

KARL & FABER

Spring Journal 2018



In Exchange

Blinky Palermo · Lyonel Feininger · Carl Spitzweg · Albrecht Dürer

KARL
& FABER

Dear Readers,

In the year marking the ninety-fifth anniversary of KARL & FABER, we have devoted our new Spring Journal to the subject of networking and exchange. At the beginning of the year, the two Flemish collectors Mimi Dusselier and Bernard Soens were our guests. During an interview, they talked about collecting art together and why Flanders is an ideal place to do so. In the following pages, you will also receive a first glimpse of what is on offer at our spring auctions. From the auction taking place on 7 June, Julia Macke, our expert on contemporary art, presents a first-rate suite of editions by Blinky Palermo. Sebastian Ehlert, who works for the Lyonel Feininger Project, New York – Berlin, writes about Feininger's time in Paris. The artist's affinity for this city is reflected in his drawings of the houses and street scenes which will be sold during the Auction of Modern Art on 6 June. Our expert on the 19th century, Peter Prange, reports on an "extraordinary stroke of luck" in his essay about Friedrich Rehberg's paintings *Julius Sabinus in der Verbannung* (Julius Sabinus in Exile). At the auction taking place on 4 May, the last known version of this painting will come under the hammer. Heike Birkenmaier, our Old Masters expert, writes on Old Master prints, an area of collection steeped in tradition and at the same time currently very popular – and with which KARL & FABER has achieved international record prices. Max Scharnigg, who writes for the *Süddeutsche Zeitung*, has studied a work by Carl Spitzweg and expresses his thoughts on it in his column *Ways of Seeing*. You will find a brief selection of our TOP RESULTS for the past year in the second half of our journal; they include some spectacular results and records.

We look forward to your consignment and to a successful year with you. We hope you will enjoy reading our Spring Journal.



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CONSIGN NOW!

Consignments for the Auction
of Modern & Contemporary Art
welcome up to 13 April 2018.

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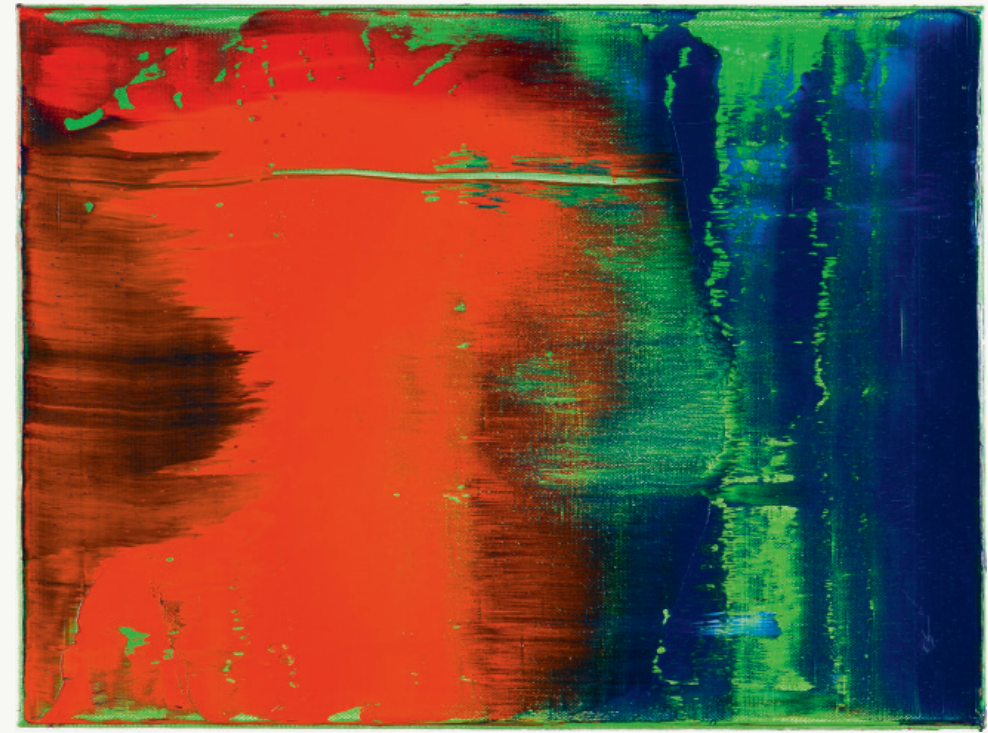
From our auction on 6 June 2018



PAUL SIGNAC
St. Tropez, 1935
Watercolour, ink and black chalk on machine-made laid paper.
29 × 44 cm

Estimate: € 18,000/22,000

From our auction on 7 June 2018



GERHARD RICHTER
Grün-Blau-Rot, 1993.
Oil on canvas.
c. 30 × 40 cm

Estimate: € 350,000/400,000

From our auction on 4 May 2018



GOYA
El famoso americano, Mariano Ceballos, 1825
Lithograph on wove paper.
31 × 40.5 cm (41.6 × 53.1 cm sheet)

Estimate: € 60,000/70,000



REMBRANDT
Die Hütten am Kanal (Ansicht von Diemen), c. 1645
Etching and drypoint on laid paper.
14.2 × 21.1 cm (sheet)

Estimate: € 25,000/30,000

ON VIEW

OLD MASTERS & 19TH CENTURY ART

- Hamburg
Opening: Tuesday, 17 April, 6 – 9 pm
18 and 19 April, 11 am – 4 pm
- Munich
Opening: Wednesday, 25 April, 6 – 9 pm
26 April – 3 May

MODERN & CONTEMPORARY ART

All works:

- Munich
Opening: Tuesday, 29 May, 6 – 9 pm
30 May – 5 June
- Highlights:*
- Vienna
Opening: Friday, 4 May, 6 – 9 pm
Saturday, 5 May, Performance by Felix Leon Westner, 12 am – 5 pm
- Graz
Opening: Monday, 7 May, 6 – 9 pm
Tuesday, 8 May, 11 am – 4 pm
- Stuttgart
Opening: Monday, 14 May, 6 – 9 pm
Tuesday, 15 May, 11 am – 4 pm
- Düsseldorf
Opening: Wednesday, 16 May, 6 – 9 pm
Thursday, 17 May, 11 am – 6 pm
- Hamburg
Opening: Tuesday, 22 May, 6 – 9 pm
23 May and 24 May, 11 am – 4 pm

For more information please visit karlandfaber.com

AUCTIONS

- 4 May Old Masters & 19th Century Art
- 6 June Modern Art
- 7 June Post War & Contemporary Art





Visitors from Flanders

KARL & FABER invited the two Flemish collectors Mimi Dusselier and Bernard Soens to the New Year reception in Munich. Their collection brings together leading twentieth and twenty-first century artists from the USA and Europe. During their interview with Rupert Keim, Managing Partner of KARL & FABER, they talked about the collecting culture in Belgium, their relationship with artists and collectors, as well as about aspects that Bavaria and Flanders have in common.

Interview Rupert Keim

Photography Verena Kathrein

'I have said that the New York art audience is the worst in the world, the Flemish art audience is one of the very best.'

CARL ANDRÉ, 1993

A very warm welcome, Mimi Dusselier and Bernard Soens. Belgium has a long and rich tradition of art collection. What was it that inspired you both to start collecting?

Mimi Dusselier: It was at my brother's marriage. My sister-in-law's uncle told me about his art collection and later took me to the atelier of Raoul de Keyser. I bought my first painting from him: a green football field. That was the start of my collection. My next acquisition was a work by Jan Schoonhoven – the third one was by Robert Mangold. Over the years, one thing led to another. Initially, I bought almost exclusively Belgian artworks. Later on, these were followed by works by American and other European artists.

Bernard Soens: My profession brought me into contact with art. As the owner of a printing company, I worked together with galleries and produced art books for Sonja and Robert Delaunay and other artists in the Parisian art scene. My first work was by Max Ernst from 1958. I then began to buy young art. In 1986, I founded the Groeninghe Gruppe 5 with friends – an art collectors group in Bruges, which still exists today. Until 2006, I jointly acquired artworks with more than twenty other families. We learned a lot together at that time and found our way into the young art scene.

That is an interesting phenomenon. Collectors joining together in a group is not something I am familiar with in Germany.

There are quite a few such groups in Belgium. One of the members is generally a curator. However, many of the groups split up after a few years. The special thing about the Groeninghe Gruppe 5 is that it has existed for over thirty years.

You have both built up your own individual collections and have now been collecting together for fifteen years. How would you describe this shared activity? How do you make decisions?

Mimi Dusselier: We've slowed down a bit; we take more time making decisions and think about them in more detail. We maintain regular contact with artists, gallery owners and other collectors and travel a lot, for instance to Paris and London. In fact, we go out all the time to see new artworks and discover new artists.



Mimi Dusselier and Bernard Soens at KARL & FABER's New Year Reception.



In the Kandinsky Gallery of the Lenbachhaus with Director Matthias Mühling.

That sounds like a lot of work!

Mimi Dusselier: Yes, it is work, but it is also very enjoyable. Art and the art world was and is my life, has made a tremendous impression on me and will always play an important role in what I do. What makes it all the better is that I have a partner who shares this passion and shares my taste, and with whom I can develop in this regard too.

Bernard Soens: From Flanders – only about 20 km (12½ miles) from Lille – it takes us less than two hours on the train to reach London, Brussels, Paris, Cologne and Amsterdam. This makes travelling and collecting much easier, because we have fast access to the most important art centres in Europe.

You started by collecting Belgian art. What does it look like today? Have you got German artists in your collection as well?

Bernard Soens: Art from Germany forms the largest part of our collection. In the two collections together it amounts to about seventy to seventy-five German artists. They are followed by the Americans.

Mimi Dusselier: We have works by Richter and Polke, but also by artists belonging to the Leipzig School: Neo Rauch, Martin Kobe, Tim Eitel, Julia Schmidt, Christoph Ruckhäberle, David Schnell and naturally also Matthias Weischer

How important is the exchange with other collectors?

Mimi Dusselier: The exchange is very important, in order to get information and to find out, for instance what is currently of interest in New York. We like talking to other people about what we have seen and what we thought was good or even not that good. Art fairs are also important for us – as a place to meet people.

It sounds as though there are no limits for you as far as art is concerned. The nationality of the artists just as the work's place of production or exhibition do not play a significant role in your decision-making process. What are your criteria for deciding in favour of an artist?

Mimi Dusselier: For me, it is increasingly important to know the artists personally, to meet them and talk to them about art and establish what makes them tick, which works and artists they think are good. There needs to be a common mindset and intellectual affinity.

Bernard Soens: An artist should be able to defend and explain his work so that we can comprehend his way of thinking. Two young artists that we highly regard and who can do that very well are Simon Fujiwara and Secundino Hernández.

What makes a good work of art for you?

Mimi Dusselier: The innovation. A new idea. Take for instance Wade Guyton: he reconceived the canvas by completely redefining painting.

Flanders has a unique position worldwide in terms of the density of its private collections per square mile. What is the difference between collectors in Flanders and the Walloon Region in Belgium?

Bernard Soens: Perhaps a good comparison would be Flanders and Bavaria: the economy is strong and the rate of unemployment is very low. The proximity of Flanders to Antwerp and its harbours is also a factor.

Mimi Dusselier: Collectors in Belgium live in Flanders and Brussels, it has always been that way.

The exchange about art plays an important role in the life of the two collectors.



What do you think is the reason for that?

Bernard Soens: Perhaps one can find the answer to that in Germany and the documenta in Kassel. The documenta 9 is regarded as one of the most popular and, in 1992, was under the artistic management of Jan Hoet who comes from Flanders. He succeeded in injecting the documenta with a unique atmosphere. This provided the initial impulse for a whole series of Flemish collectors and set a lot of things in motion.

Extract from a conversation on 26 January 2018.

Transcript Laura Noll & Karoline ZinBer; Translation Sarah Trenker

We thank Erno Vroonen, freelance curator and consultant of the Groeninghe Group 5, for his support.

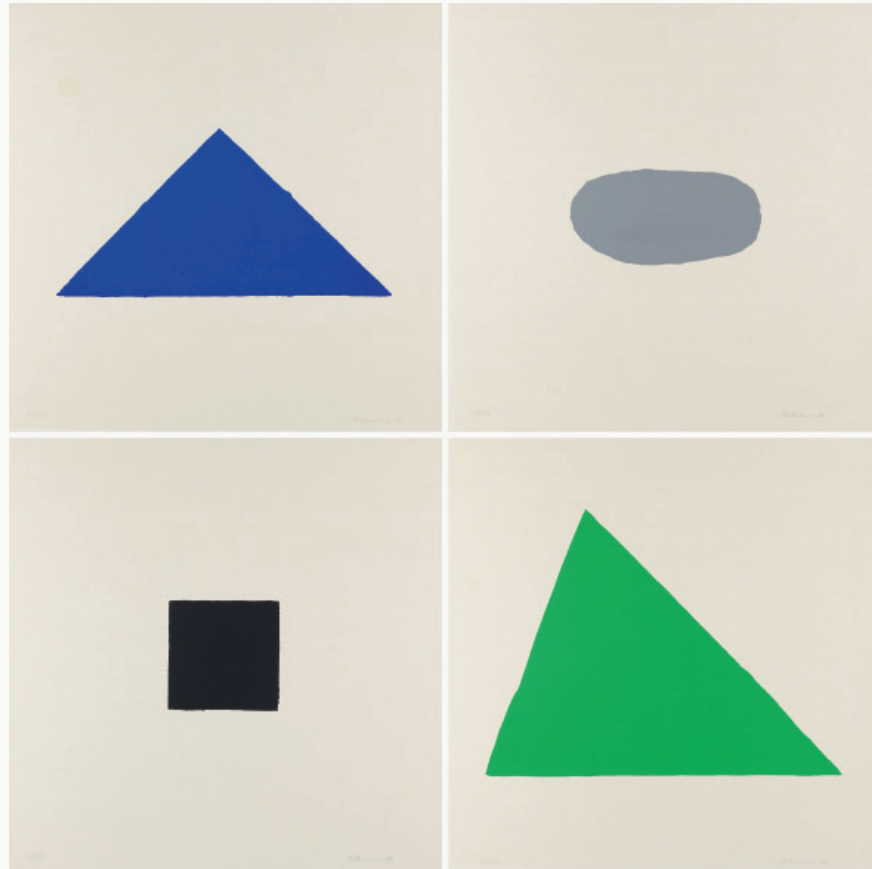


Over 200 guests attended the talk, after which there was a chance to socialise over Belgian frites and beer.

Spring Auctions 2018

Consignments for the Auction of Modern & Contemporary Art welcome up to 13 April 2018.

From our auction on 7 June 2018



BLINKY PALERMO

Suite of 4 sheets: 4 Prototypen, 1970

Coloured silkscreen on Bristol cardboard. Up to c. 36.5 × 49 cm (c. 60 × 60 cm sheet).

A numbered copy from an edition of 90. Signed and dated bottom right.

Estimate: € 25,000/30,000

Despite his early death, Blinky Palermo left behind a popular œuvre. His work represents one of the most important artistic positions in the second half of the twentieth century. At the auction on 7 June 2018, KARL & FABER will sell his 4 *Prototypen* (4 Prototypes), the highlight of a small suite of screen prints.

Blinky Palermo Still Alive

By Julia Macke



Blinky Palermo, Leverkusen

PHOTOGRAPHY: DIETMAR SCHNEIDER © VG BILD-KUNST BONN, 2018 COURTESY GALERIE BUGDAHN, DÜSSELDORF

The composition of the four screen prints could not be more elementary: a blue isosceles triangle, a grey oval, a black square and finally a green non-isosceles triangle. The motifs are positioned centrally on each square sheets of paper. The soft velvety effect of the colour surfaces makes the geometric shapes look almost representational.

At first glance the subject seems clear. The rigidly formalistic appearance points to a minimalist composition in the classical sense. If the viewer studies the work for a little longer, however, a moment of bafflement follows as the eye takes in the blurredness of the contour lines. The “Prototypes” then start to work their magic. This is not the product of a compass and ruler, but rather reveals the soft, velvety lines of a work drawn freehand. With this imprecision, Blinky Palermo takes us away from the perfection of Minimalism to his own cosmos of sensuously perceptible qualities.

A WORK OF UNWAVERING INTENSITY

Blinky Palermo (1943–1977) still enjoys a very strong position, and his work is highly regarded. He assumed his artist name early on in his career. It is said that even while he was studying for his degree at the Kunstakademie Düsseldorf, Joseph Beuys pointed out to the young Peter Heisterkamp that he would have no chance as an artist with his existing name – an anecdote that is often recounted in essays printed about his life. Palermo died at the age of 34 under mysterious circumstances on the Maldives. When artists die young, their work generally experiences no decline in intensity. On the contrary, the work remains tied with an unquenched longing to know what would have come, had this creativity not prematurely run dry. A dazzling life and a mysterious death provide sufficient reasons for an artist to be remembered permanently. Beyond that, the key for the timeliness of his work can be found in our own time.

In the around fifty years since the *Prototypen* were created, the world has become increasingly streamlined, engineered and perfected. In the meantime, we are confronted with the topic of “artificial intelligence”, which could result in human work processes, including creative processes, becoming obsolete. In this context, we face the simplicity of the two triangles, the square and the oval, and see in their handcrafted, seeming imprecision our own human imperfection. Despite every form of increased efficiency and self-optimization, this will always remain the essence of mankind. This thought is both moving and comforting. Blinky Palermo understood how to express this in an unforgettably poetic manner: that is what explains the timelessness and eternally valid truths of his work.

Julia Macke has been in charge of the department for Contemporary Art at KARL & FABER since autumn 2014. Her guiding principle: “All art has been contemporary” (Maurizio Nanucci). Her motivation: curiosity, the desire to understand what defines our time, and how artists express themselves in this regard.

More screen prints by Blinky Palermo from our auction on 7 June 2018

Further consignments of works by Palermo will be welcomed up to mid-April.



BLINKY PALERMO
Ohne Titel („mit rotem Strich“), 1970
Coloured silkscreen on Chromolux cardboard.
C. 55.5 × 57.5 cm (sheet size).
A numbered copy from an edition of 150.

Estimate: € 3,000



BLINKY PALERMO
Oliv/Silber, 1971
Coloured silkscreen on wove paper. C. 65.5 × 58 cm
c. 74 × 65.5 cm (sheet).
A numbered copy from an edition of 100.

Estimate: € 2,000



BLINKY PALERMO
Treppenhaus, 1970
Coloured silkscreen on wove paper.
C. 40.5 × 95 cm (c. 60 × 100 cm sheet).
A numbered copy from an edition of 200.

Estimate: € 5,000



Lyonel Feininger and Julia Berg in their apartment on 242, Boulevard Raspail in Paris, 1906

An American in Paris

Lyonel Feininger on the Seine

By Sebastian Ehlert

'I'm learning to see. I don't know why, but it is all seeping into me at a deeper level and no longer stops where hitherto it was always at an end. There is a place within me of which I knew nothing. Everything is now going there. But what happens there, I do not know.'

RAINER MARIA RILKE, THE NOTEBOOKS OF MALTE LAURIDS BRIGGE (1904–1910)

Paris – *Ville Lumière* – a place of longing on the Seine. Artists from all over the world flocked to the French capital in the late 19th and early 20th century. They studied the old masters at the Louvre or the modern masters at the Salons, enrolled at the conservative École des Beaux-Arts or at one of the more liberal art academies, and they frequented the city's cafés and *jardins*, turning Paris into the world's capital of art.

The American Lyonel Feininger (1871–1956), who as a student at the Berlin Academy of Fine Arts had lived in Germany since 1887, was among those drawn by the promise of artistic freedom outside the precincts of the hidebound academy. His dream came true in November 1892, when he moved into a room at 9, rue Campagne-Première in Montparnasse. There, he spent his days sketching in the nearby rue de Chevreuse (fig.) or at the Musée de Cluny and in the evenings attended a life drawing class at the Académie Colarossi. Six months later his money was all used up and the adventure was over. Yet the lure of Paris remained.

After falling in love with the artist Julia Berg (née Lilienfeld) in the autumn of 1905, Feininger immediately began forging plans to move back to Paris. His excitement is evident in his letter to her of 10 November 1905:

'When we go to life drawing classes in Paris [...] you'll realise how beneficial such a course of study can be. The way they work here, the things they do, the proficiency – it's exhausting. The standard is so high that at first you have absolutely no idea where you stand [...] Above all, you really do learn something. You don't just work aimlessly on trivial things [...] Only after you've learned to draw, to draw properly, do the painterly qualities come into play. Until then, they're only so much ballast.' (Houghton Library, Harvard University, Cambridge, MA; HL)



From our auction on 6 June 2018

LYONEL FEININGER
Fenster mit Schnee auf der Rue de Chevreuse, 1893
Charcoal on paper.
c. 14 × 17 cm

Estimate: € 3,000



From our auction on 6 June 2018

LYONEL FEININGER
Straße in Bourg la Reine, 1911
Etching on cream-coloured wove paper.
c. 34 × 25 cm (c. 14 × 11 cm sheet)

Estimate: € 5,000/7,000

The young couple arrived in Paris on 24 July 1906. They rented an apartment at 242, boulevard Raspail in Montparnasse and attended the drawing class at the Académie Colarossi. Only now was Feininger able to apply all that he had learned from the many 'five-minute nudes' – when the model adopts a new pose every five minutes – that he had produced during his first stay in Paris. Countless sketches dating from this period attest to his ability to take in a situation instantly and to capture it exactly in just a few deft strokes. This is the technique brought to bear in his numerous drawings of diabolists on the street, of fellow artists Jules Pascin, Richard Götz, and Rudolf Grossmann at the Café du Dôme, and again and again of typical Paris house fronts. As art historian Florens Deuchler has noted:

'His gaze takes in the unspectacular microcosm of Paris. The single façades fused together by fate, the individual buildings with traits suggestive of a specific personality [...]. Of special importance are the "portraits" of individual façades topped by typically Parisian chimneys and hemmed in on either side by the requisite firewalls. Feininger probes the physiognomy of this architecture with the same attentiveness as that placed in the service of his portrait sketches of his contemporaries.' (*Feininger in Paris: Lyonel Feininger. Die Pariser Zeichnungen von 1892 bis 1911*, Nuremberg: Verlag des Germanischen Nationalmuseums, 1992, p. 9)

From our auction on 6 June 2018

LYONEL FEININGER
Paris (Häuserecke), 1907
Pencil on lined paper.
c. 20 × 13 cm

Estimate: € 4,000



That second Paris episode ended when Feininger moved to Berlin in the summer of 1908, and he would not return to the city on the Seine until May 1911, when six paintings of his were included in the 27ième Exposition de la Société des Artistes Indépendants. There he encountered the works of the Cubists that were to have an enduring influence on him, and once again spent his days, sketchbook in hand, roaming the boulevards of Paris. It was on one such expedition on 14 May 1911 that he produced a coloured drawing of the houses on the rue St. Jacques, as he related to Julia in a letter penned that same evening:

'We [Feininger and Richard Götz] walked [...] along the rue St. Jacques, right at the top where it begins, and there, on the very first corner, I came to a halt so that I could make a "note" of something I just had to get down [...]. Today, I brought home an unexpectedly bounteous crop of studies; not a soul [...] paid me any heed, and I hopped from one "subject" to the next, drawing things [I] had long yearned to draw.' (HL)

Another twenty years were to pass before Feininger, after a third intermezzo, again passed through Paris on what was to be his last visit in the summer of 1931, as he later recalled in a letter to the artist Georg Muche of 29 December 1952:

'We were last [in Paris] in 1931 – since then the world has changed, at least superficially, but Paris not at all. The first time I was in Paris was in 1892, and when I last saw it everything was just as it had been back then; even the old advertisements were still cleaving to the half-demolished house walls!' (Bauhaus-Archiv, Berlin)

Paris played a crucial role in Feininger's personal and artistic development. Without Paris, he would not have been able to develop the drawing skills on which his entire œuvre rests, nor would he have painted his first painting in April 1907. Paris was to remain a place of longing for Feininger throughout his life, and the sketches he made there were a constant source of stimulation and inspiration for his prints, watercolours, and paintings.

Sebastian Ehlert is on the team of the Lyonel Feininger Project, New York – Berlin.

MOELLER FINE ART PROJECTS | THE LYONEL FEININGER PROJECT, NEW YORK – BERLIN

Founded in 1987 by Achim Moeller, the Lyonel Feininger Project, New York – Berlin is the most important address for museums, collectors, and auction houses seeking the appraisal and authentication of works by Lyonel Feininger. As a leading expert in Feininger's life and works, Achim Moeller collaborates closely with museums, assisting them in an advisory capacity on projects relating to Lyonel Feininger. He played a crucial role in organising the Feininger retrospectives at the Fundación Juan March, Madrid (2017), the Whitney Museum of American Art, New York (2011), the Neue Nationalgalerie, Berlin, and the Haus der Kunst, Munich (1998). The Lyonel Feininger Project is currently preparing an online catalogue raisonné of the artist's paintings. A catalogue of his drawings and watercolours is also in progress.



On the Run

Friedrich Rehberg, *The Banished Julius Sabinus*

By Peter Prange

From our auction on 4 May 2018

FRIEDRICH REHBERG

Julius Sabinus in der Verbannung.

Oil on canvas. 70.5 x 94 cm. Signed centre right.

Estimate: € 6,000/8,000

Flight and deportation count among the formative experiences of the 20th century – experiences whose repercussions continue to this day. All over Europe, and in Germany especially, the arrival of thousands of refugees from Africa and the Middle East in the autumn of 2015 put the problem of forced migration firmly back on the agenda and made the question of how we can and should live together in the age of globalisation more pressing than ever. Yet flight and deportation, formerly known as exile and banishment, have been an integral part of the human experience since time immemorial.

The first humans, Adam and Eve, were expelled from Paradise and condemned henceforth to lead the life of ordinary mortals after the Fall. Both the Bible and classical mythology are full of tales of flight. Perhaps the best known of them is the story of Mary and Joseph's flight into Egypt, which became a popular motif in the visual arts. Indeed, the visual arts are full of tales of exile and escape. The painting of *The Banished Julius Sabinus* by the Hanoverian painter Friedrich Rehberg (1758–1835) that we are offering for sale at our forthcoming auction on 4 May, for example, might also be said to belong in this category.

Rehberg's painting of a scene from the life of Julius Sabinus rests on the *Histories* of the Roman historian Tacitus and Cassius Dio's *Roman History*. Claiming to be a direct descendent of Julius Caesar, the Gallic general Sabinus challenged the rule of the Emperor Vespasian. After suffering several defeats he fled to a villa, which he thereupon ordered to be set ablaze, having previously informed his servants of his intention to kill himself to evade further punishment. His wife Epponina – whose Gallic name Empona means 'heroine' – played the part of the bereaved widow with bravura, even in Rome, but all the while was living together with her husband and children in an underground cave. When they were eventually discovered, Sabinus was sentenced to death.

A MODEL OF LOYALTY AND PATRIOTISM

Rehberg paints a vivid picture of the life of hardship and privation suffered by Sabinus and his family in their subterranean home. The mother suckling her infant holds out one last crust of bread to her sobbing son, while the father, his head buried in his hands in a gesture of despair, seems utterly absorbed in his own misery. The theme was a popular one during the years of unrest both before and after the French Revolution, when Epponina was held up as a paragon of wifely virtue and fidelity and Sabinus lauded for his exceptional patriotism. The stylistic echoes of French and even Swabian Classicism in Rehberg's painting – the works of Philipp Friedrich von Hetsch (1758–1831) spring to mind – are clearly apparent; but his treatment of the material, specifically the theme of banishment, might also be read as a more general reflection on post-Revolutionary, pre-Napoleonic Rome, which is where Rehberg painted the work in 1796. The Papal States had been at loggerheads with the pope ever since the Revolution of 1789. The conflict escalated when the French invaded Rome and proclaimed the Roman Republic in 1798. Napoleon Bonaparte's army had already occupied several of the Papal States' possessions in Upper Italy and it is not hard to imagine that in his painting of Sabinus, Rehberg was anticipating the situation of German artists under French rule, or at any rate in times of war.

LOST VERSIONS OF JULIUS SABINUS

Rehberg, who returned to Rome after a stay in Berlin in 1787, had reached the peak of his career in the years immediately preceding the arrival of the French; his prints of the 'Attitudes' of Lady Hamilton had been a resounding success, and his paintings, most of them on mythological or historical subjects, were much sought-after by nobles of all nationalities who were living in Rome at the time. Among the many he had to reproduce was his *Julius Sabinus*, the first version of which of 1796 had been purchased by Wilhelmine von Lichtenau (1753–1820), whose meteoric career had seen her advance from mistress to art consultant to the Prussian king. It was at her instigation that



The 'Attitudes' of Lady Hamilton: *The Muse of Dance*
Engraving by Thomas Piroli after a drawing by Friedrich Rehberg
from: *Drawings faithfully copied from nature at Naples, 1794.*

the painting was shown at the academy exhibition in Berlin in 1797. Among those to admire it was E.T.A. Hoffmann, who in a letter to his childhood friend Theodor Gottlieb von Huppel extolled it as the show's 'finest piece [...] superbly painted' in an 'admirably fine style' that was 'Italian through and through'. Frederick William III (1770–1840) of Prussia concurred with him on this point, and on his accession to the throne in 1797 acquired the painting for the interior of his Stadtschloss in Berlin. The whereabouts of both that large version – it measured 137 × 186 cm – and an earlier one of the same size that Rehberg painted for Frederick Hervey (1730–1803), the famous art collector Lord Bristol, are unknown. That this third version, the smallest of the three, should now have turned up in a private collection, offering us a vivid impression both of the painting itself and of Rehberg's qualities as a painter, can thus be regarded as an extraordinary stroke of good fortune.

Peter Prange has headed the Department of the 19th Century Art at KARL & FABER since early 2016. His special field is the art of the age of Goethe and Romanticism, especially the drawings of those periods, which count among the most important works of art of the day. He is especially committed to those German artists who lived and worked in Italy. One such 'hero' to whom he frequently returns is Joseph Anton Koch, who was active in Rome at the same time as Rehberg.



ALBRECHT DÜRER
Das Wappen mit dem Totenkopf, 1503.
Engraving on laid paper with watermark „Krüglein“. 22.1 × 15.9 cm

Estimate: € 60,000/80,000

Mysterious and Deep Black

Old Master Prints – A Collectible with a Long Tradition

By Heike Birkenmaier

Prints count as solid and dependable works that are sure to retain their value; but there are surprises in store for us even in this market segment. A chiaroscuro version of Albrecht Dürer's *Rhinoceros* printed by Willem Janssen after 1620, for example, fetched an extraordinary € 237,500* when it was sold at auction at KARL & FABER in 2013. That set a new world record for a posthumously printed woodcut by the artist. The fact that such enormous mark-ups are paid only for early prints as a rule inevitably begs the question of how the market arrives at certain prices.

What is particularly popular at the moment and how is the market of fine art prints developing?

Especially striking is the way the market for Old Master prints is fuelled by just a few really big names: Martin Schongauer, Albrecht Dürer, Rembrandt van Rijn, and Francisco de Goya. Between them, these great masters account for half of all the lots in the print catalogue. They are also the artists, along with Giovanni Battista Piranesi, the two Canaletti, and the Tiepolos, who can be relied upon to yield steady sales revenues and strong sales quotas. Most coveted of all are the early and rare prints by these artists. Despite being only 9 x 6 cm in size, Schongauer's tiny engraving of the Virgin, *Die kleine stehende Madonna* (Small Standing Madonna), fetched a record-breaking € 85,000* the last time it appeared on the market in the autumn of 2014. That was also the highest price paid for any Old Master print in the German-speaking world that year. Rembrandt's etching of Christ Preaching, also called *La Petite*

REQUEST YOUR PRINT CATALOGUE TODAY

Our first catalogue dedicated to prints published in the autumn of 2017 was a great success in terms of sales rates of both lots (75%) and value (95%). KARL & FABER belongs to the world's leading establishments in this field.



GIOVANNI BATTISTA PIRANESI

Suite of 15 sheets: Carceri d'Invenzione, 1745 with revisions from 1760.

Etching, revised with engraving, on strong laid paper, 53.7 × 75.3 cm (sheet)

Result: \$ 133,100*

Tombe after one of the families that later owned it, went under the hammer in the autumn of 2017 for the tidy sum of € 60,000, the price having been driven up by the fact that it was printed on Chinese paper, a great rarity in Rembrandt's oeuvre. This also proves that religious themes do not necessarily sell for less than secular themes. What is especially noticeable, however, is the preference of many buyers for the mysterious and the bizarre. Prints in this category are especially in demand. Some woodcuts from the series of horses with strong sexual connotations by Hans Baldung Grien, for example, fetched a record-breaking € 32,000 and € 40,000 when sold at KARL & FABER in 2013 and 2017 respectively. And Dürer's tour de force of engraving, *Das Wappen mit dem Totenkopf* (Coat of Arms with a Skull) with its macabre alliance of Eros and Thanatos, changed hands for an astonishing € 81,250 in 2015. An outstanding early print of this same work is now being offered for sale in our spring auction of 2018.

GREAT MASTERS DOMINATE THE MARKET

Dürer's mysterious and iconic engraving, *Ritter, Tod und Teufel* (Knight, Death and the Devil), changed hands at KARL & FABER in the autumn of 2017 for € 78,700.* This represents an eye-watering price hike of 2,250% over the hammer price of DM 5,600 paid by the previous owner back in 1959. It is striking that the Piranesi prints most in demand are likewise his most visionary creations: his dramatically bold *Carceri d'Invenzione*. A complete sequence of *Carceri* formerly owned by George Agar-Ellis, 1st Baron Dover, and Dr. Otto Schäfer, for example, went under the hammer in November 2017 for € 95,000 (estimated price € 60,000–80,000). Similarly coveted are complete sets of Goya's *Caprichos* and *Desastres*. Yet even outsiders can take us by surprise. Take Jean Louis Desprez, for example, whose darkly menacing etching *Tomb with Death Enthroned as a Sphinx* sparked a ferocious bidding war that sent the price soaring from € 4,000 to € 35,000* when it came on the market in 2011.

We are pleased to announce that our next catalogue for the Spring Auctions 2018 has another exciting line-up of first-rate prints and engravings, which will no doubt lead to some excellent results on the floor.

Heike Birkenmaier has headed the Old Masters Department since 2009. The quality of a print is always her first criterion for a valuation. Is it in a good state of preservation? Is it sharp, rich in contrasts, and deep black? Could it perhaps be an early print? What captivates her most are those motifs that first have to be decoded. Her dream consignment: Italian prints of the 16th century – master engravings by Andrea Mantegna or woodcuts by Titian.

Ways of Seeing

Max Scharnigg, author and editor of the *Süddeutsche Zeitung*, writes here about his personal favourite in the current auction. This time, it is a genre scene by Carl Spitzweg that has caught his eye.



From our auction on 4 May 2018

CARL SPITZWEG
Die Sonne bringt es an den Tag
Estimate: € 40,000/60,000

Lovers are a public nuisance. They will insist on kissing at the top of the escalator, or tying themselves in knots at the cinema, or sauntering so aimlessly through the park that even just watching them is enough to give you a headache. In short, their indulgence of their own soppieness is a hindrance to all the rest of us, who being in a hurry to get to work, to the supermarket or to yoga have no time for happiness. Clearly this was a problem in Carl Spitzweg's time, too. While some had to work, others, it seems, had nothing better to do than canoodle behind freshly laundered sheets. But what Spitzweg also knew for sure is that the viewer of this painting would naturally wish to be one of the lovers rather than the washerwoman. And that presumably holds true not just in general but also in perpetuity. After all, lovers are a nuisance only until you yourself become one.

Top Results 2017

‘The Munich auction house KARL & FABER closed the year with the best result in its nearly 100-year-long history.’

Monopol.de – December 2017

CONTEMPORARY ART

KARL & FABER sells works by the most important artists of our times. In the area of Post War and Contemporary Art KARL & FABER relies on well-informed marketing and is held in a high esteem with aficionados in Germany and abroad. Our dedication pays off: thanks to the particular quality, the broad spectrum of artists represented in our sales and the strong results achieved, KARL & FABER belongs to the leading auction houses in Germany in the field of contemporary art.



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*INCLUDING BUYER'S PREMIUM

GERHARD RICHTER Abstraktes Bild (585-3), 1985

Result: \$ 812,000*



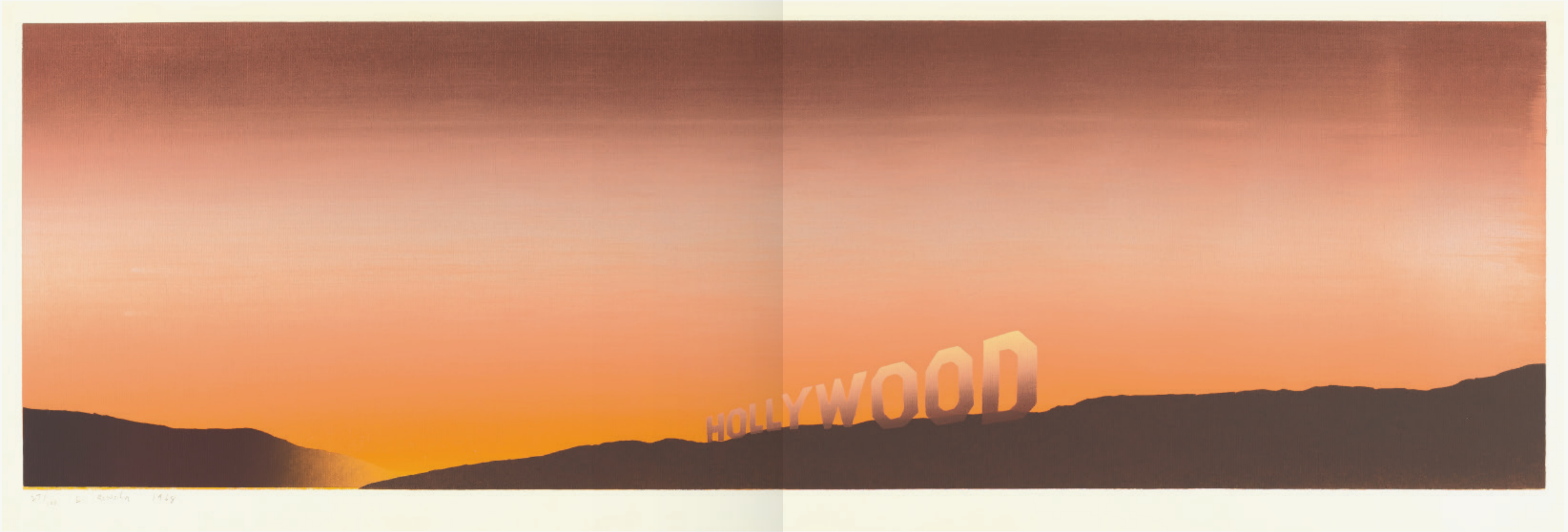
Oil on canvas, 52 × 72 cm

'At 687,500 euros, Gerhard Richter's Abstract Painting of 1985 was the most expensive lot in the contemporary art auction at Karl & Faber.'

Monopol.de – December 2017

ED RUSCHA
Hollywood, 1968

Result: \$ 103,000*



Silkscreen in colours on laid paper, 31.5 × 103 cm

FRANK AUERBACH

J.Y.M. Seated in the Studio III, 1988

Result: \$ 472,500*



Oil on board, ca. 76 × 40.5 cm

'Frank Auerbach, who was born in Berlin in 1931 and fled to London to escape the Nazis, now counts among Britain's foremost artists and as a major exponent of post-1945 figurative painting. Yet only rarely do his works come up at auction in Germany.'

Art Magazin – October 2017

GERHARD RICHTER

„13. März 2000“ (Firenze), 2000

Result: \$ 97,500*



Oil on colour photograph on wove paper, 12 × 12 cm

'Richter's over-painted photos generated a lot of excitement on the floor: A buyer from Munich had to outbid eleven rivals to secure 13. März 2000 (Firenze) for 66,000 euros [hammer price, ed.], and for an additional 42,000 euros was able to bag Firenze (92/99) as well.'

FAZ – January 2018

MODERN ART

The Modern Art Department at KARL & FABER stands for exceptional works by German and international artists. Our sales include key works of German Expressionism as well as of the international Avant-garde movement. They comprise important works of classical modern art, such as Campendonk's "Mädchen mit Katze", rare bronze works like Beckmann's "Kriechende Frau", and international positions as seen on the following pages, e.g. Chagall's most important lithographic work "Daphnis et Chloé". We regularly set world records, like in 2017 for "Zweissystem Bild" by Carl Buchheister, an excellent example for west-european constructivism.



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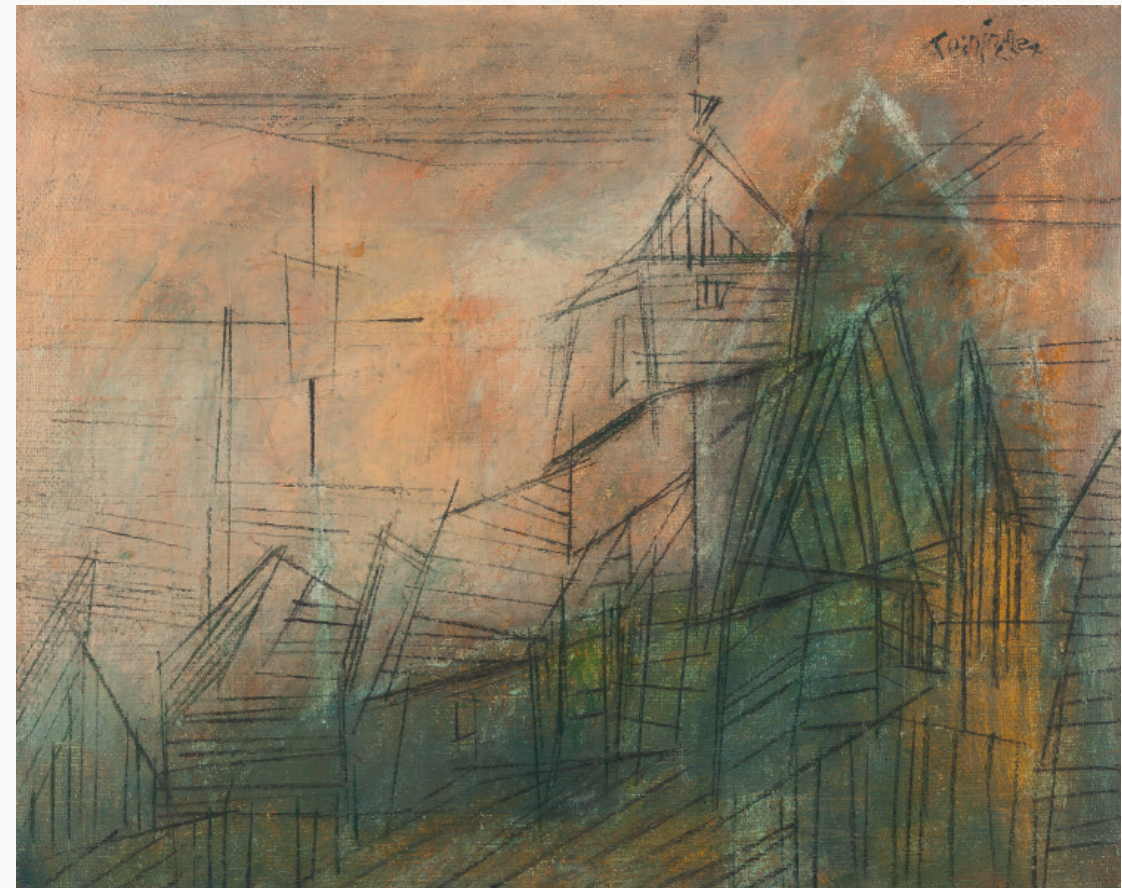


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*INCLUDING BUYER'S PREMIUM

LYONEL FEININGER „Possendorf IV“, 1953–54

Result: \$ 355,000*



Oil on canvas, 51 × 63,5 cm

'Lyonel Feininger's architectural variation Possendorf IV of 1953/54 soon outstripped the valuation and ultimately changed hands for 300,000 euros.'

Handelsblatt – December 2017

‘Only one – genuine – Expressionist made it into Germany’s top ten: Heinrich Campendonk’s *Mädchen mit Katze* was the tenth most expensive work of art to be sold at auction in Germany in 2017.’

FAZ – December 2017

HEINRICH CAMPENDONK
Mädchen mit Katze, 1918

Result: \$ 1,096,200*



Oil on canvas, 95 × 49.5 cm

CARL BUCHHEISTER
Zweissystem Bild, 1930

World Record
Result: \$ 193,000*



Oil on plywood, 95 × 80 cm

'Karl & Faber chalked up a new record for its sale at auction of a work by Carl Buchheister, one of Europe's first Constructivists. His Zweissystem Bild, a work consisting of large rectangles painted in a greatly reduced palette dating from 1930, three years before he was branded 'degenerate', shot up from 60,000 to 130,000 euros [hammer price, ed.]'

FAZ – January 2018

*INCLUDING BUYER'S PREMIUM

MARC CHAGALL
Longus: Daphnis et Chloé, 1961

Result: \$ 168,700*



2 volumes. 42 coloured lithographs, 15 double-sided. Published by Tériade, Paris, 1961.

19TH CENTURY ART

Art of the 19th century continues to remain in the focus of the international art market. Over the past decades, KARL & FABER has helped shaping this development with dedication and success. Our specialist competence paired with client orientated marketing leads to outstanding results – of late for works by such prominent artists as Carl Spitzweg, Franz von Stuck and Wilhelm Busch – proving the strong popular interest in 19th Century Art.



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GABRIEL VON MAX

Besinnung (Affe vor blauem Grund)

Result \$ 39,000*



Oil on panel, 21.3 × 15.8 cm

CARL SPITZWEG
Die Scharwache

Result: \$ 140,100*



Oil on cardboard, mounted on plywood, 40.8 × 13.3 cm

WILHELM BUSCH
Rauferei auf der Kirchweih

World Record
Result: \$ 55,200*



'The 47,500 euros paid for Rauferei auf der Kirchweih (Brawl at the Fair) by Wilhelm Busch sets a new record.'

Sammler Journal

Oil on panel, 21 × 54 cm

OLD MASTERS

KARL & FABER's Old Master Department enjoys a high reputation on the international art market, indeed, KARL & FABER belongs to the leading houses of Europe for Old Master prints. We regularly achieve record prices for prints by Albrecht Dürer, Martin Schongauer and Rembrandt. In the area of Italian, German and French Old Master drawings and paintings we have repeatedly made spectacular discoveries. Of late we were able to identify a predella panel, consigned to us as the work of an anonymous artist, as a commissioned work by Filippino Lippi for the church of San Donato near Florence.



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FLORIS VAN SCHOOTEN

Banketje mit Beeren, Brot und Wein, um 1625

Result: \$ 159,700*



Oli on panel, 43.5 × 62.7 cm

'Fresh on the market after decades in private hands, the Haarlem painting dated ca. 1625 prompted enthusiastic bidding and was eventually sold for 110,000 euros [hammer price, ed.]'

FAZ – January 2018

ALBRECHT DÜRER
Ritter, Tod und Teufel, 1513

Result: \$ 91,400*



Engraving on laid paper, 24.4 × 18.9 cm (sheet)

'The selection of old master prints was excellent, even by international standards. Once again in the lead was Dürer, this time with his famous engraving Ritter, Tod und Teufel (Knight, Death, and the Devil), which fetched 63,000 euros [hammer price, ed].'

FAZ – January 2018

JEAN BAPTISTE PILLEMENT
Landschaft mit Fischer und Schafhirten, 1785/95

Result: \$ 41,800*



Pastel (Grisaille) on paper, mounted on canvas, 53 × 100 cm

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