

Trisha Baga
Monica Bonvicini
Nicholas Cheveldave
Thea Djordjadze
Marcel Dzama
Jan Paul Evers
Anne Imhof

outset.

Germany_Switzerland Benefit Auction
Club Dracula, St. Moritz
23 January 2020

Alexander Iskin
Michael Müller
Danni Pantel
Bettina Rheims
Bunny Rogers
Henning Strassburger

PHILLIPS

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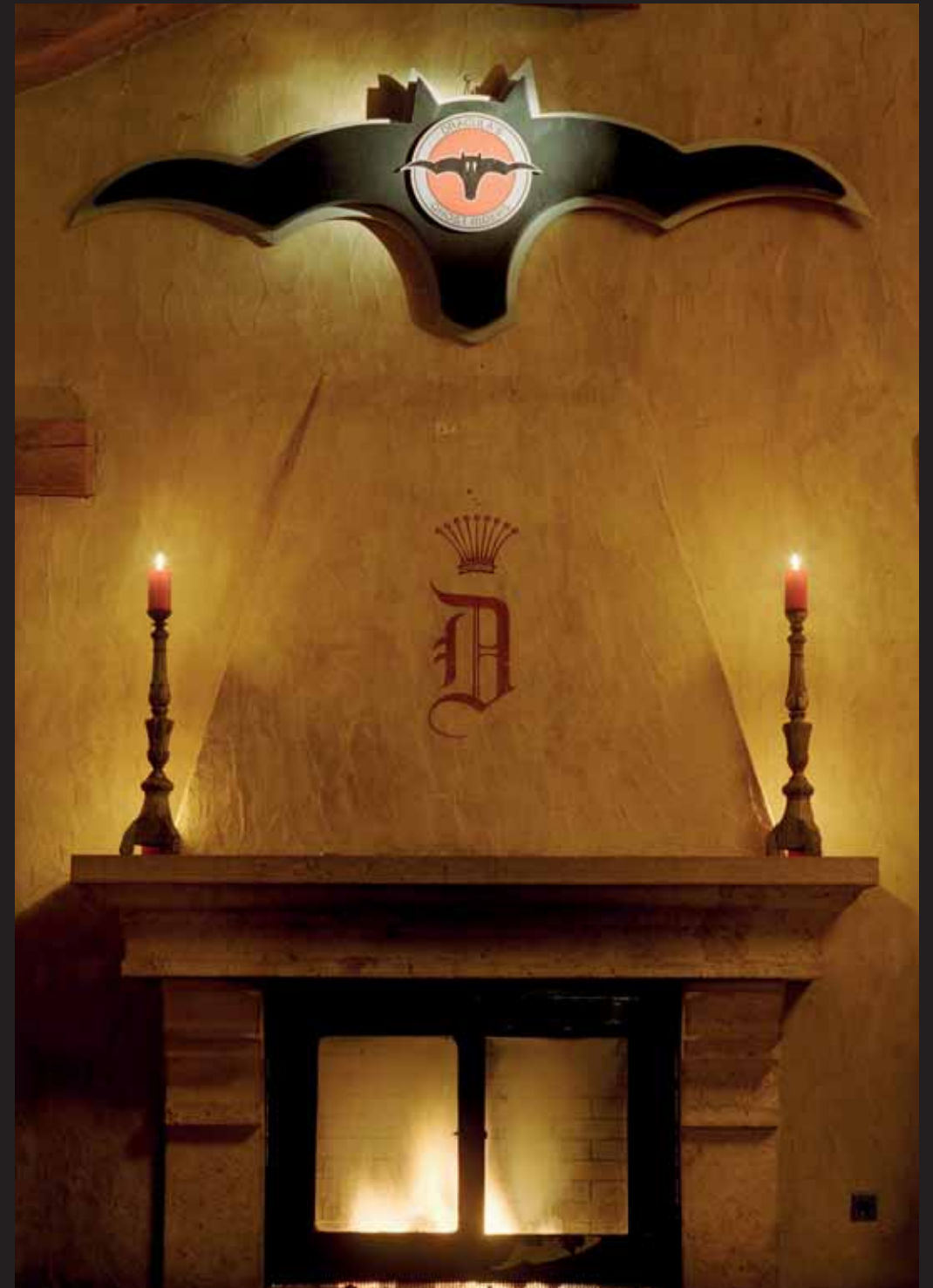
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Bettina Böhm

The proposition of a charity auction that is at the same time supported by artists while also supporting others is not commonplace. In this respect, the idea of holding this particular auction is both ambitious and necessary. It felt as though each of the artists and gallerists that we asked to participate in this endeavour appreciated from the outset that with their generosity in giving works into an auction would strengthen our cultural landscape. And unquestionably, we all benefit by the value of a strong cultural landscape.

Individuals who understand and support this key philanthropic idea are needed now and will be needed even more in the future, as public institutions become less financially equipped than they once were and as much as they desire to be. As long as the acquisition budgets of our museums remain at their current standard, our support and engagement is needed, people acting altruistically are needed, Outset is needed. The works that we were able to bring together for this good purpose are of great contemporary timeliness as well as great quality. We feel incredibly supported by all the names that appear in this catalogue, and are very honored and strengthened in our undertaking.

Bettina Böhm, Executive Director Outset Germany_Switzerland

Photo: Schah Photography



Rolf Sachs

Outset is a wonderful organization, which enables artists to fulfill their visions, which allows many works, installations or performances to be literally born, which might otherwise never have come to exist, hence Outset is clearly enriching our world. Outset is distinct with their discreet, professional and engaging approach, to an otherwise often overhyped world. My encounter with Bettina Böhm was pure joy and one could immediately feel the soul, passion and dedication she brings to Outset Germany_Switzerland.

It is a great joy to welcome Outset to the spirited vaults of the Dracula Club!

Rolf Sachs, Honorary Patron Outset Germany_Switzerland



Cheyenne Westphal

Phillips applauds Outset Germany_Switzerland's incredible achievement in presenting this very special Benefit Auction.

As part of an art world increasingly looking for new models of philanthropy, Outset Germany_Switzerland's work in gifting artworks to the collections of the best German museums is so important. Phillips is proud to have this opportunity to continue our support of this effort, demonstrating our commitment to supporting contemporary arts and culture through our global programme of Arts Partnerships. We are driven to explore what an auction house can be in the 21st century, both through patronage of cultural institutions and groups such as Outset, and as a marketplace for a new generation of collectors and artists.

Cheyenne Westphal, Chairman Phillips

Henry Highley

Henry Highley joined Phillips at the start of 2008 and is Senior Specialist Contemporary Art and Principal Auctioneer in the Contemporary Art Department. Henry is active in consigning and selling works at all levels. He also acts as a Phillips auctioneer, taking a variety of sales including Contemporary Art Evening and Day, Design, Photography, Editions and New Now.

Through his work as a charity auctioneer, Henry has helped raise millions of pounds at galas and philanthropic events.



Live Benefit Auction

Outset Germany_Switzerland

Thursday 23 January 2020

Club Dracula, St. Moritz

2pm	Preliminary Viewing
7.30pm	Cocktail & Accreditation
8.pm	Starters
8.15pm	Welcome
	Rolf Sachs Outset Germany_Switzerland Honorary Patron
	Bettina Böhm Outset Germany_Switzerland Executive Director
	Cheyenne Westphal Phillips, Chairwoman
	Sandra Mohsni Tiffany & Co. Managing Director Germany
8.30pm	Live Auction Auctioneer: Henry Highley, Phillips
9.15pm	Seated Dinner by Victoria Eliasdóttir
ca. 11.30pm until late	Midnight snack + Party with DJ Donatus Salsali



20th Century & Contemporary Art

The Robert Tibbles Collection:
Young British Artists & More
London / 13 & 14 February 2020

Public viewing
3–14 February 2020

Enquiries
Rosanna Widén
+44 20 7318 4060
rwiden@phillips.com

Damien Hirst
Antipyrazo III
household gloss on canvas
205.7 x 251.5 cm (80 7/8 x 99 in.)
Executed in 1994.

[phillips.com](https://www.phillips.com)

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Photographed by Mark Bruce © Damien Hirst and Science Ltd. All rights reserved. DACS 2019

Viewing

23 January 2020 from 2pm

Live Auction

Thursday, 23 January 2020, 8.30pm

Auctioneer: Henry Highley, Phillips

Catalogue Online

[artnet.com](https://www.artnet.com)

[phillips.com](https://www.phillips.com)

[outset.org.uk](https://www.outset.org.uk)

<https://outset.org.uk/chapter/germany-switzerland/>

Information for Bidders

- No buyer's premium will be charged for this benefit auction.
- Paddle numbers are available for collection during the preliminary viewing on Thursday, 23 January, 2pm onward.
- Please register in advance.
- Absentee bidders are asked to submit a written application no later than 24 hours before the auction via germany@outset.org.uk.
- We are pleased to accept written absentee bids or telephone bids on the enclosed bidding form.
- The Conditions of sale are provided on the following websites attached separately in this catalogue.

Catalogue online

artnet.com
phillips.com
outset.org.uk
<https://outset.org.uk/chapter/germany-switzerland/>

Bids can be placed from 16 to 23 January 2020.

Informationen für Bieter

- Für diese Benefiz-Auktion wird kein Aufgeld erhoben!
- Die Abholung der Bieternummern ist am 23. Januar 2020 ab 14 Uhr geöffnet.
- Wir bitten um rechtzeitige Registrierung.
- Telefonbieter müssen sich bis spätestens 24 Stunden vor Beginn der Auktion unter germany@outset.org.uk registrieren.
- Sie haben auch die Möglichkeit, schriftliche oder telefonische Gebote an den Versteigerer zu richten. Ein entsprechendes Auftragsformular liegt dem Katalog bei.
- Die Versteigerungsbedingungen sind abrufbar auf den folgenden Website beziehungsweise liegen diesem Katalog als Anlage bei.

Katalog online

artnet.com
phillips.com
outset.org.uk
<https://outset.org.uk/chapter/germany-switzerland/>

Gebote können in der Zeit vom 16. bis 23. Januar 2020 abgegeben werden.

Live Auction

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1. Bunny Rogers

Self-Portrait as clone of Jeanne d'Arc, 2014
Fine Art print on Hahnemühle PhotoRag Ultrasmooth
305g
Artist Frame
36 x 31 x 3 cm
BR/E 14-19/API
Ed. API 3 + 2 AP

Gallery Price **15.000 EUR** + VAT

Donated by Bettina Böhm

Rogers grew up in New Jersey, Texas and Long Island (New York State). While at school, she applied to Parsons School of Design to study fashion. She graduated with an art degree in 2012. In 2017 she earned a Master of Fine Arts from the Royal Institute of Art in Stockholm.

Role-play and storytelling are central to the approach of Bunny Rogers. Her pieces can be considered "collages" of her different "selves" filtered through a fertile imagination that feeds off social networks and the internet. A rising figure of the so-called post-Internet generation, Rogers works independently in different creative fields, through a variety of forms and channels, with information technology occupying a central role. Sculptures, installations, photographs, videos, animated films, websites, 3D modelling, poems and publications in both physical and virtual form: Rogers' creations make up a strangely familiar world, fuelled by varying but specific references. Recurrent themes include experience, memory, community life, friendship, emotions and identity. Her work is marked by a certain existential anguish, in which the personal and the universal, reality and fiction, blur into and feed off each other.

Bunny Rogers was born in 1990, in the United States. She lives and works in New York (United States).

2. Alexander Iskin

iPaint, 2018
oil on canvas, wood, synthetic resin
67.5 x 66 x 27 cm

Gallery Price **7.400 EUR** + VAT

Donated by Alexander Iskin
With special thanks to Sexauer Gallery, Berlin.

Alexander Iskin (b. 1990) came from Moscow to Germany in 1992. In 2008 he met Jonathan Meese and Herbert Volkmann at an exhibition opening. Meese and Volkmann supported Iskin in his decision to dedicate himself entirely to art. So he decided to study painting with Volkmann instead of an art academy. Both worked together from 2010 to 2014. In 2014 Iskin proclaimed a new art movement, the Interrealism. Today he lives and works in Berlin. He has achieved success with exhibitions in Europe and the USA. This year the Mönchehaus Museum in Goslar is honoring his work with a solo exhibition.

Alexander Iskin has been working on artistically connecting the digital sphere with the analogue world for years. The *iPaint* is an embodiment of Marshall McLuhan's thesis that in a medium, the form is more important than the content. The *iPaint* combines the aesthetic power of a post-expressionist oil painting with the hardware of a computer. The result is a new aesthetic experience, which Iskin calls Interrealism.





3. Bettina Rheims

Renne de profil en largeur, 1994
silver gelatine print
60 x 50 cm
Ed. 2 of 15

Gallery Price **6.000 EUR** + VAT

Donated by Bettina Rheims
With special thanks to Thaddeus Ropac,
London/Paris/Salzburg.

After having already enjoyed careers as a model, journalist and gallerist, Bettina Rheims (b. 1952, lives and works in Paris) began to explore photography in her late twenties and has since become one of France's most internationally acclaimed contemporary practitioners.

Since her first photographs in the late '70s, Bettina Rheims has defied the predictable. From her series on Pigalle strippers (1980) to her cycle on the life of Jesus in I.N.R.I. (1998), from Chanel commercials to Gender Studies (2011), her work has shaken up traditional iconography and pushed restlessly at the breaking point between two great human preoccupations: beauty and imperfection.

Rheims established herself with a dramatic series of portraits of strip-tease artists and acrobats, which won her a solo exhibition at the Pompidou Centre as early as 1981. From there she moved on to *Animal*, a series of images of stuffed animals which seem eerily alive, but since then she has always put the human figure at the centre of her work. In the mid 1980s she produced many portraits of actors and other celebrities for magazines such as *Elle* and *Paris Match*. While she has had considerable popular success with her work, she has never compromised her taste for the strange and shocking.

Rheims was awarded the Grand Prix de la Photographie de la ville de Paris in 1994. Since her first solo exhibition at the Pompidou Centre, Paris, Rheims has exhibited at the Maison Européenne de la photographie, Paris; Art Gallery of New South Wales, Sydney; Bijbelmuseum, Amsterdam; and the Kunsthau Wien. Retrospectives have been staged recently at the Kunsthau, Rotterdam, in 2006, and the Musée d'art contemporain, Lyon, in 2008.

4. Danni Pantel

When we meet Mama God, 2019
acrylic on canvas
180 x 150 cm

Gallery Price **5.300 EUR** + VAT

Donated by Danni Pantel
With special thanks to Alexander Duve, Berlin.

Danni Pantel (b. 1989) is a painter living in Berlin. Recent exhibitions include Berlinische Galerie (Berlin, charity auction Terre de Femmes), Belvedere Gallery (Beirut, group show), Art Biesenhal (Biesenhal, group show), DUVE Berlin/Monica Eulitz (NYC, two-person show) and she has an upcoming solo show in May at the gallery Kanya Kage in Berlin.

"It's all in your head. Accentuate the positive! Get some fresh air and exercise!"
Sounds familiar? Then you are most likely one of the four million people in Germany alone who know all about that big daunting D. Depression is not a character weakness. It is also not moodiness. It is a disease. You would think we ought to have moved on considerably since Freudian times, when mental health issues were simply diagnosed as hysteria. Of course, hysteria has a certain intriguing quality about it, as it's an easy label, so smooth and comfortable, so Victorian. So why does this matter? (And isn't this supposed to be about art anyway)?

Well, it so happens that Danni Pantel is one of the 300 million people worldwide affected by depression. Which brings us straight to Pantel the artist and her new series of paintings, *HYSTERIA*. And, make no mistake, these works and the respective exhibition are NOT about depression.

Pantel simply refuses to not speak her truth or pretend that it isn't part of her life so others don't feel uncomfortable. To be fair, do you know how annoying it is to explain over and over again that vitamins, St. John's Wort (Johanniskraut) and meditation don't really do the trick? Talking openly about depression is a conscious decision that she took - an invitation to us to let go of the many wrong ideas we have about mental health issues.

"From the feeling of losing one's connection and wanting to work against this state. So I search for balance in a space, for a dynamic between connection and the loss of it. A dynamic between loud and quiet, between chaos and control. My work is about the relationship and the interplay between form, color and space. The aim is always to search for the clear and simple in the confusing".
Danni Pantel

She is not interested in creating depth in the paintings; on the contrary, she wants everything in the forefront and so the closer the viewer gets to the canvas, the more vulnerability and turbulences become visible. If you see a painting from the *HYSTERIA* series on Instagram it seems perfectly shaped and defined, but if you encounter it face to face, you can see there are imperfections; even more so, Pantel accentuates the areas where the lacquer converged.

And this is exactly what she is going for in her canvasses, which she likens to miniature white cubes in which she is able to place forms to her liking, like a mighty puppeteer. "Large and in charge", to quote the drag queen Latrice Royale, she is creating harmony within her forms, but also dissonance. If you get the impression that these large-scale paintings are bold and loud, even irritatingly in your face, well, that is just what Pantel is going for!

Text by Esther Harrison



5. Anne Imhof

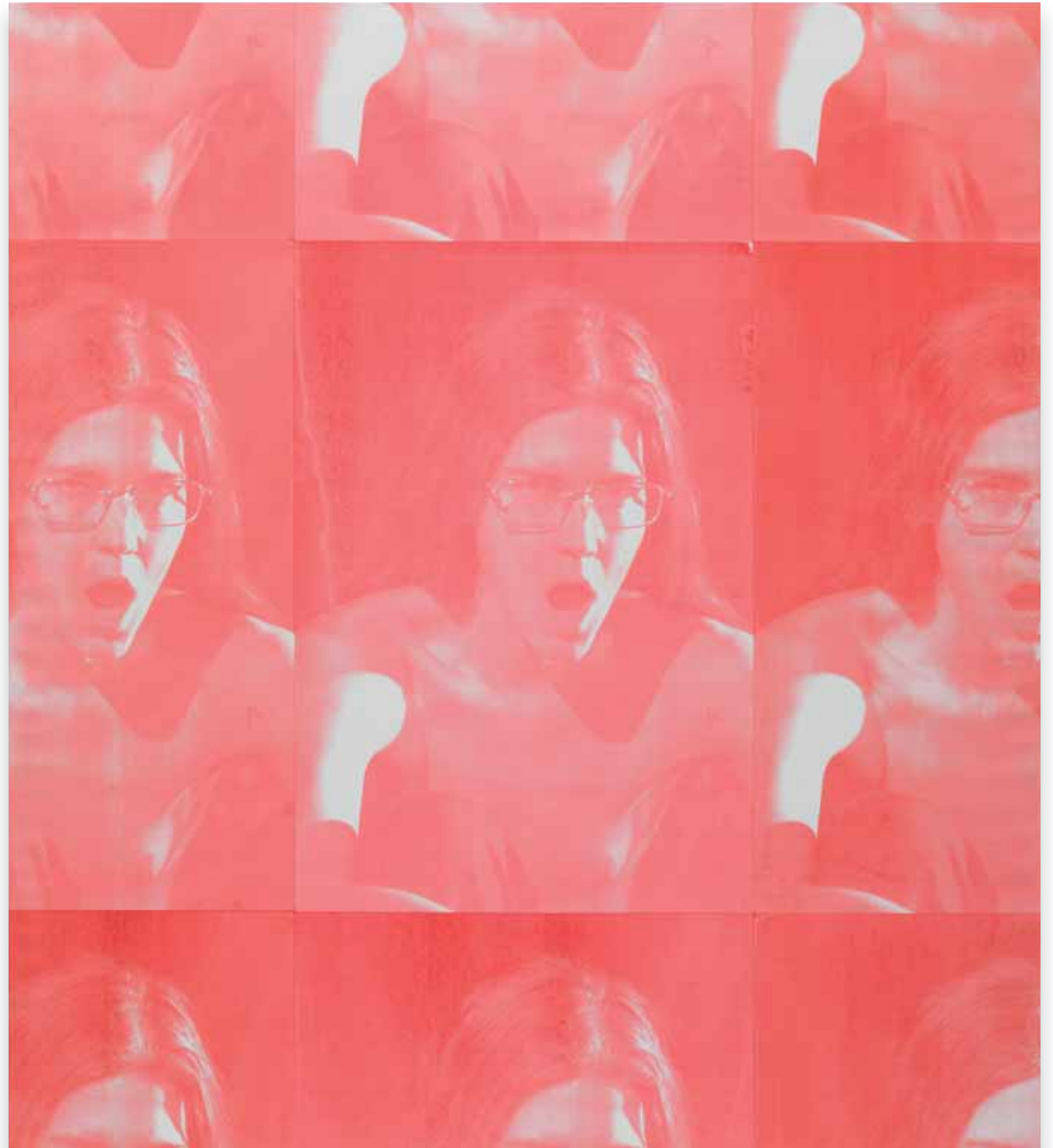
Untitled, 2017
silkscreen on canvas
200 x 180 cm

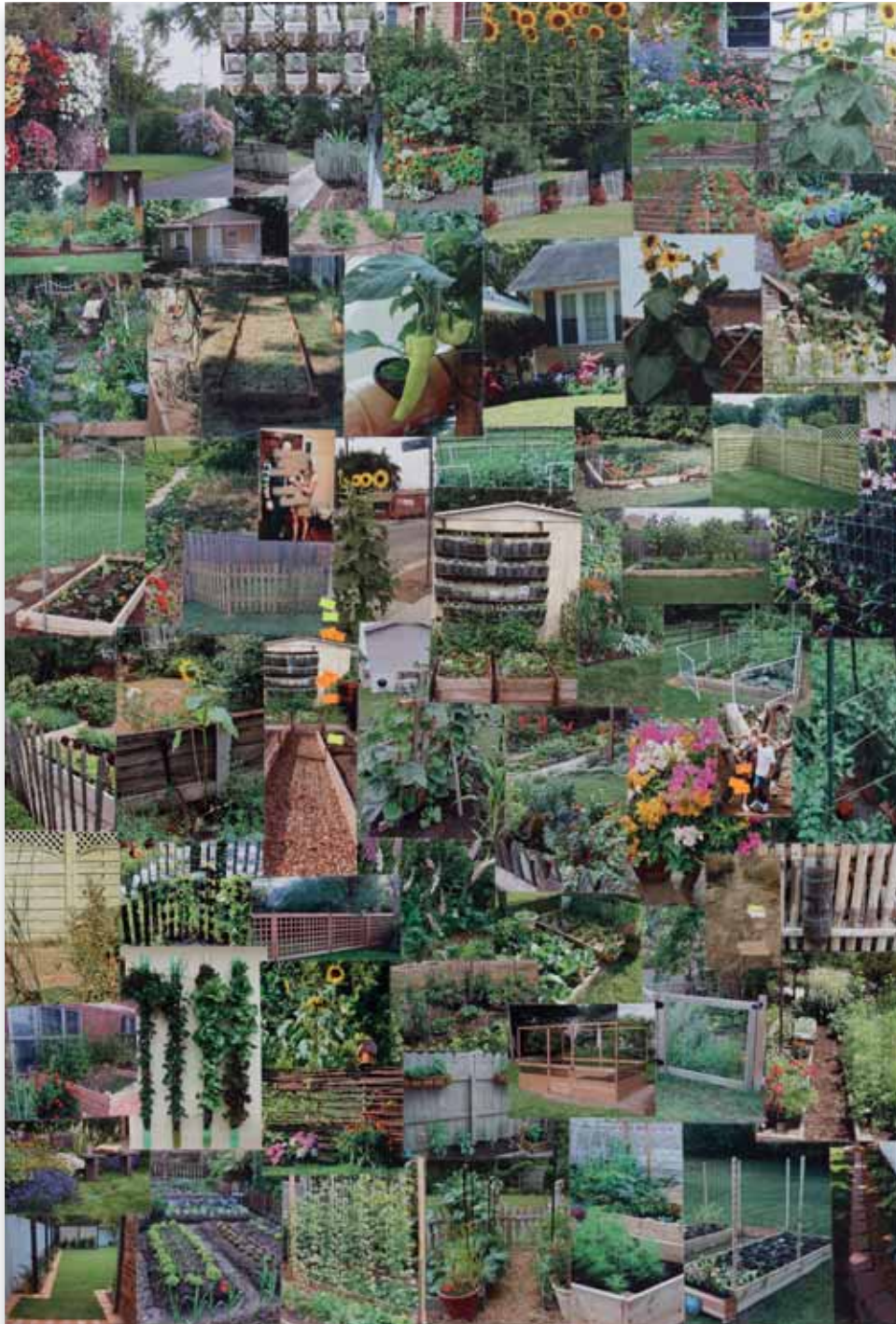
Gallery Price **38.000 EUR** + VAT

Donated by Anne Imhof
With special thanks to Galerie Buchholz
Cologne/Berlin/New York.

Anne Imhof lives and works in Berlin and Frankfurt am Main. Her paintings, sculptures, and performances have been shown internationally since 2012. Imhof's work has been the subject of monographic exhibitions at Tate Modern, London (2019), The Art Institute of Chicago (2019), the German Pavilion at the 57th International Art Exhibition – La Biennale di Venezia, (2017), Hamburger Bahnhof, Berlin (2016), Kunsthalle Basel (2016), MoMA PS1, New York (2015), Carré d'Art - Musée d'Art Contemporain de Nîmes (2014), and Portikus, Frankfurt am Main (2013). Her work has also been featured in numerous group exhibitions, including at Tai Kwun, Hong Kong (2019), La Biennale de Montréal (2016), Palais de Tokyo, Paris (2015), the Centre Pompidou, Paris (2015), and the Museum für Moderne Kunst, Frankfurt am Main (2014). She represented Germany at the 2017 Venice Biennale, where she was awarded the Golden Lion for Best National Participation, and won the Absolut Art Award (2017) and the Preis der Nationalgalerie (2015). Imhof was a guest professor and artist-in-residence at the Akademie der Bildenden Künste, Munich (2015) and a visiting artist at Städelschule, Frankfurt am Main, Yale University, New Haven, and the ArtCenter College of Design, Pasadena, among others.

Anne started this screenprinting series in 2017, at the time of the German Pavilion. The motif is a portrait of Eliza Douglas, her partner, collaborator and muse, who was also part of the performance in Venice.





6. Nicholas Cheveldave

Worm Hole pt. 7, 2019
 photolaminate and mixed media on dibond
 180 x 122 cm

Gallery Price **7.700 EUR** + VAT

Donated by Nicholas Cheveldave
 With special thanks to Emalin, London.

In his work, the Canadian London-based artist Nicholas Cheveldave brings together a range of processes including photography, painting, 3D rendering and sculpture that culminate in densely layered collages and assemblages. His practice critically engages the ways in which consumer culture generates and controls the communication of contemporary identity. By appropriating images from the internet and layering them onto his personal photographs, the artist creates a surplus of images through repetition and accumulation, in order to interrogate the commodity of empty space. Images of nests—and evocations of urban sprawl, overcrowding, and gentrification—pervade the work. In his latest Wormhole Series, Cheveldave mounts his archives onto dibond, thereby ultra-flattening and materializing digital content, allowing glitches to enter the seemingly homogenous array of subjects. Most people now read through images. This shift from writing to visualisation has become a natural way for a majority of the population to gather, assess and redistribute information. The term visual language can now be connected to literacy. However the objects that are seen are rarely remembered. What is kept is the idea of the object, its shape, colour and proximity to a commodity.

Cheveldave studied with the Turner Prize-winner Mark Leckey at London's Goldsmiths University and has been represented by Emalin since the gallery opened in 2016. His work is in the collections of the Kistefos Museum and Sculpture Park in Norway and Beth Rudin DeWoody in Los Angeles, amongst others.

7. Marcel Dzama

It's not mountain you conquer, 2019
gouache, watercolour, ink and graphite
on paper
31.6 x 39.2 x 4 cm (framed)

Gallery Price **10.500 EUR** + VAT

Donated by Marcel Dzama
With special thanks to Sies + Höke, Düsseldorf.

Marcel Dzama was born in 1974 in Winnipeg, Canada, where he received his BFA in 1997 from the University of Manitoba. He currently lives and works in New York.

Since rising to prominence in the late 1990s, he has developed an immediately recognizable visual language that investigates human action and motivation, as well as the blurred relationship between the real and the subconscious. Drawing equally from folk vernacular as from art-historical and contemporary influences, Dzama's work visualizes a universe of childhood fantasies and otherworldly fairy tales.

He has exhibited widely internationally, his most recent solo exhibitions include *Be good little Beuys and Dada might buy you a Bauhaus* at Sies + Höke, Düsseldorf (2019), *Crossing the Line* at David Zwirner, Hong Kong (2019) and *Drawing on a Revolution* at La Casa Encendida, Madrid (2017). His works were included in several museum exhibitions around the world, including the Muesum of Modern Art, New York, Museum of Contemporary Art, Los Angeles, Solomon Guggenheim Museum, New York, Tate, London, National Gallery of Canada, Ottawa amongst others.



8. Jan Paul Evers

American Boys, 2016
116.5 x 92.5 cm
silver gelatin print
Unique

Gallery Price **9.800 EUR** + VAT

Donated by Max and Marie Mayer
With special thanks to Galerie Max
Mayer, Düsseldorf

Although basically belonging to the genre of analog photography, Jan Paul Evers' work, however, distinguishes itself through the corruption of its very own parameters. An extensive archive of his own digitally produced but also found images deliver the basis for his practice. The process of Evers' artistic decisions and the generating of images converge during the photo development in the darkroom. The results of this complex method are therefore solely unique.

Jan Paul Evers was born 1982 in Cologne, Germany. He lives and works in Cologne, Germany.





9. Monica Bonvicini

Belt Exercise #1, 2018

bronze

14 x 22 x 4 cm

Ed. 1/5 + 2AP

Gallery Price **12.000 EUR** + VAT

Donated by Monica Bonvicini

With special thanks to König Berlin/London/Tokyo.

In her work leather belts appear as symbols of discipline, restraint, prudence, austerity and other virtues that have effectively structured and controlled the society since the early modern, empowering privileged ones and debasing the others. Having them produced in bronze, it seems to symbolize a firm affirmation of those matters.

Bonvicini (b. 1965) has earned several awards, including the Golden Lion at the Biennale di Venezia (1999); the Preis der Nationalgalerie für junge Kunst, from the Staatliche Museen zu Berlin (2005); the Rolandpreis für Kunst for art in the public from the Foundation Bremen, Germany (2013), and the Hans Platschek Prize for art and writing, Germany (2019). Her work has been featured in many prominent biennials, including Berlin (1998, 2004, 2014), La Triennale Paris (2012), Istanbul (2003, 2017), Gwangju (2006), New Orleans (2008), and Venice (1999, 2001, 2005, 2011, 2015). She has had solo exhibitions at the Palais de Tokyo in Paris (2002), Modern Art Oxford, England (2003), Secession, Vienna (2003), Städtisches Museum Abteiberg (2005, 2012), Sculpture Center (2007), the Art Institute of Chicago (2009), the Kunstmuseum Basel (2009), Frac des Pays de la Loire (2009), the Kunsthalle Fridericianum in Kassel (2011), Centro de Arte Contemporáneo de Málaga, Spain (2011), the Deichtorhallen Hamburg (2012), Kunsthalle Mainz (2013), BALTIC Center for Contemporary Art (2016), Berlinische Galerie (2017) and Belvedere 21 (2019).

10. Michael Müller

Bangui, 2019
acrylic on glass
186 x 146 x 5.5 cm (framed)

Gallery Price **38.000 EUR** + VAT

Donated by Michael Müller
With special thanks to Galerie Thomas Schulte, Berlin

The Bangui work is part of the "Vor und hinter dem Glas" series, which has been created since 2018. In this series, Michael Müller deals with the medium of painting with the aim of establishing a connection between the image carrier and the surrounding space. By painting on the glass, which normally separates the image from its surroundings and reflects them at the same time, the reflective properties of the glass are reduced to a minimum, while the transparency allows insights into the part of the work behind the glass.

Michael Müller was born 1970 in Ingelheim am Rhein, Germany. He lives and works in Berlin, Germany.





11. Thea Djordjadze

Untitled, 2009

wood, paint, paper mâché
47.7 x 40 x 35.5 cm

Gallery Price **11.000 EUR** + VAT

Donated by private collector.

The work of Thea Djordjadze concerns itself, first and foremost, with the poetics and particularities of space. She combines a variety of artistic, industrial, and unconventional materials to produce works full of contrasts and complexity, which she puts into conversation with the architecture and atmosphere of her exhibition spaces through intimate, considered arrangements. Each of her projects is thus ephemeral in nature, open to future reconfiguration.

Thea Djordjadze (born 1971, Tbilisi, Georgia) lives and works in Berlin. Her works have been presented in numerous solo exhibitions, including at Portikus, Frankfurt (2018), Pinakothek der Moderne, Staatliche Graphische Sammlung München (2017), Secession Wien (2016), MoMA PS1 (2016), South London Gallery (2015), MIT List Visual Arts Center, Cambridge (2014), Aspen Art Museum (2013), Malmö Konsthall (2012), The Common Guild, Glasgow (2011), Kunsthalle Basel (2009), and Kunstverein Nürnberg (2008). In addition, important group exhibitions include the Triennale di Milano (2017), 56th Venice Biennale (2015), 55th Venice Biennale (2013), Documenta 13 (2012), and the 5th Berlin Biennial for Contemporary Art (2008), as well as others.

12. Trisha Baga

Untitled, 2016
acrylic on lenticular print
24.5 x 34.5 cm

Gallery Price **4.500 EUR** + VAT

Donated by private collector
With special thanks to Société, Berlin.

Trisha Baga (b.1985) is an artist living and working in New York, generating mainly video and performance work through a multi-disciplinary practice which engages the formal languages and concerns of sculpture, painting, cinema, music, photography, comedy, and fiction, using common things to guide phenomenological compositions about the acts of looking and recognizing, and the gap in between.

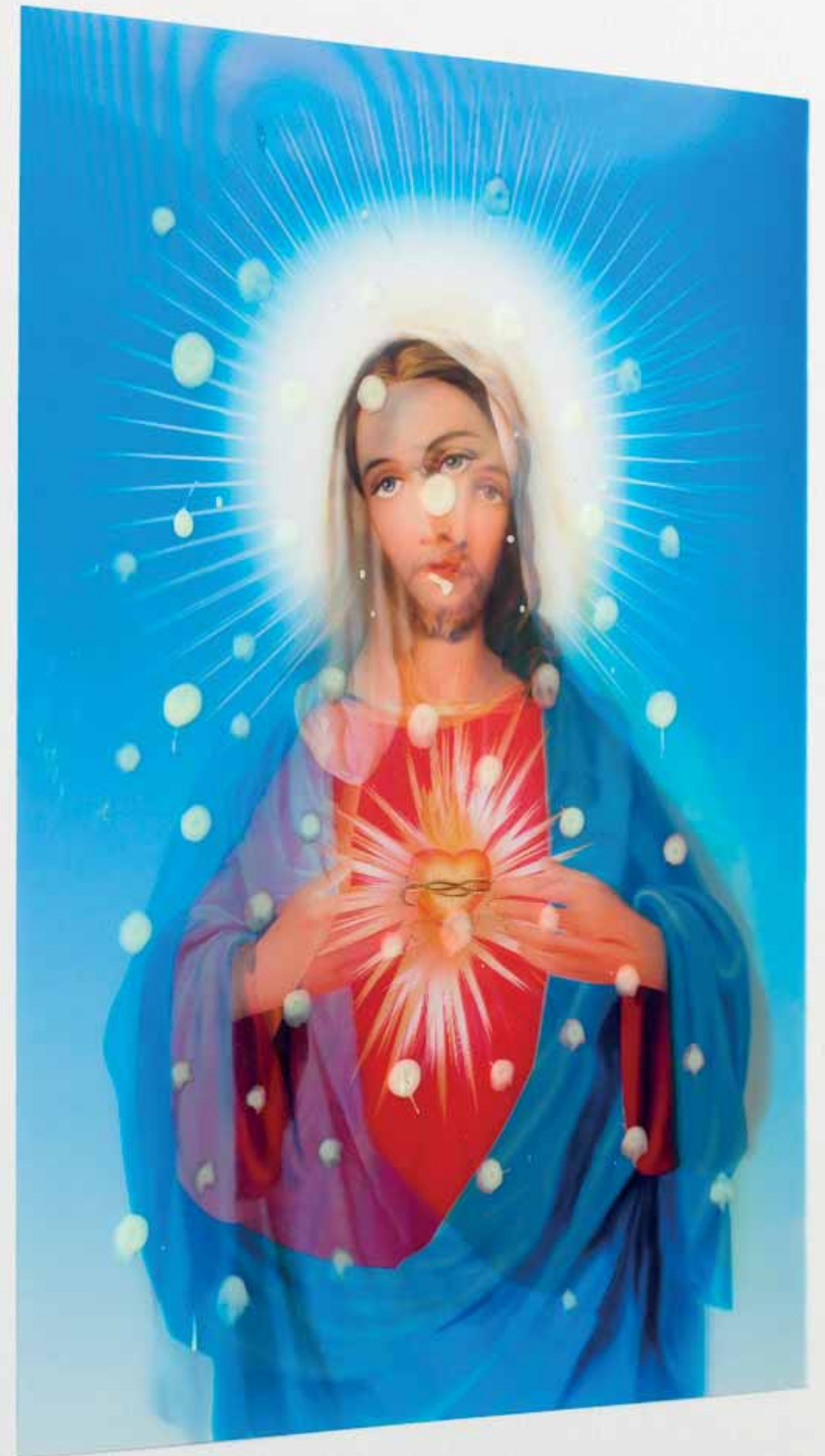


Trisha Baga

Untitled, 2014
acrylic on lenticular print
34 x 24 cm

Gallery Price **4.500 EUR** + VAT

Recent solo exhibitions include Pirelli HangarBicocca, Milan (2020); Mollusca & The Pelvic Floor, Greene Naftali, New York (2018); Biologue, Gallery TPWV, Toronto (2018); Trisha Baga: CCC, Carpenter Center for the Visual Arts, Harvard College, Cambridge (2017); Biologue, 356 Mission Road, Los Angeles; Greene Naftali, New York (2015); Zabłudowicz Collection, London (2014); Gio Marconi, Milan (2014); Peep-Hole, Milan (2013); Société, Berlin (2013); Whitney Museum of American Art, New York (2012); and Greene Naftali, New York (2011).



13. Henning Strassburger

Sonderedition Tiffany, 2019
Epson fine art print on Innovar
Cotton Smooth papier
36 x 45 x 3.5 cm (framed)
Ed. 2/3

Gallery Price **5.500 EUR** + VAT

Donated by Henning Strassburger
With special thanks to Sies + Höke, Düsseldorf.

Painting with a conceptual and calculating approach, the artist explores how he can work with new themes, visual language and viewing habits introduced by social mass media. His artistic practice investigates the significance and parameters of contemporary painting, and its scope for raising questions around mass culture, identity and meaning.

Henning Strassburger (b.1983) lives and works in Berlin.

Tiffany Experience

Trip to London for 2.
Including flight, hotel.
High Jewelry World's best Customer Event,
High Jewelry Showroom of „Colors of Tiffany”,
June 2020: Exclusive High Jewelry Event by
invitation only with selected guests from around
the world.



Thank You So Much

First of all the artists, who were most generous to provide us with these exceptional works

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Bunny Rogers
Henning Strassburger

Our dream team

Bettina Böhm, Outset Germany_Switzerland,
Executive Director
Essi Kalima, Outset Germany_Switzerland,
Director Philanthropy Development & Marketing
Bettina Klein, Outset Germany_Switzerland,
Director Development & Programme
FBT, Press
Alice Trier, Phillips Specialist, Director,
20th Century & Contemporary Art
Anika Aulbach, Phillips, Administrator
and Client Liaison – Germany

All the people who helped us

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Adrian Runhof + Johnny Talbot
Rolf Sachs
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Wolfgang Stahr
Susan Stock – ruksaldruck
Leopold von Thun – Emalin
Dr. Alice Trier – Phillips
Katharina Precht de Vaivre – Engadin Art Talks
Annie Wang – artnet
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Cheyenne Westphal – Phillips
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Petra Winter – Madame

And to all helpers whose names were unknown
to us at the time of printing of this catalogue.

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Galerie Buchholz, Berlin/Cologne/New York
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Galerie Max Mayer, Düsseldorf
Thaddeus Ropac, London/Paris/Salzburg
Galerie Thomas Schulte, Berlin
Galerie Sexauer, Berlin
Sies + Höke, Düsseldorf
Société, Berlin
Galerie Max Mayer, Düsseldorf

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