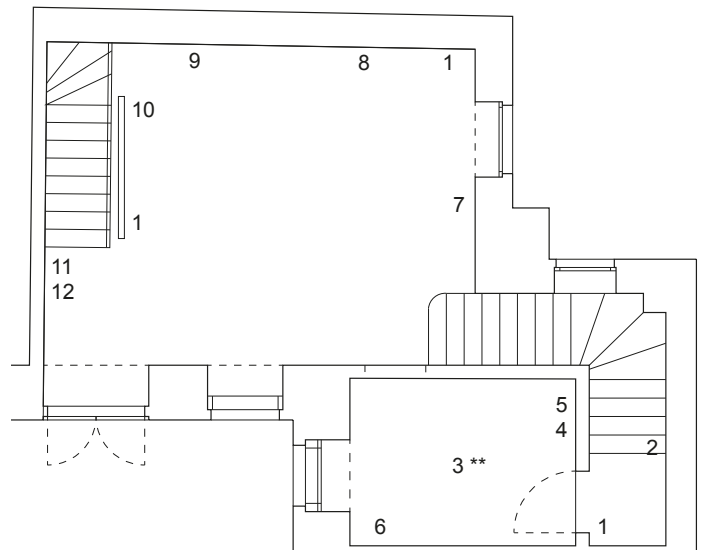


- 1 *En lieu*, 2026
pencil, red chalk
dimensions variable
- 2 *untitled (Qui vive?)*, 2026
watercolor on paper
25,1 x 35,1 cm
- 3 ** *le monde*, 2026
plywood, cardboard, acrylic glass
86,5 x 125 x 50 cm
- 4 *untitled (amendment)*, 2024/26
ball point pen, pencil, crayon, grime on paper
25,8 x 18,8 cm
- 5 R.M., S.K.
untitled (amended), 2023/26
ball point pen, pencil, crayon, grime on paper
15,3 x 6,2 cm
- 6 *untitled (whistles in O-berlin)*, 2026
drawing ink on laid paper
13,9 x 24,1 cm
- 7 *untitled (robot)*, 2026
metal point, gesso, gouache on paper
29,4 x 20,8 cm
- 8 *Ininformel*, 2026
pencil on laid paper
24,1 x 15,8 cm
- 9 *Courtoisie*, 2026
metal point, gesso, gouache on paper
24,4 x 17 cm
- 10 *Westgeld*, 2026
metal point, gesso, gouache on paper
35,1 x 25,1 cm (mounted)
- 11 *Hast Du schon alles schön ordentlich gemacht?*, 2026
pencil on archival paper
21 x 14,8 cm
- 12 *Noch müde?*, 2026
metal point, gesso, gouache on paper
21 x 14,8 cm

Le Monde
Robert Müller

Opening: 26 June, 2026, 18-21h
Exhibition: 27 June – 20 September, 2026
Location: Linke Wienzeile 36/1c, 1060 Wien
Opening hours: Saturday, 13h–17h



3 ** *le monde*, 2026
plywood, cardboard, acrylic glass
86,5 x 125 x 50 cm

on display, left to right:

**Large plate, Nuremberg, Germany
2nd quarter of the 18th century**

Faience, gadrooned rim, central field with a blue-painted fruit basket, rim decorated with floral motifs in alternating panels
Base with a blue painter's mark. Broken and restored.
Ø 43,7 cm, ht. 7,0 cm
Lot nr. 139-116996/8, Catalogue nr. 7006

Tazza, Italy, 19th century

Majolica, polychrome painted depiction of the Lion of St.
Mark with inscription, grotesque ornament. Chipped, with wall mounting.
Ø 24 cm, ht. 4,5 cm
Lot nr. 139-123757/1, Catalogue nr. 7002

**Shallow wall plate *Prince Eugenius*
design by Franz von Zülow, ca. 1942**

Manufactured by Schleiss Keramiken, Gmunden, Austria
Ceramic with red body; polychrome overglaze painting.
Diagonal professionally restored crack in the upper third, diagonal firing crack, minor edge chips. Two holes on the reverse with old metal cord for wall hanging.
Literature: Schleiss Keramiken, Zülow, Huber, Mandelsloh (SH).
Ø 34 cm, ht. 6,2 cm
Lot nr. 39-119829/5, Catalogue nr. 176

**Small blue and white plate
China, Kangxi period (1662–1722)**

Porcelain with underglaze blue figural and floral decoration.
Underglaze blue 'Yu' mark within a double circle.
Rim with minor chips.
Ø 12,7 cm, ht. 2,3 cm
Lot nr. 139-118846/11, Catalogue nr. 7002

**Plate with tulip and peacock pattern *De Klauw*, Delft
Netherlands, probably late 18th century**

Faience, broken and glued, heavily chipped.
Ø 35,5 cm, ht. 6,7 cm
Acquired in 2023

...the world we live in, or whatever the world may seem to appear to be for each and everyone of us, is a little too bright spot in a way too dark void, or else, a little too dark spot in a way to bright sunlight. In its scarce shadow, I spent a little time recently on a volume on Whistler's etchings, „somewhat of a technician“, as a friend rightfully mentions. And an avid collector of etchings himself.

In 1842, his father, a civil engineer, leaves Massachusetts for St. Petersburg, dragging the family along. Well paid, and working for the court of the czar, Whistler Sr. earns a fortune. He rises, he spends. He dies. All fortune smeared on status, the family, suddenly poor heads back to the U.S. By laying the tracks between Moscow and St. Petersburg, to and fro, and dragging U.S. companies along through the birch and pine forests, Jr. will owe his education to the favor of company leaders owing his dead father a favor. By indebteding himself in the marks of Rembrandt and alike, he continues to write the history of manner-ism-s and debt onward. Indebted myself, I am dragged along.

In the meantime, a magic show is announced over and over again, by the minute, over and over again, by the minute, over and over again. The show itself is never performed, yet, the magic lies in its acclamation. A unique position in space and time is proposed, the space comes at a cost, 72 marks east, 1.900 Marks West, the lease for the spot to move around, producing constant hidden marks, scratching abrasions to an environment, decorated for an audience we represent ourselves to...