

QUITTENBAUM

Kunstauktionen München

DESIGN AND ART FROM THE SCHELLMANN COLLECTION



Auction 176 A | 03 December 2024



DESIGN & ART FROM THE SCHELLMANN COLLECTION

AUCTION 176 A

TUESDAY, 03 DECEMBER 2024

4 P.M.

PREVIEW:

The preview takes place at
Quittenbaum and Schellmann Art in Munich.
We will be happy to answer questions about the locations
of the properties in advance by telephone or email.

Quittenbaum Kunstauktionen
Theresienstr. 60

Schellmann Art
Ainmillerstr. 25

Thursday	28.11.	10 a.m. - 6 p.m.
Friday	29.11.	10 a.m. - 6 p.m.
Saturday	30.11.	1 p.m. - 5 p.m.
Sunday	01.12.	1 p.m. - 5 p.m.
Monday	02.12.	10 a.m. - 6 p.m.

The lot numbers
13, 20, 22, 35, 48, 49
can be found online at
www.quittenbaum.com

**QUITTENBAUM
Kunstauktionen GmbH**

Managing Director: Askan Quittenbaum
Theresienstrasse 60 · D-80333 Munich
Phone (+49) 89-27 37 02 10
Fax (+49) 89-27 37 02 122
E-Mail info@quittenbaum.de
Opening hours: Tuesday - Friday
10 a.m. - 1 p.m. and 3 p.m. - 6 p.m.
and by appointment



Mitglied der Initiative
Datenbank
kritischer Werke



Bundesverband Deutscher Kunstversteigerer e.V.



Jörg Schellmann is an institution in Munich. He opened his first gallery (Kunstladen) in 1969. From the very beginning, he was passionate about publishing limited editions of prints, objects and installations in order to make the works of internationally renowned artists accessible to a wider audience. Schellmann worked with Joseph Beuys, Christo, Donald Judd, Andy Warhol and many others. He became known as the publisher of Joseph Beuys' 'Multiples', Andy Warhol's prints and the editions by Christo and Jeanne-Claude, Donald Judd and most recently Thomas Ruff.

Jörg Schellmann emerged as a furniture designer in 2009. After producing artist furniture designs by Joseph Beuys, Liam Gillick and Gerhard Merz, he began to realize his own design ideas in the field of furniture design. Jörg Schellmann's designs are characterized by the influence of industrial furniture. At the same time, they show the influence of minimalist and conceptual art trends - concepts that he dealt with intensively in his role as a publisher and gallery owner. Some of Schellmann's designs have been produced by Moroso, e15, Thonet and Weishaupt Design and can be found in museum design collections such as the Neue Sammlung - The Design Museum in Munich, the Vitra Design Museum and the MAK in Vienna.

Numerous prototypes designed by Jörg Schellmann as well as furniture edited in small series will be auctioned at Quittenbaum Art Auctions. This offering is complemented by prints by internationally sought-after artists such as Sol LeWitt, Donald Judd and Daniel Buren from limited editions that Jörg Schellmann has published as a publisher and that relate to his furniture.

Jörg Schellmann has selected the art works personally so that the art editions enter into an exciting dialog with his minimalistically elegant furniture designs.

1

Jörg Schellmann

'Wing Seat' prototype armchair, 2008

H. 60 x 145 x 80 cm.

Schellmann, Furniture, Munich.

Steel tube, perforated aluminum sheet, painted stone gray (RAL 7030), upholstery grey leather.

Discreet Beauty of Simplicity, pp. 134-139.

€ 2.500 - 3.000



2

Daniel Buren

'1 + 2 = 3 (Triptych)' from Sequences, 1998

Each 50 x 40 cm (per sheet), each 62 x 52 cm (frame).

Three-part woodcut on Somerset Satiné Rag Paper, printed in green.

Signed on the enclosed certificate: Buren and numbered: A.P. 10/12 (black fineliner). Copy 10 of 12 A.P. copies in addition to an edition of 60 copies. Each framed.

Not de-framed.

Discreet Beauty of Simplicity, pp. 44-45.

€ 5.000 - 7.000



3

Joseph Beuys
 'Table I Monk', 1953 (completed in 2008)
 H. 75 x 83.5 x 64.5 cm.
 Schellmann Furniture, Munich.
 Pearwood and ebony, with drawer.
 One sample from an edition of 9.
 € 10.000 - 15.000

“The original copy of this table was adapted by Beuys (the legs are in glass jars and there are enigmatic rods on the table) and integrated into a display case in the legendary ‘Block Beuys’ in the Ströher Collection at the Hessisches Landesmuseum Darmstadt.”

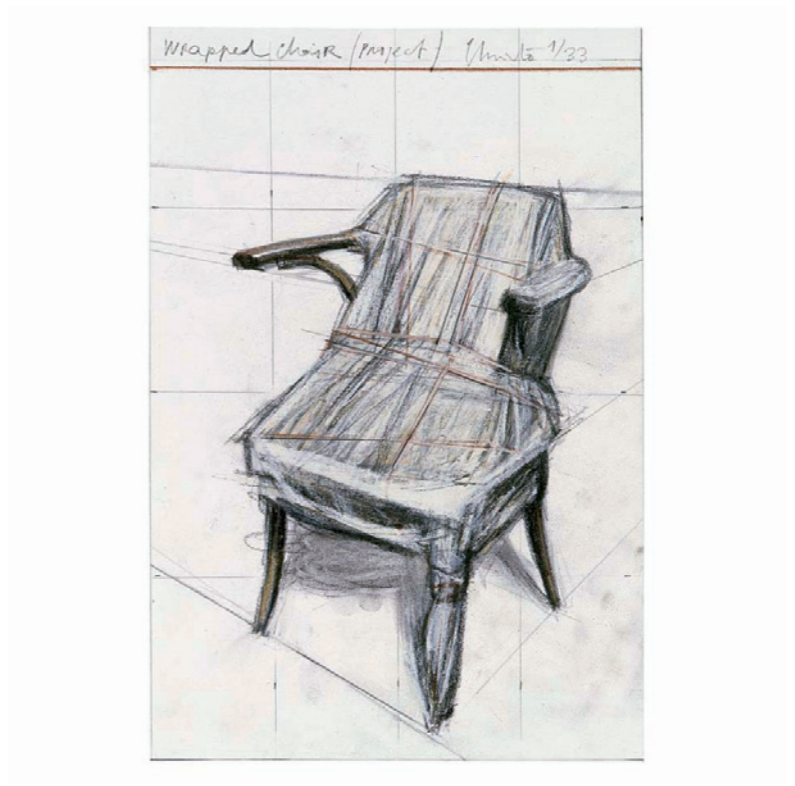


4

Joseph Beuys
 Lamp, 1960 (version 2008)
 H. 75 cm - 210 cm (adjustable).
 Schellmann Furniture, Munich.
 Metal tripod, ceramic socket, metal reflector.
 From an unlimited edition..
 € 1.500 - 1.800

Joseph Beuys designed the lamp in 1960 for his studio in Düsseldorf at Drakeplatz. Jörg Schellmann was fascinated by the minimalist design and incorporated the lamp's design into his production.

On the beginning of the collaboration with Beuys: “... In 1970, Bernd Klüser, my gallery partner at the time, and I decided to visit Beuys and persuade him to let us organize an exhibition of the thirty or so multiples he had produced up to that point. The result of this visit was not only an exhibition, but also the first catalog raisonné of these works and our very first edition with him. It was the beginning of a long collaboration that had a huge impact on me both personally and professionally.”



5

Christo and
 Jeanne-Claude

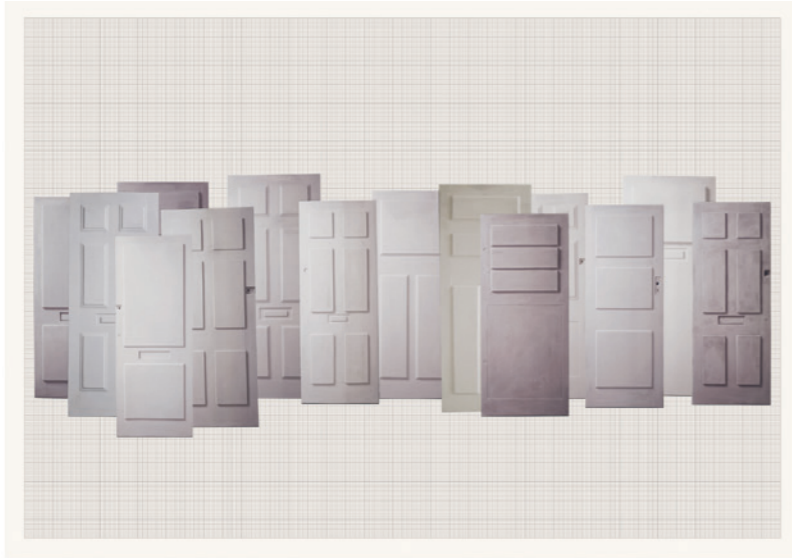
'Wrapped Chair (Project)' from THONET 200 Project, 1963/2019
 26.5 × 18.0 cm.
 Digital pigment print and screen print on Hahnemühle 300g Photo Rag Ultra Smooth laid paper.
 Titled on top: Wrapped Chair (Project), hand-signed: Christo and numbered: 33/33 (pencil). Copy 33 of 33 copies.
 € 4.500 - 6.000

To mark the 200th anniversary of the Thonet furniture company, Jörg Schellmann invited 19 artists to explore the myth of Thonet, its typical design language, its fascination and its impact right up to the present day. Among the works that Schellman published for the project is Christo's graphic 'Wrapped Chair' in memory of Christo's time in Vienna in 1957, when Thonet chairs were an everyday inventory item.

“Whenever I was in New York, a visit to Christo and Jeanne-Claude was one of my highlights. Later, Joséphine and I published their first catalog raisonné and I worked with them on numerous projects - from Wrapped Coast, Little Bay, Australia, 1969 in 1975 to Wrapped Payphone, 1988 to Show Window, 2013 and Wrapped Chair, Project, 1963 in 2019. When they died in 2009 and 2020 respectively, I lost two wonderful friends.”

6 Rachel Whiteread

Untitled (Doors), 2005
59,5 x 84 cm.
Digital pigment print (Ditone) on photo
Bütten paper.
Numbered lower left: 48/60, signed
lower right: Rachel Whiteread (pencil).
Copy 48 of 60.
€ 1.500 - 1.800



The motif depicts negative prints of
doors - typical of Rachel Whiteread..

7 James Welling

'Two works by Sherrie Levine', 1998
Each 50 x 40 cm.
2 sheets of grano lithograph on Fabriano
paper.
Each signed on the verso: Welling and
numbered: 17/60. Each copy 17 of 60.
€ 1.200 - 1.500



The edition refers to the work 'Black and
White Bottles' from 1992, in which Sherrie
Levine had a simple wine bottle, as known
from paintings from art history, produced
in frosted glass, one light and one dark,
in order to then juxtapose them as a
contrasting pair.

Jörg Schellmann: "I was fascinated by
Sherrie Levine's sculpture of two bottles and
wanted her to use them for our portfolio
project 'Sequences'. She suggested that we
print the two photographs of her bottles by
the artist James Welling.

8 Jörg Schellmann

'Library' prototype bookcase, 2010
H. 194 x 192 x 38 cm.
Schellmann Furniture, Munich.
Tubular steel (4 x 4 cm). Steel casin, aluminium and
perforated aluminium sheet.
The prototype of the bookcase did not go into production.
Marked: Schellmann Furniture Label.
€ 5.000 - 7.000

"A cabinet that can be seen as an abstract sliding picture."





9

Jörg Schellmann

'Studiolo' prototype work cell, 2010

H. 200 x 200 x 300 cm.

Schellmann Furniture, Munich.

Frame made of square steel tubes, painted grey-white (RAL 9002), MDF panels painted slate grey; can be dismantled.

Marked: Schellmann Furniture Label.

A copy of the Studiolo is in the Neue Sammlung Munich. This is the last copy.

Discreet Beauty of Simplicity, pp. 148 - 155.

€ 6.000 - 7.000





10 Joseph Kosuth

'Mondrian's Work VIII' (Tableau 2005), 2022-2023

99.6 x 80 x 1,3 cm.

UV digital pigment print with glossy protective layer on aluminum, mounted on aluminum frame.

Signed on a label on the reverse: Kosuth (black fineliner) and numbered: 15/15 (pencil). Copy 15 of 15 copies and 3 A.P. copies and 1 BAT.

€ 3.000 - 4.000

"Our latest edition with Joseph Kosuth, a series of aluminum and paper works based on 16 glass plates with neon that Joseph created between 2005 and 2015, quoting Piet Mondrian, is perhaps my favorite recent project. Joseph has found a wonderful way to approach Piet Mondrian's paintings on a conceptual level by placing quotes from Mondrian's writings within the color fields of his iconic compositions."

11

Jörg Schellmann

Coat rack 'Coatrack' from a pre-series, 2011

H. 180 x 90 x 30 cm.

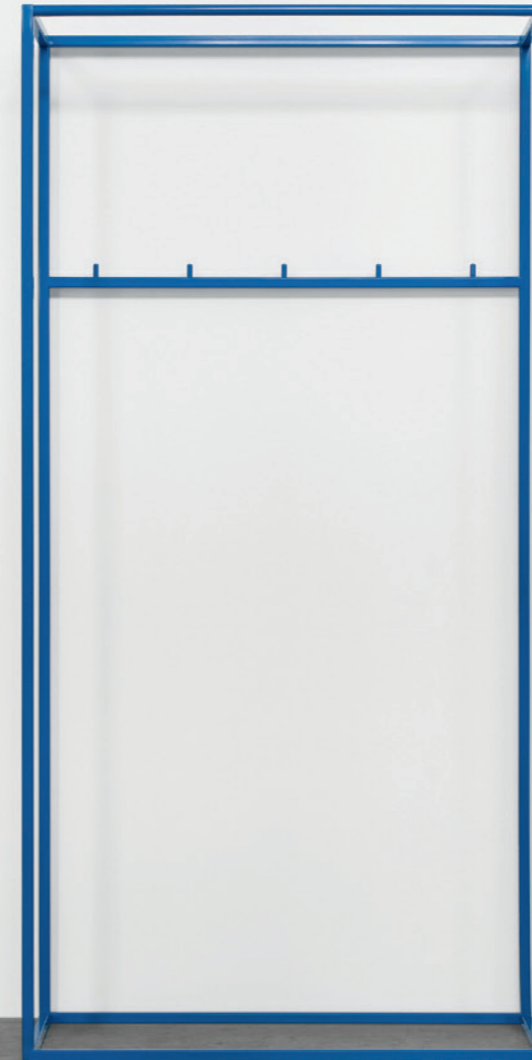
Schellmann Furniture, Munich.

Square steel tube (2.5 x 2.5 cm) and round tube, painted blue RAL 5017.

Marked: Schellmann Furniture Label.

Discreet Beauty of Simplicity, pp. 90-93.

€ 700 - 800



12

Jörg Schellmann

'Gueridon' prototype side table, 2013

H. 70 cm, Ø 45 cm.

Schellmann Furniture, Munich.

Steel tube, painted zinc yellow (RAL 1018), black rubber.

Marked: Schellmann Furniture Label.

Discreet Beauty of Simplicity, pp. 200 - 203.

€ 500 - 700



14 Jörg Schellmann Two-part 'Split Shelf' wall shelf (prototype), 2012
 L. 180 x 30 x 30 cm.
 Schellmann Furniture, München.
 Gebogenes Aluminium.
 Bez.: Schellmann Furniture Label.
 Discreet Beauty of Simplicity, S. 172 - 177.
 € 1.800 - 2.300

15 Jörg Schellmann Unique 'Sinus' prototype deck chair, 2008
 H. 80 x 60 x 100 cm.
 Schellmann Furniture, Munich.
 Steel tube, painted grey, green fabric, adjustable
 in length .
 Marked: Schellmann Furniture Label.
 € 2.000 - 2.500



16 Imi Knoebel 'Gelbe Fahne', 1999
 100 x 73 cm.
 Color serigraph on laid paper.
 Signed on the reverse: Knoebel and numbered:
 61/99. Copy 61 of 99 copies.
 € 2.200 - 2.700

The internationally renowned artist and Beuys student is one of the most important representatives of German minimal art. Inspired by the works of Malevich, his work focuses on the relationships between space, form and color.



17
18

Liam Gillick
 'Replicated Revision' (green/grey), 2022
 16 x 15 x 7.5 cm.
 Powder-coated aluminum.
 Each signed on an adhesive label on the reverse: Gillick und nummeriert: 12/12. Each copy 12 of 12 copies. Color variant green RAL 6018 and gray RAL 7035 of 8 color variants.
 € 2.500 - 3.000

19

Jörg Schellmann
 'Storage Tower' prototyp, 2012
 H. 162 x 52 x 60 cm.
 Schellmann Furniture, Munich.
 Frame made of square steel tubes, painted grey-white (RAL 9002), with seven industrial plastic boxes that run on rails. High box: 40 x 60 x 32 cm. Flat boxes: 40 x 60 x 14 cm.
 Marked: Schellmann Furniture Label.
 Discreet Beauty of Simplicity, pp. 118-121.
 € 1.300 - 2.000



21

Jörg Schellmann
 'Tool Cart Low' roll container from a small series, 2011
 H. 66 x 46 x 60 cm.
 Schellmann Furniture, Munich.
 Tubular steel, industrial plastic boxes, wheels.
 Boxes: 40 x 60 x 14 cm.
 Marked: Schellmann Furniture Label.
 Discreet Beauty of Simplicity, p. 124.
 € 350 - 500



23

Hanne Darboven
 '24 Gesänge', 1990
 Each 155 x 133 cm.
 Two-part screen print on rag paper, one paper with collage, two CDs.
 On the uncollaged print monogrammed: HD and inscribed: HC (pencil). HC copy next to an edition of 33 copies.
 € 1.900 - 2.400

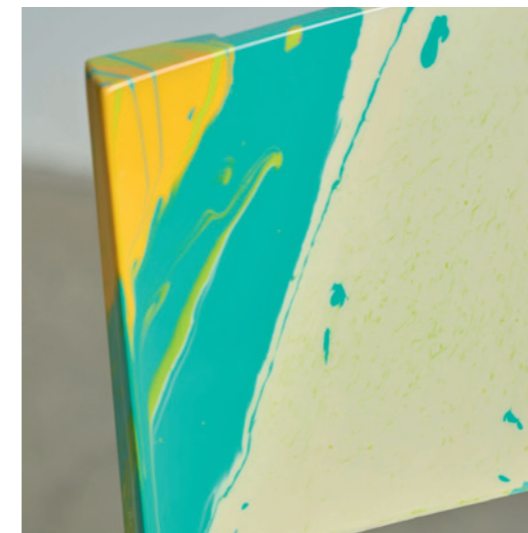


Hanne Darboven is a consistent minimalist and systematic artist. Her conceptually sophisticated work can be described as an artistic work of writing in which calculations in the sense of progressions and reductions, numerical constructions and musical compositions are visualized.
 "This diptych is dedicated to the chanson Je ne regrette rien, 1956, by Edith Piaf."

24

Heimo Zobernig
 Unique 'Untitled' chair, 2004 (execution 2019)
 H. 81.5 x 52 x 46 cm.
 Plywood, gold paint, steel tube.
 Signed on the underside: Heimo Zobernig and inscribed: H2 2004-044-050 (black felt-tip pen).
 Unique piece.
 € 5.000 - 6.000





25 Damien Hirst

Set of 2 unique 'Beautiful You Drive Me Crazy' and 'Beautiful Earth, Moon, Sun and Stars' chairs and unique 'Beautiful Flavour of the Month' table, 2014

H. 79 x 42.5 x 40.6 cm; H. 79 x 42.5 x 41.5 cm;
H. 79 x 74.5 x 74.9 cm (table). Beechwood chairs by Jasper Morrison, each lacquered (spin painting). Table also made of beechwood, lacquered.

All pieces signed on the underside: Damien Hirst and dated: 2014 (black felt-tip pen). Each one is unique.

€ 55.000 - 65.000

"In connection with my commitment to artists' furniture (Artschwager, Beuys, Gillick, Judd, LeWitt, Merz, Wei Wei, Whiteread and others), I asked Damien Hirst to make me a table for a series of chairs that he had produced and distributed via Other Criteria. He enjoyed it and complied with my request. I don't know if he made any other similar tables."

26

Peter Halley

'Nowhere', 1992

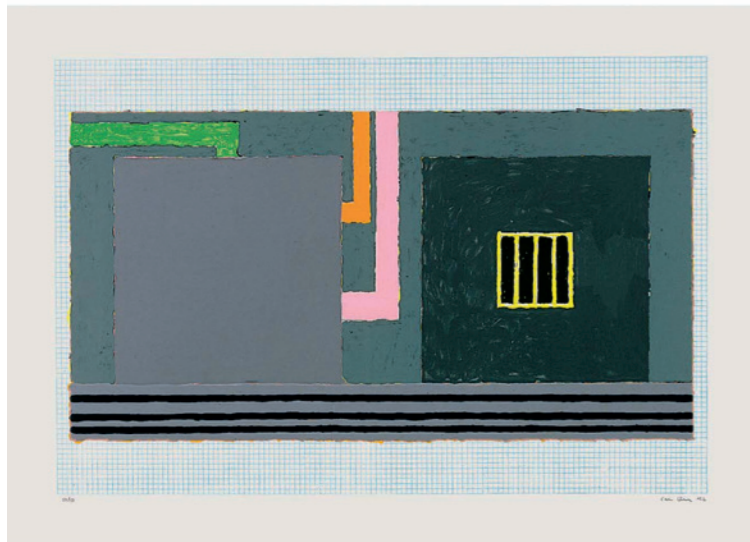
101.5 x 141 cm.

Screen print on handmade paper.

Numbered lower left: 44/50, signed lower right: Peter Halley and dated: 1992 (pencil). Copy 44 of 50 copies.

€ 3.000 - 4.000

Peter Halley creates geometric compositions as diagrams of social forms of organization in his paintings and graphics. Halley refers to the rectangular constructs as 'cells'. These are often connected to one or more 'conduits' and metaphorically stand for the hidden systems and structures that determine action in post-industrial societies. The design for the 'Conduit' sofa takes up this principle congenially. The title of the sofa 'Conduit' refers to Halley.



27

Jörg Schellmann

'Conduit' unique sofa, 2014

H. 71 x 249 x 98 cm.

Moroso, Udine.

Tubular steel, painted orange, grey leather cover.

Marked: Schellmann Furniture Label.

The foam blocks are held together by a circumferential conduit.

Discreet Beauty of Simplicity, pp. 188 - 191.

€ 5.000 - 7.000

28

Jörg Schellmann

'Conduit' prototype table, 2014

H. 54 cm, Ø 54 cm.

Moroso, Udine.

Steel tube painted orange (RAL 2004), plastic.

Marked: Schellmann Furniture Label.

Discreet Beauty of Simplicity, pp. 194 - 197.

€ 1.000 - 1.500





29

Jörg Schellmann

Unique 'Double Table' prototype table, 2013

H. 75 x 200 - 400 x 108,5 cm.

Schellmann Furniture, Munich.

Frame made of tubular steel, upper table top made of birch wood, lower table top painted stone grey (RAL 7030). Extendable to 400 cm.

€ 1.700 - 2.200

"An unusually easy table to transform by one person, which formally thematizes the old minimalist play of whole and half and the contrast of grey color and 'living' wood."



30

Gerhard Merz

'Orange und Grün', 1997

Each 50 x 40 x 1 cm.

Two-part painting with acrylic pigment paint on aluminum.

Each signed on the back: Gerhard Merz and numbered: 12/30 (pencil). Each copy 12 of 30 (+ 6 A.P.) unique double paintings.

€ 2.500 - 3.000

31

Wade Guyton

Untitled Action Sculpture (Red Thonet Chair) from THONET 200 Project, 2019

H. 94.0 x 75.0 x 72.0 cm (the dimensions of the object change depending on the position).

Modified powder-coated chair.

Signed on the underside: Wade Guyton, dated: 2019 and numbered: 6/12 (white felt-tip pen). Copy 6 of 12 copies (in addition to an edition of 9 copies in black and 6 copies in white).

€ 15.000 - 18.000

The artist transformed a Thonet armchair into a dynamic sculpture projecting into the room.





32 Sol LeWitt

'Arcs and Bands in Colors 1 and 2', 1999

Each 80 x 99.5 cm.

2 sheets color serigraph on laid paper.

Each signed: Lewitt and numbered: 47/50 (pencil).

Copy 47 of 50 copies.

€ 7.000 - 9.000

"Sol LeWitt, the great American protagonist of minimal art, has been thinking through minimal serial systems all his life. The early orthogonal structures of this artist have influenced my work alongside Donald Judd."



33

Jörg Schellmann

'Twin Light Poles' floor lamp, from a small series, 2012

H. 176 cm. Base 20 x 30 x 2 cm.

Schellman Furniture, Munich.

Steel tube, painted oxide red (RAL 3009), steel base.

6 pieces were produced.

Discreet Beauty of Simplicity, pp. 244 - 245.

€ 1.000 - 1.400

"Two steel tubes with neon tubes that emit indirect warm light on one side and cold daylight white on the other."



34

Jörg Schellmann

'V' prototype table

35 x 76 x 46 cm.

Schellmann Furniture, Munich.

Sheet steel, painted oxide red.

Marked: Schellmann Furniture Label.

€ 600 - 700

"Not my own design, but a replica of a mass-produced industrial tool table in the USA that Andy Warhol found on the street and drew my attention to when we were talking about the beauty of industrial objects."



36 Donald Judd

Two 'Untitled' aquatint etchings, 1974

Each 106.6 x 75 cm.

2 sheets of aquatint etching on laid paper.

Each numbered bottom right: 9/70 or 10/70 and signed: Judd (pencil). Copy 9 or 10 and 70 copies in addition to 6 A.P.-copies. Printed by: Styria Studio, New York.

Copy 9/70: cat. raisonné #84; Copy 10/70: cat. raisonné #85.

€ 12.000 - 15.000

"Two early sheets by the forefather of American minimal art. Judd varied this parallelogram shape in numerous works and sheets. Simple forms and their serial variations are basic principles of Minimal Art, which I am fundamentally influenced by as a designer. My collaboration with Judd has left its mark, which I have translated into my more industrial design language."

37 Jörg Schellmann

Unique 'Pyramid' prototype cabinet, 2018

H. 194 x 192 x 38 cm.

Schellmann Furniture, Munich.

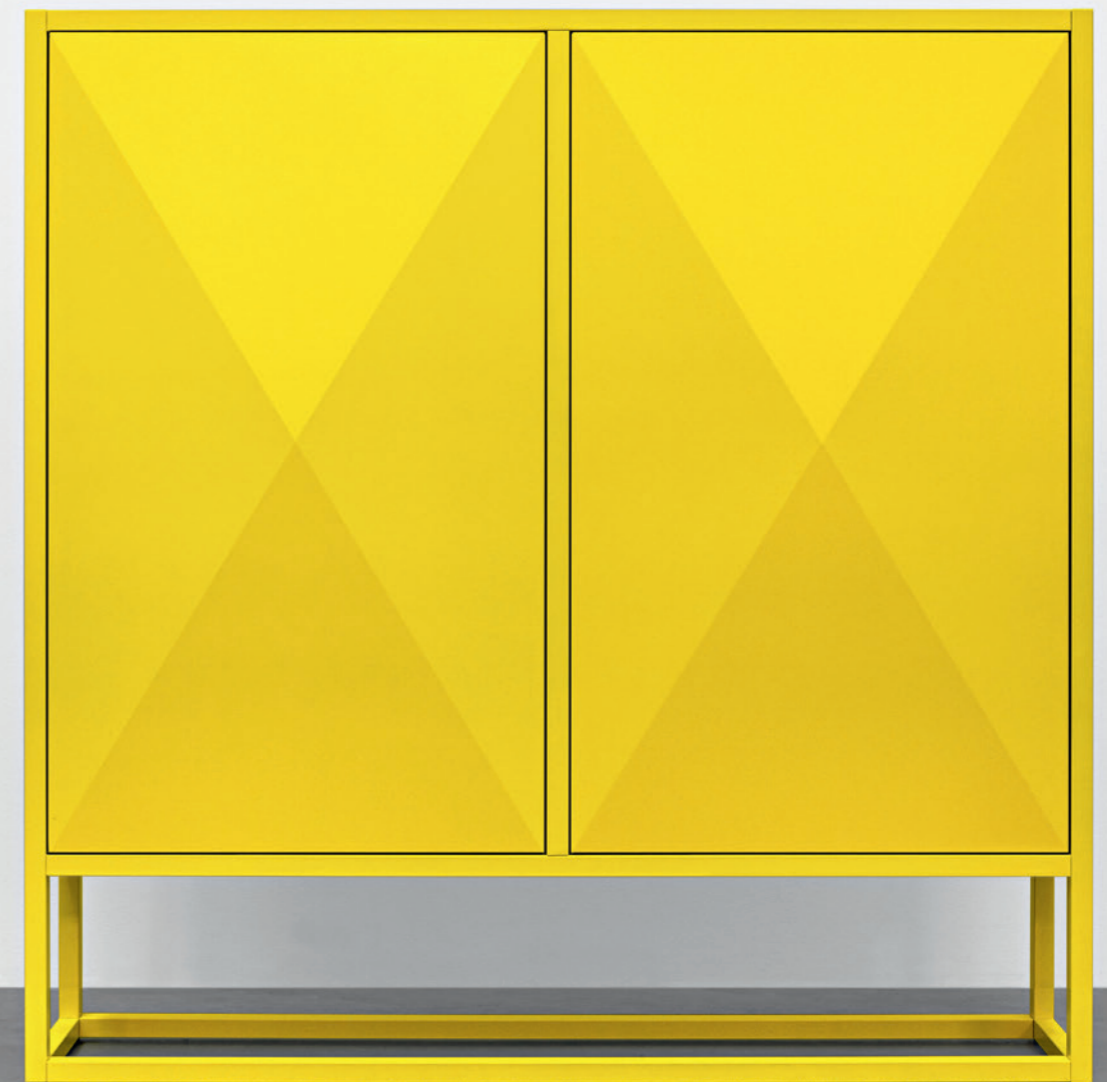
Steel tube (4 x 4 cm); steel casing with X-shaped folded doors (beads), painted zinc yellow (RAL 1018).

Bez.: Schellmann Furniture Label.

Discreet Beauty of Simplicity, pp. 110 - 113.

€ 5.000 - 7.000

"In industry, the X-shaped bead is one of the simplest ways of making flat surfaces stable. The association of pyramid and gold enhances this simple industrial embossing. A unique experiment."



38

Jörg Schellmann

'Hommage à Marcel Breuer' prototype table with prototype chair, 2018

Table: H. 73 x 165 x 76 cm. Chair: 82 x 51 x 53 cm.

Thonet, Frankenberg.

Table: bent steel tube, wooden top, industrial plastic boxes, with Thonet-Label.

Chair: bent steel tube, 3D plywood seat shell.

Marked: Schellmann Furniture Label.

Discreet Beauty of Simplicity, pp. 252 - 257.

€ 2.200 - 3.000

To mark its 200th anniversary, the Thonet company asked Jörg Schellmann for a new interpretation. "I immediately chose the Breuer table with its perfectly balanced asymmetry. I decided to 'update' it by replacing its drawer body with three simple commercial plastic boxes. They can be inserted into the side panel in either the left or right position. This equipment clearly locates the table in today's working world. To create a working situation, I adapted an earlier chair design of mine to the tubular steel construction characteristic of Thonet and Breuer. The A-shape of its legs created an attractive contrast to the rounded, yet orthogonal aesthetics of the Breuer table and the Bauhaus era."



39

Thomas Ruff

'Thonet', from THONET 200 Project, 2019

78 x 75 cm.

One digital pigment print (four motif images) on 500 g Hahnemühle Photo Rag paper.

Signed on the reverse: Ruff and numbered: 5/6. Copy 5 of 6 A.P. copies alongside an edition of 35 copies.

€ 2.000 - 2.500

"Thomas Ruff has a worldwide reputation for his investigations into photography as a medium and its conditions. When I was working on the Thonet project, I asked him for a contribution. He used images from Thonet catalogs from the 1920s and transformed them through double exposure and placed the chair motif in the design style of the era."

40

Jörg Schellmann

'Pleuel' prototype table, 2011

H. 74 x 200 x 90 cm.

Schellmann Furniture, Munich.

Natural cast aluminum, plastic veneered block-board.

Marked: Schellmann Furniture Label.

€ 1.500 - 2.000



41

Jörg Schellmann

Prototyp Stuhl 'Pleuel', 2011

H. 79 x 52 x 50 cm.

Schellmann Furniture, Munich.

Natural cast aluminum, gray-green plastic seat.

Marked.: Schellmann Furniture Label.

Discreet Beauty of Simplicity, pp. 204 - 207.

€ 900 - 1.000

"The three aluminum rods, shaped like machine parts, meet on an axis and support the entire chair, which almost becomes a cantilever chair. I haven't found a chair with this design principle anywhere else, despite my in-depth research. For me, despite the mechanical look, there is an almost erotic elegance, especially from behind. There are a few prototypes, all with different seat shells."



42

Jörg Schellmann

Two-part modular 'Profile' wall shelf, with side panels 2010

Each L. 150 x 26 x 16 cm.

e15, Frankfurt am Main.

Aluminium, L-shaped with sides, including two hanging profiles at the back and holder for side panels drawn from one piece (extrusion), painted orange and grey-white.

Marked: Schellmann Furniture Label.

Discreet Beauty of Simplicity, pp. 226 - 231.

€ 1.200 - 1.400



43

Jörg Schellmann

Unique 'Carbon' prototype chair, 2009

90 x 35 x 44 cm.

Schellmann Furniture, Munich.

Carbon fiber, black structured.

Marked.: Schellmann Furniture Label.

€ 1.700 - 2.300



44

Jörg Schellmann

Unique prototype chair 'V Chair', 2009

90 x 35 x 44 cm.

Schellmann Furniture, München.

Hard PVC (Depafit), black.

Marked.: Schellmann Furniture Label.

€ 700 - 1.200



45

Tobias Rehberger;
Jörg Schellmann

“Created as part of the Table Tableau project, in which the thematic and etymological proximity of table (or tableau) and picture was thematized. The panel can be placed on trestles as a table or hung on the wall as a picture.”

'Studio Desk - Tobias Rehberger' table, 2019

Table top: 200 x 90 x 75 cm. Trestles 94 x 43 x 78 cm.

Table: Schellmann Art, Munich; Trestles: Thonet, Frankenberg.

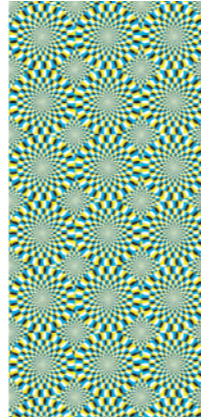
Table top with a motif of Tobias Rehberger, signed a. numbered 30 by the artist on certificate. Trestles designed by Jörg Schellmann.

Bent tubular steel, hollow core wood top coated with HPL.

Marked: Maker's labels.

Discreet Beauty of Simplicity, pp. 258 - 265.

€ 6.000 - 8.000



46

Keith Haring;
Jörg Schellmann

'Studio Desk - Keith Haring' table, 2019

Table top: 200 x 90 x 75 cm. Trestles: 94 x 43 x 78 cm.

Table: Schellmann Art, Munich; Trestles: Thonet, Frankenberg.

Table top with a motif after Keith Haring with license of the Keith Haring Foundation © 2019. Comes with Schellmann Art certificate numbered 30.

Trestles: designed by Jörg Schellmann.

Bent tubular steel, hollow core wood top coated with HPL.

Marked: Maker's labels.

Discreet Beauty of Simplicity, pp. 258 - 265.

€ 6.000 - 8.000



47

Jörg Schellmann

Unikat Prototype 'Light Disc', 2012

H. 210 cm, Ø 51 cm.

Schellmann Furniture, Munich.

Electroluminescent foil on aluminium disc, steel tripod.

Discreet Beauty of Simplicity, pp. 244 - 249.

€ 1.000 - 1.300

“The disk does not illuminate, but glows like a moon. A minimalist, but poetic piece.”



50 Joseph Kosuth
 'Quoted Use #1' Jane Austen's desk, 2019
 H. 66 x 50 x 50 cm.
 Lacquered and waxed maple wood.
 € 18.000 - 24.000

51 'Quoted Use #2' Samuel Becketts Telefon, 2019
 13 x 24 x 19 cm.
 Matt lacquered Bakelite telephone with
 screen-printed dial.
 € 7.000 - 8.400

52 'Quoted Use #3' table light of Simone de Beauvoir,
 2019
 69 x 26 x 24.5 cm.
 Base: Painted cast bronze, based on an original design
 by Alberto Giacometti (ca. 1935), electrical fittings
 from France and aluminum shade.
 € 10.000 - 14.500

Joseph Kosuth's entire oeuvre revolves around meaning and language, with the artist appropriating objects and texts from the real world for his objects.

The objects in the 'Quoted Use' series are adapted everyday objects from authors from the intellectual world that Kosuth has quoted in his works over the years. They are exemplary of Kosuth's conceptual approach. All objects are faithful replicas of furniture or objects from the environment of important intellectual personalities of the 20th century. Jane Austen's desk is a faithful replica of the original and the small table from the author's home in England. Duchamp's wardrobe, on the other hand, refers to the famous ready-made from 1917. The exact replicas of all the objects required a high degree of research and creativity in their execution. One of Jörg Schellmann's outstanding qualities is that in his career as a gallery owner and publisher he never let difficult conditions stop him once he had decided to realize a project.

The edition is limited to 3 + 2 A.P., each work is accompanied by a metal plaque with an individual laser signature.

53 Joseph Kosuth
 'Quoted Use #4' Marcel Duchamps Coat Rack (1917),
 2019
 H. 17 x 117 x 28 cm.
 Matt wood with screen printing, cast aluminum
 Famous ready made.
 € 14.000 - 18.000



54 'Quoted Use #5' Albert Einstein's music stand, 22019
 125-150 x 50 x 50 cm.
 Stained and waxed maple wood.
 € 16.000 - 21.500

55 'Quoted Use #6' Søren Kierkegaard's desk, 2019
 126 x 117 x 91 cm.
 Stained and waxed maple wood, lacquered metal
 fittings.
 € 27.000 - 36.000

56 'Quoted Use #7' Virginia Woolfs Arm chair, 2019
 78 x 80 x 78 cm.
 Upholstered armchair with printed fabric and framed
 photograph.
 € 27.000 - 36.000

57 'Quoted Use #8' Charles Darwin's dog basket, 2019
 20 x 75 x 60 cm.
 Matt varnished wicker basket and wool blanket.
 € 6.000 - 7.800



IMPRESS

MANAGING DIRECTOR AND AUCTIONEER

Askan Quittenbaum
Art Nouveau and Art Deco
Murano Glass, Jewelry
+49 89 273702-113
a.quittenbaum@quittenbaum.de

DEPUTY MANAGING DIRECTOR

Dr. Claudia Quittenbaum
PR, Murano Glass
+49 89 273702-111
c.quittenbaum@quittenbaum.de

Arthur Floss Dipl. Betriebswirt FH
Head of department Modern Design
+49 89 273702-110
a.floss@quittenbaum.de

EXPERTS

Laura Hille M.A.
Head of department Modern and Contemporary Art
+49 89 273702-119
l.hille@quittenbaum.de

Dr. Marcus Oertel
Head of Rhineland Representative Office
Modern Art, Decorative Arts, Asian Art
m.oertel@quittenbaum.de

ASSISTENZ

Veit Volwahn M.A.
+49 89 273702-121
v.volwahn@quittenbaum.de

Ava Boll B.A.
+49 89 273702-120
a.boll@quittenbaum.de

Massimiliano Cinque
m.cinque@quittenbaum.de
+49 89 273702-10

ACCOUNTING AND CATALOGUE-ORDER

Annette Ehrenhardt
+49 89 273702-117
accounting@quittenbaum.de

LOGISTIC AND SHIPPING

Dirk Driemeyer
+49 89 273702-112
d.driemeyer@quittenbaum.de

M2 Logistik
+49 8121 223015
service@m2logistik.de

Mail Boxes Etc.
Völkl Service GmbH
+49 89 30 666 006
mbe2545@mbe.de

PHOTOGRAPHS

Mirco Taliercio

DESIGN

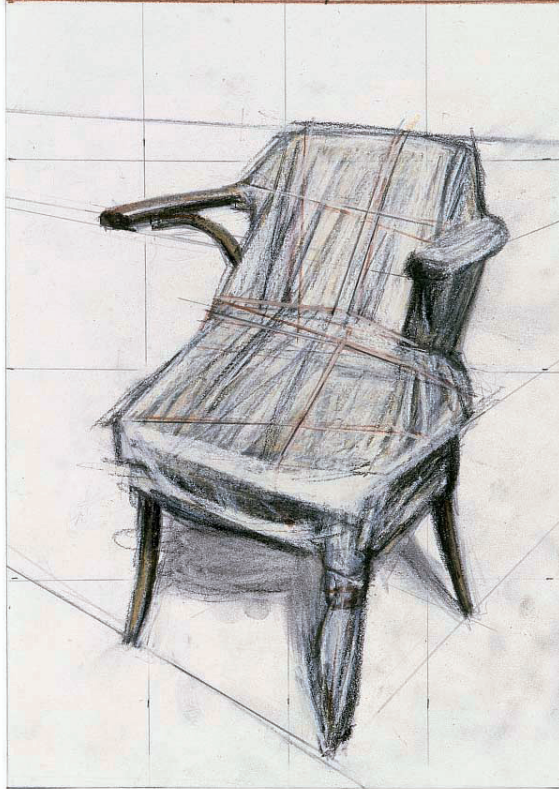
Daniela Paringer, design & print GbR

PRINT AND PRODUKTION

W. Kohlhammer
Druckerei GmbH + Co. KG, Stuttgart



Wrapped Chair (project) / limits 1/33



QUITTENBAUM

Kunstauktionen München

QUITTENBAUM Kunstauktionen GmbH

Theresienstrasse 60 · D-80333 Munich

Phone 089-27370210 · Fax 089-273702122

info@quittenbaum.de · www.quittenbaum.com