



INVITATION TO CONSIGN

REVIEW SPRING AUCTION SEASON 2015

KETTERER  KUNST

PREFACE

DEAR FRIENDS,

The end of our jubilee year was just as spectacular as the start into the new season. Results of our spring auctions 2015 couldn't have been better, as we have set a new sales record once again.

This reflects the sheer pleasure in buying art as well as the wide interest in objects of stable value – especially when it comes to works from the post-war era. With regards to our auctions in June, the newspaper Handelsblatt speaks about a "ZERO buying frenzy" and the Frankfurter Allgemeine Zeitung adds: "New price records, realized through an international participation, deliver proof of the prevailing interest in the art movement that was established in 1957."

Indeed, Günther Uecker alone contributes eight works to our TOP 10 list of results, in which his "Hommage à Paul Scheerbart (Scheerbart-wesen)" made for a new world record with a price of 1,875,000* euro. Accordingly, we do not only occupy the first three places in the worldwide ranking of auction records for works by the ZERO artist**, with all three results we have also established the price level for Uecker's works beyond the million euro mark.

We owe this success to the selective criteria we apply to objects offered in our auctions, to the knowledge of our experts who make every single lot subject to their scrutiny, to our strategy of making appealing estimate prices that lead to remarkable price increases time and again and, of course, to you, your trust in our house, your high-class consignments and your bidding zeal.

This unique combination did not only result in an all-time record of 26 million euro and around 40 individual results beyond the 100,000 euro mark, but also led to new auction records and to the two highest individual hammer prices achieved in Germany this auction season. The autumn season has likewise potential for outstanding results, as end of the surge on high-quality art is not in sight. On contrary: the willingness to invest in quality is getting even bigger. In case you should consider selling your masterpiece do not hesitate to present it to us, as this is the perfect time for the best results. We will be gladly at your side with all our verve and expertise.

Sincerely yours,



Robert Ketterer

* Hammer incl. buyer's premium

** Source: www.artnet.de



Gudrun and Robert Ketterer



MODERN ART / POST WAR / CONTEMPORARY ART

It was a record auction in every aspect. Never before had the auctions of Modern Art and Post War/Contemporary Art generated 25 million euro. Robert Ketterer had tailored the range of offers to meet the demand for ZERO art. More than 120 works by representatives of kinetic art from the 1960s were called up. 19 works alone by the nail artist from Dusseldorf made for proceeds of 5.5 million. Next to the one million hammer price, nine further results also reached six-digit realms.

www.handelsblatt.com, 15 June, 2015

New record prices that were achieved with an international participation deliver proof of the prevailing interest in the movement founded in 1957. Günther Uecker remains the undisputed central character. Bidders from all over the world wanted to get his "Homage à Paul Scheerbart", a thorny nail being from the late sixties.

Frankfurter Allgemeine Zeitung, 27 June, 2015

Once again, Günther Uecker's light shone brightest. With a result of almost 1.9 million euro (...) Ketterer once more set an auction record for the 85 years old artist. (...) For another nine top works by Uecker collectors had to open their purses wide.

Handelsblatt, 19-21 June, 2015

Max Pechstein remains a reliable guarantor on the market. For Robert Ketterer it was a triumph that the color-intense "Bildnis Charlotte Cuhrt" (1910), which unsuccessfully left the auction stage at Sotheby's in February, climbed from 400,000 euro to 825,000 in his auction of Modern Art.

Neue Zürcher Zeitung, 4 July, 2015

In a ZERO buying frenzy. Ketterer realized record proceeds in its auctions of modern and contemporary art.

Handelsblatt, 19-21 June 2015

OLD MASTERS & ART OF THE 19th CENTURY

The idyllic duck scene by Alexander Koester was the most expensive lot. After decades in possession of a Kiev family, "Erpel mit Enten und Küken am Seeufer" went into a private German collection for 85,000 euro (estimate 20,000/30,000 euro).

Frankfurter Allgemeine Zeitung, 27 June, 2015

The dynamic that the 1960s avant-garde has contributed to the market is not restricted to German artists only. Each 450,000 euro were paid for (...) Johannes Schoonhoven and for Enrico Castellani (...). Both hammer prices are the highest ever realized for these artists in Germany.

Handelsblatt, 19-21 June, 2015

Ketterer (...) also had the only two seven-figure lots of the season: Günther Uecker's Hommage à Paul Scheerbart (Scheerbartwesen) which sold for 1.875 million euros and Lucio Fontana's Concetto Spaziale, Attesa, which made 1.5 million euros.

blouinartinfo.com, 14 July, 2015

The strong market position of Karl Hofer (...) was confirmed at Ketterer, where the portrait of two young women from 1943 rose from 100,000 euro to 300,000, while the oil painting "Drei Mädchen", executed the same year in the style of classic illustrations of graces, realized a remarkable 275,000 euro instead of the expected 150,000.

Neue Zürcher Zeitung, 4 July, 2015

Ketterer realized a surprisingly high result of 1.5 million euro for a relatively small and very early "Concetto Spaziale, Attesa" by Lucio Fontana. Never before did a slit picture sell so well in Germany.

Handelsblatt, 19-21 June, 2015

RARE BOOKS

Ketterer Kunst is the leading book auction house in Hamburg. This spring a treasure trove from the estate of Walter and Nora Schadow received wide attention. (...) Its content was sold for a total of 61,200 euro (starting price 28,040 euro). The overall proceeds of the two-day auction once more confirmed the importance of Ketterer's activities in this field in Hamburg. The evening auction saw an average sales quota of 80 percent. Naturally, the dozen lots of Hesse memorabilia were particularly sought-after.

www.handelsblatt.com, 11 June, 2015

POST WAR / CONTEMPORARY ART



ADOLF RICHARD FLEISCHMANN

Relief painting #5 · 1959/60

Oil and corrugated board on canvas

99,5 x 79 cm (39.1 x 31.1 in)

Calling price: 25,000 EUR · Result: 72,000 EUR

UPCOMING VALUATION DAYS

POST WAR / CONTEMPORARY ART:

MUNICH: 14 SEP, 28 SEP, 12 OCT

BERLIN: 28 AUG, 11 SEP, 25 SEP, 9 OCT

HAMBURG: 25 AUG, 1 SEP, 8 SEP,

15 SEP, 22 SEP, 29 SEP

DUSSELDORF: 5 SEP, 10 OCT

FRANKFURT: 29 SEP, 1 OCT

SWITZERLAND: 31 AUG - 4 SEP

Ketterer Kunst achieved the highest hammer price world-wide for the "Relief painting #5" by Adolf Richard Fleischmann. Barely perceptible at first sight, this strictly conceived composition is characterized by a coloring that is of decisive importance for its three-dimensionality. With this artwork Fleischmann delivers proof that exceptional quality also stands its grounds side by side with the big names!

After she had studied art history and political science at the Christian-Albrechts-University at Kiel and first experience in the art trade, Undine Lubinus completed her master studies of modern and contemporary art at Christie's in London in cooperation with the University of Glasgow. She has been contributing her expertise to the department of Post War / Contemporary Art with great enthusiasm for three years.

Undine Lubinus





Constantin Hemmerle

My favorite work in the auction is "Hommage à Paul Scheerbart ("Scheerbartwesen") by Günther Uecker. His poise in rendering such a high level of liveliness and motion by means of an anonymous and industrially made material such as a nail is deeply impressive.

Exhibitions characterized by an outstanding arrangement and thorough curating activity have largely contributed to the popularity of ZERO art. Even art lovers with little knowledge of this era were seized by the wave of enthusiasm.

Uecker's early large-size nail pictures which involve the observer in an active visual process are his most popular works. The unique work "Paul Scheerbart" is captivating at first sight for its dimensions. The whirls of nails as well as the three-dimensional interplay of light and shade make for unique visual sensation from every perspective.

Its days of origin in the late 1960s and the unusual good state of preservation are definitely factors that had their share in the result of 1,875,000 euro, which set a new world record for the artist in an auction.

Constantin Hemmerle studied in London, where he was hat active for international auction houses such as Sotheby's, Christie's and Phillips, before he returned to Ketterer Kunst in his hometown Munich. In his job he is particularly enthused by the permanent encounter with unique art and exciting people.

GÜNTHER UECKER

Hommage à Paul Scheerbart („Scheerbartwesen“) · Late 1960s

Nails and white paint on burlap, on wood

175 x 176 cm (68.8 x 69.2 in)

Calling price: 300,000 EUR

Result: 1,875,000 EUR



POST WAR / CONTEMPORARY ART

AUCTION 425



GÜNTHER UECKER
Lichtscheibe · 1967

Object, nails and white paint on wood, electric engine · diameter: 60 cm (23.6 in)

Julia Haußmann

Calling price: 150,000 EUR · Result: 450,000 EUR

This work combines a both monumental and filigree character in an unmatched manner. The nails determine its physique. Uecker arranged them on the disc in a way that is without equal. The immaculate white composition emanates a compact and yet feather-light aura. Depending on the exposure to light, the engine sets the nails in motion and adds an atmospheric appeal to the work.

It is a prime example of an early ZERO work and in perfect condition, so that it is a must have for every collector of Uecker's art. A top hammer price seems to be guaranteed.

Julia Haußmann studied art history, political science and theology in Munich. After she had gained first experience in various galleries and as assistant of the board of directors of the 'Kunsthalle der Hypo-Kulturstiftung' in Munich, she joined Ketterer Kunst in 2007.



JOHANNES JAN SCHOONHOVEN

Relief 72-73-M-14 · 1973

Relief. Pigment and papier mâché on wood

124 x 84 cm (48.8 x 33 in)

Calling price: 140,000 EUR

Result: 450,000 EUR

LUCIO FONTANA

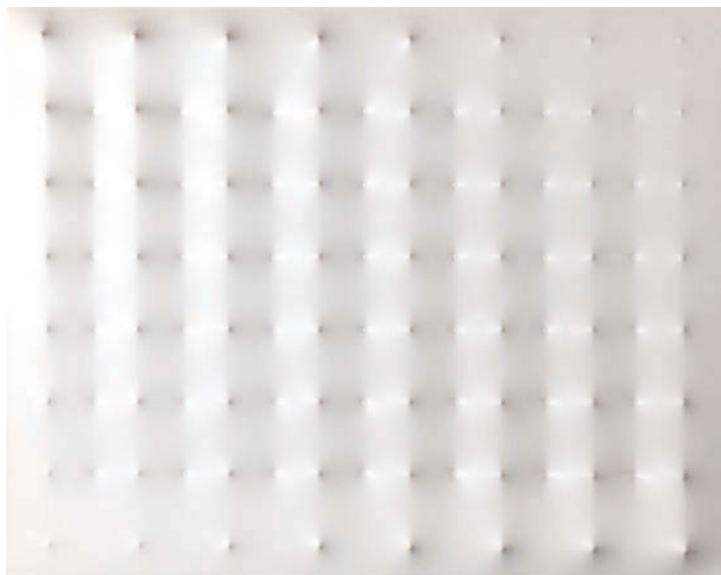
Concetto spaziale, Attesa · 1960

Emulsion paint on canvas, partly rebacked with black gauze

81 x 65 cm (31.8 x 25.5 in)

Calling price: 750,000 EUR

Result: 1,500,000 EUR



ENRICO CASTELLANI

Superficie bianca · 1979

Relief. Acrylic paint on relieved canvas

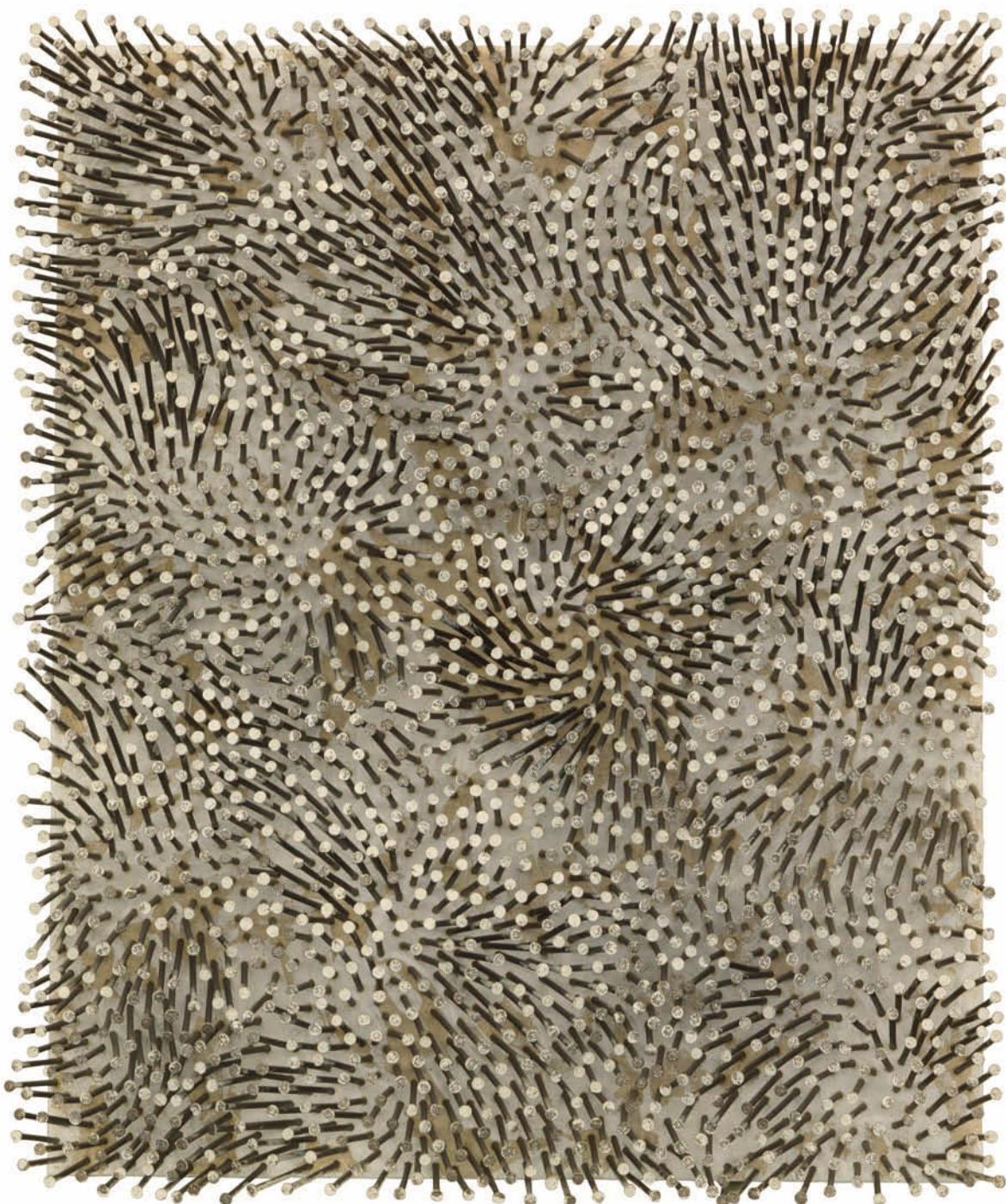
80 x 100 cm (31.4 x 39.3 in)

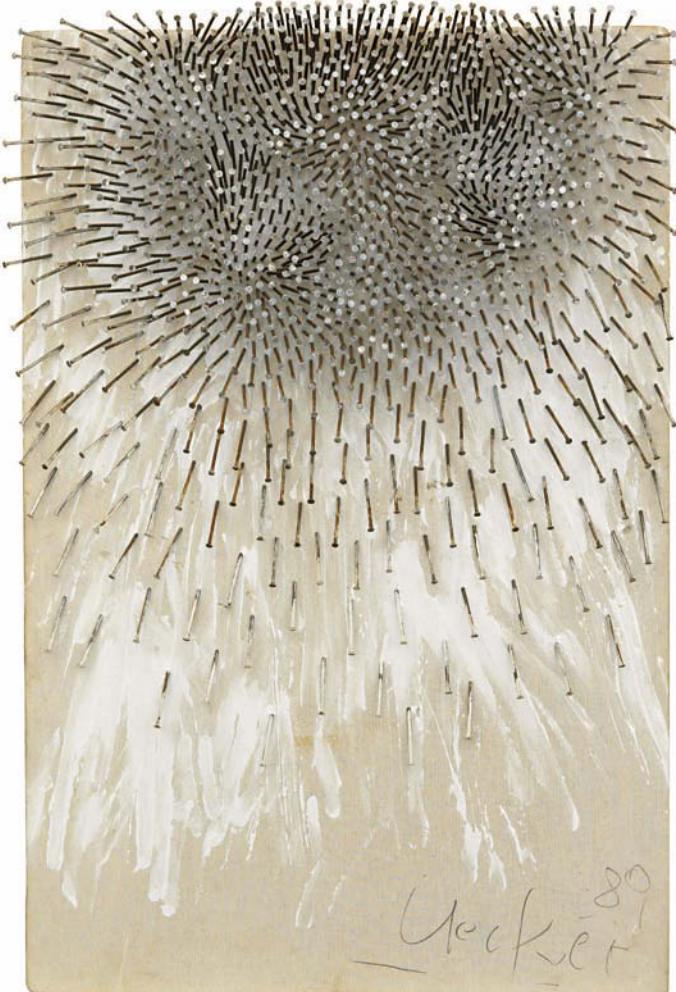
Calling price: 180,000 EUR

Result: 450,000 EUR

POST WAR / CONTEMPORARY ART

AUCTION 425





GÜNTHER UECKER

Untitled · 1989

Nails and white paint on canvas, on wood

90 x 60 x 7 cm (35.4 x 23.6 x 2.7 in)

Calling price: 180,000 EUR

Result: 400,000 EUR

GÜNTHER UECKER

Interferenzen · 1981

Object. Nails, white and black
paint on canvas over wood

90 x 90 x 8,5 cm (35.4 x 35.4 x 3.3 in)

Calling price: 100,000 EUR

Result: 400,000 EUR



GÜNTHER UECKER

Weiβes Feld (Weißer Wind) · 1991

Nails and white paint on canvas, on wood

55 x 45 x 9 cm (21.6 x 17.7 x 3.5 in)

Calling price: 140,000 EUR

Result: 525,000 EUR

POST WAR / CONTEMPORARY ART

AUCTION 425



YVES KLEIN

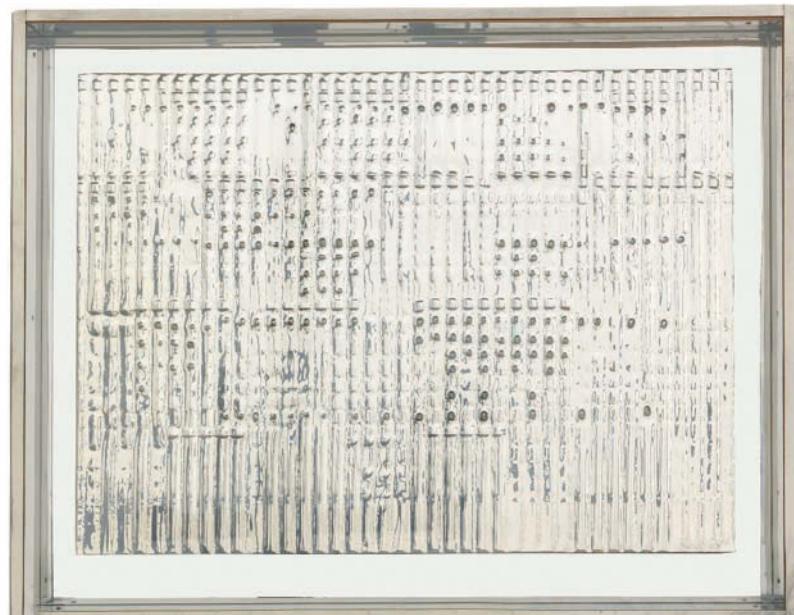
Monochrome bleu (IKB 148) · 1959

Synthetic resin, pigment and synthetic resin on paper

21,5 x 18 cm (8.4 x 7 in)

Calling price: 90,000 EUR

Result: 260,000 EUR



HEINZ MACK

Klassisches Relief · 1964

Object. Embossed aluminium on wood,
mounted in aluminum object box

57,8 x 73 x 10,5 cm (22.7 x 28.7 x 4.1 in)

Calling price: 50,000 EUR

Result: 205,000 EUR



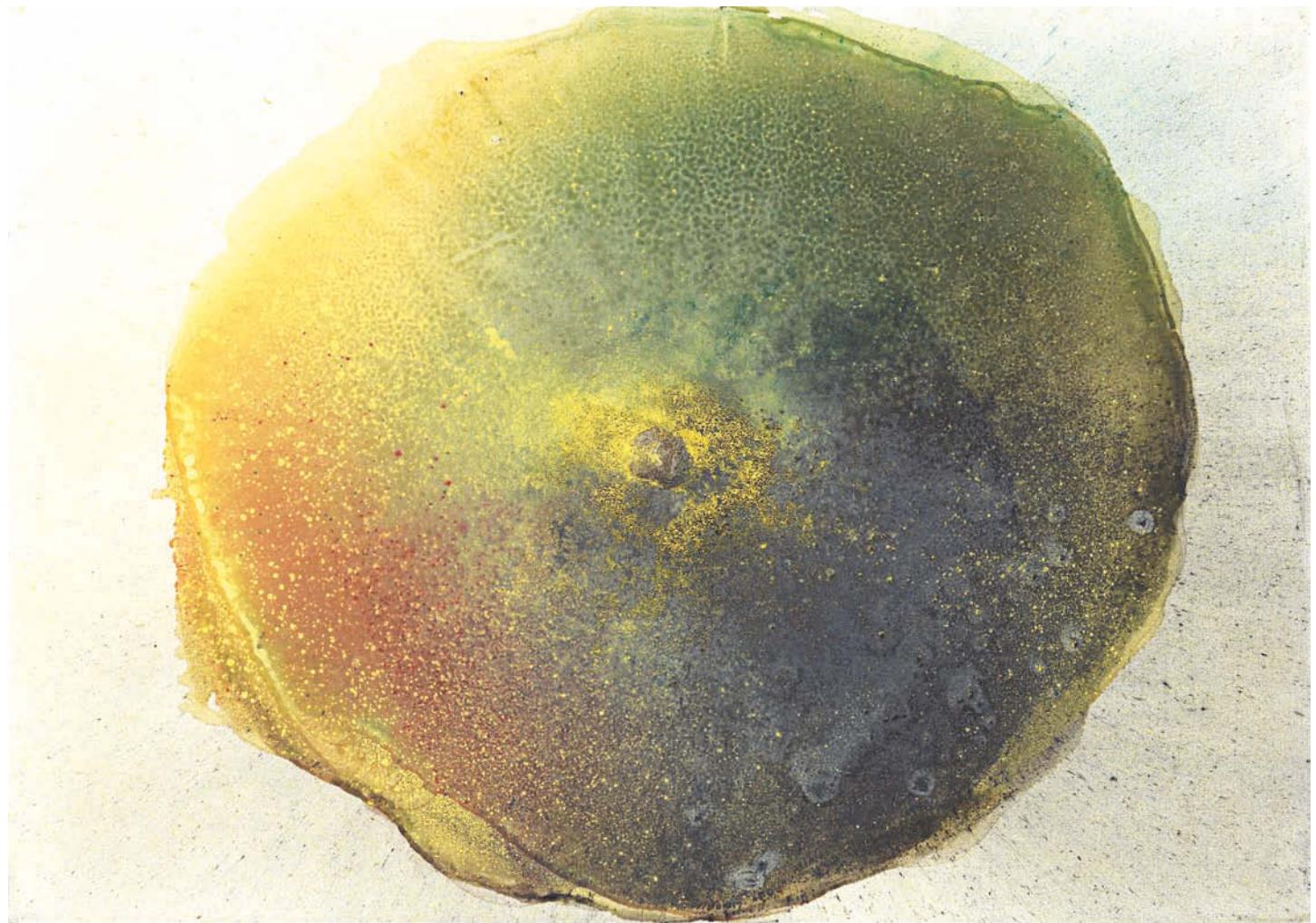
ADOLF LUTHER
Hohlspiegelobjekt (Energetische Plastik) · 1980
Object. 104 squared concave mirrors on wooden plate
Object box: 213 x 132 x 8 cm (83.8 x 51.9 x 3.1 in)

Calling price: 70,000 EUR
Result: 130,000 EUR

POST WAR / CONTEMPORARY ART

AUCTION 425





OTTO PIENE

Green Fire Flower · 1963

Oil, fire, smoke and pigment on canvas
68 x 96 cm (26.7 x 37.7 in)

Calling price: 75,000 EUR

Result: 288,000 EUR

GOTTHARD GRAUBNER

Farbraumkörper · 1971/1974

Mixed media, painted nylon cloth over wadding on canvas

100,5 x 100,5 x 6 cm (39.5 x 39.5 x 2.3 in)

Calling price: 40,000 EUR

Result: 110,000 EUR

POST WAR / CONTEMPORARY ART

AUCTION 425



GERHARD RICHTER
Ohne Titel (25.04.08) · 2008
Lacquer over color offset
29 x 20,5 cm (11.4 x 8 in)

Calling price: 80,000 EUR
Result: 175,000 EUR

PIERRE SOULAGES
Brou de noix 1999-13 · 1999
Brou de noix on paper,
mounted on canvas
75 x 53,5 cm (29.5 x 21 in)

Calling price: 45,000 EUR
Result: 100,000 EUR



POST WAR / CONTEMPORARY ART

AUCTION 425



KARIN KNEFFEL

Teppich Schlafzimmer (Spiegelung) · 2007

Oil on canvas

130 x 180 cm (51.1 x 70.8 in)

Calling price: 28,000 EUR

Result: 70,000 EUR

STEPHAN BALKENHOL

Auf dem Rücken liegender Mann · 1997

Wooden sculpture, in colors

24 x 45 x 24 cm (9.4 x 17.7 x 9.4 in)

Calling price: 18,000 EUR

Result: 80,000 EUR





DIRK SKREBER

It rocks us so hard -
Ho, Ho, Ho 6.0 · 2002

Oil on canvas
170 x 280 cm
(66.9 x 110.2 in)

Calling price: 25,000 EUR
Result: 38,000 EUR



GÜNTHER FÖRG

Washington Square II (3-teilig) · 2000
Acrylic on canvas
290 x 960 cm (114.1 x 377.9 in)

Calling price: 140,000 EUR
Result: 450,000 EUR

INTERVIEW

ROBERT KETTERER HAS A TALK WITH SABINE SPINDLER

"MY JOB: GETTING TOP PRICES"

Acquisitions makes for eighty percent of an auction's success. Says auctioneer Robert Ketterer. With a sense for both market and marketing, as well as his charming candidness he has brought the auction house to the very top. Today Ketterer Kunst is the only German company in the top ten of European art auction houses. There is no auction that doesn't see a new record. When the price for Günther Uecker's "Hommage à Paul Scheerbart" soared to 1.9 million euro in June, a new world record for the ZERO artist was set. Sabine Spindler asked Robert Ketterer about his concepts.

Mr Ketterer, you realized proceeds of 26 million euro including buyer's premium in your spring auctions and once more excelled figures of past auction terms. Is the plus owed to the price increases on the art market in general or is it due to your stronger focus on top-class works?

R.K.: We see our task in analyzing trends and clients' wishes, in order to convince potential sellers that this is the perfect moment to sell. In short: My job is to get top prices. Fortunately, I was able to do so relatively often, we grew stronger than the market in general.

You virtually flooded the German market with ZERO art this June. Ten works by Uecker in the hundred thousands, 450,000 euro each for a work by Enrico Castellani and Johannes Jan Schoonhoven – a great result. Have you ever before satisfied the market this strategically?

R.K.: We did not flood the market - we met existing demands. For us ZERO has been an established field of activity for several years now, a commitment that goes far beyond the auctions. For example, we arranged a large ZERO exhibition in Berlin this May, which was met with wide recognition among collectors. Our actions are always characterized by a long-term strategy.

How global does the presence of an auction house have to be, in order to report ever new records and hammer prices in the millions – just as it is the case with your house. Would a price of 1.5 million for a slit canvas by Lucio Fontana – that's the highest price the Italian has ever realized in a German auction - have been possible without international participation?

R.K.: We went global with our auction concept years ago. Dealing with clients from more than 50 nations and with international artworks has become our daily business. Accordingly, it wasn't a coincidence that we could offer works by Shiraga [3.25 million] or Fontana [1.5 million] in our auctions and sell them at international peak prices. However,

Uecker's record-breaking work "Hommage à Paul Scheerbart (Scheerbartwesen)" was in great demand with bidders from Italy, the USA, Israel and Switzerland – in the end a German art lover stood his grounds.

ZERO is on everyone's lips. Is there any kind of art that you strongly believe in even though it is not subject to any hype at the moment?



Robert Ketterer

R.K.: We have been putting a focus on, for instance, the German Informel for several years. That is an exciting market which sees very good prices time and again. With the special auctions "Sidelines of the Avant-garde" we brought artists that had wrongly fallen into oblivion or were simply undervalued to the center of attention. We figure they deserve to be mentioned with the big names in one breath. The expressionist painter Dorothea Maetzel-Johannsen counts among them, her double nude "Überredung" realized a world record price of 212,000 euro in our last auction. Ten years ago the price would have been a tenth of that.

According to the market analyst Artnet, Ketterer Kunst holds place ten in the ranking of European auction houses. In the German language region only the Dorotheum is ranked ahead of you. What is interesting is the fact that you achieved this position with only 912 sold lots.

R.K.: Indeed, with slightly more than 28,000 euro our average sales price is extremely high. In the section of modern and contemporary art in Germany the average price is clearly below 10,000 euro. Another statistical parameter is the average increase per lot. In the field of modern art we realized 58 percent this time, for post war and contemporary art it was around 86 percent.

Sounds good. However, the idea that your estimate prices are low lies at hand.

R.K.: I am a strong advocate of attractive estimates, because when the estimate is too high just one or no potential buyer at all are the consequence. High auction results can only accrue when several bidders compete. Let's take the abstract work "Alf I" by Emil Schumacher, an acclaimed representative of post war art, in the last

auction. Called up at 110,000 the hammer did not go down before 245,000 euro. Many bidders got involved, because the starting price had attracted their interest.

Do you believe the market is self-regulating if high-quality objects are on offer?

Of course, self-regulating forces can also be found on the art market, but that doesn't mean that the highest prices possible are realized automatically. Since we don't leave anything to coincidence, we meticulously pick out what makes an artwork so unique and communicate it in elaborate catalogs, on preview tours through Europe and in scores of talks with collectors.

Proceeds generated with post war and contemporary art once again excelled those in the section of modern art. A global trend, by the way. How does a house like Ketterer, which built its success on modern art, see this market shift?

R.K.: We won't be able to stop this trend, either. Fewer and fewer high quality objects of modern art find their way onto the market, because many of them are in possession of museums or foundations. Sales and object figures reflect this tendency. This time some 230 objects made it into our auction, last time we still had 330, while the number of lots of post war and contemporary art remained at 550. The kind of quality required to convince collectors of modern art to invest large amounts is getting rarer on the market. However, when we can call them up we realize respective prices. Like for instance recently with the world record of 3.5 million for Max Pechstein's top work "Weib mit Inder auf Teppich", or in 2014 with almost 1.9 million euro for August Macke's paper work "Unter den Lauben von Thun". The demand is undamped, it is just a question of offer.

It is no secret that Max Pechstein's painting "Charlotte Cuhrt" remained unsold in London with an estimate of 600,000 pounds. You sold the painting for 817,000 euro in June.

R.K.: London was the wrong market location. You'll find the biggest in-

terest where the understanding of art and culture of this era is highest. This is the reason why records for expressionists were broken in Germany. A feeling for the right place and time is one of the auctioneer's most important skills.

You want to be leading on the secondary market for the younger generation of painters in Germany, which still is at a very early stage of development. Is there a market gap?

R.K.: It definitely is an exciting market, since we are talking about art made in the past 15, 20 years only. The fact that works by Norbert Bisky, Daniel Richter, Martin Eder or Cornelius Völker generate proceeds in five-digit realms or even higher tells me that there is a demand for these pictures. These are artists who made their career at renowned galleries and can be found in museums. It's the art of my generation. We will put increased focus on this segment in the future.



And what do you find so appealing about the relatively young section of "Old Masters & Art of the 19th Century"?

R.K.: Really good quality will always convince. The art from Johann Georg von Dillis, from Heinrich Bürgel or Carl Spitzweg is fantastic, and is also valued by a younger generation of collectors. The buyer of Franz Defregger's painting "Großvaters Tanzunterricht", which we sold for 57,500 euro, was under 50. We see an interest and we see an offer, and we strive to merge them.

You have been behind the auction desk for 25 years. Do you still feel a thrill?

R.K.: You can be sure about that. You can prepare and calculate a lot – but an auction is always a well-prepared box of surprises. That's what makes for the thrill and the fun in the salesroom.

MODERN ART



Nadine Frank (née Trunk)

ALEXEJ VON JAWLENSKY
Ohne Titel · 1908/09
Fragment (Stillleben mit grünem Reiter)
Oil on board, mounted on board
26,2 x 40 cm (10.3 x 15.7 in)

Calling price: 250,000 EUR
Result: 500,000 EUR



The early work "Stillleben mit grünem Reiter", which is considered a preliminary study of the painting "Stillleben mit weißem Pferd" from 1912, was discovered on verso of another work from Jawlensky. Through its recovery it has become a remarkable document of the artist's occupation with and influence from the Murnau circle. A rare treasure that, in my opinion, delivers proof of an early stage of development of Jawlensky's style.

Nadine Frank studied art history and comparative cultural science in Regensburg and Munich. She has been applying her expertise at Ketteler Kunst for almost five years and is especially fond of dealing with works of museum quality on an everyday basis.

UPCOMING VALUATION DAYS MODERN ART:

MUNICH: 14 SEP, 28 SEP, 12 OCT

BERLIN: 28 AUG, 11 SEP, 25 SEP, 9 OCT

HAMBURG: 25 AUG, 1 SEP, 8 SEP,

15 SEP, 22 SEP, 29 SEP

DUSSELDORF: 5 SEP, 10 OCT

FRANKFURT: 29 SEP, 1 OCT

SWITZERLAND: 31 AUG - 4 SEP



HERMANN MAX PECHSTEIN

Bildnis Charlotte Cuhrt · 1910

Oil on canvas

175 x 85 cm (68.8 x 33.4 in)

Calling price: 350,000 EUR

Result: 825,000 EUR



Ariane Schauseil

The portrait of Charlotte Cuhrt counts among the key works in the œuvre of H.M. Pechstein. The artist, who presented this work at the widely-noticed exhibition of the Neue Secession, realized a new form of expressiveness and modernity in this unusual painting by means of choice of motif and coloring. To me it is a prime example of a stylistic transformation.

Ariane Schauseil studied art history, law and modern history in Munich and gained experience of the international art market at renowned New York galleries. She has been contributing her knowledge and enthusiasm to the department of modern art at Ketterer Kunst for five years.

MODERN ART

AUCTION 424



LESSER URY

Berliner Straßenszene · 1915/20

Charcoal drawing

62 x 45,5 cm (24.4 x 17.9 in)

Calling price: 15,000 EUR

Result: 38,000 EUR



ERNST LUDWIG KIRCHNER

Maler und Modell - Dichter und Weib · 1907

Color woodcut

Sheet: 57.8 x 44.3 cm (22.7 x 17.4 in)

Calling price: 60,000 EUR

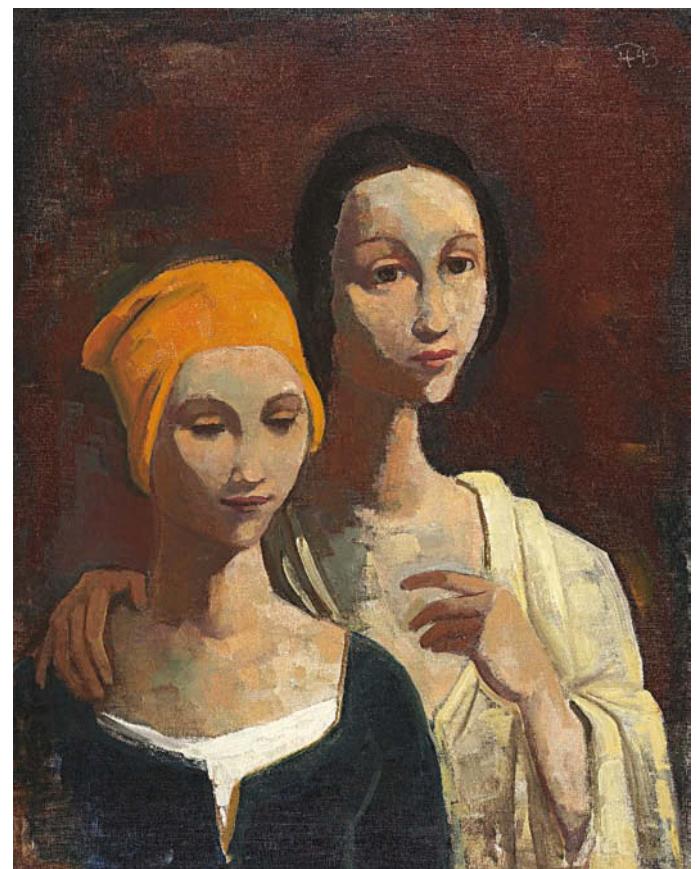
Result: 88,000 EUR



KARL HOFER
Porträt von zwei jungen Frauen · 1943

Oil on canvas
71 x 56 cm (27.9 x 22 in)

Calling price: 90,000 EUR
Result: 300,000 EUR



DOROTHEA MAETZEL-JOHANNSEN
Überredung · 1919

Oil on burlap
94 x 74 cm (37 x 29.1 x 37 in)

Calling price: 50,000 EUR
Result: 210,000 EUR

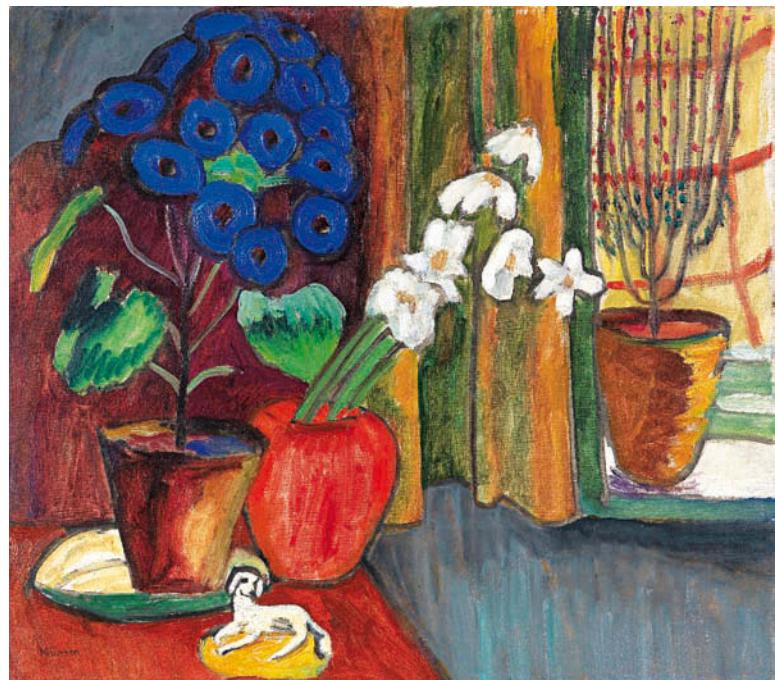
MODERN ART

AUCTION 424



EMIL NOLDE
Weiße Lilien und Dahlien · Around 1930
Watercolor
35 x 46,5 cm (13.7 x 18.3 in)

Calling price: 70,000 EUR
Result: 185,000 EUR



GABRIELE MÜNTER
Blaue Blume (Narzissen mit Zinerarie) · 1912
Oil on canvas
49,5 x 56,5 cm (19.4 x 22.2 in)

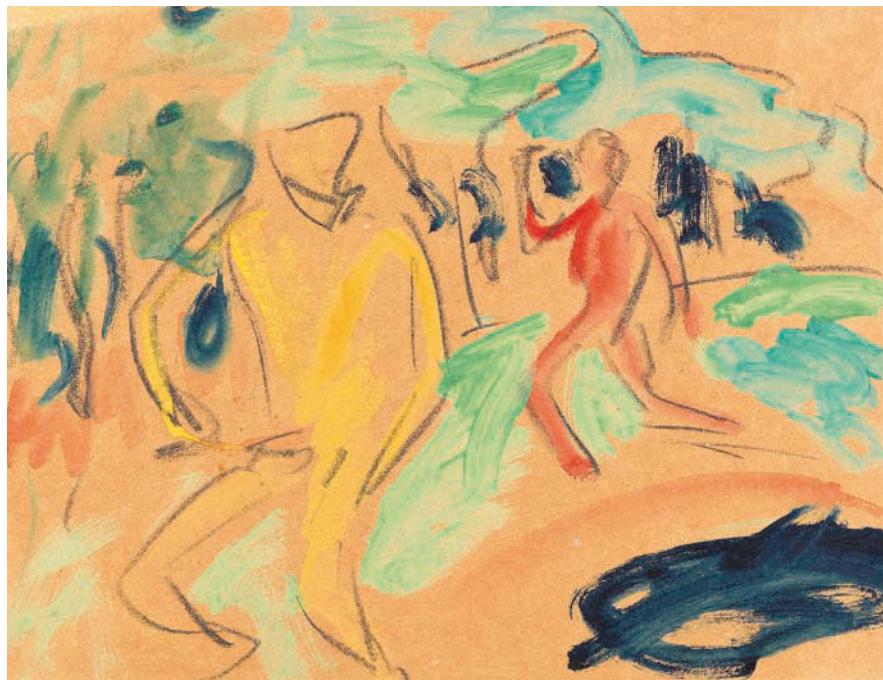
Calling price: 120,000 EUR
Result: 210,000 EUR

HERMANN MAX PECHSTEIN

Im Freien · 1920

Oil on canvas, doubled
70 x 80 cm (27.5 x 31.4 in)

Calling price: 280,000 EUR
Result: 610,000 EUR



ERNST LUDWIG KIRCHNER

Badende (Figuren in Bewegung) · Around 1910

Watercolor and gouache over chalk drawing

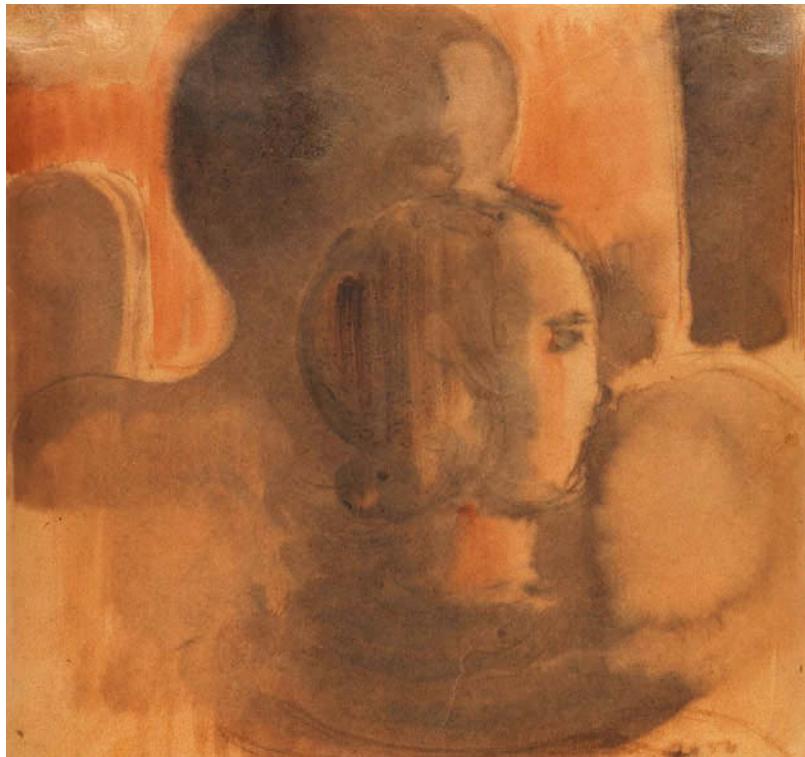
on brownish wove paper

33,5 x 43,5 cm (13.1 x 17.1 in)

Calling price: 28,000 EUR
Result: 46,000 EUR

MODERN ART

AUCTION 424



OSKAR SCHLEMMER
Mädchenkopf vor dunkler Figurensilhouette · 1936
Feather and brush drawing in blue ink and watercolor
on glassine. 21,9 x 23,8 cm (8.6 x 9.3 in)

Calling price: 12,000 EUR
Result: 83,000 EUR



LYONEL FEININGER
West Deep III · 1932
Watercolor and feather brush
drawing on hand made paper
29,5 x 47,3 cm (11.6 x 18.6 in)

Calling price: 45,000 EUR
Result: 95,000 EUR



GEORG KOLBE
Kniende · 1928
Bronze
52 x 23 x 20,8 cm (20.4 x 9 x 8.1 in)

Calling price: 35,000 EUR
Result: 52,000 EUR



HANS (JEAN) ARP
Nombril et deux idées · 1932
Bronze with golden brown patina
14 x 22 x 20 cm (5.5 x 8.6 x 7.8 in)

Calling price: 18,000 EUR
Result: 48,000 EUR

ANTONIUCCI VOLTI
Les trois grâces · Presumably 1960
Bronze with gray-green patina
Ca. 95,5 x 66 x 24 cm
(37.5 x 25.9 x 9.4 in)

Calling price: 24,000 EUR
Result: 75,000 EUR



PABLO PICASSO
Bearded man's wife · 1953
Ceramic
39,2 cm (15.4 in)

Calling price: 10,000 EUR
Result: 27,000 EUR



OLD MASTERS & ART OF THE 19TH CENTURY



Sarah Mohr

Harald Weinhold

The girl's insistent look and the unusual motif of the small painting by Lady Laura Alma-Tadema put the observer under a spell right away and made for enthusiasm with both domestic as well as international bidders. We realized the highest domestic price in Germany for the rediscovered artist whose work had long been in oblivion.

Sarah Mohr studied art history with a focus on German and English 19th century painting and economics in Munich. After she had been active in the international auction business she joined Ketterer Kunst in 2011, as she sees diverse art, the interaction with clients and the art market's dynamic at the heart of her professional passion.

Kobell's picture, which is characterized by a magnificent precise brushwork, has everything that first-class art needs: colors in a fresh state of preservation that is rarely found in early 19th century watercolors, the result of permanent conservation in portfolios protected from light.

A distinguished provenance, in this case the Ludwigs Galerie in Munich under the directorship of Otto Nathan, where it was acquired by the acclaimed collector Heinrich Stinnes in 1927. The previous owner, who had bought it from the Galerie Wolfgang Ketterer in 1975, made sure that the sheet would enjoy another 40 years of ideal preservation. What adds even more peculiarity to the work are the topographic precision with the little St. Jacobs, erected in 1150, on the way to Santiago di Compostela, the artist's view south onto the Bavarian Alps and a shadow of the autumn sun that hints at a cool forenoon in late autumn as the time of encounter. Additionally, the fact that it was sold to the hands of a responsible collector who will present it at a renowned museum in Germany next year, leaves us with a good feeling.

Harald Weinhold studied art history, archeology and ethnology. After he had been active in the international trade of old-master graphics for 15 years he joined Ketterer in 2006. He has a great passion for art on paper, old-master graphics as well as drawings, which in his opinion allow the most intensive occupation with an artist.

WILHELM VON KOBELL
Reiter vor Schondorf am Ammersee
around 1820/30
Watercolor
17,3 x 21,7 cm (6.8 x 8.5 in)
Calling price: 15,000 EUR
Result: 52,000 EUR



LADY LAURA THERESA ALMA-TADEMA
Kind eine Graphik vorzeigend · 1874
Oil on wood
11,2 x 31,5 cm (4.4 x 12.4 in)
Calling price: 2,000 EUR
Result: 45,000 EUR



UPCOMING VALUATION DAYS OLD MASTERS & ART OF THE 19TH CENTURY:
DUSSELDORF 9 SEP · RHINELAND 10 SEP · FRANKFURT 14 SEP
STUTTGART 15 SEP · NUREMBERG 18 SEP · HAMBURG 22, 23 SEP
BERLIN 25 SEP · DRESDEN 28 SEP · VIENNA 29 SEP · ZURICH/SWITZERLAND 5 OCT

OLD MASTERS & ART OF THE 19TH CENTURY

AUCTION 422



ALEXANDER KOESTER
Erpel mit Enten und Küken am Seeufer · Ca. 1905-1910

Oil on canvas
47,5 x 78,5 cm (18.7 x 30.9 in)

Calling price: 15,000 EUR
Result: 105,000 EUR

JOHANN GEORG VON DILLIS
Hügelige Baumlandschaft mit Hütte · Late 1820s

Oil on paper
25,4 x 31 cm (10 x 12.2 in)

Calling price: 7,000 EUR
Result: 19,000 EUR



JOHANN GEORG MEYER VON BREMEN
Gute Nacht (Mädchen mit Puppe) · 1875
 Oil on wood
 20,7 x 14,8 cm (8.1 x 5.8 in)

Calling price: 7,000 EUR
 Result: 20,000 EUR

PAUL GAUGUIN
Manao Tupapau
(Elle pense au revenant, ou l'esprit des morts veille) · Around 1894
 Lithograph
 18,1 x 27,3 cm (7.1 x 10.7 in)

FRANZ VON DEFREGGER
Der kranke Dackel · Ca. 1890
 Oil on canvas
 30,5 x 23 cm (12 x 9 in)

Calling price: 7,000 EUR
 Result: 30,000 EUR



OLD MASTERS & ART OF THE 19TH CENTURY

AUCTION 422



FRANZ VON DEFREGGER
Großvaters Tanzunterricht · 1872
Oil on canvas
54,3 x 75 cm (21.3 x 29.5 in)

Calling price: 28,000 EUR
Result: 58,000 EUR

HEINRICH BÜRKEL
Rauferei vor einem Wirtshaus
around 1853/1856
Oil on canvas
30 x 43,5 cm (11.8 x 17.1 in)

Calling price: 14,000 EUR
Result: 33,000 EUR



KARL ALTMANN
St. Leonhardsfest in Fischhausen am Schliersee · 1832
Oil on canvas
62 x 85,5 cm (24.4 x 33.6 in)

Calling price: 18,000 EUR
Result: 58,000 EUR

1.

VALUATION

You are in possession of an artwork by an acclaimed artist, a valuable antiquarian book or a whole collection that you consider selling? Make use of our free and non-binding valuation. The fastest way is to fill in our online form along with a photograph and a short description. Our competent experts will send you a comprehensive individual offer within just a few days.

2.

CONSIGNMENT

If you have decided to consign we will take care of the rest. Together with you, our experts will find the auction in which your artworks are best accentuated. As soon as the contract has been signed, we will take care of pick up, transport and insurance, as well as of a perfect presentation in the auction catalog and further promotional measures - in order to realize the highest price possible for your work of art. In case restoration or conservation is necessary or desired, we are also at your service.

3.

PAYMENT

Right after the auction you will be informed about the successful sale. After approximately five weeks you will receive a written clearance, followed by a bank transfer to your account, or a deposit check by mail.

AUCTION DATES FALL 2015

20 NOVEMBER

OLD MASTERS & ART OF THE 19TH CENTURY

3 - 5 DECEMBER

MODERN ART / POST WAR / CONTEMPORARY ART

CATALOGING



The team (from left to right):
Klaus Dietz, Dr. Agnes Thum,
Bianca Fazio

CATALOGING - AN ART OF ITS OWN

They do not only investigate, they research and rummage, they turn all objects and book pages around and around again. Experts from our cataloging department consult with relevant institutions and museums and they are in contact with the respective experts. Nothing escapes their expert eye. In many cases it is this very investigative sense that makes for the success of an artwork on the auction market.

For when a gap in the provenance's history can be closed or if a particularly exciting aspect regarding the historical, artistic or market-relevant classification is found, it can be decisive for the work's success. It's often just a tiny detail that decides whether a work is sold for a price in "just" five- or maybe in six-digit realms.





Even objects that do not seem to be all too spectacular at first sight can move to the center of attention through this examination. This is also what the newspaper Handelsblatt noticed when they wrote on 3rd June, 2015: "Inconspicuous objects can make it big, as Ketterer's auction of "Old Masters & Art of the 19th Century" on 22 May, 2015 showed."

The cataloging department can solve intricate issues, takes care of restitution cases and finds mutual solutions. The experts make sure that every work finds its most suitable place and presentation – regardless whether it is a small graphic work from grandma's closet or an object in the millions. With us your art is in best hands.



The team (from left to right):
Christiane Beer, Julia Scheu,
Silvie Mühlb

Not in the picture:
Eva Lengler and
Dr. Eva Heisse

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