

Press Release
17 September 2010

Corrections regarding the scandal of the fake “Jägers Collection”.

In 2006 Lempertz auction house sold the *Rotes Bild mit Pferden* by Heinrich Campendonk at the record price of 2,88 million euros (2,4 million hammer price). At the time of the auction, no certificate of authenticity had been established for this painting. AV Modern & Contemporary, consulted by the buyer after the sale advised the later to demand a proof of authenticity from. After being submitted to a series of thorough analyses, the painting revealed to be fake. The buyer then lodged a complaint against the auction house in September 2008 in order to obtain the full reimbursement of the buying price and provision.

Clarifications:

1. **No certificate of authenticity was emitted by any relevant expert in the field prior to the auction.** Contrary to its own declaration from the press release dated from September 8, 2020, Lempertz auction house never took any initiative for the paintings to be examined and authenticated by relevant experts nor by any administrators of the artist’s estate.

Lempertz never asked for an expertise from the author of the Catalogue raisonné of Campendonk, the doctor Andrea Firmenich, prior to the auction. This was in spite of the fact that the painting was in Cologne at the time of the auction, the town is also the place of residency of Dr. Firmenich, and that the painting had been declared lost for more than 86 years.

Not one request was made for any preliminary authenticity examination for the two other fake paintings from the “Jägers Collection” which were sold at auction by Lempertz, namely the paintings *Seine mit Brücke und Frachtkähnen* and *Nu couché avec chat* by Max Pechstein. Contrary to the affirmations of Lempertz, at no point was undertaken any mandatory expertise of the paintings in order to establish their authenticity by consultation of the Pechstein’s great grandson, Mr. Max K. Pechstein.

To summarize, Lempertz has failed to order any expertise for any of the paintings from the “Jägers Collection” prior to their sale at auction. Moreover, the fact that the same auction house had rejected a painting from the “Jägers Collection” in 1995 (Hans Purrmann, Collioure), because the work had been identified as fake in comparison with the artist’s archives.

2. **Three analyses conclude that the Campendonk, “*Rotes Bild mit Pferden*” is fake.**

Three analyses, two of which scientific, conclude against the authenticity of the painting. The Doerner Institute, specialized in the physical and chemical analyses of works of art, was able to prove, during its examination of march 2008, the presence of particles of a pigment called titanium white, which had not yet been discovered at the time the painting was executed and could even less likely had been produced industrially. These findings were confirmed by a second examination made in August and September

2008 by Dr Nicholas Eastaugh, a worldly renowned British physicist and art historian, which revealed the presence of problematic color pigments taken from the original structure of the painting. A third examination was made by Pechstein's expert, Ralph Jentsch, who identified tags from the gallery Flechtheim at the back of the canvas as being fakes.

3. **The buyer lodges a complaint against Lempertz in 2008 and gets in contact with experts.**

After the examinations by the Doerner institute and by Dr. Nicholas Eastaugh demonstrating with certainty that the Campendonk painting was a fake, Lempertz auction house refused to reimburse the auction price and the provision. The buyer of the painting then lodged a civil complaint against Lempertz. During the procedure, the buyer entered in contact with various experts and was thus able to contribute in a decisive manner to the discovery of the falsification scandal surrounding the "Jägers Collection".

As soon as indications of criminal implications came to light, the buyer immediately informed the criminal police and lodge a complaint. Therefore, the declarations of Lempertz' director, Henrik Hanstein, who pretended during his interview with WDR3, September 3, 2010, having informed the police himself, have proven inaccurate. Lempertz has only learned of the opening of the criminal investigation by a press release from the police and has, to no extent, ever taken any initiative in that regard.

4. **Lempertz has still not reimbursed the provision to this date.**

In its declarations from September 8 2010, Lempertz auction house has pretended wanting to reimburse the "Commission" the people affected. In the case of the buyer of the fake ampendonk, it still hasn't been done.

Meanwhile, Lempertz has removed its press release – as well as on its website – because of the formal notices of the Brücke-Museum and the Max Pechstein authors right society. Apparently, Lempertz is trying to give the impression, by using the good reputation of experts who were solicited for advice prior to the auction – but precisely not for any written expertise – as well as by use of a so-called mention in some exhibition catalogues and a so-called referencing of the paintings in renowned exhibitions, that the paintings had been considered authentic. This is simply false and it constitutes a manoeuvre attempted in order to avoid accusations regarding the violation of the principles of due diligence.