

KOLLERview.



**Böcklin's
Battle**

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Mickey Mouse**

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in Munich**

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Dear Clients and Friends

We are delighted to look back on a successful auction year, in which we not only achieved excellent prices in many of the specialty areas we offered, but also a particularly impressive percentage of works sold.

Kees van Dongen's "Égyptienne" entered a German private collection in June for 1.75 million Swiss francs, after we presented this expressive portrait to a large audience at special previews in Geneva, Düsseldorf, Zurich and Paris. Emil Nolde's "Doppelbild (Sie seltsames Licht)", painted in 1918, found a new home in an important Swiss collection after a bidding war that finally ended at CHF 1 million (see p. 11).

In March 2018, the bidding reached 538,000 Swiss francs for a 17th century Vanitas still life, the second highest price ever recorded at auction for a painting by Carstian Luyckx. In June, "Kiss", 1979, by John Chamberlain, realised an outstanding 530,000 Swiss francs. These results illustrate the wide range of fine items offered in our auctions, spanning many centuries. Among the thousands of works of art that passed through our hands in the last twelve months were exceptional works by Lehbruck, Boudin, Spitzweg, Dufy, Kirchner, Dix, Marquet, Renoir, Vlaminck, Chagall, Miró, Klee, Vasarely, Tobey, Warhol, Cragg, Soulages, Gertsch, Picasso, Poliakoff, Lichtenstein and Haring, as well as a veritable "Who's Who" of Swiss painting, ranging from Anker and Zünd to Hodler, Vallotton, Dietrich, Amiet, Giacometti, Segantini and Itten, Lohse and Bill. These were joined by successful auctions of rare works of art from China, exquisite furniture by French *ébénistes*, collector's silver, jewellery and rare wristwatches, Romanesque and Gothic sculptures, as well as old master prints and medieval book illumination. From 26 to 29 March 2019, to mark the start of the new auction year, we will present our next series of auctions, dedicated to works from the medieval period to the 19th century.

Auctions of Modern and Contemporary Art, Design, Art Deco and Art Nouveau, Fashion, Photography, Collector's Watches, Jewellery and Swiss Art will follow in June. Mid-April is the deadline for consignments to these sales. Our specialists in Zurich or in one of our branch offices in Geneva, Milan, Düsseldorf or Munich are at your service should you like to inquire about consigning. Our estimates and offers with regard to our auctions are without obligation and free of charge. We will organise all shipping and customs formalities for you, as well as international marketing for the works of art entrusted to us.

We look forward to working for you and with your artworks!

Yours,
Cyril Koller

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Auctions & Events



Attributed to Hans Weiditz the Younger. Dice-playing vagabonds and peasant couple, circa 1525–30. Pen and ink in black, partially with wash, on laid paper, mounted on old laid paper. 18.1 x 22 cm. Estimate: CHF 10 000/15 000

Auction: Drawings, 29 March 2019

Impressum

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All auction results include buyer's premium.
1 CHF = 0.88 € / 1 CHF = 1 US Dollar (as of 12 February 2019)



1

Artistic Elector, sensitive Don Juan

Preview of the Old Master Paintings auction on 29 March 2019

Lucas Cranach the Elder and the assistants in his well-organized workshop created six different



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portraits of his patron Duke Frederick the Wise (1463–1525), Elector of Saxony, friend of the arts and sciences. Cranach also served the Duke by cataloguing his important collection of 19,000 relics and recording them in woodcuts. The present portrait on beech wood (ill. 2) was probably painted in 1525, the year of Duke Frederick's death. The last time it was shown publicly was in 1974, in the Basel Kunstmuseum.

The still-life painter Peter Binoit (1590/91–1632), who was active in Frankfurt-on-Main and in Hanau, reminds us of the transience of our existence with small, almost-hidden signs: in his opulent bouquet (ill. 3) there are not only fresh flowers but also wilting blooms. Benoit's masterful composition and brushstrokes, as well as the superb colours, breathe life into the bouquet painted on copper.

Jan van Noordt (1623–1681), in his large-format "Encounter of Pretiose and Don Juan" (ill. 1), does not refer to historical models, but creates a completely new motif. Contrary to the cliché of the womanizer from literary models, Don Juan has soft and vulnerable features in this often-published painting.



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FOR FURTHER INFORMATION

OLD MASTER PAINTINGS

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ONLINE CATALOGUES
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1 Jan van Noordt. The encounter of Pretiose and Don Juan – an amorous scene. Oil on canvas. 130 × 174 cm. Estimate: CHF 100 000/140 000

2 Workshop of Lucas Cranach the Elder. Portrait of the Saxon Elector Frederick the Great. 1525. Oil on panel. 38.7 × 25.3 cm. Estimate: CHF 90 000/120 000

3 Peter Binoit. Bouquet of flowers in a brown engobe vase. Oil on copper. 21.5 × 15.8 cm. Estimate: CHF 80 000/120 000



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Böcklin's power and Rademakers' eye

Preview of the 19th Century Paintings auction on 29 March 2019

The Swiss painter Arnold Böcklin (1827–1901) was inspired by Peter Paul Rubens for his monumental oil painting "Der Kampf auf der Brücke" ("The Battle on the Bridge") (ill. 4). As in Rubens's "Battle of the Amazons" (circa 1618), Böcklin situated the wild battle scene on a bridge, which allowed him to divide the picture into different zones. The struggle between a probably Germanic tribe and a supposedly Roman army fills almost the entire composition. He thus brings the viewer close to the brutal and raw events; the springing horses practically jump out of the frame. Böcklin's portrayal can be interpreted as a rebellion of Christian morality against the alienated, oppressed masses of the Roman Empire.



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Carl Morgenstern (1811–1893), one of Carl Rottmann's pupils and also one of the formative German "Italianists" is represented in the auction by a view of Venice with the Doge's Palace and Santa Maria della Salute (ill. 6). On numerous journeys, Morgenstern collected impressions which he transformed into atmospherically charged representations of Italian coastal landscapes and cityscapes. The painting offered here, created in 1863, is proof of Morgenstern's outstanding ability to transfer Mediterranean light to canvas.

Rademakers Collection

Some cornerstones of 19th century Dutch Romanticism offered in this auction come from the collec-

tion of former TV producer Jef Rademakers, which comprises more than a hundred paintings of the High Romantic period, mostly by Dutch and Belgian masters. Among the many highlights to be sold in Zurich are "Winter Landscape with *koek en zopie* ('cookie and hootch') by night" (ill. 7) by Andreas Schelfhout (1787–1870), and a *Pronkstilleven* still life painted by David Emil Joseph de Noter in 1847 (ill. 8) in *Kunst-kammerformat*. The interest of both artists in the art of the 17th century is evident in these works.



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FOR FURTHER INFORMATION

19TH CENTURY PAINTINGS

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Arnold Böcklin. The battle on the bridge. Oil on panel. 96.5 × 148 cm. Estimate: CHF 250 000/350 000
- 5

Oswald Achenbach. Merry company in the campagna of Naples with a view of Vesuvius. Oil on canvas. 60 × 90 cm. Estimate: CHF 30 000/40 000
- 6

Carl Morgenstern. Venice with a view of the Doge's palace. 1863. Oil on canvas. 54 × 89 cm. Estimate: CHF 60 000/80 000
- 7

Andreas Schelfhout. Winter landscape with 'koek en zopie' by night. 1849. Oil on panel. 31 × 42.5 cm. Estimate: CHF 30 000/40 000
- 8

David Emil Joseph de Noter. Still life. 1847. Oil on panel. 28.3 × 38.3 cm. Estimate: CHF 20 000/30 000







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12

Virtuoso craftsmanship, opulent decor

Preview of the Furniture, Porcelain and Silver auction on 28 March 2019

The art of *lacca povera* or *lacquer povera* [i.e. "poor person's lacquer"], perfected in the 18th century in northern Italy and southern France, was inspired by Asian models. Chinese and Japanese lacquer works reached Europe in great numbers at this time, and first influenced craftsmen and clients in Venice and Genoa. Through imitation, the craftsmen soon developed their own technique: cut-out coloured engravings were glued to doors and drawers and served as decoration; only the elaborate lacquer finish in Sandarak natural resin was reminiscent of the Asian originals. The figurative and floral decor of a bureau bookcase (ill. 13) in the 28 March auction is exemplary: the people depicted within idealised landscapes have visibly given themselves over to the sweet side of life. A splendidly decorated strongbox cabinet of museum quality and in perfect condition can be attributed to the Parisian *ébéniste* Charles-Guillaume Diehl (1811–1885) (ill. 9). The mastery of craftsmanship manifested by Diehl and his large workshop caused a sensation at the Paris World's Fairs of 1867 and 1878. Marquetry furniture created at that time can now be found in the world's most important furniture collections. The magnificent cabinet that is now being offered is said to have been a gift in 1862 from the city of Paris to Emperor Napoleon III.



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- 9 Detail of a strongbox cabinet with Imperial arms, stamped Haffner Frères, 8 passage Jouffroy Paris, probably by C.G. Diehl or G. Grohe. Paris, circa 1860. 100 × 52 × 150 cm. Estimate: CHF 50 000/70 000
- 10 A Strasbourg trompe l'oeil snipe-form faience terrine. Circa 1745–1754. L 28 cm. H 22 cm. Estimate: CHF 10 000/15 000
- 11 A rare German crucifix-form pendant clock with rock crystal. Probably by Conrad Kreizer, late 16th century. 4.5 × 3.3 × 1.7 cm. Estimate: CHF 25 000/35 000
- 12 A Swiss tortoiseshell jewellery box. Basel, 1714–1744. Maker's mark of Hans Jakob D'Annone. 12.4 × 9.2 × 8 cm. Estimate: CHF 6 000/10 000
- 13 A rare Italian Baroque "lacca povera" bureau bookcase. Venice, 18th century. 139 × 58 (92) × 238 cm. Estimate: CHF 100 000/150 000



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Exotic fauna

**Preview of the Books, Manuscripts & Autographs auction on 26 March 2019
and of the Drawings & Watercolours auction on 29 March 2019**

The end of the 17th century was marked by an increased interest in nature. Maria Sibylla Merian (1647–1717) grew up in an artistic family; her father, Matthäus Merian the Elder (1593–1650), was one of the most important pictorial chroniclers of his time. Maria Sibylla became interested in zoology at an early age. The years she devoted to the study of the flora and fauna of the Dutch colony of Surinam arose from a recommendation: the governor there encouraged Merian to take a research trip through the coastal state. The drawings and objects collected on site by

Merian between 1699 and 1701 formed the basis for a series of 60 copper engravings. Published in 1726 in her *magnum opus*, "Dissertatio de generatione et metamorphosisibus insectorum Surinamensium" (ill. 14 and p. 9), they brought the artist posthumous fame in her home country. Two unusual features of the present edition are worth mentioning: first, the volume includes Merian's two major works, for in addition to the Surinam insects, the famous treatise "Histoire des Insectes de l'Europe" from 1730 is included. Secondly, the ex-libris has been preserved – a copperplate engraving also made by Merian, which suggests that the work was originally owned by someone from her circle.

Magnificent book of hours

A *livre d'heures* from Flanders, circa 1460, stands out among the selection of rare books and manuscripts in the 26 March auction (ill. 16). The book of prayers and devotions is decorated with 17 magnificent miniatures in polychrome and gold, eight smaller miniatures and 32 border illuminations. Its architectural depictions are knowledgeably executed in a virtuoso manner. This painstakingly illuminated, wide-mar-

gined work has not been on the market for almost five decades and is in remarkably good condition.



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- 14 M. S. Merian. *Dissertatio de generatione et metamorphosisibus insectorum Surinamensium*. Den Haag 1726. / *Histoire des Insectes de l'Europe*, Amsterdam 1730. Estimate: CHF 60 000/90 000
- 15 Rudolf von Alt. *View of a bedchamber*, 1859. Watercolour over gray ink and pencil, heightened with white. 33 × 40 cm. Estimate: CHF 7 000/9 000

- 16 *Horae Beatae Mariae Virginis*. Book of hours in Latin on vellum, probably Flanders, circa 1460. Estimate: CHF 70 000/90 000





Sylvie Fleury. Be Amazing. 2003. Multiple. 62/100. 20 × 30 cm. Sold for CHF 2 200

The Swiss artist Fleury has presented her unmistakable yet ironic invitation "Be Amazing" in various forms – here as an elegant brass plaque.



Giovanni Giacometti. Val Bregaglia with a view of the Sciora group. 1931. Oil on canvas. 75.5 × 80 cm. Sold for CHF 310 000

Giovanni Giacometti brought the colours for his view of the over 3000-metre-high Sciora Bondasca group onto the canvas in an expressive, almost three-dimensional manner, thus showing himself to be a master of colour at the height of his creativity. The virtuoso handling of light and shadow in mountain landscapes of the region between the Maloja Pass and Chiavenna shaped his life's work. This painting comes from a Swiss private collection, acquired directly from the artist.



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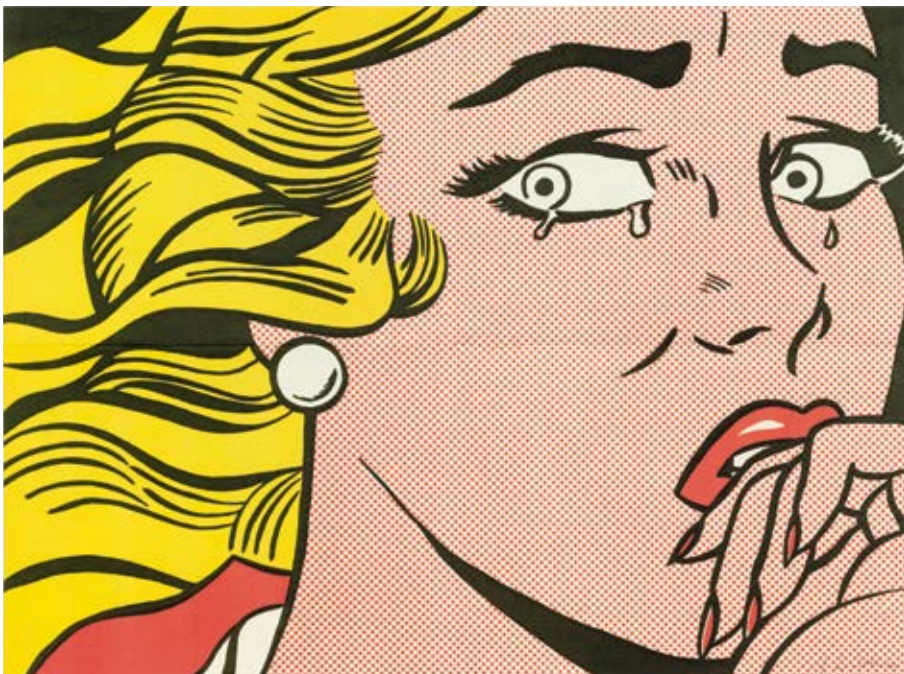
Pierre Soulages. Untitled. 1973. Gouache on paper on canvas. 75 × 54.5 cm. Sold for CHF 324 000

This gouache comes to life via the subtle contrast between the deep black bars and the strong blue that shines in between. Soulages used rubber squeegees to structure his picture's surface and expose the coloured areas under the opaque black. This technique, which penetrates into the depths of the layers of paint, dynamises the composition of the picture and brings to light striking colour tones. The works created in this way are called *outrenoir* pictures, i.e. works beyond black.



Alfred Roth. Bar trolley, "1952" model, design 1932 for Embru. 99 × 33 × 73 cm. Sold for CHF 60 000

Roth's bar trolley combines Bauhaus-style forms with the preferred materials of modern industrial design of the early 1930s. The sober chrome steel construction refers directly to the furniture of Mart Stam, Marcel Breuer and Ludwig Mies van der Rohe.



© Estate of Roy Lichtenstein / 2019, ProLitteris, Zurich

Roy Lichtenstein. Crying Girl. 1963. Colour offset print. 43.2 × 58.4 cm. Sold for CHF 31 000

Lichtenstein's striking motifs of the sixties, inspired by contemporary comics, have become icons of post-war art.



© 2019, ProLitteris, Zurich

Otto Dix. Wintertag in Randegg. 1933. Mixed media on panel. 60 × 80 cm. Sold for CHF 170 000

Two hundred and sixty works by Otto Dix were designated by the Nazis as "degenerate art" in 1937. From then on, the artist devoted himself predominantly to landscape painting. "Winter Day in Randegg" exemplifies this period, during which Dix drew upon historical sources for his painting technique. A German museum acquired this significant painting for its collections.

REview.



© Nolde Stiftung Seebüll

Emil Nolde. *Doppelbild (Sie seltsames Licht)*. 1918. Oil on canvas. 60.6 × 56.2 cm. Sold for CHF 1 000 000

Emil Nolde's portraits reflect the artist's particular interest in the human soul, and his intense research into the psychological images of those around him.



© 2019, Prolittens, Zurich

Raoul Dufy. *Paysage en Normandie ou Le Poirier*. 1930. Oil on canvas. 60 × 73 cm. Sold for CHF 115 000

This Norman landscape was created at the height of Dufy's career. Typical of this creative phase are both the loose, light-handed execution and the calm, natural motif from a rural area in the north of France.



© 2019, Prolittens, Zurich

Adolf Dietrich. *Abendstimmung am Untersee*. 1926. Oil on board. 32.7 × 42.9 cm. Sold for CHF 480 000

Dietrich employed an exaggeration of colour and motif in this landscape. Evening moods, with their intense colouring, are particularly suited to this approach and are among the artist's most impressive works.



© Succession Picasso / 2019, Prolittens, Zurich

Pablo Picasso. *Tête en Forme d'Horloge*. 1956. Silver plate. Cast and edited by Pierre and François Hugo. 19/20. D 42.5 cm. Sold for CHF 36 000

This plate, produced in a small edition, also reveals Picasso's talent for creating great things with minimal means.



© Succession Picasso / 2019, Prolittens, Zurich

Pablo Picasso. *Chouette A.R. 543*. 1968. Ceramic. 59/500. H: 30 cm. Sold for CHF 20 000

Picasso took great pleasure in painting traditionally shaped ceramics, as in this example from the Madoura pottery in Vallauris in the region of Cannes, where the artist lived in the 1950s.



Felix Vallotton. *Coucher de soleil jaune et vert*. 1911. Oil on canvas. 54 × 81 cm. Sold for CHF 883 000

Sunsets were among Vallotton's favourite motifs. This early painting, created near Honfleur, captivates with its exquisite colours. Its reduced forms direct the observer's gaze to the boldly set, seemingly unreal colour fields.



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A World in Black and White

Felix Vallotton as Printmaker

"The briefest expression of the greatest content," is how the esteemed German art critic Julius Meier-Graefe characterized Felix Vallotton's hand as a graphic artist. Born in Lausanne in 1865, and relocating to Paris when he was seventeen, Vallotton created a sensation with his woodcuts at an early age. It is not a coincidence that his graphic oeuvre was the subject of the first monograph about the artist. His intensive period of print work was relatively brief: between 1891 and 1898 he produced around 200 woodcuts as well as a relatively small number of etchings, lithographs and zincographs, with portraits, landscapes, street scenes and interiors serving as his main focus. Vallotton also created a large number of book and magazine illustrations and caricatures. His later, sporadic graphic works did not achieve the level of this early and enormously intense creative phase.

Vallotton's artistic mastery is evident in radically selected image details, virtuoso silhouettes and the overall ornamental effect of his works. He transformed his subjects into flat surfaces, developing his own world of images that were not intended to be representational. Accordingly, the ten-part series on paper "Intimités" was created in the years 1897/98

and is regarded as the "crowning achievement of his woodcut works" (Rudolf Koella). Similarly masterful are his earlier woodcut series of "Musical Instruments" (1896/97), and also "Les Petites Baigneuses" (1893), recently sold at Koller. During this early period, his unique Vallotton-esque manner culminated in a virtuoso approach to the play of black and white. The bathers exude an air of lightness and ease – completely in contrast to the interiors of the "Intimités", in which the ten scenes are animated by couples who appear tense, as if they were in a spotlight. Vallotton used backgrounds and surfaces in an almost casual manner for his play of ornaments. "These woodcuts are basically nothing more than a satirical moral mirror of the time, maliciously showing what could happen in the intimacy of bourgeois salons" (Rudolf Koella). Vallotton attained international success with these works, receiving invitations to multiple exhibitions.

Vallotton graduated from the private Académie Julian in Paris, where he met Maurice Denis, Pierre Bonnard and others, and with whom he united to form the group *Les Nabis* in 1889. Vallotton recognized the importance his woodcuts would hold in his oeuvre, as he wrote to his brother in 1892: "Mes bois font paraître-il

leur petit chemin dans le monde, et me font beaucoup connaître". The prints created in Paris were indeed widely disseminated and made a lasting impression on his colleagues, including the *Die Brücke* artists Ernst Ludwig Kirchner, Erich Heckel and Karl Schmidt-Rottluff, as well as Wassily Kandinsky, who initiated an exhibition of works by Vallotton in Munich's *Phalanx* in 1904. The significance of the woodcuts lies not only in their influence on other artists, but also in how effectively the Vallotton-esque pictorial formulas mirror the period: "When a style is as immensely strong as the style of these woodcut vignettes, it comprises more than book illustration. It comprises the entire taste of a time – of a future" (Wilhelm Hausenstein).

Incidentally, the artist did not limit himself as Meier-Graefe had advised: "Vallotton has made so much of the woodcut that he that he could safely dispense with the ambition to also count as a painter". On the contrary, Vallotton's ambition did not slow, and he succeeded as a painter until his death in 1925.

"Les Petites Baigneuses" sold for CHF 168,000 on 8 December 2018, a world record at auction for a graphic series by Vallotton.

FOR CONSIGNMENTS AND ESTIMATES

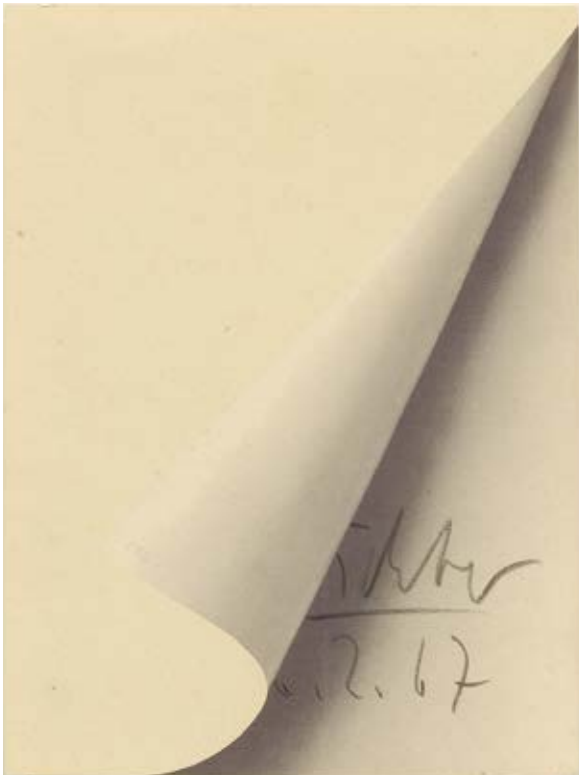
PRINTS & MULTIPLES

Silke Stahlschmidt
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18 Felix Vallotton. La Symphonie. 1897.
Woodcut print. Artist's proof. 32 × 43 cm
Sold for CHF 8 500

19 Felix Vallotton. Les Petites Baigneuses. 1893.
Portfolio with 10 woodcut prints. Complete.
12.5 × 16.5 cm. Sold for CHF 168 000





Gerhard Richter. *Blattecke*. 1967. Colour offset print. 593/739. 24 × 18 cm. Sold for CHF 5 000

With this small-format colour offset print, Richter quotes his own oil painting "Turned Sheet" from 1965. At the same time, he refers to the enchanting play between illusion and reality in the painting of earlier periods, by presenting the viewer with a depiction of something that does not actually exist.



Patek Philippe. *Anniversary chronograph*. 2015. 18K yellow gold. Ref. 5975 J. Sold for CHF 60 000

This exclusive timepiece was made by Patek Philippe in an edition of only 400, on the occasion of its 175th anniversary. This men's watch is equipped with an ultra-fine automatic flyback chronograph movement; its new caliber CH 28-520 is an example of the combination of tradition and innovation.



Pierre Soulages. *Eau-forte XX*. 1972. Coloured aquatint. 43/100. 50 × 66 cm. Sold for CHF 23 000

Soulages' reduced form is one of several motifs from an aquatint series created in the first half of the 1970s. Here the influence of calligraphic characters from the Far East becomes particularly clear, but unlike in his *outrenoir* pictures, the contrast to black plays only a minor role.



Edouard Marcel Sandoz. *Groupe de chèvres*. 1937. Bronze. H 42 cm. Sold for CHF 54 000

Born in Basel and active in Paris from 1910 onward, Sandoz is remembered particularly as an animal sculptor; his oeuvre comprised more than 1,800 sculptures and 200 porcelain models. These two bronze-cast goats are exemplary of the artist's realistic depictions, with borrowings from Art Nouveau and Art Deco.



Marcia Hafif. *Brown-yellow*. 1963. Acrylic on canvas. 140 × 140 cm. Sold for CHF 19 000

The American Marcia Hafif calls her unmistakable style with abstract geometric compositions and monochrome colour surfaces "Pop Minimal". This work was created during her years in Italy, and was acquired by a Swiss museum for its permanent collection.



Tiffany Studios New York. *Twelve-light "Lily" standing lamp*. Circa 1910. Bronze und Favrite Glass. H 141 cm. Sold for CHF 36 000

The Twelve-light "Lily" is an example of the decorative floral Art Nouveau style of New York's celebrated Tiffany Studios.

Review.



© Succession Picasso / 2019, ProLitteris, Zurich

Pablo Picasso. Tête de Marie-Thérèse. Nineteenth state. 1933/1961. Drypoint etching. 18/50. 31.8 x 23 cm. Sold for CHF 26 000

Picasso's mastery of the drypoint etching technique is demonstrated by many individual sheets and series of etchings. The genesis of the artist's motifs can only be understood when one observes his prints in their various states. Through the continuous reworking of the copper plates, motifs are created step by step.



Hermann Scherer, Mendrisiotto. Circa 1925/1926. Oil on canvas. 112 x 120 cm. Sold for CHF 204 000

The influence of German expressionist Ernst Ludwig Kirchner on Basel artist Hermann Scherer can easily be seen in this picture. Both worked together in Frauenkirch near Davos and remained friends until Scherer's early death. This painting was made in the Mendrisiotto region of Ticino.



Natural pearl and diamond ear pendants. Sold for CHF 180 000

These two ear clips, set with fine white natural pearls, are designed in the style of Art Nouveau jewellery from the period around 1910. Each of the pendants is set with four small old mine-cut diamonds and ten octagonal diamonds, the total weight of which is 2.20 ct.



Attributed to Theodore Lux Feininger. Bauhaus performance at Dessau. 1928. Vintage gelatin silver print. 29.8 x 23.7 cm. Sold for CHF 13 000

Theodore Lux Feininger, the youngest son of painter Lyonel Feininger, documented here one of the famous theatrical performances at the Bauhaus in Dessau. The costumes and stage design depicted come from the sketch "Olga-Olga", performed in 1928.



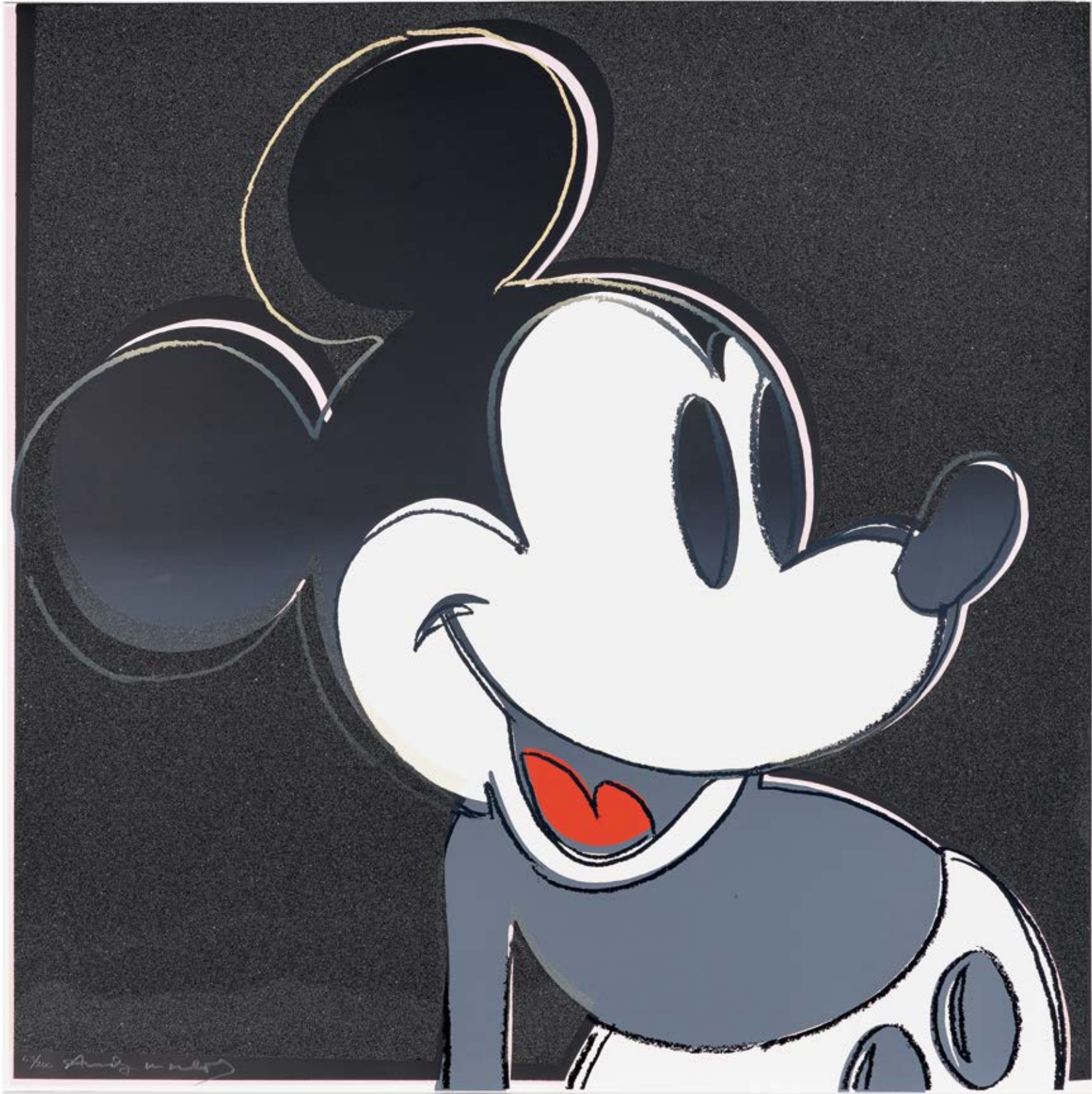
Hermès. "Birkin" bag. 2013. 35 cm. Sold for CHF 16 000

Taurillon Clemence leather, from the hides of young bulls, makes this bag robust. Its strong orange colour is particularly striking.



Gottardo Segantini. Sera d'Inverno. 1919. Oil on canvas. 105 x 152 cm. Sold for CHF 140 000

Gottardo Segantini's colour palette and brushstrokes are closely based on the works of his father Giovanni. Both devoted themselves to the colour experiments of Divisionism. In addition, both artists were united by their deeply felt attachment to their homeland, the Engadine, represented in this picture by two of the local Upper Engadine mountains.



© The Andy Warhol Foundation for the Visual Arts, Inc. / 2019, ProLitteris, Zurich

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ESTIMATES

POSTWAR & CONTEMPORARY

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20 Andy Warhol. Mickey Mouse. 1981. Colour screen
print with diamond dust. 63/200. 96.5 x 96.5 cm.
Sold for CHF 168 000

21 Robert J. Levin . Andy Warhol with Myths, New York 1981.
© Robert J. Levin



© Robert J. Levin und 2019, ProLitteris, Zürich

21

The Triumph of Mickey Mouse

Andy Warhol's "Myths": Modern American Icons

With the ten-part screen print series "Myths", 1981, Andy Warhol demonstrated a profound understanding of the society in which he grew up. The 20th century "deities" that he chose had all become icons, representing a consumer society whose sources of inspiration were the media and the Hollywood dream factory, running at full speed.

From early on, Warhol detected the most powerful motifs of his time – images that capture the modern imagination, as did the gods and goddesses of ancient times. His selection for "Myths" comprises not only ideal characters, but a representative sample of the shady, the bold, the sly, the humorous and the good, as seen through the lens of cinema and television: Mata Hari, Dracula, Superman and Santa Claus, as well as prototypically American icons such as Howdy Doody, Mammy, Uncle Sam, the Wicked Witch of the West – and of course Mickey Mouse. Most of the examples date from the 1940s and 50s, the years of Warhol's youth. His insertion of a self-portrait ("The Shadow") in this prominent series speaks volumes about his self-awareness at this high point of his career.

Mickey Mouse, created by Walt Disney and his early collaborator, Ub Iwerks, is by far the most recogniz-

able cartoon character in the world. Mickey made his debut in the silent short "Plane Crazy", on 15 May 1928, and in November of the same year the cartoon mouse, this time with sound, was featured in "Steamboat Willie". Two years later, the first comic book featuring Mickey Mouse was published, beginning an unparalleled triumphal march to fame. Even today, after 90 years, the Mickey Mouse brand is still going strong. No wonder, then, that in 1980 it aroused Andy Warhol's interest.

Cinematic effect

Warhol had a sure instinct for the objects of everyday culture. Like a sensitive seismograph, he also incorporated contemporary events, stars and starlets in his art. He subjected this "raw material" of an entire era to an artistic metamorphosis and in this way created new icons – now they were *his* icons. The screen print process proved to be the best technical means for him to produce many repetitive images quickly and effectively. When one thinks of Marilyn Monroe today, Warhol's portrait series of 1967 inevitably comes to mind. The brand names "Campbell's" and "Brillo" evoke soup cans and stacks of boxes in the Warhol manner.

The artist eliminated the technical uniformity of the compositions by overlapping and blurring the origi-

nal models, creating a cinematic effect on the static images. "But on closer inspection, this 'sensation of time' is just as illusory as in his early films", wrote Ernst Beyeler. "It's always the same shot, and the same silkscreen." As an adult, Warhol said that he wanted to be a cultural icon like Mickey Mouse. Surprisingly then, this is the first time that Mickey Mouse appears in Warhol's work. Perhaps this is why he decided to give the print a glamorous diamond-dust finish.

World auction record

Today the "Myths" portfolio is one of the most sought-after series of works by Andy Warhol. The ten prints were first exhibited in 1981 at the Ronald Feldman Gallery in Manhattan, where the renowned American photographer Robert Levin documented the opening for the German magazine *Stern*.

The Mickey Mouse illustrated here achieved a new auction record when it sold in our 8 December 2018 auction for CHF 168 500.



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KOLLERNOW 2019

Exhibition of young German art from the Munich Academy of Fine Arts

This spring Koller Auctions will introduce "KOLLERNOW", a new exhibition series at our Munich branch that will promote young artists with a link to the Bavarian capital.

With "KOLLERNOW" Koller Auctions will offer graduates and current students of the Munich Academy of Fine Arts the opportunity to show new works. For each exhibition, the curator Dina Renninger will invite three to five artists from the classes of Professors Markus Oehlen, Karin Kneffel and Nicole Wermers to participate.

The first exhibition, on view from 14 March to 12 April, includes works by Marc Avrel, Ralf Dereich, Daniel Man and Lina Augustin – graduates and students of Professor Markus Oehlen. With a heightened encounter between the most diverse concepts of painting, sculpture and drawing, these four young artists will engage in a temporary dialogue.

Marc Avrel's (*1981) understanding of crossover decisively influences his life and his artworks. Highly radical and passionate, he challenges, comments and reflects on current political, social, digital and artistic developments, blurring the boundaries of artistic disciplines.

Ralf Dereich's (*1976) works are the product of a spontaneous and subtle process. Intrinsically artistic, and restricting himself to painting and sculpture, the artist has developed a pictorial language that is both universal and unique. His works open up new pictorial spaces and, through their complexity and impulsivity, keep the viewer in a constant state of flux.

Daniel Man (*1969) comes from the graffiti scene, and his works still bear the hallmark of street art.

Man's intensely coloured and pulsating works are now favourably received not only in urban settings, but also in the museum world.

Lina Augustin's (*1986) works persuasively combine intense images with a simple and thereby vivid language. Poetic visual worlds, working in harmony with Augustin's texts, invite viewers to construct a story of their own imagining.



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In an art market dominated by global players, young galleries and organisations dedicated to arts development often have a difficult time. For young practising artists, taking those first steps towards recognition and a foothold in the art market has become increasingly complex. New York gallery owner David Zwirner has also recognised how crucial it is for artists to have the opportunity to exhibit at the beginning of their careers: he suggested removing the financial burden for young galleries at art fairs, in order to enable them to experiment artistically.

KOLLERNOW 2019

OPENING HOURS AND CONTACT

Opening: 14 March 2019, 6pm–9pm
Exhibition: 15 March–12 April 2019,
Mon. to Fri., 10am–5pm and by appointment.

Fiona Seidler
muenchen@kollerauctions.com

22 Lina Augustin. No key, no pressure. 2017/2018.
Acrylic and oil on paper. 83 × 62 cm.

23 Marc Avrel. Blinky da Vinci. Die Waffe meines Ernstes
nach K. Klapheck. 2018. Mixed media. 80 × 50 × 52 cm.

24 Ralf Dereich. Sculp019. 2014. Gesso, pigment and
acrylic. 37 × 36 × 36 cm.

25 Daniel Man. Total mission. 2017. Mixed media on
canvas. 130 × 190 cm.

ASIAN ART AUCTION

The next Asian Art auction will be held on 4 June 2019. As for the past several years, we will exhibit highlights from this sale at the IAF, the largest fair for Asian Art in Hong Kong, from 25–28 May.

Invitation to consign!

We are accepting consignments for this auction until mid-March.

FOR CONSIGNMENTS AND ESTIMATES

ASIAN ART

Regi Preiswerk
asianart@kollerauctions.com



Imperial bronze censer with phoenix handles, parcel gilt. China, 17th/18th century, Xuande mark. W 57 cm. Estimate: CHF 50 000/80 000

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A Lavar Kerman antique palace carpet,
600 × 1270 cm. Estimate: CHF 50 000/80 000

Auction: Carpets, 28 March 2019

A seed pearl and diamond clip brooch,
Legnazzi. Estimate: CHF 2 500/3 500

Auction: Jewellery, 27 March 2019



An enamel, diamond and sapphire bracelet,
David Webb. Estimate: CHF 10 000/15 000

Auction: Jewellery, 27 March 2019



An emerald, ruby and diamond bangle,
Bulgari. Estimate: CHF 30 000/50 000

Auction: Jewellery, 27 March 2019



March 2019 Auctions

26 March	Books, Manuscripts & Autographs
27 March	Jewellery
28 March	Fine Furniture, Sculpture, Silver, Porcelain, Carpets
29 March	Old Master & 19 th Century Drawings & Prints
29 March	Old Master & 19 th Century Paintings

Koller ibid online only

2 April	Old Master & 19 th Century Paintings, Drawings & Prints Books & Autographs <i>Bidding opens: 18 March</i>
3 April	Furniture, Varia & Sculpture, Porcelain <i>Bidding opens: 18 March</i>
15 May	Wine & Spirits <i>Bidding opens: 29 April</i>



Previews

Zurich:
21 March, 10am–9pm
22–25 March, 10am–6pm
Hardturmstrasse 102 + 121, 8005 Zurich
Vernissage: 20 March, 6–9pm

Munich (Highlights):
13–14 March, 10am–5pm
Maximiliansplatz 20, 80333 Munich
Vernissage: 28 February, 6pm

Düsseldorf (Highlights):
13–14 March, 10am–6pm
Citadellstrasse 4, 40214 Düsseldorf
Vernissage: 13 March, 6:30pm

Appraisal Events

Old Master & 19th Century Paintings

Düsseldorf: 13 March / 15–16 May
Stuttgart: 23 April
Munich: 8–9 May
Belgium and The Netherlands: 5–6 June

Jewellery & Watches

St. Gallen: 19–20 February
Lugano (watches only): 26–27 February
Hamburg: 7 March
Munich: 4 April

Appointments for estimates and consignments can be made at any time.

Consignments 2019

June	Asian Art: China, Himalaya, Japan, Southeast Asia, Persia Consignment deadline: mid-March
June	Modern & Contemporary Art, Swiss Art, Watches, Jewellery, Design, Photography, Fashion & Vintage, Art Nouveau & Art Deco Consignment deadline: mid-April
September	Old Master & 19th Century Paintings, Drawings & Prints, Fine Furniture, Silver, Porcelain, Carpets, Jewellery, Books, Manuscripts & Autographs Consignment deadline: late July

Please contact us sufficiently in advance of the deadlines.