

À JOUR 02/2022 ART AND GROWTH

WHAT'S COMING / GALLERY #1-3

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

P. 2-9

WHAT'S NOW / INTERVIEW

TRADITION AND GLOBALISATION
ISABEL APIARIUS-HANSTEIN IN
CONVERSATION WITH STEFAN KOBEL

P. 9

WHAT'S NOW / COMMENTARY

SCAFFOLD 13: THE NFT SALE

P. 11

WHAT WAS / PS:

HIGHLIGHTS
SPRING AUCTIONS

P. 11



LEMPERTZ

1845

Gallery #1



JAN DAVIDZS DE HEEM (1606–1684) is one of the most famous still life painters of the Dutch 'golden age' and this hitherto unknown picture, extraordinarily richly filled with blossoms, fruits and small animals, is a major work from his mature creative period. To be able to bring this work, hidden for centuries, to light, is even more special as it will be included in Fred Meijer's catalogue raisonné of *DE HEEM*, which is currently being prepared. The author has also kindly agreed to write the catalogue entry for us.

AUCTION 1209
PAINTINGS, DRAWINGS, SCULPTURE
14TH – 19TH C. — SA 19.11.22

JAN DAVIDSZ DE HEEM
STILL LIFE WITH FLOWERS AND FRUIT ON
A STONE LEDGE
OIL ON CANVAS, 87.3 x 67.2 CM
ESTIMATE: € 350,000 – 450,000



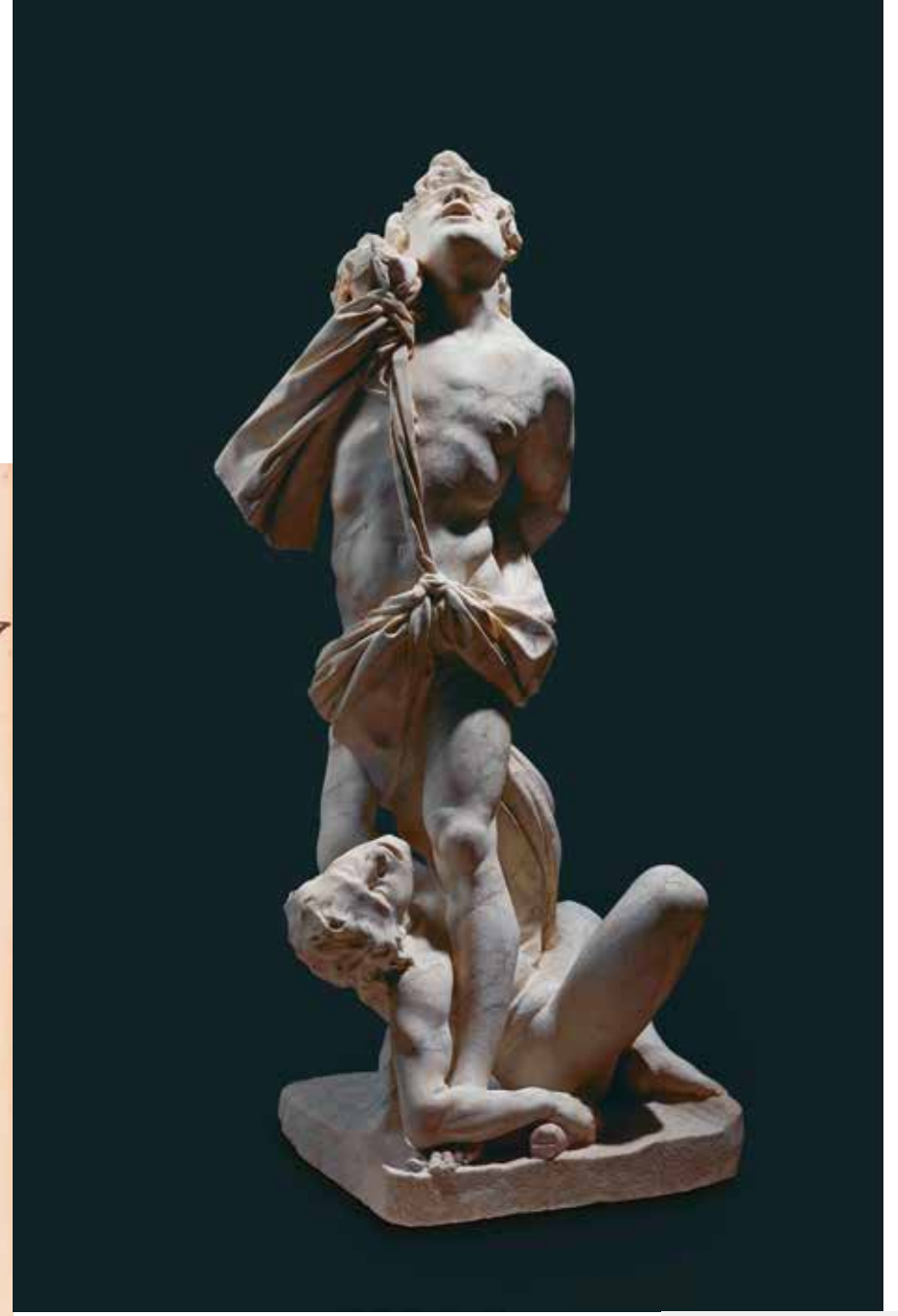
PABLO PICASSO

CHAR ET PERSONNAGES, 1967
BRUSH AND INDIA INK AND PEN
DRAWING ON WOVE PAPER, 49.5 x 67 CM
ZERVOS, VOL. 27, 479. PROVENANCE:
D.-H. KAHNWEILER
ESTIMATE: € 250,000 – 300,000

This important sculpture is attributed to the early work of *GLIAN LORENZO BERNINI* (1598–1680) and thus belongs to the group of objects that were created in the workshop of his father Pietro (1562–1629), and probably as a co-production between father and son. The two-figure group was either conceived as part of a fountain or, in a later installation, fitted with pipes for a fountain.

GLIAN LORENZO BERNINI was an enfant prodige with a talent and artistic ability far ahead of his time. He emancipated himself from his father's work at an early age, inventing his own techniques and new creations. Already in the 17th century he was considered the greatest sculptor since Michelangelo. And looking back, we can say that only a few artists have succeeded in rewriting art history with their work to this extent.

GLIAN LORENZO BERNINI'S most famous works are St Peter's Square in Rome and the Fontana dei Quattro Fiumi with the Egyptian obelisk in Piazza Navona.



**PIETRO BERNINI
AND ATTRIBUTED
TO THE YOUNG GLIAN
LORENZO BERNINI,
CIRCA 1616 – 1618**

SAMSON WITH A PHILISTINE, FOUNTAIN FIGURE
MADE OF WHITE, GREY VEINED MARBLE,
151 x 57 x 52 CM
PROVENANCE, ALBRECHT NEUHAUS, WÜRZBURG,
EUROPEAN PRIVATE COLLECTION
ESTIMATE: € 200,000 – 300,000

AUCTION 1208
DECORATIVE ARTS — DO 17.11.22



AN 18K WHITE GOLD AND 6.54 CT
DIAMOND SOLITAIRE WITH HRD
NATURAL DIAMOND GRADING REPORT
ESTIMATE: € 60,000 – 80,000

Gallery #2



PAUL CEZANNE
ENTRÉE DE MAISON ET
ARBRES, 1895-1900
WATERCOLOUR AND GRAPHITE ON
WOVE PAPER, 31.4 x 25.2/2 CM
ESTIMATE: € 130,000 - 150,000

DER BOXRING I, 2000
ACRYLIC ON CANVAS, 153.5 x 122 CM
ESTIMATE: € 80,000 - 120,000



KONRAD KLAPHECK

Smooth surfaces and a refined play of light characterise *KONRAD KLAPHECK'S* interpretations of inanimate everyday objects. His object painting, which he pursued in contrast to the then prevailing Art Informel, increasingly gave way to figurative compositions from the year 2000 onwards, in which he often elevated the subjects to "stages", displaying them in window frames, or in a domestic setting. In the present work from 2000, *KONRAD KLAPHECK* depicts a scene in a boxing ring that captivates with its interesting structure. The diagonally braced ropes of the boxing ring and the scantily clad number girl are the focus of the setting, whilst the actual fighter and his team remain in the background.

AUCTION 1211
CONTEMPORARY ART
EVENING SALE — FR 02.12.22



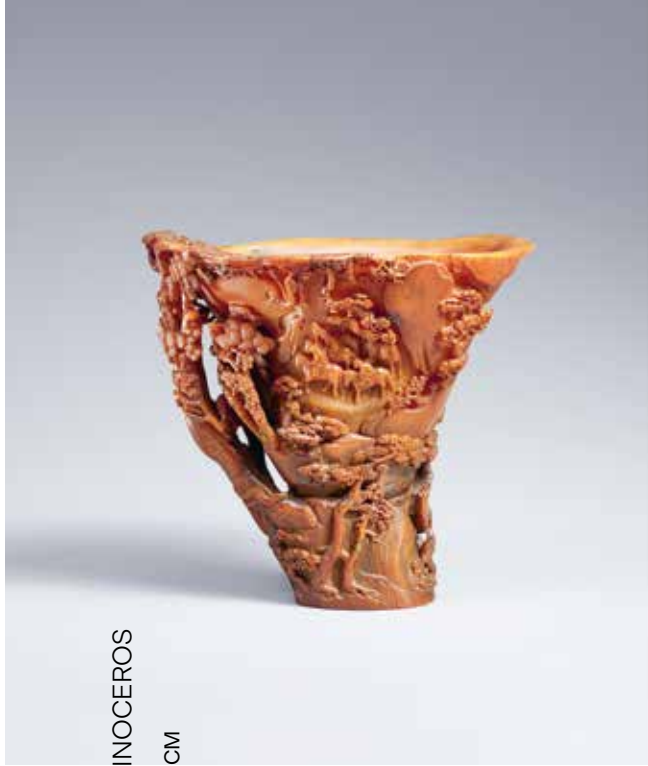
PART 2 OF DIPTYCH
COVER ON THE LEFT PART 1

P. 4-5



GÜNTHER FÖRG
UNTITLED, 2002
ACRYLIC ON CANVAS, 220 x 220 CM
ESTIMATE: € 80,000 - 100,000

FRANZ CHRISTOPH JANNECK
BACCHUS AND ARIADNE ON NAXOS
KING OENEUS SWEARS ALLEGIANCE
TO BACCHUS
OIL ON COPPER, EACH 40.6 x 49.5 CM
ESTIMATE € 150,000 - 180,000



A SUPERBLY CARVED RHINOCEROS
HORN LIBATION CUP
CHINA, 17TH CENTURY, H. 14.3 CM
SIGNED: ZHISHENG, YOU KAN
ESTIMATE: € 70,000 - 90,000



JOSEF ALBERS strives to use a universal pictorial language, freed of subjective and emotional constraints, where clarity and luminosity should dominate art. His sandblasted glass works created from 1925 onwards, clearly meet these specifications. With this innovative technique, the artist creates a completely new type of glass picture: Using a sandblasting machine, a pre-prepared stencil design is engraved into opaque coloured flashed glass. "Becher (Beaker)" stands out from the sandblasted works of the late 1920s – mostly characterised by grid structures and often additionally multi-coloured with glass paint – with its purist, harmonious colour and form. The curvature of the stylised beaker walls are particularly striking with the cool colour contrast of blue and white.

AUCTION 1211
CONTEMPORARY ART
EVENING SALE – FR 02.12.22

ADRIAEN VAN OVERBEKE

TRIPTYCH WITH ECCE HOMO
OIL ON PANEL, CENTRAL PANEL 68 x 56 CM,
SIDE PANELS 58 x 23 CM EACH
ESTIMATE: € 400,000 – 450,000



JOSEF ALBERS

BECHER (BEAKER), 1929
SANDBLASTED OPAQUE
FLASHED GLASS, 29 x 37 CM
ESTIMATE: € 300,000 – 400,000

PATEK PHILIPPE CHRONOGRAPH REF. 3971

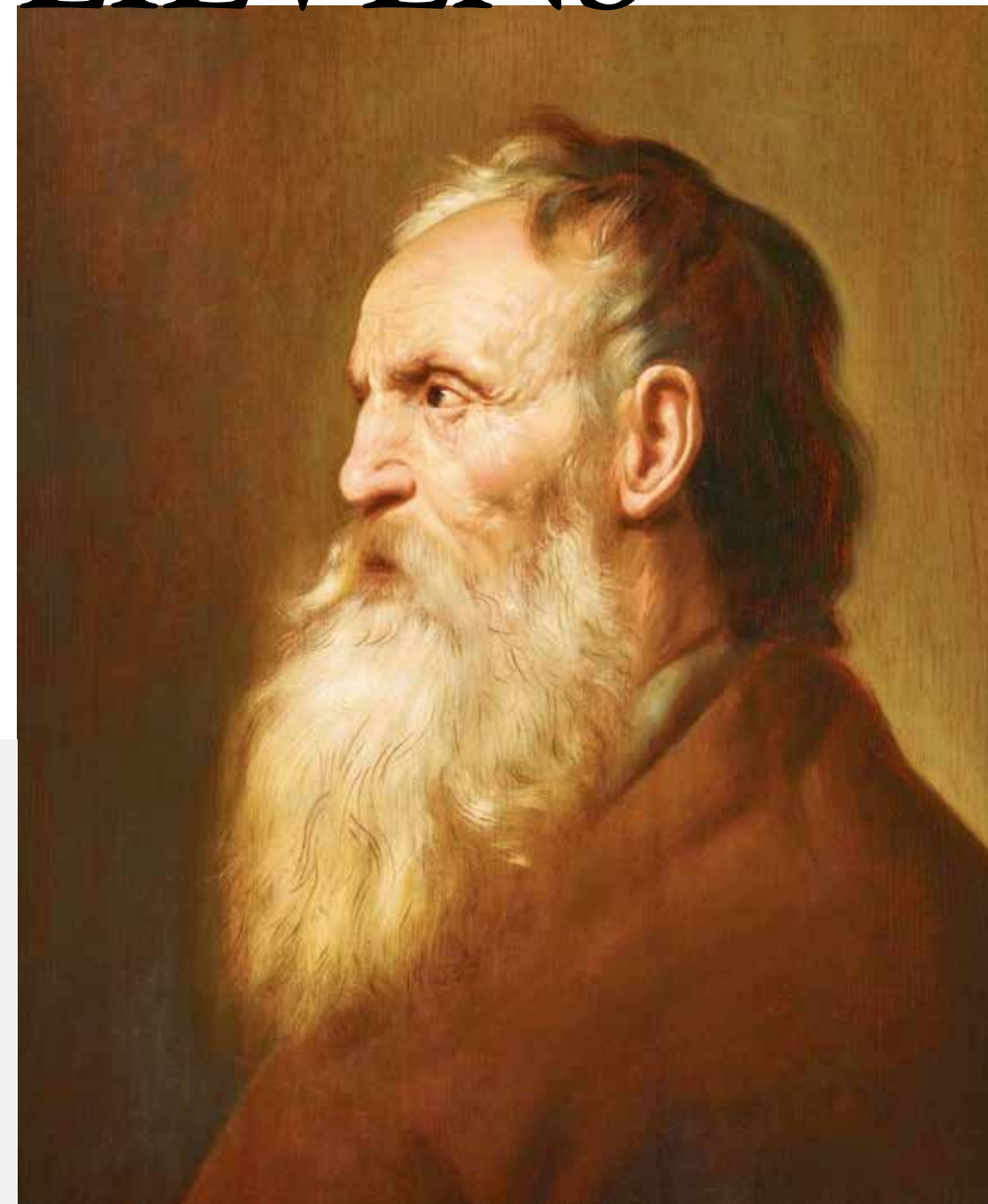
ESTIMATE: € 80,000 – 100,000

An early and very rare chronograph with moon phase, date, 24-hour indication and perpetual calendar.



JAN LIEVENS

PORTRAIT OF A BEARDED MAN
OIL ON PANEL, 56.3 x 45.8 CM
ESTIMATE: € 500,000 – 700,000



JAN LIEVENS is one of the most fascinating artists of the 17th century. The daring and innovative painter and draughtsman created noteworthy portraits, character studies and landscapes as well as allegorical and religious pictures which were widely extolled not only during his lifetime, but still today are particularly valued, admired and coveted by collectors.

The image of a Bearded Man from our upcoming auction had languished unknown in German private ownership for decades. Following cleaning, experts were able to discern the unmistakable handwriting of the Leiden master in the picture and rate it unreservedly today as a work by *JAN LIEVENS* from around 1630. He painted the same model again shortly afterwards and that version has hung in the Hermitage in St. Petersburg since the time of Tsarina Catherine.

AUCTION 1209
PAINTINGS, DRAWINGS, SCULPTURE
14TH – 19TH C. – SA 19.11.22

Gallery #3

EMIL NOLDE

FRAUENPORTRÄT, CIRCA 1907
WATERCOLOUR AND INDIA INK ON
DRAWING CARD, 46 x 35.2 CM

ESTIMATE: € 80,000 – 120,000

This early, powerfully expressive female portrait first originated as an ink drawing. In sketchy, loose brushstrokes, *NOLDE* captured the physiognomy of the sitter and coloured the drawing afterwards in his typical watercolour technique. The flowing colour gradients, but also the differentiated density of colour, lend the portrait its special liveliness.

The work was created in around 1907 during an eventful period in which *NOLDE* became acquainted with the Brücke painters, Karl-Ernst Osthaus, Gustav Schiefler and Edward Munch, among others, and during which the decisive course of his artistic development was determined – colour became his very own means of expression and he adopted the characteristic watercolour painting technique that would have a decisive bearing on his further oeuvre.



AUCTION 1211
MODERN ART
EVENING SALE – FR 02.12.22

ALBERT RENGER-PATZSCH

DAS BÄUMCHEN, 1929
VINTAGE GELATIN SILVER PRINT
ON KODAK-ROYAL PAPER,
53.3 x 38 CM (56.5 x 40.6 CM)

ESTIMATE: € 50,000 – 70,000



AN IMPRESSIVE KHMER SANDSTONE
FIGURE OF A CROWNED AND
BEJEWELLED BUDDHA MÜCHALINDA
CAMBODIA, ANGHOR WAT,
12TH CENTURY, H. 76 CM

ESTIMATE: € 60,000 – 80,000



PABLO PICASSO

TARASQUE, 1954
CERAMIC JUG, NUMBERED
50/50, H. 35.5 CM, RAMIÉ 247

ESTIMATE: € 80,000 – 90,000



Isabel Apiarius-Hanstein in conversation with Stefan Kobel

- S.K. **STEFAN KOBEL: The history of Kunsthaus Lempertz stretches back to 1798, with its main office in Cologne since 1875. From the outside, the business is often thought of the Cologne auction house. Yet you have long since cast a much wider net.**
- I.A.H. **ISABEL APIARIUS-HANSTEIN: My grandfather opened a branch in New York in 1965. Most certainly unusual at that time. We have branch offices in Berlin and Brussels with their own auction rooms. There are offices in Munich and Milan, representatives in London, Paris and Zurich. We hold a yearly auction in Monaco in partnership with Artcurial.**
As the sixth generation, I have held an operative role in the company for around seven years and the last three years in management. I have been aware of the international business since childhood: There were always appointments in New York around my birthday – so my father was not there. In Berlin we first had a representative, a subsidiary branch office from 1991, followed by the auction house in the Nikolai Quarter in 2005. We have also been running the house in Brussels for three decades. In 1845 we had our first auction there. And in 2008, the Munich representative office became a subsidiary branch with exhibition rooms. Lempertz has cultivated this tradition of many locations for many years.
- S.K. **The large auction companies now have auction rooms on several continents. How will Lempertz as a family business keep pace with this?**
- I.A.H. We try to stay close to the customers in the market where we are particularly strong, and that is very clearly Europe. Brussels is a gateway to Paris for us, and it is also an increasingly strong marketplace. Currently, all the large houses are pushing towards Paris, but the market is not only there where they are. Our advantage also lies in our long tradition and the experience that goes with it, our broad standing in all areas of the arts and our extensive network. With Munich, for example, we cover not only South Germany but also Austria and Italy. We take on the logistical outlay of previews in various regions, which our consignors and customers very much appreciate.
- S.K. **That which is considered a mid-range product by the large competitors is often a top lot in mainland Europe. Is that an advantage for you?**
- I.A.H. The term “mid-range” is relative and significantly region-based, not a judgment about the quality of an artwork. Gerhard Richter was also once “mid-range”. One of course has an advantage in the regions where the big players are not strongly represented. However, I also consider the service that can be offered to a consignor for a top object to be decisive; Lempertz is strong in this and can assert itself against the competition. For example, through elaborate marketing tailored at that object on a B2C level, not least through close personal contact. The big players cannot provide what we offer for such objects.
- S.K. **What role does Brexit play?**
- I.A.H. An enormous role. Not only for Germany has it become more unattractive to work with England. That is why all the auction houses are coming to the continent now. In the past, much from Germany was auctioned in London, which then went back to Germany. Transport and taxes are simply more expensive and more complex than before.
- S.K. **With your auctions in Cologne, Berlin, Brussels and Monaco, Lempertz holds sales in three European countries. To what extent do government regulations play a role?**
- I.A.H. Monaco is the main location for jewels. Some jewellery sells very well in Germany, and some has its market in Monaco in July. Brussels is enormously important for us. Not only is it the trading location for African art, but the legislation is also different there, in relation, for example, to the import from a third country. The import tax is lower. It makes a difference if one pays 6 or 19 percent. Fifty percent of our customers are international. And particularly in the field of Asian or African art, many objects come from overseas.
- S.K. **What role do the representatives in the USA and Great Britain play?**
- I.A.H. The London representative plays a great role in the departments of Old Masters and Decorative Arts. Many of those dealers are based in London. New York is important for photography, especially vintage photography.
- S.K. **How important is the internet in the context of your international activities?**
- I.A.H. The internet is important for us. We held our first online auction sixteen years ago in partnership with the International Auctioneers (IA). We successfully got through the pandemic with online viewings and are continually working on improving the streaming option. This is very important for our customers who live further away. These days, you can reach many art collectors better via the internet.
- S.K. **Do crypto currencies and NFTs play a role in Germany, or is that more significant internationally?**
- I.A.H. With NFTs, it is often a question of faith. I believe that NFTs are here to stay. However, they don't hold a great market share. And it isn't just art market factors that pay a role. We are at the beginning of a path, and I find that totally exciting. We are now at a point where one can span a bridge between the classical collector's scene and a young generation of artists who work in a completely different way.
I believe that we are more likely to reach international collectors with this, in particular in Asia. The Asian cultures are much more digital than us. That is why we have no reservations about NFTs. These next-gen heirs have already been around for ten or fifteen years.
- S.K. **Where do you see Lempertz in five or ten years in the international competition?**
- I.A.H. The competition does not sleep. Some areas are more contested than others. It is often the contemporary and post-war arts that get the most attention, but one also shouldn't underestimate the old masters. We would like to be in the top three there. We are, after all, the only house who still has so many departments. I see that as one of our trademarks.
We must simply get better and better, even where we are already very good.

“We are now at a point where one can span a bridge between the classical collector's scene and a young generation of artists who work in a completely different way.”

PS:

HIGHLIGHTS
SPRING AUCTIONS



JOOS VAN WINGHE

AN ALLEGORY OF FAMA
OIL ON CANVAS, 82 x 64 CM
ESTIMATE: € 70,000 – 90,000
RESULT: € 112,500

The proceeds from this lot and Lempertz's commission were donated to humanitarian aid in the Ukraine.



LOVIS CORINTH

RÖMISCHE BLUMEN, 1914
OIL ON CANVAS, 75 x 84 CM
ESTIMATE: € 250,000 – 300,000
RESULT: € 517,000



KARL HARTUNG

GROSSE LIEGENDE, 1951
BRONZE SCULPTURE, 223 x 118.5 x 91.5 CM
ESTIMATE: € 150,000 – 170,000
RESULT: € 605,000
INTERNATIONAL RECORD

Scaffold 13: The NFT Sale

This coming autumn 2022, Lempertz will, for the first time, auction a selection of NFTs in its Day Sale. The offered NFTs (non-fungible tokens) were curated by the New York artist and author Kenny Schachter, who has been observing the rapidly growing digital art market for years and reports on the ever-new ways of creating art. NFTs have become increasingly popular across platforms allowing artists as well as art collectors to explore the new opportunities and realities of the global art market.

Schachter about the Lempertz sale:

“Things in the art world come, things in the art world go. But the decentralized computer based mechanism forming a scaffold to buy and sell digital art is here to stay. Regardless of the noise raised by the naysayers, which has reached deafening volume. The depths of talent in the field grow by the day in a time that could only be defined as the digital age. This sale will celebrate some of the most diverse and talented makers in the field today – and without doubt who will be making themselves heard for some time in the future.”

The works at Lempertz exhibit an exclusive standard of quality, and through their newly emerging techniques of design, offer more than the mere digitisation of analogue artworks.

Featured artists:

AES + F
Kevin Abosch
Sandy Skoglund
Sarah Friend
Alicja Kwade
Erwin Wurm
Sarah Stiles
Osinachi
Krista Kim
Leander Herzog
Jonas Lund
Meebits
Kenny Schachter



ZDENĚK SÝKORA

LINIE NR. 102, 1992
OIL ON CANVAS, 150 x 150 CM
ESTIMATE: € 180,000 – 250,000
RESULT: € 605,000

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Auctions and Previews 02/2022

AUCTIONS

17. NOV
JEWELLERY AND WATCHES

17. NOV
DECORATIVE ARTS -
THE BERNINI, SCULPTURE,
FURNITURE

18. NOV
DECORATIVE ARTS -
SILVER AND PORCELAIN

19. NOV
PAINTINGS, DRAWINGS,
SCULPTURE 14TH - 19TH C.

25. NOV - 15. DEC
ASIAN ART ONLINE

26. NOV - 08. DEC
ONLINE ONLY -
CONTEMPORARY ART

02. DEC
PHOTOGRAPHY

02. DEC
MODERN ART -
EVENING SALE

CONTEMPORARY ART -
EVENING SALE

03. DEC
MODERN ART -
DAY SALE

03. DEC
CONTEMPORARY ART -
DAY SALE

09. DEC
ASIAN ART

25. JAN
AFRICAN AND
OCEANIC ART

PREVIEWS

BERLIN
10. NOV (VERNISSAGE)
11. - 12. NOV
MODERN ART / CONTEMPORARY ART /
PHOTOGRAPHY

MUNICH
02. NOV (VERNISSAGE)
03. - 04. NOV
OLD MASTERS / DECORATIVE ARTS / JEWELLERY /
MODERN ART / CONTEMPORARY ART

BRUSSELS
20. - 21. OCT
OLD MASTERS / JEWELLERY
AND WATCHES

04. - 05. NOV
MODERN ART / CONTEMPORARY ART /
PHOTOGRAPHY / ASIAN ART

COLOGNE
12. - 16. NOV
DECORATIVE ARTS / JEWELLERY AND WATCHES

12. - 18. NOV
OLD MASTERS

25. NOV - 01. DEC
MODERN ART / CONTEMPORARY ART /
PHOTOGRAPHY

03. - 08. DEC
ASIAN ART

COVER LEFT: FRANZ CHRISTOPH JANNECK

BACCHUS AND ARIADNE ON NAXOS PART 1 OF DIPTYCH
P.5 PART 2
KING OENEUS SWEARS
ALLEGIANCE TO BACCHUS
OIL ON COPPER, EACH 40.6 x 49.5 CM

ESTIMATE: € 150,000 - 180,000

COVER RIGHT: A.R. PENCK

N-KOMPLEX, 1976
DISPERSION ON CANVAS, 198 x 148 CM

ESTIMATE: € 150,000 - 200,000