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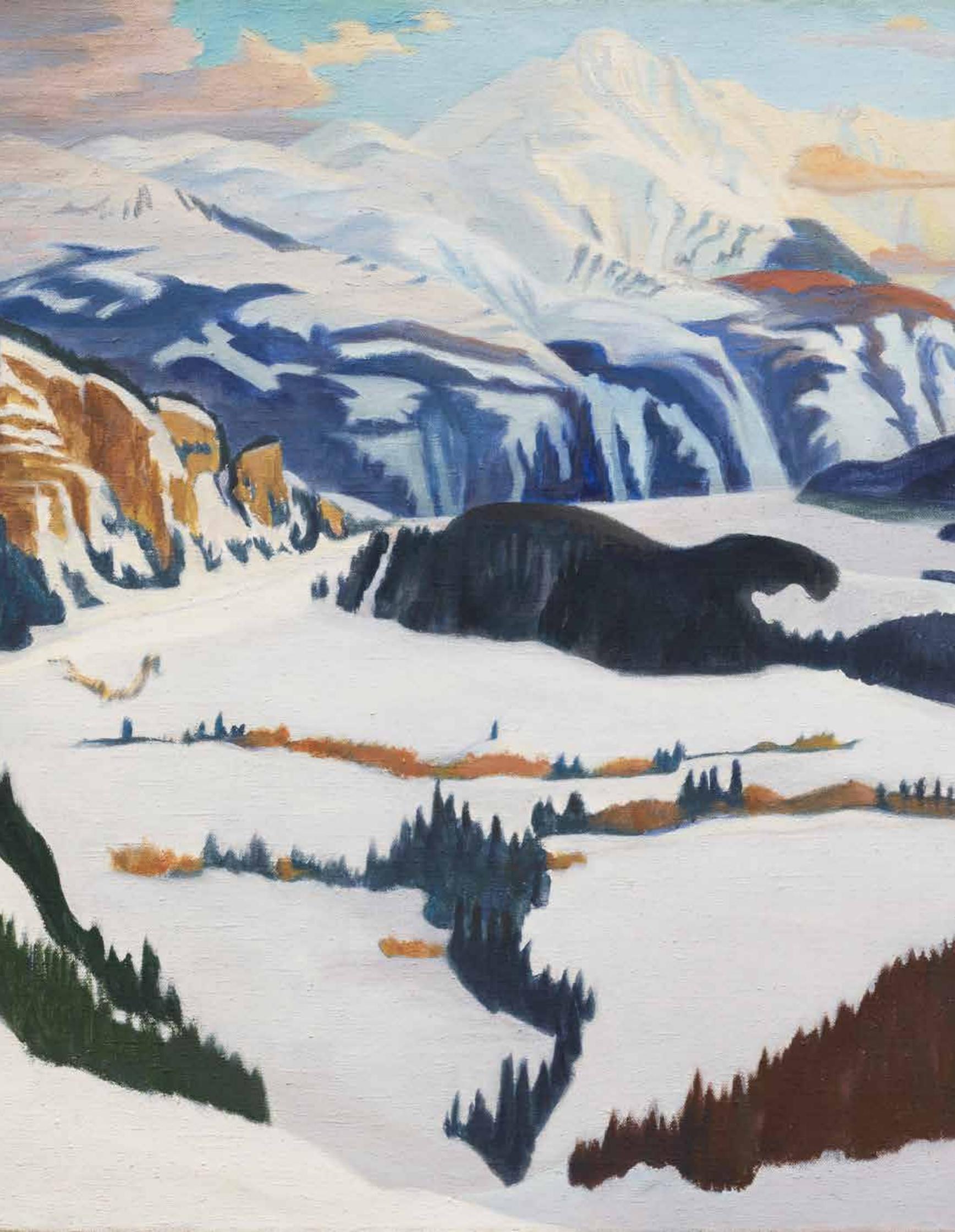
ONLINE ONLY

OF MEN, NATURE AND JEWELRY

HERMANN GERLINGER COLLECTION

The auction ends on October 15, 2023 at 3 pm (CEST)







Of Men, Nature and Jewelry

Hermann Gerlinger Collection

Bidding open from September 15 – October 15, 2023

Auction ends on October 15, 2023 at 3 pm (CEST)



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Prof. Hermann Gerlinger

Men, Nature and Jewelry.

Ernst Ludwig Kirchner, Erich Heckel, Otto Mueller,
Karl Schmidt-Rottluff – Hermann Gerlinger Collection

The significance of the “Brücke” artists’ contributions to 20th-century art is impressively demonstrated by the works of Erich Heckel, Ernst Ludwig Kirchner, Otto Mueller and Karl Schmidt-Rottluff that Hermann Gerlinger had compiled for his legendary collection with great care and a keen eye for quality: They are impressive characterizations of the people they met, and testify to their cosmic understanding of nature, its beauty is reflected in their landscapes with great sensitivity. From the elective affinity at the beginning of their common path grew a particular individualism that led to great mastery in every one of them. We would like to draw special attention to Schmidt-Rottluff’s pieces of jewelry, which the artist began

making in Dangast around 1910 and continued up to an old age. Making jewelry was by no means just an episode for Schmidt-Rottluff, as he established it as an independent genre alongside painting, graphic art and sculpting. As an autodidact, Schmidt-Rottluff owned professional silversmith tools, but he dispensed with fine soldering and instead shows the results of clasp, bending and hammering. His rings, pendants, bracelets and necklaces show the power of the genuine and were made for the wives of his friends, collectors and sponsors. And his special stones, the so-called ‘foundlings’, which the artist gathered during long walks, were formed into sculptural gems by the artist’s hand.



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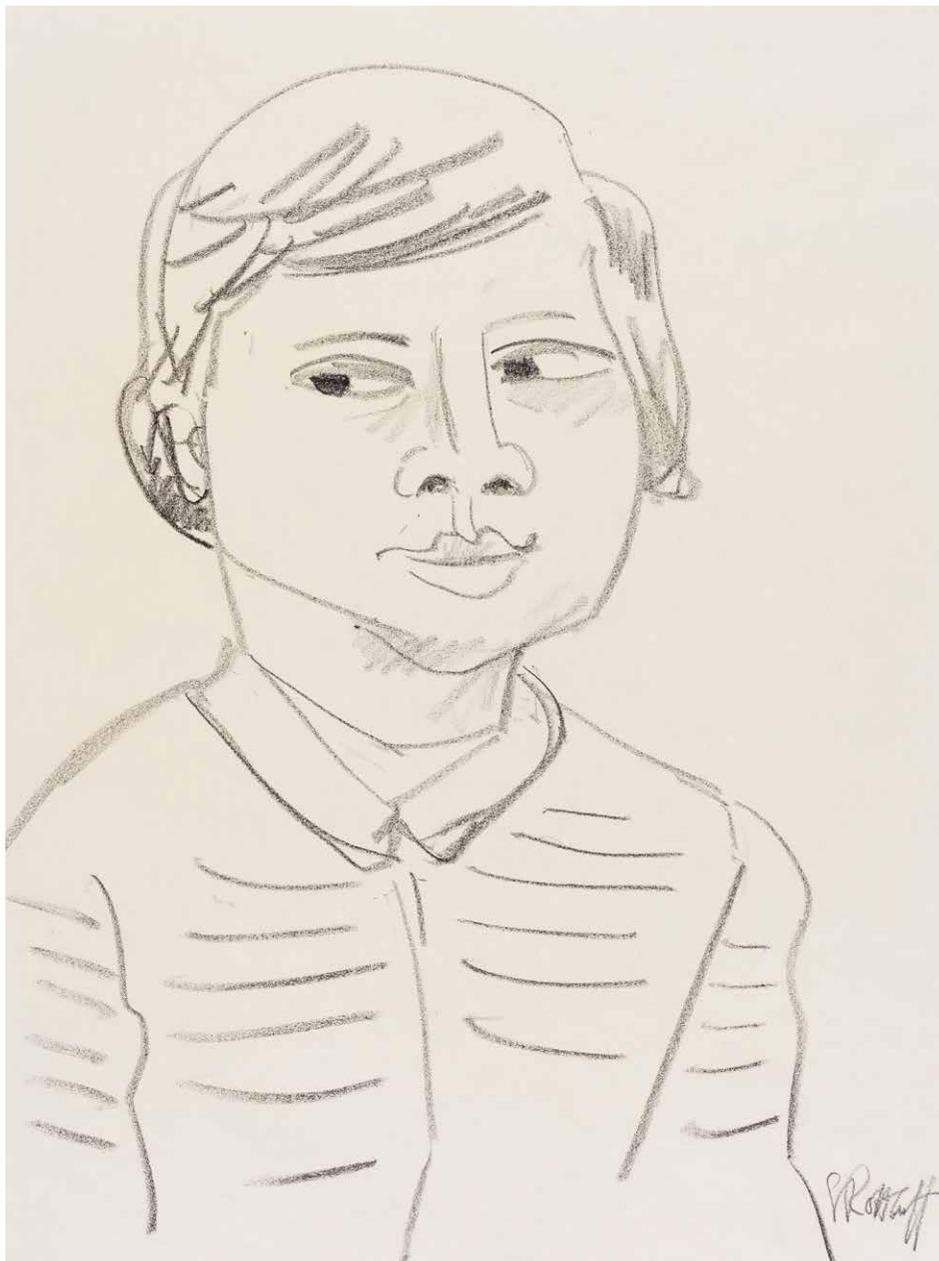
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Of Men, Nature and Jewelry.

Hermann Gerlinger Collection



Lot 121002680

KARL SCHMIDT-ROSSLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Bettina. 1957.

Pencil drawing.

Signed in lower right. On off-white paper. 53,5 x 40,5 cm (21 x 15.9 in), size of sheet.

The work is registered in the Hermann Gerlinger Collection with the number SHG 294 a.

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

Estimate: € 1.000 – 1.500 (R/D, F)

\$ 1,100 – 1,650

PROVENIENZ

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

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- Schmidt-Rottluff's portrait drawings are particularly captivating for their clear and reduced line
- Drawings by the artist are at, among others, the Staatliche Kunstsammlungen Dresden, the Städelmuseum Frankfurt a. Main and the Brücke-Museum Berlin



Lot 121002683

KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Sonne an der Küste. Wohl um 1970.

Coloro Chalks over India ink.
Signed in lower right. On laid paper. 40 x 54 cm (15.7 x 21.2 in),
the full sheet. [AM]

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

Estimate: € 3.000 – 5.000 (R/D, F)
\$ 3,300 – 5,500

PROVENIENZ

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

AUSSTELLUNG

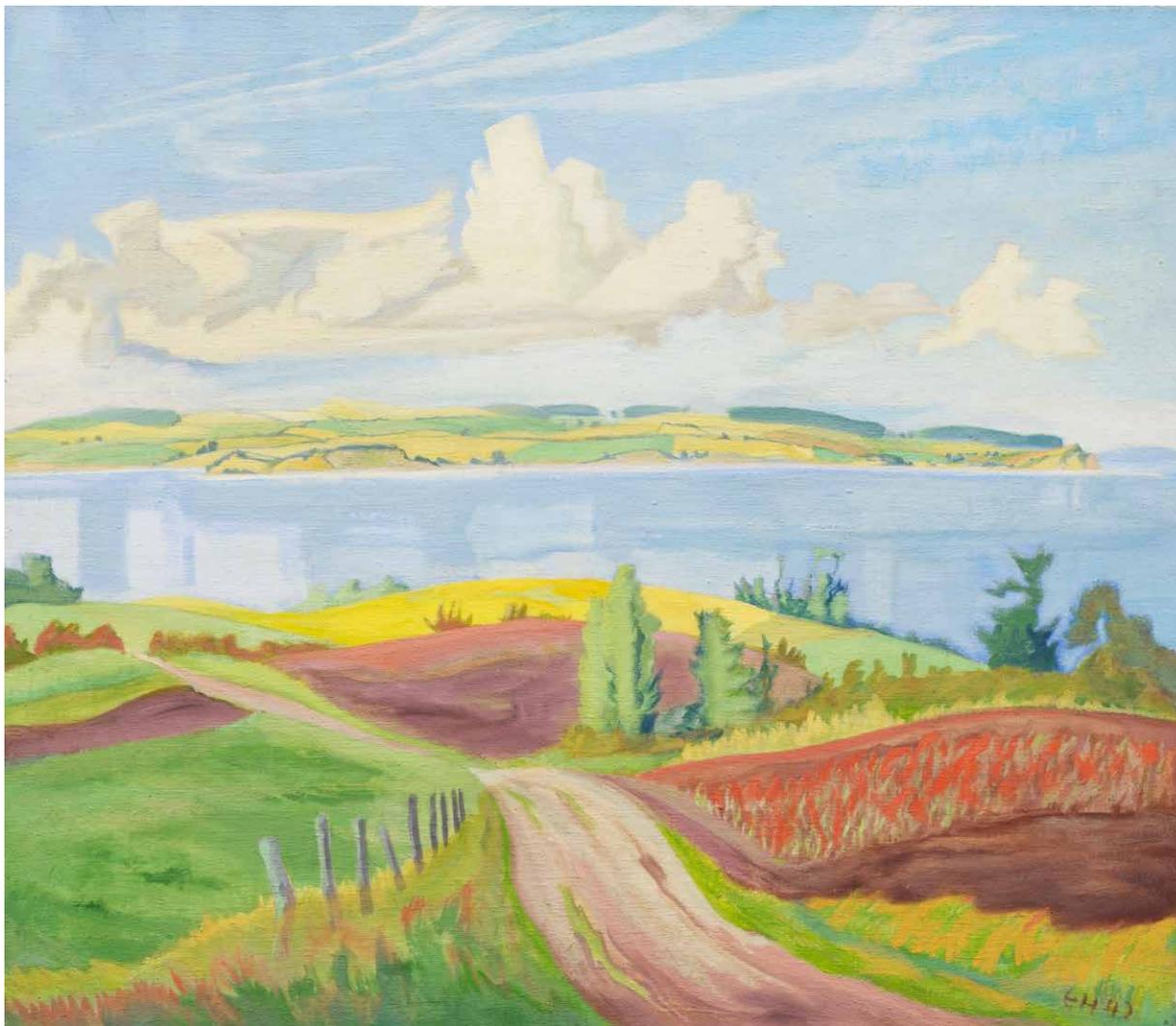
· Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig
(permanent loan from the Hermann Gerlinger Collection, 1995-2001).
· Kunstmuseum Moritzburg, Halle an der Saale (permanent loan
from the Hermann Gerlinger Collection, 2001-2017).
· Buchheim Museum, Bernried (permanent loan from the Hermann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

- Dynamic composition in particularly expressive colors
- Landscape with rich contrast from the artist's late creative period
- Technically sophisticated: The virtuoso handling of ink brush and color chalks testifies to Karl Schmidt-Rottluff's mastery

LITERATUR

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 436, SHG no. 787 (with illu.).
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 138, SHG no. 309 (with illu.).

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Lot 121002718

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Blick über die Förde im Herbst. 1942.

Tempera on canvas.

Monogrammed and dated in lower right. Dated and titled on the stretcher.

With an over-painted bather scene on the reverse, partly recovered. In the original artist's frame. [SM]

The work is registered in the Hermann Gerlinger Collection with the number SHG 553a.

Estimate price: € 9,000 – 12,000 (R/D,F)
\$ 9,900 – 13,200

PROVENANCE

- From the artist's estate.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 2015, with the collector's stamp, Lugt 6032).

- Heckel described the Flensburg Firth as a „paradise on Earth“.
- Document of Heckel's love of his adopted home on the Baltic Sea with its calm nature, lovely landscape with a vast horizon and the fresh and mild climate.
- One of only two paintings from 1942, a year characterized by defamation and war.

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan 1978-2012).
- Buchheim Museum, Bernried (permanet loan from the Hermann Gerlinger Collection, 2017-2022).
- Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, pp. 351 (with illu.).

LITERATURE

- Andreas Hüneke, Erich Heckel. Werkverzeichnis der Gemälde, Wandbilder und Skulpturen, vol. II (1919-1964), Munich 2017, p. 282, cat. no. 1942-6 (with illu.)



Lot 121002721

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Winterlandschaft. 1948.

Tempera on canvas.

Lower right signed and dated. Signed, dated and titled on the reverse.
83 x 96 cm (32.6 x 37.7 in). [JS]

Estimate: € 30.000 – 40.000 (R/D, F)
\$ 33,000 – 44,000

PROVENIENZ

- Erich Heckel Estate, Hemmenhofen.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1986, with the collector's stamp on the reverse, Lugt 6032).

AUSSTELLUNG

- Secession Darmstadt, Mathildenhöhe, Darmstadt July 25 - September 1, 1948, no. 77.
- Badische Sezession, VIII. Ausstellung, Kunsthalle Baden-Baden July 15 - September 30, 1951 / Haus der Kunst, Munich October 25 - December 23, 1951, no. 89.
- Erich Heckel. Pfälzische Landesgewerbeanstalt, Kaiserslautern, July 27 - August 25, 1951, no. 10.
- Erich Heckel, Galerie Wilhelm Großhennig, Düsseldorf February 8 - March 13, 1971, p. 39.
- Kunst der 1950er Jahre in Baden-Württemberg, Prinz-Max-Palais, Karlsruhe et al, 1982/83, p. 66.
- Erich Heckel, Kunstverein Brunswick, August 9 - October 17, 1985 (not in cat.).
- 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).
- Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 364 (with illu).

- One of Erich Heckel's rare snow-covered winter landscapes
- This is Heckel's first winter landscape 20 years after he had painted „Erzgebirgslandschaft im Winter“ (1928, Hüneke 1928-5)
- In 1948, Heckel went to Switzerland, where he also made the watercolor „Berge im Winter“ (SHG 573) showing the same motif
- Heckel painted the Grisons mountains: View from Fidaz, a small town near Films, to the south over the Hinterrheingraben to Kirchalphorn and Wenglispietz
- Heckel's handling of the gently modulated black-and-white contrast from which he develops the composition's spatial depth is masterful
- The sunlight on the mountain in the background in combination with the partly ominous and partly light and airy cloud formations, makes for a wonderful atmosphere
- In 1951, Heckel painted another winter landscape, „Gebirge im Schnee“ (Hüneke 1951-1), which today is part of collection of the Kunsthalle Karlsruhe

LITERATUR

- Andreas Hüneke, Erich Heckel. Werkverzeichnis der Gemälde, Wandbilder und Skulpturen, vol. II (1919-1964), Munich 2017, p. 304. catalogue raisonné no. 1948-5 (with illu.).
- Paul Vogt, Erich Heckel, Recklinghausen 1965, catalogue raisonné no. 1948-9 (with black-and-white illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 341, SHG no. 548 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 254, SHG no. 574 (with illu.).
- Katja Schneider (ed.), Moderne und Gegenwart. Das Kunstmuseum in Halle, Munich 2008, p. 128.

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Lot 121002724

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Berge im Schatten. 1961.

Watercolor and color chalks.

Signed, dated and titled in lower right. On Ingres machine-made laid paper by Fabriano (with watermark). 48 x 62,7 cm (18.8 x 24.6 in), the full sheet. [JS]

Estimate: € 5.000 – 8.000 (R/D, F)

\$ 5,500 – 8,800

PROVENIENZ

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

AUSSTELLUNG

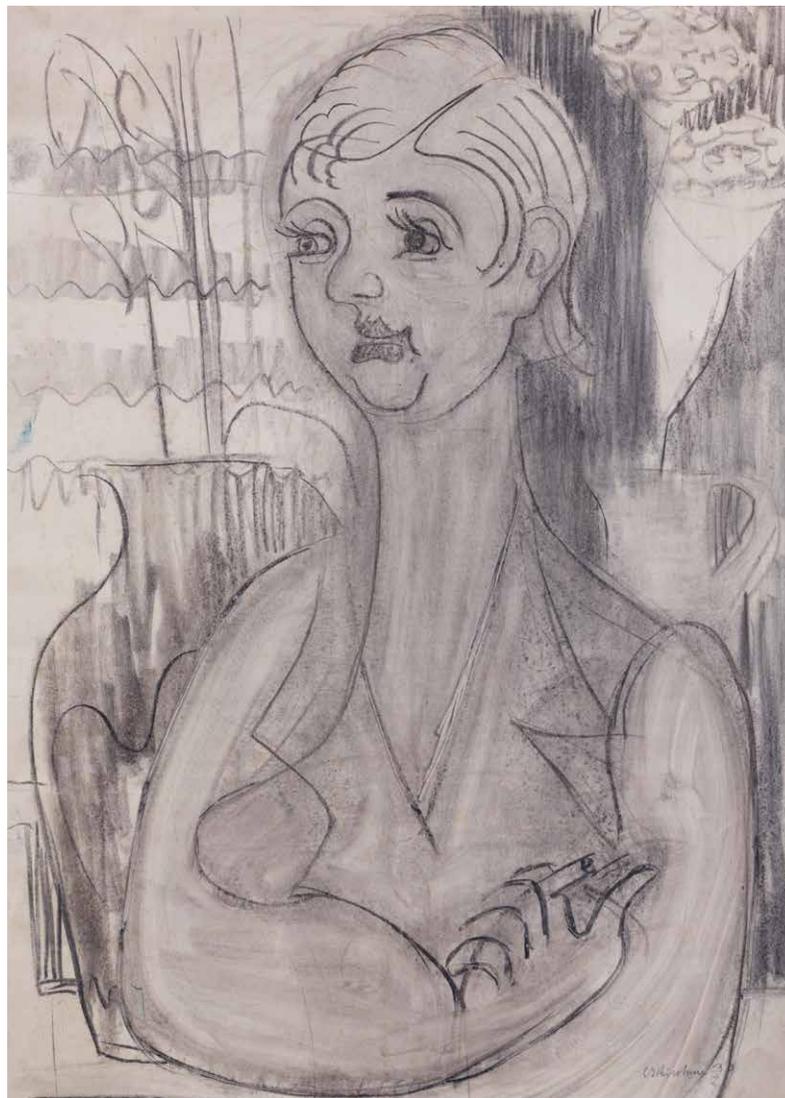
- Erich Heckel, 1983-1970. Aquarelle, Zeichnungen. Ausstellung zum 100. Geburtstag des Malers, Städtische Galerie Würzburg, cat. no. 107.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)
- Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 399 (with illu).

- „Berge im Schatten“ a remarkable example of Heckel's graphic gift and his sensibility for nature's infinity
- While Heckel still placed black contours in the foreground, he attained an impression of infinity through the transparent blue
- Owing to the experiences made in both WW I and II, Heckel's works time and again show religious or transcendental elements

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 356, SHG no. 585 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 269, SHG no. 613 (with illu.).

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Lot 121002737

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Portrait Elisabeth Hembus. 1930.

Black Chalk drawing.

Lower right signed and dated. With the estate stamp (Lugt 1570b) and the hand-written number „K Da/Ba 9a“ on the reverse.

On firm smooth paper. 92,5 x 67 cm (36.4 x 26.3 in), size of sheet.

The work is registered in the Hermann Gerlinger Collection with the number SHG 804 a.

Estimate: € 5.000 – 8.000 (R/D)

\$ 5,500 – 8,800

PROVENIENZ

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

AUSSTELLUNG

- 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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„The Hembusses just left, they send their regards. [...] You absolutely won her heart, she keeps asking for you and looks at your picture whenever she is over. She is such a boisterous yet modest person and was quite a neglected child.“

E. L. Kirchner in a letter to Erna Schilling from December 14, 1931, Kirchner Archive
 E. W. Kornfeld, Bern/Davos, quoted from: Wolfgang Henze, Briefwechsel 1910-1935/38, Stuttgart 1990, letter no. 2605.

- **The work shows Elisabeth Hembus, wife of the musician Julius Hembus, who lived near Kirchner and his partner in Davos**
- **The Hembus couple sat model several photographs, drawings, paintings and prints as of 1930**
- **The year this work was made, E. L. Kirchner also created the impressive painting „Blonde Frau in rotem Kleid, Portrait Elisabeth Hembus“ (Gordon 964)**
- **A color woodcut that shows Elisabeth Hembus and her husband in an intimate embrace is at the Städel Museum, Frankfurt am Main**



Lot 121002787

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Lesende Knaben (13. Jahresblatt). 1943.

Woodcut.

Ebner/Gabelmann 868 H. Dube H 374. Signed and dated, as well as inscribed „Für das Jahr 1944“ in the printing block. On Japon. 14,3 x 18,2 cm (5.6 x 7.1 in). Sheet: 16,5 x 24,7 cm (6.5 x 9.7 in). Published as 13th annual sheet in 1944. In 1930 Heckel started the tradition of sending a print, usually a woodcut, with a symbolic message as New Year's greeting to friends. Up until 1968, some 38 of these „Jahresblätter“ (Annual Sheets) were made.

The work is registered in the Hermann Gerlinger Collection with the number SHG 883 e.

Estimate: € 100 – 200 (R/D, F)
\$ 110 – 220

PROVENIENZ

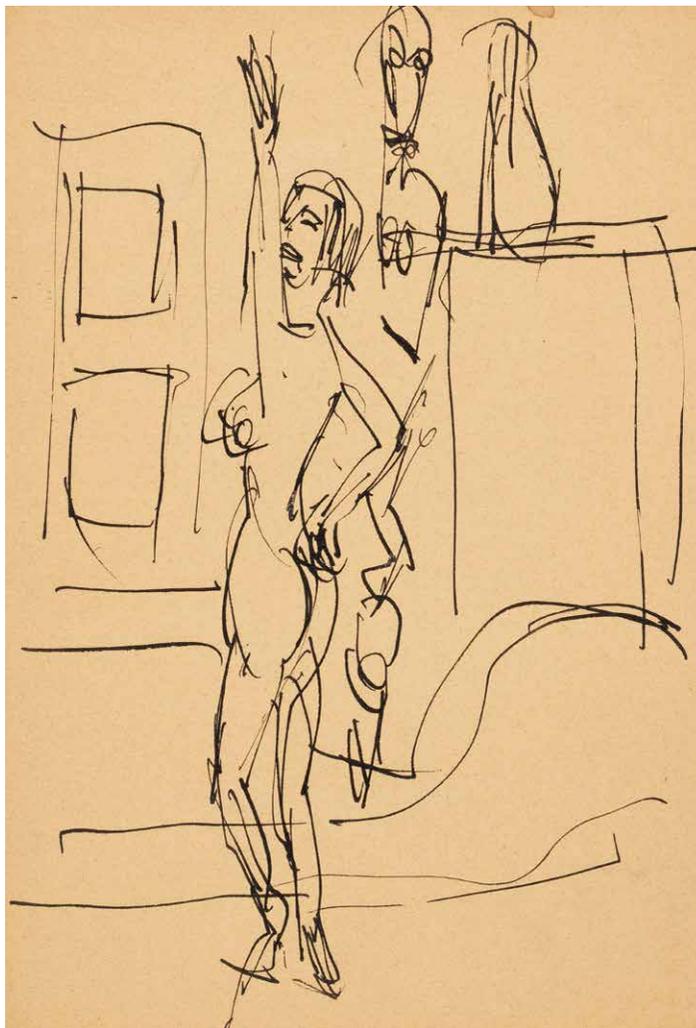
- Artist's estate.
- Hermann Gerlinger Collection, Würzburg (acquired from the above, with the collector's stamp, Lugt 6032).

- In the past 25 years, only one copy of this woodcut has been offered on the international auctions market (source: artprice.com)
- Amidst the war, the almost 60-year-old Heckel sent the sheet with a depiction of two boys reading inscribed with promising wishes for 1944 to friends, family and collectors
- As a consequence of the increasing number of air raids on German cities, Heckel feared the loss of his work, which is why he kept his works in different places in Germany, however, his studio in Berlin was bombed in January 1944 and many his works fell victim to the flames

AUSSTELLUNG

- 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 121002807

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Stehender Akt am Ofenfeiler. 1924.

Pen and India ink drawing

On light, brownish cardboard. 23 x 15,8 (9 x 6,2 cm), size of sheet.

On p. 46 in Kirchner's sketchbook 96 we find a pen drawing made in preparation of a work with the theme of a studio interior with a female nude and a large wooden figure (Henze WVZ 1924/11, lost) in this execution. Further drawings by Kirchner – both in private possession and part of the estate – prove that the depicted person is his partner Erna Schilling. [CH/AM]

We are grateful to Prof. Dr. Dr. Gerd Presler for his kind support in cataloging this lot.

Estimate: € 3.000 – 5.000 (R/D)

\$ 3,300 – 5,500

PROVENANCE

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

EXHIBITION

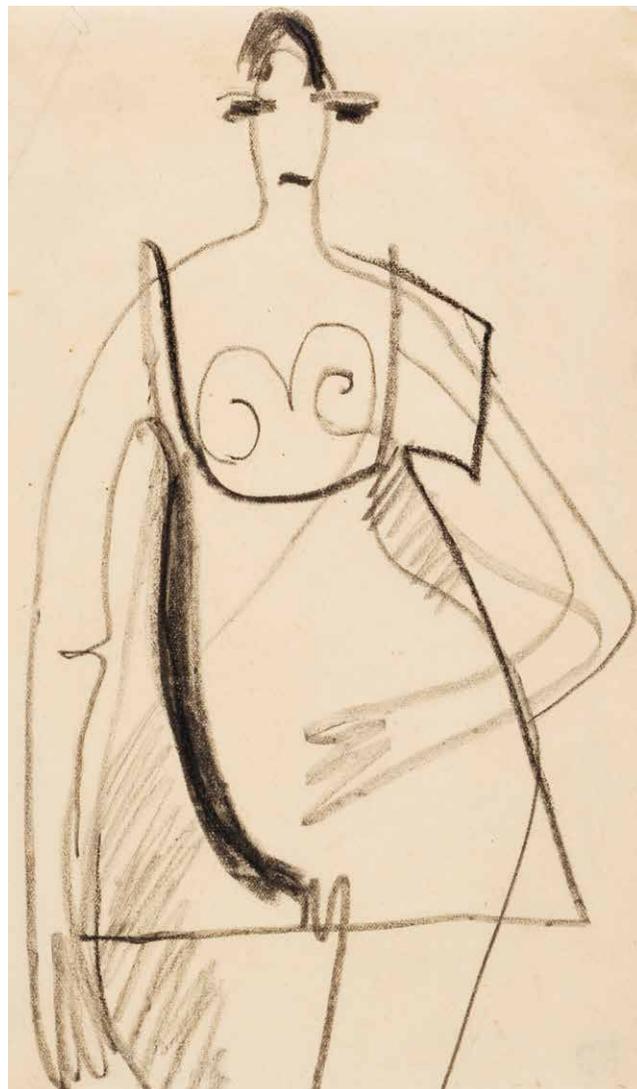
· Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
 · Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
 · Buchheim Museum, Bernried (permanent loan from the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

- Spontaneous-dynamic nude from the artist's studio at the „Wildbodenhaus“ in Davos.
- The interior of Kirchner's home's is not only a part of his living and working space, but also subject of many works.
- With the so-called „Viertelstundenakte“, Kirchner practiced swift nude drawing as early as in the Dresden „Brücke“ days (1905–1911), his later works made in Davos are characterized by a similar degree of spontaneity and immediate account of the impression.
- A pillar that Kirchner had carved for the „Wildbodenhaus“ and which is also documented in contemporary photographs, can be recognized next to the oven behind the dancer.

LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 280, SHG no. 411 (with illu.).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 360, SHG no. 801 (with illu.).

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Lot 121002808

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Stehende im Hemd. 1929/30.

Black chalk drawing. On off-white wove paper.

25,3 x 14,9 cm (9,9 x 5,8 in.), size of sheet.

Kirchner prepared this sheet in his sketchbook 151, sheet 41 around 1929/30. It shows how he used new pictorial means for the eyes and the bust of the »Stehende im Hemd«. [CH/AM]

We are grateful to Prof. Dr. Dr. Gerd Presler for his kind support in cataloging this lot.

Estimate price: € 2,000 – 3,000 (R/D)

\$ 2,200 – 3,300

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)

-
- Instead of a rather naturalistic or rhythmically dynamic depiction, Kirchner conceived the figures with ornamental lines and geometrical forms.
- While earlier works are still characterized by nervous lines, Kirchner attained a very own form of abstraction in later works.
- The sheet shows first traces of a condensed pictorial vocabulary.
- For Ernst Ludwig Kirchner, art was never „the narration of external reality“: In this work he takes this idea to the edge of abstraction.
-

LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 281, SHG no. 413 (with illu., p. 280).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 360f., SHG no. 803 (with illu., p. 361).

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Lot 121002811

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Im Gebirge. 1962.

Woodcut.

Ebner/Gabelmann 1029 H. Dube H 438. Signed, dated and inscribed „Probe“. Trial proof. Presumably one of to date 14 known copies. On off-white Japon. 19,7 x 14,3 cm (7.7 x 5.6 in). Sheet: 23 x 16,7 cm (9.1 x 6.6 in). [J5]

Estimate: € 100 – 200 (R/D, F)

\$ 110 – 220

PROVENIENZ

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

AUSSTELLUNG

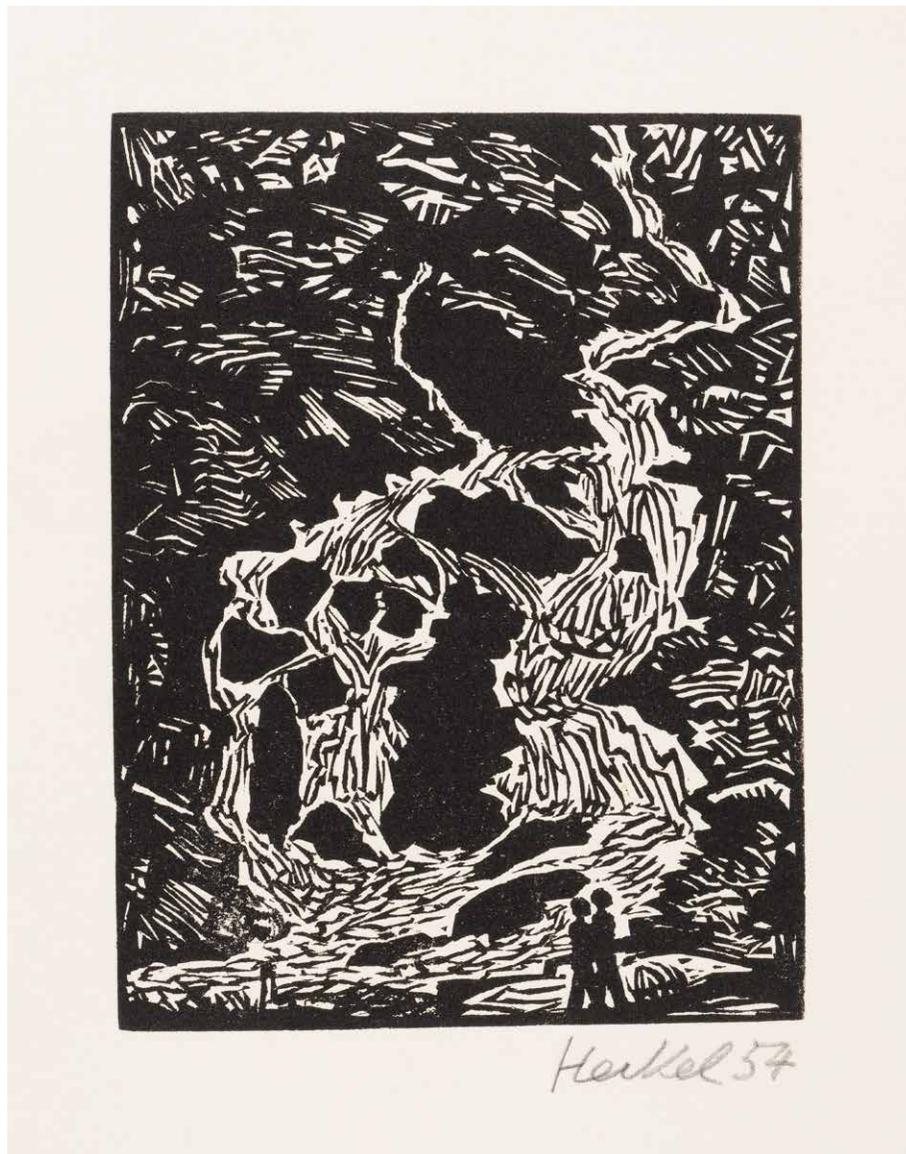
· Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
 · Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
 · Buchheim Museum, Bernried (permanent loan from the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

- **Maximum expression in a small format** The woodcut „Im Gebirge“ comprises and mystifies the impression of an Upper Engadine landscape
- **Very rare. This is the first time that a copy of this woodcut is offered on the international auction market (source: www.artprice.com)**
- **Other prints are at museums like the Museum Folkwang, Essen, the Staatliche Kunsthalle Karlsruhe and the Brücke Museum, Berlin**

LITERATUR

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 356, SHG no. 588 (with illu.).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 270, SHG no. 614 (with illu.).

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Lot 121002818

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Wasserfall. 1954.

Woodcut.

Ebner/Gabelmann 970 H I a (of III b). Dube H 410 a. Wietek 25. Signed and dated. On wove paper. 17,1 x 12,9 cm (6.7 x 5 in). Sheet: 27,5 x 21,5 cm (10.8 x 8.5 in).

Made before the later date „1955“, hence published as 24th annual sheet. In 1930, Heckel started the tradition of sending a print, usually a woodcut, with a symbolic message as New Year's greeting to friends. Up until 1968, some 38 of these „Jahresblätter“ (Annual Sheets) were made. [CH]

Estimate: € 200 – 300 (R/D, F)

\$ 220 – 330

PROVENIENZ

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

AUSSTELLUNG

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

- The motif of the waterfall is particularly characteristic of landscape watercolours from the 1920s, and was also used for a 1956 woodcut and a lithograph from the 1960s
- With this depiction, Heckel attained a stronger degree of abstraction and a certain ornamental aesthetic

· 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).

LITERATUR

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 348, SHG no. 564 (with illu.).

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 261, SHG no. 592 (with illu.).

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Lot 121002821

ERICH HECKEL

1883 Döbeln/Saxony–1970 Radolfzell/Lake Constance

Erinnerung an H. B. (Hermann Böhlau). 1946.

Woodcut, colored.

Ebner/Gabelmann 878 H. Dube H 378. Signed and dated. Inscribed with the year „1947“ in the printing block. On off-white wove paper. 15,3 x 12,2 cm (6 x 4.8 in). Sheet: 18,6 x 15 cm (7,3 x 5,9 in).

Published as 16th annual sheet in 1947. In 1930, Heckel started the tradition of sending a print, usually a woodcut, with a symbolic message as New Year greeting to friends. Up until 1968, some 38 of these „Jahresblätter“ (Annual Sheets) were made. [CH]

Estimate: € 100–200 (R/D, F)

\$ 110–220

PROVENIENZ

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

AUSSTELLUNG

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

- Annual sheet for friends and family, as well as for collector's with New Year greetings for 1947
- The work shows the sculptor Hermann Böhlau, who fell in WW II
- Another copy is at the Metropolitan Museum of Art, New York

- 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).

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 337, SHG no. 536 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 249, SHG no. 560 (with illu.).

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



Lot 121002822

ERICH HECKEL

1883 Döbeln/Saxony–1970 Radolfzell/Lake Constance

Der Lesende (15. Jahresblatt). 1945.

Woodcut.

Ebner/Gabelmann 871 H II (of II). Dube H 377). Signed and dated. Lower left inscribed „15. Jahresblatt“. On wove paper. 14,2 x 10,5 cm (5,5 x 4.1 in). Sheet: 25 x 16,4 cm (9,8 x 6,5 in).

Published as 15th annual sheet, 1946. In 1930, Heckel started the tradition of sending a print, usually a woodcut, with a symbolic message as New Year greeting to friends. Up until 1968, some 38 of these „Jahresblätter“ (Annual Sheets) were made. [EH]

Estimate: € 100–200 (R/D, F)

\$ 110–220

PROVENIENZ

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

AUSSTELLUNG

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

- The annual sheets were made for collectors and friends of Erich Heckel
- The double portrait shows a reader and an owl person as symbol of wisdom
- Other copies are at the Altonaer Museum, Hamburg, the Museum Folkwang, Essen and in the artist's estate in Hemmenhofen

· 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).

LITERATUR

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 337, SHG no. 535 (with illu.).

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 249, SHG no. 559 (with illu.).

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



Lot 121002823

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Gespräch (17. Jahresblatt). 1947.

Woodcut.

Ebner / Gabelmann 897 H, Dube H 383. Signed and dated. Inscribed „1948“ in printing block. On wove paper. 15,1 x 10,8 cm (5.9 x 4.2 in). Sheet: 18,3 x 14 cm (7.2 x 5.6 in).

17th annual sheet for friends and collectors. In 1930, Heckel started the tradition of sending a print, usually a woodcut, with a symbolic message as New Year greeting to friends. Up until 1968, some 38 of these „Jahresblätter“ (Annual Sheets) were made. [EH]

Estimate: € 100 – 200 (R/D, F)

\$ 110 – 220

PROVENIENZ

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

AUSSTELLUNG

- 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

- Printing block in an unusual format
- The annual sheets were made for collectors and friends of Erich Heckel
- Other copies are at the Metropolitan Museum of Modern Art, New York, the Museum Folkwang, Essen and in the artist's estate in Hemmenhofen

Gerlinger Collection, 2017-2022).

· Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 261 (with illu).

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 337, SHG no. 537 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 249, SHG no. 561 (with illu.).

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



Lot 121002825

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Knabe, ein Gefäß formend (19. Jahresblatt). 1949.

Woodcut.

Ebner/Gabelmann 936 H. Dube H 393. Signed and inscribed „Mit herzlichen Wünschen Siddi und Erich Heckel“. Dated „1950“ in the plate. On off-white paper. 16,8 x 12,1 cm (6.6 x 4.7 in). Sheet: 20,6 x 15,5 cm (8.1 x 6.1 in).

Published as 19th annual sheet. In 1930, Heckel started the tradition of sending a print, usually a woodcut, with a symbolic message as New Year greeting to friends. Up until 1968, some 38 of these „Jahresblätter“ (Annual Sheets) were made.

Estimate: € 100 – 200 (R/D, F)

\$ 110 – 220

PROVENIENZ

- Private collection Baden-Württemberg.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1994, with the collector's stamp, Lugt 6032), Ketterer Kunst, Munich).

AUSSTELLUNG

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

- Heckel sent this annual sheet with greetings for 1950 to friends and collectors, the depiction with an almost ancient appeal shows a boy making pottery and presumably hints at his new teaching activities at the Karlsruhe Art Academy

- Another copy of this woodcut is at the Metropolitan Museum of Art, New York

· 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).

LITERATUR

· Ketterer Kunst, Munich, 199th auction, Modern Art, Oct. 1994, lot 294.

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 342, SHG no. 550 (with illu.).

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 255, SHG no. 576 (with illu.).

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



Lot 121002826

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Totenwache (14. Jahresblatt). 1944.

Woodcut.

Ebner/Gabelmann 869 H. Dube H 375. Signed and dated, as well as inscribed „1945“ in printing block. On off-white paper. 10,4 x 20,8 cm (4 x 8.1 in). Sheet: 16,4 x 26,7 cm (6.4 x 10.5 in).

As of 1930, Heckel sent the so-called annual sheets to friends and collectors as New Year greetings (except for 1941). [JS]

Estimate: € 200 – 300 (R/D, F)

\$ 220 – 330

PROVENIENZ

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

AUSSTELLUNG

· 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).

.....
 • In this sheet from around the end of WW II, Heckel addresses the terrors of war

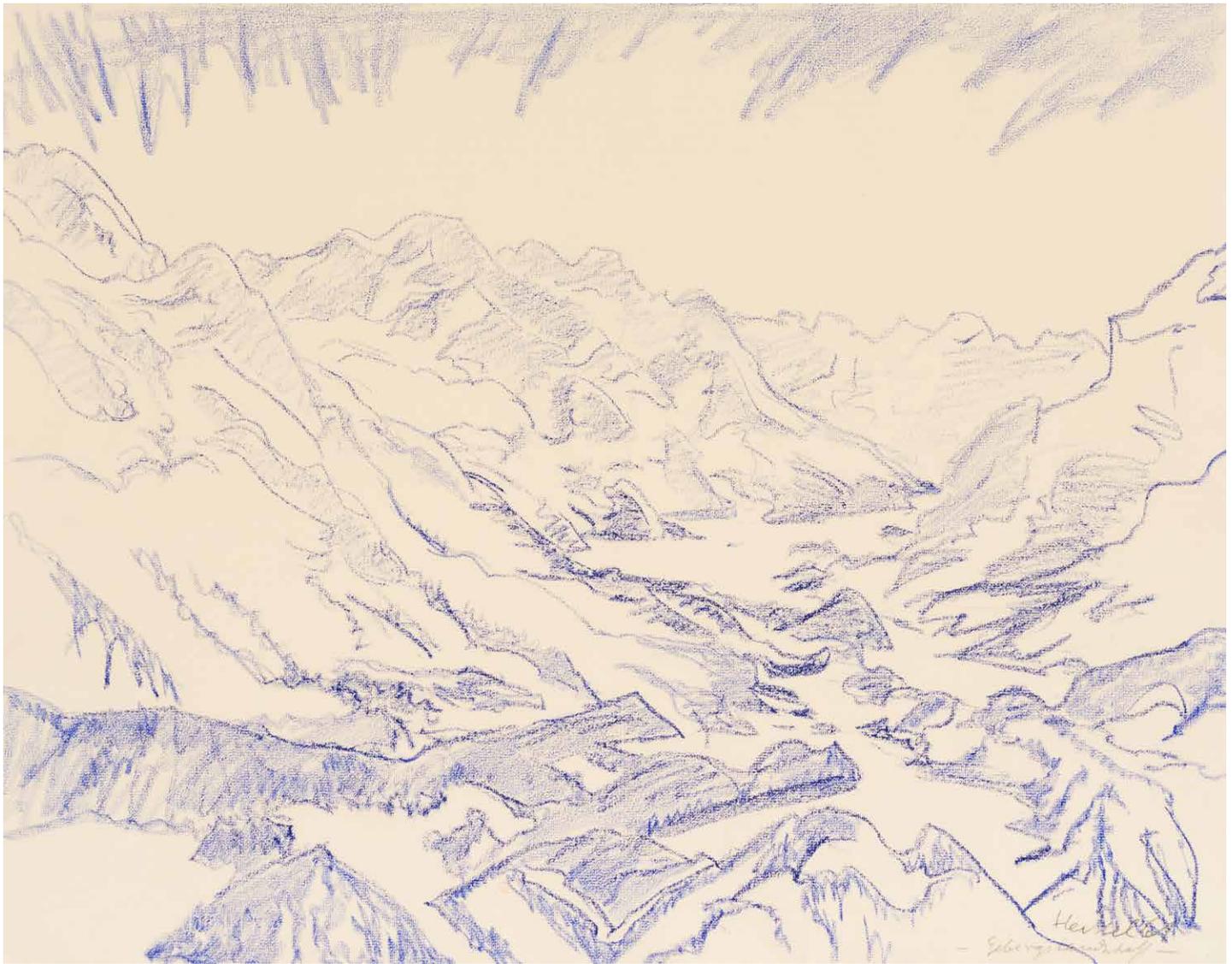
• The dead young man stands for the victims of the war and thus expresses grief, while the rising sun above the lake in back stands for hope and a new beginning

• Another copy is at the Metropolitan Museum of Art, New York

LITERATUR

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 336, SHG no. 533 (with illu.).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 248, SHG no. 557 (with illu.).

September 15 – October 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121002828

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Gebirgslandschaft. 1961.

Color chalk drawing.

Signed, dated and titled in lower right. On off-white Ingres laid paper by C.M. Fabriano (with watermark). 48.3 x 62 cm (19 x 24.4 in.), the full sheet. [CH/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 – 4.000 (R/D, F)

\$ 3,300 – 4,400

PROVENANCE

- Erich Heckel Estate.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1985, 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).

- Fully executed, large-size drawing
- Heckel's later works found inspiration in long trips to the Ticino, the Engadine, the Mediterranean, the Atlantic and to the island of Sylt
- A reduced palette, the almost calligraphic line and the abstract depiction add special aesthetics to the Swiss mountains

· Erich Heckel. Einführung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 398 (with illu.)

· 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. 356, SHG no. 584 (with illu.). Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 269, SHG no. 612 (with illu.)

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



1966 Mit guten Wünschen
u. Grüßen

Heckel 65

Lot 121002877

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Kahnfahrt (Im Boot). 1965.

Woodcut.

Ebner/Gabelmann 1060 H. Dube H 455. Signed, dated and inscribed „Mit guten Wünschen u. Grüßen“. Printing block inscribed with the year „66“. One of 135 copies.

13,2 x 17,8 cm (5.1 x 7 in). Sheet: 17,3 x 25,5 cm (6.8 x 10 in).

Annual sheet for 1966. Printed by printshop Rüdiger, St. Gallen.

The printing block is at the Altonaer Museum, Hamburg.

In 1930, Heckel started the tradition of sending a New Year greeting to friends and collectors (except for 1941). [JS]

Estimate: € 100 – 200 (R/D, F)

\$ 110 – 220

PROVENIENZ

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

- One of Heckel's spontaneously cut annual sheets, inscribed with a persona dedication, he sent them to friends and collectors as New Year greetings
- In this one Heckel uses the image of a boy and a man in a boat as an allegory of the turn of the year

LITERATUR

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 274, SHG no. 628 (with illu.).

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



Lot 121002895

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Stafettenläufer. 1948.

Woodcut.

Ebner/Gabelmann 917 H. Dube H 387. Signed and inscribed „Ihnen Beiden beste Wünsche von Sidli und Erich Heckel“. Printing block with the year „1949“. On Japon.

18,8 x 13,3 cm (7.4 x 5.2 in). Sheet: 23,7 x 14,9 cm (9.3 x 5.9 in).

Published as 18th annual sheet, 1948. In 1930, Heckel started the tradition of sending a print, usually a woodcut, with a symbolic message as New Year greeting to friends. Up until 1968, some 38 of these „Jahresblätter“ (Annual Sheets) were made. [AM]

Estimate: € 100 – 200 (R/D, F)

\$ 110 – 220

PROVENIENZ

- Collection of Dr. Georg Ludwig (Lovis) Gremliza (with the collector's stamp on the reverse).
- Private collection Northern Germany.
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032, Ketterer Kunst, Munich).

- Annual sheet with wishes for 1949, sent to friends and collectors
- From the collection of Dr. Lovis Gremliza, founder of the Lovis-Press, to whom the sheet was dedicated
- Another copy is at the Metropolitan Museum of Art, New York

AUSSTELLUNG

- 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).

LITERATUR

- Ketterer Kunst, München, 276. Auktion, 7.12.2002, Los 249.
- Hermann Gerlinger, Katja Schneider (Hrsg.), Die Maler der Brücke. Bestandskatalog Sammlung Hermann Gerlinger, Halle (Saale) 2005, p. 253, SHG-Nr. 571 (m. Abb.).

September 15 – October 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121002948

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Stilleben vorm Spiegel. 1953.

India Ink, with wash.

Lower right signed and with the work number „5324“. On light cardboard. 66 x 45 cm (25.9 x 17.7 in), the full sheet. [KT]

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

Estimate: € 2.000–3.000 (R/D, F)

\$ 2,200–3,300

PROVENIENZ

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

AUSSTELLUNG

- 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).

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 424, SHG no. 767 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 128, SHG no. 292 (with illu.).

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



Lot 121002967

KARL SCHMIDT-ROSSLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Stilleben mit Pflaumen. 1953.

Watercolor and India ink.

Signed in lower left. Lower right dedicated „für Kurt zum 30.4.54“ and inscribed with the work number „5326“. 65,8 x 45 cm (25.9 x 17.7 in), the full sheet. [KT]

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

Estimate: € 7.000 – 9.000 (R/D, F)

\$ 7,700 – 9,900

PROVENIENZ

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

AUSSTELLUNG

· 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 watercolor was made as a birthday present for Schmidt-Rottluff's younger brother Kurt
- Schmidt-Rottluff's late creative period is characterized by particularly striking still life compositions
- Compositional mastery and an unbowed radiance make this arrangement that is reduced to the maximum so special

the Hermann Gerlinger Collection, 2001-2017).

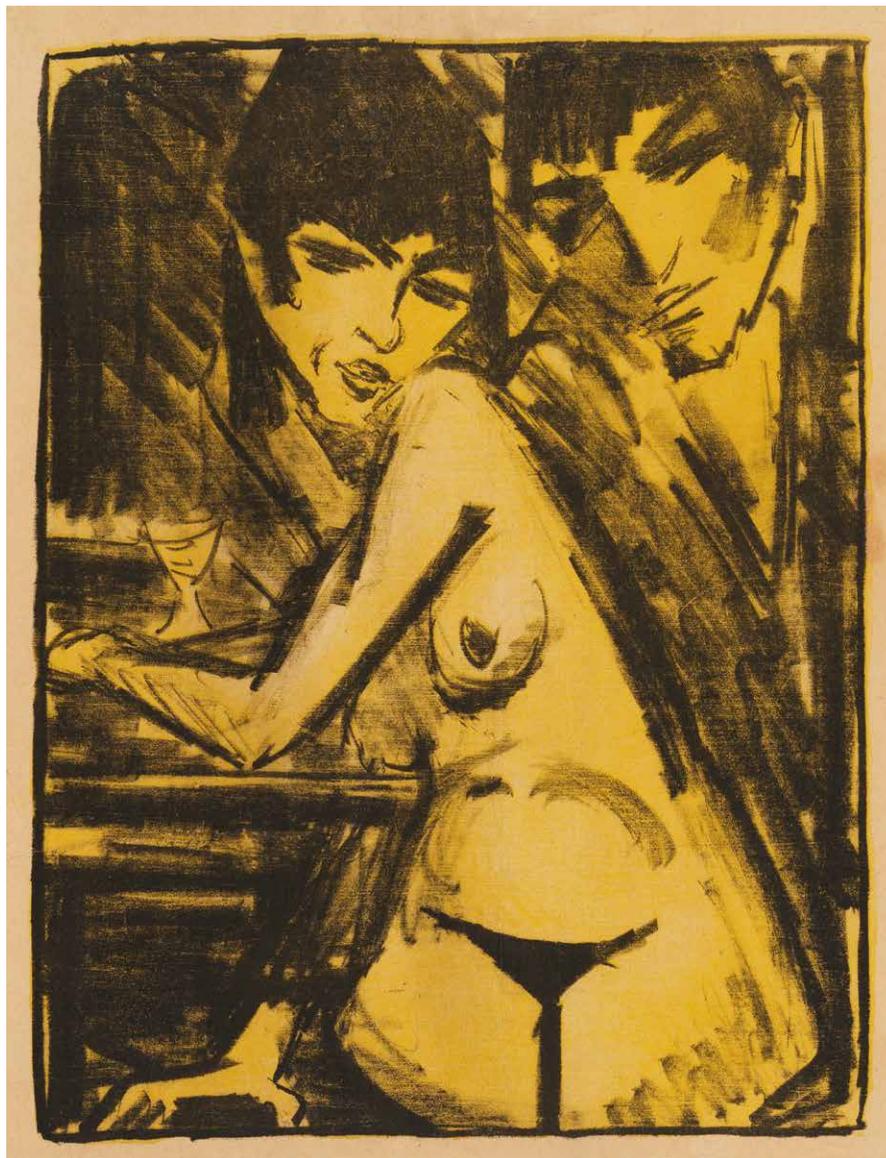
· Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATUR

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 425, SHG no. 769 (with illu.).

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 128-129, SHG no. 292 (with illu.).

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



Lot 121002969

OTTO MUELLER

1874 Liebau/Giant Mountains – 1930 Obernigk near Wrocław

Paar am Tisch (Selbstbildnis mit Maschka, Absinthtrinkerin). 1922-1925.

Lithograph in colors.

Karsch 155 III a (of 155 III A). One of the artist's ca. 20 uncounted preliminaries before the edition. On brownish paper, 38,8 x 29,7 cm (15.2 x 11.6 in). Sheet: 53,8 x 41,3 cm (21.2 x 16.3 in). [AM]

Estimate: € 5.000 – 7.000 (R/D)

\$ 5,500 – 7,700

PROVENIENZ

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

AUSSTELLUNG

· 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).

- After their divorce, Otto Mueller shows himself together with Maschka in this lithograph
- Fascinating depiction characterized by a great expressiveness and artistic finesse
- Over the past five years, only one copy of this characterful print was offered on the international auction market (source: artprice.com)

LITERATUR

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 253, SHG no. 361 (with illu.).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 413, SHG no. 892 (with illu.).

September 15 – October 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121002970

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Aufgehende Sonne. 1953.

Pencil drawing.

Signed and dated „21.8.53“. Titled and with the work number „35422“ on the reverse. On light wove paper. 40 x 53,8 cm (15,7 x 21,1 in), the full sheet. [KT]

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

Estimate: € 1.000 – 1.500 (R/D, F)

\$ 1,100 – 1,650

PROVENIENZ

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

AUSSTELLUNG

- 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).

LITERATUR

- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, working copy, with hand-written annotation p. 129, SHG no. 292a (with illu.).

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



Lot 121002971

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Silberdisteln. 1961.

Watercolor and India ink.

Lower right signed. Titled and dated on the reverse. On firm Schoeller wove paper (with blindstamp). 49,7 x 70,3 cm (19,5 x 27,6 in), the full sheet. [KT]

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

Estimate: € 9.000 – 12.000 (R/D, F)

\$ 9,900 – 13,200

PROVENIENZ

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

AUSSTELLUNG

· Karl Schmidt-Rottluff zum 100. Geburtstag, Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig, June 3 - August 12, 1984, cat. no. 135.
 · Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).

- Particularly gaudy watercolor from the 1960s
- Flower still lifes and landscapes were his main motifs at that time
- Schmidt-Rottluff creates a wonderful autumnal atmosphere

- 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).

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 428-429, SHG no. 777 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 131, SHG no. 298 (with illu.).

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



Lot 121002973

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Berge im Winter. 1948.

Watercolor and color chalks.

Signed, dated and titled in lower right. On off-white wove paper. 55,5 x 69,3 cm (21.8 x 27.2 in), the full sheet. [JS]

Estimate: € 3.000 – 5.000 (R/D, F)
\$ 3,300 – 5,500

PROVENIENZ

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

AUSSTELLUNG

· 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).
· Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 366 (with illu).

- In 1948 Heckel went on a journey to Switzerland, where he made, apart from this watercolor, the painting „Winterlandschaft“ (SHG 574) with the same motif
- Heckel painted the Grisons mountain: the view from Fidaz, a small village near Films, to the south over the Hinterrheingraben to the Kirchalhorn and the Wenglisplitz
- Document of Heckel's poised use of the blank paper, which the „Brücke“ artist employed for his landscape compositions in a kind of negative method

LITERATUR

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 340, SHG no. 547 (with illu.).
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 254, SHG no. 573 (with illu.).

September 15 – October 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121002988

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Kirche in Prato. 1952.

Watercolor and India ink.

Lower right signed and inscribed „Prato“ and with the work number „5211“. On light cradboard with the blindstampa „Schoellerstern“ and „Leonhard Niethammer Frankfurt a.M“. 50 x 65 cm (19.6 x 25.5 in), the full sheet. [KT]

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

Estimate: € 3.000 – 5.000 (R/D, F)
\$ 3,300 – 5,500

PROVENIENZ

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

AUSSTELLUNG

- Karl Schmidt-Rottluff. Die Schwarzblätter, Ausstellung zum 90. Geburtstag, Staatsgalerie Stuttgart, Graphische Sammlung, December 1, 1974 - January 26, 1975, cat. no. 50 (with illu.).

- Two years after this drawing, the artist made the painting „Kirche in Prato, Maggiatal“ after this work
- Between 1949-1953, he regularly spent the winters in the Ticino, where he made remarkable landscape watercolors

- 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).

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 424, SHG no. 768 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 128, SHG no. 290 (with illu.).

September 15 – October 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121003010

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Gebirgsstock. 1955.

Lithograph in colors.

Dube L 364 II. Signed, dated, titled and inscribed „Eigendruck“. On off-white wove paper by JW Zanders (with watermark). 22 x 27 cm (8.6 x 10.6 in). Sheet: 40,5 x 46,5 cm (15.9 x 18.3 in).

The work is registered in the Hermann Gerlinger Collection with the number SHG 592 a.

Estimate: € 300 – 500 (R/D, F)
\$ 330 – 550

PROVENIENZ

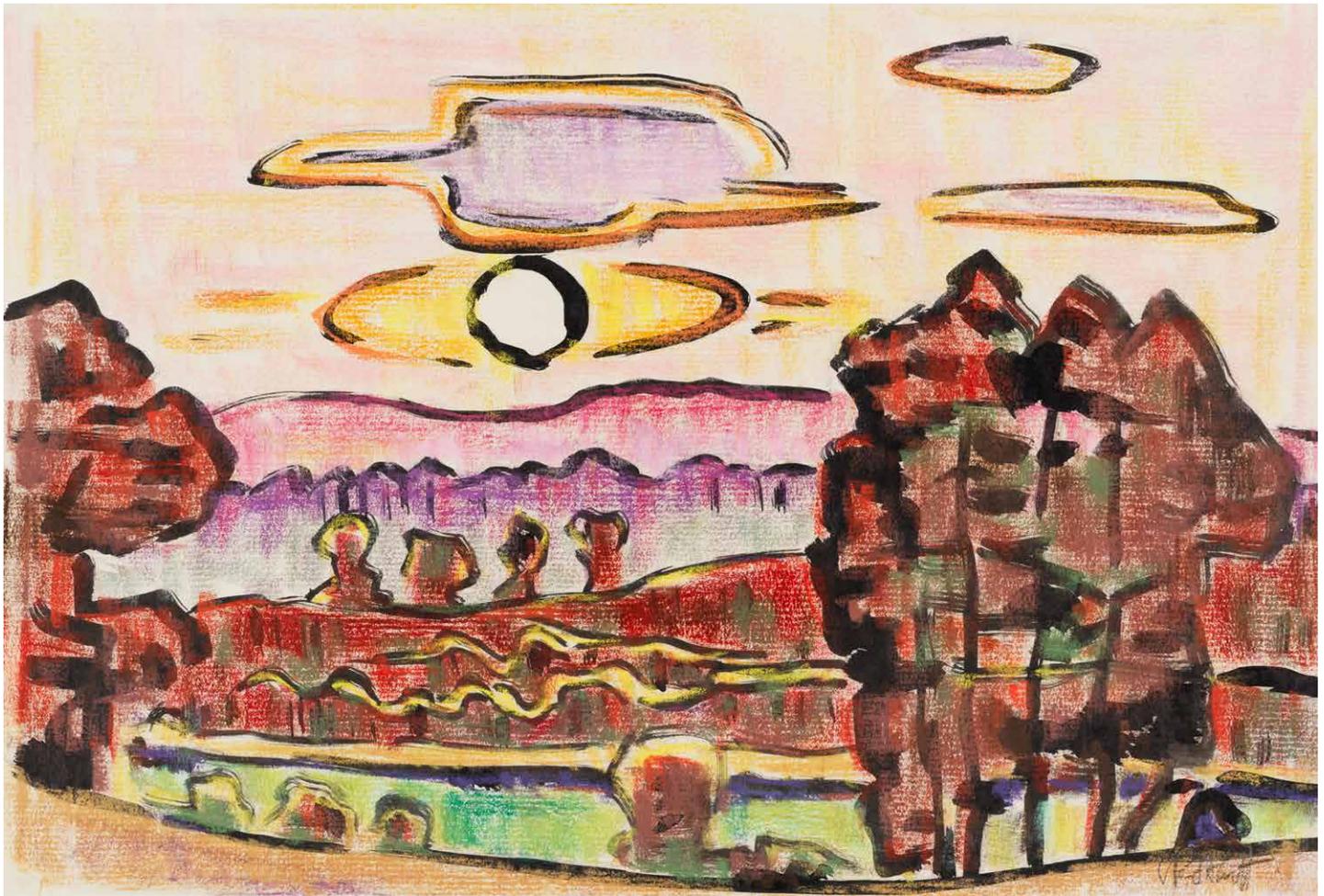
- Artist's estate.
- Hermann Gerlinger Collection, Würzburg (acquired from the above, with the collector's stamp, Lugt 6032).

- The year this work was made, Heckel participated in the first documenta in Kassel
- Between 1955 and 1965, he often spent the summers in the Upper Engadine and the Ticino
- In the past 30 years, only one copy has been offered on the international auction market (source: artprice.com)

AUSSTELLUNG

- 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).

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



Lot 121003020

KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Landschaft mit Sonne. Frühe 1940er Jahre.

Colored chalk drawing over India ink.

Lower right signed. With the work number „30279“ on the reverse.
On Ingres laid paper. 26,8 x 39,6 cm (10,5 x 15,5 in), the full sheet. [KT]

Die Arbeit ist im Archiv der Karl und Emy Schmidt-Rottluff Stiftung, Berlin dokumentiert.

Estimate: € 3.000 – 5.000 (R/D, F)

\$ 3,300 – 5,500

PROVENIENZ

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

AUSSTELLUNG

- Karl Schmidt-Rottluff, Retrospektive, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus Munich, September 27 - December 3, 1989, cat. no. 315 (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).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 417, SHG no. 749 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 119, SHG no. 269 (with illu.).

September 15 – October 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 121003026

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Weib. 1914.

Lithograph.

Schapiro L 93. Signed and inscribed with the work number „1419“. On wove paper. 29 x 20 cm (11.4 x 7.8 in). Sheet: 47 x 36 cm (18.4 x 14.1 in). Printed by Panpresse. [EH]

Estimate: € 2.000–3.000 (R/D, F)

\$ 2,200–3,300

PROVENIENZ

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

AUSSTELLUNG

· 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

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- **Characteristic nude making full use of the pictorial space**

- **Influence from non-European art can be observed in Karl Schmidt-Rottluff's style as of 1913/14**

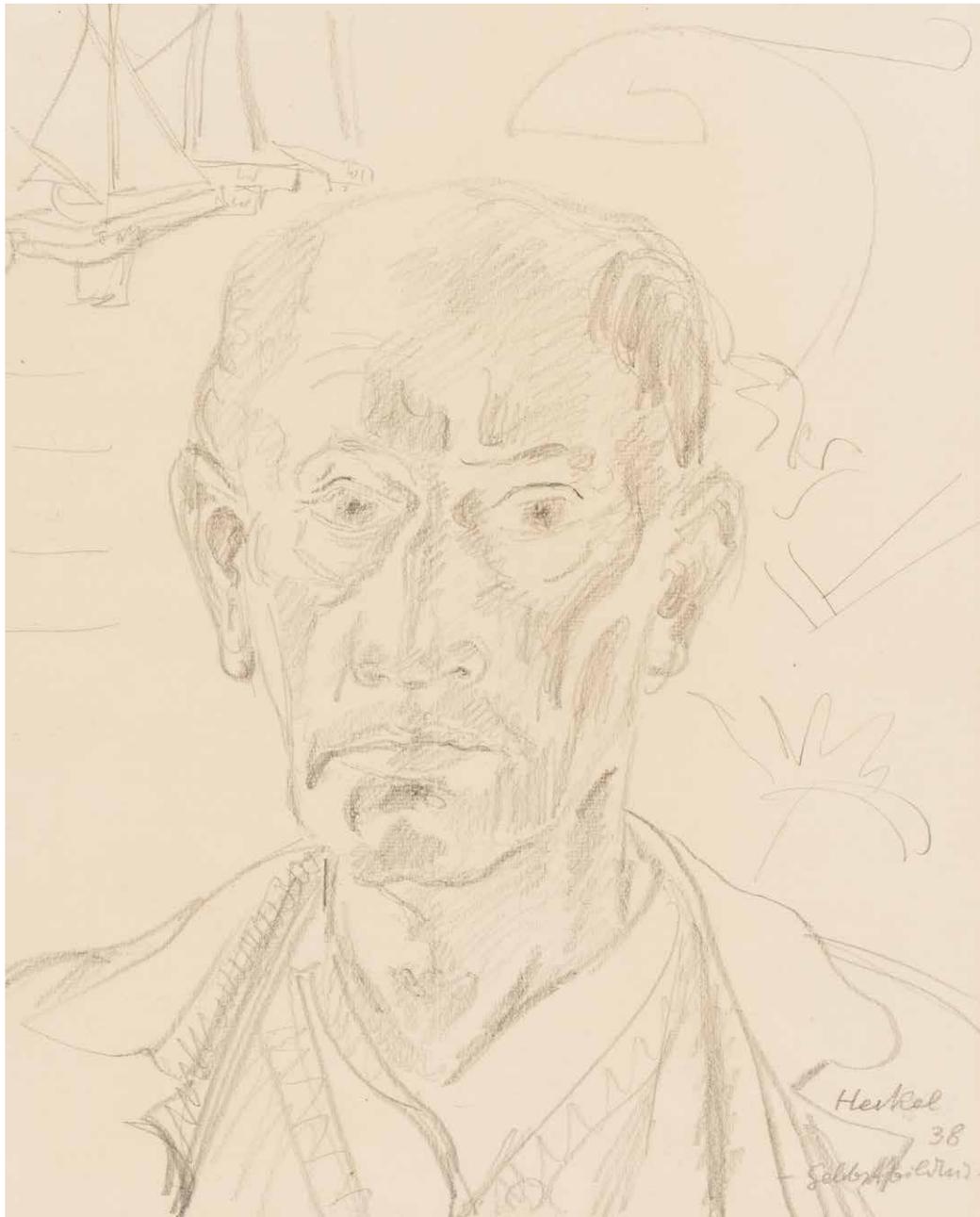
.....

Gerlinger Collection, 2017-2022).

LITERATUR

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 372, SHG no. 622 (with illu.).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 72, SHG no. 134.
 · Hermann Gerlinger, Daniel J. Schreiber (eds.), Schmidt-Rottluff. Form, Farbe, Ausdruck, Feldafing 2018, p. 209 with illu.

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



Lot 121003030

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Selbstbildnis. 1938.

Pencil.

Lower right signed, dated and titled. On Van Gelder Zonen laid paper (with the watermark). 39,2 x 31,7 cm (15.4 x 12.4 in), the full sheet. [EH]

Estimate: € 700 – 900 (R/D, F)

\$ 770 – 990

PROVENIENZ

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

AUSSTELLUNG

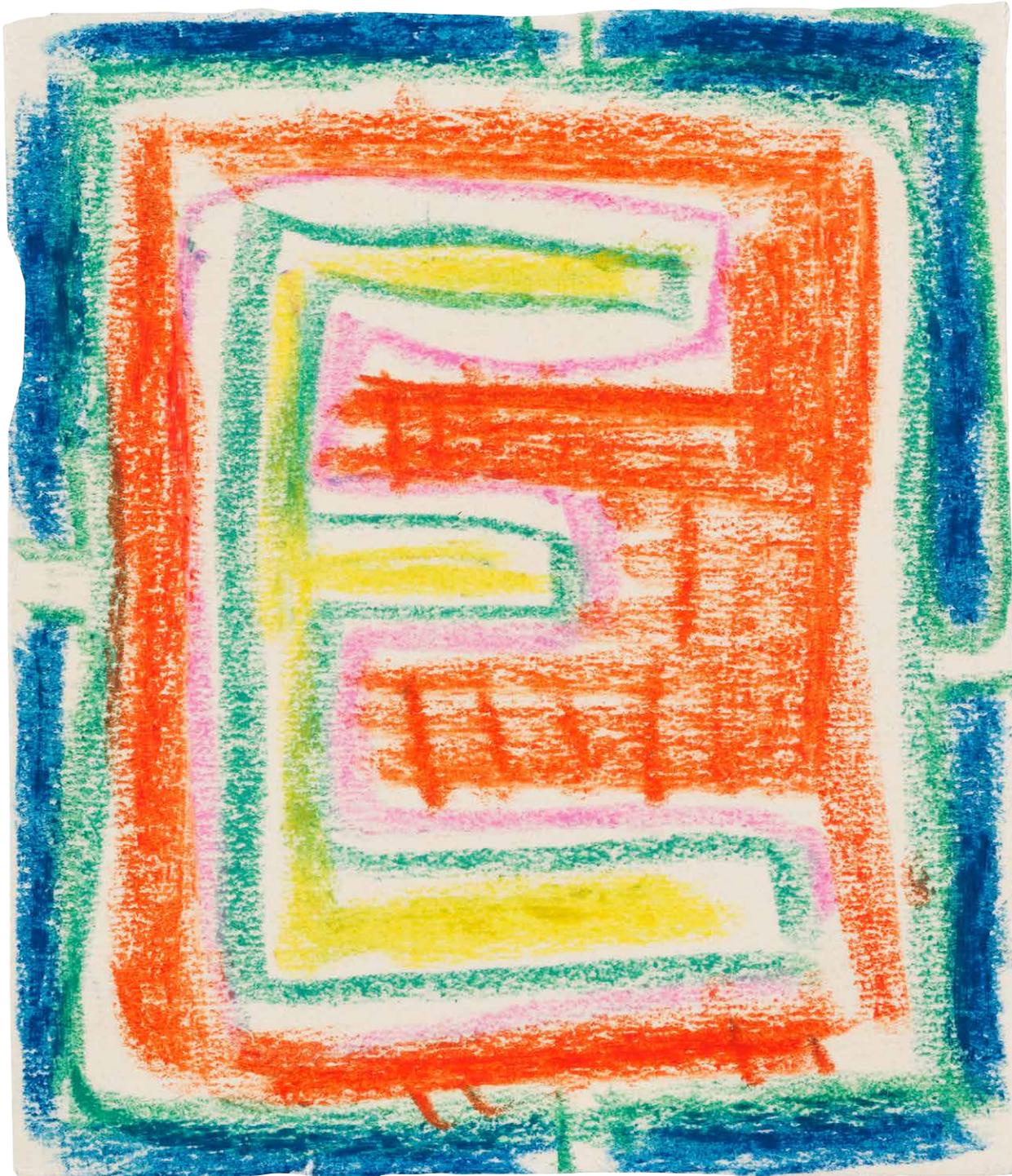
· Erich Heckel 1883-1970. Aquarelle, Zeichnungen, Ausstellung zum 100. Geburtstag des Malers, Städtische Galerie Würzburg July 3 - September 11, 1983, no. 88 (with illu.).

- A very personal portrait reflecting the difficulties of the year 1938
- A year earlier more than 700 of his works were confiscated in the campaign „Entartete Kunst“ (Degenerat Art), the same year E.Heckel learnt about E.L. Kirchner's suicide
- With his self-portraits, Erich Heckel time and again redefined his position

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 333, SHG no. 525 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 245, SHG no. 548 (with illu.).

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



Lot 121003035

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Initiale E / Dreifach Initiale E (für Emy). Nach 1974.

Colored chalk drawing s, 2 sheets.

On wove paper. Up to 9,4 x 9,9 cm (3.7 x 3.8 in), each the full sheet. [KT]

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

Estimate: € 1.000 – 1.500 (R/D, F)

\$ 1,100 – 1,650

PROVENIENZ

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

AUSSTELLUNG

· 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).

LITERATUR

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, working copy with annotations, p. 138, SHG no. 310 c and 310d.

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



Lot 122000183

KARL SCHMIDT-ROSSLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Egypterin. 1915.

Drypoint with plate tone.

Schapiro 17. Signed and inscribed with the work number „157“.

On firm copper plate printing paper. 21,6 x 14,7 cm (8,5 x 5,7 in).

Sheet: 36 x 27,7 cm (14,1 x 10,9 in). [JS]

Estimate: € 3.000 – 5.000 (R/D, F)

\$ 3,300 – 5,500

PROVENIENZ

- Hauswedell & Nolte, auction of Modern Art, June 10 and 11, 1993, cat. no. 880 (with illu. on plate 212).
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1993, with the collector's stamp, Lugt 6032).

AUSSTELLUNG

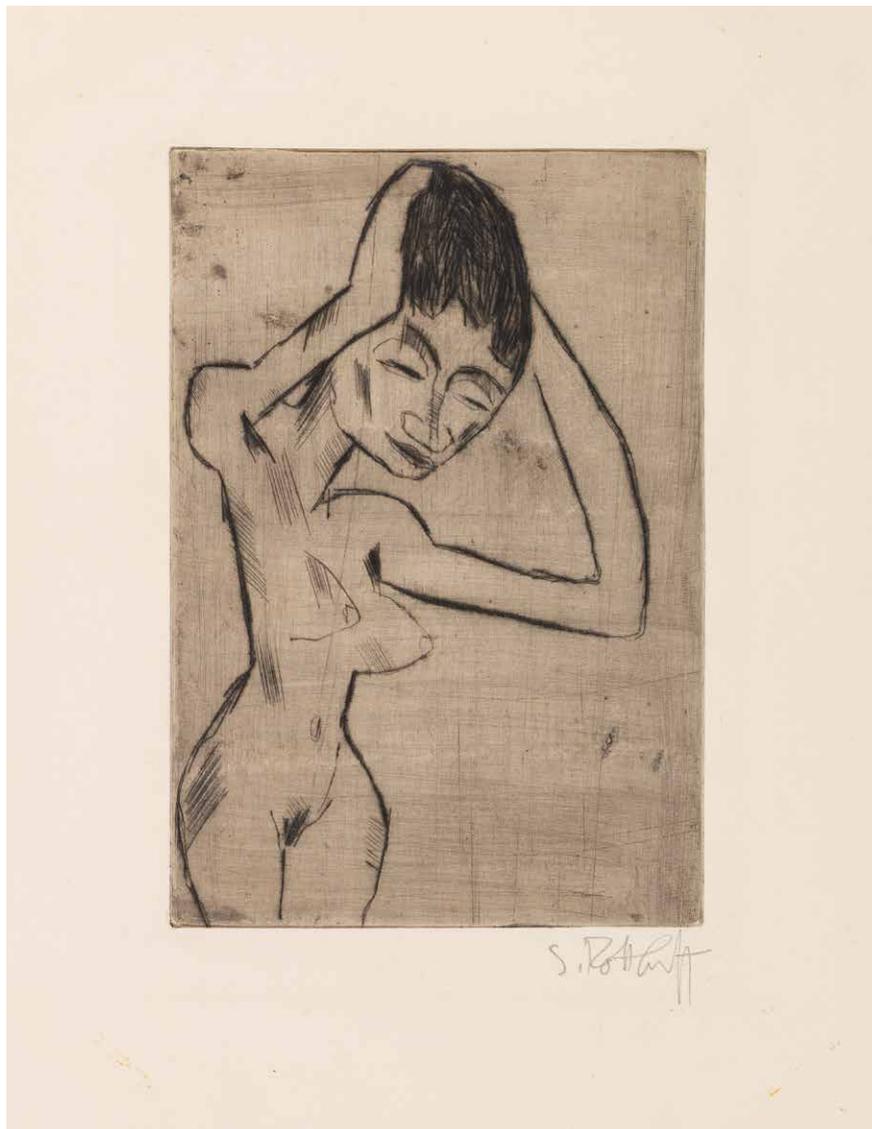
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann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

- Fascinating exotic motif, masterly executed by Schmidt Rottluff in a strong drypoint etching with soft plate tone
- Very rare. To date only one other proof of „Egypterin“ has been offered on the international auction market
- One of the artist's first and rare drypoint etchings. Schapiro mentions a total of only 19 drypoint etchings made in 1915 and in 1920
- Since the artist had visited the Dresden museum of ethnology, which reopened in 1910, the formal clarity and the simplicity of the exoitic sculpture became decisive for the developemnt of the expressionist Brücke style

LITERATUR

- Die Maler der „Brücke“. Sammlung Hermann Gerlinger, Schleswig-Holsteinisches Landesmuseum, Schloß Gottorf, Stuttgart 1995, cat. no. 631, pp. 374-375 (with illu.).
- Die Maler der Brücke. Bestandskatalog Sammlung Hermann Gerlinger, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale) 2005, SHG no. 143, pp. 74-75 (with illu.).

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



Lot 122000184

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Stehende Frau. 1915.

Drypoint.

Schapiro R 19. Signed and inscribed with the work number „159“. On firm copper plate printing paper. 21,5 x 15 cm (8.4 x 5.9 in). Sheet: 42 x 33 cm (16.5 x 13 in).

Printed by Alfred Ruckenbrod, Berlin. [CH]

Estimate: € 3.000 – 5.000 (R/D, F)

\$ 3,300 – 5,500

PROVENIENZ

- Collection Hanna Bekker vom Rath, Hofheim.
- Hermann Gerlinger Collection, Würzburg (acquired from the above, with the collector's stamp, Lugt 6032).

AUSSTELLUNG

- 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).

- Fine burred print with even plate tone
- To date only two other copies have been offered on the international auction market (source: artprice)
- Another copy is part of the collection of the Brücke Museum, Berlin
- As of 1911, Schmidt-Rottluff paid increasing attention to the female nude

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 374, SHG no. 6321 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 74, SHG no. 144 (with illu.).

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



Lot 122000265

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Einradfahrer. 1924.

Etching.

Ebner/Gabelmann 798 R. Dube 149. Signed, dated, titled and inscribed „I Probe“. One of to date ten known copies. On laid paper (with truncated watermark). 24,8 x 16 cm (9.7 x 6.2 in). Sheet: 44,5 x 29 cm (17.5 x 11.4 in). [AR]

Estimate: € 500 – 700 (R/D, F)

\$ 550 – 770

PROVENIENZ

- Erich Heckel Estate, Hemmenhofen.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1992, with the collector's stamp, Lugt 6032).

AUSSTELLUNG

- 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 motif was presumably made in context of Heckel's visit to a circus show in Erfurt
- This is the first time that one of the ten known copies is offered on the international auction market (source: artprice.com)

- 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. 61 (with illu. on p. 301).

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 326f., SHG no. 492 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 227, SHG no. 514 (with illu.).

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



Lot 122000297

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Armband aus Gold. 1920s.

Wrought Gold sheet, 18 carat, cut, hallmarked, five rectangular links with beaded edge and soldered backing, bent eyelet welded. Wietek 455. With the signature stamp „S. Rottluff“ on the outer side of the eyelet. Diameter: 6 cm (2.3 in). Size of each link ca. 3,5 x 2,3 cm (1.3 x 0.9 in). [AR]

Estimate: € 3.000 – 5.000 (R/D, F)
\$ 3,300 – 5,500

PROVENIENZ

- Emy Schmidt-Rottluff.
- From the artist's estate.
- Privately-owned.
- Hermann Gerlinger Collection, Würzburg.

AUSSTELLUNG

- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke-Museum, Berlin, August 20, 1977 - January 15, 1978, cat. no. 167 (here still as brass).
- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn 1982, cat. no. 27 (here still as brass).
- 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).

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• Working with gold was always a very special thing for Schmidt-Rottluff

• Bracelet with a particularly modern appeal, from the possession of Emy Schmidt-Rottluff

• She used to wear it regularly on special occasions like exhibition openings
.....

- Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), October 26, 2003 - January 11, 2004, cat. no. 36.
- 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. 267 (with illu.).

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 231f., SHG no. 329 (with color illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, Munich 2001, no. 455 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 106, SHG no. 232 (with color illu.).

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Lot 122000299

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Spitzer Perlmuttanhänger in Silberfassung. 1920s.

Sheet Silver, cur, drop-shaped mother-of-pearl inset, rolled-up round wire as hanger eyelet holding the cuff and the mother-of-pearl peg. Wietek 410. 4,5 x 0,5 x 0,7 cm (1.7 x 0.1 x 0.2 in). [SM]

Estimate: € 1.500 – 2.000 (R/D, F)
\$ 1,650 – 2,200

PROVENIENZ

- Rosa Schapire, Hamburg/ London.
- Besitz des Künstlers, ab 1954.
- Aus dem Nachlass des Künstlers.
- Sammlung Hermann Gerlinger, Würzburg.

AUSSTELLUNG

- Plastik und Kunsthandwerk von Malern des deutschen Expressionismus, Schleswig-Holsteinisches Landesmuseum, Schleswig, Schloss Gottorf, August 28 - October 2, 1960; Museum für Kunst und Gewerbe, Hamburg, October 14 - November 13, 1960, cat. no. 328.
- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke-Museum, Berlin, August 20, 1977 - January 15, 1978, cat. no. 147.
- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn 1982, cat. no. 7.

- Among the „Brücke“ artist, Schmidt-Rottluff was the most prolific jewelry maker
- From the possession of Rosa Schapire, author of the catalogue raisonné of prints
- Impressive exhibition history

- 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).
- Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), October 26, 2003 - January 11, 2004, cat. no. 22.
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p.408, SHG no. 725 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 107, SHG no. 234 (with illu.).

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



Lot 122000300

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Birnenförmiger Rosenquarz-Anhänger mit Goldmontierung. 1920s.

Gold, rose quartz, stone pierced and bolted, edge-raised eyelet.
Wietek 411. 4,7 x 2,5 x 1,5 cm (1.8 x 0.9 x 0.5 in). [SM]

Estimate: € 2.000–3.000 (R/D, F)

\$ 2,200–3,300

PROVENIENZ

- Emy Schmidt-Rottluff.
- From the artist's estate
- Hermann Gerlinger Collection, Würzburg.

AUSSTELLUNG

- Plastik und Kunsthandwerk von Malern des deutschen Expressionismus, Schleswig-Holsteinisches Landesmuseum, Schleswig, Schloss Gottorf, August 28 - October 2, 1960; Museum für Kunst und Gewerbe, Hamburg, October 14 - November 13, 1960, cat. np. 311.
- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke-Museum, Berlin, August 20, 1977 - January 15, 1978, cat. no. 155.
- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn 1982, cat. no. 15.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig

• The only known piece of jewelry made of rose quartz

• Particularly harmonious combination of gold and rosé gem

• The pendant used to be in possession of Emy Schmidt-Rottluff

(permanent loan from the Hermann Gerlinger Collection, 1995-2001).

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

· Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), October 26, 2003 - January 11, 2004, cat. no. 23.

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

LITERATUR

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 231, SHG no. 322 (with illu.).

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 107, SHG no. 235 (with illu.).

September 15 – October 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 122000301

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Anhänger mit Achatscheibe. 1920s.

Achat disc, polished, in Silver fitting.

Wietek 415. Fitting with signature stamp. 6 x 4,7 cm (2.3 x 1.8 in). [KT]

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

Estimate: € 2.000–3.000 (R/D, F)

\$ 2,200–3,300

PROVENIENZ

- Rosa Schapire (1874-1954), Hamburg/London (from the artist).
- In possession of the artist (reobtained from the estate of the above on March 24, 1954).
- Hermann Gerlinger Collection, Würzburg.

AUSSTELLUNG

- Karl Schmidt-Rottluff zum 70. Geburtstag, Schloss Charlottenburg, Berlin, September 20 - October 10, 1954, cat. no. 208.
- Plastik und Kunsthandwerk von Malern des deutschen Expressionismus, Schleswig-Holsteinisches Landesmuseum, Schleswig, Schloss Gottorf, August 28 - October 2, 1960; Museum für Kunst und Gewerbe, Hamburg, October 14 - November 13, 1960, cat. no. 313.

- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke-Museum, Berlin, August 20, 1977 - January 15, 1978, cat. no. 154.
- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn 1982, cat. no. 14.
- 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).
- Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), October 26, 2003 - January 11, 2004, cat. no. 24.
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 229, SHG no. 315 (with illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, Munich 2001, p. 478, no. 415 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 107, SHG no. 236 (with illu.).

September 15 – October 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 122000302

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Anhänger mit Kieselstein. 1920s.

Pebble, insert in a hoop, suspended from an eyelet of Gold wire.
Wietek 404. 4,3 x 2,1 x 2,2 cm (1.6 x 0.8 x 0.8 in).
Natural pebble. Protruding shell-shaped on one side, flat on the other.
The gold hoop clasps around a natural indentation. [AR]

Estimate: € 2.000 – 3.000 (R/D, F)

\$ 2,200 – 3,300

PROVENIENZ

- Emy Schmidt-Rottluff.
- From the artist's estate.
- Hermann Gerlinger Collection, Würzburg.

AUSSTELLUNG

- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke-Museum, Berlin, August 20, 1977 - January 15, 1978, cat. no. 155.
- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn 1982, cat. no. 17.
- 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).

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- **Natural pebble, presumably one of the particularly fine found objects found on the Jershöft beach**

- **Two right sides: shell-shaped on the one side, flat on the other**

- **The pendant used to be in possession of Emy Schmidt-Rottluff**

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- Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), October 26, 2003 - January 11, 2004, cat. no. 25.

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

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 408, SHG no. 730 (with color illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, Munich 2001, no. 404 (with illu.)
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 107, SHG no. 237 (with illu.).

September 15 – October 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 122000303

KARL SCHMIDT-ROSSLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Ring mit Perlmutter. 1920s.

Silver sheet, gold-plated, bulged mother-of-pearls, base plate upcurved as four long claws, truncated stripe riveted on hoop, edge-raised open hoop.

Wietek 478. With signature stamp „S. Rottluff“ on the hoop's outside. Ring head: 3 x 1,7 cm (1.1 x 0.6 in). Diameter of hoop: 2,1 cm (0.8 in). [AR]

Estimate: € 2.000–3.000 (R/D, F)

\$ 2,200–3,300

PROVENIENZ

- From the artist's estate.
- Hermann Gerlinger Collection, Würzburg.

AUSSTELLUNG

- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke-Museum, Berlin, August 20, 1977 - January 15, 1978, cat. no. 174.
- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn 1982, cat. no. 33.
- 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).
- Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg,

- Particularly fine mother-of-pearl ring with an even luster
- Schmidt-Rottluff's is extremely versatile, every piece is unique
- The artist sold very few pieces, as he made most of them for friends, family and collectors

Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), October 26, 2003 - January 11, 2004, cat. no. 34.

· 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. 266 (with color illu.).

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 229f., SHG no. 318 (with color illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, Munich 2001, no. 478 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 108, SHG no. 238 (with illu.).

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Lot 122000305

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Handstand. 1924.

Etching.

Ebner/Gabelmann 800 R. Dube R 151. Signed, dated, titled and inscribed „Il a Probe“. On firm wove paper. 21,5 x 17 cm (8.4 x 6.6 in). Sheet: 37,5 x 27 cm (14.8 x 10.6 in). [AR]

Estimate: € 500 – 700 (R/D, F)

\$ 550 – 770

PROVENIENZ

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

AUSSTELLUNG

· 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, p. 300 (with illu).

- **Motif from the circus world, which Erich Heckel was fascinated by during his time with the „Brücke“**
- **In 1921 he used the motif for a lithograph and later for postcards to Walter Kaesbach and Hans Hess**
- **Other motifs are in the Franz Marc Museum, Kochel, and the Museum Folkwang, Essen**

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

LITERATUR

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 317, SHG no. 493 (with illu.).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 227, SHG no. 515 (with illu.).

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



Lot 122000307

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Haus bei Nimes. 1926.

Colored chalk drawing.

Signed, dated and titled. On off-white paper. 54,5 x 65 cm (21.4 x 25.5 in), the full sheet. [JS]

Estimate: € 2.000 – 3.000 (R/D, F)

\$ 2,200 – 3,300

PROVENIENZ

- Erich Heckel Estate, Hemmenhofen.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1991, with the collector's stamp, Lugt 6032).

AUSSTELLUNG

- 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).

- In 1926 Heckel made a trip through the south of France that was extremely prolific
- The extraordinary free and spontaneous flow makes this composition, which conceives the landscape as a play of liberated lines, particularly fascinating
- „Haus bei Nimes“ captures the light of Southern France and testifies to Heckel's outstanding graphic mastery and progressiveness

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 320, SHG no. 497 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 230, SHG no. 520 (with illu.).

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



Lot 122000308

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Am Main. 1927.

Pencil drawing.

Signed, dated and titled in lower right. On off-white paper.
51 x 68,5 cm (20 x 26.9 in), the full sheet. [JS]

Estimate: € 2.000 – 3.000 (R/D, F)
\$ 2,200 – 3,300

PROVENIENZ

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

AUSSTELLUNG

- Erich Heckel, 1883-1970. Aquarelle, Zeichnungen. Ausstellung zum 100. Geburtstag des Malers, Städtische Galerie Würzburg 1983, no. 69.
- 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)
- Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 312 (with illu).

• Large drawing with an expressive line

• Rendered in front of the motif, Heckel's landscape drawings in particular testify to his outstanding graphic gift

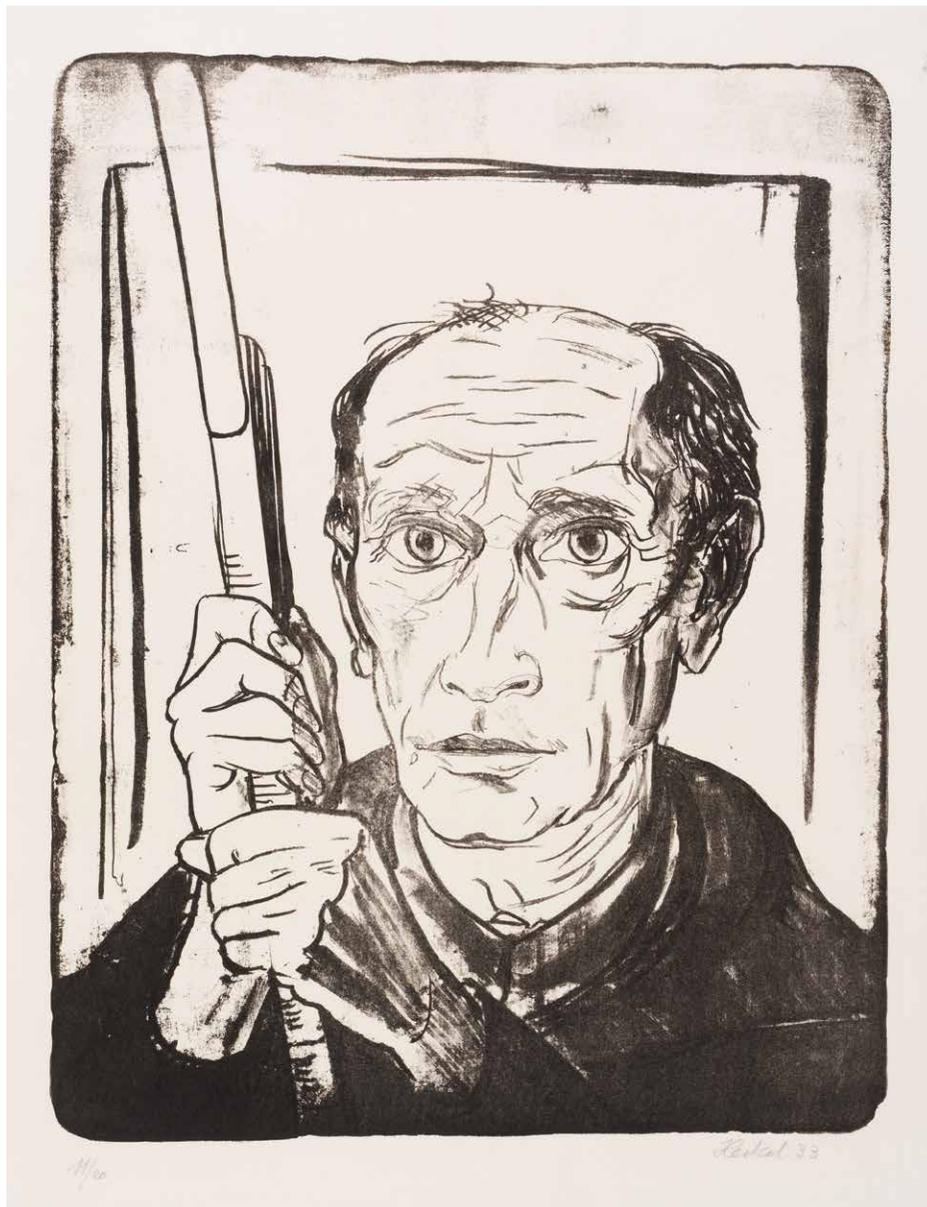
• Heckel draws near Würzburg standing on the Löwenbrücke near the left bank, looking up the Main on the Maininsel

• The same year Heckel also captured the atmospheric landscape scene in the painting „Maininsel“ (Hünecke 1927-6), it was destroyed in an air raid in 1944

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 322, SHG no. 500 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 233, SHG no. 523 (with illu.).

September 15 – October 15, 2023. Auction ends at 3 pm, lots are sold consecutively.
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Lot 122000317

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Kopf. 1933.

Lithograph.

Ebner/Gabelmann 858 L II (von II). Dube L 290 II (of II). Signed, datiert, numbered and titled. From an edition of 20 copies. On J.W. Zanders wove paper (with watermark).

48,5 x 38 cm (19 x 14.9 in). Sheet: 57,5 x 44,8 cm (22.5 x 17.6 in). [AR]

Estimate: € 300 – 500 (R/D, F)

\$ 330 – 550

PROVENIENZ

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

AUSSTELLUNG

· 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).

• Self-portrait with yardstick

• Heinz Spielmann sees the it as Heckel's self-staging „as keeper of standards and a representative of moderation“

· Erich Heckel. Einführung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 334 (with color illu).
 · Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATUR

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 330, SHG no. 516 (with illu.).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 242, SHG no. 540 (with illu.).

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Lot 122000319

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Schlafende. 1935.

Colored chalk drawing.

Signed, dated and titled in lower right. On J.W. Zanders laid paper (with watermark). 55,5 x 68,3 cm (21.8 x 26.8 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: € 1.000 – 1.500 (R/D, F)

\$ 1,100 – 1,650

PROVENIENZ

- Erich Heckel Estate, Hemmenhofen.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1985, with the collector's stamp, Lugt 6032).

AUSSTELLUNG

- 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).

- **Intimate portrait of the sleeping Siddi, the artist's wife and recurring model in his works**
- **With a soft palette and rolling lines, Heckel created an intimate atmosphere with sparse means**
- **From the artist's estate**

- Erich Heckel. *Einfühlung und Ausdruck*, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 340 (with illu).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATUR

- Heinz Spielmann (ed.), *Die Maler der Brücke. Sammlung Hermann Gerlinger*, Stuttgart 1995, p. 330, SHG no. 519 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005*, p. 242, SHG no. 542 (with illu.).

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



Lot 122000323

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Drei Clowns. 1937.

India Ink, with wash.

Lower right signed, dated and titled „3 Clowns“. On laid paper.

53 x 42,5 cm (20.8 x 16.7 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: € 2.000 – 3.000 (R/D, F)

\$ 2,200 – 3,300

PROVENIENZ

- Erich Heckel Estate, Hemmenhofen.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1972, with the collector's stamp, Lugt 6032).

AUSSTELLUNG

- Erich Heckel 1883-1970. Aquarelle, Zeichnungen, Ausstellung zum 100. Geburtstag des Malers, Städtische Galerie Würzburg, July 3 - September 11, 1983, Würzburg 1983, cat. no. 84 (with illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).

- Clowns and the world of the circus were among Erich Heckel's favorite themes
- The subtly executed drawing from 1937 was made under the increasing oppression through the Nazis
- The same year they imposed an exhibition ban on him, and he would not revisit the motif before 1947

- 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, p. 343 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATUR

- Ernest Rathenau, Erich Heckel. Handzeichnungen, Berlin 1973, no. 96.
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 332f., SHG no. 523 (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 245, SHG no. 547 (with color illu.).

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Lot 122000324

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Nahelandschaft. 1938.

Watercolor and pencil.

Lower right signed and dated. Inscribed „Von Langenlonsheim aus“ on the reverse. On Ingres d'Arches MBM laid paper (with watermark). 48 x 62,6 cm (18.8 x 24.6 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: € 3.000 – 5.000 (R/D, F)

\$ 3,300 – 5,500

PROVENIENZ

- Erich Heckel Estate, Hemmenhofen.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1985, with the collector's stamp, Lugt 6032).

AUSSTELLUNG

- 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).

- Detailed landscape watercolor showing a wide view across the calm river Nahe
- Depictions of an idyllic nature have an important rank in the artist's oeuvre
- For the first time offered on the international auction market (source: [artprice.com](https://www.artprice.com))

- Erich Heckel. Einführung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 345 (with illu).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 333, SHG no. 524 (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 245, SHG no. 549 (with color illu.).

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Lot 122000326

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Winterabend. 1940.

Watercolor over pencil.

Signed, dated and titled in lower right. On off-white Ingres wove paper (with watermark). 47,8 x 62,5 cm (18.8 x 24.6 in), the full sheet. [JS]

Estimate: € 3.000 – 5.000 (R/D, F)
\$ 3,300 – 5,500

PROVENIENZ

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

AUSSTELLUNG

· 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)
· Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 347 (with illu).

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- **Large-size landscape watercolor in bright autumnal colors**

- **In 1940 Heckel and his wife visited Carinthia, Salzburg and the Wachau region, where they would occasionally go to the following years**

- **It was especially during the war years that Heckel's landscape watercolors were characterized by an highly emotional atmosphere**

- **The vastness of the landscape impression gave Heckel hope and stability in those years**

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LITERATUR

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 334, SHG no. 528 (with illu.).
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 247, SHG no. 552 (with illu.).

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Lot 122000327

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Fichten im Schnee. 1941.

Watercolor over pencil.

Signed, dated and titled in lower right. On grayish Ingres machine-made laid paper (with watermark). 48 x 62,7 cm (18.8 x 24.6 in), the full sheet. [J5]

Estimate: € 3.000 – 5.000 (R/D, F)
\$ 3,300 – 5,500

PROVENIENZ

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

AUSSTELLUNG

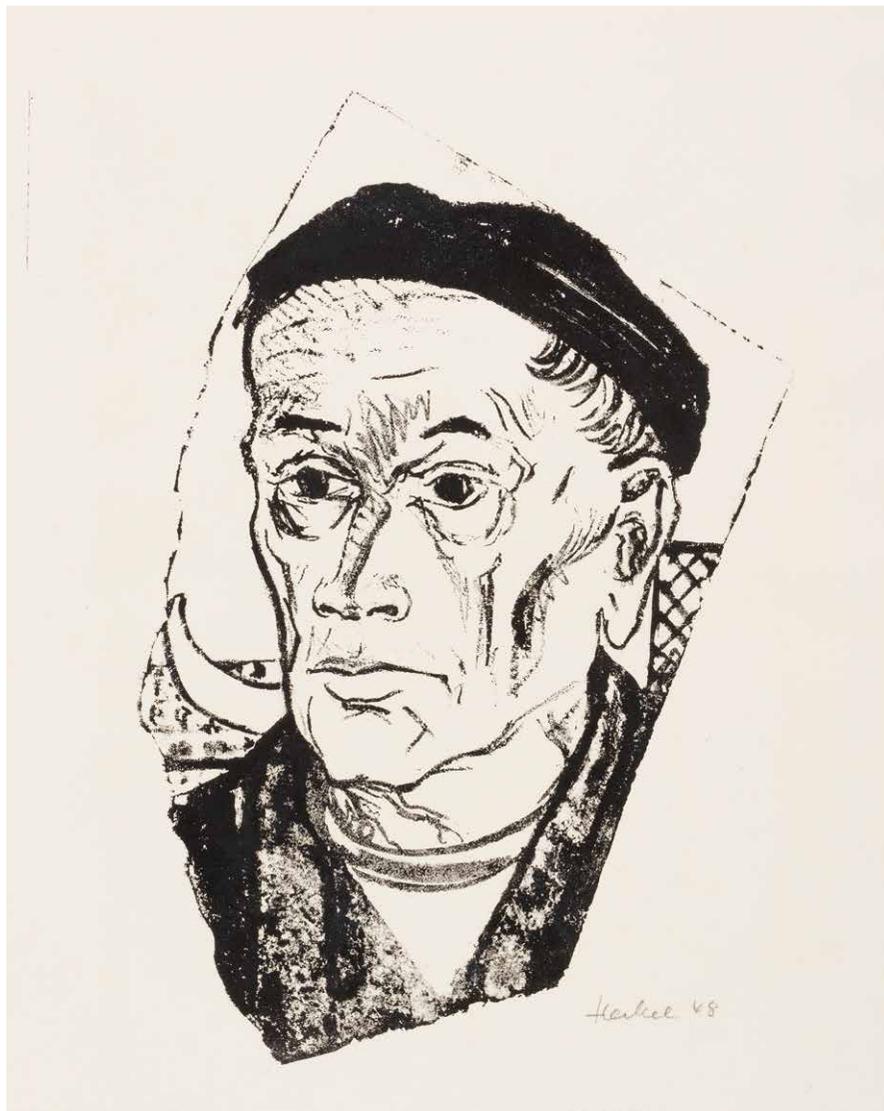
· Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
· Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
· Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)
· Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 348 (with illu).

- In winter 1940/41 Heckel visited the Ore Mountains, the following summer he went to Carinthia
- During the war the artist found hope and solace in contemplating nature, which answered to the romantic pursuit of transgressing boundaries
- In a letter to Lyonel Feininger in 1941, Heckel expressed his despair about the war: „It is hard not to be paralyzed and drown in senselessness“
- The artist masterly integrated the blank parts of the paper as snow-covered surfaces in this atmospheric winter landscape

LITERATUR

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 334-335, SHG no. 529 (with illu.).
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 247, SHG no. 553 (with illu.).

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Lot 122000333

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Mann mit Baskenmütze. 1948.

Lithograph.

Ebner/Gabelmann 918 L II (of II), Dube L 332. Signed and dated as well as titled, numbered and inscribed the signet of the Lovis-Press „LP“.

From an edition of 27 copies. Ob off-white paper.

34 x 21 cm (13.3 x 8.2 in). Sheet: 55,5 x 34,2 cm (21.9 x 13.6 in).

Printed by the Lovis-Press, Schwenningen. [JS]

Estimate: € 100 – 200 (R/D, F)

\$ 110 – 220

PROVENIENZ

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

AUSSTELLUNG

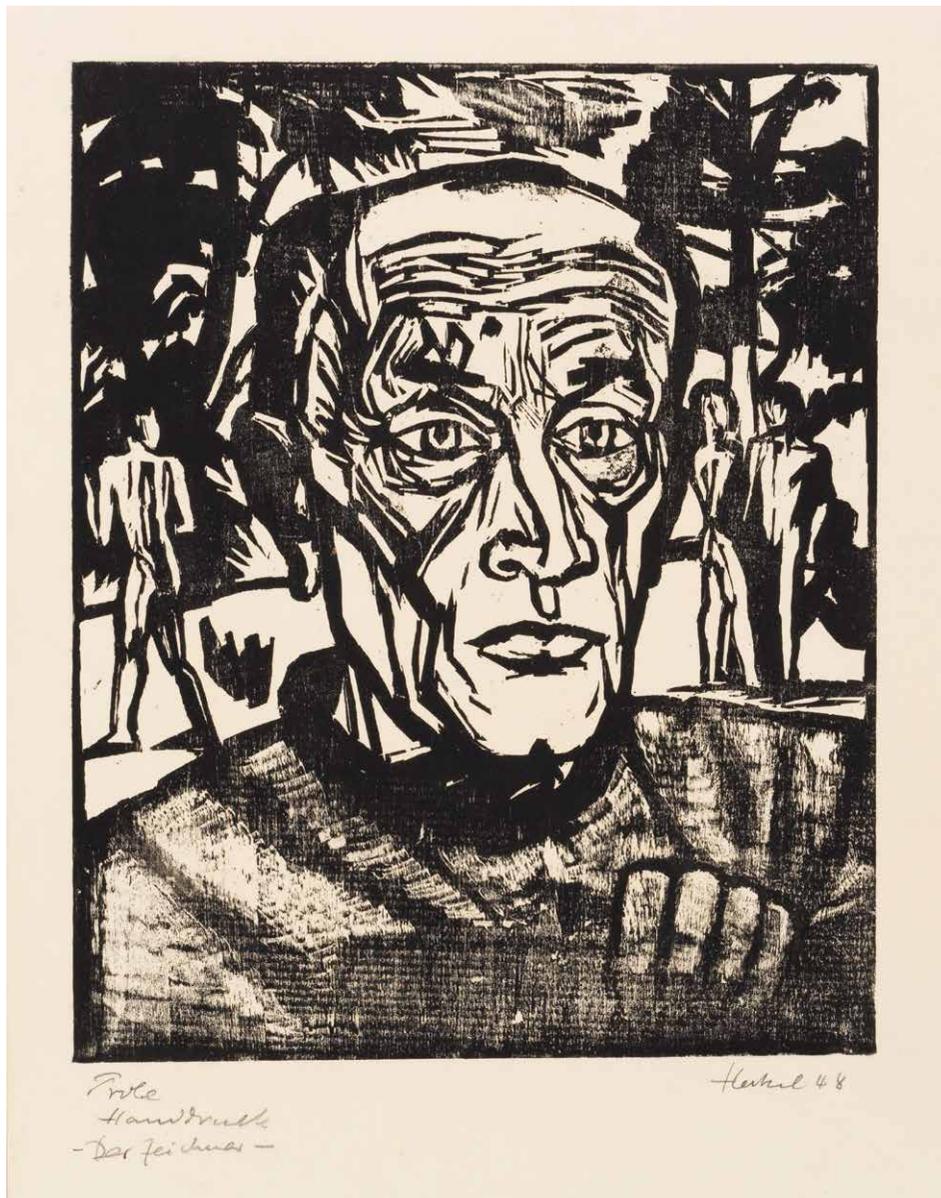
· Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
 · Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
 · Buchheim Museum, Bernried (permanent loan from the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

- „Mann mit Baskenmütze“ a self portrait by Erich Heckel
- Since 1933 Heckel experimented also because of lack of suitable material with irregularly shaped litho stones, found stones of Solnhofer slate, of which he used some for up to ten different lithographs
- The crescent form in the background is an animal horn that is still part of the estate today and which Heckel's brother Manfred had brought from Africa
- Proofs from this state are at, among others, the Brücke Museum, Berlin, the Staatliche Kunsthalle Karlsruhe and the Museum Folkwang, Essen

LITERATUR

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 339, SHG no. 543 (with illu.).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 252, SHG no. 568 (with illu.).

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Lot 122000334

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Der Zeichner (Selbstbildnis). 1948.

Woodcut.

Ebner/Gabelmann 911 H. Dube H 385. Signed, dated, titled and inscribed „Probe“ and „Handdruck“. One of presumably 38 copies. On firm off-white wove paper. 29,9 x 24,3 cm (11.7 x 9.5 in). Sheet: 42,2 x 29,7 cm (16.6 x 11.7 in). [AM]

Estimate: € 100 – 200 (R/D, F)

\$ 110 – 220

PROVENIENZ

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

AUSSTELLUNG

· 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).

- Highly remarkable pictorial effect owing to the masterly varying treatment of the wooden block
- His experimental handling of the material allowed Heckel to attain an incredible signature style
- Two of Heckel's key motifs combined: A bathhouse scene frames the expressive self-portrait

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

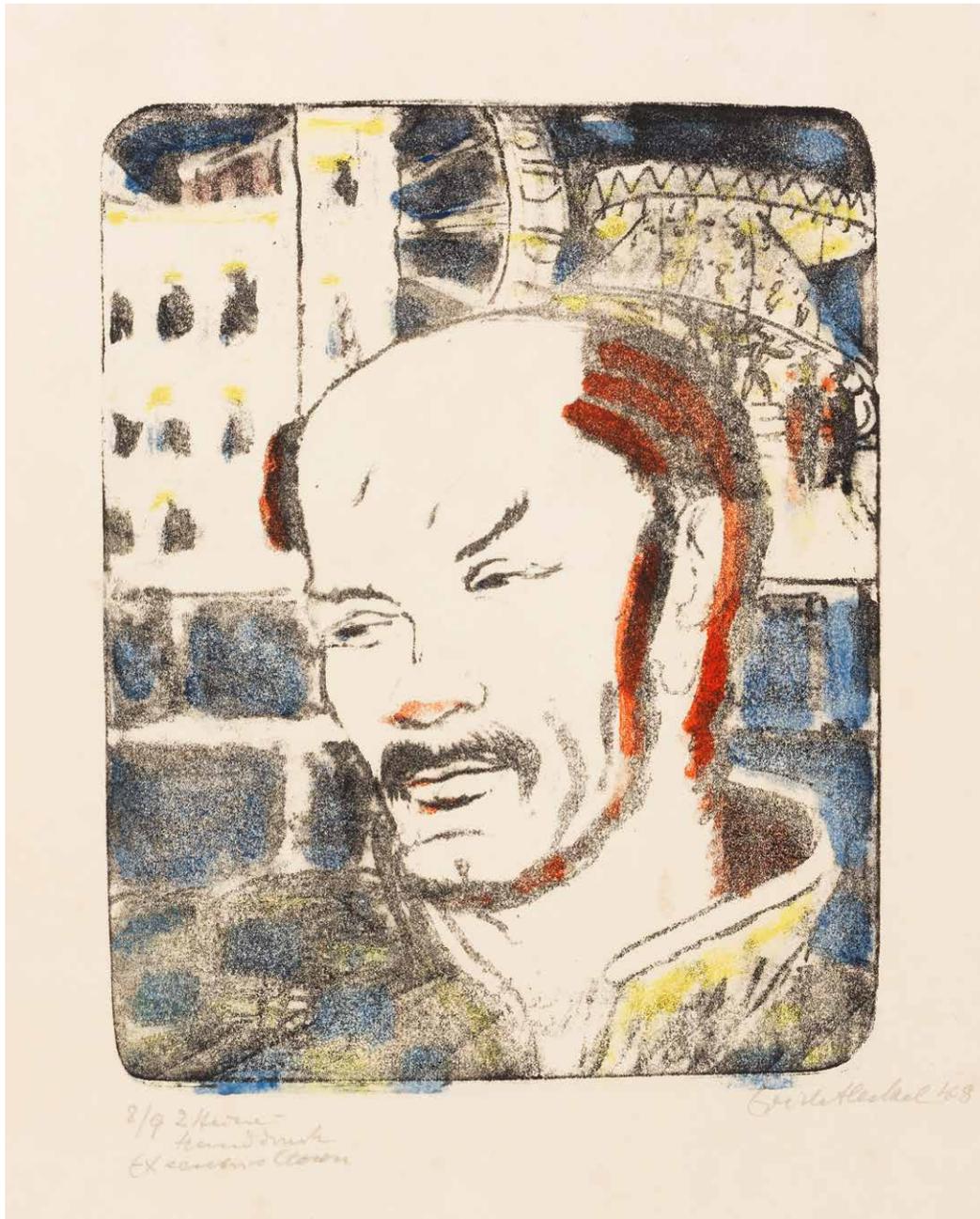
· Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 362 (with illu).

LITERATUR

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 339, SHG no. 544 (with illu.).

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 252, SHG no. 569 (with illu.).

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



Lot 122000335

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Excentric-Clown. 1948.

Lithograph in colors.

Cf. Ebner / Gabelmann 926 I b (of II C), Dube L 334 I b (of II B). Signed, dated, numbered, titled and inscribed „2 Steine - Handdruck“. From an edition of 9 copies. On wove paper. 26,6 x 21,4 cm (10.4 x 8.4 in). Sheet: 38,5 x 31 cm (15.2 x 12.2 in).

The motif is based on the watercolor „Zwei Clowns“ from 1936 (SLG Gerlinger). Erich Heckel also used it for the painting Excentrics (Hüneke 1948-2). [EH]

Estimate: € 2.000 – 3.000 (R/D, F)

\$ 2,200 – 3,300

PROVENIENZ

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

• Hand-printed by the artist

• The individual coloring makes every sheet a unique piece

• In this work, Erich Heckel makes a section of the painting „Excentrics“ (Hüneke 1948-2) an independent motif

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 252, SHG no. 570 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 340, SHG no. 545 (with illu.).

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Lot 122000336

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Durchblick auf den See. 1949.

India Ink, with wash.

Lower right signed and dated. Lower left titled. On off-white paper.

31 x 43 cm (12.2 x 16.9 in), the full sheet. [JS]

Estimate: € 500 – 800 (R/D, F)

\$ 550 – 880

PROVENIENZ

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

AUSSTELLUNG

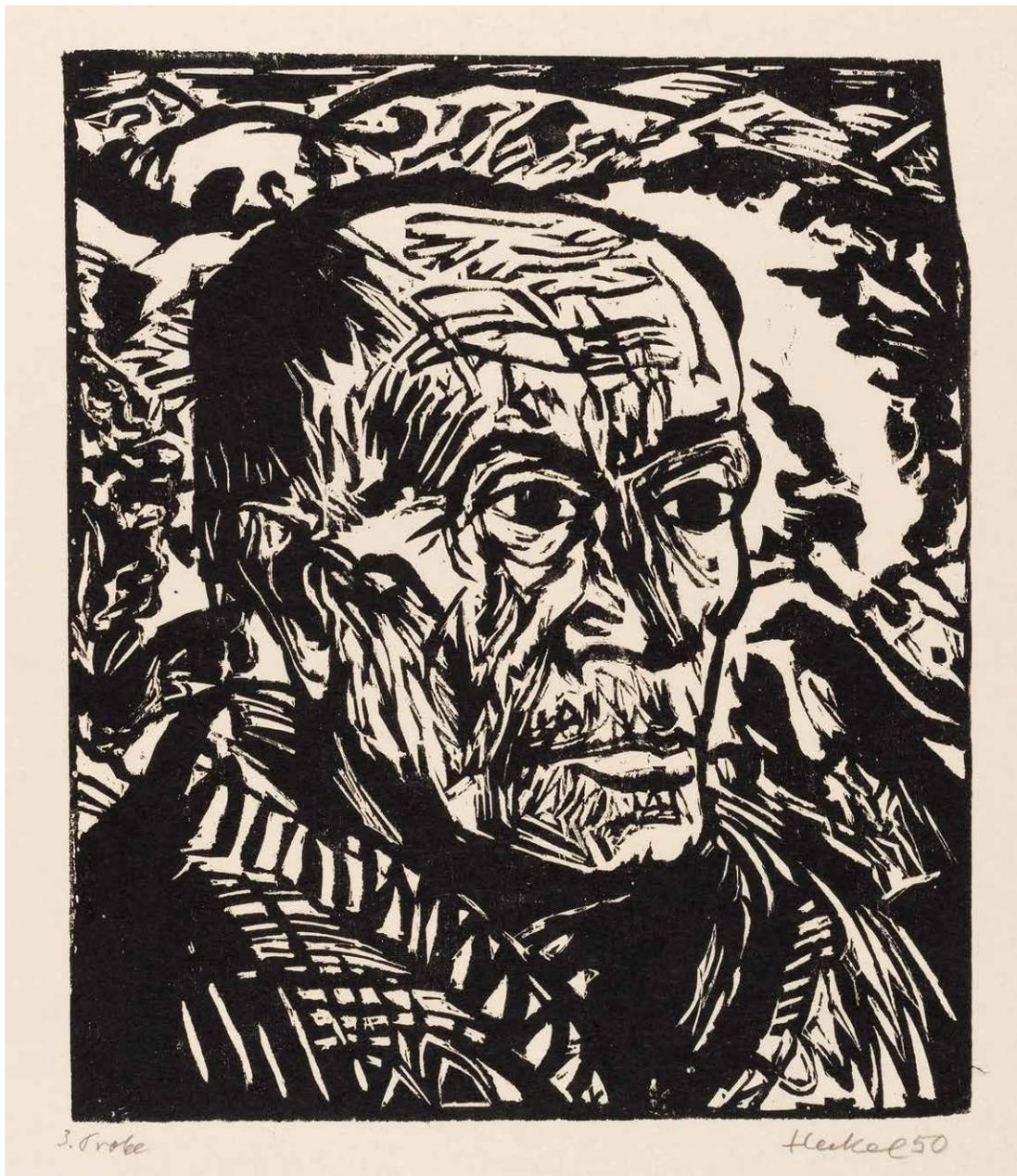
- Erich Heckel in Kärnten, Kärntner Landesgalerie Klagenfurt, Klagenfurt 1969, no. 64.
- Bodenseelandschaften, Schloßhofgalerie Lindau, Lindau 1982, no. 40.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum 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).

- Lake scene spontaneously captured in an expressive line
- This work seems to have been decisive for the color woodcut „Am Seeufer“ from 1953, in which he rendered the landscape as an ornamental structure of forms and colors
- What is characteristic of both works is the virtuoso composition around the blank center with the lake's calm water surface

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 342, SHG no. 549 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 255, SHG no. 575 (with illu.).

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Lot 122000337

ERICH HECKEL

1883 Döbeln/Saxony–1970 Radolfzell/Lake Constance

Bildniskopf. 1950.

Woodcut.

Ebner/Gabelmann 938 H a. Dube H 394. Signed, dated and inscribed „3. Probe“ as well as inscribed „Bildniskopf“, presumably by a hand other than that of the artist. On Japon. 30,6 x 26 cm (12 x 10.2 in). Sheet: 55,2 x 40 cm (21.7 x 15.7 in). [AM]

Estimate: € 200–300 (R/D, F)

\$ 220–330

PROVENIENZ

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

AUSSTELLUNG

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

- Self-portrait with a striking and expressive physiognomy
- Strong woodcut in Erich Heckel's characteristic style
- Another copy is at the Staatliche Kunsthalle, Karlsruhe

- 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).

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 343, SHG no. 551a (with illu. p. 342).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 255, SHG no. 577a (with illu.).

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



Lot 122000340

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Gliederhalskette aus Silber. 1920s.

Fourteen wrought Silver plates with quadrupke chasing with irregular margins and two functioning clasps connected by loops.

Wietek 425. With the signature stamp „S. Rottluff“ on the clasp.

Length: 41 cm (16.1 in). Each silver plate 1,2 x 1,8 cm (0.4 x 0.7 in). [AR]

Estimate: € 3.000 – 5.000 (R/D, F)

\$ 3,300 – 5,500

PROVENIENZ

- Emy Schmidt-Rottluff.
- From the artist's estate.
- Hermann Gerlinger Collection, Würzburg.

AUSSTELLUNG

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

- Worn by the artist's wife, as a picture of her from 1936 proves
- Each piece of jewelry is a unique piece that underlines the wearer's individuality
- Mostly intended as presents for certain people, Schmidt-Rottluff sold only a few of them

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 406, SHG no. 717 (with illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, Munich 2001, catalogue raisonné no. 425 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 108, SHG no. 241 (with illu.).

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Lot 122000348

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Wanderzirkus. 1954.

Gouache and pencil.

Signed, dated and titled in lower right. On firm wove paper. 49 x 40,2 cm (19.2 x 15.8 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: € 2.000 – 3.000 (R/D, F)

\$ 2,200 – 3,300

PROVENIENZ

- Erich Heckel Estate, Hemmenhofen.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 2000, with the collector's stamp, Lugt 6032)).

AUSSTELLUNG

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

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- **Made in preparation of the painting „Zirkus im Freien“, 1954**

- **Zirkus, Varieté und Artisten haben From the days of the „Brücke“ all the way to his late creative period, Erich Heckel was always fascinated and inspired by the world of circus, vaudeville and artists**

- **The moon immerses the scene in a mysterious light**

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LITERATUR

- Hermann Gerlinger, Katja Schneider (Hrsg.), Die Maler der Brücke. Bestandskatalog Sammlung Hermann Gerlinger, Halle (Saale) 2005, p. 260, SHG-Nr. 591 (m. Farbabb).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 260, SHG no. 591 (with color illu.).

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



Lot 122000351

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Am Watt. 1955.

Lithograph in colors.

Ebner/Gabelmann 987 L II b (of II b). Dube L 363 I b 2. Signed, dated and titled. According to Dube, 23 copies are known. On firm off-white paper. 22 x 27 cm (8.6 x 10.6 in). Sheet: 55,5 x 44,8 cm (21.9 x 17.6 in). [CH/JS]

Estimate: € 300 – 500 (R/D, F)

\$ 330 – 550

PROVENIENZ

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

AUSSTELLUNG

· 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 year the work was made, Heckel showed his works at the first documenta in Kassel
- Throughout his life, Heckel preferably spent the summers by the sea, especially the Baltic, where he and his wife Siddi had a small farmhouse
- As early as in 1907, Heckel and Karl Schmidt-Rottluff went to the North Sea for the first time, in later years he would regularly return to spend the summer months on the island of Sylt
- The same year he also made the woodcut „Nordseeküste“ (Dube H 412)
- Over the past 10 no copy of of this color lithograph was offered on the international auction market (source: artprice.com)

LITERATUR

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 348, SHG no. 566 (with illu. p. 349).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 261f., SHG no. 594 (with illu.).

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Lot 122000352

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Spiralförmiger Silberarmreif. 1920s.

Silver bracelet, spiral-twisted and bolted, linked by loops.
Wietek 453. With the signature stamp on the inside.
Diameter: 6,8 cm (2.6 in). [SM]

Estimate: € 3.000 – 5.000 (R/D, F)
\$ 3,300 – 5,500

PROVENIENZ

- Artist's estate.
- Hermann Gerlinger Collection, Würzburg.

AUSSTELLUNG

- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke-Museum Berlin, August 20, 1977 - January 15, 1978, cat. no. 168.
- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn, 1982, cat.no. 23.
- 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).

- Probably also worn by Emy Schmidt-Rottluff
- Schmidt-Rottluff's jewelry was made with the same feel for material, craft and color as was his art in general
- Mentioned in the catalog raisonné of paintings

- Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), October 26, 2003 - January 11, 2004, cat. no. 40.
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATUR

- Will Grohmann, Karl Schmidt-Rottluff, 1956, p. 244
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 407, SHG no. 723 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 109, SHG no. 245 (with illu.).

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Lot 122000355

KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Zwei Manschettenknöpfe. 1920s.

Hammered and pulvinated Silver sheet, cut, surface chiselled.
Ornamental disc and stay button connected by loops of silver wire.
Wietek 500. Diameter of buttons, each ca. 2,8 x 2,9 cm (1.1 x 1.1 in).
Total dimensions, each ca. 4 x 3 cm (1.5 x 1.1 in). [AR]

Estimate: € 1.500 – 2.000 (R/D, F)

\$ 1,650 – 2,200

PROVENIENZ

- From the artist's estate.
- Privately-owned.
- Hermann Gerlinger Collection, Würzburg.

AUSSTELLUNG

- Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke Museum, Berlin, August 20, 1977 - January 15, 1978, cat. no. 181.
- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn, 1982, cat. no. 41.
- 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).

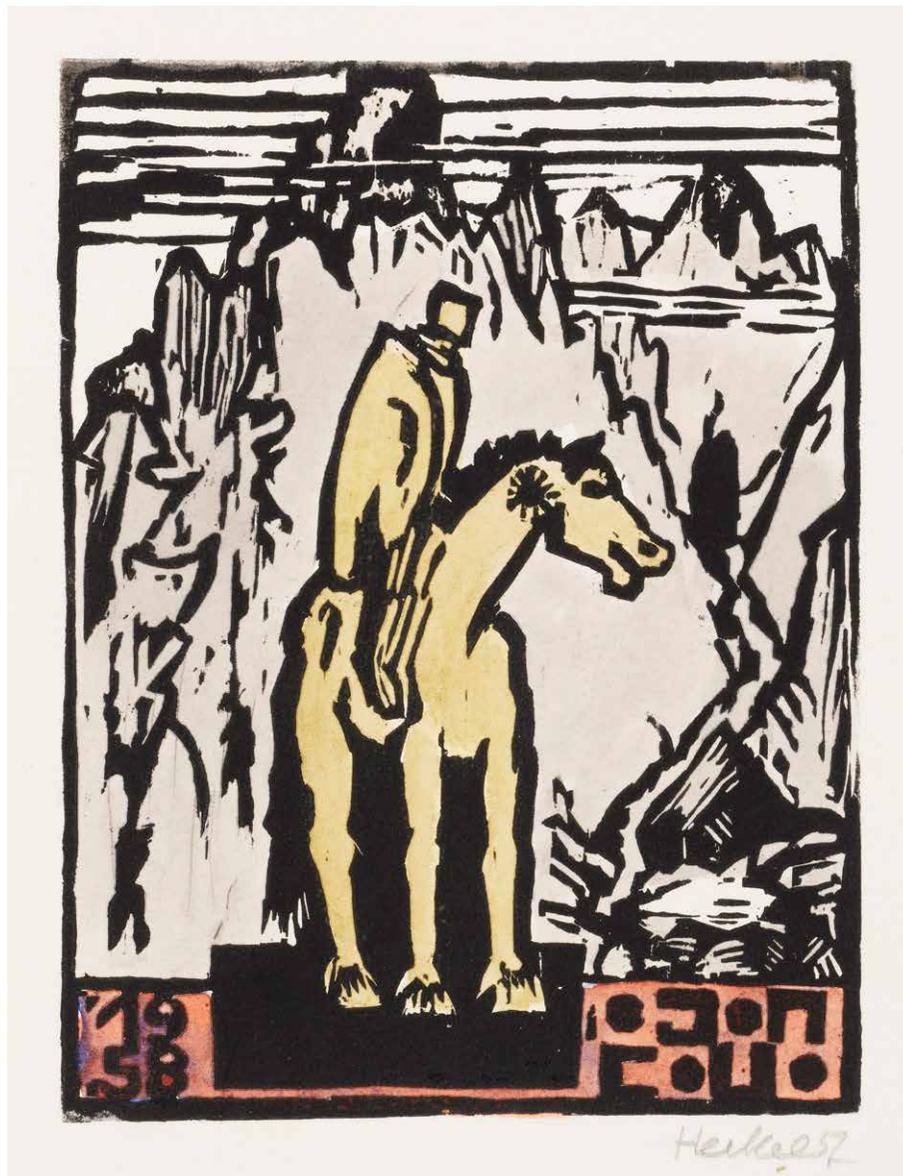
- Rare pair of cuff links; only two other pairs by the artist with unknown whereabouts are known
- Presumably artist-worn
- From the artist's rarest work group on the auction market (source: artprice.com)

- Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), October 26, 2003 - January 11, 2004, cat. no. 45 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 408, SHG no. 731 (with illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, München 2001, Nr. 500 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 109, SHG no. 246 (with illu.).

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Lot 122000356

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Reiter im Gebirge (27. Jahresblatt). 1957.

Woodcut, colored.

Dube H 426. Signed, dated and inscribed „Kol. 27. Jahresblatt“ as well *as with the astronomic symbol of Venus. 18,1 x 13,8 cm (7.1 x 5.4 in). Sheet: 23 x 16,8 cm (9.1 x 6.6 in).

Hand-colored, presumably as model for the later color woodcut from 1958, released as 27th annual sheet. In 1930, Heckel started the tradition of sending a print, usually a woodcut, with a symbolic message as New Year greeting to friends. Up until 1968, some 38 of these „Jahresblätter“ (Annual Sheets) were made. [CH]

Estimate: € 100 – 200 (R/D, F)
\$ 110 – 220

PROVENIENZ

- Erich Heckel Estate.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1984, with the collector's stamp, Lugt 6032).

- Hand-colored woodcut for the 27th annual sheet from 1958
- A copy of the later color woodcut is part of the collection of the Metropolitan Museum of Art, New York

AUSSTELLUNG

- 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).

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 352f., SHG no. 575 (with illu., p. 353).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 266, SHG no. 603 (with illu.).

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Lot 122000357

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Gärten. 1957.

Chalk drawing and charcoal.

Signed and dated in lower right. Titled in lower left. On off-white paper. 31 x 43 cm (12.2 x 16.9 in), the full sheet. [JS]

Estimate: € 300 – 500 (R/D, F)

\$ 330 – 550

PROVENIENZ

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

AUSSTELLUNG

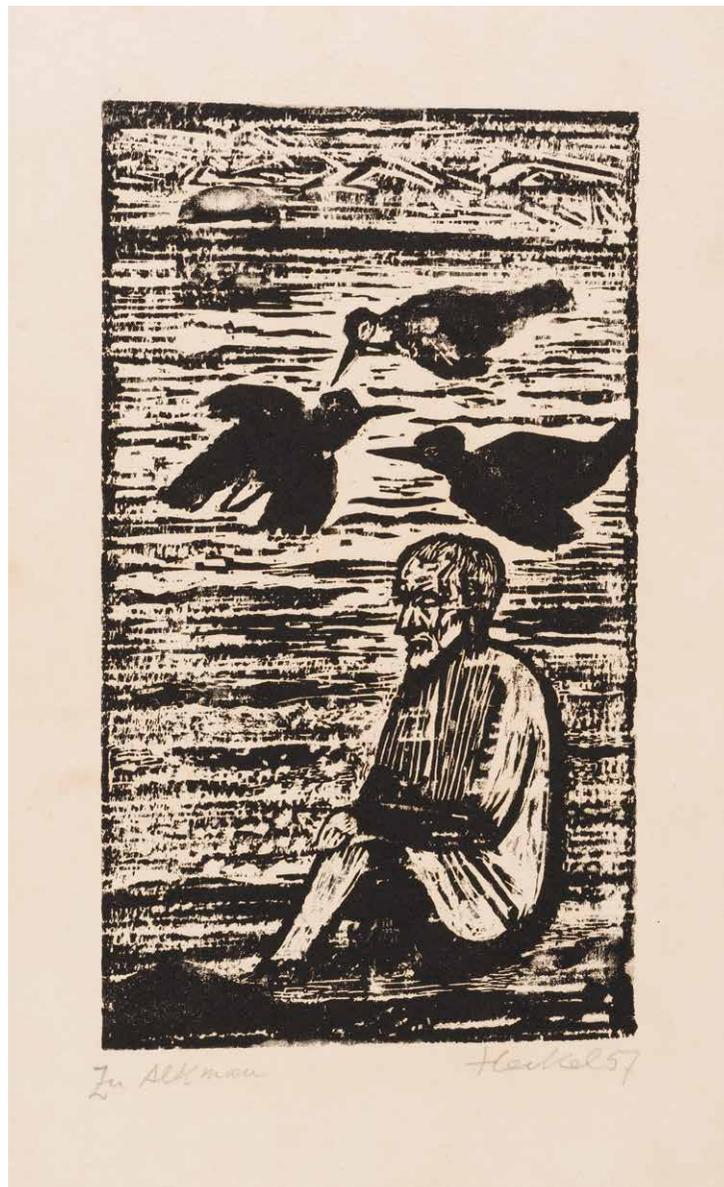
· Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
 · Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
 · Buchheim Museum, Bernried (permanent loan from the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

- **Expressive-reduced style**
- **Heckel rendered his impression of nature in a nearly abstract structure of black lines**
- **What makes this sheet so special is its reduction in terms of form and color as well as the interesting choice of perspective**
- **The poised handling of the paper's tone and the balance between blank and filled surface testify to Heckel's graphic mastery**

LITERATUR

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 352, SHG no. 574 (with illu.).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 265, SHG no. 602 (with illu.).

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Lot 122000359

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Zu Alkman. 1957.

Woodcut.

Ebner/Gabelmann 998 H. Dube H 425. Signed, dated and titled.

One of 27 copies. On laid paper. 39,3 x 22,2 cm (15.4 x 8.7 in).

Sheet: 57,8 x 46 cm (22.6 x 18.1 in). [AR]

Estimate: € 100 – 200 (R/D, F)

\$ 110 – 220

PROVENIENZ

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

AUSSTELLUNG

· 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).

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 • The work was inspired by the verse of the Greek poet Alkman from Sparta, the depiction shows a lamnet about aging

• Other copies are at, among others, the Museum Folkwang in Essen, the Brücke Museum Berlin and the Staatliche Kunsthalle Karlsruhe

LITERATUR

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 353ff., SHG no. 577 (with illu.).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 266ff., SHG no. 605 (with illu.).

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17/20

Heckel 58

Lot 122000360

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Landschaft am Pass. 1958.

Etching.

Ebner/Gabelmann 1010 R. Dube R 183. Signed, dated and numbered, as well as inscribed „Landschaft am Pass“ presumably by a hand other than that of the artist. From an edition of 20 copies. On off-white wove paper. 24,6 x 32,8 cm (9.6 x 12.9 in). Sheet: 38,2 x 49 cm (15 x 19.3 in). [AM]

Estimate: € 200 – 300 (R/D, F)

\$ 220 – 330

PROVENIENZ

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

AUSSTELLUNG

· 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

- **Strong depiction of the Julier Pass above Bivio in the Grison Alps**
- **Spending the summer of 1957 in the Alps, the artist was inspired to make this dense etching of the sublime landscape**
- **The depiction shows the impressive landscape around the Julier Pass, of which Heckel also made a painting and two watercolors**
- **To date only one copy of this print has been offered on the international auction market (source: artprice.com)**

Gerlinger Collection, 2017-2022).

LITERATUR

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 354, SHG no. 578 (with illu. p. 353).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 267, SHG no. 606 (with illu.).

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



Lot 122000362

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Auffliegender Vogel. 1961.

Woodcut.

Ebner/Gabelmann 1026 H. Signed and dated, as well as inscribed with the year „1962“ in the printing block. One of 100 copies. 17,8 x 12,1 cm (7 x 4.7 in). Sheet: 22,8 x 14,8 cm (9 x 5.8 in).

Annual sheet for 1962. In 1930, Heckel started the tradition of sending a print, usually a woodcut, with a symbolic message as New Year greeting to friends. Up until 1968, some 38 of these „Jahresblätter“ (Annual Sheets) were made. The wooden block of this woodcut is in possession of the Altonaer Museum, Hamburg, and is inscribed „Nov.61 / 100 Drucke / davon etwa 20 farbig koloriert“ on the reverse. [JS]

Estimate: € 100 – 200 (R/D, F)

\$ 110 – 220

„The annual sheet for 1962 references the Christian iconography of the Resurrection: the bird Phoenix renews its body in a permanently recurring rhythm by burning itself and rising from its ashes. Heckel uses a more folksy version and a simplified depiction by letting the bird rise above a fire.“

Christian Radtke, in: Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke*. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 268.

PROVENIENZ

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

LITERATUR

· Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke*. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 268, SHG no. 611 (with illu.).

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



Lot 122000364

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Silberanhänger mit Opal. Ende 1920s.

Silver. Chiselled and with scratch drawing, opal on a movable round disc in claw setting. With a bolted strip with a rolled hanger assembly. Wietek 402. With the signature stamp on the reverse. Diameter: 5,6 cm (2.2 in). [KT]

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

Estimate: € 7.000 – 9.000 (R/D, F)
\$ 7,700 – 9,900

PROVENIENZ

- Emy Schmidt-Rottluff (1884-1975).
- Hermann Gerlinger Collection, Würzburg.

AUSSTELLUNG

- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke-Museum Berlin, August 20, 1977 - January 15, 1978, cat. no. 148.
- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn, January - February 28, 1982, cat. no. 8.
- 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).
- Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde,

- **Very symbolic form in the artist's oeuvre: sun and moon as cosmic signals are characteristic motifs in his creation of the 1920s**
- **Formerly in possession of the artist's wife**
- **Among the „Brücke“ artists, Schmidt-Rottluff created the most experimental and aesthetically most dense body of jewelry pieces**

- Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle, October 26, 2003 - January 11, 2004, no. 27 (with illu.)
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 230, SHG no. 320 (with illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, Munich 2001, p. 472, no. 402 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 114, SHG no. 255 (with illu.).

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Lot 122000365

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Spiralförmiger Armreif. 1920/30s.

Silver, cut and welded.

Wietek 448. Signature stamp on the inside. Diameter: 6,8 cm (2.6 in). [KT]

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

Estimate: € 2.000–3.000 (R/D, F)

\$ 2,200–3,300

PROVENIENZ

- Emy Schmidt-Rottluff (1884-1975).
- Hermann Gerlinger Collection, Würzburg.

AUSSTELLUNG

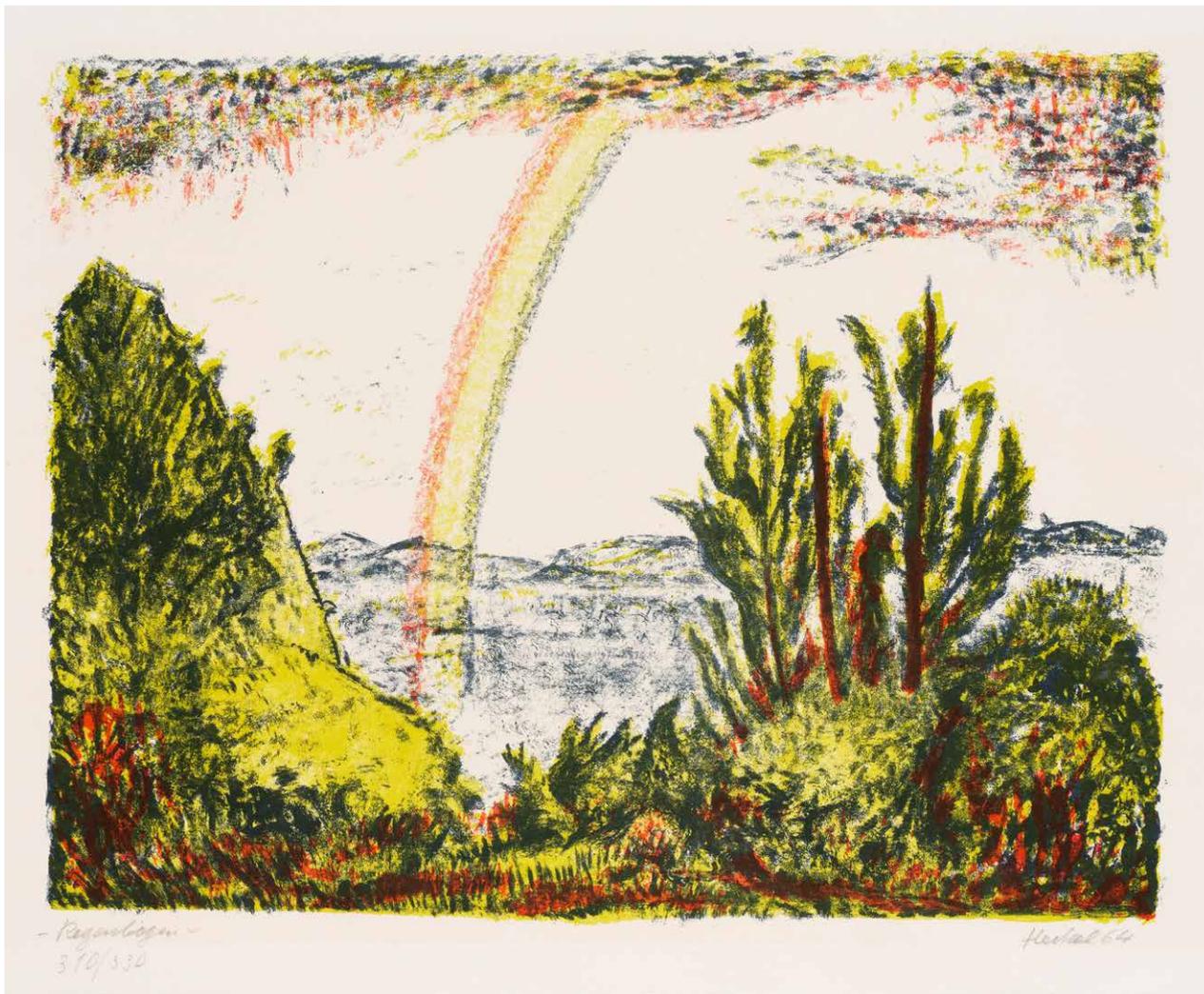
- Karl Schmidt-Rottluff zum 70. Geburtstag, Schloss Charlottenburg, Berlin, September 20 -October 10, 1954, cat. no. 213.
- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke-Museum Berlin, August 20, 1977 - January 15, 1978, cat. no. 168.

- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn, January - February 28, 1982, cat. no. 29.
- 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).
- Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle, October 26, 2003 - January 11, 2004, no. 39 (with illu.)
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 420, SHG no. 721 (with illu., erroneously mixed up with SHG no. 720).
- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, Munich 2001, p. 500, no. 448 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 114, SHG no. 256 (with illu.).

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Lot 122000376

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Regenbogen. 1964.

Lithograph in colors.

Ebner/Gabelmann 1056 L B (of C). Dube L 378 B. Signed, dated, titled and numbered. From an edition of 300 copies for Kunstverein Hamburg. On B.F.K. Rives wove paper (with watermark). 43,6 x 57,5 cm (17.1 x 22.6 in). Sheet: 56 x 75,5 cm (22 x 29.7 in).

Released as annual bonus in 1964 for the Kunstverein Hamburg (with the stamp on the reverse). Published by Erker Presse, St. Gallen (with the blindstamp). According to Ebner/Gabelmann, two copies are known which have a print run of 330 instead of 300, among them also this copy from the Hermann Gerlinger Collection. [CH/AR]

Estimate: € 300 – 500 (R/D, F)

\$ 330 – 550

PROVENIENZ

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

AUSSTELLUNG

· 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 work presumably shows the landscape on Lake Constance near Hemmenhofen where Heckel and his wife Siddy had built a house
- The year the work was made, the two volume strong catalogue raisonné of prints (Annemarie and Wolf-Dieter Dube) was published, a year later a monography with a catalogue raisonné of paintings (Paul Vogt)
- Heckel also used the same motif for several watercolors from the same year as well as for a later woodcut he dedicated to the collector Luise Schiefler (1865-1967) on occasion of her 100th birthday (Dube H 454)

- Erich Heckel. Einführung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 405 (with color illu.)
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 360, SHG no. 597 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 273, SHG no. 625 (with illu.).

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Lot 122000377

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Landschaft mit Heuhocken. Frühe 1940s.

India Ink drawing.

Signed in lower right. On wove paper. 27 x 38,2 cm (10.6 x 15 in), the full sheet. [KT]

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

Estimate: € 2.000 – 3.000 (R/D, F)

\$ 2,200 – 3,300

PROVENIENZ

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

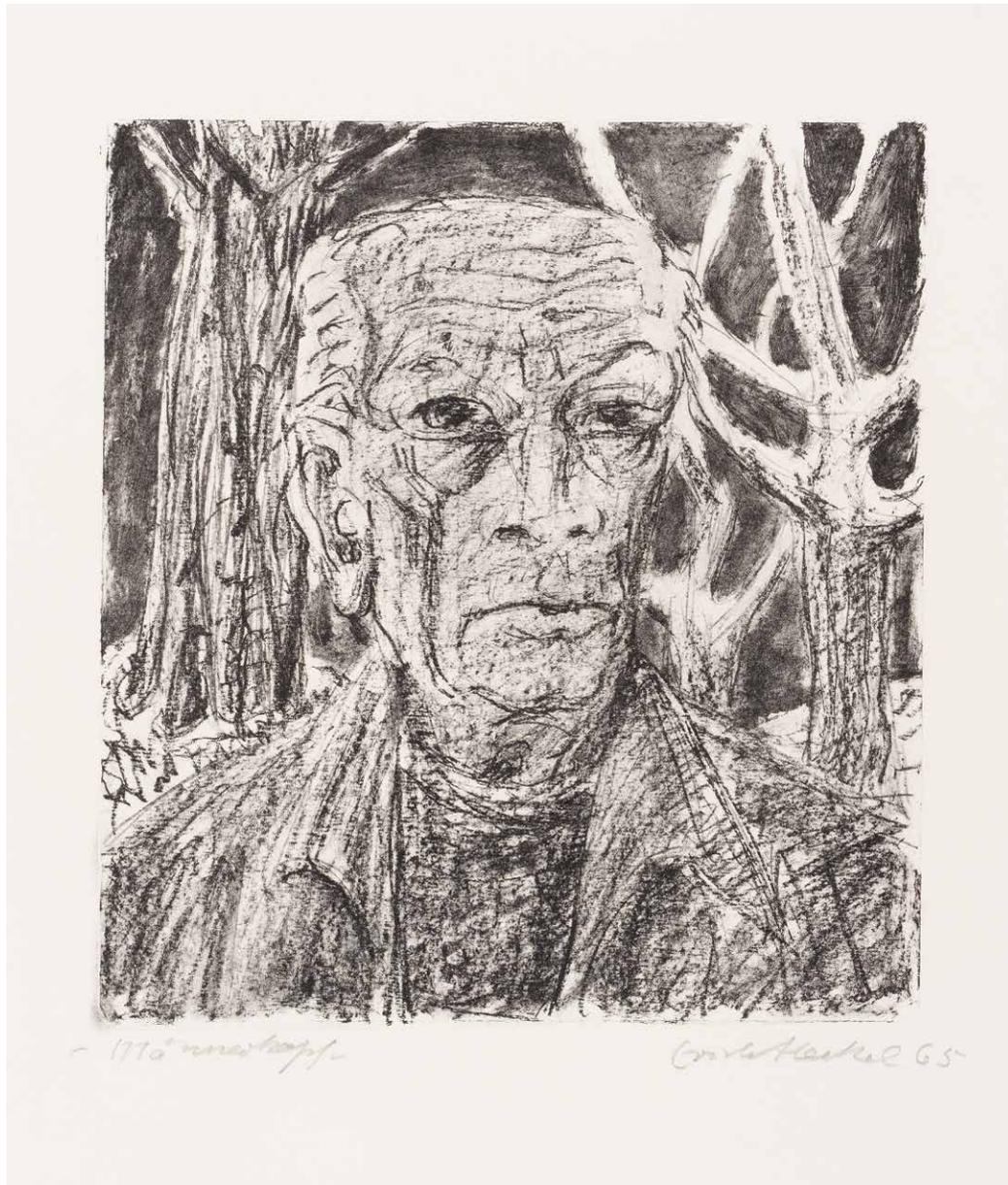
AUSSTELLUNG

- 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).

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 231, SHG no. 322 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 107, SHG no. 235 (with illu.).

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



Lot 122000379

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Männnerkopf. 1965.

Lithograph.

Ebner/Gabelmann 1062 L. Dube L 383. Signed, dated and titled. One of 34 copies on this type of paper, aside from an edition of 10 copies on Japon. On BFK Rives wove paper (with watermark).

33,7 x 30,6 cm (13.2 x 12 in). Sheet: 56,3 x 45,5 cm (22.1 x 17.9 in). [AR]

Estimate: € 100 – 200 (R/D, F)

\$ 110 – 220

PROVENIENZ

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

AUSSTELLUNG

· 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).

- Late self-portrait, one of the last of its kind
- Over the decades of creation, Heckel made many self-portraits, in most of them he looks directly at the observer
- Other copies are at the Museum Folkwang in Essen and the National Gallery in Washington D.C., USA

· Erich Heckel. *Einfühlung und Ausdruck*, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 406 (with color illu).
 · Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATUR

· Heinz Spielmann (ed.), *Die Maler der Brücke. Sammlung Hermann Gerlinger*, Stuttgart 1995, p. 359, SHG no. 595 (with illu).
 · Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005*, p. 274, SHG no. 627 (with illu).

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Lot 122000381

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Braune Berge. 1967.

Lithograph in colors.

Ebner/Gabelmann 1076 L.B. Dube L 391. Signed, dated and numbered.

From an edition of 60 copies. On BFK Rives wove paper (twice with the watermark).

44,2 x 56,5 cm (17.4 x 22.2 in). Sheet: 50,7 x 65,2 cm (20 x 25.7 in).

Printed by Emil Matthieu, Zürich. [AM]

Estimate: € 500 – 800 (R/D, F)

\$ 550 – 880

PROVENIENZ

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

AUSSTELLUNG

· 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).

- **Monumental mountain view, one of Erich Heckel's last prints**
- **Characterful, atmospheric depiction of the Swiss Alps**
- **Large-size print by the renowned expressionist**
- **Other copies are at the Museum Folkwang, Essen, and the Zeppelin Museum, Friedrichshafen**

- 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. 409 (with illu.).

LITERATUR

- Heinz Spielmann (ed.), *Die Maler der Brücke. Sammlung Hermann Gerlinger*, Stuttgart 1995, p. 360, SHG no. 598 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005*, p. 275, SHG no. 629 (with illu.).

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



Lot 122000383

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Sitzender Akt mit erhobenen Armen. Um 1943/44.

Carving, bulged, mounted on black wooden base.

Wietek 176. 5 x 5 cm (1.9 x 1.9 in). [KT]

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

Estimate: € 2.000–3.000 (R/D, F)

\$ 2,200–3,300

PROVENIENZ

- Hanna Bekker vom Rath Collection, Hofheim.
- Hermann Gerlinger Collection, Würzburg.

AUSSTELLUNG

- Karl Schmidt-Rottluff zum 70. Geburtstag, Schloss Charlottenburg, Berlin, September 20 - October 10, 1954, cat. no. 219.
- Plastik und Kunsthandwerk von Malern des deutschen Expressionismus, Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig, August 28 – October 2, 1960; Museum für Kunst und Gewerbe, Hamburg, October 14 – November 13, 1960.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).

- Kraft der Linie. Karl Schmidt-Rottluff, Graphik und Plastik, Stadtmuseum Hofheim am Taunus, November 17, 1996 – January 12, 1997; Neue Galerie, Kassel, January 21 – March 30, 1997, cat. no. 36 (with 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).

LITERATUR

- Hauswedell & Nolte, Hamburg, auction 282, II, June 8, 1990, cat. no. 851 (with illu.).
- Hans Werner Hegemann, Elfenbein in Plastik, Schmuck und Gerät, Hanau 1960, illu. 88.
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 420, SHG no. 756 (with illu.).
- Hermann Gerlinger, „einigen Steinchen habe ich Gesichter gemacht...«: Die Steinschnitte von Karl Schmidt-Rottluff, in: Weltkunst, vol. 66, issue 23, 1996, p. 3136 (with illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, Munich 2001, p. 308, no. 176 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 122, SHG no. 277 (with illu.).

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Lot 122000384

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Anhänger mit Monogramm „E S R“. 1950.

Bone pendant, carved and polished.
Wietek 209. 5,5 x 5 cm (2.1 x 1.9 in). [KT]

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

In a letter to Rosa Schapire dated December 16, 1950, Emy Schmidt-Rottluff mentions that her husband gave her two pendants made of bone, „one with letters, the other with sawn-out ornaments“.

Estimate: € 2.000–3.000 (R/D, F)
\$ 2,200–3,300

PROVENIENZ

- Emy Schmidt-Rottluff (1884-1975).
- Hermann Gerlinger Collection, Würzburg.

AUSSTELLUNG

- Elfenbeinkunst des 19. und 20. Jahrhunderts. Vom Klassizismus bis zur Gegenwart aus deutschen Museen und Sammlungen, Deutsches Elfenbeinmuseum, Erbach i. Odenwald, October 9 - November 21, 1971, cat. no. 254.
- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke-Museum Berlin, August 20, 1977 – January 15, 1978, cat. no. 144.
- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn, January – February 28, 1982, cat. no. 4.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).

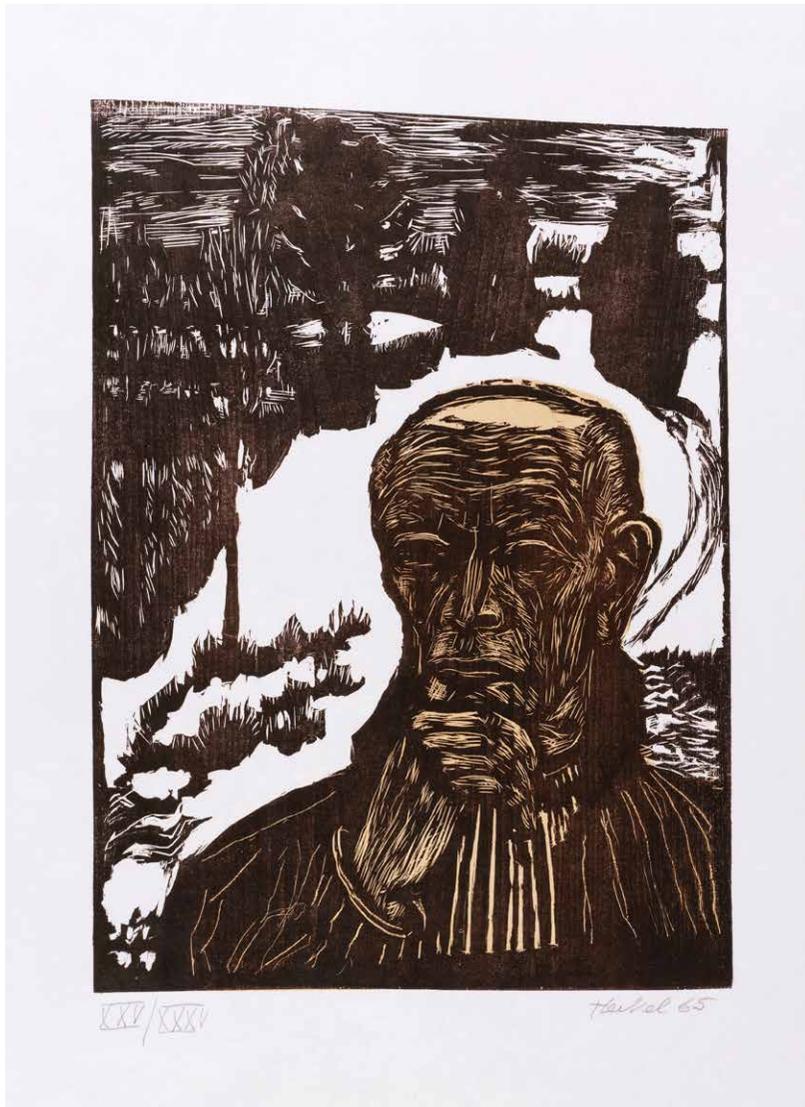
- **Made for the artist's wife, the photographer Emy Schmidt-Rottluff (1884–1975)**
- **Despite the lack of materials after WW II, Schmidt-Rottluff explored new aesthetic paths**
- **Among the „Brücke“ artists, Schmidt-Rottluff created the most experimental and aesthetically most dense body of jewelry pieces**

- Kraft der Linie. Karl Schmidt-Rottluff, Graphik und Plastik, Stadtmuseum Hofheim am Taunus, November 17, 1996 – January 12, 1997; Neue Galerie, Kassel, January 21 – March 30, 1997, p. 115, cat. no. 66 (with illu.).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle, October 26, 2003 – January 11, 2004, no. 46. (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 409, SHG no. 732 (with illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, Munich 2001, p. 326, no. 209 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 124, SHG no. 282 (with illu.).

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Lot 122000378

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Bildnis. 1965.

Woodcut in colors.

Ebner/Gabelmann 1057 H II B (of III). Dube H 453. Signed, dated and numbered. From an edition of 35 copies on this type of paper.

On Japon 53.5 x 38.7 (21 x 15.2 in.).

Sheet: 75.3 x 53.7 cm (29.6 x 21.1 in.)

Sheet 5 from the portfolio Europäische Graphik IV (Selbstbildnisse).

Released by Galerie Wolfgang Ketterer in cooperation with the publisher Felix H. Man, Munich 1966 (with the blindstamp).

Printed by Emil Matthieu, Zürich. [AM]

Estimate: € 200 – 300 (R/D,F)

\$ 220 – 330

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).

- Self-portrait for the portfolio Europäische Graphik IV
- Lavishly made background with a snow landscape like the one that Heckel saw in the Black Forest the year the work was made
- Other copies are at the Staatsgalerie Stuttgart, Museum Folkwang, Essen, and the Von der Heydt-Museum, Wuppertal

· 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.407 (with illu).

LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 360, SHG no. 596 (with illu.).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 274, SHG no. 626 (with illu.)

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Lot 122000389

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Liegende. 1953.

Stone with relief.

Wietek 154. With a small adhesive label on the underside, there typographically numbered „539“. 9,7 x 18,5 x 22,5 cm (3,8 x 7,2 x 8,8 in). [KT]

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

Estimate: € 3.000 – 5.000 (R/D, F)

\$ 3,300 – 5,500

PROVENIENZ

· Hermann Gerlinger Collection, Würzburg (acquired from the artist in 1972).

AUSSTELLUNG

- Karl Schmidt-Rottluff, Retrospektive, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus Munich, September 27 - December 3, 1989, cat. no. 330 (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).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

- **Made in Sierksdorf on the Baltic Sea during a summer stay**
- **With his artistic treatment, Schmidt-Rottluff follows the stone's natural shape**
- **Extraordinarily characteristic work in the artist's plastic oeuvre**

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 422-423, SHG no. 765 (with illu.).
- Hermann Gerlinger, „einigen Steinchen habe ich Gesichter gemacht...“: Die Steinschnitte von Karl Schmidt-Rottluff, in: Weltkunst, year 66, issue 23, 1996, p. 3138 (with illu.).
- Frankfurter Allgemeine Zeitung, January 10, 1997 (illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, Munich 2001, p. 294, no. 154 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 216, SHG no. 287 (with illu.).

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Lot 122000390

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Kopf (Hoher Steinkopf mit geöffnetem Mund).
Um 1953.

Stone relief.

Wietek 162. With remains of a formerly inscribed paper label on the underside. Ca. 9 x 5 x 5 cm (3,5 x 1,9 x 1,9 in). [AR]

Estimate: € 2.000–3.000 (R/D, F)

\$ 2,200–3,300

PROVENIENZ

- Günther Franke, Munich (until 1970).
- Hermann Gerlinger Collection, Würzburg.

AUSSTELLUNG

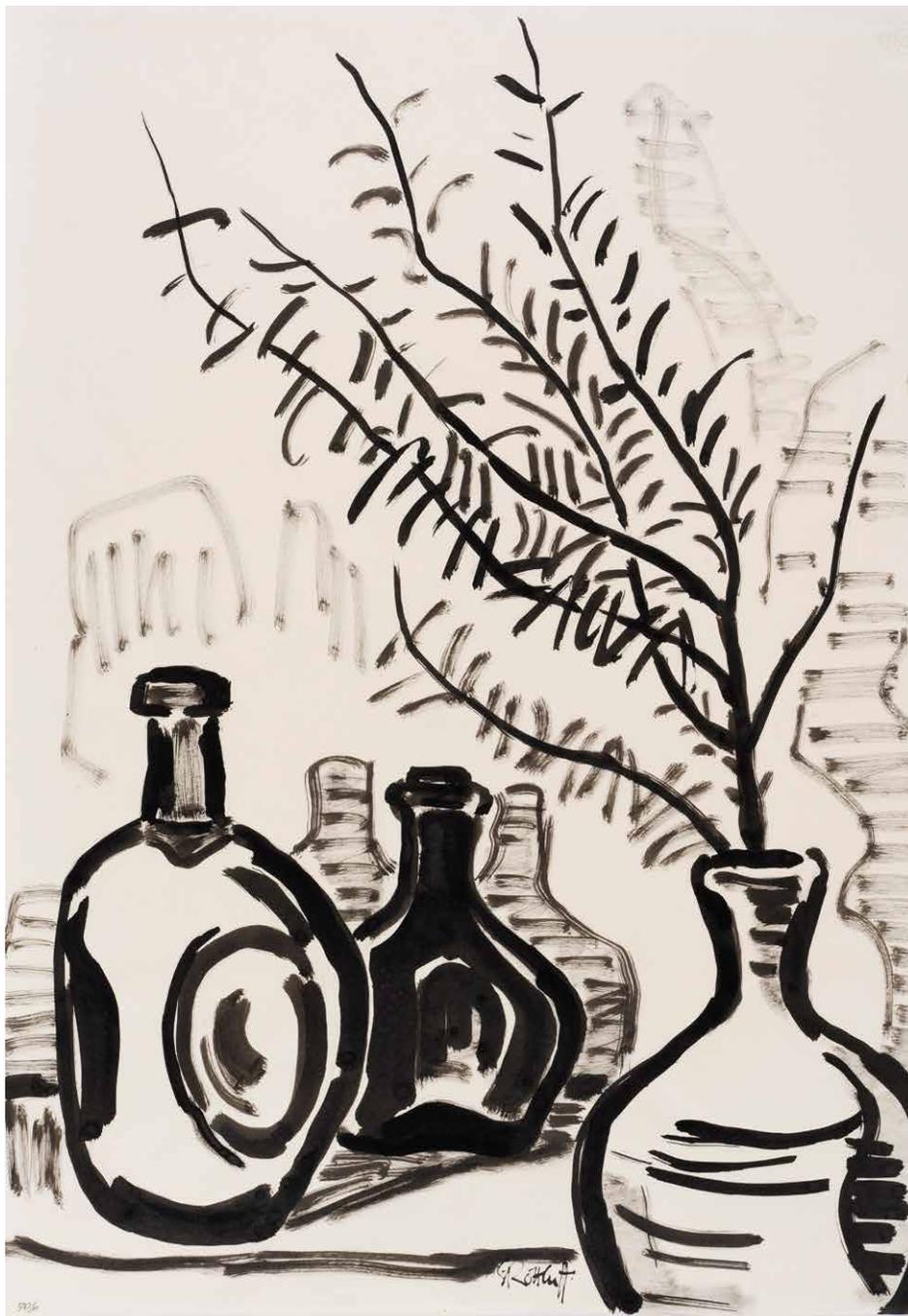
- Kraft der Linie. Karl Schmidt-Rottluff, Graphik und Plastik, Stadtmuseum Hofheim, 1997, cat. no. 61 (with illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)).

- Strongly stylized flat cut face that shows the influence of Mexican art
- Schmidt-Rottluff called the stones he found on the beach of Sierksdorf „Findlinge“ (boulders) and made reliefs of some of them
- Most were made during the summers in the early 1950s

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 423, SHG no. 766 (with color illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, München 2001, catalogue raisonné no. 162 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 126, SHG no. 288 (with color illu.).

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Lot 122000391

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Spiräenzweig mit Flaschen. 1958.

India Ink drawing.

Bottom center signed, inscribed with the work number „5836“ in left. On light Schoeller board (with blindstamp). 70 x 50 cm (27.5 x 19.6 in). [KT]

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

Estimate: € 2.000–3.000 (R/D, F)

\$ 2,200–3,300

PROVENIENZ

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

AUSSTELLUNG

- Karl Schmidt-Rottluff. Die Schwarzblätter, Ausstellung zum 90. Geburtstag, Staatsgalerie Stuttgart, Graphische Sammlung, December 1, 1974 - January 26, 1975, cat. no. 56 (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).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 427, SHG no. 773 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 129, SHG no. 295 (with illu.).

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



Lot 122000394

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Tannen an der Steilküste. 1963.

Colored chalk, watercolor and India ink.
Lower right signed. On firm Ingres laid paper (with watermark).
40 x 54 cm (15.7 x 21.2 in), the full sheet. [KT]

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

Estimate: € 3.000 – 5.000 (R/D, F)
\$ 3,300 – 5,500

PROVENIENZ

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

AUSSTELLUNG

- 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).

LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 430, SHG no. 779 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 132, SHG no. 301 (with illu.).

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Lot 122000502

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Mann und Mädchen. 1919.

Woodcut. Schapire H 260. Signed and inscribed with the work number „1933“.

On light grayish paper. 50 x 39.6 cm (19.6 x 15.5 in.).

Sheet: 70 x 55 cm (27.3 x 21.7 in.)

The work is registered in the Hermann Gerlinger Collection with the number »SHG 180a«. [JS]

Estimate price: € 2,000–3,000 (R/D, F)

\$ 2,200–3,300

PROVENANCE

- Art trader Jörg Maaß, Berlin.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 2008, with the collector's stamp, Lugt 6032).

- Intimate portrait of a couple in the artist's unmistakable simplified expressive „Brücke“ style
- Schmidt-Rottluff married the photographer Emy Frisch on March 21, 1919.
- Schmidt-Rottluff expresses his deeply felt connection to his wife in both the painting „Du und ich“ (Gerlinger Collection), Schmidt-Rottluff's wedding gift for Emy, as well as in this woodcut
- Very rare. This is the first time that a copy of this outstanding figure composition is offered on the international auction market (source: artprice.com)

EXHIBITION

- Schmidt-Rottluff. Form, Farbe, Ausdruck, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 230 (with illu.)

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Lot 122000506

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Liebespaar. 1920.

Woodcut.

Schapiro H 264. Signed. On delicate off-white laid paper. 49,8 x 39,5 cm (19.6 x 15.5 in). Sheet: 66 x 51 cm (26 x 20.1 in).

Printed by Fritz Voigt, Berlin (with hand-written note). Published by Euphorion Verlag, Berlin.

The work is registered in the Hermann Gerlinger Collection with the number SHG 186 a.

Estimate: € 2.000–3.000 (R/D, F)

\$ 2,200–3,300

PROVENIENZ

- Hermann Gerlinger Collection, Würzburg (acquired in 2010, with the collector's stamp, Lugt 6032).

- The woodcut became the most important means of graphic expression for Karl Schmidt-Rottluff and the „Brücke“ artists
- Copies of this woodcut are in the most renowned museums around the world, among them the National Gallery of Art in Washington, D.C., the Stedelijk Museum in Amsterdam and the Nasjonalmuseet in Oslo
- In the past ten years only three copies have been offered on the international auction market (source: artprice)

AUSSTELLUNG

- 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).

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



Lot 122000509

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Herbstsonne im Tessin. 1949.

Watercolor and ink brush.

Signed in lower right and inscribed with the number „4958“. On firm wove paper. 50,5 x 68 cm (19.8 x 26.7 in), the full sheet.

The watercolor is a preliminary work for the painting „Weg in Ascona“ from 1950 with the same motif.

The work is registered in the Hermann Gerlinger Collection with the number SHG 280a. [SM]

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

Estimate: € 7.000 – 9.000 (R/D, F)
\$ 7,700 – 9,900

PROVENIENZ

- Private collection Hesse.
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032, since 2017: Ketterer Kunst).

- The watercolor is a preliminary work for the painting „Weg in Ascona“ from 1950 with the same motif
- Between 1949 and 1953 Schmidt-Rottluff spent the end of the year with the fellow painter Otto Ehrich in the Ticino
- Remarkable example of Schmidt-Rottluff's poised combination of bright colors and black contour lines

AUSSTELLUNG

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

LITERATUR

- Ketterer Kunst, Munich, June 8, 2017, 447th auction, lot 134.

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Lot 122000516

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Kopf. 1953.

Stone relief.

With a small adhesive paper label on the rear, there numbered „53“.
6,5 x 6 x 3 cm (2.5 x 2.3 x 1.1 in). [KT]

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

Estimate: € 2.000–3.000 (R/D, F)

\$ 2,200–3,300

PROVENIENZ

- Karl Ludwig Skutsch Collection (1905-1958), Berlin (gifted from the artist in 1956).
- Private collection Paris.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 2009, Bassege, November 28, 2009).

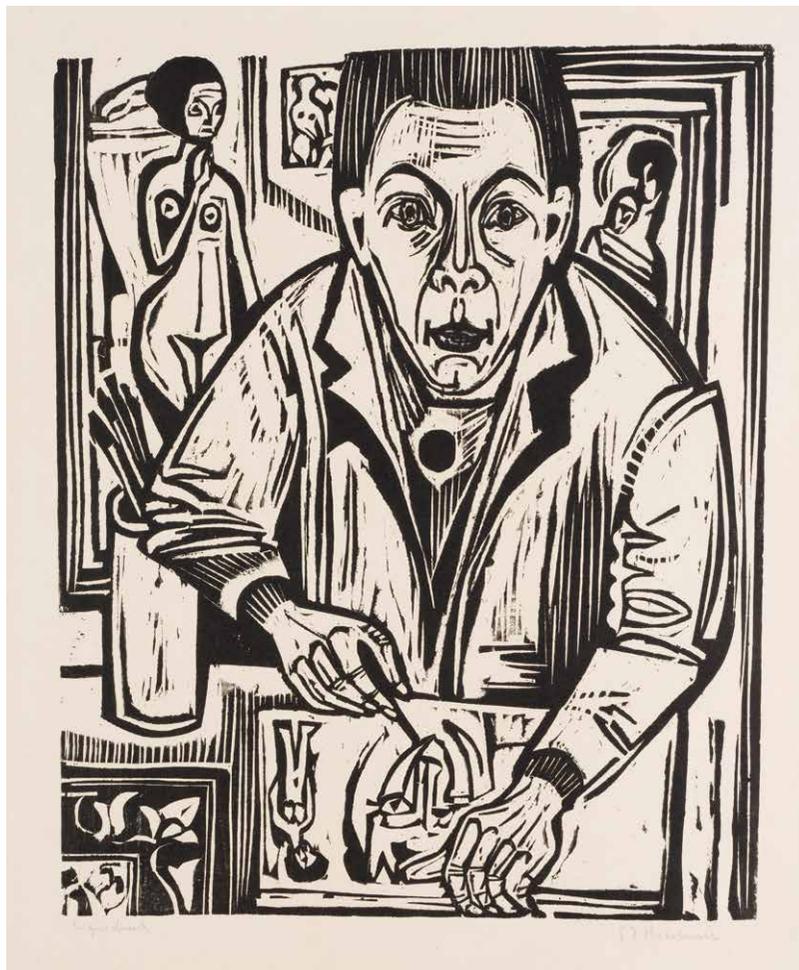
AUSSTELLUNG

- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke Museum, Berlin, August 20, 1977 - January 15, 1978, plate 54: „Drei Köpfe“, no. 104, 105 and 107.
- 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).

LITERATUR

- Bassege, Berlin, auction on November 28, 2009, lot 7312 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, working copy, hand-written addenda from 2019, p. 126, SHG no. 288a (no illu.).

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Lot 122000556

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Selbstbildnis, zeichnend. 1921.

Woodcut.

Gercken 1223 II (of II). Dube H 465 II. Schiefler H 451. Signed and inscribed „Eigendruck“. With the estate stamp on the reverse (Lugt 1570 b), however, without the hand-written number. One of just seven known copies of this woodcut and one of just two known copies from this state. On wove paper. 46,3 x 37,6 cm (18.2 x 14.8 in). Sheet: 54,2 x 44,8 cm (21.3 x 17.6 in).

The title may not be all too accurate, as Kirchner presumably did not portray himself drawing but cutting wood instead. Accordingly, the copy at the Kunstmuseum Basel was titled „Selbstbildnis, Holzschneidend“ by the artist.

The work is registered in the Hermann Gerlinger Collection with the number SHG 786 b.

Estimate: € 5.000 – 8.000 (R/D)
\$ 5,500 – 8,800

PROVENIENZ

- Eberhard Grisebach Collection (1880-1945), Jena/Zürich.
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

- Hand-printed by the artist
- Formerly part of the collection of Kirchner's patron, the art historian and philosopher Eberhard Grisebach (1880-1945)
- One of just two known copies from this state
- Four of the seven known copies are museum-owned: Detroit Institute of Arts, Washington, D.C., Kunstmuseum Bern, Hamburger Kunsthalle and Herzog Anton Ulrich-Museum der Landesmuseen Braunschweig
- The last copy of this woodcut was sold on the international auction market 25 years ago (source: artprice)
- Kirchner uses the woodcut technique to show himself as woodcutter
- In 1923 he made a similar self-portrait as artist at work in oil (Hamburger Kunsthalle)

AUSSTELLUNG

- 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 122000557

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Der Wanderer. 1922.

Etching.

Gercken 1309 III (of IV). Dube R 407 III (of IV). Schiefler R 395. With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number „R 395 III“. Verso also numbered „174“ and inscribed with the data from the catalogue raisonné by a hand other than that of the artist. One of to date nine known copies of this etching and the only known copy from the 3rd printing state. On off-white wove paper.

18,1 x 30,2 cm (7.1 x 11.8 in). Sheet: 30,6 x 42,3 cm (12 x 16.7 in). [CH]

The work is registered in the Hermann Gerlinger Collection with the number SHG 787 a.

Estimate: € 5.000 – 7.000 (R/D)

\$ 5,500 – 7,700

PROVENIENZ

- Private collection Switzerland.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 2016, with the collector's stamp, Lugt 6032).

AUSSTELLUNG

- 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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- The only known copy from the third state
- Another copy of this etching was offered on the international auction market more than 30 years ago (source: artprice)
- Other copies of this famous etching are at museums like the National Gallery of Art in Washington, D.C. and the Kirchner Museum, Davos
- The year this work was made, Kirchner also made a painting with a similar motif (Aargauer Kunsthaus, Aarau)
- In 1917 Kirchner sought medical help in Davos, and Switzerland would eventually become his new home and source of inspiration for his entire late creative period

Lot 122000597

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Berglandschaft mit Liebespaar. 1934.

Etching.

Gercken 1746 II.1 (of II.2). Dube R 635. Signed and inscribed „Eigendruck“. Inscribed „Nr. 125“ on the reverse, presumably by a hand other than that of the artist. One of just five known copies of this etching and one of only four copies from this state, of which two were printed in black. On light board. 31,8 x 19 cm (12.5 x 7.4 in). Sheet: 40 x 24,2 cm (15.7 x 9.5 in).

Estimate: € 2.000–3.000 (R/D)

\$ 2,200–3,300

PROVENIENZ

- Barbara Wentzel, Stuttgart (presumably inherited from Prof. Dr. Hans Wentzel in 1975).
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1988, with the collector's stamp, Lugt 6032)).

AUSSTELLUNG

- 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).

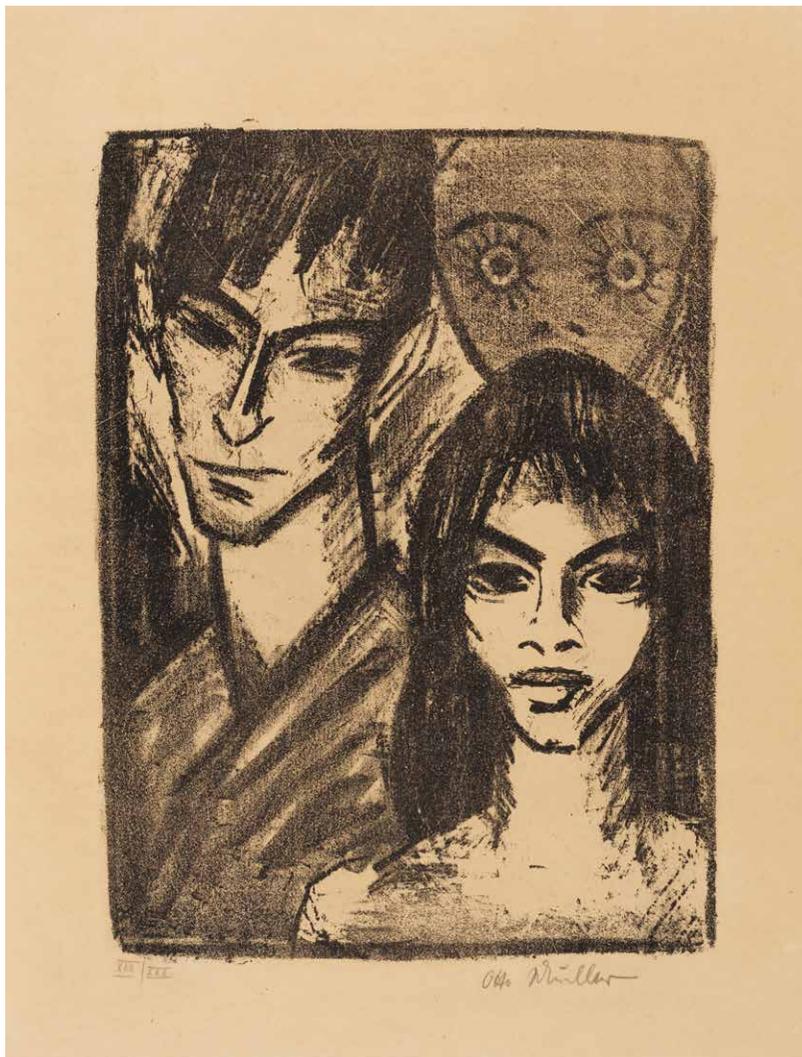
LITERATUR

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 282, SHG no. 417 (with illu. p. 283).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 364, SHG no. 809 (with illu.).

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- Hand-printed by the artist
- To make his own prints, Kirchner had his printing press shipped from Berlin to Davos
- One of only two known copies from the state in black, the other one is at the Kunstmuseum Basel
- From 1923 until his death in 1938 the artist lived in the Sertig Valley
- The Davos mountains were his main source of inspiration in those years
- In 1935 a copy of this rare etching was one of the five prints the Kupferstichkabinett Basel acquired for its collection



Lot 122000612

OTTO MUELLER

1874 Liebau/Giant Mountains – 1930 Obernigk near Wrocław

Selbstbildnis mit Modell und Maske. 1921/22.

Lithograph.

Karsch 141 b (of b). Signed and Roman numbered. From an edition of 30 Roman numbered copies. On brownish copper plate printing paper. 38,4 x 29 cm (15.1 x 11.4 in). Sheet: 56 x 43,5 cm (22.1 x 17.1 in).

Published in 1922 by Verlag Graphisches Kabinett I. B. Neumann, Berlin, as sheet no. 3 in the portfolio „Otto Mueller: Zehn Lithographien“.

The work is registered in the Hermann Gerlinger Collection with the number SHG 891 a.

Estimate: € 3.000 – 5.000 (R/D)

\$ 3,300 – 5,500

PROVENIENZ

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

AUSSTELLUNG

- 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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- In 1964 on the poster of the Otto-Mueller-Gedächtnisausstellung at Galerie Nierendorf, Berlin
- Strong graphic flow
- Mueller stages himself in his role as artist with great aplomb, a female model at his side and with a mask to emphasize his interest in foreign cultures
- The model is Otto Mueller's friend and academy student Irene Altmann
- Other copies are at the Grunwald Center for the Graphic Arts, Hammer Museum of the University of California, Los Angeles, the Städel Museum, Frankfurt am Main, the Brücke Museum, Berlin, the Herzog Anton Ulrich-Museum, Brunswick and the Schlossmuseum Murnau (permanent loan)

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 / onlineonly.kettererkunst.com](https://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.

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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.

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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 Aushängung 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 Beitreibungskosten. 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 Folgeberechtigungsvergütung

4.4.1 Differenzbesteuerte Kunstgegenstände

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

- Zuschlagspreis bis 800.000 Euro: hieraus Aufgeld 32%.
- Auf den Teil des Zuschlagspreises, der 800.000 Euro übersteigt, wird ein Aufgeld von 27% berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 800.000 Euro anfällt, hinzuaddiert.
- 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 800.000 Euro: hieraus Aufgeld 27%.
- Auf den Teil des Zuschlagspreises, der 800.000 Euro übersteigt, wird ein Aufgeld von 21% berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 800.000 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 Folgeverpflichtung 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 Weiterveräußerung 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 Verkaufsgeschäften 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 Unter-

nehmens/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 abweichend oder abweichend 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 vorzeicheneter 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 zurückgeschickt 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

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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.12.5 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.

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.

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- 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 zusätzliche Fragen, um Ihre Identität oder die Eigentumsverhältnisse an einem von Ihnen angebotenen Objekte 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 erwerben. 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 Zusendung von Werbeangeboten auf Grundlage Ihres Profils per Telefon, Fax, postalisch oder E-Mail. Wünschen Sie dabei einen speziellen Benachrichtigungsweg, so werden wir uns gerne nach Ihren Wünschen richten, wenn Sie uns diese mitteilen. Stets werden wir aufgrund Ihrer vorbezeichneten Interessen, auch Ihren Teilnahmen an Auktionen, nach Art. 6 Abs. 1 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 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 800,000 euros: from this 32 % buyer's premium.

- A premium of 27 % is charged on the part of the hammer price that exceeds 800,000 euros and added to the premium that incurs on the part of the hammer price up to 800,000 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 800,000 euros: from this 27 % buyer's premium.

- A buyer's premium of 21 % is charged on the part of the hammer price that exceeds 800,000 euros and added to the premium that incurs on that part of the hammer price up to 800,000 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 originally 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: infomuenchen@kettererkunst.de

Definitions under the European GDPR made transparent for you:

Personal Data

Personal data is any information relating to an identified or identifiable natural person (hereinafter „data subject“). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier, or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural, or social identity of that natural person.

Processing of Your Personal Data

“Processing” means any operation or set of operations performed on personal data or on sets of personal data, whether or not by automated means, such as collection, recording, organization, structuring, storage, adaptation or alteration, retrieval, consultation, use, disclosure by transmission, dissemination or otherwise making available, alignment or combination, restriction, erasure, or destruction.

Consent

“Consent” of the data subject means any freely given, specific, informed, and unambiguous indication of the data subject’s wishes by which he or she, by a statement or by a clear affirmative action, signifies agreement to the processing of personal data relating to him or her.

We also need this from you – whereby this is granted by you completely voluntarily – in the event that either we ask you for personal data that is not required for the performance of a contract or to take action prior to contract formation, and/or where the lawful 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 (Kultururgutschutzgesetz) 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)

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Personally liable partner:
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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.

Private sale

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

Reach out to us for a personal offer:

info@kettererkunst.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.

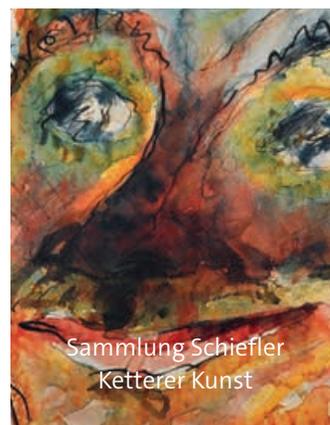
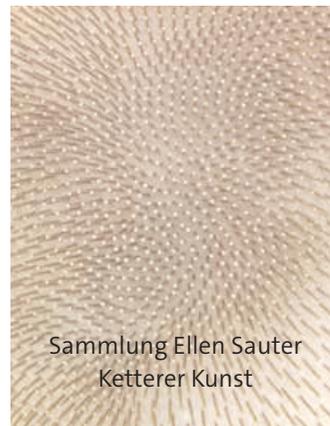
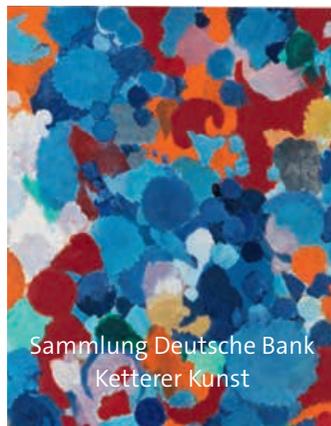
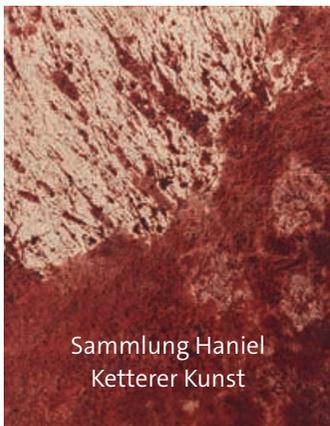
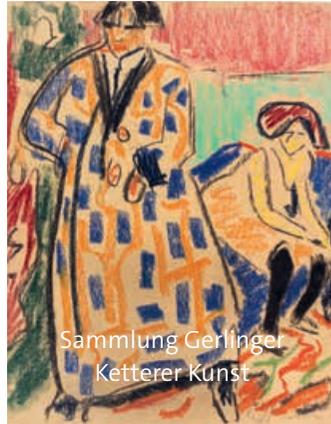
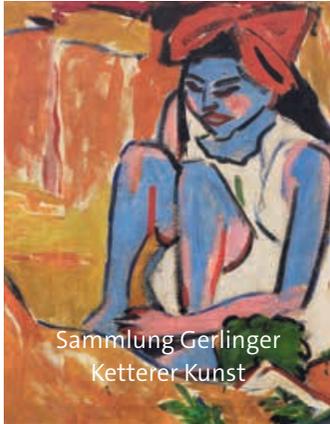
For company collections we develop a tailor-made marketing and press strategy in close cooperation with the company management. Especially our in-house PR department, which has excellent domestic and international contacts, is essential for a successful sale.

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



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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

