

Grisebach Spring Auctions

In its spring auctions on June 1-4 Grisebach is offering for sale 1,487 paintings, photographs, prints, sculptures and objects. The works in six categories are presented in eight catalogues: 19th Century Art, Selected Works, Modern Art, Collection Adalbert and Thilda Colsmán, Contemporary Art, Photography, ORANGERIE and Third Floor. The median pre-sale estimate of all the works and objects in the auctions is 19.5 million euros.

19th Century Art

The 19th Century Art department is pleased to present more than 130 lots, among these important works from the collections of Rudolf Mosse and Eugen Roth.

In 1934 the collection of Berlin newspaper publisher **Rudolf Mosse** was the first art collection to be sold in a forced auction. After intensive negotiations with museums in Germany and Switzerland three main works from the collection were restituted to the heirs of Rudolf Mosse who chose to entrust Grisebach with the sale.

They are important works of 19th century German art: **Adolph Menzel's** pastel, "Emilie in a Red Blouse" (estimate € 300,000-400,000), **Wilhelm Leibl's** "Portrait of Appellationsrat Stenglein" (€ 120,000-150,000) and **Ludwig von Hofmann's** "Spring Storm" (€ 200,000-300,000), one of the seminal paintings of German Art Nouveau (Jugendstil).

Eugen Roth (1895-1976) was not only a renowned German lyricist, famous above all for his "Humans (Ein Mensch)" poems. Throughout his life he was also an obsessive collector of 19th century drawings, some of which lay untouched in his file cabinet for many years. Grisebach is pleased to offer a large group of important early German Romanticist drawings from the estate (estimates from € 1,000 to 30,000).

Selected Works, Modern Art and Collection Colsmán

20 works from the Collection of **Adalbert and Thilda Colsmán** are grouped in a separate catalogue. Works include **Emil Nolde's** "Weiße Wolken" (€ 1,200,000-1,600,000) and **Christian Rohlf's** "Blaue Berge" (€ 120,000-150,000). Adalbert Colsmán, a silk manufacturer, gained privileged access to the art of his time through his sister, Gertrud, and brother-in-law, Karl Ernst Osthaus, founders of the Folkwang Museum, the world's first museum predominantly devoted to contemporary art. Adalbert and his wife, Thilda, lived in close proximity to the Osthauses who were to shape

their worldview. They were on friendly terms with Christian Rohlf, Ewald Mataré, Otto Dix and other artists and shared a close friendship with Ada and Emil Nolde for more than 50 years. In difficult times and while he was officially banned from painting the Colsmáns supported Nolde and his wife and helped protect the artist's work by offering a safe storage place.

Other highlights in the modern art category include works by **Otto Mueller**, **Lovis Corinth**, **George Grosz**, **Anton Räderscheidt** and **Konrad Klapheck**.

"Zwei Mädchen mit gegabeltem Baum" by **Otto Mueller** from circa 1916/17 was first exhibited at the Berlin Secession in 1917. A signature work by the artist, it comes with an estimate of € 1,000,000-1,500,000.

During his years in Munich, from 1891 until 1901, **Lovis Corinth** frequented the playwright Max Halbe whom he portrayed as well as other family members. The portrait of Berta Heck, the sister of Halbe's wife's, Luise, (€ 280,000-340,000) was executed during that time. Corinth combines in this painting a close-up view of the sitter with a panoramic view of the surrounding wide landscape.

In 1925 after extended travels **George Grosz** reported back to his friend, Mark Neven DuMont, that he was now busy working on "water colours." One of these watercolours, "Drinnen und Draußen," which Grisebach is pleased to offer at an estimate of € 200,000-300,000, became a well-received work shortly after it was created. It was exhibited, among others, in shows at the Kunsthaus Zürich and, in 1930, at Galerie Flechtheim.

Anton Räderscheidt's painting, "Junger Mann mit gelben Handschuhen," of 1921 (€ 180,000-240,000) belongs to the artist's most important work period. Through works like these Räderscheidt became one of the leading exponents of "Magic Realism" in Germany.

Eduardo Chillida, who created majestic monumental sculptures such as the "Wind Combs" at the cliff line of San Sebastián or the work "Berlin" for the German Federal Chancellery, was a master of the small scale, too. Proof is the fired clay sculpture, "Óxido 61," of 1981, offered by Grisebach at an estimate of € 200,000-300,000.

Aside from the roughly 270 lots in the modern art category there is also **Konrad Klapheck's** "Vergebliches Warten" (€ 90,000-120,000). The painting was first exhibited in 1966 in a monographic show at Kestner-Gesellschaft in Hanover, an important recognition awarded to an artist with only 11 years of practice. Klapheck's paintings of everyday objects that he combines with human attributes have found international acclaim.

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Contemporary Art

With an estimate of € 500,000–700,000 the leading lot in this category with 140 works is **Kazuo Shiraga's** "KINKO. Colourful like autumn leaves." As a body painter the Japanese artist compares to no one else. In his art of volcanic paint streams Shiraga unites the discipline of Zen painting with the gestural Informalism predominant in Western art in the post-war period.

A couple having intercourse is placed at the center of **Sigmar Polke's** "Ohne Titel (Münster 1973)." The scene, rendered in a sparse line drawing, feels as static as the surrounding colour composition feels emotional. It appears as if Polke worked himself to the center of the action from the outside to the inside (estimate € 120,000–150,000).

The mastery of **Neo Rauch's** painting is to leave the beholder in a state of complete uncertainty. In his "Garten im Sturm" (estimate € 100,000–150,000) a singularly archaic struggle of spheres over the prerogative of interpretation is displayed.

Dark moods, dreams, the unconscious, the abysmal, mysticism, legendary creatures, deathly pale skin – in his fascinating painting, "Die Schlaflosen" (€ 50,000–70,000), **Martin Eder** seems to reference elements of Dark Romanticism.

The Saarland entrepreneur **Dietmar Klütsch** began collecting art in the mid-1980s focusing on important examples of the concrete art and ZERO movements. Grisebach's selection includes works by **Günther Uecker, Adolf Luther, Klaus Staudt, Leo Erb, Hermann Bartels** and **Rainer Jochims**. The Klütsch Collection was last celebrated in a comprehensive exhibition at Museum Haus Ludwig für Kunstausstellungen Saarlouis.

Isa Genzken's "Weltempfänger" of 2015 is a reference to an eventful year in the artist's life: It was in 1982 that she participated in both, the Venice biennial and documenta in Kassel. It was also the year in which she positioned a generic radio set, a multi-band radio, on top of a pedestal and declared it a work of art. "Weltempfänger" (estimate: € 20,000–30,000) is a donation by the artist. The work will be sold to benefit Verein KINDerLEBEN – Verein zur Förderung der Klinik für krebserkrankte Kinder e.V.

Photography

In Grisebach's photography auction alone 230 works of modern and contemporary photographs will be presented for sale.

Vintage prints are rare on the auction market by such artists as Gertrud Arndt, Edward Steichen, André Kertész and Iwao Yamawaki. **Gertrud Arndt's** innovative

1930 "Negativ-Portrait Wera Meyer-Waldeck" where the artist utilized the negative copy technique is considered one of the "classics" of Bauhaus photography (€ 10,000–15,000). While **Edward Steichen's** 1921 study of a sunflower emanates the artist's hallmark precision and focused lighting (€ 20,000–30,000), the Hungarian photographer André Kertész, on his forays into Paris, captured the unusual moments and chance encounters of daily life such as in his 1929 photograph of dismounted wooden carousel horses (€ 20,000–25,000). "Konvolut für Bernd Lohse" is a unique arrangement of main works by **Peter Keetman**, selected by the artist and presented as a gift to the picture editor and publisher, Bernd Lohse, in the 1970s (€ 45,000–55,000). Other vintages offered in the auction include works by **Erwin Blumenfeld, Albert Renger-Patzsch, Tata Ronkholz, Otto Steinert, Josef Sudek** and **Fred Zinnemann**, among others.

A group of rare photographs by the Japanese architect and photographer **Iwao Yamawaki**, who studied at the Bauhaus from 1930 to 1932, originally comes from the collection of Tom Jacobson. The photographs of mainly modern architecture were shot during those years (estimates from € 3,000 until € 5.000)

Among the highlights of the contemporary photography auction are four works by **Peter Beard**, one is a portrait of Andy Warhol with unique additions (€ 50.000–70.000), another one an over-size print of the "Large Tusker" (€ 20.000–30.000). Other top lots are two Diasec works by **Thomas Ruff** (€ 22.000–28.000 / 25.000–30.000), the portfolio "Aktion in einem Kreis" by **Günter Brus** (€ 6.000–8.000) as well as works by **Robert Mapplethorpe, Hiroshi Sugimoto, Deborah Turbeville**.

ORANGERIE Selected Objects

The "ORANGERIE Selected Objects" catalogue presents, in the manner of magazine features, the fine and decorative arts in a cross over style. Essays were contributed by Gesine Schwan, Margit J. Mayer, Simon Strauss and Wolfgang Uchatius, who each describe one of the objects' "conversational qualities." Among the just short of 90 lots are objects from the estate of the composer, **Hanns Eisler** (1898–1962). On behalf of the heirs Grisebach is pleased to offer personal gifts by his artist friends, such as Gustav Seitz and Fritz Cremer, which include a portrait bust of Eisler's best friend, Bertolt Brecht. The composer's death mask and grand piano combine art and cultural history.

The ORANGERIE'S leading lots are a writing cabinet by **Hendrik van Soest** (circa 1700, estimate € 100.000–120.000) and a cylinder bureau by **Abraham Roentgen**

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(circa 1770, estimate € 50.000-70.000). One shimmers in a luminous red tortoise shell, the other in the translucent noblesse of mahogany. These are furniture pieces from the leading cabinetmakers of their time and standing, synonymously, for quality, innovation and utmost luxury.

Grisebach's ORANGERIE presents extraordinary objects with the intent of opening new ways of appreciation for the decorative arts. The mix of works is meant to inspire: A painted Kunstkammer piece by **Daniel Fröschel** is juxtaposed to trompe l'oeils of Italian faience ware and proto types of **Ron Arad's** design classics. The rediscovery of **Reinhold Begas'** "Wrestler" sculpture is highlighted with the same devotion as the woven hashish visions from the Moroccan Atlas mountains that were given form in a group of Berber carpets of the 1970s.

Preview exhibitions

Berlin, May 27 through 31, 2016
Grisebach, Fasanenstraße 25, 27 and 73
Fri to Mon 10:00 to 06:00, Tue 10:00 to 03:00

Auctions

Grisebach, Fasanenstraße 27, 10719 Berlin

Wednesday, June 1, 2016

02:30 19th Century Art
05:00 Modern and Contemporary Photography

Thursday, June 2, 2016

11:00 ORANGERIE Selected Objects
05:00 Selected Works

Friday, June 3, 2016

11:00 Modern Art
05:00 Contemporary Art

Saturday, June 4, 2016

11:00 / 02:30 Third Floor. Estimates
up to EUR 3,000

Catalogues

www.grisebach.com/en/auctions/catalogues

More information on the collections of Rudolf Mosse and Adalbert and Thilda Colsman

www.grisebach.com/en/mosse
www.grisebach.com/en/colsman

For questions please contact

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Catalogues and press images free of charge may be requested. Micaela Kapitzky and Florian Illies are available for interviews. Please contact Projektunterstützende Pressearbeit Grisebach, Achim Klapp, T +49 30 2579 7016, info@achimklapp.de.

Berlin, May 18, 2016