

GMT

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HOFFNUNG / HOPE - GMT Galerie-Marc-Triebold 2026

ARCHIPENKO - BRAQUE - CHAGALL - ERNST - FRIESZ - HECKEL - KIRCHNER
LÉGER - MACKE - MATISSE - PHILLIPS - PICASSO - THUAR - TOBEY - WAYDELICH
and many more



Peter Phillips, 21.05.1939, Birmingham, UK - 23.06.2025, Queensland, Australia

Mosaikbild 5 x 5, Supergirl, 1975. Oil on canvas. 200 x 200 x 3 cm.

Signed and dated on the verso of the canvas as well as on the stretcher and titled on the stretcher.

Riehen, Ende Januar 2026

Sehr geehrte, Besucher, liebe Sammler, Künstler, Kunstliebhaber, liebe Freunde,

Nach einem sehr herausfordernden Jahr 2025, das aber auch seine Sonnenseiten hatte, beginne ich das neue Jahr mit einer Ausstellung, die einen etwas weiter gefassten Überblick über das an meine Wände bringt, das mich in irgendeiner Art und Weise berührt und bewegt, Fragen stellt oder Trost spendet.

Die Welt ist leider weiterhin ein Irrenhaus, Menschen leiden, sterben, verlieren alles durch die Dummheit und Ignoranz, die Allmachtfantasien weniger.

Der internationale Kunstmarkt erlebt die grösste Krise seiner Geschichte, viele Händler mussten ihr Geschäft, für das sie ein Leben lang kämpften schliessen und mit ihren Träumen definitiv begraben. Wie insbesondere junge Händler und die Künstler ihrer Generation, die am Anfang Ihres Lebensweges stehen, die so wichtig für die Zukunft sind, überhaupt existieren sollen, ich weiss es einfach nicht.

Ich bin mir sehr wohl bewusst wie privilegiert ich hier, gegenüber der Fondation Beyeler, bin. Die vielen Menschen, die den Weg über meine Schwelle finden, kommen fast ausnahmslos wegen der Kunst nach Riehen. Das erleichtert meine Arbeit ungemein, ich muss nicht „missionieren“, kann die Werke für sich sprechen lassen. Das Teilen dieser Werke mit spannenden, wachen Menschen ist mir die grösste Freude.

Möge dieses Jahr uns allen mehr Sicherheit und Frieden bringen, wir uns die Freude an den schönen Dingen bewahren dürfen, die uns für einen Augenblick oder mehr, den Horror des Alltages vergessen lassen oder diesen wenigstens kurz in den Hintergrund verdrängen.

Riehen, end of January 2026

Dear visitors, collectors, artists, art lovers, and friends,

After a very challenging year in 2025, which also had its bright spots, I am starting the new year with an exhibition that provides a somewhat broader overview of what touches and moves me in some way, raises questions, or offers comfort.

Unfortunately, the world continues to be a madhouse, with people suffering, dying and losing everything due to the stupidity and ignorance of a few.

The international art market is experiencing the greatest crisis in its history, with many dealers having to close the businesses they fought for their entire lives and bury their dreams for good. I don't know how young dealers and artists of their generation, who are at the beginning of their careers and are so important for the future, can survive and work successfully.

I am well aware of how privileged I am here, opposite the Fondation Beyeler. Almost without exception, the many people who find their way across my threshold, come to Riehen for the art. This makes my work much easier; I don't have to 'proselytise', I can let the works speak for themselves. Sharing these works with exciting, alert and often young people is my greatest joy.

May this year bring us all more security and peace, may we be able to preserve the joy of beautiful things that allow us to forget the horror of everyday life for a moment or more, or at least push it into the background for the time being.

Es wäre mir eine grosse Freude, Sie in Riehen begrüßen zu dürfen.
It would be my great pleasure to welcome you to Riehen.

Marc Triebold



August Macke, Sitzender männlicher Akt – Fährmann (Seated male Nude (Ferryman), 1912, brush in ink and watercolour on paper, 38.6 x 49 cm. Heiderich 1161

There are not many male nudes by August Macke outside of his sketchbooks; this subject is extremely rare.

Quotes August Macke:

'In the joy of a sunny day, quiet, invisible ideas materialise.'

"I paint with tremendous effort and always push myself so hard that I am very tired afterwards. I tear the images out of my brain stroke by stroke. Really. I am actually very lazy. But once I have torn my nerves apart, these pieces of canvas should be worth something, at least my energy is poured into them. They may please whoever they please. I paint, paint, paint and rejoice with all my heart when my gaze plunges with the light into the darkness of the forest or trembles over the meadows and finally dreams after the clouds in the distance. Experiencing new happiness every day, new joy. I now want to make the most of every day. I am always driven to work."



August Macke, Weiblicher Akt (Elisabeth) (Female Nude – Elisabeth), 1912, Pencil on detail paper, 32 x 27 cm. Heiderich 1057.

She speaks French and Italian, plays the piano, has a trained voice and is well-read in many subjects, such as art. As a girl, she also has the ambition to become a writer and is composing her first fairy tales and poems.

Elisabeth Gerhardt, known as Lisbeth, was born into a wealthy merchant family in Bonn. Her father, Carl Heinrich Gerhardt, owned a factory for pharmaceutical equipment. Her mother came from Erfurt and her maternal uncle was the Berlin industrialist Bernhard Koehler. In 1903, Elisabeth met 16-year-old August Macke on their way to school together on Meckenheimer Straße in Bonn (today: Thomas-Mann-Straße). They kept their love a secret, but under the pretext of wanting to paint a portrait of Elisabeth's brother, he became a frequent guest at her parents' house. When her father fell seriously ill in May 1905, Elisabeth was sent to Bern to live with an officer's widow who took in young girls for their education. There she received lessons in French, English and Italian, music, housekeeping and gardening. She is said to have been a good pianist.

When she married August Macke on 5 October 1909, after he had completed his military service, she was pregnant. August Macke had a close artistic friendship with Franz Marc. Elisabeth Macke and Maria Marc also became friends. The two couples met in the circle of the Blaue Reiter group of artists at Gabriele Münter's house in Murnau, visited each other and corresponded with each other.

The couple's livelihood was secured by income that Elisabeth Macke received from her father's inheritance, which enabled them to live a life that was not luxurious, but carefree. Their sons Walter and Wolfgang were born in 1910 and 1913, respectively. The harmonious relationship between the spouses, as depicted in Macke's paintings, their mutual care and respect for one another, were not always a given in bourgeois circles at the time.

Macke considered his family life with his wife and two sons to be happiness, and art and life to be 'the joy of nature'. His positive attitude to life found its own unique artistic expression, particularly during his years in Bonn from 1911 to 1913. In his pictorial worlds, he creates varied and multifaceted representations of an earthly paradise. His works prove to be a vision of a harmonious world and, as a 'song of beauty' (Macke), are at the same time a counter-concept to his era, which was characterised by technical innovations and industrialisation. While the great world exhibitions of the 19th century in Paris and London located the South Seas or the Orient as distant places of longing, Macke transferred his earthly paradise to the here and now of the real world. Everything turbulent, destructive and negative is blocked out.



August Macke, Weiblicher Akt mit erhobenen Händen (Female Nude with raised Hands), 1911, charcoal on Japanese paper, 42 x 30,5 cm Heiderich 676.

When Austria declared war on Serbia at the end of July of 1914 following the assassination of the Austrian heir to the throne, Macke sensed the approaching end of an era and the imminent cessation of his creative work. There was no way around immediate conscription following the mobilisation of the German Empire on 2 August 1914 – Macke was a trained reservist and sergeant. At first, there was a certain enthusiasm – despite the close friendships and artistic connections with French and Russian artist colleagues. There is hope that the war will sweep away everything old and finally make room for the new. But after the first major battle, Macke is completely disillusioned. Euphoria has given way to despair over ‘the horror.’ Only seven weeks after the start of the war, Macke falls on 26 September of 1914 in Perthes-lès-Hurlus in Champagne.

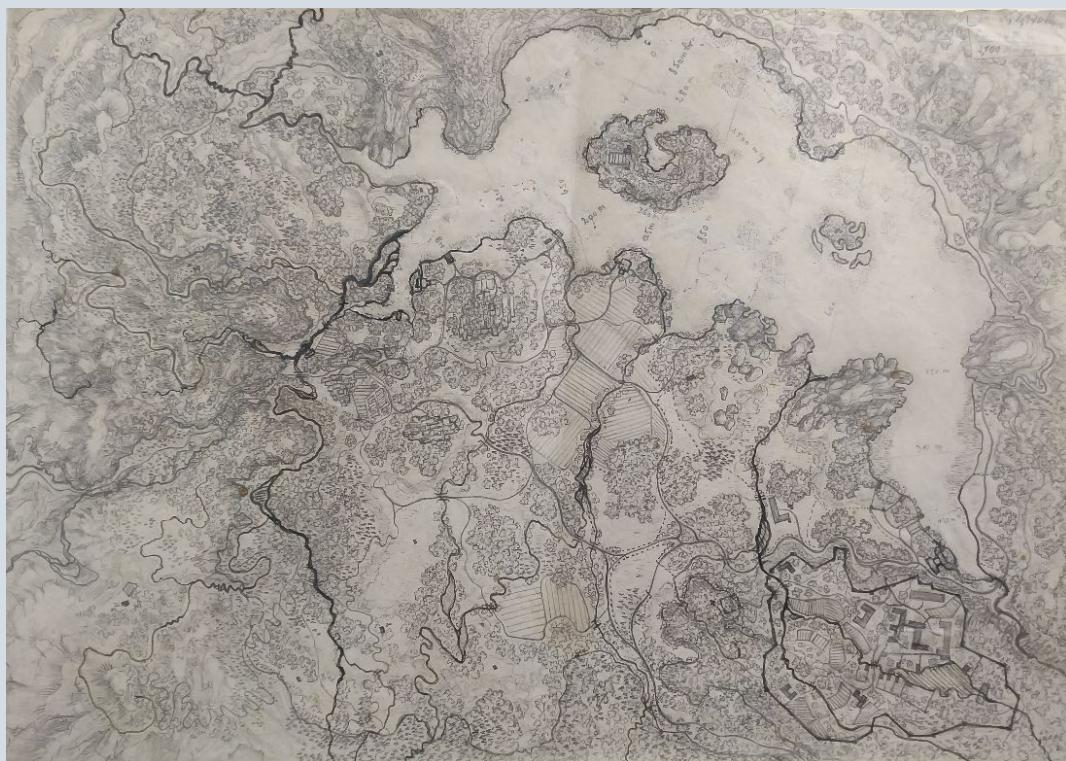


The last painting on Macke's easel before he was called up in early August 1914, *Abschied* (Farewell, 1914), was already an expression of Elisabeth Macke's premonition of death. Its colours are very different from Macke's usual sunny and cheerful palette: Muted yellows, ochres and browns complement the predominant grey-black tones. Macke showed another premonition of death on the last evening before leaving, when he said to his friend Lothar Erdmann: ‘So, I bequeath Lisbeth, the children and everything to you.’



Hans Thuar, Phantastische Welt IX (Fantastic World IX), 1935–36, coloured pencil on paper, 1935-36, 22 x 28 cm. Eggeling Z 41

Since the loss of August Macke, Thuar has been plagued by recurring bouts of depression that paralysed him. It is not until the mid-1930s that he finds a remedy for this, producing a series of drawings entitled “Fantastic Worlds”. Thuar dreams himself away from his studio, drawing a whole series of small excerpts from the world. These are based on geographical maps, with some sheets providing information on coordinates or scale.



Hans Thuar, Phantastische Welt I (Fantastic World I), 1935-36, Pencil on paper, 21 x 29,5 cm. Eggeling Z 33

To Thuar's delight, his daughter Gisela marries August Macke's (younger) son Wolfgang, thereby strengthening the family ties between the Mackes and the Thuars. It is ultimately his son-in-law, Wolfgang Macke, who persuades him to spend the summer of 1938 in Ried/Upper Bavaria, not far from Lake Kochel. Hans Thuar stays with Maria Marc, the widow of Franz Marc. During his lifetime, August Macke was a close friend of Franz Marc and, like him, a member of the Munich artists' group 'Der Blaue Reiter' (The Blue Rider).

Together with his daughter Gisela, who devotedly cares for him, Hans Thuar spends almost three months with Maria Marc in Ried. His health and state of mind improve rapidly. Hans Thuar begins to paint again. He is fascinated by the mountain landscape around him and never tires of capturing his impressions of nature with pen and watercolour pad. According to his daughter Gisela, Hans Thuar later translates some of the motifs he has collected into oil paintings in his studio at home in Ramersdorf.

This trip with his daughter in the summer of 1938 brings Thuar new inspiration and courage to face life once again. Their destination is Maria Marc's house in Ried. The artist couple had moved there shortly before the outbreak of the First World War. Maria Marc, herself an artist, lived mainly in Ascona, Ticino, during these years. The composer Heinrich Kamiski, a former schoolmate of August Macke, and his family were subtenants in the house in Ried. During Maria Marc's long absence, Thuar's daughter Gisela occasionally looked after the house and welcomed her father and sister, who were now able to take an 11-week break from their daily routine at home.

Shortly before the trip, Thuar is able to afford new prostheses after successfully selling a painting to the Koehler Collection in Berlin. *'In any case, it will be a great feeling to be able to walk a little better again, and to be more confident,' he reports. 'The landscape here is truly magnificent...'* writes Thuar after arriving in Ried.

'The landscape is very difficult for the painter, as it is a panoramic landscape, something that is almost impossible to capture in a picture'... 'this landscape must be fought for with the brush...' Thuar's enthusiasm for the nature of the mountain world is palpable.



Hans Thuar, Garten im Ried, 1938, pencil on paper, 14,5 x 22,4 cm, signed and dated on the lower left. Eggeling Z 48.



Hans Thuar, **Brunnenbach**, 1938, Oil on canvas, 43 x 58 cm, Eggeling 188

"Last night I dreamt about August. He suddenly appeared and we painted together, my God, it was beautiful... I dream about him often. And it always feels as if he isn't dead at all... The strange thing is that he doesn't seek any connection with his loved ones. You can talk to him about painting, but nothing else... This time he showed me new pictures – they were so different from the usual ones..."



Ernst Ludwig Kirchner, "Im Zoo", 1910,

With the Estate-Stamp and the numberings "K Dre/Bh 10", "K 8506", "C 2096" and "8163" in
ink and pencil. Black chalk on brownish paper. 32,8 x 45 cm.

This scene shows us a snapshot of a visit to the Dresden Zoological Gardens, where the "Brücke" artists went often to see the People-Exhibitions (Völkerschauen), a horrifying probably a moment of pause.

No comparable motif can be found, making this depiction extremely rare and an important document of the period.

The summer of 1910, which Kirchner, Pechstein and Erich Heckel spent in Moritzburg, north-west of Dresden, has achieved mythical status in the history of the "Brücke". Here, the artists realised their dream of merging life and art. They paint and draw, go swimming naked with their models, play with boomerangs and bows and arrows and frolic in the reeds that surround the ponds. Here they live out their idea of a primitive way of life, inspired by their enthusiasm for tribal art, as well as the carved and painted wooden beams from the Micronesian island of Palau in the Museum of Ethnology in Dresden (pictured) and the exhibition on villages of "natives" on display at Dresden Zoo (intended to encourage public support for Germany's colonial endeavours). Like many of the wide-ranging reform movements of the early 20th century (including naturism, sun worship, vegetarianism and free expressive dance), the artists of the "Brücke" sought to renew art and society by stripping away the façade of urban civilisation in an attempt to return to a natural and original way of life.



Ernst Ludwig Kirchner, "Head of a Girl – Fränzi", 1910,
pencil on paper, 33,2 x 42,8 cm. With the Estate-Stamp and the numberings "B Dre/Ab 23"
(Ab crossed and replaced with "Ba"), "K 2836", "C 5678" and "2460" in ink and pencil.

Lina Franziska 'Fränzi' Fehrmann, married name Fleischer (born 11 October 1900 in Dresden; died 10 June 1950 in the same city), was the most important child model and muse of the 'Brücke' artists Ernst Ludwig Kirchner, Erich Heckel and Max Pechstein. She was introduced to the group of artists in 1909, at the age of eight, and was depicted in numerous works by the painters until 1911. Unlike professional models, Fehrmann was often portrayed in motion and is associated with a new, faster style of oil painting in the work of the 'Brücke' artists. Long known only by her first name Fränzi, which can be found in picture titles, Fehrmann's identity was revealed in 1995 through entries in Kirchner's sketchbook.

From 1905 onwards, the Brücke artists increasingly turned to nude drawing, an aspect that became central to the artists' work during their time in Dresden. They regarded the (naked) human being as the very foundation of art. '*That is why [one] must begin with the human being itself,*' said Kirchner. For a precise study of the human being, in turn, the nude had to be studied 'in free naturalness.' *The aim was not to copy nature, but to depict 'the type of naked human being of our time in numerous nude pictures.'*

In the tradition of Munch's *Puberty*, which caused a scandal in 1894, the Brücke artists not only studied the female nude in adulthood from 1905 onwards, but were also interested in its preliminary stages and development, i.e. the pubertal and prepubertal stages of women.

In doing so, they followed a redefinition of the concept of the nude that was emerging at the time: After the female nude had long been used to depict the awakening woman, studies of this “becoming” took place at the turn of the 20th century.

Psychoanalytic research confronted people with their bodies, their drives, with what emerged unconsciously and unstoppably. As a result, artists dared to depict the naked girl in whom the woman slumbered on canvas and paper. Amongst other things, the ‘inner movement’ of the models was of interest: ‘The development from child to woman progresses at every moment. No other stage of life is so marked by dramatic change. Nothing is complete. Everything vibrates. There is not a moment when something is not changing. Painters such as Kirchner and his friends sensed this and explored it artistically.’



Ernst Ludwig Kirchner, Personengruppe im Gespräch im Haus in den Lärchen (Erna Kirchner seated on the left), 1920. Ink on paper, 18 x 15 cm.



Erich Heckel, Landschaft bei Ostende – Dünens und Häuser, 1915

Watercolour over pencil on vellum, signed lower right, located Ostende and dated lower left.
37.5 x 49.5 cm.

During the First World War, Erich Heckel served as a medical soldier in the Flemish region. Despite the oppressive circumstances, artistic work remained an existential necessity for him. In numerous drawings and watercolours, he captured the topographical, urban and landscape impressions of Flanders – not in a documentary style, but in a visual language filtered through inner empathy. Between 1915 and 1918, Heckel was stationed in Ghent, Roeselare and, in particular, Ostend. There, in February 1917, he began work on the expansion of a military hospital at the railway station. Despite the harsh external circumstances, he produced a remarkably dense body of work. Heckel often dealt with the horrors of war directly and without embellishment. At the same time, however, he repeatedly devoted himself to more peaceful subjects – cityscapes, landscapes, the sea and cloud formations. The most important work of this period is the 'Madonna of Ostend', a monumental painting that was unfortunately destroyed during the Second World War.

The present watercolour was also created during this period. It shows the magnificent landscape – not as an exact topographical study, but as a visionary condensation. The curved lines, the rhythmic swathes of colour of the dunes, the lively structure of the sky and the cheerful colours of the roofs as well as the towers form a scene that transcends reality. The gaze glides over the building to the horizon, as if searching for spiritual openness in the distance.

The watercolour exemplifies Heckel's ability to create images of poetic power and quiet presence even in the context of war. It is a composition of memory, but also one of inner resistance – a celebration of perception, born in the midst of a time of destruction.



Alexander Archipenko, Konstruktion, around 1917/19
Gouache on chamois wove paper, signed lower right. 45 x 31.7 cm.

On the reverse, label of the 'Archipenko Art School', 1947 Broadway NY. On it, the number 29 crossed out in red. Number 86 in coloured pencil. Note 'Made in U.S.A. by A. Archipenko'. And 'Cologne' in pencil.

The 'Archipenko Art School 1947 Broadway' refers to the former art school and studio where Alexander Archipenko taught in New York City, not a separate institution. While the artist's official foundation is now in Bearsville, NY, the 1947 Broadway address was where he worked and taught for many years. This is evidenced by a stamp on one of his artworks, indicating the address as the location of the 'Archipenko Art School'.

Provenance: The first owner (known to us) bought the work directly from the Archipenko Estate in the early 1990s. It then went to her daughter, who sold it to the current owner.



Emile-Othon Friesz, Jura Landscape, 1927. Oil on canvas. 50 x 61 cm.

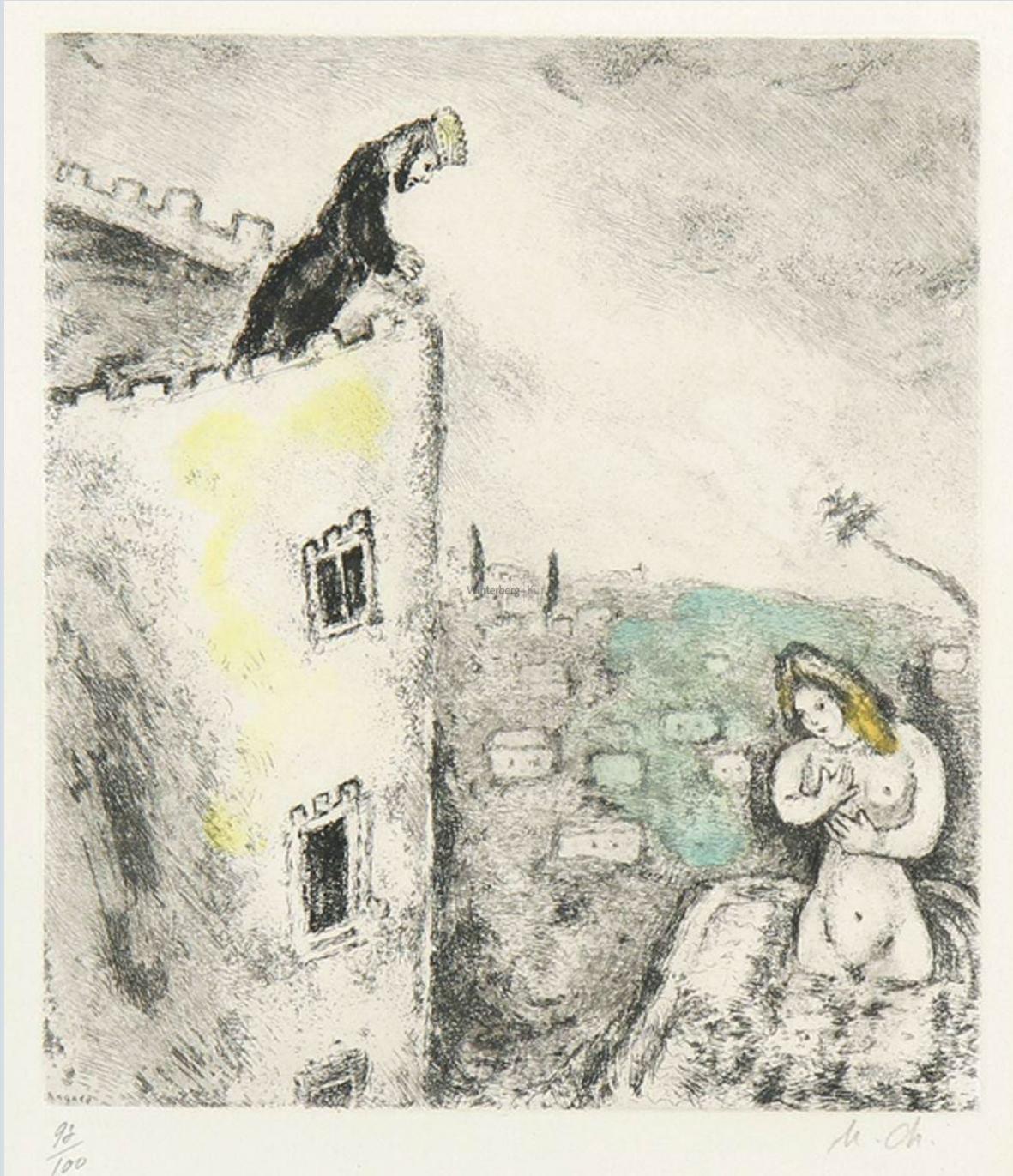
Signed lower left, titled (Jura) and dated 27 on the reverse, as well as monogrammed EOF

On the reverse, a handwritten certificate in red by his daughter J. Brottet-Friez and studio stamp: "Ce tableau est une peinture originale de mon père E.O. Friesz, J. Brote".

In the 1920s, influenced by Paul Cézanne, his focus shifted from colour to form, volume and composition. This period represents his more mature and established phase, in which he concentrated on the solid representation of objects rather than using colour as the dominant element.

Henri-Achille-Émile-Othon Friesz, who later called himself simply Othon Friesz, was born in Le Havre in 1879. His parents encouraged him to become a painter from an early age. In 1892 he began his artistic training at the Ecole des Beaux-Arts in his hometown, in the studio of Charles-Marie Lhuillier. There he met Raoul Dufy and George Braque, with whom he remained friends and later travelled. In 1897, Friesz received a scholarship and studied until 1903 with Léon Bonnat at the École Nationale Supérieure des Beaux-Arts in Paris, where he also settled. He met Henri Charles Manguin, Albert Marquet, Henri Matisse and Charles Camoin. Above all, his acquaintance with Camille Pissarro influenced Friesz during this creative phase.

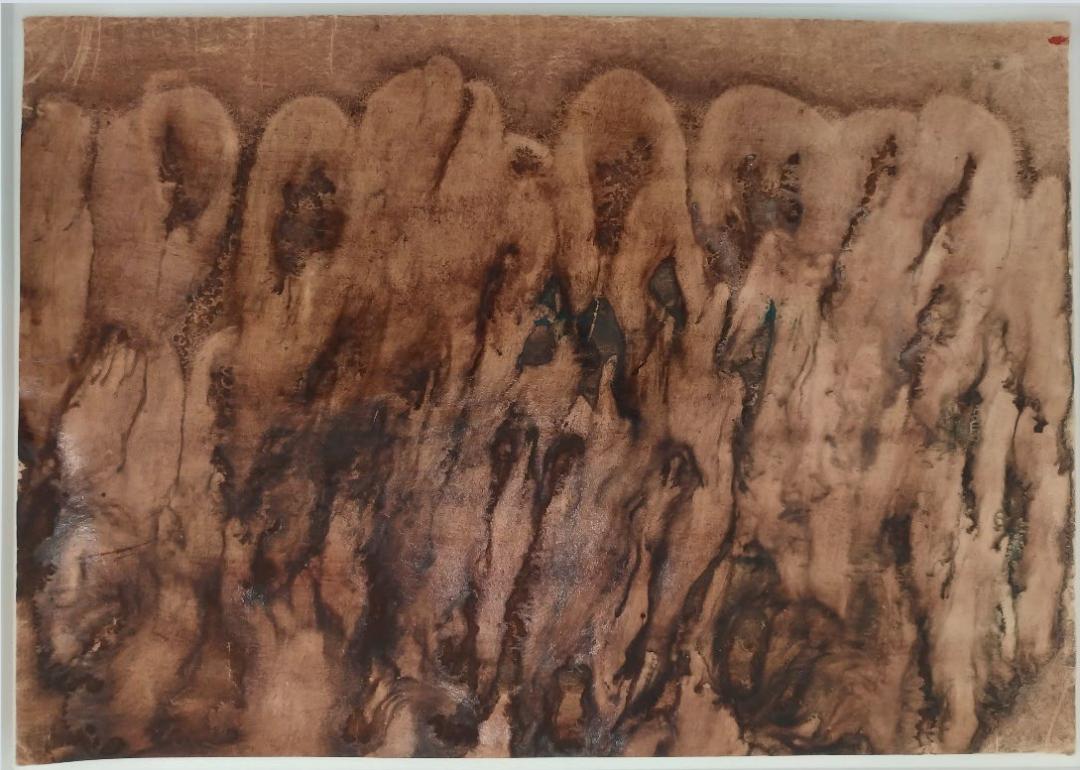
Although the artist employed a traditional, austere style in his later work, many of his earlier works, especially those from 1907, are amongst the boldest examples of Fauvism.



Marc Chagall, "David et Bath-Schéba", 1931-39 / 1956/58, sheet 69 from the series 'La Bible'. Etching water-coloured in yellow and green on strong chamois-coloured Vélin d'Arches. Copy of the edition water-coloured by Marc Chagall himself in 1958. Sorlier-Vollard 267 from Cramer Books 30. Signed in pencil lower right 'M. Ch' in pencil lower right, numbered 93/100 in pencil lower left. 28,5 x 25,2 cm (sheet: 53,5 x 39 cm).

'Since my youth, I have been captivated by the Bible. It has always seemed to me, and still seems to me today, to be the greatest source of poetry of all time. I have always sought its reflection in life and in art. The Bible is the echo of nature, and I have tried to pass on this secret.' Quote MC.

The series of 105 Bible etchings, created between 1931 and 1939 and published in 1956, was only partially watercoloured by Chagall in 1958.



Mark Tobey, untitled, 1966-68. Oil on paper, 20 x 28,5 cm.

Note on the reverse: Gift from Tobey to his friend Baron de Grenville. Bonham's auction, 1989.

One of the most highly respected American artists of the 1950s and 1960s, Tobey's name is associated first and foremost with his so-called "white writing" paintings; a calligraphic style characterised by a field of intricate and delicate overlapping pale lines. It was a form of gestural abstraction designed to inspire a "higher state of consciousness" in the spectator and it would bring the artist numerous international plaudits and awards. Although in the US Tobey's mindfulness was somewhat "outmuscled" by the action paintings of Jackson Pollock, his push for an "all-over abstraction" gave rise to a spiritual style that amounted to a wholly unique visual language; quite independent of any one international school or location. Indeed, Tobey was a legendary wanderer who travelled through the Americas, Europe and the Far East in search of the influences that would help him refine his highly personalised conception of abstract painting.

In 1918 Tobey was introduced to the non-sectarian Baha'i Faith and its idea of universal consciousness. Through its teachings, he developed a way to use meditation as a means of generating abstract shapes and gestures. The result was a distinctive visual language that could articulate a unified conception of life by combining Western art practices with the energy and wisdom of Eastern mysticism.

Tobey worked largely in water-based media, such as tempera and gouache, and on small-scaled canvases and paper. His all-over abstractions, permeated with a multitude of lines and fragmented forms, captured calligraphic rhythms and gestures that broadened the definition of mid-century American modernism.

From the very beginning of his career, Tobey showed a passion for experimentation. Pushing the fixed rules of Cubism, he drew on more animate subject-matter using rich rounded shapes and a wider range of colour.



Joseph Ebnöter, Blauer Raum (Blue Room), 2022. Oil on canvas, 50 x 60 cm.
Signed lower right, titled, dated and addressed on the reverse of the canvas.

My old friend Joseph 'Sepp' Ebnöther passed away on 30 December 2025 at the ripe old age of 88. We had spoken just a few days earlier and made plans for January 2026. Dear Sepp, I miss you sincerely! Your biting humour, your unconditional honesty and your unshakeable faith in God and goodness touched me deeply and accompanied me for many years.

The city was not a place for Josef Ebnöther to live. '*I don't like these traffic lights and going with the crowd*,' he explained in a studio film, enjoying the unobstructed view and the air of the Alpine foothills from his home. Born in 1937 in the St. Gallen Rhine Valley, the down-to-earth artist lived and worked between Lake Constance and the mountains. Here, far away from the big cities, he felt at home. '*I love nature madly*,' said Ebnöther, smiling into his moustache. He knew that even the abstraction for which he is renowned does not arise from emptiness. '*For me, pictures are like windows – looking through them, inside and outside*,' he once explained.

Form and colour develop freely in Ebnöther's paintings. But there is always a basic thought, an idea, perhaps even an object that inspires him. One of his favourite symbols is the table – a sign of encounter and conversation. The Earth, too, he says, is a table for all the plants that grow on it. You can see stars, the evening sky, the shadows of trees, or nothing at all. Ebnöther's paintings never show anything unambiguous. They open the eyes and the senses to one's own world of imagination.



Elisabetta Brodaska holding “**Madonnina della Neve**”, 2025 in the Engadin mountains.

Oil, gold and pigments (lapis lazuli and others from Kremer Pigmente) on linen.

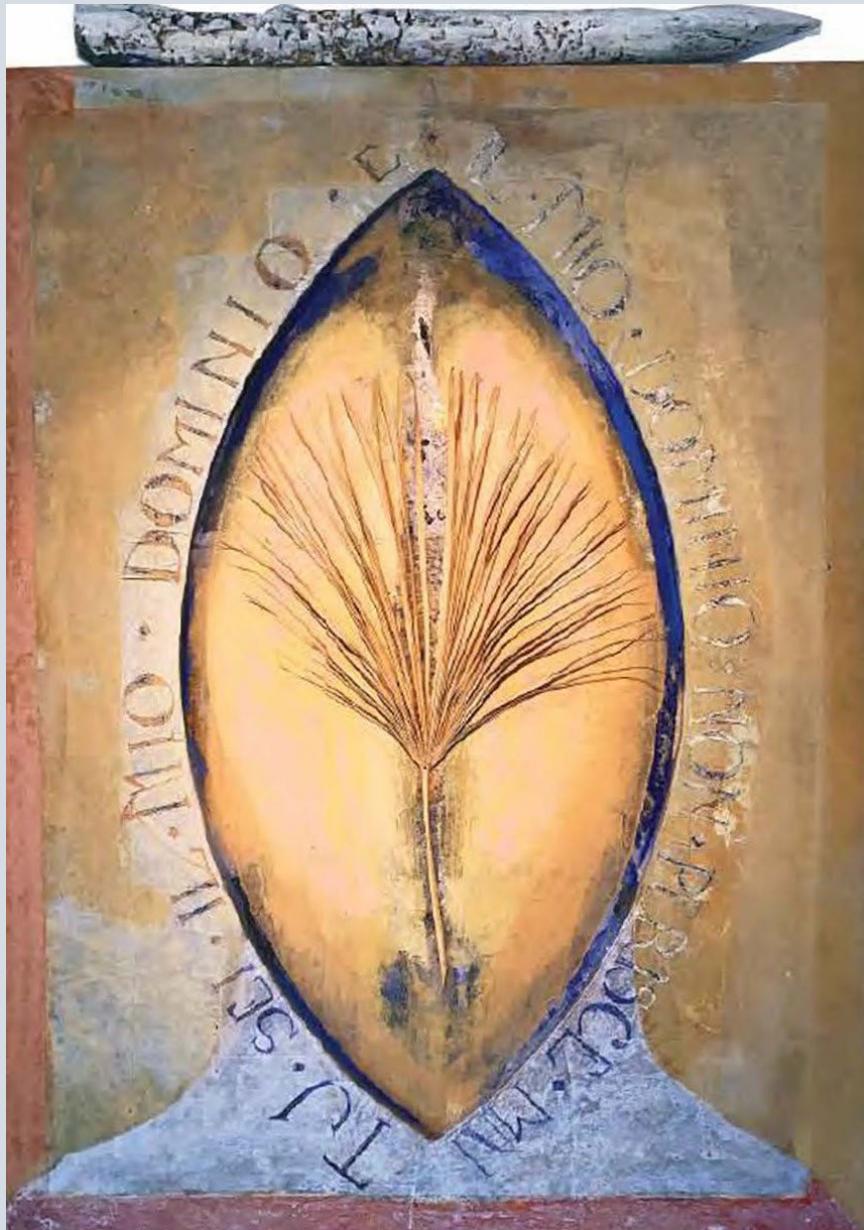
46 x 46 cm. Signed, dated and titled on the reverse, as well as on the backing board.

An independent painter and a strong woman by conviction. Elisabetta Brodaska is undoubtedly a multifaceted artist of Italian, Swiss and Polish origin. She began painting at an early age in London.

Inspired by visits to the Tate Gallery, the National Gallery and the British Museum, the young woman developed her own artistic vocabulary and immersed herself in the savoir-faire of some of the greatest names in art history.

She continued her studies at the Studio School of Drawing and Painting in New York before returning to Italy to attend the Brera Academy in Milan. For Elisabetta Brodaska, painting is more than a passion; it is an essential act, a spiritual source of happiness.

Inspired by greats from Turner to Kupka, from Segantini to Monet, Elisabetta uses her art as a form of commitment to a better world. She sees painting as a universal language that can appeal to and touch anyone who is willing to engage with its message. *‘I feel and see life as an artist and observer.’*



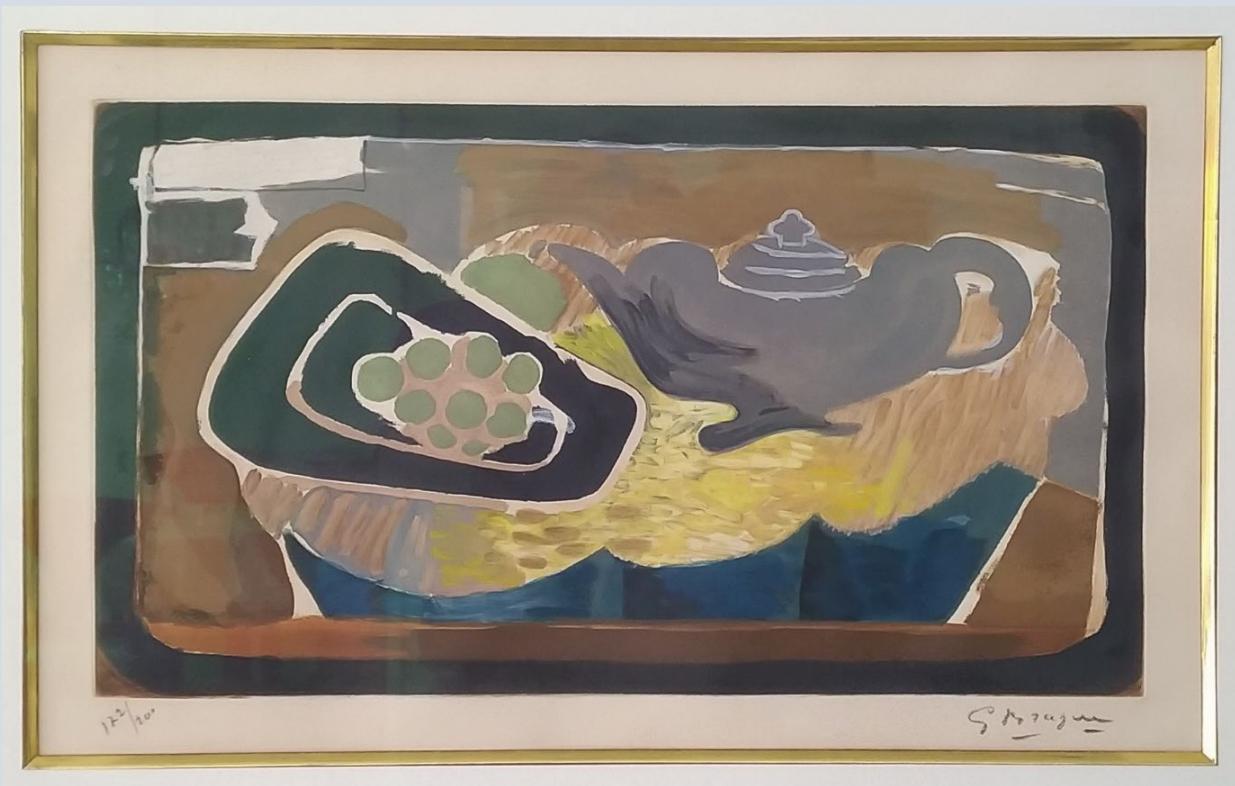
Bruno Ceccobelli, In Vetta Dono, 1991. Mixed media on wood. 127 x 90 cm
signed, dated titled on the verso.

Bruno Ceccobelli wrote very early in his career: *"I do not want to be a market-fan artist, but to belong to all times, and this is why I believe in a foreseeing art, not just historical or literary or sociological or stylistic. I believe in a symbolic art, capable to offer a message and to pacify the World"*. In 1975, he first took part in a group exhibition in the Town Hall of Albach, Austria, and, two years later, he had his first solo exhibition at the Alternative Space Gallery in Rome, where he exhibited works of conceptual art. He also participated in two group exhibitions at La Stanza, an independent space self-managed by young artists.

In the early 1980s, Ceccobelli and other artists settled in the former Pastificio Cerere, a large abandoned industrial space located in the San Lorenzo quarter in Rome. The group, known as the New Roman School or San Lorenzo Workshop, included Piero Pizzi Cannella, Marco Tirelli, Giuseppe Gallo, Gianni Dessì, Nunzio Di Stefano and Domenico Bianchi. The Italian art critic Achille Bonito Oliva wrote that these artists were *"all bearers of individual poetics and all streams towards a common aesthetic mentality and a moral vision of art"*



Pablo Picasso, From: Toros y Toreros. 10.07.59 I. Texte de Luis Miguel Dominguin et une étude de Georges Boudaille. Lithography on wove paper, Published by Editions Cercle d'Art, Paris in 1961. Printed by Mourlot Studios, Paris. Unsigned as the complete first edition, dated in the stone by Picasso on the upper left. 37 x 27 cm.



George Braque, "Théière et Raisin", 1950, Maeght 1022.

Colour Etching and Aquatint. Signed in brown on the lower right, numbered 177/200 on the lower left.

In this exquisite still life, Braque replaces the cubist formality of his early compositions with an organic quality that would come to characterize his later works. Aptly titled *Théière et Raisin* (Teapot and Grape), this work minimises the subjects of this still life to two objects and focuses intently on bringing to light the simple beauty of often unnoticed subjects. He utilizes an earthy colour palette of greens, greys, blacks, browns, and yellows, but uses colour contrast to his advantage, as exemplified by the green grapes against the black plate that instantly pop out at the viewer.

Braque provides a distinct foreground and background, including the table upon which the fruit rests as part of the overall composition, and offers the viewer a raised vantage point, as though the viewer is gazing down at the teapot and grape. The surface of the table is intriguing as it suggests a painterly quality and is streaked with an array of colours in varied hues, providing a further contrast to the solid colouring and graceful lines used to convey the teapot and grape.

This original colour etching and aquatint is hand signed by Georges Braque (Argenteuil, Val-d'Oise, 1882-Paris, 1963) on the lower right margin and numbered 9/200 on the lower left margin. The edition was published by Maeght in Paris and is catalogued as Maeght 1022. This piece was printed through a collaboration between Braque and Lacourière, Paris, on Arches paper with a full watermark.

This work is fully documented and referenced in the below catalogue raisonnés and texts.

1. Vallier, Dora. *Braque The Complete Graphics*. New York: Gallery Books, 1982. Listed on page 294 as plate 1022.

2. A Certificate of Authenticity by the gallery will accompany this work.

About the Framing:

This work is framed to museum-grade, conservation standards are respected.



Martin Disler, Weiblicher Akt und Betrachter (Female Nude and Viewer), 1989. 140 x 107 cm. Acrylic and charcoal on paper, mounted on canvas by the artist. Labelled on the reverse by the Studio d'Arte Cannaviello gallery, Milan.

Martin Disler, born in Seewen, Switzerland, in 1949, was a draughtsman, painter, sculptor, poet and autodidact. He lived as a restless traveller in Zurich, Amsterdam, Lugano, Samedan, Milan and lastly, Les Planchettes in the Swiss Jura. Martin Disler died at the age of only 47 as a result of a stroke.

Disler first gained international attention with his exhibition 'Invasion durch eine falsche Sprache' (Invasion by a False Language) at the Kunsthalle Basel in 1980. The following years brought him rapidly growing recognition with solo exhibitions at the above-mentioned institutions as well as at ARC Paris and the Museu de Arte Moderna Sao Paolo, amongst others. In 2007, the solo exhibition „Von der Liebe und anderen Dämonen“ (Martin Disler: Works 1979–1996 (On Love and Other Demons. Martin Disler: Works 1979–1996) was shown at the Aargauer Kunsthaus Aarau, and in the same year the major monograph Martin Disler 1949–1996, edited by Franz Müller, was published.



Bernd Zimmer, Stamm, 1986, oil on canvas, 180 x 120 cm. Titled, signed and dated in black chalk on the reverse: 'Stamm' B. Zimmer '86.

One of the artist's most important early paintings depicting nature on the limit between Berlin's city-life and nature.

"I believe that the theme of nature or landscape preoccupies both me as a painter and the viewer.

The tree defines the space between the countryside and the city. The tree is a source of energy that produces oxygen for the city, providing both fuel for heating and lungs".

Bernd Zimmer, like Fetting, Middendorf and Salomé, is one of the painters of the Berlin Galerie am Moritzplatz, who launched an international meteoric career in 1980. Celebrated as 'Junge Wilde' (Young Wild Ones) or rejected as 'Neo-Expressionists', they gave their first group exhibition the title 'Heftige Malerei' (Violent Painting). From the now legendary Berlin milieu of the 1980s, between punk and new wave, Zimmer first moved to Rome and finally settled in the Upper Bavarian monastery village of Polling. From there, he repeatedly travelled through India, Indonesia, Africa and China, to the Libyan desert and the South Seas, which have had a decisive influence on his work as a landscape painter.



Peter Phillips, 21.05.1939, Birmingham, UK - 23.06.2025, Sunshine Coast, Queensland, Australia - **Mosaikbild 5 x 5, Supergirl**, 1975. Oil on canvas.
200 x 200 x 3 cm.

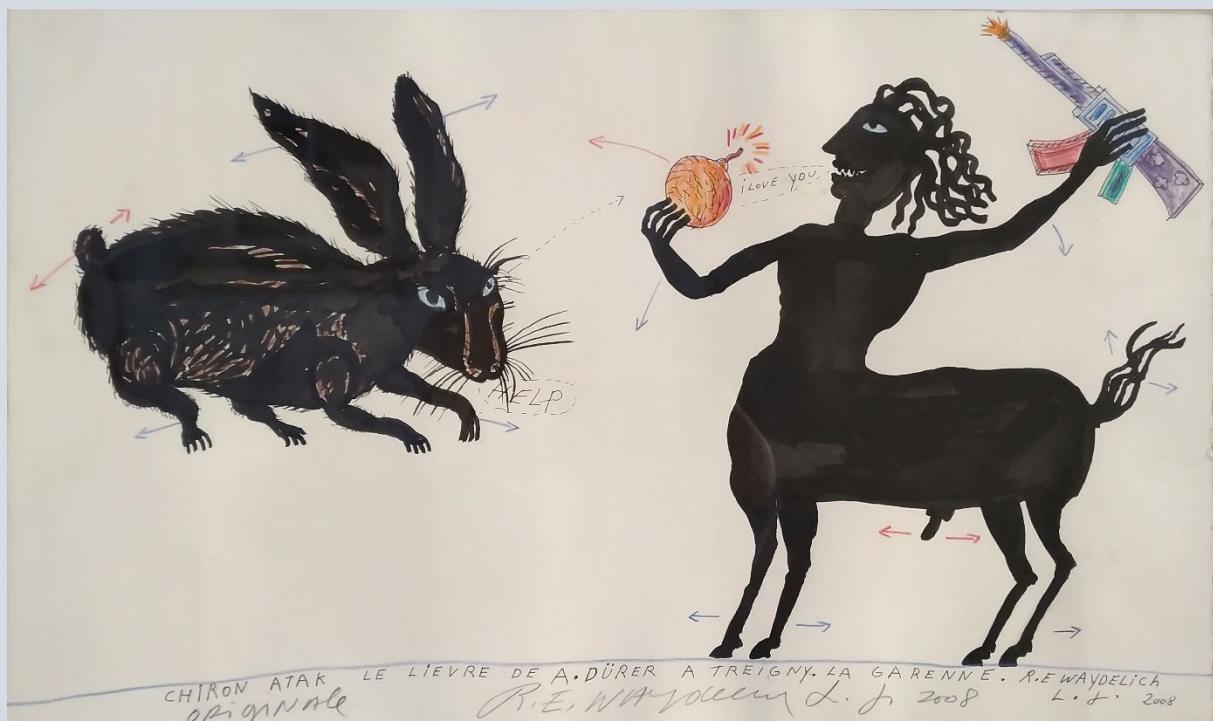
Signed and dated on the verso of the canvas as well as on the stretcher and titled on the stretcher. Provenance: Waddington Galleries, London (1976); bought there in Art Basel, private collection, Switzerland; Private collection Pierre Marti, Switzerland; Heirs of the former.

“..... Since 1975, however, Peter Phillips has been prepared to ‘manufacture’ his own ‘found’ material, choosing the actual objects he wants to use and having them photographed professionally under carefully controlled conditions with a large format camera. This gives him not only greater flexibility in the choice of image and of its particular configurations, but also a much finer degree of detail. Whether the image be of a lobster, a parrot or a snake, however, every motif has been translated into two dimensions before the painting is begun. Nothing is painted directly from life. No fundamental change, in other words, has taken place in Phillips’s manner of working.

The first paintings based on this kind of high-definition photograph, *Mosaikbild 5x 5/Supergirl!* 1975 and *Mosaikbild/Displacements* 1976, were occasioned by personal considerations.

"My wife Claude said to me once, "You're always painting women, why don't you ever paint me?" So being a nice guy I said, "Okay, why not?" She looks okay, she looks as good as all the pin-up girls. I took her to a photographer's studio and photographed her with a professional pin-up photographer, I got a load of photographs, then I chose again in the same way the ones that appealed to me, and put them in the painting. So the process, in fact, is not different. It was just a question of a personal thing with Claude, but there's no great difference. Instead of a found object, she became, in a sense, an archetype for all of these things. They're images for all images".....

From Marco Livingstone, Peter Phillips,
Walker Art Gallery, Liverpool, 1982.

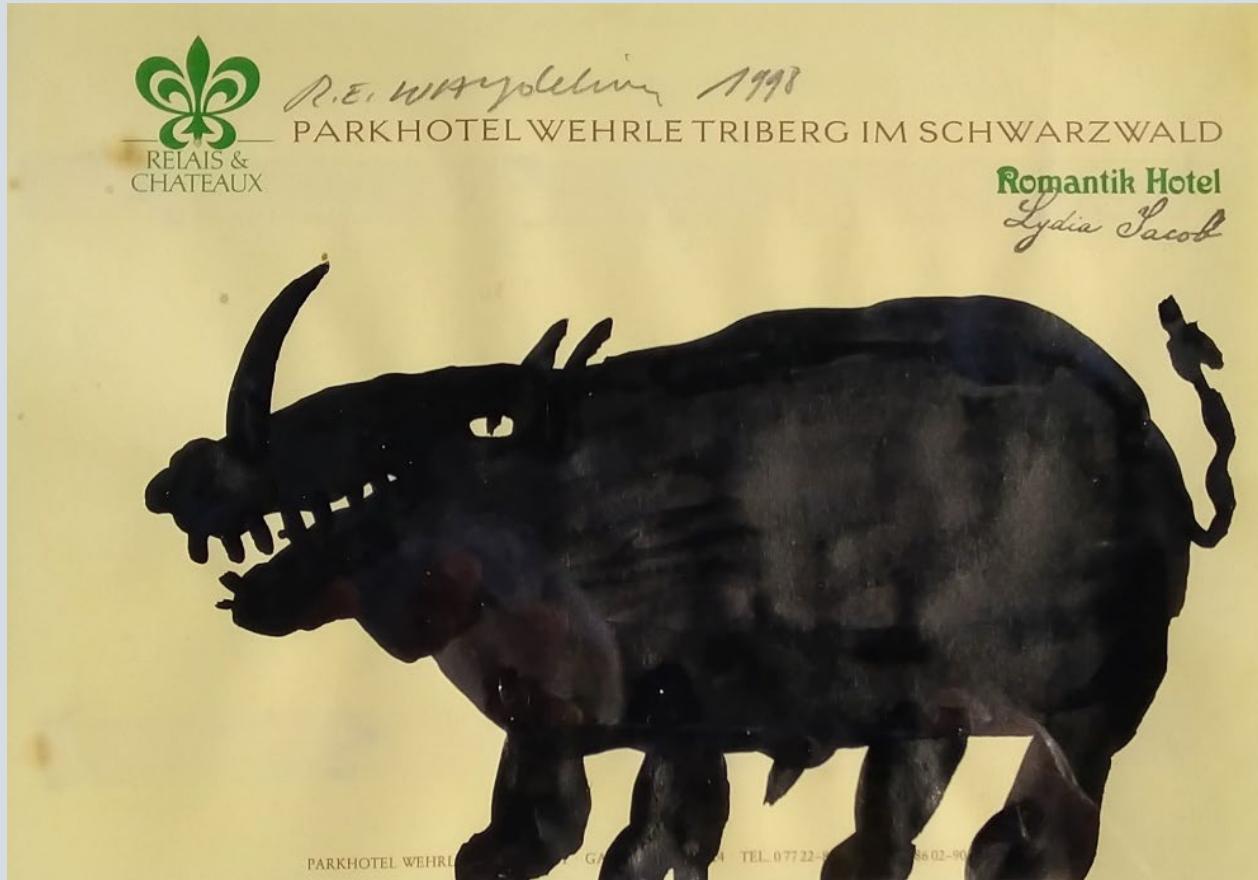


Raymond E. Waydelich, 'Chiron atak le Lièvre de A. Dürer à Treigny la Garenne', Series Lydia Jacob, 2008. Watercolour, ink, pastel on handmade paper, 34.5 x 57.5 cm. Titled, signed and dated in pencil and ink at the bottom. Marked 'Lydia Jacob' and 'Originale'.

In 1959, he was conscripted into military service and served as an army photographer for 18 months during the Algerian War. In 1961, he produced his first photo reportage on Roman archaeological sites in Algeria.

In 1962, he returned to Strasbourg and initially worked there as a decorator. In the early 1970s, he travelled to the Maghreb, where he visited the archaeological sites in Tabarka, Greece and Turkey, where he visited Ephesus, Aphrodisias, Miletus and Hierapolis. Back in Strasbourg, he rummaged through flea markets for all kinds of everyday objects, which he integrated into his assemblages as objets trouvés, later describing them as 'archaeology of the future'.

His style, which often draws on perspectives, motifs and elements from prehistoric cave paintings or Greek mythology, approaches fantastical realism. Depictions of mythical creatures, but also icons of modernity such as John Wayne, serve to illustrate a 'mythology of modernity' which, from the artist's point of view, ultimately anticipates his 'archaeology of the future'. The central figure in this approach is the Strasbourg milliner Lydia Jacob, whose notes he discovered by chance in 1973 and around whom his artistic oeuvre has revolved ever since. He invented a life story for a woman who became his imaginary muse and fictional co-author.



Raymond E. Waydelich, Rhinoceros, from the series Lydia Jacob, 1998.
Oil on letterhead from the Parkhotel Wehrle in Triberg, Germany, signed and dated in pencil
at the top centre. Stamped 'Lydia Jacob' at the top right. 15 x 21.5 cm.

A particularly charming small work on the theme of Namibia. The rhinoceros, lion and crocodile are the animals most frequently depicted by Waydelich in this subject area, with which he could best identify.

Raymond Waydelich undertook various trips to Namibia, staying there for extended periods as an 'artist in residence' with friends and in the bush:

Since then, his ravens, deer and wild boars have been joined by lions, leopards, elephants, crocodiles, etc.

'After returning to Alsace, I realised how important this region is to me, but also how much influence it has on my work in the studio.'

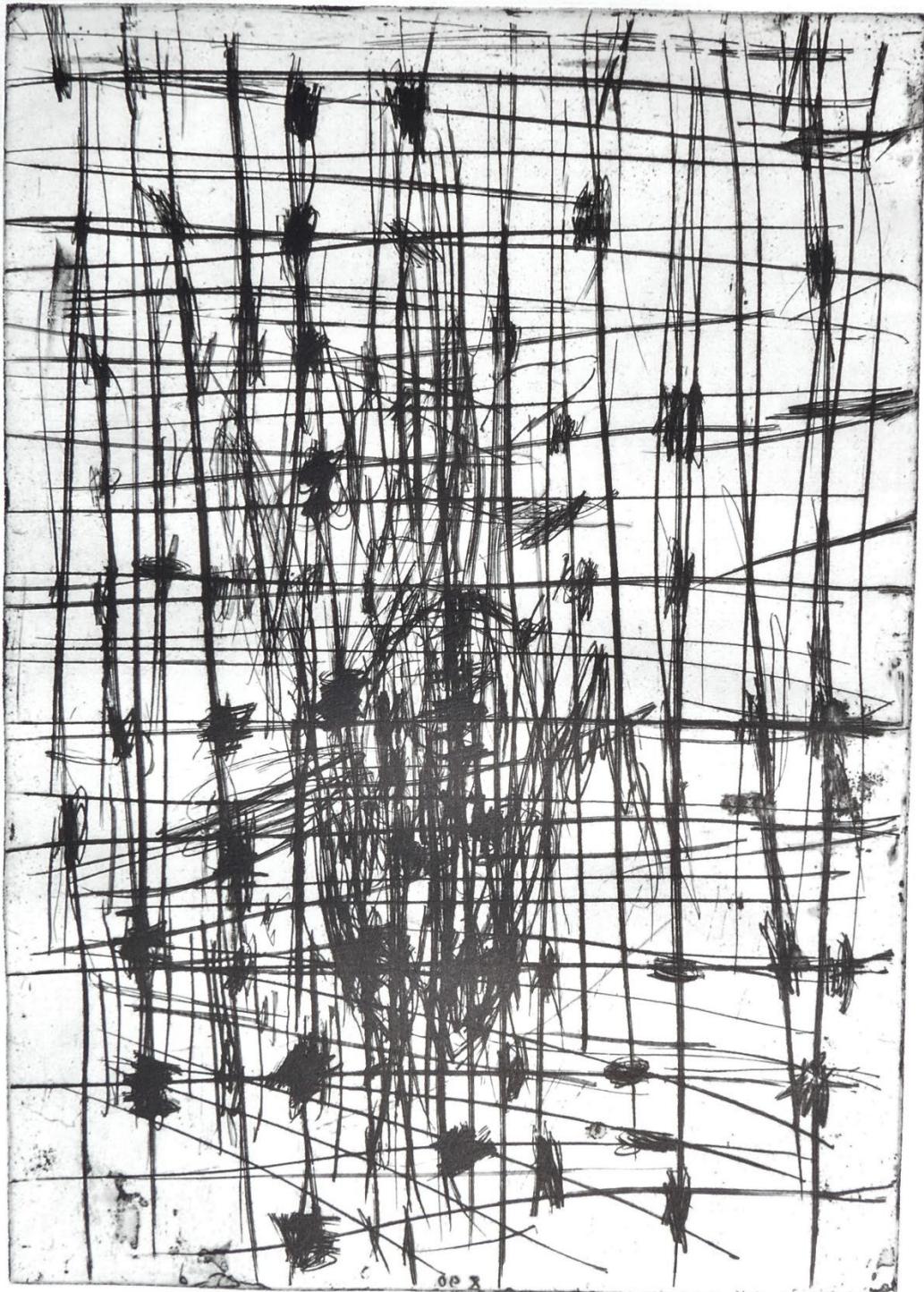


Helmut Middendorf, Nachmittag (Afternoon), 1987, ink on cardboard, signed, titled and dated on the upper left. 99,7 x 70 cm.

Large-format, very typical ink drawing from this important period, rarely found in this quality.

In 1977, Middendorf and other Hödicke students founded the legendary Galerie am Moritzplatz in Berlin-Kreuzberg, which exhibited paintings, drawings and object art as well as films, photographs and performances. He was one of the most prominent members of Berlin's Junge Wilde (Young Wild Ones), who, in the tradition of the Brücke artists, created new works and returned to figurative art.

After the end of the Second World War, the German academies wanted to avoid students depicting broken people, bombed-out cities and burnt landscapes, which is why they were practically 'forced' into abstraction. The 'Junge Wilde' clearly resisted this coercion.



Georg Baselitz, untitled, 1991. Drypoint etching on handmade Paper. Signed and dated on the lower right, numbered on the lower left. Edition: 9/30. 76 x 56 cm.

Printmaking has accompanied Baselitz's paintings and drawings since 1964. He began with etchings, followed in 1966 by monochrome or multicoloured woodcuts, and since 1977 he has also been producing large-format linocuts, sometimes taking up motifs from his paintings and drawings within the various graphic media in order to subject them to graphic "coding" or "encryption".

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www.galerie-marc-triebold.ch

Bedingungslose Transparenz, Professionalität und Zuverlässigkeit waren immer die Grundpfeiler meiner Arbeit, ebenso wie die grenzenlose Liebe zur Kunst und der kompromisslose Respekt vor den Schaffenden, ihrem Werk, ihren Förderern und Sammlern.

Parkplätze stehen im Parkhaus Zentrum (Beyeler), nur 100 Meter entfernt, zur Verfügung. Die Galerie ist jeweils von Mittwoch bis Sonntag durchgehend von 11:00 bis 18:00 Uhr geöffnet. Ich freue mich auf Ihren Besuch.

Unconditional transparency, professionalism and reliability have always been the cornerstones of my work, as has a boundless love of art and uncompromising respect for the creators, their work, their patrons and collectors.

Sufficient parking spaces are available in the Zentrum (Beyeler) multi-storey car park, just 80 metres away. The gallery is open from Wednesday to Sunday from 11:00 to 18:00. I look forward to your visit.

Mit meinen besten Wünschen und Grüßen, bewahren Sie Sich die Freude an den schönen Dingen.

With my best wishes and greetings, keep the joy of beautiful things, yours

Marc Triebold



Siegfried Anzinger, Pinocchio (aka D. Trump), 1982, mixed media on paper, 81 x 50 cm.