

SETAREH

# Collectors Catalogue

مەبوم Masters

Autumn 2020



A.R. Penck

Ernst Wilhelm Nay

Gotthard Graubner

Günther Uecker

Heinz Mack

Norbert Kricke

Adolf Luther

Christian Megert

Hans Hartung

Joseph Beuys

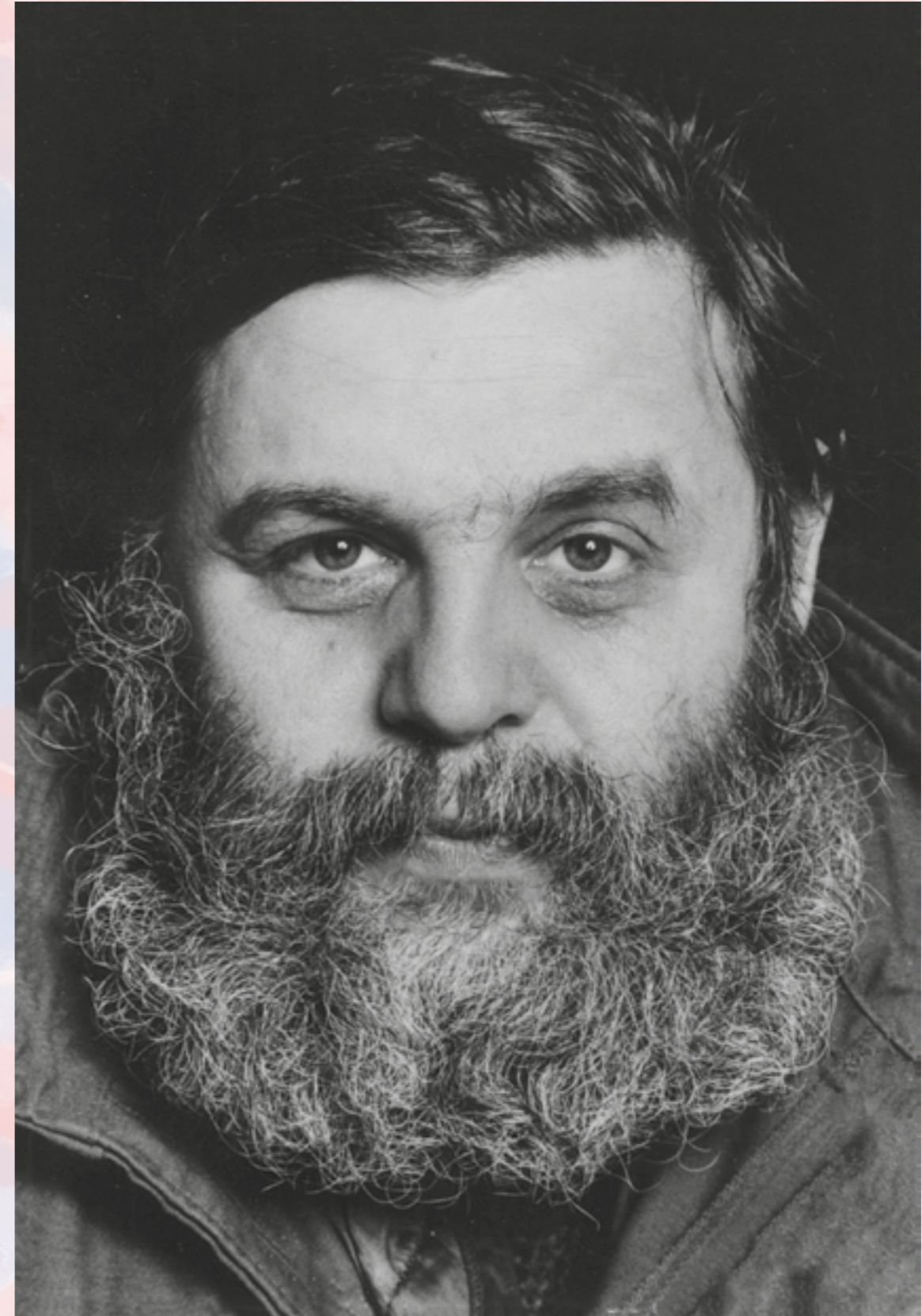
Jean Fautrier

André Lanskoj

Jean-Michel Atlan

Frank Stella

A.R. Penck



As a post-war artist, A.R. Penck symbolizes current relationships and issues of social or state barriers.

For this purpose he developed a calligraphic universal language, consisting of elementary symbols that are strongly reminiscent of cave painting. He mainly used the primary colours, which were combined with black symbols to convey a clear expression.

A.R. PENCK

### Unbekanntes in Bekanntes verwandeln

1999

acrylic on canvas

120 x 100 cm

47 1/4 x 39 1/3 in.

signed, titled and dated

Provenance:

Galerie Michael Schultz, Berlin

private collection, France

Ralf Winkler, known as A.R. Penck, was rejected four times at the state art academies of the GDR. During his attempts to be accepted, he developed his painting style autodidactically, but he always lived in the former GDR as an artist with an exhibition ban.

His international career began with his expatriation from the GDR in 1980. He made an acquaintance with the painter Jörg Immendorf from Düsseldorf and campaigned for dissidents. In 1988 he took up his professorship at the Hochschule Düsseldorf, where he taught painting.



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Installation View

2020  
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SETAREH, Dusseldorf, DE

A.R. PENCK  
Frage

2005  
acrylic on canvas  
50 x 60 cm  
19 2/3 x 23 2/3 in.  
signed, titled and dated

Provenance:  
Galerie Michael Schultz, Berlin  
private collection, France



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Installation View

2020  
FINE ARTS COLLECTION

SETAREH, Dusseldorf, DE

A.R. PENCK  
Colosseum

1990  
acrylic and screen print  
on canvas  
180 x 240 cm  
70 3/4 x 94 1/2 in.  
recto signed, top  
center „a.r. penck“

Provenance:  
private collection,  
Frankfurt, Germany



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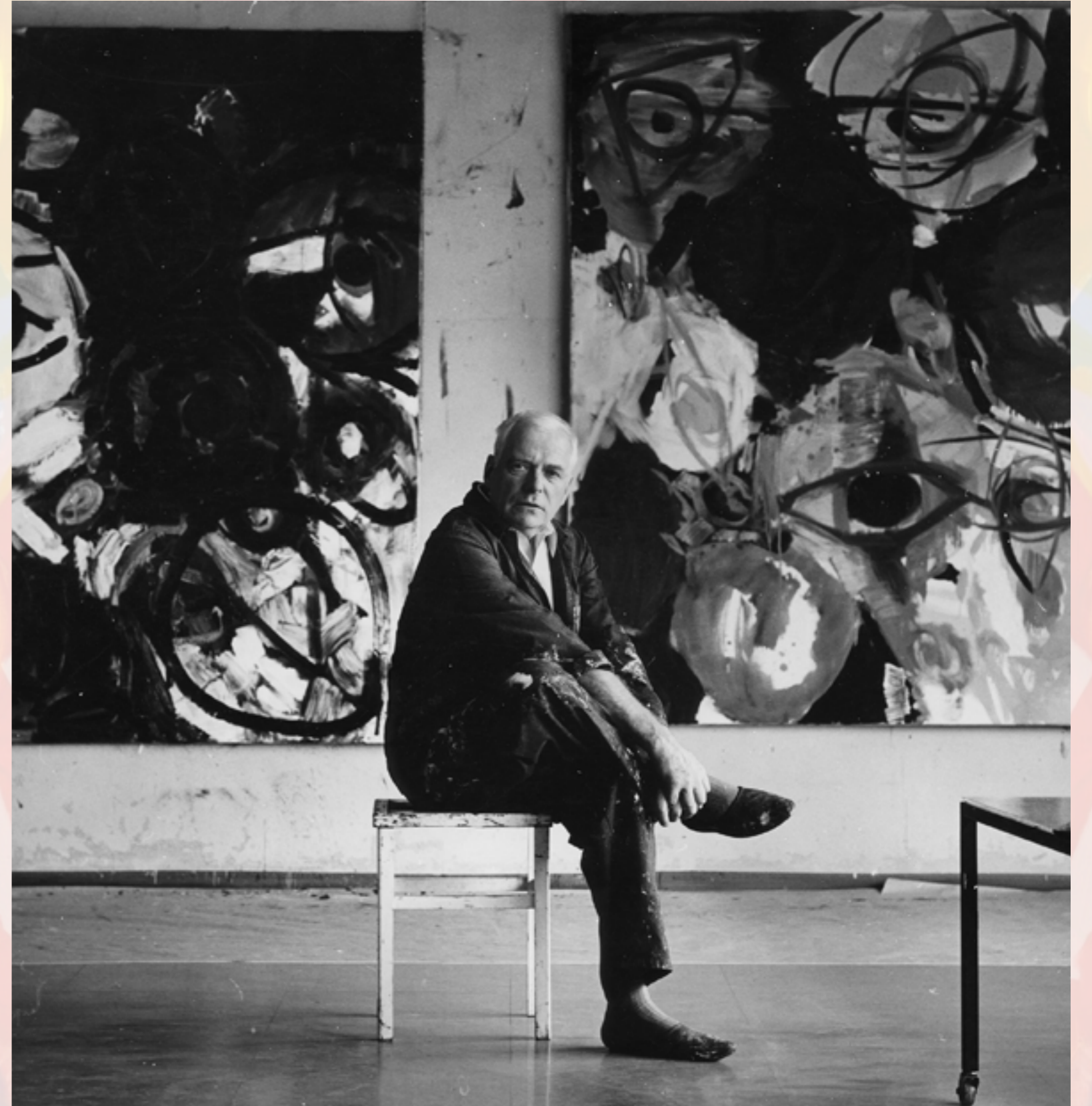


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# Ernst Wilhelm Nay



The artist was one of the most independent representatives of abstract post-war painting, with the focus of his work being the rhythmic use of colour itself.

Nay went through several phases in his work and, over time, expressed himself more and more freely, so that the intrinsic power of his medium was finally most vivid.

ERNST WILHELM NAY

### Rot in Rot II

1965

oil on canvas

162 x 150 cm | 63 3/4 x 59 in.

signed bottom side right

Ernst Wilhelm Nay followed his interest in painting autodidactically, creating many works. These helped him to receive a scholarship from Karl Hofer and a place at the Akademie der Bildenden Künste in Berlin, where he was later appointed to Hofer's Meisterschüler.

Nay took part in documenta 1-3 and in 1948 at the Venice Biennale, where he received international attention. He became a member of the German Association of Artists, received awards and was honored with extensive retrospectives during his lifetime.

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### Detailed View

Rot in Rot II

1965

#### Rot in Rot II

The work *Rot in Rot II* is part of Nay's late work, where the simplification of his formal language becomes visible and he reduces his colour palette to mainly the primary colours.

Nay's sequence of movements in the application of paint appears meditative, fluid and even. During this creative phase he also speaks of "arithmetic" color setting, which means the repetition of individual colours in a constant row and provides a chordal rhythm.

Arch forms and ribbons of color spread out vertically and the main motifs of a picture are repeated within its composition - like here a chain of lined-up discs.

"A colourist is a painter who thinks through his colour and realizes the perception through the colour."

*from the essay "meine Farbe" (Nay, 1967)*

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ERNST WILHELM NAY

Untitled

1955

gouache and  
watercolour on paper

39,9 x 56,1 cm | 15 2/3 x 22 in.



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# Gotthard Graubner



In his work the artist initially dealt with samples of the actual paint application in multiple layers.

The independent form gained spatiality when he began to assemble picture-sized cushions into the picture and covered them with perlon fabric. He developed a life of its own for colour, free of any further claims to depict it.

GOTTHARD GRAUBNER

### Untitled

1967

foam on canvas  
spanned with perlon

34 x 29 cm | 13 1/2 x 11 1/2 in.

52 x 47 cm | 20 1/2 x 18 1/2 in.

*framed*

Provenance: private collection  
Rheinland Galerie Hella Nebelung

Gotthard Graubner studied at the Hochschule für Bildende Künste in Berlin, at the Kunstakademie in Dresden, and at the Kunstakademie in Düsseldorf.

For his studies he traveled through Columbia, Peru, Mexico, India, and Nepal. The artist received professorships at the Hochschule der Bildenden Künste Hamburg and at the Kunstakademie of Düsseldorf.

Graubners works were found in well-known Exhibitions, including the documenta 4 in Kassel. He also received numerous awards, like the Norddeutscher Kunstpreis.



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### Detailed View

Untitled

1967



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Günther Uecker



Günther Uecker is best known for his nail-based reliefs, which he first developed in 1957. The nails have been positioned so that the surface of the artwork appears to be moving. Due to their three-dimensional appearance, light and shadow vary depending on the location of the observer.

Uecker regards his nail fields as self-portraits. They are his personal meditations.

## GÜNTHER UECKER Lichtscheibe

1970

nails on wooden board  
in cardboard box  
with pencil lines,  
mounted on canvas  
54,5 x 47,5 x 10,5 cm  
21 1/2 x 18 2/3 x 4 1/4 in.

verso signed and titled  
Provenance: Egon Eiermann  
(gift from the artist)

In 1949 the artist began studying painting in Wismar and at the Kunstakademie in Berlin-Weißensee and later at the Kunstakademie in Düsseldorf.

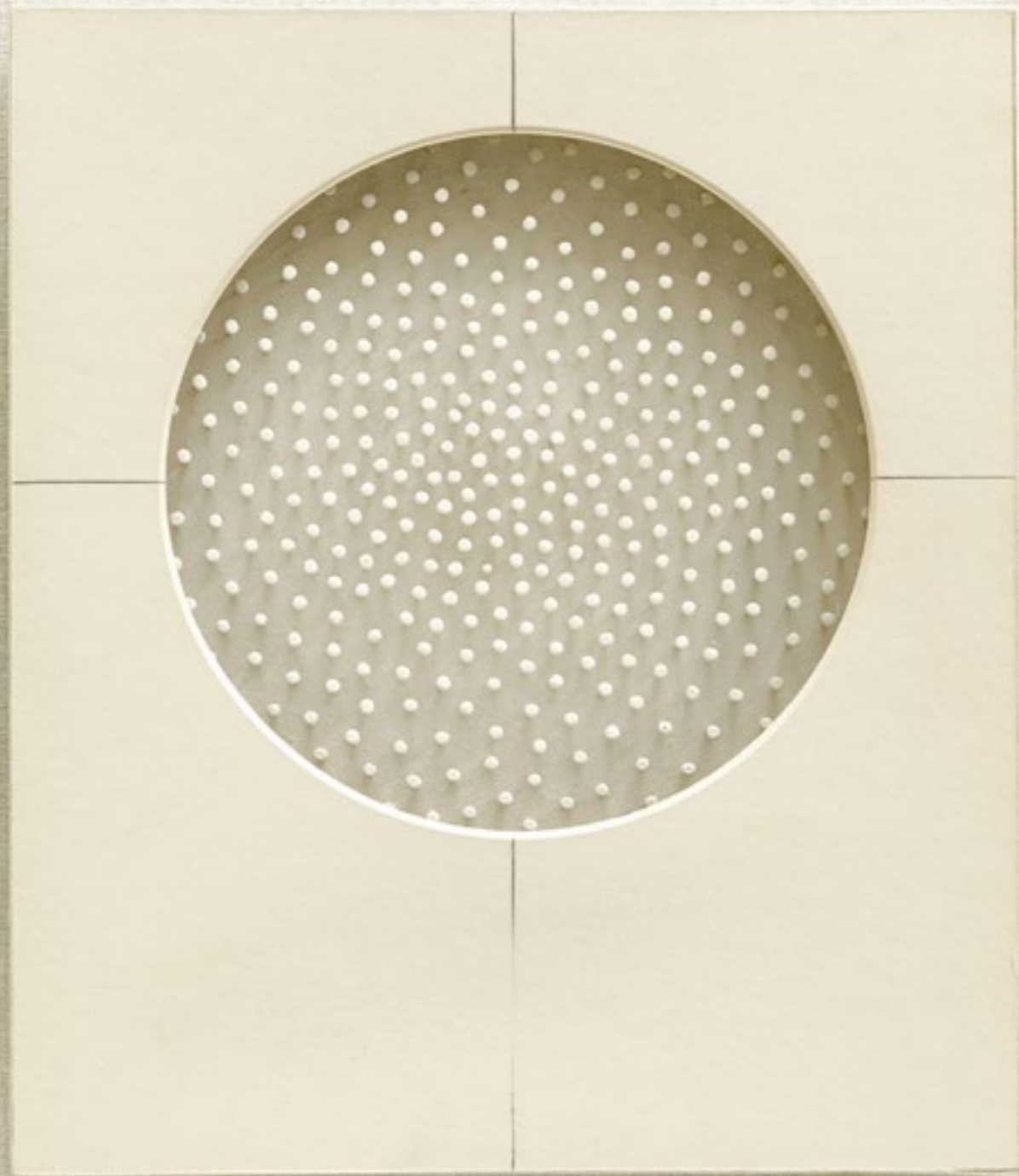
Uecker became a member of the artist group ZERO in 1961 and took part at the Venice Biennale in 1970. Up until 1985 he worked abroad in many different places, including Asia, Africa and South America.

From 1974 to 1995 Uecker taught as a professor at the Kunstakademie in Düsseldorf. In 1999 he designed the devotional room in the new Reichstag building in Berlin.



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Detailed View

Lichtscheibe

1970

rare nailing  
from the early work

Heinz Mack



Mack's own style was shaped in the 1950s, when he gave public spaces and rooms a new dynamic with experimental light installations.

As a painter, draftsman, sculptor, ceramist, but also as a designer of spaces and interiors, he always puts the aesthetic laws of light and color, structure and form in new dialogues.

HEINZ MACK

## Lichtpyramide

1970

wood, metalfoil, paint and  
glass, in frame on wood

16 x 20 x 6 cm

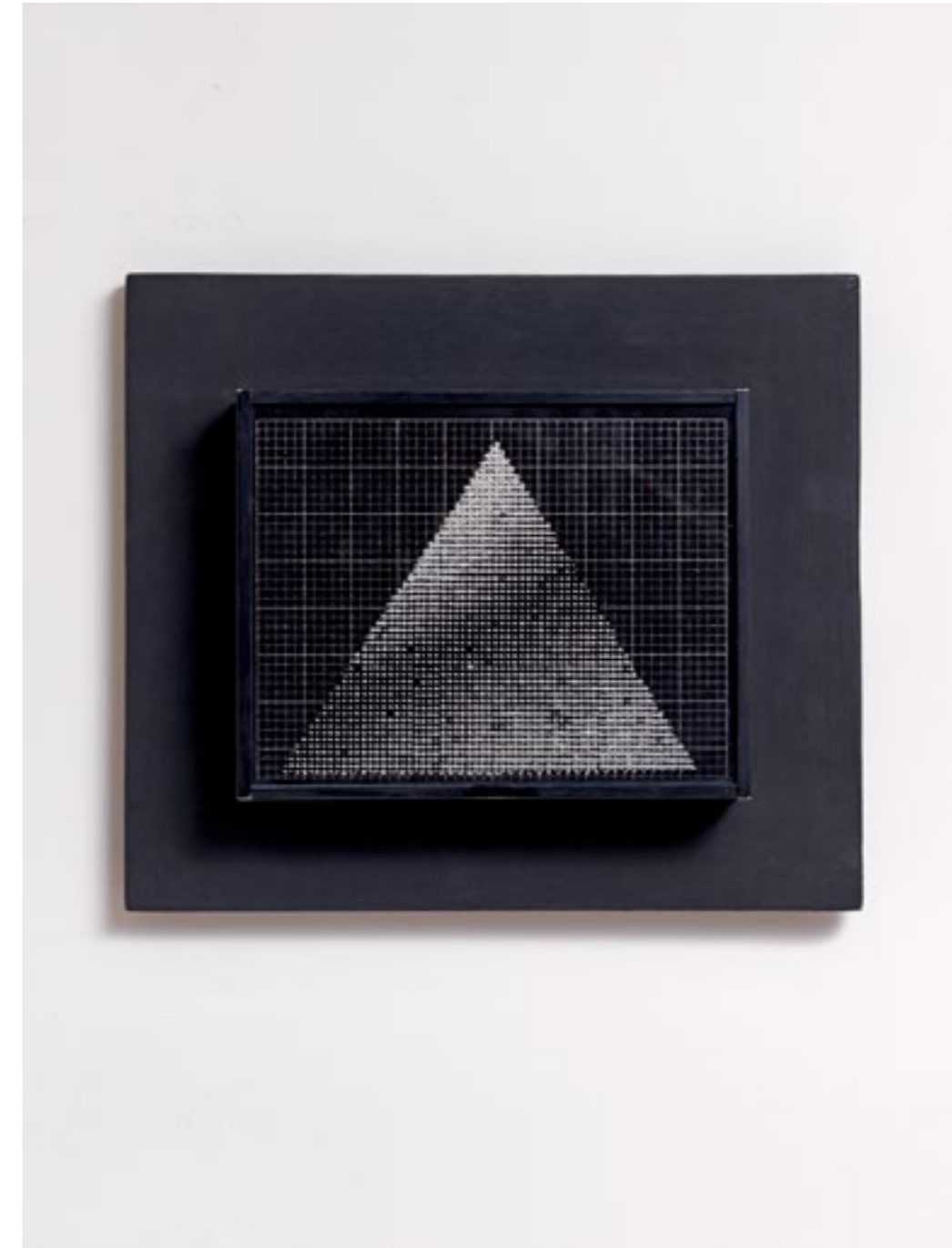
6 1/3 x 7 3/4 x 2 1/3 in.

signed, dated and titled verso  
"mack 70 Lichtpyramide"

Heinz Mack completed his State examination in art education in Düsseldorf, and philosophy in Cologne in 1956. Together with Otto Piene, he founded the avant-garde artist group "ZERO" in Düsseldorf in 1957, which was later joined by Günther Uecker.

The artist took part in documenta several times (2, 3, 4 and 6) and represented the Venice Biennale in 1970.

Mack received the Great Cross of Merit of the Federal Republic of Germany for his work as a whole and for his work as an ambassador for cultures. His works are in around 100 public collections around the world.



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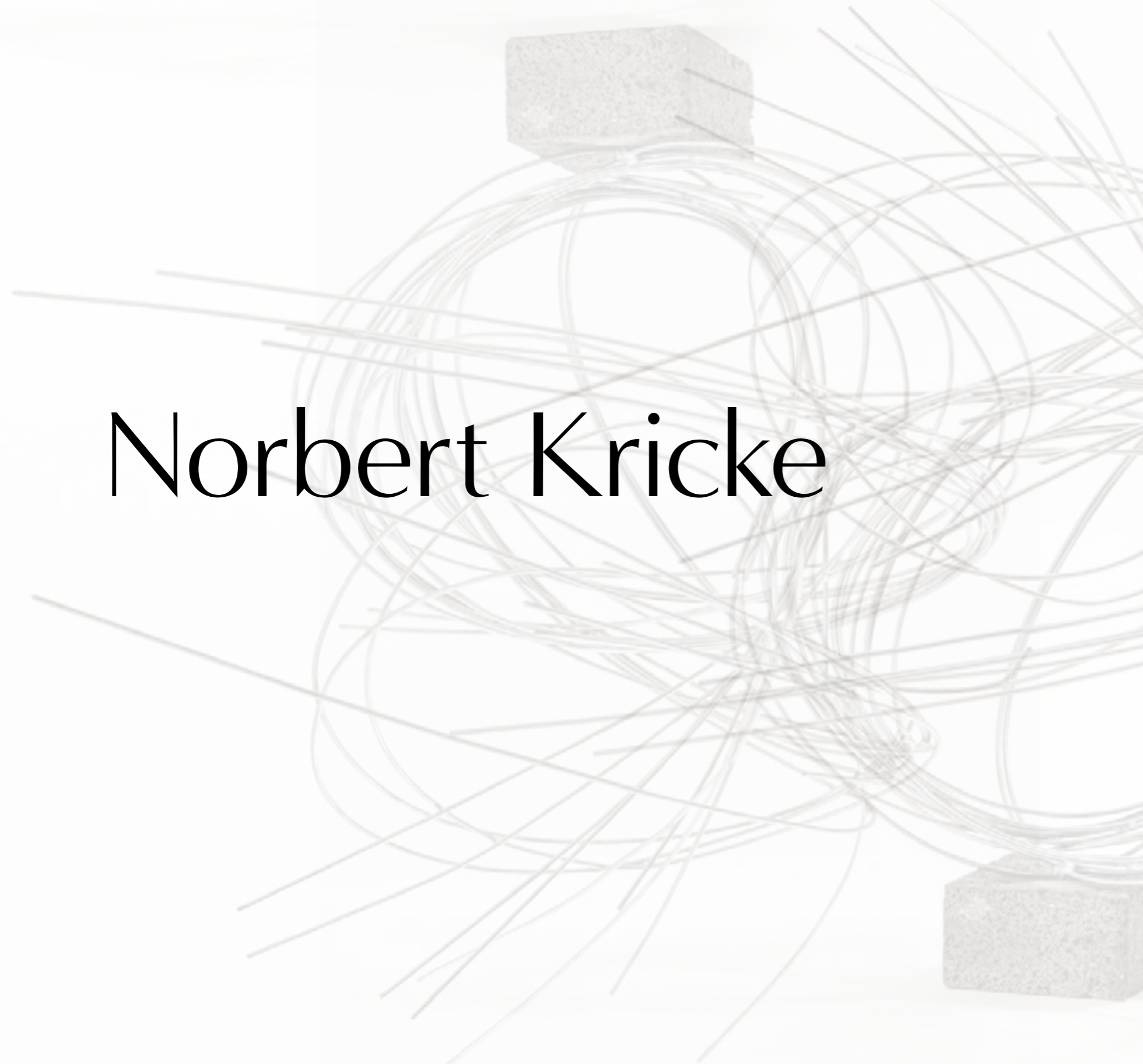


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# Norbert Kricke



The sculptor specialized on abstract wire plastics - Steel lines that are welded to one another and dynamically occupy the space in a straight, bundled or knotted form weightlessly, appear movable and immaterial. Creating the unity between space and time became the subject of his work.

NORBERT KRICKE  
**Raumplastik**

1950s  
steel, nickel-plated,  
on stone plinth  
height: c. 35,5 cm | c. 14 in.

Provenance:  
acquired directly from the artist;  
private collection, Northern Germany

Norbert Kricke completed his education at the Hochschule für Bildende Künste in Berlin and has been working as a freelance artist in his hometown since 1947.

In 1955 he began receiving international assignments. He was represented at the documenta in Kassel multiple times (2, 3 and 6) and took part at the 32nd Biennale in Venice. 1961 Kricke was part of the exhibition at the Museum of Modern Art in New York.

1964 he began a Professorship for sculpturing at the Kunstakademie Düsseldorf and starting 1972 he became the director for ten years.



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Detailed View

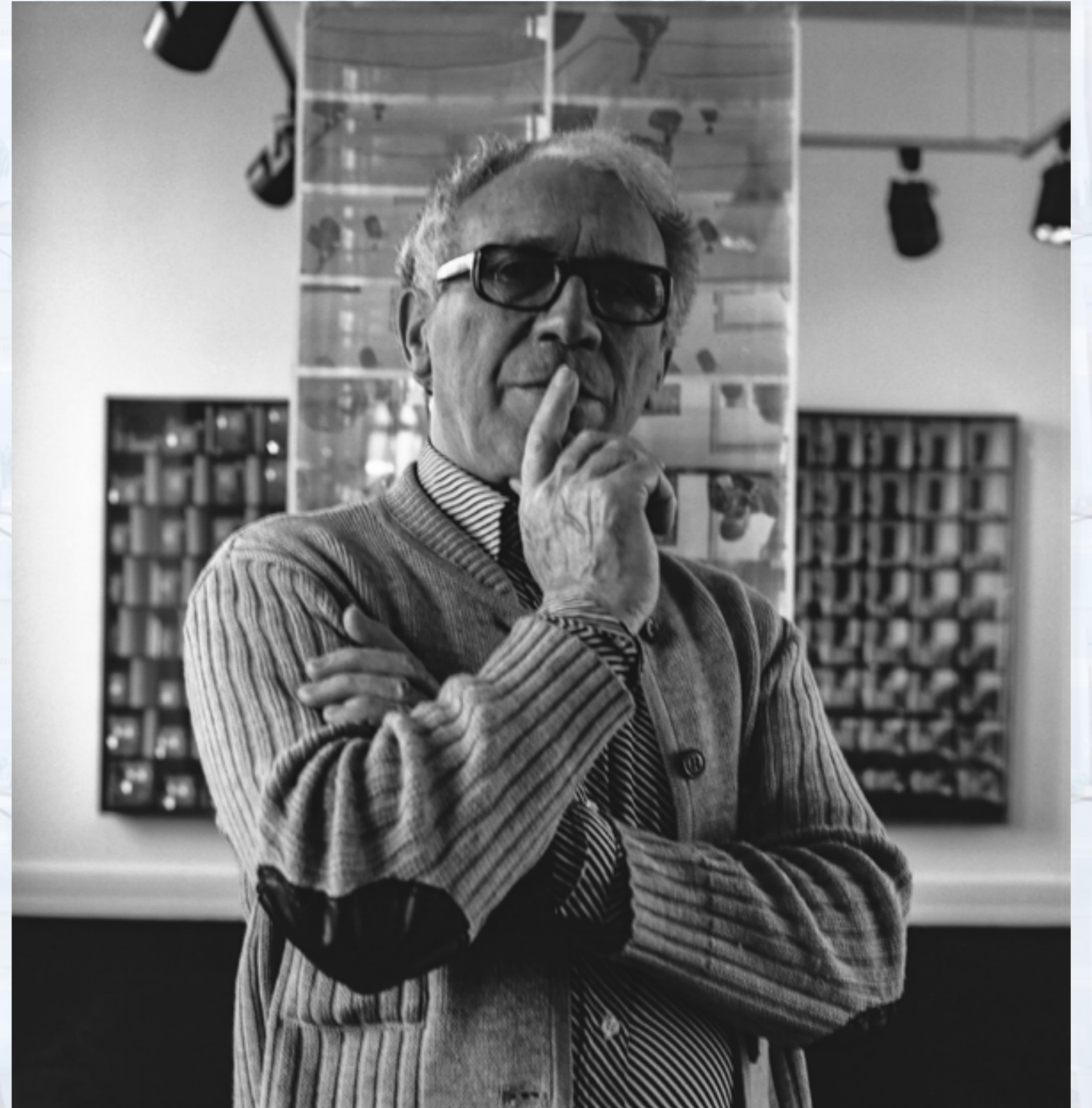
Raumplastik

1950s



NORBERT KRICKE

# Adolf Luther



Adolf Luther's oeuvre includes, in addition to his painterly beginnings, mainly working with surfaces such as glass, mirrors, concave mirrors and lenses in order to depict light. The use of laser beams is added later on. His aim was to make reality physically and innovatively tangible.

ADOLF LUTHER  
Spiegelobjekt

1968 - 1972  
56 round mirrors  
mounted on mirror  
76,5 x 76,5 x 4,5 cm  
30 x 30 x 1 3/4 in.

In 1938 Luther first studied law at the University of Bonn, after which he received his doctorate.

He found his way to painting in 1942 and worked on artistic projects while he was off duty during the war. During his time as a trainee lawyer at the Düsseldorf Higher Regional Court, he took part in several exhibitions in Germany at the same time.

In 1957 Luther finally gave up his job as a judge in order to devote himself entirely to his art and developed works made of glass. In 1979 he was awarded the professor title by the state of North Rhine-Westphalia.



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ADOLF LUTHER  
Hohlspiegelobjekt

1977  
246 x 60 x 10 cm  
96 3/4 x 23 2/3 x 4 in.  
signed and dated



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# Christian Megert



Megert intensively concentrated on mirrors and their endless expansion of space in his artistic creations.

In addition, later he combined them with flat materials such as wood or coloured acrylic glass, with which he creates reflective compositions. This gives rise to countless multiplying possibilities for new pictorial spaces and realities.

CHRISTIAN MEGERT

## Untitled

2019

wood, mirror and acrylic  
under acrylic glass

71 x 61 x 12 cm  
28 x 24 x 4 3/4 in.

Christian Megert attended the Kunstgewerbeschule in Bern until 1955 and went on extensive study trips to Berlin, Stockholm and Paris.

Megert has participated in Zero exhibitions since the 1960s and organized them in Switzerland.

From 1976 to 2002 Megert taught at the Lehrstuhl für Integration Bildende Kunst and architecture at the Kunstakademie Düsseldorf. The artist was represented in the major Zero overview exhibition at the Guggenheim Museum in New York in 2014, and subsequently in Berlin and Amsterdam in 2015.



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CHRISTIAN MEGERT  
Untitled

2019  
wood, mirror and acrylic  
under acrylic glass  
92 x 92 x 14 cm  
36 1/4 x 36 1/4 x 5 1/2 in.



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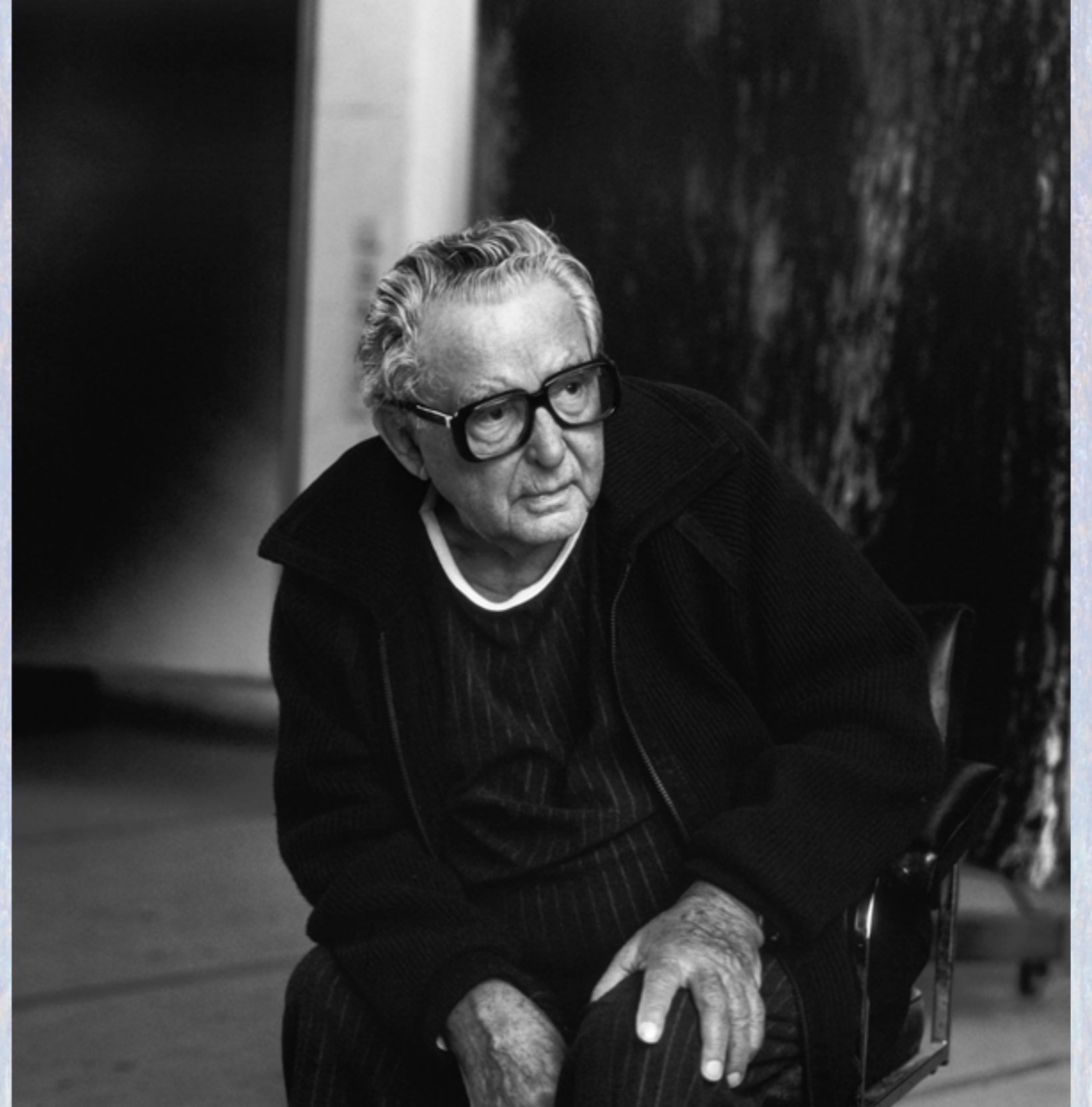


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# Hans Hartung



Hartung's work is characterised by experimental techniques that bring a completely new way of artistic perception. He tested the application of colour with various tools, and repeatedly brought colour surface and line into a new relationship of tension.

Hartung is considered a pioneer of Abstract Expressionism.

HANS HARTUNG

T1988-R34

1988

acrylic on canvas

146 x 114cm | 57 1/2 x 45 in.

Provenance:

Galerie Sapone, Nice, 1988

private collection, Italy

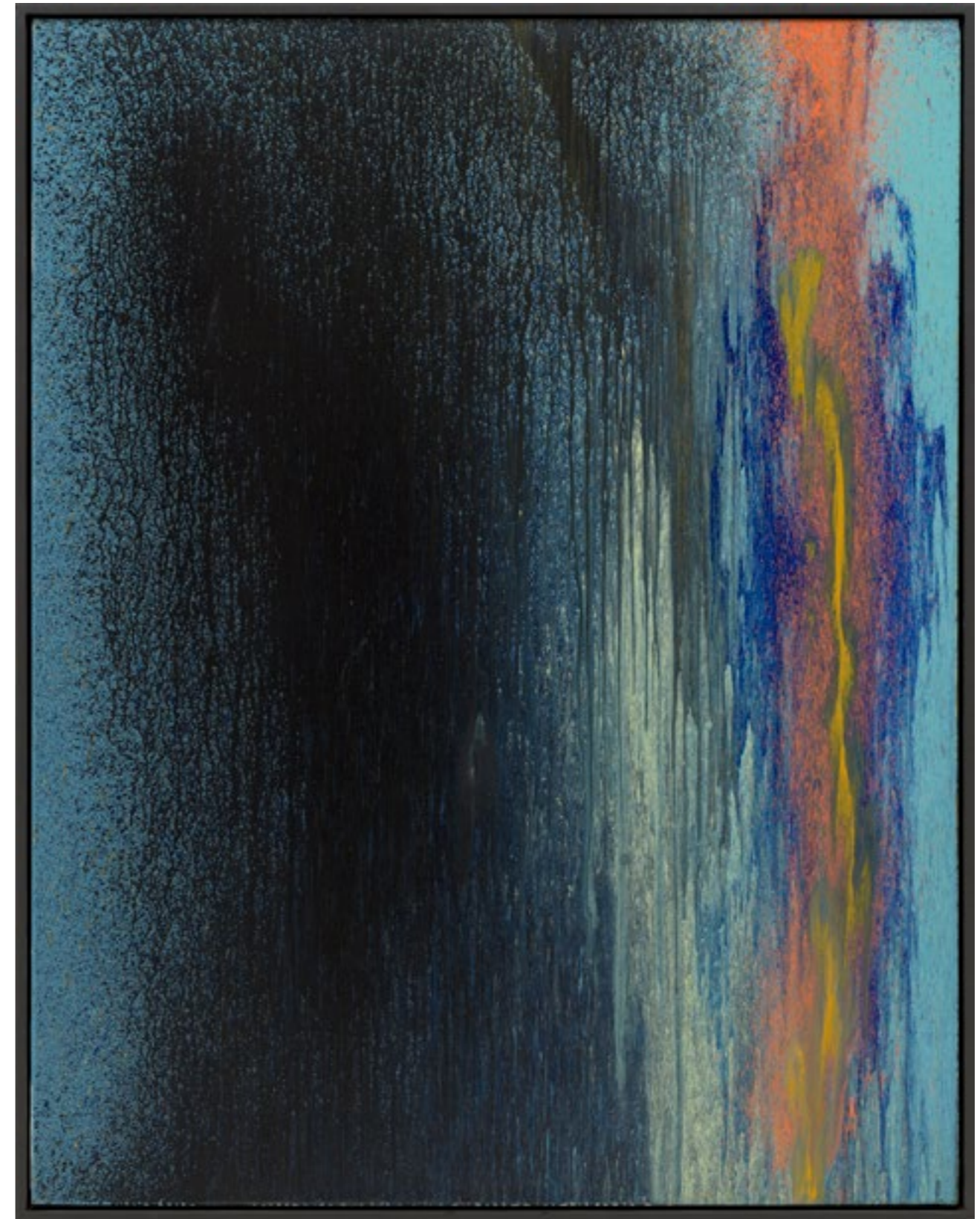
private collection, Europe

Hans Hartung studied Art history and Philosophy in the 1920's in Leipzig. He continued studying painting at the Akademie der Bildenden Künste in Dresden and lastly in Munich. In 1932 Hartung moved to Paris, where he met Kandinsky, Mondrian, Miró and Calder.

He was represented three times at the documenta throughout 1955 to 1964. He received the international price for painting at the Biennale in Venice in 1960 and in 1956 he was awarded the "Prix Guggenheim".

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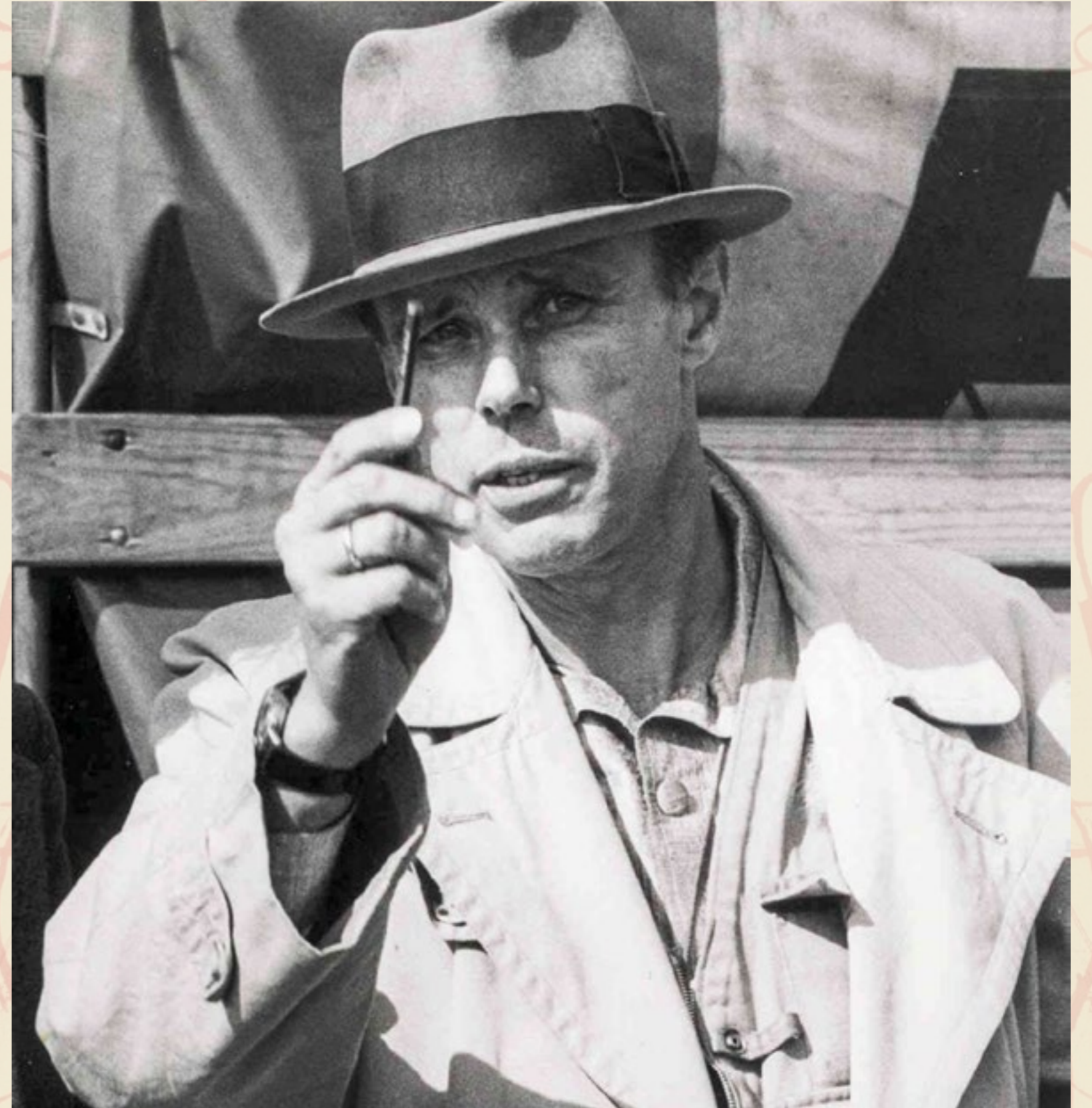


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# Joseph Beuys



In addition to his works, Joseph Beuys' artistic oeuvre also included performances and the realization of the "social sculpture", which aimed to have a formative influence on society.

He used all his public attention to propagate his radically democratic ideas.

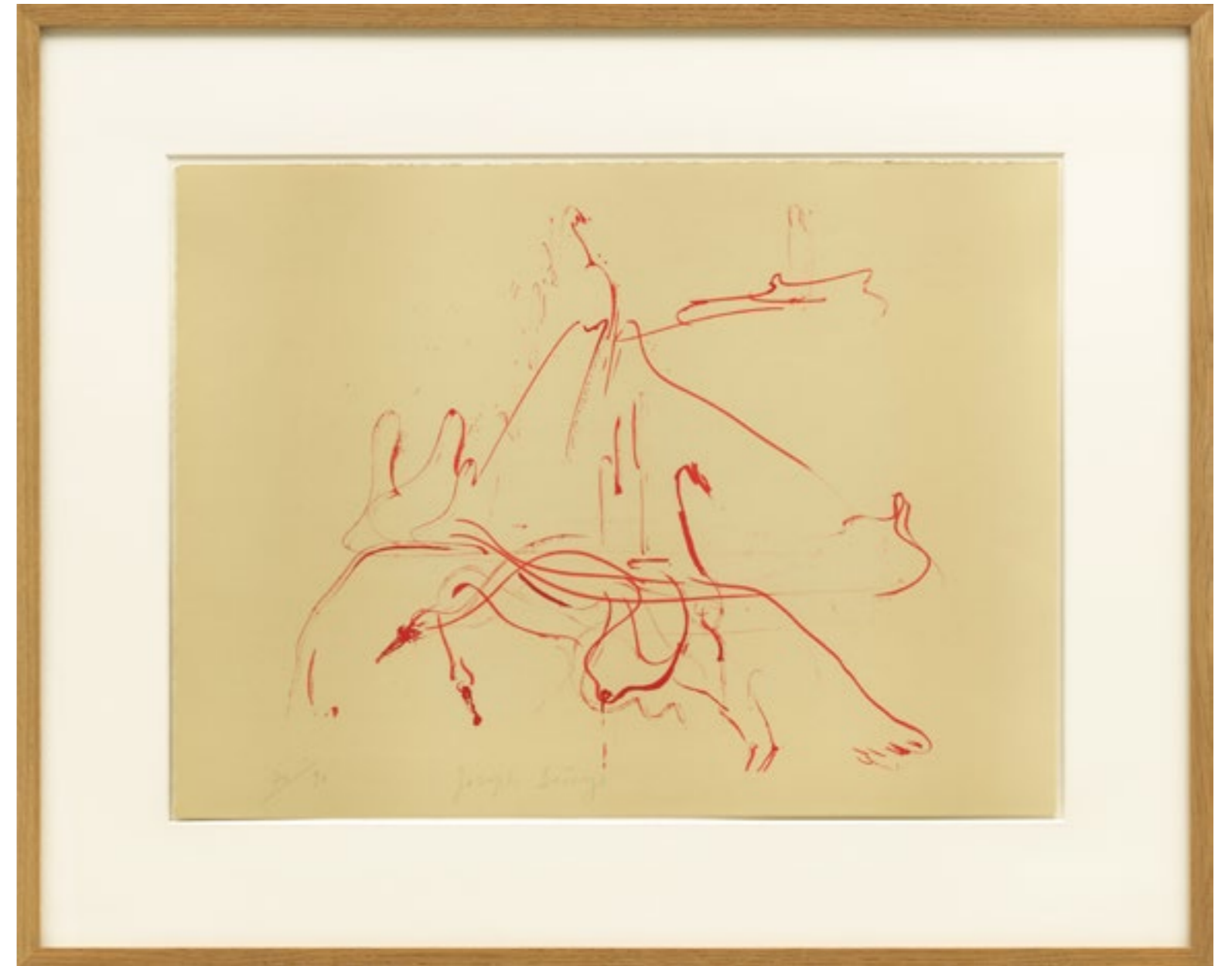
JOSEPH BEUYS  
Hommage à  
Picasso

1973  
lithography  
56 x 75,5 cm | 22 x 29 3/4 in.  
Edition 70/90

Beuys had a plane crash in 1944 as an air force gunner and, according to his own legends, was salvaged by Crimeans and nursed back to health with the help of grease and felt (materials used again and again).

After the war he studied painting and sculpture at the Kunstakademie in Düsseldorf and was an appointed Meisterschüler by Ewald Mataré in 1951.

He began his professorship there in 1961. From 1964 to 1982 Beuys participated in every documenta in Kassel. He advocated politically for students and organized actions such as "Organization of Democracy through Referendum (freie Volksinitiative e.V.)".



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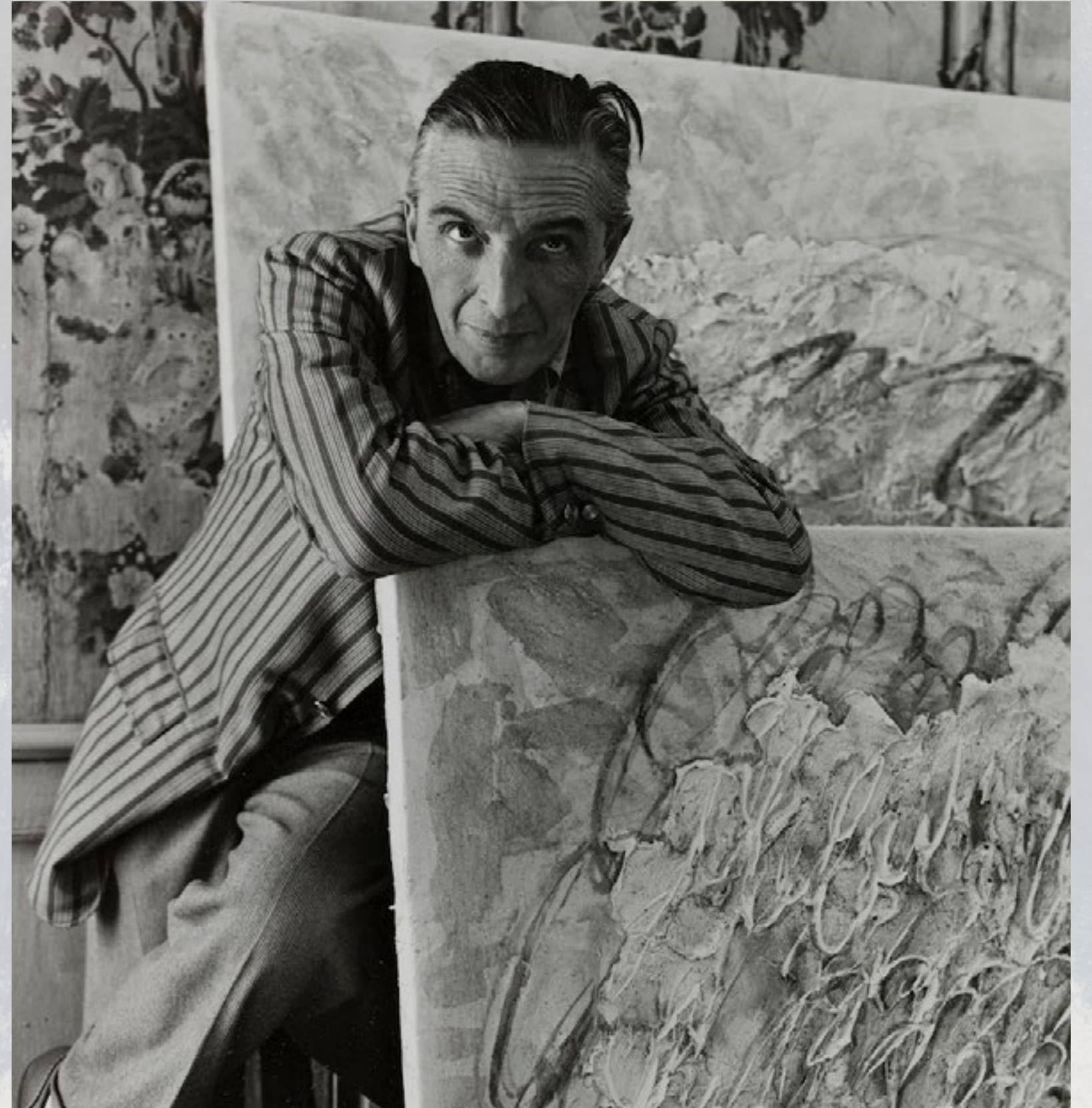


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# Jean Fautrier



Fautriers work can be recognized through his consistent use of a thick brush stroke. Expressive figurative paintings, portraits, and still life all belong to his range of creations.

His use of monochrome colour and experimental composition contributed to an alienation of the expressed.

JEAN FAUTRIER  
Bouquet de Fleurs

1927 - 1928  
oil on canvas  
46,5 x 37,5 cm  
18 1/3 x 14 3/4 in.  
signed on the bottom right

Jean Faurtrier already studied painting at the young age of 14 in London at the Royal Academy and later on at the Slade School of Fine Art.

In spite of the health and the financial crisis of the first and second World War, he always returned to painting.

In 1959 Faurtier's works were presented at the documenta in Kassel and in 1960 he received the Grand Prix of the Biennale in Venice. In 1964 he was dedicated a retrospective by the Musée d'Art Moderne de la Ville in Paris.



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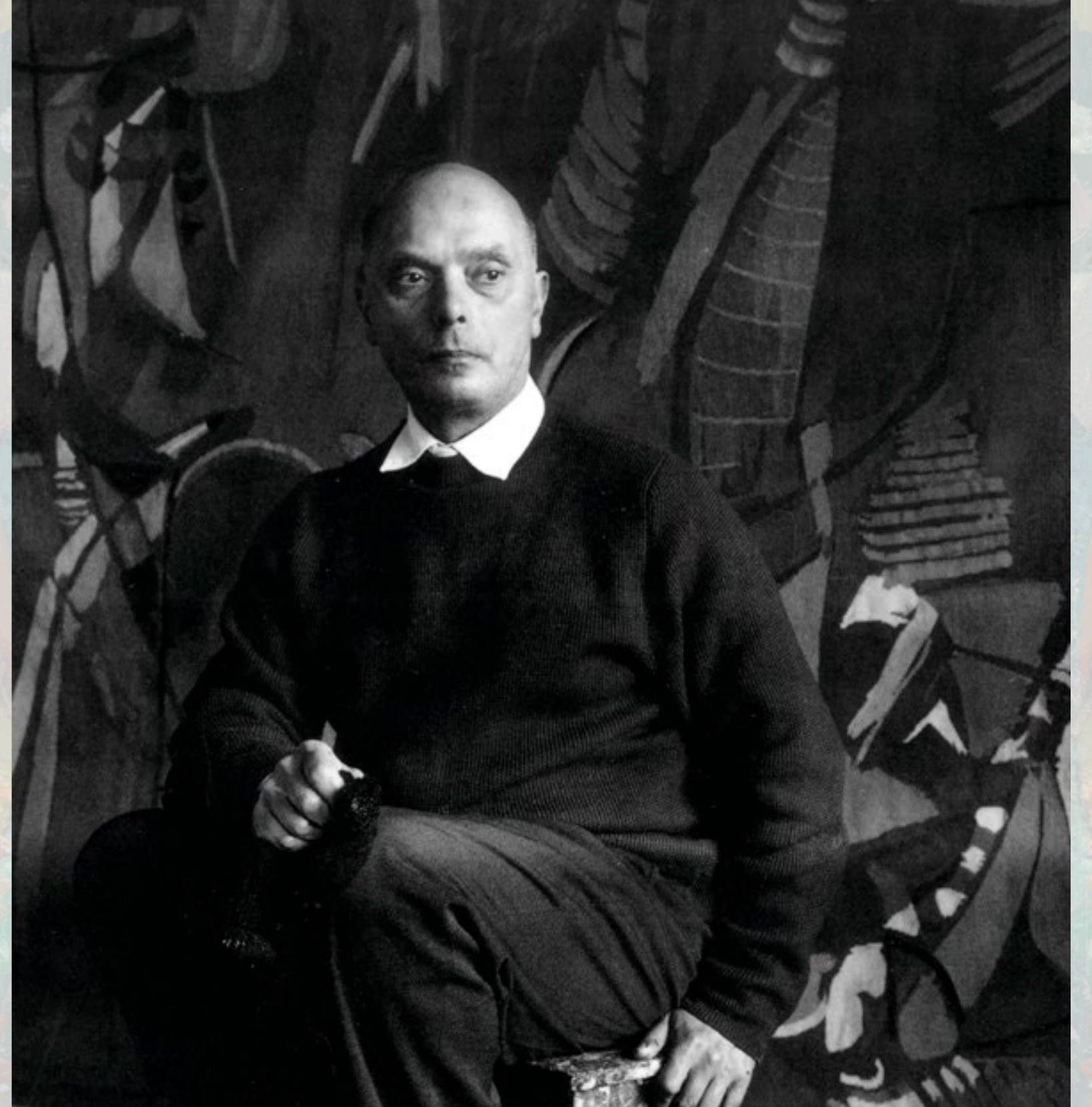


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# André Lanskoj



\* 1902 in Moskow, RU + 1976 in Paris, FR

André Lanskoj mainly created still lifes, portraits and figurative pictures - his painterly style was influenced by Vincent van Gogh, Henri Matisse and Chaim Soutine.

Later he devoted himself more to abstract painting and also created book illustrations, collages, mosaics and tapestries. He is considered one of the most important representatives of lyrical abstraction, Informel and Impressionism.

ANDRÉ LANSKOY

### Untitled

oil on canvas  
114 x 147 cm | 45 x 57 3/4 in.

Provenance:  
private collection, Paris

Lanskoj fled the Russian Revolution as the son of a Russian count.

In 1921 he reached Paris where he studied painting at the Académie de la Grande Chaumière. In 1923 he took part in a group exhibition at the Licorne Gallery in Paris.

The art dealer Wilhelm Uhde became aware of Lanskoj and promoted him for many years, which increased his recognition.

His international attention was established in the 1950s – exhibitions during documenta 2 and 3 followed and in 1956 at the Fine Arts Associates in New York.



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ANDRÉ LANSKOY  
Untitled

c. 1948  
oil on canvas  
116 x 73 cm  
45 2/3 x 28 3/4 in.

Provenance:  
private collection, Paris



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Jean-Michel Atlan



Atlans style of painting is dominated by asymmetrical and organic forms. His paintings radiate intensive colours, mainly nature tones combined with a strong obsession for black.

In his short creation period he repetitively engaged his works with the themes of his background and his psyche. Atlan is considered a highly important representative of the "Nouvelle École de Paris".

JEAN-MICHEL ATLAN  
Untitled

1959  
oil on canvas  
73 x 50 cm  
28 3/4 x 19 2/3 in.  
signed and dated  
bottom left "Atlan 59"

Provenance:  
private collection, Paris

Jean-Michel Atlan studied Philosophy at the Sorbonne University in Paris until 1934.

During the war times he lived in very humble circumstances and due to his jewish background he tried to stay out the public as much as he could. Instead, he used this time to focus on painting and autodidactically developing his artistic skills.

Atlan reached his breakthrough with an illustrated poster for an exhibition of the "Nouvelle École de Paris" at the Gallery Charpentier. Simultaneously his works received recognition through his exhibition at Galerie Bing in 1956. Today, his works are part of the Museum of Modern Art in New York and des Musée d'Art moderne de la ville de Paris among others.



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2019  
JEAN-MICHEL ATLAN  
ET LA NOUVELLE ÉCOLE  
DE PARIS

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# Frank Stella



“What you see is what you see.”

Frank Stella belongs to the generation that moved beyond Abstract Expressionism towards Minimalism. He tried to deprive painting of all external meaning and symbolism by reducing his pictures to geometric forms. The pictorial power should emerge from the martyrdom, not from the symbolic meaning.

FRANK STELLA

### The Waves: The Great Heidelburgh Tun (The Waves, CTP5)

1989

screen print,  
lithography, linoleum block,  
hand coloured, marbled

190 x 139 cm

74 3/4 x 54 3/4 in.

Stella studied history at Princeton University from until 1958, where he also took painting courses with William C. Seitz. After completing his studies, he moved to New York, where he first caused a sensation with the provocative theming of Nazi set pieces.

In 1968 he took part in the 4th documenta in Kassel, after which in 1970 he became the youngest artist ever to have a solo exhibition at the Museum of Modern Art.

Today Stella's works are in many collections, including the Metropolitan Museum of Art in New York, the Kunstmuseum Basel and the Tate Gallery in London.



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A.R. Penck  
Unbekanntes in Bekanntes  
verwandeln, 1999

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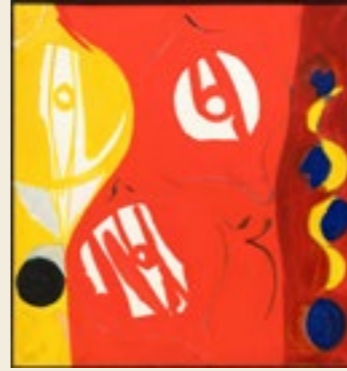
A.R. Penck  
Frage, 2005

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A.R. Penck  
Colosseum, 1990

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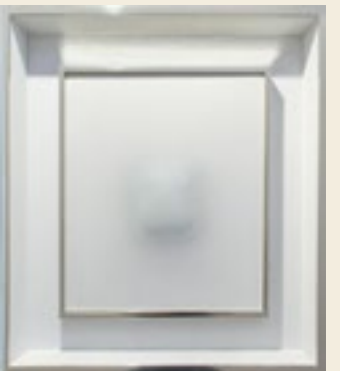
Ernst Wilhelm Nay  
Rot in Rot II, 1965

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Ernst Wilhelm Nay  
Untitled, 1955

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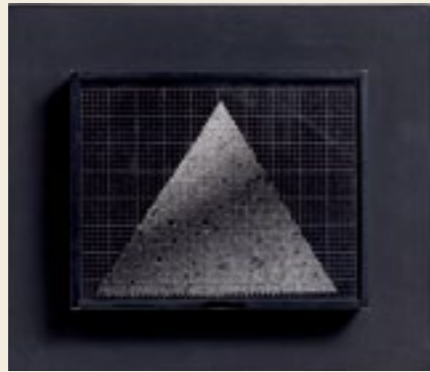
Gotthard Graubner  
Untitled, 1967

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Günther Uecker  
Lichtscheibe, 1970

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Heinz Mack  
Lichtpyramide, 1970

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Norbert Kricke  
Raumplastik, 1950s

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Adolf Luther  
Spiegelobjekt, 1968-72

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Adolf Luther  
Hohlspiegelobjekt, 1977

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Christian Megert  
Untitled, 2019

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Christian Megert  
Untitled, 2019

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Hans Hartung  
T1988-R34, 1988

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Joseph Beuys  
Hommage à Picasso, 1973

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Jean Fautrier  
Bouquet de Fleurs, 1927-28

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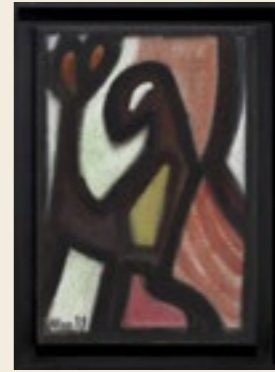
André Lansky  
Untitled

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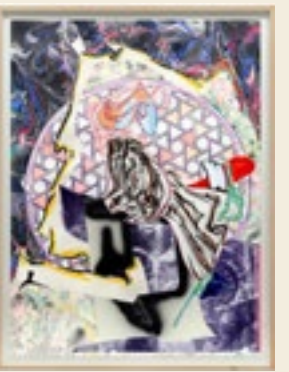
André Lansky  
Untitled, c. 1948

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Jean-Michel Atlan  
Untitled, 1959

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Frank Stella  
The Waves: The Great  
Heidelberg Tun, 1989





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CONTACT

[collectors@setareh-gallery.com](mailto:collectors@setareh-gallery.com)

+ 49 211 8282 7171

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setareh-gallery.com  
info@setareh-gallery.com

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