

KARL & FABER

Journal 2022



In Exchange

Art in flux · Dr. Felix Krämer · NFTs from three perspectives

KARL & FABER

Dear Readers and Friends of KARL & FABER,

Panta rhei. Everything flows and nothing stays the same; there is only perpetual becoming and change. Founded in 1923, KARL & FABER is now in its one hundredth year. We have stayed the same and become what we are through perpetual change in a world in constant flux. Our efforts to step up our digitalization, for example, were the subject of the last edition of the Journal. As we explained there, we are constantly introducing new forms of communication. Last autumn, therefore, our film format, 'KARL & FABER in Exchange, was joined by a new podcast with our Head of Contemporary Art, Dr. Julia Runde. You can read about the idea behind it on p. 58. We have also adapted and broadened the scope of our real-time online auctions introduced in response to the Covid-19 pandemic. Our Spring Prints Sale in April will therefore be both a live auction with a live audience and an online event (p. 72).

But it is not only KARL & FABER that is changing. The art market as a whole is also in constant flux. The big news here is a new commodity called Non-Fungible Tokens (NFTs). These have been the talk of the town ever since the digital work *Everyday* by an artist called Beeple fetched a record price at an online auction last spring. Whether this is a case of the 'Emperor's New Clothes' or a phenomenon that is here to stay is discussed by the law professor Matthias Leistner, the art historian Annette Doms, and the entrepreneur Magnus Resch on pp. 48 ff. Museums, too, are having to change. Felix Krämer, Director General of the Kunstpalast Düsseldorf, for example, explains in a conversation with Rupert Keim why his museum is currently showing Baroque art alongside an exhibition of fashion photography curated by German supermodel Claudia Schiffer (pp. 40 ff.). The interaction of old masters and contemporary art is also an important aspect of the collections of Sophie Neuendorf and Katrin Henkel, whose answers to our questions (pp. 60 ff.) reveal a lot about how they view art and collecting. Similarly persuaded of the necessity of change – in this case a change of heart – is Werner Murrer, whose piece about contemporary framing practices urges us all to move away from opulent gilded frames and towards the bare, frameless work envisaged by the original artist.

With so much in flux, it is good to have at least one constant and for us that is KARL & FABER's mission, the Art of Collecting. You can read about the success we have had bringing our knowledge of the market and our art expertise to bear on the sale of whole collections on our clients' behalf on pp. 10 and 66. So whether you are a collector, an art lover, or a newcomer to the market, please get in touch. We are here for you.

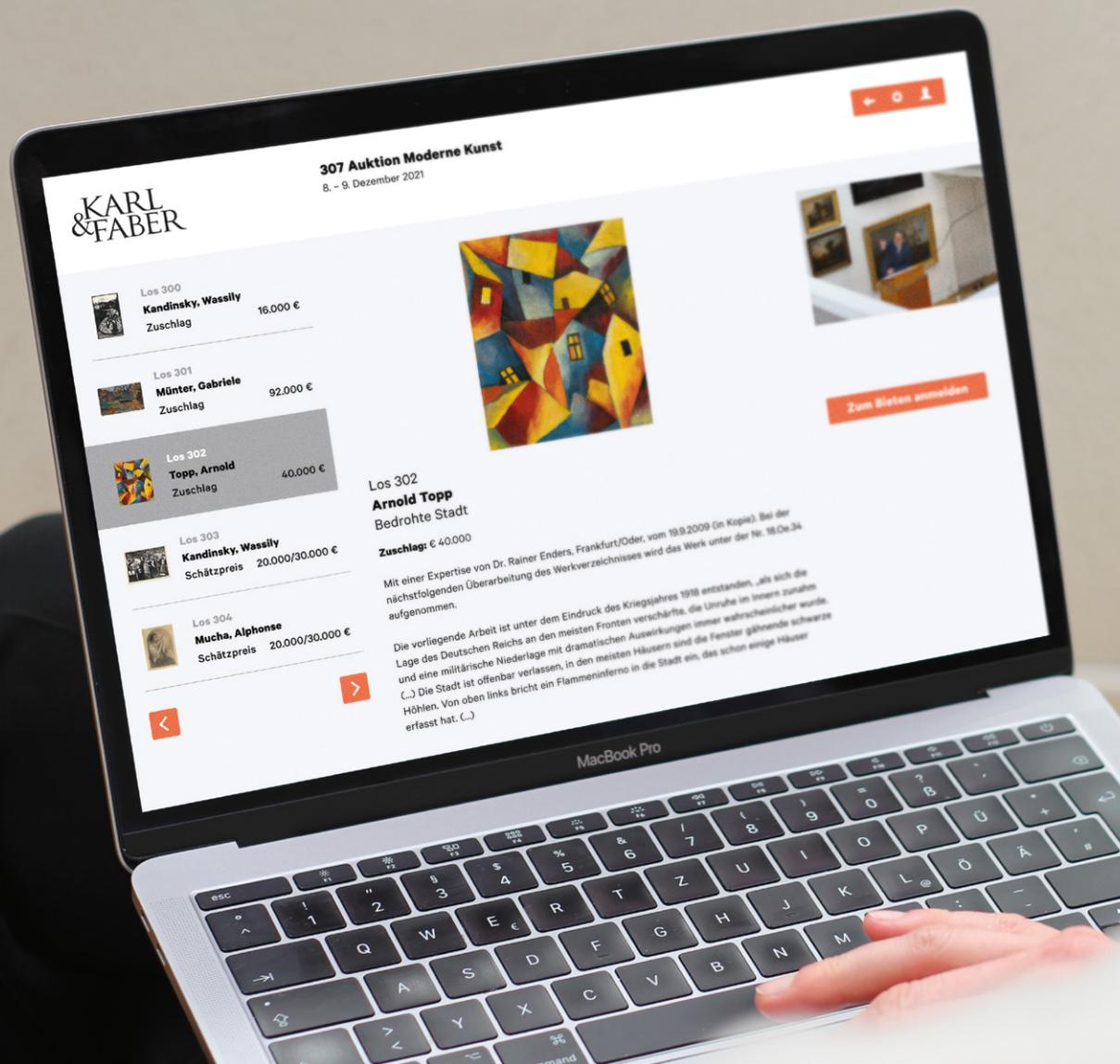


Your Dr. Rupert Keim, Managing Partner &
Sheila Scott, Managing Director

Bidding via MY KARL & FABER

Have you discovered a work for your collection in our catalogues? Via our in-house online platform MY KARL & FABER you can not only place your bids conveniently at the click of a mouse, but also follow our auctions in a live stream. Experience the excitement of an auction day from home!

Create your MY KARL & FABER profile now!



CONSIGN NOW!

Spring Auctions 2022: Consignments welcome until
 mid-March 2022: Old Masters & 19th Century Art
 end of March 2022: Special Auctions Spring Prints | Ladies & Gentlemen
 mid-April 2022: Modern & Contemporary Art

Autumn Auctions 2022: Consignments welcome until
 mid-September 2022: Old Masters & 19th Century Art
 the beginning of October 2022: Modern & Contemporary Art

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APPRAISAL DAYS SPRING 2022

OLD MASTERS & 19TH CENTURY ART

Salzburg & Vienna	3 and 4 March 2022
Dusseldorf	7 and 8 March 2022
Hamburg	14 – 16 March 2022

MODERN & CONTEMPORARY ART

Dusseldorf	10 and 11 March 2022
Berlin	10 – 12 March 2022
Milan	14 – 16 March 2022
Hamburg	14 – 16 March 2022
Switzerland	15 – 17 March 2022
Leipzig & Dresden	22 and 23 March 2022
Frankfurt am Main	22 and 23 March 2022
Brussels	24 – 26 March 2022
Fünfseenland	29 and 30 March 2022

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 2022
please visit karlandfaber.com (Subject to change)*

AUCTIONS SPRING 2022

CONSIGNMENTS WELCOME UNTIL

Mid-March 2022: Old Masters & 19th Century Art
End-March 2022: Special Auctions Spring Prints | Ladies & Gentlemen
Mid-April 2022: Modern & Contemporary Art

LIVE AUCTIONS IN MUNICH

Wednesday, 27 April 2022: Special Auction Spring Prints
Wednesday, 27 April 2022: Special Auction (Photography) Ladies & Gentlemen
Wednesday, 18 May 2022: Old Masters & 19th Century Art
Wednesday, 22 June 2022: Modern & Contemporary Art
Thursday, 23 June 2022: Modern & Contemporary Art

ONLINE ONLY AUCTIONS

Wednesday, 27 April – Wednesday, 11 May 2022: Old Masters & 19th Century Art
Wednesday, 1 June – Wednesday, 15 June 2022: Modern & Contemporary Art

PRE-SALE VIEWINGS SPRING 2022

SPECIAL AUCTIONS SPRING PRINTS | LADIES & GENTLEMEN

Munich Tuesday, 19 – Tuesday, 26 April 2022

OLD MASTERS & 19TH CENTURY ART

Munich Monday, 9 – Tuesday, 17 May 2022

MODERN & CONTEMPORARY ART

Hamburg Monday, 30 and Tuesday, 31 May 2022
Dusseldorf Thursday, 2 and Friday, 3 June 2022
Vienna Tuesday, 7 June 2022
Munich Monday, 1 – Tuesday, 21 June 2022

For further preview dates and all places please visit karlandfaber.com. (Subject to change)

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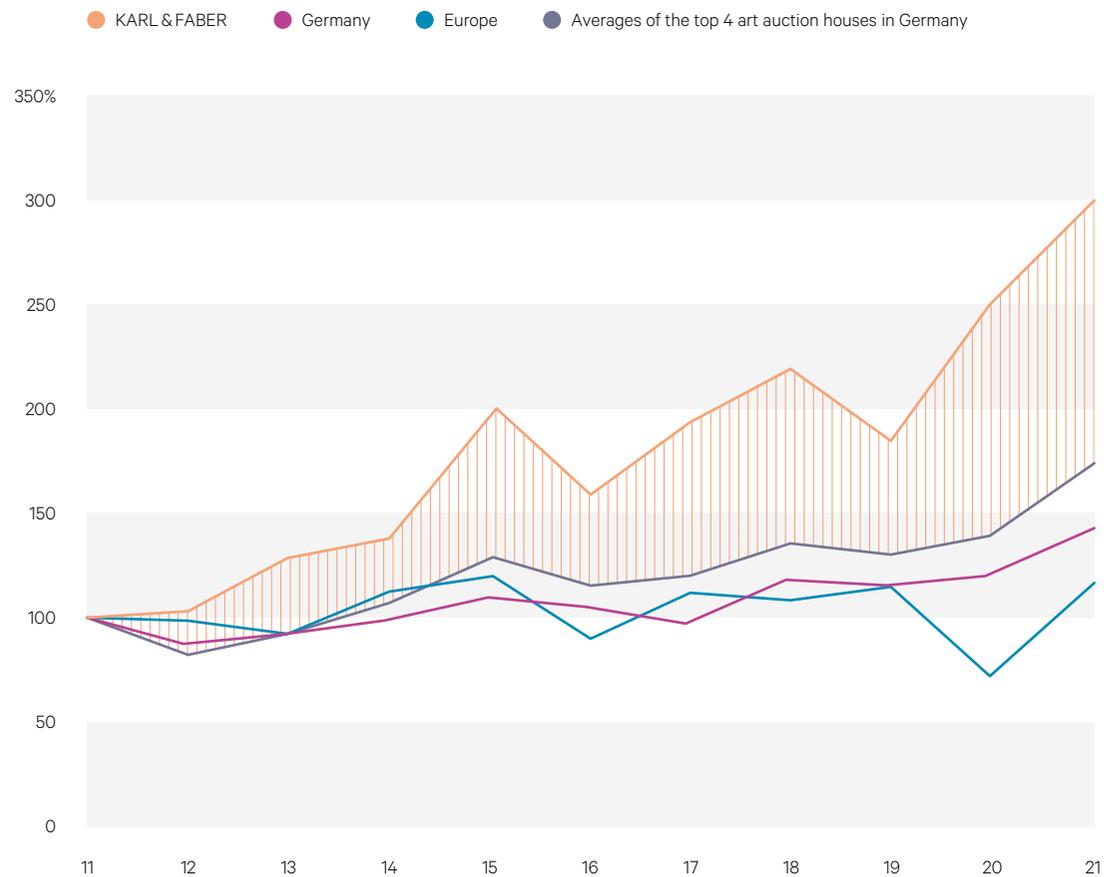
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KARL & FABER IN FIGURES

In the previous year, the fine art auction market in Europe collapsed by 30%, whereas in Germany it grew by 4% and has shown constant growth since then. This proves that the German auction market is more stable and thus much more predictable for its clients.

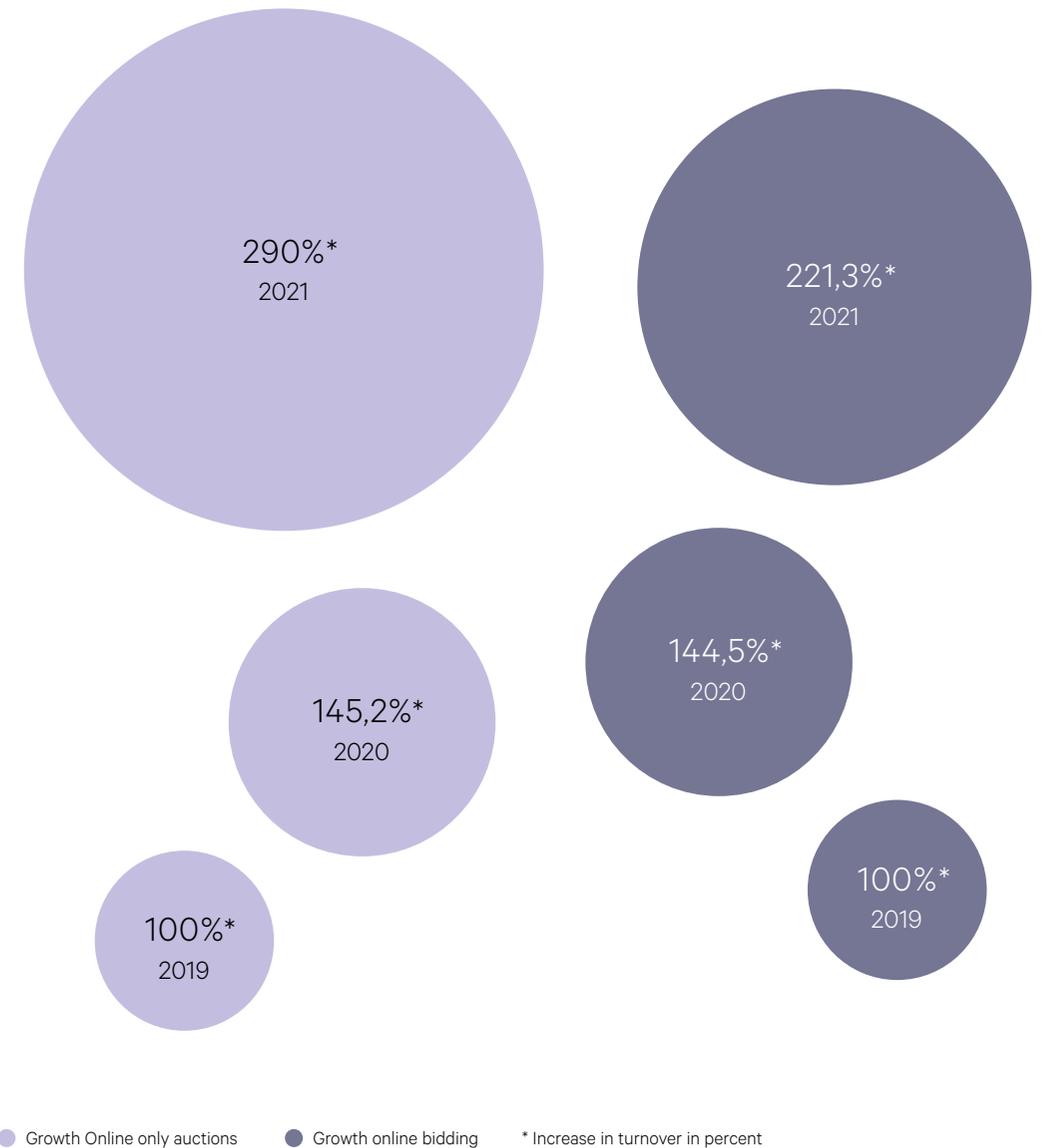
KARL & FABER was also able to continue its growth of the successful previous year uninterrupted and remains the most dynamically growing auction house in Germany since 2011 (plus 297%).

The Private Sales division has become a permanent fixture in 2021: as in the previous year, they contribute a seven-figure result to the successful annual balance. As far as can be seen, no other German auction house is currently expanding this service to such an extent.



Source: Artnet Data accessed Jan. 2022

For Top 4, German and European Market for Fine Arts from 15th to the 21st Century



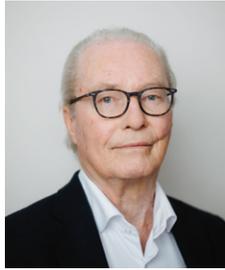
Online only auctions have become a success story at KARL & FABER over the last three years: The turnover has tripled within three years.

Online only auctions provide an uncomplicated entry into the international art market – quickly and conveniently, whether from home or on the road.

By focusing on digitalisation, technology and the internet, e.g. through the new My KARL & FABER bidding platform, it was possible to reach even more online bidders from all over the world in 2021 and to expand the international network.



From left to right: Annegret Hoberg, Sheila Scott, Andreas Langenscheidt, Nicola Keim, Rupert Keim, Daniel Beringer.



Andreas Langenscheidt

'As a long-time collector of contemporary art, I am delighted to chair the advisory board of KARL & FABER, not only because of its reputation for hard work and high standards, but also on account of the personal touch that has endowed it with a vast network of collectors, dealers, museums, and art experts all over the world.'

Andreas Langenscheidt is a publisher, entrepreneur and was managing partner of the Langenscheidt publishing group from 1985 to 2004.

In 1981 he joined the Langenscheidt group and built up the publishing business Langenscheidt Publishers Inc. in New York before fully taking over the worldwide family business with the brands F. A. Brockhaus AG, Meyer and Duden in 1990. Mr. Langenscheidt was Chairman of the Supervisory Board of Artnet AG and for many years Chairman of the Board of the Society Freunde Haus der Kunst Munich, a member of the Board of the Busch-Reisinger Museum at Harvard and is a Board Member of the Peggy Guggenheim Collection in Venice.

He studied industrial engineering in Munich and completed his M.B.A. at the University of California, Los Angeles.



Annegret Hoberg

'I am delighted to be a new member of the advisory board of KARL & FABER, which as the oldest active auction house in Munich stands not only for a long regional and international tradition, but also for top quality works of art, art-historical connoisseurship, and across-the-board professionalism and discretion. The current management of Dr. Rupert Keim and Sheila Scott is committed to this same continuity and to the future viability of the business.'

Annegret Hoberg is an art historian and until 2021 was curator and head of the collection at the Städtische Galerie im Lenbachhaus in Munich. There she was in charge of the Blaue Reiter collection and the Kubin archive. As both editor and author, she has published numerous exhibition catalogues and books on the subject of the Blaue Reiter group, German Expressionism and its artists, and Alfred Kubin.

After studying art history, history, and archaeology in Tübingen, Hamburg, Paris, and Munich, Annegret Hoberg completed her doctorate in Tübingen in 1983.



Daniel Beringer

'I am happy to sit on the advisory board of KARL & FABER, because, as the most dynamically growing auction house in Germany, it always has its finger on the pulse and by allowing the latest developments on the art market to influence its strategies is exceptionally responsive to the needs of its customers.'

Daniel Beringer is a managing partner, co-founder, and spokesman of GREEN-PEAK. He has over twenty years of experience as an entrepreneur and private equity investor and a successful track record in the development of businesses and investments in business services, tech, real estate and infrastructure. He has helped found and build up businesses with a total turnover in excess of €500 million.

Mr Beringer has an M.A. in business studies from New York University and a B.A. in philosophy, politics, and economics from Keele University. He is also active in Harvard Business School's Young Presidents' Organization.



Nicola Keim

'I have been following the fortunes of KARL & FABER for almost twenty years with both pleasure and with a passion for art, watching it grow from the small local business that my brother-in-law, my husband, and I took over in 2003 to become one of Germany's five top-selling auction houses that will soon be celebrating its centennial.'

Nicola Keim is a lawyer and has been the majority partner in KARL & FABER Kunstauktionen GmbH since 2003. Influenced by a family business, she has many years of work experience in international supervisory bodies of medium-sized companies. She worked for several years in the human resources department of a major bank. Ms Keim is a co-founder and major supporter of a non-profit association in the field of school promotion and education. In addition, she is a member of numerous museum associations as well as the Coniuncta Florescit, the sponsoring association of the Zentralinstitut für Kunstgeschichte München and a member of the board of trustees of the Haus der Kunst München.

Nicola Keim studied at the Friedrich Wilhelm University in Bonn, at the Institut d'études politiques de Paris and at the Ludwig Maximilian University in Munich, and did her judicial clerkship in Berlin.

Was werden zukünftige Generationen sehen?

Gemeinsam das große Ganze betrachten



ubs.com/art

“The Munich auction house KARL & FABER [...] also benefited from advancing digitalisation and reported ‘a track record’ that can be attributed to the house's investment in digital innovation.”

Sachwert Magazin, 20 August 2021

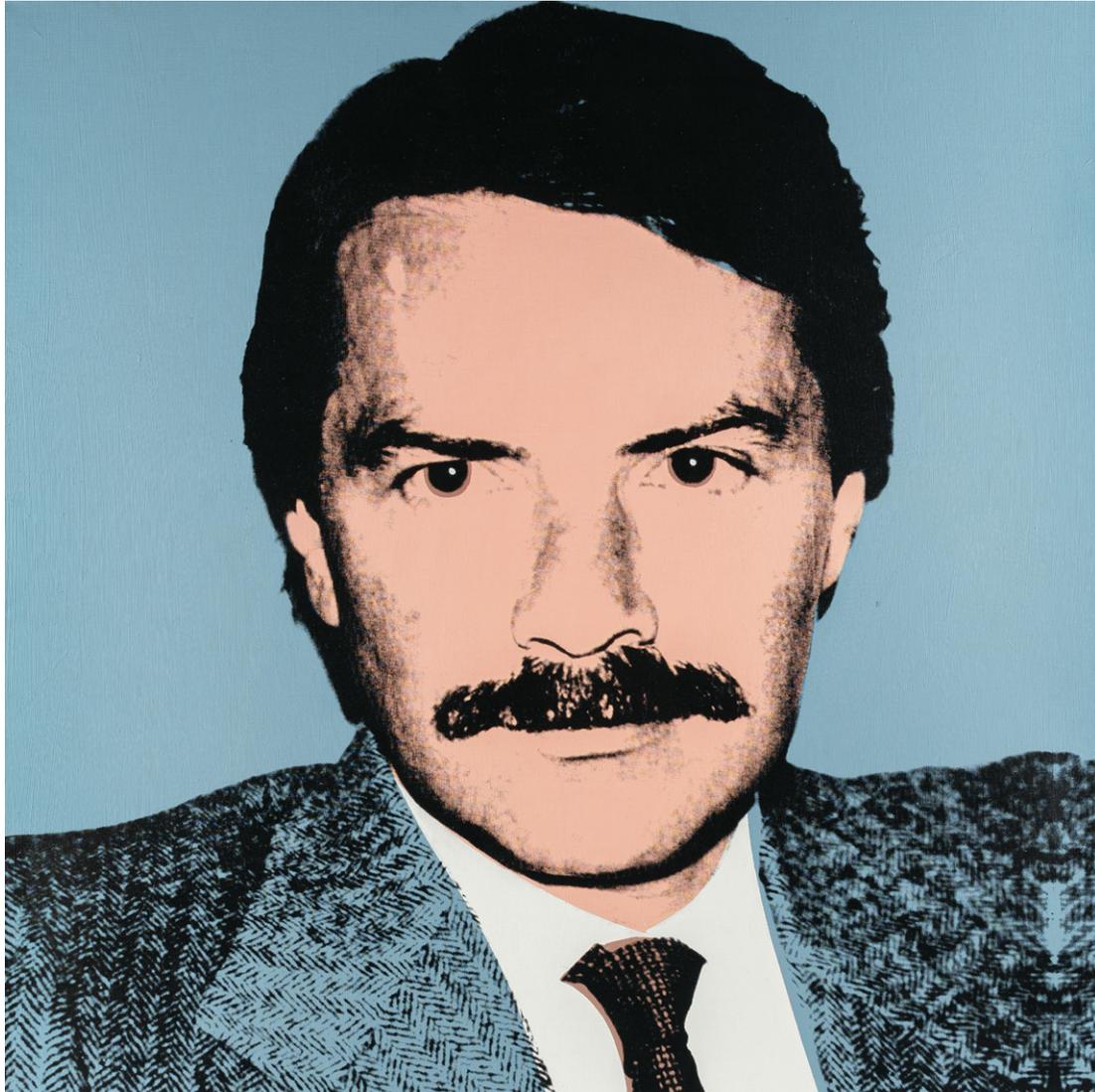
“A price reliable name in post-war and contemporary art has long been Eduardo Chillida. His archaic painted fireclay stone ‘Oxido’ from 1981 ended up costing 287,500 euros.”

Sabine Spinder, Handelsblatt, 22 July 2021

© ZABALAGA-LEKU / VG BILD-KUNST, BONN 2022



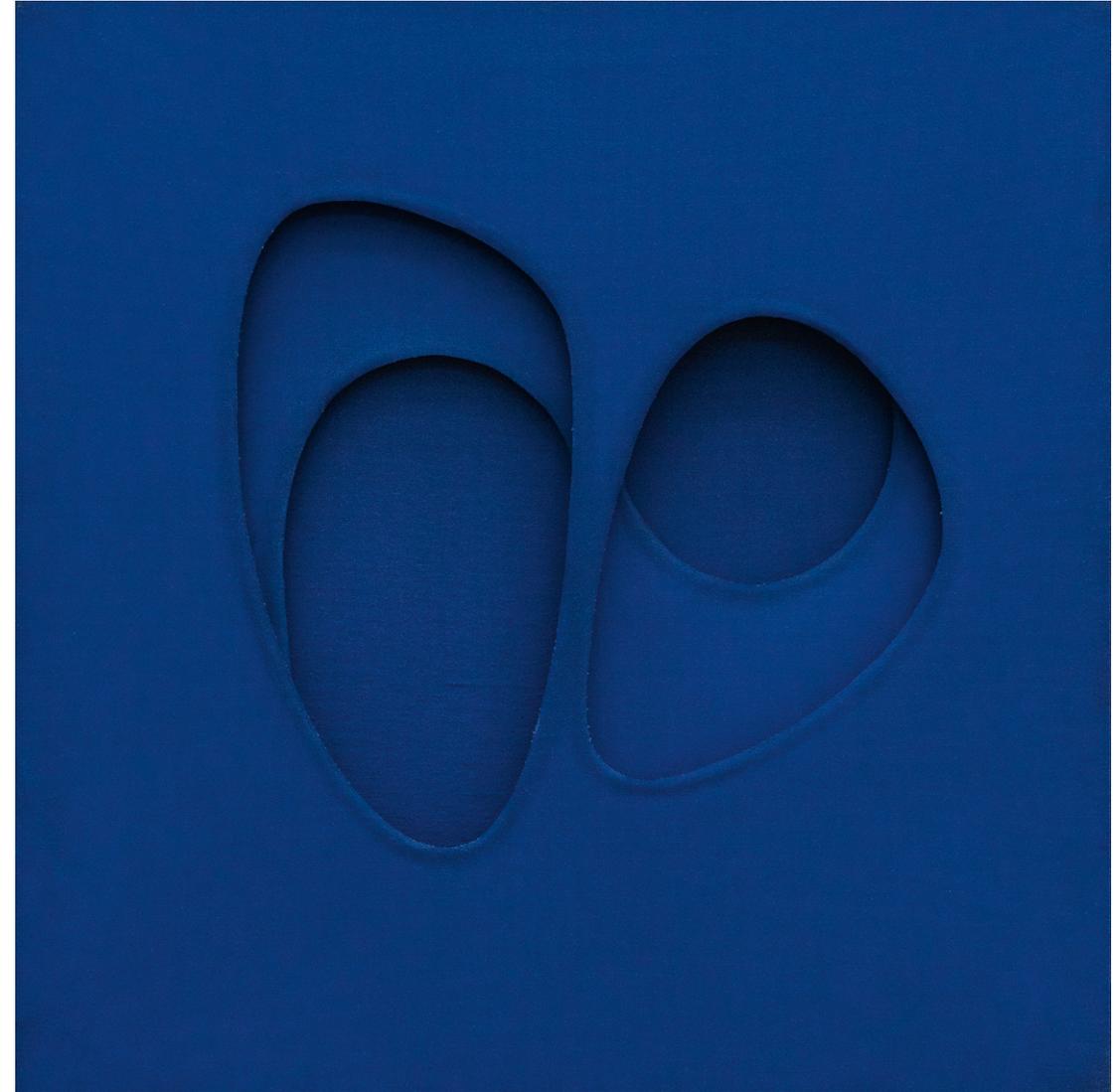
Copper oxide on chamotte, 33 × 34 × 11 cm



© THE ANDY WARHOL FOUNDATION

Acrylic and silkscreen in colours on canvas, 102 × 101.5 cm

“Unsaleable in America, a piece of art history in Munich:
Andy Warhol's portrait the gallerist Hartmut Stöcker (1980)”
art Plus Auctions 1 November 2021



© VG BILD-KUNST, BONN 2022

Acrylic on three layered canvasses, 60 × 60 × 5.5 cm

GÜNTER BRUS

“Bestattung im Eigenblut”, 1981

Result: € 162,500*



Chalk pastel and graphite on wrapping paper, 120.5 × 79.5 cm

“Günter Brus’s large-format colour drawing ‘Bestattung im Eigenblut’, a Documenta contribution from 1982, represented an outlier when it almost doubled its upper estimate at 130,000 euros.”
Brita Sachs, FAZ, 13 August 2021

JOANNIS AVRAMIDIS

Head with distand planes, 1969 / 1970

Result: € 108,750*



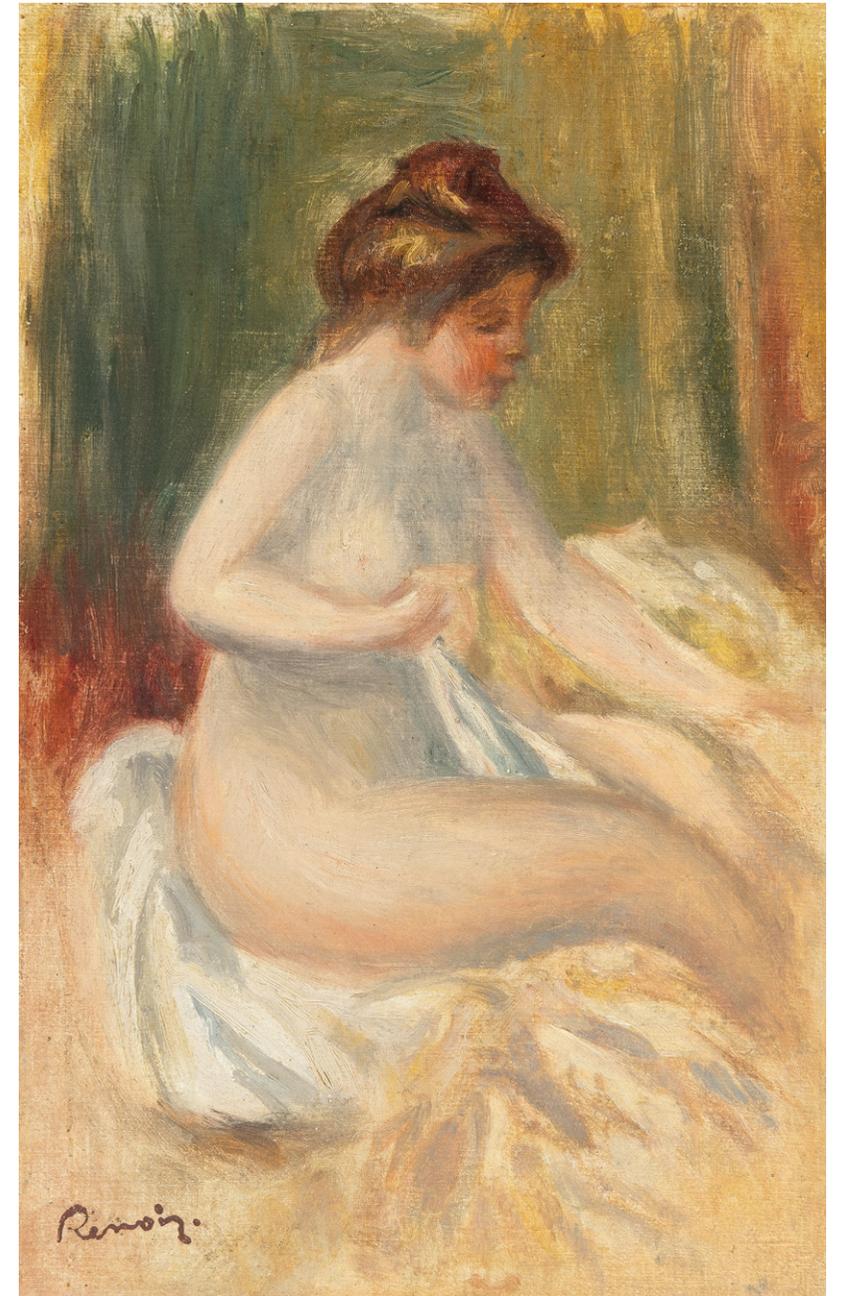
Bronze with golden brown patina, ca. 144 × 35.5 × 53.5 cm

© JOANNIS AVRAMIDIS UND JULIA FRANK-AVRAMIDIS

© GÜNTER BRUS

“In the December auction, Pierre-Auguste Renoir’s small-format painting ‘Femme nue à sa toilette’ looked like a French solitaire among works by German artists such as Emil Nolde, Gabriele Münter and Oscar Schlemmer. Impressionist collectors nevertheless did not overlook it. A North German collector prevailed against international competition. With proceeds of around 460,000 euros (all prices with buyer’s premium), the intimate scene was the most expensive lot of the season.”

Sabine Spindler, Handelsblatt, 16 December 2021



Oil on canvas, 35 × 22 cm

MAX ERNST
Oiseaux spectraux, 1932

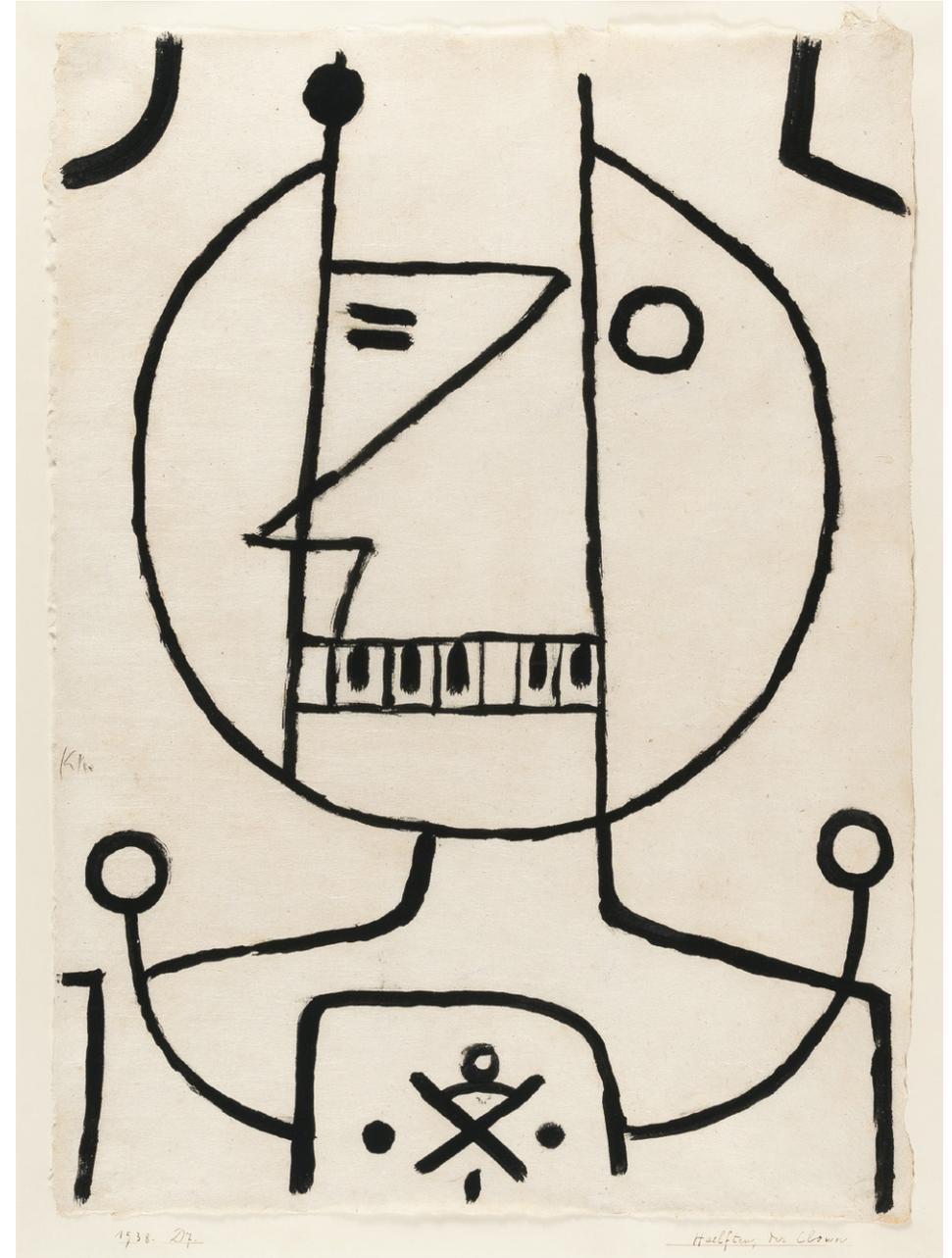


Oil on cardboard, 34.5 × 21.5 cm

Result: € 312,500*

PAUL KLEE
"Haelften, the clown", 1938

Result: € 200,000*



Black coloured paste on thin Japon, mounted on smooth paper by the artist, 57 × 42 cm

© VG BILD-KUNST, BONN 2022

EMIL NOLDE
"Meer" (Wave), 1926

Result: € 175,000*



Lithograph in colours painted over with watercolour on fine Japon,
60.5 × 77.5 cm (sheet 68 × 84.5 cm)

© NOLDE STIFTUNG SEEBÜLL

"KARL & FABER once again lives up to its excellent reputation as an address for works on paper with drawings and graphics by German Expressionists [...]"
Brita Sachs, FAZ, 4 December 2021

EDVARD MUNCH
The kiss IV, 1902

Result: € 150,000*



Woodcut in grey and black on fine Japon, 46.5 × 47 cm (sheet ca. 49 × 54.5 cm)

“A turnover of 2.5 million euros is reported by [Rupert Keim] for the auction of Old Masters and 19th Century Art, the highest turnover of this section at KARL & FABER to date. The highest price was achieved for Hans Thoma’s Young Man, naked and introverted on a rock by the sea from 1896: after a hard fight, one of the fifteen bidders, a Berlin collector, placed a bid of 115,000 euros, almost five times the lower estimate.”

Brita Sachs, FAZ, 13 August 2021



Oil on firm cardboard, 69 × 78.5 cm

JOHN RODDAM SPENCER STANHOPE
Andromeda, c. 1870



Oil on canvas, 128.4 × 53.4 cm

Result: € 100,000*

DOMENICO QUAGLIO
Abbey Church of St-Ouen in Rouen, c. 1825

Result: € 55,000*



Oil on canvas, 91.6 × 108.2 cm

“Sales increase at KARL & FABER –
A bidding community from almost
60 countries fought for old art,
especially prints by Dürer and
Rembrandt, at KARL & FABER. [...] Turnover in this area rose 16.4 percent to over four million euros.”

Handelsblatt, 3/4/5 December 2021



Engraving on laid paper with watermark "High Crown", 35.3 × 26 cm (sheet)

ALBRECHT DÜRER
Knight, death and devil, 1513



Engraving on laid paper, 24.6 × 18.9 cm (sheet)

Result: € 87,500*

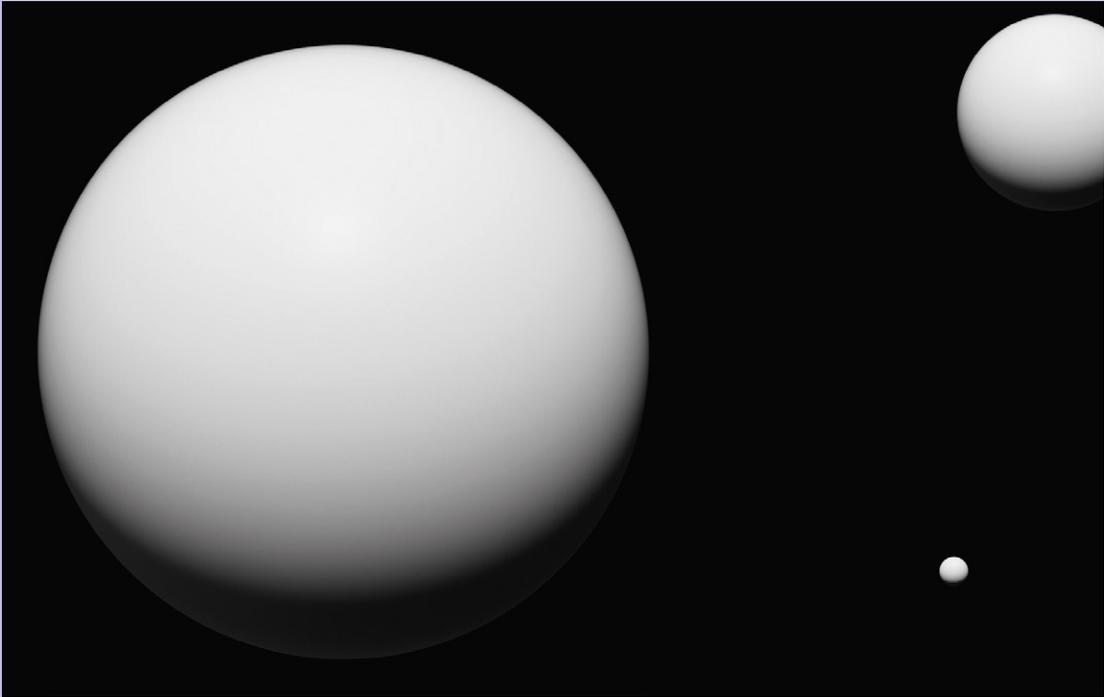
HENDRIK VAN DER BORCHT D. Ä.
Bouquet of tulips, snake's head fritillary
and daffodilse, c. 1630s



Oil on panel, 43.2 × 28.2 cm

Result: € 30,000*

Art in flux



PAK, MASS BANNER © NIFTY GATEWAY

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From analogue art to digital originals – On pages 48–57, experts shed light on how NFTs are changing the art world from three perspectives.

Arrogance won't get you anywhere

Top model Claudia Schiffer curates an exhibition of fashion photography, augmented reality is used to visualize works of art on digital devices – is this how people are to be drawn to art in future? Do we really need new formats to persuade people to visit a museum or to buy a work of art? Which structures have to be dismantled so that new target groups can be addressed? How can we attract a wider audience? And what will this do to art?

Dr. Rupert Keim, Managing Partner of KARL & FABER Fine Art Auctions, in conversation with Dr. Felix Krämer, General Director of the Kunstpalast and NRW-Forum in Dusseldorf.



Dr. Rupert Keim Felix, welcome to our discussion series 'In Exchange! A curious phenomenon can be observed at present: while on the one hand, more and more people are engaging with art at some level – we read a lot about exhibitions, exciting auctions, or major art fairs – on the other, it is becoming increasingly difficult to persuade people to visit exhibitions.

Over the four or five years that you have been at the Kunstpalast in Dusseldorf, you have shifted its focus to the point of staging a show called 'Captivate! Fashion Photography from the '90s curated by someone who is not a curator at all, namely Claudia Schiffer. What drove you to invite a top model to the Kunstpalast?

Dr. Felix Krämer The Kunstpalast has not only an art collection, but since 1929 has also housed the holdings of Dusseldorf's former museum of arts and crafts. So we have a design collection, too. Claudia Schiffer, who was discovered as a model in Dusseldorf in the 1980s, comes from this region. I wanted to enlist her as a curator in part because I knew of her great passion for art; but I also wanted to have an expert who had experienced the 1990s fashion scene at first hand. Claudia Schiffer knows from personal experience what it is like to be photographed by Mario Testino, Karl Lagerfeld, or Ellen von Unwerth.

RK The theme of the exhibition is more wide-ranging than usual. Has that had an impact on visitor numbers?

FK Newspapers in India, Japan, or South America rarely report on shows at German institutions, but they did write about this one! So we reached a much larger audience than we normally do. In addition to the regular museum-goers, we also attracted many who would not normally visit a museum. Even my very first show in Dusseldorf, PS: I Love You, came as quite a shock to many people. It had been preceded by exhibitions of Cranach and Zurbarán – and then suddenly there were all these sports cars of the fifties, sixties, and seventies, presented as design objects! We owe a lot to that exhibition, because it was then that a completely new audience discovered the museum and what it might offer them. Given that only a small percentage of the total population pays regular visits to Germany's 6,000 museums, the vast majority of which are financed by the public purse, it's important for us to think outside our cosy museum box from time to time and to come up with formats that appeal to different target groups as well.

RK What is the rationale for this? Is the aim to broaden the definition of art? To confront people with new things? Or is it rather a means to an end, a decoy for luring people into the museum, where they will then experience 'true art' close up?

FK Ultimately, I run the museum much as I would a medium-sized company. That means I have an eye on the market and on my competitors and am constantly asking myself: What can I afford with the budget that I have and what are the others offering? Hence our discovery that while exhibitions about fashion in places like Paris or New York are the biggest crowd-pullers of them all, there are very few such shows on offer here in Germany – though not for want of interest. Not that Claudia Schiffer's was our only show at the time. Running parallel to it was a presentation of Baroque art alongside works from the postwar period. As our tickets are valid for all the current shows at the mu-

seum, visitors to 'Captivate!' were also able to see the Baroque art. We shouldn't be so arrogant as to look down on certain formats – to dismiss cars as 'just pop culture'. Such projects are much more effective at drawing in a diverse audience than are classical art exhibitions.

RK Would it have worked without Claudia Schiffer?

FK Well we made it onto the front page of the 'Süddeutsche Zeitung' and various magazines. That's unusual. And I doubt whether the media would have been quite so keen to cover it had we not had her as curator.

RK Celebrity is certainly important – as we know from the 2018 David Bowie show at London's Victoria & Albert Museum, which with two million visitors worldwide was one of the biggest blockbusters of all time. 'Celebrity' ennobles art. We notice this, too, when a lot that has a famous name behind it almost always fetches a higher price than it would otherwise. Which brings us to the theme of 'aura'. Should museums make more of 'aura' in future?

FK If you want to know what the future of museums looks like you have to go to England, Holland, or Scandinavia. We often tend to lag behind.

RK Why is that?

FK We tend to be more conservative, not as playful. Going to a museum in Germany is like going to church. Everyone speaks in hushed tones and museums are hardly ever a venue for parties or other such festivities the way they are in France and England, where that kind of thing is taken for granted.

RK Why this reticence? Is it because museums are simply not interested in reaching new circles?

FK It's not just a question for museums. Germany's art trade and auction houses are no different. In other countries there's more show biz, more excitement, more audacity.

RK That's a line I'm definitely familiar with. And we, too, are constantly asking ourselves: How scholarly should the texts in our auction catalogues be? Ultimately it has to do with the target group, although if we take our cues only from them, we run the risk of reaching only that one target group. Besides, our own target group is nowhere near as homoge-



PHOTOGRAPHY: VERENA KATHREIN

Immersive
exhibitions
are especially
successful.
They're like
playgrounds
for grown-ups.

neous today as it was thirty or forty years ago. The reasons why people buy art are more varied than they used to be. We must broaden the field, even if that makes our work more complicated. Thanks to digital media, however, it is at least doable.

FK The great thing about digital is that it is almost completely barrier-free. We had taken various initiatives here even before the pandemic hit. Take our children's website, for example; we're still the only art museum in Germany that has a website specially for kids.

RK Although you still need parents to get the kids to go on it. Are you not simply attracting the same educated middle-class clientele as always?

FK Of course!

RK So how do you get through to the less educated classes?

FK Our children's website is just one of many measures. It was flanked by an annual art competition for all elementary schools in Dusseldorf, which of course are attended by children from all social classes. The year the competition was launched unfortunately coincided with the first lockdown. Luckily, though, we were still able to go ahead with it and over eighty-seven school classes entered that very first round, meaning that we reached a large number of children. And as we didn't want to have just one child in the spotlight, we accepted and exhibited only joint projects done by the whole class. That way, all the children who had participated would come away feeling positive about our institution.

RK Is the idea to have a museum that is much more firmly anchored in the local community?

FK That is the goal. And children are an important factor. If you visit a museum in England, Holland, or Poland on a weekday morning, you will find it full of young people. In Germany, by contrast, you can count yourself lucky to run into the occasional school class. While politicians can free up funds, it is the teachers, the parents, and of course the kids themselves whom we have to inspire. The pandemic has exposed just how poor Germany's arts and culture lobby is. But it is also up to museums themselves to seize the initiative and change this situation.

RK At the Metropolitan Museum in New York I once saw a whole group of school kids in the Nineteenth-Century Study Room, earnestly poring over a famous print in order to get a better grasp of German Romanticism. Here, by contrast, print room staff would have a fit if they saw hordes of schoolchildren filing through their doors. Should museums be rethinking certain attitudes?

FK Yes, they should. Museums really should become more visitor-friendly and focus more on the quality of the museum experience. I also have the feeling that we go to a museum – and then 'reward' ourselves with a visit to the café. Yet it is the exhibition itself that we should be enjoying – that should be thought-provoking and full of new insights. There's lot to do!

RK Are you aware of a gulf opening up between you and your 'old school' colleagues? Do they even want to use multimedia as a way of drawing in more visitors? Or could it be that they actually eschew all of this, since they probably have a more scholarly mindset and recoil at the very idea of staging 'blockbuster' exhibitions? Do you sense such a gulf between the two camps in Germany?

FK Well you certainly don't exhibit old automobiles in the hope of winning the German art critics' prize! And obviously I knew that opinions were divided on the choice of Claudia Schiffer as curator. Fortunately, the general public tends to be more open-minded and progressive than many critics. The demand for serious, scholarly shows at first sounds like a demand for quality – but what does it mean in practice? I've conceived many exhibitions over the years. The ultimate triumph for me would have been to curate a blockbuster show that broke new ground in content, but at the same time appealed to a wide audience. It is actually much more difficult to deliver something new and exciting about the really popular themes and artists – to present Monet, say, or van Gogh as 'unknown' artists or to discover new aspects of their work.

RK Multimedia might open up new possibilities here – as with the immersive exhibition 'Van Gogh Alive – The Experience', in which visits 'enter' projected images and can explore them with all the senses. That could be done with works by Monet or Da Vinci, too, given that the rights are all free. So that might be one way of getting something new out of the classics.

FK But what does that have to do with van Gogh?

RK Good question. Such a format, moreover, gives rise to a curious hybrid – something along the lines of 'Alice in Wonderland' or a planetarium, blurring the dividing line between an exhibition, a visit to the cinema, and a trip to the zoo. Will museums even go that far – as long as they attract more visitors by doing so? Or is that too far removed from the appreciation of original works of art? Where would you draw the line?

FK For me it is important to start with the content. And as a publicly financed institution, we also have an obligation to our exhibits. Deep down, I, too, am a classic art historian who wants to tell the history of art. If that can be done with immersive experiences like the van Gogh show, then it may make sense here and there. The current popularity of the artist Yayoi Kusama also has to do with how her works are experienced. Immersive exhibitions are especially successful. They're like playgrounds for grown-ups. We have an AR Biennale, for example, which is an outdoor exhibition with augmented reality in which the art is viewed solely through a digital device, making it especially popular with young people. But in an inversion of conventional interpretive authority, they are then the ones who tell their parents how the show works.

RK Digital is just great for that kind of thing!

FK Yes, it is, and it will definitely become a fixture of museums in future. Like the video art of twenty or thirty years ago, it is simply a matter of time before we get AR and VR formats.

RK But it goes even further than that, as we can see from the international art business and the example of the Global Gallery project that takes us into the realm of multimedia or internet-based art education. The man behind it is Johann König of the König Gallery, who in collaboration with Porsche set up giant LED billboards with art clips in Times Square and other places, while in parallel you could use a QR code to buy NFTs of certain artists. Is that the future? Will we all – by which I mean museums and art dealers – have to become more digital in order to reach people? Or will we rather continue to focus firmly on the appreciation of the original work of art?

FK The one doesn't rule out the other. A lot of people at present lament the commercialization of art. But every generation does that. The exhibition catalogues of the 1980s, for example, were full of advertising. The Impressionists exhibited their works in shop windows – you can't get more commercial than that. So the Global Gallery project is only logical, though whether a casual observer would notice the difference between the Global Gallery and the billboard next to it – I'm not so sure. The way things are converging is nevertheless an interesting development.

RK One last aspect: the Haus der Kunst currently has an exhibition called 'Sweat' presenting works of art from every continent. I must confess I'd never heard of 90 per cent of the artists featured there, but I found it all very exciting and interesting. If our aim is to get more people interested in art – especially those in our society who come from a migrant background – then can that work with art from Germany alone? Such art may represent our own culture, but shouldn't we be showing more from other cultures, too?

FK As important as it is to broaden our horizons to other cultural spheres, not every museum can do that given the budgets at their disposal. Besides, the canon can be extended in other ways as well. You don't always have to travel far to accomplish that. Three years ago we put on a show of East German art that was the first such exhibition at a west German museum since the fall of the Wall. So there's no shortage of exciting and socially relevant themes to go for.

*Excerpts from the conversation from 25 October 2021 at KARL & FABER.
You can find the complete exchange as a video via the following QR code.
Transcription: Lucas Wilson, Editing: Nicola Scheifele*



NFTs – What exactly am I buying?

Matthias Leistner on NFTs from a legal perspective

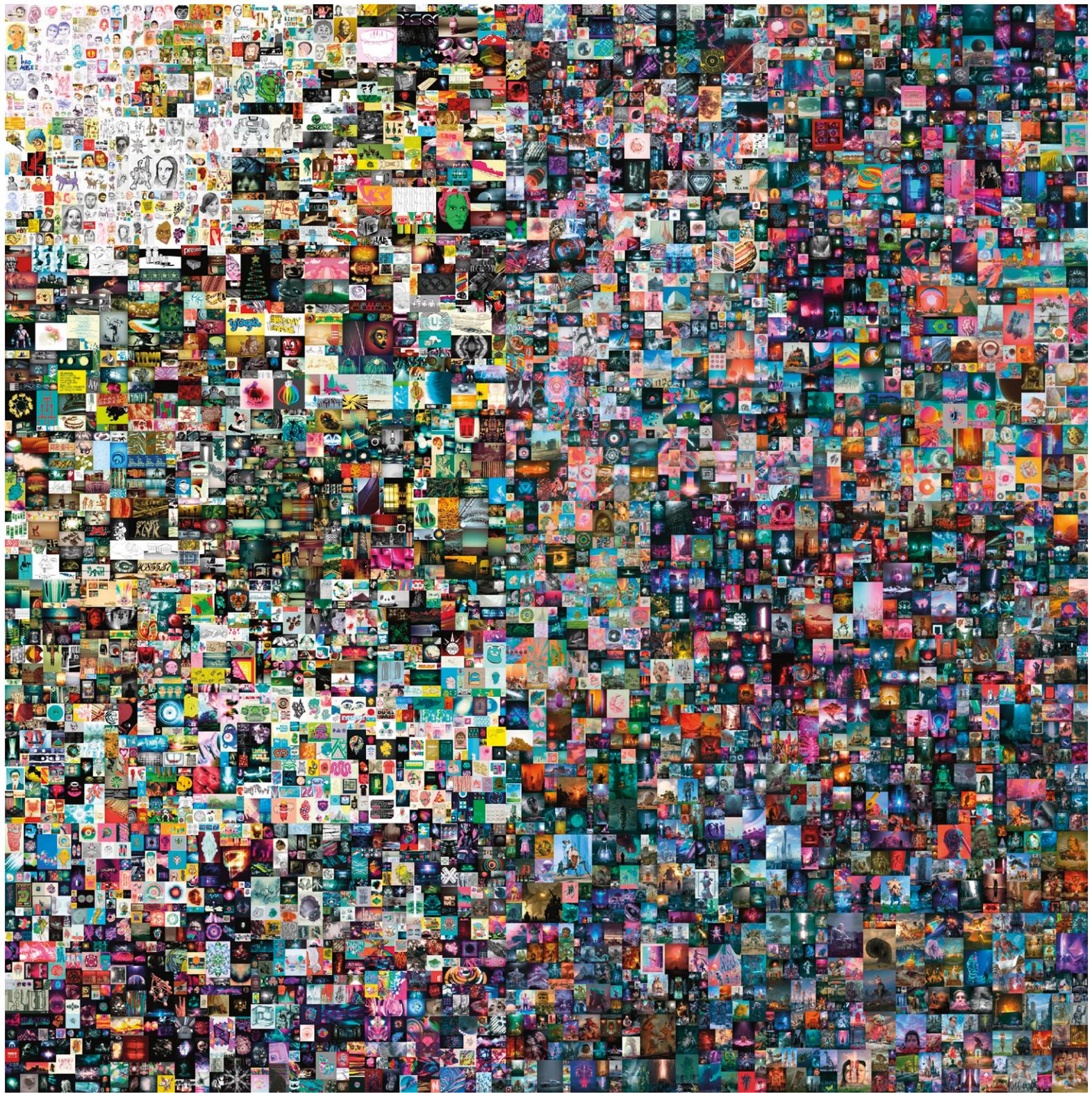
By March 2021, when a digital work by Beeple (a.k.a. Mike Winkelmann) in the form of a non-fungible token (NFT) fetched a record-breaking \$69 million at auction, the fact that crypto-hype is taking the art market, too, by storm could no longer be denied. Alongside such spectacular sales – which even today are legion and must be taken seriously – the crypto-art market is currently cutting some rather dubious capers. One has only to think of the more or less successful attempts by certain vendors to use crypto trading to cash in on the ‘big names’ of the past, even at the risk of inflating them – in the manner of a museum shop – to such an extent that they become the art market’s loose change.

The question of what is behind the underlying technology and how it should be judged from the legal perspective, that is to say, how the rights that buyers acquire can be upheld, becomes more urgent than ever against such a backdrop.

From the technical perspective, the blockchain technology on which crypto art is predicated is a complex, decentralized encryption technology that drives many different phenomena (one that instantly springs to mind being the cryptocurrencies that rest on fungible tokens). What all NFT-based phenomena have in common, thanks to their decentralized character and ‘distribution’ over all the user computers involved, is their cryptological and technologically incontrovertible – and hence comparatively tamper-proof – allocation of a non-interchangeable digital token to its ‘creator’, i.e. to that person who ‘minted’ the said token. Distributed ledger technology, moreover, keeps a record of the sale and resale of such a token and so puts the chronology of ownership (and hence ultimately the provenance) beyond dispute. It is nevertheless important to note that the token, at least not in the models currently available, does not typically contain the digital or (more traditional) analogue work being sold, but is rather merely a reference to the same, frequently in the form of a cryptographically encoded hyperlink. From the legal perspective, this inevitably begs the question of what, exactly, is being acquired and which rights and obligations the buyer and vendor actually have. Another issue are legalistic niceties such as the question of copyright infringement and the applicability of the artist’s right of resale. So how seriously should these new art forms and the trade in them be taken from the legal point of view? Is the digital art market’s dazzling new emperor really wearing all sorts of finery or are NFTs just another case of the ‘Emperor’s New Clothes’ so that in the event of a dispute, buyers will soon realise that they, too, are naked?

Any legal analysis has to start with German property law and inquire into the proprietary rights that the buyer of crypto-art actually acquires. Is it title that is acquired? The roots of German property law are to be found in Roman law (which of course is true of all those legal systems in Europe that grew out of the Roman tradition). Property, for this purpose, means physical objects, which makes the relevance of property law to the trade in crypto-art easy enough to define. The crypto-art trade does not involve the handing over or appropriation of a physical object in the traditional sense (except in those much less common instances when the buyer receives the sold work on a data carrier); and without a physical object, the buyer has no unrestricted right of use over a physical object either, and hence does not acquire title or any other rights of relevance to property law. This has consequences. Above all, the protections of Germany’s laws of tort and liability laws can scarcely be considered applicable on the basis of an acquired token alone. Special categories of virtual ‘property’ that might have purchase here are certainly a topic of debate both in the US and in German law faculties, but that debate has yet to yield a practicable solution, still less one that is ready for legislative or judicial implementation.

And because in the vast majority of cases the NFT does not contain the actual work, but is rather just a reference (in most cases a hyperlink) to it, or a cryptographic allocation of a particular token to a particular ‘owner’, copyright or other intellectual property rights or benefits simply do not apply in the vast majority of cases – though admittedly this also depends on the exact technical definition of what has been sold and hence might be open to dispute in one or the other case. The only reason for establishing copyright would be the use of the work of art symbolised by the token for promotional purposes, whether to advertise NFT auctions, or for catalogues and such like. This is because the extent to which the traditional exceptions to



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copyright – for public reporting, catalogues, etc. – apply in such cases is by no means clear or certain. Besides, the copyright-holder might already have given permission for the work to be used for such promotional measures; after all, some NFT platforms already provide for this in their terms and conditions of use.

So, if an NFT is not a concern of property or copyright law, what exactly is it? If it is a cryptocurrency like Bitcoin, then perhaps securities law might be brought to bear; but that will be of little help to the art market and the discussion of this option is likewise miles away from a legally sound definition of what NFTs actually are. Ultimately, what we are really talking about when we talk about an art-market NFT is an ultra-secure, decentralized, cryptographic embodiment of information about the creation of a work, its sale and resale. The NFT as such, however, is not a contract. Contracts, which after all can be concluded orally or simply by acting accordingly, generally form the basis of the sales thereupon transacted. It follows that the work of art that thereupon changes hands, whether it is digital art or a traditional painting, has, as a rule, been acquired. None of this is of any direct legal relevance to the NFT, however, since an NFT is actually no more – though also no less – than a symbol, a token, a mark of proof, and as such only a distant cousin of the signature, bearing in mind that NFTs, of course, can contain far more encrypted information on provenance and the chronology of ownership than can conventional signatures. So, if what is ultimately at issue is just a comparatively secure embodiment of information, especially about allocation, sale and resale, the question that inevitably springs to mind is, what can and cannot be accomplished by means of an NFT.

Legally speaking, the paramount concern with any work of art, whether analogue or digital, must be the terms of contract governing its sale and the transfer of title. NFTs, being readily tradeable, comparatively tamper-proof evidence trails, can definitely help here and at the same time make it relatively easy for works of art to be sold in small fractions. So if what is needed is an authentic certificate of origin and provenance for a digital (or analogue) work of art, then NFTs are already proving their worth and doubtless will continue to do so in future. But make no mistake, NFTs are no more 100 per cent tamper-proof than are classical signatures or other proofs of provenance, which is why caution is still called for. Every new technology invariably attracts counterfeiters. And even the creative process itself by which the actual token is made and linked to a work of art, for example by hyperlink, is open to anyone who avails of the necessary technical know-how. While thanks to NFTs, provenance researchers now have at their disposal a new tool that works especially well in the digital domain, it need hardly be said that not even this can provide 100 per cent security.

And even if both the work of art and the vendor are genuine and the provenance is documented beyond dispute, certain technical questions still linger: What if the server on which the 'original' is stored is switched off or cannot be accessed for some other reason? Which laws apply if the server is located in a jurisdiction that is less reliable? Many market players themselves are endeavouring to find appropriate solutions to these problems. Beeple's work of art, for example, was uploaded to the InterPlanetary File System, which is a decentralized and exceptionally safe and sustainable file system in the form of a peer-to-peer network. The chances that its terrestrial accessibility (which despite the celestial-sounding name is what matters in most cases) will be upheld are at any rate very high. The token that the buyer actually acquired contains no more than a cryptographic code or 'hash', which demonstrably connects the buyer to the work of art and is almost impossible to crack. Other buyers of NFTs have been given the relevant works of art or the files containing them on USB sticks. This, however, is where we

come full circle in that in such cases, the digital work of art does in fact change hands in the form of a physical object after all. In short, it is important to read the small print, especially that regarding the period for which access is assured and copyright issues such as whether or not the work can be used for promotional measures and advertising campaigns.

These details, which are essentially technical in nature, also raise another question that will most definitely be of interest to the art trade: Can the artist's right to a share of the proceeds from the commercial resale of his or her works be brought to bear on the resale of NFTs as well? The answer to this question is not uncontroversial, but most experts are of the view that the Resale Rights Directive cannot be applied here. Nor is it strictly speaking necessary as a means of assuring artists in the digital domain of a livelihood; this is because a resale mechanism in which the author of the work (the 'minter') also has a share can be built into the metadata underlying the NFT in the blockchain. Far from being deprived of his or her right to a share of the resale proceeds, therefore, the author of a work can, as it were, secure it ab initio with his or her own personal resale right.

So, to answer the question asked above about whether, legally speaking, NFTs are a classic case of the 'Emperor's New Clothes': it is not as straightforward as that. For the purposes of property law, copyright law, and securities law, art market NFTs do not constitute any absolute, enforceable rights. Allocated to an analogue or digital work of art, however, they can certainly help with the by and large tamper-proof reconstruction of sales contracts, who acquired the work and when, and hence, ultimately, with provenance. In addition, they are eminently tradeable and make it possible for even those digital works that remain on the internet and to which – whether they are originals or copies – the public has unrestricted access to be demonstrably allocated to one particular person. There can therefore be no doubt that NFTs will continue to play a role on the art market long after the initial hype has subsided.

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NFTs – Hype or Revolution?

Annette Doms on NFTs from an art historical perspective

Non-fungible tokens were a major talking point of 2021 – and with them the symbiotic relationship between a digital file and a blockchain. What many find hard to grasp about this new, three-letter phenomenon is that an NFT is not specific but can be tied to anything at all, whether material or immaterial: a picture, a pair of sneakers, an idea, a piece of real estate, an instant, and, most important of all, art.

According to the statistics for 2021, the most avid collectors of NFTs are male millennials. They have grown up in a culture of image and information overload, are extremely forward-looking, and tech savvy. The most popular NFTs are Profile Pictures (PPF), increasingly those of celebrities, which on social media especially serve as status symbols for visible demonstrations of a digital identity. The most popular themes in the contemporary art sector are animated renditions of the CyberPunk aesthetic, anime, and science fiction.

The art world's response to NFTs has been muted and very few protagonists have dared to go out on this particular limb. But after Christie's auction of a digital collage by Beeple hit the headlines in 2021, a number of projects followed. Among them were various 'digital twins' in the form of NFTs: the NFT of Michelangelo's "Doni Tondo" (1506–7) from the realm of the Uffizi, for example, helped compensate for the loss of revenue caused by the pandemic; and the British Museum also joined in with historic NFTs of Hokusai and William Turner. Damien Hirst, for his part, presented potential buyers with a choice: they could keep either an NFT of his colourfully spotted work titled "The Currency" – or buy the original. "Fumeur V", a drawing by Pablo Picasso dating from 1964, now exists only as an NFT, the original having been destroyed in a fire. Collectors who acquire NFTs from the catalogue raisonné of August Sander receive a 60 MB file for their own private use, while the proceeds go towards financing the August Sander Estate and the preservation of his artistic legacy. There are many such stories.

Contemporary artists also use blockchain, that is NFTs, as an artistic medium. "The Merge", which is a drop (i.e. publication) by the famous NFT blue-chip conceptualist PAK, is all about collecting, merging, and 'mass' consumption. Its sale offered potential collectors a chance to acquire stakes, which they could then top up to acquire more 'mass'. Over a period of two days, 28,983 collectors paid \$91,806,519 for 312,686 'mass units'. I, too, possess several of them.

Unlike on the traditional art market, the value of an NFT is determined by the idea, the authors, the investors, its utility, roadmap, and 'rarities', meaning the rarity of certain attributes within a given NFT. The analysis, which is conspicuously intense, takes place on the community platforms Twitter and Discord.

An NFT is thus more than just a digital collectible. It can also be an entry ticket to still more projects, offering exclusive access, say, to information, clubs, or VIP events. NFT owner-

ship, moreover, is absolutely transparent. Recorded on a decentralized database, the blockchain, it is visible for all to see. An NFT can therefore serve merely as proof of title, which of course will be a huge blessing for provenance research.

So why do I believe that NFTs are not hype, but are rather here to stay? The pandemic has accelerated the process of digital transformation. The coming Web3 is blockchain-based. In Web3 we will all be connected to the internet by a digital wallet in which we will be able to store and transfer cryptocurrencies and NFTs. Web3 is about digital values, about ownership.

The key word here is the Metaverse as the future space for communication and consumption – a virtual world defined by virtual and augmented reality that exists independent of any one user. Here we will see the emergence of whole museums, art galleries, and auction houses, and here we will be able to decorate our own digital spaces with digital works of art. The Metaverse will link the physical to the virtual world. And as we will continue to live our lives in both worlds, we will become 'phygital'.

NFT culture seems very playful at present. But in the course of time it will adapt, just as any other culture adapts, and in doing so will institutionalize new habits. That is why over the past few months I have been helping collectors to set up their own wallets and to acquire NFTs.

NFTs, in my opinion, constitute one of the most important contemporary innovations not just in the tech sector and in finance, but as a cultural phenomenon, too. Blockchain-based concepts will change all aspects of our lives, and as an art historian I find it extremely exciting to be actively involved in the emergence of a new avant-garde!



PHOTOGRAPHY: PASCAL MAILLARD, 2013 IN THE STUDIO OF MIGUEL CHEVALIER

Annette Doms is an art historian with expertise in technology-based art (AR, VR, AI & NFTs), CEO of the art consultancy ICAA, Partner & Head of Curation of the NFT Plattform Metadibs®, and co-founder of the first digital art fair UNPAINTED (2014/2016). Curator, author, keynote speaker, and lecturer at the LMU Munich.

How NFTs Are Changing the Art World

Magnus Resch on NFTs from an economic perspective

The art market is actually quite boring. The major collectors, galleries, museums, art fairs, artists, auction houses – they somehow always stay the same. But in 2021 a new phenomenon took the art world by storm: NFTs. While many have talked of ‘revolutionising’, ‘disrupting’, or ‘up-ending’ the art market, no one has yet managed to shake it to the core. But NFTs are different. Because suddenly there is money at stake. A lot of money.

In December 2021 a single NFT changed hands for an eye-watering \$91.8 million. And the work of art? A JPG. The motif? An egg. The artist? Anonymous. The art world, it seems, has been taken over by digital art. Which is surprising, given that digital art for a long time played absolutely no role at all on the art market. But then came the crypto-hype. And suddenly there was talk of completely new artists with weird names like Beeple and Pak. Never heard of them? Maybe not, but since last year they have been playing alongside Jeff Koons (\$91 million) and David Hockney (\$90 million) in the Champions’ League of the priciest living artists.

The market for NFTs in 2021 was more or less equal in size to the whole of the online art market – worldwide. But who are the buyers? Most are collectors who are completely unknown to the traditional art market and who are motivated by one thing only: high returns. One of the few relevant collectors on the traditional art market to also invest in NFTs is the New Yorker Adam Lindemann. I invited him to my lecture at Yale, where he brought my starry-eyed students back down to earth with a bang. They may see NFTs as the art market’s new saviour, whereas Lindemann sees ‘only new collectors, none from the traditional art market. The motivation to buy NFTs is mainly financial.’

One who knows the market well is Duncan Cock Foster. He and his twin brother Griffin are the founders of the platform Nifty Gateway. As the NFT version of KARL & FABER, as it were, Nifty Gateway sells only selected – or ‘curated’, to use Rupert Keim’s word for it – NFTs. Asked about the astronomical prices, Duncan, too, can only shake his head: ‘The NFT market is super volatile and that’s not going to change. There’s absolutely no guarantee that prices will stay as high as this in the long run.’

That’s how I see it too. Of course, NFTs are a good investment right now. A few of them will even hold their own in the high-price segment – traded by crypto-millionaires miles away from the art market. But the vast bulk of them are bound to plummet. Why? For two reasons:

First, to succeed on the art market, an artist first has to be part of a network of galleries and museums; that is one of the findings of my long-term study of the careers of 500,000 artists, published in “Science” two years ago.

Second, the market for NFTs is a bubble, artificially inflated and hence unsustainable. There is currently too much crypto on the market. Here’s a good example: famous

artist Damien Hirst ‘dropped’ 10,000 NFTs in July 2021, each of which could be bought for \$2,000. Translated into the language of the traditional art market, this means that Hirst published an edition of 10,000 artworks, whose market price might be calculated as follows: based on the auction prices of the past twenty years, a Hirst produced in such a large edition would fetch ca. \$2,000. His NFTs, however, are currently being traded at \$20,000 each, so ten times that amount. One even fetched \$130,000! Now you don’t have to be a professor of economics to know that that is massively over-priced.

So are NFTs just a stupid fad that will soon be forgotten? No. Because what the NFT bubble proves is that the art market has been asleep on the job and has failed to notice that transparency generates new customer groups. I’ve been calling for this for years and have met with fierce resistance. But it is precisely because all the prices and transactions are out in the open that NFTs are being traded as vigorously as they are. Buyers can see exactly what the seller paid for the work and this transparency makes for a dynamic market.

Exorbitant prices for pointless JPGs hastily cobbled together on the computer by anonymous artist groups and then hyped on Instagram and Twitter will soon have had their day. As a function, however, NFTs are here to stay and will undoubtedly spread to other businesses. They can also be used for ticketing events and in-game purchases, or to secure PDFs and other files by tracking all the many different hands they pass through. There is even a place for them on the art market – as affordable art to get young collectors started, for example. The first-time buyers of the future will be able to acquire works of art as NFTs as a cheap alternative to the classical market for limited editions. And as the framing is done by the computer screen they won’t even need to buy a frame.



Professor Dr Magnus Resch is the founder of Magnusclass.com - an online course for new art collectors. He is a professor of art economics and lectures at Yale University.

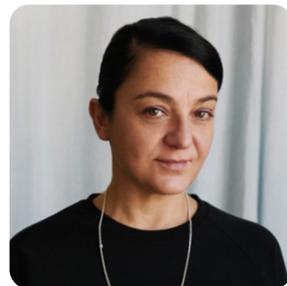
Excerpts from this article appeared in Welt am Sonntag.

A Matter of Time

KARL & FABER has created a new format with a podcast called 'A Matter of Time'. Here, Julia Runde, our Head of Contemporary Art, invites guests to talk about the art in our time and about the concrete projects that they personally are involved in. The conversations are intended as a way of shedding light on the space and the soil that art needs to germinate and to thrive. Artists produce works and these works need institutions and curators willing to offer them a platform and to open up scope for dialogue. Last but not least, art needs art lovers – people who are passionate about it and who wholeheartedly embrace it, since that is ultimately how collections come about. For us as an auction house, collections are our bread and butter. Without them, there would be no need for us. Which is why we invite you to tune into our new podcast: Where does art come from? What conditions are necessary to its flourishing? What drives those who dedicate their lives to art? Every conversation begins with a very specific question: What are the interlocutors preoccupied with at present? The first two episodes featured the gallerist Deborah Schamoni and the designer Ayzit Bostan. The conversations with them soon roam from exciting insights into their work to broader issues relating to the art world in general.

The guest in our next episode is Sebastian Baden. Born in 1980, the art scientist has been curator for contemporary art, sculpture and new media at the Kunsthalle Mannheim since 2016. From 1 July 2022, Baden will succeed Philipp Demandt as the new director of the Schirn in Frankfurt.

#1 Deborah Schamoni



#2 Ayzit Bostan

You can listen to our podcast here:



The KARL & FABER podcast 'A Matter of Time' is recorded at Studio Odeonsplatz by Mercedes-Benz.

Studio Odeonsplatz by Mercedes-Benz is an innovative format where creativity, digitalisation, art and content seamlessly merge into a unique brand experience. Constantly changing campaigns, exclusive themed worlds and installations with their finger on the pulse of the times fill Studio Odeonsplatz with life - in cooperation with leading designers, artists, technologists and "makers".

PHOTOGRAPHY: FABIAN FRINZEL

The Art of Collecting

Katrin Bellinger



London-based Katrin Bellinger began collecting in 1985, parallel to her work as a dealer in old master drawings. In 2001, she founded the Tavolozza Foundation in Munich with the aim of making works on paper accessible to the public in order to raise awareness of this medium.
www.katrinbellingercollection.com

PHOTOGRAPHY: MIGUEL FLORES-VIANNA

Without art, your life would be ...

a lot poorer, since art enriches me not only by giving me pleasure and challenging me, but also because engaging with art is a process of life-long learning.

When did you start regarding yourself as an art collector, and what prompted that change of self-image?

The collecting began in childhood with things like shells and old tin cans. It then shifted to art as soon as I could afford it.

What is the greatest challenge facing anyone building up an art collection?

Given that I'm interested in everything from antiquities to contemporary art and can get excited about all sorts of things, my challenge is not to spread myself too thinly.

What is the core of your collection and how did it develop?

The collection is focused on a single theme, 'the artist at work', which it covers in the media painting, drawing, sculpture, prints, and photography from the sixteenth century to the present. I enjoy watching artists at work, perhaps because in my youth I harboured ambitions of becoming an artist.

What is your collection lacking and how do you want it to develop in future?

Diversifying a collection of old masters and nineteenth-century works – by finding works by women artists, for example – is difficult, which is why I am trying to expand mine into the twentieth century and contemporary art wherever possible.

What is the art of collecting for you?

It is about connecting works that relate to each other in a more or less overt way, and about sharing these with others – whether in reality in the form of exhibitions or virtually by posting about them on our website.

The Art of Collecting

Sophie Neuendorf



Granddaughter of the German artist Georg Karl Pfahler and daughter of Artnet founder Hans Neuendorf, Sophie Neuendorf grew up surrounded by art in Frankfurt, Berlin and New York. Today, the vice-president of the online platform Artnet lives in Madrid and also works as a writer for Artnet News and the Condé Nast publishing house.

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Without art, your life would be ...

Inconceivable. My life has in large part been shaped by art, which is something I'm very glad about and very grateful for. My grandfather was an artist, and my father an art dealer, who then founded Artnet. I now work in his company and am myself a collector. Art and culture are still what define us as people and as nations. Without art and culture we would have little idea of the past.

When did you start regarding yourself as an art collector, and what prompted that change of self-image?

That was three years ago, when I started collecting in earnest and actively following the development of 'my' artists and others like them. My brothers Henri and Albert also got into collecting at about the same time. The three of us talk about it constantly and have begun building up a kind of 'family collection'. It's a source of incredible joy, especially for my father, whose opinion we often seek out.

What advice do you have for those interested in building up a collection?

My advice is to buy works because you like them and not primarily for investment reasons. If a painting gains in value – well so much the better, but that shouldn't be the primary motivation when making a purchase. It is also important to be properly informed, which means reading up about the artist and the market for his or her works. Then you can buy what you like at the best possible price.

What is the core of your collection and how did it develop?

My collection comprises paintings that I acquired myself as well as others that I got from my father and others again that were inherited by my partner. My collection is therefore a very pleasing combination of old masters, modern art and ultra-contemporary works. For example, I have a painting by Cranach the Elder hanging next to a work by the Pop artist Billy Al Bengston and another by Tunji Adeniyi-Jones. The result is a very special interplay of radically different periods.

Which work in your collection are you especially proud of?

That would be a painting by my grandfather, Georg Karl Pfahler. In part because I really loved him and in part because he was such a visionary artist. During his own lifetime he belonged to the avant-garde. He represented Germany at the Venice Biennale and today is represented by the Simon Lee Gallery in London.

What is your collection lacking and how do you want it to develop in future?

The beauty of any art collection is that it will never be complete. There's no such thing as a 'full set'. And to my mind it would be terrible if such a point were ever reached. I would like to remain open and curious, always ready to discover new things, or to see old ones in a different light because of how I myself have changed in the meantime. For me, that's all very exciting.



© RUSSEL YOUNG PHOTOGRAPHY: MARTIN PIECHOTTA

Do price databases shape opinions? Will Blockchain lead to an increased transparency regarding provenance? Sheila Scott, Managing Director & Director Modern Art of KARL & FABER Fine Art Auctions, and Sophie Neuendorf, Vice President of artnet, discuss the effects of transparency and digitalization on the art market.



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White is a colour!

Last year, KARL & FABER auctioned another outstanding contemporary collection, “WEISS WHITE BIANCO BLANC – Works from the Dr. Hans Burchard von Harling Collection” proving a worthy sequel to its successful marketing of the ‘Preuss Collection’ and ‘Tendencies of Abstraction’.

One of the most gratifying tasks incumbent on an auction house is to immerse itself in a collector’s collection concept and then translate that concept into a catalogue that will roll off the press a month before the auction is due to take place. Not only are such catalogues befitting of collections built up over several decades and informed by passion and profound connoisseurship, but by providing an overview they also read like tributes to the accomplishment of a great collection. For once the auction gets under way and the art finds new owners scattered across the globe, the collector’s unique grouping of works will disperse, never to be recovered. As with similar auctions in the past, we were able to pick up the thread that Hans Burchard von Harling spent forty years spinning and work it into the design and content of ‘WEISS WHITE BIANCO BLANC’. Amassed with great finesse and with an eye at once schooled and impassioned, the collection started in the 1970s with the art of the ZERO group and its successors and was continued right up to the present day. The dominant theme was a reductive approach to both form and colour, the square as the format of choice and white as a fascinating non-colour. White’s special properties have made it an object of all manner of monochrome painterly investigations for generations – at least since Kazimir Malevich’s “White Square on a White Ground” of 1918. Hans Burchard



Installation view of the collection “WEISS WHITE BIANCO BLANC” at KARL & FABER Munich, June/July 2021

von Harling always bought contemporary, in most cases unknown, artists, his choice invariably guided by inclination, never calculation. One artist whose entire oeuvre revolved around the colour white throughout his life was Herbert Zangs. He took to creating what he called ‘Verweissungen’ (lit. ‘whitings’) – found objects ennobled by being covered in a coat of white paint – as early as the early 1950s. His whited ‘foldings’ of ordinary brown wrapping paper fetched record prices at the auction held in July. Hans Burchard von Harling was a close friend of Zangs, and at his death his house was found to contain whole cases full of Zangs’s sketches, photos, and letters that have now been handed over to the Herbert Zangs Archive in Paris. In the early 1970s, moreover, he enabled the artist to use a factory hall at the Mercedes-Benz works in Sindelfingen as a studio. Using the most basic materials – packing cases, industrial staplers, and such like – Zangs produced experimental works whose transience is best understood in the context of the Fluxus movement.

Another artist with whom von Harling had close personal ties was the Cologne-based media artist Ferdinand Kriwet, all of whose works in the von Harling Collection came straight from the studio. The fantastic “Seh-Texte” and large-format, three-dimensional reliefs are the earliest known examples of Concrete poetry in Germany. It is because of these personal ties to artists such as Kriwet, Zangs, and Günther Uecker that some of the artists in the Dr. Hans von Harling Collection were represented by not just one or two works but entire series, some of them quite large. The auction therefore brought to light works on paper and editions that had long been gathering dust in the archives – sometimes for several decades. It was a find that proved its worth in every respect. The collection was sold almost in its entirety and, at 180 per cent of the estimated price, generated sales of more than € 550,000*. That the collection was fresh on the market and the provenance of all the pieces beyond dispute undoubtedly helped secure this result. *By Caroline Klapp*

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A Fascinating Find for Researchers

Every now and then, the proverbial attic really does turn up a precious, but long forgotten, work of art that makes headlines when it is later auctioned off. This time, however, it was the cellar of KARL & FABER Fine Art Auctions that was found to contain a real treasure trove for scholars.

Among the most frequently made new year's resolutions is to finally tidy up. This is what KARL & FABER Fine Art Auctions did at its premises in Munich – and was rewarded with more than just an orderly cellar. For what our Managing Partner Dr. Rupert Keim discovered in the cellar at Amiraplatz was a hitherto unheeded mine of information for art historians: 187 catalogues of the former Munich auction house, Hugo Helbing, dating from the years 1896 to 1937, their pages richly larded with marginalia. It was 'a sensational find', the German daily "Handelsblatt" wrote later. And because the handwritten notes were not the work of Helbing's clients, but of his own staff, they supply valuable background information on consignors and buyers as well as on the hammer prices eventually fetched. So how did the catalogues end up among the books in the archive of the KARL & FABER auction house that Keim and his family took over from Louis Karl in 2003? No one knows. But the inestimable value of the find was clearly apparent to Keim right away: 'Such personal copies or copies kept for the record reveal a lot about the business practices of an auction house – much as would the customer database of a company today. They're a veritable storehouse for any researcher concerned with provenance, collections, and the art trade.'

Hugo Helbing (1863–1938) ran what was then one of Europe's most important auction houses. The Jewish art dealer held more than 800 auctions between 1887 and 1937, and his business had branches in Frankfurt and Berlin, where he collaborated with the well-known publisher, art dealer, and gallerist, Paul Cassirer. Starting in 1933, however, Helbing had to suffer more and more harassment and persecution by the Nazis. He was stripped of his auctioneer's licence in 1935 and had to close his business for good on 9 November 1938, the 'Night of Broken Glass'. It was on that day of mob violence that the 75-year-old Helbing was arrested and so brutally beaten up that he died of his injuries less than three weeks later.

The eventful history of the Hugo Helbing auction house and its proprietor and their place in the general history of that period are already a subject of study and a few personal copies and copies for the record of Helbing's auction catalogues have been preserved elsewhere. The catalogues rediscovered by KARL & FABER nevertheless promise to supply valuable new leads, especially on provenance and the exact composition of historical collections. They might

also shed light on the many hitherto unsolved cases of Nazi looted art, the criteria of who sold which works when, and at what price, being crucial to those restitution proceedings that are still ongoing.

It was therefore essential that the rediscovered catalogues be returned to their rightful home. KARL & FABER has, after all, made a name for itself both as a source of expertise in provenance research and for its dedication to restitution. Rupert Keim himself has brought great sensitivity to bear on the many thorny cases in which he has been asked to mediate between consignors and heirs. The restitution case that he was working on at the time of the find in the spring of 2021 is a good example of this. As a trusted mediator with both expertise and experience, he was able to reach an amicable settlement between the heirs and the present-day owner of a Dutch still life and with it a just and fair solution to the sale of a work with a tainted history.

For Keim, therefore, there could be no doubt that the catalogues should be handed over to Dr. Johannes Nathan, a descendent of Hugo Helbing who is himself active as an art dealer in Potsdam and Zurich. The Munich auctioneer entrusted Nathan with the catalogues with the request that they be made accessible to researchers. Ideally, the catalogues were to go to the Münchner Zentralinstitut für Kunstgeschichte (ZI), which has already done excellent work in researching the provenance of works on the art market. Dr. Nathan is also actively involved in this field, including as a co-founder and chairman of The International Art Market Studies Association (TIAMSA). He was therefore happy to honour this request and to hand over the lavishly illustrated catalogues to the ZI on permanent loan. Not only can scholars now consult them there, but they are also being scientifically analysed as part of a project by the German Research Council, in the course of which they will be digitalized and made available on the German Sales database.

The hand-over of these historically important auction catalogues took place during an online colloquium in April 2021. The conference hosted by the ZI was titled 'Provenance and Collection Research – The Criterion of "Market Price" in Nazi Era Art Market Records and Sources'.

Sensational find – 187 catalogues of the former auction house Hugo Helbing in Munich from 1896 to 1937



A different view

Max Scharnigg, author and editor of the *Süddeutsche Zeitung*, writes here about his personal highlight of the upcoming auction of *Old Masters & 19th Century Art*. This time, he has chosen an oil painting by the Flemish landscape painter Jan Brueghel the Younger.



From our Old Masters & 19th Century Art auction on May 18, 2022
JAN BRUEGHEL the Younger, Rocky river landscape with flight to Egypt, early 1630s, 216 x 27 cm
Estimate: € 60,000 / 80,000

When viewing a painting for the first time, we often catch ourselves entertaining some rather half-baked ideas. Faced with this landscape scene, for example, the first thought that flashed through my mind was: 'I know where that is – it's just behind Penzberg!' But blurting out such supposedly local knowledge in front of an expert audience soon makes you look like a fool. Before saying anything at all, therefore, it's a good idea to first cast a glance at the caption. There, the work is identified as Rocky Landscape and the Flight into Egypt, painted in Antwerp in the early seventeenth century. Admittedly, the 'rocky landscape' might easily be Penzberg in the Alpine foothills – but the flight into Egypt? Not via Penzberg, that's for sure. If anything, you would have to go further east, towards Rosenheim. But as they say so charmingly, one rocky landscape looks very much like another, and in the first moment of excitement such misinterpretations can happen. This particular one was actually to the credit of the painter, Brueghel junior. After all, art should speak to us personally, and how better to achieve that than with the aid of an idealised rocky landscape that everyone can identify and claim as their own?

“In 2021, the almost century-old Munich-based company again lived up to its reputation of bringing out the best in auctions for its customers”

AMEXcited, 20 December 2021

KARL & FABER accompanies your collection in every phase of its life, because the Art of Collecting has been our goal and mission for almost 100 years.

Spring Prints

Spring Is in the Air – Spring Prints & Editions
Contemporary prints and editions as season opener

In spring 2020, the art market shifted to the internet – communication, interaction and trade had to take place virtually or not at all. In order to bundle the forces of the art location and bring them into focus, we invited Munich galleries that were and are active in publishing. The result was the real-time online auction for the season opener “Made in Munich” with contemporary prints and editions.

After these very successful kick-offs in the past two years, we have now developed the concept further: “Spring Prints” will become a live auction, thus linking this young tradition with the much older one of KARL & FABER itself, which is an auction house of international standing for prints and one of the most successful worldwide for old master prints. Those same high standards, and the prodigious expertise underpinning them, are also what define our work with contemporary art. One innovation this spring will be the wider range of work on offer: since the event has met with so much resonance, we decided that this year’s edition would no longer be confined to works made in Munich.



ANDY WARHOL
Sigmund Freud, 1980, Coloured serigraph
on Lenox Museum board, 101.5 × 81.5 cm
Estimate: € 15,000 / 20,000

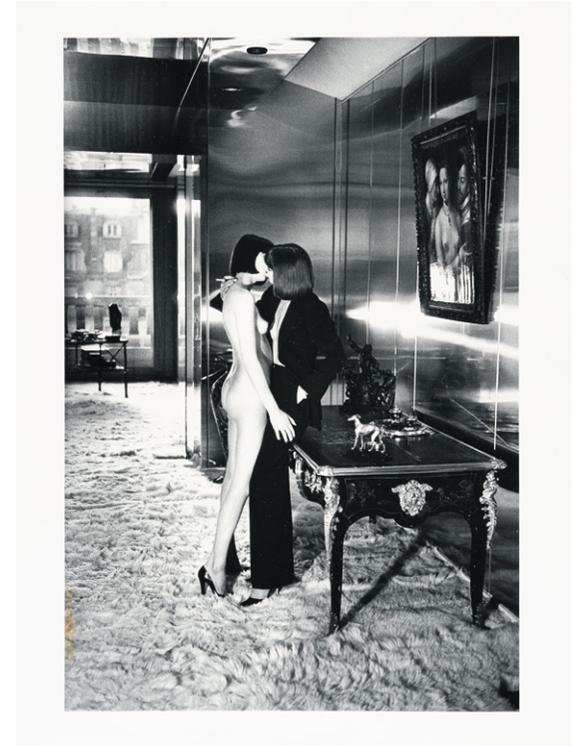
© THE ANDY WARHOL FOUNDATION

Ladies & Gentlemen

With the title “Ladies & Gentlemen”, a small selection of great masters of photography will come up for auction on 27 April. Photographers such as Henri Cartier-Bresson, Jean-Philippe Charbonnier, Gunter Sachs and Edward Weston are represented in the auction. Icons of the history of photography such as Doisneau’s famous “Les pains de Picasso” or Newton’s sensually seductive “Mannequins, Quai d’Orsay” find room here for a delightful interplay.



RICHARD DOISNEAU
Un Regard Oblique, 1948, 26 × 34 cm
Estimate: € 1,500 / 2,000



HELMUT NEWTON
Mannequins Quai d’Orsay II, 1977, 35.5 × 24 cm
Estimate: € 10,000 / 15,000

© ATELIER ROBERT DOISNEAU 2022 © 2022 HELMUT NEWTON FOUNDATION

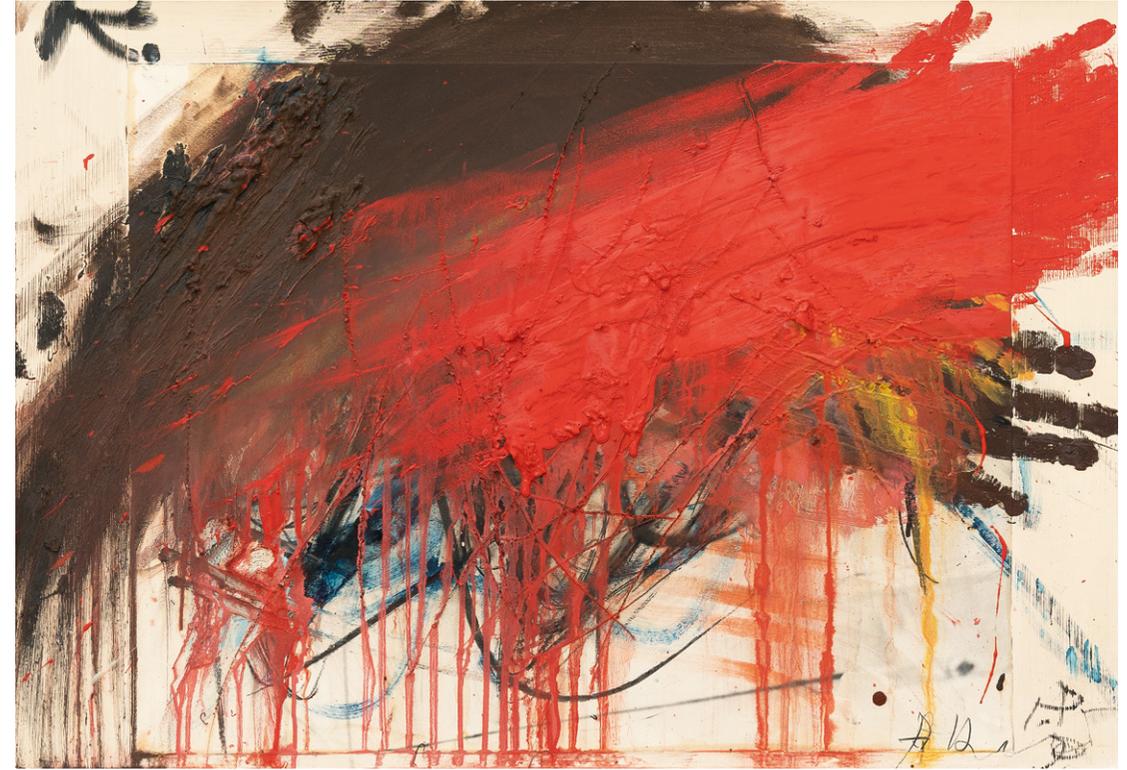
Spring Prints | Ladies & Gentlemen 27 April 2022
Preview in Munich: 19 – 26 April 2022
Consignments welcome until end of March 2022

The auctions will take place live in our premises, the catalogue will be online from 6 April 2022.



KARL HORST HÖDICKE
La caduta dell'angelo, 1987
Oil on canvas, 210 x 170 cm

Estimate: € 20,000 / 30,000



© ARNULF RAINER

ARNULF RAINER
"Rauschfrau", 1985
Mixed media with oil and paper, laminated on wood panel, 51 x 73 cm

Estimate: € 50,000 / 70,000

Simple. Idiosyncratic. Unique: Otto Mueller (1874 – 1930)
The Posselt Collection with Works by a Precursor
of the Artists' Group "Die Brücke"



OTTO MUELLER, Russian Farmhouse, c. 1918

Glue paint and tempera on lightly textured painting board, 50 x 65 cm, Estimate: € 70,000 / 90,000

Many business leaders like to relax by playing golf on the world's finest fairways. Dieter W. Posselt (b. 1934), by contrast, wanted to combine relaxing with life-long learning in the comfort of his own home, and found that collecting the works of classical modernists fit the bill perfectly.

It was an exhibition of paintings, watercolours, drawings, and lithographs at Galerie Thomas in Munich in the autumn of 1978 that sparked Posselt's empathic interest in Otto Mueller; and that interest in a sadly misunderstood 'outlier of modernism' has endured to this day.¹

To further his own education and find out more about the artist, Posselt began reading Lothar Günther Buchheim's book "Otto Mueller. Leben und Werk of 1963"² – but soon noticed that what he was reading was not a scholarly treatment of Mueller's

life and works at all. As a lawyer by profession, what he wanted was an evidence-based account of this exceptional artist, who lived to be only fifty-six, and the literature hitherto published apparently could not offer him that.

Another discovery was a visit to Florian Karsch's Galerie Nierendorf in Berlin in April 1980. As the best Mueller connoisseur to date, Karsch invited Posselt to view not only his cabinets full of Mueller's prints and drawings, but also alerted him to the specific peculiarities of the woodcuts and lithographs. It was then, with Posselt's acquisition of the lithograph "Circus Pair/Variété", done in Breslau (now Wrocław) in 1919–20 for a hefty DM 8,000, that what is now the world's most comprehensive private collection of Otto Mueller began. And what began with it was Posselt's own personal

preoccupation with the life and work of Otto Mueller, the results of which he has published in books and numerous essays.

Around thirty years ago, Posselt also acquired 284 of the artist's original letters and through this purchase came into contact with the artist's only son, the architect Josef Mueller. On a visit to his home in Lübeck, Posselt discovered Otto Mueller's earliest known painting in distemper on coarse canvas: "Self-Portrait with Naked Torso, en face", painted in the artist's Berlin attic studio between January and September 1909. When Ernst-Ludwig Kirchner and Max Pechstein saw the work there between the 19 and 21 May 1910, they promptly made their somewhat older fellow painter "a member of 'Brücke' for having shown us the allure of distemper".³

Posselt was so fascinated by this minimalistically painted, almost monochrome self-portrait – a work of great importance to the history of art – that when it later came up for sale at Galerie Nierendorf he felt impelled to acquire it for his collection. What he could not have known at his first encounter with this icon was that Otto Mueller had also used the verso for a portrait of Sergeant Alfred Faust, a comrade from the trenches whom he had met in a field hospital in Ivanovo in the winter of 1917–18.

When Mueller's self-portrait of 1909 is compared with his very first "Self-Portrait with Guitar at Sunset", painted in oil on canvas in Rockau near Dresden in 1902, we can instantly see what a quantum leap the former student of the Dresden Academy of Fine Arts made during the seven intervening years.

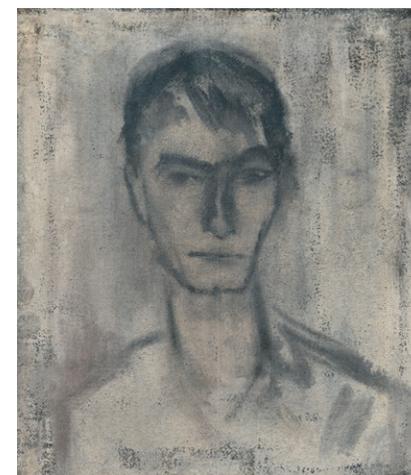
As these examples make clear, Posselt the collector and researcher was interested mainly in acquiring those works of the artist that matter most to art history and to the artist's own biography – in other words, the highlights of his oeuvre. And he also collected portraits of Mueller by Kirchner and Erich Heckel, the friends and fellow artists in "Die Brücke" with whom Mueller spent what was to be his last New Year's Eve (1929) at the Sagasser Hut in the Giant Mountains he loved so dearly.

Paraphrasing Mueller's confession – "My pictures make a good substitute for any biography, for I show my life and my lived experience in my works" – we might conclude that for Posselt, Mueller's works have made a good substitute for other leisure activities and have afforded him a lived experience of art par excellence.

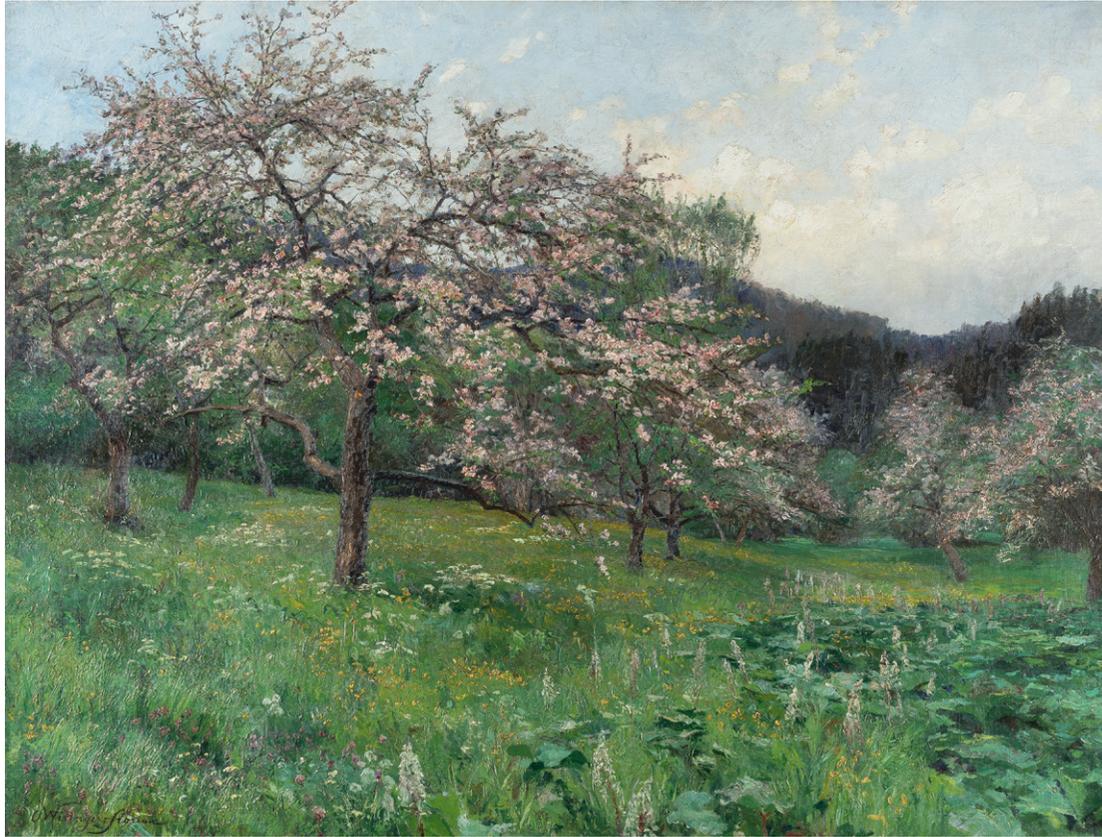
Dr. Hans-Dieter Mück (Chairman of the Otto Mueller-Gesellschaft e.V.)

Left recto Right verso

OTTO MUELLER, Self-Portrait from the front, c. 1910, Glue paint on burlap, 70,5 x 61 cm, Estimate: € 20,000 / 30,000



1 ENGLISH RENDERING OF THE TITLE OF POSSELT'S MONOGRAPH, KÜNSTLERSOLITÄR DER MODERNE, OF 2009
2 INCLUDING FLORIAN KARSCH'S CATALOGUE OF OTTO MUELLER'S DRAWINGS AND PRINTS
3 E. L. KIRCHNER IN CHRONIK KG BRÜCKE 1913



OLGA WISINGER-FLORIAN
Cherry trees in blossom, 1900
Oil on canvas, 97 × 128 cm

Estimate: € 80,000 / 120,000



LESSER URY
Stock Exchange and Circus Busch in Berlin, Berlin, c. 1927
Oil on canvas, 35.5 × 50.5 cm

Estimate: € 70,000 / 100,000

From our auction Modern Art on 22/23 June 2022



“Paris! For me there was no more beautiful word than that.” Here Marc Chagall expresses what many artists in the early twentieth century undoubtedly felt: that the French capital, with its openness to the world and its joie de vivre, was also the capital of modern art. It was here, in 1905, that the Fauves launched the conquest of European art by colour.

Coming up for auction at KARL & FABER this spring is a highly unusual collection spanning several different periods, at whose core is this new understanding of colour and area. The works range from Renoir’s charming studies of a woman at her toilette to Picasso’s still-cubist gouache of a Pierrot with Harlequin, from Valtat’s fiery floral still-lifes to Chagall’s basket of flowers with his hallmark floating couple and donkey. They all work well without perspective, solely on grounds of colour, while what Raoul Dufy conveys through his random use of colour independent of line in the large-format gouache Ascot is abandon, dynamism, and joie de vivre.

Pablo Picasso, Pierrot et Arlequin à la Terrasse d'un Café, 1920, Estimate: € 250,000/350,000

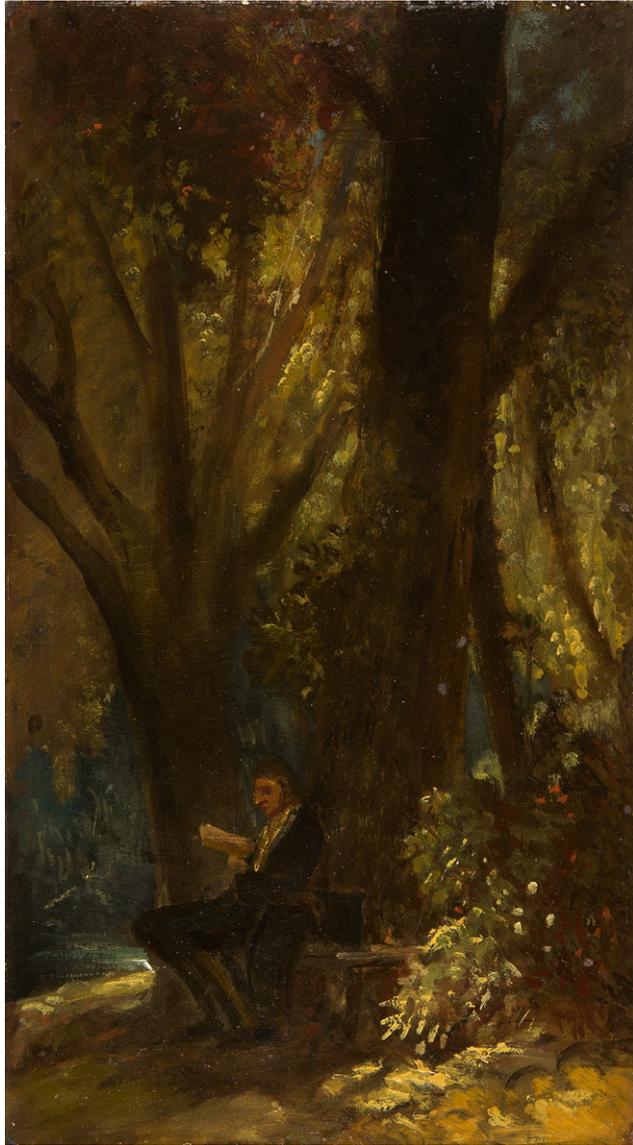
Raoul Dufy, Ascot, 1935 – 1938, Estimate: € 100,000/150,000

Louis Valtat, Gerbera in green clay vase, Estimate € 30,000/50,000

Pierre-Auguste Renoir, Étude de femmes (trois nus de femme et un portrait de fillette), 1896, Estimate: € 120,000/150,000

Marc Chagall, Grande Corbeille de Fleurs, 1973, Estimate: € 200,000/250,000

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© SUCCESSION PICASSO / VG BILD-KUNST, BONN 2022



CARL SPITZWEG
The philosopher in the forest, c. 1848
Oil on cardboard, 39.4 × 22.2 cm

Estimate: € 35,000 / 45,000



REMBRANDT HARMENSZ. VAN RIJN
The Triumph of Mordecai, c. 1641
Etching with drypoint on China, 17.5 × 21.4 cm

Estimate: € 25,000 / 30,000

In the Name of Art

A Diagnosis of Contemporary Framing Practices



A kitschy fake Baroque frame for Claude Monet, a shadow gap for Emil Nolde – most picture frames are certainly well-meant. They are there to protect the art, to keep it on the wall, to display it to best effect. Frames that are merely well-meant, however, are not frames at all, but harmful to art.

The art market is flourishing and generating a lot of money. Art is popular as an investment and serves many as a status symbol. Yet art is also treated very badly. Buyers pay € 400,000 or € 500,000 for a small-format edition object by Gerhard Richter, say, only to stick it in a cheap and gaudy, fake Renaissance frame with canvas mount. Their only concern is to use their acquisition to impress others. Hardly any of them actually engage with what they have bought, take the time to really look at it. If they did, they would see right away that a painting by Richter has no need of a frame at all. On the contrary: Richter's foregoing of frames is deliberate. Frames and canvas mounts make no sense at all for his work and in fact are liable to destroy it. In fact, very few contemporary paintings need a frame. We are living in a frameless era.

The path to
framelessness

A frame is a constitutive element of a picture. It defines where the picture ends and where its surroundings begin and signals its autonomy. The frame also connects the work of art to the wall and so mediates between work and world. Modern art has been transgressing boundaries ever since the early twentieth-century, when various avant-garde movements blew apart the traditional understanding of art and cast doubt on conventional aesthetic norms. This development also had an impact on the form and use of picture frames. For the Expressionists in the artists' group Die Brücke, for example, a work did not end at the edge of the picture but with the frame, which was designed and painted to match the work it contained. Painting and frame thus constituted a Gesamtkunstwerk – a total work of art. Art was to be connected to life and reach out into the world via the frame.

Frames from the
1950s to the present

Since the 1950s more and more artists have emancipated themselves from frames. Rupprecht Geiger, for example, reduced his frames to thin strips of wood that he nailed straight onto the canvas. Some of his works of the 1960s are framed in keeping with the times, that is to say with strips of aluminium or Plexiglas. Gerhard Richter was also using minimalist strip frames at the time, as was Arnulf Rainer, who deliberately chose raw, unpainted aluminium strips for his works. And so it continued until most artists at last decided to dispense with frames altogether.

Works of art that at their inception are conceived of without frames have no need of frames. Furnishing such paintings with opulent gilded frames is tantamount to abuse. In recent years artists have tended to span their canvases over ever thicker stretchers, which these days can be four or even five centimetres thick. They do this not to increase stability, but deliberately, so as to make the work a corpus in its own right, a corpus on which any frame would be utterly superfluous. Unfortunately, however, even these works are all too often straitjacketed, penned in, buried in a box.

Framing works on paper
and photographs

Works on paper are a law unto themselves. Of course, drawings, prints and photographs should be framed. And whether this is done with a classical mount or by having them float inside a frame will depend on the work and the owner's wishes. But even here there is a rethink under way. The best example of this are the presentations of Wolfgang Tillmans, who for exhibitions likes his photographs to be glued or pinned straight onto the wall. While some are Alu-Dibond prints, others are presented in the classical way: that is, behind glass, some with a mount, others floating inside the frame. Tillmans's toying with modes of presentation is part of his artistic praxis. And each mode has its own rationale and justification.

The right frame

My team and I have been committed to the right framing and presentation of art for over thirty years. Our motto is: 'We give art the right frame.' The right frame is never an imposition. It should rather enter into a dialogue with the work of art and speak to it. And if they like each other and commune with each other,

RUPPRECHT GEIGER, 413 / 64, 1965, RESULT, € 118,800*, © VG BILD-KUNST, BONN, 2022

the result will be a harmonious whole and a shared aura. There is no one-size-fits-all solution to framing. But framing a work of art in keeping with the time in which it was created is always a good approach. A modernist work with a frame from the Baroque era can also work wonderfully well, as long as together they form a harmonious whole. And in contemporary art, the right frame often means no frame at all.

The wrong frame

It is sad, almost shocking, to see a modernist work framed in a gaudy gilded frame with shadow gap. As early modernist works were always framed in frames with a rabbet, having them float freely inside the frame is aesthetically wrong. The Expressionists never framed their works with a shadow gap. And to remove a thin strip frame from a Gerhard Richter dating from the 1960s and replace it with a canvas mat and a cheap fake Renaissance frame would be nothing short of scandalous! These canvas mats are especially hard for me to bear. They arose in the 1950s, although it was soon agreed that they were utterly unsuited to modernist and contemporary works of art. But now, alas, they have been rediscovered! Such well-meant but wrong frames are supposed to generate value, even though the 'naked' work would be able to do that far more effectively on its own.

The frames used at art fairs are all too often monotonous since exhibitors tend to frame all the works on show in the same type of frame whether they are Impressionist or Expressionist. Frames then degenerate into decorative drawers that can be filled as desired, while there is no engagement at all with the art they actually contain.

Museums all over the world are full of Monets languishing in kitschy fake Baroque frames. Monet may have had a long life, but French Baroque was long since over by his time! A late Monet of the 1920s can certainly be framed in a plain, original frame from that decade. Yet a beautifully carved Baroque frame might work equally well. Ideally, it should be an original Baroque frame, one whose glory is somewhat faded but with a patina that lends it character and an impressionistic impact. Under no circumstances should anyone ever resort to a cheap plaster frame from the 'Baroque' DIY store; just as no one would ever dream of burying genuine parquet under cheap laminate flooring only to put a genuine Baroque dresser on top of it.

What the wrong frame does to the art

Wrong frames ruin art, and not only aesthetically but in many cases materially as well, since they can inflict lasting damage. Almost daily we have people come to us with unprofessionally framed works on paper. Sometimes the paper has been glued onto wood-pulp cardboard with the wrong type of glue, and we have even encountered carpet tape, and glass pressing down onto the work itself. That is not fine art framing – it is vandalism! Not by chance are so-called framers one of the best sources of work for conservators.

Positive developments

But there is hope. Slowly but surely our years of campaigning for proper framing and presentation are beginning to bear fruit. Artists' own frames are now described

in auction catalogues and we are receiving more and more inquiries from museums from all over the world in search of original frames for their holdings. With the exception of our catalogue "UNZERTRENNLICH. Rahmen und Bilder der Brücke-Künstler", almost no research has been done into Expressionist frames and framing practices. But even that is changing, albeit very slowly. We frequently receive inquiries from students of art history who are doing research in this field, and we often advise young artists at the art academy on the right mode of presentation for their work. One or two private collectors, moreover, are now having their uniformly framed collections reframed in frames tailored to each individual work.

What to look out for?

While a lot of things can be done wrong when framing, a lot of things can also be done right. What is essential is that the frame be viewed as part of the work of art and that the owner develop a feeling for the right frame. Identifying and selecting the right frame for a particular work of art can be learned. Aesthetic competence is derived from sensory experience. So school your eye! View as much art as possible! Go to museums, galleries, and exhibitions, or take a look at our Instagram account! Look, be curious, be open-minded, and alert to what is going on around you. Then the frame you select will be not only well-meant but also good.



PHOTOGRAPHY: ALBRECHT FUCHS

Werner Murrer is one of the world's leading framing experts and a pioneer of the study of artists' frames – especially those of Die Brücke – as works of art and craftsmanship. He and his interdisciplinary team at his workshop WERNER MURRER RAHMEN in southern Munich frame works for international museums, galleries, collections, artists, and private clients.

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