

KETTERER KUNST



DAY SALE

June 7, 2025

Inspired by print. Deepened online.

OUR HYBRID-CATALOG CONCEPT

At Ketterer Kunst only

Enjoy the advantages of the printed catalog, enhanced by digital features. Combining tradition with innovation this concept offers a catalog experience that sets new standards.

The best of both worlds

Our catalog impresses with a clear overview and gives access to comprehensive digital information via the QR code for each item.

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Online Catalog



AUCTION 591

Day Sale Contemporary Art / Modern Art / 19th Century Art

Auction

Lots 100 – 283 Day Sale (591)
Saturday, June 7, 2025, 2 pm

Ketterer Kunst Munich
Joseph-Wild-Straße 18
81829 Munich

**We kindly ask you to reserve a seat in advance
under: +49 (0) 89 5 52 440
or infomuenchen@kettererkunst.de**

Further Auctions

Lots 1 – 56 Evening Sale (590)
Friday, June 6, 2025, 5:30 pm

**Online Sale
„Karin and Rüdiger Volhard Collection“
onlinesale.kettererkunst.de**
Thu, May 15, 2025, from 3 pm – Sun, 15. June 15, 2025, from 3 pm
Lots sold consecutively

Preview

Please let us know which works you would like to view at our exhibition venues.

Cologne
Ketterer Kunst, Gertrudenstraße 24–28, 50667 Cologne
Phone+49 (0)221 51 09 08 15, infokoeln@kettererkunst.de

Thu	May 15	10 am – 9 pm
	Reception	from 5:30 pm
Fri	May 16	10 am – 6 pm
Sat	May 17	11 am – 5 pm

Frankfurt
Bernhard Knaus Fine Art, Niddastraße 84, 60329 Frankfurt am Main
Phone +49 (0)6221 58 80 038, infoheidelberg@kettererkunst.de

Mon	May 19	4 pm – 9 pm
	Reception	from 5:30 pm
Tue	May 20	10 am – 5 pm

Hamburg (New location at Oberhafen quarter!)
Galerie Tom Reichstein, Stockmeyerstr. 41–43, Halle 4 J, 20457 Hamburg
Phone +49 (0)40 3 74 96 10, infohamburg@kettererkunst.de

Thu	May 22	10 am – 8:30 pm
	Reception	from 5:30 pm
Fri	May 23	10 am – 4 pm

Berlin
Ketterer Kunst, Fasanenstraße 70, 10719 Berlin
Phone +49 (0)30 88 67 53 63, infoberlin@kettererkunst.de

Sun	May 25	10 am – 7 pm
	Reception	from 5 pm
Mon	May 26	10 am – 6 pm
Tue	May 27	10 am – 6 pm
Wed	May 28	10 am – 6 pm
thu	May 29	10 am – 6 pm
Fri	May 30	10 am – 6 pm

Munich (all works)
Ketterer Kunst, Joseph-Wild-Straße 18, 81829 Munich
Phone +49 (0) 89 5 52 440, infomuenchen@kettererkunst.de

Sun	June 1	11 am – 5 pm
Mon	June 2	10 am – 6 pm
Tue	June 3	10 am – 6 pm
Wed	June 4	10 am – 8 pm
Thu	June 5	10 am – 5 pm
Fri	Jun 6	10 am – 6 pm *

* Day Sale only

Exchange rate: 1 Euro = 1,13 US Dollar (Approximate value).

Front cover: Lot 211 R. Combas – frontispiece I: Lot 207 Ai Wei Wei – frontispiece II: Lot 102 P. Mønsted – page 7: Lot 156 H. Thoma – page 8: Lot 161 N. Bisky – page 11: Lot 157 G. Kolbe – page 197: Lot 115 D. Hockney – page 198: Lot 108 A. Warhol – page 201: Lot 191 F. König – rear inside cover: Lot 121 E. Heckel – rear outside cover: Lot 233 H. Arp
(Note: Some of the works shown here are presented in detail)





INFO

Your bidding options

Online

You can follow our saleroom auctions live online and also place bids online.

Bid and watch online on: www.kettererkunstlive.com

For online bidding, please register the latest one day ahead of the auction. If you want to create a new account, please click on “Register now” and you will receive an activation link. Please note that we are legally obligated to archive a copy/scan of an official ID. If you intend to place bids of more than € 50,000, please inform us beforehand.

Phone bidding

If you can't attend the auction you can bid by phone. Please register no later than one day before the auction. On the day of the auction, we will call you shortly before your lot is called up. Please make sure that we can reach you on one of the phone numbers specified. We offer telephone bidding in the following languages: German, English, French, Italian. Please use our bidding form to register your bids (see page 9).

Absentee bids

If you are unable to attend the auction in person, we will be happy to accept your proxy bid. Please use our bidding form to register your bids (see page 9).

Saleroom

Attend the auction and bid in person or through an authorized agent. Please reserve your seat at least one day in advance and request a bid card. Please make sure to present valid identification.

Online Sale

You can also bid in our Online Sales around the clock.

Register and bid on onlinesale.kettererkunst.com

Last chance to bid in our current Single Owner Sale
„Karin & Rüdiger Volhard Collection“:
Sunday, June 15, 2025, from 3 pm (lots sold consecutively)





SPRING AUCTIONS 2025

KETTERER KUNST

Bids

Auctions 590 | 591 | @

☐ Private bidder ☐ Corporate bidder

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Client number

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E-Mail	VAT-ID-No.	
Telephone (home)	Telephone (office)	Fax

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Street	Postal code, city	Country

I am aware of the terms of public auction and the data privacy policy published in this catalog and are part of the contract, and I submit the following bids:

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Bids may also be submitted online.
For more information, please visit kettererkunst.com/buy/bidding.php

Lot no.	Artist, Title	€ (Max. bid) required for absentee bids, optional for phone bids as a security deposit

Please note that we cannot guarantee that bids received less than 24 hours before the auction will be considered.

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100

ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Artistenpaar. 1945.

Oil on cardboard. 28 x 18 cm. (11 x 7 in.)

🕒 *Called up: June 7, 2025 – ca. 14.00 h ± 20 min.*

€ 18,000 – 24,000 (R7/D/F)
\$ 20,340 – 27,120



- From the important series of the “Hekate Pictures,” which mark the transition from figuration to abstraction in E. W. Nay’s oeuvre
- A version created shortly thereafter is now in the Hegenbarth Collection, Berlin (1946, cat. rais. no. 362)
- Nay translates the physiognomy of the human body into almost geometric forms in a sophisticated and imaginative way
- Works from this creative period are part of notable museum collections, including the Sprengel Museum, Hanover, the Museum Ludwig, Cologne, the Pinakothek der Moderne, Munich, and the Nationalgalerie, Berlin



101

KARL HOFER

1878 Karlsruhe – 1955 Berlin

Stehender Mädchenakt vor Rot.
1954.

Oil on canvas. 99.5 x 70 cm. (39.1 x 27.5 in.)

🕒 *Called up: June 7, 2025 – ca. 14.01 h ± 20 min.*

€ 18,000 – 24,000 (R7/D/F)
\$ 20,340 – 27,120



- A striking nude that impresses with its combination of melancholy and expressive coloring
- Karl Hofer’s uniquely ethereal female portraits are among the artist’s most compelling creations
- In the post-war years, Hofer was able to build on his earlier successes. His paintings were part of the legendary exhibition “German Art of the 20th Century” at the Museum of Modern Art in New York in 1957



102

PEDER (PEDER MØRK MØNSTED) MÖNSTED

1859 Grenaa – 1941 Fredensborg

Flußlauf am Waldesrand. 1897.

Oil on canvas. 81 x 115 cm. (31.8 x 45.2 in.)

🕒 Called up: June 7, 2025 – ca. 14.02 h ± 20 min.

€ 20,000 – 30,000 (R7/D)

\$ 22,600 – 33,900



- Detailed, almost photorealistic depictions of nature, made Peder Mønsted one of the most successful Danish landscape painters of his time
- Reflecting water surfaces are a central motif in his work, allowing him to showcase his virtuoso technical skill
- Even during his lifetime, his works were highly prized by the European aristocracy. He participated in numerous national and international exhibitions and found his first collectors in America, where some of his works are still in museum collections today (Dahesh Museum, New York)



103

NORBERT BISKY

1970 Leipzig – lives and works in Berlin

Ebbe. 2005.

Oil on canvas. 150 x 200 cm. (59 x 78.7 in.)

🕒 Called up: June 7, 2025 – ca. 14.04 h ± 20 min.

€ 50,000 – 70,000 (R7/D/F)

\$ 56,500 – 79,100



- Typical early work by Bisky, depicting young blond men engaged in sports in a pastel palette.
- Paintings from the 2000s are particularly sought-after on the international art market.
- Works by Norbert Bisky can be found in major international museums, including the Museum of Modern Art, New York, the National Museum of Modern and Contemporary Art, Seoul, and the Museum Ludwig, Cologne



104

ALEX KATZ

1927 New York – lives and works in New York

Red Hat Ada. 2015.

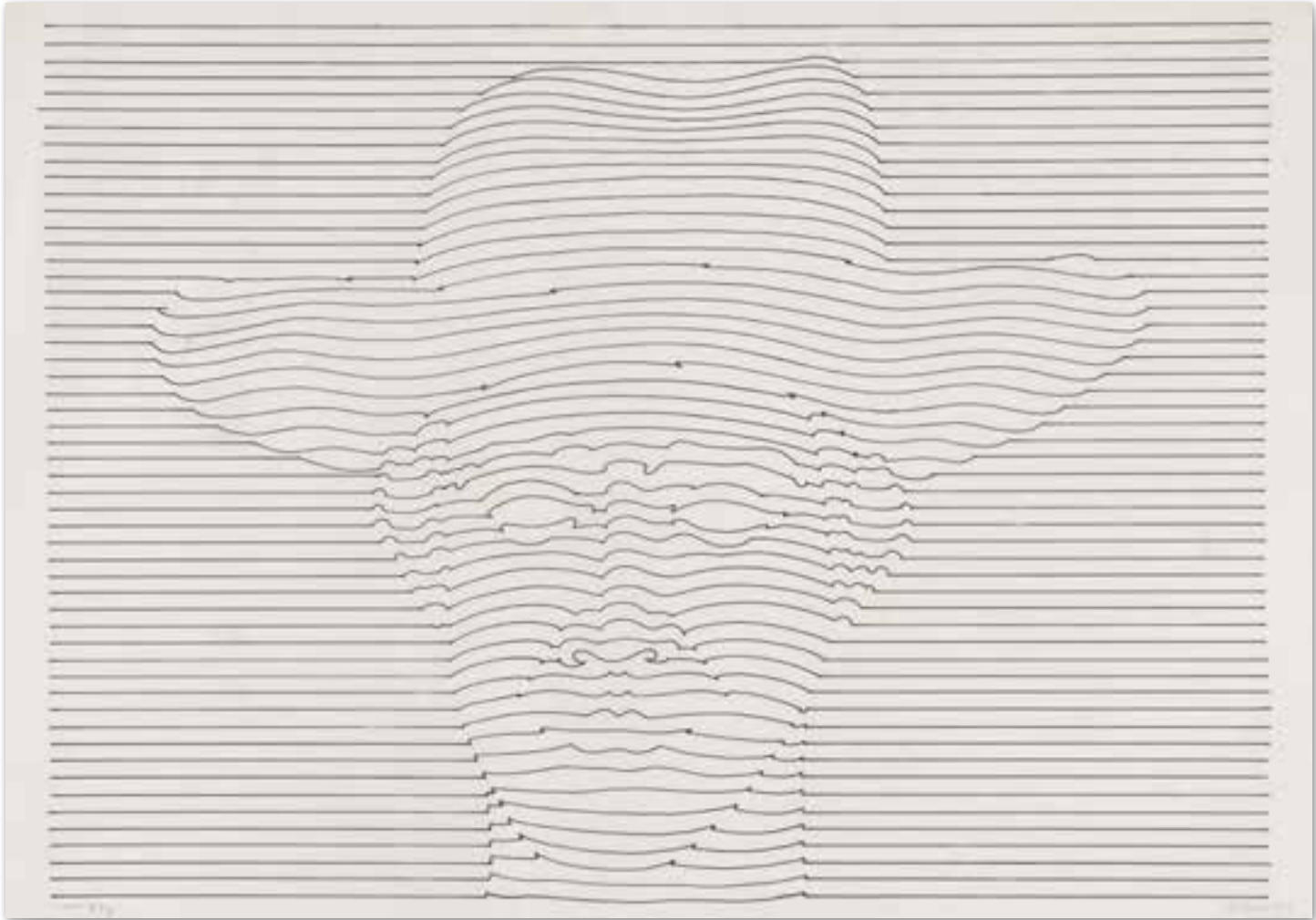
Woodcut in colors. 152 x 108,5 cm. (59.8 x 42.7 in.)

🕒 Called up: June 7, 2025 – ca. 14.05 h ± 20 min.

€ 18,000 – 24,000 (R7/D/F)
\$ 20,340 – 27,120



- A large-format work in Alex Katz's characteristic, glossy visual language
- Ada Katz, the artist's wife and muse, has been a central motif in his work since 1957
- Alex Katz is already considered a classic of American painting
- A copy of "Red Hat Ada" was shown in the comprehensive exhibition "Alex Katz. 60 Years of Printmaking" (May–July 2024) at gallery Thaddaeus Ropac
- Katz uses the human face as an artistic surface, deliberately employing fashionable details as stylistic elements to create an immediate sense of presence



105

THOMAS BAYRLE

1937 Berlin – lives and works in Frankfurt a. Main

Cowboy. 1970.

Felt-tip pen drawing. 38,5 x 60,3 cm. (15.1 x 23.7 in.)

🕒 Called up: June 7, 2025 – ca. 14.06 h ± 20 min.

€ 10,000 – 15,000 (R7/D/F)
\$ 11,300 – 16,950



- From the particularly sought-after creative period of the representative of German Pop Art
- The cowboy is a recurring motif in his work, whether as a single portrait, as shown here, or as part of his so-called 'Super Forms'
- In 2026, two retrospective exhibitions will be dedicated to the artist: at the Schirn Kunsthalle in Frankfurt am Main and at the Museum Kulturspeicher in Würzburg



106

MIRIAM CAHN

1949 Basel- lives and works in Basel

Muttertier/gehen. 1999/2001.

Oil on canvas. 50.5 x 84.5 cm. (19.8 x 33.2 in.)

🕒 Called up: June 7, 2025 – ca. 14.08 h ± 20 min.

€ 70,000 – 90,000 (R7/F)
\$ 79,100 – 101,700



- **Maximum effect with minimal means:** Miriam Cahn uses her unique artistic language to explore the complexity of human existence
- **Motherhood and femininity** are central themes in Cahn's oeuvre
- **The artist was invited to participate in the documenta in Kassel in 1982 (and again in 2017) and was represented at the Venice Biennale in 1984 and 2022**
- **Other works are in prestigious international collections, including the Museum of Modern Art, New York, the Tate Modern, London, the Museo Reina Sofia, Madrid, and the Städtische Galerie im Lenbachhaus, Munich**
- **Most recently, Miriam Cahn was honored with the solo exhibition “Reading Dust” at the Stedelijk Museum, Amsterdam, from October 2024 to January 2025**



107

CORNELIA SCHLEIME

1953 Berlin – lives and works in Berlin, im Ruppiner Land and auf La Palma

Trotzengel. 2012.

Acrylic, shellac and asphalt varnish on canvas.
220 x 180 cm. (86.6 x 70.8 in.)

🕒 Called up: June 7, 2025 – ca. 14.09 h ± 20 min.

€ 20,000 – 30,000 (R7/F)
\$ 22,600 – 33,900



- **Using special materials and techniques, Schleime's paintings are characterized by an uneven, impasto surface with a particularly appealing texture**
- **“Trotzkopf and Medusa”: the large-format fictional portraits dominate the artist's oeuvre and rank among her most sought-after works**
- **Besides painting, her creative output includes collages, photography, films, performance art, artist's books, travel diaries, and literature**
- **Until the end of June/August 2025, the artist's works are on display in exhibitions at the Kunsthalle Darmstadt and the Palais Populaire in Berlin**



108

ANDY WARHOL

1928 Pittsburgh – 1987 New York

Queen Margrethe II. 1985.

Silkscreen in colors. 100 x 80 cm. (39.3 x 31.4 x 39.3 in.)

🕒 *Called up: June 7, 2025 – ca. 14.10 h ± 20 min.*

€ 30,000 – 40,000 (R19/D/F)
\$ 33,900 – 45,200



- From the “Reigning Queens” portfolio
- The royal Danish queen becomes a pop star in Andy Warhol’s legendary screen prints
- Unique character due to individual coloring

109

ANDY WARHOL

1928 Pittsburgh – 1987 New York

Joseph Beuys. 1980 /1983.

Silkscreen in colors with Rayon satin in the color areas. 101.5 x 81.5 cm. (39.9 x 32 in.)

🕒 *Called up: June 7, 2025 – ca. 14.12 h ± 20 min.*

€ 18,000 – 24,000 (R19/D/F)
\$ 20,340 – 27,120



- Two masters meet: Warhol immortalizes Beuys, creating a testament to his own artistic identity
- Special surface treatment with Rayon satin finish
- Acquired directly from the artist shortly after its creation and in the same collection ever since
- Warhol’s Beuys portraits are in renowned museum collections, including the Museum of Modern Art, New York, the Tate, London, and the Philadelphia Museum of Art



110

RUPPRECHT GEIGER

1908 Munich – 2009 Munich

OE 241/57. 1957.

Oil on canvas. 100 x 90 cm. (39.3 x 35.4 in.)

🕒 *Called up: June 7, 2025 – ca. 14.13 h ± 20 min.*

€ 40,000 – 60,000 (R7/D/F)
\$ 45,200 – 67,800



- An early painting with a powerful color modulation, inspiring viewers with its dynamic oscillation between different color values
- Exhibited in the major Geiger retrospective at the Akademie der Künste in Berlin in 1985 and in the Geiger exhibition at the Haus der Kunst in Munich in 1988
- On the international auction market for the first time
- The paintings from the late 1950s and early 1960s are among the artist’s most sought-after works on the international auction market (source: artprice.com)



111

ANDY WARHOL

1928 Pittsburgh – 1987 New York

Goethe. 1982.

Silkscreen in colors. 96.5 x 96.5 cm. (37.9 x 37.9 in.)

🕒 Called up: June 7, 2025 – ca. 14.14 h ± 20 min.

€ 50,000 – 70,000 (R19/D/F)
\$ 56,500 – 79,100



“I consider myself very much a part of my time and my culture, as much a natural part of it as rockets and television.”

Andy Warhol, quoted from: Andy Warhol. Prints, Munich/New York 1989, p. 6.

- **One of a kind in this color combination and finish**
- **Warhol at his best: one of the most famous motifs from his mature creative period**
- **In “Goethe,” Warhol focuses on the well-known portrait of the great German poet and color theorist, transforming it into a cult motif of pop art**
- **Warhol’s portraits of historical figures are among his most sought-after works**
- **Acquired directly from the publisher in 1989 and part of a South German private collection ever since**



112

JOSEF SCHARL

1896 Munich – 1954 New York

Junger Mann in dunklem Anzug.
1926.

Oil on canvas. 90 x 70 cm. (35.4 x 27.5 in.)

🕒 Called up: June 7, 2025 – ca. 14.16 h ± 20 min.

€ 20,000 – 30,000 (R7/D)
\$ 22,600 – 33,900



“Between 1926 and 1933 at the latest, Scharl refined his brushwork: although he still applied the paint in parallel strokes, the lines now nestled more closely together. The three-dimensional effect that Scharl achieved through his impasto application is striking. He used oil paint to model the heads and hands of his subjects, thereby emphasizing the parts of the body that reveal the most about the people portrayed.”

Katharina Henkel, Josef Scharl und sein künstlerischer Leitstern Vincent van Gogh, in: Frank Schmidt, Karsten Müller (eds.), Josef Scharl. Zwischen den Zeiten, Bremen, Hamburg 2018, pp. 13f.

- **Comprehensive exhibition history**
- **Part of the major retrospective “Josef Scharl. Zwischen den Zeiten” in 2018/19 at, among other venues, the Museum Buchheim in Bernried**
- **Expressive portrait from the artist’s most important creative period**
- **Paintings from his early years are in many important collections, including the Nationalgalerie Berlin, the Städel Museum, Frankfurt am Main, and the Lenbachhaus Munich**



113

HANS PURRMANN

1880 Speyer—1966 Basel

Landschaft bei Sorrent. 1951.

Oil on canvas. 50.7 x 61 cm. (19.9 x 24 in.)

🕒 Called up: June 7, 2025—ca. 14.17 h ± 20 min.

€ 35,000—45,000 (R7/D/F)
\$ 39,550—50,850



- Throughout his life, Hans Purrmann had close ties to Italy, where he found an inexhaustible source of inspiration
- In the year the painting was created, the artist traveled to Nice and Vence at the invitation of Henri Matisse, before spending the summer in Sorrento
- In 1960, the painting was included in the most comprehensive solo exhibition of Purrmann's work to date at the Kunstverein Hannover
- In 1955, Purrmann participated in documenta I in Kassel
- His colorful depictions of Italy are the artist's most sought-after works on the international auction market (source: artprice.com)

More works from the Max Niedermayer Collection, Limes-Verlag Wiesbaden, will be offered in the Evening Sale on June 6 and in the Day Sale on June 7, as well as in other auctions throughout the year.

114

KARL HAGEMEISTER

1848 Werder a. d. Havel—
1933 Werder a. d. Havel

Märkische Landschaft
(Der Wentorfgraben zwischen
Caputh und Geltow).
Around 1908–1910.

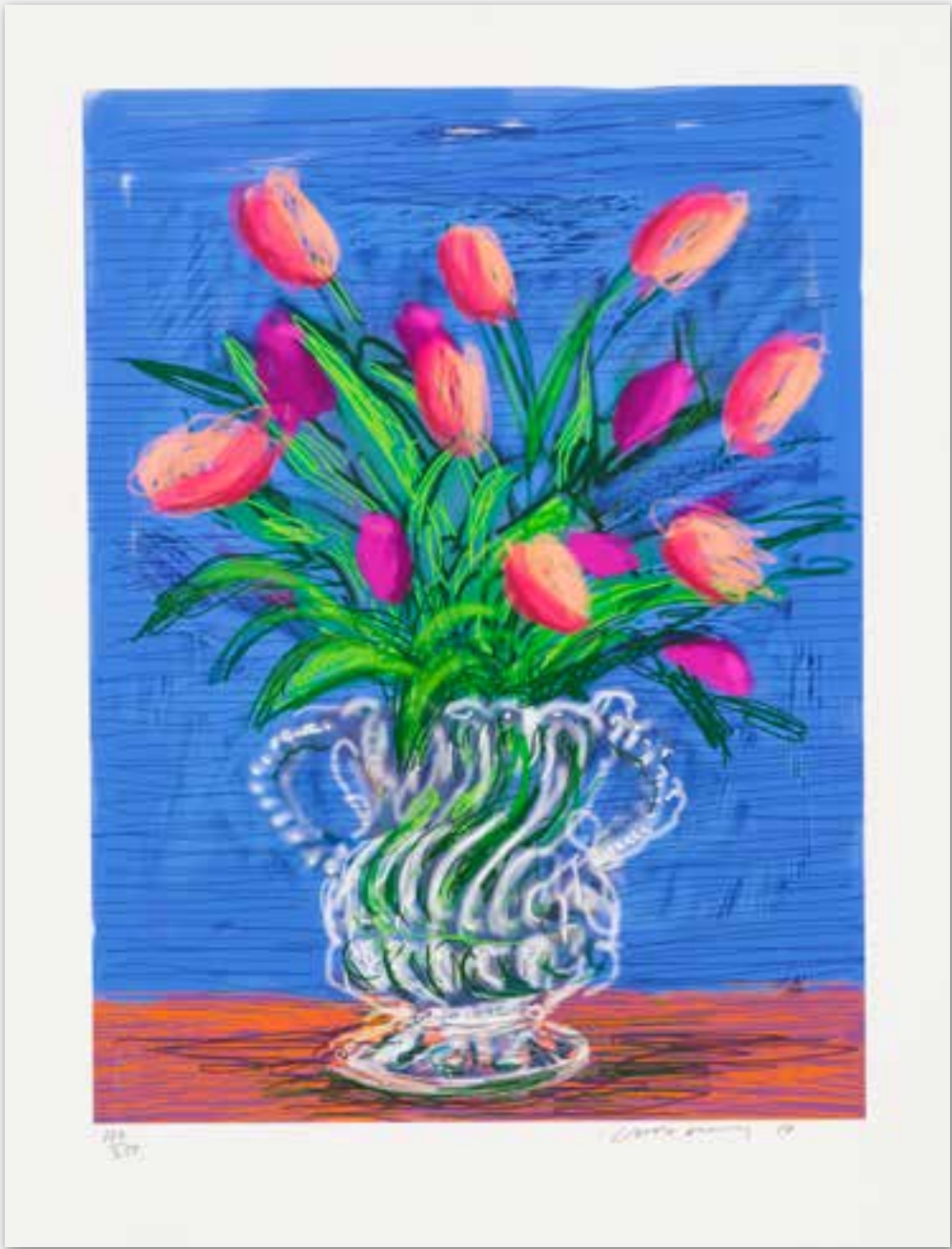
Pastel on canvas. 100 x 70 cm. (39.3 x 27.5 in.)

🕒 Called up: June 7, 2025—ca. 14.18 h ± 20 min.

€ 15,000—20,000 (R7/D)
\$ 16,950—22,600



- Atmospheric and transparent ambiance in turquoise tones, executed with a masterful command of the pastel technique
- Forest view with a river from the late Impressionist period
- The epitome of Karl Hagemeister's lyrical perception of nature and his attempt to explore the "spiritual element of nature."
- From September 2024 to January 2025, the Potsdam Museum showed a major solo exhibition entitled "Karl Hagemeister Die Natur ist groß"



115

DAVID HOCKNEY

1937 Bradford – lives and works in London und Los Angeles

A Bigger Book. Art Edition
No. 251–500. Untitled, 346. 2010.

Multiple. Inkjet print in matching folder.
Hardcover book with presentation stand.
44 x 33 cm. (17.3 x 12.9 in.)

🕒 Called up: June 7, 2025 – ca. 14.20 h ± 20 min.

€ 18,000 – 24,000 (R19/D/F)
\$ 20,340 – 27,120



- “A Bigger Book” – this oversized book refers to one of his most famous pool paintings, “A Bigger Splash,” 1967 (Tate Gallery, London)
- Drawing on a tablet connected to an inkjet printer, Hockney creates a complex interplay of color, light, and line
- In the year of its creation, the artist had the exhibition “Fleurs fraîches – Dessins sur iPhone et iPad” at the Fondation Pierre Bergé-Yves Saint Laurent in Paris
- Since his first major retrospective, which traveled through Europe from the Whitechapel Gallery in London in 1970, David Hockney has been one of the most exhibited and popular artists of our time
- The artist’s paintings, prints, and photographs are part of important collection of contemporary art, including the Tate Gallery, London, the J. Paul Getty Museum, Los Angeles, and the Centre Pompidou, Paris



116

GABRIELE MÜNTER

1877 Berlin – 1962 Murnau

Stilleben mit Sommerblumen.
Probably 1940/50s.

Oil on canvas. 50 x 40.5 cm. (19.6 x 15.9 in.)

🕒 Called up: June 7, 2025 – ca. 14.21 h ± 20 min.

€ 50,000 – 70,000 (R7/D/F)
\$ 56,500 – 79,100



- With bold, bright colors, strong contours, and appealing, simple designs, Gabriele Münter creates an exceptionally sophisticated and charming composition
- In the background, the artist refers to her painting “Stilleben mit Ostereiern” (1914, Städtische Galerie im Lenbachhaus, Munich)
- Front and background tell the story of her artistic development: from her time with the group “Blauer Reiter” to her mature later creative years
- In 1955, Gabriele Münter was one of only seven female artists at the first documenta exhibition
- In the past three years alone, the artist’s works have been part of major international museum exhibitions (Museo Nacional Thyssen-Bornemisza, Madrid; Leopold Museum, Vienna; Royal Academy of Arts, London; and Zentrum Paul Klee, Bern)



117

CARL SPITZWEG

1808 Munich – 1885 Munich

Felsenstudie mit Wasserfall (herabstürzender Wildbach, von Bäumen umgeben). Around 1830–1832.

Oil on paper, laid on zinc sheet. 33 x 20,5 cm. (12,9 x 8 in.)

🕒 Called up: June 7, 2025 – ca. 14.22 h ± 20 min.

€ 9,000 – 12,000 (R7/D)

\$ 10,170 – 13,560



- Alongside his genre paintings, Carl Spitzweg was a master of landscape painting, in which he used light and shadow to great effect
- In this work, Spitzweg captured an ‚paysage intime‘ in the manner of the School of Barbizon
- Driven by wanderlust and curiosity, the young Spitzweg and his fellow artist Eduard Schleich undertook trips to the countryside around Munich and longer hikes in the picturesque Alpine foothills

118

CANTIUS (JOHANN CANTIUS) DILLIS

1779 Gmain – 1856 Munich

Oberbayerisches Gebirgstal mit Mühle. Probably 1820s.

Oil on panel. 42,5 x 53 cm. (16,7 x 20,8 in.)

🕒 Called up: June 7, 2025 – ca. 14.24 h ± 20 min.

€ 6,000 – 8,000 (R7/D)

\$ 6,780 – 9,040



- Atmospheric and detailed landscape with harmonious perspective
- The Bavarian Alpine foothills around Munich inspired him to create his atmospheric depictions of forests and landscapes
- From 1805, Cantius traveled with his older brother Johann Georg von Dillis (1759-1841) through Switzerland, southern Tyrol, and as far as Rome
- In 1833, he became an honorary member of the Royal Academy of Fine Arts in Munich
- The work was once in the private collection of the Wittelsbach family



119

OTTO DIX

1891 Gera – 1969 Singen

Hohlweg im Winter. 1944.

Mixed media on canvas, laid on a massive panel. 100 x 81 cm. (39,3 x 31,8 in.)

🕒 Called up: June 7, 2025 – ca. 14.25 h ± 20 min.

€ 60,000 – 80,000 (R7/D/F)

\$ 67,800 – 90,400



- Dynamic perspective in cool yet expressive colors
- Otto Dix is a virtuoso in rendering exactly what he sees, a recurring principle in his oeuvre
- The rise of the Nazis forced the artist into inner exile on Lake Constance in 1933
- The picture shows the view of Steckborn in Switzerland from his home in Hemmenhofen, Germany



120

OSWALD ACHENBACH

1827 Düsseldorf – 1905 Düsseldorf

Blick auf die Bucht von Neapel.
Around 1888.

Oil on canvas. 78.5 x 101.5 cm. (30.9 x 39.9 in.)

🕒 *Called up: June 7, 2025 – ca. 14.26 h ± 20 min.*

€ 18,000 – 24,000 (R7/D)
\$ 20,340 – 27,120



- A subtly composed view of Naples in atmospheric colors from Achenbach's significantly brighter and bolder period in the 1880s, when he aspired to a transparent, luminous effect
- Oswald Achenbach's paintings had a significant influence on the post-Romantic image of Italy
- Together with his brother Andreas, he was one of Europe's leading landscape painters and helped to establish the reputation of the Düsseldorf School
- Even during the artist's lifetime, his views of Naples found their way into renowned collections, including variations on the motif in the Bavarian State Painting Collections, the Kunsthalle in Hamburg, and the Museum Kunstpalast in Düsseldorf



121

ERICH HECKEL

1883 Döbeln/Saxonia – 1970 Radolfzell/Lake Constance

Mädchen am Meer. 1922.

Oil on canvas. 83 x 96 cm. (32.6 x 37.7 in.)

🕒 *Called up: June 7, 2025 – ca. 14.28 h ± 20 min.*

€ 60,000 – 80,000 (R7/D/F)
\$ 67,800 – 90,400



- Atmospheric composition showcasing man and nature in harmony
- Since the "Brücke" period, the motifs of bathers and nudes in the open air have ranked among Erich Heckel's key pictorial themes
- In "Mädchen am Meer," Heckel visualizes his metaphysical experience, which gained increasing significance during the time of the painting's creation
- Inspiration and retreat: the artist found new creative energy at the Baltic Sea after the end of the First World War
- In the year the work was made, he was commissioned to paint a mural in the Angermuseum in Erfurt, which included a beach scene
- In family ownership for 57 years

A Passion for Culture – the Karin & Rüdiger Volhard Collection

“A Passion for Culture” – was the headline in the German newspaper FAZ on September 25, 2021, on the occasion of Rüdiger Volhard’s 90th birthday. The man was many things: a prominent lawyer, music lover, art enthusiast, and collector.

Together with his wife Karin, Rüdiger Volhard compiled what has probably become the most important collection of Max Beckmann’s works on paper. Beckmann, the great Expressionist, is at the heart of the collection – initially in the form of prints and increasingly complemented by drawings and watercolors from around 1977 onwards. This core collection is flanked by works by Eduardo Chillida (drawings, “Gravitation” objects, and prints) as well as works by Horst Antes, Karl Heinz Bohrmann, Michael Croissant, David Hockney, Ernst Ludwig Kirchner, Werner Knaupp, Pablo Picasso, and Hans Steinbrenner.

It was not only a passion for culture that defined the couple’s endeavors but also a passion for collecting. Over the decades, Karin and Rüdiger Volhard amassed a collection of over 700 works, always with a keen eye for quality and artistic expression.

Rüdiger Volhard came across Max Beckmann through Lilly von Schnitzler-Mallinckrodt, known as Schnilly, a friend of his mother’s. In the catalog “Spektakel des Lebens” (Max Beckmann. Arbeiten auf Papier, Sinclair-Haus, Bad Homburg 2001), he described how she had turned him into ‘a kind of collector.’ “Partly out of enthusiasm, partly to fulfill youthful desires, and at some point also out of a certain sense of duty, my wife and I gradually acquired one or the other piece, most of them only after Schnilly’s death.”

Rüdiger and Karin Volhard



And it wasn’t only the rooms of their family home in Bad Homburg that were filled with works of art, but also the successful lawyer’s ever-expanding firm. His Frankfurt apartment was also a private museum dedicated to the 18th and 19th centuries – the Goethe era. This period, which, on closer inspection, can be seen as the seedbed of Modernism, was also close to the hearts of the art-loving couple. In all three locations – their home, city apartment, and law firm – friends and guests could admire this special collection’s treasures over decades, engaging in conversation and enjoying the art at regular gatherings. Following the death of the collector couple—both passed away at an old age in 2021 and 2023—this extraordinary collection is now passing into new hands. It is represented with loans at the Goethe House and the Städel Museum in Frankfurt am Main. In addition, the upcoming auctions will offer new collectors the opportunity to acquire important works from one of Germany’s significant private collections. This is a chance to allow the life these artworks from the Karin & Rüdiger Volhard Collection carry within them to shine on.

More works from the Karin & Rüdiger Volhard Collection are up for sale in our online auction from May 15 to June 15, 2025.
(See www.onlinesale.kettererkunst.de)

Staircase at the
Volhard residence



122 | KARIN & RÜDIGER VOLHARD
COLLECTION

MAX BECKMANN

1884 Leipzig – 1950 New York

Selbstbildnis. 1911.

Lithograph. 25 x 18.8 cm. (9.8 x 7.4 in.)

🕒 Called up: June 7, 2025 – ca. 14.29 h ± 20 min.

€ 15,000 – 20,000 (R7/D)
\$ 16,950 – 22,600



- The haunting facial expression provides an insight into Max Beckmann’s personality
- The gestural lines make this a fascinating example of Expressionist graphic art
- Only two copies of this edition are known to exist
- Self-portraits play a central role in Beckmann’s oeuvre



123 | KARIN & RÜDIGER VOLHARD
COLLECTION

MAX BECKMANN

1884 Leipzig – 1950 New York

Selbstbildnis. 1918.

Drypoint. 27,5 x 25,5 cm. (10.8 x 10 in.)

🕒 Called up: June 7, 2025 – ca. 14.30 h ± 20 min.

€ 3,000 – 4,000 (R7/D)
\$ 3,390 – 4,520



- With his intense gaze, Beckmann seems to communicate directly with the viewer
- Cover of the portfolio “Gesichter” (Faces), published in 1919
- In these works, Beckmann impressively depicts life in all its facets
- Self-portraits occupy a prominent place in the artist’s oeuvre



124 | KARIN & RÜDIGER VOLHARD
COLLECTION

MAX BECKMANN

1884 Leipzig – 1950 New York

Kleines Selbstbildnis. 1913.

Drypoint. 15 x 11.8 cm. (5.9 x 4.6 in.)

🕒 Called up: June 7, 2025 – ca. 14.32 h ± 20 min.

€ 20,000 – 30,000 (R7/D)
\$ 22,600 – 33,900



- Self-portraits play a central role in Max Beckmann’s work
- In 1912, the artist turned to etching after having worked exclusively in lithography
- Expressive frontal view with an intense gaze, reinforced by the deep black tones around his eyes



125 | KARIN & RÜDIGER VOLHARD
COLLECTION

MAX BECKMANN

1884 Leipzig—1950 New York

Selbstbildnis von vorn,
im Hintergrund Hausgiebel. 1918.

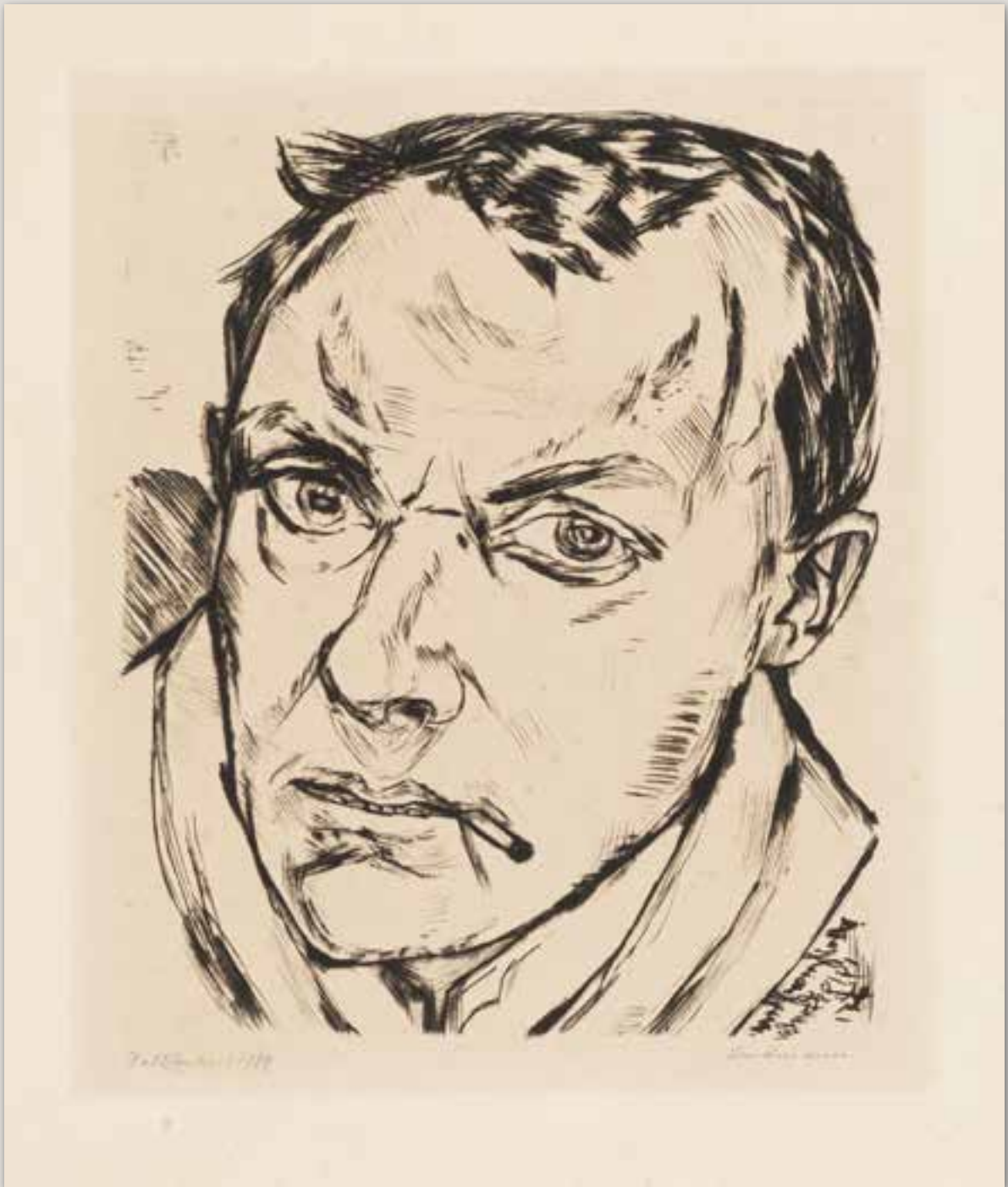
Drypoint. 30.5 x 25.6 cm. (12 x 10 in.)

🕒 Called up: June 7, 2025—ca. 14.33 h ± 20 min.

€ 6,000—8,000 (R7/D)
\$ 6,780—9,040



- Outstanding self-exploration with a thoughtful, stern gaze
- Max Beckmann's ability to analyze himself artistically is unmatched
- Other copies from this edition can be found in the collections of the Staatsgalerie Stuttgart and the Städel Museum, Frankfurt am Main



126 | KARIN & RÜDIGER VOLHARD
COLLECTION

MAX BECKMANN

1884 Leipzig—1950 New York

Großes Selbstbildnis. 1919.

Drypoint. 23.7 x 19.7 cm. (9.3 x 7.7 in.)

🕒 Called up: June 7, 2025—ca. 14.34 h ± 20 min.

€ 6,000—8,000 (R7/D)
\$ 6,780—9,040



- Self-portraits play a central role in Max Beckmann's work
- Highly compelling and intense gaze
- From 1910 to 1930, Beckmann frequently used printmaking techniques to explore his own identity



127

KARIN & RÜDIGER VOLHARD
COLLECTION

MAX BECKMANN

1884 Leipzig – 1950 New York

Selbstbildnis mit Griffel. 1916.

Drypoint. 29.6 x 23.6 cm. (11.6 x 9.2 in.)

🕒 Called up: June 7, 2025 – ca. 14.36 h ± 20 min.

€ 5,000 – 7,000 (R7/D)

\$ 5,650 – 7,910



- Max Beckmann focuses his gaze on himself and on the viewer
- Self-portraits occupy a prominent place in the artist's oeuvre
- They are among the most outstanding achievements of German graphic art in the first half of the 20th century



128

KARIN & RÜDIGER VOLHARD
COLLECTION

MAX BECKMANN

1884 Leipzig – 1950 New York

Selbstbildnis. 1918 /19.

Lithograph. 37.1 x 27 cm. (14.6 x 10.6 in.)

🕒 Called up: June 7, 2025 – ca. 14.37 h ± 20 min.

€ 6,000 – 8,000 (R7/D)

\$ 6,780 – 9,040



- Rare print from the first printing state
- Title page of the portfolio “Die Hölle” (Hell), in which Beckmann addresses his experiences during World War I
- The lithographic cycle is considered a key work in his graphic oeuvre, and copies can be found in important collections worldwide, including the Museum of Modern Art in New York



129

KARIN & RÜDIGER VOLHARD
COLLECTION

MAX BECKMANN

1884 Leipzig – 1950 New York

Selbstbildnis. 1914.

Drypoint. 24 x 18 cm. (9.4 x 7 in.)

🕒 Called up: June 7, 2025 – ca. 14.38 h ± 20 min.

€ 15,000 – 20,000 (R7/D)

\$ 16,950 – 22,600



- Max Beckmann depicts himself with an intense gaze, as if looking directly at the viewer
- The artist demonstrates his extraordinary talent as a draftsman in his use of line, contrast, and composition
- Self-portraits are a recurring theme in the artist's work and occupy a prominent position within his oeuvre

130

KARIN & RÜDIGER VOLHARD
COLLECTION**MAX BECKMANN**

1884 Leipzig – 1950 New York

Selbstbildnis. 1920.

Drypoint. 19.6 x 14.6 cm. (7.7 x 5.7 in.)

🕒 Called up: June 7, 2025 – ca. 14.40 h ± 20 min.

€ 4,000 – 6,000 (R7/D)

\$ 4,520 – 6,780



- Impressive in appearance and with particularly striking lines
- Frontispiece of the 1920 publication “Deutsche Graphiker der Gegenwart” (Contemporary German Graphic Artists) by the art historian Kurt Pfister (1895–1951)
- Self-portraits recur throughout the artist’s oeuvre

131

KARIN & RÜDIGER VOLHARD
COLLECTION**MAX BECKMANN**

1884 Leipzig – 1950 New York

Selbst im Hotel. 1922.

Lithograph. 45.5 x 32.2 cm. (17.9 x 12.6 in.)

🕒 Called up: June 7, 2025 – ca. 14.41 h ± 20 min.

€ 4,000 – 6,000 (R7/D)

\$ 4,520 – 6,780



- Beckmann confronts the viewer as a sharp and distant observer
- Self-portraits play an important role in the artist’s work
- In the years after World War I until about 1924, Beckmann devoted himself intensively to graphic art, producing only a few paintings
- Other copies of this edition can be found in the Museum of Modern Art, New York, the Kupferstichkabinett of the Staatliche Museen zu Berlin, and the Staatsgalerie Stuttgart

132

KARIN & RÜDIGER VOLHARD
COLLECTION**MAX BECKMANN**

1884 Leipzig – 1950 New York

Selbstbildnis mit steifem Hut. 1921.

Drypoint. 32 x 24.7 cm. (12.5 x 9.7 in.)

🕒 Called up: June 7, 2025 – ca. 14.42 h ± 20 min.

€ 25,000 – 35,000 (R7/D)

\$ 28,250 – 39,550



- This self-portrait is considered the most important work in Beckmann’s graphic oeuvre
- Its significance is emphasized by the four different versions
- The recurring motifs of the cat and the lamp reference Beckmann’s inscrutable nature
- Another copy of this etching is in the collection of the Museum of Modern Art, New York



133 | KARIN & RÜDIGER VOLHARD
COLLECTION

MAX BECKMANN

1884 Leipzig – 1950 New York

Selbstbildnis. 1946.

Lithograph. 31.8 x 26.3 cm. (12.5 x 10.3 in.)

🕒 Called up: June 7, 2025 – ca. 14.44 h ± 20 min.

€ 3,000 – 4,000 (R7/D)
\$ 3,390 – 4,520



- Max Beckmann uses clever hatches to give this self-portrait a sense of immediacy
- Self-portraits are a recurring theme in the artist's work and occupy a prominent place in his oeuvre
- The portfolio Tag und Traum (Day and Dream) is one of Beckmann's last graphic works



134 | KARIN & RÜDIGER VOLHARD
COLLECTION

MAX BECKMANN

1884 Leipzig – 1950 New York

Toilette (Vor dem Spiegel). 1923.

Drypoint. 27.5 x 21.5 cm. (10.8 x 8.4 in.)

🕒 Called up: June 7, 2025 – ca. 14.45 h ± 20 min.

€ 7,000 – 9,000 (R7/D)
\$ 7,910 – 10,170



- Expressive nude portrait in Max Beckmann's characteristic expressionist style
- In the years after World War I until around 1924, Beckmann concentrated mainly on graphic art and produced only a few paintings
- Another copy from this edition is in the permanent collection of the Museum of Modern Art, New York



135 | KARIN & RÜDIGER VOLHARD COLLECTION

MAX BECKMANN

1884 Leipzig – 1950 New York

Die Gähnenden. 1918.

Drypoint. 30 x 25,5 cm. (11.8 x 10 in.)

🕒 Called up: June 7, 2025 – ca. 14.46 h ± 20 min.

€ 6,000 – 8,000 (R7/D)

\$ 6,780 – 9,040



- Extremely detailed and very complex composition
- The male figure in the upper center is a self-portrait
- The male figure on the right (with a mustache) represents the artist's friend Ugi Battenberg (1879–1957)
- Another copy of this work is in the collection of the Staatsgalerie Stuttgart



136 | KARIN & RÜDIGER VOLHARD COLLECTION

MAX BECKMANN

1884 Leipzig – 1950 New York

Familienszene (Familie Beckmann). 1918.

Drypoint. 30.6 x 25.9 cm. (12 x 10.1 in.)

🕒 Called up: June 7, 2025 – ca. 14.48 h ± 20 min.

€ 5,000 – 7,000 (R7/D)

\$ 5,650 – 7,910



- Max Beckmann's intimate view of family life
- Extremely detailed and elaborate composition
- The extraordinary artist Max Beckmann is internationally regarded as one of the most important protagonists of European Modernism



137 | KARIN & RÜDIGER VOLHARD COLLECTION

MAX BECKMANN

1884 Leipzig – 1950 New York

Kleine Stadtansicht. 1917.

Drypoint. 15.8 x 20.9 cm. (6.2 x 8.2 in.)

🕒 Called up: June 7, 2025 – ca. 14.49 h ± 20 min.

€ 30,000 – 40,000 (R7/D)

\$ 33,900 – 45,200



- An extremely rare piece in Max Beckmann's graphic oeuvre – one of only three copies known to date
- Beckmann appears to be depicting the view from his studio of Frankfurt am Main Cathedral and the bridge "Eiserner Steg"
- The first exhibition of Beckmann's graphic works took place at I.B. Neumann in Berlin in 1917, the year this work was created



138 | KARIN & RÜDIGER VOLHARD
COLLECTION

MAX BECKMANN

1884 Leipzig – 1950 New York

Frau in der Nacht. 1920.

Drypoint. 24.7 x 31.7 cm. (9.7 x 12.4 in.)

🕒 Called up: June 7, 2025 – ca. 14.50 h ± 20 min.

€ 6,000 – 8,000 (R7/D)

\$ 6,780 – 9,040



- In Max Beckmann's typical style, with powerful, expressive lines
- The artist depicts a moment of subtle eroticism and female empowerment
- The night is a central motif for Beckmann, representing the unconscious, melancholy, and inner withdrawal

139 | KARIN & RÜDIGER VOLHARD
COLLECTION

MAX BECKMANN

1884 Leipzig – 1950 New York

Siesta. 1923.

Drypoint. 19.8 x 39.2 cm. (7.7 x 15.4 in.)

🕒 Called up: June 7, 2025 – ca. 14.52 h ± 20 min.

€ 10,000 – 15,000 (R7/D)

\$ 11,300 – 16,950



- Expressive etching characterized by clear and concise lines
- The work depicts Beckmann's first wife, Minna Beckmann-Tube (1881–1964), accompanied by a self-portrait
- Following this graphic work, an oil painting with a very similar composition was created in 1924 (Göpel 353), but Beckmann painted over Minna's head with the features of his second wife, Quappi (Mathilde) Beckmann (1904–1986), whom he married in 1925



140 | KARIN & RÜDIGER VOLHARD
COLLECTION

MAX BECKMANN

1884 Leipzig – 1950 New York

Grosse Brücke ("Eiserner Steg" in Frankfurt am Main). 1922.

Drypoint. 42.8 x 25.9 cm. (16.8 x 10.1 in.)

🕒 Called up: June 7, 2025 – ca. 14.53 h ± 20 min.

€ 25,000 – 35,000 (R7/D)

\$ 28,250 – 39,550



- A compositional masterpiece of a cityscape
- Beckmann set up his own printshop not far from the "Eiserner Steg" (Iron Bridge) depicted here
- This enabled him to produce particularly beautiful, grainy prints
- This rare print combines Beckmann's technical skill with his typically cool, dissecting view of reality



141 | KARIN & RÜDIGER VOLHARD
COLLECTION

DAVID HOCKNEY

1937 Bradfordn – lives and works in London
und Los Angeles

Peter. 1970.

Pencil drawing. 43 x 35,5 cm. (16.9 x 13.9 in.)

🕒 *Called up: June 7, 2025 – ca. 14.54 h ± 20 min.*

€ 20,000 – 30,000 (R7/D/F)
\$ 22,600 – 33,900



- Expressive portrait in David Hockney’s characteristic, detailed style
- The work shows Peter Schlesinger, the artist’s partner at the time
- Sketch-like details reveal the artistic creative process
- Hockney is currently honored with the comprehensive retrospective “David Hockney 25” at the Fondation Louis Vuitton, Paris (until August 25)
- Other drawings by the artist are in renowned collections, including the Museum of Modern Art, New York, LACMA, Los Angeles, and the Tate, London

142 | KARIN & RÜDIGER VOLHARD
COLLECTION

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Taunuslandschaft. Ca. 1915.

Pencil drawing. 16.7 x 20.6 cm. (6.5 x 8.1 in.)

🕒 *Called up: June 7, 2025 – ca. 14.56 h ± 20 min.*

€ 6,000 – 8,000 (R7/D)
\$ 6,780 – 9,040



- With its dynamic, energetic brushwork, the drawing is rooted in the artist’s Berlin years during World War I
- The closely related paintings “Bahnhof in Königstein” (Gordon 469) and “Eisenbahn im Taunus” (Gordon 470, Pinakothek der Moderne, Munich) were also created in the same year
- In the winter of 1915/16, the artist spent several weeks at the sanatorium of Dr. Kohnstamm in Königstein im Taunus, returning in the spring of the same year to complete a commission to decorate the well house



143 | KARIN & RÜDIGER VOLHARD
COLLECTION

LYONEL FEININGER

1871 New York – 1956 New York

Lübecker Bucht. 1922 /23.

Chalk drawing. 14.8 x 21 cm. (5.8 x 8.2 in.)

🕒 *Called up: June 7, 2025 – ca. 14.57 h ± 20 min.*

€ 6,000 – 8,000 (R7/D/F)
\$ 6,780 – 9,040



- Seascape from Feininger’s early Bauhaus period with a view of the “Lübeck Bay.”
- Abstract cloud formations over a calm sea are some of his main motifs
- He was inspired for this work during a stay at Timmendorfer Strand in 1922





144 | KARIN & RÜDIGER VOLHARD
COLLECTION

HANS STEINBRENNER

1928 Frankfurt a. Main – 2008 Frankfurt a. Main

Ohne Titel. 1966.

Basalt lava. 78 x 32 x 29 cm. (30.7 x 12.5 x 11.4 in.)

🕒 *Called up: June 7, 2025 – ca. 14.58 h ± 20 min.*

€ 6,000 – 8,000 (R7/D/F)

\$ 6,780 – 9,040



- Early, strictly cubic unique piece
- Made of rough basalt lava with a lively surface structure characteristic of the material
- Offered on the international auction market for the first time (source: artprice.com)



145 | KARIN & RÜDIGER VOLHARD
COLLECTION

EDUARDO CHILLIDA

1924 San Sebastián – 2002 San Sebastián

Aundi III. 1970.

Etching. 93 x 103 cm. (36.6 x 40.5 in.)

🕒 *Called up: June 7, 2025 – ca. 15.00 h ± 20 min.*

€ 10,000 – 15,000 (R7/D/F)

\$ 11,300 – 16,950



- Wonderful large-format print with a characteristic relief-like structure
- The title “Aundi” is Basque, unmistakably related to the work, and translates as “big”
- The play with abstract forms, the reduction to black, and the special materiality are what make Chillida’s works on paper so appealing
- His prints are in numerous international museum collections, such as the Museum of Modern Art, New York, the Centre Pompidou, Paris, and the Museum Folkwang, Essen



146 | KARIN & RÜDIGER VOLHARD COLLECTION

PABLO PICASSO

1881 Malaga – 1973 Mougins

Jacqueline lisant. 1958.

Lithograph. 55.2 x 43.8 cm. (21.7 x 17.2 in.)

🕒 *Called up: June 7, 2025 – ca. 15.01 h ± 20 min.*

€ 30,000 – 40,000 (R7/D/F)
\$ 33,900 – 45,200



- From the Fernand Mourlot Collection
- Only known copy from this state
- Portrait of Jacqueline Roque, Picasso's last muse and partner
- In terms of scope, technical variety, and expressive power, Picasso's graphic works represent a significant part of his entire oeuvre

147 | KARIN & RÜDIGER VOLHARD COLLECTION

PABLO PICASSO

1881 Malaga – 1973 Mougins

Le peintre et modèle avec une spectatrice au bandeau. 1963.

Etching and aquatint. 34.5 x 41.5 cm. (13.5 x 16.3 in.)

🕒 *Called up: June 7, 2025 – ca. 15.02 h ± 20 min.*

€ 6,000 – 8,000 (R7/D/F)
\$ 6,780 – 9,040



- From the Marina Picasso Collection
- “Painter and model” is one of Pablo Picasso's central themes
- Picasso is one of the most important artists of the 20th century
- Picasso's prints can be found in, among others, the Museum of Modern Art in New York, the Albertina in Vienna, and the British Museum in London



148 | KARIN & RÜDIGER VOLHARD COLLECTION

PABLO PICASSO

1881 Malaga – 1973 Mougins

Clin d'oeil au bain turc – Femmes faisant la sieste au soleil. 1968.

Etching. 27.9 x 38.7 cm. (10.9 x 15.2 in.)

🕒 *Called up: June 7, 2025 – ca. 15.04 h ± 20 min.*

€ 6,000 – 8,000 (R7/D/F)
\$ 6,780 – 9,040



- Copy from the Marina Picasso Collection
- Picasso translates Ingres' model *(Louvre) into his own erotically *charged visual language
- In terms of their scope, technical variety, and expressive power, Picasso's graphic works represent a significant part of his oeuvre





149 | KARIN & RÜDIGER VOLHARD
COLLECTION

CARL ADOLF SENFF

1785 Halle (Saale) – 1863 Ostrau

Bildnis einer jungen Römerin.
Ca. 1820/30s.

Oil on canvas. 48.5 x 36.5 cm. (19 x 14.3 in.)

🕒 Called up: June 7, 2025 – ca. 15.05 h ± 20 min.

€ 6,000 – 8,000 (R7/D)
\$ 6,780 – 9,040



- Highly detailed portrait in exquisite colors and charisma
- Carl Adolf Senff was a German painter of the Biedermeier period, particularly known for his highly acclaimed portraits and flower paintings
- From 1816 to 1848, Senff lived in Rome in the circle of the Nazarenes
- Among the buyers of Senff's works were King Frederick William III of Prussia and the Russian tsarist family



150 | KARIN & RÜDIGER VOLHARD
COLLECTION

KONSTANTIN JOHANN FRANZ CRETIUS

1814 Brieg/Schlesien – 1901 Berlin

Weiblicher Halbakt. 1841.

Oil on canvas. 75 x 61.5 cm. (29.5 x 24.2 in.)

🕒 Called up: June 7, 2025 – ca. 15.06 h ± 20 min.

€ 6,000 – 8,000 (R7/D)
\$ 6,780 – 9,040



- Detailed work in particularly beautiful colors from Cretius' creative period in Rome
- The intimate depictions of women are reminiscent of works by the French painter Jean-Auguste-Dominique Ingres (1780-1867)
- In addition to his work as a genre-, history-, and portrait painter, Cretius was a full member of the Berlin Academy
- After receiving the "Grand State Prize" of the Prussian Academy of Arts in 1838, he embarked on a three-year study trip to Southern Europe



151

HANS PURRMANN

1880 Speyer – 1966 Basel

Liegender Akt. 1940.

Oil on canvas. 38.5 x 46 cm. (15.1 x 18.1 in.)

🕒 Called up: June 7, 2025 – ca. 15.08 h ± 20 min.

€ 20,000 – 30,000 (R7/D/F)

\$ 22,600 – 33,900



- In the combination of the curved female body, the ornamental surroundings, and his painterly style, Purrmann creates a sensual composition
- Influenced by Cézanne and Modigliani, this nude was created during Purrmann's long stay in Florence, where he had been managing the German Artists' Foundation Villa Romana since 1935
- Female nudes by the artist from the 1930s and 40s can also be found in the collections of the Pfalzalerie Kaiserslautern, the Saarland Museum, the Saarland Cultural Heritage Foundation in Saarbrücken, and the Sprengel Museum in Hanover

More works from the Max Niedermayer Collection, Limes-Verlag Wiesbaden, will be offered in the Evening Sale on June 6 and in the Day Sale on June 7, as well as in other auctions throughout the year.

152

KARL HOFER

1878 Karlsruhe – 1955 Berlin

Zeitungslesende junge Frau. 1953.

Oil on canvas. 100.2 x 65.1 cm. (39.4 x 25.6 in.)

🕒 Called up: June 7, 2025 – ca. 15.09 h ± 20 min.

€ 30,000 – 40,000 (R7/F)

\$ 33,900 – 45,200



- Hofer's portraits of enigmatic women are among the artist's most compelling creations
- Exhibited during the artist's lifetime in 1953
- Subtly balanced colors in Karl Hofer's typically minimalist style
- Formerly part of the collection of Walter Farmer (1911-1997), "Monuments Man" and director of the Central Collecting Point in Wiesbaden
- Part of the same private collection for 50 years



153

MARGARETE MOLL

1884 Mühlhausen/Elsass – 1977 Munich

Aurora (Morgenröte). 1949.

Bronze with brownish patina.
75 x 24 x 6 cm. (29.5 x 9.4 x 2.3 in.)

🕒 *Called up: June 7, 2025 – ca. 15:10 h ± 20 min.*

€ 15,000 – 20,000 (R7/D/F)
\$ 16,950 – 22,600



- Based on a wooden sculpture Margarete Moll made during her time in England (1947–1951), where she came into contact with artists such as Reg Butler and Henry Moore
- She was represented in important exhibitions alongside Käthe Kollwitz, Milly Steger, and Renée Sintenis at the beginning of the 20th century
- Margarete Moll was Henri Matisse's only German student in Paris
- She began her sculptural work even before Käthe Kollwitz, Emy Roeder, and Renée Sintenis
- The bronze was part of the extensive exhibition of the artist's work, "Gemischtes Doppel. Die Molls und die Purrmanns – Zwei Künstlerpaare der Moderne" at the Museum Wiesbaden (October 13, 2023–February 18, 2024)

154

KARL HOFER

1878 Karlsruhe – 1955 Berlin

Akt mit erhobenen Armen. 1951.

Oil on canvas. 90 x 46 cm. (35.4 x 18.1 in.)

🕒 *Called up: June 7, 2025 – ca. 15:12 h ± 20 min.*

€ 20,000 – 30,000 (R7/D/F)
\$ 22,600 – 33,900



- Expressive, seductive, and masterful: Hofer's artistic exploration of the female form is a key theme of his entire oeuvre
- In private ownership for almost 25 years
- For the first time on the international auction market (source: artprice.com)
- In 1955, his work was posthumously honored with a presentation at documenta I, the first major art exhibition after World War II and an apology to artists who had been ostracized by National Socialism
- Other nude paintings by Karl Hofer can be found in important museum collections, including the Museum of Modern Art in New York, the Cleveland Museum of Art, and the Albertina in Vienna





155

FRITZ KLIMSCH

1870 Frankfurt a. Main – 1960 Freiburg

Sturm. 1932.

Bronze with black-brown patina. 76 cm. (29.9 in.)

🕒 Called up: June 7, 2025 – ca. 15.13 h ± 20 min.

€ 25,000 – 35,000 (R7/D/F)
\$ 28,250 – 39,550



- Fritz Klimsch is one of the most important German sculptors of the early 20th century
- Females nudes occupy a prominent position in his work
- He found a wide range of means of expression in them
- Dynamic motion combined with an introverted posture
- Beautiful patina on a dynamic surface



156

HANS THOMA

1839 Bernau – 1924 Karlsruhe

Tanz in den Wellen. 1888.

Oil on cardboard. 66.5 x 52 cm. (26.1 x 20.4 in.)

🕒 Called up: June 7, 2025 – ca. 15.14 h ± 20 min.

€ 15,000 – 20,000 (R7/D)
\$ 16,950 – 22,600



- The enchanting mythological figures of Thomas captivate viewers with their magical nature
- Sea nymphs and mermaids are also a central motif of fantastic eroticism in the works of Thomas' contemporaries Böcklin and Stuck
- Works by the artist can be found in the collections of the Alte Nationalgalerie, Berlin; the Neue Pinakothek, Munich, and the Albertinum, Dresden; the Städel Museum, Frankfurt am Main; and the Kunsthalle Karlsruhe own the most important and largest Thoma collections



157

GEORG KOLBE

1877 Waldheim/Sachsen – 1947 Berlin

Sitzende. 1923.

Bronze with red-brown patina. 22.8 cm. (8.9 in.)

🕒 *Called up: June 7, 2025 – ca. 15:16 h ± 20 min.*

€ 30,000 – 40,000 (R7/D)
\$ 33,900 – 45,200



- Cast during the artist's lifetime
- Early Friedenau cast in a harmonious design
- A calm, contemplative expression combined with a expressionistic form
- Pendant to “Kauernde” (Crouching Woman)
- Another copy is in the Georg Kolbe Museum, Berlin



158

ALBERT WEISGERBER

1878 St. Ingbert – 1915 Fromelles/Ypern

Weiblicher Akt auf rotem Divan.
1914.

Oil on canvas. 78.5 x 122 cm. (30.9 x 48 in.)

🕒 *Called up: June 7, 2025 – ca. 15:17 h ± 20 min.*

€ 20,000 – 30,000 (R7/D)
\$ 22,600 – 33,900



- Between Impressionism and Expressionism, Weisgerber is an important and deservedly rediscovered figure in Modern Art
- As early as 1906, the Neue Pinakothek in Munich and the Städtische Galerie in Frankfurt am Main purchased his works
- In 1912, he had exhibitions at Paul Cassirer in Berlin, the Kunsthaus Zurich, and the Sonderbundausstellung in Cologne
- In 1913, Weisgerber was a founding member and president of the “Neue Münchner Secession” (New Munich Secession), which also included Alexej von Jawlensky, Paul Klee, and Alexander Kanoldt
- The atmospheric nude was exhibited at the XIII Biennale in Venice in 1922



159

HANS PURRMANN

1880 Speyer – 1966 Basel

Landschaft bei Galluzzo. 1942.

Oil on canvas. 39 x 51 cm. (15.3 x 20 in.)

🕒 *Called up: June 7, 2025 – ca. 15.18 h ± 20 min.*

€ 30,000 – 40,000 (R7/D/F)
\$ 33,900 – 45,200



- **Part of the 2024 exhibition “Gemischtes Doppel. Die Molls und die Purrmanns Zwei Künstlerpaare der Moderne” at the Edwin Scharff Museum, Neu-Ulm, and the Museum Wiesbaden**
- **A powerful depiction of the Galluzzo district of Florence**
- **In 1935, Hans Purrmann fled to Florence, where he took over the management of the Villa Romana Artist Foundation**
- **His vibrant depictions of Italian landscapes are considered the artist’s most sought-after works on the international auction market (source: artprice.com)**



© Nolde Stiftung Seebüll.

160

EMIL NOLDE

1867 Nolde/Nordschleswig –
1956 Seebüll/Schleswig-Holstein

Halliglandschaft mit Gatter (Hooge).
1919.

Watercolor. 33.7 x 48 cm. (13.2 x 18.8 in.)

🕒 *Called up: June 7, 2025 – ca. 15.20 h ± 20 min.*

€ 50,000 – 70,000 (R7/D/F)
\$ 56,500 – 79,100



- **Nordic paradise: Nolde portrays the unique nature of the islands in the Wadden Sea off the North Sea coast with artistic refinement**
- **In the year it was created, Nolde made a series of fantastic watercolors on Hallig Hooge, similar in format and motif to his later “Unpainted Pictures.”**
- **As a master of watercolor, the artist combines delicate, figurative drawing with atmospheric color gradients**
- **Part of a North German private collection for almost 50 years**



161

NORBERT BISKY

1970 Leipzig- lives and works in Berlin

schonend und schnell. 2002.

Oil on canvas. 200 x 140 cm. (78.7 x 55.1 in.)

🕒 *Called up: June 7, 2025 – ca. 15:21 h ± 20 min.*

€ 40,000 – 60,000 (R7/D/F)
\$ 45,200 – 67,800



- A typical representation of a blond boy in the early 2000s, a motif Bisky once described as “done with a fabric softener”
- An appealing contrast: with his pastel palette, Bisky echoes the visual language of Socialist Realism
- According to the artist, this reference allows him to process images that shaped his youth in the GDR
- Works by Norbert Bisky can be found in major international museums, including the Museum of Modern Art in New York, the National Museum of Modern and Contemporary Art in Seoul, and the Museum Ludwig in Cologne



162

DAVID HOCKNEY

1937 Bradford- lives and works in London und Los Angeles

Peter. 1967.

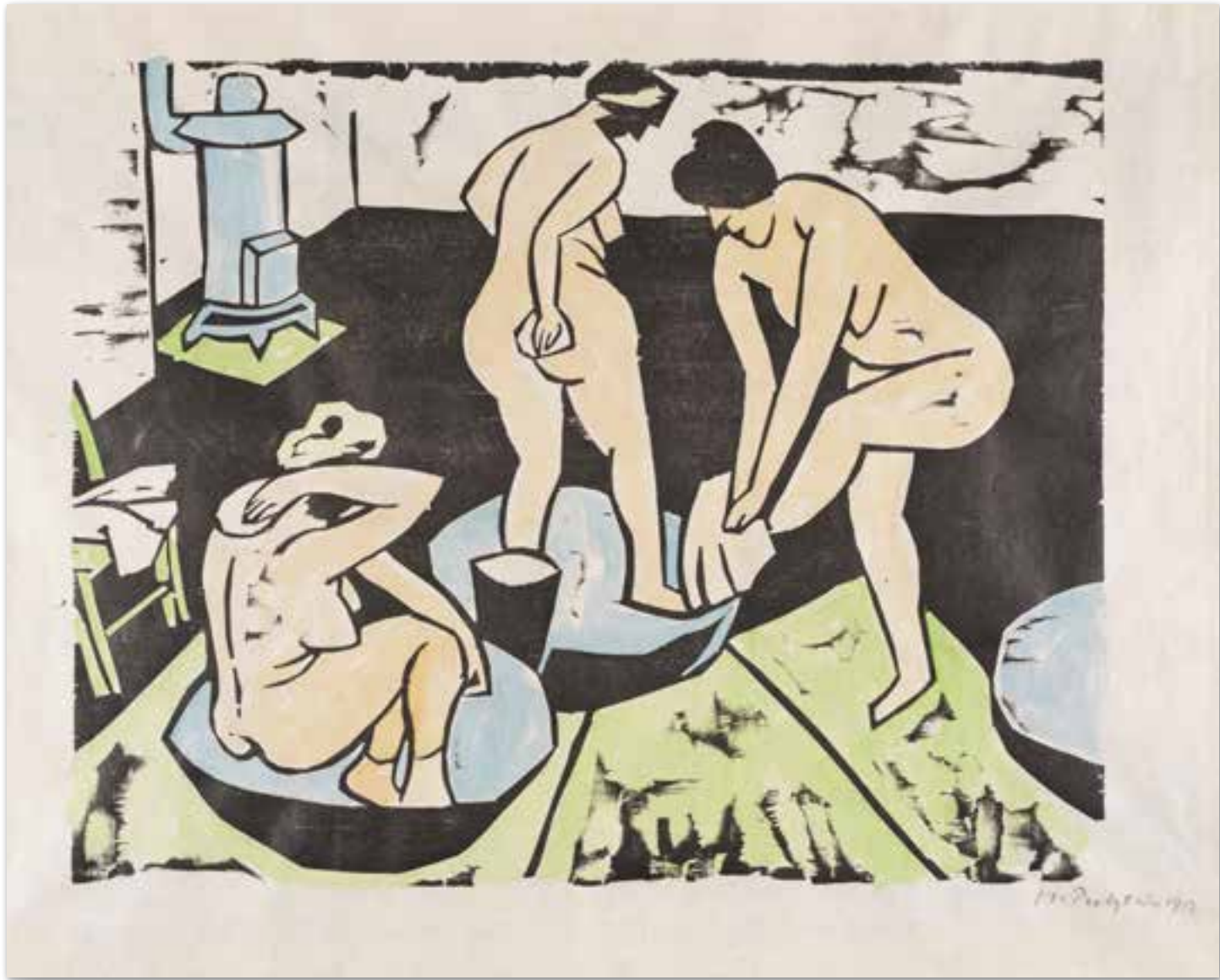
Black Ink drawing on paper.
31.6 x 50.6 cm. (12.4 x 19.9 in.)

🕒 *Called up: June 7, 2025 – ca. 15:22 h ± 20 min.*

€ 20,000 – 30,000 (R7/D/F)
\$ 22,600 – 33,900



- An intimate portrait in Hockney’s typical minimalist style that is reduced to the lines
- The model is Peter Schlesinger, the artist’s partner at the time
- David Hockney is one of the co-founders of British Pop Art
- His works are in important collections of contemporary art, such as the Tate Gallery, London, the J. Paul Getty Museum, Los Angeles, and the Centre Pompidou, Paris



163

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Badende XI. 1911/12.

Woodcut, colored by hand. 32 x 40 cm. (12.5 x 15.7 in.)

🕒 Called up: June 7, 2025 – ca. 15:24 h ± 20 min.

€ 18,000 – 24,000 (R7/F)
\$ 20,340 – 27,120



- The motif of bathers is one of the favorite subjects of the “Brücke” artists
- From Pechstein’s sought-after “Brücke” period (1906-1912)
- Very rare. Only two sheets with this motif have been offered on the international auction market in the last 30 years (source: artprice.com)

164

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Männerbildnis (Männliches Bildnis/
Männerkopf/Mann im Gebet). 1919.

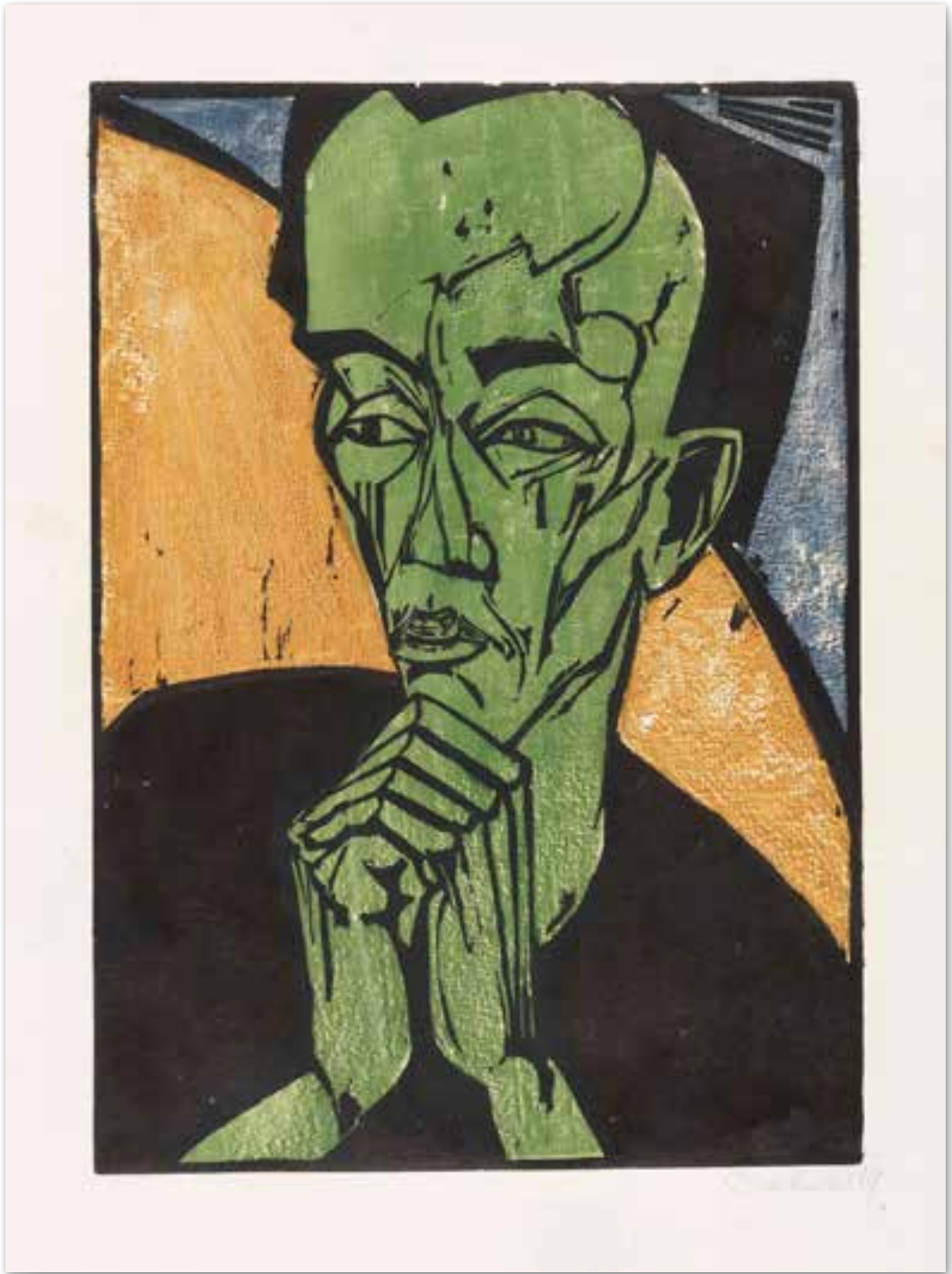
Woodcut in colors. 46 x 32.5 cm. (18.1 x 12.7 in.)

🕒 Called up: June 7, 2025 – ca. 15:25 h ± 20 min.

€ 30,000 – 40,000 (R7/D/F)
\$ 33,900 – 45,200



- Masterpiece of Expressionist printmaking
- Probably the most important self-portrait in the artist’s graphic oeuvre
- The angular, expressive formal language is reminiscent of Heckel’s style during the “Brücke” years before World War I
- Other copies of this print are in museum collections, including the Museum of Modern Art in New York, the Brücke Museum in Berlin, and the Hamburger Kunsthalle





165

FRANZ VON LENBACH

1836 Schrobenhausen – 1904 Munich

Lady Bateman mit Marion.
Around 1900.

Oil on cardboard, rebaked with canvas.
53.5 x 64.9 cm. (21 x 25.5 in.)

🕒 Called up: June 7, 2025 – ca. 15.26 h ± 20 min.

€ 9,000 – 12,000 (R7/D)
\$ 10,170 – 13,560



- Franz von Lenbach rose to become the painter prince of the Munich high society in the late 19th century thanks to his portraits
- In this portrait, Lenbach captured his eldest daughter Marion (1892–1947) and the American Marion Alice Bateman-Hanbury (née Graham, widowed Knapp), later Baroness Bateman. In July 1904, she married William Spencer Bateman-Hanbury, the third Baron Bateman (1856–1931)
- The frontal view of the subjects, strong contrasts between light and dark, and a sophisticated technique involving delicate, glazed layers of paint allow the artist to create an enigmatic atmosphere
- Franz von Lenbach's portraits of his daughter Marion are part of important museum collections, including the Städtische Galerie im Lenbachhaus, Munich, and the Metropolitan Museum of Art, New York



166

FRANZ RADZIWILL

1895 Strohausen bei Rodenkirchen – 1983 Varel-Dangast

Frau mit weißem Umhang. 1927.

Oil on panel. 57.5 x 42 cm. (22.6 x 16.5 in.)

🕒 Called up: June 7, 2025 – ca. 15.28 h ± 20 min.

€ 30,000 – 40,000 (R7/D/F)
\$ 33,900 – 45,200



- Rare work of New Objectivity from Radziwill's early surrealist period
- First exhibited in 1928
- With her draped cloak, feathered hat, and mysterious gaze, "Frau mit weißem Umhang" (Woman with White Cloak) combines the tradition of royal portraits with the dawn of a pioneering new painting style
- Created during his studies at the Art Academy in Dresden
- Influences of the Old Masters: Inspired by artists such as Caspar David Friedrich, Radziwill developed a unique, surreal visual language that contains profound symbolism and allusions to transience
- Most recently shown in the exhibition "Schneeweiß und Nachtschwarz" at the Franz Radziwill House, Dangast, 2016/17



167

EMIL SCHUMACHER

1912 Hagen – 1999 San José/Ibiza

Albia. 1977.

Oil on canvas. 130.5 x 96 cm. (51.3 x 37.7 in.)

🕒 Called up: June 7, 2025 – ca. 15:29 h ± 20 min.

€ 40,000 – 60,000 (R7/D/F)
\$ 45,200 – 67,800



- An outstanding, powerful work in the typical style of Art Informel
- Schumacher liberated color from form, and line from figurative motifs
- He participated in documenta II, III and 6 in Kassel in 1959, 1964 and 1977
- Emil Schumacher's works are in the collections of the Kunsthalle Hamburg, the Staatsgalerie Stuttgart, the Metropolitan Museum of Art, New York, as well as in the Vatican Museums, Rome



168

JEAN FAUTRIER

1898 Paris – 1964 Châtenay-Malabry

Le godet. 1953.

Oil and mixed media on paper, laid on canvas.
3 x 41.3 cm. (12.9 x 16.2 in.)

🕒 Called up: June 7, 2025 – ca. 15:30 h ± 20 min.

€ 50,000 – 70,000 (R7/D/F)
\$ 56,500 – 79,100



“When you come back to Paris, I’ll take you to see Fautrier’s work. (Since Braque, he is the only artist who understands the medium of painting and knows how to handle it).”

Jean Paulhan in a letter to Francis Ponge, 1943

- From the collection of Dominique Aury, a long-time friend and colleague of Jean Paulhan, editor of the Nouvelle Revue Francaise and a close friend of the artist
- The magical appeal of material and matter: Fautrier develops the motif like a relief
- Like Jean Dubuffet, Jean Fautrier can be described as a “material painter”; both are considered founders of Art Informel
- Comprehensive retrospectives of his oeuvre were shown at the National Museum of Art, Osaka, Japan, in 2014, at the Kunstmuseum Winterthur in 2017, and the Musée d’Art Moderne de la Ville de Paris in 2018
- Other paintings from this period are at, among others, the Musée des Beaux-Arts de Lyon, the Musée d’Art Moderne de Paris, and the Menil Collection, Houston (TX), USA



“I paint in layers and the borders are complex and undefined. This lends my pictures a genuine connection to time and work: a real person created them, investing real time, real work, and real exploration [...]. I use stripes, bands, lines, and checker-board patterns to create rhythm. I always want to create new combinations, figures, and connections that are like the rhythm of the music of life [...].”

Sean Scully, 1996, quoted from: Kirsten Claudia Voigt (ed.), Inner. Gesammelte Schriften und ausgewählte Interviews von Sean Scully, Berlin 2018, p. 54.

169

SEAN SCULLY

1945 Dublin – lives and works in Königsdorf und Berlin, Barcelona and New York

8.23.04. 2004.

Pastel. 58 x 77.2 cm. (22.8 x 30.3 in.)

🕒 Called up: June 7, 2025 – ca. 15:32 h ± 20 min.

€ 50,000 – 70,000 (R7/D/F)
\$ 56,500 – 79,100



- The combination of slightly staggered, asymmetrically intersecting color fields, flowing lines, and warm contrasting colors makes for a striking composition
- The velvety materiality of the pastel, the painterly brushwork, and the soft edges where hidden layers of color emerge lend the work a remarkably vibrant, sensual quality
- The artist’s pastels can be found in major museum collections worldwide, including the Museo Nacional Centro de Arte Reina Sofía, Madrid, the Phillips Collection and the National Gallery of Art, Washington, D.C., the Metropolitan Museum of Art and the Museum of Modern Art, New York



170

ANTONY GORMLEY

1950 London – lives and works in London

BARE 10 (MEME) II. 2015.

Iron. 13 x 9 x 12.3 cm. (5.1 x 3.5 x 4.8 in.)

🕒 Called up: June 7, 2025 – ca. 15:33 h ± 20 min.

€ 70,000 – 90,000 (R7/D/F)
\$ 79,100 – 101,700



- In his impressive sculptural oeuvre, Antony Gormley explores the relationship between figure and space and addresses fundamental questions of human existence
- His “Memes” evoke a wide range of expressions of human physiognomy and emotion
- The works in this series consist of the same number of identical blocks arranged in unique combinations
- Gormley’s sculptures are included in major museum collections worldwide, including the Tate Gallery and the Royal Academy in London, the San Francisco Museum of Modern Art, and the Museum of Contemporary Art in Los Angeles
- Most recently, the TAG Art Museum in Qingdao, the National Gallery in Singapore, the Royal Academy of Arts in London, and the Musée Rodin in Paris, dedicated comprehensive solo exhibitions to the artis
- The Turner Prize winner is represented by the renowned Gallery Thaddaeus Ropac



171

ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Ohne Titel. 1952.

Watercolor and India ink over pencil.
48.3 x 63 cm. (19 x 24.8 in.)

🕒 *Called up: June 7, 2025 – ca. 15:34 h ± 20 min.*

€ 20,000 – 30,000 (R7/D/F)
\$ 22,600 – 33,900



- A colorful work from the important phase of his “Rhythmic Pictures”
- After making the transition to pure abstraction, Nay arrived at a completely new form of design that combined color, shape, and line
- This print displays Nay’s characteristic style with clear colors and emotional depth: a prime example of his unique powers of expression



172

GERHARD RICHTER

1932 Dresden – lives and works in Cologne

Abstraktes Bild. 1990.

Oil on canvas. 25 x 21 cm. (9.8 x 8.2 in.)

🕒 *Called up: June 7, 2025 – ca. 15:36 h ± 20 min.*

€ 60,000 – 80,000 (R7/D/F)
\$ 67,800 – 90,400



- His radical reduction of form and color references the sought-after early series of blurred black-and-white “Photo Paintings.”
- Abstraction, monochrome, and blurring create a meditative effect and emotional depth
- Part of a South German private collection since it was created
- Works from this group are part of the Vanmoerkerke Collection, Ostend, the Museum Frieder Burda, Baden-Baden, and the Museum Boijmans Van Beuningen, Rotterdam



173

ULRICH ERBEN
1940 Düsseldorf – lives and works in Düsseldorf
and Bagnoregio (Italy)

Festlegung des Unbegrenzten (VI).
2014.

Acrylic and pigment on canvas.
145 x 165 cm. (57 x 64.9 in.)

Called up: June 7, 2025 – ca. 15:37 h ± 20 min.

€ 15,000 – 20,000 (R7/D/F)
\$ 16,950 – 22,600

- Masterfully reduced composition characterized by an outstanding minimalist focus
- In 1977, he participated in documenta 6 in Kassel
- Today, the artist’s works can be found in numerous public collections, such as the Hamburger Bahnhof Museum für Gegenwart in Berlin and the Museum Folkwang in Essen



174

ULRICH ERBEN
1940 Düsseldorf – lives and works in Düsseldorf
and Bagnoregio (Italy)

Festlegung des Unbegrenzten (VII).
2014.

Acrylic and pigment on canvas.
145 x 165 cm. (57 x 64.9 in.)

Called up: June 7, 2025 – ca. 15:38 h ± 20 min.

€ 15,000 – 20,000 (R7/D/F)
\$ 16,950 – 22,600

- Monochrome composition with an outstanding spatial and surface effect
- Erben develops a geometric abstraction that references the color field painting of Mark Rothko and Josef Albers
- The artist’s works are in numerous public collections, including the Museum Kunstpalast in Düsseldorf and the Pinakothek der Moderne in Munich



- Unique object. One of the artist's first large-format photographs
- The photograph became an integral part of Förg's oeuvre during a stay in Capri in 1983
- Förg stages the architecture in a cool, alienating manner and with clear geometric structures, thereby placing it in interaction with his painting
- Part of a private collection in the Rhineland since the 1980s

175

GÜNTHER FÖRG

1952 Füssen – 2013 Freiburg

Ohne Titel. 1983.

Photography. 177 x 117 cm. (69.6 x 46 in.)

🕒 Called up: June 7, 2025 – ca. 15.40 h ± 20 min.

€ 18,000 – 24,000 (R19/D/F)
\$ 20,340 – 27,120



176

HORST ANTES

1936 Heppenheim – lives and works in Sicellino and Wolfartsweier

Mauerbild VII (Garten des Malers).
1966.

Acrylic on canvas. 100 x 150 cm. (39.3 x 59 in.)

🕒 Called up: June 7, 2025 – ca. 15.41 h ± 20 min.

€ 40,000 – 60,000 (R7/D/F)
\$ 45,200 – 67,800



- In terms of its intense colors, tonality, and complex motifs, this is a particularly remarkable work from the 1960s
- Following Ante's development of the "Head-Footer" motif in the early 1960s, the central motif in the artist's oeuvre underwent constant change
- Extensive exhibition history since it was created
- In family ownership for over 40 years
- Works by the pioneer of new figurative painting can be found in many international collections, including the Solomon R. Guggenheim Museum, New York, the Kunstmuseum Basel, and the Hamburger Kunsthalle



177

IMI KNOEBEL

1940 Dessau – lives and works in Düsseldorf

Basel Fenster 3. Ed.
(Entwurf Nr. 7 von 12). 2020.

Collage. Acrylic on collaged plastic foil in the artist's frame. 96 x 156.5 cm. (37.7 x 61.6 in.)

🕒 Called up: June 7, 2025 – ca. 15.42 h ± 20 min.

€ 40,000 – 60,000 (R7/D/F)
\$ 45,200 – 67,800



- Works in this series have a unique character
- Visual interplay of light, space, and color
- One of the designs for the stained glass windows of the “Imi Bar” in the Volkshaus in Basel
- Following the design for the Cathedral of Notre-Dame de Reims, the Basel windows in 2021 are only the second stained glass window work in Imi Knoebel's career



178

ADOLF LUTHER

1912 Krefeld – 1990 Krefeld

Spiegelobjekt. 1969.

35 convex curved mirrors in a plexiglass object box.
91.5 x 127.5 x 3.8 cm. (36 x 50.1 x 1.4 in.)

🕒 Called up: June 7, 2025 – ca. 15.44 h ± 20 min.

€ 30,000 – 40,000 (R7/D/F)
\$ 33,900 – 45,200



- Early work by the ZERO protagonist in large format
- Adolf Luther's works are spectacles of light and vehicles for a new perception of light
- Despite the strictly serial arrangement of identical elements, this piece boasts an energetic interplay of space and light, reflection and mirroring
- In private ownership for more than 40 years, now offered on the international auction market for the first time



179

GÜNTHER FÖRG

1952 Füssen – 2013 Freiburg

Ohne Titel. 2002.

Acrylic on canvas. 81 x 60,5 cm. (31.8 x 23.8 in.)

🕒 Called up: June 7, 2025 – ca. 15.45 h ± 20 min.

€ 60,000 – 80,000 (R7/D/F)
\$ 67,800 – 90,400



- **Accentuated, colorful composition from the “Grid Paintings”, created as of 1992**
- **In his “Grid Paintings”, Günther Förg explored the depths of Edvard Munch’s late work and adopted his motifs and gestures in an abstract form**
- **Powerful and dynamic interplay of loosened and condensed elements**
- **Günther Förg’s are part of numerous acclaimed international collections like the Museum of Modern Art, New York, the Städel Museum, Frankfurt am Main, the Stedelijk Museum, Amsterdam, and the San Francisco Museum of Art**

180

DONALD JUDD

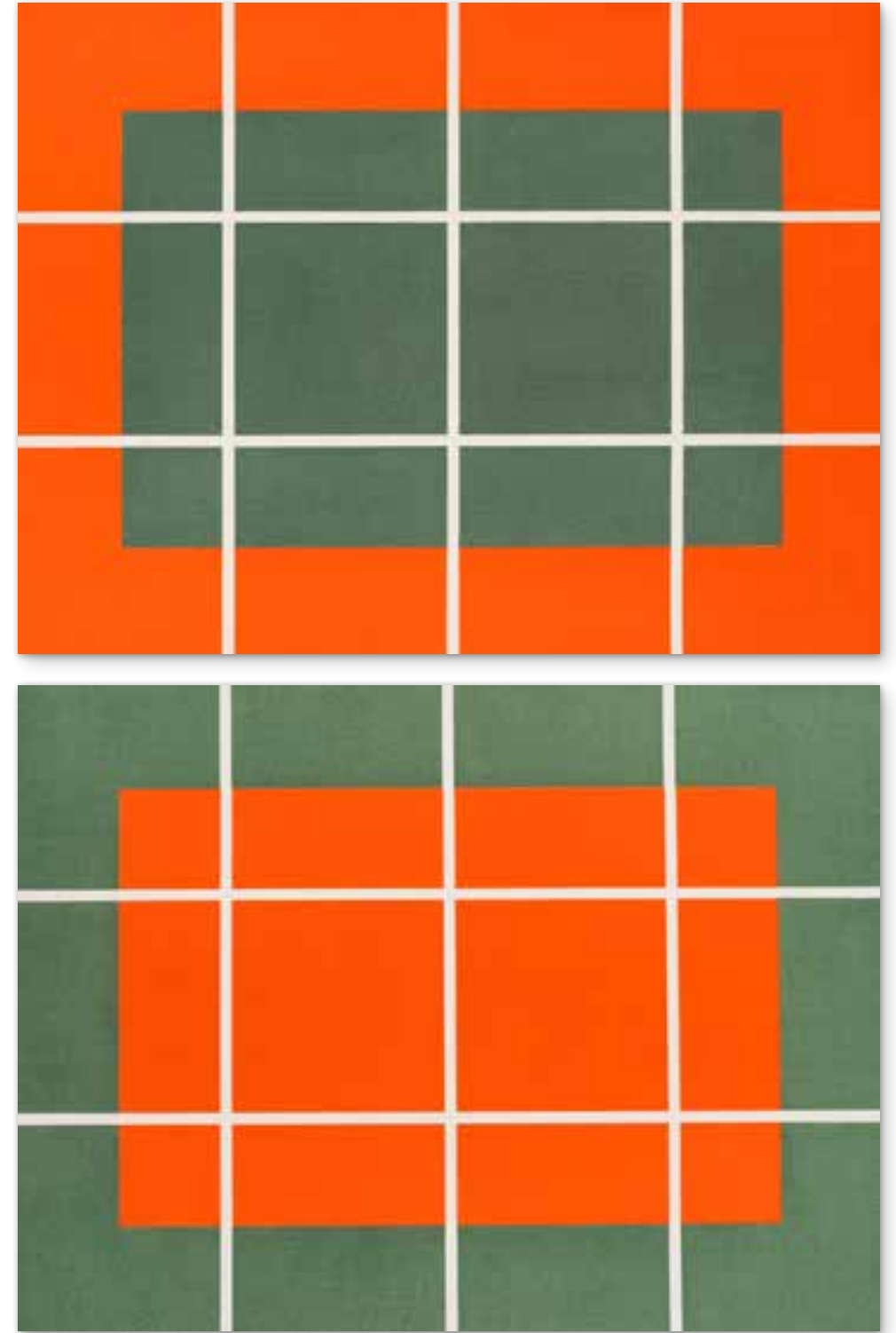
1928 Excelsior Springs – 1994 New York

Untitled. 1992 /93.

Two sheets Woodcut in colors.
59 x 79 cm. (23.2 x 31.1 in.)

🕒 Called up: June 7, 2025 – ca. 15.46 h ± 20 min.

€ 20,000 – 30,000 (R7/F)
\$ 22,600 – 33,900



- **Donald Judd is one of the leading representatives of American Minimal Art**
- **Alongside his three-dimensional works, Judd’s woodcuts are regarded as entirely independent, fascinating expressions of his view of form, symmetry, and color**
- **The works has a pictorial quality and an appealing surface texture thanks to the extraordinary color effect of the Echizen Kozo paper**



181

ANDY WARHOL

1928 Pittsburgh – 1987 New York

Black Bean (aus der Serie
“Campbell’s Soup II”). 1968.

Silkscreen in colors. 89 x 58,5 cm. (35 x 23 in.)

🕒 *Called up: June 7, 2025 – ca. 15,48 h ± 20 min.*

€ 20,000 – 30,000 (R19/D/F)
\$ 22,600 – 33,900



- Andy Warhol’s “Campbell’s Soup Cans” are the epitome of Pop Art
- Published by Factory Additions, the publishing house founded by Andy Warhol
- Andy Warhol was the first artist of the 20th century to legitimize screen printing as a form of fine art

182

ROTRAUT KLEIN-MOQUAY

1938 Wendorf – lives and works in France

Music Note. 2024.

Aluminum, lacquered in blue. 135 cm. (53.1 in.)

🕒 *Called up: June 7, 2025 – ca. 15,49 h ± 20 min.*

€ 35,000 – 45,000 (R7/F)
\$ 39,550 – 50,850



- The artist pays homage to her late husband Yves Klein, the famous representative of Nouveau Réalisme, in bold blue
- Rotraut Klein-Moquay’s monochrome works transform familiar shapes and symbols into expressive compositions
- At the age of 21, Klein-Moquay had her first solo exhibition at the New Visions Center Gallery in London in 1959
- The artist’s works are in numerous international collections, including the Musée d’art moderne et d’art contemporain in Nice, the Kaiser Wilhelm Museum in Krefeld, and the Centre Pompidou in Paris



183

PABLO PICASSO

1881 Malaga – 1973 Mougins

Pichet espagnol. 1954.

Ceramics. White shards with colored engobe painting and scratch decoration, glazed inside. 20.5 x 24 x 12 cm. (8 x 9.4 x 4.7 in.)

🕒 Called up: June 7, 2025 – ca. 15.50 h ± 20 min.

€ 12,000 – 15,000 (R19/D/F)

\$ 13,560 – 16,950



- Extremely elegant, almost symmetrical ceramic
- Even though Picasso only picked up pottery late in life, he created an extensive and diverse body of work in Vallauris in the south of France from 1946/47 onwards
- These works repeatedly reveal the great inventiveness of arguably the most famous artist of the 20th century



184

PABLO PICASSO

1881 Malaga – 1973 Mougins

Chouette (Wood-Owl). 1969.

Ceramics. White shards, colored engobe painting, with scratch decoration and partially brushed glaze. 28.5 x 22 cm. (11.2 x 8.6 in.)

🕒 Called up: June 7, 2025 – ca. 15.52 h ± 20 min.

€ 14,000 – 18,000 (R19/D/F)

\$ 15,820 – 20,340



- Picasso had an injured little owl, which inspired many of his works, as a pet
- Picasso combined functionality and art in his ceramic works
- Pablo Picasso is considered one of the most important artists of the 20th century, not least because of his multifaceted oeuvre
- In terms of their scope, variety, and expressiveness, his ceramic works represent a significant part of his oeuvre



185

JEAN PIERRE CASSIGNEUL

1935 Paris – lives and works in Switzerland

Femme nue dans la Chambre bleue. 1968.

Oil on canvas. 92 x 65 cm. (36.2 x 25.5 in.)

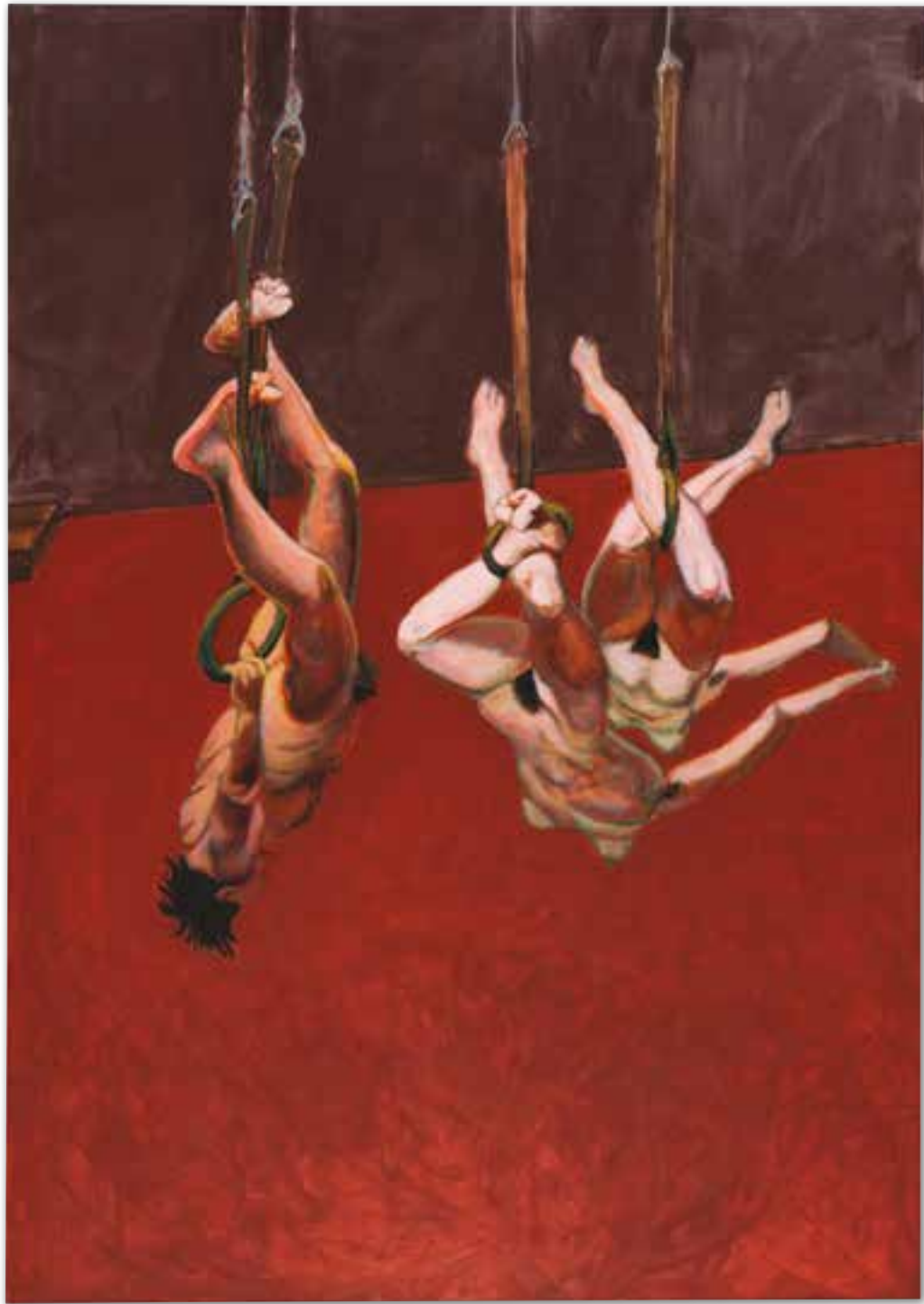
🕒 Called up: June 7, 2025 – ca. 15.53 h ± 20 min.

€ 30,000 – 40,000 (R7/D/F)

\$ 33,900 – 45,200



- A classic Cassigneuls motif in particularly expressive colors
- The artist uses the vibrant, diffuse contours to great effect in this portrait
- Works by the French artist were shown in solo exhibitions in Tokyo and New York as early as the 1970s and 1980s



186

NORBERT TADEUSZ

1940 Dortmund – 2011 Düsseldorf

Testa Drei Hängende. 2004.

Acrylic on canvas. 300 x 210 cm. (118.1 x 82.6 in.)

🕒 *Called up: June 7, 2025 – ca. 15:54 h ± 20 min.*

€ 18,000 – 24,000 (R7/D/F)
\$ 20,340 – 27,120



- Distinctive physical presence through contrasting and intense colors
- Body, color, and space are fundamental aspects in the painting of the Beuys student
- Norbert Tadeusz's paintings challenge and shape a critical and creative eye
- In 2020, a comprehensive retrospective was held at the renowned Museum Kunstpalast in Düsseldorf

187

JULIAN OPIE

1958 London – lives and works in London

Caterina Dancing Naked 10. 2010.

Sculpture painted aluminum.
216 x 208 x 29 cm. (85 x 81.8 x 11.4 in.)

🕒 *Called up: June 7, 2025 – ca. 15:56 h ± 20 min.*

€ 35,000 – 45,000 (R7/D/F)
\$ 39,550 – 50,850



- Julian Opie was part of the epic first “New British Art” exhibition at Tate Britain in London in 2000
- Monumental sculpture in the distinctive Opie style
- The artist is represented by, among others, Lisson Gallery, London/New York, and the Opera Gallery, London
- Opie's works can be found at, among others, the Museum of Modern Art, New York, the Victoria and Albert Museum, London, and the Stedelijk Museum, Amsterdam



188

ANDY WARHOL

1928 Pittsburgh – 1987 New York

Details of Renaissance Paintings (Leonardo da Vinci, The Annunciation, 1472). 1984.

Silkscreen in colors. 64 x 96 cm. (25.1 x 37.7 in.)

🕒 *Called up: June 7, 2025 – ca. 15.57 h ± 20 min.*

€ 18,000 – 24,000 (R19/D/F)

\$ 20,340 – 27,120



- A sacred moment transformed into a striking pop art icon
- Warhol adapts Leonardo da Vinci's famous Renaissance painting (Uffizi, Florence) into the visual language of pop art
- Privately owned for 40 years
- One copy of this series is part of the permanent collection of the Museum of Modern Art, New York

189

ANDY WARHOL

1928 Pittsburgh – 1987 New York

Details of Renaissance Paintings (Piero della Francesca, Madonna del Duca da Montefeltro, circa 1472). 1984.

Silkscreen in colors. 70 x 97 cm. (27.5 x 38.1 in.)

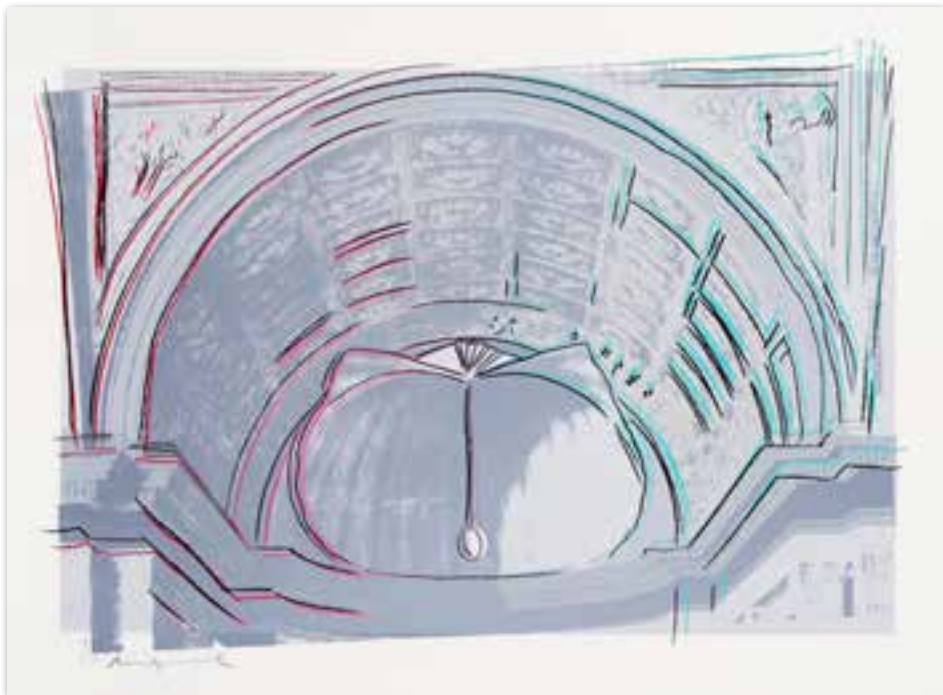
🕒 *Called up: June 7, 2025 – ca. 15.58 h ± 20 min.*

€ 12,000 – 15,000 (R19/D/F)

\$ 13,560 – 16,950



- Unique proof print: Warhol experimented with different color combinations before deciding on the colors for the edition
- By adopting and altering details from iconic Renaissance paintings, Warhol reinterprets their meaning
- Warhol's oeuvre encompasses film, photography, painting, music, and performance, yet it is his silkscreen prints that have become emblematic of postmodern aesthetics
- In private ownership for four decades



190

JULIAN OPIE

1958 London – lives and works in London

Jack and Suzanne Walking. 2007.

Double-sided LED monolith.
188 x 113 x 29 cm. (74 x 44.4 x 11.4 in.)

🕒 *Called up: June 7, 2025 – ca. 16.00 h ± 20 min.*

€ 30,000 – 40,000 (R19/F)

\$ 33,900 – 45,200



- Instantly recognizable: Julian Opie's human figures in motion are among his most iconic motifs
- As part of his LED sculptures, "Jack and Suzanne Walking" offer a cutting-edge art experience, not just as a static object, but as a vibrant, dynamic representation
- He participated in the highly acclaimed documenta 8 in Kassel in 1987
- Works by the artist are in major collections such as the Tate Modern, London, the Museum of Modern Art, New York, and the Stedelijk Museum, Amsterdam

191

FRITZ KOENIG

1924 Würzburg – 2017 Ganslberg

Kleines Epitaph X. 1981.

Iron, mounted, with red-brown patina.
38 x 21 x 6 cm. (14.9 x 8.2 x 2.3 in.)

🕒 *Called up: June 7, 2025 – ca. 16.01 h ± 20 min.*

€ 10,000 – 15,000 (R7/D/F)
\$ 11,300 – 16,950



- **Rare: one of only three copies**
- Transience plays a central role in Koenig's work, giving rise to his famous epitaphs
- In 2024, the Glyptothek in Munich held a major exhibition to mark the sculptor's 100th birthday
- Koenig's sculptures are in numerous important collections, including the Museum of Modern Art, New York, the Guggenheim Collection, Venice, and the Pinakothek der Moderne, Munich

192

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Große Mühlengraben-Brücke (Leba). 1921.

Gouache, watercolor, color pen and chalks.
48 x 58 cm. (18.8 x 22.8 in.)

🕒 *Called up: June 7, 2025 – ca. 16.02 h ± 20 min.*

€ 20,000 – 30,000 (R7/F)
\$ 22,600 – 33,900



- In 1921, the year this painting was created, Pechstein discovered Leba on the Baltic Sea as his new artistic retreat. The town became his second home until 1945
- During this critical year, the artist met his future wife, Marta Möller, in Leba
- In this drawing, Pechstein combines the idyllic scenery with bold color accents, a dramatic sense of depth, and a narrative layer to create a richly detailed composition
- In the year it was created, and the following year, the artist also used this motif in his paintings, among them ‚Sonnenuntergang‘ (Sunset, Nationalgalerie, Berlin) and ‚Brücke in Leba‘ (Narodni Galerie, Prague)



193

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Erna Schilling mit Kater Bobby.
Around 1919.

Colored chalk drawing. 41.3 x 56.2 cm. (16.2 x 22.1 in.)

🕒 *Called up: June 7, 2025 – ca. 16.04 h ± 20 min.*

€ 15,000 – 20,000 (R7/D)
\$ 16,950 – 22,600



- Detailed, colorful drawing with particularly dense, dynamic lines
- Sheet painted on both sides, with a pencil drawing of two female nudes (circa 1915) on the reverse
- Kirchner was drawn to Switzerland, and Davos eventually became his new home
- Kirchner's very private world: his cat Bobby was his faithful companion until he died in 1930
- Immediate, spontaneous, yet accurate depiction of the artist's observations



194

HANS STEINBRENNER

1928 Frankfurt a. Main – 2008 Frankfurt a. Main

Weibliche Büste. 1956.

Wood (walnut). 45 x 26 x 27 cm.
(17.7 x 10.2 x 10.6 in.)

🕒 *Called up: June 7, 2025 – ca. 16.05 h ± 20 min.*

€ 8,000 – 12,000 (R7/D/F)
\$ 9,040 – 13,560



- Early figurative piece made of walnut wood with gentle curves and flowing shapes
- Works from this period are pivotal in the artist's development towards his biomorphic style
- The “Weibliche Büste” already shows the openings, curves, and increasing abstraction of the human body that are characteristic of his early work
- Exhibited at “Kunstkabinett Hanna Bekker vom Rath” the year it was created
- In private ownership for over 30 years, acquired directly from the artist
- A 5-meter-high wooden sculpture was shown at documenta III in Kassel in 1964



195

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Albertplatz Platz in Dresden-Neustadt – Das Boskett. 1911.

Lithograph. 33 x 38.5 cm. (12.9 x 15.1 in.)

🕒 *Called up: June 7, 2025 – ca. 16.06 h ± 20 min.*

€ 40,000 – 60,000 (R7)
\$ 45,200 – 67,800



- First and early print from only six known copies
- Only one copy has ever been offered on the international auction market, almost 30 years ago (source: artprice.com)
- Kirchner also immortalized the bosquet on Albertplatz in Dresden in a painting of the same name from the same year
- Charming, atmospheric street scene from the best “Brücke” period
- Street scenes are among the most important subjects in Ernst Ludwig Kirchner's oeuvre
- Other copies from this edition are at, among others, the Museum Folkwang, Essen, and the Kunsthalle Hamburg



196

ALEXANDER KOESTER

1864 Bergneustadt – 1932 Munich

Enten am Teich. 1909.

Oil on canvas. 54.5 x 82 cm. (21.4 x 32.2 in.)

🕒 Called up: June 7, 2025 – ca. 16.08 h ± 20 min.

€ 18,000 – 24,000 (R7/D)
\$ 20,340 – 27,120



- Landscape painter Alexander Koester finally discovered the dominant theme of his oeuvre, atmospheric depictions of ducks, during a stay in Klausen in the Eisack Valley, a South Tyrolean artists' retreat, in 1896
- With a free, impressionistic, broad, and loose application of the paint, Koester captured the fleeting moment of the animals frolicking in the water, the play of light and shadow on their plumage, and the reflections of the sunlight on the water's surface
- His works soon became popular and entered collections and museums. Emperor Wilhelm II and King Vittorio Emanuele III of Italy acquired two duck paintings (1900 and 1907)
- In 1904, the artist was represented with three duck paintings at the World's Fair in St. Louis, Missouri, and was awarded a gold medal
- Similar works can be found in, among others, the collections of the Neue Pinakothek, Bavarian State Painting Collections, Munich, and the Belvedere in Vienna



197

JEAN FAUTRIER

1898 Paris – 1964 Châtenay-Malabry

Le canard. 1926.

Oil on canvas. 60 x 73 cm. (23.6 x 28.7 in.)

🕒 Called up: June 7, 2025 – ca. 16.09 h ± 20 min.

€ 50,000 – 70,000 (R7/D/F)
\$ 56,500 – 79,100



“Le peintre le plus révolutionnaire du siècle depuis Picasso.”

Francis Ponge about Jean Fautrier.

“In fact, one always feels only what is, recreating reality through emotional nuances, that reality embodied in substance, form, and color: momentary creations transformed into permanence.”

Jean Fautrier, quoted from: www.freunde-der-nationalgalerie.de/blog/erwerbungen/jean-fautrier/.

- Jean Fautrier redefined still life painting in the 1920s
- A work from Jean Fautrier's famous “œuvres noires” series
- Originally from the collection of his art dealer Paul Guillaume, who also represented Amedeo Modigliani
- Jean Fautrier: a pioneer of Art Informel



198

GEORG BASELITZ

1938 Deutschbaselitz/Saxony – lives and works in Inning at Ammersee, near Salzburg, in Basel and Italy

Zwei Kühe. 1968.

Watercolor and pastel chalks. 35.1 x 50.1 cm. (13.8 x 19.7 in.)

🕒 *Called up: June 7, 2025 – ca. 16.10 h ± 20 min.*

€ 30,000 – 50,000 (R7/D/F)
\$ 33,900 – 56,500



- An exceptionally colorful work on paper, created in the context of Baselitz's rebellious "Fraktur" painting "Zwei halbe Kühe" (Two Half Cows, 1968)
- This work, as well as his first "upside-down" painting "Der Wald auf dem Kopf" from 1969, reveals progressive pictorial ideas that engage with art historical tradition

199

GEORG BASELITZ

1938 Deutschbaselitz/Saxony – lives and works in Inning at Ammersee, near Salzburg, in Basel and Italy

Zwei Kühe. 1968.

Chalk drawing, on both sides. 31.4 x 48.8 cm. (12.3 x 19.2 in.)

🕒 *Called up: June 7, 2025 – ca. 16.12 h ± 20 min.*

€ 25,000 – 35,000 (R7/D/F)
\$ 28,250 – 39,550



- From Baselitz's bold early period in the 1960s, which includes his famous "Hero" and the "Fraktur" paintings
- Baselitz seeks to break up the subject matter with his fragmented painting style and to confuse our traditional ways of seeing as much as possible
- The following year, Baselitz adopted his characteristic "upside-down" style



200

WILHELM VON KOBELL

1766 Mannheim – 1855 Munich

Reiter auf Schimmel. 1814.

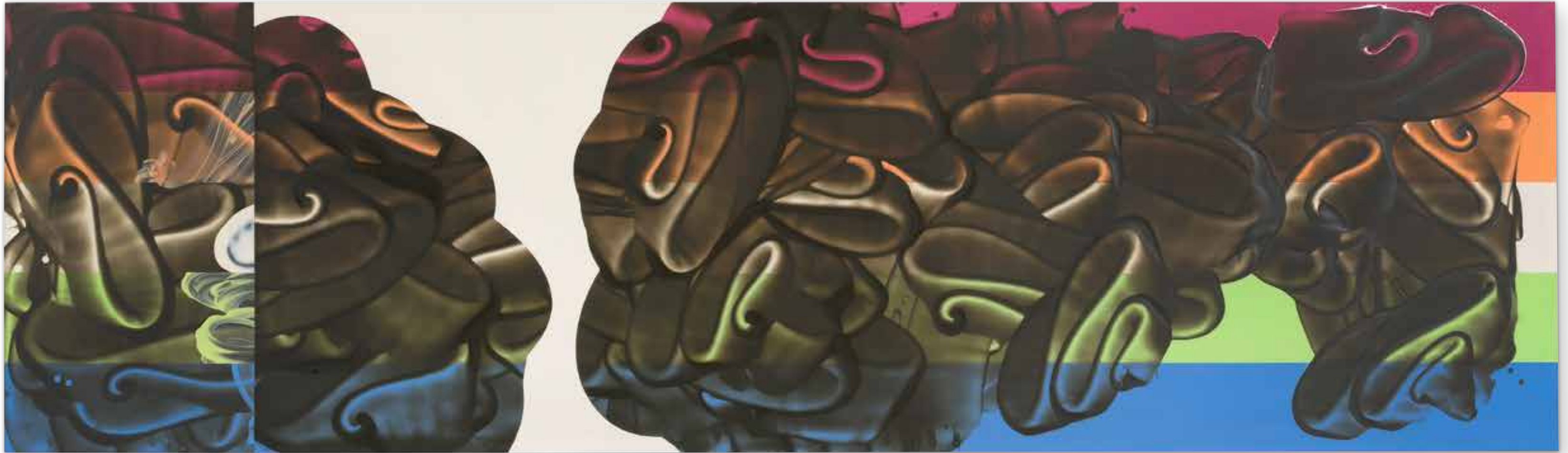
Watercolor. 16.6 x 19.4 cm. (6.5 x 7.6 in.)

🕒 *Called up: June 7, 2025 – ca. 16.13 h ± 20 min.*

€ 8,000 – 10,000 (R7/D)
\$ 9,040 – 11,300



- Detailed composition in Kobell's typical style
- Through his many studies of nature, Kobell developed an individual and realistic painting style
- In 1792, he became court painter to Elector Carl Theodor of Palatinate-Bavaria and, due to his success, was appointed professor of landscape painting at the Academy of Fine Arts in Munich in 1814
- Together with Johann Georg von Dillis and Johann Jakob Dorner, he is considered the founder of landscape and genre painting at the Munich School



„I try to make a new discovery in each painting. I think that’s something painting can provide. I never want to repeat myself.”

David Reed in conversation with Katharina Grosse, Gagosian magazine, spring 2020, p. 54.

201

DAVID REED

1946 San Diego, California — lives and works in New York

#501. 2001–2003.

Oil and alkyd on canvas. 107 x 374 cm. (42.1 x 147.2 in.)

🕒 *Called up: June 7, 2025 — ca. 16.14 h ± 20 min.*

€ 30,000 – 40,000 (R7/F)

\$ 33,900 – 45,200



- Striking horizontal format typical of David Reed
- Bold brushstrokes against dazzling block colors are his trademark
- One of the largest works by the American artist ever offered on the international auction market (source: artprice.com)
- Created over a period of several years, his works convey an understanding of time and motion, space and perception
- Other works can be found in international museum collections, such as “#232” in the Metropolitan Museum, New York, “#348” in mumok, Vienna, or “#509” in the Centre Georges Pompidou, Paris
- David Reed is represented by the Gagosian Gallery, which most recently presented his latest work in New York in 2020 and in Basel in 2022

ANDY WARHOL

1928 Pittsburgh – 1987 New York

Details of Renaissance Paintings
(Paolo Uccello, St. George and
the Dragon, 1460). 1984.

Serie of 4 Silkscreen in colors. 64.4 x 95 cm. (25.3 x 37.4 in.)

🕒 Called up: June 7, 2025 – ca. 16.16 h ± 20 min.

€ 70,000 – 90,000 (R19/D/F)
\$ 79,100 – 101,700



- **Warhol at his best: Complete series from his most mature creative period**
- **A tribute to icons of art history: Warhol takes motifs from Old Masters and gives them a new pop art presence through bright color contrasts and serial transformations**
- **Through the use of silkscreen printing, Warhol explored the interface between art and commerce —a key aspect of his art**
- **Acquired by the publisher in 1989 and since then in a private Southern German collection**
- **Most recently, Warhol was honored together with Keith Haring in the exhibition “Andy Warhol & Keith Haring. Party of Life” at the Museum Brandhorst, Munich**



“I used to work for the magazines and I always thought I was being original, and then they’d never want it. This is when I decided not to be imaginative.”

Andy Warhol, 1986, quoted from: Andy Warhol Prints, A Catalogue Raisonné 1962-1987, New York 2003, p. 18.



203

FRANK STELLA

1936 Malden, Massachusetts – 2024 New York

To Professor Friedrich Schütz,
April 26, 1811. 1999.

Mixed media. Aluminum, metal, plastic, paint.
Unique object. 45 x 48.5 x 37 cm. (17.7 x 19 x 14.5 in.)

🕒 Called up: June 7, 2025 – ca. 16.17 h ± 20 min.

€ 30,000 – 50,000 (R7/D/F)
\$ 33,900 – 56,500



- Unique object from the Heinrich Kleist series
- Color and form explode as Frank Stella conquers the third dimension with his wall sculptures
- His works from the 1990s amaze with their complexity and the artist's vivid imagination
- For the first time on the international auction market (source: artprice.com)



204

ANDY WARHOL

1928 Pittsburgh – 1987 New York

Martha Graham: Letter to the World
(The Kick). 1986.

Silkscreen in colors. 91.4 x 91.4 cm. (35.9 x 35.9 in.)

🕒 Called up: June 7, 2025 – ca. 16.18 h ± 20 min.

€ 20,000 – 30,000 (R19/D/F)
\$ 22,600 – 33,900



- Unique piece
- One of the last color silkscreen prints by the pop art icon before his untimely death in February 1987
- Warhol's striking creations are iconic symbols of American pop art and enjoy a high recognition value
- Martha Graham was an important figure in modern dance in the US



205

THOMAS STRUTH

1954 Geldern/Niederrhein – lives and works in Berlin

Paradise 34, The Big Island, Hawai’ian Islands 2006.

Chromogenic print, front side laminated on acrylic glass in Diasac®-technique and back side on Aludibond. In the artist’s original frame. 170.1 x 211.4 cm. (66.9 x 83.2 in.)

🕒 Called up: June 7, 2025 – ca. 16.20 h ± 20 min.

€ 50,000 – 70,000 (R19/D/F)
\$ 56,500 – 79,100



- From the series “New Pictures from Paradise,” for which the artist traveled the world
- Magical twilight in the jungle: Thomas Struth’s natural paradises show rare retreats far from human civilization
- Alongside Thomas Ruff and Andreas Gursky, the artist is considered one of the leading representatives of the Düsseldorf School of Photography
- This is the first time a copy of this photograph is offered on the international auction market (source: artprice.com)

206

ANSELM KIEFER

1945 Donaueschingen – lives and works in Croissy-Beaubourg near Paris

Leonardo Pisano - liber quadra-
-torum geometriae (Aus der Serie
“Freimaurer”. Around 2007.

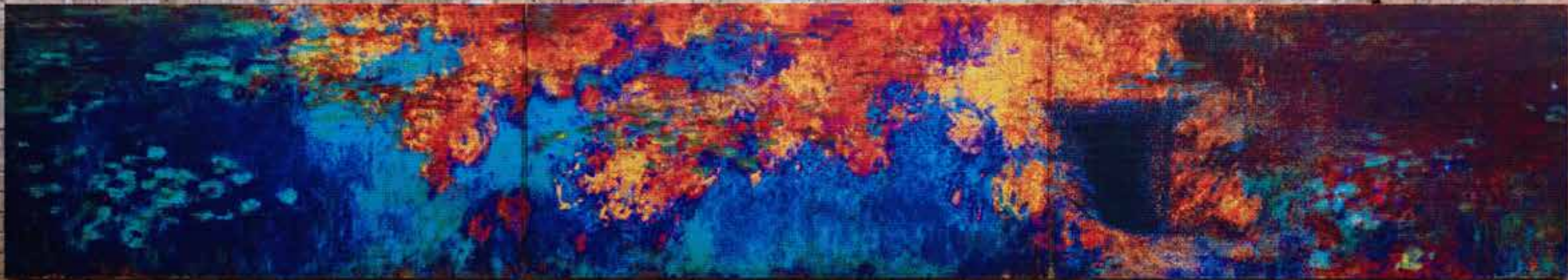
Mixed media. Gouache and charcoal over photo collage. 148 x 90 cm. (58.2 x 35.4 in.)

🕒 Called up: June 7, 2025 – ca. 16.21 h ± 20 min.

€ 80,000 – 120,000 (R7/D/F)
\$ 90,400 – 135,600



- Characteristic work by the important German-Austrian artist
- With his unique visual language, Anselm Kiefer reflects on German history and mythology, incorporating philosophy, literature, and alchemy
- Even in smaller formats, he achieves a monumental effect
- Until June 9, 2025, the Stedelijk Museum in Amsterdam and the Van Gogh Museum are showing the monumental exhibition “Tell Me Where the Flowers Are.”
- The artist has created a large installation of photographs from his archive for the historic staircase of the Stedelijk Museum



207

AI WEIWEI

1957 Beijing (China) – lives and works in Berlin

After Les Nuages. 2024.

Relief -print on aluminum dibond (3 parts).
Each 107 x 203 cm (42,1 x 79,9 in).

🕒 *Called up: June 7, 2025 – ca. 16.22 h ± 20 min.*

€ 60.000 – 80.000 (R7/F)
\$ 67,800 – 90,400



- **Ai Weiwei reinterprets Claude Monet’s iconic “Nymphéas” (1914–1926) in vibrant LEGO**
- **A pixelated deconstruction of history and memory: the dark portal on the right breaks through the idyllic beauty and refers to Ai Weiwei’s trauma**
- **The artist’s monumental triptych is based on his work “Water Lilies #1” (2022), currently on display at the Seattle Asian Art Museum (until March 2026)**
- **Since the 1990s, Ai Weiwei has been one of the most influential voices in international contemporary art**
- **Other works by Ai Weiwei are in renowned international museum collections, including the Metropolitan Museum of Art, New York, the Museum of Modern Art, New York, the Fondation Louis Vuitton, Paris, and the Solomon R. Guggenheim Museum, New York**



Dreidimensionaler Druck

Ai Weiwei is one of contemporary art’s most influential and uncompromising voices. Born in Beijing in 1957, he grew up in exile with his father, the celebrated poet Ai Qing, after the family was exiled during the Anti-Rightist Campaign in China. These formative experiences of political oppression, expulsion, and censorship continue to shape an oeuvre encompassing sculpture, architecture, photography, film, and activism. Often provocative and personal, his art is driven by the conviction that artistic expression is inextricably linked to political and ethical responsibility. As Ai says: “Everything is art. Everything is politics.” (Ai Weiwei, quoted from Larry Warsch, *Weiwei-isms*, Princeton 2012). Throughout his career, Ai has challenged authorities, questioned official narratives, and addressed the fragility of freedom in modern society. His practice combines Eastern philosophy with Western conceptualism, drawing on Chinese craft traditions while engaging in dialogue with a global visual culture. This dual perspective allows him to engage with historical

memory and contemporary political crises. His triptych “After Les Nuages” (2024) illustrates this approach impressively. The three-dimensional relief print, derived from his monumental LEGO work “Water Lilies #1” (2022), interprets Claude Monet’s impressionist paintings from a striking modern angle. Where Monet sees a tranquil beauty in the water lily ponds of his Giverny garden, Ai adds a dark portal on the right side of the image—a symbol of the shelter where he and his father lived during their exile in Xinjiang in the 1960s. Our “After Les Nuages” replaces Monet’s brushstrokes with pixelated, precise, abstract, and universal plastic units. Like Monet’s Impressionism, the image’s effect only becomes apparent from a distance: the fragmented elements come together to form a coherent composition with a deeper meaning. This visual language is preserved in the relief, combining tactile elegance with conceptual depth. As a result, the work is not merely an homage to Monet but a dense narrative of personal loss, artistic resilience, and political resistance. [KA]



208

FRED THIELER

1916 Königsberg – 1999 Berlin

Aufsteigendes Weiß. 1994.

Synthetic resin dispersion on canvas.
161 x 151 cm. (63.3 x 59.4 in.)

🕒 *Called up: June 7, 2025 – ca. 16.24 h ± 20 min.*

€ 12,000 – 15,000 (R7/D/F)
\$ 13,560 – 16,950



- Forceful abstraction from the artist's late creative period
- Through his dramatic application of pigments, Thieler creates a calculated and expressive color composition
- Fred Thieler is one of the leading representatives of German Art Informel
- He participated in documenta II in 1959 and documenta III in 1964 in Kassel

209

FRED THIELER

1916 Königsberg – 1999 Berlin

Aufbrechendes Schwarz. 1992.

Mixed media on canvas. 200 x 240 cm. (78.7 x 94.4 in.)

🕒 *Called up: June 7, 2025 – ca. 16.25 h ± 20 min.*

€ 15,000 – 20,000 (R7/D/F)
\$ 16,950 – 22,600



- A spectacular blaze of color from Thieler's later creative phase
- Color emerges as an important vehicle of expression for this significant representative of informalism
- By manipulating chance, Thieler *creates a calculated yet expressive composition in a fascinating, dynamic interplay of red, blue, and black



210

LOUISE STOMPS

1900 Berlin – 1988 Wasserburg a. Inn

Göttin. Around 1950.

Bronze with brown patina. 134 cm. (52.7 in.)

🕒 *Called up: June 7, 2025 – ca. 16.26 h ± 20 min.*

€ 15,000 – 20,000 (R7/D/F)
\$ 16,950 – 22,600



- Unique piece
- Cast during the artist's lifetime
- Louise Stomps developed the classical body image into a highly abstract figuration
- Mature and powerful form
- In 1945, the Gerd Rosen Gallery exhibited her works alongside those of Renée Sintenis, Hans Uhlmann, and Karl Hartung
- With the retrospective “Louise Stomps. Natur Gestalten Skulpturen 1928-1988” (Louise Stomps. Nature, Forms, Sculptures 1928-1988), the Berlinische Galerie (October 15, 2021-January 17, 2022) and DAS VERBORGENE MUSEUM honored the artist's work with a comprehensive exhibition

ROBERT COMBAS

1957 Lyon – lives and works in Paris

Les trompettes. 1983.

Acrylic on primed canvas. Around 238 x 212 cm (93,7 x 83,4 in).

🕒 Called up: June 7, 2025 – ca. 16.28 h ± 20 min.

€ 80.000 – 120.000 (R7/D/F)
\$ 90,400 – 135,600



- Robert Combas was a co-founder of the “Figuration Libre” movement, which emerged as a reaction to Conceptual and Minimal Art in the wake of Art Brut and CoBrA
- Combas drew inspiration for his figurative, colorful, vibrant, and grotesque works from Pop Art, but also from pop culture, including graffiti, street art, and comics
- The year it was made, the present painting was the centerpiece of the artist’s first solo exhibition in New York at Leo Castelli
- Today, his works from the 1980s are the most sought-after pieces by the artist on the international auction market

His works from the 1980s show clear links to the German “Neue Wilde” (New Wild) movement and the American pop art scene of the time, centered around Keith Haring and Jean-Michel Basquiat. Along with other painters of his generation – in particular, Hervé di Rosa, François Boisrond, and Rémi Blanchard – Combas is therefore often counted among the “Figuration libre,” a rather subcultural artistic movement that emerged in the late 1970s as a counterpoint to the ubiquitous abstract and conceptual art of the time, exploring entirely new pictorial themes in utterly figurative, often narrative compositions. In 1983, Combas’ works, including the present large-format work “Les trompettes,” were presented in his first solo exhibition in New York at the legendary Leo Castelli Gallery, arguably the most important gallery for contemporary art in the second half of the 20th century. Another solo exhibition at Castelli followed in 1986. Today, Combas can look back on several museum exhibitions, including solo shows at the Stedelijk Museum in Amsterdam (1987), the Taipei Fine Arts Museum in Taiwan (1990), the Musée d’art moderne de la Ville de Paris (1993), and the Seoul Museum of Art in Seoul (2006). In 2012, the Musée d’Art Contemporain (MAC) in Lyon honored the artist with a comprehensive retrospective. [CH]





212

GEORGE GROSZ

1893 Berlin – 1959 Berlin

Caféhaus II. 1915.

Pen and India ink drawing. 32.8 x 21 cm. (12.9 x 8.2 in.)

🕒 Called up: June 7, 2025 – ca. 16.29 h ± 20 min.

€ 30,000 – 40,000 (R7/F)
\$ 33,900 – 45,200



- The artist captured the hustle and bustle of Berlin in his characteristic concise style
- Grosz may be referring to the closure of the legendary ‚Café des Westens‘ on Ku’damm in 1915
- From the important Berlin period shortly before his artistic breakthrough
- Works by the artist can be found at, among others, the Centre Pompidou, Paris, the Neue Nationalgalerie, Berlin, and the Tate Modern, London



213

KURT SCHWITTERS

1887 Hannover – 1948 Ambleside/Westmorland

Ohne Titel (Die Handlung spielt in Theben). 1922.

Collage. Paper and red chalks on backing cardboard. 16.3 x 20 cm. (6.4 x 7.8 in.)

🕒 Called up: June 7, 2025 – ca. 16.30 h ± 20 min.

€ 70,000 – 90,000 (R7/D)
\$ 79,100 – 101,700



- A characteristic “Merz drawing” by the important Dada protagonist, particularly notable for its rare landscape format
- After initial attempts at Impressionism and Constructivism, Schwitters developed his signature pictorial language in his “Merzzeichnungen”
- Shortly after the birth of abstract painting, Schwitters took a crucial step by banishing any style as an artistic signature from his creations
- In 1985/86 part of the comprehensive solo exhibition at the Museum of Modern Art, New York, and the Tate Gallery, London



214

KURT SCHWITTERS

1887 Hannover—1948 Ambleside/Westmorland

Ohne Titel (Acht). 1939.

Oil on panel. 60.5 x 50.5 cm. (23.8 x 19.8 in.)

🕒 *Called up: June 7, 2025—ca. 16.32 h ± 20 min.*

€ 40,000—60,000 (R7)
\$ 45,200—67,800



- Kurt Schwitters radically reinvents art while retaining a poetic touch
- Exciting arrangement of lines and surfaces, with brushstrokes that clearly emphasize the materiality of the paint
- The artist's son marked the reverse with the provisional catalog number “334.”
- The work has been displayed at international exhibitions
- Kurt Schwitters attempts to solve artistic problems through various formal variations

215

OSKAR SCHLEMMER

1888 Stuttgart—1943 Baden-Baden

Knabenfigur von der Seite.

Around 1930.

Watercolor and pencil. 37.1 x 21.9 cm. (14.6 x 8.6 in.)

🕒 *Called up: June 7, 2025—ca. 16.33 h ± 20 min.*

€ 40,000—60,000 (R7)
\$ 45,200—67,800



- Perfect harmony of figure and space, delicate watercolor glazes, and striking graphic elements
- Posture, body, and color scheme show parallels to the central figure in Schlemmer's painting “Fünfzehnergruppe” (1929)
- In 1930, his works were included in the XVII Venice Biennale, and a year later he was represented in the major retrospective exhibition “Modern German Painting and Sculpture” at the Museum of Modern Art in New York
- Comparable watercolors are part of prestigious museum collections, including the Kupferstichkabinett der Staatlichen Museen zu Berlin, the Albertina in Vienna, the Museo Nacional Thyssen-Bornemisza in Madrid, and the Busch-Reisinger Museum of the Harvard Art Museums in Cambridge, MA
- The human head in profile is particularly characteristic of Oskar Schlemmer's visual language and also adorns the Bauhaus logo he designed in 1922



216

BERNHARD HEILIGER

1915 Stettin – 1995 Berlin

Sonnenblatt I. 1968.

Bronze, partly polished and partly with brown patina. 75 x 62 x 30 cm. (29.5 x 24.4 x 11.8 in.)

🕒 *Called up: June 7, 2025 – ca. 16.34 h ± 20 min.*

€ 20,000 – 30,000 (R7/D/F)
\$ 22,600 – 33,900



- In “Sonnenblatt” (Sun Leaf), the artist conveys the motion motif in clear forms and enlivens it through the radiant surface
- Bernhard Heiliger is one of the most influential innovators in German sculpture
- In 1960, he began to free his bronze sculptures from the ground, allowing them to float and fill the space
- Another copy is in the Royal Collection, Huis den Bosch, The Hague

217

EMIL NOLDE

1867 Nolde/Nordschleswig –
1956 Seebüll/Schleswig-Holstein

Tingel-Tangel II. 1907/1915.

Lithograph in colors in blue-black, brown-red and vermillion. 32.5 x 48 cm. (12.7 x 18.8 in.)

🕒 *Called up: June 7, 2025 – ca. 16.36 h ± 20 min.*

€ 20,000 – 30,000 (R7/D/F)
\$ 22,600 – 33,900



- In 1907, the year the motif was conceived, Nolde turned his attention to lithography for the first time
- In 1913, the artist discovered color lithography, in 1915, he decided to print over existing lithographs, such as the present “Tingel-Tangel II,” in color
- For his endeavors in this field, he found an ideal and inspiring working environment at August Westphalen’s print workshop in Flensburg
- Further trial proofs in various color variations can be found in the Städel Museum in Frankfurt am Main, the Kupferstichkabinett in Berlin, and the Smart Museum of Art in Chicago

© Nolde Stiftung Seebüll.



218

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Villa Borghese in Rom. 1909.

Color chalks over India Ink drawing. 34.3 x 48.2 cm. (13.5 x 18.9 in.)

🕒 *Called up: June 7, 2025 – ca. 16.37 h ± 20 min.*

€ 25,000 – 35,000 (R7/F)
\$ 28,250 – 39,550



- The Villa Borghese, symbol of the artistic heritage of the Eternal City, becomes a motif for the German Expressionist
- With great ease and liberated lines, Erich Heckel captures the Italian scenery and transfers it to a new era and understanding of art
- The Brücke Museum in Berlin has similar works from Heckel’s trip to Italy in 1909, which are imbued with the light of the South and the vigor of the then still young artist





219

OLGA WISINGER-FLORIAN

1844 Wien – 1926 Grafenegg

Blühender Sommergarten.
Around 1900.

Oil on cardboard. 40.6 x 67.2 cm. (15.9 x 26.4 in.)

🕒 Called up: June 7, 2025 – ca. 16.38 h ± 20 min.

€ 18,000 – 24,000 (R7/D)
\$ 20,340 – 27,120



- **Olga Wisinger-Florian was one of the most successful painters in Vienna at the turn of the century**
- **Her impasto and dynamic application of paint in subtly balanced yet strong colors is reminiscent of French Impressionism**
- **Wisinger-Florian began to show her work in exhibitions in the 1880s and gained international recognition through her participation in the 1893 Expo in Chicago, as well as in the annual exhibitions at the Vienna Künstlerhaus and the Munich Glaspalast**
- **Owned by the same family for over 100 years, this work is now offered on the international auction market for the first time (source: artprice.com)**

220

PEDER (PEDER MØRK MØNSTED) MØNSTED

1859 Grenaa – 1941 Fredensborg

In der Stube. 1905.

Oil on canvas. 79 x 52 cm. (31.1 x 20.4 in.)

🕒 Called up: June 7, 2025 – ca. 16.40 h ± 20 min.

€ 6,000 – 8,000 (R7/D)
\$ 6,780 – 9,040



- **Rare and intimate character depiction in the oeuvre of the landscape painter**
- **Attention to detail and harmonious colors come together to create an extraordinary immediacy**
- **Mønsted had a unique, hyperrealistic style that shows how photography and painting competed and interacted in modern art**



221

FRIEDRICH MECKSEPER

1936 Bremen – 2019 Berlin

Nature morte. 1987.

Acrylic on canvas. 120 x 150 cm. (47.2 x 59 in.)

🕒 *Called up: June 7, 2025 – ca. 16.41 h ± 20 min.*

€ 18,000 – 24,000 (R7/D/F)
\$ 20,340 – 27,120



- Meckseper reproduces this enigmatic and mysterious combination of images in his typical precise style
- He constructs bold, still-life-like compositions from objects conceived with a subtle sense of irony
- Meckseper's technical curiosity is evident not only on canvas but also in the construction of a steamboat
- The sculptural counterpart with a similar composition is offered as lot 224



222

FRIEDRICH MECKSEPER

1936 Bremen – 2019 Berlin

Nature morte. 1988.

Material assemblage.
47.5 x 155 x 16 cm. (18.7 x 61 x 6.2 in.)

🕒 *Called up: June 7, 2025 – ca. 16.42 h ± 20 min.*

€ 10,000 – 15,000 (R7/D/F)
\$ 11,300 – 16,950



“He wanted to build locomotives, but then art won: Friedrich Meckseper retained the precise eye of the engineer in his paintings and graphic works, but combined it with mystery and magic.”

Monopol Magazin, June 8, 2019, text: dpa.

- Meckseper transfers the bizarre, enigmatic combinations of mostly industrial objects from his neo-objective still lifes into the third dimension
- Very rare: one of these fascinating assemblages was last offered on the auction market almost fifteen years ago (source: artprice.com)
- Meckseper's prints and paintings are part of important collections, including the Kunsthalle Bremen, the Städtische Galerie im Lenbachhaus, Munich, the British Museum, London, and the National Gallery of Art, Washington, D.C.



223

MARKUS LÜPERTZ

1941 Liberec/Bohemia – lives and works in Berlin, Düsseldorf and Karlsruhe

Dürers Garten - Feuer. 2001.

Oil and paper on canvas. 81 x 100 cm. (31.8 x 39.3 in.)

🕒 Called up: June 7, 2025 – ca. 16.44 h ± 20 min.

€ 20,000 – 30,000 (R7/D/F)

\$ 22,600 – 33,900



- From the series of 20 paintings entitled “Dürer’s Garden” – an homage to the great Renaissance artist Albrecht Dürer
- Lüpertz draws on Dürer’s master engravings “Melancholia,” “St. Jerome in His Study,” and “Knight, Death, and the Devil.”
- Markus Lüpertz creates a new pictorial universe in each of his works, leaving plenty of room for interpretation
- Today, his paintings can be found in numerous important collections, including the Louisiana Museum of Modern Art in Humlebæk, the Pinakothek der Moderne in Munich, and the Stedelijk Museum in Amsterdam



224

ANSELM KIEFER

1945 Donaueschingen – lives and works in Croissy-Beaubourg near Paris

Leonardo Pisano – liber quadratorum liber abacia Flos practica geometriae (Aus der Serie “Freimaurer”). 2007.

Mixed media. Gouache and charcoal over collaged photos. 147 x 120 cm. (57.8 x 47.2 in.)

🕒 Called up: June 7, 2025 – ca. 16.45 h ± 20 min.

€ 80,000 – 120,000 (R7/D/F)

\$ 90,400 – 135,600



- Characteristic work from the “Freimaurer” (Freemasons) series by the important German-Austrian artist
- Anselm Kiefer plays with a wide variety of iconographies and combines them to form a profound whole
- Another copy from this series is in the National Gallery of Scotland
- Anselm Kiefer’s works are in major collections around the world, including the Metropolitan Museum of Art and the Museum of Modern Art in New York, the Tate Gallery in London, and the Centre Pompidou in Paris



225

MIQUEL BARCELÓ

1957 Felanitx (Spanien) –
lives and works in Mallorca and Paris

Ohne Titel (Aus der Serie
“Hanging/Crucified Animals”).
1992.

Gouache. 32.3 x 45.5 cm. (12.7 x 17.9 in.)

🕒 Called up: June 7, 2025 – ca. 16.46 h ± 20 min.

€ 15,000 – 20,000 (R7/D/F)
\$ 16,950 – 22,600



- Miquel Barceló is one of Spain’s most renowned contemporary artists
- Skilfully reduced visual language with maximum expressiveness
- A painting from this series is in the Guggenheim Museum, Bilbao
- He references art history and makes himself part of it through his art
- He gained international recognition in 1982 when he was the only Spanish artist to participate in Documenta VII in Kassel



226

WILLI BAUMEISTER

1889 Stuttgart – 1955 Stuttgart

Giganten. 1946.

Oil with synthetic resin and filler on thin
cardboard. 35.5 x 46.2 cm. (13.9 x 18.1 in.)

🕒 Called up: June 7, 2025 – ca. 16.48 h ± 20 min.

€ 20,000 – 30,000 (R7/D/F)
\$ 22,600 – 33,900



- From the work group “Giganten” (Giants), which the artist started in 1944 before the end of the war
- The amorphous shadow figures and mysterious relief structures reflect the great uncertainty of the period in which they were created, but at the same time, the subtle dots of color provide the first timid counterpoints
- In the year it was created, Baumeister was appointed to teach at the Stuttgart Academy
- From the private collection of his friend, Swiss artist Max Bill (1908–1994)

FRANCIS BACON

1909 Dublin – 1992 Madrid

Triptyque Août 1972 (3-teilig). 1979.

3 lithographs in colors. 65,5 x 48,5 cm. (25,7 x 19 in.)

🕒 Called up: June 7, 2025 – ca. 16.49 h ± 20 min.

€ 20,000 – 30,000 (R7/D/F)
\$ 22,600 – 33,900



„The job of the artist is always to deepen the mystery. [...] The mystery lies in the irrationality by which you make appearance – if it is not irrational, you make illustration.“

Francis Bacon

- His unmistakable visual language makes Bacon one of the most important artists of the 20th century
- The triptych is the key image form in Francis Bacon’s oeuvre
- These are among the artist’s most sought-after works on the international auction market
- Color lithographs based on the painting of the same name, created in 1972, located in the Tate Gallery, London
- Works by the artist are in the Solomon R. Guggenheim Museum, New York, the National Gallery of Art, Washington, and the Centre Pompidou, Paris



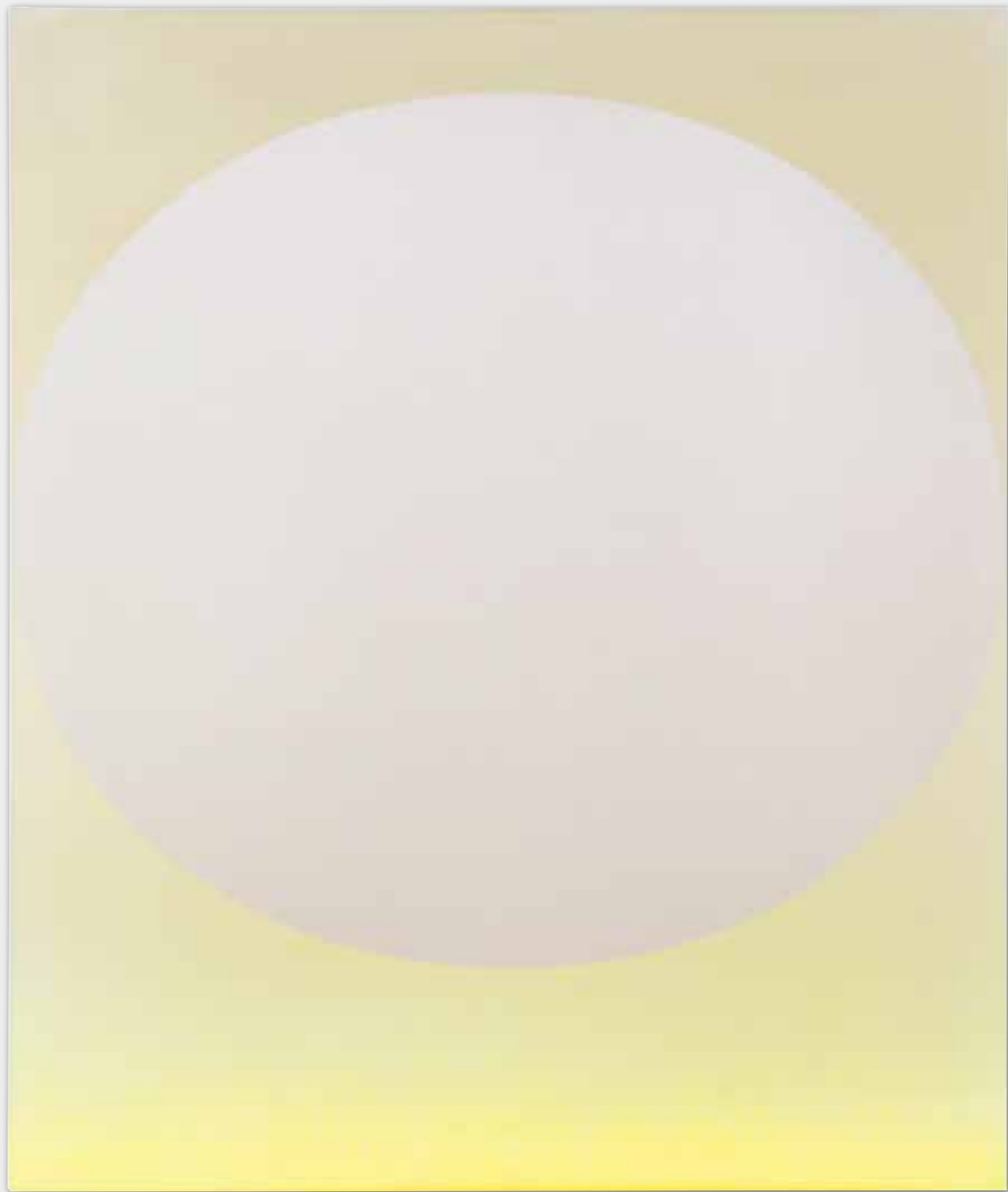
II.



III.



I.



228

RUPPRECHT GEIGER

1908 Munich – 2009 Munich

Ohne Titel. 1969.

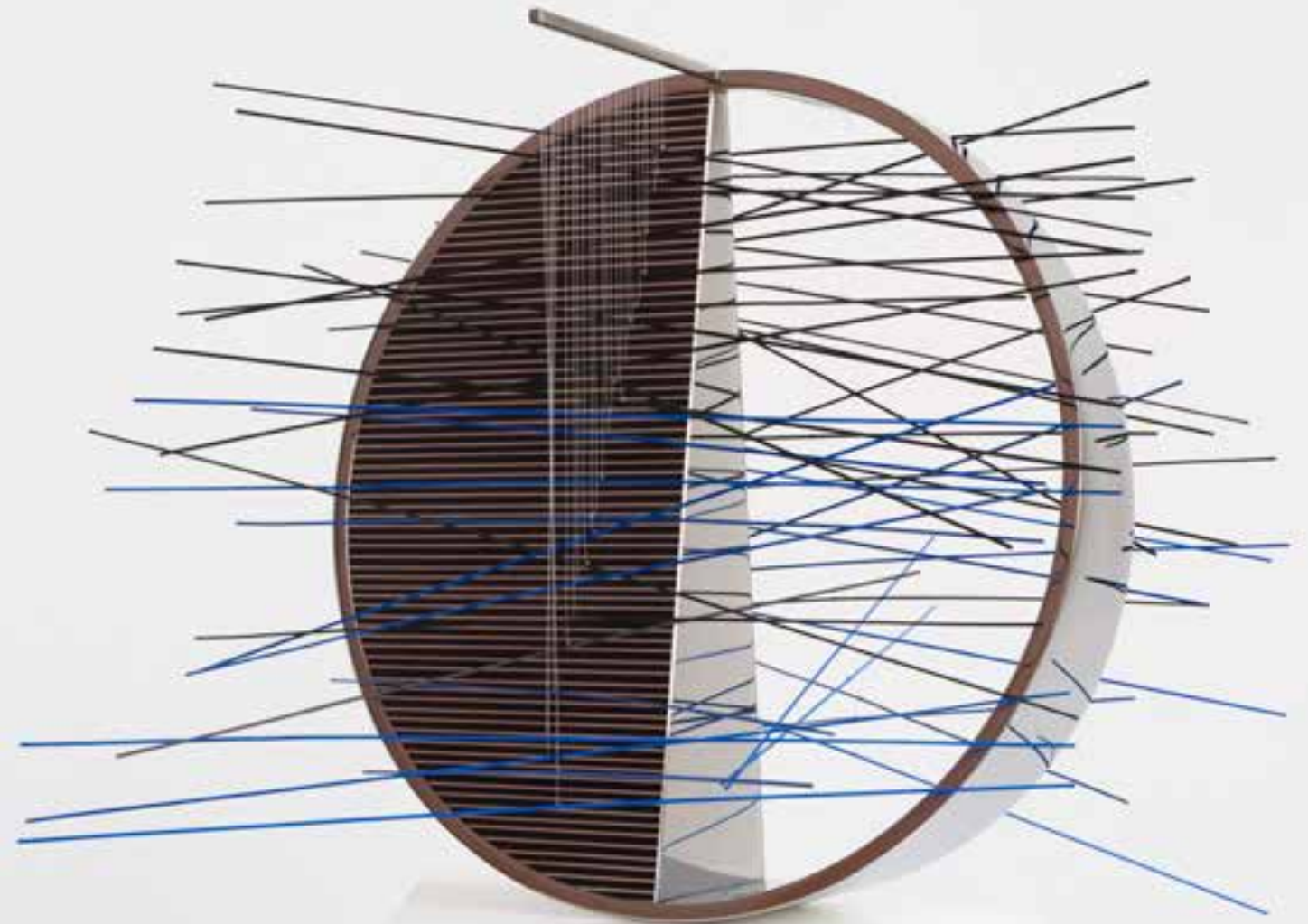
Acrylic on canvas. 95 x 80 cm. (37.4 x 31.4 in.)

🕒 *Called up: June 7, 2025 – ca. 16.50 h ± 20 min.*

€ 30,000 – 40,000 (R7/D/F)
\$ 33,900 – 45,200



- A circular shape that appears weightless and, in line with Geiger's understanding of art, is capable of becoming a source of energy
- The circle has been at the center of his work since the late 1960s
- For the first time offered on the international auction market (artprice.com)
- Rupprecht Geiger's paintings are in many important collections, including the National Gallery in Berlin, the Museum Folkwang in Essen, and the Lenbachhaus in Munich



229

JESÚS RAFAEL SOTO

1923 Ciudad Bolívar (Venezuela) – 2005 Paris

Anello. 1971.

Stainless steel, polished, nylon and metal elements in color.
Diameter 42 cm. (16.5 in.)

🕒 *Called up: June 7, 2025 – ca. 16.52 h ± 20 min.*

€ 12,000 – 15,000 (R7/F)
\$ 13,560 – 16,950



- Jesús Rafael Soto is one of the most important representatives of Op Art
- With its balanced round shapes, centered weight, playful floating effect, and visual energy, "Anello" brings together the most important elements of his work
- The Venezuelan artist celebrated his first solo exhibitions at the Kunsthalle Bern in 1968 and the Stedelijk Museum in Amsterdam in 1969. In 1974, his works were on display at the Guggenheim Museum in New York



230

IMI KNOEBEL

1940 Dessau – lives and works in Düsseldorf

Farben und Z 20. 2003.

Acrylic on plastic foil. Unique object.
103.4 x 74.4 cm. (40.7 x 29.2 in.)

🕒 Called up: June 7, 2025 – ca. 16.53 h ± 20 min.

€ 18,000 – 24,000 (R7/F)
\$ 20,340 – 27,120



- Unique artwork with vibrant colors and an energetic brushwork
- Part of a 2003 series that appears to be a continuation of his gestural 1980s style
- The dynamic interplay of bright acrylic colors creates an exceptional vivid intensity
- Offered on the international auction market for the first time (source: artprice.com)



231

FRITZ KOENIG

1924 Würzburg – 2017 Ganslberg

Epitaph III. 1973.

Bronze with gray-brown patina.
27.5 x 20 x 5 cm. (10.8 x 7.8 x 1.9 in.)

🕒 Called up: June 7, 2025 – ca. 16.54 h ± 20 min.

€ 10,000 – 15,000 (R7/D/F)
\$ 11,300 – 16,950



- Unique object
- Transience occupies a special place in Koenig's work, giving rise to his famous epitaphs
- In 2024, the Glyptothek in Munich held a major exhibition to mark the sculptor's 100th birthday
- Koenig's sculptures are in numerous important collections, including the Museum of Modern Art, New York, the Guggenheim Collection, Venice, and the Pinakothek der Moderne, Munich



232

WILLI BAUMEISTER

1889 Stuttgart—1955 Stuttgart

Steingarten. 1939.

Oil on canvas. 48.5 x 37.7 cm. (19 x 14.8 in.)

🕒 *Called up: June 7, 2025 — ca. 16.56 h ± 20 min.*

€ 40,000—60,000 (R7/D/F)
\$ 45,200—67,800



- The painting is one of the earliest versions of the rock garden theme
- As an artist ostracized by the Nazis, Baumeister pursued his path with unwavering consistency and is now considered one of the most important artists of the modern era
- Most recently, the Museum Folkwang in Essen honored the artist with the exhibition “Willi Baumeister Zeitzeichen” (February 23 June 16, 2024)

233

HANS (JEAN) ARP

1886 Straßburg—1966 Basel

Torso. 1930.

Bronze, polished. 31 cm. (12.2 in.)

🕒 *Called up: June 7, 2025 — ca. 16.57 h ± 20 min.*

€ 50,000—70,000 (R7/D/F)
\$ 56,500—79,100



- Impressive bronze after one of Hans Arp's earliest sculptures
- With his biomorphic forms, Arp abstracts the human figure to create his characteristic “primordial forms.”
- Arp is considered a leading figure of the international avant-garde
- Another cast is in the collection of the Arp Museum Bahnhof Rolandseck in Remagen
- One of the most important recent exhibitions was “Rodin/Arp” (Fondation Beyeler, 2020—2021), in which Arp's work was presented in a fascinating dialog with that of Auguste Rodin

More works from the Max Niedermayer Collection, Limes-Verlag Wiesbaden, will be offered in the Evening Sale on June 6 and in the Day Sale on June 7, as well as in other auctions throughout the year.



234

ALF LECHNER

1925 Munich — 2017 Obereichstätt

Kegel — Subtraktion. 1976.

Square steel, massive.
185 x 200 x 230 cm. (72.8 x 78.7 x 90.5 in.)

🕒 *Called up: June 7, 2025 — ca. 16.58 h ± 20 min.*

€ 10,000 — 15,000 (R7/D/F)
\$ 11,300 — 16,950



- **Unique object**
- **From the group of works entitled “Flächenabwicklungen”**
- **Alf Lechner tirelessly explores the possibilities of dividing and subdividing geometric shapes, in this case the cone**
- **The artist is one of the leading German sculptors of his time, his preferred material is solid, durable steel**



235

RUPPRECHT GEIGER

1908 Munich — 2009 Munich

568/69. 1969.

Acrylic on canvas. 150 x 150 cm. (59 x 59 in.)

🕒 *Called up: June 7, 2025 — ca. 17.00 h ± 20 min.*

€ 40,000 — 60,000 (R7/D/F)
\$ 45,200 — 67,800



- **In the present work, Geiger elevates the circle to a meditative color space**
- **In keeping with Geiger’s understanding of art, the weightless circle intensifies to become a source of energy**
- **By applying the paint with an airbrush, the pigments appear to shimmer and vibrate**
- **Rupprecht Geiger’s paintings can be found in numerous important collections, including the National Gallery in Berlin, the Museum Folkwang in Essen, and the Lenbachhaus in Munich**



236

RENÉE SINTENIS

1888 Glatz/Schlesien – 1965 Berlin

Junger Elefant. 1926.

Bronze with brown and green patina.
8.8 cm. (3.4 in.)

🕒 *Called up: June 7, 2025 – ca. 17.01 h ± 20 min.*

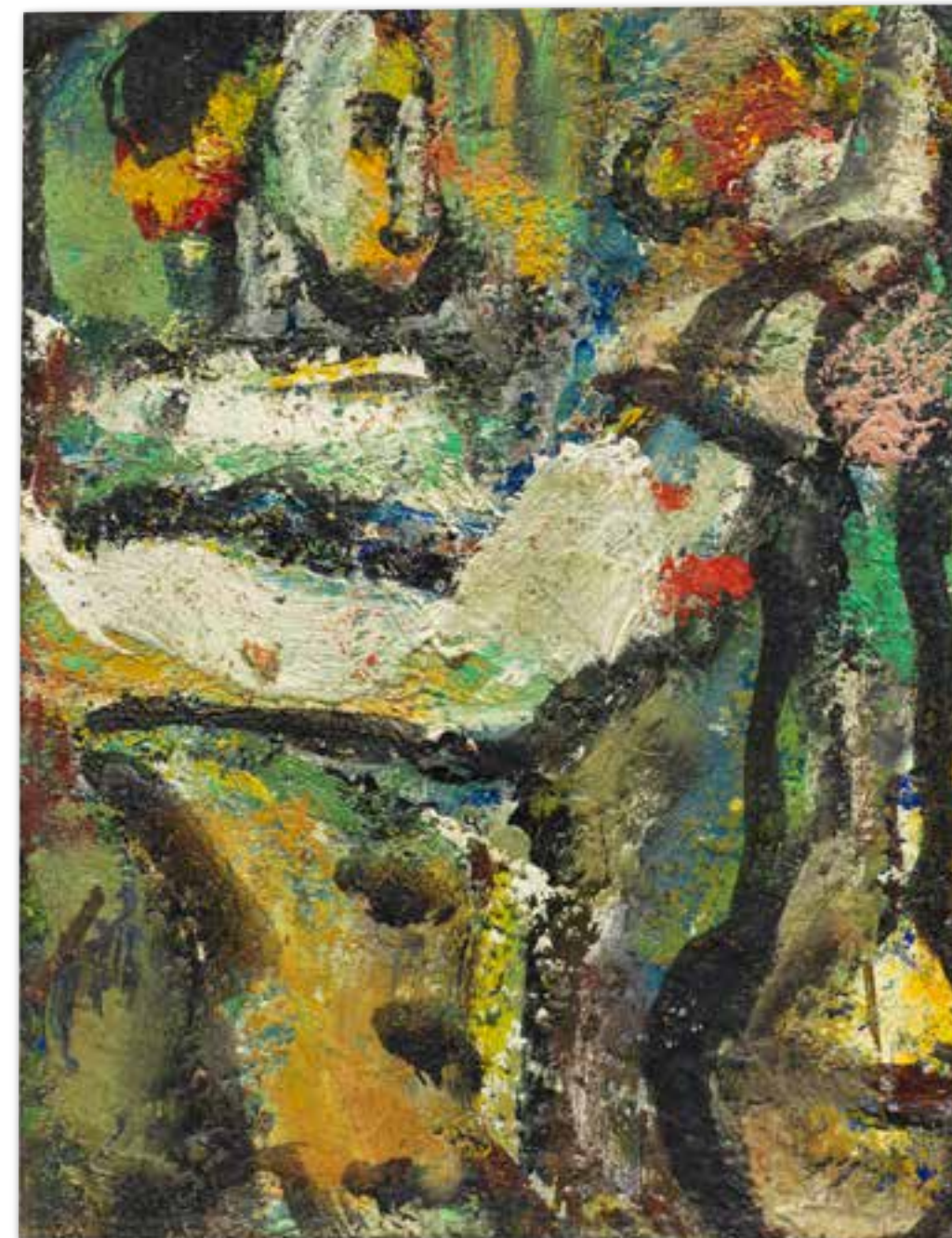
€ 20,000 – 30,000 (R7/D/F)
\$ 22,600 – 33,900



- Renée Sintenis is one of the most influential German modernist sculptors
- “Junger Elefant” (Young Elephant) is a prime example of Sintenis’ stylized yet expressive animal depictions
- The small elephant sculpture is particularly endearing for its charming, almost childlike curiosity
- The minimalist design makes this small bronze sculpture a timeless masterpiece
- Sintenis is the creator of the Berlin Bear (1956)

“I have seen clearly that the ‘clown’ was I, was us, almost all of us... We are all clowns to a greater or lesser extent... Who would then dare say that he has not been overwhelmed, down to the pit of his stomach, by an immense pity?”

Georges Rouault in a letter to Edouard Schuré, quoted from: Fabrice Hergott, Barcelona 1992, p. 15.



237

GEORGES ROUAULT

1871 Paris – 1958 Paris

Pierrot au Bouquet. Around 1947.

Oil on paper on canvas. 25.5 x 19.4 cm. (10 x 7.6 in.)

🕒 *Called up: June 7, 2025 – ca. 17.02 h ± 20 min.*

€ 20,000 – 30,000 (R7/D/F)
\$ 22,600 – 33,900



- Pierrot and clown are recurrent motifs in Rouault’s œuvre, as numerous famous paintings and graphic works the artist made since the turn of the century demonstrate
- In this work, Rouault dissolves figure and space in a vibrant coloring and a flickering, impasto application of the paint that is so characteristic of his late period
- Rouault enjoyed great success after World War II: in 1945, the Museum of Modern Art in New York honored the artist with a comprehensive retrospective, followed by further retrospective exhibitions at the Kunsthau Zürich (1948), the Musée National d’Art Moderne, Paris, and the Stedelijk Museum, Amsterdam (1952), as well as a traveling exhibition in the United States and Japan (1953)
- Works from this series can be found in the most important museum collections worldwide, including the Albertina in Vienna, the Centre Pompidou/Musée national d’art moderne, Paris, the Kunsthau Zürich, the Los Angeles County Museum of Art (LACMA), the Museum of Modern Art and the Metropolitan Museum of Art, New York

238

ERNST BARLACH

1870 Wedel/Holstein – 1938 Rostock

Der Flüchtling. 1920.

Bronze with dark brown patina.
35.5 x 38.5 x 13.8 cm. (13.9 x 15.1 x 5.4 in.)

🕒 *Called up: June 7, 2025 – ca. 17.04 h ± 20 min.*

€ 25,000 – 35,000 (R7/D)
\$ 28,250 – 39,550



- No copy of this bronze has been offered on the international auction market since 2011 (source: artprice.com)
- Barlach finds a compelling visual expression for the emotional distress of a refugee
- In this work, Barlach combines Naturalism and Expressionism, movement and emotion
- Bronze copies are part of the collections of the Museum Ludwig in Cologne and the Staatliches Museum in Schwerin, a version in lime wood is in the collection of the Kunsthaus Zürich

239

PABLO PICASSO

1881 Malaga – 1973 Mougins

Faune dévoilant une femme. 1936.

Etching and aquatint. 31.5 x 41.5 cm. (12.4 x 16.3 in.)

🕒 *Called up: June 7, 2025 – ca. 17.05 h ± 20 min.*

€ 30,000 – 40,000 (R7/D/F)
\$ 33,900 – 45,200



- From the “Suite Vollard”, the heart of Picasso’s graphic work
- In collaboration with the legendary printer Roger Lacourière, Picasso refined the aquatint technique and created an unusually rich, pictorial effect
- In this print from his neoclassical period, Picasso reflects himself as a mythological alter ego and robber of innocence
- The etchings that Picasso created for the Parisian art dealer Ambroise Vollard between 1930 and 1937 are undisputedly among the highlights of 20th-century graphic art
- The “Suite Vollard” is exhibited regularly around the world, most recently at the Pola Museum of Art in Japan (until May 2025)



240

PABLO PICASSO

1881 Malaga – 1973 Mougins

Le déjeuner sur l’herbe, d’après Manet II. 1962.

Linocut in colors. 53 x 64 cm. (20.8 x 25.1 in.)

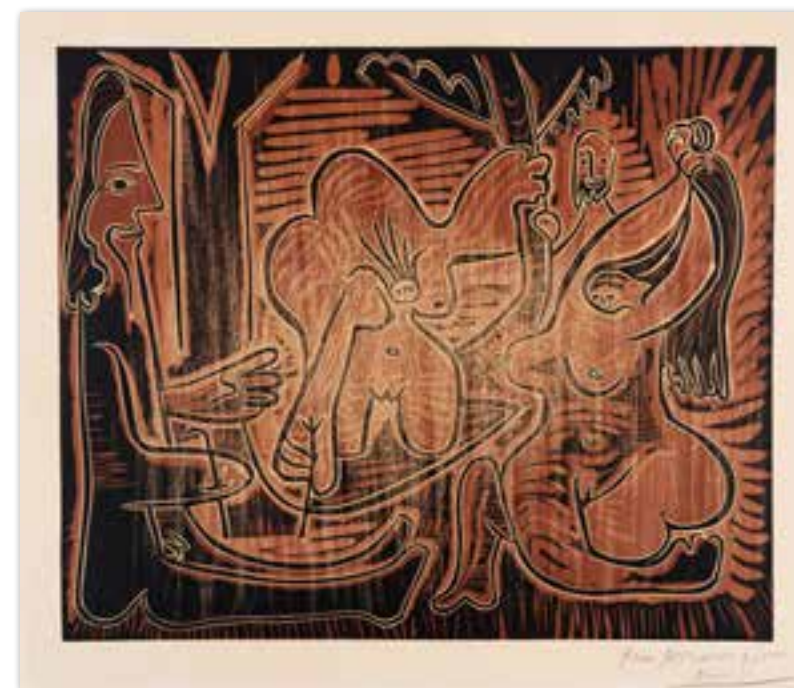
🕒 *Called up: June 7, 2025 – ca. 17.06 h ± 20 min.*

€ 15,000 – 20,000 (R7/D/F)
\$ 16,950 – 22,600



- Personally dedicated by Picasso to his printer Arnéra
- In his unmistakable style, Picasso masterfully reinterprets Manet’s “Déjeuner sur l’herbe.”
- In Picasso’s graphic oeuvre, the colorful linocuts occupy a prominent place thanks to their technical diversity and expressive power

More works from the Max Niedermayer Collection, Limes-Verlag Wiesbaden, will be offered in the Evening Sale on June 6 and in the Day Sale on June 7, as well as in other auctions throughout the year.





241

KARL HARTUNG

1908 Hamburg – 1967 Berlin

Liegende. 1950/52.

Bronze with dark green patina. 27 x 64.5 x 8.5 cm.
(10.6 x 25.3 x 3.3 in.)

🕒 *Called up: June 7, 2025 – ca. 17.08 h ± 20 min.*

€ 30,000 – 40,000 (R7)
\$ 33,900 – 45,200



- **Expression of modernity:** consistent abstraction, radical reduction, and angular, cubist forms
- **Fascinating artistic position** between figuration and abstraction
- **Titian, Goya, Ingres, Manet:** Hartung translates the art-historical motif of the reclining female nude into his own abstract sculptural language
- **Lively, particularly appealing tactile surface texture**
- **This is the first time a copy of this “Liegende” is offered on the international auction market (source: artprice.com)**
- **Hartung experienced a particularly fruitful creative phase and his artistic breakthrough in the post-war years**
- **Bronzes by the artist from around 1950 can be found in, among others, the collections of the Hamburger Kunsthalle and the Folkwang Museum in Essen**



242

ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Ohne Titel. 1959.

Watercolor. 42 x 60.2 cm. (16.5 x 23.7 in.)

🕒 *Called up: June 7, 2025 – ca. 17.09 h ± 20 min.*

€ 15,000 – 20,000 (R7/D/F)
\$ 16,950 – 22,600



- **From Nay's most famous work phase, the “Disk Pictures”, which he created from the mid-1950s to the early 1960s**
- **The “Disk Pictures” are among the most sought-after works by Ernst Wilhelm Nay on the international auction market (source: artprice.com)**
- **Watercolors from this series are part of the collections of the Sprengel Museum, Hannover, the Hamburger Kunsthalle and the Museum Folkwang, Essen**



243

JAN VOSS

1936 Hamburg – lives and works in Paris

Ohne Titel. 1993.

Mixed media on canvas on wood.
195 x 280 cm. (76.7 x 110.2 in.)

🕒 Called up: June 7, 2025 – ca. 17.10 h ± 20 min.

€ 20,000 – 30,000 (R7/F)
\$ 22,600 – 33,900



- A work in large format and rich colors that intrigues with its dynamism and diversity
- Complex works such as this one, made from a wide variety of materials, techniques, colors, and shapes, are typical of Voss' oeuvre
- In 1968, he participated in documenta 4 in Kassel
- Works by Jan Voss can be found in, among others, the Centre Pompidou in Paris, the Moderna Museet in Stockholm, and the Sprengel Museum in Hanover



244

HANS (JEAN) ARP

1886 Straßburg – 1966 Basel

Homme-moustache
(Schnurrbartmann). 1960.

Relief. Wood, painted. 46.5 x 53.5 cm. (18.3 x 21 in.)

🕒 Called up: June 7, 2025 – ca. 17.12 h ± 20 min.

€ 50,000 – 70,000 (R7/D/F)
\$ 56,500 – 79,100



- Magnificent composition in Hans Arp's unmistakable biomorphic style
- Wood reliefs already occupied a key position in Arp's artistic oeuvre in 1917
- In the year this work was created, Arp and his wife acquired the Ronco dei Fiori estate in Locarno-Solduno, Switzerland, where the artist arrived at a new color palette
- Arp's reliefs were exhibited at the Museum of Modern Art in New York as early as 1936, followed by a solo exhibition at the Museum of Modern Art in 1958 and a retrospective at the Solomon R. Guggenheim Museum in New York in 1969, three years after his death

More works from the Max Niedermayer Collection, Limes-Verlag Wiesbaden, will be offered in the Evening Sale on June 6 and in the Day Sale on June 7, as well as in other auctions throughout the year



245

STEPHAN BALKENHOL

1957 Fritzlar – lives and works in Karlsruhe and Meisenthal

Großer Mann mit rotem Hemd.
1988.

Wawa-Wood, in colors. 241 cm. (94.8 in.)

🕒 Called up: June 7, 2025 – ca. 17.13 h ± 20 min.

€ 30,000 – 40,000 (R7/F)
\$ 33,900 – 45,200



- An impressive sculpture in monumental format, crafted with virtuosity from a single piece of wood
- The characteristic surface with the unpolished traces of the chisel reveal the artistic process
- Balkenhol is the leading spirit behind the revival of figurative sculpture in the early 1980s
- Other works by the artist are on display in renowned international collections, including the Museum Jorn, Silkeborg, Denmark, the Musée e Grenoble, France, the Deichtorhallen Hamburg, and the Staatliche Kunsthalle, Baden-Baden

“I painted seemingly innocent motifs that I was surrounded by, and put a little bit of my emotional state into every one of them.”

Felix Nussbaum about his work in 1939, quoted from: www.felixnussbaumfoundation.org/tl_files/FNF/Jaehner.pdf, p. 27.



246

FELIX NUSSBAUM

1904 Osnabrück – 1944 Auschwitz

Stilleben mit Zwiebelpflanze. 1926.

Oil on canvas. 76.3 x 62.3 cm. (30 x 24.5 in.)

🕒 Called up: June 7, 2025 – ca. 17.14 h ± 20 min.

€ 40,000 – 60,000 (R7/D)
\$ 45,200 – 67,800



- In the 1920s, the still life became a significant genre of New Objectivity
- With precision, attention to detail, and isolated objects, “Stilleben mit Zwiebelpflanze” (Still Life with Onion Plant) is an excellent example of this young art movement
- The strength and appeal of Felix Nussbaum’s paintings unfold particularly in the narrative moment intrinsic to his works
- In the past ten years, only nine paintings by the artist have been offered on the auction market worldwide, among them only one still life (source: artprice.com)
- A large part of the small high-quality oeuvre of the artist, who was murdered by the Nazis in 1943, was destroyed in a studio fire in 1932
- Today, Felix Nussbaum’s paintings are part of important international collections, including the Berlinische Galerie and the German Historical Museum in Berlin, the Yad Vashem Art Museum in Jerusalem, and the Jewish Museum in New York
- Most recently, Felix Nussbaum was represented with a self-portrait in the highly acclaimed exhibition “Die Neue Sachlichkeit. Ein Jahrhundertjubiläum” at Kunsthalle Mannheim (2024/25)



247

HANS STEINBRENNER

1928 Frankfurt a. Main – 2008 Frankfurt a. Main

Figur. 1976.

Basaltic lava. 115 x 66 x 22 cm. (45.2 x 25.9 x 8.6 in.)

🕒 *Called up: June 7, 2025 – ca. 17:16 h ± 20 min.*

€ 10,000 – 15,000 (R7/D/F)
\$ 11,300 – 16,950



- Unique basaltic lava object with a vibrant surface structure
- Compact and cubic work that reveals figurative elements despite its abstract nature
- Before entering private ownership in 1994, the work was displayed in the artist's sculpture garden in Frankfurt am Main
- For the first time offered on the international auction market



248

GÜNTHER FÖRG

1952 Füssen – 2013 Freiburg

Ohne Titel. 1991.

Acrylic on panel in the artist's original frame.
180 x 150 cm. (70.8 x 59 in.)

🕒 *Called up: June 7, 2025 – ca. 17:17 h ± 20 min.*

€ 70,000 – 80,000 (R7/F)
\$ 79,100 – 90,400



- An expressive composition that draws its distinctive strength from vibrant colors in combination with a lucid and floating brushwork
- Apparent contrasts united: the geometric rigor of the composition with the spontaneous gestures of the vibrant brushstrokes
- A fine example of Förg's masterful adaptation of art historical traditions: in addition to Blinky Palermo, Förg references the American postwar art of Barnett Newman and Brice Marden
- In 2014, the Museum Brandhorst in Munich presented the first posthumous retrospective exhibition, followed in 2018 by retrospectives at the Stedelijk Museum in Amsterdam and the Dallas Museum of Art
- In 2023, the Long Museum in Shanghai presented Günter Förg's work for the first time in a major solo exhibition in Asia



249

JONATHAN MEESE

1970 Tokyo – lives and works in Berlin and Hamburg

Politikkätzchen “Pfötchen hoch” (zweiteilig). 2007.

Oil, acrylic and paper collage on canvas. 220 x 190 cm. (86.6 x 74.8 in.)

🕒 Called up: June 7, 2025 – ca. 17:18 h ± 20 min.

€ 60,000 – 80,000 (R7/D/F)
\$ 67,800 – 90,400



- Colorful two-part work comprising painting, text, and a typical Meese collage
- Meese's iconic and often enigmatic titles encourage viewers to reflect on art
- The artist's works are included in the collections of, among others, the Museum of Modern Art, New York, the Centre Pompidou, Paris, the Saatchi Gallery, London, and the Pinakothek der Moderne, Munich



250

JEPPE HEIN

1974 Copenhagen – lives and works in
Copenhagen and Berlin

Mirror Balloons III. 2015.

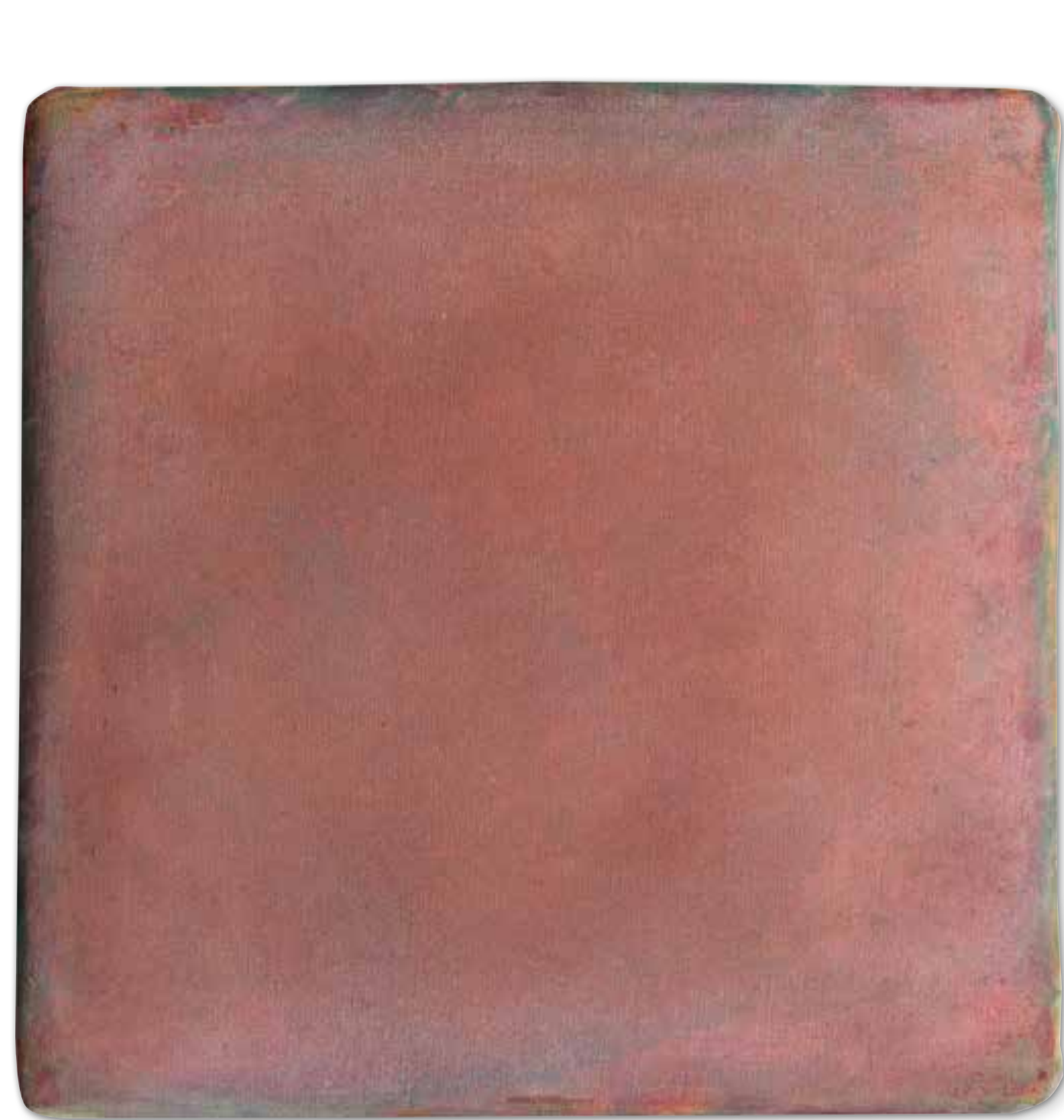
Mixed media. Fiber-reinforced plastic, chrome paint,
magnet and tape (cardinal red, light blue and olive
green). 40 x 26 x 26 cm. (15.7 x 10.2 x 10.2 in.)

🕒 *Called up: June 7, 2025 – ca. 17.20 h ± 20 min.*

€ 30,000 – 40,000 (R7/D/F)
\$ 33,900 – 45,200



- **Master of illusion and deception:** With his often humorous works, Jeppe Hein moves between minimalist sculpture and conceptual art
- His installation “All Your Wishes,” comprising a total of 70 of his colorful balloons, opened at LaGuardia Airport in New York City in 2020
- The artist’s works can be found in international museum collections such as the Centre Pompidou in Paris, the Museum of Contemporary Art in Los Angeles, and the Lenbachhaus in Munich



251

GOTTHARD GRAUBNER

1930 Erlbach/Vogtland – 2013 Neuss

caput mortum. 1981/1983.

Mixed media. Acrylic on canvas over synthetic
wadding on canvas. 62 x 62 cm. (24.4 x 24.4 in.)

🕒 *Called up: June 7, 2025 – ca. 17.21 h ± 20 min.*

€ 60,000 – 80,000 (R7/D/F)
\$ 67,800 – 90,400



- Graubner’s play with the gentle layering of color gradients and the reduced, subtly nuanced palette makes for a fascinating appeal
- By saturating the canvas with highly diluted paint, Graubner achieved a remarkably soft, mist-like application of the pigments
- Graubner’s three-dimensional “Color Space Painting” became his artistic trademark
- Works by Gotthard Graubner can be found in numerous important collections, including the Städel Museum in Frankfurt am Main, the Collection of Contemporary Art of the Federal Republic of Germany, and the Neue Nationalgalerie in Berlin



252

IGOR MITORAJ

1944 Oederan/Mittelsachsen – 2014 Paris

Venere Italica. 1980. er.

Bronze with brown patina. 93 cm. (36.6 in.)

🕒 *Called up: June 7, 2025 – ca. 17.22 h ± 20 min.*

€ 80,000 – 120,000 (R7/D/F)
\$ 90,400 – 135,600



- Reception of antiquity in a postmodern context
- Mitoraj gives transience and fragility a new formal language
- Structured surface questioning ideals of beauty and transience
- In 1986, Igor Mitoraj's works were exhibited at the Venice Biennale
- Sculptures by Igor Mitoraj can be found in major museums around the world



253

RAIMUND GIRKE

1930 Heinzendorf/Silesia – 2002 Cologne

Auflösung und Verdichtung. 1996.

Oil on canvas. 90 x 80 cm. (35.4 x 31.4 in.)

🕒 *Called up: June 7, 2025 – ca. 17.24 h ± 20 min.*

€ 15,000 – 20,000 (R7/D/F)
\$ 16,950 – 22,600



- Extraordinarily expressive work from his mature oeuvre
- With dramatic brushstrokes and a sensitive interplay of light and dark, Girke creates a fascinating illusion of movement and space
- The radical nature of Girke's artistic work is based on his rejection of motifs and the consistent development of his painting as a visual experience
- Works by the artist were on display in the exhibition "Nicht viel zu sehen – Wege der Abstraktion 1920 bis heute" at the Von der Heydt Museum in Wuppertal in 2024, and the MKM Museum Küppersmühle in Duisburg honored him with a major retrospective in 2022



254

JIRI GEORG DOKOUPIL

1954 Krnov (Czech Republic)- lives and works in
Berlin, Prague, Madrid and Rio de Janeiro

Untitled. 2017.

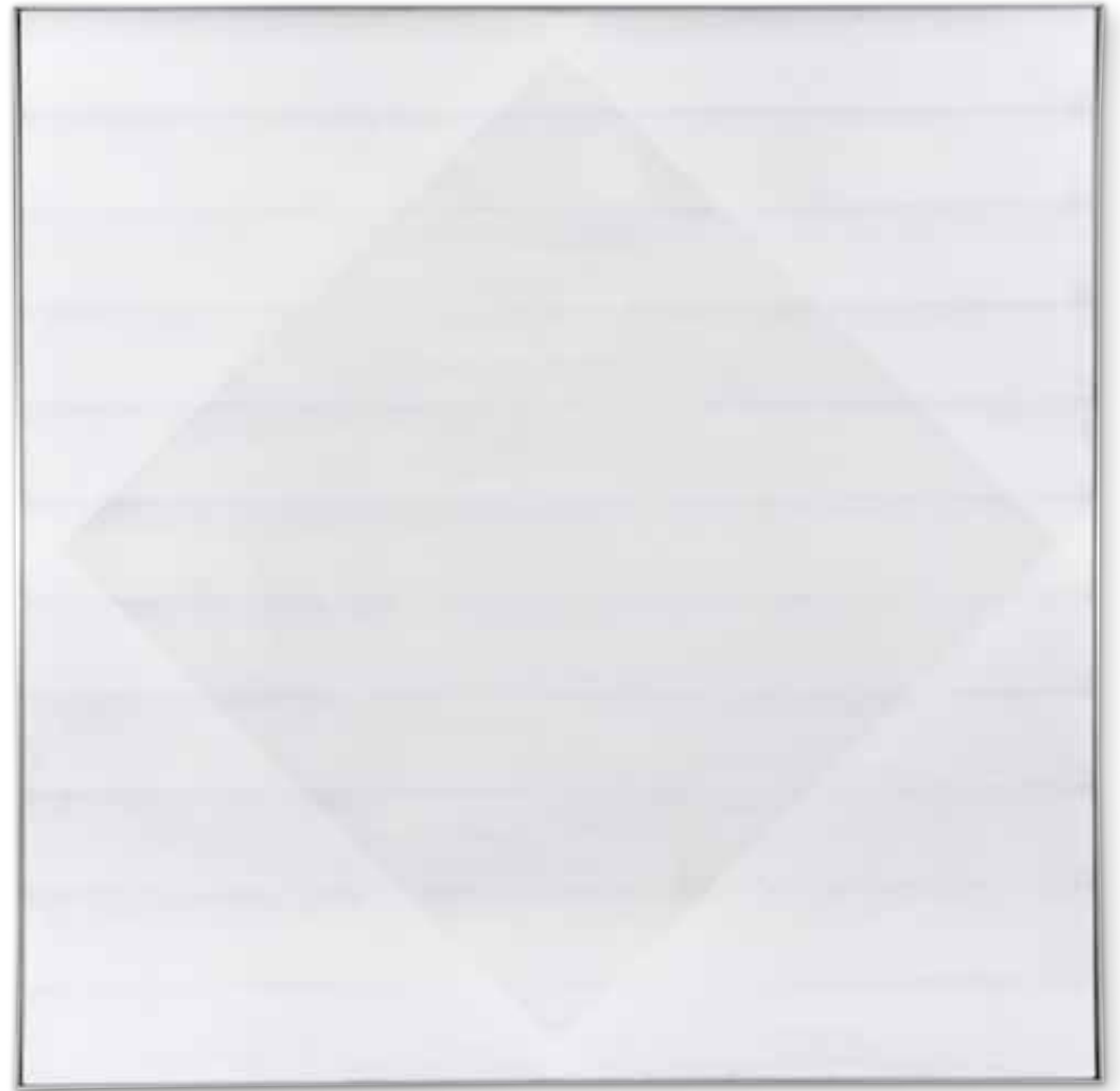
Mixed media. Soap lye and pigments on canvas.
100 x 100 cm. (39.3 x 39.3 in.)

🕒 *Called up: June 7, 2025 – ca. 17.25 h ± 20 min.*

€ 20,000 – 30,000 (R7/D/F)
\$ 22,600 – 33,900



- The amorphous structures shimmer in particularly bright colors
- High-contrast work from the series of soap bubble paintings, some of which the master of experimentation worked on for several years
- In the 1980s, Dokoupil co-founded the “Junge Wilde” (Young Wild Ones), a group that revolutionized painting
- His works can be found in renowned international collections, including the Centre Pompidou in Paris, the Museo Reina Sofía in Madrid, and the National Museum of Contemporary Art in Seoul



255

RAIMUND GIRKE

1930 Heinzendorf/Silesia – 2002 Cologne

Ohne Titel. 1969.

Oil on canvas. 100 x 100 cm. (39.3 x 39.3 in.)

🕒 *Called up: June 7, 2025 – ca. 17.26 h ± 20 min.*

€ 15,000 – 20,000 (R7/D/F)
\$ 16,950 – 22,600



- Early square work in Girke's characteristic minimalist style
- Fascinating illusion of three-dimensionality and movement through the subtle interplay of white nuances and geometric shapes
- In family ownership since the early 1970s, offered on the international auction market for the first time



256

MAX ACKERMANN

1887 Berlin – 1975 Unterlengenhardt/Bad Liebenzell

An die Freude IV. 1958.

Oil on canvas. 120 x 90 cm. (47.2 x 35.4 in.)

🕒 *Called up: June 7, 2025 – ca. 17.28 h ± 20 min.*

€ 18,000 – 24,000 (R7/D/F)
\$ 20,340 – 27,120



- **A document of the joy of life: Max Ackermann's work brims over with vibrant colors and dynamic forms**
- **Ackermann brings Schiller's poem "An die Freude" (To Joy) to life with brush and paint – just as Beethoven did with his symphony, which premiered in 1824**
- **The artist is one of the great advocates and pioneers of abstract German painting, to which he has fully devoted himself since the 1950s**
- **Other works by Max Ackermann are in the Folkwang Museum, Essen, the Städel Museum, Frankfurt am Main, and the Pinakothek der Moderne, Bavarian State Painting Collections, Munich**



257

GERHARD RICHTER

1932 Dresden – lives and works in Cologne

Vermalung (grau). 1971.

Oil paint, applied with the fingers, on plastic paper.
39.9 x 40 cm. (15.7 x 15.7 in.)

🕒 *Called up: June 7, 2025 – ca. 17.29 h ± 20 min.*

€ 30,000 – 40,000 (R7/D/F)
\$ 33,900 – 45,200



- **Unique character: Richter uses his fingers instead of a brush, giving the painting its unique appearance**
- **An especially early "Inpainting," a key group in Richter's art of the early 1970s**
- **Richter experiments with gestural painting in his "Inpaintings."**
- **To mark the 20th anniversary of the Gerhard Richter Archive, the Dresden State Art Collections will open a major exhibition on the artist's work at the end of 2025**



258

GÜNTHER UECKER

1930 Wendorf- lives and works in Düsseldorf

Ohne Titel (aus: “Bildrituale – Entwicklung eines Werkes”). 1981.

Mixed media. White paint and nails on canvas, on panel. 72 x 63 x 7.5 cm. (28.3 x 24.8 x 2.9 in.)

🕒 Called up: June 7, 2025 – ca. 17:30 h ± 20 min.

€ 20,000 – 30,000 (R7/D/F)

\$ 22,600 – 33,900



- From Uecker’s iconic multiple “Bildrituale – Entwicklung eines Werkes” (1981), hand-made and signed by the artist
- Unique piece. Each of the 22 nail pictures displays a different composition



259

ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Ohne Titel. 1952.

Watercolor, India ink and pencil. 48.5 x 33 cm. (19 x 12.9 in.)

🕒 Called up: June 7, 2025 – ca. 17:32 h ± 20 min.

€ 15,000 – 20,000 (R7/D/F)

\$ 16,950 – 22,600



- The combination of warm earthly tones and cool blue creates an exciting balance
- Testimony to Nay’s intense exploration of form and color
- In the year it was created, Nay’s purely abstract creative phase began with the “Rhythmic Pictures”

PETER DREHER

1932 Mannheim – 2020 Freiburg

Tag um Tag guter Tag. 1974.

Oil on cardboard, in 9 parts. 22 x 16 cm. (8.6 x 6.2 in.)

🕒 Called up: June 7, 2025 – ca. 17:33 h ± 20 min.

€ 20,000 – 30,000 (R7/F)

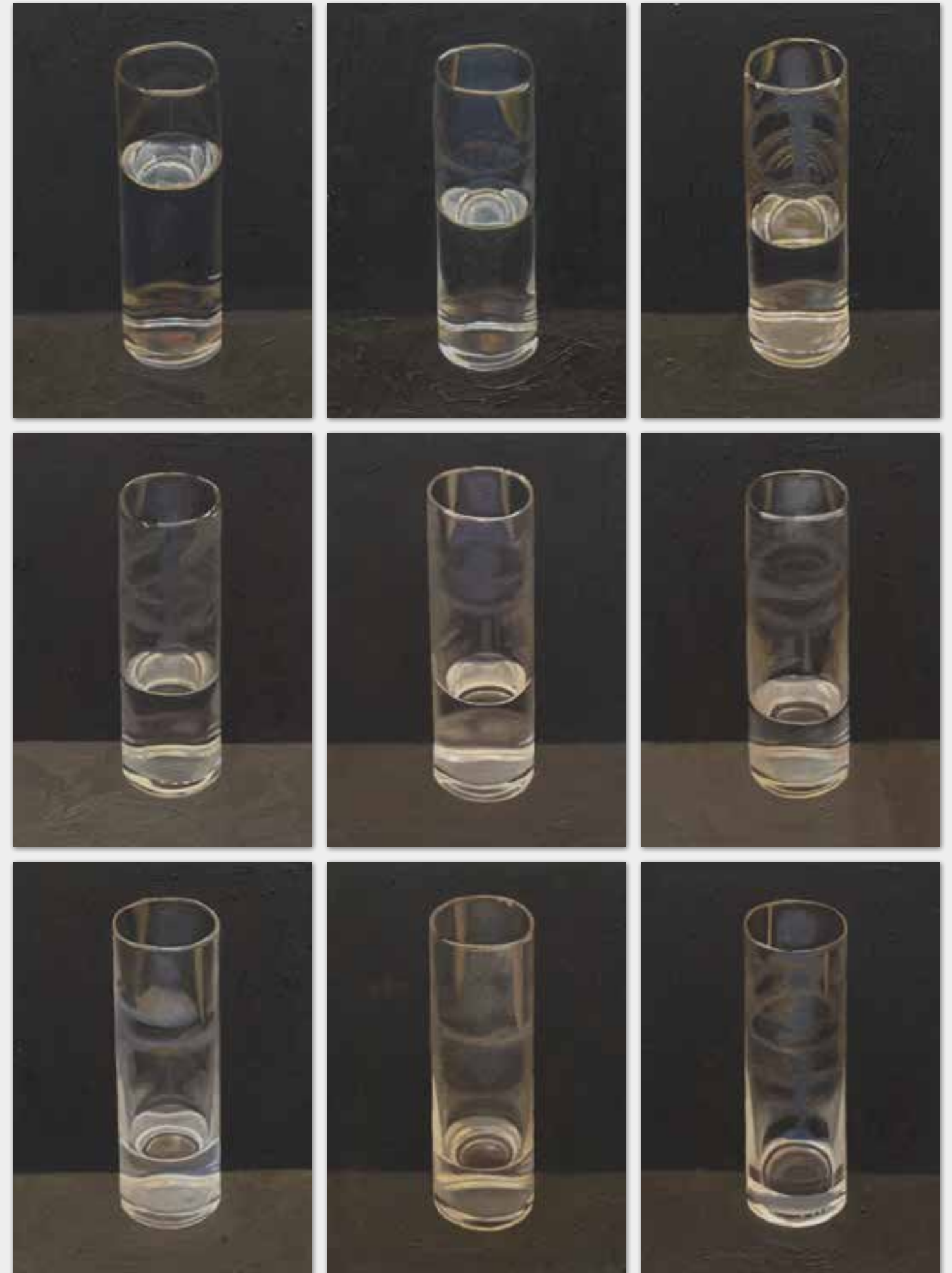
\$ 22,600 – 33,900



- The empty water glass is Peter Dreher's key motif
- Early work from the "Tag um Tag guter Tag" series
- From the early 1970s onwards, the artist painted this motif (in its original size) at regular intervals
- From Dreher's famous series that the artist made between the 1970s until 2017 in day and night versions
- Other works by the artist are in renowned museum collections, including the Museum für Moderne Kunst in Frankfurt am Main, the Museum Frieder Burda in Baden-Baden, and the Art Institute of Chicago

"I discovered the glass through the need to create something very simple."

Peter Dreher





261

KARL HOFER

1878 Karlsruhe – 1955 Berlin

Blumenstrauß in grauer Vase
(Zinnien). 1933.

Oil on canvas. 56 x 50.5 cm. (22 x 19.8 in.)

🕒 Called up: June 7, 2025 – ca. 17:34 h ± 20 min.

€ 20,000 – 30,000 (R7/D/F)

\$ 22,600 – 33,900



- One of the rare flower still lifes in Hofer's pictorial oeuvre
- A lyrical, melancholic summer flower bouquet with clarity typical of New Objectivity bathed in atmospheric light
- Still lifes served as an ideal pictorial retreat for Hofer during this turbulent period of his life
- Bruno Leiner and Karl Hofer were close friends, and the work has been in possession of the same family since its creation in the fateful year of 1933

© Nolde Stiftung Seebüll.



262

EMIL NOLDE

1867 Nolde/Nordschleswig –

1956 Seebüll/Schleswig-Holstein

Sonnenblumen mit Pfingstrosen.
Around 1930.

Watercolor. 35.7 x 47.3 cm. (14 x 18.6 in.)

🕒 Called up: June 7, 2025 – ca. 17:36 h ± 20 min.

€ 60,000 – 80,000 (R7/D/F)

\$ 67,800 – 90,400



“All the flowers blossomed for her delight and mine,
and the sun was shining brightly over the garden.”

Emil Nolde, quoted from: Manfred Reuter, “Grüße von unserem schönen Garten” – Emil Noldes Gärten und seine Blumenbilder, in: Manfred Reuter, Emil Nolde. Mein Garten voller Blumen, Seebüll 2010, p. 23.

- Iconic Expressionism: Flower arrangements are among the most sought-after subjects in the artist's oeuvre
- For Nolde, flowers have a soul, particularly sunflowers with their human physiognomy, which he sees as vehicles for powerful expression
- Nolde was a master of the watercolor technique: works from the 1930s reveal his fully developed style with spontaneous brushwork



263

ARNOLD BALWÉ

1898 Dresden – 1983 Feldwies am Chiemsee

Sommerlicher Garten. Ca. 1950s.

Oil on canvas. 89.5 x 116 cm. (35.2 x 45.6 in.)

🕒 Called up: June 7, 2025 – ca. 17:37 h ± 20 min.

€ 15,000 – 20,000 (R7/D/F)
\$ 16,950 – 22,600



- Captivating depiction of the summer garden at Balwé’s farmhouse on Lake Chiemsee
- Lively brushwork and impasto colors creating extraordinary depth
- Arnold Balwé’s garden paintings are defined by the artist’s delight in what he sees and the vibrant diversity of his impressions

264

OTTO PIENE

1928 Bad Laasphe – 2014 Berlin

Kaskade. 1999.

Mixed media with gouache, fire and smoke on canvas-covered cardboard.
70 x 50 cm. (27.5 x 19.6 in.)

🕒 Called up: June 7, 2025 – ca. 17:38 h ± 20 min.

€ 18,000 – 24,000 (R7/D/F)
\$ 20,340 – 27,120



- Captivating dynamic fire gouache by the famous “ZERO” artist
- Marvelous interplay of intense colors, composition, and texture
- Through his unique production method, the artist elevates nature to be the co-author of his works
- There is hardly any other oeuvre in which light, fire, and smoke have played such an important role as in the work of Otto Piene



“I believe [...] that basically every representation of a human figure is existentialist in nature, simply because it raises the question of who I am, what I am doing on Earth, how I see, think, and feel.”

Stephan Balkenhol in an interview with Heinz-Norbert Jocks, Kunstforum, volume 144, 1999, Gespräche mit Künstlern, p. 272.

265

STEPHAN BALKENHOL

1957 Fritzlar – lives and works in Karlsruhe and Meisenthal

Mann mit grünem Hemd und schwarzer Hose. 2005.

Wawa-Wood, in color. 125,5 cm. (49.4 in.)

🕒 Called up: June 7, 2025 – ca. 17.40 h ± 20 min.

€ 40,000 – 60,000 (R7/D/F)
\$ 45,200 – 67,800



- **Characteristic woodwork:** Balkenhol's precise carving technique gives his works a high recognition value
- **Eye-catching colors**
- **The artist is the leading spirit behind the revival of figurative sculpting in the early 1980s**
- **Balkenhol's sculptures were most recently showcased in dialog with the Old Masters collection of the Museum Wiesbaden in the exhibition “Zeitfenster” (Time Window), on view from November 2023 to June 2024**

266

HEINZ MACK

1931 Lollar/Hesse – lives and works in Mönchengladbach and on Ibiza

Sommertage (Chromatische Konstellation). 2004.

Acrylic on canvas. 135,5 x 85,5 cm. (53.3 x 33.6 in.)

🕒 Called up: June 7, 2025 – ca. 17.41 h ± 20 min.

€ 30,000 – 40,000 (R7/D/F)
\$ 33,900 – 45,200



- **An expressive example of Mack's multi-faceted exploration of rhythm and color in a spacious format**
- **Alongside Otto Piene and Günther Uecker, Heinz Mack was one of the founders and protagonists of the “ZERO” group**
- **In 1964 and 1977, he exhibited at documenta III and IV, and represented Germany at the 35th Venice Biennale in 1970**
- **Inspired by the sunny colors of his studio on Ibiza, the artist devoted himself to painting with great intensity and pure, clear colors from the 1990s onwards**
- **In keeping with the “ZERO” idea, Mack makes the colors vibrate with clearly visible brushstrokes, lending them a grid-like structure and breaking down the spectral colors of light into all their nuances**
- **In 2023, the Osthaus Museum Hagen dedicated a comprehensive solo exhibition to his artistic oeuvre**



267

ALEXANDER ARCHIPENKO

1887 Kiev (Ukraine) – 1964 New York

Symmetrischer Torso. 1921 /1997.

Bronze with greenish patina. 72 cm. (28.3 in.)

🕒 Called up: June 7, 2025 – ca. 17.42 h ± 20 min.

€ 70,000 – 90,000 (R7/D/F)
\$ 79,100 – 101,700



- A reduced sculpture of timeless elegance
- Archipenko elevates the relationship between sculpture and space, volume and line to the defining principle
- Once left behind in Europe, the plaster model of this work found its way back to the artist in 1956
- Archipenko's sculptures are among the most innovative statements in avant-garde sculpture
- Vibrant patina with a particularly fine luster



268

HEINZ MACK

1931 Lollar/Hesse – lives and works in Mönchengladbach and auf Ibiza

Licht im Fenster (Chromatische Konstellation). 1996.

Acrylic on canvas. 40 x 47 cm. (15.7 x 18.5 in.)

🕒 Called up: June 7, 2025 – ca. 17.44 h ± 20 min.

€ 30,000 – 40,000 (R7/D/F)
\$ 33,900 – 45,200



- A wonderful example of Mack's diverse exploration of rhythm and color
- The artist returned to painting in the early 1990s
- Offered on the international auction market for the first time (source: artprice.com)



269

MARKUS LÜPERTZ

1941 Liberec/Bohemia – lives and works in Berlin, Düsseldorf and Karlsruhe

Dithyrambe. 1964.

149 x 147 cm. (58.6 x 57.8 in.)

🕒 Called up: June 7, 2025 – ca. 17.45 h ± 20 min.

€ 70,000 – 90,000 (R7/D/F)
\$ 79,100 – 101,700



“Creating a painting style means imposing a structure on existing objects to make them suitable for the dithyrambic style.”

Quoted from: Armin Zweite (ed.), Markus Lüpertz. Gemälde - Skulpturen, Düsseldorf 1996, p. 14.

- **Dythrambic work from the artist's early creative phase**
- **A reflection of Lüpertz's characteristic fusion of spontaneity and control and his masterful treatment of form and color**
- **Markus Lüpertz seeks to impose a structure on existing objects and to cultivate a unique style in the process**
- **Comparable works from his early period are rarely offered on the international auction market**



270

HANS (JEAN) ARP

1886 Straßburg – 1966 Basel

Initiale pour un éditeur. 1960.

Collage of color cardboard. 40 x 36 cm. (15.7 x 14.1 in.)

🕒 Called up: June 7, 2025 – ca. 17.46 h ± 20 min.

€ 25,000 – 35,000 (R7/D/F)
\$ 28,250 – 39,550



“Collage is poetry with graphic means.”

Hans Arp, quoted from: arpmuseum.org, 2024.

- **Hans Arp's collages are poetic manifestations of free association**
- **On the cover of the book ,Briefe an einen Verleger' (Letters to a Publisher, 1965), published in honor of Limes publisher Max Niedermayer**
- **At times organic, at times constructive, Arp's formal language reflects the inexhaustible diversity of natural structures**
- **Outstanding provenance: the artist gave the collage to Max Niedermayer on his 60th birthday in 1965**
- **Collages by Hans Arp can be found in the collections of major museums such as the Museum of Modern Art, New York, the Solomon R. Guggenheim Museum, New York, and the San Francisco Museum of Modern Art**

More works from the Max Niedermayer Collection, Limes-Verlag Wiesbaden, will be offered in the Evening Sale on June 6 and in the Day Sale on June 7, as well as in other auctions throughout the year



271

MARKUS LÜPERTZ

1941 Liberec/Bohemia – lives and works in Berlin, Düsseldorf and Karlsruhe

Teltower Tisch. 2010.

Oil on panel. 144 x 165 cm. (56.6 x 64.9 in.)

🕒 Called up: June 7, 2025 – ca. 17.48 h ± 20 min.

€ 25,000 – 35,000 (R7/D/F)
\$ 28,250 – 39,550



- The title is a reference to the location of Lüpertz's studio in Teltow at the time
- The understated imagery conveys a sense of calming melancholy
- The artist's works are featured in major international collections, including the Pinakothek der Moderne in Munich, the Museum of Modern Art in New York, the Tate Gallery in London, and the Centre Pompidou in Paris



272

HANS PURRMANN

1880 Speyer – 1966 Basel

Hafen von Porto d'Ischia. 1958.

Oil on canvas. 60 x 72.5 cm. (23.6 x 28.5 in.)

🕒 Called up: June 7, 2025 – ca. 17.49 h ± 20 min.

€ 60,000 – 80,000 (R7/D/F)
\$ 67,800 – 90,400



- Longing and inspiration: created during Hans Purrmann's last summer on Ischia
- In 1960 and 1962, the painting was part of comprehensive solo exhibitions, including the largest to date at the Kunstverein Hanover and, short after, a retrospective at the Haus der Kunst in Munich
- It has been part of a private collection in Rhineland-Palatinate for almost 50 years
- His colorful depictions of Italy are the artist's most sought-after works on the international auction market (source: artprice.com)

More works from the Max Niedermayer Collection, Limes-Verlag Wiesbaden, will be offered in the Evening Sale on June 6 and in the Day Sale on June 7, as well as in other auctions throughout the year



273

ASGER JORN

1914 Vejrum/Jutland – 1973 Aarhus

Ohne Titel. 1955.

Oil on canvas. 100 x 70 cm. (39.3 x 27.5 in.)

🕒 Called up: June 7, 2025 – ca. 17.50 h ± 20 min.

€ 80,000 – 120,000 (R7/D/F)

\$ 90,400 – 135,600



- A masterful blend of figuration and abstraction
- Asger Jorn's powerful painting continues to inspire with its versatility and innovative strength
- In private hands for almost 40 years
- From a key period in the artist's career: from the mid-1950s, he gained increasing public recognition, and participated, among others, in the second documenta in Kassel in 1959



274

ANTONI TÀPIES

1923 Barcelona – 2012 Barcelona

Chair on Paper. 1965.

Mixed media. 90 x 64.5 cm. (35.4 x 25.3 in.)

🕒 Called up: June 7, 2025 – ca. 17.52 h ± 20 min.

€ 25,000 – 35,000 (R7/D/F)

\$ 28,250 – 39,550



- Antoni Tàpies is one of the most important Spanish artists of the 20th century
- Impressive exploration of informal painting
- In the 1960s, he took on an innovative visual language that included letters, symbols, and everyday objects
- His work has featured in, among others, the Venice Biennale and the documenta in Kassel



275

ROLF NESCH

1893 Oberesslingen – 1975 Oslo

Freihafenbrücke I. 1932.

Metal print. 44.9 x 59.7 cm. (17.6 x 23.5 in.)
Sheet: 49,8 x 65,9 cm.

🕒 *Called up: June 7, 2025 – ca. 17.53 h ± 20 min.*

€ 15,000 – 20,000 (R7/D/F)
\$ 16,950 – 22,600



- Another print from this edition is in the Museum of Modern Art, New York
- This is the first time a work from this edition is offered on the international auction market (source: artprice.com)
- In Norway, Nesch is considered one of the country's most important artists
- Nesch participated in documenta 1, II, and III (1955, 1959, 1964) in Kassel
- In autumn 2025, the Kunstmuseum Stuttgart shows the major exhibition “Prägungen und Entfaltungen” (Imprints and Developments), featuring graphic works by, among others, Rolf Nesch

276

ROLF NESCH

1893 Oberesslingen – 1975 Oslo

Hochbahn Rödingsmarkt. 1932.

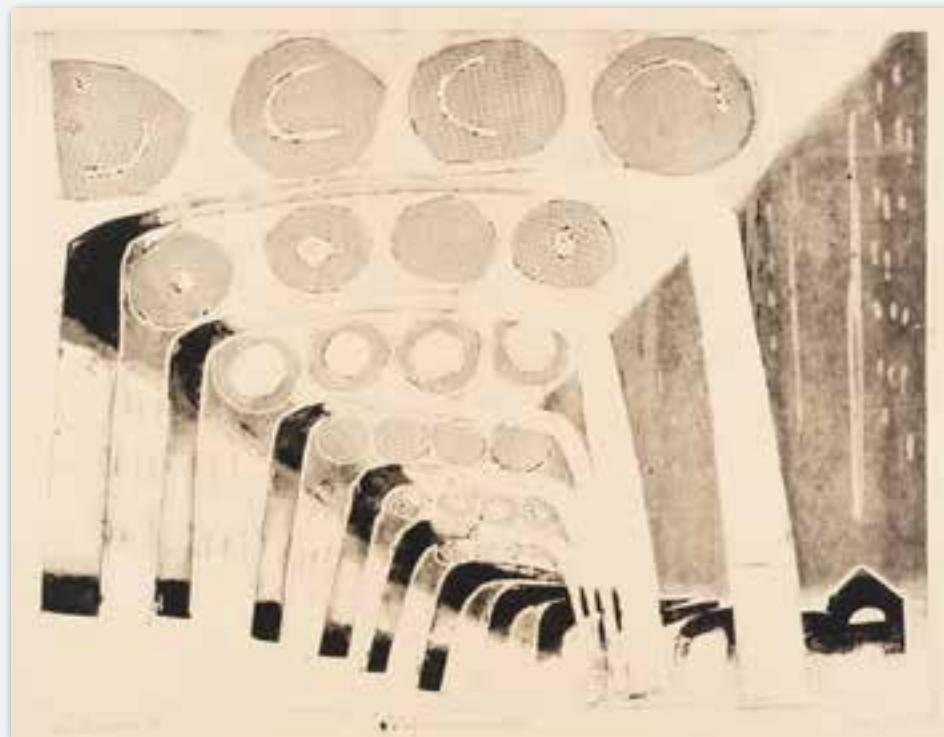
Metal print. 44.9 x 59.2 cm. (17.6 x 23.3 in.)

🕒 *Called up: June 7, 2025 – ca. 17.54 h ± 20 min.*

€ 15,000 – 20,000 (R7/D/F)
\$ 16,950 – 22,600



- In 1929, Rolf Nesch settled in Hamburg, however, he was forced to emigrate to Norway in 1933 when the National Socialists seized power
- This is the first time that a work from this edition is offered on the international auction market (source: artprice.com)
- Other copies of this work are in, among others, the Kunsthalle Bremen, the British Museum in London, and the Los Angeles County Museum of Art



277

ROLF NESCH

1893 Oberesslingen – 1975 Oslo

Freihafenbrücke II. 1932.

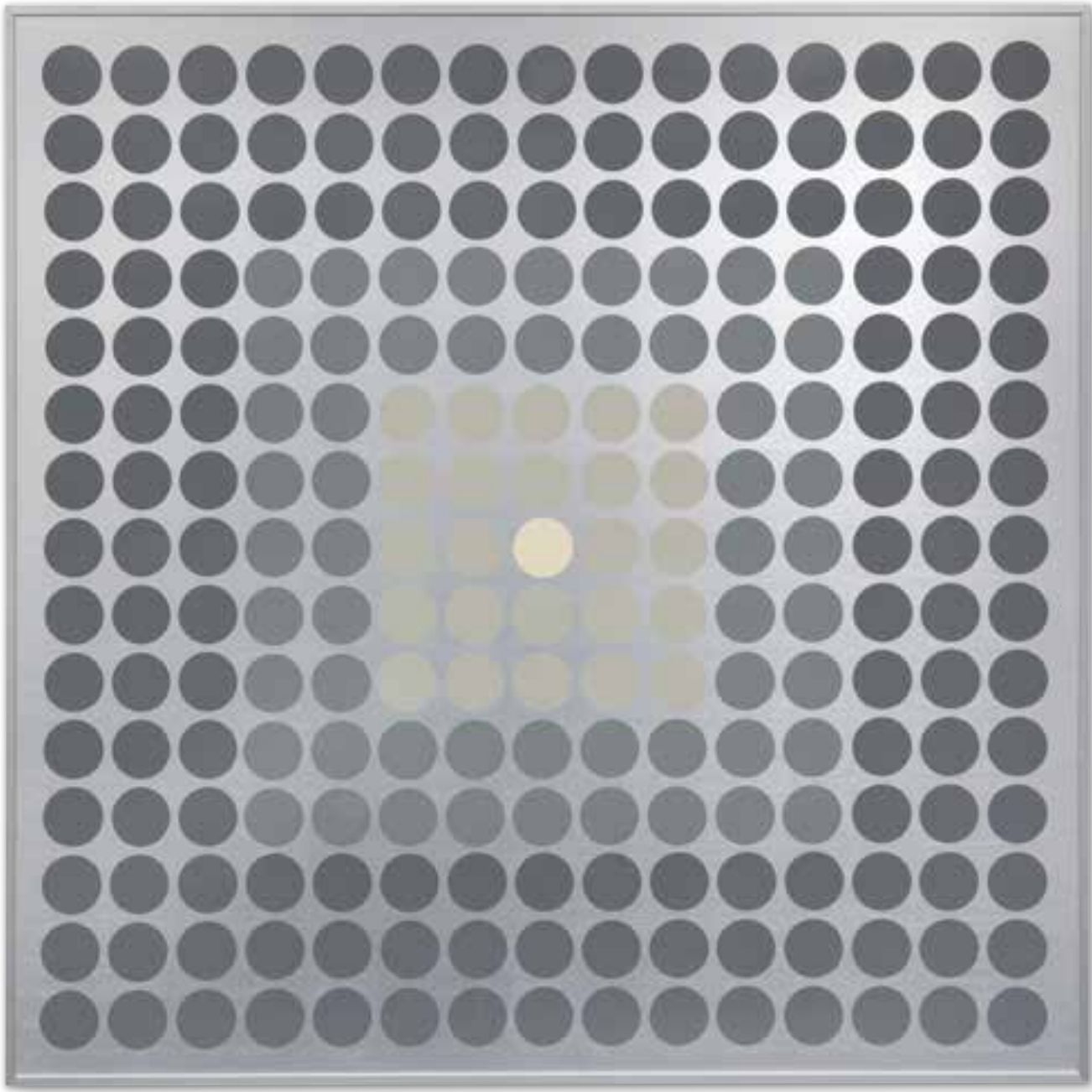
Etching with aquatint and drypoint.
59.4 x 44.7 cm. (23.3 x 17.5 in.)

🕒 *Called up: June 7, 2025 – ca. 17.56 h ± 20 min.*

€ 15,000 – 20,000 (R7/D/F)
\$ 16,950 – 22,600



- The series “Hamburger Brücken” (Hamburg Bridges) is considered a key work within Nesch's technically innovative graphic art, it was the first time he used his new metal printing technique
- Rare deep black, high-contrast print
- Another copy of this edition is in the collection of the Öffentliche Kunstsammlungen, Basel
- From 1919, Nesch studied in Dresden under Oskar Kokoschka and visited Ernst Ludwig Kirchner in Davos in 1924, which had a lasting influence on his technique and style
- In autumn 2025, the Kunstmuseum Stuttgart shows the major exhibition “Prägungen und Entfaltungen” (Imprints and Developments), featuring graphic works by, among others, Rolf Nesch



278

VICTOR VASARELY

1906 Pécs – 1997 Annet-sur-Marne near Paris

Ohne Titel. ca. 1970.

Mixed media. Lacquer on aluminum.
100 x 100 cm. (39.3 x 39.3 in.)

🕒 Called up: June 7, 2025 – ca. 17:57 h ± 20 min.

€ 20,000 – 30,000 (R7/F)
\$ 22,600 – 33,900



- Energetic and reduced aluminum work of special radiance depending on the incidence of light
- In his own canon of constructive-geometric abstraction, Victor Vasarely created optical phenomena and kinetic effects
- Co-founder and key representative of Op Art
- Participated in the documenta in Kassel four times between 1955 and 1968



279

TRACEY EMIN

1963 Croydon- lives and works in London

3.30 AM – Again. 2021.

India Ink and lithograph. 78 x 95 cm. (30.7 x 37.4 in.)

🕒 Called up: June 7, 2025 – ca. 17:58 h ± 20 min.

€ 40,000 – 60,000 (R7/D/F)
\$ 45,200 – 67,800



- With her free-flowing and vivid style, Tracey Emin conveys great emotion and returns to her most iconic motif: the bed
- She was part of the Young British Artists, and curated the British Pavilion at the 52nd Venice Biennale in 2007
- The artist gained international attention with her autobiographical and often provocative work across a wide range of media
- Emin's works can be found in significant museum collections, such as the Tate Collection in London, the Museum of Modern Art in New York, and the Centre Pompidou in Paris



280

JÖRG IMMENDORFF

1945 Bleckede near Lüneburg—2007 Düsseldorf

Fortuna (Frau auf Kugel). 1989.

Bronze with gray-green patina.
107 cm. (42.1 x 31.4 x 31.4 in.)

🕒 *Called up: June 7, 2025—ca. 18.00 h ± 20 min.*

€ 30,000—40,000 (R7/D/F)
\$ 33,900—45,200



- Radical reinterpretation of the goddess of fortune as a fragile figure in the changing course of history
- Transience, power, and humanity—Immendorff turns the “Frau auf der Kugel” (Woman on the Globe) into an existential commentary
- The artist expands his political discourse to include sculpture



281

VICTOR MAN

1974 Cluj, Rumänien- lives and works in Cluj-Napoca and Rom

Senza Titolo. 2005.

Oil on canvas. 96 x 74.5 cm. (37.7 x 29.3 in.)

🕒 *Called up: June 7, 2025—ca. 18.01 h ± 20 min.*

€ 40,000—60,000 (R7/D/F)
\$ 45,200—67,800



- Using a reduced, mystical color palette, Victor Man offers a glimpse into a mysterious world
- In 2023, the Städel Museum in Frankfurt dedicated a solo exhibition to the artist entitled “Victor Man. The Lines of Life” (October 14, 2023—February 4, 2024)
- Other solo exhibitions took place at the Fondazione Rebaudengo, Turin (2022), the Museo Tamayo, Mexico City (2018), the Haus der Kunst, Munich (2014), and the Museum Boijmans Van Beuningen, Rotterdam (2009)



282

JONATHAN MEESE

1970 Tokyo — lives and works in Berlin and Hamburg

SEHR BITTER. 2017.

Mixed media with acrylic on canvas.
120.5 x 100 cm. (47.4 x 39.3 in.)

🕒 *Called up: June 7, 2025 — ca. 18.02 h ± 20 min.*

€ 18,000 — 24,000 (R7/D/F)
\$ 20,340 — 27,120



- Jonathan Meese is one of the most provocative and controversial German artists
- The artist applies the paint onto the canvas as a sculptural mass
- Meese's works can be found in many international museums like Museum of Modern Art, New York, the Pinakothek der Moderne, Munich, the Centre Pompidou, Paris



283

CERITH WYN EVANS

1958 Llanelli (Wales) — lives and works in London

In girum imus nocte et consumimur
igni. 1997.

Neon. Diameter 117 cm. (46 in.)

🕒 *Called up: June 7, 2025 — ca. 18.04 h ± 20 min.*

€ 20,000 — 30,000 (R19/D/F)
\$ 22,600 — 33,900



- Evans initially worked with film, making a name for himself with experimental short films
- Since the 1990s, he has also produced installations combining various elements like mirrors, neon lights, and philosophical texts to create complex visual objects
- In his work, Evans engages with the ideas of his predecessors, prominent figures from cinema, philosophy, literature, and art
- With the work offered here, the artist refers to the autobiographical documentary film of the same name released by Guy Debord in 1978, a leading figure of the Situationist International (SI), an (anti-)art movement of the postwar period
- The film addresses the SI's critique of the spectacular, its quest to undermine authority, destroy symbols of power, and abolish art—even that of avant-garde
- As a palindrome, the text (translated as “We wander in circles at night and are consumed by fire”) can be read both from left to right and backwards, which inspired the artist to create this circular neon work
- The artist's installations are part of important international museum collections, including the Museum of Modern Art, New York, the Tate in London, the Centre Georges Pompidou and the Fondation Louis Vuitton in Paris, and the Stedelijk Museum in Amsterdam
- In 2002, Evans' works were shown at documenta 11 in Kassel, followed by his participation in the 50th Venice Biennale in 2003

VERSTEIGERUNGSBEDINGUNGEN

1. Allgemeines

1.1 Die Ketterer Kunst GmbH & Co. KG mit Sitz in München (im folgenden „Versteigerer“) versteigert grundsätzlich als Kommissionär im eigenen Namen und für Rechnung der Einlieferer (im folgenden „Kommittenten“), die unbenannt bleiben. Im Eigentum des Versteigerers befindliche Gegenstände (Eigenware) werden im eigenen Namen und für eigene Rechnung versteigert. Auch für die Versteigerung dieser Eigenware gelten diese Versteigerungsbedingungen, insbesondere ist auch hierfür das Aufgeld (unten Ziff. 5.5) zu entrichten.

1.2 Die Versteigerung wird durch eine natürliche Person, die im Besitz einer Versteigerungserlaubnis ist, durchgeführt; die Bestimmung dieser Person obliegt dem Versteigerer. Der Versteigerer bzw. der Auktionator ist berechtigt geeignete Vertreter gemäß § 47 GewO einzusetzen, die die Auktion durchführen. Ansprüche aus der Versteigerung und im Zusammenhang mit dieser bestehen nur gegenüber dem Versteigerer.

1.3 Der Versteigerer behält sich vor, Katalognummern zu verbinden, zu trennen, in einer anderen als der im Katalog vorgesehenen Reihenfolge aufzurufen oder zurückzuziehen.

1.4 Sämtliche zur Versteigerung kommenden Objekte können vor der Versteigerung beim Versteigerer besichtigt werden. Dies gilt auch bei der Teilnahme an Auktionen, bei denen der Bieter zusätzlich per Internet mitbieten kann (so genannten Live-Auktionen). Ort und Zeit kann der jeweiligen Ankündigung im Internetauftritt des Versteigerers entnommen werden. Ist dem Bieter (insbesondere dem Bieter in einer Live-Auktion) die Besichtigung zeitlich nicht (mehr) möglich, da beispielsweise die Auktion bereits begonnen hat, so verzichtet er mit dem Bietvorgang auf sein Besichtigungsrecht.

1.5 Gemäß Geldwäschegesetz (GwG) ist der Versteigerer verpflichtet, den Erwerber bzw. den an einem Erwerb Interessierten sowie ggf. einen für diese auftretenden Vertreter und den „wirtschaftlich Berechtigten“ i.S.v. § 3 GwG zum Zwecke der Auftragsdurchführung zu identifizieren sowie die erhobenen Angaben und eingeholten Informationen aufzuzeichnen und aufzubewahren. Der vorbezeichnete Erwerber bzw. zum Erwerb Interessierte, bzw. dessen Vertreter sind hierbei zur Mitwirkung verpflichtet, insbesondere zur Vorlage der erforderlichen Legitimationspapiere, insbesondere anhand eines inländischen oder nach ausländerrechtlichen Bestimmungen anerkannten oder zugelassenen Passes, Personalausweises oder Pass- oder Ausweisersatzes. Der Versteigerer ist berechtigt, sich hiervon eine Kopie unter Beachtung der datenschutzrechtlichen Bestimmungen zu fertigen. Bei juristischen Personen oder Personengesellschaften ist der Auszug aus dem Handels- oder Genossenschaftsregister oder einem vergleichbaren amtlichen Register oder Verzeichnis anzufordern. Der Erwerber, bzw. an dem Erwerb Interessierte, versichern, dass die von ihnen zu diesem Zweck vorgelegten Legitimationspapiere und erteilten Auskünfte zutreffend sind und er, bzw. der von ihm Vertretene „wirtschaftlich Berechtigter“ nach § 3 GwG ist.

2. Aufruf / Versteigerungsablauf / Zuschlag

2.1 Der Aufruf erfolgt in der Regel zum unteren Schätzpreis, in Ausnahmefällen auch darunter. Gesteuigert wird nach Ermessen des Versteigerers, im Allgemeinen in 10 %-Schritten.

2.2 Der Versteigerer kann ein Gebot ablehnen; dies gilt insbesondere dann, wenn ein Bieter, der dem Versteigerer nicht bekannt ist oder mit dem eine Geschäftsverbindung noch nicht besteht, nicht spätestens bis zum Beginn der Versteigerung Sicherheit leistet. Ein Anspruch auf Annahme eines Gebotes besteht allerdings auch im Fall einer Sicherheitsleistung nicht.

2.3 Will ein Bieter Gebote im Namen eines anderen abgeben, muss er dies vor Versteigerungsbeginn unter Nennung von Namen und Anschriften des Vertretenen und unter Vorlage einer schriftlichen Vertretervollmacht mitteilen. Bei der Teilnahme als Telefonbieter oder als Bieter in einer Live-Auktion (vgl. Definition Ziffer 1.4) ist eine Vertretung nur möglich, wenn die Vertretervollmacht dem Versteigerer mindestens 24 Stunden vor Beginn der Versteigerung (= erster Aufruf) in Schriftform vorliegt. Anderenfalls haftet der Vertreter für sein Gebot, wie wenn er es in eigenem Namen abgegeben hätte, dem Versteigerer wahlweise auf Erfüllung oder Schadensersatz.

2.4 Ein Gebot erlischt außer im Falle seiner Ablehnung durch den Versteigerer dann, wenn die Versteigerung ohne Erteilung des Zuschlags geschlossen wird oder wenn der Versteigerer den Gegenstand erneut aufruft; ein Gebot erlischt nicht durch ein nachfolgendes unwirksames Übergebot.

2.5 Ergänzend gilt für schriftliche Gebote: Diese müssen spätestens am Tag der Versteigerung eingegangen sein und den Gegenstand unter Aufführung der Katalognummer und des gebotenen Preises, der sich als Zuschlagssumme ohne Aufgeld und Umsatzsteuer versteht, benennen; Unklarheiten oder Ungenauigkeiten gehen zu Lasten des Bieters.

Stimmt die Bezeichnung des Versteigerungsgegenstandes mit der

angegebenen Katalognummer nicht überein, ist die Katalognummer für den Inhalt des Gebotes maßgebend. Der Versteigerer ist nicht verpflichtet, den Bieter von der Nichtberücksichtigung seines Gebotes in Kenntnis zu setzen. Jedes Gebot wird vom Versteigerer nur mit dem Betrag in Anspruch genommen, der erforderlich ist, um andere Gebote zu überbieten.

2.6 Der Zuschlag wird erteilt, wenn nach dreimaligem Aufruf eines Gebotes kein Übergebot abgegeben wird. Unbeschadet der Möglichkeit, den Zuschlag zu verweigern, kann der Versteigerer unter Vorbehalt zuschlagen; das gilt insbesondere dann, wenn der vom Kommittenten genannte Mindestzuschlagspreis nicht erreicht ist. In diesem Fall erlischt das Gebot mit Ablauf von 4 Wochen ab dem Tag des Zuschlags, es sei denn, der Versteigerer hat dem Bieter innerhalb dieser Frist die vorbehaltlose Annahme des Gebotes mitgeteilt.

2.7 Geben mehrere Bieter gleich hohe Gebote ab, kann der Versteigerer nach freiem Ermessen einem Bieter den Zuschlag erteilen oder durch Los über den Zuschlag entscheiden. Hat der Versteigerer ein höheres Gebot übersehen oder besteht sonst Zweifel über den Zuschlag, kann er bis zum Abschluss der Auktion nach seiner Wahl den Zuschlag zugunsten eines bestimmten Bieters wiederholen oder den Gegenstand erneut ausbieten; in diesen Fällen wird ein vorangegangener Zuschlag unwirksam.

2.8 Der Zuschlag verpflichtet zur Abnahme und Zahlung.

3. Besondere Bedingungen für schriftliche Angebote, Telefonbieter, Angebote in Textform und über das Internet, Teilnahme an Live-Auktionen, Nachverkauf

3.1 Der Versteigerer ist darum bemüht, schriftliche Angebote, Angebote in Textform, übers Internet oder fernmündliche Angebote, die erst am Tag der Versteigerung bei ihm eingehen und der Anbietende in der Versteigerung nicht anwesend ist, zu berücksichtigen. Der Anbietende kann jedoch keinerlei Ansprüche daraus herleiten, wenn der Versteigerer diese Angebote in der Versteigerung nicht mehr berücksichtigt, gleich aus welchem Grund.

3.2 Sämtliche Angebote in Abwesenheit nach vorausgegangener Ziffer, auch 24 Stunden vor Beginn der Versteigerung werden rechtlich grundsätzlich gleich behandelt wie Angebote aus dem Versteigerungssaal. Der Versteigerer übernimmt jedoch hierfür keinerlei Haftung.

3.3 Es ist grundsätzlich nach allgemeinem Stand der Technik nicht möglich, Soft- und Hardware vollständig fehlerfrei zu entwickeln und zu unterhalten. Ebenso ist es nicht möglich Störungen und Beeinträchtigungen im Internet und Telefonverkehr zu 100 % auszuschließen. Demzufolge kann der Versteigerer keine Haftung und Gewähr für die dauernde und störungsfreie Verfügbarkeit und Nutzung der Websites, der Internet- und der Telefonverbindung übernehmen, vorausgesetzt dass er diese Störung nicht selbst zu vertreten hat. Maßgeblich ist der Haftungsmaßstab nach Ziffer 10 dieser Bedingungen. Der Anbieter übernimmt daher unter diesen Voraussetzungen auch keine Haftung dafür, dass aufgrund vorbezeichneter Störung ggfls. keine oder nur unvollständige, bzw. verspätete Gebote abgegeben werden können, die ohne Störung zu einem Vertragsabschluss geführt hätten. Der Anbieter übernimmt demgemäß auch keine Kosten des Bieters, die ihm aufgrund dieser Störung entstanden sind. Der Versteigerer wird während der Versteigerung die ihm vertretbaren Anstrengungen unternehmen, den Telefonbieter unter der von ihm angegebenen Telefonnummer zu erreichen und ihm damit die Möglichkeit des telefonischen Gebots zu geben. Der Versteigerer ist jedoch nicht verantwortlich dafür, dass er den Telefonbieter unter der von ihm angegebenen Nummer nicht erreicht, oder Störungen in der Verbindung auftreten.

3.4 Es wird ausdrücklich darauf hingewiesen, dass Telefongespräche mit dem Telefonbieter während der Auktion zu Dokumentations- und Beweiszwecken aufgezeichnet werden können und ausschließlich zur Abwicklung des Auftrages bzw. zur Entgegennahme von Angeboten, auch wenn sie nicht zum Abschluss des Auftrages führen, verwendet werden können.

Sollte der Telefonbieter damit nicht einverstanden sein, so hat er spätestens zu Beginn des Telefonats den/die Mitarbeiter/-in darauf hinzuweisen.

Der Telefonbieter wird über diese in Ziffer 3.4 aufgeführten Modalitäten zusätzlich rechtzeitig vor Stattfinden der Versteigerung in Schrift- oder Textform, ebenso zu Beginn des Telefonats aufgeklärt.

3.5 Beim Einsatz eines Währungs(um)rechners (beispielsweise bei der Live-Auktion) wird keine Haftung für die Richtigkeit der Währungsumrechnung gegeben. Im Zweifel ist immer der jeweilige Gebotspreis in EURO maßgeblich.

3.6 Der Bieter in der Live Auktion verpflichtet sich, sämtliche Zugangsdaten zu seinem Benutzerkonto geheim zu halten und hinreichend vor dem Zugriff durch Dritte zu sichern. Dritte Personen sind sämtliche Personen mit Ausnahme des Bieters selbst. Der Versteigerer ist unverzüglich zu informieren, wenn der Bieter Kenntnis davon erlangt, dass Dritte die Zugangsdaten des Bieters

missbraucht haben. Der Bieter haftet für sämtliche Aktivitäten, die unter Verwendung seines Benutzerkontos durch Dritte vorgenommen werden, wie wenn er diese Aktivität selbst vorgenommen hätte.

3.7 Angebote nach der Versteigerung, der so genannte Nachverkauf, sind möglich. Sie gelten, soweit der Einlieferer dies mit dem Versteigerer vereinbart hat, als Angebote zum Abschluss eines Kaufvertrages im Nachverkauf. Ein Vertrag kommt erst zustande, wenn der Versteigerer dieses Angebot annimmt. Die Bestimmungen dieser Versteigerungsbedingungen gelten entsprechend, sofern es sich nicht ausschließlich um Bestimmungen handelt, die den auktions-spezifischen Ablauf innerhalb einer Versteigerung betreffen.

4. Gefahrenübergang / Kosten der Übergabe und Versendung

4.1 Mit Erteilung des Zuschlags geht die Gefahr, insbesondere die Gefahr des zufälligen Untergangs und der zufälligen Verschlechterung des Versteigerungsgegenstandes auf den Käufer über, der auch die Lasten trägt.

4.2 Die Kosten der Übergabe, der Abnahme und der Versendung nach einem anderen Ort als dem Erfüllungsort trägt der Käufer, wobei der Versteigerer nach eigenem Ermessen Versandart und Versandmittel bestimmt.

4.3 Ab dem Zuschlag lagert der Versteigerungsgegenstand auf Rechnung und Gefahr des Käufers beim Versteigerer, der berechtigt, aber nicht verpflichtet ist, eine Versicherung abzuschließen oder sonstige wertsichernde Maßnahmen zu treffen. Er ist jederzeit berechtigt, den Gegenstand bei einem Dritten für Rechnung des Käufers einzulagern; lagert der Gegenstand beim Versteigerer, kann dieser Zahlung eines üblichen Lagerentgelts (zzgl. Bearbeitungskosten) verlangen.

5. Kaufpreis / Fälligkeit / Abgaben

5.1 Der Kaufpreis ist mit dem Zuschlag (beim Nachverkauf, vgl. Ziffer 3.7, mit der Annahme des Angebots durch den Versteigerer) fällig. Während oder unmittelbar nach der Auktion ausgestellte Rechnungen bedürfen der Nachprüfung; Irrtum vorbehalten.

5.2 Zahlungen des Käufers sind grundsätzlich nur durch Überweisung an den Versteigerer auf das von ihm angegebene Konto zu leisten. Die Erfüllungswirkung der Zahlung tritt erst mit endgültiger Gutschrift auf dem Konto des Versteigerers ein.

Alle Kosten und Gebühren der Überweisung (inkl. der dem Versteigerer abgezogenen Bankspesen) gehen zu Lasten des Käufers, soweit gesetzlich zulässig und nicht unter das Verbot des § 270a BGB fallend.

5.3 Es wird, je nach Vorgabe des Einlieferers, differenz- oder regelbesteuert verkauft. Die Besteuerungsart kann vor dem Kauf erfragt werden. Sie ist auch bei den jeweiligen Objekten angegeben, im Katalog mit den Buchstaben „D“ für Differenzbesteuerung und „R“ für Regelbesteuerung gekennzeichnet.

5.4 Besteuerung

5.4.1 Der Zuschlagspreis (Hammerpreis) versteht sich bei der Regelbesteuerung zuzüglich der gesetzlichen Umsatzsteuer, deren Höhe sich nach der steuerlichen Einordnung des jeweiligen Kunstwerks richtet (vgl. Ziffer 5.4.2).

5.4.2 Abhängig von Art und Beschaffenheit des Werkes kann entweder der ermäßigte Umsatzsteuersatz von 7 % (z. B. für gedruckte Bücher und bestimmte Originalkunstwerke i. S. d. § 12 Abs. 2 Nr. 1 UStG i.V.m. Anlage 2) oder der Regelsteuersatz von 19 % zur Anwendung kommen.

5.4.3 Der jeweils zutreffende Umsatzsteuersatz ist im Katalog bzw. Online-Angebot individuell ausgewiesen.

5.4.4 Bei Anwendung der Differenzbesteuerung nach § 25a UStG erfolgt kein gesonderter Umsatzsteuerausweis. In diesen Fällen ist die jeweils gültige gesetzliche Umsatzsteuer von derzeit 19 % im Kaufpreis enthalten,

5.5 Käuferaufgeld

5.5.1 Gegenstände, die im Katalog mit „D“ gekennzeichnet sind, unterliegen der Differenzbesteuerung. Bei der Differenzbesteuerung wird pro Einzelobjekt zusätzlich ein Aufgeld, wie folgt erhoben:

– Zuschlagspreis bis 800.000 Euro: hieraus Aufgeld 32 %.

– Auf den Teil des Zuschlagspreises, der 800.000 Euro übersteigt, wird ein Aufgeld von 27 % berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 800.000 Euro anfällt, hinzuaddiert.

– Auf den Teil des Zuschlagspreises, der 4.000.000 Euro übersteigt, wird ein Aufgeld von 22 % berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 4.000.000 Euro anfällt, hinzuaddiert.

5.5.2 Gegenstände, die im Katalog mit „N“ gekennzeichnet sind, wurden zum Verkauf in die EU eingeführt. Diese werden differenzbesteuert angeboten. Bei diesen wird zusätzlich zum Aufgeld die vom Versteigerer verauslagte Einfuhrumsatzsteuer in Höhe von

derzeit 19 % der Rechnungssumme erhoben.

5.5.3 Bei im Katalog mit „R“ gekennzeichneten Gegenstände wird Regelbesteuerung vorgenommen. Demgemäß besteht der Kaufpreis aus Zuschlagspreis und einem Aufgeld pro Einzelobjekt, das wie folgt erhoben wird:

– Zuschlagspreis bis 800.000 Euro: hieraus Aufgeld 27 %.

– Auf den Teil des Zuschlagspreises, der 800.000 Euro übersteigt, wird ein Aufgeld von 21 % erhoben und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 800.000 Euro anfällt, hinzuaddiert.

– Auf den Teil des Zuschlagspreises, der 4.000.000 Euro übersteigt, wird ein Aufgeld von 15 % erhoben und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 4.000.000 Euro anfällt, hinzuaddiert.

– Auf die Summe von Zuschlag und Aufgeld wird die jeweils gesetzliche Umsatzsteuer, siehe Ziffer 5.4.2, erhoben.

Für Unternehmer, die zum Vorsteuerabzug berechtigt sind, kann die Regelbesteuerung angewendet werden.

5.6 Folgerecht

Für folgerechtspflichtige Original-Werke der Bildenden Kunst und Fotografie lebender Künstler oder von Künstlern, die vor weniger als 70 Jahren verstorben sind, wird zur Abgeltung der beim Versteigerer gemäß §26 UrhG anfallenden und abzuführenden Folge-rechtsvergütung zusätzlich eine Folgerechtsvergütung in Höhe der in § 26 Abs. 2 UrhG ausgewiesenen Prozentsätze erhoben, derzeit wie folgt:

4 Prozent für den Teil des Veräußerungserlöses ab 400 Euro bis zu 50.000 Euro, weitere 3 Prozent für den Teil des Veräußerungserlöses von 50.000,01 bis 200.000 Euro, weitere 1 Prozent für den Teil des Veräußerungserlöses von 200.000,01 bis 350.000 Euro, weitere 0,5 Prozent für den Teil des Veräußerungserlöses von 350.000,01 bis 500.000 Euro und weitere 0,25 Prozent für den Teil des Veräußerungserlöses über 500.000 Euro.

Der Gesamtbetrag der Folgerechtsvergütung aus einer Weiterveräußerung beträgt höchstens 12.500 Euro.

5.7 Ausfuhrlieferungen in EU-Länder sind bei Vorlage der VAT-Nummer von der Umsatzsteuer befreit. Ausfuhrlieferungen in Drittländer (außerhalb der EU) sind von der Mehrwertsteuer befreit; werden die erstergiten Gegenstände vom Käufer ausgeführt, wird diesem die Umsatzsteuer erstattet, sobald dem Versteigerer der Ausfuhrnachweis vorliegt.

6. Vorkasse, Eigentumsvorbehalt

6.1 Der Versteigerer ist nicht verpflichtet, den Versteigerungsgegenstand vor Bezahlung aller vom Käufer geschuldeten Beträge herauszugeben.

6.2 Das Eigentum am Kaufgegenstand geht erst mit vollständiger Bezahlung des geschuldeten Rechnungsbetrags auf den Käufer über. Falls der Käufer den Kaufgegenstand zu einem Zeitpunkt bereits weiterveräußert hat, zu dem er den Rechnungsbetrag des Versteigerers noch nicht oder nicht vollständig bezahlt hat, tritt der Käufer sämtliche Forderungen aus diesem Weiterverkauf bis zur Höhe des noch offenen Rechnungsbetrages an den Versteigerer ab. Der Versteigerer nimmt diese Abtretung an.

6.3 Ist der Käufer eine juristische Person des öffentlichen Rechts, ein öffentlich-rechtliches Sondervermögen oder ein Unternehmer, der bei Abschluss des Kaufvertrages in Ausübung seiner gewerblichen oder selbständigen beruflichen Tätigkeit handelt, bleibt der Eigentumsvorbehalt auch bestehen für Forderungen des Versteigerers gegen den Käufer aus der laufenden Geschäftsbeziehung und weiteren Versteigerungsgegenständen bis zum Ausgleich von im Zusammenhang mit dem Kauf zustehenden Forderungen.

7. Aufrechnungs- und Zurückbehaltungsrecht

7.1 Der Käufer kann gegenüber dem Versteigerer nur mit unbestrittenen oder rechtskräftig festgestellten Forderungen aufrechnen.

7.2 Zurückbehaltungsrechte des Käufers sind ausgeschlossen. Zurückbehaltungsrechte des Käufers, der nicht Unternehmer i.S.d. § 14 BGB ist, sind nur dann ausgeschlossen, soweit sie nicht auf demselben Vertragsverhältnis beruhen.

8. Zahlungsverzug, Rücktritt, Ersatzansprüche des Versteigerers

8.1 Befindet sich der Käufer mit einer Zahlung in Verzug, kann der Versteigerer unbeschadet weitergehender Ansprüche Verzugszinsen in Höhe des banküblichen Zinssatzes für offene Kontokorrentkredite verlangen, mindestens jedoch in Höhe des jeweiligen gesetzlichen Verzugszins nach §§ 288, 247 BGB. Mit dem Eintritt des Verzugs werden sämtliche Forderungen des Versteigerers sofort fällig.

8.2 Verlangt der Versteigerer wegen der verspäteten Zahlung Schadensersatz statt der Leistung und wird der Gegenstand nochmals versteigert, so haftet der ursprüngliche Käufer, dessen Recht aus dem vorangegangenen Zuschlag erlöschen, auf den dadurch

entstandenen Schaden, wie z.B. Lagerhaltungskosten, Ausfall und entgangenen Gewinn. Er hat auf einen eventuellen Mehrerlös, der auf der nochmaligen Versteigerung erzielt wird, keinen Anspruch und wird auch zu einem weiteren Gebot nicht zugelassen.

8.3 Der Käufer hat seine Erwerbung unverzüglich, spätestens 1 Monat nach Zuschlag, beim Versteigerer abzuholen. Gerät er mit dieser Verpflichtung in Verzug und erfolgt eine Abholung trotz erfolgloser Fristsetzung nicht, oder verweigert der Käufer ernsthaft und endgültig die Abholung, kann der Versteigerer vom Kaufvertrag zurücktreten und Schadensersatz verlangen mit der Maßgabe, dass er den Gegenstand nochmals versteigern und seinen Schaden in derselben Weise wie bei Zahlungsverzug des Käufers geltend machen kann, ohne dass dem Käufer ein Mehrerlös aus der erneuten Versteigerung zu steht. Darüber hinaus schuldet der Käufer im Verzug auch angemessenen Ersatz aller durch den Verzug bedingter Beibtreibungskosten.

8.4 Der Versteigerer ist berechtigt vom Vertrag zurücktreten, wenn sich nach Vertragsschluss herausstellt, dass er aufgrund einer gesetzlichen Bestimmung oder behördlichen Anweisung zur Durchführung des Vertrages nicht berechtigt ist bzw. war oder ein wichtiger Grund besteht, der die Durchführung des Vertrages für den Versteigerer auch unter Berücksichtigung der berechtigten Belange des Käufers unzumutbar werden lässt. Ein solcher wichtiger Grund liegt insbesondere vor bei Anhaltspunkten für das Vorliegen von Tatbeständen nach den §§ 1 Abs. 1 oder 2 des Geschäfts i.S.d. Geldwäschegesetzes (GwG) oder bei fehlender, unrichtiger oder unvollständiger Offenlegung von Identität und wirtschaftlichen Hintergründen des Geschäfts i.S.d. Geldwäschegesetzes (GwG) sowie unzureichender Mitwirkung bei der Erfüllung der aus dem Geldwäschegesetz (GwG) folgenden Pflichten, unabhängig ob durch den Käufer oder den Einlieferer. Der Versteigerer wird sich ohne schuldhaftes Zögern um Klärung bemühen, sobald er von den zum Rücktritt berechtigten Umständen Kenntnis erlangt.

9. Gewährleistung

9.1 Sämtliche zur Versteigerung gelangenden Gegenstände können vor der Versteigerung besichtigt und geprüft werden. Sie sind gebraucht und werden ohne Haftung des Versteigerers für Sachmängel und unter Ausschluss jeglicher Gewährleistung zugeschlagen. Der Versteigerer verpflichtet sich jedoch gegenüber dem Käufer bei Sachmängeln, welche den Wert oder die Tauglichkeit des Objekts aufheben oder nicht unerheblich mindern und die der Käufer ihm gegenüber innerhalb von 12 Monaten nach Zuschlag geltend macht, seine daraus resultierenden Ansprüche gegenüber dem Einlieferer abzutreten, bzw., sollte der Käufer das Angebot auf Abtretung nicht annehmen, selbst gegenüber dem Einlieferer geltend zu machen. Im Falle erfolgreicher Inanspruchnahme des Einlieferers durch den Versteigerer, kehrt der Versteigerer dem Käufer den daraus erzielten Betrag bis ausschließlich zur Höhe des Zuschlagspreises Zug um Zug gegen Rückgabe des Gegenstandes aus. Zur Rückgabe des Gegenstandes ist der Käufer gegenüber dem Versteigerer dann nicht verpflichtet, wenn der Versteigerer selbst im Rahmen der Geltendmachung der Ansprüche gegenüber dem Einlieferer, oder einem sonstigen Berechtigten nicht zur Rückgabe des Gegenstandes verpflichtet ist. Diese Rechte (Abtretung oder Inanspruchnahme des Einlieferers und Auskehrung des Erlöses) stehen dem Käufer nur zu, soweit er die Rechnung des Versteigerers vollständig bezahlt hat. Zur Wirksamkeit der Geltendmachung eines Sachmangels gegenüber dem Versteigerer ist seitens des Käufers die Vorlage eines Gutachtens eines anerkannten Sachverständigen (oder des Erstellers des Werkverzeichnisses, der Erklärung des Künstlers selbst oder der Stiftung des Künstlers) erforderlich, welches den Mangel nachweist. Der Käufer bleibt zur Entrichtung des Aufgeldes als Dienstleistungsentgelt verpflichtet.

9.2 Die gebrauchten Sachen werden in einer öffentlichen Versteigerung verkauft, an der der Bieter/Käufer persönlich teilnehmen kann. Ist der Bieter/Käufer gleichzeitig Verbraucher i.S.d. § 13 BGB wird er auf folgendes ausdrücklich hingewiesen:

Da er in einer öffentlich zugänglichen Versteigerung i.S.v. § 312g Abs. 2 Nr. 10 BGB ein Werk ersteigert, das eine gebrauchte Sache darstellt, finden die Vorschriften des Verbrauchsgüterkaufs, also die Vorschriften der §§ 474 ff. BGB auf diesen Kauf keine Anwendung. Unter einer „öffentlich zugänglichen Versteigerung“ i.S.v. § 312g Abs. 2 Nr.10 BGB versteht man eine solche Vermarktungsform, bei der der Verkäufer Verbrauchern, die persönlich anwesend sind, oder denen diese Möglichkeit gewährt wird, Waren oder Dienstleistungen anbietet und zwar in einem vom Versteigerer durchgeführten, auf konkurrierenden Geboten basierendem transparenten Verfahren, bei dem der Bieter, der den Zuschlag erhalten hat, zum Erwerb der Waren oder Dienstleistung verpflichtet ist. Da die Möglichkeit der persönlichen Anwesenheit für die Ausnahme des § 474 Abs. 2 S. 2 BGB ausreicht, kommt es nicht darauf an, dass ein oder mehrere Verbraucher an der Versteigerung tatsächlich teilgenommen haben. Auch die Versteigerung über eine Online-Plattform ist daher als eine öffentlich zugängliche Versteigerung anzusehen, wenn die Möglichkeit der persönlichen Anwesenheit

der Verbraucher gewährleistet ist.

Daher gelten insbesondere die in diesen Bedingungen aufgeführten Gewährleistungsausschlüsse und - beschränkungen auch gegenüber einem Verbraucher.

9.3 Die nach bestem Wissen und Gewissen erfolgten Katalogbeschreibungen und –abbildungen, sowie Darstellungen in sonstigen Medien des Versteigerers (Internet, sonstige Bewerbungen u.a.) begründen keine Garantie und sind keine vertraglich vereinbarten Beschaffenheiten i.S.d. § 434 BGB, sondern dienen lediglich der Information des Bieters/Käufers, es sei denn, eine Garantie wird vom Versteigerer für die entsprechende Beschaffenheit bzw. Eigenschaft ausdrücklich und schriftlich übernommen. Dies gilt auch für Expertisen. Die im Katalog und Beschreibungen in sonstigen Medien (Internet, sonstige Bewerbungen u.a.) des Versteigerers angegebenen Schätzpreise dienen - ohne Gewähr für die Richtigkeit - lediglich als Anhaltspunkt für den Verkehrswert der zu versteigernden Gegenstände. Die Tatsache der Begutachtung durch den Versteigerer als solche stellt keine Beschaffenheit bzw. Eigenschaft des Kaufgegenstands dar.

9.4 In manchen Auktionen (insbesondere bei zusätzlichen Live-Auktionen) können Video- oder Digitalabbildungen der Kunstobjekte erfolgen. Hierbei können Fehler bei der Darstellung in Größe, Qualität, Farbgebung u.ä. alleine durch die Bildwiedergabe entstehen. Hierfür kann der Versteigerer keine Gewähr und keine Haftung übernehmen. Ziffer 10 gilt entsprechend.

10. Haftung

Schadensersatzansprüche des Käufers gegen den Versteigerer, seine gesetzlichen Vertreter, Arbeitnehmer, Erfüllungs- oder Verrichtungshelfen sind - gleich aus welchem Rechtsgrund und auch im Fall des Rücktritts des Versteigerers nach Ziff. 8.4 - ausgeschlossen. Dies gilt nicht für Schäden, die auf einem vorsätzlichen oder grob fahrlässigen Verhalten des Versteigerers, seiner gesetzlichen Vertreter oder seiner Erfüllungshelfen beruhen. Ebenfalls gilt der Haftungsausschluss nicht bei der Übernahme einer Garantie oder der fahrlässigen Verletzung vertragswesentlicher Pflichten, jedoch in letzterem Fall der Höhe nach beschränkt auf die bei Vertragsschluss vorhersehbaren und vertragstypischen Schäden. Die Haftung des Versteigerers für Schäden aus der Verletzung des Lebens, des Körpers oder der Gesundheit bleibt unberührt.

11. Datenschutz

Auf die jeweils gültigen Datenschutzbestimmungen des Versteigerers wird ausdrücklich hingewiesen. Sie finden sich sowohl im jeweiligen Auktionskatalog veröffentlicht, als auch als Ausgang im Auktionssaal und im Internet veröffentlicht unter www.kettererkunst.de/datenschutz/index.php. Sie sind Vertragsbestandteil und Grundlage jedes geschäftlichen Kontaktes, auch in der Anbahnungsphase.

12. Schlussbestimmungen

12.1 Fernmündliche Auskünfte des Versteigerers während oder unmittelbar nach der Auktion über die Versteigerung betreffende Vorgänge - insbesondere Zuschläge und Zuschlagspreise - sind nur verbindlich, wenn sie schriftlich bestätigt werden.

12.2 Mündliche Nebenabreden bedürfen zu ihrer Wirksamkeit der Schriftform. Gleiches gilt für die Aufhebung des Schriftformerfordernisses.

12.3 Im Geschäftsverkehr mit Kaufleuten, mit juristischen Personen des öffentlichen Rechts und mit öffentlichem-rechtlichem Sondervermögen wird zusätzlich vereinbart, dass Erfüllungsort und Gerichtsstand München ist. München ist ferner stets dann Gerichtsstand, wenn der Käufer keinen allgemeinen Gerichtsstand im Inland hat.

12.4 Für die Rechtsbeziehungen zwischen dem Versteigerer und dem Bieter/Käufer gilt das Recht der Bundesrepublik Deutschland unter Ausschluss des UN-Kaufrechts.

12.5 Streitbeilegungsverfahren:

Der Anbieter ist weder gesetzlich verpflichtet noch freiwillig einem Streitbeilegungsverfahren (z.B. Art. 36 Abs. 1 Verbraucherstreitbeilegungsgesetz (VSBG)) vor einer Verbraucherschlichtungsstelle beigetreten und somit auch nicht bereit an einem solchen Verfahren teilzunehmen.

12.6 Sollten eine oder mehrere Bestimmungen dieser Versteigerungsbedingungen unwirksam sein oder werden, bleibt die Gültigkeit der übrigen Bestimmungen davon unberührt. Es gilt § 306 Abs. 2 BGB.

12.7 Diese Versteigerungsbedingungen enthalten eine deutsche und eine englische Fassung. Maßgebend ist stets die deutsche Fassung, wobei es für Bedeutung und Auslegung der in diesen Versteigerungsbedingungen verwendeten Begriffe ausschließlich auf deutsches Recht ankommt.

(Stand: 05/2025)

DATENSCHUTZERKLÄRUNG

Stand Mai 2020

Ketterer Kunst GmbH & Co. KG München

Anwendungsbereich:

Nachfolgende Regelungen zum Datenschutz erläutern den Umgang mit Ihren personenbezogenen Daten und deren Verarbeitung für unsere Dienstleistungen, die wir Ihnen einerseits von uns anbieten, wenn Sie Kontakt mit uns aufnehmen und die Sie uns andererseits bei der Anmeldung mitteilen, wenn Sie unsere weiteren Leistungen in Anspruch nehmen.

Verantwortliche Stelle:

Verantwortliche Stelle im Sinne der DSGVO* und sonstigen datenschutzrelevanten Vorschriften ist:

Ketterer Kunst GmbH & Co. KG
Joseph-Wild-Str. 18, D-81829 München

Sie erreichen uns postalisch unter der obigen Anschrift, oder telefonisch unter: +49 89 55 244-0
per Fax unter: +49 89 55 244-166
per E-Mail unter: infomuenchen@kettererkunst.de

Begriffsbestimmungen nach der DSGVO für Sie transparent erläutert:

Personenbezogene Daten

Personenbezogene Daten sind alle Informationen, die sich auf eine identifizierte oder identifizierbare natürliche Person (im Folgenden „betroffene Person“) beziehen. Als identifizierbar wird eine natürliche Person angesehen, die direkt oder indirekt, insbesondere mittels Zuordnung zu einer Kennung wie einem Namen, zu einer Kennnummer, zu Standortdaten, zu einer Online-Kennung oder zu einem oder mehreren besonderen Merkmalen, die Ausdruck der physischen, physiologischen, genetischen, psychischen, wirtschaftlichen, kulturellen oder sozialen Identität dieser natürlichen Person sind, identifiziert werden kann.

Verarbeitung Ihrer personenbezogenen Daten

Verarbeitung ist jeder mit oder ohne Hilfe automatisierter Verfahren ausgeführte Vorgang oder jede solche Vorgangsreihe im Zusammenhang mit personenbezogenen Daten wie das Erheben, das Erfassen, die Organisation, das Ordnen, die Speicherung, die Anpassung oder Veränderung, das Auslesen, das Abfragen, die Verwendung, die Offenlegung durch Übermittlung, Verbreitung oder eine andere Form der Bereitstellung, den Abgleich oder die Verknüpfung, die Einschränkung, das Löschen oder die Vernichtung.

Einwilligung

Einwilligung ist jede von der betroffenen Person freiwillig für den bestimmten Fall in informierter Weise und unmissverständlich abgegebene Willensbekundung in Form einer Erklärung oder einer sonstigen eindeutigen bestätigenden Handlung, mit der die betroffene Person zu verstehen gibt, dass sie mit der Verarbeitung der sie betreffenden personenbezogenen Daten einverstanden ist.

Diese benötigen wir von Ihnen dann zusätzlich – wobei deren Abgabe von Ihnen völlig freiwillig ist – für den Fall, dass wir Sie nach personenbezogenen Daten fragen, die entweder für die Erfüllung eines Vertrages oder zur Durchführung vorvertraglicher Maßnahmen nicht erforderlich sind, oder auch die anderen Erlaubnistatbestände des Art. 6 Abs. 1 Satz 1 lit c) – f) DSGVO nicht gegeben wären.

Sollte eine Einwilligung erforderlich sein, werden wir Sie **gesondert** darum bitten. Sollten Sie diese Einwilligung nicht abgeben, werden wir selbstverständlich solche Daten keinesfalls verarbeiten.

Personenbezogene Daten, die Sie uns für die Erfüllung eines Vertrages oder zur Durchführung vorvertraglicher Maßnahmen geben, die hierfür erforderlich sind und die wir entsprechend dafür verarbeiten, sind beispielsweise

- Ihre Kontaktdaten wie Name, Anschrift, Telefon, Fax, E-Mail, Telefonnummer u.a., und soweit für finanzielle Transaktionen erforderlich, Finanzinformationen, wie Kreditkarten- oder Bankdaten;
- Versand- und Rechnungsdaten, Angaben welche Steuerungsart Sie wünschen (Regel- oder Differenzbesteuerung) und andere Informationen, die Sie für den Erwerb, das Anbieten bzw. sonstiger Leistungen unseres Hauses oder den Versand eines Objektes abgeben;

- Transaktionsdaten auf Basis Ihrer vorbezeichneten Aktivitäten;

- weitere Informationen, um die wir Sie bitten können, um sich beispielsweise zu authentifizieren, falls dies für die ordnungsgemäße Vertragsabwicklung erforderlich ist (Beispiele: Ausweiskopie, Handelsregisterauszug, Rechnerkopie, Beantwortung von zusätzlichen Fragen, um Ihre Identität oder die Eigentumsverhältnisse an einem von Ihnen angebotenen Objekt überprüfen zu können). Teilweise sind wir dazu auch gesetzlich verpflichtet, vgl. § 2 Abs. 1 Ziffer 16 GwG und dies bereits schon in einem vorvertraglichen Stadium.

Gleichzeitig sind wir im Rahmen der Vertragsabwicklung und zur Durchführung vertragsanbahnender Maßnahmen berechtigt, an-

dere ergänzende Informationen von Dritten einzuholen (z.B.: Wenn Sie Verbindlichkeiten bei uns eingehen, so sind wir generell berechtigt Ihre Kreditwürdigkeit im gesetzlich erlaubten Rahmen über eine Wirtschaftsauskunftei überprüfen zu lassen. Diese Erforderlichkeit ist insbesondere durch die Besonderheit des Auktionshandels gegeben, da Sie mit Ihrem Gebot und dem Zuschlag dem Vorkäufer die Möglichkeit nehmen, das Kunstwerk zu erstehen. Damit kommt Ihrer Bonität, über die wir stets höchste Verschwiegenheit bewahren, größte Bedeutung zu.).

Registrierung/Anmeldung/Angabe von personenbezogenen Daten bei Kontaktaufnahme

Sie haben die Möglichkeit, sich bei uns direkt (im Telefonat, postalisch, per E-Mail oder per Fax), oder auf unseren Internetseiten unter Angabe von personenbezogenen Daten zu registrieren.

So z.B. wenn Sie an Internetauktionen teilnehmen möchten oder/und sich für bestimmte Kunstwerke, Künstler, Stilrichtungen, Epochen u.a. interessieren, oder uns bspw. Kunstobjekte zum Kauf oder Verkauf anbieten wollen.

Welche personenbezogenen Daten Sie dabei an uns übermitteln, ergibt sich aus der jeweiligen Eingabemaske, die wir für die Registrierung bzw. Ihre Anfragen verwenden, oder den Angaben, um die wir Sie bitten, oder die Sie uns freiwillig übermitteln. Die von Ihnen hierfür freiwillig ein- bzw. angegebenen personenbezogenen Daten werden ausschließlich für die interne Verwendung bei uns und für eigene Zwecke erhoben und gespeichert.

Wir sind berechtigt die Weitergabe an einen oder mehrere Auftragsverarbeiter zu veranlassen, der die personenbezogenen Daten ebenfalls ausschließlich für eine interne Verwendung, die dem für die Verarbeitung Verantwortlichen zuzurechnen ist, nutzt.

Durch Ihre Interessenbekundung an bestimmten Kunstwerken, Künstlern, Stilrichtungen, Epochen, u.a., sei es durch Ihre oben beschriebene Teilnahme bei der Registrierung, sei es durch Ihr Interesse am Verkauf, der Einlieferung zu Auktionen, oder dem Ankauf, jeweils unter freiwilliger Angabe Ihrer personenbezogenen Daten, ist es uns gleichzeitig erlaubt, Sie über Leistungen unseres Hauses und Unternehmen, die auf dem Kunstmarkt in engem Zusammenhang mit unserem Haus stehen, zu benachrichtigen, sowie zu einem zielgerichteten Marketing und der Zusendung von Werbeangeboten auf Grundlage Ihres Profils per Telefon, Fax, postalisch oder E-Mail. Wünschen Sie dabei einen speziellen Benachrichtigungsweg, so werden wir uns gerne nach Ihren Wünschen richten, wenn Sie uns diese mitteilen. Stets werden wir aufgrund Ihrer vorbezeichneten Interessen, auch Ihren Teilnahmen an Auktionen, nach Art. 6 Abs. 1 lit f) DSGVO abwägen, ob und wenn ja, mit welcher Art von Werbung wir an Sie herantreten dürfen (bspw.: Zusendung von Auktionskatalogen, Information über Sonderveranstaltungen, Hinweise zu zukünftigen oder vergangenen Auktionen, etc.).

Sie sind jederzeit berechtigt, dieser Kontaktaufnahme mit Ihnen gem. Art. 21 DSGVO zu **widersprechen** (siehe nachfolgend unter: „Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten“).

Live-Auktionen

In sogenannten Live-Auktionen sind eine oder mehrere Kameras oder sonstige Bild- und Tonaufzeichnungsgeräte auf den Auktionsator und die jeweiligen zur Versteigerung kommenden Kunstwerke gerichtet. Diese Daten sind zeitgleich über das Internet grds. für jedermann, der dieses Medium in Anspruch nimmt, zu empfangen. Ketterer Kunst trifft die bestmöglichen Sorgfaltsmaßnahmen, dass hierbei keine Personen im Saal, die nicht konkret von Ketterer Kunst für den Ablauf der Auktion mit deren Einwilligung dazu bestimmt sind, abgebildet werden. Ketterer Kunst kann jedoch keine Verantwortung dafür übernehmen, dass Personen im Auktionssaal sich aktiv in das jeweilige Bild einbringen, in dem sie bspw. bewusst oder unbewusst ganz oder teilweise vor die jeweilige Kamera treten, oder sich durch das Bild bewegen. Für diesen Fall sind die jeweiligen davon betroffenen Personen durch ihre Teilnahme an bzw. ihrem Besuch an der öffentlichen Versteigerung mit der Verarbeitung ihrer personenbezogenen Daten in Form der Abbildung ihrer Person im Rahmen des Zwecks der Live-Auktion (Übertragung der Auktion mittels Bild und Ton) einverstanden.

Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten

Gemäß den Vorschriften der DSGVO stehen Ihnen insbesondere folgende Rechte zu:

- Recht auf unentgeltliche Auskunft über die zu Ihrer Person gespeicherten personenbezogenen Daten, das Recht eine Kopie dieser Auskunft zu erhalten, sowie die weiteren damit in Zusammenhang stehenden Rechte nach Art. 15 DSGVO.
- Recht auf unverzügliche Berichtigung nach Art. 16 DSGVO Sie betreffender unrichtiger personenbezogener Daten, ggfls. die Vervollständigung unvollständiger personenbezogener Daten – auch mittels einer ergänzenden Erklärung – zu verlangen.

- Recht auf unverzügliche Löschung („Recht auf Vergessenwerden“) der Sie betreffenden personenbezogenen Daten, sofern einer der in Art. 17 DSGVO aufgeführten Gründe zutrifft und soweit die Verarbeitung nicht erforderlich ist.

- Recht auf Einschränkung der Verarbeitung, wenn eine der Voraussetzungen in Art. 18 Abs. 1 DSGVO gegeben ist.

- Recht auf Datenübertragbarkeit, wenn die Voraussetzungen in Art. 20 DSGVO gegeben sind.

- Recht auf jederzeitigen Widerspruch nach Art. 21 DSGVO aus Gründen, die sich aus Ihrer besonderen Situation ergeben, gegen die Verarbeitung Sie betreffender personenbezogener Daten, die aufgrund von Art. 6 Abs. 1 lit e) oder f) DSGVO erfolgt. Dies gilt auch für ein auf diese Bestimmungen gestütztes Profiling.

Beruht die Verarbeitung Ihrer personenbezogenen Daten auf einer Einwilligung nach Art. 6 Abs. 1 lit a) oder Art. 9 Abs. 2 lit a) DSGVO, so steht Ihnen zusätzlich ein Recht auf Widerruf nach Art. 7 Abs. 3 DSGVO zu. Vor einem Ansuchen auf entsprechende Einwilligung werden Sie von uns stets auf Ihr Widerrufsrecht hingewiesen.

Zur Ausübung der vorbezeichneten Rechte können Sie sich direkt an uns unter den zu Beginn angegebenen Kontaktdaten oder an unseren Datenschutzbeauftragten wenden. Ihnen steht es ferner frei, im Zusammenhang mit der Nutzung von Diensten der Informationsgesellschaft, ungeachtet der Richtlinie 2002/58/EG, Ihr Widerspruchsrecht mittels automatisierter Verfahren auszuüben, bei denen technische Spezifikationen verwendet werden.

Beschwerderecht nach Art. 77 DSGVO

Wenn Sie der Ansicht sind, dass die Verarbeitung der Sie betreffenden personenbezogenen Daten durch die Ketterer Kunst GmbH & Co. KG mit Sitz in München gegen die DSGVO verstößt, so haben Sie das Recht sich mit einer Beschwerde an die zuständige Stelle, in Bayern an das Bayerische Landesamt für Datenschutzaufsicht, Promenade 27 (Schloss), D - 91522 Ansbach zu wenden.

Datensicherheit

Wir legen besonders Wert auf eine hohe IT-Sicherheit, unter anderem durch eine aufwendige Sicherheitsarchitektur.

Datenspeicherzeitraum

Der Gesetzgeber schreibt vielfältige Aufbewahrungsfristen und -pflichten vor, so z.B. eine 10-jährige Aufbewahrungsfrist (§ 147 Abs. 2 i. V. m. Abs. 1 Nr.1, 4 und 4a AO, § 14b Abs. 1 UStG) bei bestimmten Geschäftsunterlagen, wie z.B. für Rechnungen. Wir weisen auch darauf hin, dass die jeweilige Aufbewahrungsfrist bei Verträgen erst nach dem Ende der Vertragsdauer zu laufen beginnt. Wir erlauben uns auch den Hinweis darauf, dass wir im Falle eines Kulturgutes nach § 45 KGG i.V.m. § 42 KGG verpflichtet sind, Nachweise über die Sorgfaltsanforderungen aufzuzeichnen und hierfür bestimmte personenbezogene Daten für die Dauer von 30 Jahren aufzubewahren. Nach Ablauf der Fristen, die uns vom Gesetzgeber auferlegt werden, oder die zur Verfolgung oder die Abwehr von Ansprüchen (z.B. Verjährungsregelungen) nötig sind, werden die entsprechenden Daten routinemäßig gelöscht. Daten, die keinen Aufbewahrungsfristen und -pflichten unterliegen, werden gelöscht, wenn ihre Aufbewahrung nicht mehr zur Erfüllung der vertraglichen Tätigkeiten und Pflichten erforderlich ist. Stehen Sie zu uns in keinem Vertragsverhältnis, sondern haben uns personenbezogene Daten anvertraut, weil Sie bspw. über unsere Dienstleistungen informiert sein möchten, oder sich für einen Kauf oder Verkauf eines Kunstwerks interessieren, erlauben wir uns davon auszugehen, dass Sie mit uns so lange in Kontakt stehen möchten, wir also die hierfür uns übergebenen personenbezogenen Daten so lange verarbeiten dürfen, bis Sie dem aufgrund Ihrer vorbezeichneten Rechte aus der DSGVO widersprechen, eine Einwilligung widerrufen, von Ihrem Recht auf Löschung oder der Datenübertragung Gebrauch machen.

Wir weisen darauf hin, dass für den Fall, dass Sie unsere Internetdienste in Anspruch nehmen, hierfür unsere erweiterten Datenschutzerklärungen ergänzend gelten, die Ihnen in diesem Fall gesondert bekannt gegeben und transparent erläutert werden, sobald Sie diese Dienste in Anspruch nehmen.

*Verordnung (EU) 2016/679 des Europäischen Parlaments und des Rates vom 27. April 2016 zum Schutz natürlicher Personen bei der Verarbeitung personenbezogener Daten, zum freien Datenverkehr und zur Aufhebung der Richtlinie 95/46/EG (Datenschutz-Grundverordnung)

TERMS OF PUBLIC AUCTION

1. General

1.1 Ketterer Kunst GmbH & Co. KG based in Munich (hereinafter “Auctioneer”) generally auctions as a commission agent in its own name and for the account of the consignor (hereinafter “Commissioner”), who remains anonymous. Items owned by the auctioneer (own goods) are auctioned in their own name and for their own account. These auction conditions also apply to the auction of these own goods, in particular the premium (below item 5.5) is also to be paid for this.

1.2 The auction shall be conducted by an individual having an auctioneer’s license; the auctioneer shall select this person. The auctioneer is entitled to appoint suitable representatives to conduct the auction pursuant to § 47 of the German Trade Regulation Act (GewO). Any claims arising out of and in connection with the auction may be asserted only against the auctioneer.

1.3 The auctioneer reserves the right to combine any catalog numbers, to separate them, to call them in an order other than that specified in the catalog or to withdraw them.

1.4 Any items due to be auctioned may be inspected on the auctioneer’s premises prior to the auction. This also applies to participation in auctions in which the bidder can also bid via the Internet (so-called live auctions). The time and place will be announced on the auctioneer’s website. If the bidder (particularly the bidder in a live auction) is not (or no longer) able to view the item because the auction has already started, for example, he waives his right to view the item by bidding.

1.5 In accordance with the GwG (Money Laundering Act) the auctioneer is obliged to identify the purchaser and those interested in making a purchase as well as, if necessary, one acting as representative for them and the „beneficial owner” within the meaning of § 3 GwG (Money Laundering Act) for the purpose of the execution of the order, as well as to record and store the collected data and information. The aforementioned purchaser or those interested in purchasing or their representatives are obliged to cooperate, in particular to submit the necessary identification papers, in particular based on a domestic passport or a passport, identity card or passport or identity card that is recognized or approved under immigration law. The auctioneer is entitled to make a copy of this in compliance with data protection regulations. In the case of legal persons or private companies, an extract from the commercial or cooperative register or a comparable official register or directory must be requested. The purchaser or those interested in the purchase assure that the identification papers and information provided by them for this purpose are correct and that he or the person here presents is the “beneficial owner” according to Section 3 GwG (Money Laundering Act).

2. Calling / Auction Procedure / Winning a lot

2.1 As a general rule the object is called up for the lower estimate, in exceptional cases it also below. The bidding steps are at the auctioneer’s discretion; in general, in steps of 10 %.

2.2 The auctioneer may reject a bid, especially if a bidder, who is not known to the auctioneer or with whom there is no business relation as of yet, does not furnish security before the auction begins. Even if security is furnished, any claim to acceptance of a bid shall be unenforceable.

2.3 If a bidder wishes to bid on behalf of someone else, he must notify the bidder before the start of the auction, stating the name and address of the person represented and submitting a written power of attorney. When participating as a telephone bidder or as a bidder in a live auction (see definition Section 1.4), representation is only possible if the auctioneer has received the proxy in writing at least 24 hours before the start of the auction (= first call). Otherwise, the representative is liable to the auctioneer for his bid, as if he had submitted it in his own name, either for performance or for damages.

2.4 A bid expires, except in the case of its rejection by the auctioneer, if the auction is closed without a bid being accepted or if the auctioneer calls up the item again; a bid does not expire with a subsequent ineffective higher bid.

2.5 In addition, the following applies to written proxy bids: These must be received no later than the day of the auction and must name the item, stating the catalog number and the bid price, which is understood to be the hammer price without premium and sales tax; Any ambiguities or inaccuracies are at the expense of the bidder.

If the description of the auction item does not match the specified catalog number, the catalog number is decisive for the content of the bid. The auctioneer is not obliged to inform the bidder that his bid has not been considered. Each bid will only be used by the auctioneer to the amount necessary to outbid other bids.

2.6 A bid is accepted if there is no higher bid after three calls. Notwithstanding the possibility of refusing to accept the bid, the

auctioneer may accept the bid with reserve; this shall apply especially if the minimum hammer price specified by the commissioner is not reached. In this case the bid shall lapse within a period of 4 weeks from the date of its acceptance unless the auctioneer notifies the bidder about unreserved acceptance of the bid within this period.

2.7 If several bidders submit bids of the same amount, the auctioneer can, at his own discretion, award a bidder the bid or decide on the bid by drawing lots. If the auctioneer overlooked a higher bid or if there is any other doubt about the bid, he can choose to repeat the bid in favor of a specific bidder or offer the item again until the end of the auction; in these cases, a previous knock-down becomes ineffective.

2.8 Winning a lot makes acceptance and payment obligatory.

3. Special terms for written proxy bids, telephone bidders, bids in text form and via the internet, participation in live auctions, post-auction sale.

3.1 The auctioneer exerts himself for considering written proxy bids, bids in text form, via the Internet or telephone bids that he only receives on the day of the auction and the bidder is not present at the auction. However, the bidder cannot derive any claims from this if the auctioneer no longer considers these offers in the auction, for whatever reason.

3.2 On principle, all absentee bids according to the above item, even if such bids are received 24 hours before the auction begins, shall be legally treated on a par with bids received in the auction venue. The auctioneer shall however not assume any liability in this respect.

3.3 In general, it is not possible to develop and maintain software and hardware completely error-free given the current state of the art. It is also not possible to 100% rule out disruptions and impairments on the Internet and telephone lines. As a result, the auctioneer cannot assume any liability or guarantee for the permanent and trouble-free availability and use of the websites, the Internet and the telephone connection, provided that he is not responsible for this disruption himself. The standard of liability according to Section 10 of these conditions is decisive. Under these conditions, the provider therefore assumes no liability for the fact that, due to the aforementioned disruption, no or only incomplete or late bids can be submitted, which would have led to the conclusion of a contract without any disruption. Accordingly, the provider does not assume any costs incurred by the bidder as a result of this disruption.

During the auction, the auctioneer will make reasonable efforts to contact the telephone bidder on the telephone number he/she has provided and thus give him the opportunity to bid by telephone.

However, the auctioneer is not responsible for not being able to reach the telephone bidder on the number provided or for disruptions in the connection.

3.4 It is expressly pointed out that telephone conversations with the telephone bidder during the auction may be recorded for documentation and evidence purposes and may exclusively be used for fulfillment of a contract and to receive bids, even where these do not lead to fulfillment of the contract.

If the telephone bidder does not agree to this, he/she must point this out to the employee at the latest at the beginning of the telephone call.

The telephone bidder will also be informed of the modalities listed in Section 3.4 in good time before the auction takes place in writing or in text form, as well as at the beginning of the telephone call.

3.5 In case of the use of a currency converter (e.g. for a live auction) no liability is assumed for the accuracy of the currency conversion. In case of doubt, the respective bid price in EUR shall be the decisive factor.

3.6 A bidder in a live auction is obliged to keep all access data for his user account secret and to adequately secure it against access by third parties. Third persons are all persons with the exception of the bidder himself. The auctioneer must be informed immediately if the bidder becomes aware that third parties have misused the bidder’s access data. The bidder is liable for all activities carried out by third parties using his user account as if he had carried out this activity himself.

3.7 It is possible to place bids after the auction, in the so-called post-auction sale. Insofar as the consignor has agreed upon this with the auctioneer, they apply as offers for the conclusion of a purchase contract in the post-auction sale. A contract is only concluded when the auctioneer accepts this offer. The provisions of these terms of auction apply accordingly, unless they are exclusively provisions that relate to the auction-specific process within an auction.

4. Transfer of perils / Delivery and shipping costs

4.1 When the bid is accepted, the risk, in particular the risk of accidental loss and accidental deterioration of the auction item, passes to the buyer, who also bears the costs.

4.2 The buyer bears the costs of delivery, acceptance and shipment to a location other than the place of performance, with the auctioneer determining the type and means of shipment at its own discretion.

4.3 Once the bid has been accepted, the auction item is stored at the auctioneer at the risk and expense of the buyer. The auctioneer is entitled, but not obliged, to take out insurance or to take other value-preserving measures. He is entitled at any time to store the item with a third party for the account of the buyer; if the item is stored at the auctioneer, the auctioneer can demand payment of a standard storage fee (plus handling charges).

5. Purchase price / Due date / Fees

5.1 The purchase price is due upon the acceptance of the bid (in the case of post-auction sales, cf. section 3.7, upon acceptance of the bid by the auctioneer). Invoices issued during or immediately after the auction require readout; errors excepted.

5.2 The buyer shall only make payments to the account specified by the auctioneer. The fulfillment effect of the payment only occurs when it is finally credited to the auctioneer’s account.

All costs and fees of the transfer (including the bank charges deducted from the auctioneer) shall be borne by the buyer, insofar as this is legally permissible and does not fall under the prohibition of Section 270a of the German Civil Code.

5.3 The sale is subject to differential or standard taxation depending on the consignor’s requirements. The applicable type of taxation can be requested prior to the purchase; it is also indicated in the catalog. Objects marked “D” are subject to differential taxation, and objects marked “R” are subject to standard taxation.

5.4 Taxation

5.4.1 If standard taxation is applicable, the hammer price is subject to statutory sales tax, the amount of which depends on the object’s tax classification (see section 5.4.2).

5.4.2 Depending on the type and nature of the work, the reduced sales tax rate of 7% (e.g., for printed books and specific original works of art within the meaning of Article 12 (2) Section 2 No. 1 of the German Sales Tax Act (UStG) in conjunction with Annex 2) or the standard tax rate of 19% may apply.

5.4.3 The applicable sales tax rate is specified in the catalog or online.

5.4.4 If differential taxation is applied in accordance with Article 25a of the German Sales Tax Act (UStG), no separate sales tax will be charged. If this is the case, the applicable statutory sales tax of 19% is included in the purchase price.

5.5 Buyer’s premium

5.5.1 Objects marked with “D” in the catalog are subject to differential taxation.

If differential taxation is applied, an additional premium will be levied on each item as specified below:

– Hammer price up to 800,000 €: herefrom 32 % premium.

– The share of the hammer price exceeding 800,000 € is subject to a premium of 27 % and is added to the premium of the share of the hammer price up to 800,000 €.

– The share of the hammer price exceeding 4,000,000 € is subject to a premium of 22 % and is added to the premium of the share of the hammer price up to 4,000,000 €.

5.5.2 Objects marked „N” in the catalog were imported into the EU for the purpose of sale. These objects are subject to differential taxation. In addition to the surcharge, they are also subject to the import turnover tax, advanced by the auctioneer, of currently 19 % of the invoice total.

5.5.3 Objects marked „R” in the catalog are subject to regular taxation. Accordingly, the purchasing price consists of the hammer price and a surcharge per single object calculated as follows:

– Hammer price up to 800,000 €: herefrom 27 % premium.

– The share of the hammer price exceeding 800,000 € is subject to a premium of 21% and is added to the premium of the share of the hammer price up to 800,000 €.

– The share of the hammer price exceeding 4,000,000 € is subject to a premium of 15% and is added to the premium of the share of the hammer price up to 4,000,000 €.

– The individual statutory VAT is levied to the sum of hammer price and surcharge, (see section 5.4.2).

Regular taxation may be applied for contractors entitled to input tax reduction.

5.6 Artist’s Resale Right

For original works of visual art and photographs subject to resale rights by living artists, or by artists who died less than 70 years ago, an additional resale right reimbursement in the amount of the currently valid percentage rates (see below)specified in section 26 para. 2 UrhG (German Copyright Act) is levied in order to compensate the auctioneer’s expenses according to section 26 UrhG:

4 percent for the part of the sale proceeds from 400 euros up to 50,000 euros, another 3 percent for the part of the sales proceeds from 50,000.01 to 200,000 euros, another 1 percent for the part of the sales proceeds from 200,000.01 to 350,000 euros, another 0.5 percent for the part of the sale proceeds from 350,000.01 to 500,000 euros and a further 0.25 percent for the part of the sale proceeds over 500,000 euros.

The maximum total of the resale right fee is EUR 12,500.

5.7 Export deliveries to EU countries are exempt from sales tax on presentation of the VAT number. Export deliveries to third countries (outside the EU) are exempt from VAT; if the auctioned items are exported by the buyer, the sales tax will be refunded to the buyer as soon as the auctioneer has the proof of export.

6. Advance payment / Retention of title

6.1 The auctioneer is not obliged to hand out the auction item before payment of all amounts owed by the buyer has been made.

6.2 Ownership of the object of purchase is only transferred to the buyer once the invoice amount has been paid in full. If the buyer has already resold the object of purchase at a point in time when he has not yet paid the auctioneer’s invoice amount or has not paid it in full, the buyer transfers all claims from this resale to the auctioneer up to the amount of the unpaid invoice amount. The auctioneer accepts this transfer.

6.3 If the buyer is a legal entity under public law, a special fund under public law or an entrepreneur who, when concluding the purchase contract, is exercising his commercial or self-employed professional activity, the retention of title also applies to claims of the auctioneer against the buyer from the current business relationship and other auction items until the settlement of claims in connection with the purchase.

7. Right of offset- and retention

7.1 The buyer can only offset undisputed or legally binding claims against the auctioneer.

7.2 The buyer’s rights of retention are excluded. Rights of retention of the buyer who is not an entrepreneur within the meaning of § 14 BGB (German Civil Code) are only excluded if they are not based on the same contractual relationship.

8. Delay in payment, Revocation, Claims for compensation

8.1 If the buyer is in default with a payment, the auctioneer can, regardless of further claims, demand interest for default at the usual bank interest rate for open overdrafts, but at least in the amount of the respective statutory interest on defaults according to §§ 288, 247 BGB (German Civil Code). With the occurrence of default, all claims of the auctioneer become due immediately.

8.2 If the auctioneer demands compensation instead of performance because of the late payment and if the item is auctioned again, the original buyer, whose rights from the previous bid expire, is liable for the damage caused as a result, such as storage costs, failure and lost profit. He has no claim to any additional proceeds realized in the repeated auction and is not permitted to make any further bids.

8.3 The buyer must collect his acquisition from the auctioneer immediately, at the latest 1 month after the bid has been accepted. If he defaults on this obligation and collection does not take place despite an unsuccessful deadline, or if the buyer seriously and finally refuses collection, the auctioneer can withdraw from the purchase contract and claim compensation with the proviso that he can auction the item again and compensate for his damage in the same way as in the event of default in payment by the buyer, without the buyer being entitled to additional proceeds from the new auction. In addition, the buyer also owes reasonable compensation for all collection costs caused by the delay.

8.4 The auctioneer is entitled to withdraw from the contract if it emerges after the conclusion of the contract that he is not or was not entitled to carry out the contract due to a legal provision or official instruction or there is an important reason, that makes the execution of the contract for the auctioneer, also under consideration of the legitimate interests of the buyer, unacceptable. Such an important reason exists in particular if there are indications of the existence of facts according to §§ 1 Para. 1 or 2 of the transaction in the sense of the Money Laundering Act (GwG) or in the case of missing, incorrect or incomplete disclosure of the identity and economic background of the transaction in the sense of the Money

Laundering Act (GwG) as well as insufficient cooperation in the fulfillment of the obligations resulting from the Money Laundering Act (GwG), regardless of whether on the part of the buyer or the consignor. The auctioneer will seek clarification without negligent hesitation as soon as he becomes aware of the circumstances that justify the withdrawal.

9. Guarantee

9.1 All items to be auctioned can be viewed and inspected prior to the auction. The items are used and are being auctioned off without any liability on the part of the auctioneer for material defects and exclude any guarantee. However, in case of material defects which destroy or significantly reduce the value or the serviceability of the item and of which the purchaser notifies the auctioneer within 12 months of the acceptance of his bid, the auctioneer undertakes to assign any claim which it holds against the consignor or – should the purchaser decline this offer of assignment – to itself assert such claims against the consignor. In the case of a successful claim against the consignor by the auctioneer, the auctioneer pays the buyer the amount obtained up to the amount of the hammer price, step by step, against the return of the item. The buyer is not obliged to return the item to the auctioneer if the auctioneer itself is not obliged to return the item within the framework of asserting claims against the consignor or another entitled person. The buyer is only entitled to these rights (assignment or claim against the consignor and payment of the proceeds) if he has paid the auctioneer’s invoice in full. In order for the assertion of a material defect to be effective against the auctioneer, the buyer must submit a report from a recognized expert (or the creator of the catalog raisonn  , the artist’s declaration or the artist’s foundation), which proves the defect. The buyer remains obliged to pay the premium as a service fee.

9.2 The used items are sold in a public auction in which the bidder/ buyer can participate in person. If the bidder/buyer is also a consumer within the meaning of § 13 BGB (German Civil Code), he is expressly advised of the following:

Since he bids for an object that represents a used item in a public auction within the meaning of Section 312g Paragraph 2No. 10 BGB, the provisions of consumer goods sales, i.e. the provisions of Sections 474 et seq. BGB, do not apply to this purchase.

A „publicly accessible auction“ within the meaning of Section 312g Paragraph 2 No. 10 BGB is understood as such a form of marketing in which the seller offers goods or services to consumers who are present in person or who are granted this opportunity, in a transparent process based on competing bids carried out by the auctioneer, in which the winning bidder is obliged to purchase the goods or service. Since the possibility of personal presence is sufficient for the exception of Section 474 (2) sentence 2 BGB, it is not important that one or more consumers actually took part in the auction. The auction via an online platform is therefore also to be regarded as a publicly accessible auction if the possibility of the consumer’s personal presence is guaranteed.

Therefore, the warranty exclusions and limitations listed in these conditions also apply to a consumer.

9.3 The catalog descriptions and illustrations, as well as the images in other media of the auctioneer (internet, other forms of advertising, etc.), were made to the best of knowledge, they do not constitute a guarantee and are not contractually agreed properties within the meaning of § 434 BGB, but only serve to inform the bidder/ buyer, unless the auctioneer expressly and in writing guarantees the corresponding quality or property. This also applies to expertises. The estimate prices specified in the auctioneer’s catalog and descriptions in other media (internet, other advertisements, etc.) serve – without guarantee for the correctness – only as an indication of the market value of the items to be auctioned. The fact of the assessment by the auctioneer as such does not represent any quality or property of the object of purchase.

9.4 In some auctions (particularly in the case of additional live auctions), video or digital images of the works of art may be used. Errors in the display in terms of size, quality,coloring etc. can occur solely because of the image reproduction. The auctioneer cannot guarantee or assume any liability for this. Clause 10 applies accordingly.

10. Liability

Claims for compensation by the buyer against the auctioneer, his legal representatives, employees or vicarious agents are excluded – for whatever legal reason and also in the event of the auctioneer withdrawing according to Section 8.4. This does not apply to damages that are based on intentional or grossly negligent behavior on the part of the auctioneer, his legal representatives or his vicarious agents. The exclusion of liability also does not apply to the assumption of a guarantee or the negligent breach of essential contractual obligations, but in the latter case the amount is limited to the foreseeable and contract-typical damages at the time the

contract was concluded. The liability of the auctioneer for damage resulting from injury to life, limb or health remains unaffected.

11. Privacy

We expressly refer to the auctioneer’s applicable data protection regulations. They are published in the respective auction catalog, posted in the auction room and published on the internet on www.kettererkunst.com/privacypolicy/index.php. They are part of the contract and the basis of every business contact, even in the initiation phase.

12. Final Provisions

12.1 Information provided by the auctioneer over the phone during or immediately after the auction about the auction processes – in particular regarding premiums and hammer prices – are only binding if they are confirmed in writing.

12.2 Oral ancillary agreements must be put in writing in order to be effective. The same applies to the cancellation of the requirement of the written form.

12.3 In business transactions with merchants, legal entities under public law and special funds under public law, it is also agreed that the place of fulfillment and jurisdiction is Munich. Furthermore, Munich is always the place of jurisdiction if the buyer does not have a general place of jurisdiction in Germany.

12.4 The law of the Federal Republic of Germany applies to the legal relationship between the auctioneer and the bidder/buyer, excluding the United Nations Convention on Contracts for the International Sale of Goods (CISG).

12.5 Dispute Resolution:

The provider is neither legally obliged nor voluntarily to join a dispute resolution (e.g. Art. 36 Para. 1 Verbraucherstreitbeilegungsgesetz (Consumer Dispute Settlement Act, VSBG) before a consumer arbitration board and is therefore not willing to participate in such a resolution.

12.6 Should one or more provisions of these terms of auction be or become invalid, the validity of the remaining provisions shall remain unaffected. Section 306 paragraph 2 of the German Civil Code applies.

12.7 These auction conditions contain a German and an English version. The German version is always decisive, whereby the meaning and interpretation of the terms used in these auction conditions are exclusively dependent on German law.

(As of May 2025)

Ketterer Kunst GmbH & Co. KG Munich

Scope:

The following data privacy rules address how your personal data is handled and processed for the services that we offer, for instance when you contact us initially, or where you communicate such data to us when logging in to take advantage of our further services.

Data controller:

The „data controller“ within the meaning of the European General Data Protection Regulation* (GDPR) and other regulations relevant to data privacy are:

Ketterer Kunst GmbH & Co. KG,

Joseph-Wild-Str. 18, D-81829 Munich

You can reach us by mail at the addresses above, or

by phone: +49 89 55 244-0

by fax: +49 89 55 244-166

by email: infomuenchen@kettererkunst.de

Definitions under the European GDPR made transparent for you:

Personal Data

Personal data is any information relating to an identified or identifiable natural person (hereinafter „data subject“). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier, or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural, or social identity of that natural person.

Processing of Your Personal Data

“Processing” means any operation or set of operations performed on personal data or on sets of personal data, whether or not by automated means, such as collection, recording, organization, structuring, storage, adaptation or alteration, retrieval, consultation, use, disclosure by transmission, dissemination or otherwise making available, alignment or combination, restriction, erasure, or destruction.

Consent

“Consent” of the data subject means any freely given, specific, informed, and unambiguous indication of the data subject’s wishes by which he or she, by a statement or by a clear affirmative action, signifies agreement to the processing of personal data relating to him or her.

We also need this from you – whereby this is granted by you completely voluntarily – in the event that either we ask you for personal data that is not required for the performance of a contract or to take action prior to contract formation, and/or where the lawfulness criteria set out in Art. 6 (1) sentence 1, letters c) - f) of the GDPR would otherwise not be met.

In the event consent is required, we will request this from you separately. If you do not grant the consent, we absolutely will not process such data.

Personal data that you provide to us for purposes of performance of a contract or to take action prior to contract formation and which is required for such purposes and processed by us accordingly includes, for example:

- Your contact details, such as name, address, phone, fax, e-mail, tax ID, etc., as well as financial information such as credit card or bank account details if required for transactions of a financial nature;
- Shipping and invoice details, information on what type of taxation you are requesting (regular taxation or differential taxation) and other information you provide for the purchase, offer, or other services provided by us or for the shipping of an item;
- Transaction data based on your aforementioned activities;

- other information that we may request from you, for example, in order to perform authentication as required for proper contract fulfillment (examples: copy of your ID, commercial register excerpt, invoice copy, response to additional questions in order to be able to verify your identity or the ownership status of an item offered by you). In some cases we are legally obligated to this, cf. § 2 section 1 subsection 16 GwG (Money Laundering Act) and this is the case before closing the contract.

At the same time, we have the right in connection with contract fulfillment and for purposes of taking appropriate actions that lead to contract formation to obtain supplemental information from third parties (for example: if you assume obligations to us, we generally have the right to have your creditworthiness verified by a credit reporting agency within the limits allowed by law. Such necessity exists in particular due to the special characteristics of auction sales, since in the event your bid is declared the winning

bid, you will be depriving the next highest bidder of the possibility of purchasing the artwork. Therefore your credit standing – regarding which we always maintain the strictest confidentiality – is extremely important.)

Registration/Logging in/Providing personal data when contacting us

You can choose to register with us and provide your personal data either directly (over the phone, through the mail, via e-mail, or by fax) or on our website. You would do this, for example, if you would like to participate in an online auction and/or are interested in certain works of art, artists, styles, eras, etc., or want to offer us (for example) pieces of art for purchase or sale.

Which personal data you will be providing to us is determined based on the respective input screen that we use for the registration or for your inquiries, or the information that we will be requesting from you or that you will be providing voluntarily. The personal data that you enter or provide for this purpose is collected and stored solely for internal use by us and for our own purposes.

We have the right to arrange for this information to be disclosed to one or more external data processors, which will likewise use it solely for internal use imputed to the processor’s data controller.

When you show an interest in certain works of art, artists, styles, eras, etc. be this through your above-mentioned participation at registration, through your interest in selling, consignment for auction, or purchase, in each case accompanied by the voluntary provision of your personal data, this simultaneously allows us to notify you of services offered by our auction house and our company that are closely associated in the art marketplace with our auction house, to provide you with targeted marketing materials, and to send you promotional offers on the basis of your profile by phone, fax, mail, or e-mail. If there is a specific form of notification that you prefer, we will be happy to arrange to meet your needs once inform us of these. On the basis of your aforementioned interests, including your participation in auctions, we will be continually reviewing in accordance with Article 6 (1) (f) of the GDPR whether we are permitted to advertise to you and, if so, what kind of advertising may be used for this purpose (for example: sending auction catalogs, providing information on special events, future or past auctions, etc.).

You have the right to object to this contact with you at any time as stated in Art. 21 of the GDPR (see below: “Your Rights Relating to the Processing of Your Personal Data”).

Live Auctions

In so-called live auctions, one or more cameras or other audio and video recording devices are directed toward the auctioneer and the respective works of art being offered at auction. Generally, such data can be received simultaneously via the Internet by anyone using this medium. Ketterer Kunst takes the strongest precautions to ensure that no one in the room who has not been specifically designated by Ketterer Kunst to be on camera with their consent for the auction process is captured on camera. Nevertheless, Ketterer Kunst cannot assume any responsibility for whether individuals in the auction hall themselves actively enter the respective frame, for example by deliberately or unknowingly stepping partially or completely in front of the respective camera, or by moving through the scene. In such situation, through their participation in or attendance at the public auction, the respective individuals involved are agreeing to the processing of their personal data in the form of their personal image for the purposes of the live auction (transmission of the auction via audio and video).

Your Rights Relating to the Processing of Your Personal Data

Pursuant to the provisions of the GDPR, you have the following rights in particular:

- The right to information on stored personal data concerning yourself, free of charge, the right to receive a copy of this information, and the other rights in this connection as stated in Art. 15 of the GDPR.
- The right to immediate rectification of inaccurate personal data concerning you as stated in Art. 16 of the GDPR, and as applicable, to demand the completion of incomplete personal data, including by means of providing a supplementary statement.
- The right to immediate deletion (“right to be forgotten”) of personal data concerning yourself provided one of the grounds stated in Art. 17 of the GDPR applies and provided the processing is not necessary.
- The right to restriction of processing if one of the conditions in Art. 18 (1) of the GDPR has been met.
- The right to data portability if the conditions in Art. 20 of the GDPR have been met.
- The right to object, at any time, to the processing of personal data concerning yourself performed based on Art. 6 (1) letter e)

or f) of the GDPR as stated in Art. 21 for reasons arising due to your particular situation. This also applies to any profiling based on these provisions.

Where the processing of your personal data is based on consent as set out in Art. 6 (1) a) or Art. 9 (2) a) of the GDPR, you also have the right to withdraw consent as set out in Art. 7 (3) of the GDPR. Before any request for corresponding consent, we will always advise you of your right to withdraw consent.

To exercise the aforementioned rights, you can us directly using the contact information stated at the beginning, or contact our data protection officer. Furthermore, Directive 2002/58/EC notwithstanding, you are always free in connection with the use of information society services to exercise your right to object by means of automated processes for which technical specifications are applied.

Right to Complain Under Art. 77 of the GDPR

If you believe that the processing of personal data concerning yourself by Ketterer Kunst GmbH & Co. KG, headquartered in Munich, is in violation of the GDPR, you have the right to lodge a complaint with the relevant office, e.g. in Bavaria with the Data Protection Authority of Bavaria (Bayerische Landesamt für Datenschutzaufsicht, BayLDA), Promenade 27 (Schloss), D-91522 Ansbach.

Data Security

Strong IT security – through the use of an elaborate security architecture, among other things – is especially important to us.

How Long We Store Data

Multiple storage periods and obligations to archive data have been stipulated in various pieces of legislation; for example, there is a 10-year archiving period (Sec. 147 (2) in conjunction with (1) nos. 1, 4, and 4a of the German Tax Code (Abgabenordnung), Sec. 14b (1) of the German VAT Act (Umsatzsteuergesetz)) for certain kinds of business documents such as invoices. We would like to draw your attention to the fact that in the case of contracts, the archiving period does not start until the end of the contract term. We would also like to advise you that in the case of cultural property, we are obligated pursuant to Sec. 45 in conjunction with Sec. 42 of the German Cultural Property Protection Act (Kulturgutschutzgesetz) to record proof of meeting our due diligence requirements and will retain certain personal data for this purpose for a period of 30 years. Once the periods prescribed by law or necessary to pursue or defend against claims (e.g., statutes of limitations) have expired, the corresponding data is routinely deleted. Data not subject to storage periods and obligations is deleted once the storage of such data is no longer required for the performance of activities and satisfaction of duties under the contract. If you do not have a contractual relationship with us but have shared your personal data with us, for example because you would like to obtain information about our services or you are interested in the purchase or sale of a work of art, we take the liberty of assuming that you would like to remain in contact with us, and that we may thus process the personal data provided to us in this context until such time as you object to this on the basis of your aforementioned rights under the GDPR, withdraw your consent, or exercise your right to erasure or data transmission.

Please note that in the event that you utilize our online services, our expanded data privacy policy applies supplementally in this regard, which will be indicated to you separately in such case and explained in a transparent manner as soon as you utilize such services.

*Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data, and repealing Directive 95/46/EC (General Data Protection Regulation)

INFO

Glossary

Online Sale

1. **Signed** and/or **dated** and/or **titled** and/or **inscribed**, is what we believe to be the artist’s handwritten information.
2. **Hand-written** means all the information that, in our opinion, does not undoubtedly come from the artist himself.
3. **R7/D:** This object is sold subject to differential or regular taxation at a tax rate of 7 %.
4. **R19/D:** This object is sold subject to differential or regular taxation at a tax rate of 19 %.
5. **R7:** This object is sold subject to regular taxation at a tax rate of 7 %.
6. **R19:** This object is sold subject to regular taxation at a tax rate of 19 %.
7. **F:** For works by artists who died less than 70 years ago, there is a resale right royalty, ranging from 4 % to 0.25 % of the hammer, see 5.5 Terms and Conditions. The resale right fee is exempt from sales tax.
8. The Artprice Price Database provides auction results dating back to 1987 and, according to the company, currently includes auction data from over 700 auction houses worldwide.

Results

Results available from the first work day after the auction on +49 (0)89 55244-0. For the export of works of art from the European Union, the Cultural Protection Agreement of 1993 and the UNESCO Convention from 1975 must be observed.

Owner’s list 591

1: 239; 2: 197; 3: 193; 4: 212; 5: 172; 6: 213; 7: 106; 8: 208, 209; 9: 223, 271; 10: 183, 184; 11: 206, 224; 12: 108; 13: 205; 14: 260; 15: 235; 16: 220; 17: 153; 18: 246; 19: 207; 20: 118; 21: 204; 22: 181; 23: 226, 257; 24: 237; 25: 167; 26: 253; 27: 170; 28: 161; 29: 241; 30: 107; 31: 282; 32: 103; 33: 195, 218; 34: 281; 35: 110; 36: 228; 37: 176, 221, 222; 38: 261; 39: 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150; 40: 225, 227, 274, 279; 41: 254; 42: 238; 43: 266; 44: 258; 45: 159; 46: 100; 47: 169, 179; 48: 278; 49: 121; 50: 156; 51: 250; 52: 152; 53: 117; 54: 190, 201, 229, 245, 248; 55: 160; 56: 234, 280; 57: 217; 58: 178, 198, 199, 255; 59: 102; 60: 155; 61: 203; 62: 265; 63: 211; 64: 116; 65: 120; 66: 168, 232, 273; 67: 154; 68: 177; 69: 194, 247; 70: 187; 71: 263; 72: 200; 73: 186; 74: 113, 151, 158, 216, 233, 240, 244, 267, 270, 272; 75: 236; 76: 210; 77: 185; 78: 109, 111, 188, 189, 202; 79: 104; 80: 165; 81: 162; 82: 119; 83: 114; 84: 252; 85: 164; 86: 166; 87: 275, 276, 277; 88: 101, 262, 264; 89: 182; 90: 180; 91: 269; 92: 219; 93: 175; 94: 112; 95: 105, 171, 256, 259; 96: 157; 97: 243; 98: 196; 99: 163; 100: 283; 101: 115; 102: 192, 214, 215; 103: 230; 104: 173, 174, 191, 231, 251; 105: 242; 106: 268; 107: 249

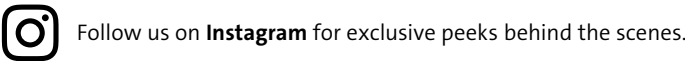
Find more on www.kettererkunst.com

- Condition reports: high-resolution photos including the fronts and backs of all works, more images of, e.g. the frames etc.
- Videos on selected sculptures
- Bid live on www.kettererkunst.com
- Register to get more information about the artists
- Register to get more information about the auctions



Ketterer Kunst is a partner of the Art Loss Register. All objects in this catalogue, as far as they are uniquely identifiable, have been checked against the database of the Register prior to the auction.

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Aug 15–Sept 15, 2025	Modern & Contemporary Art
Sept 15–Okt 15, 2025	Modern & Contemporary Art
Okt 15–Nov 15, 2025	Modern & Contemporary Art
Nov 15–Dec 15, 2025	19th and 20th century works from the Günther Förg Collection

Each Auction ends at 3 pm CEST

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In recent years, we established our company as a reliable partner for successful sales of notable collections.

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We would be delighted to develop a customized plan for your corporate collection's ideal positioning, presentation, and sale.

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Phone +49 (0)89 552440

sammlungsberatung @kettererkunst.de





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A targeted approach to buyers is the prerequisite for the successful sale of your work. Our marketing department devises customized strategies for each client and each work of art, and our team puts these into practice with passion and dedication. A prerequisite that should not be underestimated for a successful sale is, of course, identifying the most suitable type of auction.

There are certain types of artworks that potential buyers expect to find in our saleroom auctions in spring and fall, while other artworks find their perfect sales environment in our monthly online sales. Why? Because 15 years of experience have confirmed the success of this established auction format.

We'll get you the best offer!

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Apart from the live saleroom auctions that take place twice a year, as well as the monthly online sales, you can sell and buy art with us at any time – in our discreet Private Sale.

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Get in touch with us for your personal offer:

info@kettererkunst.de or privatesale@kettererkunst.de
phone +49 (0)89 552440
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