

KETTERER KUNST



EVENING SALE

June 12, 2026











AUCTION 606

Evening Sale

Auction

Lots 1–70 Evening Sale (606)
Friday, June 12, 2026, 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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Further Auctions

Lots 100–292 Day Sale (605)
Saturday, June 13, 2026, 1 pm

Online Sale
„Modern & Contemporary Art“
onlinesale.kettererkunst.com
Wed, July 15, 2026, from 3 pm
Lots sold consecutively

Preview

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

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| Thu | May 21 | 11 am – 9 pm |
| | Reception | from 6 pm |
| Fri | May 22 | 11 am – 6 pm |
| Sat | May 23 | 11 am – 5 pm |
| Sun | May 24 | 11 am – 5 pm |

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| Thu | May 28 | 4 pm – 8.30 pm |
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| Sun | May 31 | 10 am – 7 pm |
| | Reception | from 5 pm |
| Mon | June 1 | 10 am – 6 pm |
| Tue | June 2 | 10 am – 6 pm |
| Wed | June 3 | 10 am – 6 pm |
| Thu | June 4 | 10 am – 6 pm |
| Fri | June 5 | 10 am – 3 pm |

Munich (all works)

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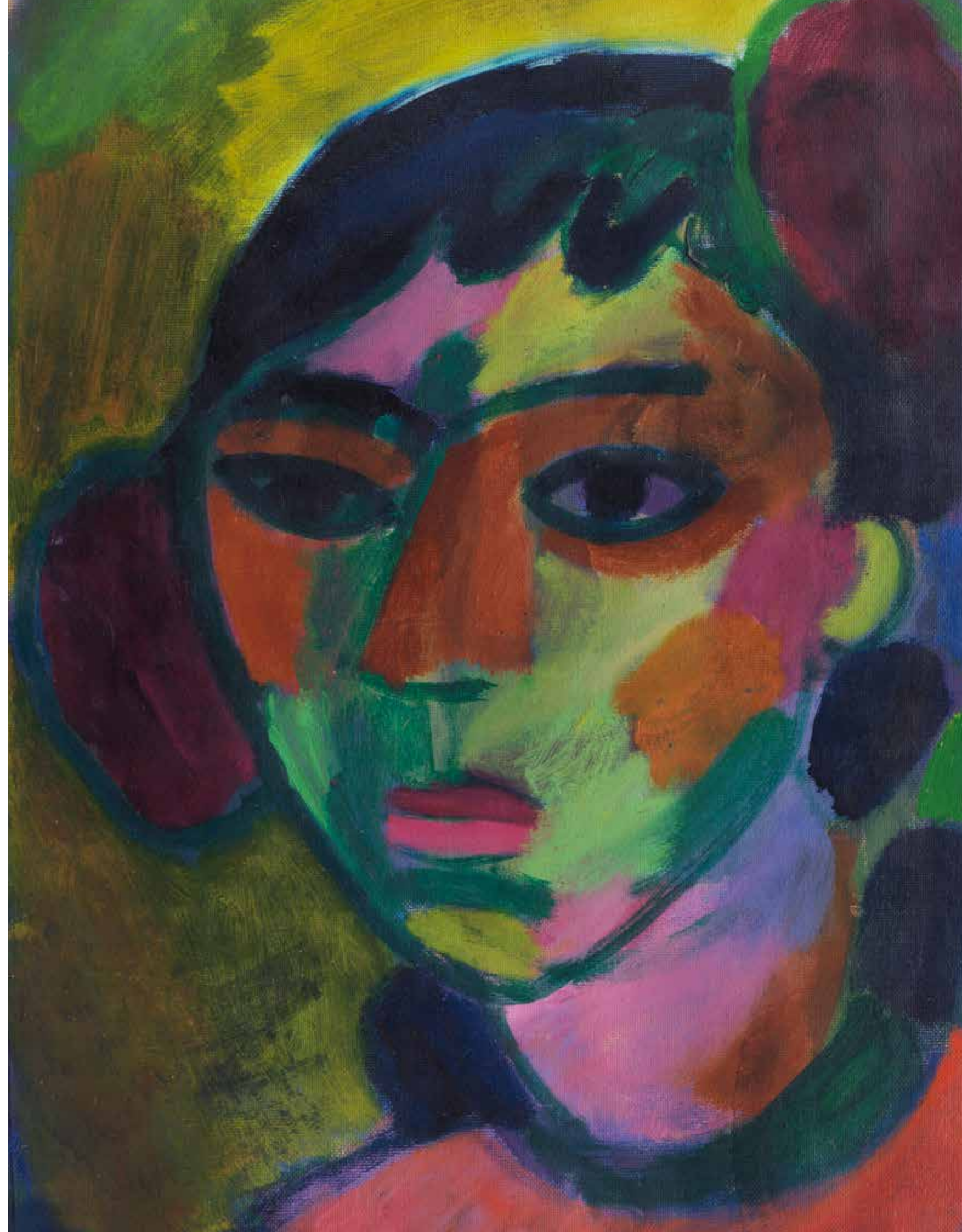
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| Sun | June 7 | 11 am – 5 pm |
| | Reception & Art Talk | from 5 pm |
| Mon | June 8 | 10 am – 6 pm |
| Tue | June 9 | 10 am – 6 pm |
| Wed | June 10 | 10 am – 8 pm |
| Thu | June 11 | 10 am – 5 pm |
| Fri | June 12 | 10 am – 6 pm* |

* Day Sale only

Please note the change in buyer's premium (5.5) in our terms of public auction as of May 15, 2026.

Exchange rate: 1 Euro = 1,17 US Dollar (Approximate value).

Front cover: Lot 5 F. Picabia – Frontispiece 1: Lot 25 W. Kandinsky – Frontispiece 2: Lot 20 L. Feininger – Frontispiece 3: Lot 10 E. Vedova – Frontispiece 4: Lot 34 R. Serra – Page 8: Lot 41 S. Polke – Page 11: Lot 27 A.v. Jawlensky – Page 12: Lot 28 T. Schütte – Page 15: Lot 23 P. Modersohn-Becker – Page 265: Lot 4 A. Warhol – Page 266: Lot 40 K. Lueg – Page 269: Lot 54 P. Dorazio – Page 270/271: Lot 59 H. M. Pechstein – Rear inside cover: Lot 17 M. Louis – Rear outside cover: Lot 37 G. Baselitz



Aufträge

Auktionen 605 | 606 | @

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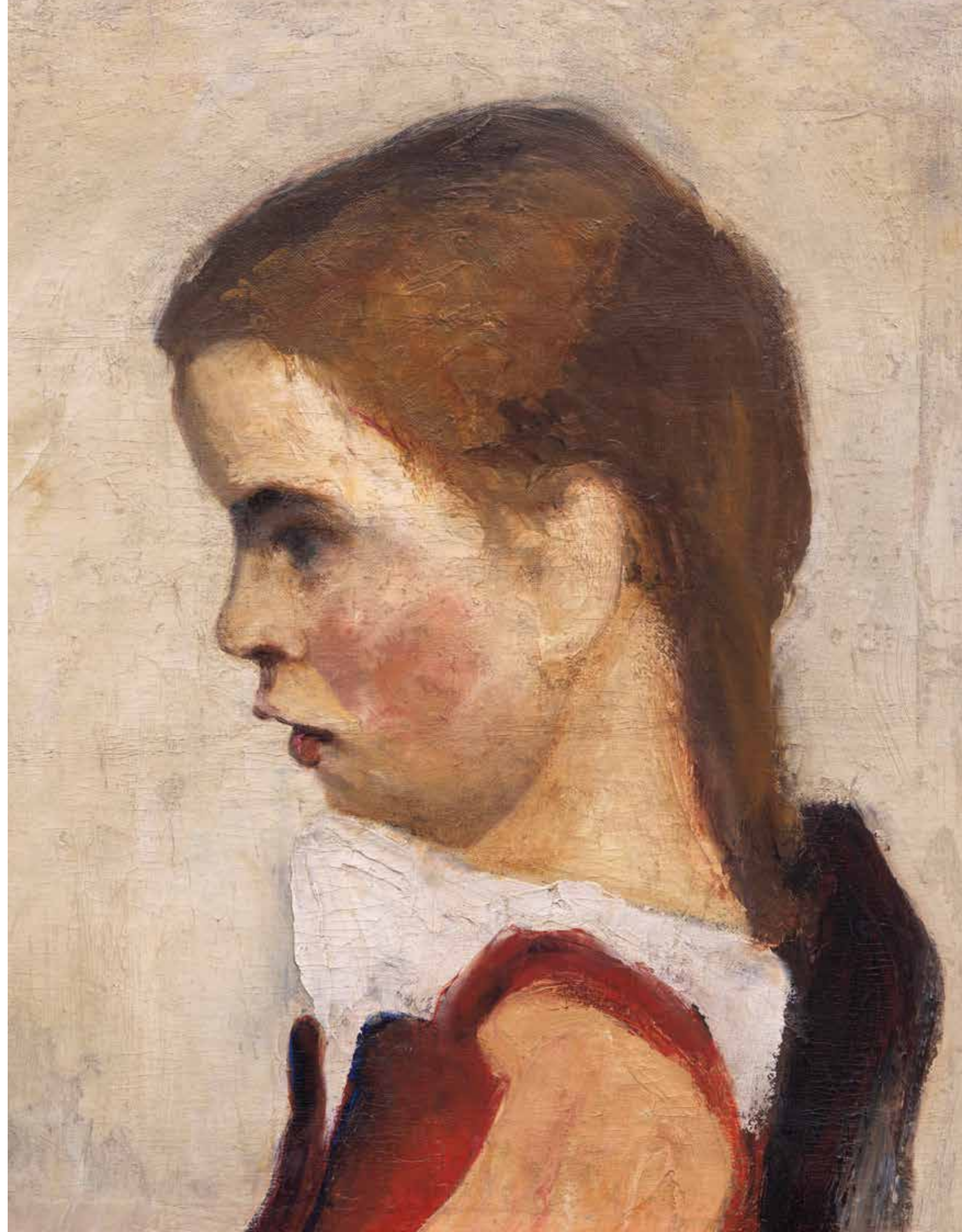
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ALEXEJ VON JAWLENSKY

1864 Torschok – 1941 Wiesbaden



Nordisch (Großer Abstrakter Kopf). 1931.

Oil on cardboard.

Monogrammed in the lower left and dated in the lower right, signed and dated "1931" on the reverse.

Also inscribed "N. 69" in the lower left on the reverse, and inscribed "I" in red by the artist in the lower right.

Titled "Nordisch" below the signature on the reverse, presumably by Lisa Kümmel, and inscribed "Liste 6" by Andreas Jawlensky.

Inscribed "174" in a circle (pencil) in the upper left on the reverse by a hand other than the artist's.

The work was formerly mounted on a wooden panel; which Andreas Jawlensky titled "Nordisch" and inscribed "A.K. No. 69" and "1931 N. 69". 44 x 33 cm (17.3 x 12.9 in). [EH]

Mentioned as "1931 N. 69" on page 18 in the Cahier Noir.

We are grateful to Angelica Jawlensky Bianconi, Muralto, and Dr. Roman Zieglgänsberger, Museum Wiesbaden, for their kind support in cataloging this lot.

🕒 Called up: June 12, 2026 ca. 5.00 pm ± 20 min.

€ 200.000 – 300.000 (R7/D)

\$ 234,000 – 351,000

“Jawlensky, on the other hand, raised a new picture of man from the deepest depths of the human soul. He wrote: ‘I know that I create good art, for I have discovered it in my soul and not invented it.’ (In a letter to G. Scheyer, Oct. 19, 1936)”

C. Weiler, Alexej Jawlensky, Cologne, 1959, p.128.

PROVENANCE

- Helene Jawlensky, Wiesbaden/Locarno (since 1941)
- Andreas Jawlensky, Locarno (1965, inherited from the above)
- Maria Jawlensky, Locarno (1984, inherited from the above)
- Wolfgang Wittrock, Dusseldorf (1991, acquired from the above)
- Private collection, Rhineland (acquired from the above, in the family's possession ever since).

EXHIBITION

- Bilder sind nicht verboten, Kunsthalle Düsseldorf, 1982, cat. no. 77
- The Blue Four, Leonard Hutton Galleries, New York, 1984, cat. no. 31 (label on the back of the wooden panel)
- Alexej Jawlensky, Pinacoteca Comunale, Casa Rustica, Locarno, Sept. 3–Nov. 19, 1989; Emden, Dec. 3, 1989–Feb. 4, 1990, cat. no. 96, color ill. on p. 171 (each with a label on the back of the wooden panel).

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. 1370 (illustrated in color on p. 456).
- Clemens Weiler, Alexej Jawlensky, Cologne 1959, no. 355, illustrated on p. 253.
- Clemens Weiler, Jawlensky. Köpfe - Gesichte - Meditationen, Hanau 1970, no. 266, (titled here: "Weiss Grau Neapelgelb").

- Listed in Lisa Kümmel's studio journal, the 'Cahier Noir'

- The painting is representative of Jawlensky's meditative, spiritually imbued portraits

- The clear formal language, combined with the subtle palette, lends the portrait a timeless modernity

- Part of the exhibition "The Blue Four" (Feininger, Jawlensky, Kandinsky, Klee) in New York in 1984

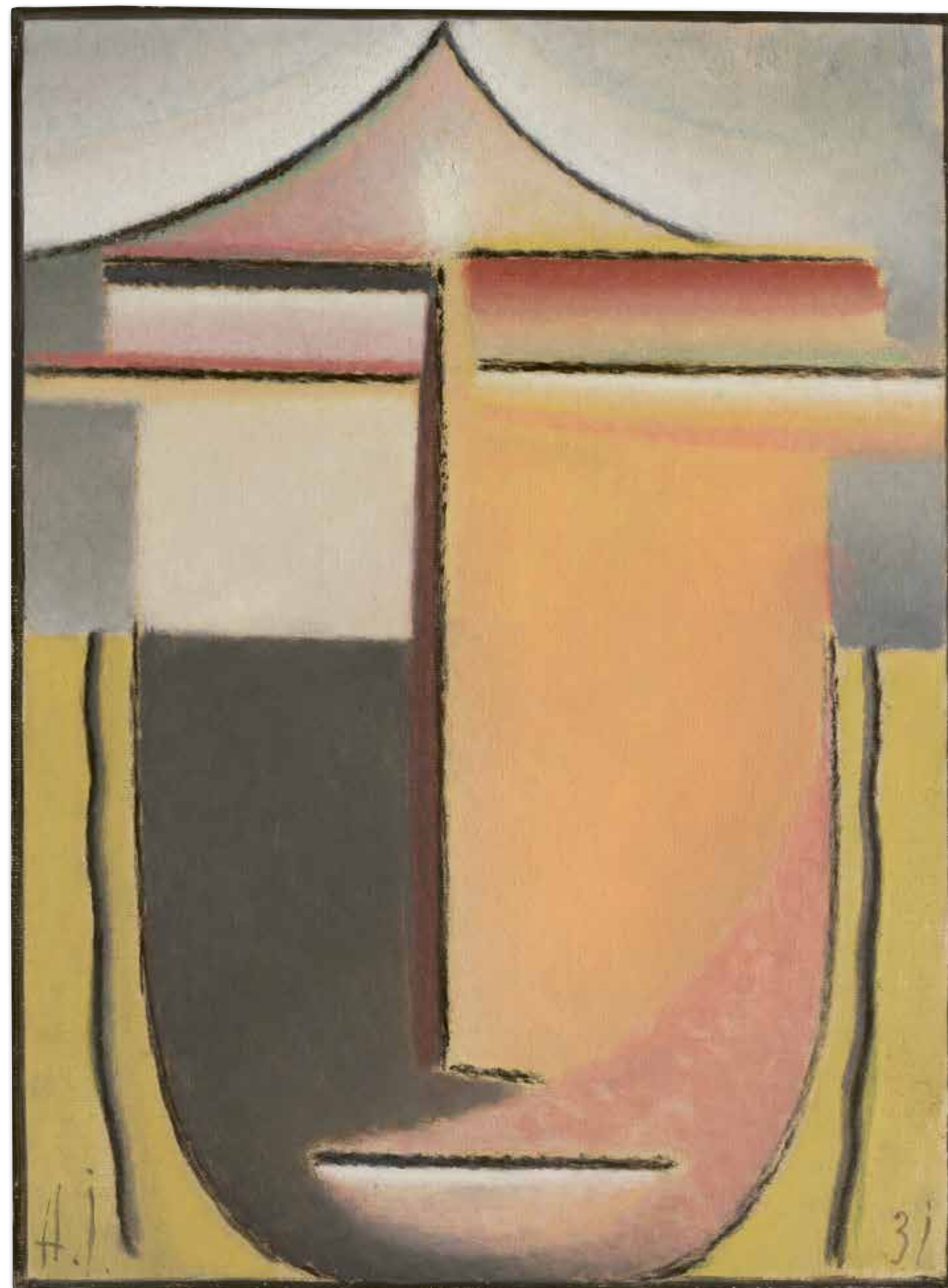
Alexej von Jawlensky's "Nordisch (großer abstrakter Kopf)" [Nordic (Large Abstract Head)] belongs to one of the most intense and striking groups of works of Modern Art. Jawlensky's exploration of the human face in its role as a conveyor of inner reality culminates in his "Abstract Heads", as they represent a dynamic equilibrium where figuration and abstraction merge into a formally and spiritually profound harmony.

For Alexej Jawlensky, painting was not a purely formal practice, but primarily a spiritual, almost religious one. Severely handicapped by arthritis in the late 1920s, he described how he would meditate before getting to work to establish a spiritual connection with the essence of the face. In this mental preparation, Jawlensky found the key to "transcendence" in the artistic act itself. Thus, the "Abstract Heads" are not merely visual studies but manifest a longing for the "inner self" in human beings, deeply rooted in the spirit of the time.

In these works, Jawlensky reduced the portrait to a strictly symmetrical iconography in a frontal perspective. Any individual physiognomy gives way to an archetypal, timeless face. Eyes, nose, and mouth become clearly defined symbols; geometrically arranged fields of calm colors structure the surface, creating a distinctly recognizable form. This reduction allows the artist to combine his intense spiritual sensibility with a color scheme that is tailored to each portrait. Color no longer functions descriptively, but autonomously—as an expression of inner composure and metaphysical condensation.

The large-format versions, such as the present "Nordisch", display a particularly striking presence. The face's monumental scale heightens its iconic impact: the image invites contemplation, a quality that is immediately apparent in the clearly structured composition, the rhythmic lines, and the luminous, slightly impasto colors.

The impact of the "Abstract Heads" became apparent during Jawlensky's lifetime, attracting the interest of numerous artists and collectors of contemporary art. Willi Baumeister, for example, acquired the abstract head "Letztes Licht" (Last Light), Wassily Kandinsky purchased "Morgengrauen" (Dawn), and Paul Klee also received two abstract heads, "Morgenlicht" (Morning Light) and "Herbstlicher Klang" (Autumnal Sound), in exchange for one of his own paintings. In light of subsequent developments leading up to Imi Knoebel's portrait series, paintings from this group can certainly be deemed intergenerationally relevant. They stand as a significant milestone in art history. [EH]



A TRIBUTE TO LYONEL FEININGER ON THE OCCASION OF THE 70TH ANNIVERSARY OF HIS DEATH



Born in New York in 1871, the son of a musical couple, Lyonel Feininger came to Germany at a young age. Trained as a graphic artist, he soon gained a reputation as a renowned caricaturist for German and American publications, both in Germany and in Paris. It was not until his mid-thirties that he turned to painting. He drew attention with his unmistakable paintings that he showed in exhibitions at the Berlin Secession and at the Paris Salon des Artistes Indépendants since 1909.

Walter Gropius appointed him to the newly founded Bauhaus in Weimar, where he oversaw the printing workshops. Together with his wife and sons, he resided in Weimar from 1919 onward. Eventually, he moved into one of Gropius's Master Houses in Dessau, where he enjoyed the fellowship and exchange with colleagues such as Paul Klee, Wassily

Kandinsky, László Moholy-Nagy, and Oskar Schlemmer. It was during this period that he created his most famous paintings and was soon recognized as, across all media and techniques, the most significant artist of his time. His works reflect the key ideas of the avant-garde movements of his time. Despite some obvious, though not particularly pronounced, references to the Cubist style prevalent at the time, he always maintained a certain distance from these artistic compositional endeavors and the fervor surrounding expressive visual language. He was concerned with imparting clarity and structure to his impressions through a reduced approach, applying his graphic skills and a prismatic, predominantly horizontal compositional structure. In combination with a crystalline, subtly nuanced color scheme, he achieved an unmistakably lyrical and metaphysical radiance.

The coast, the sea, the horizon, the clouds, and an occasional solitary figure lost in thought—Feininger was fascinated with the natural spectacle of the Baltic Coast, where he spent many family vacations, creating a wealth of sketches that he later used as the basis for his studio work. In addition, there were his depictions of small Thuringian villages with their humble churches, which he discovered on bicycle rides.

Like many other artists at the time, he was eventually ostracized as 'degenerate' and returned to his hometown of New York in 1937, feeling both disappointed and dismayed. The climate in Berlin, his last place of residence in Germany, had become unbearable, especially since he as a foreigner was subject to the contempt and resentment

of the Nazis, particularly because of his Jewish wife. To some extent, his later success in New York and his newfound fame compensated for this. Yet, he never fully coped with having been forced to leave his beloved adopted home.

Our anniversary auction features nine works that exemplify the fantastic diversity of Lyonel Feininger's oeuvre. It ranges from "The Red Streetsweeper" from 1920 and three other paintings from his Bauhaus period all the way to the typical, mature, and wistful works he created after his return to the United States. These works distinctively revisit the major themes or build upon what had preoccupied Feininger throughout his artistic career (lots 2, 9, 20, 62, 65, 118, 223, 248, 289).
Annegret Erhard

LYONEL FEININGER

1871 New York – 1956 New York

The Red Streetsweeper (II). 1920/1949.

Oil on canvas.

Signed in the upper left. Signed once more on the reverse of the stretcher, as well as dated “1920–1949” and titled “The Red Streetsweeper”.

40,6 x 50,8 cm (15,9 x 20 in).

An artist-made replica of the 1920 painting “The Red Street Sweeper” (Hess WVZ no. 203), which was destroyed in a warehouse fire in Montana in 1946. [AR]

Achim Moeller, Director of the Lyonel Feininger Project, New York–Berlin, has confirmed the authenticity of this work. It is registered in the archive of the Lyonel Feininger Project under the number 2049-02-26-26. The painting is listed in ‘Lyonel Feininger: The Catalogue Raisonné of Paintings’ by Achim Moeller under the number 514. The work is accompanied by a Certificate of Authenticity. Additional information was provided by Achim Moeller, The Lyonel Feininger Project, New York - Berlin.

🕒 Called up: June 12, 2026 ca. 5:02 pm ± 20 min.

€ 200.000 – 300.000 (R7/F)

\$ 234.000 – 351.000

PROVENANCE

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

EXHIBITION

- 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, catalog no. 4, no page (with b/w illustration, mentioned here as “The Red Streetsweeper, 1920–1949”).
- Lyonel Feininger, Marlborough-Gerson Gallery, April–May 1969, New York, cat. no. 73 (illustrated on p. 90, with a label on the reverse of the stretcher).

LITERATURE

- Achim Moeller, “The Red Streetsweeper (II), 1949 (Moeller 573).” Lyonel Feininger: The Catalogue Raisonné of Paintings. <http://www.feiningerproject.org/> (accessed on February 26, 2025).
- Hans Hess, Lyonel Feininger. With a catalogue raisonné by Julia Feininger, Stuttgart 1959, CR no. 497 (with b/w illustration on p. 296).

The first version of “The Red Streetsweeper” was created in 1920, shortly after Walter Gropius had invited Feininger to join the Bauhaus. It is one of his early street scenes, which enjoyed great acclaim even at the time of their creation and, with their narrative subjects and distinctive characters, remain among the painter’s most accomplished works to this day. Drawings provide proof that Feininger depicted a street in Paris, which he first captured in pencil on paper in Montmartre in 1911. At the time, he was in France to participate in the “Salon des Indépendants,” where he encountered the works of the Cubists and Robert Delaunay, influences with a lasting impact on his art. Feininger first incorporated the striking figures surrounding the street sweeper—a character he must also have encountered in the French capital—into the street scene in a watercolor from 1915. In 1920, the motif was finally rendered in the painting “The Red Streetsweeper,” which, with its

- **Directly from the estate of T. Lux Feininger, the artist’s son**
- **Offered on the international auction market for the first time**
- **Between dream and reality: a masterfully staged street scene featuring Feininger’s uniquely enigmatic figures**
- **“The Red Streetsweeper”—a unique portrait of an artist’s life—inspired by the streets of Paris, conceived at the Bauhaus in Weimar, and brought to new life in the USA**
- **These figurative works are among the artist’s most sought-after pieces on the international auction market**

geometric stylization, partly luminous colors, and cartoon-like figures, reveals Parisian influences not only in its subject matter but also in its style. Above all, however, it embodies the unique magic of Lyonel Feininger’s street scenes, through which the painter creates a world between reality and dreams. This narrative world remains, nonetheless, unreal.

In 1937, when the German-American artist finally returned to the United States due to increasingly severe harassment by the National Socialists, most of his works remained in Germany. This was not the case with “The Red Streetsweeper,” which he took with him to the United States. It seems all the more tragic that the work, which had been saved from the turmoil of war, was destroyed in a warehouse fire in Montana along with other paintings in 1946. Just three years later, Feininger finally produced the present replica, a copy of the 1920 version, created from a photograph and his memory. A black-and-white photograph of the first painting is preserved in the collection of the Busch-Reisinger Museum (object no. BRLF.676.68.2). Today, we can only guess at the motivation behind the recreation of “The Red Streetsweeper,” but a look at the artist’s biography may offer a clue: in 1949, Feininger visited his old friend, the former Bauhaus director Walter Gropius, in Lincoln, Massachusetts, who had emigrated to the United States in 1937. Although no details of this meeting are known, the exchange with Walter Gropius could well have been a catalyst for the artist’s artistic return to the happier days at the Bauhaus. [AR]



PAULA MODERSOHN-BECKER

1876 Dresden-Friedrichstadt – 1907 Worpswede



Sitzendes Mädchen mit blauem Hut und Blume in der rechten Hand. Around 1903.

Oil on cardboard.
Monogrammed in the lower left corner. Inscribed "Mädchen mit blauem Hut Otto Modersohn" by Otto Modersohn on the reverse at a later date. 32,4 x 23,3 cm (12.7 x 9.1 in).

The drawings and compositional studies that preceded this painting are "Sitzendes Mädchen mit Hut, eine Blume haltend" (Seated Girl with a Hat, Holding a Flower, ca. 1903) and "Mädchen mit Hut, eine Blume in der erhobenen rechten Hand haltend" (Girl with a Hat, Holding a Flower in Her Raised Right Hand, ca. 1903); cf. Anne Röver-Kann, Wolfgang Werner, and Rebecca Duckwitz, Paula Modersohn-Becker. Catalogue raisonné of hand drawings, vol. 1: Zeichnungen, Munich 2023, CR number E IV/131, E IV/132, and E IV/133. [CH]

Called up: June 12, 2026 ca. 5:04 pm ± 20 min.

€ 100.000 – 150.000 (R7/D)

\$ 117,000 – 175,500

PROVENANCE

- Estate of the artist, Worpswede/Fischerhude.
- Collection of Ernst Friedrich (Ernesto) Blohm, Caracas, Venezuela (acquired in 1961, Hauswedell, Hamburg).
- In the family's possession ever since.

LITERATURE

- Günter Busch, Milena Schicketanz, Wolfgang Werner, Paula Modersohn-Becker 1876–1907. Catalogue Raisonné of Paintings, vol. II, Munich 1998, CR no. 392 (illustrated in black and white on p. 275).
- Dr. Ernst Hauswedell Buch- und Kunstantiquariat, Hamburg, 105th auction, Graphik, Handzeichnungen, Bilder, Plastik, June 5, 1961, lot 714 (illustrated on plate IV, dated "c. 1906").

The human figure is at the heart of Paula Modersohn-Becker's relatively small artistic legacy, cut short by her untimely death. Alongside her self-portraits, she is particularly well known for her prized portraits of children, to which she devoted herself beginning in 1898, after moving to the artists' colony of Worpswede.

Before the creation of the present painting, the artist drew several preliminary sketches of a seated girl with a hat, holding a flower in her hand, which bear witness to Modersohn-Becker's intensive compositional exploration of this motif (cf. Catalogue Raisonné of Hand Drawings, nos. E IV/130–E IV/133).

- **Along with her self-portraits, her children's portraits are among her key works, which are highly sought after on the international auction market**
- **Part of the same private collection for 65 years**
- **Closely related to the well-known paintings "Bust of a Girl with a Blue Hat and Flower" (Berkeley Art Museum) and "Head of a Blonde Girl with a Straw Hat" (Von der Heydt Museum, Wuppertal)**
- **From Bremen to New York: In 2024/25, Modersohn-Becker's first museum retrospective in the U.S. took place (Neue Galerie, New York / Chicago Art Institute)**
- **150th Birthday: In 2026, the artist will be honored with highly anticipated exhibitions, including "Becoming Paula" at the Museen Böttcherstraße in Bremen and "Paula Modersohn-Becker and Edvard Munch" at the Albertinum in Dresden**

In the years around 1903–04, Modersohn-Becker typically applied the paint in thick layers, scraping the paint with the brush handle to create a relief-like surface that starkly contrasts with the children's faces. In keeping with the artist's artistic principles and her pursuit of simplification, the head and body are no longer clearly defined; the facial features become de-individualized, schematized, blurred, and reduced to flat planes: "The great simplicity of form—that is something wonderful. I have always strived to imbue the heads I painted or drew with the simplicity of nature. [...] Forehead, eyes, mouth, nose, cheeks, chin—that's all. It sounds so simple, and yet it is so incredibly much." (Journal entry, February 1903, quote from: Günter Busch and Liselotte von Reinken (eds.), Paula Modersohn-Becker in Briefen und Tagebüchern, Frankfurt am Main 2007, p. 140)

In her depictions, Modersohn-Becker eschewed a genre-like, idealized, even Angelic portrayal of the children, instead developing a distinctive visual language that captures the essence of her subjects. With her characteristic rich palette, the artist created an image of intimacy and closeness, of stillness and distance, of darkness and soft light. Thus, "Paula Modersohn [...] took several significant strides ahead of the development of modern art in her short life, even before the founders of the new artistic language of Expressionism or Cubism were able to articulate themselves in a corresponding form." (Günter Busch, Paula Modersohn-Becker. Catalogue Raisonné of Paintings, vol. I, Munich 1998, p. 3) [CH]



ANDY WARHOL

1928 Pittsburgh – 1987 New York



Queen Elizabeth II (Royal Edition). 1985.

Silkscreen in colors with diamond dust.

Signed and numbered. With the copyright stamp on the reverse. One of 2 PP copies (Printers Proof), aside from the edition of 30 copies. On Lenox Museum Board. 100 x 80 cm (39.3 x 31.4 in).

The first of a total of four portraits of Queen Elizabeth II from the Royal Edition of the famous “Reigning Queens” portfolio of silkscreens with diamond dust, which, in addition to portraits of the British Queen, also includes portraits of Queen Beatrix (Netherlands), Queen Margrethe (Denmark), and Queen Ntombi Twala (Swaziland). Printed by Rupert Jason Smith, New York (with the blindstamp), and published by George C. P. Mulder, Amsterdam. [JS]

🕒 Called up: June 12, 2026 ca. 5:06 pm ± 20 min.

€ 150.000 – 250.000 (R19/D/F)

\$ 175,500 – 292,500

PROVENANCE

- The Andy Warhol Foundation for the Visual Arts, New York.
- Galerie Triebold, Rheinfelden.
- Private collection, Rhineland (acquired from the above in 2001).

LITERATURE

- Frayda Feldman, Jörg Schellmann, Claudia Defendi. Andy Warhol Prints. A catalogue raisonné 1962-1987, New York 2003, CR no. II. 334 A (illustrated, different copy).

Marilyn, Jackie, Mao, and the Queen—Andy Warhol’s iconic depictions of celebrities have become part of our collective memory in bold, vibrant colors and as icons of the 20th century. Throughout his life, Warhol was not only a master of provocation but also of selection. Using his Polaroid Big Shot Camera, he became a keen observer and chronicler of his time. To this day, his ability to identify visual material with the special quality and depth to preserve a singular moment of contemporary history from the flood of images in mass media remains unrivaled. Not only Warhol, but also his art quickly became a brand name with international recognition. Vibrantly colorful, striking, and serial in nature, his epic work has earned him a permanent place in the history of international art. In his iconic portrait series “Marilyn Monroe” (1967), Warhol made serial reproduction his artistic trademark. The nonconformist Warhol dared to take the bold step of a radical artistic new beginning in New York. Merging art and commerce with confidence and courage, he left behind all traditional notions of art and the artist. Provocative and subtle, Warhol’s art plays with originality and aura—until then the central characteristics of art—which he questions and deftly puts to the test through his sequential works. It is precisely his legendary serial portraits “Marilyn,” “Mao,” and “Queen Elizabeth II”—motifs that would make Warhol’s name in art history and which are celebrated as icons of American Pop Art today—that exude—seemingly paradoxically—a very special aura.

- **Warhol’s “Queen Elizabeth II” (Royal Edition) – a sparkling icon of royal glamour**
- **Pop Art at its finest: one of Warhol’s most famous portraits, extraordinary for its unique materiality**
- **A rare gem from the Royal Edition: copy from the deluxe edition with diamond dust comprising only 30 prints**
- **“Queen Elizabeth II” (Royal Edition): one of Warhol’s last portraits and part of his most sought-after silkscreen prints**

Not least because of its unique, sparkling materiality—which distinguishes the extremely rare prints in the diamond-dust-enriched Royal Edition—this portrait of “Queen Elizabeth II” holds a prominent place within Warhol’s oeuvre. Warhol first experimented with the sparkling diamond dust in the “Shadows” silkscreen portfolio from 1979; a year later, he took it to the next level in his shimmering “Shoes” Deluxe Edition, and finally brought it to perfection in his glamorous “Queen Elizabeth II” Royal Edition from 1985. Warhol’s plan for this iconic portrait—which he created based on a widely reproduced portrait photograph taken on the occasion of the Queen’s Silver Jubilee in 1977—dates back as far as 1982, as evidenced by correspondence with the British Royal Family: “I am instructed by The Queen to acknowledge your letter [...] regarding Mr. Warhol’s plans to paint portraits of Their Majesties the Queens of Great Britain, Denmark, and the Netherlands. While The Queen would never wish to place any obstacles in Mr. Warhol’s way, she would not dream of offering any comment on this idea.” Such is the regal, cautious response that Sir William Heseltine drafted on behalf of the Queen regarding this project. Warhol’s art is necessarily parasitic on the myths of his time and, by extension, on the machinery of fame and advertising.

Yet, it has made transience its central artistic principle and, in doing so, seems to have overcome it. Drawing on the rapid flood of images in the print media of his time, Warhol succeeded in creating auratic Pop Art icons and, with this rare, glamorously sparkling silkscreen print, in creating a lasting monument, not only to the Queen but also to himself, two years before his unexpected death. [JS]



FRANCIS PICABIA

1879 Paris – 1953 Paris



Manucode. 1929.

Oil on canvas.
Signed in the lower right. Titled in the upper left. 100 x 81 cm (39.3 x 31.8 in). [JS]

🕒 Called up: June 12, 2026 ca. 5.08 pm ± 20 min.

€ 1.000.000 – 1.500.000 (R7/D)
\$ 1,170,000 – 1,755,000

PROVENANCE

- Gabrielle-Cécile “Jeanine” Martinez-Picabia, née Bailly-Cowell (1913–1977), daughter of the artist (received from him as a gift on her 16th birthday in 1929).
- Collection of Patrick Bailly-Cowell, Paris (grandson of the artist, received from the above, until 1977).
- Galerie Neuendorf, Hamburg (by 1980 at the latest, until 1991).
- Private collection, Northern Germany.

Dadaism/Surrealism –

Francis Picabia: Radical Visionary of the Parisian Avant-Garde

“Although Picasso was two years Picabia’s junior, however, he remained the more old-fashioned of the two artists in many respects. [...]” (Cat. Kunsthau Zürich / Museum of Modern Art, New York, 2016, p. 14) These are the words Anne Umland, curator at the Museum of Modern Art, New York, used to sum up Picabia’s almost disconcerting progressiveness on the occasion of the major Picabia retrospective in 2016/17—a quality that even overshadowed the extraordinary innovativeness and influence of Pablo Picasso. Indeed, there is hardly a more fitting way to describe Picabia’s unconventional oeuvre, which ranges from Cubism over Dadaism and Surrealism to the photo-based paintings of the 1940s, than perhaps Picabia’s own aphorism from his Dada period: “Our head is round so that our thinking can change direction.” And Picabia’s thinking radically changed direction several times, repeatedly producing highly advanced results. It is precisely this enormous capacity for change that distinguishes Picabia’s oeuvre in a particular way—a body of work that knows hardly any stylistic or technical boundaries and is equally provocative and astonishing. His beginnings lie in Cubism: In the years before World War I, he produced paintings that attest to Picabia’s closeness to Picasso at the time; however, Picasso’s lifelong commitment to representational painting would soon far outpace Picabia’s experimental spirit. In 1913, Picabia participated, alongside, among others, Pablo Picasso, Henri Matisse, Paul Cézanne, Vincent van Gogh, and Marcel Duchamp, in the legendary Armory Show in New York, with a total of four paintings from his Orphic Cubist phase.

- **“Transparences” (1928–1931):** Picabia’s brief, iconic creative period characterized by a surreal exploration of the subconscious
- **Complex & sensual - “Manucode”:** A masterpiece of Surrealism
- **Innocence, beauty, love, sin:** Virtuoso references ranging from Botticelli’s “Birth of Venus” to Hieronymus Bosch’s “Garden of Earthly Delights.”
- **Outstanding provenance:** Gifted by the artist to his daughter Jeanine in 1929, and owned by the family until 1977
- **Extensive exhibition history:** including a solo exhibition at the Solomon Guggenheim Museum, New York, as early as 1970
- **Museum quality:** Works from this important creative phase are held in international museum collections like the Museum of Modern Art, New York, and at the Tate Modern, London





Picabia was born in 1879, the son of a Cuban aristocrat and a French woman from the wealthy bourgeoisie; he soon became known not only as an artist but also as a Dadaist writer and for his love of fast cars and attractive women. Following the end of World War I, Picabia entered his avant-garde Dada period, promoting, alongside Duchamp, a completely new concept of art liberated from the shackles of tradition through collages, material compositions, and typographic works. Picabia's partly large-format, associative typographic works from this period, which also incorporate collaged and painted elements, appear to the contemporary viewer almost like early precursors to the completely uninhibited, free-spirited creations of the American street artist Jean-Michel Basquiat.



Francis Picabia in his studio at the Château de Mai near Cannes, 1929, photo: unknown.



Francis Picabia, Olga Kokoschka, Pablo Picasso and Germaine Everling, ca. 1927, photo: unknown. © Archives Comité Picabia

EXHIBITION

- Francis Picabia. 5 tableaux et 60 dessins. Transparences - Surimpressions, Galerie Colette Allendy, Paris, May 30–June 23, 1947.
- 491, 50 ans de plaisirs, Galerie René Drouin, Paris, March 4–26, 1949, no. 52.
- Marcel Duchamp, Francis Picabia, Rose Fried Gallery, New York, Dec. 7, 1953–Jan. 8, 1954.
- Picabia vu en transparence, Galerie Mona Lisa, Paris, Nov.–Dec. 1961, no. 38 (illustrated in black and white).
- Picabia, Musée Cantini, Marseille, March 20–May 15, 1962, no. 51.
- Francis Picabia, The Solomon R. Guggenheim Museum, New York, September 17–December 6, 1970, no. 93 (illustrated in black and white).
- Francis Picabia: mezzo secolo di Avanguardia, Galleria Civica d'Arte Moderna, Turin, Nov. 28, 1974–Feb. 2, 1975, cat. no. 60 (illustrated in black and white).
- Francis Picabia, Galeries Nationales d'Exposition du Grand Palais, Paris, Jan. 23–Mar. 29, 1976, cat. no. 187 (illustrated in black and white).
- Francis Picabia, Galerie Michael Werner, Cologne, Mar. 14–Apr. 15, 1980; Galerie Springer, Berlin, April 18–May 17, 1980; Galerie Neuendorf, Hamburg, May 20–June 20, 1980; Galerie Fred Jahn, Munich, June 24–July 23, 1980), cat. no. 5 (illustrated)
- Francis Picabia, Städtische Kunsthalle, Karlsruhe, Oct. 29–Dec. 4, 1983; Kunsthaus Zürich, Feb. 3–Mar. 25, 1984; Moderna Museet, Stockholm, Apr. 7–May 27, 1984, cat. no. 92 (illustrated in black and white, with the label of the Kunsthaus Zürich on the reverse).

LITERATURE

- William A. Camfield/Beverley Calté/Candace Clements, Francis Picabia catalogue raisonné, vol. 3: 1927–1939, Brussels 2019, CR no. 1106 (illustrated).
- Maria Lluïsa Borràs, Picabia, Barcelona 1985, p. 699 (illustrated in black and white).
.....
- Magie des extrêmes, Bruges 1952, p. 62.
- Roger Caratini, Encyclopédie thématique universelle, vol. IV, 1973, p. 177.
- Importants tableaux modernes, sculptures, vente Palais d'Orsay, Paris, June 9, 1977, lot 17.
- Jörg Johnen, Francis Picabia, Galerie Michael Werner/Galerie Springer/Galerie Neuendorf/Galerie Fred Jahn, in: Das Kunstwerk. Zeitschrift für Moderne Kunst, vol. 33, no. 4, 1980, pp. 85–86 (illustrated in black and white).
- Art Index, vol. 29, New York 1982, p. 718.
- Christa Murken-Altrogge, Axel Hinrich Murken, "Prozesse der Freiheit" vom Expressionismus bis zur soul and body art, Cologne 1985, p. 127 (illustrated).
- Christa Murken-Altrogge, Axel Hinrich Murken, Von der Avantgarde bis zur Postmoderne. Die Malerei des 20. Jahrhunderts, Munich 1991, p. 105 (illustrated).
- Patricia Pate Havlice, World Painting Index: Titles of works and their painters, Lanham 1995, p. 1496.

“The ‘Transparences’ with their hidden angles allow me to express myself entirely according to my inner impulses [...] I want a painting in which all my instincts can run free.”

Francis Picabia, 1930 (from the preface to the catalog of the exhibition at Léonce Rosenberg Gallery)

Picabia's “Transparences” (1928–1931) – Icons of Surrealism

In the late 1920s, Picabia finally set to work on his famous series “Transparences” (1928–1931), in which fantastical, surreal scenes, layered across different planes of the image, overlap to create a complex visual impression. Today, these works are considered some of the most iconic creations of Surrealism. Once again, Picabia challenges our conventional visual habits and, inspired by the free and associative wordplay of Dadaist poetry and contemporary innovations in film and photography, creates something radically new. By having various scenes overlap in the depth of the pictorial space, much like transparent film negatives, Picabia superimposed multiple motifs, memories, or fragments in an associative manner, making them accessible within an emotionally highly condensed scene. In 1930, shortly after the creation of this painting, Picabia described the unique quality of his “Transparences” as follows: “These transparencies, with their hidden angles, allow me to express myself entirely according to my inner impulses [...] I want a painting in which all my instincts can run free.” (Translated from French according to: Francis Picabia, Foreword to the exhibition at the Galerie Léonce Rosenberg, December 1930).

In the late 1920s, Picabia made the historically significant transition from Dadaism to Surrealism, a movement that began in Paris in 1924 and was initiated by André Breton's “Manifesto of Surrealism.” Influenced by Sigmund Freud's psychoanalysis, Francis Picabia, Max Ernst, and Salvador Dalí—all of whom are now considered leading figures of this significant art movement—began their painterly explorations of the human subconscious, thereby emerging as the revolutionary and driving forces of the Parisian avant-garde in the late 1920s.

“Manucode” in the Context of Botticelli, Bosch, and Rousseau: A Surrealist Symbol of Life Between Innocence and Desire

What depths and chasms of his own subconscious did Francis Picabia explore in this composition with the enigmatic title “Manucode” in 1929? Dramatic, twining plant elements, a flying heart deformed into a surrelle creature, two birds, and the black outline of a female face with large eyes gazing aimlessly into the distance—all masterfully woven into a surreal, enigmatic whole against a blue expanse that stretches into an infinite depth. In this painting, which he gave to his daughter Gabrielle-Cécile, nicknamed “Jeanine” on her 16th birthday, Picabia succeeded in capturing his deeply personal emotions and thoughts, his own view of life and love, fused with his fears, desires, and hopes as his daughter embarked on her independent life, on the canvas in a highly complex manner. “Manucode” is a highly personal painting that, like the other works in the small but significant “Transparences” series, is inspired by references to famous paintings from art history, particularly those of the Italian Renaissance. No less a model than Botticelli’s world-famous painting “The Birth of Venus” (1485, Galleria degli Uffizi, Florence) serves as the compositional starting point for Picabia’s “Manucode,” whose mysterious title refers to the exotic birds of paradise (Manucodia) with their iridescent black plumage. It is the head gently tilted to the left, the gaze sensually wandering into the distance, and the full lips of Botticelli’s Venus, the goddess of love and beauty, who—in accordance with ancient mythology—is depicted in Botticelli’s painting as being born from a seashell amidst the sea foam and carried ashore in all her intoxicating beauty. Behind it, we see a yellow heart that transforms into a fantastical creature as it extends downward; its posture and curved tail evoke associations with a chameleon-like lizard, suggesting the mutability of our emotions and the fickleness of our hearts.



Sandro Botticelli, Nascita di Venere (The Birth of Venus) (detail), ca. 1485/86, tempera on canvas, Uffizi Gallery, Florence.



“Our head is round so that our thinking can change direction.”

Francis Picabia

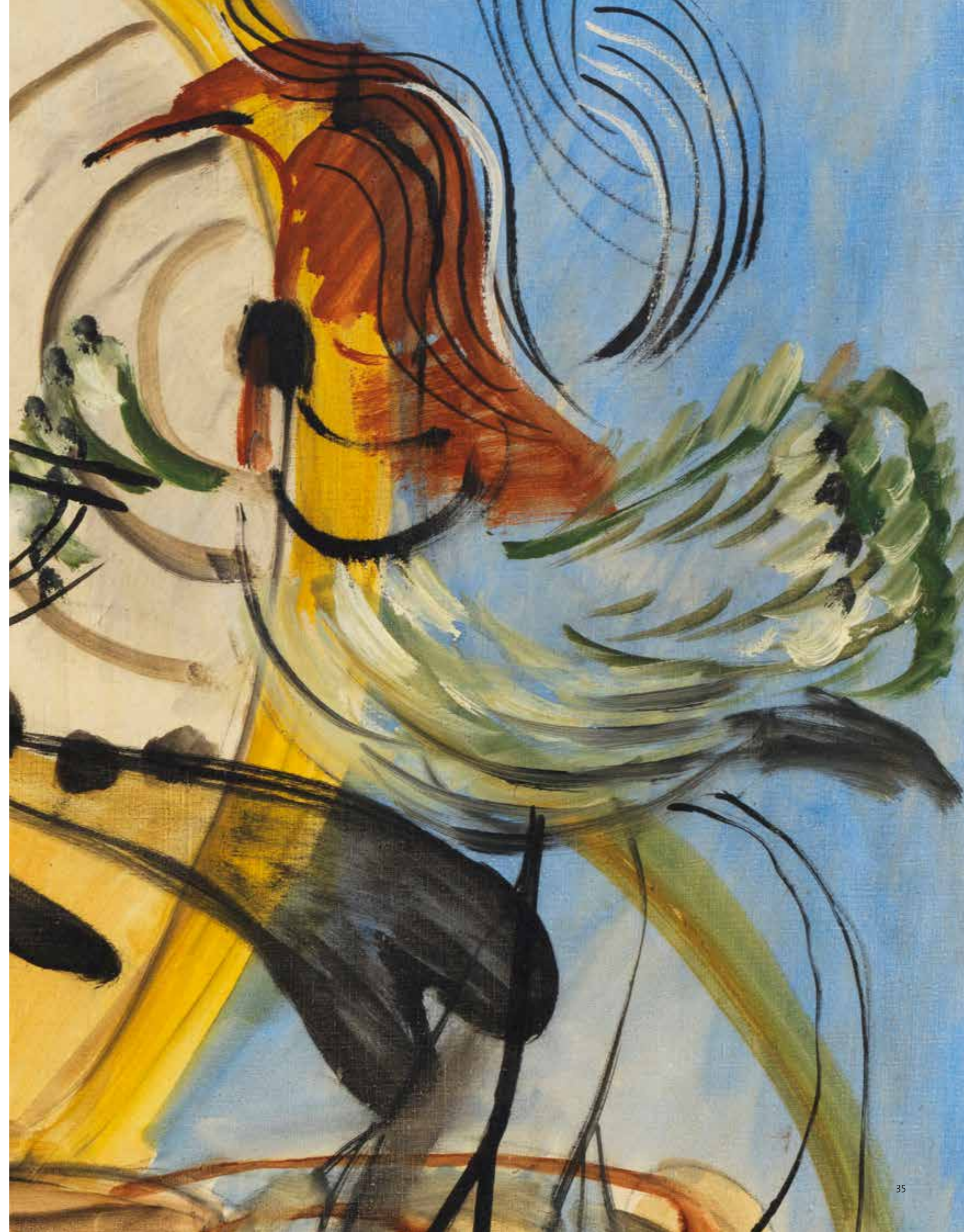


Jan Brueghel the Elder/Peter Paul Rubens, *Het aardse paradijs met de zondeval van Adam en Eva* (The Garden of Eden with the Fall of Man), ca. 1615, oil on wood, Mauritshuis, The Hague.

Or is it a butterfly, with its large yellow wings bearing circular shapes reminiscent of fragments of a clock face, symbolizing the transience of all beauty and the unstoppable passage of time? In another superimposition, we see two birds that refer to the title of the work: two birds of paradise, as they appear in numerous depictions of the Garden of Eden—such as in the famous “Garden of Earthly Delights” (1490/1500) by Hieronymus Bosch and in “Paradise and the Fall” (c. 1615, Mauritshuis, The Hague) a collaborative work by Jan Brueghel the Elder and Peter Paul Rubens, which address the coexistence of humans and animals in paradisiacal innocence and harmony. Picabia’s rich sources of inspiration range from Bosch—who, with his fantastical paintings that brought the subconscious to light for the first time, was regarded by the Surrealists as a kind of founding father of Surrealism—to Henri Rousseau and his famous final painting “The Dream” (1910, Museum of Modern Art, New York), whose fantastical painting was equally admired by the Surrealists and who is today considered one of their most important precursors. But just as in paradise, all beauty, love, and harmony are always fraught with the danger of a sudden end—that primal fear of finitude, desire, and ruin, which is masterfully expressed by the startled, fluttering bird of paradise on the left, the creature emerging from the heart, and the plant parts winding through the pictorial space like a snake.

Picabia was not only a particularly innovative artist, but also a bon vivant with a lifelong passion for women and love, whose own emotional entanglements were at their absolute peak precisely at the time this painting was created in the late 1920s: Picabia was in his fifties and officially still married to his wife Gabrielle; besides their daughter Jeanine, to whom he gave this painting, they had three other children. Since 1925, however, the artist had already been living with his new lover Germaine Everling—whom he had met in 1917 within the Parisian Dadaist circle—and their young son at the Château de Mai in Mougins.

But even this new love had already come to an end by the time this painting was created, as Picabia had once again succumbed to his desires and begun an affair with the young Swiss nanny Olga Mohler, which, shortly after his official divorce from Gabrielle in 1933, would ultimately lead to his final separation from Germaine. Picabia then moved in with Olga, who would remain by his side until his death, living on his new yacht “Horizon II,” which was anchored in the port of Cannes. With “Manucode,” Francis Picabia thus grants us a particularly deep and captivating glimpse into his turbulent subconscious as well as into a psyche ruled by hopes and fears and caught between innocence, beauty, love, desire, and sin. [JS]



ARNULF RAINER

1929 Baden near Wien – 2025 Enzenkirchen



Übermalte Übermalung. 1956/1958.

Oil on canvas.

Signed and dated "56/58 →" on the reverse, showing the crossed-out signature and date "56," as well as the handwritten title "Übermalte Übermalung". 84 x 84 cm (33 x 33 in).

In the artist's original frame. [EH]

🕒 *Called up: June 12, 2026 ca. 5:10 pm ± 20 min.*

€ 100.000 – 150.000 (R7/D/F)

\$ 117,000 – 175,500

PROVENANCE

· Private collection, Southern Germany (since 1976).

EXHIBITION

· Galerie Krinzinger, Innsbruck 1976.

- **From the early work group "Reduktionen"**
- **A consistent pursuit of the artistic principle: Arnulf Rainer paints over his own overpainting**
- **In the same private collection for 50 years**
- **Arnulf Rainer is considered the founder of post-war Austrian art; his overpaintings are now part of numerous major collections, including the Tate Collection in London**

Seeking an answer to the broader question as to how painting could possibly move forward in the second half of the 20th century, Rainer initially concluded that it was necessary to delve into the realm of the subconscious, following in the footsteps of the Surrealists. To give this new beginning a real chance, he believed that a state of dissolution needed to be initiated. As Rainer put it, this would culminate in a "tabula rasa"—his so-called "Auflösungen" (Dissolutions). These dissolved, atomized forms allowed him to start anew, to be covered and erased. The purification of the pictorial subject through the artist's intervention became his central theme. Alongside the "Proportionen" (Proportions) and "Blindzeichnungen" (Blind Drawings), Rainer's first black paintings emerged in the mid-1950s, such as the present work, which he, like many of his paintings, revised over and over again: "I wanted an expansive darkness, an almost hermetically sealed black image. De-expression, permanent concealment, and contemplative stillness are the principles of my works between 1953 and 1965", says the artist. Between 1953 and 1959, Arnulf Rainer had his studio in his parents' abandoned villa in Lower Austria, where he created his so-called "Reduktionen" (Reductions): "a group of works consisting of austere mo-

nochromatic black paintings with linear-geometrically delineated white remnants, which are regarded as a precursor to the overpaintings." (www.arnulf-rainer-museum.at).

Arnulf Rainer covers the original painting in many stages, a process that can take several years. "I was driven by my permanent dissatisfaction with the current black form, with the imperfection of the surface I had developed up to that point. Sometimes I was overcome by despair; I feared I would lose the painting's message entirely. [...] When I reach such a point, I set the entire series aside for a few weeks. Afterward, I see through the weaknesses more easily, correct them more decisively, and even see very clearly." (A. Rainer, *Reste. Zugemalte Übermalungen 1953–1978*, Stuttgart 1978, p. 3). In doing so, it was important to him not to lose sight of the message. Overpaintings, such as ours, which only leave a minimal margin unpainted, are not the result of gestural, spontaneous painting, but rather the outcome of a long, carefully considered process. Ultimately, for Arnulf Rainer, "The ideal for me is the completely dark painting that is filled with an overwhelming silence." (A. Rainer, 1978) [EH]



PIERO DORAZIO

1927 Rom – 2005 Perugia



Tic-Tac Rosso. 1959/60.

Oil on canvas.
Signed, dated, and titled on the reverse of the canvas, along with a later personal dedication. Also signed and dated "June 29, 1980" on the reverse.
194,5 x 194,5 cm (76,5 x 76,5 in). [CH]

🕒 Called up: June 12, 2026 ca. 5:12 pm ± 20 min.

€ 300.000 – 400.000 (R7/D/F)
\$ 351,000 – 468,000

PROVENANCE

- Private collection, Germany (1980, acquired directly from the artist).
- Private collection, Southern Germany (1998, acquired from the above).



Piero Dorazio in his studio, 1959, photo: Werner Schloske.
© Piero Dorazio by SIAE 2026 / VG Bild-Kunst, Bonn 2026

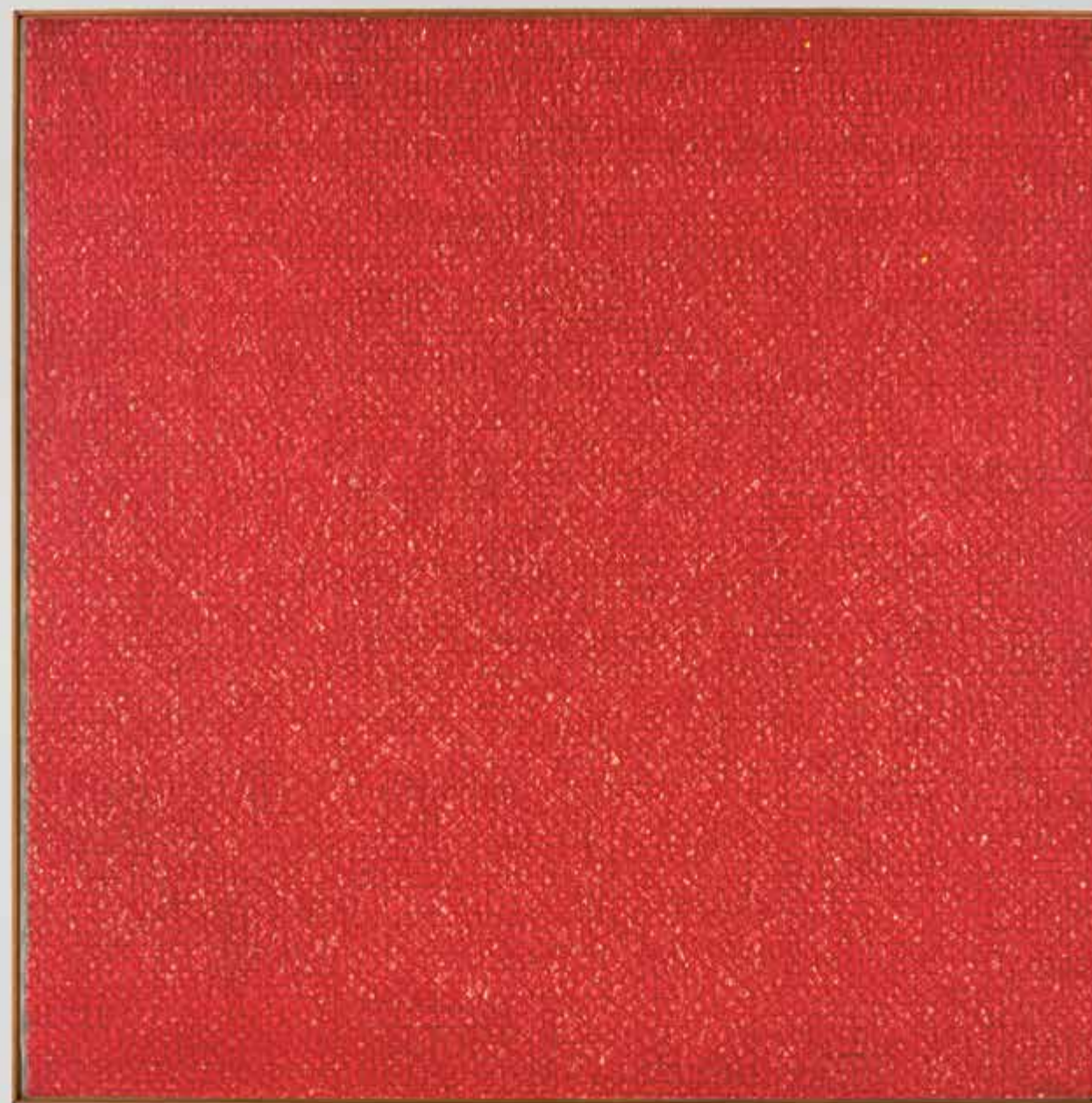
Piero Dorazio's distinct artistic style within European post-war art

In terms of style, however, Piero Dorazio's works are difficult to classify into a specific category. In the mid-1940s, he created his first abstract works featuring geometric patterns, rounded organic forms, and linear elements. In the 1950s, however, the artist developed a completely new, utterly singular, and radical imagery that catapulted him into the cultural centers and major venues of international postwar art. Color, light, structure, and vibration now became key elements of his artistic practice—precisely the components found in the most important, radical artistic movements internationally during those years.

Following the drastic upheavals, the horror, and destruction of World War II, European art entered a period of profound transformation and

- **A monumental key piece from the artist's most sought-after creative period, unprecedented on the international auction market in terms of quality and size**
- **Exhibited at the 30th Venice Biennale in 1960, where Dorazio had his own exhibition space and which marked his international breakthrough**
- **Between Constructivism and Op Art: a complex, vibrant structure composed of a multitude of intersecting lines**
- **Part of a Southern German private collection for 25 years**
- **Comparable works are part of the world's most prestigious collections, including the Hirshhorn Museum (Smithsonian Institution), Washington, D.C., the Centre Pompidou, Paris, and the Museum of Modern Art, New York**

fundamental renewal in the 1950s and 1960s. Modernism, "lost" during the war years, had to be revived. Archaic mindsets overcome: Lucio Fontana pierced his canvases, Alberto Burri created relief-like material paintings from wood and iron, Piero Manzoni sewed his "Achromes", Pierre Soulages explored the potentials of the non-color black, Yves Klein elevated monochromy to an art form, Arnulf Rainer began his overpaintings, Otto Piene used fire and smoke, Gerhard Richter painted "blurred" images, and Piero Dorazio created the first grid structures in 1959. Dorazio employed the line "in a virtuosic and independent manner, both in relation to his previous painting and about the previous use of the line in art history," thereby creating something entirely new (Annette Papenberg-Weber, Piero Dorazio. Die künstlerische Formierung bis 1959, Basel 2002, p. 131)





EXHIBITION

- XXX. Esposizione Biennale Internazionale d'Arte di Venezia, Venice, June 18–October 16, 1960, p. 136 (with the label on the stretcher).
- Venice Biennale Prize-Winners 1960, McCormick Place Art Gallery, Chicago; Milwaukee Art Center, Milwaukee; Walker Art Center, Minneapolis; World House Galleries, New York; Everson Museum of Art, Syracuse, Feb. 14–Mar. 4, 1961 (with a black-and-white illustration, detail).
- Nul, Galerie Ad Libitum, Antwerp, Jan. 13–Feb. 13, 1962, Stedelijk Museum, Amsterdam, March 1962 (illustrated).
- De Nieuwe Stijl Werk van de Internationale Avantgarde, Galerij de Bezüge Bij, Amsterdam, April–May 1962 (illustrated).
- Bienal de Arte, Museo de Arte Moderno, São Paulo, September–December 1963.
- Piero Dorazio. Mostra retrospettiva 1946–1975, Palazzo del Popolo, Sala delle Pietre, Todi, March–May 1975.
- Cosa succede, Studio F.22 Galleria d'Arte Moderna, Palazzolo sull'Oglio, October 1975, cat. no. 28 (illustrated).
- Europe/America: L'Astrazione Determinata 1960/1976, Galleria Comunale d'Arte Moderna, Bologna, May 23–Sept. 30, 1976, cat. no. 4 (illustrated in b/w, with the label on the stretcher).
- Piero Dorazio, Musée d'Art Moderne de la Ville de Paris, June 7–September 2, 1979, cat. no. 388 (on the stretcher with a handwritten label).
- Piero Dorazio. Gli anni sessanta, PAC / Padiglione d'Arte Contemporanea, Milan, Oct. 15–Dec. 31, 1998, pp. 17 and 49.
- Energie - Hoffnung - Freude. Piero Dorazio, Kunstmuseum Altes Rathaus, Bayreuth, July 13–Oct. 12, 2003.
- Piero Dorazio. Opere dal 1947 al 2003, Pinacoteca Casa Rusca, Locarno, Feb. 22–Mar. 30, 2004 (with the label on the stretcher).

LITERATURE

- Marisa Volpi Orlandini, Jacques Lassaigne, and Giorgio Crisafi, Dorazio, Milan 1977, CR no. 388 (illustrated in b/w and full-page illustrations, no. 59).
.....
- Will Grohmann, Piero Dorazio o del ritorno alla qualità in pittura, in: Metro, Milan 1962, p. 50 (illustrated).
- Institut Valencia d'Art Modern (ed.), exhibition catalog Dorazio, Valencia 2003, p. 243 (illustrated; the work in the background).
- Annette Papenberg-Weber, Piero Dorazio. Die künstlerische Formierung bis 1959, Basel 2002, p. 151 (full-page color illustration).
- Denis Viva, Gli antenati elettivi. Giacomo Balla astrattista tra Forma 1 e Origine (1948–1954), in: Fondazione Memofonte (ed.), Studi di Memofonte, Studio per l'elaborazione informatica delle fonti storico-artistiche, 13/2014, p. 214 (illustrated, no. 10).
- Francesca Pola (ed.), exhibition catalog Spaces of Light. Piero Dorazio and the International ZERO Movement / e il movimento internazionale ZERO, Cortesi Gallery, Milan 2021, p. 64 (full-page color illustration on p. 65).

Woven from color and light

Like “Tic-Tac Rosso,” these works reflect their labor-intensive and complex creative process: they reveal layers of countless lines, meticulously arranged for the most part in parallel, which, like a membrane, occupy and organize the entire pictorial surface, intersecting and overlapping to ultimately form a vibrating mesh structure that appears to be woven from color and light. Piero Dorazio aimed for order and structure, but not for uniformity. Lines drawn as if with a ruler alternate with narrow strips of paint applied impasto and freehand to the canvas, on which the light refracts quite differently than in the much flatter areas of this impressive painted web. The result is “structures like the honeycombs of bees, [...] cells that break down and reflect the light and construct a space of light, as Klee attempted in his paintings differently, or Seurat in his pointillist works.” (Will Grohmann, in: Exhibition catalog Piero Dorazio, Kunstverein für die Rheinlande und Westfalen, Dusseldorf 1961, introduction)

Similarly, “Tic-Tac Rosso” overwhelms the viewer with a plethora of visual cues across a four-square-meter surface, so that the eye no longer perceives isolated details but rather the big picture and the energy generated by the entire elaborate painting process. The artist deliberately chose the size and format of his works: “If you want to create a painting, you must first decide whether you want to paint a square canvas, a long landscape-format, or a narrow portrait-format, because the dimensions have enormous consequences for the viewer. [...] The amount of paint on a surface and the extent of that surface are important components of a painting.” (Piero Dorazio, 1962, quoted from: Annette Papenberg-Weber, Basel 2002, p. 123f.) Through the interplay of light, color, pastosity, and structures, the paintings exude a palpable vitality and dynamism, even a sense of poetry: “I have my very own dream of a ‘method’ for using color in such a way that, through the combination of the various levels of ‘color experience,’ the materiality and the poetry of color can be interwoven.” (Piero Dorazio, 1962, cited in: *ibid.*)

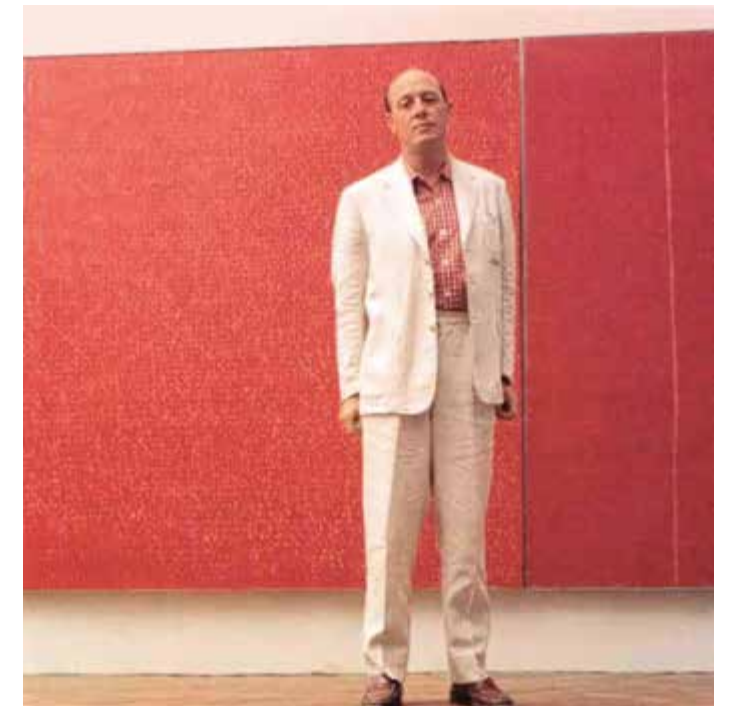
According to Dorazio, the visualization of the lengthy process involved in the creation of the delicate lines and layers adds a philosophical dimension to the works: The viewer is meant to recognize that life, too, is subject to constant change and evolution, and that all experiences are interwoven: “The rhythm of this creative process would add the expressive element of time and development to the objective nature of color. Through the meaning of color, we can depict a sense of space that would have a reality of its own, through which others would, in turn, understand that life is a process of development and that ongoing development always requires new impressions”. (Piero Dorazio, 1962, quoted from: *ibid.*)

“Tic-Tac Rosso” at the 30th Venice Biennale:

The international breakthrough

In 1960, “Tic-Tac Rosso” was exhibited at the 30th Venice Biennale, where Dorazio had his own exhibition space, making this work a particularly representative piece from what was perhaps his most important period. “Entering Dorazio’s space at the Venice Biennale in 1960, one was suddenly thrust into another world. [...] Upon closer inspection, the simplicity of the seemingly monochromatic canvases revealed itself as a highly nuanced uniformity, and the technical monotony as a perfect mastery of the medium. An art convinced of the unlimited possibilities of painting itself, a painting of which it is the very object.” (Will Grohmann on the Venice Biennale, in: Exhibition catalog Piero Dorazio, Dusseldorf 1961, Introduction)

In 1959, the artist participated in the second documenta; in 1960, he was appointed to the Department of Fine Arts at the University of Pennsylvania in Philadelphia, where he would regularly teach over the following ten years, a period that witnessed the heyday of American Post-war Modernism. In 1961, the Kunsthalle Dusseldorf dedicated a comprehensive solo exhibition to Dorazio, one that proved extremely formative for his artistic career. Dorazio was also involved in the third “ZERO” publication, edited by Otto Piene and Heinz Mack, as well as many other projects. In 1965, his work featured in the landmark exhibition “The Responsive Eye” at the Museum of Modern Art in New York, and the following year, he presented his second solo exhibition at the Venice Biennale. Due to his independent, singular artistic stance, Piero Dorazio remains one of the most important European representatives of abstract art after World War II. [CH]



Piero Dorazio at the 30th Venice Biennale, 1960, photo: Virginia Dortch Dorazio.
© Piero Dorazio by SIAE 2026 / VG Bild-Kunst, Bonn 2026

VICTOR VASARELY

1906 Pécs – 1997 Annet-sur-Marne near Paris



Korna. 1952/60, 1972.

Acrylic on canvas.

Signed in the lower right. Twice signed on the reverse, as well as titled, and inscribed “1952/60/HH/” and with the dimensions. 205 x 186 cm (80.7 x 73.2 in). [AR]

The authenticity of this work has been verbally verified by Pierre Vasarely, universal legatee and holder of Victor Vasarely’s moral rights. The work will be included in the catalogue raisonné of Victor Vasarely’s paintings, currently compiled by the Fondation Vasarely in Aix-en-Provence.

🕒 Called up: June 12, 2026 ca. 5:14 pm ± 20 min.

€ 200.000 – 300.000 (R7/D/F)
\$ 234,000 – 351,000

PROVENANCE

- IBM, Zürich.
- Private collection, Hesse (acquired in the 1990s).
- Private collection, Northern Germany.

EXHIBITION

- Vasarely. Erfinder der Op-Art, Wilhelm-Hack-Museum, Ludwigshafen Nov. 9, 1997–Jan. 25, 1998, Kunstverein Wolfsburg; Feb. 8–Apr. 19, 1998, Josef Albers Museum Quadrat, Bottrop; May 17–Aug. 23, 1998, cat. no. 79 (illustrated on p. 121; with an exhibition label on the reverse of the stretcher).

LITERATURE

- Sotheby’s London, Contemporary Art Part II, June 30, 1994, lot 143.

Victor Vasarely, a pioneer of Op Art, viewed his art less as an aesthetic experiment and more as a universal language intended to democratize art. His art challenges human perception through visual illusions and distortions, thereby setting the space around it in motion. Through the deliberate use of geometric forms and vibrant color contrasts, he manipulates our visual perception, suggesting movement within a static surface, and stimulates the eye until both body and mind are engaged. His idea that diverse sensory sensations can be evoked even in two-dimensional space. These sensations convey new ideas about space, matter, and energy. He developed a unique form of geometric abstraction, whose variations led to optical patterns with kinetic effects and ultimately made a significant contribution to the emergence of Op Art. Around the same time that he published his “Manifest Jaune” in 1955—in which Vasarely outlined his approach to Kinetic Art—he began a series of works in black and white known as the “Période Noir-Blanc.” Our work “Korna” can also be assigned to this group. In 1972, the present work was completed based on a concept from 1952-1960, which is typical of

• **A feast for the eyes and the senses: large-scale, incredibly dynamic work from Vasarely’s visionary oeuvre**

• **From the “Période Noir-Blanc” – maximum effect through radical reduction to black-and-white contrasts and a dramatic fragmented geometry**

• **Four-time participant in documenta in 1955, 1959, 1964, and 1968**

• **Exhibited in the major retrospective “Vasarely: Inventor of Op Art” (1997-1998)**

• **Other black-and-white paintings by the artist are part of international museum collections, including the Centre Pompidou in Paris and the Tate in London**

the artist’s creative process. The immensely energetic, detailed fragmentation of geometric forms and the radical reduction to black-and-white contrasts mark a new phase in Victor Vasarely’s visionary oeuvre. In large format and with an unerring sense for striking effects, he stages here a true performance of geometry and a captivating optical illusion.

However, this presentation of his kinetic art is not aimed solely at visual perception. On an intellectual level, Vasarely’s “Noir-Blanc” works also evoke specific responses deeply rooted in human cultural knowledge and consequently anchored in the viewer’s subconsciousness: I concluded, philosophically speaking, that the white and black symbols—like the familiar antinomies of the past—“day and night,” “angel and devil,” “good and evil”—are in reality complementary quantities, a fruitful androgyny. To unite yes and no into one is to complete knowledge truly. What prospects.. Black and white, yes and no.” (quoted from the exhibition catalog Vasarely. Inventor of Op Art, Ludwigshafen am Rhein 1997, p. 119) [AR]



LYONEL FEININGER

1871 New York – 1956 New York



At the Sea-Side, Panel I. 1940.

Oil on canvas.

Signed in the upper right. Signed again on the reverse of the stretcher, as well as dated "March 7th 1940" and titled. 48,3 x 48,3 cm (19 x 19 in). [AR]

Achim Moeller, Director of the Lyonel Feininger Project, New York–Berlin, has confirmed the authenticity of this work. It is registered in the archive of the Lyonel Feininger Project under the number 1926-05-06-24. The painting is listed in 'Lyonel Feininger: The Catalogue Raisonné of Paintings' by Achim Moeller under number 392. The work is accompanied by a Certificate of Authenticity. Additional information was provided by Achim Moeller, The Lyonel Feininger Project, New York - Berlin.

Called up: June 12, 2026 ca. 5:16 pm ± 20 min.

€ 140.000–180.000 (R7/F)

\$ 163,800–210,600

PROVENANCE

· From the artist's family (inherited).

EXHIBITION

· Lyonel Feininger, Buchholz Gallery, Willard Gallery, New York, March 11–29, 1941; Grosse Pointe, The Russell A. Alger House, Detroit Institute of Arts, July–(August) 1941, cat. no. 36 (listed here as "At the Seaside").

· Lyonel Feininger: Oils and Watercolors 1940 to 1955, Willard Gallery, New York, February 1–March 3, 1956, 14 paintings, 19 watercolors, cat. no. 2, (here as "At the Seaside").

· Long-term loan, Busch-Reisinger Museum, Harvard University, Cambridge, Mass., 2004–March 2011 (label on the reverse).

LITERATURE

· Achim Moeller, "At the Sea-Side, Panel I / (An der See, Tafel I), 1940 (Moeller 392)." Lyonel Feininger: The Catalogue Raisonné of Paintings. <http://www.feininger-project.org/> (accessed April 9, 2024).

· Hans Hess, Lyonel Feininger. With a catalogue raisonné by Julia Feininger, Stuttgart 1959, CR no. 392, pp. 285f (illustrated in black and white).

.....

· Ernst Scheyer, Lyonel Feininger: Caricature and Fantasy, Detroit 1964, p. 147.

· Kunsthalle Nuremberg and Albrecht Dürer Society (eds.), Lyonel Feininger. Städte und Küsten: Aquarelle, Zeichnungen, Druckgraphik, exhibition catalog, Marburg 1992, p. 270.

· Hans Schulz-Vanselow, Lyonel Feininger und Pommern. Kiel 1999, p. 291.

· Andrea Fromm, Feininger am Bauhaus - Transpositionen in Holzschnitt, Aquarell und Gemälde, in: Andrea Fromm (Hrsg.), Feininger und das Bauhaus: Weimar, Dessau, New York, Hamburg 2009, S. 11-29, S. 18, as well as in the appendix on pp. 179 and 187.

· Peter Nisbet, Lyonel Feininger: Drawings and Watercolors from the William S. Lieberman Bequest to the Busch-Reisinger Museum / Zeichnungen und Aquarelle. Nachlassschenkung William S. Liebermans an das Busch-Reisinger-Museum, exhibition catalog (English and German), Ostfildern 2011, p. 137.

• **Strong contrasts, concentrated form: Lyonel Feininger is credited with inventing the modern seascape**

• **A pictorial transformation of a Bauhaus woodcut**

• **A new reality of life meets familiar motifs; the difficult early years in New York and the happy Bauhaus years in Germany**

• **In possession of the artist's family for a long time, this work is now being offered on the international auction market for the first time**

• **Formerly on permanent loan to the Busch-Reisinger Museum at Harvard University, which houses one of the world's most important Feininger collections**

Once Lyonel Feininger had assumed direction of the graphic arts workshops at the Bauhaus in Weimar, he began creating an extensive body of works that would earn him a reputation as one of the most important printmakers of the 20th century. As was typical of his work, he drew upon his familiar themes and incorporated elements from his paintings into his woodcuts. A few years later, he reversed this principle for the first time, transferring the characteristic linework and flatness of the woodcut into his paintings.

This is also the case with the present 1940 work "At the Sea-Side, Panel I", which is based on the 1922 woodcut "Evening by the Sea." As early as 1923, he rendered the motif in a colored watercolor, but ultimately opted for a stronger contrast in the 1940 painting—evidence that each medium requires its own approach. Only the sun and the central figure are highlighted in a bold red, shifting the focus from the originally equally prominent, multi-figure scene of the woodcut—which was printed exclusively in black—to the solitary man with a hat and cane.

Feininger created this work a few years after he left Germany in 1937. Although he was a US native, Feininger had to start a new life in New York, far removed from the Bauhaus's stable structures. The painter only gradually found new inspiration, though he remained strongly attached to his earlier pictorial themes, as in "At the Sea-Side, Panel I," which he transposed into his new reality with its red accents. It can be interpreted as a symbol of the artist's personal new beginning and is marked by a universally understandable, unfulfilled longing for past times, a feeling that Hans Hess must have felt in 1959, when he wrote: "The longing for a world between here and there, between today and never, was the driving force behind Feininger's work." (Hans Hess, Lyonel Feininger, Munich 1959, p. 144) [AR]



EMILIO VEDOVA

1919 Venedig – 2006 Venedig



Tensione, N 4 V. 1959.

Acrylic.
Signed, dated, and titled on the reverse. 146 x 196 cm (57.4 x 77.1 in), in the artist's original frame. [JS]

The painting is currently undergoing the registration process at the Fondazione Emilio e Annabianca Vedova in Venice.

Called up: June 12, 2026 ca. 5:18 pm ± 20 min.

€ 700.000 – 900.000 (R7/D/F)
\$ 819.000 – 1.053.000

PROVENANCE

- Galleria Blu, Milan (1960, with the stamp on the stretcher).
- Private collection, Europe (until 2017, Dorotheum).
- Private collection, Northern Germany (since 2017, from the above).

EXHIBITION

- Emilio Vedova, Galleria Blu, Milan, from February 29, 1960, cat. no. 9 (with illu., Immagine del tempo 1959, no. 5, V).
- Premio Marzotto 1960, Mostra di pittura contemporanea della comunità Europea, Palazzo delle Permanente, Milan, October 22, 1960–January 20, 1960, p. 117, cat. no. 261 (with the label on the stretcher).
- Prix Marzotto, Société auxiliaire des Expositions du Palais des Beaux-Arts, Brussels, January 1961, cat. no. 261 (with the label on the stretcher).

LITERATURE

- Carlo L. Ragghianti, Critica d'arte, Vol. VI, No. 33, Florence 1959 (illustrated on the cover)
- Dorotheum, Contemporary Art, Part I, May 31, 2017, Palais Dorotheum, Vienna, cat. no. 201 (illustrated).

„On the other side of the Atlantic, these tendencies were grouped under the umbrella of American Abstract Expressionism, and in Japan under that of the Gutai group, while in Europe the definition European Informalism, or Art Informel, entered common parlance.“

Roberto Pasini, The Informal. United States, Europe, Italy, Bologna 1995, p. 11.

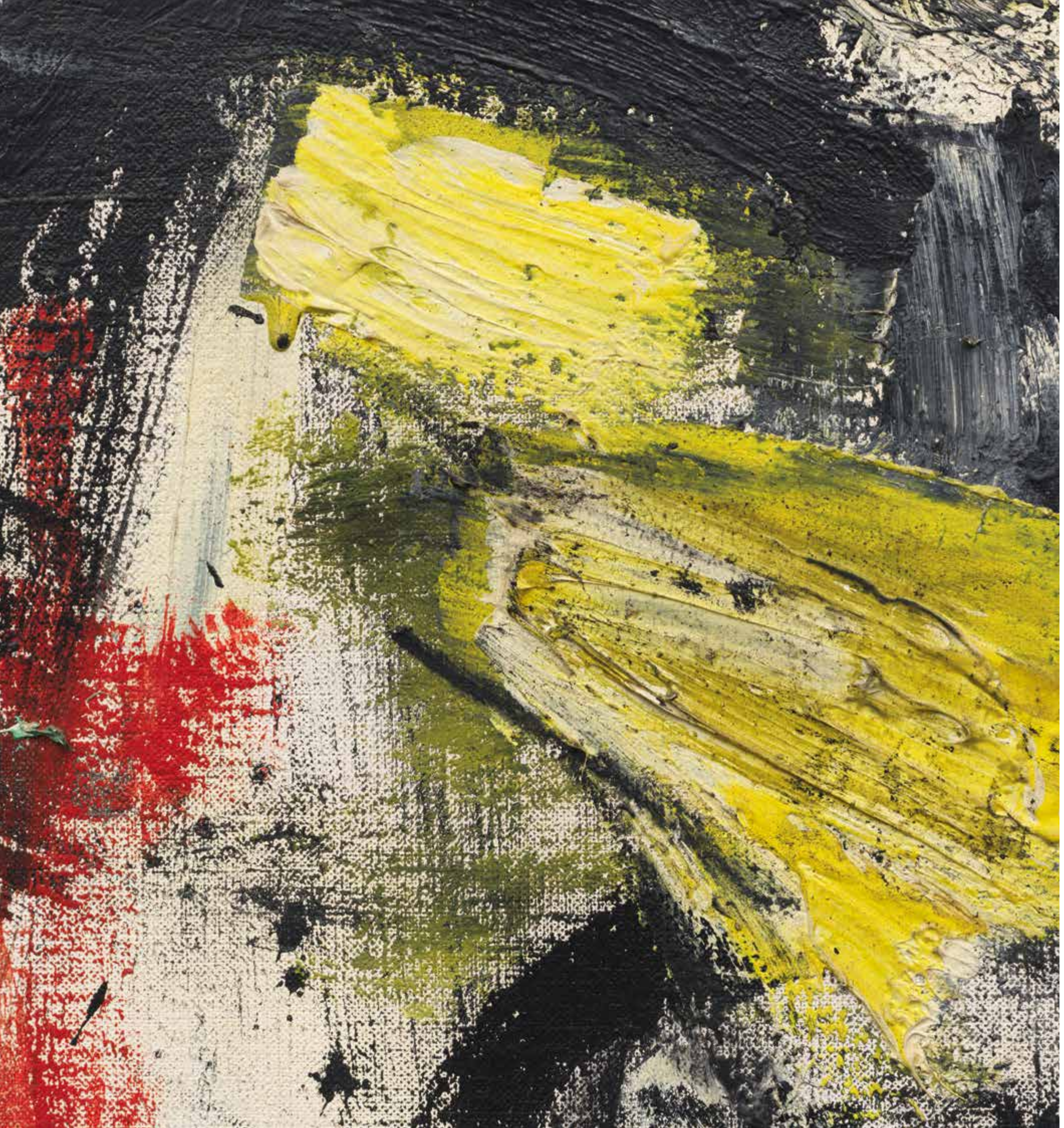
- **A monumental masterpiece from the heyday of international gestural painting**
- **The year after the painting was created, Vedova received the Grand Prize for Painting at the 30th Venice Biennale**
- **Participated in documenta I (1955), II (1959), and III (1964)**
- **A massive energy field: Transformation of Tintoretto's rebellious painting into highly dynamic Action Painting**
- **Galleria Blu: From the legendary Milanese avant-garde gallery that was already exhibiting Fontana, Burri, and Vedova by the late 1950s**
- **Museum-quality: Paintings from this creative period are at, among others, the Museum of Modern Art, New York, and the Guggenheim Collection, New York/Venice**
- **After 1960, Vedova's paintings began to fill the entire space, as in his spectacular work "Absurdes Berliner Tagebuch '64" (1964, Berlinische Galerie, Berlin)**

Informel/Abstract Expressionism/Gutai:

Emilio Vedova and the Radical Emancipation of Gestural Painting

The artistic quest for the radical emancipation of energetic painterly gestures reached its peak not only in Europe but also in America and Japan in the late 1950s. In Europe, and particularly in France and Italy, an avant-garde emerged that declared the artistic gesture to be the sole protagonist of their seminal creations. Alongside the Venetian artist Emilio Vedova, Pierre Soulages was considered one of the most important representatives of Art Informel. Lucio Fontana's famous canvas slashes, his "Concetti spaziali" or "Tagli", created in Milan since the late 1950s and today mostly attributed to the European "ZERO" movement, are also to be seen in the context of this radical global movement focused on the artistic gesture, even if they were not executed with a brush.





The avant-garde endeavours of these years marked a significant step in art history, one that radically transcended not only the long tradition of figurative painting but also, through large-scale works and the impulsive application of the paint, broke with the abstractionism prevalent in the first half of the century.

In New York, for example, American Action Painting was at its peak, with artists such as Cy Twombly and Robert Motherwell paying homage to an artistic gesture liberated from all constraints, while in Tokyo, the Japanese artist Kazuo Shiraga created his works hanging from the ceiling and using his entire body to whip paint onto large canvases. Meanwhile, in Venice, Emilio Vedova, inspired by the great masters of Venetian painting, was developing his own radical, highly dynamic, and body-based approach to painting.

In the 1950s, Vedova engaged with the painting of the Venetian Mannerist and artistic rebel Jacopo Tintoretto (1518/19–1594) in an almost ecstatic and obsessive manner. Tintoretto's compositions, with their highly dynamic conception of space and a dramatic use of light, were both a source of fascination and a model for the young Venetian Vedova. Vedova was captivated by the swirling, almost chaotic energy of bodies and masses in space, as well as by the abolition of any static perspective—stylistic characteristics that were to have a decisive impact on his gestural all-over painting in large formats from that point on. Vedova was in his late thirties and at the peak of his creative output when he extracted and transformed the central principles from the work of Jacopo Tintoretto, the great 16th-century master in the late 1950s. These principles would henceforth serve as the central compositional principles for his abstract painting. "Just after the mid-point of the 1950s, Vedova had exhausted his forays into geometry, and turned his hand instead to an extraordinary recovery of action painting [...]." (Carlo Bertelli, Emilio Vedova, Milan 2006).

The present large-format composition "Tensione N 4 V" from 1959 is a particularly early and compelling testament to this powerful painting, which occupies a central position not only in Vedova's oeuvre but also within the Abstraction of the second half of the 20th century. Due to its outstanding, almost ecstatic dynamism, "Tensione N 4 V" embodies the full force of its highly energetic creative process and, moreover, serves as a visual testament to this highly significant chapter in art history.



Cover page of the art magazine „Critica d'arte" (1959) featuring an illustration of this painting.
© Fondazione Emilio e Annabianca Vedova, Venezia



Jacopo Tintoretto, Il Paradiso (The Paradise), 1588/92, oil on canvas, Doge's Palace, Venice.

„I would have identified my Matrix in tintoretto precisely because of that sense of upheaval and „metaphysical" dialogue consisting of leaps and liberations.“

Emilio Vedova, hand-written notebook entry, undated, Fondazione Emilio e Annabianca Vedova, Venezia, PeS0059

Vedova's "Tensione N 4 V" (1959) and Tintoretto's "Il Paradiso" (1588/92): A Radical Transformation in Painting

Born in the lagoon city of Venice in 1919, Vedova was fascinated with the paintings of the noted Venetian Mannerist Jacoppo Tintoretto, and, above all, with his monumental painting "Il Paradiso" on display in the Sala del Maggior Consiglio of the Doge's Palace. Measuring an enormous 9 meters in height and more than 22 meters in width, Tintoretto's "Il Paradiso" is still considered one of the largest canvas paintings in the world today. Its complex, floor-to-ceiling composition has captivated generations of painters. By the end of the 16th century, Tintoretto had already spread nearly 500 figures across the canvas in a dynamic swirl that was entirely novel at the time. He had transcended traditional principles of perspective, with a composition dominated by a central divine light. Vedova was fascinated with "Il Paradiso" for its highly dynamic "scene of events" (sede di accadimenti), the whirlwind of energy and bodies that occupy the pictorial space, and the metaphysical energy emanating from this immense canvas. For Vedova, Tintoretto was a kindred spirit; his rapid, dynamic brushstrokes and his physical approach to painting were a major inspiration, making "Il Paradiso" ultimately a kind of painterly precursor to all artistic principles that would be of vital significance for avant-garde abstraction of the 1950s: "Tintoretto was my identification. This space is precisely a place of action. This direction, with its syncopated and bloody rhythms, magmatic with energies from the inner reservoir of passions ..." (Emilio Vedova)

Vedova's painting was similarly characterized by speed, Impulsiveness, drama, and physical exertion. In "Tensione N 4 V," however, the artist did not merely capture the enormous physical force of its creation on the canvas, but also translated the rhythm of the composition and the Baroque drama of light and shadow from Tintoretto's monumental Resurrection scene in "Il Paradiso" into the radically emancipated gestures of Art Informel. Vedova understood Tintoretto's "Il Paradiso" primarily as a highly dynamic force field, which explains why he repeatedly used terms such as "Scontro" (clash) and "Tensione" (tension) to describe the special dynamics in Tintoretto's composition in his diary entries. Vedova later adopted both terms as titles for his own works, as in the present early canvas "Tensione N 4 V."

Since the late 1950s, his abstract formal language has been decisively dynamized by this process of transformation and by Vedova's physical action painting technique, which involves jumping and literally attacking the canvas with paint.

The nature of "Tensione N 4 V" is exceptionally spontaneous and vibrant, and—though highly abstract—it still embodies the central elements of form, movement, and light found in Tintoretto's "Il Paradiso."



Emilio Vedova in his studio in Venice, 1962, photo: Maria Teresa Muraro, Venice. © Fondazione Emilio e Annabianca Vedova, Venezia

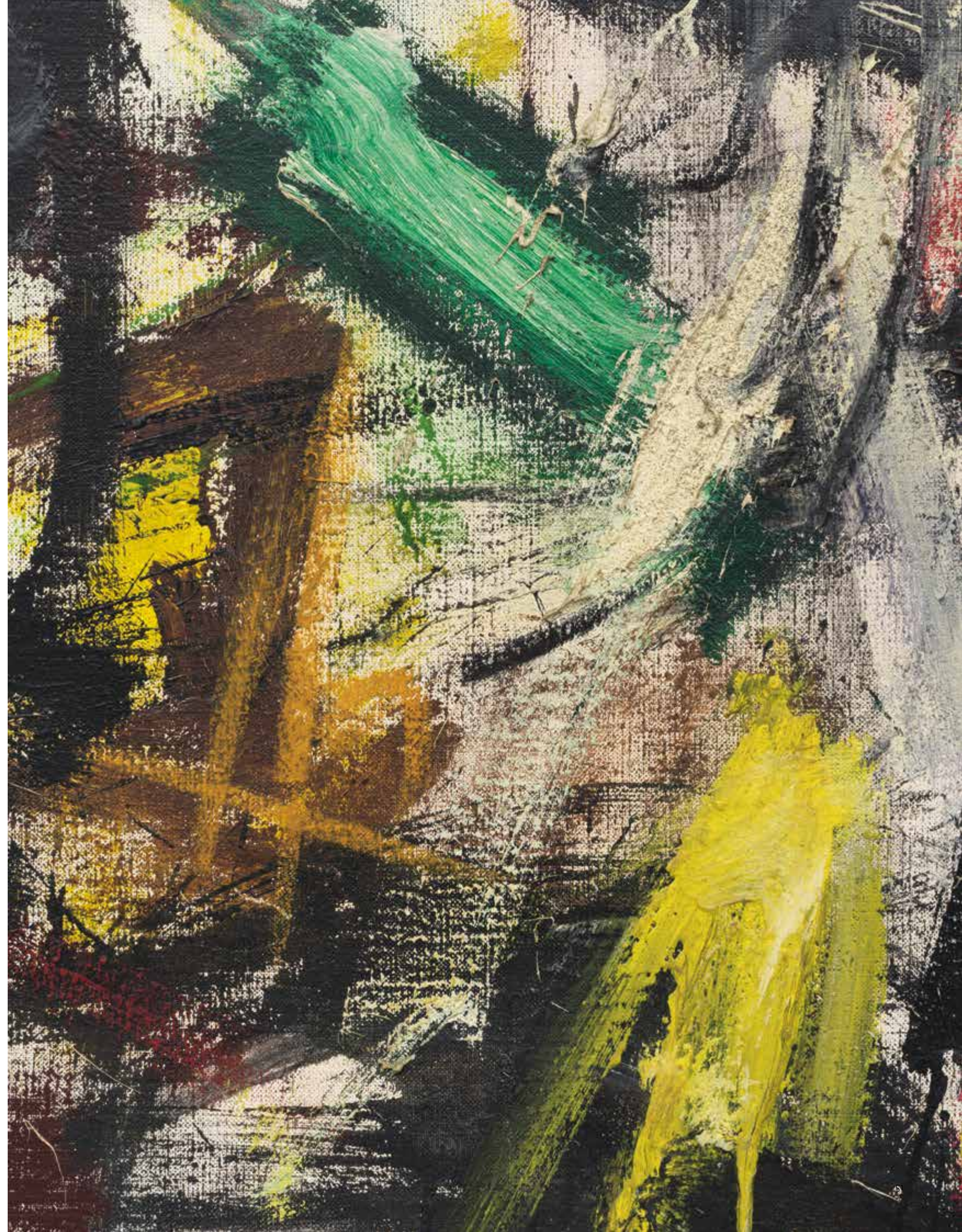
“Tensione N 4 V”: From the legendary Galleria Blu to a major Northern German private collection

First presented at the legendary Galleria Blu in Milan as part of the first Vedova exhibition in 1960, “Tensione N 4 V” ranks among the most compelling works by the nonconformist Venetian rebel. Inspired by Jacopo Tintoretto in the 1950s, Vedova began painting with his entire body. Established by Peppino Palazzoli in 1957, the avant-garde gallery had been exhibiting works by Lucio Fontana, Alberto Burri, and Emilio Vedova since the late 1950s, making a significant contribution to the international recognition of the Italian avant-garde emerging at that time. Vedova’s exceptionally rare, large-format canvases from this significant early creative phase are captivating testimonies to an impulsive painting style that, in a truly unsettling way, still conveys the raw power and vitality of their unique creation process. It is therefore neither surprising that paintings of comparable quality are held in important international collections today, nor is it unusual that the early composition “Tensione N 4 V” fetched the highest international price for an Emilio Vedova painting as early as 2017. At that time, it was sold from a European private collection to an important Northern German private collection of international postwar art and was—albeit only for a short time—on public view for the first time in nearly sixty years. [JS]

“I must always get to the painting directly, maybe by jumping or sometimes with the help of a small stool [...] when I work, I move, I get physical, I jump and attack the canvas and the surrounding space.”

Emilio Vedova, quoted from: Gallerie Thaddeus Ropac (<https://ropac.net/de/artists/84-emilio-vedova-foundation/>)

Emilio Vedova, Spazio Inquieto (Unquiet Space), 1957, tempera and sand on canvas, Museum of Modern Art, New York. © Fondazione Emilio e Annabianca Vedova, Venezia



GÜNTHER UECKER

1930 Wendorf—2025 Dusseldorf



Taktile Struktur Rotierend. 1961.

Nails, aluminum, and metallic paint over burlap on wood, rotating.
Signed, dated, and with a direction arrow on the reverse.
60 x 60 x 18 cm (23.6 x 23.6 x 7 in). [JS]

This work is registered in the Uecker Archive under the number GU.61.108 and will be included in the forthcoming catalogue raisonné of Uecker's works.

🕒 *Called up: June 12, 2026 ca. 5:20 pm ± 20 min.*

€ 150,000 – 200,000 (R7/D/F)
\$ 175,500 – 234,000

PROVENANCE

- Private collection, Dusseldorf (until 2010).
- Private collection, Germany (until 2012, Dorotheum).
- Private collection, Baden-Baden (presumably from the above).
- Private collection, Switzerland (since 2016, from the above).

LITERATURE

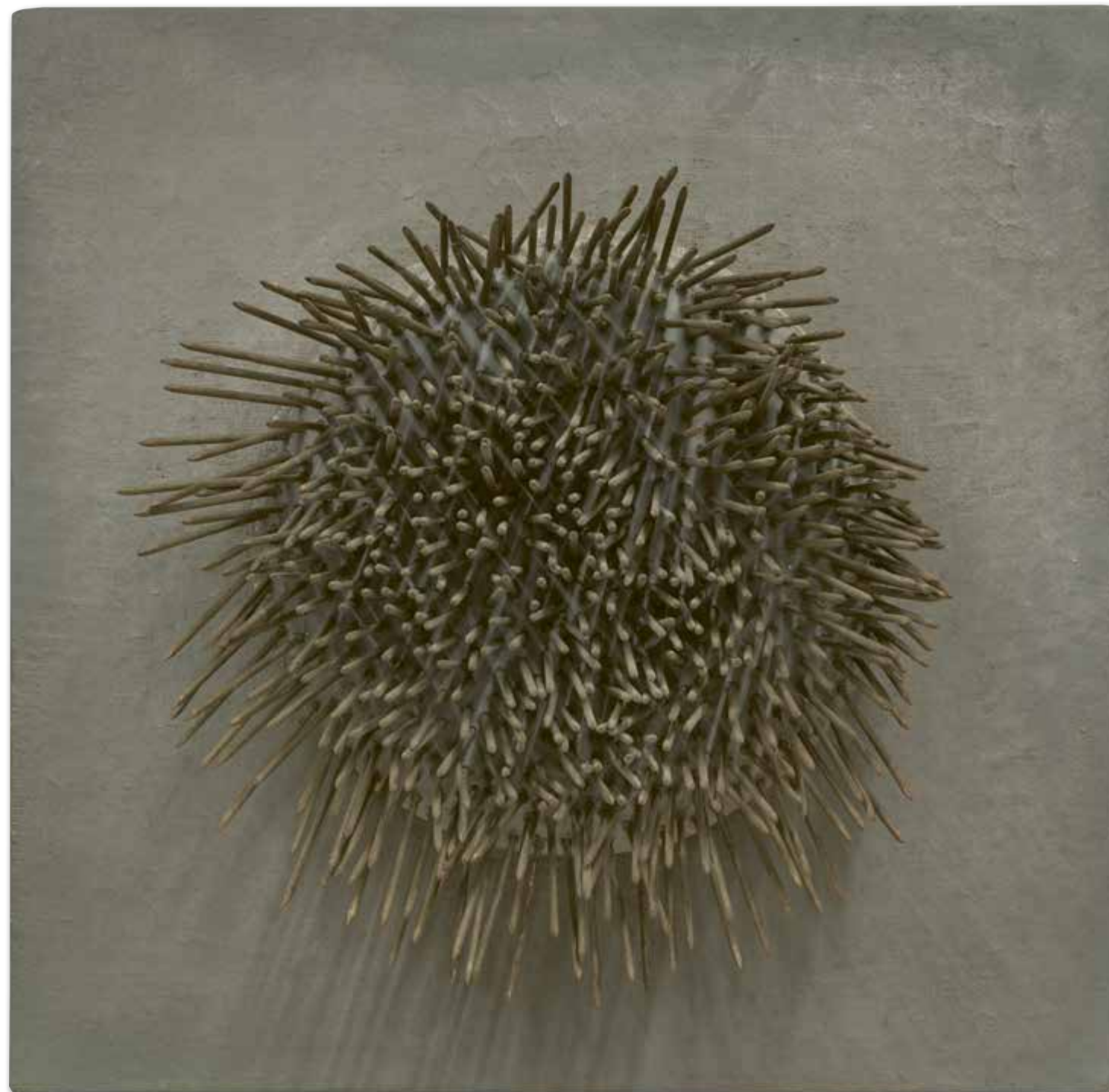
- See Dieter Honisch, "Uecker", Stuttgart 1983, CR no. 254 (the work of the same title in the Guggenheim Collection, Venice, <https://www.guggenheim.org/artwork/5119>).
- Dorotheum, Zeitgenössische Kunst / Contemporary Art, Thursday, November 29, 2012, cat. no. 1407 (illustrated)
- See Angelica Zander Rudenstine, Peggy Guggenheim Collection, Venice, New York 1985, p. 727, cat. no. 173 (on the work in the Guggenheim Collection).

Bold, radical, and revolutionary: Alongside Piero Manzoni and Lucio Fontana, Günther Uecker was one of the pioneers of the European avant-garde movement in the early 1960s. It was the negation of painting that brought Uecker's famous nail paintings closer to the work of his European peers. Like Fontana with his famous pierced canvases, the "Concetti Spaziali," they pushed the boundaries of traditional panel painting. In 1961, the year this work was created, Uecker joined the avant-garde group ZERO, founded by Otto Piene and Heinz Mack a few years earlier. These young, progressive artists collectively describe their radical new beginning in their 1963 "ZERO" manifesto with words that read almost like a description of the present work: "Zero is silence. Zero is the beginning. Zero is round. Zero rotates. Zero is the moon." Silver-gray, round, and rotating, Uecker's "Taktile Struktur Rotierend" exudes an aesthetically reduced aura that still captivates today's observers. Like a distant planet, the monochromatic surface of the nail disc—brought to life by the play of light and shadow—seems to float against a dark background that recedes into mysterious depth. Depending on the rotation, angle, and shadow cast by the movably mounted nail heads extending into the space, it creates a whole new visual experience that, despite its minimalism, seems to offer endless variations. At this pivotal moment, this young, avant-garde group of German artists was also promoting a radically purified, artistic new beginning on an aesthetic level. Uecker's revolutionary work, in particular, set a clear and, to this day, unmistakable mark in this regard:



Günther Uecker, Taktile Struktur Rotierend (Tactile Structure Rotating), 1961, mixed media, nails, aluminum, and metallic paint on burlap on wood, rotating, The Solomon R. Guggenheim Foundation Peggy Guggenheim Collection, Venice. © VG Bild-Kunst, Bonn 2026

- **A unique work in metallic gray from the pinnacle of the "ZERO" period**
- **The second work of the same title, "Taktile Struktur Rotierend" (1961), is part of the Peggy Guggenheim Collection in Venice**
- **Light, movement, space: A captivating presentation of a rotating, three-dimensional interplay of light, shadow, and form**
- **1961: Uecker's participation in the legendary "ZERO" exhibition at Alfred Schmela's famous Dusseldorf avant-garde gallery**
- **A radical new beginning for the European avant-garde: Together with Manzoni and Fontana, Uecker participated in the legendary exhibition "Nul 62" at the Stedelijk Museum in Amsterdam in 1962**
- **Rigidity, power, and poetry: Uecker transforms the rigidity of the material and the force of its creation into aesthetics full of sensuality**



monochromatic, three-dimensional, and powerfully nailed, Uecker created a completely unprecedented visual experience in his early nail pictures, which emerged in the early 1960s. The light and the shadows cast by the nail heads—which shift depending on the viewer's vantage point—create an interactive aesthetic experience that extends from the wall into the room. Uecker had just graduated from the Dusseldorf Academy and was in his early thirties when he created his first nail paintings and nail objects, which would henceforth become the international hallmark of his oeuvre. Our "Taktile Struktur Rotierend" is not only an early but also an outstanding example of this groundbreaking artistic work. Along with the slightly smaller composition "Taktile Struktur Rotierend," also created in 1961 and now in the Guggenheim Collection in Venice, only one other comparable work of this type is known. In addition to the gently shimmering color scheme in metallic

silver-gray—extremely rare in Uecker's oeuvre—it is also the extraordinary arrangement of the nails that earns these two works a prominent place in Uecker's oeuvre: It is not the nail heads, but the arrow-like tips of the long, freely movable nail shafts that jut out toward viewers in these two unique nail paintings. Uecker's nails seem to come alive, almost like a dense bundle of Mikado sticks, held mid-throw and just about to spread out across the surface from their center. In 1961, Günther Uecker also participated in the legendary exhibition "ZERO. Edition, Exposition, Demonstration" at Alfred Schmela's famous avant-garde gallery in Düsseldorf. And as early as 1962, one year after the creation of this work, Uecker's nail pictures were presented alongside works by Fontana and Manzoni in the exhibition "Nul 62" at the Stedelijk Museum in Amsterdam, a show devoted to the radical new beginning of the European avant-garde. [JS]

GÜNTHER FÖRG

1952 Füssen – 2013 Freiburg



Ohne Titel. 2006.

Acrylic on canvas.

Signed and dated in the upper left. 150,5 x 130,5 cm (59.2 x 51.3 in). [AW]

The work is registered in the Günther Förg Archive under the number WVF.06.B.0091. We are grateful to Mr. Michael Neff of the Günther Förg Estate for kindly confirming the authenticity of this work.

🕒 *Called up: June 12, 2026 ca. 5.22 pm ± 20 min.*

€ 120.000 – 150.000 (R7/D/F)

\$ 140,400 – 175,500

PROVENANCE

- Galerie Elisabeth & Klaus Thoman, Innsbruck (with two gallery labels on the reverse of the stretcher).
- Private collection (acquired from the above).
- Private collection, Hesse (acquired from the above).

EXHIBITION

- Günther Förg, Bilder/Paintings 1974-2007, Galerie Elisabeth & Klaus Thoman, Innsbruck, 2007 (illustrated on p. 17).
- Eine Art Salon, Galerie Elisabeth & Klaus Thoman, Vienna, 2013.

A continuous dialogue with art history marks Günther Förg's artistic development. As early as the 1970s, the tragically deceased Blinky Palermo became a formative influence for the artist, who was born in Füssen in 1952. Later, his artistic horizons expanded to include the influences of American Action and Color Field Painting in the style of Willem de Kooning or Barnett Newman. However, Förg did not merely adapt these models; instead, he transformed them into his own distinctive style, borrowing formal and chromatic elements to integrate into his multifaceted body of work and build upon them.

The Grid Paintings from the 1990s are of particular significance in Förg's oeuvre, a group that also includes this vibrant composition. Two contrasting sources from art history play a central role here: the linear structures of Paul Klee, which appear in his watercolors from 1913 onward, and the late work of Edvard Munch. While Klee's works remain small-scale and graphic, and Munch's paintings representational, Förg uses them to create monumental, purely painterly compositions. He translates these art-historical impulses into an abstract visual language that unfolds a unique intensity of color through the contrast between surface and structure. Our work illustrates the effect of these grid structures parti-

• **A powerful composition characterized by mysterious, luminous colors and a dynamic, high-contrast surface structure**

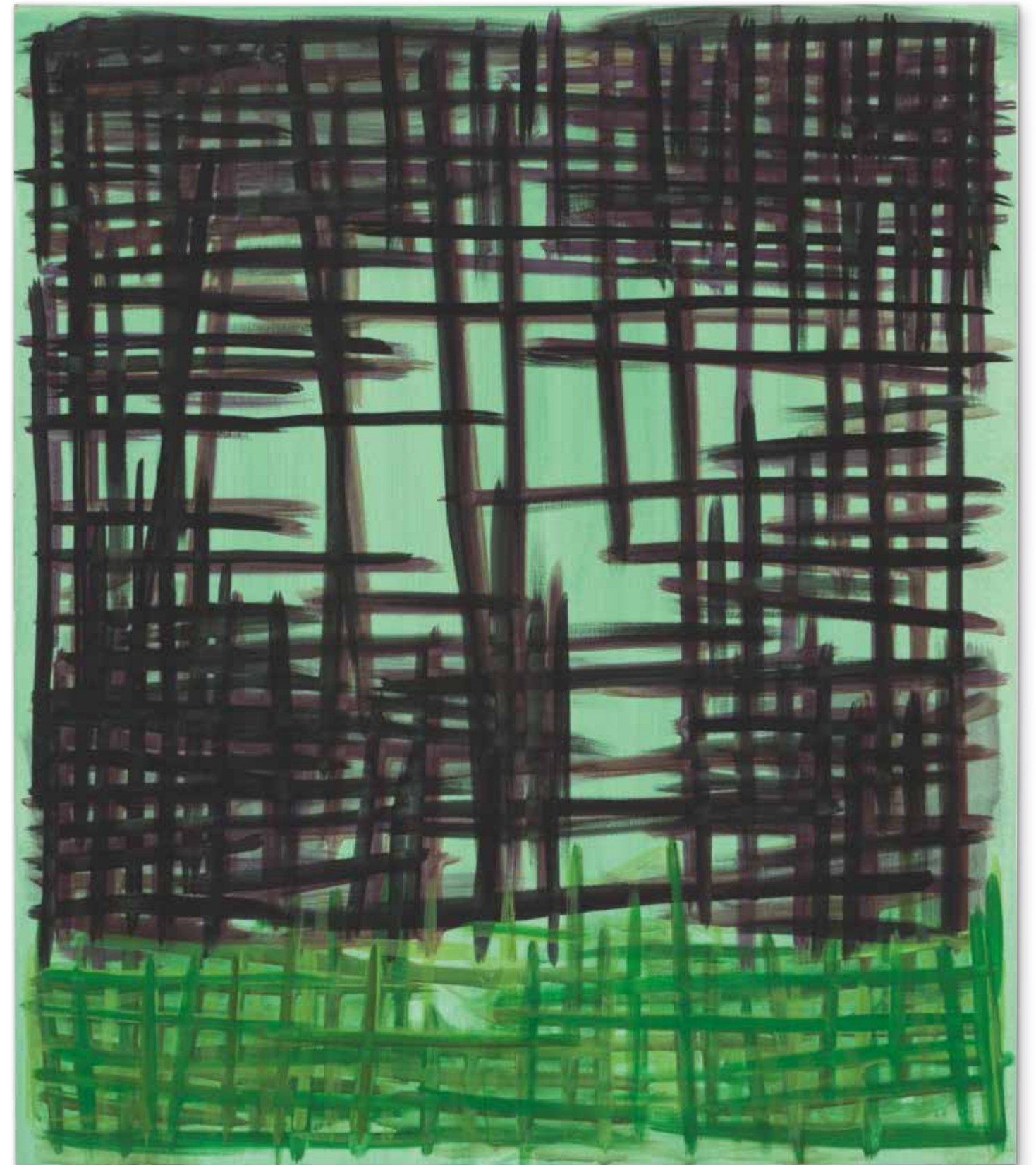
• **Förg's intuitively created "Grid Paintings" are among the highlights of his oeuvre**

• **Art-historical tradition: He abstracts motifs and gestures from Edvard Munch's late work and Paul Klee's watercolors from the 1910s onward**

• **Günther Förg's works are currently on display at the Fondation Beyeler in Riehen and in a solo exhibition at the Neues Museum in Nuremberg**

cularly impressive: At first glance, a seemingly impenetrable grid of black vertical and horizontal lines dominates the composition. However, due to irregular paint application, the lines appear translucent, an effect enhanced by the reddish background. Behind this dark grid, a bright green background opens up, creating the impression of an open, color space. In the lower third of the painting, an additional high-contrast grid plane creates a sense of spatial depth, lending the image an almost surreal quality. Upon closer inspection, it seems as though one might be looking through a window or a glass facade—an optical illusion that underscores Förg's masterful command of color and structure.

Thus, the late Förg—who passed away in 2013—unites seemingly irreconcilable opposites in his painting: it is simultaneously a homage to art history and a radical reinvention, systematic composition and spontaneous intuition, art-historical reference and an independent artistic statement. In every work, color becomes the true protagonist—not merely a vehicle for form, but an independent, living element. His vibrant colors and his masterful command of contrasts make each painting a unique visual experience and underscore Günther Förg's position as one of the most significant painters of our time. [AW]



HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

**Kiefernwald nach dem Regen. 1919.**

Oil on canvas.
Monogrammed and dated in the upper right. With the contours of a nude in blue on the reverse. 101 x 80,5 cm (39.7 x 31.6 in). [MH]

Accompanied by a photo certificate of authenticity from Max K. Pechstein, Hamburg, May 1987 (copy).

☎ Called up: June 12, 2026 ca. 5:24 pm ± 20 min.

€ 120.000 – 150.000 (R7)
\$ 140,400 – 175,500

PROVENANCE

- Galerie Gurlitt, Berlin (until 1923; on consignment).
- Van Diemen-Lilienfeld Galleries, Leipzig/Berlin/New York (until 1957/58).
- Peter Josten, New York (1957/58, acquired from the above)
- Kleemann Galleries, New York (ca. 1960; with a label on the reverse of the stretcher).
- Carl Laemmle, Jr., Beverly Hills (since the 1960s).
- Jeffrey Horvitz, Hallandale, Florida.
- Galerie Neher, Essen (1987).
- Private collection, Switzerland (since 1987, acquired from the previous owner)
- In possession of the family ever since.

EXHIBITION

- Blickpunkte. Deutsche Kunst im 20. Jahrhundert, Galerie Neher, Essen, September 20–November 28, 1987 (illustrated in color on p. 123).

LITERATURE

- Aya Soika, Max Pechstein. Catalogue Raisonné of Oil Paintings, vol. 2: 1919–1954, Munich 2011, CR no. 1919/23 (illustrated).
- Sotheby's, New York, May 14, 1980, lot 232 (illustrated).
- Sotheby's, New York, May 21, 1982, lot 340 (illustrated).
- Sotheby's, London, Auction 7440, Dec. 8–9, 1997, lot 67 (illustrated).

Hermann Max Pechstein's painting "Kiefernwald nach dem Regen" (Pine Forest After the Rain) was created in 1919, at the height of an enormously productive creative phase that followed the traumatic events of World War I. Upon his return from the war, Pechstein spent the summer of 1919 in Nida on the Curonian Spit, the place he had discovered as his painter's paradise as early as 1909. Pechstein later recalled: "In the spring of 1919, I made my way up to Nida, my heart heavy with anxiety over whether I would still find the same conditions up on the Curonian Spit that were suitable for a painter. I was also anxious about reuniting with the landscape and the people whom I had encountered in 1909 as a fertile new territory for me. Certainly, much had changed, but it was still a comfort to be joyfully welcomed by my old fishermen friends." (quoted from: Max Pechstein. *Erinnerungen*. Stuttgart 1993, pp. 106f.). Despite this initial uncertainty, the beloved place quickly captivated him once more, and an abundance of new paintings emerged. Working as if in a trance, Pechstein devoted

- **Created immediately after World War I, during a particularly productive phase in Hermann Max Pechstein's creative life**
- **Nida: a place that served as a central source of inspiration for the artist for many years**
- **The forest landscape is transformed into a condensed pictorial space**
- **Pechstein depicts nature as an elemental, almost sublime force**
- **Part of the same private collection for over 30 years**

"Everything is drowning in color for me; my mind is filled only with images, and the idea of what to paint chases me from one place to another [...]."

Letter to P. Fechter, Nidden, October 2, 1919

himself tirelessly to his paintings. "Everything is drowning in color for me; my brain is filled only with images, and the idea of what to paint chases me from one place to another (...)." (quoted from: Letter to P. Fechter, Nida, Oct. 2, 1919; copy in the Krüger Archive, Berlin (original in the Getty Archive, Los Angeles).

It is precisely this cautious new beginning, and the euphoria that followed, that gave rise to a special tension, which we can also recognize in the present work, which condenses the motif of the forest into a vibrant interplay of colors. The dark trunks contrast with the luminous, lush shades of green and blue in the trees and sky, creating a mysterious, almost enchanted atmosphere. Nature appears as something sublime, imbued with elemental power.

As a member of the "Brücke" art group, Hermann Max Pechstein left a significant mark on Modernism and Expressionism. He played a key role in giving color its own distinct expressive power. His numerous study trips to Nida on the Curonian Spit had a decisive influence on his oeuvre. His intense engagement with nature led to a series of impressive landscape depictions in which the painter uniquely captured his feelings. [MH]



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg–1938 Davos



Landschaft mit Haus (Torhaus an der Hauptallee des Großen Gartens in Dresden). 1910.

Oil on canvas.
Signed in the lower right. 51 x 70,5 cm (20 x 27,7 in).
The work is mentioned in the artist's Photoalbum I (photo 191). [CH]
The work is documented at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Called up: June 12, 2026 ca. 5.26 pm ± 20 min.

€ 800.000–1.200.000 (R7/D)
\$ 936.000–1.404.000

PROVENANCE

- Dr. Ludwig Binswanger and Dr. Otto Binswanger, Kreuzlingen (purchased directly from the artist, after 1918, subsequently in the family's possession).
- M. Binswanger-Huber, Bern (inherited).
- Private collection, Southern Germany (acquired from the above in 2005, Grisebach, Berlin).
- In the possession of the family ever since.

EXHIBITION

- E. L. Kirchner und Rot-Blau, Kunsthalle Basel, 1967, cat. no. 17.
- Im Farbenrausch. Munch, Matisse und die Expressionisten, Museum Folkwang, Essen, Sept. 29, 2012–Jan. 13, 2013, cat. no. 73 (illustrated on p. 171).

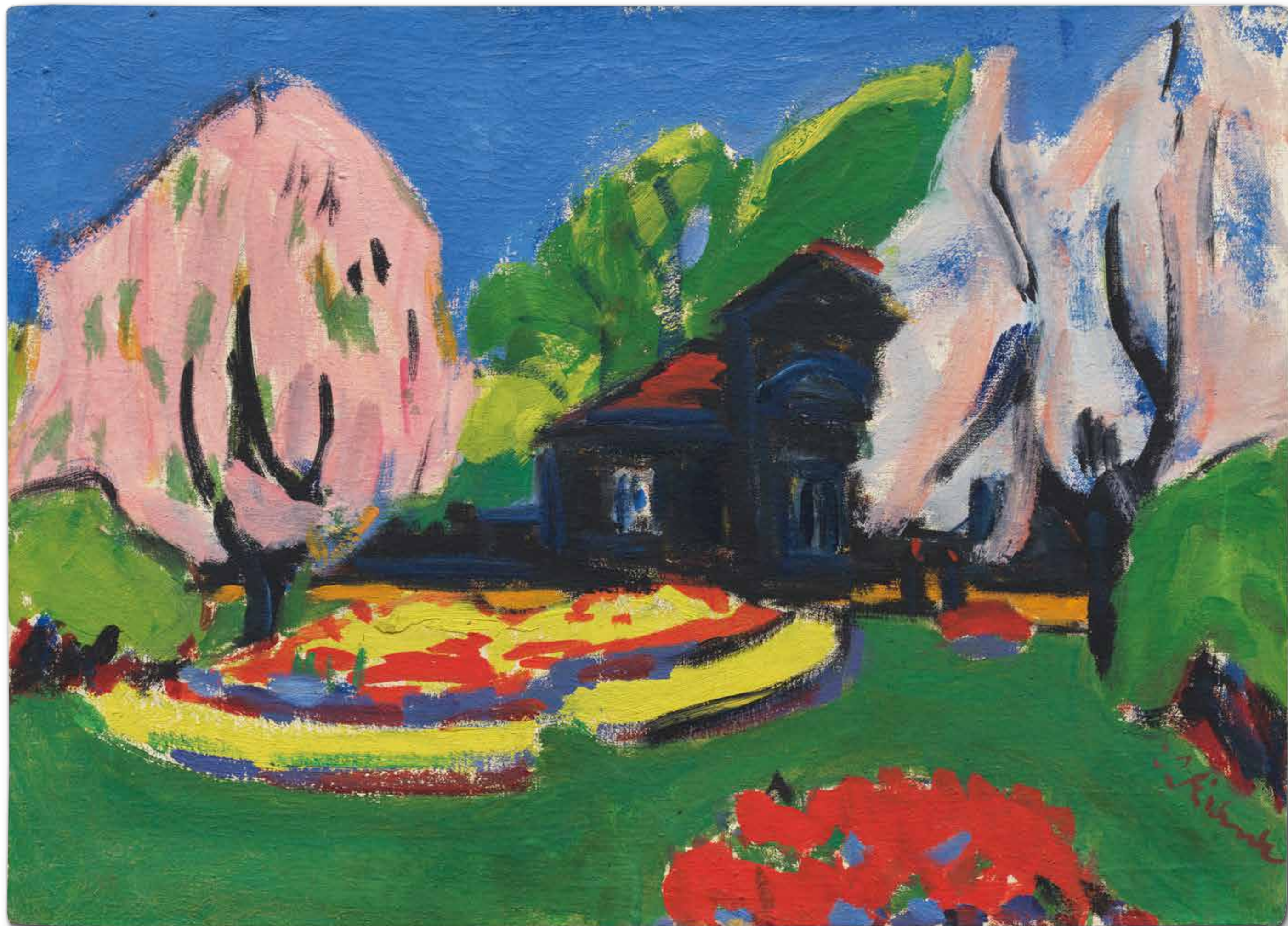
LITERATURE

- Donald E. Gordon, Ernst Ludwig Kirchner, Munich 1968, pp. 69 and 292, CR no. 127 (illustrated in black and white).
- Albert Schoop, Ernst Ludwig Kirchner in Thurgau. Die 10 Monate in Kreuzlingen 1917–1918, Bern 1992, p. 64.
- Konstanze Rudert, Dresdner Motive in den Werken der Künstlergemeinschaft Brücke (based on Bernd Hünlich's topographical-critical inventory), in: Exhibition catalog Die Brücke in Dresden 1905–1911, Galerie Neue Meister, Staatliche Kunstsammlungen, Dresden, Cologne 2001/2002, p. 382 (illustrated).
- Hans Delfs (ed.), Ernst Ludwig Kirchner. Der gesamte Briefwechsel - "Die absolute Wahrheit, so wie ich sie fühle," Zurich 2010, nos. 507 and 516.
- Villa Grisebach, Berlin, 125th Auction, Selected Works, June 3, 2005, lot 18 (illustrated).

Dresden: Birthplace of the famous "Brücke" artist group

In June 1905, Ernst Ludwig Kirchner, Fritz Bleyl, Erich Heckel, and Karl Schmidt-Rottluff founded the artist group "Brücke". At this time, Kirchner was keenly interested in the contemporary artistic currents in France, including the Post-Impressionists, the "Nabis", and the "Fauves" around Henri Matisse, and he studied the paintings of Edvard Munch, as well as those of Vincent van Gogh, who had died just a few years earlier. In November 1905, Galerie Arnold in Dresden presented a retrospective exhibition of over 50 works by van Gogh, organized by the Berlin gallerist Paul Cassirer. Until then, van Gogh's vibrant works were likely known to most people in Germany—including E. L. Kirchner—only through black-and-white reproductions. Now the full force and expressive power of his paintings became clear—a revelation and a pivotal experience, even for the young "Brücke" artists.

- **Dresden, the birthplace of German Expressionism: in 1905, E. L. Kirchner was among the founding members of the legendary artists' group "Die Brücke" (1905–1913)**
- **Pure Expressionism: the motifs emerge from pure, high-contrast colors**
- **Outstanding and consistent provenance: once part of the collection of Dr. Ludwig and Dr. Otto Binswanger, the artist's physicians at the Bellevue Sanatorium in Kreuzlingen, and their descendants**
- **With bold brushstrokes and radical simplification of forms, Kirchner transforms the colors of spring into a masterpiece of Expressionist painting**
- **Today, paintings of this quality are almost exclusively held by museums**



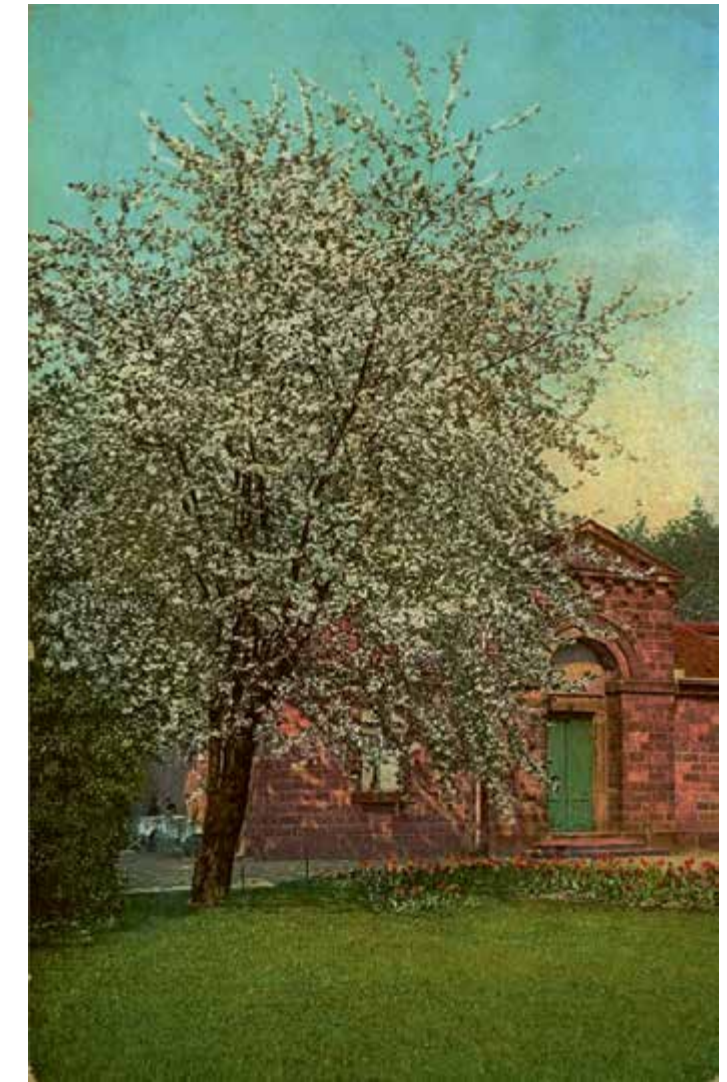


E. L. Kirchner's paintings from 1910 in international museums and on the international auction market

(Listed according to Donald E. Gordon's catalogue raisonné of paintings)

- Gordon 113 „**Marcella**“ – Moderna Museet, Stockholm
- Gordon 114 „**Drahtseiltanz**“ – Neue Galerie, New York
- Gordon 115 „**Varieté, Englisches Tanzpaar**“ – Städel Museum, Frankfurt am Main
- Gordon 116 „**Varieté tänzerin**“ – Staatliche Kunsthalle, Karlsruhe
- Gordon 117 „**Brücke an der Priessnitzmündung**“ – Kirchner Museum, Davos
- Gordon 119 „**Boote auf der Elbe bei Dresden**“ – Eskenazi Museum of Art, University of Indiana, Bloomington/Indiana
- Gordon 120 „**Selbstbildnis mit Modell**“ – formerly La Jolla Museum of Art, La Jolla/Kalifornien, following the museum's restructuring, the whereabouts of this work are unknown
- Gordon 121 „**Selbstbildnis mit Modell**“ – Hamburger Kunsthalle
- Gordon 122 „**Fräzi vor geschnitztem Stuhl**“ – Museo Thyssen-Bornemisza, Madrid
- Gordon 123 „**Sitzendes Mädchen, Fräzi**“ – The Minneapolis Institute of Arts, Minneapolis/Minnesota
- Gordon 124 „**Mädchen mit Katze, Fräzi**“ – Kunsthau Zürich / Merzbacher Kunststiftung
- Gordon 125 „**Artistin, Marcella**“ – Brücke-Museum, Berlin
- Gordon 126 „**Die Holzschale**“ – Wilhelm-Lehmbruck-Museum, Duisburg
- Gordon 127 „**Landschaft mit Haus (Torhaus an der Hauptallee des Großen Gartens in Dresden)**“
- Gordon 128 „**Rote Häuser, Roter Januar II**“ – Kunsthalle Mannheim
- Gordon 129 „**Beflaggte Häuser / Sitzender Akt auf orangem Tuch**“ – Museum Folkwang, Essen
- Gordon 130 „**Dresden-Friedrichstadt / Mädchenbrustbild mit Hut**“ – Lower Saxon State Museum, Hanover
- Gordon 131 „**Windmühle**“ – Nachlass Eberhard W. Kornfeld, Bern
- Gordon 133 „**Moritzburger Haus, das weiße Haus**“ – Hamburger Kunsthalle
- Gordon 136 „**Waldstraße**“ – Sotheby's, London, June 21, 2017, sold for: €1,240,000
- Gordon 139 „**Das blaue Mädchen in der Sonne / Gelbgrüner weiblicher Halbakt**“ – Ketterer Kunst, Munich, December 9, 2022, sold for: €4,750,000
- Gordon 140 „**Zwei Mädchen unter Sonnenschirmen**“ – National Gallery of Art, Washington, D.C.
- Gordon 141 „**Spielende nackte Menschen unter Baum**“ – Pinakothek der Moderne, Bavarian State Painting Collections, Munich (on loan from a private collection)
- Gordon 142 „**Im Wald**“ – Ketterer Kunst, Munich, June 7, 2024, sold for: €508,000
- Gordon 144 „**Akte in der Sonne, Moritzburg**“ – Sotheby's, London, 24.06.2002, Ergebnis: : 5.440.000 Euro
- Gordon 154 „**Nacktes Mädchen hinter Vorhang, Fräzi**“ – Stedelijk Museum, Amsterdam
- Gordon 155 „**Zwei Akte auf blauem Sofa**“ – Christie's, London, October 17, 2000, sold for: €2,880,000
- Gordon 157 „**Sitzender Akt mit erhobenen Armen / Villa und Seedampfer**“ – National Gallery, State Museums of Berlin
- Gordon 158 „**Dodo mit großem Fächer / Porträt Wehrlin**“ – Christie's, New York, August 9, 2007, sold for: €9,500,000
- Gordon 160 „**Halbakt mit erhobenen Armen**“ – Villa Grisebach, Berlin, June 3, 2005, sold for: €2,000,000
- Gordon 161 „**Panamatänzerinnen**“ – North Carolina Museum of Art, Raleigh/North Carolina
- Gordon 163 „**Stehender Akt mit Hut**“ – Städel Museum, Frankfurt am Main
- Gordon 164 „**Variétéparade**“ – Sotheby's, London, February 3, 2010, sold for: €3,380,000
- Gordon 167 „**Bildnis Erich Heckel**“ – Osthaus-Museum, Hagen
- Gordon 168 „**Pfortensteg, Chemnitz**“ – Museum Frieder Burda, Baden-Baden
- Gordon 171 „**Eisenbahnüberführung Dresden-Löbtau**“ – Galerie Neue Meister, Albertinum, Dresden State Art Collections
- Gordon 172 „**Ballettraining**“ – Minneapolis Institute of Art, Minneapolis/Minnesota

Enthralled by the wild, primal quality of his style, the freedom of form, and the bold color palette, the atmosphere in the “Brücke” studio also became noticeably more unrestrained and chaotic: Art became part of everyday life; they often worked together in the studio or outdoors. The works became more dynamic and direct, born of the moment, and in their paintings, the young artists began to work with colors applied directly from the tube to the canvas without prior mixing: “Anyone who immediately and authentically conveys what drives them to create belongs to us” (from: “Die Brücke” program, quoted from: exhibition catalog Großstadtrausch – Naturidyll. Kirchner: Die Berliner Jahre, Kunsthau Zürich, Munich 2017, p. 96). Through their collaborative work during these years, the mature “Brücke” style—which remains unmistakable to this day—emerged.



Gatehouse at the Great Garden of Dresden, before 1945, postcard, Koch & Bitriol, photo: unknown.

The zenith of the Dresden “Brücke” period

With his determined pursuit of innovation and reform, E. L. Kirchner found his very own Expressionist visual language within the “Brücke” group. Around 1909–10, he succeeded in expressing his artistic goals—the immediate, unadulterated depiction of his own perceptions and personal experiences—brilliantly and compellingly. Using strong, unmixed colors, with radically simplified, effectively distorted, and exaggerated forms, he created free, spontaneous depictions that broke with academic styles rooted in the past and, through their radicalism and innovative distinctiveness, revolutionized 20th-century Modern Art. Significantly, most of E. L. Kirchner's paintings attributed to 1910 in Gordon's catalogue raisonné are now in German and international museum collections. Some works have been lost, likely in part due to the war's turmoil. Only about 10 of the paintings created in 1910 have been offered on the international auction market over the past 30 years and have been acquired by private collections.

At the time, Kirchner drew inspiration from his impressions of the city and nature, a changing world caught between tradition, history, and the modern society, as well as from dance and variety shows, the cultural life of Dresden. In particular, contrasting depictions of modern city life and stays in rural settings are recurring themes throughout Kirchner's entire body of work. In later years, it is the Berlin street scenes and the Fehmarn landscapes that stand in contrast; in Switzerland, it is the mountain panoramas and the dynamic dance and sports scenes. This alternation can also be found in the Dresden “Brücke” years: alongside summer scenes in the countryside and at the Moritzburg Lakes, he created very urban motifs such as “Tram in Dresden” (1909, Staatsgalerie Stuttgart), “Eisenbahnüberführung Dresden-Löbtau” (1910, Galerie Neue Meister, Albertinum, Dresden State Art Collections), or “Bahnhofseinfahrt, Bahnhof Löbtau” (1911/12, Albertina, Vienna).

Kirchner's graphic skills, his knowledge of urban planning, perspective, scale, size relationships, and proportions, as well as spatial construction and the creation of depth—all of which he acquired while studying architecture at the Royal Saxon Technical University in Dresden before founding the “Brücke” artists' group—undoubtedly found their way into these paintings.



Johann Keyl, Plan of the Great Garden of Dresden, 1850.

In vernal colors: "Landschaft mit Haus (Torhaus an der Hauptallee des Großen Gartens in Dresden)"

Kirchner clearly incorporated his knowledge of architecture into the present painting. Hidden behind lush, circular flowerbeds and trees blooming in a wonderful shade of pink, one of the two gatehouses in the Großer Garten in Dresden, built by Gottlob Friedrich Thormeyer (1775–1842) in 1814, lies in the shade.

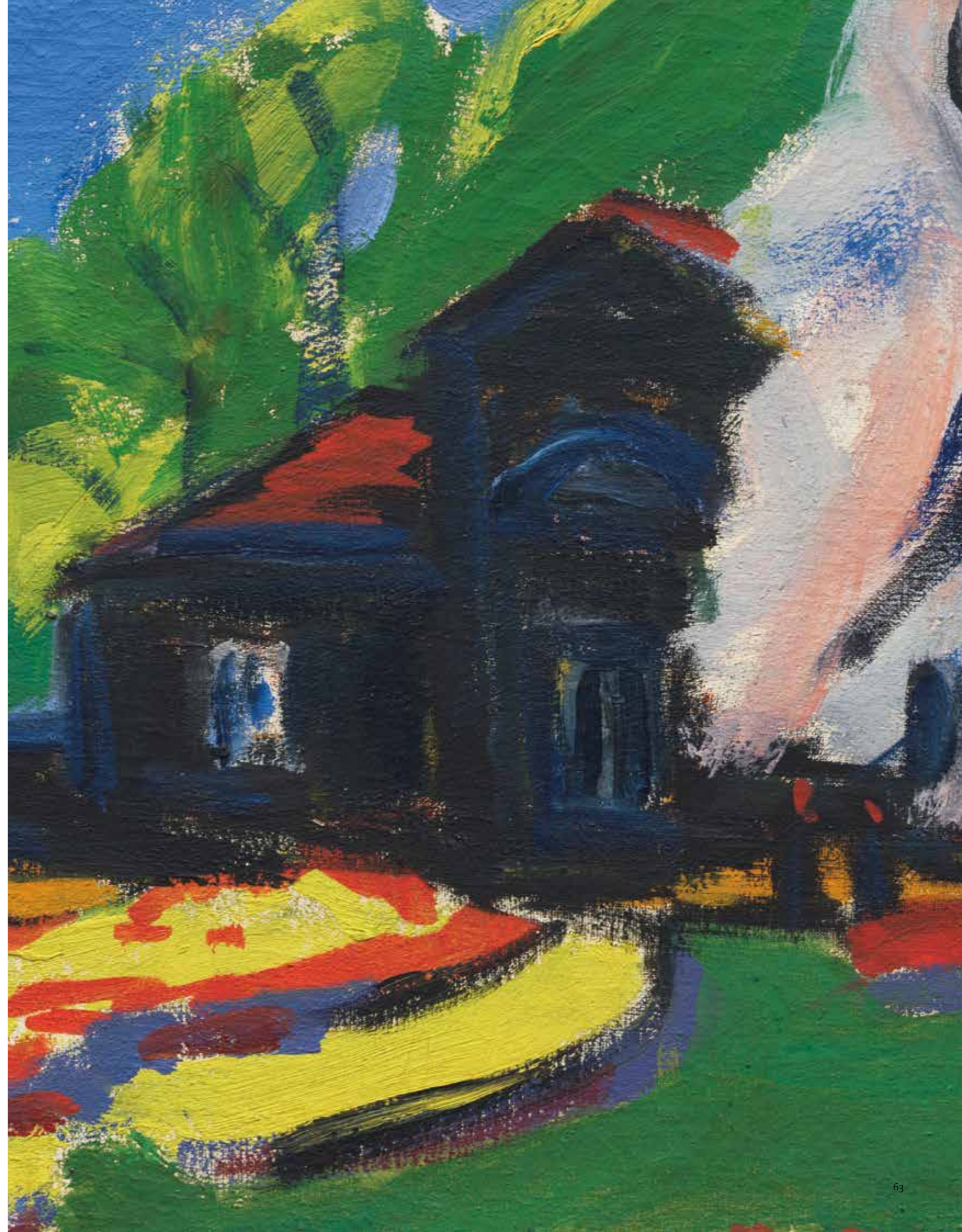
Kirchner spent the rest of the summer of 1910, which had just begun at the time, at the Moritzburg Lakes with Erich Heckel and Max Pechstein, as well as a group of friends and models; yet during the spring and early summer months, the artist seemed to have taken great pleasure in spending time in the Großer Garten: Some drawings and

E. L. Kirchner, Im Großen Garten, Dresden (At the Great Garden of Dresden), ca. 1910, watercolor and india ink, Hamburger Kunsthalle.



watercolors depict other areas of the magnificent park, laid out in the 17th century after a French model, including buildings such as the early Baroque palace and the cavalier houses, massive groups of trees, ornamental shrubs, flower beds, and strollers on the avenues. Not far from the warm, dusty bustle of the city, the Großer Garten offered visitors a chance to enjoy the sun and find rest in peaceful, impressive surroundings. In his paintings, Kirchner conveyed this special atmosphere using bright, unmixed colors applied in broad strokes and with bold, dynamic brushwork. Most forms emerge directly from the paint, unfolding freely without defining outlines or contours. Kirchner used dark lines only for the architectural elements and to add graphic accents to the vegetation. Small areas of the white-primed canvas untouched by paint or brush are incorporated into the composition, creating the impression of sunlight shining through the blossoming treetops, lending the scene a vernal lightness and enhancing the brilliance of the colors. He also evokes movement and vibrancy through small figures of strollers in the background and through a foreground that slopes slightly to the right (emphasized by his slanted signature), which draws the viewer directly into the painting through the sophisticated composition and the partially visible flower beds.

With its vibrant colors, a fluid and expressive style, and the striking immediacy of the scene, "Landscape with House (Gatehouse on the Main Avenue of the Grand Garden in Dresden)" is a wonderful example of Kirchner's unparalleled art and attests to his significant role as one of the most important proponents of German Expressionism. [CH]



KARIN KNEFFEL

1957 Marl—lives and works in Dusseldorf

**Ohne Titel. 2016.**

Oil on canvas.

Signed, dated, and inscribed "2016/15" on the reverse of the canvas.
180,5 x 160,5 cm (71 x 63.1 in). [KA]

The work is listed on the artist's official website. We would like to thank Prof. Karin Kneffel for the information she kindly provided.

● Called up: June 12, 2026 ca. 5.28 pm ± 20 min.

€ 120.000 – 150.000 (R7/F)
\$ 140,400 – 175,500**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 6, 2016 (with the gallery label on the stretcher).
- Karin Kneffel. Still, Kunsthalle Bremen, June 22 - September 29, 2019; Museum Frieder Burda, Baden-Baden, October 12 - March 8, 2020, p. 111 (full-page color illu.).



Berliner Bild-Bericht, 1930, House Lange, residential hall, photo: unknown.

Where do memory, objective reality, and artistic imagination intersect? This question serves as the starting point for Karin Kneffel's investigative series of works on Haus Lange, the residence designed by Ludwig Mies van der Rohe (1886–1969) that once held the important collection of textile manufacturer Hermann Lange (1874–1942). The collection included key works by Ernst Ludwig Kirchner, Wassily Kandinsky, Pablo Picasso, August Macke, and others, which once imbued the austere spaces of Modernism with their vibrant energy. Drawing on a handful of black-and-white photographs from the 1930s, Kneffel breathes new life into the interiors and reactivates a place that history has silenced. The historic photographs offer insight into the building's architectural layout and the iconic works of a collection compiled in the 1920s, most of which are now scattered across major museums and private collections worldwide. In a procedure that is almost archaeological in nature, the artist identifies and selects individual works to trace their former locations. She travels to the works' current museum locations to study the originals. These include three works from the current collection of the Neue Nationalgalerie in Berlin: Kirchner's oil painting "Potsdamer Platz" (1914), his alder wood sculpture "Stehende, die Hände vor dem Schoß" (Standing Woman, Hands in Lap, 1912), and Max Beckmann's

• **A complex, masterful composition that navigates the tension between reality and illusion**

• **Reflection & Reconstruction: Karin Kneffel stages works from the Lange Collection and transforms them into a distinct, fictional visual world**

• **A dialog with art history: The works by E. L. Kirchner and Max Beckmann depicted here are today housed in the Neue Nationalgalerie in Berlin**

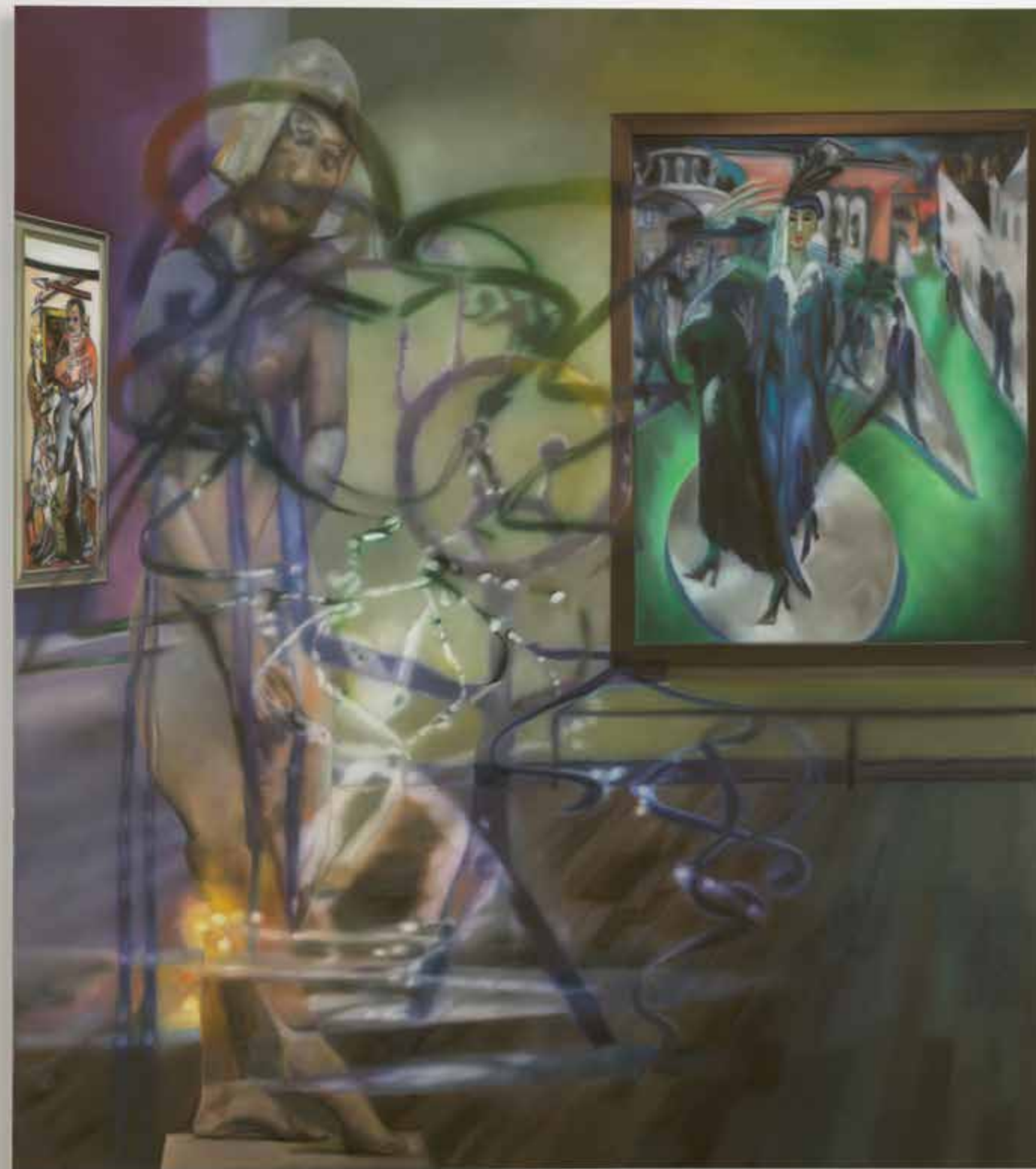
• **Visual disorientation: Apparent graffiti and light reflections create an additional, quasi "fourth" dimension of time and perception**

• **From the renowned Gagosian Gallery, New York, and part of the major 2019/20 exhibition "Karin Kneffel. Still"**

"Familienbild George" ("Family Portrait of George") (1935). In the large-format painting presented here, Kneffel reunites these three major works in a meticulously reconstructed interior and transforms documentary material into a complex pictorial reflection.

On this imaginary journey through time, the works no longer appear in their historical context at Haus Lange, but in contemporary, brightly colored exhibition spaces viewed through a veiled perception—the illusion of a fogged-up glass pane that lies over the composition like a membrane. Using a masterful trompe-l'œil technique, Kneffel makes reflections shimmer, light refract, and contours dissolve. The translucent barrier becomes a metaphor for memory itself, simultaneously concealing and revealing.

In "Untitled," the artist accomplishes a pictorial translation between the actual artworks she visited in person and the historical memory of the private interior that once surrounded them. Through subtle shifts in perspective and presentation, as well as delicate modulations of spatial references, a work of art emerges that is neither a pure reconstruction nor a free invention, but rather a dynamic synthesis of both levels. [KA]





EMIL NOLDE

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

Drei Frauen. 1915.

Oil on canvas.
Signed in the lower right. Signed and titled on the stretcher.
116 x 87 cm (45.6 x 34.2 in). [JS]

The work is listed in the artist's handwritten inventory from 1930 under the entry "1915 Drei Frauen" (Three Women).

🕒 *Called up: June 12, 2026 ca. 5:30 pm ± 20 min.*

€ 500,000 – 700,000 (R7/F)
\$ 585,000 – 819,000

PROVENANCE

- Dr. Josef Esters, Krefeld (1922).
- Private collection, Krefeld.
- Lionel C. Epstein, Washington, D.C. (since 1984; Christie's, London).
- Kaare Berntsen, Oslo.
- Private collection, Norway (acquired from the above-mentioned around 1985).

EXHIBITION

- Emil Nolde. Gemälde, Aquarelle, Zeichnungen, Graphik, Kunstsalon Ludwig Schames, Frankfurt am Main, Feb.–March 1, 1917, No. 23.
- Emil Nolde. Gemälde, Graphik, Kestner-Gesellschaft, Hanover, Jan. 6–Feb. 6, 1918, cat. no. 41 (with a label on the stretcher).
- Emil Nolde. Gemälde, Graphik, Galerie Neue Kunst Hans Goltz, Munich, May 15–June 15, 1918, cat. no. 21 (with a label on the stretcher).
- Emil Nolde, Nassauischer Kunstverein, Wiesbaden, Oct./Nov. 1919, cat. no. 26.
- Sommerausstellung, Dresden Artists' Association, 1919, cat. no. 114.
- Emil Nolde, Kunstsalon Ludwig Schames, Frankfurt am Main, April/May 1920, no. 29.
- Emil Nolde. Gemälde, Aquarelle, Graphik, Kunstverein Kassel, March 5–early April 1920, cat. no. 22.
- Christian Rohlf's. Emil Nolde. Ernst Barlach, Schleswig-Holsteinischer Kunstverein, Kiel, Sept. 1920, cat. no. 72.
- Emil Nolde, Galerie Arnold, Wroclaw, Dec. 1920.
- Emil Nolde, Kunststätte Chemnitz, Oct./Nov. 1920.
- Emil Nolde, Kunstverein Essen, Aug./Sept. 1921, without no.
- Expressionismus in Malerei und Plastik, Kaiser-Wilhelm-Museum, Krefeld, 1946, cat. no. 138.

LITERATURE

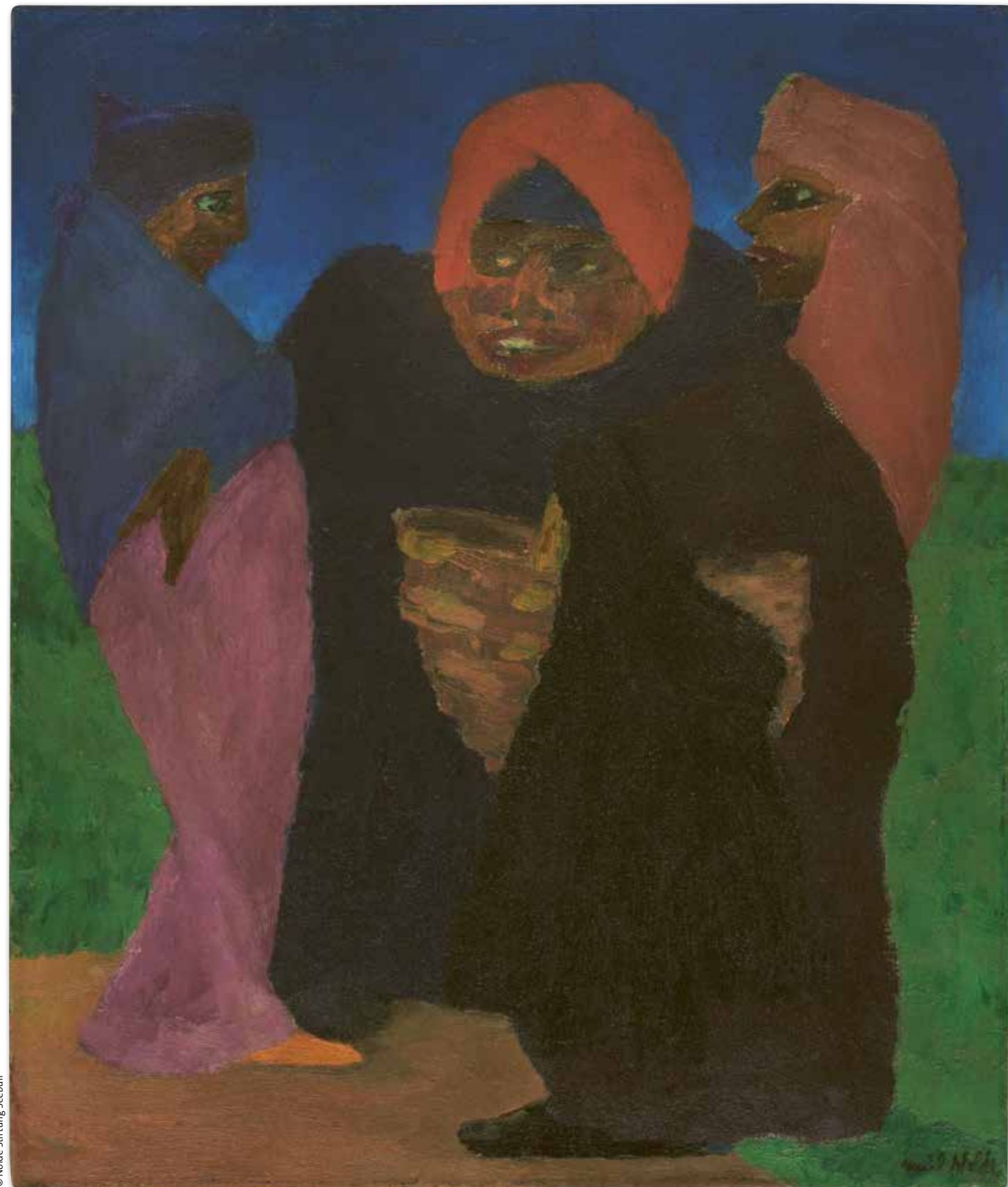
- Martin Urban, Emil Nolde. Catalogue Raisonné of Paintings, vol. II (1915–1951), Munich 1990, CR no. 706 (illustrated)
.....
- Weltkunst, vol. 54, no. 5, Munich 1984, p. 548 (illustrated in color).
- Christie's, London, auction on March 26, 1984, lot 27 (illustrated in color on p. 50).

- **Pure Expressionism: bold forms, intense colors, and maximum expressiveness**
- **Enigmatic, menacing, seductive, mystical: emotionally charged facets of the feminine from Nolde's most productive period**
- **The fascination of the exotic: a painterly fusion of distant cultures and sensory impressions, gathered during Nolde's South Sea voyage**
- **Significant early exhibition history: exhibited at the Expressionist galleries of Ludwig Schames and Hans Goltz as early as the 1910s**
- **In the possession of important international patrons of Modernism since 1922: Dr. Josef Esters, Krefeld; Lionel C. Epstein, Washington, D.C.; and most recently, part of a renowned Norwegian private collection for over 40 years**

Vibrant colors – free spirit:

Emil Nolde and the Expressionist figure painting

Nolde is widely regarded as the leading expressionist painter of flowers and landscapes. He is famous for his countless paintings and watercolors depicting the overwhelming, seemingly endless splendor of the blooms in his country garden. Starting in 1916, Nolde and his wife, Ada, settled in Untenwarf, near the Danish border, and in 1927, they eventually moved into their newly built home and studio in Seebüll. From at least 1916 through the 1950s, Nolde became a celebrated Nordic flower and landscape painter who, in his floral arrangements, cloud formations, and atmospheric lighting, repeatedly celebrated the unique expressive quality of colors. Amid all the admiration for the beauty of the flower and landscape paintings, the fact that Nolde's Expressionist work reached its absolute peak in his figurative compositions of the 1910s—rather than in these works—is often overlooked. Nolde was in his early 40s and had already produced an early body of Impressionist work when his Expressionist figure painting "Pfingsten" (1909, Neue Nationalgalerie, Berlin) was rejected by the jury of the Berlin Secession, led by Max Liebermann, for the 1910 summer exhibition. Following an insulting letter to Liebermann, in which Nolde denounced Liebermann's Impressionist painting as weak and kitschy, Nolde was expelled from the Berlin Secession and was subsequently represented primarily with



© Nolde Stiftung Seebüll

Expressionist figure paintings at the exhibitions of the “Neue Secession”. Founded as a protest movement in 1910, the “Neue Secession” brought together members of the young “Brücke” group and other Expressionist painters. Nolde’s particular strength of expression lies in conveying a deeply emotional atmosphere on the canvas through the most liberated use of color and form. Nolde’s figures are not beautiful ideals—they are condensations of the human condition in all its complexity: fear, faith, temptation, and demonic forces. By 1915, he had refined this visual language to a richness and mastery that was beyond dispute. And so he began to elevate his figures increasingly toward an emotionally charged typification of the human condition, and, above all, the spiritual, biblical themes—which transcend all earthly matters in their despair, their fear, but also their strength and hope—that ultimately led Nolde to his outstanding expressionist style in the mid-1910s.

Nolde and the feminine: spirituality, mysticism, sensuality, and ecstasy

The painting “Tanz um das Goldene Kalb” (Dance Around the Golden Calf, 1910, Pinakothek der Moderne, Munich), created in the year the “Neue Secession” was founded, must have struck viewers at the time like a thunderclap: Naked and ecstatic, women in bright yellow and red, their black and red hair swaying, dance around the golden calf. They become a pictorial symbol of freedom, wildness, and lust. The same year, Nolde painted “Christ and the Children” (1910, Museum of Modern Art, New York), which contrasts the unconditional primal trust and hope of the brightly lit children on one side with the mistrust, timidity, and fear of the disciples in the darkness on the other. Once again, Nolde masterfully captured pure emotion, freely and directly on the canvas, through spontaneous brushstrokes, bold colors, and raw, stylized forms, entirely in the spirit of Expressionism. Building on biblical themes, Nolde expanded his expressionist depiction of human emotions to the secular realm in the years that followed. His painting is about fear, courage, love, and eros, and thus always also about the various facets of femininity. The composition of Nolde’s painting “Three Women” is grand, radiant, and enigmatic. Even though Nolde arranged the three

women in a relationship that seems almost like a dance, which, despite the unsettling motifs, evokes associations with the art-historical tradition of the “Three Graces” at first glance, they still appear emotionally isolated and disconnected. It is almost impossible to escape the menacing force emanating from the central figure, shrouded entirely in black. Dressed in deep black—facing forward, with a dark gaze directed straight at the viewer, self-contained and almost threatening—this is not a figure in the academic sense, nor is she an exoticized stranger. The two women at her sides, in stark profile, their elongated forms set against a luminous sky blue, take the composition’s tension into mystical realms. The work is not about beauty, but about mystery, the indomitable, that eludes any rational interpretation. Nolde was at the peak of his creative powers when he dared to juxtapose the luminous, almost monochromatic swaths of color in radical ways, combining them to create an outstanding Expressionist composition that embodies not only his fascination with the foreign but, above all, with the feminine. “Three Women” is a powerful work that captures the mysterious and foreign in all its facets, with its enigmatic allure and the eerie abysses of life. Nolde condensed all the themes and emotional levels into a pictorial distillation that was a defining feature of his Expressionist painting of the 1910s—and which we still encounter, among other works, in his mysterious female character portraits of the late 1910s: the woman as both seduction and threat, as a demonic temptress and a mysterious mystical force.



Emil Nolde, Christ und die Kinder (Christ and the Children), 1910, oil on canvas, Museum of Modern Art, New York. © Nolde Stiftung Seebüll



© Nolde Stiftung Seebüll

“Three Women”:

The fascination with the exotic and Nolde’s South Seas journey

In 1915, the year “Three Women” was created, Nolde drew on a wealth of experiences, memories, and sensory impressions from distant lands. This was because he had set out on a year-long voyage to the South Seas with his wife Ada in October 1913. The Noldes were participants in the “Medical-Demographic German New Guinea Expedition”, from which the couple was not scheduled to return to Berlin until September 1914—that is, after the outbreak of World War I. Nolde’s route took him via Moscow, Siberia, Manchuria, Korea, and Japan to China and on to (then) German New Guinea, with stops on the Gazelle Peninsula, New Mecklenburg, and the Admiralty Islands. On their return journey from the South Seas in the summer of 1914, the Noldes were caught off guard by the outbreak of World War I while in the Suez Canal. They returned to Europe on a Dutch steamship and arrived back in Berlin in mid-September. In the months that followed, including during his stay on the island of Alsen, Nolde created works inspired by a journey that had opened up a whole new world to him. In “Three Women”, Nolde intertwined a wide variety of cultural impressions from the most diverse regions of his journey into an emotionally intense, expressionist whole, thereby capturing everything that, in his own words, had constituted the special allure of this great journey when he set out in October 1913: “It was on October 2, 1913, when at 1 a.m. the long-distance train whistled for departure at Zoo Station. [...] The train rumbled into the night. Our thoughts went with it into the unknown, the foreign, the exciting. [...]” (Emil Nolde, Welt und Heimat. Die Südseereise, 1913–1918, Cologne 1965, p. 15).

Emil Nolde, Junges Paar (Young Couple), 1913, color lithograph. © Nolde Stiftung Seebüll





Hermann Lange, Josef Esters, 1920s (Lange family estate), photo: unknown.

Notable provenance: Part of the collection of Dr. Josef Esters, Krefeld, since 1922, and also in the possession of other international patrons of Modern Art

Shortly after its creation, "Three Women" was exhibited in Germany's leading Expressionist galleries—at Ludwig Schames's gallery in Frankfurt and at Hans Goltz's in Munich. In 1922, the painting was acquired by Dr. Josef Esters of Krefeld, one of the Rhineland's most important patrons of modern art. Esters was a close friend of the collector Hermann Lange, with whom he commissioned the construction of two adjacent, architecturally avant-garde residences in Krefeld based on designs by Mies van der Rohe; these were intended to provide a suitable space not only for the family but also for their art collection. Today, the two houses are known as the 'Museums House Lange and House Esters', serving as a museum of contemporary art. From Esters, the painting passed to Lionel C. Epstein in Washington, D.C., another significant collector of modern art, and is now on public view for the first time after more than 40 years in a renowned Northern European private collection. [JS]



MORRIS LOUIS

1912 Baltimore, Maryland – 1962 Washington, D.C.



Dalet Chet. 1958.

Acrylic (Magna) on canvas.
Signed and inscribed with the work number "288" on the reverse.
232 x 341 cm (91.3 x 134.2 in). [J5]

Called up: June 12, 2026 ca. 5:32 pm ± 20 min.

€ 400.000 – 600.000 (R7/F)
\$ 468,000 – 702,000

PROVENANCE

- André Emmerich Gallery, New York.
- Waddington Galleries, London.
- Alistair McAlpine, London.
- Milton Schneider, New York.
- William Pall Gallery, New York.
- Jeffrey Horvitz Ltd., Los Angeles.
- Phoebe Gibson, Palo Alto, California (until 1979, Sotheby Parke Bernet)
- Leo S. Guthman, Chicago (likely acquired from the above, until 2006, Sotheby's).
- Private collection (since 2006, acquired from the above).

LITERATURE

- D. Upright, Morris Louis. The Complete Paintings, New York 1985, p. 146, WVZ No. 146 (illustrated in color).
- Online catalogue raisonné: www.morrislouis.org/paintings/veil-paintings2/du83, CR no. ML 288.
- Sotheby Parke Bernet, New York, November 8, 1979, lot 866 A.
- Sotheby's, New York, Auction 8202, May 11, 2006, lot 250.

- **Morris Louis' "Veil Paintings": Monumental icons of American Color Field Painting**
- **At the height of his career: In 1958, he produced his accomplished "Veil Paintings" by pouring paint onto the canvas with the utmost precision**
- **Paintings from this series are in leading collections around the world, 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: From the André Emmerich Gallery in New York, legendary for its collection of Color Field Paintings, and subsequently part of notable international private collections**
- **Most recently part of a collection of important works of American postwar art for over 20 years**



Helen Frankenthaler, Mountains and Sea, 1952, oil and charcoal on canvas, National Gallery of Art, Washington. © Helen Frankenthaler Foundation, Inc. / VG Bild-Kunst, Bonn 2026

Morris Louis and Helen Frankenthaler –

From explorers to protagonists of American Color Field Painting

In 1959, a year after the creation of "Dalet Chet," Morris Louis, whose magnificent "Veil Paintings" are regarded as icons of American Color Field Painting, became famous almost overnight. It was one of the most pivotal moments of his career when Clement Greenberg, the American art critic renowned for promoting and championing postwar abstract art, was deeply impressed by this large-scale painting. At the time, it was incredibly innovative in terms of composition and color application. Following an exhibition at French & Company in New York, Greenberg became Louis's chief patron. At that time, Morris Louis was 46 years old and, tragically, had only three years left to live. Born in Baltimore, the artist had graduated from the Maryland Institute of Fine and Applied Arts as early as 1932; however, his style remained disparate until 1953, and during those years, he also drew on figurative tendencies, including Jackson Pollock's Action Painting. Until 1953, however, Louis remained an artist in search of his voice, finding his characteristic style only through a pivotal experience: a visit to Helen Frankenthaler's New York studio, undertaken during a joint stay with his artist friend Kenneth Noland.



In Frankenthaler's New York studio, they encountered not only the gestural painting of Abstract Expressionism, but also her innovative soak-stain technique. Greenberg encouraged what he saw as a promising artistic exchange among Morris Louis, his friend Kenneth Noland, and Helen Frankenthaler. Greenberg would be proven right once again, 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 go on to have a decisive influence not only on Kenneth Noland but also on Morris Louis. The artist had merely partially saturated the nearly 2.20 x 3-meter unprimed canvas surface with heavily diluted oil paint, thereby not applying the paint to the canvas but rather fusing the clearly visible fabric texture with the paint applied in a glazing manner. This technical achievement became a key experience for Morris Louis, prompting him to start his famous series of "Veil Paintings" immediately afterward—a series in which he spread heavily diluted acrylic paint across the canvas in soft veils of color. The present work is a prime example from this series.

"Veil Paintings" – Louis' iconic depictions of a spiritual liberation of color

Louis' "Veil Paintings," created primarily in 1958–59, are widely regarded as the pivotal moment and pinnacle of his career, marking the beginning

of his mature painting practice—which lasted a mere eight years—and came to an abrupt end with his untimely death at the age of 49 in 1962. In this condensed phase, however, Louis created something monumental with his wall-filling, gently poured color experiments on unprimed canvas: He liberated the color and, with it, abstract painting from contour, blending the heavily diluted acrylic paint poured onto the canvas layer by layer with the canvas itself in an inimitably gentle and contourless manner. With these iconic creations, Louis has established a completely new painterly aesthetic in which color extends into the space in a pure, weightless, and ethereal manner. Before these wall-filling, mysteriously ethereal worlds of color, one can truly immerse oneself in the color and its infinite nuances, shades, and superimpositions.

This monumental work, "Dalet Chet," also captivates with its subtly nuanced, natural colors—ranging from green and ochre to warm, earthy reds—which are accentuated and rhythmicized by areas of unpainted canvas. Louis was born into a Russian-Jewish immigrant family, and the Hebrew title "Dalet Chet" refers to a connection between the earthly and the spiritual, the physical and the metaphysical. Thus, "Dalet Chet" is to be read as a symbol for the "Veil Paintings," which, thanks to their captivating aura, take us into an abstract, spiritually otherworldly realm.

With his iconic "Veil Paintings"—sensual, spiritual works that are overwhelming in their monumental dimensions—Louis made an important contribution to American post-war art and to contemporary abstract painting. However, widespread public interest in Louis' bold and fascinatingly innovative painting, as well as its international recognition, did not begin until after his untimely death in the 1960s and was significantly shaped by Clement Greenberg in the years that followed. It was Greenberg who, in December 1986, gave a lecture on Louis' work on the occasion of the major Morris Louis exhibition at the Museum of Modern Art. The accompanying catalog stated the following: "Morris Louis created a unique late form of Abstract Expressionism, which he then radically transformed to pave the way for the minimalist art of the 1960s. The radiant paintings of his mature period are, in their abstraction, as compelling and radical as no other work in 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's outstanding works are found in leading museums and private collections worldwide, and that they are considered extreme rarities on the European auction market. [JS]



Morris Louis, Russet, 1958, acrylic on canvas, Museum of Modern Art, New York. © All Rights Reserved. Maryland College Institute of Art / VG Bild-Kunst, Bonn 2026



ALBERT OEHLLEN

1954 Krefeld—lives and works in Cologne and Spain

Am Wasser. 1985.

Oil on canvas.
Signed and dated in the lower right. Titled “Am Wasser” on the reverse of the stretcher. 130 x 169,5 cm (51.1 x 66.7 in). [AR]

Called up: June 12, 2026 ca. 5:34 pm ± 20 min.

€ 150.000 – 250.000 (R7/F)
\$ 175,500 – 292,500

PROVENANCE

Deutsche Bank Collection
(since 1985, Galerie Max Hetzler, Cologne, with the label on the reverse).

“That images—whether good or bad, beautiful or ugly—stand on their own merits because they require no excuses. No magic, no scientific explanation, no justifications.”

Albert Oehlen, quoted from: *Kritisches Lexikon der Gegenwartskunst*, ed. 29, Munich 1995.

- **Intentional provocation through deliberate anti-aesthetics: with “Am Wasser,” Albert Oehlen successfully dismantles artistic ideals**
- **Painting as a radical experiment and an end in itself: Oehlen pushes the boundaries of the medium and tests the tolerance of the art establishment**
- **From the artist’s sought-after creative period in the mid-1980s**
- **Acquired in the year of its creation; part of the Deutsche Bank Collection ever since**
- **Offered on the international auction market for the first time**
- **Other works by the artist are in museums such as the Museum of Contemporary Art, Los Angeles; the Centre Pompidou, Paris; the Tate Gallery, London; and the Museum of Modern Art, New York**

The question about his understanding of art was frequently posed to Albert Oehlen in interviews, and he once said: “The paintings—whether good or bad, pretty or ugly—stand on their own merits because they require no excuses. No magic, no scientific rigor, no justifications..” What appears simple upon first glance turns out, upon closer inspection, to be the guiding principle of his artistic stance, for it succinctly captures what distinguished his art at the time the present “Am Wasser” (1985) was created and what would shape an entire generation of artists. A generation driven by a conviction that art needs no justification and must not be a means to an end, but exists for its own sake and can only serve its own purpose. Fueled by the spirit of the 1980s, a time of excess and disillusionment, Albert Oehlen was part of the inner circle around Martin Kippenberger and Werner Büttner, artists united by the goal of pushing the boundaries of painting, questioning painterly traditions, transgressing norms and social restrictions. The group regularly put the art establishment’s tolerance to the test.

An attitude that manifested itself not only in the art but also in the artists’ demeanor—a self-assured, casual group of young rebels who

made headlines with their excesses and public appearances and tapped into a nerve with their art. This approach is also evident in the 1985 work “Am Wasser.” Dominated by subdued shades of brown and beige— a deliberate choice of anti-aesthetic colors—Albert Oehlen places an indefinable object at the center of the composition, one that appears to be modeled after a boat hull or an architectural structure. Its lower tip touches an invisible water surface, suggested merely by three simple, dark-blue circles. A reflection can be surmised, yet the background remains undefined. What appears to be an unfinished sketch is, in truth, a deliberate dismantling of traditional pictorial motifs. Even the reflection in the water—a symbol steeped in art history, representing self-reflection, truth, and beauty—becomes, in Oehlen’s work, an empty sign that remains incomprehensible without a narrative context. So what exactly is there to see, analyze, and understand here? Most likely, “Am Wasser” is an active invitation to engage with the provocation, to accept it as a work that intentionally eludes all interpretation. It is painterly, perfected imperfection and anti-aesthetics, and ultimately an expression of Albert Oehlen’s truth of painting. This truth is characterized by the fact that its images “require no excuses..no justifications.” [AR]





HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Ostsee. 1922.

Oil on canvas.
Monogrammed (in ligature) and dated in the lower left.
63 x 78 cm (24.8 x 30.7 in). [CH]

Called up: June 12, 2026 ca. 5:36 pm ± 20 min.

€ 250,000 – 350,000 (R7)
\$ 292,500 – 409,500

PROVENANCE

- Art dealer F. A. C. Prestel, Frankfurt am Main (since at least 1966).
- Private collection, Switzerland (acquired in 1988, Sotheby's, Munich)
- In possession of the family ever since.

LITERATURE

- Aya Soika, Max Pechstein. Catalogue Raisonné of Oil Paintings, vol. 2: 1919–1954, Munich 2011, CR no. 1922/15 (illustrated)
- Weinmüller, Munich Art Auction House Rudolf Neumeister, Munich, 102nd Auction, Modern Art, Oct. 28, 1966, lot 498 (illustrated in color on plate 8).
- Kunsthaus Lempertz, Cologne, 607. Auction, 20th Century Art, June 4–5, 1985, Lot 693 (titled "Hafeneinfahrt von Leba," illustrated in color on plate 8).
- Sotheby's, Munich, 20th Century German Art, June 8, 1988, lot 7 (illustrated in color).

Max Pechstein's entire artistic production is closely linked to the sea and maritime life. Throughout his life, the artist spent most of his summers at the seaside, whether on the Mediterranean, Pacific, North Sea, or Baltic Coasts. Pechstein's lifelong love with the Baltic Sea began as early as 1909. In the years that followed, coastal landscapes, harbor views, seascapes, and scenes of fishermen's daily chores became his key motifs. In the 1920s, it was particularly the Baltic towns of Leba and Rowe in Pomerania that served as a major source of inspiration and a retreat for Pechstein, offering a contrasting setting to the hectic and crowded city of Berlin. He found strength in nature, the impressive tides, the rhythm and sound of the sea, the rough wind, and the seemingly endless horizon. In his *Memories*, the artist wrote: "I came to not only appreciate this coast, but to love it. [...] It gave me a sense of security that kept me from falling into despair after the war." (Max Pechstein, *Erinnerungen*, Stuttgart 1993, pp. 107f.)

The present painting, "Ostsee" (Baltic Sea), was also created in Leba in 1922, a year after he had met and fallen in love with Marta Möller, the daughter of the local innkeeper, whom he married shortly thereafter, following his divorce from his first wife, Charlotte Kaprolat. The stormy

- **A rare, tumultuous, and expressive Baltic Sea landscape of museum quality**
- **The artist's troubled state of mind at the time of the painting's creation in 1922 is reflected in its subject matter: his separation from his wife Lotte and conflicts with his art dealer Wolfgang Gurlitt**
- **The sea and maritime subjects are inextricably linked to Pechstein's oeuvre and characterize his entire expressionist work**
- **Part of a Swiss private collection for nearly 40 years**
- **Pechstein's paintings from the early 1920s are at, among others, the National Gallery of the Berlin State Museums, the Museum Folkwang in Essen, the Stedelijk Museum in Amsterdam, and the Museo Nacional Thyssen-Bornemisza in Madrid**

sea may well have reflected his inner turmoil at the time: in addition to his personal upheavals, the artist was also burdened by a dispute with his art dealer, Wolfgang Gurlitt, and the financial worries it entailed.

The early 1920s marked a truly extraordinary and highly productive creative period. Unlike other paintings from this era, "Ostsee"—a vivid depiction of the churning sea—is characterized by unique dynamics and drama. The focus is not on the lives of fishermen or the beauty of nature. Instead, Pechstein depicts the untamed power of nature—waves rearing up, breaking, and foaming under gusts of wind—allowing the viewer to empathize with the intense natural sensations he experienced in Leba. Moving close to the shore, the viewer looks out over the stormy sea toward a horizon bathed in a deep red, watches the small boats struggling to return to the harbor, on the verge of crashing against the dangerously close quay wall, and may even think to hear the rumbling sound of the sea, to feel the biting wind, perhaps realizing the insignificance of their own existence. Only the lighthouse and the walls of the harbor in the foreground assure the viewer that they are not out on the high seas, but on safe ground. [CH]





LYONEL FEININGER

1871 New York—1956 New York

Die Insel. 1923.

Oil on canvas.

Signed and dated in the lower left corner. Inscribed "Die Insel" by Lyonel Feininger. 1923" by a hand other than that of the artist on the reverse of the stretcher. 46 x 74 cm (18.1 x 29.1 in). [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 the number 1937-09-09-24. The painting is listed in 'Lyonel Feininger: The Catalogue Raisonné of Paintings' by Achim Moeller as number 250. The work is accompanied by a Certificate of Authenticity. Additional information was provided by Achim Moeller, The Lyonel Feininger Project, New York - Berlin.

🕒 *Called up: June 12, 2026 ca. 5:38 pm ± 20 min.*

€ 700.000–900.000 (R7/F)
\$ 819,000–1,053,000

PROVENANCE

- Rudolf Hofmann, Meiningen/Munich (around 1924, acquired directly from the artist).
- Family-owned ever since.

• **A timeless masterpiece from the early Bauhaus period in Weimar**

• **Feininger brings the stillness and grandeur to life— a magnificent interplay of space and color, natural spectacle and emotion**

• **In the artist's groundbreaking prismatic Cubist style, of museum quality**

• **Personal touch: Feininger immortalized the motif in Nina Kandinsky's "Livre d'or" (guest book), today owned by the Centre Georges-Pompidou, Paris**

• **Acquired directly from the artist around 1924 and part of the same family collection for 100 years**

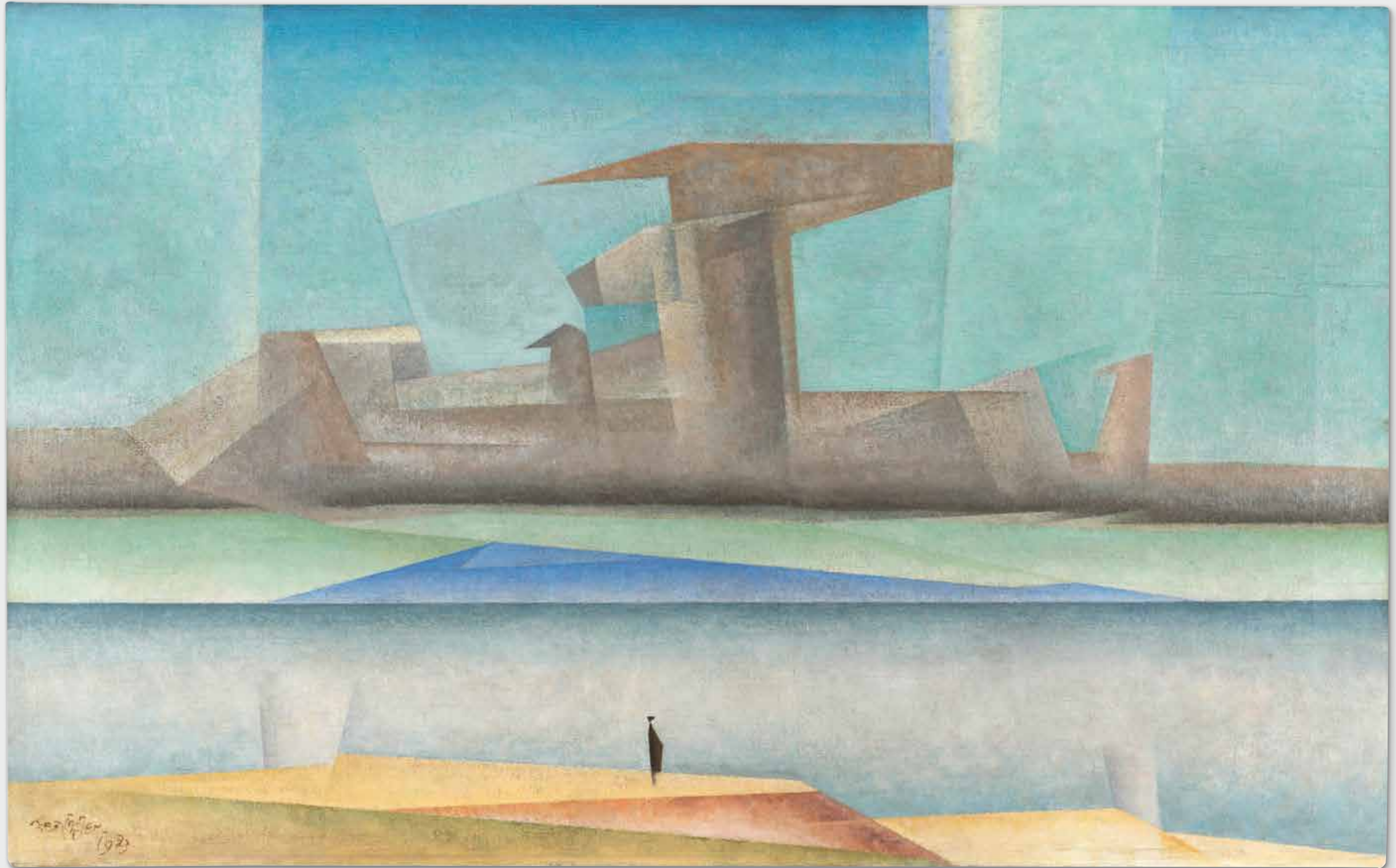
• **Most recently exhibited in major solo exhibitions, including at the Whitney Museum of American Art, New York, and the Fundación Juan March, Madrid**

"Die Insel" (The Island):

A timeless masterpiece from the early Bauhaus period

Among Modernist artists, Lyonel Feininger was one of the few who sought new forms of expression within the traditional seascape genre. Throughout his life, Feininger was deeply devoted to depictions of sea and coastal landscapes, which, alongside his architecture and street scenes, constitute the most important group of works in his oeuvre and have stood the test of time through all stylistic changes—from the famous, prismatic

masterpieces of the Bauhaus period to the intimate, atmospheric works of his late career. Feininger's seascapes and coastal landscapes owe their timeless appeal not only to the beauty and sublime power of nature's spectacle, but primarily to his artistic ability to transcend mere observation and create a timeless cosmos of images that gives shape to human perceptions of nature and the fundamental ideas associated with them.





The Bauhaus Masters on the roof of the Bauhaus campus in Dessau, Dec. 1926, from r. to l.: Oskar Schlemmer, Gunta Stölzl, Lyonel Feinger, Paul Klee, Wassily Kandinsky, Marcel Breuer, Walter Gropius and others, photo: unknown.

EXHIBITION

- Feinger: Frühe Werke und Freunde, Von der Heydt Museum, Wuppertal, Sept. 17–Nov. 19, 2006, p. 182 (illustrated in color).
- Lyonel Feinger: Vom Sujet zum Bild / From Subject to Art, Staatliches Museum Schwerin, Schwerin, May 18–August 5, 2007; Pommersches Landesmuseum Greifswald, Greifswald, August 19–October 28, 2007, p. 143 (illustrated in color) and p. 163.
- Lyonel Feinger – Paul Klee: Malerfreunde am Bauhaus, Gustav-Lübcke-Museum, Hamm, Feb. 22–May 24, 2009, Museum im Kulturspeicher Würzburg, Würzburg, May 24–June 18, 2009, cat. no. 16, p. 133 (illustrated in color) and p. 170.
- Lyonel Feinger: At the Edge of the World, Whitney Museum of American Art, New York, June 30–October 16, 2011, The Montreal Museum of Fine Arts, Montreal, here under the exhibition title “Feinger: From Manhattan to the Bauhaus,” January 20–May 13, 2012, p. 116 (illustrated in color, no. 122) and p. 253.
- Lyonel Feinger – Rügen, Ribnitz, Usedom. Reisen an die Ostsee von 1892 bis 1913, Kunstmuseum Ahrenshoop, Ahrenshoop, March 19–July 17, 2016, Cat. No. 97, p. 22 (illustrated in color) and p. 140.
- Lyonel Feinger (1871–1956), Fundación Juan March, Madrid, Feb. 17–May 28, 2017, Cat. No. 276, p. 403 (illustrated in color, pp. 178–179 as well as on the front and back covers).
- Lyonel Feinger: còmics, juguetes, dibuixos i pintures, Fundación Juan March, Palma de Mallorca, June 14–October 14, 2017, cat. no. 46 (illustrated in color on the front cover).

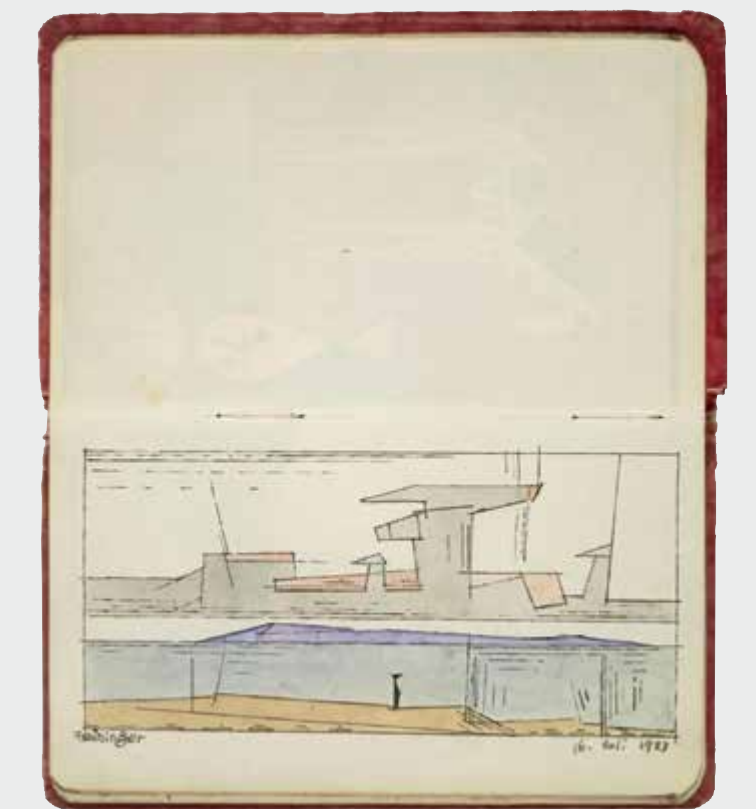
LITERATURE

- Achim Moeller. “Die Insel / (The Island), 1923 (Moeller 250).” Lyonel Feinger: The Catalogue Raisonné of Paintings. <http://www.feingerproject.org/catalogue/> (accessed July 24, 2024), (illustrated in color).
- Hans Hess, Lyonel Feinger. Mit einem Oeuvre-Katalog von Julia Feinger, Stuttgart 1959, cat. no. 237 (illustrated in black and white on p. 270).
.....
- Kunsthalle Nuremberg, Albrecht Dürer Gesellschaft (eds.), Lyonel Feinger. Städte und Küsten: Aquarelle, Zeichnungen, Druckgraphik, exhibition catalog., Marburg 1992, p. 263.
- Andreas Hüneke, Motiv und Thema in den Bildserien von Lyonel Feinger, in: Staatliche Galerie Moritzburg, Von der Heydt-Museum Wuppertal (eds.), Lyonel Feinger. Gelmeroda: Ein Maler und sein Motiv, exhibition cat., Stuttgart 1995, pp. 15–21, here p. 20.
- Werner Timm, Feinger an der Ostseeküste, in: Roland März (ed.), Lyonel Feinger: Von Gelmeroda nach Manhattan. Retrospektive der Gemälde, exhibition catalog, Berlin 1998, pp. 301–309, here p. 306.
- Kornelia von Berswordt-Wallrabe, Vom Sujet zum Bild / From Subject to Art, in: Kornelia von Berswordt-Wallrabe (ed.), Lyonel Feinger: Vom Sujet zum Bild / From Subject to Art, exhibition catalog, Schwerin 2007, pp. 10–23, here pp. 20–21.
- Susanne Fiedler, “Auf keinen Fall mit F. nach Deep”: Transzendente Horizontlinien der Bauhaus-Meister Lyonel Feinger und Paul Klee, in: Kornelia Röder, Antonia Napp (eds.), Sommergäste. Von Arp bis Werefkin. Klassische Moderne in Mecklenburg und Pommern. Munich 2011, pp. 117–126, here p. 118 (illustrated in color, no. 6).
- Katrin Arrieta, “Feinger vor Feinger? Wie die Ostsee den Maler erweckt hat,” in: Kunstmuseum Ahrenshoop, Moeller Fine Art (eds.), Lyonel Feinger – Rügen, Ribnitz, Usedom. Reisen an die Ostsee von 1892 bis 1913, exhibition catalog, Rostock 2016, pp. 10–43, here p. 22.
- Sebastian Ehler, Lyonel Feinger: A vele spigate / Lyonel Feinger: Auf großer Fahrt, in: Harald Fiebig, Ilse Ruch (eds.), Lyonel Feinger: A vele spigate / Lyonel Feinger: Auf großer Fahrt, exhibition catalog, Bellinzona 2019, pp. 33–73, here pp. 54 and 56.

Lyonel Feinger’s 1923 painting “Die Insel” certainly belongs among this impressive series. It was created a few years after Walter Gropius had appointed him to the Bauhaus in Weimar. With its geometrical abstract forms and crystalline structures, the painting is an early example of a new approach to art rooted in the international circle of Bauhaus masters. This style had already become clearly evident by the time “Die Insel” was created. In a letter to his wife Julia in October 1922, Feinger wrote about the circle at the Bauhaus: “Kandinsky and I continue to enjoy good relations. On Saturday, I am with Klee; they are all splendid fellows—Muche, Schlemmer, and the other colleagues. Only now do I truly see a cumulative power emanating from them, one that is very strongly anchored in outstanding human qualities.” (Lyonel Feinger, Oct. 5, 1922, in a letter to Julia Feinger)

Their close bond went beyond the time they spent together and also showed in small, personal gestures. For instance, Feinger immortalized the motif of “Die Insel” in a colored drawing in Nina Kandinsky’s “Livre d’or” (guestbook), which is part of the Centre Pompidou’s collection today. Alongside entries by artists such as Paul Klee, Wassily Kandinsky, Walter Gropius, and Oskar Schlemmer, Feinger’s motif fits well with the group of artists—so significant today—who, with their progressive thinking and aspirations, would radically transform modern art.

Lyonel Feinger, drawing in Nina Kandinsky’s “Livre d’or” (guestbook), 1923, indian ink and watercolor on paper, Centre Pompidou, Paris. © VG Bild-Kunst, Bonn 2026



Summer of 1922 and the desire to fulfill artistic visions

For Lyonel Feininger, the events of the summer of 1922 represent one of those rare moments that, like few others, would alter his perception and ultimately redefine his artistic direction. In September, at the invitation of Bauhaus director Walter Gropius, he spent several weeks on the Baltic Sea. His friends, the Kandinskys, had also visited around the same time. Together they explored the landscape around Timmendorfer Strand, spending their days in conversation and deep intellectual exchange. It was a period that would prove formative—both in terms of motif and style—for the mature prismatic style he would develop over the following years.

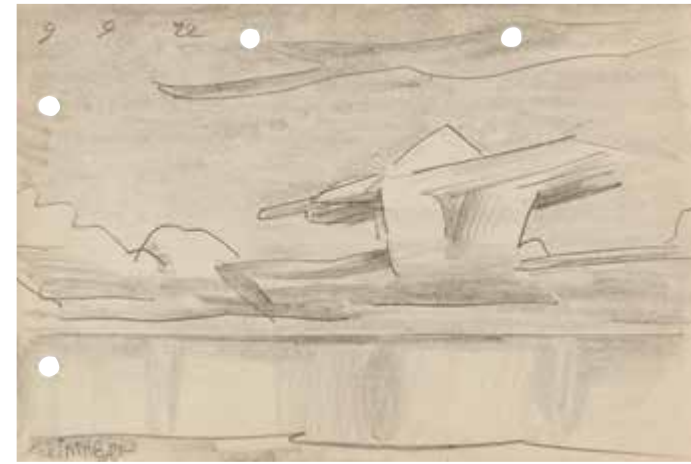
The impressive weather phenomena and cloud formations above the open sea particularly struck Lyonel Feininger. In a much-quoted letter to his wife Julia, he aptly conveys these profound impressions, which would inspire him to numerous motifs:

“I have just come up from the beach, where I [...] drew the clouds above the sea [...], a whole continent of storm clouds [...]. The water near the shore is completely still [...], and beneath the distant, mighty, bright clouds on the horizon, the blue of the sea glows in broad reflections. I feel so many images emerging in my imagination, I have such a longing to realize these visions [...].” (Lyonel Feininger, Sept. 9, 1922, in a letter to Julia Feininger)

He recorded his observations in small pencil drawings, known as “Natur-Notizen” (Nature Sketches). In a letter to Julia from September 10, 1922, he reports: ‘I’ve been drawing nothing but clouds for days.’ (Lyonel Feininger, September 10, 1922.) Years later, they still served as models for his paintings and watercolors.

As is known today, he also chose one of these drawings, “Cloud Formation” from 1922, as a model for the present painting. It measures only 14 x 21 centimeters—roughly the standard postcard size—and was executed with swift pencil strokes. In this work, Lyonel Feininger completely refrains from rendering color impressions. Drawing on his memories and his own imagination, he used this sketch as the basis for a separate painting the following year, through which he ultimately succeeded in fully realizing the artistic visions that had emerged at Timmendorfer Strand in the summer of 1922.

Until the end of his life, the Baltic Sea, with its vast beaches and dramatic weather phenomena, would remain a source of inspiration for Lyonel Feininger. His travels were not limited to the area around Tim-



Lyonel Feininger, Cloud Formation, 1922, pencil drawing on perforated sketchbook paper, from our current Day Sale A605, lot 223.

“I have just come up from the beach, where I [...] sketched the clouds above the sea [...], a whole continent of storm clouds [...]. The water near the shore is completely still [...], and beneath the distant, mighty, bright clouds on the horizon, the blue of the sea glows in broad reflections. I feel so many images emerging in my mind’s eye; I have such a longing to bring these visions to life [...].”

Lyonel Feininger, Sept. 9, 1922, in a letter to Julia Feininger.

mendorfer Strand, as photographs taken by the artist at various stages of his life demonstrate. Time and again, until his return to the United States, he would visit the coastal towns and beaches of the Baltic Sea, whether alone or with his family. Even decades later, these formative impressions of nature remained so vivid that he effortlessly translated them into his artistic context, transforming them into, at times, transcendental visual experiences.

The painter Lyonel Feininger at the beaches of the Baltic Sea, from l. to r.: 1905 on Rügen (photo: Julia Feininger), 1927 on a beach at the Baltic Sea (photo: unknown), 1932 in Deep (photo: T. Lux Feininger). © Moeller Fine Art Projects | The Lyonel Feininger Project, New York – Berlin / Estate of T. Lux Feininger



Caspar David Friedrich, Der Mönch am Meer (The Monk by the Sea), 1808-1810, oil on canvas, Alte Nationalgalerie, Berlin.



Lyonel Feininger, Vogelwolke (Bird Cloud), 1926, oil on canvas, Busch-Reisinger Museum, Cambridge. © VG Bild-Kunst, Bonn 2026

The coast, the sky, the clouds, the sea: Feininger’s metaphysical coastal landscapes

The composition of Lyonel Feininger’s coastal landscapes generally follows a traditional principle reminiscent of historical models, such as Caspar David Friedrich’s “The Monk by the Sea” (1808–10). In almost all cases, Feininger chose a small landscape format with a horizontal composition as his starting point. Beginning with a narrow strip of coastline and his characteristic, highly stylized figures, he placed the low horizon line directly above them; this, in turn, merges into an impressive expanse of sky, which typically occupies more than half of the entire pictorial space.

In contrast, only a few watercolors and paintings depict an island. Yet, even here, the island is secondary to the horizontal strata and appears as a narrow strip—distinct from the sky and sea only by a subtle difference in color—like a distant vision on the horizon, evoking a sense of longing that plays on associations such as solitude or the desire for belonging, seeking orientation and stability within a higher cosmic order. Above this, bathed in various shades of gray, rises a cloud forma-

tion equally characteristic of Feininger’s work, which would reach its pinnacle a few years later in the world-famous painting “Die Vogelwolke” (1926).

It is composed of geometrically fragmented planes, with a few bright reflections of light piercing through the sky and clouds—a characteristic feature of the artist’s prismatic style. Depending on the interpretation, the cloud formation seems like an ominous premonition or the evaporation of a recent cloudburst, with the horizon about to clear up. Even in the ambivalence of interpretations of his natural spectacles—so typical of Feininger—the great fascination his work continues to exert, despite traditional pictorial motifs, becomes apparent time and again. The art historian Werner Timm once summarized this particular expressiveness of Feininger’s coastal landscapes as the “metaphysics of space”, thereby describing Feininger’s extraordinary ability to give pictorial expression to the existential questions that extend beyond the purely visible and measurable in the spectacle of nature. [AR]

PAUL KLEE

1879 Münchenbuchsee (Switzerland) – 1940 Muralto/Locarno



Buntbewegtes an der Lage gemessen. 1928.

Quill pen and watercolor on paper, cut up and reassembled, on a second sheet of paper with marginal borders on cardboard. Signed twice, titled, and inscribed "V.1." and "II" in the lower left. Titled in the lower right. 13,5 x 27,5 cm (5,3 x 10,8 in). Cardboard: 29,3 x 48,8 cm (11,5 x 19,2 in). [AW]

Called up: June 12, 2026 ca. 5:40 pm ± 20 min.

€ 80.000 – 120.000 (R7)
\$ 93,600 – 140,400

PROVENANCE

- Lily Klee Collection, Bern (1940–1946).
- Klee Society, Bern (1946–1949).
- Buchholz Gallery/Valentin Gallery, Berlin/New York (1949–1950).
- Joella and Herbert Bayer Collection, Aspen & Montecito (likely acquired from the above)
- Jonathan Bayer Collection, Aspen & London (inherited from the above, in possession of the family since then).
- Private collection, Southern Germany (acquired from the above).

EXHIBITION

- Paul Klee Memorial Exhibition, Kunsthalle Basel, Feb. 15–Mar. 23, 1941, cat. no. 209 (illustrated in color on p. 213).
- [Aquarelle von Paul Klee], Anhaltische Gemäldegalerie, Dessau, October–November 1929, cat. no. 75.

LITERATURE

- Paul-Klee-Foundation, Kunstmuseum Bern (ed.), Paul Klee. Catalogue raisonné. 1883-1940, 9 vols., Bern 1998-2003, vol. 5, CR no. 4753 (illustrated on p. 266).

This vibrant watercolor from 1928 not only resembles a musical score at first glance, but the title also leaves no doubt that Paul Klee was inspired by music. "Buntbewegtes an der Lage gemessen" (Colorful Movement Measured by Pitch) clearly draws on the vocabulary of musical notation: "bewegt" is a common term for a lively, restless tempo. "Lage" refers to the position or register of the note within the range of an instrument or voice. "Gemessen" implies meter and rhythm, while "bunt" can be interpreted less musically and more chromatically, as a colorful variety. Thus, the watercolor can be read as a visual score in which Klee translates musical expression into a spatial and coloristic form.

The parallels between pictorial and musical composition are no coincidence in Klee's work. His father was a music teacher at the Bern State Seminar, his mother a singer, and so Klee himself learned to play the violin at an early age and performed with both the Bern Music Society and the City Orchestra.

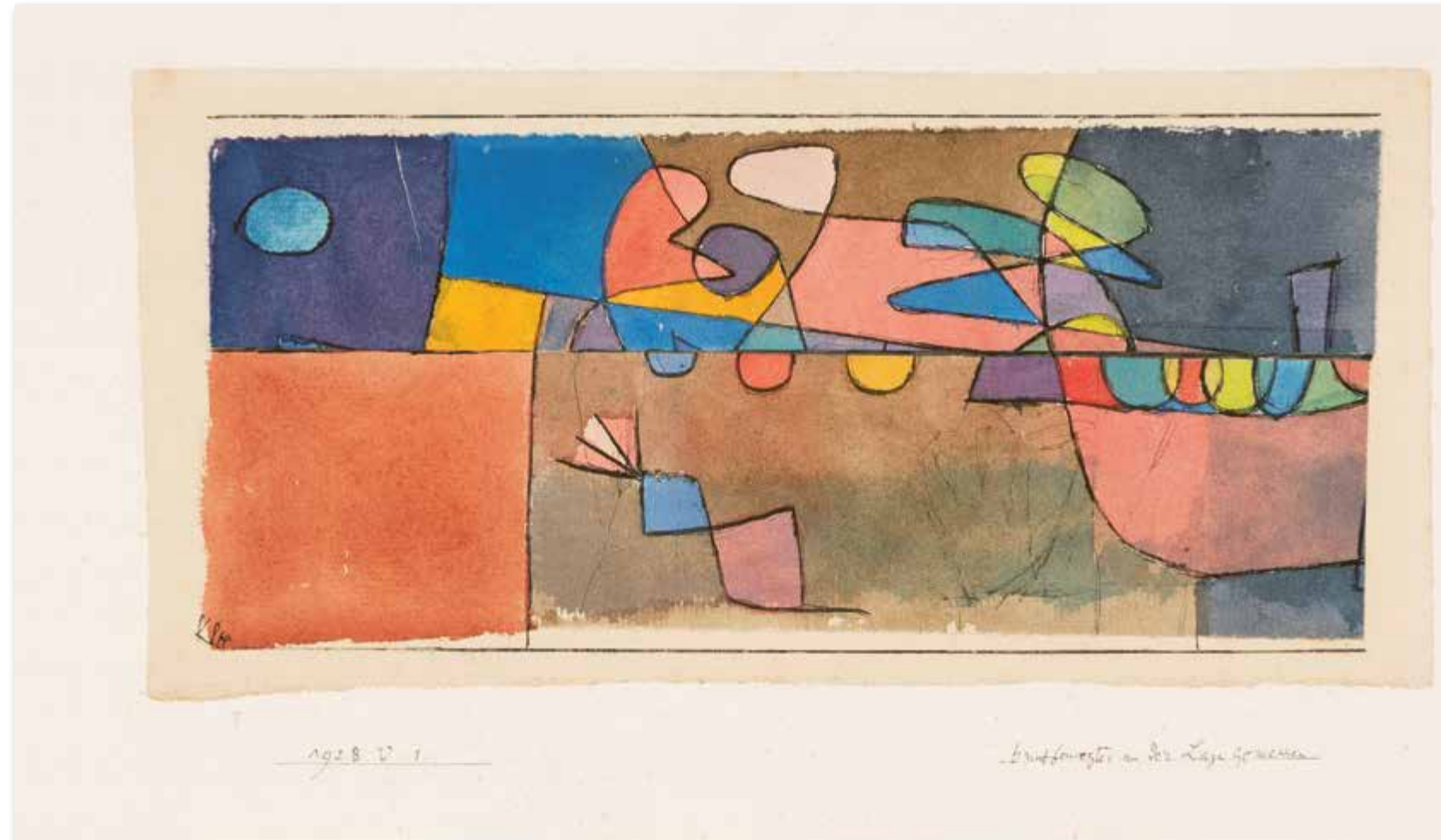
But it is not the musical dimension alone that makes this watercolor so special. In 1928, Paul Klee was at the peak of his creative genius. As a central figure among the teaching staff at the Bauhaus, to which he belonged from 1920 to 1931, he experienced a dynamic and fruitful

• **A vibrant panorama in which geometric and organic forms merge into a landscape composition**

• **Paul Klee translates a musical-rhythmic vocabulary into a luminous and watercolor**

• **At the peak of his career in 1928, he taught at the Bauhaus and went on an inspiring trip to Egypt**

• **In the family collection of Joella and Herbert Bayer for over 70 years; Herbert Bayer taught at the Bauhaus in Dessau, where he befriended Josef Albers, Walter Gropius, and Paul Klee**



phase of extraordinary intellectual and creative intensity—a space of freedom that allowed him to question the foundations of his artistic thinking while simultaneously exploring new paths.

In addition, Klee embarked on a trip to Egypt in 1928–29 that would have a lasting impact on his work. He had not undertaken any major journeys since his trip to Tunis with August Macke in 1914. The landscape, light, and architecture would leave a lasting impression on him. His palette, in particular, gained a new, intense radiance, and he increasingly turned to rich, luminous colors—a shift already evident in our watercolor. Thus, swaths of sky blue, ochre, petrol blue, rose, and violet press against one another with a sense of tension and vitality. Angular passages, ellipses, and sweeping arcs create a rhythmic expression, charmingly framed by a defining yet not overpowering graphic line.

"Buntbewegtes an der Lage gemessen" can be viewed as the result of a visual-musical composition that impressively translates pitch, tempo, and harmony into color and form. In a panorama format, Paul Klee stages an exhilarating encounter between geometric and organic forms, with its horizontal sweep evoking both a musical score and a landscape. [AW]

PABLO PICASSO

1881 Malaga – 1973 Mougins



Études de personnages. Ca. 1904/05.

Mixed media. Gouache, watercolor, pen and ink.
Signed in the lower left. On wove paper.
24,8 x 32,1 cm (9.7 x 12.6 in), size of sheet. [KA]

Accompanied by a Certificate of Authenticity issued by Paloma Ruiz-Picasso and Diana Widmaier-Ruiz-Picasso, Comité Picasso, Paris, dated September 17, 2025.

Called up: June 12, 2026 ca. 5.42 pm ± 20 min.

€ 120.000 – 150.000 (R7/D/F)
\$ 140,400 – 175,500

PROVENANCE

- Robert von Hirsch (1883–1977), Basel.
- Estate of Robert von Hirsch, Basel (until 1978, Sotheby Parke Bernet & Co.).
- British Rail Pension Fund Collection (until 1989, Sotheby's).
- Private collection (until 1995, Sotheby's).
- Private collection (acquired from the above, until 2004, Sotheby's).
- Private collection (acquired from the above).

EXHIBITION

- Impressionist and Post-Impressionist Works from a British Collection, The Picker Art Gallery, Colgate University, Hamilton, New York, March–May 1986, cat. no. 35, p. 98 (illustrated) The Archer M. Huntington Art Gallery, The University of Texas, Austin, September–November 1986; Castle Museum, Norwich, England, October–November 1987, cat. no. 17.

LITERATURE

- Sotheby Parke Bernet & Co., London, The Robert von Hirsch Collection, June 27, 1978, lot 856 (illustrated in color).
- Sotheby's, London, Impressionist and Modern Paintings, Drawings and Sculpture, From the Collection of The British Rail Pension Fund, April 4, 1989, lot 23 (illustrated in color).
- Sotheby's, London, Impressionist and Modern Paintings, Drawings and Sculpture, Part 1, June 27, 1995, lot 25 (illustrated in color).
- Sotheby's, London, Impressionist & Modern Works on Paper, June 22, 2004, lot 450 (illustrated in color).

Created between 1904 and 1905, the gouache “Études de personnages” marks a pivotal moment in Pablo Picasso’s early career and bridges the Blue Period and the emerging Rose Period. At this time, Picasso was living and working in the Montmartre district of Paris, immersed in a vibrant milieu of cabarets, circus performers, and an intense artistic exchange that left a lasting imprint on his visual language and sparked new thematic impulses. At the age of only 23, he began working on the present piece, an early testament to his burgeoning talent. The composition combines male and female figures in varying poses and degrees of detail. At first glance, the sheet appears to possess a remarkable spontaneity and lightness, conveying the impression of an immediate artistic rendering. At the same time, the balanced composition and Picasso’s deliberate signature attest to his understanding of the work as an independent and complete visual composition. This productive

- **An important work from his early years in Paris**
- **Archaic classicism as a decisive step toward Picasso’s radical reinvention of the figure**
- **The pivotal year of 1905: Created during the transition from the melancholic Blue Period to the brighter, more poetic imagery of the Rose Period**
- **Diverse, masterfully executed figure studies reveal Picasso’s artistic creative process as well as motifs that recur in central works such as “Femme à l’éventail” (1905)**
- **Significant provenance: From the renowned collection of art patron Robert von Hirsch (1883–1977)**

tension points to a key aspect of his artistic practice: drawings serve not merely as preliminary studies but as living vessels of ideas that he repeatedly revisits, transforms, and refines in dialogue with new inspirations. The figures appear as a reservoir of visual ideas and can be linked to figures in contemporary compositions. Thus, the gently reclining female figures echo the famous painting “Femme à l’éventail” (1905), The National Gallery of Art, Washington, D.C., while the upright male figure anticipates a form that recurs in “Le Harem” (1906). “Études de personnages” provides a fascinating glimpse into the creative process and illustrates the evolution of his motifs across various techniques and time periods. Stylistically, the work combines the lingering echoes of the melancholic Blue Period with the emerging lightness of the Rose Period. The somber introversion gives way to a growing interest in figures from the world of performance, such as harlequins, acrobats, and saltimbanques. Their presence, still in its early stages here, heralds more dynamic and poetic pictorial themes. At the same time, the figures reveal an increasing classicism under the influence of Pierre Puvis de Chavannes. Simplified, mask-like faces and calm, sculptural bodies evoke ancient ideals, filtered through a modern sensibility. Thus, “Études de personnages” proves to be a significant work that shows an artist in a state of experimentation, observation, and refinement, standing on the threshold of one of the 20th century’s most influential stylistic developments. [KA]



PAULA MODERSOHN-BECKER

1876 Dresden-Friedrichstadt – 1907 Worpswede



Kopf eines sitzenden Mädchens, nach links.
Around 1898.

Oil on canvas, laid on cardboard.
42 x 36,3 cm (16,5 x 14,2 in).

Accompanied by a certificate of authenticity issued and dated February 14, 1961, by Dr. Günter Busch, director of the Kunsthalle Bremen at the time on the reverse. [CH]

🕒 *Called up: June 12, 2026 ca. 5:44 pm ± 20 min.*

€ 100.000 – 150.000 (R7/D)
\$ 117,000 – 175,500

PROVENANCE

- Collection of Mathilde “Tille” Modersohn (1907–1998, the artist’s daughter).
- Galerie Alex Vömel, Düsseldorf (1957).
- Private collection, Germany.
- Private collection, Baden-Württemberg (acquired from the above)
- In the family’s possession ever since.

EXHIBITION

- Paula Modersohn-Becker, Galerie Alex Vömel, Düsseldorf, April 5–May 10, 1961.
- Paula Modersohn-Becker, Frankfurter Kunstverein, Frankfurt am Main, Steinernes Haus, Frankfurt am Main, January 24–February 24, 1963, cat. no. 1 (illustrated).

LITERATURE

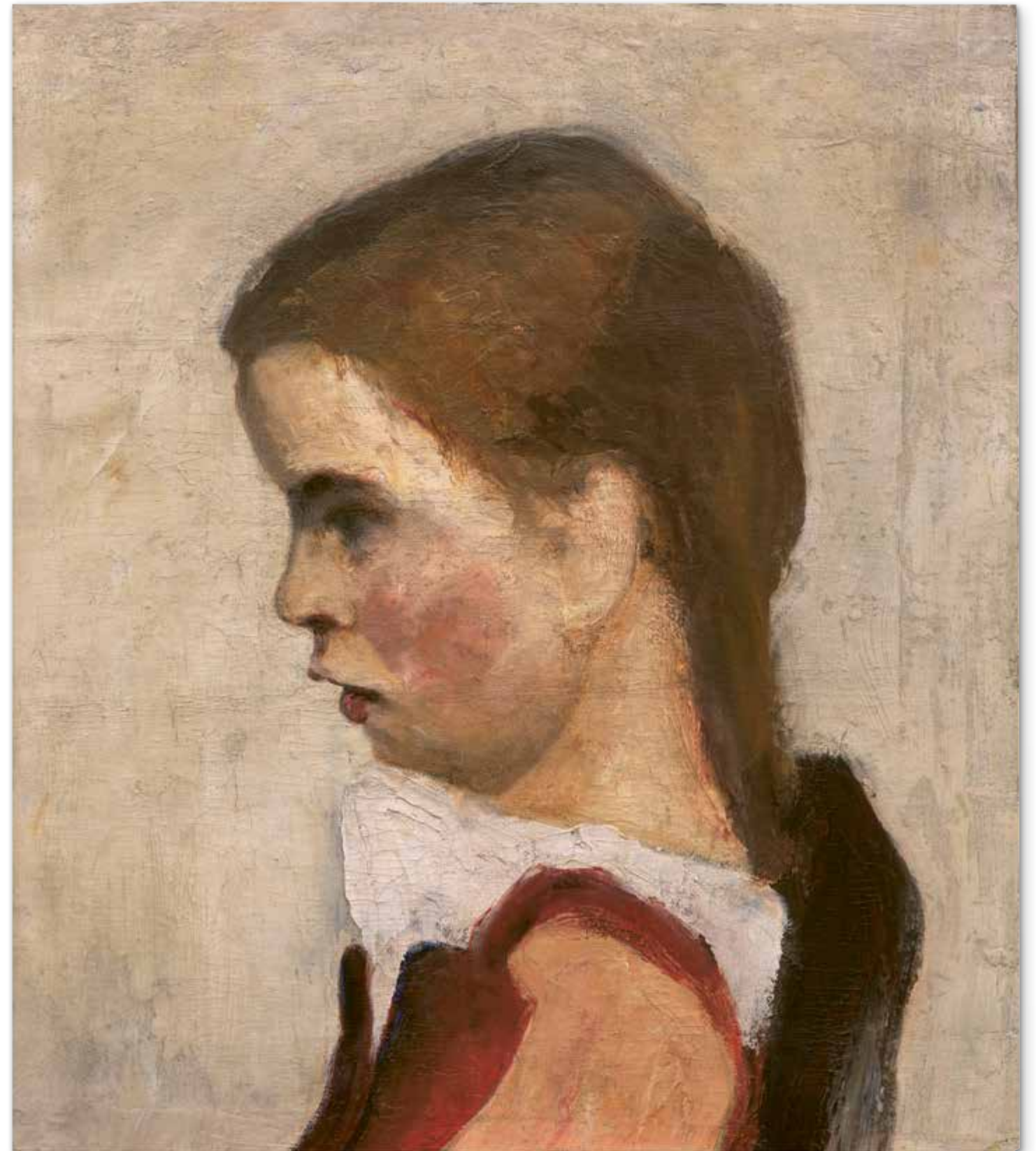
- Günter Busch, Milena Schicketanz, Wolfgang Werner, Paula Modersohn-Becker 1876-1907. Catalogue raisonné of paintings, vol. II, Munich 1998, CR no.22 (illustrated in b/w on p. 33).

Paula Modersohn-Becker discovered her artistic talent at an early age and followed her inner calling to become a painter. In the spring of 1896, she took a course at the drawing and painting school of the Association of Female Artists and Art Lovers of Berlin, which led to a year and a half of formal training. In 1897, she noted in her journal, like in a conversation with herself: “You are alive, lucky you, living intensely—that is to say: you paint. Yes, if it weren’t for painting?!” (Exhibition catalog Paula Modersohn-Becker in Bremen. Die Gemälde aus den drei Sammlungen, Bremen 1996, p. 30) During a summer stay the following year, she learned about an artists’ colony in Worpswede, near Bremen, founded in 1889. Shortly thereafter—in the year this work was created—she decided to move to the small village in the middle of the Teufelsmoor together with the sculptor Clara Westhoff. The Worpswede painter Fritz Mackensen regularly provided the artists with inspiration and feedback, leaving them free to find their own models for their works. Most residents worked in the fields during the day or were engaged in peat extraction in the bog, yet the artists frequently managed to persuade young girls and elderly residents of the poorhouse to sit for them in exchange for payment.

- **Pioneering: along with her self-portraits, Modersohn-Becker’s children’s portraits are considered the most important group of works in her oeuvre**
- **Today, they count among her most sought-after works on the international auction market**
- **Honest and immediate: the artist depicts the girl with a tender and compassionate gaze**
- **From the artist’s estate, and subsequently in family possession for a long time**
- **150th birthday: In 2026, the artist is honored in several high-profile exhibitions, including “Becoming Paula” at the Museen Böttcherstraße in Bremen and “Paula Modersohn-Becker und Edvard Munch” at the Albertinum in Dresden**

Paula Becker painted, among others, the little Meta Fijol, “with her small, pious St. Cecilia face”, whom she described as a “small, energetic little person” (quoted from: Paula Modersohn-Becker. Catalogue raisonné of hand drawings, vol. I Single sheets, Munich 2023. p. 199). Paula Becker also portrayed the youthful temperament of the girl shown here with honesty and immediacy, casting a tender and understanding gaze. Perhaps somewhat bored by sitting still for so long and also a little insecure, she hides her chin behind the collar of her blouse.

The young Paula Becker soon became emancipated from the other artists in Worpswede, including Fritz Mackensen, Otto Modersohn, Hans am Ende, and Fritz Overbeck. The male artists painted idealized depictions of the locals and their surroundings, always maintaining a certain distance. Paula Becker, on the other hand, observed her subjects with an open mind, directly and without fear or prejudice. She mingled with them, talked to them, and thus bridged the gap with the people she painted—a quality that became impressively evident in her sensitive drawings and paintings from those early years. [CH]



FRITZ KOENIG

1924 Würzburg – 2017 Ganslberg



Großes Bodenkreuz I. 1980.

Iron, mounted.
88,8 x 178,5 x 151 cm (34.9 x 70.2 x 59.4 in). [KA]

🕒 Called up: June 12, 2026 ca. 5:46 pm ± 20 min.

€ 100.000 – 150.000 (R7/D/F)
\$ 117,000 – 175,500

PROVENANCE

- Fritz and Maria Koenig Foundation, Landshut.
- Private collection (2010, directly from the artist).

EXHIBITION

- Fritz Koenig 1924–2017. Die Retrospektive, Galleria degli Uffizi, Galleria delle Statue e delle Pitture, Boboli Gardens, Florence, June 21–October 7, 2018.

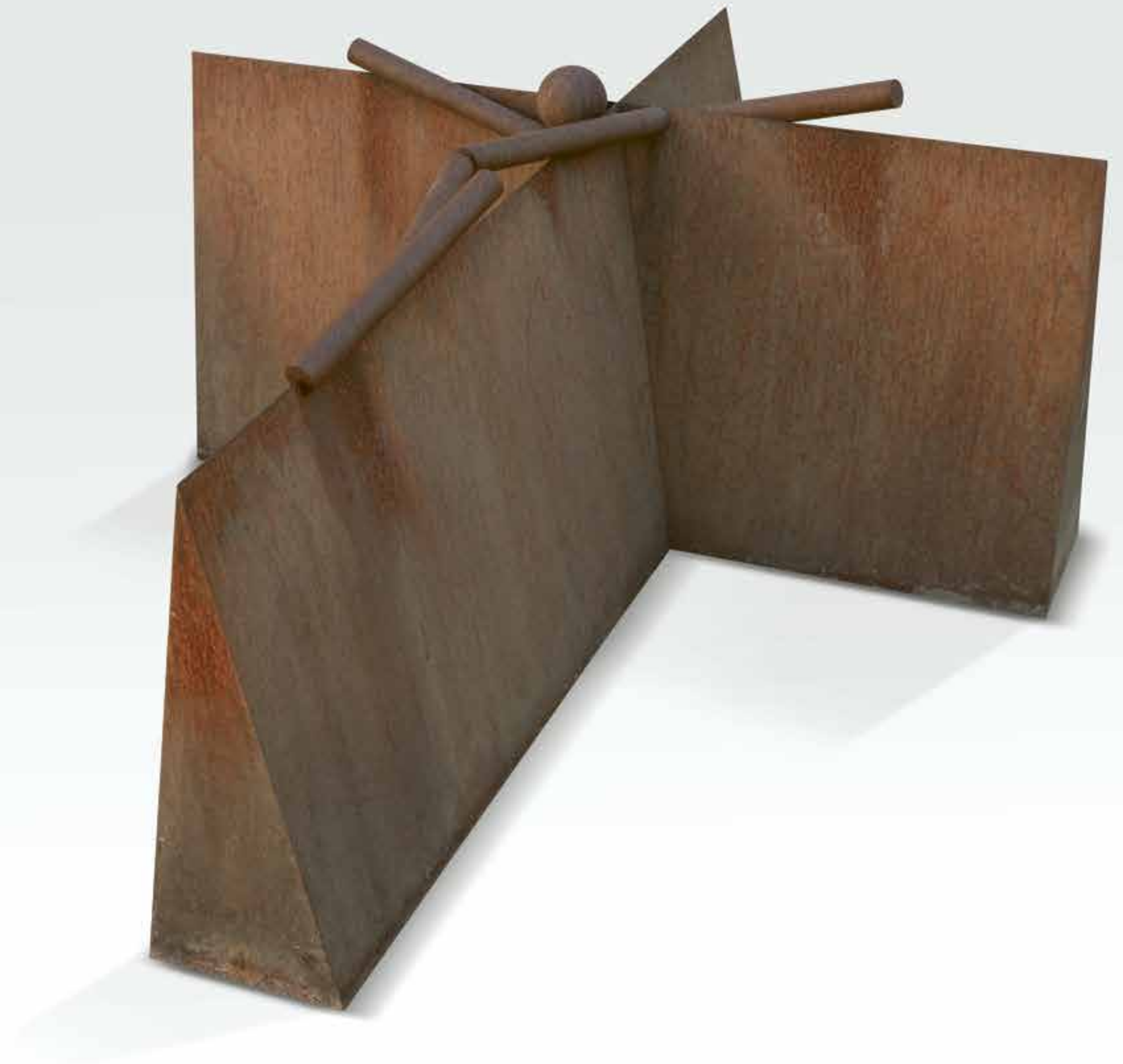
LITERATURE

- Dietrich Clarenbach, Fritz Koenig. Skulpturen. Werkverzeichnis, Munich 2003, CR no. 710 (illustrated in black and white on p. 187).

- **Unique artwork**
- **Monumental effect achieved through a radical reduction of the form**
- **Since the 1980s, Koenig's work has placed particular emphasis on themes such as death and transience**
- **Exhibited in the artist's comprehensive retrospective in Florence in 2018**
- **Extremely rare: offered on the international auction market for the first time**
- **Sculptures by Fritz Koenig are in many important collections, including the Museum of Modern Art, New York, the Peggy Guggenheim Collection, Venice, and the Pinakothek der Moderne, Munich**

The sculptor Fritz Koenig is one of the most notable German post-war sculptors and also occupies a prominent position in international sculpture. Born in Würzburg in 1924, he cultivated a sculptural style rooted in the classical canon yet characterized by radical formal reduction and a distinct sense of monumentality. Organic figuration is transformed into elementary geometric structures such as spheres, columns, and crosses, which unfold a quiet, yet compelling presence. This fusion of tradition and abstraction became central to his oeuvre. They underpinned his international recognition, not least through his collaboration with the New York-based Staempfli Gallery, the first to present his work to an American audience in the early 1960s. Following his first US solo exhibition in 1961, the gallery organized regular solo exhibitions through 1973, reflecting the enduring success of his work. An extraordinary formal discipline characterizes Koenig's sculptures. Through reduction and precision, he achieves a condensation of expression that allows even historical and religious themes to be perceived with unprecedented immediacy. Motifs from an iconographic tradition are neither illustrated nor narrated; rather, they are reimagined as independent sculptural compositions.

“Großes Bodenkreuz I” (1980) was created during a mature phase of his career, when questions of transience, memory, and permanence took center stage. The work illustrates Koenig's ability to distill complex layers of meaning into a reduced formal language. The expansive, horizontally oriented cross unfolds as a sculptural counterpart and, at the same time, as a place of contemplation. In its form, it remains not merely a symbol but also acquires a physical presence reminiscent of a reclining, stretched-out human figure, thus subtly evoking the Christological dimension of the motif without defining it. The significance of Koenig's oeuvre was reconfirmed in the major posthumous retrospective at the Uffizi Gallery and the adjacent Boboli Gardens in Florence in the summer of 2018. Conceived to span both exhibition venues, his work enters into a dialogue with one of Europe's most historically rich artistic contexts. Sculptures were displayed in eleven rooms of the Uffizi, along with twenty-five large-scale works in the open spaces of the Boboli Gardens. “Großes Bodenkreuz I” was part of this presentation and, in this context, emphasized its significance within the artist's oeuvre. [KA]



WASSILY KANDINSKY

1866 Moskau – 1944 Neuilly-sur-Seine



Villa Seeburg am Staffelsee. 1911.

Oil on cardboard.

Signed and dated in the lower right. Titled, dated, and inscribed "Goldschmidt Frankfurt/ M" by a hand other than that of the artist on the reverse. 33 x 45 cm (12.9 x 17.7 in).

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

Called up: June 12, 2026 – ca. 5.48 pm ± 20 min.

€ 2.000.000 – 3.000.000 (R7/D)

\$ 2,340,000 – 3,510,000

PROVENANCE

- Nell and Herwarth Walden Collection, Berlin (purchased directly from the artist, before January 1914—at least 1919)
- Dr. Oskar Kirchner (1877–1956) Collection, Gelsenkirchen (in the family's possession ever since).

• **Rediscovery of a work previously known only from a sketch by the artist**

• **The pivotal year 1911: a central work from Kandinsky's transition to abstraction and a milestone of Modernism**

• **Early, significant provenance: in the Walden Collection, Berlin, since 1913**

• **Later part of the Dr. Oskar Kirchner Collection—one of the most valuable collections of modern art of that era**

• **The work has not been on public display for 100 years**

“Our two paintings are titled: Seeburg on Staffelsee and Dünaburg (1911). [...] The Villa Seeburg is the painting you documented. [...] Seeburg: A tower reflected in the water.”

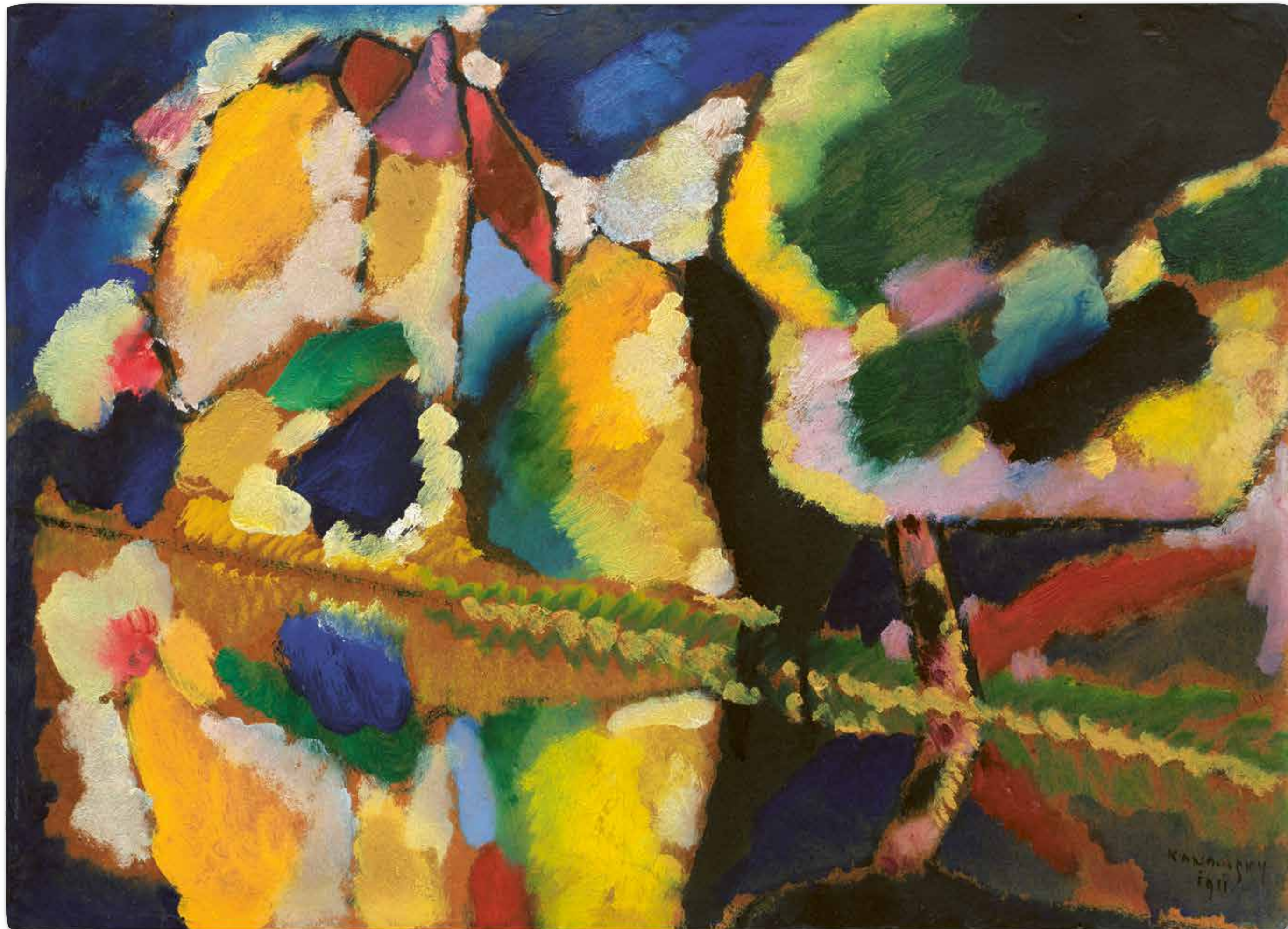
Herwarth Walden, letter to Gabriele Münter, January 5, 1914.



Postcard „Murnau. Staffelseepartie mit Landungsplatz“ („Murnau. A trip on the Staffelsee with a landing stage“), ca. 1900. (On the right: the Villa Seeburg)

Murnau as a source of creative strength

Gabriele Münter and Wassily Kandinsky lived and worked in Munich-Schwabing, as well as in the Upper Bavarian town of Murnau, where they had purchased the so-called “Russisches Haus” on Kottmüllerallee in 1909. The house became the center of their creative endeavors and an archive documenting their years together from 1909 to 1914. These years saw the creation of works that marked the transition from figurative to abstract expression—a process that is particularly evident in “Villa Seeburg am Staffelsee.” In 1910, Kandinsky wrote his famous treatise “On the Spiritual in Art.” As early as the summer of 1911, preparations for a new artists’ group were already underway in Murnau, a group for which Kandinsky’s name remains synonymous to this day: The ‘Blaue Reiter’.





EXHIBITION

- Der Blaue Reiter, Kunstsalon Marcel Goldschmidt und Cie., Frankfurt am Main, Aug. 28–mid-Sept. 1912 (possibly, no separate catalog, with a shipping note “Goldschmidt Frankfurt / M.” on the reverse side of the work).
- Walden Collection, Galerie “Der Sturm”, Berlin, at least 1915–1919 (accompanied by catalogs).
- Sturm Gesamtschau, Kunstsalon Marcel Goldschmidt und Cie., Frankfurt am Main, Sept./Oct. 1917 (possibly, without a separate catalog, with a shipping note “Goldschmidt Frankfurt / M.” on the reverse of the work).

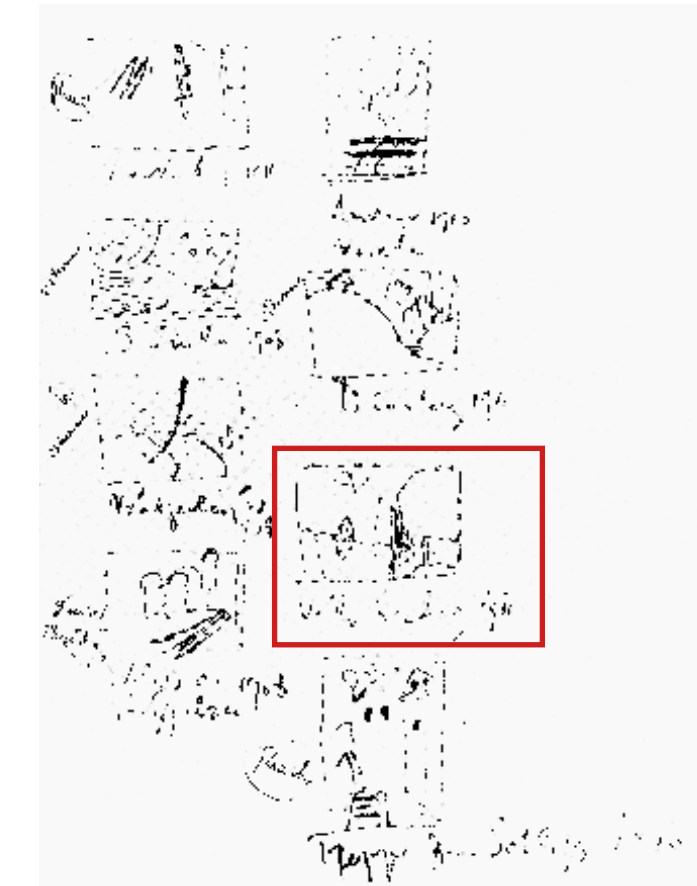
LITERATURE

- Wassily Kandinsky, “Memorandum,” late 1911, from: Hans Konrad Roethel, Jean K. Benjamin, Kandinsky: Catalogue Raisonné of Oil Paintings, vol. 1: 1900–1915, Munich 1982, p. 19, fig. 10.
- Hedwig Kirchner, List of the Distribution of the Oskar Kirchner Collection, before 1961, private estate.
- Herwarth Walden to Gabriele Münter, January 5, 1914 (letter), Lenbachhaus, Munich.
- Herwarth Walden (ed.), Walden Collection. Gemälde, Zeichnungen, Plastiken, Galerie der Sturm. Third Inventory, November 1915, p. 6.
- Herwarth Walden (ed.), Walden Collection. Gemälde, Zeichnungen, Plastiken, Galerie der Sturm. Fourth Inventory, May 1916, no. 102.
- Herwarth Walden (ed.), Walden Collection. Gemälde, Zeichnungen, Plastiken, Galerie der Sturm. Fifth Catalog, April 1917, no. 113.
- Herwarth Walden (ed.), Walden Collection. Gemälde, Zeichnungen, Plastiken, Galerie der Sturm. Sixth Catalog, May 1917, no. 136.
- Herwarth Walden (ed.), Walden Collection. Gemälde, Zeichnungen, Plastiken, Galerie der Sturm. Seventh Catalog, March 1919, no. 171.
- Herwarth Walden (ed.), Walden Collection. Gemälde, Zeichnungen, Plastiken, Galerie der Sturm. Eighth Catalog, October 1919, no. 171.
- Hans Konrad Roethel, Jean K. Benjamin, Kandinsky. Catalogue Raisonné of Oil Paintings, Vol. 1: 1900–1915, Munich 1982, p. 19, fig. 10.
- Karla Bilang, Kandinsky, Münter, Walden. Briefe und Schriften 1912–1914, Bern [et al.] 2012, pp. 150ff., 221.

“Villa Seeburg am Staffelsee” –

A rediscovery from Kandinsky’s “Memorandum” of 1911

The catalogue raisonné of Kandinsky’s oil paintings mentions a “Memorandum”, which contains eight small sketches that Kandinsky “most likely produced in late 1911, when he was preparing for the ‘Der Blaue Reiter’ exhibitions at ‘Moderne Galerie Thannhauser’ in Munich and at Galerie ‘Der Sturm’ in Berlin” (quoted from: H. Roethel/J. Benjamin, Kandinsky, 1982, p. 19). All eight small-format works sketched by Kandinsky on this Memorandum, dating from 1908 to 1911, were entitled and dated by him; six of them also include notes referring to the exhibitions at Thannhauser and Sturm. “Villa Seeburg 1911” is also sketched here and named as such by Kandinsky.



Wassily Kandinsky, Memorandum with sketches, Late 1911, in: Hans Konrad Roethel, Jean K. Benjamin, Kandinsky: Catalogue Raisonné of Oil Paintings, Vol. 1, Munich 1982, p. 19, ill. 10.



Wassily Kandinsky, Herbst II (Autumn II), 1912, oil on canvas, Phillips Collection, Washington.

| Erstes Paar der Gegensätze: I und II | | (innerlichen Charakters als seelische Wirkung) | |
|---|--------------|--|------------------------|
| I | Warm Gelb | Kalt Blau | = I Gegensatz |
| 2 Bewegungen: | | | |
| 1. horizontale | | | |
| Zum Beschauer (körperlich) | ← Gelb | → Blau | v. Beschauer (geistig) |
| 2. ex- und konzentrische | | | |
| II | Hell Weiß | Dunkel Schwarz | = II Gegensatz |
| 2 Bewegungen: | | | |
| 1. Die Bewegung des Widerstandes | | | |
| Ewiger Widerstand und trotzdem Möglichkeit (Geburt) | | absolute Widerstandstrotzdem Möglichkeit und keine Möglichkeit (Tod) | |
| 2. ex- und konzentrische, wie bei Gelb und Blau, aber in erstarrter Form. | | | |

Wassily Kandinsky, Über das Geistige in der Kunst (Concerning the Spiritual in Art), Munich 1912, Table I.

Except for “Villa Seeburg 1911”, all the paintings listed in the Memorandum are included in the subsequent catalogue raisonné. It is likely that “Villa Seeburg 1911” was inadvertently omitted. Listed under CR no. 438, the work “Herbst II” (1912)—today part of the Phillips Collection in Washington—is a later and larger version of our painting, with a reference to the Memorandum noted as an intermediate step. However, “Herbst II” cannot be the work noted on the Memorandum, as “Herbst II” was not created until 1912. This means that the Memorandum must therefore refer to our painting from 1911.

Color theory and abstraction: Kandinsky’s theoretical foundations

Kandinsky sought to transform art by establishing a theoretical foundation for a new art theory. In 1910, he wrote his famous treatise “On the Spiritual in Art,” which was made publicly available at the first “Der Blaue Reiter” exhibition in 1911. In its preface, he asserts that it “is the result of observations and emotional experiences that have gradually accumulated over the past five to six years” (quoted from: W. Kandinsky, On the Spiritual in Art, Munich 1912 (2nd ed.), preface to the 1st ed.). In “Villa Seeburg am Staffelsee” (1911), Kandinsky’s revolutionary approach to color is demonstrated, as he outlined it in his 1912 treatise “On the Spiritual in Art.” Blue and yellow are juxtaposed in large areas—a contrast that Kandinsky interprets in this art-theoretical text as an expression of cold and warmth. He describes this effect as “horizontal movement,” in which the warm (yellow) approaches the viewer while the cold (blue) recedes (Kandinsky 1912, p. 72ff.).

Furthermore, he highlights the ex- and concentric color effects of yellow and blue. Following Kandinsky, this color motion is intensified through the use of white and black. In “Villa Seeburg am Staffelsee”, Kandinsky adds white dabs to the yellow to brighten it. The reflection below the jagged shoreline possesses a quality entirely of its own, reinforcing the abstract effect. This is where yellow and blue meet, forming green.

Kandinsky's path to abstraction

From the "Russenhaus", Kandinsky and Münter had a view across the 'Murnau Moor' and beyond to the first peaks of the Alps. The Staffelsee is just a stone's throw away on the other side. It is not only Gabriele Münter's famous views of the Staffelsee that bear witness to her frequent walks along its shores. Our "Villa Seeburg am Staffelsee" is also located here.

In many ways, this work points to the most important years in the development of Wassily Kandinsky's abstraction. During the pivotal years from 1909 to 1911, Kandinsky made his breakthrough to an entirely new, completely abstract style that would lay the foundation for his future career and establish him as one of the most influential artists of the 20th century. The creation of the present painting, from 1911, falls within a crucial phase of Kandinsky's transition from figurative painting to abstraction.

Even before 1907, his landscapes were marked by Impressionist influences and his unerring sense of colors in nature. They bear witness to his travels with Gabriele Münter. Alongside these masterpieces, there are works depicting fairy-tale-like scenes from his Russian homeland. Kandinsky's response to the Parisian influences is evident in a significantly lighter palette and the deliberate use of color to express form, without formal descriptive considerations. The artistic continuation of this development is evident in the landscape "Bei Oberau," offered in this auction as lot 67.

“What artistic insight this rare painter possesses! The great consistency of his colors balances his (arbitrary) graphic freedom — is this not, at the same time, the definition of painting?”

Franz Marc, 1912

“Villa Seeburg am Staffelsee” marks a pivotal moment in Kandinsky's oeuvre: the transition from figurative depiction to autonomous color compositions. While accurate perspective and spatial depth take a back seat, the colors come to life. The figurative elements dissolve into vibrant color fields. Kandinsky uses the juxtaposition of colors, as he elaborates in his essay “On the Spiritual in Art” (1910/11). The gently curved shoreline and the reflection in the water create a rhythmic structure that carries the composition. In the reflection, the colors interact freely, without framing lines—a characteristic that Kandinsky brings to perfection in later works such as “Composition VII” (1913). “Villa Seeburg am Staffelsee” thus stands at the threshold of abstraction and documents Kandinsky's search for a new, spiritually inspired visual language.



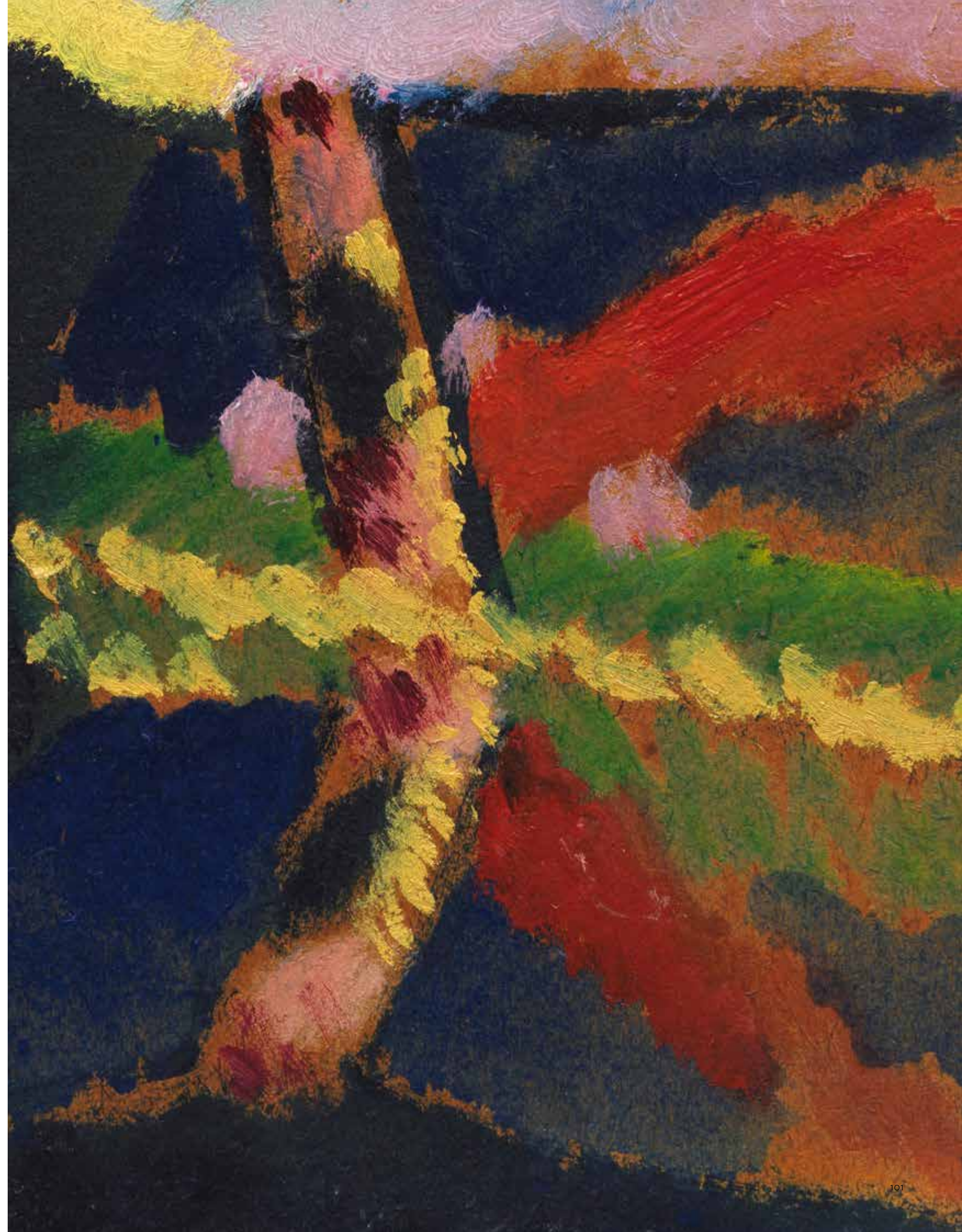
Wassily Kandinsky, Tunis Küstenlandschaft I (Tunis Coastal Landscape I), 1905, oil on cardboard, Centre Pompidou, Paris.



Wassily Kandinsky, Sonntag (Altrussisch) (Sunday (Old Russian)), 1904, oil on canvas, Museum Boymans-van Beuningen, Rotterdam.



Wassily Kandinsky, Bei Oberau (Near Oberau), 1908/09, oil on cardboard, see lot 44.

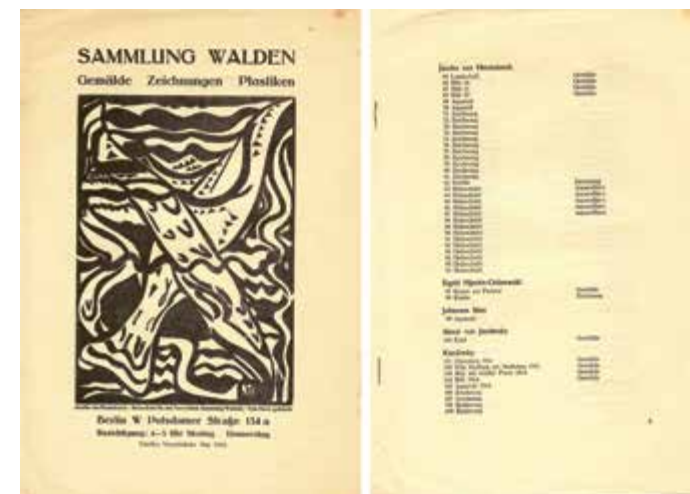




Herwarth and Nell Walden in their Berlin flat, 1916, photo: unknown.

**“Villa Seeburg am Staffelsee”
in the context of contemporary exhibitions**

The exhibition “Der Blaue Reiter” (1911–12) was a milestone for the Expressionist avant-garde. The show was also hosted at Galerie Goldschmidt in Frankfurt. The back of “Villa Seeburg” shows a hastily scrawled note: “Goldschmidt Frankfurt / M”—presumably a shipping note. Kandinsky’s correspondence from December 20, 1911, with Georg Swarzenski, director of the Städel Museum in Frankfurt, confirms his role in bringing the exhibition to Frankfurt (Berlin State Library, NL 270, No. 89): “. We would like to show the extremely successful ‘Blauer Reiter’ exhibition in a few more cities, including Frankfurt. May I refer to you when inquiring about Goldschmidt?” The arrangement was successful: the “Blauer Reiter” exhibition was on view in Frankfurt from August 28 to mid-September 1912, and may have included the present painting, “Villa Seeburg.”



| | | |
|--------------------------------------|---------|--|
| Kandinsky | | |
| 101 Dünaberg 1911 | Gemälde | |
| 102 Villa Seeburg am Staffelsee 1911 | Gemälde | |
| 103 Bild mit weißer Form 1913 | Gemälde | |
| 104 Bild 1914 | Gemälde | |
| 105 Aquarell 1913 | | |
| 106 Zeichnung | | |
| 107 Zeichnung | | |
| 108 Radierung | | |
| 109 Radierung | | |

The Walden Collection. Paintings, Drawings, Sculptures, Fourth Catalogue, May 1916. (Detail).

Provenance: From Nell Walden to Dr. Oskar Kirchner

After its creation, the work entered Nell Walden’s collection in late 1913. She was one of the most significant patrons of modern art and the wife of Herwarth Walden, founder of the Galerie “Der Sturm”, one of the most important venues for expressionist art. In a letter dated January 5, 1914, Walden wrote to Gabriele Münter: “Our two paintings are titled: ‘Seeburg am Staffelsee’ and ‘Dünaburg’ (1911). [...] Villa Seeburg is the painting you documented”; and the description of the painting follows as a postscript: “Seeburg: A tower reflected in the water” (transl. quote from: Bilanz, 2012, pp. 150f.).

Nell Walden amassed an extensive collection, which she used to support her husband’s gallery during troubled times; “Villa Seeburg am Staffelsee” is also documented in the catalogs of the “Walden Collection” from 1915 to 1919. A “Sturm” label on the reverse confirms this affiliation.

It is possible that Nell Walden loaned the painting “Villa Seeburg” to “Sturm” exhibitions again, as the inscription on the reverse, “Goldschmidt Frankfurt / M.,” could also refer to this. Thus, the painting could just as easily have been at Goldschmidt in Frankfurt for the 1917 “Sturm” retrospective as it was for the “Blauer Reiter” exhibition. Here, too, however, the exact collection of works on display can no longer be reconstructed.

In 1932, Nell Walden, who had been divorced from Herwarth Walden since 1924, had the majority of her valuable collection brought to Switzerland. However, the work in question appears to have left the collection at an earlier point.

Later, the work entered the collection of Dr. Oskar Kirchner, a physician and patron from Gelsenkirchen, whose collection was among the most significant private collections of modern art. Advised by the Rhenish Expressionist Heinz May, it included works by Klee, Macke, Nolde, and Heckel, as well as by Kandinsky.

A work of great significance

“Villa Seeburg am Staffelsee” is a recent discovery, dating from a period of transition to pure abstraction. As the only work from the 1911 “Memorandum” not listed in the artist’s catalogue raisonné, it is a previously undiscovered testament to his experimental phase. Its provenance from the collections of Nell Walden and Dr. Oskar Kirchner shows that even at the time of its creation, the artistic innovations that make it a central document of the Expressionist avant-garde today were already recognized. The painting represents Kandinsky’s theoretical and practical exploration of color and form—and thus the beginning of a new era in 20th-century art.



Detail of the reverse side of the work. Ketterer Kunst GmbH & Co KG.

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin



Julimond. 1956.

Oil on canvas.

Signed in the lower right corner. Signed, titled, and inscribed with the work number "5615" and "gewachst" (waxed) on the reverse of the stretcher. 76.5 x 101.5 cm (30.1 x 39.9 in). [CH]

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

🕒 *Called up: June 12, 2026 ca. 5:50 pm ± 20 min.*

€ 100.000 – 150.000 (R7/D/F)
\$ 117,000 – 175,500

PROVENANCE

- Private collection, North Rhine-Westphalia.
- Private collection, Southern Germany (inherited from the above).

- **Rediscovery:** The location, composition, and color scheme were previously unknown to research
- **The essence of Expressionism:** vibrant colors, bold contrasts, and simplified forms, Schmidt-Rottluff created a dynamic composition imbued with a mystical and enigmatic expressiveness
- **Source of inspiration:** Beginning in the 1940s, the artist spent the summer months at the Lübeck Bay on the Baltic Sea
- **With this scene of trees silhouetted against the sun,** Schmidt-Rottluff draws on a motif from the peak of his career, blending his expressive landscape painting with his graphic art



In the immediate postwar years, Karl Schmidt-Rottluff was faced with major difficulties. In the fall of 1943, his studio and apartment in Berlin were destroyed in an air raid. In a letter to the artist Curt Stoermer from 1945, he noted: "It was a tremendous disaster, and cleaning up the mess took every scrap of energy I had left. We were among the survivors, but little else remained. (Quoted from: Gunther Thiem (ed.), Schmidt-Rottluff. Retrospektive, Munich 1989, p. 100). Together with his wife Emy, the artist spent several years in his hometown of Rottluff. It was not until the fall of 1946 that he returned to Berlin, where he took up a professorship at the newly founded Academy of Fine Arts. After the one-year blockade of West Berlin by the Soviet Union—a situation he depicted in some of his works—he returned to his former pace of life in the 1950s. Schmidt-Rottluff began spending the summer months on the Baltic Sea again, with a preference for the Bay of Lübeck, marking the beginning of his impressive series of late landscape paintings. Like "Julimond," they demonstrate "the possibilities of the absolute fusion of line and form into virtually abstract organic structures. [...] This is not merely about the depiction of landscape, but about the organization of the composition from lines, forms, and color spaces." (Christiane Remm, in: Exhibition catalog Karl Schmidt-Rottluff. Die Berliner Jahre 1946–1976, Brücke Museum, Berlin 2005/2006, p. 27)

Building on the themes of his expressionist work from the years before the war and his time with the "Brücke" group, Schmidt-Rottluff lets his palette come to life.

"The world must be seen anew, reinterpreted over and over again, with everyone contributing their share – so there is no reason to give up," the artist explained in 1951 (quoted from: *ibid.*, p. 32). In their purity, intensity, and radiance, these late, bold worlds of color take center stage and define the painting's overall visual impact. Trees and bushes appear as black silhouettes against the light, forming a dark counterpoint to the bold coloration of the rest of the composition. In addition to the color, it is the flat painting style and the curved forms that evoke an extraordinary modernity through their clarity, a higher degree of abstraction, and the combination of individual, striking shapes with large, open areas.

With a predominantly cool, powerful color palette and dynamic warm-cold and light-dark contrasts, strong contours, and the juxtaposition of soft, curved, and angular, pointed forms, Schmidt-Rottluff created a landscape imbued with a mystical, enigmatic expressiveness, through which the great Expressionist was able to assert his position within German post-war art. [CH]

ALEXEJ VON JAWLENSKY

1864 Torschok – 1941 Wiesbaden



Portrait. Around 1916.

Oil on linen-structured paper.

Signed in the lower left. Dated by Lisa Kümmel on the reverse and inscribed "No. 8" by a hand other than that of the artist. 51,7 x 33,9 cm (20.3 x 13.3 in). Up until July 20, 2026, the Norton Simon Museum in Pasadena hosts the Jawlensky exhibition "Dear Little Friend: Impressions of Galka Scheyer", which puts focus on Jawlensky's "heads" from after 1915. [CH]

🕒 *Called up: June 12, 2026 ca. 5:52 pm ± 20 min.*

€ 400.000 – 600.000 (R7/D)
\$ 468.000 – 702.000

PROVENANCE

- Lisa Kümmel Collection, Wiesbaden (acquired directly from the artist).
- Karl-Heinz Kümmel Collection, Wiesbaden (inherited from the above in 1944).
- Private collection, Switzerland/Northern Germany (acquired between 1994 and 1996).
- Galerie Thomas, Munich (acquired in 2015).
- Private collection, Southern Germany (acquired from the above).

EXHIBITION

- Alexej von Jawlensky, Galerie Thomas, Munich 2015/2016 (illustrated on pp. 35 and 109).
- Meisterwerke VIII, catalog 139, Galerie Thomas, Munich 2020/2021 (illustrated on pp. 17 and 19).
- Figures 2021, catalog 141, Galerie Thomas, Munich 2021 (illustrated on pp. 19 and 21).

LITERATURE

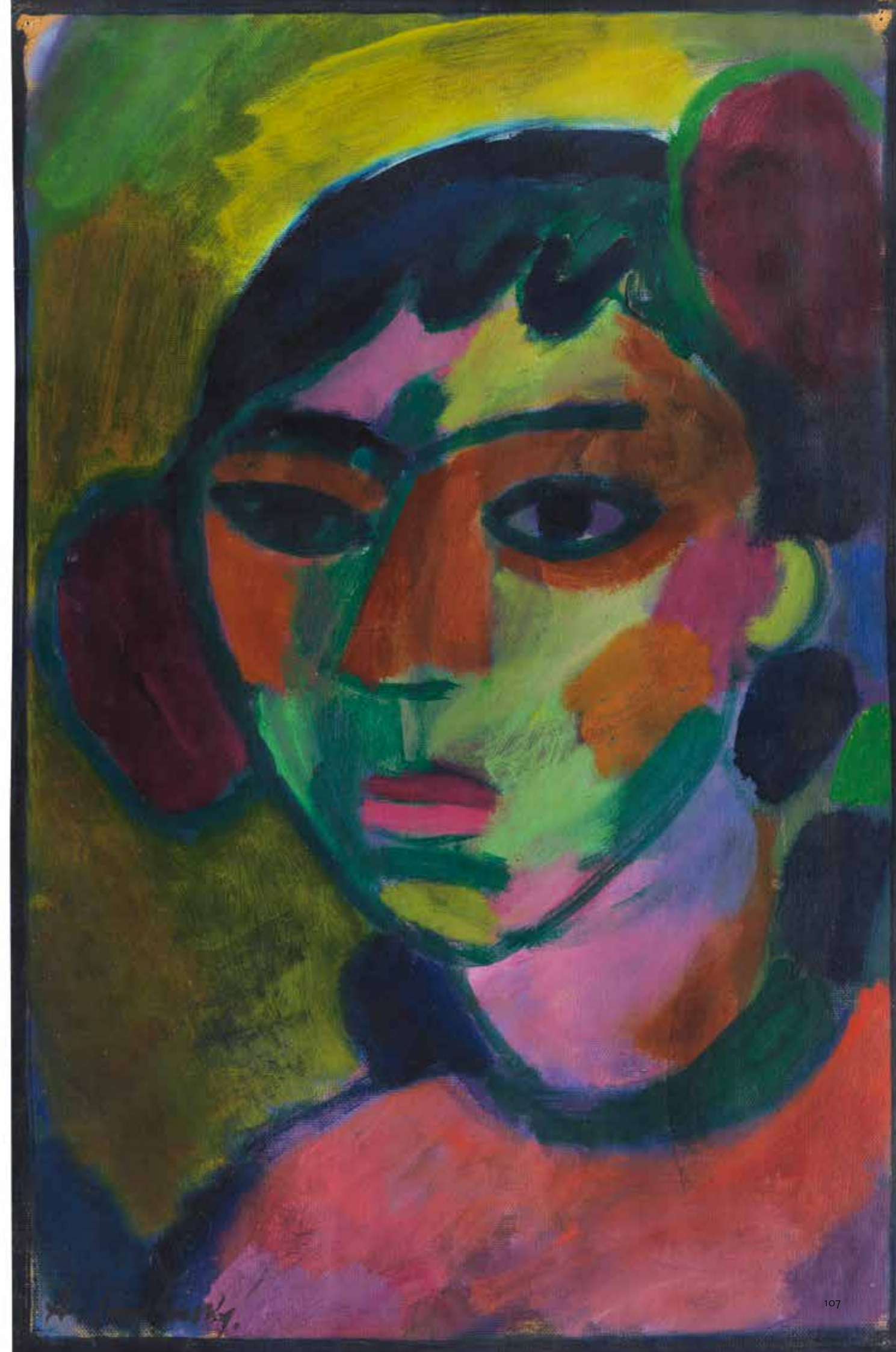
- Maria Jawlensky, Lucia Pieroni-Jawlensky, Angelica Jawlensky, Alexej Jawlensky. Catalogue Raisonné of the Oil Paintings, vol. II: 1914-1933, Munich 1992, p. 119, CR no. 751 (illustrated in color on p. 98).

The Dawn of the Modern Era

After the turn of the century, and shortly before the outbreak of World War I, the European avant-garde set out in search of entirely new forms of artistic expression. Influenced by Vincent van Gogh and the French pioneers of Modernism, including Henri Matisse and Paul Cézanne, artists began to explore radically new approaches. Jawlensky had already become acquainted with the painting of Matisse and Gauguin during a trip to France in 1906. The works of these French role models exerted a decisive influence on his painting and that of his fellow artists, particularly through a more powerful use of color and a composition combining multiple color fields. In 1909, following joint painting

- **Expressive and in vibrant colors: a spectacular culmination of the expressionist heads from the pre-war years**
- **A vivid testament to a pivotal point in Jawlensky's oeuvre**
- **Bold contrasts culminate in an intense color rush**
- **The inscrutable gaze of the figures and the clouds of color surrounding them create an enigmatic, fascinating visual effect**
- **Significant provenance: owned by Jawlensky's close confidante Lisa Kümmel during his lifetime**

retreats in Murnau with Wassily Kandinsky, Gabriele Münter, and Marianne von Werefkin, Jawlensky became one of the founding members of the "Neuen Künstlervereinigung München" (New Artists' Association of Munich). That same year, Galerie Thannhauser hosted the group's famous first exhibition. After internal disputes with the moderate members, Wassily Kandinsky, Franz Marc, and Gabriele Münter left the group in 1911 and founded the "Blauer Reiter." Jawlensky's works were exhibited alongside those of fellow "Blauer Reiter" artists, although he never officially joined the group until its dissolution in the summer of 1914.





Artistic refinement

When World War I broke out in 1914, Jawlensky was expelled from Germany as an enemy alien. Together with his family and Marianne von Werefkin, he moved to Saint-Prex, a small town on Lake Geneva, and ultimately lived in Switzerland until 1921. The once-close ties to his circle of friends and fellow artists in Munich had been cut. He now pursued his own progressive artistic paths, detached from the conventions of the time and especially focused on the motif of the human head. Around 1911–12, he created his powerful, expressive portraits—the “colorful heads”—in the typical square format, as well as the “Self-Portrait” from 1912 (Museum Wiesbaden).

From 1915 onward, he returned to painting the heads of young women and also created his equally well-known “Variations,” as well as occasional still lifes—a fact beautifully reflected in the colorful sketch on the reverse of our work, which depicts a still life with fruits and flowers. Jawlensky’s primary focus, however, remained on the motif of the female head.

He increasingly abandoned individualized portraits, instead employing standardized physiognomies as if from a “modular system”—darkly contoured faces with almond-shaped eyes, lined mouths, and clearly defined nasal bridges and brows rendered with simple lines. This allowed Jawlensky to create simplified, stylized, yet highly expressive heads.

He is no longer concerned with representational accuracy, but rather with de-individualization through simple, recurring forms and an expression of spiritual-emotional sensibility—enhanced by the bold color palette—leading toward an expressive color entirely liberated from any reference to reality. In the present “Portrait,” the artist bathes the flesh tones of the female head in iridescent green and bold pink, while the bridge of the nose and the eye area appear in warm terracotta, applying the paint onto the unprimed canvas in bold, daring strokes. This expressive play of colors is framed by the deep black of the hair and various light yellow-green areas that embrace the face like a ray of light.

From the portrait to the stylized “mood head” created from color

Our “Portrait” marks a pivotal point in Jawlensky’s career, as it captures the transition from the powerful female heads of the pre-war years to the “Mystical Heads” of 1917 and beyond—a series he continued to develop after moving to Zurich, alongside his “Saviors’ Faces” and, shortly thereafter, his “Abstract Heads.”

The connection to the female heads of the pre-war years is evident, particularly in works such as “Barbarian Princess” (Karl Ernst Osthaus Museum, Hagen), “Feather Hat” (Norton Simon Museum, The Galka Scheyer Collection, Pasadena), and “Spanish Woman” (1913, Lenbachhaus, Munich).

Many of these female heads are no longer conceived as personal portraits, but rather as expressive, iconic representations that attest to Jawlensky’s attempt to move from the individual to the universal—to standardize the form of the heads, beginning around 1911.

In this endeavor, Jawlensky has already made significant progress. Following his move to Switzerland, Jawlensky increasingly abandoned the portrait-like quality and individuality of his subjects, both of which were still clearly evident in his earlier works: contour lines and stylized physiognomies now merely form the framework for a completely free interplay of form and color, which emphasizes the inner mood of the subjects rather than any physical resemblance. A new, even more abstract variant of the head motif arose, which later, with precisely this same radicalism and progressiveness, culminated in the entirely “Abstract Heads” and ultimately in the “Meditations”, the most abstract works in the artist’s oeuvre.

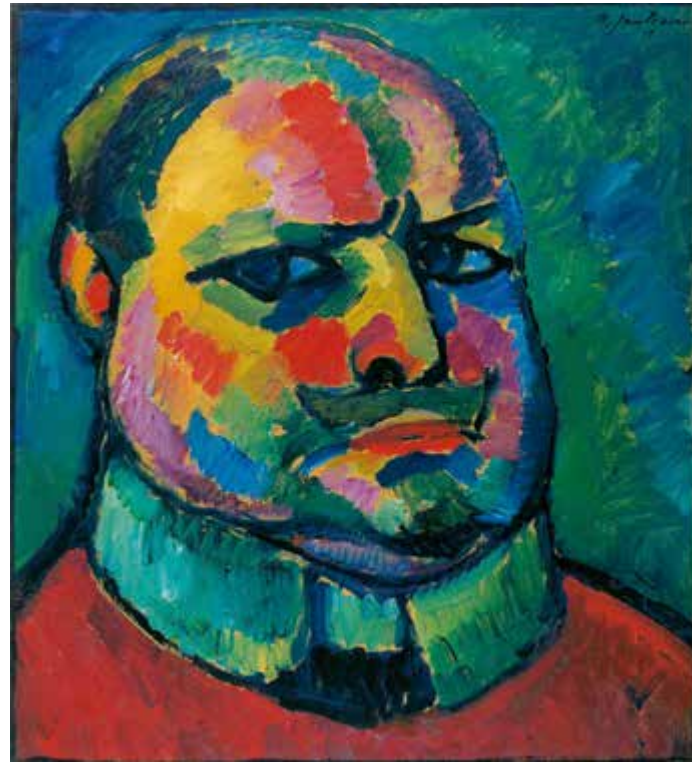
Through this stylization, the simplification of motifs, and formal reduction, the “Portrait” thus constitutes a defining key moment on Jawlensky’s programmatic path between figuration and abstraction—an intermediary space that continues to underpin the distinctiveness and extraordinary modernity of Jawlensky’s unique painting to this day.

A fascinating example of Expressionist painting

In his finest works, Jawlensky always accomplished his goal through color. Vivid, rich, and expressive, it is also used here in deliberately placed yet free forms. These forms, set close together and combined with strong, defining lines, coalesce into an expressive face. Introspective, yet self-assured and determined, the serious yet deeply sensual gaze passes right past the viewer.

Jawlensky demonstrates his incomparable, intuitive sense of tonality and dynamic composition. Colors and forms are rhythmically offset against one another. Through a sophisticated interplay of dissonance, harmony, and contrast, he juxtaposes light and dark color fields. Warm and cool tones are placed side by side directly. He combines a somber mood with a blaze of color. Diagonals, free forms, and strong contours add drama. A somber mood pairs with youthful hair adornments. The result is a dramaturgically sophisticated example of Expressionist painting, marked by great intensity and a mysterious aura that inevitably captivates the viewer.

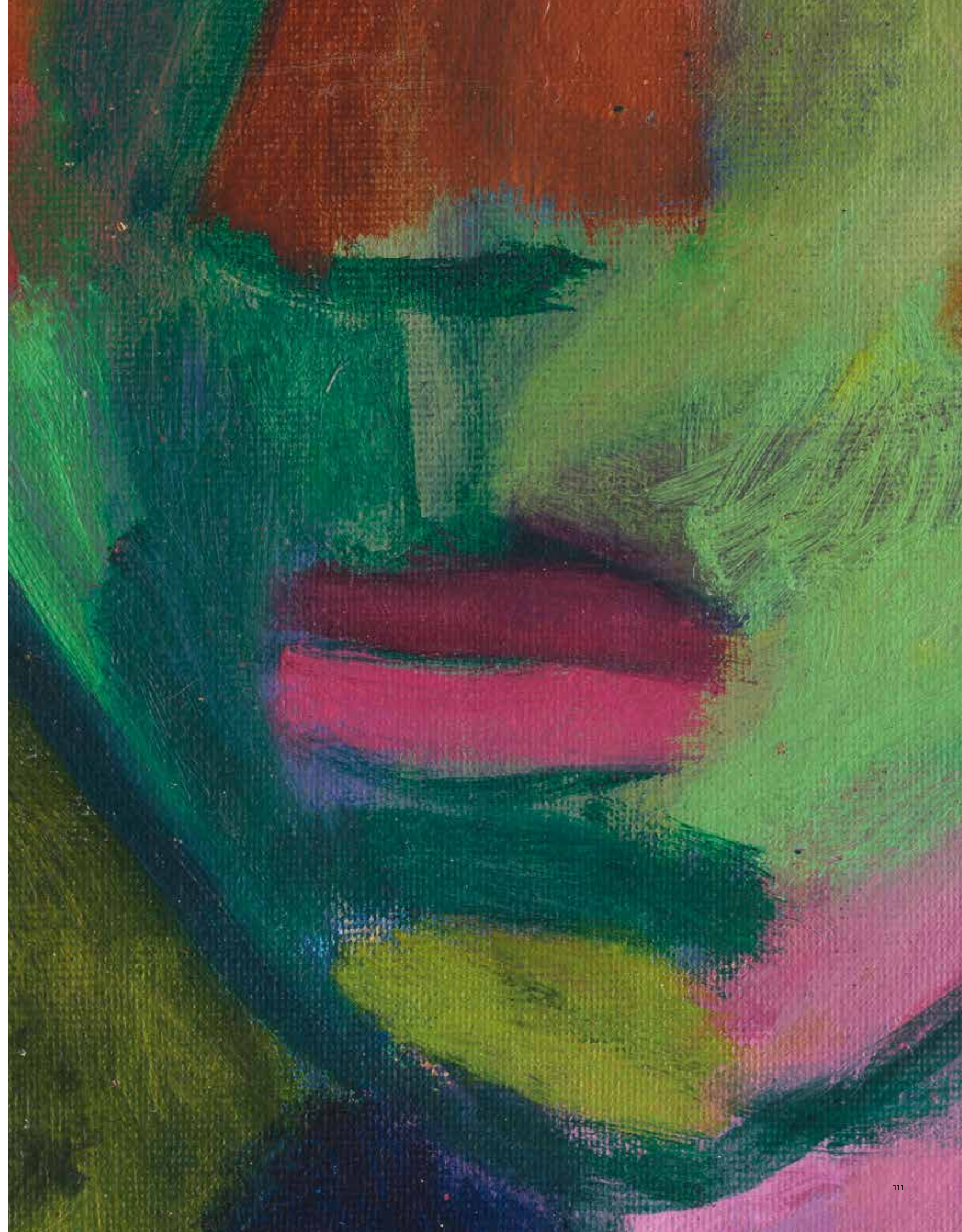
Jawlensky created a female face emancipated from its natural model. He used a variety of colors and reduced the form to simple elements. Perhaps this work is a unique link between the powerful, world-famous female heads of the pre-war years and the later series of the 'Mystical Heads'. [CH]



Alexej von Jawlensky, Selbstbildnis (Self-Portrait), 1912, oil on cardboard, Museum Wiesbaden, permanent loan from the city of Wiesbaden.



Alexej von Jawlensky, Mystischer Kopf (Mystical Head), 1917, oil on cardboard, Hessisches Landesmuseum Darmstadt.





THOMAS SCHÜTTE

1954 Oldenburg—lives and works in Düsseldorf

Pope. 2006.

Ceramics, glazed.
Unique object. Bust: 40 x 30 x 30 cm (15.7 x 11.8 x 11.8 in). [EH]

🕒 Called up: June 12, 2026 ca. 5:54 pm ± 20 min.

€ 120.000–150.000 (R7/D/F)
\$ 140,400–175,500

PROVENANCE

- Konrad Fischer Galerie, Düsseldorf.
- Olbricht Collection, Essen/Berlin (acquired from the above in 2006).

EXHIBITION

- Rockers Island. Olbricht Collection, Museum Folkwang, Essen, May 5–July 1, 2007.
- Lebenslust & Totentanz, Olbricht Collection, Kunsthalle Krems, > July 18–November 7, 2010.
- Zwei Sammler. Thomas Olbricht und Harald Falckenberg, Deichtorhallen Hamburg, June 24–August 21, 2011, cat. no.
- Schöne Grüße Thomas Schütte, me Collectors Room, Berlin, 2013/14.
- Gediegenes und Kurioses aus der Sammlung Olbricht, Museum Folkwang, Essen, 2016.
- ... sogar der Fachmann staunt!, Museum Folkwang, Essen, 2021.
- <https://www.thomas-schuette.de/ajax.php#/2.02.23.012> (accessed May 7, 2026).

- **Unique object**
- **The only sculptural work on this theme in Thomas Schütte's oeuvre**
- **A critical reinterpretation of the traditional papal bust**
- **Thomas Schütte is one of the most significant figures in German contemporary art**
- **The Museum of Modern Art in New York recently dedicated an extensive retrospective to the German artist (September 2024 to January 2025)**
- **K21 Kunstsammlung Nordrhein-Westfalen, Dusseldorf, presents a comprehensive solo exhibition of this important proponent of figurative sculpture from November 2026 to April 2027**

„Ceramics is a democratic material. It's cheap, it's commonplace, but it can also be monumental. With the Popes, I wanted to show that even the most powerful figures are made of clay—and are therefore fragile.“

Thomas Schütte in conversation with Julian Heynen, 2010.

The institution of the papacy stands for authority, tradition, and dogmatism. Portraits of popes are often regarded as particularly outstanding works in the oeuvre of their respective authors. Gian Lorenzo Bernini's papal busts, for example, are considered masterpieces of the Baroque period. For centuries, portraits of popes have been commissioned by the Holy See or created as independent works by a wide range of artists. Schütte thus draws on one of the most traditional subjects in the history of Western art. And, as one might expect, the motif is reinterpreted in Schütte's expressive style. The material and expression are unique. Instead of bronze or marble, he has chosen glazed ceramic. “Ceramics is a democratic material. It is cheap, it is commonplace, but it can also be monumental. With the popes, I wanted to show that even the most powerful figures are made of clay—and thus fragile.“ (Thomas Schütte, Riehen/Basel 2013, p. 96).

Schütte's portrait of the Pope is no longer a likeness of a real person, but an exploration of the concept and function of this institution. It depicts a figure that can be interpreted as bearing the burden of office as well as a caricature of that very office. The aesthetic is fundamentally disrupted by the glaze that runs in layers of color. Thomas Schütte creates the image of God's representative on earth, oscillating between reverence and provocation. This reveals the artist's multifaceted, critical approach to the figures he addresses in his oeuvre.

Regardless of whether it is “Mann im Matsch” (1982–2014), “Große Geister” (1995–2004), “Frauen” (1998–2006), “Fratelli” (2012–2018), or “Wichte” (2006)—to name just a few of his series. The “Wichte” (2006, bronze) is formally quite similar, yet the choice of ceramic for the “Pope” highlights the uniqueness of this singular piece. The “Pope” embodies this intense and multifaceted interplay. [EH]





EMIL SCHUMACHER

1912 Hagen – 1999 San José/Ibiza

**Zargala. 1976.**

Acrylic and asphalt on canvas.
Signed in the lower left. 103 x 156 cm (40.5 x 61.4 in). [AW]

🕒 Called up: June 12, 2026 ca. 5:56 pm ± 20 min.

€ 100.000 – 150.000 (R7/D/F)
\$ 117,000 – 175,500

PROVENANCE

- Galerie Nothelfer, Berlin.
- Olbricht Collection, Essen/Berlin (acquired from the above).

EXHIBITION

- Emil Schumacher zum 100. Geburtstag, Galerie Nothelfer, Berlin, September 15–October 27, 2012.

- **A work imbued with a mystical aura and an apocalyptic, physical presence**
- **Using asphalt as his medium, this leading figure of the German Informel breaks the rules of painting**
- **Participated in documenta II, III, and 6 in Kassel in 1959, 1964, and 1977**
- **Works by Emil Schumacher are at, among others, the Hamburger Kunsthalle, the Staatsgalerie Stuttgart, the Metropolitan Museum of Art, New York, and the Vatican Museums, Rome**
- **Offered on the international auction market for the first time**

“It always depends on the world I carry within me. I approach the image as if I were facing a wall, searching for a gap through which I can pass, to get beyond the unknown.”

Emil Schumacher, quoted from: Emil Schumacher. Farben sind Feste für die Augen. Zum 100. Geburtstag, exhibition catalog, Ernst Barlach Haus, Hamburg 2012/13, p. 91.

Emil Schumacher has shaped post-war Modernism in Germany like hardly any other artist – a painter who sees the canvas as a battlefield of emotions. His artistic practice underwent a fascinating evolution in which materiality, color, and gesture coalesced into an immediate expression of the existential. Our work “Zargala” is a particularly striking example of this endeavor.

In the 1950s, Schumacher made his international breakthrough under the guise of Art Informel. As early as 1958, he received the Guggenheim Award in New York, which marked the beginning of his unparalleled artistic career. During this period, he moved away from the object as a pictorial motif and embraced the expressive power of painting itself. Color increasingly became a pictorial element in its own right. This biographical and artistic process unfolded against the backdrop of a contemporary style shaped by the French École de Paris, Tachism, and American Action Painting. While abstraction was, on the one hand, a sign of the times, for Schumacher it became, on the other

hand, a hallmark of his personal signature, his style. A defining feature of his distinctive painting style is a formal language liberated from representationalism, which, on the one hand, appears highly intuitive, yet also deliberately uses controlled chance. The 1960s brought a consolidation of his style: earthy tones, cracked surfaces, and organic forms turned the canvas into a geological landscape. Schumacher processes, destroys, and reconstructs works that are fraught with a tension that lies between creation and decay. This approach became more radical in the 1970s. His palette darkened toward black, deep blue, and rust red, while the surfaces of his paintings evolved into shreds of relics. Our work “Zargala” from 1976 is a particularly striking example of this almost apocalyptic visual language. Ragged structures in black and white burn themselves into a dark red, volcanic pictorial field, leaving wounds. Despite this somber, mysterious aura, this work testifies to the vitality and power typical of Schumacher. Once more, the protagonist of Art Informel provokes the viewer with “Zargala.” [AW]





EMIL NOLDE

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

**Meer (D). 1930.**

Oil on canvas.
Signed in the lower right. Signed and titled on the stretcher.
74,5 x 100,5 cm (29.3 x 39.5 in).

Called up: June 12, 2026 ca. 5:58 pm ± 20 min.

€ 800.000 – 1.200.000 (R7/F)

\$ 936,000 – 1,404,000

PROVENANCE

- Wilhelm Ritterfeld Collection, Berlin (around 1935).
- Elvira Ritterfeld, Berlin (obtained from the above, until 1966: Sotheby's, June 22, 1966).
- M. Knoedler & Co., New York (with the label on the reverse).
- Roman Norbert Ketterer, Campione d'Italia (1968/69).
- Collection Udo Bey, Soregno/ Switzerland (1990).
- Private collection, Northern Germany
- Private collection, Switzerland.

EXHIBITION

- Kunsthütte Chemnitz, presumably: Der deutsche Norden (Barlach, Nolde, Rohlf), January/February 1932 (with the stamped label on the reverse).
- Traveling exhibition "Neuere Deutsche Kunst", May 1932-July 1932 (Copenhagen, Den Frie udstilling, May 1932, no. 158; Cologne, Großer Kongress-Saal der Kölner Messe, June-July 1932, no. 147)
- Expressionismus, Spencer A. Samuels, New York, 1968, no. 11 (illustrated).

LITERATURE

- Martin Urban, Emil Nolde. Werkverzeichnis der Gemälde, vol. II (1915-1951), Munich 1990, CR no. 1103 (illustrated)
-
- Artist's handlist (1930).
- Sotheby and Co., London, Catalogue of impressionist and modern paintings, drawings and sculpture, June 22, 1966, lot 86.
- Wenzel Nachbaur, Moderne Kunst V. Inventory catalog Roman Norbert Ketterer, Campione d'Italia 1968, no. 125.
- Wenzel Nachbaur, Moderne Kunst VI. Inventory catalog Roman Norbert Ketterer, Campione d'Italia 1969, no. 88.
- Naima Salam, Marokkanische und europäische Kunsttraditionen als Inspirationsquelle für die marokkanische Malerei der Gegenwart Münster 2004, p. 198 note 564.
- Markus Lörz, Neuere Deutsche Kunst: Oslo, Copenhagen, Cologne 1932. Rekonstruktion und Dokumentation, Stuttgart 2008, addendum p. 17
- Nina Hinrichs, Wattenmeer und Nordsee in der Kunst. Darstellungen von Nolde bis Beckmann, 2019, p. 599 (illustrated).

.....

- **The sea as a primal force is one of the key themes of Nolde's creation**

- **Nolde puts the observer right into the sea to make its elemental force perceptible**

- **In this almost non-representational depiction of the sea, color is the defining element**

- **Two of the six seascapes made on Sylt in 1930 are considered lost**

- **"Meer (B)" from this series of seascapes is in possession of Tate Modern, London**

- **Part of the traveling exhibition "Neuere deutsche Kunst", the most important exhibition project of Modern Art at the end of the Weimar Republic**

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Delving into nature: Nolde's artistic exploration of nature

Throughout his entire creative activity, the sea always played an important role in Nolde's art. He made the "Herbstmeere" (Autumn Seas) as early as 1910/11, a series of 20 paintings. "Nolde painted the sea as an elemental being and as an apotheosis of light and infinity. [...] Complete immersion in the elemental force of nature to a dangerous point, becoming one to grasp the things fully and being seized by them, to then paint the picture from memory, far from the surface world, following only the imagination and the sensuous lure of the colors - no theme suited the painter more. Here he was able to give the flow of colors complete freedom, at the same time confidently guiding them into a compositional order", says Martin Urban, art historian and long-time director of the Ada and Emil Nolde Foundation in Seebüll (quoted from: Martin Urban, Emil Nolde. Landschaften. Aquarelle und Zeichnungen, Cologne 2002, p. 32).



© Nolde Stiftung Seebüll



Emil Nolde, Herbstmeer XIX (Autumn Sea XIX), 1911, oil on canvas. © Nolde Stiftung Seebüll



Emil Nolde, Meer B (Sea B), 1930, oil on canvas, Tate Modern, London. © Nolde Stiftung Seebüll

Between Ecstasy and Melancholy - An expressive creative frenzy on Sylt

This picture is part of a series of six seascapes that he painted in quick succession during a stay on the North German island of Sylt in the fall of 1930. Months had passed, and most people had left. It all happened very quickly. I was almost alone. Autumn had come, and the days were short. Thunderclouds brought along hailstorms - lightning flashed into the sea. My thoughts were dull, my happy cheerfulness is over, as it often happens in a tormenting way, like in the autumn of life. I made six sea pictures, the paint still wet, almost finished, worked ecstatically, examining them over and over again." Nolde described the intense time of the creation of these seascapes (Emil Nolde, *Mein Leben. Am Westmeer* 1930, Cologne 1993, p. 378).

Nolde's characteristically expressive brushwork and the intensive use of color allow the observer to feel the sea's surging turmoil. He must have felt like the French realist Gustave Courbet, when he captured the powerful, surging waves with foamy spray in Étretat on the French Atlantic coast, in many different variations around 60 years earlier. Courbet and Nolde were equally fascinated by the endlessly recurring spectacle of crashing waves and stormy weather, with wind-blown spray. The roar of the sea resonates in the impulsiveness of Nolde's painting: an expressive depiction of nature guided by emotion, with the autumnal light reflected on the crests of crashing waves. In this work, Nolde's interpretation of sea and sky is guided by his own sensation. Nolde transfers what he sees into a landscape painting in which

realism serves only to provide orientation. At the same time, the expressive use of color permeates the motif, making it sensually perceptible. The typical dark gray-blue of the turbulent waters of the North Sea is heightened with shades of green and turquoise; the dark violet-tinted sky on the far horizon underscores the tense, melancholic evening atmosphere of the autumn day coming to its end. Nolde dispenses with the stage of solid ground, like a beach or the like; he places himself and the viewer in the midst of the effervescent spray and lets his excitement run free with this gesture.

"The wind was heartily fresh and invigorating, and I enjoyed walking on the hard sand along the sea", rhapsodized Nolde about his stay on the "Westmeer" (West Sea). "The waves, their growl, the clouds in front of and above me, the beach, the dunes, the gray grass, it was all mine. [...] I could hardly endure what was so pretty and free, healthy and glorious to everyone else. I ran along the beach or through the liquid sand of the dunes for hours, like a drunk [...] I hardly understood it all and accepted it, moved calmly, as calm as my colors were, whether I was painting the grey-green dunes, the raging sea, or the people." (Emil Nolde, *Mein Leben. Am Westmeer* 1930, Cologne 1993, p. 377) Nolde was on his own on Sylt, while his wife, Ada, oversaw the expansion of the property in Seebüll, which he had acquired in 1927. Nolde arrived on the island in late August 1930 and stayed for two months. He found accommodation at "Haus Kliffende" in Kampen.

Solitude and a burst of color:

Autumn on Sylt between Courbet and Cézanne

The holiday season ended in September, and the island grew emptier. Nolde decided to stay until the end of October, moving into the log cabin of his landlady, Clara Tiedemann. "The dunes and beaches are deserted now, and the waves have washed away the last traces of the people from the city", wrote Nolde to his wife Ada (quoted from: Elke Backert, *Malerischer Abschied vom Sommer: Emil Nolde auf Sylt*, in: Frankfurt Live, August 22, 2016).

It was only in October that nature provided an atmosphere that stimulated the artist to make paintings like this "Meer," with its surging water, gloomy, turbulent, and threatening. "Everything has been dull for weeks now, and I walk and walk on the beach or in the dunes, maybe a little tired and having a hard time bearing the loneliness", Nolde reported to Ada in Seebüll (ibid.). And Nolde, looking at the sea with his feeling of loneliness, may have recalled "La Vague" by Gustave Courbet, the painted wave that has been in the Nationalgalerie in Berlin since 1906 and about which Paul Cézanne wrote enthusiastically: "... the [wave] in Berlin is wonderful, one of the miracles of the century, much more agile, much more tense, with a more poisonous green, with a dirtier orange than this one [at Musée Louvre], with the frothy spray

of the flood coming from the depths of eternity, the sky in tatters and the pale sharpness. It's as if it came right at you; you step back. The whole hall smells of spray" (quoted from: Joachim Gasquet, *Cézanne*, Berlin 1930, p. 141). "It was as if the open air, the salty taste, the roaring waves spurred me and made me happy", says Nolde, delighted about his intensive and fruitful encounter with the "West Sea" on the island of Sylt.

Gustave Courbet, La Vague (The Wave), 1870, oil on canvas, Nationalgalerie, Staatliche Museen zu Berlin.



GÜNTHER FÖRG

1952 Füssen – 2013 Freiburg



Rivoli. 1989.

Acrylic on canvas.

Signed, dated and titled on the reverse of the canvas.

220 x 140 cm (86.6 x 55.1 in). [AW]

The work is registered in the Günther Förg Archive under the number WVF.89.B.0229. We are grateful to Mr. Michael Neff of the Günther Förg Estate for kindly confirming the authenticity of this work.

🕒 *Called up: June 12, 2026 ca. 6.00 pm ± 20 min.*

€ 150.000 – 200.000 (R7/F)

\$ 175,500 – 234,000

PROVENANCE

· Greene Naftali Gallery, New York (with the gallery label on the reverse of the stretcher).

· Private collection, United Kingdom (acquired from the above in 2014).

EXHIBITION

· Domenico Bianchi. Alan Charlton. Günther Förg. Barbara Kruger. Toon Verhoef. Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin, October 6 - December 3, 1989.

LITERATURE

· Bruno Corà, Günther Förg: multiple forms in the transformation of space, in: R. Fuchs, J. Gachnang, C. Mundici, Domenico Bianchi. Alan Charlton. Günther Förg. Barbara Kruger. Toon Verhoef, Rivoli-Turin 1989, no p.

Thanks to his unwavering curiosity and daring experiments, Günther Förg's multifaceted art resists pigeonholing. Born in Füssen in 1952, the artist's work includes not only painting but also photography, sculpture, drawing, and public art. During his studies at the Munich Academy of Fine Arts, Förg initially devoted himself to painting before moving on to photography in the early 1980s. A step that opened his perspectives and proved extremely fruitful for his future artistic practice.

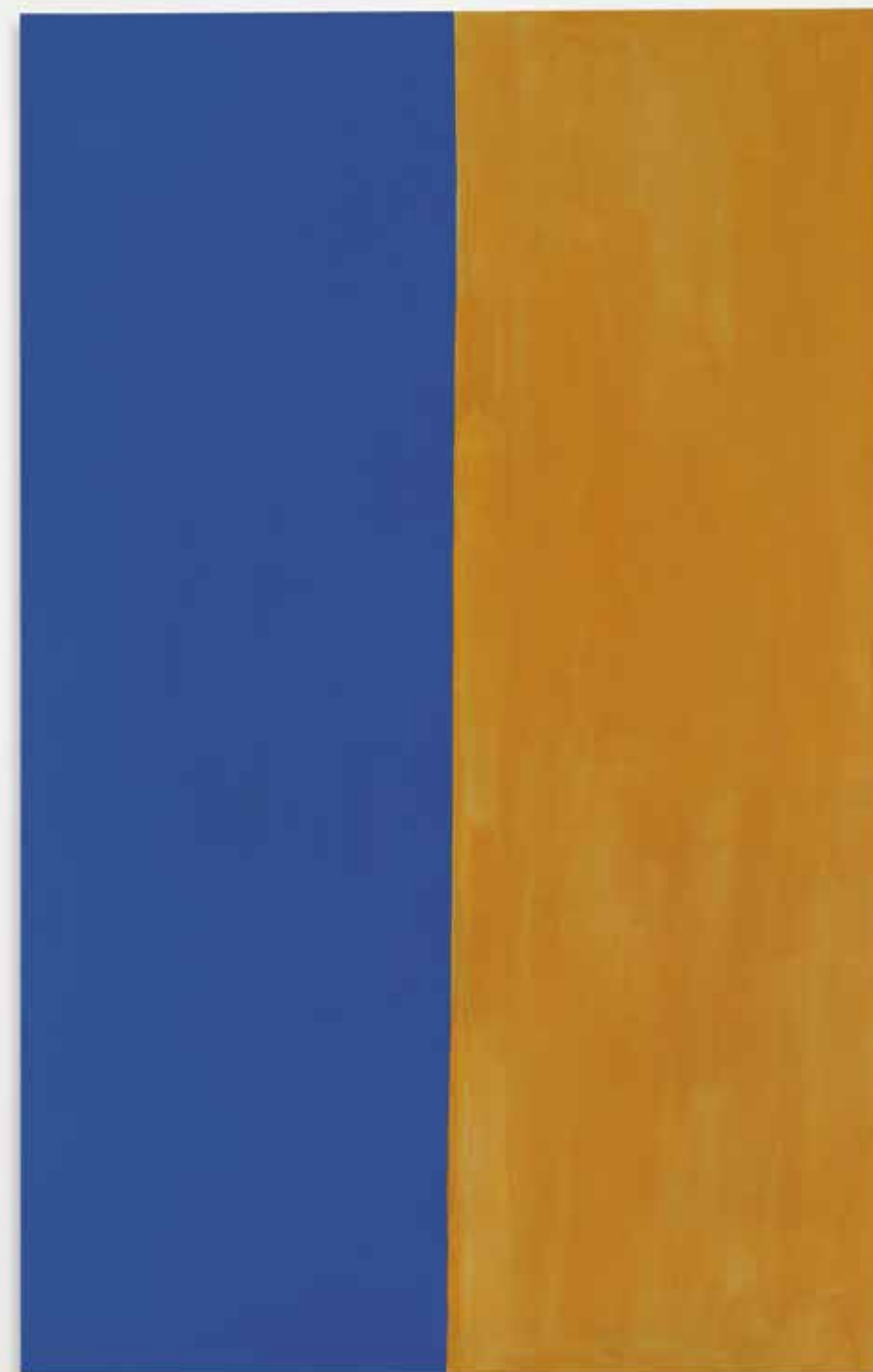
He showed a particular interest in the modernist architecture of Italian Rationalism. The staircases, edges, and functional forms of this architectural style had a lasting influence on his visual language. Architectural elements are reduced to abstract lines and planes. Before Förg eventually returned to painting on canvas, he also experimented with painted lead plates, known as "Lead Paintings." Works of this kind allowed him to explore surface and materiality in depth. In 1988, however, he made a conscious decision to return to painting with acrylic on canvas. "Rivoli" is among the first works from this new phase.

In his return to painting, he combined previous experience gained from photography, geometric forms, and his exploration of tactility and texture to create an impressive synthesis. Unlike in Hard-Edge Painting,

- A monumental example of Förg's dynamic canvases
- Intense color meets geometric precision
- Only three works from this series have been auctioned to date
- Created for the 1989 exhibition at Castello di Rivoli Museo d'Arte Contemporanea in Rivoli-Turin
- Works by Günther Förg are currently on display at the Fondation Beyeler in Riehen and in a solo exhibition at the Neues Museum in Nuremberg

the use of a broad brush creates lively textures that enliven the monochromatic color fields and lend them a vibrant, dynamic quality. In this sense, our work from 1989 marks a pivotal moment within this development.

The approximately 25 paintings of the "Rivoli" series were created in connection with an exhibition of the same name at Castello di Rivoli near Turin. Our monumental work presents a particularly compelling example that encapsulates the mysterious and ambiguous qualities of Förg's painting and his unwavering focus on color and composition. On the one hand, Förg embraced the classical form of the panel painting; on the other, he engaged with the works of Barnett Newman. He divided the large-format canvas into two vertical tension fields, contrasting a bold ultramarine blue on the left with a softer, yet equally intense, dark cadmium yellow on the right. Despite the reduced palette, the work radiates a palpable energy through Förg's vigorous, succinct brushstrokes. The composition is reminiscent of a window or a door: it suggests forms without committing to a concrete reality. Günther Förg, who died in Freiburg im Breisgau in 2013, is known for his extraordinary zest for experimentation and constant evolution—qualities that lend his work an enduring vitality. [AW]



GERHARD RICHTER

1932 Dresden – lives and works in Cologne



Grün-Blau-Rot. 1993.

Oil on canvas.
Signed, dated and inscribed "789-65" on the reverse. 29,8 x 40 cm (11.7 x 15.7 in).
Published by the art magazine Parkett, Zürich (issue no. 35, March 1993). [KA]

🕒 *Called up: June 12, 2026 ca. 6.02 pm ± 20 min.*

€ 300.000 – 400.000 (R7/D/F)
\$ 351,000 – 468,000

PROVENANCE

- Private collection, Southern Germany (acquired from the artist).
- Galerie Schönewald, Düsseldorf (with the label on the frame).
- Private collection, Southern Germany (acquired from the above in 2015).

EXHIBITION

- Silent & Violent. Selected Artists' Editions, MAK Center for Art and Architecture, Los Angeles, USA, March 19–August 31, 1995.
- Collaborations with Parkett. 1984 to Now, Museum of Modern Art, New York, April 5–June 5, 2001.
- Beautiful Productions. Parkett Editions since 1984, Irish Museum of Modern Art (IMMA), Dublin, June 21–October 28, 2002.
- Parkett. 20 Years of Artists' Collaborations, Kunsthaus Zürich, November 26, 2004–February 13, 2005.
- 200 Artworks, 25 Years, Artists' Editions for Parkett, 21st Century Museum of Contemporary Art, Kanazawa, Japan, September 4–26, 2009, p. 338.

LITERATURE

- Dietmar Elger, Gerhard Richter. Catalogue Raisonné 1988–1994, vol. 4, Ostfildern 2015, cat. no. 789-65, pp. 524–525 (illustrated in color on p. 524, installation view).
- Hubertus Butin, Gerhard Richter. Editionen 1965–2013, Cologne 2014, CR no. 81.
- Benjamin H. D. Buchloh, Gerhard Richter, Werkübersicht/Catalogue raisonné 1962–1993, vol. III, Stuttgart 1993, CR no. 789/1–115.
- Parkett Kunstmagazin, no. 35, in collaboration with Gerhard Richter, Zurich/New York 1993 (illustrated in color on p. 100).

- **A unique piece from the heyday of his “Abstract Pictures”**
- **In his iconic squeegee technique, Richter allows his vibrant color palette to emerge in entirely unique and deliberately unpredictable formations**
- **“Grün-Blau-Rot” is one of the artist’s most famous series**
- **Another painting from this series is in the collection of the Museum of Modern Art, New York**
- **Most recently, Gerhard Richter was honored with a comprehensive retrospective at the Fondation Louis Vuitton, Paris (2025/2026)**



“I don’t have a specific image in mind; what I want is to end up with an image I hadn’t planned at all. In other words, this method—involving a mix of arbitrariness, chance, inspiration, and destruction—does indeed give rise to a certain type of image, but never a predetermined one. The resulting image should emerge from a painterly or visual logic, as if it were inevitable. [...] I’d like to create something more interesting than what I can conceive of myself.” This is how Gerhard Richter described his abstract working process in 1990, a process that, by then, had been a central component of his œuvre for more than a decade, since it took shape in 1976.

Immigration and artistic reorientation

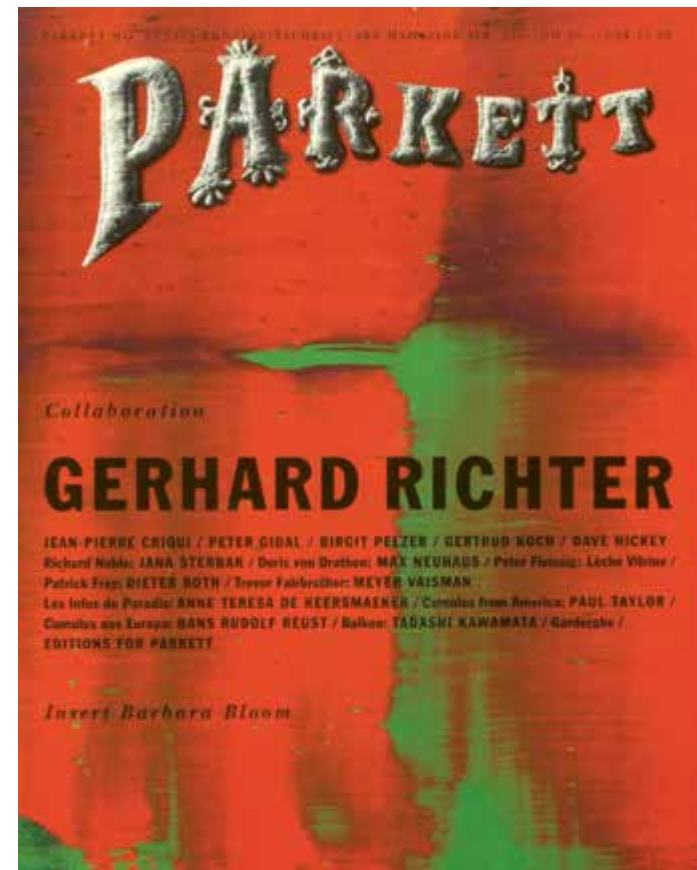
Born in Dresden in 1932, Gerhard Richter is considered one of the most significant painters of German post-war art. He studied at the Dresden Academy of Fine Arts from 1951 to 1956. His visit to documenta II in Kassel in 1959 marked a pivotal point; the encounter with contemporary Western art triggered a fundamental reorientation of his approach to art. Subsequently, Richter moved to the Federal Republic of Germany and continued his studies at the State Academy of Fine Arts in Düsseldorf, where he forged decisive artistic connections with Sigmar Polke, Konrad Lueg, and Manfred Kuttner. Influenced by his education in the context Socialist Realism in the GDR and by the experimental climate prevailing in the West, Richter developed an artistic practice that confidently oscillates between figuration and abstraction, between photography and painting, and between control and chance. By the early 1990s at the latest, he had gained international recognition following series such as “Candle Pictures” (1982–1983) and “October 18, 1977” (1988), without abandoning his ongoing exploration of painting’s potentials and limitations.

“Grün-Blau-Rot” – beyond the realm of conscious invention

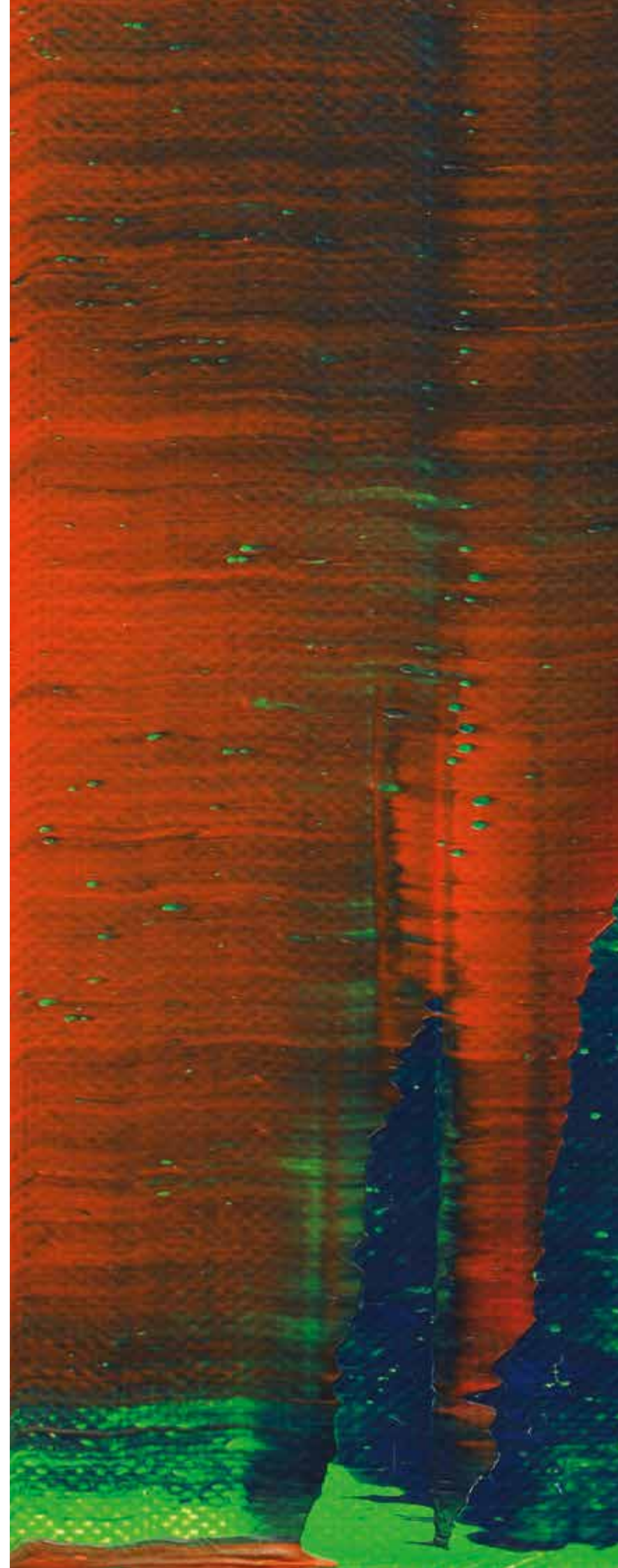
Created in 1993, the work “Grün-Blau-Rot” is part of a series of unique pieces conceived in collaboration with the Zurich art magazine “Parkett”. Even though it was designed as an edition, each work is a one-of-a-kind piece, putting Richter’s longstanding exploration of reproduction and authorship at its center. Since the 1960s, he has explored these questions in prints, photographs, and artist’s books, establishing a productive paradox: a seriality without repetition, an edition in which no two works are the same.

“Abstract images are fictional models, because they illustrate a reality that we can neither see nor describe, but the existence of which we can infer. We refer to this reality using negative concepts: the un-known, the in-comprehensible, the in-finite.”

(Gerhard Richter, quoted from: J. Harten, “The Romantic Intent for Abstraction” in: Gerhard Richter, Bilder 1962-1985, Cologne 1986, pp. 55/56)



Title page, Parkett Vol. 35, 1993, published in collaboration with Gerhard Richter. © Gerhard Richter 2026 (28042026)



He deliberately chose a title characterized by a sober clarity, naming the three colors in the order they were applied. The first layer is a luminous neon green, followed by a dark blue applied across the pictorial surface, and finally a radiant red. This process is carried out with the squeegee that Richter introduced in 1979—a narrow, flexible tool that enables him to pull, compress, and shift layers of paint across the image carrier. The resulting finish is marked by streaks, smudges, and compressions, which eliminate any trace of subjective signature in favor of a highly sensitive yet mechanical form of expression.

Despite the apparent clarity of this process, the result remains fundamentally unpredictable. Intricate veils of color stand alongside dense clusters of pigment, creating an image structure that oscillates between depth and surface. Luminous swaths of red and blue run through the green depths in undulating movements, creating a spatial ambivalence that defies a single interpretation. In this case, chance acts not merely as an incident, but as a guiding principle that allows Richter to relinquish complete control and let the painting emerge from its own internal logic. This corresponds to his endeavor to attain a result beyond conscious invention.

Between control and chance

Richter’s enduring commitment to abstraction manifests as a consistent exploration of the boundaries between representation and autonomous painterly practice, reflecting his fundamental inquiry into perception and the conditions under which images are created and understood. Even in works that appear entirely non-representational, this question remains present, as the viewer is confronted with tensions between visual impression and material texture.

This continuous artistic investigation has also received wide institutional acclaim, for example, in an extensive retrospective at the Fondation Louis Vuitton in Paris, which ran until March of this year and presented a total of 275 works spanning over six decades. It impressively demonstrates both the consistency and the complexity of his work. From blurred photographs to expansive abstract compositions, Richter’s œuvre significantly shaped the discourse of contemporary painting. Created during a phase of artistic mastery, “Green-Blue-Red” encompasses the central aspects of his work: control and chance, seriality and singularity, material process and perceptual ambiguity. With its multi-layered structure and fluid spatial logic, the work does not present a fixed image, but rather an open field of experience in which meaning continually emerges and recedes. [KA]

WILLI BAUMEISTER

1889 Stuttgart – 1955 Stuttgart



Phantom mit roter Figur. 1953.

Oil with synthetic resin on fiberboard. Signed and dated “9 53” in the lower left. Signed, dated, titled and inscribed with the dimensions on the reverse. 53,5 x 81 cm (21 x 31.8 in)[JS]

We are grateful to Felicitas Baumeister and Hadwig Goetz, Archive Baumeister Stuttgart, for their kind expert advice.

🕒 *Called up: June 12, 2026 ca. 6.04 pm ± 20 min.*

€ 250.000 – 350.000 (R7/D)
\$ 292,500 – 409,500

PROVENANCE

- Klaus Gebhard Collection, Munich.
- Private collection, Rhineland (acquired from the above in 1990, in family ownership ever since).

EXHIBITION

- Willi Baumeister, Württembergischer Kunstverein, Stuttgart, January 23 - February 21, 1954, cat. no. 182.

LITERATURE

- Peter Beye, Felicitas Baumeister, Willi Baumeister. Werkkatalog der Gemälde, vol. II, Ostfildern 2002, CR no. 1932 (illustrated).
- Will Grohmann, Willi Baumeister. Leben und Werk, Cologne 1963, p. 137, CR no. 1477 (illustrated on p. 234, titled “Phantom mit roter Figur I”).

- **Baumeister at his finest: a subtly balanced interplay between line and plane, color and form, earth and cosmos**
- **Rare and seminal: from the “Phantoms” series of only eight paintings, marking the beginning of Baumeister’s key creative phase**
- **The floating black of the “Phantoms” becomes a central compositional principle from this point forward**
- **Museum-quality: The comparable painting “Schwarzes Phantom” (1952) is part of the collection of the Museo Nacional Thyssen-Bornemisza, Madrid**
- **Part of a renowned German private collection for 35 years**
- **Paintings from this creative phase are held by important international collections, including the Milwaukee Art Museum, the Nationalgalerie Berlin, and the Museum of Modern Art, New York**



Willi Baumeister, Schwarzes Phantom (Black Phantom), 1952, oil and mixed media on hardboard, Museo Nacional Thyssen-Bornemisza, Madrid.

The present work, “Phantom mit roter Figur” (Phantom with Red Figure) by Willi Baumeister from 1953, is a remarkably accomplished composition and serves as a testament to his pivotal role within international post-war abstraction. This large-format painting dates from Baumeister’s late period, a time he attained his signature style characterized by archaic, highly condensed forms and a focal point consisting of a dominant black or white surface. There are only a few isolated pictorial elements, such as the “red figure”, in which Baumeister plays with figurative associations, thus exploring the boundary between abstraction and figuration to the maximum. It is these extremely powerful compositions

from his final series—which include not only the numerically small “Phantom” series but also the famous paintings of the “Montaru” and “Monturi” series—that earned Baumeister a permanent place among the leading figures of the European postwar avant-garde. Today, these works are still considered his most sought-after creations. While his early work was inspired by Bauhaus artist Oskar Schlemmer and the French Cubist Fernand Léger, and remained committed to figurative representation well into the 1930s, the artist subsequently embarked on a path toward highly intensified abstraction. The small yet high-quality “Phantom” series plays a key role in this context, for it is precisely



these eight compositions, with their dominant black forms, that lay the foundations for the subsequent series “Montaru,” “Monturi,” and “ARU”, created between 1953 and 1955.

Baumeister, who had his first solo exhibition in the United States at Hacker Gallery in New York in 1952, subsequently joined the roster of artists represented by the renowned Kleeman Galleries in New York and reached the peak of his artistic career in the early 1950s. Paintings from this significant creative phase are now part of numerous international museum collections, including the Museo Thyssen-Borne-

misza, Madrid; the Sprengel Museum Hannover; the Milwaukee Art Museum; the Nationalgalerie Berlin; and the Museum of Modern Art, New York (ARU 6, 1955). The floating, deep black, almost metaphysical “Phantom” figure appears almost visionary, and ultimately became the key design principle of Baumeister’s subsequent series: “Black predominates in the late series. It increasingly covers the picture plane from the center, pushing the peripheral color forms ever further to the edge [...]. The late series indeed sums up the entire oeuvre.” (Willi Baumeister, exhibition catalog, Württembergischer Kunstverein, Stuttgart 1979, p. 24). [JS]

RICHARD SERRA

1939 San Francisco — 2024 Orient, New York



No. 1. 1969.

Lead antimony, 3 parts.

Installation dimensions: 135 x 252 x 152 cm (53.1 x 99.2 x 59.8 in).

The 1969 version was made of lead, but in the 1980s, Richard Serra and his studio replaced it with a version made of lead antimony for reasons of stability. This practice is commonly found in Serra's early works; cf., for example, Richard Serra's "One Ton Prop (House of Cards)" (1969 [refabricated 1986], Museum of Modern Art, New York). Almost all of these early works were replaced in the 1980s with a harder version made of lead antimony for conservation reasons. In the case of "No. 1," the thickness of the lead plates was increased from 1.9 cm to 2.5 cm, and the length of the lead roll was adjusted to ensure stability. [JS]

Since its founding in 1984, Reiners Stiftung GmbH has been dedicated to supporting Mönchengladbach's museums. Through numerous loans, historical research, and generous donations, it makes an indispensable contribution to Mönchengladbach's cultural scene. The proceeds from both lots (Polke and Serra) will benefit Reiners Stiftung, enabling the family to continue its social commitment in the long term.

🕒 *Called up: June 12, 2026 ca. 6.06 pm ± 20 min.*

€ 600.000 – 800.000 (R7/D/F)

\$ 702,000 – 936,000

PROVENANCE

- Leo Castelli Gallery, New York (1969, directly from the artist).
- Galerie m, Bochum.
- Reiners Stiftung GmbH, Mönchengladbach (formerly Schlafhorst Foundation, acquired from the above in 1986).

• **“No. 1,” 1969: One of the first, legendary ‘Prop’ sculptures**

• **Featured in the artist’s first American solo exhibition at the Castelli Gallery warehouse in New York in 1969**

• **Fragile beauty: A perfect symbiosis of balance and gravity**

• **Featured in the 1986 catalog of the major exhibition “Richard Serra. Sculpture” at the Museum of Modern Art, New York**

• **Rarity: To date, only three of these significant early “Prop” sculptures have been offered on the international auction market**

• **Comparable works are now largely in museum collections, including the Museum of Modern Art, New York, the Tate Modern, London, and the Guggenheim Museum, New York**

„When something is truly balanced, it becomes weightless.“

Richard Serra, 1983, in an interview with Peter Eisenman, quoted from: Richard Serra. Writings/Interviews, p. 144.

Richard Serra – Sculpture Innovator

Richard Serra, one of the most significant figures in American Minimal Art, was only 36 years old when the Museum of Modern Art in New York planned to dedicate a first solo exhibition to his revolutionary sculptural work as early as the 1970s. William Rubin, the then director of the Department of Sculpture, remarked on the internationally celebrated work: “We felt that the pieces he had then been producing—most of them indoor and landscape-sited works—were of the highest order of creative energy and quality.” However, due to organizational reasons, the exhibition project at MoMA had to be postponed several times before it finally came to pass with the first American retrospective, “Richard Serra. Sculpture” in 1986. In the accompanying exhibition

catalog, our work “No. 1” is published alongside “One Ton Prop (House of Cards),” also created in 1969, which has been in the MoMA collection since. “No. 1” was also part of the artist’s first American solo show, organized as early as 1969 by the Castelli Gallery in its legendary New York warehouse, dedicated solely to those monumental early, multi-part lead sculptures with which Serra would revolutionize the concept of sculpture. Some twenty years after his first solo exhibition, the MoMA dedicates another major retrospective, “Richard Serra Sculpture: Forty Years,” to his oeuvre, which transcends traditional spatial boundaries, once again celebrating him as a spectacular innovator of sculpture.





Exhibition view of "Richard Serra. Sculpture", Museum of Modern Art, New York, 1986 (center: "One Ton Prop (House of Cards)," 1969/86), photo: unknown.
© Estate of Richard Serra / VG Bild-Kunst, Bonn 2026

EXHIBITION

- Richard Serra, Leo Castelli Warehouse, New York, Dec. 16, 1969–Jan. 10, 1970 (Exhibition view: <https://www.castelligallery.com/exhibitions/richard-serra?view=slider#2>).
- Richard Serra. Frühe Bleiskulpturen, Lithografien, Galerie m, Bochum, Dec. 16–June 19, 1986.
- Richard Serra. Props, Wilhelm Lehbruck Museum, Duisburg, Jan. 16–Apr. 3, 1994.
- Richard Serra. Props, Films, Early Works, Jawlensky Prize 2017, Museum Wiesbaden, Mar. 17–June 18, 2017.

LITERATURE

- Kunst der Gegenwart 1960–2007, inventory catalog of the Museum Abteiberg, 2007, p. 423, illustrated in color on p. 422.
- Ernst Gerhard Güse (ed.): Richard Serra, Stuttgart 1987, cat. no. 45 (illustrated)
- Dierk Stemmler, Schwerpunkt: 50er Jahre bis zur Gegenwart. Das Städtische Museum Abteiberg in Mönchengladbach, in: Landschaftsverband Rheinland, Das Rheinische Landesmuseum Bonn, Berichte aus der Abtei des Museums, 6, 1987, illustrated on p. 96.

- art. Kunstmagazin, October 10, 1987, p. 73 (illustrated).
- Dierk Stemmler, Städtisches Museum Mönchengladbach, Berichte aus westdeutschen Museen, in: Wallraf-Richartz-Jahrbuch, Vol. XLVIII/XLIX, Cologne 1987/88, p. 542 (illustrated).
- Short Guide, Municipal Museum Abteiberg, Mönchengladbach, 1988, illustrated in color on p. 39.
- Kunst der Gegenwart, 1960 bis Ende der 80er Jahre. Inventory catalog of the Municipal Museum Abteiberg Mönchengladbach. Mönchengladbach: Municipal Museum Abteiberg, 1988, p. 282 (illustrated, and illustrated p. 283).
- Municipal Museum Abteiberg Mönchengladbach. Ein kommentierter Bildband, Mönchengladbach 2001/02, p. 88 (illustrated in color on p. 89).
- Richard Serra, Props, Wilhelm Lehbruck Museum, Duisburg 1994, cat. no. 149, p. 227 (illustrated on p. 119)
- Richard Serra. Sculpture, The Museum of Modern Art, New York 1986, cat. no. 42, illustrated on p. 82.
- art, art magazine, October 10, 1986 (illustrated in color on p. 64).
- Richard Stella, Early Work, David Zwirner, New York, Göttingen 2013, illustrated on p. 161.

The early "Props" series –

Fragile aesthetics: a perfect symbiosis of balance and gravity

The "Props" series occupied a prominent part in the first MoMA exhibition in 1986; this groundbreaking body of work would go on to define Serra's oeuvre from the late 1960s through the 1980s.

Our three-part work titled "No. 1" is, along with "One Ton Prop (House of Cards)" (1969) from the MoMA's collection, an early example from this revolutionary group of works, a large number of which are museum-owned today. What the sculptures in this series have in common is a captivating, fragile aesthetic that Serra derives through gravity and balance; this subtly orchestrated interplay lends Serra's massive creations—composed of solid lead plates—a distinctive quality of fragility and transience despite their enormous weight. Serra establishes the intricate balance between the metal parts—held together solely by weight and gravity—in numerous construction drawings, thereby creating a radically new sculptural aesthetic and a form of construction. This goes far beyond Barnett Newman's famous "Broken Obelisk," in which the top is still firmly connected to the base by an internal steel core. Newman's fragile balance is thus merely an illusion, whereas Serra's famous "Props" become a fascinating reality. Richard Serra once described

this seemingly ephemeral moment with the following words: "When something is truly balanced, it becomes weightless." (R. S. 1983, quoted from Richard Serra. Writings/Interviews, p. 144). The meticulously balanced construction makes Serra's massive, multi-ton arrangements appear uniquely weightless and fragile by staging the moment of perfect balance. Unsurprisingly, one of the works exhibited at MoMA at the time—comprising four steel plates leaning against one another—bears the title "One Ton Prop (House of Cards)" (1969/1986, Museum of Modern Art, New York), which pointedly addresses this apparent paradox.

Serra's fascination has since been devoted to creating an aesthetic in which, as in our early "Prop" sculpture "No. 1," collapse and transience are always present. Serra summarizes this implicit contradiction with the following words: "You can build a structure under compression that implies collapse and impermanence and yet, in its mere existence, denies this." (R. S. 1983, quoted from: Richard Serra. Writings/Interviews, p. 144). Serra's "Prop" sculptures do not stand on a pedestal; free interaction with the space is essential to them, and it is precisely this lack of boundaries that, when walking around them, inevitably gives rise to the feeling that they could suddenly lose their balance like a house of cards and crash to the ground with a loud bang.



Exhibition view of "Richard Serra," Castelli Warehouse, New York, 1969–70 (the work shown here is in the center), photo: unknown. © Estate of Richard Serra / VG Bild-Kunst, Bonn 2026

„You can build a structure under compression that implies collapse and impermanence and yet in its mere existence denies this.“

Richard Serra, 1983, in an interview with Peter Eisenman, quoted from: Richard Serra. Writings/Interviews, p. 144.

Richard Serra next to one of his works, photo: unknown. © Estate of Richard Serra / VG Bild-Kunst, Bonn 2026



**Serra and the discovery of space –
“No. 1” and Malevich’s “Black Square”**

Starting with his works from the 1960s, Serra began to redefine the concept of sculpture; his works are not only designed to be viewed from all angles, but must be experienced within the space, surrounded, and – as in his more recent, space-filling steel sculptures – even traversed. Formally, Serra’s œuvre belongs to the American Minimal Art movement. Always based on the contrast between the dark metal and the white space, the reduction of color—alongside the formal reduction to basic geometric forms—became a defining characteristic of Serra’s work. His sculptural œuvre carries the principles of Constructivism and Suprematism—above all, the monochromaticism and sophisticated balance of Kazimir Malevich’s compositions—into three-dimensionality and monumentality. What both artists share is the active incorporation of space as an integral compositional element, a principle that makes Malevich’s work particularly significant for American Minimal Art.

Serra’s legendary “Prop” sculptures appear as a homage to Malevich’s famous painting “Black Square” (1915, first version), considered a key work of Modernism. Just as Malevich sought to free painting from the “burden of representationalism” with the “Black Square”, Serra strives to break down all the spatial constraints of sculpture.

Serra’s sculptural work – monumentality and aura

His work is not monumental in a way that feels oppressive; rather, it liberates and slows down the mind and senses in an almost meditative act of observation and comprehension. Serra’s sculptures and their interaction with space must be approached and understood through deep concentration. Since the late 1960s, Serra has invited us to wander among oversized lead and steel formations, to explore his masterful interplay of lightness and heaviness, and to discover shifting relationships and tensions within space that must be traversed in a contemplative act and

experienced with the whole body. It comes as no surprise that one of Serra’s latest mega-creations, exhibited at the Gagosian Gallery in 2021/22, bears the title “Transmitter” (2020, Gagosian Gallery, New York). Standing 4 meters tall, 17 meters wide, and 18 meters long, this structure—conceived from long, gently curved steel plates—spreads out into the space like a labyrinth, challenging our accustomed viewing habits and the limits of our sensory perception. “Transmitter” is yet another testament to the unique aura of Serra’s sculptural work, which defies any form of reproduction and can only be experienced in the presence of the original work. [JS]



seit 1912 entstandenen graphischen Arbeiten in chronologischer Folge. Dresden, Emil Richter, 1927. 32:25 cm. 84 S. Mit 75 Abb. Or.-Pappband. Die Fortsetzung des Werkverzeichnisses von Sievers über das graphische Werk der Kollwitz bis 1927. - Zusammen 2 Bände.

657. KOLLWITZ, August Klipstein. Verzeichnis des graphischen Werkes von Käthe Kollwitz, für die Jahre 1890-1912 unter Verwendung des 1913 erschienenen Oeuvrekataloges von Johannes Sievers, Bern, Klipstein & Co., 1953. 30,5:22 cm. 360 S. Mit 276 Abbildungen. Or.-Ln. (1100.-)

Lucas 160. Der gesuchte, massgebliche Oeuvre-Katalog über das graphische Werk. 267 beschriebene Werke sämtlich reproduziert. Mit Biographie und Bibliographie.

MAX LIEBERMANN

KANDINSKY

GRAPHISCHES WERK

GUSTAV SCHIEFLER

ÜBER
DAS GEISTIGE
IN DER KUNST

DEI FRUHO CASLIERER
BERLIN 1921

659

394

658. LEHMBRUCK, WILHELM. Erwin Petermann. Die Druckgraphik von Wilhelm Lehmbruck. Verzeichnis. Stuttgart, Gerd Hatje, 1964. 30:26 cm. 38 S. Mit 17 Abbildungen. Or.-Ln. (300.-)

Der massgebliche Oeuvre-Katalog über das druckgraphische Werk von Wilhelm Lehmbruck. 183 Radierungen mit Zustandsbeschreibungen und 17 Lithographien vollständig reproduziert.

659. *LIEBERMANN, MAX. Gustav Schiefler. Max Liebermann; sein graphisches Werk. 3. [letzte] Auflage. Berlin, Bruno Cassirer, 1923. 29,5:21,5 cm. 180 S. Mit 1 signierten Radierung und 367 Abbildungen. Or.-Pgt. mit Deckelillustration. (500.-)

Der massgebliche Oeuvrekatalog über das graphische Werk von Max Liebermann. Exemplaren der Vorzugsausgabe mit Max Liebermanns Radierung «Junge Frau im Pelz» und die Abbildung des Künstlers.

660. MAILLOL, ARISTIDE. Marcel Guérin. Catalogue de l'oeuvre gravé et lithographié Tome I: Les bois, tome II: Les lithographies, Les eaux-fortes. Genève, Pierre Cailler, 1965-67. 2 Bände. Je 24:17 cm. Mit über 400 Abb. Or.-Kart. (350.-)

Die beiden massgeblichen Werkverzeichnisse über das graphische Werk von Maillol. Beschrieben sind insgesamt 379 graphische Blätter, davon 254 Holzschnitte, 66 Lithographien und 59 Radierungen. Mit Zustandsbeschreibungen. Sämtliche Werke reproduziert.

661. *MARINI, MARINO. Helmut Lederer. Marino Marini. Plastiken. Werkverzeichnis. Mit einer Einleitung von Edward Tegner. Stuttgart, Gerd Hatje, 1961. 30:25 cm. 4 u. XXIV S. Mit

D.-B. I, 55, II, 45, III, 150. Bedeutendste Dada-Veröffentlichung. Enthält: Einleitung von Richard Hülsenbeck, «Chêne» von Tristan Tzara; ein fückender Bericht über die Dada-Ausstellung in Zürich, die von Arp, Breton, Ball, Hülsenbeck, Walter Mehring, Picabia u. a.

103. [DADACO; DADA; DADAÏSME] 13 Druckbogen ca. 1920 [Nicht erschienen]. (15.000.-)

Verlagsprojekt von Walter Hasenclever in München, 1920. [Nicht erschienen]. 13 Druckbogen ca. 1920. 13,5:20 cm. (15.000.-)

D.-B. III, 80 (das dort gekaufte Exemplar), Motherwell, Bibliothek der ungelagerten Rohbogen für die endgültige Komposition der projektierten Publikation der Berliner Dadaisten Grosz, Hausmann und Heartfield. Wegen Differenzen unter den Herausgebern nicht erschienen. Einige Bogen von Hausmann (?) römisch-numerisch verwendet. Text zum Teil in deutscher Sprache. Die Publikation angekündigt als «Dada; dadaistischer Weltatlas» in «Der Zelt» und als «Dada; über Handlungen» in «Der Dada 2». Vgl. die beiden Abbildungen in Motherwell-Koppel, S. 150-151. Wohl nur in einzelnen Probebogen gedruckt. Höchst wichtiges Dokument, falls möglicherweise Unica. Das Exemplar aus der Sammlung von Zeman

Manifestes du Mouvement Dada. In: Littérature. Revue mensuelle de la revue Breton, Soupault. 2^e année, n° 13. Paris, mai 1920. 22:21 cm. 24 S. (350.-)

Die 23 Dada-Manifeste von Arp, Breton, Hausmann, Heartfield, Koppel, Kupper, Suter, Tzara, Tristan Tzara, Breton, Dermée, Eluard, Picabia, Ribemont-Dessaignes, Serres, Soupault, Tzara wurden am 5. Februar 1920 im Salon des Indépendants, am 7. Februar im Club du Faubourg und am 19. Februar in der Université populaire du Faubourg St-Antoine von den Autoren in der vom Los bestimmten Reihenfolge, vorgelesen.

DADA-MATINÉE-TRIBÜNE. Einladung und Programm zur Dada-Matinée am 30. November 1919. 29,5:23 cm. Doppelblatt mit Titelillustration von Erich Heckel. (300.-)

GEORG BASELITZ

1938 Deutschbaselitz, Saxony – 2026 Inning am Ammersee, Bavaria



Adler. 1977.

Artist book comprising 87 Watercolors with gouache, partly highlighted with a blue felt-tip pen on the printed pages of the 1977 auction catalog "Dokumentations-Bibliothek VI" by Kornfeld and Klipstein, featuring the painted cover and title page.

The painted cover bearing the incised title "Adler". In the original shipping cardboard box with the artist's handwritten address: "Baselitz / Schloss Derneburg / 3201 Derneburg". Unique object.

The bound artist's book 27,5 x 19,5 x 1,7 cm (10.8 x 7.6 x 0.6 in). [JS]

Called up: June 12, 2026 ca. 6.08 pm ± 20 min.

€ 300.000 – 500.000 (R7/D/F)

\$ 351.000 – 585.000

PROVENANCE

· Helmut Anton and Margot Krätz Collection, Frankfurt am Main (gifted from the artist in 1977).

· In the family's possession ever since.



Original shipping box with the artist's handwritten address: "Baselitz / Schloss Derneburg / 3201 Derneburg".

"Adler" (Eagle): A unique compendium featuring 87 "Adler" watercolors

The eagle is among the key motifs in Georg Baselitz's work. Since the early 1970s, it has been the central symbol of his oeuvre—archaic, majestic, unmistakable. In brilliant cobalt blue, with bold brushstrokes, and that blend of primal power and painterly freedom that distinguishes Baselitz's eagle from every other visual symbol in post-war art. Iconographically charged, the "eagle", symbolizing freedom and strength, embodies a complex symbolism that spans from antiquity to the present day, from the dramatic story of Prometheus, a popular theme in Baroque art, to the political present with the eagle as the German national symbol. An enormous wealth of meaning that certainly also contains biographical references; while he was still a student, Baselitz left the GDR in the late 1950s to continue his artistic career in West Germany. Today, works from this period rank among his most sought-after pieces. Watercolors from this group fetch high five-figure prices, while large-format eagle paintings sell for several million euros.

What emerged in 1977 was something different—and something bigger. Not a single watercolor. Not just a few. 87 watercolors at once, created in a single concerted artistic act, a cohesive series, a creative process that evolves from sheet to sheet, culminating in a unique artistic Gesamtkunstwerk: Nearly 100 eagle sheets, each an original work executed spontaneously and masterfully, some in a vibrant blue, some bicolored, and some additionally accented with a blue marker, each unique and of exceptional quality.

All of them date from the peak of Baselitz's international breakthrough and possess a captivating spontaneity and immediacy that could only have been achieved in that singular moment. A compendium of this caliber—in terms of quality, quantity, and conceptual coherence—is unparalleled in Baselitz's oeuvre.

• **Distinctive & singular: "Adler" (1977) – a unique artistic compendium**

• **87 eagles upside down: a comprehensive and outstanding series on Baselitz's core motif of the 1970s**

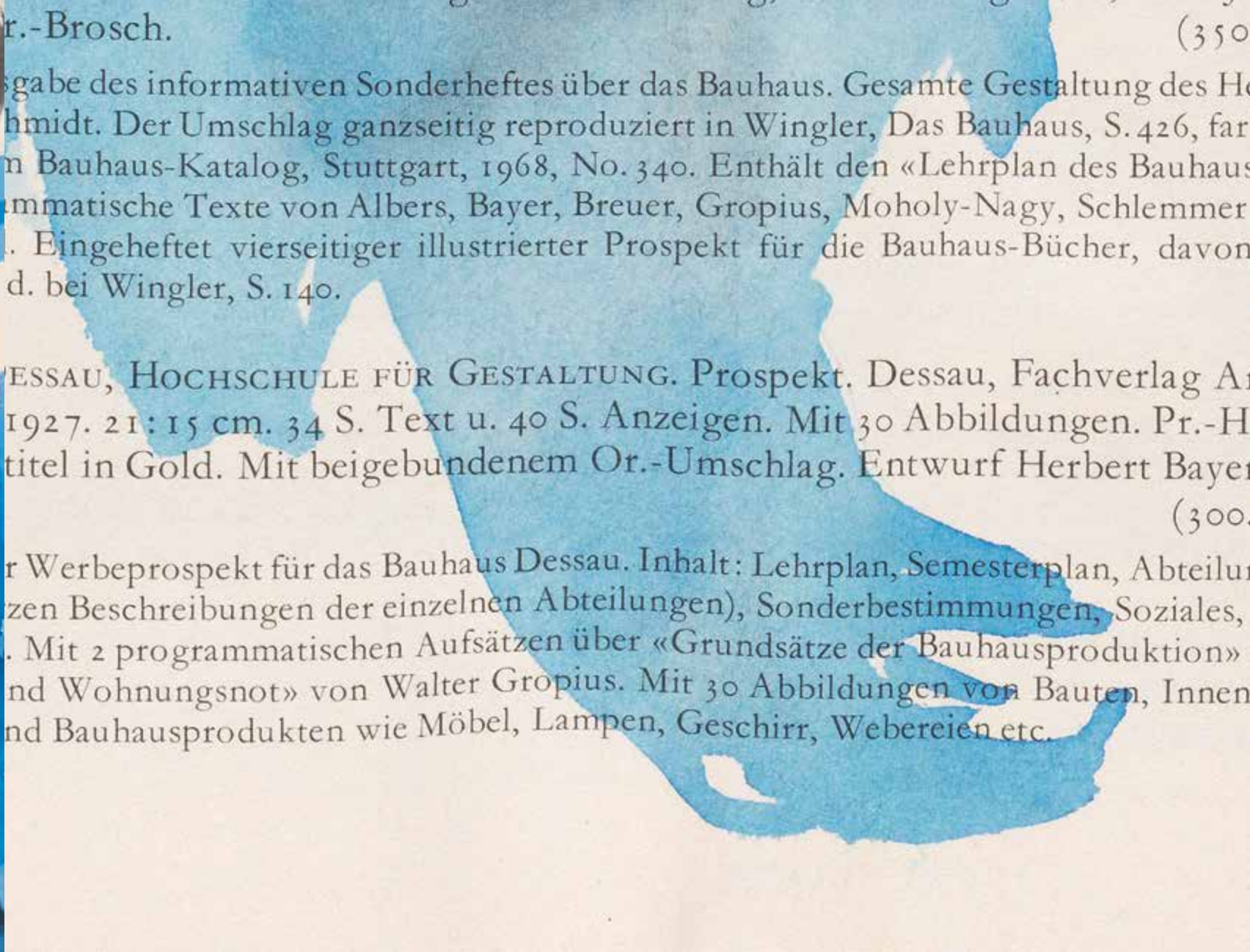
• **The fascination with the eagle: deeply personal and rich in iconography**

• **Radical & revolutionary: Baselitz's "Adler" stands in the tradition of the great masters of the European avant-garde**

• **Excellent provenance: a gift from the artist to Helmut Anton Krätz, a prominent Baselitz collector and patron of international post-war art, remaining in the possession of the Krätz family ever since**



and 59 additional eagle watercolors



“Eagle” upside down: Baselitz’s artistic trademark over Expressionism, Dada, and Constructivism.

But it is not just the quantity that makes this collection extraordinary. It is the medium on which Baselitz painted. In 1977, Kornfeld & Klipstein offered its famous “Documentation Library on 20th-Century Art” at auction for the sixth and last time. This auction series, a pioneering achievement in avant-garde bibliography launched in 1957, was curated by Hans Bolliger, the leading expert in the field. Previous auctions in this series included, among others, parts of the library of the Dadaist rebel Tristan Tzara. The 1977 catalog was dedicated to the extensive art library of Helmut Anton Krätz, which had been compiled with great expertise and enthusiasm for the key positions and trends of Modernism and comprises top-quality illustrated books on Surrealism, Dadaism, and the European avant-garde: First editions and bibliophile gems featuring texts and illustrations from Wassily Kandinsky’s famous Blauer Reiter Almanac (1912), as well as significant publications on Futurism, Dadaism, and Constructivism. This catalog provides a comprehensive overview, serving as an encyclopedic compendium of the collective knowledge of the European avant-garde and the most

significant artistic endeavors of the first half of the 20th century. Baselitz’s eagle now appears on each of these pages: “Eagle over Duchamp,” “Eagle over Kandinsky,” “Eagle over Kirchner.” Baselitz’s iconic eagle enters into dialog with the great masters of the European avant-garde. Each page has its distinct tone thanks to the printed text below it; what they share, however, is the art-historical dimension, which Baselitz defines as the foundation of his work—a body of work that is still as significant as ever. Without all these radical and bold positions of Modernism, Baselitz’s free painting, which turns all conventions “upside down,” would not have been possible. “Adler” is to be understood not only as a highly personal tribute to his extremely knowledgeable patron and collector Helmut Anton Krätz—who, among others, amassed an impressive collection of key works of contemporary art, including numerous pieces by Baselitz, but also as an homage to the founding fathers of Modernism, to every radical and nonconformist innovator, to distinctive artistic personalities whom Baselitz regards as the decisive foundation of his own work.

“These birds have a distinct personality; as vehicles, one can certainly imbue them with symbolic value—more like Prometheus, the nude figure with the wing, the triangle between arm and torso.”

Georg Baselitz in a conversation with Evelyn Weiss, in: Georg Baselitz, *Gesammelte Schriften und Interviews*, Munich 2011, p. 32..



Dedication page for Helmut Anton Krätz in the artist’s book. Contemporary Art from the Krätz Collection, Sotheby’s, New York, November 13/14 1991. Cover: *Schlafzimmer (Bedroom)*, 1975, oil and charcoal on canvas, private collection. © Georg Baselitz 2026

Baselitz and the Krätz Collection: Who did Baselitz paint 87 eagles for?

In the 1960s and 1970s, Helmut Anton Krätz was one of the most influential and visionary collectors of contemporary art. He recognized potential that others failed to see. At a time when Baselitz, Richter, and Polke were virtually unknown to the international art world, Krätz acquired their major works. The Sotheby’s catalogs for the collection’s 1991 and 1999 auctions in New York read like a “Who’s Who” of postwar art: Gerhard Richter’s “Mustang Series” (1964), today at the Galerie Neue Meister in the Albertinum in Dresden; Baselitz’s “Ludwig Richter auf dem Weg zur Arbeit” (Ludwig Richter on His Way to Work, 1965), today at the San Francisco Museum of Modern Art, or Baselitz’ painting “Schlafzimmer” (Bedroom, 1975), alongside significant works by Sigmar Polke, A.R. Penck, Blinky Palermo, Joseph Beuys, Dan Flavin, Sol LeWitt, Andy Warhol, and Joseph Kosuth. Krätz was not only a collector—he was a close confidant and enthusiastic patron of many artists. He maintained a close personal relationship with Baselitz; in 1975, the Krätz family even rented an apartment in Baselitz’s Derneburg Castle, which is now home to the internationally renowned Hall Art Foundation. When Krätz died unexpectedly at the age of 47 in 1978, just one year after this work was created, he left behind one of the most significant Baselitz collections ever assembled.

The fascinating watercolor compendium “Adler” is part of this unique context: Baselitz painted nearly 100 pages of the auction catalog dedicated to the library of his close friend and collector, thereby creating a captivating testament to his extraordinary love of art and profound expertise, and personally sending the book to Krätz. He painted the cover opaque with gouache and scratched the word “Adler”—both title and signature—into the wet paint. The original shipping packaging is fully preserved and bears handwritten notes by Baselitz, attesting to the immediacy of this gesture even today. What remains is a unique object that unites painterly expression and script, tradition and progress, art history and the creative act, with an exceptional provenance and personal history.

Seamless. From the studio to the present day

Since its creation in 1977, the compendium “Adler” was initially owned by Helmut Anton Krätz and passed to the family after his death. Even when parts of the rest of the collection were auctioned at Sotheby’s in New York in 1991 and again in 1999, fetching spectacular prices, the “Adler” watercolor book, which links the collector’s expertise with the mastery of his artist friend, remained in the family. It was simply too personal, too unique to let go. Nearly fifty years after its creation, this captivating Gesamtkunstwerk is now on public display for the first time as part of our grand anniversary auction. [US]



Georg Baselitz in his studio, Schloß Derneburg, 1983, photo: © Daniel Blau 2026



Georg Baselitz, *Adler (Eagle)*, 1977, oil on canvas, Städel Museum, Frankfurt a. Main. © Georg Baselitz 2026

JACK GOLDSTEIN

1945 Montreal (Canada) – 2003 San Bernardino/California



Untitled. 1980.

Acrylic on canvas. Diptych.
122 x 247 cm (48 x 97.2 in). [AR]

🕒 Called up: June 12, 2026 ca. 6.10 pm ± 20 min.

€ 70.000 – 90.000 (R7/D/F)
\$ 81,900 – 105,300

PROVENANCE

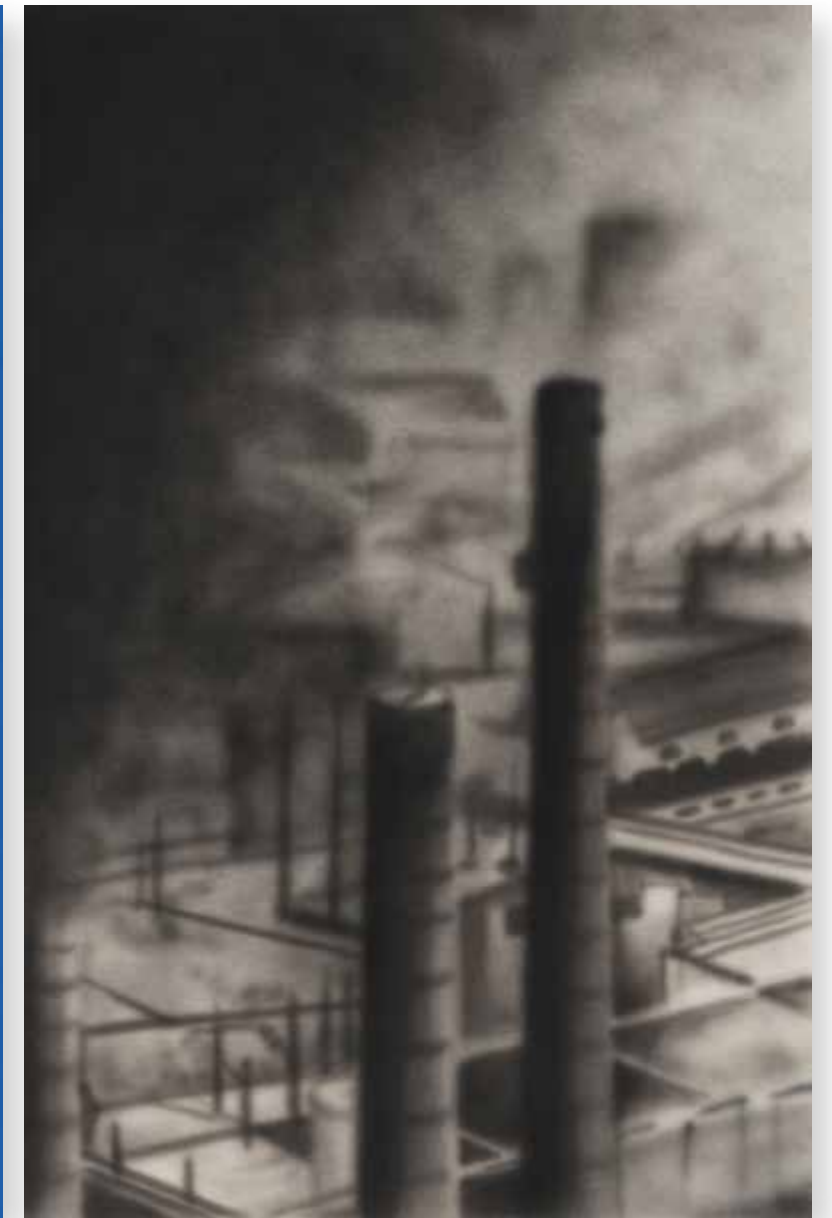
- Metro Pictures, New York.
- Private collection, New York.
- Josh Baer Gallery, New York.
- Private collection, Northern Germany.

EXHIBITION

- Everything That's Interesting is New: The Dakis Joannou Collection, Athens School of Fine Arts, Athen, Jan. 20 - Apr. 20, 1996, Museum of Modern Art, Copenhagen, 1997, Guggenheim Museum Soho, New York, prob. 1996/1997, pp. 118-119 (illu. in color).
- Monument to Now: The Dakis Joannou Collection, Deste Foundation, Nea Ionia and Neo Psychico, Athens, June 22–December 31, 2004, extended through March 6, 2005.
- The 80s, Albertina modern, Vienna, October 10, 2021 - February 13, 2022, p. 128 (illu. in color).

LITERATURE

- Christie's New York, Post War and Contemporary Art (Afternoon Session), May 12, 2005, lot 565.



Born in Montreal, Canada, in 1945, Jack Goldstein is internationally renowned as a key figure of the “Pictures” generation and an influential “artist’s artist.” He studied at the prestigious California Institute of the Arts under John Baldessari, among others, earning his degree in 1972. In the following years, he commuted between Los Angeles and New York and gained initial recognition for his audio, film, and performance works. As early as 1977, he participated in the exhibition “Pictures” in New York, curated by Douglas Crimp, which, years later, would give its name to an entire generation of artists. Together with contemporaries such as Robert Longo and Sherrie Levine, he abandoned both Minimalism and Pop Art to emerge as a leading figure in a new, post-modern understanding of art. He began exploring painting in the late 1970s, creating recurring motifs of explosions, natural disasters, war imagery, and astronomical imagery, often in monumental formats. He draws on external sources such as media images or photographs, which he transfers to his canvases using his preferred airbrush technique with the help of his studio assistant. His 1980 diptych “Untitled” is a prime example of the early stages of his painterly exploration of the media

landscape omnipresent in the 1980s. In the year the First Gulf War broke out, Jack Goldstein depicted a war jet against a monochromatic blue background, juxtaposing it on the right panel with a somber-looking black-and-white image of a factory complex. In this scenario, the fighter jet in all its destructive power, appears almost aesthetic despite the launched missile, and is simultaneously rendered with a sense of detachment, removed from any individual artistic authorship and clearly definable contextualization—it is a chilling reflection of the power of media imagery, yet without any discernible narrative judgment. The artist always vehemently denied accusations of glorifying war and violence. And yet Jack Goldstein was unquestionably also an “artist of spectacle, for: “The spectacle offered him the most intense experience, even if it was conveyed only through the media. Even war interested him merely as a visual and acoustic game. [...] Be that as it may: The images have an eerie aura. Goldstein knew how to manipulate the emotions of viewers and listeners.” (Christian Huther, Jack Goldstein. “Art should be a trailer for the future,” in: Kunstforum, Vol. 200, 2010, pp. 286–287) [AR]

- **“Visionary,” “artist of the spectacle,” and “artist’s artist”:** Jack Goldstein is a key figure of the “Pictures” generation and Postmodernism
- **He reflects on media realities in a dramatic and provocative way, manipulating our perception and our moral values**
- **Participated in documenta 7 and 8 in Kassel in 1982 and 1987**
- **Exhibited in the highly acclaimed show “The 80s” at the Albertina, Vienna (2021/22), as well as in “Everything That’s Interesting is New: The Dakis Joannou Collection” (1996)**
- **Currently, the Kunst Museum Winterthur presents a comprehensive solo exhibition of the artist’s work (through May 2026)**
- **Additional works from this sought-after creative period are held in international museum collections, such as the Museum of Modern Art, New York, the Centre Pompidou, Paris, and the Museum für Moderne Kunst, Frankfurt am Main**

GEORG BASELITZ

1938 Deutschbaselitz, Saxony – 2026 Inning am Ammersee, Bavaria

**Enddesign. 2011.**

Oil and gold bronze on canvas.
Signed, dated "24. XII. 2011", and titled on the reverse.
400 x 300 cm (157.4 x 118.1 in). [JS]

Called up: June 12, 2026 ca. 6.12 pm ± 20 min.

€ 550.000 – 750.000 (R7/F)
\$ 643,500 – 877,500

PROVENANCE

- Gagosian Gallery, New York.
- Private collection, New York (acquired from the above in 2012).

EXHIBITION

- Gagosian Gallery, New York, Georg Baselitz, February 28-April 7, 2012.

LITERATURE

- John-Paul Stonard, Georg Baselitz: Paris, Potsdam, New York, The Burlington Magazine, New York 2012, pp. 366–367 (illustrated, here under the title "Enddesign").
- Georg Baselitz, Robert Fleck, Georg Baselitz. New paintings and sculpture, New York 2012, pp. 25–27 (here under the title "Enddesign").

- **Dürer/Friedrich/Baselitz: With this monumental work, Baselitz joins the ranks of the great masters of art history**
- **Remix & Adaptation: a radical reevaluation of his important 'Fraktur' paintings from the 1960s, inspired by Dürer's iconic "Melencolia I."**
- **Spontaneous drawing, dripping, and momentum in an impressive format**
- **Purchased from the Gagosian Gallery, New York, by a prominent private collector in New York**
- **Recent major retrospective exhibitions at the Fondation Beyeler, Basel (2018), the Centre Pompidou, Paris (2021/22), the Kunsthistorisches Museum, Vienna (2023), and White Cube, London (2024)**

Artist=Genius: Baselitz's monumental "Enddesign" and Dürer's famous engraving "Melencolia I"

Monumental, in technical perfection and of great depth: Baselitz's painting "Enddesign" is an artistic tour de force that covers more than five hundred years of art history and artistic identity with apparent ease and spontaneity. Not only the title of this enormous painting, but above all, the enigmatic figure gazing into the distance and the iconic image of the octahedron are unmistakable references to Dürer. Baselitz refers to the progenitor of the artistic genius cult, the Renaissance artist Albrecht Dürer, and his technically masterful and highly complex copper engraving "Melencolia I" from 1514. Dürer's "Melencolia I" is an icon of Western art history and one of the world's most famous artworks. Its technical perfection and enigmatic depiction continue to captivate to this day, making it widely regarded as the most discussed work in art history. Baselitz, who has compiled an extensive collection of Old Master prints and has repeatedly drawn on their complex motifs as a source of inspiration for his own painting, also seeks an intensive engagement with Dürer's famous masterpiece.





Albrecht Dürer, Melencolia I (Melancholy I), 1514, engraving, sold at Ketterer Kunst, Evening Sale, December 8, 2023, result: €279.000.

Remix & Adaptation: Baselitz's "Enddesign" as a complex pictorial abstraction

The visual reception of Dürer's "Melencolia I" played a decisive role in shaping the modern understanding of art. More than 300 years later, Caspar David Friedrich—another exceptional German artist—referred to Dürer in his woodcut "Melancholy (Woman with a Spider's Web Among Bare Trees)" (1803/04), which summarizes the basic artistic mood of Romanticism on a single sheet. And in 1998, Georg Baselitz created his monumental painting "Friedrichs Melancholie", an homage to Friedrich, for the staircase of the Berlin Reichstag building, the seat of the German Bundestag, thereby erecting a painterly monument not only to himself but also, for the first time, to the two great masters of German art history, Albrecht Dürer and Caspar David Friedrich.

In "Enddesign," however, Baselitz took a significant step forward thirteen years later, enriching his homage to the two great masters of art history with his characteristic remix elements, quotes from art history, and references to his own work, thereby expertly bridging the gap into the 21st century. Thus, "Enddesign" strikingly embodies the melancholic-romantic mood that Baselitz declares to be the artistic principle of his mature phase: "This idea of 'looking toward the future' is nonsense. I realized that simply going backward is better. You stand at the rear of the train—looking at the tracks flying back below—or you stand at the stern of a boat and look back—looking back at what's gone."

Georg Baselitz, quoted from: Gagosian Gallery, New York (<https://gagosian.com/artists/georg-baselitz/>).

Dürer was a painter, printmaker, mathematician, and art theorist, and, in the spirit of the Renaissance man, viewed his art not merely as the result of a technical creative process, but as the essence of an intense intellectual act of creation. For him, the artist is, first and foremost, a creative thinker in a special sense, who must master a wide variety of fields of knowledge—such as anatomy, geometry, and perspective—and be well-read in every respect. The melancholic temperament, which was still viewed negatively in the Middle Ages, undergoes a positive reinterpretation in Renaissance Neoplatonic LITERATUR, drawing on a passage in the "Problemata" of the ancient philosopher Aristotle (4th century B.C.). Dürer was the first to visually represent these attributes in his "Melencolia I," portraying the figure—through the multitude of accompanying attributes—as a highly intellectual being and thus as a comprehensive allegory of creativity. "The melancholic, viewed with great skepticism in the Middle Ages, advanced to the class of geniuses, to which many, including Dürer, strove to belong. Melancholy and genius now became mutually dependent. Researchers such as Schuster rightly speak of a 'hidden self-portrait' [...]" (R. Schoch/M. Mende/A. Scherbaum, Albrecht Dürer. Das druckgraphische Werk, vol. 1, Munich 2001, p. 183).

In "Enddesign," Baselitz references not only the most famous work of art history, but also the artwork that is regarded as a kind of artistic spark for the modern artistic identity, since it perceives the artist as an intellectual or even a genius for the first time.

„This idea of ‚looking toward the future‘ is nonsense. I realized that simply going backwards is better. You stand in the rear of the train—looking at the tracks flying back below—or you stand at the stern of a boat and look back—looking back at what's gone.“

Georg Baselitz, quoted from: Gagosian Gallery, New York (<https://gagosian.com/artists/georg-baselitz/>).

„If you're remixing popular music you change the rhythm or the sound. I have thought for a long time about what to call what I do. I like the word ‚remix‘ because it comes from youth culture.“

Georg Baselitz, quoted: Guggenheim Museum Bilbao (<https://www.guggenheim-bilbao.eus/en/exhibition/remix/>).

Graphic spontaneity, dripping, and energy: technical mastery on an impressive scale

Despite its complex content and dense composition, "Enddesign" captivates with its airy, light-painting style, which appears to be applied freely to the canvas—a result of Baselitz's consistent artistic evolution, while also incorporating stylistic references ranging from Edward Munch to Willem de Kooning and Tracey Emin. First, Baselitz applied bold brushstrokes to create loosely arranged areas of color on the massive canvas draped on the floor; in a second step, he spread an extremely fine, drawing-like grid of black drippings over them to give the color fields visual stability and depth. As a connoisseur and conqueror of tradition, Baselitz distinguishes his work in terms of technical composition as well, since he by no means establishes the contour first, but rather acts in a deliberately counterintuitive manner to generate a completely novel visual experience. His outstanding painterly quality is also evident in the division of the pictorial surface and the dramatic shift in subject matter, which Baselitz derived from his "Fraktur" drawings of the late 1960s and elevated to a monumental scale.

As early as 1995, the Solomon R. Guggenheim Museum in New York and the Los Angeles County Museum of Art presented the first Baselitz retrospective exhibitions in the United States. Since then, numerous major international museum exhibitions dedicated to the German painter have followed, including at the Fondation Beyeler in Basel (2018), the Centre Pompidou in Paris (2021/22), and the Kunsthistorisches Museum in Vienna (2023). Today, Georg Baselitz is represented by Galerie Thaddeus Ropac Gallery in Paris, London, and Salzburg, and by Gagosian in New York, London, and Paris. [JS]

Georg Baselitz, Friedrichs Melancholie (Friedrich's Melancholy), 1998, oil on canvas, Collection of the Federal Republic of Germany, Reichstag Building, Berlin. © Georg Baselitz 2026



Georg Baselitz, Studio on Lake Ammersee, 2011 (the present work is displayed on the wall in the background). © Elke Baselitz 2026

ROY LICHTENSTEIN

1923 New York – 1997 New York



Puzzle Portrait (Study). 1978.

Pencil and colored crayon drawing.

Dated on the reverse. On Arches laid paper (with the watermark). 11,3 x 9,5 cm

(4.4 x 3.7 in). Sheet: 32,1 x 19,7 cm (12.6 x 7.7 in).

From the artist's sketchbook "NY Central Marbled Sketchbook", around 1977/78 (RLCR 2683). Study for "Puzzle Portrait", 1978 (RLCR 2759). [KA]

The work is registered at the Roy Lichtenstein Foundation, New York, under the number "RL 2630".

🕒 Called up: June 12, 2026 ca. 6.14 pm ± 20 min.

€ 100.000 – 200.000 (R7/F)

\$ 117,000 – 234,000

PROVENANCE

- From the artist's estate (with the label on the reverse of the frame).
- James Goodman Gallery, New York (with the label on the reverse of the frame).
- Private collection, USA (acquired from the above).

EXHIBITION

- Museum of Modern Art, New York (on loan 1985–1994, from the artist's collection).
- Roy Lichtenstein. Conversations with Surrealism, Mitchell-Innes & Nash, New York, Sept. 19–Nov. 12, 2005, cat. no. 37 (illustrated in color).

LITERATURE

- Andrea Theil, Puzzle Portrait (Study), 1978 (RLCR 2758), in: Roy Lichtenstein. A Catalogue Raisonné, Roy Lichtenstein Foundation, New York, www.lichtenstein-catalogue.org/catalogue/entry.php?id=2831 (last accessed March 25, 2026).

Roy Lichtenstein is recognized as a leading figure of American Pop Art, both for his comic-inspired paintings and his later art-historical dialogues. In the early 1960s, he gained international recognition by appropriating the highly stylized visual language of comic strips and commercial advertising, bringing the aesthetics of everyday American life into a fine art context. Since the 1970s, he has increasingly focused on a self-reflexive exploration of art history. In dialogue with central movements of Modernism, such as Cubism, Surrealism, Futurism, and German Expressionism, he developed an independent, ironic vocabulary that takes up traditional imagery and transforms it into a new visual reality. At the heart of this lies the question of the established meaning of art and its reinterpretation within an altered context. This is evident both in transformations of canonical works such as "Still Life with Goldfish" (1972), based on Henri Matisse's "Les poissons rouges" from 1912, and in reflective commentaries on Abstract Expressionism, such as the series "Brushstrokes" (1965), which references Jackson Pollock. The 1978 work "Puzzle Portrait (Study)" belongs to this phase of particular artistic and intellectual concentration. Rooted in Cubist and Surrealist traditions, Lichtenstein deconstructs his iconic blonde

- **A rare work from the period of his greatest conceptual refinement**
- **An important preliminary study for the painting "Puzzle Portrait" (1978)**
- **A puzzling beauty: Lichtenstein reinterprets his iconic blonde heroine through the imagery of Cubism and Surrealism**
- **Museum provenance: On loan to the Museum of Modern Art, New York, for nearly a decade (1985–1994)**
- **The year the work was created, Lichtenstein was honored in several exhibitions at, among others, the Whitney Museum of American Art in New York, the Städtische Kunsthalle Düsseldorf, the Tehran Museum of Contemporary Art, and the Museum of Modern Art in New York**

heroine and transfers her to a static space in which fragmented facial features, reflections, and shadows appear as autonomous elements on the pictorial surface. In contrast to the gestural brushwork of the Abstract Expressionists, to which he simultaneously refers and reacts, the artist works with calculated, almost mechanical precision. Striking contours, strict lines, and rhythmic areas of color come together to form a deliberately dislocated yet coherent pictorial order.

The composition is reminiscent of Picasso's multiperspective female portraits, yet remains unmistakably unique in its graphic clarity and subtle irony. As a preparatory study for the painting "Puzzle Portrait" from the same year, this work offers a direct insight into Lichtenstein's approach to composition. As the artist noted as early as 1967: "I don't draw a picture in order to reproduce it. I do it to recompose it." (Roy Lichtenstein, quoted from: exhibition catalog, Pasadena Art Museum, San Diego 1967). Both analytical and lyrical, disciplined and surreal, this drawing captures the image in the tension between conception and dissolution, offering an intimate glimpse into the working process of an artist at the height of his career. [KA]



ALEXEJ VON JAWLENSKY

1864 Torschok – 1941 Wiesbaden



Abstrakter Kopf: Tragische Maske. 1932.

Oil on canvas-structured wove paper, originally mounted on cardboard. Monogrammed in the lower left corner and dated in the lower right corner. Signed and dated on the reverse. Additionally titled "Tragische Maske" on a label by a hand other than that of the artist.

35,7 x 25,2 cm (14 x 9.9 in). [MH]

Recorded as "1932 No. 14" on page 52 of Jawlensky's so-called "Cahier Noir".

Called up: June 12, 2026 ca. 6.16 pm ± 20 min.

€ 250.000 – 350.000 (R7/D)

\$ 292,500 – 409,500

PROVENANCE

- Artist's estate.
- Dalzell Hatfield Galleries, Los Angeles (1960, with the label on the reverse).
- Private collection.
- Private collection (acquired in 1977, Hauswedell & Nolte, Hamburg).
- Private collection, Berlin (since 1984, Hauswedell & Nolte, Hamburg).

EXHIBITION

- Father and Son. Andreas Jawlensky – Alexej von Jawlensky, Kleemann Galleries, New York, April 5–May 10, 1958, cat. no. 6.
- Alexej von Jawlensky. Paintings from 1906–1937, Dalzell Hatfield Galleries, Los Angeles, April 30–May 25, 1962 (illustrated).

LITERATURE

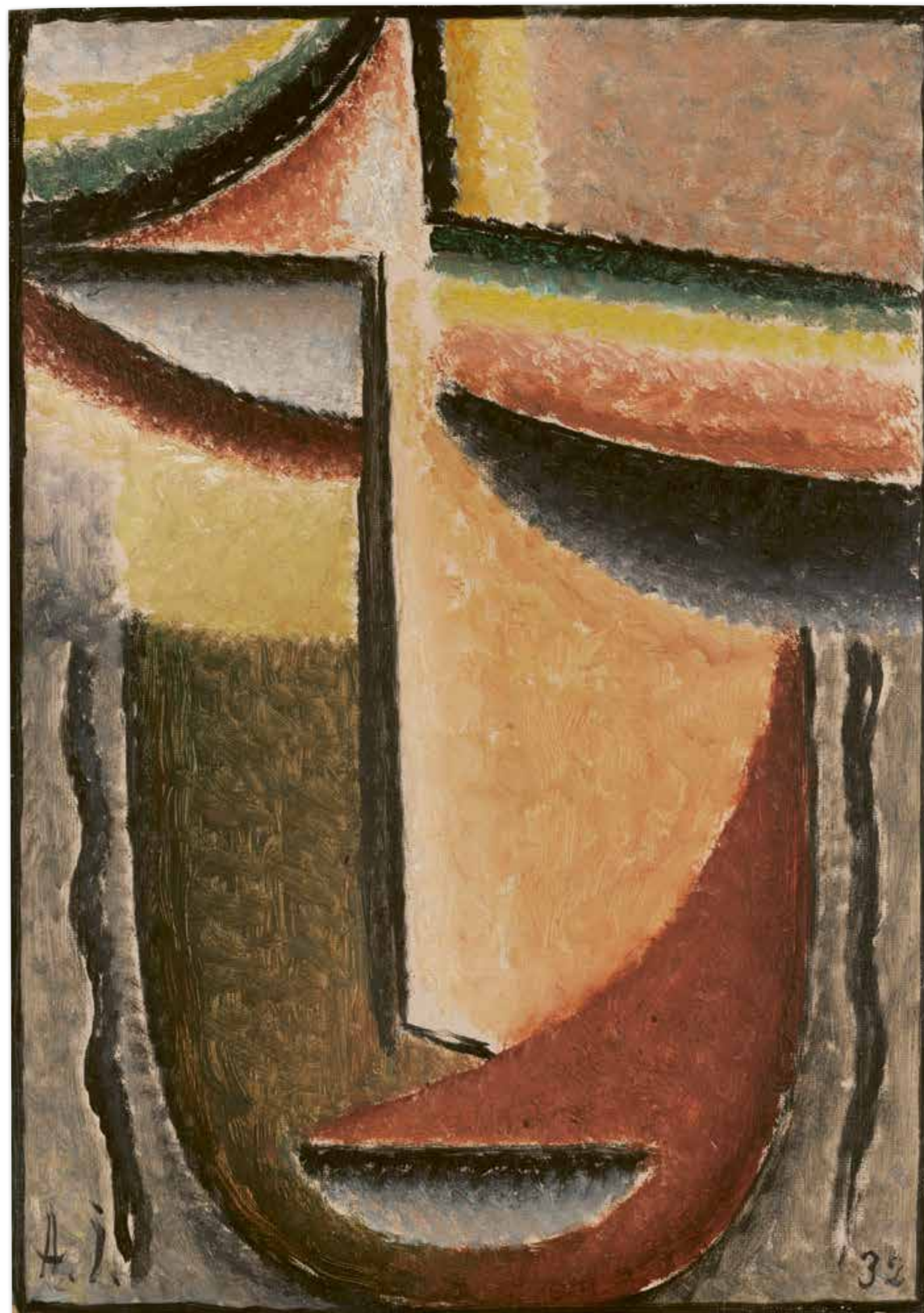
- Maria Jawlensky, Lucia Pieroni-Jawlensky, Angelica Jawlensky, Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings, vol. 2: 1914–1933, Munich 1992, CR no. 1394 (illustrated).
- Clemens Weiler, Jawlensky. Köpfe - Gesichte - Meditationen, Hanau 1970, CR no. 312, here untitled (illustrated).
- Clemens Weiler, Alexej Jawlensky, Cologne 1959, CR no. 368 (illustrated on p. 253).
-
· Bernhard S. Myers, Die Malerei des Expressionismus. Eine Generation im Aufbruch, Cologne 1957 (illustrated, no. 56).
- Hauswedell & Nolte, Hamburg, 222nd Auction, June 3, 1977, lot 667 (illustrated)
- Hauswedell & Nolte, Hamburg, 254th Auction, June 8–9, 1984, lot 792 (illustrated, plate 13).

As part of Alexej von Jawlensky's notable series of the "Abstract Heads," our painting "Abstrakter Kopf: Tragische Maske" (Abstract Head: Tragic Mask, 1932) evokes a particularly harmonious, an almost meditative and soothing feeling. With a palette of earthy, warm tones and the restrained visual language characteristic of this series, the painting draws the viewer's attention to its structure and form. The brown, gray, and ochre tones, highlighted by a few touches of yellow and green, allow the viewer's eye to fully appreciate the brushwork—its dabbing, pulsating application, and the effect it creates. Jawlensky's deliberate aesthetic decision breaks up the otherwise dense color field. Despite the closed eyes, this complex technique creates a physical presence that captivates the observer.

- From the key series of the "Abstract Heads", created during his late, highly prolific creative phase
- A particularly harmonious and meditative, calming composition
- A wonderful synthesis of figuration and abstraction
- In the present work, Jawlensky reached a formal intensity that does not convey the face as a portrait, but as a universal symbol of human existence
- The subtitle "Tragic Mask" opens up a psycho-analytical interpretation: The work reflects Jawlensky's existential situation, marked by his illness and the political threats of the early 1930s
- Part of a distinguished private collection in Berlin for over 40 years

Starting around 1920, Jawlensky began to explore the motif of the face with increasing intensity and in ever more abstract forms. While humanistic, naturalistic features can still be recognized in the Saviour Faces series, the artist condenses form and color into an autonomous force in his Abstract Heads. Individuality recedes to make way for a timeless, inner visual idea. Anatomical features are transformed into geometric forms and symmetrically arranged, even reminiscent of architecture. The present artwork is centered on a vertical line placed in the middle, which Jawlensky suggests as a nose. The artist constructs the mouth from horizontal lines and a crescent shape; eyes and eyebrows are replaced by horizontal and slightly diagonal lines.

"Tragic Mask," the subtitle of our painting, invites us to take a deeper psychological look at the work, one that connects to Jawlensky's personal situation, his deteriorating health, and the political uncertainty in Germany in the early 1930s. Art became increasingly politicized and exploited for agitational purposes. In this context, Expressionism, Abstraction, and New Objectivity in particular were denounced as "degenerate," and everything Russian was defamed as "Bolshevik." Furthermore, Jawlensky was repeatedly confined to bed and often spent extended periods at health resorts. These circumstances took a heavy toll on the artist, who lived a relatively secluded life in his Wiesbaden apartment. Despite this financially and physically strenuous period, the response to his "Abstract Heads"—especially among his fellow artists—was extremely positive, and Karl Schmidt-Rottluff and Kandinsky acquired one copy, while Paul Klee acquired two of the Abstract Heads. [MH]



KONRAD LUEG

1939 Dusseldorf – 1996 Dusseldorf



Ohne Titel. 1966.

Casein tempera on canvas.
Signed and dated on the reverse of the canvas.
200 x 145 cm (78.7 x 57 in). [EH]

🕒 *Called up: June 12, 2026 ca. 6.18 pm ± 20 min.*

€ 100.000 – 150.000 (R7/D/F)
\$ 117,000 – 175,500

PROVENANCE

- K. Behrends Collection, Düsseldorf
- Olbricht Collection, Essen/Berlin (2003, Sturies).

EXHIBITION

- Ich nenne mich als Maler Konrad Lueg, PS1 Contemporary Art Center, New York, Sept. 12–Oct. 31, 1999; Kunsthalle Bielefeld, Nov. 14, 1999–Jan. 16, 2000; Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Ghent, Jan. 30, 2000–Apr. 2, 2000.
- Rockers Island. Olbricht Collection, Museum Folkwang, Essen, May 5–July 1, 2007.

LITERATURE

- Thomas Kellein, *Ich nenne mich als Maler Konrad Lueg*, Bielefeld 1999, p. 103.
- Andreas Sturies, Düsseldorf, Auction Nov. 29, 2003, Lot 151, illustrated in color on plate XI.

“Ich nenne mich als Maler Konrad Lueg” (I Call Myself Konrad Lueg as a Painter) is the title of the exhibition featuring this work, which was shown at the PS1 Contemporary Art Center in New York in 1999, as well as at the Kunsthalle Bielefeld and at the Stedelijk Museum voor Actuele Kunst in Ghent the following year. Under his birth name, the artist is known as one of Germany’s most important and influential gallery owners of the 1970s and 80s for contemporary art: Konrad Fischer. As the artist Konrad Lueg, he chose his mother’s maiden name to avoid confusion.

He received his artistic training at the Dusseldorf Art Academy starting in 1958, where he initially studied under Bruno Goller and later, alongside Sigmar Polke, Gerhard Richter, and Manfred Kuttner, under Karl Otto Götz. In November 1962, he was expelled from the academy without explanation and without a degree. The reason for this probably lies in his political activities. However, Konrad Lueg, a native of Düsseldorf, is well-connected in the city’s art scene through Peter Brüning, who introduced him to a wide range of artists and art lovers. The first and today legendary exhibition “Leben mit POP – Eine Demonstration für den Kapitalistischen Realismus” (Living with POP – A Demonstration for Capitalist Realism), for which he and Gerhard Richter transformed the Berges furniture store, took place in 1963. With this exhibition, the two young artists perfectly showcased themselves as “enfants terribles”. However, his financial situation and that of his fellow artist remained very difficult. During this time, he and Gerhard Richter also “cleaned the stairs of a castle near Dusseldorf or created interior decorations for pubs” (quoted from: Dietmar Elger, *Gerhard Richter. Maler*, Cologne 2002, p. 126).

• **From the significant series of the ‚Tapetenbilder‘ (Wallpaper Pictures)**

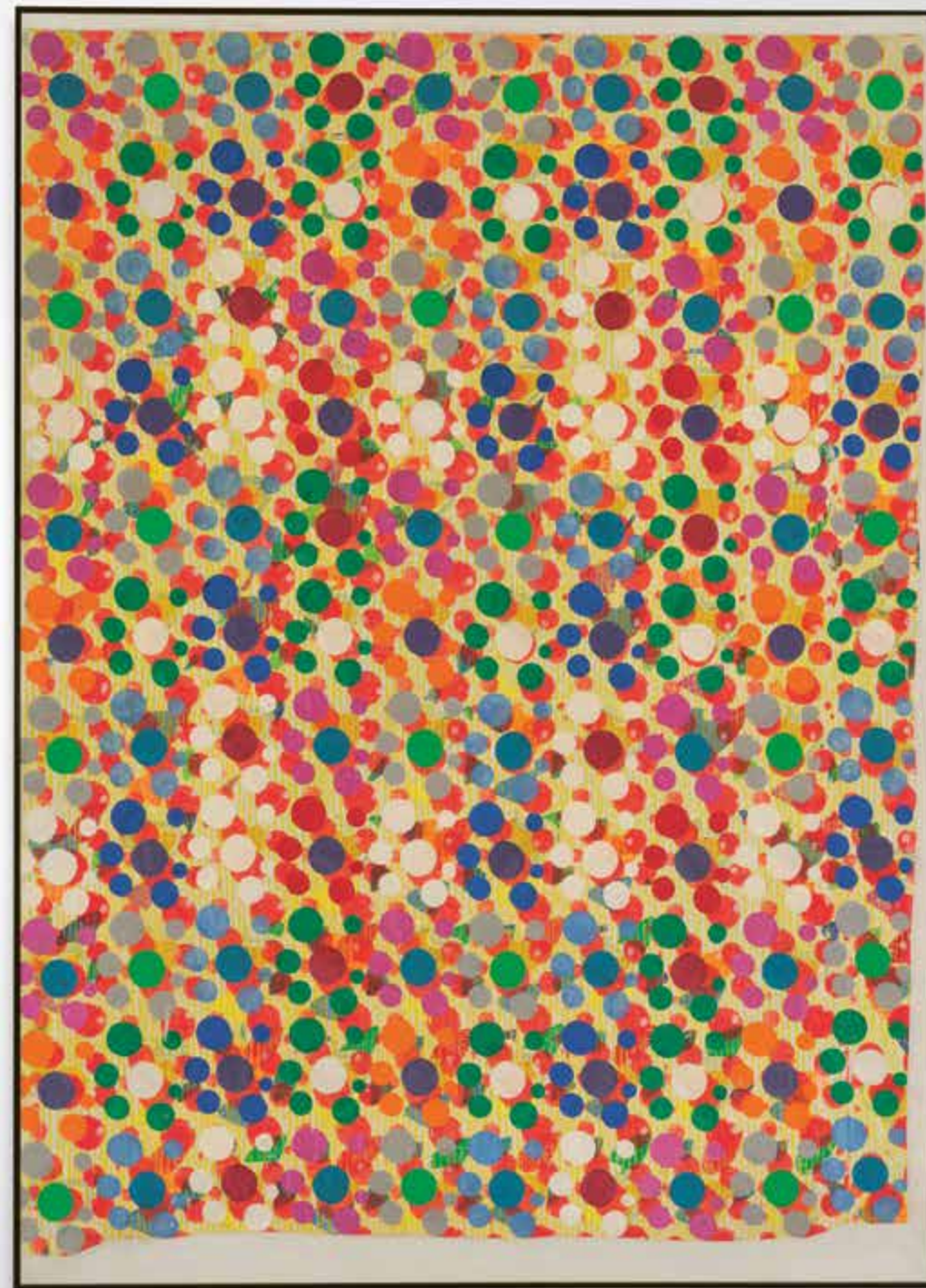
• **Lueg’s art is Pop Art in the purest sense**

• **To date, no other work from this series has been offered on the international auction market**

• **Konrad Lueg, known as Konrad Fischer, was one of the most important and influential gallery owners for contemporary art in the 1970s and 1980s**

In keeping with the essence of Pop Art, Konrad Lueg turned his artistic focus to the mundane, initially creating paintings of soccer players. This sport allowed Germans to regain a sense of pride through the successes of the national soccer team after the horrors of the past. From the mid-1960s onward, Konrad Lueg explored motif repetition and found his medium in wallpapers or other stereotypical patterns, such as those found on towels. Probably also for financial reasons, he continued to use inexpensive casein paint—widely known under the brand name “Plaka-Farbe”—as his medium. This quick-drying paint produces a flat appearance and is much easier to handle than oil or acrylic paints. The painting process is immediate; the paint does not elude the artist’s control. The flatness of the paint application also suited Konrad Lueg very well. It was absolutely desired, as it allowed him to create a new art form in stark contrast to the material-focused, sometimes spontaneous painting of the Informel movement. His pictorial themes can be understood as a critique of consumerism. He casts a sharp eye on the conventional society of the economic miracle in which German society had entrenched itself. Moreover, this was also the dawn of the student revolts and the hippie movement in Germany—the first rebellion against a traditional everyday life defined by extremely conservative values. Thus, Konrad Lueg offers criticism by staging the utterly mundane, elevating it to the status of art, and thereby simultaneously questioning the very concept of art.

Starting in 1965, Konrad Lueg began experimenting with serially repeating patterns. He also consistently used paint rollers, such as those used by craftsmen, to replicate the patterns. In this painting, Konrad Lueg depicts a wallpaper pattern. Upon closer inspection, ever-new, superimposed layers of patterns emerge: colorful dots over yellow stripes over further patterns that stand out only here and there, as in an apartment where the walls have been repainted many times. On the right and bottom edges, however, he plays with the picture plane. The seemingly flat pattern lies as if on a moving swath of fabric, giving it a special lightness. Lueg’s art is Pop Art in the purest sense, and this wallpaper painting is an outstanding example thereof. [EH]



SIGMAR POLKE

1941 Oels/Niederschlesien – 2010 Cologne

**BZ am Mittag. 1965.**

Dispersion, oil and pencil on canvas.

Signed and dated on the reverse. Also signed and dated on the stretcher.

160 x 114 cm (62.9 x 44.8 in).

The painting “BZ Am Mittag” is based on the front page of a humorous wedding newspaper published in 1911 on the occasion of the wedding of Waldemar and Lotte von Böttinger, modeled after an illustrated supplement of the daily “BZ am Mittag” [BZ = Berliner Zeitung] [JS]

Since its founding in 1984, Reiners Stiftung GmbH has been dedicated to supporting Mönchengladbach’s museums. Through numerous loans, historical research, and generous donations, it makes an indispensable contribution to Mönchengladbach’s cultural scene. The proceeds from both lots (Polke and Serra) will benefit Reiners Stiftung, enabling the family to continue its social commitment in the long term.

📞 Called up: June 12, 2026 ca. 6.20 pm ± 20 min.

€ 1.200.000 – 1.800.000 (R7/D/F)

\$ 1,404,000 – 2,106,000

PROVENANCE

- Willy and Fänn Schniewind, Dusseldorf (directly from the artist).
- Lotte von Böttinger (née Schniewind), Wuppertal-Elberfeld (1965, gifted from the above; likely remained in the family until 1987)
- Galerie Konrad Fischer, Dusseldorf (1987).
- Reiners Stiftung GmbH, Mönchengladbach (formerly Schlafhorst Foundation, acquired from the above in 1987).

Sigmar Polke – genius against his will

A genius against his will—this is probably the most apt description of Sigmar Polke and his revolutionary artistic work. The unique energy and vitality that Polke’s works still emanate today can be attributed to his nonconformist personality, which views traditions and conventions not as guides but as fleeting challenges to be overcome with ease. “We cannot rely on the fact that good paintings will be created one day; we must take things into our own hands!” is a famous quote by Sigmar Polke and his artist friend Gerhard Richter from the mid-1960s. And Polke and Richter did take things into their own hands. By the time he painted his programmatic work “Higher beings commanded: paint the top right corner black!!” (1969, Froehlich Collection, Stuttgart), Polke officially claimed the much-vaunted title of revolutionary anti-artist for himself. With wit and irony, Polke mocked the traditional art world and the notion of a divinely inspired artistic genius. But Polke’s art had already broken radically with art-historical tradition in previous years, especially through his legendary early grid paintings. At the latest, the Polke retrospective at the Museum of Modern Art in New York and at Tate Modern in London in 2014/15, proved the international significance of a body of work characterized by an anarchic spirit and a great sense of humor.

- **Early Signature Piece:**
One of the first iconic grid paintings
- **“New Realism” and “German Pop”:** from Polke’s early Dusseldorf period with Gerhard Richter, today considered the most sought-after phase of his oeuvre
- **Widely exhibited and published, most notably in the important 1997 Polke retrospective “Sigmar Polke. Die drei Lügen der Malerei”** as well as in “Baselitz-Richter-Polke-Kiefer. Die jungen Jahre der alten Meister” in 2019/20
- **Outstanding provenance:** Gifted by the progressive Rhineland collector couple Willy and Fänn Schniewind in the year it was painted
- **A rarity on the auction market:** Most of Polke’s grid paintings from the 1960s are now held in prestigious collections around the world
- **In 2014–15, the Museum of Modern Art in New York and the Tate Modern in London honored Polke’s groundbreaking work with a spectacular retrospective**

“Polke’s grid paintings work on the deconstruction of this staged and predetermined view of the world. [...] It is therefore a dialectical process of decomposition and modifying re-composition. This counter-movement results in images that are anything but smooth [...]”

Martin Hentschel, in: Sigmar Polke. Die drei Lügen der Malerei, exhibition catalog 1997, p. 55.





Template for "BZ am Mittag" (1965), wedding newspaper, 1911.

EXHIBITION

- Municipal Museum Abteiberg (since 1987–2026, on permanent loan from the Reiners Foundation).
- Sigmar Polke. Die Drei Lügen der Malerei, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, June 7–October 12, 1997; Nationalgalerie im Hamburger Bahnhof, Museum für Gegenwart, Berlin, October 30, 1997–February 15, 1998.
- 60 Jahre, 60 Works—Kunst aus der Bundesrepublik Deutschland, Martin Gropius-Bau, Berlin, May 1–June 14, 2009.
- Baselitz-Richter-Polke-Kiefer. Die jungen Jahre der alten Meister, Deichtorhallen Hamburg, September 12, 2019–January 6, 2020.

LITERATURE

- Kunst der Gegenwart. 1960 bis Ende der 80er Jahre. Inventory catalog of the Municipal Museum Abteiberg, 1988, p. 228 (illustrated in color on p. 229).
- Dirk Stemmler, Städtisches Museum Abteiberg, Mönchengladbach, Berichte aus westdeutschen Museen, in: Wallraf-Richartz-Jahrbuch, vol. L, 1989, p. 388.
- Martin Hentschel, die Ordnung des Heterogenen, Sigmar Polkes Werk bis 1986, PhD thesis, Ruhr University Bochum 1991, pp. 163ff. (illustrated on pp. 126/127).
- Sigmar Polke. Die Drei Lügen der Malerei, exhibition catalog, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn / Nationalgalerie im Hamburger Bahnhof, Museum für Gegenwart, Berlin, Bonn 1997, p. 55 (illustrated in black and white) and on p. 338 (illustrated in color on p. 39).
- Harenberg Kunst-Tageskalender 1992, Dortmund 1991, color illustration on the page for February 7.
- Kunst der Gegenwart 1960 bis 2007. Inventory catalog of the Municipal Museum Abteiberg, Mönchengladbach 2007, p. 326 (with color illustration).
- 60 Jahre, 60 Werke—Kunst aus der Bundesrepublik Deutschland, exhibition catalog, Martin Gropius-Bau, Berlin 2009, color illustration on p. 350.
- Baselitz-Richter-Polke-Kiefer. Die jungen Jahre der alten Meister, exhibition catalog, Deichtorhallen Hamburg, Dresden 2019, p. 195 (full-page color illustration).

Dot by dot – "BZ am Mittag":

Polke's iconic grid paintings and the art of the "New Realists."

At the forefront are the legendary grid paintings from the 1960s, such as the present composition "BZ am Mittag" or the painting "Freundinnen" (1965, Froehlich Collection, Stuttgart), in which Polke, very much in keeping with the spirit of Pop Art, used the grid printing techniques of magazines to develop his own artistic language. At the age of only 24, Polke already used stencils, as in our characteristic early painting "BZ am Mittag", which was one of the first of these iconic creations and therefore featured in the legendary 1997 Polke retrospective "Sigmar Polke. Die Drei Lügen der Malerei." He meticulously applied the stencil dot by dot using a perforated plate and then, with great patience, worked on each dot individually with a rubber stamp. For this purpose, Polke used the small, round erasers often found at the ends of pencils. Like Gerhard Richter's early black-and-white photopaintings, these works are the visual epitome of the unconventional spirit of the 1960s and of the avant-garde movement that would soon take the art world by storm from Dusseldorf under the names "New Realism," "Capitalist Realism," or "German Pop". Today, Sigmar Polke and Gerhard Richter are regarded the leading figures behind an art movement that emerged alongside American Pop Art in the 1960s. They devoted themselves to a whole new universe of motifs drawn from magazines and periodicals, transforming these mass-produced images into art through the artistic process of selection, adaptation, and distortion. Polke, in particular, took this artistic process of transformation and reversal to the extreme in his early grid paintings, raising questions about the traditional boundaries between art and everyday life, fiction and reality. In the same way that the newspaper photo plays with the illusion of reality, Polke's grid pictures play with the exact reversal of this illusion: they are handmade, one-of-a-kind pieces that, especially when viewed from a distance, evoke the illusion of a mass-produced print. Polke's play with optical perception is both provocative and masterful. In "BZ am Mittag" (BZ Noon Edition), Polke even intensified this act of artistic alienation, since this grid picture is neither based on a print template that had already appeared in grid print nor on a genuine printed product. Instead, its compositional starting point is a humorous wedding newspaper printed as early as 1911 in the style of an issue of the daily Berliner Zeitung (BZ).

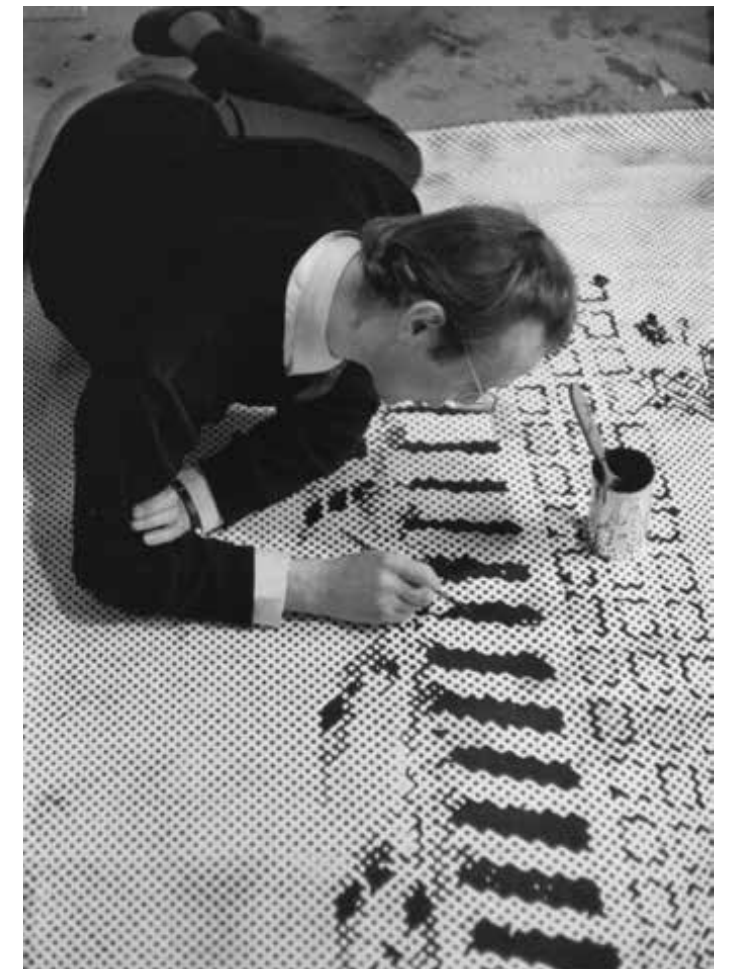
Unlike Gerhard Richter, who collected all his print media sources in his "Atlas," only a few of the magazine sources underlying Polke's iconic creations of the 1960s are known. In the mid-1960s, Polke and Richter—who were both students at the Dusseldorf Art Academy under Karl Otto Götz at the time—collaborated closely and thoroughly shook up the art world of the day with their representational, photo-based art.

These young artists radically broke with the established gestural painting of European Informalism on several levels; they painted not only figuratively but also with virtually no visible brushstrokes. Unlike Richter, however, Polke sought to provoke even with the techniques and materials he employed, resorting not only to oil paint but also to varnishes and emulsion paints, which had previously been considered trivial. Using red oil paint, Polke meticulously applied the lettering and motif of the title page, dot by dot, to the canvas primed with white emulsion paint; however, Polke did not just render the motif in a larger format. In a first step, he broke the motif down into individual screen dots, since the original template, produced by rotary press printing—a form of relief printing—contained no screen dots. Similar to the structure of a magnified offset print, Polke meticulously decomposed the motif into large and small, densely and sparsely spaced dots in bright red, thereby establishing his characteristic visual language. Nonconfor-

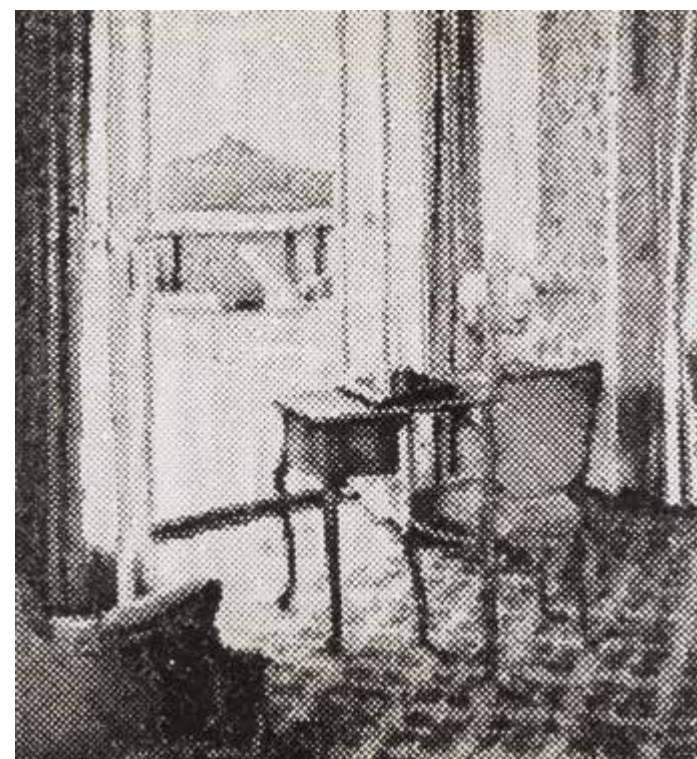
"Polke takes this process even further in the iconic painting *BZ am Mittag* (1965). Although he already used the stencil technique at this point, [...] he used perforated metal, but then stamped over it again, dot by dot, with a rubber stamp. [...] What is truly remarkable, however, is that Polke creates the entire image from a grid for which no original template ever existed. [...] The grid thus does not imitate a newspaper grid; rather, it appears as an abbreviation of the conceptual image of a 'newspaper'."

Martin Hentschel, in: Sigmar Polke. Die Drei Lügen der Malerei, exhib. cat. 1997, p. 55.

Sigmar Polke working on the grid painting „Häuserfront“ (building facade), 1967 in his Dusseldorf studio, photo: unknown.
© The Estate of Sigmar Polke, Cologne / VG Bild-Kunst, Bonn 2026



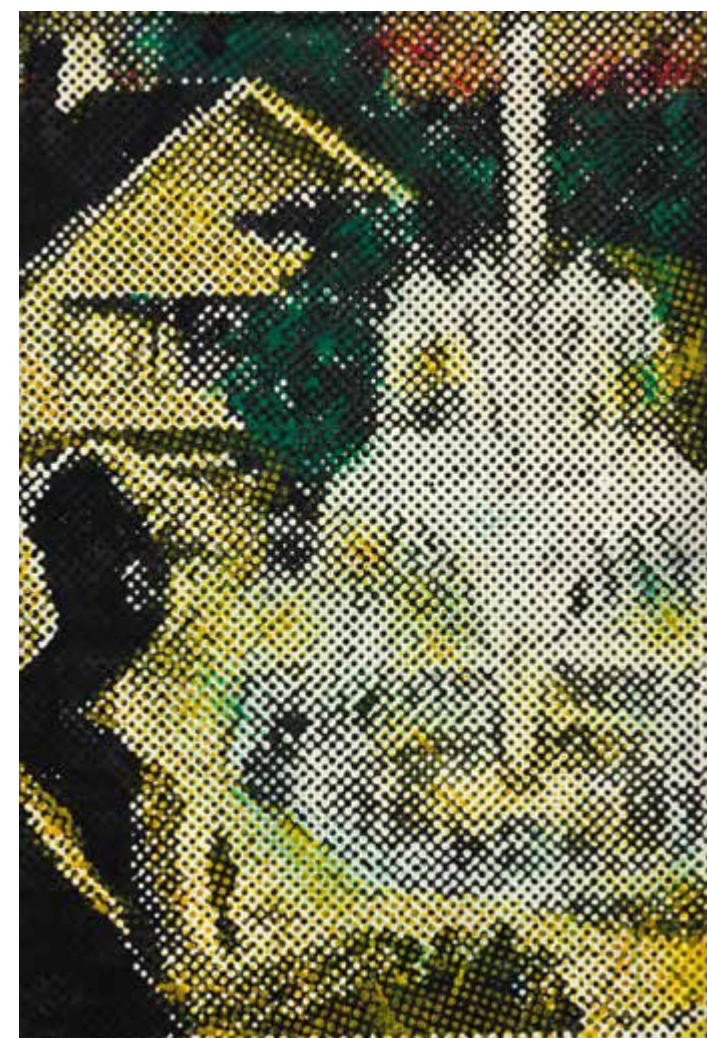
mist and progressive, Polke appropriates a motif that, although it had already been printed in 1911, could hardly be more apt to address the conservative, middle-class narrow-mindedness of the German economic miracle era following World War II—an era Polke humorously and obsessively grappled with throughout his life. Polke had already explored the thematic complex of lovers in “Liebespaar II” (Lovers II) in 1965. While the couple facing each other in this painting—which was not yet executed as a grid image—appears downright mundane, the motif’s execution in “BZ am Mittag” is exceptionally fascinating due to the tense contrast between bourgeois, romanticized motifs and radical modern aesthetics. Once again, in “BZ am Mittag,” Polke confidently and boldly upended not only traditional viewing habits but also the prevailing conception of art and the artist.



Sigmar Polke, *Interieur (Interior)*, 1965, paint on linen, Sammlung Frieder Burda, Baden-Baden. © The Estate of Sigmar Polke, Cologne / VG Bild-Kunst, Bonn 2026



Gerhard Richter, *Portrait Schniewind*, 1964, oil on canvas, The Fisher Collection at the San Francisco Museum of Modern Art. © Gerhard Richter 2026 (0118)



Sigmar Polke, *Springbrunnen (Fountain)*, 1966, acrylic on canvas, The Fisher Collection at the San Francisco Museum of Modern Art. © The Estate of Sigmar Polke, Cologne / VG Bild-Kunst, Bonn 2026



Sigmar Polke and Gerhard Richter during their exhibition “polke / richter” at galerie h in Hanover in March 1966, photo: unknown. © Gerhard Richter 2026 (28042026) / The Estate of Sigmar Polke, Cologne / VG Bild-Kunst, Bonn 2026

In the winter of 1964–65, just before the creation of “BZ am Mittag,” Sigmar Polke and Gerhard Richter participated in the legendary exhibition “Neue Realisten” at Galerie Parnass in Wuppertal. This term would henceforth be used alongside “German Pop” and the ironically intended self-designation “Capitalist Realism” to classify this young, nonconformist art movement. It is the revolutionary, youthful spirit that continues to characterize Polke’s rare grid paintings of the 1960s to this day, and the anarchic love of the dot that would henceforth become Polke’s artistic trademark: “I love all dots. [...] I am married to many dots. I want all dots to be happy; the dots are my brothers. I am also a dot.” (Sigmar Polke and Gerhard Richter, 1966).

Polke, Richter, Schmela, Schniewind – “BZ am Mittag”: A gift from the progressive Rhineland collector couple Willy and Fänn Schniewind

“BZ am Mittag,” created in 1965, was a birthday gift from the progressive Rhineland collector couple Willy and Fänn Schniewind to Lotte von Böttinger (née Schniewind), the collector’s cousin. Fänn and Willy Schniewind, who also had their portraits painted by Polke’s friend and associate, Gerhard Richter, on three occasions during 1964–65, began to build a significant private art collection in the early 1950s, starting with works of Modernism. In the 1960s, they expanded it with great discernment to include progressive and key works of European postwar avant-garde art. Above all, the close contact between the industrialist Willy Schniewind and the legendary Düsseldorf gallery owner Alfred Schmela—and the resulting ties to contemporary artistic circles—led to Schniewind’s extraordinarily progressive understanding of art. Schmela not only presented Gerhard Richter’s first solo exhibition in 1964, but also Polke and the “New Realists” in 1966; in addition to establishing the Rhineland avant-garde in the 1960s, he was also instrumental in the early positioning of the “ZERO” artists and the work of Lucio Fontana on the German market. All of these avant-garde positions represented by Schmela in the 1960s also found their way into Schniewind’s collection during this period. Presumably, Schmela introduced the Schniewinds to the young and promising art student Sigmar Polke, whom Schniewind then commissioned in 1965 to create a painting based on the cover of his cousin Lotte von Böttinger’s (née Schniewind) wedding newspaper, much like how Gerhard Richter’s three famous Schniewind portrait paintings came about in 1964/65 through Schmela’s mediation—one of which is part of the Fisher Collection at the San Francisco Museum of Modern Art today. In the mid-1960s, Polke and Richter were the two rising stars of the Düsseldorf art scene, as documented in the studio interview with Sigmar Polke published in

the Rheinische Post in May 1966 under the title “Kultur des Rasters” (Culture of the Grid). In response to the critical question emphasizing the progressive spirit of Polke’s painting, “Mr. Polke, you use templates for your paintings; you cut them out of newspapers and magazines. Why do you prefer to copy rather than invent?”—Polke already had a complex and provocative answer ready at the time: “I have several, sometimes contradictory and mutually exclusive reasons for this, and I only know that they are all important and that there is always a little bit of each involved. It may be that this is my way to show how dependent we are on preconceived forms, how little freedom we have in our actions and thoughts. [...] It could also be irony, laziness, incompetence, or stupidity. But it could also be the epitome of creative freedom—namely, doing what one wants and what one considers right [...]” (quoted from the exhibition catalog Baselitz – Polke – Richter – Kiefer, Hamburg 2019, p. 198).

Sigmar Polke’s paintings appear “striking” only at first glance; upon closer inspection, however, his works reveal a complexity in both technique and content that has provided us with intriguing and often elusive puzzles since the 1960s. From the very beginning, it has been the skillful, anarchic, and provocative play with artistic traditions and conventional viewing habits that has characterized Polke’s entertaining and ironic work throughout his life. In 2021, Polke would have turned 80, and the art magazine *Monopol* celebrated him on the occasion of this anniversary with the following words: “Sigmar Polke’s laughter echoes on. It comes from a wonderfully silly iconoclast who was at the same time an artist liberated from all constraints—and one whose epic impact continues to unfold.”[JS]

ANDY WARHOL

1928 Pittsburgh – 1987 New York



Chanel. 1985.

Silkscreen in colors.
Signed and dated. From an edition of 30 numbered artist proofs. On Lennnox Museum Board. 96,4 x 96,4 cm (37.9 x 37.9 in).
Sheet 5 from the “ADS 1985” portfolio, containing color silkscreen prints based on famous advertising campaigns from the 1980s, including those for Paramount, Volkswagen, Apple, Rebel Without a Cause (James Dean), and The New Spirit (Donald Duck). Printed by Rupert Jasen Smith, New York (with blindstamp). Published by Ronald Feldman Fine Arts, Inc., New York (stamped on the reverse). [JS]

Called up: June 12, 2026 ca. 6.24 pm ± 20 min.

€ 120.000 – 150.000 (R19/D/F)
\$ 140,400 – 175,500

PROVENANCE

- Galerie Frank Fluegel, Nuremberg/Kitzbühel.
- Private collection, Southern Germany (acquired from the above around 2015).

LITERATURE

- Frayda Feldman, Jörg Schellmann, Claudia Defendi. Andy Warhol Prints. A catalogue raisonné 1962-1987, New York 2003, CR no. II. 354 (illustrated, different copy).



Advertisement for Chanel from the early 1980s.

Andy Warhol lives on in our collective memory as an extroverted eccentric with dark sunglasses and a white-blonde wig. It is widely unknown, however, that Warhol was in fact a shy introvert who adopted this flamboyant outward appearance in the late 1960s as a kind of protective disguise—and, at the same time, his trademark. It was only at the College of Fine Arts at the Carnegie Institute of Technology in his hometown of Pittsburgh that the slight, chronically pale student suffering from pigment disorders managed to overcome the trauma of isolation thanks to his outstanding artistic talent. In the summer of 1949, at the age of 21, Warhol moved to New York, where he initially worked as a commercial artist. In the fall of 1949, he received his first commission for a shoe campaign for “Glamour” magazine.

Eventually, he became an acclaimed observer and chronicler of his time through drawing, photography, painting, and printmaking in the decades that followed. From then on, his work as a commercial artist was reflected in his minimalist, strictly linear drawing style, which he later transferred to silkscreen prints using stencils—as in his legendary port-

- **Warhol meets “Chanel N° 5”:** An iconic portrait of the zeitgeist of the 1980s
- **Art and commerce:** Following his famous “Campbell’s Soup Cans,” Warhol also staged the legendary perfume “Chanel N° 5” as an iconic motif of Pop Art
- **Serial & Singular:** Inspired by the mass production of consumer goods, Warhol developed his artistic principle based on repetition and variation
- **“Chanel N° 5”:** the most sought-after sheet from the famous “ADS 1985” portfolio, featuring motifs based on advertising campaigns from the 1980s
- **In 1997, ten years after Warhol’s death, Chanel used the famous Warhol motif for a global advertising campaign**

folio “Campbell’s Soup Can” (1968)—becoming his unmistakable artistic signature. Warhol’s focus was now not only on contemporary celebrities but also on American consumer goods. This allowed him to present objects in a completely new way, boldly and effectively exploring the boundary between art and commerce. Similar to the “Campbell’s Soup Cans”, “Chanel N° 5” enabled Warhol to translate the serial principle of the commercial world into serial silkscreen printing and, thereby, seemingly paradoxical, to leave behind icons of Pop Art that still captivate today’s viewers with their fascinating aura. With “Chanel N° 5”, sheet 5 from the “ADS 1985” portfolio comprising a total of ten motifs based on American advertising campaigns, Warhol created an iconic symbol of the zeitgeist of the 1980s, which, due to its exceptional quality, is considered the most sought-after motif in the portfolio today; the portfolio also includes silkscreen prints based on advertising campaigns for Paramount, Apple, Volkswagen, Disney, and Mobilgas. With a keen sense for contemporary motifs, Warhol created a Pop Art icon with “Chanel N° 5”—the fragrance in the iconic bottle—two years before his unexpected death. [JS]



WASSILY KANDINSKY

1866 Moskau – 1944 Neuilly-sur-Seine



Bei Oberau. 1908.

Oil on cardboard.
Dated and titled "Naturstudie Oberau 1909" by Gabriele Münter on the reverse.
32,8 x 44,5 cm (12,9 x 17,5 in).

Called up: June 12, 2026 ca. 6.26 pm ± 20 min.

€ 500.000 – 700.000 (R7/D)
\$ 585.000 – 819.000

PROVENANCE

- Gabriele Münter, Murnau (through transfer of ownership of Kandinsky's remaining artworks, until 1957).
- Städtische Galerie im Lenbachhaus, Munich / Gabriele Münter Foundation (1957, donated by the above)
- Leonard Hutton Galleries, New York (1961, from the above)
- Alan Auslander Gallery, New York (acquired in 1963: Parke-Bernet).
- Nicholas de Kun Collection, Brussels (until 1968: Parke-Bernet).
- H. Neu, New York (acquired from the above)
- Private collection, New York.
- Private collection, Southern Germany (acquired in 1993 from the above: Grisebach).

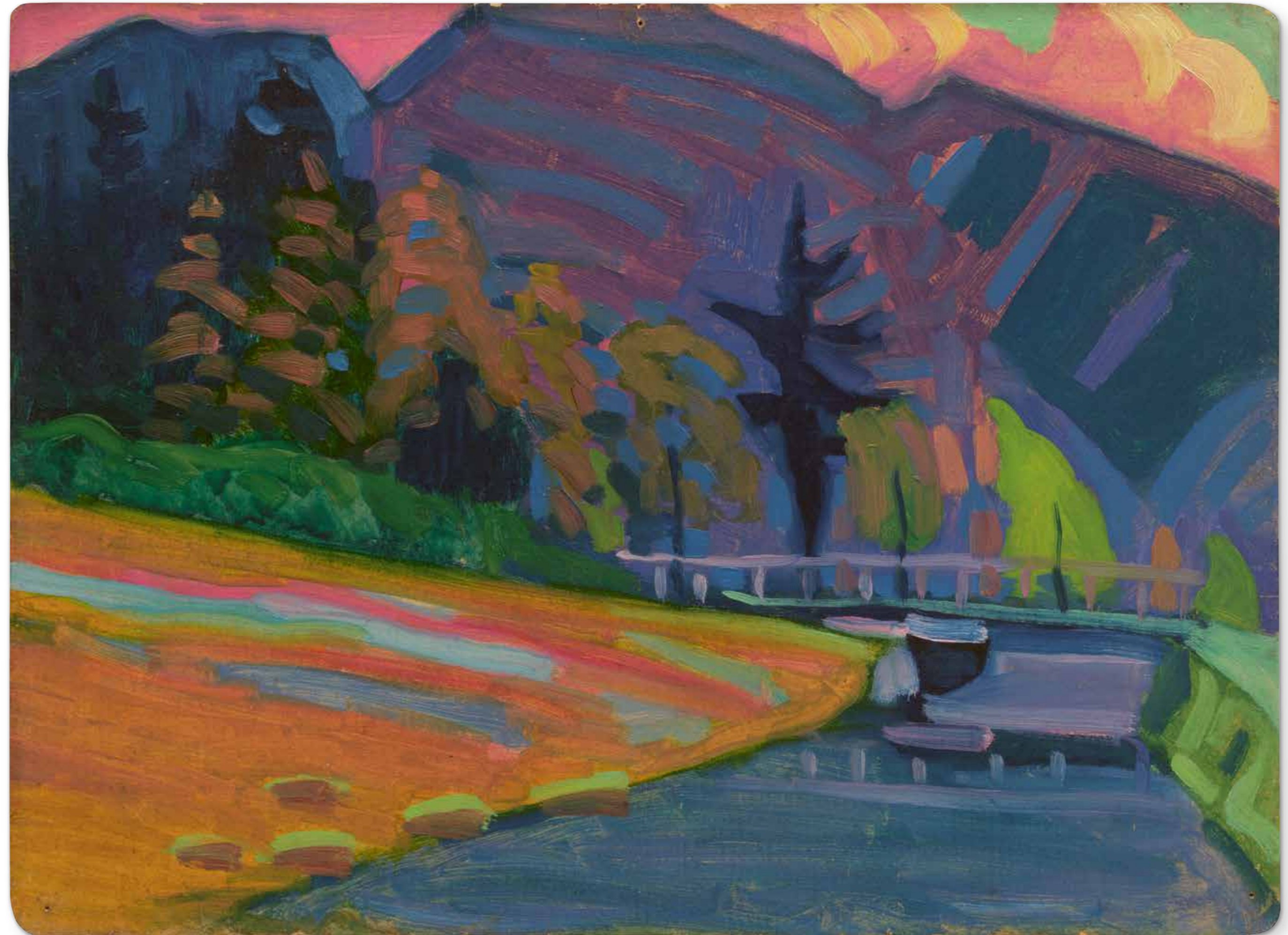
EXHIBITION

- Leonard Hutton Galleries, New York, November 22–December 1961, cat. no. 12 (with a label on the reverse [here incorrectly attributed to G. Münter, title: Mountain Rill]).

LITERATURE

- Hans Konrad Roethel, Jean K. Benjamin, Kandinsky: Catalogue Raisonné of Oil Paintings, vol. 1: 1900–1915, Munich 1982, cat. no. 226 (illustrated) (here "1908")
- Parke Bernet, New York, May 15, 1963, lot no. 50 illustrated (here erroneously attributed to G. Münter, title "Mountain Rill").
- Parke Bernet, New York, May 15, 1968, lot no. 92 with illustration (here: erroneously attributed to G. Münter, title "Bergstrom").
- Grisebach, June 5, 1998, lot 16 (here: erroneously attributed to G. Münter, title "Naturstudie Oberau, 1909").

- **Made in 1908 – the birth of Expressionism**
- **Revolutionary: Murnau motifs paved Kandinsky's way to abstraction**
- **Peculiar confusion – Münter or Kandinsky? In the 1960s, it was mistakenly attributed to Gabriele Münter on several occasions**
- **Museum quality: Similar works are at the Centre Pompidou in Paris, the Chicago Art Institute, and the Guggenheim Museum in New York**





Wassily Kandinsky, *Landschaft mit Fabrikschornstein* (Landscape with Factory Chimney), 1910, oil on canvas, Solomon R. Guggenheim Museum, New York.

The Birth of Expressionism -

Wassily Kandinsky and Gabriele Münter in Murnau

This small yet tremendously vibrant landscape was made in Oberau, south of Murnau, in 1908–09. After four years of traveling—with stops in Italy, France, and Tunis—Gabriele Münter and Wassily Kandinsky had just returned to Munich in early June. By mid-month, the two set off again, this time to visit Salzburg. In fact, they were searching for a place close to the Alps that would offer a stimulating environment. Kandinsky had visited Murnau as early as 1904. It is documented that Kandinsky and his partner at the time, Gabriele Münter, stayed at the Griesbräu in Murnau between August 8 and September 30.

Murnau and the surrounding Blue Land captured their hearts, and they eventually found their inspiring home: in June 1909, Gabriele Münter purchased the so-called “Russen Haus” (Russian House).

When Wassily Kandinsky and Gabriele Münter—initially together with Alexej von Jawlensky and Marianne von Werefkin—painted in and around the Upper Bavarian town, something astonishing was taking place: an artistic upheaval, a radical break with the Impressionist and Post-Impressionist styles, and a turn toward a synthetic, expressive style of color painting.

The Blue Land and Kandinsky's journey into abstraction

Oberau is located slightly south of Murnau in the Loisach Valley. According to postcards he sent to his then-student and lover Münter, Kandinsky first visited the area in 1904. At the time, he was on a cycling trip in pouring rain: “.. my rubber collar was completely soaked, and my backpack only protected my back from the rain. And yet it was beautiful! I saw incredibly beautiful things in the mountains: the low clouds moving slowly, the gloomy dark-violet forest, the dazzling white buildings, the velvety roofs of the churches—I can still see the lush green foliage with my mind's eye. I even dreamed of these things” (Postcard from Kandinsky to G. Münter, quoted from: B. Salmen/A. Hoberg, around 1908 – Kandinsky, Münter, Jawlensky, and Werefkin in Murnau, Murnau 2008, p. 20).

In 1908, he returned to Oberau during his summer vacation. As his paintings show, the town was not solely agricultural in character at that time: “Autumn Study near Oberau” (Roethel/Benjamin 248), today at the Lenbachhaus in Munich, dates from the same year, 1908. Two years later, in 1910, he painted ‘Landscape with Factory Chimney’ (Roethel/Benjamin 343), which is in the Guggenheim Museum in New York today. It depicts a view of Oberau featuring the Kienzerle & Kie cardboard factory. The present work depicts a bridge crossing the Loisach River just south of Oberau. There is a slide beneath the bridge that was used to load rafts with wood and gypsum bound for Munich. The mountain silhouette, rendered in an array of blue and purple hues, dominates the horizon, leaving only a little space for the radiant pink sky. The effect is enhanced by the warm, luminous yellow-orange of the meadow, the trees in shades of green, orange, and black, as well as the Loisach River and the bridge, which echo the blue and purple tones. The scene is reduced to a few forms through broad, long brushstrokes; the choice of colors is unbound by convention or naturalistic accuracy. The sense of perspective is also minimized. Kandinsky's works from this period mark his determined journey toward complete independence

from descriptive form and color. “Near Oberau” shows how the landscape of the Blue Land inspired Kandinsky: he absorbed the landscape around Murnau to the fullest and experimented with it. He repeatedly pointed out how important landscape painting was to him. For Kandinsky, the works created in 1908 and 1909 remained relevant for many years; he repeatedly noted in his writings that essential inspiration for his further development stemmed from these landscapes of his early years in Murnau. He frequently used the 33 x 45 cm cardboard format for outdoor painting, as it had ideal dimensions for a portable easel, making it the perfect medium for his highly regarded plein-air works. Some of the works created this way were later reproduced in larger formats. Many of these paintings, created on site, are not listed in the artist’s inventories. For many years, they were stored in Gabriele Münter’s “Russenhaus” in Murnau.

Kandinsky primarily spent the summer months there; his extended stays in Murnau ultimately served as the nucleus for the later Blaue Reiter group. Franz Marc lived in Sindelsdorf, and Jawlensky frequently visited Kandinsky and Münter. The composer Thomas von Hartmann, with whom Kandinsky collaborated on stage projects, lived in nearby Kochel.



Wassily Kandinsky, Kochel – Verschnittene Bäume (Kochel – Snow-laden Trees), 1909, oil on cardboard, Lenbachhaus München.



Wassily Kandinsky, (Autumn Study near Oberau), 1908, oil on cardboard, Lenbachhaus Munich.

Peculiar confusion – Twists and Turns

As a Russian citizen, Kandinsky was forced to leave Germany shortly after the outbreak of World War I in 1914. The artist couple initially left Murnau for a short stay in Zurich. Kandinsky then traveled on to Moscow and, contrary to all the promises he had made to Gabriele Münter, his partner in Murnau, he would not return to Murnau nor to her. The works he had to leave behind—including our painting—ultimately remained in Gabriele Münter’s possession.

It was only through the generous bequest of her estate to the Lenbachhaus in Munich that the city of Munich came to own the invaluable collection of works by Wassily Kandinsky. Some of these works were sold through select galleries in the first few years following the transfer. Among those galleries was Aenne Abels in Cologne. The notation “77 Abels” appears on a photograph available to Hans Roethel and Jean Benjamin during their work on the catalogue raisonné. Unfortunately, it is no longer possible to reconstruct every detail of our work’s history today. However, this painting was certainly featured in an exhibition

at the Leonard Hutton Gallery in New York as early as 1961, where it was mistakenly displayed as a work by Gabriele Münter rather than Wassily Kandinsky due to its connection to the Lenbachhaus. This erroneous attribution persisted over the following years. In 1963, it was sold at Parke-Bernet in New York as “Gabriele Münter, Mountain Rill,” and in 1968, it was sold again as “Gabriele Münter, Bergstrom (A Mountain Stream).” It was only the current owner who became aware of Wassily Kandinsky’s authorship and of the entry for our work “Bei Oberau” (Near Oberau) as number “262” in the Catalogue Raisonné of Oil Paintings, published by Hans Roethel and Jean Benjamin in 1982. They date our work to 1908 and list it as “location unknown.” This is not surprising, since it had been erroneously attributed to Gabriele Münter since 1961 and was therefore no longer traceable to them.

In the course of our research, we confirmed that our painting “Bei Oberau” was not exhibited at any of the Münter exhibitions listed in Parke-Bernet’s catalog.

However, this makes another, previously overlooked detail all the more significant: there is a small label on the reverse of our painting bearing the stamped number “236”. This number corresponds to an entry in the Gabriele Münter and Johannes Eichner Foundation’s collection today. It was likely compiled at the Münter House in Murnau in 1958. The entry reads “Kandinsky, Nature Study in Oberau.” This allows the painting to be correctly attributed once again after many years.

The luminous, expressive coloration, the powerful presence of the landscape, and the freedom of form have always spoken Kandinsky’s language. [EH]



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos



Hommage à Klee (Bildnis Paul Klee und Frau).
1935/36.

Oil on canvas.

With a signature fragment in the lower right. With the estate stamp (Lugt 1570 b) and the handwritten number "Da/Ba 41" on the reverse, inscribed with the artist's name in typography and titled "Hommage à Klee (Bildnis Klee und Frau)" on a label on the stretcher. 54 x 65 cm (21.2 x 25.5 in).

The work is included in the artist's Photo Album IV (photo 17).

E. L. Kirchner mentions his first encounter with Paul Klee in a letter to Dr. Carl Hagemann dated May 1934. Kirchner reports on his stay in Bern in February 1934, and his visit to the Klee exhibition in letters to his partner Erna Schilling and to Dr. Frédéric Bauer dated February 18, as well as to Dr. Carl Hagemann dated March 7, 1934.

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

🕒 Called up: ca. 6.28 pm ± 20 min.

€ 300.000 – 400.000 (R7)

\$ 351,000 – 468,000

PROVENANCE

- Estate of the artist, Davos (1938).
- Erna Schilling (1884–1945), Davos (the artist's partner, until 1945).
- Kunstmuseum Basel (on deposit with the remainder of the artist's estate from 1946).
- Curt Valentin Gallery, New York (acquired from the above in 1951/52).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer (acquired from the above in 1955).
- Roman Norbert Ketterer Collection, Stuttgart (from 1960/61).
- Galerie Roman Norbert Ketterer, Campione d'Italia (from 1962).
- Private collection, Germany (acquired from the above in 1965).

Kirchner in Davos: Seclusion and intense artistic exchange

Shortly after the end of World War I, E. L. Kirchner and his partner Erna Schilling moved to the secluded Swiss Alps near Davos. Despite his new home's rural location, Kirchner remained well-informed about political and cultural events in Germany and Switzerland. Reading art magazines and books, as well as maintaining intensive correspondence with his many acquaintances and patrons, kept him well informed about the dates and locations of upcoming exhibitions; he had the latest publications sent to him and followed the artistic work of fellow German artists with great interest.

Kirchner had already expressed extremely positive views on Paul Klee's works in several letters as early as the 1920s, later going so far as to describe them as "fine art" (in a letter to Grete Ring, no. 2758, December 5, 1932).

Leaving Germany

Kirchner and Klee shared a common fate in the 1930s amid the upheavals and defamation brought about by Nazi art policies. While Kirchner

• Kirchner paints Klee: the painting unites two key figures and pioneers of European Modernism

• Kirchner mentions his encounter with Paul Klee in 1934 in several letters, and also maintains a cordial correspondence with the artist

• A shared fate: Both artists were living in Switzerland at the time and were defamed by the Nazis as "degenerate"

• In the spotlight: With this "Hommage à Klee," Kirchner pays great tribute to his avant-garde colleague

• Widely published and exhibited

• Part of a German private collection for over 60 years

"[...] I think I've already told you that I met Klee. A nice man. He's now becoming a Swiss citizen living in Bern [...]."

E. L. Kirchner in a letter to Dr. Carl Hagemann, May 1934.

ner emigrated to Switzerland as early as the 1920s, observing the political events in Germany from afar, Paul Klee did not decide to turn his back on Germany until the mid-1930s. In 1933, shortly after Hitler seized power, the Klee family's master house on the Bauhaus campus in Dessau was raided. In April, Klee was initially placed on leave, and in late autumn, he was dismissed from his teaching position without further notice. At Lily Klee's urging, the couple moved to Switzerland as early as January 1934. Thenceforth, they lived together in Klee's hometown of Bern. In a letter to his art dealer Daniel-Henry Kahnweiler, Klee wrote: "I really like it in Bern. [...] Right now it feels like a fairy tale, a big bang—starting over from scratch". (Letter dated Jan. 10, 1934, quoted from: *ibid.*) Kirchner learned of Klee's relocation to Bern at an early point. He reported to his partner Erna Schilling: "Klee lives here for good now, very modestly in an attic apartment, has to start over again. Lost his teaching post in Düsseldorf. Yes, it's bad to paint modern art. We've failed to meet twice. But maybe I'll get to see him yet." (Letter 2976, May 27, 1934)





EXHIBITION

- E. L. Kirchner. Werke aus dem Nachlass, zum ersten Male in Deutschland, aus Anlass seines 70. Geburtstages (Gordon Papers: Exhibition in Germany), Kunstverein in Hamburg; Kestner-Gesellschaft, Hanover; Kunsthalle Bremen; Von der Heydt Museum, Wuppertal, 1950/51, cat. no. 40 (with b&w illustration).
- E. L. Kirchner, Galerie Curt Valentin, New York 1952, cat. no. 24 (with the exhibition label on the stretcher).
- E. L. Kirchner 1880–1938. Gemälde, Aquarelle, Zeichnungen, Graphik (In Commemoration of the Artist's 75th Birthday), Württembergischer Kunstverein, Stuttgart, Sept. 8–Oct. 20, 1956, cat. no. 36 (with b&w illustration)
- Meisterwerke des deutschen Expressionismus, Kunsthalle Bremen; Kunstverein Hannover; Gemeentemuseum / Stedelijk Museum, The Hague; Wallraff-Richartz-Museum, Cologne; Kunsthau Zürich, 1960/61, cat. no. 55.
- Die Dreissiger Jahre: Schauplatz Deutschland, Haus der Kunst, Munich, Feb. 11–Apr. 17, 1977; Museum Folkwang, Essen, Apr. 30–July 3, 1977; Kunsthau Zürich, July 15–Sept. 18, 1977, p. 38, cat. nos. 33 and 205 (with b/w illustration, no. 22).
- Ernst Ludwig Kirchner 1880–1938, Nationalgalerie, Staatliche Museen Preußischer Kulturbesitz, Berlin, Nov. 29, 1979–Jan. 20, 1980; Haus der Kunst, Munich, Feb. 9–Apr. 13, 1980; Museum Ludwig, Cologne, April 26–June 8, 1980; Kunsthau Zürich, June 20–August 10, 1980, cat. no. 402 (illustration in color, p. 306, with the exhibition label on the stretcher).

LITERATURE

- Donald E. Gordon, Ernst Ludwig Kirchner, Munich 1968, pp. 150 and 417, CR no. 984 (with b/w illustration and illustrated in color, plate 11).
.....
- Erna Kirchner (Schilling), Das Photoalbum II 26, 1937, cat. no. 9.
- Will Grohmann, E. L. Kirchner, New York 1961, p. 24.
- Galleria Roman Norbert Ketterer, Modern Art, Campione d'Italia 1963 (with color illustration and color illustration on the cover).
- Werner Haftmann, Verfemte Kunst. Bildende Künstler der inneren und äußeren Emigration in der Zeit des Nationalsozialismus, Cologne 1986, p. 117 (with b&w illustration)
- Marcel Baumgartner und Beat Stutzer, exhibition catalog Paul Klee. Spätwerke 1937–1940, Graubünden Art Museum, Chur, Chur 1986, p. 116 (with b&w illustration)
- Beat Stutzer, Ernst Ludwig Kirchner's Werke in Schweizer Museen. On reception and collection history, in: exhibition catalog Ernst Ludwig Kirchner. Die Werke in Schweizer Museen, Kirchner Museum Davos, Davos 1995, p. 34.
- Tilman Osterwold (ed.), exhibition catalog Paul Klee. Aquarelle aus der Berner Zeit 1933–1940, Städtische Galerie Altes Theater, Ravensburg, Stuttgart 1995, p. 104, note, no. 18.
- Osamu Okuda, Konkurrenz und Kameradschaft. Ernst Ludwig Kirchners Verhältnis zu Paul Klee, in: Bavarian State Painting Collections, Munich (eds.) and Cathrin Klingsöhr-Leroy, exhibition catalog Klee, Winter, Kirchner 1927–1934, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster; Neue Pinakothek, Munich, Munich 2001, p. 92 (with b/w illustration on p. 93).
- Stefan Tolksdorf, Der Klang der Dinge. Paul Klee - ein Leben, Freiburg i. Br./ Basel/Vienna 2005, p. 214.
- Bettina Kaufmann, Symbol und Wirklichkeit. Ernst Ludwig Kirchner's Bilder aus der Phantasie und Edvard Munch's Lebensfries (Ph.D. thesis), Europäische Hochschulschriften, series XXVIII Art History, vol. 420, Bern 2007, p. 336 (with ill., no. 190).
- Hans Delfs (ed.), Ernst Ludwig Kirchner – Der gesamte Briefwechsel. "Die absolute Wahrheit, so wie ich sie fühle", Zürich 2010, letters 3440 and 3443.
- Walther Fuchs, Leben im Provisorium, in: Zentrum Paul Klee (ed.), Mit Klee durch Bern. Spaziergänge in Stadt und Umgebung, Bern 2015, pp. 103–108 (illustrated in color, p. 107).
- Joachim Haas, Eine freie Linie verbindet Klee und Kirchner, in: Kunstverein Schweinfurt e.V. (ed.), exhibition catalog Die freie Linie. Paul Klee - Ernst Ludwig Kirchner (Zeichnungen und Graphik von 1904 bis 1925, Kunsthalle Schweinfurt, Schweinfurt 2016, pp. 7–12 and pp. 67–71 (illustrated in color).
- Brigitte Schad (ed.), Begegnungen. Ernst Ludwig Kirchner und Paul Klee, KirchnerHaus Museum, Aschaffenburg, Aschaffenburg 2021, pp. 9ff. (illustrated in color on p. 10).



Paul and Lily Klee with their cat Bimbo, Kistlerweg 6, Bern, 1935, photo: Fee Meisel, (SFK Photo FK 049/29 N Repro, scan of Felix Klee's negative F 311/14 (print 2013), Zentrum Paul Klee, Bern, donated by the Klee family). © Zentrum Paul Klee, Bern, Bildarchiv

E. L. Kirchner, Selbstporträt mit Katze (Self-Portrait with Cat), 1920, oil on canvas, Busch-Reisinger Museum, Harvard Art Museums.



Kirchner meets Klee

Kirchner greatly admired Klee's art and wanted to meet him in person after Klee moved to Switzerland. It appears that he attempted to visit Lily and Paul Klee in Bern in May 1934; Kirchner wrote: "Dear Mr. Klee, I was very sorry that I did not see you; perhaps I will try to find you again on Kollerstrasse tomorrow. I certainly do not wish to disturb you by seeing you. I have known and admired you and your work for so long, especially today, we must all stand together—those of us who fight for art, for it is in greater danger than ever. [...]" (Letter 2977, May 27, 1934) The meeting evidently took place at that time, as Kirchner reported to his friend, the art collector Carl Hagemann, shortly afterward: "[...] I've probably already written to you that I met Klee. A nice person." (Letter 2987, June 15, 1934)

In the months that followed, Kirchner and Klee remained in occasional contact. However, there is no record of another meeting. In May, Kirchner invited the Klees to visit his exhibition at the Kupferstichkabinett in the Kunstmuseum Basel; in January, he sent a friendly New Year's greeting to Klee and invited the couple to Davos: "Dear Mr. Klee, I have just heard with regret that you were ill. I wish you a speedy recovery and all the best that you and your wife could wish for. If you need the altitude, visit us in Davos; there is beautiful air and sunshine here. With warm regards and a handshake to you and your dear wife / Yours, E. L. Kirchner" (Letter 3164, Jan. 2, 1936)

Hommage à Klee

The painting was most likely created following Kirchner's aforementioned visit to the Klees in Bern in the spring of 1934. Kirchner may have made two preliminary drawings during his visit. In the first draft in ink, the artist still holds his cat on his arm, and Klee is in the center of attention. In the final pencil sketch, the cheeky cat, perched on an armchair in the background, looks directly at the viewer. Yet, Klee is and remains the undisputed central figure at the heart of the scene and the absolute and spiritual center of the painting.

Like a spotlight on a theater stage, specific areas of the private scene are highlighted: Klee himself, his violin, one of his works, and the bright window in the background; the left side of the face of his wife Lily, who appears to be looking at him with admiration; and the white, statuesque cat. Kirchner used precisely these elements of the painting to reveal a little more about Paul Klee's artistic personality and also shed light on the painter's private side. The violin, for example, which Paul Klee holds in both hands, symbolizes his great love of music.

Both artists were also great cat lovers. In Davos, Kirchner initially took care of a stray black cat named Bobby; later, the cat Schacky became his faithful companion.

Paul Klee was also known to be a great cat lover. In the 1920s, the Klee family had a cat named Fripouille. Later, they took over the beloved snow-white Angora cat Bimbo, immortalized in this painting, from their housekeeper, Karla Grosch. After his visit in 1934, E. L. Kirchner wrote to his partner Erna: "The Klees have a completely white Angora cat, a crossbreed, who is just as spoiled as Schacky, who, by comparison, looks like a country bumpkin. Klee treats him very affectionately and carries him around constantly. They live a very simple life, since they don't have much." (May 31, 1934, letter 2978)

A unique artist portrait

There are very few artist portraits in Kirchner's oeuvre. In earlier years, Kirchner painted, among others, his "Brücke" colleagues Erich Heckel and Otto Mueller; later, he portrayed figures such as Oskar Schlemmer and Jean Arp. From time to time, other creatives also appear in his works, including art dealers and art historians, a few musicians, avant-garde dancers, and writers.

Although the artistic principles of Paul Klee and E. L. Kirchner differ significantly, the artists hold each other and their paintings in high regard—after all, both remain of outstanding importance for German and European art, as key figures and representatives of an independent avant-garde style. However, due to the drastic increase in political tension in Germany, the enforced conformity of the cultural landscape, and the ongoing defamation and censorship of modern artists, they may also have felt a deeper connection. Kirchner, in particular, seems to have seen an ally in Klee at that time. Set against a period of grave and devastating consequences for German art, "Hommage à Klee" unites two central pioneers of Modernism and is therefore regarded, with its compositionally appealing qualities, as one of E. L. Kirchner's major works from his Davos creative period. [CH]

E. L. Kirchner, one page from his sketchbook 174/47, ca. 1935, india ink and pencil, Kirchner Museum Davos.



ERNST WILHELM NAY

1902 Berlin—1968 Cologne

**Motion. 1962.**

Oil on canvas.

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

We are grateful to Dr. Brigitte Schlüter, Ernst Wilhelm Nay Foundation, Cologne, for her kind expert advice.

🕒 *Called up: June 12, 2026 ca. 6.30 pm ± 20 min.*

€ 500,000—700,000 (R7/F)

\$ 585,000—819,000

PROVENANCE

- Günther Franke Collection, Munich.
- Sophie Franke, Munich (1976, inherited from the above)
- Private collection, Hesse.
- Private collection, North Rhine-Westphalia (1998, acquired from the above via Galerie Fred Jahn, Munich).
- Private collection, Switzerland (since 2023).

EXHIBITION

- E. W. Nay. Sechzehn große Bilder, Galerie Günther Franke, Munich, June 2—mid-July 1962, cat. no. 14.
- Ernst Wilhelm Nay. Gemälde 1955—1964, Kunstverein Hamburg / Badischer Kunstverein, Karlsruhe / Kunstverein Steinernes Haus, Frankfurt am Main, September 26, 1964—February 14, 1965, cat. no. 35 (color plate 15, with a label on the back of the stretcher).
- Günter Franke Collection. Part 1, Kunstverein, Neue Residenz Bamberg, May 8—June 12, 1966, probably on p. 149.
- 50 Jahre Galerie Günther Franke. Nay — Bilder, Aquarelle, Gouachen, Zeichnungen aus der Sammlung und Galerie Günther Franke, Munich, Oct. 20—Dec. 22, 1973, cat. no. 11.
- Ernst Wilhelm Nay. Arbeiten aus Privatbesitz, Neues Rathaus, Weiden (Upper Palatinate), Oct. 1—Nov. 5, 1995.
- Abstrakte Kunst, Neues Museum, Nuremberg, May 19—July 9, 2000, p. 75 (illustrated on p. 149).
- Rupprecht Matthies, Peter Zimmermann, Ernst Wilhelm Nay, Malerei, Adolf Luther, Skulpturen, und Werke weiterer Künstler, Produzentengalerie Hamburg, Jan. 31—Mar. 15, 2003.

LITERATURE

- Aurel Scheibler, Ernst Wilhelm Nay. Werkverzeichnis der Ölgemälde, vol. 2: 1952—1968, Cologne 1990, CR no. 1028 (illustrated in color).
.....
- Süddeutsche Zeitung, Sept. 25, 1963 (illustrated)
- Christian Otto Frenzel, Farbe allein genügt nicht, in: Hamburger Abendblatt, no. 226, Sept. 28, 1964, p. 16
- 50 Jahre Galerie Günther Franke. Nay — Bilder, Aquarelle, Gouachen, Zeichnungen aus der Sammlung und Galerie Günther Franke, Munich 1973, p. 88 (illustrated on p. 89).

- **A large, particularly dynamic painting from the significant “Disk Paintings” period (1954–1962)**
- **Rhythmic color choreography: Circular forms (“disks”) dance across the canvas in high-contrast primary colors (red, blue, yellow)—a visual score of movement and energy**
- **From the private collection of his important patron, the renowned gallery owner Günther Franke (1900–1976)**
- **Works from the “Scheibenbilder” series are at, among others, the Solomon R. Guggenheim Museum, New York (1961), the Nationalgalerie Berlin (1957), and the Städel Museum, Frankfurt am Main (1962)**

Nay’s artistic credo

“Motion” (1962), with its vibrant colors, rhythmic composition, and almost tangible sense of motion, embodies Nay’s artistic credo: painting as visible music, color as pure energy.

Artistic development: from the beginnings to abstraction

Nay studied under Karl Hofer in Berlin from 1925 to 1928 and became involved with Expressionism, color theory, and classical composition at an early stage. A scholarship from the Villa Massimo in 1931 took him to Rome, where he created his first abstract works. His stay on the Lofoten Islands in 1937, funded by Edvard Munch, shaped his “Fisherman Pictures”—expressive color landscapes that translate nature into pure painting.

After military service and captivity, Nay developed a dark, mythical visual language in the “Hekate Pictures” (1945–1948), before venturing a fresh start in the “Fugal Pictures” (1949–1951) employing glowing colors and intricate forms. In 1950, the Kestner-Gesellschaft in Hanover presented his first retrospective—a sign of his growing recognition.



The 'Disk Paintings': color as rhythmic movement

Starting in 1954, Nay created his most famous series: the "Disk Paintings". In these works, he reduced the visual language to circular forms that rhythmically traverse the canvas. Our "Motion" (1962) is among the last and most dynamic works of this series. In this piece, the disks slowly dissolve, the colors merge, and a new, almost chaotic energy permeates the image. The primary colors yellow, red, and blue radiate intensely, while dark accents in the center create dramatic tension. The impasto brushstrokes and overlapping layers of paint lend the work a tactile quality—the viewer can literally feel the artist's movement.

A work in transition: between disks and eyes

In 1962, Nay stood at an artistic crossroads. The "Disk Paintings" had earned him international recognition – he held his first solo exhibition in New York in 1955, was represented at the Venice Biennale in 1956, and also participated in the documenta. Yet "Motion" already hints at a new phase: the disks begin to dissolve, the forms become more fragmentary, and the first hints of the later "Eye Paintings" become apparent. This period of transition imbues the work with a special appeal, as it represents both a farewell and a new beginning.



E. W. Nay at work, 1964, photo: unknown. © Ernst Wilhelm Nay Stiftung, Köln / VG Bild-Kunst, Bonn 2026

“For me, color is a ‘Gestaltwert’ (literally design value). Not only do I give color priority over other artistic means, but the entire artistic process of my work is solely defined by the use of color.”

E. W. Nay, "Die Gestaltfarbe," in: Das Werk, vol. 6 (1952), no. 2, p. 4, quoted from: Exhibition catalog Ernst Wilhelm Nay. Retrospektive, Hamburger Kunsthalle, Cologne 2022, p. 151.

Günther Franke: The collector and patron

A central figure in Nay's career was the Munich art dealer Günther Franke, who had supported the artist since the 1930s. Franke, who had opened his gallery in 1923, was a passionate patron of Modernism and exhibited works by Max Beckmann, Oskar Schlemmer, and Pablo Picasso alongside Nay's. His commitment to Nay went far beyond business—a correspondence between the two attests to a deep personal bond. "Motion" was once part of Franke's private collection.

Nay's contribution to post-war Modernism

Today, Nay's "Disk Paintings" are considered a significant contribution to German post-war abstraction. They combine musical rhythm with painterly freedom. "Motion" is a highlight from this period – a work that explores the boundaries of the "Disk Paintings" and already paves the way for the "Eye Paintings." Its provenance as part of the Günther Franke Collection underscores the painting's significance. Franke, who was one of the first gallery owners to revive modern art after the war, recognized Nay's genius early on. The fact that "Motion" is part of his personal collection speaks to the work's exceptional quality.

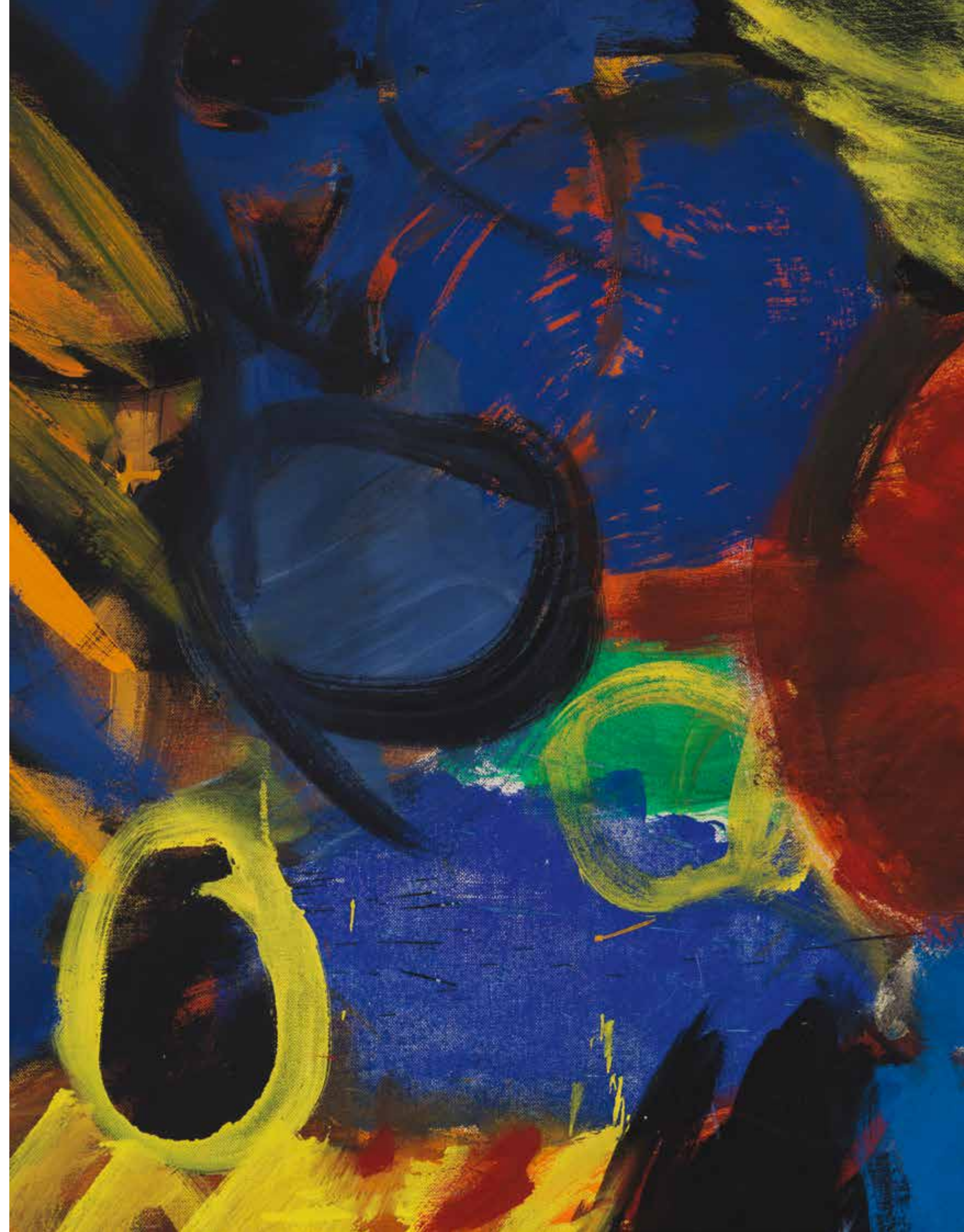
'Motion' – where abstraction comes to life

Ernst Wilhelm Nay's "Motion" is more than a painting—it is a visual experience that captivates the viewer. The vibrant colors, dynamic forms, and almost musical composition make it a very special work of German abstraction. The title "Motion" is programmatic: the disks seem to spin, the colors blend into one another, and the painting feels like a concert for the eyes. As one of the last "Disk Paintings", it simultaneously marks the transition to a new artistic phase and thus embodies the incessant progress of Nay's work.

"Motion" combines all the qualities that characterize Nay's art: color as energy, form as rhythm, and painting as a living movement. [MH]

“Thus, there are no limits to instinct. The pictorial form never repeats itself; only the basic motif of the disk remains constant.”

Ernst Wilhelm Nay, July 16, 1960, quoted from: Lesebuch, Cologne 2002, p. 197.





KARIN KNEFFEL

1957 Marl – lives and works in Düsseldorf



Pflaumen. 1998.

Oil on canvas.
Signed and dated on the reverse of the canvas.
203 x 299,5 cm (79.9 x 117.9 in). [KA/MH]

Called up: June 12, 2026 ca. 6.32 pm ± 20 min.

€ 200.000 – 300.000 (R7/F)
\$ 234,000 – 351,000

PROVENANCE

- Galerie Johnen, Cologne.
- Galerie von Braunbehrens, Munich.
- Private collection, Germany (acquired from the above in 2001).

EXHIBITION

- Pathologiae. Sechs Frauen - Ein Zufall, sei donne per caso, Museion - Museum of Modern Art, Bolzano, June 4–August 29, 1999.
- Im Gegenüber. Landschaften, Stilleben, Portraits, Galerie von Braunbehrens, Munich, April 4–May 26, 2000; Galeria Joanna Kunstmann, Santanyi, Mallorca, July 15–September 6, 2000, p. 53.
- Karin Kneffel, Kunsthalle Emden, June 30–October 14, 2001, p. 9.

LITERATURE

- Simon Maurer, "Nach dem Sündenfall," in: Tagesanzeiger Zürich, Sept. 12, 1997, pp. 50–51.
- Daniel Schreiber (ed.), Karin Kneffel, exhibition catalog, Kunsthalle Tübingen, 2010, p. 133.
- Wilhelm Werthern, "Karin Kneffel," in: Le Monde diplomatique, German edition, January 26, 2020, p. 9.

Karin Kneffel's 1998 painting "Pflaumen" (Plums) is a characteristic example of the artist's precise, almost hyperrealistic style, which oscillates between photorealism and painterly depiction. The work shows a cluster of plums on a branch, surrounded by lush foliage. The macro perspective compresses the pictorial space and intentionally blurs the boundaries between naturalistic representation and artistic composition. The fruit appears close enough to touch.

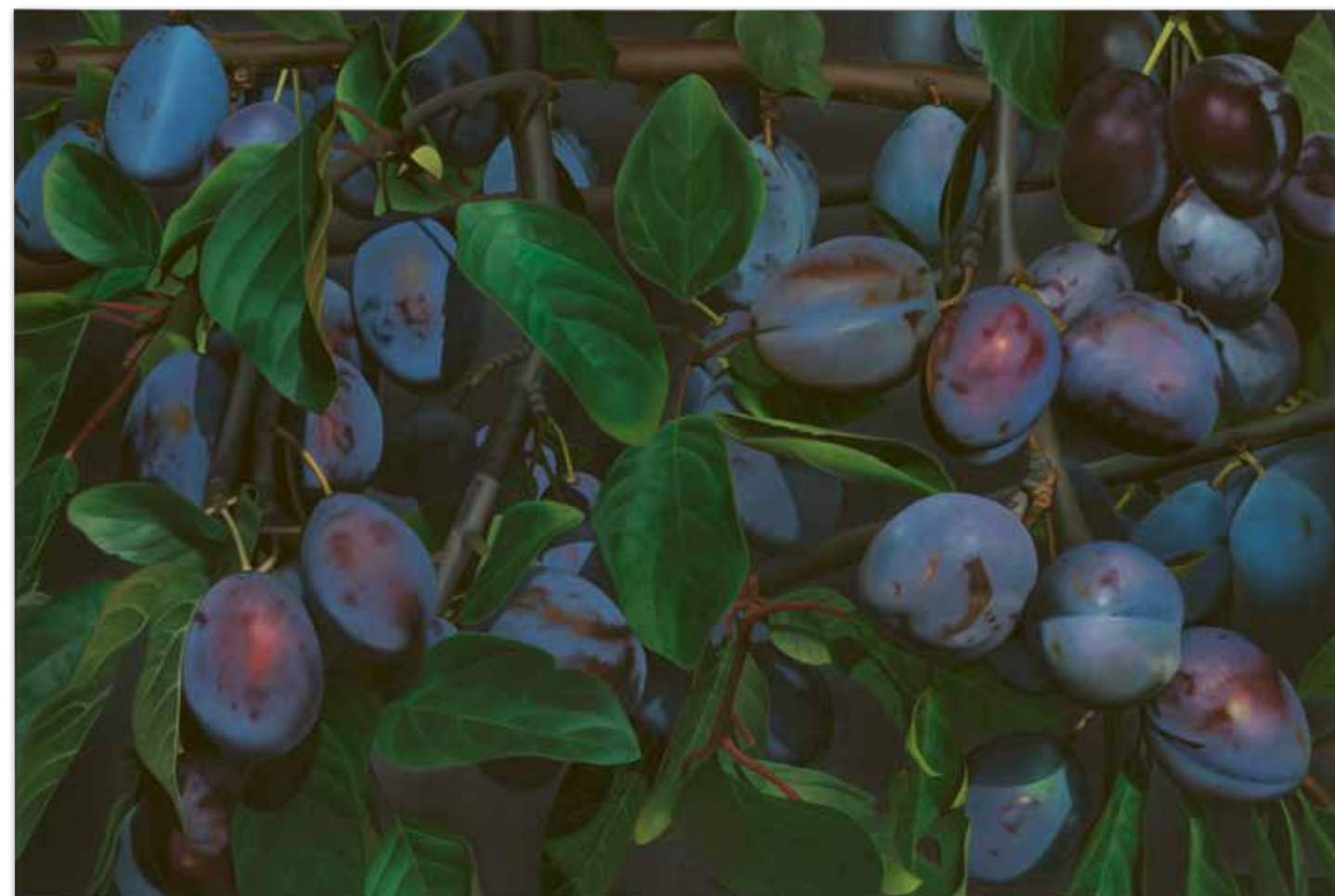
From an iconographic perspective, the motif fits within the tradition of still life, particularly the fruit still lifes of 17th-century Dutch painting. Since the mid-1990s, Karin Kneffel has been exploring the classical genre of the fruit still life. She portrays her fruits in multiple variations, always in extreme close-up and with hyperrealistic perfection. She is renowned for her fruit paintings that create a perfect illusion, placing the oversized fruit at the center of the composition. Kneffel's painting maintains a mysterious distance despite the immediate presence of the depicted scene. With these works, Karin Kneffel has taken fruit still life to a new level and returned it to its rightful place in contemporary art. In contrast to her historical models, however, Kneffel largely dispenses with symbolic excess in favor of a more sober, almost

- **Sensual opulence and a seductive presence in a monumental format**
- **Karin Kneffel at her best: virtuoso fruit still lifes of photorealistic precision and seductive haptic quality**
- **Fruit depictions are the artist's most sought-after works on the international auction market**
- **Karin Kneffel is represented by the renowned Gagosian Gallery**
- **In the same family collection for over 25 years**
- **From February through August 2026, her works are on view at the Museum Frieder Burda in Baden-Baden**

analytical representation. The enlarged perspective and the attention to detail draw the viewer's gaze to the materiality of the surface and the process of perception itself.

Furthermore, this monumental painting can be interpreted within the context of contemporary iconography: its affinity with photographic aesthetics and its exaggeration of the visible reflect the influence of reproduced images in modern art. "Pflaumen" therefore functions not only as a naturalistic depiction but also as a critical examination of reality, representation, and presentation.

Karin Kneffel studied at, among other places, the Düsseldorf Art Academy and was a master student of Gerhard Richter, whose influence is particularly evident in her engagement with photographic source material. Today, she is considered one of Germany's most significant contemporary artists. Her work is represented in renowned international collections and is characterized by a combination of technical virtuosity, conceptual reflection, and an independent further development of realistic painting. Currently, the Museum Frieder Burda in Baden-Baden is presenting an exhibition of works by Karin Kneffel. [KA/MH]



“Kneffel’s paintings derive their meaning exclusively from within, beyond the representational, they follow their intrinsic laws as works of art.”

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



GOTTHARD GRAUBNER

1930 Erlbach/Vogtland – 2013 Neuss



Lapilli. 1995.

Acrylic and oil on canvas, over synthetic wadding on canvas.
Signed, dated, titled, and with a direction arrow on the reverse.
Ca. 284 x 355 x 22 cm (111.8 x 139.7 x 8.6 in). [JS]

🕒 *Called up: June 12, 2026 ca. 6.34 pm ± 20 min.*

€ 400.000 – 600.000 (R7/D/F)
\$ 468,000 – 702,000

PROVENANCE

· Private collection, North Rhine-Westphalia.

EXHIBITION

· Gotthard Graubner. Mit den Bildern atmen, Arp Museum Bahnhof Rolandseck,
Feb. 18, 2018–Feb. 10, 2019, p. 188 (with double-page ill. pp. 80/81).

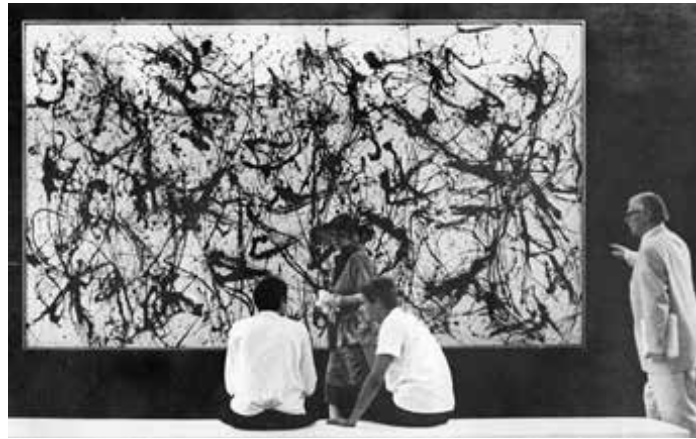
- **Innovative aesthetics:** Graubner's iconic 'Color Space Bodies' transcend the boundaries of classic panel painting
- **Rothko/Graubner:** The padded canvases of the 'Color Space Bodies' extend Rothko's sensual color spaces into the third dimension
- **Monumental & rare:** To date, only one other work of this size has been offered on the international auction market
- **Mystical aura:** a maximally liberated, open, and profound color effect in a mysterious violet of a contemplative nature
- **In 2019/20,** the MKM Museum Küppersmühle in Duisburg, among others, honored Graubner's oeuvre in the exhibition "Farbe Absolut. Katharina Grosse x Gotthard Graubner."
- **Museum-quality:** "Color Space Bodies" are held at, among others, the Städel Museum and the Museum für Moderne Kunst in Frankfurt am Main, as well as at the Neue Nationalgalerie in Berlin

Radiant, mystical, powerful: Graubner's iconic "Color-Space Bodies" and the dissolution of the boundaries of painting

Radiant, mystical, and powerful, these are the qualities that emanate from Gotthard Graubner's monumental "Color-Space Body". Its title, "Lapilli", alludes to volcanic eruptions and conveys the internal glow of the deep violet color. Graubner's captivating "Color Space Bodies" rank among the iconic works of the German postwar avant-garde, for Graubner was the creator of a radically new type of painting that transcends the boundaries of the classic panel painting. His works, which expand into the space like color clouds, offer a three-dimensional experience. In a magical, contemplative manner, the color expands from the stretched canvas into the surrounding space and, at

the same time, through individual layers of paint applied with dynamic accents, into the depth, thereby enabling a nearly physical immersion in the color. The character of these color worlds is utterly unique. The experience of their auratic presence is particularly intense and captivating when standing before his monumental works, which are rarely offered on the international market, as is the case with our impressively glowing composition "Lapilli." This fascinating work by Gotthard Graubner seems to unite the gestural surface dynamics of Jackson Pollock with the mystical color effects of Mark Rothko.





Exhibition view: Documenta II, 1959, Jackson Pollock, Number 32 (1950).
© Pollock-Krasner Foundation, New York / VG Bild-Kunst, Bonn 2026

Graubner/Rothko: documenta II (1959) and Graubner's painterly foray into the third dimension

One of the central artistic influences on the young Graubner was the American artist Mark Rothko and his large-scale color fields, which evoke a sense of spirituality and contemplation. Rothko participated in the 1959 documenta II in Kassel—an exhibition that was crucial to establishing Abstract Expressionism and Color Field painting in Europe—alongside his American contemporaries Jackson Pollock, Barnett Newman, and Willem de Kooning. At the time, Graubner was 29 and still a student at the Dusseldorf Art Academy. The legendary documenta II, which turned the contemporary concept of art upside down and was much discussed in the press at the time, must therefore have been a profound artistic awakening for the young Graubner as well, inspiring him to radically set himself and his art apart from all previous traditions. “When the West German curators of the second documenta unpacked the crates delivered from New York shortly before the opening, the sight of the works turned their concept inside out. The visual impact of the 144 American artworks was overwhelming. Next to the expansive, space-filling, expressive canvases by Mark Rothko, Jackson Pollock, Franz Kline, William de Kooning, Sam Francis, and Helen Frankenthaler, the abstract works by European artists such as Wols, Soulages, Dubuffet, Nay, Hartung, or Winter looked quiet and—to put it bluntly—old” (quoted from: Marie Luise Knott, *Abstrakter Expressionismus. Die documenta II und das Ende des Kalten Kunstkriegs*, in: *Ästhetik + Politik. Neuauftellungen des Sinnlichen in der Kunst*, ed. by M. Ott and H. Strauß, Schriftenreihe der HFBK Hamburg, Hamburg 2009).

1959, the year in which Graubner graduated from the academy, was thus a year of an artistic culture shock that was to shake up the relatively staid German art world quite thoroughly. And for Graubner, too, something entirely new was about to begin, for he created his first “Cushion Paintings” as early as the early 1960s—a precursor to his later “Color Space Bodies”—with which Graubner was ultimately represented at documenta 4 in 1968, and which he would also exhibit at documenta 6 in Kassel in 1977.



Gotthard Graubner paints cushion images for Documenta 6, photo: Erika Kiffel.
© VG Bild-Kunst, Bonn 2026 / Museum Kunstpalast/ AFORK



Exhibition view: Documenta II, 1959, American artists (Willem de Kooning in the foreground and Mark Rothko in the background).
© The Willem de Kooning Foundation, New York / 1998 Kate Rothko-Prizel & Christopher Rothko / VG Bild-Kunst, Bonn 2026

Auratic Presence: From “Cushion Paintings” to the monumental “Color Space Bodies”

While Graubner initially stretched his early cushion paintings with fine nylon fabric, for his later, larger-format “Color Space Bodies”—as in our “Lapilli,” which fills the space with a transcendent inner radiance—he increasingly used sturdy canvases, which he backed with upholstery wadding. The paint was usually applied with broom-like brushes to the canvas lying on the floor or leaning against the wall. To enhance the complexity of the individual color values into a “Color Space Body” with an oscillating effect and a unique auratic presence, numerous drying processes are required. In addition, a special compositional sensitivity characterizes Graubner’s painterly work decisively. Beginning in the 1980s, Graubner’s monumental “Color Space Bodies” achieved the maximum dissolution of the boundaries of the color’s effect. Owing to the innovative aesthetics of his three-dimensional painting, Graubner’s “Color Space Bodies” are regarded not only as the central group of works in the artist’s oeuvre, but also as particularly bold and iconic creations of the European postwar avant-garde. [JS]



ERNST WILHELM NAY

1902 Berlin—1968 Cologne



Smaragd in Grau. 1956.

Oil on canvas.

Signed and dated in the lower right. Signed, dated, titled, and inscribed with the direction on the reverse of the stretcher. 100 x 125 cm (39.3 x 49.2 in). [MH]

We are grateful to Dr. Brigitte Schlüter of the Ernst Wilhelm Nay Foundation in Cologne for her kind expert advice.

🕒 *Called up: June 12, 2026 ca. 6.36 pm ± 20 min.*

€ 120.000—180.000 (R7/D/F)

\$ 140,400—210,600

PROVENANCE

- Springer Gallery, Berlin, 1956.
- Private collection, England.
- Private collection, Hesse (since 1994, Galerie Orangerie Reinz, Cologne).

EXHIBITION

- E. W. Nay, Galerie Springer, Berlin, September 1–30, 1956, cat. no. 7.

LITERATURE

- Aurel Scheibler, Ernst Wilhelm Nay. Catalogue Raisonné of Oil Paintings, vol. 2: 1952–1968, Cologne 1990, cat. no. 793 (illustrated in color)
- Franziska Müller, Ernst Wilhelm Nays “Vom Gestaltwert der Farbe” als Künstlertheorie und Zeitzeugnis, Marburg 2016, p. 187.

• From the key group “Scheibenbilder” (Disk Paintings)

• The painting captivates with its striking combination of deep emerald green and a gray undertone

• In the year the work was created, the artist was represented with other disk pictures at the Venice Biennale, as well as in the major retrospective “German Art of the 20th Century” at the Museum of Modern Art in New York a year later

• Works from this significant period of his career are in the collections of, among others, the Museum Ludwig in Cologne, the Neue Nationalgalerie in Berlin, and the Solomon R. Guggenheim Museum in New York.



From 1954 onward, Ernst Wilhelm Nay devoted his painting to the study of circles. Between 1955 and approximately 1962, they were his primary motif. This group of works is characterized by the rhythmic arrangement of color circles in a choreographic composition that creates a dynamic interplay through their mutual tension and color variations. In 1954, Nay commented on the “Disk” in 1954 as follows: “[...] When I apply paint to the canvas with a brush, I get a blob; if I enlarge it, I get a disk” (quoted from: Magdalena Claesges, E. W. Nay, Lesebuch: Selbstzeugnisse und Schriften 1931–1968, Cologne 2002). The “Disk Paintings” are arguably Nay’s most famous works.

The years around 1956, when our painting was created, were the peak of Nay’s career. In 1955, he published his manifesto “Vom Gestaltwert der Farbe” (On the Gestalt Value of Color) to set out the principles of his painting theory. Nay explains that color is not merely a tool for illustration, but a medium of expression in its own right. It forms without

lines; it conveys meaning without motifs. In 1956, Ernst Wilhelm Nay presented his “Scheibenbilder” (Disk Paintings) at venues such as the German Pavilion at the Venice Biennale. He made his largest Disk Painting, “Das Freiburger Bild” (CR no. 812), and he gained increasing international recognition. His first solo exhibition in the United States took place in New York in 1955.

“Smaragd in Grau” (Emerald in Gray) from 1956 is a striking example from this period. The painting is dominated by shades of gray and muted colors, arranged in a rhythmic, almost floating composition, broken by the bright green splash at its center and additional yellow accents. With this palette, Nay created a calm, almost meditative atmosphere—an interplay between restraint (gray) and vibrant presence (emerald green), between tranquility and vitality, between structure and intuition. Like a melody, the interplay of colors unfolds in harmonious balance, as if listening to quiet music. [MH]

“[...] When I put the brush onto the canvas, I leave a blob; if I enlarge that blob, I end up with a disk.”

Magdalena Claesges, E. W. Nay, Lesebuch: Selbstzeugnisse und Schriften 1931–1968, Cologne 2002

STEVEN PARRINO

1958 New York — 2005 New York



Blunt Barnby's Hole. 1997/98.

Enamel on canvas.

Signed, dated, and titled on the reverse of the canvas, inscribed with direction arrows on the folded edge of the canvas and the stretcher. Once more titled on the left inner side of the "hole". 152,5 x 152,5 cm (60 x 60 in). [KA]

🕒 *Called up: June 12, 2026 ca. 6.38 pm ± 20 min.*

€ 120.000 – 150.000 (R7/D/F)

\$ 140,400 – 175,500

PROVENANCE

- Galerie Rolf Ricke, Cologne.
- Wolkenlos Collection, Munich (acquired from the above).

EXHIBITION

- Clear Cuts, Sammlung "Wolkenlos", Schloss Raabs, Raabs an der Thaya, Austria, July 23-September 3, 2006.

- **Intriguing, uncompromising, provocative: Steven Parrino transcends the boundaries of traditional painting**
- **Sculptural radicalization of the canvas: By slitting and removing sections of the painting, Parrino transforms the painting into an object**
- **Shortly after his death, two comprehensive museum retrospectives were dedicated to Steven Parrino: At the Musée d'art moderne et contemporain in Geneva in 2006 and at the Palais de Tokyo in Paris in 2007**
- **Other paintings by Steven Parrino are in prominent museum collections, including the Whitney Museum of American Art, New York; the Musée d'art moderne et contemporain, Geneva; and the Museum für Moderne Kunst, Frankfurt am Main**

Whether it's through the relentless deformation, slashing, or radical destruction of his canvases, in performances with his Noise band, or in spontaneous actions like "Disruption" (1981), in which he smashed a television set with a sledgehammer, Steven Parrino consistently pushes the boundaries of his radical artistic expression.

Emerging from the New York avant-garde of the 1970s and 1980s, his work is imbued with the energies of punk rock, the No Wave movement, and the biker subculture, their raw acoustic intensity and visual codes shaping his practice and taking material form in the slashed, bent, and broken surfaces of his works. After graduating with a Bachelor of Fine Arts degree from the New School in New York in 1982, Parrino soon became a leading figure in post-conceptual painting. His consistent exploration of the material and structural conditions of the medium led to a fundamental reevaluation of painting. He combines subcultural influences with art-historical precision to create a complex dialog with post-war painting that defies any clear categorization. Following his first solo exhibition at the Nature Morte Gallery in New York in 1984, he was at times associated with the "Neo-Geo" movement. However, he viewed its critical reflection on the commercialization and mechanization of late modernism with skepticism. Instead, he developed his

own distinctive practice that blends Minimalism and Pop Art—from Frank Stella and Barnett Newman to Andy Warhol—with the anarchic energy of punk rock. Parrino works through multiple media, including painting, video, drawing, installation, and performance. His works deconstruct painting in the literal sense: canvases are twisted, torn, or removed from their stretchers, becoming unstable objects that challenge and expand the conventions of the medium. The 1998 work offered here exemplifies this approach. Its title is as nihilistic as it is provocative, and its treatment of the canvas is radical. By deliberately removing sections of the monochromatic surface, Parrino destabilizes the picture plane and transforms the painting into a space where absence and presence are equally effective. Parrino died following a motorcycle accident in 2005. Just one year later, his work was included in the Whitney Biennial, thereby receiving posthumous recognition. International exhibitions, among others, at the Kunstmuseum St. Gallen (1998), the Museum of Contemporary Art in Tokyo (2003), the Whitney Museum of American Art, New York (2015), and the Fondation Louis Vuitton, Paris (2022), attest to the lasting relevance of his work. Today, Parrino's oeuvre is regarded as a singular, uncompromising contribution to painting that continues to challenge and redefine the medium. [KA]



„The artist is a mirror to the world. The world is falling apart.“

Steven Parrino, quoted from: Steven Parrino, Nihilism is Love, exhibition catalog Kunstmuseum Lichtenstein, Vaduz, 2020, p. 1.

CHARLINE VON HEYL

1960 Mainz – lives and works in the USA



Spanish Fly. 2007.

Acrylic and Oil on canvas.
Signed, dated, and titled on the reverse of the canvas. 208 x 198 cm (81.8 x 77.9 in). [AW]

🕒 *Called up: June 12, 2026 ca. 6.40 pm ± 20 min.*

€ 120,000 – 180,000 (R7/D/F)
\$ 140,400 – 210,600

PROVENANCE

- Galerie Gisela Capitain, Cologne.
- Private collection, Northern Germany (acquired from the above in 2015).

EXHIBITION

- Charline von Heyl. Snake Eyes, Deichtorhallen Hamburg, June 22–September 23, 2018; Museum Dhondt-Dhaenens, Deurle, October 14, 2018–January 13, 2019; Hirshhorn Museum and Sculpture Garden, Washington, D.C., Nov. 8, 2018–Jan. 27, 2019 (illustrated on p. 122).

- **“Spanish Fly” blends toxicity and desire, science and trash—Charline von Heyl employs provocative double meanings in her painting**
- **In 2018, *The New Yorker* called her “the most exciting American painter right now.”**
- **In 2018/19, “Spanish Fly” was part of the major retrospective “Snake Eyes,” shown at venues including the Deichtorhallen in Hamburg**
- **Her works oscillate between abstraction and figuration — enigmatic, timeless, and transcending all categories**
- **Charline von Heyl’s works are in, among others, the collections of Tate Modern, London; the Musée d’Art Moderne de Paris; the Solomon R. Guggenheim Museum; and the Museum of Modern Art, New York**

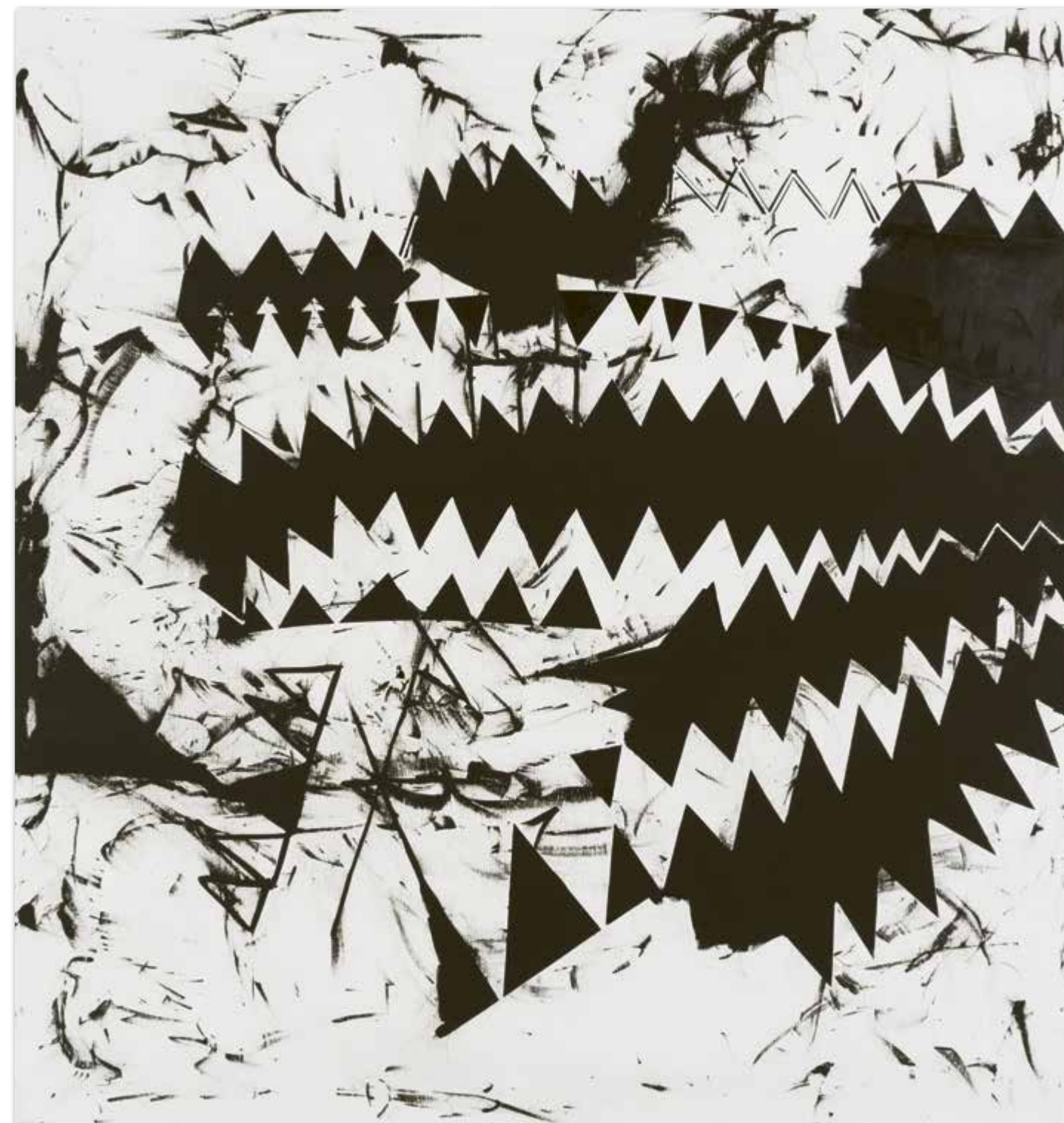
„I’m just trying to keep the paintings ahead of language. Or better yet, ahead of sentences. Nothing is truly beyond language, obviously. I just want to get the viewer to move past definitions and on to something more personal and fragile, a place where thoughts and feelings meet, where looking feels like thinking.“

Charline von Heyl in einem Gespräch mit Evelyn C. Hankins, *The Eye Is Always Game: A Conversation with Charline von Heyl*, in: *Ausst.-Kat. Charline von Heyl. Snake Eyes*, 2018

“The most exciting American painter right now is the German artist Charline von Heyl.” This accolade from the *New Yorker* in 2018 and her major solo exhibition at the Deichtorhallen in Hamburg the same year established Charline von Heyl as one of the most sought-after contemporary artists. Celebrated for her versatile, uncompromising painting, she deliberately defies stylistic categorization, creating timeless enigmas on canvas.

Born in Mainz in 1960, she had her artistic breakthrough in the 1980s, first in Hamburg, then in Cologne. Albert Oehlen, Sigmar Polke, and Martin Kippenberger were part of her circle, but in the mid-1990s, she distanced herself from both their artistic style and the predominantly male sphere of that scene. She emigrated to the U.S., thereby opening the door to a profound engagement with art history and painting. Now working alternately in New York and Marfa, Texas, her monumental abstractions blossom into vibrant, energizing forces that open up pop-inspired dialogs of form, color, and memory for the viewer. Her painting defies categorization—neither abstract nor representational, and even the distinction between these poles is irrelevant. Her paintings tell no stories, have no tangible content, and resist any interpretation. This constant search is the essence of her painting.

Her approach should also be viewed in this light: she often works on several paintings simultaneously, begins without a fixed intention, allowing herself to be guided by color and gesture. Chance becomes a co-creator as she develops or discards her works. Her paintings, mostly measuring two by two meters, emerge processually from within themselves—shaped by seeing, reading, and life experience. The present rhythmic black-and-white composition from 2007 is an example of this, as it evokes associations without dictating them: The jagged pattern in the foreground is reminiscent of wings—yet it could be more: a reference to an insect or the “Spanish Fly,” that infamous aphrodisiac from antiquity, which is visually resonant here. In the title, the artist deliberately plays with the term’s ambiguous symbolism—between a highly toxic natural substance and a mythically disreputable aphrodisiac, between scientific fact and suggestive pop culture. Von Heyl uses this ambivalence to intensify the tension between intellectual rigor and provocative sensuality in her painting, without ever resolving it. Thus, this painting, with its complex title, does not tell a dazzling story; it develops its own enigmatic logic and thereby eludes any categorization. In this work, Charline von Heyl conjures a visual universe as far-reaching as it is unpredictable, one that captivates our gaze. [AW]



PIERRE SOULAGES

1919 Rodez – 2022 Nîmes



Brou de noix sur papier. 2004.

Mixed media. Walnut stain on paper mounted on canvas.
Signed in the lower right. On Fidelis MBM Arches France wove paper (with the watermark). 109 x 75 cm (42.9 x 29.5 in). [AW]

Called up: June 12, 2026 ca. 6.42 pm ± 20 min.

€ 120.000 – 180.000 (R7/D/F)

\$ 140,400 – 210,600

PROVENANCE

- Galerie Boisserée, Cologne (with the gallery label on the reverse of the frame).
- Private collection, Southern Germany (acquired from the above in 2014).

EXHIBITION

- Pierre Soulages. Arbeiten auf Papier und aus dem graphischen Œuvre, Galerie Boisserée, Cologne, February 21 - April 26, 2014, cat. no. 3 (illustrated in color).

- **Precise composition meets energetic light modulation**
- **With the unique texture of “Brou de noix”, Soulages creates a sense of depth that glows, shimmers, or disappears depending on the vantage point**
- **Until January 2026, the Musée du Luxembourg in Paris presented the comprehensive exhibition “Soulages, another light”, dedicated to his works on paper**
- **Comparable works are at, among others, the Centre Pompidou, Paris; Tate Modern, London; the Kunstmuseum Basel; and the Museum of Modern Art, New York**

“C’est pour ses qualités picturales que le brou de noix est employé: relations entre la fluidité et la viscosité, la transparence et l’opacité, et aussi pour la qualité des contours de la forme peinte: nette, grumeleuse, floue.”

Pierre Soulages (<http://musee-soulages-rodez.fr>)

After 1945, Pierre Soulages rediscovered the color black—not as darkness, but as a source of light. While the Abstract Expressionists in New York revered black as “sacred lapis lazuli”, as art historian David Sylvester aptly put it (quoted from: Exhibition catalog Black Paintings, Haus der Kunst, Munich, Ostfildern 2006, p. 11), Soulages developed a unique aesthetics that transforms darkness into light.

Born in Rodez in 1919, a visit to the Romanesque Abbey of Conques in the early 1930s awakened Soulages’s passion for art. After World War II, he developed his unmistakable interplay of color and surface. His works do not depict anything—they create worlds of their own. He was particularly fascinated with the diversity of black: at times it condenses into massive structures, at others it is translucent. From the gestural, expressive compositions of the 1950s to the “Outrenoir” paintings created from 1979 onward, wherein the color structure itself becomes a carrier of light, black in all its nuances remains Soulages’ central medium.

In the 1940s, his works on paper laid the foundation for his later, fascinating œuvre. The “Brou de noix”, a stain made from the green husk of the walnut and used in woodworking, played a key role in this process. Soulages described it as a material of contrasts: liquid and viscous, transparent and opaque, clearly contoured and blurred. This alchemical quality allows him to engage in an immediate, meditative interaction with the work. Applied with brushes and palette knives, the brown-black stain condenses into penetrating and veiled structures.

Our 2004 work stands out as a particularly beautiful piece in which these material properties are impressively concentrated on the canvas. While the brown field appears almost translucent in its consistency, it finds its high-contrast counterpart in the austerity of the black stripe and the luminous white of the paper. This work brings together everything that makes Soulages’ art so unique: radical clarity and, at the same time, complex depth, transparency, and opacity. A painting that does not obscure, but rather reflects and transforms light. [AW]



ROBERT MANGOLD

1937 North Tonawanda/New York – lives and works in Washingtonville/New York



Four squares within a square (Light Blue). 1974.

Acrylic and pencil on canvas.
Inscribed with the barely visible signature, date, title, and dimensions in inches on the reverse. 183 x 183 cm (72 x 72 in).
With a label of the "Sperone Westwater Fischer Gallery, New York" on the reverse. [AR]

🕒 *Called up: June 12, 2026 ca. 6.44 pm ± 20 min.*

€ 300.000 – 400.000 (R7/D/F)
\$ 351,000 – 468,000

PROVENANCE

- Galerie Konrad Fischer, Düsseldorf/Berlin.
- Private collection, North Rhine-Westphalia (acquired from the above in 1979).

EXHIBITION

- Reineking-Mangold, Kunsthalle Bielefeld, January 27-March 9, 1980 (illustrated in color in the first part of the exhibition catalog "Robert Mangold - Gemälde" on p. 23).

LITERATURE

- Ross Neher, Mentalism versus Painting, in: Artforum, February 1979, pp. 40–47, here p. 42 (with illustration, incorrectly shown upside down).

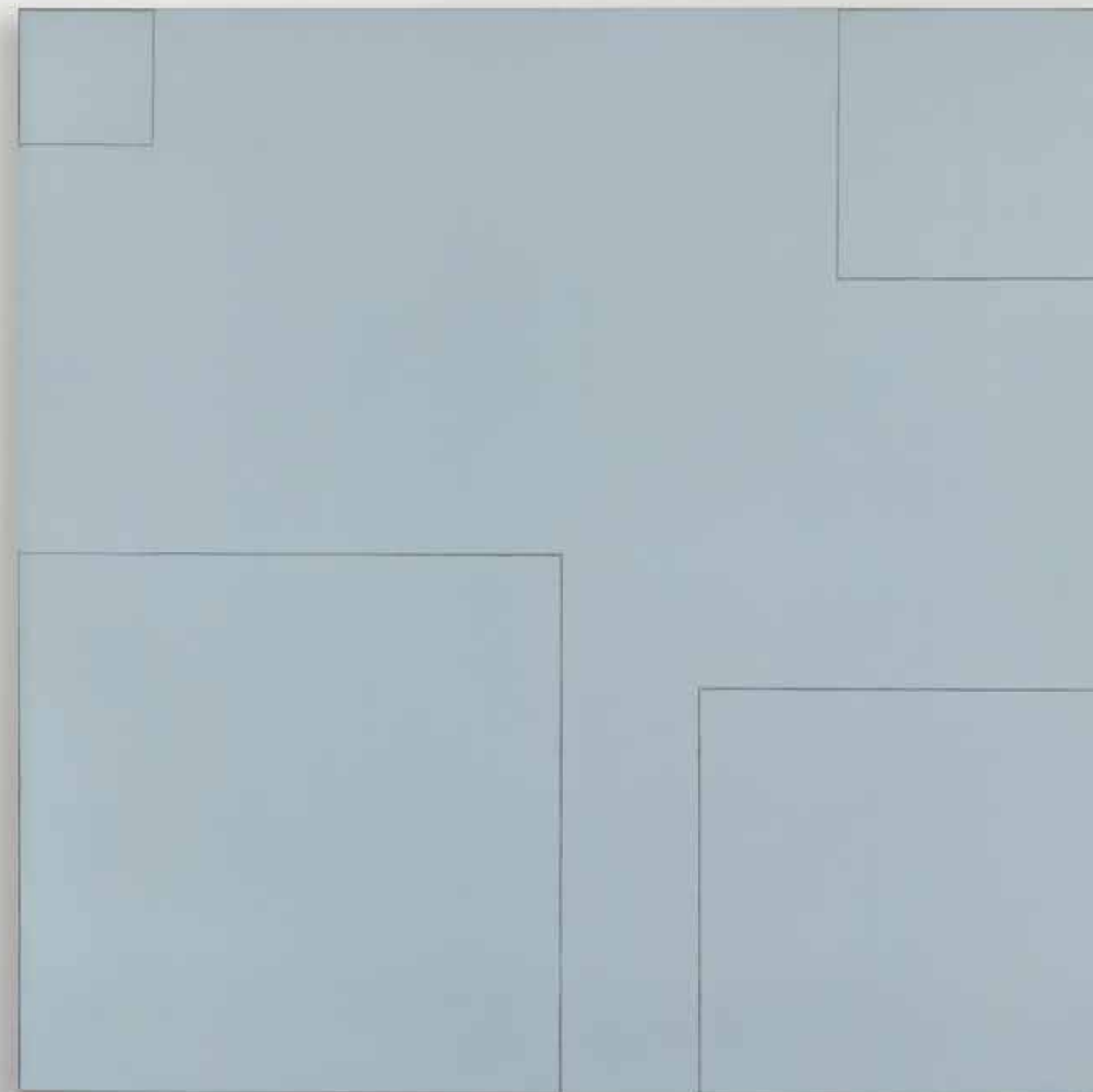
- **“Four squares within a square”:** Minimalism at its purest!
- **Iconic work by the American pioneer of a radically reduced, geometric painting**
- **Exhibited at Kunsthalle Bielefeld, alongside sculptures by James Reineking, as early as 1980**
- **Part of the same private collection for 47 years**
- **His works from the 1970s have fetched the to date highest hammer prices on the international auction market**
- **Other paintings based on the “Four squares within a square” principle from 1974 are part of important American museum collections, such as the Buffalo Art Museum, Buffalo, and the Minneapolis Institute of Art, Minneapolis**

Color - Form - Surface: Robert Mangold and Minimal Art

Robert Mangold is regarded as one of the most important representatives of Minimal Art. Alongside the works of Sol LeWitt and Robert Ryman, the New York Times described his oeuvre as the “most quintessential form of Minimalism” as early as the 1980s. Robert Mangold is particularly well known for his abstract, radically reduced painterly exploration of the relationship between color, form, and surface—a central theme in art. He was born in North Tonawanda, New York, in 1937 and spent his childhood in Buffalo. He began his artistic career at the Cleveland Institute of Art, where he trained as an illustrator until 1959; a few years later, he earned his Master of Fine Arts degree at Yale University in New Haven. During his studies, he experimented with various artistic approaches. He was initially drawn to forms of realistic art, but, still under the influence of Abstract Expressionism, he soon turned to abstraction.

After graduating, he moved to New York with his wife, the artist Sylvia Plimack Mangold. He found an early supporter in the art critic Lucy

Lippard, whom he met at the Museum of Modern Art, where he initially worked as a security guard and later in the library. Lucy Lippard had close ties to the inner circle of the minimalists, as she was married to painter Robert Ryman; she also counted Robert Mangold among the so-called “Bowery Boys,” a loose group of artists who lived and worked around Bowery Street in New York at that time. Around 1964, Robert Mangold developed his characteristic style and became one of the defining artists of Minimal Art. He reminisces about this period in an interview: “Just think about the fact that Newman’s ‘Station of the Cross’ or Rothko’s ‘Chapel Painting’ were created at the same time as Warhol’s soup can prints. For me, that was the most exciting confrontation in painting ever. [...] Everything was turned upside down, and it made everyone reconsider what painting can be. Unexpectedly, it flung open the doors [...]. It was a very strange and exciting time. (Robert Mangold, in an interview with Robert Storr, on October 1, 1986, quoted from: Kritisches Lexikon der Gegenwartskunst, Robert Mangold, Issue 57, no. 4, 2022, p. 3).



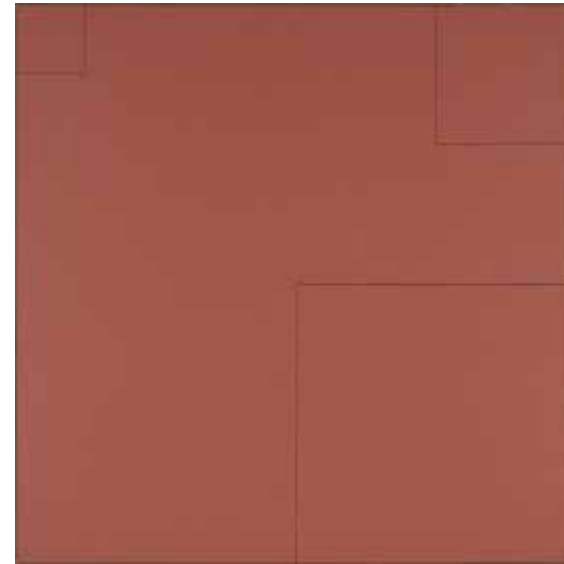
His work gained international recognition early on and was already on display in major museums by the 1970s. Among his most important solo exhibitions were shows at the Solomon R. Guggenheim Museum in New York in 1971, the Museum of Contemporary Art in San Diego in 1974, the Kunsthalle Basel in 1977, and the Stedelijk Museum Amsterdam in 1982. He also participated in three documenta exhibitions in Kassel, in 1972, 1977, and 1982. The creation of “Four squares within a square (Light Blue)” in 1974 also falls within the period of his international breakthrough.

“Four squares within a square”: Quintessential Minimalism!

Robert Mangold’s art is defined by geometric forms and a calm, precise visual language that, in its consistency and radical painterly reduction, is unparalleled even within the minimalist genre. It is a subtle interplay of shapes and colors, interspersed with delicate pencil lines and mostly restrained, monochromatic color fields of an almost classic beauty, which, through their restraint, encourage deeper contemplation and reflection on the fundamental nature of painting.

His 1974 work “Four squares within a square (Light Blue)” is pure minimalism. On a monochromatic, delicate light-blue surface, he drew a square in each of the four corners of the 183 x 183 cm square canvas, using four delicate pencil lines for each. They differ only in size, gradually increasing their surface area in a clockwise direction until the final square in the bottom-left corner ultimately fills exactly one-quarter of the canvas. With “Four Squares within a Square,” Robert Mangold follows the execution of a serially conceived fundamental principle, as a comparison with other works from the same year illustrates. This is also evident in the works “Four Squares within a Square II” and “Four Squares Within a Square #3,” both of which are in the collections of major American museums. In each case, he placed four squares within the canvas, and the variation in color and arrangement of the squares results in completely distinct works.

He once said in an interview: “Geometric art always makes me really nervous; I don’t think my work has anything to do with it”—a statement that seems to stand in stark contrast to his art. But as the interview continues, the meaning behind his words becomes clear: “I believe my work is always about whether things go together, whereby the form of the edge either defines the internal structure or creates a framework against which the internal structure plays out.” (Robert Mangold, quoted from: Interview with Robin White, in: View, vol. I, no. 7, Oakland 1978, p. 12). It is a paradox of rigor and tenderness that permeates Mangold’s work—geometric precision and clear forms that do not confine but rather create space, and in their reduction to the essential unfold an almost meditative beauty for the invisible between the lines: the quiet poetry of pure painting. [AR]



Robert Mangold, Four Squares within a Square #3, 1974, acrylic and pencil on canvas, Buffalo Art Museum. © VG Bild-Kunst, Bonn 2026

“Geometric art always makes me quite nervous; I don’t think my work has anything to do with it. I believe my work is always about whether things go together, whereby the form of the edge either defines the internal structure or creates a framework against which the internal structure plays out.”

Robert Mangold, from: Interview with Robin White, in: View, vol. I, no. 7, Oakland 1978, p. 12.

Robert Mangold, Four Squares within a Square II, 1974, acrylic and pencil on canvas, Minneapolis Institute of Art. © VG Bild-Kunst, Bonn 2026



PIERO DORAZIO

1927 Rom – 2005 Perugia



Prima che il lago geli. 1958.

Oil on canvas.

Signed and dated in the lower right. Signed, dated, numbered, and identified “2” on the reverse of the canvas. 99,5 x 79,8 cm (39.1 x 31.4 in).

This work is registered with the Archivio Piero Dorazio, Milan. We are grateful for their kind assistance in cataloging this lot.

🕒 *Called up: June 12, 2026 ca. 6.46 pm ± 20 min.*

€ 120.000 – 150.000 (R7/D/F)

\$ 140,400 – 175,500

PROVENANCE

· Galerie Springer, Berlin (with the gallery label bearing the German title “Bevor die Seen gefroren sind”) on the reverse.

· Private collection, Baden-Württemberg (acquired from the above in 2000).

EXHIBITION

· Piero Dorazio, Kunstverein für die Rheinlande und Westfalen, Kunsthalle Düsseldorf, Oct. 18–Nov. 26, 1961, cat. no. 38 (with full-page color illustration, under the alternative title “Ton désordre”).

· Piero Dorazio, Haus am Waldsee, Berlin, February 14–March 30, 1969, cat. no. 1.

· Der Maler Antonio Calderara. Freunde, Einflüsse, Anregungen, Kunsthalle Kiel, September 19–October 24, 1982, p. 64 (on the stretcher with the exhibition label).

· Energie - Hoffnung - Freude. Piero Dorazio, Kunstmuseum Altes Rathaus, Bayreuth, July 13–October 12, 2003.

LITERATURE

· Marisa Volpi Orlandini, Jacques Lassaigne, and Giorgio Crisafi, Dorazio, Milan 1977, CR no. 244 (with the French title “Avant que les lacs soyent gelées”, incorrectly dated “1957,” and the black-and-white illustration mixed up with CR no. 281).

Piero Dorazio devoted himself to pure abstraction as early as the 1950s. In addition to color, the line has played a significant role in Piero Dorazio's painting since the 1940s, becoming the central means of expression in his rhythmically organized works by the late 1950s. His work underwent a decisive transformation: Dorazio moved away from the vivid expressiveness of his earlier paintings and developed an abstraction based on gestural networks of lines and rhythmic structure. From 1957 onward, his compositions reveal a new structural and formal clarity: line and gesture take center stage in his artistic practice. In 1958, the year this work was created, the fluid, dynamic application of paint became more dense, forming a loose, somewhat finer, grid-like structure that already foreshadows the stylistic shift Dorazio's work would undergo in the years to come. “Prima che il lago geli” [Before the Lakes Froze] was created during this pivotal period in Piero Dorazio's oeuvre and marks the transition from his early, highly sensual, gestural painting to his later austere, complex, and vibrating color structures. The basic idea behind the development that was soon to begin can already be

• **In the late 1950s, Dorazio moved from initially very sensual superimpositions of a multitude of intersecting lines to his later, more austere, complex, and vibrant color structures**

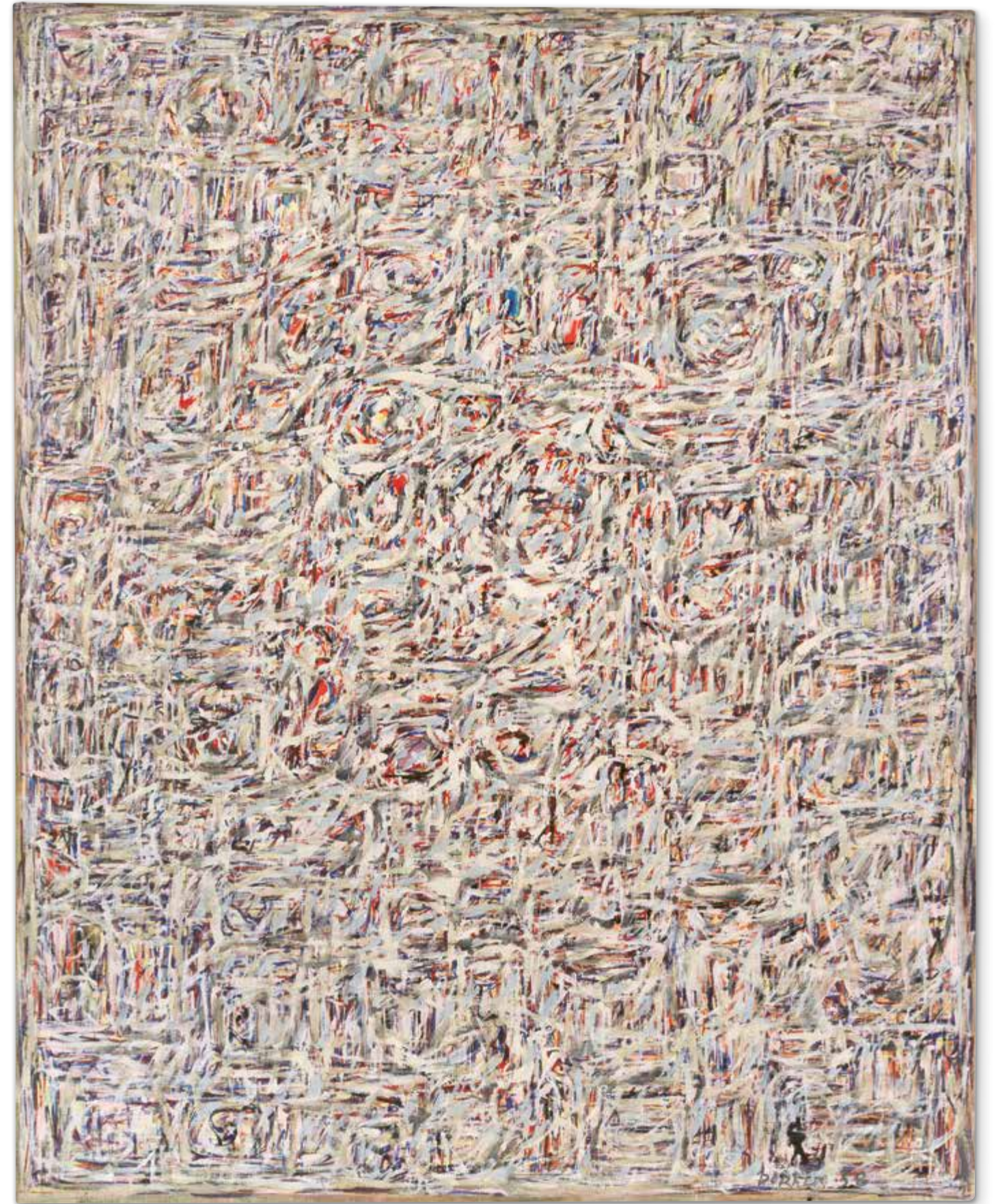
• **Color, light, and rhythmic structures are the central elements of his painting**

• **First exhibited as early as 1961 (Kunsthalle Düsseldorf)**

• **Part of a private collection in Southern Germany for about 30 years**

observed in this work: Dorazio weaves a vibrant fabric of color and lines from a multitude of intersecting lines, through which he explores the representational potential of light and shadow and their spatial qualities. “Even back then, I noticed that the interplay of light and shadow does not arise from opposing masses of light and dark, but rather from a bewildering system of moving points, threads that rhythmically approach and recede from one another from second to second, rather than, as our imagination would have it, obeying clear boundaries.” (Piero Dorazio, quoted from: Piero Dorazio, L'ombra ladra – The Thieving Shadow, 1990, in: Kritisches Lexikon der Gegenwartskunst, Munich 1995, p. 15)

To this day, Piero Dorazio is regarded as one of the leading figures and pioneers of abstract art in Italy. His paintings are part of major museum collections, including the Tate Gallery in London, the Art Institute of Chicago, the Museum of Modern Art in New York, and the National Gallery of Art in Washington, D.C. [CH]







Ohne Titel. 1990.

Acrylic Acrylic on lead over wood. 12-parts.
Each signed, dated, and numbered "1" through "12" on the reverse. Two panels also bear the typographic label of the Günther Förg Studio on the reverse, featuring the handwritten work number "LB 809 / 1-12". Each 60 x 40 cm (23.6 x 15.7 in). [JS]

We are grateful to Mr. Michael Neff of the Estate of Günther Förg for confirming the authenticity of this work. The work is registered in the Günther Förg Archive under the number WVF.90.B.0538.

🕒 *Called up: June 12, 2026 ca. 6.48 pm ± 20 min.*

€ 450.000 – 650.000 (R7/F)
\$ 526,500 – 760,500

PROVENANCE

- Private collection (before 2007).
- Private collection (since 2007, Pierre Bergé & Associés, Brussels).
- Andre Simoens Gallery, Knokke, Belgium (one panel bears a label on the reverse).
- Private collection, Europe (since 2015, Phillips, New York).

LITERATURE

- Pierre Bergé & Associés, Brussels, Art Moderne et Contemporain, June 19, 2007, lot 80.
- Phillips New York, Contemporary Art Evening Sale, May 14, 2015, lot 52.

“What I like doing is react to things.”

Günther Förg

Color & Brushstroke:

Förg's painting as a modern definition of positions in art history

“What I like doing is reacting to things”, is a famous quote by Günther Förg, making his outstanding art not just a devotion to color, but also a genuine masterpiece of adaptation and transformation. Versatile and ever-changing in style, his painting is consistently driven by a constant effort to reveal the intrinsic nature of color and its seemingly infinite variety through ever-new combinations and juxtapositions, rendered in his characteristic, gentle brushwork. Förg's painting combines seemingly incompatible elements on the canvas with remarkable ease, uniting elements of Concrete Art with gestural components: geometric rigor meets expressive spontaneity, a calculated system meets the spontaneous intuition of paint application. Until the 1980s, Förg prepared his paintings with only very rough prelimi-

nary sketches and executed them in only one go. Whether in his grid paintings, lead paintings, or late large-scale works, Förg's painting efforts had to be successful at the first attempt, with the pictorial event realized in a single stroke across a single layer of paint. Time and again, Förg's paintings seek to engage with other artists. In addition to influences from abstract pre-war Modernism, Constructivism, and Suprematism, the work of the prematurely deceased Blinky Palermo played a formative role for the art student Förg in the 1970s. Since the 1980s, American Action, Minimal, Hard-Edge, and Color-Field Painting have exerted growing influence, particularly the work of Willem de Kooning, Clyfford Still, Donald Judd, Ellsworth Kelly, and Barnett Newman.

• **Intellectual and progressive: With “Untitled” (1990), Förg reinterprets American Minimalism and Color Field Painting**

• **Best creative period: a multi-panel lead painting, also created in 1990, has held the international record price for a painting by Förg since 2010**

• **Minimalist aura of color & lead: Interaction of subtly nuanced tones, metallic rigidity, painterly brushwork, color, and space**

• **Rare & of outstanding beauty: Multi-part “Bleibild” paintings are extremely rare on the international auction market**

• **Museum-quality: “Bleibild” paintings are in numerous international collections, including the San Francisco Museum of Modern Art, the Museum of Modern Art in New York, and the Museum Brandhorst in Munich**



Kelly and Förg:

How “Untitled” (1990) revisits American Color-Field Painting

Förg adapts and transforms what he sees, thereby continually harnessing novel impulses—both in color and form—for his multifaceted body of work. The present work, “Untitled” (1990), is an extraordinary composition: twelve lead panels in a subtly arranged, colorful presence, at once minimalist and gestural, delicately balanced and dominating the space. Ellsworth Kelly’s multi-part monochromatic color panels served as the crucial source of inspiration for “Untitled” (1990); Günther Förg became familiar with these works before his trip to the United States in 1989, on the occasion of his solo exhibition “New Work: Günther Förg” at the San Francisco Museum of Modern Art. At the time, Förg was 37 years old and fascinated with the multitude of novel impulses he found in American painting, particularly in Minimalism, Hard Edge, and Color Field Painting. Above all, with Ellsworth Kelly—who, since the late 1950s, had also created numerous colored spatial objects made of painted aluminum and his multi-panel monochromatic canvas paintings, the famous “Panel Paintings,” in which, unlike Förg, the paint is applied mostly without visible brushstrokes— Above all, Förg shared the enthusiasm for architecture and the ability to conceptualize the relationship between color and space with the American artist. Förg was fascinated with architecture and, since the early 1980s, has expressed this in a series of black-and-white photographs that focus primarily on surface and structure. Especially in his multi-part lead images, whose massive edges remain visible, raw, and unpainted, thereby creating an awareness of both the hardness and the depth of the picture support, Förg deliberately employs painting and color as elements of spatial structure. The young deceased Blinky Palermo, Förg’s central role model among German artists, had indeed already drawn significant inspiration from contemporary American painting and began creating



Benjamin Katz, Günther Förg, 1993, Silver gelatin on baryta paper.
© Estate Günther Förg Suisse / 2026 ProLitteris, Zurich / VG Bild-Kunst, Bonn 2026



Günther Förg, Untitled, 1987, acrylic on lead over wood,
The Fisher Collection at the San Francisco Museum of Modern Art.
© Estate Günther Förg Suisse / VG Bild-Kunst, Bonn 2026

structures from monochromatic color fields on thin aluminum panels as early as the 1970s, however, these works differ significantly from the massive creations of the young Förg not only in terms of their artistic approach but also due to their weightless, floating aesthetic. The maximum monochromatic reduction that characterizes “Untitled” (1990) is also rare and compelling in its painterly quality, for Förg has enveloped each of the 12 lead panels from edge to edge, creating an all-surface, monochromatic painterly skin. No vertical or diagonal line, whether unpainted or rendered in a different color, can—as in many of the artist’s other multi-panel lead paintings—distract from the almost meditative focus on the intrinsic value of color. Förg’s painting is not about a rhythmic lightness and the maximum dissolution of the boundaries of color, but rather about imparting maximum spatial presence to the intrinsic value of color through the massiveness of the image carrier.

Lead, Color, Space, Presence:

Förg’s serial lead paintings as a central position in Color Field Painting

Our 12-part painting “Untitled” (1990), with its subtly nuanced, luminous, warm, and earthy colors, provides a particularly striking example of this aesthetically reduced artistic approach and exemplifies Förg’s unique ability to transform his observations into something entirely new. The New York Times paid tribute to Günther Förg’s multifaceted and highly intellectual body of work on the occasion of his untimely death at the age of just 51 in December 2013, noting: “A prolific multi-disciplinary artist whose work is in permanent collections around the world—among them the Stedelijk Museum in Amsterdam, the Tate Modern in London, the Walker Art Center in Minneapolis, and the Museum of Modern Art in New York—Mr. Förg was both an ambitious artist and a penetratingly intellectual one.” (New York Times, December 18, 2013). In 2014, the Museum Brandhorst in Munich presented the first posthumous retrospective of the artist’s work. This was followed by the retrospective “Günther Förg, A Fragile Beauty” in 2018, which was on view at the Stedelijk Museum in Amsterdam and the Dallas Museum of Art. In 2023, the Long Museum in Shanghai honored Förg’s artistic oeuvre—which ranks among the international canon of Color Field Painting—with the major solo exhibition “Günther Förg. Trunk Road and Branch Roads.” [JS]



WASSILY KANDINSKY

1866 Moskau – 1944 Neuilly-sur-Seine



Sachte. March 1929.

Watercolor and gouache on paper.
Monogrammed and dated “K/29” in the lower left corner.
Inscribed “no340 / 1929 / ‘Sachte’” on the reverse. 27 x 40 cm (10.6 x 15.7 in).
In the artist’s handwritten list, the work is recorded among the watercolors for March 1929 as “iii 1929, 340, Sachte”. [JS]

🕒 Called up: June 12, 2026 ca. 6.50 pm ± 20 min.

€ 250.000 – 350.000 (R7/D)
\$ 292,500 – 409,500

PROVENANCE

- Rudolf Probst, Mannheim (according to a note in the artist’s handwritten list, presumably on consignment).
- Nina Kandinsky Collection, Paris.
- Karl Flinker, Paris (1962).
- Heinz Berggruen, Paris (1962).
- Roman Norbert Ketterer, Campione d’Italia (1968).
- Private collection, North Rhine-Westphalia (acquired from the above in 1968).
- In the family’s possession ever since.

EXHIBITION

- Wassily Kandinsky, November Exhibition, Kunsthau Zürich, Nov. 5–Dec. 9, 1931, no. 69.
- Wassily Kandinsky. Ausstellung mit Werken von 1918 bis 1933, Galerie Otto Stangl, July 25–September 4, 1962 (illustrated, no p.).

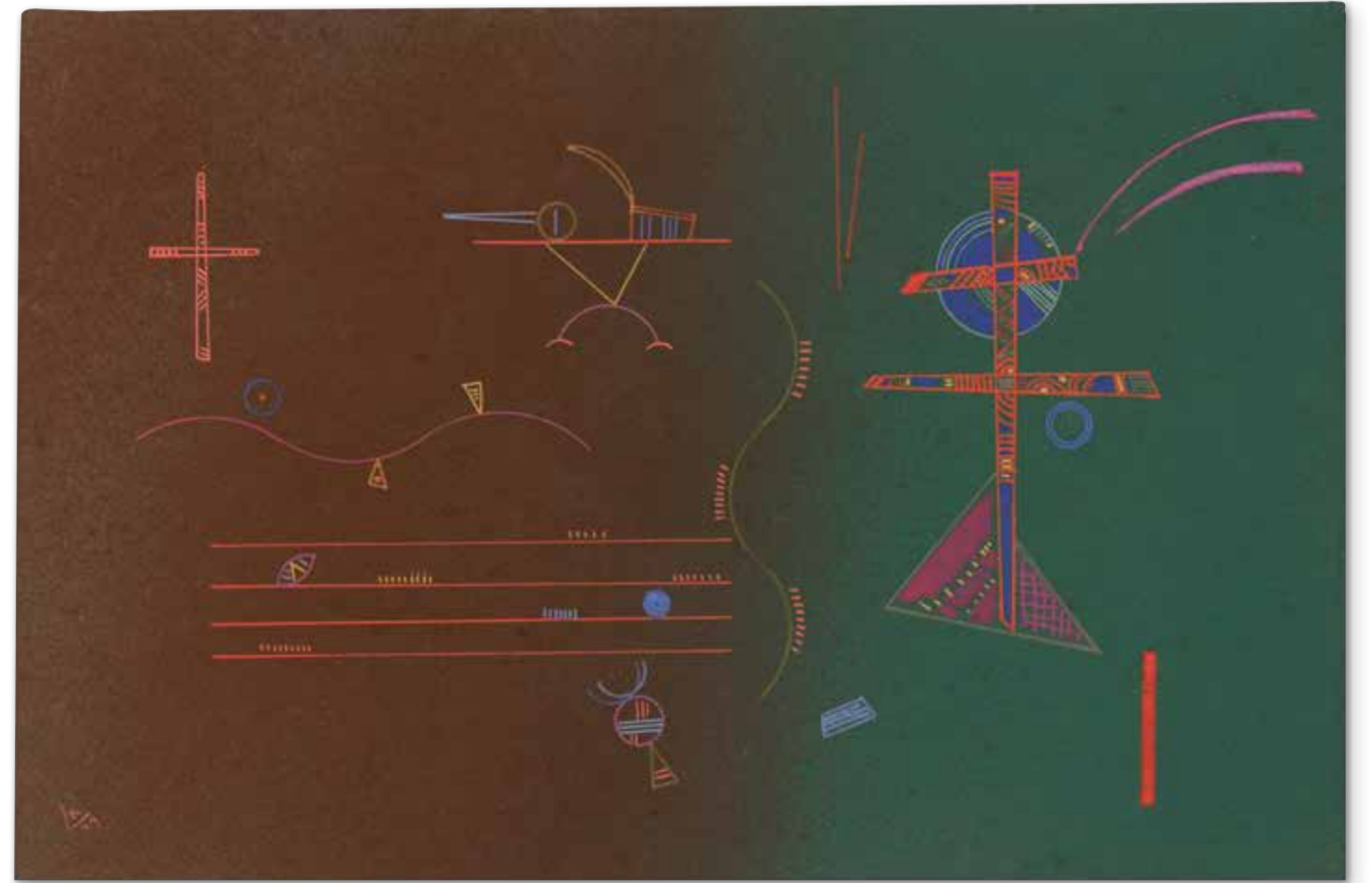
LITERATURE

- Vivian Endicott Barnett, Kandinsky: Catalogue Raisonné of Watercolors, vol. 2: 1922–1944, Munich 1994, cat. no. 931 (with b/w ill.).
- Roman Norbert Ketterer, Modern Art V, Campione d’Italia, 1968, no. 63.

Wassily Kandinsky is regarded as the most important pioneer, or even the inventor, of abstract painting. Inspired by the landscape around Murnau and by music, especially the contemporary compositions of Arnold Schoenberg, Kandinsky developed an increasingly abstract compositional style in 1910–11. Although abstracted to the point of being mere pictorial symbols, this style still contained representational elements—mountains, church towers, boats, figures, and horsemen. These elements are also present in Kandinsky’s world-famous “Composition VII” (Tretyakov Gallery, Moscow) from 1913 and continue to recur in subsequent compositions. It was not until around 1920 that Kandinsky’s visual language, influenced by Russian Constructivism, began to evolve toward a strictly geometric abstraction. This process reached its absolute peak during his years at the Bauhaus. In the summer of 1921, Wassily Kandinsky took up a position at the Bauhaus in Weimar, teaching, among other things, the preparatory course “Analytical Drawing”, before he became head of the Form and Color Theory Department in 1925 after the Bauhaus had moved to Dessau. Here in Dessau, where Kandinsky lived in one of the Masters’ Houses together with Paul Klee, the composition—masterfully balanced in color and

- **The strictly geometric compositions from the Bauhaus years are considered the artist’s most sought-after paper works on the international auction market**
- **Point, Line, and Plane: “Sachte” exemplifies Kandinsky’s abstract art theory “Point and Line to Plane” (1926) in an outstanding manner**
- **Rarity: one of the rare watercolors executed in a painterly style with a two-tone background**
- **Perfect compositional balance between the two sides of the image: stillness and movement, warmth and coolness, lines and planes**
- **For the first time on the international auction market: part of a German private collection for nearly 60 years**
- **Museum quality: watercolors from this creative period are found in the world’s most important collections, including the Museum of Modern Art and the Guggenheim Museum in New York, as well as the Centre Pompidou in Paris**

composition—was created in March 1929; Kandinsky included it in his handlist under the evocative title “Sachte” (Gentle). With the gentle yet intensely dynamic interplay between the two halves of the composition, developed from the complementary colors red and green, as well as its delicate, almost lyrical line structure and basic geometric forms, “Sachte” is an outstanding example of Kandinsky’s artistic interpretation of his famous treatise “Point and Line to Plane”, an abstract art theory published in 1926 as part of the Bauhaus Books series. At the Bauhaus, Kandinsky’s abstraction reached its peak; far removed from any inspiration drawn from nature, he now ventured into strictly geometric, purely abstract pictorial symbols, which he boldly and progressively assembled into complex, masterfully composed pictorial systems. Kandinsky himself described this new approach as “cool abstraction” and published an article on it in Cicerone in 1925. The vocabulary of “cool abstraction” includes bundles of lines and checkerboard structures, circles, and triangles, which occasionally taper to form arrows. Kandinsky’s forms float freely in space or cluster around an imaginary center. Outlines are restrained and colors clarified. Compositions from this significant creative period can be found in major collections worldwide, including the Guggenheim Museum and the Museum of Modern Art in New York, as well as the Centre Pompidou in Paris. [JS]



“Thus, composition is nothing more than the precise, regular orientation of the living forces enclosed in the elements in the form of tensions. [...] Therefore, the general harmony of a composition can consist of several complexes that rise to the highest degree of contrast. These contrasts may even have a disharmonious character, and yet their proper use will not have a negative effect on the overall harmony and will elevate the work to the highest harmonious essence.”

Wassily Kandinsky, Punkt und Linie zu Fläche, Bauhausbücher 9, Munich 1926, p. 86.





KATHARINA GROSSE

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

Ohne Titel. 1994.

Oil on canvas.

Signed, dated, and inscribed with a direction arrow on the reverse of the canvas.
163 x 243 cm (64.1 x 95.6 in). [AW]

The work is listed under the inventory number "1994/1032L" in the Katharina Grosse Studio. We are grateful to the Wunderblock Foundation (Katharina Grosse Archive) for the information provided.

🕒 *Called up: June 12, 2026 ca. 6:52 pm ± 20 min.*

€ 100.000 – 150.000 (R7/F)

\$ 117,000 – 175,500

PROVENANCE

- Galerie Maria Wilkens, Cologne.
- Deutsche Bank Collection (acquired from the above in 1994).

LITERATURE

- Ariane Grigoreit, 25. Fünfundzwanzig Jahre Sammlung Deutsche Bank, Frankfurt a. Main, 2005, p. 260 (illustrated).

.....

- **A magnificent and monumental abstract work from the decade of her breakthrough**

- **Katharina Grosse's work has recently been honored in major solo exhibitions at venues such as the Staatsgalerie Stuttgart, the Deichtorhallen in Hamburg, and the Albertina in Vienna**

- **Offered on the international auction market for the first time**

- **From the Deutsche Bank Collection**

.....

Katharina Grosse ranks among the most prominent painters of contemporary international abstraction. Her early artistic endeavors were rooted in the Neo-Expressionism of the so-called "Young Wild Artists". By the mid-1980s, however, Grosse had increasingly abandoned figurative art. After a series of vibrant paintings characterized by striking pigment patches in the first half of the 1990s, she began to create more subtle color compositions with a glazed effect. Broad brushstrokes running along the axes of the canvas define these works, bringing her large-scale pieces in particular closer to American Color Field Painting, such as that of Barnett Newman.

In 1998, Katharina Grosse also discovered the spray gun as an artistic tool, which has since played a central role in her work and is sometimes used directly in relation to architecture. Since the turn of the millennium, she has increasingly worked with parallel lines that—like other traces of color and color fields—cover not only canvases but also, to a growing extent, physical objects.

This expansion of painting beyond the traditional picture plane and the active incorporation of space are characteristic of many of the artist's works. In this way, Grosse consistently explores the possibilities

of non-representational painting and transforms entire spaces into complex worlds of color. Against this backdrop, the individual painting—including the early work presented here—appears as a fragment of a larger chromatic context. The color fields—dark blue, vivid red, blue-green, and bright grass green—which clash in intense contrast, create an impression that the traces of color could extend beyond the picture's boundaries and into the space itself, thanks to a dynamic application that flows across the surface. This conceptual idea finds concrete realization in Grosse's later, spatial works, which often take on the character of ephemeral installations: entire rooms and objects are connected by color and fused into a new, symbiotic unity. Nevertheless, the traditional canvas remains an important component of her work. Since 2007, for example, she has created canvases with earthy, crust-like surfaces as well as dynamic, abstract works on paper.

As a result, Katharina Grosse has held a permanent place in the international art world since the 1990s. Worldwide solo exhibitions offer a comprehensive overview of her multifaceted and broad oeuvre, while simultaneously demonstrating how this exceptional artist continually pushes the boundaries of the medium and redefines its possibilities. [AW]



ERNST WILHELM NAY

1902 Berlin—1968 Cologne



Spiele. 1951.

Oil on canvas.

Signed and dated in the lower right corner. Signed, dated, titled, as well as inscribed with the dimensions and a direction arrow on the stretcher. 100,5 x 125,3 cm (39.5 x 49.3 in).

We are grateful to Dr. Brigitte Schlüter of the Ernst Wilhelm Nay Foundation in Cologne for her kind expert advice.

🕒 *Called up: June 12, 2026 ca. 6:54 pm ± 20 min.*

€ 120.000—180.000 (R7/D/F)
\$ 140,400—210,600

PROVENANCE

- Galerie Wilbrand, Cologne (with the stamp on the stretcher).
- Private collection, Switzerland.
- Galerie Haeseler, Munich (since 1987, Galerie Wolfgang Ketterer, Munich).
- Private Southern Germany (acquired from the above around 2000).

EXHIBITION

- Abstrakte Maler der inneren Emigration, Landesmuseum, Mainz, February 24-March 31, 1985, cat. no. 48.

LITERATURE

- Aurel Scheibler, Ernst Wilhelm Nay. Werkverzeichnis der Ölgemälde, vol. 1: 1922-1951, Cologne 1990, CR no. 533 (illustrated in color).
.....
- Galerie Wolfgang Ketterer, Munich, auction 115, 20th Century Art, June 1, 1987, lot 799 (illustrated, color plate).

The painting “Spiele” (Plays, 1951) is part of Ernst Wilhelm Nay’s series known as “Fugale Bilder” (Fugal Pictures). The work unfolds its visual effect like a composition that follows the principle of a melody, much like a fugue. By analogy, the painting appears as a structure of themes, counter-melodies, and rhythmic condensations forming a canon, articulated in shades of red, gray, and blue, interspersed with delicate white and brown tones.

The “Fugal Pictures” series immediately succeeded the “Hecate Pictures” (1945–1948) and preceded the “Rhythmic Pictures” (1952–1953). The period of creation of the “Fugal Pictures” began in 1949 and ended with Nay’s relocation from Hofheim—where he had settled after World War II—to Cologne in 1951. For Nay, the exploration of abstract planes was a logical consequence following the increasing densification of figurative pictorial structures in the “Hecate Pictures.” The transition from the “Hecate” to the “Fugal Pictures” was smooth, with a stricter composition as the only obvious distinguishing feature.

Like a fugue, the theme of our painting, the red, is the first striking element. It does not appear as a homogeneous surface, but as a pulsating form. This red sets the keynote of the painting, conveying ener-

- **From the significant early phase of his “Fugale Bilder”**
- **A vivid testament to Nay’s exploration of music as a central source of inspiration during this creative period**
- **In its visual depth, the composition of the present work “Spiele” evokes associations to a musical fugue**
- **Playful: The theme: red; the response: blue; the resonance: white and gray**
- **“Fugale Bilder” are at, among others, the Museum Folkwang in Essen, the Museum Wiesbaden, the Nationalgalerie in Berlin, the Bavarian State Painting Collection in Munich, the Museum Ludwig in Cologne, and the Sprengel Museum in Hanover**

gy and momentum, much like a sound. The blue, cooler and calmer, responds like a counter-melody. Finally, the gray and white act as mediators within which the chromatic voices can develop.

In this work, the chromatic tones increasingly intertwine. Forms overlap, circle, repel one another, and form new constellations. Here, the eponymous principle of “play” becomes visible: it is not a narrative, but an event generating childlike joy. Color becomes the active agent.

Upon prolonged viewing, the composition gains intensity, as if striving toward a climax. Yet this climax is not a final chord. The circling forms create a rhythm reminiscent of musical bar structures and musical notation. Seeing itself becomes rhythmic: the eye follows the paths of color, lingers, jumps ahead, returns. Like many fugues, this painting does not end with an abrupt conclusion, but with an open resonance. Red, gray, and blue continue to engage in dialogue—a conversation without a definitive answer.

“Spiele” thus proves to be a transposition of musical concepts. The painting resembles a visual fugue in which color becomes sound, and surface becomes a silent melody. [MH]



HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin



Zwei liegende Mädchen. 1910.
Holzfigur mit Tulpen. 1914 (on the reverse).

Oil on canvas.
The still life is monogrammed and dated "1914" in the upper right.
67 x 73,5 cm (26.3 x 28.9 in) Viewing dimensions (front) in the stretcher frame.
Viewing dimensions (back) in the stretcher frame: 70.5 x 63.4 cm (27.7 x 25. in.).
[JS]

🕒 Called up: June 12, 2026 ca. 6:56 pm ± 20 min.

€ 1,500,000 – 2,000,000 (R7/D)
\$ 1,755,000 – 2,340,000

PROVENANCE

- Dr. Karl Lilienfeld, Leipzig/Berlin/New York (1960s).
- Private collection, Winnetka, USA (acquired from the above in the 1960s).
- Richard Feigen Gallery, New York.
- Galerie Maison Bernard, Caracas, Venezuela.
- Private collection (acquired from the above in 1976).

LITERATURE

- Aya Soika, Max Pechstein. Catalogue Raisonné of Oil Paintings, vol. 1: 1905–1918, Munich 2011, CR no. 1910/39 (front, here titled "Zwei liegende Mädchen auf einem Bett") and CR no. 1914/4 (back), each illustrated in color
.....
- Max Pechstein Archive, Hamburg, list from Margarete Lilienfeld to Doris Pechstein dated November 24, 1969, containing works formerly owned by Lilienfeld, p. 4.

- **The pinnacle of German Expressionism: a major work from the "Brücke" period, created during the legendary Moritzburg summer of 1910**
- **Bold colors - Free spirit: Radical innovation regarding composition, perspective, and palette**
- **Rarity: German Expressionist paintings of comparable quality are extremely rare on the international auction market**
- **Spectacular on both sides: Two Expressionist masterpieces on a single canvas**
- **Excellent provenance: part of the collection of Dr. Karl Lilienfeld (1885–1966), an early and important patron of Expressionism, until the 1960s**
- **Long forgotten and now on display again: Part of an international private collection for nearly 50 years**
- **Museum quality: Comparable paintings at museums around the world, including the Neue Galerie in New York, the Saint Louis Art Museum, the Brücke Museum, and the Neue Nationalgalerie in Berlin**

The Moritzburg summer of 1910: "Two Reclining Girls" and the mature "Brücke" style

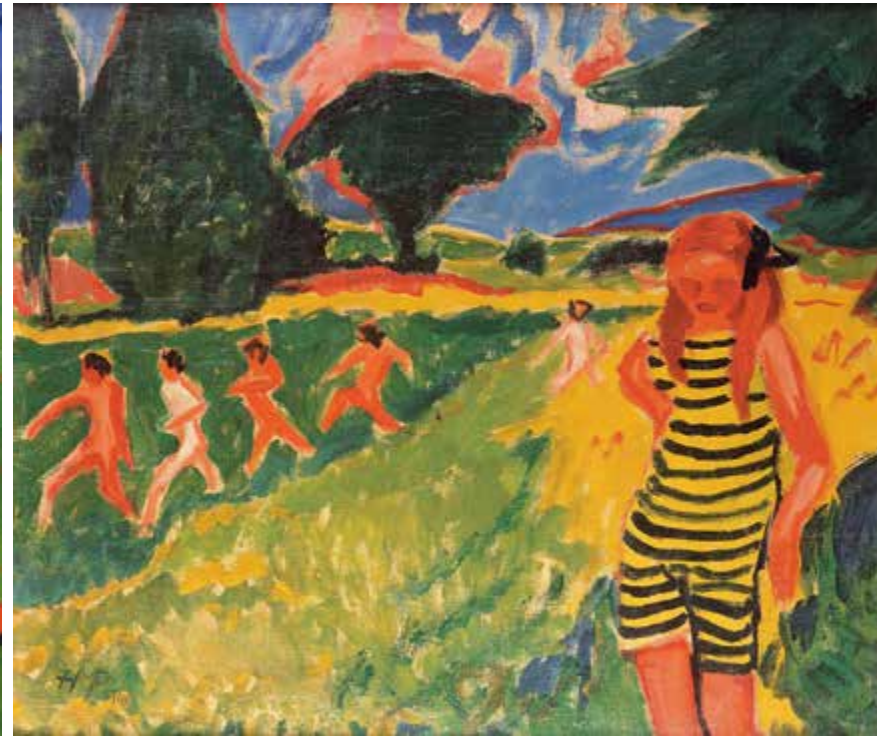
At the age of 26, Hermann Max Pechstein was the first "Brücke" artist to move from Dresden to Berlin, the art metropolis, in 1908. The young painter loved the big-city nightlife, offering a wealth of music, dance, theater, and the circus. Yet, he also felt almost magically drawn to nature and was fascinated by the idea of absolute freedom and informality. After Pechstein had spent the summer of 1909 in the small fishing village of Nidden on the Curonian Spit to seek a retreat from the hectic pace of city life, his summer stay at the Moritzburg Lakes near Dresden in the summer of 1910 led to the joint summer stays of the "Brücke" artists and a period of great importance in art history that can hardly be overesti-

mated. Today, the exceptional quality of the paintings produced during these few weeks is regarded as one of the most important chapters in the history of European Modernism. This rural retreat was crucial to their progressive style: the the paintings the three artists created in the summer of 1910 are characterized by sharp edges, flat surfaces, a strong sense of freedom and immediacy, and intense colors. As early as 1907, Pechstein and Kirchner had sketched nudes for the first time in a small village south of Dresden. Subsequently, however, Pechstein, who had moved to Berlin in 1908, was limited to working with the "Brücke" artists only during their visits to his small attic studio on Durlacher Straße.





E. L. Kirchner, *Artistin (Performer)*, 1910, oil on canvas, Brücke-Museum, Berlin.



H. M. Pechstein, *Das gelbschwarze Trikot (The yellow-and-black jersey)*, 1910, oil on canvas, Brücke-Museum, Berlin.

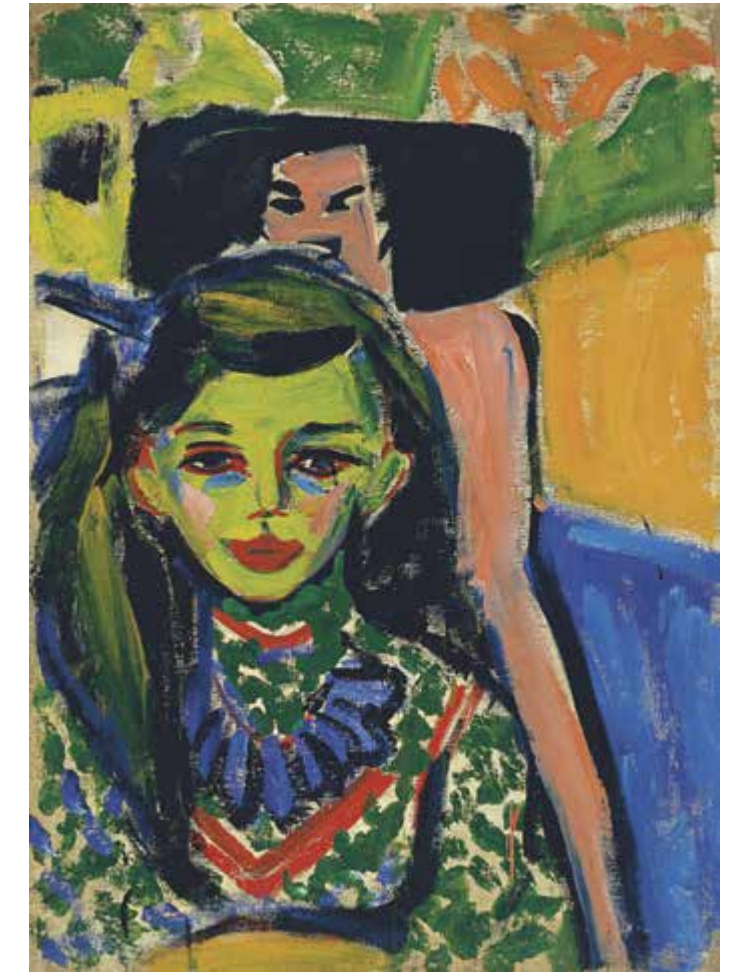
“The attempt to capture that first, immediate impression led to an unprecedented expressiveness in Pechstein’s oil paintings. In the summer of 1910 [...] he emphasized the color surfaces by contrasting them with dark outlines. While working alongside Kirchner and Heckel, Pechstein altered his painting style so significantly that some of his figure paintings are closer to those of Kirchner or Heckel—not only in terms of subject matter but also stylistically—than at any time before or after.”

Aya Soika, Max Pechstein. *The Catalogue Raisonné of Oil Paintings*, vol. 1: 1905–1918, Munich 2011, p. 51.

In 1910, the studio was the birthplace of a momentous plan agreed upon by the three artist friends: “When we met in Berlin, Heckel, Kirchner, and I agreed to work together on the lakes near Moritzburg. [...] When I arrived in Dresden and stayed at the old inn in Friedrichstadt, we discussed how to put our plan into action. We had to find two or three people who were not professional models and could therefore guarantee us movements free from studio training. I remembered my old friend [...] He referred us to the wife of a deceased artist and her two daughters. I explained our serious artistic intentions to her. [...] She agreed that her daughters would accompany us to Moritzburg”. (Hermann Max Pechstein, *Memoirs*, Stuttgart 1993 [1st ed. Wiesbaden 1960], pp. 41–42). The artists were accompanied by Fränzi Fehrmann, the



H. M. Pechstein, *Mädchen mit rotem Fächer (Girl with a red fan)*, 1910, oil on canvas, Neue Galerie, New York.



E. L. Kirchner, *Fränzi vor geschnitztem Stuhl (Fränzi in front of a carved chair)*, 1910, oil on canvas, Museo Nacional Thyssen-Bornemisza, Madrid.

artist’s daughter, who is now world-famous through the paintings of the “Brücke” artists, and her older sister Johanna Rosa. According to Aya Soika, the author of Pechstein’s catalogue raisonné, the two sisters also posed for the present painting, executed in spontaneous brushstrokes of bright red, pink, and yellow. Fränzi, in particular, was to enter art history through Kirchner’s famous painting “*Artistin*” (1910, Brücke Museum, Berlin) and Pechstein’s “*Sitzendes Mädchen*” (1910, Nationalgalerie, Berlin) and “*Das gelbschwarze Trikot*” (1910, Brücke Museum, Berlin). All of which are outstanding testimonies to that unique summer of 1910. Inspired by the strong avant-garde spirit of this pivotal year, Pechstein created a powerful work in “*Two Reclining Girls*”: He applied the red of the bed to the canvas in unmixed, flat swaths; the piece of

furniture—defying all rules of perspective—is depicted both frontally and from above, occupying nearly the entire surface of the painting. Aya Soika wrote about this important period: “It seems as though the painters [of ‘Die Brücke’ in the summer of 1910] wanted to transfer the principles of their ‘quarter-hour nudes’ from the early days of the ‘Brücke’ onto the canvas. They diluted the oil paint from the tubes with turpentine and applied the luminous colors to the canvas in quick, broad brushstrokes. Naked bodies reduced to a few outline strokes. [...] The attempt to capture the first, immediate impression led to a previously unattained expressiveness in Pechstein’s oil paintings.” (Aya Soika, *Max Pechstein. The Catalogue Raisonné of Oil Paintings*, vol. 1: 1905–1918, Munich 2011, p. 50)



Lotte and H. M. Pechstein on their trip to Palau, 1914, photo: unknown.

Berlin 1910: The New Secession and the scandalous “Brücke” paintings

Pechstein, Kirchner, and Heckel—the young, progressive artists—were determined to shake up the academic establishment with their radical, nonconformist style, which was entirely novel in both subject matter and aesthetics. Pechstein, in particular, never missed an opportunity for provocation: As early as April 1909, he caused a scandal at the exhibition of the Berlin Secession, organized by Max Liebermann, with his lost multi-figure nude painting “Das gelbe Tuch” (The Yellow Cloth), which was described by visitors at the time as, among other things, “the height of sensual impudence. None of this, however, deterred the then 28-year-old painter, for in the very same year, he caused another stir with his design for the famous poster of the 1st Exhibition of the Neue Secession, an exhibition featuring artists who the Berlin Secession had rejected. His design that defied all conventions shows a naked Amazon modeled after his future wife Lotte, with a bow and arrow, red lips, and thick black hair.

Finally, it was the legendary first exhibition of the New Secession at Galerie Macht on Rankestrasse from May 15 to July 15 that saw the lost painting “Weib” (Woman, 1910) cause another uproar in Berlin’s art world. As in our outstanding composition “Two Reclining Girls,” this painting, presented in the “Brücke” exhibition space, which was ridiculed as a “chamber of horrors,” also depicts the naked model in a provocative pose reclining on a bed. The exaggerated, “barbaric forms” and the “jarring colors” (quoted from: *ibid.*, p. 269), the subject of great outrage in the press, were taken to an even greater extreme in Pechstein’s composition “Two Reclining Girls,” created shortly thereafter in Moritzburg. While his Expressionist nudes were still far too much for the artistic tastes of the time, his painting style, which was liberated from all traditions, is considered the epitome of Expressionism and thus one of the most significant contributions to 20th-century art.

The painting of the “Brücke” is unique and revolutionary. Yet, it is never entirely detached from the art-historical tradition with which it must engage—a tradition it boldly overcomes with a free spirit and vibrant colors. Pechstein addressed, among other things, the art-historical tradition of the reclining female nude, which dates back to Giorgione and Titian’s world-famous Renaissance painting “Sleeping Venus” (1510, Gemäldegalerie Alter Meister, Dresden)—a work Pechstein would certainly have been familiar with from his visits to the Gemäldegalerie in Dresden. Pechstein’s lost nude painting “Weib” (1910), which bears clear compositional references to Henri Matisse’s “Nu bleu” (1907, Baltimore Museum of Art), can also be classified as part of this tradition, the most famous example of which today is considered to be Édouard Manet’s

large-scale, scandalous painting “Olympia” (1863, Musée d’Orsay, Paris). Pechstein, who lived in the French art capital for several months beginning in December 1907, certainly also admired Manet’s famous “Olympia” at the Louvre, the very painting that, due to its style and immoral subject matter, sparked one of the to date biggest scandals in European art history at the 1865 Paris Salon. Manet, widely regarded as one of the pioneers of European Modernism, had once again severely violated established notions of morality with his painting “Déjeuner sur l’herbe” (1863, Musée d’Orsay, Paris) due to its nudity. This painting, which was rejected by the annual exhibition of the “Salon de Paris” in the year of its creation and subsequently shown in the counter exhibition of the newly founded “Salon des Refusés (Salon of the Rejected)”, is regarded as a decisive milestone in the emergence of European Modernism in painting. That famous and momentous rupture within the Parisian painting community, initiated by Manet’s nonconformist painting, was to become a model in other European art capitals, such as Berlin, where the powerful paintings of the young “Brücke” artists in 1910, almost fifty years after Manet, led to the formation of the Neue Secession and its first annual exhibition. It is therefore certainly no coincidence that Pechstein presented “Weib” (1910) in the “Brücke” section of this exhibition, a work that, nearly fifty years after Manet’s “Olympia,” would trigger a comparable scandal among Berlin exhibition visitors. In the bourgeois Berlin society of the German Empire, where—starting with Anton von Werner, the long-time director of the Royal Academy of Fine Arts, who held this office for a total of forty years until 1915—a conservative salon style of painting had become established and entrenched. It was challenged for the first time at the inaugural exhibition of the Berlin Secession, under the direction of Max Liebermann, in 1899.

Subsequently, a new, free, and impressionistic style of painting began to take hold. By 1910, however, the formerly progressive Liebermann had become a reactionary force himself, as under his leadership the painting of the young “Brücke” artists—perceived as scandalous—was rejected for the annual exhibition, which ultimately triggered the split into the Neue Secession. Immediately after the end of this exhibition, in mid-July, Pechstein, Kirchner, and Heckel set off for the Moritzburg Lakes near Dresden. At the height of the sharp-contoured, two-dimensional, and vibrantly colored “Brücke” style, the present composition was created there, alongside many other paintings that are now in major museum collections. Pechstein captured the radically anti-academic scene—featuring a nude and a clothed model—against the bed’s bright red, almost monochromatic surface, contrasting the loosely and freely applied yellow, white, red, and blue-green areas of skin with the



Édouard Manet, Olympia, 1863, oil on canvas, Musée d’Orsay, Paris.



H. M. Pechstein, poster for the exhibition of the New Secession, art exhibition of artists rejected by the Berlin Secession, 1910, Brücke Museum, Berlin.

bed’s glowing red and the deep black-blue of the skirt. Similar to Kirchner’s painting “Artistin” (1910, Brücke Museum, Berlin), which was likely also created on a rainy day during the Moritzburg summer of 1910, “Two Reclining Girls” is characterized by its fan-like brushwork, the few, bright, and boldly juxtaposed colors, and the radically modern perspective. Just like Kirchner, Pechstein’s confidence in how he placed the figures within the composition is compelling, and he knew how to utilize the remaining empty spaces and dynamic diagonals to create an extremely bold and outstanding composition.

“At the Café des Westens, at the ‘Größenwahn’, there was a buzz [...]. We, the rejected artists, agreed not to let it end there and decided to organize a counter-exhibition. We founded the Neue Secession and compiled a list of all those who seemed to be our allies in this struggle. I came into contact with the “Blauer Reiter” group in Munich—Franz Marc, August Macke, and Kandinsky. [...] I had made a lithographed poster depicting a kneeling female figure shooting an arrow from a bow. Now, of course, the conflict became even more intense. Bitter squabbling raged in the press and at the ‘Größenwahn’. Minds clashed, much to the amusement of us younger folks [...]. Our paintings were spat at, obscenities were scribbled on the frames, and one of my paintings—a reclining nude in golden yellow—was pierced by a perpetrator with a nail [...]. Once again, this struggle strengthened the sense of community within ‘Die Brücke.’”

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



**“Zwei liegende Mädchen” / “Holzfigur mit Tulpen” –
A double-sided masterpiece and a long-kept secret of
modern art**

Additionally, Pechstein’s “Two Reclining Girls” has yet another Expressionist painting to offer: “Wooden Figure and Tulips” on the reverse side of the canvas. Driven by a lack of materials and financial hardship in early 1914, four years after he had made “Two Reclining Girls”, Pechstein used the canvas again for a still life. Around 1910–11, Pechstein’s financial situation was, in his own words, dire: “My life in Berlin was still a struggle, both financially and personally. [...] worked [...] like crazy and numbed my hunger with coffee and tobacco. [...] Toward the end of winter, Kirchner came from Dresden and moved into the studio next door. However, our plan to improve our financial situation by opening a joint painting school failed.” (Max Pechstein, *Erinnerungen*, reprint of the 1960 Wiesbaden edition, Stuttgart 1993, p. 46.) And even in early 1914, shortly before his trip to Paulau, which Pechstein could afford only thanks to a horrendous advance from his art dealer, Wolfgang Gurlitt, his lifestyle had improved only slightly. He was dependent on regular income from art sales. Still, his extremely progressive composition “Two Reclining Girls” had remained unsold after nearly four years, which is why the artist finally decided to transform it into the reverse side of a more restrained yet compositionally equally compelling still life. The composition is dominated by the dramatic diagonal relationship that builds between the five vibrant oranges and the three equally vivid tulips, integrating all other elements of the still life, the Australasian wooden figure, the two bowls, and the heavily cropped bed with its patterned blanket, into the composition with masterfully arranged balance through a circular movement. While Pechstein’s Expressionist nudes were still far too much for contemporary tastes, his refined still lifes—less provocative and therefore more marketable—found a wider audience. Ultimately, “Wooden Figure with Tulips” found its way into the significant collection of the art historian and later American art dealer Dr. Karl Lilienfeld, who served as director of the Leipzig Kunstverein between 1912 and 1926 and developed an early enthusiasm for German Expressionist painting. In 1926, he moved to New York, where he demonstrably sold the painting to an American private collection in the 1960s, from which it was subsequently sold to an international private collection via, among others, the Richard Feigen Gallery in New York—a gallery that played an important role in establishing the European avant-garde. It was not until the 1970s that the outstanding art-historical value of the painting “Two Reclining Girls”—which had been hidden on the reverse side until then—was likely recognized, and it was subsequently turned to face forward. For nearly 50 years, this spectacular double-sided painting from the peak of the “Brücke” period was most recently part of an international private collection and has not been on public view at any time during that period. [JS]



H. M. Pechstein, Holzfigur mit Tulpen, 1914. (on the reverse).

WILLIAM N. COPLEY

1919 New York – 1996 Key West/Florida

**Blue Angel. 1973.**

Acrylic on canvas.
Signed “cply” and dated in the lower right of the image. Titled and inscribed “18” on the stretcher. 96,5 x 130 cm (37.9 x 51.1 in) [CH].

This work is registered in the archive of the William N. Copley Estate in New York. We are grateful to Anthony Atlas for his kind expert advice.

📞 *Called up: June 12, 2026 ca. 6:58 pm ± 20 min.*

€ 80.000 – 120.000 (R7/F)
\$ 93,600 – 140,400

PROVENANCE

- Estate of William N. Copley, New York.
- David Nolan Gallery, New York.
- Private collection, New York (acquired in 2006).
- Private collection, New York (acquired from the above in 2010).

EXHIBITION

- CPLY/X-Rated. An Exhibition of New Paintings and Drawings, New York Cultural Center (in collaboration with Fairleigh Dickinson University), New York, March 22–May 19, 1974, cat. no. 22 (titled “The Blue Angel”).
- William N. Copley und Andreas Slominski – X-Rated, me Collectors Room, Berlin, Jan. 30–May 8, 2011, p. 7 (illustrated, installation view).
- William N. Copley. The New York Years, Kasmin Gallery, New York, Mar. 11–Sept. 26, 2020.

LITERATURE

- Paul Kasmin Gallery (ed.) and Anne Doran, exhibition catalog: William N. Copley. X-Rated, Paul Kasmin Gallery, New York, Nov. 6–Dec. 11, 2010, p. 10 (illustrated).
- Germano Celant (ed.), exhibition catalog William N. Copley, The Menil Collection, Houston / Fondazione Prada, Milan 2016, pp. 208ff., cat. no. 429 (illustrated).
- Paul Kasmin Gallery (ed.), exhibition catalogue William N. Copley. Women, Paul Kasmin Gallery, New York 2017, p. 71 (illustrated).

William N. Copley discovered his distinctive style in the mid-1950s: a narrative imagery characterized by rounded and curved forms, bold outlines, vibrant colors, a sense of space derived from strong patterns, and striking, sometimes provocative motifs. His works are hard to pigeonhole in artistic terms, as they combine a comic style with influences from American Pop Art and European Surrealism. “This whole world, often in cheerful candy colors, and charged with eroticism and desire, presents itself so defiantly in a reduced, symbolic simplicity and a style reminiscent of comics and picture stories that it wants to be perceived first and foremost in its self-centeredness.” (Stephan Berg, in: Klaus Gerrit Friese (ed.), William N. Copley. Unter uns, p. 9)

While lightly dressed female figures have appeared in Copley’s paintings since the 1950s, the artist increasingly emphasized the pornographic aspect of his work from the 1970s onward, giving rise to the now legendary series “X-Rated” (1972–1975), featuring obscene and frivolous motifs from every facet of human sexuality.

- **From the celebrated “X-rated” series (1972–1975), which links Copley’s obscene and erotic motifs with the titles of classic Hollywood films and stage plays**
- **In 1974, part of the legendary Copley exhibition “X-Rated” at the New York Cultural Center**
- **The provocateur and pop art surrealist has shaped American and European postwar art with his unique artwork**
- **In 1972, Copley was represented at documenta 5 in Kassel for the first time**
- **Works from the early 1970s are found in major museum collections today, including the Pinakothek der Moderne in Munich, the Stedelijk Museum in Amsterdam, the Fondazione Prada in Milan, and the Whitney Museum of American Art in New York**

Copley often took his motifs from pornographic magazines and transformed them into painterly explorations of the human body and the sexual act against opulent, brightly colored backgrounds reminiscent of Matisse or Vuillard. The artist explains: “For me, it’s a very simple thing: pornography has to do with repression, and eroticism with fantasy [...]. I am trying to break through the barrier of pornography into the realm of joy.” (William N. Copley in conversation with Sam Hunter, in: Exhibition catalog CPLY. X-Rated, New York Cultural Center, New York 1974)

The artist frequently chose titles he borrowed from famous works of film history. Such as “Monsieur Verdou” (Whitney Museum of American Art, New York, film from 1947), “Come Back Little Sheba” (Prada Collection, Milan, 1952 film), the work offered here is also named after a famous film, the 1930 production “The Blue Angel” (directed by Josef von Sternberg). A famous film still shows Marlene Dietrich in the lead role of Lola Lola, seated in a provocative pose, wearing a corset and garter belt—a reference to which Copley undoubtedly alludes with his anatomically inaccurate yet shamelessly provocative depiction.

Comparable works from Copley’s singular period in the early 1970s are in important international museum collections like the Museum Ludwig, Cologne; the Pinakothek der Moderne, Munich; the Stedelijk Museum, Amsterdam; the Fondazione Prada, Milan; the Art Institute of Chicago; and the Whitney Museum of American Art, New York. [CH]



CHRISTO

1935 Gabrovo (Bulgaria) – 2020 New York



The Pont Neuf, Wrapped (Project for Paris) (2-parts). 1985.

Mixed media. Graphite, charcoal, pastel, wax crayon, fabric, and aerial photograph, partially collaged, on cardboard, mounted on a stretcher. Signed and dated in the lower right corner of the upper panel. Titled "THE PONT NEUF, WRAPPED (Project for Paris) Quai du Louvre, Q. de la Mégisserie, Ile de la Cité, Q. de l'Horloge, Quai des Orfèvres, Q. de Conti, Q. des Gds Augustins" along the lower edge. Inscribed with the dimensions and construction notes in the lower part. Both panels are inscribed with hanging instructions on the reverse. Total dimensions: ca. 144,5 x 165 cm (56.8 x 64.9 in). Upper part: 38 x 165 cm (14.9 x 64.9 in). Lower part: 106,5 x 165 cm (41.73 x 64.96 in).

We are grateful to Mr. Matthias Koddenberg of the Christo and Jeanne-Claude Foundation in New York for his kind assistance. The work is registered in the archive.

Called up: June 12, 2026 ca. 7.00 pm ± 20 min.

€ 150.000 – 250.000 (R7/F)
\$ 175,500 – 292,500

PROVENANCE

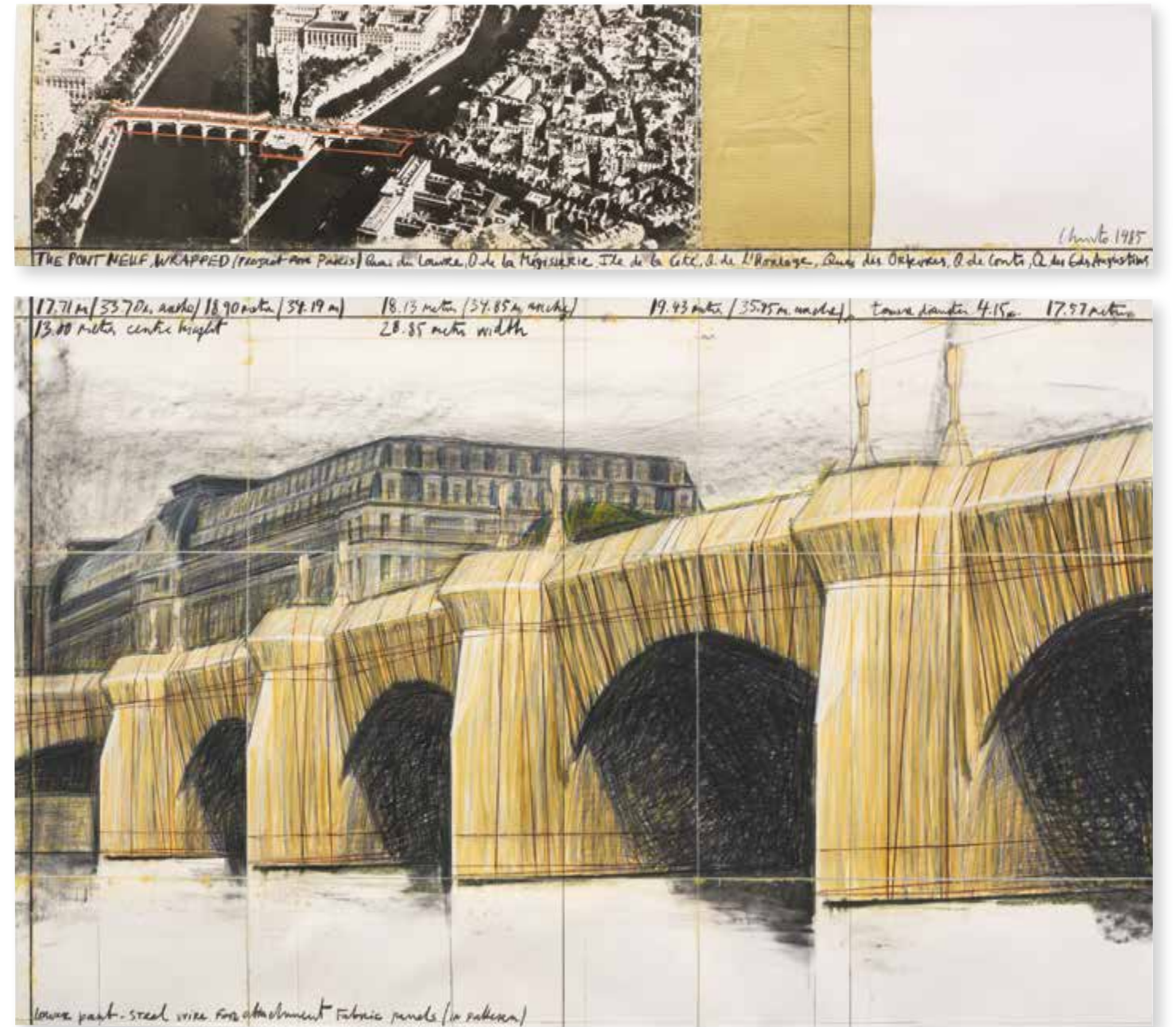
- Michael Cullen, London.
- Deutsche Bank Collection, Frankfurt (acquired from the above in 1985).

- **Christo and Jeanne-Claude transform Paris's landmark, the Pont Neuf, into a temporary sculpture**
- **This deliberate alienation prompts a reevaluation of the historic monument**
- **A unique work of art that conveys the project's concept and vision**
- **Key biographical work: Due to its Paris reference, the work holds a special personal significance for Christo and Jeanne-Claude**
- **From the Deutsche Bank Collection**
- **Similar works involving the wrapping of the Pont Neuf can be found at, among others, the Centre Pompidou in Paris, the Metropolitan Museum of Art in New York, and the National Gallery of Art in Washington, D.C**

Wrapping the Pont Neuf, Christo and his partner Jeanne-Claude transformed this historic Parisian landmark into a temporary sculpture. Pont Neuf is the oldest bridge across the Seine still preserved in its original state. However, the wrapping project was not Object Art in the conventional sense, but rather a planned intervention in public space. Through this temporary veiling, the structure temporarily loses its natural presence within Paris's cultural identity. A familiar part of the city's collective memory is hidden, alienated, and transformed: contours emerge, and the bridge's volume is emphasized. This process of alienation both reveals new aspects of the structure and enhances the historical monument's significance. The realization of the project was preceded by several years of planning, and the wrapping was ultimately on view for 14 days starting September 22, 1985. 300 professional workers contributed to completing the project, covering the bridge with a golden fabric reminiscent of silk. This installation is held in place by ropes and steel chains, which also help ensure that the bridge's essential contours remain recognizable.

"The Pont Neuf, Wrapped (Project for Paris)" holds a special place in the oeuvre of Christo and Jeanne-Claude, as it was in Paris that they met. Beyond the city's general significance as an art metropolis, the project also represents a deeply personal work, one that is further charged with meaning by its biographical connection.

Christo and Jeanne-Claude are known for funding their projects independently. A common practice is to sell accompanying drawings, sketches, and collages—as is the case with our work. These artworks are not mere project documentation but distinct artistic statements in their own right. They convey the idea behind the concept, distill the vision, and make it tangible. Christo and Jeanne-Claude's wrapping projects are regarded as a watershed moment in public art. Our image symbolizes an iconic chapter in art history in which urban identity and conceptual radicalism are brought together distinctively. [MH]



LYONEL FEININGER

1871 New York – 1956 New York

Queen of the Hudson (Mary Powell). 1940.

Oil and pencil on canvas.

With a label on the stretcher and a dedication by the artist; inscribed with Feininger's pseudonym "yclept Papileo" and dated "N. Y. June 11th, 1940".

35,5 x 73,6 cm (13.9 x 28.9 in).

The complete inscription on the reverse reads: "To my dear Lux, on the auspicious occasion of his 30th Birthday, this preliminary sketch to what may some day become a full-fledged painting, representing 'The Queen of the Hudson': the Side-Wheeler 'Mary Powell', is dedicated with great affection by his Old Laddie, yclept Papileo N.Y. June 11th 1940". [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 the number 2048-02-26-26. The painting is listed in: Lyonel Feininger: The Catalogue Raisonné of Paintings by Achim Moeller under the number 412. A certificate of authenticity accompanies the work. Additional information was provided by Achim Moeller, The Lyonel Feininger Project, New York - Berlin.

🕒 Called up: June 12, 2026 ca. 7:02 pm ± 20 min.

€ 140.000 – 180.000 (R7/F)

\$ 163,800 – 210,600



PROVENANCE

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

EXHIBITION

- Lyonel Feininger, Marlborough-Gerson Gallery, New York, April 1–June 1, 1969, cat. no. 52, pp. 12 and 69 (illustrated in black and white, listed as "Untitled [a sketch]").
- On loan from the Fogg Art Museum, Harvard University, Cambridge (MA) (with a label on the reverse).
- Lyonel Feininger: Zurück in Amerika. 1937–1956, Moritzburg Foundation, Saxony-Anhalt State Art Museum, Halle (Saale), May 16–August 30, 2009, cat. no. 8 (here as "Queen of the Hudson"), pp. 68ff. (illustrated in color) and p. 221.

LITERATURE

- Achim Moeller, "The Queen of the Hudson (Mary Powell), 1940 (Moeller 412)." Lyonel Feininger: The Catalogue Raisonné of Paintings, <http://www.feininger-project.org/> (accessed February 26, 2025).
- Hans Hess, Lyonel Feininger. With a catalogue raisonné by Julia Feininger, Stuttgart 1959, CR no. 394 (illustrated on p. 286, here as "Untitled (Sketch)").
- T. Lux Feininger, Konstruierte Schiffe, in: Mare 20, June/July 2000, pp. 74–79, here p. 77.
- Sebastian Ehler, Lyonel Feininger: A vele spiegate / Lyonel Feininger: Auf großer Fahrt, in: Harald Fiebig, Ilse Ruch (eds.), Lyonel Feininger: A vele spiegate / Lyonel Feininger: Auf großer Fahrt, exhibition catalog, Bellinzona 2019, pp. 33–73.

- **A personal dedication by Lyonel Feininger to his son T. Lux on the occasion of his 30th birthday**
- **A subtly balanced interplay of light and color with a compelling, atmospheric intensity**
- **A signature motif: the ship under a double rainbow becomes a powerful symbol of memory and resilience**
- **Feininger masterfully combines clear architectural form with an almost weightless effect**
- **Directly from the estate of T. Lux Feininger, offered on the international auction market for the first time**

Lyonel Feininger's œuvre is characterized by a broad stylistic repertoire that is considered seminal for the development of Modernism. It is striking, however, that his imagery always revolves around a few select motif groups that Feininger uses to explore a range of artistic and stylistic expressions. In addition to architecture, maritime motifs exert a particularly strong fascination on the artist. This is a passion he shares not only with his son, T. Lux Feininger, but one that also had lasting influence on his artistic work across decades and through various creative phases.

While growing up in the United States, Feininger would watch boats passing by on the Hudson River in New York. One of these ships was the "Mary Powell," depicted here, also known as the "Queen of the Hudson" due to its impressive engine power. For Lyonel Feininger, his years in New York marked the beginning of a lifelong fascination with seafaring. This fascination would remain with him throughout his time in Germany and his stays on the Baltic Sea. The theme also found its way into his paintings, watercolors, drawings, and woodcuts at the Bauhaus, and even after his return to the U.S. in 1937, maritime motifs remained a constant. He dedicated the present work, from 1940, to his

son, T. Lux Feininger, on the occasion of his 30th birthday. Years later, T. Lux Feininger vividly recalled the creation of the painting, which has remained in the possession of the Lyonel Feininger family to this day:

"One of the first paintings completed toward the end of the period of rebellion against what could not be changed was 'Queen of the Hudson'. [...] It is a nostalgic work, for as a young man, Lyonel Feininger had known and admired the Hudson River Dayline steamer of that name. The 'Mary Powell' was a record-breaker and held the Blue Ribbon for many years until it was scrapped in 1922. The double rainbow suggests Hero Worship, a palpable archaic trait that is also present in the rigorously non-perspective side view. Without exception, Hudson River boats have had—and still have today—their names painted in large, black letters on the white sidewall. No name is visible in our picture. One should not believe that this is a coincidence. The omission of identity signifies a symbolic, archetypal function. 'I live in New York, but Old New York lives in me,' my father wrote to me toward the end of his life." (T. Lux Feininger in a letter to Wolfgang Büche, February 15, 2008, cited in: Wolfgang Büche (ed.), Lyonel Feininger. Back in America. 1937–1956, Munich 2009, p. 68). [AR]

CY TWOMBLY

1928 Lexington—2011 Rom



Untitled. 1964.

Mixed media. Pencil, wax crayon, and ballpoint pen on paper. Signed and dated in the lower right. 70 x 99,7 cm (27,5 x 39,2 in), the full sheet. Created in 1964 as part of the series of drawings "Notes from a Tower", which Cy Twombly produced during a summer stay at Castel Gardena in South Tyrol. [JS]

• Called up: June 12, 2026 ca. 7:04 pm ± 20 min.

€ 400.000 – 600.000 (R7/D/F)

\$ 468.000 – 702.000

PROVENANCE

- Galerie Rüdiger Schöttle, Munich.
- Private collection, Southern Germany (acquired from the above in 1976).

EXHIBITION

- Possibly: Cy Twombly, "Notes from a Tower / The Artist in Northern Climate", Galerie Friedrich + Dahlem, Munich 1964 (cf. the closely related composition documented as on display here, "Del Roscio", Vol. 4, CR no. 59, illustrated).

• **Poetic, sensual, enigmatic—Twombly's intellectual condensations from the 1960s are considered a pinnacle of American Postwar Art**

• **Early, iconic work group: radical fusion of text and image**

• **Impressive, large format**

• **Distinctive and immediate: works on paper of comparable quality are extremely rare on the international auction market**

• **Part of a significant private collection in southern Germany for fifty years**

• **Drawings from this important creative phase are in renowned collections like the Museum of Modern Art and the Whitney Museum in New York**

Poetic, sensual, distinctive—Twombly's intellectual condensations as icons of American Postwar Art

The creations bequeathed to us by the American painter Cy Twombly are poetic, sensual, immediate, and distinctive, today considered among the icons of American Postwar Art. Twombly's œuvre, which he began to spread across the canvas with calligraphic delicacy in the late 1950s, is fascinating for its radical nonconformity—a quality that the highly educated and far-traveled artist never expressed out loud, but always conveyed through masterful, subtle, and spontaneous drawings. Mostly executed on a light, untreated canvas, his gently overlapping calligraphic ciphers and symbols possess a poetic-metaphysical aura that continues to justify the unique position of Twombly's work within Abstract Expressionism and, beyond that, within the global postwar avant-garde. On the occasion of the major exhibition "Cy Twombly. Cycles and Seasons" in

2008, Tate Modern not only recognized the significance of his seminal work, but also counted Twombly among the titans of American painting, stating: "Tate Modern presents a major exhibition of works by Cy Twombly, one of the most highly regarded painters working today and a foremost figure among the generation of American artists that includes Jasper Johns, Robert Rauschenberg, and Andy Warhol". (Quoted from: <https://www.tate.org.uk/whats-on/tate-modern/cy-twombly>). Beginning in 1960, Twombly—who had been represented by the legendary New York Leo Castelli Gallery since 1958—increasingly integrated color pencils and color chalks into his compositions—which until then had been executed primarily in graphite on canvas or paper—to ultimately express a complex, associative world through overlapping signs and ciphers.





Cy Twombly, *Leda and the Swan*, 1962, oil, pencil, and wax crayon on canvas, Museum of Modern Art, New York.
© Cy Twombly Foundation

The Fascination with Rome - Pioneering and Inspiring: Twombly's early years in Rome and the fusion of text and image

For the artist, who had been living in Rome since 1957, themes from ancient mythology or Italian art history often served as the intellectual starting point for his emotional compositions, merging with sensory impressions, memories, thoughts, and feelings to form a complex intellectual entity. A look at Twombly's seminal creations from the early 1960s, such as the large-format painting "*Leda and the Swan*, Rome 1962" (Museum of Modern Art, New York), quickly reveals that Twombly's imagery, which for the first time merged written and pictorial symbols—and thus ultimately drawing and painting—had a decisive influence on later artists like Jean-Michel Basquiat. Basquiat, who, among other things, visited the early Twombly retrospective "*Cy Twombly. Paintings and Drawings, 1954–1977*" at the Whitney Museum of American Art in New York, was fascinated with this entirely novel, emotionally charged gestural style and went on to adopt aspects like crossing out and overpainting written characters, making them a key feature of his own style. Twombly himself received decisive inspiration from the free, gestural painting of Franz Kline and Robert Motherwell at the renowned Black Mountain College in North Carolina, where he transferred in 1951 on the advice of his New York friend and colleague Robert Rauschenberg—an institution that, due to its avant-garde spirit, played a central role in the development of Abstract Expressionism and Color Field Painting. In this phase, Twombly slowly began to blur the boundaries between drawing and painting. A decision pivotal for his own style, for which the drawings of the early 1960s—created primarily in Rome—are of fundamental importance, as demonstrated by the important exhibition "*Cy Twombly: Fifty Years of Works on Paper*", on display at, among other venues, the Whitney Museum of American Art in New York in 2005. Drawings

from this creative phase—which was seminal to Twombly's entire oeuvre and was followed in 1966 by the famous "Blackboard Paintings"—are now held not only by the Whitney Museum and the Museum of Modern Art in New York but also by many other important collections around the world. Twombly died in Rome in 2011, his adopted Italian home, which served as the decisive artistic stimulus for the great American artist for more than half a century, due to its rich ancient history and its Mediterranean way of life. As early as 1957, shortly after he married the Italian countess Tatiana Franchetti, Twombly moved to Rome, where he and his wife subsequently lived in an enormous 17th-century palazzo on Via di Monserrato, very close to Campo di Fiori; its impressive living and working spaces became one of the world's most famous artists' studios after a famous photo featuring in *Vogue* magazine in 1966. Like a poet, the young Twombly began to absorb the historical and emotional richness of the Italian art metropolis and, seemingly playfully, transformed it into timeless abstract creations of lyrical poetry and beauty.



Cy Twombly, *Untitled*, 1964, graphite, colored pencil, and wax pastel on paper, Whitney Museum, New York.
© Cy Twombly Foundation

**On Lyrical Poetry and Beauty—
The intellectual depth and immediacy of the drawing**

The character of these drawings from his early years in Rome is associative, erratic, and extremely condensed; like the present large-format sheet, they resemble a blackboard covered with multiple layers of cryptic drawings and ciphers, thus forming the essential foundation for the "Blackboard Paintings" series he began shortly afterward. Above all, we see a red "A" in the center, perhaps an associative abbreviation of the word "ROMA," which has appeared repeatedly since Twombly moved to the Italian capital. Or is it a reference to Apollo, the Roman God of Light and the Arts, or even a visual abbreviation for the artist himself (artist/artista)? But perhaps the "A" also stands for Cupid, the messenger of the gods, the God of Desire and Love? This would align with the sexual and erotic pictorial symbols on the left side of the sheet, which seem to dissolve upward into a cloud formation rendered on the paper with playful lightness. Or is the enigmatic "A" ultimately the most minimally reduced artistic reference to all of this combined, a pictorial symbol that embodies this entire wealth of associations at once—and certainly much more beyond that? In this enigmatic, complex, large-format composition, Twombly likely presents us with a prime example of what constitutes the special quality of painting and drawing, particularly in comparison to poetry and verse, namely in the synchronicity and immediacy of their expression, which artistically preserves all these gesturally condensed layers of emotion and meanings that overlap in the artist's mind, making them visually perceptible in a synchronous manner. Thus, the distinctive quality of Cy Twombly's works from this outstanding creative phase lies precisely in the highly condensed immediacy of their visual expression. As a diary entry turned into a painting, Twombly has poured out his innermost feelings with almost ecstatic fervor onto our large-format sheet, which has been part of a private collection of significant works of international postwar art in Southern Germany for fifty years now. [JS]

Cy Twombly, *Rome*, ca. 1959, photo: Luisa Tatiana Twombly. © Fondazione Nicola Del Roscio



RICHARD ARTSCHWAGER

1923 Washington, D.C. – 2013 Albany/New York



Pastoral V. 2000.

Charcoal, Acrylic on embossed synthetic resin panel.

Signed, dated, and titled on the reverse. In the artist's original frame 130 x 171 x 6 cm (51.1 x 67.3 x 2.3 in).

In the original metal frame. [CH]

🕒 *Called up: June 12, 2026 ca. 7:06 pm ± 20 min.*

€ 100.000 – 150.000 (R7/D/F)

\$ 117,000 – 175,500

PROVENANCE

- Gagosian Gallery, New York.
- Galerie Philomene Magers, Munch, and Galerie Monika Sprüth, Cologne.
- Private collection, Northern Germany (acquired from the above).

EXHIBITION

- Richard Artschwager, Galerie Xavier Hufkens, Brussels, June 11–August 10, 2000 (with the gallery label on the reverse).

LITERATURE

- Silke S. Sommer, Richard Artschwager. *Werkverzeichnis der Gemälde und Objekte* (PhD thesis), Berlin 2004, CR no. SV 2000.888 (illustrated, with different dimensions).

- **From the “Pastorals” series (1991–1999): Artschwager transforms landscape into an enigmatic interplay of texture, blur, and materiality**
- **Between painting and sculpture: The relief-like surface makes the work almost tangible**
- **Master of ambivalence: Familiar landscapes tip into an unsettling, almost surreal visual world**
- **Richard Artschwager is one of the most influential American artists of the postwar period—represented at the documenta and the Venice Biennale**
- **Works from this creative phase are part of international museum collections, including the Art Institute of Chicago, the Museum of Modern Art, and the Whitney Museum of American Art, New York**

„Sculpture is for the touch, painting is for the eye. I wanted to make a sculpture for the eye and a painting for the touch.“

Richard Artschwager, quoted from: Ken Johnson, Richard Artschwager, Painter and Sculptor, Dies at 89, in: New York Times, February 10, 2013, <https://www.nytimes.com/2013/02/11/arts/design/richard-artschwager-painter-and-sculptor-dies-at-89.html>



Richard Artschwager described curiosity as his most defining personal trait. This helps explain, to some extent, his rather unconventional artistic biography, his entirely independent artistic thinking, and, in particular, the versatility of an oeuvre spanning half a century. Although he showed a keen interest in visual arts from a young age, Artschwager initially studied mathematics and natural sciences. After World War II, he and his brother started a furniture workshop. It wasn't until the 1960s that he began his artistic journey, building on his craftsmanship and creating a series of his own sculptures. Inspired by a black-and-white photograph, he finally ventured into painting a year later.

Success was not long in coming: he was soon represented by the legendary Leo Castelli Gallery, and his works were exhibited alongside those of Jasper Johns, Roy Lichtenstein, and Andy Warhol, as well as in numerous solo exhibitions from 1965 onward. In the decades that followed, his work consistently captured the spirit of the times: in 1968, 1972, 1982, 1987, and 1992, Artschwager was represented at documenta 4, 5, 7, 8, and IX



in Kassel, as well as at the Venice Biennale in 1976 and 1980. In 1988–89, the Whitney Museum of American Art in Washington, D.C., presented his first comprehensive retrospective. His fascinating, witty, and contradictory oeuvre encompasses sculptures, installations, paintings, drawings, prints, photography, and furniture design (including for Vitra), through which he challenges viewers' existing aesthetic and spatial perceptions.

Artschwager also liked to play with unusual materials in his paintings. From the 1960s on, he mostly painted on Celotex, a type of hardboard increasingly used in the construction industry. The rough surface gave his two-dimensional works a relief-like, tactile quality. The artist put his mostly monochromatic paintings in very striking frames made of painted wood or reflective metal: they are part of the artwork and, as is the case with the present work, provide an appealing contrast between the highly polished surface and the coarse texture of the monochromatic painting, emphasizing the three-dimensionality of the artwork as a whole. This was exactly the artist's goal: the meticulously constructed ambiguity

between painting and sculpture. He creates paintings that, in their physical presence, approximate objects and sculptures, thereby creating an ambivalence—a fluid transition between the boundaries of both genres.

Artschwager also liked to play with a certain ambiguity in his choice of subjects. In his “Pastorals” series, the titles alone suggest that we are looking at a landscape. However, these purported landscapes are devoid of color, and it seems as though Artschwager draped a white cloth over objects that can only be sensed through touch.

“Nothing is ever just one thing with Artschwager,” remarks David Frankel, former senior editor at the Museum of Modern Art in New York (quoted in: Curtain Call. The Art of Richard Artschwager, in: Artforum, November 2000, vol. 39, no. 3). This is why Artschwager's work is sometimes classified as Pop Art, sometimes as Minimal Art, and at other times as Conceptual Art, even though the artist's primary aim was to blur the boundaries of art and its categories. [CH]

LYONEL FEININGER

1871 New York – 1956 New York



Hulks. 1923.

Oil on canvas.
Signed in the upper left. Titled, dated, and once more signed on the reverse of the stretcher. 39,3 x 53,4 cm (15.4 x 21 in). [AR]

Achim Moeller, Director of the Lyonel Feininger Project, New York–Berlin, has confirmed the authenticity of this work. It is registered in the archive of the Lyonel Feininger Project under the number 1927-05-17-24. The painting is mentioned in 'Lyonel Feininger: The Catalogue Raisonné of Paintings' by Achim Moeller under the number 243. The work is accompanied by a Certificate of Authenticity. Additional information was provided by Achim Moeller, The Lyonel Feininger Project, New York - Berlin.

📞 Called up: June 12, 2026 ca. 7.08 pm ± 20 min.

€ 400.000 – 600.000 (R7/F)
\$ 468,000 – 702,000

PROVENANCE

- Estate of the artist, New York.
- Andreas Feininger, New York (inherited).
- In possession of the artist's family (inherited).

“[...] I have truly been fascinated with the sea since I was a child”

Lyonel Feininger, 1926

“Hulks” – An atmospheric seascape by the Bauhaus master

“[...] I have truly been fascinated with the sea since I was a child”, is how the Bauhaus teacher Lyonel Feininger described his lifelong love of maritime motifs in 1926. Ultimately, this passion gave rise to his iconic seascapes (Lyonel Feininger, March 18, 1926, quoted from Johannes Langner, Lyonel Feininger. Segelschiffe, Stuttgart 1962, p. 26). The stylistic and thematic diversity of this key work group not only reveals the artist's deep passion for ships of all kinds, but also expresses the central theme of his artistic pursuit, which he summarized as early as 1917 with the following words: “ Each work serves as an expression of our innermost state of mind and the undeniable, imperative necessity of liberation through appropriate artistic form: in rhythm, form, color, and the overall mood of the painting”. (Lyonel Feininger, 1917, quoted from: Lothar-Günther Buchheim, Die Künstlergemeinschaft Brücke, Feldafing 1956, p. 30)

Feininger's seascapes are far more than mere descriptions or depictions of different types of ships or maritime landscapes. Instead, they often show a quiet, almost ethereal world in which all the elements come

- **An exceptionally dynamic and atmospheric seascape by the great Bauhaus master**
- **Boasting an impressive exhibition history, both during the artist's lifetime and posthumously**
- **A painterly manifestation of light and matter: an ethereal inner glow meets the geometric form of the ship's hull**
- **A play of opposites: horizontal and vertical, movement and stillness, spherical lightness and strong contrasts**
- **From the early Bauhaus period in Weimar, one year before the founding of the “Blue Four” (Feininger, Kandinsky, Klee, Jawlensky)**
- **From the artist's estate, for a long time in the possession of the Feininger family**
- **Offered on the international auction market for the first time**

together to form a unique balance between reality and artistic vision. His ships frequently appear as vessels symbolizing movement and orientation within a light-filled environment. Feininger transforms real models of ships and impressions of nature into his distinctive visual language, in which lines and geometric planes seem to penetrate and reorganize the material world. In this way, the ships become mediators between figuration and abstraction—floating between reality and vision, firmly anchored in the pictorial space yet carried away into a spiritual realm.

The 1923 work “Hulks” is also part of this group of motifs, which playfully navigates the line between materiality and immateriality, juxtaposing ethereal lightness with strong color contrasts and distinct horizontal arrangements with vertical counterparts. The small work, with its strong atmospheric presence, was shown in many exhibitions, both during the artist's lifetime and posthumously, including the 1936 exhibition at Mills College in California, where Lyonel Feininger was a visiting lecturer for six weeks that same year.



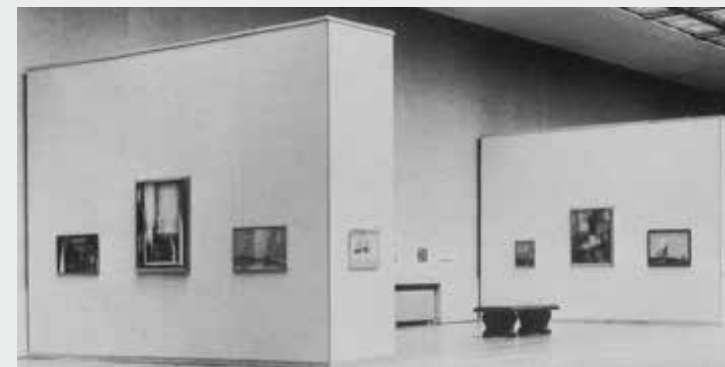


EXHIBITION

- Lyonel Feininger, Galerie Dr. Goldschmidt - Dr. Wallerstein, Berlin, November 22, 1925 - undated, cat. no. 8.
- Lyonel Feininger und O. Th. W. Stein, Kunsthütte Chemnitz, Chemnitz, October 17–November 14, 1926, cat. no. 6.
- Lyonel Feininger, Erich Heckel: Gemälde, Aquarelle, Zeichnungen. Ewald Mataré: Plastik, Gesellschaft der Kunstfreunde Breslau, Silesian Museum of Fine Arts ("Altes Generalkommando"), Wrocław, Jan. 20–Feb. 20, 1929, cat. no. 17, p. 2.
- Bauhaus Dessau: J. Albers, L. Feininger, W. Kandinsky, P. Klee, O. Schlemmer, Kunsthalle Basel, Basel, April 20–May 9, 1929, cat. no. 24.
- Special The Blue Four: Lyonel Feininger, A. Jawlensky, W. Kandinsky, Paul Klee, Galerie Ferdinand Möller, October 3–October 10, 1929 – undated, cat. no. 1, p. 7.
- Special Lyonel Feininger, Kunstverein für Böhmen, Prague, December 28, 1929–January 19, 1930, cat. no. 16, p. 3.
- Lyonel Feininger, Museum Folkwang, Essen, June 21–August 23, 1931 (checklist).
- Lyonel Feininger, Nationalgalerie, Kronprinzenpalais, Berlin, September 19, 1931–January 31, 1932, cat. no. 78, p. 28 (with b/w ill.), and p. 30.
- Lyonel Feininger, Kestner-Gesellschaft, Hanover, Jan. 28–Mar. 6, 1932, cat. no. 30, n.p. (with b/w ill.).
- The Blue Four: Feininger, Jawlensky, Kandinsky, Paul Klee, Los Angeles, Los Angeles Museum of Art, October 1933, cat. no. 3.
- Exhibition Lyonel Feininger, Mills College Art Gallery, Oakland, June 1–August 22, 1936, San Francisco Museum of Art, San Francisco, Aug. 22–Sept. 15, 1936, Henry Art Gallery, University of Washington, Seattle, Oct. 5, 1936 – undated, cat. no. 9 (verso with label "Mills College Art Gallery").
- Lyonel Feininger: Exhibition of Oil, Watercolor Paintings, and Prints in the Faulkner Memorial Art Gallery, Faulkner Memorial Art Gallery, Free Public Library, Santa Barbara, Jan. 5–17, 1937, cat. no. 5.
- Die Maler am Bauhaus (organized by the Bavarian State Painting Collections), Haus der Kunst, Munich, Munich, May–June 1950; Berlin, Die Maler am Bauhaus (on the occasion of the 1950 Berlin Industrial Exhibition at Charlottenburg Palace), Charlottenburg Palace, Berlin, Sept. 29–Oct. 29, 1950, cat. no. 272 (supplementary list; exhibited only in Berlin).
- Die Blaue Vier: Feininger, Jawlensky, Kandinsky, Klee in der Neuen Welt, Kunstmuseum Bern, Bern, Dec. 5, 1997–March 1, 1998, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, March 28–June 28, 1998, cat. no. 9, p. 172 (illustrated in color) and p. 337 (with an exhibition label on the reverse).
- Lyonel Feininger and the City at the Edge / German Expressionism and Masters of the Bauhaus, Achim Moeller Fine Art, New York, Fall 2001–February 2002, cat. no. 9 (checklist).
- 20th Century European and American Masters: From Arp, Beckmann, and Feininger to Tobey, Guston, and Rauschenberg, Achim Moeller Fine Art, New York, undated – April 24, 2004, cat. no. 17 (checklist).

LITERATURE

- Achim Moeller, "Hulks / (Ship Hulls), 1923 (Moeller 243)." Lyonel Feininger: The Catalogue Raisonné of Paintings, <http://www.feiningerproject.org/catalogue/> (accessed April 9, 2024), (with color ill.).
- Hans Hess, Lyonel Feininger. With a catalogue raisonné by Julia Feininger, Stuttgart 1959, CR no. 229 (illustrated in b/w on p. 269).
.....
- Erwin Redslob, Het werk van Lyonel Feininger, Wendingen 10/7 (1929), pp. 2–18 and p. 5 (Scheepjes).
- Werner Timm, Lyonel Feininger: Erlebnis und Vision. Die Reisen an die Ostsee 1892–1935, Regensburg 1992, p. 192.
- Jörn Grabowski, Lyonel Feininger und die Sammlung der Moderne im Kronprinzenpalais 1919–1937, in: Roland März (ed.), Lyonel Feininger: Von Gelmeroda nach Manhattan, Berlin 1998, pp. 329–335, p. 331 (dated here to 1924).
- Hans Schulz-Vanselow, Lyonel Feininger und Pommern, Kiel 1999, p. 316.



Exhibition view with the painting „Hulks“ at the Oakland Art Gallery, Mills College, 1936, photo: unknown. © VG Bild-Kunst, Bonn 2026

As the title suggests, Feininger's "Hulks" showcases a very special group of boats, in the broadest sense, all kinds of junked ships that are towed near the coast for their final destination or to be scrapped, where they usually lie at anchor for an extended period. Yet here, too, Feininger depicts more than just a specific type of ship. In front of the large, dark-blue "hulk" in the center of the picture—which is clearly at anchor and seems to have already lost part of its rigging—a second, smaller ship can be spotted. With a silvery-gray hull and an impressive brown cloud of smoke rising from its large chimney into the equally brown-hued sky at the top of the picture, it moves in the opposite direction of the massive "hulk". It appears to be a kind of tugboat, which may have towed the disused ship to its berth or is being used to transport the crew, as suggested by the small figures.

Whether Feininger observed this scene himself on the Baltic Sea or drew inspiration from historical seascapes, such as William Turner's "The Fighting Temeraire" from 1839, can only be assumed. It is, however, a proven fact that he was fascinated with the work of the British Romantic. Apart from the thematic reference to William Turner's painting, the affinity with his ethereal, luminous style is also clearly evident in Feininger's small painting, with its bright glow emanating from the depths of the pictorial space. Feininger's depiction of the scrapped ships, which he arranged in the undefined, pale yellow space between sky and sea—or, figuratively speaking, in a kind of liminal space between this world and the next—testifies to Feininger's remarkable ability to imbue his works with a soul of their own. In this sense, "Hulks" represents a quiet symbol of transition and transience—and at the same time an impressive reflection on the relationship between external reality and inner perception. [AR]



William Turner, The Fighting Temeraire, 1839, oil on canvas, The National Gallery, London.





ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Bodensee

6. Jahresmappe der Künstlergruppe “Brücke”, gewidmet Erich Heckel. (6th Annual Portfolio of the Artists’ Group “Brücke”, dedicated to Erich Heckel), 1911.

The portfolio comprising a Woodcut, a lithograph and an etching by Erich Heckel, as well as with a woodcut on the dust jacket by Hermann Max Pechstein.

The minimum print run is based on the number of passive “Brücke” members; at that time, there were 68 members.

Dust jacket (sheet): 57,8 x 43,9 cm (22.7 x 17.2 in).

Contains: Hermann Max Pechstein. Dust jacket with “Kniender Akt mit Schale”. 1911. Woodcut. Monogrammed in the block. On blue wove paper (double sheet). 37.4 x 31 cm (14.8 x 12.3 in). Sheet: 57.8 x 43.9 cm (22.7 x 17.3 in).

Erich Heckel. “Stehendes Kind (Fränzi stehend)”. 1910/11. Woodcut in black, green, and red. Signed, dated, and monogrammed in the block. On firm wove paper. 37.5 x 27.5 cm (14.8 x 10.8 in). Sheet: 53.8 x 39.7 cm (21.3 x 15.8 in).

Erich Heckel. “Szene im Wald”. 1910. Chalk and brush lithograph. Signed and dated. On firm laid paper. 27.9 x 34 cm (11 x 13.5 in). Sheet: 40 x 54 cm (15.8 x 21.3 in).

Erich Heckel. “Strasse am Hafen (Hamburger Hafen/Strasse mit Brücke)”. 1910. Drypoint etching. Signed, dated, and monogrammed and dated on the plate. On firm laid paper. 17 x 20 cm (6.8 x 7.8 in). Sheet: 40.1 x 53.8 cm (15.8 x 21.3 in). Complete 6th annual portfolio.

Called up: June 12, 2026 ca. 7:10 pm ± 20 min.

€ 100.000 – 150.000 (R7/D/F)

\$ 117,000 – 175,500

PROVENANCE

• Olbricht Collection, Essen/Berlin (since 1995, Galerie Kornfeld, Bern).

EXHIBITION

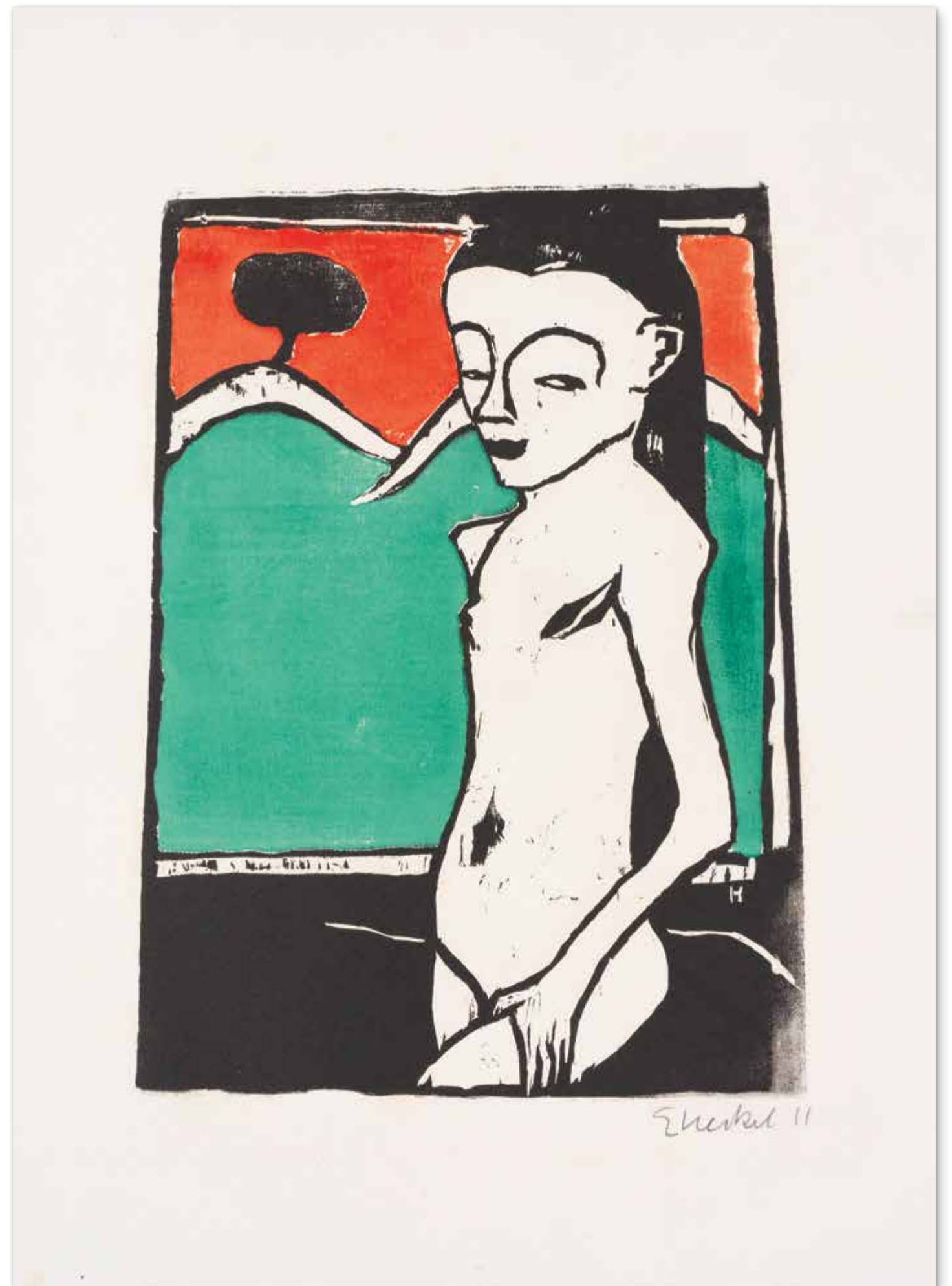
- Künstlergruppe Brücke. Annual Portfolios 1909–1912, Galerie Utermann, Dortmund, Nov. 23–Dec. 23, 1994, illustrated in color (presumably a different copy).
- 100 Jahre Brücke. Expressionismus aus Berlin, Kunsthalle Hypo-Kulturstiftung, Munich, Feb. 24–May 21, 2006, no. VI. 60–63, illustrated in color (presumably a different copy).
- Lebenslust & Totentanz. Olbricht Collection, Kunsthalle Krems, July 18–November 7, 2010 (only “Stehendes Kind (Fränzi stehend)”).

LITERATURE

- Annemarie and Wolf-Dieter Dube, Erich Heckel. Das graphische Werk, vol. 1: Holzschnitte, New York 1964:
- Erich Heckel, “Stehendes Kind (Fränzi stehend)”, 1910/11: CR no. H 204 B 2 (of B 2).
- Annemarie and Wolf-Dieter Dube, Erich Heckel: Das graphische Werk, vol. 2: Radierungen, Lithographien, New York 1965:
- Erich Heckel, “Szene im Wald”, 1910: CR no. L 153.
- Erich Heckel, “Strasse am Hafen (Hamburger Hafen/Strasse mit Brücke)”, 1910: CR no. R 91.
- Renate Ebner, Andreas Gabelmann, Erich Heckel. Catalogue Raisonné of Prints, vol. 1: 1903–1913, Munich 2021:
- Erich Heckel, “Stehendes Kind (Fränzi stehend)”, 1910/11: CR no. 423 H B 1 (of B 2), illustrated in color.

- **Extremely rare, complete portfolio from the heyday of the “Brücke” group**
- **Three prints in different techniques of masterful execution**
- **“Fränzi Stehend” is one of Erich Heckel’s most notable color woodcuts**
- **The annual portfolios were distributed among the passive members of the group**
- **Part of a major German private collection for over 30 years**
- **Works from this portfolio are in renowned museum collections such as the Städel Museum, Frankfurt, the Saint Louis Art Museum, Missouri, and the Los Angeles County Museum of Art (LACMA)**

- Erich Heckel, “Szene im Wald”, 1910: CR no. 451 L II (of II), illustrated.
- Erich Heckel, “Strasse am Hafen (Hamburger Hafen/Strasse mit Brücke)”, 1910: CR no. 485 R II (of II), illustrated.
- Günter Krüger, Das druckgraphische Werk Max Pechsteins, Hamburg 1988:
- Hermann Max Pechstein, dust jacket with “Kniender Akt mit Schale”, 1911: CR no. H 132, (illustrated).
-
- Hans Bolliger, E. W. Kornfeld, Exhibition: Künstlergruppe Brücke. Annual Portfolios 1906–12, Bern 1958, pp. 20–21, nos. 21–24 (probably a different copy).
- Magdalena M. Moeller (ed.), Exhibition catalog The Annual Portfolios of “Brücke” 1906–1912, Brücke Museum Berlin, archive volume 17/1989, cat. nos. 21–24, with full-page color illustrations, pp. 87–91 (different copy).
- Gerhart Söhn (ed.), Handbuch der Original-Graphik in deutschen Zeitschriften, Mappenwerken, Kunstbüchern und Katalogen (HDO) 1890–1933, vol. II, Düsseldorf 1990, nos. 216–1–4, illustrated (probably a different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke. Hermann Gerlinger Collection, Stuttgart 1995, pp. 116–117, SHG nos. 72–75, nos. 72–73 with color plates (different copy).
- Galerie Kornfeld, Bern, 215th Auction, Kunst des 19. und 20. Jahrhunderts, Teil I, June 23, 1995, lot 27 (illustrated).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory Catalog of the Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 178–179, SHG nos. 399–401; p. 398, SHG no. 869, illustrated in color (different copy).
- Magdalena M. Moeller (ed.), Exhibition catalog: Dokumente der Künstlergruppe Brücke, Brücke Archive 22/2007, Munich 2007, cat. no. 32 (a–d), illustrated in color (different copy).



The sixth annual portfolio of the “Brücke” group, released in the spring of 1911, occupies a central position both within the group’s collective artistic output and in the broader development of Expressionism. Founded in 1905 by Erich Heckel, Ernst Ludwig Kirchner, Karl Schmidt-Rottluff, and Fritz Bleyl, the artists’ group sought to create a direct, unadulterated visual language that transcended academic conventions. The annual portfolios, published between 1906 and 1912, were intended as exclusive gifts for the supporting “passive” members and played a key role in this endeavor. They fostered a direct relationship between artists and collectors while simultaneously serving as a testing ground for printmaking, which the group regarded as equal in status to painting.

The 1911 portfolio, created by Erich Heckel, comprises three prints from the years 1910–1911, a peak in the work of “Die Brücke”, not least against the backdrop of the exhibition at Galerie Arnold in Dresden. The prints illustrate the group’s central themes: expressive figuration, the unity of man and nature, and scenes of modern city life. Among the most striking works is the vivid woodcut “Stehendes Kind (Fränzi stehend)” executed in black, red, and green. The boldly contoured figure stands out against a minimalist landscape, reflecting Heckel’s exploration of the so-called “Etruscan art” during his 1909 trip to Italy.



Erich Heckel, *Strasse am Hafen (Hamburger Hafen/Strasse mit Brücke)* (Street at the Harbor (Hamburg Harbor/Street with Bridge)), 1910. Drypoint.

Erich Heckel, *Szene im Wald (Scene in the forest)*, 1910, Chalk and brush lithograph.

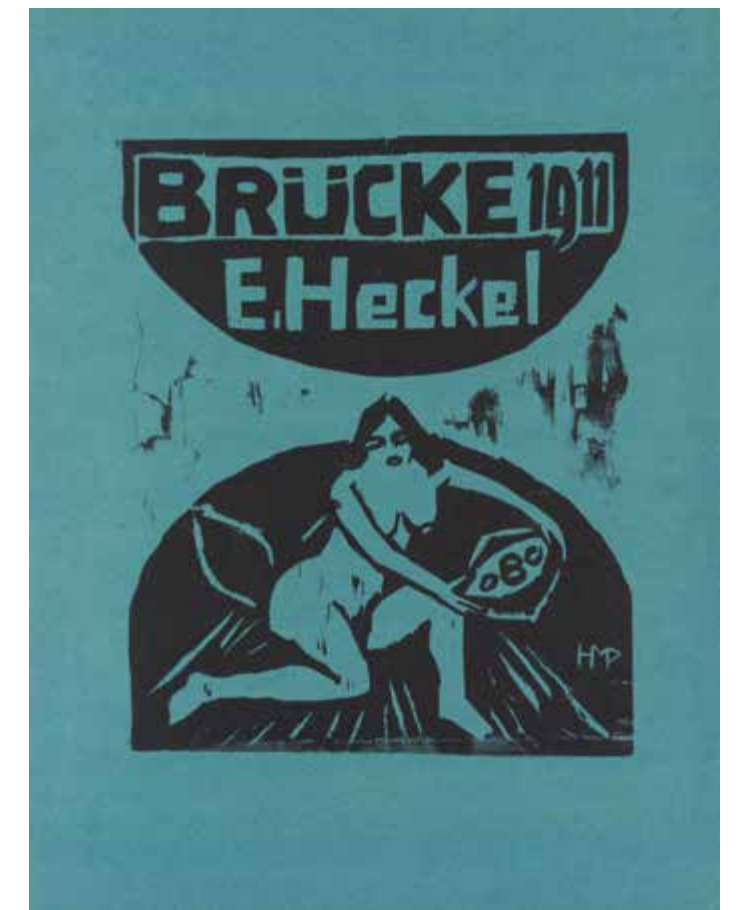


Erich Heckel, *Stehendes Kind (Fränzi stehend)* (Standing child (Fränzi standing)), 1910/11, Woodcut in black, green, and red.

In contrast to Kirchner’s more painterly approach to color woodcuts, Heckel emphasized clearly defined areas of color, avoided overlaps, and deliberately incorporated blank areas of the paper into the composition. The model, Lina Franziska Fehrmann (1900–1950), known as “Fränzi”, exudes a self-assured presence and embodies the ideal of an immediate expression. The lithograph “Szene im Wald” (Forest Scene), inspired by the lakeside landscape of Moritzburg near Dresden, shows nudes outdoors and evokes the notion of a primal unity between man and nature, another central idea of the “Brücke” movement. The motif of free, uninhibited nudity points to the broader ideal of a “primitive,” simpler life liberated from social constraints, and becomes a leitmotif of the group’s most productive years. In contrast, the etching “Strasse am Hafen (Hamburger Hafen/Strasse mit Brücke)” introduces an urban subject: a bustling street scene along a curved shoreline highlights the energy and anonymity of modern city life and extends the portfolio’s scope of themes.

The portfolio’s cover, Hermann Max Pechstein’s woodcut “Kniender Akt mit Schale” (Kneeling Nude with Bowl), ultimately underscores the collaborative nature of the project. Through simplified, gently curved forms and a subdued blue-violet hue, Pechstein subtly references Heckel’s formal language. The 6th annual portfolio unites Heckel’s individual artistic profile with the collective ideals of the group: expressive condensation, the tension between urban experience and an ideal of nature, and the pioneering recognition of printmaking as a modern form of artistic expression. [KA]

Cover featuring “Kniender Akt mit Schale” (Kneeling Nude with Bowl) 1911, woodcut.





KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Alpenlandschaft. 1914.

Oil on canvas.

Signed in the lower left. 88 x 101,5 cm (34.6 x 39.9 in). [KA]

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

We are grateful to Dr. Alexander Bastek, Director of the Museum Behnhaus Drägerhaus in Lübeck and Johanna Poltermann, Staatsgalerie Stuttgart, for their kind expert advice.

🕒 *Called up: June 12, 2026 ca. 7:12 pm ± 20 min.*

€ 200.000 – 300.000 (R7/F)

\$ 234,000 – 351,000

PROVENANCE

- Collection of Prof. Dr. Carl Georg Heise, Lübeck/Hamburg (no later than 1924–1950, handwritten on the stretcher).
- Collection of Dr. Max Fischer, Stuttgart (acquired from the above in 1950).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer (acquired from the aforementioned in 1954, with a label on the stretcher).
- Private collection, New York (before 1971).
- Private collection, Berlin (around 1982).
- Galerie Henze & Ketterer, Wichtrach.
- Private collection, Switzerland (acquired from the above in 1989).
- In the family's possession ever since.

- **A radically expressive Alpine landscape rendered in a crystalline, fragmented style**
- **From the significant “Brücke” period and the heyday of German Expressionism**
- **Provenance of exceptional distinction: formerly owned by Carl Georg Heise, acclaimed art historian and later director of the Kunsthalle Hamburg**
- **A captivating interplay of reflections, alpine tranquility, and a monumental mountain backdrop**
- **Characteristic concentration of color, form, and light**
- **Part of a Swiss private collection for over 35 years**



“[...]we can only gain a new perspective on the world by adopting a new attitude toward nature.”

Karl Schmidt-Rottluff in a letter to W. R. Valentiner dated July 19, 1947, quoted from: Magdalena M. Moeller, Karl Schmidt-Rottluff, Landschaft, Figur, Stilleben, Munich 2014, p. 22.

In 1914, at the height of German Expressionism, Karl Schmidt-Rottluff created “Alpenlandschaft” (Alpine Landscape), a striking demonstration of his consistent view of the landscape as a place of spiritual experience and contemplative reflection. His entire oeuvre is imbued with a vision that characterizes his lifelong engagement with this subject. Even in his earliest watercolors and oil paintings made in his hometown of Rottluff around 1901/1902, he reveals a marked sensitivity to nature: meadows, fields, streams, and country houses are depicted with attentive observation and, at the same time, in a visual language carried by emotion. Even during his time as a student, a friend noted: “It was probably during these walks that it first occurred to me [...] how little value he placed—in contrast to most painters and draftsmen [...]—on ‘beautiful’ motifs; that what mattered to him above all was to capture peculiar moods of nature with his brush [...]” (quoted from: Magdalene Schlösser, Karl Schmidt-Rottluff—Landschaften, in: Karl Schmidt-Rottluff. Landschaften, Figuren, Stilleben, Munich 2014, p. 23). At the time Schmidt-Rottluff

created the present painting, he had established himself as a leading figure of German Expressionism. In the early summer of 1905, he was a founding member of the Dresden-based “Brücke” artists’ group, developing a personal style characterized by expressive color, reduced forms, and psychological intensity, all fused into an organic unity. The 1905 painting “Erzgebirgsdorf” (Ore Mountains Village) marked the transition from a still largely traditional conception of landscape painting to a style characterized by contrasting color schemes and dynamic, energetic brushstrokes as the central means of expression. The subsequent summer trips north, for example to the Danish island of Als, where he spent a month in 1906 with his fellow artist Emil Nolde, as well as to Dangast, where he worked regularly between 1907 and 1912, at times accompanied by Erich Heckel and Max Pechstein, had a lasting effect on Schmidt-Rottluff’s increasingly free and heightened approach to form and color. Works such as “Dangaster Park” (1910) and “Watt bei Ebbe” (Watt at Low Tide, 1912) bear witness to his fascination with the sea,



Karl Schmidt-Rottluff, Haus am Pleißenbach in Rottluff (House by the river Pleißenbach in Rottluff), ca. 1902, oil on canvas, private collection, Germany. © VG Bild-Kunst, Bonn 2026

light, and marshlands of the North and mark a decisive shift away from naturalistic representation toward the powerful, uncompromising, and unmistakable formal language that would henceforth characterize his work. Our “Alpenlandschaft” also emerged from this tradition of artistic refinement and tireless experimentation. Far from a descriptive view of the Alps, Schmidt-Rottluff, who was increasingly developing a distinct style independent of his “Brücke” colleagues at the time, created a vision of nature composed of powerful, dramatically structured planes. Rugged, towering mountain peaks rise like faceted monoliths against a luminous sky. Vibrating in shades of rose and ochre, they project a haunting, almost eruptive presence. The mountains do not appear as distant geological formations, but thrust themselves into the pictorial space with monumental force, asserting a presence that is both psychological

and physical. In the foreground, hills and wooded areas emerge in raw, geometric forms reminiscent of the sharp contours of Schmidt-Rottluff’s woodcuts. This impressively reveals his lifelong engagement with both painting and printmaking. The water beneath the mountains reflects the trees, serving as a striking example of Schmidt-Rottluff’s playful approach to reflections and deliberate shifts in proportion. Created just one year before the outbreak of World War I, and before his own military service, Schmidt-Rottluff’s work exhibits a sense of urgency that was hardly intentional. Its monumental forms and heightened color seem imbued with latent tension. Mountains and sky appear both calm and alive, permeated by inner strength. In this “Alpenlandschaft”, we encounter an artist at the height of his visionary creative power—an impressive testament to his lifelong engagement with nature. [KA]

EXHIBITION

- Schmidt-Rottluff. Exhibition of the Overbeck-Gesellschaft at Behnhaus Lübeck, 1924 (no catalog).
- Museum Behnhaus Lübeck (permanent loan from Prof. Carl Georg Heise, around 1924-1933)
- Brücke 1905–1913. Eine Künstlergemeinschaft des Expressionismus, Museum Folkwang, Essen, Oct. 12–Dec. 14, 1958, cat. no. 159 (no illustration).
- Brücke, Museum Ulm 1959, cat. no. 19.
- Die Maler der Brücke. Buchheim Collection, Städtische Galerie München, June 18–July 26, 1959 (not in catalog).
- Meisterwerke des deutschen Expressionismus, Kunsthalle Bremen, March 20–May 1, 1960; Kunstverein Hannover, May 15–June 26, 1960; Wallraf-Richartz Museum, Cologne, Sept. 18–Nov. 20, 1960, cat. no. 140 (with full-page color illustration, p. 48, on the stretcher with the label).
- Deutscher Expressionismus. Erich Heckel, E. L. Kirchner, Otto Mueller, Max Pechstein, Karl Schmidt-Rottluff, A Private Collection, Kunsthaus Zürich, May 18–June 18, 1961, cat. no. 140 (with full-page color illustration, p. 48, on the stretcher with the label).

LITERATURE

- Will Grohmann, Karl Schmidt-Rottluff, Stuttgart 1956, p. 259 (b/w illu.) and p. 287.
- Abram Enns, Schmidt-Rottluff. Exhibition der Overbeck-Gesellschaft im Behnhause, in: Lübeckische Blätter 1924 (66), pp. 291ff., here p. 292. (<https://digital-stadtbibliothek.luebeck.de/viewer/image/L2301924/308/>, last accessed on 4/7/2026).
- R. N. Ketterer, Campione near Lugano, Switzerland, Modern Art III, 1966, Lot 175 (with full-page color illustration).
- R. N. Ketterer, Campione near Lugano, Switzerland, Modern Art IV, 1967, Lot 119 (with full-page color illustration).
- R. N. Ketterer, Campione near Lugano, Switzerland, Modern Art VI, 1969, Lot 116 (with full-page color illustration)
- Karl Schmidt-Rottluff. Aquarelle, Farbstift- und Tuschpinselblätter. Exhibition on the occasion of his 85th birthday, exhibition catalog, Staatsgalerie Stuttgart, Graphic Collection 1969, pp. 57–58.
- Karl Brix, Karl Schmidt-Rottluff, Vienna/Munich 1972, p. 48.
- Schmidt-Rottluff, Gemälde, Landschaften aus 7 Jahrzehnten, Exhibition catalog B.A.T Cigaretten-Fabriken GmbH, Hamburg 1974, p. 32.
- Gerhard Wietek, Karl Schmidt-Rottluff in Hamburg und Schleswig-Holstein, Neumünster 1984, no. 59, p. 187.
- Hauswedell & Nolte, Hamburg, 259th Auction, Modern Art, June 6, 1985, lot 1420 (with full-page color illustration, plate 27).



OTTO MUELLER

1874 Liebau/Riesengebirge – 1930 Obernigk near Breslau



Badende am Waldsee. Um 1919.

Glue-bound distemper on burlap.

Signed and inscribed on the reverse. 91 x 72 cm (35.8 x 28.3 in).

With a fully executed depiction of three nude figures in the same technique on the reverse. The painting used to be on the front side and was shown in the celebrated "Brücke" exhibition at Galerie Gurlitt in Berlin in 1912. Due to a lack of painting supplies around 1919, Mueller used the back of the canvas for "Badende am Waldsee" and declared the previous front to be back, placing his signature across the entire painting. The artist ultimately revisited the motif of the three crouching nudes in his 1920 painting "Drei Mädchen im Wald" (Saint Louis Art Museum, St. Louis). [JS]

🗨️ *Called up: June 12, 2026 ca. 7:14 pm ± 20 min.*

€ 500.000 – 700.000 (R7/D)

\$ 585,000 – 819,000

PROVENANCE

- Collection of Fritz and Irma Epstein, Duisburg / London / Los Angeles, CA (acquired before September 1935, possibly in 1928 directly from the artist).
- Collection of Marianne Pinkus, née Epstein, and Gerhard E. Pinkus, Beverly Hills, CA (from the aforementioned, until 1959: Stuttgarter Kunstkabinett).
- Private collection (acquired from the above in 1959).
- Galerie Nierendorf, Berlin (1964, probably on consignment).
- Norbert Nusser, Munich (1973).
- Roman Norbert Ketterer, Campione d'Italia (since 1975: Koller).
- Private collection, Rhineland (acquired from the above in 1976).
- Private collection, South Germany (inherited from the above).



(on the reverse)

A new beginning in the art metropolis of Berlin:

Otto Mueller and the edgy "Brücke" style

Otto Mueller was the most romantic of the expressionists while at the same time astonishingly modern for the raw style his paintings boasted. What was so unique about them was the way he applied matt glue paints on coarse canvas, a technique combined with his elongated figures inspired by Cranach, Lehmbruck, and Egyptian art, that yielded an incredibly avant-garde yet utterly timeless aesthetic. Mueller, who left a small town in the Giant Mountains for Berlin in 1907 at the age of 33, where he rented a studio in the attic of a house on Mommsenstraße 60, is considered one of the leading figures of the "Brücke" group today. Founded in Dresden by four architecture students, Ernst Ludwig Kirchner, Erich Heckel, Karl Schmidt-Rottluff, and Fritz Bleyl, in 1905, Mueller only joined the collective somewhat later. In 1910, after the Berlin Secession had rejected his progressive works, the young artist

- **Otto Mueller, the 'romantic' among the "Brücke" artists, left behind a small yet exceptional body of work**
- **An idealized fusion of humanity and nature rendered in outstanding quality**
- **Distant paradise vs. big-city reality: With his Arcadian landscapes, Mueller created a captivating vision of a place of longing in noisy Berlin**
- **Significant exhibition history: Presented in the major Otto Mueller retrospective in 2003, and in "Otto Mueller: Wegbereiter der 'Künstlergruppe Brücke'" in 2012/13**
- **In 1912, the current reverse side was already shown in the "Brücke" exhibition at Galerie Gurlitt, Berlin**
- **Part of a German private collection for 50 years**
- **Today, comparable paintings are largely held in international collections, including the Museum of Modern Art, New York, the Saint Louis Art Museum, St. Louis, and the Neue Nationalgalerie, Berlin**

took part in the exhibition of the splinter group 'Neue Berliner Secession' (New Berlin Secession) at the Kunstsalon Maximilian Macht, where he met the artists of the "Brücke" for the first time. This encounter marked the beginning of a close friendship with Ernst Ludwig Kirchner and Erich Heckel. "My first encounter with Otto Mueller's paintings was in Berlin, in the exhibition of artists rejected by the Berlin Secession [...]. I met him in person that same day in his studio on Mommsenstraße. It was a significant and fruitful moment for all of us, and there was no question that he would become part of the Brücke." Max Pechstein recalls these art-historically significant but economically dire beginnings in Berlin: "A new member joined us, Otto Mueller. He sat with his brave wife, Maschka, in an attic studio and was just as poor as we were. (Max Pechstein, Erinnerungen, Wiesbaden 1960, p. 41)





EXHIBITION

- Brücke, Galerie Fritz Gurlit, Berlin, 1912 (the painting on the reverse side).
- Otto Mueller. Neue Gemälde, Galerie Dr. Goldschmidt – Dr. Wallerstein, Berlin, March 18–April 15, 1923 (with a label bearing the handwritten number 1683 on the stretcher).
- Otto Mueller zum 90. Geburtstag, Galerie Nierendorf, Kunstblätter der Galerie Nierendorf 4/5, Berlin, June 29–October 14, 1964, cat. no. 2 (illustrated).
- 4. Westdeutsche Kunstmesse Cologne, March 17 - 25, 1973.
- Otto Mueller. Eine Retrospektive, Kunsthalle der Hypo-Kulturstiftung, Munich, March 21–June 22, 2003; Museum Folkwang, Essen, July 4–September 28, 2003, cat. no. 20 (illustrated)
- Einfach, Eigen, Einzig. Otto Mueller 1874–1930. Wegbereiter der “Künstlergruppe Brücke” und deren “selbstverständliches Mitglied”, Kunstsammlungen Zwickau, February 5–May 6, 2012; Lehmbrock Museum, Duisburg, November 15, 2012–February 24, 2013, among others, cat. no. 207 (illustrated)
- Städtische Galerie, Dresden (permanent loan, 2004-2025).

LITERATURE

- Mario-Andreas von Lüttichau, Tanja Pirsig-Marshall, Otto Mueller. Vol. 1: Gemälde, Cologne 2020, catalogue raisonné no. G 1919/08 (148) (illustrated)
- Wenzel Nachbaur: Otto Mueller Works List, Roman Norbert Ketterer Archive, Kirchner Museum, Davos, 1950s (illustrated)
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Moderne Kunst. Gemälde, Aquarelle, Graphik, Auction May 33, 29, and 30, 1959, Lot 610, illustrated on plate 41.
- Weltkunst, Vol. 43, Munich 1973, issue 5, p. 299
- Galerie Koller, Zurich, Auction 34, November 7-22, 1975, Lot 2906 (illustrated).
- Roman Norbert Ketterer, Modern Art IX, Campionde d’Italia, cat. no. 37 (illustrated)
- Mario-Andreas von Lüttichau, Tanja Pirsig (eds.), Otto Mueller. Catalogue Raisonné of Paintings and Drawings (CD-ROM), Munich 2003, Essen 2007/08.
- Tanja Pirsig-Marshall, “Die Brücke als Katalysator für Muellers Schaffen,” in: Jahrbuch der Staatlichen Kunstsammlungen Dresden 32, special edition: Gruppe und Individuum in der Künstlergemeinschaft Brücke. 100 Jahre Brücke - Neueste Forschungen, Dresden 2007, illustrated (the painting on the reverse side).

In the following years, they showcased their work together in the first major exhibitions dedicated to the still young Expressionist movement. They traveled to the Moritzburg Lake District and the island of Fehmarn, where they drew and painted, pushing the now internationally celebrated, edgy “Brücke” style to new extremes during these pivotal years. Around the beginning of World War I, Kirchner painted his famous street scenes at Potsdamer Platz, works characterized by his distinctive, highly expressive figures with pointed features. These are works that are celebrated as his masterpieces today. At around the same time, Mueller developed his signature repertoire of sharp-edged figures partly inspired by Cranach, Lehmbrock, and Egyptian art. He created his best Arcadian landscapes during and after World War I, like our „Badende am Waldsee“ (Bathers at the Forest Lake). Contrary to Kirchner, however, Mueller had no interest in the hustle and bustle of the big city. From then on, Mueller seemed to take refuge in detached expressionist parallel worlds. Especially after his service in the First World War, to which he was drafted in 1916, he produced captivating works of outstanding quality and density, which made for a small but highly distinguished oeuvre towards the end of the decade.



Exhibition view showing the painting of the reverse side at the “Brücke” exhibition at the Kunstsalon Fritz Gurlitt, Berlin, with Erich Heckel, 1912, Kirchner Museum Davos, donation from the estate of Ernst Ludwig Kirchner, photo: unknown.

The big city / war / hardships:

Mueller’s “Badende am Waldsee” as a paradisiacal place of longing
While the fear of war drove Ernst Ludwig Kirchner into lifelong suffering from morphine addiction, from which he would never recover, not even in the seclusion of the Swiss Alps, other important Expressionists like Franz Marc and August Macke lost their lives far too early in World War I, and Otto Dix, more intensely than almost any other German artist, artistically processed the horrors of war and the depths of humanity with a directness disturbing to this day, Mueller, whom his contemporaries described as introverted and melancholic, created a perfect parallel world in his paradisiacal landscape visions. A world in which people, liberated from all civilizational constraints, live in absolute harmony with each other and the unspoiled nature. The dream of Arcadia, an untouched pastoral idyll in which humans and nature live in perfect symbiosis, goes back to ancient mythology and has been taken up many times in painting and poetry since the Renaissance and Baroque times. Goethe even began his famous “Italian Journey” with the words “I too am in Arcadia!” With the painting “Badende am Waldsee,” Mueller perfectly succeeded in coping with the horrors and hard-

ships of World War I, escaping reality and dreaming of a distant place of longing in ancient traditions. Shortly before he was drafted into the army, a deployment that eventually took Mueller to the front lines in France and Russia, he moved into a simple residential studio in Berlin-Friedenau together with Maschka, leaving his first Berlin studio on Mommsenstraße 60 to Erich Heckel. Paul Westheim, art critic and neighbor of Otto Mueller, described the new studio on Wilhelmshöherstraße 18, which the artist had decorated with wall hangings, as follows: „The walls of the small, modest attic apartment in Friedenau had been transformed into a kind of paradise where his ‚bathers‘ frolicked.“ Our outstanding and intriguingly otherworldly composition was created during this intensely emotional period following Mueller’s return from the war. At the end of 1917, the artist was granted leave to go home, and in 1918, he was transferred to Berlin as a technical draftsman, allowing him to devote more time to painting.

From Berlin to Wrocław: “Brücke” era and artistic heyday united in the double-sided painting „Badende am Waldsee“

As early as 1919, the renowned Galerie Paul Cassirer mounted an extensive solo exhibition featuring 37 of his works. Mueller had reached the peak of his career and was appointed to teach at the Academy of Arts and Applied Arts in Breslau (today Wrocław), one of the most progressive and important art academies in Europe at the time, that same year. Due to material shortages of the time, Mueller used the back of early work, a painting of three crouching nudes that had been part of the “Brücke” exhibition at Galerie Fritz Gurlitt in 1912, for our “Badende am Waldsee,” thus making it the reverse side of the painting. These two paintings provide a fascinating insight into Mueller’s transition from pure nude representation to a visual fusion of man and nature, compressing dreamy nude figures into boldly reduced symbols of humanity in perfect harmony with the landscape. In addition to the warm natural tones and timeless modern aesthetic that Muller achieved through matte glue paints on coarse burlap, the highly abstract, pyramid-shaped, white mountain set against the sky is particularly fascinating. Its radiance makes for a striking contrast to the dynamic lines and natural colors of vegetation and figures. There are very few paintings of comparable quality and density from this period. One of them is the „Landscape with Yellow Nudes“ (circa 1919, Museum of Modern Art, New York), mentioned in the 2020 catalogue raisonné, in which three nudes with elongated bodies rise above the blue water like the yellow tree trunks on either side. In 1931, a year after Mueller’s death, the Museum of Modern Art in New York showed his paintings alongside works by Ernst Ludwig Kirchner, Franz Marc, and Max Beckmann in the exhibition „German Painting and Sculpture.“ Given its outstanding quality and art-historical significance, it is hardly surprising that our painting „Badende am Waldsee“ was selected for the major Otto Mueller retrospective at the Kunsthalle Munich and the Museum Folkwang in Essen in 2003, as well as for the major Otto Mueller exhibition „Einfach. Eigen. Einzig“ (Simple. Unique. One of a Kind). [JS]

PAUL KLEE

1879 Münchenbuchsee (Switzerland) – 1940 Muralto/Locarno

Kleines Bühnenbild. 1916.

Watercolor and pen on paper, laid on cardboard. Signed in the lower right. Dated and inscribed "11" in the lower left of the cardboard. 10,2 x 13,9 cm (4 x 5.4 in). Karton: 15,2 x 17,8 cm (5.9 x 7 in). [AW]

🕒 Called up: June 12, 2026 ca. 7:16 pm ± 20 min.

€ 120.000 – 150.000 (R7/D)
\$ 140,400 – 175,500

PROVENANCE

- Lucien Goldschmidt, New York (with the gallery label on the back of the frame).
- Serge Sabarsky, Inc., New York.
- Private collection, Northern Germany.

EXHIBITION

- Paul Klee. "Der Ararat", Second Special Issue, 60th Exhibition, Galerie Neue Kunst Hans Goltz, Munich, May 17–June 25, 1920, Cat. No. 115.
- Paul Klee, Kunst-Verein zu Jena, July 11–August 1, 1920, cat. no. 47 (listed as a watercolor without a title).
- Paul Klee. Adolf Erbslöh. Stettiner Künstler, Pommereder Verein für Kunst und Kunstgewerbe, Stetin, November 1922, cat. no. 20.
- Paul Klee in Jena 1924, Stadtmuseum Göhre, Jena, March 14–April 25, 1999, Cat. No. 1916/11, p. 135 (no illustration).

LITERATURE

- Paul Klee Foundation, Kunstmuseum Bern (eds.), Paul Klee. Catalogue raisonnée. 1883–1940, 9 vols., Bern 1998–2003, vol. 2, CR no. 1608 (illustrated on p. 331).
.....
- Christie's, New York, Nov. 20, 1980, lot 340 (illustrated in color).
- Sotheby's, London, July 1, 1981, lot 345 (illustrated in color).
- Calliope Rigopoulou, La scène chez Paul Klee, PhD thesis, Paris 1983, cat. no. 146 (illustrated)
- Dorothea Richter, Unendliches Spiel der Poesie. Romantische Aspekte in der Bildgestaltung Paul Klees, Weimar 2004, pp. 67ff. (illustrated, fig. 19)
- Osamu Okuda, Bild als Bühne. Die theatralische Raumgestaltung bei Paul Klee, in: Exhibition catalog, Zentrum Paul Klee, Bern 2007, pp. 243–250, p. 246 (illustrated).

Paul Klee's œuvre is permeated by his passion and fascination with theatre more than by any other motif. Raised in a musical family, he developed a lifelong love of the circus, puppet shows, vaudeville, theater, and opera—attending over 300 performances throughout his life. His visual worlds are filled with characters such as Don Giovanni and Hamlet, as well as archetypal figures like the clown, the mask, and the puppet. They all become integral parts of his artistic vocabulary. Klee views life itself as a grand stage play and revisits the age-old trope of the 'world as a stage', transforming people into actors or puppets and allowing everyday scenes to merge with dramatic moments.

This is also true of the present watercolor "Kleines Bühnenbild" (Small Stage Set)—a small yet intricately arranged scene that offers a glimpse behind the scenes of his own artistic imagination. In the foreground, two delicate figures dance across the tiny stage—perhaps a child and a man—while a small dog watches them from the side. But this scene

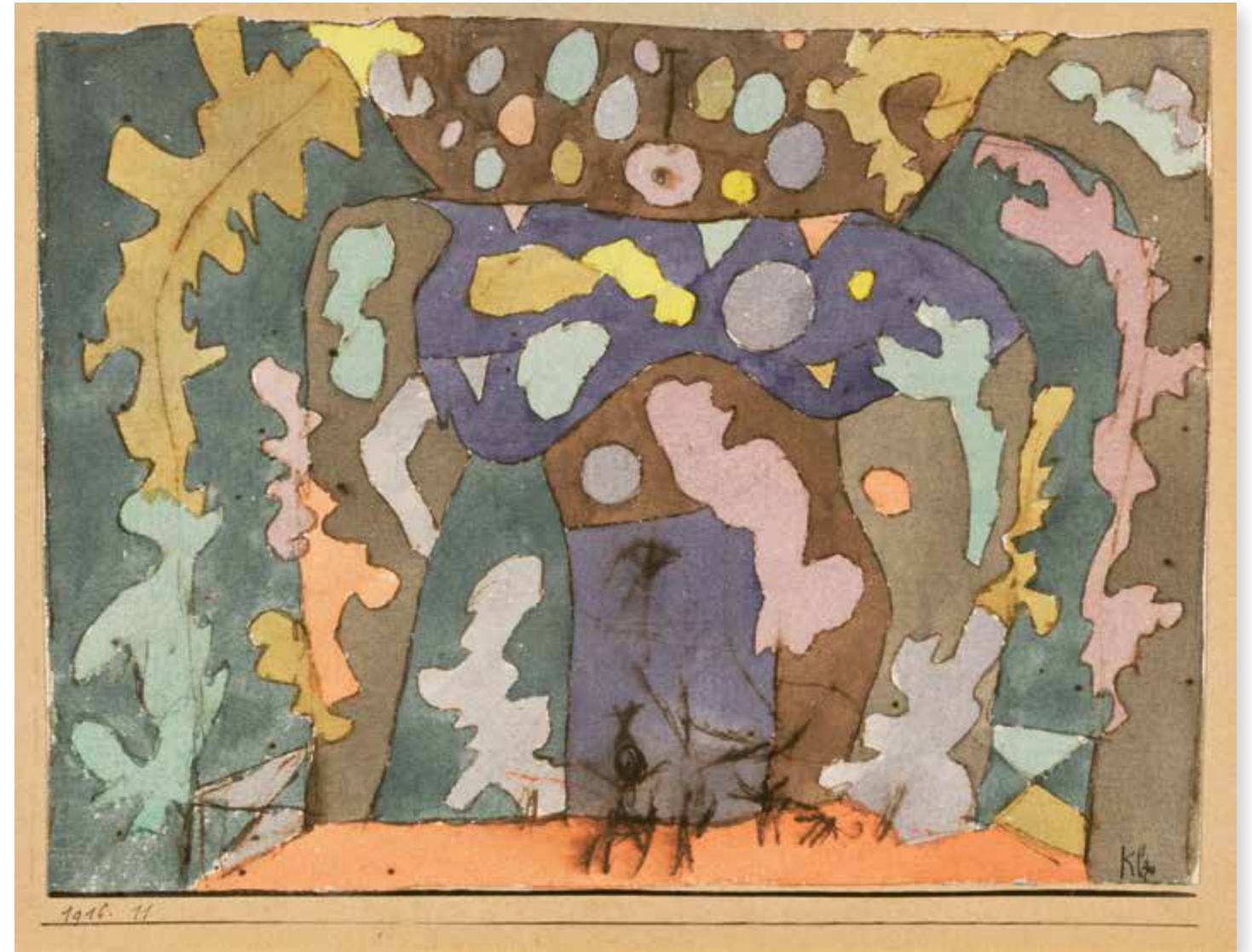


- **Paul Klee opens the curtain to an exceptionally atmospheric theater stage**
- **Characterized by an unusual combination of colors and a flat style**
- **In 1916, Paul Klee was drafted into the army and, at the same time, held his first solo exhibition of abstract watercolors at Herwarth Walden's Galerie Der Sturm**
- **First exhibited as early as the 1920s**
- **Impressive provenance: Lucien Goldschmidt and Serge Sabarsky - prominent New York art dealers**
- **Watercolors from 1916 are at, among others, the Museum of Modern Art, New York; the Ernst and Hildy Beyeler Collection, Basel; and the Paul Klee Foundation, Kunstmuseum Bern**

is merely a small fragment within the picture's overall composition. In the background, a colorful and spectacular stage landscape unfolds: amorphous figures in yellow, blue, and pink float across different planes, as if pulled by invisible threads. Despite the two-dimensional composition, Klee creates a fascinating sense of depth, as if a whole universe of colors and forms were opening up behind the idyllic foreground. The side borders are reminiscent of a circus ring, a reference to the diverse theatrical worlds that inspired Klee throughout his life. Perhaps Klee portrays himself and his son Felix here. Between 1916 and 1925, he created around 50 hand puppets for the enthusiastic puppeteer and future director.

The watercolor was created during a difficult period and can therefore certainly be seen as a brief escape from everyday life. In 1916, Klee was drafted into military service, serving in Schleißheim and Augsburg. While friends such as August Macke and Franz Marc were killed in battle, he survived the war years physically unscathed. But the war did not leave his artistic work untouched either—in the same year, he held his first solo exhibition at Herwarth Walden's legendary gallery, Der Sturm.

Thus, the "Kleine Bühnenbild" is far more than just a picturesque miniature: it unites everyday life and theater, reality and dream in a colorful vision. With this work, Klee created something that continues to fascinate to this day—a small stage on which the world becomes a play. [AW]



KARIN KNEFFEL

1957 Marl – lives and works in Dusseldorf

**Ohne Titel. 2013.**

Oil on canvas.

Signed, dated, and inscribed "30" on the reverse side of the canvas. 180 x 270 cm (70.8 x 106.2 in). [AW]

We are grateful to Prof. Karin Kneffel for her kind assistance.

🕒 *Called up: June 12, 2026 ca. 7:18 pm ± 20 min.*

€ 120.000 – 150.000 (R7/D/F)

\$ 140,400 – 175,500

PROVENANCE

· Dirimart Gallery, Istanbul.

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

- **Technically flawless, yet deeply unsettling: Karin Kneffel presents the tulip as an enigmatic and photorealistic illusion**
- **A masterful interplay of light, materiality, and the uncanny intimacy of the visible**
- **Karin Kneffel's works are currently on view at the Museum Frieder Burda in Baden-Baden from February through August 2026**
- **Her floral still lifes are extremely rare on the international auction market**

Karin Kneffel's artistic development reveals a consistent radicalization of Hyperrealism. While she was still using expressive, somber motifs in the 1980s, she began a meticulous depiction of objects in the 1990s. Her still lifes are not naturalistic studies, but highly constructed pictures that oscillate between fascination and irritation. The tulips appear so lifelike that viewers believe they can smell them, but their clinical precision reveals the artificiality of the depiction. Kneffel uses painting as a medium of illusion to question the mechanisms of perception. Her ability to capture transience is particularly remarkable: the tulips are not idealized symbols of beauty, but snapshots of an unstoppable decay. Their perfect depiction alludes to the vanitas theme, a central motif in art history. The tulip itself is a multifaceted symbol: in the Ottoman Empire, it stands for divine perfection; in the 17th century, it became the object of speculation during "tulip mania"; and in the Romantic era, it was regarded as a sign of perfect love. Today, it symbolizes hope and new beginnings, while artists such as Jeff Koons use it to comment on consumerism and the art market. With their striking exploration of the boundary between reality and illusion, Karin Kneffel's

still lifes rank among the most fascinating phenomena in contemporary painting, as they remarkably probe the limits between reality and illusion, thereby redefining the tradition of the genre. They combine the technical virtuosity of the Old Masters with a contemporary reflection on the visual experience. In a world flooded with digital images, Kneffel reminds us that painting is more than mere reproduction: it is an invitation to view the world more slowly, more precisely, and with meditative attention. Her tulip still life is not only a masterpiece of Hyperrealism, but also a tribute to the complexity of the visible world and the art-historical past. Her 2013 Tulip Still Life paradigmatically embodies her artistic approach: an almost obsessive engagement with the surface of things that simultaneously reveals a profound reflection on perception and representation. Karin Kneffel's painting is not a mere reflection of reality, but a staged elevation of the ordinary – a play with light, materiality, and fragility. The extreme close-up perspective on the tulips and the almost photographic sharpness create an eerie intimacy that compels us, as viewers, to engage with the materiality of the image. [AW]



VERSTEIGERUNGSBEDINGUNGEN

Bitte beachten Sie die Änderung des Aufgelds (5.5) in unseren Versteigerungsbedingungen zum 15.05.26.

1. Allgemeines

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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 ausländischen rechtlichen Bestimmungen anerkannten oder zugelassenen Passes, Personalausweises oder Pass- oder Ausweisersatzes. Der Versteigerer ist berechtigt, sich hiervon eine Kopie unter Beachtung der datenschutzrechtlichen Bestimmungen zu fertigen. Bei juristischen Personen oder Personengesellschaften ist der Auszug aus dem Handels- oder Genossenschaftsregister oder einem vergleichbaren amtlichen Register oder Verzeichnis anzufordern. Der Erwerber, bzw. an dem Erwerb Interessierte, versichern, dass die von ihnen zu diesem Zweck vorgelegten Legitimationspapiere und erteilten Auskünfte zutreffend sind und er, bzw. der von ihm Vertretene „wirtschaftlich Berechtigter“ nach § 3 GwG ist.

2. Aufruf / Versteigerungsablauf / Zuschlag

2.1 Der Aufruf erfolgt in der Regel zum unteren Schätzpreis, in Ausnahmefällen auch darunter. Gesteigert wird nach Ermessen des Versteigerers, im Allgemeinen in 10 %-Schritten.

2.2 Der Versteigerer kann ein Gebot ablehnen; dies gilt insbesondere dann, wenn ein Bieter, der dem Versteigerer nicht bekannt ist oder mit dem eine Geschäftsverbindung noch nicht besteht, nicht spätestens bis zum Beginn der Versteigerung Sicherheit leistet. Ein Anspruch auf Annahme eines Gebotes besteht allerdings auch im Fall einer Sicherheitsleistung nicht.

2.3 Will ein Bieter Gebote im Namen eines anderen abgeben, muss er dies vor Versteigerungsbeginn unter Nennung von Namen und Anschriften des Vertretenen und unter Vorlage einer schriftlichen Vertretervollmacht mitteilen. Bei der Teilnahme als Telefonbieter oder als Bieter in einer Live-Auktion (vgl. Definition Ziffer 1.4) ist eine Vertretung nur möglich, wenn die Vertretervollmacht dem Versteigerer mindestens 24 Stunden vor Beginn der Versteigerung (= erster Aufruf) in Schriftform vorliegt. Anderenfalls haftet der Vertreter für sein Gebot, wie wenn er es in eigenem Namen 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 Statt finden 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 angeben, 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 2.000.000 Euro: hieraus Aufgeld 34 %.

– Auf den Teil des Zuschlagspreises, der 2.000.000 Euro übersteigt, wird ein Aufgeld von 29 % berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 2.000.000 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 Gegenstände wird Regelbesteuerung vorgenommen. Demgemäß besteht der Kaufpreis aus Zuschlagspreis und einem Aufgeld pro Einzelobjekt, das wie folgt erhoben wird:

– Zuschlagspreis bis 2.000.000 Euro: hieraus Aufgeld 29 %.

– Auf den Teil des Zuschlagspreises, der 2.000.000 Euro übersteigt, wird ein Aufgeld von 23 % erhoben und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 2.000.000 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, hinzuquaddiert.

– 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 erlöschen, auf den dadurch entstandenen Schaden, wie z.B. Lagerhaltungskosten, Ausfall und entgangenen Gewinn. Er hat auf einen eventuellen Mehrerlös, der auf der nochmaligen Versteigerung erzielt wird, keinen Anspruch und wird auch zu einem weiteren Gebot nicht zugelassen.

8.3 Der Käufer hat seine Erwerbung unverzüglich, spätestens 1 Monat nach Zuschlag, beim Versteigerer abzuholen. Gerät er mit dieser Verpflichtung in Verzug und erfolgt eine Abholung trotz erfolgloser Fristsetzung nicht, oder verweigert der Käufer ernsthaft und endgültig die Abholung, kann der Versteigerer vom Kaufvertrag zurücktreten und Schadensersatz verlangen mit der Maßgabe, dass er den Gegenstand nochmals versteigern und seinen Schaden in derselben Weise wie bei Zahlungsverzug des Käufers geltend machen kann, ohne dass dem Käufer ein Mehrerlös aus der erneuten Versteigerung zu steht. Darüber hinaus schuldet der Käufer im Verzug auch angemessenen Ersatz aller durch den Verzug bedingter Beitréubungskosten.

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 dem 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 Sachmangel und unter Ausschluss jeglicher Gewährleistung zugeschlagen. Der Versteigerer verpflichtet sich jedoch gegenüber dem Käufer bei Sachmängeln, welche den Wert oder die Tauglichkeit des Objekts aufheben oder nicht unerheblich mindern und die der Käufer ihm gegenüber innerhalb von 12 Monaten nach Zuschlag geltend macht, seine daraus resultierenden Ansprüche gegenüber dem Einlieferer abzutreten, bzw., sollte der Käufer das Angebot auf Abtretung nicht annehmen, selbst gegenüber dem Einlieferer geltend zu machen. Im Falle erfolgreicher Inanspruchnahme des Einlieferers durch den Versteigerer, kehrt der Versteigerer dem Käufer den daraus erzielten Betrag bis ausschließlich zur Höhe des Zuschlagspreises Zug um Zug gegen Rückgabe des Gegenstandes aus. Zur Rückgabe des Gegenstandes ist der Käufer gegenüber dem Versteigerer dann nicht verpflichtet, wenn der Versteigerer selbst im Rahmen der Geltendmachung der Ansprüche gegenüber dem Einlieferer, oder einem sonstigen Berechtigten nicht zur Rückgabe des Gegenstandes verpflichtet ist. Diese Rechte (Abtretung oder Inanspruchnahme des Einlieferers und Auskehrung des Erlöses) stehen dem Käufer nur zu, soweit er die Rechnung des Versteigerers vollständig bezahlt hat. Zur Wirksamkeit der Geltendmachung eines Sachmangels gegenüber dem Versteigerer ist seitens des Käufers die Vorlage eines Gutachtens eines anerkannten Sachverständigen (oder des Erstellers des Werkverzeichnisses, der Erklärung des Künstlers selbst oder der Stiftung des Künstlers) erforderlich, welches den Mangel nachweist. Der Käufer bleibt zur Entrichtung des Aufgeldes als Dienstleistungsentgelt verpflichtet.

9.2 Die gebrauchten Sachen werden in einer öffentlichen Versteigerung verkauft, an der der Bieter/Käufer persönlich teilnehmen kann. Ist der Bieter/Käufer gleichzeitig Verbraucher i.S.d. § 13 BGB wird er auf folgendes ausdrücklich hingewiesen:

Da er in einer öffentlich zugänglichen Versteigerung i.S.v. § 312g Abs. 2 Nr. 10 BGB ein Werk ersteigert, das eine gebrauchte Sache darstellt, finden die Vorschriften des Verbrauchsgüterkaufs, also die Vorschriften der §§ 474 ff. BGB auf diesen Kauf keine Anwendung. Unter einer „öffentlich zugänglichen Versteigerung“ i.S.v. § 312g Abs. 2 Nr. 10 BGB versteht man eine solche Vermarktungsform, bei der der Verkäufer Verbrauchern, die persönlich anwesend sind, oder denen diese Möglichkeit gewährt wird, Waren oder Dienstleistungen anbietet und zwar in einem vom Versteigerer durchgeführten, auf konkurrierenden Geboten basierendem transparenten Verfahren, bei dem der Bieter, der den Zuschlag erhalten hat, zum Erwerb der Waren oder Dienstleistung verpflichtet ist. Da die Möglichkeit der persönlichen Anwesenheit für die Ausnahme des § 474 Abs. 2 S. 2 BGB ausreicht, kommt es nicht darauf an, dass ein oder mehrere Verbraucher an der Versteigerung tatsächlich teilgenommen haben. Auch die Versteigerung über eine Online-

Plattform ist daher als eine öffentlich zugängliche Versteigerung anzusehen, wenn die Möglichkeit der persönlichen Anwesenheit der Verbraucher gewährleistet ist.

Daher gelten insbesondere die in diesen Bedingungen aufgeführten Gewährleistungsausschlüsse und -beschränkungen auch gegenüber einem Verbraucher.

9.3 Die nach bestem Wissen und Gewissen erfolgten Katalogbeschreibungen und –abbildungen, sowie Darstellungen in sonstigen Medien des Versteigerers (Internet, sonstige Bewerbungen u.a.) begründen keine Garantie und sind keine vertraglich vereinbarten Beschaffenheiten i.S.d. § 434 BGB, sondern dienen lediglich der Information des Bieters/Käufers, es sei denn, eine Garantie wird vom Versteigerer für die entsprechende Beschaffenheit bzw. Eigenschaft ausdrücklich und schriftlich übernommen. Dies gilt auch für Expertisen. Die im Katalog und Beschreibungen in sonstigen Medien (Internet, sonstige Bewerbungen u.a.) des Versteigerers angegebenen Schätzpreise dienen - ohne Gewähr für die Richtigkeit - lediglich als Anhaltspunkt für den Verkehrswert der zu versteigernden Gegenstände. Die Tatsache der Begutachtung durch den Versteigerer als solche stellt keine Beschaffenheit bzw. Eigenschaft des Kaufgegenstands dar.

9.4 In manchen Auktionen (insbesondere bei zusätzlichen Live-Auktionen) können Video- oder Digitalabbildungen der Kunstobjekte erfolgen. Hierbei können Fehler bei der Darstellung in Größe, Qualität, Farbgebung u.ä. alleine durch die Bildwiedergabe entstehen. Hierfür kann der Versteigerer keine Gewähr und keine Haftung übernehmen. Ziffer 10 gilt entsprechend.

10. Haftung

Schadensersatzansprüche des Käufers gegen den Versteigerer, seine gesetzlichen Vertreter, Arbeitnehmer, Erfüllungs- oder 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.

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 veröffentlicht unter www.kettererkunst.de/datenschutz/index.php. Sie sind Vertragsbestandteil und Grundlage jedes geschäftlichen Kontaktes, auch in der Anbahnungssphase.

12. Schlussbestimmungen

12.1 Fernmündliche Auskünfte des Versteigerers während oder unmittelbar nach der Auktion über die Versteigerung betreffende Vorgänge - insbesondere Zuschläge und Zuschlagspreise - sind nur verbindlich, wenn sie schriftlich bestätigt werden.

12.2 Mündliche Nebenabreden bedürfen zu ihrer Wirksamkeit der Schriftform. Gleiches gilt für die Aufhebung des Schriftformerfordernisses.

12.3 Im Geschäftsverkehr mit Kaufleuten, mit juristischen Personen des öffentlichen Rechts und mit öffentlichem-rechtlichem Sondervermögen wird zusätzlich vereinbart, dass Erfüllungsort und Gerichtsstand München ist. München ist ferner stets dann Gerichtsstand, wenn der Käufer keinen allgemeinen Gerichtsstand im Inland hat.

12.4 Für die Rechtsbeziehungen zwischen dem Versteigerer und dem Bieter/Käufer gilt das Recht der Bundesrepublik Deutschland unter Ausschluss des UN-Kaufrechts.

12.5 Streitbeilegungsverfahren:

Der Anbieter ist weder gesetzlich verpflichtet noch freiwillig einem Streitbeilegungsverfahren (z.B. Art. 36 Abs. 1 Verbraucherstreitbeilegungsgesetz (VSBG)) vor einer Verbraucherschlichtungsstelle beigetreten und somit auch nicht bereit an einem solchen Verfahren teilzunehmen.

12.6 Sollten eine oder mehrere Bestimmungen dieser Versteigerungsbedingungen unwirksam sein oder werden, bleibt die Gültigkeit der übrigen Bestimmungen davon unberührt. Es gilt § 306 Abs. 2 BGB.

12.7 Diese Versteigerungsbedingungen enthalten eine deutsche und eine englische Fassung. Maßgebend ist stets die deutsche Fassung, wobei es für Bedeutung und Auslegung der in diesen Versteigerungsbedingungen verwendeten Begriffe ausschließlich auf deutsches Recht ankommt.

(Stand: 10/2025)

DATA PRIVACY POLICY

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1. **Introduction**

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5. **Definitions under the European GDPR made transparent for you:**

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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.

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- 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



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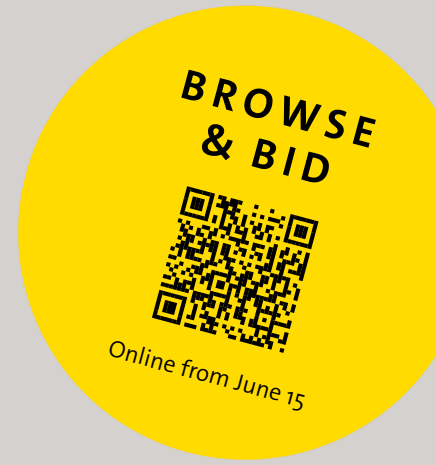
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Second Version of Painting 1946. 1971.
Offset in colors.
€ 4.000 – 6.000



ERNST WILHELM NAY
Lots Weib. 1947.
Ink brush.
€ 10.000 – 15.000



STEPHAN BALKENHOL
Janus. 2007.
Bronze.
€ 14.000 – 18.000



TOM WESSELMANN
Still life with Lichtenstein and two oranges. 1993.
Silkscreen in colors.
€ 10.000 – 15.000



GERHARD RICHTER
Schweizer Alpen I A1. 1969.
Silkscreen in colors.
€ 12.000 – 18.000

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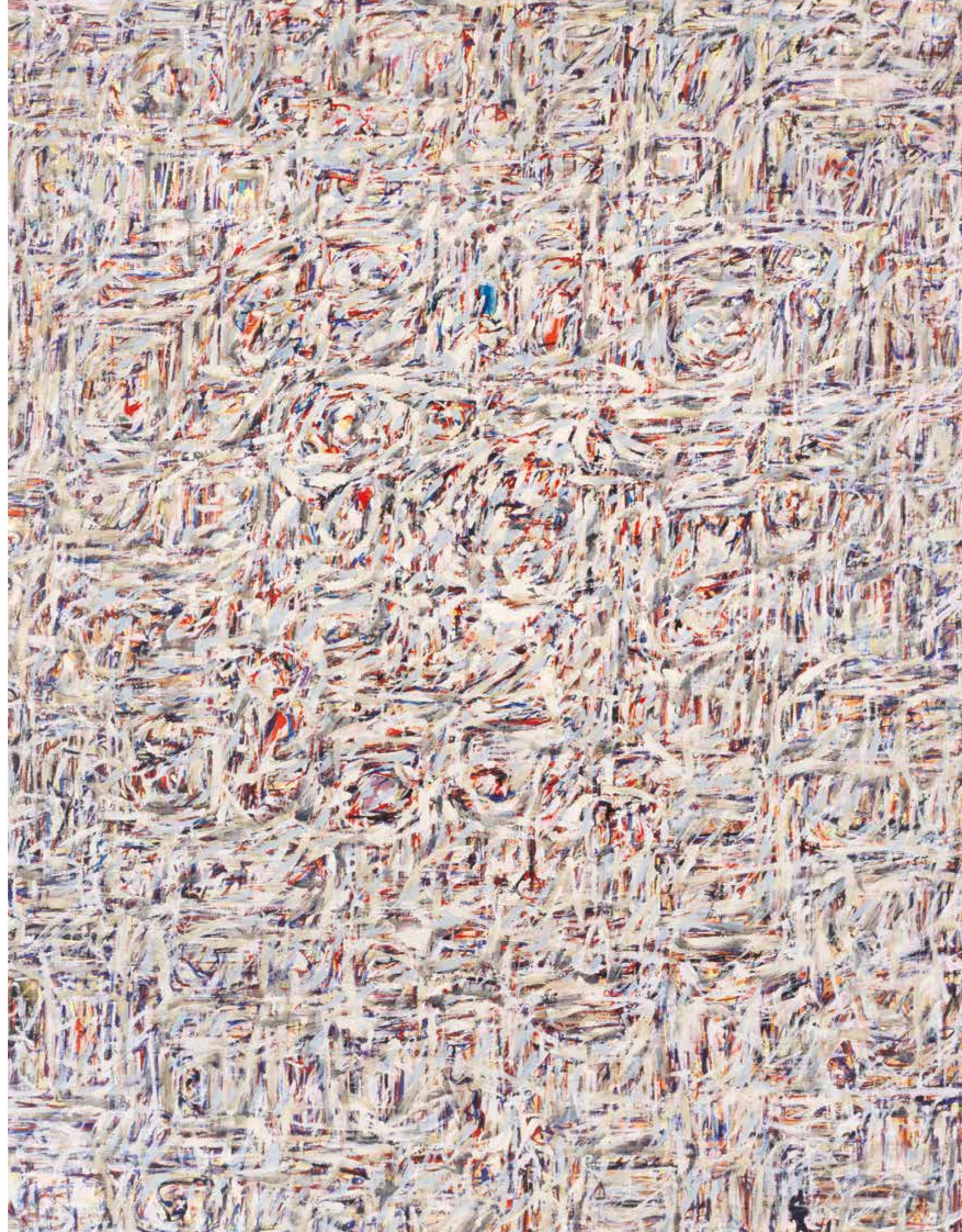


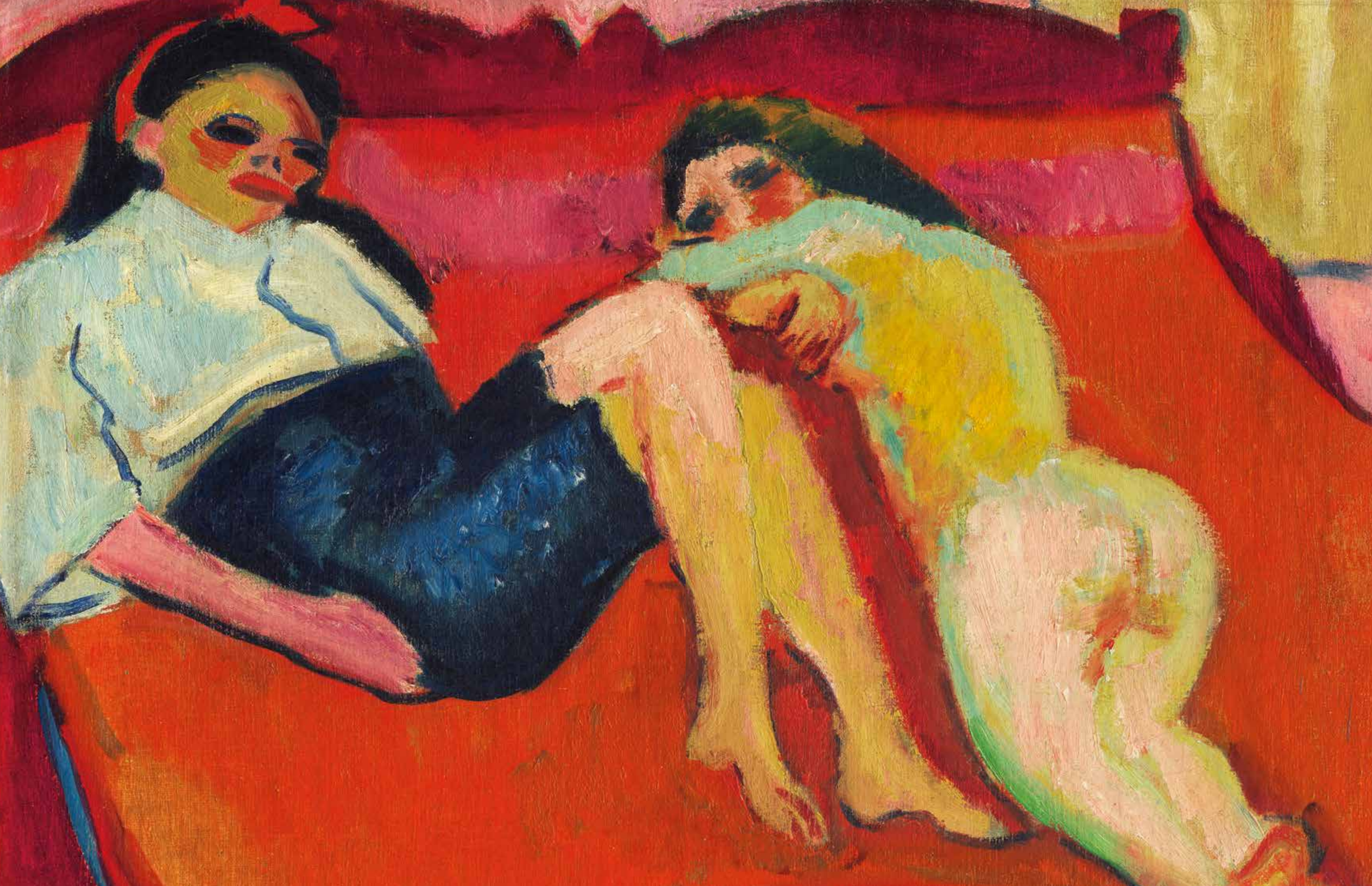
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