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ONLINE SALE

DIVERSITY OF EXPRESSION II

JEWELRY AND WORKS ON PAPER
FROM THE HERMANN GERLINGER COLLECTION

Bidding open until Mai 15, 2024, 3 pm (CEST)





1957

Heckel 10
- skt -



S. Kottaroff 1914

Diversity of Expression II

Jewelry and works on paper
from the Hermann Gerlinger Collection

Bidding open from April 15 to May 15, 2024

Auction ends on May 15, 2024, 3 pm (CEST)



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Diversity of Expression II.

Jewelry and works on paper from the Hermann Gerlinger Collection by Ernst Ludwig Kirchner, Erich Heckel, Otto Mueller, Karl Schmidt-Rottluff and Max Pechstein

The significance of the contributions the “Brücke” artists made to 20th century art is demonstrated by the works from Erich Heckel, Ernst Ludwig Kirchner, Hermann Max Pechstein and Karl Schmidt-Rottluff that Hermann Gerlinger selected with great care and a keen sense of quality: they convey their view of people, their cosmic understanding of nature, the beauty of which they reflected in landscapes with astonishing sensitivity. Starting out as a close group

of artist friends, each of them developed a distinctive individualism that led to great mastery.

From the very beginning, the young artists put the print-making media woodcut, lithography and etching in the foreground, making a most significant contribution to 20th century art with their woodcuts. This idea behind it, which would ultimately transform the art market, was initially guided by the thought of finding an inexpensive way to

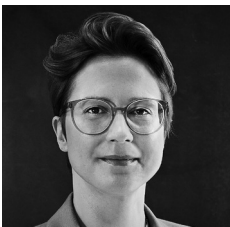
publicize their artistic motifs and documents. Not only the texts, but also all other 'products' could be reproduced. Their urge for all-encompassing artistic expression was based on "the belief in development, in a generation of creators and epicures", as Ernst Ludwig Kirchner put it in the "Brücke" manifesto.

The broad spectrum of works in Hermann Gerlinger's important "Brücke" collection reveals the immediacy of their creation in a variety of prints, ink brush and chalk drawings and watercolors. Some of the lithographs have a graphic, even sketch-like character, while the colored prints take on a watercolor-like transparency. The early etchings bear a close resemblance to fine pencil drawings; with the experience gained in this most demanding of all printing techniques, the artists then achieved an astonishing meaningfulness. In contrast, the woodcut offers an equally good opportunity for sharp-edged depictions in small formats, as well as for the block-like juxtaposition of large areas. A black impasto applied to the woodblock also re-

tains its solid character on the paper with the aim of giving lasting and clear expression to feeling. The variety of motifs and their realization remained the artists' duty even after the group disbanded in 1913.

We would like to draw particular attention to Schmidt-Rottluff's jewelry, which the artist began making in Dangast around 1910 and basically continued up to an old age. Schmidt-Rottluff by no means made jewelry in passing, instead he established it as an independent craft alongside painting, graphic art and sculpture. As a self-taught artist, Schmidt-Rottluff owned professional silversmith's tools, but he did without fine soldering, instead his gems show traces from the process of their making. His rings, pendants, bracelets and necklaces are characterized by a power of authenticity and were made as gifts for the wives of friends, collectors and patrons. And even special stones the artist found on long walks get a lovely appearance through his hands and become little sculptural gems.

[MvL]



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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.

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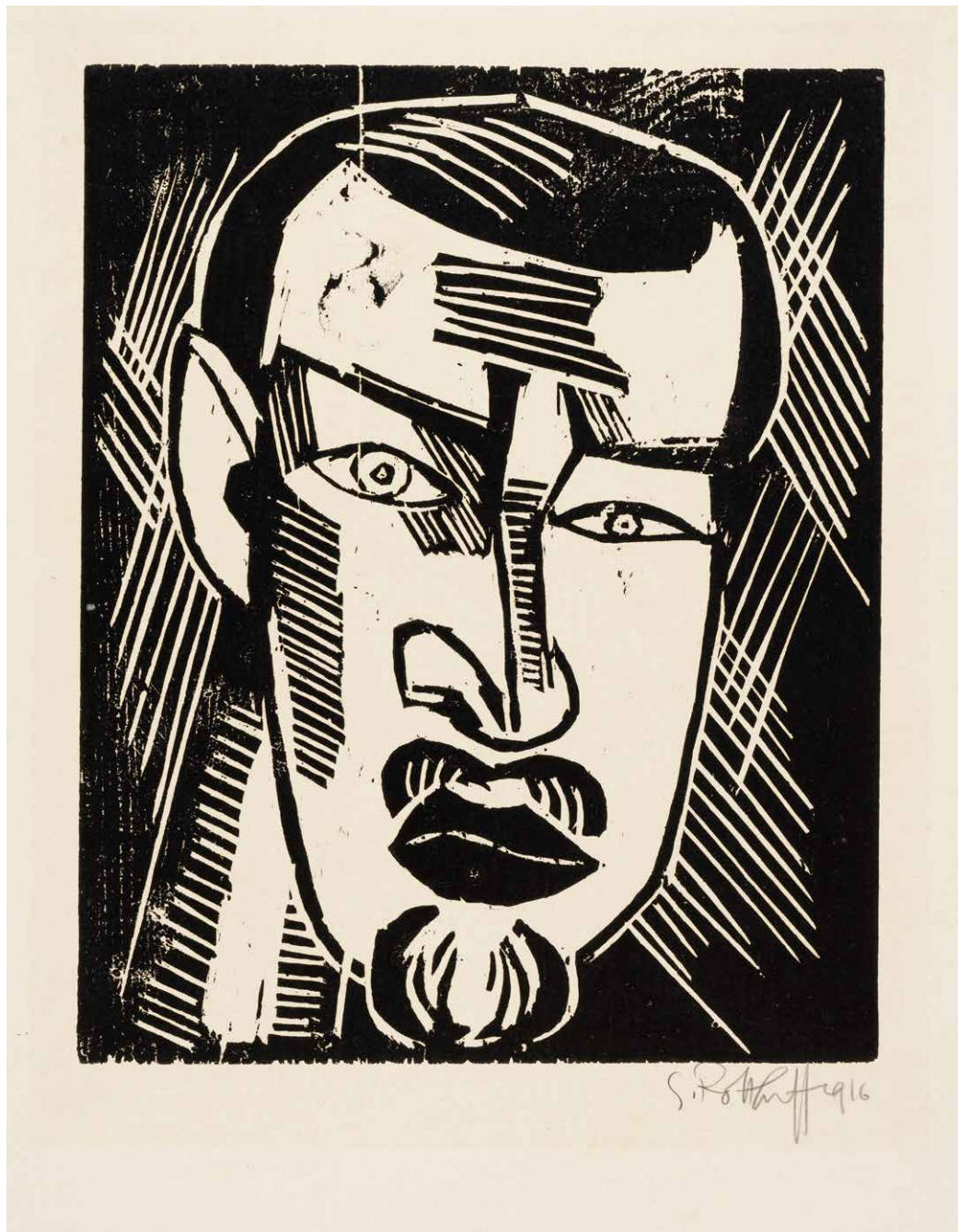
After we have received payment, we will dispatch your insured object. If desired, you can also pick up your newly acquired art in person at one of our branches in Hamburg, Berlin and Cologne or at our headquarters in Munich.

Good luck!

Your Ketterer Online-Sale Team

Diversity of Expression II.

Jewelry and works on paper
from the Hermann Gerlinger Collection



Lot 121002653

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Selbstbildnis. 1916.

Woodcut.

Schpire H 190. Signed, dated and inscribed with the work number „165“. On smooth wove paper. 29,6 x 23,9 cm (11.6 x 9.4 in).

Sheet: 42 x 30 cm (16.5 x 11.8 in).

The work is registered in the Hermann Gerlinger Collection under the number SHG 144a. [SM]

Schätzpreis: € 7.000 – 9.000 (R/D, F)

\$ 7,350 – 9,450

PROVENANCE

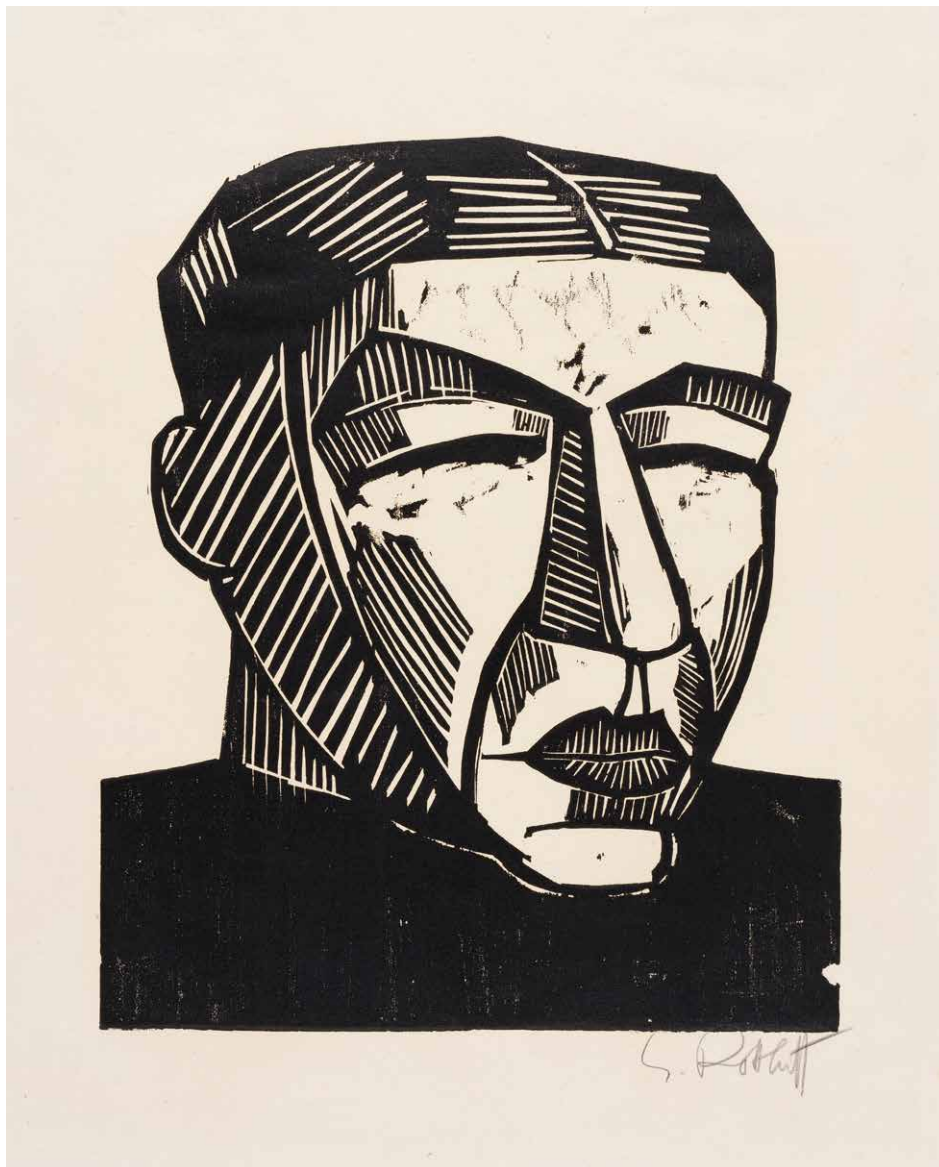
· Hermann Gerlinger Collection, Würzburg (with the collector's stamp on the reverse, Lugt 6032).

- For the first time offered on the international auction market
- One of the few works the artist made during a short furlough in 1916
- Characteristic work in Schmidt-Rottluff's remarkable compact style that makes his creations so unmistakable

EXHIBITION

· Schmidt-Rottluff. Form, Farbe, Ausdruck, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 216 (fig.).

April 15, 2024, from 3:30 pm – May 15, 2024, 3 pm. Lots are sold consecutively. [onlineonly.kettererkunst.com](https://www.onlineonly.kettererkunst.com)



Lot 121002654

KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Mutter. 1916.

Woodcut.

Schapiro 194. Signed. On light off-white J.W. Zanders laid paper (with watermark). 37 x 30,6 cm (14.5 x 12 in). Sheet: 61,5 x 50,7 cm (24.3 x 19.8 in).

Printed by Fritz Voigt. From the Neumann portfolio: Karl Schmidt-Rottluff. 10 Holzschnitte, Verlag Graphisches Kabinett J.B. Neumann, Berlin 1919. [EH]

Schätzpreis: € 2.000 – 3.000 (R/D, F)

\$ 2,100 – 3,150

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Hermann Gerlinger Collection, Stuttgart 1995.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, SHG no. 146, p. 75 (fig.).

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• Schmidt-Rottluff also chose this sheet for the I.B. Neumann portfolio as one of his 10 most important woodcuts

• In the woodcut technique Karl-Schmidt-Rottluff time and again delivered proof of his clear formal language

• Other copies of this woodcut can be found in the Städel Museum Frankfurt, the Brücke Museum Berlin, and the Museum of Modern Art, New York
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Lot 121002655

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Dünen und Mole. 1917.

Woodcut in colors.

Signed and with the printer's signature. Numbered „No 16“.

On mold-made laid paper. 29 x 33,6 cm (11.4 x 13.2 in).

Sheet: 45,8 x 50,2 cm (18.0 x 19.7 in).

Printed by Fritz Voigt, Berlin. Published by Euphorion Verlag Berlin. [KT]

Schätzpreis: € 4.000 – 6.000 (R/D, F)

\$ 4,200 – 6,300

PROVENANCE

- Galerie Glöckner, Cologne.
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032, acquired from the above in 1987).

EXHIBITION

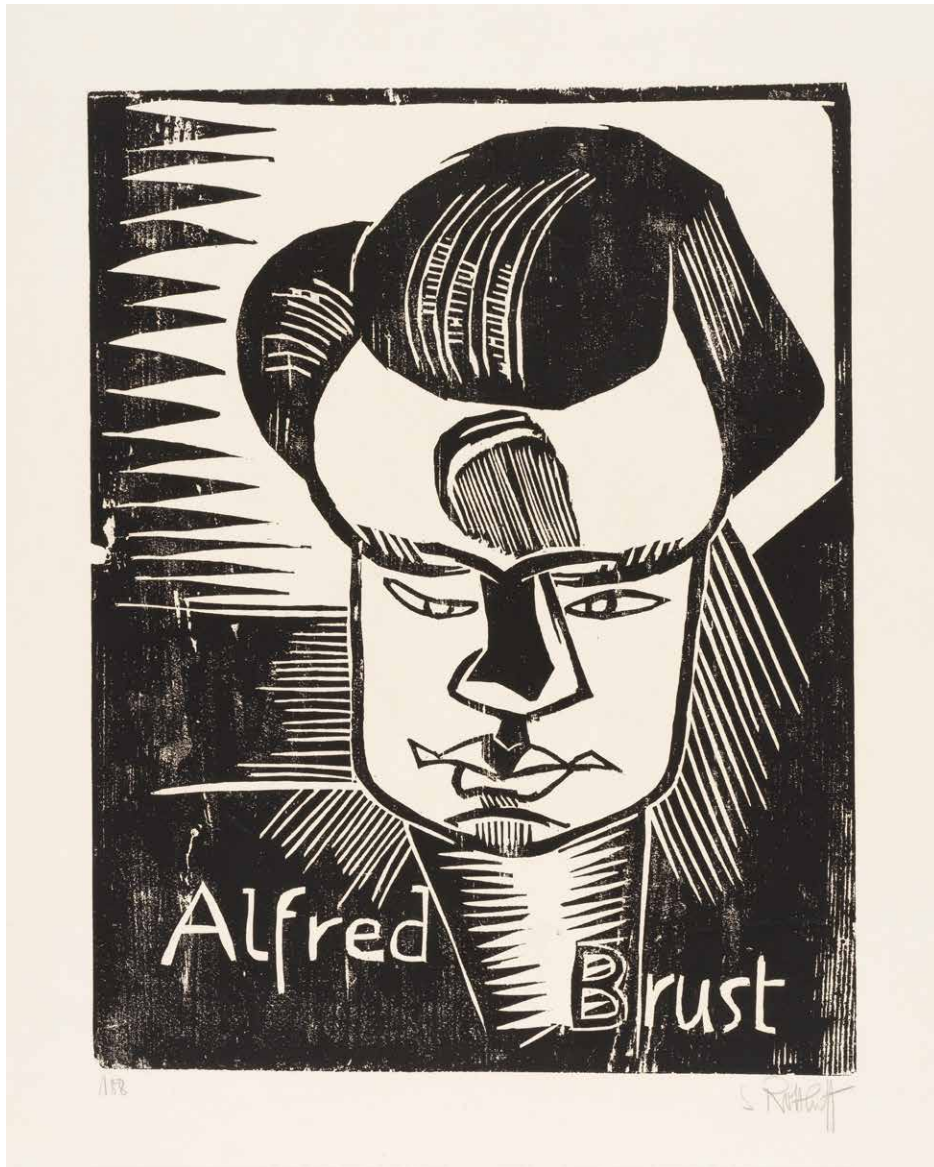
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann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

- One of the most important sheets made in this medium, which was rarely used by the artist during the war
- Testimony to his unbroken creativity and creative power despite the adverse conditions
- Two-dimensionality, calm and dynamism combined to create an exciting composition

LITERATURE

- Rosa Schapire, Karl Schmidt-Rottluff. Graphisches Werk bis 1923, [Berlin 1924] reprint New York 1987, no. H 195 (illu. in black and white, plate vol.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, SHG no. (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 76, SHG no. 147 (illu.).

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Lot 121002656

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Bildnis Brust. 1918.

Woodcut.

Signed and inscribed with the work number „188“. On wove paper.

50,3 x 38,7 cm (19.8 x 15.2 in). Sheet: 71 x 53,3 cm (27.9 x 20.9 in).

The work is registered in the Hermann Gerlinger Collection with the number SHG 150a. [AR]

Schätzpreis: € 1.000 – 1.500 (R/D, F)

\$ 1,050 – 1,575

PROVENANCE

- Wilhelm Niemeyer Collection, Hamburg.
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032, acquired from Bassenge in 2013).

EXHIBITION

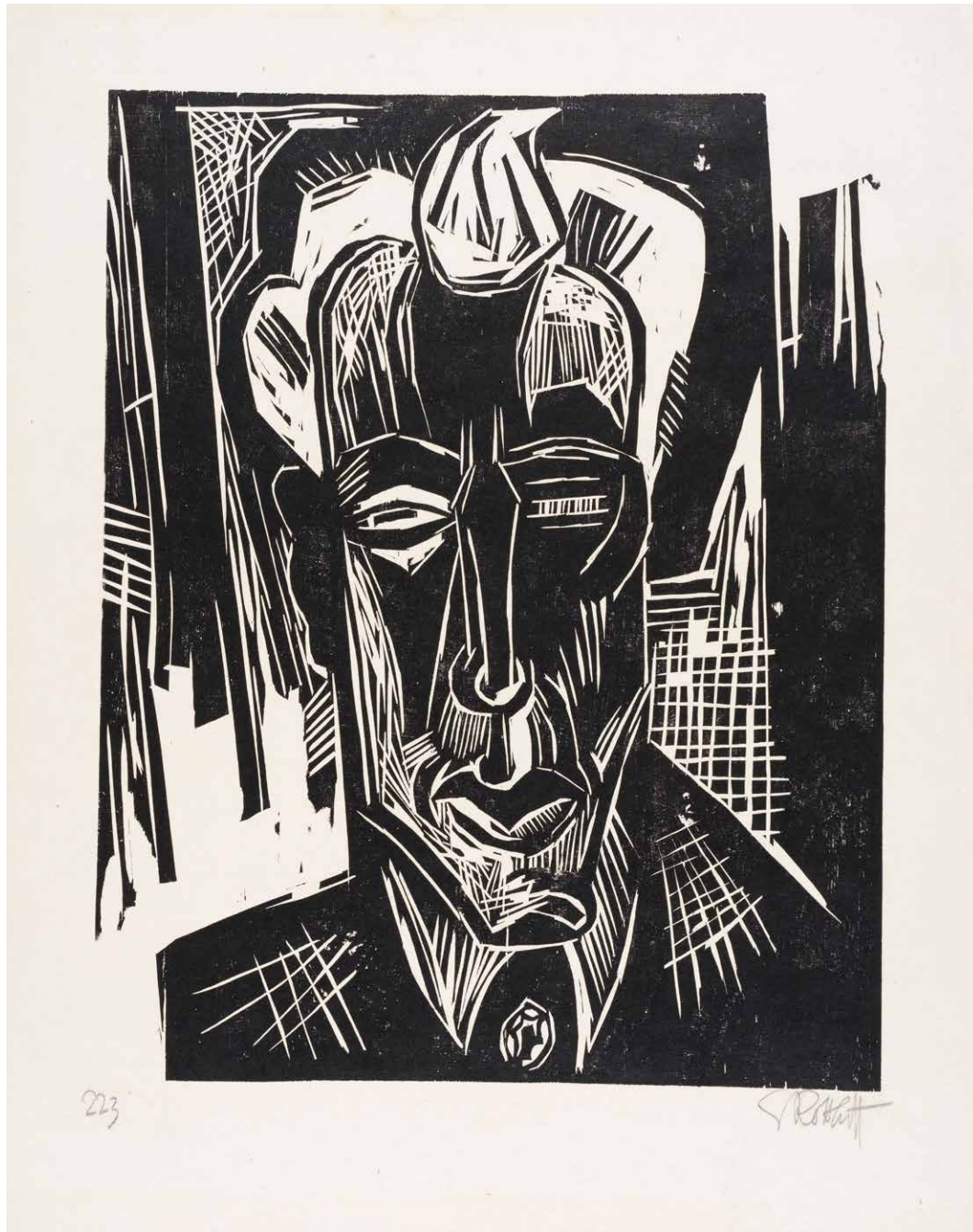
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 221 (illu.).
- Buchheim Museum, Bernried (Dauerleihgabe aus der Sammlung Hermann Gerlinger, 2017-2022).

- Portrait of the expressionist writer Alfred Brust
- Extremely rare
- Well-known provenance alongside Hermann Gerlinger: Wilhelm Niemeyer published the important expressionist magazine „Kündung“ together with Rosa Schapire, he was a passive member of „Brücke“ and a former Schmidt-Rottluff collector

LITERATURE

- Rosa Schapire, Karl Schmidt-Rottluff. Graphisches Werk bis 1923, Berlin 1924, no. H 210 (illu. in black and white., plate vol.).
- Bassenge, Berlin, Moderne Kunst Teil I, auction 102, November 30, 2013, lot 8426.

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Lot 121002663

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Bildnis Niemeier. 1922.

Woodcut.

Signed and ewoith the work number „223“. Bottom margin inscribed

and numbered. On firm wove paper. 50,2 x 39,5 cm (19.7 x 15.5 in).

Sheet: 70 x 55,2 cm (27.5 x 21.7 in).

Printed by Fritz Voigt, Berlin. [KT]

Schätzpreis: € 1.500 – 2.000 (R/D, F)

\$ 1,575 – 2,100

PROVENANCE

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

EXHIBITION

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

LITERATURE

- Rosa Schapire, Karl Schmidt-Rottluff. Graphisches Werk bis 1923, [Berlin 1924] reprint New York 1987, no. H 270 (illu. in black and white, plate vol.).
.....
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 400, SHG no. 696 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 100, SHG no. 210 (illu.).

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Lot 121002668

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Heimkehrende Kühe. 1922/1927.

Woodcut in colors from three blocks: brown, orange, green.
 Rathenau 27. Signed, dated and inscribed with the work number
 „272“. On wove paper.
 39,7 x 50 cm (15.6 x 19.6 in). Sheet: 56,5 x 80,5 cm (22.2 x 31.6 in).

Schätzpreis: € 2.000 – 3.000 (R/D, F)
 \$ 2,100 – 3,150

PROVENANCE

- Galerie Nierendorf, Berlin (acquired from Hauswedell & Nolte in 1969, with the inventory number on the reverse).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032, acquired in 1997, Villa Grisebach, Berlin, May 31, 1997, lot 207).

EXHIBITION

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

- **Richest version of this woodcut in four (instead of three) colors**
- **Only two further copies have been offered on the international auction market (source: artprice.com)**
- **Within Schmidt-Rottluff's extensive graphic oeuvre, there are only very few of these elaborate color woodcuts**
- **The clear lines and a tendency towards simplified forms have significantly influenced the graphic art of German Expressionism**
- **It was precisely in the technique of woodcuts that Schmidt-Rottluff found his most concise artistic expression**

LITERATURE

- Villa Grisebach Auktionen, Berlin, 57th auction, Kunst des 19. und 20. Jahrhunderts, May 31, 1997, lot 207.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 111, SHG no. 248 (illu.).

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Lot 121002669

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Landschaft im Mondschein. 1927.

Woodcut.

Signed. With the stamp *Verbindung zur Förderung deutscher Kunst, vormals Verbindung für historische Kunst*. On wove paper.

39 x 49,7 cm (15.3 x 19.5 in). Sheet: 53,6 x 69,8 cm (21.1 x 27.4 in). [CH]

Schätzpreis: € 1.500 – 2.000 (R/D, F)

\$ 1,575 – 2,100

PROVENANCE

- Heinrich Neuerburg Collection (1883-1956), Cologne (with the collector's stamp, Lugt 1344a).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032, acquired in 2000).

EXHIBITION

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

- Once part of the art collection of the cigarette manufacturer Heinrich Neuerburg (company „Haus Neuerburg“ in Cologne from 1921), which mainly comprised prints from the late 19th and early 20th century, including works by Karl Schmidt-Rottluff, Erich Heckel and Max Pechstein

- Depictions of landscapes in moonlight have been one of the defining motifs of Schmidt-Rottluff's oeuvre since the „Brücke“ years

- Several copies of this woodcut are in museum collections like the Staatliche Kunstsammlungen, Dresden, the Bündner Kunstmuseum, Chur, and the Kulturhistorisches Museum, Rostock

LITERATURE

- Ernest Rathenau, Karl-Schmidt-Rottluff. Das graphische Werk seit 1923, New York 1964, no. H 30.
- Gerhart Söhn, Handbuch der Original-Graphik in deutschen Zeitschriften, Mappenwerken, Kunstbüchern und Katalogen, vol. VII, Düsseldorf 1998, no. 731-2.
-
- Sotheby's, London, Old Masters, Modern and Contemporary Prints, October 20, 2000, lot 324.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 111, SHG no. 249 (illu.).

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Lot 121002671

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Lago Maggiore. Um 1930.

Woodcut.

Signed. On Japan paper. 39 x 50 cm (15.3 x 19.6 in). Sheet: 42.7 x 58 cm (16.8 x 22.8 in).

Released as annual bonus of the Karl-Hofer-Society in Berlin in 1960. [CH]

Schätzpreis: € 1.000–1.500 (R/D, F)

\$ 1,050–1,575

PROVENANCE

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

EXHIBITION

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

- Intensive, deep black print
- Schmidt-Rottluff created an atmospheric depiction of Lake Maggiore and the surrounding mountainous landscape with a strong light and dark contrast
- Using very different techniques, the artist divides the pictorial surface into four levels: a lively foreground with a typical local house and vegetation, a small strip of sky, the mountain landscape and the lake that reflects it
- Between 1927 and 1929, Schmidt-Rottluff traveled to the Ticino several times, visiting, among other places, Ascona on Lago Maggiore

LITERATURE

- Ernest Rathenau (ed.), Karl Schmidt-Rottluff. Das graphische Werk seit 1923, New York 1964, no. 32.

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 411, SHG no. 737 (illu., p. 410).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 114, SHG no. 257 (illu.).

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Lot 121002700

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Sonnenaufgang. 1914.

Woodcut.

Signed, dated „14“ (corrected from 13) and titled. Copy aside from the edition. On Zanders laid paper (with watermark).

24,7 x 31,8 cm (9.7 x 12.5 in). Sheet: 58,5 x 46,3 cm (23 x 18.2 in).

Published in the 2nd portfolio of the „Kreis graphischer Künstler und Sammler“, first annual bonus 1921, Verlag Arndt Beyer, Leipzig 1921. [AR]

Schätzpreis: € 700 – 900 (R/D, F)

\$ 735 – 945

PROVENANCE

- Kurt Sponagel-Hirzel Collection (1887-1961), Zürich (with the collector's stamp Lugt 2929a).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Erich Heckel, Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021 (illu. on p. 235).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

• Copy aside from the edition

- Motif from Heckel's second summer stay in Osterholz on the Flensburg Firth, where he stayed with Siddi for a few weeks until the outbreak of war
- Unusual, simultaneous depiction of the sun and moon as dark discs above the coastal landscape

LITERATURE

- Renate Ebner, Andreas Gabelmann, Erich Heckel. Werkverzeichnis der Druckgraphik, vol. 2: 1914-1968, Munich 2021, no. 640 H A (of C) (illu. in color).
- Gerhart Söhn, Handbuch der Original-Graphik in deutschen Zeitschriften, Mappenwerken, Kunstbüchern und Katalogen (HDO) 1890-1933, vol. V, Düsseldorf 1993, no. 52002-3 (illu.).
-
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 296f., SHG no. 444 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 206f., SHG no. 463 (illu.).

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Lot 121002735

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Selbstbildnis mit Erna. 1933.

Woodcut.

Gercken 1707. Dube H 634 II. Signed and inscribed „Eigendruck“. One of only six or seven known copies. On laid paper. 50 x 35 cm (19.6 x 13.7 in). Sheet: 63,4 x 38,8 cm (24.9 x 15.2 in).

Schätzpreis: € 6.000–8.000 (R/D)

\$ 6,300–8,400

PROVENANCE

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

EXHIBITION

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

LITERATURE

- Heinz Spielmann (ed.), *Die Maler der Brücke. Sammlung Hermann Gerlinger*, Stuttgart 1995, p. 282, SHG no. 416 (fig.).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005*, p. 362, SHG no. 806 (fig.).

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• **Hand-printed by the artis**

• **Striking self-portrait of Kirchner and his long-time partner Erna Schilling**

• **A year later he made an oil painting of the same name with a very similar motif (Gordon 973)**

• **Of the maximum of seven known copies, three are museum-owned: the Museum of Modern Art, New York, the Kirchner Museum, Davos, and the Herzog Anton Ulrich-Museums, Brunswick**
.....

Lot 121002736

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Reiterin. 1932.

Woodcut.

Gercken 1698 IV (of V). Dube H 629 III. Signed, titled and inscribed „Probedruck 3. Handdruck“ as well as with a dated dedication to Luise and Gustav Schiefler „Frau und Herrn Direktor Schiefler zum August 32“. This is the only known copy from the fourth printing state and one of a total of eight copies of various printing states. On wove paper. 84,6 x 54,5 cm (33.3 x 21.4 in). Sheet: 94 x 65,5 cm (37 x 25.8 in).

Schätzpreis: € 5.000 – 7.000 (R/D)

\$ 5,250 – 7,350

PROVENANCE

- Collection of Luise (1865-1967) and Gustav Schiefler (1857-1935), Hamburg (from the artist).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

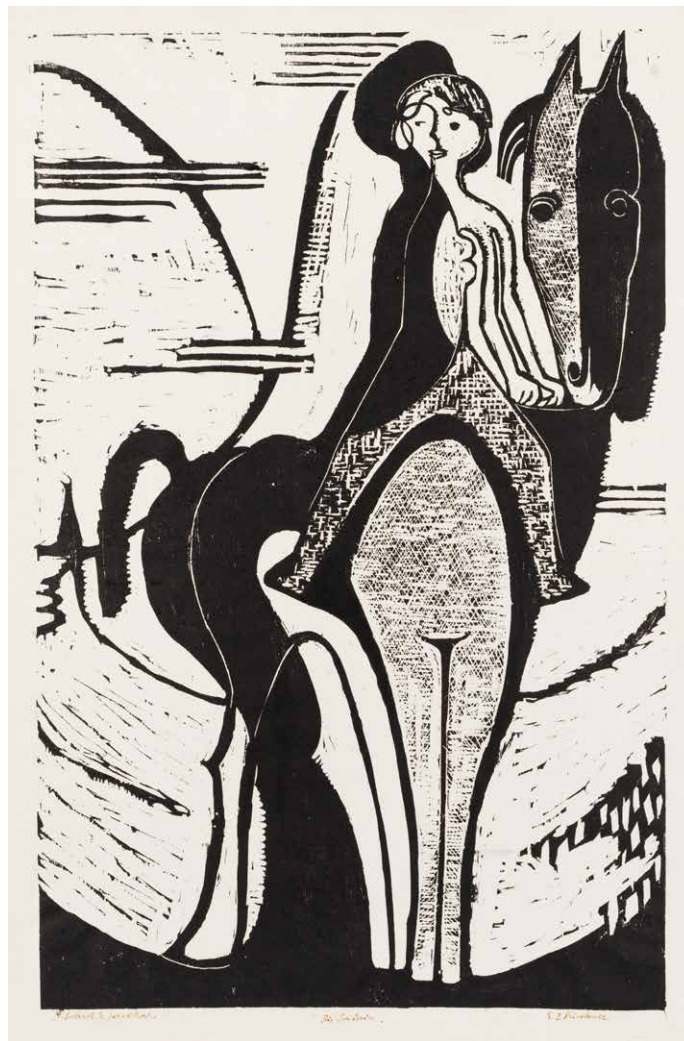
EXHIBITION

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

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 281 f., SHG no. 415 (fig.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 362, SHG no. 805 (fig.).

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- Remarkably large woodcut
- Hand-printed by the artist
- The only known copy of the fourth printing state
- The work is mentioned by name in Kirchner's letters
- Inscribed with a dedication to Gustav Schiefler, Hamburg judge, patron, collector and author of E. L. Kirchner's catalogue raisonné of graphic art, as well as to his wife Louise Schiefler
- In August 1932 Kirchner's partner Erna Schilling visited the Schieflers in Hamburg, where she might have given them this sheet as a gift
- A photograph the artist made in 1931 shows the equestrian Rosita Schneider from Davos (negative plate at the Kirchner-Museum, Davos)
- At the same time (1931/1932) he also made the monumental painting „Reiterin“, today considered one of the highlights of his late creative period (Kirchner-Museum, Davos)
- Five of the seven known copies are museum-owned (Hamburger Kunsthalle, Städel Museum, Frankfurt a. M., Staatsgalerie, Stuttgart, Brücke-Museum, Berlin, Bündner Museum, Chur)

Lot 121002743

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Bildnis David Müller. 1919.

Woodcut.

Gercken 1094 II (of IV). Dube H 409. Schiefler H 397.
Signed and inscribed „Eigendruck“. One of six copies from
theis printing state and one of 13 known copies before the
larger edition for the Bauhaus portfolio. On Japon, laid on
cardboard. 34 x 29,3 cm (13,3 x 11,5 in). Papier: 39,7 x 34 cm
(15,6 x 13,3 in).

A larger edition of the fourth state of this woodcut was
made for the portfolio „Bauhaus-Drucke, Neue europäische
Graphik, 5. Mappe, Deutsche Künstler“ published by the
Staatliches Bauhaus, Weimar in 1921. [CH]

Schätzpreis: € 5.000–7.000 (R/D)

\$ 5,250–7,350

PROVENANCE

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

EXHIBITION

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

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung
Hermann Gerlinger, Stuttgart 1995, pp. 270f., SHG no.
393 (fig. p. 270).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der
Brücke. Inventory catalog Hermann Gerlinger Collection,
Halle (Saale) 2005, p. 349, SHG no. 781 (fig.).

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- **Hand-printed by the artist**
- **In Switzerland, Kirchner initially did not have access to a printing press, so he made the prints by hand with a folding tool, thus giving each individual copy noticeable variations in the application of color**
- **A year earlier, the artist had finally moved to Switzerland where he lived in the house „In den Lärchen“ in Davos-Frauenkirch**
- **The house belonged to the Davos family Andres Müller, with whom Kirchner maintained friendly contact**
- **In the year of creation, the father of the sitter, Andres Müller died and David Müller took over the parental estate**
- **The woodcuts created in Davos during these years are considered the most important print portraits of his entire oeuvre**
- **Highly significant for the artist: Kirchner later included the print in the fifth portfolio of „Bauhaus Prints“ (1921, Weimar)**
- **Two of the five other known copies of this print are museum-owned: in the Museum Folkwang, Essen and in the Städel Museum, Frankfurt am Main**



Lot 121002768

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Bootsbauer. 1914.

Etching.

Ebner/Gabelmann 672 R. Dube R 128. Signed and dated. One of 17 known copies. 9,5 x 13,7 cm (3.7 x 5.3 in). Size of sheet: 18,1 x 22,5 cm (7.1 x 8.9 in). The work presumably shows the boat builder Peter Hansen, whom Heckel stayed with in Osterholz in the summers of 1913 and 1914. [EH]

Schätzpreis: € 500 – 700 (R/D, F)

\$ 525 – 735

PROVENANCE

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

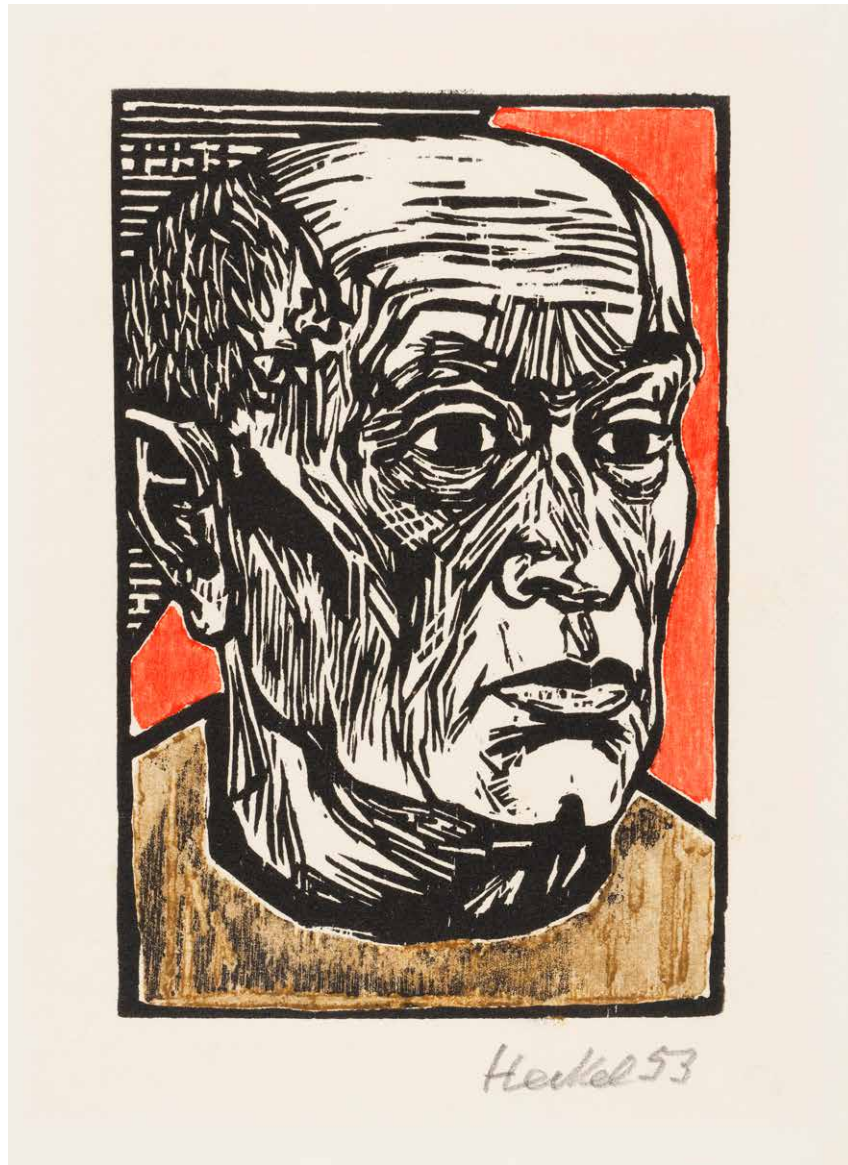
EXHIBITION

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

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 294, SHG no. 437 (fig.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 203, SHG no. 455.

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Lot 121002772

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Kopf (Selbstbildnis). 1953.

Woodcut in colors.

Dube H 405. Signed and dated. Dated in the printing block. On creme wove paper. 19 x 12,5 cm (7.4 x 4.9 in). Sheet: 25 x 21,3 cm (9.7 x 8.3 in). [CH]

Schätzpreis: € 900 – 1.200 (R/D, F)

\$ 945 – 1,260

PROVENANCE

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

EXHIBITION

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

- Self-portrait of the great German expressionist
- The year of its creation marks his 70th birthday
- Due to the size of the print, Heckel may have created the sheet as a greeting for friends and acquaintances on the occasion of his birthday
- The color woodcuts occupy a special rank in Heckel's artistic oeuvre, particularly during the „Brücke“ years, but also in his late creative phase

LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 346, SHG no. 559 (illu.).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 258, SHG no. 266 (illu., p. 259).

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Lot 121002796

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Gespräch vom Tod. 1920.

Woodcut.

Schapire 267. Signed. Copy aside from the edition of 100. On off-white wove paper. 17,7 x 13,3 cm (6.9 x 5.2 in). Sheet: 24,8 x 19 cm (9.7 x 7.5 in). Printed by Paul Westheim. [JS]

Schätzpreis: € 500 – 700 (R/D, F)

\$ 525 – 735

PROVENANCE

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

EXHIBITION

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

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 394, SHG no. 683 (ill.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 94, SHG no. 197 (ill.).

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Lot 121002806

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Drei Tänzerinnen (Akrobatischer Tanz). 1910.

Colored chalk drawing over pencil.
On thin smooth wove paper. 11,1 x 14,5 cm (4,3 x 5,7 in), size of sheet.

Schätzpreis: € 3.000 – 5.000 (R/D)
\$ 3,150 – 5,250

PROVENANCE

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

EXHIBITION

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

- From the best „Brücke“ period of the sought-after Dresden years
- The world of vaudeville, theater and circus was one of the main subjects of the „Brücke“ artists
- E. L. Kirchner developed a particular fascination for dance in Dresden, which is reflected in the drawings, prints and paintings in his vast oeuvre
- In his spontaneous drawings, the artist achieved the greatest possible immediacy

LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 148, SHG no. 140 (illu.).
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 309, SHG no. 702 (illu.).

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Lot 121002815

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Seiltänzer (23. Jahresblatt). 1953.

Woodcut in colors.

Signed, dated and inscribed „f. 1954 23. Jahresblatt“. On firm wove paper. 16,4 x 12,5 cm (6.4 x 4.9 in). Sheet: 22 x 15,8 cm (8.6 x 6.2 in). Released as 23rd annual sheet in 1954. In 1930, Heckel started the tradition of making a print on the occasion of the turn of the year, mostly small woodcuts with a symbolic message that he gave to friends. Until 1968, some 38 of these „annual sheets“ were made. [CH/AR]

Schätzpreis: € 1.000 – 1.500 (R/D, F)

\$ 1,050 – 1,575

PROVENANCE

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

EXHIBITION

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

.....
 • **Print in strong contrasting colors**

• **Only one copy of the woodcut has been offered on the international auction market in the last 30 years (source: artprice.com)**

• **The world of vaudeville, theater and circus was one of the main subjects of the „Brücke“ artists and had a lasting influence on Heckel's artistic work until his late creative period**

• **Another copy of this color woodcut is in the collection of the Metropolitan Museum of Art, New York**

LITERATURE

· Renate Ebner, Andreas Gabelmann, Erich Heckel. Werkverzeichnis der Druckgraphik, vol. 2: 1914-1968, Munich 2021, no. 962 H b. 1. (of b. 2).

 · Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 347f., SHG no. 563 (illu. on p. 346).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 260, SHG no. 590 (illu.).

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Lot 121002819

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Clown am Spiegel (28. Jahresblatt). 1958.

Woodcut in colors.

Dube H 428 II (of II). Signed and dated. Dated and inscribed „für 59“ in the print. On firm Japon. 18,1 x 13,5 cm (7.1 x 5.3 in). Sheet: 25,2 x 17,5 cm (9.8 x 6.9 in).

Published as the 24th annual sheet for the year 1959. In 1930 Heckel began to send a graphic work, usually a small woodcut with a symbolic message, to his friends at the turn of the year. By 1968, he had produced 38 such „Jahresblätter“. [CH]

Schätzpreis: € 500 – 700 (R/D, F)

\$ 525 – 735

PROVENANCE

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

EXHIBITION

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

LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 354, SHG no. 579 (illu.).
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 267, SHG no. 607a (illu.).



• Strong print in three contrasting colors

• The world of vaudeville, theater and circus was one of the main motifs of the „Brücke“ artists and had a lasting influence on Heckel's artistic work until his late creative period

• Heckel used a famous film still from the 1928 silent film „Laugh, Clown, Laugh“ (directed by Herbert Brenon and Ray Lissner), which shows the American actor Lon Chaney (1883-1930) posing in front of a mirror dressed as Pierrot

• Heckel also used the motif in other prints as well as in watercolors of the same name (1931, Städel Museum, Frankfurt a. M.) and two paintings (1930, destroyed and 1946, Museum Folkwang, Essen)

• Further copies of the color woodcut are in the collection of the Metropolitan Museum of Art, New York and the Museum Folkwang, Essen

Lot 121002820

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Clown am Spiegel (28. Jahresblatt). 1958.

Woodcut in colors.

Not in Dube (cf. Dube H 428). Signed and dated. On off-white paper. 17,5 x 12,8 cm (6.8 x 5 in). Sheet: 23,8 x 16 cm (9.5 x 6.5 in).

. [CH]

Schätzpreis: € 500 – 700 (R/D, F)

\$ 525 – 735

PROVENANCE

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

EXHIBITION

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

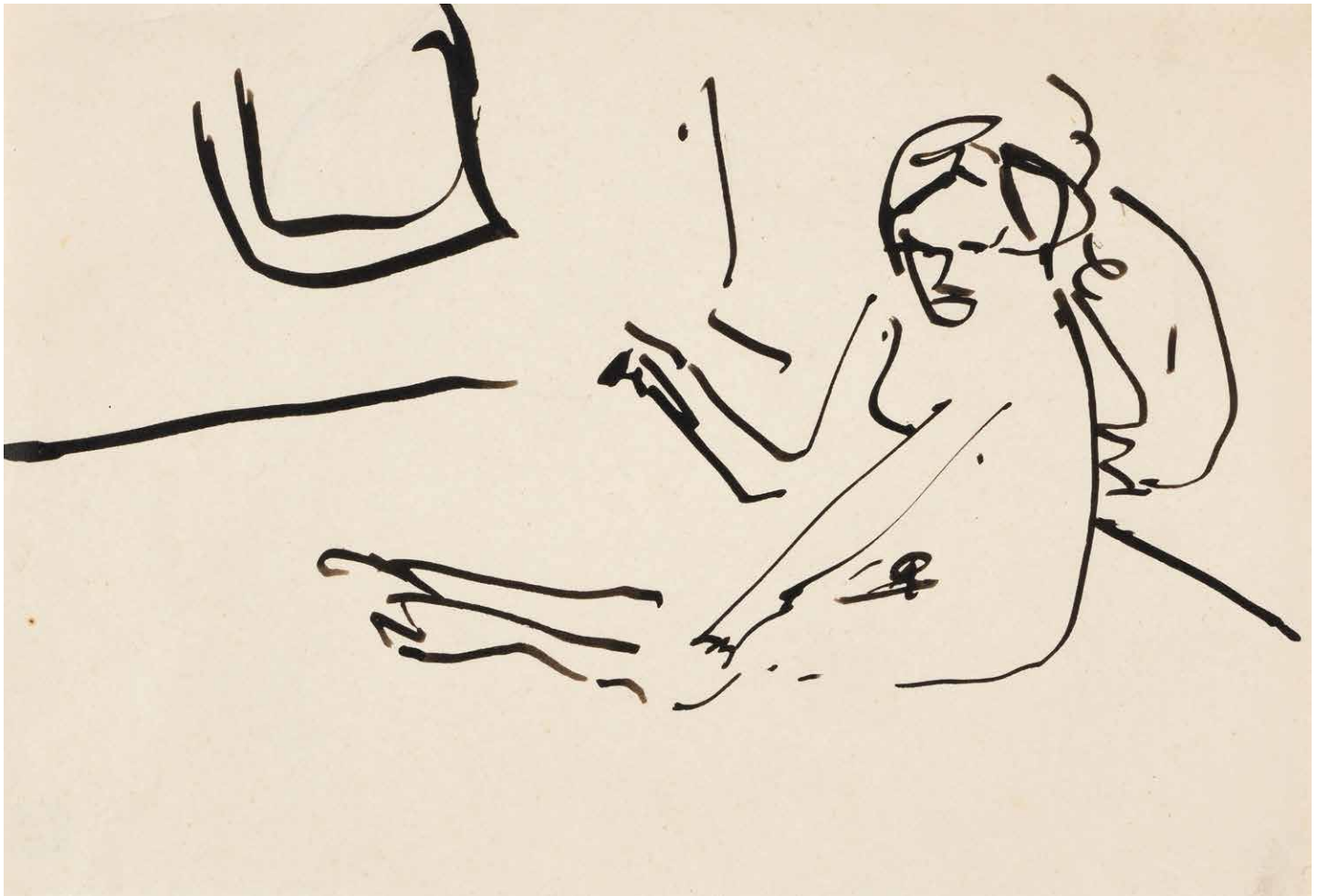
LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 345, SHG no. 579b (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 267, SHG no. 607 (illu.).



• Strong print in two contrasting colors

- The world of vaudeville, theater and circus was one of the main motifs of the „Brücke“ artists and had a lasting influence on Heckel's work up to his late creative period
- Heckel used a famous film still from the 1928 silent film „Laugh, Clown, Laugh“ (directed by Herbert Brenon and Ray Lissner), which shows the American actor Lon Chaney (1883-1930) posing in front of a mirror dressed as a Pierrot
- Heckel also used the motif in other prints as well as in watercolors of the same name (1931, Städel Museum, Frankfurt a. M.) and two paintings (1930, destroyed and 1946, Museum Folkwang, Essen)
- Further copies of the color woodcut are in the collection of the Metropolitan Museum of Art, New York and the Museum Folkwang, Essen



Lot 121002831

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Am Boden sitzender Akt. 1910.

Pen and India ink drawing.

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

Schätzpreis: € 3.000 – 5.000 (R/D)

\$ 3,150 – 5,250

PROVENANCE

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

EXHIBITION

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

- From the best „Brücke“ period in Dresden
- The female nude in the studio was one of the main motifs of E. L. Kirchner and the „Brücke“ artists during these years
- For Kirchner, the act of drawing was an elementary necessity in the expression of spontaneous pictorial ideas
- Instead of proportion, composition and pictorial structure, he was concerned with the immediate apprehension of a moment, which allowed no corrections or preparatory considerations
- The unusually free, spontaneous drawings are regarded as particularly authentic expressions of the art of drawing in the early 20th century

LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 149, SHG no. 143 (illu.).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 310, SHG no. 704 (illu.).

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Lot 121002847

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Hügel bei Moritzburg. Um 1909/10.

Pen and India ink - and ink brush drawing.

On fine wove paper. 11,8 x 19,5 cm (4,6 x 7,6 in), size of sheet. [CH/AR]

Schätzpreis: € 3.000 – 5.000 (R/D)

\$ 3,150 – 5,250

PROVENANCE

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

EXHIBITION

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

- From the sought-after, particularly fruitful Dresden „Brücke“ period
- During their stays at the Moritzburg Ponds (1909-1911), the „Brücke“ artists created particularly innovative, expressive and pioneering works for Expressionism
- Kirchner depicted the hilly landscape around the Moritzburg Ponds in his depictions of bathing nudes; the landscape sketched here is particularly similar to the hilly background in „Vier Badende“ (1910, Von der Heydt-Museum, Wuppertal, Gordon 95)
- Ernst Ludwig Kirchner and the „Brücke“ artists focused on the medium of drawing, particularly in the Dresden years

LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 147, SHG no. 137 (illu.).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 308, SHG no. 699 (illu.).

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Lot 121002859

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Skizzenbuch I. 1900/01.

23 sheets with Drawings, in cloth binding. Mainly watercolors, some in pencil, chalks, pastel.

Wrapper signed and dated „1900“. Ten sheets dated between July 21, 1900 and April 3, 1901 (sheet 3 to 9 and sheet 12, 17 and 19). Each titled (except for sheets 21 and 22), some sheets with short personal annotations. Smooth creme paper. Binding: 13,3 x 20,5 cm (5.2 x 8 in). Sheet, each: 12 x 19 cm (4.7 x 7.4 in).

Bound, 23 sheets (of which one loose) with 23 sketches and two intentionally blank pages (ll. 10 and 11) with slanted edges for holding maps or sketches. Themes: Young oaks, view from the window, inn garden in Schwanewitz, beech trunks, evening light, forester's lodge Trätzenmoor, courtyard of the neighbor's villa, forest sketch, beech, Wolgast, Köhler's house at sunset, view to the west, bushes, piece from a picture of art history (fantastic equestrian piece), „A German Trilby“, The Madness, portraits of the brother Walter, park portal, from the Palace of the Orangery.

On the inside of the cover with the earliest known signature of the artist (still without „L“ or „Ludwig“).

Full cloth binding by the company August Seyfert, Chemnitz. [CH/AR]

Schätzpreis: € 1.500 – 2.000 (R/D)

\$ 1,575 – 2,100

PROVENANCE

- Ulrich Kirchner (1888-1950) and Walter Kirchner (1882-1954), the artist's brothers, Berlin-Grünau.
- Hans Wentzel Collection, Stuttgart (acquired from the above).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

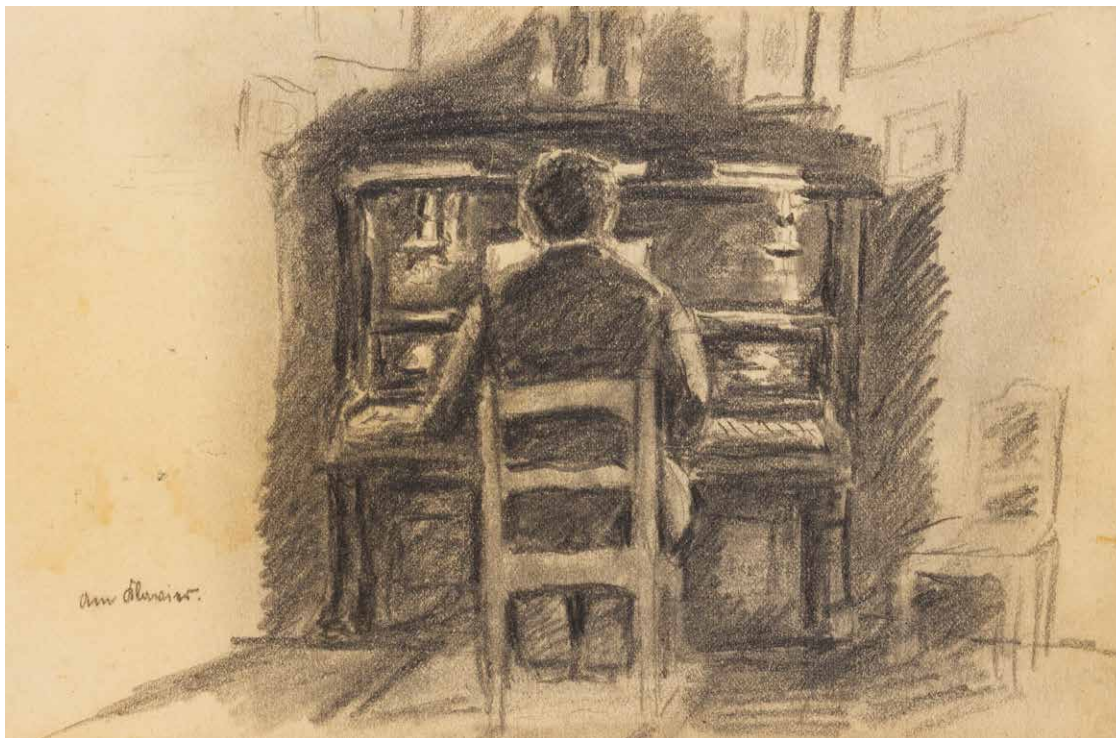
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann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

- The artist's very first sketchbook (Presler Skizzenbuch 1)
- With the earliest known signature of E. L. Kirchner
- Only very few other drawings from Kirchner's earlier years before he studied architecture in Dresden have survived
- Like no other early work by the artist, the young E. L. Kirchner's sketchbook sheds a revealing light on his development as a draughtsman and painter
- Kirchner used pencil, watercolor, pastel and colored chalks; the drawings show hatching, rich detail, color gradients and strong contours
- One of the artist's last preserved sketchbooks
- For over 20 years, no other of the few remaining sketchbooks has been offered on the international auction market (source: artprice.com)

LITERATURE

- Gerd Presler, Ernst Ludwig Kirchner, die Skizzenbücher. „Ekstase des ersten Sehens“. Monographie und Werkverzeichnis, Weingarten 1996, sketchbook. 1, p. 195 (with several illus.).
-
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 92, SHG no. 24 (illu.) and pp. 13ff.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 279, SHG no. 634 (illu.).

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Lot 121002860

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Skizzenbuch II. 1901/02.

24 sheets Drawing s, clot binding. Most in pencil, some ink brush, wash, watercolor, color chalks and pastel.

Signed and dated „1901“ on a label on the wrapper. Some sheets titled (1-4, 6., 7 and 9+10, 12, 16 and 22), one inscribed „7 Minutenskizze“ by the artist. Smooth creme paper. Binding: 13 x 20 cm (5.1 x 7.8 in). Sheet, each: 12 x 19 cm (4.7 x 7.4 in).

Bound, 24 sheets (one of them trimmed) with 31 sketches (one of them probably not by Kirchner, reverse of sheet 5) and one blank page. Themes: Street, at the piano, Angermünde church, farmer, at the window, head studies, windmill, Angermünde, old man, view of Wolitzsee, Uncle Otto, landscape, frowning man, near Pillnitz, woman with headscarf, seated couple, bespectacled head, by lamplight, portrait of father, female nude.

On the inside of the cover with one of the two earliest known signatures of the artist (as in the first sketchbook, still without „L“ or „Ludwig“).

Full cloth binding by the company August Seyfert, Chemnitz. [CH/AR]

Schätzpreis: € 1.500 – 2.000 (R/D)

\$ 1,575 – 2,100

PROVENANCE

- Ulrich Kirchner (1888-1950) and Walter Kirchner (1882-1954), the artist's brothers, Berlin-Grünau.
- Hans Wentzel Collection, Stuttgart (acquired from the above).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

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

- Only very few isolated drawings from Kirchner's younger years before he studied architecture in Dresden have survived
- With an extremely rare portrait of the artist's father
- Like no other early work by the artist, the young E. L. Kirchner's sketchbook sheds a revealing light on his development as a draughtsman and painter
- Amazing artistic variety: Kirchner used pencil, watercolor, pastel and colored chalks
- No other of the few surviving sketchbooks has been offered on the international auction market for over 20 years (source: artprice.com)

LITERATURE

- Gerd Presler, Ernst Ludwig Kirchner, die Skizzenbücher. „Ekstase des ersten Sehens“. Monographie und Werkverzeichnis, Weingarten 1996, sketchbook 2, p. 196 (with several illus.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 92, SHG no. 25 (illu.) and pp. 13ff. (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 280, SHG no. 635 (illu.).
- Cf. Roland Scotti (ed.), Ernst Ludwig Kirchner. Das fotografische Werk, Davos 2005, p. 78, cat. no. 45 (Ernst Ludwig Kirchner, photo portrait of his father professor Ernst Kirchner, around 1917).

April 15, 2024, from 3:30 pm – May 15, 2024, 3 pm. Lots are sold consecutively. [onlineonly.kettererkunst.com](https://www.onlineonly.kettererkunst.com)



Lot 121002865

ERICH HECKEL

1883 Döbeln/Saxony–1970 Radolfzell/Lake Constance

Graphik der Gegenwart, Band I, Euphorion-Verlag Berlin. 1931.

The book comprising 5 original Woodcuts, of which 3 in colors and 49 full-page illustrations. Published by Euphorion Verlag, Berlin 1931. Original boards.

Ebner/Gabelmann 830 H- 834 H. Dube H 348-352. Jentsch 166. 24 x 16 cm (9.4 x 6.2 in).

Printed by Offizin Poeschel & Trepte, Leipzig. Contains 3 original woodcuts from 1930, 1 wraprepr, 2 end papers, 1 vignette and 1 frontispiece. [EH]

Schätzpreis: € 300–500 (R/D, F)
\$ 315–525

PROVENANCE

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

EXHIBITION

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

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 327, SHG no. 512 (fig.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 2368, SHG no. 536 (fig.).
- Daniel J. Schreiber (ed.), Erich Heckel. Einfühlung und Ausdruck, Bernried 2020 (fig. pp. 33of.).

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Lot 121002896

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Rosa Tanzpaar. 1909/10.

Watercolor and color chalks over pencil.
On paper. 21 x 16,5 cm (8.2 x 6.4 in), size of sheet. [CH]

Schätzpreis: € 9.000 – 12.000 (R/D)
\$ 9,450 – 12,600

PROVENANCE

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

EXHIBITION

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

- Spontaneous and dynamic sketch from the Dresden „Brücke“ period
- One of the rare watercolor sketches from this creative phase
- Dance and movement play a major role in Kirchner's entire oeuvre
- In the dance hall, cabaret, theater and circus, Kirchner studied the rapid movements and captured them in bold strokes on paper
- Drawings, prints and important paintings from this creative phase are based on these snapshots

LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 148, SHG no. 139 (ill.).
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 309, SHG no. 701 (ill.).

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Lot 121002897

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Alte Straße. 1908.

Etching.

Ebner/Gabelmann 333 R. Dube R 39. Signed and dated. Inscribed, among others „Hamburg (Alte Häuser)“ by a hand other than that of the artist on the reverse. One of only two known copies. On firm off-white wove paper. 13,8 x 16,7 cm (5.4 x 6.5 in). Sheet: 34,5 x 26,2 cm (13.5 x 10.3 in).

The work is registered in the Hermann Gerlinger Collection with the number SHG 354a. [AR]

Schätzpreis: € 500 – 700 (R/D, F)

\$ 525 – 735

- **Very rare early etching**
- **To date only 2 known copies**
- **This is the first time that a copy is offered on the international auction market (source: artprice.com)**

PROVENANCE

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

EXHIBITION

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

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Lot 121002899

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Römische Landschaft. 1909.

India ink drawing on a postcard to Mr and Mrs Köhler-Hausen.
9 x 14 cm (3.5 x 5.5 in).

With two Roman postage stamps, addressed „Herrn und Frau Köhler-Hausen, Dresden A, Bankstraße 1, Germania!“ and inscribed „Herrn und Frau Köhler-Hausen, Herzlichen Dank für Ihren freundlichen Gruss. Von Italiens Frauen und anderen Schönheiten werde ich Ihnen manches erzählen können. Herzlichen Gruss, Ihr E. Heckel.“ [AR]

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

Schätzpreis: € 2.000 – 3.000 (R/D, F)

\$ 2,100 – 3,150

PROVENANCE

· Hermann Gerlinger Collection, Würzburg (acquired from the above in 1987, with the collector's stamp, Lugt 6032).

EXHIBITION

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

- Postcard with a small drawing from Rome
- Erich Heckel reports about Italy's beauties
- The Brücke-Museum in Berlin has many works from this creative period

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 174, SHG no. 198 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 164f, SHG no. 371 (with illu.).

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Lot 121002929

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Sonnenuntergang an der Förde. 1915.

Woodcut.

Signed and inscribed with the work number „1522“. On wove paper.

29.9 x 36 cm (11.7 x 14.1 in). Sheet: x 38 x 50 cm (14.9 x 19.6 in).

Self-printed at Fritz Voigt, Berlin. [CH]

Schätzpreis: € 2.000 – 3.000 (R/D, F)

\$ 2,100 – 3,150

PROVENANCE

- Art dealer Ilse Schweinsteiger, Munich.
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp on the reverse, Lugt 6032, acquired from the above in 1987).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, p. 88, cat. no. 43 (illu. on p. 89).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

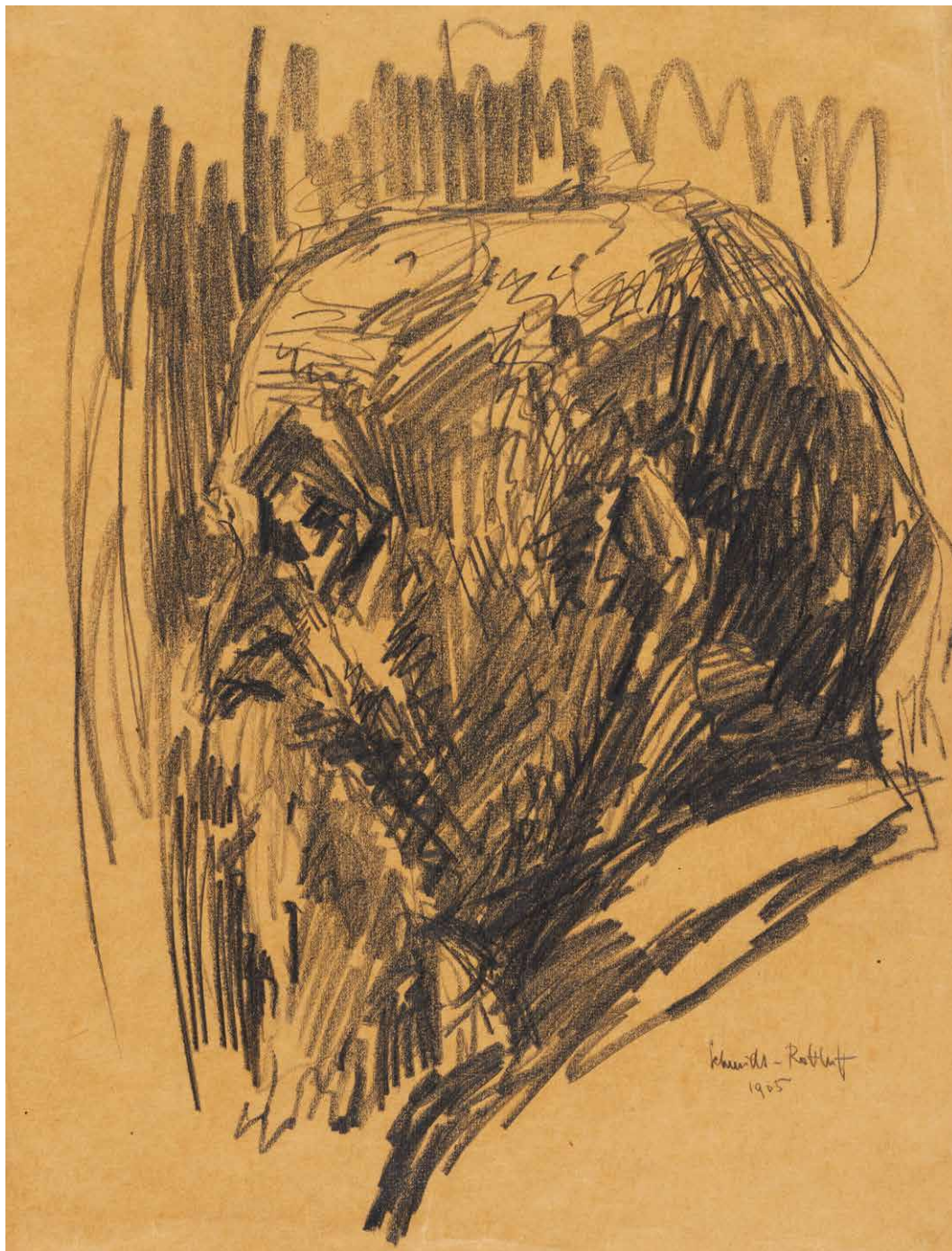
• Self-printed by the artist

- Large sheet in the expressive, powerful formal language of the late „Brücke“ period (1905-1913)
- With characteristically clear contours, angular forms, dynamic lines and an oversized, dark sun, Schmidt-Rottluff creates a particularly atmospheric scene
- Schmidt-Rottluff's graphic depictions of Russian landscapes were probably first created in Berlin – based on memories of the Russian countryside, which the artist became acquainted with during the First World War
- Instead of symbolic or direct references to war and destruction, he depicts a rural idyll that is only subtly undermined by the eerie and mysterious atmosphere

LITERATURE

- Rosa Schapire, Karl Schmidt-Rottluff. Graphisches Werk bis 1923, Berlin 1924, no. 179 (illu. in plate vol.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 374, SHG no. 629 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 74, SHG no. 141 (illu.).

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Lot 121002930

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Bildnis eines Mannes. 1905.

Black Chalks.

Lower right signed and dated. On brownish wove paper. 44 x 34.5 cm (17.3 x 13.5 in), size of sheet. [KT]

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

Schätzpreis: € 1.000 – 1.500 (R/D, F)

\$ 1,050 – 1,575

PROVENANCE

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

.....
 • **Expressive portrait that testifies to the artist's mastery**

EXHIBITION

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

LITERATURE

- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 30, SHG no. 31 (illu.).

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Lot 121002931

KARL SCHMIDT-ROSSLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Drei am Tisch. 1914.

Woodcut.

Schapiro H 167. Signed. One of presumably 75 copies. On J.W. Zanders laid paper (with watermark).

50 x 40 cm (19.6 x 15.7 in). Sheet: 61,5 x 51 cm (24.2 x 20.1 in).

One of ten woodcuts from the Neumann portfolio, published by Graphisches Kabinett J.B. Neumann, Berlin 1919. [SM]

Schätzpreis: € 6.000 – 8.000 (R/D, F)

\$ 6,300 – 8,400

PROVENANCE

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

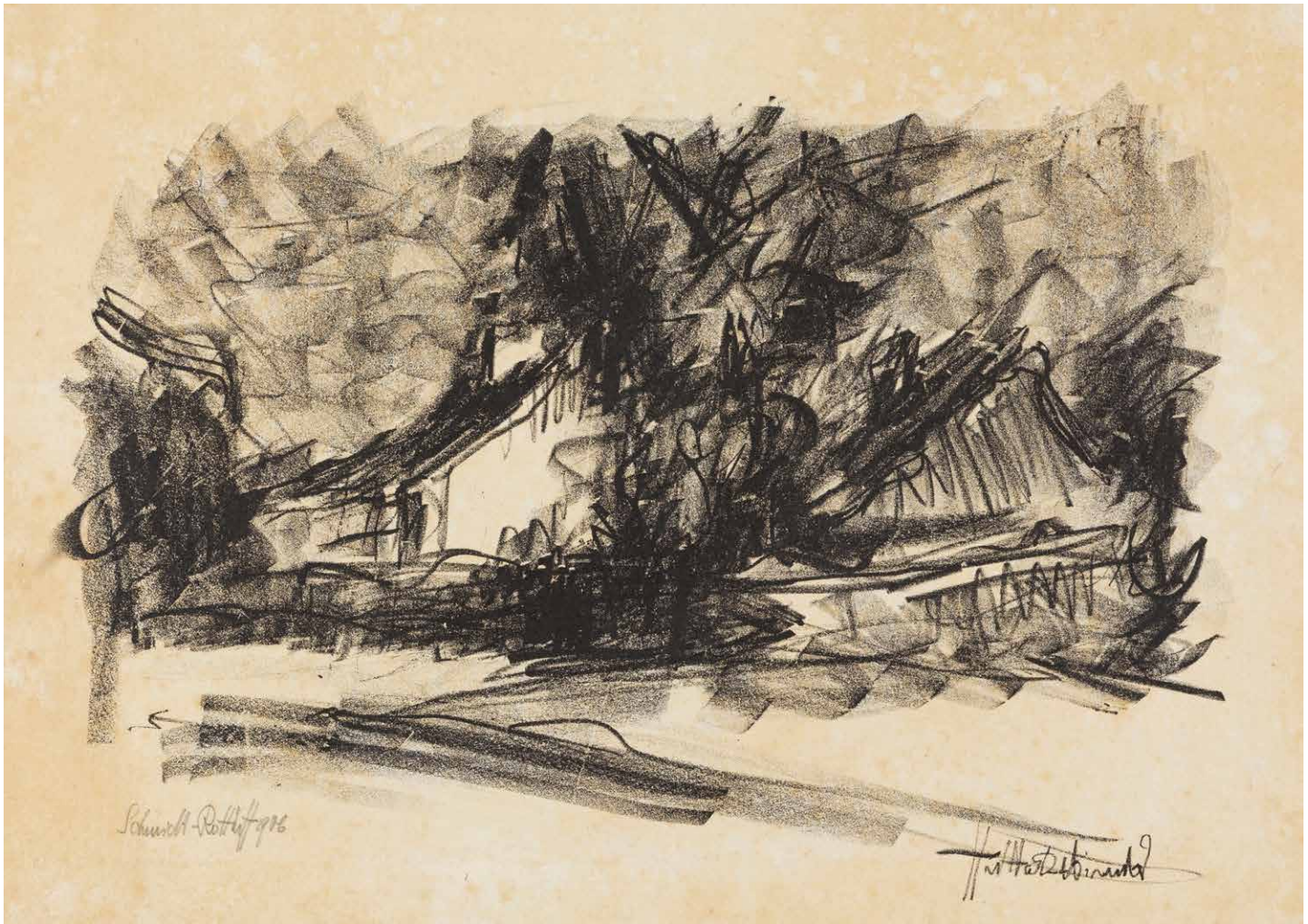
EXHIBITION

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

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 371, SHG no. 621.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 71, SHG no. 133.

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Lot 121002954

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Mondnacht. 1906.

Lithograph.

Signed, dated and titled. Once more signed in the stone. On firm laid

paper. 25,8 x 37,1 cm (10.1 x 14.6 in). Sheet: 32 x 44,5 cm (12,5 x 17,5 in).

Printed by Dresdner Kunstanstalt.

The work is registered in the Hermann Gerlinger Collection under the number SHG 35a. [AR]

Schätzpreis: € 1.500 – 2.000 (R/D, F)

\$ 1,575 – 2,100

PROVENANCE

· Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032, since 2011: Galerie Bassenge).

- Extremely rare, early lithograph from the beginning of the „Brücke“
- Schmidt-Rottluff was one of the first members of the artist group to devote himself to lithography where he found new means of expression
- Two years later, he produced an etching based on the same motif

LITERATURE

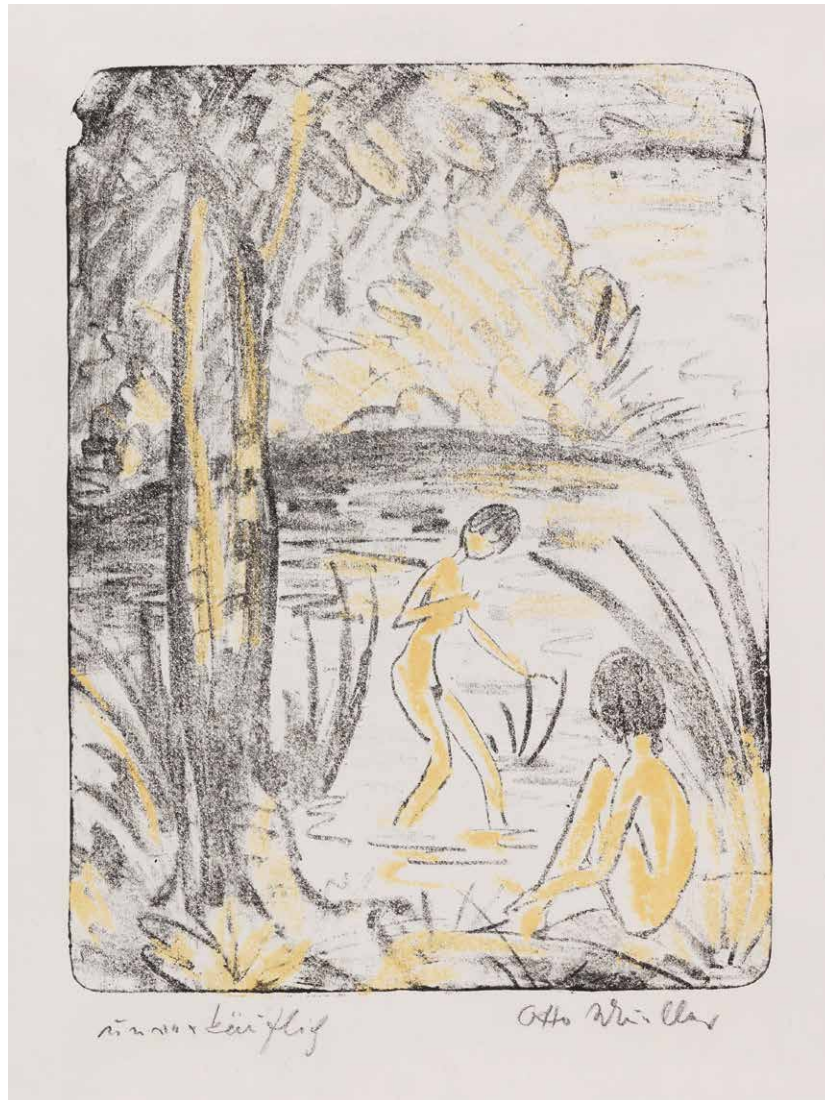
· Rosa Schapire, Karl Schmidt-Rottluff. Graphisches Werk bis 1923, Berlin 1924, no. L 3 (illu. in black and white, plate vol.).

.....

· Galerie Bassenge, Berlin, auction 97, May 28, 2011, Moderne Kunst Teil I, lot 8263.

· Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 120 (illu.).

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Lot 121002990

OTTO MUELLER

1874 Liebau/Giant Mountains – 1930 Obernigk near Wrocław

Sitzende und Badende mit Baum. 1914/18.

Lithograph with an ochre coloring printed from the same stone in monotype.

Karsch 56. Signed and inscribed "unverkäuflich". Hand-made print. Karsch assumes that Mueller printed ca. 10 copies, of which Karsch knew of only 4 copies. On slightly toned copper plate printing paper. 43 x 32,4 cm (16.9 x 12.7 in). Sheet: 59,7 x 44,7 cm (23.4 x 17.6 in). [JS]

Schätzpreis: € 8.000 – 10.000 (R/D)

\$ 8,400 – 10,500

PROVENANCE

· Hermann Gerlinger Collection, Würzburg (with the collector's stamp on the reverse, Lugt 6032, since 1999, Ketterer Kunst, auction 240, November 20, 1999, lot 19).

EXHIBITION

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

- Fine hand-made print from the „Old Stone“, which Mueller used for his lithographs in Berlin from 1908 to 1918, with monotype coloring and the artist's inscription „unverkäuflich“ (not for sale)
- Presumably of Mueller's first attempts to enrich a lithograph by color accentuations, according to Karsch, proof of color lithographs can only be found as of 1919
- Unique character owing to the monotype coloringg
- Very rare lithograph. To date, only one copy without signature and coloring has been offered on the international auction market (www.artprice.com)
- From the renowned Brücke collection of Hermann Gerlinger

LITERATURE

· Ketterer Kunst, Munich, Moderne Kunst I, auction 240, cat. no. 19 (with illu.).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 410, SHG no. 888 (fig.).

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Lot 121002996

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Ziegelei. 1957.

Woodcut in colors.

Ebner/ Gabelmann 999 H. Dube H 424. Signed, dated and titled as well as inscribed „I. Z. Eigendr.“. One of 22 hand-made prints. On laid paper. 42,5 x 26,3 cm (16.7 x 10.3 in). Sheet: 54,5 x 34,5 cm (21.5 x 13.6 in). [CH]

Schätzpreis: € 2.000 – 3.000 (R/D, F)

\$ 2,100 – 3,150

PROVENANCE

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

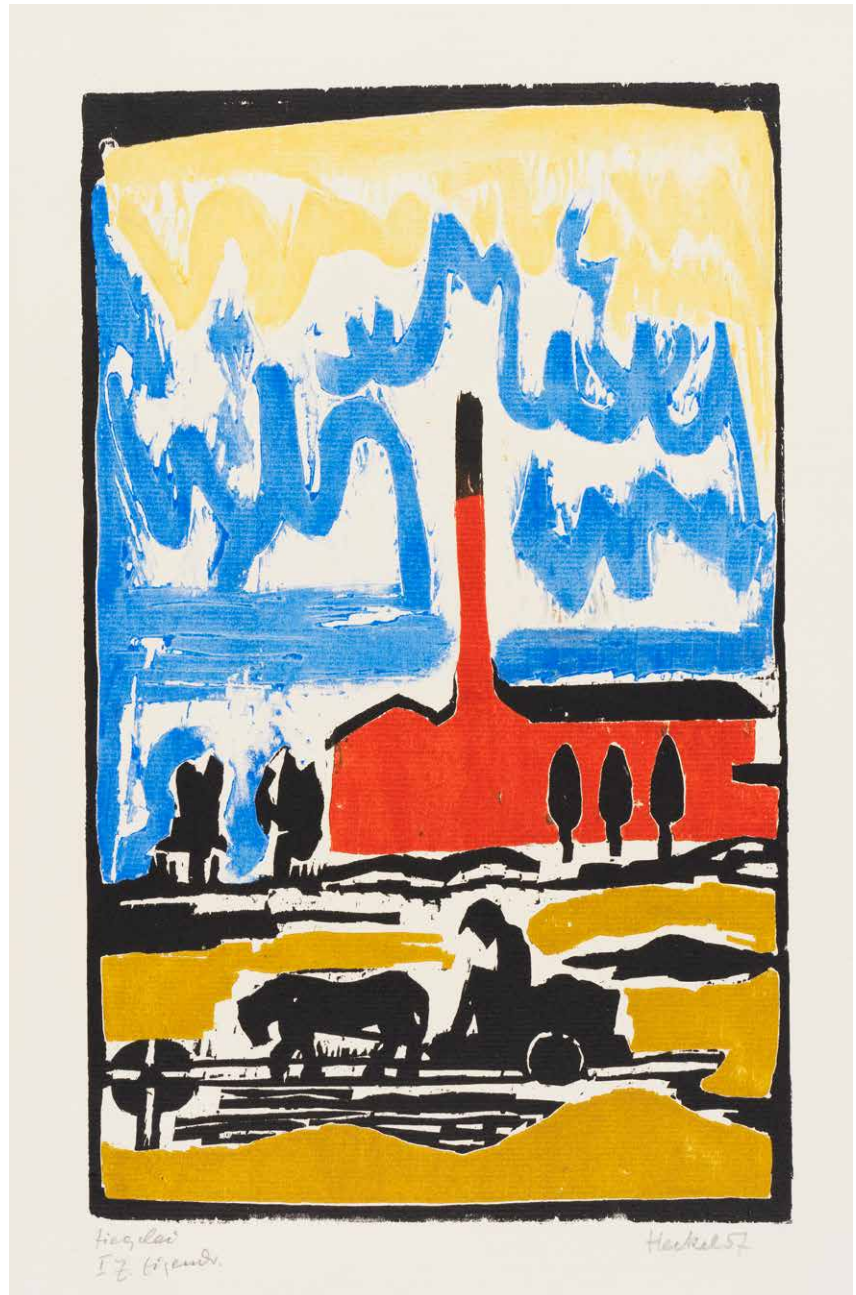
EXHIBITION

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

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 353, SHG no. 576 (fig.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 266, SHG no. 604 (fig.).

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- **Painterly hand-made print in five intense colors**
- **Heckel showed the brickyard in Dangast in a woodcut (black) as early as in 1908 and in a painting and several watercolors from 1907-1909**
- **In the year of creation, Heckel was probably inspired to make this work by the exhibition „Maler der ‚Brücke“ (Painters of the ‚Brücke) in Dangast 1907-1912“ in Oldenburg**
- **The color woodcuts occupy a special position in Heckel's artistic work, especially during the „Brücke“ years, but also in his later work**



Lot 121002999

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Menschen am Meer. 1909.

Charcoal and pastel.

Lower right signed and dated and titled in lower left. On wove paper. 22,5 x 32,5 cm (8.8 x 12.7 in), the full sheet. [AR]

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

Schätzpreis: € 5.000 – 7.000 (R/D, F)

\$ 5,250 – 7,350

PROVENANCE

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

EXHIBITION

- Erich Heckel 1883-1970. Aquarelle, Zeichnungen, Ausstellung zum 100. Geburtstag des Malers, Städtische Galerie, Würzburg, July 3 - September 11, 1983, cat. no. 5.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).

- **Strongly reduced, quickly executed drawing of great immediacy**
- **While in Italy, Heckel already anticipated the style that was to become formative for the development of the „Brücke“ a little later**
- **Beach scenes from this period are extremely rare in the work of the artist and are hardly offered on the international auction market (source: artprice.com)**

- Erich Heckel. *Einfühlung und Ausdruck*, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 102 (fig.)
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), *Die Maler der Brücke. Sammlung Hermann Gerlinger*, Stuttgart 1995, p. 171, SHG no. 191 (fig.).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005*, p. 162, SHG no. 364 (fig.).

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Lot 121003003

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Mädchen aus Kowno. 1918.

Woodcut.

Signed. On Zanders laid paper (with the watermark).

50,3 x 39,1 cm (19.8 x 15.3 in). Sheet: 62 x 51,5 cm (24.4 x 20.3 in).

From the portfolio „Schmidt-Rottluff. 10 Holzschnitte“, Verlag
Graphisches Kabinett I.B. Neumann, Berlin 1919. Printed by
Fritz Voigt, Berlin. [KT]

Schätzpreis: € 7.000 – 9.000 (R/D, F)

\$ 7,350 – 9,450

PROVENANCE

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

EXHIBITION

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

- Expressive portrait showing the influences of African masks
- A particularly innovative and experimental composition
- The human face became a defining motif for the artist in the 1920s

LITERATURE

- Rosa Schapire, Karl Schmidt-Rottluff. Graphisches Werk bis 1923,
[Berlin 1924] reprint New York 1987, no. H 204 (illu. in black and white,
plate vol).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann
Gerlinger, Stuttgart 1995, p. 377, SHG no. 638 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke.
Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005,
p. 77, SHG no. 150 (illu.).

April 15, 2024, from 3:30 pm – May 15, 2024, 3 pm. Lots are sold consecutively.
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Lot 121003004

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Melancholie. 1914.

Woodcut.

Signed. On Zanders laid paper (with watermark).

50 x 38,7 cm (19.6 x 15.2 in). Sheet: 62 x 50,8 cm (24.4 x 20 in).

From the portfolio „Schmidt-Rottluff. 10 Holzschnitte“, Verlag

Graphisches Kabinett I.B. Neumann, Berlin 1919. Printed by

Fritz Voigt, Berlin. [KT]

Schätzpreis: € 5.000 – 7.000 (R/D, F)

\$ 5,250 – 7,350

PROVENANCE

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

EXHIBITION

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

- Reference to the icon of graphic art, Dürer's „Melencolia“
- Schmidt-Rottluff measures himself against his great role model on an equal footing using his own technique
- Created in the historic year of 1914

LITERATURE

- Rosa Schapire, Karl Schmidt-Rottluff. Graphisches Werk bis 1923, [Berlin 1924] reprint New York 1987, no. H 139 (illu. in black and white, plate vol.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 368f., SHG no. 614 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 69, SHG no. 126 (illu.).

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Lot 121003014

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Russischer Wald. 1918.

Woodcut.

Signed. From an edition of 125 copies. On creme wove paper (with the blindstamp „Die Schaffenden“).

20 x 26 cm (7.8 x 10.2 in). Sheet: 31 x 41 cm (12.2 x 16.1 in).

Sheet 7 from the portfolio „Die Schaffenden“, IInd vol, 2nd portfolio, published by Paul Westheim, 1920 (emboossing stamp). [SM]

Schätzpreis: € 2.000 – 3.000 (R/D, F)

\$ 2,100 – 3,150

EXHIBITION

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

- **Expressive, powerful formal language**
- **Schmidt-Rottluff's graphic depictions of Russian landscapes were probably first created in Berlin, after his memories of the Russian countryside, which he became acquainted with during the First World War**
- **With clear contours, angular and almost geometric forms, Schmidt-Rottluff created a composition with an almost ornamental pictorial language**

LITERATURE

- Rosa Schapire, Karl Schmidt-Rottluff. Graphisches Werk bis 1923, Berlin 1924, no. H 229 (illu. in black and white, plate vol.).
- Gerhart Söhn, Handbuch der Original-Graphik in deutschen Zeitschriften, Mappenwerken, Kunstbüchern und Katalogen (HDO) 1890-1933, vol. VII, Düsseldorf 1998, no. 72707-10.
.....
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 382, SHG no. 660 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 83, SHG no. 17 (illu.).

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Lot 121003028

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Bildnis M. H. (Mein Bruder / M.). 1914.

Etching.

Ebner/Gabelmann 664 R II (of II). Dube R 130. Signed and dated „13“.

Monogrammed in the plate. One of together 27 known copies.

On wove paper.

23,3 x 17,5 cm (9.1 x 6.8 in). Sheet: 47 x 36 cm (18.5 x 14.2 in). [EH]

Schätzpreis: € 500 – 700 (R/D, F)

\$ 525 – 735

PROVENANCE

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

• The work shows Erich Heckel's brother

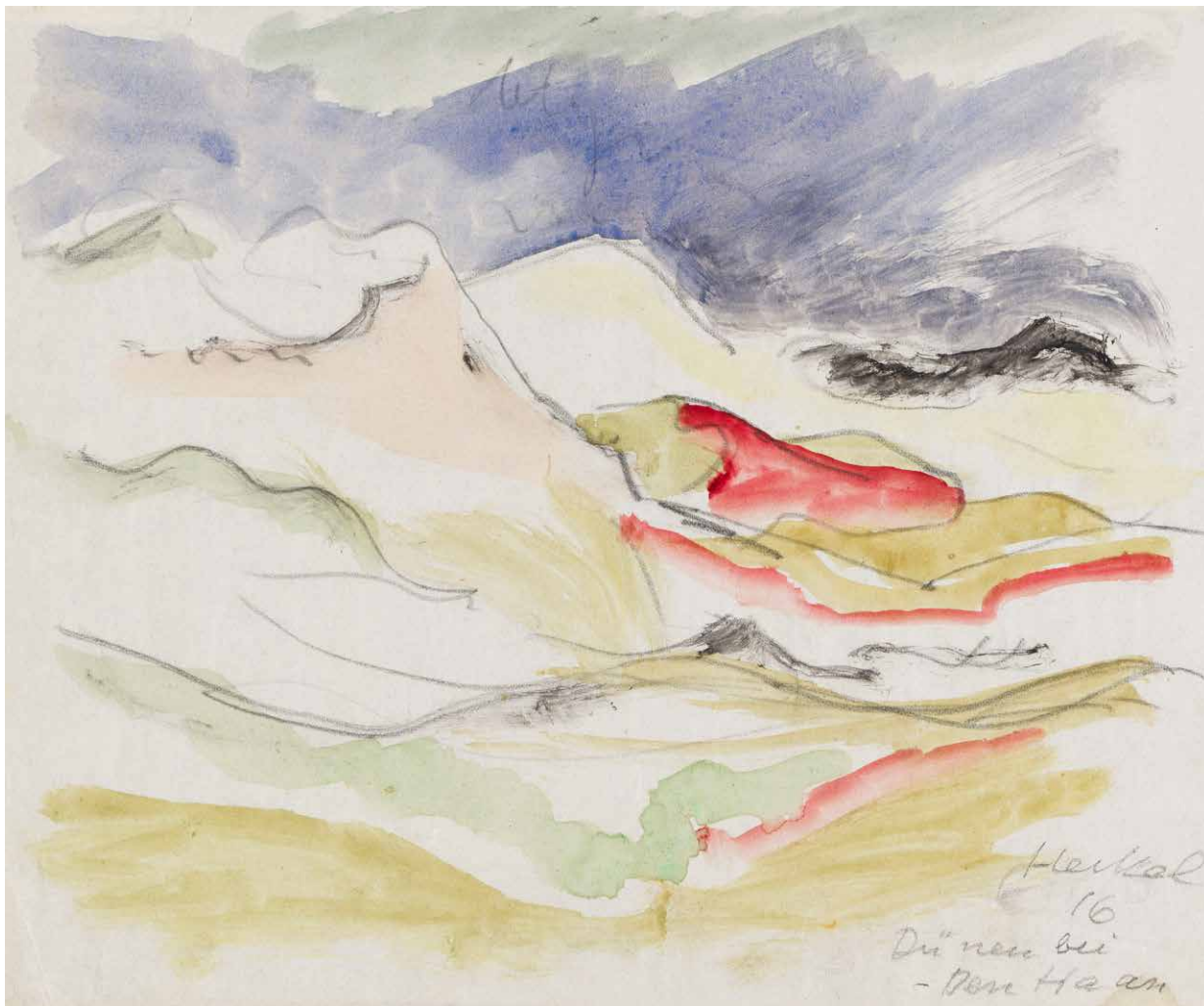
• Fine print with slight plate tone

• Another sheet with same date „13“ is part of the collection of the Brücke Museum, Berlin

EXHIBITION

· Erich Heckel. Einführung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, fig. p. 227.

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Lot 121003034

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Dünen bei Den Haan. 1916.

Watercolor Watercolor.

Lower right signed, dated and inscribed. On fine wove paper. 21,2 x 26 cm (8.3 x 10.2 in), the full sheet. [KT]

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

Schätzpreis: € 12.000 – 15.000 (R/D, F)

\$ 12,600 – 15,750

PROVENANCE

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

EXHIBITION

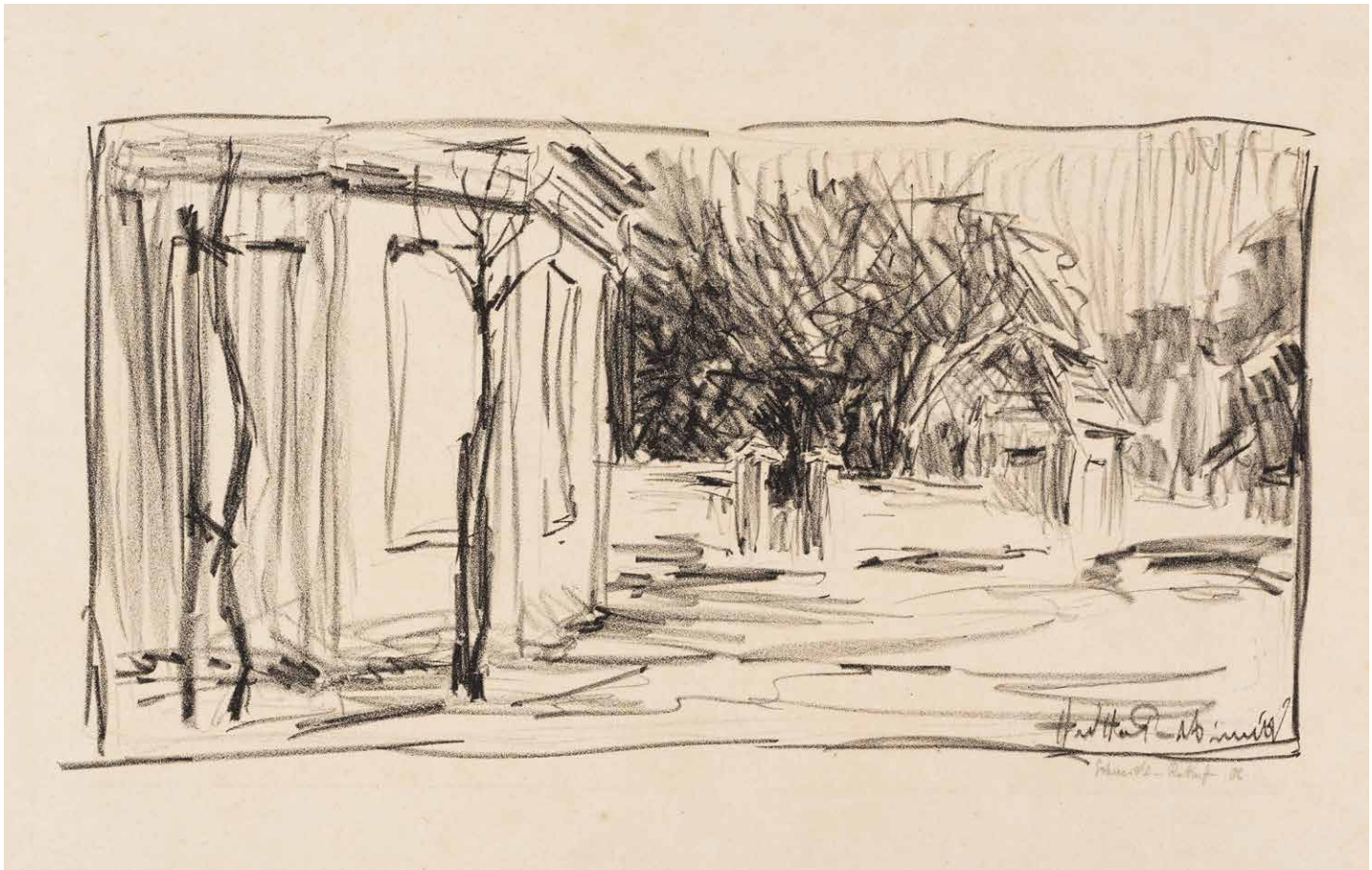
- Galerie Thomas, Munich, 1983, cat. no. 22 (no illu.).
- Galerie Pels-Leusden, Berlin, 1983, cat. no. 38.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

- A particularly beautiful watercolor, spontaneously created plein-air
- Sovereign depiction of light and ambience
- In 1916, Heckel was intensively occupied with a series of works depicting dune landscapes
- The watercolor is subject to a loan inquiry from the Ghent Museum

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 300-301, SHG no. 453 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 210, SHG no. 473 (illu.).

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Lot 122000050

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Am Park. 1906.

Lithograph.

Signed, dated and titled in bottom left. Once more signed in the stone. On laid paper. 20,5 x 39,5 cm (8 x 15,5 in). Sheet: 34,6 x 47,2 cm (13,6 x 18,5 in).

Printed by Dresdner Kunstanstalt. [AR]

Schätzpreis: € 900 – 1.200 (R/D, F)

\$ 945 – 1,260

PROVENANCE

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

EXHIBITION

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

• The work shows a motif from the park Großer Garten in Dresden

• The first lithograph mentioned in Schapire ,s catalogue raisonné, from the early „Brücke“ period, of which only a few copies were printed (4 to max. 12 copies)

LITERATURE

· Rosa Schapire, Karl Schmidt-Rottluff. Graphisches Werk bis 1923, Berlin 1924, no. L 1 (black-and-white illu, plate vol.).
 · Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 206, SHG no. 259 (illu.).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 32, SHG no. 34 (illu.).

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E. Heckel 07

Lot 122000051

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Jugendlicher Kopf (Kinderkopf). 1907.

Drypoint.

Ebner/Gabelmann 242 R II (of II). Dube R 21. Signed and dated, as well as inscribed by a hand other than that of the artist. Monogrammed in the plate. One of to date 11 known copies. On wove paper.

17,7 x 14,2 cm (6.9 x 5.5 in). Sheet: 37,8 x 26,7 cm (14.8 x 10.5 in). [AW]

Schätzpreis: € 500 – 700 (R/D, F)

\$ 525 – 735

PROVENANCE

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

LITERATURE

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 151, SHG no. 335 (fig).

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Lot 122000053

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Heugeruch. 1906.

Lithograph.

Signed, dated and titled. Signed in the stone (mirror inverted). On wove paper. 21,5 x 32 cm (8.4 x 12.5 in). Sheet: 34 x 47,5 cm (13.3 x 18.7 in). Printed by Dresdner Kunstanstalt, Dresden. [JS]

Schätzpreis: € 900 – 1.200 (R/D, F)

\$ 945 – 1,260

PROVENANCE

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

EXHIBITION

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

- One of Schmidt-Rottluff's first lithographs, created around Dresden in 1906
- Made directly on the stone without transfer paper, Schmidt-Rottluff achieved a finely nuanced print with a strong concentration of the line in the center
- According to Kirchner in the „Brücke“ chronicle, Schmidt-Rottluff introduced the technique of lithography to the circle of „Brücke“ artists
- Rare print from the early „Brücke“ period
- To date, only two other prints have been offered on the international art market (source: artprice.com)

LITERATURE

- Rosa Schapire, Karl Schmidt-Rottluff. Graphisches Werk bis 1923, [Berlin 1924] Reprint New York 1987, no. L 2 (illu. in black and white, plate volume).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 206, SHG no. 260 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 35, SHG no. 35 (illu.).

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Lot 122000055

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Mühle. 1907.

Lithograph.

Ebner/Gabelmann 222 L II b (of II b). Dube L 51. Signed, dated and inscribed „5ter Druck“. Monogrammed and dated in the plate. One of to date 9 known copies. On wove paper. 27,4 x 32,7 cm (10.7 x 12.8 in). Sheet: 35,1 x 44,2 cm (13.8 x 17.4 in).

The painting „Die Mühle“ from 1907 and with a similar motif is in the Saltzmann Family Collection in New York. [AW]

Schätzpreis: € 2.000 – 3.000 (R/D, F)

\$ 2,100 – 3,150

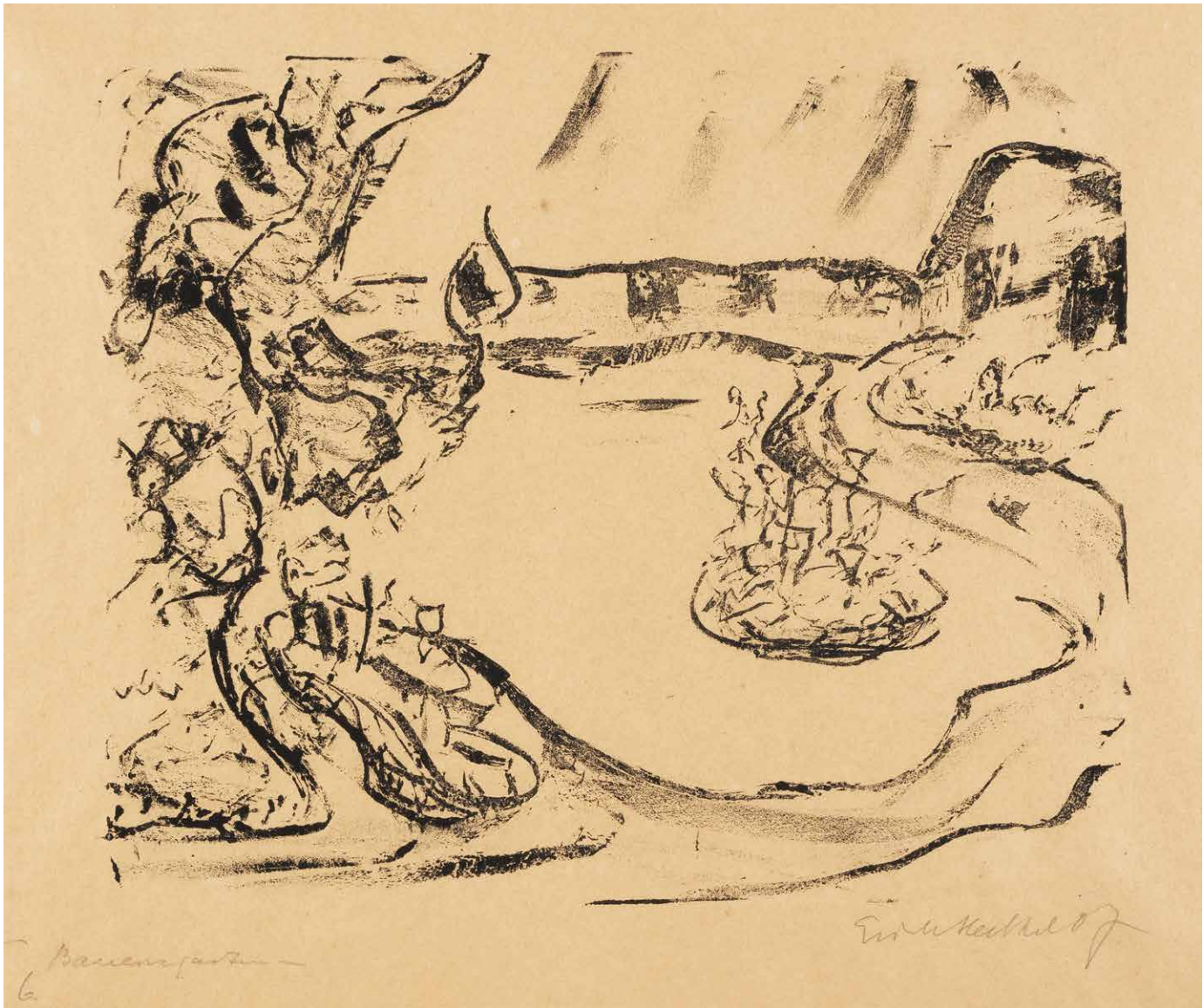
PROVENANCE

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

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 165, SHG no. 176 (fig.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 153, SHG no. 338 (fig.).

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Lot 122000056

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Bauerngarten. 1907.

Lithograph.

Signed, dated, titled and numbered „6“. One of to date 7 known copies.

On wove paper.

26,7 x 32,3 cm (10,5 x 12,7 in). Sheet: 35,4 x 49 cm (13,9 x 19,2 in). [AR]

Schätzpreis: € 1.500 – 2.000 (R/D, F)

\$ 1,575 – 2,100

PROVENANCE

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

EXHIBITION

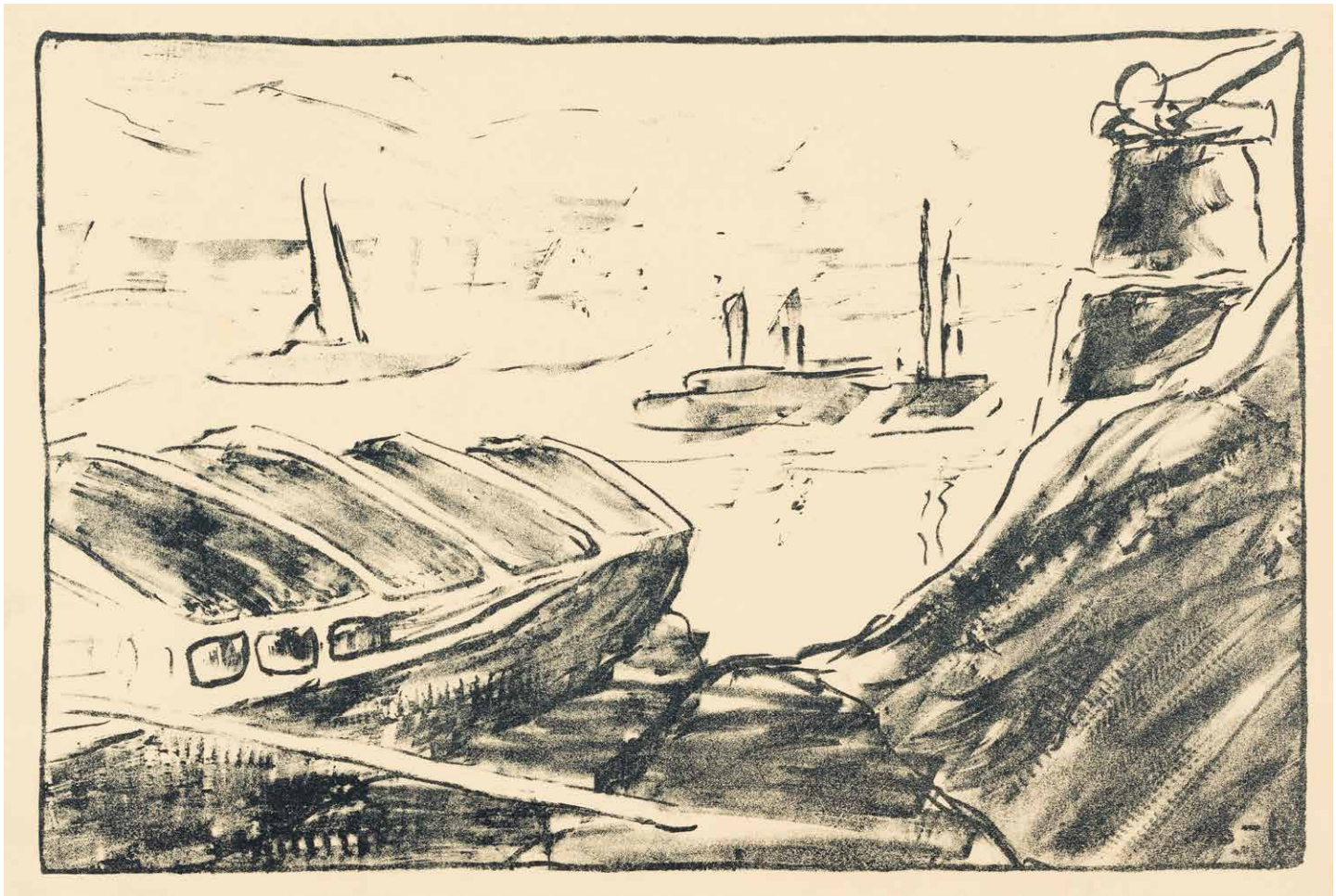
· Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
 · Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
 · Buchheim Museum, Bernried (permanent loan from the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

- From the early days of the „Brücke“, believed to be based on motifs from Dangast
- In 1907, Erich Heckel made his first lithographs, of which he printed a small edition by hand
- Of the only 7 copies known to date, the majority are in museums like the Brücke Museum in Berlin or the Staatliche Kunsthalle in Karlsruhe

LITERATURE

· Renate Ebner, Andreas Gabelmann, Erich Heckel. Werkverzeichnis der Druckgraphik, vol. I 1903-1913, Munich 2021, no. 231 LI (of II) (illu.).
 · Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 165, SHG no. 177 (illu.).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 152f., SHG no. 339 (illu.).

April 15, 2024, from 3:30 pm – May 15, 2024, 3 pm. Lots are sold consecutively.
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Lot 122000061

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Elbhafen. 1907.

Lithograph.

Lower margin typographically inscribed „Elbhafen Orig.-Lithographie von Schmidt-Rottluff“ and „Zeitschrift für Bildende Kunst 1908“. On firm creme wove paper. 19,8 x 29,8 cm (7.7 x 11.7 in). Sheet: 23,3 x 32,2 cm (9.1 x 12.6 in).

Published in „Zeitschrift für bildende Kunst“, 1908, year XIX, Leipzig, E. A. Seemann Verlag. Printed by Dresdner Kunstanstalt. [AR]

Schätzpreis: € 100 – 200 (R/D, F)

\$ 105 – 210

PROVENANCE

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

EXHIBITION

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

- Early lithograph from the Dresden „Brücke“ period
- Schmidt-Rottluff stopped in Hamburg on his way back from a visit to Emil Nolde; the lithograph was created shortly after his stay there

LITERATURE

· Rosa Schapire, Karl Schmidt-Rottluff. Graphisches Werk bis 1923, Berlin 1924, no.L 15 (black-and-white illu., plate vol.).
 · Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 211, SHG no. 268 (illu., p. 414).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 37, SHG no. 44 (illu.).

April 15, 2024, from 3:30 pm – May 15, 2024, 3 pm. Lots are sold consecutively.
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Lot 122000077

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Boote mit Granatkörben. 1908.

Etching.

Ebner/Gabelmann 329 R. Signed and dated, monogrammed and dated in the plate. One of 8 known copies. On wove paper.

18,7 x 13 cm (7.3 x 5.1 in). Sheet: 44,2 x 35,7 cm (17.4 x 14 in). [AM]

Schätzpreis: € 700 – 900 (R/D, F)

\$ 735 – 945

PROVENANCE

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

EXHIBITION

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

- Atmospheric motif from the „Brücke“ days
- Made during Heckel's second summer stay in Dangast on the North Sea
- This is the first time that a copy of this work is offered on the international auction market (source: artprice.com)

LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 169, SHG no. 185 (fig.).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 158, SHG no. 355 (fig.).

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Lot 122000090

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Italienisches Mädchen (Studie). 1909.

Lithograph.

Ebner/Gabelmann 354 L. Dube L 125. Signed and dated as well as titled by Siddi Heckel in lower left. On firm wove paper. 18,2 x 17,9 cm (7.1 x 7 in). Sheet: 43,4 x 25,9 cm (17 x 10.1 in). [AR]

Schätzpreis: € 500 – 700 (R/D, F)

\$ 525 – 735

PROVENANCE

· 122000090 Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

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

- Very rare sheet, only five known copies
- Immediately captured stylized portrait study
- Made during Heckel's Italian journey in spring of 1909
- Other copies are at the Museum Folkwang in Essen and the Brücke Museum in Berlin

LITERATURE

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 161, SHG no. 363 (fig.).

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Lot 122000104

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Sitzender Akt. 1910.

Graphite drawing.

Signed, dated and inscribed „Akt“. 35,5 x 25,4 cm (13.9 x 10 in), the full sheet. [AW]

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

Schätzpreis: € 3.000 – 5.000 (R/D, F)

\$ 3,150 – 5,250

PROVENANCE

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

EXHIBITION

- Erich Heckel. *Einfühlung und Ausdruck*, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 139 (fig.).

LITERATURE

- Heinz Spielmann (ed.), *Die Maler der Brücke. Sammlung Hermann Gerlinger*, Stuttgart 1995, p. 184, SHG no. 212 (fig.).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005*, p. 175, SHG no. 390 (fig.).

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Lot 122000106

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Waldweg, 1910.

Pencil, wash.

Lower right signed and dated, titled in lower left.

36,5 x 45 cm (14.3 x 17.7 in), the full sheet. [AR]

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

Schätzpreis: € 5.000 – 7.000 (R/D, F)

\$ 5,250 – 7,350

PROVENANCE

- Artist's estate (until 1976).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Erich Heckel 1883-1970. Aquarelle, Zeichnungen, Ausstellung zum 100. Geburtstag des Malers, Städtische Galerie Würzburg, July 3 - September 11, 1983, Würzburg 1983, cat. no. 16.
- Schleswig-Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).

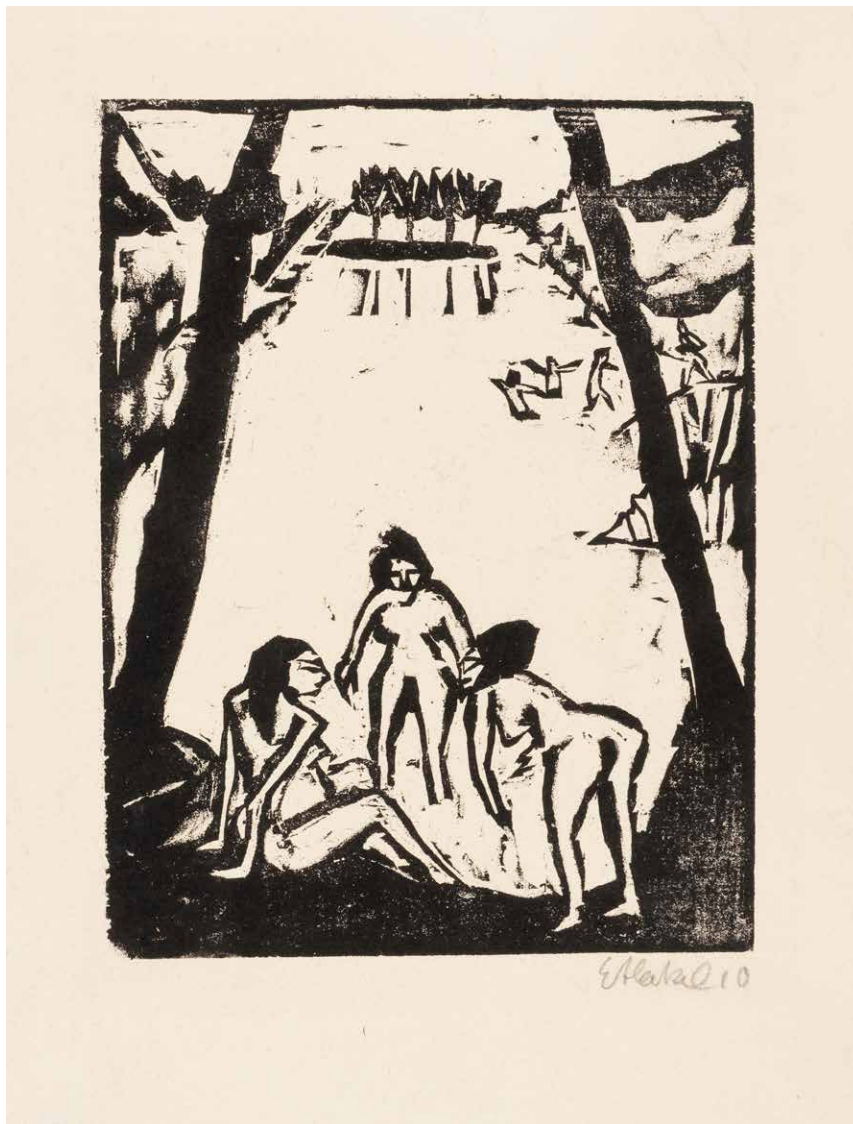
- From the important „Brücke“ period, probably painted at the Moritzburg ponds or in Dangast
- Although sketch-like in character, the dense composition has an almost painterly expression
- A comparable charcoal drawing from the same year entitled „Gehölz“ is in the Brücke Museum in Berlin

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

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 186, SHG no. 216 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 176f., SHG no. 395 (illu.).

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Lot 122000107

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

RECHERCHEFALL Badende am Teich (Moritzburg).
1910.

Woodcut.

Dube H 203. Signed, dated and titled. On off-white laid paper.
20 x 15,1 cm (7.8 x 5.9 in). Sheet: 34,3 x 25 cm (13.5 x 9.7 in). [CH]

Schätzpreis: € 3.000 – 5.000 (R/D, F)

\$ 3,150 – 5,250

PROVENANCE

- Galerie Ilse Schweinsteiger, Munich.
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032, acquired from the above in 1990).

EXHIBITION

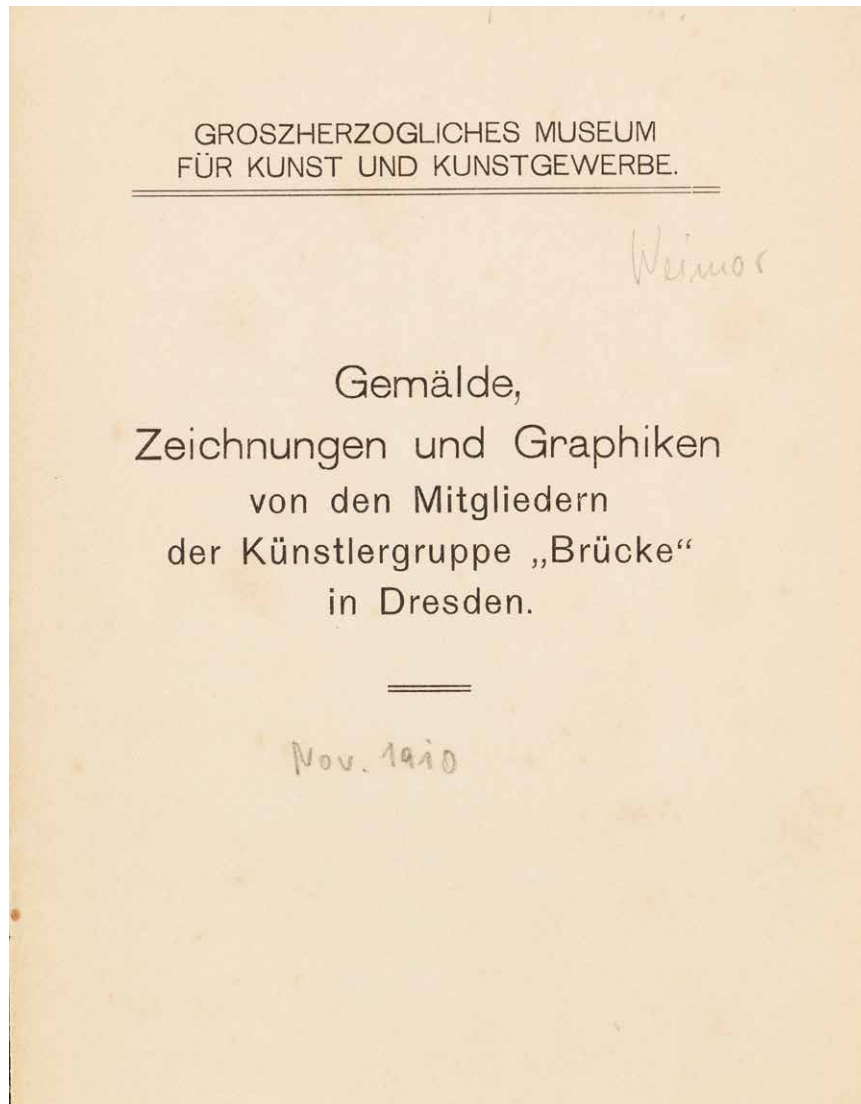
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann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

- From the best Dresden „Brücke“ period
- During their stays at the Moritzburg Lakes (1909-1911), the „Brücke“ artists created particularly innovative, expressive and pioneering works
- Henceforth, the motif of bathers and the plein-air nude would be among their main motifs
- In this work, Heckel stages the female nudes through the symmetry of the depiction
- With just a few means, the artist creates a depth effect, a strong contrast between the „blank“ surface of the pond and the dark tree trunks, thus creating an almost stage-like composition

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 186, SHG no. 217 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 176, SHG no. 396 (illu. on p. 177).

April 15, 2024, from 3:30 pm – May 15, 2024, 3 pm. Lots are sold consecutively.
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Lot 122000109

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Katalog zur AUSSTELLUNG Gemälde, Zeichnungen und Graphiken von den Mitgliedern der Künstlergruppe „Brücke“ in Dresden. 1910.

8 page brochure Print published by the Grand Ducal Museum of Arts and Crafts, Weimar 1910.

On creme mold-made paper. 19,5 x 14,4 cm (7.6 x 5.6 in).

Printed by R. Wagner & Sohn, Weimar (with the printer's signet on the reverse). [JS]

Schätzpreis: € 500 – 700 (R/D, F)

\$ 525 – 735

PROVENANCE

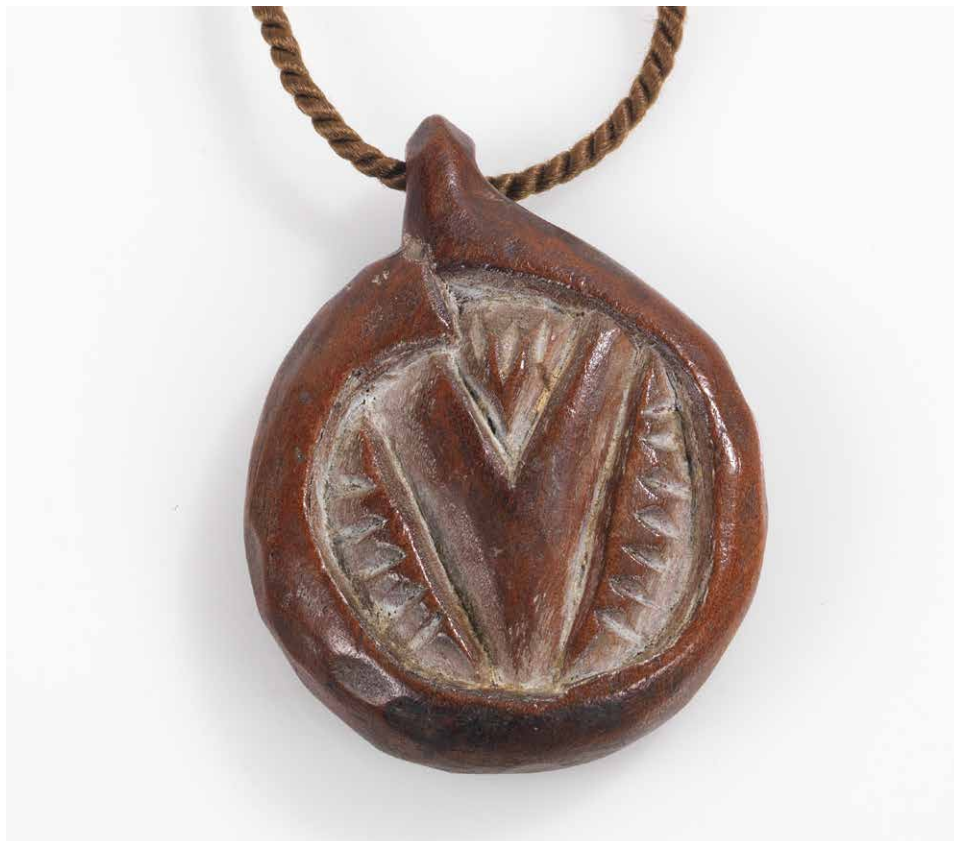
· Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

LITERATURE

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 176, SHG no. 397 (no illu.).

April 15, 2024, from 3:30 pm – May 15, 2024, 3 pm. Lots are sold consecutively.
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- **Rarity. Rare early „Brücke“ document**
- **In 1910, the „Brücke“ artists organized their famous sales exhibition at Galerie Arnold, Dresden, which was subsequently shown in a slightly different form at the Grand Ducal Museum in Weimar**
- **The show featured works by the Dresden „Brücke“ artists Ernst Ludwig Kirchner, Erich Heckel, Karl Schmidt-Rottluff, Max Pechstein and Otto Mueller as well as two paintings by the Swiss artist Cuno Amiet**
- **The prices listed in the catalog testify to the growing sense of self-assurance of the young „Brücke“ artists**



Lot 122000134

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Runder Anhänger aus Mahagoniholz. Um 1911.

Mahogany Wood. Cut on both sides, pierced, oval shape.
6,2 x 4,6 x 1,2 cm (2.4 x 1.8 x 0.4 in). [AR]

Schätzpreis: € 1.500 – 2.000 (R/D, F)

\$ 1,575 – 2,100

PROVENANCE

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

EXHIBITION

- Karl Schmidt-Rottluff Ausstellung, Museum für Kunst und Gewerbe, Hamburg 1925 (without catalog).
- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke-Museum, Berlin, August 20, 1977 - January 15, 1978, cat. no. 158.
- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn 1982, cat. no. 18.
- Die Deutsche Werkbund Ausstellung Köln 1914/Kölnischer Kunstverein, Cologne 1984, p. 349 (here Berlin 1913).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), October 26, 2003 - January 11, 2004, cat. no. 5 (color illu.).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

- Pendant made of soft mahogany with ornamentation on both sides
- Part of the exhibition at the Museum für Kunst und Gewerbe in Hamburg as early as 1925
- Wood as a design element is not only found in the artist's pieces of jewelry, but is also used in frames, reliefs, wooden boxes as well as heads and figures and is thus an integral part of his work

LITERATURE

- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, Munich 2001, cat. no. 384 (color illu.).
- Max Sauerlandt, Karl Schmidt-Rottluff – Ausstellung im Museum für Kunst und Gewerbe, in: Hamburger Fremdenblatt, Rundschau im Bilde, June 11, 1925 (illu.). Reprinted in: Gerhard Wietek, Karl Schmidt-Rottluff. Plastik und Kunsthandwerk. Werkverzeichnis, München 2001, pp. 151-154.
- Gerhard Wietek, Schmidt-Rottluff. Oldenburger Jahre, 1907-1912, Oldenburg 1994, p. 538 and no. 274 (color illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 227, SHG no. 309 (color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 58f., SHG no. 96 (color illu.).

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Lot 122000135

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Holzarmreif aus Palisander mit Silberspirale.
Ca. 1911/12.

Made of a single piece of palisander, with a Silver spiral ribbon.
Diameter 8 cm (3.1 in). [AR]

Schätzpreis: € 2.000 – 3.000 (R/D, F)

\$ 2,100 – 3,150

PROVENANCE

- Rosa Schapire, Hamburg/London.
- Artist's possession (presumably reobtained after Schapire's death in 1954).
- Artist's estate.
- Hermann Gerlinger Collection, Würzburg (from the above).

EXHIBITION

- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke-Museum, Berlin, August 20, 1977 - January 15, 1978, cat. no. 170.
- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn 1982, cat. no. 30.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).

- From the estate of Rosa Schapire, author of the catalogue raisonné of prints
- Particularly beautiful contrast between the natural wood and shiny silver
- Pieces of jewelry by the artist are rarely offered on the auction market (source: [artprice.com](https://www.artprice.com))

- Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), October 26, 2003 - January 11, 2004, cat. no. 6 (color illu.).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, Munich 2001, cat. no. 431 (color illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 231f., SHG no. 331 (color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 59, SHG no. 97 (color illu.).

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Lot 122000139

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Brosche mit Feuerstein. 1911/12.

Silver sheet, flintstone, shut-off needle welded on the reverse.
Size of flint: 3,5 x 4,5 cm (1,3 x 1,7 in). [AR]

Schätzpreis: € 2.000 – 3.000 (R/D, F)
\$ 2,100 – 3,150

PROVENANCE

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

EXHIBITION

- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke-Museum, Berlin, August 20, 1977 - January 15, 1978, cat. no. 161.
- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn 1982, cat. no. 21.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).

- Created during the important „Brücke“ period
- The materiality of the stones, their strength and durability, exerted a great fascination on the artist
- Of the „Brücke“ artists, Schmidt-Rottluff created the most extensive and diverse work of jewelry

- Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), October 26, 2003 - November 11, 2004, cat. no. 30.
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, Munich 2001, cat. 369 (m. Abb.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 229f., SHG no. 316 (color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 59, SHG no. 99 (color illu.).

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Lot 122000141

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Ring mit beweglichem Schild aus Ebenholz. 1912.

Silver, forged, ebony with five mother-of-pearl inlays. The rail catches the movable ringhead.

Inside of the rail with the signature stamp „S. Rottluff“. Ringhead: 2,9 x 1,8 x 1 cm (1.1 x 0.7 x 0.3 in). Rail diameter: 2,3 cm (0.9 in). [AR]

Schätzpreis: € 2.000 – 3.000 (R/D, F)

\$ 2,100 – 3,150

PROVENANCE

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

EXHIBITION

- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke-Museum, Berlin, August 20, 1977 - January 15, 1978, cat. no. 179.
- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn 1982, cat. no. 39.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).

- From the sought-after „Brücke“ period
- Created during the last summer Schmidt-Rottluff spent in Dangast
- Beautiful contrast between the dark ebony and the light, silvery mother-of-pearl
- A similar ring can be found in the Schleswig-Holstein State Museum

- Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), October 26, 2003 - January 11, 2004, cat. no. 12 (color illu.).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, Munich 2001, cat. no. 473 (color illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 408, SHG no. 727 (color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 59, SHG no. 100 (color illu.).

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Lot 122000166

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Kopf mit Halskette. 1914.

Woodcut.

Signed and dated. Titled, dated and numbered in bottom margin.
On firm wove paper. 36 x 29,4 cm (14.1 x 11.5 in). Sheet: 46,7 x 36,3 cm
(18.3 x 14.2 in).

Printed and published by Pan-Press, Berlin. [KT]

Schätzpreis: € 5.000 – 7.000 (R/D, F)

\$ 5,250 – 7,350

PROVENANCE

- Kunstkabinett Klihm, Munich (with a note on the reverse).
- Art trader Wolfgang Werner, Bremen.
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032, acquired from the above in 1984).

EXHIBITION

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

- Expressive, full-page portrait of a woman
- Special detail: the exotic necklace is reminiscent of Schmidt-Rottluff's own jewelry
- A reference to a necklace worn by the friend and patron Rosa Schapire, which consisted of six long, dangling teeth

LITERATURE

- Rosa Schapire, Karl Schmidt-Rottluff. Graphisches Werk bis 1923, [Berlin 1924] reprint New York 1987, no. H 131 (illu. in black and white, plate vol.)
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 368f., SHG no. 612 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 68f., SHG no. 124 (illu.).

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Lot 122000167

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Tanne. 1914.

Woodcut.

Signed. Lower left inscribed with the work number „1424“ and the number „B 1589“. On firm wove paper. 40 x 50,2 cm (15.7 x 19.7 in). Sheet: 47,3 x 62,5 cm (18.6 x 24.6 in). Printed by Panpresse / Fritz Voigt, Berlin. [KT]

Schätzpreis: € 4.000 – 6.000 (R/D, F)

\$ 4,200 – 6,300

PROVENANCE

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

EXHIBITION

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

LITERATURE

- Rosa Schapire, Karl Schmidt-Rottluff. Graphisches Werk bis 1923, [Berlin 1924] reprint New York 1987, no. H 145 (illu. in black and white, plate vol.)
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 368h., SHG no. 615 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 69, SHG no. 127 (illu.).

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S. Rottluff

Lot 122000169

KARL SCHMIDT-ROSSLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Die Sonne. 1914.

Woodcut.

Schapire H 152. Signed. From an edition of presumably 75 copies. On off-white Zanders laid paper (with watermark). 39,9 x 49,8 cm (15.7 x 19.6 in). Sheet: 49,4 x 62,2 cm (19.4 x 24.5 in). One of ten woodcuts from the Neumann portfolio, published by Graphisches Kabinett J.B. Neumann, Berlin 1919. [SM]

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

EXHIBITION

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

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 370, SHG no. 617.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 70, SHG no. 129.

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S. Rottluff

Lot 122000174

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Bei den Netzen. 1914.

Woodcut.

Signed. On Zanders laid paper (with watermark).

40 x 49,5 cm (15.7 x 19.4 in). Sheet: 51 x 62 cm (20 x 24.4 in).

From the portfolio „Schmidt-Rottluff. 10 Holzschritte“, Verlag Graphisches Kabinett I.B. Neumann, Berlin 1919. Printed by Imberg & Lesson / Fritz Voigt, Berlin. [KT]

Schätzpreis: € 3.000 – 5.000 (R/D, F)

\$ 3,150 – 5,250

PROVENANCE

- Galerie Thomas, Munich.
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032, acquired from the above in 1986).

EXHIBITION

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

LITERATURE

- Rosa Schapire, Karl Schmidt-Rottluff. Graphisches Werk bis 1923, [Berlin 1924] reprint New York 1987, no. H 165 (illu. in black and white, plate vol.)
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 307f., SHG no. 620 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 71, SHG no. 132 (illu.).

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Lot 122000178

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Katzen. 1915.

Woodcut.

Signed. On Zanders laid paper (with the watermark).

39,7 x 49,7 cm (15,6 x 19,5 in). Sheet: 51,5 x 62,3 cm (20,2 x 24,5 in).

From the portfolio „Schmidt-Rottluff. 10 Holzschnitte“, Verlag Graphisches Kabinett I.B. Neumann, Berlin 1919. Printed by Imberg & Lesson / Fritz Voigt, Berlin. [KT]

Schätzpreis: € 2.000 – 3.000 (R/D, F)

\$ 2,100 – 3,150

PROVENANCE

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

EXHIBITION

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

LITERATURE

- Rosa Schapire, Karl Schmidt-Rottluff. Graphisches Werk bis 1923, [Berlin 1924] reprint New York 1987, no. H 169 (illu. in black and white, plate vol.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 373, SHG no. 625 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 73, SHG no. 138 (illu.).

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Lot 122000179

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Freundinnen. 1915.

Woodcut.

Signed and inscribed with the work number „1513“. On off-white laid paper. 25 x 18 cm (9.8 x 7 in). Sheet: 49,7 x 33,4 cm (19.9 x 13.2 in). [JS]

Schätzpreis: € 900 – 1.200 (R/D, F)

\$ 945 – 1,260

PROVENANCE

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

EXHIBITION

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

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 • **Rare. Only two other copies of this woodcut have been offered on the international art market to date (source: artprice.com)**

• **A further copy is in the collection of the Städel Museum, Frankfurt am Main**

LITERATURE

- Rosa Schapire, Karl Schmidt-Rottluffs graphisches Werk bis 1923, Berlin 1924, no. 170 (illu., different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 373, SHG no. 626 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p., SHG no. 139 (illu.).

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Lot 122000180

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Zwei Akte. 1915.

Woodcut.

Schapire H 173. Signed and inscribed with the work number „1516“. On off-white laid paper. 24,7 x 17,6 cm (9.7 x 6.9 in). Sheet: 51 x 33,1 cm (20 x 13 in). [JS]

Schätzpreis: € 900 – 1.200 (R/D, F)
\$ 945 – 1,260

PROVENANCE

- Galerie Ilse Schweinsteiger, Munich.
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032, acquired from the above around 1984).

EXHIBITION

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

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 373, SHG no. 628 (ill.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 73, SHG no. 140 (ill.).

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Lot 122000186

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Mann mit schwarzer Binde. 1913.

Lithograph.

Ebner/Gabelmann 598 L. Dube L 199. Signed, dated and titled.

From an edition of 5 copies. On wove paper. 50,7 x 27,9 cm (19,9 x 10,9 in). Sheet: 62,2 x 41,5 cm (24,5 x 16,3 in). [AM]

Schätzpreis: € 2.000 – 3.000 (R/D, F)

\$ 2,100 – 3,150

PROVENANCE

- Galerie Schweinsteiger, Munich.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1990, with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)
- Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 208 (with illu).

- Of utmost rarity: one of just five known copies
- Self-portrait of the artist obviously with a toothache
- From the last year of the „Brücke“
- Other copies of this print are in the National Gallery, Washington, the Staatliche Kunsthalle, Karlsruhe, and the Brücke-Museum Berlin

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 201, SHG no. 252 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 196, SHG no. 440 (with illu.).

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Lot 122000187

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Frauenkopf. 1916.

Woodcut.

Schapiro 191. Söhn 108-15. Dated in the printing block. Verso

typographically titled and inscribed. On off-white paper.

25,6 x 18 cm (10 x 7 in). Sheet: 32 x 24 cm (12.8 x 9.4 in).

From „Deutsche Graphiker der Gegenwart“, ed. by Kurt Pfister.

Published by Verlag Klinkhardt & Biermann, Leipzig 1920. [JS]

Schätzpreis: € 300 – 500 (R/D, F)

\$ 315 – 525

PROVENANCE

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

EXHIBITION

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

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- The depiction is based on the painting „Frau mit Tasche“ (1915), a portrait of the art historian Rosa Schapiro, the author of the first catalogue raisonné
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LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 374 SHG no. 633 (ill.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 74, SHG no. 145 (ill.).

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Lot 122000191

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Die heiligen drei Könige. 1917.

Woodcut.

Signed. Dated in printing block. On Zanders laid paper (with watermark). 49,8 x 39,2 cm (19.6 x 15.4 in). Sheet: 62 x 51,6 cm (24.4 x 20.3 in). From the portfolio „Schmidt-Rottluff. 10 Holzschnitte“, Verlag Graphisches Kabinett I.B. Neumann, Berlin 1919. Printed by Fritz Voigt, Berlin. [KT]

Schätzpreis: € 3.000 – 5.000 (R/D, F)

\$ 3,150 – 5,250

PROVENANCE

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

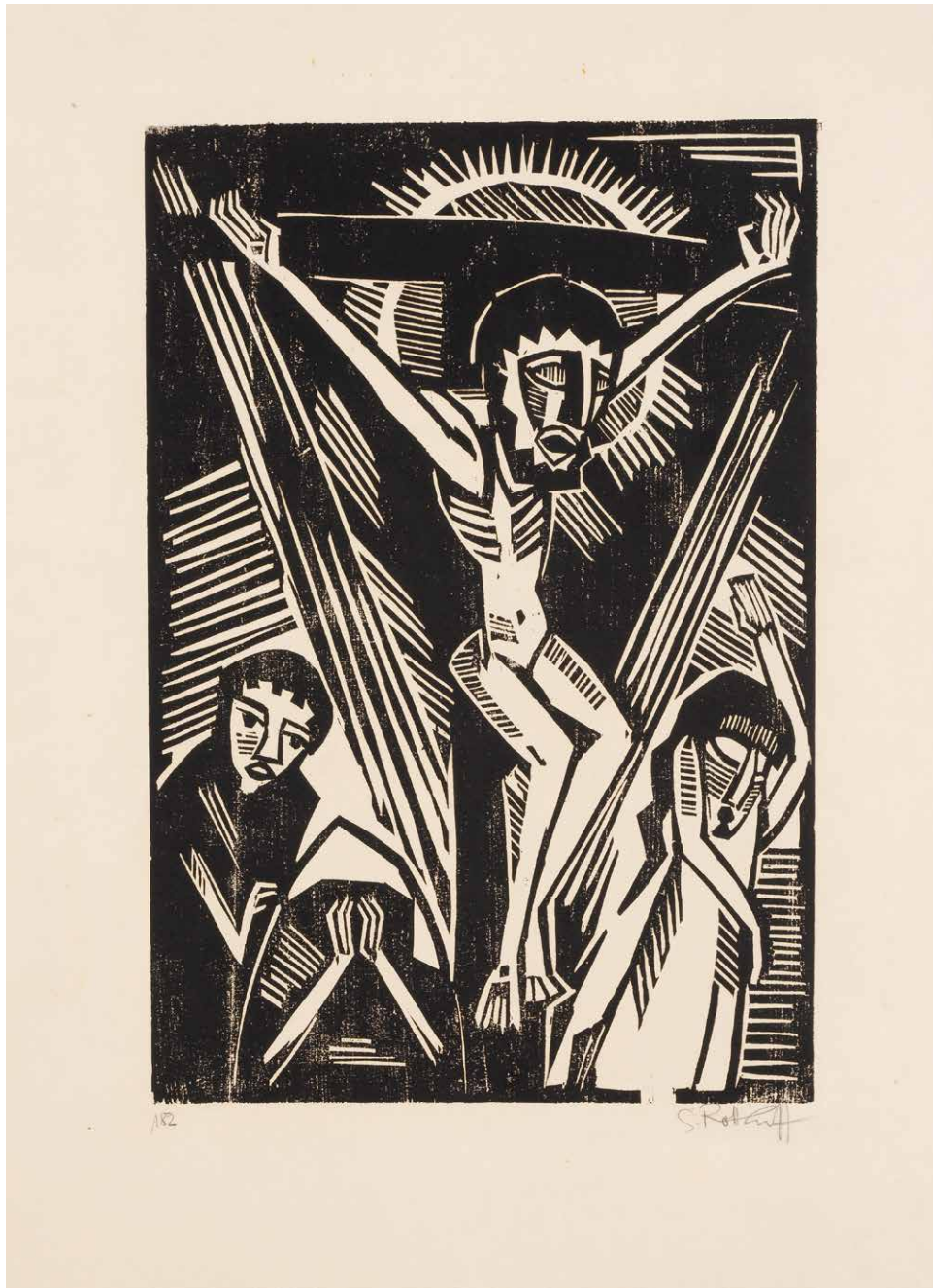
EXHIBITION

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

LITERATURE

- Rosa Schapire, Karl Schmidt-Rottluff. Graphisches Werk bis 1923, [Berlin 1924] reprint New York 1987, no. H 196 (illu. in black and white, plate vol.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 367f., SHG no. 636 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 76f., SHG no. 148 (illu.).

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Lot 122000192

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Gekreuzigter. 1918.

Woodcut.

Signed and with the work number „182“. On wove paper.
37,7 x 25,8 cm (14.8 x 10.1 in). Sheet: 58,2 x 42,7 cm (22.9 x 16.8 in).
Printed by Fritz Voigt, Berlin. [KT]

Schätzpreis: € 1.500–2.000 (R/D, F)
\$ 1,575–2,100

PROVENANCE

- Raubt Collection, Hamburg.
- Art dealer Wolfgang Werner, Bremen.
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032, acquired from the above in 1984).

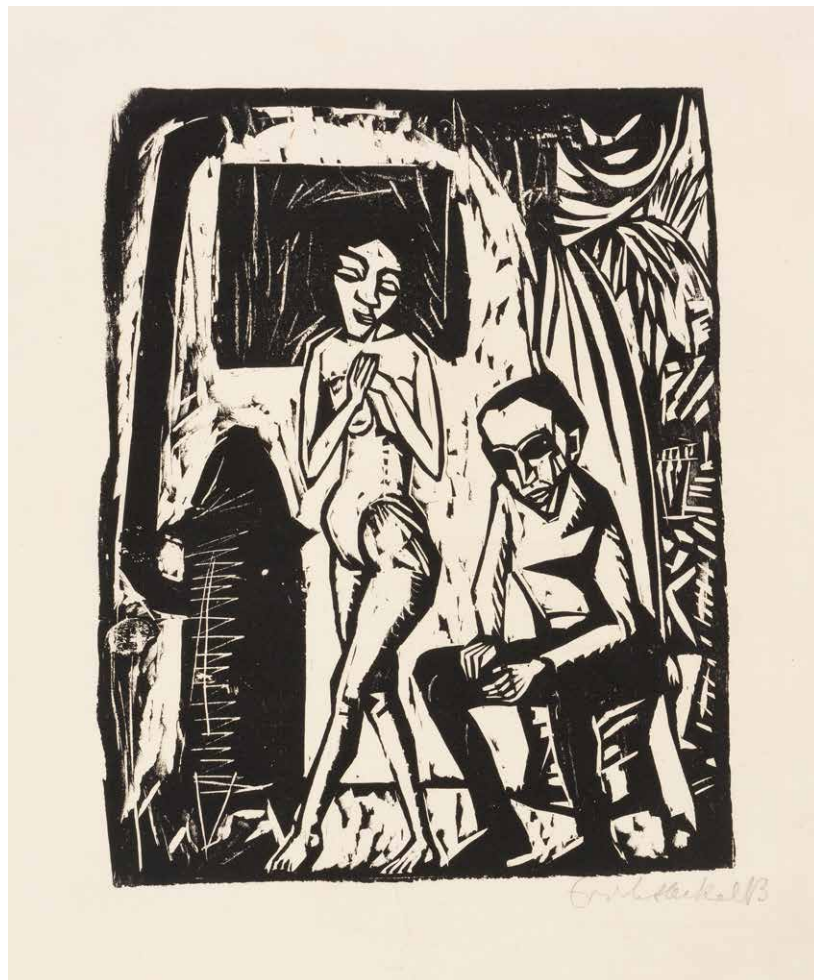
EXHIBITION

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

LITERATURE

- Rosa Schapire, Karl Schmidt-Rottluff. Graphisches Werk bis 1923, [Berlin 1924] reprint New York 1987, no. H 204 (illu. in black and white, plate vol.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 377, SHG no. 637 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 77, SHG no. 149 (illu.).

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Lot 122000194

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Mann und Mädchen (Paar). 1913.

Woodcut.

Ebner/Gabelmann 585 H II (of II). Dube H 261. Signed, dated and titled. One of 11 known copies. On off-white laid paper.

27,2 x 21,6 cm (10.7 x 8.5 in). Sheet: 38,5 x 30,7 cm (15.2 x 12.2 in). The preliminary drawing „Mann und Mädchen“ from 1912 is at the Staatliche Kunsthalle Karlsruhe [JS]

Schätzpreis: € 2.000 – 3.000 (R/D, F)

\$ 2,100 – 3,150

PROVENANCE

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

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- *Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger*, Albertina Vienna, June 1 - August 26, 2007, cat. no. 101, p. 168.
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).
- Erich Heckel. *Einfühlung und Ausdruck*, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 211 (fig.).

- From the best creative period of the important expressionist and „Brücke“ artist
- Rare intimate description of the poor living situation of the artist and his lover and later wife, the dancer Sidi Riha, in their Berlin attic studio
- Very rare. So far, only two other prints have been offered on the international auction market (www.artptice.com)
- Other prints of this woodcut are in important collections such as the Brücke Museum, Berlin, the Städel Museum, Frankfurt a. M., the Museum Folkwang, Essen, the Franz Marc Museum, Kochel, and the estate of Erich Heckel, Hemmenhofen

LITERATURE

- Heinz Spielmann (ed.), *Die Maler der Brücke. Sammlung Hermann Gerlinger*, Stuttgart 1995, p. 292, SHG no. 431 (fig.).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005*, pp. 200-201, SHG no. 449 (fig.).

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Lot 122000201

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Parksee. 1914.

Etching.

Signed and dated, titled in lower left. One of to date 31 known copies. On laid paper (with truncated watermark). 24,6 x 19,8 cm (9.6 x 7.7 in). Sheet: 35,8 x 28,9 cm (14.1 x 11.4 in).

The paper suggests that this presumably is one of the copies from the unnumbered edition for I. B. Neumann, Berlin. [AR]

We are grateful to Mrs Renate Ebner and Mr Hans Geissler, Hemmenhofen on Lake Constance, for the kind support in cataloging this lot.

Schätzpreis: € 2.000 – 3.000 (R/D, F)

\$ 2,100 – 3,150

PROVENANCE

- Erich Heckel Estate, Hemmenhofen.
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp on the reverse, Lugt 6032, acquired from the above in 1977).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).
- Erich Heckel, Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021 (illu. in color on p. 232).

- A particularly impressive print by Erich Heckel
- Characterized by great clarity and an almost meditative effect
- The interplay of perspective, reflections and reduction of form create an incredibly balanced effect
- The painting „Parksee“ was created in the same year; it shows the same motif in color
- Further copies can be found in important museum collections like the Staatsgalerie Stuttgart, the Museum Folkwang in Essen and the Brücke-Museum in Berlin

LITERATURE

- Renate Ebner, Andreas Gabelmann, Erich Heckel. Werkverzeichnis der Druckgraphik, vol. II 1914-1968, Munich 2021, no. 667 R, presumably B (of B) (illu. in color).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 294f., SHG no. 438 (illu. in color).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 203, SHG no. 456 (illu.).

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Lot 122000207

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Gerader Kanal (Langer Kanal). 1915.

Woodcut.

Ebner/Gabelmann 684 H I (of II). Dube H 287. Signed, dated and inscribed „Ostende“. One of to date 24 known copies.

On off-white laid paper. 37,4 x 27 cm (14.7 x 10.6 in).

Sheet: 44,8 x 33,5 cm (17.6 x 13.2 in).

The work shows one of the canals between Ostende and Bruges. [JS]

Schätzpreis: € 1.000 – 1.500 (R/D, F)

\$ 1,050 – 1,575

PROVENANCE

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

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).
- Erich Heckel. Einführung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 236 (fig.).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 297, SHG no. 445 (fig.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 206, SHG no. 464 (fig.).



- At the beginning of the First World War, Heckel trained as a paramedic and served in Flanders in the region around the port city of Ostend
- During the war years, which were marked by horror and death, mystified landscapes in which a longing for transcendence becomes tangible, appeared in Heckel's oeuvre for the first time
- Rare print from the first printing state before the additional brightening of the light part in the water
- Other prints from this printing state are in important international collections such as the Museum Folkwang, Essen, the Kunstmuseum Bern, and the St. Louis Art Museum, St. Louis / USA
- Already in December 1915, at the request of Walter Kaesbach, curator at the Berlin National Gallery, a print of this woodcut was purchased for the collection of the Berlin Kupferstichkabinett

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Lot 122000210

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Hafeneinfahrt. 1916.

Pencil and black chalks.

Lower right monogrammed and dated. On paper, with a draft for a decoration element on the reverse. 24,3 x 30 cm (9,5 x 11,8 in), size of sheet. [JS]

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

Schätzpreis: € 900–1.200 (R/D, F)

\$ 945–1,260

PROVENANCE

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

EXHIBITION

- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)
- Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 248 (fig.).

.....

- Expressively staged jetty of the Ostende harbor, which Heckel also captured in several paintings and an etching from 1916

- The Belgian coast offered Heckel a welcome artistic retreat from the daily horrors of the war

- From the year Heckel made the famous „Madonna von Ostende“

.....

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 298, SHG no. 449 (fig.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 208, SHG no. 468 (fig.).

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Lot 122000212

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Hafeneinfahrt in Ostende. 1916.

Etching.

Dube R 137. Ebner/Gabelmann 710 R I (of II B). Signed, dated and inscribed „Probe“. Titled „Hafeneinf. 9.6.“ by hand in lower margin. Monogrammed and dated in the plate. Only known copy from the first state. On firm paper. 14,7 x 19,4 cm (5,7 x 7,6 in). Sheet: 47,3 x 35,4 cm (18,6 x 13,9 in). [JS]

Schätzpreis: € 500 – 700 (R/D, F)

\$ 525 – 735

PROVENANCE

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

EXHIBITION

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

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 299, SHG no. 450 (fig.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 208, SHG no. 469 (fig.).

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„I am still waiting for trial proofs of two etchings, I had already engraved the plates in Gent this summer [...].“

Erich Heckel, letter from November 22, 1916, copy in the estate's archive.

- Only known copy from the first state, in which the piles under the jetty are just slightly adumbrated and with fewer lines in front of the house in right
- Clear print image with subtle lines and a softly nuanced plate tone
- Copies from the second state are at, among others, the Brücke-Museum, Berlin, the Museum Folkwang, Essen, and the Buchheim Museum, Bernried
- Heckel also made a painting with the same motif: „Hafeneinfahrt in Ostende“ (Hünecke 1916-30)
- While Heckel completed most of his paintings from the war year 1916 during his furlough, this etching and the similar drawing of the jetty in the Gerlinger Collection were made on site



Lot 122000213

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Meerlandschaft. 1916.

Etching with plate tone.

Dube R 138. Ebner/Gabelmann 709 R. Signed, dated and titled. One of 10 known copies. On firm grayish paper. 19,7 x 16,7 cm (7.7 x 6.5 in). Sheet: 47,5 x 36,3 cm (18.7 x 14.3 in). [JS]

Schätzpreis: € 500 – 700 (R/D, F)

\$ 525 – 735

PROVENANCE

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

EXHIBITION

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

- **Strong print with striking plate tone in which the ten known copies strongly differ**
- **Eventful seascape, the choppy sea corresponds to the menacing clouds**
- **The cross in the background makes this seascape, which was made during the war, an apocalyptic vision**
- **Made in context of Heckel's famous and today destroyed painting „Madonna von Ostende“**
- **Rare. 4 of 10 known copies are museum-owned: Museum Folkwang, Essen, Staatsgalerie Stuttgart, Brücke-Museum, Berlin and Kunsthalle Kiel**

LITERATURE

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 209, SHG no. 47.

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Lot 122000215

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Irrer Soldat. 1916.

Lithograph.

Dube L 232. Ebner/Gabelmann 691 L I (of II). Signed, dated „Gent 1916“ and titled. One of the hand-made prints from before the edition published by Paul Cassirer, Berlin 1920. On wove paper. 32,5 x 27 cm (12.7 x 10.6 in). Sheet: 51,5 x 39,5 cm (20.3 x 15.6 in). The painting „Irrer Soldat“ (1916, Hünecke 1916-2) with almost the same motif is in the Brücke-Museum, Berlin. [JS]

Schätzpreis: € 700 – 900 (R/D, F)
\$ 735 – 945

PROVENANCE

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

EXHIBITION

· Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
· Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
· Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).
· Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 242 (fig.).

- Striking war document in which Heckel addresses the terrors of the war and his experience as a paramedic
- One of the rare hand-made prints from the first state before the plate was narrowed for the edition published by Paul Cassirer, Berlin, in 1920
- Made in Gent during WW I, where Heckel served as paramedic from March 4 to August 3, 1916
- Heckel used two lithography stones that he had found in an abandoned house
- To date only one other hand-made print from the first state was offered on the international auction market (www.artprice.com)

LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 299, SHG no. 451 (fig.).
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 209, SHG no. 471 (fig.).

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Lot 122000218

MAPPENWERK/ PORTFOLIO

Der Bildermann. 1916.

The portfolio comprising 5 lithographs by, among others, Erich Heckel and Ernst Ludwig Kirchner. Published by Paul Cassirer. November 5, 1916, 1st vol., no. 15.

Söhn 10615-1 - 5. Each lithograph signed and dated in the stone.

On publishing paper. 35,3 x 28 cm (13,8 x 11 in), size of sheet (1 sheet and 1 folded double sheet).

Comprises: Rudolf Grossmann, Landschaft am Neckar, 13,8 x 22,8 cm (5,4 x 8,9 in). Ernst Ludwig Kirchner, Auf dem Kasernenhof, 27 x 21,4 cm (10,6 x 8,4 in). Erich Heckel, o.T. (Bei Gent), 25,8 x 20,6 cm (10,2 x 8,1 in). August Gaul, Bergziegen, with text: poem by Christian Morgenstern 27,4 x 22,2 cm (10,7 x 8,74 in). Ottomar Starke, O mein Heimatland - Gedicht von Thu-Fu, 17 x 22,6 cm (6,6 x 8,8 in). [EH]

Schätzpreis: € 200 – 300 (R/D, F)

\$ 210 – 315

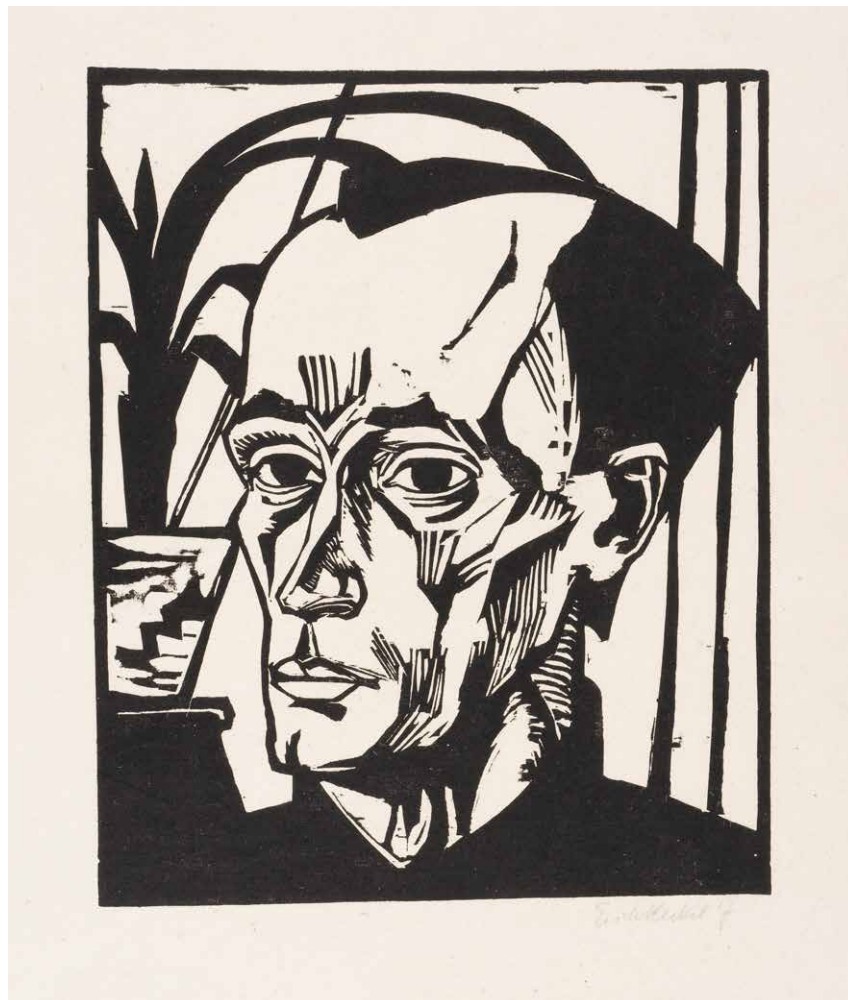
PROVENANCE

· Private collection Hermann Gerlinger (with the collector's stamp).

LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 264 and 300, SHG no. 384 and 454 (fig.).
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 210 and 342, SHG no. 474 and 769 (fig.).

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Lot 122000221

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Bildnis E.H. (E.H. / Kopf). 1917.

Woodcut.

On wove paper. 36,8 x 29,8 cm (14.4 x 11.7 in).

Sheet: 60 x 46,7 cm (23.6 x 18.4 in).

Schätzpreis: € 1.000–1.500 (R/D, F)

\$ 1,050–1,575

PROVENANCE

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

LITERATURE

- Renate Ebner, Andreas Gabelmann, Erich Heckel. *Werkverzeichnis der Druckgraphik*, vol. 2: 1914-1968, Munich 2021, no. 713 L.
- Annemarie und Wolf-Dieter Dube, Erich Heckel. *Das graphische Werk*, vol. 1: *Holzschnitte*, New York 1964, no. H 306.
.....
- Heinz Spielmann (ed.), *Die Maler der Brücke. Sammlung Hermann Gerlinger*, Stuttgart 1995, p. 303, SHG no. 458 (ill.).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005*, p. 212, SHG no. 478 (ill.).

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- **Erich Heckel's woodcuts occupy a special place in Expressionist printmaking**
 - **Very good impression of the striking self-portrait**
-

Erich Heckel's woodcuts occupy a special place in Expressionist graphic art. Their mastery of the concentration of pictorial elements and the division of surfaces, coupled with a sure instinct for a pictorial effect, give these sheets a striking impact that is unparalleled in the graphic art of the time. The self-portrait in its strictly formal structure is virtually exemplary of the relationship Heckel created between linear interpretation in dialog with the compact surfaces, which ensures an optical balance in the composition. Erich Heckel attached great importance to the self-portrait in his graphic oeuvre and continued to do so into old age. [EH]



Lot 122000222

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Wolken. 1917.

Woodcut.

Ebner/Gabelmann 721 H I (of II). Dube H 307 I (of II). Signed, dated and inscribed „Ostende 1917 Probedruck - Wolken - Holzschnitt“. One of 17 known copies. On fine Japon. 37 x 27,2 cm (14,5 x 10,7 in). Sheet: 55,9 x 40,3 cm (22 x 15,9 in). [AM]

Schätzpreis: € 500 – 700 (R/D, F)
\$ 525 – 735

PROVENANCE

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

EXHIBITION

· Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
· Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
· Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).
· Erich Heckel. *Einfühlung und Ausdruck*, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 261 (fig.).

- Expressive composition in a masterly technical execution
- One of just two copies from the first state
- Other copies of this striking woodcut are at the Staatliche Kunsthalle, Karlsruhe, and the Saarlandmuseum, Saarbrücken

LITERATURE

· Heinz Spielmann (ed.), *Die Maler der Brücke. Sammlung Hermann Gerlinger*, Stuttgart 1995, p. 303, SHG no. 459 (fig.).
· Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005*, p. 212, SHG no. 479 (fig.).

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Lot 122000223

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Roquairol. 1917.

Woodcut.

Ebner/Gabelmann 716 H I (of II). Dube H 308. Signed, dated, titled and inscribed „Probedruck“. Trial proof and only known proof from the first state. In total, 19 copies are known. 32 x 24,2 cm (12.5 x 9.5 in). Sheet: 38 x 34,2 cm (15.1 x 13.5 in).

With a sketch of a female nude in pencil on the reverse. [JS]

Schätzpreis: € 3.000 – 5.000 (R/D, F)

\$ 3,150 – 5,250

PROVENANCE

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

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).
- Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 260 (fig.).

- **Rarity.** Only known print from the first state, still with the closed black areas on the nose wing, the cheek and in the background
- The work shows one of the two main characters of the novel „Titan“ by Jean Paul (4 volumes, published 1800-1809) which Heckel read intensively at this time
- Heckel gave the character of Roquairol the facial features of the artist's friend Ernst Ludwig Kirchner and thus referred to his tense mental state
- This double level of meaning of the motif is also reflected in the titles of the two related paintings „Roquairol“ (Hünecke 1917-13) and „Der Freund“ (Hünecke 1918-1)

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 303, SHG no. 460 (fig.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 212-213, SHG no. 480 (fig.).

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Lot 122000241

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Außentitel für die Mappe des Grafischen Kabinetts J. B. Neumann „10 Holzschnitte von Schmidt-Rottluff“. 1919.

Half cloth portfolio with title Woodcut, printed in black on gold. Diameter of title woodcut: 18,5 cm (7.2 in). Size of the portfolio: 64,3 x 52,7 cm (25.3 x 20.7 in). Including: Table of contents. Woodcut 1919. Signed and numbered, one of 75 copies, onn wove paper, size: 49.7x 39.4 cm (19.2 x 15.3 in), sheet: 62 x 51 cm (24.4 x 20 in).

Schätzpreis: € 2.000 – 3.000 (R/D, F)
\$ 2,100 – 3,150

PROVENANCE

- Estate of Hildegard Domizlaff, Cologne (until 1988)
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp on the reverse, Lugt 6032) (since 1988, Lempertz).

EXHIBITION

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

LITERATURE

- Rosa Schapire, Karl Schmidt-Rottluff. Graphisches Werk bis 1923, Berlin 1924, no. Gebrauchsblätter 43 44 (illu. in black and white, plate vol.).
-
- Kunsthaus Lempertz, Kunst des XX. Jahrhunderts, May 27 and 28, 1988, cf. lot 860
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 384, SHG no. 663-664 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 84, SHG no. 174-175 (illu.).

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Lot 122000243

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Russische Landschaft mit Kreuzweg. 1919.

Woodcut.

Signed and with the work number „197“. Inscribed „239 russ Landschaft mit Kreuzweg“ and numbered „14“ in the lower margin. On wove paper. 39,4 x 49,7 cm (15,5 x 19,5 in). Sheet: 53,3 x 71 cm (21 x 28 in). Printed by Fritz Voigt, Berlin. [KT]

Schätzpreis: € 6.000 – 8.000 (R/D, F)
\$ 6,300 – 8,400

PROVENANCE

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

EXHIBITION

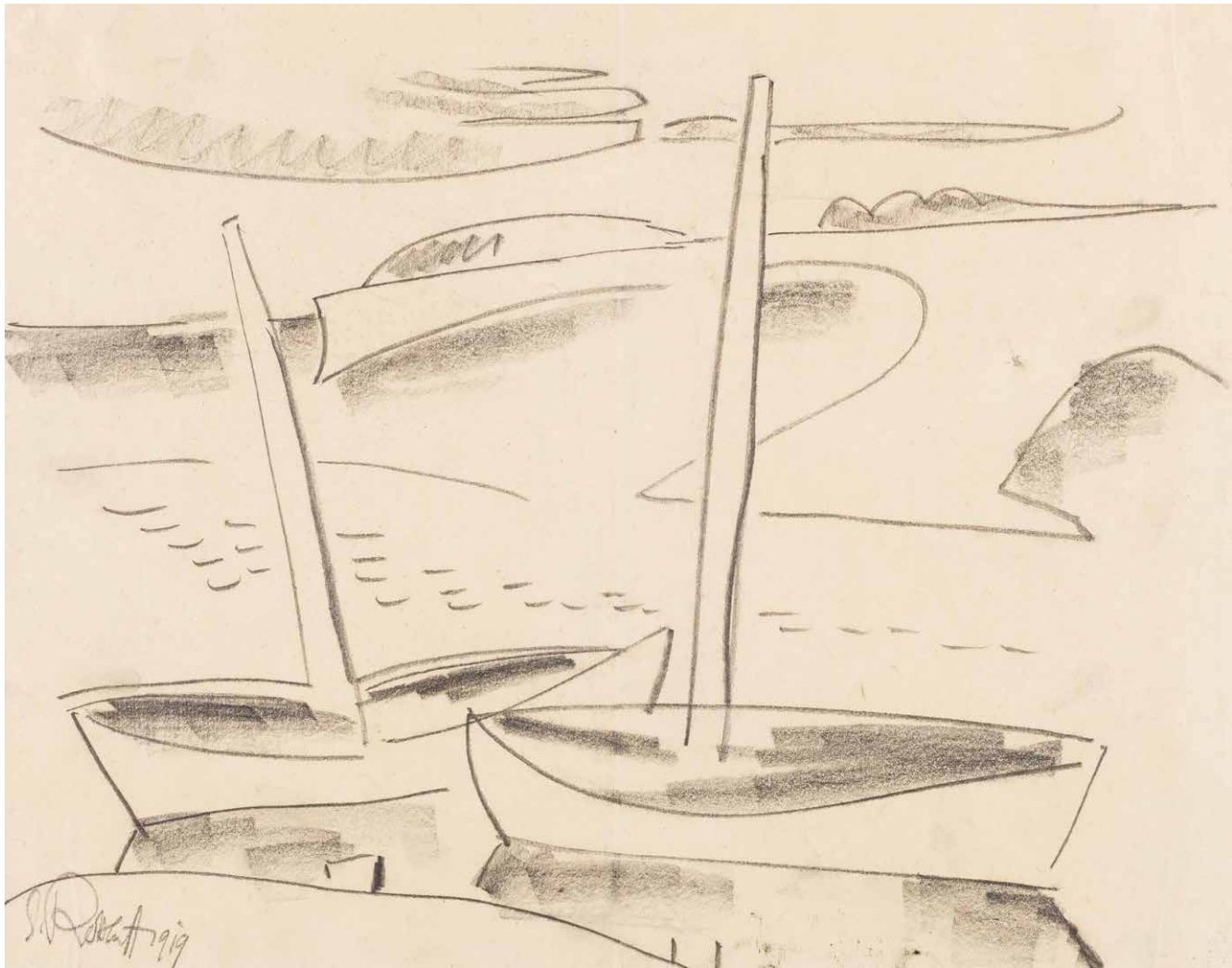
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- *Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger*, Albertina Vienna, June 1 - August 26, 2007, p. 99, cat. no. 54 (illu.).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

- **Motifs of the entire Baltic Sea region from Fehmarn to Lithuania and Russia characterize the landscapes of the post-war years**
- **Highly dynamic composition in the interplay of surface and space**
- **Created in Berlin in the year of an artistic new beginning**

LITERATURE

- Rosa Schapire, Karl Schmidt-Rottluff. *Graphisches Werk bis 1923*, [Berlin 1924] reprint New York 1987, no. H 239 (illu. in black and white, plate vol.).
- Heinz Spielmann (ed.), *Die Maler der Brücke. Sammlung Hermann Gerlinger*, Stuttgart 1995, pp. 384f., SHG no. 666 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005*, pp. 84f., SHG no. 177 (illu.).

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Lot 122000244

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Fischerboote. 1919.

Pencil drawing.

Signed and dated in lower left. On thin wove paper.

33 x 42 cm (12.9 x 16.5 in), size of sheet. [CH]

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

Schätzpreis: € 3.000 – 5.000 (R/D, F)

\$ 3,150 – 5,250

PROVENANCE

· 122000090 Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

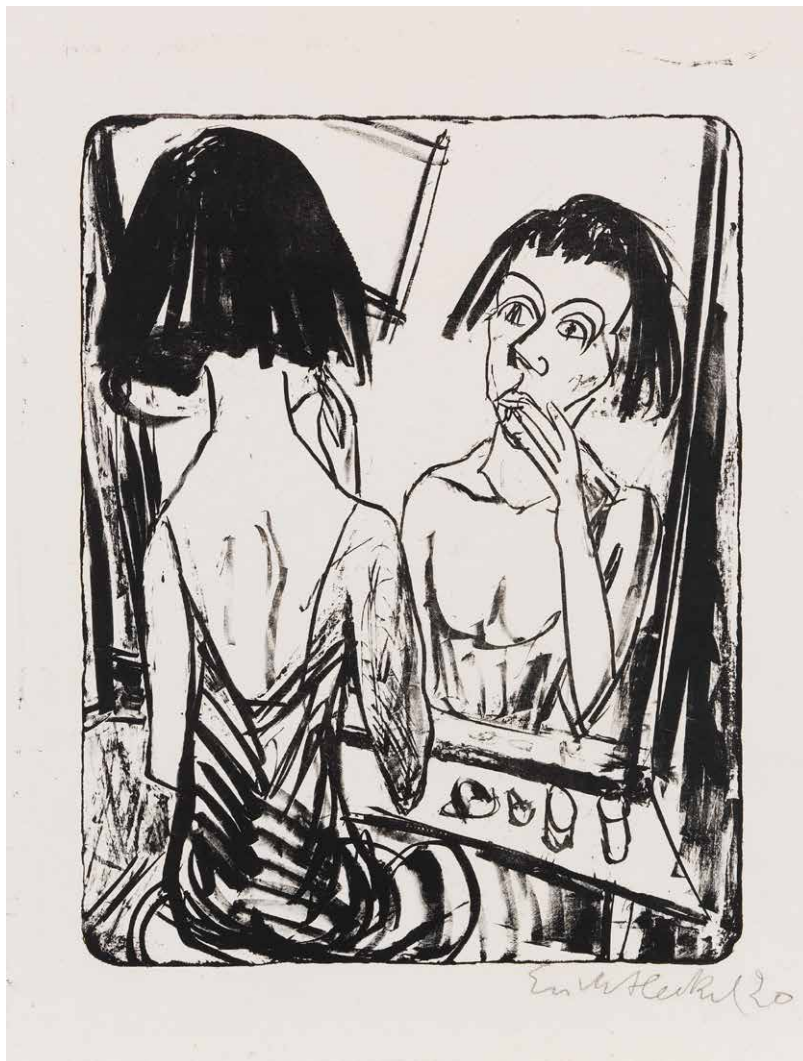
· Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
 · Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
 · Buchheim Museum, Bernried (permanent loan from the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

- The year the work was made, Karl Schmidt-Rottluff married his long-time partner, the photographer Emy Frisch, they spent the summer months in the quaint town of Hohwacht on the Baltic Sea
- Hohwacht became a retreat for Schmidt-Rottluff and other artists like Heinrich Vogeler and Bernhard Hoetger, as well as for Rosa Schapire, author of Schmidt-Rottluff's catalogue raisonné of prints
- Romantic coastal landscapes and works characterized by depictions of man and nature in balance were made in the summers after the war
- The war had changed the artist, who would develop an increased sensitivity
- Schmidt-Rottluff rendered the vast coastal landscape in a composition of clear forms, lines and hatches

LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 388, SHG no. 670 (fig.).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 88, SHG no. 181 (fig.).

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Lot 122000248

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Vorm Spiegel (A. N. vorm Spiegel). 1920.

Lithograph.

Ebner/Gabelmann 765 L II (of II). Dube L 265 II (of II). Signed, dated and inscribed „2. Zustand“ in bottom margin. One of to date 22 known copies. On wove paper. 27 x 21,5 cm (10.6 x 8.4 in). Sheet: 70,9 x 60,8 cm (27.9 x 23.9 in). [AM]

Schätzpreis: € 3.000 – 5.000 (R/D, F)

\$ 3,150 – 5,250

PROVENANCE

· 122000090 Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).
- Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, 278. 61 (fig.).

.....

- Heckel admired the depicted actress Asta Nielsen (1881-1972)

- Heckel depicted Nielsen in works made in all print techniques

- At a later point he made two paintings of her

.....

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 308, SHG no. 470 (fig.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 216, SHG no. 491 (fig.).

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Lot 122000249

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Mädchen vorm Spiegel. 1920.

Drypoint with plate tone.

Dube R 145 II (of II). Ebner/Gabelmann 769 R II (of II). Signed, dated, titled „Mädchem am Spiegel“ and inscribed „Probe-
druck“. One of to date 19 copies from the 2nd state registered
by Ebner/Gabelmann with the dense lines on the wall and
below the window etc. 3 copies from the 1st state are also
mentioned. On firm Japon. 32 x 19,9 cm (12.5 x 7.8 in). Sheet:
55,5 x 35,3 cm (21.9 x 13.9 in).

The same year Heckel made the similar painting „Am Spiegel“
(Hünecke 1920-5). [JS]

Schätzpreis: € 2.000 – 3.000 (R/D, F)

\$ 2,100 – 3,150

PROVENANCE

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

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf,
Schleswig (permanent loan from the Hermann Gerlinger
Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent
loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the
Hermann Gerlinger Collection, 2017-2022).
- Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum,
Bernried, October 31, 2020 – March 7, 2021, p. 279 (fig.).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung
Hermann Gerlinger, Stuttgart 1995, p. 308, SHG no. 471 (fig.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der
Brücke. Inventory catalog Hermann Gerlinger Collection,
Halle (Saale) 2005, p. 217, SHG no. 492 (fig.).



- **Burred print with harmonious plate tone**
- **Fascinating composition: The mirrored nude and the view from the window make this sheet particularly appealing**
- **The edgy lines and the strong contours testify to the graphic mastery of the „Brücke“**
- **In many museum exhibitions**

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Lot 122000250

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Bildnis M. H. 1920.

Lithograph.

Ebner/Gabelmann 763 L a (of b). Dube L 261 a (of b). Signed, dated and inscribed „Probe“ in the bottom margin. One of to date 19 known copies. On wove paper. 49,2 x 38,3 cm (19.3 x 15 in). Sheet: 70,8 x 52,1 cm (27.9 x 20.5 in). [AM]

Schätzpreis: € 500 – 700 (R/D, F)

\$ 525 – 735

PROVENANCE

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

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).
- Erich Heckel. *Einfühlung und Ausdruck*, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 280 (fig.).

.....

- **Manfred Heckel (1880-1936), the artist's older brother, characterized in dynamic manner**

- **A today lost tempera painting of the ame motif was made at around the same time**

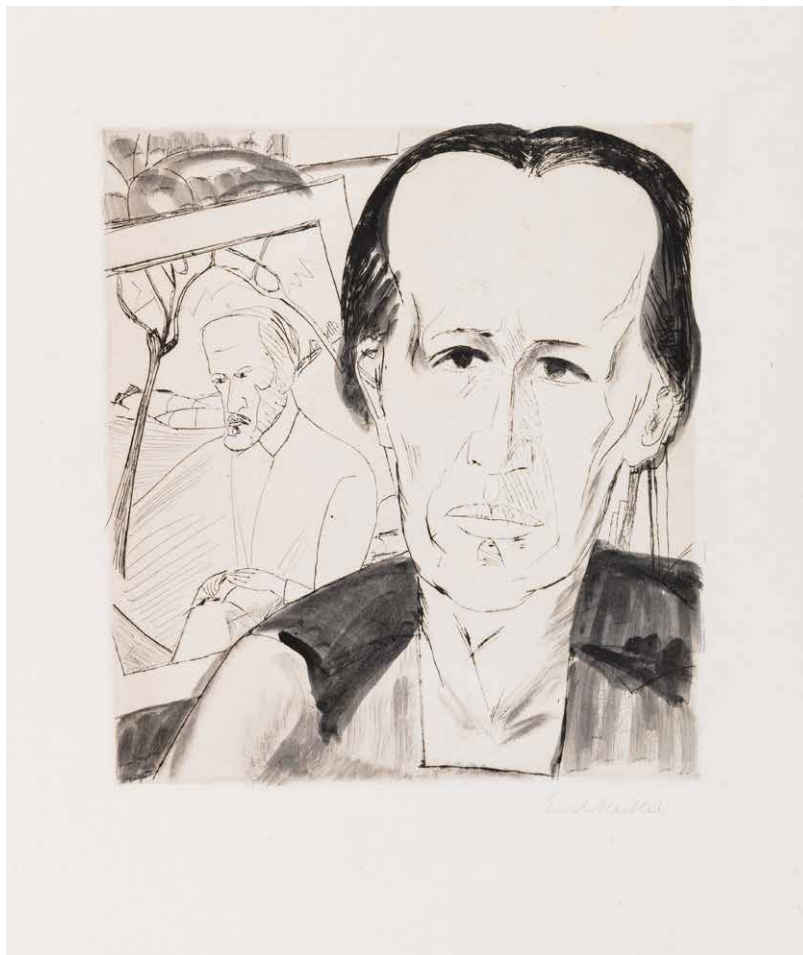
- **In 1904 Heckel became acquainted with Ernst Ludwig Kirchner through his brother Manfred**

.....

LITERATURE

- Heinz Spielmann (ed.), *Die Maler der Brücke. Sammlung Hermann Gerlinger*, Stuttgart 1995, p. 472, SHG no. 309 (fig.).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005*, p. 218, SHG no. 493 (fig.).

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Lot 122000251

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Bildnis E. G. 1920.

Drypoint with plate tone and India ink, with wash.

Dube R 146 I (of II), Ebner/Gabelmann 768 R I (of II). Signed and inscribed „Probe“. Only known trial proof from the first state that the artist worked over in India ink, only two copies are known, still without the strong hatchures of dress, picture frame and neck. On slightly structured wove paper. 30,2 x 27,1 cm (11.8 x 10.6 in). Sheet: 55,7 x 42 cm (22 x 16.6 in).

The work shows Elsa Geissler, neé Heckel (1879-1955), the artist's sister. The painting of his brother Manfred Heckel (Hünecke 1920-3) can be seen in the background. [JS]

Schätzpreis: € 500 – 700 (R/D, F)

\$ 525 – 735

PROVENANCE

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

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).
- Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 281 (fig.).

- **Of unique character: Only known copy worked over in India ink**
- **One of only two known trial proofs from the first state**
- **Still without the strong hatchures of dress, picture frame and neck that Heckel only added for the edition**
- **Part of many museum exhibitions**
- **Edition copies (2nd state) are at, among others, the Museum Folkwang, Essen and the Staatliche Kunsthalle Karlsruhe**

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 308, SHG no. 473 (fig.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 218, SHG no. 494 (fig.).

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Lot 122000254

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Frau. 1920.

Woodcut.

Signed and dated. Inscribed „Frau“ in lower left. One of to date 14 known copies. On wove paper. 47,4 x 37,5 cm (18.6 x 14.7 in). Sheet: 70 x 53,5 cm (27.6 x 21.1 in). [KT]

We are grateful to Mrs Renate Ebner and Mr Hans Geissler, Erich Heckel Estate, Hemmenhofen on Lake Constance, for their kind expert advice.

Schätzpreis: € 700 – 900 (R/D, F)

\$ 735 – 945

PROVENANCE

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

EXHIBITION

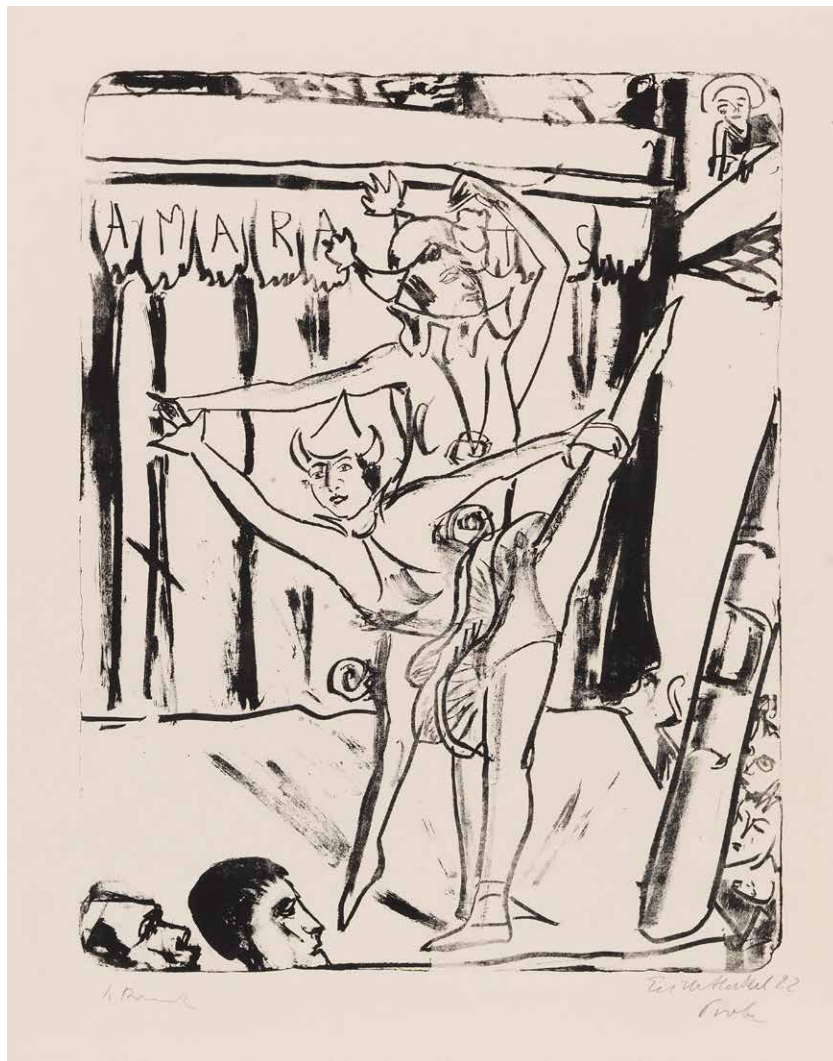
· Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
 · Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
 · Buchheim Museum, Bernried (permanent loan from the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

- The work shows Siddi Heckel, the artist's wife
- Painted in the studio in Osterholz, with the large sunflowers of the interior decoration in the background
- Further copies of the sheet can be found inv, the Brücke-Museum, Berlin, the Kunstsammlungen Chemnitz and the Museum Kunstpalast, Düsseldorf

LITERATURE

- Renate Ebner, Andreas Gabelmann, Erich Heckel. Werkverzeichnis der Druckgraphik, vol. 2: 1914-1968, Munich 2021, no. 757 H.
- Annemarie und Wolf-Dieter Dube, Erich Heckel. Das graphische Werk, vol. 1: Holzschnitte, New York 1964, no. H 323.
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 310-311, SHG no. 477 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p., SHG no. (illu.).

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Lot 122000258

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Tänzerinnen. 1922.

Lithograph.

Ebner/Gabelmann 784 L I a (of III b). Dube L 270 I a (of III b). Signed, dated and inscribed „1. Druck“ and „Probe“. Inscribed „AMARAN“ (further letters covered) in the stone. One of three copies from the first state. On off-white wove paper by Johann Wilhelm (with watermark). 49 x 38,3 cm (19.2 x 15 in). Sheet: 64,5 x 50,2 cm (25.4 x 19.8 in). [AM]

Schätzpreis: € 2.000 – 3.000 (R/D, F)

\$ 2,100 – 3,150

PROVENANCE

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

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).
- Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 292 (fig.).

• **Vey rare: To date only three copies from the first state are known**

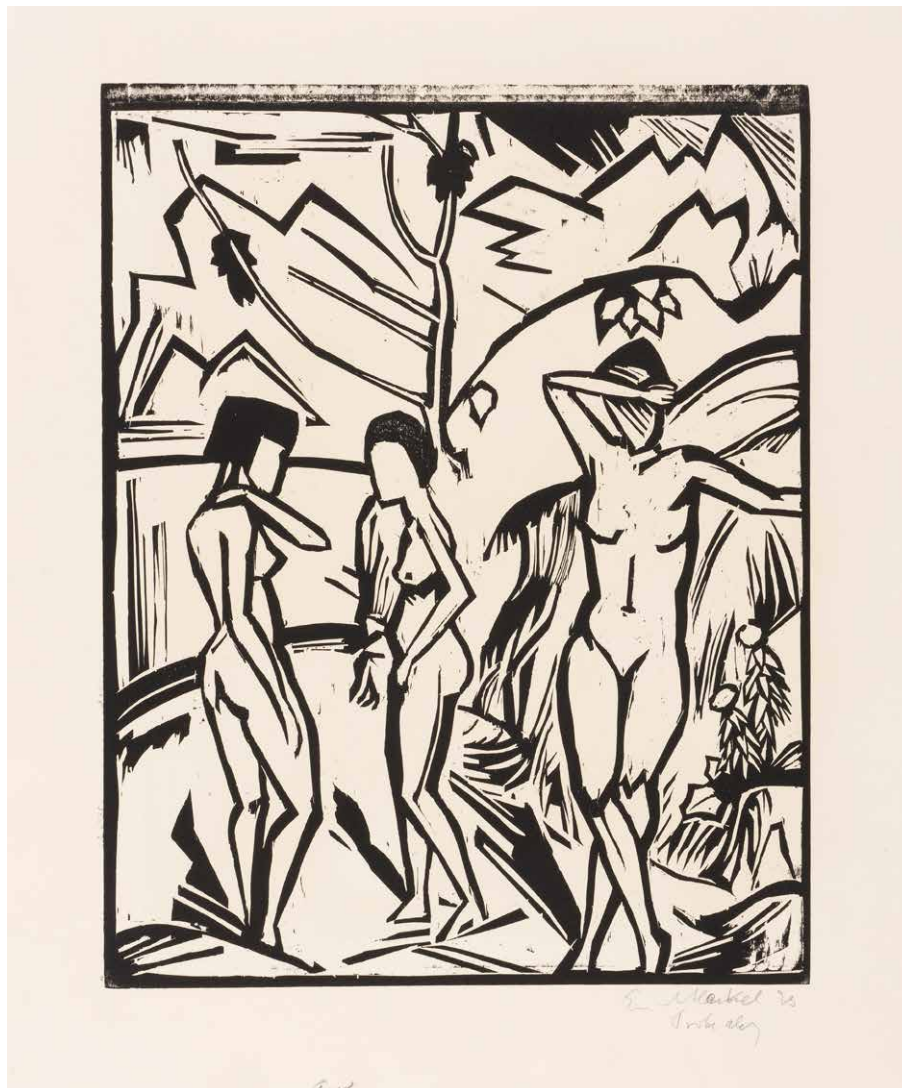
• **The dynamic scene allows a peak into the world of cabaret in the early 1920s**

• **Circus, cabaret and theater scenes can be found throughout Heckel's entire oeuvre**

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 312, SHG no. 480 (fig.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 222, SHG no. 502 (fig.).

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Lot 122000261

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Drei Frauen am Wasser (Drei Mädchen). 1923.

Woodcut.

Signed, dated and inscribed „Probeabz“. Lower left inscribed „Drei Frauen am Wasser - Probe“. One of ten known copies. On J.W.Zanders wove paper (with the watermark).

40 x 32 cm (15.7 x 12.5 in). Sheet: 57,5 x 46,8 cm (22.6 x 18.4 in). [KT]

We are grateful to Mrs Renate Ebner and Mr Hans Geissler, Erich Heckel Estate, Hemmenhofen on Lake Constance, for their kind expert advice.

Schätzpreis: € 1.500 – 2.000 (R/D, F)

\$ 1,575 – 2,100

PROVENANCE

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

EXHIBITION

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

- The motif shows bathers on the beach at Osterholz
- A comparable scene can be found in the painting „Three Women“, 1921

LITERATURE

- Renate Ebner, Andreas Gabelmann, Erich Heckel. Werkverzeichnis der Druckgraphik, vol. 2: 1914-1968, Munich 2021, no. 794 H A (of B).
- Annemarie and Wolf-Dieter Dube, Erich Heckel. Das graphische Werk, vol. 1: Holzschnitte, New York 1964, no. 338 I A (of II).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 314, SHG no. 486 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 224, SHG no. 508 (illu.).

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Lot 122000281

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Lesender Mann. 1922.

Woodcut.

Schapiro 274. Verso typographically inscribed. On off-white paper.

28,2 x 19,8 cm (11.1 x 7.7 in). Sheet: 35,4 x 26,3 cm (13.9 x 10.4 in).

Printed from the block in „Genius“, issue II, 1922. Block destroyed. [JS]

Schätzpreis: € 100 – 200 (R/D, F)

\$ 105 – 210

PROVENANCE

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

EXHIBITION

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

- Self-portrait of the artist reading a work by Afred Brust (1891-1942)
- Contact between Schmidt-Rottluff and the writer, who is hardly known today, has been documented since 1916

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 400, SHG no. 697 (illu., p. 414).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 118, SHG no. 266 (illu.).

April 15, 2024, from 3:30 pm – May 15, 2024, 3 pm. Lots are sold consecutively.
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Lot 122000308

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Am Main. 1927.

Pencil drawing.

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

51 x 68,5 cm (20 x 26.9 in), the full sheet. [JS]

Schätzpreis: € 1.500 – 2.000 (R/D, F)

\$ 1,575 – 2,100

PROVENANCE

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

EXHIBITION

- Erich Heckel, 1883-1970. Aquarelle, Zeichnungen. Ausstellung zum 100. Geburtstag des Malers, Städtische Galerie Würzburg 1983, no. 69.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)
- Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 312 (with illu.).

- Large drawing with an expressive line
- Rendered in front of the motif, Heckel's landscape drawings in particular testify to his outstanding graphic gift
- Heckel draws near Würzburg standing on the Löwenbrücke near the left bank, looking up the Main on the Maininsel
- The same year Heckel also captured the atmospheric landscape scene in the painting „Maininsel“ (Hünecke 1927-6), it was destroyed in an air raid in 1944

LITERATURE

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

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Lot 122000314

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Junger Clown. 1929/1929.

Woodcut in colors.

Dube 344 b. Signed, dated and inscribed „Probe“. Trial proof aside from the edition. On off-white laid paper. 29,4 x 15,5 cm (11.5 x 6.1 in). Sheet: 43,5 x 36 cm (17.1 x 14.1 in). [CH]

Schätzpreis: € 900 – 1.200 (R/D, F)

\$ 945 – 1,260

PROVENANCE

· Sammlung Hermann Gerlinger, Würzburg (mit dem Sammlerstempel, Lugt 6032).

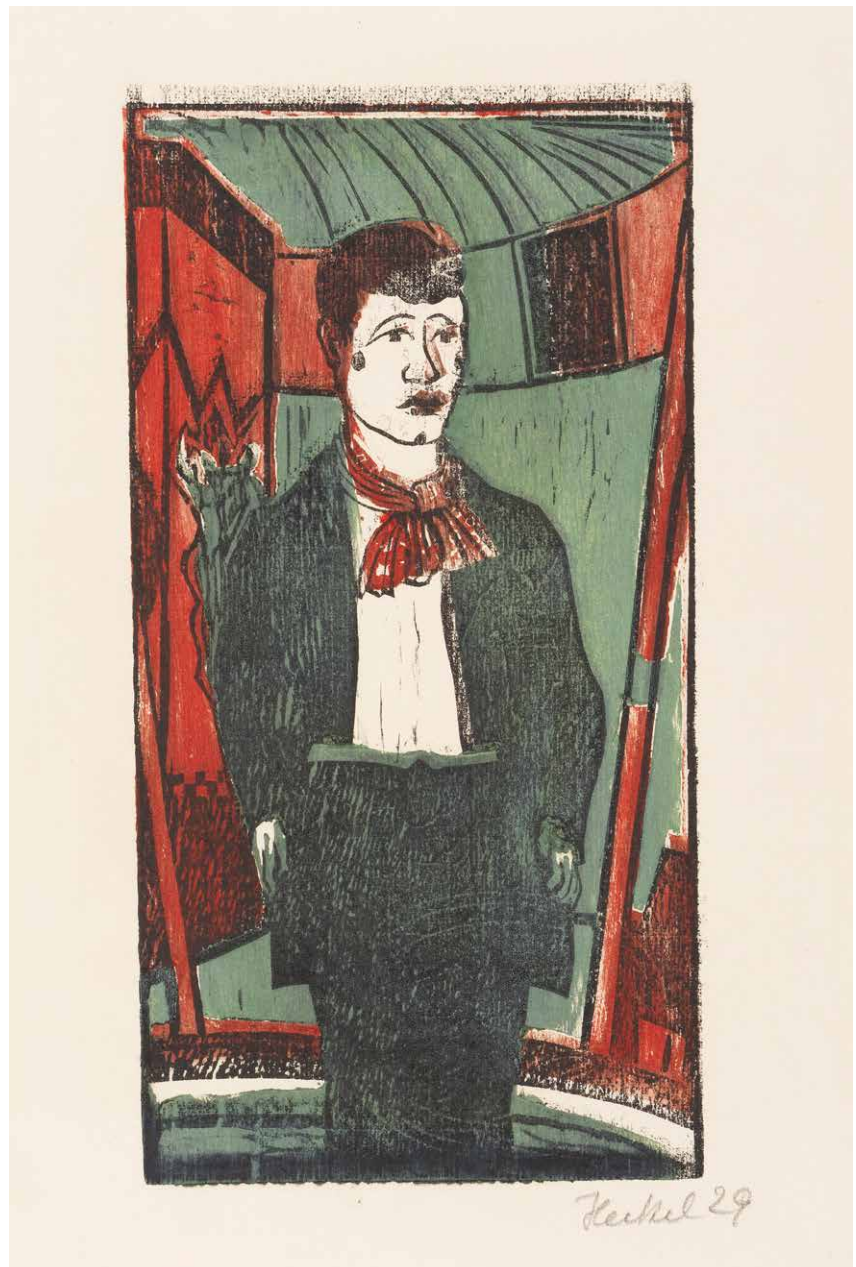
EXHIBITION

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

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 326, SHG no. 508 (ill.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 238, SHG no. 532 (ill.).

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- **Strongly colored print in two contrasting colors**
- **The world of vaudeville, theater and circus was one of the main motifs of the „Brücke“ artists and had a lasting influence on Heckel’s artistic work up to his late creative period**
- **Throughout his life, Heckel was regarded a sensitive observer: the seriousness and melancholy that can also be felt here characterize the portraits and depictions of figures throughout his oeuvre**
- **A further copy of this color woodcut is in the collection of the Museum Folkwang, Essen**



Lot 122000315

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Zirkus. 1930.

Woodcut in colors.

Ebner/Gabelmann 831 H. Dube H 349. Signed, dated, titled and inscribed „Probedruck für das Buch: Graphik. Erich Heckel, Euphorion Verlag“. Trial proof for the book edition. On wove paper.

24 x 31 cm (9.4 x 12.2 in). Sheet: 34,5 x 42,5 cm (13.5 x 16.7 in).

Made in 1930 in preparation of the woodcuts for the publication „Erich Heckel“ in the book series „Graphik der Gegenwart“ (vol. 1). Published by Euphorion Verlag in 1931. [CH]

Schätzpreis: € 300 – 500 (R/D, F)

\$ 315 – 525

PROVENANCE

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

EXHIBITION

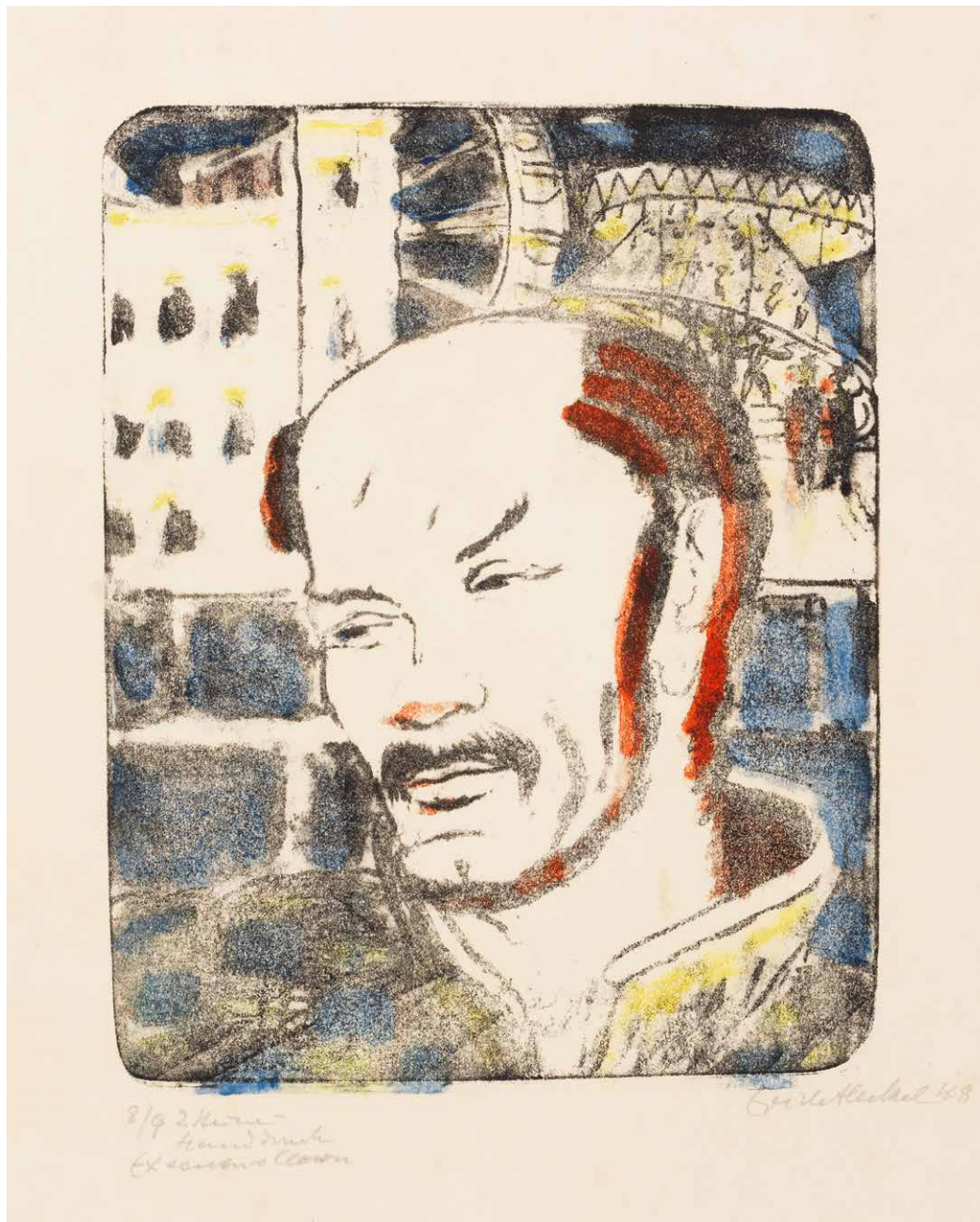
· Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
 · Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
 · Buchheim Museum, Bernried (permanent loan from the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

- Strong print in two contrasting colors
- The world of cabaret, theater and circus was one of the main sources of inspiration for the „Brücke“ artists
- A copy from the mentioned publication „Erich Heckel, Graphik der Gegenwart. Band 1“ is in possession of the Museum of Modern Art, New York

LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 327, SHG no. 511 (fig.).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 238, SHG no. 535 (fig.).

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Lot 122000335

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Excentric-Clown. 1948.

Lithograph in colors.

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

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

Schätzpreis: € 1.500 – 2.000 (R/D, F)

\$ 1,575 – 2,100

PROVENANCE

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

- Hand-printed by the artist
- The individual coloring makes every sheet a unique piece
- In this work, Erich Heckel makes a section of the painting „Excentrics“ (Hüneke 1948-2) an independent motif

LITERATURE

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

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Lot 122000338

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Ring mit langem Schild. 1920.

Silver cut, chased, hammered with fine hallmarks, the hoop of the ring pulled through eyelets on the long shield and folded.
With the signature stamp on the inside. Diameter: 0.8 cm (0.3 in).
Height: 4.7 cm (1.8 in).

Schätzpreis: € 2.000–3.000 (R/D, F)

\$ 2,100–3,150

PROVENANCE

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

EXHIBITION

- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke-Museum Berlin, August 20, 1977 - January 15, 1978, cat. no. 172.
- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn, Jan.- February 28, 1982, cat. no. 32.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle, October 26, 2003 - January 11, 2004, no. 32 (illu.).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, Munich 2001, no. 483 (illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 408, SHG no. 726 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 108, SHG no. 240 (illu.).

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Rosa Schapire also owned a similar ring; she is wearing it in a painting by Walter Grammaté from 1920.



Lot 122000341

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Silberarmband mit Bügel und Kette. 1920s.

Silver, cut, chiselled, punched, margins bent, rhomboid bracelet with loop chains.

Wietek 451. With the signature stamp on the inside. Diameter: 6,6 cm (2.5 in). [SM]

Schätzpreis: € 2.000 – 3.000 (R/D, F)

\$ 2,100 – 3,150

PROVENANCE

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

EXHIBITION

- Karl Schmidt-Rottluff zum 70. Geburtstag, Schloss Charlottenburg, Berlin, 1954, cat. no. 215.
- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke-Museum, Berlin, August 20, 1977 - January 15, 1978, cat. no. 164.
- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn 1982, cat. no. 24.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).

- Schmidt-Rottluff's pieces of jewelry were made with the same feel for material, craftsmanship and color as his other works
- The chiselling makes this piece particularly appealing
- From the artist's rarest work group on the auction market (source: [artprice.com](https://www.artprice.com))

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), October 26, 2003 - January 11, 2004, cat. no. 37.
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 407, SHG no. 718 (fig.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 109, SHG no. 242 (fig.).

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Lot 122000342

ERICH HECKEL

1883 Döbeln/Saxony–1970 Radolfzell/Lake Constance

Zirkusclown. 1951.

Woodcut, colored.

Dube H 400. Ebner/Gabelmann 945 H. Signed, dated, titled and inscribed „Probedruck“ and „koloriert“. The woodcut is part of an edition of 26 (uncolored) copies (according to the information Heckel provided on the printing block) and one of to date 15 known (mentioned in the catalogue raisonné). On Japon. 44,7 x 35,4 cm (17,5 x 13,9 in). Sheet: 54,7 x 41,5 cm (21,5 x 16,3 in).

The wooden block is part of the collection of the Museum Folkwang, Essen. [CH/AR]

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

Schätzpreis: € 1.000–1.500 (R/D, F)

\$ 1,050–1,575

PROVENANCE

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

EXHIBITION

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

LITERATURE

- Renate Ebner, Andreas Gabelmann, Erich Heckel. Werkverzeichnis der Druckgraphik, vol. II (1914-1968), Munich 2021, no. 945 H.
.....
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 343, SHG no. 553 (ill.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 256, SHG no. 580 (ill.).



- **Hand-colored copy**
- **Heckel already found strong inspiration for his works in the world of theater, vaudeville and circus during his Dresden „Brücke“ period**
- **The traditional depiction of the sad clown with averted gaze contains a melancholy that characterizes Heckel's work**
- **The darkness of the deep black print and the partial coloration underline the magical mood of this circus scene**
- **Of the 14 other known (but uncolored) copies, at least six are in museum collections**
- **In the last 30 years, only two (but uncolored) copies of the woodcut have been offered on the international auction market (source: artprice.com)**

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Lot 122000344

KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Massiver Silberarmreif. 1920s.

Silver formed from a round bar into an overlapping hoop, the ends tapered. The surface shows the hammer marks from the forging process.

Inside diameter : 6.6 cm (2.5 in). Height: 1,6 cm (0.6 in). [KT]

Schätzpreis: € 2.000 – 3.000 (R/D, F)

\$ 2,100 – 3,150

PROVENANCE

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

EXHIBITION

- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke-Museum Berlin, August 20, 1977 - January 15, 1978, cat. no. 169.
- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn, Jan.- February 28, 1982, cat. no. 25.

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle, October 26, 2003 - January 11, 2004, no. 34 (illu.).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, Munich 2001, no. 450 (illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 407, SHG no. 719 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 109, SHG no. 243 (illu.).

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Lot 122000346

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Am Seeufer. 1953.

Woodcut.

Signed and dated. Lower left inscribed „Am Seeufer - Probe“.

One of 19 known copies. On light cardboard.

45 x 36 cm (17.7 x 14.1 in). Sheet: 56,5 x 45 cm (22.2 x 17.7 in). [KT]

We are grateful to Mrs Renate Ebner and Mr Hans Geissler, Erich Heckel Estate, Hemmenhofen on Lake Constance, for their kind expert advice.

Schätzpreis: € 2.000 – 3.000 (R/D, F)

\$ 2,100 – 3,150

PROVENANCE

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

EXHIBITION

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

LITERATURE

- Renate Ebner, Andreas Gabelmann, Erich Heckel. Werkverzeichnis der Druckgraphik, vol. 2: 1914-1968, Munich 2021, no. 960 H d 2 (of d 2).
- Annemarie und Wolf-Dieter Dube, Erich Heckel. Das graphische Werk, vol. 1: Holzschnitte, New York 1964, no. 403
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 345, SHG no. 558 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 258, SHG no. 585 (illu.).

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Lot 122000350

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Nordseeküste. 1955.

Woodcut.

Ebner/Gabelmann 982 H A. Dube H 412 A. Signed, dated, titled and inscribed „Probe“. Trial proof aside from the edition. On firm off-white wove paper. 28,9 x 40 cm (11.3 x 15.7 in). Sheet: 40,1 x 54 cm (15.8 x 21.3 in).

Schätzpreis: € 300 – 500 (R/D, F)

\$ 315 – 525

PROVENANCE

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

EXHIBITION

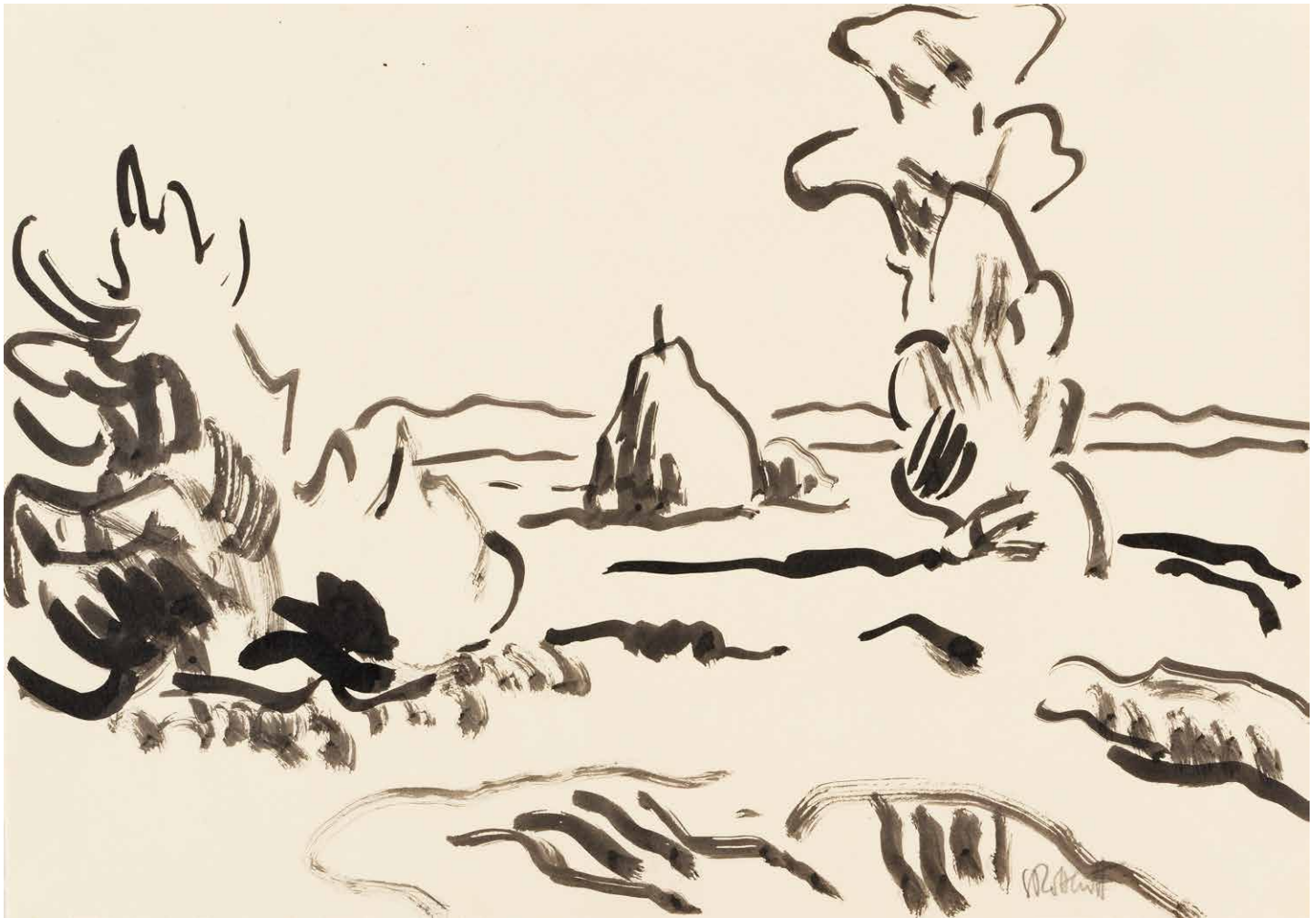
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).
- Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 382 (fig.).

- Effectively executed woodcut in the artist's characteristic style
- Intense depiction of the coast of the island of Sylt, where Erich Heckel spent the turn of the year 1954/55
- Other copies of this expressive woodcut are at the Albertina, Vienna, the Brücke-Museum, Berlin, and the Staatliche Kunsthalle, Karlsruhe

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 348, SHG no. 567 (fig.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 261, SHG no. 593 (fig.).

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Lot 122000377

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Landschaft mit Heuhocken. Frühe 1940s.

India Ink drawing.

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

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

Schätzpreis: € 1.500 – 2.000 (R/D, F)

\$ 1,575 – 2,100

PROVENANCE

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

EXHIBITION

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

LITERATURE

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

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Lot 122000384

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Anhänger mit Monogramm „E S R“. 1950.

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

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

Schätzpreis: € 1.500 – 2.000 (R/D, F)
\$ 1,575 – 2,100

PROVENANCE

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

EXHIBITION

- Elfenbeinkunst des 19. und 20. Jahrhunderts. Vom Klassizismus bis zur Gegenwart aus deutschen Museen und Sammlungen, Deutsches Elfenbeinmuseum, Erbach i. Odenwald, October 9 - November 21, 1971, cat. no. 254.
- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke-Museum Berlin, August 20, 1977 – January 15, 1978, cat. no. 144.
- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn, January – February 28, 1982, cat. no. 4.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kraft der Linie. Karl Schmidt-Rottluff, Graphik und Plastik, Stadtmuseum Hofheim am Taunus, November 17, 1996 – January 12, 1997; Neue Galerie, Kassel, January 21 – March 30, 1997, p. 115, cat. no. 66 (with illu.).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).

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

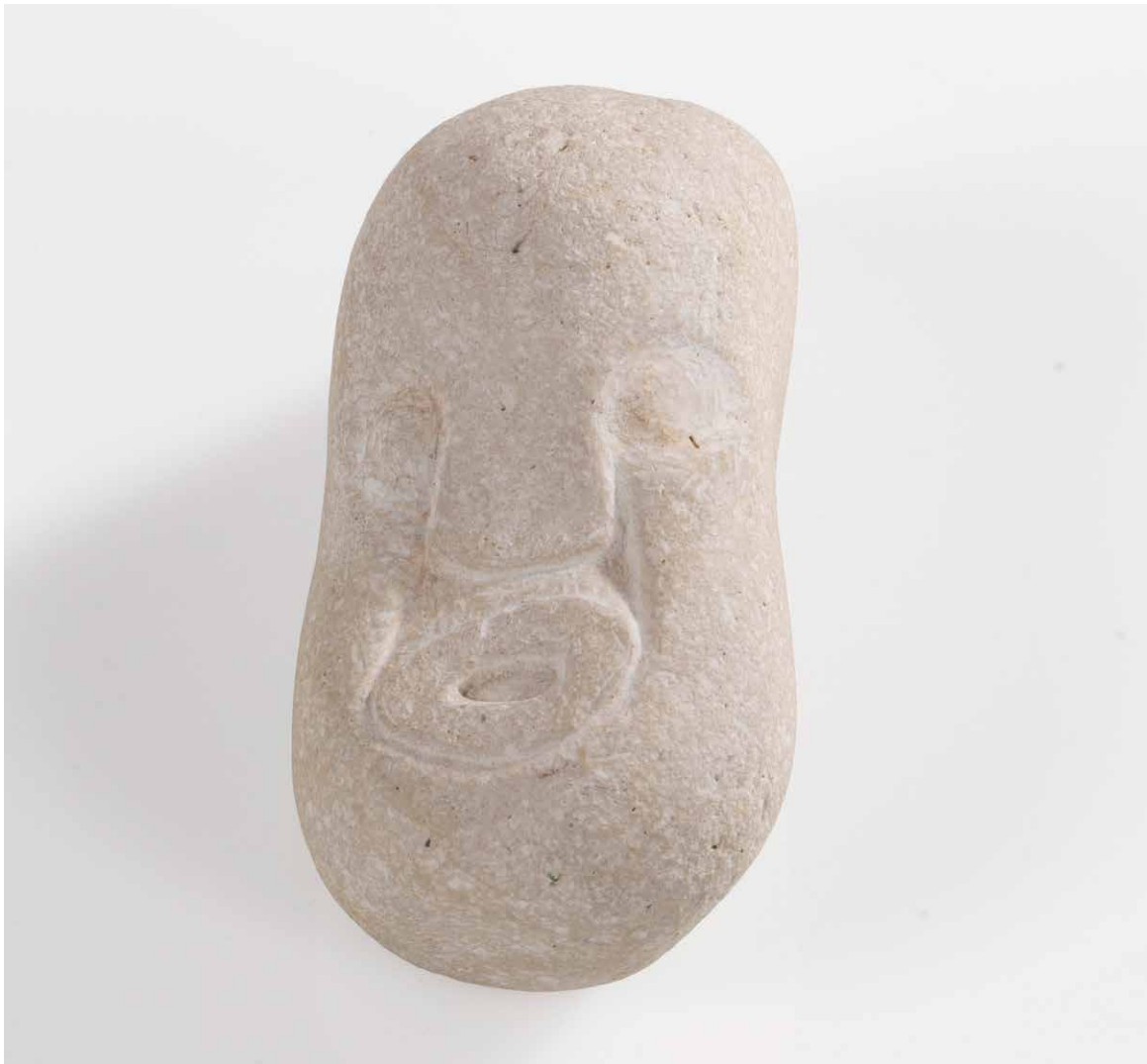
- Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle, October 26, 2003 – January 11, 2004, no. 46. (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

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

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



Lot 122000390

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

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

Stone relief.

Wietek 162. With remains of a formerly inscribed paper label on the underside. Ca. 9 x 5 x 5 cm (3.5 x 1.9 x 1.9 in). [AR]

Schätzpreis: € 1.500 – 2.000 (R/D, F)

\$ 1,575 – 2,100

PROVENANCE

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

EXHIBITION

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

.....

- **Strongly stylized flat cut face that shows the influence of Mexican art**

- **Schmidt-Rottluff called the stones he found on the beach of Sierksdorf „Findlinge“ (boulders) and made reliefs of some of them**

- **Most were made during the summers in the early 1950s**

.....

LITERATURE

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

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Lot 122000446

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Morgen. 1908.

Etching.

Krüger R 15. Signed, dated and inscribed „I.“. On off-white wove paper. 20 x 20,1 cm (7.8 x 7.9 in). Sheet: 32,4 x 30,3 cm (12.8 x 11.9 in). [AM]

Schätzpreis: € 3.000 – 5.000 (R/D, F)

\$ 3,150 – 5,250

PROVENANCE

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

EXHIBITION

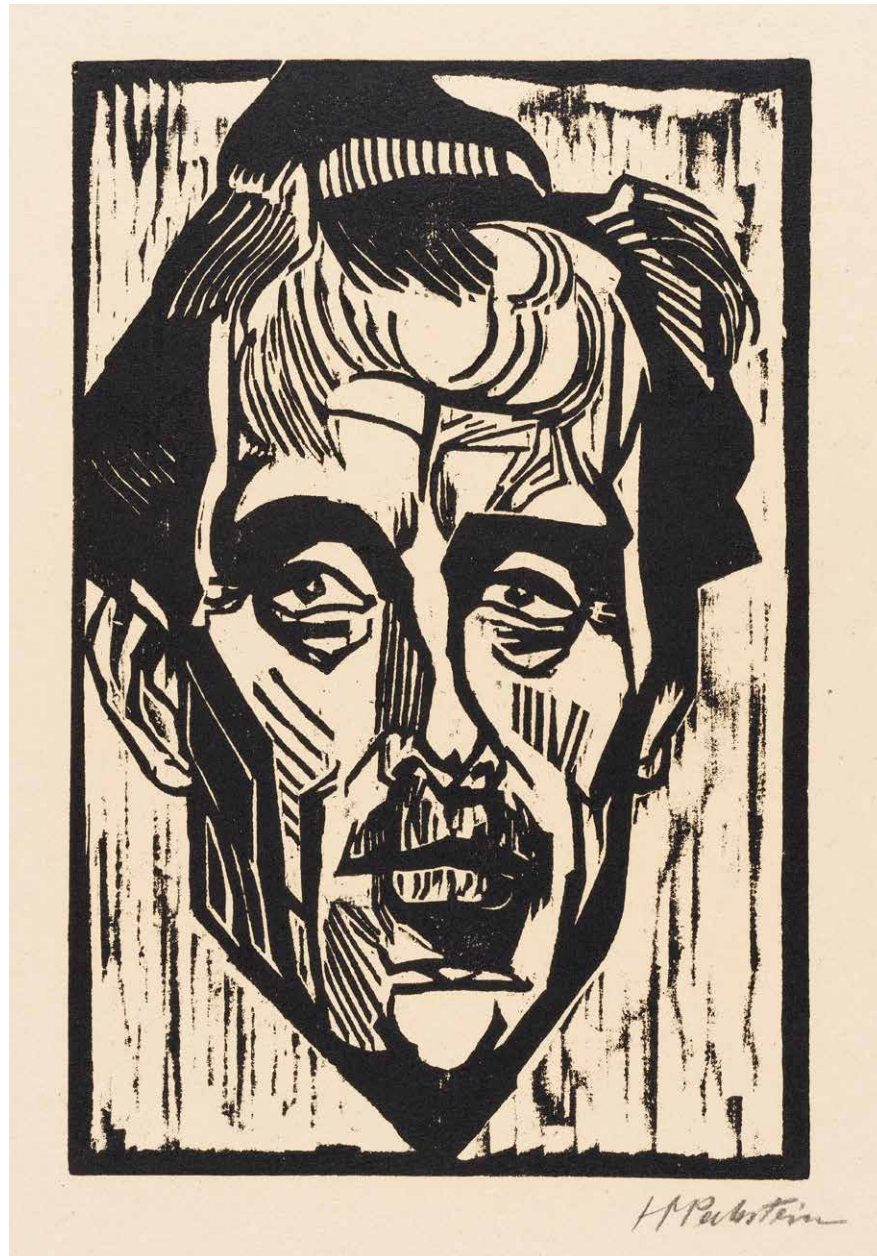
· Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
 · Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
 · Buchheim Museum, Bernried (permanent loan from the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

- Rich contrast and a striking dynamic
- From the important year 1908 when Pechstein made his first etchings
- Of utmost rarity: Only very few copies of the early etchings were printed
- For the first time offered on the international auction market (source: artprice.com)

LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 240, SHG no. 342 (fig. on p. 241).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 185, SHG no. 848 (fig.).

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Lot 122000479

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Bildnis Dr. Freundlich. 1918.

Woodcut.

Fechter H 142. Krüger H 206. Signed. On heavy copper plate printing paper. 35,7 x 23,6 cm (14 x 9.2 in). Sheet: 61 x 48,3 cm (24 x 19 in).

From the series „Holzschnitte 1919“, published as 13th work of the Gurlitt-Press in a total edition of 95 copies by Verlag Fritz Gurlitt, Berlin 1919. There are two de-luxe editions of 5 copies each and a standard edition of 75 copies. Apart from the edition, single prints and hand-colored copies (cf. Krüger H 200-211) are also known. [AR]

Schätzpreis: € 1.000 – 1.500 (R/D, F)

\$ 1,050 – 1,575

PROVENANCE

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

- Remarkable graphic document of expressionist motif and form
- Pechstein fully focusses on the head and does without the shoulders of the depicted person
- The work shows the astronomer and musician Dr. Erwin Finlay-Freundlich, whom the artist portrayed several times

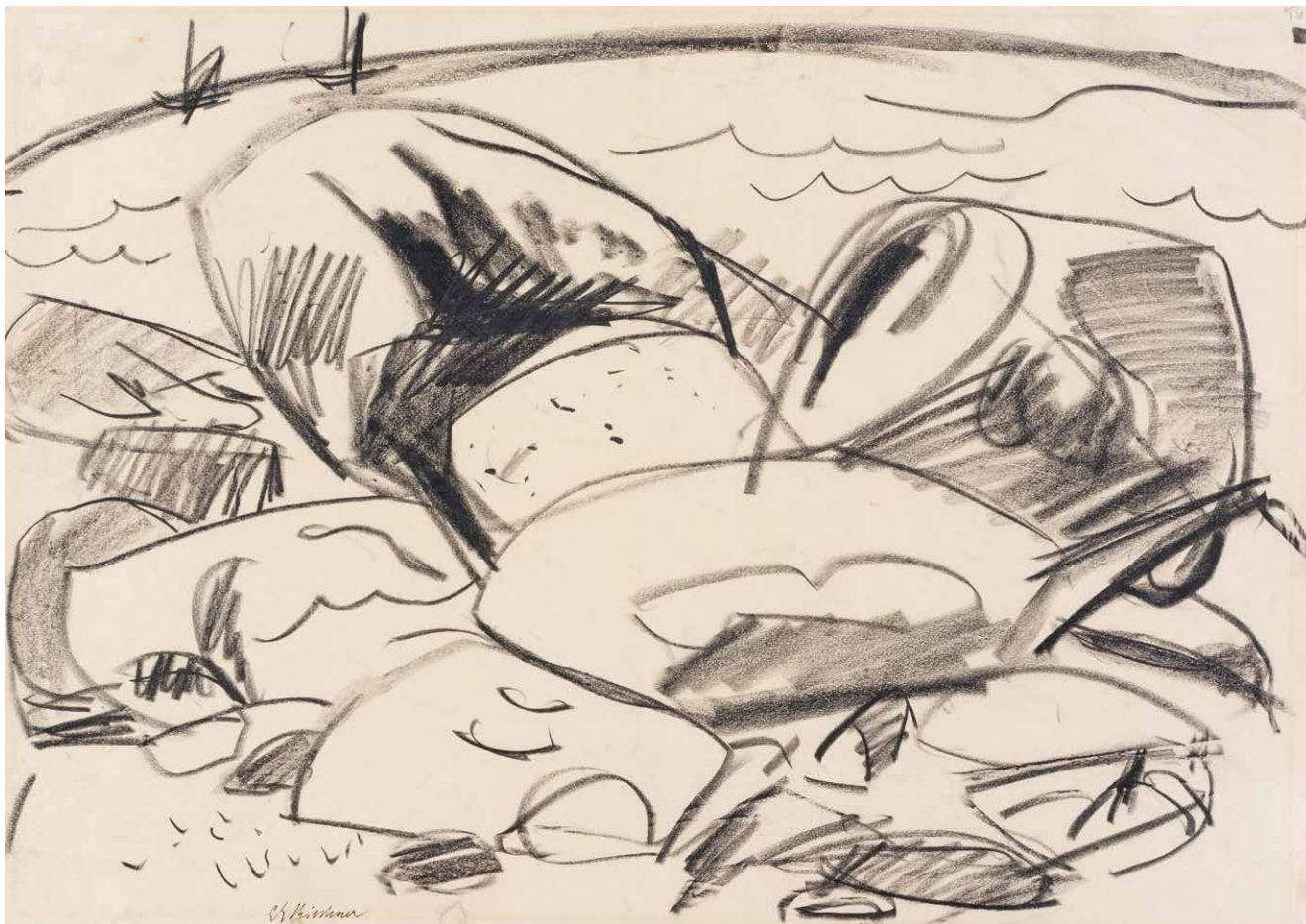
EXHIBITION

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

LITERATURE

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 401, SHG no. 876 (fig.).

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Lot 122000498

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Fehmarnküste. 1912.

Black Chalk drawing.

Lower left signed. With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the handwritten registration number „K Be / Aa 9“ on the reverse. On firm wove paper. 34,8 x 49 cm (13.7 x 19.2 in), the full sheet. [CH]

Schätzpreis: € 7.000 – 9.000 (R/D)

\$ 7,350 – 9,450

PROVENANCE

- Artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

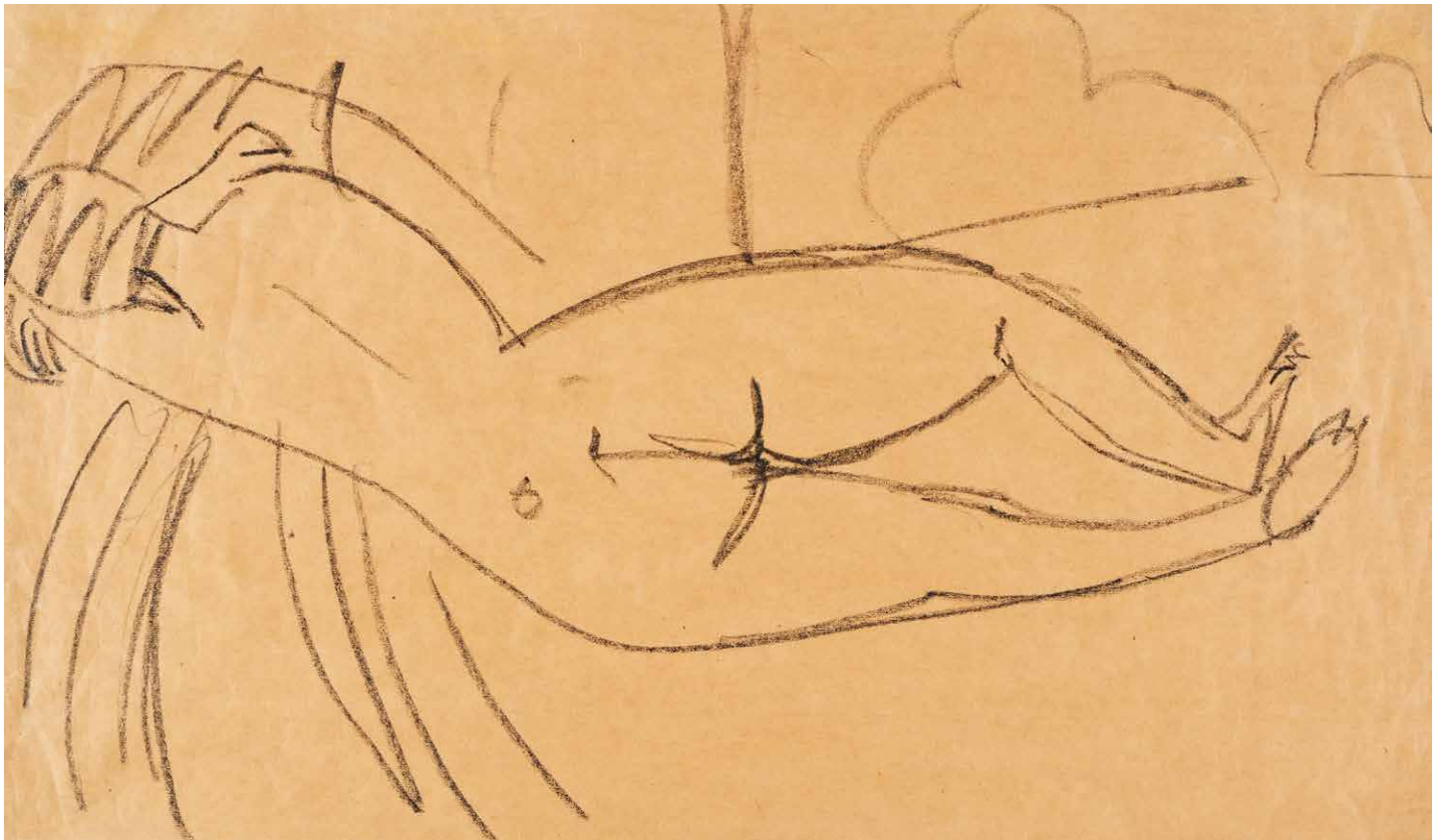
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann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

- First published as early as in 1925 (Will Grohman, *Kirchner-Zeichnungen*)
- Created during Kirchner's third summer stay on the island of Fehmarn
- The island not only became E. L. Kirchner's favorite retreat but also an almost inexhaustible source of inspiration
- The characteristic large rocks on the beach can also be found in most of the artist's landscape paintings from this period
- The self-confident lines and strong outlines, the abstracted forms and the unusual perspective of the high horizon line and close-up view of the motif are particularly striking
- Kirchner uses a very similar composition in his painting „Badende (Fehmarn)“ in connection with two bathing female nudes (1912, Osthaus Museum, Hagen)

LITERATURE

- Will Grohmann, *Zeichnungen von E. L. Kirchner*, Dresden 1925, cat. no. 37 (ill.).
- Heinz Spielmann (ed.), *Die Maler der Brücke. Sammlung Hermann Gerlinger*, Stuttgart 1995, p. 159, SHG no. 162 (ill.).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005*, p. 326, SHG no. 738 (ill.).

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„Of course, as it was the case at the Moritzburg Lakes, we bathed, painted and drew naked.“

E. L. Kirchner, 1912, diary entry, quoted from: Ernst Ludwig Kirchner-Verein Fehmarn e.V. (ed.), Fehmarn. Kirchners Paradies, Kiel 2010, p. 10.

Lot 122000503

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Liegender Akt am Strand von Fehmarn. 1912.

Charcoal drawing.

Dated, titled and inscribed on the reverse by a hand other than that of the artist, there also with the estate stamp of the Kunstmuseum Basel (Lugt 1570b) and the handwritten registration number „K Dre /Bg 173“. On brownish paper. 34,5 x 57,7 cm (13,5 x 22,7 in), size of sheet. [CH]

Schätzpreis: € 7.000 – 9.000 (R/D)

\$ 7,350 – 9,450

PROVENANCE

- Artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart (1954).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

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

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- **Intimate, large-format sketch from the sought-after Berlin period**

- **E. L. Kirchner spent the summer months of 1912 on Fehmarn with his partner Erna Schilling, whom he had met at a dance hall in Berlin that same year**

- **For E. L. Kirchner and the other artists of the „Brücke“, the casual nudity outdoors was a major source of inspiration and a characteristic trait of their expressionist work**

- **In the same year, he also created the painting „Ins Meer Schreitende“ (Staatsgalerie Stuttgart) with a similar motif**

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LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 159, SHG no. 163 (ill.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 326, SHG no. 740 (ill.).

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Lot 122000528

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Alfred Döblin. 1914.

Pencil drawing.

With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number „K Be/Ba 8“ on the reverse. On thin off-white wove paper. Ca. 43,4 x 32,2 cm (17 x 12.6 in), size of sheet.

With the black chalks drawing of a dairymaid in front of a hut on the reverse, around 1920, the full sheet. [CH]

Schätzpreis: € 4.000 – 6.000 (R/D)

\$ 4,200 – 6,300

PROVENANCE

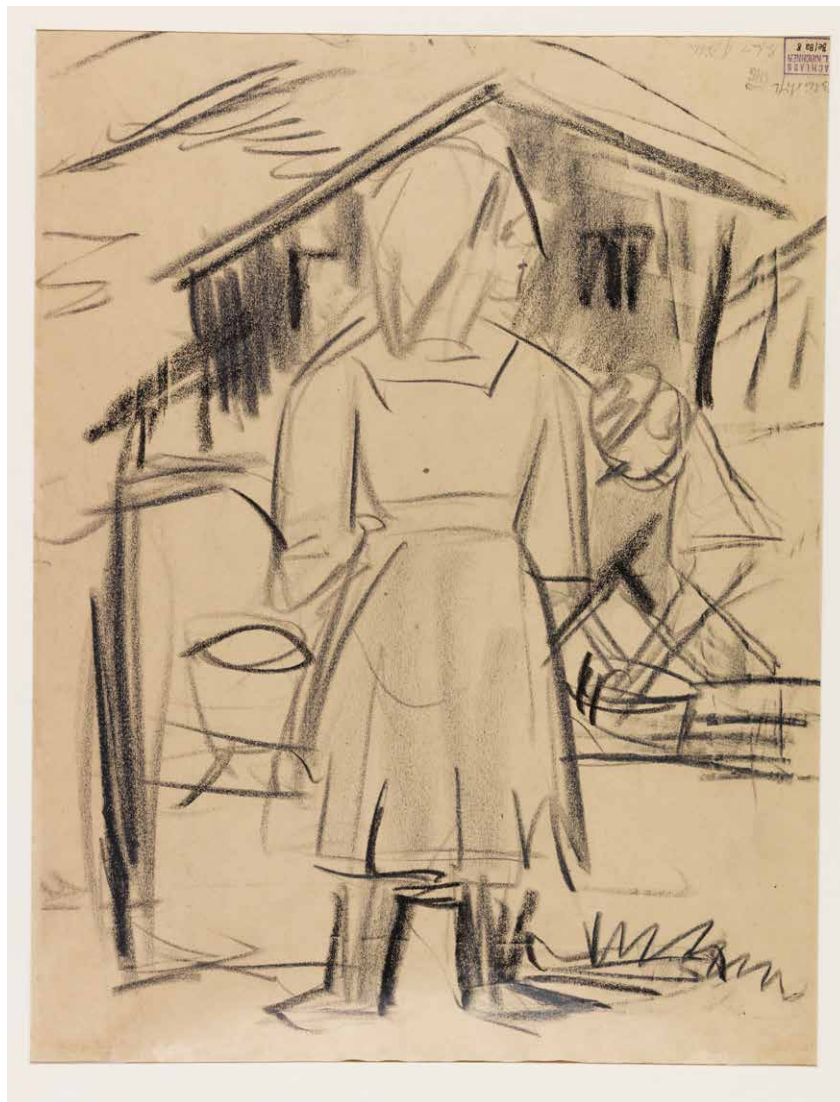
· Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

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

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 263, SHG no. 378 (fig. p. 262).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 339f., SHG no. 762 (fig.).



- In 1913, the novel „Das Stiftsfräulein und der Tod“ by Alfred Döblin (1878-1957), illustrated with many woodcuts by Kirchner, was released
- A portrait of Dr. Alfred Döblin in oil on canvas is part of the collection of the Busch-Reisinger-Museum, Harvard Art Museums, Cambridge/Mass
- Simila portraits of Alfred Döblin by E. L. Kirchner are at, among others, the Städel Museum, Frankfurt am Main and the Brücke Museum, Berlin
- Kirchner also eternalized Döblin with the characteristic round glasses in several photographs (cf. Scotti, ELK. Das fotografische Werk, cat. no. 202, 203)
- In a letter from 1931, Kirchner called him one of his few real friends
- Painted on both sides: with a black chalks drawing of a dairymaid in front of a hut on the reverse, presumably a preliminary study for the dairymaid in E. L. Kirchner's monumental frieze „Alpsonntag“ (1923-25, Kunstmuseum Bern)

Lot 122000545

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Obstbäume und Hügel bei Golberode. 1907.

Lithograph.

Signed. Monogrammed in printing block. One of only six known copies. On slightly greenish wove paper. 44,5 x 35,3 cm (17,5 x 13,8 in). Sheet: 44,5 x 35,3 cm (17,5 x 13,8 in). [CH]

The work is registered in the Hermann Gerlinger Collection with the number SHG 677 (new) (with the collector's stamp on the reverse).

Schätzpreis: € 1.500 – 2.000 (R/D)

\$ 1,575 – 2,100

PROVENANCE

- Städelsches Kunstinstitut und Städtische Galerie Frankfurt am Main (gifted in 1916, until 1937).
- Statw-owned (1937-1940, „Degenerate Art“, number 690).
- Galerie Ferdinand Möller, Berlin (with the stamp on the reverse, in an exchange from the above in 1940).
- Private collection Ferdinand Möller, Zermützel (1943-1949).
- Frankfurter Kunstkabinett Hanna Bekker vom Rath, Frankfurt am Main.
- Private collection USA.
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032, acquired in 2014).

EXHIBITION

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

LITERATURE

- Günther Gercken, Ernst Ludwig Kirchner. Kritisches Werkverzeichnis der Druckgraphik, vol. 1 (1904-1908), Bern 2013, no. 195 II (of II) (illu.).
- Annemarie and Wolf-Dieter Dube, E. L. Kirchner. Das graphische Werk, Munich 1967, no. L 42 II.
- Gustav Schiefeler, Die Graphik Ernst Ludwig Kirchners, vol. 1 (to 1916), Berlin-Charlottenburg 1926, no. L 31
-
- www.geschkult.fu-berlin.de/e/db_entart_kunst/datenbank (no. 690).
- Karl & Faber Munich, auction 151, November 30, 1979, no. 1600.
- Kurt Reutti, Werke aus der Aktion „Entartete Kunst“. Ferdinand Möller [impounded in November 1946], typescript Berlin 1946-1951, (SMBK-ZA, V/ Sachthemat. Slg. 69).
- Franz Roh, „Entartete“ Kunst. Kunstbarbarei im Dritten Reich, Hanover 1962, p. 187.
- Karl & Faber, Munich, 256th auction, June 5, 2014, lot 501 (illu.).



.....

- **From the early Dresden „Brücke“ period**

- **One of only six known copies, three of which are in museum collections: in the Fogg Museum of the Harvard Art Museums, Cambridge/Mass., in the Kupferstichkabinett of the Staatliche Museen zu Berlin and in the Museum Folkwang, Essen**

- **In the same year, Kirchner also painted „Dorfstraße mit Apfelbäumen“, „Grünes Haus“ and „Obstbäume“**

- **In the summer of 1907, the year of its creation, Kirchner stayed and worked with Max Pechstein in Gollberode and Goppeln on the southern slopes of Dresden's Elbe Valley**

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Lot 122000546

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Taunustannen. 1916.

Woodcut.

Inscribed „Eigendruck“ and „I“. Inscribed with the artist's name by Erna Schilling. Dated „15“ and titled on the reverse. There also with the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number „H 249 I“. One of only eight known copies and the only known copy from this first, original printing state. Auf Velin. 47,5 x 34,5 cm (18.7 x 13.5 in). Sheet: 56 x 36,5 cm (22 x 14.3 in). [CH]

Schätzpreis: € 8.000 – 12.000 (R/D)

\$ 8,400 – 12,600

PROVENANCE

- Artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

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

LITERATURE

- Günther Gercken, Ernst Ludwig Kirchner. Kritisches Werkverzeichnis der Druckgraphik, vol. 3. (1912-1916), Bern 2015, no. 790 I (of III) (illu.).
- Annemarie and Wolf-Dieter Dube, E. L. Kirchner. Das graphische Werk, Munich 1967, no. H 298.
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 266, SHG no. 387 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 344, SHG no. 773 (illu.).



- The only known copy from the first, original state of printing and one of only eight known copies of this woodcut in total
- One of these eight known copies is in the collection of the Sprengel Museum, Hanover
- In 1915/1916, the artist spent several weeks at the Dr. Kohnstamm Sanatorium in Königstein im Taunus
- Before Kirchner devoted himself to this motif more frequently after his move to Switzerland, he had already made the pointed forms of the dense fir forest in the Taunus Mountains the subject of his depiction
- In the same year, Kirchner created a painting of the same name (Gordon 452, burned in 1945) as well as a sketch of the same name with a related motif (Presler Skb 52/55) and two lithographs (Gercken 792/793)



Lot 122000550

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Frauenkopf mit Hut. 1917.

Pencil drawing.

With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number „B Da/Ba 21“ on the reverse. On firm wove paper. 50 x 38 cm (19.6 x 14.9 in), almost the full sheet. [CH]

The work is registered in the Hermann Gerlinger Collection with the number SHG 774 a.

Schätzpreis: € 3.000–5.000 (R/D)

\$ 3,150–5,250

PROVENANCE

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

EXHIBITION

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
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„Indeed, in terms of quality, quantity, variety, and significance, Kirchner's drawing is singular in the history of this art technique, incomparable to any other artist.“

Dr. Wolfgang Henze, in: Kirchner der Zeichner Am Beispiel seines Menschenbildes 1909-1936.

- **Dynamic portrait sketch with Kirchner's typical expressive, nervous lines**
- **In the year of his creation, Kirchner left the big city of Berlin and, after a stay in a sanatorium in Kreuzlingen on Lake Constance, visited the Swiss mountains around Davos for the first time, where he was to spend the longest period of his life in the years that followed**
- **The portraits of his fellow men play an important role in his entire oeuvre of drawings, paintings and photographs**



Lot 122000557

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Der Wanderer. 1922.

Etching.

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

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

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

Schätzpreis: € 4.000 – 6.000 (R/D)

\$ 4,200 – 6,300

PROVENANCE

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

EXHIBITION

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

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



Lot 122000604

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Keitelkähne (Kurenkähne im Hafen). 1909.

Pen and India ink drawing.

Lower right signed and dated. On brownish cardboard. 36,8 x 42,6 cm (14.4 x 16.7 in), the full sheet.

The work is registered in the Hermann Gerlinger Collection with the number SHG 850a. [AM]

Schätzpreis: € 7.000 – 9.000 (R/D, F)

\$ 7,350 – 9,450

PROVENANCE

- Galerie Wenzel, Frankfurt am Main (1986-1988).
- Private collection Düsseldorf (from 1990).
- Private collection Northern Germany.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 2007, with the collector's stamp, Lugt 6032).

- From the sought-after „Brücke“ period
- Dynamic pen and ink drawing, created during Pechstein's stay in Nida in 1909
- Nida on the Curonian Spit became the artist's new „painter's paradise“ as of 1909

EXHIBITION

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2007-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

LITERATURE

- Hauswedell & Nolte, Hamburg, auction 259, May 1985, lot 1240.
- Ketterer Kunst, Munich, March 30, 2007, lot 336.

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Lot 122000606

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Fischer am Strand. 1909.

Lithograph.

Krüger L 98. Fechter L 91. Signed, dated and inscribed „Nidden“ and „Probedruck“. Monogrammed and dated in the stone. Trial proof aside from the edition. On brownish wove paper. 50 x 37 cm (19.6 x 14.5 in). Sheet: 56,5 x 40,5 cm (22.2 x 15.9 in). [CH/AR]

The work is registered in the Hermann Gerlinger Collection with the number SHG 854 a.

Schätzpreis: € 1.500 – 2.000 (R/D, F)
\$ 1,575 – 2,100

PROVENANCE

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

- From the sought-after „Brücke“ period
- Pechstein made maritime subjects, the simple life of the fishermen and the almost untouched coastal landscape the main motif of his expressionist work
- Painted in 1909 during Pechstein's first stay in Nida, the paradisiacal fishing village on the Curonian Spit
- In 1909, the year it was created, Pechstein showed several works at the spring exhibition of the Berlin Secession, which he retrospectively saw as his artistic breakthrough
- Further copies are in the collection of the Staatliche Kunstsammlungen Chemnitz and the Altonaer Museum, Hamburg

EXHIBITION

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

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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](https://www.onlineonly.kettererkunst.de) und die Ausführungen zu den Informationspflichten bei Verträgen im elektronischen Geschäftsverkehr, die eingesehen werden können unter [onlineonly.kettererkunst.de/bedingungen.php](https://www.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](https://www.onlineonly.kettererkunst.de/bedingungen.php). Hat sich der Anbieter mit unbarer Zahlung einverstanden erklärt, gehen alle Kosten und Gebühren der Überweisung (inkl. dem Anbieter abgezogenen Bankspesen) zu Lasten des Käufers.

3. Übergabe/Lieferung

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

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

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

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

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

4.1 Der Kaufpreis ist mit dem Höchstgebot bei Zeitablauf fällig.

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

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

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

4.4 Käuferaufgeld und Folgeberechtigungsvergütung

4.4.1 Differenzbesteuerte Kunstgegenstände

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

- Zuschlagspreis bis 800.000 Euro: hieraus Aufgeld 32%.

- Auf den Teil des Zuschlagspreises, der 800.000 Euro übersteigt, wird ein Aufgeld von 27% berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 800.000 Euro anfällt, hinzuaddiert.

- In dem Kaufpreis ist jeweils die Umsatzsteuer, derzeit in Höhe von 19%, enthalten.

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

4.4.3 Regelbesteuerte Kunstgegenstände.

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

- Zuschlagspreis bis 800.000 Euro: hieraus Aufgeld 27%.

- Auf den Teil des Zuschlagspreises, der 800.000 Euro übersteigt, wird ein Aufgeld von 21% berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 800.000 Euro anfällt, hinzuaddiert.

- Auf die Summe von Zuschlag und Aufgeld wird die gesetzliche Umsatzsteuer von derzeit 19% erhoben.

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

4.5 Ausfuhrlieferungen in EU-Länder sind bei Vorlage der VAT-Nummer von der Umsatzsteuer befreit. Ausfuhrlieferungen in Drittländer (außerhalb der EU) sind von der Mehrwertsteuer befreit; werden die ersteigerten Gegenstände vom Käufer ausgeführt, wird diesem die Umsatzsteuer erstattet, sobald dem Anbieter der Ausfuhrnachweis vorliegt.

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

4.7 Für folgerechtspflichtige Original-Werke der Bildenden Kunst und Fotografie lebender Künstler oder von Künstlern, die vor weniger als 70 Jahren verstorben sind, wird in allen vorbenannten Fällen zur Abgeltung der beim Versteigerer gemäß § 26 UrhG anfallenden und abzuführenden Folgeverpflichtung zusätzlich eine Folgerechtsvergütung in Höhe der in § 26 Abs. 2 UrhG ausgewiesenen Prozentsätze erhoben, derzeit wie folgt: 4 Prozent für den Teil des Veräußerungserlöses ab 400,00 Euro bis zu 50.000 Euro, weitere 3 Prozent für den Teil des Veräußerungserlöses von 50.000,01 bis 200.000 Euro, weitere 1 Prozent für den Teil des Veräußerungserlöses von 200.000,01 bis 350.000 Euro, weitere 0,5 Prozent für den Teil des Veräußerungserlöses von 350.000,01 bis 500.000 Euro und weitere 0,25 Prozent für den Teil des Veräußerungserlöses über 500.000 Euro.

Der Gesamtbetrag der Folgerechtsvergütung aus einer Weiterveräußerung beträgt höchstens 12.500 Euro.

5. Eigentumsvorbehalt

5.1 Der Anbieter ist nicht verpflichtet, den Gegenstand vor Bezahlung aller vom Käufer geschuldeten Beträge herauszugeben.

5.2 Das Eigentum am Kaufgegenstand geht erst mit vollständiger Bezahlung des geschuldeten Rechnungsbetrags auf den Käufer über. Falls der Käufer den Kaufgegenstand zu einem Zeitpunkt bereits weiterveräußert hat, zu dem er den Rechnungsbetrag des Anbieters noch nicht oder nicht vollständig bezahlt hat, tritt der Käufer sämtliche Forderungen aus diesem Weiterverkauf bis zur Höhe des noch offenen Rechnungsbetrages an den Anbieter ab. Der Anbieter nimmt diese Abtretung an.

5.3 Ist der Käufer eine juristische Person des öffentlichen Rechts, ein öffentlich-rechtliches Sondervermögen oder ein Unternehmer, der bei Abschluss des Kaufvertrages in Ausübung seiner gewerblichen oder selbständigen beruflichen Tätigkeit handelt, bleibt der Eigentumsvorbehalt auch bestehen für Forderungen des Anbieters gegen den Käufer aus der laufenden Geschäftsbeziehung und weiteren Kaufgegenständen bis zum Ausgleich von im Zusammenhang mit dem Kauf dem Anbieter zustehenden Forderungen.

6. Aufrechnungs- und Zurückbehaltungsrecht

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

6.2 Zurückbehaltungsrechte des Käufers sind ausgeschlossen. Zurückbehaltungsrechte des Käufers, der nicht Unternehmer i.S.d. § 14 BGB ist, sind nur dann ausgeschlossen, soweit sie nicht auf demselben Vertragsverhältnis beruhen.

7. Zahlungsverzug, Rücktritt, Ersatzansprüche des Anbieters

7.1 Befindet sich der Käufer mit einer Zahlung in Verzug, kann der Anbieter unbeschadet weitergehender Ansprüche Verzugszinsen in Höhe des banküblichen Zinssatzes für offene Kontokorrentkredite verlangen, mindestens jedoch in Höhe des jeweiligen gesetzlichen Verzugszins nach §§ 288, 247 BGB.

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

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

8. Gewährleistung

8.1 Beim Vertragsgegenstand handelt es sich um einen gebrauchten Gegenstand. Die nach bestem Wissen und Gewissen erfolgten Katalogbeschreibungen und -abbildungen, sowie Darstellungen in sonstigen Medien des Verkäufers (Internet, sonstige Bewerbungen u.a.) begründen keine Garantie und sind keine vertraglich vereinbarten Beschaffenheiten i.S.d. § 434 BGB, sondern dienen lediglich der Information des Käufers, es sei denn, eine Garantie wird vom Verkäufer für die entsprechende Beschaffenheit bzw. Eigenschaft ausdrücklich und schriftlich übernommen, bzw. aus nachfolgender Ziffer 8.3 ergibt sich, insb. für negative Beschaffenheitsmerkmale dazu etwas abweichendes. Dies gilt auch für Expertisen. Die Tatsache einer Begutachtung durch den Verkäufer oder eines von diesem beauftragten Unter-

nehmens/eines Gutachters als solche stellt keine Beschaffenheit bzw. Eigenschaft des Kaufgegenstands dar.

8.2 Gegenüber Unternehmern i.S.d. § 14 BGB wird die Gewährleistung für jegliche Mängel an den verkauften Waren ausgeschlossen. Der Anbieter verpflichtet sich jedoch gegenüber dem Käufer bei Sachmängeln, welche den Wert oder die Tauglichkeit des Objekts aufheben oder nicht unerheblich mindern und die der Käufer ihm gegenüber innerhalb von 12 Monaten nach Angebotsende und Erwerb geltend macht, seine daraus resultierenden Ansprüche gegenüber dem Einlieferer abzutreten bzw., sollte der Käufer das Angebot auf Abtretung nicht annehmen, diese selbst gegenüber dem Einlieferer geltend zu machen. Im Falle erfolgreicher Inanspruchnahme des Einlieferers durch den Anbieter, kehrt der Anbieter dem Käufer den daraus erzielten Betrag bis ausschließlich zur Höhe des Kaufpreises Zug um Zug gegen Rückgabe des Gegenstandes aus. Zur Rückgabe des Gegenstandes ist der Käufer gegenüber dem Anbieter dann nicht verpflichtet, wenn der Anbieter selbst im Rahmen der Geltendmachung der Ansprüche gegenüber dem Einlieferer oder einem sonstigen Berechtigten nicht zur Rückgabe des Gegenstandes verpflichtet ist. Diese Rechte (Abtretung oder Inanspruchnahme des Einlieferers und Auskehrung des Erlöses) stehen dem Käufer nur zu, soweit er die Rechnung des Anbieters vollständig bezahlt hat. Zur Wirksamkeit der Geltendmachung eines Sachmangels gegenüber dem Anbieter ist seitens des Käufers die Vorlage eines Gutachtens eines anerkannten Sachverständigen (oder des Erstellers des Werkverzeichnisses, der Erklärung des Künstlers selbst oder der Stiftung des Künstlers) erforderlich, welches den Mangel nachweist.

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

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

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

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

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

Im Übrigen bleibt es bei den gesetzlichen Bestimmungen.

9. Haftung

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

10. Störung / Ausfall des Systems

Es ist grundsätzlich nach allgemeinem Stand der Technik nicht möglich, Soft- und Hardware vollständig fehlerfrei zu entwickeln und zu unterhalten. Ebenso ist es nicht möglich, Störungen und Beeinträchtigungen im Internetverkehr zu 100 % auszuschließen. Demzufolge kann der Anbieter keine Haftung und Gewähr für die dauernde und störungsfreie Verfügbarkeit und Nutzung der Websites übernehmen, vorausgesetzt dass er diese Störung nicht selbst zu vertreten hat. Der Anbieter übernimmt daher unter diesen Voraussetzungen auch keine Haftung dafür, dass aufgrund vorbezeichneter Störung ggfls. keine oder nur unvollständige, bzw. verspätete Gebote abgegeben werden, die ohne Störung zu einem Vertragsabschluss geführt hätten. Der Anbieter übernimmt demgemäß auch keine Kosten des Bieters, die ihm aufgrund dieser Störung entstanden sind. Sollten aufgrund

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

11. Widerrufsrecht für Verbraucher mit Widerrufsbelehrung

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

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

Folgen des Widerrufs

Wenn der Käufer diesen Vertrag widerruft, hat der Anbieter ihm alle Zahlungen, die er vom Käufer erhalten hat, einschließlich der Lieferkosten innerhalb der EU (mit Ausnahme der zusätzlichen Kosten, die sich daraus ergeben, dass der Käufer eine andere Art der Lieferung als die vom Anbieter angebotene, günstigste Standardlieferung gewählt hat), unverzüglich und spätestens binnen vierzehn Tagen ab dem Tag 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 zurückgeschickt hat, je nachdem, welches der frühere Zeitpunkt ist.

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

**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 abgegeben, 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 zusätzliche Fragen, um Ihre Identität oder die Eigentumsverhältnisse an einem von Ihnen angebotenen Objekte überprüfen zu können).

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

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

Registrierung/Anmeldung/Angabe von personenbezogenen Daten bei Kontaktaufnahme

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

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

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

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

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

Live-Auktionen

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

Verwendung von Cookies

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

Zu anderen Zwecken verwenden wir Cookies nicht.

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

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

Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten

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

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

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

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

Beschwerderecht nach Art. 77 DSGVO

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

Datenspeicherzeitraum

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

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

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

1. General

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

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

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

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

2. Purchase Contract

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

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

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

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

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

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

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

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

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

3. Hand-Over / Delivery

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

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

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

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

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

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

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

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

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

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

4.4 Buyer's Premium and Artist's Resale Right

4.4.1 Works of art subject to differential taxation

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

- Hammer price up to 800,000 euros: from this 32 % buyer's premium.

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

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

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

4.4.3 Works of art subject to regular taxation.

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

- Hammer price up to 800,000 euros: from this 27 % buyer's premium.

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

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

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

4.5 Export deliveries to EU countries are exempt from sales tax on presentation of the VAT number. Export deliveries to third countries (outside the EU) are exempt from VAT; if the auctioned items are exported by the buyer, the sales tax will be reimbursed as soon as the seller has the export certificate.

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

4.7 For original works of visual art and photographs subject to resale rights by living artists, or by artists who died less than 70 years ago, an additional resale right reimbursement in the amount of the currently valid percentage rates (see below) specified in section 26 para. 2 UrhG (German Copyright Act) is levied in order to compensate the auctioneer's expenses according to section 26 UrhG.

4 percent for the part of the sale proceeds from 400.00 euros up to 50,000 euros, another 3 percent for the part of the sales proceeds from 50,000.01 to 200,000 euros, another 1 percent for the part of the sales proceeds from 200,000.01 to 350,000 euros, another 0.5 percent for the part of the sale proceeds from 350,000.01 to 500,000 euros and a further 0.25 percent

for the part of the sale proceeds over 500,000 euros.
The maximum total of the resale right fee is EUR 12,500.

5. Reservation of Title

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

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

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

6. Set-off Right, Right of Retention

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

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

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

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

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

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

8. Warranty

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

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

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

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

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

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

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

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

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

9. Liability

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

10. Disruption, System Failure

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

11. Right of cancellation for consumers with cancellation policy

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

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

Consequences of revocation

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

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

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

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

12. Final Provisions

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

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

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

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

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

Ketterer Kunst GmbH & Co. KG Munich

Scope:

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

Data controller:

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

Ketterer Kunst GmbH & Co. KG,

Joseph-Wild-Str. 18, D-81829 Munich

You can reach us by mail at the addresses above, or

by phone +49 89 55 244-0

by fax: +49 89 55 244-166

by email: infomuenchen@kettererkunst.de

Definitions under the European GDPR made transparent for you:

Personal Data

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

Processing of Your Personal Data

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

Consent

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

We also need this from you – whereby this is granted by you completely voluntarily – in the event that either we ask you for personal data that is not required for the performance of a contract or to take action prior to contract formation, and/or where the 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 (Kultururgutschutzgesetz) to record proof of meeting our due diligence requirements and will retain certain personal data for this purpose for a period of 30 years. Once the periods prescribed by law or necessary to pursue or defend against claims (e.g., statutes of limitations) have expired, the corresponding data is routinely deleted. Data not subject to storage periods and obligations is deleted once the storage of such data is no longer required for the performance of activities and satisfaction of duties under the contract. If you do not have a contractual relationship with us but have shared your personal data with us, for example because you would like to obtain information about our services or you are interested in the purchase or sale of a work of art, we take the liberty of assuming that you would like to remain in contact with us, and that we may thus process the personal data provided to us in this context until such time as you object to this on the basis of your aforementioned rights under the GDPR, withdraw your consent, or exercise your right to erasure or data transmission.

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

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

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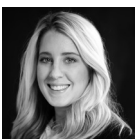
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INFO

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.

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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.

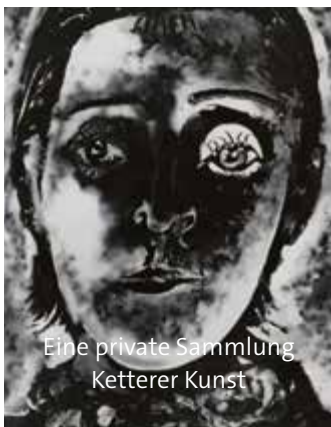
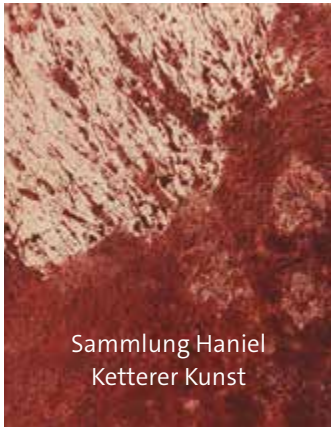
For company collections we develop a tailor-made marketing and press strategy in close cooperation with the company management. Especially our in-house PR department, which has excellent domestic and international contacts, is essential for a successful sale.

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



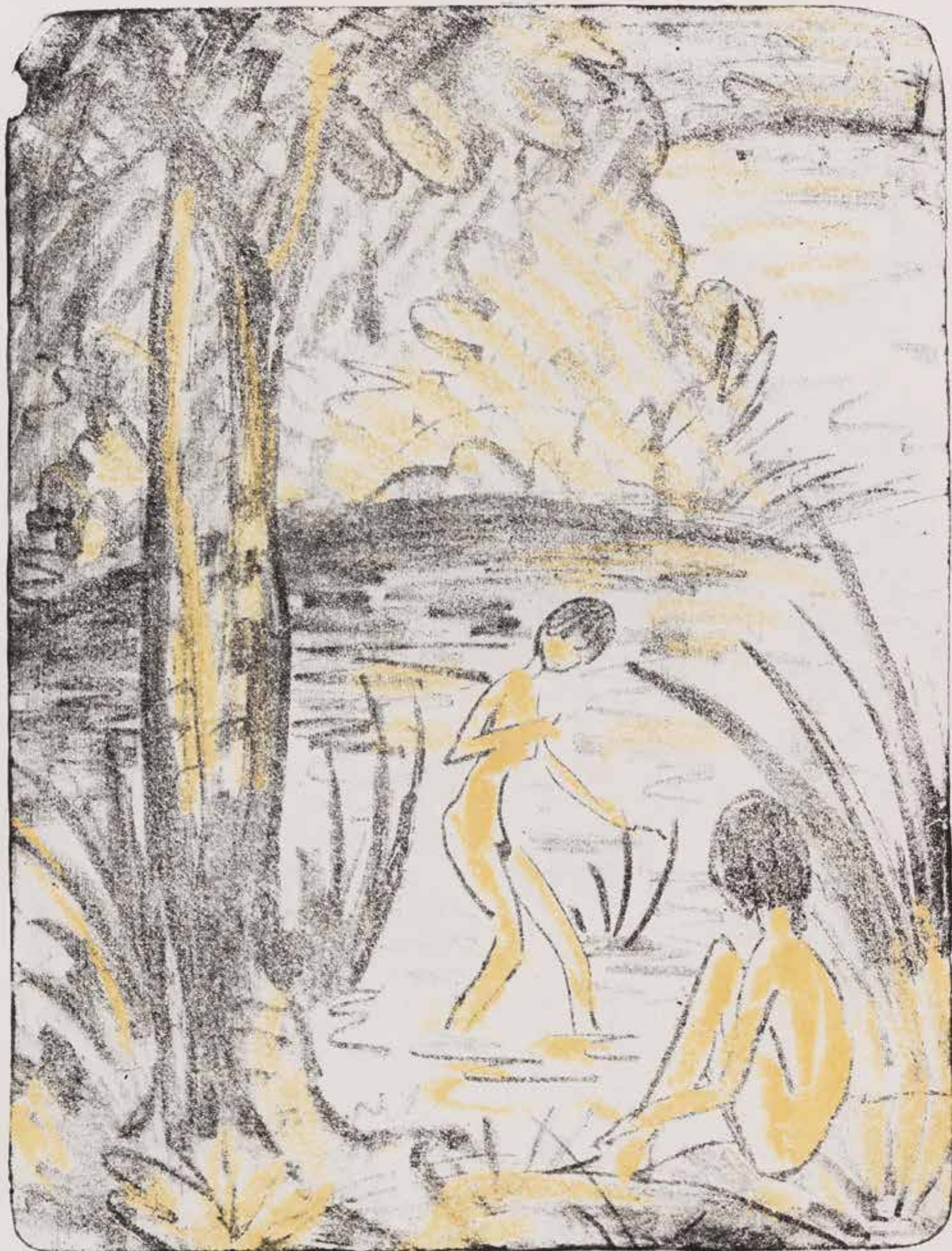
Would you like to liquidate a collection or sell a larger estate?

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

Contact Dr Mario von Lüttichau

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

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immer könnig

Otto Willmar