

# KARL & FABER

Journal 2021



## In Exchange

The Art of Collecting · Dr. Sonja Lechner · Johann König



*Dear Readers and Friends of our Auction House,*

Over the past year, we all had to face great challenges. The ever-changing conditions forced us all to react with flexibility and innovative ideas. For us at KARL & FABER, this meant above all pushing ahead with digitalisation. In addition to our classic online-only auctions, we were the first auction house in Germany to introduce a new auction format: the Real Time Online Auction, a streamed live auction without an audience in the room, but with telephone and internet bidders. We were very active on Instagram, Facebook, YouTube and Pinterest and developed the concept for "KARL & FABER im Austausch (in Exchange)". In doing so, we continued to focus on the one thing that gives the art market its right to exist: collecting. In this Journal, you will find the summaries of two in Exchange-conversations we had with a focus on this topic. Whereas Johann König and Rupert Keim discuss the reasons for collecting, Sonja Lechner and Sheila Scott explore the question of whether women artists should be specifically promoted. The article *Glitter in Their Eyes* makes it clear that more and more collectors, and especially a growing number of financially independent women collectors, are focusing on the potential of women's art. Starting on p. 58, a Munich collector gives a very personal answer to the question of whether women collect differently from men. Ultimately, our understanding of and know-how about collecting also led to a special auction of a private collection in Ulm. You can read more about this White Glove Sale from p. 65 onwards. Collecting is what brings us together, which is a good feeling, especially in times like these. But the success of our measures depends upon you, our friends of the auction house. You have watched us with enthusiasm, followed us on our social media channels, and you have placed your bids so that the year 2020 turned out to be the most successful year ever in the long history of our auction house. For this we are grateful to you.

Despite all of these wonderful digital possibilities: We miss being in direct contact with you! And so we hope that we will soon be able to welcome you again on our premises in Munich, Hamburg or Düsseldorf or visit you at home or in your gallery. Until then, we trust this Journal will convey a little of the KARL & FABER feeling.

With our very best regards,



Dr. Rupert Keim, Managing Partner &  
Sheila Scott, Managing Director



CONSIGN NOW!

**Spring Auctions 2021: Consignments welcome until**

mid-April 2021: Old Masters & 19th Century Art

mid-May: Modern & Contemporary Art

**Autumn Auctions 2021: Consignments welcome until**

mid-September: Old Masters & 19th Century Art

mid-October: Modern & Contemporary Art

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## APPRAISAL DAYS SPRING 2021

### OLD MASTERS & 19th CENTURY ART

Hamburg	2./3.3.
Tegernsee	4.3.
Basel & Zurich	10. – 12.3.
Munich & Southern Germany	15. – 19.3.
Salzburg & Vienna	22./23.3.
Dusseldorf	24./25.3.
London	24./25.3.
New York	12. – 16.4.

### MODERN ART, POST WAR & CONTEMPORARY ART

Hamburg	2./3.3.
Vienna	11./12.3.
Milan & Italy	16. – 20.3.
Switzerland	23. – 25.3.
Frankfurt am Main	24./25.3.
London	24./25.3.
Berlin	24./25.3.
Freiburg	24./25.3.
Fünfseenland	30./31.3.
Munich	12. – 16.4.
New York	12. – 16.4.
Dusseldorf	22./23.4.
Brussels	23./24.4.

*We would be delighted to speak with you personally and are looking forward to your consignment! For a personal appointment or other relating requests please contact:*

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*For the Appraisal Days for the Autumn Auctions 2021 please visit [karlandfaber.com](http://karlandfaber.com)  
(Subject to change)*

## AUCTIONS SPRING/SUMMER 2021

### CONSIGNMENTS WELCOME UNTIL

mid-April 2021: Old Masters & 19th Century Art  
mid-May 2021: Modern & Contemporary Art

### LIVE AUCTIONS IN MUNICH

Wednesday, 16 June 2021: Old Masters & 19th Century Art  
Wednesday, 14 July 2021: Modern & Contemporary Art  
Thursday, 15 July 2021: Modern & Contemporary Art

### REAL TIME ONLINE AUCTION

Wednesday, 21 April 2021: Made in Munich (Contemporary Art)

### ONLINE ONLY AUCTIONS (TIMED AUCTIONS)

Wednesday, 10 March – Wednesday, 24 March 2021: Old Masters & 19th Century Art  
Wednesday, 14 April – Wednesday, 28 April 2021: Modern & Contemporary Art  
  
Wednesday, 26 Mai – Wednesday, 9 June 2021: Old Masters & 19th Century Art  
Wednesday, 23 June – Wednesday, 7 July 2021: Modern & Contemporary Art

## PRE-SALE VIEWINGS SPRING/SUMMER 2021

### OLD MASTER & 19th CENTURY ART

<u>Hamburg</u>	Wednesday, 26 May and Thursday, 27 May 2021
<u>Dusseldorf</u>	Friday, 28 May and Saturday, 29 May 2021
<u>Munich</u>	Monday, 7 June – Tuesday, 15 June 2021

### MODERNE & ZEITGENÖSSISCHE KUNST

<u>Dusseldorf</u>	Friday, 18 June and Saturday 19 June 2021
<u>Hamburg</u>	Monday, 21 June and Tuesday, 22 June 2021
<u>Vienna</u>	Thursday, 24 June 2021
<u>Munich</u>	Monday, 5 July – Tuesday, 13 July 2021

*For further preview dates and all places please visit [karlandfaber.com](http://karlandfaber.com). (Subject to change)*



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## New Website karlandfaber.com

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## Top Results 2020

“KARL & FABER in Munich announces its best balance record in company history with nearly 20 million euros and 320 results in the five-digit and six-digit range.”

Christian Herchenröder, Handelsblatt, 18/19/20 December 2020



## KARL & FABER IN FIGURES

**Against the Trend:** Whereas the European art auction market **caved in** by 30 % in 2020 compared with the previous year, the **German** art auction market displayed a **solid growth** of 4%.

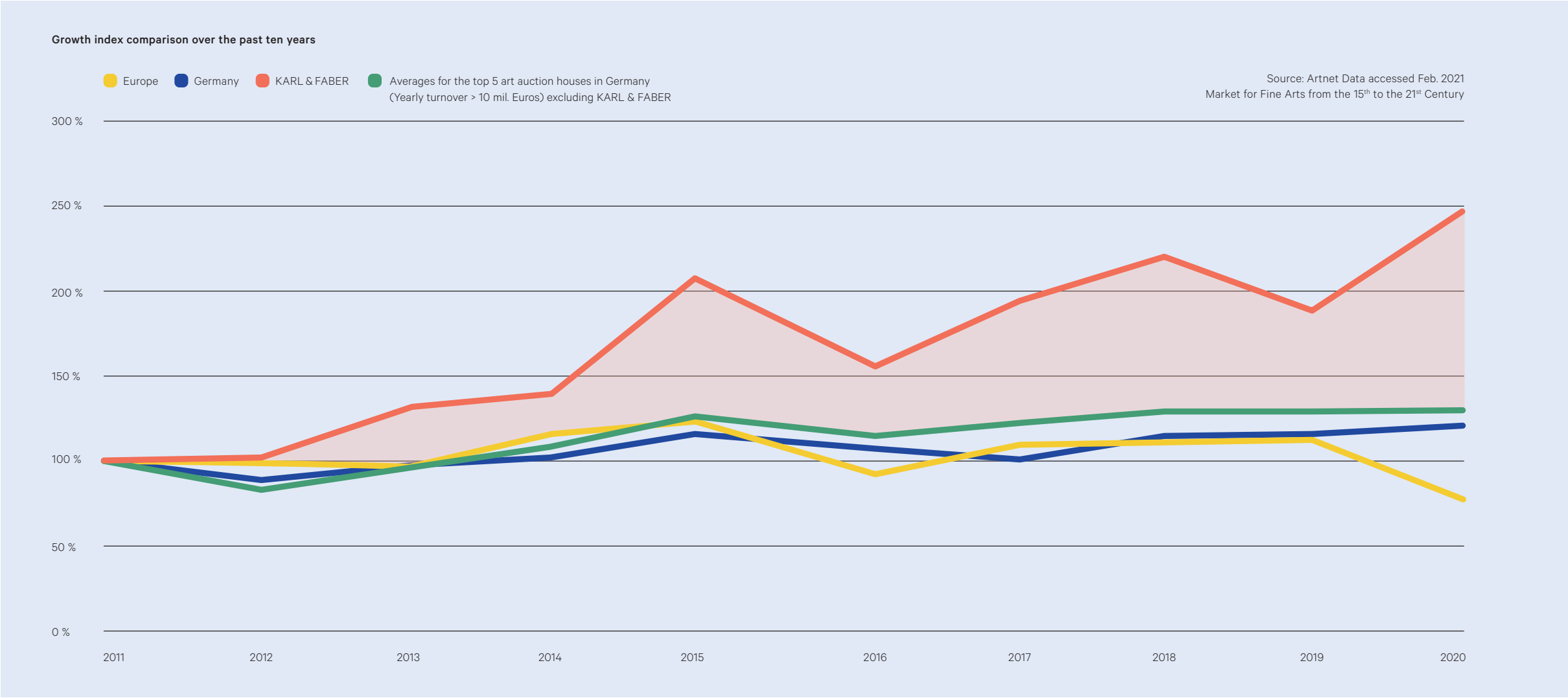
**KARL & FABER** is the **only** auction house for art in Southern Germany that **increased** its turnover, and this by a **brilliant 30 %** (Source: Artnet). With a **turnover of more than 20 million Euros** in 2020, **KARL & FABER** ranks among the major auction houses in Germany.

**KARL & FABER** was able to **increase** its **market share** in Germany **by 25 %** in 2020. Of all the large art auction houses in the D-A-CH-Region, comprising Germany, Austria and Switzerland, **KARL & FABER** has developed the **most dynamically since 2011** (with a plus of 249%).

There are three main reasons for this:

1. We offer you, the consignor, individual **solutions, tailored** to fit your needs.
2. We have invested in technology, internet and social media on a regular basis over the past years, to the benefit of all involved, thus **boosting** our reach enormously as well as the **number of active bidders**.
3. We are a **team** of experienced experts that has grown over the years and whose **diversity** enables us to work out important decisions together with our consignors in the best way possible.

As a result, we have not sold not only expensive individual objects (see p. 14–33, 54), but also entire collections (see p. 64–67) very successfully to new collectors. We look forward to welcoming you to our auction house as well!



“With a fair estimate of 205,000 euros, the highest price was achieved by Günther Uecker’s nail canvas from 1967 “*Wolkenfeld* (Cloud Field).”

Johannes Sander, Kunstmarkt.com, 12 January 2021

GÜNTHER UECKER  
Cloud field, 1967

Result: € 256,300\*



Nails and white paint on canvas on panel, 43 × 43 × 7.5 cm



Ink over pencil drawing on sturdy wove (3 sheets), 114.5 × 300 cm (Perm I),  
114.5 × 200 cm (Perm II) and 114.5 × 100 cm (Perm III)

“For contemporary art with results mainly in the five-figure range, the auctioneer broke an auction record for Jorinde Voigt. The three-part drawing “Perm I to III” was acquired by a Frankfurt buyer for 175,000 euros.”

Sabine Spindler, Handelsblatt, 24/25/26 July 2020



GEORG BASELITZ  
Rude, 1992/93

Result: € 225,000\*



Oil on canvas, 162 × 130 cm

KIKI SMITH  
Assembly II, 2009

Result: € 137,500\*  
World Record!



Indian ink, coloured pencil and lithographic chalk on Nepal paper, collage, 8 papier mâché lightbulbs, wood, mica and string, 211 × 324 × 7 cm

“Two works by Kiki Smith were also heavily bid upon. The large work on paper “Assembly” from 2009 brought 137,500 euros. The bronze work “Fox on the Ground” from 2004 was also sold to New York for 125,000 euros. These are record prices for the artist, both for a work on paper and for a sculptural work.”

Sabine Spindler, Handelsblatt, 23 to 27 December 2020



“A return to classical values is considered typical behaviour in times of crisis. This was confirmed last week at the KARL & FABER auction of modern and contemporary art. At a price of 512,000 euros (all prices with premium), a Berlin collector boosted Max Liebermann’s impressionist view “Allee im Tiergarten (Avenue in Tiergarten Park)”, dated between 1925 and 1930, to the auction’s most expensive work of art.”

Sabine Spindler, Handelsblatt, 23 July 2020

Avenue in Tiergarten with strolling figures, a carriage and a tram, 1925–27



Oil on canvas, 51.5 × 71.5 cm



FRANZ MARC

Recto: Abstract forms

Verso: Reddish animal, 1913/1914

Result: € 437,500\*



Pencil over Indian ink / watercolour and tempera over pencil on sketching paper, 22 × 17 cm

PABLO PICASSO

Homme à l'agneau, mangeur de  
pastèque et flûtiste, 1967

Result: € 375,000\*



Brown chalk pastel on wove, 48 × 63 cm

“The top places were taken by works from Classical Modernism. This also held true for the December auction when, thanks to a new client, Franz Marc's watercolour drawing filled recto with “Rötliches Tier (Reddish Animal)” and verso with black “Abstract Forms” reached the pinnacle, confirming the lower estimate of 350,000 euros.”

Brita Sachs, FAZ, 16 January 2021



GABRIELE MÜNTER  
Lady in a park (Mariahalde), 1914

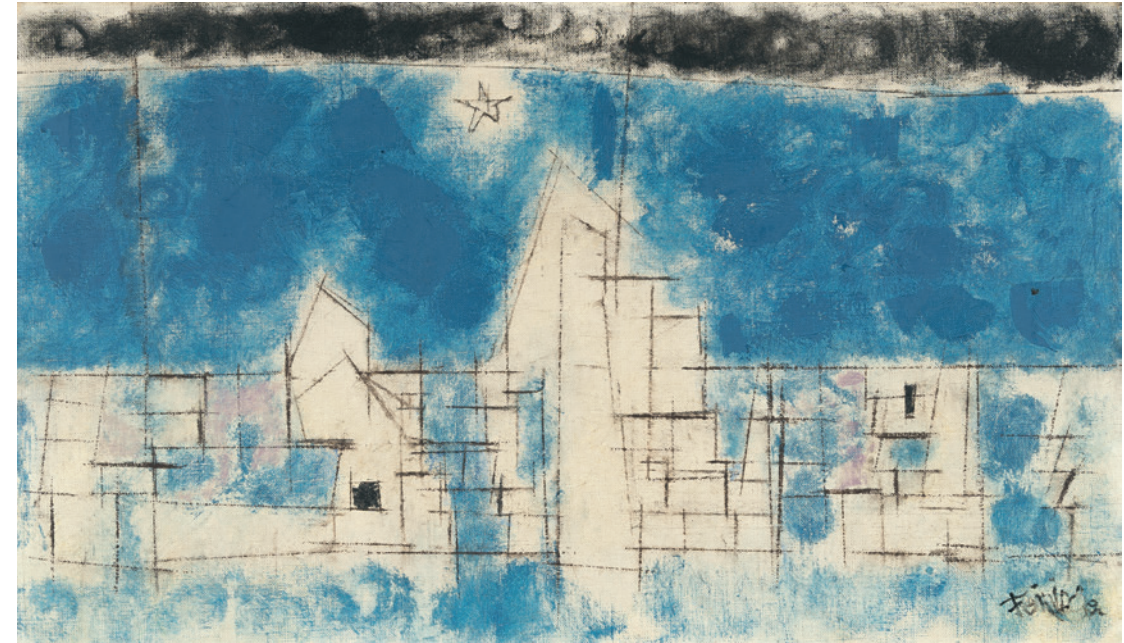
Result: € 312,500\*



Oil on cardboard, 33 × 40 cm

LYONEL FEININGER  
B-B Town, 1946

Result: € 231,300\*



Oil on canvas, 39.5 × 66.5 cm



“With respect to paintings, the French Orientalist Étienne Alphonse Dinet flew high with his work from 1897, “Joueur de flûte. Environs de Laghouat”. [...] His group of Berbers sitting around a campfire, once in the collection of Piotr Chtchoukine, spurred many bidders into action and ended with the hammer coming down at 200,000 euros [...], five times the estimated value.”

Brita Sachs, FAZ, 14 August 2020



Oil on canvas, 46 × 72.5 cm



CARL SPITZWEG  
The Geologist, c. 1850

Result: € 50,000\*



Oil on cardboard, 34.5 × 29 cm

JOHANN GEORG VON DILLIS  
Hikers in a South German landscape, c. 1820/30

Result: € 37,500\*



Oil on wove, laid down on firm cardboard, 21.6 × 33.6 cm



“Prior to this, the Antwerp artist Sebastian Vrancx had scored among the Old Masters with his painting from around 1625, “Plünderung nach der Schlacht (Plundering after the Battle)”, when a Russian bidder acquired it for 85,000 euros (40,000/60,000).”

Brita Sachs, FAZ, 16 January 2021



Oil on panel, 60 × 113.5 cm



JACOB PHILIPP HACKERT  
The English Garden at Caserta, 1800

Result: € 87,500\*



Oil on canvas, relined, 118 × 167 cm

ALBRECHT DÜRER  
The ill-assorted couple, c. 1495

Result: € 47,500\*



Engraving with watermark "high crown" (Meder no. 20), 15 × 14 cm



The reasons for buying and collecting art may differ greatly. But there is one thing all collections have in common: The owner is always proud to have acquired something beautiful, rare and valuable.

Collections do not bear an air of the finite, are not fixed and static, but have a life cycle of their own. Being able to accompany you and your collection over the long term through this cycle is what we at KARL & FABER regard as the Art of Collecting.

Cover Story

# *THE ART OF COLLECTING*

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# *WHY DO WE COLLECT ART?*

Is it out of passion or is it driven by monetary interests? What are the underlying goals? And: Do women collect differently than men?

Dr. Rupert Keim, Executive Partner at KARL & FABER Fine Art Auctions, in conversation with Johann König, Gallerist & Managing Director of the KÖNIG GALERIE.





**Dr. Rupert Keim:** Greetings, dear friends and clients of KARL & FABER. I warmly welcome you to our newest edition of KARL & FABER in Conversation and am extremely delighted to have Johann König from Berlin as today's guest. Although most of you will have already heard the name Johann König before – he is, after all, the “pop star among the German gallerists” – I'll briefly introduce him once again: Born in Cologne in 1981, a member of a widely-branched art family. Your father Kasper is someone everyone knows well, likewise your uncle, Walter König, and you have brothers and in-laws who are active in the art world. But what you're best known for is the fact that you lost part of your eyesight when you were injured while playing around with gunpowder and cartridges from an alarm pistol. This is what the title of your biography from 2019, “Blinder Galerist”, the blind gallerist, refers to.

And yet, in 2002, you founded a gallery with which you have continued to grow, from one location to the next. In Berlin, you were initially at Rosa-Luxemburg Square, then in an industrial building near the Martin-Gropius-Bau and now you're at the Church of St. Agnes. This makes you, so to speak, a priest of the German art trade, because you regularly host an art fair at St. Agnes. In 2017, your galleries also opened in London and Tokyo. This means, you are launched on a course of vigorous expansion. At the beginning of our conversation, however, I don't want to hear so much about art dealing and your activities as a gallerist. I'd like to hear more on another topic: *Why do people collect art?*

**Johann König:** Passion is always the reason people collect art. Even if there are ulterior monetary interests such as tax breaks or if there is an urge for personal recognition, nevertheless it is the passion that is foremost. Then there is the desire to own something that you can identify with. That's the case with me, at least when I am excited and emotionally moved by a work of art. But this only happens if it's possible to purchase it.

In my business, I'm currently experiencing the second, or respectively, third, big crisis – when I started out with the gallery, we were stuck in this post-new-market-dotcom-crisis. The fact that the art market is currently coming out of it astonishingly well also has to do with the passion with which all participants are going about their business and even buying – whether you're a dealer or a collector, often you simply can't behave any differently.

**RK:** So primarily, it's the passion, the identification with something, i.e., it's about collecting through identification. When you speak with your clients, what is it you detect in this respect? Do you notice that they buy from you because you represent contemporary artists? And because these artists are the people who best address the themes and problems of our world today, and because of this, it appeals to us and therefore, we identify with their work? *Why do the clients buy your artists at your gallery?*

**JK:** The reasons vary completely. Each and every person has a different motivation. For example, I often experience that it is not necessarily about mone-



One thing Johann König and Dr. Rupert Keim have in common: a passion for art.

tary growth. The German artist Alicja Kwade, who is currently receiving a lot of press attention, is someone I just chose directly from the academy, showing and buying her works. It's the case here that clients identify with her and her art, and they are not only happy when a work gains in value, but also when an artist, male or female, is successful in their career. Collecting precisely these young positions is the best way there is to promote art. Because the money you invest directly reaches the artists or the galleries that represent them. But just as important for the primary market business is the secondary market – the auction houses, for instance. Because if there is no secondary market, there is no initial market. I do wonder why a lot of colleagues are unable to see this. But that's a different subject.

Besides the motivation of joining an artist's career at an early stage, there's one I have often noticed at art fairs. For example, there's a collector from Chicago, who always keeps a collection of a hundred works of art and always wants the best. Whenever he has decided that one work of art is better, i.e., more important, more relevant than one of the hundred works he already owns, he sells the one in order to finance the other. This is also the case with my good friend Julia Stoschek, who has made it her goal to become the most important media collector. And she's done exactly that. Everyone is driven by different motivations, but mostly it's a very entrepreneurial approach. In addition to the artistic positions I represent – whether they are primary or secondary – what connects the collectors and me is simply a kind of entrepreneurial spirit, namely for participating in a development, in whatever form that might be.

**RK:** An entrepreneurial spirit, because something is moving – especially in the area of the contemporary. That means, you want to be part of it when



*“HERE I AM REMINDED  
OF WHAT GERHARD  
RICHTER ONCE SAID:  
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TRADED A LOT.’  
USUALLY THAT IS TRUE.”*

something develops in a good and positive direction. And the other thing is a social aspect, pure and simple, that you want to accompany the career of a certain artist, to support him or her so that they are able to continue.

**JK:** Exactly, for one thing it applies to the artists, but the other thing is we have also been strongly affected by the corona crisis. Collectors have got in touch with us, asking if they could support us by purchasing something. We have seen cooperation on all levels.

**RK:** You stated in an interview with “Collectors Agenda” that you believe your wife and you are better art advisors than collectors. But you yourselves have several hundred works of art at home. Why is it easier to advise someone else?

**JK:** For example, I always make up my mind not to buy bits and pieces in passing by, things like editions, annual editions and subscription editions for publications because ultimately, at the end of the year this can mount up to expenses of 20,000 to 30,000 Euros. For that much money you could have also bought something substantial. I keep having to put on the brakes. That said, it's also nice to have it. But when I accompany collectors, something we do for companies or private collections, and decisions are made together, then as a professional consultant, this is something I do much more analytically, of course. So, I remind my client that we have set ourselves a goal to pursue a single direction and follow one course. The budget is not meant for

expenditures covering spontaneous purchases. The problem is often when you go to buy something from one position, and don't get the top artwork, and then end up buying a more minor work.

As an advisor, you are freer and more focused than if it's something emotional. Often you intend to sleep on it for a night, but then don't end up doing that. In that case, it becomes – the way it is in our own collection – a bit hodgepodge.

But of course, this is also a portrait of one's own personality, the past you yourself have experienced, and the history. And there are also things you've brought back from travels, and it's nice like that. As an advisor, it's often better to say, you buy up to X-amount, whatever comes into your range of fire, and if gets to be substantially more, you need to decide if it's in keeping with the goals you've set for yourself.

**RK:** So, sometimes you get carried away by your hunting instinct because you're out to bag something? Even though the thing that comes into range is not at all what you wanted to bag?

**JK:** Exactly, this is always happening to me and I have no one to correct me.

**RK:** Agieren Männer da anders als Frauen? Ist der Jagdinstinkt beim Mann ausgeprägter als bei Frauen? Sind die geplanter in ihrem Vorgehen, etwas weniger getrieben?

**JK:** It's interesting that Clare McAndrew's study of the art market comes to the conclusion that women are the better collectors. According to the study, they collect more concentratedly, more long-term, and with more continuity – whatever that means. With us, it's a mishmash, often we also buy things that are important to my wife. Or we don't sell things for the same reason. But it's also been the case that we've installed a work and, independently of one another, realized that it just isn't what we had expected...

**RK:** ... that it doesn't fulfill you as much as you'd thought it would when you bought it. You're always in dialogue with the work of art you've purchased.

**JK:** Yes, and then there are things that you miss and there are other things that surprise you. This can also be a strength. Sometimes there are editions that make you happy every day. However, we don't live with so much art because we have small children. But as a gallerist, someone with the potential value or the entire market analysis in the back of my mind, I can't walk through a museum without seeing shortcomings or without thinking about how they managed this or that. This is something many collectors tell me. Is it like that for you, too?

**RK:** You mean the “Déformation professionnelle”? Of course, with each year that you deal or collect, you become more demanding. I have to admit, your

standards keep going up before you're really satisfied by a good work. Sometimes this is almost ungrateful and it's not always fair to the work of art. But it's like climbing the rungs of a ladder. You have to go up a few rungs in order to see how to proceed, what direction to go. Like you said: Each collection is also partly biography. Just as we change and our context also changes, the collection develops with us.

**JK:** Yes, I'm thinking, too, about what the long-term goal is. Now and then you purchase relevant works. Whether you might follow Beyeler's path and create a place for which you collect piece by piece. As a dealer and collector, he created an unbelievable place with his Fondation Beyeler.

But even this prominent collection can't match by far the collection at the Kunstmuseum Basel. As a rule, the works are also better off in the public sector. Here I am reminded of what Gerhard Richter once said: "A good work ultimately lands in a museum anyway, even if it has been traded a lot." This is true, as a rule.

**RK:** Another question: We are in the midst of corona times – who will be the crisis winner on the art market?

**JK:** The auction houses have an advantage at any rate. If the necessary trust is there and the professionalism is provided via condition reports and the like, chances open up by way of the purported, or often low price, estimates – above all, through transparency. This is the greatest problem that we have on the primary market. Due to corona, there is now more transparency in the pricing policy, which has generated a boost. The losers are the trade fairs.

**RK:** Then I can return the volley to your side: What people now appreciate more again or what they miss today, this is something that you as gallerists can better deliver than we auctioneers can: experiencing, sharing in the thrills, and developing together with an artist. To accompany these artists on their way, meet them and also have this personal relationship with the creator of the work of art. This is something you can provide, but auctioneers can't do it like this.

**JK:** Special gallery exhibitions are probably winners as well. For example, a visit to us is unique due to the architecture – like in many other galleries. Unfortunately, you have to admit, the larger the gallery, the more special the visit. A little makeshift gallery, of course, doesn't evoke an experience like St. Agnes or that of my colleagues at Sprüth Magers in their one-of-a-kind ballroom. And this experience of art in architecture is, of course, an exhibition composed by men and women artists. This is something different than a preview for online bidding.

Without a doubt, the reception of works of art in exhibitions mounted by galleries is more exciting than visiting an art fair. Even though we all perhaps

have fewer sales at the moment, we also have fewer costs. It is better for art the way it is now, instead of having to have a presence at twelve fairs a year.

**RK:** Let's see what the future brings. I'll be extremely curious. Thanks very much for being here, Johann.

Excerpts from the conversation  
from 11 November 2020 at KARL & FABER.  
You will find the complete "Austausch"  
in video form on YouTube:



Transcription: Ronja Vogel  
Editing: Nicola Scheifele

*Johann König ranks among the most important gallerists in Germany. The son of an actress and an exhibition curator, he has been surrounded by art since childhood. After an accident in which gunpowder bullets exploded from an alarm pistol, Johann König lost most of his eyesight in 1992. Nevertheless, in 2002, at the age of 21, he founded the KÖNIG GALERIE for contemporary art in Berlin, which moved to the former church of St. Agnes in Berlin-Kreuzberg in 2015 and subsequently opened a further location in London in 2017 and one in Tokyo in 2019. In his biography, "Blinder Galerist (Blind Gallerist)", published in 2019, he describes his everyday life with impaired eyesight. Since 2020, Johann König has also been organising the art fair, "Messe in St. Agnes", which features works of art from primary and secondary markets.*



*“I DIDN’T WANT TO BE  
A WOMAN ARTIST.  
I JUST WANTED TO BE  
AN ARTIST.”\**

In the art world, women artists continue to have less presence than their male colleagues. How might a paradigmatic shift be brought about? And how might the artistic character art win prevail over gender notions?

These and other questions were discussed this past summer by *Sheila Scott*, Managing Director and Director of Modern Art at KARL & FABER, in conversation with *Dr. Sonja Lechner*, Managing Director of Kunstkonnex Artconsulting.



PHOTOGRAPHY: ULRIKE MYRZIK

**Sheila Scott:** Dear Friends of the House of KARL & FABER, welcome to another edition of KARL & FABER in Conversation. I am delighted that Dr. Sonja Lechner is here with us today. Our guest is Finnish and German, having grown up in Germany and studied art history at the Ludwig-Maximilian-University in Munich, where she graduated with a M.A. in 1999. In 2005, she completed her dissertation on Caravaggio as a painter of nudes. Since 2001, she has been an independent art consultant, co-founding Kunstkonnex Art-consulting in 2005, where she has been the sole managing director since 2016. Sonja, you've been dedicated to the topic of Women in Art for a long time now. For example, you organize the Ladies Art Lunch event, though you do not leave out the men: There is also a Gentlemen Art Lunch. Nevertheless, in general women are a topic for you, and are often a subject in your lectures. Fortunately, this time here with us as well. At our Auction 296 we will be offering beautiful, important works by contemporary women artists – such as Katharina Grosse, Isa Genzken, or Jorinde Voigt –, but also women from the Modern Art period. For example, there is a portrait by Paul Girieud dating from 1908, which shows Emily Charmy, a woman artist who was working with him at the same time. Charmy was notorious as well because she painted nudes, female ones at that. That was a scandal at the time. This growing interest in women artists on the art market, it's been going on since the 1970s, nearly 50 years. Sonja, why is this still such a relevant topic?

**Dr. Sonja Lechner:** The American art historian Linda Nochlin posed the question in her essay from 1971: "Why have there been no great women artists?" In doing so, she triggered a change. But the long overdue shift in the paradigm has not yet come about. This is due to the simple fact that until after the First World War, most women were denied entry to the academies to receive an education in art. Of course, down through the centuries there have always been individual women artists who have emerged. To my way of thinking as an art historian, it is our duty to research them further and provide them with the visibility they need so that they assume their places in art history on a par with men and, as a result, be equally evaluated in terms of the prices they achieve on the art market. To give one example: Artemisia Gentileschi, a baroque painter who was already well known and esteemed in her time. As a result of more in-depth research, her reputation has gained immensely, and she is now regarded as being on an equal footing with other painters from the baroque period. In 2018, the National Gallery in London acquired her self-portrait as Saint Catherine. This work is now accessible in the museum on a par with others, and thus, of course, it has an effect on all other areas as well. It's important that this segment not be neglected: On the one hand, it's necessary to bring the women artists, some of whom are as yet unknown, to the foreground, such as we've seen with the example of the Swedish painter Hilma af Klint. From Finland, my second homeland, I can relate a very personal experience: Helene Schjerfbeck has always been known in Finland, ever since the time she was active as an artist. As a young student in Munich, I boldly suggested that I write my disser-



Sheila Scott and Dr. Sonja Lechner in conversation on the topic of "Women in the Arts."

tation on this artist. My request was denied for reasons that all of the literature on the artist was written in Finnish – back then, namely around the year 2000. I could have worked with this literature, taking it as my starting point for further scientific research. In my opinion, I would have been the ideal partner to further define this woman artist in a Middle European context. But the person I had interviewed with for my dissertation would not have been in a position to correct my thesis, at least not in terms of the state of research, because he did not speak or read Finnish. The language barrier doomed my idea. Fortunately, the artist has now become well-established without my help and I wrote my dissertation under another professor. But this is just one of these examples for how some women achieve fame, but only locally, and never on the international level. The research must continue in this respect.

And on the other hand: Why is this subject still so virulent? Art is an example or a seismograph for power relations and conditions within a society. As long as all of us do not enjoy equal rights in all areas, women artists do not enjoy them, either. And as long as the decision makers in terms of art and its pricing policies do not include women in top positions as well, there will always be this disparity.

**SS:** This is clearly witnessed in contemporary art. The most expensive artist, Jeff Koons, sold his Rabbit sculpture for 91.1 million dollars in 2019. The most expensive contemporary woman artist is Georgia O'Keeffe, and her painting Jimson Weed/White Flower No.1 brought about half of this amount in 2014. Since then, no higher price has been achieved for works by women. For independent women artists, it is difficult to attain leading positions. How can they be promoted?





Dr. Sonja Lechner and Sheila Scott consider it important to stand up for women artists.

**SL:** In the meantime, women artists are present in exhibitions, galleries, museums, and in people's minds. Our generation, and certainly, the generations to follow, no longer make such a differentiation. But the pricing does not reflect this in the same way. Art is not successful if a work is merely extraordinary; it takes networks of gallerists, museum people, collectors, male and female, to provide it with the respect and monetary esteem it deserves. At the last Ladies Art Lunch, I quoted from an interesting article from the "Times". It talked about findings that neuroscientists had reached. According to them, the human brain promotes what it is familiar with. If we assume the status quo at the moment, the fact that the top positions in each area, not only in our world of art, are still largely occupied by men, then these unconsciously promote things they know and are familiar with, though I don't accuse anyone of intentionally doing so – at least not in every case. Thus, in the top positions of the world of art, – in the museums, in the galleries and also among the dedicated collectors – we need women who promote what they are familiar with: women. Here's an example: When I studied art history, it was my feeling that our semester consisted to 90 percent of women. No matter where I looked, there were women. If I now take a look at the museum landscape, in Munich for example, most of the top positions are held by men, Dr. Angelika Nollert being a noteworthy exception as director of the Neue Sammlung De-

sign Museum. The disparity between those who studied art history and those who are ultimately active in our sector is still considerable. At the moment, a radical change is taking place. At the Academy of Fine Arts in Munich, the majority of the professors is female. There, we not only have top women artists such as Pia Fries, Karin Kneffel, Karen Pontoppidan or Anke Doberauer, there are also women who probably themselves experienced that the red carpet had not exactly always been rolled out for them. We both know the caesura motherhood causes, what this means in terms of a career. You have certainly experienced the trials and tribulations and stony paths involved. For this reason, too, you also support women artists in similar situations, I assume. It will take some time for this to bear fruit, however. We are in the midst of this change, but it is extremely important that we, too, in our own fields do what we can in order to provide visibility for women artists.

**SS:** Here, at the moment, art is often bought by older persons who are financially secure. It is very often the man who has the money and purchases accordingly. The good thing is that prices are rising quickly. A "Handelsblatt" article from May 2020 noted a new enthusiasm that was being shown for works by women artists. Many of their works recorded a high spike in prices. This is wonderful! And then they wrote, I quote: "You could almost think, the #Metoo movement had imbued the art market with fresh vigor." Do you think that this debate has had an influence on buying behavior?

**SL:** What already surprised me in 2018, when the movement was even more relevant than it is today, was that back then the ranking of the most influential persons in the art market listed David Zwirner of course in first place, but the #Metoo movement was in third place. The debate had actually entered an area it had not necessarily been intended for. But this proves what I had mentioned before: Art is a seismograph for power relations in society. The moment #Metoo makes public how power can be abused, it also applies to the art world, of course. Certainly, there was no direct influence where someone would now say: "Now we'll buy all the more." But it created a consciousness that equal rights, the way perhaps we assume them to be, do not exist yet. It is not so much the aspect of whether works by male artists are consciously or unconsciously purchased. Rather, it is a question of the possibilities. Over the past centuries and most recent decades, there have very simply been many fewer women artists. Purely from a quantitative standpoint, their works fall way behind. Only now is a generation emerging, which is being educated as a given by women professors, who are internationally successful as women artists. In this, quantity and quality are on a par for the very first time. Earlier on, women did not have the same chances. They were excluded by the system and were not able to participate to the same extent as men. The situation is different now.

At Kunstkonnex, for example, one of our pillars is art consulting, the other is curating. If museums, galleries or institutions task us with this, then

# “WHAT IS GOOD ART? WHETHER THIS HAS BEEN CREATED BY A MAN OR A WOMAN IS, FOR ME, OF SECONDARY IMPORTANCE.”

we curate. One project close to my heart is the Kunstforum Münchner Bank. There, we show twice a year art that comes exclusively from the Munich Academy. Works by graduates, masterclass students or other students. In doing so, I have always taken care to show positions by male and female artists that are on a par with one another. And this has been received in complete accordance, both by the press and by collectors. There has been no disparity at all in terms of the sales.

The exceptional thing about this format is that Münchner Bank does not profit from the sales, the artists receive everything from what they sell. And accordingly, it was pleasant to see that no preferences were shown, such as for collecting only male artists. Instead, it all took place on a completely equal footing. The long-term goal should be that the question of gender no longer arises in the art world at all, but rather that an art deserving its name prevails on the market, is preserved in the museums, and is esteemed by art history.

**SS:** I agree with you. One more question: You stated that women need to support women. As a consultant at Kunstkonnex, are you in a position to specifically support women artists or is this not compatible with your function?

**SL:** When I dedicate myself to equal rights, this also applies to men. Thus, the value of the work of art is what counts and I am not primarily referring to the monetary value. But naturally, I try to bring forward positions by women artists who are perhaps not so well known yet, including them in consulting, but especially in curating. I do everything in my power to allow equal rights to prevail. For me, what counts is merely: What is good art? Whether this has been created by a man or a woman is, for me, of secondary importance.

**SS:** In this case you would not necessarily recommend joining the trend towards purchasing women artists, simply because the prices are developing well and it is a good investment at the moment?

**SL:** In art consulting, of course, I also have to take into consideration the monetary values. We must come up with very precise predictions, and these developments can be traced over the years in the case of many female artists. Naturally, I recommend women artists, though not because they are women, but because their work is outstanding.

**SS:** So we should distance ourselves from these gender notions and simply look at art for what it is?

**SL:** The American painter Isabel Bishop said something wonderful that I have quoted in many lectures: “I didn’t want to be a female artist, I always wanted to be an artist.” That sums it up. After all, there is no counterpart to this. We don’t say Picasso, the great male artist.

**SS:** That wraps it up very nicely. Thank you so much for coming here!

Excerpts from the conversation  
from 7 July 2020 at KARL & FABER.  
You will find the complete “Austausch”  
in video form of QR-Code on YouTube:



Transcription: Ronja Vogel  
Editing: Nicola Scheifele

\* Isabel Bishop

*Dr. Sonja Lechner completed her doctorate in 2005 at the Ludwig-Maximilians-Universität Munich with the dissertation topic “Nuda veritas - Caravaggio as a painter of nudes. The reception and revision of nude portrayals during the artist’s Roman period of maturation.” Since 2001, the art historian has been working as an independent curator, art consultant and speaker. In 2005, she co-founded Kunstkonnex Artconsulting, where she has been the sole managing director since 2016. She advises businesses and private collectors on the care and expansion of their art collections. Be it in the exhibitions she curates, the lectures she gives or the events she organises, such as the regularly held “Ladies Art Lunch” – equal rights for women in the art world is one of her main concerns.*



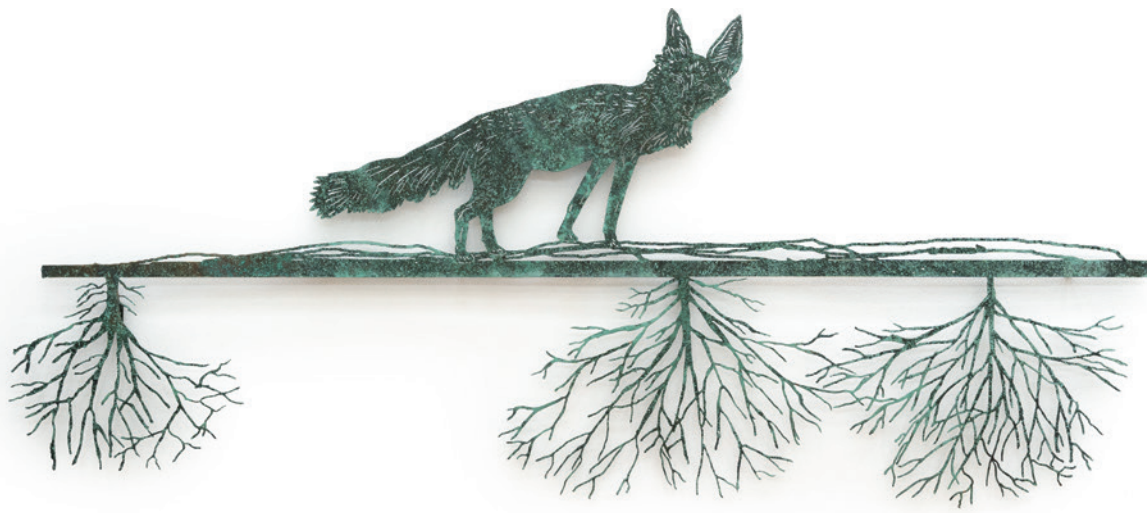
## GLITTER IN THEIR EYES...\*

When buying art, men like putting their money on big names and consistent values, as the most recent numbers indicate. For 2020 as well, only 15 women were listed among the 100 artists who sold most at auctions.<sup>1</sup> Even Kiki Smith, for whom we were able to achieve record prices at KARL & FABER this year, is not among them.

*By Caroline Klapp*



PHOTOGRAPHY: CHRIS SANDERS



KIKI SMITH, *Fox on the ground*, 2004,  
bronze with greenish patina, c. 105 × 244 × 5 cm.  
Result: € 125,000 (Estimate: 25,000/35,000 )

The lion's share of this limited market portion was again held by only five women artists: Yayoi Kusama, Joan Mitchell, Louise Bourgeois, Georgia O'Keeffe and Agnes Martin.

If we glance back to 1940s-and-50s New York, the city that, with the exception of Georgia O'Keeffe, influenced all of their art, we land in a time when gender stereotypes were a matter of course: The artist geniuses, these were men. Thus, Hans Hoffmann is said to have remarked to Lee Krasner that one of her drawings was so good that no one would suspect it had been done by a woman.<sup>2</sup> Such outrageous behaviour was nothing out of the ordinary back then. We can read a lot about this in the catalogue for the exhibition "Women of Abstract Expressionism", which the Denver Art Museum dedicated in 2016 after a 60-year delay to all of those women artists who had made decisive contributions to Abstract Expressionism. For art history, these women had often been relegated to the footnotes: The artistic achievements of even the most well-known of them were marginalised for a very long time. Today, Lee Krasner, Helen Frankenthaler and Joan Mitchell achieve prices on the art market on a par with their male colleagues. Back then they were regarded above all as the wives of Jackson Pollock, Robert Motherwell and Jean-Paul Riopelle. Clement Greenberg, the foremost chronicler of Abstract Expressionism, only mentions Joan Mitchell once throughout the 1269 pages of his collected reviews, and this merely in passing.<sup>3</sup> Women were simply omitted from the discourse on art. The male artists in the group cultivated macho attitudes in their drinking bouts and overbearing boastings,<sup>4</sup> which

seemed to fit well with Action Painting and the giant formats of Abstract Expressionism. Anything that was psychologically vulnerable, personal, delicate, tender, self-revealing, eccentric or even "handmade" – i.e., all of those things prized most in contemporary art today – were dismissed somewhat derogatorily as "feminine" in those days. Granted, there was an astonishing number of influential women gallery owners at the time, such as Peggy Guggenheim, Betty Parsons, Martha Jackson and, somewhat later, Ileana Sonnabend. But it was mainly male artists they represented. Even in 1956, when he died in an accident in the Hamptons, Jackson Pollock had been the center of a star cult. This soon caused his work to be traded at high prices internationally. In turn, the female gallery owners wanted and needed to prove they could act on an equal level with the male art dealers, and so they did what every businessman does: they focused their attention on what sold better. To this very day, the relationship of artists represented in galleries averages 30% women to 70% men. The fact that the museum world was still purely male-dominated even into the 1990s did not help women either. Women curators often failed to fight on the behalf of women artists because they were grateful to be women curators at large museums – as a rule working for male bosses. The Women's Movement at the end of the 1960s brought about a new self-image for women, also in art. Women gained visibility, positioning themselves with a new self-confidence.

Carolee Schneemann and Valie Export furthered the social discourse on physicality, sexuality and gender roles with their taboo-breaking performances such as "Eye Body" in New York and "Tapp- und Tastkino" in Vienna. Marina Abramovic expanded upon these with body performances that went beyond the pain thresholds of traditional art concepts. Since the beginning of the 1980s, Jenny Holzer has been reaching a public audience that had not existed in this way until then with her "Truisms" and the *Survival Series* (1983–1984) on gigantic billboards in New York. In 1989, she installed a monumental, 163-meter-long, neon-lettered L.E.D. spiral along the inner walls of the Guggenheim Museum in New York. That same year, she was named as the very first woman artist to represent the USA at the 44th Venice Biennale in 1990. At the same time in New York, Kiki Smith was showing her first life-sized sculptures created from rice paper, which addressed the nature of the female body and its sensitivities in a way that had never been so open before. Just as the fantastic Louise Bourgeois, who was already 80 years old by this time, was working on her legendary "Cells" in her studio in Greenwich Village. Beyond all feminist endeavors, all of these women artists achieved one thing above all: they created, or still create, superb and significant art.

Even though the market share of all art by women sold since 2008 is still below the sales of art works from Picasso alone: The subjective perception does not reflect these numbers and the presence of women artists at international biennials and art fairs continues to increase. Due to a growing number of important international museum exhibitions and the publications that accompany them, not to mention the representation by large galleries



# “THE SUBJECTIVE PERCEPTION DOES NOT REFLECT THESE NUMBERS AND THE PRESENCE OF WOMEN ARTISTS AT INTERNATIONAL BIENNIALS AND ART FAIRS CONTINUES TO INCREASE.”

throughout the world, there has been a subtle shift in the market dynamics in recent years. More and more collectors, and above all a growing number of financially independent women collectors, are now counting on the potential of art created by women.

In the spring of 2020, at the auction house of KARL & FABER, filled to the very last seat, the director of the Franz Marc Museum Dr. Cathrin Klingsöhr-Leroy, the art historian Christiane Lange and the painter Karin Kneffel all met to discuss one of Kneffel's large-format works that was being prominently displayed at the Franz Marc Museum. They talked about painting, about dealing with art historical traditions and about the international success Karin Kneffel currently enjoys as a woman artist. Our auction house continued its focus on art created by women with our own chapter in the catalogue of our fall auction dedicated to outstanding positions of feminist art. The sales quota approached nearly 90%. In 2020, KARL & FABER was able to achieve record international prices for works by Jorinde Voigt, Carla Accardi, Katharina Grosse and Kiki Smith, and in doing so, sold more art by women than ever before in the history of the company. This is a highly gratifying tendency we look forward to continuing in the future.

<sup>1</sup> ArtnetNews: Bidders at the three big Auction houses are overwhelmingly male, Dec 2, 2020

<sup>2</sup> Exhibition Catalogue: Women of Abstract Expressionism, Denver Art Museum and Yale University, 2016, p. 153

<sup>3</sup> Exhibition Catalogue: Abstract Expressionism, Royal Academy of Arts, London 2017, p. 15

<sup>4</sup> Exhibition Catalogue: Women of Abstract Expressionism, Denver Art Museum and Yale University, 2016, p. 69

\* Patti Smith, 2000

At the event "Karin Kneffel and the Hermann Lange Collection" on 11.2.2020, the Franz Marc Museum was a guest of KARL & FABER.

Dr. Cathrin Klingsöhr-Leroy, Director Franz Marc Museum (centre), moderated the conversation between the internationally celebrated painter Karin Kneffel (left) and the art historian Christiane Lange (right).



Caroline Klapp M. A. ist Expertin für zeitgenössische Kunst, seit Anfang 2017 bei KARL & FABER. Davor war sie über sechs Jahre Direktorin der Galerie Karl Pfefferle in München. Sie schreibt über aktuelle Themen der zeitgenössischen Kunst unter anderem regelmäßig für FRESKO, das Kunst- und Kulturmagazin des Münchner Merkur.

# DO WOMEN COLLECT DIFFERENTLY THAN MEN? A VERY PERSONAL OBSERVATION

By Regina Hesselberger-Purrmann

A passion for collecting was something I was virtually born with. I am the granddaughter of four grandparents who painted, so my grandmothers as well. All of them collected art, not only from their colleagues, but also by following their respective inclinations and whims. They collected everything from antiquity on down through the ages, so I grew up with an eclectic way of collecting and an enthusiasm for quality since childhood.

My own passion for art began with Ottoman (Iznik) ceramics when I was still a schoolgirl. That inherited family trait brought me further through antiquity and on to contemporary art, something an artist friend reduced to a common denominator of “color, pattern and architecture”, which fascinates and interests me “from a purely private perspective”, even though the emphasis has always remained on painting. To answer your question: I am thoroughly convinced that there are gender-specific differences with regard to collecting. For many women, who themselves dispose over sufficient means and can follow their own intuitions uninfluenced, it is less the investment that stands foremost than it is the love for the work of art. When purchasing art, what prevails is the emotion and not the intellect, even though often

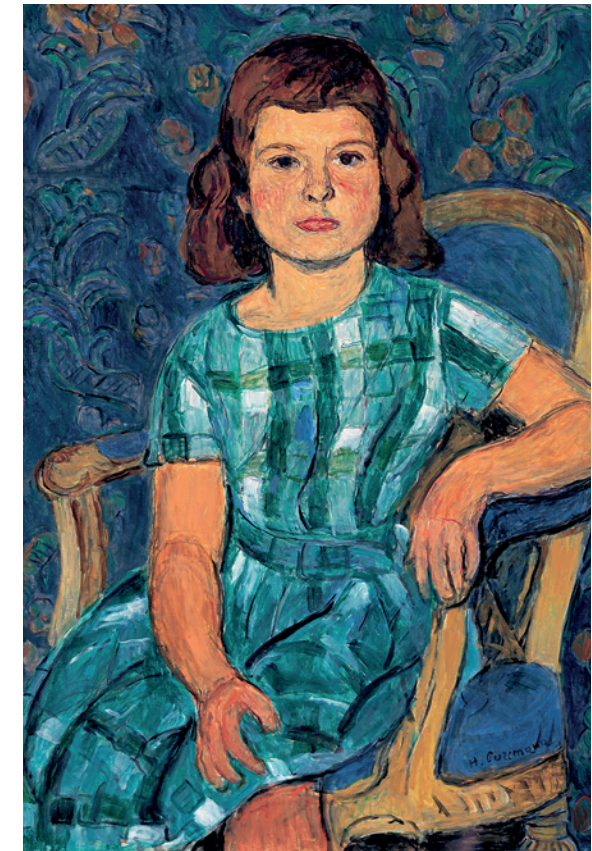


PHOTOGRAPHY ACHIM KUKULES, DUSSELDORF



© VG BILD-KUNST, BONN 2021

Above: Karin Kneffel, Carpet Stairs  
Below: Iznik Tile 1525 – 1550



© VG BILD-KUNST, BONN 2021

HANS PURRMANN  
Portrait of the granddaughter Regina (“Nini”), 1960

both come together or should come together. Certainly there are differences in the goals for collecting among women, but also among men, depending on whether a foundation, a museum or “merely” a private collection is the long-term plan. The private aspect means a less systematic search, less a hoarding of things, and more a search for works of art you can fall in love with, things that make you curious, pieces you want to live with. I am not aware of any woman collector who has ever sold her entire collection from a particular field only to dedicate herself then to a completely new field of collecting. Such singleness of purpose is something I would attribute more to men.

Speaking for myself, the gender of an artist has never been important to me, only the quality of the object itself. In my collection, there are women artists, though no feminist artists, such as Karin Kneffel, Katharina Grosse or Leiko Ikemura, and there are extremely male positions as well, such as Alex Katz, John Chamberlain or Ben Willikens. It is still the case that 90% of the clients at auction houses are male. I fervently hope that in our society today, the number of women collectors will continue to increase, just as the number of women artists is growing.



# PERFECT PAIRING THE PRIVATE DEAL

A good auctioneer is successful in pairing the seller with the buyer, and can be depended upon to find a new owner for a – mostly beloved and sometimes only reluctantly sold – work of art. Working like a matchmaker to find a partner, an auctioneer has to fit the right work of art with a new owner.

*By Sheila Scott*

ELISABETH EPSTEIN  
Selfportrait, 1911, oil on cardboard,  
67.7 × 52 cm, Städtische Galerie im  
Lenbachhaus und Kunstbau München



© RECHTSNACHFOLGE EPSTEIN

It is a matter of preferences: Is a collector looking more for new contemporary art by yet undiscovered artists or is he or she more after established names? Is it about its greatness and its age? Is it about preserving it or its value as a rarity instead? The auctioneer keeps his eyes peeled, and when a work of art is offered to him, potential matches and possible buyers immediately come to his mind. Sometimes the auctioneer sees a work of art and knows right away where it should hang. This was the case, for example, with the two fantastic self-portraits by Elisabeth Epstein, which Dr. Rupert Keim had discovered in an apartment on New York City's Upper East Side. "When I saw these two paintings on the wall, I knew in a flash: They belong in the Lenbachhaus," states Dr. Keim.

With her Parisian contacts and her painting, Elisabeth Epstein played a central role for Der Blaue Reiter group of artists: In 1898, the artist married a Russian doctor with a practice in Munich. She lived in the Bavarian capital for 10 years, taking painting lessons from her Russian painter colleagues Wassily Kandinsky and Alexej von Jawlensky during this time. She maintained a close friendship with Gabriele Münter. In 1908, she moved to Paris, though she remained in constant touch with her Munich group of friends. Thanks to her help, works by Robert Delaunay could be displayed at the first Der Blaue Reiter exhibition at



ELISABETH EPSTEIN  
Selfportrait, 1911, oil on cardboard,  
67.7 × 52 cm, Gabriele Münter and  
Johannes Eichner Foundation

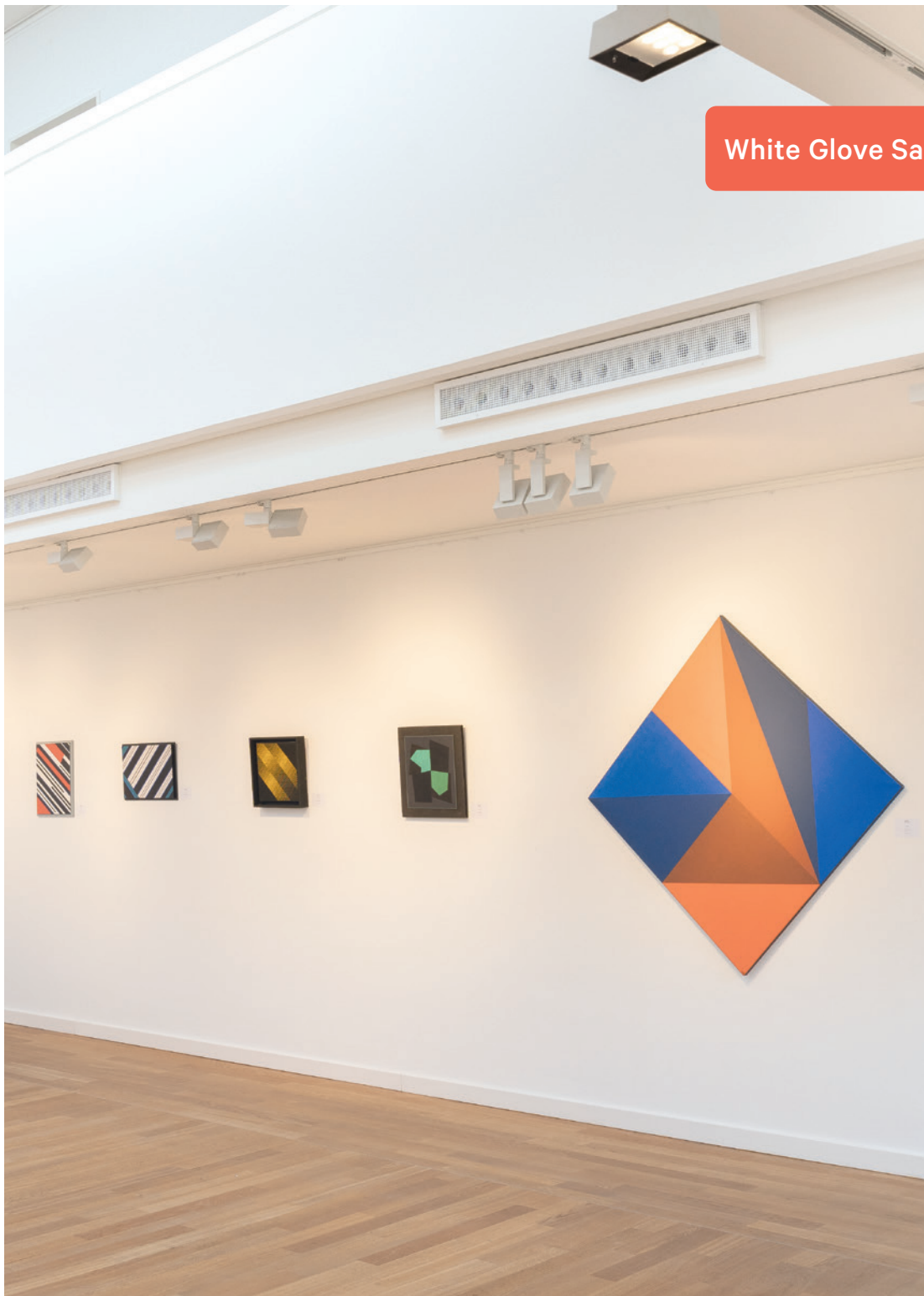
Galerie Thannhauser in 1911. Moreover, Epstein was one of only a few women artists to be represented there, showing two works whose whereabouts are today unknown. Thus, these two portraits are the only paintings known to be in existence today that date back to the time of Der Blaue Reiter. Up until now, Epstein had not yet been represented at the Städtische Galerie im Lenbachhaus, which houses the largest collection of Der Blaue Reiter art worldwide. For this reason, the Director Dr. Matthias Mühling designates the purchase of the two paintings as “a small sensation”. With their smooth, clear contours and simple surfaces redolent both of the school of Henri Matisse and the trends of the Neue Künstlervereinigung München (New Artists’ Association), the likenesses of the women are ideal fits in the Lenbachhaus collection.

Relying on its professional network and expertise, KARL & FABER, is delighted to have been instrumental in these private negotiations as well, in this way expanding the public collections of the City of Munich with two important works of art. Ask us about the possibilities for a private sale. We would be happy to assist you in “searching for a partner” for your work of art.

*Sheila Scott is Managing Director at KARL & FABER, Director Modern Art and a publicly appointed and sworn auctioneer.*

Sign up for our new newsletter at [karlundfaber.de](http://karlundfaber.de) and state your preferences for information you specifically wish to receive.





White Glove Sale!

GÜNTHER FRUHTRUNK, VICTOR VASARELY, HERBERT VOLZ  
© VG BILD-KUNST, BONN 2021 / © ALMIR DA SILVA MAVIGNIER

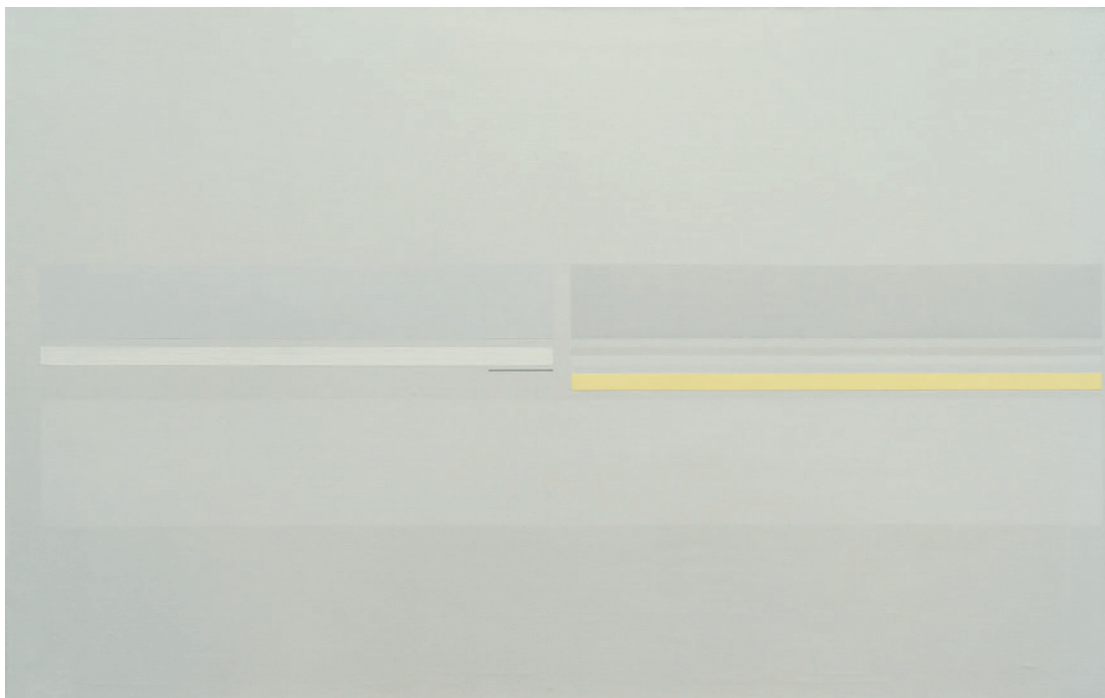
# Tendencies of Abstraction – a resounding success

*By Julia Runde*

In the Summer of 2020, we were entrusted with an extensive private collection from Baden-Württemberg, which we sold with great success in December 2020.

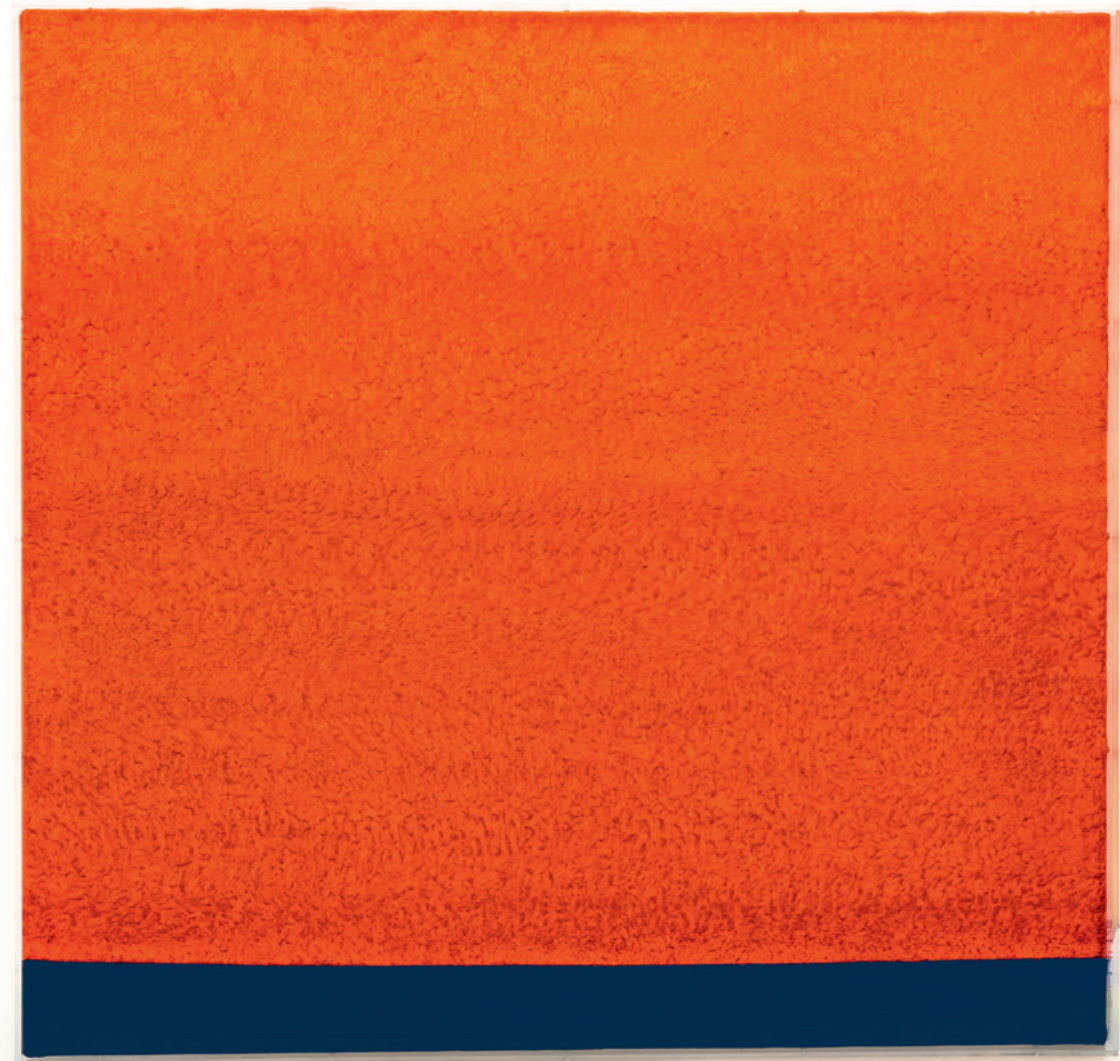
The sale of an entire collection is considered one of the most gratifying challenges in auctioneering. It is a responsible task, since in such a case we are often entrusted with the collector's life's work as an art lover. In dealing with individual works in the collection, a cosmos of its own opens up, as we follow the collector on his paths to art, revealing his collection profile. In the case of the Ulm collection, whose most significant sources of inspiration were the connections with the legendary Hochschule für Gestaltung (Academy of Design), we encountered artists from the Bauhaus movement, representatives of Gruppe ZERO, as well as artists such as Almir Mavignier, Jiri Hilmar, Victor Vasarely or Rupprecht Geiger. A discovery was the Taiwanese artist Richard Lin with his subtle, yet strictly geometrically-structured, composition that invites us to meditation.

Contrasting this were works with a wild gestural character by Mario Merz, Markus Prachensky and others. All of them together comprised Tendencies of Abstraction that engaged in dialogue with one another—there was simply no title that fit better. Over a time period of around 50 years, the collection had been well-conceived and carefully assembled with a discerning eye. And accordingly, the quality of the individual works is high. Provenances and exhibitions also contributed to the fact that this collection, fresh on the market, met with a great resonance. At the auction on 10 December 2020 and the subsequent post-auction sale, we sold all of the lots at the special auction Tendencies of Abstraction. And in doing so, we accomplished a white glove sale, meaning that 100% of the lots sold! The quota with respect to the result was generally greater than 150%. The highest prices were obtained for works by Günther Uecker, "Wolkenfeld (Cloud Field)" at € 256,300, Richard Lin, "The estuary from the drive" at € 200,000, László Moholy-Nagy "Eisenbahnbild (Railway Image)" at € 166,300, Rupprecht Geiger, "413/65" at € 118,800, and Vordemberge-Gildewart, "Mechanisches Zwischenspiel (Mechanical Interlude)" at € 57,500.



RICHARD LIN, The estuary from the drive, 1971, Oil on canvas and collage, 101 × 152.5 cm, Result: € 200,000\*

In addition to having its own separate auction catalogue, we also dedicated an exclusive preview to the sale in October, in order to honor it as a complete collection and to allow the various Tendencies to interact in dialogue with one another one last time. The small temporary museum delighted visitors, especially the works of such artists as Jiri Hilmar, Lothar Quinte, Almir Mavignier or Günter Fruhtrunk: The vibrant colors, clearly-structured geometric compositions and subtle creations are in vogue. We noticed this marked preference for such works as early as in Spring 2020 at our special auction Made in Munich. It was confirmed in the Tendencies of Abstraction sale, particularly by the behavior of the younger bidders. This is not surprising, since the firm, geometric structures evoking feelings of support and stability and coupled with the cheerful, glowing colours are a pure pleasure to the eye. Apparently, these works embody everything the viewer longs for in turbulent times. In retrospect, it can be said that the timing could not have been better for passing this private collection on to other hands and into new collecting contexts.



RUPPRECHT GEIGER, 413/65, 1965, Oil on canvas, 95 × 100 cm, Result: € 118,750\*

“When an auction in Germany ends with a sales quota of more than 90 percent, then most often a closed private collection has been what constituted the object of desire. Recently, this was also the case at KARL & FABER: With the title “Tendencies of Abstraction” and with the round auction number 300, the Munich auction house offered somewhat more than seventy, at times superb, quality works from a private collection in Ulm at the beginning of December, of which only six did not find a buyer.” – Johannes Sander, *Kunstmarkt.com*, 12 January 2021



# In Real Time

KARL & FABER launches real time online auctions

By Julia Runde

*In the Spring of 2020, KARL & FABER managed to initiate an online auction in cooperation with Munich gallerists and editors within only a few weeks. 90 lots were auctioned off in the auction hall in real time, while bidders simultaneously participated via Internet. Beforehand, it was possible to view the works in a virtual tour on our website. As pioneers in the DACH Region (the acronym refers to Germany, Austria and Switzerland), we have introduced a third form of auction in addition to the traditional hall auctions and the Online Only segment with this real time online auction format: namely, an auction carried out live in the hall but without an audience, streamed at the same time to the screens of the bidders at home and coupled with the possibility of bidding by telephone and in writing. The advantages of a traditional hall auction, such as the simultaneity of the bidding and the converging of client inquiries in a single exciting moment, are maintained in this format and transferred into virtual space at the same time.*

In March 2020, when the quiet winter period was over and we began to take up our travel activities once again and scatter in all directions, at precisely the moment when preparations for the spring season were getting into full gear, the news suddenly came: Rien ne va plus. Public life, the art business, screeched to a standstill. Now it was a question of creativity, and we pondered over possible projects within a closer radius. Outside, spring was slowly approaching. And David Hockney had just called out to the art world his wonderfully encouraging words: "Do remember they can't cancel the spring". In this situation, the idea for "Made in Munich" was born, a special auction in virtual space, in collaboration with Munich gallerists and editors. Our source of inspiration had been the eponymous exhibition at the Haus der Kunst in 2008, curated by Chris Dercon and Julien Lorz. Since the 1960s, numerous editions had been published in Munich, print graphics and multiples had been conceived and realized. Some of these prints and multiples have made art history and are now among the classics of their genre. For example, Blinky Palermo's "Prototypen/Prototypes" (published by Gernot von Pape in his Edition X) or Gerhard Richter's "Schweizer Alpen II/Swiss Alps II" (published by Edition Heiner Friedrich). Our idea was very well received and numerous Munich galleries and editors expressed great interest in the joint project. Chris Dercon supported this solidaric action between the galleries and the auctioneer in a difficult time with personal words of welcome. Together with Archiv Geiger, Barbara Gross, Galerie Fred Jahn, Sabine Knust, Galerie van de Loo, Gernot von Pape Edition X, Edition Schellmann and Galerie MaxWeberSix-Friedrich, we were able to compile a special auction with 90 lots in only four short

ROSEMARIE TROCKEL  
The Blue Sweater, 1990, silkscreen in  
colours on wove, c. 67.5 x 67.5 cm  
Result: € 9,300\*



weeks. It featured works representing artists, such as Günter Brus, Maria Lassnig, Rupprecht Geiger, Arnulf Rainer, Imi Knoebel, Bernd and Hilla Becher, Sarah Morris, Dan Flavin, Thomas Ruff, Candida Höfer, Albert Oehlen, Günther Förg and Rosemarie Trockel, among others. The collectors also took an active interest in the project, and we entered the virtual space with around 100 bidders. For us, but also for the German art market as a whole, this successful seasonal launch in a special format constituted an important signal. Up until now, the demand has remained unbroken, and digital formats are the trend. The lots most heavily bid upon at the auction were strongly coloured compositions from the field of geometric abstraction, a phenomenon we were able to observe again in another, more extensive special auction in our premises in the fall of 2020, Tendencies of Abstraction. Read more about this on page 65

Due to the positive response, in Spring of 2021 we will again launch our season by dedicating ourselves to this theme. On Wednesday, the 21st of April, 2021, the next special auction "Made in Munich" will take place, featuring print graphics and editions. We will stick with the real-time online auction format. For the consignor, this provides utmost flexibility, since the auction of a work may be organized in an extremely short period of time; bring it today, and tomorrow it can go "under the hammer". For bidders, this format provides an opportunity to experience the attraction and excitement of an auction hall, while following the action live from your own home.

# A different view

Max Scharnigg, author and editor at Süddeutsche Zeitung newspaper, writes here about his personal favorite at the upcoming Modern Art auction on the 14th and 15th of July 2021. This year he has fallen for an oil painting by Expressionist painter and printmaker Wilhelm Morgner.



From our Modern Art Auction on 14/15 July 2021  
WILHELM MORGNER  
Seated Farmer with Sickle, 1911, oil on burlap, 142 × 172 cm  
Estimate: € 100,000/150,000

*It appears this whole thing with corona is slowly having an adverse impact on our healthy understanding of art. How else can one explain that when gazing at this painting by Wilhelm Morgner, a person quarantined at home immediately comes to mind? It seems completely clear: take one guy sitting around there alone, keeping his distance and thinking about this morning's latest infection statistics! His slippers are on, his pillowscape is in disarray, he is surrounded by a world that has lost its customary shape. He holds some object in his hand to distract himself – is it a smartphone, a book, a loaf of sourdough bread that has failed to rise? Whatever, this figure is apparently as absorbed in his own world, as turned in on himself, as so many others have been over the past months. Morgner, of course, knew nothing of our own worries today when he painted his picture. Here, in 1911, he simply painted a farmer sharpening his scythe in the midst of God's golden nature of wheat. When we associate such a peaceful image, this healthy man of nature lost in thought, with our own epidemic and isolation, then it really is time that the pandemic ends and summer begins!*

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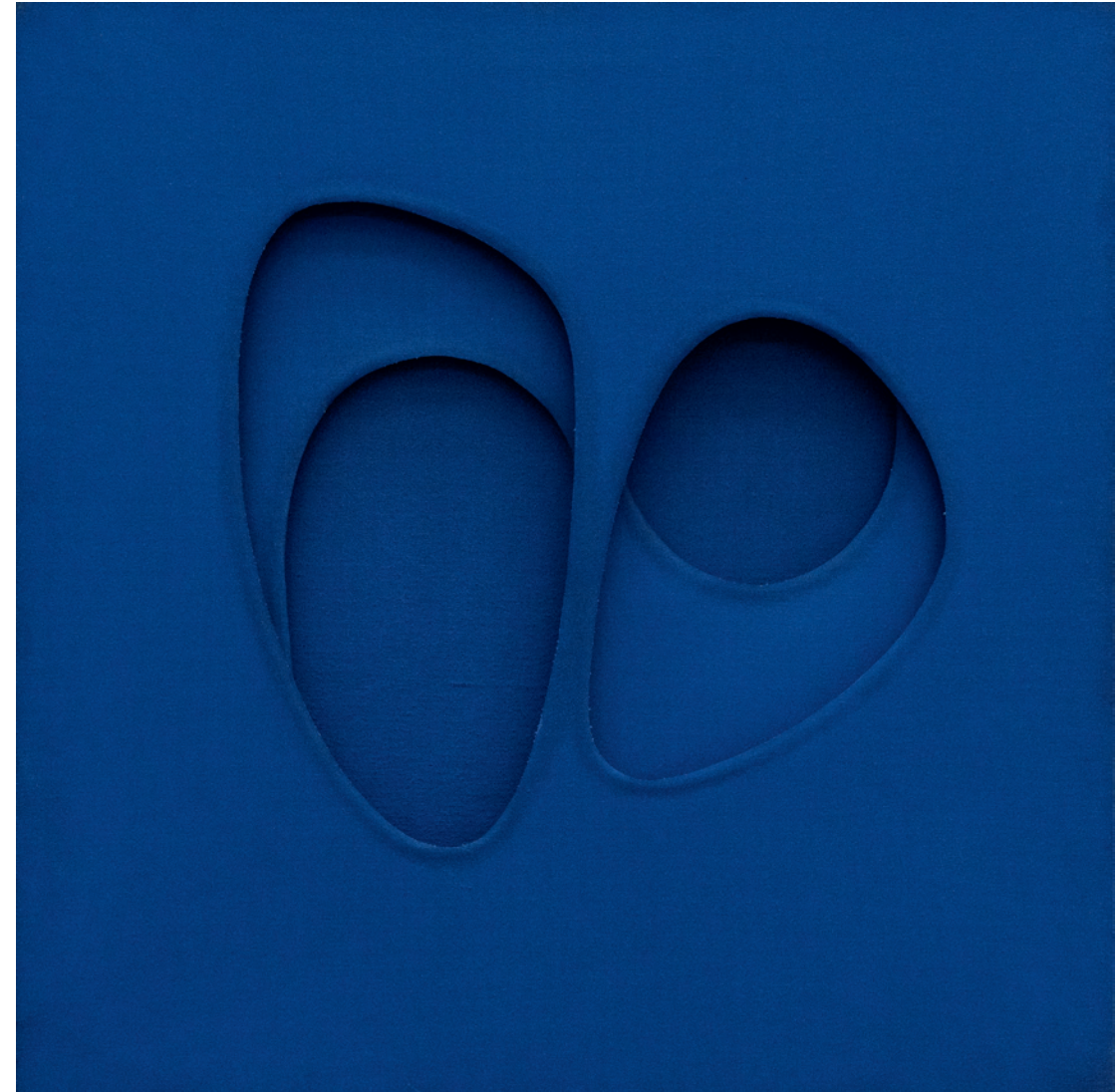
From our auction on 14/15 July 2021



GÜNTER BRUS  
Bestattung im Eigenblut (Burial in one's own blood), 1981  
Pastel chalk and graphite on wrapping paper, 120.5 × 79.5 cm

Estimate: € 50,000/70,000

From our auction on 14/15 July 2021



PAOLO SCHEGGI  
Zone Riflesse, 1963  
Acrylic on 3 superimposed canvases, 60 × 60 × 5.5 cm

Estimate: € 180,000/250,000



From our auction on 14/15 July 2021



SOL LEWITT  
Form, 1988  
Gouache on cardboard by CM Fabriano, 56 × 75.5 cm

Estimate: € 25,000/30,000

From our auction on 14/15 July 2021



PIERRE AUGUSTE RENOIR  
Fillettes dans un jardin, c. 1895  
Oil on canvas, 46,3 × 55.2 cm

Estimated price: € 300,000/400,000



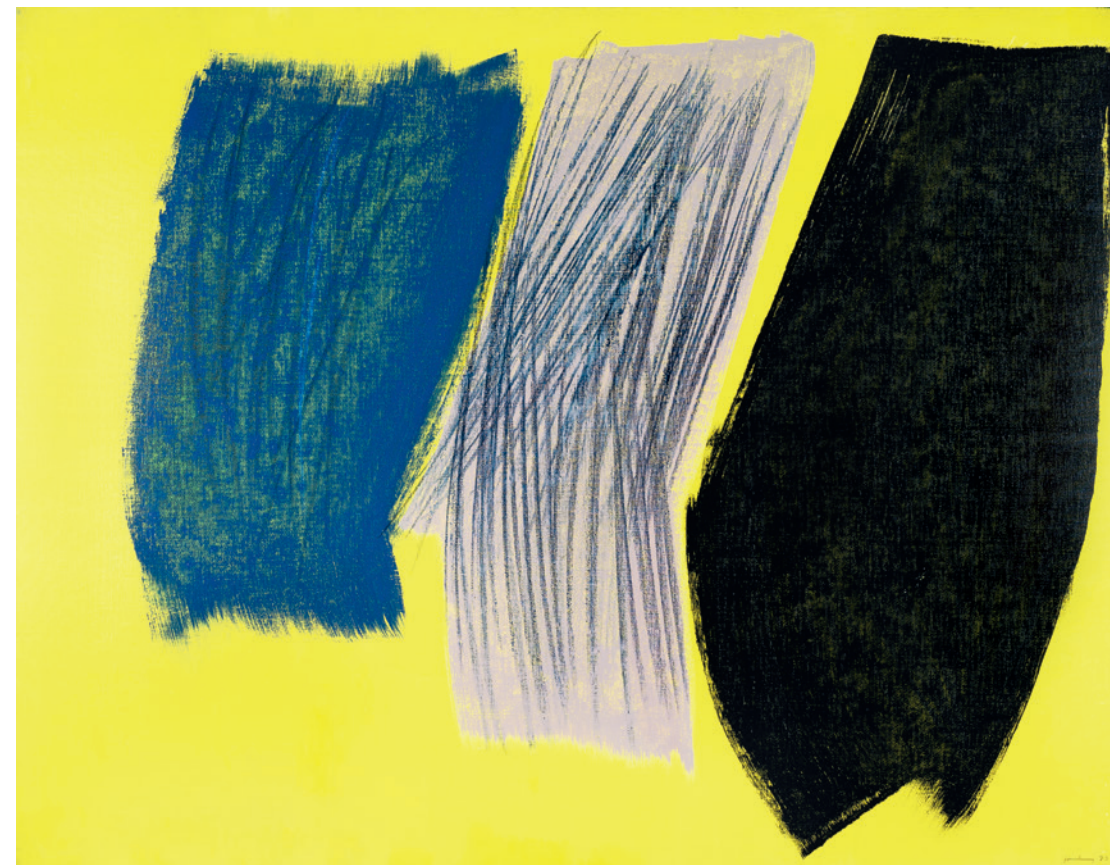
From our auction on 14/15 July 2021



MAX ERNST  
Oiseaux Spectraux, 1932  
Oil on panel, 34 × 21 cm

Estimated price: € 250,000/350,000

From our auction on 14/15 July 2021



HANS HARTUNG,  
T-1970-H37, 1970  
Acrylic on canvas, 101.5 × 130 cm

Estimated price: € 150,000/200,000





JOHAN CHRISTIAN CLAUSEN DAHL  
Elbe Landscape with Resting Sheep, 1824  
Oil on wove paper, mounted on canvas, 35.4 × 42.5 cm

Estimate: € 30,000/35,000



HANS THOMA  
Loneliness, 1896  
Oil on canvas, on cardboard, 69 × 78.5 cm

Estimate: € 25,000/35,000





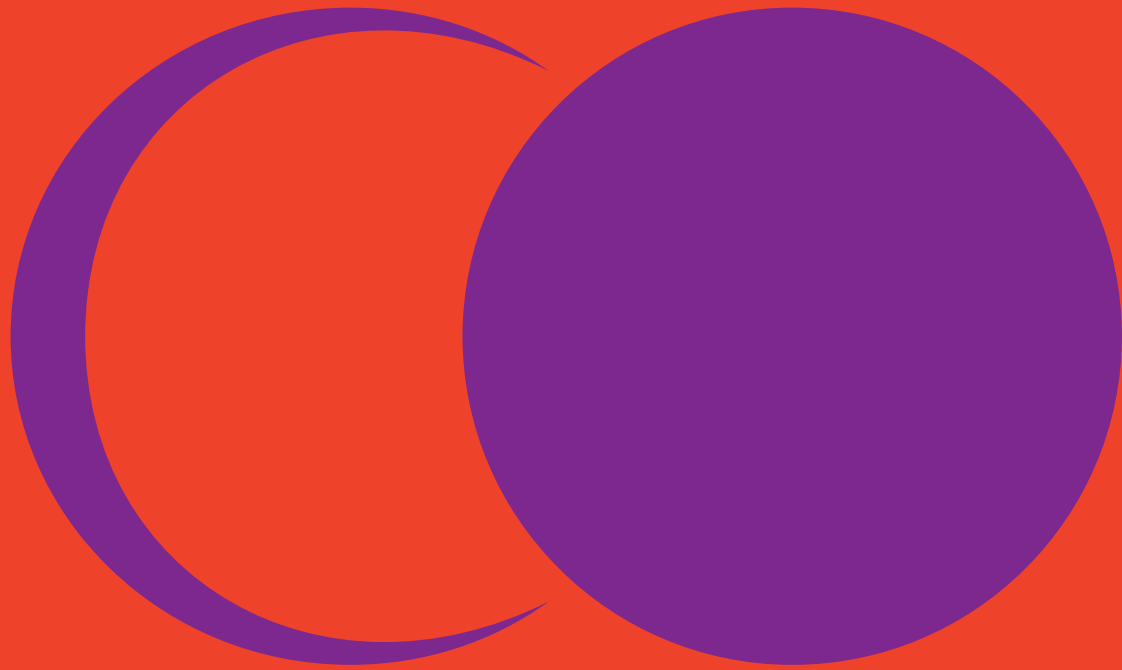
NICOLAS VAN VEERENDAEL  
Flower bouquet with roses and tulips in a stone niche, mid-1670s  
Oil on canvas, 61 × 51 cm

Estimate: € 40,000/50,000



HERMAN SAFTLEVEN  
Bij De Seven Bergen (In the Seven Mountains), 1650s or early 1660s  
Oil on copper, 31.5 × 39 cm

Estimate: € 60,000/70,000



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# Hitting the bull's eye: Why art insurance makes sense

By Dr. Renate Möller & Susanne Zellner



Transport box with painted bulls-eye and arrow piercings.

Art theft – many people think of Hollywood films where some athletic gentleman thief in a skin-tight outfit climbs into the house of a filthy rich art collector, winding his way acrobatically through a tangled maze of laser beams (made visible by means of special glasses) to finally pluck the rare Fabergé egg from its pedestal and – now of course the alarm goes off – escape by jumping out of a window. The audience sighs in relief, inexplicably relieved that the bold thief has escaped. In reality, no doubt, we would react differently, especially if it were us being robbed. And let us put ourselves in the place of the art collector who has spent a lifetime assembling his collection with growing connoisseurship and at great financial sacrifice. We can only hope that he has good insurance in the event of such a loss.

## *Purpose of an art insurance*

But why get an insurance? What good is it and what is the benefit? “What’s gone is gone” is what many people say. After all, works of art are, for the most part, one-of-a-kind, and you will never get that same piece back again. This is of course correct – but also incorrect.

In the art insurance sector, the rule applies that when a work of art is lost, the amount of the financial loss is compensated. This can either be an estimated value that has been previously agreed upon between the insurer and the client, or it can be the amount that, at the time of the loss, would have to be paid on the art market for an “object of the same type and quality”, as it is so neatly worded in German insurance lingo. As a matter of fact, in the case of many artists, works exist that are similar to the stolen or ruined object. And the injured party then receives the amount from the insurer that he would have to pay to purchase such a similar object again. Moreover, many insurers are linked to the largest database for tracking art theft, the “Art Loss Register”. This network conducts worldwide searches for stolen objects circulating in auction houses and the art trade. Digitalisation supports this search more and more. Stolen objects are regularly found again as soon as they go on the market for sale.

In addition, it is often high-end works of art in particular which are purchased as investments. In this case, an insurance serves to maintain this investment for the buyer or for his children and heirs.

## *Insured damage claims and service*

Yet, theft and robbery are not the only good reasons for taking out art insurance. What happens if your Chinese Ming vase is accidentally knocked over and a piece breaks off? Or if a painting falls from the wall and is damaged because it has not been properly attached? Or if an open fire – or perhaps only smoke damage – either completely destroys works of art, antiques and precious collector objects or else makes extensive restoration work on them a necessity? And what happens if a work of art is damaged during transport? Here, too, an insurance can help.

Choose what is known as all risk insurance. A normal insurance policy only covers the so-called named dangers: Mostly, this refers to fire, burglary, waterpipe and storm damages. All risk coverage, by contrast, covers everything that is not explicitly excluded: This means, it includes any kind of damage or loss, no matter what the cause, and above all, also self-caused damage. The customary exemptions from insurance protection must be stated in writing.

In case of damage to the work of art, the insurance first pays for an expert restoring of the object. Beyond this, the client is compensated for the depreciation that has resulted. Whether a decrease in value has actually occurred depends upon how much restoration work had to be undertaken and how heavily the object has been affected in the aftermath. Especially for contemporary works of art, for example those with monochrome or very sensitive surfaces, even the most minute im-

perfection, the slightest damage, can bring the market value down to zero. This happens most often when numerous undamaged works by the same artist are still available on the art market. By contrast, for paintings by the Old Masters, traces of aging and restoration work are more likely to be tolerated.

In the event of a total write-off, theft, or any other loss, the total value of the object is reimbursed by the insurer within the framework of the agreed insurance.

*What to pay attention to*

Look for an experienced art insurer. Such a company will offer you tailor-made, flexible products, and has specially-trained experts who are in a position to support you both when you take out the insurance and, in the event of damage claims, give you quick and uncomplicated help. This might entail, for example, advising you in matters of competent restorers or knowing a specialist able to issue a serious appraisal of a certain artist. And they know the lifestyle and needs of their clients, which of course includes discretion, a factor that is in the interest of both sides. The term art insurance comprises several independent products. The private collector can, for example, comprehensively insure his art collection together with his household effects and jewelry with only a single policy.

There are special art insurances especially for art collections, for museums and exhibitions, as well as for the art and auction trade. Here is a tip: Make sure that transports are also included in the insurance – so that no problems arise when you pick up a painting from the auction house, for example, or bring it to a restorer. Make use here of the well-known phrase, “insurance from nail to nail”. This means, your object is insured from the time it is taken down from your wall to the point it returns to you again. Likewise, of course, the same also applies for works of art that are not hung on the wall, sculptures, for example.

*Safeguarding*

Burglaries cause not only material, but also psychological damage. For this reason, the insurer’s demand for a good mechanical and electronic safeguarding is also entirely in the customer’s interest. Besides losing beloved and irreplaceable objects: Who wants to live in a house that burglars have ransacked and defiled throughout?

*To clarify in advance*

What value should serve as the basis for assessing the damage? The cost of buying such a work again? A set estimate? In the private domain, the replacement value of an object is usually calculated according to the costs for purchasing a similar object again on the art market. The compensation is flexible and determined when dealing with the damage claim. Alternatively, a fixed estimated value may be agreed upon, which is either equivalent to the replacement value at the time of purchase, or it is intentionally fixed at a price below market value, for example to save

on insurance premiums. In the event of such a damage claim, a maximum of this value is compensated – but no more than that: a possible appreciation of the object’s value is not taken into account.

Whenever possible, the art aficionado should create a documentation of his works of art and be able to supply corresponding proof of their value. A digitalization of these papers (photos, invoices, appraisals, Excel spreadsheets) can be a great help. Well-positioned art insurers have their own art experts who can carry out an appraisal or at least assist in doing so.

*An amusing example of damage*

A client purchased a modern drawing in a gallery. When the work was delivered to her private address, the client was not at home, and the deliverer deposited the transport box “as always” in a spot previously agreed upon at the back wall of the carport. Unfortunately, one family member arrived home earlier than all the others and unwittingly used the transport box as a target for his bow and arrow. The arrows pierced clean through the box and the artwork inside.

Despite all the trouble, the client was nevertheless very pleased since the damage was covered by the insurance (we were not privy to the discussion at the client’s home to clarify how it all came about...).

*Dr. Renate Möller studied art history, classical archaeology and education in Munich. After working as an editor, publisher and author for Battenberg Verlag and Deutscher Kunstverlag, among others, she has been working as an art expert and underwriter for Allianz Versicherung in Munich since 2000.*

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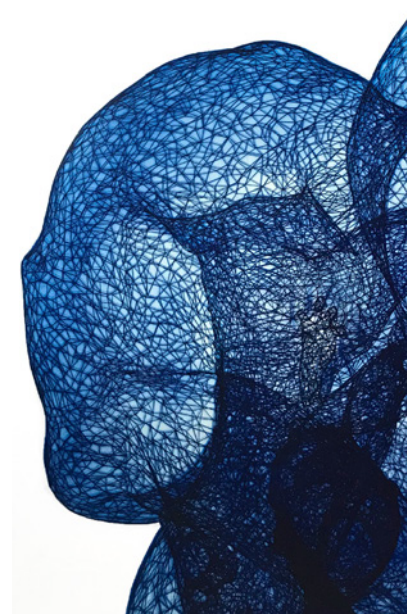
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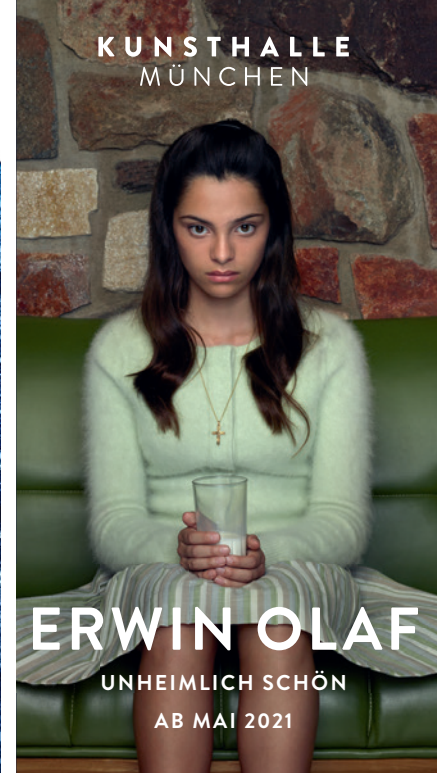
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