most. You will meet a fine, great man who is passionate and open to all things great. A year ago, he was completely unfamiliar with this art, as one rarely sees good abstract art in New York.” (Hilla von Rebay to Wassily Kandinsky, June 25, 1930, quoted from: Exhibition catalog Art of Tomorrow, Munich 2005, p. 91)

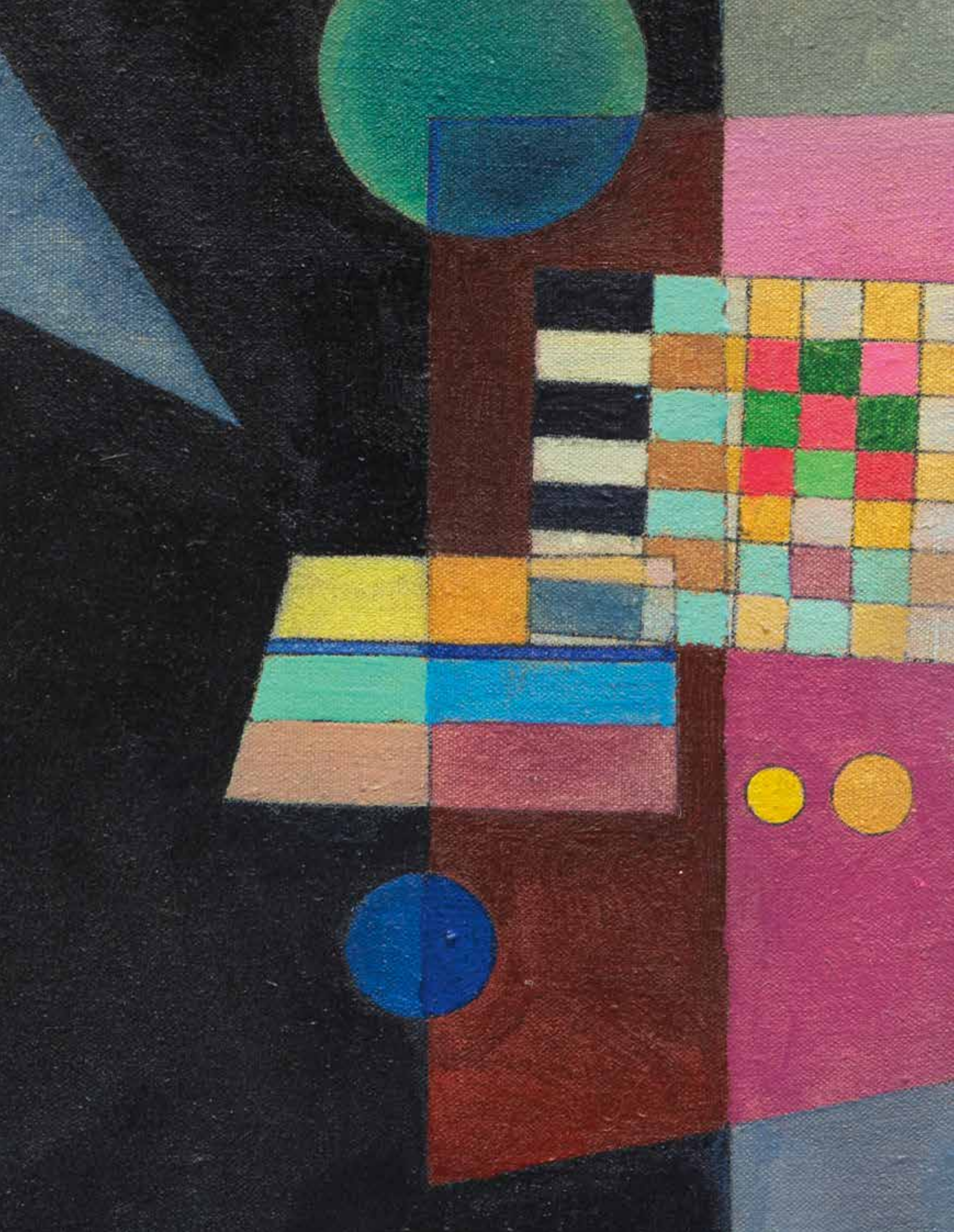
As planned, the Guggenheims and Hilla von Rebay set off on an art trip to Europe in the summer of 1930. On July 7, they visited the Kandinskys in Dessau. Kandinsky gave Guggenheim a copy of his recently published book “Point and Line to Plane,” and Guggenheim immediately purchased four of the artist’s paintings. Years later, Nina Kandinsky would recall their first meeting: “Guggenheim was an imposing figure, a cultured and modest gentleman.” (Nina Kandinsky, 1976, quoted in: *ibid.*, p. 92) After the NSDAP seized power and the Bauhaus was closed in 1933, Nina and Wassily Kandinsky moved to France, where they settled in the Paris suburb of Neuilly-sur-Seine. During the summers of 1935 and 1936, Guggenheim and Rebay revisited them and acquired several more paintings, presumably also the present painting, which can be found on a list of works with the French heading “Collection de Mr. S. R. Guggenheim, New York” and also on a handwritten list with a note in French: “Gugg-*-*Foundation acheté direct. chez moi [Gugg-*-*Foundation purchased directly from me]” (Bibliothèque Kandinsky, Musée National d’Art Moderne, Centre Georges Pompidou, Paris).

Further purchases were made in the 1930s and 1940s. The Guggenheims exhibited part of their impressive collection in their spacious suites at the Plaza Hotel. Other works were housed in their country house, Trilora Court, in Sands Point, Long Island. However, it soon became apparent that the manner of presentation was no longer appropriate for the quality of the works on display. Rebay soon organized the first

Vasily Kandinsky, hand-written list of works, incl. “Behauptend”, ca. 1937, Bibliothèque Kandinsky, Centre Pompidou, Paris.
© bpk / CNAC-MNAM, Fonds Kandinsky

traveling museum exhibition of the works that form the foundation of the Guggenheim Collection: beginning in 1936, they were on display at the Gibbes Memorial Art Gallery (now the Gibbes Museum of Art) in Charleston, South Carolina, the Philadelphia Art Alliance, and, in 1939, the Baltimore Museum of Art. “Assertive” was also included in this critical “tour,” which was accompanied by five comprehensive catalogs, now known in the history of the collection as “The First Five Books.” In 1939, the Guggenheim Foundation, now led by Rebay as curator and director, finally found a permanent home: the Museum of Non-Objective Painting, which became the precursor to today’s Guggenheim Museum. Since 1952, it has functioned as the Solomon R. Guggenheim Museum, and since 1959, it has been housed in the world-famous building on the Upper East Side designed by Frank Lloyd Wright.

In addition to numerous large-format paintings, some of which are still in the Guggenheim Foundation today, “Behauptend” (Assertive) from the 1930s is a key piece in this legendary collection and in the history of one of the world’s leading museums. [CH]



Homage to the Square: Tenacious. 1969.

Oil on fibreboard.
Monogrammed and dated in the lower right. Signed, dated, and titled “Study for Homage to the Square: Tenacious” on the reverse, along with the dimensions and notes on the composition’s color scheme. 60,6 x 60,6 cm (23.8 x 23.8 in). [JS]
The painting is registered in the archive of the Josef and Anni Albers Foundation, Bethany, Connecticut, under the number JAAF 1969.130. The work will be included in the forthcoming catalogue raisonné.

🕒 *Called up: December 5, 2025 – ca. 7.02 pm ± 20 min.*

€ 300.000 – 400.000 (R7/F)
\$ 348,000 – 464,000

PROVENANCE

- Lee V. Eastman Collection, New York (until 1991, acquired directly from the artist).
- Lee V. Eastman Trust, New York (until 2006, labeled on the reverse).
- Private collection, USA (acquired from the aforementioned in 2006, Christie’s, New York).

EXHIBITION

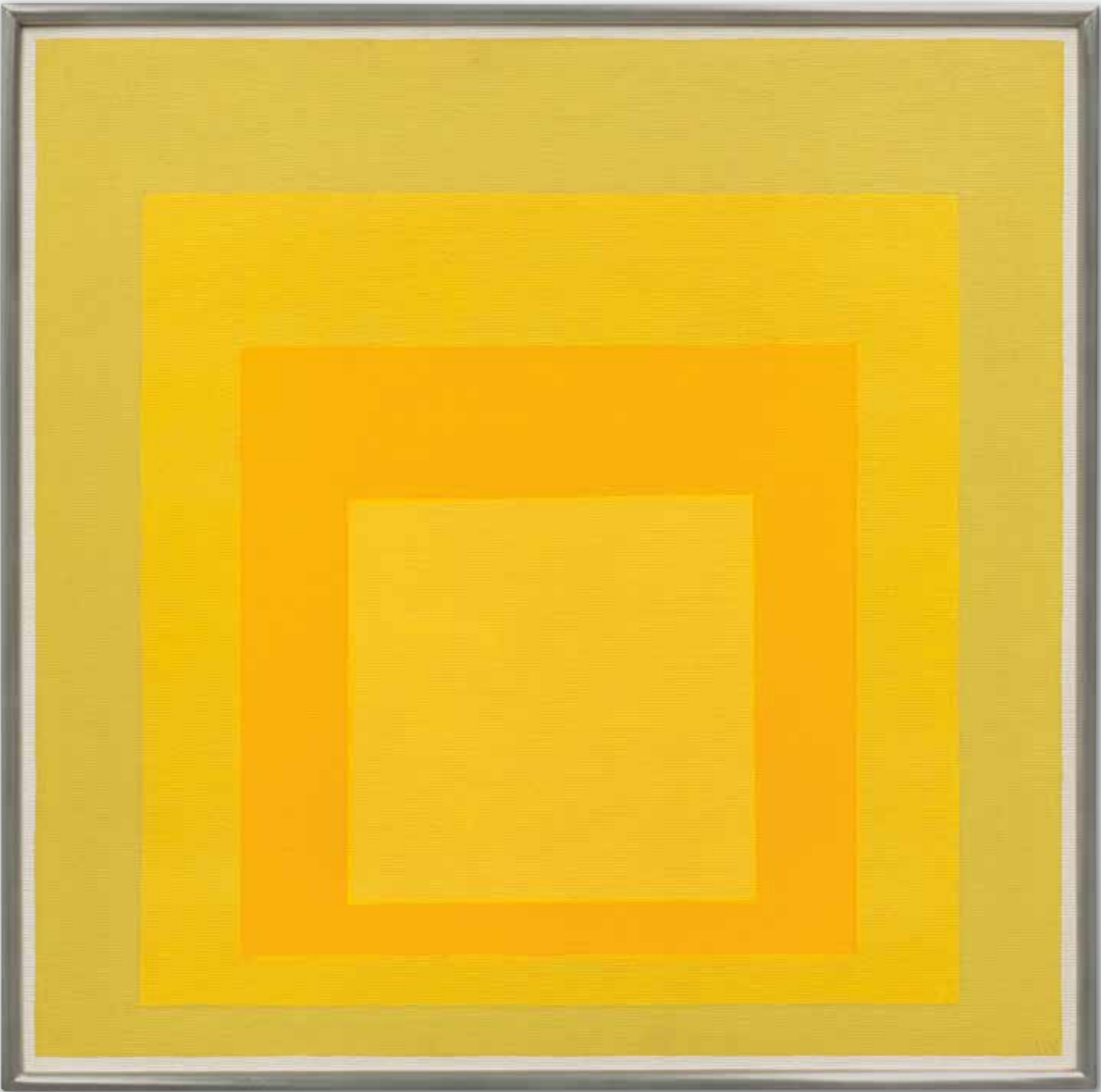
- Josef Albers. A Retrospective, Solomon R. Guggenheim Museum, New York, March 23–May 29, 1988, Staatliche Kunsthalle, Baden-Baden, June 12–July 24, 1988; Bauhaus Archive, Berlin, August 10–October 2, 1988, p. 268, cat. no. 225 (illustrated, with the exhibition labels on the reverse).

LITERATURE

- Christie’s, New York, 1659. Auction, Postwar and Contemporary, May 10, 2006, Lot 177 (illustrated).

- **From the series “Homage to the Square,” internationally regarded as one of the most important works of abstract painting**
- **Inspired by the pre-Columbian architecture of the Maya and Aztecs, Bauhaus artist Albers developed his characteristic formal language**
- **“Homage to the Square: Tenacious”: a subtly nuanced composition in bright sunny yellow**
- **The painting was part of the major Albers retrospective at the Solomon R. Guggenheim Museum, New York, in 1988**
- **Excellent provenance: From the collection of Lee Eastman, New York, friend and patron of the artist, with works by Albers, de Kooning, and Giacometti**
- **Other paintings from the famous series can be found in, among others, the Museum of Modern Art and the Solomon R. Guggenheim Museum, New York, as well as the Tate Modern, London**

The Interaction of Color – Josef Albers’ “Homage to the Square”: The significance of Josef Albers’ radically reduced formal language for post-war Abstraction cannot be overstated. In the 1920s and 1930s, Albers, along with Wassily Kandinsky, taught at the Bauhaus, first in Weimar and subsequently in Dessau, until the world-renowned art and architecture school was shut down by the Nazis in 1933. Kandinsky, whose abstract painting was defamed as “degenerate” by their cultural ideology, left Germany and went to Paris, where he died in 1944. Albers, only in his mid-forties at the time, fled to America with his wife, Anni, and, following a recommendation, accepted a teaching position at the newly founded Black Mountain College in North Carolina, which is now considered one of the most pioneering art schools for abstract painting. Albers taught at Black Mountain College until 1949, where his students included Robert Rauschenberg, Donald Judd, Kenneth Noland, and others who would later become the most important protagonists of American post-war Modernism. In 1935, he traveled to Mexico for the first time. In the years that followed, he increasingly developed his



“In visual perception a color is almost never seen as it really is – as it physically is. This fact makes color the most relative medium in art.”

Josef Albers, Interaction of Color, introduction, Yale University Press 1963.

characteristic, highly reduced formal language under the influence of the geometric structures of pre-Columbian architecture, which Albers and his wife, Anni, captured in many black-and-white photographs. In 1950, he finally reached a decisive turning point: Albers began his famous last series of works, “Homage to the Square,” which is today regarded as his most important. In these works, which he titled “Studies for Homage to the Square” to describe their particularly experimental character in terms of the effect of color, Albers achieved a maximum concentration of means and expressiveness. These works rank among the most critical positions in abstract painting and can be found in the most prestigious international museum collections, including the Museum of Modern Art and the Guggenheim Museum in New York, as well as the Tate Modern in London.



Exhibition view “Josef Albers in Mexico”, Guggenheim Museum, New York, November 2017–April 2018, featuring paintings from the “Homage to the Square” series. © VG Bild-Kunst, Bonn 2025



Joseph Albers with the Albers family car, Teotihuacan, Mexico, 1936
© 2025 The Josef and Anni Albers Foundation/Artist Rights Society, New York.

Anni Albers in Mexico, c. 1936-39, photo: Josef Albers.
© 2025 The Josef and Anni Albers Foundation/Artist Rights Society, New York.



Albers always began his minimalist concept on a square painting surface, using three or four overlapping squares of varying sizes, which he arranged in a compelling interplay not only in terms of form but also in terms of their subtly nuanced colors. Albers applied the colors—as in the present glowing sunny yellow composition with the evocative subtitle “Tenacious”—in fascinating perfection, unmixed and directly from the tube, with small spatulas on the painting surface. Through the individual relationship of the colors to one another, their specific tones and intensity, Albers created captivating color interactions: “In visual perception, a color is rarely seen as it really is—as it physically is. This fact makes color the most relative medium in art.” (Josef Albers, in: *Interaction of Color*, Introduction, Yale University Press 1963) The influence of this outstanding last series of works on American art, particularly on Minimal Art, Hard Edge, and Color Field Painting produced by artists such as Donald Judd, Kenneth Noland, and Frank Stella, is considerable. The artist sold the present composition “Study for Homage to the Square: Tenacious” directly to the renowned New York collection of Lee Eastman, which also comprises works by de Kooning and Giacometti. In 1988, it was chosen for the grand Albers retrospective at the Guggenheim Museum in New York, marking the artist’s 100th birthday. [JS]

PAUL KLEE

1879 Munichbuchsee (Switzerland) – 1940 Muralto/Locarno



Westöstliche Bauten. 1928.

Watercolor, laid on cardboard, top and bottom with a margin stripe colored in gouache. Signed in the lower right. 37,5 x 26,8 cm (14.7 x 10.5 in). The cardboard has been trimmed, resulting in the loss of the inscription. Originally inscribed on the cardboard in the lower left: “1928.O.3” - in the lower right: “Westöstliche Bauten” (West-Eastern Buildings) - in the lower left: “III”.

🕒 Called up: December 5, 2025 – ca. 7.04 pm ± 20 min.

€ 150.000 – 250.000 (R7/D)
\$ 174,000 – 290,000

PROVENANCE

- Hugo Erfurth Collection, Dresden/Cologne (from 1928).
- C. Huber Collection, no location specified (until 1940: Gutekunst & Klipstein).
- Curt Valentin (Buchholz Gallery, Valentin Gallery), Berlin/New York (acquired from the above in 1940).
- Mildred and Kenneth Parker, Janesville (acquired in 1964 at the latest).
- Jane Watrous Verlaine, Florida (probably acquired from the above).
- Heinz Berggruen, Paris/Berlin (acquired in 1992, Sotheby’s, New York).
- Galerie Michael Haas, Berlin.
- Private collection, Berlin (acquired in 1993).

EXHIBITION

- Beaudin, Braque, Gris, Klee, Léger, Masson, Picasso. Buchholz Gallery, Curt Valentin, New York, April 7–26, 1941, no. 24
- Paintings by Paul Klee and Mobiles and Stables by Alexander Calder. Compiled by the Cincinnati Modern Art Society, Cincinnati Art Museum, April 7–May 3, 1942.
- Paul Klee. Museum of Art, Baltimore, March 16–April 25, 1943 (checklist only, no catalog).
- Wisconsin Collects. Milwaukee Art Center, Milwaukee, WI, September 24–October 25, 1964, no. 129.

LITERATURE

- Paul Klee Foundation, Kunstmuseum Bern (ed.), Paul Klee. Catalogue raisonné. 1883-1940, 9 vols., Bern 1998-2003, vol. 5, CR no. 4594 (illustrated in black and white).
.....
- Gutekunst & Klipstein, Bern, Kolorierte Schweizer Stiche. Aquarelle und Handzeichnungen. Neuzeitliche Schweizer Graphik. Moderne Graphik., December 5-7, 1940, lot 802 (illustrated).
- Will Grohmann, Paul Klee, Stuttgart 1954, pp. 275f.
- Sotheby’s, New York, November 11, 1992, lot 179A (illustrated in color).
- Villa Grisebach, Berlin, 31st auction, June 4, 1993, lot 33 (illustrated in color).
- Wolfgang Kersten and Osamu Okuda, Paul Klee. Im Zeichen der Teilung, Stuttgart 1995 (illustrated on p. 356).
- Shelly Cordulack, Navigating Klee, in: Pantheon 56th year 1998, p. 145.
- Modern Times – Paul Klee in the 1920s. In: Ex. catalog Paul Klee. Konstruktion des Geheimnisses, Pinakothek der Moderne, Munich, March 1–June 10, 2018, pp. 146–165, p. 149 note 9.

- Aesthetic clarity and emotional depth
- From the Dessau Bauhaus period
- A prime example of Paul Klee’s analytical approach to design
- One of the famous “fragmented pictures.”
- Significant provenance: in 1928 in the collection of portrait photographer Hugo Erfurth
- Part of an acclaimed private collection in Berlin for over 30 years

“Westöstliche Bauten” (West-Eastern Buildings) – part of the “Fragmented Works”

The “Westöstliche Bauten” combine several aspects of the art of one of the 20th century’s most important artists. The sheet was created in 1928. In 1926, Paul Klee and the Bauhaus relocated to Dessau, where he could work in a more private environment than in Weimar, as the master’s house provided him with a private studio. In Dessau, Klee worked on several pieces simultaneously. Structures and designs developed in parallel, intersecting and influencing each other. Our sheet is part of the “Fragmentierte Werke” (Fragmented Works) group, which comprises around 250 works from 1905 to 1940. Klee’s practice of dividing his works and grouping them as individual pieces or in new combinations was extensively explored in the 1995 exhibition, “Paul Klee. Im Zeichen der Teilung” (Paul Klee. In the Sign of Division), curated by Wolfgang Kersten and Osamu Okuda. These divided pictures are an essential reference to Paul Klee’s practice of systematically curating his own work. The counterpart corresponding to our sheet is titled “Mar-jamshausen” (CR no. 4595).

Theory and practice in harmony

The “Westöstliche Bauten” is a fantastic view of a dreamy, imaginary place. The buildings are composed of squares of various sizes, grouped and shaded in different colors. Some groups shine brightly, others retreat into a subtle green, with a bright blue sky above. Paul Klee discovered this different, “Eastern” architecture on his travels to Tunis in 1914 and to Egypt at the end of 1928. Since his legendary trip to Tunis, the impressions he gained there have repeatedly found their way into his works. Klee had already discovered the significant influence of Islamic design on European architecture during his first trip to southern Italy in 1902. “Westöstliche Bauten” is one of Paul Klee’s “square paintings,” a series of works he painted from around 1914 until his death. These works are composed exclusively of rectangular color fields. Paul Klee combines the rich variety of forms found in the West with those found in the East through a unifying structure of colors and varying square shapes. [EH]



64

SAM FRANCIS

1923 San Mateo/California – 1994 Santa Monica/California



Fragment of pure land. 1959.

Watercolor.
Monogrammed in the lower right and left of the blue field. Signed, dated “Jan. 1959,” and titled on the reverse.
On wove paper. 66,5 x 100 cm (26.1 x 39.3 in).

The work is registered at the Sam Francis Foundation, Glendale, California, under the number “SF59-112” and is listed in the online catalogue raisonné.

 *Called up: December 5, 2025 – ca. 7.06 pm ± 20 min.*

€ 150.000 – 250.000 (R7/D/F)

\$ 174,000 – 290,000

PROVENANCE

- Zoe Dusanne Gallery, Seattle.
- Private collection, Seattle (acquired from the above in 1959).
- Galerie Beyeler, Basel.
- Art dealer Dr. Ewald Rathke, Frankfurt.
- Private collection, southern Germany (since then in family ownership).

EXHIBITION

- Sam Francis: Works on Paper, Zoe Dusanne Gallery, Seattle, April 29–May 30, 1959. Cat. no. 5.
- 20th Century Paintings from the Collections of the State of Washington, Gallery of Modern Art, Washington / Seattle Art Museum, Seattle, 1966.
- Tribute to Zoe Dusanne, Seattle Art Museum, Seattle, March 24–May 8, 1977
- Sam Francis: Works on Paper 1948–1959, Maxwell Davidson Gallery, New York, April 24–June 5, 1979.

- **Sam Francis is one of the most important representatives of Action Painting**
- **Born in Tokyo, Japanese art and culture play an essential role in the artist’s oeuvre**
- **Sam Francis dedicated his work to a more lyrical form of Abstract Expressionism rather than the spontaneous impulse of Action Painting**
- **Works from 1958 and 1959 are among the most sought-after on the international auction market**



Before Sam Francis found his artistic calling, he studied botany, medicine, and psychology at the University of California, Berkeley, in the early 1940s. He enrolled in the US Air Force for the last two years of the war. He suffered serious injuries in a crash, but during extended stays in military hospitals and clinics, he discovered painting. After his recovery, he returned to Berkeley, where he studied fine arts from 1948 to 1950. During this time, he came into contact with the art of the Abstract Expressionists, including Mark Rothko, Arshile Gorky, and Clifford Still.

After completing his studies, Francis moved to Paris, where he established contacts with several other artists. During this Parisian phase, he developed his distinctive technique: colors stream onto the canvas in rivulets of varying thickness and blend into large, expressive color fields. In 1957, Francis embarked on a trip around the world that took him to Japan—a stay that had a lasting impact on him and his art. He was inspired by traditional painting techniques, particularly by the use of thin layers of paint and the deliberate integration of large empty

spaces to create a sense of openness. These elements became a central component of his artistic expression. While in Japan, he also created his first large-format murals, and, in 1959, he produced the present work, “Fragment of Pure Land”. Using overlapping patches of color—some glazed, some opaque, sometimes densely packed, sometimes generously distributed—Francis composed a complex color architecture. Various shades of blue meet red and yellow accents, while yellow and green areas fan out and take up the dominant blue. The empty spaces

also gain an independent meaning, and the composition unfolds its tension through the interplay between symmetrical order and dynamic color distribution. The aesthetic quality of this multi-layered work is extraordinary: it offers the viewer both meditative calm and lively vibrancy. This corresponds to Francis’ lyrical variation on Abstract Expressionism, in which the focus is less on the impulsive act of Action Painting than on the poetic effect of color composition—an approach that “Fragment of Pure Land” impressively illustrates. [AW]

Marsyas III (abgenommener Schächer). 1964.

Yellowish Untersberg Marble.
227 x 82 x 51 cm (89.3 x 32.2 x 20 in).
From the subject area: Meat market hall creatures/religion.

 *Called up: December 5, 2025 — ca. 7.08 pm ± 20 min.*

€ 100.000 — 150.000 (R7/D/F)
\$ 116,000 — 174,000

PROVENANCE

· Private collection of Dr. Freerk Valentien, Stuttgart (acquired directly from teh artist).

EXHIBITION

· 32nd Venice Biennale, Austrian Pavilion, June 20—October 18, 1964 (1st version)
· Alfred Hrdlicka. Schonungslos, Unteres Belvedere, Schloss des Prinzen Eugen von Savoyen, Vienna, June 23-September 19, 2010, cat. no. XVI (illustrated).

LITERATURE

· Michael Lewin, Alfred Hrdlicka. Das Gesamtwerk Bildhauerei, vol. I, Vienna 1987, CR no. 67 (illustrated).
· Michael Lewin, Alfred Hrdlicka. Das Gesamtwerk Bildhauerei, vol. IV, Vienna 1987, p. 46 no. 18, p. 56 no. 22, p. 82 no. 49, p. 153 no. 111.

Alfred Hrdlicka is one of the most important Austrian sculptors of the post-war period. The sculpture “Marsyas III (Abgenommener Schächer)” (Marsyas III (Crucified Thief)), created in 1964, is part of one of Alfred Hrdlicka’s central groups of works and marks an essential point in the artist’s early creative phase. By combining the ancient myth of Marsyas with the Christian motif of the thief taken down from the cross, Hrdlicka opens up a complex iconographic and metaphorical space that elevates the suffering of the individual to a universal symbol of human existence. In Christian tradition, the “repentant thief” symbolizes the epitome of late repentance and divine grace: As one of the two criminals crucified with Jesus, he asks for forgiveness at the last moment and is promised paradise. In Greek mythology, Marsyas, on the other hand, embodies the hubris (arrogance, presumption) of man who challenges the gods. The Marsyas myth—the cruel flaying of the satyr by Apollo—is paradigmatic for Hrdlicka of the body’s vulnerability to violence and force. This sculpture links this theme to the figure of the crucified thief. Hrdlicka interprets this biblical material not illustratively, but as an existential symbol of guilt, redemption, and political helplessness. The figure, carved from yellowish Untersberg marble, shows

• **Alfred Hrdlicka is recognized as one of the most significant Austrian sculptors of the post-war period**

• **Monumental work with an impressive physical presence**

• **The depiction of the “thief taken off the cross” combines the martyrdom of Marsyas with the suffering of the crucified, a rare and intellectually challenging connection**

• **Hrdlicka exhibited this sculpture at the Venice Biennale in 1964**

traces of expressive workmanship: the stone remains rough in many places, making the pain and fragmentation of the body comprehensible both visually and haptically.

Formally, “Marsyas III” marks a departure from classical, idealizing sculpture toward a radically expressive formal language that foregrounds human vulnerability through deformed bodies, open surfaces, and an emphasis on materiality. Hrdlicka’s artistic concern is deeply political: his figures are not heroes, but witnesses to violence, oppression, and human suffering.

The sculpture is also part of an extensive art-historical discourse on the body in the 20th century. In a time of social upheaval and political repression, Hrdlicka’s suffering body becomes a projection surface for collective and individual traumas. As an early work in yellowish Untersberg marble, “Marsyas III” is also particularly rare in the artist’s oeuvre, as he later worked increasingly with other materials. The sculpture exemplifies his consistently socio-critical and humanistic position within modern sculpture.



KARL HOFER

1878 Karlsruhe—1955 Berlin



Mädchen am Fenster mit Blattpflanzen. ca. 1920.

Oil on canvas.
Monogrammed (in ligature) in the lower left. 83,2 x 64,5 cm (32.7 x 25.3 in).
We are grateful to Mr. Markus H. Stötzel and the heirs of Alfred Flechtheim for their kind expert advice.
🕒 *Called up: December 5, 2025 – ca. 7.10 pm ± 20 min.*
€ 80.000—120.000 (R7/D/F)
\$ 92,800—139,200

- PROVENANCE
- Paul Cassirer, Berlin (on consignment, July to December 1921).
 - Galerie Flechtheim, Berlin (probably on consignment, with the gallery label on the stretcher).
 - Private collection, Hamburg (acquired before 1958).
 - Private collection, New York (inherited from the above).
 - Private collection, northern Germany (acquired within the family).

- EXHIBITION
- Karl Hofer. Gemälde, Bad Godesberg, April 1965, cat. no. 14 (titled “Mädchens im Fenstersims aufgestützt”, erroneously dated around 1930).

- LITERATURE
- Karl Bernhard Wohlert (ed.), Markus Eisenbeis (pub.), Karl Hofer. Werkverzeichnis der Gemälde, vol. 2, Cologne 2008, CR no. 403 (illustrated in black and white).
.....
 - Stuttgarter Kunstkabinett Roman Norbert Ketterer, 1955, p. 108, lot 1241 (illustrated, plate 42, on the stretcher with the label).
 - Stuttgarter Kunstkabinett Roman Norbert Ketterer, 25th auction, 1956, p. 47, lot 368 (illustrated, plate 26, with the title “Halbfigur eines Mädchens auf ein Fenstersims gestützt”, erroneously dated ca. 1930).

In the 1920s, Hofer adopted a style that would remain distinctive throughout his paintings until his death. His works from the interwar period are among his most sought-after pieces today, for many of them suffered a tragic fate in 1943: a fire destroyed Hofer’s studio during the first major bombing raid on Berlin, destroying most of the works he had stored there.

“Mädchen am Fenster mit Blattpflanzen” (Girl at the Window with Plants) combines two critical themes in the artist’s work: Just like the figures lingering at the window, the female figures surrounded by flowers, plants, or fruit also constitute an essential motif group within his oeuvre. Between 1913 and 1952, Hofer created several paintings featuring these very elements, translating a subject familiar from European art history into his own contemporary visual and formal language. Depictions from the Quattrocento, such as Sandro Botticelli’s “Primavera” (Uffizi, Florence) or Leonardo da Vinci’s “Ginevra de’ Benci” (National Gallery of Art, Washington, D.C.), in which the female protagonists, surrounded by symbolically charged plants, gaze into the distance with their eyes turned from the viewer.

- **Expressive and intense portrait from the artist’s most productive period**
- **Hofer’s uniquely ethereal portraits of women are among his most compelling creations**
- **Female figures amidst plants constitute an important motif within his oeuvre**
- **Similar works are in museum collections such as the Pinakothek der Moderne in Munich, and the Belvedere in Vienna**

Without any specific spatial or temporal reference, Hofer places his female protagonist in an almost stage-like pictorial space. Framed by a sparse backdrop, hinted architectural fragments, a few potted plants, and a bright red curtain, the distinctive depiction, with its intrinsic melancholic undertone and exceptionally strong, contrasting colors, conveys a palpable emotional impact of dignified, timeless restraint and detachment, as well as a strong appeal. “Their quiet but intense aura is largely based on the austere composition and a formal language of restrained expressiveness that preserves the subject but does not merely depict it, the secret of which is probably the barely noticeable yet inseparable combination of color and form [...]” (Karl Hofer, in: Erinnerungen eines Malers, Berlin 1953, quoted from: Exhibition catalog Karl Hofer. Von Lebensspuk und stiller Schönheit, Hamburg 2012, p. 126) The crossed arms, the dreamy, averted gaze, and the closed curtain render the outside world forgotten. The depiction thus forms a direct antithesis to the industrialized society that Hofer describes in his essay “Kultur und Zivilisation” (Culture and Civilization) as the “Benzinwelt” (gasoline world). Amidst the noise, speed, and hectic bustle of the big city of Berlin, Hofer painted—in keeping with his nature—silence. [CH]



PABLO PICASSO

1881 Malaga – 1973 Mougins



Portrait de jeune fille, d’après Cranach le jeune. II. 1958.

Linocut in colors.
Signed and numbered. From an edition of 50 copies. On Arches wove paper (with the watermark).
Image: 65 x 53,7 cm (25.5 x 21.1 in). Sheet: 77 x 57 cm (30.3 x 22.4 in).
Printed by Hidalgo Arnéra, Vallauris. Published by Galerie Leiris, Paris. [AR]

🕒 Called up: December 5, 2025 – ca. 7.12 pm ± 20 min.

€ 180.000 – 240.000 (R7/D/F)
\$ 208,800 – 278,400

PROVENANCE

- Galerie Berggruen & Cie, Paris.
- Private collection, Hesse.

LITERATURE

- Bernhard Geiser, Brigitte Baer, Picasso peintre-graveur. Catalogue raisonné des œuvres gravées et monotypes, vol. IV, Berne 1986, CR no. 1053 C a (of C b) (with illustration).
- Georges Bloch, Pablo Picasso. Catalogue des œuvres gravées et lithographiées 1904-1967, Berne 1984, CR no.° 859 (with illustration).



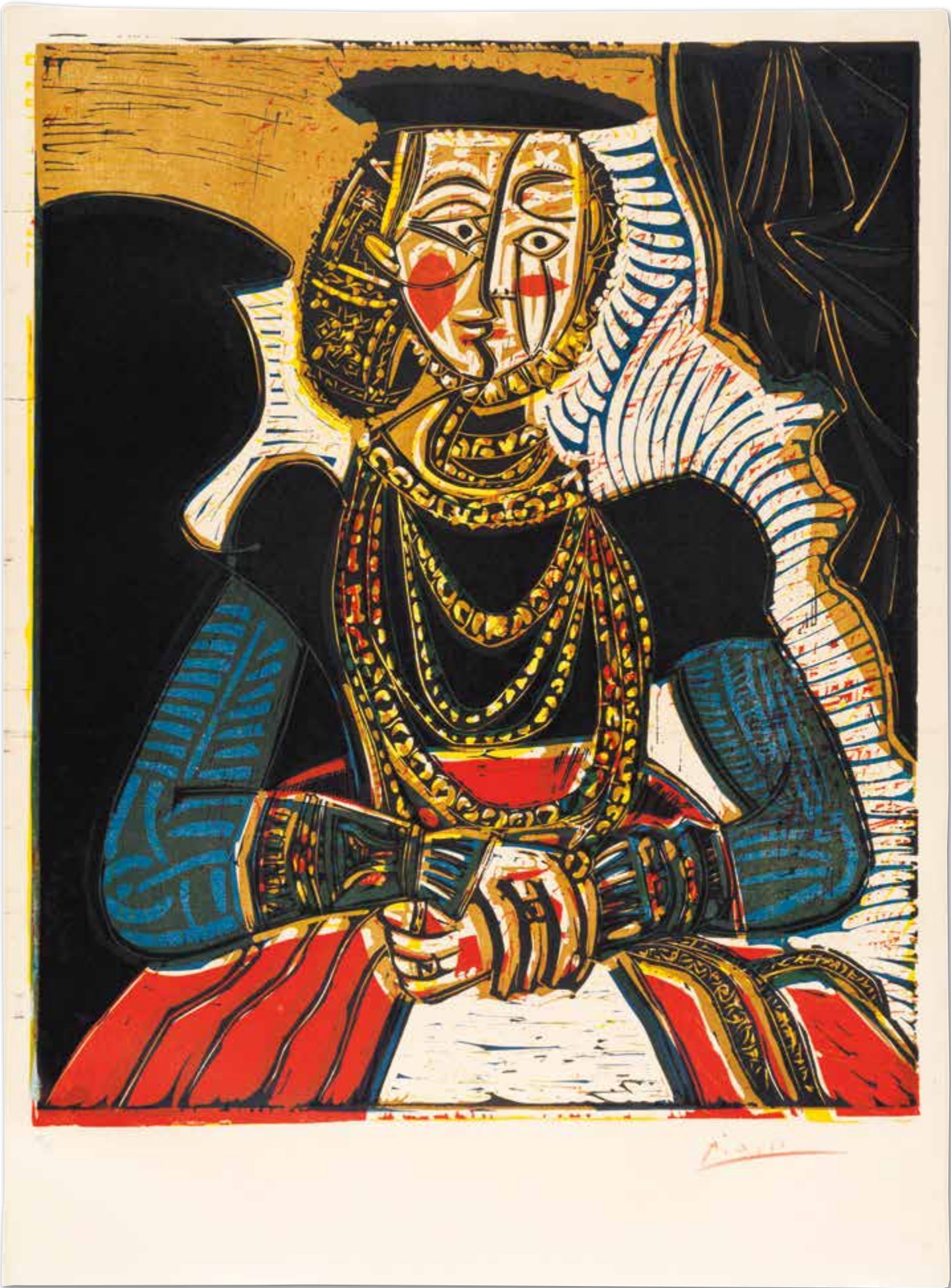
Lucas Cranach d. J., Weibliches Bildnis, 1564, painting, Kunsthistorisches Museum Wien.

In the mid-1950s, Pablo Picasso embarked on a new artistic form of expression: linocut. With his usual enthusiasm for experimentation, he devoted himself intensively to this relief printing technique, which was not yet widely used in the art world at that time, developing an exact working method in collaboration with the printer Hidalgo Arnéra in Vallauris. Unlike etching or lithography, linocut enabled him to use intense, vibrant colors and produce complex multicolor prints. Although the technique accounts for only a small percentage of his overall graphic oeuvre, his linocuts are among the most popular prints by the artist and are considered masterpieces of modern printmaking, including the present “Portrait de jeune fille, d’après Cranach le jeune II” from 1958. The inspiration for this early linocut, printed in five colors and from five plates, was a painting by Lucas Cranach the Younger—“Weibliches

Bildnis” (Female Portrait, 1564), today on display at the Kunsthistorisches Museum in Vienna. Inspired by a postcard depicting Cranach’s portrait, which he had received from his publisher and gallerist Daniel-Henry Kahnweiler, he used the linocut technique to develop a radical reinterpretation of the Renaissance painting.

Through a substantial reduction of the motif, expressive areas of color, and the stylization of the subjects, a kind of paraphrase of the historical portrait emerges, in which the original motif remains recognizable but speaks an entirely new artistic language. It is Picasso’s first color linocut. He continued to work with this printing technique until the late 1960s, helping restore its reputation through his technical innovations and incredible artistic inventiveness. [AR]

- Masterpiece of modern printmaking
- Homage to Cranach: radical, colorful reinterpretation of a historic Renaissance painting
- Another copy is in the collection of the Staats-galerie Stuttgart: a gift from Daniel-Henry Kahnweiler, who once inspired Picasso with a postcard of the Cranach painting
- The artist’s most sought-after linocut on the international auction market (source: artnet.com)



LOUIS SOUTTER

1871 Morges – 1942 Lausanne



Massacre ou crucifixion. 1939.

Finger painting. India Ink and gouache.
Titled in the image. On creme mould-made paper. 58 x 44 cm (22.8 x 17.3 in). [JS]

 *Called up: December 5, 2025 – ca. 7.14 pm ± 20 min.*

€ 150.000 – 250.000 (R7/D)
\$ 174,000 – 290,000

PROVENANCE

- C. Giroud Collection, Aran, VD (1961).
- Galerie Michael Haas, Berlin (with the gallery label on the back of the frame).
- Private collection, Berlin (acquired from the above in 1987).

EXHIBITION

- Louis Soutter. Retrospektive, Musée cantonal des beaux-arts, Lausanne, 1961, cat. no. 202.

LITERATURE

- Michel Thévoz, Louis Soutter, Lausanne 1974/1976, p. 317, CR no. 2522.

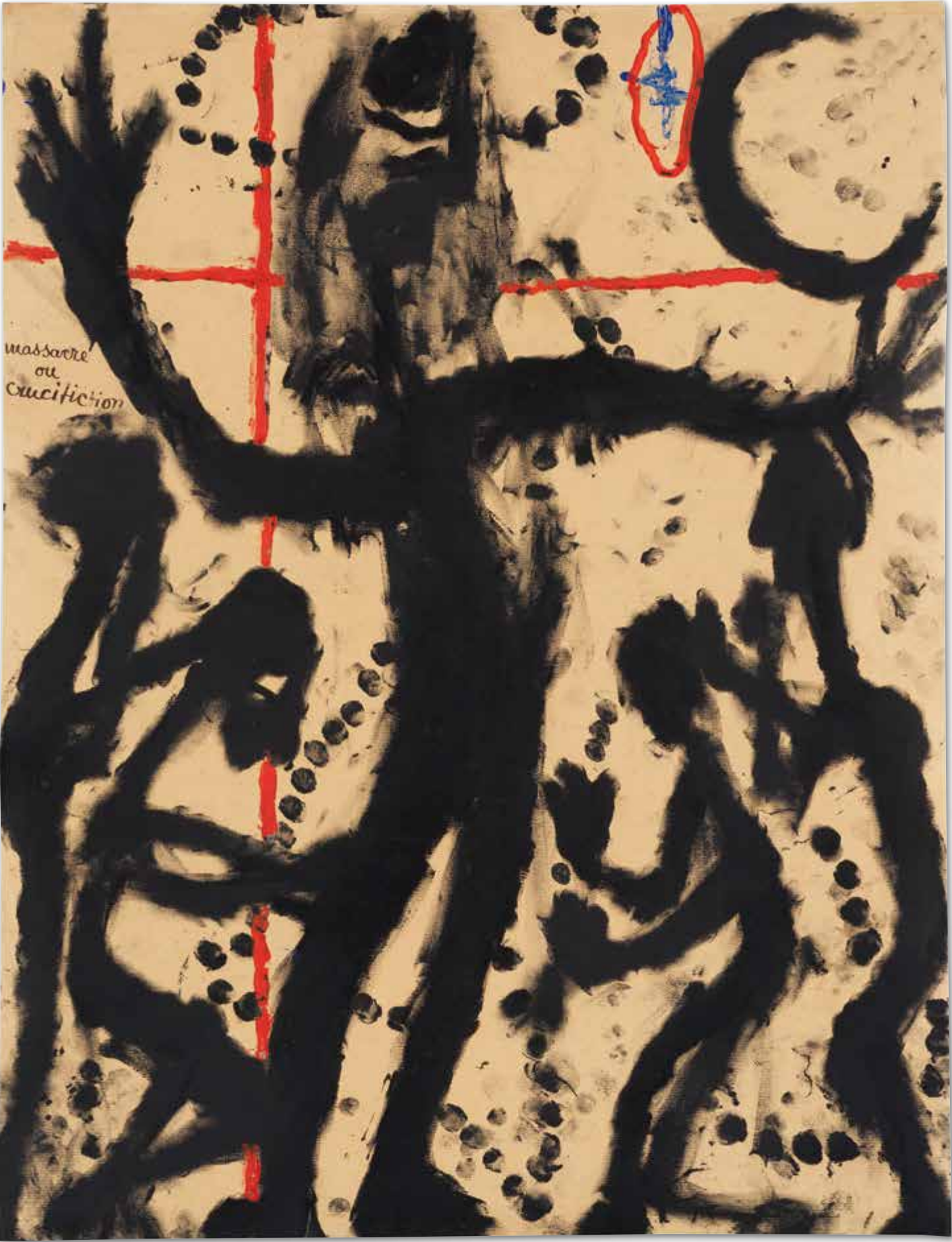
- **Raw and full of existential force: Soutter’s ecstatic finger paintings are revolutionary works and precursors of Art Brut**
- **War and trauma: The suffering of Christ as an emotionally charged symbol of Soutter’s misunderstood and painful existence as an artist**
- **Visionary: Soutter’s finger paintings foreshadow future trends such as the art of Jean Michel Basquiat**
- **Rarity: one of the few color compositions with striking accents in red and blue**
- **Part of an acclaimed private collection in Berlin for more than 35 years**
- **Comparable works are in the Museum of Modern Art, New York, the Kunstmuseum Basel, and the Fondation Le Corbusier, Paris**

“I am determined to paint and to suffer!”

Louis Soutter to his fellow artist Marcel Poncet in 1937.

Soutter’s imagery, which he presents in the black-and-white finger paintings from his last creative phase, is mysterious, painful, and fascinating. They seem to turn his deepest feelings inside out, revealing his fears and fantasies ecstatically. According to Michel Thévoz, the period of large-format finger paintings can be narrowed down to the years between 1937 and 1942, the year of Soutter’s death. Before this, Soutter worked in the solitude of his room at the Swiss mental hospital in Ballaigues, initially producing pencil and pen-and-ink drawings in fine lines. Thanks to Soutter’s grand cousin, the architect Le Corbusier, who also supplied him with drawing materials, his works were exhibited in the USA during his lifetime. Soutter’s creative output, which piled up in his room at the asylum after his death, a place that had been his entire world for the last 19 years, reveals a work that is not only stylistically but also technically progressive: With the finger paintings he created from 1937 onwards, of which the present composition, with its rare use of color, is a prime example, Soutter not only gave his works an aura of immediacy, but also anticipated later Action Painting. In the present work, this effect is intensified by

the highly emotional motif of the crucifixion, a poignant expression of his own artistic suffering. Soutter’s work, which transcends all art historical definitions, is considered an early form of Art Brut. However, his work initially fell into oblivion and was only rediscovered following a solo exhibition at the Lenbachhaus in Munich (1985) and a major Soutter exhibition at the Kunstmuseum Basel (2002). How disturbing Soutter’s contemporary viewers, for whom the work of Penck or Basquiat was still unknown, must have felt about his shadow figures! Never diagnosed as mentally ill, Soutter appears to us today as a tragically misunderstood genius. His frequent objections led to his expulsion from the symphony orchestra, and there was an instance when he ordered twenty silk ties, sending the bill to his brother. Amusing anecdotes that could just as easily have been told about artists such as Martin Kippenberger or Andy Warhol. Soutter’s life story is ultimately also the story of bourgeois society’s failure to cope with a non-conformist artistic personality. But despite all its tragedy, it was precisely this painful experience of exclusion that allowed such a dense work to emerge. [JS]



PABLO PICASSO

1881 Malaga – 1973 Mougins



La femme au tambourin. 1939.

Etching and aquatint and scraper.
Signed and numbered “30/30”. From an edition of 30 copies. On Arches wove paper (with watermark). 66,4 x 51,1 cm (26.1 x 20.1 in). Sheet: 76 x 56,5 cm (29.9 x 22.2 in).
Published by Galerie Louise Leiris, Paris 1943.

🕒 *Called up: December 5, 2025 – ca. 7:16 pm ± 20 min.*

€ 450.000 – 650.000 (R7/D/F)
\$ 522,000 – 754,000

PROVENANCE

- Artist’s estate.
- Collection of Marina Picasso, the artist’s granddaughter (until around 1983/84).
- Georges Bloch Collection (1901-1984), author of the first catalogue raisonné of prints (directly from the artist, before 1983, with the collector’s stamp on the reverse).
- Jan Krugier Gallery, New York (after 1987, with the cut-out gallery label on the back of the frame).
- Private collection, USA (probably acquired from the above, until 1998, Christie’s, New York).
- Private collection, Southern Germany (acquired from the above in 1998).

EXHIBITION

- Brigitte Baer, Picasso the printmaker: Graphics from the Marina Picasso Collection, Dallas Museum of Art, Sep. 11-Oct. 30, 1983, The Brooklyn Museum, Nov. 23, 1983-Jan. 8, 1984, The Detroit Institute of Arts, Jan. 31-Mar. 25, 1984, The Denver Art Museum, Apr. 7-May 30, 1984, cat. no. 71, p. 115 (the present copy illustrated).

LITERATURE

- Brigitte Baer, Picasso Peintre-Graveur, vol. III, Bern 1986, CR no. 646 V B a, pp. 156-161 (illustrated on p. 161, different copy).
- Georges Bloch, Pablo Picasso, Catalogue de l’oeuvre gravé et lithographié 1904-1967, Bern 1968, CR no. 310, p. 92 (illustrated, different copy).
-
- Christiès, Nineteenth and twentieth century prints, New York, April 28, 1998, cat. no. 414 (the present copy illustrated).

• **Compelling, picturesque, and in a large format: an outstanding example of Picasso’s undisputed mastery of drawing and printmaking**

• **Alongside “La Minotaumachie” (1935) and “La femme qui pleure” (1937), “La femme au tambourin” (1939) is one of the artist’s most important individual prints**

• **From the best creative period: Made shortly after the famous painting “Guernica” (1937), which takes the emotional permeation and dissolution of human physicality to the extreme**

• **Art and Eros: Captivating testimony to the intoxicating and disruptive love between Picasso and his young muse Dora Maar**

• **Rarity: Most copies of this etching are museum-owned and hence rarely offered on the international auction market**

• **Renowned provenance: From the collections of George Bloch and Marina Picasso, the artist’s granddaughter**

• **Other copies are in, among others, the collections of the Museum of Modern Art, New York, the Fondation Beyeler, Riehen/Basel, and the Berggruen Collection, Berlin**

Picasso’s most famous muse, Dora Maar, was young, beautiful, intelligent, sensual, self-confident, and vulnerable. Their intoxicating yet destructive relationship pushed Picasso to new emotional and artistic extremes. In 1935, Picasso met the 25-year-younger artist and photographer Dora Maar at the Café des Deux Magots in Paris, and she soon became his lover. Officially, Picasso was still married to Olga at this point, and his previous lover, Marie-Thérèse Walter, gave birth to their daughter Maya the same year. But the fateful affair that Picasso embarked upon with Dora Maar was to go down in art history as one of the most significant episodes of Modernism. The intensity and pain of this relationship, which for many years was an emotionally charged love triangle involving Picasso, Dora Maar, and Marie-Thérèse Walter, brought forth works of outstanding artistic significance. It was during this period that his most compelling creations were born: the female figures and portraits inspired by Dora Maar.



From the outset, it was the female nude and human physiognomy that captivated Picasso, and he soon made them his artistic trademark by dissecting them in a cubist manner. However, during his years with Dora Maar, which coincided with the bitter years of the Spanish Civil War and World War II, Picasso not only took the Cubist dissection of typical of previous years to extremes, but also achieved an emotional depth in his portrayal of the human physiognomy that remains unmatched to this day. It was not until the second half of the century that artists such as Francis Bacon and Maria Lassnig finally found ways to continue the psychological deformation of the human form in their art. Besides the deep emotional quality that Picasso expresses in portraits of Dora Maar that transcend the human form, Picasso's famous anti-fascist war painting "Guernica" (1937, Museo Reina Sofía, Madrid) is also worth mentioning in this context. Equally inspired by Dora Maar, it is a captivating account of the human experience of pain and suffering on canvas. The contorted faces of the screaming mother with her dead child, the burning and the fleeing woman, continue to haunt us to this day. Picasso's famous series of portraits of the weeping woman, "La femme qui pleure," based on the model Dora Maar, was also created in direct connection with "Guernica." The most famous versions of these paintings are now in the collections of the Tate Modern in London and the Beyeler Collection in Riehen/Basel. The drypoint etching with the same motif and title, which Picasso also executed with technical perfection in 1937, is now considered one of the artist's most important individual prints, alongside the present work "La femme au tambourin." It is not surprising that copies of these two outstanding creations are part of collections such as the Museum of Modern Art, New York, and the Fondation Beyeler, Riehen/Basel.



Pablo Picasso, La femme qui pleure (The weeping woman), 1937, etching, Fondation Beyeler, Riehen/Basel. © Succession Picasso / VG Bild-Kunst, Bonn 2025

Pablo Picasso, Femme en pleurs (The weeping woman), 1937, oil on canvas, Tate Modern, London. © Succession Picasso / VG Bild-Kunst, Bonn 2025



While Picasso depicts Dora Maar as a desperately weeping woman in his alarming portrait "La femme qui pleure" (The Weeping Woman), as he saw his sensitive lover who had been painfully disappointed by him many times, he shows us Dora Maar in all her sensuality and eroticism in "La femme au tambourin" (The Woman with the Tambourine). She is a bacchante or maenad, a woman who displays her erotic charms openly, who, according to ancient mythology, is a dancing and music-making companion at a feast centered around Bacchus, the God of festivity and ecstasy. Besides Pan and the Minotaur, it is Bacchus, among others, whom the love-addicted artist found to be his ancient alter ego, which is why we become intimate witnesses to the intoxicating and captivating love dance between Picasso and Dora Maar in "La femme au tambourin." It is the big eyes and lips, the cascading hair, the breasts, and the round buttocks that Picasso masterfully depicts against the deep black aquatint background. The motif of movement is formally reminiscent of Umberto Boccioni's famous futuristic bronze "Forme uniche della continuità nello spazio" (1913, Museum of Modern Art, New York). "La femme au tambourin" is a striking example of Picasso's avant-garde portrayal of femininity and eroticism. He does not show us the suffering lover, as Dora Maar was to go down in art history, but rather the captivating, self-confident, rapturous seductress. [JS]



WILLIAM N. COPLEY

1919 New York – 1996 Key West/Florida



Happy New Year. 1970.

Acrylic on canvas.
Signed “cply” and dated “70” in the lower right [bottle]
146 x 116 cm (57.4 x 45.6 in).

This work is registered with the William N. Copley Estate, New York.
We would like to thank Mr. Anthony Atlas for his kind expert advice.

🕒 *Called up: December 5, 2025 – ca. 7:18 pm ± 20 min.*

€ 80.000 – 120.000 (R7/F)
\$ 92,800 – 139,200

PROVENANCE

- Alexander Iolas Gallery, New York (acquired from the artist in April 1970)
- Private collection (acquired from the above by December 1980)
- Their sale, Sotheby's, New York, March 9, 2012, sale No8829, lot 3
- Acquired from the above sale by the present owner (a private New York collection).

EXHIBITION

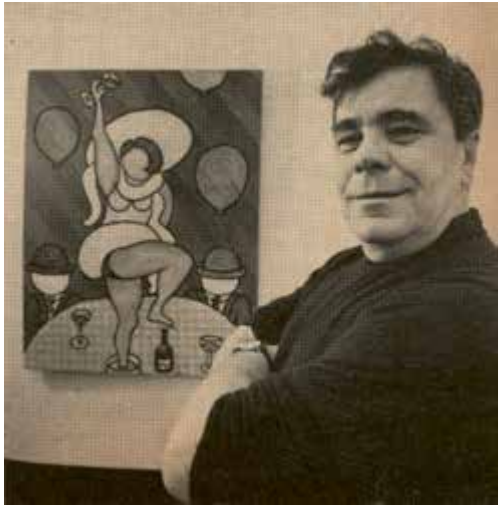
- William N. Copley, Recent Paintings, Alexander Iolas Gallery, New York, March 31–April 25, 1970, checklist no. 2 (with the gallery label on the stretcher), n.p. (illu.)
- William N. Copley, Women, Paul Kasmin Gallery, New York, January 26–March 25, 2017, p. 42 (illu.).

LITERATURE

- Hang Up on Humor, Time Magazine, vol. 95, no. 28, June 29, 1970, p. 65 (with illu.).
- Sotheby's, New York, 8829th auction, Contemporary Art, March 9, 2012, lot 37 (illustrated).
- Germano Celant (ed.), Ausstellungskatalog William N. Copley, Fondazione Prada, Milan; The Menil Collection, Houston, Milan 2016, p. 174 (illustration, no. 365).

With his distinctive creative approach—a symbiosis of American Pop Art and European Surrealism, combined with aesthetics reminiscent of comic art and “naïve” painting—Copley challenges the conventional expectations and viewing habits of his audience to this day. The self-taught artist established his distinctive style in the 1950s and 1960s: a narrative visual language with contoured curved forms, bold colors, recurring motifs, and mostly faceless, rounded figures reminiscent of comic characters. A pioneering oeuvre emerges that vividly explores humor and eroticism, as well as autobiographical and political themes, and with which the artist makes a clear and unambiguous stand against contemporary abstract trends.

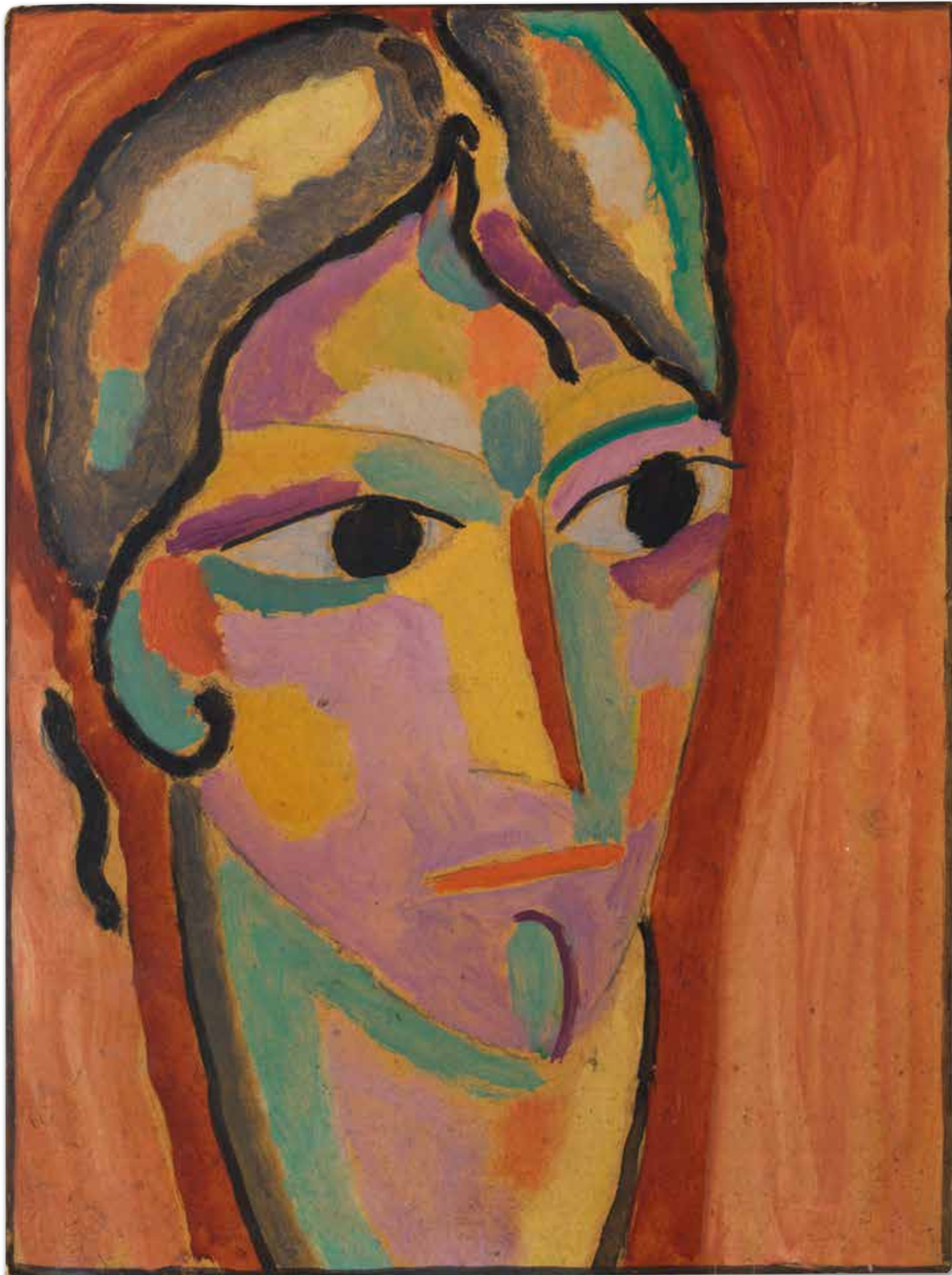
- **Party and erotica in a blaze of color: a particularly vibrant and cheerful expression of Copley’s distinctive visual language, somewhere between comic and pop art**
- **Career highlight: In 1966, the Stedelijk Museum in Amsterdam presented the first comprehensive retrospective of his work, while Copley participated in the documenta 5 in Kassel in 1972**
- **Works from the early 1970s are in major museum collections around the world, such as the Museum Ludwig in Cologne, the Pinakothek der Moderne in Munich, the Fondazione Prada in Milan, and the Whitney Museum of American Art in New York**



William N. Copley in front of his work “Happy New Year”, Alexander Iolas Gallery, New York, 1970, publ. in: Time Magazine, vol. 95, no. 28 (1970), p. 65. © VG Bild-Kunst, Bonn 2025

In the present work, Copley uses his characteristic dense, opulently patterned imagery and narrative undertones to create a depiction brimming with contrasts. He juxtaposes conservatism with lightheartedness, elegant evening attire with revelry and permissiveness, and a self-assured, combative pose with joyful cheer-leading, thus reflecting the contrasts of the polarized American society of the late 1960s—between war and peace, progress, conservatism, and liberation—in a playful, iconic image. [CH]





ALEXEJ VON JAWLENSKY

1864 Torschok – 1941 Wiesbaden

Mystischer Kopf: Trotz. Around 1918.

Oil on cardboard.
Inscribed "N. 32, 1918," "M.K.," "A.v.Jawlensky / Dumont Schauberg Verlag / Page 244 No. 240" (in black paintbrush) as well as "Trotz" and "1918" (ballpoint pen) on the reverse.
40,8 x 30,4 cm (16 x 11.9 in).

🕒 Called up: December 5, 2025 – ca. 7.20 pm ± 20 min.

€ 250.000 – 350.000 (R7/D)
\$ 290,000 – 406,000

PROVENANCE

- Artist's estate.
- Private collection, Locarno.
- Private collection, Munich.
- Private collection, Berlin (acquired from the above in 1985).

EXHIBITION

- Galerie Otto Stangl, Munich, September 4 - October 8, 1956 (illustrated).

LITERATURE

- Maria Jawlensky, Lucia Pieroni-Jawlensky, Angelica Jawlensky, Alexej Jawlensky. Catalogue Raisonné of the Oil Paintings, vol. II: 1914-1933, Munich 1992, CR no. 981 (illustrated in black and white).
- Clemens Weiler, Alexej Jawlensky, Cologne 1959, CR no. 240 (illustrated in black and white on p. 244).

- **Maximum Expressionism: free play of color, contour, and surface**
- **Extreme expression in a radically reduced formal language**
- **Is this also Emmy "Galka" Scheyer? — The woman who inspired Jawlensky to create the "Mystical Heads" series beginning in 1917**
- **A comparable painting from this series is in the collection of the Kunstmuseum Basel ("Mystical Head: Girl's Head (Frontal)," 1918)**
- **Part of an acclaimed private collection in Berlin for 40 years**

"I painted the Variations over several years, and then I felt it became necessary to find a form for the face, as I had come to understand that great art should only be painted with religious sentiment. And I could only express that through the human face."

Alexej von Jawlensky, quoted from: Tayfun Belgin, Alexej von Jawlensky. Eine Künstlerbiographie, Heidelberg 1998, p. 103.

The series that Alexej Jawlensky began while exiled in Switzerland reveals surprising aspects of the painterly realization of his motifs. Following the variations of his "View from the Window," which had a profound impact on his artistic program, Jawlensky began experimenting with mystical heads in October 1917. In doing so, he seemed to draw on the colorful expressive heads from the years before World War I, such as "Head in Wine Red and Green" (ca. 1913), reimagining them in a more individualized yet stylized monumentality: Heads that Jawlensky subordinates to his radical style, using physiognomies from his own modular system, and reducing their characterization to open or closed eyes, color accents,

clearly defined bridges of the nose, thin mouths, hairline, and rouge cheeks. The pictorial design is accomplished exclusively through color fields that do not convey any sense of space. The striking colors, combined with the precisely placed lines of the mouth, eyes, and surrounding black, convey a sense of "defiance." Jawlensky's quest to transfigure the spiritual in the human face using shapes and colors found its first prominent expression in the "Mystical Heads." Jawlensky continued this approach in his subsequent series of "Heilandgesichter" (Saviour Faces) and 'Christusköpfe' (Christ Heads). However, the individual expressiveness is more pronounced in the series of the "Mystical Heads". [EH]

PAULA MODERSOHN-BECKER

1876 Dresden-Friedrichstadt – 1907 Worpswede



Brustbild eines Mädchens in der Dämmerung. 1901.

Oil tempera on cardboard.
Dated “Aug. 1901” on the reverse. 55,5 x 40,2 cm (21.8 x 15.8 in). [CH]

🕒 *Called up: December 5, 2025 – ca. 7.22 pm ± 20 min.*

€ 100.000 – 150.000 (R7/D)
\$ 116,000 – 174,000

PROVENANCE

- Adolf von Hatzfeld (1892–1957), Munich/Düsseldorf (circa 1919).
- Galerie Neue Kunst Hans Goltz, Munich (1920).
- Private collection, USA (acquired in Hamburg around 1950).
- Private collection, Hamburg (1981).
- Private collection.
- Art trader Wolfgang Werner, Bremen/Berlin.
- Private collection, North Rhine-Westphalia (acquired from the above).

LITERATURE

- Günter Busch, Milena Schicketanz, Wolfgang Werner, Paula Modersohn-Becker 1876-1907. Catalogue raisonné of paintings, vol. II, Munich 1998, CR no. 191 (with b/w illustration).
.....
- Mitteilungen der Galerie “Neue Kunst” und des ‘Goltzverlages’, in: Der Ararat, 1st year, Dec. 1920, issue 11/12, p. 174 (with illustration).
- Galerie Wolfgang Ketterer, Munich, 28th auction, 1981, lot 970 (with color illustration).
- Hauswedell & Nolte, Hamburg, 249th auction, 1983, lot 987 (with color illustration).

The present work was created during a very eventful period in the artist’s life around 1901. From January to June 1900, she and her close friend Clara Westhoff spent several months in Paris, the city she loved so much, where she attended the private Académie Colarossi. She did not return to Worpswede until July, and her engagement to Otto Modersohn followed in September. They were married in May of the following year, 1901. That summer, Modersohn-Becker created several figure portraits in which she depicted her subjects head-on and directly in front of the Worpswede landscape. The figure dominates, while the landscape provides the framework. The artist brings the figures close to the viewer, presenting them in a highly abstracted manner with free application of paint and broad, clearly visible brushstrokes, their gaze distant and aloof. Although the figures retain their quiet, individual character, they are removed from everyday life—a characteristic that is also common to her later figure portraits.

Modersohn-Becker generally avoids conventional beauty and artistic conformity. Instead, she paints the girls of Worpswede in a way that questions traditional perceptions of childlike, prim charm, entirely without idealization or embellishment, and far from the usual putto-like representations. The head and body are no longer clearly defined, the facial features de-individualized. The artist strives for the most remarkable possible simplicity, avoiding descriptive details: “The great sim-

• Captivating, frontal portrait from 1901, one year after Modersohn-Becker’s first trip to Paris

• The warm palette reveals the influence of the French avant-garde, while the direct, expressive imagery is uniquely her own style

• First published in 1920

• In 2024/25, the first major museum retrospective in the United States will be held at the Neue Galerie in New York and the Art Institute of Chicago

plicity of form is something wonderful. I have always endeavored to give the heads I painted the simplicity of nature. Now I can feel deeply how much I can learn from ancient heads. How large and simple they are! Forehead, eyes, mouth, nose, cheeks, chin—that’s all. It sounds so simple, and yet it is so much, so very much.” (PMB, diary entry, February 1903, in: Günter Busch and Liselotte von Reinken (eds.), Paula Modersohn-Becker in Briefen und Tagebüchern, Frankfurt a. M. 2007, p. 140)

In “Brustbild eines Mädchens in der Dämmerung” (Bust of a Girl at Dusk), Modersohn-Becker pushes abstraction and simplification a step further: she focuses increasingly on overcoming the ordinary, alienating the everyday and familiar, thus creating distance between the subjects and viewers. She depicts the girl’s facial features in a blurred, highly schematic manner, so they almost resemble masks. She plays with oddities and asymmetries, removing any rigidity from the composition through her free, painterly application of paint. Her novel artistic approach causes controversy and earns her much criticism. In 1903, her husband Otto Modersohn judged: “Paula hates the conventional [...] and now falls into the trap of making everything angular, ugly, bizarre, wooden! The color is splendid—but the form? The expression! Hands like spoons, noses like pistons, mouths like wounds, the expression of cretins. She takes on too much. [...] It is difficult to give her advice, as is usually the case.” (Otto Modersohn, Diary, 1903, quoted from: Paula Modersohn-Becker Foundation (ed.), Paula Modersohn-Becker. Die Gemälde aus den drei Bremer Sammlungen, Bremen 2008, p. 90)

After her untimely death, the “cultural politicians” of her National Socialist government also accused her of deliberately seeking out the ugly and degenerate in the 1930s and 1940s, and declared her a “degenerate” artist.

Regardless of her critics, Paula Modersohn-Becker succeeded in developing her own unique visual language and securing a firm place in Modernism within just a few creative years. Her unconventional artistic attitude, progressive stylistic devices, and radical creations were key to this success. [CH]



Die Stunde des Gerichtes. 1961.

Oil on canvas.
Signed and inscribed with an indication of the direction on the reverse of the canvas, titled on the stretcher. 80 x 70 cm (31.4 x 27.5 in). [AR]

The work is registered under the work number 71 in the artist’s archive. We are grateful to Rabbi Prof. Dr. Elisa Klapheck for her kind expert advice.

 *Called up: December 5, 2025 – ca. 7.24 pm ± 20 min.*

€ 120.000 – 150.000 (R7/D/F)
\$ 139,200 – 174,000

PROVENANCE

- Leo Castelli, New York (with the label on the stretcher).
- Whitney Straight, London.
- Private collection, North Rhine-Westphalia.
- Since then in family ownership.

EXHIBITION

- Konrad Klapheck, Kestner Gesellschaft Hanover, November 11–December 11, 1966, cat. no. 71 (no illustration), here with the note: “Freie Variation des Wasserhahn-Themas. Assoziation: Gerichtsglocke.” (cf. p. 30).

LITERATURE

- José Pierre, Konrad Klapheck, Nuremberg 1970, cat. no. 71.
- Sotheby’s London, Impressionist, Modern, and Contemporary Paintings and Drawings – Watercolors and Sculptures, May 28, 1986, lot 292 (illustrated in color on p. 103).

Despite the incredible precision and perceived aloofness of his depictions, Konrad Klapheck’s works always carry a subtle humor and remarkable human warmth. His machines are both familiar and strange, almost personified, raising questions about identity and social order. The present “Stunde des Gerichts” (Hour of Judgment) from 1961 is an early work in which he stages one of his “ten main objects”: the faucet (cf. Konrad Klapheck, *Meine Gegenstände*, 1973).

In one of the most famous works from this series, “Die Sexbombe und ihr Begleiter” (The Sex Bomb and Her Companion) from 1963, he depicts the entire fixture, including hose and spray head, with one part of the faucet symbolizing the woman and another part the man.

From the artist’s writings, we also know what he associated with the faucet, and with bathrooms in general: “Bathrooms had always attracted me. How much physical history they contained, what a sensual encounter with one’s own physicality they offered!” He describes his family’s bathrooms as “places of delight” (cf. Konrad Klapheck, *Warum ich male*, 1984).

- **This early work exhibits Klapheck’s characteristic, seductive play on linguistic and visual ambiguity**
- **Ingenious variation on the faucet theme, one of the artist’s ten main subjects, offering free association to a courtroom gavel**
- **From his most productive period: Today, most of his paintings from the 1960s are in museum collections**
- **Featured in the early Klapheck exhibition at the Kestner-Gesellschaft, Hanover, in 1966**
- **Across the Atlantic Ocean: from Leo Castelli’s legendary New York Pop-Art gallery**

In “Stunde des Gerichts” from 1961, a close-up of two taps in different colors is shown, presumably one warm and one cold, which, similar to “Die Sexbombe und ihr Begleiter,” can be interpreted as representing female and male parts. Along with the title, however, another level of meaning opens up here, because the shape of the taps is reminiscent of a court bell, which serves to call for order in the courtroom during proceedings. It almost seems as if this association is meant to be a call for dispute resolution between the sexes, although, as is so often the case, the final interpretation is left to the viewer.

Even at the time of its creation, “Stunde des Gerichtes” must have emanated that special fascination and appeal that permeates Konrad Klapheck’s entire oeuvre. The work featured the early comprehensive Klapheck exhibition at the Kestner-Gesellschaft in Hanover in 1966. It was once owned by the legendary New York art dealer Leo Castelli, who had contracted Andy Warhol in 1964. Castelli visited Konrad Klapheck in his studio in Germany in 1962, purchasing four of his paintings and thus recognizing the outstanding quality of Klapheck’s painting even before the American artist was discovered. At the time, Klapheck anticipated elements of Pop Art and Photorealism. [AR]



PAULA MODERSOHN-BECKER

1876 Dresden-Friedrichstadt – 1907 Worpswede



Zwei sitzende Kinder im Wald. 1904.

Oil tempera on cardboard.
Dated in the lower right. 44,8 x 54,5 cm (17.6 x 21.4 in). [CH]

🕒 Called up: December 5, 2025 – ca. 7.26 pm ± 20 min.

€ 200.000 – 300.000 (R7/D)
\$ 232,000 – 348,000

PROVENANCE

- Otto Modersohn (1865–1943), Fischerhude (inherited from the artist in 1907).
- Bernhard Hoetger Collection, Worpswede (1917).
- Galerie Dr. Raeber, Basel (1937).
- Konrad Meister Collection, Basel (acquired from the above in 1937).
- Graphisches Kabinett Kunsthandel Wolfgang Werner, Bremen (1974).
- Private collection, Bremen (acquired from the above in 1975).
- Art dealer Wolfgang Werner, Bremen/Berlin.
- Private collection, North Rhine-Westphalia (acquired from the above).

EXHIBITION

- X. Sonderausstellung. Paula Modersohn, Kestner-Gesellschaft, Hanover, September 2–October 4, 1917, cat. no. 41.
- Deutscher Expressionismus, Städtisches Ausstellungsgebäude Mathildenhöhe, Darmstadt, June 10–September 30, 1920, cat. no. 451.
- III. Exhibition: Paula Modersohn-Becker und Oskar Moll, Galerie Alfred Flechtheim, Berlin, December 18, 1921–January 17, 1922, cat. no. 14.
- Paula Modersohn-Becker. Memorial Exhibitions: Emil Anner, Ernst Linck, Gustav von Steiger, Adolf Funck, Kunsthalle Bern, April 8–May 3, 1936, cat. no. 28.
- Galerie Dr. Raeber, Basel, October 1937 (with ill.).
- Paula Modersohn-Becker, Frankfurter Kunstkabinett Hanna Bekker vom Rath, Frankfurt am Main, February 27–April 12, 1975, cat. no. 13 (with ill.).
- Paula Modersohn-Becker zum hundertsten Geburtstag, Kunsthalle Bremen and Böttcherstraße Bremen, February 8–April 4, 1976, cat. no. 131.
- Paula Modersohn-Becker zum hundertsten Geburtstag, Von der Heydt-Museum, Wuppertal, April 22–June 7, 1976, cat. no. 51 (with ill.).
- Meisterwerke (Masterpieces). Opening exhibition, Kunsthandel Wolfgang Werner, Berlin, November 8–December 20, 1991, cat. no. 18 (with color ill.).
- Paula Modersohn-Becker, Kunsthandel Wolfgang Werner, Berlin, November 6–December 19, 1992; Graphisches Kabinett Kunsthandel Wolfgang Werner, Bremen, January 17, 1992–March 13, 1993, cat. no. 11 (with color ill.).
- 75 Jahre Graphisches Kabinett Bremen, Graphisches Kabinett Kunsthandel Wolfgang Werner, Bremen, December 16, 1995–January 27, 1996, cat. no. 19.
- Paula Modersohn-Becker, Louisiana Museum of Modern Art, Humlebæk, December 5, 2014–April 6, 2015, cat. no. 46 (illustrated in color).

- **Alongside her self-portraits, her pictures of children are among the artist’s key works and her most sought-after pieces on the international auction market**
- **In 1904/05, figures integrated into nature dominated the artist’s compositions and led to some of her most outstanding works, including “Flöte blasendes Mädchen im Birkenwald” (Girl Playing the Flute in a Birch Forest, Museen Böttcherstraße, Bremen)**
- **Extensive exhibition history covering a whole century**
- **Formerly part of the collection of sculptor, painter, and architect Bernhard Hoetger, who designed the Paula Modersohn-Becker Museum built in 1927**
- **Comparable works are at the Kunsthalle Bremen and the Kunstsammlungen Böttcherstraße, Bremen, the Staatsgalerie Stuttgart, the Chrysler Museum of Art, Norfolk (VA), and the Busch-Reisinger Museum of the Harvard Art Museums, Cambridge (MA)**

LITERATURE

- Günter Busch, Milena Schicketanz, Wolfgang Werner, Paula Modersohn-Becker 1876-1907. Catalogue raisonné of paintings, vol. II, Munich 1998, CR no. 497 (with b/w ill.).
- Gustav Pauli, Paula Modersohn-Becker (with a list of works), in the series: Das neue Bild, Bücher für die Kunst der Gegenwart, Vol. I, Leipzig 1919, CR no. 170 (titled “Zwei Kinder im Walde”).
-
- Carl Emil Uphoff, Paula Modersohn, in: Der Cicerone, 11th year, 1919, issue 17, p. 540 (with illustration, no. 6).
- Carl Emil Uphoff, Paula Modersohn, Junge Kunst, vol. 2, Leipzig 1919 (with illustration).
- Carl Emil Uphoff, Paula Modersohn, in: Jahrbuch der jungen Kunst, vol. I, Leipzig 1920 (with illustration, p. 136).
- Georg Biermann, Paula Modersohn, Junge Kunst, vol. 2, Leipzig and Berlin 1927 (with illustration, no. 10).
- G. & L. Bollag Zurich, Gemälde, Zeichnungen, Porzellane, Wappenscheiben, Negerplastiken: Zurich at the Hotel Baur en Ville, May 11, 1931, lot 85 with ill. Tfl XI.
- Jürgen Schultze, Worpswede, Ramerding 1981 (with color ill., p. 54).
- Christiane Redau, Künstlerkolonie Worpswede, Kirchdorf/Inn 1991 (with color illustration, p. 46).





75

GABRIELE MÜNTER

1877 Berlin – 1962 Murnau



Beim Kartenspielen. Around 1913/1917.

Oil on cardboard.
Signed on the reverse. With two estate stamps and an adhesive label with the stamped number “1262” on the reverse. 38 x 44,7 cm (14.9 x 17.5 in).
Accompanied by a written confirmation from the Gabriele Münter and Johannes Eichner Foundation, Munich, dated October 6, 2025. The work will be included in the catalogue raisonné of paintings by Gabriele Münter published by the Gabriele Münter and Johannes Eichner Foundation.

🕒 *Called up: December 5, 2025 – ca. 7.28 pm ± 20 min.*

€ 150.000 – 250.000 (R7/D/F)
\$ 174,000 – 290,000

PROVENANCE

- Estate of the artist.
- Private collection, Southern Germany.

LITERATURE

- Weltkunst, November 15, 1967, No. 22, ill. p. 1185.
- Adolf Weinmüller Munich, November 29–December 1, 1967, catalog 118, lot 2230a with ill. plate 118.



Gabriele Münter, drawing, in: Der Sturm, 8th year, 1917/18, 5th issue, p. 73.
© VG Bild-Kunst, Bonn 2025

In Gabriele Münter’s major 2018 retrospective, her interior scenes received particular recognition under the title “Gelebte Orte” (Lived Places). The present work, “Kartenspieler” (Card Players), is part of this group. Münter usually drew on her own experiences for depictions of this type; the figure constellation can therefore be understood as a direct representation of a social setting she was a part of. One well-known example of this habit is the painting “Erma Bossi und Wassily Kandinsky am Tisch”, in which she does not portray herself but instead depicts those close to her. As a graphic chronicler, Münter succeeded in creating unmistakable characterizations of individual types through her clear compositions.

The Gabriele Münter and Johannes Eichner Foundation also holds a late painting entitled “Würfelspieler” (Dice Players, 1930, inv. P 127); as early as 1917/18, the gallery “Der Sturm” published a drawing by Münter featuring card-playing figures, whose identities are not documented either. It cannot be said with certainty who the figures depicted in this painting are.

The relationships between Münter, Herwarth, and Nell Walden are central to understanding Münter’s reception. Through Wassily Kandinsky, Münter met Herwarth Walden in 1912; immediately there-

- **An extraordinarily modern and vibrant painting from Münter’s most productive period**
- **One of her rare multi-figure interior scenes**
- **From 1909 to 1914, Münter and Kandinsky spent inspiring and happy years in their “Russenhaus” (Russian House) in Murnau**



Im Garten - Frau, Pferd, Ziege (Gartenbild I). 1915.

Oil on panel (door element).
Signed and dated on the reverse. 54,6 x 59,7 cm (21.4 x 23.5 in).
Documented in Heinrich Campendonk’s handwritten picture list. [CH]

🕒 Called up: December 5, 2025 – ca. 7:30 pm ± 20 min.

€ 600.000 – 800.000 (R7/D/F)
\$ 696,000 – 928,000

PROVENANCE

- Private collection, Germany.
- Private collection, North Carolina (inherited from the above).
- Achim Moeller Fine Art, New York (acquired from the above in 2002).
- Triton Foundation, Netherlands (acquired from the above in 2003).
- Private collection, Cologne (acquired from the above in 2023).

EXHIBITION

- Campendonk. Gemälde und Aquarelle. Zeichnungen / Holzschnitte, Der Sturm, Berlin, October 1916, cat. no. 7 (titled “Gartenbild I”, with a handwritten gallery label on the reverse).
- Rausch und Reduktion. Heinrich Campendonk 1889-1957, Stadtmuseum Penzberg, September 13-November 18, 2007, p. 172 (with ill., p. 55).
- More than Color. Fauvism and Expressionism from the Collection of the Triton Foundation / Meer dan kleur. Fauvisme en expressionisme uit de collectie van de Triton Foundation, Gemeentemuseum, The Hague, April 11–September 6, 2009, pp. 24f. (with illu. on p. 24).
- Kandinsky en Der Blaue Reiter, Gemeentemuseum, The Hague, February 6–May 24, 2010, pp. 192 and 231, cat. no. 73 (with illu. on p. 192).
- Avant-gardes 1870 to the present. The Collection of the Triton Foundation, Kunsthall, Rotterdam, October 7, 2012–January 20, 2013, pp. 16, 193, 196, 214, and 541 (with illu. on pp. 16 and 215, and with detail illu. on pp. 194f.).

LITERATURE

- Andrea Firmenich, Heinrich Campendonk 1889-1957. Leben und expressionistisches Werk, mit Werkkatalog des malerischen Œuvres, Recklinghausen 1989, CR no. 510.



Maria und Franz Marc, Bernhard Koehler, Heinrich Campendonk, Thomas von Hartmann and Vassily Kandinsky (seated), after the opening of the ‘Blauer Reiter’ exhibition, around 20 December 1911.

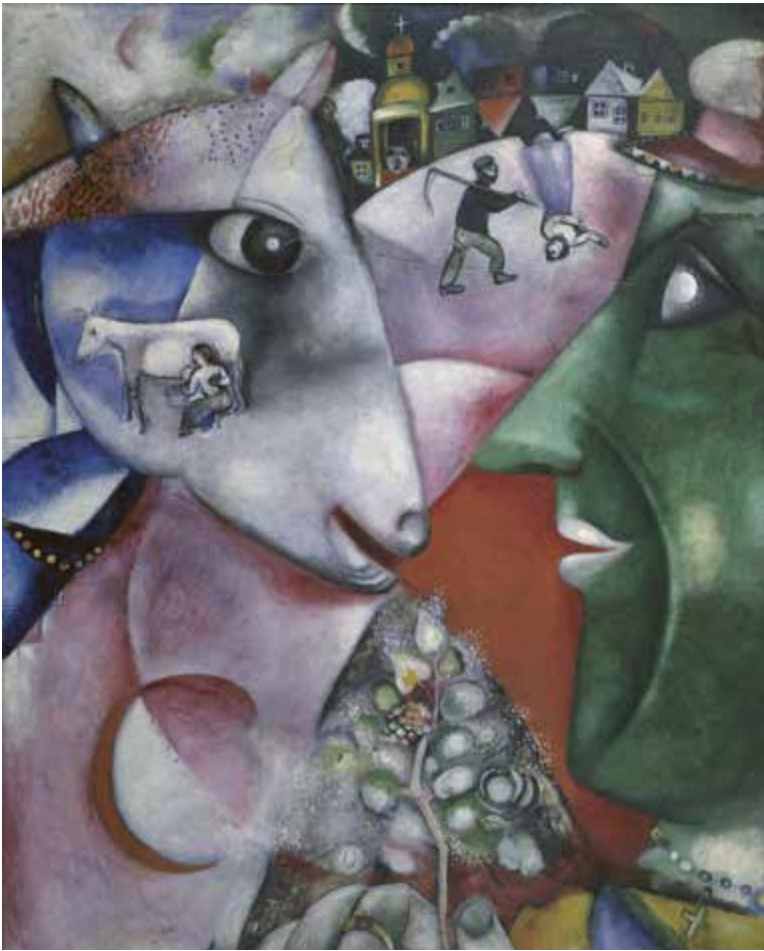
- **Declaration of love in the face of World War I: With bold colors and life-affirming vitality, the young Campendonk makes his wife, Adda, the protagonist of his painting**
- **First exhibited in 1916 (Der Sturm, Herwarth Walden, Berlin)**
- **As a result of his artistic emancipation from the ‘Blue Rider’, Campendonk created masterfully staged compositions during these years**
- **The paintings from between 1914 and 1918 are among the artist’s most sought-after works on the international auction market**
- **Very few of his works in oil and tempera have survived, particularly those from 1915 and 1916 (CR Firmenich, p. 134)**

Heinrich Campendonk and the “Blaue Reiter”

In 1905, the young Heinrich Campendonk began his studies at the newly founded progressive School of Applied Arts in Krefeld, where he was introduced not only to conventional academic training but also to new ideas in art education and to a style of visual design independent of naturalistic concepts. For financial reasons, Campendonk had to discontinue his education prematurely, but he did not abandon his plan to become an independent artist.

In October 1911, he accepted an invitation from Franz Marc and traveled to Munich, where he met the protagonists of ‚Der Blaue Reiter‘ (The Blue Rider), Alexej von Jawlensky, Wassily Kandinsky, Paul Klee, August Macke, and Gabriele Münter. He eventually moved to Sindelsdorf in Upper Bavaria, where Macke and Marc also lived with their partners. In 1911 and 1912, he participated in the first and second exhibitions of the “Blaue Reiter” at Galerie Thannhauser in Munich and Cologne, and later in other key exhibitions of modern art before World War I, including the “First German Autumn Salon” at Herwarth Walden’s gallery “Der Sturm” in Berlin in 1913.





Marc Chagall, *I and the Village*, 1911, oil on canvas, Museum of Modern Art, New York. © VG Bild-Kunst, Bonn 2025

Heinrich Campendonk, *Schalmeibläserin*, 1914, oil on canvas on cardboard, Städtische Galerie im Lenbachhaus, Munich. © VG Bild-Kunst, Bonn 2025

Franz Marc, *Blaues Pferd I*, 1911, oil on canvas, Städtische Galerie im Lenbachhaus, Munich.

Through close artistic collaboration with his fellow artists in the “Blaue Reiter,” Campendonk’s work underwent a significant stylistic shift. He was particularly inspired by the imagery of Franz Marc, with whom he also shared artistic views and forms of expression. He drew additional artistic inspiration from the paintings of Marc Chagall, which he most likely encountered during his stays in Berlin and, certainly, also through photographs. The strangely mystical and magical qualities of these paintings can also be observed in Heinrich Campendonk’s works, along with isolated cubist-expressive geometric forms reminiscent of Franz Marc, which also fill the background of the present painting.

Between dream world and the history of creation: Campendonk’s enigmatic pictorial puzzles

In his bold endeavor to find new means of expression for a radically new view of reality, Campendonk created flat, constructive, bizarre, dreamlike scenes of animals and landscapes in intense, radiant colors, with lyrical, almost fairy-tale-like undertones.

Oscillating between figuration and abstraction, he created compositions with recurring, highly symbolic motifs that are difficult to decipher. Numerous animals populate these mysterious, enigmatic scenes, including horses, goats, cows, deer, and roosters—mostly alongside humans and surrounded by

stylized plants, as well as architectural and abstract forms. The artist arranges the individual pictorial elements with almost no spatial depth and only a loose compositional connection, avoiding any narrative components.

In our picture, too, he places two animal figures alongside the female figure, taking up the left half of the image. The center of the picture is occupied by a tree-like plant that divides the composition into two. The animals and the female figure form a trio, but populate the composition as individual, unrelated elements: each creature looks and moves in a different direction. “These are not figures of a romantic fairy-tale world, nor are they spiritualized incarnations of animals, as in Franz Marc’s work; they are elementary and, in their nature and appearance, phenomenal and meaningful individualizations of nature and life. In connection with humans [...] they have, so to speak, the character of attributes that symbolically illustrate the natural connection of creation.” (Mathias T. Engels, Campendonk. *Holzschnitte* (Werkverzeichnis), Stuttgart 1959, p. 9ff., quoted from: *Die Rheinischen Expressionisten*, Recklinghausen 1980, p. 96)

The animals thus serve as prominent companions for the isolated female protagonist, visualizing and symbolizing, without any narrative component, the image theme that underlies most of his work: the eternal cycle of becoming and perishing, the entire creation.

1915: Threats of war and deep longing

The outbreak of World War I heralded the end of the artist group, as Wassily Kandinsky and Alexej von Jawlensky were soon forced to leave Germany due to their Russian backgrounds. August Macke fell in combat in the Champagne region in 1914, and Franz Marc at Verdun two years later. The loss of his friends and fellow artists deeply affected Campendonk. Contrary to Franz Marc, who initially saw the war as an opportunity for change and renewal, Campendonk viewed it as a significant threat.

In 1913, he married his companion and closest confidante, Adelheid “Adda” Deichmann, who had already moved to Sindelsdorf to live with him in 1912. In February 1915, the year this painting was created, their first son was born. Shortly thereafter, Campendonk was drafted for basic military training and was occasionally called up for military service. He lived in uncertainty as to whether and when he would be drafted to serve in the war. Documents and drawings from this period attest to the artist’s desperate state of mind. One of his self-drawn postcards from 1915 shows a white horse and, presumably, a tiger, with a heart and the dedication “To my Adda” beneath. Another card shows Adda’s face in profile with the note “1915 – I love Adda.” On a second postcard, the counterpart, his own portrait, is emblazoned with the comment “Sept. 7, 1915 – I pray to see you again” (see CR no. 548 Po and no. 551 Po).

Campendonk counters this constant fear and threat, this grief and despair, with magical color worlds and a dreamlike, contemplative isolation, possibly an expression of a longing for peace and a return to harmony between man and nature.



Arrival: Idyllic Seeshaupt

In April, Campendonk suffered a breakdown and was subsequently declared to be unfit for service and dismissed, which may have saved his life and allowed him to return to his family for a specific period of time. Faced with the great tragedies and horrors of war, the artist retreated with his family to Seeshaupt on Lake Starnberg in 1916, where they occupied two floors of a farmhouse surrounded by meadows and fruit trees. The artist was finally exempted from military service and, together with his family, found refuge, harmony, and inner peace in the idyllic setting of this rural, secluded environment.

In October 1916, the present painting “Gartenbild I” (Garden Picture I) was exhibited in a solo exhibition at the renowned gallery “Der Sturm” in Berlin. The Berlin paper ‘Börsenkurier’ wrote in its review: “Campendonk stands in line of the leading Expressionists: one can already speak of a modern tradition in his work. The ghostliness of an Odilon Redon, the tropical splendor of Gauguin, the colorful eye of a Chagall, the animal secrets of Marc, here and there even the color storm of Kandinsky [...] find their way into his highly personal overall expression.” (Theodor Däubler, exhibition at “Der Sturm,” in: Berliner Börsenkurier, October 4, 1916, quoted from: *Die Rheinischen Expressionisten*, Recklinghausen 1980, p. 111) [CH]



PAUL KLEE

1879 Munichbuchsee (Switzerland) – 1940 Muralto/Locarno



Kairuan (Kairuan mit den Kamelen und dem Esel). 1916.

Watercolor over pencil, originally laid on backing board. Signed in the lower left. Dated on the original backing board in the lower left, titled “Kairuan” and inscribed with the work number “21.“. On laid paper, originally laid on backing board. 14,8 x 24 cm (5.8 x 9.4 in), the full sheet.

🕒 *Called up: December 5, 2025 – ca. 7:32 pm ± 20 min.*

€ 150.000 – 250.000 (R7/D)
\$ 174,000 – 290,000

PROVENANCE

- Hans Goltz, Munich (1921).
- Collection of Dr. Hans Koch, Düsseldorf (from 1930 at the latest, until 1952).
- Private collection, Baden-Württemberg (1952, inherited from the above, until 1956).
- Galerie Grosshennig, Düsseldorf (acquired from the above in 1956: Stuttgarter Kunstkabinett).
- Private collection, Baden-Württemberg (until 1984).
- Private collection, Berlin (acquired from the above in 1984: Galerie Wolfgang Ketterer).

EXHIBITION

- Kunstpalast, Düsseldorf (with an old label on the reverse).
- Paul Klee, Galerie Alfred Flechtheim, Düsseldorf, February 15–March 10, 1930, cat. no. 45.
- Paul Klee. Aquarelle aus 25 Jahren, 1905 bis 1930, Staatliches Museum, Saarbrücken, March 23–April 22, 1930, cat. no. 65.
- Paul Klee, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, June 14–July 6, 1931, cat. no. 107.
- Paul Klee, August Macke, Galerie Alex Vömel, Düsseldorf, October 1–31, 1952, cat. no. 9.

LITERATURE

- Paul Klee Foundation, Kunstmuseum Bern (ed.), Paul Klee. Catalogue raisonné. 1883-1940, 9 vols., Bern 1998-2003, vol. 2, CR no. 1618 (illustrated in black and white).
-
- Stuttgarter Kunstkabinett, Stuttgart, 24th auction, May 29/30, 1956, lot 599 (illustrated in color).
- Uta Gerlach-Laxner, Paul Klee und der Orient. Die Auswirkung auf sein Werk unter besonderer Berücksichtigung seiner Tunesienreise 1914, in: Die Tunesienreise. Klee, Macke, Moilliet, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, December 12, 1982–February 13, 1983; Städtisches Kunstmuseum, Bonn, March 9–April 24, 1983, p. 63.
- Benz-Zauner, 1984, p. 181.
- Galerie Wolfgang Ketterer, Munich, 87th auction, November 26–27, 1984, lot 800.
- Wolfgang Kersten, Osamu Okuda, Paul Klee. Im Zeichen der Teilung, Düsseldorf 1995, p. 52 (illustrated on p. 52).

• On his famous trip to Tunisia with August Macke and Morelet in the spring of 1914, Paul Klee experienced a pivotal moment in his artistic development

• Kairouan – an important place of inspiration for Paul Klee’s later work

• A subtly balanced watercolor created in 1916 based on a sketch made during this trip to Tunisia (Kunstmuseum Bern)

• Significant provenance: Dr. Hans Koch Collection, Düsseldorf

• Museum quality: exhibited several times in the 1920s and 1930s

• Part of an important private collection in Berlin for over 40 years

Paul Klee – The Tunis Trip of 1914

A small travel group made up of the painters Paul Klee, Louis Moilliet, and August Macke headed to Tunis in early April 1914. To this day, this trip is regarded as a turning point in art history, as it would significantly change the way European painters viewed color, light, and artistic perception.

Paul Klee had known Louis Moilliet since his school days, and they had also been friends as artists for years. Moilliet, in turn, had met August Macke and introduced them to each other. And so it happened that the three of them – each on an individual artistic quest – headed south. For Klee, who described himself with a certain ironic undertone as a “penniless family man,” the trip was only possible because the Bernese pharmacist Charles Bornand provided him with financial support. In return, Klee promised him ten drawings or five watercolors. In addition, Moilliet promised his friend Ernst Jäggi that he would paint the walls of his house in Saint-Germain near Tunis to supplement their shared travel funds.



“That is the meaning of this happy hour: color and I are one. I am a painter.”

From Paul Klee’s journal, April 16, 1914



August Macke and Paul Klee in front of a mosque in Tunisia, 1914, collection Zentrum Paul Klee, Bern. © HIP / Art Resource, NY

First impressions of Tunis

Moilliet himself had already traveled to Tunisia several times in previous years and thus served as a kind of guide. Once again, their first destination was the home of Ernst Jäggi, who worked as the director of the military hospital in Tunis. From there, the three artists undertook numerous excursions: to Sidi Bou Said, Hammamet, Kairouan, and the suburb of Saint-Germain.

In his diaries, Klee describes his arrival in Tunis on April 7, 1914, after several days at sea from Marseille, with overwhelming clarity: “The sun with a dark power, colorful clarity on land – promising.” This first impression, a mixture of intense light, bright colors, and strangeness, left an indelible mark on him. He was also fascinated by the city itself, describing it as a “synthesis of urban planning and visual architecture.” From the very beginning, Macke and Klee sensed that this place would be fertile ground for their work.

Light, color, and self-discovery

In his diaries, Klee recorded the journey in anecdotes, precise descriptions, and poetic reflections. He expected it to be a “study trip where one inspires the other.” Even the first evenings in Tunis and Saint-Germain overwhelmed him. On April 12, he noted: “The evening is incredible. To top it off, the full moon is rising [...] Of course, I fail in the face of nature. But I know a little more than I did before. I know the distance between my failure and nature. That is an internal matter for the next few years. I am not at all depressed about it. There is no need to rush when there is so much you want. The evening is always so deep within me.”

These words mark a decisive point in Klee’s artistic development. He is aware that he cannot immediately translate his experiences into art. Instead, he understands that the impressions of this journey need time to linger within him, to settle, to transform. He absorbs them like seeds that will continue to grow within him and bear fruit—not immediately, but in the years to come.



Detail from “Kairuan (Kairuan mit den Kamelen und dem Esel)”



Postcard, Kairouan – view of the Great Mosque, around 1900.

The breakthrough in Kairouan

The experience in Kairouan seems particularly impressive and almost mythical. It is here, it seems, that the long-awaited breakthrough occurred. Early in the morning, outside the city gates, Klee worked on a watercolor sketch. He described the moment as follows: “Painted early outside the city, slightly scattered light, mild and clear at the same time. No fog. It permeates me so deeply and gently, I feel it and become so sure, without effort. The color has me. I don’t need to grasp for it. It has a hold of me forever, I know that. That is the meaning of this happy hour: I and the color are one: I am a painter.”

This sentence – “I am a painter” – is considered one of Paul Klee’s central self-revelations. Not that he hadn’t painted before, but here, in Kairuan, he discovered the unity of perception, color, and inner expression. It was the moment when he saw his destiny confirmed.



Paul Klee, Vor den Toren von Kairuan, 1914, watercolor, Kunstmuseum Bern/Paul-Klee-Stiftung.

From sketch to independent work

Upon his return to Germany, Klee devoted himself intensively to the sketches and studies he had made in Tunisia. He revisited many motifs over the following months and years, refining them. In doing so, it became clear how deeply the experiences of this trip had affected him.

He also draws on the watercolor sketch “1914/216, Vor den Toren von Kairuan” (Before the Gates of Kairuan), today preserved in the Paul Klee Foundation at the Kunstmuseum Bern. For a long time, he did not consider this small sheet, which he painted directly on site, to be an independent work, but merely a study. It was not until 1921, that Klee began to appreciate such works as accomplished pieces in their own right. Until then, they were valuable starting points for him, sources that he continued to work on and transformed into other, more mature pictorial solutions.

Our watercolor from 1916 was created precisely in this process. Klee revisited the sketch he had made on site, but now condensed it into a clearly defined, concentrated work. While the sketch still features a vast foreground, he reduced it in the later sheet. He directs attention to what is essential for him: the striking domes of the city, clearly recognizable and yet undergoing a quiet transformation, and the small group of three camels that appear in the right-hand part of the picture under a large, brownish arch.

This concentration reveals the inner progress that Klee had achieved since 1914. The watercolor from 1916 is not merely a reproduction of an external reality, but the essence of an experience. The trip to Tunisia was more than a geographical adventure—it was a journey inward, a process of self-assurance. After two years, the overwhelming impression of light and color has become the quiet certainty of his own visual language.

Impact and significance

The watercolor is thus exemplary of Klee’s approach: from the sketches he made during his travels, which were initially intended only as studies, he developed works of lasting clarity in hindsight. He was aware of the significance of this process. The “happy hour of Kairuan,” in which he felt at one with color, remained his orientation and inner gauge.

Hence, our sheet is not only a testimony to the legendary journey of three artists, but also a document of an artistic awakening. It combines the freshness of the immediate impression with the maturity of later contemplation. And it shows how Kairuan transformed Paul Klee into what he expressed in his own words: “I am a painter.” [EH]

OSKAR SCHLEMMER

1888 Stuttgart – 1943 Baden-Baden



Jünglingsgruppe in Braun. 1928.

Synthetic resin on nettle and on panel.
Signed, dated “Dez. 1928”, titled “Jünglingsgruppe in braun” and inscribed “Sperrholz” on the reverse.
69,5 x 30,2 cm (27,3 x 11.8 in).
Preliminary work for the murals at the Museum Folkwang, Essen. Related studies: cf. Karin v. Maur, Oskar Schlemmer, vol. II, catalog of paintings, watercolors, pastels, and sculptures, Munich 1979, CR nos. G 167, G 170, which lead to image 4 of the first version, G 177. For accompanying pencil sketches, cf.: Will Grohmann u. Tut Schlemmer, Stuttgart 1965, CR nos. 228 and 229 (illustrated on p. 248). [CH]
We are grateful to Mr. C. Raman Schlemmer, The Oskar Schlemmer Estate + Archives, for his kind expert advice.
We are grateful to Mr. Markus H. Stötzel and the heirs of Alfred Flechtheim for their kind expert advice.

🕒 *Called up: December 5, 2025 – ca. 7:34 pm ± 20 min.*

€ 280.000 – 350.000 (R7/D)
\$ 324,800 – 406,000

PROVENANCE

- Collection of Dipl. Ing. Karl Wilhelm Zachrich, Freiburg i. Br. (acquired in 1946).
- “Dr. Kr.” (until 1950).
- Galerie Limmer, Freiburg (1978).
- Private collection, Wuppertal.
- Galerie Linssen, Bonn.
- Private collection, Berlin (acquired from the above in 1980).

EXHIBITION

- Stuttgarter Neue Sezession, Kunsthaus Schaller, Stuttgart 1929, list no. 5 (with handwritten label on the reverse, there inscribed with no. 153).
- Bauhaus Dessau, Kunsthalle Basel, April 20–May 9, 1929, p. 10, cat. no. 141 (with the title “Jünglinge” and the designation “Freskostudie,” on the artist’s list for this exhibition inscribed “Fresko-Studie IV”).
- Oskar Schlemmer, Kunsthaus Schaller, Stuttgart, May to June 1929, list no. 5, (verso with handwritten label: “135 Prof. O. Schlemmer / Jünglingsfiguren in braun”)
- Gemälde, Graphik, Plastik, Architektur, Kunstgewerbe, Staatliche Akademie für Kunst und Kunstgewerbe, Wrocław, January 18–February 19, 1930, probably p. 15, no. 20 (with the title “Fresko-Studie D”).
- Oskar Schlemmer, Galerie Flechtheim, Berlin, 1931, list no. 34 (not in catalog).
- Moderne Kunst aus Freiburger Privatbesitz, Stadthalle, Freiburg i. Br., March 12–April 3, 1960, cat. no. 70.
- Kunst des 20. Jahrhunderts, Galerie Linssen, Bonn, April to June 1980 (with the stamp on the reverse)
- Oskar Schlemmer: Der Folkwang-Zyklus. Malerei um 1930, Staatsgalerie Stuttgart, September 11–November 14, 1993; Museum Folkwang Essen, December 13, 1993–February 14, 1994, pp. 158 and 169, cat. no. 151 (illustrated on p. 169, with the label on the frame).

LITERATURE

- Karin v. Maur, Oskar Schlemmer, Vol. II, Oeuvre catalog of paintings, watercolors, pastels, and sculptures, Munich 1979, p. 76, CR no. G 169 (illustrated in black and white on p. 77).
- Hans Hildebrandt, Oskar Schlemmer, Munich 1952, CR no. 147.
- Kunsthaus Pfisterer, I. Große Freiburger Kunst-Auktion, Freiburg im Breisgau, March 22/23, 1950, lot 557.

- **Figure in space: The arrangement of heads and profiles on different levels culminates in the “Bauhaus Staircase” (1932, MoMA, New York), a few years later**
- **Masterful orchestration of light and shadow, depth effect, and plasticity**
- **“Jünglingsgruppe in Braun” (Group of Young Men in Brown) was created in the context of the destroyed murals in the Museum Folkwang, Essen**
- **Schlemmer’s figure compositions from the Bauhaus years are considered the artist’s most sought-after works on the international auction market**
- **In 1930, Schlemmer’s works were part of the XVII Biennale in Venice, and in 1931, he was represented in the major retrospective “Modern German Painting and Sculpture” at the Museum of Modern Art in New York**
- **First exhibited in 1929 and part of an acclaimed private collection in Berlin for 45 years**



Oskar Schlemmer, the Weimar Bauhaus emblem, 1922, Oskar Schlemmer Archive.

The “measure of all things”: The new man and the figure in space
Oskar Schlemmer is recognized as one of the most influential and versatile artists of the Bauhaus: during his time in Weimar (1921–1925) and Dessau (1925–1929), he worked not only as a painter, draftsman, and graphic artist, but also as a sculptor, stage designer, choreographer, and theorist. As early as 1921, Schlemmer took over management of the stone and wood sculpture department as ‘form master’, teaching nude and figure drawing and also serving as artistic director of mural painting – a form of design that he was to become highly involved in over the following years.

After moving to Dessau, Schlemmer assumed responsibility for the Bauhaus stage and, from 1928, taught the subject “The Human Being.” His art began to revolve almost exclusively around the depiction of the human head and body. Renouncing individual characteristics, the artist





Oskar Schlemmer, Unterricht III, 1929, oil and tempera on canvas, Staatsgalerie Stuttgart.

Folkwang-Cycle

After he had won the contest for the mural design in the fountain room of the Museum Folkwang, Schlemmer experimented with various techniques in 1928. In this context, he referred to the studies, which were initially executed on nettle or canvas, as “fresco studies.” The designs and paintings were created in his studio in the Meisterhaus at the Bauhaus Dessau; the present painting was completed in December 1928. He created the entire cycle—including the third, final, and installed version from 1930—on canvas and mounted it on plywood panels, although not as a fresco.

When the artist sent the studies to exhibitions in 1929, 1930, and 1931, he referred to them on his lists as fresco studies, labeling them with the letters A to D or Roman numerals. Hoping to sell them as independent paintings in galleries, Schlemmer labeled the reverse side of the smaller oil paintings independent titles that no longer had any direct connection to the Folkwang cycle.

During the artist’s lifetime, his paintings for the Folkwang cycle were exhibited at the XVII Biennale in Venice in 1930, and in the first exhibition of German avant-garde art, “Modern German Painting and Sculpture,” at the Museum of Modern Art in New York in 1931 (catalog p. 34 with an accompanying essay).

Many of these panels, including those from the 1928 version and the entire 1930 version, were confiscated by the National Socialists in 1937 as part of the “Degenerate Art” campaign and are believed to have been lost or destroyed.

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developed highly stylized, harmoniously composed figure studies with strictly aligned vertical and horizontal axes based on geometric body language and form. He elevated the human being to the core of his experimental work and to the “measure of all things”: “Nevertheless, one great theme remained, ancient, eternally new, the subject and creator of all times: the human being, the human figure. It is said that he is the measure of all things. Well then! Architecture is the noblest art of measurement, join forces!” (Oskar Schlemmer, Diary, July/August 1923, quoted from: Exhibition catalog Oskar Schlemmer. Visionen einer neuen Welt, Munich 2014, p. 157)

Drawings, sketches, paintings: the “Folkwang Cycle”

Driven by this desire to merge art and architecture, Schlemmer’s artistic projects increasingly shifted towards sculpture, wall reliefs, and, of course, murals.

In October 1928, the artist was commissioned by the then museum director Ernst Gosebruch to design the walls of a small rotunda in the new Museum Folkwang in Essen, which had opened in 1922. The white marble fountain created by Georg Minne, located in the very center of the rotunda, was now to be surrounded by young German contemporary art. Instead of the fresco technique initially suggested, it was agreed that nine large panels, each measuring 2.50 x 1.65 meters, would be created for the lower walls of the rotunda. The commission occupied Schlemmer in a complex, multi-phase creative process over three years and, in retrospect, reveals a crucial stylistic change in the artist’s work: away from the strictly tectonic Bauhaus images to the looser, liberated style of his later years in Wrocław.

Ultimately, three complete full-size versions were created, as well as numerous sketches, preliminary studies, variants, and paintings closely related to the series shown in Essen, including this work “Jünglingsgruppe in Braun” (Group of Young Men in Brown), which the author of the catalogue raisonné, Karin v. Maur, counts among the preliminary works for the first version created between October 1928 and April 1929 and which, alongside other closely related paintings (cf. CR G 167, whereabouts unknown, G 168 and G 170, whereabouts unknown) ultimately culminates in picture 4 (CR G 177) of the first version of the Folkwang cycle, today housed at the Staatsgalerie Stuttgart.

“Jünglingsgruppe in Braun”: light and shadow – pause and movement

This first version consists of four individual figures and five multi-figure depictions that vary the heads and half-figures in rhythmic sequences. To avoid cluttering the space, Schlemmer sought simplicity in both the technique and the quantity of his painting, depicting his cubic bodies with his usual statuesque, stylized austerity.

Thus, the figures in “Jünglingsgruppe in Braun” are exclusively composed of rounded shapes, with faces and limbs reduced to soft and straightforward features, as well as shadowy silhouettes.

The artist shows strongly cropped heads, fragmentarily and almost solely in profile, without reference to an actual location, so that figures and space merge to some extent. A little “light” playfully illuminates the stage-like scene from the left, bathing the figures in contrasting light and shadow.

While the majority of the figures facing left appear motionless, the lower and upper figures, with their slanted positions and distance, convey a sense of spatiality, depth, and movement. In addition, Schlemmer clearly places the figures at different heights within the space—a choreographed arrangement of heads and profiles on various levels,



Oskar Schlemmer, Bauhaustreppe, 1932, oil on canvas, Museum of Modern Art, New York.

which a few years later culminated in the “Zwölfergruppe mit Interieur (Group of Twelve with Interior)” (1930, Von der Heydt Museum, Wuppertal), but especially in the “Bauhaus Staircase” (1932, Museum of Modern Art, New York).

Rise and fall

The political situation in Germany and Europe as a whole tipped in these years. The effects of the National Socialists’ gradual takeover of power and influence increasingly affected Oskar Schlemmer as well. In 1930, the mural he had created for the Weimar Bauhaus exhibition in 1923 was destroyed on the orders of the Nazi government, numerous of his works were removed from German museums, and some were defamed in the 1937 exhibition “Degenerate Art” in Munich. After they were removed from the museum walls and stored in a warehouse in 1933, his murals from the Folkwang cycle are also presumed lost today. Schlemmer’s career finally came to a complete standstill.

The creative vision of a great artist

In his endeavors to create a holistically educated society and to combine craftsmanship and artistic creativity across genres, his impressive oeuvre fully embodies the spirit and ideals of the Bauhaus, which had a formative influence on design and art throughout the first half of the 20th century. For Walter Gropius, architect and founder of the Bauhaus, Schlemmer’s significant contribution to art and his significance for Modernism remain undisputed: “Oscar Schlemmer’s paintings embody a new spatial energy that has always held a magic allure for me. His architectural interpretation within a painted space is unique and must stem from a profound experience of space itself. It creates a premonition of a future culture of wholeness in the viewer’s mind, a culture that reunites the arts. For me, the work reveals the creative vision of a great artist that lives on even though its creator has died.” (Walter Gropius, 1953, quoted from: Exhibition catalog Oskar Schlemmer. Das Bauhaus und der Weg in die Moderne, Stuttgart 2019, p. 24) [CH]

Tête sur griffes. 1949.

Bronze with brown-green patina.
Copy o of 5. 47 x 23 x 19 cm (18.5 x 9 x 7.4 in).
Presumably cast in 1961. [AW]

 *Called up: December 5, 2025 – ca. 7:36 pm ± 20 min.*

€ 80.000 – 120.000 (R7/D/F)
\$ 92,800 – 139,200

PROVENANCE

- From the artist's estate.
- Estate of Marguerite Arp-Hagenbach, Clamart (1969).
- Fondation Arp, Clamart (1977).
- Art dealer Wolfgang Werner, Bremen/Berlin.
- Private collection, Germany (acquired from the above in 1992).

EXHIBITION

- Jean Arp, Curt Valentin Gallery, New York, March 2-27, 1954, cat. no. 7 (b/w illu. on p. 11).
- Jean Arp. A Retrospective, Museum of Modern Art, New York, Oct. 8-Nov. 30, 1958, cat. no. 89 (different copy).
- Sculpture in our Time. Collected by Joseph H. Hirshhorn, Institute of Arts, Detroit, May 5-Aug. 23, 1959, cat. no. 43 (different copy).
- Artists and Patrons. A Tribute to Curt Valentin, Marlborough-Gerson Gallery, New York, November to December 1963, cat. no. 78 (different copy).
- Arp, Galleria Narciso, Turin, April 17-May 12, 1971, cat. no. 23 (b/w illu.).
- Hans Arp 1886-1965. Dada. Art Concret, Graphisches Kabinett Kunsthandel Wolfgang Werner, Bremen 1991, Kat.-Nr. 13 (color illu.).
- Hans Arp - Kurt Schwitters, Kunsthandel Wolfgang Werner, Berlin, 1992, Kat.-Nr. 13 (color illu.).

LITERATURE

- Carola Giedion-Welcker, Marguerite Hagenbach (Doc.), Hans Arp, Stuttgart 1957, CR no. 90 (with b/w illu. on p. 58, different copy).
- Arie Hartog (publisher), Kai Fischer (ed.), Hans Arp. Skulpturen – Eine Bestand-saufnahme, Ostfildern 2012, CR no. 90, p. 101 (with b/w illustration, different copy).
.....
- Michel Seuphor, Die Plastik unseres Jahrhunderts, Cologne 1959, p. 105 (with illustration, probably a different copy).
- Rudolf Koella, Felix Billeter, Verborgene Meisterwerke. R. & H. Batliner Art Foundation Vaduz, Vaduz 2005, p. 294 (with color illustration on p. 295, different copy).

The informal pictorial language of Hans Arp continues to exert great fascination on its observers to this day, making him one of the central figures of the international avant-garde of the first half of the 20th century. As a response to the First World War, the Dada movement, of which he was a founding member, was established in Zurich in 1916. Through their artistic expression, they aimed to parody bourgeois ideals and conventions, aptly choosing the seemingly banal name “Dada” for their artist group. After Hans Arp met his future wife, Sophie Tae-

- Lifetime cast
- Hans Arp distills the form to its essence, lending it an almost futuristic expression
- His unmistakable sculptures earned Hans Arp lasting recognition
- Another copy is in the collection of the Albertina in Vienna

uber, in 1915 and introduced her to the Dadaist circle, they moved to Cologne in 1919, where he befriended Max Ernst and joined the Surrealist movement in Paris in 1923. The Arps took French citizenship and became key members of the artistic avant-garde until the turning point when the National Socialists came to power. After Hans Arp's works were branded as “degenerate,” the couple fled via unoccupied France to Switzerland in 1942, where Sophie Taeuber-Arp tragically died just one year later. A loss that would take Hans Arp years to recover from.

From an artistic point of view, however, this period of upheaval can be regarded as extremely fertile. Hans Arp's versatile artistic genius became apparent at an early age: he painted and sketched, created woodcuts, lithographs, reliefs, and sculptures, as well as collages and assemblages. However, Hans Arp was to achieve his greatest fame as a sculptor. Early on, he succeeded in giving his works completely new forms of expression and content. He tirelessly produced small-format sculptures and reliefs in plaster, bronze, stone, and wood, which often served as models for later large-scale sculptures. Their bold curves, smooth surfaces, and surprising alternation between emptiness and solid mass usually seem to be taken from nature. At times, the shapes appear biomorphic, at times anthropomorphic, as the poetic title “Tête sur griffes” (English: “Claw Head”) of the present work suggests. The name evokes the image of an animal with a massive head and sharp claws. But Arp's sculpture is anything but frightening: it combines gracefulness and grandeur in a clear, reduced form. Arp distills the figure to its essence and gives it an almost futuristic expression —like a being from another reality. [AW]



ALEXEJ VON JAWLENSKY

1864 Torschok – 1941 Wiesbaden



Abstrakter Kopf: September. 1927.

Oil on structured wove paper, originally laid on cardboard.
Lower left monogrammed and dated “IX 27” in the lower right.
Dated “September 1927”, titled and inscribed with the work
number “N. 75”.
43,3 x 32,6 cm (17 x 12.8 in).
Recorded on page 18 of Jawlensky’s so-called ‚Cahier Noir‘.

 *Called up: December 5, 2025 – ca. 7:38 pm ± 20 min.*

€ 250.000 – 350.000 (R7/D)
\$ 290,000 – 406,000

PROVENANCE

- Frankfurt Kunstkabinett Hanna Bekker vom Rath, Hofheim i. Taunus.
- Private collection (acquired from the above in 1952).
- Private collection, Berlin
(acquired from the above in 1984, Wolfgang Ketterer, Munich).

EXHIBITION

- Paul Klee - A. v. Jawlensky, Galerie Neue Kunst Fides, Dresden, 1928, cat. no. 12.
- Sonderausstellung. Blaue Vier (Lyonel Feininger, A. Jawlensky, W. Kandinsky, Paul Klee), Galerie Ferdinand Möller, Berlin, October 1929, issue 5, no. 89.

LITERATURE

- Maria Jawlensky, Lucia Pieroni-Jawlensky, Angelica Jawlensky, Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings, Vol. 2: 1914-1933, Munich 1992, CR no. 1272 (illustrated in color on p. 427).
- Clemens Weiler, Jawlensky. Heads - Faces - Meditations, Hanau 1970, p. 144, CR no. 240.
.....
- Galerie Wolfgang Ketterer, Munich, 87th auction, November 26/27, 1984, p. 122, lot 728 (illustrated in color).

In 1918, Jawlensky and Werefkin moved with their family to Ascona, in the southern region of Lake Maggiore, for health reasons. It was there that he began his series of “Abstract Heads” (1918–1935), which includes the present work. Three years later, after he had finally separated from Marianne von Werefkin, the artist returned to Germany, settling in Wiesbaden. At that time, many of his works were on display in a major retrospective traveling exhibition in Germany, with stops in Berlin, Hamburg, Hanover, Frankfurt am Main, Munich, and also in Wiesbaden, where the exhibition was met with great enthusiasm.

In his urge to engage in artistic experiments with variations in form and color, Jawlensky discovered his own principles of form design and serial work during these years, which later found their way into the artistic endeavors of many artists, among them Josef Albers and Andy Warhol.

Following on from his “Mystical Heads” and also as a refinement of his “Heilandsgesichter” (Saviour Faces), which were already far removed from portraiture, Jawlensky simplified, abstracted and stylised human facial features even more during these years: he developed an artistic formula for composing pictures, which he brought to life with the help of an almost incomprehensible wealth of colors and transformed into

• **Symmetry, geometry, and abstraction: Jawlensky’s “Abstract Heads” radically transcend classical portrait painting**

• **“Abstract Heads” in such harmonious colors and of this museum quality are extremely rare on the international auction market**

• **First exhibited in 1928 (Galerie Neue Kunst Fides, Dresden)**

• **Comparable works are in international museums like the Städel Museum, Frankfurt am Main, the Kunstmuseum Basel, the Busch-Reisinger Museum of the Harvard Art Museums, and the Centre Pompidou, Paris**

• **Part of an acclaimed private collection in Berlin for more than 40 years**

fascinating compositions. Anatomical features are transformed into geometric shapes and arranged in a nearly architectural manner, resulting in a highly reduced head shape: Jawlensky hints at a nose with a vertically placed line in the center.

Around it, there are individual straight, horizontal, and vertical lines, as well as slightly diagonal lines in bold, contrasting, yet harmonious color combinations, which form the forehead and the mouth. In contrast, wavy lines and an extensive semicircular line define the hair and the head’s shape. The rest of the picture plane is exclusively filled with gently delineated areas of color. Delicate blue meets bold rosé and apricot meets rich green, combining with a wealth of bold, colorful lines to form a particularly harmonious whole. The structure is brought to life from above: a small sun on the right casts warm light on the upper half of the balanced composition, while the lower half of the picture lies in shadow, thus following Jawlensky’s conviction that a divine order is expressed by an open, supernatural ‘above’ and a closed ‘below’ in this world.

“I painted in Wiesbaden for several years [...]. I was so focused on these works and wanted to achieve perfect and spiritual content. This resulted in some outstanding works.” (Alexej von Jawlensky, Lebenserinnerungen, 1937, in: Clemens Weiler, 1970, p. 119f.) This work, also created in Wiesbaden, is an exceptionally harmonious, balanced, and expressive ‘Abstract Head’ from the artist’s important series. In a fascinating duality of light and shadow, line and surface, warmth and cold, the stylized face with contemplative, closed eyes radiates absolute stillness in ideal balance and weightlessly rests in itself. [CH]



IMI KNOEBEL

1940 Dessau – lives and works in Dusseldorf



Wera. 1992.

Acrylic on panel.
Signed and dated on the reverse, as well as with a typographically inscribed label.
200 x 140 x 15 cm (78.7 x 55.1 x 5.9 in). [EH]

🕒 *Called up: December 5, 2025 – ca. 7.40 pm ± 20 min.*

€ 100.000 – 120.000 (R7/F)
\$ 116,000 – 139,200

PROVENANCE

- Achenbach Kunsthandel, Düsseldorf.
- German Corporate Collection (acquired from the above in 1992).

- **Large-format work from the series ” Female Russian Avant-Garde Artists” by Imi Knoebel**
- **With “Wera,” Imi Knoebel honors the Russian artist Wera Ermolaeva (also Jermolajewa) (1893-1937)**
- **Malevich appointed Wera Ermolaeva as a teacher at the Vitebsk art school founded by Chagall, and in 1920, she became its director**

“Imi Knoebel is one of the most radical and consistent abstract artists of our time [...] In Knoebel’s work, radicalism and consistency combine to form a balanced unity that is constantly put to the test.”

Zdenek Felix, quoted from: Imi Knoebel. Retrospective 1968–1996, exhibition catalog, Haus der Kunst, Munich, 1996, pp. 291f.

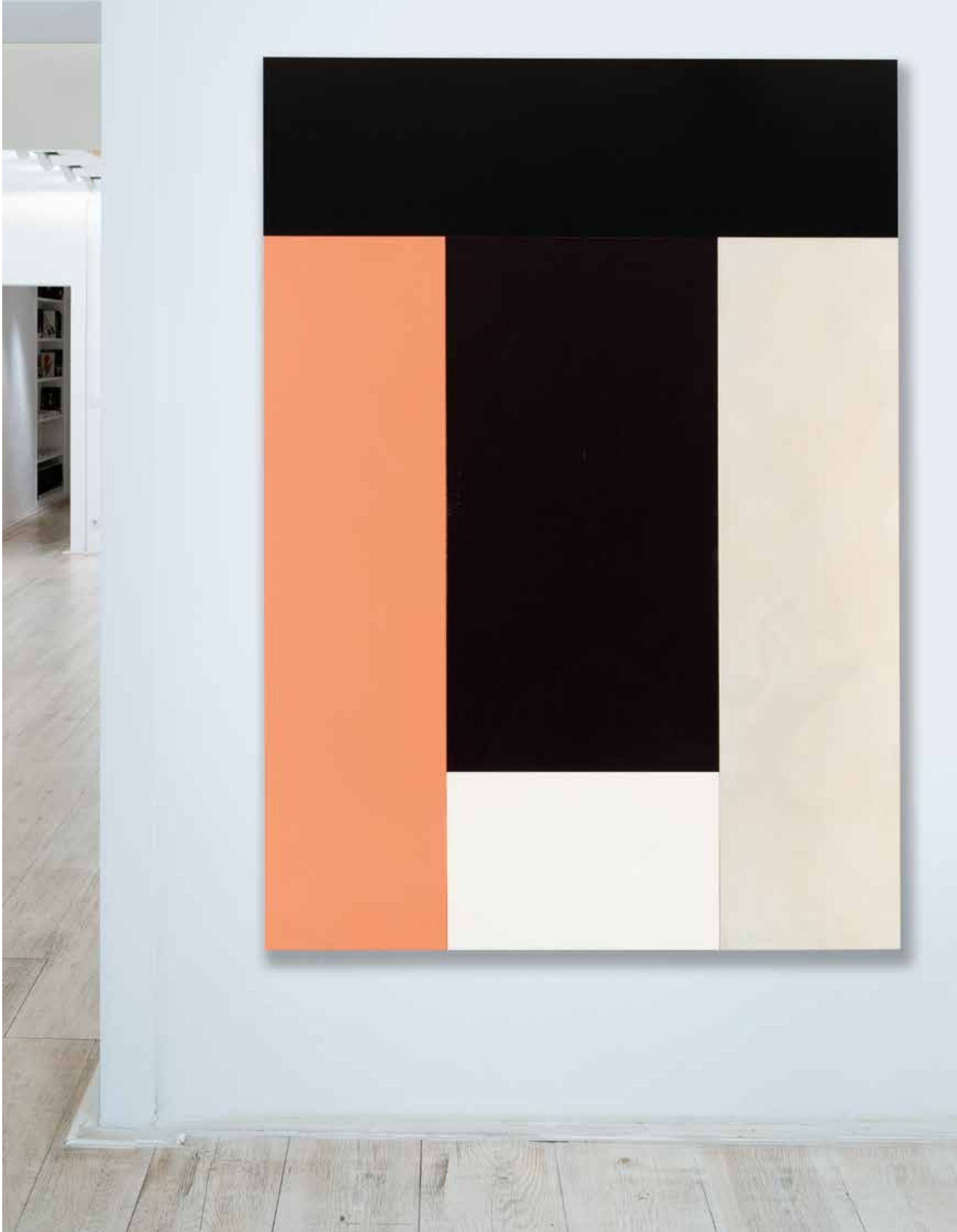
The series of works entitled ” Porträts”, to which the present work belongs, was created between 1991 and 1995. Since the late 1980s, Imi Knoebel has focused entirely on the effect of color. To avoid distraction by formal aspects, he opted for a consistent five-part scheme within a rectangle, which may recall a stylized human face.

The five parts of each picture not only stand out from each other in terms of color but are also accentuated by joints to enhance the intrinsic value of the individual color fields. Viewed en face, the surface still vaguely resembles the schematic features of a human face.

“Wera” is an exceptionally large work with a powerful presence. The title “Wera” suggests an association with the Russian avant-garde

artist Vera Mikhailovna Yermolayeva (1893–1937). Marc Chagall appointed her, along with El Lissitzky and Kazimir Malevich, to teach at the “People’s Art School” he had founded in Vitebsk in 1918. From 1920 onwards, she followed Chagall as director of this important institution. In the course of the Stalinist purges, the artist was arrested in 1934 and died in a camp near Karaganda (Kazakhstan) in 1937.

However, Imi Knoebel is not concerned with depicting real people but rather with the superordinate concept of portraiture, where the choice and interplay of colors replace the face’s individuality, allowing the colors to speak for the person. In their strict reduction to schemes that vary in color but are formally reduced, his portraits are reminiscent of Alexej Jawlensky’s intense exploration of the motif of the head. [EH]



**KETTERER KUNST, 2008–PRESENT,
342ND–600TH AUCTION, JOSEPH-WILD-STRASSE 18, MUNICH.**



82

ROBERT MOTHERWELL

1915 Aberdeen/Washington – 1991 New York



Open # 184. 1969.

Acrylic and charcoal on canvas.
Signed and dated in the upper left. Signed, dated, and titled on the reverse.
225 x 310 cm (88.5 x 122 in).

Called up: December 5, 2025 – ca. 7.42 pm ± 20 min.

€ 400.000 – 600.000 (R7/F)
\$ 464,000 – 696,000

PROVENANCE

- Andrew Crispo Gallery, New York.
- David Mirvish Gallery, Toronto.
- Private collection (since 1986, Sotheby's).

EXHIBITION

- New Weserburg Museum, Bremen (permanent loan, since 1991, with a label on the back).
- Marca-Relli und die Maler des abstrakten Expressionismus in den USA, Mathildenhöhe Darmstadt, March 12–May 1, 2000, p. 32, no. 25.
- Onnasch. Aspects of Contemporary Art, MACBA Museu d'Art Contemporani de Barcelona, Barcelona, November 7, 2001–February 24, 2002 (with a label on the back).
- Onnasch. Aspects of Contemporary Art, Museu Serralves, Porto, March 22–June 23, 2002.

LITERATURE

- Jack Flam, Katy Rogers, and Tim Clifford, Robert Motherwell, Paintings and Collages. A Catalogue Raisonné, 1941–1991, vol. 2, New Haven/London 2012, p. 278, CR no. P508.
- Bernhard Kerber, Bestände Onnasch, Berlin 1992, p. 31.
- Onnasch. Aspects of Contemporary Art, MACBA Museu d'Art Contemporani de Barcelona, Barcelona 2001, p. 59.
- Sotheby's, New York, Contemporary Art, Part I, May 5, 1986, lot 12.

- Icons of American post-war art: Motherwell's paintings from the "Open Series" and the group of works"Elegy to the Spanish Republic."
- The monumental paintings of the "Open Series" are an absolute rarity on the European auction market
- "Open #184": monumental, museum quality, intellectual, dense
- Other paintings from the "Open Series" are in the world's leading museums, including the Whitney Museum of American Art and the Museum of Modern Art, New York, as well as the San Francisco Museum of Modern Art
- Part of a European private collection of outstanding American post-war art for almost 40 years





Exhibition view “Robert Motherwell: “Open” Series, 1967-1969”, Marlborough-Gerson Gallery, New York May-June 1969. © VG Bild-Kunst, Bonn 2025

Robert Motherwell – philosopher and titan of Abstract Expressionism and the New York School

“The death of Robert Motherwell [...] marks the final guttering out of the lamp of American painting’s most heroic generation. Now only Willem de Kooning remains among the titans of Abstract Expressionism [...]” read a headline in the Los Angeles Times in 1991, following the death of Robert Motherwell. Motherwell undoubtedly ranks alongside Jackson Pollock, Willem de Kooning, and Helen Frankenthaler as one of the great heroes of American painting. Today, celebrated as the New York School, these artists had a decisive influence on Abstract Expressionism and Color Field Painting. This radical departure, which took place in the American art metropolis of New York in the middle of the century, was to make America the center of an internationally celebrated art movement for the first time, with Robert Motherwell among its protagonists.

Coming from a Scottish-Irish immigrant family, Motherwell had a keen interest in music and literature. From an early age, he loved Bach, Haydn, and Mozart and was fascinated by Baudelaire and Proust. He attended Stanford University and then transferred to Harvard to pursue a doctorate in philosophy. Motherwell came to New York in 1940 and emerged as a cosmopolitan intellectual of Abstract Expressionism, well-traveled, extremely literate, and genuinely interested in philosophical and art-theoretical questions. In 1951, in the context of a symposium on the occasion of his participation in the exhibition “Abstract Painting and Sculpture in America” at the Museum of Modern Art, he published his legendary essay “What abstract art means to me,” in which he describes the artistic creative process as a mystical act. This mysterious spiritual experience drives the artist out of a deficit feeling of disconnection: “But whatever the source of this sense of being unwedded to the universe, I think that one’s art is just one’s effort to wed oneself to the universe, to unify oneself through union. [...] If this suggestion is true, then modern art has a different face from the art of the past because it has a somewhat different function for the artist in our time. [...] One of the most striking aspects of abstract art’s appearance is her nakedness, an art stripped bare. [...] One might almost legitimately receive the impression that abstract artists don’t like anything but the act of painting. [...] abstract art is a form of mysticism. [...] I love painting the way one loves the body of woman, that if painting must have an intellectual and social background, it is only to enhance and make more rich an essentially warm, simple, radiant act, for which everyone has a need. (Robert Motherwell, What abstract art means to me, 1951.)

“Elegy to the Spanish Republic” – Timeless metaphor for life and death, becoming and perishing

The central significance of the artist’s personal disposition to his style, and the unique impact of his paintings, which are characterized by an almost poetic and intellectual aura, are particularly evident in Motherwell’s work. In 1948, when he was in his early thirties, he began his famous series, “Elegy to the Spanish Republic,” comprising over 200 paintings. The atrocities of the Spanish Civil War in 1936, which also inspired Picasso to paint “Guernica” (1937), also left such a profound impression on the then 21-year-old Motherwell that he began to process these formative existential experiences between death and life in his art more than ten years later, even after the horrors of World War II. Motherwell’s allusion to human mortality, captured on canvas in large, painterly gestures, reveals his admiration for French Symbolism, an appreciation he shared with fellow Abstract Expressionists.



Exhibition view, “Robert Motherwell”, 1965, Museum of Modern Art, New York, with works from the series “Elegies to the Spanish Republic”. © VG Bild-Kunst, Bonn 2025

The abstract motif recurring in almost all of the “Elegies” — an alternating pattern of bulbous shapes squeezed between column-like forms — can be understood as an expression of loss and resistance, while the juxtaposition of black shapes and a white background also appears to symbolize the dichotomy of life and death. Motherwell himself said about this series created between 1948 and 1971: “After a period of painting them, I discovered Black as one of my subjects—and with black, the contrasting white, a sense of life and death which to me is quite Spanish.” (quoted from: <https://www.guggenheim.org/art-work/3047>). Motherwell’s allusion to human mortality, expressed through abstract abbreviations and recurring motifs in a non-referential visual language, shows his admiration for French Symbolism. Motherwell was particularly inspired by the conviction of the Symbolist poet Stéphane Mallarmé that a poem should not represent a specific entity, idea, or event, but rather the emotional effect it evokes. And so Motherwell’s “Elegies to the Spanish Republic” are aesthetically sophisticated and timeless metaphors for the contrast between life and death and the existential and eternal interdependence of becoming and perishing.



Helen Frankenthaler and Robert Motherwell, circa 1960. © VG Bild-Kunst, Bonn 2025

Motherwell’s “Open # 184” – Intellectually condensed icon of post-war America

Parallel to the “Elegys,” Motherwell, who had been married to Helen Frankenthaler since the end of 1958, began another important series of works in 1967, the “Open” series (1967–1969), which includes the present large-format composition “Open #184.” These groundbreaking works mark an apogee in Motherwell’s oeuvre, for in the decidedly bold aesthetics of the monumental canvases, he succeeded in employing elements of Minimal Art in his epochal, deeply emotional, and intellectually rich painting. Poised and daring, he set the clearly defined lines in black charcoal on the canvas and, in a first step, immersed the canvas in a soft, flatly applied tone that, like the gesturally executed color accents, shifts the focus to the brushwork. Motherwell merges graphic and painterly elements on the enormous canvas surface to create an entirely new aesthetic, which, due to the economy of its painterly means, is surrounded by a captivating, almost spiritual aura. The decisive inspiration for the “Open” series of works came from an incidental event in Motherwell’s studio, when a smaller canvas leaned against a larger one, and the artist suddenly realized that the small canvas seemed to casually create the outline of a door or window on the surface of the larger canvas. The motif of a door or window opening, suggested only in outline, was to become the central motif of this series. A metaphor for the transition between inside and outside, between body and psyche, between the physical and metaphysical worlds. Once again, Motherwell’s outstanding intellectual and painterly mastery is demonstrated in the formal compression, condensation, and repetition of a painterly motif.

This chance moment, this fleeting observation, was to be the pivotal moment for the “Open” series, which today ranks among the icons of American post-war painting. These radically modern creations appear like fleeting, giant-sized silhouettes. They can now be found—like the paintings in the “Elegy to the Spanish Republic” series—in the most prestigious museum collections, including the Whitney Museum of American Art (Open #101, 1968/69) and the Museum of Modern Art, New York (Open #24, 1968), as well as the San Francisco Museum of Modern Art (Open #124, 1969). [JS]

ANTONI TÀPIES

1923 Barcelona — 2012 Barcelona



Cama i blau. 1993.

Mixed media on panel.
Signed on the reverse of the wooden panel.
89 x 116 cm (35 x 45.6 in). [AR]

🕒 *Called up: December 5, 2025 — ca. 7.44 pm ± 20 min.*

€ 150.000 — 250.000 (R7/D/F)
\$ 174,000 — 290,000

PROVENANCE

- Galerie Beyeler, Basel.
- Private collection, southern Germany (acquired from the above in the early 1990s).

EXHIBITION

- Magic Blue, Galerie Beyeler, Basel, Dec. 1, 1993-March 31, 1994, cat. no. 74 (illustrated in color on p. 43, with the exhibition label on the reverse).

LITERATURE

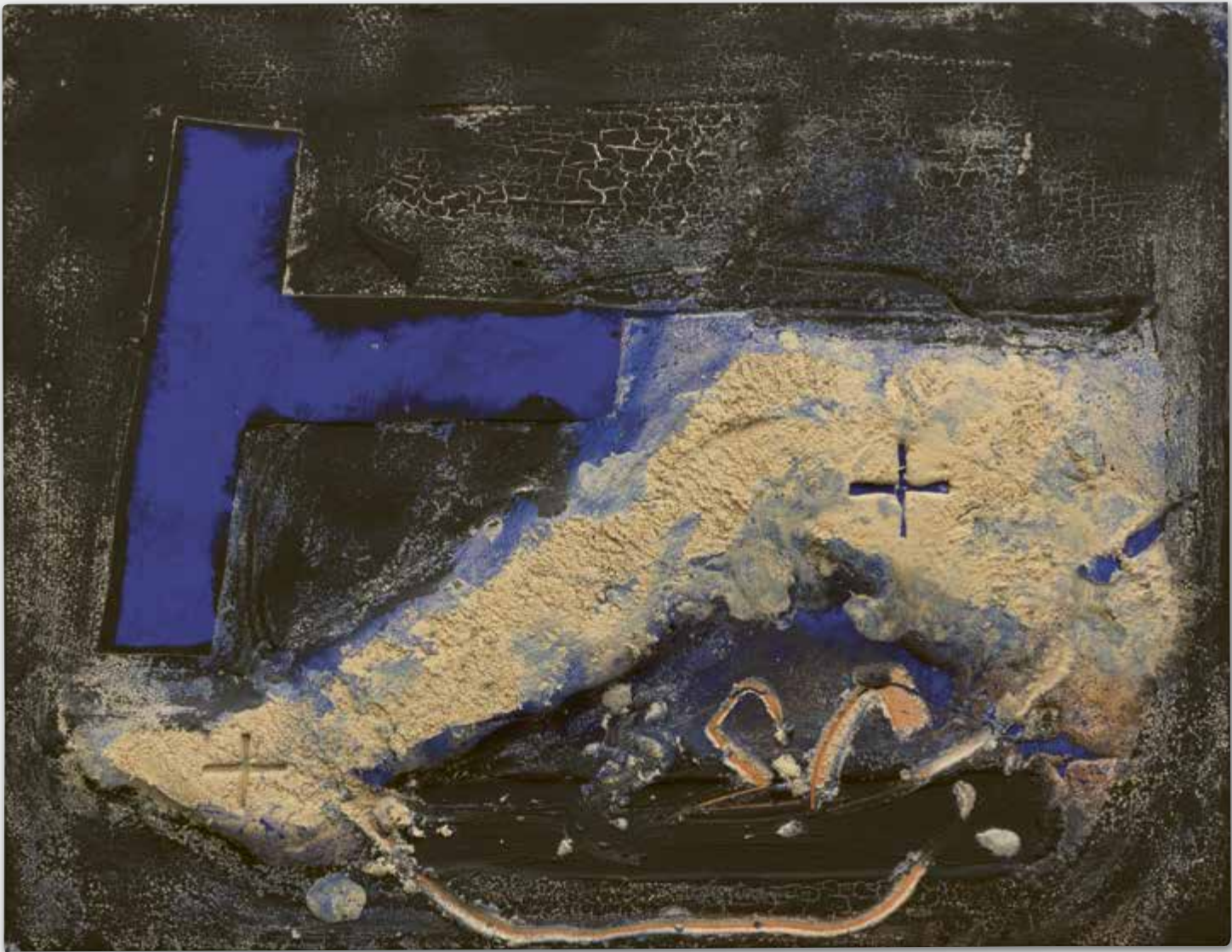
- Anna Agustí, Tàpies. Obra Completa, Volum 7è 1991-1997, Barcelona 2003, CR no. 6648 (illustrated on p. 276).

- The combination of tactile materials and a radiant blue creates a powerful presence
- “Cama i blau” (Catalan for “leg and blue”) draws on Tàpies’ rich iconographic repertoire of symbols: crosses, symbols, legs, material, blue
- Shortly after its creation, it was exhibited in the group exhibition “Magic Blue” at the Fondation Beyeler, alongside works by Yves Klein, Matisse, Kandinsky, and others
- In private hands in southern Germany for over 30 years, acquired directly from Galerie Beyerle
- In 1993, he participated in the Venice Biennale and won the Golden Lion for Painting

The oeuvre of the Catalan artist Antoni Tàpies is characterized by encrypted signs and codes, symbols that can be associated with ethereal-magical ciphers. The widely traveled and universally educated artist uses elements from various cultures. Yet, he is essentially inspired by his Catalan homeland, by memories of his childhood, by the graffiti on the walls of Barcelona, and by the Catalan tradition of organic ornamentation. In his writings and lectures, the politically active artist opposes the single-minded rationality of capitalist society as well as any form of cultural dogma.

The present work, “Cama i blau” (Catalan for “leg and blue”) from 1993, also draws on Tàpies’ own rich repertoire of iconographic symbols. He combines the recurring motif of the cross with elements reminiscent of numbers or letters. The light component that runs across the picture

plane horizontally resembles a human leg, standing out in relief and, alongside footprints, representing another recurring element in his work. However, the eye-catching feature of the composition is undoubtedly the bright blue T-shaped element, reminiscent of Yves Klein, which is incorporated into the layer of paint like a collage. In Tàpies’ understanding of art, the combination of abstract and figurative elements makes no difference: “Art is a sign, a thing that evokes reality in our imagination. So I see no contradiction between abstraction and figuration, as long as they evoke that idea of reality in us.” (Antoni Tàpies 1955, quoted from: Kritisches Lexikon der Gegenwartskunst, Issue 5, 1989, p. 2) Shortly after its creation, the work was exhibited in the group exhibition “Magic Blue” at the Fondation Beyeler alongside works by Yves Klein, Henri Matisse, Wassily Kandinsky, and other painters who paid homage to the color blue in their work in very different ways. [AR]



“Art is a sign, a thing that evokes reality in our imagination. So I see no contradiction between abstraction and figuration, as long as they evoke that idea of reality in us.”

Antoni Tàpies 1955, quoted from: Kritisches Lexikon der Gegenwartskunst, issue 5, 1989, p. 2

KATHARINA GROSSE

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



Ohne Titel. 2012.

Acrylic on canvas.

Signed, dated, and inscribed with the serial number “2012/1014 L” and the dimensions on the reverse.

226 x 158 cm (88.9 x 62.2 in).

The work is registered in the Katharina Grosse archive under the work number “2012/1014L.” We are grateful to the Wunderblock Foundation (Katharina Grosse Archive) for the kind assistance.

🕒 *Called up: December 5, 2025 – ca. 7.46 pm ± 20 min.*

€ 130.000 – 160.000 (R7/F)

\$ 150,800 – 185,600

PROVENANCE

· The Journal Gallery, New York.

· Private collection, USA (acquired from the above).

EXHIBITION

· Mushroom Hunter, The Journal Gallery, New York, May 10 - June 23, 2013.

- **Impressive, vibrant work in a radiant palette of colors**
- **Grosse’s signature spray technique results in a complex interplay of space, darkness, and light**
- **Exhibited in New York one year after its creation**
- **First time on the international auction market**
- **Katharina Grosse is currently honored in the retrospective exhibition “The Sprayed Dear” at the Kunstgebäude der Staatsgalerie Stuttgart (April 11, 2025 – January 11, 2026)**

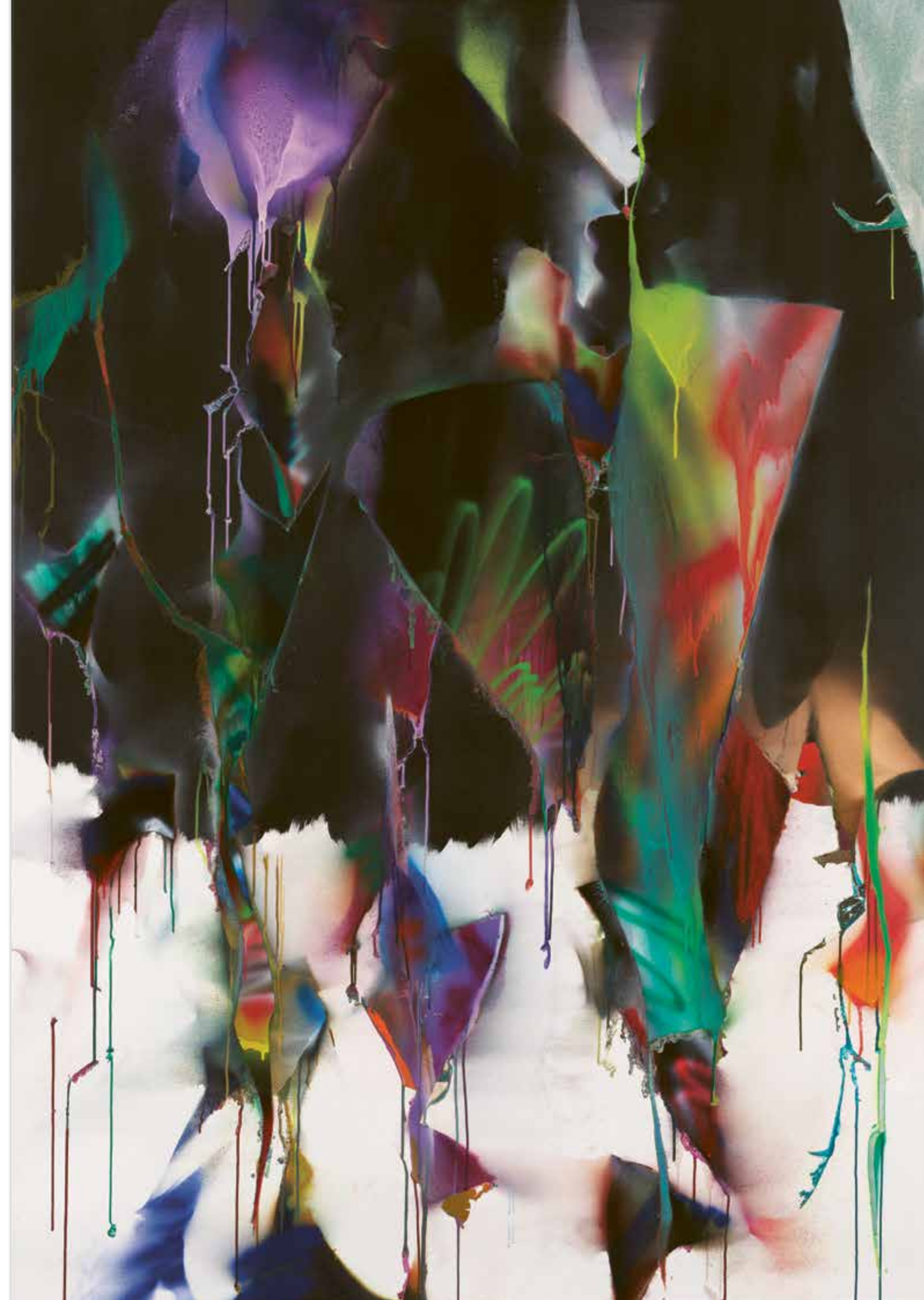
“For me, looking at the world has always been connected to doing something in it, on it, or with it at the same time. Painting facilitates the synchronicity of acting and thinking in the most amazing way because there’s no transmitter between the tools and me.”

(Katharina Grosse, 2014, Interview Magazine, www.interviewmagazine.com/art/katharina-grosse)

Katharina Grosse began to push the envelope in painting while she was still a student at the art academies in Münster and Düsseldorf, where she studied under Gotthard Graubner, among others. For Grosse, the potential offered by color extends far beyond the rigid, framed canvas. Her early works were rooted in the neo-expressive tendencies of the “Junge Wilde” (Young Wild Ones), but in the mid-1980s she increasingly abandoned figuration. After a phase of intense pigment spray paintings, she turned to more translucent, layered color compositions, applied in broad, sweeping brushstrokes in the early 1990s.

Her increasingly radical idea of immersive abstraction led her to use color not only on canvas, but also on walls, objects, and even in public spaces, transforming entire environments into fields of color. A decisive turning point came in 1998, when Grosse discovered the spray gun as her central medium. With this tool, she liberated color from the constraints of the brush and gained a previously unimagined freedom: pigments could be applied from a distance, allowing them to float like mist or clouds of light, while the movements of the eye and body remained closely linked in the creative process.

The masterful use of the spray gun is impressively demonstrated in “Untitled”: drips, splashes, and layered textures challenge traditional notions of the painterly medium, while all traces of the artistic process remain visible, opening up an open field with a dramatic interplay of color, light, darkness, and space. Dark, nuanced tones recede and merge with luminous areas of violet, yellow, green, red, and blue, which rise into lighter areas and form new, dynamic layers. With its monumental dimensions (approx. 220 x 160 cm), the work captivates the viewer and unfolds as a veritable explosion of chromatic depth. The alternation of dense, semi-transparent, and open zones evokes a spatial-temporal experience: not a frozen moment, but an expansion of time in which earlier layers shine through while new ones emerge. The hierarchy of the image remains fluid—both the original movements and those currently emerging can be experienced simultaneously. As Grosse herself notes: “With painting, you can perceive everything on the canvas at the same time. Movements that have been painted first and last are both simultaneously present on the image field. There is no linear or causal hierarchy of activities in a painting. [...] Everything can become anything at any minute.” (Katharina Grosse, 2014, Interview Magazine, www.interviewmagazine.com/art/katharina-grosse). [KA]



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



Rainer Karlstetter
Commercial Director
phone +49 89 55244-155
r.karlstetter@kettererkunst.de



Nicola Gräfin Keglevich, M.A.
Senior Director
phone +49 89 55244-175
n.keglevich@kettererkunst.de

Cataloging department and Provenance research

Karen Aegidius, Sabine Disterheft M.A., Franziska Eschenbach , 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



MUNICH
Dr. Franziska Thieß
phone +49 89 55244-140
f.thiess@kettererkunst.de



MUNICH
Bernadette Kiekenbeck
phone +49 89 55244-130
b.kiekenbeck@kettererkunst.de

Modern Art/19th Century Art



MUNICH
Sandra Dreher, M.A.
Head of Modern Art
phone +49 89 55244-148
s.dreher@kettererkunst.de



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



MUNICH
Sarah Mohr, M.A.
Head of 19th Century Art
phone +49 89 55244-147
s.mohr@kettererkunst.de

Representatives



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
l.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
81829 Munich
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
Ust.-Nr. 11621/39295 57 FA München III
Amtsgericht München HRA 46730
Personally liable shareholders:
Experts Art Service GmbH
Munich District Court HRB 117489

Managing directors:
Robert Ketterer
Robert Fischer (interim)

Ketterer Kunst Hamburg
Holstenwall 5
20355 Hamburg
phone +49- (0)40- 37 49 61- 0
fax +49- (0)40- 37 49 61- 66
infohamburg@kettererkunst.de

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

VERSTEIGERUNGSBEDINGUNGEN

Bitte beachten Sie die Änderung des Aufgelds §5.5) in unseren Versteigerungsbedingungen zum 15.10.25.

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 eingeholten Informationen aufzuzeichnen und aufzubewahren. Der vorbezeichnete Erwerber bzw. zum Erwerb Interessierte, bzw. dessen Vertreter sind hierbei zur Mitwirkung verpflichtet, insbesondere zur Vorlage der erforderlichen Legitimationspapiere, insbesondere anhand eines inländischen oder nach ausländerrechtlichen Bestimmungen anerkannten oder zugelassenen Passes, Personalausweises oder Pass- oder Ausweisersatzes. Der Versteigerer ist berechtigt, sich hiervon eine Kopie unter Beachtung der datenschutzrechtlichen Bestimmungen zu fertigen. Bei juristischen Personen oder Personengesellschaften ist der Auszug aus dem Handels- oder Genossenschaftsregister oder einem vergleichbaren amtlichen Register oder Verzeichnis anzufordern. Der Erwerber, bzw. an dem Erwerb Interessierte, versichern, dass die von ihnen zu diesem Zweck vorgelegten Legitimationspapiere und erteilten Auskünfte zutreffend sind und er, bzw. der von ihm Vertretene „wirtschaftlich Berechtigter“ nach § 3 GwG ist.

2. Aufruf / Versteigerungsablauf / Zuschlag

2.1 Der Aufruf erfolgt in der Regel zum unteren Schätzpreis, in Ausnahmefällen auch darunter. Gesteuigert 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 dieser Störung entstanden sind. Der Versteigerer wird während der Versteigerung die ihm vertretbaren Anstrengungen unternehmen, den Telefonbieter unter der von ihm angegebenen Telefonnummer zu erreichen und ihm damit die Möglichkeit des telefonischen Gebots zu geben. Der Versteigerer ist jedoch nicht verantwortlich dafür, dass er den Telefonbieter unter der von ihm angegebenen Nummer nicht erreicht, oder Störungen in der Verbindung auftreten.

3.4 Es wird ausdrücklich darauf hingewiesen, dass Telefongespräche mit dem Telefonbieter während der Auktion zu Dokumentations- und Beweiszwecken aufgezeichnet werden können und ausschließlich zur Abwicklung des Auftrages bzw. zur Entgegennahme von Angeboten, auch wenn sie nicht zum Abschluss des Auftrages führen, verwendet werden können.

Sollte der Telefonbieter damit nicht einverstanden sein, so hat er spätestens zu Beginn des Telefonats den/die Mitarbeiter/-in darauf hinzuweisen.

Der Telefonbieter wird über diese in Ziffer 3.4 aufgeführten Modalitäten zusätzlich rechtzeitig vor Stattfinden der Versteigerung in Schrift- oder Textform, ebenso zu Beginn des Telefonats aufgeklärt.

3.5 Beim Einsatz eines Währungs(um)rechners (beispielsweise bei der Live-Auktion) wird keine Haftung für die Richtigkeit der Währungsumrechnung gegeben. Im Zweifel ist immer der jeweilige Gebotspreis in EURO maßgeblich.

3.6 Der Bieter in der Live Auktion verpflichtet sich, sämtliche Zugangsdaten zu seinem Benutzerkonto geheim zu halten und hinreichend vor dem Zugriff durch Dritte zu sichern. Dritte Personen sind sämtliche Personen mit Ausnahme des Bieters selbst. Der Versteigerer ist unverzüglich zu informieren, wenn der Bieter Kenntnis davon erlangt, dass Dritte die Zugangsdaten des Bieters

missbraucht haben. Der Bieter haftet für sämtliche Aktivitäten, die unter Verwendung seines Benutzerkontos durch Dritte vorgenommen werden, wie wenn er diese Aktivität selbst vorgenommen hätte.

3.7 Angebote nach der Versteigerung, der so genannte Nachverkauf, sind möglich. Sie gelten, soweit der Einlieferer dies mit dem Versteigerer vereinbart hat, als Angebote zum Abschluss eines Kaufvertrages im Nachverkauf. Ein Vertrag kommt erst zustande, wenn der Versteigerer dieses Angebot annimmt. Die Bestimmungen dieser Versteigerungsbedingungen gelten entsprechend, sofern es sich nicht ausschließlich um Bestimmungen handelt, die den auktions-spezifischen 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 Kauf erfragt 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 1.000.000 Euro: hieraus Aufgeld 34 %.

– Auf den Teil des Zuschlagspreises, der 1.000.000 Euro übersteigt, wird ein Aufgeld von 29 % berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 1.000.000 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 Gegenständen wird Regelbesteuerung vorgenommen. Demgemäß besteht der Kaufpreis aus Zuschlagspreis und einem Aufgeld pro Einzelobjekt, das wie folgt erhoben wird:

– Zuschlagspreis bis 1.000.000 Euro: hieraus Aufgeld 29 %.

– Auf den Teil des Zuschlagspreises, der 1.000.000 Euro übersteigt, wird ein Aufgeld von 23 % erhoben und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 1.000.000 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 Veräußerungserlöses über 500.000 Euro.

Der Gesamtbetrag der Folgerechtsvergütung aus einer Weiterveräußerung 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 erstergiterten 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 noch-

mals versteigert, so haftet der ursprüngliche Käufer, dessen Rechte aus dem vorangegangenen Zuschlag erloschen, 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 Beibtreibungskosten.

8.4 Der Versteigerer ist berechtigt vom Vertrag zurücktreten, wenn sich nach Vertragsschluss herausstellt, dass er aufgrund einer gesetzlichen Bestimmung oder behördlichen Anweisung zur Durchführung des Vertrages nicht berechtigt ist bzw. war oder ein wichtiger Grund besteht, der die Durchführung des Vertrages für den Versteigerer auch unter Berücksichtigung der berechtigten Belange des Käufers unzumutbar werden lässt. Ein solcher wichtiger Grund liegt insbesondere vor bei Anhaltspunkten für das Vorliegen von Tatbeständen nach den §§ 1 Abs. 1 oder 2 des Geschäfts i.S.d. Geldwäschegesetzes (GwG) oder bei fehlender, unrichtiger oder unvollständiger Offenlegung von Identität und wirtschaftlichen Hintergründen des Geschäfts i.S.d. Geldwäschegesetzes (GwG) sowie unzureichender Mitwirkung bei der Erfüllung der aus dem Geldwäschegesetz (GwG) folgenden Pflichten, unabhängig ob durch den Käufer oder den Einlieferer. Der Versteigerer wird sich ohne schuldhaftes Zögern um Klärung bemühen, sobald er von den zum Rücktritt berechtigten Umständen Kenntnis erlangt.

9. Gewährleistung

9.1 Sämtliche zur Versteigerung gelangenden Gegenstände können vor der Versteigerung besichtigt und geprüft werden. Sie sind gebraucht und werden ohne Haftung des Versteigerers für Sachmängel und unter Ausschluss jeglicher Gewährleistung zugeschlagen. Der Versteigerer verpflichtet sich jedoch gegenüber dem Käufer bei Sachmängeln, welche den Wert oder die Tauglichkeit des Objekts aufheben oder nicht unerheblich mindern und die der Käufer ihm gegenüber innerhalb von 12 Monaten nach Zuschlag geltend macht, seine daraus resultierenden Ansprüche gegenüber dem Einlieferer abzutreten, bzw., sollte der Käufer das Angebot auf Abtretung nicht annehmen, selbst gegenüber dem Einlieferer geltend zu machen. Im Falle erfolgreicher Inanspruchnahme des Einlieferers durch den Versteigerer, kehrt der Versteigerer dem Käufer den daraus erzielten Betrag bis ausschließlich zur Höhe des Zuschlagspreises Zug um Zug gegen Rückgabe des Gegenstandes aus. Zur Rückgabe des Gegenstandes ist der Käufer gegenüber dem Versteigerer dann nicht verpflichtet, wenn der Versteigerer selbst im Rahmen der Geltendmachung der Ansprüche gegenüber dem Einlieferer, oder einem sonstigen Berechtigten nicht zur Rückgabe des Gegenstandes verpflichtet ist. Diese Rechte (Abtretung oder Inanspruchnahme des Einlieferers und Auskehrung des Erlöses) stehen dem Käufer nur zu, soweit er die Rechnung des Versteigerers vollständig bezahlt hat. Zur Wirksamkeit der Geltendmachung eines Sachmangels gegenüber dem Versteigerer ist seitens des Käufers die Vorlage eines Gutachtens eines anerkannten Sachverständigen (oder des Erstellers des Werkverzeichnisses, der Erklärung des Künstlers selbst oder der Stiftung des Künstlers) erforderlich, welches den Mangel nachweist. Der Käufer bleibt zur Entrichtung des Aufgeldes als Dienstleistungsentgelt verpflichtet.

11. Datenschutz

Auf die jeweils gültigen Datenschutzbestimmungen des Versteigerers wird ausdrücklich hingewiesen. Sie finden sich sowohl im jeweiligen Auktionskatalog veröffentlicht, als auch als Ausgang im Auktionssaal und im Internet veröfentlicht 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 Verbrauchstreitbeilegungsgesetz (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.

Plattform ist daher als eine öffentlich zugängliche Versteigerung anzusehen, wenn die Möglichkeit der persönlichen Anwesenheit der Verbraucher gewährleistet ist.

Daher gelten insbesondere die in diesen Bedingungen aufgeführten Gewährleistungsausschlüsse und - beschränkungen auch gegenüber einem Verbraucher.

9.3 Die nach bestem Wissen und Gewissen erfolgten Katalogbeschreibungen und –abbildungen, sowie Darstellungen in sonstigen Medien des Versteigerers (Internet, sonstige Bewerbungen u.a.) begründen keine Garantie und sind keine vertraglich vereinbarten Beschaffenheiten i.S.d. § 434 BGB, sondern dienen lediglich der Information des Bieters/Käufers, es sei denn, eine Garantie wird vom Versteigerer für die entsprechende Beschaffenheit bzw. Eigenschaft ausdrücklich und schriftlich übernommen. Dies gilt auch für Expertisen. Die im Katalog und Beschreibungen in sonstigen Medien (Internet, sonstige Bewerbungen u.a.) des Versteigerers angegebenen Schätzpreise dienen - ohne Gewähr für die Richtigkeit - lediglich als Anhaltspunkt für den Verkehrswert der zu versteigernden Gegenstände. Die Tatsache der Begutachtung durch den Versteigerer als solche stellt keine Beschaffenheit bzw. Eigenschaft des Kaufgegenstands dar.

9.4 In manchen Auktionen (insbesondere bei zusätzlichen Live-Auktionen) können Video- oder Digitalabbildungen der Kunstobjekte erfolgen. Hierbei können Fehler bei der Darstellung in Größe, Qualität, Farbgebung u.ä. alleine durch die Bildwiedergabe entstehen. Hierfür kann der Versteigerer keine Gewähr und keine Haftung übernehmen. Ziffer 10 gilt entsprechend.

10. Haftung

Schadensersatzansprüche des Käufers gegen den Versteigerer, seine gesetzlichen Vertreter, Arbeitnehmer, Erfüllungs- oder Vertichtungsgehilfen sind - gleich aus welchem Rechtsgrund und auch im Fall des Rücktritts des Versteigerers nach Ziff. 8.4- ausgeschlossen. Dies gilt nicht für Schäden, die auf einem vorsätzlichen oder grob fahrlässigen Verhalten des Versteigerers, seiner gesetzlichen Vertreter oder seiner Erfüllungsgehilfen beruhen. Ebenfalls gilt der Haftungsausschluss nicht bei der Übernahme einer Garantie oder der fahrlässigen Verletzung vertragswesentlicher Pflichten, jedoch in letzterem Fall der Höhe nach beschränkt auf die bei Vertragsschluss vorhersehbaren und vertragstypischen Schäden. Die Haftung des Versteigerers für Schäden aus der Verletzung des Lebens, des Körpers oder der Gesundheit bleibt unberührt.

DATENSCHUTZERKLÄRUNG

Ketterer Kunst GmbH & Co. KG München

Anwendungsbereich:

Nachfolgende Regelungen zum Datenschutz erläutern den Umgang mit Ihren personenbezogenen Daten und deren Verarbeitung für unsere Dienstleistungen, die wir Ihnen einerseits von uns anbieten, wenn Sie Kontakt mit uns aufnehmen und die Sie uns andererseits bei der Anmeldung mitteilen, wenn Sie unsere weiteren Leistungen in Anspruch nehmen.

Verantwortliche Stelle:

Verantwortliche Stelle im Sinne der DSGVO* und sonstigen datenschutzrelevanten Vorschriften ist:

Ketterer Kunst GmbH & Co. KG

Joseph-Wild-Str. 18, D-81829 München

Sie erreichen uns postalisch unter der obigen Anschrift, oder telefonisch unter: +49 89 55 244-0
per Fax unter: +49 89 55 244-166
per E-Mail unter: infomuenchen@kettererkunst.de

Begriffsbestimmungen nach der DSGVO für Sie transparent erläutert:

Personenbezogene Daten

Personenbezogene Daten sind alle Informationen, die sich auf eine identifizierte oder identifizierbare natürliche Person (im Folgenden „betroffene Person“) beziehen. Als identifizierbar wird eine natürliche Person angesehen, die direkt oder indirekt, insbesondere mittels Zuordnung zu einer Kennung wie einem Namen, zu einer Kennnummer, zu Standortdaten, zu einer Online-Kennung oder zu einem oder mehreren besonderen Merkmalen, die Ausdruck der physischen, physiologischen, genetischen, psychischen, wirtschaftlichen, kulturellen oder sozialen Identität dieser natürlichen Person sind, identifiziert werden kann.

Verarbeitung Ihrer personenbezogenen Daten

Verarbeitung ist jeder mit oder ohne Hilfe automatisierter Verfahren ausgeführte Vorgang oder jede solche Vorgangsreihe im Zusammenhang mit personenbezogenen Daten wie das Erheben, das Erfassen, die Organisation, das Ordnen, die Speicherung, die Anpassung oder Veränderung, das Auslesen, das Abfragen, die Verwendung, die Offenlegung durch Übermittlung, Verbreitung oder eine andere Form der Bereitstellung, den Abgleich oder die Verknüpfung, die Einschränkung, das Löschen oder die Vernichtung.

Einwilligung

Einwilligung ist jede von der betroffenen Person freiwillig für den bestimmten Fall in informierter Weise und unmissverständlich abgegebene Willensbekundung in Form einer Erklärung oder einer sonstigen eindeutigen bestätigenden Handlung, mit der die betroffene Person zu verstehen gibt, dass sie mit der Verarbeitung der sie betreffenden personenbezogenen Daten einverstanden ist.

Diese benötigen wir von Ihnen dann zusätzlich – wobei deren Abgabe von Ihnen völlig freiwillig ist - für den Fall, dass wir Sie nach personenbezogenen Daten fragen, die entweder für die Erfüllung eines Vertrages oder zur Durchführung vorvertraglicher Maßnahmen nicht erforderlich sind, oder auch die anderen Erlaubnistatbestände des Art. 6 Abs. 1 Satz 1 lit c) – f) DSGVO nicht gegeben wären.

Sollte eine Einwilligung erforderlich sein, werden wir Sie **gesondert** darum bitten. Sollten Sie diese Einwilligung nicht abgeben, werden wir selbstverständlich solche Daten keinesfalls verarbeiten.

Personenbezogene Daten, die Sie uns für die Erfüllung eines Vertrages oder zur Durchführung vorvertraglicher Maßnahmen geben, die hierfür erforderlich sind und die wir entsprechend dafür verarbeiten, sind beispielsweise

- Ihre Kontaktdaten wie Name, Anschrift, Telefon, Fax, E-Mail, Telefonnummer u.a., und soweit für finanzielle Transaktionen erforderlich, Finanzinformationen, wie Kreditkarten- oder Bankdaten;
- Versand- und Rechnungsdaten, Angaben welche Steuerungsart Sie wünschen (Regel- oder Differenzbesteuerung) und andere Informationen, die Sie für den Erwerb, das Anbieten bzw. sonstiger Leistungen unseres Hauses oder den Versand eines Objektes abgeben;

- 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: Ausweis-kopie, Handelsregistrauszug, Rechnerkopie, Beantwortung von zusätzlichen Fragen, um Ihre Identität oder die Eigentumsverhältnisse an einem von Ihnen angebotenen Objekte überprüfen zu können). Teilweise sind wir dazu auch gesetzlich verpflichtet, vgl. § 2 Abs. 1 Ziffer 16 GwG und dies bereits schon in einem vorvertraglichen Stadium.

Gleichzeitig sind wir im Rahmen der Vertragsabwicklung und zur Durchführung vertragsanbahnender Maßnahmen berechtigt, an-

dere ergänzende Informationen von Dritten einzuholen (z.B.: Wenn Sie Verbindlichkeiten bei uns eingehen, so sind wir generell berechtigt Ihre Kreditwürdigkeit im gesetzlich erlaubten Rahmen über eine Wirtschaftsauskunftei überprüfen zu lassen. Diese Erforderlichkeit ist insbesondere durch die Besonderheit des Auktionshandels gegeben, da Sie mit Ihrem Gebot und dem Zuschlag dem Vorkbieter die Möglichkeit nehmen, das Kunstwerk zu erstehen. Damit kommt Ihrer Bonität, über die wir stets höchste Verschwiegenheit bewahren, größte Bedeutung zu.).

Registrierung/Anmeldung/Angabe von personenbezogenen Daten bei Kontaktaufnahme

Sie haben die Möglichkeit, sich bei uns direkt (im Telefonat, postalisch, per E-Mail oder per Fax), oder auf unseren Internetseiten unter Angabe von personenbezogenen Daten zu registrieren.

So z.B. wenn Sie an Internetauktionen teilnehmen möchten oder/und sich für bestimmte Kunstwerke, Künstler, Stilrichtungen, Epochen u.a. interessieren, oder uns bspw. Kunstobjekte zum Kauf oder Verkauf anbieten wollen.

Welche personenbezogenen Daten Sie dabei an uns übermitteln, ergibt sich aus der jeweiligen Eingabemaske, die wir für die Registrierung bzw. Ihre Anfragen verwenden, oder den Angaben, um die wir Sie bitten, oder die Sie uns freiwillig übermitteln. Die von Ihnen hierfür freiwillig ein- bzw. angegebenen personenbezogenen Daten werden ausschließlich für die interne Verwendung bei uns und für eigene Zwecke erhoben und gespeichert.

Wir sind berechtigt die Weitergabe an einen oder mehrere Auftragsverarbeiter zu veranlassen, der die personenbezogenen Daten ebenfalls ausschließlich für eine interne Verwendung, die dem für die Verarbeitung Verantwortlichen zuzurechnen ist, nutzt.

Durch Ihre Interessenbekundung an bestimmten Kunstwerken, Künstlern, Stilrichtungen, Epochen, u.a., sei es durch Ihre oben beschriebene Teilnahme bei der Registrierung, sei es durch Ihr Interesse am Verkauf, der Einlieferung zu Auktionen, oder dem Ankauf, jeweils unter freiwilliger Angabe Ihrer personenbezogenen Daten, ist es uns gleichzeitig erlaubt, Sie über Leistungen unseres Hauses und Unternehmen, die auf dem Kunstmarkt in engem Zusammenhang mit unserem Haus stehen, zu benachrichtigen, sowie zu einem zielgerichteten Marketing und der Zusendung von Werbeangeboten auf Grundlage Ihres Profils per Telefon, Fax, postalisch oder E-Mail. Wünschen Sie dabei einen speziellen Benachrichtigungsweg, so werden wir uns gerne nach Ihren Wünschen richten, wenn Sie uns diese mitteilen. Stets werden wir aufgrund Ihrer vorbezeichneten Interessen, auch Ihren Teilnahmen an Auktionen, nach Art. 6 Abs. 1 lit f) DSGVO abwägen, ob und wenn ja, mit welcher Art von Werbung wir an Sie herantreten dürfen (bspw.: Zusendung von Auktionskatalogen, Information über Sonderveranstaltungen, Hinweise zu zukünftigen oder vergangenen Auktionen, etc.).

Sie sind jederzeit berechtigt, dieser Kontaktaufnahme mit Ihnen gem. Art. 21 DSGVO zu **widersprechen** (siehe nachfolgend unter: „Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten“).

Live-Auktionen

In sogenannten Live-Auktionen sind eine oder mehrere Kameras oder sonstige Bild- und Tonaufzeichnungsgeräte auf den Auktionator und die jeweiligen zur Versteigerung kommenden Kunstwerke gerichtet. Diese Daten sind zeitgleich über das Internet grds. für jedermann, der dieses Medium in Anspruch nimmt, zu empfangen. Ketterer Kunst trifft die bestmöglichen Sorgfaltsmaßnahmen, dass hierbei keine Personen im Saal, die nicht konkret von Ketterer Kunst für den Ablauf der Auktion mit deren Einwilligung dazu bestimmt sind, abgebildet werden. Ketterer Kunst kann jedoch keine Verantwortung dafür übernehmen, dass Personen im 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 Vertragsdauer zu laufen beginnt. Wir erlauben uns auch den Hinweis darauf, dass wir im Falle eines Kulturgutes nach § 45 KGG i.V.m. § 42 KGG verpflichtet sind, Nachweise über die Sorgfaltsanforderungen aufzuzeichnen und hierfür bestimmte personenbezogene Daten für die Dauer von 30 Jahren aufzubewahren. Nach Ablauf der Fristen, die uns vom Gesetzgeber auferlegt werden, oder die zur Verfolgung oder die Abwehr von Ansprüchen (z.B. Verjährungsregelungen) nötig sind, werden die entsprechenden Daten routinemäßig gelöscht. Daten, die keinen Aufbewahrungsfristen und -pflichten unterliegen, werden gelöscht, wenn ihre Aufbewahrung nicht mehr zur Erfüllung der vertraglichen Tätigkeiten und Pflichten erforderlich ist. Stehen Sie zu uns in keinem Vertragsverhältnis, sondern haben uns personenbezogene Daten anvertraut, weil Sie bspw. über unsere Dienstleistungen informiert sein möchten, oder sich für einen Kauf oder Verkauf eines Kunstwerks interessieren, erlauben wir uns davon auszugehen, dass Sie mit uns so lange in Kontakt stehen möchten, wir also die hierfür uns übergebenen personenbezogenen Daten so lange verarbeiten dürfen, bis Sie dem aufgrund Ihrer vorbezeichneten Rechte aus der DSGVO widersprechen, eine Einwilligung widerrufen, von Ihrem Recht auf Löschung oder der Datenübertragung Gebrauch machen.

Wir weisen darauf hin, dass für den Fall, dass Sie unsere Internetdienste in Anspruch nehmen, hierfür unsere erweiterten Datenschutzerklärungen ergänzend gelten, die Ihnen in diesem Fall gesondert bekannt gegeben und transparent erläutert werden, sobald Sie diese Dienste in Anspruch nehmen.

*Verordnung (EU) 2016/679 des Europäischen Parlaments und des Rates vom 27. April 2016 zum Schutz natürlicher Personen bei der Verarbeitung personenbezogener Daten, zum freien Datenverkehr und zur Aufhebung der Richtlinie 95/46/EG (Datenschutz-Grundverordnung)

(Stand 5/2020)

TERMS OF PUBLIC AUCTION

Please note the change in buyer's premium (5.5) in our terms of public auction as of October 15, 2025.

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 auctioneer is obliged to identify the purchaser and those interested in making a purchase as well as, if necessary, one acting as representative for them and the „beneficial owner“ within the meaning of § 3 GwG (Money Laundering Act) for the purpose of the execution of the order, as well as to record and store the collected data and information. The aforementioned purchaser or those interested in purchasing or their representatives are obliged to cooperate, in particular to submit the necessary identification papers, in particular based on a domestic passport or a passport, identity card or passport or identity card that is recognized or approved under immigration law. The auctioneer is entitled to make a copy of this in compliance with data protection regulations. In the case of legal persons or private companies, an extract from the commercial or cooperative register or a comparable official register or directory must be requested. The purchaser or those interested in the purchase assure that the identification papers and information provided by them for this purpose are correct and that he or the person 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.

3. Special terms for written proxy bids, telephone bidders, bids in text form and via the internet, participation in live auctions, post-auction sale.

3.1 The auctioneer exerts himself for considering written proxy bids, bids in text form, via the Internet or telephone bids that he only receives on the day of the auction and the bidder is not present at the auction. However, the bidder cannot derive any claims from this if the auctioneer no longer considers these offers in the auction, for whatever reason.

3.2 On principle, all absentee bids according to the above item, even if such bids are received 24 hours before the auction begins, shall be legally treated on a par with bids received in the auction venue. The auctioneer shall however not assume any liability in this respect.

3.3 In general, it is not possible to develop and maintain software and hardware completely error-free given the current state of the art. It is also not possible to 100% rule out disruptions and impairments on the Internet and telephone lines. As a result, the auctioneer cannot assume any liability or guarantee for the permanent and trouble-free availability and use of the websites, the Internet and the telephone connection, provided that he is not responsible for this disruption himself. The standard of liability according to Section 10 of these conditions is decisive. Under these conditions, the provider therefore assumes no liability for the fact that, due to the aforementioned disruption, no or only incomplete or late bids can be submitted, which would have led to the conclusion of a contract without any disruption. Accordingly, the provider does not assume any costs incurred by the bidder as a result of this disruption.

During the auction, the auctioneer will make reasonable efforts to contact the telephone bidder on the telephone number he/she has provided and thus give him the opportunity to bid by telephone.

However, the auctioneer is not responsible for not being able to reach the telephone bidder on the number provided or for disruptions in the connection.

3.4 It is expressly pointed out that telephone conversations with the telephone bidder during the auction may be recorded for documentation and evidence purposes and may exclusively be used for fulfillment of a contract and to receive bids, even where these do not lead to fulfillment of the contract.

If the telephone bidder does not agree to this, he/she must point this out to the employee at the latest at the beginning of the telephone call.

The telephone bidder will also be informed of the modalities listed in Section 3.4 in good time before the auction takes place in writing or in text form, as well as at the beginning of the telephone call.

3.5 In case of the use of a currency converter (e.g. for a live auction) no liability is assumed for the accuracy of the currency conversion. In case of doubt, the respective bid price in EUR shall be the decisive factor.

3.6 A bidder in a live auction is obliged to keep all access data for his user account secret and to adequately secure it against access by third parties. Third persons are all persons with the exception of the bidder himself. The auctioneer must be informed immediately if the bidder becomes aware that third parties have misused the bidder's access data. The bidder is liable for all activities carried out by third parties using his user account as if he had carried out this activity himself.

3.7 It is possible to place bids after the auction, in the the so-called post-auction sale. Insofar as the consignor has agreed upon this with the auctioneer, they apply as offers for the conclusion of a purchase contract in the post-auction sale. A contract is only concluded when the auctioneer accepts this offer. The provisions of these terms of auction apply accordingly, unless they are exclusively provisions that relate to the auction-specific process within an auction.

4. Transfer of perils / Delivery and shipping costs

4.1 When the bid is accepted, the risk, in particular the risk of accidental loss and accidental deterioration of the auction item, passes to the buyer, who also bears the costs.

4.2 The buyer bears the costs of delivery, acceptance and shipment to a location other than the place of performance, with the 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 readut; 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 1,000,000 €: herefrom 34 % premium.

– The share of the hammer price exceeding 1,000,000 € is subject to a premium of 29 % and is added to the premium of the share of the hammer price up to 1,000,000 €.

– The share of the hammer price exceeding 4,000,000 € is subject to a premium of 22 % and is added to the premium of the share of the hammer price up to 4,000,000 €.

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 purchase price consists of the hammer price and a surcharge per single object calculated as follows:

– Hammer price up to 1,000,000 €: herefrom 29 % premium.

– The share of the hammer price exceeding 1,000,000 € is subject to a premium of 23 % and is added to the premium of the share of the hammer price up to 1,000,000 €.

– The share of the hammer price exceeding 4,000,000 € is subject to a premium of 15 % and is added to the premium of the share of the hammer price up to 4,000,000 €.

– The 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 consideration of the legitimate interests of the buyer, unacceptable. Such an important reason exists in particular if there are indications of the existence of facts according to §§ 1 Para. 1 or 2 of the transaction in the sense of the Money Laundering Act (GwG) or in the case of missing, incorrect or incomplete disclosure of the identity and economic background of the transaction in the sense of the Money

Laundering Act (GwG) as well as insufficient cooperation in the fulfillment of the obligations resulting from the Money Laundering Act (GwG), regardless of whether on the part of the buyer or the consignor. The auctioneer will seek clarification without negligent hesitation as soon as he becomes aware of the circumstances that justify the withdrawal.

9. Guarantee

9.1 All items to be auctioned can be viewed and inspected prior to the auction. The items are used and are being auctioned off without any liability on the part of the auctioneer for material defects and exclude any guarantee. However, in case of material defects which destroy or significantly reduce the value or the serviceability of the item and of which the purchaser notifies the auctioneer within 12 months of the acceptance of his bid, the auctioneer undertakes to assign any claim which it holds against the consignor or – should the purchaser decline this offer of assignment – to itself assert such claims against the consignor. In the case of a successful claim against the consignor by the auctioneer, the auctioneer pays the buyer the amount obtained up to the amount of the hammer price, step by step, against the return of the item. The buyer is not obliged to return the item to the auctioneer if the 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 raisonn  , 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 2 No. 10 BGB, the provisions of consumer goods sales, i.e. the provisions of Sections 474 et seq. BGB, do not apply to this purchase.

A „publicly accessible auction“ within the meaning of Section 312g Paragraph 2 No. 10 BGB is understood as such a form of marketing in which the seller offers goods or services to consumers who are present in person or who are granted this opportunity, in a transparent process based on competing bids carried out by the auctioneer, in which the winning bidder is obliged to purchase the goods or service. Since the possibility of personal presence is sufficient for the exception of Section 474 (2) sentence 2 BGB, it is not important that one or more consumers actually took part in the auction. The auction via an online platform is therefore also to be regarded as a publicly accessible auction if the possibility of the consumer’s personal presence is guaranteed.

Therefore, the warranty exclusions and limitations listed in these conditions also apply to a consumer.

9.3 The catalog descriptions and illustrations, as well as the images in other media of the auctioneer (internet, other forms of advertising, etc.), were made to the best of knowledge, they do not constitute a guarantee and are not contractually agreed properties within the meaning of § 434 BGB, but only serve to inform the bidder/ buyer, unless the auctioneer expressly and in writing guarantees the corresponding quality or property. This also applies to expertises. The estimate prices specified in the auctioneer’s catalog and descriptions in other media (internet, other advertisements, etc.) serve – without guarantee for the correctness – only as an indication of the market value of the items to be auctioned. The fact of the assessment by the auctioneer as such does not represent any quality or property of the object of purchase.

9.4 In some auctions (particularly in the case of additional live auctions), video or digital images of the works of art may be used. Errors in the display in terms of size, quality, coloring etc. can occur solely because of the image reproduction. The auctioneer cannot guarantee or assume any liability for this. Clause 10 applies accordingly.

10. Liability

Claims for compensation by the buyer against the auctioneer, his legal representatives, employees or vicarious agents are excluded – for whatever legal reason and also in the event of the auctioneer withdrawing according to Section 8.4. This does not apply to damages that are based on intentional or grossly negligent behavior on the part of the auctioneer, his legal representatives or his vicarious agents. The exclusion of liability also does not apply to the assumption of a guarantee or the negligent breach of essential contractual obligations, but in the latter case the amount is limited to the foreseeable and contract-typical damages at the time the

contract was concluded. The liability of the auctioneer for damage resulting from injury to life, limb or health remains unaffected.

11. Privacy

We expressly refer to the auctioneer’s applicable data protection regulations. They are published in the respective auction catalog, posted in the auction room and published on the internet on www.kettererkunst.com/privacypolicy/index.php. They are part of the contract and the basis of every business contact, even in the initiation phase.

12. Final Provisions

12.1 Information provided by the auctioneer over the phone during or immediately after the auction about the auction processes – in particular regarding premiums and hammer prices – are only binding if they are confirmed in writing.

12.2 Oral ancillary agreements must be put in writing in order to be effective. The same applies to the cancellation of the requirement of the written form.

12.3 In business transactions with merchants, legal entities under public law and special funds under public law, it is also agreed that the place of fulfillment and jurisdiction is Munich. Furthermore, Munich is always the place of jurisdiction if the buyer does not have a general place of jurisdiction in Germany.

12.4 The law of the Federal Republic of Germany applies to the legal relationship between the auctioneer and the bidder/buyer, excluding the United Nations Convention on Contracts for the International Sale of Goods (CISG).

12.5 Dispute Resolution:

The provider is neither legally obliged nor voluntarily to join a dispute resolution (e.g. Art. 36 Para. 1    Verbraucherstreitbeilegungsgesetz (Consumer Dispute Settlement Act, VSBG) before a consumer arbitration board and is therefore not willing to participate in such a resolution.

12.6 Should one or more provisions of these terms of auction be or become invalid, the validity of the remaining provisions shall remain unaffected. Section 306 paragraph 2 of the German Civil Code applies.

12.7 These auction conditions contain a German and an English version. The German version is always decisive, whereby the meaning and interpretation of the terms used in these auction conditions are exclusively dependent on German law.

(As of October 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, informed, and unambiguous indication of the data subject’s wishes by which he or she, by a statement or by a clear affirmative action, signifies agreement to the processing of personal data relating to him or her.

We also need this from you – whereby this is granted by you completely voluntarily – in the event that either we ask you for personal data that is not required for the performance of a contract or to take action prior to contract formation, and/or where the lawfulness criteria set out in Art. 6 (1) sentence 1, letters c) - f) of the GDPR would otherwise not be met.

In the event consent is required, we will request this from you separately. If you do not grant the consent, we absolutely will not process such data.

Personal data that you provide to us for purposes of performance of a contract or to take action prior to contract formation and which is required for such purposes and processed by us accordingly includes, for example:

- Your contact details, such as name, address, phone, fax, e-mail, tax ID, etc., as well as financial information such as credit card or bank account details if required for transactions of a financial nature;

- Shipping and invoice details, information on what type of taxation you are requesting (regular taxation or differential taxation) and other information you provide for the purchase, offer, or other services provided by us or for the shipping of an item;

- Transaction data based on your aforementioned activities;

- other information that we may request from you, for example, in order to perform authentication as required for proper contract fulfillment (examples: copy of your ID, commercial register excerpt, invoice copy, response to additional questions in order to be able to verify your identity or the ownership status of an item offered by you). In some cases we are legally obligated to this, cf. § 2 section 1 subsection 16 GwG (Money Laundering Act) and this is the case before closing the contract.

At the same time, we have the right in connection with contract fulfillment and for purposes of taking appropriate actions that lead to contract formation to obtain supplemental information from third parties (for example: if you assume obligations to us, we generally have the right to have your creditworthiness verified by a credit reporting agency within the limits allowed by law. Such necessity exists in particular due to the special characteristics of auction sales, since in the event your bid is declared the winning

bid, you will be depriving the next highest bidder of the possibility of purchasing the artwork. Therefore your credit standing – regarding which we always maintain the strictest confidentiality – is extremely important.)

Registration/Logging in/Providing personal data when contacting us

You can choose to register with us and provide your personal data either directly (over the phone, through the mail, via e-mail, or by fax) or on our website. You would do this, for example, if you would like to participate in an online auction and/or are interested in certain works of art, artists, styles, eras, etc., or want to offer us (for example) pieces of art for purchase or sale.

Which personal data you will be providing to us is determined based on the respective input screen that we use for the registration or for your inquiries, or the information that we will be requesting from you or that you will be providing voluntarily. The personal data that you enter or provide for this purpose is collected and stored solely for internal use by us and for our own purposes.

We have the right to arrange for this information to be disclosed to one or more external data processors, which will likewise use it solely for internal use imputed to the processor’s data controller.

When you show an interest in certain works of art, artists, styles, eras, etc. be this through your above-mentioned participation at registration, through your interest in selling, consignment for auction, or purchase, in each case accompanied by the voluntary provision of your personal data, this simultaneously allows us to notify you of services offered by our auction house and our company that are closely associated in the art marketplace with our auction house, to provide you with targeted marketing materials, and to send you promotional offers on the basis of your profile by phone, fax, mail, or e-mail. If there is a specific form of notification that you prefer, we will be happy to arrange to meet your needs once inform us of these. On the basis of your aforementioned interests, including your participation in auctions, we will be continually reviewing in accordance with Article 6 (1) (f) of the GDPR whether we are permitted to advertise to you and, if so, what kind of advertising may be used for this purpose (for example: sending auction catalogs, providing information on special events, future or past auctions, etc.).

You have the right to object to this contact with you at any time as stated in Art. 21 of the GDPR (see below: “Your Rights Relating to the Processing of Your Personal Data”).

Live Auctions

In so-called live auctions, one or more cameras or other audio and video recording devices are directed toward the auctioneer and the respective works of art being offered at auction. Generally, such data can be received simultaneously via the Internet by anyone using this medium. Ketterer Kunst takes the strongest precautions to ensure that no one in the room who has not been specifically designated by Ketterer Kunst to be on camera with their consent for the auction process is captured on camera. Nevertheless, Ketterer Kunst cannot assume any responsibility for whether individuals in the auction hall themselves actively enter the respective frame, for example by deliberately or unknowingly stepping partially or completely in front of the respective camera, or by

moving through the scene. In such situation, through their participation in or attendance at the public auction, the respective individuals involved are agreeing to the processing of their personal data in the form of their personal image for the purposes of the live auction (transmission of the auction via audio and video).

Your Rights Relating to the Processing of Your Personal Data

Pursuant to the provisions of the GDPR, you have the following rights in particular:

- The right to information on stored personal data concerning yourself, free of charge, the right to receive a copy of this information, and the other rights in this connection as stated in Art. 15 of the GDPR.

- The right to immediate rectification of inaccurate personal data concerning you as stated in Art. 16 of the GDPR, and as applicable, to demand the completion of incomplete personal data, including by means of providing a supplementary statement.

- The right to immediate deletion (“right to be forgotten”) of personal data concerning yourself provided one of the grounds stated in Art. 17 of the GDPR applies and provided the processing is not necessary.

- The right to restriction of processing if one of the conditions in Art. 18 (1) of the GDPR has been met.

- The right to data portability if the conditions in Art. 20 of the GDPR have been met.

- The right to object, at any time, to the processing of personal data concerning yourself performed based on Art. 6 (1) letter e)

or f) of the GDPR as stated in Art. 21 for reasons arising due to your particular situation. This also applies to any profiling based on these provisions.

Where the processing of your personal data is based on consent as set out in Art. 6 (1) a) or Art. 9 (2) a) of the GDPR, you also have the right to withdraw consent as set out in Art. 7 (3) of the GDPR. Before any request for corresponding consent, we will always advise you of your right to withdraw consent.

To exercise the aforementioned rights, you can us directly using the contact information stated at the beginning, or contact our data protection officer. Furthermore, Directive 2002/58/EC notwithstanding, you are always free in connection with the use of information society services to exercise your right to object by means of automated processes for which technical specifications are applied.

Right to Complain Under Art. 77 of the GDPR

If you believe that the processing of personal data concerning yourself by Ketterer Kunst GmbH & Co. KG, headquartered in Munich, is in violation of the GDPR, you have the right to lodge a complaint with the relevant office, e.g. in Bavaria with the Data Protection Authority of Bavaria (Bayerische Landesamt f  r Datenschutzaufsicht, BayLDA), Promenade 27 (Schloss), D-91522 Ansbach.

Data Security

Strong IT security – through the use of an elaborate security architecture, among other things – is especially important to us.

How Long We Store Data

Multiple storage periods and obligations to archive data have been stipulated in various pieces of legislation; for example, there is a 10-year archiving period (Sec. 147 (2) in conjunction with (1) nos. 1, 4, and 4a of the German Tax Code (Abgabenordnung), Sec. 14b (1) of the German VAT Act (Umsatzsteuergesetz)) for certain kinds of business documents such as invoices. We would like to draw your attention to the fact that in the case of contracts, the archiving period does not start until the end of the contract term. We would also like to advise you that in the case of cultural property, we are obligated pursuant to Sec. 45 in conjunction with Sec. 42 of the German Cultural Property Protection Act (Kultururgutschutzgesetz) to record proof of meeting our due diligence requirements and will retain certain personal data for this purpose for a period of 30 years. Once the periods prescribed by law or necessary to pursue or defend against claims (e.g., statutes of limitations) have expired, the corresponding data is routinely deleted. Data not subject to storage periods and obligations is deleted once the storage of such data is no longer required for the performance of activities and satisfaction of duties under the contract. If you do not have a contractual relationship with us but have shared your personal data with us, for example because you would like to obtain information about our services or you are interested in the purchase or sale of a work of art, we take the liberty of assuming that you would like to remain in contact with us, and that we may thus process the personal data provided to us in this context until such time as you object to this on the basis of 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

(As of May 2020)

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 600

1: 52; 2: 9; 3: 46; 4: 41; 5: 37; 6: 6; 7: 33; 8: 56, 69, 83; 9: 58; 10: 18; 11: 38; 12: 65; 13: 66; 14: 48; 15: 35; 16: 17; 17: 23; 18: 47; 19: 81; 20: 55; 21: 84; 22: 13, 20; 23: 39; 24: 36; 25: 34; 26: 12; 27: 11; 28: 10; 29: 70; 30: 53; 31: 1; 32: 27; 33: 64; 34: 40; 35: 67; 36: 28; 37: 19; 38: 32; 39: 16, 79; 40: 3, 4; 41: 2, 8, 15, 22, 24, 25, 26, 29, 30, 31, 42, 43, 44, 45, 50, 51, 60, 61, 63, 68, 71, 77, 78, 80; 42: 57, 82; 43: 14; 44: 54; 45: 62; 46: 21; 47: 5, 49, 73; 48: 59; 49: 7; 50: 76; 51: 72, 74; 52: 75

Find more on www.kettererkunst.com

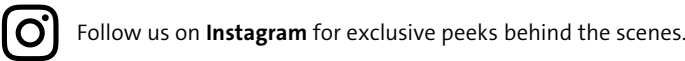
- Condition reports: high-resolution photos including the fronts and backs of all works, more images of, e.g. the frames etc.
- Videos on selected sculptures
- Bid live on www.kettererkunst.com
- Register to get more information about the artists
- Register to get more information about the auctions



Ketterer Kunst is a partner of the Art Loss Register. All objects in this 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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Online Sale

19TH & 20TH CENTURY ART
FROM THE
GÜNTHER FÖRG
COLLECTION

Auction ends: December 15, 2025 at 3 pm CET



MAX BECKMANN

Fische. 1917. Pencil drawing.
€ 2,000 – 3,000



JEAN FAUTRIER

Paysage de Port-Cros. 1928. Oil on canvas.
€ 30,000 – 40,000



JAMES ENSOR

Der Student. 1880.
Charcoal drawing.
€ 8,000 – 10,000



ERNST LUDWIG KIRCHNER

Sängerin am Flügel. 1914.
Pencil drawing.
€ 2,000 – 3,000



GEORGE GROSZ

Stehender weiblicher Akt. 1913.
Chalk drawing.
€ 4,000 – 6,000

Collection Consulting

In recent years, we established our company as a reliable partner for successful sales of notable collections.

For Private Collectors

Your collection tells a story – we assist you in writing the next chapter with success.

Whether you own just a few works or have an extensive collection, whether they are masterpieces or minor treasures, we take care of the entire process – from the initial consultation and cataloging to optimal marketing.

Our expertise covers everything from analysis and evaluation to creating a customized sales strategy and presenting your collection on the international art market.

We place particular emphasis on highlighting the background and unique character of your collection – because an authentic story adds emotional appeal and increases value. Our structured marketing concept focuses specifically on visibility, tailored market positioning, and international reach to achieve the best possible result for you.

Rely on our long-standing experience, extensive network, and passion for art – we will accompany you personally, with discretion and unwavering commitment.

For Corporate Collections

Is your company considering changes to the art collection?

Corporate restructuring, shifting markets, or realigning your corporate identity often necessitates strategic adjustments to your art collection. Whether you own an extensive collection or select pieces, we take care of the entire process and create a customized concept.

We believe it is important to handle the sale professionally and highlight the background and cultural significance of your collection.

In collaboration with you, we develop a transparent marketing strategy that is comprehensible to your employees and the public. This way, we not only provide the best possible preparation for the sale but also support and strengthen your company's image in the long term. Our systematic approach guarantees the utmost respect for your collection while maximizing the sales result – with discretion, efficiency, and a focus on your reputation.

We would be delighted to develop a customized plan for your corporate collection's ideal positioning, presentation, and sale.

Our experts will be happy to advise you.

Phone +49 (0)89 552440

sammlungsberatung @kettererkunst.de





The simple way to a successful sale of your art.

Auction

Are you planning to sell an artwork or an entire collection? Our team of experts will be happy to advise you on the best solution.

A targeted approach to buyers is the prerequisite for the successful sale of your work. Our marketing department devises customized strategies for each client and each work of art, and our team puts these into practice with passion and dedication. A prerequisite that should not be underestimated for a successful sale is, of course, identifying the most suitable type of auction.

There are certain types of artworks that potential buyers expect to find in our saleroom auctions in spring and fall, while other artworks find their perfect sales environment in our online sales. Why? Because 15 years of experience have confirmed the success of this established auction format.

We'll get you the best offer!

Private Sale

Apart from the live saleroom auctions that take place twice a year, as well as the online sales, you can sell and buy art with us at any time – in our discreet Private Sale.

If you are looking for a quick or discreet sale outside of public attention, then we are your ideal partner. Our international client database and our contacts with collectors and institutions, enable us to find the right buyer for your artwork at the maximum price.

We also offer marketing services on our homepage if you are looking for the public.

All sales inquiries are handled with the utmost privacy and confidentiality.

Get in touch with us for your personal offer:

info@kettererkunst.de or privatesale@kettererkunst.de
phone +49 (0)89 552440
kettererkunst.com/sell



ARTIST INDEX

600 Evening Sale (Friday, December 5, 2025)

601 Day Sale (Saturday, Dezember 6, 2025)

Albers, Josef	600: 62
Antes, Horst	601: 183, 270
Archipenko, Alexander	601: 112, 210
Arntz, Gerd	601: 177
Arp, Hans (Jean)	600: 16, 79
Balkenhol, Stephan	601: 138, 231, 242
Baselitz, Georg	601: 333
Baumeister, Willi	600: 31, 50
Beckmann, Max	601: 292
Belling, Rudolf	601: 143
Bertlmann, Renate	601: 261
Beuys, Joseph	601: 298, 299, 300, 309
Bisky, Norbert	601: 145, 184, 185, 301
Böckstiegel, Peter August	601: 252
Brockhusen, Theo von	601: 181
Brüning, Peter	601: 151
Burgert, Jonas	601: 264
Busch, Wilhelm	601: 163
Calder, Alexander	601: 343
Campendonk, Heinrich	600: 76
Chillida, Eduardo	601: 110, 111
Christo	601: 293 600: 29
Constant (d. i. Constant Nieuwe)	601: 279
Copley, William N.	601: 278 600: 70
Cragg, Tony	600: 12, 58
Cucchi, Enzo	601: 281
Cucuel, Edward	601: 152, 153
Dahmen, Karl Fred	601: 334
Davenport, Ian	601: 313
Defregger, Franz von	601: 136, 137, 155, 156
Denis, Maurice	601: 239
Dexel, Walter	601: 176, 267
Dix, Otto	601: 222, 227, 234, 244 600: 44
Dokoupil, Jiri Georg	601: 307
Dorazio, Piero	601: 166 600: 53, 60
Dubuffet, Jean	601: 322, 323
Erben, Ulrich	601: 325
Fautrier, Jean	601: 139, 194, 195
Feininger, Lyonel	601: 100, 162, 180 600: 13, 20
Felixmüller, Conrad	601: 200, 201, 202, 258
Fetting, Rainer	601: 159, 192 600: 28
Fleischmann, Adolf Richard	601: 255
Fontana, Lucio	600: 7
Förg, Günther	601: 256, 288, 315 600: 52
Francis, Sam	601: 319, 320 600: 64
Fruhtrunk, Günter	601: 268
Gauguin, Paul	601: 265
Geiger, Rupprecht	601: 115, 186, 224
Gertsch, Franz	601: 142
Ghenie, Adrian	601: 296
Gilles, Werner	22: 124000135
Gogh, Vincent van	600: 1
Goldstein, Jack	601: 302
Graubner, Gotthard	601: 295, 324
Griffa, Giorgio	601: 308
Grosse, Katharina	600: 84
Grosz, George	601: 235, 259 600: 25, 45
Hagemeister, Karl	601: 133, 217
Hains, Raymond	601: 316
Hartung, Karl	601: 118, 245

Hartung, Hans	600: 15, 51
Heckel, Erich	601: 214
Herrmann, Curt	601: 135, 215
Hirst, Damien	601: 312
Hockney, David	601: 212
Hödicke, Karl Horst	601: 149, 170
Hoehme, Gerhard	601: 257, 336
Hofer, Karl	601: 117, 134, 146, 218, 266 600: 66
Hofmann, Hans	601: 263
Hrdlicka, Alfred	600: 65
Immendorff, Jörg	601: 339
Jawlensky, Alexej von	601: 154 600: 71, 80
Jorn, Asger	600: 59
Jungwirth, Martha	600: 46
Kandinsky, Wassily	601: 108 600: 61
Kemény, Zoltán	601: 341
Kiefer, Anselm	601: 236, 237 600: 9
Kirchner, Ernst Ludwig	601: 174, 190, 203, 204, 219, 277 600: 4, 14, 24, 26 600: 40, 73
Klapheck, Konrad	600: 63, 77
Klee, Paul	601: 306
Klein, Yves	600: 27
Kneffel, Karin	601: 228
Kngwarreye, Emily Kame	601: 102, 129 600: 11, 81
Knoebel, Imi	600: 42
Kolbe, Georg	601: 247
Koons, Jeff	601: 338
Kowanz, Brigitte	601: 104
Krushenick, Nicholas	601: 101
Laserstein, Lotte	601: 232, 238
Laurens, Henri	600: 33
Leblanc, Walter	601: 107
Léger, Fernand	601: 123
Lenbach, Franz von	
Lentulov, Aristarkh Vasilevich	601: 221
Lichtenstein, Roy	601: 189
Liebermann, Max	601: 199
Lin, Fengmian	601: 211
Louis, Morris	600: 57
Lüpertz, Markus	601: 119, 271
Luther, Adolf	601: 254, 273
Maetzel-Johannsen, Dorothea	601: 103
Man, Victor	600: 18
Mappenwerk / Portfolio	601: 274
Marc, Franz	601: 106 600: 17
Marden, Brice	601: 332
Marini, Marino	601: 249
Mattheuer, Wolfgang	601: 171, 289
Mavignier, Almir da Silva	601: 230
Meese, Jonathan	601: 144, 262
Michel, Robert	601: 113
Modersohn, Otto	601: 126
Modersohn-Becker, Paula	601: 275 600: 72, 74
Moll, Margarete	601: 216, 241, 337
Motherwell, Robert	600: 82
Mueller, Otto	601: 114, 260 600: 43
Munch, Edvard	601: 109, 179
Münter, Gabriele	601: 240, 243 600: 75
Nay, Ernst Wilhelm	600: 21, 30
Nicholson, Ben	601: 340

Nolde, Emil	601: 116, 122, 141, 158, 223, 250, 251, 253, 269 601: 286
Oelze, Richard	601: 125
Overbeck, Fritz	600: 32, 34, 35
Palermo, Blinky	601: 127, 172, 220
Pechstein, Hermann Max	600: 3, 5, 23
Penck, A. R. (d.i. Ralf Winkler)	601: 150
Picasso, Pablo	601: 178, 191, 283, 285 600: 67, 69
Piene, Otto	601: 120 600: 6
Poliakoff, Serge	601: 182 600: 22, 49
Polke, Sigmar	601: 342
Purrmann, Hans	601: 165, 213
Rainer, Arnulf	601: 140, 229
Richter, Gerhard	601: 167
Richter, Daniel	601: 303
Richter, Gerhard	601: 328, 330, 331 600: 48
Riopelle, Jean Paul	600: 55
Roubaud, Franz	601: 196
Salomé (d.i. Wolfgang Ludwig Cilarz)	601: 290
Santomaso, Giuseppe	601: 282, 311
Saura, Antonio	601: 314
Scharl, Josef	601: 248
Scheibitz, Thomas	601: 291
Schlemmer, Oskar	600: 78
Schmidt-Rottluff, Karl	601: 160, 161, 164, 173, 175, 193, 225, 284 600: 2
Schrimpf, Georg	601: 276
Schultze, Bernard	601: 321
Schumacher, Emil	601: 287, 326, 329, 335 600: 8, 54
Schütte, Thomas	600: 47
Shapiro, Joel	601: 272
Sherman, Cindy	601: 327
Shiota, Chiharu	601: 297
Sintenis, Renée	601: 169, 188, 205
Smith, David	601: 280
Soutter, Louis	601: 147, 148 600: 68
Spitzweg, Carl	601: 130, 131
Stieler, Joseph Karl	601: 157
Stomps, Louise	601: 318
Stuck, Franz von	601: 124
Tàpies, Antoni	600: 56, 83
Tillmans, Wolfgang	600: 37
Ting, Walasse	601: 310
Trübner, Wilhelm	601: 132, 198
Twombly, Cy	600: 38
Uecker, Günther	601: 304, 305 600: 10, 36
Uhlmann, Hans	601: 105
Ury, Lesser	601: 168, 206, 207, 208, 209
Walde, Alfons	601: 226
Warhol, Andy	601: 121, 317 600: 39, 41
Weisgerber, Albert	601: 233
Wesley, John	601: 246
Wesselmann, Tom	601: 187
Wierusz-Kowalski, Alfred von	601: 197
Winter, Fritz	601: 128
Wurm, Erwin	601: 294





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