

A man with short, graying hair, wearing a dark gray suit jacket over a white shirt and a dark vest, is looking down at a wooden sculpture. The sculpture is a stylized, abstract figure of a woman, possibly a Yoruba or Benin style, with a large head and a long, flowing body. It is placed on a white pedestal. The background is a plain, light gray wall.

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KETTERER  KUNST





Management board: Peter Wehrle, Nicola Countess Keglevich, Robert Ketterer, Gudrun Ketterer, Dr. Sebastian Neußer, Anja Häse, Dr. Mario von Lüttichau.

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## Dear Friends,

100 million annual turnover for 2022 – that's quite a magical number. All of us at Ketterer Kunst are extremely happy and proud, and deservedly so. Such a success is no accident. It is the accomplishment of a great team going to great lengths, which I can't emphasize enough.

What comes to my mind often these days is how my father put me in charge of a business that only made 2 million a year some 30 years ago. He made me jump in at the deep end, but it was a strong act of faith on his side and a tremendous opportunity on mine. I have every reason to be grateful for that.

The first couple of years weren't easy, and the business only began to thrive when my wife Gudrun came on board. She has a particularly large share in our success.

The biggest share in our success, however, is owed to you: our consignors and buyers, our competing bidders and the collectors, whose longtime partner we became. We earned your trust through our personal service, art-historical expertise, individual support, an international range of offers and a global marketing strategy.

But we are not merely motivated by splendid figures. We are driven by the joy of art. Most of the time we feel this joy as early as upon consignment, but definitely when we begin to produce the catalogs. Followed by the exciting preview exhibitions, where we get to share our enthusiasm with you in person. Once the auction comes, things get magical when we realize top prices for consignors and good sales for bidders. That's what it's all about!

This customer experience remains our promise. But we want to get better: more international, more digital, while keeping the personal touch. This is my vow to you and our aspiration for 2023.

Sincerely yours,

Robert Ketterer

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“Ketterer clearly continues to pursue his dual strategy: he serves German collectors and extends his range beyond Europe with internationally sought-after art.”

**Handelsblatt**

December 16, 2022

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Alexandra Holland and Gudrun Ketterer

# Art-loving Family Entrepreneurs

Alexandra Holland and Gudrun Ketterer  
in conversation about modern leadership styles,  
teamwork and social commitment.

Alexandra Holland is a publisher and managing partner of the media group Pressedruck, which owns, among others, the Augsburgener Allgemeine Zeitung, the Würzburger Main-Post and the Konstanzer Südkurier. The passionate collector grew up among contemporary art. Art was always present in her home and was always important. It often was subject of talks with her mother Ellinor Holland. Alexandra Holland and Gudrun Ketterer have been friends for years, now the two family entrepreneurs met at Ketterer Kunst for a talk.

**Alexandra Holland (AH):** I came to see you in Munich and I am really excited about our exchange. To me it is the first time in this different context, as I usually come to these marvelous premises to see art. We are meeting in a conference room instead of your office. What is it that I can learn about you here?

**Gudrun Ketterer (GK):** (laughs) ... the very first thing: I don't even have my own office, never did. A decision I made very consciously. It is my job to guide the Ketterer team to the auction, a task I can perform best from amid our team of experts. We share an open office, so my desk is just one of many, and I can be at the heart of it all. I get to hear everything and not only the things I am supposed to hear.

**AH:** That reminds me of some of the ideas in "On the way to New Work", an interesting book I am reading at the moment. It is about our changing work environment and how we can give work a quality so that it can make people stronger – also a big issue in our companies at the moment.

**GK:** Sure, to strengthen the individual and the team – that's leadership to me. I can lead best from within.

**AH:** Our business model is to produce relevant, curated content on a daily basis, which means a lot of pressure and little time. I guess your model is quite different: You have to bring about a successful live auction twice a year ...

**GK:** ... plus eleven Online-Only-Auctions a year. Canvassing is at the heart of both auction forms ...

**AH:** ... acquisition, so to speak ...

**GK:** ...exactly. In the past that used to be a job for strong individualists and lone fighters at Ketterer Kunst. We even separated the departments physically, with the acquisition team in Munich and the cataloging department in Hamburg, which led to a very competitive culture and lonely decisions. But we have made a lot of progress. Both acquisition and cataloging are team efforts. And we know very well that a team under good leadership will always perform much better than the individual.

**AH:** I totally agree with you on this one. Every day we face the great challenge to get peoples’ attention. A tremendous goal we can only reach together. Our brands’ credibility and the trust placed in these brands are crucial in this respect.

**GK:** The same is true for us. It is our ambition to convince collectors toying with the idea of selling to offer their works through our house – meaning in an auction or a private sale. In many cases it is a tough competition to win the trust, something possible only with highly professional methods and perfectly balanced processes. The top prices we realize are the reason why art lovers trust Ketterer Kunst, and this is only possible with individual marketing strategies. For years we have been working on bringing this to perfection, and still do.

**AH:** What’s most decisive for winning the trust?

**GK:** It depends on very individual factors: Expertise, consulting and marketing play a role. But also how fast the offer is made, as well as the personal service efforts we make. Of course, the right estimate price is another key success factor. We visit the collectors at home to clarify all the questions that come up in context of the sale. This way we get to learn what the individual client is particularly interested in. That’s when the actual project phase starts for the acquisition- and cataloging department here in the office.

**AH:** And once acquisition has been successfully completed...

**GK:** ...the team’s focus switches to sale. That’s when we feel pressure building up. Authenticity and provenance need to be authenticated, and we have to conceive a concept for the catalogs and to produce the texts. Potential buyers must be addressed, we start advertising campaigns, organize preview exhibitions and start to plan the auction to the last detail. At the same time, Robert makes sure that our technical and structural development continues, and he is always available for our clients and media representatives.

## “To strengthen the individual and the team – that’s leadership to me.”

*Gudrun Ketterer*

**AH:** That sounds as if you and Robert are really good at dual leadership. My congratulations on this ...

**GK:** ... I think we are more of a team. Robert and I shape the company together, but with clearly defined roles. He is more visible on the outside, while I am active on the inside. Together we put strong focus on the internationalization of the company and reassure each other when it comes to making important decisions. But we are well aware of the fact that there are leadership and management ta

**GK:** I never planned to become a businesswoman, either. I come from a family of doctors and I got the interest in art from my mother, who herself comes from a family of anthroposophists with a great interest in art and music. Just like you, I enjoyed the privilege of going to university, which I really enjoyed: Languages and art history in Paris, Madrid, Heidelberg and Berlin.

**AH:** So how did you end up in the auction business?

**GK:** Quite unexpectedly. After I had completed my studies, an uncle of mine, a well-known Stuttgart antiquarian, suggested to gain experience in the auction industry. That’s how i started at the Berlin auction house Galerie Gerda Bassenge in 1995, and I knew from day one that auctions were exactly my kind of thing. After a two-month internship in the Rare Books Department, I was offered a full-time job and was soon put in charge of the Department of Modern Art, where I was able to get to know the trade inside out, including what it means to become successful as a team.

## “In our company, which has very strong roots in the region and close ties with its people, social responsibility plays a big role.”

*Alexandra Holland*

**AH:** So when did you transfer to Ketterer Kunst?

**GK:** Only in 2006. I met Robert in 2003 when he auctioned the renowned Tremmel Collection, which was a real mystery, as no one exactly knew what treasures it included. I was so curious that I went to Munich to see the collection for myself. Before the auction, Robert Ketterer showed me around the preview exhibition and that’s when it clicked between us. We soon became a couple, but I did not join the company before 2006. From that point on we have grown together.

AH. I first met you at the opening of the visionary premises here in Riem in 2008. Did you make the decision to build the new house as a team?

**GK:** Yes, that was our first big project. We had scrutinized the market and our competitors, made plans, spent hours discussing. A lot of people said: How can you leave the inner city and move into a building in a development area?

**AH:** You showed great courage and foresight here. Today this modern building is both your flagship and trademark. When it was built you also had your two sons. How did you balance these two roles?

**GK:** Naturally, I took a timeout for the kids, and when I returned to the auction house in 2011, Robert and I continued to work on our roles in the business. Today I even host at least one auction a season as auctioneer. What was it like for you when you joined the board?

**AH:** Next to two experienced managers, I had to find my role rather soon, so I saw a business coach. I learned so much during this year. Today I define my role in business management in terms of visionary, communicational, motivational and inspirational qualities – sparring partner of the executives. To me leadership means helping others to be successful. I have great respect for the expertise my colleagues have. Conveying the big picture and to create a suitable frame is what I see at the core of leadership skills. Where do you identify your main role?



**GK:** Working for Bassenge in Berlin, I learned leadership through moderation, and that's where I see my key task. Our team consists of highly qualified experts, so dialog and discussions are part of it. I don't want to make decisions without their consent, but I want to get them to making the right decisions on their own. In my opinion the fundament of self-responsibility and loyalty.

**AH:** For a family entrepreneur, putting so much focus on the idea of the team and the common goals requires a lot of commitment and passion...

**GK:** ...I think I succeed in doing so through presence, the love of art and a keen interest in everyone on my team. This doesn't help me to come up with a generally valid formula, but it's not "rocket science", either.

## “Be bold. Do something daring.”

*Gudrun Ketterer*

There are many young women on our team, and it is extremely important to me to fully reintegrate them into the company's operations after a maternal leave.

**AH:** Covid changed the work world a great deal. The fact that employees want to work from home and enjoy more flexible hours is just a small part of it. Digitalization of processes and systems make for more efficiency and variability, and allows for a focus on the output. I can identify many great opportunities in this regard. How do you approach these things?

**GK:** We are open to individual solutions in line with the individual's situation in life. However, always with an eye on the company's goals. In return, for example, active participation in team meetings is absolutely mandatory, as integration and individualism wouldn't work otherwise. Robert often sees it as time-consuming, while I see it as the key to success (laughs), so we stick to it.

**AH:** To me a commitment to the goals of others is also an important aspect. In our company, which has very strong roots in the region and close ties with its people, social responsibility plays a big role. We started the foundation "Kartei der Not" and help people in need who live in the distribution area of the Augsburger Allgemeine Zeitung, that is the Bavarian part of Suebia. People who want to help others from their home region can also make donations, while we bear all administrative expenses. Our other outlets have their own social projects. What do you at Ketterer Kunst do?

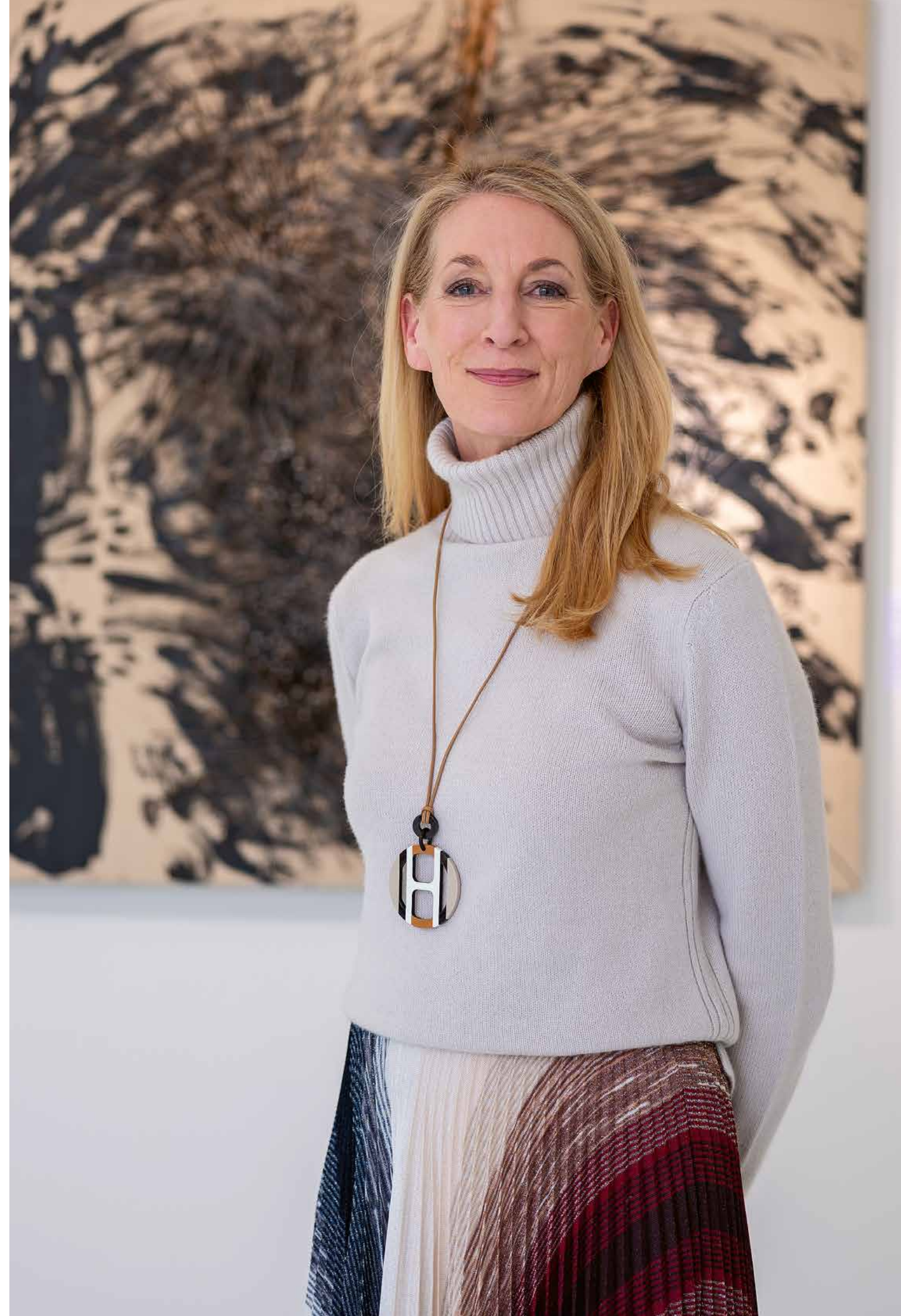
**GK:** Naturally, we feel a strong obligation for the arts. In this context we have been supporting 'PIN. Freunde der Pinakothek der Moderne e.V.' for years. The annual charity auction for the benefit of the Pinakothek der Moderne and the Museum Brandhorst is a highlight for our team. Even the big Munich museums have almost no budget for exhibitions and projects. Means must be canvassed, and the PIN. charity auction makes an enormous contribution to this goal.

**AH:** Having been a businesswoman in a family enterprise for almost two decades: What piece of professional advice would you give young people about to complete their studies?

**GK:** Be bold. Do something daring. You can work yourself into nearly anything if you really want to. Seek advice in talks like the one I had with my uncle, perhaps you'll even find a mentor. Never stop learning new things and don't be too proud to accept help from others to reach your goals, especially if you want to start a business with a degree in humanities.

**AH:** Being bold, not fearing new challenges and perhaps even finding a mentor – I totally agree with you: I would give exactly the same advice, especially to young women. There is so much more to tell ... maybe we should meet for a second round at our publishing house in Augsburg?

**GK:** I'd love to. Thank you so much.





“Ketterer can record a number of superlatives at the end of the year: the December auction was the most successful one in the company's history. For 2022, the house reports total proceeds of more than 100 million euros including buyer's premium for the first time. With 59 million, the best result of the season in Germany was achieved for the ninth consecutive time. Contemporary art made a significant contribution to this success.”

**Frankfurter Allgemeine**

December 17, 2022







# New York – An Incubator of Creativity

Nicola Countess Keglevich talks to Barry Blinderman, a curator and gallerist in the art scene in New York in the 1980s.

**Nicola Countess Keglevich (NCK):** We recently got very much into the New York art scene. It was triggered by quite a number of great art works we successfully auctioned by Andy Warhol and Alex Katz, and also Keith Haring and David Wojnarowicz. How would you describe the art scene in New York in the 1980s?

**Barry Blinderman (BB):** New York in the 1980s was like Paris was in the 1920s: a locus of talent from all around the world, the incubator of creativity at the time. Artists, writers, dancers, musicians, composers, and choreographers were all drawn to Paris, and later to New York, to commune with peers, channel their talent, and hopefully make a living. And both periods have continued to have an impact not only on the arts but on the culture at large. Haring and Wojnarowicz, whose work you recently auctioned, were two of the most important artists working in the 80s. The art they made and the causes they fought for during their tragically short careers have inspired me for the past 40 years.

**NCK:** How did New York become the center of art? New York being the vibrant symbol of the American century, the “melting pot” and the world’s financial capital?

**BB:** New York from the mid '70s to the early '80s was on the brink of bankruptcy. City life was turbulent to say the least, overrun with drugs and crime. But artists and musicians were able to rent cheap apartments, making it an ideal environment for the birth of a new, edgy art that reflected urban life. Dickens’s famous quote, “It was best of times, it was the worst of times...” applies to New York in those days.



Nicola Countess Keglevich (Senior Director)



**NCK:** You spoke about the particular mood and environment in New York in the early 80s. Was it so different from the situation in the 60s when Warhol, Rauschenberg and Katz first became stars?

**BB:** I think the spirit was pretty much the same. Andy Warhol spoke of this in our interview in 1981. He thought the air of exhilaration was similar, and that in both decades artists felt they could do anything, from music to performance, film and the visual arts. Some artists, like Robert Longo, were creating in all these media at once! Three of the four Talking Heads met as art students at the Rhode Island School of Design. Patti Smith was a poet, a photographer, and a singer. Punk and No-Wave music was a heavy influence: The Ramones, Blondie, Contortions, Television—they were all self-taught and really knocked you out with all their energy.

**NCK:** This confluence among the arts was very present.

**BB:** Yes. Some of the most provocative art being created in New York wasn’t on view in the galleries. At downtown nightspots like Mudd Club, Limbo Lounge, and Club 57, young artists, musicians, filmmakers, poets and other performers collaborated on one- or two-evening events. I first met Keith Haring at Club 57, a church basement on St. Mark’s Place. You could also keep up with what was going on by scanning the layers of posters and graffiti on the walls as you walked down the street. Cryptic messages by SAMO (Jean-Michel Basquiat and Al Diaz) appeared. Basquiat was also playing sax in a noise-band called Gray. Spraypainted stenciled icons by David Wojnarowicz were on walls and sidewalks, some on posters advertising gigs for his band 3 Teens Kill 4. There was a whole education there available to anyone paying attention.

**NCK:** American art of the 60s and 80s attracted a lot of interest in Germany, in fact some of the artists became famous first in this country before they became recognized in America. How do you explain that?

**BB:** Germans in the post-war years were recovering from a very dark period, and major German collectors were attracted to the brashness and high-key colors of the American Pop artists. Some felt it was critiquing

capitalism, while others saw it as the epitome of American decadence. Peter Ludwig bought loads of some of the finest Pop art from 1965–68, and showcased it when his museum opened in Cologne in 1976. Rudolph Zwirner, an art dealer in Cologne, bought and sold Pop too. Hans Mayer showed Warhol in 1969, and later Lichtenstein, Wesselmann, Stella, Haring, Longo, and Basquiat. And in the 1980s, New York gallerist Anina Nosei exhibited the German painters Helmut Middendorf and K.H. Hodicke, and Mary Boone showed Georg Baselitz and Sigmar Polke. It was a true international exchange involving the U.S., Germany, and Italy. The term “transavanguardia,” referring to European and U.S. neo-expressionism, was popular at the time.

## “For me, the 1982 documenta 7 was a real turning point.”

**NCK:** Did you experience this in Germany for yourself?

**BB:** For me, the 1982 documenta 7 was a real turning point. It provided a map for where international art of that decade was headed. Robert Longo, David Salle, Barbara Kruger, Cindy, Sherman, Jack Goldstein, Andy Warhol, Keith Haring, and dozens of other U.S. artists exhibited alongside Germans: Jörg Immendorff, Walter Dahn, Gerhard Richter, Sigmar Polke, A.R. Penck, and Hermann Nitsch. And Francesco Clemente, Sandro Chia, Mimmo Paladino, and other Italian artists.

**NCK:** How did you personally get involved in the New York art world?

**BB:** My parents introduced me to the arts in New York when I was a child. My mom took me to the Guggenheim Museum and Broadway plays and my father was a Sunday painter. Years later, as a graduate student in Philadelphia, I took the train up to New York every few weeks, immersing myself in the contemporary art I viewed in museums and galleries and the New Wave music I heard in clubs downtown. I wrote my Master’s thesis on Tom Wesselmann and visited his huge studio on the Bowery. In January 1980, I moved from Philadelphia to New York. My first apartment was at Union Square West, just opposite Andy Warhol’s Factory.

**KCK:** And you found a job immediately?

**BB:** No way, it was really hard to find a job in the arts, especially one paying well enough to survive in New York. I applied at the Frick Collection for a minimum-wage assistant’s position, and they told me they had art historians with PhD’s lining up for that job! My first job was at Pace Editions, rolling up posters and preparing them for shipping. Then, while working for an electronics company on 26th Street, I discovered that Arts Magazine’s offices were on the same floor. I knocked on their door and the chief editor, Richard Martin, invited me in and asked me to write freelance for Arts. My first article in 1981 was a review of Andy Warhol’s “Jews of the 20th Century” at the Jewish Museum. Then Ronald Feldman, the gallerist who brought Joseph Beuys’s work to New York in the 1970s, arranged for me to interview Warhol at his offices on Union Square West. Andy was my art hero, and spending a few concentrated hours with him was a life-changing event. Over the next year or so, I published interviews and articles on Robert Longo, Keith Haring, Ed Paschke, and Roger Brown. At the same time, I was hired by the newly opened Semaphore Gallery as co-director, later full director, and I established my reputation as a curator.

**NCK:** How would you describe the art you witnessed in New York in the 80s?

**BB:** The artworld was in transition from Minimalism and Conceptual art to a new figuration focused on city life and the power of the mass media. I organized an exhibition in 1981 entitled “The Anxious Figure.” It was one of the earliest shows addressing this new art, and featured 13 artists including Haring, Longo, John



### Barry Blinderman

Barry Blinderman is a curator, writer, educator, and recording artist. He grew up in Pennsylvania and recorded his first song at the age of 16. He studied art history at Boston University and University of Pennsylvania. As a graduate student in Philadelphia in the 70s, he began writing art reviews. In 1980, he moved to New York, where he wrote freelance for Arts Magazine and was hired by Semaphore Gallery in SoHo. As director of Semaphore, and later Semaphore East, he championed the work of Martin Wong, Nancy Dwyer, Duncan Hannah, Ellen Berkenblit, Keith Haring, Robert Colescott, and many other emerging artists. In 1987 he took the position of Director of University Galleries of Illinois State University. There he curated the first traveling U.S. museum exhibitions for David Wojnarowicz, Michelle Grabner, Keith Haring, Walter Robinson, Jane Dickson, and others. He taught seminars on Pop Art and Art of the 80s, and published internationally in museum catalogs. Just before the pandemic, Blinderman moved to Los Angeles, where he is recording music and writing his memoir entitled “The Curator’s Tale.” He will continue working on it at a writer’s residency in Venice in spring 2023.





Ahearn, Jedd Garet, and other contenders. It got a lot of attention and was a strong influence on museum curators who soon organized shows following a similar theme.

**NCK:** What else influenced New York artists at the time?

**BB:** Ronald Reagan’s “Star Wars” program and “trickle-down economics” were an inspiration, something for artists to react against with passionate images informed by political and social concerns. And later in the decade, there was AIDS, which devastated the art world, but prompted artists like David Wojnarowicz and Keith Haring to fight against the governmental and religious leaders’ ignorance and denial of the illness. Their artworks were their weapons.

**NCK:** Given the huge amount of different art, how did you decide what was art of high quality?

**BB:** There is no meter you can hold up to an artwork to measure its aesthetic value. It’s all subjective, based on personal observation and taste at a particular time. But there was indeed an 80s zeitgeist, which for the most part favored figurative art, or abstract painting that was a critique of modernist abstraction. As far as my criteria, I have always been drawn to work with a dynamic visual impact, backed with strong symbolic overtones. An artwork that knocks you off your feet and then sustains your curiosity and interest. Art that reveals itself in new and different ways over a long period of time. Andy Warhol’s work is a perfect example: his images are so powerful and always reflected the times, whether Marilyn, Coca-Cola, Race Riots, or Mao.

His idea of simply silkscreening a blown-up newspaper image onto canvas, whether single or repeated in irregular rows, was brilliant, completely original, and it changed art from that time forth. Another example is Martin Wong, whose paintings I exhibited at Semaphore. They are so packed with meaning that I’m still trying to figure them out!

**KCB:** Let me finish our interview by looking a bit into the future: Every era in art has “hidden champions” who only are discovered much later. Who are some of those that you consider to be poised to find more recognition in the future? Who shall we watch?

**BB:** Here are a few, who all began exhibiting in the 1980s: Donald Baechler, who died this past spring, made paintings with heavily textured surfaces and faux-primitive images of faces, ice cream cones, or flowers. His auction prices are really low at the moment. There’s also John Ahearn, whose sculptures of his Black and Latino neighbors in the South Bronx are riveting. And Jane Dickson, a painter of vertiginous New York City scenes of Times Square strip joints and storefronts. After exhibiting for 45 years, she just got into her first Whitney Biennial! Finally, painters Walter Robinson and Peter Schuyff.

**KCB:** Thank you very much, Barry. When in Europe for your Venice residency program in spring, please come by at Ketterer Kunst in Munich.

**BB:** Thank you, Nicola, I will definitely try.





“This load of high-quality works with estimate prices starting at 400,000 euros also served as a gauge for the international appeal of a German auction house.”

**Handelsblatt**

December 16, 2022





# The Impact of Contemporary Art on the Auction Market

*Dr. Sebastian Neußer*

At times it seems as if the auction market invented contemporary art only over the course of the past ten years. What makes art contemporary is both highly subjective and subject to constant change. There has always been a strong need to reflect oneself and the self-conception of the own generation in the current art production, but young art did not play a dominant role on the auction market decades ago. Classic art from earlier days was primarily on offer, and prices were largely determined by the objects' rarity. People collected and preserved the past, enjoyed rare art objects and the escape from the mundane they offer. Contemporary art was predominantly traded in galleries, and until the 1970s one could hardly hope for sharp value increases. However, we currently witness a paradigm shift, the effects of which could hardly be more radical. The contemporary has become a powerful market label for a new generation that craves the New & Now. The German auction market responds to international developments, even if the art that finds its way from the studios to the salerooms and online platforms almost directly is not so much in focus here. Works from the 1960s to the 1990s, however, are sought-after around the globe and German artists are among the leading protagonists.

## **Germany – A Primary Market?**

At a time when art purchases elsewhere were largely limited to domestic realms, first collections of contemporary art with institutional aspirations began to develop in Germany. Networks emerged, art academies appointed progressive teachers, and politicians wrestled with the question of funding public museum buildings to present large private collections. In the wake of these changes, a broad middle class discovered young art that was available in local galleries at affordable prices. The art scene in the USA was surprised to see that even the genuinely American pop-art celebrated an early triumph in Germany. Today a significant part of these works is still family-owned. From a purely economic angle, the enormous increase in value realized over the last few years, as numerous national and international auction records show, raises the urging question whether the high value of individual artworks is still in a healthy relation to the respective total assets. Digitalization makes borders obsolete and domestic auction houses have become international business locations with a strong global appeal. Unlike its international competitors, German market players rely on the importance of elaborate print catalogs more than ever, while there is no room for them in the incessant flow of almost daily held online auctions in London, Hong Kong and New York. Works that get lost in the abundance of offers there, are the stars of the evening sales here, which is frequently rewarded with international record results.

Ketterer Kunst: Contemporary Art Occupies Front Ranks

Ketterer claims market leadership for the art of German Expressionism in particular. We currently showcase this strength with the exclusive sale of the Hermann Gerlinger Collection: Not only Ernst Ludwig Kirchner’s top lots “Das blaue Mädchen” (1910) and “Hockende” (1910) achieved results well over 4 million euros on December 9, 2022, but four other works from this collection clearly exceeded their asking prices with results

over one million euros. However, the relevance of contemporary art has been growing rapidly for several years. The sale of a large-format triptych by Albert Oehlen from 1988 was awaited with great excitement in December 2021. Pivotal works like this are usually offered in London or New York, but the owner chose Munich, a decision rewarded with a result of € 3,600,000. With € 1,037,500, the complete matching set of Keith Haring’s “Andy Mouse” (1986) fetched an auction world record for this print in the summer of the same year. This was a strong argument to offer Keith Haring’s “Subway Drawing” (1982-1984) in the original New York subway frame, and the new owner was willing to pay €500,000 for the rarity that Ketterer sold in December 2022. In June 2022, another auction world record was set by Andy Warhol’s complete “Goethe” series (1982), changing owners for a remarkable €745,000. “Waldweg” (1974), an early work by one of the most significant German protagonists of contemporary art, was sold for € 1,345,000 in the same auction, the to date highest price a work by Georg Baselitz fetched in a German auction. We are particularly proud that this generally positive development encourages international collectors to sell works in Munich that have never been in a German auction before. “He Kept Following Me” (1990) by David Wojnarowicz is such a work. It immediately achieved the highest result for a work by the artist from the 1990s when it was sold for € 437,500. The same applies to the American painter Stanley Whitney, who was never represented in a German auction before. It is all the more wonderful that the asking price of € 150,000 soared to a result of € 575,000. The German auction market keeps reaching new heights. An international collection that won Richard Serra’s monumental work “Corner Prop No. 6 (Leena and Tuula)” (1983) for € 1,045,000 in Ketterer’s December 2022 auction, comments the current situation on Instagram as follows: “German auction houses have been getting some great things to sell recently. Maybe this is another consequence of Brexit? Works that would have previously gone to the usual suspects in London, now come to market in their country of origin at the domestic auction houses – like this iconic work by Richard Serra that had been in a private German collection for decades. We were delighted to be able to acquire it at Ketterer Kunst who have really upped their game in recent years and had a slew of highly desirable works in their auction this past last week.” (Quoted from: Andy Hall on Instagram, December 11, 2022)



Andy Hall on Instagram, December 11, 2022

collection for decades. We were delighted to be able to acquire it at Ketterer Kunst who have really upped their game in recent years and had a slew of highly desirable works in their auction this past week.” (Quoted from: Andy Hall on Instagram, December 11, 2022)



STANLEY WHITNEY

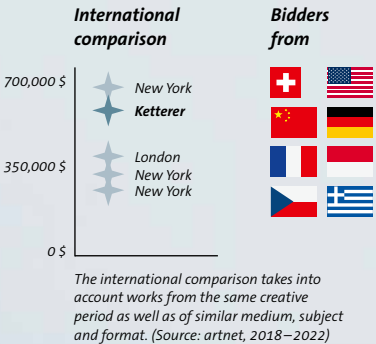
N. O. 9th Ward. 2007.  
Oil on canvas.  
102 x 102 cm (40.2 x 40 in).

Evening Sale on December 9, 2022

OPENING BID: € 150,000

**SOLD FOR: € 575,000**

Sold to a Swiss corporate collection

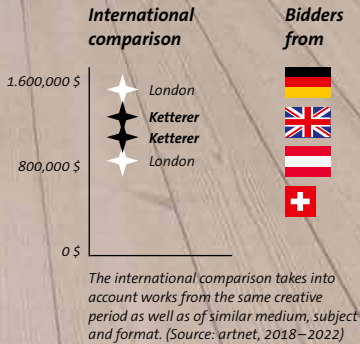






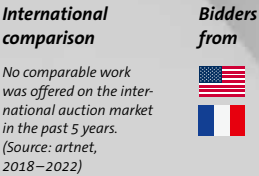
**GEORG BASELITZ**

Waldweg, 1974.  
Oil on canvas.  
190 x 97 cm (74.8 x 38.2 in).  
Evening Sale on June 10, 2022  
OPENING BID: € 700,000  
**SOLD FOR: € 1.35 MIO.**  
Sold to a German private collection

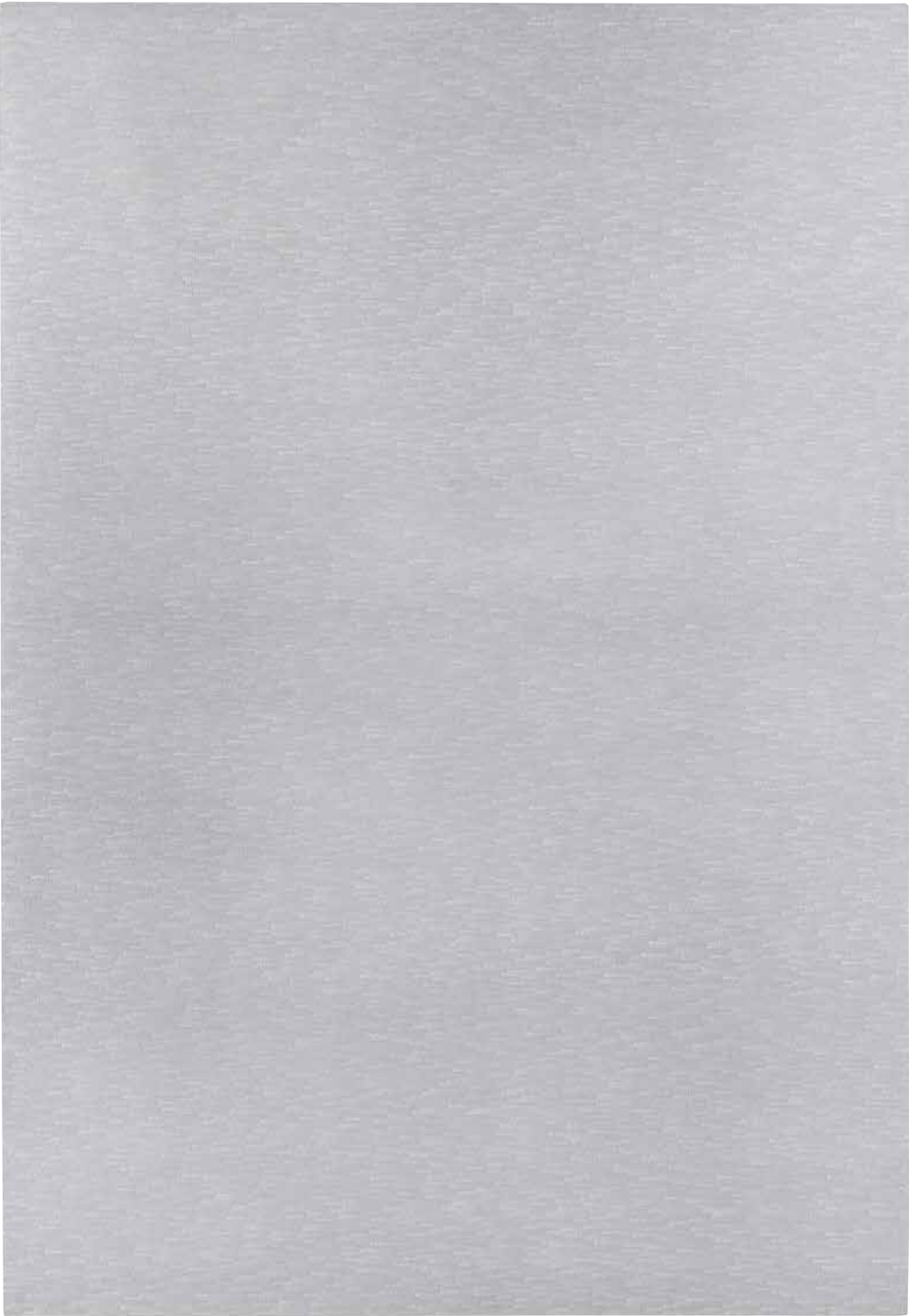


**RICHARD SERRA**

Corner Prop No. 6, 1983.  
Hot-rolled steel.  
195 x 150 x 5 cm (76.8 x 59.1 x 2 in).  
Evening Sale on December 9, 2022  
OPENING BID: € 600,000  
**SOLD FOR: € 1.05 MIO.**  
Sold to a private collection in the U.S.







ROMAN OPALKA

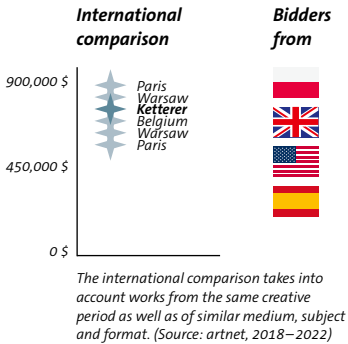
1965/1–infinity. Detail 2702874–2724888. 1965.  
Acrylic on canvas.  
196 x 135 cm (77.2 x 53.1 in).

Evening Sale on June 10, 2022

OPENING BID: € 400,000

**SOLD FOR: € 750,000**

Sold to Poland



KEITH HARING

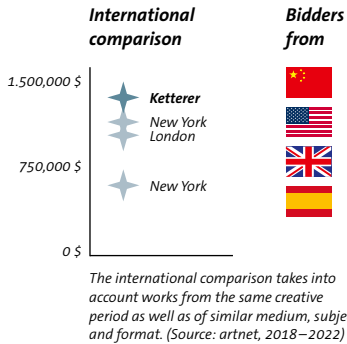
Andy Mouse. 1986.  
Color silkscreen.  
96.5 x 96.5 cm (38 x 38 in).

Evening Sale on June 18, 2021

OPENING BID: € 300,000

**SOLD FOR: € 1.03 MIO.**

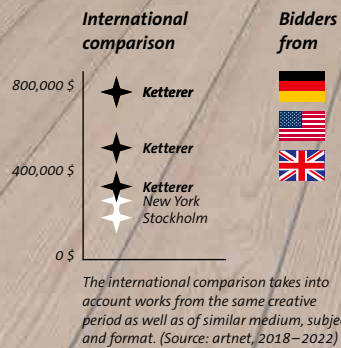
Sold to a private collection in Hong Kong  
at a world record price







**ANDY WARHOL**  
Goethe. 1982.  
Color silkscreen.  
96.3 x 96.3 cm (37.9 x 37.9 in).  
Evening Sale on June 10, 2022  
OPENING BID: € 180,000  
**SOLD FOR: € 750,000**  
Sold to a German private collection







**ROBERT RAUSCHENBERG**

Untitled. 1988.  
Mixed media on canvas.  
186 x 322 cm (73.2 x 126.8 in).

Evening Sale on December 9, 2022

OPENING BID: 180,000

**SOLD FOR: € 425,000**

Sold to a Benelux art foundation

**International  
comparison**

No comparable work  
was offered on the inter-  
national auction market  
in the past 5 years.  
(Source: artnet,  
2018–2022)

**Bidders  
from**



**GEORG BASELITZ**

Hofteich. 1975.  
Oil on canvas.  
200 x 161 cm (78.7 x 63.4 in).

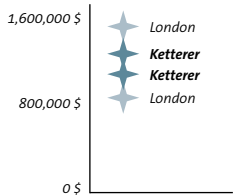
Evening Sale on December 9, 2022

OPENING BID: € 700,000

**SOLD FOR: € 1.05 MIO.**

Sold to a German private collection

**International  
comparison**



The international comparison takes into  
account works from the same creative  
period as well as of similar medium, subject  
and format. (Source: artnet, 2018–2022)

**Bidders  
from**



**ERNST LUDWIG KIRCHNER**

Das blaue Mädchen in der Sonne. 1910.  
Oil on canvas.  
82.5 x 92.5 cm (32.5 x 36.4 in).

Evening Sale on December 9, 2022

OPENING BID: € 2,000,000

**SOLD FOR: € 4.8 MIO.**

Sold to a Swiss private collection

**International  
comparison**



The international comparison takes into  
account works from the same creative  
period as well as of similar medium, subject  
and format. (Source: artnet, 2018–2022)

**Bidders  
from**

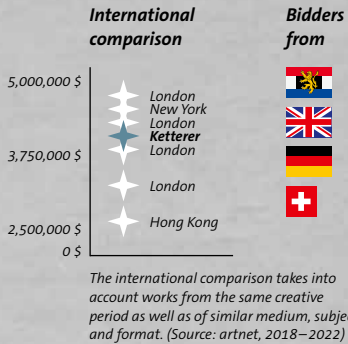






**ALBERT OEHLÉN**

Untitled. 1988.  
Mixed media on panel.  
200 x 150 cm (78.7 x 59.1 in).  
Evening Sale on December 10, 2021  
OPENING BID: € 1,500,000  
**SOLD FOR: € 3.6 MIO.**  
Sold to a Benelux private collection



**ERNST LUDWIG KIRCHNER**

Hockende. 1910.  
Wood, painted.  
37.5 x 18 x 15 cm (14.8 x 7.1 x 5.9 in).  
Evening Sale on December 9, 2022  
OPENING BID: € 700,000  
**SOLD FOR: € 4.3 MIO.**  
Sold to a private collection  
in the U.S., New York

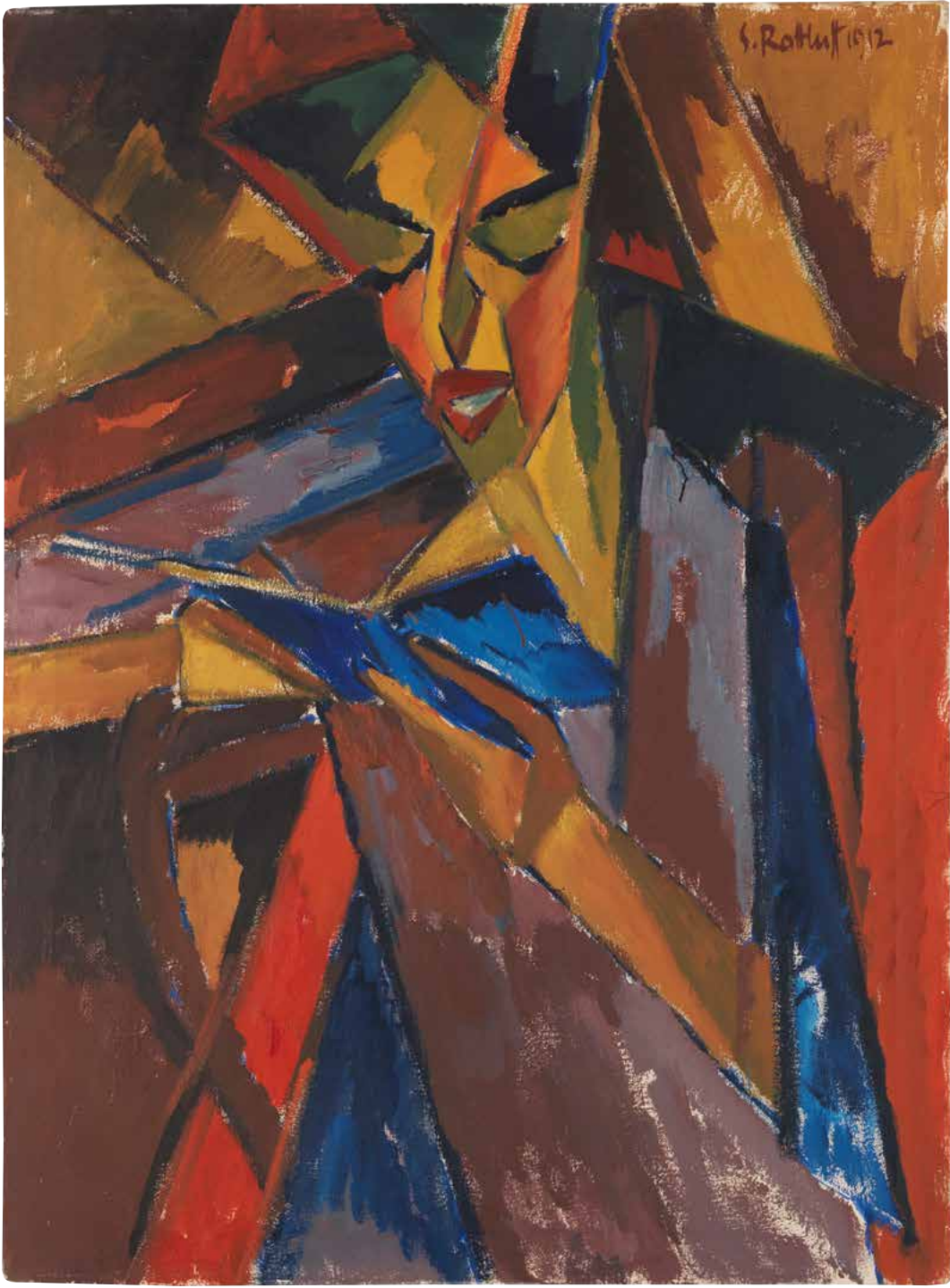
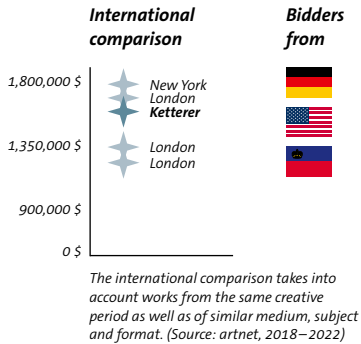






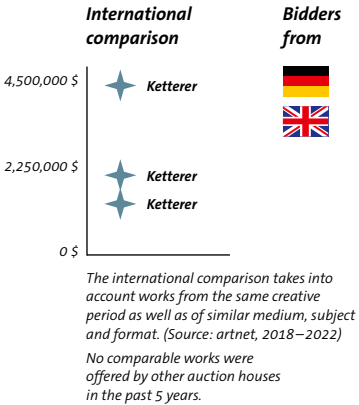
SEAN SCULLY

Blue Yellow Figure. 2004.  
Oil on canvas.  
200 x 185 cm (78.7 x 72.8 in).  
Evening Sale on December 10, 2021  
OPENING BID: € 600,000  
**SOLD FOR: € 1.35 MIO.**  
Sold to a German private collection

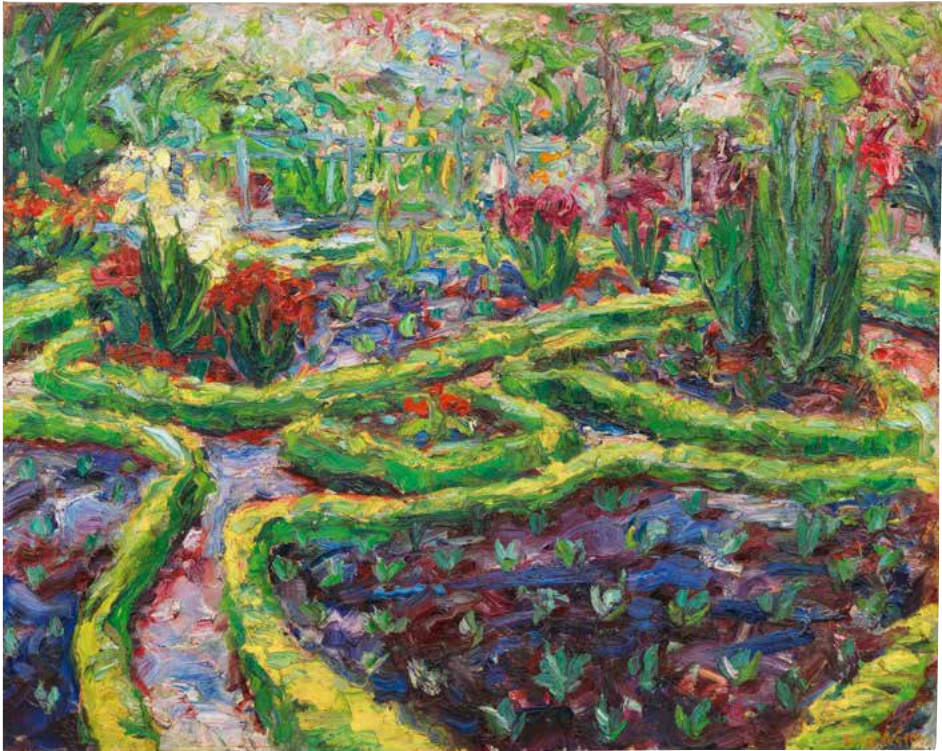


KARL SCHMIDT-ROTTLUFF

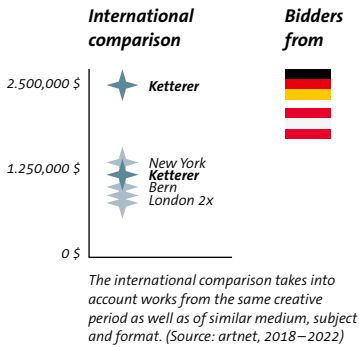
Lesende. 1912.  
Oil on canvas.  
102 x 76 cm (40.2 x 29.9 in).  
Evening Sale on December 9, 2022  
OPENING BID: € 700,000  
**SOLD FOR: € 4.1 MIO.**  
Sold to a German collector who gave it to the Von der Heydt-Museum in Wuppertal as permanent loan.



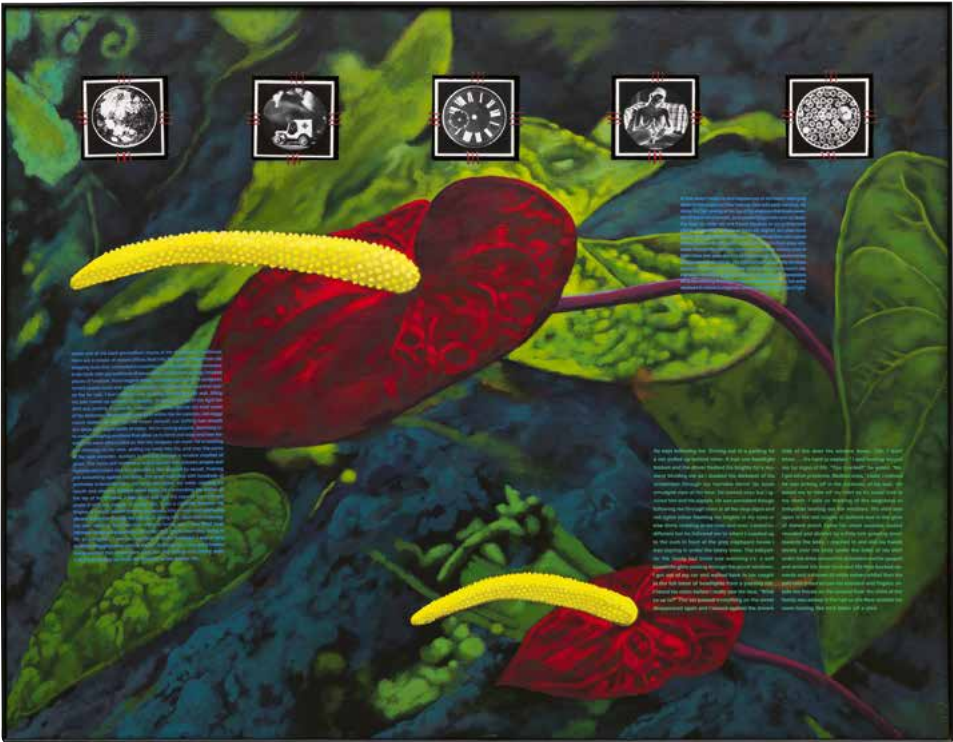
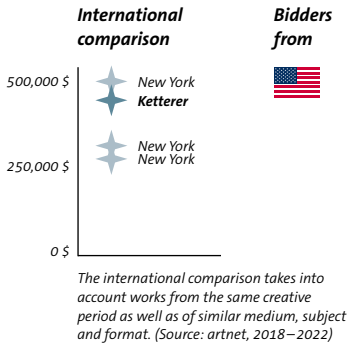




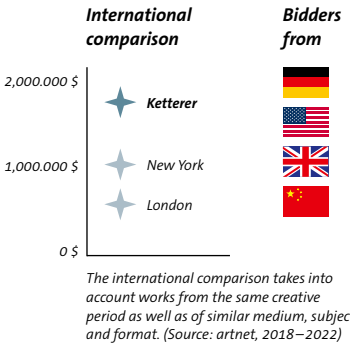
**EMIL NOLDE**  
Buchsbaumgarten. 1909.  
Oil on canvas.  
63 x 78 cm (24.8 x 30.7 in).  
Evening Sale on December 10, 2021  
OPENING BID: € 1,200,000  
**SOLD FOR: € 2.2 MIO.**  
Sold to a German private collection



**DAVID WOJNAROWICZ**  
He Kept Following Me. 1990.  
Mixed media.  
122 x 152.5 cm (48 x 60 in).  
Evening Sale on December 9, 2022  
OPENING BID: € 350,000  
**SOLD FOR: € 440,000**  
Sold to a U.S. collection in Chicago



**GERHARD RICHTER**  
Abstraktes Bild. 2001.  
Oil on alu dibond.  
50 x 72 cm (19.7 x 28.3 in).  
Evening Sale on June 18, 2021  
OPENING BID: € 600,000  
**SOLD FOR: € 1.5 MIO.**  
Sold to a German corporate collection







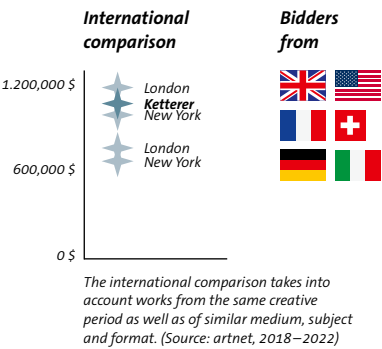
ALEX KATZ

Tara. 2003.  
Oil on canvas.  
183 x 152.5 cm (72 x 60 in).

Evening Sale on December 10, 2021

OPENING BID: € 350,000  
**SOLD FOR: € 900,000**

Sold to an Italian private collection  
in Rome



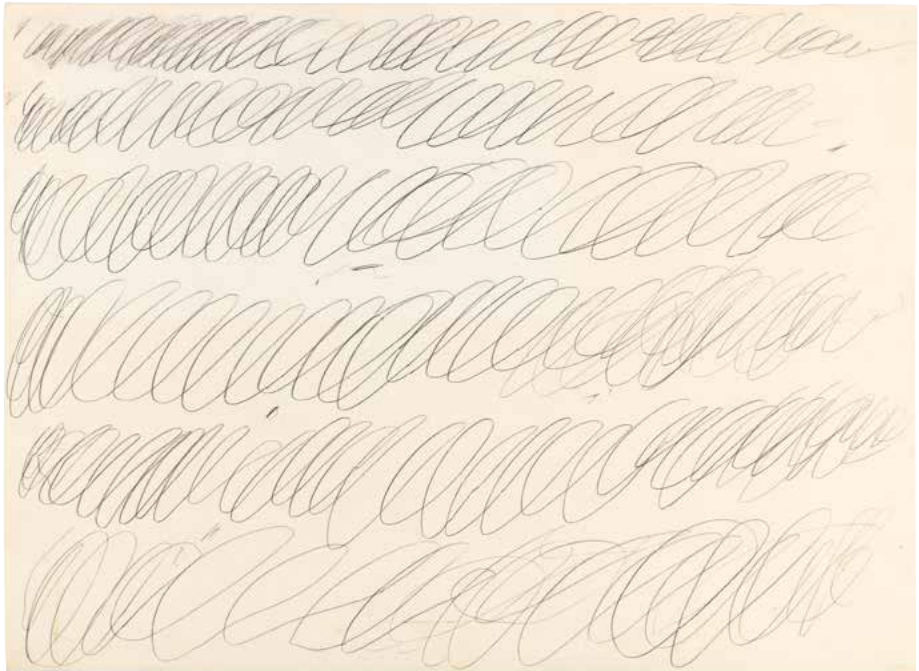
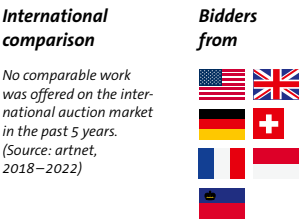
CY TWOMBLY

Untitled (Drawing for  
Manifesto of Plinio). 1967.  
Pencil drawing.  
48.6 x 66 cm (19.1 x 26 in).

Evening Sale on December 10, 2021

OPENING BID: € 250,000  
**SOLD FOR: € 600,000**

Sold to the USA, New York



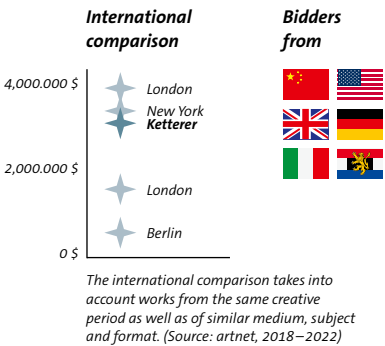
GERHARD RICHTER

Christiane und Kerstin. 1968.  
Oil on canvas.  
86 x 91 cm (33.9 x 35.8 in).

Evening Sale on July 17, 2020

OPENING BID: € 600,000  
**SOLD FOR: € 2.6 MIO.**

Sold to a private collection  
in Hong Kong





TONY CRAGG

Distant Cousin. 2007.  
Stainless steel.  
235 x 190 x 160 cm (92.5 x 74.8 x 63 in).

Evening Sale on December 9, 2022

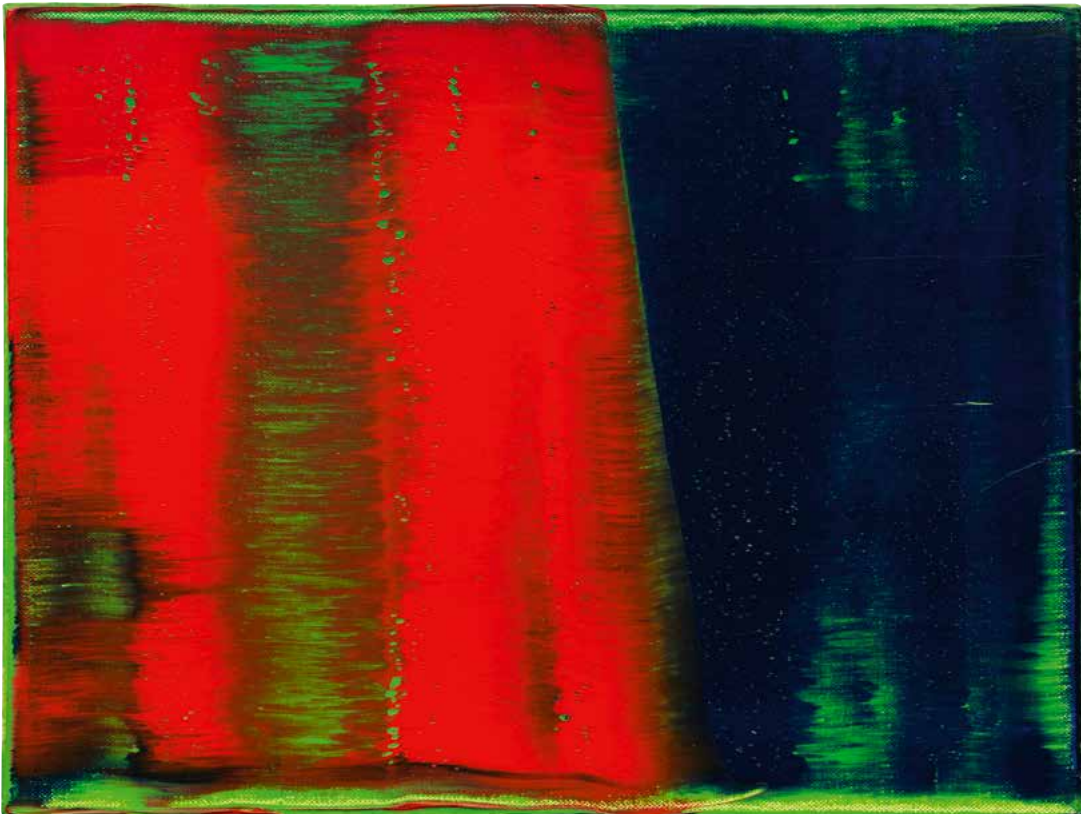
OPENING BID: € 250,000  
**SOLD FOR: € 550,000**

Sold to an art advisor in Prague

International  
comparison

No comparable work  
was offered on the inter-  
national auction market  
in the past 5 years.  
(Source: artnet,  
2018–2022)

Bidders  
from



GERHARD RICHTER

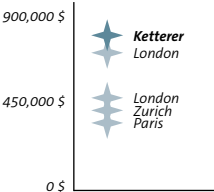
Grün-Blau-Rot. 1993.  
Oil on canvas.  
29.5 x 39.5 cm (11.6 x 15.6 in).

Evening Sale on December 10, 2021

OPENING BID: € 200,000  
**SOLD FOR: € 720,000**

Sold to an art advisor in Prague

International  
comparison



Bidders  
from



The international comparison takes into  
account works from the same creative  
period as well as of similar medium, subject  
and format. (Source: artnet, 2018–2022)



BERNAR VENET

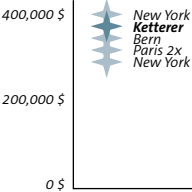
Indeterminate Line. 1994.  
Metal.  
178 x 200 x 185 cm (70.1 x 78.7 x 72.8 in).

Evening Sale on June 10, 2022

OPENING BID: € 150,000  
**SOLD FOR: € 375,000**

Sold to a Swiss corporate collection

International  
comparison



Bidders  
from



The international comparison takes into  
account works from the same creative  
period as well as of similar medium, subject  
and format. (Source: artnet, 2018–2022)





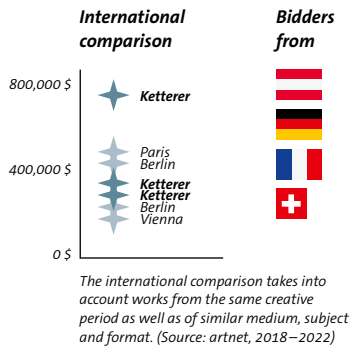
**HERMANN NITSCH**

Untitled (Schüttbild). 1961.  
Dispersion paint on canvas.  
187 x 296 cm (73.6 x 116.5 in).

Evening Sale on December 11, 2020

OPENING BID: € 60,000  
**SOLD FOR: € 600,000**

Sold to Austria



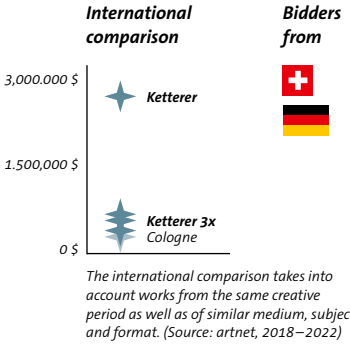
**ERNST WILHELM NAY**

Doppelspindel-Rot. 1967.  
Oil on canvas.  
200 x 190 cm (78.7 x 74.8 in).

Evening Sale on June 18, 2021

OPENING BID: € 200,000  
**SOLD FOR: € 2.3 MIO.**

Sold to a Swiss corporate collection



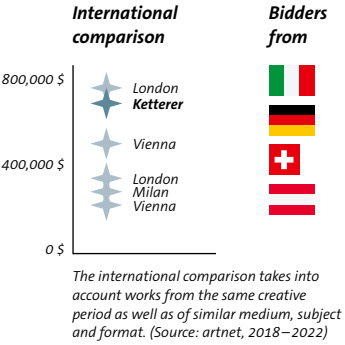
**EMILIO VEDOVA**

Ciclo 1962 BB4. 1962.  
Mixed media on canvas.  
146 x 201 cm (57.5 x 79.1 in).

Evening Sale on June 10, 2022

OPENING BID: € 120,000  
**SOLD FOR: € 640,000**

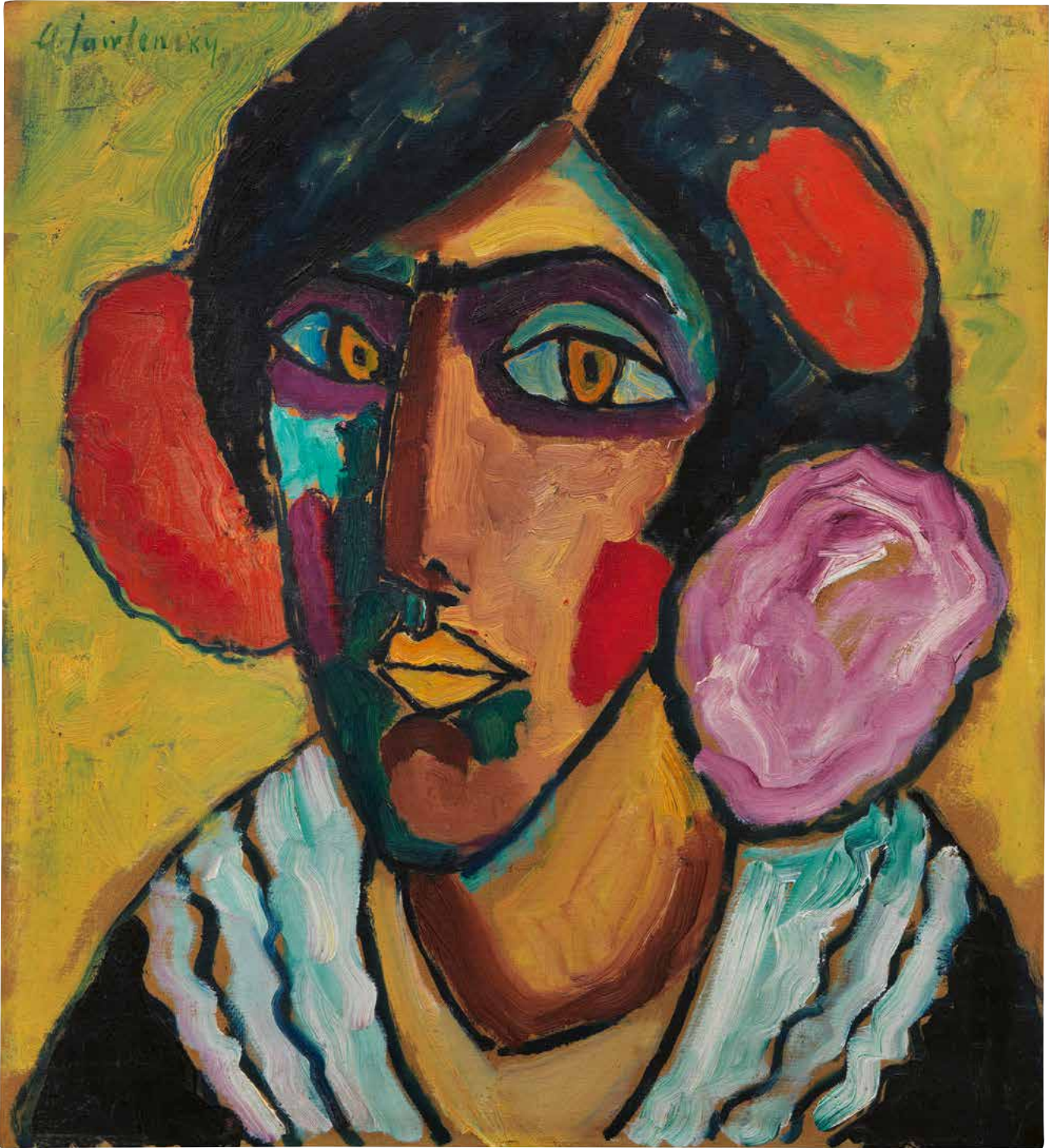
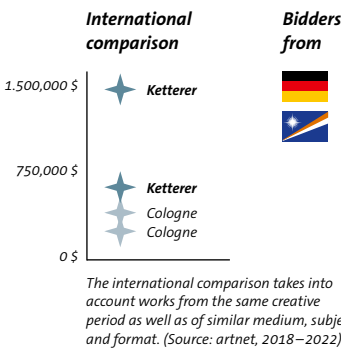
Sold to Italy



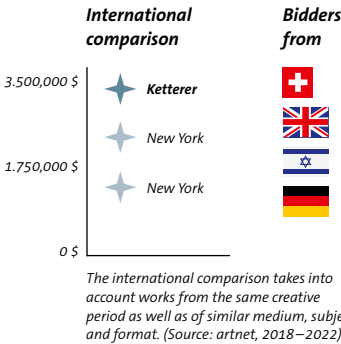




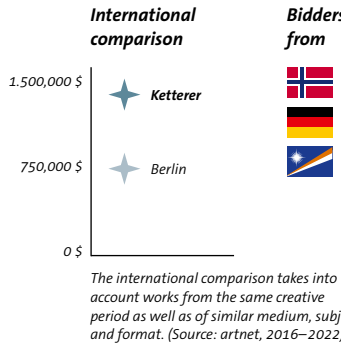
**ALEXEJ VON JAWLENSKY**  
Mystischer Kopf. 1917.  
Oil on cardboard.  
49 x 39.5 cm (19.3 x 15.6 in).  
Evening Sale on June 18, 2021  
OPENING BID: € 300,000  
**SOLD FOR: € 1.1 MIO.**  
Sold to a German private collection



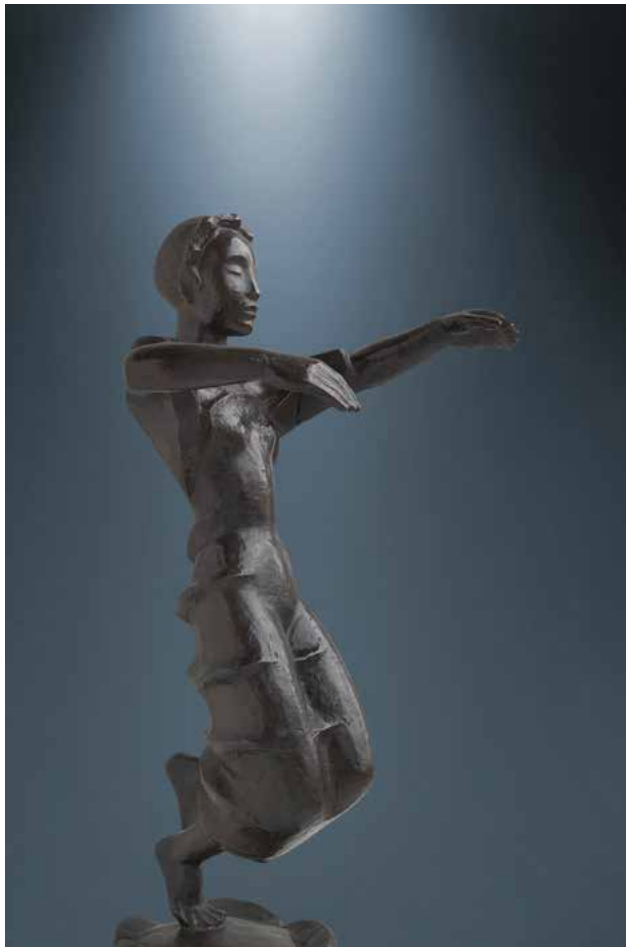
**ALEXEJ VON JAWLENSKY**  
Frauenkopf mit Blumen im Haar. 1913.  
Oil on cardboard.  
53.5 x 49.3 cm (21.1 x 19.4 in).  
Evening Sale on December 10, 2021  
OPENING BID: € 2,500,000  
**SOLD FOR: € 2.9 MIO.**  
Sold to a Swiss private collection



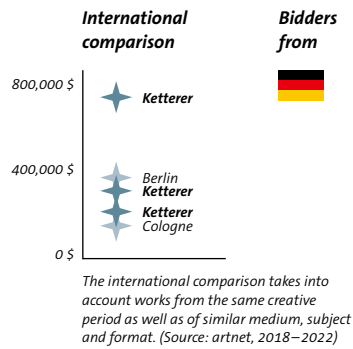
**GABRIELE MÜNTER**  
Stillleben mit Madonna. 1911.  
Oil on cardboard.  
91.8 x 70 cm (36.1 x 27.6 in).  
Evening Sale on June 18, 2021  
OPENING BID: € 200,000  
**SOLD FOR: € 1.1 MIO.**  
Sold to a renowned Norwegian museum



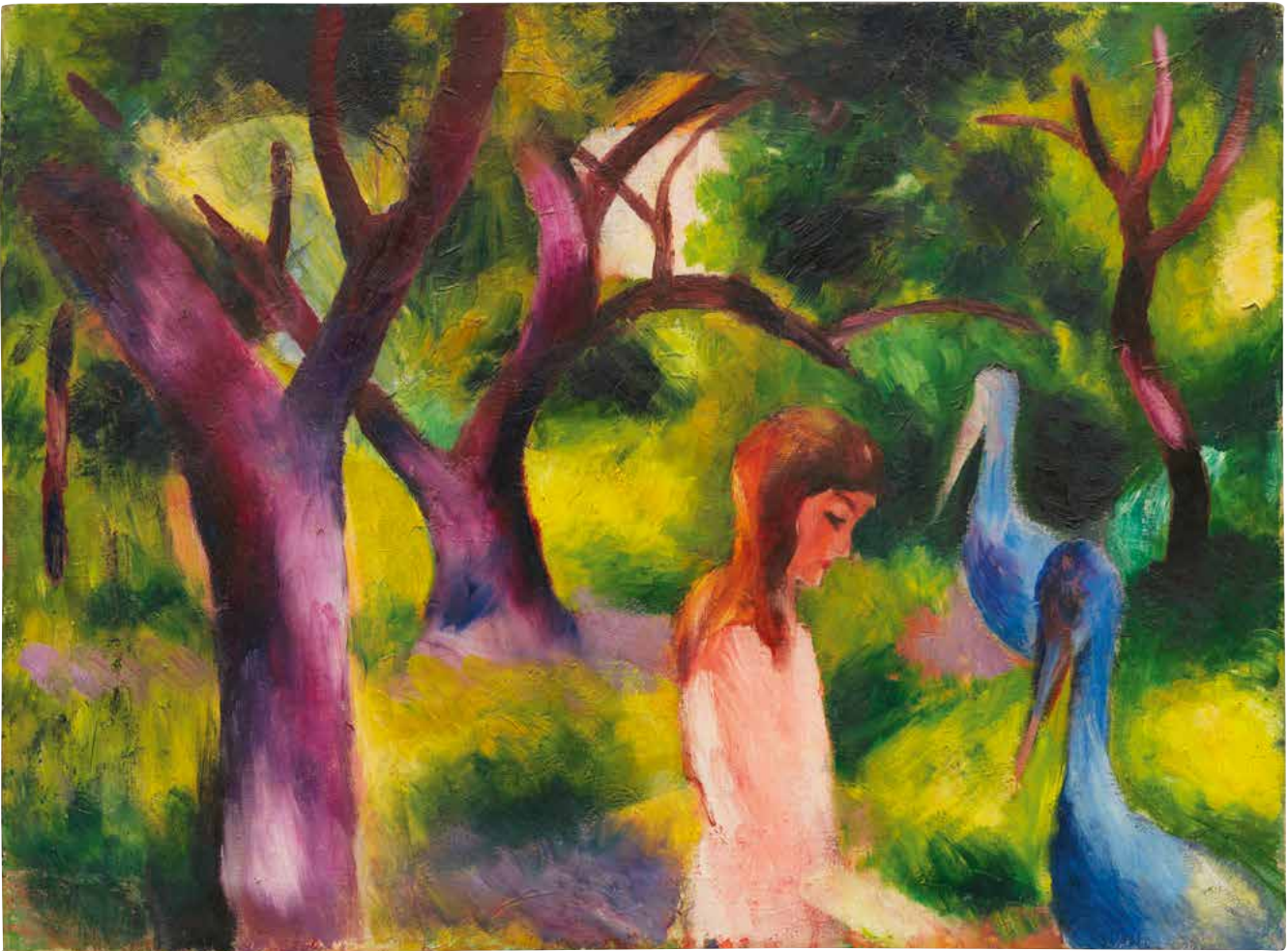
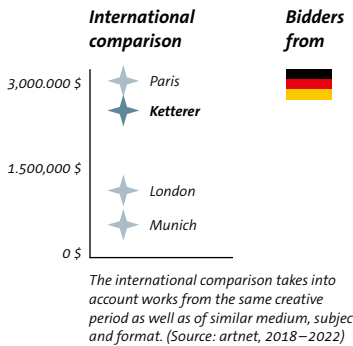




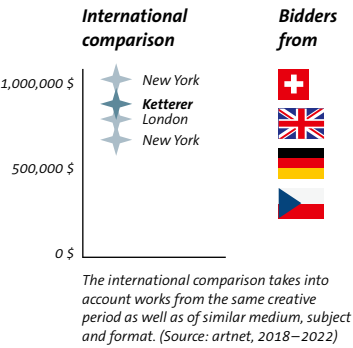
**GEORG KOLBE**  
Javanische Tänzerin. 1920.  
Bronze.  
73 cm (28.7 in).  
Evening Sale on December 10, 2021  
OPENING BID: € 120,000  
**SOLD FOR: € 650,000**  
Sold to a German private collection



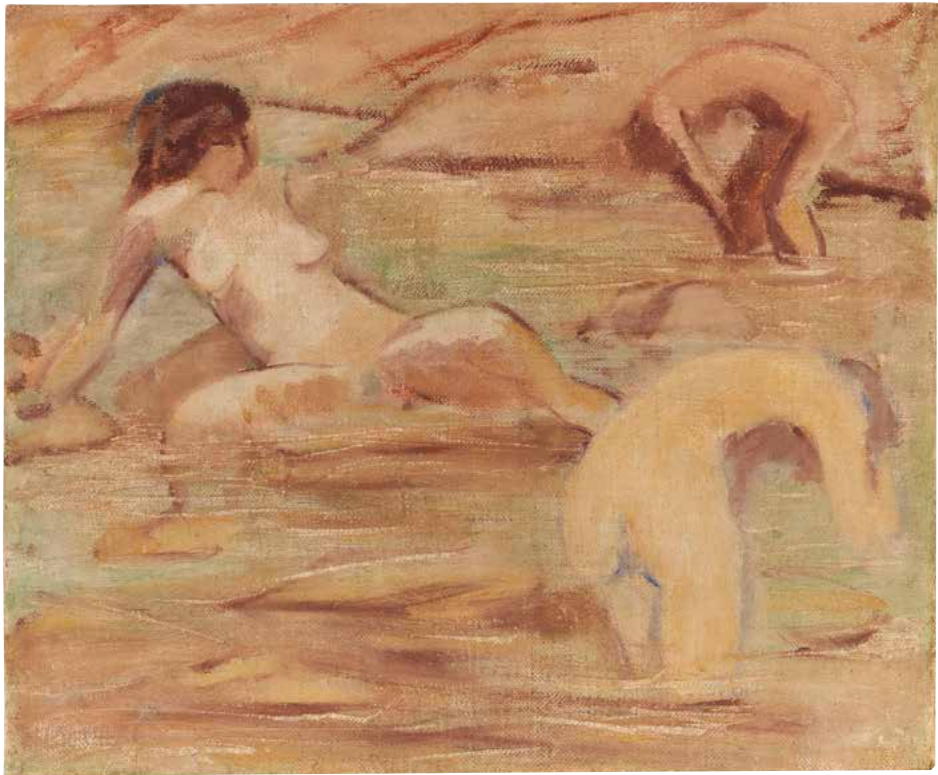
**AUGUST MACKE**  
Mädchen mit blauen Vögeln. 1914.  
Oil on canvas.  
60 x 82.3 cm (23.6 x 32.4 in).  
Evening Sale on June 10, 2022  
OPENING BID: € 2,000,000  
**SOLD FOR: € 2.5 MIO.**  
Sold to a German private collection



**PABLO PICASSO**  
Jeune garçon et femme assise. 1967.  
Oil pastel.  
32.5 x 50.2 cm (12.8 x 19.8 in).  
Evening Sale on June 18, 2021  
OPENING BID: € 250,000  
**SOLD FOR: € 710,000**  
Sold to a Swiss art advisor







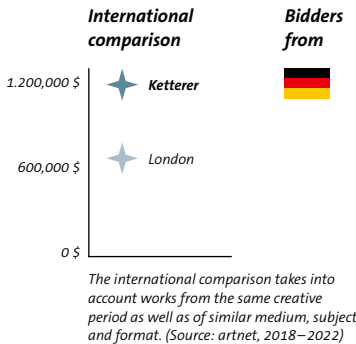
**OTTO MUELLER**

Drei badende Mädchen. 1911.  
Glue-bound distemper on burlap.  
71 x 85 o cm (28 x 33.5 in).

Evening Sale on December 10, 2021

OPENING BID: € 300,000  
**SOLD FOR: € 1.05 MIO.**

Sold to a German private collection



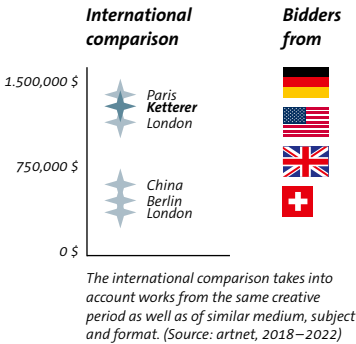
**WASSILY KANDINSKY**

Gebogene Spitzen. 1927.  
Watercolor and India ink on paper,  
originally mounted on a backing.  
48.4 x 32 cm (19.1 x 12.6 in).

Evening Sale on June 18, 2021

OPENING BID: € 250,000  
**SOLD FOR: € 1.1 MIO.**

Sold to a German private collection



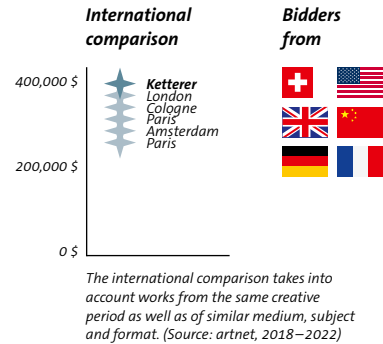
**A. R. PENCK  
(THAT IS RALF WINKLER)**

Roter Planet. 1999.  
Acrylic on canvas.  
150 x 150 cm (59.1 x 59.1 in).

Evening Sale on June 10, 2022

OPENING BID: € 100,000  
**SOLD FOR: € 375,000**

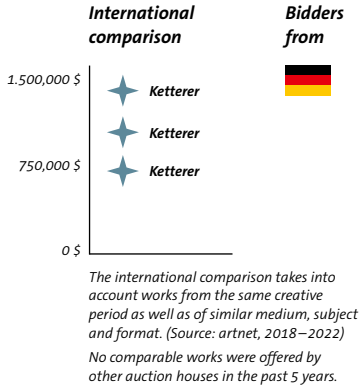
Sold to a Swiss private collection



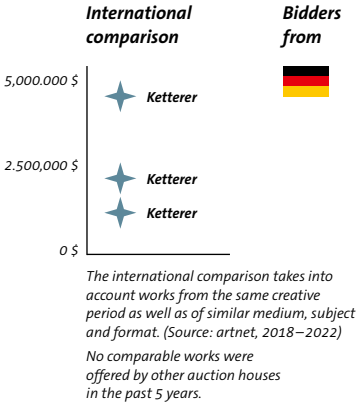




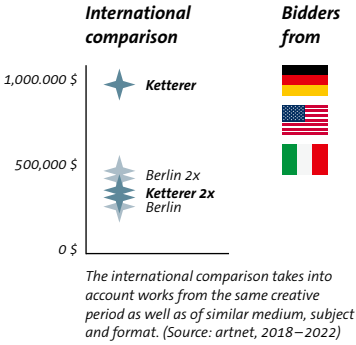
**ERICH HECKEL**  
Kinder. 1909.  
Oil on canvas.  
58.5 x 77.5 cm (23 x 30.5 in).  
Evening Sale on June 10, 2022  
OPENING BID: € 600,000  
**SOLD FOR: € 1.35 MIO.**  
Sold to a German private collection



**KARL SCHMIDT-ROTTLUFF**  
Rote Düne. 1913.  
Oil on canvas.  
65 x 74.5 cm (25.6 x 29.3 in).  
Evening Sale on December 9, 2022  
OPENING BID: € 800,000  
**SOLD FOR: € 1.95 MIO.**  
Sold to a German private collection



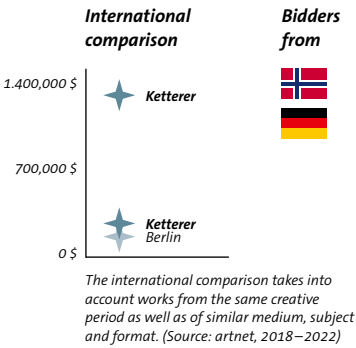
**KARL HOFER**  
Arbeitslose. 1932.  
Oil on canvas.  
167 x 172 cm (65.7 x 67.7 in).  
Evening Sale on December 11, 2020  
OPENING BID: € 300,000  
**SOLD FOR: € 830,000**  
Sold to a German private collection for a world record price



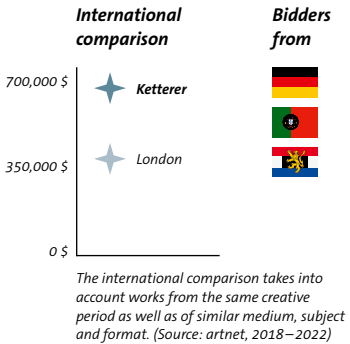




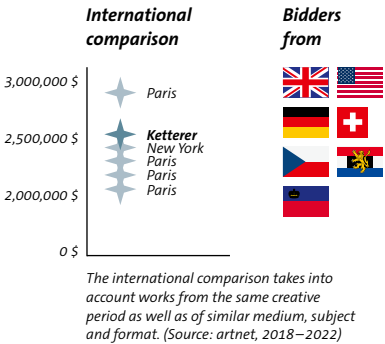
**ERICH HECKEL**  
Blaue Iris. 1908.  
Oil on canvas.  
76 x 56.5 cm (29.9 x 22.2 in).  
Evening Sale on June 18, 2021  
OPENING BID: € 400,000  
**SOLD FOR: € 1.05 MIO.**  
Sold to a renowned Norwegian museum



**ANSELM KIEFER**  
Die Ordnung der Engel. 2007.  
Mixed media.  
286 x 141 cm (112.6 x 55.5 in).  
Evening Sale on December 9, 2022  
OPENING BID: € 300,000  
**SOLD FOR: € 650,000**  
Sold to a German private collection



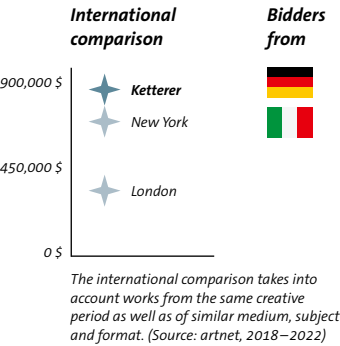
**PIERRE SOULAGES**  
Peinture 92 x 65 cm. 1954.  
Oil on canvas.  
92 x 65 cm (36.2 x 25.6 in).  
Evening Sale on December 10, 2021  
OPENING BID: € 700,000  
**SOLD FOR: € 2.2 MIO.**  
Sold to Great Britain



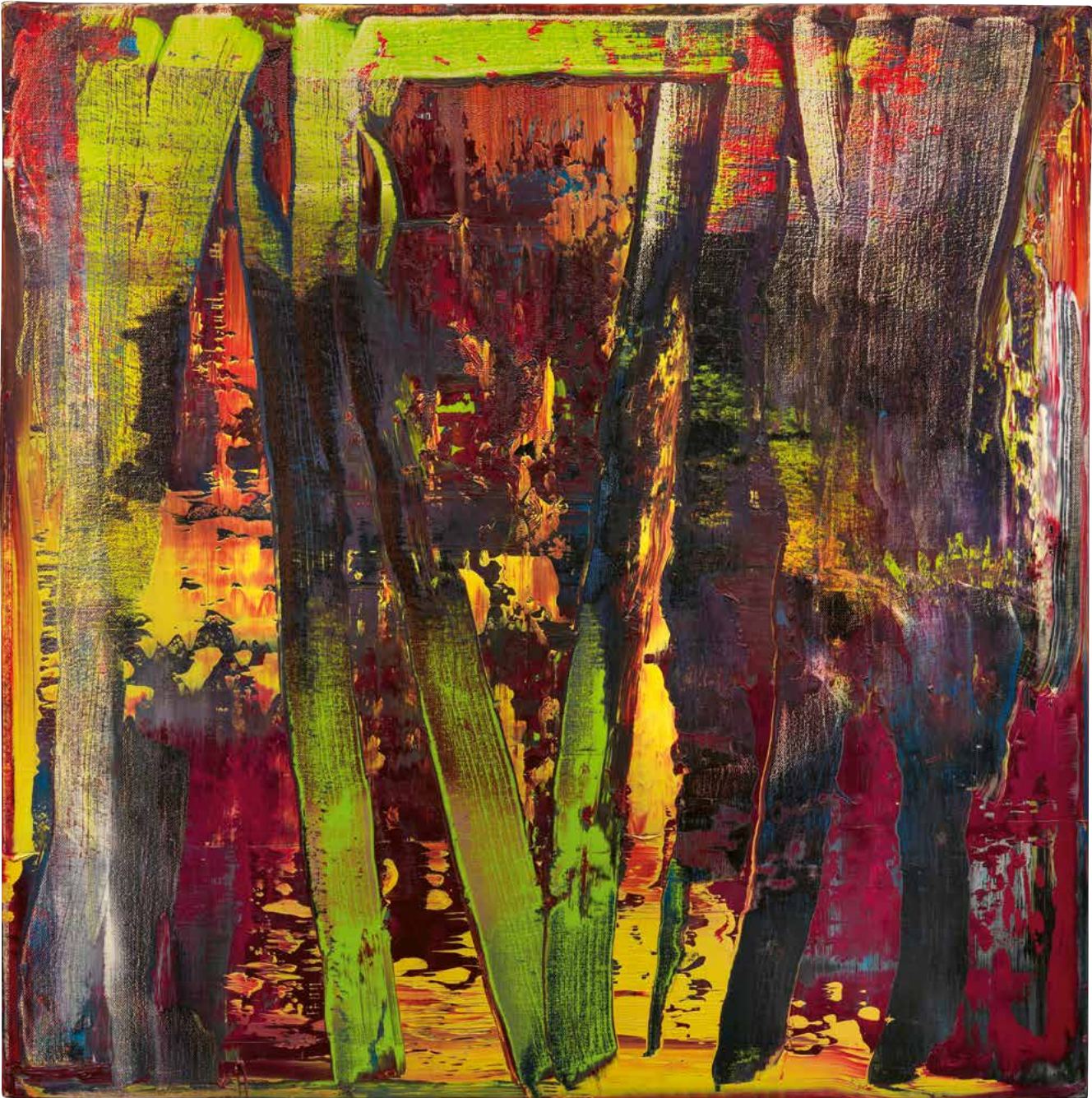
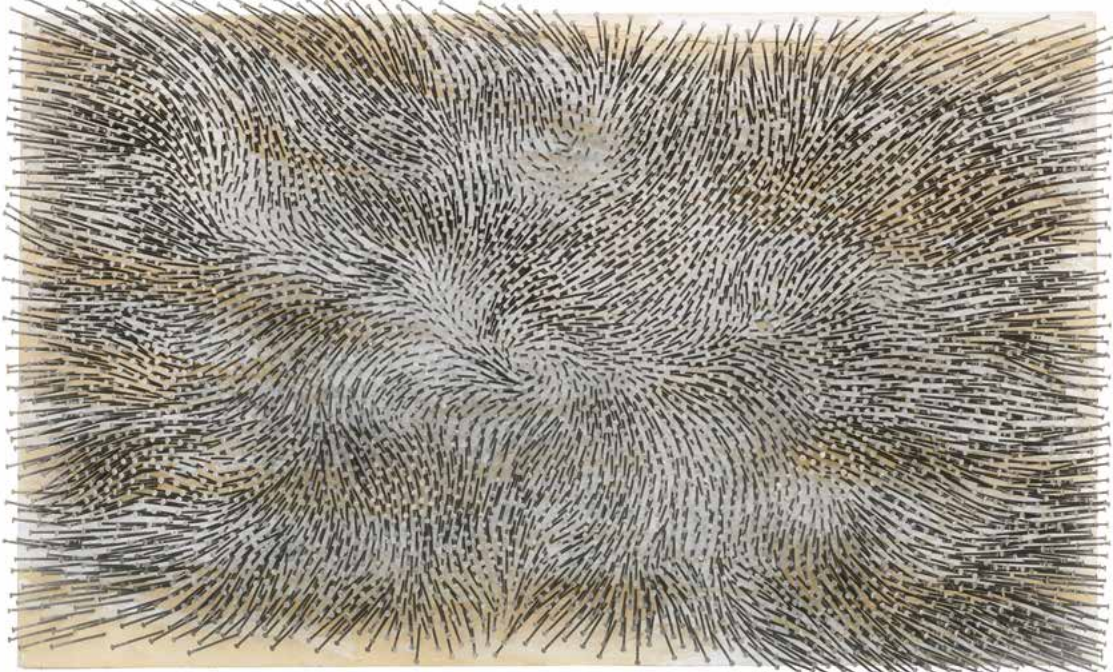
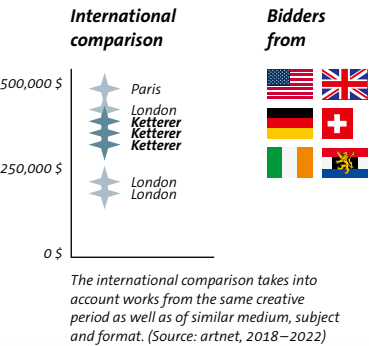




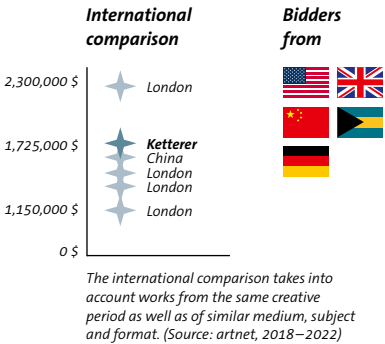
**CHRISTO**  
The Gates. 2002.  
Mixed media.  
36 x 166 cm (14.2 x 65.4 in).  
Evening Sale on December 10, 2021  
OPENING BID: € 350,000  
**SOLD FOR: € 750,000**  
Sold to a German private collection



**GÜNTHER UECKER**  
Energiefeld. 2009.  
Nails, paint on canvas and on panel.  
120 x 200 x 16 cm (47.2 x 78.7 x 6.3 in).  
Evening Sale on June 18, 2021  
OPENING BID: € 500,000  
**SOLD FOR: € 1.3 MIO.**  
Sold to a U.S. Collection, East Coast



**GERHARD RICHTER**  
Abstraktes Bild. 1988.  
Oil on canvas.  
62 x 62 cm (24.4 x 24.4 in).  
Evening Sale on June 10, 2022  
OPENING BID: € 600,000  
**SOLD FOR: € 1.7 MIO.**  
Sold to the U.S., New York







“Ernst Ludwig Kirchner remporte (...) deux (...) résultats à retenir de cette année remarquable. Le 9 décembre, la munichoise Ketterer a cédé *Das blaue Mädchen in der Sonne* pour 5 M\$ et *Hockende* pour 4,5 M\$ (soit cinq fois son estimation)”

**LA GAZETTE  
DROUOT**

January 11, 2023

# A Fundamentally Changed Market for Expressionism

Over the past ten years, the shift on the buyer's market has been the strongest since World War II!

*Robert Ketterer*

When I was a young boy, I was able to get to know the most notable collectors of German Expressionism from all over the world. In the beginning, I would visit them together with my parents and later on my own. Many of them were collectors in the US who had left Germany before or during the war, taking the cultural interest and knowledge necessary to enjoy this wonderful art with them.

Unfortunately, there are only a few of these collectors left today, since the next generation grew up in a completely different cultural environment.

In recent years, we have observed a new development. A shift back to the country of origin, back to Germany, where the knowledge and understanding of the art is still present. This is also where a tremendous interest in this most important tendency of the 20th century meets a strong purchasing power, especially on the part of the upper-middle class. You can see the impressive results on the previous pages.

For decades, German Expressionism has been a focal point of our auction highlight: the Evening Sale, which has become an important date in the calendars of international collectors twice a year.

## **Does this mean that Expressionism is “out”?**

Not at all, even if those who grew up with Expressionism are becoming fewer in numbers. You just have to take a look at the age distribution of visitors of important exhibitions of Expressionism, and you'll be surprised to see how young the audience is! Our auctions also confirm this trend.

As a child that grew up with Expressionism, I am absolutely thrilled about this experience.

I also see that it is Ketterer Kunst's mission to pass this cultural heritage on to the next generation.



# Place 7 for Ketterer Kunst in the Global Ranking

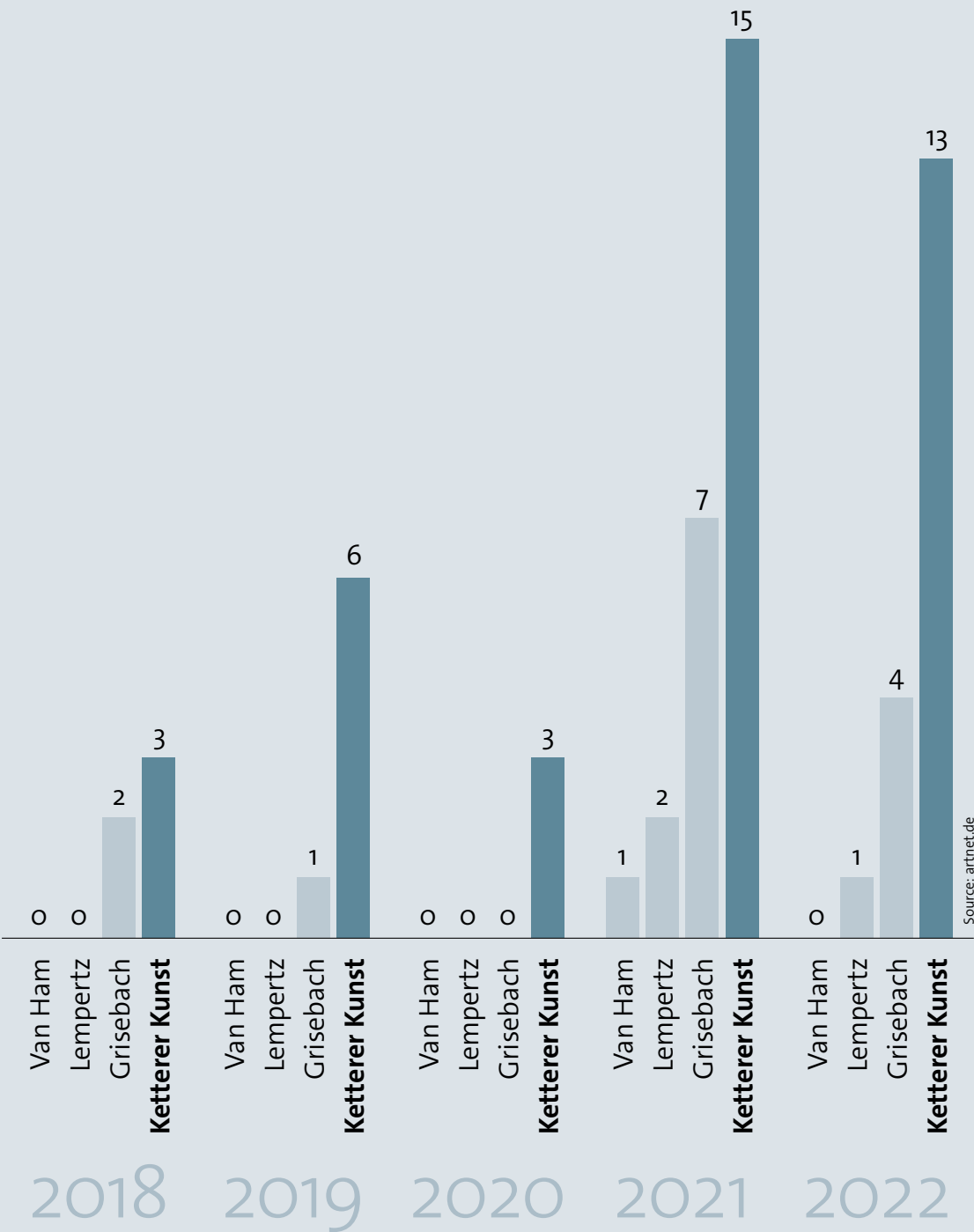
Top-selling auction houses for Art of the 20<sup>th</sup> and 21<sup>st</sup> Centuries in 2022\*

Rank	Auction House	Country	Auctions	Lots	Sold Lots	Total Proceeds	Average proceed per sold lot
1	Christie's	Great Britain	202	15,014	12,916	5,324,637,225 €	412,251 €
2	Sotheby's	USA	269	17,299	13,566	3,572,566,887 €	263,347 €
3	Phillips	Great Britain	62	6,259	5,328	693,516,838 €	130,165 €
4	China Guardian Auctions Co., Ltd.	China	37	5,542	4,528	246,436,727 €	54,425 €
5	Bonhams	Great Britain	225	15,385	11,256	195,024,664 €	17,326 €
6	Holly International Co., Ltd	China	14	1,051	884	113,550,107 €	128,450 €
7	Ketterer Kunst	Germany	20	1,469	1,137	90,312,299 € **	79,430 €
8	RomBon Auction	China	8	1,034	830	88,465,964 €	106,585 €
9	Seoul Auction	South Korea	25	2,269	1,360	83,052,840 €	61,068 €
10	Poly International Auction Co., Ltd	China	17	1,247	795	81,977,452 €	103,116 €
11	Shanghai Jiahe Auction	China	11	816	777	77,738,680 €	100,050 €
12	Poly Auction Hong Kong	China	12	968	637	70,179,627 €	110,172 €
13	Beijing Yongle Int. Auction Co., Ltd	China	4	436	347	69,543,035 €	200,412 €
14	Grisebach	Germany	20	2,374	1,789	67,979,782 €	37,999 €
15	Xiling Yinshe Auction	China	17	1,676	1,399	64,867,806 €	46,367 €
16	Galerie Kornfeld Auktionen AG	Switzerland	4	1,119	810	59,531,138 €	73,495 €
17	K-Auction	South Korea	37	3,110	1,772	57,021,900 €	32,179 €
18	Desa Unicum	Poland	158	9,631	5,895	55,684,241 €	9,446 €
19	Dorotheum	Austria	86	11,658	7,271	55,405,308 €	7,620 €
20	Artcurial (S.V.V.)	France	68	5,743	3,753	54,881,624 €	14,623 €
21	SBI Art Auction Co., Ltd	Japan	13	2,259	2,181	49,799,216 €	22,833 €
22	Heritage Auctions	USA	106	14,196	11,975	47,238,554 €	3,945 €
23	China Guardian Hong Kong	China	4	807	647	44,250,579 €	68,393 €
24	Cuppar	China	4	281	171	44,064,944 €	257,690 €
25	Shinwa Auction Co., Ltd	Japan	9	1,032	888	42,811,339 €	48,211 €
26	Beijing Inzone Int. Auction	China	8	778	689	41,620,387 €	60,407 €
27	Deutscher and Hackett	Australia	17	1,008	866	40,196,309 €	46,416 €
28	Mainichi Auction Inc.	Japan	22	9,259	6,844	39,162,508 €	5,722 €
29	Asta Guru	India	8	672	654	37,048,148 €	56,649 €
30	Koller	Switzerland	27	1,545	1,064	36,859,788 €	34,643 €

\*Copyright 2023 by artprice. Price Database Fine Art and Design. Top Auction Houses by Total Fine Art Sales Value for works created after 1900. Status of the evaluation for the year 2022: 13.01.2023 based on the lots/auctions registered on Artprice.  
\*\* Excl. Rare Books, Private Sales.

# Results in the Millions for Modern and Contemporary Art

Above 1 million Euro in Germany 2018–2022.







## Antonio Calderara

“The Reality of Imagination”, 2022

His path from representational to abstract painting was a consistent one. 40 works from the collection of Dr. Günter Hackenberg, Munich, provided insight into the artistic development of Calderara. from his figurative beginnings to a formally reduced imagery.

*Antonio Calderara. Spazio Luce. 1961.*



## The Museum for KONKRETE KUNST in Ingolstadt

at Ketterer Kunst, 2018

With the museum’s main attractions and contemporary perspectives, the exhibition shows varieties of Concrete Art, which developed in the 1950s and 1960s from Constructivism and Bauhaus. To this day it has lost none of its fascination.

*Peter Weber. Vernetzung. 2003.*



## The Foundation Kurt Fried Collection

of the Ulm Museum at Ketterer Kunst, 2016

Providing a survey of the most important tendencies in American and European art, the exhibition shows a cross-section of the collection with works by Baselitz, Fetting, Fontana, Graubner, Hamilton, Indiana, Judd, Kelly, Klein, Louis, Martin, Noland, Uecker and Warhol.

*Mark Rothko. Ohne Titel. 1969.*



## The Alison and Peter W. Klein Collection

at Ketterer Kunst, 2015

The international collection is one of the most important private collections of contemporary art in south-west Germany. The collector couple not only put focus on internationally renowned artists, but also on less established and younger positions.

*Sean Scully. Landline 22.1.15. 2015.*

# Museum Exhibitions

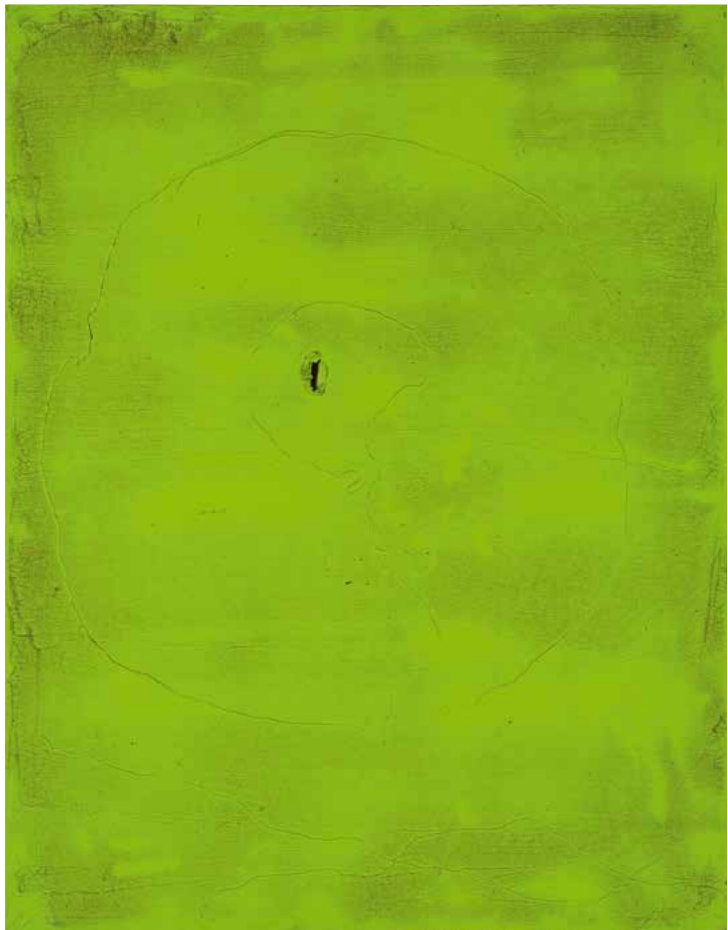
## at Ketterer Kunst in Berlin

### Current Exhibition

## The Lenz Schönberg Collection

### at Ketterer Kunst in Berlin

The Lenz Schönberg Collection is the world’s most important and largest collection of ZERO art. It includes top works by international artists from one of the most important European post-war avant-garde movements. After a major international tour and a recent exhibition at the Ahlen Art Museum, 30 works, curated by Dr. Simone Wiechers, will be on display at our premises in the capital.



Lucio Fontana. Concetto Spaziale. 1957. Oil on canvas. 93 x 73 cm.

Exhibition

**February 24 – May 6, 2023**

Opening

**February 23, 2023, 6 to 8 pm**

Speakers

**Dr. Simone Wiechers**

**Anna Lenz**

**Prof. Dr. Peter Raue**

Location

**Ketterer Kunst Berlin**

Fasanenstraße 70

10719 Berlin

The exhibition features works by

**Aubertin · Bartels · Castellani**

**Dorazio · Fontana · Goepfert**

**Graubner · Holweck · Klein**

**Leblanc · Mack · Manzoni**

**Mavignier · Megert · Morellet**

**Opalka · Piene · Rainer**

**Riley · Schoonhoven · Simeti**

**Tinguely Uecker · Vasarely**

**Verheyen · de Vries**







# Ways of Collecting

*Dr. Mario von Lüttichau*

“Highway and Byways” – is the programmatic title of a Paul Klee painting (1929) that Heinz Berggruen chose with consideration as motto for his “Memoirs of an Art Collector” published in Berlin in 1996. The picture is one of Klee’s few large-size paintings: it shows an atmospherically dense and optimistic net of lines with a clearly marked center axis, the highway, right and left of it we see a mosaic teeming with small-sized image fields, trails and intricate paths. Today the painting is at the Museum Ludwig in Cologne.

Berggruen considered it a “code”, the shortest expression of what the dealer and later collector reported about the meaning of byways, detours, boundaries and excesses in his biography. Berggruen’s memoir shows us how inseparable nature and character of a collection are from the events in the collector’s biography.

Naturally, collections are characterized and guided by personal preferences – this applies to private collections as well as to museum- and corporate collections. The motif of the personal preference, its radical subjectivity, makes for its special character – particularly in terms of the reflection of the respective environment, for example the interaction with architecture and furniture, the interplay with everyday events, the family life between dining- and living room, hall or study, and, of course, the bedroom, too, as well as with an office on an executive floor.

Collecting requires dedication, passion, a little delusion... and a regulative mind that asserts the collection’s substance and quality. Discovering the “highways” and to pursue them with such great persistency as Heinz Berggruen did with Klee, Picasso and Matisse, that is to collect just a few artists encyclopedically and to thus develop a specific collection nucleus: that is the true challenge.

The way that leads you there can be long and may have many “detours”, it can start with more or less inconsequential objects, which, after a certain experience in collecting has been acquired, matures to aforementioned passion accompanied by expertise. The development of a keen eye and a distinguished taste for a certain style, the “highway” and a few examples that mark the “byway”, depend on many factors. Visiting museums and exhibitions is just as fundamental as the “borrowed eye” of a familiar art dealer, an auctioneer, an academically trained expert and not least of a friend. Or you could also say: to lose ourselves on byways like Heinz Berggruen did, to experience other states of being, to encounter images that are not from this world, a world of consumer culture. Collections and archives are very special resources, they are treasure chambers.

The collection “Die Maler der Brücke”, which Hermann Gerlinger compiled over 65 years, is a treasure trove of museum masterpieces and important documents that reflect the spirit of the artists who congregated in Dresden in 1905. Little is known about private art collections. Artists, profile, scope and quality are well-kept

secrets, mostly just known from hearsay. The collector Gerlinger, however, pursued an entirely different ‘highway’. He put focus on the best museum quality, he presented his gems to the public and made them subject to profound research. He, the collector, had definitely developed a certain catching and inspiring fanaticism. And he did so for the sake of the artists of the “Brücke”: for Fritz Bleyl, Erich Heckel, Ernst Ludwig Kirchner, Emil Nolde, Hermann Max Pechstein and for Karl Schmidt-Rottluff.

A question I get asked a lot is: Why is art so expensive? Even I have a hard time answering this question – even though I am dealing with numbers and prices on a daily basis. Because the art market is booming, because collectors and museums can’t curb their cravings at fairs and auctions, because a certain artist currently faces a tremendous hype, because globalization drives up prices – all of this is both correct and wrong.

At a recent evening event, my esteemed colleague, the artist and art historian Axel Heil, distributed a small booklet that documents a speech with which the philosopher Jean-Luc Nancy addressed a group of students in Karlsruhe. The title is also a question, a serious, grave question: “Why do we need art?”

And since the author is a philosopher, the small volume offers a number of very sublime, poetic answers closely connected with the first question “Why is art so expensive?”.

We need art, says Nancy, because we need transcendence. Because we need experiences that lead us out of the world, that go beyond this world. The word transcendence contains the verb transcend. We need art to transcend, to progress, to exceed.

Why is art so expensive? Because artworks reflect the idea of a value that is not a market value. Because many dealers are also passionate collectors on a quest for meaning with a keen sense of these transcendent aspects. Because there are collectors that surrender themselves to the risks of the highways and byways with relish, because they want to transgress something, because they want to be close to otherworldly pictures.



Dr. Mario von Lüttichau (Academic Consultant)

Notes / resources:

Heinz Berggruen *Hauptwege und Nebenwege: Erinnerungen eines Kunstsammlers*, Berlin, Fischer-Verlag, 1999

Jean-Luc Nancy, *Wozu braucht man Kunst! Vortrag Staatliche Akademie der Bildenden Künste Karlsruhe, Riemschneider Lectures 2017, booklet: Verlag Walter König, Cologne 2019*



# The Art of Selling Collections

Ketterer Kunst has shown great expertise in marketing private and institutional art collections.

Every private collection has its own individual and emotional character. Over many years, it was compiled by the art lover with great passion. When we are entrusted with a collection for sale, we try to highlight this passion and the keen eye responsible for the selection of the objects. Thus we want to honor the idea behind the collection and the art lover's lifework - often a mirror of his soul. We listen to what moves the collectors and we develop tailor-made marketing concepts together with them, so that we can realize the most successful sale.

We present the collection and its very own history in meticulously researched and elaborate print catalogs. Published in high print run, they go out to collectors around the world. In addition to private collectors, we also reach out to museums. Owing to their high quality, the catalogs are regarded historical documents and

represent an important reference for the provenance of the works.

In addition to classic press work, marketing actions such as expert talks in podcasts and videos on social media platforms provide an art-historical classification of the objects and – if desired – a portrait of the collector that allows insight into his passion and expertise.

We maintain a trusting relationship with the collectors and often support them in their collecting activities for decades. If we agree on a sale, we are at your side from the first assessment to the transaction. Our independent specialists also offer all-round services for legal and tax issues.



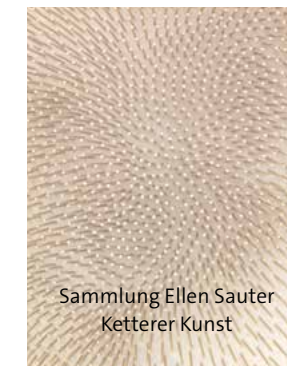
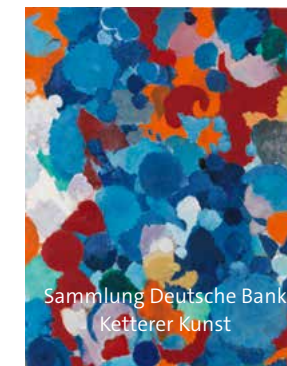
150,000 views: Günther Jauch talks to Prof. Hermann Gerlinger – watch the YouTube video now.



For company collections we develop a tailor-made marketing and press strategy in close cooperation with the company management. Especially our in-house PR department, which has excellent domestic and international contacts, is essential for a successful sale.

Our long standing experience with important collections, as well as our global contacts also convinced Professor Hermann Gerlinger to exclusively entrust Ketterer Kunst with the sale of the world's most important collection of German Expressionism. After the White Glove Sale in June, the second part of the collection "The Painters of the Brücke" also realized excellent results and broke numerous records. Further works from the collection will be offered in 2023.

## Successfully Sold Collections



.....  
**Would you like to liquidate a collection or sell a larger estate?**

Our experienced team of experts will advise you discreetly and without obligation!

**Contact Dr Mario von Lüttichau**

on phone +49 (0)89 5 52 44-130

or send an e-mail to [sammlungsberatung@kettererkunst.de](mailto:sammlungsberatung@kettererkunst.de)  
.....





PIN. Charity Auction

# International bidding fight and 2.6 million euros for a good cause

“What an evening! For me, the PIN charity auction is a beacon among the charity events. My special thanks go to everyone contributing all their love and passion, be it as bidders or on the team behind the scenes. The fantastic result once again shows what happens when people act in concert and how much joy a personal commitment for art can bring.”

*Robert Ketterer*

**“For the love of art” was the motto of the evening in the rotunda of the Pinakothek der Moderne. It was a pleasure for us to support the Pinakothek der Moderne and the Museum Brandhorst for the third consecutive time.**

The evening once again showed that the hybrid format of the PIN, which was developed during the pandemic, is one to rely on: The 33 lots in the live auction alone grossed proceeds of 2.3 million euros! The very successful Online Only Auction raised an additional 300,000 euros. PIN., the Pinakothek der Moderne and the Museum Brandhorst were delighted about total proceeds of 2.6 million euros.

The result is also particularly astounding as this year around twenty works less than last year were auctioned. In comparison with the last auction, the individual prices that were realized even went up! Bidders from London, New York, Hong Kong and all parts of Europe once again made use of all channels to place their bids: online, in writing or by telephone.



PIN board members Katharina von Perfall and Dorothee Wahl together with the auctioneer Robert Ketterer





# Your Contacts

Dr. Franziska Thiess, Sandra Dreher, Dr. Isabella Cramer, Felizia Ehrl, Alessandra Löscher Montal, Cordula Lichtenberg, Nicola Countess Keglevich, Dr. Sebastian Neußer, Dr. Simone Wiechers, Julia Haußmann, Sarah Mohr, Stefan Maier, Dr. Mario von Lüttichau, Larissa Rau.  
Not on the photo: Louisa von Saucken, Nico Kassel, Miriam Heß, Andrea Roh-Zoller, Melanie Puff



# Which artists did you find particularly inspiring last year?

## Dr. Sebastian Neußer

The paintings by Kenneth Bergfeld, which I discovered in an exhibition in Cologne earlier this year, showed me that current issues and a deep understanding of painterly traditions do not have to be opposites in contemporary art.



## Nicola Countess Kegelovich

My highlight at Art Basel: Tomás Saraceno – his artistic vision of a new form of urbanization, implemented in “Cloud Cities”. He translates climate change and population growth, the big themes of our time, into utopian, cloud-like floating living spaces.



## Julia Haußmann

Last year, I was fascinated by the Georg Baselitz retrospective show at the Center Pompidou, as it impressively showed how painting can unfold its magic in ever new images even over the period of a very long life.



## Stefan Maier

For me, Andy Warhol's portrait of Anselmino is one of the most spectacular pictures of 2022. The canvas, which was individually processed beyond Warhol's usual serial working methods, becomes unique due to the additional application of paint. It underlines Warhol's closeness to the portrayed person, who himself belonged to the “glamor people” of the art world and was a great source of inspiration for Warhol to make the “Ladies and Gentlemen Series”. A “Sense and Sensibility It Piece” of Pop Art, so to speak.



## Cordula Lichtenberg

I was very inspired by the infinite abstract art of Michael Riedel, which I saw in an exhibition at Galerie Nagel Draxler in Cologne – it was not only his own currency, the “Riedel” including the money printing machine, but especially his large-format prints with a high-quality metallic finish that left a lasting impression on me!



## Dr. Mario von Lüttichau

Max Beckmann over and over again! It's not ‘just’ the great painting that is so fascinating, it's the message that needs to be deciphered, something I enjoy doing with great passion.



## Sandra Dreher

Naturally, I was deeply impressed by “Das blaue Mädchen in der Sonne” by Ernst Ludwig Kirchner from the Gerlinger Collection. I had a postcard of this unique painting on every desk I have had over the past 10 years. When the postcard was already completely worn and its bumped corners could no longer be ignored, the announcement that Ketterer Kunst would sell the work at auction seemed to be more than just a lucky coincidence. I really enjoyed being able to work with the masterpiece for such a long time.



## Larissa Rau

The works by Karl Schmidt-Rottluff inspired me the most. I was able to find an entirely new angle through my occupation with the Gerlinger Collection and it was very inspiring to see how the artist and his works have changed over the years.



## Felizia Ehrl

Each auction contains inspiring works of art that fuel the fascination for my profession. In particular, I was fascinated by Karl Schmidt-Rottluff's “Morgen an der Elbe” from the Hermann Gerlinger Collection with its intense presence of form and color. A wonderful work that makes me lose track of time when looking at it.





**Nico Kassel**  
When I visited the Kunsthalle Bremen, I was fascinated by the steel sculpture “Zeichen” by Hans Uhlmann from 1948. One more reason to develop a deeper interest in abstract sculptures from the 1940s and 1950s.



**Dr. Simone Wiechers**  
Last spring the Kunsthalle Hamburg opened a grand Ernst Wilhelm Nay retrospective. It showed that his development from representationalism to abstraction had not always been linear. Whenever I see his works in our preview exhibitions, I am fascinated about how Nay's powerful and colorful paintings and his delicate watercolors impressively embrace the art movements from before and after the Second World War and that collectors of all ages feel equally attracted.

**Louisa von Saucken**  
Etel Adnan, I was once again fascinated by her works in the exhibition “In The Heart Of Another Country” at the Hamburg Deichtorhallen.



**Dr. Franziska Thiess:**  
When I traveled to the southern French city of Arles this summer, I visited the new museum of the Korean-Japanese artist Lee Ufan, who is particularly famous for his minimalist aesthetics. I was able to immerse myself in the artist's meditative world in the 17th-century town house that had been converted into a museum. With its “Relatum” sculptures, I found the first floor particularly fascinating. The works are in dialogue with the various rooms, like for instance a huge steel bowl filled with water. Above all, his works symbolize the relationship between man and nature. If you love southern France, I definitely recommend a visit!



**Alessandra Löscher Montal**  
This year I was particularly intrigued by site-specific works, such as the steel sculpture by Richard Serra we recently offered. I felt the same when I saw the monumental installation “A Symphony for a beloved Sun” by the Indian-English artist Anish Kapoor in the Palazzo Manfrin at the Venice Biennale this year. After it was on display at the Gropius Bau in Berlin in 2013, the work emanated an entirely different, deeply inspiring aura beneath the Italian frescoes in 2022 – I would be happy if you shared your thoughts with me on this!

**Miriam Heß**  
This year I admired Richard Serra's “Corner Prop No. 6” from 1983 the most. Monumental steel plates seemingly weightless. Finding balance! Peace and balance! A true inspiration for me in troubled times!



**Dr. Isabella Cramer**  
The works of Zineb Sedira in the French pavilion at this year's Venice Biennale inspired me the most. With her cross-genre creations, Sedira succeeds in addressing central socio-political themes in what I think is an impressively playful, exciting and understandable way that mediates between the individual and the collective. Her works show how important art is and how important it is to be involved in socio-political processes in order to bring about improvements.

**Andrea Roh-Zoller**  
Alfred Kubin, because he tells wonderful, imaginative stories in his appealing small formats



**Sarah Mohr**  
Friedrich von Amerling's ‘Portrait of a Girl’ from 1839. I was particularly pleased to attend to the sale of this small portrait, as it combines technical virtuosity and grace and possesses a timeless appeal.



We are looking  
for works by  
these artists  
for our  
international  
collectors:

Josef **Albers**  
Bernar **Venet**  
Charline **von Heyl**  
Sam **Francis**  
Per **Kirkeby**  
Barbara **Hepworth**  
Georg **Baselitz**  
Andy **Warhol**  
Cy **Twombly**  
Sigmar **Polke**  
Ellsworth **Kelly**  
Kazuo **Shiraga**  
Gerhard **Richter**  
Enrico **Castellani**  
Pierre **Soulages**  
Dorothea **Tanning**  
Martha **Jungwirth**  
Frank **Stella**  
Helen **Frankenthaler**  
Zao **Wou-Ki**  
Keith **Haring**  
Edward **Ruscha**  
**Christo**  
Robert **Rauschenberg**  
David **Hockney**  
Jacqueline **de Jong**  
Donald **Judd**  
Elizabeth **Peyton**  
Albert **Oehlen**  
Jan **Schoonhoven**  
Cecily **Brown**  
Sean **Scully**  
Rosemarie **Trockel**

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forward to your  
consignment!

Selling with  
Ketterer Kunst –  
convenient, safe,  
discreet.

## Auction

Our team of experts will identify the perfect auction for your work of art – whether it's the classic saleroom auction or the internet auctions with a maximum reach. The right pricing strategy, paired with a sophisticated international marketing concept, will lead to the successful sale of your work of art.

## Private sale

You can sell and buy art from us at any time – even outside the auctions. If you are looking for a discreet transaction, we are just the right contact. With our global network of collectors we can fetch the maximum price for your work. We present it to select private and institutional potential buyers at a previously agreed price. If you are looking for public reach, we offer you a marketing through our homepage to address collectors worldwide, just like in an auction. Get in touch with us, because every work of art is just as unique as its sale.

Reach out to us for a personal offer:

info@kettererkunst.de  
Phone +49 (0)89 5 52 44 -0  
kettererkunst.com





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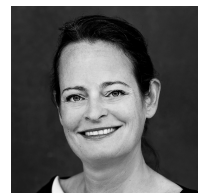
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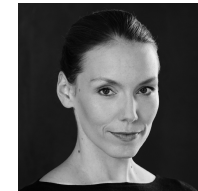


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Renée Sintenis: Große Daphne, 1930. Sold for: € 462,500 (December 2020)

# Auction “Women in Art”

The first auction in Germany  
exclusively with works by female artists  
on June 11, 2023

**Women have had a decisive impact on the art world.  
But artworks made by women only make for two  
percent of the global auction sales. Let's change this  
in a joint effort!**

- An auction under the direction of Gudrun Ketterer

This auction is a cooperation with the artists Janine Mackenroth and Bianca Kennedy. Together they published the first collection of 100 female German artists titled “I Love Women in Art” in 2020. Learn more on [www.100womenartists.com](http://www.100womenartists.com)

## Your benefits

- You are part of an exclusively curated saleroom auction of works by well-known artists
- You benefit from our expertise and tailor-made marketing strategies
- Our world-wide network makes sure your work receives the attention it deserves

## We are at your side

Do you have any questions about the auction?  
We will be pleased to help you:

[womeninart@kettererkunst.de](mailto:womeninart@kettererkunst.de)  
+49 (0)89 5 52 44 -158

[mail@100womenartists.com](mailto:mail@100womenartists.com)  
+49 (0)89 42 75 06 35

## Consignments accepted until the end of February!

Be a part of this unique premiere  
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one of these artists:

Anni Albers  
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Kerstin Brätsch  
Hanne Darboven  
Tacita Dean  
Marie Ellenrieder  
Charline von Heyl  
Hannah Höch  
Käthe Kollwitz  
Alicja Kwade  
Lotte Laserstein  
Jeanne Mammen  
Dorothea Maetzel-Johannsen  
Maria Sibylla Merian  
Paula Modersohn-Becker  
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Anita Rée  
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# Dates

## Exhibition

Lenz Schönberg Collection  
February 24 – May 6, 2023  
Monday – Saturday 12 – 4 pm

Ketterer Kunst Berlin  
Fasanenstraße 70  
10719 Berlin

## Auctions

May 22, 2023  
Rare Books

June 9/10, 2023  
Contemporary Art / Modern Art / 19th Century  
Women in Art

## Appraisal days

Berlin: February 24, 2023  
Hamburg: February 27, 2023  
Stuttgart: March 1, 2023  
Cologne: March 7, 2023  
Frankfurt: March 8, 2023

Make an appointment for an appraisal of your artwork –  
also possible on other dates.

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Online Only Auctions: [www.onlineonly.kettererkunst.com](http://www.onlineonly.kettererkunst.com)

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