

KETTERER KUNST

DAY SALE

December 6, 2025



Nov 62/64
Vertical page



AUCTION 601

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

Auction

Lots 100 – 343 Day Sale (601)
Saturday, December 6, 2025, 1 pm

Ketterer Kunst Munich
Joseph-Wild-Straße 18
81829 München

We kindly ask you to reserve a seat in advance
under: +49 (0) 89 552 440
or infomuenchen@kettererkunst.de

Further Auctions

Lots 1 – 84 Evening Sale (600)
Friday, December 5, 2025, 5 pm

Online Sale
„19th & 20th Century Art from the Günther Förg Collection“
onlinesale.kettererkunst.de
Mon, December 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	November 13	10 am – 9 pm
	Reception	from 6.30 pm
Fri	November 14	10 am – 6 pm
Sat	November 15	11 am – 5 pm

Hamburg

Galerie Tom Reichstein, Stockmeyerstr. 41–43, Halle 4 J, 20457 Hamburg
phone +49 (0)40 3 74 96 10, infohamburg@kettererkunst.de

Tue	November 18	10 am – 9 pm
	Reception	from 5.30 pm
Wed	November 19	10 am – 3 pm

Berlin

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

Fri	November 21	10 am – 7 pm
	Reception	from 5 pm
Sat	November 22	10 am – 6 pm
Sun	November 23	10 am – 6 pm
Mon	November 24	10 am – 6 pm
Tue	November 25	10 am – 6 pm

Frankfurt

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

Thu	November 27	3 pm – 8 pm
Fri	November 28	10 am – 6 pm

Munich (all works)

Ketterer Kunst, Joseph-Wild-Straße 18, 81829 Munich
phone +49 (0) 89 552 440, infomuenchen@kettererkunst.de

Sun	November 30	11 am – 5 pm
Mon	December 1	10 am – 6 pm
Tue	December 2	10 am – 6 pm
Wed	December 3	10 am – 8 pm
Thu	December 4	10 am – 5 pm
Fri	December 5	10 am – 6 pm *

** Day Sale only*

Please note the change in buyer's premium (5.5) in our terms of public auction as of October 15, 2025.

Exchange rate: 1 Euro = 1,16 US Dollar (Approximate value).

Front cover: Lot 104 N. Krushenick – frontispiece 1: Lot 145 N. Bisky – frontispiece 2: Lot 140 A. Rainer – page 4: Lot 153 E. Cucuel –
page 7: Lot 302 J. Goldstein – page 8: Lot 165 H. Purrmann – page 11: Los 154 A. v. Jawlensky – page 269: Lot 131 C. Spitzweg –
page 270: Lot 159 R. Fetting – page 273: Lot 132 W. Trübner – rear inside cover: Lot 170 K.H. Hödicke – rear outside cover: Lot 141 E. Nolde

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 sale
„19th & 20th Century Art from the Günther Förg Collection“:
Monday, December 15, 2025, from 3 pm (lots sold consecutively)





FALL AUCTIONS 2025

KETTERER KUNST

Bids

Auctions 600 | 601 | @

☐ Private bidder ☐ Corporate bidder

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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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☐ **I wish to bid via telephone.**
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Please note the change in
buyer's premium (5.5) in our
terms of public auction.

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

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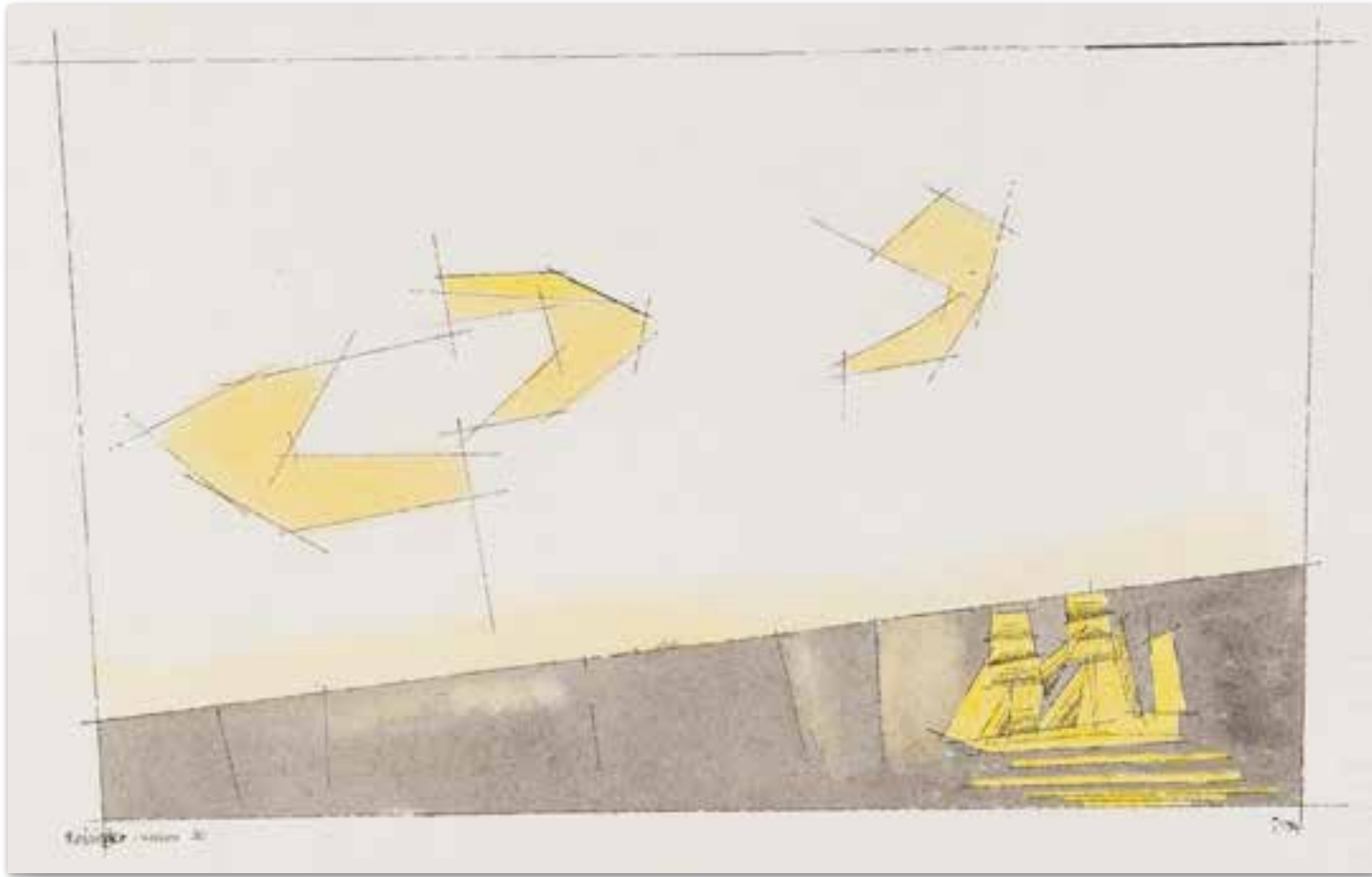
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100

LYONEL FEININGER

1871 New York – 1956 New York

Wolken IV. 1934.

Watercolor and India ink. 31 x 47 cm (12.2 x 18.5 in).

🕒 Called up: Dec. 6, 2025 – ca. 1.00 pm ± 20 min.

€ 18,000 – 24,000 (R7/D/F)
\$ 20,880 – 27,840



“That is why I sit on the beach for hours on end – without being able to write even a single word. These thoughts, and the sight of the vast expanse of the sea before me, with the immeasurably high sky above it, are capable of conjuring up thoughts from the hidden depths of my soul, thoughts that revolve around the inexpressible, impulses for creating images – which are ultimately my language.”

Lyonel Feininger, letter to Julia Feininger, June 4, 1932.

- **Lyonel Feininger's seascapes are timeless masterpieces of modern art**
- **A perfectly balanced interplay of graphic lines and striking color effects**
- **Feininger spent the spring and summer of 1934 in Deep on the Baltic Sea, a place of inspiration and an inexhaustible source of new motifs**
- **Created shortly after the closure of the Bauhaus and exhibited in Berlin and the USA just a few years later**



101

LOTTE LASERSTEIN

1898 Preußisch-Holland – 1993 Kalmar (Sweden)

Mädchenportrait. 1947.

Oil on canvas. 81.5 x 65 cm (32 x 25.5 in).

🕒 Called up: Dec. 6, 2025 – ca. 1.01 pm ± 20 min.

€ 20,000 – 30,000 (R7/D/F)
\$ 23,200 – 34,800



- **Laserstein is considered one of the most important artists of New Objectivity, today her work is rediscovered and met with international acclaim**
- **An sensitive portrait from her late work, demonstrating her masterful skill in portraiture during a period of renewal**
- **A fascinating depiction of quiet introspection, embodying Laserstein's distinctive style and humanistic view of humanity**



102 | THE BERLIN COLLECTION

IMI KNOEBEL

1940 Dessau – lives and works in Düsseldorf

Portrait Natalia. 1991.

Acrylic on panel. 50 x 35 x 8.7 cm (19.6 x 13.7 x 3.4 in).

🕒 Called up: Dec. 6, 2025 – ca. 1.02 pm ± 20 min.

€ 20,000 – 30,000 (R7/D/F)
\$ 23,200 – 34,800



“Imi Knoebel is one of today’s most radical and consistent abstract artists [..] In Knoebel’s work, radicalism and consistency combine to form a balanced unity that is constantly being put to the test.”

Zdenek Felix, quoted from: Imi Knoebel. Retrospektive 1968-1996, exhib. cat. Haus der Kunst, Munich, Ostfildern 1996, pp. 291f.

- Unique piece from the famous “Portraits” series
- Vibrant color combination ranging from velvety deep black to radiant light blue
- With his portrait series, Knoebel takes the stylization of the human portrait head, which began in Jawlensky’s “Meditations,” to an extreme
- Imi Knoebel participated in documenta 5, 6, 7, and 8
- Part of an acclaimed private collection in Berlin for almost 20 years

103

DOROTHEA MAETZEL-JOHNSEN

1886 Lensahn – 1930 Hamburg

Porträt einer Frau im Dreiviertelprofil. Um 1921.

Oil on panel. 76.9 x 32.3 cm (30.2 x 12.7 in).

🕒 Called up: Dec. 6, 2025 – ca. 1.04 pm ± 20 min.

€ 10,000 – 15,000 (R7/D)
\$ 11,600 – 17,400



- Maetzel-Johnsen was co-founder of the Hamburg Secession and an important female representative of Expressionism
- The sitter’s direct, intense gaze seems to fix itself directly on the viewer
- Expressive portrait in harmonious colors
- On the market for the first time: from the artist’s estate





104

NICHOLAS KRUSHENICK

1929 New York—1999 New York

Abstraction. 1971.

Acrylic on canvas. 162.5 x 132 cm (63.9 x 51.9 in).

🕒 *Called up: Dec. 6, 2025—ca. 1.05 pm ± 20 min.*

€ 35,000—45,000 (R7/F)
\$ 40,600—52,200



- Black outlines, bright acrylic colors, and geometric shapes characterize Nicholas Krushenick's "Pop Abstractions."
- He is considered an influential pioneer of Pop Art in the 1960s
- His works are in renowned museums, including the Stedelijk Museum in Amsterdam, the Whitney Museum of American Art, the Metropolitan Museum of Art, and the Museum of Modern Art in New York



105



HANS UHLMANN

1900 Berlin—1975 Berlin

Stahlskulptur. 1961.

Sculpture. Black tinted steel.
46.5 x 83 x 27 cm (18.3 x 32.6 x 10.6 in).

🕒 *Called up: Dec. 6, 2025—ca. 1.06 pm ± 20 min.*

€ 50,000—70,000 (R7/D/F)
\$ 58,000—81,200



- A combination of technical precision and graphic ease
- Uhlmann is one of the most important sculptors and graphic artists of post-war Modernism in West Germany
- Transcending the materiality of steel to achieve an abstract, geometric lightness
- Hans Uhlmann's sculptures are on display at the Nationalgalerie Berlin, the Hamburger Kunsthalle, and the Bavarian State Painting Collections



106

FRANZ MARC

1880 Munich – 1916 Verdun

Abstrahierte exotische
Landschaft. 1911.

Pencil and chalks, partly wiped.
10 x 17 cm (3.9 x 6.6 in).

🕒 *Called up: Dec. 6, 2025 – ca. 1.08 pm ± 20 min.*

€ 20,000 – 30,000 (R7/D)
\$ 23,200 – 34,800



- Drawing in the artist's typical style
- Around 1911, Franz Marc increasingly turned to abstract, minimalist images
- From the important period of the Blue Rider
- The title not only suggests distance, but also evokes fantasies and emotions
- Special technique: the fine lines and blurred areas lend the drawing a particularly intimate and direct effect



107

FERNAND LÉGER

1881 Argentan – 1955 Gif-sur-Yvette

Composition. Ca. 1920.

India ink drawing and white paint.
23.8 x 31.1 cm (9.3 x 12.2 in).

🕒 *Called up: Dec. 6, 2025 – ca. 1.09 pm ± 20 min.*

€ 20,000 – 30,000 (R7/D/F)
\$ 23,200 – 34,800



- Exact, early drawing from the “période mécanique” (1918–1920)
- Homage to technology, the big city, and architecture: Léger's visual language of the period represents the experience of modern man at the beginning of the 20th century
- A comparable drawing from this creative period is in the collection of the Städel Museum, Frankfurt am Main; other drawings by the artist are in the collections of the Museum of Modern Art, New York, the Centre Pompidou, Paris, and Tate Gallery, London



108



WASSILY KANDINSKY

1866 Moscow – 1944 Neuilly-sur-Seine

Im Sommer. 1904.

Woodcut in colors. 31.2 x 16.4 cm (12.2 x 6.4 in).

🕒 Called up: Dec. 6, 2025 – ca. 1.10 pm ± 20 min.

€ 40,000 – 60,000 (R7/D)

\$ 46,400 – 69,600



- Early color woodcut, unique in character due to its monotype coloring
- Rare. One of only very few copies on the international auction market
- Part of an acclaimed private collection in Berlin for almost 40 years
- Another copy from the estate of Nina Kandinsky is in the collection of the Centre Pompidou, Paris; two other copies and the only known trial proof are in the Städtische Galerie im Lenbachhaus, Munich



109

EDVARD MUNCH

1863 Loyten – 1944 Ekely near Oslo

Auf der Brücke (På broen). 1912/13.

Lithograph. 38 x 53 cm (14.9 x 20.8 in).

🕒 Called up: Dec. 6, 2025 – ca. 1.12 pm ± 20 min.

€ 80,000 – 120,000 (R7/D)

\$ 92,800 – 139,200



- Rare lithograph by Edvard Munch, in which his characteristic combination of psychological depth and expressive lines fully unfolds
- Depiction of the recurring motif of women on the bridge, a key theme in Munch's oeuvre, symbolizing the transition between youth and adulthood, closeness and alienation
- Further prints are in renowned museums such as the Munch Museum, Oslo, the Städtische Kunsthalle, Mannheim, and the Kupferstichkabinett, Berlin



110

EDUARDO CHILLIDA

1924 San Sebastián — 2002 San Sebastián

Ohne Titel. 1968.

Collage. 36.3 x 27.1 cm (14.2 x 10.6 in).

🕒 *Called up: Dec. 6, 2025 — ca. 1.13 pm ± 20 min.*

€ 18,000 — 24,000 (R7/D/F)
\$ 20,880 — 27,840



- Relief-like, appealingly haptic paper collage by the versatile Spanish artist Eduardo Chillida
- The interplay of abstract forms, the reduction of color and form, and the special materiality make his paper collages particularly captivating
- He participated in the 4th documenta in Kassel the year he created this work
- A comparable collage from 1969 is in the collection of the Städel Museum, Frankfurt am Main
- Part of the same private collection for more than 40 years, and offered on the international auction market for the first time (source: artprice.com)



111

EDUARDO CHILLIDA

1924 San Sebastián — 2002 San Sebastián

Lurra, G 140. 1989.

Fireclay. 15 x 19 x 25 cm (5.9 x 7.4 x 9.8 in).

🕒 *Called up: Dec. 6, 2025 — ca. 1.14 pm ± 20 min.*

€ 60,000 — 80,000 (R7/D/F)
\$ 69,600 — 92,800



- Unique piece from the “Lurra” series that boasts a vibrant, earthy aura
- Unique interplay of opening and closure, light and shadow
- Exhibited shortly after its creation at the renowned Galerie Lelong in Paris
- Part of the same private collection for more than 30 years
- Eduardo Chillida is considered one of the most important sculptors of the 20th century, and has a broad international museum presence



112

ALEXANDER ARCHIPENKO

1887 Kiew (Ukraine) – 1964 New York

Weiblicher Akt (La Negresse).
1910/11.

Bronze with green-black patina. 50 cm (19.6 in).

🕒 Called up: Dec. 6, 2025 – ca. 1.16 pm ± 20 min.

€ 30,000 – 40,000 (R7/D/F)
\$ 34,800 – 46,400



- One of only two bronze casts
- The catalogue raisonné lists the two bronze casts as lifetime casts
- The sculpture on which the present work is based featured in major exhibitions between 1912 and 1922



113



ROBERT MICHEL

1897 Vockenhausen – 1983 Titisee-Neustadt

Ein 2tes Schützenfest. 1920/21.

Color India Ink and opaque white on chalk-primed
cardboard on plywood. 63.5 x 66 cm (25 x 25.9 in).

🕒 Called up: Dec. 6, 2025 – ca. 1.17 pm ± 20 min.

€ 40,000 – 60,000 (R7/D/F)
\$ 46,400 – 69,600



- Masterful combination of collage principles and mechanical elements
- Dadaism, Constructivism, and Futurism characterize his artwork
- The artist and his wife were friends with Willi Baumeister, Kurt Schwitters, and László Moholy-Nagy
- Works by Robert Michel can be found in renowned museums, including the Art Institute of Chicago, the Sprengel Museum in Hanover, and the Museum of Modern Art in New York

OTTO MUELLER

1874 Liebau/Riesengebirge – 1930 Obernigk near Breslau



Zwei Mädchenakte, einer sitzend.
Around 1925.

Watercolor and color chalks. 67.4 x 50 cm (26.5 x 19.6 in).

🕒 *Called up: Dec. 6, 2025 – ca. 1.18 pm ± 20 min.*

€ 80,000 – 120,000 (R7/D)

\$ 92,800 – 139,200

“The main goal of my endeavors is to express my perception of landscape and nature with the greatest possible simplicity [...]”

Otto Mueller, in: exhib. cat. Otto Mueller,
Kunstsalon Paul Cassirer, Berlin, April/May 1919.

The female nude, and in particular the motif of the female nude in the landscape —a motif with a long tradition in art history —dominates Otto Mueller’s entire artistic oeuvre. Like his fellow painters from the “Brücke” artists’ group, of which he was a member from 1910 until its disbandment in 1913, Otto Mueller sought the greatest possible naturalness and a harmonious unity between man and nature, both in his artistic work and in his personal life.

For this purpose, Mueller places his de-individualized figures in a seemingly untouched, paradisiacal natural environment that shows no signs of modern civilization. They are far removed from the big city and technology, untouched by the rapid social transformation and industrialization of the time, and without any temporal reference. Unlike Kirchner or Heckel, Otto Mueller did not depict expressive and spontaneously captured scenes from everyday life, but rather carefully staged, balanced compositions. Dreamy and almost statuesque, his protagonists are idealized, reduced forms surrounded by vast landscapes or dense vegetation, ponds, and groups of trees. They blend into their

- **Large elaborate drawing from the sought-after 1920s**
- **In a subtly nuanced yet powerful palette, the artist visualizes his lifelong pursuit of a harmonious unity between man and nature**
- **The epitome of Otto Mueller’s characteristic graphic style and stylized formal language**
- **The depiction of female nudes in the great outdoors is considered a central motif in his oeuvre**
- **Comparable works from the 1920s are part of important museum collections, including the Kupferstichkabinett of the Staatliche Museen zu Berlin, the Albertina in Vienna, and the Detroit Institute of Arts**

surroundings as if it were the most natural thing in the world, forming a harmonious whole without any sense of irritation.

With refined graphic finesse, a few confident strokes, and delicate yet effective contrasts, Otto Mueller captures his figures on paper, covering the entire page, in a clear, atmospheric interplay of watercolor and painterly chalk. The nude on the left is not only surrounded by nature, but virtually encased by foliage and branches.

Mueller does not present individual female figures but rather a universal expression of femininity and humanity, of primal nature and an otherworldly mood, in a stylization reminiscent of Oskar Schlemmer’s male figures or even Alexej von Jawlensky’s abstract heads. The portrayal of double figures occupies a unique position within this range of motifs: like the individual nudes, they are withdrawn, with no contact between them, avoiding any interaction and entirely self-absorbed. As a result, Mueller unfolds a compelling tension between his figures, a tension palpable in the present, exceptionally balanced composition. [CH]





115 RUPPRECHT GEIGER

1908 Munich – 2009 Munich

OE 248. 1957.

Oil on canvas. 90 x 85 cm (35.4 x 33.4 in).

🕒 Called up: Dec. 6, 2025 – ca. 1.20 pm ± 20 min.

€ 40,000 – 60,000 (R7/D/F)
\$ 46,400 – 69,600



- Red is the most significant color in Geiger's oeuvre
- The artist elevates color and its vibrancy to an architectural structure of color forms and color tones
- In 2024, the Pinakothek der Moderne in Munich presented works by Rupprecht Geiger as part of the group exhibition "ZEN 49."
- 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)



© Nolde Stiftung Seebüll

116 EMIL NOLDE

1867 Nolde/Nordschleswig –
1956 Seebüll/Schleswig-Holstein

Meer mit roten Wolken und
Segelschiff. 1946.

Watercolor. 22 x 25.7 cm (8.6 x 10.1 in).

🕒 Called up: Dec. 6, 2025 – ca. 1.21 pm ± 20 min.

€ 50,000 – 70,000 (R7/D/F)
\$ 58,000 – 81,200



- “Following an invitation, we traveled to St. Peter, a small spa town in the southwestern corner of Eiderstedt. [...] She [Ada Nolde] felt so well here that we were able to walk and lie in the dunes every day, and one Sunday we walked for two hours along footpaths, through green fields and all around St. Peter. [...] We rejoiced like the skylarks in the air.”
- Emil Nolde about his spa stay with his wife Ada in 1946, quoted from: Emil Nolde, Reisen. Achtung. Befreiung: 1919-1946, Cologne 1978, p. 175.
- North Sea in a blaze of color: Nolde translates his experience of nature directly and emotionally
 - Using his characteristic wet-on-wet technique and a refined reflection of the sky, the artist creates a landscape depiction between naturalism and abstraction with a particularly atmospheric density
 - A fascinating combination of bold, expansive, expressive colors and striking lines
 - Part of a German private collection for almost 80 years
 - Emil Nolde is considered the greatest watercolorist of the 20th century thanks to his atmospheric landscapes



117

KARL HOFER

1878 Karlsruhe – 1955 Berlin

Brustbild eines Mädchens mit
Pelzkragen und Hut. 1937.

Oil on canvas. 66 x 48 cm (25.9 x 18.8 in).

🕒 Called up: Dec. 6, 2025 – ca. 1.22 pm ± 20 min.

€ 50,000 – 70,000 (R7/D/F)
\$ 58,000 – 81,200



- Hofer's unique female portraits are among his most compelling creations
- With its delicate colors, this work is one of the most outstanding examples of his portraiture
- Hofer's works are in numerous important public collections, including the Museum Folkwang in Essen, the Museum Ludwig in Cologne, and the National Gallery of Canada in Ottawa
- In 1955, his work was posthumously honored with a presentation at documenta I, the first significant art exhibition after World War II, and an apology to artists ostracized by National Socialism



118

KARL HARTUNG

1908 Hamburg – 1967 Berlin

Nereide (Meeresnymph).
1946/1948.

Bronze with a dark, anthracite-colored shimmering
patina. 18.5 x 44 x 17 cm (7.2 x 17.3 x 6.6 in).

🕒 Called up: Dec. 6, 2025 – ca. 1.24 pm ± 20 min.

€ 30,000 – 40,000 (R7)
\$ 34,800 – 46,400



- One of only two lifetime casts of this bronze (the second, however, is a different version, bronze, polished)
- Progressive style and radically modern aesthetics
- Beautiful visualization of Karl Hartung's artistic work at the time, between figuration and abstraction
- One copy of this bronze was part of the comprehensive retrospective at the Haus am Waldsee in Berlin in 1952
- This bronze is offered on the international auction market for the first time (source: artprice.com)



119

MARKUS LÜPERTZ

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

Seltsamer Traum, mein Liebling.
1981.

Bronze with black-brown patina. 149 cm (58.6 in).

🕒 *Called up: Dec. 6, 2025 – ca. 1.25 pm ± 20 min.*

€ 15,000 – 20,000 (R7/F)
\$ 17,400 – 23,200



- The title, in combination with the abstract form, evokes profound associations and leaves room for interpretation
- Markus Lüpertz is one of the central figures in German post-war art
- The artist's works are included in the most prestigious 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



120

OTTO PIENE

1928 Bad Laasphe – 2014 Berlin

Ohne Titel. 1975.

Mixed media. Gouache, pigment, fixative, fire, and smoke. 70.4 x 100.2 cm (27.7 x 39.4 in).

🕒 *Called up: Dec. 6, 2025 – ca. 1.26 pm ± 20 min.*

€ 20,000 – 30,000 (R7/D/F)
\$ 23,200 – 34,800



- Glowing fire gouache in expressive, high-contrast colors
- With his smoke paintings, Otto Piene enters into a close relationship with the element of fire and gives his works iconographic status
- Works by the co-founder of the “ZERO” group are in renowned museums like the Museum Ludwig in Cologne, the Smithsonian American Art Museum in Washington, D.C., the National Museum of Modern Art in Tokyo, and the Museum of Modern Art in New York



121

ANDY WARHOL

1928 Pittsburgh – 1987 New York

Flowers. 1970.

Silkscreen in colors. 91 x 91 cm (35.8 x 35.8 in).

🕒 Called up: Dec. 6, 2025 – ca. 1.28 pm ± 20 min.

€ 18,000 – 24,000 (R19/D/F)
\$ 20,880 – 27,840



- 1964 was a decisive year in Warhol's career, as he was signed by the renowned Leo Castelli Gallery
- The "Flowers" series are among the artist's most sought-after works on the international auction market
- Alongside "Marilyn" and "Mao," Andy Warhol's famous "Flowers" silkscreen prints are icons of American pop art



© Nolde-Stiftung Seebüll

122

EMIL NOLDE

1867 Nolde/Nordschleswig –
1956 Seebüll/Schleswig-Holstein

Dahlien und Fuchsschwanz.
Around 1935/1940.

Watercolor. 34 x 45,5 cm (13.3 x 17.9 in).

🕒 Called up: Dec. 6, 2025 – ca. 1.29 pm ± 20 min.

€ 50,000 – 70,000 (R7/D/F)
\$ 58,000 – 81,200



- Balanced composition in Emil Nolde's distinctive, expressive style
- For Nolde, flowers are "animated" and symbolize the infinite cycle of life and death
- His floral works are among the most sought-after on the international auction market



123

FRANZ VON LENBACH

1836 Schrobenuhausen – 1904 Munich

Marchesa di Montagliari. 1889.

Oil on panel. 120 x 84 cm (47.2 x 33 in).

🕒 *Called up: Dec. 6, 2025 – ca. 1.30 pm ± 20 min.*

€ 8,000 – 10,000 (R7/D)
\$ 9,280 – 11,600



- An impressive example of Lenbach's psychologically sensitive portrayal of aristocratic personalities, shown here with dignified restraint, paired with subtle elegance and self-confidence
- Executed in the dark palette characteristic of his work, with subtle light and texture effects
- Created during Lenbach's mature creative phase, when he became one of the most sought-after portraitists in Europe
- In a wonderful historical frame (circa 1600)



124

FRANZ VON STUCK

1863 Tettenweis – 1928 Munich

Bildnis einer Dame mit Federschmuck. Um 1915.

Pastel over pencil on cardboard.
54.4 x 47.1 cm (21.4 x 18.5 in).

🕒 *Called up: Dec. 6, 2025 – ca. 1.32 pm ± 20 min.*

€ 8,000 – 10,000 (R7/D)
\$ 9,280 – 11,600



- An expressive female portrait in delicate pastels, capturing the refined elegance and self-presentation of the subject with subtle psychological insight
- A typical example of Stuck's portraits of the upper class of that time, combining beauty and status to create a modern, almost iconic image of women
- The work reflects Stuck's close connection to the Munich Secession and his aspiration to elevate portraiture to a sensual, symbolist representation



125

FRITZ OVERBECK

1869 Bremen – 1909 Bröcken

Callmeyers Haus. 1904.

Oil on canvas. 62.5 x 93 cm (24.6 x 36.6 in).

🕒 *Called up: Dec. 6, 2025 – ca. 1:33 pm ± 20 min.*

€ 15,000 – 20,000 (R7/D)

\$ 17,400 – 23,200



- An iconic motif in Worpswede art, combining typical North German architecture with the atmospheric landscape of the Teufelsmoor (Devil's Bog)
- A metaphor for the quiet poetry and closeness to nature of the artists' colony
- The warm glow of the evening light contrasts with the cool shadows in the foreground, lending the work a haunting, almost symbolist mood characteristic of Overbeck's mature creative phase around 1900
- Overbeck's harmonious balance between realistic observation of nature and emotional perception impressively documents the development of German landscape painting on the threshold of Modernism

126

OTTO MODERSOHN

1865 Soest – 1943 Fischerhude

Sommer im alten Dorf (am Orts-
eingang von Fischerhude). 1930.

Oil on canvas. 57.5 x 74.5 cm (22.6 x 29.3 in).

🕒 *Called up: Dec. 6, 2025 – ca. 1:34 pm ± 20 min.*

€ 8,000 – 10,000 (R7/D)

\$ 9,280 – 11,600



- Modersohn captures the peaceful, idyllic atmosphere of the Lower-Saxon village of Fischerhude, where he lived from 1908 until his death
- With refined brushstrokes, he evokes a summery mood that unfolds in the dance-like interplay of light and shadow
- The artist is considered an outstanding protagonist of the Worpswede School
- Modersohn and the Worpswede painters established a subjectively colored landscape art characterized by emotional immediacy and atmospheric density



127

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Wiesen. 1928.

Oil on canvas. 70 x 80 cm (27.5 x 31.4 in).

🕒 *Called up: Dec. 6, 2025 – ca. 1:36 pm ± 20 min.*

€ 40,000 – 60,000 (R7/D/F)

\$ 46,400 – 69,600



“It's a very remote place, but the landscape is beautiful and, above all, you can walk around there as you please, completely uninhibited [...]”

Hermann Max Pechstein in a letter to his friend Alexander Gerbig, quoted from:
Aya Soika, Max Pechstein. The Catalogue Raisonné of Oil Paintings, Vol. I, Munich 2011, p. 79.

- The Last Paradise: Between 1927 and 1933, Pechstein spent carefree summers in Rowe (today: Rowy) in Pomerania
- The artist used cool and vibrant colors to depict the rich landscape between the Baltic Sea and Lake Garder
- Part of a Hessian private collection for 70 years



128

FRITZ WINTER

1905 Altenböge – 1976 Herrsching am Ammersee

Herbstliche Spannungen. 1955.

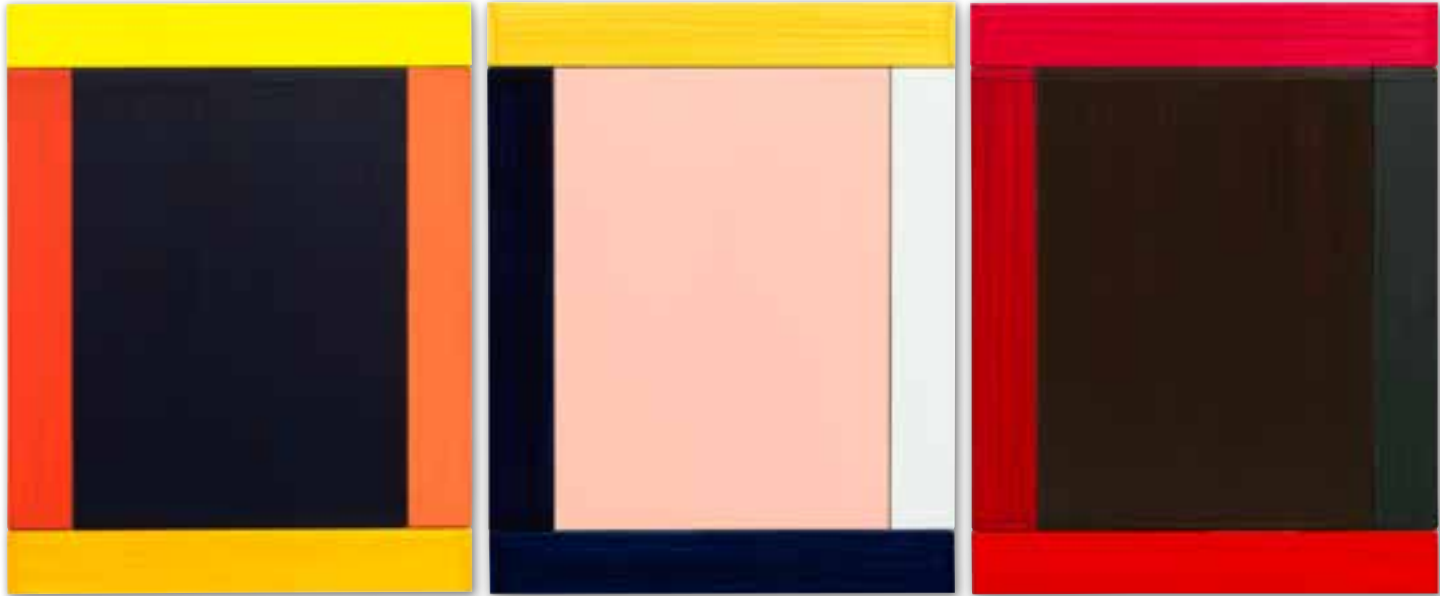
Oil on canvas. 114 x 146 cm (44.8 x 57.4 in).

🕒 *Called up: Dec. 6, 2025 – ca. 1.37 pm ± 20 min.*

€ 50,000 – 70,000 (R7/D/F)
\$ 58,000 – 81,200



- **Extremely complex composition in harmonious colors**
- **In 1955, Fritz Winter took part in documenta I and was henceforth regarded as one of the leading representatives of German Informalism and post-war Abstract Modernism**
- **Winter was already exhibiting in the US in the 1950s and featured in two exhibitions at the Museum of Modern Art, New York**



129

IMI KNOEBEL

1940 Dessau – lives and works in Düsseldorf

Anima Mundi 49-3 (3-teilig). 2012.

Acrylic on aluminum. 37 x 29 cm (14.5 x 11.4 in).

🕒 *Called up: Dec. 6, 2025 – ca. 1.38 pm ± 20 min.*

€ 50,000 – 70,000 (R7/D/F)
\$ 58,000 – 81,200



- **Unique work**
- **Anima Mundi is considered one of Imi Knoebel's most important series**
- **Knoebel's solid, geometric forms are brought to life by playful color combinations and tactile brushstrokes**
- **Until March 2025, the Kunstraum am Limes in Hillscheid hosted a major exhibition of Knoebel's impressive work**



130
CARL SPITZWEG
 1808 Munich – 1885 Munich

Nachtwanderer in Mondschein.
 Around 1860.
 Oil on panel. 15.2 x 11.7 cm (5.9 x 4.6 in).
 🕒 Called up: Dec. 6, 2025 – ca. 1.40 pm ± 20 min.
 € 30,000 – 40,000 (R7/D)
 \$ 34,800 – 46,400



- The present piece is one of the most impressive works in his series of nocturnal cityscapes, in which Spitzweg combines the quiet lives of simple characters with subtle humor and poetic melancholy
- The figure of the night watchman epitomizes Spitzweg's understanding of human dignity and quiet duty—a symbol of the contemplative world that makes his oeuvre the quintessence of Biedermeier Romanticism
- The subdued, silvery moonlight shapes the architecture and figures, revealing Spitzweg's ability to create an almost metaphysical atmosphere of loneliness and tranquility out of darkness and twilight



131
CARL SPITZWEG
 1808 Munich – 1885 Munich

Lesender Einsiedler mit Raben in einer Schlucht. Around 1830-1835.
 Oil on cardboard, on canvas.
 41.5 x 33.5 cm (16.3 x 13.1 in).
 🕒 Called up: Dec. 6, 2025 – ca. 1.41 pm ± 20 min.
 € 60,000 – 80,000 (R7/D)
 \$ 69,600 – 92,800



- Key motif: The hermit embodies the typical Spitzweg character—the quiet, aloof observer caught between humor and melancholy
- Man as a seeker of spiritual freedom and self-sufficiency as a symbol of romantic introspection
- Important early work featuring the poetic imagery that made Spitzweg famous



132

WILHELM TRÜBNER

1851 Heidelberg – 1917 Karlsruhe

Aussichtspatz am Starnberger See.
1911.

Oil on canvas. 62 x 72 cm (24.4 x 28.3 in).

🕒 *Called up: Dec. 6, 2025 – ca. 1.42 pm ± 20 min.*

€ 9,000 – 12,000 (R7/D)
\$ 10,440 – 13,920

- From the important Rudolf Weigang Collection (1877-1960), Dresden, thence by family descent
- In loose brushwork and radiant colors, Trübner captures the quiet atmosphere by the lake – characteristic of his late realism, which he combined with impressionist lightness
- Clear areas of color, vivid illumination, and atmospheric depth unite observation of nature with emotional expression



133

KARL HAGEMEISTER

1848 Werder a. d. Havel – 1933 Werder a. d. Havel

Im Hochsommer. Around 1891.

Oil on canvas. 76.5 x 107.5 cm (30.1 x 42.3 in).

🕒 *Called up: Dec. 6, 2025 – ca. 1.44 pm ± 20 min.*

€ 15,000 – 20,000 (R7/D)
\$ 17,400 – 23,200

- One of Karl Hagemeister's rare figure portraits
- This atmospheric depiction, with its evocative harmony between nature and figure, is reminiscent of midsummer days
- Hagemeister was one of the most important landscape painters in Germany at the turn of the century
- In 1898, he was a founding member of the Berlin Secession, alongside Max Liebermann and others



134

KARL HOFER

1878 Karlsruhe – 1955 Berlin

Lavena (Tessin). Around 1925.

Oil on canvas. 63.8 x 89.9 cm (25.1 x 35.3 in).

🕒 Called up: Dec. 6, 2025 – ca. 1.45 pm ± 20 min.

€ 30,000 – 40,000 (R7/D/F)

\$ 34,800 – 46,400



- Atmospheric Ticino landscape – Karl Hofer's view of Lavena and the green-blue mountain range
- The melancholic mood, the calm palette, and the clear composition display Hofer's signature style
- From 1925 onwards, Hofer regularly visited Ticino and owned a property on Lake Lugano, which served as his artistic retreat, for some time



135

CURT HERRMANN

1854 Merseburg a. d. Saale – 1929 Erlangen

Im Park von Schloss Pretzfeld.
Around 1908 /09.

Oil on canvas. 87.4 x 66.8 cm (34.4 x 26.2 in).

🕒 Called up: Dec. 6, 2025 – ca. 1.46 pm ± 20 min.

€ 12,000 – 15,000 (R7/D)

\$ 13,920 – 17,400



- Curt Herrmann is an important representative of German Impressionism and Neo-Impressionism, as well as a founding member of the Berlin Secession
- The work documents his stay at Pretzfeld Castle, a center for progressive artists of his time, and combines landscape depiction with avant-garde color and form
- An example of Herrmann's painterly freedom and proximity to French influences, such as Signac and van Gogh



136

FRANZ VON DEFREGGER

1835 Stronach/Tyrol – 1921 Munich

Abschied der Jäger. 1876.

Oil on canvas. 90.5 x 76.5 cm (35.6 x 30.1 in).

🕒 Called up: Dec. 6, 2025 – ca. 1.48 pm ± 20 min.

€ 25,000 – 35,000 (R7/D)
\$ 29,000 – 40,600



- A familiar example of Defreggers sensitive portrayal of rural life in the 19th century, full of narrative depth and intimacy
- Carefully observed characters and skillful lighting capture the moment of farewell in an atmospheric Alpine setting
- Created during Defreggers mature phase, when he gained international recognition as a leading representative of the Munich School



137

FRANZ VON DEFREGGER

1835 Stronach/Tyrol – 1921 Munich

Besuch der Tanten. 1875.

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

🕒 Called up: Dec. 6, 2025 – ca. 1.49 pm ± 20 min.

€ 30,000 – 40,000 (R7/D)
\$ 34,800 – 46,400



- An outstanding testimony to Defregger's sensitive portrayal of rural life in Tyrol, full of warmth, humor, and humanity
- The detailed figure composition and the masterful lighting reveal Defregger's technical brilliance and narrative depth
- A rare work from his early creative phase, defining Defregger's characteristic visual language



138

STEPHAN BALKENHOL

1957 Fritzlar – lives and works in Karlsruhe and Meisenthal

Mann auf gespaltenem Sockel.
2002.

Wood sculpture. Douglas fir, in colors.
168 x 79 x 76 cm (66.1 x 31.1 x 29.9 in).

🕒 Called up: Dec. 6, 2025 – ca. 1:50 pm ± 20 min.

€ 30,000 – 50,000 (R7/D/F)
\$ 34,800 – 58,000



- Strong spatial presence thanks to the massive, monumental Douglas fir trunk and the plinth at eye level
- The man in the white shirt is an archetype that appeared early on in Stephan Balkenhol's oeuvre
- Balkenhol is considered the leading spirit behind the revival of figurative sculpture in the early 1980s



139

JEAN FAUTRIER

1898 Paris – 1964 Châtenay-Malabry

Tranches d' oranges. 1944.

Oil, pigment and Mixed media on paper,
laid on canvas. 27 x 35 cm (10.6 x 13.7 in).

🕒 Called up: Dec. 6, 2025 – ca. 1:52 pm ± 20 min.

€ 50,000 – 70,000 (R7/D/F)
\$ 58,000 – 81,200



- Fautrier's art transcends the boundaries between painting and relief
- Characteristic of his unmistakable impasto surface treatment
- Wonderful interplay of light, color, and matter
- Formerly part of the collection of Swiss poet and journalist Édith Boissonnas, who was friends with Jean Dubuffet

ARNULF RAINER

1929 Baden near Vienna – lives and works in Vienna



Vertikalfigur. 1962/1964.

Mixed media. Oil and grease crayon. 65 x 100 cm (25,5 x 39,3 in).

🕒 *Called up: Dec. 6, 2025 – ca. 1.53 pm ± 20 min.*

€ 70,000 – 90,000 (R7/D/F)
\$ 81,200 – 104,400

- **A radical reduction of the pictorial language and a maximum of expressiveness**
- **Rainer’s overpaintings are still considered the central element of his work and an important contribution to European postwar art**
- **Arnulf Rainer is one of the most important artists of the Austrian avant-garde after 1945**
- **In 1959, he participated in documenta II in Kassel and in the Venice Biennale in 1978 and 1980**

“Rainer expresses his own individuality through his paintings, but in doing so, he attempts to lend the paintings their individuality: something flat, plump, soft, dense, moving, flowing, or still.”

Dieter Honisch, in: Exhibition catalog Arnulf Rainer, National Gallery Berlin, among others, 1980/81, p. 46.

Arnulf Rainer is one of Austria’s internationally most significant artists. His works were exhibited at documenta II in Kassel as early as 1959, followed by further exhibitions in 1972 and 1977. In 1977, the Lenbachhaus in Munich, the Kunsthalle Bern, and the Kestner-Gesellschaft in Hanover presented comprehensive retrospectives of his work, and in 1978, he represented Austria at the 38th Venice Biennale. In 2019/20, the Albertina in Vienna presented another solo exhibition honoring Rainer’s outstanding work. Since the early 1950s, Rainer has shaped post-war art with his characteristic overpainting technique. In 1949, after only a few days, he left the Vienna University of Applied Arts and the Academy of Fine Arts and continued his education as an autodidact. Rejecting traditional painting, he developed his overpaintings—a “painting to overcome painting.” A visit to the Nina Dausset Gallery in Paris, which featured works by Jean Dubuffet and early Tachists, among others, inspired him to explore automatism, blind painting, and optical decomposition. From the mid-1950s onwards, he created his first overpaintings, along-

side “Proportions ” and “ Blind Drawings”, in which monochrome black paint covered almost the entire picture surface. The underlying composition remained recognizable as a structural framework, shaping the overpainting’s form. In the work presented here, the colorful oil-and-grease chalk drawing comes to the fore, but a white field is visible beneath the black overpainting. The untouched edge of the picture leaves space for the painted color field and creates a fascinating relationship through the contrast between black monochrome and light background. At the same time, the chronological sequence of the creative process becomes visible and tangible: the traces of the earlier, now partially concealed chalk drawing remain recognizable, creating a fascinating simultaneity of past and present. It shows a painterly, gestural solution to the overpainting, merging darkness and light, surface and movement, monochrome and color into a subtle, dynamic unity. Past and present can be experienced here in an impressive way. [AW]



EMIL NOLDE

1867 Nolde/Nordschleswig – 1956 Seebüll/Schleswig-Holstein



Mohnblüten. Um 1930/1935.

Watercolor. 46.8 x 36 cm (18.4 x 14.1 in).

🕒 *Called up: Dec. 6, 2025 – ca. 1.54 pm ± 20 min.*

€ 80,000 – 120,000 (R7/D/F)

\$ 92,800 – 139,200

• Large-format watercolor with a painterly effect

• Charming combination of a delicately glazed background and the colorful, fleeting splendor of the flowers

• Nolde’s palette does not remain on the surface of the paper; it penetrates it and lends the depiction extraordinary expressiveness and depth

• Each blossom emerges directly from the paint and is brought into an intriguing interplay with the flowers arranged next to it

• Family-owned for three generations

“The way he groups petals and flowers, how he works with light and dark, how he combines delicate and strong elements, how he captures naturalness and yet turns the whole into a picture, a real picture, is truly masterful. Anyone who has seen his paintings of poppies and sunflowers will find it difficult to immerse themselves in the works of other artists. He has captured light, color, and beauty to the fullest.”

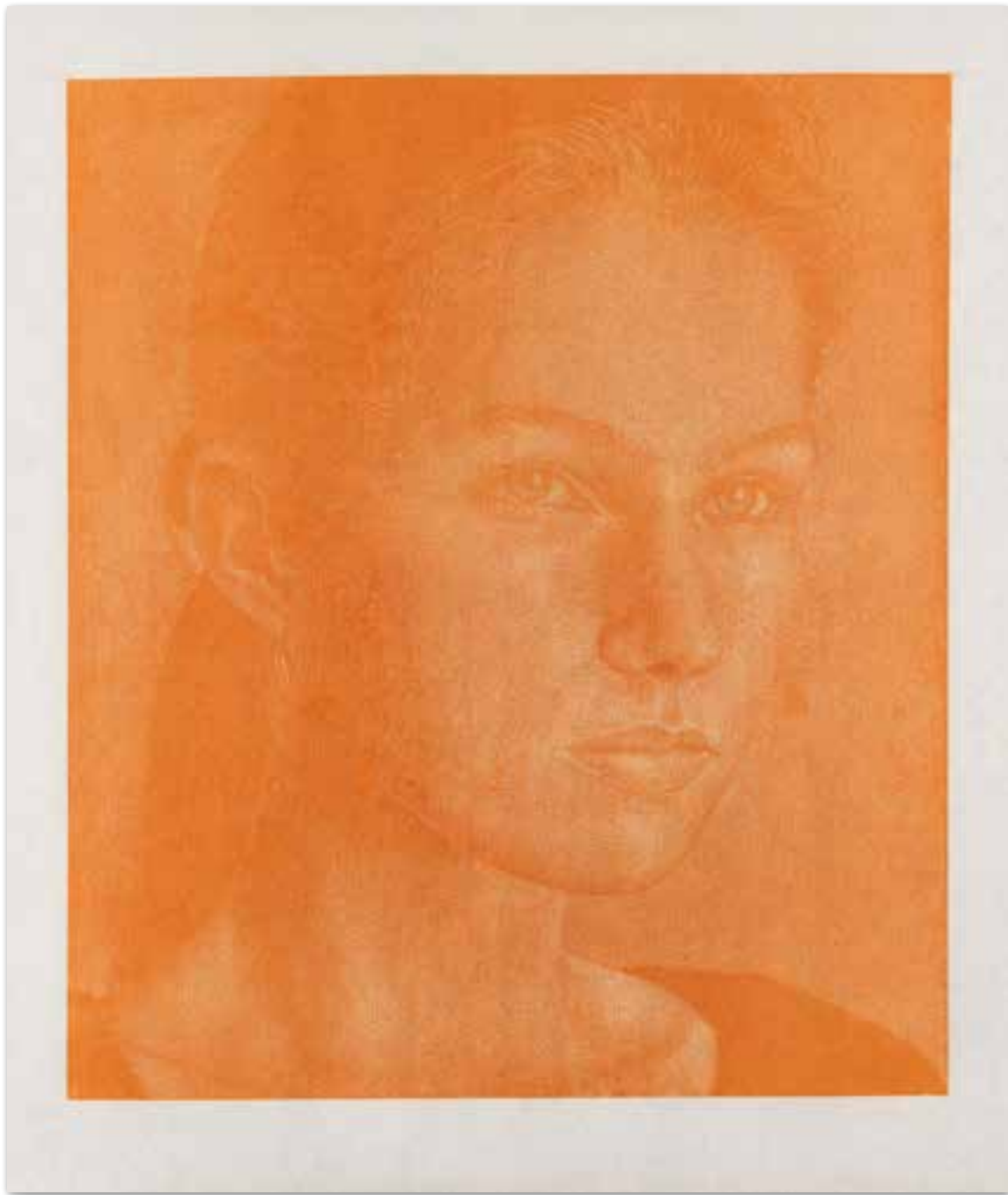
Ada in a letter to Hans Fehr, 1927

Emil Nolde lived a secluded artist’s life far north on the Danish border. Here he met a few fellow artists, but Nolde admired Edvard Munch and visited James Ensor in Ostend. For a short time, he was a member of the “Brücke” artist group. As a young artist, he traveled extensively with his wife Ada, and although the couple had many contacts and maintained an apartment in Berlin, their close-to-nature life in the marshes of Alsen, Utenwarf, and Seebüll was characterized by idyllic solitude. From around 1910, Nolde intensified his exploration of the watercolor technique, which would soon dominate his artistic work. In a short time, the artist achieved a level of mastery that was unparalleled. Watercolor requires both speed and control, and its typical and fascinating feature is its immense luminosity. First, the artist must work quickly while the paint is still wet, then wait patiently and find the right moment to complete the work, preserving the color and structural contrasts. For Nolde, flowers are animated and, with their stems sometimes as tall as a man and large heads, are creatures with human-like feelings. They symbolize the endless cycle of life and death. “I loved the flowers in their destiny: sprouting, blooming, glowing brightly, bringing joy, bowing, wilting, discarded, and ending up in the pit. Our human destiny is not always so logical and beautiful [...]” (Emil Nolde, quoted from: Martin

Urban, Emil Nolde – Blumen und Tiere, 1965, p. 7/8) Depicted in a close-up detail, he sets the flower heads on their stage; they are the sole actors, their surroundings no longer playing a role in the composition. Over the decades, the colorful plants from his magnificent garden in Seebüll, in all their rich diversity, served as a never-ending source of inspiration. Emil Nolde repeatedly transformed the delicate beauty and beautiful colors of the flowers into highly expressive symbols: „The colors of the flowers attracted me irresistibly, and almost suddenly I was painting. [...] The blooming colors of the flowers and the purity of these colors, I loved them“ (Emil Nolde, quoted from: Manfred Reuther, Nolde Foundation Seebüll, Emil Nolde. Mein Garten voller Blumen, Seebüll and Cologne 2010, cover). Most of the watercolors are created directly in front of the motif, with color being the essential element and the essential means of expression in Emil Nolde’s art. In his work “Großer roter Mohn” (Large Red Poppy), he leaves almost the entire picture surface to the rich, luminous colors. In a close-up, he focuses primarily on the red and blue tones of the flowers. With a few green stems, he emphasizes the vertical and designs the background with delicate shades of blue, in stark contrast to the flower heads, which, as an almost ornamental surface, unfold that mysterious luminosity that only Emil Nolde seems capable of achieving.

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142 | THE BERLIN COLLECTION

FRANZ GERTSCH

1930 Mörigen (Switzerland) – 2022 Riggisberg (Switzerland)

Vera. 1994.

Woodcut in colors in orange (vermilion, flower color (yellow from Kyoto), pine needle charcoal).
105 x 91 cm (41.3 x 35.8 in).

🕒 Called up: Dec. 6, 2025 – ca. 1.56 pm ± 20 min.

€ 70,000 – 90,000 (R7/D/F)
\$ 81,200 – 104,400



- Large-format woodcut in unique colors with a one-of-a-kind character
- The highest art of printing on valuable Kumohadamashi Japan paper
- Until November 2024, the Louisiana Museum of Modern Art in Humlebæk honored the artist, who died in 2022, with a comprehensive retrospective
- Franz Gertsch's portraits are among the artist's most sought-after woodcuts on the international auction market (source: artprice.com)

143

RUDOLF BELLING

1886 Berlin – 1972 Krailling

Bildnis Alfred Flechtheim. 1927.

Bronze with brown patina.
18 x 12.5 x 11.7 cm (7 x 4.9 x 4.6 in).

🕒 Called up: Dec. 6, 2025 – ca. 1.57 pm ± 20 min.

€ 15,000 – 20,000 (R7/D/F)
\$ 17,400 – 23,200



- Masterfully exaggerated yet reduced sculpture of Berlin art dealer Alfred Flechtheim
- Cubist-expressive sculpture in which Rudolf Belling impressively combines space and form
- During National Socialism, his art was defamed as “degenerate,” forcing him to emigrate to Turkey
- Other copies of this bronze are in, among others, the Nationalgalerie Berlin, the Hamburger Kunsthalle, the Museum Ludwig, Cologne, and the Museum of Modern Art, New York



144

JONATHAN MEESE

1970 Tokio – lives and works in Berlin und 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: Dec. 6, 2025 – ca. 1.58 pm ± 20 min.

€ 40,000 – 60,000 (R7/D/F)
\$ 46,400 – 69,600



- 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



145

NORBERT BISKY

1970 Leipzig – lives and works in Berlin

Alle wollen den Volkssportwimpel.
2000.

Oil on canvas. 125 x 180 cm (49.2 x 70.8 in).

🕒 Called up: Dec. 6, 2025 – ca. 2.00 pm ± 20 min.

€ 30,000 – 40,000 (R7/D/F)
\$ 34,800 – 46,400



„Around 2000, I was occupied with the ideological nonsense and obsession with sports during my childhood in the GDR. As a young boy in Leipzig in 1977, I experienced the “German Gymnastics and Sports Festival,” followed by countless children’s and youth sports festivals and “Spartakiads.” The popular sports ribbon actually existed, but unfortunately, I never actually got one.“

Norbert Bisky, October 2025.

- Iconic imagery: young bodies and athletic poses are typical of Norbert Bisky’s work
- The artist reflects on his youth in the GDR
- The painting subtly reflects collective desires and the impact of the socialist ideology on youth in the GDR
- Part of Bisky’s first solo exhibition at the Galerie Michael Schultz, Berlin
- Works by Norbert Bisky are 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



146

KARL HOFER

1878 Karlsruhe—1955 Berlin

Neugierige. 1947.

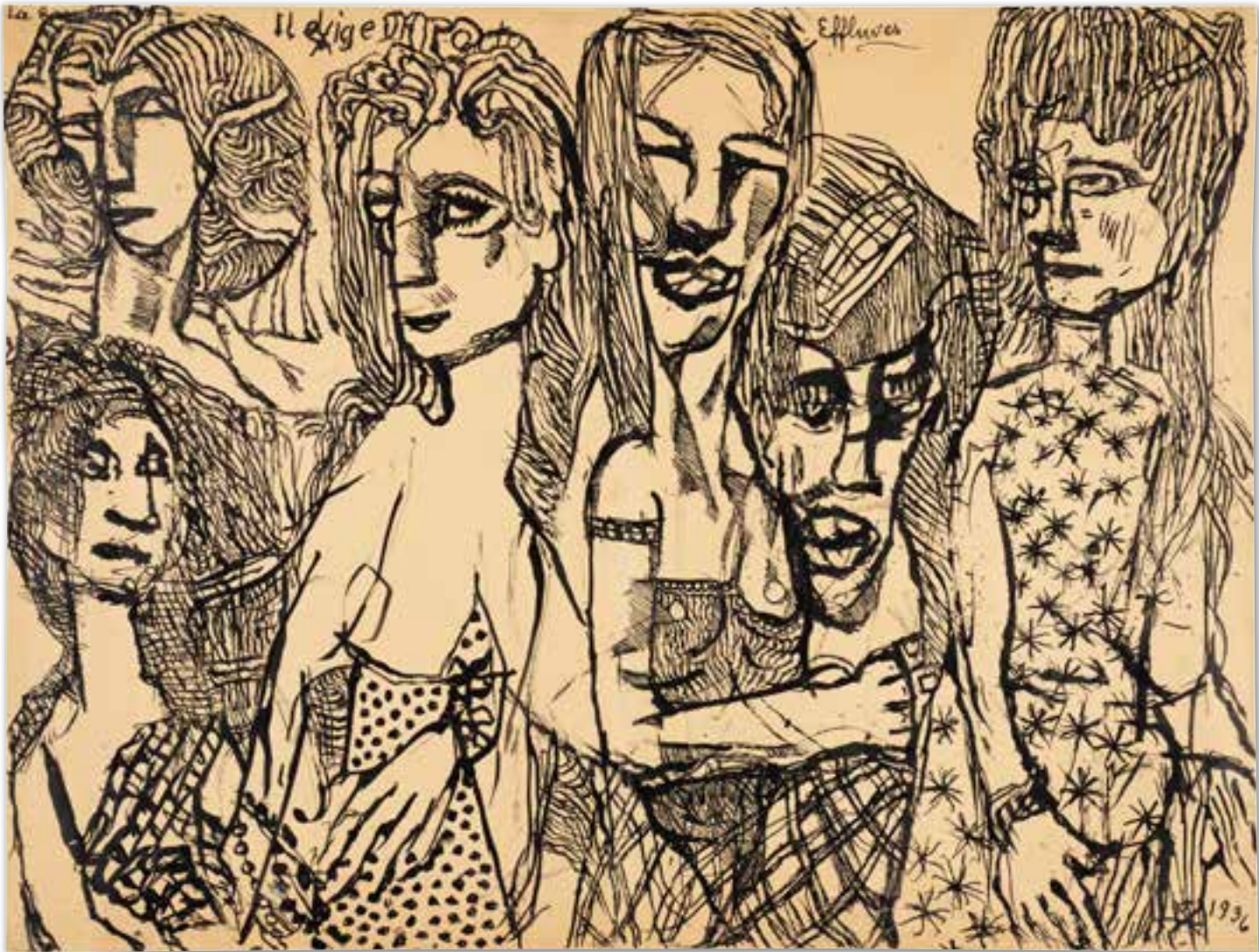
Oil on cardboard. 54 x 66 cm (21.2 x 25.9 in).

🕒 Called up: Dec. 6, 2025—ca. 2.01 pm ± 20 min.

€ 25,000—35,000 (R7/D/F)
\$ 29,000—40,600



- The people depicted are captured in a moment of observation, representing an intense examination of human behavior and curiosity
- The subtle palette enhances the emotional depth of the painting
- Karl Hofer's works are in renowned German and international collections, including the Bavarian State Painting Collections, Munich, the Museum of Modern Art, New York, and the National Gallery of Art, Washington, D.C



147



LOUIS SOUTTER

1871 Morges—1942 Lausanne

Effluves – Il exige un porto. 1936.

Pen and India ink drawing. 44 x 58 cm (17.3 x 22.8 in).

🕒 Called up: Dec. 6, 2025—ca. 2.02 pm ± 20 min.

€ 25,000—35,000 (R7/D)
\$ 29,000—40,600



- Seduction, lust, passion, and despair: an intoxicating graphic psychogram
- Radically reduced aesthetics with maximum expressiveness
- Forgotten and misunderstood, Soutter's work, created in the solitude of the Ballaigues asylum, is a celebrated rediscovery today
- Part of one of the artist's first solo exhibitions at the Lenbachhaus, Munich, in 1985
- Excellent provenance: from the collection of Le Corbusier, Soutter's second cousin and most important patron
- Part of an acclaimed Berlin private collection for more than 35 years



148 |  THE BERLIN COLLECTION

LOUIS SOUTTER

1871 Morges – 1942 Lausanne

Mort - Vies fleuves et efficaces.
1930 -1937.

Pen and India ink drawing and gouache.
44 x 58 cm (17.3 x 22.8 in).

 Called up: Dec. 6, 2025 – ca. 2.04 pm ± 20 min.

€ 25,000 – 35,000 (R7/D)
\$ 29,000 – 40,600



- **Radical and modern: spectacular depiction of death in a full format**
- **Visionary: Soutter's ink drawings and finger paintings anticipate artistic trends as far as Jean-Michel Basquiat**
- **Misunderstood during his lifetime, Soutter's captivating work, which he created at the Ballaigues asylum, is now considered a spectacular rediscovery**
- **Part of an acclaimed private collection in Berlin for several decades**
- **Louis Soutter's works are held by major international collections, including the Museum of Modern Art, New York**



149

KARL HORST HÖDICKE

1938 Nuremberg – 2024 Berlin

Kleiner Polenmarkt. 1989/90.

Acrylic on canvas. 190 x 260 cm (74.8 x 102.3 in).

 Called up: Dec. 6, 2025 – ca. 2.05 pm ± 20 min.

€ 20,000 – 30,000 (R7/D/F)
\$ 23,200 – 34,800



- **Recurring motif in the work of K. H. Hödicke, who is considered a pioneer of German Neo-Expressionism and an important representative of New Figuration**
- **Other versions of the subject are in the Hall Art Foundation Collection and the Würth Collection**
- **In 1990, the artist participated in the Venice Biennale**
- **Offered on the international auction market for the first time (source: artprice.com)**



150

A. R. PENCK (I.E. RALF WINKLER)

1939 Dresden – 2017 Zürich

Ohne Titel. 1993.

Acrylic on canvas. 50 x 65 cm (19.6 x 25.5 in).

🕒 *Called up: Dec. 6, 2025 – ca. 2.06 pm ± 20 min.*

€ 20,000 – 30,000 (R7/D/F)
\$ 23,200 – 34,800



- Characteristic composition of animal figures, faces, Penck's stick figures, a female nude, letters, and symbols from his signature imagery that he developed in the 1960s
- A year earlier, in 1992, Penck exhibited for the third time at documenta in Kassel
- The logic and systematics of A. R. Penck's sign language are unique in German post-war art
- This visual language, with its archaic imagery, which arose from Penck's preoccupation with ethnology, archaeology, and art history, earned him the nickname "Cave Painter of Postmodernism"



151



PETER BRÜNING

1929 Düsseldorf – 1970 Ratingen

Ohne Titel. Um 1963.

Oil and color chalk on canvas.
80 x 98 cm (31.4 x 38.5 in).

🕒 *Called up: Dec. 6, 2025 – ca. 2.08 pm ± 20 min.*

€ 40,000 – 60,000 (R7/D/F)
\$ 46,400 – 69,600



- Brüning at his best: calligraphic "gestural signs," dramatic red-ochre-black contrasts, and a direct urgency of expression
- Another work from the same year fetched the highest price ever for a Brüning painting (source: artprice.com)
- 1959, 1964, and 1968: Participation in documenta II, III, and IV in Kassel
- Part of an acclaimed private collection in Berlin for nearly 40 years



152

EDWARD CUCUEL

1875 San Francisco – 1954 Pasadena

Abend am See. Probably around 1920.

Oil on canvas. 65.5 x 59.5 cm (25.7 x 23.4 in).

🕒 Called up: Dec. 6, 2025 – ca. 2.09 pm ± 20 min.

€ 25,000 – 35,000 (R7)
\$ 29,000 – 40,600



- Works from around 1915–1925, in which he depicts women with French lightness and American elegance, are among Cucuel's most sought-after paintings
- The painting combines all the characteristic elements of late Impressionism: feminine grace, sophisticated leisure activities, and delicate color modulations in the interplay of sun and water
- Created on the shores of Lake Starnberg, where the artist owned a house, a preferred motif of Cucuel



153

EDWARD CUCUEL

1875 San Francisco – 1954 Pasadena

Im Café. 1910/20s.

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

🕒 Called up: Dec. 6, 2025 – ca. 2.10 pm ± 20 min.

€ 35,000 – 45,000 (R7)
\$ 40,600 – 52,200



- A cosmopolitan scene from the Belle Époque, in which Cucuel captured the elegance and independence of modern women in a casual style
- Created during the heyday of his career, it is one of the works that established Cucuel's international reputation as a chronicler of urban joie de vivre
- Influenced by his training in Paris and the French Impressionists, Cucuel combines their painting style with the sensual imagery of the Munich Secession

ALEXEJ VON JAWLENSKY

1864 Torschok – 1941 Wiesbaden



Abstrakter Kopf. 1929.

Oil on cardboard, laminated on panel. 21.7 x 16 cm (8.5 x 6.2 in).

🕒 Called up: Dec. 6, 2025 – ca. 2.12 pm ± 20 min.

€ 100,000 – 150,000 (R7/D)

\$ 116,000 – 174,000

- **“Abstract Head” a symbol of the transition from Expressionism to heightened abstraction**
- **Harmonious colors in the artist’s unmistakable style from the important series of the “Abstract Heads”**
- **The painting is exemplary of Jawlensky’s meditative, spiritually infused portraits**
- **The clear formal language combined with the radiant colors lend the portrait a timeless modernity**
- **Significant provenance: From the Max Niedermayer Collection, Wiesbaden**

The painting “Abstract Head” from 1929 is emblematic of a central phase in the late work of the Russian-German artist Alexej von Jawlensky, in which his artistic development from expressive figuration to spiritual abstraction becomes more concentrated. The depiction of a stylized face, reduced to a few geometric shapes and clearly structured colors, is typical of the so-called “Heads” series, which Jawlensky pursued from the 1910s until the end of his life. The works of the late 1920s, including ours, are characterized by an intense and bold formal simplification. The head is composed in a strict formal language: the mouth and forehead are arranged on a horizontal axis—next to it, the vertical axis of the nose creates a strong contrast in the frontal heraldic U-shape that is characteristic of all “Abstract Heads”. The facial features are de-indi-

vidualized, giving the portrait an almost iconic effect. The harmonious color scheme does not follow any naturalistic logic; instead, Jawlensky’s expressionist background remains evident. Consequently, the colors can be interpreted primarily as an expression of inner states of mind. Formally, the work stands between Expressionism and spiritually inspired abstraction. Alexej von Jawlensky himself, influenced by Russian Orthodox icon painting and theosophy, ultimately understood his heads in his last phase of work as “Meditations” – as visual forms of contemplation and spiritual concentration. Thus, “Abstract Head” becomes a medium for a universal spiritual experience, beyond individual physiognomy and purely aesthetic representation. It is an image of the inner self—calm, concentrated, and timeless. [MH]





155

FRANZ VON DEFREGGER

1835 Stronach/Tyrol – 1921 Munich

Bäuerliche Genreszene. Ca. 1890s.

Oil on panel. 34 x 25 cm (13.3 x 9.8 in).

🕒 Called up: Dec. 6, 2025 – ca. 2.13 pm ± 20 min.

€ 15,000 – 20,000 (R7/D)

\$ 17,400 – 23,200



- The painstakingly crafted figures and artful lighting reflect Franz von Defreggers technical virtuosity and narrative finesse
- Tyrolean peasant scene with emotional depth and folksy charm
- As one of Munich's leading painters, he is particularly celebrated for his folkloristic depictions



156

FRANZ VON DEFREGGER

1835 Stronach/Tyrol – 1921 Munich

Dirndl (Vor der Kirchn). End of 1870s.

Oil on canvas. 66 x 46.5 cm (25.9 x 18.3 in).

🕒 Called up: Dec. 6, 2025 – ca. 2.14 pm ± 20 min.

€ 8,000 – 10,000 (R7/D)

\$ 9,280 – 11,600



- Defregger captures the quiet self-confidence and natural dignity of the girl with subtle psychological intuition – a symbol of native beauty and youth
- The delicate lighting on her face, her gentle gaze, and the subtle red tones lend the portrait an intimate, almost personal presence
- An impressive portrait that combines technical brilliance, emotional depth, and folk charm, as well as impressively embodying the characteristic connection between reality and ideal



157

JOSEPH KARL STIELER

1781 Mainz – 1858 Munich

Bildnis Maximilian Karl von Thurn und Taxis. 1832.

Oil on canvas. 72 x 59 cm (28.3 x 23.2 in).

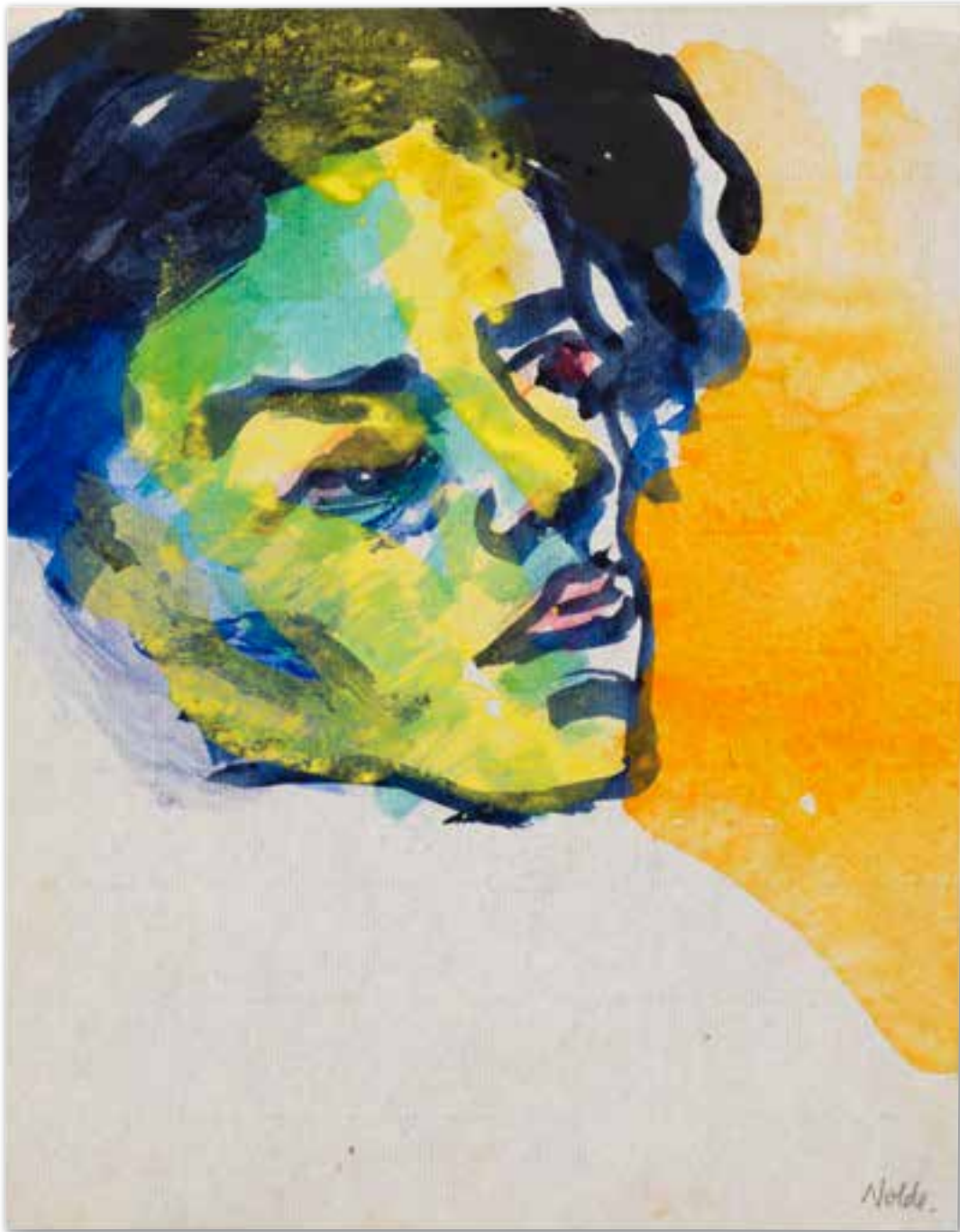
🕒 Called up: Dec. 6, 2025 – ca. 2.16 pm ± 20 min.

€ 25,000 – 35,000 (R7/D)

\$ 29,000 – 40,600



- Masterful portrait of the prince (1802–1871) by the celebrated Bavarian court painter and chronicler of the European aristocracy
- Fine painterly execution with psychological depth and subtle lighting, exemplary of Stieler's iconic portraiture
- In the family since its creation



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158 | THE BERLIN COLLECTION

EMIL NOLDE

1867 Nolde/Nordschleswig –
1956 Seebüll/Schleswig-Holstein

Frauenkopf blauschwarzes Haar.
Around 1910.

Watercolor. 28 x 21.6 cm (11 x 8.5 in).

🕒 Called up: Dec. 6, 2025 – ca. 2.17 pm ± 20 min.

€ 30,000 – 40,000 (R7/D/F)
\$ 34,800 – 46,400



- Expressive watercolor in fiery colors
- The minimalist style and expressive colors give the painting an almost tangible presence
- Part of an acclaimed private collection in Berlin for almost 40 years



159

RAINER FETTING

1949 Wilhelmshaven – lives and works in Berlin

Green self with hat. 1989.

Oil on canvas. 168 x 127.5 cm (66.1 x 50.1 in).

🕒 Called up: Dec. 6, 2025 – ca. 2.18 pm ± 20 min.

€ 35,000 – 45,000 (R7/D/F)
\$ 40,600 – 52,200



- Self-portrait from his important New York creative period between 1983 and 1994
- The hat, here in a feminine, playful version with bow-like decoration, is a recurring attribute of his painterly self-reflections
- Part of Rainer Fetting's major solo exhibition of self-portraits at the Neuer Berliner Kunstverein, 1999
- Works from the 1980s are among the artist's most sought-after pieces on the international auction market (source: artprice.com)



verso

160

KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Kopf/Fischer beim Aalstechen II (doppelseitiger Holzstock). 1919.

Wood (spruce). 24.1 x 17.8 cm (9.4 x 7 in).

🕒 *Called up: Dec. 6, 2025 – ca. 2.20 pm ± 20 min.*

€ 15,000 – 20,000 (R7/D/F)

\$ 17,400 – 23,200



- A rarity: prints from the woodblock “Fischer beim Aalstechen II” have never been offered on the auction market (source: artprice.com)
- The only known print from this woodblock is in the Kunstsammlungen Chemnitz
- The majority of the woodblocks were handed over to the Brücke Museum in Berlin shortly before the artist’s death. Woodblocks of exceptional quality are rarely available on the international auction market

161

KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Häuser am Wasser (Holzstock). 1910.

Wood (poplar). 31.5 x 38.4 cm (12.4 x 15.1 in).

🕒 *Called up: Dec. 6, 2025 – ca. 2.21 pm ± 20 min.*

€ 15,000 – 20,000 (R7/D/F)

\$ 17,400 – 23,200



- A fascinating testimony to Schmidt-Rottluff’s creative process
- Large-format woodblock with the effect of an independent pictorial relief
- To date, no prints from this woodblock have ever been offered on the international auction market (artprice.com)



162

LYONEL FEININGER

1871 New York – 1956 New York

Kopf. Ca. 1916 /17.

Fir Wood, painted in India ink.
32 x 15 x 23 cm (12.5 x 5.9 x 9 in).

🕒 *Called up: Dec. 6, 2025 – ca. 2.22 pm ± 20 min.*

€ 70,000 – 90,000 (R7/F)

\$ 81,200 – 104,400



- From the estate of the artist’s son, T. Lux Feininger
- This is the first time it is offered on the international auction market
- Extremely rare. Probably the only wooden head of this size in Lyonel Feininger’s oeuvre
- Strong simplification of form and geometrization of surface: it almost seems as if Feininger transferred the “prismatism” of his painting into three-dimensionality
- At the time of its creation, the artist had his first solo exhibition at the gallery “Der Sturm” in Berlin in 1917; a few years later, he was appointed to the Bauhaus in Weimar



163

WILHELM BUSCH

1832 Wiedensahl near Hanover—
1908 Mechtshausen near Seesen/Harz

Baumstämme mit Rotjacke.
Around 1885/1890.

Oil on thin cardboard, laid on cardboard.
14.3 x 18.5 cm (5.6 x 7.2 in).

🕒 *Called up: Dec. 6, 2025 — ca. 2.24 pm ± 20 min.*

€ 8,000—10,000 (R7/D)
\$ 9,280—11,600



- A spirited landscape from Wilhelm Busch's picturesque oeuvre, executed with quick brushstrokes
- A hidden yet central motif: the “red jacket” provides a subtle counterpoint to the landscape and is one of the artist's favorite stylistic devices
- The landscapes, which Wilhelm Busch largely withheld from the public, are now held in, among others, the Neue Pinakothek and the Städtische Galerie im Lenbachhaus in Munich, and in the Albertinum Galerie Neue Meister in Dresden

164

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz—1976 Berlin

Septembermorgen. 1966.

Watercolor and India ink.
49.8 x 69.6 cm (19.6 x 27.4 in).

🕒 *Called up: Dec. 6, 2025 — ca. 2.25 pm ± 20 min.*

€ 18,000—24,000 (R7/D/F)
\$ 20,880—27,840



- A fascinating example of Schmidt-Rottluff's masterful combination of vibrant colors and shaping black contours
- A particularly colorful, expressive depiction with a painting-like effect
- The technique of watercolor painting is of central importance in Schmidt-Rottluff's work: watercolor dominated his oeuvre without interruption from his years with “Die Brücke” to his final creative phase in the 1970s



165

HANS PURRMANN

1880 Speyer—1966 Basel

Segelschiff im Hafen von Porto d'Ischia. 1958.

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

🕒 *Called up: Dec. 6, 2025 — ca. 2.26 pm ± 20 min.*

€ 60,000—80,000 (R7/D/F)
\$ 69,600—92,800



- The unique combination of colors, format, and composition makes this painting particularly appealing
- Hans Purrmann had a lifelong connection to Italy, both on a personal and professional level, finding there an inexhaustible source of inspiration for his art
- In 1958, the artist first traveled to Greece, then returned to his beloved island of Ischia, and finally visited Venice and Rome
- Today, similar works from these creative years are part of important collections, including the Wilhelm Hack Museum in Ludwigshafen, the Von der Heydt Museum in Wuppertal, the Kunstmuseum Düsseldorf im Ehrenhof, and the Deutsche Bundesbank in Frankfurt am Main
- The artist's colorful depictions of Italy are among his most sought-after works on the international auction market (source: artprice.com)



166 |  THE BERLIN COLLECTION

PIERO DORAZIO

1927 Rome – 2005 Perugia

Esmeralda III. 1960.

Oil on canvas. 61 x 46.2 cm (24 x 18.1 in).

 Called up: Dec. 6, 2025 – ca. 2.28 pm ± 20 min.

€ 70,000 – 90,000 (R7/D/F)
\$ 81,200 – 104,400



- With a multitude of diagonal, intersecting lines in a single color, Dorazio creates a fascinating, vibrant structure
- Sensual and analytical: the numerous freehand, almost impasto lines stand in direct contrast to the simplicity of the pictorial idea and its strict, analytical logic
- Part of a private collection in Berlin for 40 years
- In the year of its creation, the artist participated in the XXX Biennale di Venezia with numerous works, and took part in documenta II in Kassel in 1959
- In the 1950s and 1960s, Dorazio traveled to the United States on several occasions, where he met Robert Motherwell, Mark Rothko, and others, through whom he became acquainted with Abstract Expressionism and Color Field Painting
- Between 1960 and 1969, the artist taught in the Department of Fine Arts at the renowned School of Fine Arts at the University of Pennsylvania
- In his painstakingly thought-out, painterly patterns from this creative phase, Dorazio found a very individual alternative to the gestural painting of the Abstract Expressionists



167

GERHARD RICHTER

1932 Dresden – lives and works in Cologne

Ohne Titel (10.5.97). 1997.

Watercolor. 11 x 12 cm (4.3 x 4.7 in).

 Called up: Dec. 6, 2025 – ca. 2.29 pm ± 20 min.

€ 50,000 – 70,000 (R7/D/F)
\$ 58,000 – 81,200



- Small format with a great deal of emotional depth
- The dominant orange, supported by green and purple, creates an energetic color field
- Watercolors constitute a small but important group of works in the artist's oeuvre



168

LESSER URY

1861 Birnbaum – 1931 Berlin

Der Titusbogen in Rom. 1890.

Oil on canvas. 29 x 39.5 cm (11.4 x 15.5 in).

🕒 Called up: Dec. 6, 2025 – ca. 2.30 pm ± 20 min.

€ 25,000 – 35,000 (R7)
\$ 29,000 – 40,600



- Significant provenance: Directly from the artist's heirs
- Rare testimony of Ury's brief but artistically productive stay in Rome
- In 1890, Lesser Ury traveled to Italy on a scholarship from the Berlin Academy of Arts
- Lesser Ury made the diversity of diffuse light the subject of his painting

169

RENÉE SINTENIS

1888 Glatz/Schlesien – 1965 Berlin

Der Läufer Nurmi. 1926.

Bronze with a brown-green patina. 42 cm (16.5 in).

🕒 Called up: Dec. 6, 2025 – ca. 2.32 pm ± 20 min.

€ 20,000 – 30,000 (R7/F)
\$ 23,200 – 34,800



- The figure depicts the Finnish champion runner Paavo Nurmi (1897–1973)
- Sintenis won third prize at the Olympic art competition in Amsterdam in 1928 with this figure, among others
- Ernest Hemingway is believed to have owned one of these figures

KARL HORST HÖDICKE

1938 Nürnberg – 2024 Berlin

Tageszeiten. 1977.

Dispersion on canvas, 4 parts. 190 x 155 cm (74.8 x 61 in).

🕒 Called up: Dec. 6, 2025 – ca. 2.33 pm ± 20 min.

€ 60,000 – 80,000 (R7/D/F)

\$ 69,600 – 92,800



- From K. H. Hödicke’s spectacular series of Berlin paintings
- His expressive, realistic style makes him one of the most influential innovators of post-war art in Berlin
- The romantic motif of the window painting, as seen in the work of Caspar David Friedrich, for example, inspired Hödicke’s view of the big city from his studio
- In the year it was created, Hödicke participated in documenta 6 in Kassel for the first time
- From the collection of Hans Hermann Stober (1934–1997), founding member of “Freunde der Nationalgalerie” in Berlin





171

WOLFGANG MATTHEUER

1927 Reichenbach – 2004 Leipzig

Nach der Party. 1968.

Oil on fibreboard. 75.3 x 62.3 cm (29.6 x 24.5 in).

🕒 Called up: Dec. 6, 2025 – ca. 2.34 pm ± 20 min.

€ 30,000 – 40,000 (R7/D/F)
\$ 34,800 – 46,400



- Mattheuer plays with light and shadow, colors, shapes, and perspective on a complex narrative level
- One year earlier, the artist also used the motif in a woodcut of the same name (Gleisberg/Seyde 147 IV + Koch/Grimm 188-3)
- In the mid-1960s, Mattheuer had his breakthrough: in 1965, the Staatliche Galerie Moritzburg in Halle was the first museum to acquire one of his works
- Mattheuer is a leading representative of the Leipzig School
- Additional works from the collection of Prof. Dr. Manfred Pohlen and Margarethe Bautz-Holzherr, Marburg, will be offered in a special online auction from January 15 to February 15, 2026. All proceeds will benefit the Pohlen-Bautz-Holzherr Foundation



172



HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Zwei Köpfe. 1920.

Watercolor over pencil on cardboard.
51 x 75.5 cm (20 x 29.7 in).

🕒 Called up: Dec. 6, 2025 – ca. 2.36 pm ± 20 min.

€ 40,000 – 60,000 (R7/D/F)
\$ 46,400 – 69,600



- Large-format, expressive double portrait with powerful expressiveness
- Magnificently accentuated with intense watercolors, creating a pictorial effect
- From the period after the end of World War I, a time when Pechstein found a new formal language
- The artist spends the summer in Nidden, and his sensitive portraits and landscapes from this period testify to the great inspiration he drew from his retreat
- Part of an important private collection in Berlin for almost 40 years



173

KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Beim Lesen. Ca. 1940-1943.

Colored chalk drawing over India ink.
25.8 x 40 cm (10.1 x 15.7 in).

🕒 Called up: Dec. 6, 2025 – ca. 2:37 pm ± 20 min.

€ 18,000 – 24,000 (R7/D/F)
\$ 20,880 – 27,840



- With concise lines, Karl Schmidt-Rottluff depicts his wife Emy reading
- Banned from painting since 1941, he created small-format, colorful masterpieces in the seclusion of rural solitude
- Only a few works from this period have survived; many were destroyed in 1945



174

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Unterhaltung im Café. Around 1915.

Reed pen drawing in India Ink over pencil. 27 x 21.8 cm (10.6 x 8.5 in).

🕒 Called up: Dec. 6, 2025 – ca. 2:38 pm ± 20 min.

€ 10,000 – 15,000 (R7/D)
\$ 11,600 – 17,400



- From the popular Berlin years: In 1911, the artist moved to the capital and incorporated his impressions in his drawings, prints, and paintings
- With its wealth of figures, dense composition, and dynamic lines, this drawing epitomizes nightlife in a modern city
- An impressive and detailed record of the artist's observations



175



KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Blick ins Weite. 1925.

Watercolor and ink brush.
69.5 x 50 cm (27.3 x 19.6 in).

🕒 Called up: Dec. 6, 2025 – ca. 2:40 pm ± 20 min.

€ 40,000 – 60,000 (R7/D/F)
\$ 46,400 – 69,600



- Large-format, vibrant watercolor with expressive forms and brilliant colors
- Highly emotional: Schmidt-Rottluff impressively captures the inner life, longing, and hope of the female figure gazing toward the horizon
- The depiction of man in dialog with nature is a recurring theme in the artist's work
- From 1920 onwards, Jersthöft on the Baltic Sea became a central source of inspiration for the artist and an important retreat for his creative work
- Other watercolors from this creative phase can be found in important museum collections, including the Hamburger Kunsthalle and the Städel Museum in Frankfurt am Main



176 |  THE BERLIN COLLECTION

WALTER DEXEL

1890 Munich – 1973 Brunswick

Figuration mit gelber Halbscheibe.
1927.

Tempera. 43.7 x 33 cm (17.2 x 12.9 in).

 Called up: Dec. 6, 2025 – ca. 2.41 pm ± 20 min.

€ 12,000 – 16,000 (R7/D/F)
\$ 13,920 – 18,560



- Rare work from the height of the Constructivist period
- Works from the 1920s are among the most sought-after on the international auction market (source: artprice.com)
- Geometrically rigorous composition with balanced surface architecture and bright color contrasts
- Part of an acclaimed private collection in Berlin for almost 50 years



177 |  THE BERLIN COLLECTION

GERD ARNTZ

1900 Remscheid – 1988 The Hague

Strandbad. 1925.

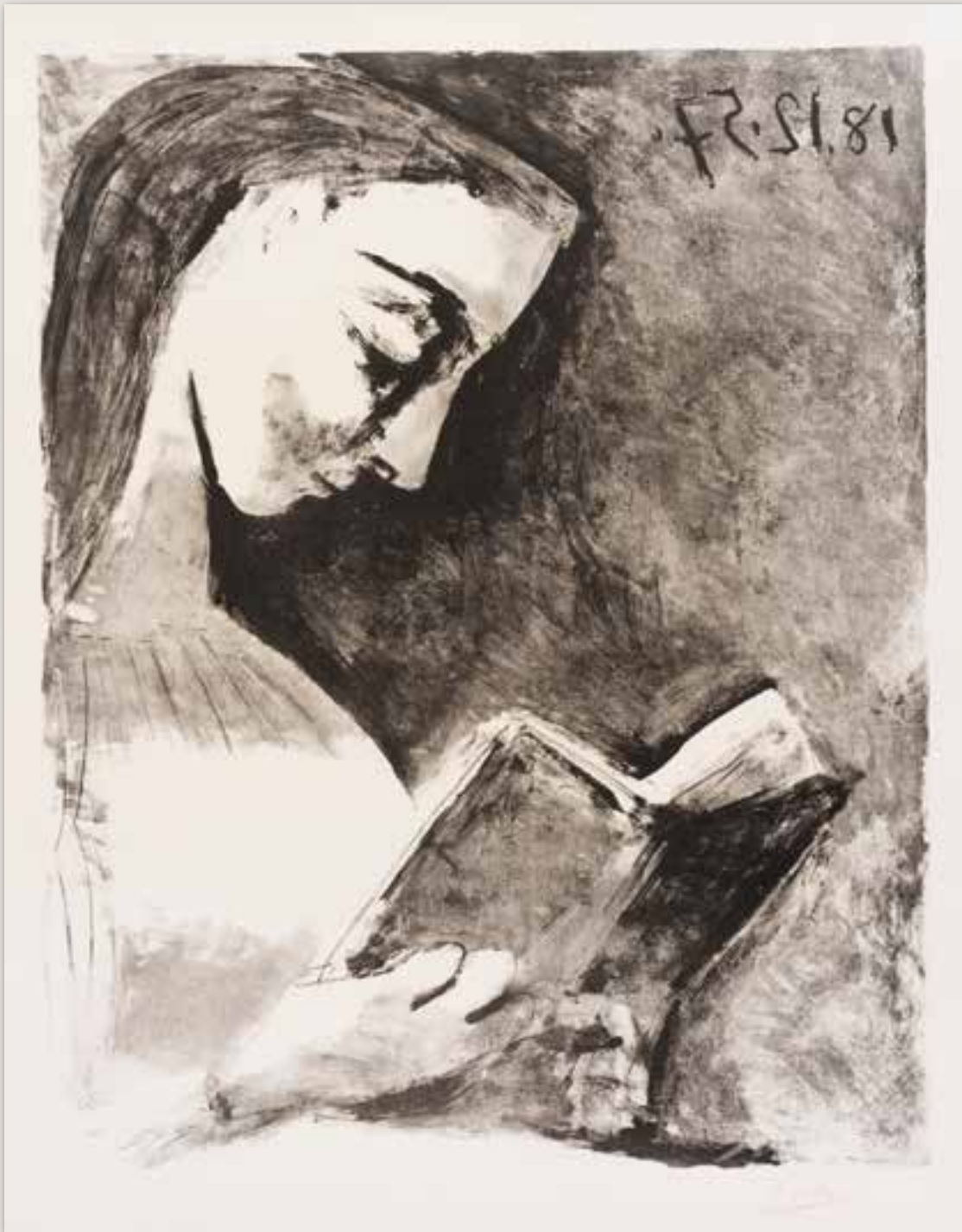
36 x 23.5 cm (14.1 x 9.2 in).

 Called up: Dec. 6, 2025 – ca. 2.42 pm ± 20 min.

€ 20,000 – 30,000 (R7/D/F)
\$ 23,200 – 34,800



- Original, colored printing block of the print of the same name, “Strandbad”
- Characteristic work from the 1920s with Arntz’s precise, reduced formal language
- Arntz is considered the inventor of the pictogram and was a member of the “Group of Progressive Artists” in Cologne
- Part of an acclaimed private collection in Berlin for more than 45 years



178

PABLO PICASSO

1881 Malaga – 1973 Mougins

Jacqueline lisant. 1958.

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

🕒 *Called up: Dec. 6, 2025 – ca. 2.44 pm ± 20 min.*

€ 30,000 – 40,000 (R7/D/F)
\$ 34,800 – 46,400

- Portrait of Picasso's last muse and partner, Jacqueline Roque
- Picasso's female portraits are among the most famous artworks of the 20th century
- Picasso's graphic works constitute a significant part of his oeuvre



179

EDVARD MUNCH

1863 Loyten – 1944 Ekely near Oslo

Weinende junge Frau (Gråtende ung kvinne). 1921/22.

Lithograph. 63.5 x 47.5 cm (25 x 18.7 in).

🕒 *Called up: Dec. 6, 2025 – ca. 2.45 pm ± 20 min.*

€ 30,000 – 40,000 (R7/D)
\$ 34,800 – 46,400

- A fascinating interplay of an enormous subtlety and unbridled expressiveness
- Lithography of great emotionality and expressiveness – hardly any other artist created such expressive prints
- Further prints are in, among others, the Munch Museum, Oslo, and the Kunsthalle Bielefeld



180

LYONEL FEININGER

1871 New York – 1956 New York

Feel of Morning. 1952.

Watercolor and ink pen drawing.
31.4 x 48.4 cm (12.3 x 19 in).

🕒 Called up: Dec. 6, 2025 – ca. 2.46 pm ± 20 min.

€ 20,000 – 30,000 (R7/D/F)
\$ 23,200 – 34,800



- Exemplary of Lyonel Feininger's poetic visual language
- Geometric abstraction in Feininger's typical style
- After his return to the USA, the watercolor reflects his return to architectural motifs
- A free, lyrical exploration of light and form characterizes the New York watercolors



181

THEO VON BROCKHUSEN

1882 Maggrabowa/East Prussia – 1919 Berlin

Fischerboote bei Ebbe. 1910.

Oil on canvas. 80.5 x 96.5 cm (31.6 x 37.9 in).

🕒 Called up: Dec. 6, 2025 – ca. 2.48 pm ± 20 min.

€ 15,000 – 20,000 (R7/D)
\$ 17,400 – 23,200



- In 1909, the artist spent his honeymoon in Nieuwpoort and returned to the Belgian seaside resort again the following year
- Using broad impasto brushstrokes and a solid central perspective, Brockhusen captured an atmospheric maritime scene
- From 1905, Theo von Brockhusen was a member of the Berlin Secession, and in 1914, he joined the Free Secession, of which he became president in 1918
- Between 1906 and 1915, he was represented by the legendary art dealer Paul Cassirer
- In the year of its creation, Brockhusen received the Art Prize of the City of Berlin, and, in 1912, was awarded the renowned Villa Romana Prize



182

SERGE POLIAKOFF

1900 Moscow – 1969 Paris

Composition abstraite. 1967.

Oil on canvas. 80 x 65 cm (31.4 x 25.5 in).

🕒 Called up: Dec. 6, 2025 – ca. 2.49 pm ± 20 min.

€ 70,000 – 90,000 (R7/D/F)
\$ 81,200 – 104,400



- A painting displaying monochromatic, spherical qualities with a meditative aura
- With lively brushstrokes, Serge Poliakoff transforms translucent shades of blue into a composition filled with tranquility and harmony
- According to the catalogue raisonné, this is the only monochromatic work from 1967
- The luminous works from the 1950s and 1960s are his most sought-after paintings on the international auction market (source: artprice.com)

183



HORST ANTES

1936 Heppenheim – lives and works in Sicellino and Wolfartsweiler

Rote Figur. 1961/62.

Egg-and-oil tempera on canvas.
85 x 55.2 cm (33.4 x 21.7 in).

🕒 Called up: Dec. 6, 2025 – ca. 2.50 pm ± 20 min.

€ 50,000 – 70,000 (R7/D/F)
\$ 58,000 – 81,200



- From the early phase of iconic “Head Footer” depictions with which Horst Antes made art history
- The works from the 1960s are among the artist’s most sought-after on the international auction market
- Egg oil tempera is in the tradition of the old masters and gives the surface a matte depth and longevity
- Part of an acclaimed private collection in Berlin for 20 years



184

NORBERT BISKY

1970 Leipzig – Lives and works in Berlin

Zwischenland. 2019.

Oil on canvas. 240 x 110 cm (94.4 x 43.3 in).

🕒 Called up: Dec. 6, 2025 – ca. 2:52 pm ± 20 min.

€ 60,000 – 80,000 (R7/D/F)
\$ 69,600 – 92,800



- In his characteristic aesthetics of vibrant colors, Bisky processes the fall of the Berlin Wall and his own past in the GDR
- The work is part of the 2020 exhibition “RANT”: Norbert Bisky reflects on a “world out of joint” in a reflection of the time before and after the fall of the Berlin Wall
- Works by the artist are in the collections of major international museums, including the Museum Ludwig, Cologne, and the Museum of Modern Art, New York

“The wall has fallen, and everything that defines my life and is important to me has happened as a result. [...] Now you can do something crazy and become an artist.”

Norbert Bisky in an interview with Stefanie Dörre, tip Berlin, Nov. 12, 2019.

185

NORBERT BISKY

1970 Leipzig – Lives and works in Berlin

Vertretung. 2019.

Oil on canvas. 240 x 110 cm (94.4 x 43.3 in).

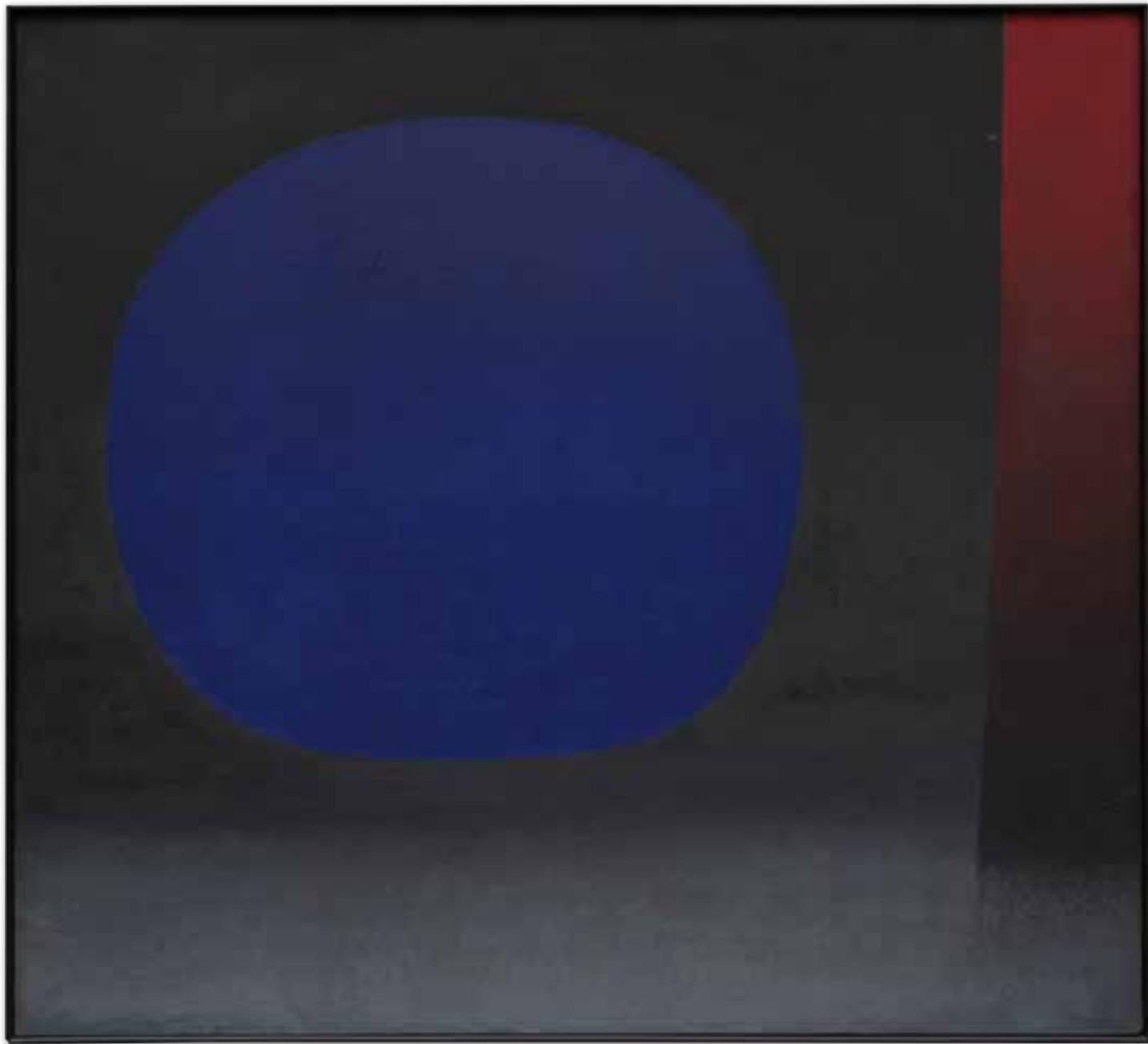
🕒 Called up: Dec. 6, 2025 – ca. 2:53 pm ± 20 min.

€ 60,000 – 80,000 (R7/D/F)
\$ 69,600 – 92,800



- Norbert Bisky combines criticism, humor, and artistic vitality in works that are a political examination of reality before and after the fall of the Berlin Wall
- The work is part of the 2020 exhibition “RANT”: Bisky reflects on a “world out of joint” in the reflection of the time before and after the fall of the Berlin Wall
- Works by the artist are included in major international collections, such as the National Museum of Contemporary Art, Seoul, and the Museum of Modern Art, New York





186 |  THE BERLIN COLLECTION

RUPPRECHT GEIGER
1908 Munich – 2009 Munich

Bild 1 (3 Faseräume). 1960.
Oil on canvas. 106,5 x 116 cm (41.9 x 45.6 in).
🕒 *Called up: Dec. 6, 2025 – ca. 2.54 pm ± 20 min.*
€ 50,000 – 70,000 (R7/D/F)
\$ 58,000 – 81,200



- Geiger exhibited his famous color modulations at several documenta exhibitions between 1959 and 1977
- Red and blue dominate the impressive artistic oeuvre of this Color Field Painter
- Red color fields from the 1960s can be found in important collections, including the Städel Museum, Frankfurt am Main, the Städtische Galerie im Lenbachhaus, Munich, the Neue Nationalgalerie, Berlin, and the Pinakothek der Moderne, Munich
- 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)



187

TOM WESSELMANN
1931 Cincinnati – 2004 New York

Study for Great American Nude
cut-out. 1966.
Mixed media. Acrylic and pencil on cardboard,
mounted on black cardboard.
63,5 x 57 cm (25 x 22.4 in).
🕒 *Called up: Dec. 6, 2025 – ca. 2.56 pm ± 20 min.*
€ 60,000 – 80,000 (R7/D)
\$ 69,600 – 92,800



- Iconic theme from the famous series “Great American Nude”, a central body of work in Tom Wesselmann's oeuvre, which had a decisive influence on American Pop Art in the 1960s
- Combination of cut-out and painting, showcasing Wesselmann's unmistakable aesthetics of sensuality and formal reduction
- Alongside Andy Warhol, Roy Lichtenstein, Jasper Johns, and Robert Rauschenberg, Wesselmann was one of the most important protagonists of American Pop Art
- Similar nudes by the artist can be found in the collections of MoMA, New York, the Whitney Museum of American Art, New York, and Tate Modern, London



188

RENÉE SINTENIS

1888 Glatz/Silesia – 1965 Berlin

Fussballspieler. 1927.

Bronze with brown patina. 40.5 cm (15.9 in).

🕒 *Called up: Dec. 6, 2025 – ca. 2:57 pm ± 20 min.*

€ 18,000 – 24,000 (R7/D/F)
\$ 20,880 – 27,840



- In 1928, this figure won Renée Sintenis third prize in the Olympic art competition in Amsterdam
- Sintenis created her renowned athlete sculptures in the 1920s
- An early example of artistic exploration of movement, dynamics, and body image in the Weimar Republic
- The bronze sculpture displays Renée Sintenis's characteristic style: minimalist realism with expressive tension



189

ROY LICHTENSTEIN

1923 New York – 1997 New York

Nude in the Woods. 1980.

Woodcut in colors. 84.5 x 81.5 cm (33.2 x 32 in).

🕒 *Called up: Dec. 6, 2025 – ca. 2:58 pm ± 20 min.*

€ 18,000 – 24,000 (R7/D/F)
\$ 20,880 – 27,840



“I like to work toward precision but not [being] able to achieve it. Working against wood – cutting wood – makes absolute precision impossible. [...] with it you can’t achieve this neatness but you can try to get it and then achieve certain qualities in the process. You get the grain, something that has a little more feeling to it.”

Roy Lichtenstein 1981, quoted from: Exhibition catalog. Roy Lichtenstein, Graphic Work 1970-1980, Whitney Museum of American Art, 1981

- Masterfully executed large-scale color woodcut
- Lichtenstein reinterprets German Expressionism in striking pop art aesthetics
- Just one year after their creation, works from the “Expressionist Woodcuts” series were shown at the Whitney Museum of American Art in New York
- Inspired by Robert Rirkind’s collection of German Expressionists in 1978, particularly the expressive lines of Kirchner, Heckel, and Pechstein



190 |  THE BERLIN COLLECTION

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Zwei Akte am Atelierfenster. 1914.

Lithograph. 59.5 x 50.5 cm (23.4 x 19.8 in).

 Called up: Dec. 6, 2025 – ca. 3.00 pm ± 20 min.

€ 20,000 – 30,000 (R7/D)

\$ 23,200 – 34,800



- From the sought-after period of his intensive creative years in Berlin
- Kirchner also made a painting with the same motif (Gordon 213)
- 1914 – a decisive turning point in Kirchner's life and work: it is the last year before his deployment in the war and, at the same time, the peak of his creative energy
- Nude depictions are a central theme in Kirchner's work
- Fascinating tension between the privacy of the naked bodies and their apparent presentation at the window
- Part of an acclaimed private collection in Berlin for over 30 years



191

PABLO PICASSO

1881 Malaga – 1973 Mougins

Les Femmes d'Alger (O Version O). Ca. 1955.

Lithograph in colors after the painting of the same name from 1907. 50 x 47 cm (19.6 x 18.5 in).

 Called up: Dec. 6, 2025 – ca. 3.01 pm ± 20 min.

€ 20,000 – 30,000 (R7/D/F)

\$ 23,200 – 34,800



- After the famous painting from 1907 (Museum of Modern Art, New York)
- At the time this work was made, Picasso broke with all conventions with this composition
- Poster before letters for the exhibition "Cubism 1907–1914" in Paris in 1953



192

RAINER FETTING

1949 Wilhelmshaven – Lives and works in Berlin

Chelsea Abstraction. 2005.

Acrylic on canvas. 76.5 x 91 cm (30.1 x 35.8 in).

🕒 Called up: Dec. 6, 2025 – ca. 3.02 pm ± 20 min.

€ 18,000 – 24,000 (R7/D/F)
\$ 20,880 – 27,840



- With his pop-inspired palette and sketch-like brushstrokes, Rainer Fetting brings his love for New York onto the canvas
- He constructs the skyline as seen from his window using tightly interwoven color fields
- The work was part of the exhibition “Rainer Fetting trifft Lovis Corinth” at the Kunsthalle Wilhelmshaven from July to September 2005

193

KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Mädchenkopf. 1930.

Oil on canvas. 40.5 x 28 cm (15.9 x 11 in).

🕒 Called up: Dec. 6, 2025 – ca. 3.04 pm ± 20 min.

€ 45,000 – 65,000 (R7/D/F)
\$ 52,200 – 75,400



- The “Mädchenkopf” is the only surviving fragment of the painting “Venus mit Schleier” (Venus with Veil), which the artist himself destroyed
- Dissolving the painterly in favor of sculptural clarity—the forms condense into spherical structures and two-dimensional compositions
- Karl Schmidt-Rottluff achieves high intensity through subtle means, such as small areas of color placed side by side





194 |  THE BERLIN COLLECTION
JEAN FAUTRIER
1898 Paris – 1964 Châtenay-Malabry

Tête. 1935.
Oil on canvas. 26.8 x 19 cm (10.5 x 7.4 in).
🕒 *Called up: Dec. 6, 2025 – ca. 3.05 pm ± 20 min.*

€ 12,000 – 15,000 (R7/D/F)
\$ 13,920 – 17,400



“Fautrier, on the other hand, did not really become abstract; the reference to representational art remained recognizable even in the titles of his works. That is why I felt much closer to Fautrier, who was a hero to me.”

Georg Baselitz, 2022 (in: Marie-José Lefort 2023, p. 13)

- One of only eight paintings the pioneer of Informalism created in 1935
- For financial reasons, Fautrier worked as a ski instructor in Tignes in 1935
- In the mid-1930s, Jean Fautrier developed a highly structured, scriptural style
- With this treatment of materials, he paved the way for artists such as Tapiés, Dubuffet, and Schumacher



195 |  THE BERLIN COLLECTION
JEAN FAUTRIER
1898 Paris – 1964 Châtenay-Malabry

Tête d’homme barbu. 1925.
Oil on canvas. 41 x 33 cm (16.1 x 12.9 in).
🕒 *Called up: Dec. 6, 2025 – ca. 3.06 pm ± 20 min.*

€ 20,000 – 30,000 (R7/D/F)
\$ 23,200 – 34,800



- Typical features of Fautrier’s paintings from the 1920s: dark, undefined space in which the face floats and gains emotional depth
- Exemplary of an experimental formal language full of powerful immediacy
- Early heads can be found in the collection of the Insel Hombroich Foundation, the Musée Unterlinden in Colmar, and the Musée d’Art moderne de Paris
- Part of an acclaimed private collection in Berlin for over 30 years



196

FRANZ ROUBAUD

1856 Odessa – 1928 Munich

Kaukasischer Reiter im Schnee. 1914.

Oil on panel. 35.6 x 32.2 cm (14 x 12.6 in).

🕒 Called up: Dec. 6, 2025 – ca. 3.08 pm ± 20 min.

€ 8,000 – 12,000 (R7/D)
\$ 9,280 – 13,920



- Roubaud is one of the most important painters to emerge from the cultural exchange between Russia and Europe at the end of the 19th century
- A significant patron of his work was Russian Tsar Alexander III
- His equestrian figures fascinate viewers with their folkloric, ethnographic-documentary character
- The year 1914 marked the peak of his reputation as a painter with the presentation of 34 works at the Munich Glaspalast

197

ALFRED VON WIERUSZ-KOWALSKI

1849 Suwalki (Poland) – 1915 Munich

Ein kaukasischer Reiter.
Around 1880.

Oil on panel. 28.3 x 21.2 cm (11.1 x 8.3 in).

🕒 Called up: Dec. 6, 2025 – ca. 3.09 pm ± 20 min.

€ 10,000 – 15,000 (R7/D)
\$ 11,600 – 17,400



- The brilliance of the painting style and the dramatic scenery make the rider, nestled in the mountain panorama, seem within reach of the viewer
- Realism and attention to detail are indispensable parameters in the work of Alfred von Wierusz-Kowalski
- His atmospherically dense depictions of hunting and horsemanship are highly regarded on the international auction market



198

WILHELM TRÜBNER

1851 Heidelberg – 1917 Karlsruhe

Reiterbildnis des Großherzogs
Friedrich I. von Baden. 1904.

Oil on canvas. 186 x 130.5 cm (73.2 x 51.3 in).

🕒 *Called up: Dec. 6, 2025 – ca. 3.10 pm ± 20 min.*

€ 7,000 – 9,000 (R7/D)
\$ 8,120 – 10,440



- Wilhelm Trübner masterfully combines portraiture with a stately equestrian depiction
- An impressive portrayal of the Grand Duke in full dress uniform as a symbol of imperial dignity and loyalty to the state of Baden during the Wilhelmine era
- Its monumental format and psychological presence make this work a special testimony to German portrait art around 1900



199

MAX LIEBERMANN

1847 Berlin – 1935 Berlin

Bildnis Karl von Bülow. 1916.

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

🕒 *Called up: Dec. 6, 2025 – ca. 3.12 pm ± 20 min.*

€ 15,000 – 20,000 (R7/D)
\$ 17,400 – 23,200



- Depiction of Prussian Field Marshal Karl Wilhelm Paul von Bülow (1846–1921)
- A total of five portraits were created between 1915 and 1916, for which the commander-in-chief in World War I sat for Liebermann in his studio on several occasions
- Previously criticized for his lack of idealization in his earlier portraits, Liebermann was became one of his time's most popular portraitists by the 1920s
- Similar works are in numerous museum collections, such as the Kunsthalle Hamburg, the Staatliche Museen in Schwerin, and the Alte Nationalgalerie in Berlin



200 | THE BERLIN COLLECTION

CONRAD FELIXMÜLLER

1897 Dresden – 1977 Berlin

Kohlenbergarbeiter. 1920.

Lithograph in colors. 56.5 x 39 cm (22.2 x 15.3 in).

🕒 Called up: Dec. 6, 2025 – ca. 3.13 pm ± 20 min.

€ 15,000 – 20,000 (R7/D/F)

\$ 17,400 – 23,200



- Felixmüller is one of the most important representatives of the second generation of German expressionists
- The early 1920s are considered the most outstanding and mature creative phase of the socio-critical expressionists
- In the year of its creation, Felixmüller was awarded the so-called “Rome Prize,” however, he decided not to travel to Rome with the scholarship, and went to the Rhenish lignite mining area instead
- A highlight of his work: in the Ruhr region, he created drawings, paintings, and approximately twelve haunting graphic works, including very sensitive portraits and social studies such as “Kohlenbergarbeiter” (Coal Miner)
- Copies of this print have fetched the highest prices among the artist’s graphic works over the past 30 years (source: artprice.com)
- In the past ten years, only one other copy of this color lithograph has been offered on the international auction market (different color scheme, source: artprice.com)



201 | THE BERLIN COLLECTION

CONRAD FELIXMÜLLER

1897 Dresden – 1977 Berlin

Versammlungsredner. 1920/21.

Woodcut in colors. 54.5 x 34.5 cm (21.4 x 13.5 in).

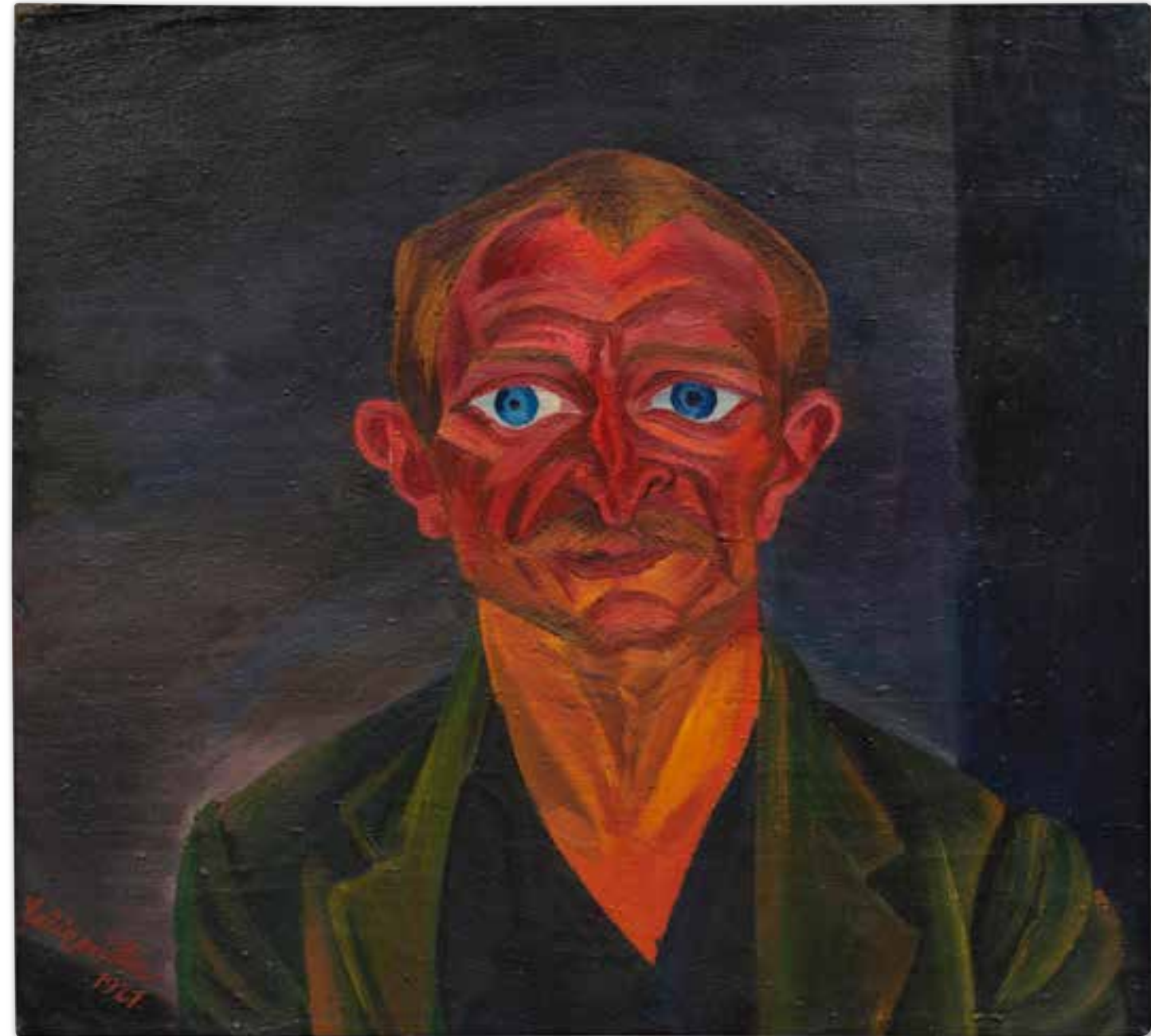
🕒 Called up: Dec. 6, 2025 – ca. 3.14 pm ± 20 min.

€ 7,000 – 9,000 (R7/D/F)

\$ 8,120 – 10,440



- Striking portrait of a worker from Felixmüller’s most productive period
- Colorful woodcut with a socio-political theme
- Another copy is in the Philadelphia Museum of Art



202 | THE BERLIN COLLECTION

CONRAD FELIXMÜLLER

1897 Dresden – 1977 Berlin

Portrait Oskar Elsner. 1921.

Oil on canvas. 55 x 60 cm (21.6 x 23.6 in).

🕒 Called up: Dec. 6, 2025 – ca. 3.16 pm ± 20 min.

€ 70,000 – 90,000 (R7/D/F)

\$ 81,200 – 104,400



The catalogue raisonné notes the following about this painting: “Burned by the artist in 1933 – head cut out – fragment in private ownership (until 1985) – whereabouts unknown.”

- From the artist’s peak creative period
- Felixmüller – rising star of the Dresden and Berlin avant-garde
- In color and composition, this extraordinarily powerful, avant-garde portrait is of museum quality
- With his unique style, Felixmüller became the most important portraitist of his time



203

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg—1938 Davos

Sitzender Akt mit gespreizten Beinen (Dodo). 1910.

Charcoal drawing. 34.5 x 42.8 cm (13.5 x 16.8 in).

🕒 *Called up: Dec. 6, 2025—ca. 3.17 pm ± 20 min.*

€ 10,000—15,000 (R7)
\$ 11,600—17,400



- Intimate drawing made in the artist's Dresden studio
- During these years, the Dresden studio was not only the living and working space of the “Brücke” artists, but also a meeting place for female amateur models
- Kirchner skillfully captured the semi-nude in a reduced formal language
- Sheet painted on both sides:
E. L. Kirchner's most important models in Dresden—Fränzi and Dodo—united on one sheet

204

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg—1938 Davos

Frauenakt (verso: Partie bei Dresden). 1908.

Pencil. 32 x 43.3 cm (12.5 x 17 in).

🕒 *Called up: Dec. 6, 2025—ca. 3.18 pm ± 20 min.*

€ 10,000—15,000 (R7/D)
\$ 11,600—17,400



205

RENÉE SINTENIS

1888 Glatz/Silesia—1965 Berlin

Kleine Daphne. 1917.

Bronze with gold-brown patina. Mounted on a granite base. 28.4 cm (11.1 in).

🕒 *Called up: Dec. 6, 2025—ca. 3.20 pm ± 20 min.*

€ 25,000—30,000 (R7/D/F)
\$ 29,000—34,800



- Renée Sintenis is one of the most important German sculptors of the modern era and was one of the defining figures in Berlin's art scene from the 1920s onwards
- With “Little Daphne,” Sintenis addresses the female body as well as aspects of self-determination and female empowerment
- Other examples of “Little Daphne” can be found in renowned public collections, including the Nationalgalerie Berlin, the Wallraf-Richartz-Museum in Cologne, the Museum am Ostwall in Dortmund, and the Kaiser Wilhelm Museum in Krefeld





206

LESSER URY

1861 Birnbaum – 1931 Berlin

Kuppel der Frauenkirche in Dresden.
Ca. 1890/1900.

Pastel on carboard. 48 x 35.5 cm (18.8 x 13.9 in).

🕒 *Called up: Dec. 6, 2025 – ca. 3.21 pm ± 20 min.*

€ 8,000 – 12,000 (R7)
\$ 9,280 – 13,920



- **Significant provenance:** Directly from the artist's heirs
- Depictions of Dresden are extremely rare in his oeuvre
- Lesser Ury shows the play of sunlight on the rooftops in his characteristic style
- In this pastel, he combines light and color to create a calm, sensitive mood



207

LESSER URY

1861 Birnbaum – 1931 Berlin

Bauernhäuser. Around 1900/10.

Pastel auf Malpappe. 71.5 x 54 cm (28.1 x 21.2 in).

🕒 *Called up: Dec. 6, 2025 – ca. 3.22 pm ± 20 min.*

€ 15,000 – 20,000 (R7)
\$ 17,400 – 23,200



- **Tranquil scene with great radiance** in a large format
- As a counterpoint to Ury's numerous Berlin street scenes, an exceptionally contemplative and calming composition that also demonstrates his versatile skills as a landscape painter
- In the tradition of German Romanticism, Ury evokes the magic of a "soul landscape"

208

LESSER URY

1861 Birnbaum – 1931 Berlin

Dorfstrasse. Ca. 1929.

Pastel on cardboard, firmly mounted.
34 x 49 cm (13.3 x 19.2 in).

🕒 *Called up: Dec. 6, 2025 – ca. 3.24 pm ± 20 min.*

€ 12,000 – 15,000 (R7)
\$ 13,920 – 17,400



- **Significant provenance:** Directly from the artist's heirs
- Lesser Ury revives the almost forgotten technique of pastel painting with great mastery
- Pastel as a spiritual echo of inner peace
- Shimmering haze and radiant colors create an incomparable atmosphere
- His landscape and village paintings represent a tranquil and atmospheric counterpoint to his cityscapes
- Ury's landscape paintings are a unique variation on German plein air painting
- His pastels are considered key works of Berlin Modernism around 1900



209

LESSER URY

1861 Birnbaum – 1931 Berlin

Holländisches Dorf mit waschender Frau. 1913.

Pastel on cardboard. 35.2 x 50 cm (13.8 x 19.6 in).

🕒 *Called up: Dec. 6, 2025 – ca. 3.25 pm ± 20 min.*

€ 10,000 – 12,000 (R7)
\$ 11,600 – 13,920



- **Significant provenance:** Directly from the artist's heirs
- Lesser Ury is an impressionist master of light
- Dutch canal landscape in a lyrical, poetic mood
- The vastness of the Dutch landscape inspired Ury to new expressions of nature
- The exhibition "Impressionismus in Deutschland. Max Liebermann und seine Zeit" (October 3, 2025–February 8, 2026) at the Museum Frieder Burda, Baden-Baden, in cooperation with the Museum Barberini, Potsdam, features, among others, eight works by Lesser Ury



210

ALEXANDER ARCHIPENKO

1887 Kyjiw (Ukraine) – 1964 New York

Flat Torso. 1914.

Polished Bronze. 38.1 cm (15 in).

🕒 Called up: Dec. 6, 2025 – ca. 3.26 pm ± 20 min.

€ 30,000 – 40,000 (R7/D/F)

\$ 34,800 – 46,400



- Lifetime cast
- Reduced bronze of timeless elegance
- Archipenko elevates the relationship between sculpture and space, volume and line, to the decisive criterion
- The years up to around 1923 were Archipenko's most prolific period
- Archipenko's sculptures are among the most innovative expressions of avant-garde plastic art
- Other copies of this "Flat Torso" are in renowned collections, including those of the Kunstmuseum Basel, the Staatgalerie Stuttgart, and the Nationalgalerie, Staatliche Museen zu Berlin



211

FENGMIAN LIN

1900 Mei/Guangdong – 1991 Hong Kong

Jeune femme nue assise. Ca. 1970s.

Watercolor and ink. 69 x 70 cm (27.1 x 27.5 in).

🕒 Called up: Dec. 6, 2025 – ca. 3.28 pm ± 20 min.

€ 100,000 – 150,000 (R7/D/F)

\$ 116,000 – 174,000



- Lin Fengmian is considered a pioneer of modern Chinese painting and was the first president of the Chinese Academy of Arts
- Captivating nude with a quiet grace and solitary beauty
- In 1920s Paris, he met Henri Matisse and Amedeo Modigliani, whose artistic influence is particularly evident in Lin Fengmian's depictions of women
- Only a few of the artist's works survived—they were either deliberately destroyed during the Chinese Cultural Revolution or destroyed by him for his own protection
- Today, the artist's works can be found in renowned museums around the world, including the Art Gallery of New South Wales and the Museum of Modern Art in New York



212

DAVID HOCKNEY

1937 Bradford — lives and works in London and 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: Dec. 6, 2025 — ca. 3.29 pm ± 20 min.*

€ 18,000 — 24,000 (R19/D/F)
\$ 20,880 — 27,840



- **“A Bigger Book” — this enormous book refers to one of his most famous pool paintings, “A Bigger Splash,” 1967 (Tate Gallery, London)**
- **Using a tablet and inkjet printer, Hockney creates a complex interplay of color, light, and line, thus establishing an updated definition of pop art**
- **Hockney’s works are held in major contemporary art collections, including the Tate Gallery, London, the J. Paul Getty Museum, Los Angeles, and the Centre Pompidou, Paris**



213

HANS PURRMANN

1880 Speyer — 1966 Basel

Japanische Kirschblüten in Glasvase.
1932.

Oil on canvas. 60.2 x 51.2 cm (23.7 x 20.1 in).

🕒 *Called up: Dec. 6, 2025 — ca. 3.30 pm ± 20 min.*

€ 30,000 — 40,000 (R7/D/F)
\$ 34,800 — 46,400



“It is characteristic of Purrmann that he painted numerous bouquets of flowers. [...] The blossoming flowers, their variety, their different shapes and colors are a direct expression of life in all its abundance and beauty. By devoting himself to these bouquets in life as well as in art, Hans Purrmann created little celebrations for himself. They characterize his entire oeuvre and, alongside his other genres, form an important part of his work.”

Christian Lenz, in: Hans Purrmann. Die Gemälde I. 1895-1934, Munich 2004, pp. 41f.

- **High-contrast colors, a wealth of shapes, the charming interplay of light and shadow, and sophisticated reflections reveal Purrmann’s keen sense of composition and color**
- **Part of the same private German collection for over 60 years**
- **A stay in Paris in 1931 and a meeting with Henri Matisse may have had a lasting influence on the artist during this period**
- **Purrmann’s still lifes from these years are held by important museum collections, including the Museum im Kulturspeicher der Städtischen Kunstsammlungen, Würzburg, the Sprengel Museum, Hanover, and the Staatsgalerie Stuttgart**



214

ERICH HECKEL

1883 Döbeln/Sachsen—1970 Radolfzell/Bodensee

Kleine Flusslandschaft. 1916.

Tempera on canvas. 51 x 41 cm (20 x 16.1 in).

🕒 *Called up: Dec. 6, 2025—ca. 3:32 pm ± 20 min.*

€ 40,000—60,000 (R7/F)
\$ 46,400—69,600



“I am happy to be back in my studio and not to hear or see anything about the military, war, or service. Soon enough, it will be the other way around again. Now I am in the process of finishing and framing some works that I had started outside.”

Erich Heckel in a letter to Karl Hagemann written during his home leave at the end of October in 1916, quoted from: Andreas Hüneke, Erich Heckel. Catalog raisonné of paintings, murals, and sculptures, vol. II, Munich 2017, p. 461.

- Heckel captures nature in a gentle palette and symbolic forms
- In the year the painting was created, Heckel was stationed in Flanders in his medical corps
- Ominous pink clouds above a harmonious landscape are reflected in the river—a mirror of Heckel’s sentiment at the time
- Exhibited at Ludwig Schames Art Salon in Frankfurt just one year after its creation



215

CURT HERRMANN

1854 Merseburg a. d. Saale—1929 Erlangen

Schloss Pretzfeld hinter Bäumen.
1910.

Oil on paper on firm cardboard.
24.3 x 33.2 cm (9.5 x 13 in).

🕒 *Called up: Dec. 6, 2025—ca. 3:33 pm ± 20 min.*

€ 10,000—15,000 (R7/D)
\$ 11,600—17,400



- Curt Herrmann is an important representative of German Impressionism and Neo-Impressionism, as well as a founding member of the Berlin Secession
- This work was made around 1900, at a time when Herrmann turned away from Realism towards Impressionism
- The painterly realization of the trees in interplay with the light on the castle lends the work depth and atmosphere



216

MARGARETE MOLL

1884 Mühlhausen/Alsace – 1977 Munich

Katze. 1926.

Bronze with black-brown patina.
21.5 x 10 x 8.5 cm (8.4 x 3.9 x 3.3 in).

🕒 Called up: Dec. 6, 2025 – ca. 3:34 pm ± 20 min.

€ 12,000 – 15,000 (R7/D/F)
\$ 13,920 – 17,400



- One of Marg Moll's rare early animal depictions
- Alongside Renée Sintenis, Käthe Kollwitz, and Emy Roeder, she was one of the great German female sculptors of the 20th century
- This is the first time a copy of this bronze is offered on the international auction market (source: artprice.com)



217

KARL HAGEMEISTER

1848 Werder a. d. Havel – 1933 Werder a. d. Havel

Märkische Seenlandschaft mit Seerosen. Around 1905.

Pastel on canvas. 70 x 100.5 cm (27.5 x 39.5 in).

🕒 Called up: Dec. 6, 2025 – ca. 3:36 pm ± 20 min.

€ 15,000 – 20,000 (R7/D)
\$ 17,400 – 23,200



- Karl Hagemeister is one of the central landscape painters of German Impressionism
- Atmospheric, transparent ambiance in green-silver tones, executed with masterful command of the pastel technique
- In this work, the artist reveals a unique, contemplative visual language



218

KARL HOFER

1878 Karlsruhe—1955 Berlin

Berglandschaft.
Probably 1930s.

Oil on canvas. 36 x 60 cm (14.1 x 23.6 in).

🕒 Called up: Dec. 6, 2025 — ca. 3:37 pm ± 20 min.

€ 25,000—35,000 (R7/D/F)
\$ 29,000—40,600



- One of the few landscape paintings in which Hofer concentrates his artistic eye on the unspoiled nature of a pure mountain panorama
- Hofer composed an atmospheric view into the distance in a special format and in clear, rich colors with a wealth of nuances
- Other landscape paintings by the artist can be found in, among others, the collections of Museum Ludwig, Cologne, the State Art Collection, Karlsruhe, the Kunsthalle Mannheim, and the Kunst Museum Winterthur



219

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg—1938 Davos

Haus auf der Stafel (Davos)/
Hütte im Wald (doppelseitig).
Around 1920.

Watercolor, color chalk over pencil.
36.5 x 43.4 cm (14.3 x 17 in).

🕒 Called up: Dec. 6, 2025 — ca. 3:38 pm ± 20 min.

€ 25,000—35,000 (R7/D)
\$ 29,000—40,600



- With a stunning palette, E. L. Kirchner captured the fleeting moment of the glowing mountain world
- Outstanding provenance: “Hütte auf der Stafel” passed into the artist’s estate and has been in the possession of the Kirchner family for three generations
- He created the most important works of his “new” life on the Stafelalp
- A “double Kirchner”: the reverse side features “Hütte im Wald” (Cabin in the Forest), an equally elaborate watercolor with an expressive brushstroke in black charcoal
- For the past 13 years, the work has been on permanent loan to the Kunstsammlungen Chemnitz

verso





220

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Rettungshaus in den Dünen. 1920.

Oil on canvas on cardboard. 47.7 x 38.5 cm (18.7 x 15.1 in.).

🕒 *Called up: Dec. 6, 2025 – ca. 3.40 pm ± 20 min.*

€ 40,000 – 60,000 (R7/D/F)
\$ 46,400 – 69,600



- A radiant Nida landscape, with harmonious colors and dynamic, lively brushstrokes
- Between 1919 and 1921, Pechstein spent the summer months in the small fishing village on the Curonian Spit, drawing inspiration for a series of landscape paintings
- Pechstein uses the red rescue station as an effective contrast to the gentle dune landscape



221

ARISTARKH VASILEVICH LENTULOV

1882 Niznee Lomovo/Pensa – 1943 Moscow

Datscha in Kislovodsk. 1913.

Oil on canvas. 61 x 44 cm (24 x 17.3 in.).

🕒 *Called up: Dec. 6, 2025 – ca. 3.41 pm ± 20 min.*

€ 20,000 – 30,000 (R7/D)
\$ 23,200 – 34,800



- Lentulov is considered an innovative and international protagonist of the European-Russian avant-garde. In 1910, he co-founded the artist group “Knave of Diamonds” in Moscow
- In 1911, at the height of Cubo-Futurism, he immersed himself in the vibrant Parisian art scene: Delaunay, Léger, and Gleizes were among his studio colleagues
- Lentulov captured the atmosphere of the glamorous spa resort in prismatic, transparent colors
- Offered on the international auction market for the first time



222 | THE BERLIN COLLECTION

OTTO DIX

1891 Gera – 1969 Singen

Reiter in Landschaft (Der Reiter). 1917.

Gouache over pencil. 39.1 x 41 cm (15.3 x 16.1 in).

🕒 Called up: Dec. 6, 2025 – ca. 3.42 pm ± 20 min.

€ 20,000 – 30,000 (R7/D/F)
\$ 23,200 – 34,800



- The artist's war experiences fanned the flames of his "Expressionism" as of 1915 (CR Pfäffle, p. 11)
- In stark contrast to the strong palette, Dix depicts a world at war and processes his own distress
- Formerly part of the important collection of Dr. Ismar Littmann, Breslau, alongside some of the most important avant-garde works
- Rediscovery: previously unknown gouache by the artist
- Two closely related works are in the Dresden State Art Collections and the Staatsgalerie Stuttgart

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223

EMIL NOLDE

1867 Nolde/Nordschleswig –
1956 Seebüll/Schleswig-Holstein

Junges Paar. 1913.

Lithograph in colors. 61.4 x 50.5 cm (24.1 x 19.8 in).

🕒 Called up: Dec. 6, 2025 – ca. 3.44 pm ± 20 min.

€ 50,000 – 70,000 (R7/D/F)
\$ 58,000 – 81,200



- The lithographs from around 1913, are among the highlights of Nolde's graphic oeuvre
- They form the smallest group of works in his graphic oeuvre, which he created in concentrated phases full of experimental enthusiasm
- Alongside Nolde's color lithograph "Tänzer" (1913), "Junges Paar" is one of the artist's most sought-after prints on the international auction market
- "Junges Paar" was printed in various color variants, with only a few copies of each
- There are only three copies of this color variant



224

RUPPRECHT GEIGER

1908 Munich – 2009 Munich

735/81. 1981.

Acrylic on canvas. 125 x 130 cm (49.2 x 51.1 in).

🕒 Called up: Dec. 6, 2025 – ca. 3.45 pm ± 20 min.

€ 40,000 – 60,000 (R7/D/F)
\$ 46,400 – 69,600



- Pink plays a central role in the painter's oeuvre
- Gentle modulation with an extraordinary effect
- Paintings by Rupprecht Geiger are in numerous important collections, including the National Gallery in Berlin, the Museum Folkwang in Essen, and the Lenbachhaus in Munich



225

KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Kaktus, Muschel und Schale.
Ca. 1953.

Oil on canvas. 65 x 73 cm (25.5 x 28.7 in).

🕒 Called up: Dec. 6, 2025 – ca. 3.46 pm ± 20 min.

€ 70,000 – 90,000 (R7/F)
\$ 81,200 – 104,400



- Captivating formal clarity and brilliant colors
- Still lifes play a key role in Schmidt-Rottluff's oeuvre
- In the 1950s, he increasingly focused on his immediate surroundings and the "quiet life of things", as he once put it
- Acquired in 1973 and in family ownership ever since



“Walde is probably best known for his winter paintings. [...] His soft, sometimes impasto-like, dry painting style repeatedly produces new nuances and new interplays of light values that vibrate above all natural forms.”

Quoted from: Kunstverlag Alfons Walde, <https://alfonswalde.com/wintermotive/>.

226

ALFONS WALDE

1891 Oberndorf – 1958 Kitzbühel

Bauernhaus im Schnee.
Around 1924/25.

Oil on black paper, laminated on panel.
16.5 x 25.1 cm (6.4 x 9.8 in).

🕒 Called up: Dec. 6, 2025 – ca. 3.48 pm ± 20 min.

€ 50,000 – 70,000 (R7/D/F)
\$ 58,000 – 81,200



- With sensitively modulated color schemes and a nuanced interplay of light and shadow, Walde captures the atmosphere of a winter landscape
- The artist depicts the rugged beauty of his homeland with dynamic and unrestrained brushstrokes as well as tender and charming details
- With his snow-covered landscapes, Walde created a genre of his own, which enabled him to produce a body of work with a great variety of motifs



227

OTTO DIX

1891 Gera – 1969 Singen

Hohlweg im Winter. 1944.

Mixed media on canvas, laid on a panel.
100 x 81 cm (39.3 x 31.8 in).

🕒 Called up: Dec. 6, 2025 – ca. 3.49 pm ± 20 min.

€ 40,000 – 60,000 (R7/D/F)
\$ 46,400 – 69,600



- 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



228

EMILY KAME KNGWARREYE

1910 Utopia, Sandover (Australien) –
1996 Alice Springs (Australien)

Emily. 1994.

Acrylic on canvas. 125,5 x 73,5 cm (49.4 x 28.9 in).

🕒 *Called up: Dec. 6, 2025 – ca. 3:50 pm ± 20 min.*

€ 30,000 – 40,000 (R7/D/F)
\$ 34,800 – 46,400



- Emily Kame Kngwarreye is the most successful Aboriginal artist on the international auction market
- Kngwarreye abstracts the “Dreamtime” (creation story) of the Aborigines in her art, reflecting a deep spiritual connection to her homeland on canvas
- Kngwarreye only began painting at the age of 80, but in her short creative phase, she became one of the most important representatives of contemporary Australian art
- Tate Modern, London, hosts a major retrospective from July 2025 to January 2026

229



ARNULF RAINER

1929 Baden near Vienna – lives and works in Vienna

Rote Zudeckung. 1957.

Mixed media on canvas laminated
on paper and framed by the artist.
38.5 x 25.2 cm (15.1 x 9.9 in).

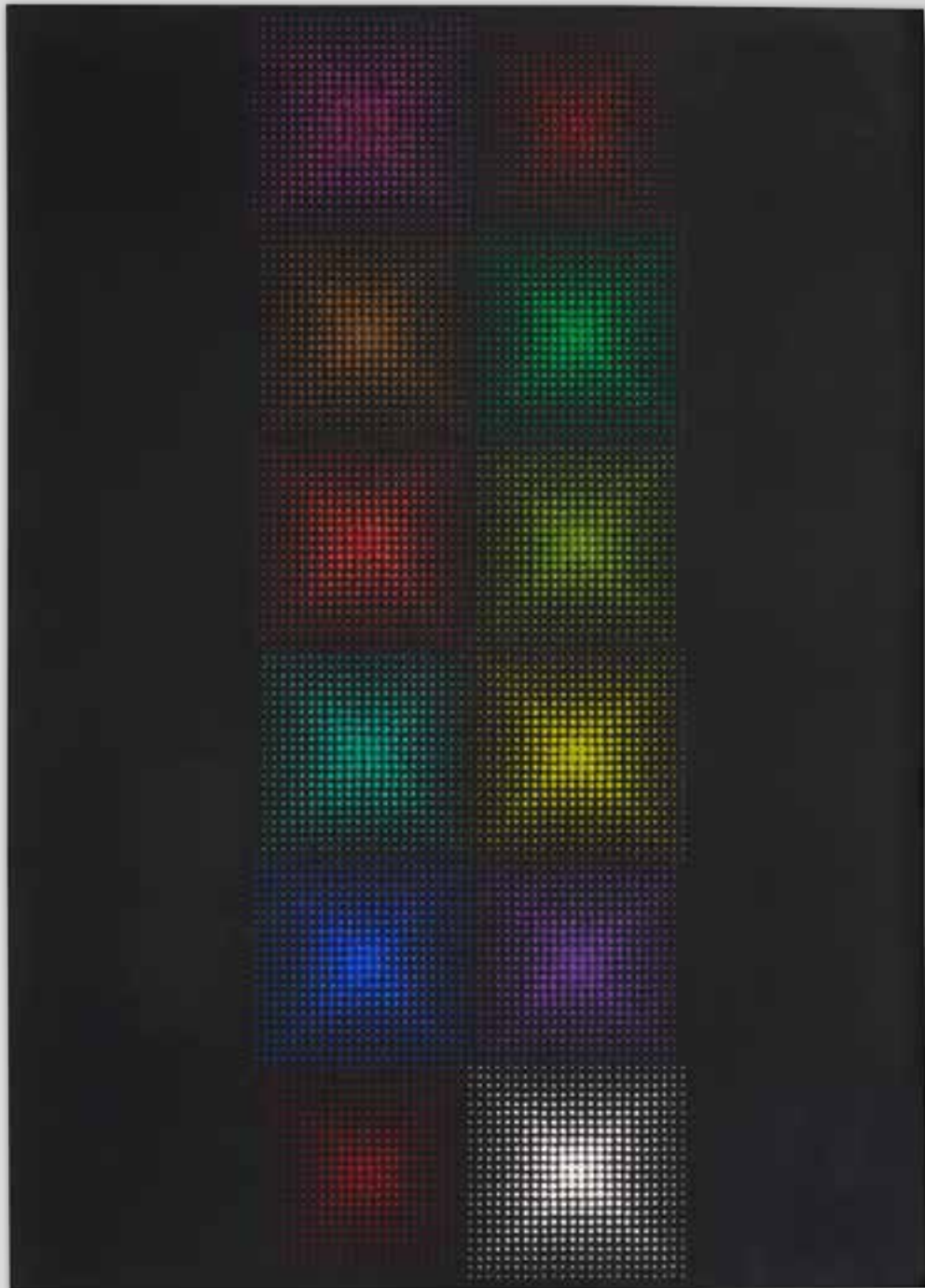
🕒 *Called up: Dec. 6, 2025 – ca. 3:52 pm ± 20 min.*

€ 40,000 – 60,000 (R7/D/F)
\$ 46,400 – 69,600



- Arnulf Rainer is the main figure and founder of Austrian Informalism
- One of his early, magnificent overpaintings from the 1950s
- Materiality of color paired with vibrant, gestural brushstrokes
- He participated in documenta II in Kassel in 1959 and in the Venice Biennale in 1978 and 1980





230

ALMIR DA SILVA MAVIGNIER

1925 Rio de Janeiro – 2018 Hamburg

12 quadrate 3. 1967.

Oil on canvas. 141 x 100 cm (55.5 x 39.3 in).

🕒 *Called up: Dec. 6, 2025 – ca. 3:53 pm ± 20 min.*

€ 90,000 – 120,000 (R7/D/F)
\$ 104,400 – 139,200



- A highlight of Op Art
- For the first time on the international auction market (source: artprice.com)
- Beautiful color contrast and intense light and dark contrast
- In the 1960s, Mavignier participated in the Venice Biennale and in the documenta (1964 and 1968 respectively)
- Works by the artist are in, among others, the Museum of Modern Art, New York

231

STEPHAN BALKENHOL

1957 Fritzlar – lives and works in Karlsruhe and Meisenthal

Mann in blauem Hemd. 1989.

Wood sculpture. Maple, in color. 130 cm (51.1 in).

🕒 *Called up: Dec. 6, 2025 – ca. 3:54 pm ± 20 min.*

€ 35,000 – 45,000 (R7/D/F)
\$ 40,600 – 52,200



- Monumental wooden sculpture from Stephan Balkenhol's early creative period
- This “ Mann im blauen Hemd ” (Man in a Blue Shirt) won him the Bremen Art Prize in 1989
- No other contemporary sculptor has succeeded in creating such a distinctive oeuvre
- Owned by the same family since its creation





232

HENRI LAURENS

1885 Paris—1954 Paris

Pamela. 1943.

Bronze with brown patina. 15 cm (5.9 in).

🕒 Called up: Dec. 6, 2025—ca. 3.56 pm ± 20 min.

€ 80,000—120,000 (R7/D)
\$ 92,800—139,200



- **Lifetime cast**
- **Timeless beauty: flowing lines and an astonishing presence**
- **Henri Laurens' late work is characterized by a rich variety of forms**
- **He is considered one of the most influential French sculptors of the first half of the 20th century**
- **The depiction of the female body plays the absolutely central role in his entire artistic oeuvre**
- **Other copies of this bronze are in the SKM in Copenhagen, the Sprengel Museum in Hanover, and the Centre Pompidou in Paris**



233

ALBERT WEISGERBER

1878 St. Ingbert—1915 Fromelles/Ypern

Mann im Harem. 1907/08.

Oil on canvas. 87 x 100 cm (34.2 x 39.3 in).

🕒 Called up: Dec. 6, 2025—ca. 3.57 pm ± 20 min.

€ 20,000—30,000 (R7/D)
\$ 23,200—34,800



- **In 1905 and 1906, Weisgerber lived in Paris for several months, where he was part of the Café du Dôme circle of artists**
- **The strong influences of his stay in Paris led to a lighter palette and a tendency toward spatiality and decorative background design**
- **The motif of the work offered here may have been inspired by Eugène Delacroix's painting "The Women of Algiers" (1834, Musée du Louvre), which Weisgerber may have seen in Paris**
- **In 1913, Weisgerber was a founding member and president of the "Neue Münchner Secession" (New Munich Secession), whose members also included Alexej von Jawlensky and Paul Klee**
- **His oeuvre, which ranges between Impressionism and Expressionism, came to an abrupt end with his early death in World War I in 1915**



234 |  THE BERLIN COLLECTION

OTTO DIX

1891 Gera – 1969 Singen

Grabensoldat. 1915.

Gouache. 29 x 28,5 cm (11.4 x 11.2 in).

 Called up: Dec. 6, 2025 – ca. 3.58 pm ± 20 min.

€ 30,000 – 40,000 (R7/D/F)

\$ 34,800 – 46,400



- From the early years of World War I, when Otto Dix's critical view of war was already emerging
- The depiction is not heroic, but deeply human and harrowing
- The drawing marks an important transition in Dix's work from his expressive early work to the documentary sharpness of New Objectivity
- "Trench Soldier" – a historical document with a timeless message to prevent oblivion



235 |  THE BERLIN COLLECTION

GEORGE GROSZ

1893 Berlin – 1959 Berlin

The Shoeshine Man. 1940.

Watercolor, ink brush and pen.

48 x 37,5 cm (18.8 x 14.7 in).

 Called up: Dec. 6, 2025 – ca. 4.00 pm ± 20 min.

€ 30,000 – 40,000 (R7/D/F)

\$ 34,800 – 46,400



- Detailed work in an excellent and harmonious color scheme
- Even in exile in New York, Grosz remains true to his caustic social criticism
- Grosz is one of the few artists able to continue a career in America



236

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 photo collage. 147 x 120 cm (57.8 x 47.2 in).

🕒 Called up: Dec. 6, 2025 – ca. 4.01 pm ± 20 min.

€ 50,000 – 70,000 (R7/D/F)
\$ 58,000 – 81,200



- 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



237

ANSELM KIEFER

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

Leonardo Pisano - liber quadratorum geometriae (Aus der Serie “Freimaurer”). Um 2007.

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

🕒 Called up: Dec. 6, 2025 – ca. 4.02 pm ± 20 min.

€ 50,000 – 70,000 (R7/D/F)
\$ 58,000 – 81,200



- 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



238

HENRI LAURENS

1885 Paris—1954 Paris

L'éveil. 1951.

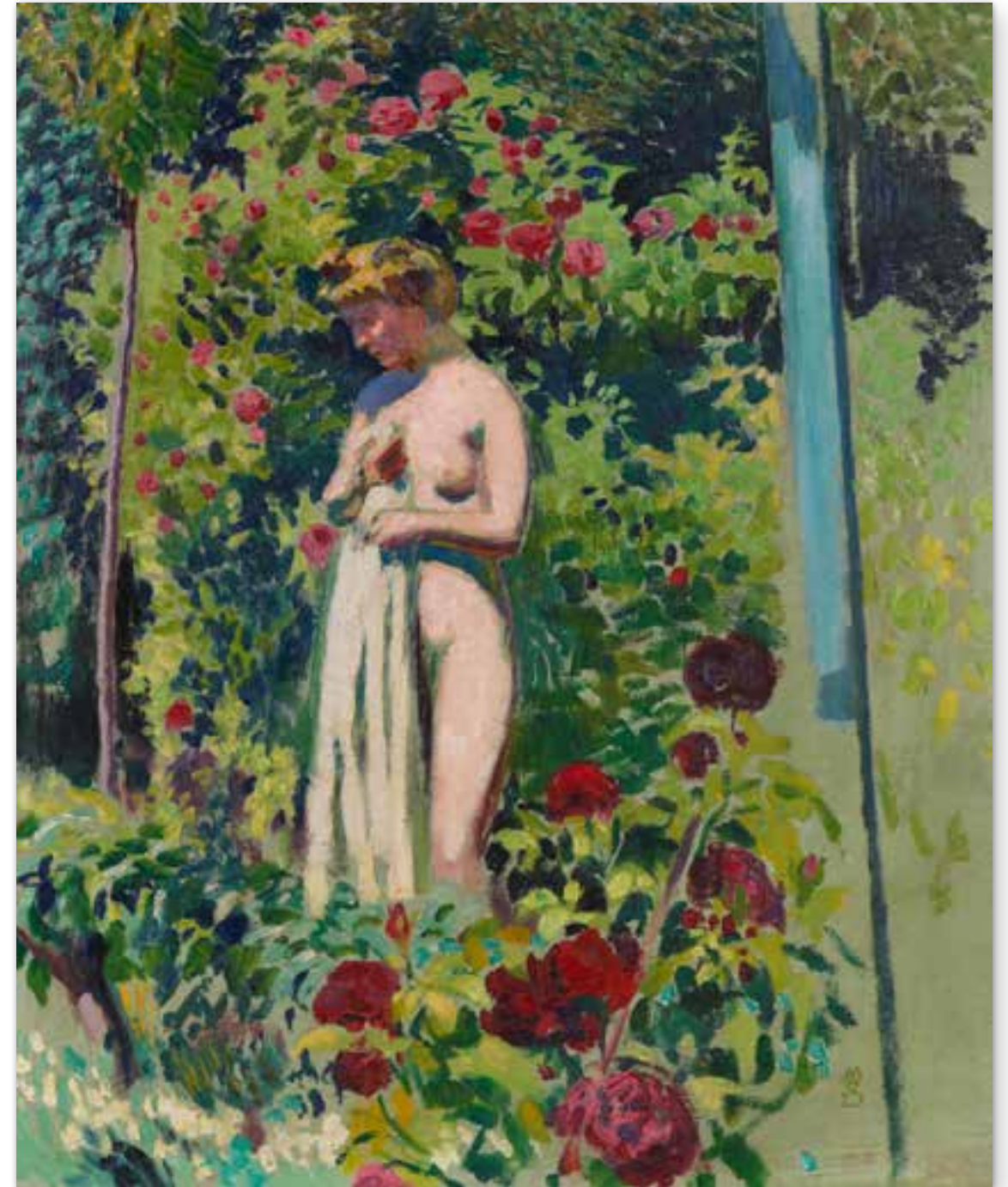
Bronze with brown patina. 29.5 cm (11.6 in).

🕒 *Called up: Dec. 6, 2025 — ca. 4.04 pm ± 20 min.*

€ 80,000—120,000 (R7/D)
\$ 92,800—139,200



- **Lifetime cast**
- **Compact, harmonious composition with sensual, rounded, and minimalist forms**
- **The depiction of the female body plays an absolute key role in Henri Laurens' entire artistic oeuvre**
- **In 1951, the year this bronze was created, the Musée National d'Art Moderne in Paris dedicated a major retrospective to him**
- **His voluminous, expressive sculptures have had a formative influence on modern art as a whole, today can be found in renowned museum collections around the world, including the Kunstmuseum Basel, the Tate Gallery in London, and the Museum of Modern Art in New York**



239

MAURICE DENIS

1870 Granville—1943 Saint-Germain-en-Laye

Nympe aux fleurs (Nu à la draperie, dans le jardin). Around 1906/07.

Oil on cardboard, laminated on panel.
53 x 44.8 cm (20.8 x 17.6 in).

🕒 *Called up: Dec. 6, 2025 — ca. 4.05 pm ± 20 min.*

€ 8,000—10,000 (R7/D)
\$ 9,280—11,600



- **Maurice Denis is considered a key figure in Symbolism and is a co-founder of the artist group “Les Nabis.”**
- **The delicate color palette and lush flowers emphasize the lyrical mood of the painting**
- **Other works by the artist can be found in renowned museum collections, such as the Musée d'Orsay, Paris, the Museum of Modern Art, New York, and the Neue Pinakothek, Munich**



240

GABRIELE MÜNTER

1877 Berlin – 1962 Murnau

Rote Kakteenblüte auf blauem Grund. 1926.

Oil on cardboard. 45 x 33.3 cm (17.7 x 13.1 in).

🕒 Called up: Dec. 6, 2025 – ca. 4.06 pm ± 20 min.

€ 50,000 – 70,000 (R7/D/F)
\$ 58,000 – 81,200



- The combination of the luminous red flower and the deep blue background creates a strong contrast that makes the painting appear both dynamic and calming
- The composition demonstrates Münter's masterful command of form and color
- As early as 1955, her works featured in the first documenta in Kassel

241

MARGARETE MOLL

1884 Mühlhausen/Alsace – 1977 Munich

Lovers. 1928.

Bronze with light brown patina, on a stone base.
27.7 x 13.5 x 8.8 cm (10.9 x 5.3 x 3.4 in).

🕒 Called up: Dec. 6, 2025 – ca. 4.08 pm ± 20 min.

€ 12,000 – 15,000 (R7/D/F)
\$ 13,920 – 17,400



- An exceptionally intimate and seemingly inseparable pair of figures
- In 1928, Marg Moll visited the sculptor Constantin Brâncusi in his Paris studio; references to his famous “Kiss” from 1907/08 are clearly visible
- With her soft, flowing lines, the artist finds her unique artistic expression and an independent style





242

STEPHAN BALKENHOL

1957 Fritzlar – lives and works in Karlsruhe and Meisenthal

Frau in rotem Bikini. Probably 2000.

Wooden sculpture. Figure column made of wawa wood, colored. 45 cm (17.7 in).

🕒 Called up: Dec. 6, 2025 – ca. 4.09 pm ± 20 min.

€ 25,000 – 35,000 (R7/D/F)
\$ 29,000 – 40,600



- Stephan Balkenhol's sculptures are timeless: they are characters, fictional figures
- With the classic form of wood sculpting, he returns to the original technique of this genre
- Balkenhol's sculptures are calm, natural, and characterized by deliberate uniformity



243

GABRIELE MÜNTER

1877 Berlin – 1962 Murnau

Blumenstillleben. 1955.

Tempera on paper. 43 x 55.5 cm (16.9 x 21.8 in).

🕒 Called up: Dec. 6, 2025 – ca. 4.10 pm ± 20 min.

€ 30,000 – 40,000 (R7/D/F)
\$ 34,800 – 46,400



- Strong presence of the image through a spontaneous and direct application of paint
- Gabriele Münter's floral still lifes occupy an important position in the art of the first half of the 20th century
- In the year this work was created, Gabriele Münter took part in the first documenta exhibition in Kassel



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OTTO DIX

1891 Gera – 1969 Singen

Spelunke. 1925.

Gouache over pencil. 50 x 67 cm (19.6 x 26.3 in).

 Called up: Dec. 6, 2025 – ca. 4.12 pm ± 20 min.

€ 40,000 – 60,000 (R7/F)

\$ 46,400 – 69,600



- Dix, chronicler of the Weimar Republic, sketches a bar scene with protagonists marked by life with a sharp eye
- “Spelunke” addresses the dark side of the big city: social decline, hedonism, and excessive consumption
- The watercolor technique lends the work both lightness in the fleetingness of the moment and a disturbing intimacy
- Formerly owned by Otto Conzelmann, a close confidant of Otto Dix
- Part of an acclaimed private collection in Berlin for over 40 years



245

KARL HARTUNG

1908 Hamburg – 1967 Berlin

Kleine Liegende mit aufgestütztem Kopf. 1948.

Bronze with reddish-brown shimmering patina.
19 x 41 x 25 cm (7.4 x 16.1 x 9.8 in).

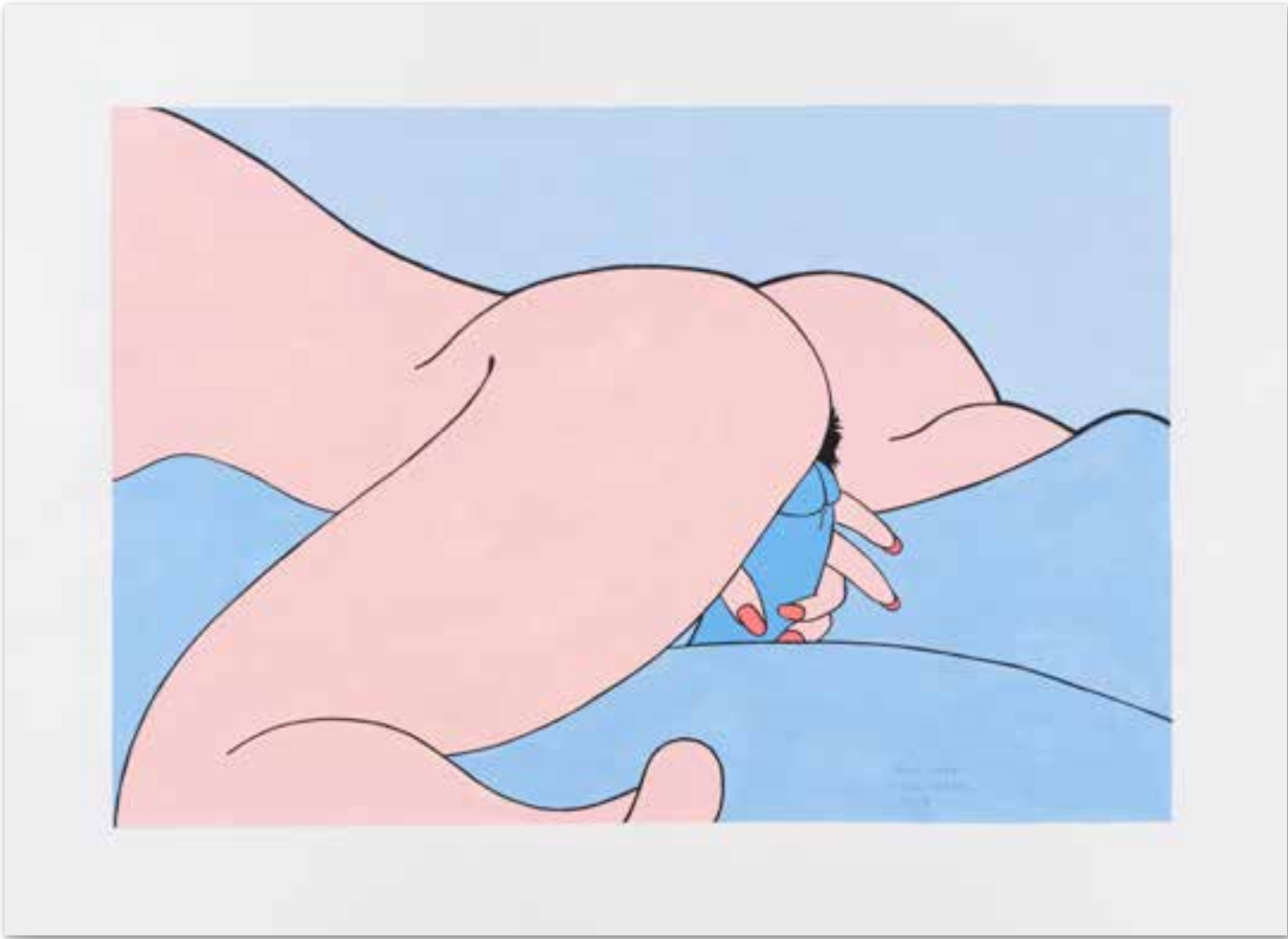
 Called up: Dec. 6, 2025 – ca. 4.13 pm ± 20 min.

€ 20,000 – 30,000 (R7/D/F)

\$ 23,200 – 34,800



- Hartung’s “Liegende” (Reclining Figures) are arguably the artist’s most famous work group
- The appeal of contrasts: exaggerated, sensual physicality meets abstract formal language
- The essence of humanity – Hartung translates the classic motif of the “reclining nude” into his unique modern aesthetics
- The anthropomorphic nudes are among his most sought-after works on the international auction market
- Part of a German private collection for 35 years
- The large version of this figure (1951, CR no. 472) fetched the highest auction results for a work by the artist to date (2022 and 2025)
- Two copies of the monumental version are on display at Gottorf Castle, Schleswig-Holstein State Museums, Schleswig, and in the sculpture park of the Woods Art Institute, Wentorf



246

JOHN WESLEY

1928 Los Angeles – 2022 New York

Blue Man. 1995.

Acrylic on paper. 41.2 x 61 cm (16.2 x 24 in).

🕒 *Called up: Dec. 6, 2025 – ca. 4.14 pm ± 20 min.*

€ 25,000 – 35,000 (R7/D/F)
\$ 29,000 – 40,600



- “Blue Man” is a striking example of Wesley’s expressive lines, reflective color palette, and photo-based meta-representation
- Between pop art, comics, and minimal art, John Wesley reflects on the American way of life in a humorous, satirical, and sometimes erotic way
- Wesley’s works are in internationally renowned museums, including the Stedelijk Museum, Amsterdam, the Whitney Museum of American Art, New York, the Museum Ludwig, Cologne, and the Museum of Modern Art, New York



247

JEFF KOONS

1955 York/Pennsylvania – lives and works in New York

Balloon Dog (Blue). 2021.

Multiple. Porcelain with a blue high-gloss metal coating. 38 x 48 x 15.8 cm (14.9 x 18.8 x 6.2 in).

🕒 *Called up: Dec. 6, 2025 – ca. 4.16 pm ± 20 min.*

€ 20,000 – 30,000 (R7/D/F)
\$ 23,200 – 34,800



- The 3 meter tall version of “Balloon Dog” fetched a world record price of almost 40 million euros at an auction in New York in 2013
- Jeff Koons creates a charming illusion with his famous, highly polished balloon animals
- Koons is represented in over 50 renowned museums, foundations, and institutions worldwide



248

JOSEF SCHARL

1896 Munich – 1954 New York

Apokalyptisches Tier (Apocalyptic Beast). 1938.

Oil on canvas. 64.7 x 78.8 cm (25.4 x 31 in).

🕒 Called up: Dec. 6, 2025 – ca. 4.17 pm ± 20 min.

€ 18,000 – 24,000 (R7/D)
\$ 20,880 – 27,840



- Symbolically encrypted and at the same time highly imaginative depiction of an apocalyptic mythical creature
- One of the last works of this kind to define his work since the Nazis came to power in 1933
- In December of the year this work was created, Josef Scharl emigrated to the USA, where, after initial difficulties, he achieved considerable success
- Exhibited several times in the USA during the artist's lifetime



249

MARINO MARINI

1901 Pistoia – 1980 Viareggio

Giocoliere. 1951.

Tempera over ink pen. 44.8 x 34.3 cm (17.6 x 13.5 in).

🕒 Called up: Dec. 6, 2025 – ca. 4.18 pm ± 20 min.

€ 25,000 – 35,000 (R7/D/F)
\$ 29,000 – 40,600



- The drawing shows Marini's unmistakable style: a masterful balance between line and surface, momentum and calm
- The horse is Marini's most famous motif
- Works by Marino Marini are in numerous collections, including the Galleria d'Arte Moderna, Milan, the Peggy Guggenheim Museum, Venice, the Tate Modern, London, and the National Gallery of Art, Washington



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250 | THE BERLIN COLLECTION

EMIL NOLDE

1867 Nolde/Nordschleswig –
1956 Seebüll/Schleswig-Holstein

Fischerkinder. 1926.

Lithograph in colors. 60 x 78.5 cm (23.6 x 30.9 in).

🕒 Called up: Dec. 6, 2025 – ca. 4.20 pm ± 20 min.

€ 35,000 – 45,000 (R7/D/F)
\$ 40,600 – 52,200



- Unique piece in gray, black, and yellow
- Dedicated to Gustav Schiefler by Ada and Emil Nolde on his 70th birthday
- Large-format print



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EMIL NOLDE

1867 Nolde/Nordschleswig –
1956 Seebüll/Schleswig-Holstein

Herbstlandschaft
(Überschwemmung). 1926.

Lithograph in colors. 59 x 79 cm (23.2 x 31.1 in).

🕒 Called up: Dec. 6, 2025 – ca. 4.21 pm ± 20 min.

€ 40,000 – 60,000 (R7/D/F)
\$ 46,400 – 69,600



- Unique copy in this color scheme
- The last time a copy of this motif was offered on the international auction market was in 1986
- Magnificent proof of Emil Nolde's love of experimentation in lithography



252

PETER AUGUST BÖCKSTIEGEL

1889 Arrode/Westphalia – 1951 Arrode/Westphalia

Sonnenblumen mit Äpfeln
und Maiskolben. 1938.

Oil on canvas. 106 x 90 cm (41.7 x 35.4 in).

🕒 *Called up: Dec. 6, 2025 – ca. 4.22 pm ± 20 min.*

€ 20,000 – 30,000 (R7/D)
\$ 23,200 – 34,800



- **Magnificent floral still life in the typical vibrant colors**
- **Similar to Vincent van Gogh, Böckstiegel's sunflowers also demonstrate great vitality and a masterful interplay of light and color**
- **P. A. Böckstiegel is one of the most important representatives of the second generation of German Expressionism**
- **Works by the artist are in renowned museums, including the Stedelijk Museum in Amsterdam, the Staatsgalerie in Stuttgart, and the Los Angeles County Museum of Art**



© Nolde Stiftung Seebüll

253

EMIL NOLDE

1867 Nolde/Nordschleswig –
1956 Seebüll/Schleswig-Holstein

Sonnenblumen. Around 1926/1930.

Watercolor. 47.3 x 45 cm (18.6 x 17.7 in).

🕒 *Called up: Dec. 6, 2025 – ca. 4.24 pm ± 20 min.*

€ 60,000 – 80,000 (R7/D/F)
\$ 69,600 – 92,800



“The sunflowers are so tall that I stand beneath them with my head back, admiring their beauty with gratitude. Colors that are almost impossible to imagine shine brightly, and the scent of the mignonettes wafts into the house.”

Emil Nolde in a letter to Hans Fehr, September 20, 1928.

- **For Nolde, flowers “have a soul,” and sunflowers with their human physiognomy are compelling vehicles of expression**
- **He brings his stunning palette to paper in ever-changing variations**
- **Iconic Expressionism: Flower arrangements are among the most sought-after subjects in the artist's oeuvre**



254

ADOLF LUTHER

1912 Krefeld – 1990 Krefeld

Spiegelobjekt. 1968.

36 concave mirrors mounted on a plexiglass plate in a plexiglass box. 110 x 110 x 8 cm (43.3 x 43.3 x 3.1 in).

🕒 *Called up: Dec. 6, 2025 – ca. 4.25 pm ± 20 min.*

€ 25,000 – 35,000 (R7/D/F)
\$ 29,000 – 40,600



- One of the most important artists of the ZERO movement
- From color field to light object: While Luther was still experimenting with different painting styles in the early 1950s, he developed his so-called “Light + Matter” works at the end of the 1950s and continuously explored new materials
- Starting in the early 1960s, mirrors and glass became Luther’s most important working materials, with the goal of depicting energy in the form of light
- Despite the strictly serial arrangement of identical elements, an energetic interplay between space and light, between reflection and mirroring, emerges

255

ADOLF RICHARD FLEISCHMANN

1892 Esslingen – 1968 Stuttgart

Totem No. 1, Composition 378.
1963.

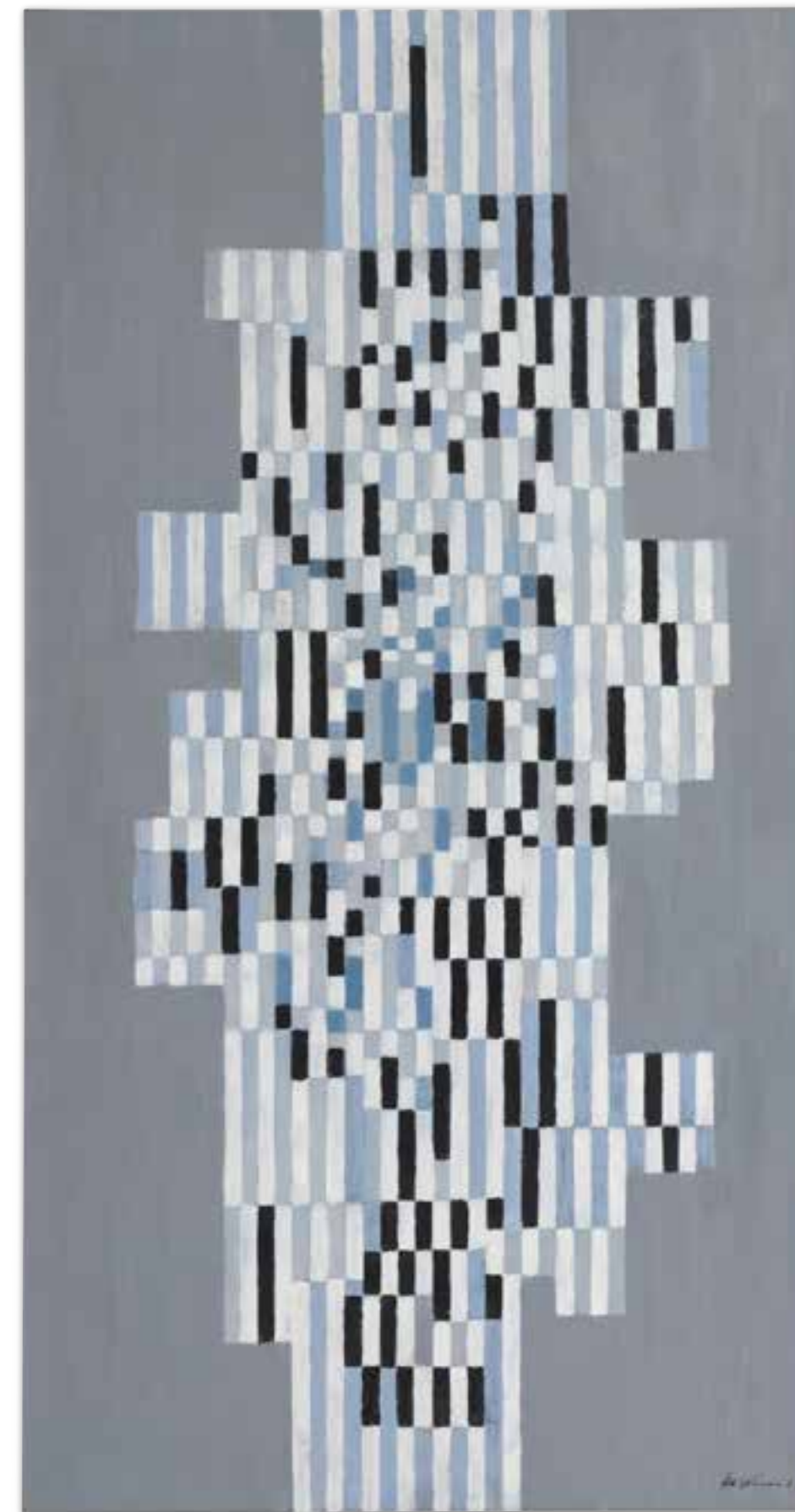
Oil on canvas. 153 x 81 cm (60.2 x 31.8 in).

🕒 *Called up: Dec. 6, 2025 – ca. 4.26 pm ± 20 min.*

€ 24,000 – 28,000 (R7/D/F)
\$ 27,840 – 32,480



- Large-format work from the artist’s mature and sought-after late period
- Maximum effect through deliberate reduction of form and color
- Exhibited in the famous Stable Gallery in New York in the year of its creation, as well as in the artist’s first major posthumous retrospective in 1973
- Offered on the international auction market for the first time (source: artprice.com)





256

GÜNTHER FÖRG

1952 Füssen – 2013 Freiburg

Ohne Titel. 1988.

Bronze relief with gray-green patina.
89 x 59 x 7 cm (35 x 23.2 x 2.7 in).

🕒 Called up: Dec. 6, 2025 – ca. 4.28 pm ± 20 min.

€ 25,000 – 35,000 (R7/D/F)
\$ 29,000 – 40,600



- **Early bronze work by Günther Förg**
- **From the mid-1980s onwards, the artist created impressive bronze reliefs, which he infused with unique expressiveness by varying the surface texture**
- **Förg's bronze works can be found in numerous important collections, including the Museum of Modern Art, San Francisco, the Center for Art and Media, Karlsruhe, and the Museum of Modern Art, Frankfurt am Main**



257

GERHARD HOEHME

1920 Greppin near Dessau – 1989 Neuss-Selikum

mige – egim (2-teilig). 1976.

Acrylic on canvas and on paper, rub-on letters, and polyethylene strings. 80 x 100 cm (31.4 x 39.3 in).

🕒 Called up: Dec. 6, 2025 – ca. 4.29 pm ± 20 min.

€ 20,000 – 30,000 (R7/D/F)
\$ 23,200 – 34,800



- **Gerhard Hoehme is regarded as the leading representative of German Informalism and the creator of one of the most diverse bodies of work in German post-war art**
- **The work was acquired directly from the artist's estate**
- **Impressive exhibition history: “mige – egim” has featured in Hoehme exhibitions at, among others, the Museum am Ostwall in Dortmund, the National Gallery in Athens, and the Haggerty Museum of Art in Milwaukee, USA**
- **With his famous plastic cords, Gerhard Hoehme expands the pictorial space and experiments with the boundaries of the image carrier**
- **Works by the artist are in numerous German museum collections, including the Städel Museum, Frankfurt am Main, the ZKM Karlsruhe, and the Kunsthalle Kiel**



258 |  THE BERLIN COLLECTION

CONRAD FELIXMÜLLER

1897 Dresden – 1977 Berlin

Vor der Zeche. 1922.

Watercolor and gouache. 64.1 x 48.8 cm (25.2 x 19.2 in).

 Called up: Dec. 6, 2025 – ca. 4:30 pm ± 20 min.

€ 30,000 – 40,000 (R7/D/F)
\$ 34,800 – 46,400



- Large-format watercolor of a striking and intense palette
- The dark and mysterious color scheme masterfully emphasizes the industrial setting and the miners
- Conrad Felixmüller is one of the most important representatives of the second generation of German Expressionism
- The early 1920s are considered the most mature phase of the socio-critical Expressionist



259 |  THE BERLIN COLLECTION

GEORGE GROSZ

1893 Berlin – 1959 Berlin

Caféhaus. 1914.

Colored chalk and India ink. 29 x 22.4 cm (11.4 x 8.8 in).

 Called up: Dec. 6, 2025 – ca. 4:32 pm ± 20 min.

€ 50,000 – 70,000 (R7/D/F)
\$ 58,000 – 81,200



- Characteristic café scene with outstanding, precise details
- Created in the fateful war year of 1914, which makes Grosz's dynamic social criticism all the more poignant
- Rare, early café scene in color from his important Berlin period (Source: artprice.com)

OTTO MUELLER

1874 Liebau/Riesengebirge – 1930 Obernigk near Breslau



Waldlandschaft mit See. Around 1925.

Glue-bound distemper on burlap. 117,5 x 88,5 cm (46.2 x 34.8 in).

🕒 *Called up: Dec. 6, 2025 – ca. 4:33 pm ± 20 min.*

€ 70,000 – 90,000 (R7/D)

\$ 81,200 – 104,400

• **Characteristic forest scene staging an unspoiled natural idyll that showcases Mueller’s deep connection with nature**

• **From the heyday of pure landscape painting in Mueller’s oeuvre**

• **In his landscapes, Mueller sees nature as a divine retreat even more distinctly than during his “Brücke” period**

• **Radically modern aesthetics: the view of nature as a free interaction of line, form and color**

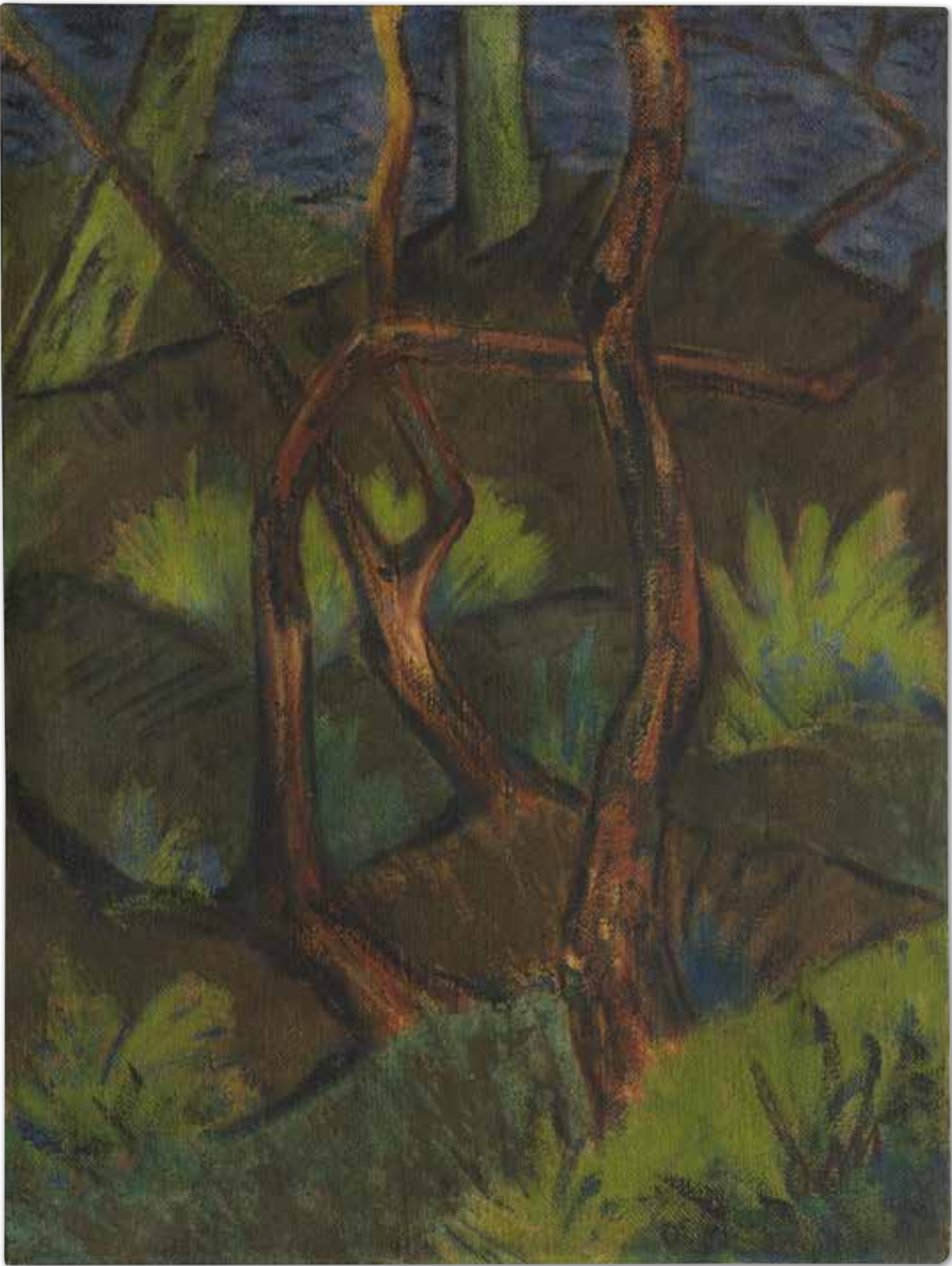
Otto Mueller’s landscapes convey a clear message: A quest for solitude and peace, a quest on which he matured. However, Otto Mueller does not depict pure nature, but the love of it. And so, the artist conceived an Arcadian vision in which his ideal of the unity of man and nature coexisted. With his longing for the pristine, Otto Mueller created nature the way he imagined it, nature untouched by civilization. At the banks of a body of water, we find oddly shaped, knobby trees with gentle curves, seemingly lined up in a row and yet untouched by human hands: an unspoiled, paradisiacal place in peaceful harmony, painted in strong red-brown tones, mixed with a soft ochre and a delicate green, enriched with accents of maritime blue and a hint of yellow sunlight. This piece of woodland, possibly a peaceful place on the brink of a secluded pond nestled among grasses and bushes, emanates a contemplative stillness. The artist places the curved trunks like the bodies of female nudes, using the composition to create an almost elegiac and mysterious atmosphere.

The artist, deeply connected to untouched nature throughout his entire life, immerses himself in a moment that is as close as possible to his inner closeness to nature. “The melody is as simple as its lyrics, without dramatic effort or artifice. It is like exhaling, like swaying in the wind. The paint settles loosely, like drops, a dull color that does not gleam anywhere”, said the art critic Willi Wolfradt about Otto Mueller’s painting in 1922 (quoted from Das Kunstblatt, issue 6, Berlin 1922, pp. 142-152). There is a slight note of melancholy about these tree figures. A restrained, not loud or flashy surface. “Being in its condition is overheard and, if it is a good day, a surface is defined which, in its calmness, like a water surface that is barely rippled by wind and current, spans all the motions of the depth”, is how the publicist, collector, and pub-

lisher Paul Westheim described it. (in: Otto Mueller, in: Die Gäste, issue 1, Katowice 1921, p. 10).

These are Arcadian landscapes without any real geographical reference, in which young girls, and occasionally also men, indulge in a carefree and naked lust for life as if on a stage, in an earthly paradise on untouched seashores fringed by dunes on the Baltic or North Sea, between trees and ponds, surrounded by the sand of the Mark Brandenburg not far from Berlin. This is how Otto Mueller evoked seclusion and tranquillity; the artist, meanwhile professor at the Wroclaw Academy, painted deeply romantic variations on an inexhaustible theme, which he described in the foreword to his first solo exhibition at Paul Cassirer in Berlin in 1919 as the aim of his endeavor „to express the feeling of landscape and man with the greatest possible simplicity“.

Compared to his contemporaries, such as the artists of the ‚Brücke‘, Otto Mueller’s persistent recourse to similar subjects makes the painter stand out as an aesthetic, unworldly eccentric. His lack of response to the zeitgeist – a significant exception in his oeuvre is the theme of gypsy life – the obvious negation of the mundane, of private or social life, in short, the lack of “edges”, has always been the decisive angle for the evaluation of his style. The art historian and museum curator Werner Schmalenbach aptly characterized Otto Mueller’s painting in 1956 as a “youthful dreaminess”, the “full passion of youth”, “within German Expressionism, his paintings earn their status less through their ‘boldness’ than through their quiet but haunting quality .. often of fascinating beauty; they gain their value as ‘peinture’ rather than as an exaltation of expression.” (Otto Mueller. Gemälde, Handzeichnungen und Aquarelle, Druckgraphik, ex. cat., Kestner-Gesellschaft e. V., Hanover 1956, p. 3). [MvL]





261

RENAME BERTLMANN

1943 Vienna

Gefährliche Brüste. 1975.

Mixed media. Plaster cast, pacifier, scalpel knife, plexiglass cover. 23.6 x 41.3 x 18.6 cm (9.2 x 16.2 x 7.3 in).

🕒 Called up: Dec. 6, 2025 – ca. 4:34 pm ± 20 min.

€ 15,000 – 20,000 (R7/D/F)
\$ 17,400 – 23,200



- Renate Bertlmann is a key figure in the Austrian avant-garde
- In her work, she subverts gender stereotypes and explores themes such as the body, desire, and vulnerability
- Bertlmann combines conceptual and pop culture approaches, transforms pornography and kitsch, and works experimentally in a wide range of media, from photography to installation
- In 2019, she exhibited at the Austrian Pavilion at the 58th Biennale di Venezia
- This work was part of the comprehensive retrospective “Renate Bertlmann. Fragile Obsessions” at the Belvedere in Vienna in 2023/24



262

JONATHAN MEESE

1970 Tokyo – lives and works in Berlin and Hamburg

Die Gralsfeigheit “Schwänzchen hoch” (zweiteilig). 2005.

Oil, acrylic and paper collage on canvas. 210 x 140 cm (82.6 x 55.1 in).

🕒 Called up: Dec. 6, 2025 – ca. 4:36 pm ± 20 min.

€ 30,000 – 40,000 (R7/D/F)
\$ 34,800 – 46,400



- Characteristic combination of painting, text, and collage
- Jonathan Meese is one of the most recognized contemporary German artists. His provocative and deliberately controversial art has won him international recognition
- Meese’s confusing titles are thought-provoking
- His works are part of the collections of the Museum of Modern Art, New York, the Centre Pompidou, Paris, the Saatchi Gallery, London; and the Pinakothek der Moderne, Munich



263 | THE BERLIN COLLECTION

HANS HOFMANN

1880 Weißenburg/Mittelfranken – 1966 New York

The Green Beast. 1945.

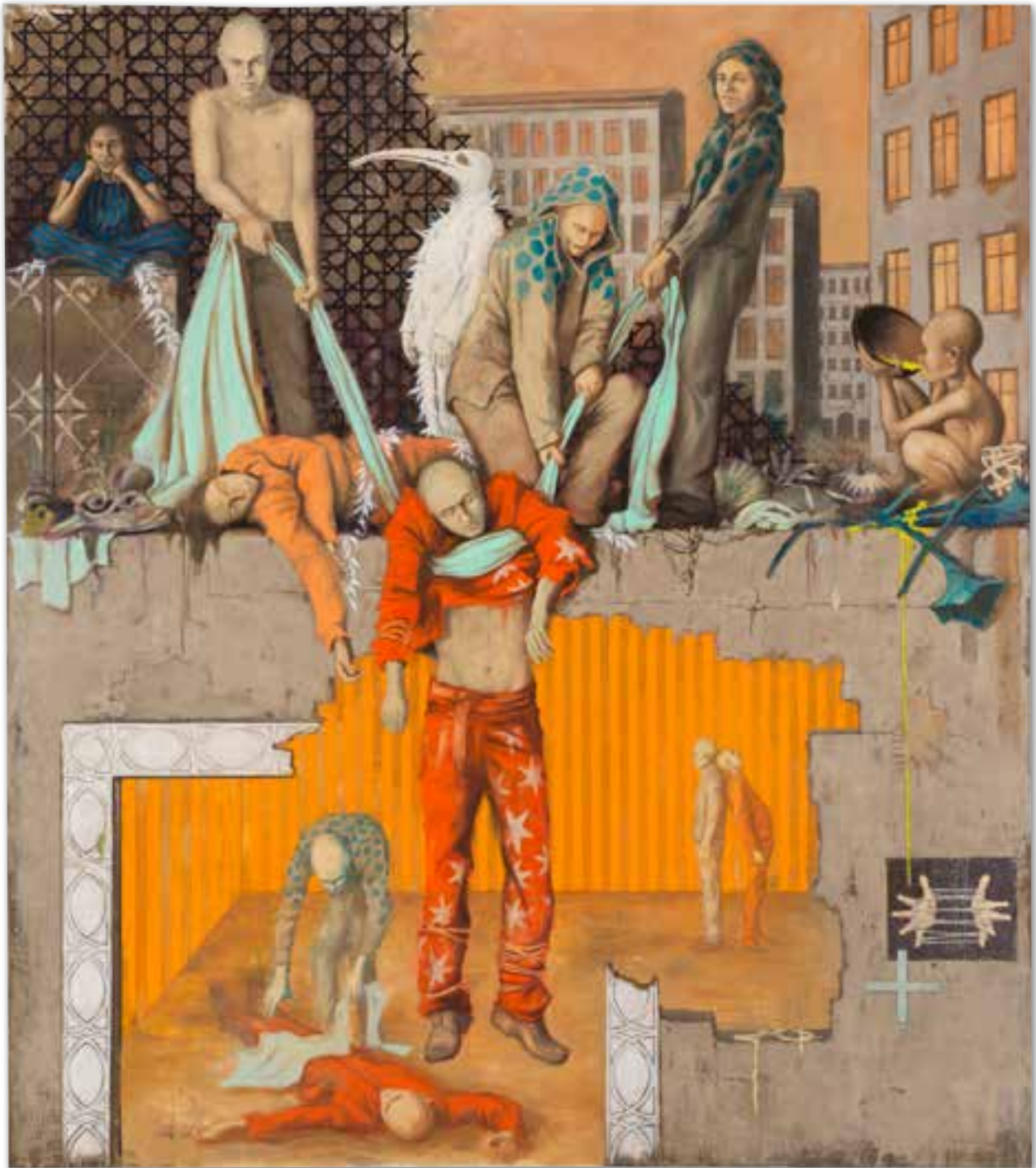
Gouache on paper. 73.5 x 58.4 cm (28.9 x 22.9 in).

🕒 Called up: Dec. 6, 2025 – ca. 4:37 pm ± 20 min.

€ 20,000 – 30,000 (R7/D/F)
\$ 23,200 – 34,800



- From the key creative phase towards the end of World War II
- An increasingly gestural application of paint and ambiguous forms characterize the works of this period
- Features that would become hallmarks of Abstract Expressionism
- Hans Hofmann is considered a pioneer of Abstract Expressionism; Lee Krasner and Helen Frankenthaler were among his students
- Part of an important private collection in Berlin for more than 30 years
- Works by the artist can be found in important museum collections such as the Museum of Modern Art and the Peggy Guggenheim Collection in New York, the Städel Museum in Frankfurt am Main, and the Centre Pompidou in Paris



264

JONAS BURGERT

1969 Berlin – lives and works in Berlin

Bergung II. 2006.

Oil on canvas. 240 x 210 cm (94.4 x 82.6 in).

🕒 Called up: Dec. 6, 2025 – ca. 4:38 pm ± 20 min.

€ 70,000 – 90,000 (R7/D/F)
\$ 81,200 – 104,400



- Using a complex spatial arrangement and a rich array of figures, Jonas Burgert creates a stage-like setting
- Burgert's paintings are complex visual puzzles that often address existential questions, resembling painted philosophy
- He is considered a master of new figuration and one of Germany's most important contemporary artists
- Jonas Burgert's works are part of, among others, the collections of the Saatchi Gallery in London, the Hamburger Kunsthalle, and the Sander Collection in Berlin



265

PAUL GAUGUIN

1848 Paris – 1903 Atuona

Selbstbildnis, Oviri (der Wilde).
1894/95.

Bronze relief with brown patina.
35.5 x 34.7 cm (13.9 x 13.6 in).

🕒 Called up: Dec. 6, 2025 – ca. 4.40 pm ± 20 min.

€ 20,000 – 30,000 (R7/D)
\$ 23,200 – 34,800



- Self-portrait of the important pioneer of Modernism
- Another copy of this bronze relief is at the Folkwang Museum in Essen



266

KARL HOFER

1878 Karlsruhe – 1955 Berlin

Mädchenkopf. 1947.

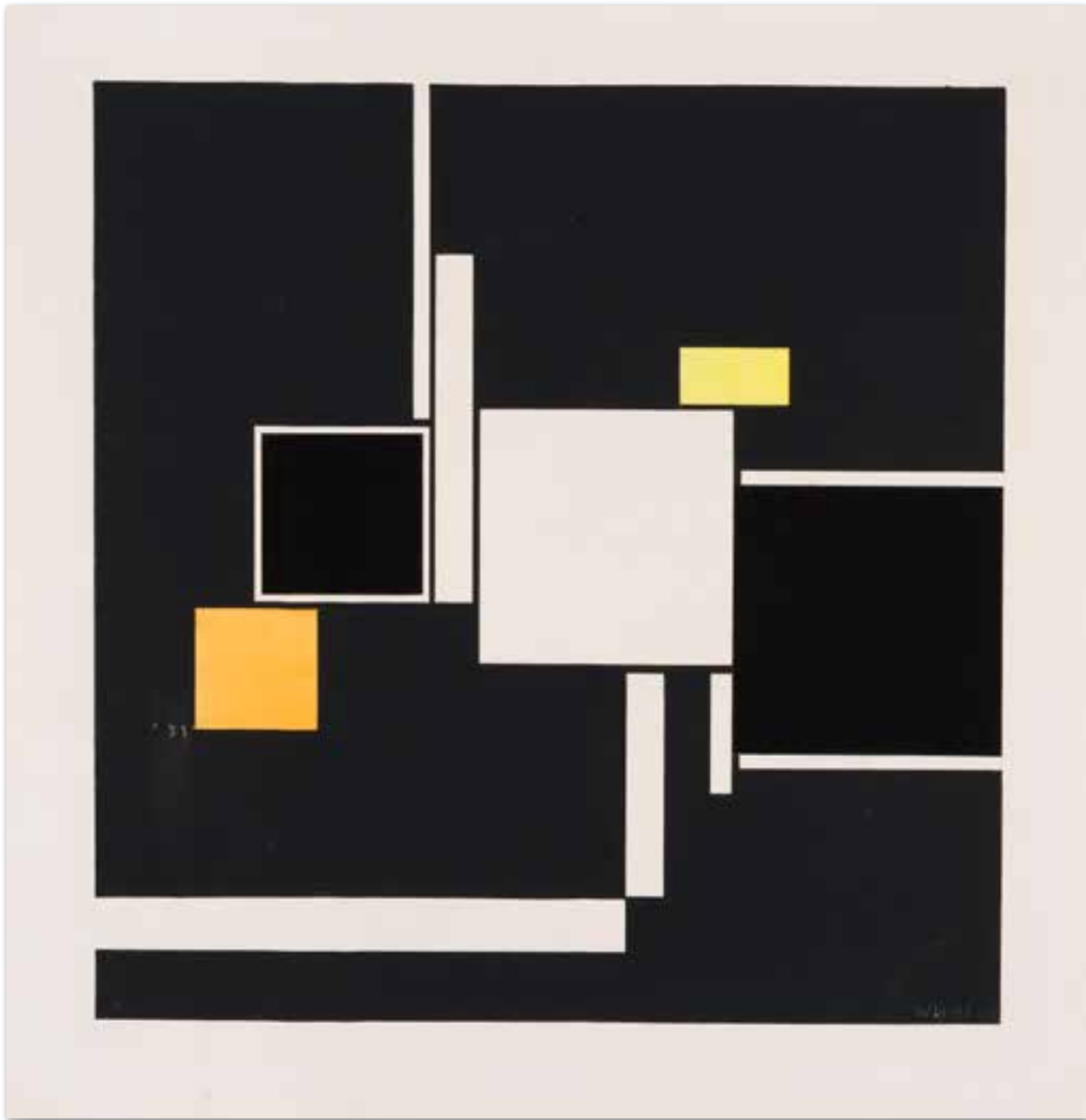
Oil on canvas. 40 x 29.5 cm (15.7 x 11.6 in).

🕒 Called up: Dec. 6, 2025 – ca. 4.41 pm ± 20 min.

€ 18,000 – 24,000 (R7/D/F)
\$ 20,880 – 27,840



- Hofer's distinctive portraits of enraptured women are among the artist's most compelling creations
- Subtly balanced and delicate coloring in Karl Hofer's typically minimalist style
- Hofer's outstanding portrait gift becomes particularly evident in his small-sized works
- For the first time on the international auction market (source: artprice.com)



267 |  THE BERLIN COLLECTION

WALTER DEXEL

1890 Munich – 1973 Brunswick

Quadrate 25. 1925.

Gouache and collage. 34 x 33 cm (13.3 x 12.9 in).

 Called up: Dec. 6, 2025 – ca. 4.42 pm ± 20 min.

€ 12,000 – 15,000 (R7/D/F)
\$ 13,920 – 17,400



- Innovative, dynamic square composition in a purist style
- Dexel's consistent, high-contrast compositions earned him a prominent position among the Constructivists at the beginning of the 20th century
- Walter Dexel is considered a pioneer of reductive concrete Modernism in Germany
- Other works by the artist are in renowned museum collections, including the Museum of Modern Art, New York, the Neue Nationalgalerie, Berlin, and the Städel Museum, Frankfurt am Main
- Part of an acclaimed private collection in Berlin for almost 50 years



268

GÜNTER FRUHTRUNK

1923 Munich – 1982 Munich

Struktur I. 1961/62.

Vinyl on fiberboard. 117 x 120 cm (46 x 47.2 in).

 Called up: Dec. 6, 2025 – ca. 4.44 pm ± 20 min.

€ 30,000 – 40,000 (R7/D/F)
\$ 34,800 – 46,400



- An icon of popular culture: in 1970, Günter Fruhtrunk designed the famous Aldi shopping bag
- A work that is characteristic of his abstract geometric visual language
- From his early Paris period, the work shows Fruhtrunk's final departure from rigid constructivism toward his unique concrete style
- In 2023/24, the Lenbachhaus in Munich honored the artist with an exhibition



269

EMIL NOLDE

1867 Nolde/Nordschleswig–
1956 Seebüll/Schleswig-Holstein

Paar (Blonde Frau und schwarz-
haariger, in Kasak gekleideter Mann).
1931/32.

Watercolor. 20.5 x 15.6 cm (8 x 6.1 in).

🕒 Called up: Dec. 6, 2025 – ca. 4.45 pm ± 20 min.

€ 20,000 – 30,000 (R7/F)
\$ 23,200 – 34,800



- Watercolor with intense colors
- Previously bound in the first edition of the book “Emil Nolde. Das eigene Leben” (1931)
- Previous owners were art collector Charles Tabachnik, Toronto, and film producer Ray Stark, Holmby Hills (CA)



270

HORST ANTES

1936 Heppenheim – lives and works in Sicellino
and Wolfartsweier

Portrait nach Tizian. 1972.

Aquatec on canvas. 61 x 50 cm (24 x 19.6 in).

🕒 Called up: Dec. 6, 2025 – ca. 4.46 pm ± 20 min.

€ 30,000 – 40,000 (R7/D/F)
\$ 34,800 – 46,400



- Horst Antes is considered a pioneer of new figurative painting in Germany after 1945
- Following Antes’ development of the “Kopffüßler” (“Head Footer”) in the early 1960s, the central motif in the artist’s work underwent constant change
- The artist creates an almost dreamlike, mystical effect with clear lines, reduced colors, and mask-like faces
- Works from these formative years, 1972/73, can be found in important museum collections, including the Solomon R. Guggenheim Museum in New York, the Museum of Contemporary Art Kiasma in Helsinki, and the Sprengel Museum in Hanover

MARKUS LÜPERTZ

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



Eisenbahnschienen-Motte (Dithyrambisch). 1969.

Oil on canvas. 192 x 250 cm (75.5 x 98.4 in).

🕒 *Called up: Dec. 6, 2025 — ca. 4.48 pm ± 20 min.*

€ 80,000 — 120,000 (R7/F)

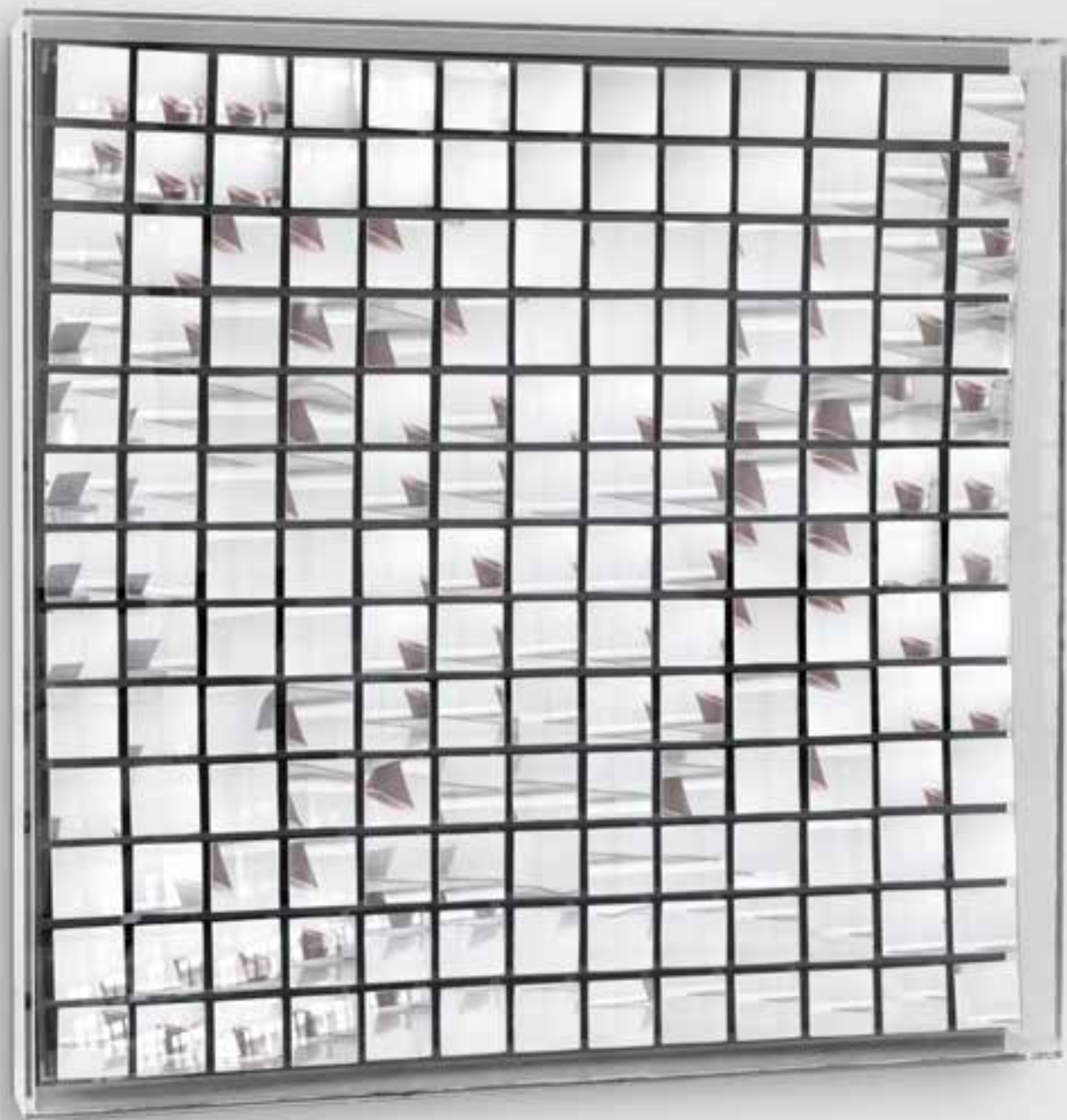
\$ 92,800 — 139,200

- **Made in 1969, this work is part of Lüpertz’s “dithyrambic” phase, its monumental size adding to its striking presence**
- **The clearly defined shapes and intense color fields create a bold visual impact**
- **Works by the artist are held in major international collections, including the Pinakothek der Moderne, Munich, the Museum of Modern Art, New York, the Tate Gallery, London, and the Centre Pompidou, Paris**



During the phase of Markus Lüpertz’s artistic career known as his “dithyrambic” period, Lüpertz developed a distinctive visual language characterized by often monumental formats, expressive colors, and a strong formal condensation. The term “dithyrambic” refers to the ancient, ecstatic poem of praise in honor of Dionysus and serves Lüpertz as a metaphor for artistic creation marked by intensity, emotion, and deliberate exaggeration. This principle is also clearly evident in “Eisenbahnschienen-Motte (Dithyrambisch)” (Railroad Tracks Moth (Dithyrambic)): The work radiates an almost archaic energy, expressed both in its compositional structure and its color scheme. The painting’s monumental size reinforces its powerful presence and lends the depicted motif an almost physical dimension. Lüpertz’s imagery moves in a field of tension between abstraction and figuration. The eponymous railroad tracks do not appear as a realistic representation but as a formal cipher—a rhythmically arranged structure reminiscent of industrial motifs—yet, at the same time, they are poetically exaggerated. This combination of the mundane and the symbolic is typical of

Lüpertz’s understanding of art, which deliberately dissolves the boundaries between content and form, between rationality and emotion. The clearly defined forms and monochrome color fields create an intense visual expressiveness. The composition appears self-contained yet filled with inner movement. The associations evoked by the title reinforce this effect. Color contrasts and surface rhythms create a visual tension that immediately draws the viewer into the pictorial action. Lüpertz’s painterly gesture remains clearly visible—it conveys an energy that makes the creative process itself palpable. Overall, “Eisenbahnschienen-Motte (Dithyrambisch)” exemplifies how Markus Lüpertz developed a new, independent visual language in the late 1960s. He sought a form of modern heroism in painting—an art that does not depict external reality, but celebrates the creative act itself. The work, therefore, represents a pivotal moment in post-war German art and at the same time refers to Lüpertz’s fundamental artistic objective: the revival of pathos and painterly grandeur in an era that demanded new forms of expression. [MH]



272

ADOLF LUTHER

1912 Krefeld – 1990 Krefeld

Spiegelobjekt. 1984.

169 concave mirrors mounted on a plexiglass plate in a plexiglass box. 84 x 83,5 x 12 cm (33 x 32.8 x 4.7 in).

🕒 Called up: Dec. 6, 2025 – ca. 4.49 pm ± 20 min.

€ 18,000 – 24,000 (R7/D/F)
\$ 20,880 – 27,840



- Large-scale work by the “ZERO” protagonist
- Strictly serial arrangement of identical elements
- Adolf Luther’s works are spectacles of light and instruments of a new perception of light
- Despite the striking serial arrangement of identical elements, an energetic interplay between space and light, between reflection and mirroring, emerges



273

JOEL SHAPIRO

1941 New York City – 2025 New York City

Untitled. 1999.

Wooden sculpture, in color.
72.5 x 42 x 62 cm (28.5 x 16.5 x 24.4 in).

🕒 Called up: Dec. 6, 2025 – ca. 4.50 pm ± 20 min.

€ 50,000 – 70,000 (R7/D/F)
\$ 58,000 – 81,200



- This is the first time a sculpture by the artist is offered on the German auction market
- Shapiro, who died in June 2025, is considered one of the most important American sculptors of Minimalism
- Two of his bronze sculptures adorn public spaces in Berlin and Cologne, Germany
- Shapiro represented the United States at the 37th and 39th Venice Biennales in 1976 and 1980, and was part of documenta 6 in 1977 and documenta 7 in 1982

MAPPENWERK/PORTFOLIO



Hommage à Picasso. 1973/74.

Portfolio comprising 71 prints in various techniques by 69 artists, with 6 colophons. 103 x 71 cm (40.5 x 27.9 in).

🕒 Called up: Dec. 6, 2025 – ca. 4.52 pm ± 20 min.

€ 40,000 – 60,000 (R7/D/F)
\$ 46,400 – 69,600

- Completely preserved portfolio are extremely rare
- The portfolio impressively demonstrates Picasso’s influence on 20th-century artists
- Not only a tribute to Picasso, but also to graphic art itself
- The complexity of Picasso’s artistic work is reflected in the diversity of styles represented in the portfolio, including Pop Art, ZERO, Informel, and Minimal Art
- The portfolio includes works by: Andy Warhol, Frank Stella, Robert Motherwell, Eduardo Chillida, Joseph Beuys, Robert Rauschenberg, David Hockney, and Cy Twombly

On the occasion of Picasso’s 90th birthday, the most important contemporary painters, graphic artists, and sculptors have joined forces to create the graphic work “Hommage à Picasso.” More than fifty artists accepted the challenge of contributing a print to honor Picasso. The artists can be divided into two categories: those who pay tribute to Picasso within the

familiar context of their own work, and those who deliberately, and sometimes critically, engage with his motifs, themes, and stylistic devices. Picasso, at the time ninety years old, followed the project with great interest, but did not live to see its completion. “Hommage à Picasso,” planned as a birthday salute, became a farewell to the extraordinary artist.





275

PAULA MODERSOHN-BECKER

1876 Dresden-Friedrichstadt—1907 Worpswede

Stillleben mit Eierbecher und grünem Henkeltopf. Around 1905.

Oil on canvas. 18.7 x 22.4 cm (7.3 x 8.8 in).

🕒 Called up: Dec. 6, 2025 — ca. 4:53 pm ± 20 min.

€ 50,000—70,000 (R7/D)
\$ 58,000—81,200



“Paula’s brilliant still lifes and sketches are the boldest and best in terms of color that have ever been painted here in Worpswede.”

Otto Modersohn on his wife's still lifes, diary, December 20, 1905.

- Formerly owned by sculptor Clara Rilke-Westhoff, a friend of Paula Modersohn-Becker
- First exhibited in 1920 (Kunsthalle Bremen, Paula Modersohn-Becker memorial exhibition)
- After her third trip to Paris around 1905, the artist increasingly devoted herself to tranquil still lifes with minimalist forms and colors
- Still lifes from this period are part of important museum collections, including the Von der Heydt Museum in Wuppertal, the Lower Saxony State Museum in Hanover, and the Kunsthalle Bremen



276



GEORG SCHRIMPF

1889 Munich—1938 Berlin

Häkelnde. 1924.

Oil on canvas. 63 x 53 cm (24.8 x 20.8 in).

🕒 Called up: Dec. 6, 2025 — ca. 4:54 pm ± 20 min.

€ 70,000—90,000 (R7/D)
\$ 81,200—104,400



“What I want to achieve with my paintings simply all about life itself [...]. So I strive for clarity and simplicity as the essential features, believing that this is how I can get closer to the inner value of things.”

Georg Schrimpf, 1932, quoted from: Georg Schrimpf und Maria Uhden. Leben und Werk, Berlin 1985, p. 162.

- Schrimpf’s figure paintings from the 1920s are among the most important works in his oeuvre
- A fusion of soft colors and reduced formal language
- The window sections refer to Romantic, Biedermeier, and Renaissance portrait traditions, in which the connection between figure and landscape emphasizes the tension between the individual and the environment
- Georg Schrimpf is one of the most important representatives of New Objectivity
- Similar paintings are in the collections of the Nationalgalerie Berlin, the Kunsthalle Mannheim, and the Lenbachhaus Munich
- Most recently part of an important private collection in Berlin



277

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Unterhaltung. 1923.

Watercolor and ink brush over chalk drawing.
35 x 47 cm (13.7 x 18.5 in).

🕒 Called up: Dec. 6, 2025 – ca. 4:56 pm ± 20 min.

€ 30,000 – 40,000 (R7/D)
\$ 34,800 – 46,400



- A colorful watercolor painting featuring many figures from Kirchner's time in Davos
- The convivial scene probably shows E. L. Kirchner himself, his partner Erna Schilling, and a guest, presumably the art collector and critic Gustav Schiefler, who visited the artist in Davos in June 1923
- Gesamtkunstwerk: In the watercolor, Kirchner displays some of his self-carved furniture, including a bench backrest with mother and child figures, completed in the year this watercolor was created (cf. CR Henze 193/02)
- The furnishings depicted can also be found in the painting "Kaffeetisch" (Gordon 754, Folkwang Museum, Essen) from the same year, which is closely related to this watercolor in terms of motif and color



278

WILLIAM N. COPLEY

1919 New York – 1996 Key West/Florida

Black Rose of Texas. 1962.

Oil, lace and stamps on canvas.
76 x 102 cm (29.9 x 40.1 in).

🕒 Called up: Dec. 6, 2025 – ca. 4:57 pm ± 20 min.

€ 40,000 – 60,000 (R7/D/F)
\$ 46,400 – 69,600



- A fascinating interplay of materiality, ornamentation, and color
- In the 1960s, Copley found his distinctive visual language of round and sweeping forms, a contour style reminiscent of comic book drawings, and mostly faceless figures
- William N. Copley participated in the Kassel documenta in 1972 and 1982
- His works are in, among others, the Museum Frieder Burda, Baden-Baden, the Stedelijk Museum in Amsterdam, the Museum of Modern Art, and the Whitney Museum of American Art in New York



279

CONSTANT (I.E. CONSTANT NIEUWE)

1920 Amsterdam – 2005 Utrecht

Ohne Titel. 1949.

Mixed media. Oil pastel and ink on paper.
64.5 x 50 cm (25.3 x 19.6 in).

🕒 *Called up: Dec. 6, 2025 – ca. 4:58 pm ± 20 min.*

€ 18,000 – 24,000 (R7/D/F)
\$ 20,880 – 27,840



- **From the heyday:** In 1946, Constant met Asger Jorn in Paris and founded the “CoBrA” group with him in 1948
- Constant participated in the documenta in 1959 and 1964, and represented the Netherlands at the Venice Biennale in 1966
- Constant’s works are on display at the most significant international collections of contemporary art, including the MoMA in New York, the Stedelijk Museum in Amsterdam, the Tate Gallery in London, and the Musée national d’art moderne Centre Georges Pompidou



280

DAVID SMITH

1906 Decatur/Indiana – 1965 South Shaftsbury/Vermont

90-12-57. 1957.

Mixed media. Egg tempera, diluted with alcohol
and turpentine. 45.5 x 58 cm (17.9 x 22.8 in).

🕒 *Called up: Dec. 6, 2025 – ca. 5:00 pm ± 20 min.*

€ 15,000 – 20,000 (R7/D/F)
\$ 17,400 – 23,200



- David Smith combines form and movement in lyrically expressive abstraction
- His sculptural oeuvre is closely linked to his paintings
- In the year his work was created, the Museum of Modern Art in New York honored him with a solo exhibition
- Participant in the XXIX Venice Biennale (1958) and documenta II, III, 4, and 6 (1959, 1964, 1968, and 1977)
- Comparable works can be found in the Whitney Museum of American Art, New York, while his sculptures are on display in the world’s most important museums



281

ENZO CUCCHI

1949 Morro d'Alba/Ancona –
lives and works in Ancona und Rom

Fucile (2-teilig). 1980.

Oil on canvas with colored glazed ceramic gun.
203 x 230 cm (79.9 x 90.5 in).

🕒 Called up: Dec. 6, 2025 – ca. 5.01 pm ± 20 min.

€ 30,000 – 40,000 (R7/D/F)
\$ 34,800 – 46,400



- Enzo Cucchi uses a wide variety of techniques and means of expression, combining painting, drawing, and sculpture to create a broad repertoire of forms with complex signs and symbols
- His art is not characterized by formal strength and conceptual rigor, but rather by imaginative power and meaningful content
- Cucchi's homeland in the Marche region, its landscape, people, and regional legends are frequent elements of his personal iconography
- His paintings from the 1980s, which are far removed from the present and oscillate between vision, idea, and dream, are the artist's most sought-after works on the international auction market



282

GIUSEPPE SANTOMASO

1907 Venedig – 1990 Venedig

La Vite Viola. 1952.

Oil on canvas. 80.5 x 120.5 cm (31.6 x 47.4 in).

🕒 Called up: Dec. 6, 2025 – ca. 5.02 pm ± 20 min.

€ 40,000 – 60,000 (R7/D/F)
\$ 46,400 – 69,600



- Powerful combination of informal, colorful abstraction and a free, graphic style
- In 1952, Santomaso co-founded the Italian artist group "Fronte Nuovo delle Arti" and was one of the most important protagonists of abstract art in post-war Italy
- In 1955, 1959, and 1964, he participated in documenta I, II, and III in Kassel
- Works by Giuseppe Santomaso are in leading museum collections, including the Art Institute of Chicago and the Solomon R. Guggenheim Museum, New York



283

PABLO PICASSO

1881 Malaga – 1973 Mougins

Bearded man's wife. 1953.

Ceramics. White sherd with engobe painting and scratch decor, partly glazed. 38.8 cm (15.2 in).

🕒 Called up: Dec. 6, 2025 – ca. 5.04 pm ± 20 min.

€ 20,000 – 30,000 (R7/D/F)
\$ 23,200 – 34,800



- Large, particularly elegant jug from Picasso's diverse ceramic oeuvre
- With his figurative paintings, he transferred the millennia-old technique of pottery into the 20th century
- Picasso's boundless inventiveness and vast artistic repertoire are evident time and again in his ceramics



284

KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Häuser an der kurischen Nehrung.
1913.

Watercolor over graphite. 32.9 x 42.7 cm (12.9 x 16.8 in).

🕒 Called up: Dec. 6, 2025 – ca. 5.05 pm ± 20 min.

€ 18,000 – 24,000 (R7/D/F)
\$ 20,880 – 27,840



- In 1913, Schmidt-Rottluff explored new ways in landscape art: he created highly individual crossovers between drawing, graphic art, and painting
- He found inspiration on a stay in Nida on the Curonian Spit, where he created a stylistically cohesive group of works
- Unique interpretation and experimental use of the watercolor technique



285

PABLO PICASSO

1881 Malaga – 1973 Mougins

Faune dévoilant une dormeuse
(Jupiter et Antiope, d'après
Rembrandt). 1936.

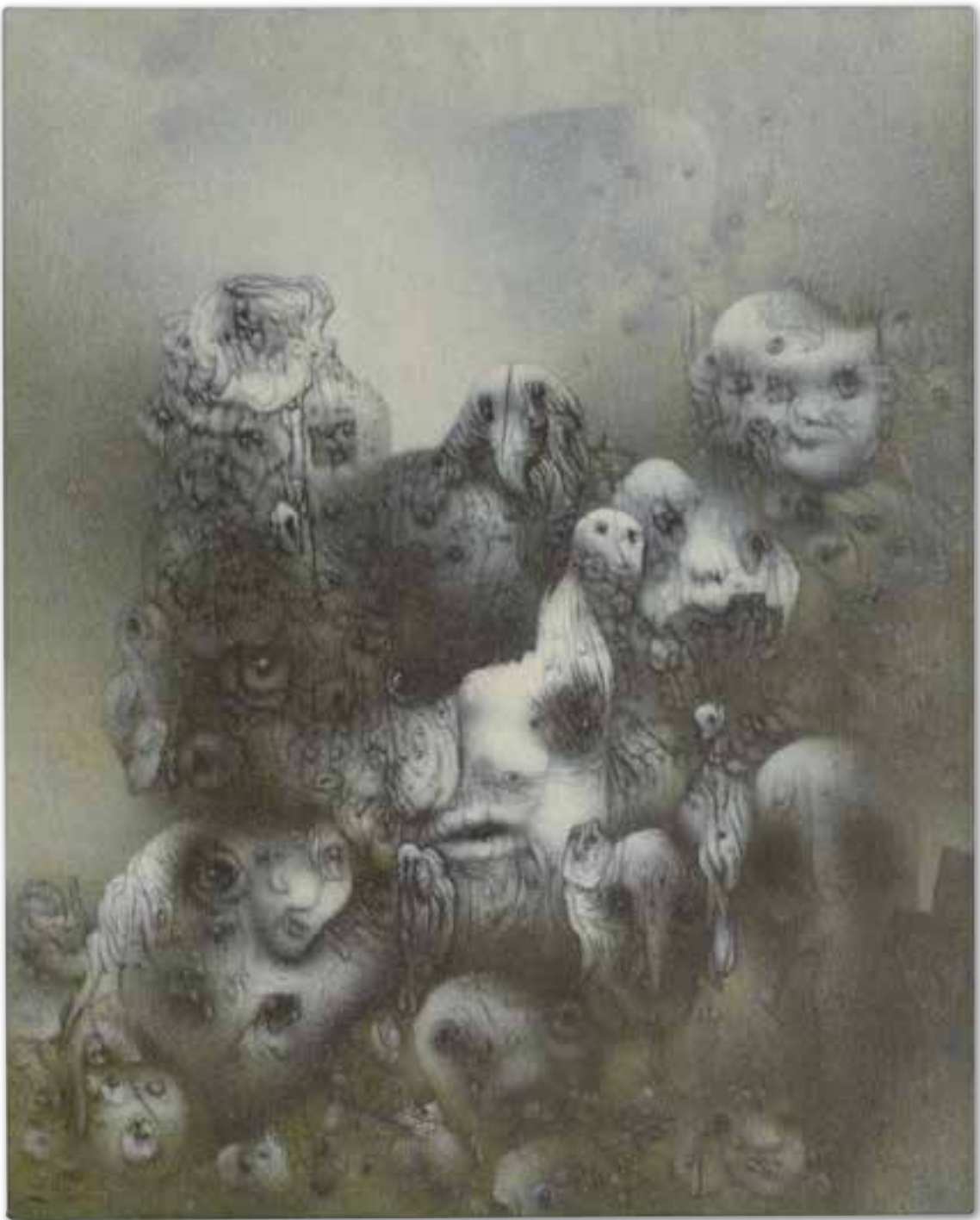
Etching and aquatint. 31.7 x 41.7 cm (12.4 x 16.4 in).

🕒 *Called up: Dec. 6, 2025 – ca. 5.06 pm ± 20 min.*

€ 20,000 – 30,000 (R7/D/F)
\$ 23,200 – 34,800



- From the ““Suite Vollard,” the heart of Picasso’s printmaking oeuvre
- Largest copperplate in the famous series of 100 prints
- According to Baer, influenced by Rembrandt’s etching “Jupiter and Antiope” from 1631 and 1659
- This print is considered one of the most important in the entire series



286



RICHARD OELZE

1900 Magdeburg – 1980 Posteholz

Umgebener. 1967.

Oil on canvas. 100 x 80 cm (39.3 x 31.4 in).

🕒 *Called up: Dec. 6, 2025 – ca. 5.08 pm ± 20 min.*

€ 50,000 – 70,000 (R7/D/F)
\$ 58,000 – 81,200



- Outstanding work by the significant German Surrealist
- Exhibited at the German Pavilion at the XXXIV Venice Biennale in 1968
- Complex forms in a subtly drawn, nebulous visual world
- Works by Richard Oelze can be found in, among others, the Museum of Modern Art, New York, the Städel Museum, Frankfurt am Main, and the Israel Museum, Jerusalem



287 |  THE BERLIN
COLLECTION

EMIL SCHUMACHER

1912 Hagen – 1999 San José/Ibiza

Ohne Titel. 1961 oder 1967.

Mixed media on canvas. 33.5 x 24 cm (13.1 x 9.4 in).

🕒 Called up: Dec. 6, 2025 – ca. 5.09 pm ± 20 min.

€ 40,000 – 60,000 (R7/D/F)
\$ 46,400 – 69,600



- Emil Schumacher the leading representative of German Informalism
- Par excellence: a canvas full of fervent red materiality
- Between 1959 and 1963, Emil Schumacher participated in documenta II and III, the 30th Venice Biennale, and the 7th São Paulo Biennial in Brazil



288

GÜNTHER FÖRG

1952 Füssen – 2013 Freiburg

Ohne Titel. 1991.

Acrylic on panel. 180 x 150 cm (70.8 x 59 in).

🕒 Called up: Dec. 6, 2025 – ca. 5.10 pm ± 20 min.

€ 70,000 – 80,000 (R7/F)
\$ 81,200 – 92,800



- A fine example of Förg's virtuoso adaptation of art-historical traditions: alongside 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 overview of the artist's work, followed by the retrospective at the Stedelijk Museum in Amsterdam and the Dallas Museum of Art in 2018
- In 2023, the Long Museum in Shanghai showed Günther Förg's work in a large solo exhibition in Asia for the first time



289

WOLFGANG MATTHEUER

1927 Reichenbach – 2004 Leipzig

Sisyphos im Rad. 1975.

Bronze, in a ring of steel. 67,5 cm (26.5 in).

🕒 *Called up: Dec. 6, 2025 – ca. 5.12 pm ± 20 min.*

€ 25,000 – 35,000 (R7/D/F)
\$ 29,000 – 40,600



- In the 1970s, Mattheuer also created his well-known Sisyphus cycle, comprising three paintings in which the mythical figure of Sisyphus responds to his urge for change with great energy and creativity (Albertinum, Dresden State Art Collections)
- Allegory of life: dynamic and full of energy, Sisyphus tries to move forward within the wheel that encloses him
- In 1977, Wolfgang Mattheuer participated in documenta 6 in Kassel
- The artist's sculptural works are very rare on the auction market
- More works from the collection of Prof. Dr. Manfred Pohlen and Dr. Margarethe Bautz-Holzherr, Marburg, will be offered in a special online auction from January 15 to February 15, 2026. All proceeds will go to the Pohlen-Bautz-Holzherr Foundation.



290

SALOMÉ (D.I. WOLFGANG LUDWIG CIHLARZ)

1954 Karlsruhe – Lives and works in New York und Berlin

Nightly Pleasure. 1991.

Acrylic on nettle. 139 x 200 cm (54.7 x 78.7 in).

🕒 *Called up: Dec. 6, 2025 – ca. 5.13 pm ± 20 min.*

€ 18,000 – 24,000 (R7/D/F)
\$ 20,880 – 27,840



- Salomé takes up Monet's "Water Lilies" – but his nude swimmers are bursting with color, energy, and depth
- Like Rainer Fetting, Salomé was one of the "Neue Wilde" (New Wild Artists) in the late 1970s
- In 1982, he participated in documenta 7 in Kassel and the Venice Biennale
- Salomé's works are in internationally renowned museums, including the Museum of Contemporary Art, San Francisco, the Tel Aviv Museum of Art, the Kunstmuseum Basel, and the Museum of Modern Art, New York

“Related to seeing in the rest of the world, yet incomparable; parallel to thinking, yet without parallel.”

From the catalog for the German Pavilion at the 51st Biennale.



291

THOMAS SCHEIBITZ

1968 Radeberg – lives and works in Berlin

Studio. 2006.

Oil and marker pen on canvas. 190 x 390 cm (74.8 x 153.5 in).

🕒 Called up: Dec. 6, 2025 – ca. 5.14 pm ± 20 min.

€ 30,000 – 40,000 (R7/D/F)
\$ 34,800 – 46,400



- A monumental and colorful work that oscillates between abstraction and figuration
- Thomas Scheibitz combines architectural references and landscape perspectives with elements from media, advertising, and everyday culture
- Together with Tino Sehgal, he created the German pavilion at the 51st Venice Biennale in 2005
- From October 2025 to January 2026, the Pinakothek der Moderne in Munich hosts the major exhibition “Thomas Scheibitz. A Tribute to Hermann Glöckner”

Scheibitz’s compositions appear rooted in architecture, reminiscent of concrete structures, yet they are never concrete references. That is not what Scheibitz is concerned with; instead, he focuses on the relationship between the work and the viewer. Scheibitz transfers the monumental, utopian nature of architecture to his constructions. Scheibitz repeatedly addresses this theme in his works in connection with the reception of various elements of art history.



292 |  THE BERLIN COLLECTION

MAX BECKMANN

1884 Leipzig – 1950 New York

Jahrmarkt. 1922.

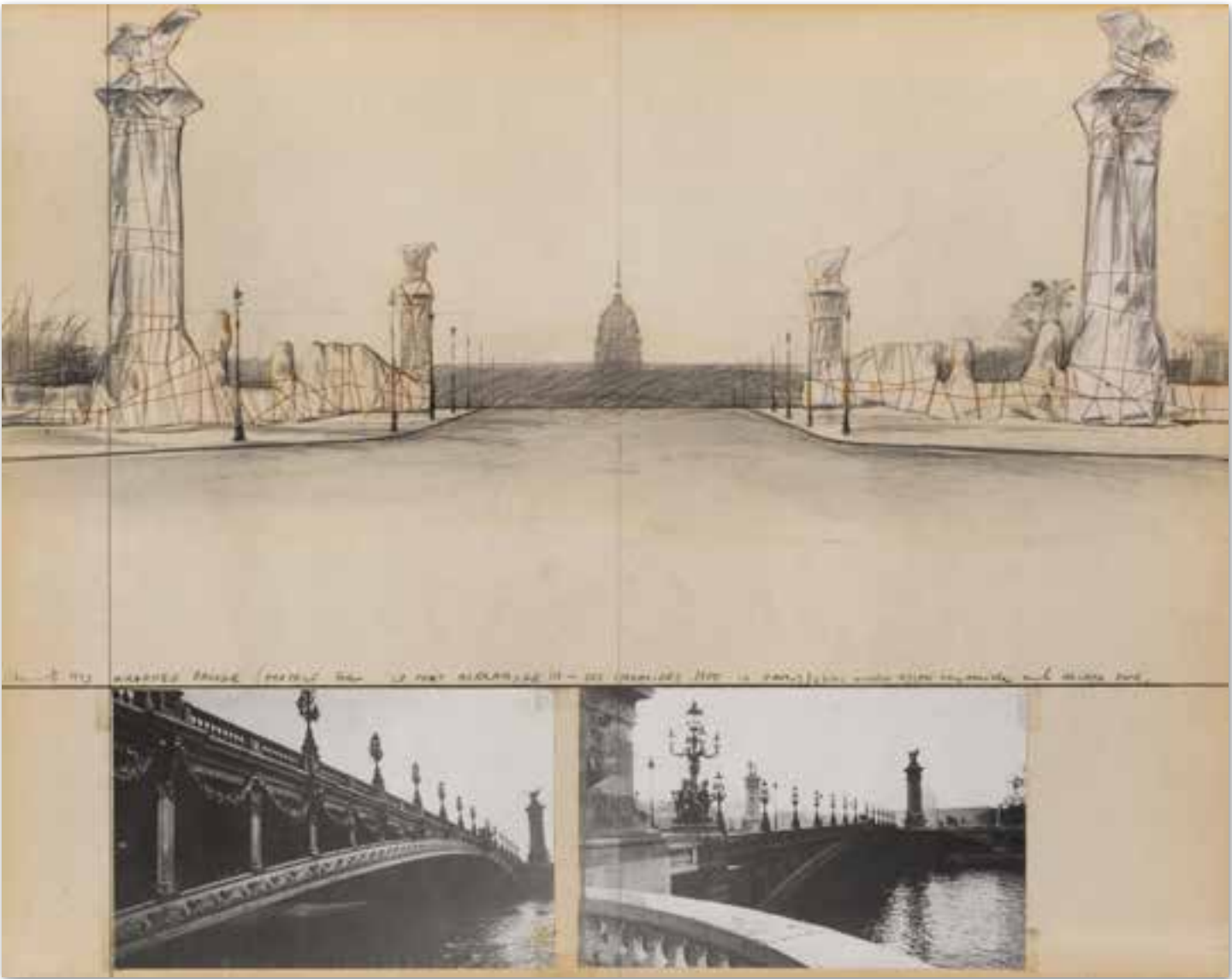
The portfolio comprising ten drypoint etchings.
34 x 25.8 cm (13.3 x 10.1 in).

 Called up: Dec. 6, 2025 – ca. 5.16 pm ± 20 min.

€ 30,000 – 40,000 (R7/D)
\$ 34,800 – 46,400



- Complete portfolio in an outstanding and fresh impression
- Beckmann's edgy forms and expressive gestures culminate in the prints of the 1920s
- The series "Jahrmarkt" (Fairground) is one of the highlights of Expressionist print art
- With artists, masks, and the self-portrait as a seer, Max Beckmann created a symbolic world theater



293

CHRISTO

1935 Gabrovo (Bulgarien) – 2020 New York

Wrapped Bridge (Pont Alexandre III).
1973.

Collage. 56 x 71 cm (22 x 27.9 in).

 Called up: Dec. 6, 2025 – ca. 5.17 pm ± 20 min.

€ 30,000 – 40,000 (R7/D/F)
\$ 34,800 – 46,400



- Draft for the planned yet never realized covering of the Pont Alexandre III, Paris
- Just two years later, they successfully covered another historic bridge, the Pont Neuf in Paris
- From the early days of the progressive artist couple's first major projects
- During their lifetime, they financed their artistic independence with collages and drawings, which today are lasting testimonies to their influential work
- Major anniversary year 2025: Christo and Jeanne-Claude's 90th birthday (both June 13, 1935) and anniversaries of three celebrated projects, "The Gates," New York City (20th anniversary), "Wrapped Reichstag," Berlin (30th anniversary), "The Pont Neuf Wrapped," Paris (40th anniversary)



294

ERWIN WURM

1954 Bruck an der Mur—lives and works in Vienna and New York

Mies van der Rohe Tower Melting.
2005.

110 x 70 x 89 cm (43.3 x 27.5 x 35 in).

🕒 *Called up: Dec. 6, 2025—ca. 5:18 pm ± 20 min.*

€ 35,000—45,000 (R19/D/F)
\$ 40,600—52,200



- **From the “Melting Houses” series (2005–2016)**
- **A humorous reinterpretation of an architectural icon: Mies van der Rohe’s “Seagram Building” is exposed to affectionate mockery with its molten base**
- **Erwin Wurm explores the boundaries of the concept of sculpture—often with an ironic undertone**
- **Another copy of this sculpture is in the collection of the Albertina, Vienna**



295

GOTTHARD GRAUBNER

1930 Erlbach/Vogtland—2013 Neuss

Ohne Titel (Gesacktes Kissen). 1969.

Mixed media. Oil on perlon over synthetic wadding, on canvas. 100 x 85 x 10 cm (39.3 x 33.4 x 3.9 in).

🕒 *Called up: Dec. 6, 2025—ca. 5:20 pm ± 20 min.*

€ 25,000—35,000 (R7/D/F)
\$ 29,000—40,600



- **Graubner’s “Cushion Paintings” reject any brushwork and break the boundaries of classic panel painting**
- **Since the 1960s, Graubner has strived for maximum liberation of color**
- **Graubner’s progressive creations have become his unique artistic signature and are now considered one of the most important positions in German post-war art**



296

ADRIAN GHENIE

1977 Baia Mare (Romania) –
lives and works in Cluj-Napoca and Berlin

Ohne Titel. Around 2003/04.

Acrylic on firm paper. 96.5 x 66.3 cm (37.9 x 26.1 in).

🕒 *Called up: Dec. 6, 2025 – ca. 5:21 pm ± 20 min.*

€ 25,000 – 35,000 (R7/D/F)
\$ 29,000 – 40,600



- **High-contrast, early work by the internationally acclaimed artist**
- **With the tower-like construction that stands out against the gray, he subtly evokes associations with historical narratives and myths**
- **Adrian Ghenie is represented by renowned galleries such as Galerie Thaddaeus Ropac and Pace Gallery**
- **Most recently, the Albertina in Vienna presented a comprehensive solo exhibition of the artist's work ("Schattenbilder", October 2024 to March 2025)**
- **Offered on the international auction market for the first time (source: artprice.com)**



297

CHIHARU SHIOTA

1972 Japan

State of Being (Dress). 2012.

Mixed media. Metal frame, cloth, paint and wool
yarn. 121 x 80 x 45 cm (47.6 x 31.4 x 17.7 in).

🕒 *Called up: Dec. 6, 2025 – ca. 5:22 pm ± 20 min.*

€ 80,000 – 120,000 (R7/D/F)
\$ 92,800 – 139,200



- **Chiharu Shiota is a Japanese installation and performance artist**
- **Webs woven around found objects such as shoes, windows, or clothes using black and gray wool threads are a trademark of her art**
- **Themes such as memory and forgetting, the presence and absence of the body, and the intertwined and complex nature of human relationships form the basis of her explorations**
- **In 2015, Chiharu Shiota exhibited at the Japanese pavilion at the Venice Biennale**



298

JOSEPH BEUYS

1921 Krefeld – 1986 Düsseldorf

Für Braun-Raum. 1977.

Wood (mitre box), oil paint, two rock crystals.
25 x 11.5 x 9.5 cm (9.8 x 4.5 x 3.7 in).

🕒 *Called up: Dec. 6, 2025 – ca. 5.24 pm ± 20 min.*

€ 18,000 – 24,000 (R7/D/F)
\$ 20,880 – 27,840



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- For Beuys, crystals have multiple dimensions of meaning; brown and red are his primary colors
 - Creative tension between clearly defined lines and crystalline forms
 - Symbolic interplay between the natural forces of crystalline structures, forms and elementary colors



299

JOSEPH BEUYS

1921 Krefeld – 1986 Düsseldorf

Aktion: Kinloch Rannoch Edinburgh.
1970.

Mixed media. Gelatin and wax (2-piece).
13.7 x 25.5 x 22.5 cm (5.3 x 10 x 8.8 in).

🕒 *Called up: Dec. 6, 2025 – ca. 5.25 pm ± 20 min.*

€ 18,000 – 24,000 (R7/D/F)
\$ 20,880 – 27,840



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- The action “Celtic (Kinloch-Rannoch)” was performed at the Edinburgh Festival in 1970 and, in all its complexity, represents Joseph Beuys’ programmatic reinterpretation of the concept of art
 - The work was on permanent loan at the Kunstmuseum Bonn for almost 20 years



300

JOSEPH BEUYS

1921 Krefeld – 1986 Düsseldorf

Oder nehmen wir jetzt AMALGAM?
1981.

Cardboard box, cord, drawing and label. Contents:
Bottles filled with chemicals and other restoration
materials. 36 x 55 x 44 cm (14.1 x 21.6 x 17.3 in).

🕒 *Called up: Dec. 6, 2025 – ca. 5:26 pm ± 20 min.*

€ 18,000 – 24,000 (R7/D/F)
\$ 20,880 – 27,840



- In 1958, Joseph Beuys designed a memorial with a wooden gate for the “Old Church Tower” in Meerbusch-Büderich. In 1981, the gate was vandalized and Beuys helped to restore it
- The sketch on the cardboard shows the gate and the holes to be restored, which are treated with wood and the disputed substance amalgam
- With this work, Beuys questions impure, toxic mixtures and their consequences, as well as the search for alternative solutions



301

NORBERT BISKY

1970 Leipzig – Lives and works in Berlin

Der Abwurf. 2004.

Oil on canvas. 210 x 250 cm (82.6 x 98.4 in).

🕒 *Called up: Dec. 6, 2025 – ca. 5:28 pm ± 20 min.*

€ 40,000 – 60,000 (R7/D/F)
\$ 46,400 – 69,600



- Norbert Bisky creates a strangely detached atmosphere with his surreal, luminous lighting design
- An ostensible idyll conceals dramatic and enigmatic elements, such as the tied-up man and the blood-red helicopters
- Through isolated groups of figures and undefined pictorial spaces, Norbert Bisky addresses timeless questions of human existence



Untitled (Triptycon). 1985.

Acrylic on canvas. 245 x 123 x 15.5 cm (96.4 x 48.4 x 6.1 in).

🕒 *Called up: Dec. 6, 2025 – ca. 5.29 pm ± 20 min.*

€ 70,000 – 90,000 (R7/D/F)
\$ 81,200 – 104,400

- A monumental and colorful work in which Goldstein focuses on the presence of the moment
- A spectacular presentation of natural phenomena is the trademark of this American conceptual and performance artist
- In 1982 and 1987, he participated in documenta 7 and 8 in Kassel
- From October 2021 to February 2022, this work was part of the exhibition “The 80s” at the Albertina modern in Vienna

“Art should be a trailer for the future.”

Jack Goldstein

Born in Montreal in 1945, conceptual and performance artist Jack Goldstein experimented with film, sound, and records in the early phase of his career, before he devoted himself to natural phenomena in the 1980s, which he impressively staged in monumental formats. His focus is on the representation of scientific phenomena such as heat lightning, electric fields, thunderstorms, and lightning strikes—as in the present work, “Untitled” (1985). Explosions, natural disasters, images of war, and astronomical photographs are also among his recurring motifs. Goldstein often uses pre-existing images to construct an apparent reality on the canvas. A photographic image forms the center of his composition, which he modifies using his preferred airbrush technique and then places them in a new, often luminous context. Goldstein studied at the renowned California Institute of the Arts under John Baldessari, graduating in 1972. In the 1970s, he became a defining member of the so-called Pictures Group with his audio, film, and performance works, commuting between New York and Los Angeles. In 1977, he participated in the exhibition “Pictures,” curated by art theorist

Douglas Crimp at Artists Space in New York, which gave this generation of artists its name. Together with artists such as Robert Longo and Sherrie Levine, Goldstein distanced himself both from Minimalism and Pop Art and became a central figure of the “Pictures Generation.” In 1982 and 1987, he exhibited works at documenta 7 and 8 in Kassel. Despite his success and numerous exhibition participations around the world, Goldstein consistently sought anonymity. In the 1990s, he moved to California and spent the years leading up to his death in 2003 in relative isolation. This deliberate distance is reflected in his art, which is distinguished by a cool, compelling beauty, monumental formats, and spectacular subjects. He even regarded his signature as a mere template. With an aesthetic of the sublime, Goldstein’s painting increasingly approached the representation of the incomprehensible. As in “Untitled,” the spectacle of the moment is at the center of his work—the fascination of the moment and the fleeting nature of time. For Goldstein, meaning arises not only from duration or eternity, but precisely from the presence of the moment, from the transience of a flash. [AW]





303
DANIEL RICHTER
1962 Eutin – Lives and works in Berlin

Wenn wer dt. Meister oder wer wird deutscher Meister. 1999.

Spray paint, lacquer and oil on canvas.
220 x 180 cm (86.6 x 70.8 in).
🕒 *Called up: Dec. 6, 2025 – ca. 5:30 pm ± 20 min.*

€ 60,000 – 80,000 (R7/D/F)
\$ 69,600 – 92,800



“On the occasion of this excursion into black and white, the painter wondered whether a work’s capacity to penetrate, intrude, and overload only comes with color, and found that this also ‘works’ in black and white. [...] Color was no longer necessary to achieve a striking, almost unbearable obtrusiveness.”

From: Eva Meyer-Hermann, Daniel Richter. Bilder von früh bis heute, Berlin 2023, p. 74.

- One of only four black-and-white paintings in the artist’s oeuvre that mark a first significant retrospective point in Richter’s creation
- A large-format work from Richter’s abstract creative phase in the 1990s, when he became established among the leading contemporary German painters
- Made in the context of his first participation in an exhibition in the USA
- Richter’s works are in renowned museums like the Museum of Modern Art, New York, Centre Georges-Pompidou, Paris, and the Städel Museum, Frankfurt am Main

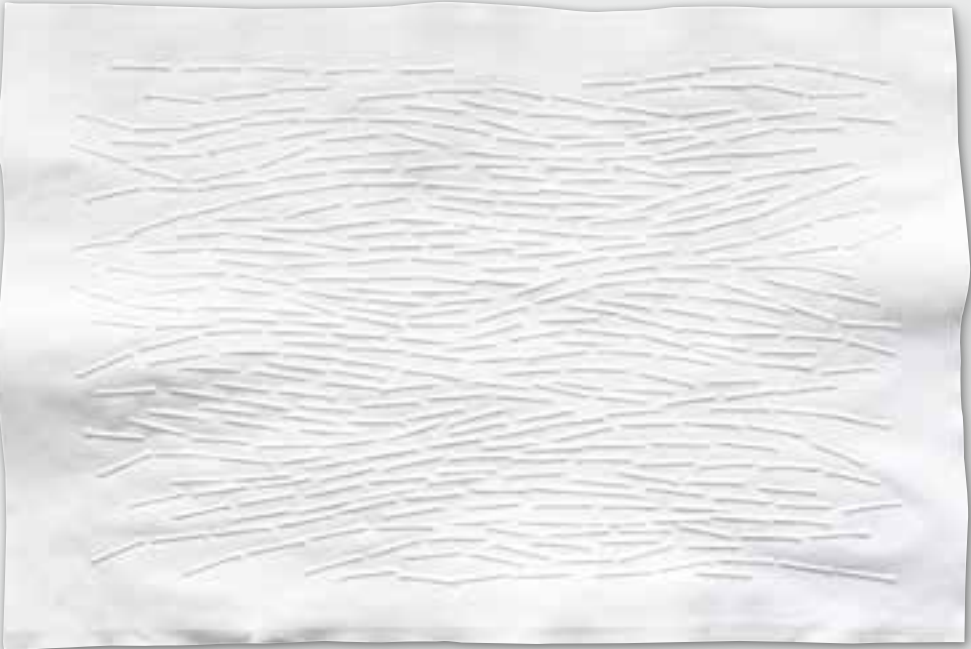
304
GÜNTHER UECKER
1930 Wendorf – 2025 Düsseldorf

Stream. 2020.
121 x 178 cm (47.6 x 70 in).
🕒 *Called up: Dec. 6, 2025 – ca. 5:32 pm ± 20 min.*

€ 30,000 – 40,000 (R7/D/F)
\$ 34,800 – 46,400



- Monumental embossing print by the recently deceased “ZERO” artist Günther Uecker
- Translation of the highly dynamic movement structure of the famous nail fields into print art
- The wave-like structure of the hand-made paper absorbs the movement of the force fields, amplifies it, and carries it beyond the image space
- Alongside the embossed print “Both,” which is also on offer, “Stream” is the largest embossing print Günther Uecker ever created



305
GÜNTHER UECKER
1930 Wendorf – 2025 Düsseldorf

Both. 2019.
122 x 178 cm (48 x 70 in).
🕒 *Called up: Dec. 6, 2025 – ca. 5:33 pm ± 20 min.*

€ 30,000 – 40,000 (R7/D/F)
\$ 34,800 – 46,400



- “Both” shows the superimposition of two rotating “swarms of nail heads” – one larger, the other smaller – reminiscent of planets or thought patterns
- Monumental embossed print by the recently deceased “ZERO” artist Günther Uecker
- The wave-like structure of the handmade paper absorbs the movement of the force fields, amplifies them, and carries them beyond the image space
- Alongside the embossed print “Stream,” which is also on offer, “Both” is the largest embossed print Günther Uecker ever created





306

YVES KLEIN

1928 Nizza – 1962 Paris

Éponge. 1957.

Sculpture. 18 x 9 x 8 cm (7 x 3.5 x 3.1 in).

🕒 Called up: Dec. 6, 2025 – ca. 5:34 pm ± 20 min.

€ 50,000 – 70,000 (R7/D/F)

\$ 58,000 – 81,200



- Yves Klein's sponge sculptures are among the most vital works of 20th-century art
- His patented "International Klein Blue" is an expression of a spiritual and sensual experience
- In his sponge reliefs and sculptures of the 1960s, he transformed the blue color into something of extraordinary intensity
- His works are in renowned museums like the Tate Modern in London, the Centre Pompidou in Paris, and the Museum of Modern Art in New York



307

JIRI GEORG DOKOUPIL

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

Peq Montera. 2017.

Mixed media. Soap suds and pigments on canvas.
110 x 63 cm (43.3 x 24.8 in).

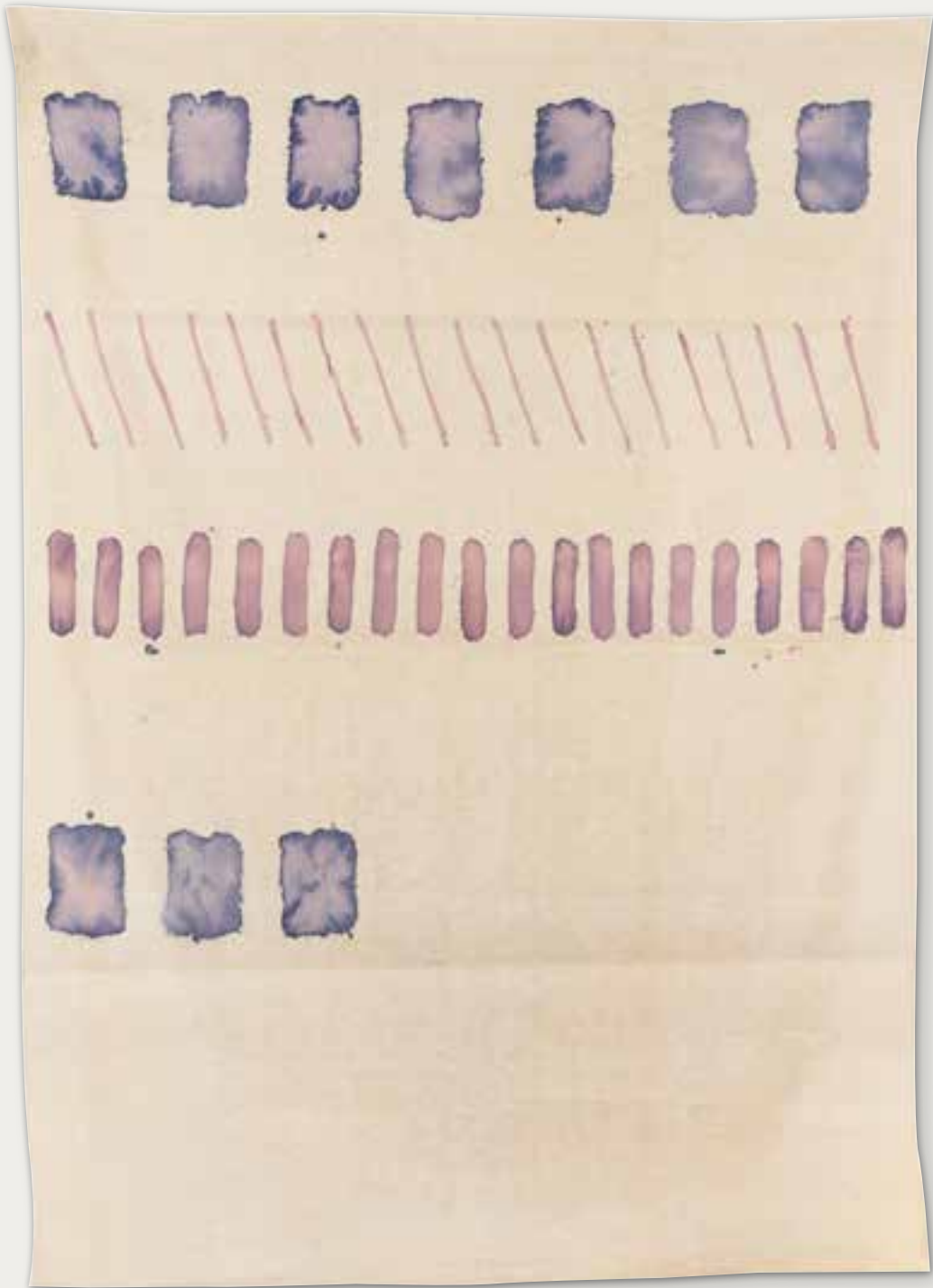
🕒 Called up: Dec. 6, 2025 – ca. 5:36 pm ± 20 min.

€ 18,000 – 24,000 (R7/F)

\$ 20,880 – 27,840



- Maritime iridescent work in particularly dazzling and luminous colors
- Turquoise-colored works are extremely rare on the international auction market (source: artprice.com)
- In the 1980s, Dokoupil co-founded the "Junge Wilde" (Young Wild Ones) movement, a group that revolutionized painting
- His works are in internationally renowned collections, including the Centre Pompidou in Paris, the Museo Reina Sofía in Madrid, and the National Museum of Contemporary Art in Seoul



308

GIORGIO GRIFFA

1936

Ohne Titel. 1980.

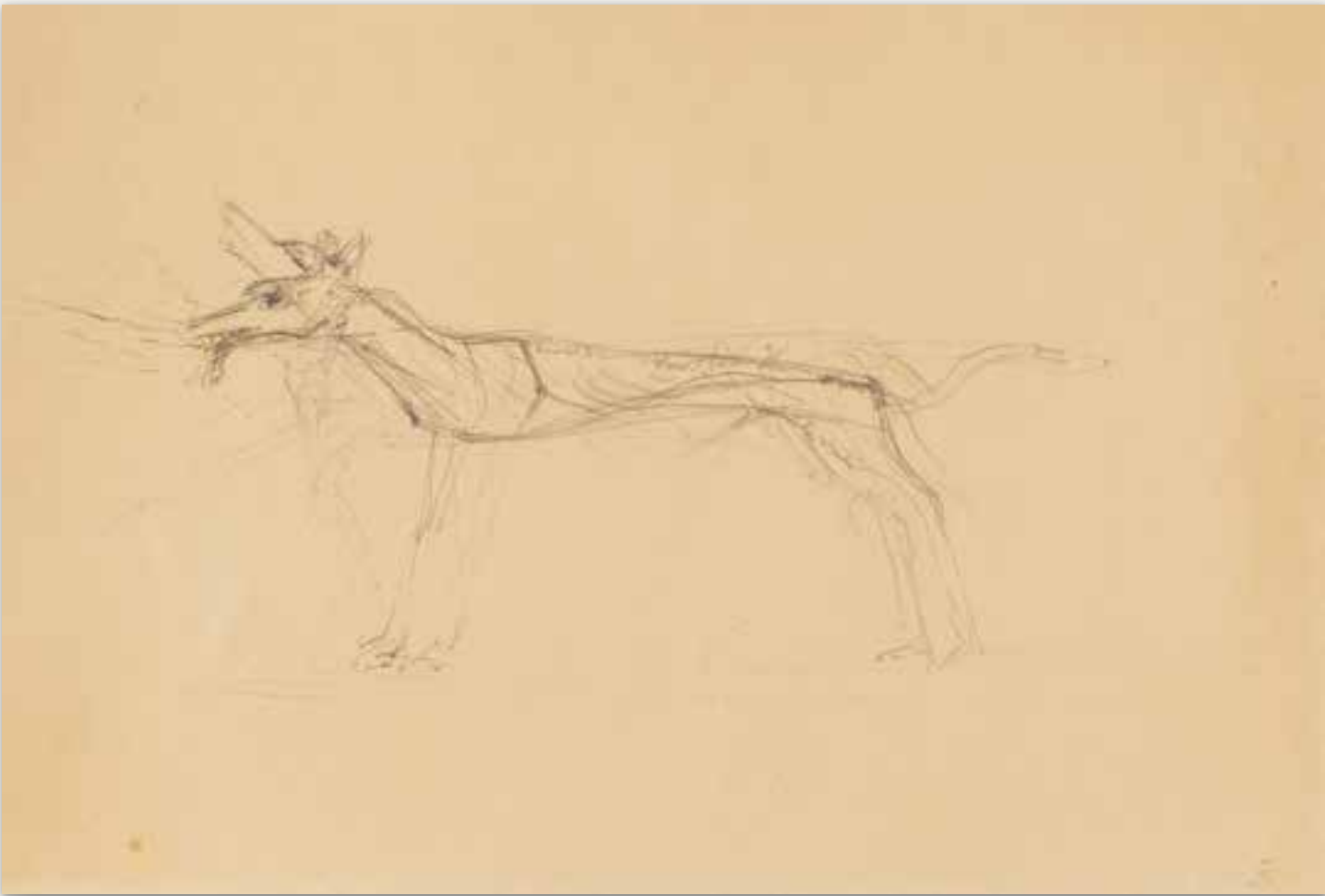
Acrylic on canvas. 181 x 130 cm (71.2 x 51.1 in).

🕒 Called up: Dec. 6, 2025 – ca. 5:37 pm ± 20 min.

€ 14,000 – 18,000 (R7/D/F)
\$ 16,240 – 20,880



- **Radical, minimalist, and ethereal, Griffa has devised a distinctive painterly language**
- **Griffa's unique approach stems from Informalism and Arte Povera, making him one of the most important Italian artists of the 1970s**
- **In 2022, the Musée national d'art moderne, Centre Pompidou Paris will dedicate a major solo exhibition to him. Most recently, his works were on display in June 2025 in the exhibition "Giorgio Griffa: dipingere l'invisibile" at the Palazzo Ducale in Genoa**



309

JOSEPH BEUYS

1921 Krefeld – 1986 Düsseldorf

Ohne Titel. Around 1957/58.

Pencil drawing. 20 x 29.2 cm (7.8 x 11.4 in).

🕒 Called up: Dec. 6, 2025 – ca. 5:38 pm ± 20 min.

€ 25,000 – 35,000 (R7/D/F)
\$ 29,000 – 40,600



- **Extraordinary early drawing by the most influential artist of the German post-war period**
- **The motif of the wolf also appears in Beuys' legendary performance "I like America and America likes me" at René Block Gallery, New York, 1974**
- **Part of the same private collection for 60 years**
- **Offered on the international auction market for the first time**
- **Other works by Joseph Beuys are held in major international collections, including the Museum of Modern Art, New York, the Tate Modern, London, the Stedelijk Museum, Amsterdam, and the Centre Pompidou, Paris**



310

WALASSE TING

1929 Ding Xiongquan – 2010 New York

Cool Wind. 1972.

Acrylic on canvas. 140.5 x 170.5 cm (55.3 x 67.1 in).

🕒 Called up: Dec. 6, 2025 – ca. 5.40 pm ± 20 min.

€ 25,000 – 35,000 (R7/D/F)
\$ 29,000 – 40,600



- The crisp and cool colors instantly create a feeling of freedom and lightness
- A wonderful symbiosis of title and image
- In this work, Walasse Ting incorporates influences from American Abstract Expressionism



311

GIUSEPPE SANTOMASO

1907 Venice – 1990 Venice

Miraggio (Fata Morgana). 1958.

Oil on canvas. 116 x 89 cm (45.6 x 35 in).

🕒 Called up: Dec. 6, 2025 – ca. 5.41 pm ± 20 min.

€ 60,000 – 80,000 (R7/D/F)
\$ 69,600 – 92,800



- Expressive abstraction with energetic lines and intense colors
- Giuseppe Santomaso was a key figure in abstract art in post-war Italy
- In 1955, 1959, and 1964, he participated in documenta I, II, and III in Kassel
- Today, the artist's fascinating works can be found in important museum collections such as the Museum Reinhard Ernst in Wiesbaden, the Buffalo AKG Art Museum in Buffalo (NY), the Art Institute of Chicago, and the Solomon R. Guggenheim Museum in New York



312

DAMIEN HIRST
1965 Bristol (Great Britain) –
lives and works in London and Gloucestershire

Spin Painting. 2002.

Mixed media. Lacquer and screen printing on
canvas portfolio. Unique object. 117,5 x 96 x 3,3 cm
(46.2 x 37.7 x 1.2 in).

 *Called up: Dec. 6, 2025 – ca. 5.42 pm ± 20 min.*

€ 20,000 – 30,000 (R7/F)
\$ 23,200 – 34,800



- From the dynamic series “In a spin” Hirst celebrates his view of life in circular, chaotic structures
- Controlled chance: one of the most fascinating creative approaches in the history of painting
- Hirst’s works are in the most prestigious public and private collections of contemporary art, including the Tate Gallery, London, the Boros Collection, Berlin, and the Museum Brandhorst, Munich



313 |  THE BERLIN
COLLECTION

IAN DAVENPORT
1966 London

Ohne Titel. 1989.

Mixed media on canvas. 243.8 x 243.8 cm (95.9 x 95.9 in).

 *Called up: Dec. 6, 2025 – ca. 5.44 pm ± 20 min.*

€ 40,000 – 60,000 (R7/D/F)
\$ 46,400 – 69,600



- Early work by one of the most important representatives of British abstraction
- The vertical lines reveal Davenport’s characteristic style
- The use of the primary colors yellow, blue, and red conveys an immediate visual strength
- Despite its abstraction, the painting exudes a fascinating order and rhythmic structure
- Part of an important private collection in Berlin for over 30 years



314

ANTONIO SAURA

1930 Huesca (Spain)–1998 Cuenca (Spain)

Autorretrato. 1958.

Oil on canvas. 60 x 73.5 cm (23.6 x 28.9 in).

🕒 *Called up: Dec. 6, 2025 – ca. 5.45 pm ± 20 min.*

€ 30,000 – 50,000 (R7/D/F)
\$ 34,800 – 58,000



- Expressive abstract work in Antonio Saura’s typical muted color palette and dynamic gestural style
- Existentialism and human fragility characterize his work
- Alongside Picasso, Saura is one of the most important Spanish artists of the 20th century
- Founder of the artist group “El Paso” and a defining figure of Spanish post-war art during the Franco regime
- Antonio Saura’s works are in renowned museums worldwide, including the Tate Modern in London, the Centre Pompidou in Paris, the Neue Nationalgalerie in Berlin, and the Museum of Modern Art in New York



315

GÜNTHER FÖRG

1952 Füssen – 2013 Freiburg

Ohne Titel - 3 Werke. 2002.

Acrylic on canvas. 50 x 60 cm (19.6 x 23.6 in).

🕒 *Called up: Dec. 6, 2025 – ca. 5.46 pm ± 20 min.*

€ 50,000 – 70,000 (R7/F)
\$ 58,000 – 81,200



- Günther Förg creates maximum aura with minimal use of color and form
- Three-part work with remarkably reduced accentuation
- Günther Förg’s works are in many important collections, such as the Städel Museum, Frankfurt am Main, the Stedelijk Museum, Amsterdam, the San Francisco Museum of Art, and the Museum of Modern Art, New York



316

RAYMOND HAINS

1926 Saint-Brieuc/Bretagne – 2005 Paris

Seita. 1970.

Wood, painted, sandpaper.
90.5 x 79.5 x 49 cm (35.6 x 31.2 x 19.2 in).

🕒 Called up: Dec. 6, 2025 – ca. 5.48 pm ± 20 min.

€ 30,000 – 50,000 (R7/F)
\$ 34,800 – 58,000



- Iconic, early work from the famous matchbox series
- Monumentalization of an everyday object by one of the key pioneers of 20th-century art
- Similar works from this series, entitled “Seifa” or “Saffa,” are in international museums like the Museum of Modern Art in New York, the Museum of Modern Art in Vienna, and the Museum Ludwig in Cologne

317

ANDY WARHOL

1928 Pittsburgh – 1987 New York

Campbell's Soup I. 1968.

Silkscreen in colors. 89.1 x 58.9 cm (35 x 23.1 in).

🕒 Called up: Dec. 6, 2025 – ca. 5.49 pm ± 20 min.

€ 30,000 – 40,000 (R19/D/F)
\$ 34,800 – 46,400



- Part of the legendary “Campbell's Soup Cans” series, with which Andy Warhol elevates everyday culture to art and turns consumerism into modern iconography
- Bright colors, high recognition value, and serial reproducibility as an artistic statement
- Privately owned for 45 years



318

LOUISE STOMPS

1900–1988

Stele. 1968.

Willow Wood sculpture on a wooden base.
200 x 18,5 x 16 cm (78,7 x 7,2 x 6,2 in).

🕒 Called up: Dec. 6, 2025 – ca. 5:50 pm ± 20 min.

€ 15,000 – 20,000 (R7/D/F)

\$ 17,400 – 23,200



- Elegant and organic sculpture with a particularly appealing materiality
- Louise Stomps transformed the classical body image into a highly abstract figuration
- After moving from Berlin to Bavaria in 1960, she increasingly turned to wood as a material – the growth and grain of this natural product became an inexhaustible source of inspiration for Stomps



319

SAM FRANCIS

1923 San Mateo/California –
1994 Santa Monica/California

From Tokyo #4. 1971.

Acrylic on paper. 56,5 x 76,5 cm (22,2 x 30,1 in).

🕒 Called up: Dec. 6, 2025 – ca. 5:52 pm ± 20 min.

€ 15,000 – 25,000 (R19/D/F)

\$ 17,400 – 29,000



- Sam Francis is one of the most important representatives of action painting
- Created in Tokyo, Japan, the art and lifestyle of which play an essential role in the artist's oeuvre
- Concentrated colors in beam-like constructions typical of his art of the early 1970s
- In private ownership since 1973 and offered on the auction market for the first time



320

SAM FRANCIS

1923 San Mateo/California –
1994 Santa Monica/California

Untitled (SF 57-115). 1957.

Watercolor on paper. 34.5 x 25.2 cm (13.5 x 9.9 in).

🕒 Called up: Dec. 6, 2025 – ca. 5:53 pm ± 20 min.

€ 50,000 – 70,000 (R7/D/F)
\$ 58,000 – 81,200



- Characteristic blend of soft colors and bold, dynamic accents
- The works of the American artist Sam Francis are dedicated to a more lyrical form of Abstract Expressionism
- His watercolors from the 1950s are part of museum collections such as the Museum of Modern Art, New York, the Solomon R. Guggenheim Museum, New York, and the Tate Modern, London



321

BERNARD SCHULTZE

1915 Schneidemühl/West Prussia – 2005 Cologne

Ohne Titel. 1951.

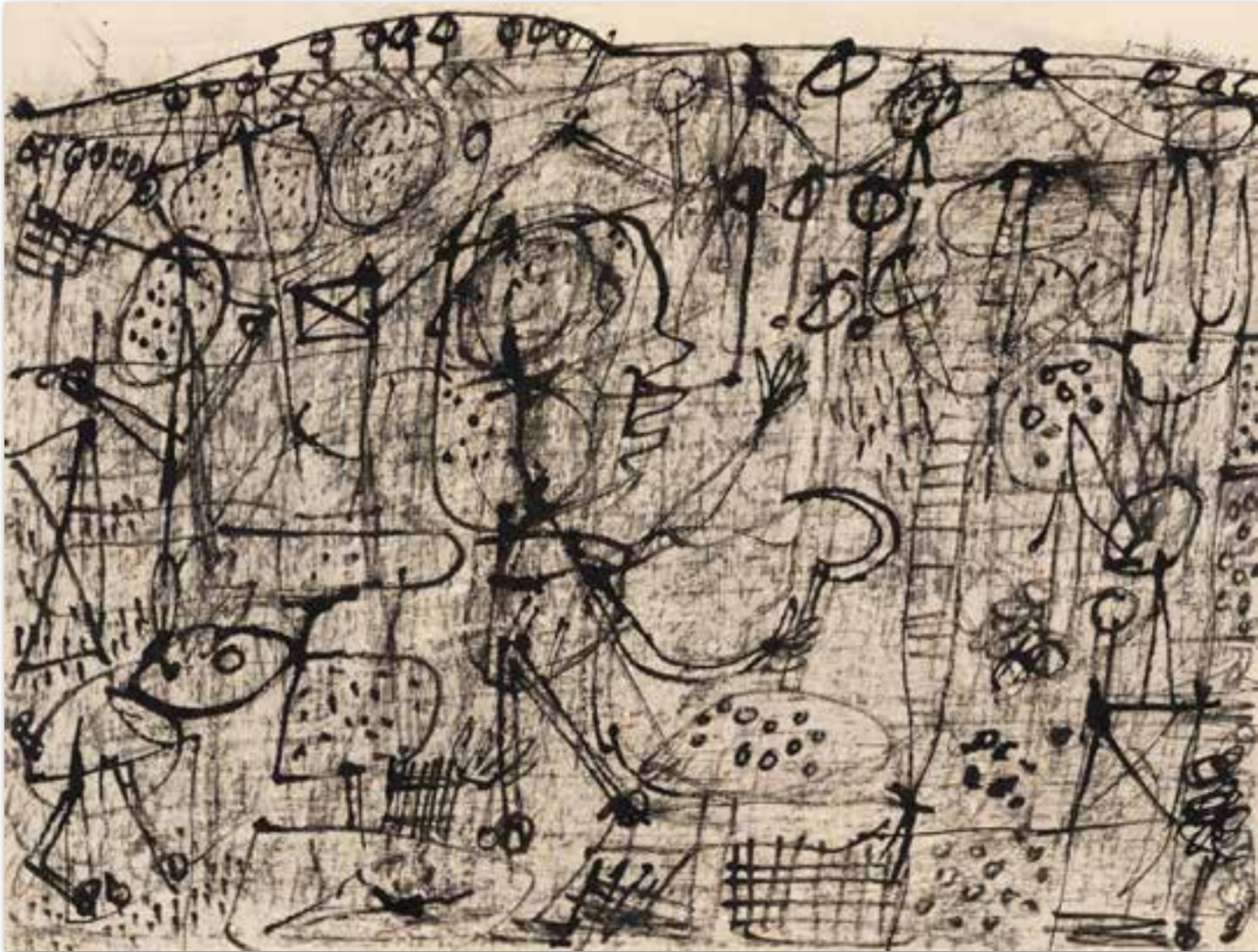
Mixed media with oil on cardboard. 48.9 x 58.3 cm
(19.2 x 22.9 in).

🕒 Called up: Dec. 6, 2025 – ca. 5:54 pm ± 20 min.

€ 15,000 – 20,000 (R7/D/F)
\$ 17,400 – 23,200



- Early, gestural, dynamic, and colorful work by the acclaimed representative of German Informalism
- Composition of wonderful expressiveness, the white “Drippings” show distinct similarities to Jackson Pollock’s Action Painting
- Participated in documenta II, III, and 6 in Kassel in 1959, 1964, and 1977
- Works by Bernard Schultze are in important museum collections, such as the Tate Gallery, London, the Folkwang Museum, Essen, and the Museum Ludwig, Cologne



322 | THE BERLIN COLLECTION

JEAN DUBUFFET

1901 Le Havre – 1985 Paris

Paysage grotesque - Personnage tenant une faucille. Juli 1949.

India ink drawing. China ink and grattage on paper.
24.7 x 32.6 cm (9.7 x 12.8 in).

🕒 Called up: Dec. 6, 2025 – ca. 5:57 pm ± 20 min.

€ 50,000 – 70,000 (R7/D/F)
\$ 58,000 – 81,200



- With his “Paysages grotesques,” Jean Dubuffet created a new type of landscape painting
- He interweaves nature and man to create labyrinthine scenes characterized by a naive simultaneity and an equal juxtaposition of events
- The French artist is considered a great innovator of post-war European painting and repeatedly playfully overturns our viewing habits
- Part of the same private collection for almost 40 years



323

JEAN DUBUFFET

1901 Le Havre – 1985 Paris

Personage dans un paysage. 1960.

India ink drawing on paper. 23.3 x 30.5 cm (9.1 x 12 in).

🕒 Called up: Dec. 6, 2025 – ca. 5:56 pm ± 20 min.

€ 30,000 – 40,000 (R7/D/F)
\$ 34,800 – 46,400



- Caught in a maze of dots and lines: a characteristic full-sheet work from Jean Dubuffet's extensive graphic oeuvre
- His drawings from 1960 comprise an entire volume of Max Loreau's “Catalogue des travaux de Jean Dubuffet” – in 1960, the artist started a systematic recording of his oeuvre
- Created during the crucial transitional period leading up to the famous “Hourloupe” series (1962–1974)
- In the year of its creation, the Kestner Gesellschaft in Hanover, the Kunsthau Zürich, and the Musée des Arts Décoratifs in Paris dedicated extensive solo exhibitions to the artist



324

GOTTHARD GRAUBNER

1930 Erlbach/Vogtland – 2013 Neuss

Ohne Titel. 1973.

Diluted oil paint on cellulose, originally sewn onto backing cardboard in the upper corners. 174 x 125.5 cm (68.5 x 49.4 in).

🕒 *Called up: Dec. 6, 2025 – ca. 5:58 pm ± 20 min.*

€ 15,000 – 25,000 (R7/D/F)
\$ 17,400 – 29,000



- Rare, early work on paper in a monumental format
- Graubner materializes and dissolves the boundaries of color by saturating the absorbent image carrier with highly diluted paint
- Gently ethereal palette, which, as in Graubner's early nylon-covered cushion works, appears veiled by the opaque materiality of the image carrier
- Formerly part of the collection of the artist and art critic Rolf-Gunter Dienst



325

ULRICH ERBEN

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

Siria (Bosra III). 2009.

Acrylic on canvas. 230 x 170 cm (90.5 x 66.9 in).

🕒 *Called up: Dec. 6, 2025 – ca. 6:00 pm ± 20 min.*

€ 25,000 – 35,000 (R7/D/F)
\$ 29,000 – 40,600



- Ulrich Erben captures subtle changes in time and light in a seemingly monotonous desert landscape on canvas in an atmospheric way
- In the “Siria” series, the artist processes his impressions from a trip to Syria in 2007
- Erben's works are in numerous public collections, including the Hamburger Bahnhof – Museum für Gegenwart, Berlin, the Museum Folkwang, Essen, and the Pinakothek der Moderne, Munich



326 |  THE BERLIN
COLLECTION

EMIL SCHUMACHER

1912 Hagen – 1999 San José/Ibiza

Bar-ba-rossa. 1955.

Oil, sand and silver on canvas. 60 x 50 cm (23.6 x 19.6 in).

 Called up: Dec. 6, 2025 – ca. 6.01 pm ± 20 min.

€ 30,000 – 40,000 (R7/D/F)
\$ 34,800 – 46,400



- Extraordinary work in color and materiality
- Schumacher liberates color from form and line from the objective subject
- Works from the 1950s are part of important museum collections today, including the Metropolitan Museum of Art in New York, the Hamburger Kunsthalle, and the Staatliche Kunsthalle in Karlsruhe

327

CINDY SHERMAN

1954 Glenridge/New Jersey – lives and works in New York

Untitled #238. 1987 /1990.

Color photograph .C-print, mounted on cardboard.
226 x 150 cm (88.9 x 59 in).

 Called up: Dec. 6, 2025 – ca. 6.02 pm ± 20 min.

€ 50,000 – 70,000 (R19/D/F)
\$ 58,000 – 81,200



- Through alienation and decontextualization, Cindy Sherman's compositions question ideals and identities shaped by media and society
- Sherman reveals the ugly aspects of today's society in a complex and grotesque manner
- Formerly part of the renowned Lambert Art Collection, Avignon
- Another copy from this edition is in the Museum of Modern Art, New York
- Over the last ten years alone, the Museum of Modern Art and the Whitney Museum of Art in New York, the Fondation Louis Vuitton in Paris, the National Portrait Gallery in London, and the National Museum of Modern Art in Kyoto, among others, have shown large-scale solo exhibitions of the artist's work



328

GERHARD RICHTER

1932 Dresden — lives and works in Cologne

Schweizer Alpen I. 1969.

Silkscreen in colors. 69.4 x 69.4 cm (27.3 x 27.3 in).

🕒 *Called up: Dec. 6, 2025 — ca. 6.04 pm ± 20 min.*

€ 15,000 — 20,000 (R19/D/F)
\$ 17,400 — 23,200



- This motif, based on photographs by Gerhard Richter, is exemplary of his conception of landscape
- Color silkscreen print based on the painting of the same name
- From October 2025 to March 2026, the Fondation Louis Vuitton in Paris hosts a major Gerhard Richter retrospective



329

EMIL SCHUMACHER

1912 Hagen — 1999 San José/Ibiza

Melan. 1961.

Oil on canvas. 89 x 117 cm (35 x 46 in).

🕒 *Called up: Dec. 6, 2025 — ca. 6.05 pm ± 20 min.*

€ 25,000 — 35,000 (R7/D/F)
\$ 29,000 — 40,600



- Striking work in the typical style of Informalism
- Emil Schumacher liberates the color from the form and the line from the representational motif
- During the period between 1959 and 1963, Schumacher participated in documenta II and III, the 30th Venice Biennale, and the 7th São Paulo Biennial
- Works by the artist can be found in the collections of the Hamburger Kunsthalle, the Staatgalerie Stuttgart, the Metropolitan Museum of Art, New York, and the Vatican Museums, Rome, among others



330

GERHARD RICHTER

1932 Dresden — Lives and works in Cologne

Abstraktes Bild (P1). 2014.

Cibachrome print. 92 x 126 cm (36.2 x 49.6 in).

🕒 Called up: Dec. 6, 2025 — ca. 6.06 pm ± 20 min.

€ 24,000 — 28,000 (R19/D/F)

\$ 27,840 — 32,480



- An edition based on the painting “Abstract Picture” from 1990 (Catalogue Raisonné 724–4, in private collection), and authorized by the artist
- The painting “Abstract Picture” dates from the artist’s most sought-after creative period (1986–1990), during which the use of a squeegee dominated his painting for the first time
- Many of the editions based on the artist’s paintings sold out immediately after their release
- Richter has been listed as the world’s most important artist in the renowned Kunstkompass ranking for 21 consecutive years

331

GERHARD RICHTER

1932 Dresden — lives and works in Cologne

17.11.88. 1988.

Oil on a color photo. 15 x 10.1 cm (5.9 x 3.9 in).

🕒 Called up: Dec. 6, 2025 — ca. 6.08 pm ± 20 min.

€ 20,000 — 30,000 (R7/D/F)

\$ 23,200 — 34,800



- One of the early works from the group of overpainted photographs
- Brilliant fusion of two artistic media, photography and abstract painting
- The first overpainted photographs were created in 1986, most of them are in private ownership today
- It was not until 20 years later, in 2008/09, that the series was presented to the public for the first time at the Museum Morsbroich in Leverkusen

332

BRICE MARDEN

1938 Bronxville/New York – 2023 Tivoli/New York

After Botticelli 1-5. 1992/93.

5 sheets etching and aquatint. 22.6 x 30.2 cm (8.8 x 11.8 in).

🕒 Called up: Dec. 6, 2025 – ca. 6.09 pm ± 20 min.

€ 30,000 – 40,000 (R7/D/F)
\$ 34,800 – 46,400



- In “After Botticelli,” muses, maenads, and Venus figures merge to form dynamic, energetic compositions far removed from any representationalism
- After a trip through Asia in 1983, Marden found his open, calligraphic, linear visual language
- Other copies from this edition are located at the Princeton University Art Museum, New Jersey, the Cleveland Museum of Art, Ohio, and the High Museum of Art, Georgia
- Brice Marden’s first retrospective took place in 1975 at the Solomon R. Guggenheim Museum, New York—another was shown in 2006, first at the Museum of Modern Art, New York, and then at the San Francisco Museum of Modern Art and the Hamburger Bahnhof, Berlin

Throughout his life, Brice Marden has dedicated his work to art history, with a particular focus on the Old Masters. In 1991, Marden had an exhibition at the Museum of Fine Arts in Boston, in which he juxtaposed around three dozen of his abstract works with paintings by artists such as Manet, Gauguin, and Francisco de Zurbarán. When asked what fascinated him about old masters such as Zurbarán, Marden replied: “[It] is this concentration. You can see how he takes up a theme and transcends it in a mystical sense” (quoted from: <https://bombmagazine.org/articles/1988/01/01/brice-marden/>).

In our series “After Botticelli 1-5,” Marden attempts to transcend the idealized forms of Botticelli’s paintings and concentrate solely on form and line. Through his calligraphically trained, poetic lines, Marden succeeds in creating a dialog and a connection across half a millennium.





“Drawings are like antics; they amaze you and also terrify you. [...] It is like a language without reason and only makes sense once you have learned the vocabulary [...].”

Georg Baselitz, 1993, quoted from: Georg Baselitz. Gesammelte Schriften und Interviews, München 2011, p. 258.

333

GEORG BASELITZ

1938 Deutschbaselitz/Saxonia—lives and works in Inning am Ammersee, near Salzburg, in Basel and Italy

Ohne Titel (Fahne). 1965.

Pen and India ink drawing, with wash.
48.3 x 33 cm (19 x 12.9 in).

🕒 Called up: Dec. 6, 2025 — ca. 6.10 pm ± 20 min.

€ 30,000 — 50,000 (R7/D/F)
\$ 34,800 — 58,000



- **Very dense and elaborate drawing**
- **Early testimony to Baselitz’s masterly play with art-historical traditions, provocation, and association**
- **Such vibrant works from his early days are scarce on the international auction market**
- **In 2022/23, the Morgan Library & Museum New York, and the Albertina in Vienna presented a major retrospective of Baselitz’s drawings from 1963 to 2018**



334

KARL FRED DAHMEN

1917 Stolberg near Aix-la-Chapelle—
1981 Preinersdorf am Chiemsee

Ohne Titel. 1959.

Mixed media on canvas. 135 x 110 cm (53.1 x 43.3 in).

🕒 Called up: Dec. 6, 2025 — ca. 6.12 pm ± 20 min.

€ 18,000 — 24,000 (R7/D/F)
\$ 20,880 — 27,840



- **In 1959, the year the work was made, the important representative of Informalism exhibited his work in the documenta II in Kassel**
- **In the late 1950s, the materiality of the works increased significantly, culminating in crust-like, relief surfaces with which the artist addressed the destruction and disruption of the earth’s surface caused by lignite mining near his hometown**
- **Owned by the same family for 35 years**

EMIL SCHUMACHER

1912 Hagen – 1999 San José/Ibiza



Bleibbild B-3. 1970.

Mixed media. Rolled lead with asphalt on hardboard.
99.5 x 78 cm (39.1 x 30.7 in).

🕒 *Called up: Dec. 6, 2025 – ca. 6.13 pm ± 20 min.*

€ 80,000 – 120,000 (R7/D/F)
\$ 92,800 – 139,200

- Using asphalt and rolled lead, Emil Schumacher breaks the rules of painting in this work
- The protagonist of German Informalism creates an impressive haptic presence
- Gestural, expressive work with deliberate color reduction and the original artist's frame
- In 1959, 1964, and 1977, Schumacher participated in documenta II, III, and 6 in Kassel

Emil Schumacher's painting is more than paint on canvas; it is a physical action space in which the artist interacts with the material. His works are characterized by extremely thick layers of paint and the incorporation of objects and materials such as nails, wood, stones, and lead. Driven by emotional gestures and spontaneous processes, Schumacher detached color from form and line from motif. From the 1950s onwards, he ventured deeper into this territory, deliberately damaging the image carrier with tools. This assertive confrontation generates an original visual language reminiscent of archaic landscapes, underscoring the artist's statement that "the image is formed from the essence, but also from the resistance of the material."





336

GERHARD HOEHME

1920 Greppin near Dessau – 1989 Neuss-Selikum

Fliehkreuz. 1963.

Oil on canvas. 100 x 80 cm (39.3 x 31.4 in).

🕒 *Called up: Dec. 6, 2025 – ca. 6.14 pm ± 20 min.*

€ 40,000 – 50,000 (R7/D/F)
\$ 46,400 – 58,000



- Gerhard Hoehme is considered the leading representative of German Informalism and the creator of one of the most diverse bodies of work in post-war German art
- The expressive lines, open pictorial spaces, and the eponymous “cross” as a focal point convey movement, disruption, and spiritual depth
- In 2020, the Düsseldorf Art Academy, where Hoehme himself once studied and taught, held a major retrospective to mark the 100th anniversary of the artist’s birth
- His works are in numerous German museums, including the Städel Museum in Frankfurt am Main, the ZKM in Karlsruhe, and the Kunsthalle in Kiel

337

MARGARETE MOLL

1884 Mühlhausen/Alsace – 1977 Munich

Krugträgerin. 1928 /1949.

Wooden sculpture. 70.5 cm (27.7 in).

🕒 *Called up: Dec. 6, 2025 – ca. 6.16 pm ± 20 min.*

€ 20,000 – 30,000 (R7/D/F)
\$ 23,200 – 34,800



- Unique piece made of wood
- Offered on the international auction market for the first time (source: artprice.com)
- The first version of “Krugträgerin” (Pitcher Carrier) was created during Marg Moll’s time in Paris, when she was in close contact with Lipchitz, Zadkine, Léger, and Brâncusi
- The repetition of the motif after the end of World War II testifies to the fact that the sculpture was of paramount importance to the artist
- The only known early bronze copy of “Krugträgerin” from 1928 is housed in the Georg Kolbe Museum in Berlin





338

BRIGITTE KOWANZ

1957 Vienna – 2022 Vienna

Matrix. 2007.

60 x 60 x 60 cm (23.6 x 23.6 x 23.6 in).

🕒 Called up: Dec. 6, 2025 – ca. 6.17 pm ± 20 min.

€ 20,000 – 30,000 (R7/D/F)
\$ 23,200 – 34,800



- Brigitte Kowanz's light installations revolve around the complex relationship between light, perception, and space
- Through the use of light and the viewer's position, the artist opens up different levels of perception between materiality and immateriality
- Works by Brigitte Kowanz are part of renowned collections, including the Würth Collection in Künzelsau, the Fundación Arco in Madrid, the Belvedere, and the Albertina in Vienna

“A good picture leaves an impression on the viewer. A good picture must create magic.”

Jörg Immendorff, quoted from: Michael Köhler, Jörg Immendorff: Der Dirigent mit dem Pinsel (The Conductor with the Brush), NDR Online.



339

JÖRG IMMENDORFF

1945 Bleckede near Lüneburg – 2007 Düsseldorf

Für alle Lieben in der Welt. 1966.

Oil on chipboard. Paper tag in transparent bag, gift ribbon. 184.5 x 116.5 cm (72.6 x 45.8 in).

🕒 Called up: Dec. 6, 2025 – ca. 6.18 pm ± 20 min.

€ 80,000 – 120,000 (R7/D/F)
\$ 92,800 – 139,200



- Significant early work, created while he was studying at the Düsseldorf Art Academy under Joseph Beuys
- Since the 1960s, the motif of the baby has been one of his central themes
- Immendorff breaks the traditional boundaries of the image carrier by cutting the figure out, thus lending the work a striking sculptural effect
- Jörg Immendorff is one of the most famous German post-war artists and has been super successful internationally
- He's currently honored with the exhibition “Zeig, was Du hast” (Show what you've got) in the Oberlichtsaal of the MKM Museum Küppersmühle für Moderne Kunst in Duisburg (May 16, 2025, to spring 2026)



“I like the relief as a means of expression as it gives me so simply the structure that I must have & then one can pursue one’s idea on this basic building rather like a tree in spring grows its leaves.”

Ben Nicholson 1963, quoted from: Lee Beard, Ben Nicholson. Writings and Ideas, London 2019, p. 49.

340

BEN NICHOLSON

1894 Denham – 1982 London

Aug. 59 (Dordogne). 1959.

Relief. Oil and pencil on carved board.
40.5 x 54 cm (15.9 x 21.2 in).

🕒 Called up: Dec. 6, 2025 – ca. 6.20 pm ± 20 min.

€ 80,000 – 100,000 (R7/D/F)
\$ 92,800 – 116,000



- Ben Nicholson transforms the landscape of the French Dordogne into a purely geometric abstraction
- In 1954, Nicholson represented Great Britain at the Venice Biennale and won the first Guggenheim International Award for Painting in 1957, which he received from President Eisenhower at the White House
- “Aug. 59 (Dordogne)” was exhibited at the legendary Marlborough-Gerson Gallery and at André Emmerich Gallery in New York in 1965
- Part of a European private collection since 1972 and offered on the international auction market for the first time (source: artprice.com)
- Reliefs by Ben Nicholson are in prominent collections, including the Museum of Modern Art, New York, the Solomon R. Guggenheim Museum, New York, and the Tate Modern, London



„The path of this solitary artist has been the journey of a poet (...) a poet of life; for from the ravines and folds of his reliefs emerges the ancient goddess of poetry in a new guise..“

Horst Keller, former director of the Wallraf-Richartz Museum, in: Zoltán Kemény, exhibition catalog, Wallraf-Richartz Museum, Cologne 1967, p. 9.

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ZOLTÁN KEMÉNY

1907 Banica/Transylvania – 1965 Zurich

Séducteur. 1961.

Mixed media. Iron, oil and wood on fiberboard.
150 x 113 x 16.5 cm (59 x 44.4 x 6.4 in).

🕒 Called up: Dec. 6, 2025 – ca. 6.21 pm ± 20 min.

€ 25,000 – 35,000 (R7/D/F)
\$ 29,000 – 40,600



- Large work from the key work group of the metal reliefs
- These works earned Zoltán Kemény. international recognition in the early 1950s
- His precise abstractions testify to his inimitable antenna for die malleability of metals
- He was awarded the Grand Prize for Sculpting at the 1964 Venice Biennial
- The Centre Pompidou in Paris is in possession of some of his metal reliefs

SIGMAR POLKE

1941 Oels/Niederschlesien – 2010 Cologne



Schreibtisch mit Akt. 1979.

Mixed media. 99.7 x 69.7 cm (39.2 x 27.4 in).

🕒 Called up: Dec. 6, 2025 – ca. 6.22 pm ± 20 min.

€ 70,000 – 90,000 (R7/D/F)

\$ 81,200 – 104,400

- Explicitly vulgar, pornographic depiction pure provocation, even in the late 1970s
- In Polke's signature "layering" technique
- Sigmar Polke is one of the most important artists of the second half of the 20th century
- Sigmar Polke is exclusively represented by the David Zwirner Gallery

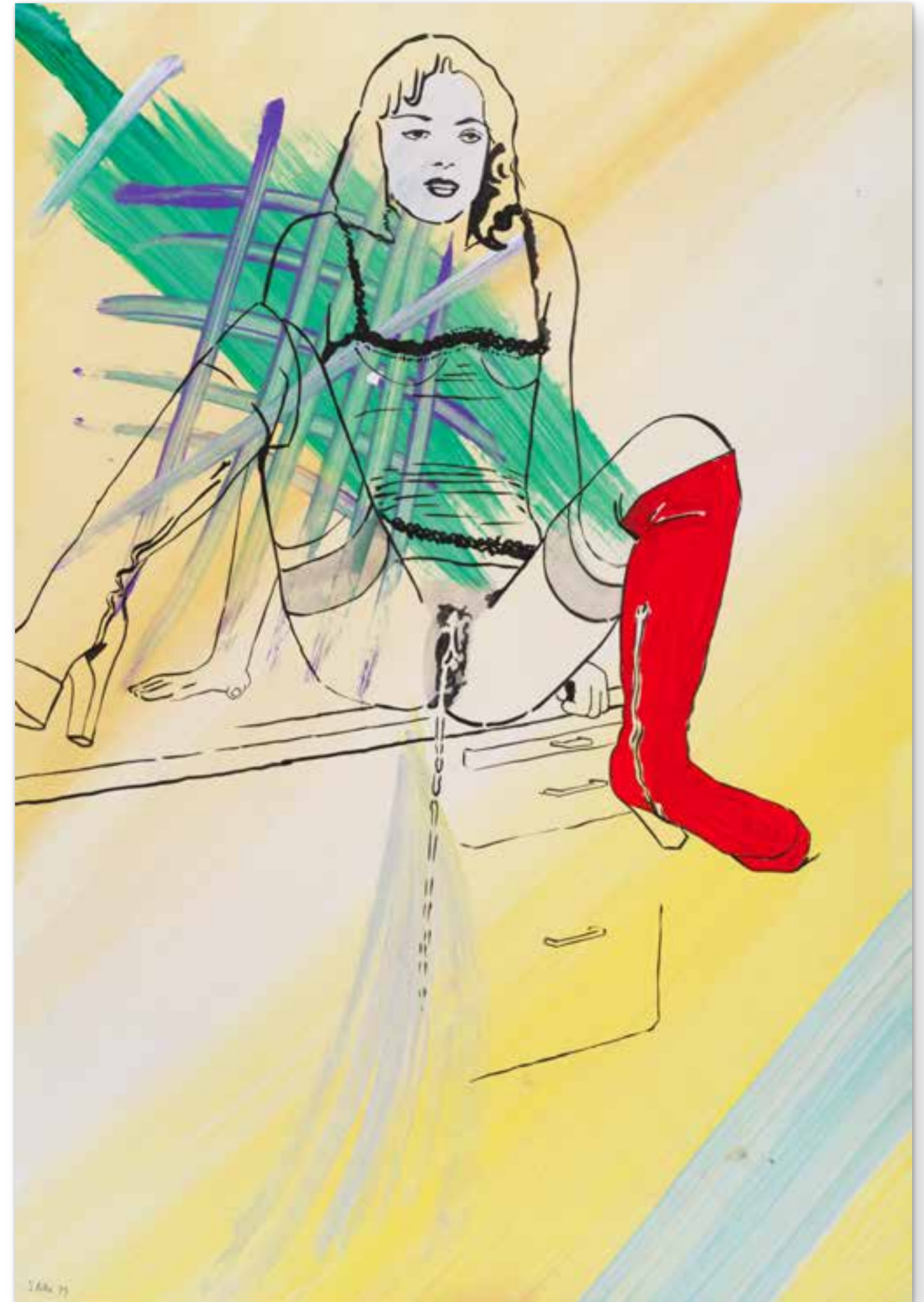
"If a picture is not loved, it will seek out love.
A picture always ends up where it needs to be;
a picture seeks out its victim.
They have a life of their own."

Sigmar Polke in an interview mit Bice Curiger, Parkett, no. 26, Zürich 1990, p. 15.

Sigmar Polke is one of the most important German artists of the post-war period. His work is characterized by irony, media complexity, and a constant questioning of aesthetic and social norms. In the 1960s and 1970s, he intensively explored images of mass culture, including pornographic motifs taken from magazines, advertising, and print media. Polke's approach to pornographic subjects is never affirmative, but always analytical and subversive. He transfers his relevant image templates into painterly or printmaking processes, thereby exposing the

mechanisms of visual desire. For him, pornography becomes, for example, an ideological visual language that negotiates power, consumption, and gender. He is thus a pioneer of a thematic discussion that continues to concern us today.

Polke combines the erotic/pornographic with the political: the supposedly offensive serves as a mirror of social taboos and as a critique of the mass media's image production in a hierarchically structured consumer society.



ALEXANDER CALDER

1898 Philadelphia – 1976 New York



Standing Mobile. Probably 1950s.

Metal, steel wire, partly in colors. 23 x 20 x 9 cm (9 x 7.8 x 3.5 in).

The original work was submitted to the Calder Foundation, New York. The individual elements can be traced back to Alexander Calder and display his characteristic trademark in terms of form, movement, and balance. It is no longer possible to determine precisely how the elements came to be arranged in the present configuration; however, it no longer corresponds to the arrangement conceived by the artist initially. Therefore, the work remains without an archive number. In the spirit of Calder's experimental works of the 1950s, this version also displays a fascinating interplay of movement and balance. The work was auctioned in this present state at Sotheby's, London, on June 26, 1986.

🕒 Called up: Dec. 6, 2025 – ca. 6.24 pm ± 20 min.

€ 80,000 – 120,000 (R7/D/F)

\$ 92,800 – 139,200

- At the end of the 1930s, Calder created his first “Standing Mobiles,” for which he mounted his filigree mobiles on stationary, solid bases
- The sought-after works of the 1950s testify to the perfection of his highly concentrated formal language and kinetic principles
- Fascinating dualism: delicate balance and strict geometry, solidity and delicate lightness, rest and movement
- In 1952, Alexander Calder represented the United States at the XXVI Venice Biennale and won the Grand Prize for Sculpture
- Comparable Standing Mobiles are part of world-renowned museum collections, including the Centre Georges Pompidou, Paris, the San Francisco Museum of Art, and the National Gallery of Art, Washington, D.C.
- Part of an acclaimed private collection in Berlin for 40 years

“The basis of everything for me is the universe. The simplest forms in the universe are the sphere and the circle. I represent them by disks and then I vary them. My whole theory about art is the disparity that exists between form, masses and movement. Even my triangles are spheres, but they are spheres of a different shape.”

Alexander Calder, in an interview with Katherine Kuh, in: The Artist's Voice: Talks with Seventeen Artists, New York and Evanston, Illinois, 1962.



VERSTEIGERUNGSBEDINGUNGEN

Bitte beachten Sie die Änderung des Aufgelds §5.5) in unseren Versteigerungsbedingungen zum 15.10.25.

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 1.000.000 Euro: hieraus Aufgeld 34 %.

– Auf den Teil des Zuschlagspreises, der 1.000.000 Euro übersteigt, wird ein Aufgeld von 29 % berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 1.000.000 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 Gegenständen wird Regelbesteuerung vorgenommen. Demgemäß besteht der Kaufpreis aus Zuschlagspreis und einem Aufgeld pro Einzelobjekt, das wie folgt erhoben wird:

– Zuschlagspreis bis 1.000.000 Euro: hieraus Aufgeld 29 %.

– Auf den Teil des Zuschlagspreises, der 1.000.000 Euro übersteigt, wird ein Aufgeld von 23 % erhoben und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 1.000.000 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 Folgerechtsvergütung 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 erstiegerten 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 noch-

mals versteigert, so haftet der ursprüngliche Käufer, dessen Rechte aus dem vorangegangenen Zuschlag erloschen, 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.

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 veröfentlicht 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 Verbrauchstreitbeilegungsgesetz (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.

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 Vertichtungsgehilfen 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 Erfüllungsgehilfen 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.

DATENSCHUTZERKLÄRUNG

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: Ausweis-kopie, Handelsregistrauszug, Rechnerungskopie, Beantwortung von zusätzlichen Fragen, um Ihre Identität oder die Eigentumsverhältnisse an einem von Ihnen angebotenen Objekte 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 Vorbieter 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 Auktionator 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)

(Stand 5/2020)

TERMS OF PUBLIC AUCTION

Please note the change in buyer's premium (5.5) in our 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 be 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 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 readut; 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 1,000,000 €: herefrom 34 % premium.

– The share of the hammer price exceeding 1,000,000 € is subject to a premium of 29 % and is added to the premium of the share of the hammer price up to 1,000,000 €.

– 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 purchase price consists of the hammer price and a surcharge per single object calculated as follows:

– Hammer price up to 1,000,000 €: herefrom 29 % premium.

– The share of the hammer price exceeding 1,000,000 € is subject to a premium of 23 % and is added to the premium of the share of the hammer price up to 1,000,000 €.

– 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.

DATA PRIVACY POLICY

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 2 No. 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 October 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 f  r 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

(As of May 2020)

INFO

Glossary

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.

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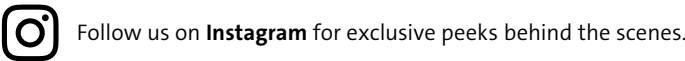
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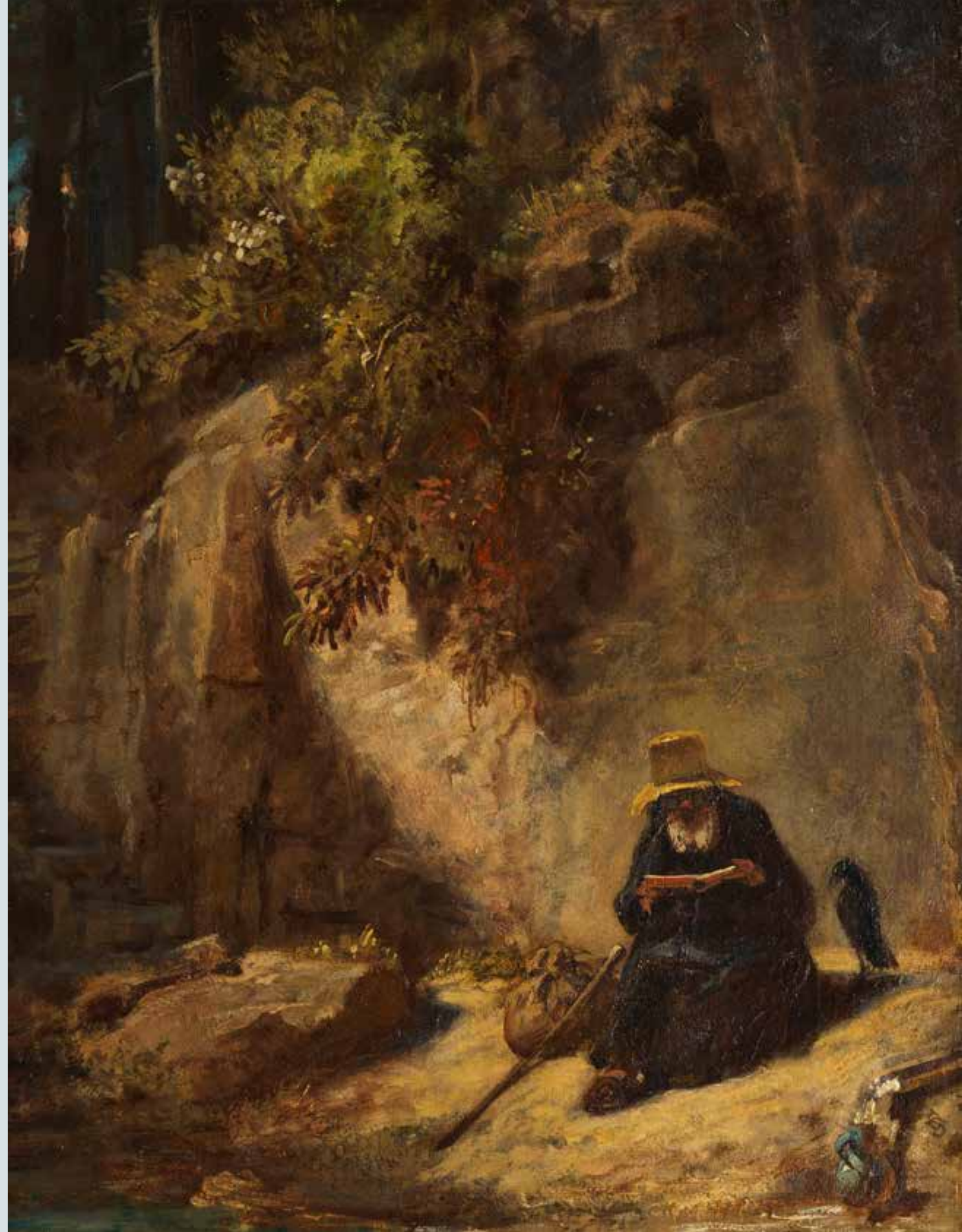
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