



ONLINE ONLY

ALL I WANT FOR CHRISTMAS IS ART

Auction ends December 10, 2023, 3 pm (CEST)

W. K.





Rite



All I want for Christmas is Art

Bidding open from November 15–December 10, 2023, 3 pm

Auction ends on December 10, 2023 at 3 pm (CEST)



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

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

3 Payment

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

4 Shipping

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

Good luck!

Your Ketterer Online-Only Team

All I want
for Christmas
is Art.



Lot 115003018

JONATHAN MONK

1969 Leicester (England) – lives and works in Berlin

Near Death Experienced (after Jack Goldstein
after Chris Burden after). 2006.

Oil on canvas in plexiglass box.
101 x 101 x 20,5 cm (39.7 x 39.7 x 8 in). [AM]

Estimate: € 8.000 – 12.000 (R, F)
\$ 8,400 – 12,600

PROVENANCE

· Casey Kaplan Gallery, New York.

EXHIBITION

· Jonathan Monk. Colors, Shapes, Words, Centro de Arte
Contemporáneo de Málaga, September 13 - December 8, 2013.

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- Jonathan Monk questions our established viewing habits
- In 2003 and 2009 the artist in the Venice Biennial
- Works by the artist are part of the collections of numerous international museums, such as the Museum of Modern Art, New York, the Tate Modern, London, and the Museum für Moderne Kunst, Frankfurt



Lot 117000517

VICTOR VASARELY

1906 Pécs – 1997 Annet-sur-Marne near Paris

Composition. 1950/85.

Collage.

Lower right signed and dated. 64,8 x 49,7 cm (25.5 x 19.5 in), the full sheet.

The artist started the collage of cut-out paper in 1950 and realized it around 1985. [AW]

We are grateful to Mr Pierre Vasarely, universal legatee and owner of Victor Vasarely's moral rights, for the oral confirmation of this work's authenticity.

Estimate: € 8.000 – 12.000 (R, F)

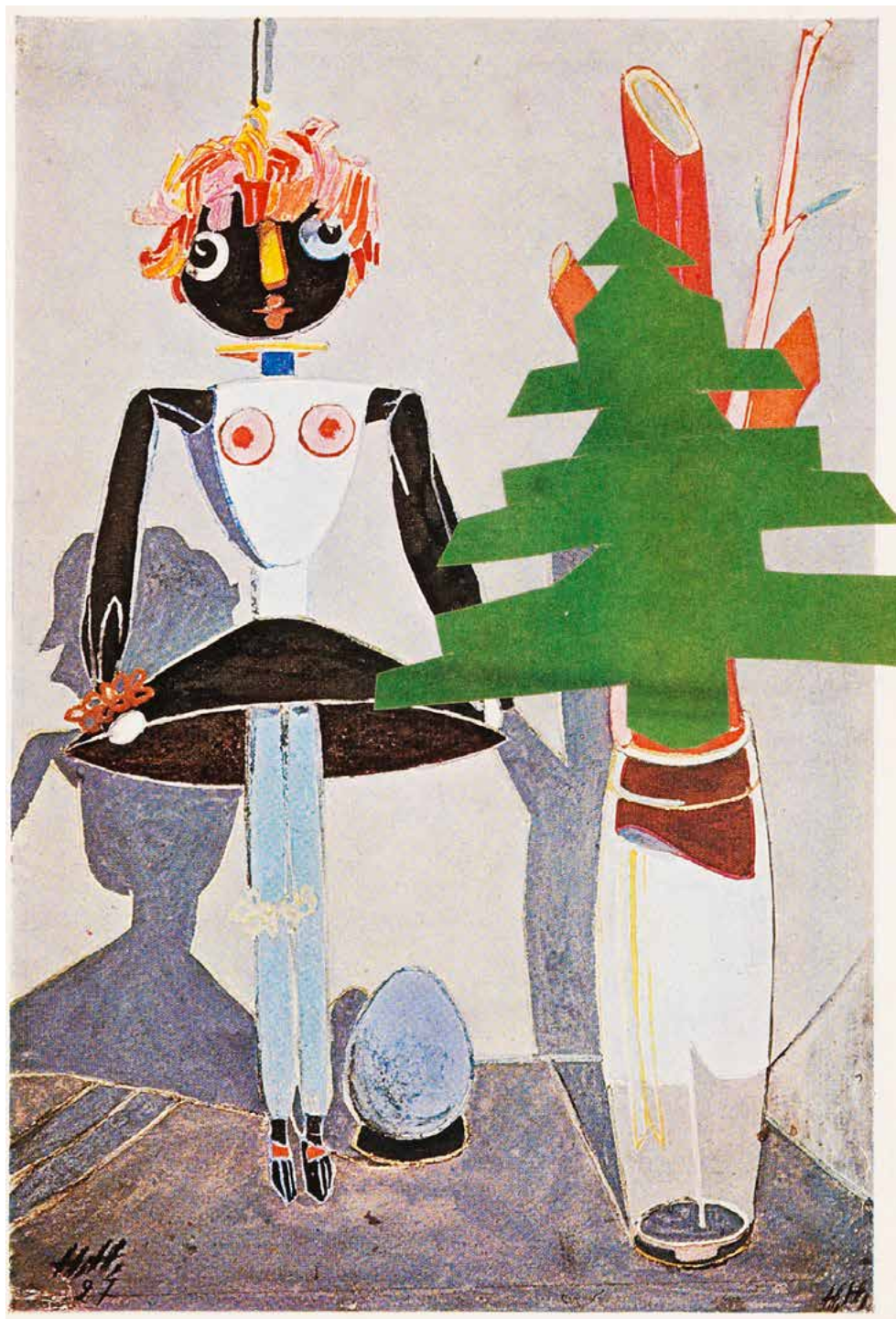
\$ 8,400 – 12,600

PROVENANCE

· Private collection Southern Germany.

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- Victor Vasarely is considered a co-founder of “Op Art” and was honored with two retrospectives in 2019, at the Städel Museum in Frankfurt am Main and in the Center Pompidou in Paris
- Particularly beautiful work on and with paper, which combines both strong contrasts and geometric patterns
- Vasarely took part in the documenta in Kassel four times (1955, 1959, 1964 and 1968)



Lot 118002598

HANNAH HÖCH

1889 Gotha – 1978 Berlin

Balsamine mit Tannenbaum. 1978.

Collage. Color offset, collaged and originally laid on light board by the artist.

Verso inscribed with a personal New Year's greeting, there signed, dated and titled. 15,8 x 10,4 cm (6.2 x 4 in).

The collage uses an art post card of the artist's work "Die Puppe Balsamine" from 1927, which Hannah Höch modified with a collaged Christmas tree and used it as a greeting on occasion of the new year 1977/78. [CH]

Estimate: € 5.000 – 7.000 (R/D, F)

\$ 5,250 – 7,350

- The Dada icon Hannah Höch is a pioneer of collage art
- Personal New Year's greeting
- Collages by Hannah Höch can be found in, among others, the collections of the Museum of Modern Art, New York, the Berlinische Galerie, Berlin, and the Germanisches Nationalmuseum, Nuremberg

PROVENANCE

- Private collection Berlin (obtained as New Year's greeting directly from the artist).
- Private collection Rhineland (acquired from aforementioned).

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Lot 121000797

KUNO GONSCHIOR

1935 Wanne-Eickel – 2010 Bochum

Ohne Titel. 1988.

Oil on canvas.

Signed, dated and inscribed on the reverse. 60,5 x 50 cm (23.8 x 19.6 in).
[SM]

Estimate: € 8.000 – 12.000 (R/N)

\$ 8,400 – 12,600

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- Kuno Gonschior is one of the most important German painters of the second half of the 20th century
- The dot is his trademark
- The color in all-over structure makes for a special surface appeal



Lot 121001850

SALVADOR DALÍ

1904 Figueras – 1989 Figueras

Érotique, accouplement de Zeus en cygne et Léda.
Ca. 1972.

Ball-point drawing.

On smooth sketchbook paper. 28 x 35 cm (11 x 13.7 in).

Lower left with the fade stamp of Museo Perrot-Moore, Cadaques. [AR]

With a photo expertise from Enrique Sabater y Bonany dated
December 20, 1993, approved by Marc Vila i Riba (notary) on December
21, 1993.

The work is registered in the archive Descharnes as "d7077_c1972".

Estimate: € 5.000 – 6.000 (R/D)

\$ 5,250 – 6,300

PROVENANCE

· Private collection North Rhine-Westphalia.

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Lot 121001851

SALVADOR DALÍ

1904 Figueras – 1989 Figueras

Nu féminin, au verso esquisse. Around 1966.

India Ink over pencil Bleistift.

Salvador Dalí. Aquarelle, Gouachen, Zeichnungen, Grafik, Städtische Galerie im Fruchtkasten des Klosters Ochsenhausen, 16.7.-3.10.2000, o. S. (m. Abb.). On wove paper, with perforated edge. 35,5 x 28 cm (13.9 x 11 in), size of sheet.

Upper right with the stamp of the Museo Perrot-Moore, Cadaques. With a sketch on the reverse. [IC]

With a photo expertise from Enrique Sabater y Bonany dated December 20, 1993, approved by Marc Vila i Riba (notary) on December 21, 1993.

The work is registered in the Archive Descharnes as "d7078_c1966".

Estimate: € 4.000 – 6.000 (R/D)

\$ 4,200 – 6,300

- Salvador Dalí is one of the most significant artists of Surrealism
- Erotic depiction characterized by great spontaneity
- Works by Salvador Dalí are at, among others, the Museum of Modern Art, New York, Tate Modern, London, the Yokohama Museum of Art, Yokohama, and the Art Institute of Chicago

PROVENANCE

- Private collection North Rhine-Westphalia.

EXHIBITION

- Salvador Dalí. Aquarelle, Gouachen, Zeichnungen, Grafik, Städtische Galerie im Fruchtkasten des Klosters Ochsenhausen, July 16 - October 3, 2000, no p. (with illu.).

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Lot 121002007

JEFF KOONS

1955 York/Pennsylvania – lives and works in New York

Radial Champ, zu: Goat. A Tribute to Muhammad Ali. 2004.

Portfolio. Illustrated book "GOAT" with life saver and inflatable dolphin mounted on a wooden stool, and with 4 black-and-white photographs. From an edition of 1.000 copies. Height: 177 cm (69.6 in).

The "Champs Edition" of the 792 pages strong book "GOAT. A Tribute to Muhammad Ali", published by Taschen Verlag, Cologne in 2004, is part of Jeff Koons' work "Radical Champs".

Gilt edges. The book in original case and the photographs in orig. wrapper. [EH]

Estimate: € 4.000 – 6.000 (R/D)

\$ 4,200 – 6,300

- A Tribute to Muhammad Ali on nearly 800 pages
- Illustrated books with magnificent photos from the boxer's life
- One of Taschen-Verlag's most elaborate publications
- Koons' works can be found in more than 50 renowned art institutions around the world

PROVENANCE

Private collection Southern Germany (since 2016, acquired from Taschen-Verlag).

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Lot 121002019

JOHANNES MOLZAHN

1892 Duisburg – 1965 Munich

Übertierchen. 1921.

Oil on canvas.

Gries 100 A. Upper left signed and dated. With the artist's name, the title and the date on the reverse. 33,1 x 25,3 cm (13 x 9.9 in).

In the original artist frame. [AM]

Estimate: € 25.000 – 35.000 (R/D)

\$ 26,250 – 36,750

PROVENANCE

- Robert and Ella Bermann-Michel, Schmelz.
- Jürgen Holstein, Berlin.
- Private collection (acquired from the above in 1983).

- From Johannes Molzahn's important early creative period
- Between 1917 and 1922 the artist participated in several exhibitions at Herwarth Walden's 'Galerie Sturm'
- Works by Johannes Molzahn are very rare on the international auction market

EXHIBITION

- Johannes Molzahn, Gemälde – Aquarelle – Zeichnungen – Druckgraphik, Hessisches Landesmuseum, Darmstadt, August 5 - September 23, 1956, cat. no. 5.
- Bauhaus, Antiquariat Jürgen Holstein, Berlin, 1987, cat. no. 234 (with illu.).
- Johannes Molzahn. Das malerische Werk, Wilhelm-Lehmbruck-Museum, Duisburg, July 7 - September 18, 1988, cat. no. 18 (with illu. on p. 54).

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Lot 121002577

IDA KERKOVIOUS

1879 Riga (Latvia) – 1970 Stuttgart

Kleine Figurenlandschaft. 1961.

Pastel.

Lower right signed and dated. On flock-coated paper.
24,5 x 18,5 cm (9.6 x 7.2 in), the full sheet. [AW]

We are grateful to Mrs Katharina Hadding for her kind support
in cataloging this lot.

Estimate: € 5.000 – 7.000 (R/D, F)
\$ 5,250 – 7,350

PROVENANCE

· Private collection North Rhine-Westphalia (since 1970),
ever since family-owned.

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- Ida Kerkovius' works of art captivate both with a high level of artistic intuition and with a well-founded knowledge of the laws of composition and color
- The artist is considered an important representative of the Stuttgart avant-garde circle and of classical modernism in Germany
- According to Kerkovius, the imagination can only fully unfold in the color



Lot 122001844

MARKUS LÜPERTZ

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

Bildnis G. 1983.

Oil on canvas.

With the monogram in ligature in upper right. Titled and inscribed "6 Bilder über die Liebe III" on the reverse. 147 x 147 cm (57.8 x 57.8 in). One of 6 works from the series "Über die Liebe". [AR]

This work's authenticity has kindly been confirmed orally by the Atelier Markus Lüpertz. We are grateful for the kind support in cataloging this lot.

Estimate: € 15.000 – 20.000 (R/D, F)

\$ 15,750 – 21,000

PROVENANCE

· Private collection Southern Germany.

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- From one of the series so typical of the 1990s – this one addresses the theme "Über die Liebe" (About Love)
- For the first time offered on the international auction market (source: artprice.com)
- His works are in many important museums, among them the Museum of Modern Art, New York, the Städel Museum, Frankfurt am Main, or the Stedelijk Museum, Amsterdam



Lot 122002235

LE CORBUSIER

1887 La Chaux-de-Fonds – 1965 Roquebrune-Cap-Martin

Ohne Titel (Trois femmes en mouvement). 1930.

Pencil drawing with color chalks.

Lower right monogrammed and dated. Lower left signed and inscribed with a dedication "à Xanti amicalement Le Corbusier". On delicate Vosges wove paper (with watermark "The Best Paper Made In Docelles"). 20,8 x 30,9 cm (8.1 x 12.1 in), the full sheet. [AR]

The work will be included into the forthcoming catalogue raisonné of Le Corbusier's drawings. We are grateful to the Fondation Le Corbusier, Paris, for the kind support in cataloging this lot.

Estimate: € 15.000 – 20.000 (R/N, F)

\$ 15,750 – 21,000

PROVENANCE

- From the artist's studio.
- Present from the artist for Xanti Schawinsky.
- Xanti Schawinsky.
- Private collection, New York.

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"Drawing remained his preferred mode of expression during the whole of his life, and there we often discover a completely different Le Corbusier from the modern architect [...]. In the spontaneity of drawing, he expressed all of his emotional nature [...]."

Riitta Thorens-Hietanen, A Universal Man, in: Nahan Galleries (ed.),
 Le Corbusier, New York, 1990, p. 7.

- **Lively, liberated figure scene from the so important graphic work of the architect, painter and sculptor**
- **Influenced by his travels around 1930, he draws a lot and concentrated entirely on the joie de vivre and movements of the three women**
- **With a dedication to his friend, the Bauhaus artist Xanti Schawinsky, whose family was in possession of the drawing for a long time**



Lot 122002236

LE CORBUSIER

1887 La Chaux-de-Fonds – 1965 Roquebrune-Cap-Martin

Ohne Titel (Femme assise). 1951.

Mixed media with a ballpoint pen drawing, color chalks, watercolors. Lower right signed and inscribed with a dedication “à Xanti amicalement Le Corbusier”. Lower left dated “mai 57” and inscribed with the location “Bogota”. Barely legibly inscribed “WA 4-5564 Comtesse Alberti til 11” on the reverse. On delicate wove paper. 22,8 x 32,8 cm (8.9 x 12.9 in), the full sheet. [AR]

The work will be included into the forthcoming catalogue raisonné of Le Corbusier’s drawings. We are grateful to the Fondation Le Corbusier, Paris, for the kind support in cataloging this lot.

Estimate: € 15,000 – 20,000 (R/N, F)
\$ 15,750 – 21,000

PROVENANCE

- Artist’s studio.
- Present from the artist for Xanti Schawinsky.
- Xanti Schawinsky.
- Private collection, New York.

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“Je n’ai dessiné ou peint que des femmes,
ou des images, ou des symboles, ou des
géologies de femmes.”
(“I only drew or painted women, or pictures,
or symbols, or geologies of women.”)

Le Corbusier, 1968, quoted from: Galerie Zlotowski, Le Corbusier,
Zürich, 2004, p. 24.

- **Le Corbusier’s depictions of women are well known and rich in variety and expression**
- **The color appears here almost autonomously from the subject and is exemplary for the development of his style in this creative phase**
- **From a very successful period for Le Corbusier, created on a lecture tour to Bogotá**
- **Around the same time, in the early 1950s, he worked on the Ronchamp chapel, the Unité d’habitation in Marseilles was completed and the Museum of Modern Art presented an exhibition of his works in New York**
- **With a dedication to his friend, the Bauhaus artist Xanti Schawinsky, whose family was in possession of the drawing for a long time**



Lot 123000036

KLAUS FUSSMANN

1938 Velbert – lives and works in Berlin and Gelting

Ohne Titel. 1988.

Mixed media with watercolors.

Monogrammed and dated on the reverse. On laid paper. 14,8 x 22 cm
(5.8 x 8.6 in), the full sheet. [AM]

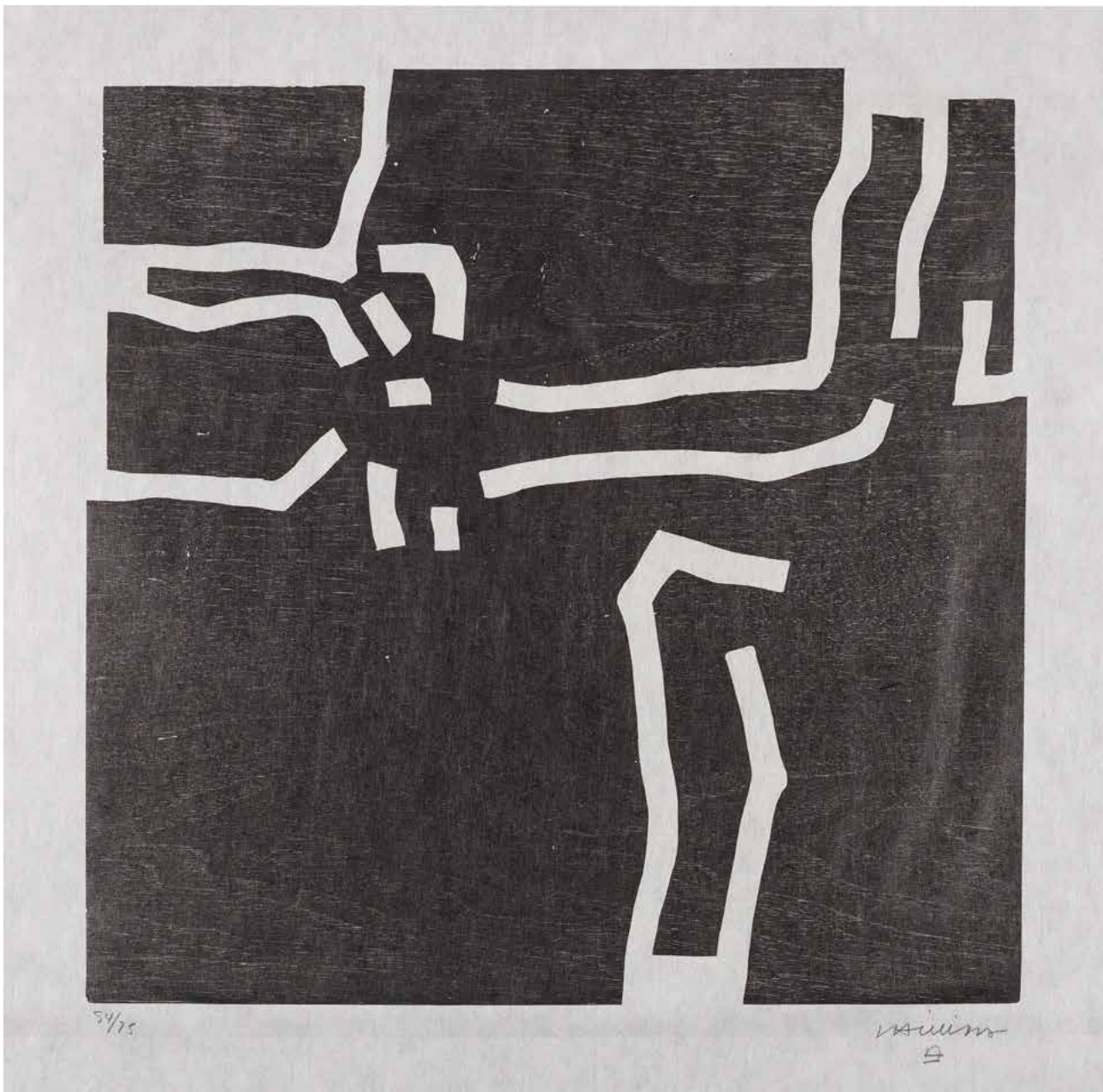
Estimate: € 1.000–1.500 (R/D)

\$ 1,050–1,575

PROVENANCE

· Private collection Southern Germany.

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Lot 123000088

EDUARDO CHILLIDA

1924 San Sebastián – 2002 San Sebastián

Beltza. 1969.

The portfolio comprising 5 Woodcuts and title sheet, published by Erker-Press St. Gallen 1969.

Van der Koelen 69004-69008. Each signed and numbered. From an edition of 75 copies. On delicate Japon. Each ca. 40 x 40 cm (15.7 x 15.7 in). Each sheet ca. 63 x 94 cm (24.7 x 37 in).

With title sheet in original cloth portfolio with the artist's name.

Printed and published by Erker-Press St. Gallen. The complete set. [JS]

Estimate: € 7.000 – 9.000 (R/D, F)

\$ 7,350 – 9,450

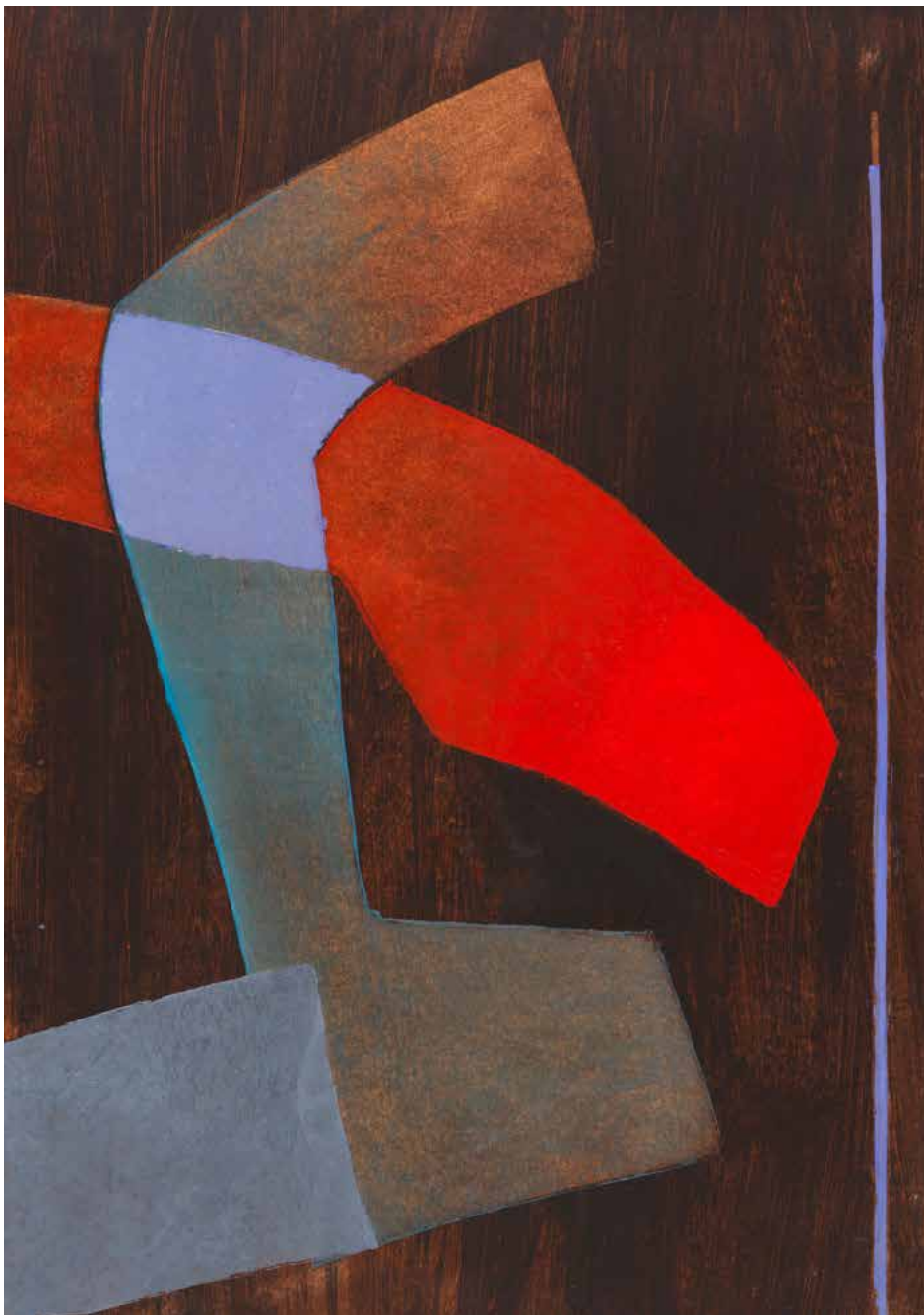
PROVENANCE

· Private collection Southern Germany.

November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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• The complete portfolio

• With 5 signed original woodcuts on delicate Japon



Lot 123000091

FRITZ WINTER

1905 Altenbögge – 1976 Herrsching on Ammersee

Ohne Titel. 1972.

Oil on paper.

Inscribed with the direction on the reverse. 61,2 x 43,2 cm (24 x 17 in), the full sheet.

The direction indication on the verso is opposite to the faded signature in the light gray color field at the bottom left, which is only visible under UV light. The alignment chosen here is based on the signature.

[AR]

We are grateful to Dr. Gabriele Lohberg for the kind support in cataloging this lot.

Estimate: € 9.000 – 12.000 (R/D, F)

\$ 9,450 – 12,600

- Fritz Winter made a fundamental contribution to the development of German Informalism
- He is one of the first documenta artists; Participation in 1955, 1959 and 1964
- For the first time offered on the international auction market (source: artprice.com)

PROVENANCE

- Private collection (since 2006, inherited).

LITERATURE

- Gabriele Lohberg, Fritz Winter. Leben und Werk mit Werkverzeichnis der Gemälde und einem Anhang der sonstigen Techniken, Munich 1986, cat. no. 2907 (with black-and-white illu.).

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Lot 123000098

ALFRED HRDLICKA

1928 Vienna – 2009 Vienna

Fussballspieler. 1998.

Bronze with gold brown patina.

Not in Lewin any longer. On the side of left arm with the monogram and the inscription "E.A." Cast by A. Zöttl, Vienna (with the doundry mark on the stand). Artist copy aside from the edition. 29 x 31 x 48 cm (11.4 x 12.2 x 18.8 in).

Estimate: € 5.000 – 7.000 (R/D, F)

\$ 5,250 – 7,350

PROVENANCE

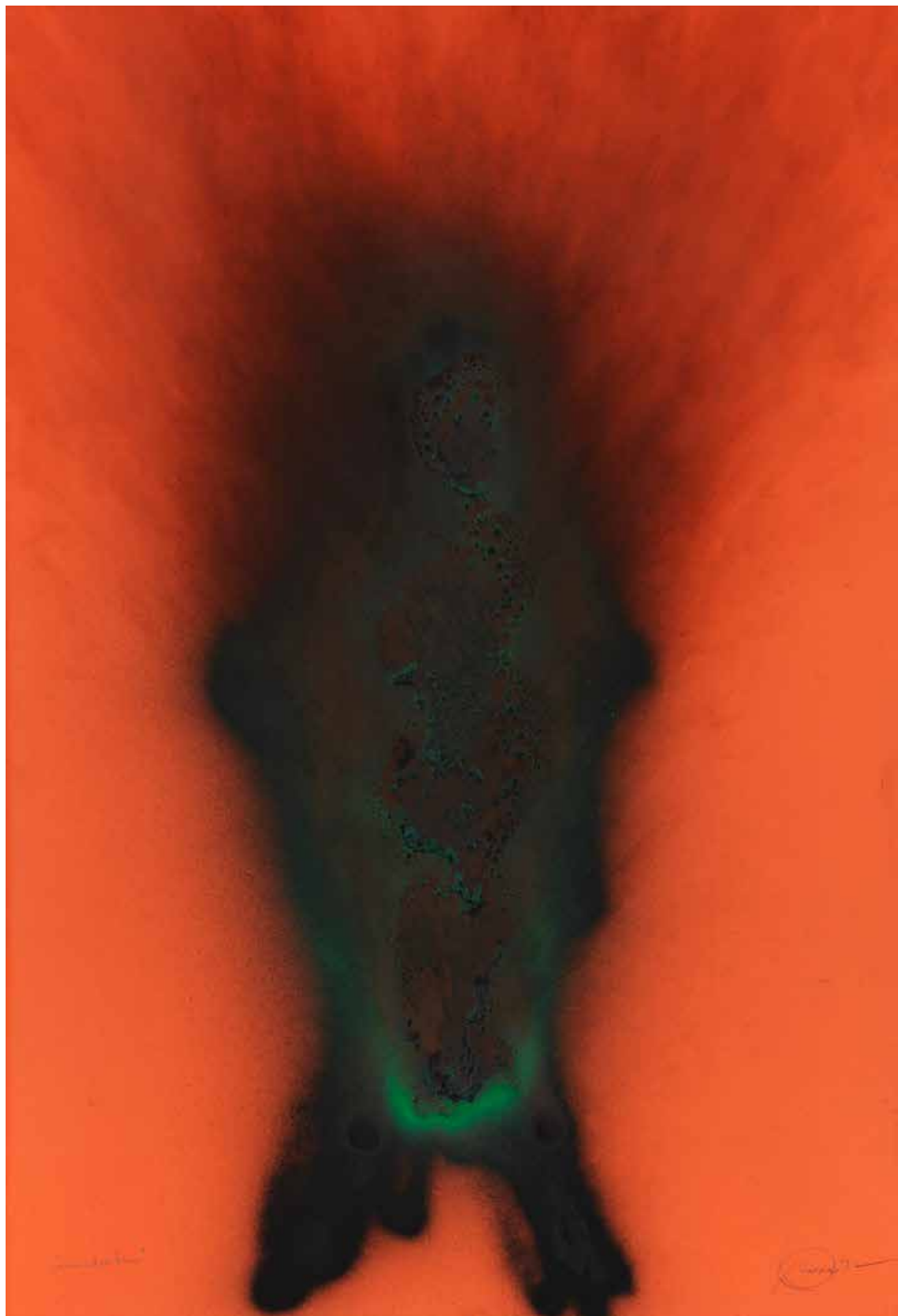
· Private collection Rhineland-Palatinate.

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• To date only two copies of this bronze were offered on the international auction market (source: artprice.com)

• Physical and emotional struggles are Hrdlicka's key themes

• Alfred Hrdlicka's sculptures are in, among others, the Collection Würth, Künzelsau and the Museum für zeitgenössische Kunst Belvedere, Vienna



Lot 123000100

OTTO PIENE

1928 Bad Laasphe – 2014 Berlin

Feuermännchen. 1972.

Gouache, fire and smoke on red paper, laid on cardboard.
Lower right signed and dated, as well as titled in lower left.
96 x 66,7 cm (37.7 x 26.2 in), size of sheet. [AM]

Estimate: € 12.000 – 15.000 (R/D, F)
\$ 12,600 – 15,750

PROVENANCE

· Private collection Southern Germany.

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- Fire gouache with a powerful expression
- In Piene's "Fire Pictures", fire became an independent creative element as early as in the mid 1960s
- In his œuvre, fire attained an iconographic status and testifies to Piene's rank as one of the greatest German post-war avant-gardists



Lot 123000254

ERNST BARLACH

1870 Wedel/Holstein – 1938 Rostock

Der Übergang. 1917/ nach 1954.

Bronze relief.

Schult 194 a. Probst 258. With the signature, the foundry mark "NOACK" "BERLIN" and the embossed number "6" on the side.

32 x 42,5 x 7 cm (12,5 x 16,7 x 2,7 in).

Cast by H.Noack, Berlin (with the foundry mark). Posthumous cast. [EH]

With a confirmation issued by the estate administrator Nikolaus Barlach, Ratzeburg, from November 24, 1981 (in copy).

Estimate: € 8.000 – 12.000 (R/D)

\$ 8,400 – 12,600

PROVENANCE

- Frankfurter Kunstkabinett Hanna Bekker vom Rath GmbH.
- Private collection Southern Germany (acquired from the above in 1981, ever since family-owned).

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- Family-owned for more than 30 years
- Prime example of Ernst Barlach's expressive. style
- A few gestures suffice to convey deep emotions and great spirituality
- Other copies are at the Schleswig Holsteinsches Landesmuseum Schloss Gottorf, the Kunsthalle Bremen and the Staatliche Museum Schwerin

The three figures testify to great emotional fervor. Even if no direct iconographic parallel can be drawn, the idea of the Ascension resonates not only in the title »Übergang« (Transition). Following his own design principles, Ernst Barlach created a composition of unmistakable character. The figures are shaped by the pursuit of a simplification of expression. What is also noteworthy about this relief is Barlach's preference for the robed figure, in which the enveloping cloth becomes an additional support for the expression, adding further emphasis on the closeness of the figure.



Lot 123000283

FERNANDEZ ARMAN

1928 Nice – 2005 New York

Table basse aux deux guitares (Chitarra table).
2005.

Bronze.

With scratched signature and number. From an edition of 20 copies.

Object: 50 x 110 x 50 cm (19.6 x 43.3 x 19.6 in).

Glass plate: 90 x 140 x 1,7 cm (35.4 x 55.1 x 0.6 in).

Cast by Arman Studio, New York. Published by Diego Strazzer. [AW]

Accompanied by a certificate issued by the Arman Studio, New York, where the work is registered with the archive number PA 10.017.

Estimate: € 8.000 – 12.000 (R/D, F)

\$ 8,400 – 12,600

PROVENANCE

- Galleria d'Arte Giorgio Ghelfi, Verona.
- Private collection Baden-Württemberg (acquired from the above).

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- Next to Yves Klein, Jean Tinguely and Daniel Spoerri, Arman was co-founder of Nouveau Réalisme
- In his “Colères”, Arman cuts objects apart and rearranges them anew
- Participant in the Venice Biennale in 1968 and the documenta in Kassel in 1964, 1968 and in 1977
- Works by Arman Fernandez are at, among others, the Museum of Modern Art in New York and the Centre Georges Pompidou in Paris



Lot 123000310

HERMANN STENNER

1891 Bielefeld – 1914 Iłow (Poland)

Burg Monschau. 1912.

Pencil drawing.

Hülsewig-Johnen/Peterlein 1039 and 1040. With the estate stamp and the numbers "12/110-112" and "123" on the reverse. On off-white wove paper. 15,5 x 23,7 cm (6.1 x 9.3 in), the full sheet. [CH]

Estimate: € 2.000 – 3.000 (R/D)

\$ 2,100 – 3,150

PROVENANCE

- Artist's estate.
- Erich Stenner Collection Bielefeld.
- Private collection Bielefeld.
- Private collection Northern Germany.

LITERATURE

- Hans Georg Gmelin, Hermann Stenner 1891-1914, Munich 1975, cat. no. 1021 and Z 1022.
- Jutta Hülsewig-Johnen and Nicole Peterlein, Hermann Stenner. Aquarelle und Zeichnungen, Munich/Berlin 2010, cat. no. 1039 and 1040 (fig., p. 270).

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• Painted on both sides: with two figure compositions on the reverse

• The same year Stenner also made the very similar painting "Montjoie (Monschau I)"

• Owing to Stenner's early death in WWI at the age of 23, he left behind only a small but high-quality oeuvre



Lot 123000315

FRANCIS BACON

1909 Dublin – 1992 Madrid

Triptych 1983 (right panel). 1983.

Lithograph in colors.

Tacou 14. Sabatier 17. Signed and numbered. From an edition of 180 copies. On Arches wove paper (with the watermark).

67 x 50 cm (26.3 x 19.6 in). Sheet: 89,7 x 62,7 cm (35.3 x 24.6 in).

Printed and published by Galerie Lelong, Paris. [KT]

Estimate: € 6.000 – 8.000 (R/D, F)

\$ 6,300 – 8,400

PROVENANCE

· Private collection Spain.

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- With his unmistakable pictorial language, Bacon is one of the most important painters of the 20th century
- Lithograph after the large oil painting “Triptych”, which is at the Hirshhorn Museum and Sculpture Garden, Smithsonian Institute, Washington
- Bacon’s triptychs are among his most emblematic and most expensive works on the art market,
- Characteristic motif: Bacon repeatedly addresses the vulnerability of human existence in a fascinating manner
- His works are at the Solomon R. Guggenheim Museum, New York, the National Gallery of Art, Washington, Tate Gallery, London and the Centre Pompidou, Paris



Lot 123000453

LYONEL FEININGER

1871 New York – 1956 New York

Church of Benz. 1909.

Colored pencil drawing over pencil.
Upper right dated (partly illegibly). Inscribed "Benz" on the reverse.
On thin paper (side punched), with red edges in left and bottom.
16,5 x 20,8 cm (6.4 x 8.1 in), almost the full sheet. [EH]
In 2006 the sheet was sold from the Achim Moeller Collection for the benefit of the "Lyonel Feininger Catalogue Raisonné Project" at Christie's London.

Achim Moeller, director of the Lyonel Feininger Project LLC, New York – Berlin, has confirmed this work's authenticity. It is registered in the archive of the Lyonel Feininger Project under the number 1869-09-05-23. Accompanied by the certificate.

Estimate: € 5.000 – 7.000 (R/D)
\$ 5,250 – 7,350

PROVENANCE

- Alois Jakob Schardt, Halle, Berlin & Los Angeles (until 1955)
- Private collection (inherited from the above).
- Private collection Achim Moeller (acquired from the above in 1985).
- Private collection Italy (Christie's 2006).

- This subtle drawing was made during a three-month stay on the Baltic peninsula of Usedom in the summer of 1909
- One of the earliest drawings of the church St. Petri in Benz, which he also depicted in a painting from 1924
- The same year the artist joined the Berlin Secession

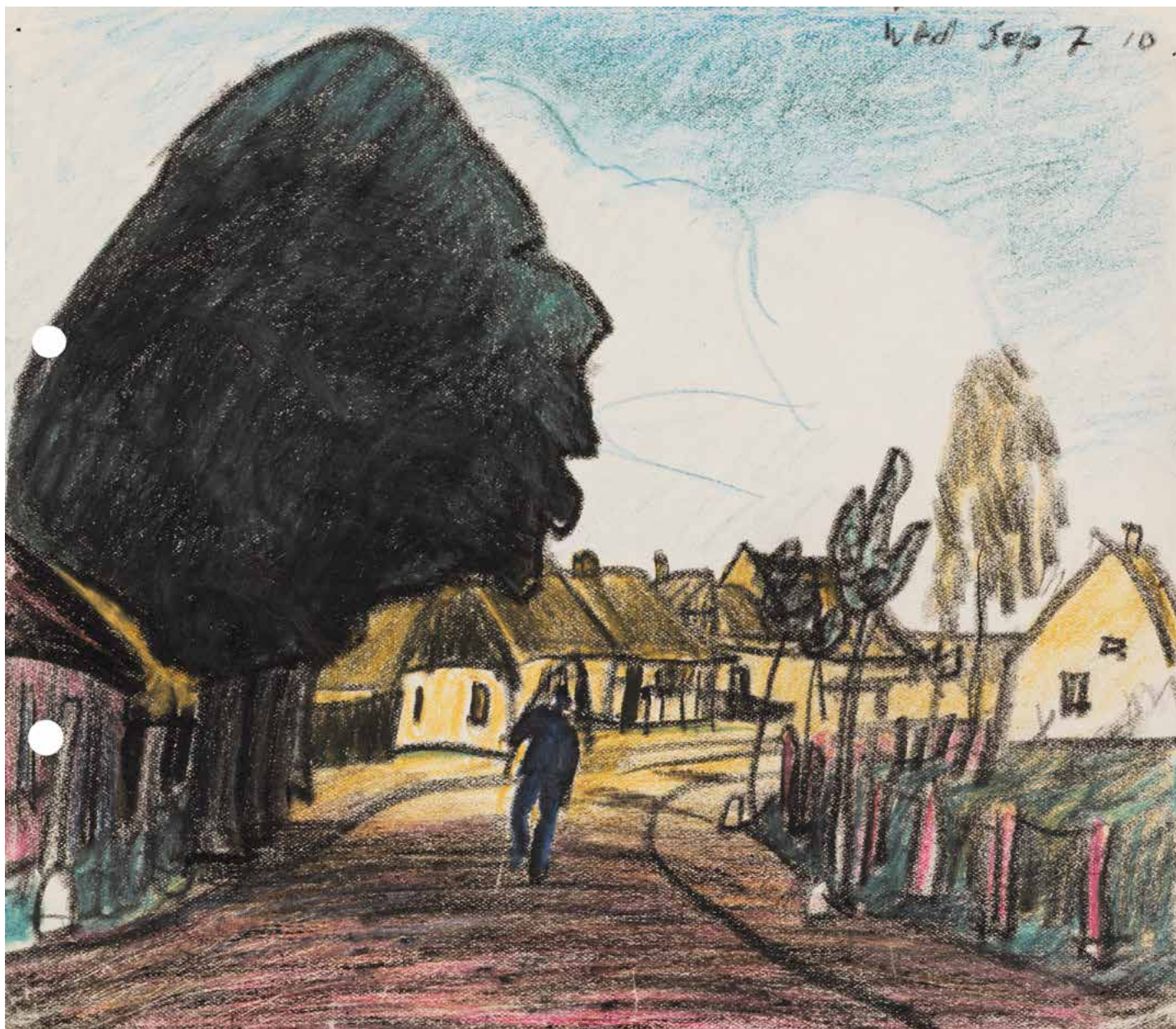
EXHIBITION

- Opere dalle collezioni private italiane, MArt Museo d'Arte Moderna, Rovereto May 19 - July 29, 2007, cat. no. 4.6, fig. p. 147.

LITERATURE

- Christie's London, Impressionist and modern works on paper, February 9, 2006, lot 632 (fig.).

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Lot 123000454

LYONEL FEININGER

1871 New York – 1956 New York

Street in Neppermin. 1910.

Colored pencil drawing with grease crayon.

Upper right dated "Wed Sep 7 10". On paper (left margin punched).
21 x 24 cm (8.2 x 9.4 in), the full sheet.

Achim Moeller, director of the Lyonel Feininger Project LLC, New York – Berlin, has confirmed this work's authenticity. It is registered in the archive of the Lyonel Feininger Project under the number 1870-09-05-23. Accompanied by the certificate.

Estimate: € 15,000 – 20,000 (R/D)

\$ 15,750 – 21,000

PROVENANCE

- Alois Jakob Schardt, Halle, Berlin & Los Angeles (until 1955)
- Private collection (inherited from the above).
- Private collection Achim Moeller (acquired from the above in 1985).
- Private collection Italy (Grisebach 2004).

EXHIBITION

- Lyonel Feininger: Erlebnis und Vision. Die Reisen an die Ostsee 1892-1935, Museum Ostdeutsche Galerie, Regensburg / Kunsthalle Bremen, June 28 - October 27, 1992, cat. no. 59, fig.
- Lyonel Feininger, Opere dalle collezioni private italiane, MART Museo d'Arte Moderna, Rovereto 2007, cat. 4.10, fig. 148.

LITERATURE

- Hans Schulz- Vanselow, Lyonel Feininger und Pommern. Eine Materialsammlung, Kiel 1999, p. 46. (notes).
- Villa Grisebach, Kunst des 19. und 20. Jahrhunderts, Berlin, June 12, 2004, lot 178.
- Martin Bartels, Papileo auf Usedom. Eine Feininger- Radtour, 2009, pp. 71 f., fig. 18.

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Lot 123000455

LYONEL FEININGER

1871 New York – 1956 New York

Railroad Workers. 1910.

Pencil drawing.

Lower left dated "Tues Dec 13, '10". On light newsprint (pierced at top). 22 x 28 cm (8.6 x 11 in), size of sheet.

In 2006, the sheet was auctioned by Christie's London from the Achim Moeller Collection for the benefit of the "Lyonel Feininger Catalogue Raisonné Project".

Achim Moeller, director of the Lyonel Feininger Project LLC, New York – Berlin, has confirmed the work's authenticity. It is registered in the archive of the Lyonel Feininger Project with the number 1871-09-05-23. The work is accompanied by a certificate.

Estimate: € 6.000 – 8.000 (R/D)

\$ 6,300 – 8,400

PROVENANCE

- Alois Jakob Schardt, Halle, Berlin, Los Angeles (until 1955)
- Private collection (inherited from the above).
- Achim Moeller Fine Art, New York (acquired from the above in 1985)
- Private collection Italy (Christie's in 2006).

- The sheet used to be in possession of Alois Jakob Schardt, director of the Kunstmuseum Moritzburg Halle (Saale)
- Document of Lyonel Feininger's fascination for everything around the railroad theme
- Lyonel Feininger's works are in many renowned international museums like the Museum of Modern Art, New York, the Centre Pompidou, Paris, the Städel Museum, Frankfurt a. Main, and the Sprengel Museum, Hanover

EXHIBITION

- Lyonel Feininger, Opere dalle collezioni private italiane, MART Museo d'Arte Moderna, Rovereto 2007, cat. 4-7, fig. p. 147.

LITERATURE

- Deuchler, Florens. Lyonel Feininger. Sein Weg zum Bauhaus- Meister. Leipzig: 1996, p. 52 fig., 228
- Christie's London, Impressionist and modern works on paper, February 9, 2006, lot 637, fig.
- Opere dalle collezioni private italiane, MART Museo d'Arte Moderna, Rovereto May 19 - July 29, 2007, cat. no. 4-7, fig. p. 147.

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Lot 123000513

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Liegender weiblicher Akt. 1910.

Pen and India ink drawing.

Lower right monogrammed and dated. On delicate gold paper.

32 x 35,1 cm (12.5 x 13.8 in), size of sheet. [CH]

The work is documented in the archive of the Max Pechstein Urheberrechtsgemeinschaft, Hamburg/ Berlin.

Estimate: € 7.000 – 9.000 (R/D, F)

\$ 7,350 – 9,450

PROVENANCE

- Richard Scheibe (1879-1964), Berlin.
- Private collection (inherited from the above).
- Ever since family-owned.

LITERATURE

- Stuttgarter Kunstkabinett, 16th auction, November 27, 1952, lot no. 1965.

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- From the “Brücke” heyday
- The “Brücke” artists conceived an entirely new and groundbreaking interpretation of the female nude as an independent pictorial element
- Just like Otto Mueller, Pechstein also left Dresden for the art metropolis Berlin and, after he had been rejected by the Berlin Secession, became a founding member of the expressionist exhibition cooperative “Neue Secession”
- This is one of just a few drawings on gold paper
- Formerly in possession of the famous sculptor Richard Scheibe (1879-1964) and family-owned ever since



Lot 123000514

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Beugender Akt mit Schale. 1910.

Brush and India ink drawing.

Monogrammed and dated in lower right of the backing board. On delicate gold paper, mounted on yellowish backing board by the artist. 32 x 36,3 cm (12,5 x 14,2 in), size of sheet. Backing board: 36,5 x 43,3 cm (14,4 x 17,1 in). [CH]

The work is documented in the archive of the Max Pechstein Urheberrechtsgemeinschaft, Hamburg/ Berlin, dokumentiert.

Estimate: € 7.000 – 9.000 (R/D, F)

\$ 7,350 – 9,450

PROVENANCE

- Richard Scheibe (1879-1964), Berlin (presumably acquired directly from the artist).
- Private collection (inherited from the above).
- Family-owned since.

- From the “Brücke” heyday
- From a small series of drawings on gold paper
- The shimmering paper makes for a special material aesthetic
- Formerly owned by the famous sculptor Richard Scheibe (1879-1964) and family-owned since

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Lot 123000553

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Vor der Aalbude. 1929.

Chalk drawing.

Lower right signed (H, M and P in ligature) and dated as well as inscribed "vor der Aalbude" and "915 DMP68" by a hand other than that of the artist. On off-white wove paper (with blindstamp). 62,5 x 49,5 cm (24.6 x 19.4 in), size of sheet. [AM]

Estimate: € 6.000 – 8.000 (R/D, F)

\$ 6,300 – 8,400

PROVENANCE

- The artist's family.
- Private collection Northern Germany (obtained from the above).

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- Characterful sheet with a particularly captivating motif
- Pechstein spent the summer of 1929 in Rowe near Lake Garder in Pomerania, where he made eel fishermen the subject of his depictions
- Offered on the international auction market for the first time (source: [artprice.com](https://www.artprice.com))



Lot 123000575

FERNAND LÉGER

1881 Argentan – 1955 Gif-sur-Yvette

Composition (masque et plongeur). 1941.

Watercolor and Gouache.

Monogrammed and dated in lower right corner. On wove paper.
27,5 x 34 cm (10.8 x 13.3 in), the full sheet. [KT]

With a certificate of authenticity issued by Georges Bauquier, former director of the Musée National Fernand Léger, Biot, from October 9, 1992 pasted on the reverse, with several stamps of the Musée National Fernand Léger.

Estimate: € 18.000 – 24.000 (R/D)
\$ 18,900 – 25,200

PROVENANCE

- M. Knoedler, Zürich (with a label on the reverse).
- Private collection Lower Saxony (acquired in 1993).

LITERATURE

- Karl & Faber, Munich, Kunst Alter und Neuer Meister, 185th auction, June 8, 1993, lot 1016 (fig.).

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- Léger created his unmistakable formal language between figuration and abstraction
- In 1940, before emigrating to the USA, Léger worked on the motif of the “Plongeurs” (divers) in Marseille, at the same time he processed post-Cubist influences through African masks
- In 1942 he took part in the important exhibition “Artists in Exile” at the Pierre Matisse Gallery in New York
- Léger’s works are represented in the most important international collections, among them the Museum of Modern Art, New York, the Musée National d’Art Moderne/Centre Georges Pompidou, Paris, and Tate Gallery, London



Lot 123000576

FRANZ RADZIWILL

1895 Strohausen near Rodenkirchen – 1983 Varel-Dangast

Grabsteine. 1925.

Oil on canvas.

Signed on the left tombstone. With several numbers on the reverse as well as with label numbered "284" in typography.

42 x 54 cm (16.5 x 21.2 in). [KT]

Estimate: € 18.000 – 24.000 (R/D, F)

\$ 18,900 – 25,200

PROVENANCE

- Private collection Lower Saxony (acquired in 1995).

EXHIBITION

- Kunsttütte, Chemnitz, Jan./Feb. 1928.
- Die Gemeinschaft. Gemälde, Skulpturen, Graphik, Architektur, Metallarbeiten. Erste Reihe, Galerie Deneke, Berlin, Mai 1933, Kat.-Nr. 59.
- Kaiser-Friedrich-Kunsthalle, Wilhelmshaven, Frühjahr 1936.
- Schneeweiß und Nachtschwarz, Franz Radziwill Haus, Dangast, 13.3.2016-8.1.2017.

- The self-taught artist Radziwill was enthusiastic about Romantic painting in his early creative period: Caspar David Friedrich's motifs were a great inspiration to him
- Radziwill's Magic Realism unites surrealistic and mysterious elements
- Atmospheric work of an uncommon suggestive power, nuanced in terms of technique and colors
- Works by the extraordinary artist are in renowned collections like the Hamburger Kunsthalle, the Nationalgalerie Berlin and the Städtische Galerie im Lenbachhaus, Munich

LITERATURE

- Andrea Firmenich/Rainer W. Schulze, Franz Radziwill 1895 bis 1983. Monographie und Werkverzeichnis, Cologne 1995, p. 349, no. 271 (fig.).
- Hand-written list, no. 81.
- Villa Grisebach, Berlin, Kunst des 19. und 20. Jahrhunderts, 38th auction, May 28, 1994, lot 221 (fig.).
- Auktionshaus Lempertz, Köln, Moderne Kunst - Gemälde - Plastik - Aquarelle [...], auction on June 10, 1995, lot 597 (fig.).

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Lot 123000577

FRIEDRICH KARL GOTSCH

1900 Pries near Kiel – 1984 Schleswig

Mann und Frau vor den Wellen. 1968.

Oil on canvas.

Lower right monogrammed. 95 x 150,5 cm (37.4 x 59.2 in). [AW]

Estimate: € 15.000 – 20.000 (R/D, F)

\$ 15,750 – 21,000

PROVENANCE

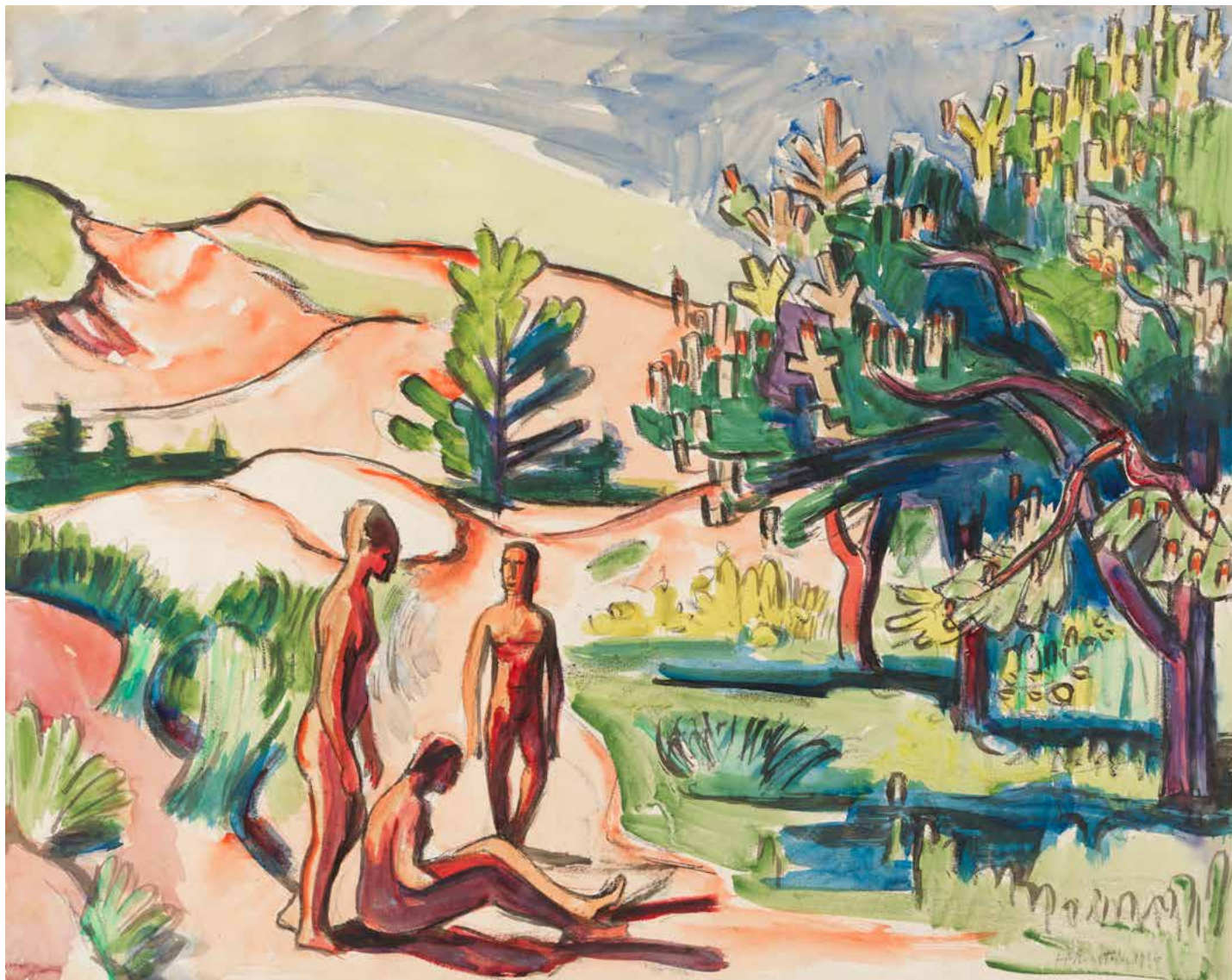
- Private collection.
- Private collection Lower Saxony (acquired in 1997).

LITERATURE

- Peter Goeritz/Marion Leuba, Friedrich Karl Gotsch 1900-1984. Werkverzeichnis der Gemälde, Neumünster 1993, no. 849 (fig.).
- Villa Grisebach Auktionen, Berlin, 57th auction, Kunst des 19. und 20. Jahrhunderts, May 31, 1997, lot 300 (color illu.).

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- **Dynamic composition with color elements detached from the subject**
- **Friedrich Karl Gotsch – one of the expressionists of the lost generation**
- **From 1921 to 1923 one of the few master students of Oskar Kokoschka**
- **The artist's works include: in the Buchheim Collection, Bernried, and the Petit Palais Museum in Geneva**



Lot 123000582

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Akte in den Dünen. 1926.

Watercolor über Graphit.

Lower right signed and dated. Once more signed and dated, as well as titled and inscribed with address on the reverse. On wove paper (with embossing stamp). 49 x 61,5 cm (19.2 x 24.2 in), the full sheet. [KT]

Accompanied by certificate of authenticity issued by the ‚Max Pechstein Urheberrechtsgemeinschaft‘, Berlin, on August 25, 2016.

Estimate: € 10.000 – 15.000 (R/D, F)

\$ 10,500 – 15,750

PROVENANCE

- Artist's estate.
- Private collection Hamburg (until 2003)
- Private collection Lower Saxony (acquired in 2003).

LITERATURE

- Hauswedell & Nolte, Hamburg, 375th auction, December 2, 2003, lot 505 (fig.).

- Made during a summer stay in Leba on the Baltic Sea
- Colorful, bright landscape in masterful watercolor technique
- Nudes in the landscape have been part of the great expressionist's central motif repertoire since the "Brücke" period

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Lot 123000586

KARL HOFER

1878 Karlsruhe – 1955 Berlin

Tessiner Landschaft (Zerfallene Hütte). 1937.

Oil on canvas.

Monogrammed (in ligature) and dated in the moist paint in lower right.

Numbered, inscribed with the artist's name and titled on the reverse.

51 x 68,5 cm (20 x 26.9 in).

Estimate: € 15,000 – 20,000 (R/D, F)

\$ 15,750 – 21,000

PROVENANCE

- Private collection Southern Germany.
- Private collection Northern Germany.
- Private collection Lower Saxony (acquired in 2002).

LITERATURE

- Karl Bernhard Wohler, Karl Hofer. Catalogue raisonné, published by Markus Eisenbeis, Cologne 2007, vol. 2, p. 253, no. 1336 (fig.).
- Galerie Wolfgang Ketterer, Munich, 51st auction, November 25, 1981, lot 613 (fig.).
- Ketterer Kunst, Munich, auction 207, December 4, 1995, lot 115 (fig.).
- Kunsthaus Lempertz, Cologne, 831st auction, December 4, 2002, lot 786 (fig.).

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-
- From 1925 onwards, Karl Hofer traveled regularly to Ticino, where he owned a house on Lake Lugano for a while
 - Hofer's Ticino landscapes occupy an important rank in his work as they are an expression of his search for peace and balance in the difficult 1930s/40s
 - One of the few Ticino landscapes in which Hofer focuses his artistic gaze on nature that transcends civilization and the impressive mountain panorama
 - Other Ticino landscapes are at the Museum Ludwig in Cologne, the State Art Collection in Karlsruhe, the Kunsthalle Mannheim and the Art Museum in Winterthur
-



Lot 123000601

OTTO DIX

1891 Gera – 1969 Singen

Fischer und das Kind. 1962.

Pastel.

Upper right signed and dated. On Hahnemühle mold-made paper (with watermark). 62,5 x 49 cm (24.6 x 19.2 in), size of sheet. [AW]

Estimate: € 15.000 – 20.000 (R/D, F)

\$ 15,750 – 21,000

PROVENANCE

- Galerie "Obere Zäune", Zürich (ca. 1964).
- Galerie Brinke & Riemenschneider, Hamburg (1971).
- Galerie Utermann, Dortmund.
- Private collection Bavaria (acquired from the above).
- Private collection Lower Saxony (acquired from the above).

- In the artist's colorful neo-expressionist late style
- Freshly colored pastel for the lithograph with the same motif from 1961 (see Karsch 274)
- Dix devoted great interest to portraits throughout his entire oeuvre
- After returning from French captivity in 1946, Dix settled back on Lake Constance where he painted man and nature

EXHIBITION

- Presumably Galerie Obere Zäune, Zürich, 1964, cat. no. 32.
- Otto Dix, Galerie Brinke & Riemenschneider, Hamburg, 1971.

LITERATURE

- Ulrike Lorenz, Otto Dix. Das Werkverzeichnis der Zeichnungen und Pastelle, vol. IV, Weimar 2003, no. SW 5.4.16 (fig.).

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Lot 123000604

OTTO MODERSOHN

1865 Soest – 1943 Fischerhude

Lüneburger Heide. 1937.

Oil on canvas.

Lower right signed and dated. 52,2 x 65 cm (20.5 x 25.5 in).

WV-OM-SW-1937, no. 103, "Lüneb. Heide kl. Totengrund". [KT]

We are grateful to Mr Rainer Noeres, Otto Modersohn Museum, Fischerhude, for the kind expert advice.

Estimate: € 10.000 – 12.000 (R/D)

\$ 10,500 – 12,600

PROVENANCE

- Galerie Cohrs-Zirus, Worpswede.
- Private collection.
- Private collection Northern Germany.
- Private collection Lower Saxony.

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- Characteristic landscape composition by one of Worpswede's most important artists
- Subtle reproduction of the atmospheric evening mood in the transparent, misty color application characteristic of Modersohn's late phase
- Otto Modersohn and the fellow Worpswede artists have shaped a new, intuitive landscape painting as pioneers of Modernism in Germany
- Modersohn's evening atmosphere particularly thrilled Rainer Maria Rilke, who was also in Worpswede, during the early days of the artists' colony



Lot 123000606

PAUL KLEE

1879 Munichbuchsee (Switzerland) – 1940 Muralto/Locarno

vom Tier begleitet. 1926.

Quill drawing.

Signed in the upper left of the drawing. Dated and titled "1926 A. 6. vom Tier begleitet" in lower margin of the backing board. On wove paper, laminated on cardboard. 21 x 16,9 cm (8.2 x 6.6 in). Cardboard: 28,7 x 23,2 cm (11.2 x 9.1 in). [KT]

Estimate: € 12.000 – 15.000 (R/D)

\$ 12,600 – 15,750

PROVENANCE

· Private collection Lower Saxony (acquired in 1980).

- Paul Klee is a master of the line and graphic expression
- Small animal figures are a central motif in a series of drawings from the mid-1920s
- From his time at the Bauhaus
- In an inimitable way, the combination of drawing and title opens up new worlds of imagination

LITERATURE

- Paul-Klee-Stiftung/Kunstmuseum Bern (ed.), Paul Klee. Catalogue raisonné, vol. 4: 1923-1926, Bern 2000, p. 459, no. 4053 (fig.).
- Will Grohmann, Paul Klee. Handzeichnungen 1921-1930, Potsdam/Berlin 1934, no. 52.
- Hauswedell & Nolte, Hamburg, 235th auction, June 5/6, 1980, lot 694.

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Lot 123000611

SONIA DELAUNAY-TERK

1885 Gradizsk (Ukraine) – 1979 Paris

Rythme coloré. 1958.

Gouache.

Lower right signed, dated and inscribed "No 662". Lower left once more signed. On wove paper, laid on thin cardboard. 17,7 x 15,4 cm (6.9 x 6 in). Sheet: 27,7 x 23,8 cm (10.9 x 9.3 in). [AW]

Accompanied by a certificate of authenticity (in copy) issued by Jean-Louis Delaunay, Barcelona, the artist's granddaughter, from March 26, 1992. The work is registered in the archive with the number 662.

Estimate: € 12.000 – 15.000 (R/D, F)

\$ 12,600 – 15,750

PROVENANCE

- Galerie Rosenbach, Hanover.
- Private collection Lower Saxony (acquired from the above in 1992).

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"The theater of color must be composed like a verse by Mallarmé, like a page by Joyce: perfect and with pure contrasts, precise sequences; each element must be balanced with absolute precision with the right counterweight. Beauty rests on the power of suggestion, which allows the viewer to take part in the color spectacle."

Sonia Delaunay-Terk, quoted from: Harenberg Malerlexikon, Dortmund 2001, p. 264

- **Sonia Delaunay-Terk's characteristic rhythmic conception of color and form**
- **She is considered a pioneer of abstract painting, especially of geometric abstraction**
- **Particularly diverse oeuvre: She designed theater props and costumes for Igor Stravinski and made fabric designs for Jean Poiret**
- **The artist's works are in renowned international collections like Tate Modern, London, the Center Georges Pompidou, Paris, and the Museum of Modern Art, New York**



Lot 123000625

WILLIAM WAUER

1866 Oberwiesenthal/Ore Mountains – 1962 Berlin

Elsa Paulsen. 1922.

Bronze with dark brown patina.

With name, number and foundry stamp "W. Füssel Berlin". From an edition of 7 copies. Height: 23,7 cm (9.3 in).

Cast by art foundry Wilhelm Füssel, Berlin (with foundry stamp), presumably after 1945. [JS]

Estimate: € 3.000 – 4.000 (R/D, F)

\$ 3,150 – 4,200

PROVENANCE

· Private collection Lower Saxony.

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- William Wauer is one of the few expressionist sculptors
- Very rare. From an edition of only 7 casts
- The angular transition from the base to the neck shows Wauer's characteristic formal potential, as in his famous portrait head of the art dealer "Herwarth Walden" (1917)



Lot 123000641

RENÉE SINTENIS

1888 Glatz/Silesia – 1965 Berlin

Springender Bock. 1927.

Bronze.

Plinth with the monogram, with the foundry stamp "Noack Berlin" on the side of the plinth. 13,8 x 15 x 5,5 cm (5.4 x 5.9 x 2.1 in). [SM]

Estimate: € 3.000 – 4.000 (R/D, F)

\$ 3,150 – 4,200

PROVENANCE

· Private collection Lower Saxony (since 2006).

- Renée Sintenis is one of the most important German modern sculptors and played a formative role in the Berlin art world since the 1920s
- Animal sculptures are Sintenis' artistic trademark
- Sintenis is the creator of the Berlin Bear (1956)

LITERATURE

- Ursel Berger/Günter Ladwig, Renée Sintenis. Das plastische Werk, Berlin 2013, no. 90, p. 107.
- Britta E. Buhlmann, Renée Sintenis. Werkmonographie der Skulpturen, Darmstadt 1987, no. 216, p. 270.

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Lot 123000643

ARNULF RAINER

1929 Baden near Vienna – lives and works in Vienna

“Angelica Kaufmann”. 1989.

Mixed media over a photograph.

Signed in lower right. On smooth wove paper. 41,8 x 29,6 cm (16.4 x 11.6 in), size of sheet.

The original lithograph that served as basis was made by Pierre Roch Vignerot (1789-1872) around 1830 after the 1780 “Self-portrait” by Angelica Kauffmann (1741-1807), today in the Uffizi Gallery in Florence. [AW]

Estimate: € 8.000 – 12.000 (R/D, F)

\$ 8,400 – 12,600

PROVENANCE

- Private collection.
- Private collection Lower Saxony (acquired from the above in 1992).

- Striking work by the famous Austrian artist, who plays with covering and overlaying in his oeuvre
- In 1978 and 1980, Arnulf Rainer represented Austria at the Venice Biennale
- To this day, Rainer’s overpaintings are considered the central principle of his work and an art-historically important contribution to European post-war art
- Works from the 1980s are in important collections like the Museum Moderner Kunst, Vienna, the Museum für Moderne Kunst, Frankfurt a. Main, and the Bavarian State Painting Collections

LITERATURE

- Arnulf Rainer. Enzyklopädie und Revolution, Festspielhaus Bregenz, May 18 - June 25, 1989, cat. no. 90.
- Villa Grisebach Auktionen, 25th auction, 19. und 20. Jahrhundert, May 30, 1992, lot 398 (color illu. on p. 399).

November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
[onlineonly.kettererkunst.com](https://www.kettererkunst.com)



Lot 123000645

ERNST BARLACH

1870 Wedel/Holstein – 1938 Rostock

Frau im Wind. 1931.

Bronze with brown patina.

Laur 504/2 von 2. Schult 402. Base with the name "E. Barlach" and the foundry mark "H. Noack Berlin" on the reverse. One of 32 unnumbered copies (from an edition of 35 copies).

52,5 x 13 x 10,5 cm (20.6 x 5.1 x 4.1 in).

Posthumous cast made since 1947, after a plaster model from 1931.

Cast H. Noack, Berlin. [AR]

Estimate: € 15.000 – 20.000 (R/D)

\$ 15,750 – 21,000

PROVENANCE

· Private collection Northern Germany.

- **Conceived for the frieze "Die Gemeinschaft der Heiligen" (The Communion of Saints)**
- **With the hands pulled up to the upper body and wearing a long robe, Barlach created an empathic image of a woman in the wind with just a few gestures**
- **Other copies are in the Kunsthalle Bremen, the Museum Kunstpalast in Düsseldorf and the Ernst Barlach Gesellschaft, Hamburg**

The figure, which Barlach left behind only as a plaster model, was originally intended as part of the larger project of the »community of the saints«. The slender, standing robed figure is reminiscent of portal figures from medieval cathedrals. A restriction to the narrow space, probably owed to the 'imaginary' frieze, allowed Ernst Barlach's special sense of unfold its full effect. The pleated robe enveloping the body characterizes the physicality of the standing young woman and directs the viewer's gaze at the head, which serves as the sole medium of expression. [KD]

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Lot 123000651

PAUL KLEINSCHMIDT

1883 Bubltz/Pomerania – 1949 Bensheim

Landschaft in Südfrankreich (Parkausgang). 1939.

Oil on canvas.

Monogrammed and dated in the moist paint in lower left.

With several numbered labels and inscriptions on the reverse.

61 x 50,5 cm (24 x 19.8 in).

Estimate: € 12.000 – 15.000 (R/D)

\$ 12,600 – 15,750

PROVENANCE

- Erich Cohn Collection, New York.
- Richard A. Cohn, New York (obtained from the above).
- Private collection Lower Saxony.

- Kleinschmidt occupies a distinctive position between Expressionism, Realism and New Objectivity
- In 1938, Kleinschmidt emigrated to the south of France, where the bright park view was created in the summer of the following year
- Significant provenance: for a long time in the collection of Erich Cohn, with whom Kleinschmidt came into contact in 1927 and who would be the artist's most important patron

LITERATURE

- Barbara Lipps-Kant, Paul Kleinschmidt 1883-1949, vol. 2: Chronologischer Werkkatalog, (diss.) Tübingen 1977, p. 538, no. 344.
- Auktionshaus Lempertz, Cologne, Moderne Kunst - Modern Art, auction on June 4, 1998, lot 850: "Parkausgang" (with illu. and color plate 61).

November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
[onlineonly.kettererkunst.com](https://www.kettererkunst.com)



Lot 123000652

RENÉE SINTENIS

1888 Glatz/Silesia – 1965 Berlin

Liegendes Lama. 1947.

Bronze with brown patina.

Stand with monogram. 8,3 x 10 x 4,5 cm (3.2 x 3.9 x 1.7 in). [SM]

Estimate: € 5.000 – 7.000 (R/D, F)

\$ 5,250 – 7,350

PROVENANCE

· Private collection Lower Saxony (since 1983).

- Extremely rare on the international auction market
- One of only 3 lama bronzes by the artist
- Animal sculptures are Sintenis' trademark

LITERATURE

- Ursel Berger/Günter Ladwig, Renée Sintenis. Das plastische Werk, Berlin 2013, no. 190, p. 137.
- Britta E. Buhlmann, Renée Sintenis. Werkmonographie der Skulpturen, Darmstadt 1987, no. 243, p. 285.

November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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Lot 123000720

RENÉE SINTENIS

1888 Glatz/Silesia – 1965 Berlin

Zwei stehende Rehe. 1921.

Bronze with red brown patina.

Berger/Ladwig 51. Buhlmann 185. Ca. 9,5 x 16,5 x 3,7 cm (3.7 x 6.4 x 1.4 in).

There are various versions with the deers mounted in different positions and with or without plinth. [JS]

Estimate: € 6.000 – 8.000 (R/D, F)

\$ 6,300 – 8,400

PROVENANCE

• Private collection Southern Germany.

LITERATURE

- (iselection, each presumably a different copy)
- Marie Laurencin - Renée Sintenis, Galerie Alfred Flechtheim, Berlin 1925, no. 23.
- Gustav Eugen Diehl (ed.), Renée Sintenis, Berlin no date (1927), cat. no. 23.
- René Crevel/Georg Biermann (Hrsg.), Renée Sintenis, Berlin 1930, cat. no. 23.
- Hanna Kiel, Renée Sintenis, Berlin 1935, cat. no. 23.

“From an early age on, I had a much stronger relationship with animals than with people. I would say, I spent my whole life with animals. I left an inability to get along with people, to live with them. Animals were an absolute refuge for me in the face of all the demands of life had in store for me and which I didn’t feel up to [...]“

Renée Sintenis, quoted from: Zwischen Freiheit und Moderne. Die Bildhauerin Renée Sintenis, ex. cat. Museum Ostdeutsche Galerie, Regensburg 2019/2020, p. 44.

- **Renée Sintenis is one of the most important German modern sculptors**
- **The artist, who embodied the modern female type of the 1920s like hardly any other artist, was one of the driving forces in the Berlin art scene and was represented by the renowned Galerie Alfred Flechtheim**
- **Animal sculptures are Sintenis’ trademark**
- **Sintenis created the iconic Berlin Bear in 1956**

November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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Lot 123000721

RENÉE SINTENIS

1888 Glatz/Silesia – 1965 Berlin

Rückblickendes Fohlen. 1919.

Bronze with dark brown patina.

Berger/Ladwig 45. Bulmann 131. Ca. 9,5 x 11,5 x 4,3 cm (3,7 x 4,5 x 1,6 in).
[JS]

Estimate: € 5.000 – 7.000 (R/D, F)

\$ 5,250 – 7,350

PROVENANCE

- Private collection Southern Germany.

LITERATURE

- (selection, each presumably a different copy)
- Marie Laurencin/Renée Sintenis, Ausst.-Kat. Galerie Alfred Flechtheim, Berlin 1925, cat. no. 20.
- René Crevel u. Georg Biermann, Renée Sintenis, Berlin 1930, cat. no. 4 (fig.).
- Tiere in der Kunst, 117. Ausstellung der Kestner Gesellschaft, Hanover 1931/32, on the catalog's cover.
- Gustav Eugen Diehl (ed.), Renée Sintenis, Berlin no date, p. 30 (fig.).
- Hanna Kiel (ed.), Renée Sintenis, Berlin 1935, p. 24 (fig.).
- Rudolf Hagelstange, Carl Georg Heise and Paul Appel, Renée Sintenis, Berlin 1947, p. 45 (fig.).
- Renée Sintenis, ex. cat. Haus am Waldsee, Berlin 1958, cat. no. 15.

November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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“From an early age on, I had a much stronger relationship with animals than with people. I would say, I spent my whole life with animals. I left an inability to get along with people, to live with them. Animals were an absolute refuge for me in the face of all the demands of life had in store for me and which I didn’t feel up to [...].”

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- **Sintenis created the iconic Berlin Bear in 1956**



**“TO SIT IN A CHAIR FOR A SINGLE MOMENT
IS TO RISK ONE’S LIFE”**

First German Dada Manifesto (1918) by Richard Huelsenbeck

Lot 123000778

JULIAN ROSEFELDT

1965 Munich – lives and works in Berlin

Manifesto (Richard Huelsenbeck). 2015/2017.

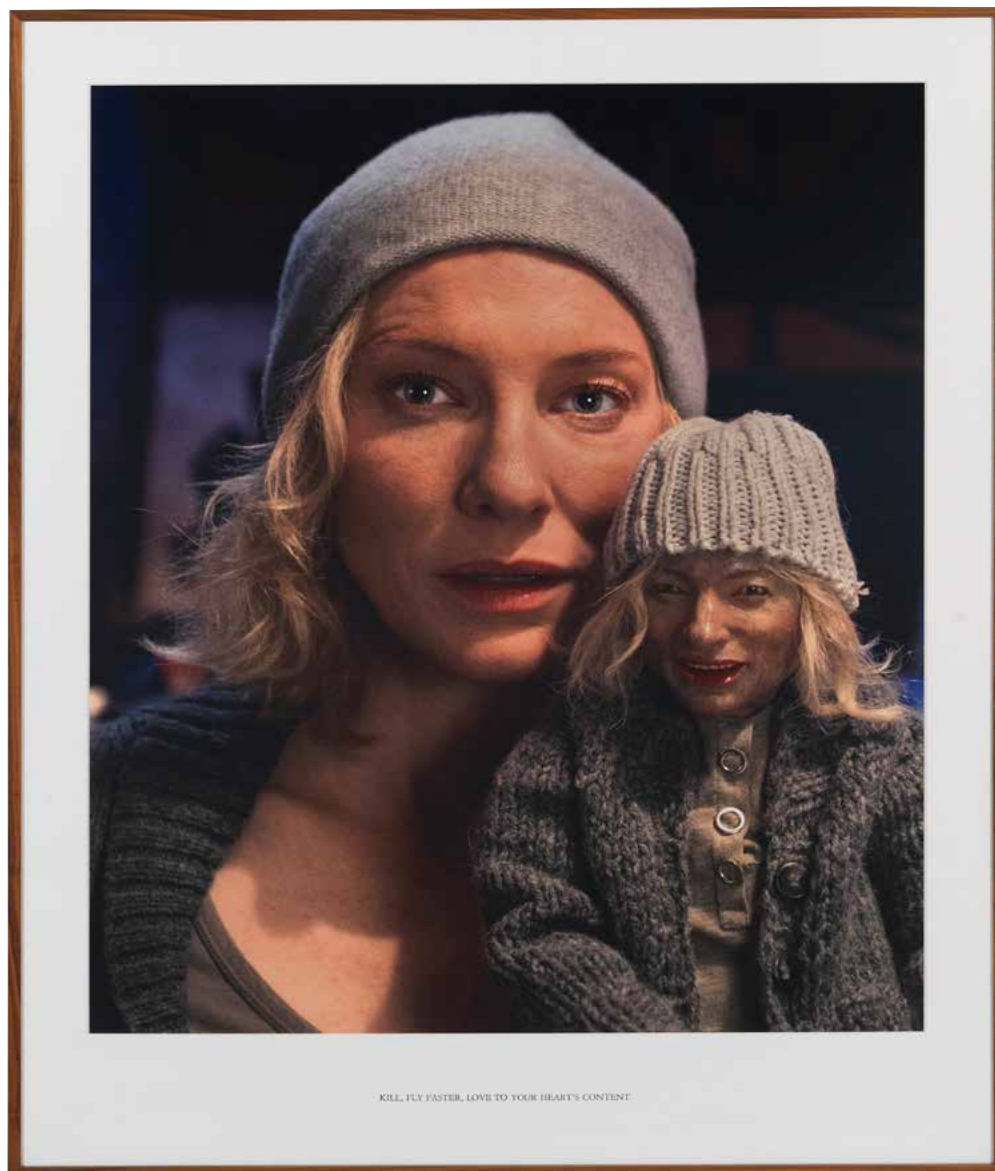
Color photograph. (Light Jet print), in the original, typographically inscribed mount.

Signed, titled, numbered and inscribed in typography on a label on the reverse. From an edition of 6 (+ AP) copies. 168 x 133 cm (66.1 x 52.3 in). size of sheet. [EH]

Estimate: € 4.000 – 6.000 (R, F)
\$ 4,200 – 6,300

November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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- Large-size color photo from the series “Manifesto”
- Film still from the installation “Manifesto”, which has been on display in museums and galleries in more than 30 countries since 2016, among them at Galerie Hauser & Wirth, Los Angeles, the Palazzo delle Esposizioni in Rome and at the 68th Berlinale, Berlin
- For this film project, the Oscar winning Australian actress Cate Blanchett assumed the role of different characters that revive text collages from historic manifestos by many important artists
- Julian Rosefeldt’s works are in many renowned international collections like the Museum of Modern Art, New York, the Burger Collection, Hong Kong, the Saatchi Collection, London, the Berlinische Galerie, Berlin, the Nationalgalerie Berlin and the Deutsche Bank Collection, Frankfurt a. Main



“KILL, FLY FASTER, LOVE TO YOUR HEART'S CONTENT”

Manifesto of Surrealism (1924) by André Breton

Lot 123000779

JULIAN ROSEFELDT

1965 Munich – lives and works in Berlin

Manifesto (André Breton). 2015/2017.

Color photograph. (Light Jet print), in the original, typographically inscribed mount.

Signed, titled, numbered and inscribed in typography on a label on the reverse. From an edition of 6 (+ AP) copies. 168 x 133 cm (66.1 x 52.3 in). size of sheet. [EH]

Estimate: € 4.000 – 6.000 (R, F)
\$ 4,200 – 6,300

November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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Lot 123000784

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Vorm Spiegel (Asta Nielsen). 1920.

Lithograph.

Ebner/Gabelmann 765 L I (of II). Dube L 265. Signed, dated and titled.
From an edition of to date 22 known copies. On off-white paper.
49,7 x 38,4 cm (19.5 x 15.1 in). Sheet: 65 x 49,5 cm (25.1 x 19.5 in).

Estimate: € 7.000 – 9.000 (R/D, F)

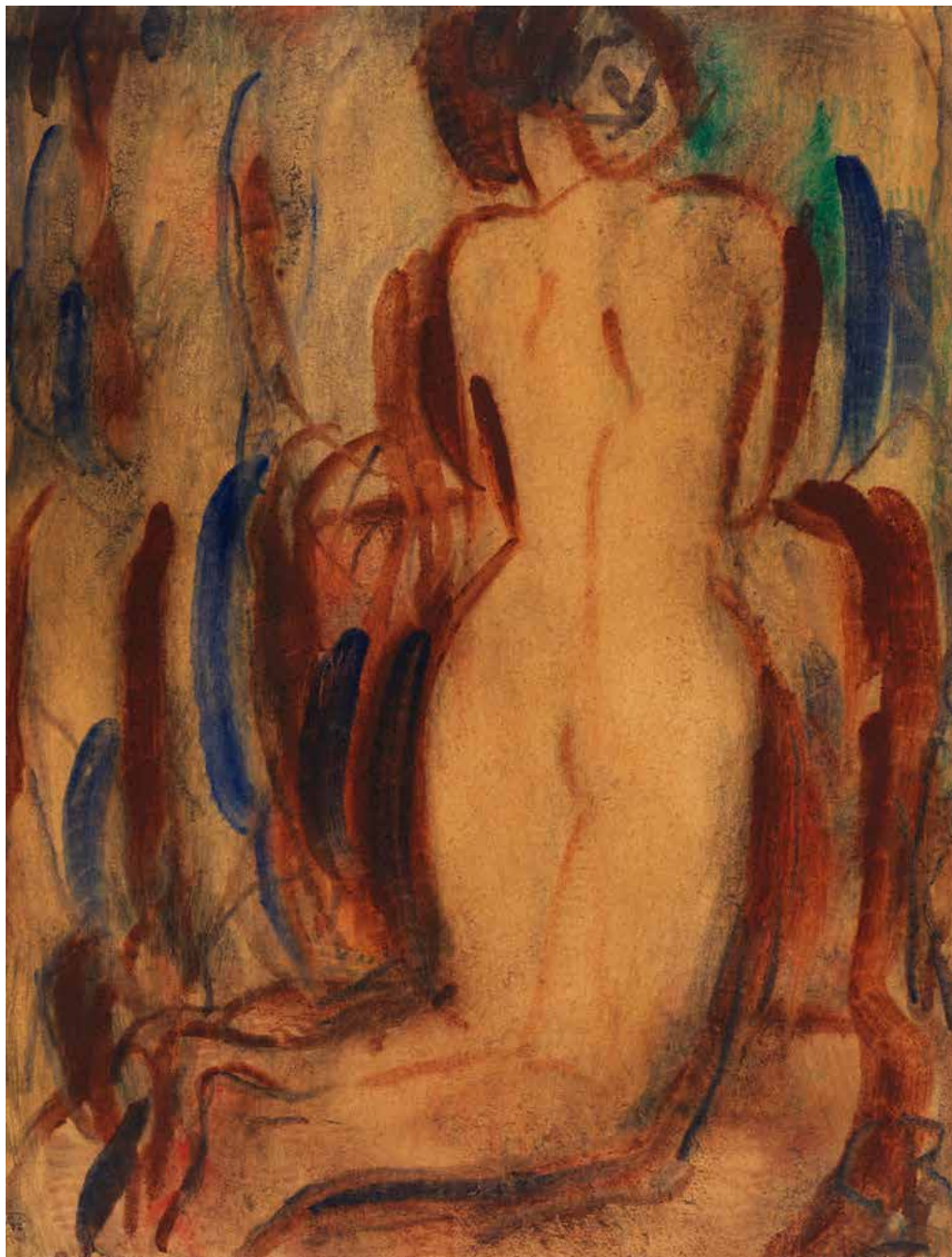
\$ 7,350 – 9,450

PROVENANCE

- Kunsthaus Fischinger, Stuttgart (with a label on the reverse)
- Private collection Baden-Württemberg (acquired from the above in 1963, ever since family-owned).

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- The work shows the Danish actress Asta Nielsen (1881–1972), whom Heckel admired, in a scene from an unknown film
- The size and the reflection in the mirror make this a fascinating sheet
- Other copies are in the Folkwang Museum, Essen, and the Kunstsammlungen Chemnitz



Lot 123000827

CHRISTIAN ROHLFS

1849 Niendorf/Holstein – 1938 Hagen

Kniender Rückenakt. 1920.

Water-tempera.

Lower right monogrammed.

On firm wove paper (blindstamp in lower left). 63.8 x 48.5 cm (25.1 x 19 in), the full sheet. [AR].

Accompanied by a written confirmation of authenticity issued by the Christian Rohlf's Archive at Osthaus Museum Hagen, from October 5, 2023. The work will be included into the archive under the number CRA 245/23.

Estimate: € 15,000 – 20,000 (R/D)

\$ 15,750 – 21,000

November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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- The bold momentum of the drawing shows Rohlf's detachment from painterly traditions towards new forms of expression.
- The works from his highly acclaimed late oeuvre are among the artist's most sought-after works today.
- Female back nudes occupy an extremely important position in his oeuvre.

PROVENANCE

- Private collection (acquired in the 1930s).
- Private collection Hesse (acquired from the above in 1969).



Lot 123000828

ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

Lofotenküste mit Fischerboot. 1937.

Watercolor.

Lower right signed and dated. Inscribed "Lofoten" on the reverse.

On Ingres laid paper by Fabriano (with watermark PMF (Italia)).

48,3 x 63 cm (19 x 24.8 in), the full sheet. [AR]

Estimate: € 15,000 – 20,000 (R/D, F)

\$ 15,750 – 21,000

PROVENANCE

- Frankfurter Kunstkabinett Hanna Bekker vom Rath, Frankfurt a. M. (2000).
- Private collection Hesse.

EXHIBITION

- Lofotenbilder - zu Ehren von Carl Georg Heise (1890-1979), Overbeck-Gesellschaft, Lübeck, July 1 - September 2, 1990, cat. no. 28 (fig. p. 41).
- Retrospektive. E.W. Nay, Josef-Haubrich Kunsthalle, Cologne, November 17, 1990 - January 20, 1991, Kunsthalle Basel March 28 - May 20, 1991, Scottish National Gallery of Modern Art, Edinburgh, June 8 - July 21, 1991, cat. no. 117 (there erroneously undated).

- From the group of the "Lofoten Pictures" that marked the first peak in his creation
- This is prime example of his impression of the Nordic landscape as well as of the development of his new method and understanding of the color
- On display in the comprehensive retrospective exhibition in Cologne, Basel and Edinburgh in 1990/91
- Privately-owned for more than 20 years

- Ernst Wilhelm Nay - Arbeiten aus Privatbesitz. Hans Steinbrenner - Bronzen, Doppelausstellung, Frankfurter Kunstkabinett Hanna Bekker vom Rath, Frankfurt a. M., February 5 - March 25, 2000 (on the invitation card).

LITERATURE

- Magdalena Claesges, Ernst Wilhelm Nay. Werkverzeichnis. Aquarelle - Gouachen - Zeichnungen, vol. I, Cologne, 2012, cat. no. 37-006 (fig.).
- Lempertz, auction 482, Cologne, May 20/21, 1965, lot 675 (plate 12).
- Dr. Ernst Hauswedell, auction 187, Moderne Kunst, Hamburg, June 9/10, 1972, lot 1706.

November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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Lot 123000897

PABLO PICASSO

1881 Malaga – 1973 Mougins

Sueno y mentira de Franco - Planches I et II. 1937.

2 sheet etching and aquatint.

Baer 615 II B e (of C). 616 II B e (of C). Bloch 297 298. With the stamp signature (partially faded) and numbered. Dated in printing plate. From an edition of 850 copies. On Montval laid paper (with watermark).

Each: 31,5 x 42,3 cm (12.4 x 16.6 in). Sheet each: 39 x 57 cm (15.3 x 22.4 in). Without the portfolio and text sheets.

Estimate: € 9.000 – 12.000 (R/D, F)

\$ 9,450 – 12,600

PROVENANCE

· Private collection Southern Germany.

November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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- In this sheet Picasso took a clear stand against the Franco regime
- The sheets testify to Pablo Picasso's perfection and inventiveness in the use of printing techniques
- The sheets are considered precursors to the famous painting Guernica
- Another copy of this series is at the Museo Nacional Reina Sofia, Madrid



Lot 123000931

KÄTHE KOLLWITZ

1867 Königsberg – 1945 Moritzburg

Gefallen. 1920.

Chalk lithograph.

Knesebeck 150 II b (of III). Signed and numbered, as well as inscribed »Stein II«. Bottom edge inscribed in pencil by a hand other than that of the artist. On firm simili Japon. 41.3 x 38.8 cm (16.2 x 15.2 in). Papier: 65,5 x 48 cm (25,8 x 18,9 in).

Second version of the lithograph »Gefallen«, which Kollwitz had initially intended to be part of the series »Krieg«. Printed by Verlag Emil Richter, Dresden 1921. [JS].

Estimate: € 1.000 – 1.500 (R/D)

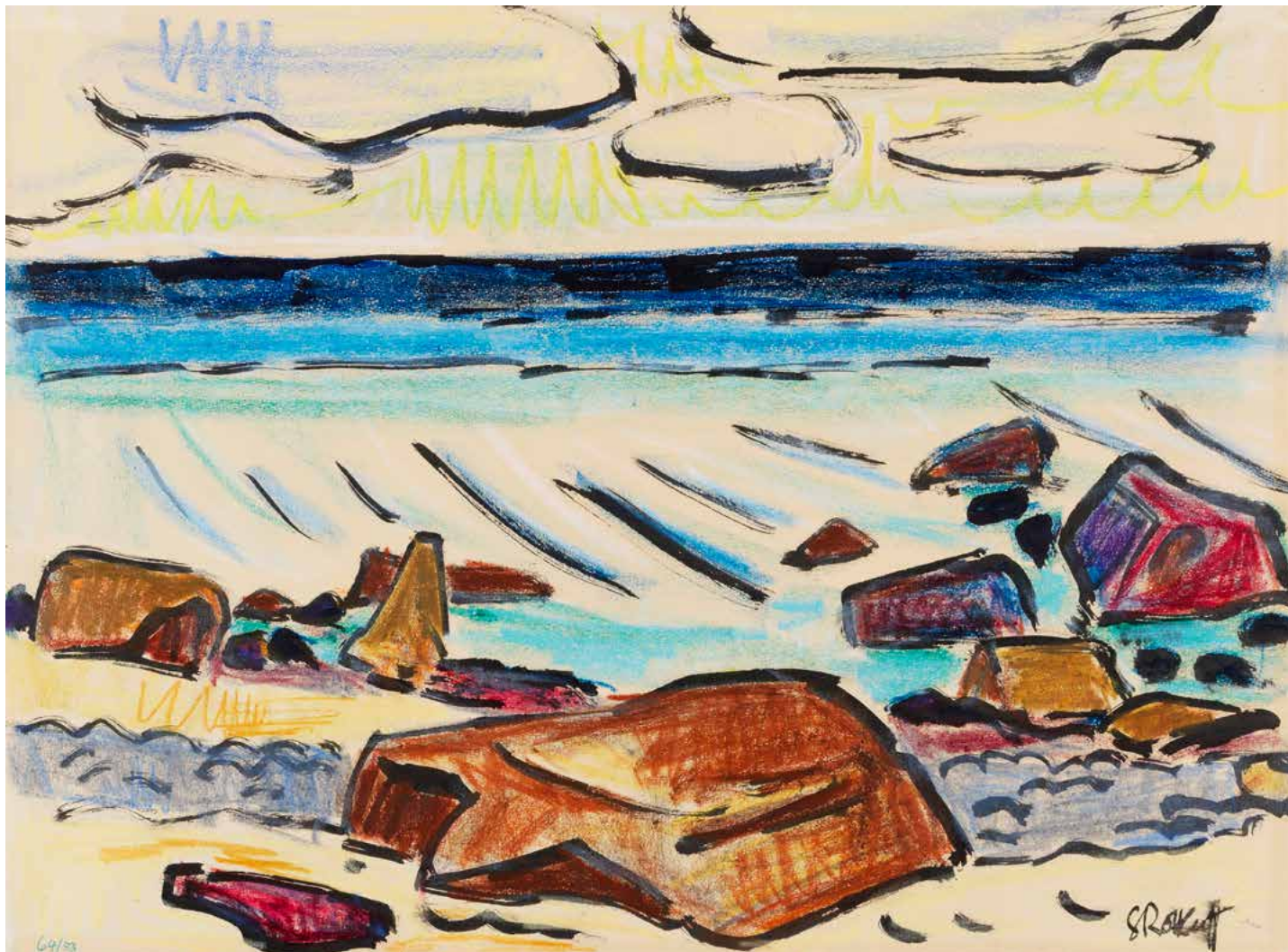
\$ 1,050 – 1,575

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»The sheet is on display at the Academy. [...] The printer had a mishap with the stone, so that stone II, which is now on sale through Richter, is not the original stone. But it has lost nothing. The prints from the first stone have all been sold, I can only send you one from stone II, but I can do that with a clear conscience because these prints are no worse.«

Letter from Käthe Kollwitz to Lehrs dated September 30, 1921, quoted from: Knesebeck, vol. II, p. 456.

- Owing to its realistic depiction, the painful moment of receiving the news of death is fascinating and at the same time disturbing.
- Kollwitz unsparingly shows the horrors of war, a mother lamenting the death of her son, surrounded by her younger children who look at her terrified.
- As the first stone was damaged, Kollwitz had the present edition of the second stone printed by Emil Richter in Dresden after first prints of the fascinating depiction had already been sold.



Lot 123001093

KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Steine am Strand. 1964.

Colored chalk over ink brush.

Lower right signed, lower left inscribed with the work number "64/53".
On off-white paper. 39,8 x 54 cm (15,6 x 21,2 in), the full sheet. [JS]

Estimate: € 7.000 – 9.000 (R/D, F)

\$ 7,350 – 9,450

PROVENANCE

· Private collection North Rhine-Westphalia.

November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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- Masterful depiction of clarity and vastness of sky and sea
- Fascinating example of Schmidt-Rottluff's superb combination of luminous color and black contour
- While Schmidt-Rottluff's works on paper have been dominated by the technique of watercolor since the years of the "Brücke", the artist chose a powerful and dynamic coloration in color chalks, which gives the seascape an airy and agitated character
- Schmidt-Rottluff's sensitivity for the relationship between painted and unpainted surfaces, which he combines into a symbiotic unity in our luminous landscape composition, is outstanding



Lot 123001094

MAX BECKMANN

1884 Leipzig – 1950 New York

In der Trambahn. 1922.

Drypoint.

Hofmaier 235 III B d (of III B d). Signed and numbered. From an edition of 40 copies. On off-white wove paper. 28,8 x 43,5 cm (11.3 x 17.1 in).

Sheet: 37.2 x 53.3 in (14.7 x 21 in).

Published by R. Pieper & Co., Munich 1922. [JS]

Estimate: € 2.000 – 3.000 (R/D)

\$ 2,100 – 3,150

PROVENANCE

· Private collection North Rhine-Westphalia.

November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
[onlineonly.kettererkunst.com](https://www.kettererkunst.com)

- The exceptional artist Max Beckmann is internationally regarded as one of the most important protagonists of European Modernism
- Beckmann's œuvre is "beautiful and terrible as life is" (M. Beckmann)



Lot 123001096

OTTO MUELLER

1874 Liebau/Giant Mountains – 1930 Obernigk near Breslau

Fünf gelbe Akte am Wasser. 1921.

Woodcut in colors.

Karsch 156 c (of c). Monogrammed. One of ca. 100 monogrammed copies on off-white laid paper.

33 x 43 cm (12.9 x 16.9 in). Sheet: 42,4 x 53 cm (16.2 x 20.9 in).

Published by the Hyperion-Verlag of Kurt Wolff (later Euphorion-Verlag). [JS]

Estimate: € 12.000 – 15.000 (R/D)

\$ 12,600 – 15,750

PROVENANCE

· Private collection North Rhine-Westphalia.

November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
[onlineonly.kettererkunst.com](https://www.kettererkunst.com)

- Large-size lithograph in bright colors that resemble the fauvist nudes of Matisse
- Remarkable document of Mueller's quest for the harmony of man and nature
- One of the very few color lithographs by the artist that is in such a good state of preservation



Lot 123001097

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Badende in Moritzburg. 1909.

Charcoal drawing.

Lower right signed and dated. With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the ms. registration number

“K Dre/Bf 1” on the reverse. On brownish paper.

35 x 44,6 cm (13.7 x 17.5 in), the full sheet. [JS]

Estimate: € 8.000 – 12.000 (R/D)

\$ 8,400 – 12,600

PROVENANCE

· German private collection.

November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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- Large-size sheet with a dynamic-expressive line
- Between Dresden and Berlin: From the “Brücke” heyday
- After the group had formed in Dresden in 1905, they developed the edgy “Brücke” style in painting and drawing sessions at the Moritzburg Lakes



Lot 123001101

KATHARINA GROSSE

1961 Freiburg i. Br. – lives and works in Berlin

Ohne Titel. 1999.

Acrylic on paper.

Signed and dated, as well as “Marfa Nr. 22” and with a direction arrow on the reverse. 55 x 39,7 cm (21.6 x 15.6 in), the full sheet. [SM]

Estimate: € 12.000 – 15.000 (R/D)

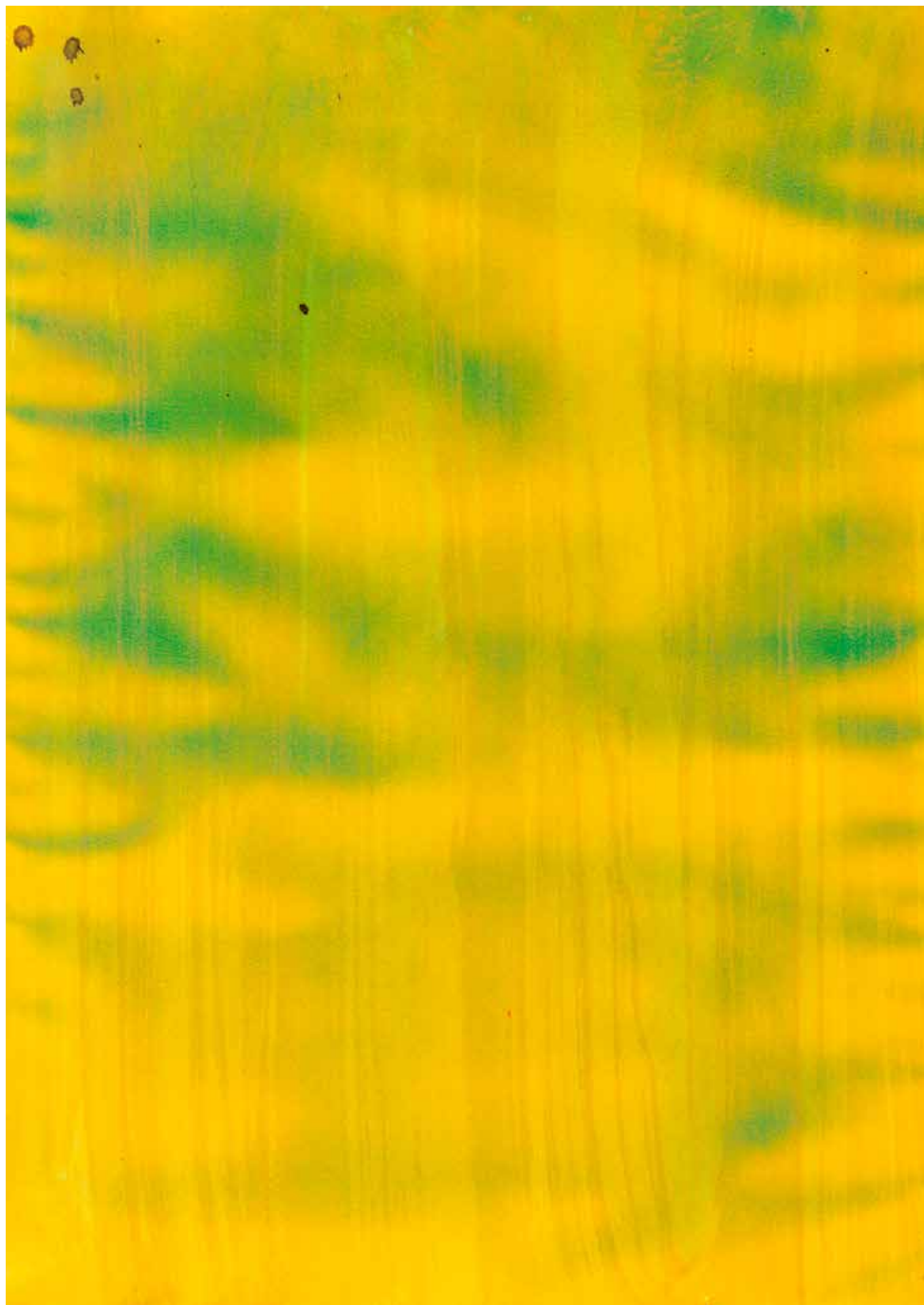
\$ 12,600 – 15,750

PROVENANCE

- Private collection North Rhine-Westphalia (since 2000, acquired directly from the artist).

*November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
onlineonly.kettererkunst.com*

- Made in Marfa/ Texas where Grosse was a guest of the Chinati Foundation
- In Grosse’s characteristic spray technique
- Paper works are very rare on the auction market



Lot 123001102

KATHARINA GROSSE

1961 Freiburg i. Br. – lives and works in Berlin

Ohne Titel. 1999.

Acrylic on paper.

Signed and dated, as well as “Marfa Nr. 25” and with a direction arrow on the reverse. 55 x 39,7 cm (21.6 x 15.6 in), the full sheet. [SM]

Estimate: € 12.000 – 15.000 (R/D)

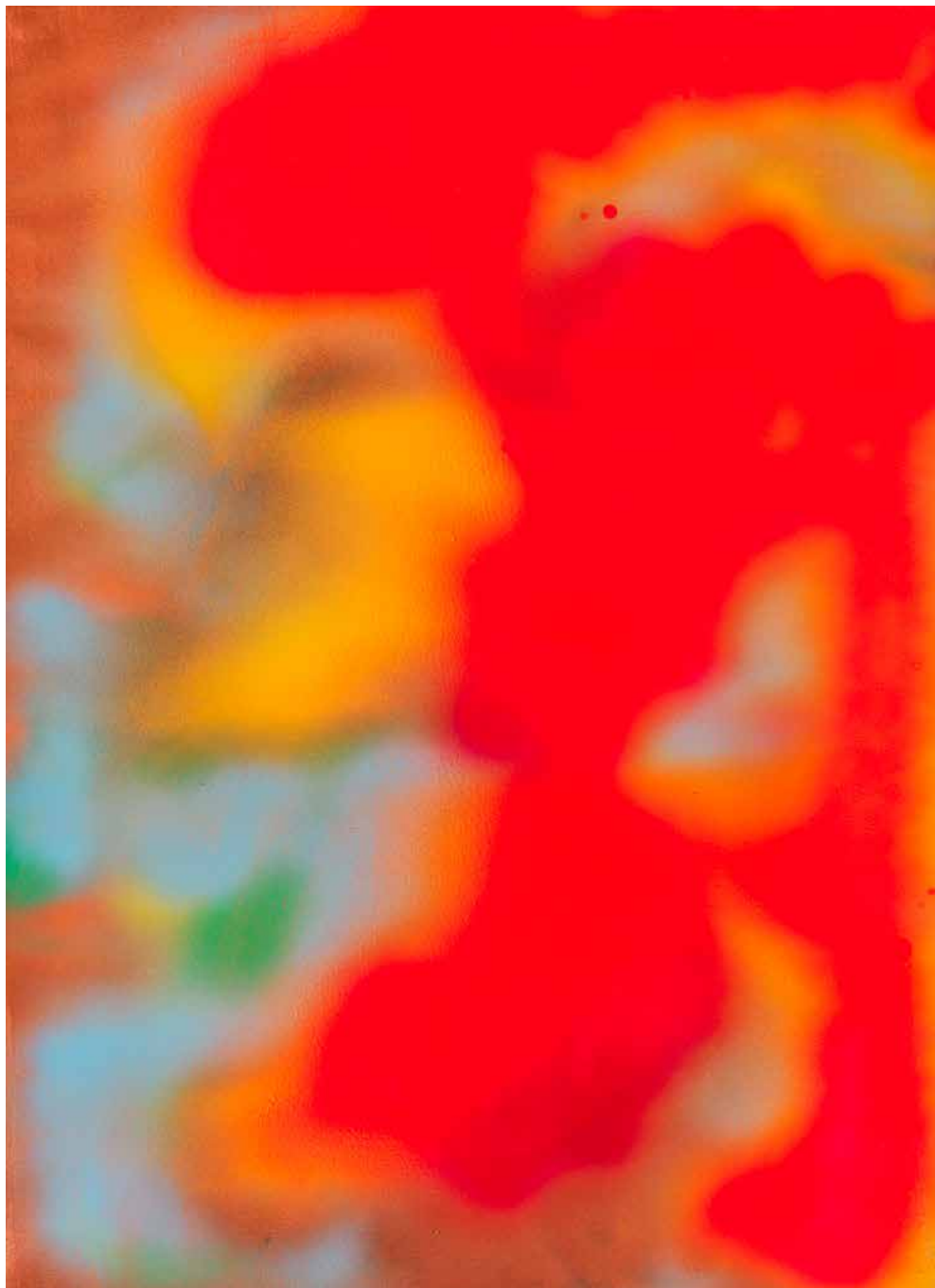
\$ 12,600 – 15,750

PROVENANCE

· Private collection North Rhine-Westphalia (since 2000, acquired directly from the artist).

*November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
onlineonly.kettererkunst.com*

- Made in Marfa/ Texas where Grosse was a guest of the Chinati Foundation
- Grosse’s characteristic spray technique in combination with brushwork adds a special texture to the color fields
- Paper works are very rare on the auction market



Lot 123001103

KATHARINA GROSSE

1961 Freiburg i. Br. – lives and works in Berlin

Ohne Titel. 1999.

Acrylic on paper.

Signed and dated, as well as "Marfa Nr. 27" and with a direction arrow on the reverse. 55 x 39,7 cm (21.6 x 15.6 in), the full sheet. [SM]

Estimate: € 12.000 – 15.000 (R/D)

\$ 12,600 – 15,750

PROVENANCE

· Private collection North Rhine-Westphalia (since 2000, acquired from the artist).

*November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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- Made in Marfa/ Texas where Grosse was a guest of the Chinati Foundation
- Spectacular combination of shimmering metallic colors and bright neon colors
- Paper works are very rare on the auctions market



Lot 123001111

OSKAR KOKOSCHKA

1886 Pöchlarn/Lower Austria – 1980 Montreux

Hundeköpfe. 1959.

Colored pencil drawing.

On firm Cartridge paper. 25,4 x 35,4 cm (10 x 13.9 in), size of sheet. [KT]

Estimate: € 5.000 – 7.000 (R/N, F)

\$ 5,250 – 7,350

PROVENANCE

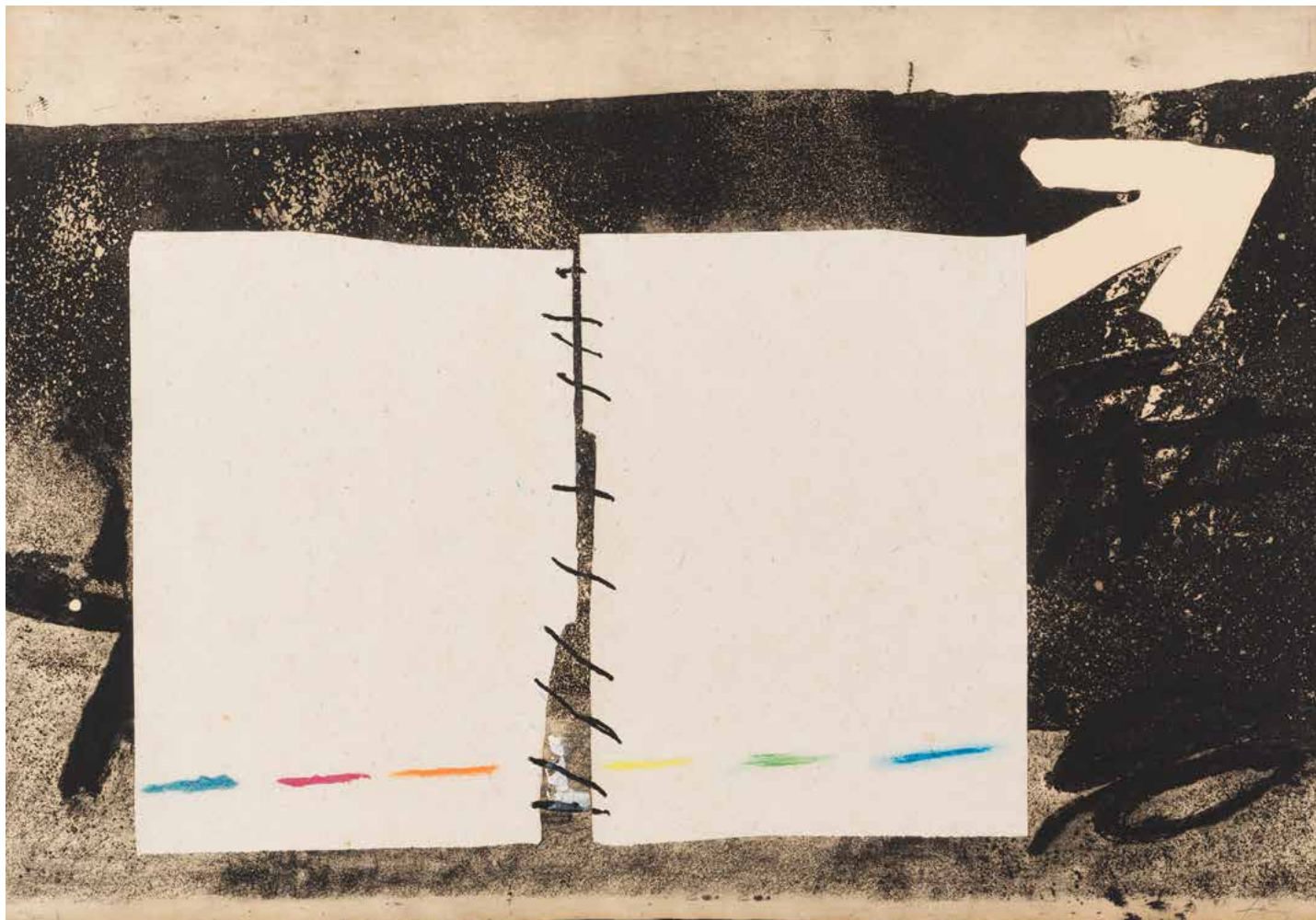
- From the artist's estate.
- Olda Kokoschka (1915-2004).
- Private collection Switzerland (from the above in 2005).

LITERATURE

- Susana de Andrade, Tagebücher des Sehens. Die Skizzenbücher Oskar Kokoschkas (1941-1973), cat. no. 44E, ll. 14 and 14v.

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- Kokoschka is one of the most important representatives of Expressionism and Viennese Modernism
- With Schiele, he is considered a master of drawing, in which his angular lines explore new paths
- From the artist's sketchblock, made in London



Lot 123001123

ANTONI TÀPIES

1923 Barcelona – 2012 Barcelona

Diptyque. 1976.

Etching and aquatint, pochoir (multicolor), relief embossing and papier collé.

Signed and numbered. From an edition of 50 copies. On Arches laid paper (with watermark). 63 x 90,6 cm (24.8 x 35.6 in).

Printed by J. Barbarà, Barcelona. Published by Galería Maeght, Barcelona. [KT]

Estimate: € 1.500 – 2.000 (R/D, F)

\$ 1,575 – 2,100

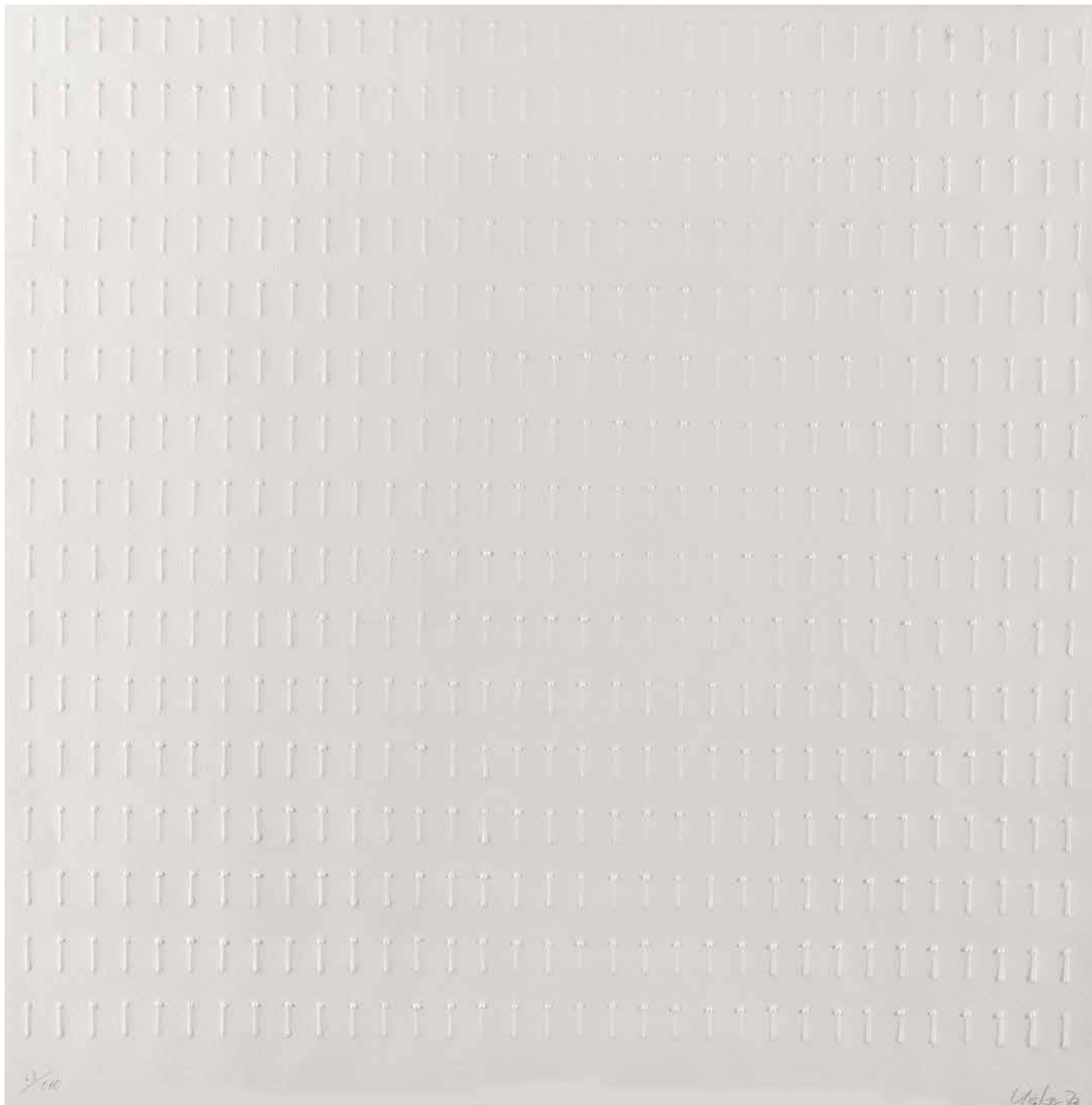
PROVENANCE

- Galerie Kimmerich, Düsseldorf.
- Private collection Baden-Württemberg (acquired from the above in 1989).

LITERATURE

- Mariuccia Galfetti, Tàpies. Das graphische Werk. L'œuvre gravé 1973-1978, St. Gallen 1984, cat. no. 594 (fig.).

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Lot 123001125

GÜNTHER UECKER

1930 Wendorf – lives and works in Düsseldorf

Ohne Titel. 1970.

Signed, dated and numbered. From an edition of 100 copies.

On firm wove paper. 67,5 x 67,5 cm (26,5 x 26,5 in), size of sheet. [SM]

Estimate: € 3.000 – 4.000 (R/D, F)

\$ 3,150 – 4,200

PROVENANCE

· Private collection Baden-Württemberg.

November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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Lot 123001128

GÜNTHER UECKER

1930 Wendorf – lives and works in Düsseldorf

Ohne Titel. 1972.

Signed, dated and numbered. From an edition of 100 copies.
On firm wove paper. 59,7 x 59,7 cm (23,5 x 23,5 in), size of sheet. [SM]

Estimate: € 3.000 – 4.000 (R/D, F)
\$ 3,150 – 4,200

PROVENANCE

- Art dealer Horst Kimmerich, Düsseldorf.
- Private collection Baden-Württemberg (since 1982, acquired from the above).

November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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Lot 123001137

PABLO PICASSO

1881 Malaga – 1973 Mougins

Young wood-owl. 1952.

Ceramics. Clay, white sherd, oxide painting on white enamel ground with scratch decor.

One of 500 copies. 25 x 9,5 cm (9.8 x 3.7 in).

Stand inscribed "Madoura Edition Picasso" and with the stamps "Madoura plein feu" and "Edition Picasso". [KT]

Estimate: € 4.000 – 6.000 (R/D, F)

\$ 4,200 – 6,300

PROVENANCE

· Private collection Hesse.

LITERATURE

· Alain Ramié, Picasso. Catalogue of the edited ceramic works 1947–1971, Vallauris 1988, no. 135 (fig.).

November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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- Pablo Picasso is considered one of the most important artists of the 20th century, not least because of his multifaceted oeuvre
- Beautifully designed vase from Madoura's workshop in Vallauris in the south of France
- The ceramic works make for a significant part of his oeuvre in terms of scope, variety and expressiveness



Lot 123001171

EMIL NOLDE

1867 Nolde/North Schleswig–1956 Seebüll/Schleswig-Holstein

Dampfer (groß, dunkel). 1910.

Etching with aquatint and plate tone.

Signed. Titled "Dampfer (gr. dkl.)" in the lower margin. One of at least 30 copies. On Ingres laid paper by Van Gelder Zonen (with the watermark).

30,5 x 40,7 cm (12 x 16 in). Sheet: 44,5 x 57,6 cm (17,5 x 22.6 in).

Printed by Genthe, Hamburg and Carl Sabo, Berlin. [KT]

Estimate: € 8.000–12.000 (R/D, F)

\$ 8,400–12,600

PROVENANCE

· Private collection Berlin.

LITERATURE

· Gustav Schiefler/Christel Mosel/Martin Urban, Emil Nolde. Das graphische Werk, Bd. I: Die Radierungen, Köln 1995, WVZ-Nr. 135 IV (von IV).

November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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- In February 1910, Nolde discovered the port of Hamburg as an expressive motif
- Hamburg becomes the city of artistic breakthrough for Nolde
- Nolde uses the spectrum of graphic expressiveness in a masterful and complex way



Lot 123001175

MARKUS LÜPERTZ

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

Babylon. 1976.

Gouache, color chalks and color pen on paper.

Lower right monogrammed. 37,5 x 99 cm (14.7 x 38.9 in). [KT]

This work's authenticity was kindly confirmed by Atelier Prof. Lüpertz.
We are grateful for the kind support in cataloging this lot.

Estimate: € 7.000 – 9.000 (R/D, F)

\$ 7,350 – 9,450

PROVENANCE

- Galerie Michael Schultz, Berlin.
- Private collection Berlin (acquired from the above in 2001).

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- From the series of mythological themes that began around 1975
- Lüpertz is one of the most central figures in German post-war art
- His paintings, sculptures and graphics are in the most important collections of contemporary art, among them the Pinakothek der Moderne, Munich, the Center Georges Pompidou, Paris, and Tate Gallery, London



Lot 123001176

NORBERT TADEUSZ

1940 Dortmund – 2011 Düsseldorf

Meleto. 1987/1989.

Oil on canvas.

Signed and several times dated "87 89" on the reverse. Stretcher with the work number "1987/89" and the artist stamp.

80 x 100 cm (31.4 x 39.3 in).

The work is registered in the Norbert Tadeusz Estate with the number 1987-07-08.

Estimate: € 3.000 – 5.000 (R/D, F)

\$ 3,150 – 5,250

PROVENANCE

- Galerie Wolfgang Gmyrek, Düsseldorf.
- Private collection Berlin (acquired from the above in 2010).

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- In 1988 he worked in a studio on the Meleto estate near Castelnuovo d'Esta for the first time
- Thadeuz held a post at the art academies in Düsseldorf, Berlin and Brunswick
- In 2019/20 the Museum Kunstpallast, Düsseldorf, dedicated a large retrospective to him



Lot 123001183

KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Große Eiche an der See. 1959.

India Ink.

Lower left signed, right of the bottom center inscribed with the work number "5966". With different numbers and inscriptions on the reverse. On light Schoellershammer cardboard (with the blindstamp). 49,8 x 70,5 cm (19.6 x 27.7 in). [KT]

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

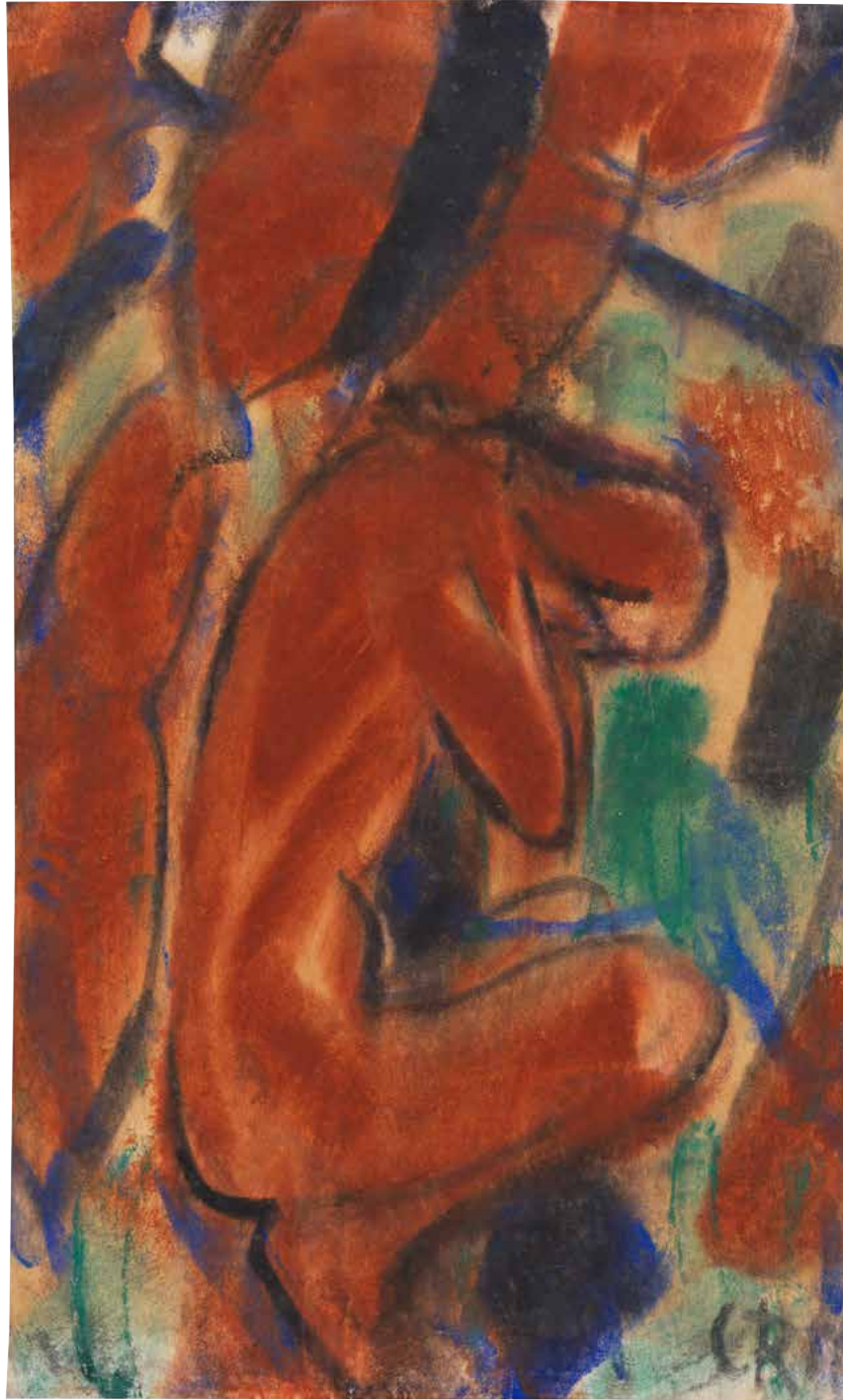
Estimate: € 4.000 – 6.000 (R/D, F)
\$ 4,200 – 6,300

PROVENANCE

· Private collection Berlin.

- Schmidt-Rottluff achieved maximum expressiveness by reducing the work to graphic lines
- Great technical sophistication: Karl Schmidt-Rottluff's unique signature is evident in the virtuoso handling of the ink brush
- From the artist's late creative phase when he gave new meaning to the landscape

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Lot 123001188

CHRISTIAN ROHLFS

1849 Niendorf/Holstein – 1938 Hagen

Akt, hockende Frau. 1917.

Watercolor on paper.

Lower right monogrammed and barely legibly dated. 59,8 x 36,5 cm (23.5 x 14.3 in), blattgroß. [AR]

Accompanied by a confirmation of authenticity issued by the Christian Rohlf Archive on October 5, 2023. The work will be included into the archive with the number CRA 246/23.

Estimate: € 12.000 – 15.000 (R/D)

\$ 12,600 – 15,750

- At the time it was created, color and its creative power became more and more important in Christian Rohlf's work
- The physicality of the female nude takes a back seat in favor of the overall colorful impression
- Offered for the first time on the international auction market (source: artprice.com)

PROVENANCE

- Private collection Southern Germany (inherited, family-owned for more than 50 years).

November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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Lot 123001263

IMI KNOEBEL

1940 Dessau – lives and works in Düsseldorf

Ohne Titel (Drachenzzeichnung). 1980.

Mixed media. Acrylic, lacquer, charcoal and foils on board, in object frame.

Lower left signed and dated and once more signed in the artist stamp. Lower right with the Schoellershammer blindstamp. Another signed artist stamp on the reverse. 98 x 68 cm (38.5 x 26.7 in). [KT]

Estimate: € 10.000 – 15.000 (R/D, F)
\$ 10,500 – 15,750

PROVENANCE

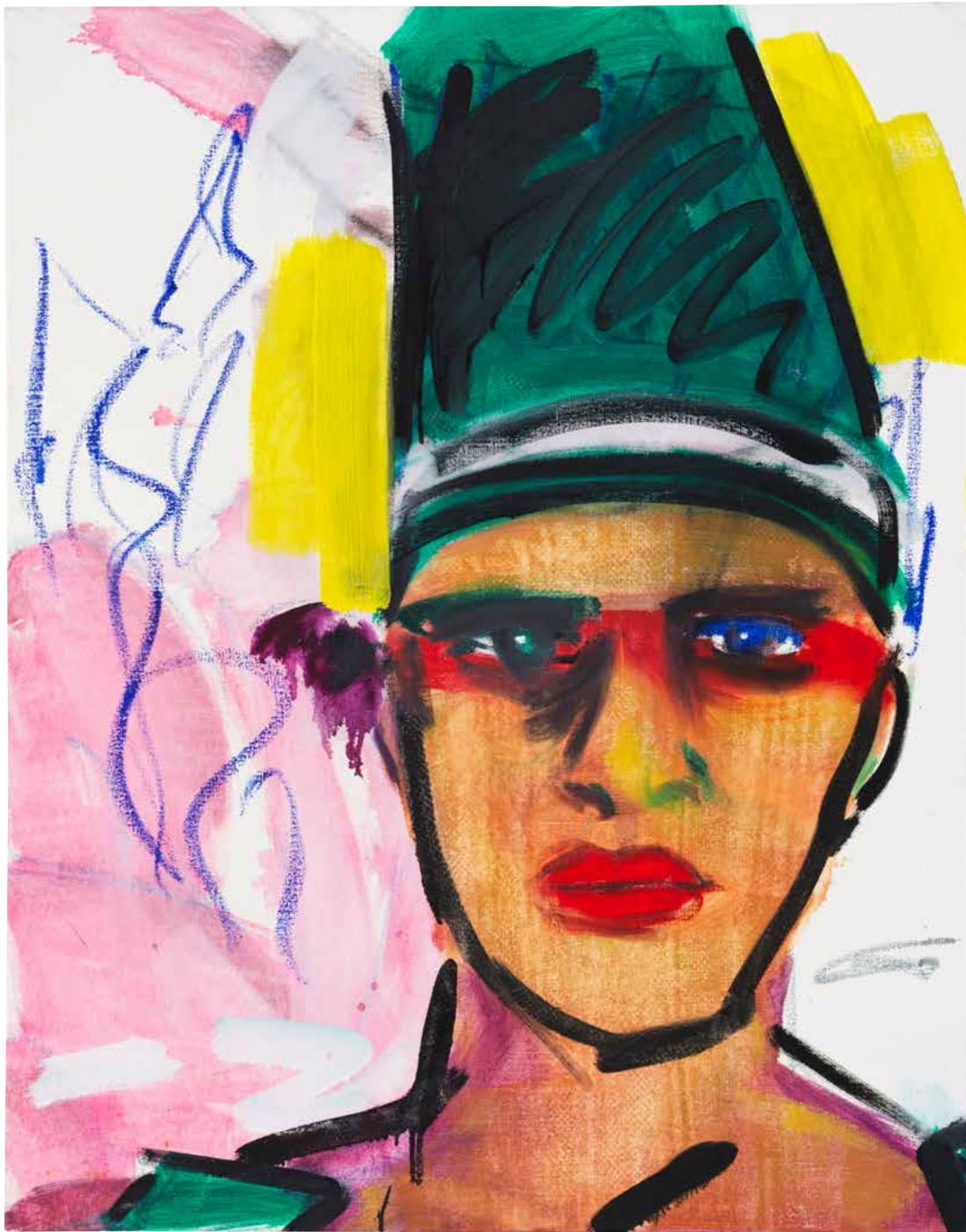
· Private collection Baden-Württemberg (acquired inn 2012).

- Special spatial presence owing to the three-dimensional painting body
- The important representative of Minimal Art participated three times in the documenta (1972, 1977, 1982, 1987)
- Imi Knoebel's works are in numerous important collections, such as the Hamburger Bahnhof, Berlin, the K20/K21 - Kunstsammlung Nordrhein Westfalen and the Albertina, Vienna

LITERATURE

· Auction house Lempertz, Cologne, auction on December 1, 2012, lot 630 (fig.).

November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
[onlineonly.kettererkunst.com](https://www.kettererkunst.com)



Lot 123001318

LUCIANO CASTELLI

1951 Luzern – lives and works in Paris and Zurich

Piratin Fu. 1987.

Oil on canvas.

Signed, dated and titled on the reverse. Inscribed and numbered
"R 2189" on the stretcher. 100 x 80 cm (39.3 x 31.4 in). [KT]

Estimate: € 6.000 – 8.000 (R/N)

\$ 6,300 – 8,400

PROVENANCE

· Private collection Oslo, Norway.

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- Expressive role portrait of Birgit Hoffmeister, Castelli's girlfriend and muse of the Neue Wilde
- Female portraits from the 1980s occupy a special rank in his oeuvre
- Castelli, Rainer Fetting and Salomé were key protagonists of the Neue Wilde



Lot 123001324

FRED THIELER

1916 Königsberg – 1999 Berlin

Schwarze Strukturen in Orange. 1981.

Mixed media on canvas.

Signed, dated and titled on the reverse, with fragments of a label on the center beam. 160 x 125 cm (62.9 x 49.2 in).

Estimate: € 12.000 – 15.000 (R/D, F)

\$ 12,600 – 15,750

PROVENANCE

- Galerie Georg Nothelfer, Berlin.
- Galerie MB ART, Stuttgart.
- Private collection North Rhine-Westphalia (acquired in 2006).

EXHIBITION

- Emsdettener Kunstverein, 1985.
- Galerie Gunzenhauser, Munich, 1987, no. 14 (fig.).

- Thieler is considered one of the most important German painters of Informalism
- Explosive color spectacle from Thieler's later creative phase. Color becomes an important dialogue partner
- The impressive composition makes the dynamic progression of color visible
- In the 1950s and 1960s, Thieler participated as an important artist of Abstract Expressionism in documenta II in Kassel and the Venice Biennale

LITERATURE

- Andrea Firmenich/Jörn Merkert/Sigrid Melchior, Fred Thieler. Monographie und Werkverzeichnis. Bilder von 1942-1993, Cologne 1995, p. 400, no. 8/49.
- Flash Art, vol. 137, issue 11/12, 1987, illu. p. 128.
- Kunsthaus Lempertz, Cologne, auction June 2, 2006, lot 492 (fig.).

November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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Lot 123001326

FRITZ WINTER

1905 Altenbögge – 1976 Herrsching on Ammersee

Übergänge. 1954.

Oil on paper, laid on canvas.

Lower right signed and dated. Once more signed and dated on the reverse, as well as titled and inscribed "Diessen".

74,5 x 100 cm (29.3 x 39.3 in). [AR]

Estimate: € 12.000 – 15.000 (R/D, F)

\$ 12,600 – 15,750

PROVENANCE

- Galerie Günther Franke, Munich (with a label on the reverse)
- Private collection North Rhine-Westphalia.

LITERATURE

- Christie's London, Contemporary Art, April 6, 1989, lot 537 (fig.).
- Christie's London, German and Austrian Art, October 8, 1998, lot 221 (colr illu.).

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- **Balanced, large-format composition from the informal early work**
- **Since his participation in documenta I (1955), Winter had been considered one of the leading representatives of German Informalism and abstract post-war modernism**
- **The artist's works were shown in two exhibitions at the Museum of Modern Art, New York in the 1950s**



Lot 123001329

FRITZ WINTER

1905 Altenbögge – 1976 Herrsching on Ammersee

Ohne Titel. 1931.

Oil.

Lower right monogrammed and dated. On cardboard, firmly laid on a plastic board. 49 x 66.2 cm (19.2 x 26 in), the full sheet. [CH].

Accompanied by a confirmation of authenticity issued by Helga Gausling, Fritz-Winter-Haus, Ahlen, from July 7, 2006 (in copy).

Estimate: € 7.000 – 9.000 (R/D, F)

\$ 7,350 – 9,450

PROVENANCE

- Private collection Southern Germany.
- Private collection North Rhine-Westphalia (acquired from the above in 2006, Ketterer Kunst, Hamburg).

LITERATURE

- Ketterer Kunst, Hamburg, 303rd auction, Post War II, October 28, 2006, lot 926 (fig.).

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“mr. winter clearly achieved initial artistic independence. [...] the free painterly works [...] testify to a strong inner experience and the ability to achieve individual expression through design.”

Paul Klee on Fritz Winter, Bauhaus diploma, 1931, quoted from:
 Gabriele Lohberg, Fritz Winter. Leben und Werk, Munich 1986, p. 18.

- Until 1930, the Bauhaus in Dessau was the center of the young Fritz Winter's life: he studied under, among others, Josef Albers, Wassily Kandinsky and Paul Klee
- One year before our work was created, Fritz Winter left the Bauhaus and began his artistic career as a freelance artist
- Despite financial difficulties, he continued to work on new forms of artistic expression with great creative drive
- Early, pioneering work in which Winter staged symbolic-abstract forms that are rich in contrast against a black background – as it will become characteristic of his later “light paintings”
- Fritz Winter is regarded a leading representative of German Informalism



Lot 123001339

EMIL CIMIOTTI

1927 Göttingen – 2019 Wolfenbüttel

Ohne Titel. 1988.

Bronze, raw cast, partly painted, mounted on steel plinth.
Signed on both sides on the bottom of the sculpture.
36 x 40 x 19 cm (14.1 x 15.7 x 7.4 in).

Estimate: € 7.000 – 9.000 (R/D, F)
\$ 7,350 – 9,450

PROVENANCE

· Private collection North Rhine-Westphalia (acquired from the artist, ever since family-owned).

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- Vibrant and fascinating sculpture modeled on structures the artist found in nature
- Cimiotti uses a casting process that does not allow for overlay castings, but for the targeted design of each individual sculpture
- Cimiotti took part in documenta II in 1959 and documenta III in 1964
- Other works by the artist are at, among others, the Sprengel Museum, Hanover and the Museum Ludwig, Cologne



Lot 123001368

EMIL NOLDE

1867 Nolde/North Schleswig – 1956 Seebüll/Schleswig-Holstein

Mann und Mädchen. 1918.

Etching with aquatint.

Signed and numbered "I.9" and titled "Mann u. Mädchen".

From an edition of at least 13 copies. On firm Van Gelder Zonen wove paper (with watermark).

30,5 x 23,7 cm (12 x 9.3 in). Sheet: 61 x 45,5 cm (24 x 17.9 in).

Printed by Kleinsorg, Copenhagen. [KT]

Estimate: € 3.000 – 4.000 (R/D, F)

\$ 3,150 – 4,200

PROVENANCE

· Private collection Bavaria (family-owned for two generations).

LITERATURE

· Gustav Schiefeler/Christel Mosel/Martin Urban, Emil Nolde. Das graphische Werk, vol. I: Die Radierungen, Cologne 1995, no. 194 I (of II).

November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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Lot 123001379

OTTO DIX

1891 Gera – 1969 Singen

November am Bodensee. 1953.

Watercolor.

Lower right monogrammed and dated. Inscribed "November" on the reverse of the upper margin. On watercolor paper. 22,7 x 28,8 cm (8.9 x 11.3 in), size of sheet. [JS]

Estimate: € 4.000 – 6.000 (R/D, F)

\$ 4,200 – 6,300

PROVENANCE

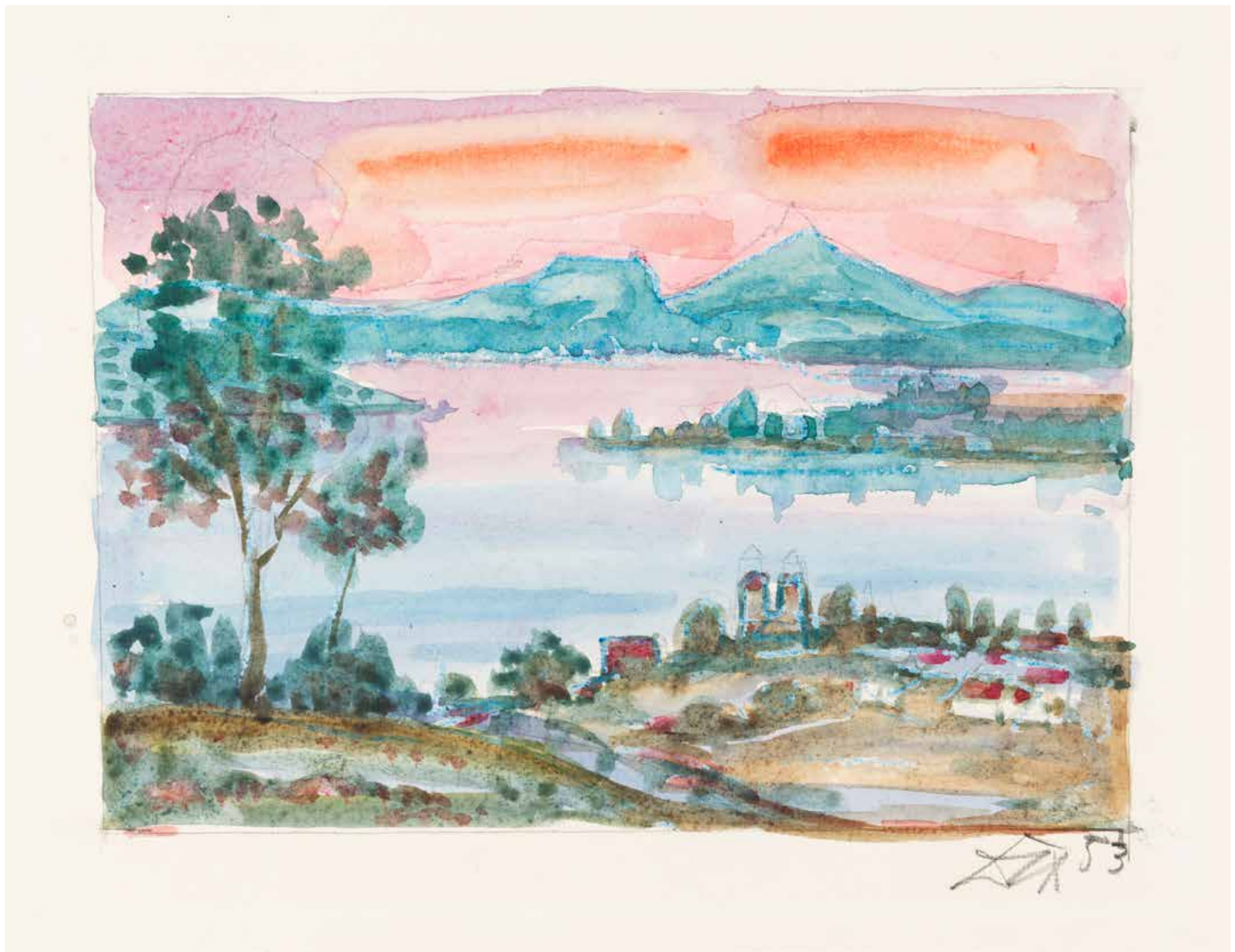
- Private collection Southern Germany (presumably directly from the artist).
- Private collection Hesse (from the above in 2009).

LITERATURE

- Suse Pfäffle, Otto Dix. Werkverzeichnis der Aquarelle und Gouachen, Stuttgart 1991, no. A 1953/31 (fig.).

November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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- **Atmospheric autumnal landscape from Lake Constance**
- **From a series of small watercolors from the early 1950s in which Dix captured the color and light atmosphere of the seasons on Lake Constance in**



Lot 123001380

OTTO DIX

1891 Gera – 1969 Singen

Bodensee – Abendrot. 1953.

Watercolor over pencil.

Lower right signed and dated. On off-white watercolor paper.

24,2 x 32,7 cm (9,5 x 12,8 in), size of sheet. [JS]

Estimate: € 5.000 – 7.000 (R/D, F)

\$ 5,250 – 7,350

PROVENANCE

- Private collection Southern Germany (presumably directly from the artist).
- Private collection Hesse (from the above in 2009).

LITERATURE

- Suse Pfäffle, Otto Dix. Werkverzeichnis der Aquarelle und Gouachen, Stuttgart 1991, no. A 1953/37 (fig.).

November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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- Atmospheric depiction of Lake Constance in which Dix captured the afterglow above the lake
- From a series of small watercolors from the early 1950s in which Dix captured the color and light atmosphere of the seasons on Lake Constance



Lot 123001382

OTTO DIX

1891 Gera – 1969 Singen

Bodensee – Baumgruppe. 1953.

Watercolor over pencil.

Lower right signed and dated. On off-white watercolor paper.

25,3 x 34,3 cm (9.9 x 13.5 in), size of sheet. [JS]

Estimate: € 4.000 – 6.000 (R/D, F)

\$ 4,200 – 6,300

PROVENANCE

- Private collection Southern Germany (presumably directly from the artist).
- Private collection Hesse (from the above in 2009).

LITERATURE

- Suse Pfäffle, Otto Dix. Werkverzeichnis der Aquarelle und Gouachen, Stuttgart 1991, no. A 1953/36 (fig.).

November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
[onlineonly.kettererkunst.com](https://www.kettererkunst.com)

- From a series of very atmospheric small landscape watercolors from the early 1950s in which Dix captured the light and color atmosphere of the seasons on Lake Constance



Lot 123001383

OTTO DIX

1891 Gera – 1969 Singen

Bodensee – Herbstnebel. 1955.

Watercolor over pencil.

Lower right signed and dated. On off-white watercolor paper.

17,8 x 25,5 cm (7 x 10 in), size of sheet. [JS]

Estimate: € 3.000 – 4.000 (R/D, F)

\$ 3,150 – 4,200

PROVENANCE

- Private collection Southern Germany (presumably directly from the artist).
- Private collection Hesse (from the above in 2009).

LITERATURE

- Suse Pfäffle, Otto Dix. Werkverzeichnis der Aquarelle und Gouachen, Stuttgart 1991, no. A 1955/17 (fig.).

November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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- Atmospheric small landscape characterized by the turbulence of a gathering storm
- From a series of small watercolors from the early 1950s in which Dix captured the seasons on Lake Constance with great mastery



Lot 123001388

LOTHAR FISCHER

1933 Germersheim – 2004 Baierbrunn

Große Sitzende mit Gestell. 1983.

Bronze on iron rack.

Underside signed, dated and numbered "1/6". First of three bronze casts (edition of 6 not fully executed).

Total (incl. rack): 94 x 45 x 103 cm (37 x 17.7 x 40.5 in). [KT]

Estimate: € 8.000 – 12.000 (R/D, F)

\$ 8,400 – 12,600

PROVENANCE

- Galerie Schmücking, Brunswick.
- Private collection Lower Saxony.

- Fischer's transformations of the female body are unique in their formal language
- In 1957 Fischer founded the artist group "SPUR" with the painters Heimrad Prem, Helmut Sturm and Hans Peter Zimmer
- His works are in renowned public collections like the Neue Nationalgalerie, Berlin, the Städtische Galerie im Lenbachhaus, Munich, or the Albertina in Vienna

LITERATURE

- Pia Dornacher/Selima Niggli, Lothar Fischer. Das plastische Werk 1953-1998, Werkverzeichnis, erweiterte Neuauflage, Neumarkt i. d. OPf. 2013, no. 1163 (fig.).

November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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Lot 123001389

PABLO PICASSO

1881 Malaga – 1973 Mougins

Small owl jug, 1955.

Ceramics. White sherd with oxide painting and scratch decor on white enamel ground.

Ramié 293. Stand inscribed "Edition Picasso Madoura" and with the stamps "Madoura Plein Feu" and "Edition Picasso". One of 500 copies. 26,5 x 13 x 19 cm (10.4 x 5.1 x 7.4 in). [AR]

Estimate: € 6.000 – 8.000 (R/D, F)

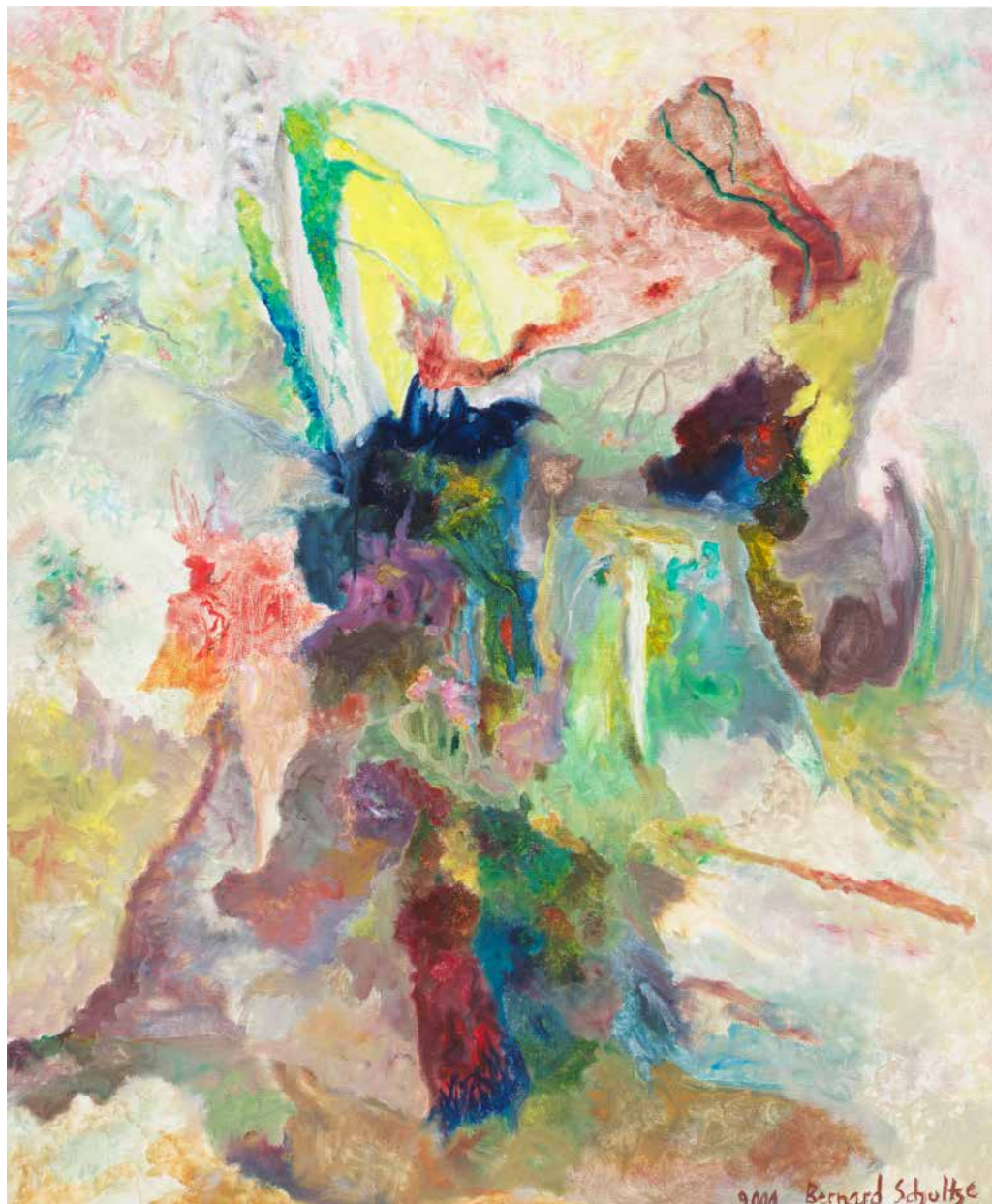
\$ 6,300 – 8,400

PROVENANCE

- Galerie Schmücking, Brunswick.
- Private collection Lower Saxony.

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- Picasso's ceramics repeatedly reveal the great wealth of ideas of the most famous artist of the 20th century
- He is able to give the objects their own, lively character
- His great love for animal depictions is particularly evident in his sculptural works



Lot 123001390

BERNARD SCHULTZE

1915 Schneidemühl/West Prussia – 2005 Cologne

ein Polter-Migof. 2000.

Oil on canvas.

Lower right signed and dated. Once more signed and dated on the reverse, as well as titled. 119,5 x 100 cm (47 x 39.3 in). [KT]

Estimate: € 5.000 – 7.000 (R/D, F)

\$ 5,250 – 7,350

PROVENANCE

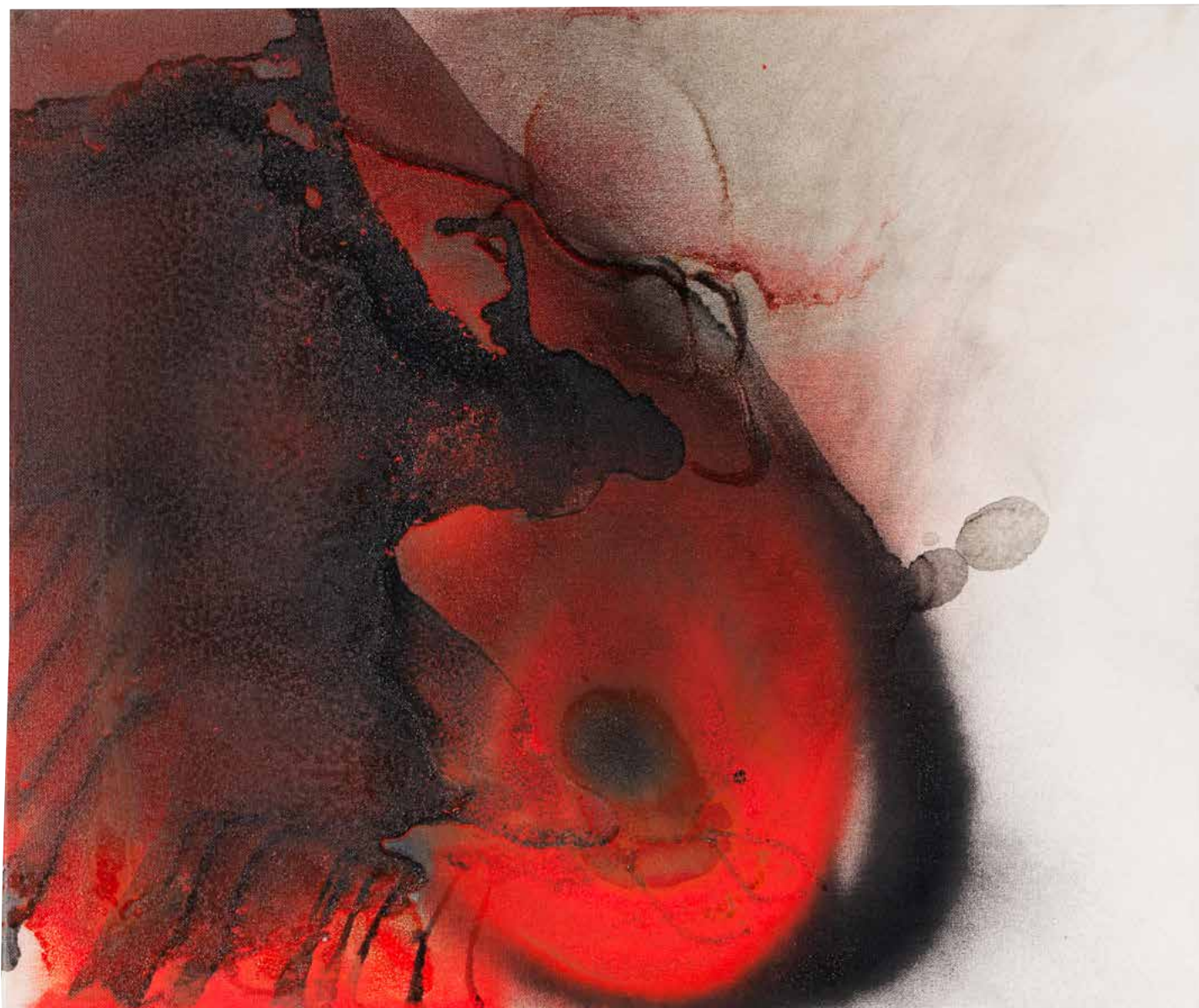
- Private collection Hanover.
- Private collection North Rhine-Westphalia.

LITERATURE

- Stephan Diederich/Barbara Hermann, Bernard Schultze. Verzeichnis der Werke, vol. III: 1990 to 2005, Cologne/Munich 2015, p. 890, no. 00/48.

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- Schultze's concept of abstraction leads to a highly associative spatiality with an astonishing depth effect
- The artist is considered one of the most famous representatives of German Informalism
- In 1959, 1964 and 1977 he participated in documenta II, III and 6 in Kassel
- Schultze's works are now part of important collections like Tate Gallery, London, the Folkwang Museum, Essen, and the Museum Ludwig, Cologne



Lot 123001396

OTTO PIENE

1928 Bad Laasphe – 2014 Berlin

Fisheye Fower. 1983.

Mixed media. Oil, fire and smoke on canvas.

Signed, dated and titled on the reverse. 50 x 60 cm (19.6 x 23.6 in). [AW]

Estimate: € 10.000 – 15.000 (R/D, F)

\$ 10,500 – 15,750

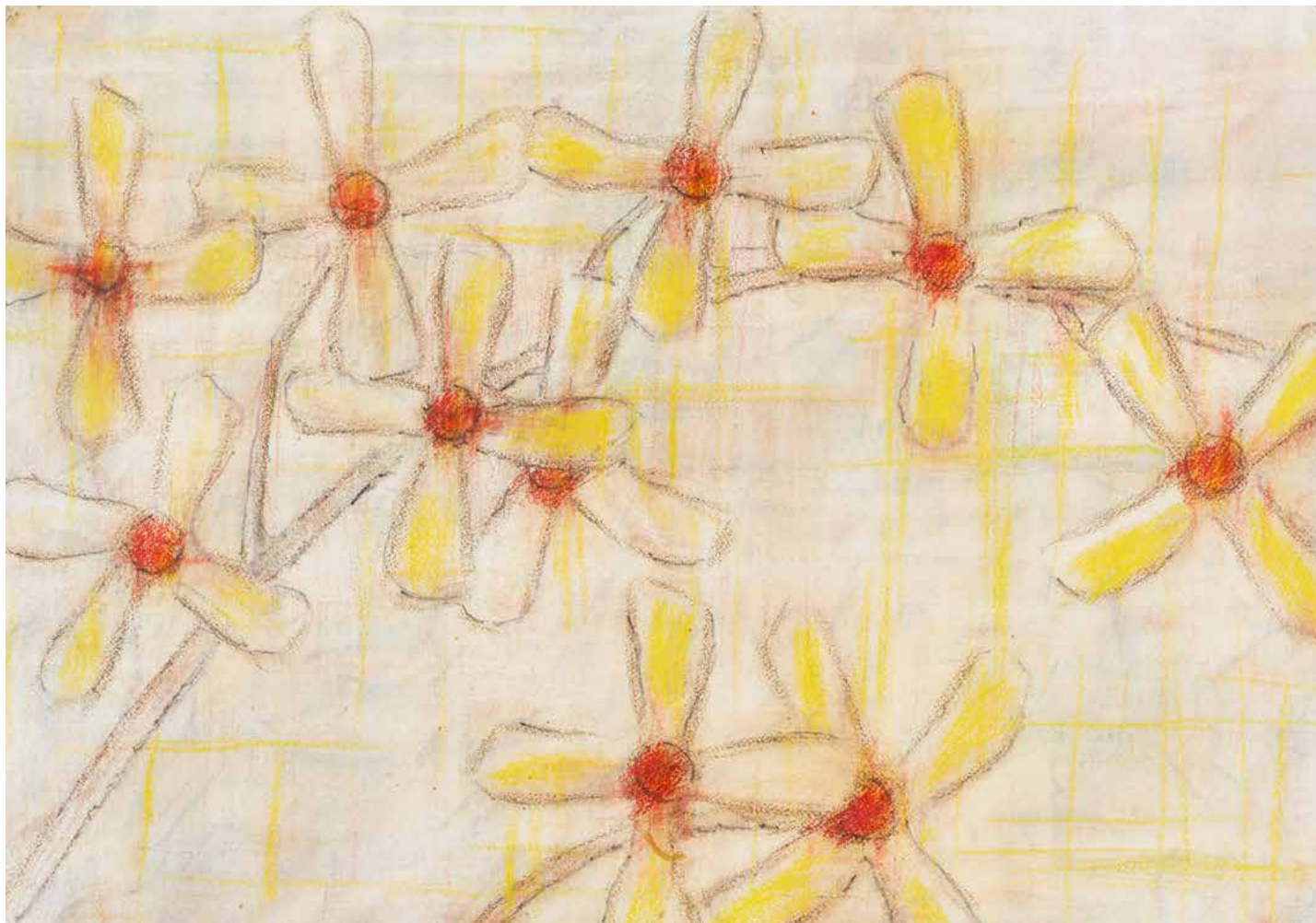
PROVENANCE

· Galerie Heimeshoff, Essen.

· Private collection North Rhine-Westphalia (acquired from the above in 1984).

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- No other artist beside Otto Piene put such strong focus on fire as a means of creation
- The unusual process of exposing the canvas to fire and soot is largely subject to chance
- Fire has an iconic status in Piene's art
- Works by the great "ZERO" artist are in important international collections like the Sprengel Museum, Hanover, the Stedelijk Museum, Amsterdam, and the Center Pompidou, Paris



Lot 123001407

CHRISTIAN ROHLFS

1849 Niendorf/Holstein – 1938 Hagen

Sternblüten. 1933.

Watercolor and chalks.

Lower right barely visibly monogrammed and dated. Inscribed with the artist's name on the reverse by a hand other than that of the artist, as well as with the catalogue raisonné number and with several numbers. On firm structured wove paper by P.M. Fabriano (with watermark). 39 x 56 cm (15.3 x 22 in), the full sheet. [KT]

Estimate: € 4.000 – 6.000 (R/D)

\$ 4,200 – 6,300

PROVENANCE

- Collection Prof. Paul Vogt, Essen.
- Galerie Remmert und Barth, Düsseldorf.
- Private collection Austria (acquired in 2012).

EXHIBITION

- Christian Rohlfs 1849-1938, Gemälde, Aquarelle, Zeichnungen, Druckgraphiken, Galerie Remmert und Barth, Düsseldorf, 1993, p. 113, cat no. 86 (fig.).

- **Magically light yellow-transparent flower composition**
- **Rohlfs dematerializes the color and creates compositions of delicate poetry**
- **In the abstract floral depictions of the late phase, Rohlfs reached a high point in his work**
- **The floral compositions are among the artist's most sought-after works on paper on the auction market**

LITERATURE

- Paul Vogt, Christian Rohlfs, Werverzeichnis der Aquarelle, Recklinghausen 1958, p. 197, no. 33/55.
- Dorotheum, Vienna, Klassische Moderne, auction on May 18, 2011, lot 947 (fig.).

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Lot 123001425

GEORGE CONDO

1957 Concord/New Hampshire – lives and works in New York

Untitled. 1985.

Charcoal drawing.

Signed and dated. On wove paper. 24,2 x 20,8 cm (9,5 x 8,1 in),
size of sheet. [AW]

Estimate: € 8.000 – 12.000 (R/N)
\$ 8,400 – 12,600

PROVENANCE

- Galerie Bruno Bischofberger, Zürich.
- Private collection Austria.
- Galerie Bruno Bischofberger, Zürich.
- Galerie Gmurzynska, Zürich.
- Private collection Switzerland.

- Particularly expressive depiction of a woman's head from Condo's early work
- George Condo worked for Andy Warhol in the 1980s and was friends with Jean-Michel Basquiat and Keith Haring
- In 2019 he participated in the 58th Venice Biennale
- Condo's works are in important international collections like Tate Modern, London, the Museum of Modern Art, New York, the National Gallery of Art, Washington DC, and the Städel Museum, Frankfurt a. Main

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Lot 123001426

GEORGE CONDO

1957 Concord/New Hampshire – lives and works in New York

Untitled. 1985.

Ink.

Signed and dated. On wove paper. 28,5 x 20 cm (11.2 x 7.8 in), size of sheet. [AW]

Estimate: € 8.000 – 12.000 (R/N)

\$ 8,400 – 12,600

PROVENANCE

- Galerie Bruno Bischofberger, Zürich.
- Private collection Austria.
- Galerie Bruno Bischofberger, Zürich.
- Galerie Gmurzynska, Zürich.
- Private collection Switzerland.

- Expressive and humorous portrait head from Condo's early work

- Since his first solo exhibition in 1983, George Condo's works have been shown in numerous solo and group exhibitions worldwide

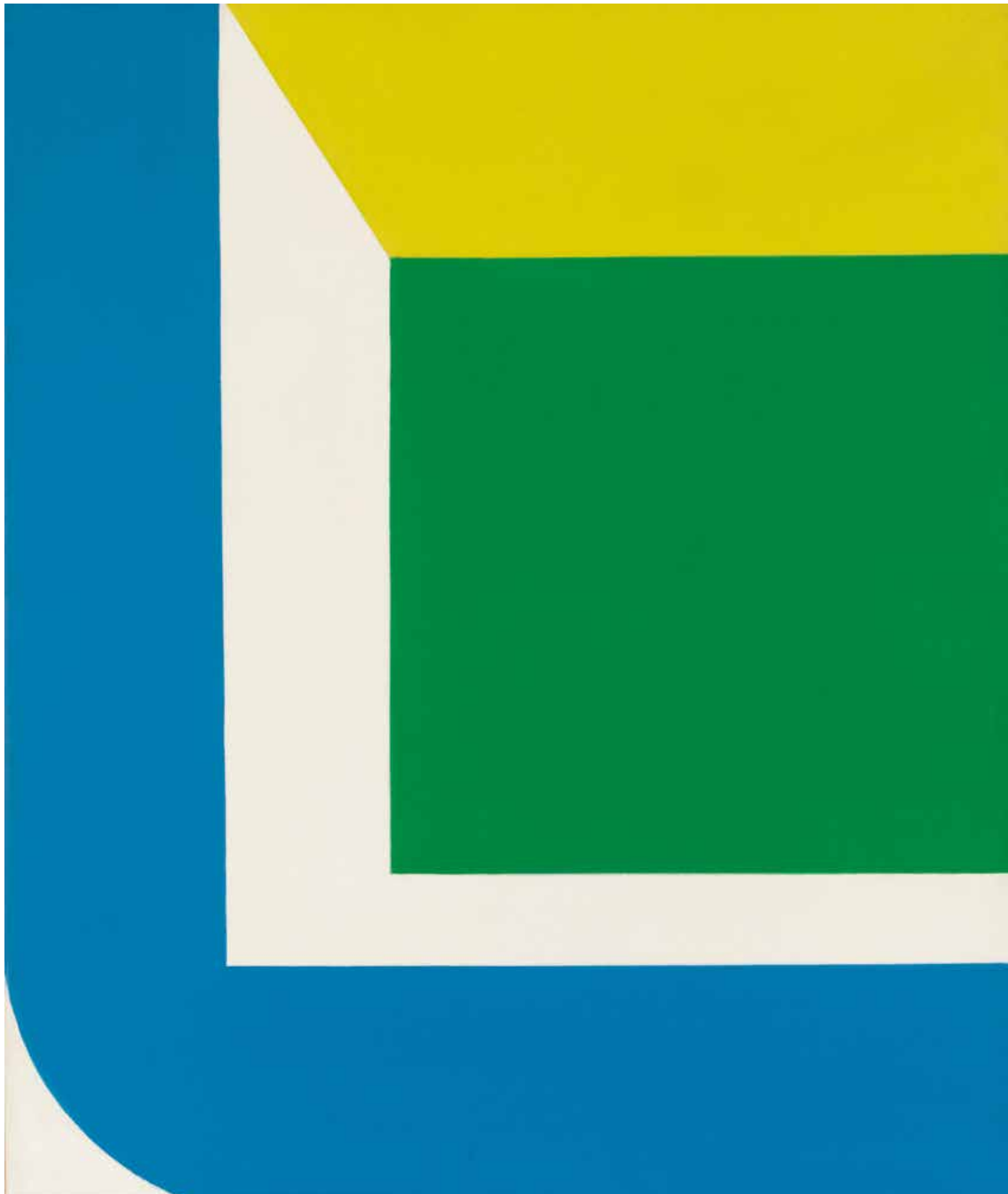
- The year it was created, Condo moved to Paris, which left a great impression on his work

- The artist's works are in major international collections like the Center Georges Pompidou, Paris, the Solomon R. Guggenheim Museum, New York, the Broad Collection, Los Angeles, and the Tate Modern, London

EXHIBITION

- George Condo. New Paintings and Installation, Galerie Bruno Bischofberger, Zürich, September 14 - October 12, 1985.

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Lot 123001455

GEORG KARL PFAHLER

1926 Emetzheim – 2002 Weißenburg-Emetzheim

DD-IV / G. 1967/68.

Acrylic on canvas.

Signed, dated and titled on the reverse. 120 x 100 cm (47.2 x 39.3 in). [KT]

Estimate: € 9.000 – 12.000 (R/D, F)

\$ 9,450 – 12,600

PROVENANCE

- Galerie Onnasch, Berlin.
- Private collection Berlin (acquired from the above in 1969).
- Private collection Lower Saxony (acquired from the above in 1992).

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- Georg Karl Pfahler is one of the first representatives of hard-edge painting in Europe
- From the sought-after creative period of the 1960s
- The complex relationship between form, color and space is at the center of his artistic work



Lot 123001456

HEINZ MACK

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

Farbchromatik. 1991.

Wax and Pastel.

Left center signed and dated. On Hahnemühle wove paper - (with the watermark). 107 x 79 cm (42.1 x 31.1 in), size of sheet. [EH]

Estimate: € 15.000 – 20.000 (R/D, F)

\$ 15,750 – 21,000

- Typical color chromaticism of the “ZERO” artist
- Strongly colored, harmonious sheet with great luminosity
- Working with pastel or chalk colors allows Mack greater spontaneity compared to painting and sculpture

PROVENANCE

- Galerie Lauter, Mannheim.
- Collection of Heinrich Vetter.
- Private collection Bavaria.
- Private collection Lower Saxony (since 2014).

November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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Lot 123001459

ULRICH ERBEN

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

Farben der Erinnerung - cardinalrot. 1991.

Acrylic on canvas.

Signed and dated on the reverse of the canvas. Signed, dated, titled and inscribed with a direction arrow on the rear backing board.

150 x 120 cm (59 x 47.2 in).

With the artist frame. [KT]

Estimate: € 18.000 – 24.000 (R/D)

\$ 18,900 – 25,200

PROVENANCE

- Galerie Neher, Essen.
- Private collection Lower Saxony (acquired from the above in 2011).

EXHIBITION

- Galerie Neher, Klassische Moderne, January 25 - May 9, 2009, no. 46/47 (fig.).

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- Erben creates a geometric abstraction that references the luminaries of Color Field Painting such as Mark Rothko and Josef Albers
- Today the artist's works are in numerous public collections like the Hamburger Bahnhof - Museum für Aktuell, Berlin, and the Museum Folkwang, Essen
- In 2019, the Josef Albers Museum Quadrat Bottrop showed a large solo exhibition entitled "Ulrich Erben. Festlegung des Unbegrenzten"



Lot 123001460

VLADIMIR NEMUCHIN

1925 Moscow – 2016 Moscow

Caro Bube II. 1991.

Oil on canvas, laid on fiberboard.

Bottom center signed and dated. Signed, titled and dated on the reverse. 120,5 x 100 cm (47.4 x 39.3 in). [KT]

Estimate: € 5.000 – 6.000 (R/D)

\$ 5,250 – 6,300

PROVENANCE

· Private collection Lower Saxony (acquired from the artist in 1993).

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- Nemukhin is considered one of the leading Russian artists who continues the line of abstraction and constructivism to the present day
- He gained importance as the central protagonist of the so-called non-conformists from the 1960s onwards
- In 1974, he was part of the legendary unofficial “Bulldozer exhibition” in Moscow, where the “nonconformists” presented their works outdoors
- In 2015 his work was honored with a major solo exhibition at the Moscow Museum of Modern Art
- Works by Nemukhin can be found in the Tretyakov Gallery, Moscow, the Stedelijk Museum, Amsterdam, and the Museum of Modern Art, New York



Lot 123001461

VLADIMIR NEMUCHIN

1925 Moscow – 2016 Moscow

Caro Bube III. 1993.

Acrylic on paper, laid on canvas.

Bottom center signed and dated. Signed and dated on the reverse.

119,5 x 100 cm (47 x 39.3 in). [KT]

Estimate: € 5.000 – 6.000 (R/D)

\$ 5,250 – 6,300

PROVENANCE

· Private collection Lower Saxony (acquired from the artist in 1993).

November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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Lot 123001478

JANKEL ADLER

1895 Tuszyn near Lodz – 1949 Albourne near London

Häuser in Düsseldorf. 1928.

Mixed media. Oil and sand on cardboard, on panel.

Signed and dated in lower right. 63 x 48,5 cm (24.8 x 19 in). [KT]

Estimate: € 5.000 – 7.000 (R/D)

\$ 5,250 – 7,350

PROVENANCE

- Collection of Eliezer Levin-Epstein, London.
- Robert Lewin, Brook Street Gallery, London.
- Galerie Pudelko, Bonn (acquired from the above in 1982).
- Private collection North Rhine-Westphalia (acquired from the above in 1986, ever since family-owned).

EXHIBITION

- Galerie Gordon, Tel Aviv, November 1981, cat. no. 61 (fig.).

- Probably showing the courtyard of a brewery in Düsseldorf, where Jankel Adler taught at the academy together with Paul Klee
- Impressive experimental technology
- Adler's works can be found in the Museum of Modern Art, New York, Tate Gallery, New York, the Bavarian State Painting Collections, Pinakothek der Moderne, Munich

LITERATURE

- Annemarie Heibel, Jankel Adler (1895-1949), vol. 2: Werkverzeichnis der Gemälde, Münster 2016, p. 153, no. 88 (fig.).

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Lot 123001479

SEBASTIÃO SALGADO

1944 Aimorés (Brazil)

Îles Malouines. 2009.

Gelatin silver print.

Monogrammed, dated and titled on the reverse. On photo paper.

37 x 51 cm (14.5 x 20 in). Sheet: 50,1 x 60,3 cm (19.7 x 23.7 in).

With the artist's blindstamp. [AW]

Estimate: € 6.000 – 8.000 (R/D, F)

\$ 6,300 – 8,400

PROVENANCE

- Private collection.
- Private collection Brandenburg.

LITERATURE

- Lélia Wanick, Salgado. Sebastião Salgado. Genesis, Cologne 2013, pp. 52f. (fig., variant)
- Lempertz, Cologne, 1089th auction, Photography, May 31, 2017, cat. no. 186 (fig.).

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- Monumental shot from the GENESIS picture cycle
- In his characteristic monochrome tones, Salgado immortalizes sublime scenes of nature, animals and people that have so far been spared the traces of the modern world
- Impressive representation of the Patagonian gull, native to the Falkland Islands (Malvinas)
- Salgado is one of the world's most renowned social documentary photographers



Lot 123001480

THOMAS RUFF

1958 Zell am Harmersbach – lives and works in Düsseldorf

neg#proof1. 2014.

Chromogenic print.

Signed, dated and numbered on the reverse. One of eight copies.

On photo paper: 23,4 x 29,3 cm (9.2 x 11.5 in).

Sheet: 27,5 x 33,4 cm (10.8 x 13.1 in). [AW]

Estimate: € 4.000 – 6.000 (R/D, F)

\$ 4,200 – 6,300

PROVENANCE

- Konrad Fischer Galerie, Düsseldorf.
- Private collection Brandenburg (acquired from the above).

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- In his series “Negative”, Ruff goes back to the origins of photography in the 19th century
- The striking blue auras refer to the cyanotype process developed in 1827
- Member of the North Rhine-Westphalia Academy of Sciences and Arts since 2021
- Ruff’s works are in international collections like the Art Institute of Chicago, the Pinakothek der Moderne, Munich, Tate London, and the Metropolitan Museum of Art, New York



Lot 123001484

URSULA SCHULTZE-BLUHM

1921 Mittenwalde – 1999 Cologne

Verführung (Der gefährliche Verführer). 1994.

Oil on canvas.

Lower right signed and dated. Signed, dated and titled on the reverse, once more signed and inscribed "Le dangereux séducteur" on the stretcher. 90 x 120 cm (35.4 x 47.2 in). [AW]

Estimate: € 8.000 – 10.000 (R/D)

\$ 8,400 – 10,500

PROVENANCE

- Galerie Timm Gierig, Frankfurt am Main.
- Private collection Baden-Württemberg (acquired from the above).

EXHIBITION

- Ursula - Das bin ich. Na und?, Museum Ludwig, Köln, 18.3.- 23.7.2023.

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- Ursula Schultze-Bluhm creates fantasy worlds full of surrealistic and poetic elements
- Remarkable artist of the post-war avant-garde with an independent and varied oeuvre
- Participated in documenta 6 in Kassel in 1977 and in the Sydney Biennale in 1979
- The Museum Ludwig in Cologne owns an extensive collection of her works and is dedicated a large-scale exhibition to the artist from March 18 to July 23, 2023



Lot 123001492

ADOLF LUTHER

1912 Krefeld – 1990 Krefeld

Sphärisches Hohlspiegelobjekt. 1972.

Sculpture. Concave mirror, semi-transparent, in plexiglass object box.
Signed and dated on the reverse. 59,5 x 84 x 9,5 cm (23.4 x 33 x 3.7 in).
[KT]

Estimate: € 8.000 – 12.000 (R/D, F)
\$ 8,400 – 12,600

PROVENANCE

· Private collection Baden-Württemberg (acquired in the 1980s).

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- Luther is one of the artists who significantly advanced the expansion of the concept of art
- Light refraction and reflection ensure a dynamic viewing experience
- With his conceptual approach, Adolf Luther makes an important contribution to kinetic art
- Participation in international exhibitions on kinetic art, "ZERO" and Op-Art



Lot 123001493

ADOLF LUTHER

1912 Krefeld – 1990 Krefeld

Hängelinse. 1980.

Plexiglass.

With the scratched signature and dated on the upper side.
Diameter: 60 cm (23.6 in). Depth: 10 cm (3.9 in) cm (in). [KT]

Estimate: € 6.000 – 8.000 (R/D, F)

\$ 6,300 – 8,400

PROVENANCE

· Private collection Baden-Württemberg (acquired in the 1980s).

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- The hanging lens impressively shows Luther's willingness to experiment with glass and mirrors and their dynamic effect
- The distorted reflection of the double lens opens up new views of the space surrounding us and its light energy
- Luther is a main representative of kinetic art and optical art



Lot 123001494

WILLI BAUMEISTER

1889 Stuttgart – 1955 Stuttgart

Badende mit Kahn. Um 1943.

Oil tempera on cardboard, laid on fiberboard.
Lower left monogrammed. 49 x 57,5 cm (19.2 x 22.6 in). [AW]

With a photo expertise from Ms. Felicitas Baumeister dated July 14, 2011. The work will be included in the forthcoming addendum to the catalogue raisonné of the paintings by Peter Beye and Felicitas Baumeister under number 2135A.

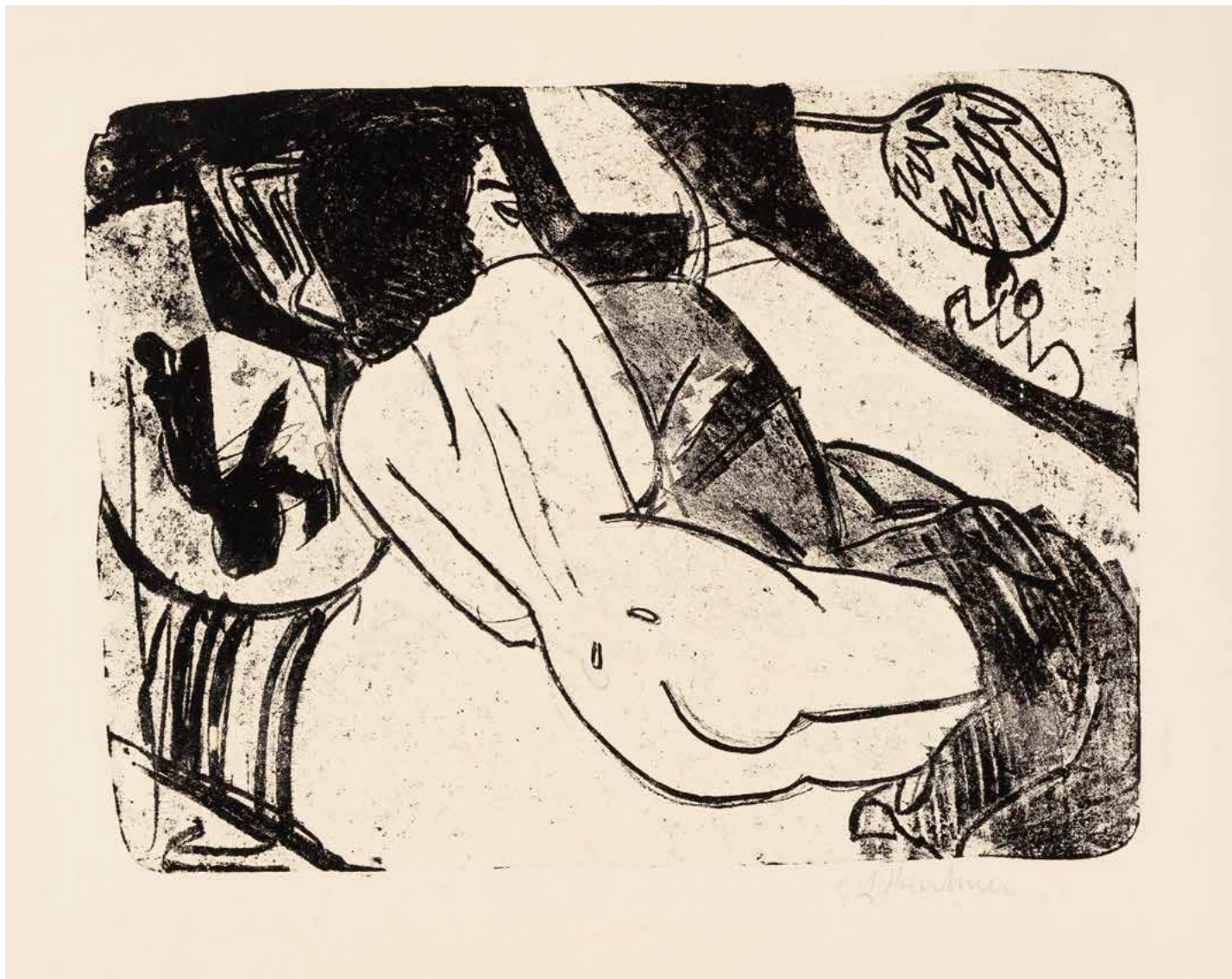
Estimate: € 10.000 – 15.000 (R/D, F)
\$ 10,500 – 15,750

PROVENANCE

· Private collection Baden-Württemberg.

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- Bather scene in atmospheric light
- Baumeister regularly takes up the important bathers theme
- As an artist ostracized by the National Socialists, Baumeister pursued his path with unwavering consistency and is now considered one of the most important artists of modern times
- Baumeister's works are in the most renowned museums worldwide, including the Museum of Modern Art, New York, the Center Georges Pompidou, Paris, and the Tate Gallery, London



Lot 123001497

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Rückenakt, liegend. 1911.

Lithograph.

Gercken L 521. Dube L 178. Signed. One of 4 known copies. On satinated wove paper. 31,5 x 42 cm (12.4 x 16.5 in). Sheet: 48 x 62 cm (18.9 x 24.4 in).

Estimate: € 12.000 – 14.000 (R/D)

\$ 12,600 – 14,700

PROVENANCE

· Private collection Baden-Württemberg (inherited).

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• Very rare - for the first time offered on the international auctions market (source: artprice.com)

• During these years, the female nude in the studio was among the main motifs of E. L. Kirchner and the other "Brücke" artist

• Erotic depiction from the best "Brücke" days



Lot 123001502

GÜNTHER UECKER

1930 Wendorf – lives and works in Düsseldorf

Ohne Titel. 1972.

Signed, dated and numbered. One of 100 copies. On firm wove paper.
70 x 50 cm (27.5 x 19.6 in), size of sheet. [SM]

Estimate: € 5.000 – 7.000 (R/D, F)
\$ 5,250 – 7,350

PROVENANCE

· Private collection Southern Germany (for ca. 40 years).

November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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Lot 123001548

ALEX KATZ

1927 New York – lives and works in New York

December. 2020.

Pigment print.

Signed and numbered. With the copyright stamp on the reverse.

From an edition of 100 copies. On cardboard. 29 x 24 cm (11.4 x 9.4 in), the full sheet.

De-luxe edition for the publication "Alex Katz" released by Rizzoli Electa, New York, 2020, in canvas-covered case. [SM]

Estimate: € 5.000 – 7.000 (R/D)

\$ 5,250 – 7,350

*November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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- From the sold-out de-luxe edition
- His wife and favorite model Ada in a wintry scene
- Alex Katz is one of the most famous American painters



Lot 123001592

PABLO PICASSO

1881 Malaga – 1973 Mougins

Hands with fish. 1953.

Ceramics. Red sherd with enamel decor under partly brushed glazing. Ramié 214. Stand numbered and with the embossing stamps "Madoura plein feu" and "Empreinte originale de Picasso". From an edition of 250 copies. Diameter: 30 cm (11.8 in). [AR]

Estimate: € 6.000 – 8.000 (R/D, F)

\$ 6,300 – 8,400

PROVENANCE

· Private collection Southern Germany.

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- Rare combination of human and animal elements in his ceramics
- Picasso designed two further color variations of the motif in black and white
- In their scope, variety and expressiveness, the ceramics represent a significant part of his entire oeuvre



Lot 123001604

FERNANDEZ ARMAN

1928 Nice – 2005 New York

Violin brisé. 1974/75.

Mixed media. Broken violin with bow in polyester and plexiglass.
Unique object. 25 x 25 x 25 cm (9.8 x 9.8 x 9.8 in).
On black metal base (overall height 75.5 cm).

The work is registered in the Archives Denyse Durand-Ruel under the number 424.

Estimate: € 9.000 – 10.000 (R/D, F)
\$ 9,450 – 10,500

PROVENANCE

· Private collection Baden-Württemberg.

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- Arman destroys, reproduces or dismembers everyday objects, industrially manufactured objects and garbage, but also musical instruments such as violins and saxophones, thereby creating new assemblages, accumulations and collages with which he criticizes consumer society and the commercialization of the art world
- Together with Daniel Spoerri, Yves Klein, Jean Tinguely, François Dufrêne, Raymond Hains, Martin Raysse and Jacques Villeglé, he was one of the founding members of Nouveau Realisme
- In 1964, 1968 and 1977 the artist participated in the documenta in Kassel
- Works from the 1970s are at, among others, the Museum of Modern Art, New York, and the Center Pompidou, Paris



Lot 123001624

HEINZ MACK

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

Kleines Spiel. 2005.

Acrylic on canvas, laid on panel.

Lower right signed and dated. Once more signed, dated and titled on the reverse, as well as with an inventory number.

47 x 36 cm (18.5 x 14.1 in).

In painted artist frame. [KT]

Estimate: € 15.000 – 20.000 (R/D, F)

\$ 15,750 – 21,000

PROVENANCE

• Galerie Walker, Hermagor.

• Private collection Baden-Württemberg (acquired from the above in 2018).

November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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- Since the 1960s, the great “ZERO” artist has been overcoming the traditional understanding of art with new design principles and ideas and making light and movement the core theme of his work
- Light also sets the tone in his paintings: Mack breaks down the spectral colors of light into all their diverse nuances
- At the beginning of the 1990s, Mack returned to painting and from then on devoted himself to the pure color with great intensity
- Mack arranges geometric-abstract color fields against bright green to create a reduced, centered and therefore extremely powerful composition



Lot 123001635

GEORG KARL PFAHLER

1926 Emetzheim – 2002 Weißenburg-Emetzheim

Kleiner Fra VI. 1987.

Acrylic on canvas.

Signed, dated, titled and inscribed with the dimensions, the material, a direction arrow and the inventory number on the reverse.

121 x 120 cm (47.6 x 47.2 in). [KT]

Estimate: € 12.000 – 15.000 (R/D, F)

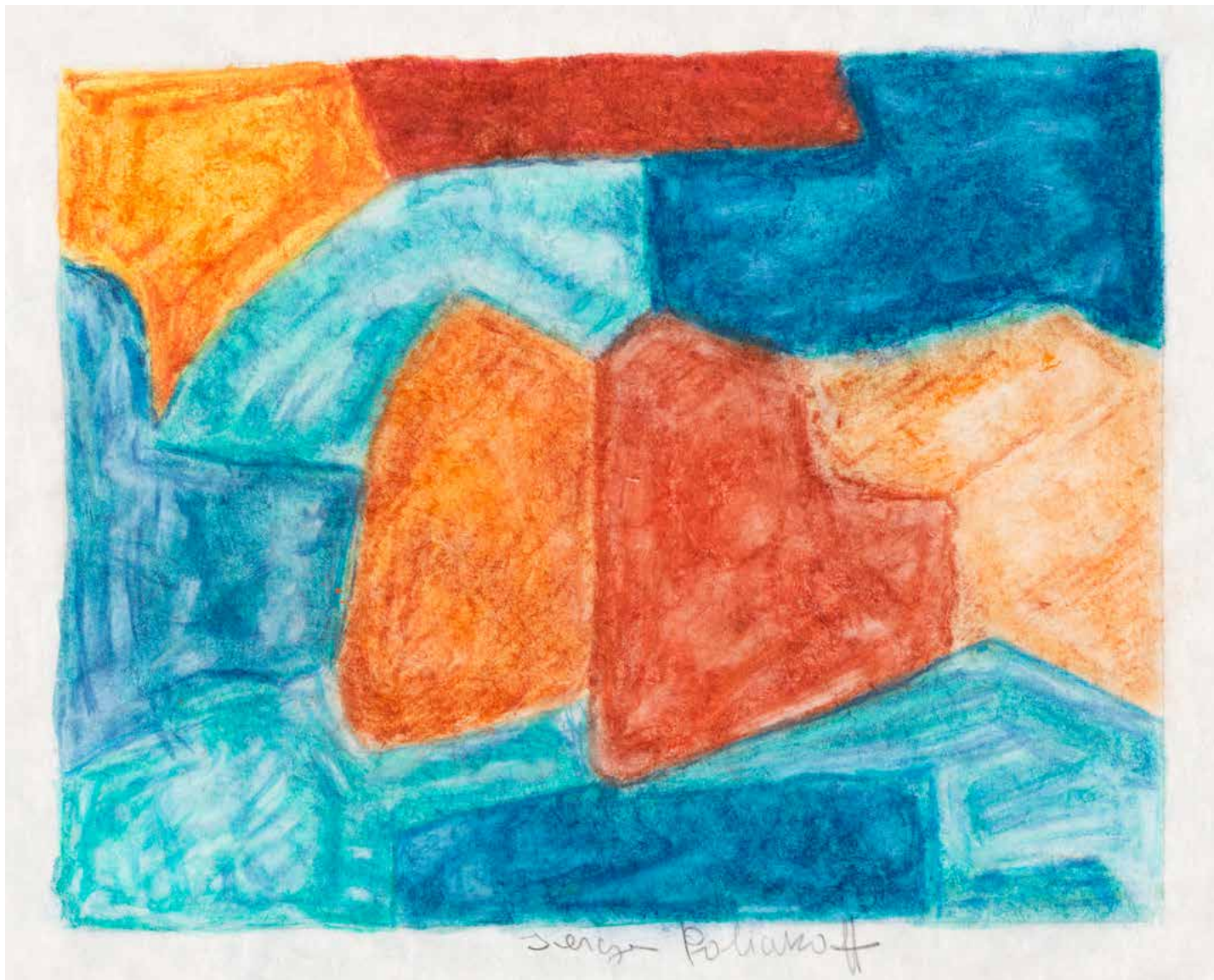
\$ 12,600 – 15,750

PROVENANCE

· Private collection Baden-Württemberg.

*November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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- Georg Karl Pfahler is one of the first representatives of hard-edge painting in Europe
- Contrasting composition of special presence and intensity
- Form, color and space remained key elements of Pfahler's art throughout his life
- Together with Heinz Mack, Günther Uecker and Thomas Lenk, Pfahler was the starring artist at German pavilion at the 1970 Venice Biennale



Lot 123001640

SERGE POLIAKOFF

1900 Moscow – 1969 Paris

Composition verte, rouge et bleue. 1966.

Color pen and gouache.

Signed in bottom center. On Japon. 17,5 x 22,5 cm (6.8 x 8.8 in).

Size of sheet: 23 x 31 cm (9 x 12,2 in). [KT].

Estimate: € 10.000 – 15.000 (R/D, F)

\$ 10,500 – 15,750

PROVENANCE

- Private collection Switzerland.
- Galerie Française, Munich.
- Private collection Baden-Württemberg (acquired from the above 2015).

EXHIBITION

- Kunst Messe Cologne, 32. Westdeutsche Kunstmesse, March 24 – April 1, 2001.

November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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- Serge Poliakoff is one of the early and most important representatives of Color Field painting in Europe
- Owing to the transparent application of the paint and the paper's lightness, his colors gain a special radiance
- Poliakoff had an own exhibition venue at the 1962 Venice Biennale
- Further works from this period can be found in important international collections like the Museum of Modern Art, New York, and Tate Modern, London



Lot 123001647

EMIL SCHUMACHER

1912 Hagen – 1999 San José/Ibiza

Asphodelos 3. 1957.

Mixed media, oil and sand on canvas.

Signed and dated in lower right. Titled and with the stamp of a paint supplies store on the reverse. 65 x 47,5 cm (25,5 x 18,7 in). In artist frame. [KT]

Estimate: € 15.000 – 20.000 (R/D, F)
\$ 15,750 – 21,000

PROVENANCE

- Walter Bischoff Galerie.
- Private collection Baden-Württemberg.

LITERATURE

- Villa Grisebach, Berlin, Kunst des 19. und 20. Jahrhunderts, auction on June 5, 1999, lot 367 (fig.).

November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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- Moving work by the important representative of German Informalism
- In 1959, 1964 and 1977 he participated in documenta II, III and 6 in Kassel
- From the same year of creation as the important documenta picture “For Berlin”
- In 1958, Schumacher’s works were shown in the German pavilion at the Venice Biennale
- Other works from the 1950s are now part of important museum collections like the Metropolitan Museum of Art in New York, the Hamburger Kunsthalle and the Kunsthalle Karlsruhe



Lot 123001660

TOM WESSELMANN

1931 Cincinnati – 2004 New York

Monica with Cézanne. 1994.

Silkscreen in colors.

Signed, numbered and inscribed "HC". Copy 6/12. Printed on cardboard in multiple colors.

90 x 140 cm (35.4 x 55.1 in). 102,5 x 145,5 cm (40.4 x 57.3 in).

Published by International Images (with the blindstamp) and with the blindstamp: Screened Images.

Estimate: € 12.000 – 15.000 (R/D)

\$ 12,600 – 15,750

PROVENANCE

- Paul Rothman Collection, New York.
- Private collection Baden-Württemberg (acquired from Ketterer Kunst 2006).

LITERATURE

- Ketterer Kunst, Hamburg, auction 299, Kunst des 19. und 20. Jahrhunderts, March 31, 2006, lot 1.564.

November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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- The silkscreen combines the key components of his work: "Great American nudes", the aesthetics of the "steel-cut" works combined with the homage to a great pioneer of modernism
- Along with Andy Warhol and Roy Lichtenstein, Wesselmann is one of the most important representatives of American pop art
- Paintings and prints by the artist can be found at, among others, the Museum of Modern Art, New York and Tate Modern, London



Lot 123001667

KATHARINA VON WERZ

1940 Munich – lives and works in Munich

Lustiges Paar. 2012.

Acrylic on canvas.

Signed in lower right. Dated and titled "Serie lustiges Paar" on the reverse and inscribed with a direction arrow. 105 x 140 cm (41.3 x 55.1 in).
[AR]

Estimate: € 5.000 – 7.000 (R/D)

\$ 5,250 – 7,350

PROVENANCE

· Private collection Southern Germany.

EXHIBITION

· Katharina von Werz. Tanz vor der Stadt, Buchheim Museum, Bernried, November 6, 2021 - January 15, 2022, p. 122 (color illu.).

*November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
onlineonly.kettererkunst.com*

- In Katharina von Werz's works, the shapes and colors develop a life of their own
- Her expressive, dramatic color paintings are often inspired by Titian, Veronese or Delacroix
- Recently exhibited in the artist's large solo exhibition at the Buchheim Museum, Bernried



Lot 123001676

GEORG SCHRIMPF

1889 Munich – 1938 Berlin

Osterseen. 1925.

Oil on canvas.

Signed and dated in lower right. Once again signed on the stretcher, barely legible dated and titled. 38 x 56 cm (14.9 x 22 in). [SM].

Estimate: € 15.000 – 20.000 (R/D)

\$ 15,750 – 21,000

PROVENANCE

- Private collection Northern Germany (family-owned until ca. 1970, obtained from the artist in the 1920s).
- Private collection Northern Germany (from the above).

*November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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- Clarity and simplicity as painterly principles of New Objectivity are also expressed in Schrimpf's landscape paintings
- A fascinating precision and a touching atmosphere are characteristic of Schrimpf's modernist approach to the genre of landscape painting
- Offered for the first time on the international auction market (source: artprice.com)



Lot 123001681

CHARLES CRODEL

1894 Marseille – 1973 Munich

Hühner in Landschaft. 1930.

Oil on canvas.

Signed in lower right. With a paper label inscribed with information on the artist on the reverse. 51 x 73.5 cm (20 x 28.9 in). [KT].

Estimate: € 800 – 1.200 (R/N)

\$ 840 – 1,260

PROVENANCE

- Martin Landmann Collection (1923–2021), Vancouver, Canada.
- Ever since family-owned.

LITERATURE

- Villa Grisebach, Berlin, 106th auction, November 30, 2002, lot 567 (fig.).

November 15, 2023, from 3.30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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- Crodel's decorative approach to art can be found in numerous formal and technical experiments in the design of buildings all over Germany
- He shared an interest in fauna with his friend, the sculptor Gerhard Marcks
- Works from Crodel's multifaceted oeuvre can be found in, among others, the collections of the Nationalgalerie, Berlin, the Grassimuseum, Leipzig, and the Städtische Galerie im Lenbachhaus, Munich
- From the William Landmann collection (1891–1987), Canada



Lot 123001682

EMIL NOLDE

1867 Nolde/North Schleswig – 1956 Seebüll/Schleswig-Holstein

Jestri. 1917.

Woodcut.

Schiefler/Mosel/Urban 149. Signed and titled. One of 12 copies. On firm wove paper. 30,6 x 23,5 cm (12 x 9.2 in). Sheet: 40,7 x 34 cm (16 x 13.3 in). [JS]

Estimate: € 4.000 – 6.000 (R/N, F)

\$ 4,200 – 6,300

PROVENANCE

- Martin Landmann Collection (1923-2021), Vancouver, Canada.
- Ever since family-owned.

- Rare. From an edition of only 12 copies
- Deep black high-contrast print
- From the renowned William Landmann Collection, Canada

EXHIBITION

- Für die Kunst! Herbert Tannenbaum und sein Kunsthaus. Ein Galerist - seine Künstler, seine Kunden, sein Konzept, Reiß-Museum der Stadt Mannheim, 1994, no. 242.

November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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Lot 123001685

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Frau. 1920.

Woodcut.

Ebner/Gabelmann 757 H. Dube H 323. Signed and dated. One of to date 13 known copies. On wove paper. 47,5 x 37,5 cm (18.7 x 14.7 in).

Sheet: 61, x 48,3 cm (24 x 19 in).

The work shows Siddi Heckel in the Osterholz studio. In the background we see the large-format sunflowers that used to be part of the today destroyed mural. The painting shows a figurative mural in right background (cf. Andreas Hüneke, Erich Heckel. Werkverzeichnis der Gemälde, Wandbilder und Skulpturen, vol. II, Munich 2017, pp. 421-423).

[AW]

Estimate: € 3.000 – 4.000 (R/N, F)

\$ 3,150 – 4,200

PROVENANCE

- Martin Landmann Collection (1923-2021), Vancouver, Canada.
- Ever since family-owned.

- Intimate depiction of the artist's partner, Milda Frieda Georgi (1891-1982), who performs as a dancer under the stage name "Siddi Riha" and whom Heckel married a few years earlier - during the war
- Other copies of the sheet can be found in the Brücke Museum, Berlin, the Chemnitz Art Collections and the Museum Kunstpalast Düsseldorf, among others
- From the renowned William Landmann Collection, Canada

EXHIBITION

- Für die Kunst! Herbert Tannenbaum und sein Kunsthaus. Ein Galerist – seine Künstler, seine Kunden, sein Konzept. Reiß-Museum, Mannheim, September 11, 1994 - January 8, 1995, cat. no. 176.

November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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Lot 123001686

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Dunkles Mädchen. 1917.

Woodcut.

Gerken 874. Signed and inscribed "Probedruck" (trial proof, barely legible). Trial proof aside from to date 3 known copies. On blotting paper. 59 x 25,5 cm (23.2 x 10 in). Sheet: 59 x 40,7 cm (23.2 x 16 in). [JS]

Estimate: € 15.000 – 20.000 (R/N)

\$ 15,750 – 21,000

PROVENANCE

- Das Kunsthaus Herbert Tannenbaum, Mannheim.
- William (Dr. Wilhelm) Landmann Collection (1891-1987), Mannheim/ Amsterdam / Toronto (acquired from the above).
- Martin Landmann Collection (1923-2021), Vancouver, Canada (obtained from the above in 1953).
- Ever since family-owned.

EXHIBITION

- Für die Kunst! Herbert Tannenbaum und sein Kunsthaus. Ein Galerist – seine Künstler, seine Kunden, sein Konzept. Mannheim, Reiß-Museum 1994, cat. no. 194.

- **Extremely rare. To date only 3 copies of this woodcut are known**
- **Only one other copy has been offered on the international auction market (www.artprice.com)**
- **Strongly colored and high-contrast print from the energetically cut wooden block**
- **The barely legible signature and inscription testify to Kirchner's nervous state of mind and his poor physical condition towards the end of the First World War**
- **Kirchner's woodcut portraits from these years – like the "Head of Ludwig Schames" created a year later – are among the highlights of his print oeuvre**
- **Part of the important Landmann Collection, Mannheim/Toronto for more than 85 years**

LITERATURE

- Collection inventory (file card) of Landmann Collection, privately-owned.

November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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Lot 123001687

FRANZ MARC

1880 Munich – 1916 Verdun

Schafgruppe. 1905.

Black and white Chalk drawing with watercolor.
With the inscription "F. Marc" in upper right. On grayish wove paper.
24,7 x 37 cm (9.7 x 14.5 in), size of sheet. [CH]

Estimate: € 10.000 – 15.000 (R/N)

\$ 10,500 – 15,750

PROVENANCE

- Kunsthaus Herbert Tannenbaum, Mannheim.
- William (Dr. Wilhelm) Landmann Collection (1891-1987), Mannheim/Amsterdam/Toronto (acquired from the above in the early 1920s).
- Martin Landmann Collection (1923-2021), Vancouver (obtained from the above in 1978).
- Ever since family-owned.

EXHIBITION

- European Sculpture and Painting from the Collection of William Landmann, Toronto, Art Gallery of Ontario, Toronto, October 18 - November 17, 1946.

LITERATURE

- Cf. Annegret Hoberg and Isabelle Jansen, Franz Marc. Catalogue raisonné, vol. II (Watercolors, gouaches, drawings, postcards, reverse glass painting, decorative arts, sculpture), Munich 2004, p. 39, no. 29 (at Franz Marc Museum, Kochel am See).

November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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- With a provenance that goes back to the 1920s
- From the William Landmann Collection (1891-1987), Canada
- In 1905, the artist spent the summer in a rural area on the Stafelalm
- Groundbreaking motif: Franz Marc's abstract animal motif from the subsequent years of the "Blaue Reiter" (1911-1914) are icons of German Expressionism
- The animal depictions make for the most important group of motifs within his artistic work
- Comparable drawings from these early years can be found at, among others, the Hamburger Kunsthalle, the State Graphic Collection in Munich, the Hessian State Museum in Darmstadt and the Franz Marc Museum in Kochel am See



Lot 123001688

GEORGE MINNE

1866 Gent – 1941 Sint-Martens-Latem

Mère et enfant V. 1928.

Bronze with green-black patina.

Base with the artist's name. Height: 38,5 cm (15,1 in).

Estimate: € 10.000 – 15.000 (R/N)

\$ 10,500 – 15,750

PROVENANCE

- Das Kunsthauus Herbert Tannenbaum, Mannheim.
- William (Dr. Wilhelm) Landmann Collection (1891-1987), Mannheim / Amsterdam / Toronto (acquired from the above in the 1920s).
- Julie Landmann, Toronto (inherited from the above in 1987).
- Martin Landmann Collection (1923-2021), Vancouver, Kanada (in 2001 from the above's estate).
- Ever since family-owned.

- The Belgian sculptor George Minne was one of the most important representatives of Symbolist sculpture
- In the 8th exhibition of the Secession in Vienna in 1901, a separate room designed by Koloman Moser was dedicated to George Minne
- From the William Landmann Collection (1891–1987), Canada

EXHIBITION

- European sculpture and painting from the collection of William Landmann, Toronto, Art Gallery of Ontario, Toronto, October 18 - November 17, 1946.

LITERATURE

- Exhibition list from 1946, archive of Art Gallery of Ontario, Toronto.
- Inventory (file card) of Landmann Collection, privately owned.

November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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Lot 123001692

KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Große Prophetin. 1919.

Woodcut.

Schpire 258. Signed. From an edition of 10 copies. On off-white laid paper (with "Perfecta" watermark). 49,8 x 39,3 cm (19.6 x 15.4 in).

Sheet: 59 x 48,2 cm (23.2 x 18.9 in).

Printed by Fritz Voigt, Berlin. Published by Hyperion-Verlag, Munich.

[JS]

Estimate: € 3.000 – 4.000 (R/N, F)

\$ 3,150 – 4,200

• From the William Landmann collection (1891–1987),
Canada

PROVENANCE

- Martin Landmann Collection (1923-2021), Vancouver, Canada.
- Ever since family-owned.

EXHIBITION

- Für die Kunst! Herbert Tannenbaum und sein Kunsthaus. Ein Galerist - seine Künstler, seine Kunden, sein Konzept, Reiß-Museum der Stadt Mannheim, 1994, presumably no. 260.

November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
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Lot 123001710

GÜNTHER UECKER

1930 Wendorf – lives and works in Düsseldorf

Ohne Titel. 1967/2014.

Sculpture . Steel.

Lower part of the nail with the punched name and the number.

Copy 22 from an edition of 50. 178 x 17 x 17 cm (70 x 6.6 x 6.6 in).

Released by Edition August Haseke, Hanover. [AW]

Estimate: € 8.000 – 12.000 (R/D, F)

\$ 8,400 – 12,600

PROVENANCE

· Private collection Berlin.

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- Uecker's oversized trademark
- Of impressive spatial presence
- The artist used his own height to model this nail
- This way he created a self-portrait in the form of his most important design element



Lot 123001713

GEORGE GROSZ

1893 Berlin – 1959 Berlin

Roxy Coffee. 1933.

Watercolor.

Lower right signed. Numbered "1027", "1017 [crossed out]", inscribed „#22 Hot Sandwiches" and with the stamped number in bottom margin outside the image. On Michallet France Ingres laid paper (with the watermark). 63,3 x 48,7 cm (24.9 x 19.1 in), almost the full sheet. With a drawing on the reverse, signed and dated as well as inscribed "1933 New York Hotel Cambridge", numbered "1143" and with the estate stamp numbered "1 / 94 / 8" [KT]

Estimate: € 14.000 – 18.000 (R/D)
\$ 14,700 – 18,900

- Characteristic city scene with colorful dynamics
- From 1933, the year Grosz emigrated to the USA
- Important works by the artist can be found at, among others, the Center Pompidou, Paris, the Neue Nationalgalerie, Berlin, and Tate Modern, London

PROVENANCE

- From the artist's estate (1959).
- Private collection Bavaria.

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Lot 123001864

DONALD BAECHLER

1956 Hartford/Connecticut – 2022 New York

Study After Enemies of the Rose #4. 2005.

Mixed media. Acrylic and collage on canvas.

Monogrammed and dated on the reverse as well as inscribed with information on the work and the number. Signed and dated on the folded canvas. 101,5 x 101,5 cm (39.9 x 39.9 in). [SM]

Estimate: € 8.000 – 10.000 (R/D)

\$ 8,400 – 10,500

PROVENANCE

- Galerie Forssblom, Helsinki (with the label on the reverse).
- Private collection Southern Germany (since 2007, acquired from the above).

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- Donald Baechler is considered a second generation pop artist
- His collage-like works move between playful naivety and ambiguous symbolism
- From the group of flower depictions, probably the artist's best-known motif
- Other works are in international museums like the Guggenheim Museum and the Museum of Modern Art in New York, the Center George Pompidou in Paris and the Stedelijk Museum in Amsterdam



Lot 123001865

MICHAEL WESELY

1963 Munich – lives and works in Berlin

Stillleben (18.3.-25.3.2006). 2006.

Chromogenic print on alu dibond in diasec. In metal frame.
Lower left typographically inscribed "Michael Wesely 18.3.-25.3.2006".
Unique object. Incl. frame: 226 x 186 cm (88.9 x 73.2 in). [SM]

Estimate: € 4.000 – 6.000 (R/D, F)
\$ 4,200 – 6,300

PROVENANCE

- Galerie Walter Storms, Munich.
- Private collection Southern Germany (since 2009, acquired directly from the above).

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- With the help of self-made pinhole cameras, Wesely succeeds in making long periods of time visible in his photographs
- Becoming and passing away are the central themes in Wesely's oeuvre, which he presents to us with aesthetic perfection in his landscapes, flower still lifes and architectural photographs
- Wesely's works can be found at, among others, the Museum of Modern Art in New York, in the Kunstmuseum Bonn and in the State Painting Collection of Modern Art in Munich

Lot 123001871

FRANZ RADZIWILL

1895 Strohausen near Rodenkirchen – 1983 Varel-Dangast

Stilleben mit Krug und Rettich. 1941.

Oil on canvas, on panel.

Signed and dated in upper left. Inscribed with the artist's address stamp and the work number "289" on the reverse.

50,5 x 30 cm (19.8 x 11.8 in).

Listed in the address work list 4 under "289". [CH]

Estimate: € 14.000 – 18.000 (R/D, F)

\$ 14,700 – 18,900

PROVENANCE

- Private collection Bremen.
- Galerie Uwe Michael, Bremen.
- Private collection Schleswig-Holstein.

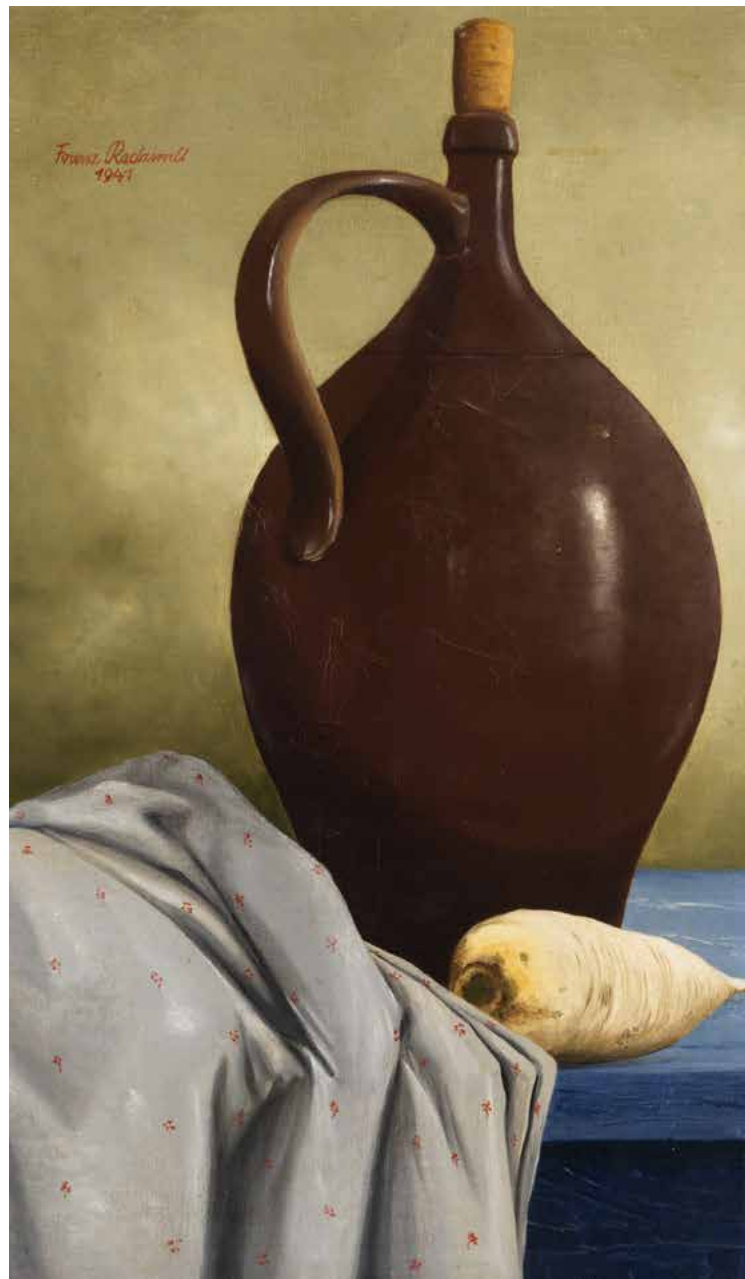
EXHIBITION

- Franz Radziwill, Neue Gesellschaft für bildende Kunst, Staatliche Kunsthalle, Berlin, November 22, 1981 - January 3, 1982, cat. no. 113.
- Franz Radziwill. Gemälde, Aquarelle, Zeichnungen, Galerie Michael, Bremen, November and Dezember 1988, p. 66 (color illu., p. 67).
- Stilleben - Gestörte Stille, Schloss Jever, Jever, October 1 - 29, 1989, cat. no. 21 (color illu., p. 22).
- Franz Radziwill. Stilleben - Gestörte Stille, Franz-Radziwill-Haus, Varel-Dangast, February 25 - June 9, 1990.
- Franz Radziwill 1895-1983, Kunsthalle Emden, Emden, February 11 - April 23, 1995, cat. no. 89 (color illu.).

LITERATURE

- Andrea Firmenich u. Rainer W. Schulze, Franz Radziwill 1895 bis 1983. Monographie und Werkverzeichnis, Cologne 1995, no. 495, p. 393 (black-and-white illu and color plate, plate 89, p. 218).
- Bolland & Marotz, Bremen, 35th auction, 1983, lot 843 (illu., plate 100).

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-
- In his still lifes, Franz Radziwill's skill as an artist of Magic Realism becomes particularly evident
 - The naturalistic pictorial structures in his still lifes only reveal themselves to be sophisticated compositions at second glance
 - Radziwill's painting makes the various material qualities of the patterned fabric, the stone jug and the radish almost tangible
 - Through the detailed, reduced depiction and the careful artistic staging and lighting situation, the simple jug is taken from its mundane function and gains an extraordinarily atmospheric and almost magically charged spatial presence
-



Lot 123001872

FRANZ RADZIWILL

1895 Strohausen near Rodenkirchen – 1983 Varel-Dangast

Stilleben mit Gloxinie in weißem Krug. 1940.

Oil on canvas, laminated on panel.

Barely visible signed and dated in the left of the vase. With the artist's address stamp on the reverse, as well as numbered and dated.

39,5 x 29,5 cm (15,5 x 11.6 in).

Listed in the artist's 4th work list as number "278". [KT]

Estimate: € 14.000 – 18.000 (R/D, F)

\$ 14,700 – 18,900

PROVENANCE

- Private collection.
- Galerie Uwe Michael, Bremen.
- Private collection Schleswig-Holstein.

EXHIBITION

- Franz Radziwill, Neue Gesellschaft für Bildende Kunst, Staatliche Kunsthalle, Berlin, November 22, 1981 - January 3, 1982, cat. no. 110.
- Franz Radziwill, Ludolf-Backhuysen-Gesellschaft, Rathaus am Delft, Emden, June 16 - July 28, 1985, no number.

- Especially in his still lifes, Radziwill shows himself to be a great artist of Magical Realism
- Calm, concentrated composition with a balanced color tone
- Works by the extraordinary artist are in renowned collections like the Hamburger Kunsthalle, the Nationalgalerie Berlin and the Städtische Galerie im Lenbachhaus, Munich

· Franz Radziwill. Gemälde, Aquarelle, Zeichnungen, Galerie Uwe Michael, Bremen, Dec. 1988, p. 62 (fig.).

· Stilleben - Gestörte Stille, Schloss Jever, Jever, October 1 - 29, 1989, cat. no. 20 (fig.).

LITERATURE

- Andrea Firmenich/Rainer W. Schulze, Franz Radziwill 1895 bis 1983. Monographie und Werkverzeichnis, Cologne 1995, p. 391, no. 484 (fig.).

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Lot 123001888

HORST ANTES

1936 Heppenheim – lives and works in Sicellino and Wolfartsweier

Doppelfigur, Hintereinander. 1972.

Acrylic and charcoal on paper, laminated on canvas.
Signed in lower right. 104 x 70 cm (40.9 x 27.5 in). [KT]

Estimate: € 15.000 – 20.000 (R/D, F)

\$ 15,750 – 21,000

PROVENANCE

- Gimpel & Hanover, Zürich (with the label on the reverse).
- Galerie Gunzenhauser, Munich.
- Private collection Bavaria (acquired from the above in the 2000s).

- After Antes had conceived the “cephalopod” at the beginning of the 1960s, the central motif became an inexhaustible field of experimentation
- His compositions were honored at documenta III in 1964, the German pavilion at the Venice Biennale in 1966, at documenta 4 in 1968 and documenta 6 in 1977
- Works created in 1972/73 are in important museums like the Solomon R. Guggenheim Museum in New York, the Museum of Contemporary Art Kiasma in Helsinki and the Sprengel Museum, Hanover

EXHIBITION

- Gimpel Fils Gallery, London, September 4 - 29, 1973, cat. no. 27 (fig., with a label on the reverse).

November 15, 2023, from 3:30 pm – December 10, 2023, 15 Uhr. Lots are sold consecutively.
[onlineonly.kettererkunst.com](https://www.kettererkunst.com)

1. Allgemeines

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

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

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

1.4 Gemäß Geldwäschegesetz (GwG) ist der Anbieter verpflichtet, den Bieter/Erwerber bzw. den an einem Erwerb Interessierten (also schon bereits in der Anbahnungsphase) sowie ggf. einen für diese auftretenden Vertreter und den „wirtschaftlich Berechtigten“ i.S.v. § 3 GwG zum Zwecke der Auftragsdurchführung zu identifizieren sowie die erhobenen Angaben und eingeholten Informationen aufzuzeichnen und aufzubewahren. Der vorbezeichnete Bieter/Erwerber bzw. zum Erwerb Interessierte, bzw. dessen Vertreter ist hierbei zur Mitwirkung verpflichtet, insbesondere zur Vorlage der erforderlichen Legitimationspapiere, insbesondere anhand eines inländischen oder nach ausländerrechtlichen Bestimmungen anerkannten oder zugelassenen Passes, Personalausweises oder Pass- oder Ausweisersatzes. Der Anbieter ist berechtigt, sich hiervon eine Kopie oder sonstige Vervielfältigung auf einem Medienträger (Scan, Bilddatei u.a.) unter Beachtung der datenschutzrechtlichen Bestimmungen zu fertigen. Bei juristischen Personen oder Personengesellschaften ist der Auszug aus dem Handels- oder Genossenschaftsregister oder einem vergleichbaren amtlichen Register oder Verzeichnis anzufordern. Der Bieter/Erwerber bzw. an dem Erwerb Interessierte versichert, dass die von ihm zu diesem Zweck vorgelegten Legitimationspapiere und erteilten Auskünfte zutreffend sind und er, bzw. der von ihm Vertretene „wirtschaftlich Berechtigter“ nach § 3 GwG ist.

2. Kaufvertrag

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

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

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

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

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

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

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

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

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

3. Übergabe/Lieferung

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

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

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

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

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

4.1 Der Kaufpreis ist mit dem Höchstgebot bei Zeitablauf fällig.

4.2 Zahlungen des Käufers sind grundsätzlich nur durch Überweisung an den Anbieter auf das von ihm angegebene Konto zu leisten. Die Erfüllungswirkung der Zahlung tritt erst mit endgültiger Gutschrift auf dem Konto des Anbieters ein. Alle Kosten und Gebühren der Überweisung (inkl. der dem Anbieter abgezogenen Bankspesen) gehen zu Lasten des Käufers, soweit gesetzlich zulässig und nicht unter das Verbot des § 270a BGB fallend.

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

4.4 Käuferaufgeld und 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 Folgevertragsvergütung zusätzlich eine Folgerechtvergütung 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 Folgerechtvergütung 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 Rechnungsbetrags 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 abweichen oder abweichen könnten, wie z.B.: Restauration, 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 verwenden, 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 zurückzahlen, an dem die Mitteilung über den Widerruf dieses Vertrags beim Anbieter eingegangen ist. Für diese Rückzahlung verwendet der Anbieter dasselbe Zahlungsmittel, das der Käufer bei der ursprünglichen Transaktion eingesetzt hat, es sei denn, es wurde ausdrücklich etwas anderes vereinbart; in keinem Fall werden dem Käufer wegen dieser Rückzahlung Entgelte berechnet. Nicht paketversandfähige Waren werden vom Anbieter abgeholt. Im Falle paketversandfähiger Waren kann der Anbieter die Rückzahlung verweigern, bis er die Waren wieder zurückerhalten hat oder bis der Käufer den Nachweis erbracht hat, dass er die Waren zurückgesandt hat, je nachdem, welches der frühere Zeitpunkt ist.

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

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

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

12. Schlussbestimmungen

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

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

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

12.4 Sollten eine oder mehrere Bestimmungen dieser Allgemeinen Geschäftsbedingungen unwirksam sein oder werden, bleibt die Gültigkeit der übrigen Bestimmungen davon unberührt. Es gilt § 306 Abs. 2 BGB. 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.

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

Personenbezogene Daten, die Sie uns für die Erfüllung eines Vertrages oder zur Durchführung vorvertraglicher Maßnahmen geben, die hierfür erforderlich sind und die wir entsprechend dafür verarbeiten, sind beispielsweise

- Ihre Kontaktdaten wie Name, Anschrift, Telefon, Fax, E-Mail, Steuernummer u.a., und soweit für finanzielle Transaktionen erforderlich, Finanzinformationen, wie Kreditkarten- oder Bankdaten;
- Versand- und Rechnungsdaten, Angaben welche Steuerungsart Sie wünschen (Regel- oder Differenzbesteuerung) und andere Informationen, die Sie für den Erwerb, das Anbieten bzw. sonstiger Leistungen unseres Hauses oder den Versand eines Objektes angeben;
- Transaktionsdaten auf Basis Ihrer vorbezeichneten Aktivitäten;
- weitere Informationen, um die wir Sie bitten können, um sich beispielsweise zu authentifizieren, falls dies für die ordnungsgemäße Vertragsabwicklung erforderlich ist (Beispiele: Ausweiskopie, Handelsregisterauszug, Rechnungskopie, Beantwortung von zusätzlichen Fragen, um Ihre Identität oder die Eigentumsverhältnisse an einem von Ihnen angebotenen Objekt überprüfen zu können).

Gleichzeitig sind wir im Rahmen der Vertragsabwicklung und zur Durchführungen vertragsanbahnender Maßnahmen berechtigt, andere ergänzende Informationen von Dritten einzuholen (z.B.: Wenn Sie Verbindlichkeiten bei uns eingehen, so sind wir generell berechtigt Ihre Kreditwürdigkeit im gesetzlich erlaubten Rahmen über eine Wirtschaftsauskunftei überprüfen zu lassen. Diese Anforderlichkeit ist insbesondere durch die Besonderheit des Auktionenhandels gegeben, da Sie mit Ihrem Gebot und dem Zuschlag dem Vorkäufer die Möglichkeit nehmen, das Kunstwerk zu erstehen. Damit kommt Ihrer Bonität, über die wir stets höchste Verschwiegenheit bewahren, größte Bedeutung zu.).

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

Registrierung/Anmeldung/Angabe von personenbezogenen Daten bei Kontaktaufnahme

Sie haben die Möglichkeit, sich bei uns direkt (im Telefonat, postalisch, per E-Mail oder per Fax), oder auf unseren Internetseiten unter Angabe von personenbezogenen Daten zu registrieren. So z.B. wenn Sie an Internetauktionen teilnehmen möchten oder/und sich für bestimmte Kunstwerke, Künstler, Stilrichtungen, Epochen u.a. interessieren, oder uns bspw. Kunstobjekte zum Kauf oder Verkauf anbieten wollen.

Welche personenbezogenen Daten Sie dabei an uns übermitteln, ergibt sich aus der jeweiligen Eingabemaske, die wir für die Registrierung bzw. Ihre Anfragen verwenden, oder den Angaben, um die wir Sie bitten, oder die Sie uns freiwillig übermitteln. Die von Ihnen hierfür freiwillig ein- bzw. angegebenen personenbezogenen Daten werden ausschließlich für die interne Verwendung bei uns und für eigene Zwecke erhoben und gespeichert.

Wir sind berechtigt die Weitergabe an einen oder mehrere Auftragsverarbeiter, bspw. einen Paketdienstleister zu veranlassen, der die personenbezogenen Daten ebenfalls ausschließlich für eine interne Verwendung, die dem für die Verarbeitung Verantwortlichen zuzurechnen ist, nutzt.

Durch Ihre Interessenbekundung an bestimmten Kunstwerken, Künstlern, Stilrichtungen, Epochen, u.a., sei es durch Ihre oben beschriebene Teilnahme bei der Registrierung, sei es durch Ihr Interesse am Verkauf, der Einlieferung zu Auktionen, oder dem Ankauf, jeweils unter freiwilliger Angabe Ihrer personenbezogenen Daten, ist es uns gleichzeitig erlaubt, Sie über Leistungen unseres Hauses und Unternehmen, die auf dem Kunstmarkt in engem Zusammenhang mit unserem Haus stehen, zu benachrichtigen, sowie zu einem zielgerichteten Marketing und der Zusage von Werbeangeboten auf Grundlage Ihres Profils per Telefon, Fax, postalisch oder E-Mail. Wünschen Sie dabei einen speziellen Benachrichtigungsweg, so werden wir uns gerne nach Ihren Wünschen richten, wenn Sie uns diese mitteilen. Stets werden wir aufgrund Ihrer vorbezeichneten Interessen, auch Ihren Teilnahmen an Auktionen, nach Art. 6 Abs. 1 Satz 1 lit f) DSGVO abwägen, ob und wenn ja, mit welcher Art von Werbung wir an Sie herantreten dürfen (bspw.: Zusendung von Auktionskatalogen, Information über Sonderveranstaltungen, Hinweise zu zukünftigen oder vergangenen Auktionen, etc.).

Sie sind jederzeit berechtigt, dieser Kontaktaufnahme mit Ihnen gem. Art. 21 DSGVO zu **widersprechen** (siehe nachfolgend unter: „Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten“).

Live-Auktionen

In sogenannten Live-Auktionen sind eine oder mehrere Kameras oder sonstige Bild- und Tonaufzeichnungsgeräte auf den Auktionator und die jeweiligen zur Versteigerung kommenden Kunstwerke gerichtet. Diese Daten sind zeitgleich über das Internet grds. für jedermann, der dieses Medium in Anspruch nimmt, zu empfangen. Ketterer Kunst trifft die bestmöglichen Sorgfaltsmaßnahmen, dass hierbei keine Personen im Saal, die nicht konkret von Ketterer Kunst für den Ablauf der Auktion mit deren Einwilligung dazu bestimmt sind, abgebildet werden. Ketterer Kunst kann jedoch keine Verantwortung dafür übernehmen, dass Personen im Auktionssaal sich aktiv in das jeweilige Bild einbringen, in dem sie bspw. bewusst oder unbewusst ganz oder teilweise vor die jeweilige Kamera treten, oder sich durch das Bild bewegen. Für diesen Fall sind die jeweiligen davon betroffenen Personen durch ihre Teilnahme an bzw. ihrem Besuch an der öffentlichen Versteigerung mit der Verarbeitung ihrer personenbezogenen Daten in Form der Abbildung ihrer Person im Rahmen des Zwecks der Live-Auktion (Übertragung der Auktion mittels Bild und Ton) einverstanden.

Verwendung von Cookies

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

Zu anderen Zwecken verwenden wir Cookies nicht.

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

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

Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten

Gemäß den Vorschriften der DSGVO stehen Ihnen insbesondere folgende Rechte zu:

- Recht auf unentgeltliche Auskunft über die zu Ihrer Person gespeicherten personenbezogenen Daten, das Recht eine Kopie dieser Auskunft zu erhalten, sowie die weiteren damit in Zusammenhang stehenden Rechte nach Art. 15 DSGVO.
- Recht auf unverzügliche Berichtigung nach Art. 16 DSGVO Sie betreffender unrichtiger personenbezogener Daten, ggfls. die Vervollständigung unvollständiger personenbezogener Daten - auch mittels einer ergänzenden Erklärung - zu verlangen.
- Recht auf unverzügliche Löschung („Recht auf Vergessenwerden“) der Sie betreffenden personenbezogenen Daten, sofern einer der in Art. 17 DSGVO aufgeführten Gründe zutrifft und soweit die Verarbeitung nicht erforderlich ist.
- Recht auf Einschränkung der Verarbeitung, wenn eine der Voraussetzungen in Art. 18 Abs. 1 DSGVO gegeben ist.
- Recht auf Datenübertragbarkeit, wenn die Voraussetzungen in Art. 20 DSGVO gegeben sind.
- Recht auf jederzeitigen Widerspruch nach Art. 21 DSGVO aus Gründen, die sich aus Ihrer besonderen Situation ergeben, gegen die Verarbeitung Sie betreffender personenbezogener Daten, die aufgrund von Art. 6 Abs. 1 lit e) oder f) DSGVO erfolgt. Dies gilt auch für ein auf diese Bestimmungen gestütztes Profiling.

Beruhet die Verarbeitung Ihrer personenbezogenen Daten auf einer Einwilligung nach Art. 6 Abs. 1 lit a) oder Art. 9 Abs. 2 lit a) DSGVO, so steht Ihnen zusätzlich ein Recht auf Widerruf nach Art. 7 DSGVO zu. Vor einem Ansuchen auf entsprechende Einwilligung werden Sie von uns stets auf Ihr Widerrufsrecht hingewiesen.

Zur Ausübung der vorbezeichneten Rechte können Sie sich direkt an uns unter den zu Beginn angegebenen Kontaktdaten oder an unseren Datenschutzbeauftragten wenden. Ihnen steht es ferner frei, im Zusammenhang mit der Nutzung von Diensten der Informationsgesellschaft, ungeachtet der Richtlinie 2002/58/EG, Ihr Widerspruchsrecht mittels automatisierter Verfahren auszuüben, bei denen technische Spezifikationen verwendet werden.

Beschwerderecht nach Art. 77 DSGVO

Wenn Sie der Ansicht sind, dass die Verarbeitung der Sie betreffenden personenbezogenen Daten durch die Ketterer Kunst GmbH & Co. KG mit Sitz in München gegen die DSGVO verstößt, so haben Sie das Recht sich mit einer Beschwerde an die zuständige Stelle, in Bayern an das Bayerische Landesamt für Datenschutzaufsicht, Promenade 27 (Schloss), D- 91522 Ansbach zu wenden. Wenn Sie der Ansicht sind, dass die Verarbeitung der Sie betreffenden personenbezogenen Daten durch die Ketterer Kunst GmbH mit Sitz in Hamburg gegen die DSGVO verstößt, ist die zuständige Beschwerdestelle der Hamburgische Beauftragte für Datenschutz und Informationsfreiheit, Klosterwall 6 (Block C), D- 20095 Hamburg.

Datenspeicherzeitraum

Der Gesetzgeber schreibt vielfältige Aufbewahrungsfristen und -pflichten vor, so z.B. eine 10-jährige Aufbewahrungsfrist (§ 147 Abs. 2 i. V. m. Abs. 1 Nr.1, 4 und 4a AO, § 14b Abs. 1 UStG) bei bestimmten Geschäftsunterlagen, wie z.B. für Rechnungen. Wir erlauben uns auch den Hinweis darauf, dass wir im Falle eines Kulturgutes nach § 45 KGSG i.V.m. § 42 KGSG verpflichtet sind, Nachweise über die Sorgfaltsanforderungen aufzuzeichnen und hierfür bestimmte personenbezogenen Daten für die Dauer von 30 Jahren aufzubewahren. Nach Ablauf der Fristen, die uns vom Ge-

setzgeber auferlegt werden, oder die zur Verfolgung oder die Abwehr von Ansprüchen (z.B. Verjährungsregelungen) nötig sind, werden die entsprechenden Daten routinemäßig gelöscht. Daten, die keinen Aufbewahrungsfristen und -pflichten unterliegen, werden gelöscht, wenn ihre Aufbewahrung nicht mehr zur Erfüllung der vertraglichen Tätigkeiten und Pflichten erforderlich ist. Stehen Sie zu uns in keinem Vertragsverhältnis, sondern haben uns personenbezogene Daten anvertraut, weil Sie bspw. über unsere Dienstleistungen informiert sein möchten, oder sich für einen Kauf oder Verkauf eines Kunstwerks interessieren, erlauben wir uns davon auszugehen, dass Sie mit uns so lange in Kontakt stehen möchten, wir also die hierfür uns übergebenen personenbezogenen Daten so lange verarbeiten dürfen, bis Sie dem aufgrund Ihrer vorbezeichneten Rechte aus der DSGVO widersprechen, eine Einwilligung widerrufen, von Ihrem Recht auf Löschung oder der Datenübertragung Gebrauch machen.

*Verordnung (EU) 2016/679 des Europäischen Parlaments und des Rates vom 27. April 2016 zum Schutz natürlicher Personen bei der Verarbeitung personenbezogener Daten, zum freien Datenverkehr und zur Aufhebung der Richtlinie 95/46/EG (Datenschutz-Grundverordnung)

1. General

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

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

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

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

2. Purchase Contract

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

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

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

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

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

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

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

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

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

3. Hand-Over / Delivery

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

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

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

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

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

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

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

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

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

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

4.4 Buyer's Premium and Artist's Resale Right

4.4.1 Works of art subject to differential taxation

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

- Hammer price up to 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 previously making a successful bid extinguish – shall be liable for any losses thus sustained, such as e.g. storage costs, shortfalls and lost profits. It shall not be entitled to any extra proceeds attained on renewed sale, nor will it be allowed to make another offer.

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

8. Warranty

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

8.2 Vis-a-vis entrepreneurs within the meaning of Sect. 14 of the German Civil Code [BGB], all guarantees are excluded for all manner of defects in the goods sold. However, in case of material defects which destroy or significantly reduce the value or the serviceability of the item and of which the purchaser notifies the auctioneer within 12 months of his bid being accepted, the auctioneer undertakes to assign any claim which it holds against the consignor or – should the purchaser decline this offer of assignment – to itself assert

such claims against the consignor. In the event of the auctioneer successfully prosecuting a claim against the consignor, the auctioneer shall remit the resulting amount to the purchaser up to the value of the hammer price, in return for the item's surrender. The purchaser will not be obliged to return this item to the auctioneer if the auctioneer is not itself obliged to return the item within the scope of its claims against the consignor or another beneficiary. The purchaser will only hold these rights (assignment or prosecution of a claim against the consignor and remittance of the proceeds) subject to full payment of the auctioneer's invoice. In order to assert a valid claim for a material defect against the auctioneer, the purchaser will be required to present a report prepared by an acknowledged expert (or by the author of the catalog, or else a declaration from the artist himself or from the artist's foundation) documenting this defect.

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

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

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

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

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

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

9. Liability

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

10. Disruption, System Failure

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

11. Right of cancellation for consumers with cancellation policy

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

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

Consequences of revocation

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

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

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

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

12. Final Provisions

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

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

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

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

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

Ketterer Kunst GmbH & Co. KG Munich

Scope:

The following data privacy rules address how your personal data is handled and processed for the services that we offer, for instance when you contact us initially, or where you communicate such data to us when logging in to take advantage of our further services.

Data controller:

The „data controller“ within the meaning of the European General Data Protection Regulation* (GDPR) and other regulations relevant to data privacy are:

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

You can reach us by mail at the addresses above, or
by phone +49 89 55 244-0
by fax: +49 89 55 244-166
by email: informuenchen@kettererkunst.de

Definitions under the European GDPR made transparent for you:

Personal Data

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

Processing of Your Personal Data

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

Consent

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

We also need this from you – whereby this is granted by you completely voluntarily – in the event that either we ask you for personal data that is not required for the performance of a contract or to take action prior to contract formation, and/or where the lawfulness criteria set out in Art. 6 (1) sentence 1, letters c) - f) of the GDPR would otherwise not be met.

In the event consent is required, we will request this from you **separately**. If you do not grant the consent, we absolutely will not process such data.

Personal data that you provide to us for purposes of performance of a contract or to take action prior to contract formation and which is required for such purposes and processed by us accordingly includes, for example:

- Your contact details, such as name, address, phone, fax, e-mail, tax ID, etc., as well as financial information such as credit card or bank account details if required for transactions of a financial nature;
- Shipping and invoice details, information on what type of taxation you are requesting (regular taxation or differential taxation) and other information you provide for the purchase, offer, or other services provided by us or for the shipping of an item;
- Transaction data based on your aforementioned activities;
- Other information that we may request from you, for example, in order to perform authentication as required for proper contract fulfillment (examples: copy of your ID, commercial register excerpt, invoice copy, response to additional questions in order to be able to verify your identity or the ownership status of an item offered by you). In some cases we are legally obligated to this, cf. § 2 section 1 subsection 16 GwG (Money Laundering Act) and this is the case before closing the contract.

At the same time, we have the right in connection with contract fulfillment and for purposes of taking appropriate actions that lead to contract formation to obtain supplemental information from third parties (for example: if you assume obligations to us, we generally have the right to have your creditworthiness verified by a credit reporting agency within the limits allowed by law. Such necessity exists in particular due to the special characteristics of auction sales, since in the event your bid is declared the winning

bid, you will be depriving the next highest bidder of the possibility of purchasing the artwork. Therefore your credit standing – regarding which we always maintain the strictest confidentiality – is extremely important.)

Registration/Logging in/Providing personal data when contacting us

You can choose to register with us and provide your personal data either directly (over the phone, through the mail, via e-mail, or by fax) or on our website. You would do this, for example, if you would like to participate in an online auction and/or are interested in certain works of art, artists, styles, eras, etc., or want to offer us (for example) pieces of art for purchase or sale.

Which personal data you will be providing to us is determined based on the respective input screen that we use for the registration or for your inquiries, or the information that we will be requesting from you or that you will be providing voluntarily. The personal data that you enter or provide for this purpose is collected and stored solely for internal use by us and for our own purposes.

We have the right to arrange for this information to be disclosed to one or more external data processors, which will likewise use it solely for internal use imputed to the processor’s data controller.

When you show an interest in certain works of art, artists, styles, eras, etc., be this through your above-mentioned participation at registration, through your interest in selling, consignment for auction, or purchase, in each case accompanied by the voluntary provision of your personal data, this simultaneously allows us to notify you of services offered by our auction house and our company that are closely associated in the art marketplace with our auction house, to provide you with targeted marketing materials, and to send you promotional offers on the basis of your profile by phone, fax, mail, or e-mail. If there is a specific form of notification that you prefer, we will be happy to arrange to meet your needs once informed of these. On the basis of your aforementioned interests, including your participation in auctions, we will be continually reviewing in accordance with Article 6 (1) (f) of the GDPR whether we are permitted to advertise to you and, if so, what kind of advertising may be used for this purpose (for example: sending auction catalogs, providing information on special events, future or past auctions, etc.).

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

Live Auctions

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

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

Your Rights Relating to the Processing of Your Personal Data

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

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

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

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

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

Right to Complain Under Art. 77 of the GDPR

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

Data Security

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

How Long We Store Data

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

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

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

YOUR CONTACTS



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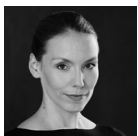
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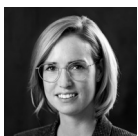
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Contemporary Art



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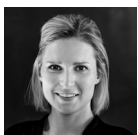
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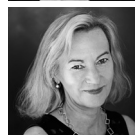
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Reserepresentatives



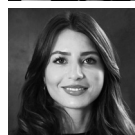
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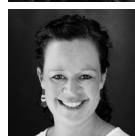
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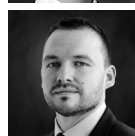
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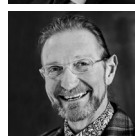
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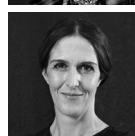
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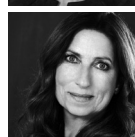
SAXONY, SAXONY-ANHALT, THURINGIA

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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.

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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.

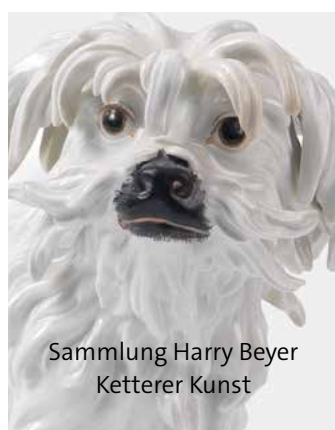
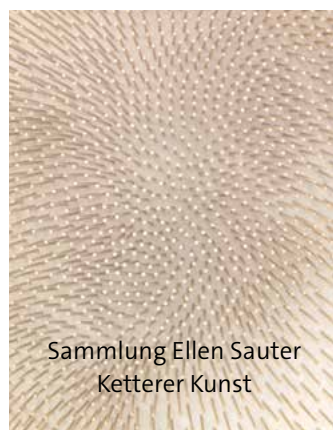
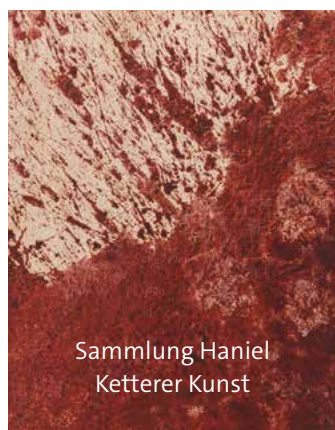
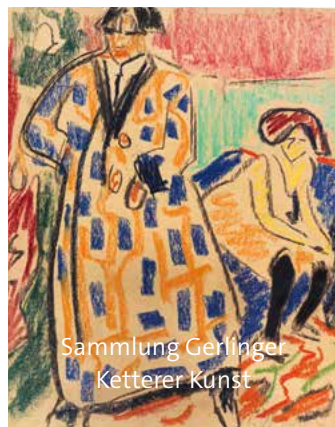
For company collections we develop a tailor-made marketing and press strategy in close cooperation with the company management. Especially our in-house PR department, which has excellent domestic and international contacts, is essential for a successful sale.

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?

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

or send an e-mail to sammlungsberatung@kettererkunst.de

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