

À JOUR 01/2023 ART AND GENERATIONS

WHAT'S COMING / *GALLERY #1-3*

MODERN ART
CONTEMPORARY ART
PHOTOGRAPHY
AFRICAN AND OCEANIC ART
OLD MASTERS
ASIAN ART
DECORATIVE ARTS
JEWELLERY AND
WATCHES

P. 2-9

WHAT'S NOW / *INTERVIEW*

"A LIFE WITHOUT ART
IS POSSIBLE, BUT POINTLESS."

P. 9

WHAT'S NOW / *COMMENTARY*

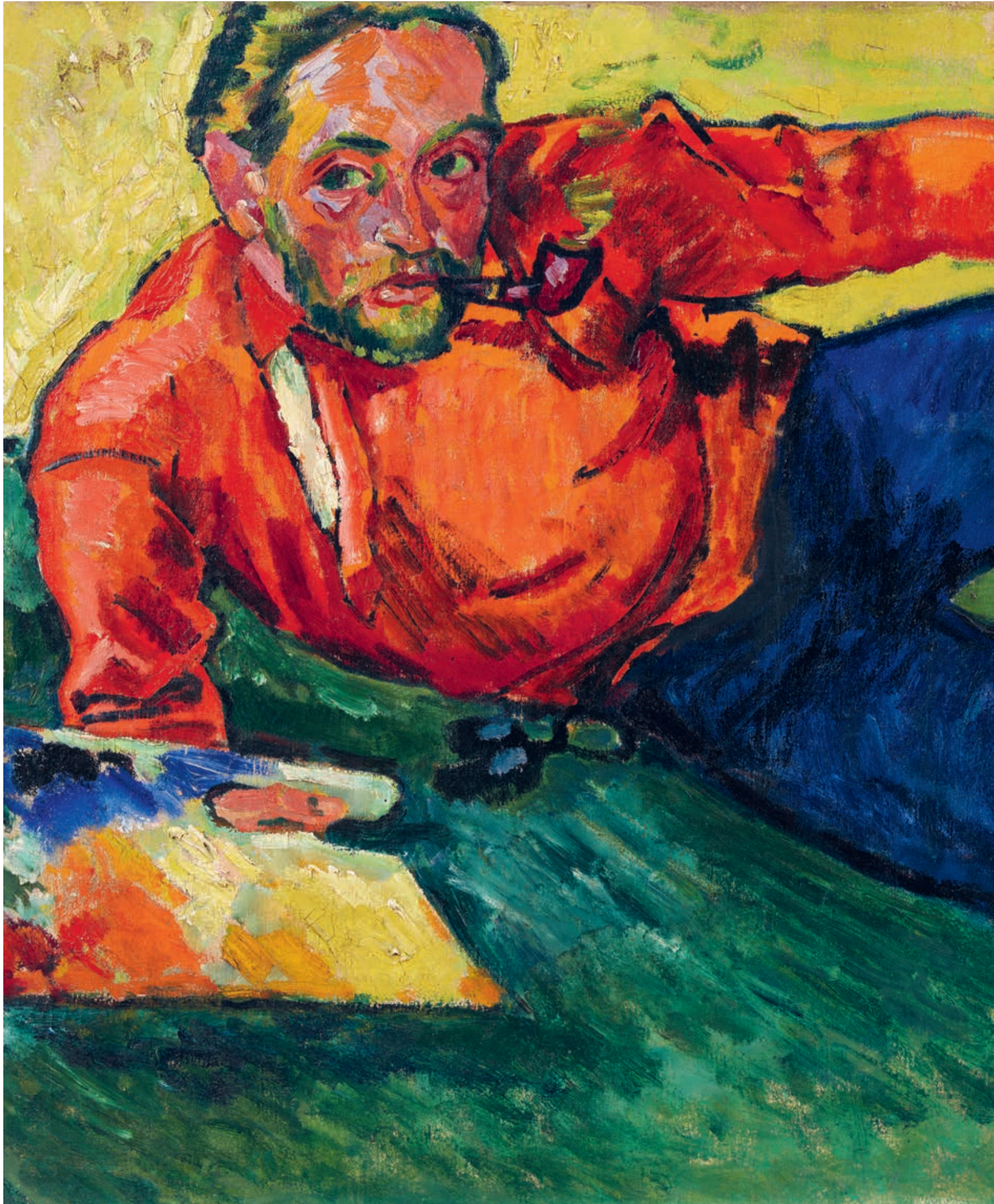
DECADES OF ART

P. 11

WHAT WAS / *PS:*

HIGHLIGHTS
AUTUMN AUCTIONS

P. 10-11



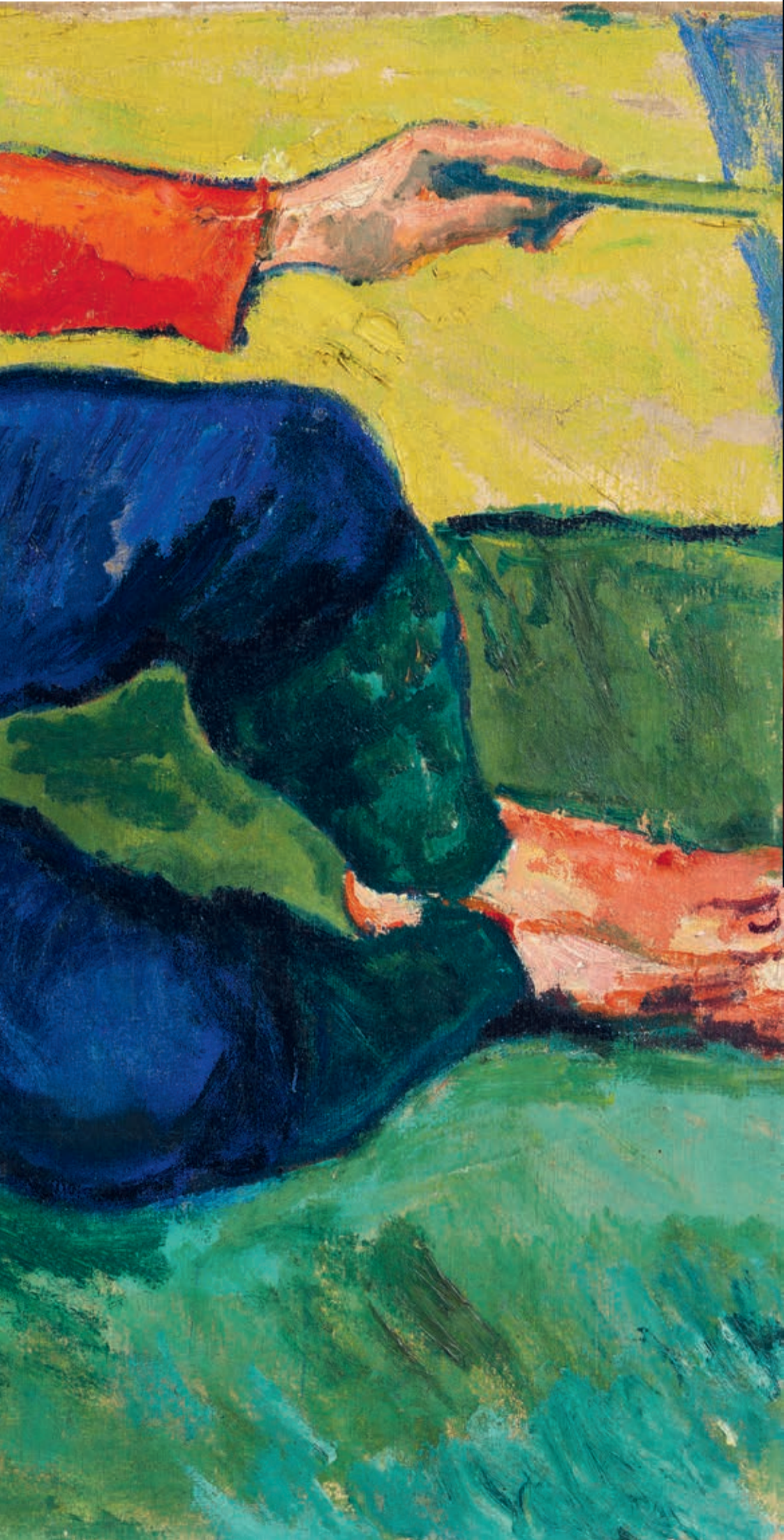
LEMPERTZ

1845

HERMANN MAX PECHSTEIN

SELBSTBILDNIS, LIEGEND, 1909/1910
OIL ON CANVAS, 74 × 99 CM

ESTIMATE: € 1,500,000 – 2,000,000



© PECHSTEIN HAMBURG / BERLIN



GUIDO RENI

SAINT MARY MAGDALENE
OIL ON CANVAS (RELINED), 70 × 56 CM

ESTIMATE: € 400,000 – 500,000



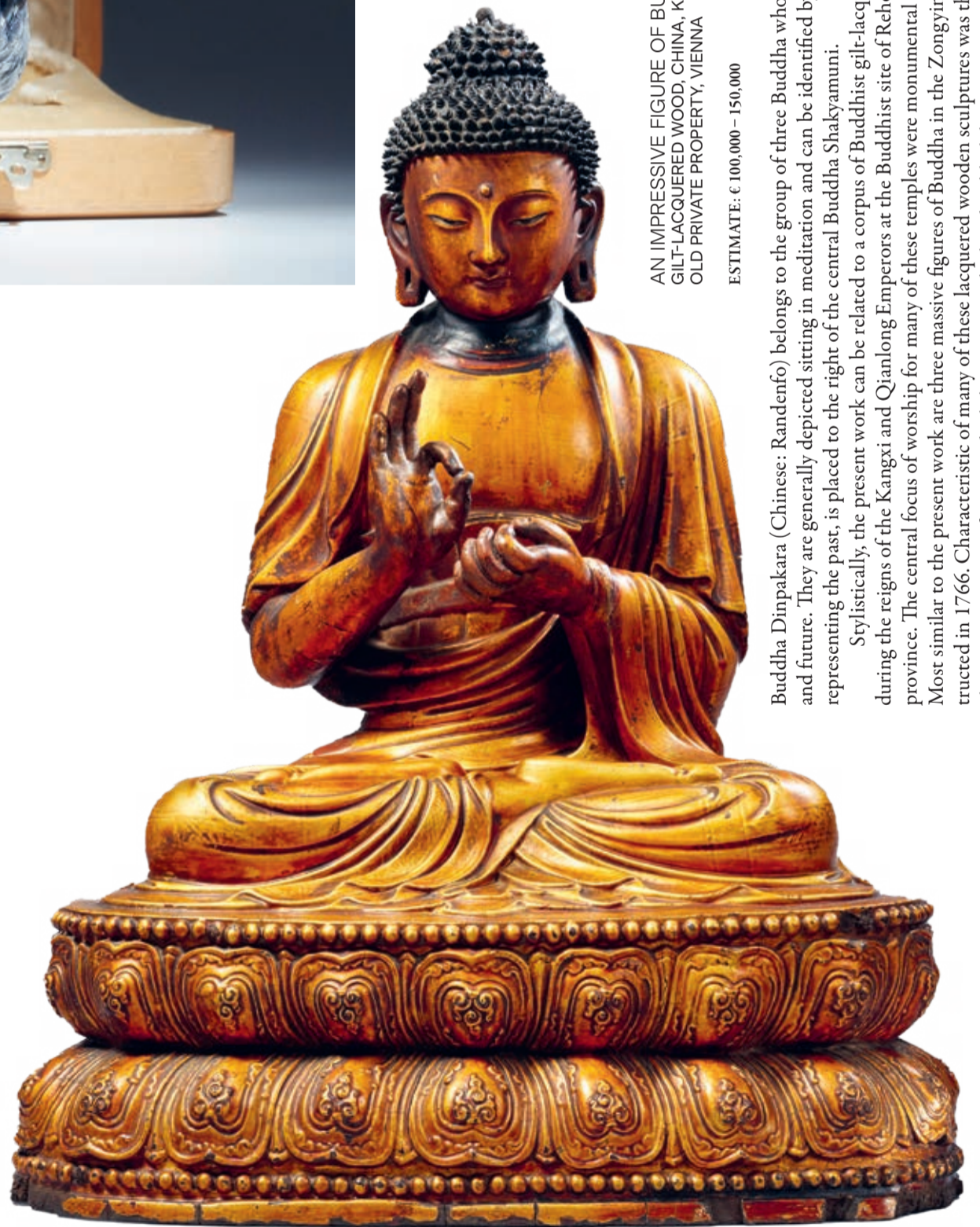
A GOLD MOUNTED JASPER MODEL OF A HEN BY
 FABERGE MARKS OF HENRIK IMMANUEL WIGSTRÖM,
 ST. PETERSBURG, CA. 1907
 JASPER, RUBIES, 18 CT GOLD, H 5 CM, IN ITS ORIGINAL FITTED BOX
 ESTIMATE: € 12,000 – 15,000



Gallery #1

AN IMPRESSIVE FIGURE OF BUDDHA DIPANKARA
 GILT-LACQUERED WOOD, CHINA, KANGXI PERIOD (1662 – 1722), H 54.5
 OLD PRIVATE PROPERTY, VIENNA

ESTIMATE: € 100,000 – 150,000



Buddha Dipankara (Chinese: Randenfo) belongs to the group of three Buddha who stand for the past, present and future. They are generally depicted sitting in meditation and can be identified by their mudra. Dipankara, representing the past, is placed to the right of the central Buddha Shakyamuni.

Stylistically, the present work can be related to a corpus of Buddhist gilt-lacquer sculpture commissioned during the reigns of the Kangxi and Qianlong Emperors at the Buddhist site of Rehol, near Chengde in Hebei province. The central focus of worship for many of these temples were monumental gilt-lacquered sculptures. Most similar to the present work are three massive figures of Buddha in the Zongyin Hall of the Pule Si, constructed in 1766. Characteristic of many of these lacquered wooden sculptures was the deeply coloured gilding, almost in imitation of patinated gilt-bronze, atop thick red or black lacquer.

JONAS BURGERT



BERGUNG, 2006
OIL ON CANVAS, 160 x 140 CM

ESTIMATE: € 50,000 – 70,000

Fascinating with its dense, intensely coloured composition, “Bergung” forms the prelude of a three-part group of works from 2006, dedicated thematically to the recovery of unconscious people.

At the centre of the narrow space, a person is transported by a rescue harness, the figure reminiscent of a harlequin in an orange suit and cap. A bar between his legs suggests an accident that has occurred during a balancing act. To the left, a figure carries a crumpled sleeping person on his shoulders, who stands out with the strong yellow of his flowered costume. As an uninvolved observer, a further man crouches in an elevated position on the right of the picture. Puzzling details such as the garland he wears as a headdress, the wolf’s head on which he sits, and the radial painted disc to the left on the wall blur the situation even more.

The patchwork juxtaposition of people in different scales that can be observed here is just as characteristic of *BURGERT’S* painting as the contrast of strong colours with restrained grey tones. He is famous for dream-like sequences that are only ostensibly narrative; perspectively blurred dystopian settings are populated with enigmatic figures whose garish costumes often evoke associations with circus scenes.



LETI FIGURAL POST
INDONESIA, H 115 CM, PROVENANCE: H.J. RAEDT VAN OLDENBARNEVELT,
COLLECTED CIRCA 1900 CHRISTIE’S, AMSTERDAM, 22 JUNE 1983, LOT 378
GALERIE LEMAIRE, AMSTERDAM, 1984

ESTIMATE: € 10,000 – 15,000

AUCTION 1223
CONTEMPORARY ART
EVENING SALE — TUE 06.06.23

Gallery #2



ZDENĚK ŠYKORA

LINIEN NR. 235, 2005
ACRYLIC ON CANVAS, 170 x 170 CM
ESTIMATE: € 150,000 – 200,000

Unlike any other representative of Concrete Art, *ZDENĚK ŠYKORA* is capable of breathing individuality and poetry into his paintings, which are created with an innovative computer-assisted technique based on chance.

In a series of works created from 2004 onwards, the artist reduced the presence of the line and its colouring to a minimum. "Linien Nr. 235" appears like writing or sweeping exercises seen under a magnifying glass, gracefully moving across the picture surface in various stroke widths and forming loose loops. At a first fleeting glance, they appear black, but a closer look reveals the use of green tones and a very dark brown. Despite its size, the work possesses an intimate character and unfolds a contemplative effect; the eye involuntarily follows the gentle up and down of the individual line trajectories.

LOVIS CORINTH

ZINNINIEN, 1924
OIL ON CANVAS, 70 x 65.5 CM
ESTIMATE: € 300,000 – 400,000



AUCTION 1223
CONTEMPORARY ART
EVENING SALE — TUE 06.06.23

P. 4-5

A PAIR OF VAN CLEEF & ARPELS
18K GOLD DIAMOND AND "MYSTERY SET" SAPPHIRE
"PAVOT" EAR CLIPS

ESTIMATE: € 60,000 – 80,000



THOMAS DEMAND

FOTOECKE/PHOTOBOOTH, 2009
CHROMOGENIC PRINT ON ALUMINIUM COMPOSITE PANEL,
FACE-MOUNTED TO PLEXIGLASS, 179.5 × 197.7 CM
FROM AN EDITION OF 6 (+ 2 A.P.)

ESTIMATE: € 30,000 – 40,000

This work shows a photo corner in a GDR detention center in Gera, which was used to take pictures of political prisoners – reproduced by *DEMAND* in paper after a photo from an article in "Der Spiegel". According to the article, it was suspected that an apparatus was hidden behind the wall, through which leukemia was to be intentionally induced in the prisoners by means of carcinogenic X-rays. „*DEMAND'S* sites evoke scenes and stories in our imagination, activating our potential knowledge of their larger social, cultural, or narrative context. Yet nothing moves in the pictures themselves: still and strangely deserted, they reduce the world to a pure surface; life itself takes place only in our imagination. (cited from Susanne Gaensheimer, *Second-Hand Experience*, in: *THOMAS DEMAND*, exhib.cat. Lenbachhaus Munich et al., Munich 2002, p. 73).



A.R. PENCK



AUCTION 1223
CONTEMPORARY ART
EVENING SALE — TUE 06.06.23

OHNE TITEL (NEUER RAUM), 2000
ACRYLIC ON CANVAS, 100 x 120 CM

ESTIMATE: € 70,000 – 90,000

“Neuer Raum” thematises a condition of upheaval, a physical as well as mental change that seems to be profoundly taking place for the painted protagonist at that moment. The representation is divided vertically into two halves – the man leaves the white surface area hurriedly and with sweeping movements; upon entering the red surface space, his own colouring changes from white to black. He strides towards the figure standing in the background with four arms and four legs, who interacts actively not only with him but also with the objects around him. A peek into the protagonist’s brain also reveals his intellectual association with the red space, whilst he still seems bound to the white space through a cuboid locking mechanism hanging from his right arm.

A.R. PENCK deals with social and political themes in his superficially simple – but in fact highly complex – pictograms, developed on the basis of philosophical and art historical research. “Without connection to concrete incidences, it is about problem situations and decision conflicts in the social reality of the individual person.” (Karin Thomas, *Krise und Ich-Findung im künstlerischen Psychogramm. Freundesbild und Selbstporträt*, in: Eckhart Gillen (ed.), *Deutschland-bilder. Kunst aus einem geteilten Land*, Cologne 1997, p.550).

VAN CLEEF & ARPELS

LADY ARPELS PONT DES AMOUREUX
REF. VCARN9VIQQ
PARIS, CIRCA 2014

ESTIMATE: € 70,000 – 80,000



Gallery #3



A GREY STONE FIGURE OF BODHISATTVA AVALOKITESHVARA
CAMBODIA, BAPHUON-STYLE, 11TH CENTURY, H 81.1 CM
PRIVATE COLLECTION, BELGIUM, ACQUIRED AT SPINK & SON LTD., LONDON 1984

ESTIMATE: € 100,000 – 120,000



IWAN KONSTANTINOWITSCH AIVAZOVSKY

ISTANBUL: THE GOLDEN HORN BY MOONLIGHT
OIL ON CANVAS, 63.3 × 76.4 CM

ESTIMATE: € 300,000 – 500,000

“There is probably nowhere in the world as majestic as that city;
when you’re there you forget about Naples and Venice...”

Ivan Aivazovsky, Letter to Count Zubov, written after his
first trip to Istanbul in 1845.

AUCTION 1221
PAINTINGS, DRAWINGS,
SCULPTURE 14TH – 19TH C. —
SAT 20.05.23

P. 8-9

THE COLOGNE SUSANNA CUPBOARD, CA. 1630 – 1645
SOLID WALNUT, OAK, SPRUCE, WROUGHT IRON
H 182 CM, B 150 CM, T 68 CM
EXHIBITION: WALLRAF-RICHARTZ-MUSEUM, “SUSANNA” 2023

ESTIMATE: € 60,000 – 80,000



“A life without art is possible,
but pointless.”
— Henrik Hanstein

A conversation about the right flair in art, short-lived developments and timeless classics.

How has society's attitude to art changed over the years – what was it like then, and what is it like today?

H.H. *HENRIK HANSTEIN*: In the history of art, the situation has probably always been similar. In the past, princes adorned themselves with art, just as the educated bourgeoisie do today. Only by collecting contemporary art can one, as it were, acquire social prestige. Those who burn for art have the greatest satisfaction. I wouldn't have become an art historian if I could paint. I wanted initially to become a photographer. Otto Dix thought that was great: learning to see!

You are literally at home in the auction business. Can you determine trends and general developments of the art market over the last 50 years?

H.H. When I began, Old Master art dominated everything, today it is modern art. At the end of the 1970s, the audience was more national, whereas today, we probably sell 50% internationally. In our last *Art of Africa and Oceania* auction, we auctioned a Californian collection via Brussels, to the whole world. It was a 'White Glove Sale'. Sold out. The internet makes it possible, and that has probably been the greatest change in recent decades. The number of online bidders is continually growing. The customers come to the preview, but no longer so much to the auction itself.

Are there any clear trends today and should we follow them? Or is it not rather a case of 'anything goes'?

H.H. The trend is towards modern art and to better quality. A very good Old Master is unfortunately rare as the best ones are in museums.
The price relation between contemporary and Old Master art is skewed. And many artists now collect Old Masters, which is interesting.

Trends versus All-Time Classics: Which mistakes could be avoided in your view, Frau Apiarius-Hanstein?

I.A.H. *ISABEL APIARIUS-HANSTEIN*: Not every trend is good, particularly in art. It is often those things that go unheeded that have later found the greatest attention in art history; the best example is probably van Gogh. If one sees art as an investment, then auction results and selling prices can give an idea of the current market value of certain artworks. But one's own taste should also play a major role, of course. 'Good' is something that you like – trends, on the other hand, can go just as quickly as they came.

Crises or politics – the art market can be quite resistant to outside influences. Which social themes and events have had little influence on the art market and which, in your opinion, will determine the auction business in the future?

I.A.H. The art business is closely connected to the economy. The art market is actually quite resistant to social or political influences. Society has more of an influence on the artists and their creativity, but not the market.



Speaking of trends and events: How is the presentation of works changing and how do you create a special physical encounter with the auction works in a time of digitalisation?

I.A.H. We are constantly working on new forms of presentation, not only to advise our customers, but also to inspire them. ÀJOUR, in particular, is intended to demonstrate the wonderful mix of the most diverse types and eras of art. Videos and digital formats such as the 3D tour through the preview, for example, are now indispensable, but will never replace a physical presentation, the aura of an artwork and the person-to-person discourse about art. Our many events are well attended, and we look forward to every encounter in the coming season. The central city location of our Cologne headquarters and the many surrounding museums and galleries entice visitors to our exhibition. We regularly cooperate with a wide variety of organisers and groups on the subject of art and culture. Visitors are always welcome – not only during the auction season!

PS:



ABRAHAM MIGNON

FLOWERS IN A FOREST LANDSCAPE
OIL ON CANVAS (RELINED), 73 x 60 CM

RESULT: € 453,600

A VERY RARE MEISSEN PORCELAIN YELLOW GROUND
AUGUSTUS REX VASE WITH CHINOISERIE DÉCOR
C. 1735, DECOR ATTRIBUTED TO ADAM FRIEDRICH VON LÖWENFINCK,
H 46.5, D 24.5 CM

RESULT: € 139,000



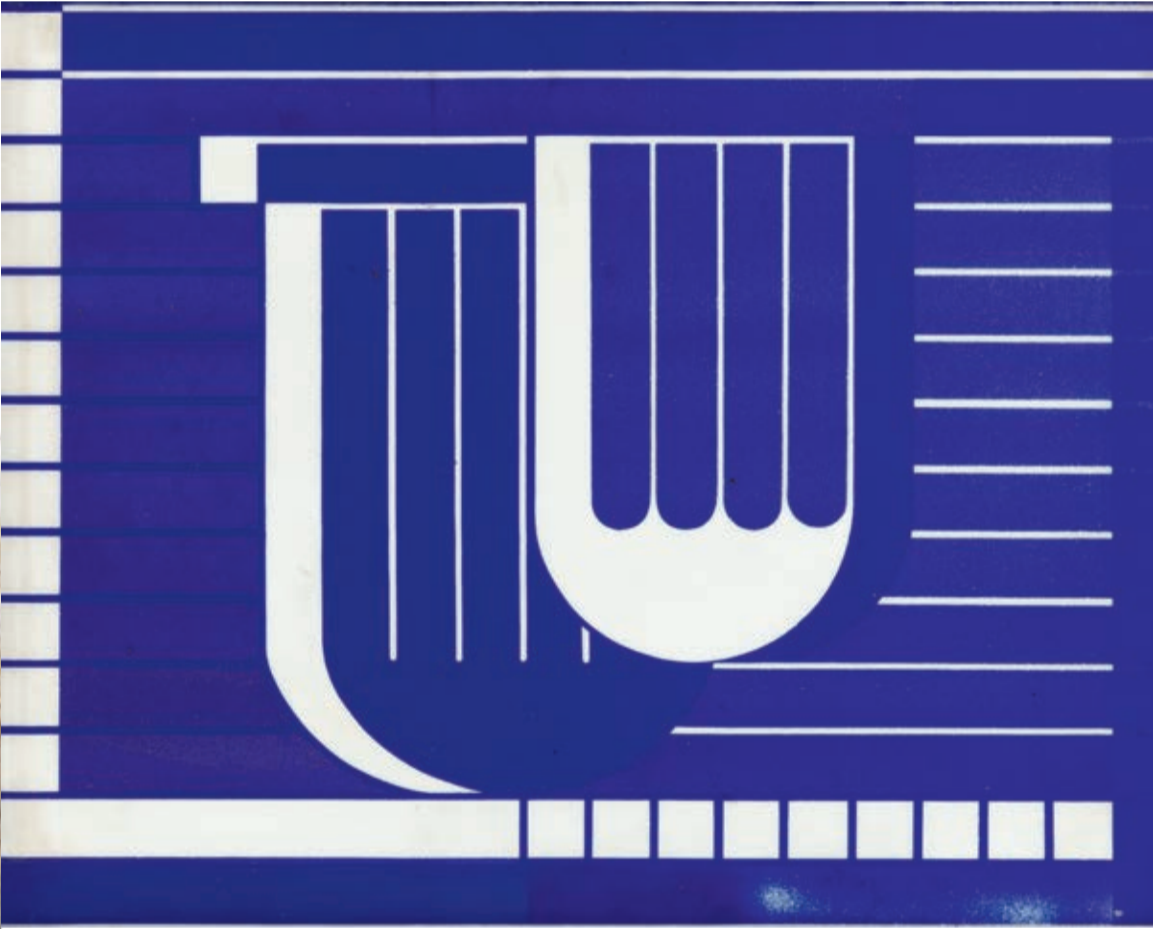
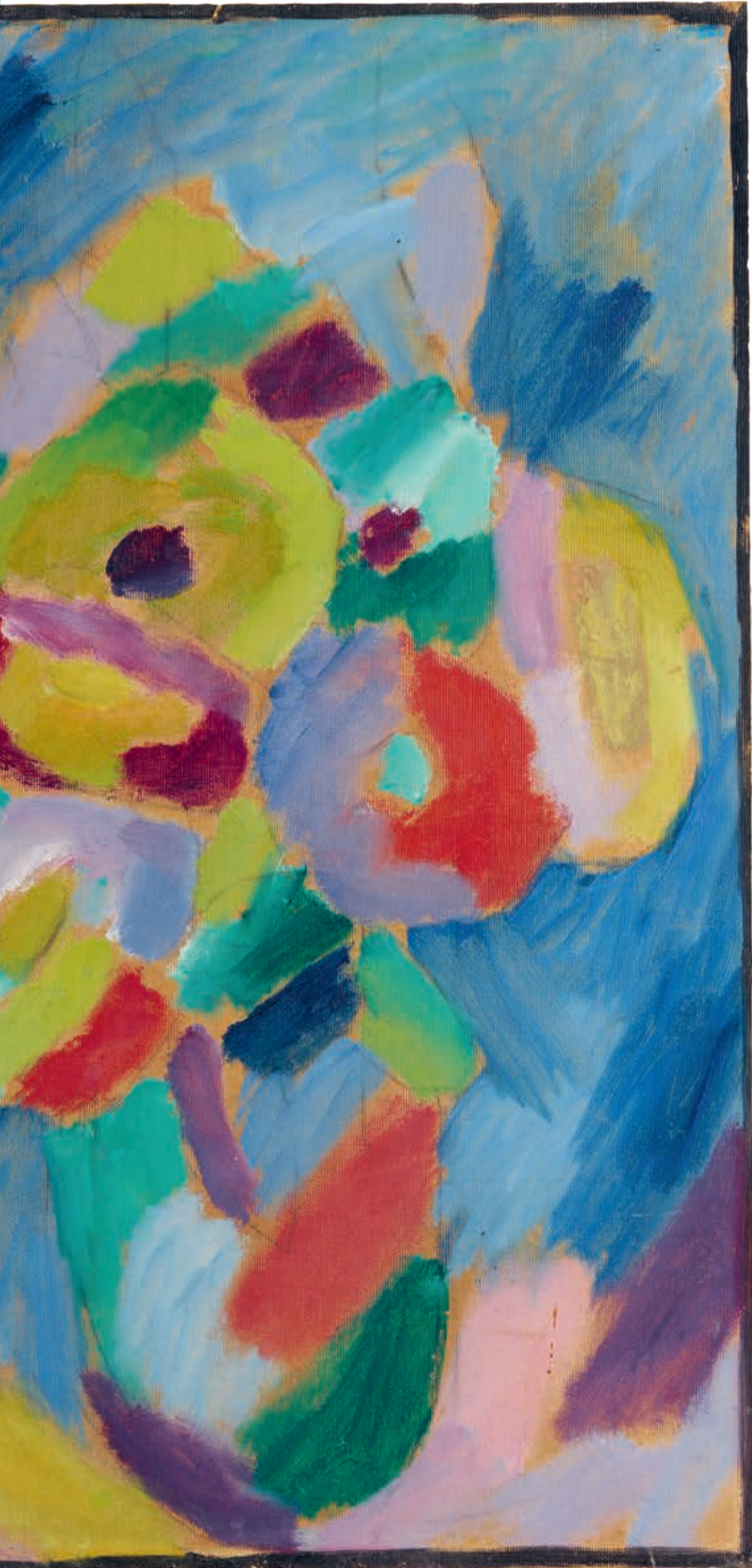
Decades of art

HIGHLIGHTS AUTUMN AUCTIONS

In 1798, Johann M. Heberle laid the foundation for Lempertz's long success story in Cologne with a print store that was expanded three years later to include an "antique store with auction house". However, the art auction house was named after his employee Mathias Lempertz, who took over the successful business after Heberle's death and had it entered in the commercial register in 1845. Based on this date for the Lempertz birthday, the house celebrated its 175th anniversary in 2020. Even today, however, opinions still differ inside Lempertz as to whether it is 225 or 175 years since the company was founded. What is certain since the research for the great Lempertz chronicle is that Johann Wolfgang von Goethe was already among the later clientele of Heberle's store.

Peter Hanstein brought the house "Math. Lempertz, Buchhandlung und Antiquariat" into the family ownership that still exists today. In 1918, he acquired the "Haus Palais Fastenrath" at today's main residence and set a blueprint for the European art market with the first auction of the art collection of Johannes Fastenrath. Bombed to pieces during World War II, the building was rebuilt and opened in December 1952 with the auction of the important Hubert Wilm collection. In the years that followed, Lempertz expanded worldwide and today is the oldest family-owned auction house in the world – with a broad portfolio and steadily growing expertise in almost all areas of art. Lempertz looks to the future, buoyed by a dynamism that has been firmly anchored in Cologne for 225 years.

P. 10-11



ALEXEJ VON JAWLENSKY

BLUMEN IM KRUG, 1915
OIL OVER PENCIL ON LINEN TEXTURED PAPER,
MOUNTED ON CANVAS, 52.3 x 35 CM (53 x 36 CM)
RESULT: € 155,000

JOSEF ALBERS

BEAKER, 1929
SANDBLASTED OPAQUE
FLASHED GLASS, 29 x 37 CM
RESULT: € 365,400

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Auctions and Previews 01/2023

AUCTIONS

22. APR
THE PRUSSIAN SALE
BERLIN SALON

10. MAY
AFRICAN AND
OCEANIC ART

17. MAY
JEWELLERY AND WATCHES

19. MAY
DECORATIVE ARTS

20. MAY
PAINTINGS, DRAWINGS,
SCULPTURE 14TH – 19TH C.

31. MAY – 14. JUN
CONTEMPORARY ART ONLINE

06. JUN
PHOTOGRAPHY

06. JUN
MODERN ART –
EVENING SALE

06. JUN
CONTEMPORARY ART –
EVENING SALE

07. JUN
MODERN ART –
DAY SALE

07. JUN
CONTEMPORARY ART –
DAY SALE

10. – 24. JUN
ASIAN ART ONLINE

21. JUN
ASIAN ART

PREVIEWS

BERLIN
23. MAY (VERNISSAGE)
23 – 24. MAY
MODERN ART / CONTEMPORARY ART /
PHOTOGRAPHY

MUNICH
02. MAY (VERNISSAGE)
03. – 04. MAY
OLD MASTERS / DECORATIVE ARTS /
MODERN ART / CONTEMPORARY ART /
JEWELLERY AND WATCHES

BRUSSELS
19. APRIL (VERNISSAGE)
27. – 28. APRIL
OLD MASTERS / JEWELLERY AND WATCHES

28. MAY (VERNISSAGE)
28. – 29. MAY
MODERN ART / CONTEMPORARY ART /
PHOTOGRAPHY / ASIAN ART

COLOGNE
13. – 16. MAY
JEWELLERY AND WATCHES

13. – 18. MAY
DECORATIVE ARTS

1. – 5. JUN
MODERN ART / CONTEMPORARY ART /
PHOTOGRAPHY

17. – 20. JUN
ASIAN ART

COVER: HERMANN MAX PECHSTEIN

SELBSTBILDNIS, LIEGEND, 1909/1910

OIL ON CANVAS, 74 x 99 CM

© PECHSTEIN HAMBURG / BERLIN

ESTIMATE: € 1,500,000 – 2,000,000

CONCEPT AND DESIGN: MEIRÉ UND MEIRÉ