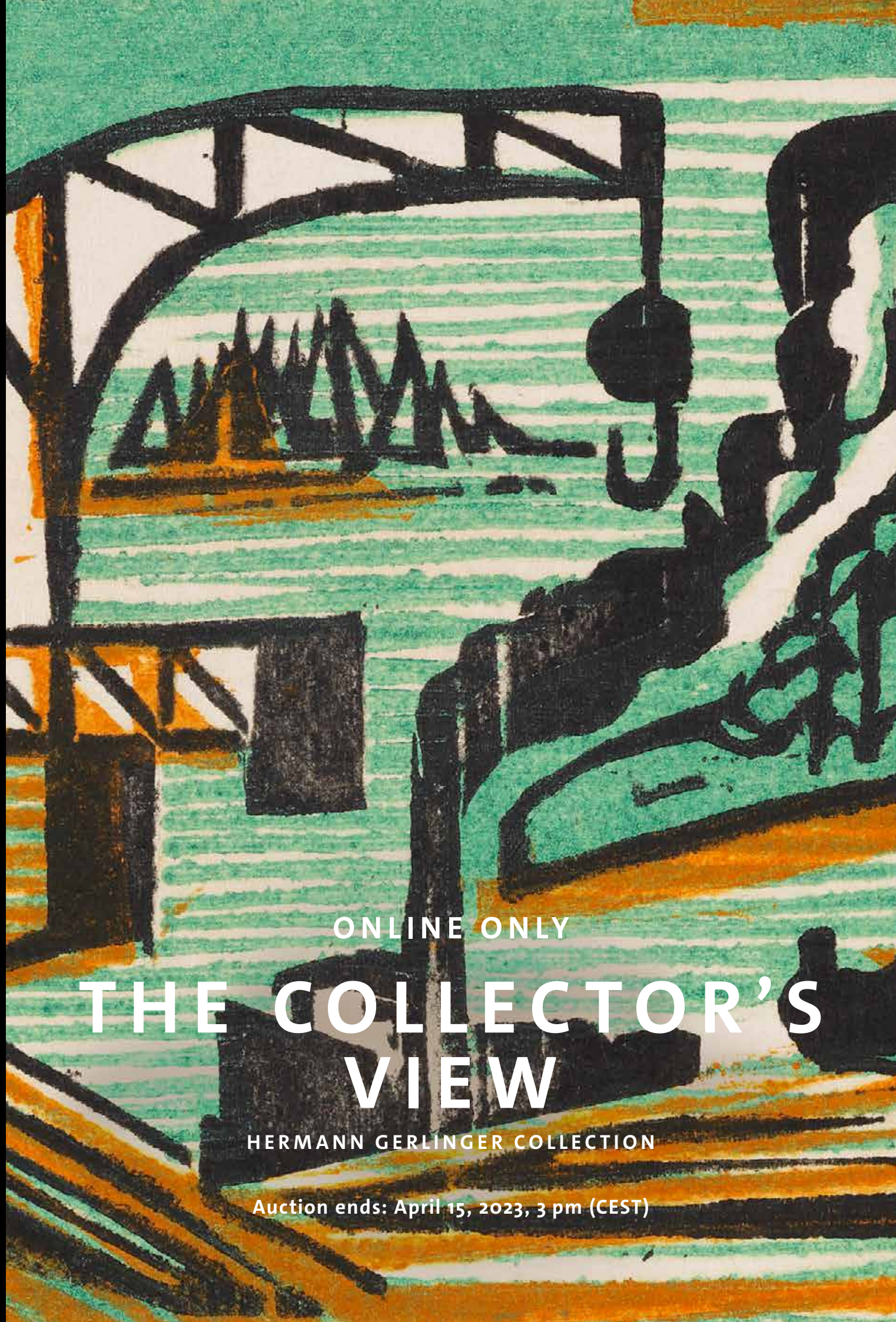


KETTERER KUNST



ONLINE ONLY

THE COLLECTOR'S VIEW

HERMANN GERLINGER COLLECTION

Auction ends: April 15, 2023, 3 pm (CEST)









The Collector's View

Hermann Gerlinger Collection

Bidding open from March 15 until April 15, 3 pm (CEST)

Auction ends April 15, 2023 at 3 pm (CEST)



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Cover: Lot 122000588.

Ernst Ludwig Kirchner. Flusslandschaft mit Kran und Schleppzug

(River landscape with crane and tow train). 1927/28, 10 x 17 cm. (Page 73)

Artists of the “Brücke” Group – Hermann Gerlinger Collection

With this online-only auction “The Collector’s View”, we offer you an exquisite selection of works on paper that represents the collector Hermann Gerlinger’s view on the artist group. In addition, there is no better way to get to know an artist than through his drawings and prints. At times containing a pictorial form, they are an examination of a pictorial idea, and yet each sheet is an autonomous work: a spontaneous statement, a very personal document in its truest sense. While a drawing may seem to us like a first intuitive idea, prints require a decisive clarification of the means to achieve unity and coherence of a composition in small format.

The core of the Hermann Gerlinger Collection comprises works by Erich Heckel, Ernst Ludwig Kirchner, Otto Mueller, Max Pechstein and Karl Schmidt-Rottluff.

The collector Gerlinger chose carefully and thoughtfully. With his unerring expertise, he increased and deepened the character of his collection: accompanied by the unconditional quality of each object.

Every single work of art that has passed through the hands of the collector and has been selected by his keen eye, also contains the spark that is characteristic of his entire collection: the passion for the “Brücke” artists.



“I appreciate all ‘Brücke’ artists in equal measure. However, due to the personal contact with Schmidt-Rottluff, I also feel a special relationship with him.”

Hermann Gerlinger, 2017



CONTACT

Sandra Dreher, M.A.

Phone +49 89 55244-148

s.dreher@kettererkunst.de



Online Only – Here's how it works

1 Sign up and log in

If you want to bid on a lot in one of our online-only auctions for the first time, you have to sign up on **onlineonly.kettererkunst.com**.

Click on “New” in top right and enter your name, address and e-mail address. Please note that the registration process will only be complete once you have confirmed your e-mail address. After successful registration, you can log in to your user account on in the top right of our online-only website.

If you are a registered user of Ketterer Kunst Online Only, you can log in to your online-only account any time using your user name and personal password.

2 Bid online

Once you've logged in to your user account, you're all set to bid on your favorite items. In addition to placing bids individually, you also have the option of placing a maximum bid. Our automatic bidding system only exploits this to the amount necessary to beat other bids.

In case you do not want to bid online, we will, of course, be at your side on the telephone and facilitate other bidding processes.

3 Payment

If you have won the lot, you will receive a notification and the invoice by e-mail shortly after the auction.

4 Shipping

After we have received payment, we will dispatch your insured object. If desired, you can also pick up your newly acquired art in person at one of our branches in Hamburg and Berlin or at our headquarters in Munich.

Good luck!

Your Ketterer Online-Only Team

The Collector's View

Hermann Gerlinger Collection



Lot 121002660

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Emybildnis. 1921.

Etching.

Schapire 48. Signed and inscribed with the work number "213 St".

With hand-written printer's note. On firm wove paper.

39 x 33 cm (15.3 x 12.9 in). Sheet: 59 x 45,3 cm (23.2 x 17.8 in).

Printed by Fritz Voigt, Berlin. [EH]

Estimate: € 1.500 – 2.000 ^{R/D, F}

\$ 1.500 – 2.000

PROVENANCE

- Private collection Hesse (until 2010: Lempertz June 2, 2010).
- Hermann Gerlinger Collection (acquired from the above, with the collector's stamp, Lugt 6032).

- Portrait of his wife Emy
- The artist's development as portraitist becomes comprehensible on the basis of the portraits of his wife

EXHIBITION

- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 24, .2019, SHG no. 203a, cat. no. p. 250 (with illu.).

LITERATURE

- Lempertz, Cologne, auction 962 Moderne Kunst, June 2, 2010, lot 586.

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121002665

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Zimmerleute. 1924.

Drypoint with surface tone.

Rathenau 60. Signed and inscribed with the work number "2416".

On creme wove paper.

33,2 x 39,5 cm (13 x 15.5 in). Sheet: 49 x 60,9 cm (19.3 x 24 in). [JS]

Estimate: € 3.000 – 5.000 R/D, F

\$ 3.000 – 5.000

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's *stamp on the reverse, Lugt 6032).

EXHIBITION

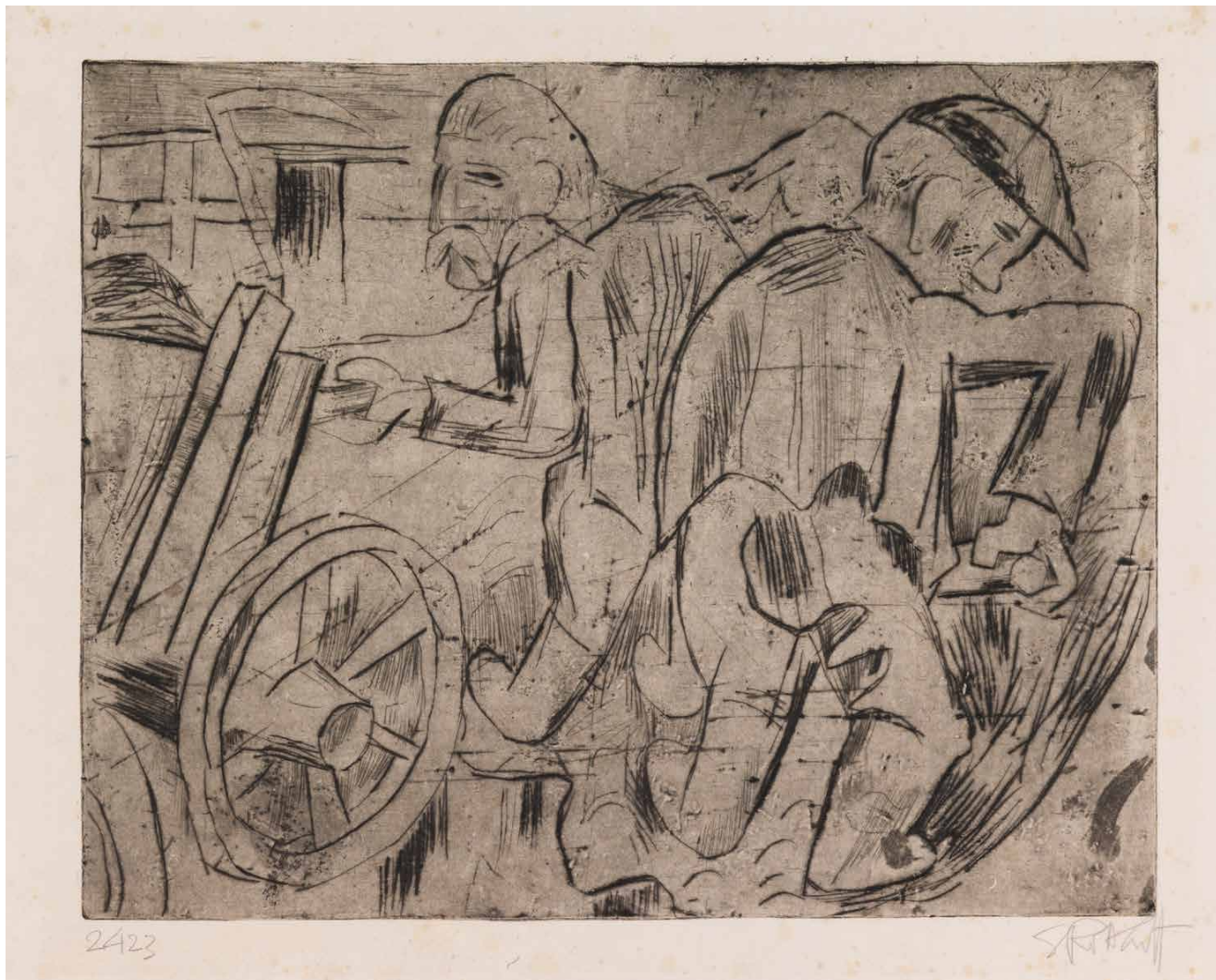
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottdorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan *from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

- Rich black impression with a harmonious surface tone that illustrates the etching's laborious creation on basis of the printed scratches and the plate's unevenness
- In this work the experienced print artist Schmidt-Rottluff succeeded in transferring the woodcut's rich contrasts to the seldomly used etching technique
- In "Zimmerleute" the artist stages the woods manual treatment as a motif, an activity of key significance for Schmidt-Rottluff's graphic and sculptural creation
- Rare. This is the first time that a copy of this large etching is offered on the international auction market (source: artprice.com)

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 405, SHG no. 713 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 105, SHG no. 227.

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121002666

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Zwei Bauern mit Wagen. 1924.

Drypoint.

Rathenau Nachtrag R 68. Signed and inscribed with the work number "2324". On Japon.

33,1 x 41,5 cm (13 x 16,3 in). Sheet: 45 x 57 cm (17,7 x 22,4 in).

. [EH]

Estimate: € 4.000 – 5.000 ^{R/D, F}

\$ 4.000 – 5.000

PROVENANCE

- Herrmann Gerlinger Collection (with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

- Very rare

- Made in Jershöft during Schmidt-Rottluff's summer stay in Eastern Pomerania

- For the first time offered on the international auction market (source: artprice.com)

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 405f., SHG no. 714 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 105, SHG no. 228 (with illu.).

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121002672

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Pfingstrosen. Um 1930.

Watercolor.

Signed in lower right. On cardboard. 49,7 x 67,6 cm (19.5 x 26.6 in), the full sheet. [AM]

The watercolor is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Estimate: € 20.000 – 30.000 R/D, F

\$ 20.000 – 30.000

PROVENANCE

- Galerie Schweinsteiger, Munich.
- Hermann Gerlinger Collection, Würzburg (acquired from the above on February 22, 1986, with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

- Airy flower watercolor characterized by a special delicateness and elegance
- Subtly composed still life in bright and high-contrast colors
- One of Schmidt-Rottluff's early flower watercolors that marked the beginning of his examination of the subject which lasted up until an old age

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 412, SHG no. 739 (with ill.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 115, SHG no. 259 (with ill.).

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121002679

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Haus im Mondschein. 1956.

Watercolor, color pens and India ink.

Signed in lower right. On light Schoellershammer cardboard (with the blindstamp). 44 x 62,2 cm (17.3 x 24.4 in). [JS]

Estimate: € 15.000 – 30.000 R/D, F

\$ 15.000 – 30.000

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp on the reverse, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottdorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

- **Marvelous document of Schmidt-Rottluff's graphic mastery: He reduced the landscape impression to color gradients and forms as well as a high-contrast orchestration of light and shade**
- **Uncompromising flatness and clarity make for a landscape impression of a fascinating modernity**
- **The painting "Mondaufgang" with the same motif and also from 1956, is in the collection of the Nationalgalerie Berlin**
- **Another watercolor variant of this remarkable motif is in possession of the Folkwang Museum, Essen**

LITERATURE

- Gunther Thiem and Armin Zweite (eds.), Karl Schmidt-Rottluff Retrospektive, ex. cat. Kunsthalle Bremen, July 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, Munich 1989, p. 287, cat. no. 333 (with black-and-white illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 426, SHG no. 772 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 129, SHG no. 294 (with illu.).

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121002714

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Otto Mueller. 1930.

Lithograph.

Dube L 288 II (of II). Signed, dated, titled "O.M." and numbered "3/20" by a hand other than that of the artist. From an edition of 20 copies. On firm off-white Japon. 49,3 x 38,2 cm (19.4 x 15 in). Sheet: 71 x 49,5 cm (27.6 x 19.5 in). Heckel was a close friend of Otto Mueller when he died of tuberculosis on September 24, 1930, and he dedicated his exhibition at Ferdinand in November that year to "Dem Andenken Otto Muellers" (in memory of Otto Mueller). He also organized his estate together with Karl Schmidt-Rottluff, signed prints that were still unsigned and tried for commemorative exhibitions and publications on the work of his early deceased artist friend. [JS]

Estimate: € 1.000 – 2.000 R/D, F

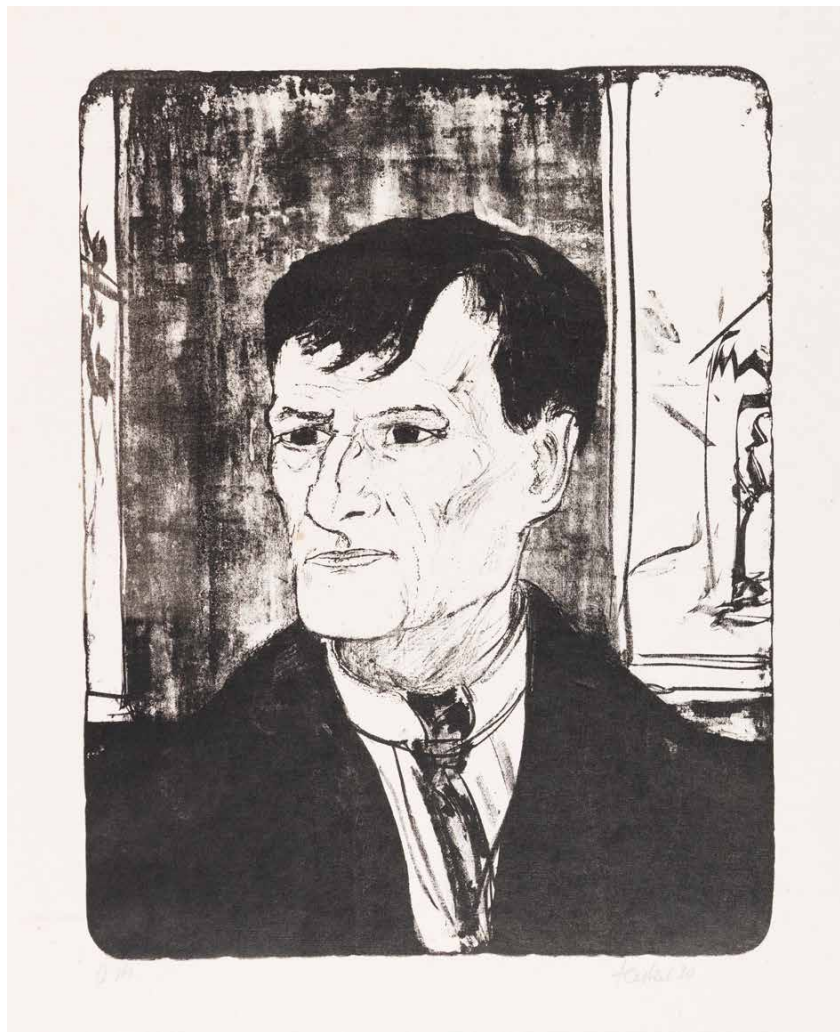
\$ 1.000 – 2.000

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp on the reverse, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottdorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).
- Erich Heckel. Einführung und Ausdruck, ed. by Daniel J. Schreiber, ex. cat. Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, p. 327 (with illu.).



- Important artistic document of Heckel's mourning the loss of his friend and "Brücke" companion Otto Mueller
- Next to this lithograph, the very similar painting "Bildnis Otto Mueller" (Brücke-Museum, Berlin) was also made the year the "Brücke" artist Otto Mueller passed away
- Fine proof on a large sheet with full margins
- Rare. To date only one copy was offered on the international auction market (source: artprice.com)
- Other copies are, among others, at the Kunstsammlungen Chemnitz and the Saarländermuseum Saarbrücken

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 326, SHG no. 509 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 238, SHG no. 533 (with illu.).

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Lot 121002720

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Am Bleiberg, 1942.

Watercolor over pencil.

Signed, dated and titled in lower right. On firm off-white laid paper.

53 x 69,5 cm (20.8 x 27.3 in), the full sheet. [JS]

The work is registered in the archive of the Erich Heckel Estate, Hemmenhofen on Lake Constance. We are grateful to Mrs Renate Ebner for her kind support in cataloging this lot.

Estimate: € 5.000 – 7.000 R/D, F

\$ 5.000 – 7.000

PROVENANCE

- Artist's estate.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1979, with the collector's stamp on the reverse, Lugt 6032).

EXHIBITION

- Erich Heckel in Kärnten, Kärntner Landesgalerie, Klagenfurt 1969, cat. no. 41.
- Erich Heckel 1883-1970. Aquarelle, Zeichnungen. Ausstellung zum 100. Geburtstag des Malers, Städtische Galerie, Würzburg, 1983, no. 95.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).

- Large-size watercolor in which Heckel shows an expressionist mastery in form of a casual distribution of the color fields and the crystalline colors
- Fine document of Heckel's contemplative passion for nature, made during his stay in Carinthia in the summer of the war year 1942
- Shown in exhibitions in 1969 and in 1983
- For the first time on the international auction market (source: artprice.com)

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).
- Erich Heckel. Einfühlung und Ausdruck, ed. by Daniel J. Schreiber, ex. cat. Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, p. 349 (with illu.).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 335, SHG no. 530 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 247, SHG no. 554 (with illu.).

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Lot 121002769

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Clematisblüte (26. Jahresblatt). 1956.

Woodcut in colors.

Ebner/Gabelmann 996 H (b of c). Dube H 421 a (of b). Signed and dated as well as inscribed "26. Jahresblatt" and with the female gender symbol. Dated "1957" in the printing block. On firm wove paper. 19,1 x 13,7 cm (7,5 x 5,3 in). Sheet: 21,7 x 16,3 cm (8,5 x 6,4 in). The artist made the early "Jahresblätter" (annual sheets) after his memory in an edition of ca. 60 copies, later 90-100 copies were printed. [AR]

Estimate: € 500 – 700 ^{R/D, F}

\$ 500 – 700

PROVENANCE

· Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

- As of 1930, the artist sent his so-called annual sheets to friends and family as New Year greetings (except for 1941)
- The Altonaer Museum in Hamburg is in possession of an almost complete series of these small-size prints

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 352, SHG no. 573 (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 265, SHG no. 601 (with color illu.).

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Lot 121002770

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Zauberer (Erinnerung an Paul Klee). 1956.

Woodcut, colored.

Ebner/Gabelmann 991 H. Dube H 416 II. (of II.). Signed, dated, titled and inscribed "Probe". Hand-colored trial proof aside from the edition of 60 copies (according to the information Heckel provided on the printing block). On wove paper. 38,4 x 25,2 cm (15.1 x 9.9 in). Sheet: 49,8 x 35 cm (19.5 x 13.8 in). [CH]

The work is registered in the archive of the Erich Heckel Estate, Hemmenhofen on Lake Constance. We are grateful to Renate Ebner and Hans Geissler for the kind support in cataloging this lot.

Estimate: € 1.000 – 2.000 *R/D, F*

\$ 1.000 – 2.000

PROVENANCE

- Artist's estate.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1983, with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).

- Hand-colored
- Captivating posthumously made portrait of the famous fellow artist in frontal view
- In 1954 Heckel rendered first homage to the highly esteemed Paul Klee, who passed away in 1940, with the painting "Der Zauberer"
- In the print medium, which was so important for the "Brücke" artists, Heckel also portrayed Otto Mueller, E. L. Kirchner and Karl Schmidt-Rottluff
- Another (uncolored) copy of this woodcut is in the collection of the Museum of Modern Art, New York
- In 1955 the artist participated in the first Documenta in Kassel

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 352, SHG no. 572 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 265, SHG no. 600 (with illu.).

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Lot 121002771

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

2 Bll.: Feigenblatt und Früchte (30. Jahresblatt). 1960.

Two Woodcut s.

Ebner/Gabelmann 1019 H a and b (of b). Dube H 433 a and b (of b). Each signed and dated. Each dated "1961" in printing block. Sheet a inscribed with a dedication "Mit guten Wünschen S. u. E. H.". Two prints from a total of presumably 100 copies. Sheet a on firm laid paper, sheet b on firm wove paper. Each 18,2 x 12,6 cm (7.1 x 4.9 in). Sheet: each ca. 23,3 x 17,1 cm (9.2 x 6.7 in).

Regarding the print run, Heckel noted on the rear of the printing block: "93 Drucke 1960 + 7 Drucke farbig". The artist made the early "Jahresblätter" (annual sheets) from memory in an edition of ca. 60 copies, later some 90-100 copies were printed. [AR]

Estimate: € 500 – 1.000 ^{R/D, F}

\$ 500 – 1.000

PROVENANCE

· Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Two versions of the "30. Jahresblatt", one printed in black and one in colors
- Heckel made only a few copies of the color prints
- Between 1930 and 1968 (except for 1941), Heckel sent the "Jahresblätter" to friends and family as New Year greetings

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 355, SHG no. 582 a and b (with color illu. 582 b).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 268, SHG no. 610 a and b (with color illu. 610 b).

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121002795

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Bäume und Mond. 1923.

Etching.

Schapire R 66. Signed. On off-white wove paper.

17,8 x 13,8 cm (7 x 5.4 in). Sheet: 22,2 x 16,9 cm (8.7 x 6.7 in).

Printed by Voigt, Berlin. [AM]

Estimate: € 2.000 – 3.000 R/D, F

\$ 2.000 – 3.000

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).

- Monumental expression in small format
- Dynamic composition in an expressive form
- From the renowned Hermann Gerlinger Collection, Würzburg

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 404, SHG no. 711 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 104, SHG no. 224 (with illu.).

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121002812

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Zauberkünstler. 1952.

Watercolor.

Reverse inscribed "bestätigt Siddi M. Heckel" by Siddi Heckel and with the estate stamp. On laid paper. Ca. 28 x 16 cm (11 x 6.2 in), size of sheet. [AR]

The work is registered in the archive of the Erich Heckel Estate, Hemmenhofen on Lake Constance. We are grateful to Mrs Renate Ebner and Mr Hans Geissler for their kind support in cataloging this lot.

Estimate: € 3.000 – 5.000 R/D, F

\$ 3.000 – 5.000

PROVENANCE

- Artist's estate.
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Erich Heckel 1883-1970. Aquarelle, Zeichnungen, Ausstellung zum 100. Geburtstag des Malers, Städtische Galerie, Würzburg, July 3 - September 11, 1983, cat. no. 102.

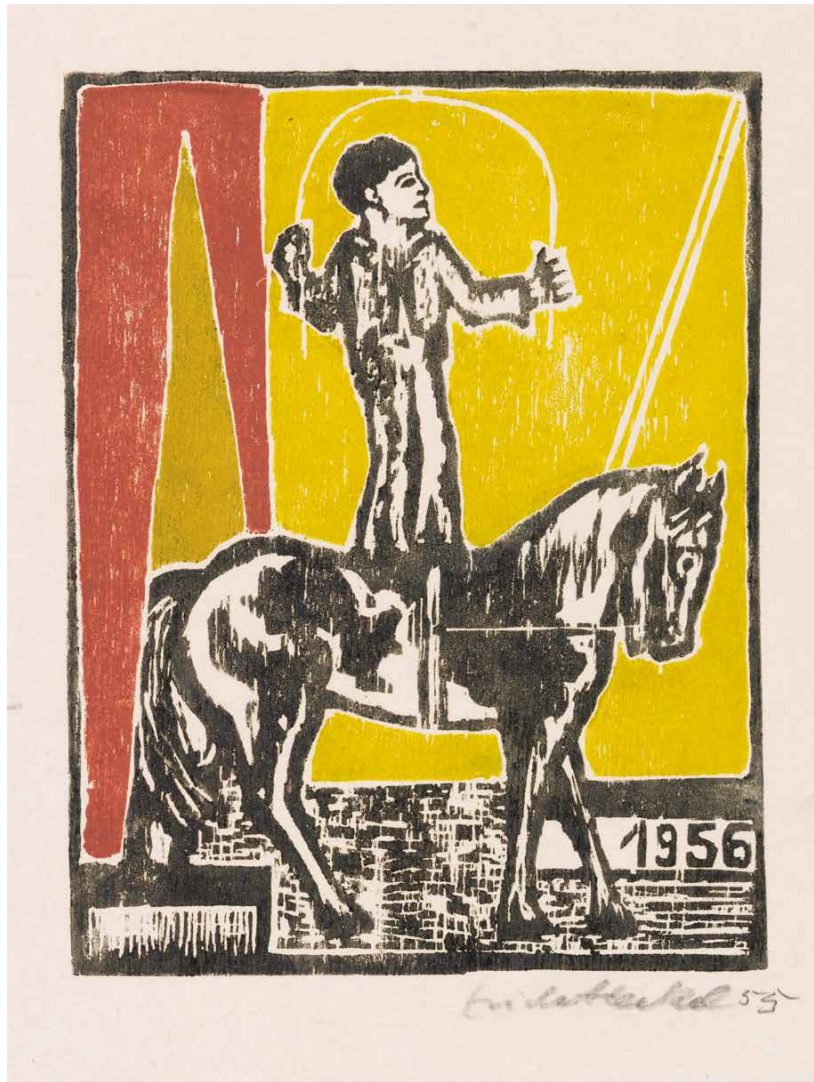
- Self-portrait as magician
- Erich Heckel uses the motif in several works, depicting the magician with different facial features, like those of Ernst Ludwig Kirchner (cf. SHG no. 582) or Paul Klee (cf. Hüneke 1954-2)
- The equalization of artist and magician allegorizes the artistic transformation of reality and how artists enchant their audience

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Erich Heckel, Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021 (with color illu. on p. 374).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 344, SHG no. 554 (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 257, SHG no. 581 (with color illu.).

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121002813

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Junger Reiter (25. Jahresblatt). 1955.

Woodcut in colors.

Ebner/Gabelmann 986 H I b (of II b). Dube H 415. Signed and dated, dated in printing stock. On wove paper. 17,2 x 13,4 cm (6.7 x 5.2 in). Sheet: 22,5 x 16,3 cm (8.6 x 6.4 in).

As of 1930 Erich Heckel sent his so-called annual sheets to a circle of friends, collectors and patrons as New Year greetings. The motifs often picked up current events and topics the artist was interested in. »In consideration of their small number and their striking motifs, it is little surprising that the annual sheets later became popular collector's items.« (Quoted from: H. Geissler, Die Jahresblätter, Hemmenhofen 2011, p. 45).

Estimate: € 300 - 500 ^{R/D, F}

\$ 300 - 500

PROVENANCE

· Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

- Annual sheet for 1955
- The woodcut shows a reduced version of the motif in the painting of the same name from 1955 (Hünecke 1955-1)

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 349, SHG no. 568.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 263, SHG no. 597.
- Heiner Geissler, Die Jahresblätter, in: R. Ebner/A. Gabelmann, Erich Heckel Werkverzeichnis der Druckgraphik, Texte Materialien Bildindex, Hemmenhofen 2021, vol. III, p. 56. (illu. of a different copy).
- Daniel J. Schreiber (ed.), Erich Heckel. Einfühlung und Ausdruck, Bernried 2020, p. 387 (with color illu.).

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Lot 121002814

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Zauberer (22. Jahresblatt). 1952.

Woodcut in colors.

Ebner/Gabelmann 951 H II b (of II b). Dube 401 b II (of b II). Signed and dated, as well as inscribed "22. Jahresblatt" and with the female gender symbol. Dated "1953" in the printing block. On firm wove paper. 18,2 x 12,4 cm (7.1 x 4.8 in). Sheet: 21 x 14,9 cm (8.2 x 5.8 in). The artist made the early "Jahresblätter" (annual sheets) from memory in an edition of an edition of ca. 60 copies, later some 90-100 copies were printed. [AR]

Estimate: € 1.000 – 2.000 R/D, F

\$ 1.000 – 2.000

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).

- Between 1930 and 1968 (except for 1941), the artist sent his so-called annual sheets to friends and family as New Year greetings
- Marvelous print in blue and red, only few copies of this type are known
- The magician's facial features resemble Ernst Ludwig Kirchner, two years later the artist made a painting with the same motif that he dedicated to Paul Klee ("Der Zauberer", Hüneke 1954-2)

- Erich Heckel, Einführung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021 (with color illu. on p. 375).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 344, SHG no. 555 (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 257, SHG no. 582 (with color illu.).

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121002816

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Vogel und Trauben (29. Jahresblatt). 1959.

Woodcut.

Ebner/Gabelmann 1017 H. Dube h 431. Signed and dated. Inscribed "1960" in printing block. From an edition of 93 copies (according to E. Heckel's information on the wooden block). On laid paper.

18 x 13,6 cm (7 x 5,3 in). Sheet: 24,5 x 16,3 cm (9,6 x 6,4 in).

Since 1930 Erich Heckel sent his so-called annual sheets to a circle of friends, collectors and patrons. The motifs he used often reflect themes that the artist was occupied with at that time. "Given the low number number and the striking motifs, it is little surprising that annual sheets became very popular collectibles." (Quoted from: H. Geissler, Die Jahresblätter, Hemmenhofen 2011, p. 45). [EH]

Estimate: € 200 – 300 ^{R/D, F}

\$ 200 – 300

PROVENANCE

· Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 355, SHG no. 581.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 268, SHG no. 609.

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.



Lot 121002817

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Knabe mit Fahne (37. Jahresblatt II). 1967.

Lithograph.

Ebner/Gabelmann 1074 L II (of II). Dube L 395 II (of II). Signed and dated and with the dedication "Gute Wünsche u. Grüße".

Dated "68" in the plate. On wove paper.

16,7 x 13,9 cm (6.5 x 5.4 in). Sheet: 23,7 x 17,1 cm (9.3 x 6.7 in).

Published as annual sheet 37 II, 1967. In 1930 Heckel began to send a small graphic work, usually a woodcut, with a symbolic message to his friends as a New Year greeting. Until 1968 he made some 38 "Jahresblätter". [CH/AM]

Estimate: € 500 – 1.000 ^{R/D, F}

\$ 500 – 1.000

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).

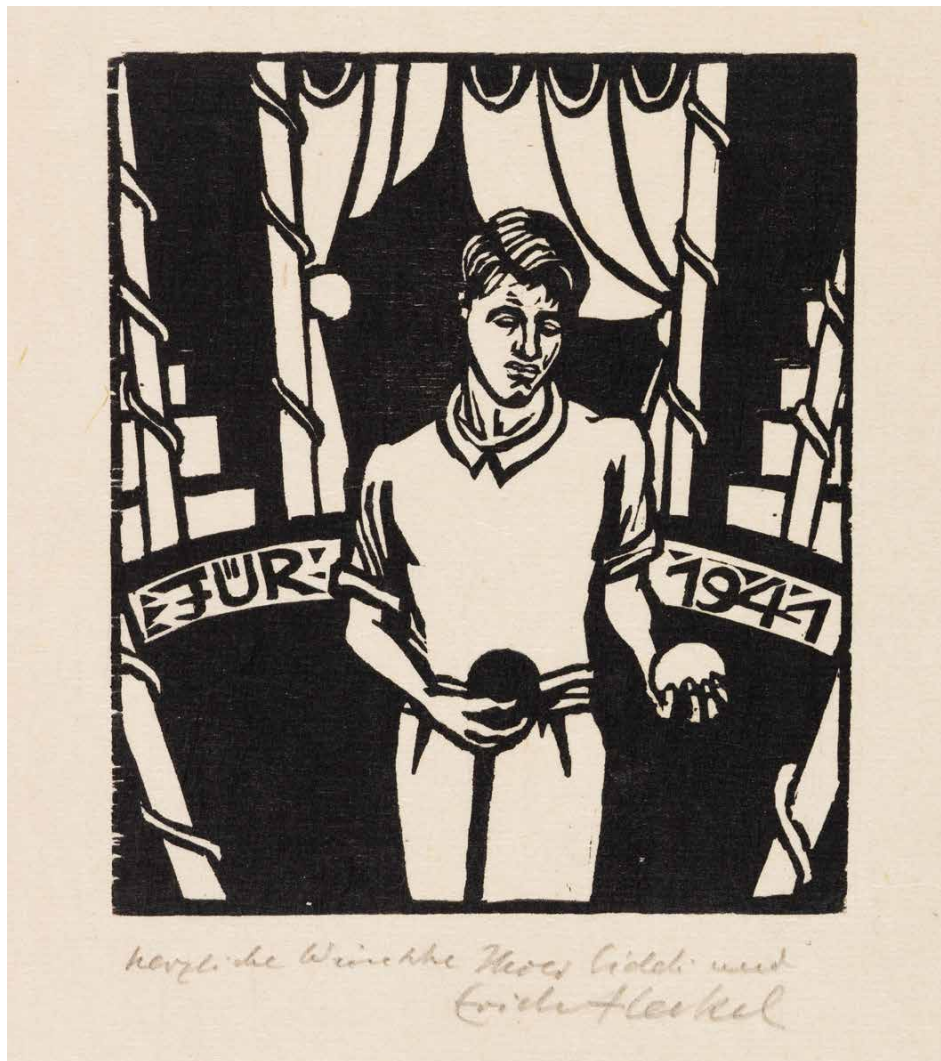
- Annual sheet with best wishes to friends, acquaintances and collectors for the following year 1968
- Other copies of the lithograph are in the collections of the Metropolitan Museum of Art in New York and the Kupferstichkabinett of the State Art Collections Dresden

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 361, SHG no. 599 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 275, SHG no. 630 (with illu.).

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121002824

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Schwarze und weisse Kugel (11. Jahresblatt). 1940.

Woodcut.

Ebner/Gabelmann 866 H I (of II). Dube H 372 I (of II). Signed and inscribed with a personal dedication. Inscribed "Für 1941" in printing block. On wove paper.

15 x 13 cm (5.9 x 5.1 in). Sheet: 19,2 x 22 cm (7.6 x 8.7 in).

As of 1930 Erich Heckel sent his so-called annual sheets to a circle of friends, collectors and patrons as New Year greetings. The motifs often picked up current events and topics the artist was interested in. "In consideration of their small number and their striking motifs, it is little surprising that the annual sheets later became popular collector's items." (Quoted from: H. Geissler, Die Jahresblätter, Hemmenhofen 2011, p. 45).

Estimate: € 300 – 500 ^{R/D, F}

\$ 300 – 500

PROVENANCE

· Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Annual sheet for 1941
- The woodcut presumably shows Bernhard von Bothmer, who emigrated to the USA in 1938 where he became curator of the Egyptian Department at the Brooklyn Museum in 1963

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 334, SHG no. 527 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Sammlung Hermann Gerlinger, Halle (Saale) 2005, p. 246, SHG no. 551 (with illu.).
- Heiner Geissler, Die Jahresblätter, in: R. Ebner/A. Gabelmann, Erich Heckel Werkverzeichnis der Druckgraphik, Texte Materialien Bildindex, Hemmenhofen 2021, vol. III, p. 50. (illu. of a different copy).

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121002827

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Seefahrer (12. Jahresblatt). 1942.

Woodcut.

Ebner/Gabelmann 867 H. Dube H 373. Signed and dated. Inscribed "persévère même sans succès / Für das Jahr 1943" in the printing block. On wove paper. 16,5 x 11,9 cm (6.4 x 4.6 in). Sheet: 19 x 22,5 cm (7.5 x 9 x 8.8 in).

As of 1930 Erich Heckel sent his so-called annual sheets to a circle of friends, collectors and patrons as New Year greetings. The motifs often picked up current events and topics the artist was interested in. "In consideration of their small number and their striking motifs, it is little surprising that the annual sheets later became popular collector's items." (Quoted from: H. Geissler, *Die Jahresblätter*, Hemmenhofen 2011, p. 45)

Between 1935 and 1945, the annual sheets were the only graphic works the artist made at all. All small-sized woodcuts were hand-printed.

Estimate: € 300 – 500 ^{R/D, F}

\$ 300 – 500

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), *Die Maler der Brücke. Sammlung Hermann Gerlinger*, Stuttgart 1995, p. 336, SHG no. 531 (with illu., p. 334).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005*, p. 248, SHG no. 555 (with illu.).
- Heiner Geissler, *Die Jahresblätter*, in: R. Ebner/A. Gabelmann, *Erich Heckel Werkverzeichnis der Druckgraphik, Texte Materialien Bildindex*, Hemmenhofen 2021, vol. III, p. 50 (illu. of a different copy).

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121002839

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Porträt Hugo Biallowons. 1914.

Pencil drawing.

On wove paper. 20,5 x 14,1 cm (8 x 5,5 in), size of sheet. [CH]

Estimate: € 2.000 – 3.000 ^{R/D}

\$ 2.000 - 3.000

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

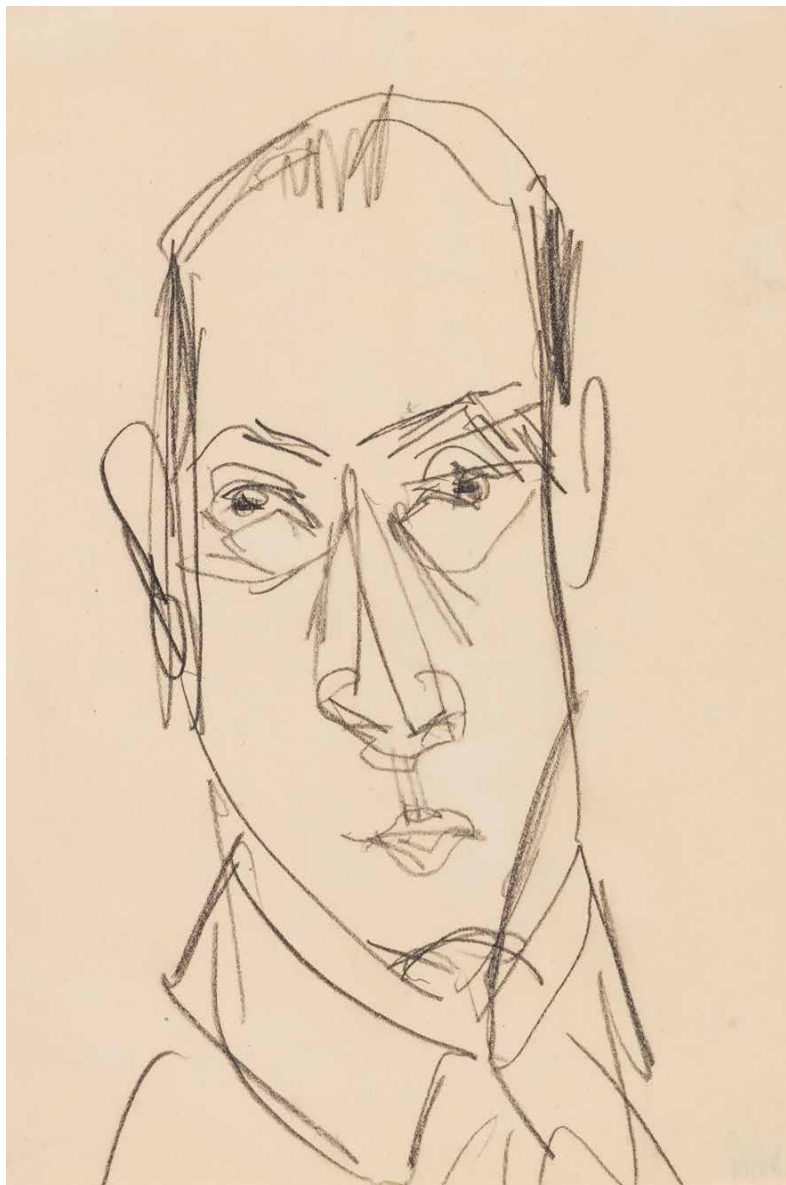
EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 263, SHG no. 379 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 340, SHG no. 763 (with illu.).

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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- From the sought-after creative period in Berlin
- Between 1914 and 1916 Kirchner made the painting „Porträt Hugo“ (Gordon 415) and also eternalized the dancer in a photograph, in prints (at, amongst others, the Städel Museum, Frankfurt am Main) and some sketches
- Kirchner captured his friend's clear and striking look in a frontal view portrait with just a few lines
- Two years after the present drawing was made, Hugo Biallowons fell in the Battle of Verdun

In 1914 Ernst Ludwig Kirchner met the forest supervisor and dancer Hugo Biallowons (1879–1916), a close friend of the archaeologist and art historian Botho Graef. The same year he made the painting „Porträt Hugo“ (Gordon 415). Kirchner shot a photo of Botho Graef and Hugo Biallowons in front of the painting „Badende im Raum“ (Ernst Ludwig Kirchner 1880-1938, ex. cat. Berlin/Munich/Cologne/Zürich 1980, p. 70, illu. no. 71). Kirchner was shattered by Hugo Biallowons' death in the Battle of Verdun in 1916. He honored his friend one last time with a striking woodcut. [EH]



Lot 121002841

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Stehender Akt. 1915.

Pencil drawing.

On ruled paper. 20,3 x 14,4 cm (7.9 x 5.6 in), the full sheet.

Estimate: € 3.000 – 5.000 ^{R/D}

\$ 3.000 – 5.000

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

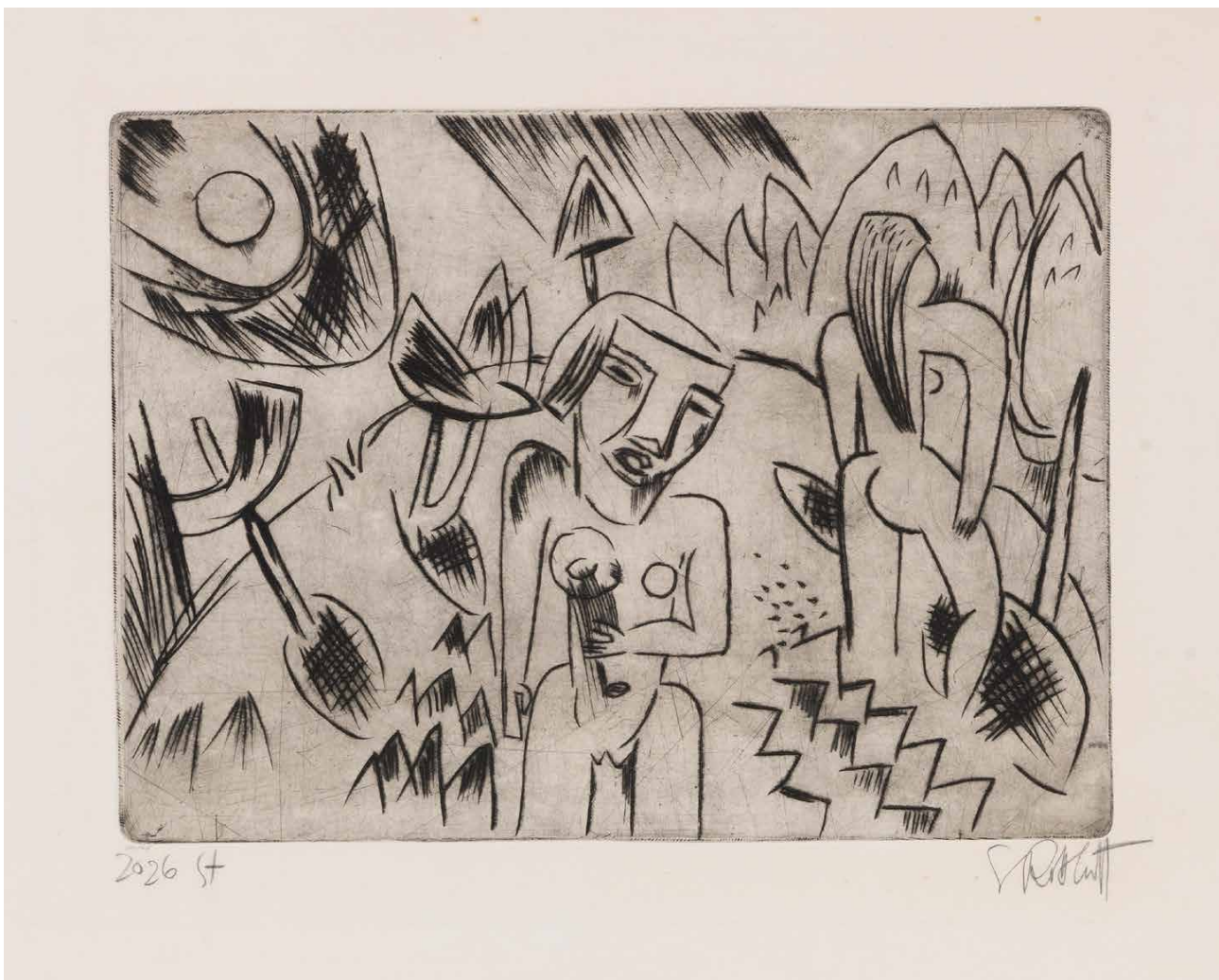
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

- From the sought-after Berlin days
- In those years the female nude in the studio was a main motif of E. L. Kirchner and the “Brücke” artists
- The artists provided an entirely new and innovative interpretation of the female nude as an independent pictorial element
- Through the narrow image space, the immediacy of the frontal view and the juxtaposition of round and edgy forms, Kirchner created a particularly fascinating variation of the Figure-In-Space-Composition

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 263, SHG no. 380 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 340, SHG no. 764 (with illu.).

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121002858

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Frauen und Sonne. 1920.

Etching.

Schapire R 41. Signed and inscribed with the work number "2026 St".

On firm copper plate printing paper. 29,3 x 39,8 cm (11,5 x 15,6 in).

Sheet: 46,1 x 58,5 cm (18,2 x 23 in).

Printed by Fritz Voigt, Berlin (with hand-written printer's note).

Estimate: € 2.000 – 3.000 R/D, F

\$ 2.000 – 3.000

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

- As of 1911 Schmidt-Rottluff put increasing artistic focus on the female nude
- Through the examination of man and nature, the artist attained a higher creative sensitivity in the years after the war
- Graphic prints were the "Brücke" artist's most important means of expression for their dramatic-expressive pictorial language
- This is the first time in 35 years that a copy of this etching is offered on the international auction market (source: artprice.com)
- Fine burred print with plate edge and a very harmonious plate tone
- Another copy is part of the collection of the Städel Museums, Frankfurt am Main

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 392, SHG no. 681 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 92, SHG no. 195 (with illu.).

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121002879

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Steuermann. 1964.

Woodcut.

Ebner/Gabelmann 1052 H I (of II). Dube H 451. Signed, dated and inscribed "Für 1965 herzliche Wünsche". One of 37 copies from the early printing state before the date "65" was added to the printing block in lower right. On wove paper.

17,6 x 13 cm (6.9 x 5.1 in). Sheet: 22,2 x 15,4 cm (8.7 x 6.1 in).

The wooden printing block is at the Altonaer Museum, Hamburg, and is inscribed "Der Steuermann 1964, 100 Drucke mit 65 - dav. 12 kol. / 26+12 (=37) Dr. ohne / dav. 2 kolor." on the reverse.

As of 1930 Erich Heckel sent his so-called annual sheets to a circle of friends, collectors and patrons as New Year greetings. Until 1967 he made a total of 37 annual sheets as woodcuts. The present work is the 34th annual sheet. [JS]

Estimate: € 300 – 500 ^{R/D, F}

\$ 300 – 500

- Other copies are in the Erich Heckel Estate and the Folkwang Museum, Essen

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).
- Erich Heckel. *Einfühlung und Ausdruck*, published by Daniel J. Schreiber, ex. cat. Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, p. 404 (with illu.).

LITERATURE

- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke*. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 273, SHG no. 624 (with illu.).

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121002887

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Zweig. 1968.

Color Chalk lithograph.

Ebner/Gabelmann 1085L B of B. Dube L 396. Signed and dated.

From an edition of 20 copies. On wove paper. 21 x 15,5 cm (8.2 x 6.1 in), size of sheet. Book: 24 x 21 cm (9.4 x 8.2 in).

The chalk lithograph was included in the de-luxe edition of the book: "Erich Heckel zum Gedenken, Aus Anlaß der zehnten Wiederkehr seines Todestages am 27. Januar 1980 den Freunden gewidmet, Hemmenhofen am Bodensee 1980" by Hans Geissler (ed.).

The color chalk lithographs of this de-luxe edition were taken from the signed edition of the sheet printed in 1968 (Ebner/Gabelmann 1085L A (of B)) and were thus signed by the artist. [EH]

Estimate: € 300 – 500 ^{R/D, F}

\$ 300 – 500

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032, on the front inside cover).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 361, SHG no. 600.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 275, SHG no. 631 (with illu.).

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121002927

KARL SCHMIDT-ROTTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Park in Dangast. 1910.

Black Chalks.

Monogrammed in lower right. On wove paper.

16,7 x 21,5 cm (6.5 x 8.4 in), the full sheet. [KT]

Estimate: € 1.500 – 2.000 R/D, F

\$ 1.500 – 2.000

PROVENANCE

- Rosa Schapire Collection, Hamburg.
- Marie Neurath-Reidemeister, London.
- Galerie Rosenbach, Hanover.
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Karl Schmidt-Rottluff Retrospektive, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, cat. no. 69 (with black-and-white

- This drawing shows the same motif as the painting "Dangaster Park" (Grohmann p. 255)
- Drawings and prints with the key motif of the Dangast park from around 1910 are, among others, at the Städel Museum, Frankfurt a. Main, and the Bavarian State Painting Collections/Pinakothek der Moderne, Munich

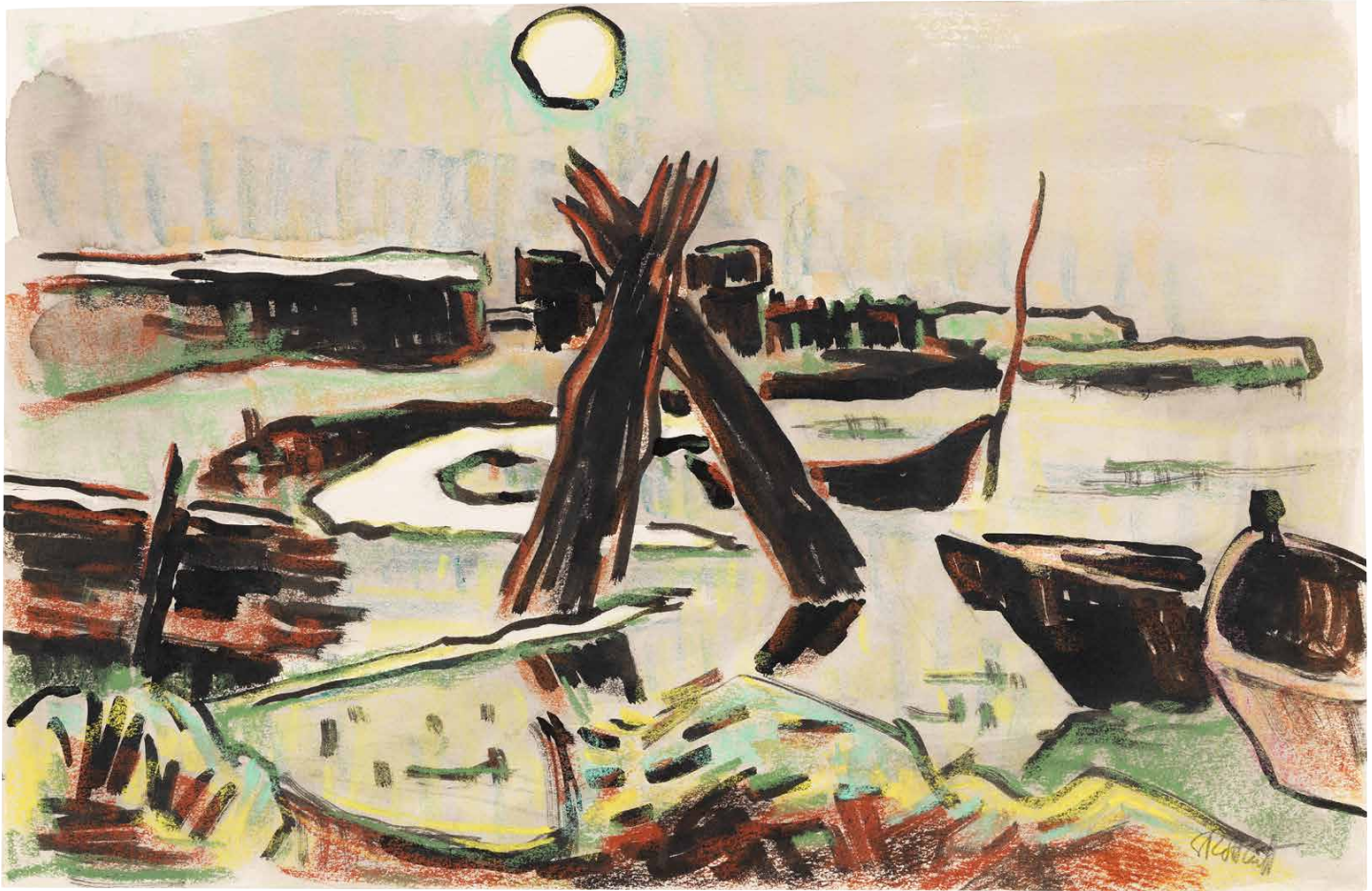
illu.).

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, SHG no. 285 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, SHG no. 62 (with illu.).

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121002935

KARL SCHMIDT-ROTTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Fischerbucht mit Reusenstangen. Ca. 1940/1942.

Colored chalk over ink pen and watercolor.

Signed in lower right. On firm wove paper. 26 x 40 cm (10.2 x 15.7 in), the full sheet. [AM]

The work is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Estimate: € 3.000 – 4.000 ^{R/D, F}

\$ 3.000 – 4.000

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanet loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanet loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanet loan from the Hermann Gerlinger Collection, 2017-2022).

- The powerful ink pen drawing and the dynamic use of the color chalks add a striking presence to this depiction
- The sparse use of watercolors makes for the special appeal of this high-contrast work
- Comparably expressive and modern works by the artist are very rare on the international auction market (source: artprice.com)

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 418-419, SHG no. 752 (with illu. on p. 418).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 120, SHG no. 272 (with illu.).
- Buchheim Museum (ed.), Brückenschlag: Gerlinger - Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, p. 430 (with illu. on p. 431).

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Lot 121002950

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Halber Mond. 1953/1956.

Chalk drawing, partly in colors.

Signed in lower left. Inscribed »Halber Mond« on the reverse.

On laid paper. 40 x 54 cm (15.7 x 21.2 in), size of sheet. [AM]

The work is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Estimate: € 3.000 - 4.000 R/D, F

\$ 3.000 - 4.000

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Karl Schmidt-Rottluff. Die Schwarzblätter. Ausstellung zum 90. Geburtstag, Staatsgalerie Stuttgart, Graphische Sammlung, December 1, 1974 - January 26, 1975, cat. no. 54 (with illu. on p. 60) (here erroneously inscribed „Alter Mond“).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).

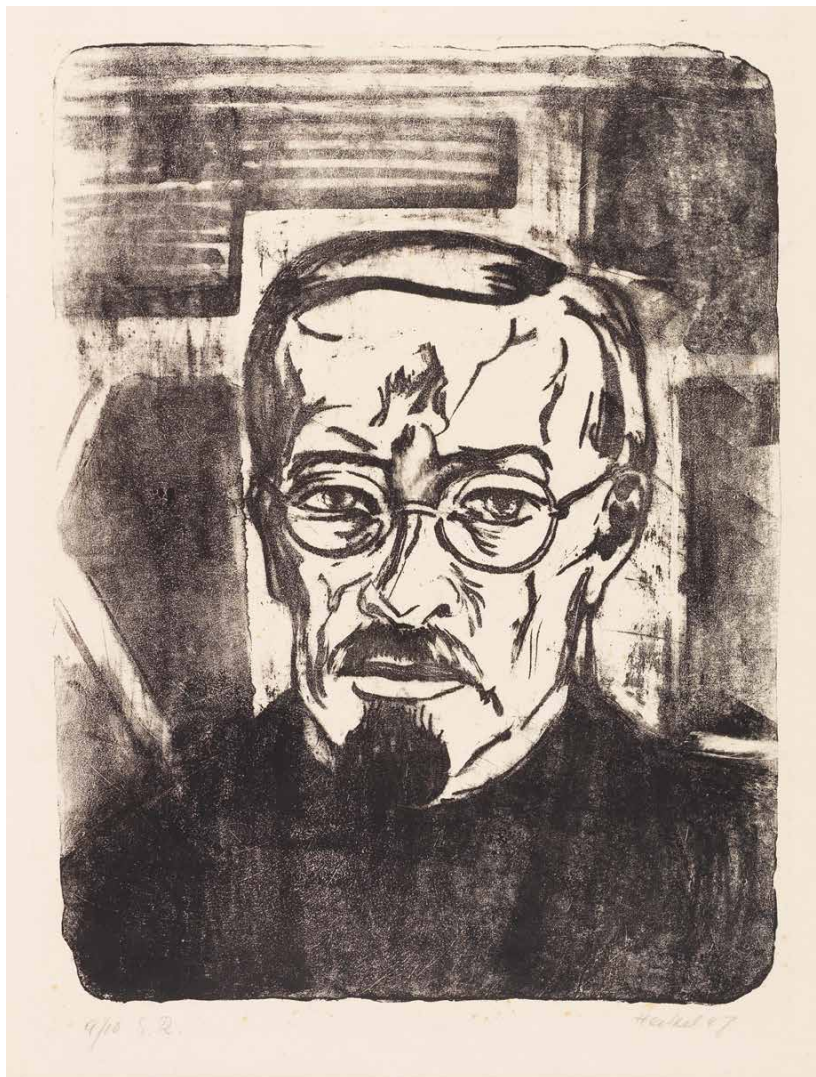
- Impressive nocturnal depiction executed in an appealing style
- The night landscape, solely illuminated by the low moon, is arranged in shadowy silhouette
- Made during a stay in Sieksdorf on the Baltic, where Karl and Emy Schmidt-Rottluff spent the summers from 1953 to 1956

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 24, 2019, p. 309. (with illu.).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 427, SHG no. 771 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 129, SHG no. 293 (with illu.).

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Lot 121002951

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

S.-R. (Karl Schmidt-Rottluff). 1947.

Lithograph.

Ebner/Gabelmann 900 L III (of III), Dube L 325 III (of III). Signed, dated, numbered and titled. From an edition of ten copies. On smooth wove paper. 43 x 32 cm (16.9 x 12.5 in). Sheet: 49,8 x 39,4 cm (19.6 x 15.5 in). [EH]

Estimate: € 1.000 – 1.500 R/D, F

\$ 1.000 – 1.500

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (verso with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan form the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan form the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan form the Hermann Gerlinger Collection, 2017-2022).

- From the 1947 series of portraits of former “Brücke” members
- Erich Heckel depicts his artist friend in front of a background typical of E. L. Kirchner
- Another copy of this sheet is at the Museum Folkwang, Essen

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 338, SHG no. 541.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 251, SHG no. 565.

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121002962

OTTO MUELLER

1874 Liebau/Riesengebirge – 1930 Obernigk bei Breslau

Fünf gelbe Akte am Wasser. 1921.

Lithograph in colors.

Karsch 156 a (of c). Signed. One of ca. 25 uncounted, fully signed luxury proofs on Japon aside from the edition of ca. 100 monogrammed copies on laid paper. On delicate Japon. 33,5 x 43,8 cm (13.1 x 17.2 in). Sheet: 37,8 x 50,9 cm (14.8 x 20 in). [JS]

Estimate: € 9.000 – 12.000 ^{R/D}

\$ 9.000 – 12.000

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (verso with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

- Large-size lithograph in radiant colors, owing to its striking planeness, it shows clear parallels to Matisse's Fauvist nudes
- Excellent example of Mueller's quest for the unity of man and nature
- De-luxe print on fine Japon aside from the edition
- Rare. To date only 5-6 signed de-luxe prints on Japon have been offered on the international auction market (source: artprice.com)

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 253, SHG no. 362 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 413, SHG no. 893 (with illu.).

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
[onlineonly.kettererkunst.com](https://www.kettererkunst.com)



Lot 121002974

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Lupinen und Pfingstrosen. 1959.

India ink drawing, and wash.

Signed, dated and titled in lower right. On firm, white-primed wove paper. 68,9 x 52,5 cm (27.1 x 20.6 in), size of sheet. [AR]

The work is registered in the Erich Heckel Estate, Hemmenhofen on Lake Constance. We are grateful to Mrs Renate Ebner and Mr Hans Geissler for the kind support in cataloging this lot.

Estimate: € 3.000 – 5.000 R/D, F

\$ 3.000 – 5.000

PROVENANCE

- Artist's estate (until 1986).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).

- Particularly fine interplay of swift lines and dark surfaces
- Within the group of the still lifes, flowers count among the artist's preferred motifs
- For the first time offered on the international auction market (source: [artprice.com](https://www.artprice.com))

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Erich Heckel, *Einfühlung und Ausdruck*, Buchheim Museum, Bernried, October 31, 2020 - July 7, 2021, extended until June 20, 2021 (with color illu. on p. 396).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), *Die Maler der Brücke. Sammlung Hermann Gerlinger*, Stuttgart 1995, pp. 354f., SHG no. 580 (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005*, p. 268, SHG no. 608 (with color illu.).

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121002980

OTTO MUELLER

1874 Liebau/Riesengebirge – 1930 Obernigk bei Breslau

Olympia (Sitzender Rückenakt in den Dünen).
1924.

Lithograph.

Karsch 137 a (of b). Signed. One of ca. 12 artist proofs for Galerie Ferdinand Möller before the edition. 43,5 x 32,5 cm (17.1 x 12.7 in).
Sheet: 61 x 45,5 cm (24 x 17.9 in). [JS]

Estimate: € 9.000 – 12.000 ^{R/D}

\$ 9.000 – 12.000

PROVENANCE

· Hermann Gerlinger Collection, Würzburg (verso with the collector's stamp, Lugt 6032).

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- Fascinating realization of Mueller's ideal of the unity of man and nature: The landscape contours amalgamate with the undulating forms of the female nude
- Rare. To date only 3 signed proofs have been offered on the international auction market (source: [artprice.com](https://www.artprice.com))

In his prints, Otto Mueller created his own imaginary world in line with his ideas of a paradisiac existence. He found the suitable means to realize his drafts that are determined by a graphic duct in lithography. The female nude in the grass, plein-air, is his preferred theme. In this case in a concentrated depiction that leaves hardly any room for accessories. The back view of a nude, almost filling the whole sheet, becomes the dominant pictorial element. And yet, with its dreamy posture, it is fully integrated into the surrounding landscape. Mueller's girls aren't mature women. The ambivalence of the not fully woken Eros resonates. The strong graphic duct adds an expressiveness to his lithographs that goes far beyond the mere bucolic-narrative level. [KD]

Lot 121003011

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Der Geiger Gustav Häusermann. 1927.

Etching.

Gercken 1592 III (of III). Dube R. 565 III (of III). Schiefeler R. 531. Signed, dated "26" and inscribed "Eigendruck". One of to date 4 known copies. On copper plate printing board. 31,2 x 25 cm (12.2 x 9.8 in). Sheet: 40,4 x 30 cm (15.9 x 11.8 in). [AR]

Estimate: € 2.000 – 3.000 ^{R/D}

\$ 2.000 – 3.000

PROVENANCE

- Collection Dr. Muchall-Viebrook, Munich (until 1927).
- Staatliche Graphische Sammlung, Munich (gifted from the above, with the stamp on the reverse, Lugt 1094a).
- State-owned (confiscated from the above in context of the Degenrate Art Campaign in 1937, no. 15525).
- Galerie Ferdinand Möller (presumably obtained in an exchange with the above in 1940, with the stamp and the hand-written entry note on the reverse).
- Private collection Ferdinand Möller, Zermützel (1943-1949).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Annemarie Dubbe, Wolf-Dieter Dubbe, Ernst Ludwig Kirchner. Das graphische Werk, Munich 1967, cat. no. R 565.
- Franz Roh, "Entartete" Kunst. Kunstbarbarei im Dritten Reich, Hanover 1962, p. 240.
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 278f., SHG no. 408 (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 357, SHG no. 796 (with color illu.).
- Elisabeth Stuermer, Liste der als "entartete" beschlagnahmten Werke - aus dem Inventar gestrichen, Staatliche Graphische Sammlung München 2007 (unpublished), cat. no. 113.
- www.geschkult.fu-berlin.de/e/db_entart_kunst/datenbank (no. 15525).

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"The young violinist Häusermann has left.
Bummer! I liked him a lot."

Ernst Ludwig Kirchner, diary entry from February 15, 1927, quoted from:
Lothar Grisebach (ed.), Ernst Ludwig Kirchners Davoser Tagebuch,
Stuttgart 1997, p. 150.

- The violinist Gustav Häusermann met Ernst Ludwig Kirchner at the sanatorium Clavadel in Davos in 1926
- In 1927 the musician inspired the artist to several works, among them also paintings
- In total, only 4 copies from three printing state are known, three of which are museum-owned (Kirchner Museum Davos, Sprengel Museum Hanover, Kunsthaus Zürich)



Lot 121003018

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Weiter Lebasee. Ca. 1940/1942.

Colored chalk over India ink.

Signed in lower right. On laid paper. 26,2 x 40 cm (10.3 x 15.7 in), the full sheet. [AM]

The work is registered in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Estimate: € 3.000 – 4.000 ^{R/D, F}

\$ 3.000 – 4.000

PROVENANCE

- Hermann Gerlinger collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Karl Schmidt-Rottluff Retrospektive, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, p. 283, cat. no. 311 (with illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).

- An accomplished rhythm and the radiant colors make for a landscape characterized by an exuberant brio
- Harmonious depiction in the artist's signature style
- Atmospheric view of Lake Leba, where Karl and Emy Schmidt-Rottluff spent many summers in the 1930s and 1940s

- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 285.

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 416, SHG no. 747 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 120, SHG no. 270 (with illu.).

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Lot 121003019

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

E.L.K. (E.L. Kirchner). 1947.

Lithograph.

Ebner/Gabelmann 899 L II (of II). Dube L 324 II (of II). Signed, dated, numbered and titled. From an edition of together 13 copies from both states. On wove paper. 42,9 x 32,6 cm (16.8 x 12.8 in).

Sheet: 49,5 x 39,3 cm (19.6 x 15.5 in). [EH]

Estimate: € 1.000 – 1.500 R/D, F

\$ 1.000 – 1.500

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp on the reverse, Lugt 6032).

EXHIBITION

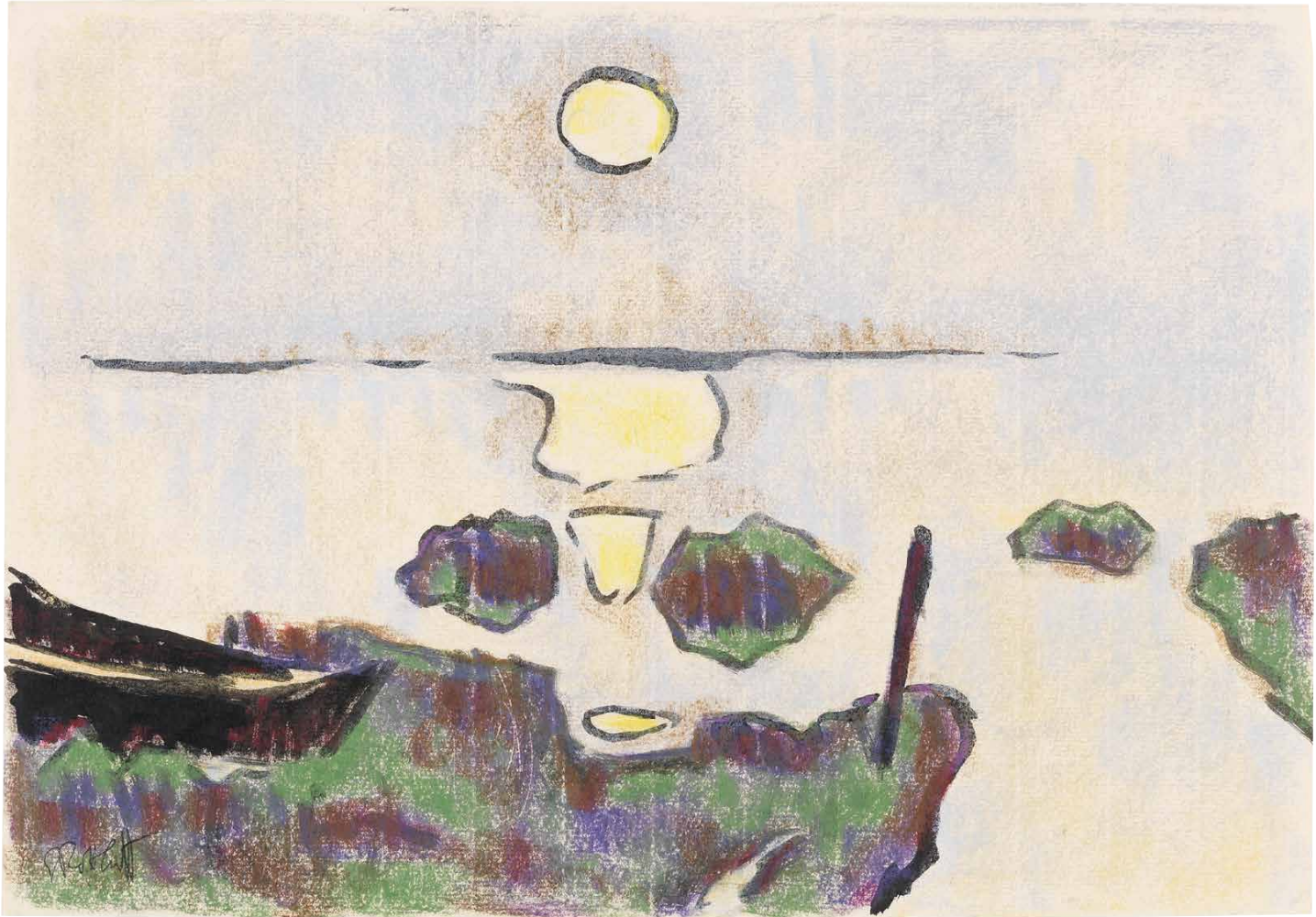
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

- From the 1947 series of portraits of former "Brücke" members
- Erich Heckel depicted his artist friend in front of a background typical of Kirchner
- Other copies are in the artist's estate in Hemmenhofen, and at the Staatliche Kunsthalle, Karlsruhe

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 338, SHG no. 540.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 251, SHG no. 565.

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Lot 121003033

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Mondaufgang überm See. Ca. 1940/1942.

Colored chalk over India ink.

Signed in lower left. On laid paper. 26,9 x 38,1 cm (10,5 x 15 in), size of sheet. [AM]

The work is registered in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Estimate: € 3.000 – 4.000 ^{R/D, F}

\$ 3.000 – 4.000

PROVENANCE

- Galleria Henze, Campione d'Italia.
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Karl Schmidt-Rottluff Retrospektive, Kunsthalle Bremen, July 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, p. 283, cat. no. 313 (with illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).

- Wonderful atmospheric depiction of a great sentimental power
- Balanced composition in soothing colors
- Sophisticated technique: The virtuoso handling of ink pen and color chalks shows Karl Schmidt-Rottluff's unique style

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 24, 2019, p. 284.
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 418, SHG no. 750 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 121, SHG no. 273 (with illu.).

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 122000276

KARL SCHMIDT-ROTTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Küstenlandschaft. 1921.

Chalk drawing.

Lower left signed and dated, upper right inscribed with a personal dedication. On off-white machine-made paper.

40,5 x 49,3 cm (15.9 x 19.4 in), the full sheet. [EH]

Estimate: € 3.000 – 4.000 ^{R/D, F}

\$ 3.000 – 4.000

PROVENANCE

- Private collection Ernst Beyersdorff, Oldenburg (obtained directly from the artist).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Karl Schmidt-Rottluff. Die Schwarzblätter, Ausstellung zum 90. Geburtstag, Staatsgalerie Stuttgart Graphische Sammlung, December 1, 1974 - January 26, 1975, p. 36, cat. no. 32.
- Karl Schmidt-Rottluff Retrospektive, Kunsthalle Bremen, July 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, cat. no. 238.

- Dedicated to the acclaimed art collector Ernst Beyersdorff
- Ernst Beyersdorff (1885–1952), jurist and founder of the “Vereinigung für junge Kunst”, was one of Schmidt-Rottluff's first collectors
- Passive “Brücke” member since 1909

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 395, SHG no. 685.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 94, SHG no. 199.

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 122000278

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Straße in Rottluff. 1921.

Drypoint.

Schapiro R 47. Signed and inscribed with the work number "211 St". Also inscribed with the work number "211" in the plate. On fine wove paper. 17,4 x 11 cm (6.8 x 4.3 in). Sheet: 39,4 x 26,2 cm (15.5 x 10.3 in). Printed by Fritz Voigt, Berlin. [CH]

Estimate: € 3.000 – 4.000 ^{R/D, F}

\$ 3.000 – 4.000

PROVENANCE

- At dealer Wolfgang Wittrock, Düsseldorf.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1986, with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- In 1905 the artist founded the artist group "Brücke" together with his fellow students Erich Heckel, E. L. Kirchner and Fritz Bleyl. He adopted the name of his birthplace Rottluff (Chemnitz) and henceforth called himself Karl Schmidt-Rottluff
- The same year that this work was made, Schmidt-Rottluff also captured this scene in the painting "Landschaft in Rottluff" (Galerie Neue Meister, Staatliche Kunstsammlungen Dresden)
- In the past 20 years only two copies were offered on the international auction market (source: artprice.com)

- Wolfgang Wittrock Kunsthandel, inventory catalog 5, Düsseldorf, autumn/winter 1986/87, cat. no. 37.
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 396, SHG no. 688 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 96, SHG no. 203 (with illu.).

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 122000282

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Tänzerin I. 1922.

Etching.

Schapire R 60. Signed and inscribed with the work number "2210 St". Dated by a hand other than that of the artist on the reverse. On firm wove paper.

23,2 x 29,4 cm (9.1 x 11.5 in). Sheet: 37,4 x 43,5 cm (14.7 x 17.1 in).

Printed by Fritz Voigt, Berlin. [CH]

Estimate: € 2.000 – 3.000 R/D, F

\$ 2.000 – 3.000

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

- This is the first time that a copy of this etching is offered on the international auction market (source: artprice.com)
- Deep black, burred print with harmonious plate tone
- Dance and motion are key motifs in Kirchner's, Pechstein's and Schmidt-Rottluff's oeuvres since the formation of the "Brücke"
- A copy of this rare etching is in the collection of the Museum Kunstpalast, Düsseldorf
- Copies of the very akin etchings "Tänzerin II" and "Tänzerin III" are in the collections of the Museum of Modern Art, New York, and the Buchheim Museum, Bernried

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 400, SHG no. 698 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 101, SHG no. 212 (with illu. on p. 100).

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 122000292

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Häuser im Harz. 1923.

Pencil on a postcard.

Verso monogrammed. 10,5 x 16,5 cm (4.1 x 6.4 in), the full sheet. Postcard to Mr G. Leinhas / Hanover / Königswarther Str. 2, expressing appreciation for the first payment for the 1923 Kestner portfolio. Schmidt-Rottluff used the money for a short trip to the Harz mountains. Gotthold Leinhas was co-owner of Rob. Leunis & Chapman GmbH Hanover, where the portfolio was printed the same year. »...Dank für den ersten Mamon aus der Kestnermappe! Wir sind für 14 Tage in den Harz gefahren um uns etwas zu erholen...« Used postcard. [EH]

Estimate: € 2.000 – 3.000 R/D, F

\$ 2.000 – 3.000

PROVENANCE

- Gotthold Leinhas, Hanover (from the artist in 1923, with the address on the reverse).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).

- Artist postcard: The small drawing shows the village of Zorge in the Harz mountains, where Schmidt-Rottluff spent a few days with his wife
- "Brücke" postcards are very sought-after on the international art market
- Drawing in Schmidt-Rottluff's then reduced-geometrical style

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 404, SHG no. 709 (with illu.).
- Hermann Gerlinger, Heinz Spielmann (eds.), Lyonel Feininger, Karl Schmidt-Rottluff, Erich Heckel. Künstlerfreundschaften, Schleswig 1998, p. 241, illu. p. 198.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 104, SHG no. 223 (with illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff: Zeichnungen auf Postkarten, Cologne 2010, pp. 526ff. (with illu.).

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Lot 122000320

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Landschaft in Schleswig. 1935.

Watercolor.

Lower right signed and dated as well as titled in lower left.

On wove paper. 55,5 x 69,5 cm (21.8 x 27.3 in), the full sheet. [AR]

The work is registered in the Erich Heckel Estate, Hemmenhofen on Lake Constance. We are grateful to Mrs Renate Ebner and Mr Hans Geissler for the kind support in cataloging this lot.

Estimate: € 5.000 – 7.000 R/D, F

\$ 5.000 – 7.000

PROVENANCE

- Artist's estate.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1982, mit dem Sammlerstempel, Lugt 6032).

EXHIBITION

- Erich Heckel. Aquarelle und Zeichnungen aus Norddeutschland, Altonaer Museum, Hamburg, 1970/71, cat. no. 116.
- Erich Heckel 1883-1970. Aquarelle, Zeichnungen, Ausstellung zum 100. Geburtstag des Malers, Städtische Galerie, Würzburg, July 3 - September 11, 1983, cat. no. 81 (with color illu.).

- Landscape depictions are the most common motifs in Erich Heckel's watercolors
- This sheet shows a hilly landscape in Schleswig with small trees and bushes
- From the artist's estate

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Erich Heckel, Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021 (with color illu. on p. 338).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 331, SHG no. 521 (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 243, SHG no. 543 (with illu.).

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Lot 122000322

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Glockenblumen. 1936.

India ink drawing and pencil.

Lower right signed, dated and titled. On wove paper.

64,7 x 50,3 cm (25.4 x 19.8 in), the full sheet. [AR]

The work is registered in the archive of the Erich Heckel Estate, Hemmenhofen on Lake Constance. We are grateful to Mrs Renate Ebner and Mr Hans Geissler for the kind support in cataloging this lot.

Estimate: € 5.000 – 7.000 R/D, F

\$ 5.000 – 7.000

PROVENANCE

- Artist's estate (until 1987).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Erich Heckel, Galerie Schrade, Schlosshof Kissleg, 1983, cat. no. 43 (with illu.).
- Zeichnungen. Aquarelle. Druckgrafik, Galerie Ilse Schweinsteiger, Munich, spring 1986, cat. no. 45 (with illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).

- The reduced line testifies to the artist's graphic mastery
- In 1936, the year the work was made, the exhibition of the Deutscher Künstlerbund at the Kunstverein Hamburg with works by Erich Heckel was shut down by the authorities after just a few days, a year later an occupational ban was imposed on him
- Next to landscapes and portraits, the artist made a lot of flower still lifes over the following years

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Erich Heckel, Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021 (with color illu. on p. 341).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 332, SHG no. 522 (with color illu., p. 334).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 248, SHG no. 555 (with color illu.).

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Lot 122000330

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Birnen. 1947.

Lithograph in colors.

Ebner/Gabelmann 908 L b (of b). Dube L 318 (II.). Signed, dated, titled, numbered and inscribed "Farbdruck". From an edition of six copies. On fine wove paper. 22,3 x 22,3 cm (8.7 x 8.7 in). Sheet: 36,5 x 29,3 cm (14.7 x 11.6 in). [CH]

Estimate: € 2.000 – 3.000 R/D, F

\$ 2.000 – 3.000

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

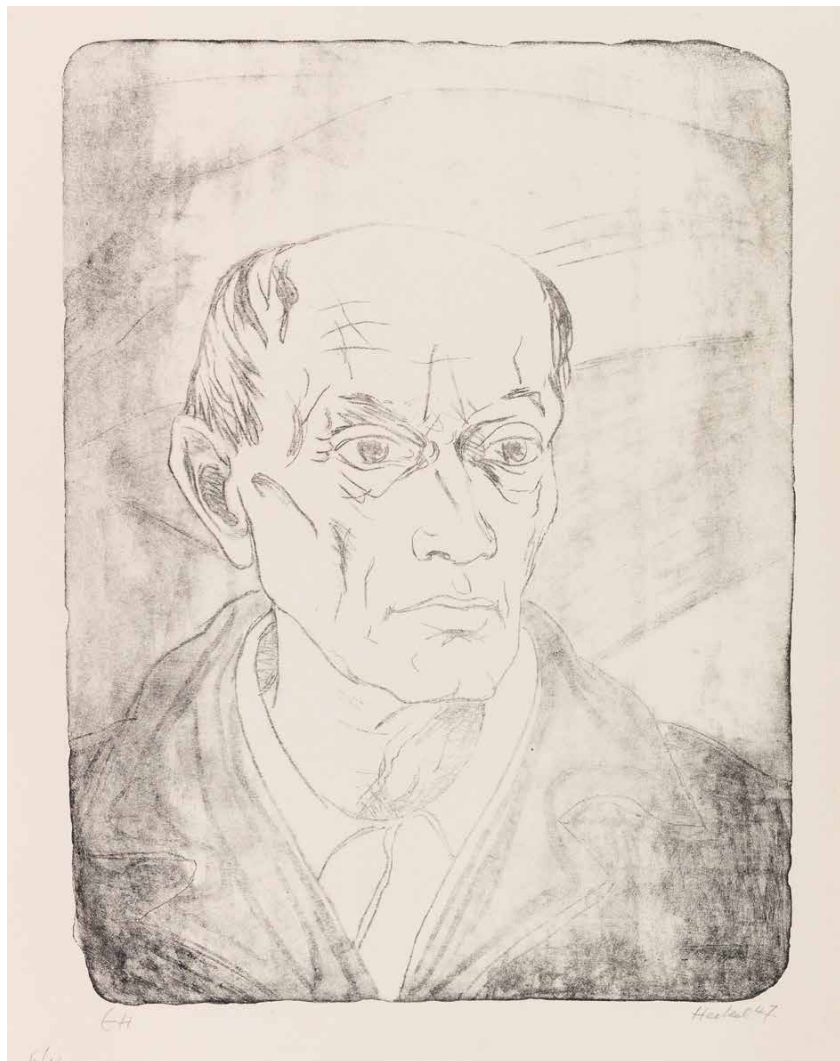
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

- From a very small edition of only six copies (hand-printed)
- This is the first time that a copy of this color lithograph is offered on the international auction market (source: artprice.com)
- After 1945 Heckel increasingly made flower still lifes, perhaps also as a sign of appreciation for the fertile soil on Lake Constance in the dire times after the war
- After WWII, Erich Heckel pursued his artistic path. The year this work was made, Erich Heckel had his first solo show after the war in Hamburg

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 338, SHG no. 539 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 250, SHG no. 563 (with illu.).

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Lot 122000331

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

E. H. (Erich Heckel). 1947.

Lithograph.

Ebner/Gabelmann 898 L II (of III). Dube L 327 II. Signed, dated, titled "E H" and numbered. From an edition of only 16 copies. On wove paper. 43 x 32,7 cm (16.9 x 12.8 in). Sheet: 50 x 39,5 cm (19.7 x 15.6 in). [CH]

Estimate: € 500 - 1.000 R/D, F

\$ 500 - 1.000

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

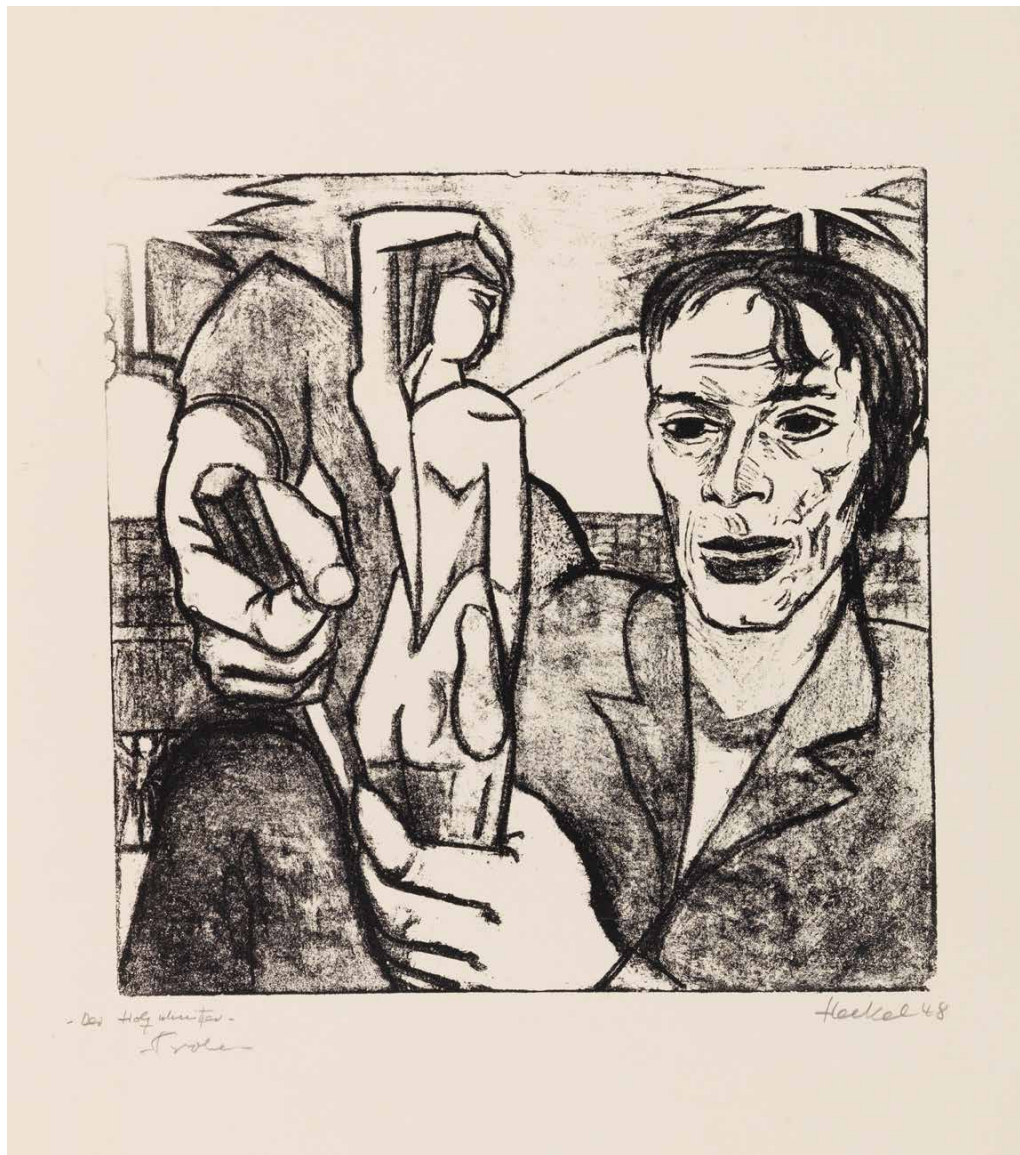
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Portraits play an important role in Heckel's prints of the late 1940s
- The year this work was made, he also made portraits in lithography of his fellow artists E. L. Kirchner, Otto Mueller and Karl Schmidt-Rottluff
- In 1947 he also made a similar self-portrait in watercolor (Staatliche Kunstsammlungen, Chemnitz)
- Another copy of this lithograph is part of the collection of the Museum Folkwang, Essen

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 339, SHG no. 542 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 251, SHG no. 566 (with illu.).

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Lot 122000332

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Der Holzschnitzer. 1948.

Lithograph.

Ebner/Gabelmann 920 L. Dube L 331. Signed, dated and inscribed "Der Holzschnitzer" and "Probe". Copy aside from the edition of 29.

On firm off-white wove paper. 29,9 x 30,2 cm (11.7 x 11.8 in).

Sheet: 49,7 x 42,7 cm (19.6 x 16.8 in). [AM]

Estimate: € 1.000 - 2.000 ^{R/D, F}

\$ 1.000 - 2.000

PROVENANCE

· Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

· Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)
· Erich Heckel, Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021, p. 360 (with illu.).

- Portraits play an important role in Heckel's prints of the 1940s
- The work shows Ernst Ludwig Kirchner (1880–1938) carving a sculpture
- The time this lithograph was made, Heckel also made print portraits of Otto Dix and Karl Schmidt-Rottluff

LITERATURE

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 251, SHG no. 567 (with illu.).

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Lot 122000343

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Früchte. 1952.

Woodcut in colors.

Ebner/Gabelmann 950 H I (of II). Dube 402 II. Signed, dated, titled and inscribed »Probe«. Trial proof aside from the edition of 7 copies from this state. On JW Zanders wove paper (with watermark). 28 x 42,2 cm (11 x 16.6 in). Sheet: 40 x 52 cm (15.7 x 20.4 in). Heckel made several proofs from the wooden block, partly in different color combinations. The trial proof offered here differs from the color combination mentioned in the catalogue raisonné.

Estimate: € 300 - 500 R/D, F

\$ 300 - 500

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

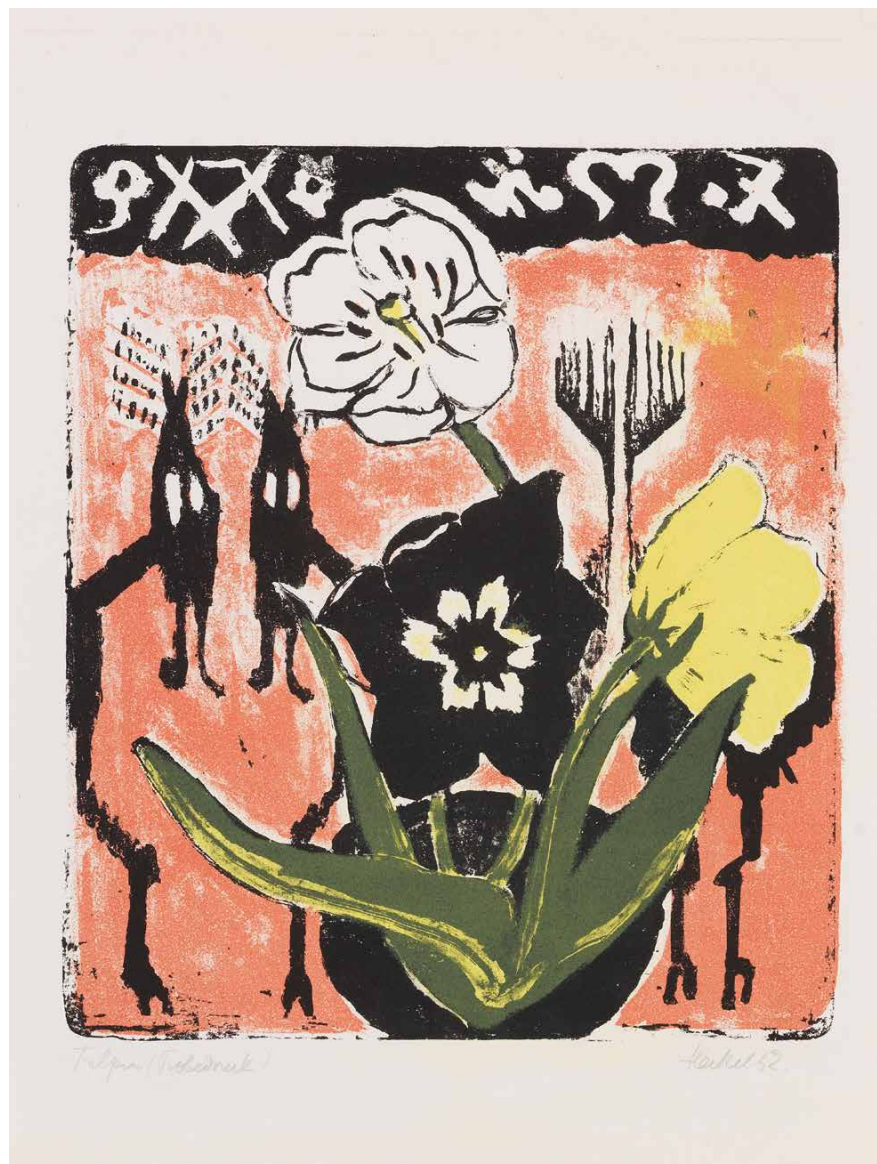
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

- Print in strong color, rich in details
- The color combination of this trial proof differs from the else known combinations and can be assumed unique
- To date only one other copy of this woodcut (in different colors) was offered on the international auction market (source: artprice.com)
- The depicted fruit bowl from the ownership of Erich Heckel is part of the collection of the Hamburg Museum for Arts and Crafts

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 344, SHG no. 556 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 257, SHG no. 583 (with illu.).

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Lot 122000345

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Tulpen. 1952.

Lithograph in colors.

Ebner/Gabelmann 956 L II b (of III B). Dube L 353 II b (of III b). Signed, dated, titled and inscribed »(Probedruck)«. One of 21 copies from this state, before the edition of 250 copies at Kestner Gesellschaft. On wove paper.

37,6 x 32,5 cm (14.8 x 12.7 in). Sheet: 53,7 x 39 cm (21.1 x 15.4 in). [AR]

Estimate: € 1.000 – 1.500 R/D, F

\$ 1.000 – 1.500

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).

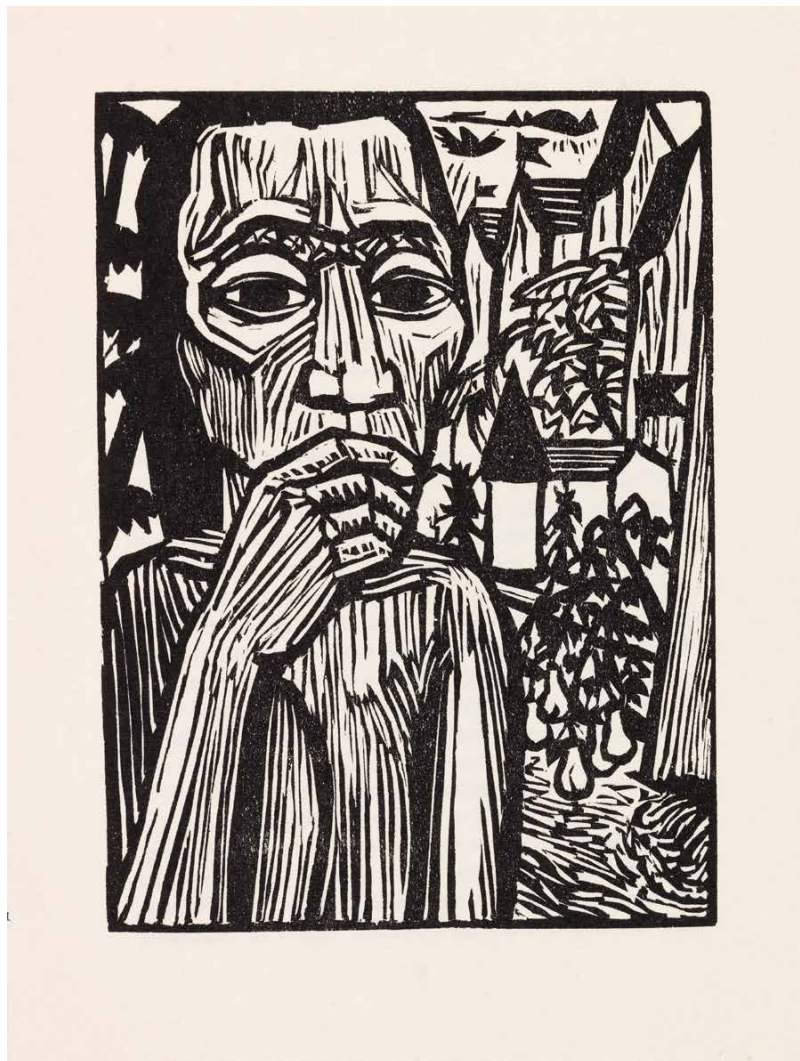
- Trial proof from a small edition
- A so-called Ikat cloth, which has been preserved in the estate, can be seen in the background
- This lithograph is based on a painting from 1949 (Hüneke 1949/7)

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Erich Heckel, Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021 (with color illu. on p. 373).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 345, SHG no. 557 (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 258, SHG no. 584 (with color illu.).

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Lot 122000347

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Den ungenannten Freunden. 1953.

Ludwig Thormaehlen, Erich Heckel. Stitch-bound booklet with 1 woodcut.

Ebner/Gabelman 958H B (of A). Dube H 404. One of 620 copies. On wove paper. 13,3 x 10 cm (5.2 x 3.9 in). Sheet (size of booklet): 21 x 15,5 cm (8.2 x 5.9 in).

The booklet contains the speech Prof. Dr. Ludwig Thormaehlen delivered on September 23 on occasion of the opening of Erich Heckel's exhibition at the Badische Kunstverein. In 1953 Erich Heckel made the woodcut "Den ungenannten Freunden". Printed by Julius Wilhelm Engelberg, Karlsruhe, and published by the Akademie der bildenden Künste, Karlsruhe. [EH]

Estimate: € 100 – 150 ^{R/D, F}

\$ 100 – 150

PROVENANCE

· Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

- In the woodcut Erich Heckel references his 1913 wooden sculpture "Frau", as he does at several times throughout his creation
- The Tübingen townscape with the Hölderlin tower can be seen in the background
- Heckel also references the Hölderlin poem "Hälfte des Lebens"

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 346f, SHG no. 560 (with illu).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 259, SHG no. 587 (with illu.).

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Lot 122000353

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Katalpazweig. 1955.

Lithograph in colors.

Ebner/Gabelmann 989 III (of III). Dube L 365 V (of V). Signed, dated, titled and inscribed "IV. Z.". On wove paper.

37,7 x 32,3 cm (14.8 x 12.7 in). Sheet: 56 x 46 cm (22 x 18.1 in).

After he had finished teaching at the Karlsruhe Academy, Erich Heckel got a hand press for his studio. He began to experiment with color lithographs printed from several superimposed stones, as is the case with this sheet.

Estimate: € 1.000 – 1.500 R/D, F

\$ 1.000 – 1.500

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent

- For the first time offered on the international auction market (source: artprice.com)
- Hand-printed
- Other to date known copies are at the Museum Folkwang, Essen, and the Staatliche Kunsthalle, Karlsruhe, as well as in the estate

loan from the Hermann Gerlinger Collection, 2001-2017).

- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).
- Erich Heckel. *Einfühlung und Ausdruck*, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021, p. 386 with illu.

LITERATURE

- Heinz Spielmann (ed.), *Die Maler der Brücke. Sammlung Hermann Gerlinger*, Stuttgart 1995, p. 349, SHG no. 567.
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005*, p. 262, SHG no. 595.

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Lot 122000354

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Am Silser See. 1955.

Watercolor over chalk.

Lower right signed, dated and titled. On rose laid paper.

48 x 62,5 cm (18.8 x 24.6 in), the full sheet.

Verso with the stamp of the "Zollamt Öhningen". [AR]

The work is registered in the Erich Heckel Estate, Hemmenhofen on Lake Constance. We are grateful to Mrs Renate Ebner and Mr Hans Geissler for the kind support in cataloging this lot.

Estimate: € 5.000 – 7.000 R/D, F

\$ 5.000 – 7.000

PROVENANCE

- From the artist's estate (until 1974).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Erich Heckel. Aquarelle, Galerie Räber, Lucerne, June 14 - August 8, 1965, cat. no. 21.
- Erich Heckel. 1883-1970, Galerie Nierendorf, Berlin, July 2 - November 20, 1973, cat. no. 129.

- The paper's tender rose underlines the mountain landscape's harmonious colors
- For the first time offered on the international auction market (source: artprice.com)

- Erich Heckel 1883-1970. Aquarelle, Zeichnungen, Ausstellung zum 100. Geburtstag des Malers, Städtische Galerie, Würzburg, July 3 - September 11, 1983, cat. no. 104 (with color illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Erich Heckel, Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021 (with color illu. on p. 383).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 350, SHG no. 569 (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 262f, SHG no. 596 (with color illu.).

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 122000367

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Heuschober. 1935.

Brush and India ink drawing, and wash.

Lower left signed, lower right inscribed with the work number "3532". Titled on the reverse. On firm paper. 50 x 70 cm (19.6 x 27.5 in), the full sheet. [CH]

The work is registered in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Estimate: € 5.000 – 7.000 R/D, F

\$ 5.000 – 7.000

PROVENANCE

- Cologne art trade.
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Karl Schmidt-Rottluff. Aquarelle und Zeichnungen aus den Jahren 1942-1944, Galerie Hennig, Halle (Saale), January 1949, cat. no. 32 (with illu.).
- Karl Schmidt-Rottluff. Die Schwarzblätter. Ausstellung zum 90. Geburtstag, Staatsgalerie Stuttgart, Graphische Sammlung, December 1, 1974 - January 26, 1975, cat. no. 40, pp. 46f. (with illu.).
- Karl Schmidt-Rottluff Retrospektive, Kunsthalle Bremen, July 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, cat. no. 294, p. 278 (with illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).

- For the first time on public display during the artist's lifetime
- One of the early sheets that the artist called "Schwarzblätter" (Black Sheets), in which line and graphic elements dominate owing to the reduced line
- Ink pen drawings have played an important role in his creation since the early days of the "Brücke", however, the technique gained increasing dominance as of 1930. As of 1963/64, owing to his declining health, he almost exclusively made ink pen drawings
- For their spirited, at times reduced to a fully monochrome and graphic character, his sheets are reminiscent of Chinese or Japanese models
- Even though Schmidt-Rottluff was committed to the expressionist color throughout his life, he also showed great mastery in monochrome landscape depictions
- When the work was made in the mid 1930s, defamation by the Nazis began, in 1937 it featured the exhibition "Degenerate Art" in Munich
- Gerhard Wietek sees the reason for the stylistic transition in Schmidt-Rottluff's creation "in the dark years of political defamation and forced reduction of artistic production" (ex. cat. Stuttgart 1974/75)

- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 412, SHG no. 741 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 115, SHG no. 261 (with illu.).

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Lot 122000368

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Am Meer. 1962.

Woodcut.

Ebner/Gabelmann 1034 H. Dube H 445. Signed, dated and dedicated "Für 1963 gute Wünsche [von S. u. (nachträglich wohl von Sidi Heckel ergänzt)] EH.". From an edition of 110 copies (according to Heckel's information on the wooden block). On off-white machine-made laid paper. 17,4 x 13,9 cm (6.8 x 5.4 in). Sheet: 23,2 x 16,5 cm (9.1 x 6.5 in). The wooden block is at the Altonaer Museum, Hamburg, verso inscribed "110 Drucke 1962 für 1963".

As of 1930, Heckel sent the so-called annual sheets as New Years greetings to friends and family (except for 1941). Up until 1967, he made a total of 37 annual sheets in woodcut. [JS]

Estimate: € 500 – 1.000 R/D, F

\$ 500 – 1.000

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).

- The small annual sheet provides excellent proof of Heckel's graphic mastery: He conceived the landscape almost exclusively from horizontal cuts
- With the subject of a figure from behind gazing into nature, Heckel picks up a pictorial tradition that goes back to Caspar David Friedrich and Romanticism
- From 1930 to 1967 (not in 1941), Heckel sent the so-called annual sheets as New Years greetings to friends and family
- Other copies are in the Erich Heckel Estate and the Museum Folkwang

- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)
- Erich Heckel. Einfühlung und Ausdruck, published by Daniel J. Schreiber, ex. cat. Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, p. 400 (with illu.).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 356, SHG no. 587 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 270, SHG no. 615 (with illu.).

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Lot 122000370

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Bergspitzen II. 1964.

Watercolor over black chalks.

Lower right signed, dated and titled. On machine-made Hahnemühle (with the watermark). 48.7 x 63 cm (19.1 x 24.8 in), the full sheet.

Motif from Upper Engadine near Corviglia. [JS]

The work is registered in the archive of the Erich Heckel Estate, Hemmenhofen on Lake Constance. We are grateful to Mrs Renate Ebner for the kind support in cataloging this lot.

Estimate: € 3.000 – 5.000 R/D, F

\$ 3.000 – 5.000

PROVENANCE

- From the artist's estate.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1986, with the collector's stamp on the reverse, Lugt 6032).

EXHIBITION

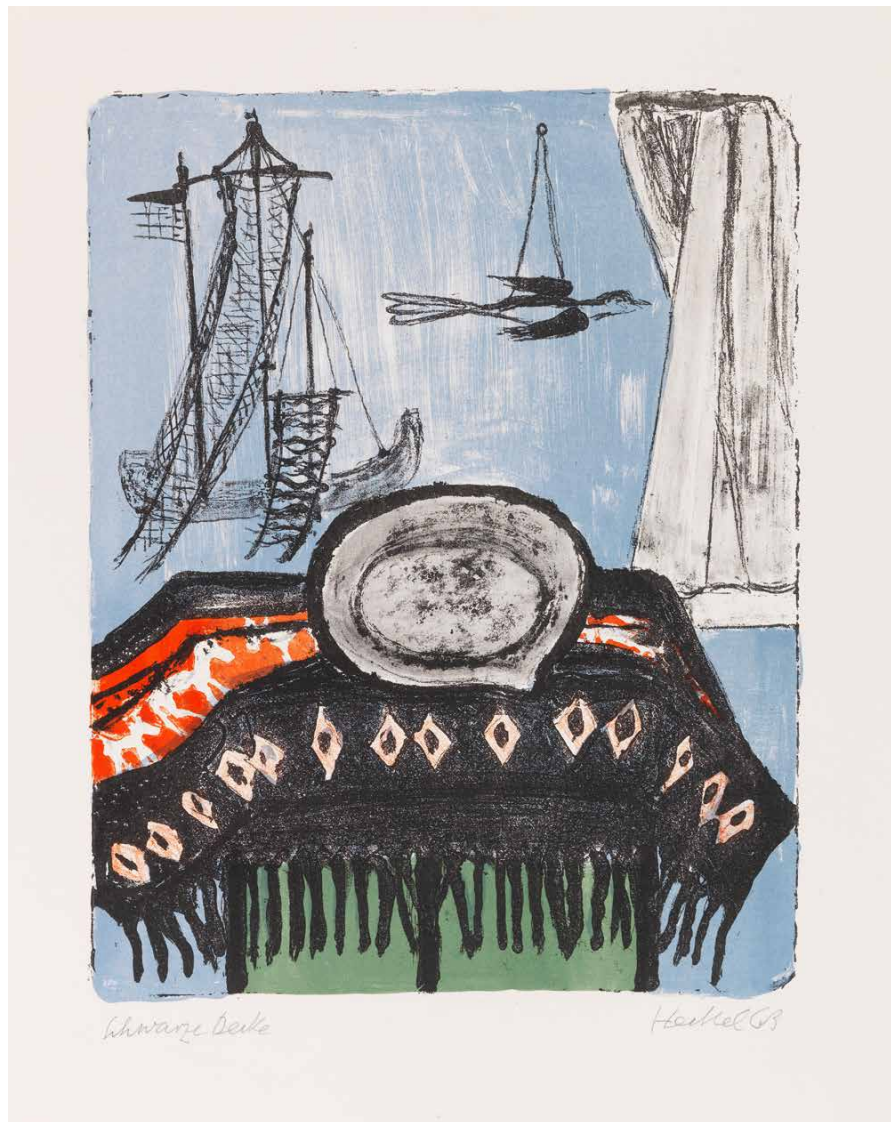
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

- Large-size watercolor in a marvelous free composition, a special example of Heckel's graphic mastery
- With great poise and a playful easiness, Heckel integrates the paper's blank parts into this wintery composition
- In 1963, a year before this work was made, Heckel was honored in numerous exhibitions on occasion of his 80th birthday and he made four last oil paintings
- For the first time on the international auction market (source: artprice.com)

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 356f., SHG no. 586 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 270, SHG no. 616 (with illu.).

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Lot 122000373

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Schwarze Decke. 1963.

Lithograph in colors.

Ebner/Gabelmann 1044 L III b (of III b). Dube L 373 IV b (of IV b).

Signed, dated and titled. From an edition of 40 copies. On wove paper by BFK Rives (with watermark).

43,8 x 34 cm (17.2 x 13.3 in). Papier: 65,7 x 50,7 cm (25.9 x 20 in).

Printed by Erker-Presse, St. Gallen (with the blindstamp). [AM]

Estimate: € 1.000 – 2.000 R/D, F

\$ 1.000 – 2.000

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).

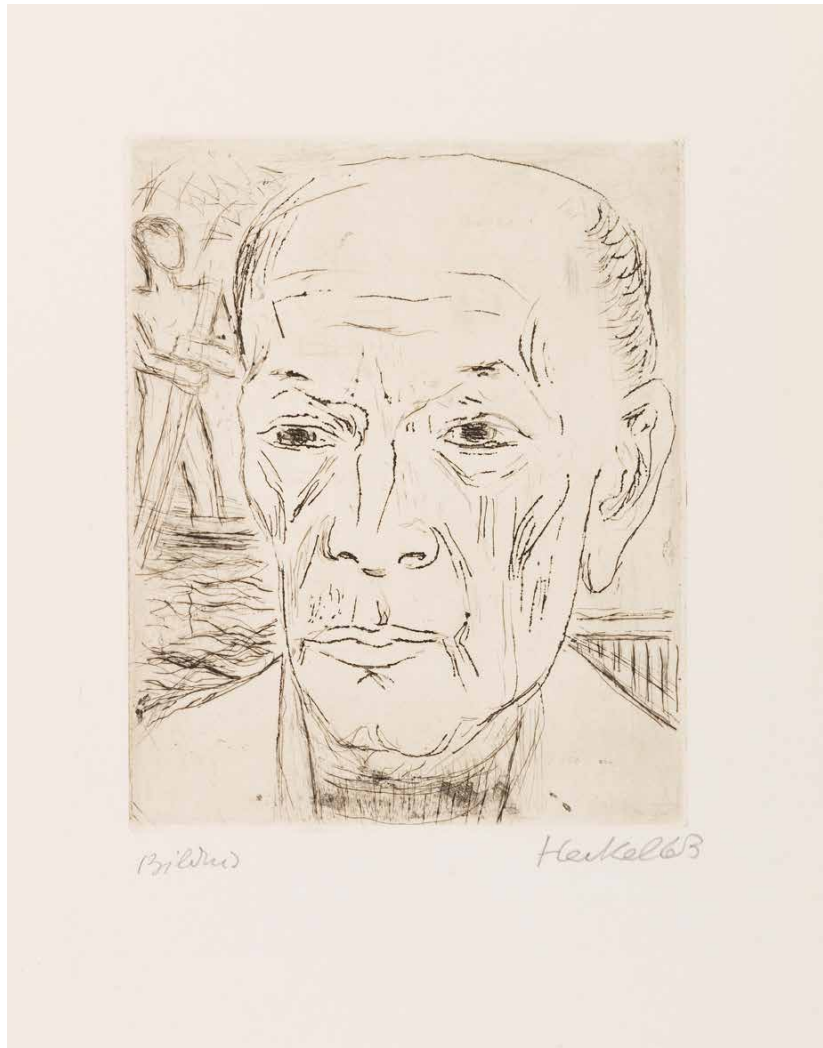
- Highly expressive late lithograph by the “Brücke” artist
- The year the work was made Heckel turned eighty and began a new period of intensive graphic production
- The final state of this exceptional color lithograph

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).
- Erich Heckel, Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, p. 403 (with color illu.).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 359, SHG no. 593.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 272, SHG no. 622 (with illu.).

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Lot 122000375

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Bildnis. 1963.

Drypoint with line etching.

Ebner/Gabelmann 1045 R II (of II). Dube R 193 II. Signed, dated and titled, as well as inscribed with a personal dedication for Hermann Gerlinger "Herrn Gerlinger herzlich gewidmet von Siddi M. Heckel 21. Nov. 75" by the artist's wife. On off-white wove paper. 24,5 x 20 cm (9.6 x 7.8 in). Sheet: 50 x 39 cm (19.7 x 15.3 in). [CH]

Estimate: € 500 – 1.000 R/D, F

\$ 500 – 1.000

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

- Self-portrait of the great German expressionist
- Heckel portrayed himself at the end of his life, seemingly pensive, he looks back on a long life and a great artistic career
- With a personal dedication by Siddi M. Heckel, the artist wife, to Hermann Gerlinger
- In the past 20 years only three other copies of this etching were offered on the international auction market (source: artprice.com)

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 359, SHG no. 594 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 273, SHG no. 623 (with illu.).

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Lot 122000380

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Kanne mit Netzkugel. 1943.

Watercolor and ink pen drawing.

Lower right signed. Titled on the reverse. On firm wove paper by Schoellershammer (with the truncated blindstamp). 68,5 x 49,7 cm (26.9 x 19.5 in), the full sheet.

The work is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Estimate: € 5.000 – 7.000 R/D, F

\$ 5.000 – 7.000

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Karl Schmidt-Rottluff. Vierzig Aquarelle aus den Jahren 1924-1946, Overbeck-Gesellschaft, Lübeck, May 26 - June 29, 1947, cat. no. 15.
- Karl Schmidt-Rottluff Retrospektive, Kunsthalle Bremen, July 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, cat. no. 318, p. 282 (with illu., platen 107).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 419, SHG no. 755 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 122, SHG no. 276 (with illu.).

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“Watercolors make for a significant part of Schmidt-Rottluff’s oeuvre, so much that they alone could stand for the accomplishment of a fulfilled life.”

Art historian Will Grohmann, quoted from: Christiane Remm, Karl Schmidt-Rottluff. Aquarelle, Berlin 2001, p. 8.

- For the first time on public display during the artist’s lifetime
- Large mature work in harmonious and warm colors
- Schmidt-Rottluff created a particularly fascinating composition through the unusual perspective, the strong contours and the expressive play of light and shade
- The year this work was made, Schmidt-Rottluff found rest and inspiration in his hometown Rottluff (Chemnitz), he spent the summer in the remote town of Rumbke on Lake Leba on the Baltic Sea



Lot 122000382

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Palmtraube. 1968.

Lithograph in colors.

Ebner/Gabelmann 1081 L. Dube L 398. Signed, dated, numbered and titled. From an edition of 80 copies. On BFK Rives wove paper (with watermark).

48,1 x 40,8 cm (18.9 x 16 in). Sheet: 56,3 x 45,1 cm (22.2 x 17.8 in).

Printed by Emil Matthieu, Zürich. [AM]

Estimate: € 300 – 500 ^{R/D, F}

\$ 300 – 500

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)
- Erich Heckel, Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, p. 411 (with color illu.).

- One of the five remarkable lithographs with which Erich Heckel completed his graphic creation at the age of 85
- The experienced artist realized the strong and rich color nuances by superimposing single litho stones
- In the past 20 years just one copy of this expressive print was offered on the international auction market (source: artprice.com)

LITERATURE

- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 632, SHG no. 276 (with color illu.).

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Lot 122000508

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Reusenstangen am Lebasee. 1936.

Black Chalk drawing.

On off-white wove paper. 38,3 x 54 cm (15 x 21.2 in), size of sheet. [CH]

Sent to Sonia Eckhardt-Gramatté as a letter, which explains the stamps on the reverse, the LEba postage stamp from August 18, 1936 and the address: "Frau Sonja [sic!] Eckhardt-Gramatté, Wien 62, Mariahilfer Str. 74 c" and "Abs. SR. Rumbke Post Leba Pom."

The work is registered in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Estimate: € 1.500 – 2.000 ^{R/D, F}

\$ 1.500 – 2.000

PROVENANCE

- Sonia Eckhardt-Gramatté, Vienna (received as letter from the artist in 1936, verso inscribed with address and addresser).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

- Between 1932 and 1943 the artist spent most summer and autumn months in the small village of Rumbke (today Rabka) on Lake Leba
- On the coast the artist was able to continue working even during the years of his defamation
- Schmidt-Rottluff sent a greeting in form of a sketch to the musician and composer Sonia (Sophie-Carmen) Eckhardt-Gramatté, widow of the painter Walter Gramatté (1897-1929), who both were close friends of the artist
- A similar watercolor titled "Reusenstangen am Haff (am Lebasee)" is in the Hamburger Kunsthalle

EXHIBITION

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

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Lot 122000538

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Frau schlafend / Ruhende. 1953/1962.

Woodcut.

Ebner/Gabelmann 959 H II a of V. Dube H 406 and Ebner Gabelmann 1027/Dube 444. Signed, dated, titled and inscribed "Probe". On laid paper. 28,5 x 21,1 cm (11.2 x 8.3 in). Sheet: 47 x 36,4 cm (18.5 x 14.3 in).

Ruhende, 1962,

Woodcut, colored. Signed, dated and inscribed "Probe". On wove papert.

29,7 x 24,5 cm (11,7 in x 9,6 in), sheet: 35 x 30,8 cm (13,8 x 12,1 in). [SM]

Estimate: € 200 – 300 ^{R/D, F}

\$ 200 – 300

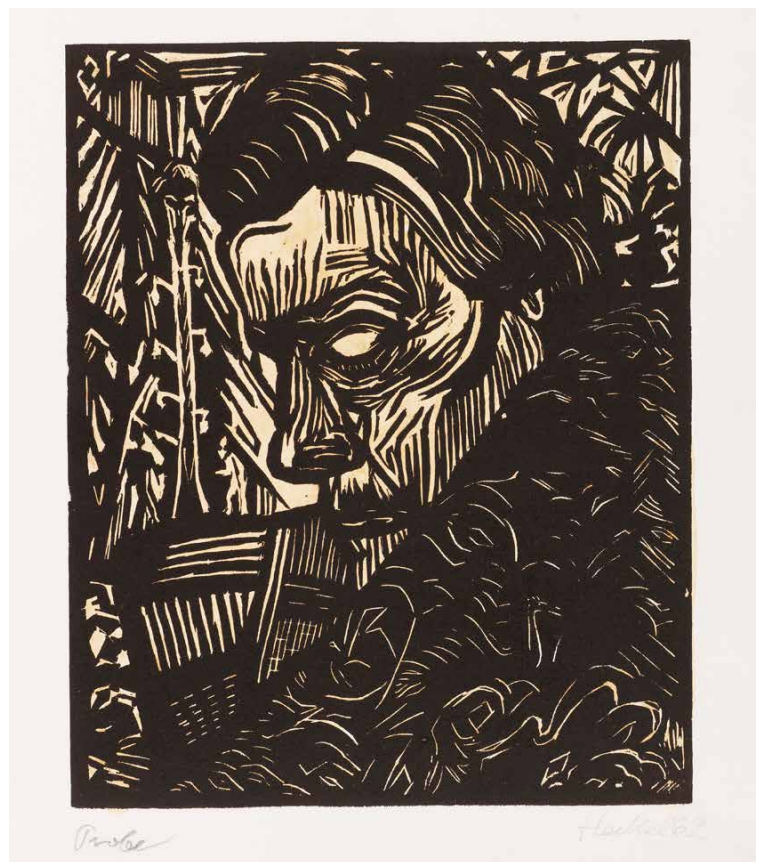
PROVENANCE

· Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

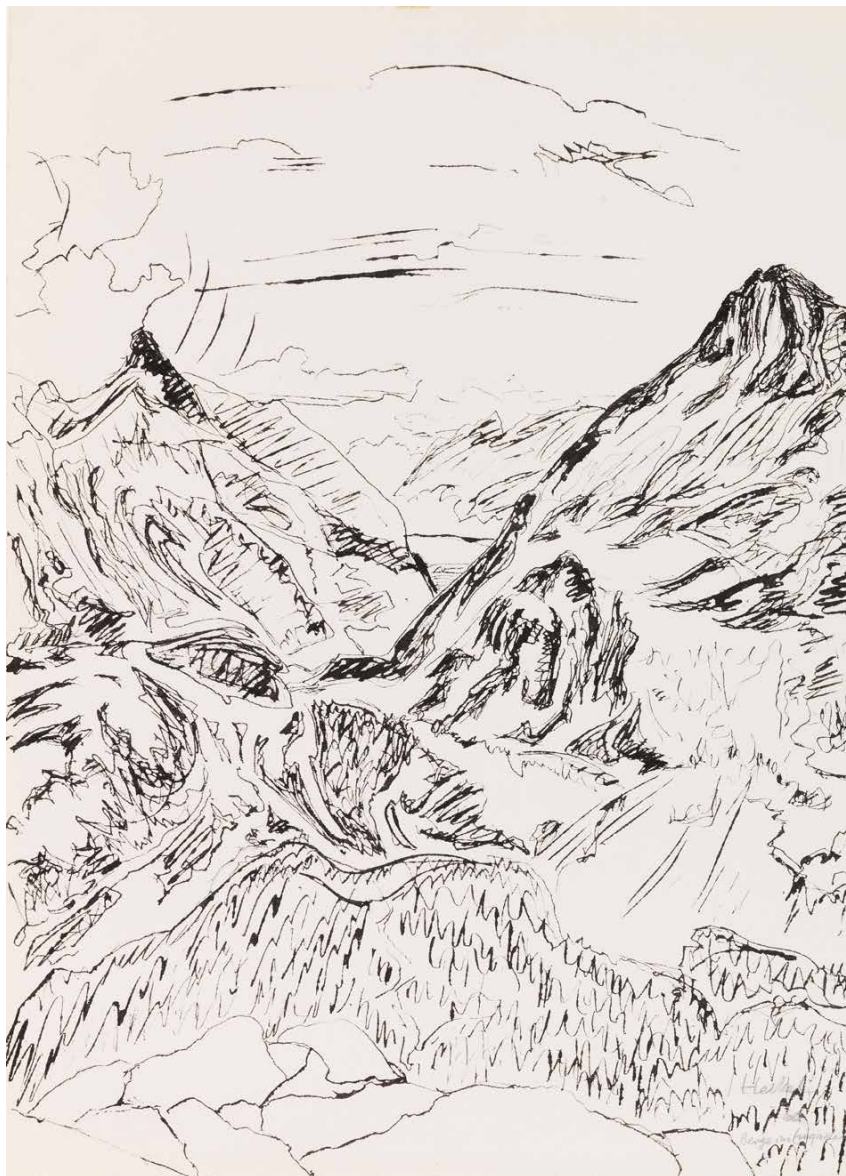
LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 347, SHG no. 561 a and b (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 259, SHG no. 588 a and b (with color illu.).

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- The motif of the resting woman: Sleeping Siddi is a recurring motif in Heckel's entire work
- This is the only known proof of "Frau schlafend" from this state



Lot 122000540

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Berge im Engadin. 1960.

Pen and India ink drawing.

Signed, dated and inscribed "Berge im Engadin". On slightly structured wove paper by Fabriano (with watermark).

66,4 x 48,8 cm (26.1 x 19.2 in), almost the full sheet.

The work registered in the Hermann Gerlinger Collection with the number SHG 610c. [AM]

The work is registered Erich Heckel Estate, Hemmenhofen on Lake Constance. We are grateful to Mrs Renate Ebner and Mr Hans Geissler for the kind support in cataloging this lot.

Estimate: € 2.000 – 3.000 R/D, F

\$ 2.000 – 3.000

PROVENANCE

- Artist's estate.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 2011, with the collector's stamp, Lugt 6032).

- Classic ink pen drawing in an unusual large format
- Characterful atmospheric depiction of the Engadine high valley

EXHIBITION

- Erich Heckel 1883-1970. Aquarelle, Zeichnungen, Städtische Galerie, Würzburg, July 3.- September 11, 1983, cat. no. 106.
- Erich Heckel, Kunstverein Brunswick, August 9 - October 17, 1985, p. 58 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).
- Erich Heckel, *Einfühlung und Ausdruck*, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, p. 397 (with illu.).

LITERATURE

- Paul Vogt, Erich Heckel, Recklinghausen 1965 (with illu. on p. 95).

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Lot 122000553

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Nackttänzerin. 1921.

Lithograph.

Gercken 1258 I (of II). Dube L 413 I (of II). Signed, dated “20” [sic] and inscribed “Handdruck » and “1. Druck ». Only known copy of the first printing state with the still black railing in right of the left sculpture in the back. On light, off-white Japon.

60 x 51 cm (23.6 x 20 in). Sheet: 65,3 x 54,7 cm (25.7 x 21.5 in). The depicted dancer is Nina Hard. The lithograph shows a scene at Kirchner's domicile “Haus in den Lärchen” in Frauenkirch near Davos. Two Kirchner works can be seen in the back, the wooden relief “Tanz zwischen den Frauen” (Henze WVZ 1919/02a) and the wooden sculpture “Bube mit Beil. Junger Stafler mit Beil. Luzi Kindschi” (Henze WVZ 1919/05) on the railing. [JS]

Estimate: € 5.000 – 8.000 ^{R/D}

\$ 5.000 – 8.000

PROVENANCE

- Private collection Southern Germany (since 2001: Lempertz, December 4, 2001, until 2014: Ketterer Kunst, June 6, 2014).
- Hermann Gerlinger Collection, Würzburg (acquired from the above, with the collector's stamp on the reverse, Lugt 6032).

EXHIBITION

- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Lempertz, Cologne, auction 815, Modern Art, December 4, 2001, lot 252 (with illu.) (there erroneously described as a print from the second state).
- Ketterer Kunst, Munich, auction 415, Modern Art I, June 6, 2014, lot 333 (with illu.).
- Cf. Brigitte Schäd (ed.), Kirchner's Kosmos. Der Tanz, ex. cat. KirchnerHAUS, Aschaffenburg 2018.

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“She was dancing naked through his studio only one summer, in the forest on Sutzibachtobel, across the terrace and balcony of the house. In 1921 the dancer Nina Hard added an erotic notion to the artist's life and inspired him to ‘thousand ideas and new pictures’.”

Gerd Presler, Ernst Ludwig Kirchner. Seine Frauen, seine Modelle, seinen Bilder, Munich/New York 1998, p. 81.

- Hand-made printed, inscribed by Kirchner as “1. Druck”, of this rare large-size lithograph, also the only known copy from the first printing state
- Additionally, four copies from the later II. state are known, two of them are museum-owned (Kirchner Museum, Davos; Städel Museum, Frankfurt a. Main)
- Remarkable document of Kirchner's fascination for modern dance
- The dancer Nina Hard spent the summer 1921 together with Kirchner at the “Haus in den Lärchen”
- Very rare. To date no other copy of this lithograph was offered on the international auction market (source: artprice.com)



Lot 122000563

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Liegendes Kind. Um 1920.

Ink pen drawing.

On firm wove paper. 17,5 x 22 cm (6.8 x 8.6 in), size of sheet.

We are grateful to Prof. Dr. Dr. Gerd Presler for his kind expert advice.

Estimate: € 1.000 – 1.500 ^{R/D}

\$ 1.000 – 1.500

PROVENANCE

- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Snapshot sketch from the Davos days
- The Davos peasant families and their lives provided E. L. Kirchner with inspiration in those days
- The reduction of graphic means and a focus on the essential lead to a dynamization and an immediacy of the expression

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 271, SHG no. 394 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 350, SHG no. 782 (with illu.).

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Lot 122000564

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Selbstbildnis im Raum. 1927.

Brush and India ink pen drawing.

Verso with the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number "F Da/Ba 64". On firm white paper. 35,8 x 46,2 cm (14 x 18.1 in), the full sheet. [CH]

Estimate: € 4.000 – 6.000 R/D

\$ 4.000 – 6.000

PROVENANCE

- From the artist's estate (with the stamp on the reverse, Lugt 1570 b).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

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- Confident self-portrait of the great expressionist artist
- E. L. Kirchner's self-portraits are very rare on the international auction market
- Unusual image section
- Kirchner combines interior and portrait, close-up and spatial perspective, surface composition and detailed graphic execution and creates a fascinating composition
- Dynamic drawing from the artist's Davos days



Lot 122000572

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Ophelia. 1921.

Lithograph.

Gercken 1141 II. Dube L 415 (II). Schiefler L 405. Signed and inscribed "Handdruck". Verso with the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number "L 405 I". One of just four known copies and one of only three known copies from the second printing state. On yellow wove paper. 59,8 x 50,8 cm (23.5 x 20 in). Sheet: 73 x 56,6 cm (28.7 x 22.2 in).

Estimate: € 3.000 – 5.000 ^{R/D}

\$ 3.000 – 5.000

PROVENANCE

- Artist's estate (verso with the stamp, Lugt 1570 b).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

- Detailed, almost pictorial hand-made print
- One of just three copies from this state, another copy is at the Kirchner Museum in Davos
- This is the first time that a copy of this lithograph is offered on the international auction market (source: [artprice.com](https://www.artprice.com))
- In 1921 Kirchner used Shakespeare themes for his graphic works, apart from Ophelia, he also made a woodcut with the death of Cleopatra ("Die Selbstmörderin", Yale University Art Gallery)

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 272, SHG no. 398 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 351, SHG no. 786 (with illu.).

March 15 – April 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 122000585

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Der Geiger Häusermann. 1927.

Ink pen drawing.

Verso inscribed and with the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number "F Da/Ba 40".

On wove paper. 30,8 x 50 cm (12.1 x 19.6 in), size of sheet. [CH]

Estimate: € 1.000 – 1.500 ^{R/D}

\$ 1.000 – 1.500

PROVENANCE

- Artist's estate (verso with the stamp, Lugt 1570 b).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

"The young violinist Häusermann has left.
Bummer! I really liked him."

E. L. Kirchner's diary from February 15, 1927, quoted from: Lothar Grisebach (ed.), Ernst Ludwig Kirchners Davoser Tagebuch, Stuttgart 1997, p. 150.

- Fine, sensitive portrait of the young violinist Gustav Häusermann
- Preliminary drawing for an etching and the painting "Der Geiger Häusermann II" (Gordon 870) from the same year
- In 1926 and 1927 Kirchner eternalized his subtle features and gentle motions in prints, drawings and watercolors as well as in two colorful paintings

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 278, SHG no. 407 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 357, SHG no. 795 (with illu.).

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Lot 122000588

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Flusslandschaft mit Kran und Schleppzug.
1927/28.

Woodcut in colors.

Gercken 1610. Dube H 575. Signed. One of just nine known copies.
On fine wove paper.

10,3 x 17,2 cm (4 x 6.7 in). Sheet: 16,5 x 25 cm (6.5 x 9.9 in).

The color woodcut was intended as a bonus to the unpublished de-luxe edition of Gustav Schiefler's catalogue raisonné "Die Graphik Ernst Ludwig Kirchners", vol. II, Berlin 1931. [CH]

Estimate: € 3.000 – 3.500 ^{R/D}

\$ 3.000 – 3.500

PROVENANCE

- Galerie Nierendorf, Berlin (1965, verso with the accession number).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

- Splendid print in three colors
- One of just nine copies, of which two are museum-owned: in the National Gallery of Art in Washington, D.C., and the Städel Museum in Frankfurt am Main
- This is the first time in 26 years that a copy of this rare woodcut is offered on the international auction market (source: artprice.com)
- In their prints the artists of the "Brücke" realized their novel art concept and revived the then quite unpopular medium

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 279, SHG no. 409 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 360, SHG no. 799 (with illu.).

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[onlineonly.kettererkunst.com](https://www.kettererkunst.com)

1. Allgemeines

1.1 Ketterer Kunst GmbH & Co KG (im folgenden Anbieter) führt Kaufanträge/Bestellungen in Form von so genannten Internet-Auktionen unter dem Internet-Portal [onlineonly.kettererkunst.de](https://onlineonly.kettererkunst.com) / onlineonly.kettererkunst.com ausschließlich auf der Grundlage der nachfolgenden Allgemeinen Geschäftsbedingungen (AGB) sowie der „Informationspflichten bei Fernabsatzverträgen“, den „Hinweisen zur Anwendbarkeit der Vorschriften über den Verbrauchsgüterkauf“, den „Informationspflichten bei Verträgen im elektronischen Geschäftsverkehr“ einschließlich der entsprechenden „Widerufsbelehrung“ durch. Die Ketterer Internet Auktion-Website bietet Kunstgegenstände im eigenen Namen, jedoch für Rechnung der Einlieferer (Kommissionsvertrag zwischen Kunsthaus/Anbieter und Einlieferer) an.

1.2 Diese Allgemeinen Geschäftsbedingungen sind für den Verkauf von Waren durch den Anbieter verbindlich. Die Lieferungen, Leistungen und Angebote des Anbieters erfolgen ausschließlich aufgrund dieser Geschäftsbedingungen. Geschäfts- und Einkaufsbedingungen des Bieters/Käufers wird ausdrücklich widersprochen. Sie verpflichten den Anbieter nur, wenn der Anbieter sich ausdrücklich mit ihnen einverstanden erklärt. Spätestens mit der Entgegennahme der Ware aus der ersten Bestellung gelten diese Geschäftsbedingungen als angenommen. Diese gelten auch für alle künftigen Geschäftsbeziehungen, selbst wenn sie nicht nochmals ausdrücklich vereinbart werden.

1.3 Diese Allgemeinen Geschäftsbedingungen gelten nicht für klassische Versteigerungen, die der Anbieter durchführt. Dies gilt ausdrücklich auch für den Nachverkauf. Für Versteigerungen und den Nachverkauf im Rahmen dieser Versteigerungen sind die jeweils gültigen Einlieferungs- und Versteigerungsbedingungen ausschließlich maßgeblich.

1.4 Gemäß Geldwäschegesetz (GwG) ist der Anbieter verpflichtet, den Bieter/Erwerber bzw. den an einem Erwerb Interessierten (also schon bereits in der Anbahnungsphase) 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 Bieter/Erwerber bzw. zum Erwerb Interessierte, bzw. dessen Vertreter ist 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 Anbieter ist berechtigt, sich hiervon eine Kopie oder sonstige Vervielfältigung auf einem Medienträger (Scan, Bilddatei u.a.) 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 Bieter/Erwerber bzw. an dem Erwerb Interessierte versichert, dass die von ihm zu diesem Zweck vorgelegten Legitimationspapiere und erteilten Auskünfte zutreffend sind und er, bzw. der von ihm Vertretene „wirtschaftlich Berechtigter“ nach § 3 GwG ist.

2. Kaufvertrag

2.1 Die vom Anbieter im Internet angebotenen Gegenstände stellen ein Verkaufsangebot dar. Dabei bestimmt der Anbieter einen Startpreis und eine Frist (Angebotsdauer), binnen derer das Angebot per Gebot des Höchstbietenden bei Fristablauf angenommen werden kann. Der Bieter nimmt das Angebot durch Abgabe eines Gebots über die Gebots-Funktion an. Das Gebot hat so lange Gültigkeit und erlischt erst, wenn ein anderer Bieter während der Angebotsdauer ein höheres Gebot abgibt. Mit Ende der Angebotsfrist, gleich durch Ablauf der Frist oder bei vorzeitiger Beendigung des Angebots durch den Anbieter, kommt zwischen dem Anbieter und dem Höchstbietenden ein Vertrag über den Erwerb des Artikels zustande, es sei denn der Bieter war gesetzlich dazu berechtigt, seine Gebote zurückzunehmen. In diesem Fall (berechtigte Gebotsrücknahme), kommt der Kaufvertrag mit dem ursprünglichen Höchstbietenden zustande, dessen Gebot dem Bieter betragsgemäß unmittelbar vorausgegangen ist.

2.2 Jeder Bieter kann bei einer Auktion ein Maximalgebot abgeben. Dies entspricht dem Höchstbetrag, den er maximal für den Artikel bereit ist, zu bezahlen. Weitere Bieter sind nicht in der Lage, dieses Höchstgebot einzusehen. Bieten

weitere Interessenten auf den Artikel, so wird das jeweils aktuelle Gebot automatisch schrittweise erhöht, so dass der Bieter, der ein Maximalangebot angegeben hat, so lange Höchstbietender bleibt, bis sein Maximalgebot von einem anderen Bieter überboten wurde.

2.3 Der Anbieter kann Angebote auch zu einem Festkaufpreis mit der Option Sofort-Kaufen versehen. Dieses Angebot kann von jedem Bieter angenommen werden, jedoch nur so lange entweder noch kein Gebot auf den Artikel abgegeben wurde oder die Gebote einen vom Anbieter festgelegten Mindestpreis noch nicht erreicht haben. In diesem Fall kommt ein Vertrag über den Erwerb des Artikels unabhängig von der Dauer der Angebotszeit und ohne Durch- bzw. Fortführung der Auktion bereits dann zum angebotenen Festpreis zustande, wenn der Bieter/Käufer diese Option wirksam ausübt.

2.4 Die als „Internet-Auktion“ bezeichnete Verkaufsaktion stellt keine Versteigerung gem. § 34 b GewO, § 156 BGB dar. Die „Internet-Auktion“ stellt auch keine öffentlich zugängliche Versteigerung gem. § 312g Abs. 2 Nr. 10 BGB dar.

2.5 Die Abgabe von Geboten mittels automatisierter Datenverarbeitungsprozesse (z.B. so genannten „Sniper“-Programmen) ist verboten.

2.6 Für den Fall, dass es, gleich aus welchem Grunde nicht zu einem Vollzug des Vertragsabschlusses zwischen dem Anbieter und dem Käufer kommt, der Mindestpreis nicht erreicht wurde, ist der Anbieter berechtigt, so genannten Unterbietern ein Angebot zum Kauf des Artikels zu einem Festpreis zu unterbreiten.

2.7 Was den genauen Ablauf der Kaufvertragsabwicklung betrifft, so wird verwiesen auf die entsprechenden Hinweise auf der Plattform onlineonly.kettererkunst.de und die Ausführungen zu den Informationspflichten bei Verträgen im elektronischen Geschäftsverkehr, die eingesehen werden können unter onlineonly.kettererkunst.de/bedingungen.php.

2.8 Zahlungen sind per Überweisung in EUR (€) an den Anbieter zu leisten. Näheres hierzu regeln die Erläuterungen zu den Informationspflichten bei Verträgen im elektronischen Geschäftsverkehr, die eingesehen werden können unter onlineonly.kettererkunst.de/bedingungen.php. Hat sich der Anbieter mit unbarer Zahlung einverstanden erklärt, gehen alle Kosten und Gebühren der Überweisung (inkl. dem Anbieter abgezogenen Bankspesen) zu Lasten des Käufers.

3. Übergabe/Lieferung

3.1 Nach Bezahlung wird der Kaufgegenstand dem Käufer versichert zugesandt, wenn nicht ein Fall der Ziffer 3.2 vorliegt. Die Kosten der Übergabe, der Abnahme und der Versendung nach einem anderen Ort als dem Erfüllungsort sind in Ziffer 4.6 (zusätzliche Transportkosten) geregelt. Durch den Versand können weitere Entgelte, insbesondere Nachnahmekosten oder Zollgebühren entstehen, die direkt durch die Transportfirma erhoben und beim Empfänger bei Auslieferung des Versandguts eingezogen werden. Solche Entgelte sind nicht in den Versandkosten des Anbieters enthalten und vom Käufer ggf. zusätzlich zu entrichten, soweit sie nicht unter die Kosten fallen, die vom Anbieter gem. § 270a BGB zwingend zu tragen sind.

3.2 Alternativ besteht die Möglichkeit der Abholung des Kaufgegenstands durch den Käufer. Nach entsprechender Mitteilung und Voranmeldung kann der Käufer den Kaufgegenstand beim Anbieter abholen. Die Abholung hat unverzüglich, spätestens 14 Tage nach Angebotsende und Erwerb durch den Käufer statt zu finden. Gerät er mit dieser Verpflichtung in Verzug und erfolgt eine Abholung trotz Fristsetzung nicht oder verweigert der Käufer ernsthaft und endgültig die Abholung, kann der Anbieter vom Kaufvertrag zurücktreten und Schadensersatz verlangen mit der Maßgabe, dass er den Gegenstand nochmals verkaufen und seinen Schaden in derselben Weise wie bei Zahlungsverzug des Käufers geltend machen kann (siehe Ziffer 7), ohne dass dem Käufer ein Mehrerlös aus einem erneuten Verkauf zusteht. Darüber hinaus schuldet der Käufer im Falle des Verzugs auch angemessenen Ersatz aller durch den Verzug bedingter Beibehaltungskosten. Ob er Abholung oder Versendung wünscht, wählt der Käufer nach Ersteigerung, siehe Erläuterungen zu den Informationspflichten bei Verträgen im elektronischen Geschäftsverkehr, die eingesehen werden können unter onlineonly.kettererkunst.de/bedingungen.php.

3.3 Die Gefahr der Beschädigung oder des Verlustes des Kaufgegenstandes während der Versendung trägt der Käufer,

sofern er beabsichtigt, den Kaufgegenstand im Rahmen seiner gewerblichen oder selbständigen beruflichen Tätigkeit zu verwenden. Die Gefahr geht auf den Käufer über, sobald die Sendung an das den Transport ausführende Unternehmen bzw. deren Vertreter übergeben worden ist oder zwecks Versendung die Geschäftsräume des Verkäufers verlassen hat. Bei Verbrauchern i.S.d. § 13 BGB (zur Definition siehe Ziffer 8.3) geht die Gefahr der gekauften Sache erst über, wenn sie den Besitz über die gekaufte Sache erlangt haben, es sei denn der Käufer (Verbraucher) hat den Spediteur, den Frachtführer oder die sonst zur Versendung bestimmte Person oder Anstalt mit der Ausführung beauftragt, und der Unternehmer dem Käufer diese Person oder Anstalt nicht zuvor benannt hat (§ 475 Abs. 2 BGB).

4. Kaufpreis/Fälligkeit/Abgaben/sonstige Kosten/ Zusammensetzung des Endpreises

4.1 Der Kaufpreis ist mit dem Höchstgebot bei Zeitablauf fällig.

4.2 Zahlungen des Käufers sind grundsätzlich nur durch Überweisung an den Anbieter auf das von ihm angegebene Konto zu leisten. Die Erfüllungswirkung der Zahlung tritt erst mit endgültiger Gutschrift auf dem Konto des Anbieters ein.

Alle Kosten und Gebühren der Überweisung (inkl. der dem Anbieter abgezogenen Bankspesen) gehen zu Lasten des Käufers, soweit gesetzlich zulässig und nicht unter das Verbot des § 270a BGB fallend.

4.3 Es wird, je nach Vorgabe des Einlieferers, differenz- oder regelbesteuert verkauft. Die Besteuerungsart wird dem Bietenden regelmäßig vor der Abgabe des Gebots auf der Gebotsseite bekanntgegeben. Bei der Differenzbesteuerung nach § 25a UStG ist das jeweilige Höchstgebot einschließlich der jeweils gültigen Umsatzsteuer ausgewiesen. Bei der Regelbesteuerung ist das jeweilige Höchstgebot als „Nettoangebot“ ausgewiesen. Zusätzlich wird der Gesamtpreis einschließlich Umsatzsteuer angegeben.

4.4 Käuferaufgeld und Folgerechtsvergütung

4.4.1 Differenzbesteuerte Kunstgegenstände

Bei der Differenzbesteuerung wird pro Einzelobjekt ein Aufgeld wie folgt erhoben:

- Zuschlagspreis bis 500.000 Euro: hieraus Aufgeld 32 %.
- Auf den Teil des Zuschlagspreises, der 500.000 Euro übersteigt, wird ein Aufgeld von 27 % berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 500.000 Euro anfällt, hinzuaddiert.
- In dem Kaufpreis ist jeweils die Umsatzsteuer, derzeit in Höhe von 19 %, enthalten.

4.4.2 Kunstgegenstände, die in der Darstellung mit "N" gekennzeichnet sind, wurden zum Verkauf in die EU eingeführt. Diese werden differenzbesteuert angeboten. Bei diesen wird zusätzlich zum Aufgeld die vom Anbieter verauslagte Einfuhrumsatzsteuer in Höhe von derzeit 7% der Rechnungssumme erhoben.

4.4.3 Regelbesteuerte Kunstgegenstände.

Bei der Regelbesteuerung wird pro Einzelobjekt ein Aufgeld wie folgt erhoben:

- Zuschlagspreis bis 500.000 Euro: hieraus Aufgeld 25 %.
- Auf den Teil des Zuschlagspreises, der 500.000 Euro übersteigt, wird ein Aufgeld von 20 % berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 500.000 Euro anfällt, hinzuaddiert.
- Auf die Summe von Zuschlag und Aufgeld wird die gesetzliche Umsatzsteuer von derzeit 19 % erhoben.

Für Unternehmer, die zum Vorsteuerabzug bei Kunst und Antiquitäten berechtigt sind, kann die Regelbesteuerung angewendet werden.

4.5 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 ersteigerten Gegenstände vom Käufer ausgeführt, wird diesem die Umsatzsteuer erstattet, sobald dem Anbieter der Ausfuhrnachweis vorliegt.

4.6 Zusätzliche Transportkosten fallen je nach Lieferort, Gewicht und Größe des Objektes in unterschiedlicher Höhe an und sind vom Käufer zusätzlich zu bezahlen. Sie werden jeweils beim Objekt vor Abgabe des Gebots und vor dem Zuschlag individuell angegeben.

4.7 Für folgerechtspflichtige Original-Werke der Bildenden

Kunst und Fotografie lebender Künstler oder von Künstlern, die vor weniger als 70 Jahren verstorben sind, wird in allen vorbenannten Fällen zur Abgeltung der beim Versteigerer gemäß § 26 UrhG anfallenden und abzuführenden Folge-rechtsvergütung zusätzlich eine Folgerechtsvergütung in Höhe der in § 26 Abs. 2 UrhG ausgewiesenen Prozentsätze erhoben, derzeit wie folgt: 4 Prozent für den Teil des Veräußerungserlöses ab 400,00 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 Weiter-veräußerung beträgt höchstens 12.500 Euro.

5. Eigentumsvorbehalt

5.1 Der Anbieter ist nicht verpflichtet, den Gegenstand vor Bezahlung aller vom Käufer geschuldeten Beträge herauszugeben. **5.2** 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 Anbieters noch nicht oder nicht vollständig bezahlt hat, tritt der Käufer sämtliche Forderungen aus diesem Weiterverkauf bis zur Höhe des noch offenen Rechnungsbetrages an den Anbieter ab. Der Anbieter nimmt diese Abtretung an. **5.3** 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 Anbieters gegen den Käufer aus der laufenden Geschäftsbeziehung und weiteren Verkaufsgegenständen bis zum Ausgleich von im Zusammenhang mit dem Kauf dem Anbieter zustehenden Forderungen.

6. Aufrechnungs- und Zurückbehaltungsrecht

6.1 Der Käufer kann gegenüber dem Anbieter nur mit unbestrittenen oder rechtskräftig festgestellten Forderungen aufrechnen.

6.2 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.

7. Zahlungsverzug, Rücktritt, Ersatzansprüche des Anbieters

7.1 Befindet sich der Käufer mit einer Zahlung in Verzug, kann der Anbieter 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. **7.2** Verlangt der Anbieter wegen der verspäteten Zahlung Schadensersatz statt der Leistung und wird der Gegenstand nochmals verkauft, so haftet der ursprüngliche Käufer, dessen Rechte aus dem vorangegangenen Zuschlag erlöschen, auf den dadurch entstandenen Schaden, wie z.B. Lagerhaltungskosten, Ausfall und entgangenen Gewinn. Er hat auf einen eventuellen Mehrerlös, der auf den nochmaligen Verkauf erzielt wird, keinen Anspruch und wird auch zu einem weiteren Angebot nicht zugelassen. **7.3** Verlangt der Anbieter wegen der verspäteten Zahlung Schadensersatz statt der Leistung und wird der Gegenstand nochmals verkauft, so haftet der ursprüngliche Käufer, dessen Rechte aus dem vorangegangenen Zuschlag erlöschen, auf den dadurch entstandenen Schaden, wie z.B. Lagerhaltungskosten, Ausfall und entgangenen Gewinn. Er hat auf einen eventuellen Mehrerlös, der auf den nochmaligen Verkauf erzielt wird, keinen Anspruch und wird auch zu einem weiteren Angebot nicht zugelassen.

8. Gewährleistung

8.1 Beim Vertragsgegenstand handelt es sich um einen gebrauchten Gegenstand. Die nach bestem Wissen und Gewissen erfolgten Katalogbeschreibungen und –abbildungen, sowie Darstellungen in sonstigen Medien des Verkäufers (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 Käufers, es sei denn, eine Garantie wird vom Verkäufer für die entsprechende Beschaffenheit bzw. Eigenschaft ausdrücklich und schriftlich übernommen, bzw. aus nachfolgender Ziffer 8.3 ergibt sich, insb. für negative Beschaffenheitsmerkmale dazu etwas abweichendes. Dies gilt auch für Expertisen. Die Tatsache einer Begutachtung durch den Verkäufer oder eines von diesem Beauftragten Unternehmens/eines Gutachters als solche stellt keine Beschaffenheit bzw. Eigenschaft des Kaufgegenstands dar.

8.2 Gegenüber Unternehmern i.S.d. § 14 BGB wird die Gewährleistung für jegliche Mängel an den verkauften Waren ausgeschlossen. Der Anbieter 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 Angebotsende und Erwerb geltend macht, seine daraus resultierenden Ansprüche gegenüber dem Einlieferer abzutreten bzw., sollte der Käufer das Angebot auf Abtretung nicht annehmen, diese selbst gegenüber dem Einlieferer geltend zu machen. Im Falle erfolgreicher Inanspruchnahme des Einlieferers durch den Anbieter, kehrt der Anbieter dem Käufer den daraus erzielten Betrag bis ausschließlich zur Höhe des Kaufpreises Zug um Zug gegen Rückgabe des Gegenstandes aus. Zur Rückgabe des Gegenstandes ist der Käufer gegenüber dem Anbieter dann nicht verpflichtet, wenn der Anbieter 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 Anbieters vollständig bezahlt hat. Zur Wirksamkeit der Geltendmachung eines Sachmangels gegenüber dem Anbieter 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.

8.3 Verbrauchern gem. § 13 BGB stehen die gesetzlichen Mängelgewährleistungsrechte nach § 437 BGB, vorbehaltlich nachfolgender Regelungen, ansonsten unbeschränkt zu.

Verbraucher ist jede natürliche Person, die ein Rechtsgeschäft zu Zwecken abschließt, die überwiegend weder ihrer gewerblichen noch ihrer selbstständigen beruflichen Tätigkeit zugerechnet werden kann.

Sofern der Käufer Verbraucher gem. § 13 BGB ist, wird er auf folgendes ausdrücklich hingewiesen und erklärt vor Abgabe seines verbindlichen Kaufangebots durch gesonderte Erklärung, die er entweder in Form der Betätigung eines Buttons oder der Setzung eines Hakens, mit dem er sein zusätzliches Einverständnis erklärt folgendes:

Auf die Angaben zum jeweiligen Werk, insbesondere dessen Objektbeschreibung ist er hingewiesen worden und hat diese zur Kenntnis genommen. Sollten sich aus diesen Angaben sogenannte negative Beschaffenheitsmerkmale ergeben, die insbesondere von objektiven Anforderungen an das Objekt abweichen oder abweichen könnten, wie z.B.: Restaurierung, Retuschen, Besonderheiten bzgl. Qualität des Blattes oder Bildträgers stimmt er diesen ausdrücklich zu.

Gleichzeitig hat der Käufer Kenntnis davon, dass der Verkäufer die Gewährleistung bei gebrauchten Sachen auf ein Jahr nach dem gesetzlichen Verjährungsbeginn begrenzt und stimmt dieser ausdrücklich zu.

Im Übrigen bleibt es bei den gesetzlichen Bestimmungen.

9. Haftung

Sämtliche Schadensersatzansprüche des Käufers gegen den Anbieter, ihre gesetzlichen Vertreter, Arbeitnehmer, Erfüllungs- oder Verrichtungsgehilfen sind - gleich aus welchem Rechtsgrund und auch im Fall des Rücktritts des Anbieters nach Ziffer 7.3 - ausgeschlossen. Dies gilt nicht für Schäden, die auf einem vorsätzlichen oder grob fahrlässigen Verhalten des Anbieters, ihrer gesetzlichen Vertreter oder Erfüllungsgehilfen beruhen. Ebenfalls gilt der Haftungsausschluss nicht bei der Übernahme einer Garantie oder der fahrlässigen Verletzung vertragswesentlicher Pflichten durch den Anbieter, jedoch in letzterem Fall der Höhe nach beschränkt auf die bei Vertragsschluss vorhersehbaren und vertragstypischen Schäden. Die Haftung für Schäden aus der Verletzung des Lebens, des Körpers oder der Gesundheit bleibt unberührt.

10. Störung / Ausfall des Systems

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 Internetverkehr zu 100 % auszuschließen. Demzufolge kann der Anbieter keine Haftung und Gewähr für die dauernde und störungsfreie Verfügbarkeit und Nutzung der Websites übernehmen, vorausgesetzt dass er diese Störung nicht selbst zu vertreten hat. Der Anbieter übernimmt daher unter diesen Voraussetzungen auch keine Haftung dafür, dass aufgrund vorübergehender Störung ggfls. keine oder nur unvollständige, bzw. verspätete Gebote abgegeben werden, die ohne Störung zu einem Vertragsabschluss geführt hätten. Der Anbieter übernimmt demgemäß auch keine Kosten des Bieters, die ihm aufgrund dieser Störung entstanden sind. Sollten aufgrund einer Systemstörung keine Gebote auf Artikel abgegeben

werden können, so wird die seit Eintritt der Störung bis zum eigentlichen Auktionsende verbleibende Restzeit festgehalten und nach Behebung der Störung entsprechend aufgeschlagen, so dass sich das ursprünglich festgelegte Auktionsende entsprechend um die Dauer der Störung verschiebt. Nach Behebung der Störung wird die Auktion mit exakt den Geboten und dem Verfahrensstand bei Eintritt der Störung fortgesetzt.

11. Widerrufsrecht für Verbraucher mit Widerrufsbelehrung

Der Verbraucher nach § 13 BGB hat das Recht, binnen vierzehn Tagen ohne Angabe von Gründen diesen Vertrag zu widerrufen. Die Widerrufsfrist beträgt vierzehn Tage ab dem Tag, an dem er oder ein von ihm benannter Dritter, der nicht der Beförderer ist, die Waren in Besitz genommen hat.

Um das Widerrufsrecht wirksam auszuüben, muss der Verbraucher gegenüber dem Anbieter – Firma Ketterer Kunst GmbH & Co KG, Joseph-Wild-Str. 18, 81829 München, Fax: +49 89 55 244 166 oder widerruf@kettererkunst.de – mittels einer eindeutigen Erklärung (z.B. ein mit der Post versandter Brief, Telefax oder E-Mail) über seinen Entschluss, diesen Vertrag zu widerrufen, informieren. Hierfür kann das in der Anlage bzw. unter onlineonly.kettererkunst.de/terms_page4.php beigefügte Muster-Widerrufsformular verwendet, das jedoch nicht vorgeschrieben ist. Zur Wahrung der Widerrufsfrist reicht es aus, dass der Käufer die Mitteilung über die Ausübung des Widerrufsrechts vor Ablauf der Widerrufsfrist absendet.

Folgen des Widerrufs

Wenn der Käufer diesen Vertrag widerruft, hat der Anbieter ihm alle Zahlungen, die er vom Käufer erhalten hat, einschließlich der Lieferkosten innerhalb der EU (mit Ausnahme der zusätzlichen Kosten, die sich daraus ergeben, dass der Käufer eine andere Art der Lieferung als die vom Anbieter angebotene, günstigste Standardlieferung gewählt hat), unverzüglich und spätestens binnen vierzehn Tagen ab dem Tag zurückzuzahlen, an dem die Mitteilung über den Widerruf dieses Vertrags beim Anbieter eingegangen ist. Für diese Rückzahlung verwendet der Anbieter dasselbe Zahlungsmittel, das der Käufer bei der ursprünglichen Transaktion eingesetzt hat, es sei denn, es wurde ausdrücklich etwas anderes vereinbart; in keinem Fall werden dem Käufer wegen dieser Rückzahlung Entgelte berechnet. Nicht paketversandfähige Waren werden vom Anbieter abgeholt. Im Falle paketversandfähiger Waren kann der Anbieter die Rückzahlung verweigern, bis er die Waren wieder zurückerhalten hat oder bis der Käufer den Nachweis erbracht hat, dass er die Waren zurückgesandt hat, je nachdem, welches der frühere Zeitpunkt ist.

Paketversandfähige Waren hat der Käufer unverzüglich und in jedem Fall spätestens binnen vierzehn Tagen ab dem Tag, an dem er den Anbieter über den Widerruf dieses Vertrags unterrichtet hat, an

**Ketterer Kunst GmbH & Co KG
Joseph-Wild-Str. 18
81829 München**

zurückzusenden oder zu übergeben. Die Frist ist gewahrt, wenn der Käufer die Waren vor Ablauf der Frist von vierzehn Tagen absendet. Der Käufer trägt die unmittelbaren Kosten der Rücksendung der Waren. Er muss für einen etwaigen Wertverlust der Waren nur aufkommen, wenn dieser Wertverlust auf einen zur Prüfung der Beschaffenheit, Eigenschaften und Funktionsweise der Waren nicht notwendigen Umgang mit ihnen zurückzuführen ist.

12. Schlussbestimmungen

12.1 Mündliche Nebenabreden bedürfen zu ihrer Wirksamkeit der Schriftform. Gleiches gilt für die Aufhebung des Schriftformerfordernisses.

12.2 Im Geschäftsverkehr mit Kaufleuten, mit juristischen Personen des öffentlichen Rechts und mit öffentlichem - rechtlichem Sondervermögen wird zusätzlich vereinbart, dass Erfüllungsort und Gerichtsstand (inkl. Scheck- und Wechselklagen) München ist. München ist ferner stets dann Gerichtsstand, wenn der Käufer keinen allgemeinen Gerichtsstand im Inland hat.

12.3 Für die Rechtsbeziehungen zwischen dem Anbieter und dem Käufer gilt das Recht der Bundesrepublik Deutschland unter Ausschluss des UN-Kaufrechts.

12.4 Sollten eine oder mehrere Bestimmungen dieser Allgemeinen Geschäftsbedingungen unwirksam sein oder werden, bleibt die Gültigkeit der übrigen Bestimmungen davon unberührt. Es gilt § 306 Abs. 2 BGB. Diese Allgemeinen Geschäftsbedingungen sind auf Deutsch und Englisch verfügbar. Maßgebend ist stets die deutsche Fassung, wobei es für Bedeutung und Auslegung der in diesen Geschäftsbedingungen verwendeten Begriffe ausschließlich auf deutsches Recht ankommt. Stand 05/2022

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 Stellen:

Verantwortliche Stellen im Sinne der DSGVO* und sonstigen datenschutzrelevanten Vorschriften sind:

Ketterer Kunst GmbH & Co. KG

Joseph-Wild-Str. 18, D-81829 München und

Ketterer Kunst GmbH

Holstenwall 5, D-20355 Hamburg,

dabei jeweils in eigener Verantwortung für die jeweiligen Verarbeitungen nach Art. 6 DSGVO

Sie erreichen uns postalisch unter den obigen Anschriften, oder telefonisch unter:

+49 89 55 244 222 oder +49 40 37 49 61 11

per Fax unter:

+49 89 55 244 166 oder +49 40 37 49 61 66

per E-Mail unter:

datenschutz@kettererkunst.de

Begriffsbestimmungen nach der neuen 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.

Der Besuch unserer Internetseiten ist grds. ohne aktive Bekanntgabe personenbezogener Daten von Ihnen (außer

Ihrer automatisch übermittelten IP-Adresse) möglich. Wir erstellen keine Profile auf Personenebene, betreiben keinen Adresshandel und verkaufen keine Daten.

Bei jedem Zugriff auf unsere Internetangebote und bei jedem Abruf einer Datei speichern wir Daten über diesen Vorgang in einer Protokolldatei. Dies sind:

IP-Adresse, Datum und Uhrzeit des Abrufs, Typbeschreibung des verwendeten Browsers und gewünschte Zugriffsmethode/Funktion des anfordernden Rechners, Art bzw. Kategorie der abgerufenen Datei, Datenmenge, Meldung, ob der Abruf erfolgreich war.

Diese Daten werden, soweit dies für die Verarbeitung und zur Behebung von technischen Problemen erforderlich ist, gespeichert und ausgewertet. Eine Weitergabe dieser Daten an Dritte erfolgt nicht. Die IP-Adresse wird für die Aufdeckung von Missbrauch, die Abwehr von Cyber-Attacken und für die Erkennung und Beseitigung von Störungen eine angemessene und zulässige Zeit gespeichert und anschließend (durch Kürzung) anonymisiert. Soweit wir Analysetools verwenden, erfolgt eine Weitergabe der IP-Adresse ebenfalls nur in vorbezeichneter anonymisierter Form.

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, Steuernummer 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 angeben;
- Transaktionsdaten auf Basis Ihrer vorbezeichneten Aktivitäten;
- weitere Informationen, um die wir Sie bitten können, um sich beispielsweise zu authentifizieren, falls dies für die ordnungsgemäße Vertragsabwicklung erforderlich ist (Beispiele: Ausweiskopie, Handelsregisterauszug, Rechnungskopie, Beantwortung von zusätzlichen Fragen, um Ihre Identität oder die Eigentumsverhältnisse an einem von Ihnen angebotenen Objekt überprüfen zu können).

Gleichzeitig sind wir im Rahmen der Vertragsabwicklung und zur Durchführungen vertragsanbahnender Maßnahmen berechtigt, andere 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 Anforderlichkeit ist insbesondere durch die Besonderheit des Auktionshandels gegeben, da Sie mit Ihrem Gebot und dem Zuschlag dem Vorkäufer die Möglichkeit nehmen, das Kunstwerk zu erstehen. Damit kommt Ihrer Bonität, über die wir stets höchste Verschwiegenheit bewahren, größte Bedeutung zu.).

Für bestimmte Funktionen unserer Website beauftragen wir weitere externe Dienstleister mit der Datenverarbeitung. Diese Dienstleister verarbeiten die personenbezogenen Daten dabei ausschließlich nach unseren Weisungen. Insbesondere sind die Dienstleister damit ebenfalls an diese Datenschutzerklärung gebunden. Die Dienstleister dürfen die Daten keinesfalls für ihre eigenen Zwecke nutzen.

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, bspw. einen Paketdienstleister 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 Zusage 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 Satz 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 Auktionsaal 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.

Verwendung von Cookies

Cookies sind Textdateien, welche über einen Internetbrowser auf einem Computersystem abgelegt und gespeichert werden. Cookies benutzen wir als Identifizierungskennzeichen, die wir mittels Ihres Webbrowsers auf die Festplatte Ihres Computers übermitteln. Sie ermöglichen nach Ihrer Anmeldung die Identifizierung Ihres Benutzerkontos während Ihres Besuchs auf unseren Seiten, einer so genannten Session oder Sitzung. Da andere Funktionen zur Identifizierung einer Session, das Risiko bergen, dass eine fremde Person mit Ihrer Sessionkennung Aktionen durchführen kann, ist die Aktivierung von Cookies während der Dauer Ihrer Anmeldung notwendig.

Zu anderen Zwecken verwenden wir Cookies nicht.

Über die Hilfe-Funktion der meisten Webbrowser können Sie sich erkundigen, wie Sie bspw. Cookies blockieren oder

erhaltene Cookies löschen. Somit kann der Setzung von Cookies dauerhaft widersprochen werden. Wir weisen jedoch darauf hin, dass ohne Cookies die Teile unserer Internetdienste nicht mehr funktionieren, welche einer Anmeldung bedürfen.

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.

Beruhet 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 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. Wenn Sie der Ansicht sind, dass die Verarbeitung der Sie betreffenden personenbezogenen Daten durch die Ketterer Kunst GmbH mit Sitz in Hamburg gegen die DSGVO verstößt, ist die zuständige Beschwerdestelle der Hamburgische Beauftragte für Datenschutz und Informationsfreiheit, Klosterwall 6 (Block C), D- 20095 Hamburg.

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 erlauben uns auch den Hinweis darauf, dass wir im Falle eines Kulturgutes nach § 45 KGSG i.V.m. § 42 KGSG verpflichtet sind, Nachweise über die Sorgfaltsanforderungen aufzuzeichnen und hierfür bestimmte personenbezogenen Daten für die Dauer von 30 Jahren aufzubewahren. Nach Ablauf der Fristen, die uns vom Ge-

setzgeber 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.

*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)

1. General

1.1 Ketterer Kunst GmbH & Co KG (referred to hereinafter as the 'Seller') handles purchase requests/orders at Internet auctions staged at the Internet portal [onlineonly.kettererkunst.com](https://www.kettererkunst.de) exclusively on the basis of the following General Terms of Business ('Terms'), at the same time drawing the consumer's attention to the "Duties to Supply Information for Distance Selling Contracts", the "Notification of the Applicability of the Rules of the Sale of Consumer Goods" and the "Duties to Supply Information for Concluding Contracts in E-Commerce Transactions" including the corresponding "Cancellation Policy". In general, the 'Ketterer Internet Auctions' website offers art works in its own name but for a client's account (commission contract between the seller and its client).

1.2 These General Terms of Business are binding for any sales transactions by the Seller. The Seller's goods, services and offers are provided exclusively on the basis of these Terms. The Bidder's/Buyer's terms of business and purchase are expressly refuted; they shall only obligate the Seller if the latter has expressly declared that it agrees to them. These Terms shall be deemed accepted at the latest on receipt of the goods out of the first order. These Terms also apply to all future business relations, even if they are not expressly agreed anew.

1.3 These General Terms of Business do not apply to conventional auctions held by the Seller. This expressly also applies to post-auction sales. Auctions and related post-auction sales shall each be exclusively governed by the Terms of Delivery & Auction in force at the time.

1.4 According to the Money Laundering Act (GwG), the seller is obliged to inform the bidder / acquirer or those interested in an acquisition (that is as early as in the initial phase) and, if applicable, a representative and the "beneficial owner" within the meaning of Section 3 GwG for the purpose of executing the order and to record and store the data and information obtained. The aforementioned bidder / purchaser or person interested in acquisition or his representative is obliged to cooperate, in particular to present the necessary identification papers, in particular on the basis of a national passport or passport, identity card or passport or identity card substitute that is recognized or approved with regard to immigration laws. The seller is entitled to make a copy or other reproduction of this on a media carrier (scan, image file, etc.) in compliance with data protection regulations. In the case of legal entities or partnerships, an extract from the commercial or cooperative register or a comparable official register or directory must be requested. The bidder/purchaser or anyone interested in the acquisition assures that the identification papers and information provided by him for this purpose are correct and that he or the person he represents is the "beneficial owner" within the meaning of Section 3 of the GwG.

2. Purchase Contract

2.1 The items offered on the Internet by the Seller constitute an offer for sale, whereby the Seller fixes the start price and the period allowed (bidding period) during which the bid from the highest bidder can be accepted on expiry of the deadline. The bidder accepts the offer by making a bid using the bid function. The bid remains in force until another bidder makes a higher bid during the bidding period, and it only then loses effect. When the bidding period ends, either on expiring or due to the Seller prematurely terminating the offer, a purchase contract for the item is brought about between the Seller and the highest bidder, unless the bidder has the statutory right to withdraw his bid. In any such case (legitimate withdrawal of a bid) the purchase contract is then brought about with the bidder originally making the next highest bid in terms of amount.

2.2 Each bidder may submit a maximum bid at an auction. This is then equivalent to the highest maximum amount which it is willing to pay for the item. Other bidders have no access to this maximum bid. If other interested customers bid for the item, then the bid applying at the time automatically gradually increases, meaning that a bidder who has made a maximum bid remains the highest bidder until its maximum bid is outbid by another bidder.

2.3 The Seller may also mark offers with a 'buy now' option at a fixed sales price. This offer may be accepted by any bidder, but only as long as either no bid has been made for

the item, or bids have not yet reached the minimum price fixed by the Seller. In this case, a purchase contract for the item at the quoted fixed price is brought about - irrespective of the length of the bidding period, and without an auction being held or continued - as soon as the bidder/Buyer effectively exercises this option.

2.4 Sales operations termed an 'Internet auction' are not an auction as defined in Sect. 34 b) of the German Trade Code [GewO] and Sect. 156 of the German Civil Code [BGB]. The 'Internet auction' is not a public available auction as defined in Sect. 312g (2) No. 10 of the German Civil Code [BGB].

2.5 Making bids using automated data handling processes (e. g. so-called sniper programs) is prohibited.

2.6 In the event that - for whatsoever reason - a contract is not actually reached between the Seller and a buyer and that the minimum price is not achieved, the Seller is entitled to make so-called sub-bidders an offer to acquire the item at a fixed price.

2.7 As regards exact procedure for handling purchase contracts, reference is made to the relevant information provided at www.ketterer-internet-auctions.com, and to the Duties to Supply Information for Concluding Contracts in e-Commerce Transactions, which are available at onlineonly.kettererkunst.com/terms.php.

2.8 Payments are to be made to the seller by bank transfer in EUR (€). The explanations on the information obligations for contracts in electronic business dealings regulate further details, which can be viewed at onlineonly.kettererkunst.com/terms.php. Checks and bills of exchange are only accepted on account of performance on the basis of a special agreement with all costs and taxes being charged; the seller is not liable for timely presentation, protest, notification or return of unredeemed checks or bills of exchange. If the seller has agreed to non-cash payment, all costs and fees of the transfer (including bank charges deducted from the seller) shall be borne by the buyer.

3. Hand-Over / Delivery

3.1 After Payment, the item purchased will be sent to the Buyer by insured post unless Item 3.2 below applies. The costs of handover, acceptance and shipping to a location other than the place of delivery are regulated in Section 4.6 (additional transport costs). Shipping may cause additional charges, in particular cash on delivery costs or customs fees, which are levied directly by the transport company and will be collected from the recipient when the goods are handed over. Such fees are not included in the seller's shipping costs and may have to be paid additionally by the buyer, provided they are not included in the costs the seller is legally obligated to bear within the meaning of Section 270a BGB.

3.2 Alternatively there is the option of collection of the purchased item by the Buyer. After appropriate notification and prior arrangement, the Buyer can collect the purchased item from the Seller. The item must be collected immediately, at latest 14 days after termination of the offer and purchase of the item by the Buyer. If the Buyer defaults in this obligation, failing to collect the item and letting a deadline that has been set expire to no avail, or if the Buyer firmly and finally refuses collection, then the Seller may withdraw from the purchase contract and demand compensation, subject to the provision that it is allowed to sell the item again and assert its losses in the same way as in cases of a buyer defaulting in payment (see Item 7 below), without the Buyer being entitled to any extra proceeds from the renewed sale. Moreover, in the event of default the Buyer also owes reasonable compensation for all the recovery costs incurred by its delay. The Buyer opts for collection or dispatch after making its auction purchase; see the Duties to Supply Information for Concluding Contracts in e-Commerce Transactions, which are available at onlineonly.kettererkunst.com/terms.php.

3.3 The risk of the object of purchase being damaged or lost during consignment shall be borne by the Buyer, insofar as it is planning to use the object of purchase in connection with its commercial business or self-employed operations. Risk shall pass to the Buyer as soon as the consignment is handed over to the carrier or its representative, or has left the Seller's business premises for dispatch. For consumers within the meaning of Section 13 of the German Civil Code (see section 8.3 for a definition), the risk of the purchased item only passes when they have gained possession of the purchased item, unless the buyer (consumer) has contacted

the freight forwarder, carrier or other person or institution designated for the shipment, and the entrepreneur has not previously named this person or institution to the buyer (§ 475 Para. 2 BGB).

4. Purchase price / due date / duties / other costs / final price

4.1 The purchase price is due with the highest bid when the time expires.

4.2 Payments from the buyer to the seller are generally only to be made by transfer to account specified by the seller. The fulfillment of the payment does not come into effect until it is finally credited to the seller's account.

All costs and fees of the transfer (including the bank charges deducted from the seller) are borne by the buyer, as far as legally permissible and not prohibited within the meaning of Section 270a BGB.

4.3 Depending on the consignor's specifications, the sale is subject to differential or regular taxation.

The bidder will be regularly informed about the type of taxation on the bidding site before the bid is submitted. In the case of differential taxation according to Section 25a UStG, the respective highest bid including the applicable sales tax is shown. With standard taxation, the respective highest bid is shown as the "net bid". In addition, the total price including sales tax is indicated.

4.4 Buyer's Premium and Artist's Resale Right

4.4.1 Works of art subject to differential taxation

With differential taxation, a surcharge is levied per individual object as follows:

- Hammer price up to 500,000 euros: from this 32% buyer's premium.

- A premium of 27% is charged on the part of the hammer price that exceeds 500,000 euros and added to the premium that incurs on the part of the hammer price up to 500,000 euros.

- The purchase price includes sales tax, currently at 19%.

4.4.2 Works of art marked with an "N" in the image were imported into the EU for sale. These are offered subject to differential taxation. In addition to the buyer's premium, the import sales tax paid by the seller, currently 7% of the invoice amount, is charged.

4.4.3 Works of art subject to regular taxation.

With regular taxation, a surcharge is levied per individual object as follows:

- Hammer price up to 500,000 euros: from this 25% buyer's premium.

- A buyer's premium of 20% is charged on the part of the hammer price that exceeds 500,000 euros and added to the premium that incurs on that part of the hammer price up to 500,000 euros.

- The statutory sales tax of currently 19% is levied on the sum of the hammer price and premium.

Regular taxation can be applied to businesses entitled input tax reduction on art and antiques.

4.5 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 reimbursed as soon as the seller has the export certificate.

4.6 Additional transport costs vary depending on the place of delivery, weight and size of the object and are to be paid additionally by the buyer. They are specified individually on the object before the bid is submitted and before the bid is accepted.

4.7 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 400.00 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. Reservation of Title

5.1 The Seller is under no obligation to hand over the item before all the amounts owed by the Buyer have been paid.

5.2 Title to the object of purchase shall not pass to the Buyer until the invoiced amount owing has been paid in full. In the event that the Buyer has already resold the object of purchase before paying the amount invoiced by the Seller or before paying said amount in full, the Buyer assigns all its receivables created on such resale to the Seller up to the invoiced amount still outstanding. The Seller accepts this assignment.

5.3 If the Buyer is a public corporation, a special trust under public law or an entrepreneur who concluded the purchase contract in the context of its commercial or self-employed operations, then title shall be reserved in relation to all the Seller's claims vis-a-vis the Buyer that have been created during the on-going business relationship and by other items, until such time as the receivables to which the Seller is entitled in connection with the purchase have been paid.

6. Set-off Right, Right of Retention

6.1 Vis-a-vis the Seller, the Buyer may only offset uncontested claims or claims which have been declared res judicata.

6.2 Right of retention on the part of the Buyer is excluded. The right of retention in the case of Buyers who are not entrepreneurs within the meaning of Sect. 14 of the German Civil Code [BGB] is only excluded insofar as such rights are not based on the same contractual relationship.

7. Default of payment, withdrawal, claims for compensation by the seller

7.1 If the Buyer defaults in making a payment, then the Seller – notwithstanding further claims – may demand default interest at the usual interest rate charged by banks for outstanding current account loans, or at a minimum the statutory rate of default interest pursuant to Sect. 288 and Sect. 247 of the German Civil Code [BGB].

7.2 If in cases of late payment the Seller demands compensation in lieu of performance, and if the item is sold again, then the original Buyer – whose rights created on previously making a successful bid extinguish – shall be liable for any losses thus sustained, such as e.g. storage costs, shortfalls and lost profits. It shall not be entitled to any extra proceeds attained on renewed sale, nor will it be allowed to make another offer.

7.3 The seller is entitled to withdraw from the contract if it turns out, after the conclusion of the contract, that he is or was not entitled to execute the contract due to a legal provision or official instruction, or that there is an important reason that makes the execution of the contract, also in consideration of the buyer's legitimate interests, unreasonable for the seller. Such an important reason exists in particular if there are indications of the existence of elements of an offense according to §§ 1 Paragraph 1 or 2 of the Money Laundering Act (GwG) or in case of missing, incorrect or incomplete disclosure of the identity and economic background within the meaning of the Money Laundering Act (GwG), as well as in case of insufficient participation in the fulfillment of the obligations following from the Money Laundering Act (GwG), regardless of whether by the buyer or the consignor. The seller will endeavor to clarify the matter without undue delay as soon as he becomes aware of the circumstances justifying the withdrawal.

8. Warranty

8.1 The subject matter of the contract is a used item. The catalog descriptions and illustrations made to the best of our knowledge and belief, as well as representations in other media of the seller (internet, other applications, etc.) do not constitute a guarantee and are not contractually agreed properties within the meaning of § 434 BGB (German Civil Code), but only serve to inform the buyer, unless because a guarantee is given expressly and in writing by the seller for the corresponding quality or property, or something different results from the following section 8.3, especially for negative quality features. This also applies to expertises. The fact of an appraisal by the seller or a company/ appraiser commissioned by him as such does not represent any quality or property of the object of purchase.

8.2 Vis-a-vis entrepreneurs within the meaning of Sect. 14 of the German Civil Code [BGB], all guarantees are excluded for all manner of defects in the goods sold. 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 his bid being accepted, 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 event of the auctioneer successfully prosecuting a claim against the consignor, the auctioneer shall remit the resulting amount to the purchaser up to the value of the hammer price, in return for the item's surrender. The purchaser will not be obliged to return this item to the auctioneer if the auctioneer is not itself obliged to return the item within the scope of its claims against the consignor or another beneficiary. The purchaser will only hold these rights (assignment or prosecution of a claim against the consignor and remittance of the proceeds) subject to full payment of the auctioneer's invoice. In order to assert a valid claim for a material defect against the auctioneer, the purchaser will be required to present a report prepared by an acknowledged expert (or by the author of the catalog, or else a declaration from the artist himself or from the artist's foundation) documenting this defect.

8.3 Consumers according to § 13 BGB are entitled to the statutory warranty rights according to § 437 BGB, subject to the following regulations, otherwise unrestricted.

A consumer is any natural person who enters into a legal transaction for purposes that are predominantly neither related to their commercial nor self-employed activities.

If the buyer is a consumer according to § 13 BGB, he is expressly informed of the following and declares before submitting his binding purchase offer by means of a separate declaration, which he either makes in form of pressing a button or ticking a box, with which he declares his additional agreement the following:

He has been separately informed of the respective work, in particular its object description in the attached annex, and has taken note of it. Should this information result in so-called negative quality characteristics, which in particular deviate or could deviate from objective requirements for the object, such as: [list examples], he expressly agrees to these using one of the aforementioned or comparable methods.

At the same time, the buyer is aware that the seller limits the warranty for used items to one year after the start of the statutory limitation period. Here, too, the buyer is given the opportunity to declare this by means of a separate consent during the purchase process.

If there are no separate consents to this, it is not possible for the buyer to submit an offer to acquire the object of purchase. In all other respects the statutory regulations shall apply.

9. Liability

All claims for damages of the buyer against the seller, its legal representatives, employees, vicarious agents are excluded – regardless of the legal reason and also in the event of the resignation of the seller in accordance with Section 7.3. This does not apply to damage based on willful or grossly negligent behavior on the part of the seller, their legal representatives or vicarious agents. The exclusion of liability does not apply to the assumption of a guarantee or the negligent breach of essential contractual obligations by the seller, but in the latter case the amount is limited to the damage that is foreseeable and typical for the contract when the contract is concluded. Liability for losses resulting from mortal injury, bodily harm or health damage remains unaffected.

10. Disruption, System Failure

As technology generally stands, it is as a matter of principle not possible to develop or keep hard- and software entirely free of defects. Similarly, it is not possible to completely exclude faults and problems in internet communications. Consequently, the Seller cannot assume any liability or guaranty for the permanent and fault-free availability and usage of its Website, insofar as the fault is beyond its control. Due to this circumstance, the Seller therefore also assumes no liability in the event that by reason of any such fault there may be no bids submitted, or only incomplete or late bids which would have led to a contract being reached if the fault had not occurred. Accordingly, the Seller similarly refuses to assume any costs incurred on the bidder due to such fault. If no bids can be made for items due to a system failure, then the remaining time between the occurrence of the fault and the scheduled auction closure shall be recorded and added on after the fault has been eliminated, meaning that the auction closure originally fixed is deferred by the duration of the fault. After the fault has been eliminated, the auction shall be continued with exactly the same bids and stage of procedure as applied at the time when the fault occurred.

11. Right of cancellation for consumers with cancellation policy

The consumer according to § 13 BGB (German Civil Code) has the right to withdraw from this contract within fourteen days without specifying a reason. The cancellation period is fourteen days from the day on which he or a third party named by him who is not the carrier, took possession of the goods.

In order to effectively exercise the right of withdrawal, the consumer must contact the provider – **Company Ketterer Kunst GmbH & Co KG, Joseph-Wild-Str. 18, 81829 Munich, Fax: +49 89 55 244 166 or send an e-mail to widerruf@kettererkunst.de** – by means of a clear statement (e.g. a letter sent by mail, fax or e-mail) of his decision to revoke this contract. This can be done using the attachment or the attached model cancellation form on onlineonly.kettererkunst.com/terms_page4.php, which is not mandatory. To meet the cancellation deadline, it is sufficient for the buyer to send the notification regarding the exercise of the right of cancellation before the cancellation period has expired.

Consequences of revocation

If the Buyer withdraws from this contract, the Provider shall owe him all payments received from the Buyer, including delivery costs within the EU (except for the additional costs resulting from the Buyer choosing a different type of delivery than the cheapest standard delivery offered by the Provider) immediately and at the latest within fourteen days from the day on which the provider received the notification of the cancellation of this contract. For this repayment, the Provider uses the same means of payment that the buyer used in the original transaction, unless expressly agreed otherwise; under no circumstances will the buyer be charged any fees for this repayment. Goods that cannot be shipped by parcel will be picked up by the Provider. In the case of goods that can be sent by parcel, the Provider may refuse repayment until he has received the goods back or until the buyer has provided proof that he has sent the goods back, whichever is earlier.

Goods that can be sent as a parcel must be returned or handed over by the buyer immediately and in any case no later than fourteen days from the day on which he informed the Provider of the cancellation of this contract, to

**Ketterer Kunst GmbH & Co KG
Joseph-Wild-Str. 18
81829 Munich**

The deadline is met if the Buyer sends the goods before the period of fourteen days has expired. The Buyer bears the direct costs of returning the goods. He only has to pay for any loss in value of the goods if this loss in value is due to the handling of the goods that is not necessary for checking the condition, properties and functioning of the goods.

12. Final Provisions

12.1 Oral ancillary agreements must be done in writing in order to become effective. The same applies to any waiver of the requirement for written form.

12.2 In business with registered merchants, public corporations and special trusts under public law, it is further agreed that Munich shall be place of performance and place of jurisdiction (including proceedings involving cheques and bills of exchange). Moreover, Munich shall always be venue if the Buyer does not have a general place of jurisdiction in Germany.

12.3 The legal relations between the Seller and the Buyer shall be governed by German law, excluding CISG.

12.4 Should one or more terms of these General Terms of Business be or become ineffective, the effectiveness of the remaining terms shall remain unaffected. Sect. 306 par. 2 of the German Civil Code (BGB) shall apply.

12.5 These General Terms of Business are available in German and in English. The German version shall be decisive at all times, whereby German law shall apply exclusively with regard to the meaning and interpretation of the terms used herein.

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: informuenchen@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 informed of these. On the basis of your aforementioned interests, including your participation in auctions, we will be continually reviewing in accordance with Article 6 (1) (f) of the GDPR whether we are permitted to advertise to you and, if so, what kind of advertising may be used for this purpose (for example: sending auction catalogs, providing information on special events, future or past auctions, etc.).

You have the right to object to this contact with you at any time as stated in Art. 21 of the GDPR (see below: “Your Rights Relating to the Processing of Your Personal Data”).

Live Auctions

In so-called live auctions, one or more cameras or other audio and video recording devices are directed toward the auctioneer and the respective works of art being offered at auction. Generally, such data can be received simultaneously via the Internet by anyone using this medium. Ketterer Kunst takes the strongest precautions to ensure that no one in the room who has not been specifically designated by Ketterer Kunst to be on camera with their consent for the auction process is captured on camera. Nevertheless, Ketterer Kunst cannot assume any responsibility for whether individuals in the auction hall themselves actively enter the respective frame, for example by deliberately or unknowingly stepping partially or completely in front of the respective camera, or by

moving through the scene. In such situation, through their participation in or attendance at the public auction, the respective individuals involved are agreeing to the processing of their personal data in the form of their personal image for the purposes of the live auction (transmission of the auction via audio and video).

Your Rights Relating to the Processing of Your Personal Data

Pursuant to the provisions of the GDPR, you have the following rights in particular:

- The right to information on stored personal data concerning yourself, free of charge, the right to receive a copy of this information, and the other rights in this connection as stated in Art. 15 of the GDPR.
- The right to immediate rectification of inaccurate personal data concerning you as stated in Art. 16 of the GDPR, and as applicable, to demand the completion of incomplete personal data, including by means of providing a supplementary statement.
- The right to immediate deletion (“right to be forgotten”) of personal data concerning yourself provided one of the grounds stated in Art. 17 of the GDPR applies and provided the processing is not necessary.
- The right to restriction of processing if one of the conditions in Art. 18 (1) of the GDPR has been met.
- The right to data portability if the conditions in Art. 20 of the GDPR have been met.
- The right to object, at any time, to the processing of personal data concerning yourself performed based on Art. 6 (1) letter e) or f) of the GDPR as stated in Art. 21 for reasons arising due to

your particular situation. This also applies to any profiling based on these provisions.

Where the processing of your personal data is based on consent as set out in Art. 6 (1) a) or Art. 9 (2) a) of the GDPR, you also have the right to withdraw consent as set out in Art. 7 (3) of the GDPR. Before any request for corresponding consent, we will always advise you of your right to withdraw consent.

To exercise the aforementioned rights, you can us directly using the contact information stated at the beginning, or contact our data protection officer. Furthermore, Directive 2002/58/EC notwithstanding, you are always free in connection with the use of information society services to exercise your right to object by means of automated processes for which technical specifications are applied.

Right to Complain Under Art. 77 of the GDPR

If you believe that the processing of personal data concerning yourself by Ketterer Kunst GmbH & Co. KG, headquartered in Munich, is in violation of the GDPR, you have the right to lodge a complaint with the relevant office, e.g. in Bavaria with the Data Protection Authority of Bavaria (Bayerische Landesamt für Datenschutzaufsicht, BayLDA), Promenade 27 (Schloss), D-91522 Ansbach.

Data Security

Strong IT security – through the use of an elaborate security architecture, among other things – is especially important to us.

How Long We Store Data

Multiple storage periods and obligations to archive data have been stipulated in various pieces of legislation; for example, there is a 10-year archiving period (Sec. 147 (2) in conjunction with (1) nos. 1, 4, and 4a of the German Tax Code (Abgabenordnung), Sec. 14b (1) of the German VAT Act (Umsatzsteuergesetz) for certain kinds of business documents such as invoices. We would like to draw your attention to the fact that in the case of contracts, the archiving period does not start until the end of the contract term. We would also like to advise you that in the case of cultural property, we are obligated pursuant to Sec. 45 in conjunction with Sec. 42 of the German Cultural Property Protection Act (Kulturgutschutzgesetz) to record proof of meeting our due diligence requirements and will retain certain personal data for this purpose for a period of 30 years. Once the periods prescribed by law or necessary to pursue or defend against claims (e.g., statutes of limitations) have expired, the corresponding data is routinely deleted. Data not subject to storage periods and obligations is deleted once the storage of such data is no longer required for the performance of activities and satisfaction of duties under the contract. If you do not have a contractual relationship with us but have shared your personal data with us, for example because you would like to obtain information about our services or you are interested in the purchase or sale of a work of art, we take the liberty of assuming that you would like to remain in contact with us, and that we may thus process the personal data provided to us in this context until such time as you object to this on the basis of your aforementioned rights under the GDPR, withdraw your consent, or exercise your right to erasure or data transmission.

Please note that in the event that you utilize our online services, our expanded data privacy policy applies supplementally in this regard, which will be indicated to you separately in such case and explained in a transparent manner as soon as you utilize such services.

*Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data, and repealing Directive 95/46/EC (General Data Protection Regulation)

YOUR CONTACTS



Robert Ketterer

Owner, auctioneer
phone +49 89 55244-158
r.ketterer@kettererkunst.de



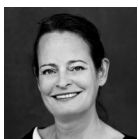
Gudrun Ketterer, M.A.

Auctioneer
phone +49 89 55244-200
g.ketterer@kettererkunst.de



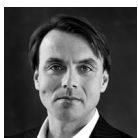
Peter Wehrle

Managing director
phone +49 89 55244-155
p.wehrle@kettererkunst.de



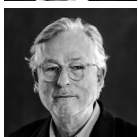
Nicola Gräfin Keglevich, M.A.

Senior Director
phone +49 89 55244-175
n.keglevich@kettererkunst.de



Dr. Sebastian Neußer

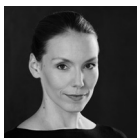
Senior Director
phone +49 89 55244-170
s.neusser@kettererkunst.de



Dr. Mario von Lüttichau

Academic consultant
phone +49 89 55244-165
m.luetlichau@kettererkunst.de

Contemporary Art



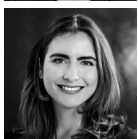
MUNICH

Julia Haußmann, M.A.
Head of Customer Relations
phone +49 89 55244-246
j.haussmann@kettererkunst.de



MUNICH

Dr. Franziska Thiess
phone +49 89 55244-140
f.thiess@kettererkunst.de



MUNICH

Alessandra Löscher Montal, B.A./B.Sc.
phone +49 89 55244-131
a.loescher-montal@kettererkunst.de



MUNICH

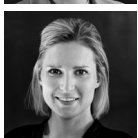
Dr. Isabella Cramer
phone +49 89 55244-130
i.cramer@kettererkunst.de

Modern Art



MUNICH

Sandra Dreher, M.A.
phone +49 89 55244-148
s.dreher@kettererkunst.de



MUNICH

Larissa Rau, B.A.
phone +49 89 55244-143
l.rau@kettererkunst.de

19th Century Art



MUNICH

Sarah Mohr, M.A.
phone +49 89 55244-147
s.mohr@kettererkunst.de



MUNICH

Felizia Ehrl, M.A.
phone +49 89 55244-146
f.ehrl@kettererkunst.de

Reserepresentatives



BERLIN

Dr. Simone Wiechers
phone +49 30 88675363
s.wiechers@kettererkunst.de



COLOGNE

Cordula Lichtenberg, M.A.
phone +49 151 29607354
info@kettererkunst.de



BADEN-WÜRTTEMBERG, HESSE, RHINELAND-PALATINATE

Miriam Heß
phone +49 6221 5880038
m.hess@kettererkunst.de



HAMBURG

Louisa von Saucken, MLitt
phone +49 40 374961-13
l.von-saucken@kettererkunst.de



NORTHERN GERMANY

Nico Kassel, M.A.
phone +49 89 55244-164
n.kassel@kettererkunst.de



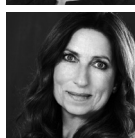
SAXONY, SAXONY-ANHALT, THURINGIA

Stefan Maier
phone +49 170 7324971
s.maier@kettererkunst.de



USA

Dr. Melanie Puff
phone +49 89 55244-247
m.puff@kettererkunst.de



THE ART CONCEPT

Andrea Roh-Zoller, M.A.
phone +49 172 4674372
artconcept@kettererkunst.de

Cataloging department

Silvie Mühlh M.A., Dr. Julia Scheu, Dr. Eva Heisse, Christine Hauser M.A., Alana Möller M.A., Ann-Sophie Rauscher M.A., Dr. Agnes Thum, Sarah von der Lieth, M.A., Dr. Mario von Lüttichau, Dr. Katharina Thurmayr, Alisa Waesse M.A. – Editing: Text & Kunst KONTOR Elke Thode

INQUIRIES

General questions regarding the artwork?

Modern Art / Contemporary Art
phone 0800 53883737
fax +49 89 55244-166
service@ketterer-internet-auktion.de

General questions regarding the artwork?

Simone Rosenbusch
phone +49 89 55244-123
fax +49 89 55244-166
buchhaltung@kettererkunst.de

General questions regarding the artwork?

Jürgen Stark
phone +49 89 55244-162
j.stark@kettererkunst.de

Ketterer Kunst GmbH & Co. KG

Joseph-Wild-Straße 18
81829 Munich
phone +49 89 55244-0
tollfree Tel. 0800-KETTERER
fax +49 89 55244-177
info@kettererkunst.com
www.kettererkunst.com

VAT ID no. DE 129 989 806
VAT no. 11621/39295 57 FA Munich III
Munich District Court HRA 46730

Personally liable partner:
Experts Art Service GmbH
Munich District Court HRB 117489

Managing directors:
Robert Ketterer, Peter Wehrle

INFO

Glossary

1. **Signed** and/or **dated** and/or **titled** and/or **inscribed** with denotes what we believe to be by the artist's hand.
2. The description **with inscription** denotes all information that, in our opinion, does not undoubtedly come from the artist himself.

For more information go to www.kettererkunst.com

- Register to learn more about the artists
- Register to learn more about the auctions



Ketterer Kunst is a partner of The Art Loss Register. Insofar as they are clearly identifiable, all objects in this catalog were matched with the register's database before the auction.

© VG Bild-Kunst, Bonn 2023 (for represented artists)



Follow us on **Instagram** at [@kettererkunst.de](https://www.instagram.com/kettererkunst.de) for peeks behind the scenes



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.

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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.com
phone +49 (0)89 5 52 44 - 0
kettererkunst.com/sell.php



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.

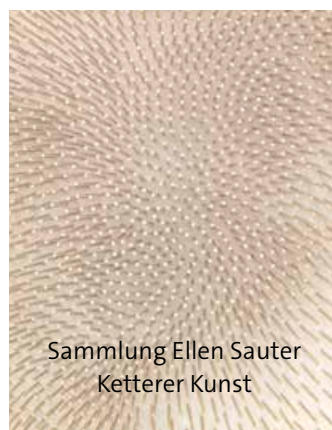
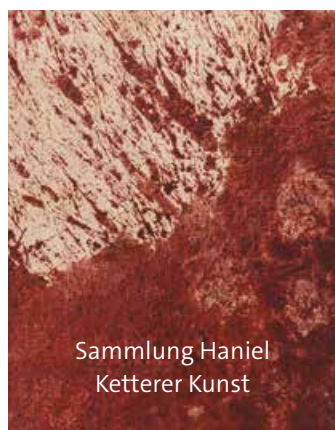
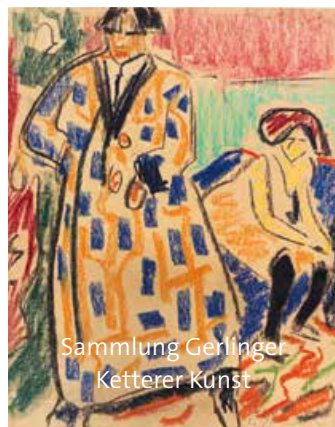
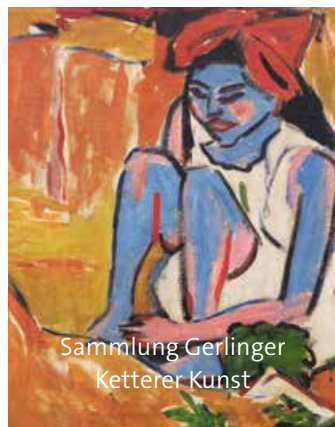
For company collections we develop a tailor-made marketing and press strategy in close cooperation with the company management. Especially our in-house PR department, which has excellent domestic and international contacts, is essential for a successful sale.

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



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

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



Robert