

KETTERER KUNST

**MODERN AND
CONTEMPORARY ART**

ONLINE SALE

**WITH WORKS I. A.
FROM THE HERMANN GERLINGER COLLECTION**

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







Modern and Contemporary Art

With works from i. a.
from the Hermann Gerlinger Collection

Bidding open from May 15 to June 15, 2024

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



onlinesale.kettererkunst.com



Our Online-Sale Auctions

- Make an appointment to view the objects
at Ketterer Kunst in Munich
- Safe and easy bidding from wherever you are
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On the diversity of art.

From Kirchner to Bisky: 100 years of figurative and abstract art.

The compilation of artworks for an auction invariably represents a kind of temporary exhibition in which figuration and abstraction meet, where they point in different directions and where different artistic positions converge. The vibrant diversity of art is most clearly reflected in the synopsis of artistic accomplishments. This is also true for this online sale in which works from the past 100 years of art stand side by side, neither in competition nor with commentary. The dates of their creation alone shed light on the social and artistic constellations, allow us to establish a sequence of artist generations, and help us to understand the simultaneity of their creation and the progressiveness of an artist. As a result, this auction also has its own clandestine orchestration to present the random compilation from a wide range of periods in a way that is binding for everyone. Hence, this auction unites many different aspects and stylistic directions, it enables catalog browsers to identify the artists' different technical preferences and to assess their attentiveness.

In particular, the vast array of works from Hermann Gerlinger's important "Brücke" collection – this is the last time it is up for grabs – allows us to experience the immediacy of their creation in prints, ink brush, and chalk drawings as well as in the watercolors. Through their revival of the woodcut technique, the "Brücke" artists made magnificent accomplishments.

They used it in an incredibly expressive way, both for the sharp-edged depiction of small forms as well as for the block-like juxtaposition of larger surfaces. An impasto application of black on the wooden block retains its solid character on the paper as well, a lasting expression of the artists' feelings. The properties of lithography, on the other hand, allowed the "Brücke" artists to spontaneously express their experiences. In contrast to the woodcut, some of the "Brücke" artists' lithographs have a graphic, even sketch-like character and gain a watercolor-like transparency in color prints. The early etchings by the "Brücke" group are very similar in appearance to fine pencil drawings; with the experience gained in this most demanding of all printing techniques, the artists then achieved an astonishing sense of purpose. As the later works show, even after the group had disbanded in 1913, the variety of motifs and their realization remained a tangible challenge and brought about individual development for each of the artists. This intensive look at the compilation of works by the "Brücke" artists allows us to develop a sharper perspective and also provides a more precise background for works by artists from other periods. You don't have to be impressed by all the artworks presented here, nor do you have to follow the artist's way of thinking about art, but a focused look at this dense selection of works from 100 years of artistic creation allows will help you to arrive at your position and possibly make a wise decision. [MvL]



CONTACT

Bernadette Kiekenbeck

Phone +49 89 55244-130

b.kiekenbeck@kettererkunst.de



Online Sale – Here's how it works

1 Sign up and log in

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

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

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

2 Bid online

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

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

3 Payment

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

4 Shipping

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

Good luck!

Your Ketterer Online-Sale Team

Modern and Contemporary Art

With works i. a.
from the Hermann Gerlinger Collection



Lot 120001418

EMIL NOLDE

1867 Nolde/Nordschleswig – 1956 Seebüll/Schleswig-Holstein

Segelboot. 1910.

Woodcut.

Schiefler/Mosel/Urban H 37. Signed. One of presumably 12 copies.

On light brownish wove paper.

29,9 x 39,3 cm (11.7 x 15.4 in). Sheet: 36,5 x 45,4 cm (14.4 x 17.9 in). [AM]

Estimate: € 9.000 – 12.000 (R/D, F)

\$ 9,450 – 12,600

PROVENANCE

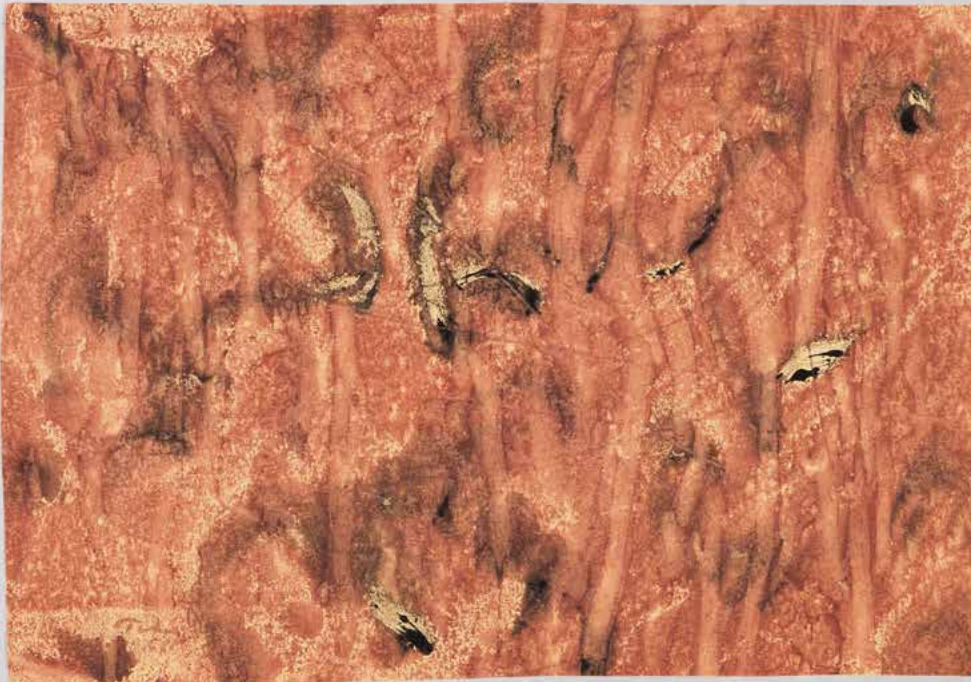
· Private collection Southern Germany (since 1982).

LITERATURE

· Hauswedell & Nolte, auction 243, June 12, 1982.

*May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com*

- Rare work in a particularly expressive manner
- Despite the reduced depiction it is an excellent work in terms of differentiation and expressiveness
- The fascinating composition of air and water makes for an appealing contrast to the silhouette-like motif of the sailing boat



Lot 121000103

MARK TOBEY

1890 Centerville/Wisconsin – 1976 Basel

Ohne Titel. 1968.

Watercolor on creme paper, mounted on Japon in corners.
Bottom left signed and dated. 27,5 x 39,5 cm (10.8 x 15.5 in).
Backing paper: 49,5 x 59,8 cm (19.5 x 23.5 in). [AR]

Estimate: € 5.000 – 7.000 (R/D, F)

\$ 5,250 – 7,350

PROVENANCE

- Theodor Ahrenberg Collection, Stockholm.
- Private collection (acquired from the above).

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- Tender and harmonious work from the artist's late creative period
- Tobey is considered a precursor of American "Abstract Expressionism"
- In 1959 and 1964 the artist participated in documenta II and III in Kassel



Lot 121002641

KARL SCHMIDT-ROTTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Straßenbiegung. 1909.

Woodcut.

Schapiro H 26. Signed and dated, as well as inscribed "gedr. 1913" und "1328". On brownish wove paper. 34,6 x 43,7 cm (13.6 x 17.2 in). Sheet: 44,4 x 69,9 cm (17.4 x 27.5 in). [KT]

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

Estimate: € 9.000 – 12.000 (R/D, F)

\$ 9,450 – 12,600

PROVENANCE

- Galerie Gunzenhauser, Chemnitz.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1985, with the collector's stamp, Lugt 6032).

EXHIBITION

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

- Made in Dresden at the "Brücke" heyday: at the corner of Löbtauer and Roßthaler-Straße
- Popular "Brücke" motif, Kirchner also depicted these streets with the typical houses
- Made in what Gerhard Wietek called the "woodcut year" 1909, when works characterized by an unusual conciseness came into existence

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 216f., SHG no. 283 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 42f., SHG no. 61 (with illu.).

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Lot 121002642

KARL SCHMIDT-ROTTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Pappeln. 1910.

Woodcut.

Signed. On wove paper.

32,2 x 38,5 cm (12.6 x 15.1 in). Sheet: 34,9 x 44,9 cm (13.7 x 17.6 in).

Estimate: € 3.000 – 5.000 (R/D, F)

\$ 3,150 – 5,250

PROVENANCE

- Alfred and Thekla Hess Collection, Erfurt (with the collector's stamp on the reverse, Lugt 2796a).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp on the verso, Lugt 6032).
- Amicable agreement between the aforementioned and the heirs of Alfred and Thekla Hess (2024).
- There are no pending restitution claims for the work. The offer is made subject to an amicable agreement with the heirs of Alfred and Thekla Hess on the basis of a fair and just solution.

EXHIBITION

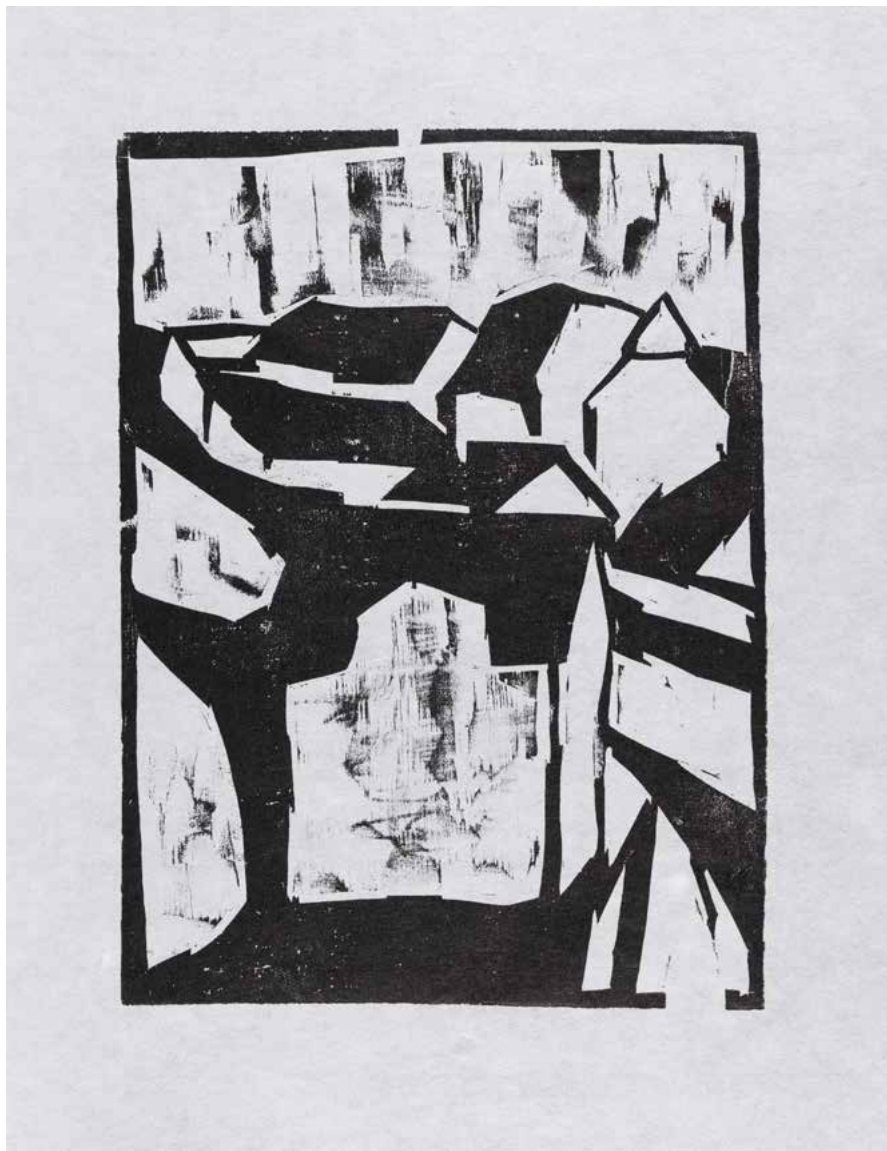
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann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

- The landscape of Dangast provided inspiration
- Created during the “Brücke” period
- For the “Brücke” artists, the woodcut technique was the most suitable means of graphic expression for their expressive visual language
- Schmidt-Rottluff wrested compositions of fascinating lightness and dynamism from the hardness of the woodblock with an enormous effort and artistic mastery

LITERATURE

- Rosa Schapire, Karl Schmidt-Rottluff. Graphisches Werk bis 1923, Berlin 1924, no. 34 (illu. in black and white, plate volume).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 222, SHG no. 293 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 49, SHG no. 71 (illu.).
- Hermann Gerlinger, Schmidt-Rottluff und das große “E”, in: *ibid.*, Daniel J. Schreiber (ed.), Schmidt-Rottluff. Form, Farbe, Ausdruck!, ex.cat. Buchheim Museum Bernried, Bernried 2018, p. 157 (illu.).

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Lot 121002643

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Dorf. 1911.

Woodcut.

Not in Schapire. Gerlinger H 11-3. Numbered printer's note "1/1 gedruckt am 22.8.94 von Gunter Ullrich" in lower margin. Unique object. On Japon. 31,2 x 23 cm (12.2 x 9 in). Sheet: 49,6 x 38 cm (19.5 x 14.9 in). Posthumous single print of SHG no. 81: two-sided wooden printing block, 1911. Side a) Mädchen mit aufgestemmtten Armen (Schapire H 56); Side b) Dorf. Not in Schapire. Gerlinger H 11-3. [KT]

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

Estimate: € 5.000–7.000 (R/D, F)

\$ 5,250–7,350

PROVENANCE

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

- Only known print from the two-sided wooden printing block, which is also part of the Gerlinger Collection
- The strong structure of the composition shows the influence of Cubism
- Impressive example of the artist's remarkable innovativeness in print art

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. 224, SHG no. 300 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 52, SHG no. 82 (with illu.).

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Lot 121002646

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Stralsunder Türme. 1912.

Woodcut.

Schapire H 80. Signed and dated. Presumably one of just ca. 10 copies. On machine-made laid paper (with watermark "Duplicating Paper for Cyclostyle"). 35,7 x 29,6 cm (14 x 11.6 in). Sheet: 59 x 46,4 cm (23.2 x 18.2 in). Shown in "Gesellschaft der Bücherfreunde zu Hamburg, Bericht über die Jahre 1909-1912" with the title "Straße". [KT]

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

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

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, pp. 64f., cat. no. 25 (with illu.).

- One of the few self-printed copies
- Bold and dynamic composition influenced by Cubism and Futurism
- One of the copies was in the renowned Expressionism collection of Carl Hagemann, today it is part of the **Graphische Sammlung at the Städel Museums, Frankfurt a. Main**
- **Very rare on the auction market (source: artprice.com)**

- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)
- Schmidt-Rottluff. *Form, Farbe, Ausdruck*, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 184 (with illu.).

LITERATURE

- Rosa Schapire, Karl Schmidt-Rottluff. *Graphisches Werk bis 1923*, Berlin 1924, no. H 80 (illu. in b/w, plate vol.)
- Heinz Spielmann (ed.), *Die Maler der Brücke. Sammlung Hermann Gerlinger*, Stuttgart 1995, p. 229, SHG no. 314 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005*, p. 62, SHG no. 109 (with illu.).

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Lot 121002648

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Hockende Frau. 1913.

Black Chalks, with watercolor.

Signed and dated below the center of the right margin. On brownish wove paper. 33,1 x 43 cm (13 x 16.9 in), size of sheet. [KT]

Das Werk ist im Archiv der Karl und Emy Schmidt-Rottluff Stiftung, Berlin, dokumentiert.

Estimate: € 9.000 – 12.000 (R/D, F)

\$ 9,450 – 12,600

PROVENANCE

- Probably Hugo Erfurth Collection, Gaienhofen (until 1948).
- Helene Erfurth, Gaienhofen (until 1952: Stuttgarter Kunstkabinett Roman Norbert Ketterer).
- Ernst Hauswedell, Hamburg (acquired from the above in 1952).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032; since 2003: Lempertz Cologne)

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*. The Hermann Gerlinger Collection, Albertina, Vienna, June 1 - August 26, 2007, p. 70, cat. no. 28 (with illus.).

- Made during the prolific heyday of nude painting during a summer stay in Nida
- The artist prepared his large-size nudes in dunes in scores of drawings
- Nude paintings from these days are in the Staatsgalerie Stuttgart, the Nationalgalerie, Berlin, and the Los Angeles County Museum of Art

- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).
- Schmidt-Rottluff. *Form, color, expression!*, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 192 (ill.)

LITERATURE

- Stuttgarter Kunstkabinett Roman Norbert Ketterer, auction 16, November 25-27, 1952, lot 2050.
- Kunsthaus Lempertz, Cologne, Auction 842 Modern Art, May 29, 2003, lot 918, illu. in color.
- Will Grohmann, *Karl Schmidt-Rottluff*, Stuttgart 1956, illu. on p. 39, list p. 249.
- Gunther Thiem, *Die Verwandlungen der Venus. Schmidt-Rottluffs Aktzeichnungen von 1905 bis 1913*, Munich/ Berlin 2003, p. 108 (illu. 59).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke*. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, SHG no. 117 (illu.)

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Lot 121002657

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Selbstbildnis. 1919.

Woodcut.

Schapire H 245. Signed and inscribed with the work number. On laid paper. 49,5 x 39,4 cm (19.4 x 15.5 in). Sheet: 61,5 x 44,5 cm (24.2 x 17.5 in).

Estimate: € 8.000 – 12.000 (R/D, F)

\$ 8,400 – 12,600

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. 86, SHG no. 178.

- One of the artist's most expressive self-portraits
- To date only one other copy has been offered on the international auction market (source: artprice.com)

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



Lot 121002666

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Zwei Bauern mit Wagen. 1924.

Drypoint.

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

33,1 x 41,5 cm (13 x 16.3 in). Sheet: 45 x 57 cm (17.7 x 22.4 in). [EH]

Estimate: € 3.000 – 4.000 (R/D, F)

\$ 3,150 – 4,200

PROVENANCE

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

EXHIBITION

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

.....

- **Very rare**

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

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

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LITERATURE

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

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Lot 121002682

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Feuerlilie II. 1965.

Farbkreide über India Ink.

Lower left signed and inscribed with the work number "6520".

Inscribed "Feuerlilie II" on the reverse. On wove paper (with truncated blindstamp). 70 x 50 cm (27.5 x 19.6 in), the full sheet. [AM]

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

Estimate: € 10.000 – 15.000 (R/D, F)

\$ 10,500 – 15,750

PROVENANCE

- Die Kleine Galerie, Kampen/Sylt (1966, directly from the artist).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Karl Schmidt-Rottluff. Retrospektive, Kunsthalle Bremen, July 16 - September 10, 1989, Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, cat. no. 342.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).

- **High-contrast floral still life from the artist's late period**
- **Powerful depiction of outstanding dynamism**
- **Schmidt-Rottluff achieved the fire lilies' tremendous luminosity through the background's dark structure**

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 316 (illu.).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 432, SHG no. 781 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 134, SHG no. 303 (illu.).

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Lot 121002699

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Bäume am Kliff. 1914.

Watercolor over pencil.

Lower right signed (in ligature), dated and titled. On creme laid paper (with the watermark). 51 x 40,3 cm (20 x 15.8 in), nearly the full sheet. [CH]

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.

Estimate: € 8.000 – 10.000 (R/D, F)

\$ 8,400 – 10,500

PROVENANCE

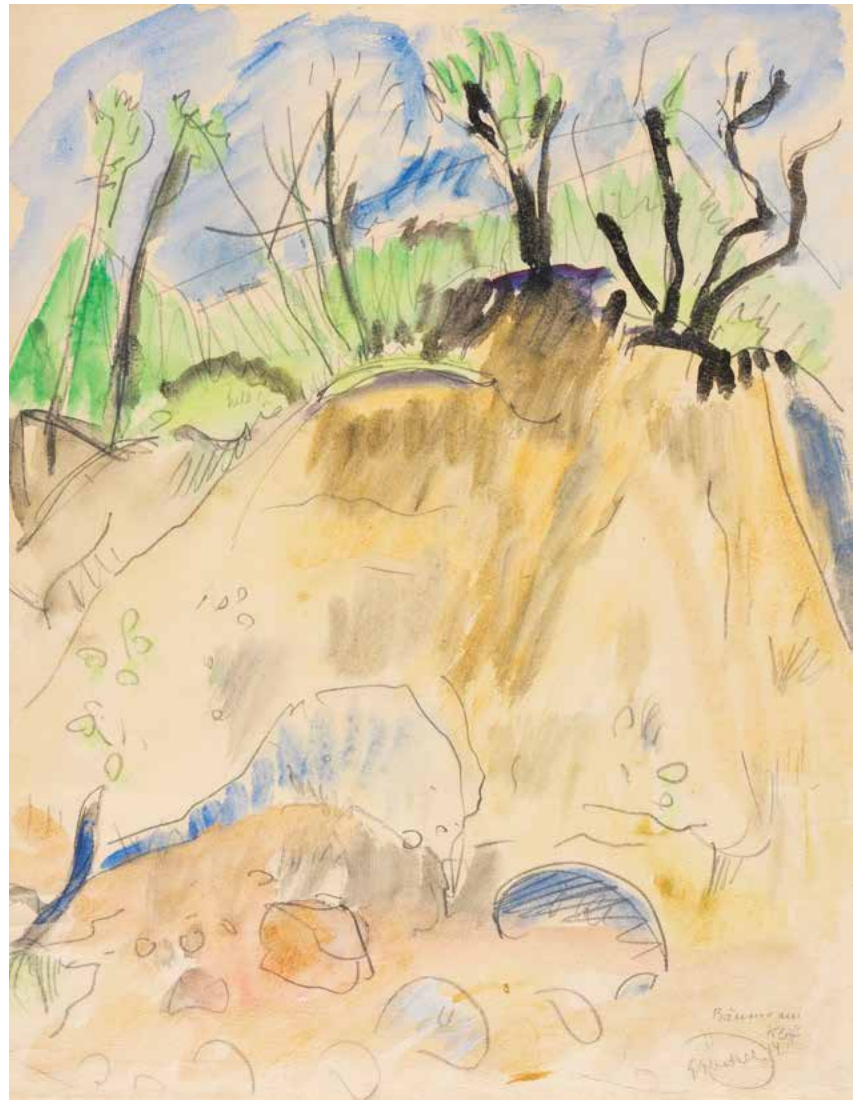
- Estate of Erich Heckel, Hemmenhofen.
- Galerie Günther Franke, Munich (acquired from the above in 1969).
- Galerie Nierendorf, Berlin (1978).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Mit Stift und Pinsel III, Galerie Elfriede Wirnitzer, Baden-Baden, summer 1975, cat. no. 15.
- Summer 1978, Galerie Nierendorf, Berlin, June 28 - September 5, 1978, cat. no. 83.
- Erich Heckel 1883-1970. Aquarelle und Zeichnungen (exhibition on the occasion of the painter's 100th birthday), Städtische Galerie, Würzburg, July 3 - September 11, 1983, cat. no. 42.
- 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

- Galerie Wolfgang Ketterer, Munich, auction 36, 20th century, Nov. 26, 1979, lot 704 (illu. in b/w, no. 133).
- Kunsthaus Lempertz, Cologne, auction 583, Art of the XXth century, May 30, 1981, p. 69, lot 323 (full-page. b/w illu. on plate 47).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 294, SHG no. 436 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 203, SHG no. 454 (illu.).



- **With the high horizon line, the cold-warm contrast and the frog's perspective, Heckel created a unique composition**
- **A difficult time of creation: a few months earlier, disagreements between the members led to the disbanding of the "Brücke" group**
- **The watercolor was created during Heckel's short summer stay on the Baltic Sea near the Flensburg Fjord, which was interrupted by the outbreak of WW I**
- **The secluded beach with the cliffs and the hilly hinterland were subject of several landscape paintings**

Lot 121002802

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Die Ballade vom Zuchthaus zu Reading.
1907/1963.

6 sheet Woodcut s.

Each signe. Monogrammed in the printing block. Partly belatedly dated and titled. Each one of very few known copies (between 4 and 10). On different types of paper. Sheet dimensions up to: 37 x 21,5 cm (14.5 x 8.4 in).

Contains: Zwei Gestalten, Der Gefangene, Der Richter, Verbrecher, Singende, Kruzifix.

Also included: Oscar Wilde "The Ballad of Reading Gaol" with twelve line etchings after woodcuts by Erich Heckel, Ernst Rathenau Verlag, New York 1963. With a personal dedication by Siddi Heckel. From an edition of 600 copies. [EH/MH]

Estimate: € 9.000 – 12.000 (R/D, F)

\$ 9,450 – 12,600

PROVENANCE

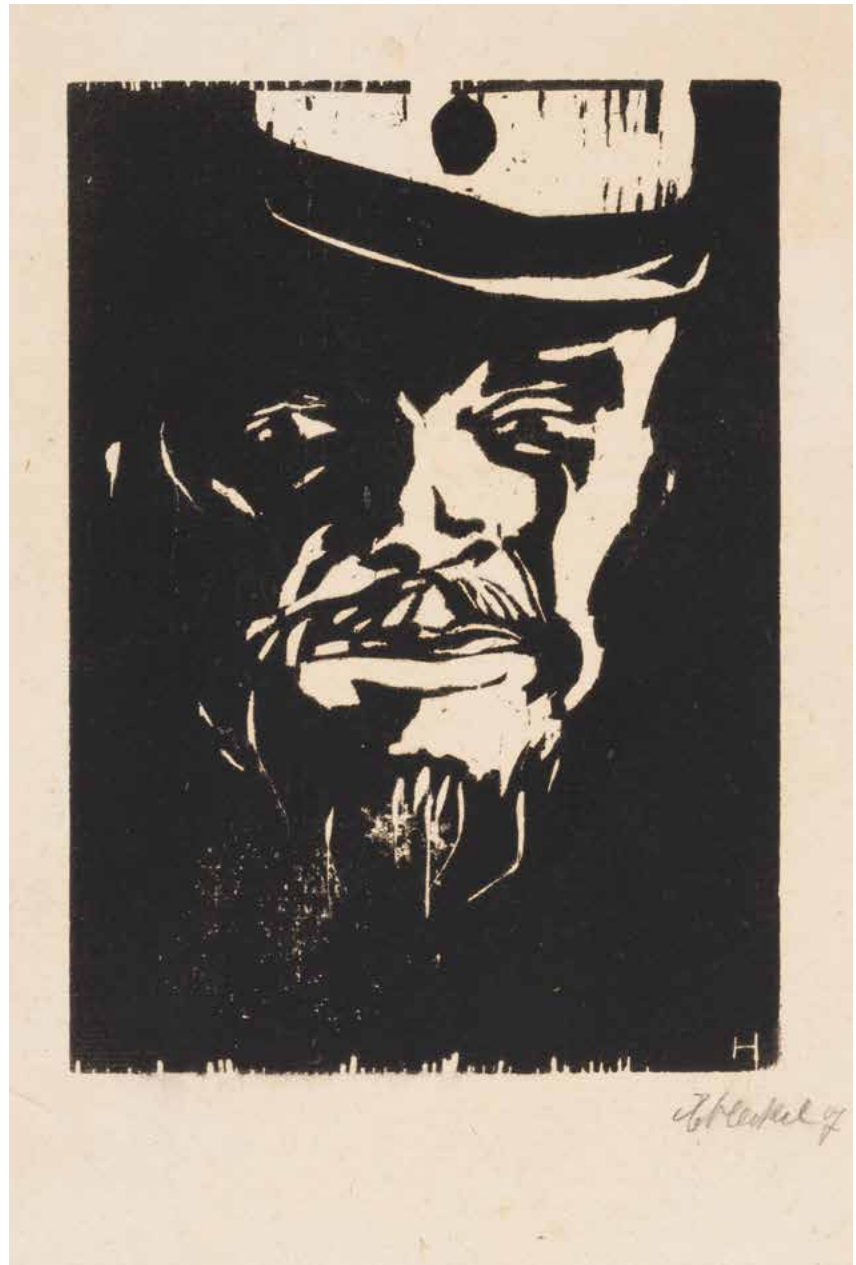
- SHG 346 - Verbrecher:
- Alfred and Thekla Hess Collection, Erfurt (with the collector's stamp on the reverse, Lugt 2796 a).
- Wilhelm Arntz Collection, Haag in Upper Bavaria.
- Galerie Ilse Schweinsteiger, Munich.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1990, with the collector's stamp on the reverse, Lugt 6032).
- Amicable agreement between the above and the heirs of Alfred and Thekla Hess (2024).
- The work is free from restitution claims. The offer is made subject to an amicable agreement with the heirs of Alfred and Thekla Hess on the basis of a fair and just solution.

EXHIBITION

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

LITERATURE

- Annemarie and Wolf-Dieter Dube, Erich Heckel. Das graphische Werk, vol. 1: Holzschnitte, New York 1964, WVZ no. 122H, 123H, 124H, 125H, 126H, 131H.
- Renate Ebner, Andreas Gabelmann, Erich Heckel. Catalogue raisonné of prints, vol. 1: 1903-1913, Munich 2021, no. 152H, 153H, 154H, 155H, 156H, 161H.
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 417, SHG nos. 178, 179, 180 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 120, SHG no. 342- 348 (illu.).



- Rare copies of the early woodcuts from 1907
- The woodblocks were destroyed during the Second World War
- Further prints from this series are in the Museum Folkwang, Essen, and the Rifkind Center, Los Angeles

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Lot 121002805

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Tanzpaar auf der Bühne (mit Hund). 1910.

Pen and India ink drawing.

On smooth paper, 9,7 x 14 cm (3,8 x 5,5 in), size of sheet.

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

Estimate: € 7.000 – 9.000 (R/D)

\$ 7,350 – 9,450

PROVENANCE

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

EXHIBITION

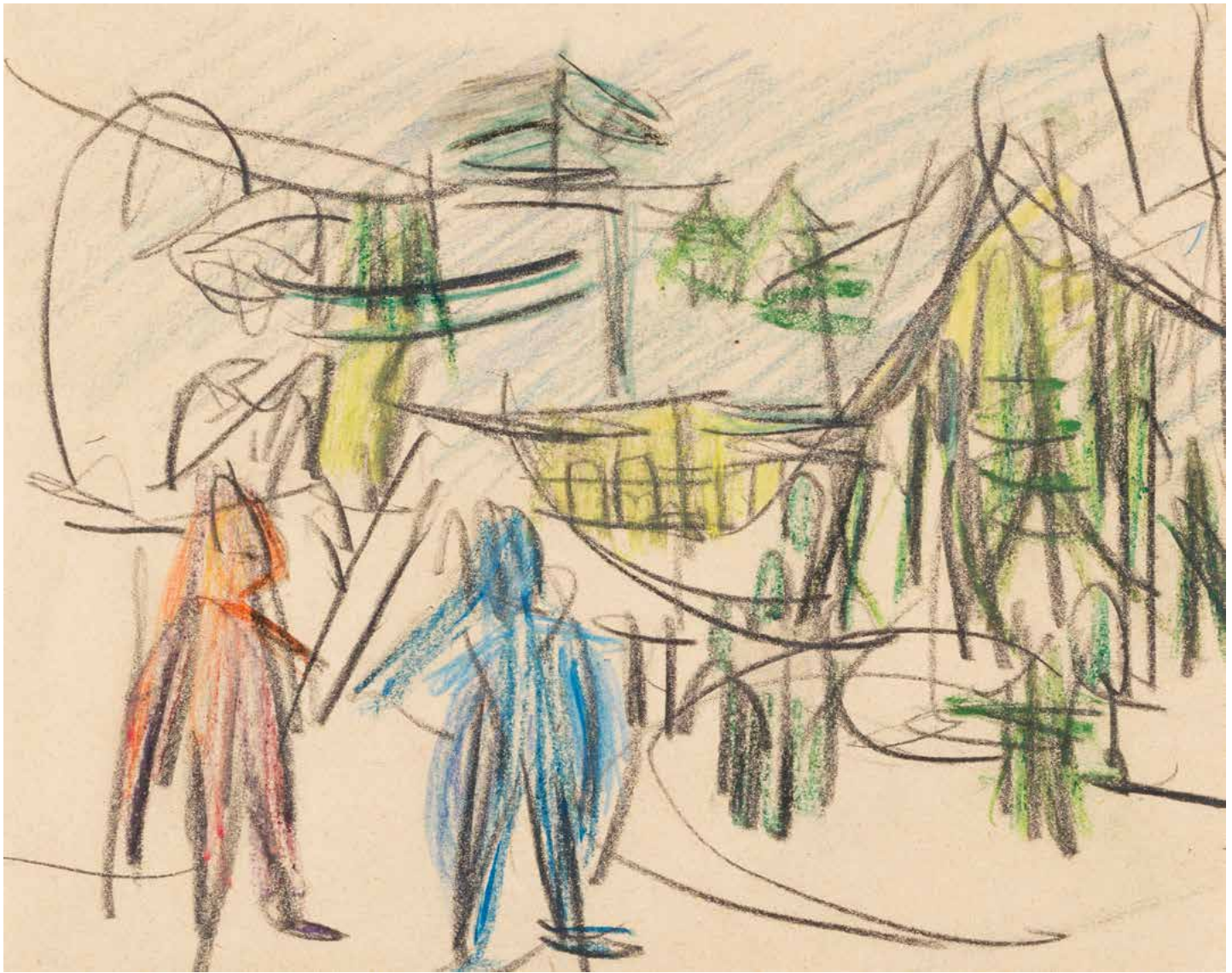
· Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
 · Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
 · Buchheim Museum, Bernried (permanent loan from the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

- From the “Brücke” heyday of the Dresden years
- Owing to the ink’s material properties, the depiction has not lost any of its deep blackness over the past 110 years
- In Dresden E. L. Kirchner developed a strong fascination for dance, which found expression in drawings, prints and paintings in his versatile oeuvre
- E. L. Kirchner found inspiration in cafés and night clubs, such as the “Victoria-Salon”, the “Regina-Palast” or the “Tivoli”
- Even though Kirchner was a cat lover, he added a dog watching the dancers as a humorous element

LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 149, SHG no. 141 (with illu.).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 309, SHG no. 703 (with illu.).

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Lot 121002829

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Davoser Landschaft mit Figuren. 1919/20.

Black and color Chalk drawing.

On creme paper. 16,8 x 21,1 cm (6.6 x 8.3 in), the full sheet. [CH]

This work is documented in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Estimate: € 8.000 – 12.000 (R/D)

\$ 8,400 – 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).

- **Dynamic, expressive drawing from the creative period shortly after Kirchner's relocation to Davos**
- **The life of the local farming families and the bucolic idyll of the Swiss mountains were important sources of inspiration for Kirchner during these years**
- **In the 1920s, he created several paintings of the houses in and around Davos and the Alpine landscape, featuring figures in the foreground (Kirchner Museum Davos, Kunstmuseum St. Gallen etc.)**

LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 271, SHG no. 395 (illu.).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 350, SHG no. 783 (illu.).

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Lot 121002914

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Sitzender Akt im Atelier. 1909/10.

Black Chalk drawing.

With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the handwritten registration number "K Dre / Bg 119" on the reverse. On firm brown wove paper.

60 x 49,6 cm (23,6 x 19,5 in), the full sheet.
The dating 1909/1910 can be deduced from the similar postcard "Tanzender Kirchner im neuen Atelier" showing a male nude, which Kirchner sent to Erich Heckel on November 2, 1909, as well as from the black chalk drawing "Akte im Atelier" on cardboard with the same dimensions from the collection of Dr. E. W. Kornfeld, created after November 2, 1909 [CH]

Wir danken Herrn Prof. Dr. Dr. Gerd Presler für wissenschaftliche Hinweise.

Estimate: € 5.000 – 7.000 (R/D)

\$ 5,250 – 7,350

PROVENANCE

- Estate of the artist (Davos 1938, Kunstmuseum Basel 1946).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Munich (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).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 140, SHG no. 118 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 301, SHG no. 679 (illu.).



-
- From the sought-after Dresden "Brücke" period
 - Large-format, intimate sketch made in the artist's studio
 - During these years, the Dresden studio at Berliner Straße 80 was not only a living and working space for the "Brücke" artists, but also a meeting place for amateur female models
 - This work presumably shows the model "Fritzi" (postcard to Erich Heckel, November 2, 1909)
 - With a few skillfully placed contours, Kirchner describes the female figure within the surrounding interior
-

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Lot 121002922

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Beim Schminken. 1910.

Watercolor over pen and ink.

Lower right signed and dated, titled in the lower left. On wove paper. 15,5 x 17,3 cm (6.1 x 6.8 in). Sheet: 17,5 x 21,2 cm (6.8 x 8.3 in). [AW]

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.

Estimate: € 10.000 – 15.000 (R/D, F)

\$ 10,500 – 15,750

PROVENANCE

- Estate of the artist (until 1976).
- 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).

- Expressive depiction from the important “Brücke” period
- Intimate scene showing Siddi Heckel (right) getting ready for a stage performance
- The watercolor served as a preliminary study for the destroyed painting of the same name from 1910 (Hüneke vol. I 1910-72)

· Erich Heckel, *Einfühlung und Ausdruck*, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021 (illu. on p. 134).

· 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.218 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005*, p. 177, SHG no. 398 (illu.).

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Lot 121002938

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Sitzender Halbakt im Atelier (Dodo). Um 1910.

Pencil drawing.

With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the handwritten registration number "B Dre / Bi 124" on the reverse. On smooth wove paper. 42,3 x 33,3 cm (16.6 x 13.1 in), size of sheet. [CH]

This work is documented in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Estimate: € 7.000 – 9.000 (R/D)

\$ 7,350 – 9,450

PROVENANCE

- Estate of the artist (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).

- Intimate drawing from the sought-after "Brücke" period
- The female nude in the studio was one of E. L. Kirchner's and the "Brücke" artists' main motifs in these years
- Kirchner's lover and later girlfriend Doris "Dodo" Große probably sat for the drawing
- The famous painting "Weiblicher Halbakt mit Hut" (Museum Ludwig, Cologne), which also shows Dodo as a semi-nude, was created at the same time

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 155, SHG no. 149 (illu., p. 154).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 318, SHG no. 716 (illu.).

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Lot 121002955

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Russische Landschaft. 1919.

Woodcut.

Signed and inscribed with the work number "191".

39 x 49,7 cm (15.3 x 19.5 in). Sheet: 53 x 69,7 cm (20.9 x 27.4 in).

Printed by Fritz Voigt, Berlin.

The work is registered in the Hermann Gerlinger Collection under the number SHG 175 a. [CH]

Estimate: € 6.000 – 8.000 (R/D, F)

\$ 6,300 – 8,400

PROVENANCE

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

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

· Rosa Schapire, Karl Schmidt-Rottluff. Graphisches Werk bis 1923, Berlin 1924, p. 47, no. H 236 (ill., plate vol.).

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- Schmidt-Rottluff's graphic depictions of Russian landscapes were only created in Berlin after impressions of the Russian countryside gained during the First World War
- Large sheet in an expressive formal language
- With characteristically clear contours, angular shapes and dynamic lines, Schmidt-Rottluff created a composition in an almost ornamental style
- Rare: only two other copies have been offered on the international auction market in the past 30 years (source: [artprice.com](https://www.artprice.com))



Lot 121002968

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Pappeln. 1959.

Watercolor.

Signed in lower right, with the work number “5916” in lower left. On wove paper. 50 x 70 cm (19.6 x 27.5 in), the full sheet.

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

Estimate: € 15,000 – 20,000 (R/D, F)

\$ 15,750 – 21,000

PROVENANCE

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

EXHIBITION

- Karl Schmidt-Rottluff zum 100. Geburtstag, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, June 3 - August 12, 1984, cat. no. 132.
- 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)
- Schmidt-Rottluff. Form, Farbe, Ausdruck, Buchheim Museum der Phantasie, Bernried am Starnberger See, September 29, 2018 - February 24, 2019, p. 312 (illu.).

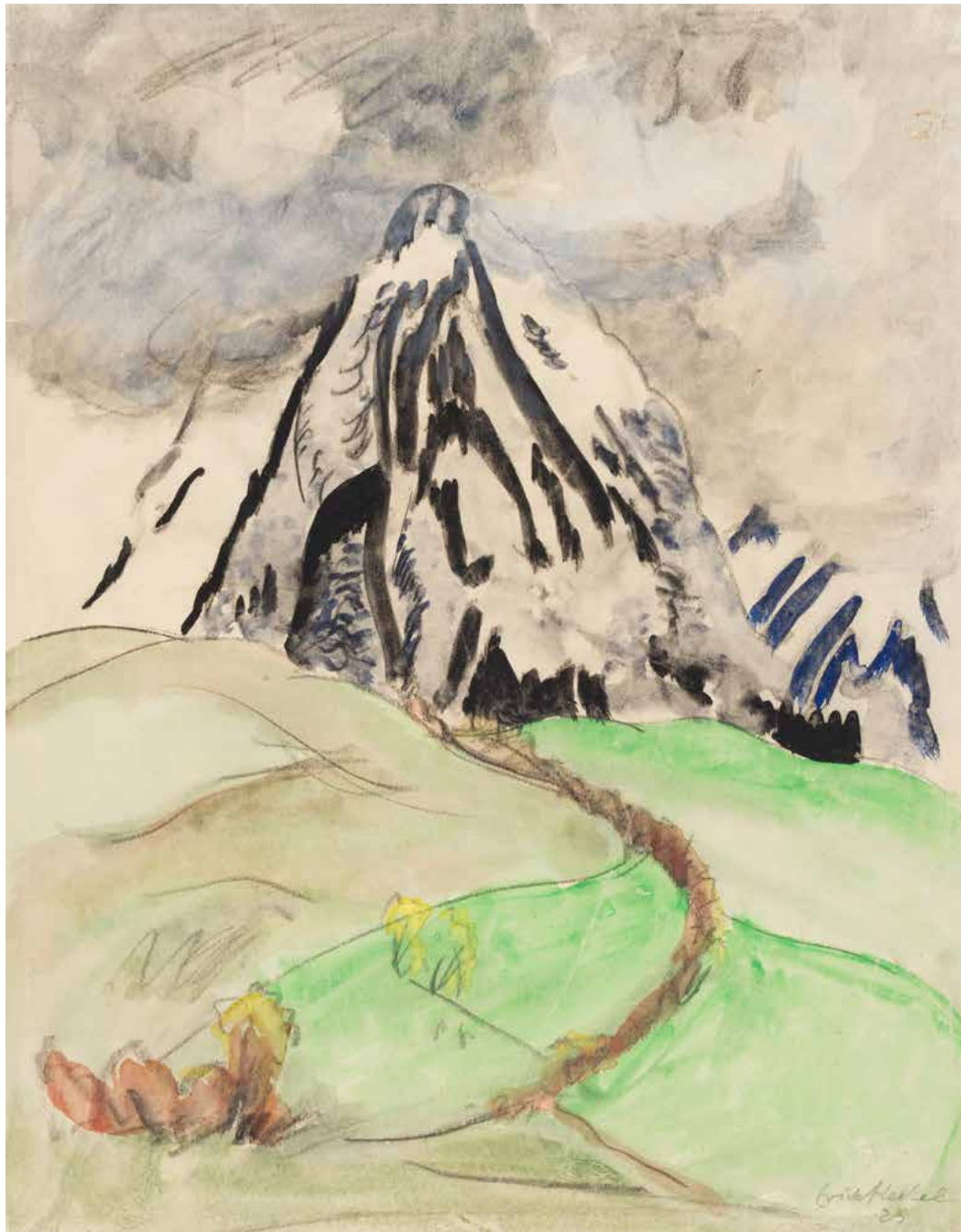
- The motif corresponds to the painting “Pappeln am Schwarzbach”, Brückemuseum Berlin
- Rich in color and full of radiance
- Karl Schmidt-Rottluff found new creative strength in his landscapes

The watercolor “Poplars” features elements characteristic of Karl Schmidt-Rottluff’s style. He combines the surfaces into a concentrated form, often surrounded by a black contour. At the same time, a subtle symmetry defines the sheet’s structure. Ultimately, it is the space between the two trees that splits the composition in two. The horizon lines correspond to the roofs on the right and the line of the hill on the left. In the Taunus paintings, of which our watercolor “Pappeln” is a prime example, a freer conception of the form can be observed. “The large-scale dissolved landscape is already bound and guided by flowing lines which are no longer exactly understood as contours.” (Christiane Remm, Immer wieder muss die Welt neu gesehen werden. In: Karl Schmidt-Rottluff, Die Berliner Jahre, 1946-1976, Berlin 2005, p. 29). [EH]

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 428, SHG no. 774 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 130, SHG no. 296.

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Lot 121002972

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Spitzer Berg. 1923.

Watercolor over black chalk.
Lower right signed and dated, titled in lower left. On creme wove paper. 59 x 46 cm (23.2 x 18.1 in), the full sheet. [CH]

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.

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

PROVENANCE

- Estate of Erich Heckel, Hemmenhofen.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1980, with the collector's stamp, Lugt 6032).

EXHIBITION

- Erich Heckel. Watercolors, Drawings, Graphics, Mercury Gallery, London, October 30 - November 23, 1973, cat. no. 7.
- Erich Heckel 1883-1970. Aquarelle, Zeichnungen, Ausstellung zum 100. Geburtstag des Malers, Städtische Galerie, Würzburg, April 22 - June 11, 1983, cat. no. 57.

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 317, SHG no. 490 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 226, SHG no. 521 (illu.).

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Lot 121002986

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Emporsteigender - Der Aufstieg. 1937.

Woodcut.

Inscribed "NL 675 II" by a hand other than that of the artist. With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number "H Da / Bk 26 II" on the reverse". The only known copy from the second state and one of a total of two known copies. On thin mold-made paper.

50 x 36,8 cm (19.6 x 14.4 in). Sheet: 54 x 40,5 cm (21.2 x 15.9 in). [CH]

Estimate: € 10.000 – 15.000 (R/D)

\$ 10,500 – 15,750

PROVENANCE

- Artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Private collection.
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032, acquired from the above in 2000, Ketterer Kunst, Munich, May 6, 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).

LITERATURE

- Annemarie u. Wolf-Dieter Dube, E. L. Kirchner. Das graphische Werk, Munich 1967, no. H 675 II.
- Günther Gercken, Ernst Ludwig Kirchner. Kritisches Werkverzeichnis der Druckgraphik, vol. 6 (1925-1937), Bern 2021, no. 1785 II (of II, illu.).
- Ketterer Kunst, München, auction 242, Kunst des 20. Jahrhunderts, May 6, 2000, lot 42 (fig.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 366, SHG no. 812 (fig.).



- **The artist's last woodcut**
- **One of only two known copies**
- **The only known copy from the second and final printing state**
- **The woodcut was made in context of the planned decoration of the ballroom at the Museum Folkwang, Essen (not realized)**
- **Made the same year as the closely related painting "Allegory" (Gordon 1004)**
- **In the year of its creation, the exhibition "Degenerate Art" opened in Munich, which deeply disturbed the artist**
- **The depiction of a man rising from darkness and chaos to light may visualize Kirchner's desire for a better future, which he seemed to hope for in view of the dark times**

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Lot 121002991

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Main bei Würzburg. 1927.

Watercolor and color chalks.

Lower right signed and dated. Titled in the lower left. On wove paper. 55,5 x 69 cm (21.8 x 27.1 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 for the kind support in cataloging this lot.

Estimate: € 6.000 – 8.000 (R/D, F)

\$ 6,300 – 8,400

PROVENANCE

- Estate of the artist (until 1975).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Erich Heckel (1883-1970). Aquarelle und Zeichnungen, Otto Richter-Halle, Würzburg, October to November 1975, cat. no. 10.
- Erich Heckel 1883-1970. Aquarelle, Zeichnungen. Exhibition on the occasion of the painter's 100th birthday, Städtische Galerie, Würzburg, July 3-9, 1983, cat. no. 71.
- 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).

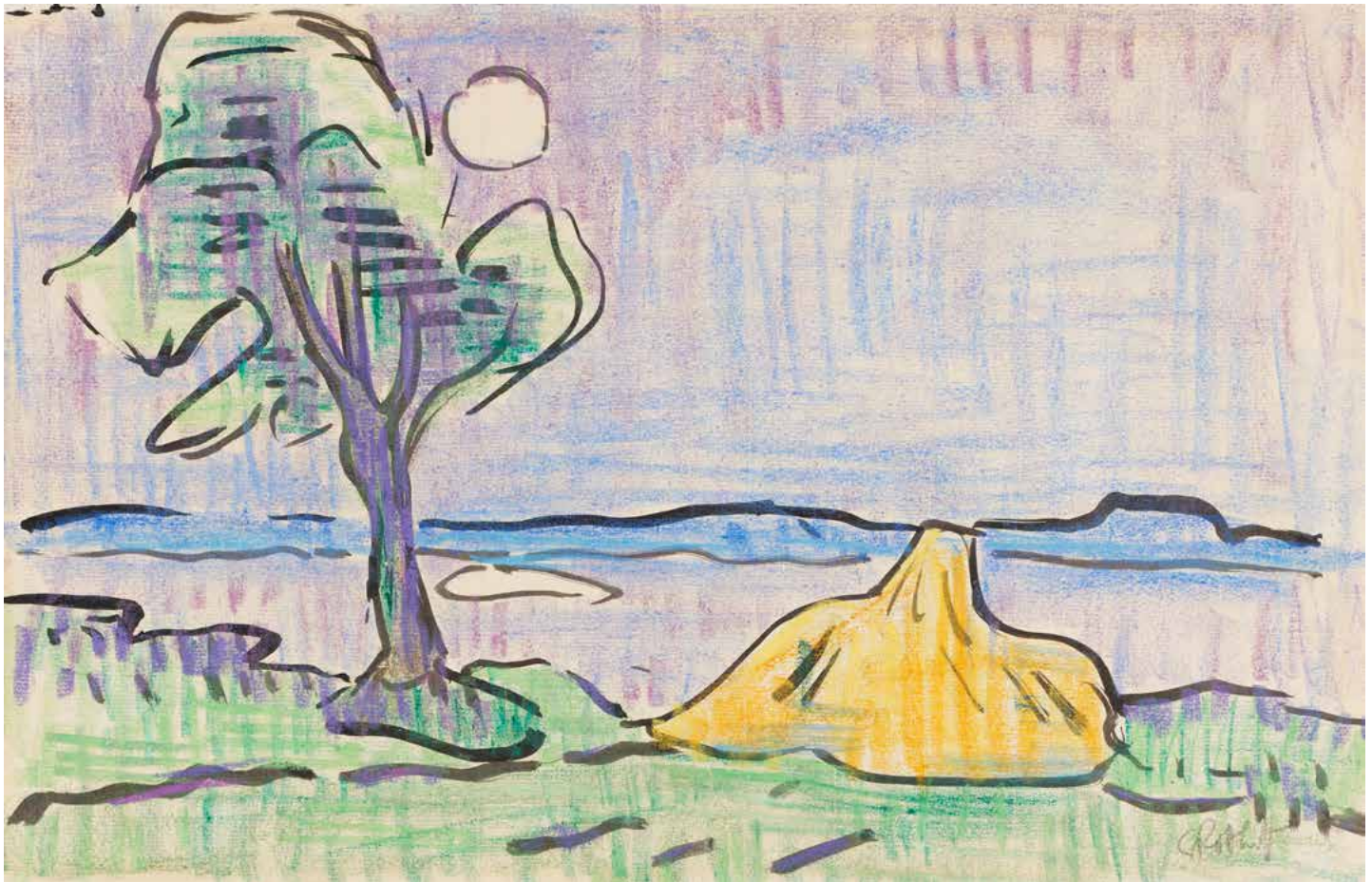
- In the year the work was created, Siddi and Erich Heckel spent a long time in Würzburg, where they were guests at the estate of the painter Gertraud Rostosky (1876-1959)
- During this stay he created paintings like "Marienveste bei Würzburg" (1927, Staatliche Museen zu Berlin), which has been on loan to the Federal Chancellery in Bonn since 1977
- By dispensing with subordinate details, Heckel achieves generosity and simplicity in his depiction

- Erich Heckel, *Einfühlung und Ausdruck*, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021 (illu. on p. 317).
- 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. 322, SHG no. 20 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005*, p. 234, SHG no. 525 (illu.).

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Lot 121002995

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Baum und Heuhocken am Lebasee. Early 1940s.

Colored chalk drawing over India ink.
Signed in lower right. On laid paper. 26 x 39,9 cm (10.2 x 15.7 in),
the full sheet. [MH]

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

Estimate: € 8.000 – 12.000 (R/D, F)
\$ 8,400 – 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).
- Karl Schmidt-Rottluff: Retrospective, Kunsthalle Bremen, July 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, p. 283, cat. no. 312 (illu.).

- **Harmonious depiction in the artist's unique style**
- **After his stays in Jershöft, Schmidt-Rottluff discovered the area around Lake Leba in Pomerania as a source of inspiration**
- **Exhibited in 1989 in the comprehensive Karl Schmidt-Rottluff retrospective at the Kunsthalle Bremen and the Städtische Galerie im Lenbachhaus in Munich**

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 417, SHG no. 748 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 120, SHG no. 271 (illu.).

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Lot 121003023

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Badende am Main. 1927.

Watercolor over India ink on a postcard.
Lower left signed and dated. 10,8 x 15,1 cm (4.2 x 5.9 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 for the kind support in cataloging this lot.

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

PROVENANCE

- Estate of the artist (until 1981).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Erich Heckel 1883-1970. Aquarelle, Zeichnungen. Exhibition on the occasion of the painter's 100th birthday, Städtische Galerie, Würzburg, July 3 - September 11, 1983, cat. no. 70.
- 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 makes postcards small works of art
- He was presumably inspired by memories of a stay at the Moritzburg Ponds
- Study for the lost painting of the same name from 1927 (Hüneke vol. II 1927-5)

- Erich Heckel, Empathy and Expression, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021 (illu. on p. 321).
- 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. 322, SHG no. 501 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 233, SHG no. 524 (illu.).

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
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Lot 121003040

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Drei Frauen am Strand. 1926.

Watercolor over chalks.

With the estate stamp on the reverse, as well as inscribed and dated by Hans Geissler. On wove paper. 43,2 x 51,2 cm (17 x 20.1 in), the full sheet. [KT]

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

Estimate: € 10.000 – 15.000 (R/D, F)

\$ 10,500 – 15,750

PROVENANCE

- Erich Heckel Estate, Hemmenhofen.
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032, acquired from the above in 1993).

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).

- One of the works saved from a fire in his studio in 1944
- Exceptional work in which the stylistic development of the nude, a key motif since the Brücke days, is comprehensible
- Watercolors of beach motifs from France and Italy are typical of the 1920s

- 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. 307 (with illu.).

LITERATURE

- Heinz Spielmann (ed.), *Die Maler der Brücke*. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 319, SHG no. 496 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke*. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 230, SHG no. 519 (with illu.).

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Lot 122000040

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Modell. 1905.

Charcoal drawing.

Signed and dated in lower right. Presumably belatedly titled in lower left. On brownish paper.

35 x 21,8 cm (13,7 x 8,5 in), the full sheet. [JS]

Estimate: € 10.000 – 15.000 (R/D, F)

\$ 10,500 – 15,750

PROVENANCE

- From the artist's estate.
- Hermann Gerlinger Collection, Würzburg (acquired from the above on March 8, 1993, with the collector's stamp on the reverse, Lugt 6032).

EXHIBITION

- Erich Heckel. Gemälde, Aquarelle, Zeichnungen und Graphik, Museum Folkwang, Essen / Haus der Kunst, München 1983/84, cat. no.102.
- Erich Heckel, Berlin / Munich / Vienna 1992, p. 18.
- 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, ed. by Daniel J. Schreiber, Buchheim Museum Bernried, October 31, 2020 - March 7, 2021, Bernried 2020, p. 78 (with illu.).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 163, SHG no. 168 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 148-149, SHG no. 329 (with illu.).

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- The only to date known ‚Viertelstundenakt‘ (Quarter Hour Nude) by Erich Heckel, a portrait rendered with an expressive line in the typical early “Brücke” style
- Marvelous document of the famous “Brücke” model sessions at the Dresden flats of Ernst Ludwig Kirchner and Fritz Bleyl in the winter of 1905/06
- In 1907 a rare “Brücke” print after a graphic model was made on the basis of this work: Weibliches Gesicht (Ebner/Gabelsmann 123 H)



Lot 122000049

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Fischerkopf. 1907.

Lithograph, hand-colored.

Dube L 2. Ebner/Gabelmann 172 L. Signed and dated and monogrammed in the stone. The only hand-colored copy of a total of 7 known prints.

On creme paper.

32 x 26,5 cm (12,5 x 10,4 in). Sheet: 47 x 37 cm (18,5 x 14,5 in). [JS]

Estimate: € 2.000 – 3.000 (R/D, F)

\$ 2,100 – 3,150

PROVENANCE

- Alfred and Thekla Hess Collection, Erfurt (with the collector's stamp on the reverse, Lugt 2796 a).
- Galerie Stangl, Munich (with the stamp on the reverse).
- Hermann Gerlinger Collection, Würzburg (since 1992: Hauswedell, with the collector's stamp on the reverse, Lugt 6032).
- Amicable agreement between the above and the heirs of Alfred and Thekla Hess (2024).
- The work is free from restitution claims. The offer is made subject to an amicable agreement with the heirs of Alfred and Thekla Hess on the basis of a fair and just solution.

EXHIBITION

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

- **The only known hand-colored print**
- **Very rare. Of the other six known copies in black and white, three are in museum collections (Museum Folkwang, Essen; Staatliche Kunsthalle, Karlsruhe; Brücke-Museum Berlin)**
- **The motif shows Heckel's enthusiasm for the authenticity of the fishing village and its inhabitants during his first summer stay in Dangast**

- 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. 164, SHG no. 174 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 151, SHG no. 334 (illu.).
- Hauswedell & Nolte, Hamburg, Moderne Kunst, auction 293, June 12, 1992, lot 327.

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
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Lot 122000054

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Liegende. 1907.

Lithograph.

Signed and dated, as well as numbered "2". Monogrammed in the stone. From an edition of 4 known copies. On slightly grayish wove paper. 27,2 x 32,6 cm (10.7 x 12.8 in). Sheet: 36 x 46,7 cm (14.1 x 18.3 in). [KT]

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

Estimate: € 2.000 – 3.000 (R/D, F)

\$ 2,100 – 3,150

PROVENANCE

- Alfred and Thekla Hess Collection, Erfurt (verso with collector's stamp, Lugt 2796 a).
- Galerie Ilse Schweinsteiger, Munich.
- Hermann Gerlinger Collection, Würzburg (acquired from the aforementioned around 1984, with the collector's stamp on the reverse, Lugt 6032).
- Amicable agreement between the aforementioned and the heirs of Alfred and Thekla Hess (2024).
- The work is free from restitution claims. The offer is made subject to an amicable agreement with the heirs of Alfred and Thekla Hess on the basis of a fair and just solution.

EXHIBITION

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

- Wonderful example of the importance of nude painting in the early days of the "Brücke"
- Heckel's lithography in particular demonstrates a growing freedom and certainty in line handling
- Outstanding differentiated print of the early lithograph

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).
- Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, p. 85 (illu.).

LITERATURE

- Renate Ebner, Andreas Gabelmann, Erich Heckel. Catalogue raisonné of prints, vol. 1: 1903-1913, Munich 2021, no. 209 L.
- Annemarie and Wolf-Dieter Dube, E. L. Kirchner. Das graphische Werk, Munich 1967, WVZ no. L 43.
-
- Hauswedell & Nolte, Hamburg, auction on June 12/13, 1981, lot 492.
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, SHG no. 175 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, SHG no. 337 (illu.).

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Lot 122000091

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Campagna-Landschaft. 1909.

India ink drawing.

Lower right signed and dated, lower left titled. On strong, slightly grayish laid paper. 34,5 x 42,8 cm (13,5 x 16.8 in), the full sheet. [AR]

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

Estimate: € 7.000 – 10.000 (R/D, F)

\$ 7,350 – 10,500

PROVENANCE

- Artist's estate (until 1977).
- 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. 8.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).

- Made during Erich Heckel's Italian journey in 1909
- Both this drawing and a watercolor (cf. SHG no. 367) show this motif
- Remarkable example of the artist's way of rendering his pictorial innovations in different techniques

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

· Erich Heckel. *Einfühlung und Ausdruck*, Buchheim Museum, Bernried, October 31, 2020 – March 7, 2021, p. 108 (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. 172, SHG no. 193 (with illu.).

· Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005*, pp. 162f., SHG no. 366 (with illu.).

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Lot 122000102

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Parkmotiv aus Dangast. 1910.

Woodcut.

Not in Schapire. Gerlinger H 10-3. Inscribed "1/1 gedruckt am 28.8.94 von Gunter Ullrich" in bottom left. Unique object, printed posthumously. On thick Japon. 17 x 11 cm (6.6 x 4.3 in). Sheet: 41 x 26 cm (16.1 x 10.2 in). [EH]

Estimate: € 5.000 – 7.000 (R/D, F)

\$ 5,250 – 7,350

PROVENANCE

- Herrmann 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

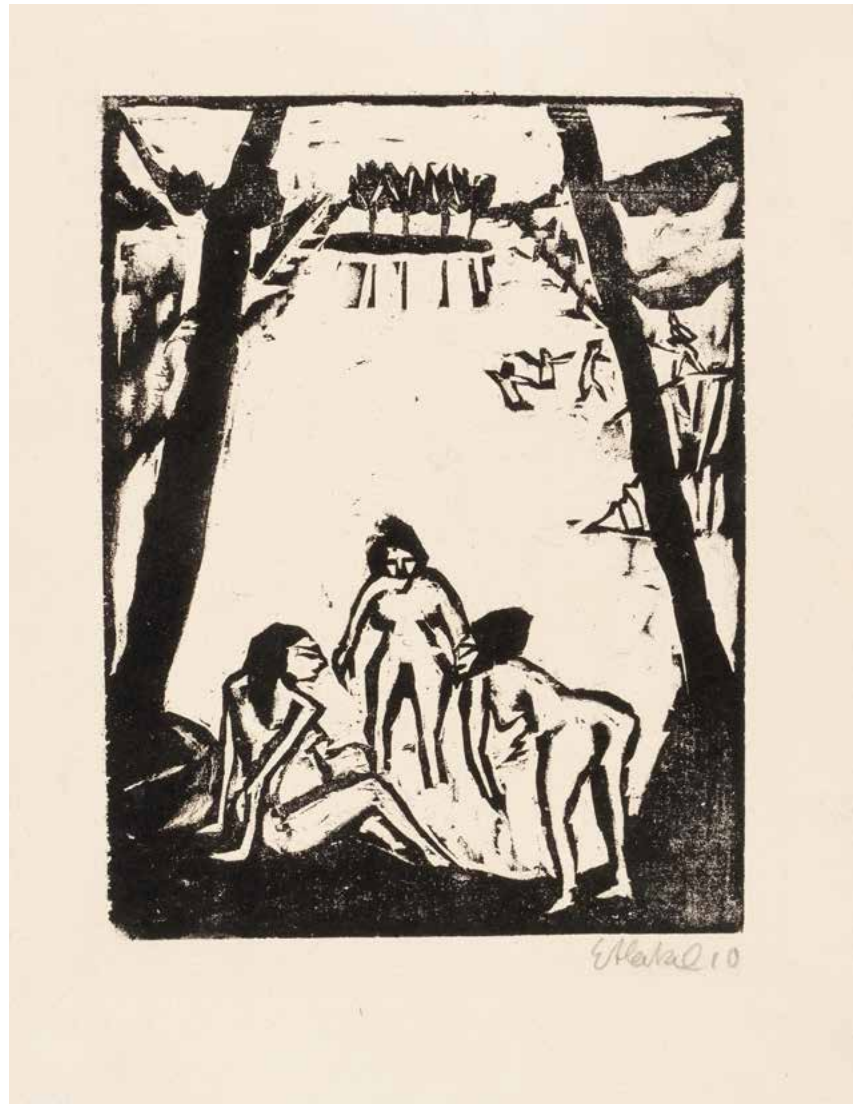
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 218, SHG no. 288 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 45, SHG no. 66 (with illu.).

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-
- **In the special format of the woodcuts made in Dangast in 1910**
 - **Part of the group of works with the same motif, which saw its highlight in the painting "Parkweg" (1910, oil on canvas, Bavarian State Painting Collection Munich)**
-

Even though this sheet is a posthumous print made by the Aschafenburg artist and printer Gunter Ullrich, it is an extremely interesting work. The sheet is one of the sheets not listed by Schapire, which only became accessible to the public with the publication of the supplements to the catalogue raisonné in the collection catalog of the Hermann Gerlinger Collection in 1995. The wooden stick for the sheet is worked on two sides and bears the subject of a "women picking flowers" on the opposite side, which is listed by Schapire under H 27. There is no other evidence for our "park motif from Dangast" is in the auction trade. On the other hand, the sheet shows a motif that Karl Schmidt-Rottluff also captured as a lithograph (Schapire L 69) and in the magnificent painting "Parkweg" from 1910, today at the Bavarian State Painting Collection, Munich.



Lot 122000107

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

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]

Estimate: € 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).

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).

-
- 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
-

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Lot 122000114

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Akt mit Obstschale. 1911.

Woodcut.

Not in Schapiro. Gerlinger H 11-1. With printer's note and the number "1/1 gedruckt am 22.8.94 von Gunter Ullrich". Only to date known copy. On fine Japon. 33 x 27,7 cm (12.9 x 10.9 in). Sheet: 62,8 x 47 cm (24.7 x 18.5 in).

Print from 1994. The associated wooden block is also part of the Hermann Gerlinger Collection: cf. Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke*. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 50, SHG no. 74 (with illu.). [CH]

Estimate: € 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).

LITERATURE

- Hermann Gerlinger, *Ergänzungen zu den Werkkatalogen von Karl Schmidt-Rottluff*, in: Heinz Spielmann (ed.), *Die Maler der Brücke*. Sammlung Hermann Gerlinger, Stuttgart 1995, cat. no. H 11-1, p. 37 (with illu.).
- Heinz Spielmann (ed.), *Die Maler der Brücke*. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 223, SHG no. 297 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke*. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 50, SHG no. 75 (with illu.).



.....

- **Only to date known proof of the reverse side of a printing block executed on both sides, which is also part of the Hermann Gerlinger Collection (SHG no. 74)**

- **In their prints, Schmidt-Rottluff and the "Brücke" artists were able to express their new and unconventional concept of art and breathed new life into the then little popular medium**

- **In those years the female nude in the studio was one of the main "Brücke" motifs, as they created a novel and groundbreaking interpretation of the female nude as an independent pictorial element**

.....



Lot 122000143

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Bäume am Kanal. 1912.

Black Chalks and pencil.
Lower right signed and dated, as well as titled. On off-white wove paper. 25,5 x 31 cm (10 x 12.2 in), size of sheet. [AM]

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

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

PROVENANCE

- Artist's estate.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1978, 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. 27.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).

- **Made in Caputh near Potsdam, a small town that Heckel often went to in order to draw and paint**
- **In a scetch-like rendition, Heckel shows us a calm canal on which he impressively staged the light reflections on the water**
- **The strong accentuations add a remarkable expressiveness to the spontaneous depiction**

- 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. 194, SHG no. 237 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 188, SHG no. 422 (with illu.).

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Lot 122000163

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Liegender Rückenakt. 1913.

Chalk drawing.

Lower left signed and dated. On yellowish wove paper.

43 x 60 cm (16.9 x 23.6 in), size of sheet. [KT]

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

Estimate: € 9.000 – 12.000 (R/D, F)

\$ 9,450 – 12,600

PROVENANCE

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

EXHIBITION

- Karl Schmidt-Rottluff zum 100. Geburtstag, Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig, June 3 - August 12, 1984, cat. no. 90 (with illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Karl Schmidt-Rottluff, Retrospektive, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, cat. no. 147 (with black-and-white illu.).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).

- Made during the productive period during summer stays in Nida
- Scores of drawings served as basis for large paintings of nudes in dunes
- Nudes from this era are at the Staatsgalerie Stuttgart, the Nationalgalerie Berlin and the Los Angeles County Museum of Art

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

· Schmidt-Rottluff. Form, Farbe, Ausdruck, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 190 (with illu.)

LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, SHG no. 605 (with illu.).

· Gunther Thiem, Die Verwandlung der Venus. Schmidt-Rottluffs Akt-Zeichnungen von 1909 bis 1913, Munich/Berlin 2003, no. 62 (with illu.).

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, SHG no. 116 (with illu.).

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Lot 122000168

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Trauernde am Strand. 1914.

Woodcut.

Signed. On Zanders laid paper (with watermark).

39,3 x 49,8 cm (15.4 x 19.6 in) 39,3 x 49,8. Sheet: 51 x 62,5 cm (20 x 24.6 in).

From the portfolio "Schmidt-Rottluff. 10 Holzschnitte", published by Graphisches Kabinett I.B. Neumann, Berlin 1919. Berlin. Printed by Panpresse / Fritz Voigt, Berlin. [KT]

Estimate: € 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).

• Made in memory of Karl Schmidt-Rottluff's father, who died in the summer of 1914

• Striking depiction of the grief of his sister Gertrud and his friend Rosa Schapire

• A very personal print

LITERATURE

· Rosa Schapire, Karl Schmidt-Rottluff. Graphisches Werk bis 1923, [Berlin 1924] reprint New York 1987, no. H 151 (illu. in b/w, plate vol.).
 · Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 370, SHG no. 616 (illu.).
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 70, SHG no. 128 (illu.).

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Lot 122000170

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Selbstbildnis. 1914.

Woodcut.

Signed and dated. Bottom center titled, presumably by a hand other than that of the artist. On brownish Zanders laid paper (with the watermark). 36,1 x 29,8 cm (14.2 x 11.7 in). Sheet: 53,3 x 42,6 cm (21 x 16.8 in). Printed by Panpresse, Berlin, and by Fritz Voigt, Berlin. [CH]

Estimate: € 7.000 – 9.000 (R/D, F)

\$ 7,350 – 9,450

PROVENANCE

- Galerie Nierendorf, Berlin (1961, with the purchase number on a label on the reverse).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

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

- **Distinctive self-portrait of the great Expressionist, masterfully reduced to just the core characteristics**
- **It bears the signature and the radical formal language of the “Brücke”, which had disbanded only the year before**
- **Self-portraits are extremely rare, not only in the graphic oeuvre, but in Karl Schmidt-Rottluff's entire oeuvre**
- **In the past ten years, only three copies of this woodcut have been offered on the international auction market (source: artprice.com)**

LITERATURE

- Rosa Schapire, Karl Schmidt-Rottluffs graphisches Werk bis 1923, Berlin 1924, no. H 153 (illu., plate vol.).
.....
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 370f., SHG no. 618 (illu. on p. 371).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 70f., SHG no. 130 (illu.).

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Lot 122000172

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Mädchen vor dem Spiegel. 1914.

Woodcut.

Schapire H 159. Signed. One of presumably 75 copies. On J.W. Zanders laid paper (with watermark).

49,8 x 39,8 cm (19.6 x 15.6 in). Sheet: 61,4 x 51 cm (24.2 x 20 in).

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

Estimate: € 10.000 – 15.000 (R/D, F)

\$ 10,500 – 15,750

PROVENANCE

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

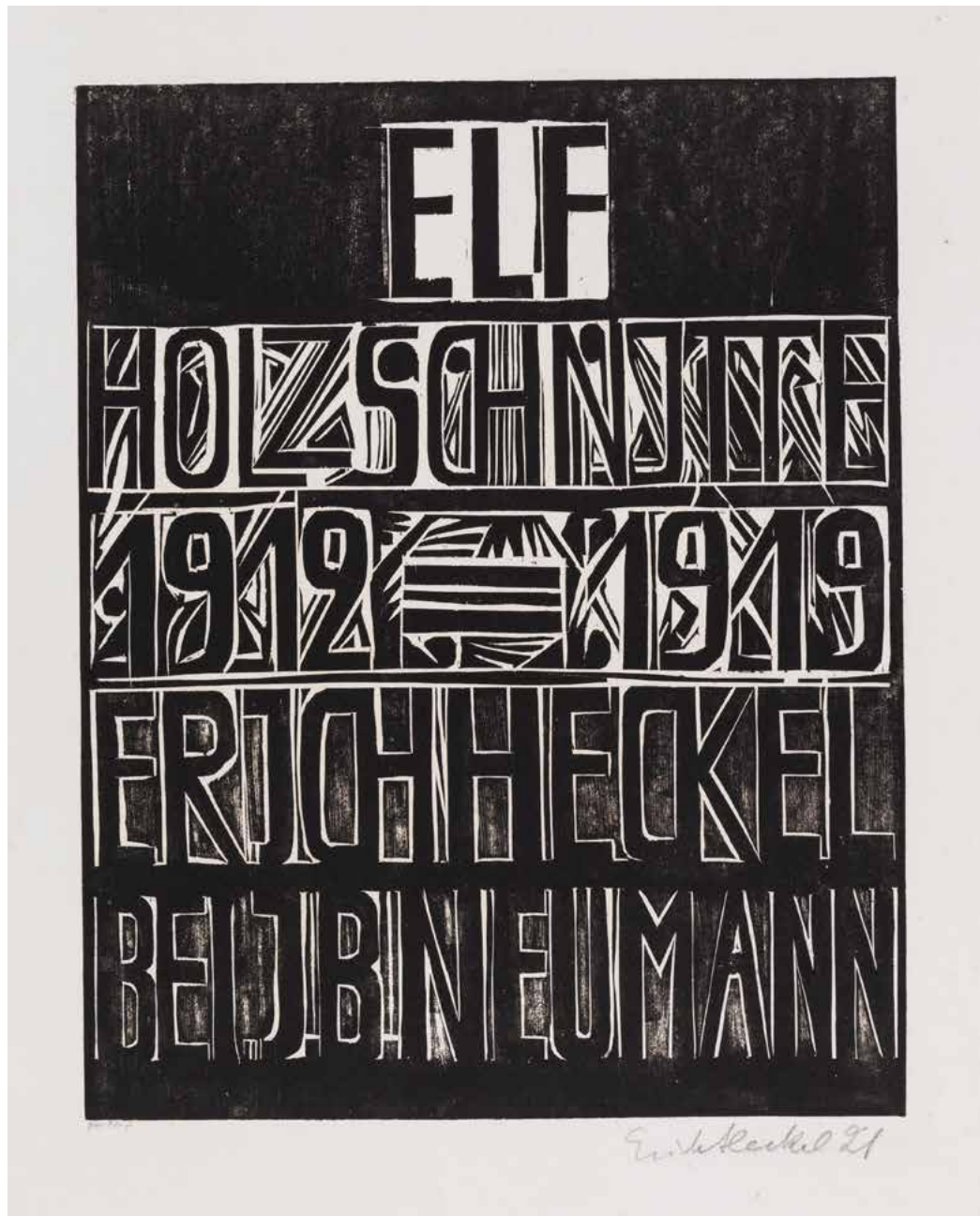
EXHIBITION

- 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. 371, SHG no. 619.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 70, SHG no. 131.

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Lot 122000256

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Umschlag, Titelblatt und Inhaltsverzeichnis der Mappe "Elf Holzschnitte, 1912-1919, Erich Heckel bei J.B. Neumann". 1921.

Two Woodcut s and the title woodcut (red paper) laminated on the portfolio. Printed by Fritz Voigt, Berlin, and published by J.B. Neumann, Berlin in 1921. Original red half cloth portfolio.

Ebner/Gabelmann 771 H, 772 H. Dube H 328, 329. The table of contents signed, dated and inscribed with the copy number "Mappe 37/40". The loose title page signed and dated. Both sheets with the printer's signature. From an edition of 40 copies. On wove paper (table of contents with the watermark SASKIA). Each sheet ca. 61 x 51 cm (24 x 20 in).

Portfolio: 62,5 x 52,5 cm (24.6 x 20.6 in). [EH]

Estimate: € 6.000 – 8.000 (R/D, F)

\$ 6,300 – 8,400

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Lot 122000311

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Weinberge im Frühling, 1928.

Watercolor over pencil and black chalks.

Signed, dated and titled in the center of the right margin.

On J. W. Zanders laid paper (with the watermark).

55,8 x 69,6 cm (21.9 x 27.4 in), the full sheet.

Illustration inscribed with the abbreviations on the colors (in pencil), presumably executed in the studio at a later point. [CH]

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

Estimate: € 6.000 – 8.000 (R/D, F)

\$ 6,300 – 8,400

PROVENANCE

- Estate of Erich Heckel, Hemmenhofen.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 2001, with the collector's stamp Lugt 6032).

EXHIBITION

- Erich Heckel. Watercolors and Drawings, Würzburg, October/November 1975, cat. no. 6.
- Brücke-Museum, Berlin (permanent loan from the estate, 1976-1994).

- In spring of the year the work was made, Heckel traveled to Franconia, just as he had the year before
- Heckel presumably depicts the view from Würzburg's Steinberg down the Main river over the valley with the adjacent hilly Franconian landscape
- Heckel dissolves the landscape and the slopes of the vineyards into areas of color and rectangular flowing forms

- 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

- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 237, SHG no. 529 (illu.).

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Lot 122000312

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Insel im Main, 1928.

Watercolor Watercolor and charcoal drawing.

Signed, dated and titled in lower right. Dated on the reverse, presumably by a hand other than that of the artist. On brownish laid paper. 50 x 66 cm (19.6 x 25.9 in), the full sheet. [CH]

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

Estimate: € 15,000 – 20,000 (R/D, F)

\$ 15,750 – 21,000

PROVENANCE

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

EXHIBITION

- Erich Heckel. Aquarelle, Zeichnungen (Ausstellung zum 100. Geburtstag des Malers), Städtische Galerie, Würzburg, July 3 - September 11, 1983, cat. no. 75.
- 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 before this work was made, Siddi and Erich Heckel visited the painter Gertraud Rostovsky (1876-1959) in Würzburg where he made several depictions of the surroundings
- With spontaneous and skillful brushstrokes as well as with inventive painterly means, Heckel captured the cheerful, summery and light scene of the male figures floating on the Main
- Even during the “Brücke” period, the depiction of bathers and figures outdoors were among the main motifs of Erich Heckel and his fellow artists
- In the 1920s, Heckel went on several trips and showed an increased preference for landscape subjects in which he sought to combine topographical accuracy with atmospheric landscape elements

LITERATURE

- Galerie Wolfgang Ketterer, Munich, 65th auction, December 6–8, 1982, lot 589.
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 325, SHG no. 505 (illu., p. 324).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 236, SHG no. 530 (illu., p. 237).

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Lot 122000316

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

In Wetzlar I. 1933.

Watercolor over pencil.

Signed, dated and titled in the lower right. On laid paper.
46,5 x 60,5 cm (18.3 x 23.8 in), the full sheet. [CH]

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.

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

PROVENANCE

- Estate of Erich Heckel, Hemmenhofen.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1983, with the collector's stamp, Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Landschaften der Brücke Maler. "Die Natur ist so schön ...", Moritzburg Foundation, Art Museum of the State of Saxony-Anhalt, Halle (Saale), May 15 - September 4, 2011.
- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).

- Heckel depicts the idyllic landscape at the "Old Lahn Bridge" in Wetzlar as seen from the river
- Heckel increasingly traveled as of the 1920s, and showed a stronger preference for landscape subjects in which he sought to combine topographical accuracy with the atmospheric elements
- Successful period of creation: In 1931, the Chemnitz Kunstverein organized a first retrospective with 100 paintings from the years 1906 to 1930 and a first monograph was published (Ludwig Thormaehlen, in the "Junge Kunst" series)
- By 1934, Heckel showed his works in several solo exhibitions before his works became increasingly subject of Nazi criticism and were presented in the propaganda exhibition "Degenerate Art" in Munich in 1937

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 328, SHG no. 514 (illu. on p. 329).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 240, SHG no. 538 (illu. on p. 241).

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Lot 122000321

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Am Meer - Sylt. 1935.

Watercolor.

Lower right signed and dated. Titled "Am Meer" on the reverse. On creme wove paper. 44,7 x 70,1 cm (17,5 x 27,5 in), the full sheet. Inscribed with the abbreviations on the colors by the artist, presumably added in the studio at a later point. [CH]

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.

Estimate: € 6.000 – 8.000 (R/D, F)

\$ 6,300 – 8,400

PROVENANCE

- Estate of Erich Heckel, Hemmenhofen.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 1987, with the collector's stamp, Lugt 6032).

EXHIBITION

- Erich Heckel. Aquarelle und Zeichngen aus Norddeutschland, Altonaer Museum, Hamburg, October 27, 1970 - February 21, 1971, cat. no. 113.
- 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).

- For the first time exhibited in the year of the artist's death
- Atmospheric dune landscape in an impressive format
- In addition to his preference for the Baltic coast, where he and his wife Siddi bought a small farmhouse, Heckel spent many summers on the German North Sea coast, particularly in Kampen on the island of Sylt
- Due to a material shortage, the artist devoted himself to works in watercolor during these years

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 331, SHG no. 520 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 243, SHG no. 544 (illu.).

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Lot 122000322

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Glockenblumen. 1936.

India ink drawing and pencil.

Lower right signed, dated and titled. On wove paper. 64,7 x 50,3 cm (25.4 x 19.8 in), the full sheet. [AR]

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

Estimate: € 4.000 – 6.000 (R/D, F)

\$ 4,200 – 6,300

PROVENANCE

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

EXHIBITION

- Erich Heckel, Galerie Schrade, Schlosshof Kissleg, 1983, cat. no. 43 (with illu.).
- Zeichnungen. Aquarelle. Druckgrafik, Galerie Ilse Schweinsteiger, Munich, spring 1986, cat. no. 45 (with illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).

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

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

LITERATURE

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

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Lot 122000328

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Unter Bäumen. 1944.

Watercolor.
50 x 63 cm (19.6 x 24.8 in).

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

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Lot 122000374

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Stilleben mit gelben Blumen. Frühe 1940s.

Colored chalk drawing and ink brush.
Signed in lower left. On off-white laid paper.
40 x 26,5 cm (15.7 x 10.4 in), the full sheet. [CH]

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

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

PROVENANCE

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

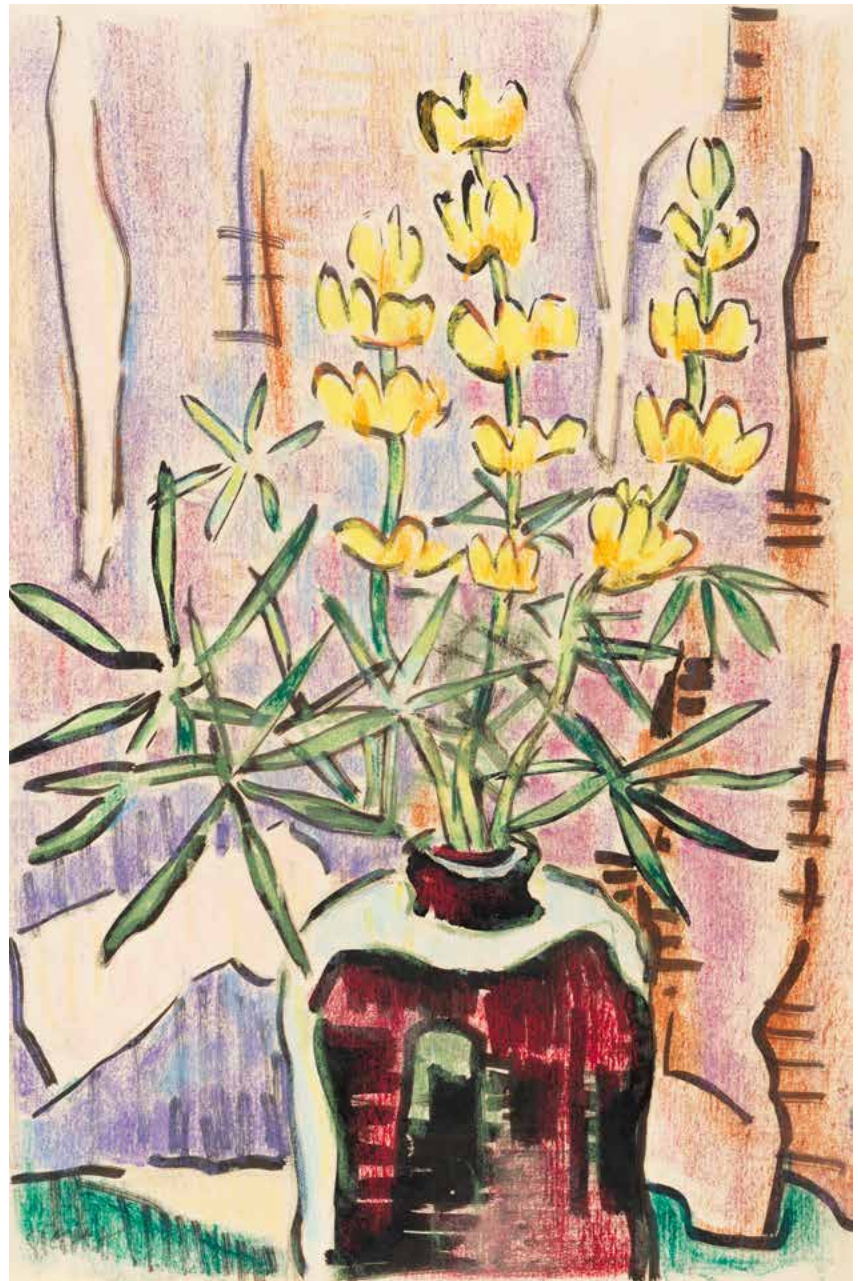
EXHIBITION

- Karl Schmidt-Rottluff. Retrospektive, Kunsthalle Bremen, July 16 - September 10, 1989, Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, p. 282, cat. no. 316 (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).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 416, SHG no. 746 (color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, pp. 118f., SHG no. 267 (color illu.).

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- A masterfully composed still life consisting of floral, ornamental forms in the foreground and two-dimensional spatiality in the background
- The delicate, subtly colored still life expresses the artist's principle: the combination of contour lines, form and two-dimensional coloring
- In 1989 part of the grand retrospective exhibition at the Kunsthalle Bremen and the Städtische Galerie im Lenbachhaus, Munich



Lot 122000396

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Exotika. 1968.

Watercolor and India ink.

Signed in lower right and inscribed with the work number "6814" in lower left. Titled and inscribed on the reverse. On watercolor paper. 49,8 x 70 cm (19.6 x 27.5 in), the full sheet. [AM]

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

Estimate: € 9.000 – 12.000 (R/D, F)

\$ 9,450 – 12,600

PROVENANCE

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

EXHIBITION

- Schmidt-Rottluff. Aquarelle aus den Jahren 1909 bis 1969, BAT Cigaretten-Fabriken GmbH, Hamburg, June 13 - August 10, 1974, cat. no. 123 (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).

- From the artist's late creative period and in particularly strong colors
- High-contrast work in a lively flow
- Delightful combination of watercolor and ink technique in Schmidt-Rottluff's unique style

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 784, SHG no. 433 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 135, SHG no. 306 (illu.).

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Lot 122000429

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Häuser in der Schützengasse, Dresden. 1907.

Woodcut.

Signed and inscribed "Handdruck". With the stamp "Unverkäuflich E. L. Kirchner" as well as the estate stamp of the Kunstmuseum Basel (Lugt 1570b) and the handwritten registration number "H 85" on the reverse. This is the only known copy of this woodcut. On gray laid paper. 20,5 x 27,7 cm (8 x 10.9 in). Sheet: 29,3 x 34,4 cm (11.5 x 13.5 in). [CH]

Estimate: € 7.000 – 9.000 (R/D)

\$ 7,350 – 9,450

PROVENANCE

- Estate of the artist (with the estate stamp on the reverse, Lugt 1570b).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart (1954).
- Galerie Roman Norbert Ketterer, Campione d'Italia.
- 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

- Gustav Schiefeler, Die Graphik Ernst Ludwig Kirchners, vol. 1 (until 1916), Berlin-Charlottenburg 1926, no. H 85.

- The only known copy of this woodcut
- Hand-printed by the artist
- Particularly elaborate street scene from the best Dresden "Brücke" period
- The former architecture student's interests and his great woodcut skills are evident in this particularly elaborate depiction of urban architecture
- With their novel and unconventional prints, Kirchner and the "Brücke" artists breathed new life into the then unpopular print medium

- Annemarie and Wolf-Dieter Dube, E. L. Kirchner. Das graphische Werk, Munich 1967, no. H 114.
- Günther Gercken, Ernst Ludwig Kirchner. Kritisches Werkverzeichnis der Druckgraphik, vol. 1 (1904-1908), Bern 2013, WVZ no. H 193 (illu.).
- Bernd Hünlich, Dresdener Motive in Werken der Künstlergemeinschaft "Brücke", in: Jahrbuch der Staatlichen Kunstsammlungen Dresden, Dresden 1981, vol. 13, cat. no. 28, pp. 81f. (illu., no. 26a).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 139, SHG no. 115 (illu.).
- Konstanze Rudert, Auf den Spuren der "Brücke"-Künstler durch Dresden, in: Dresdener Kunstblätter, Dresdener Kunstblätter 2001.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 297, SHG no. 673 (illu.).

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Lot 122000439

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Laufende Badende. 1909.

Black Chalk drawing.

With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the partially illegible handwritten registration number "K Dre / Bf [...] 3" on the reverse. On creme wove paper. 36,4 x 46,1 cm (14.3 x 18.1 in), the full sheet. [CH]

This work is documented in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Estimate: € 8.000 – 10.000 (R/D)

\$ 8,400 – 10,500

PROVENANCE

- Estate of the artist (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).

- **First published during the artist's lifetime**
- **The casual nudity of the bathers at the Moritzburg Ponds was an important source of inspiration for E. L. Kirchner and his fellow Brücke artists: there is probably no other motif so characteristic of their expressionist works**
- **At the same time, Kirchner created the paintings "Bathers in Moritzburg" (1909/26, Tate London) and "Badende" (1909, Von der Heydt-Museum, Wuppertal)**
- **The color woodcut "Mit Schilf werfende Badende" (Stedelijk Museum, Amsterdam, Gercken 375), from the same year, features a very similar figure composition**

LITERATURE

- Will Grohmann, Zeichnungen von Ernst Ludwig Kirchner, Dresden 1925, cat. no. 24.
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 145, SHG no. 131 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 304, SHG no. 689 (illu.).

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Lot 122000445

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Im Liegestuhl. 1909.

Charcoal drawing.

With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number "K Dre/Bi 3" on the reverse. On cardboard. 34,6 x 43,3 cm (13,6 x 17 in), size of sheet. [AM]

Estimate: € 6.000 – 8.000 (R/D)

\$ 6,300 – 8,400

PROVENANCE

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

EXHIBITION

- Aquarelle, Bilder, Zeichnungen, E.L. Kirchner zum fünfundzwanzigsten Todestag, Galerie Nierendorf, Berlin, June 18 - October 17, 1963, cat. no. 83.
- 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 great expressionist shows his masterly swift line
- Expressive charcoal drawing, presumably made in the artist's Dresden studio

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 146, SHG no. 134 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 305, SHG no. 691 (with illu.).

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
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Lot 122000490

OTTO MUELLER

1874 Liebau/Riesengebirge – 1930 Obernigk bei Breslau

Adam und Eva. 1920/1923.

Lithograph.

Signed. Karsch assumes that Mueller printed about 8 copies, of which Karsch only knew 3. On copperplate printing paper.

43,7 x 33,8 cm (17.2 x 13.3 in). Sheet: 59,2 x 47,5 cm (23.3 x 18.7 in).

Estimate: € 6.000 – 8.000 (R/D)

\$ 6,300 – 8,400

PROVENANCE

- Galerie Nierendorf, Berlin (1969, with purchase number on the reverse).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

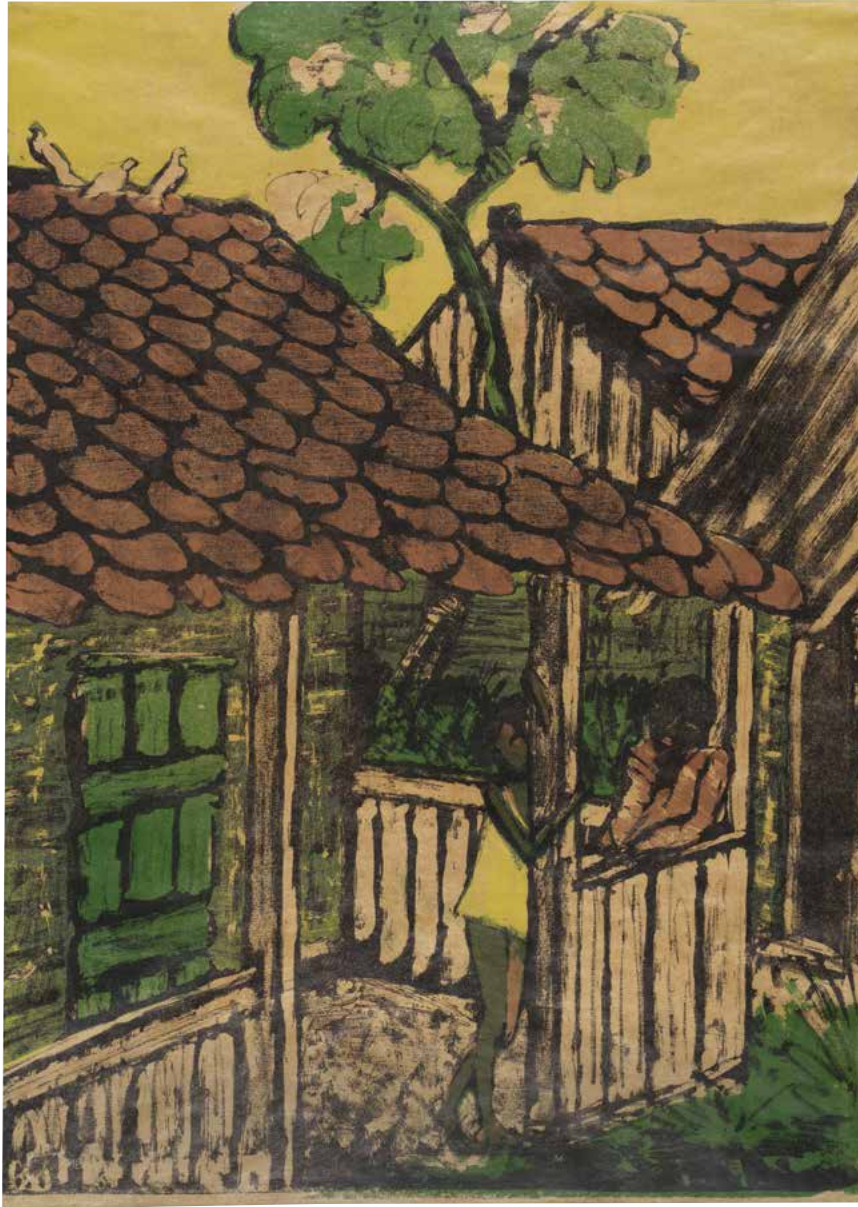
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Hermann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

- Particularly expressive graphic style
- For Mueller, lithography was the most suitable technique to express his idea of paradise
- From 1910 to 1913, he was a member of the “Brücke”
- Rare sheet that has only been offered three times on the international auction market (source: artprice.com)

LITERATURE

- Florian Karsch, Otto Mueller. Das graphische Gesamtwerk, Berlin 1974, no. 122/1, p. 149 (illu.).
-
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 253, SHG no. 360 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 412, SHG no. 891 (illu.).

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Lot 122000492

OTTO MUELLER

1874 Liebau/Riesengebirge – 1930 Obernigk bei Breslau

Zwei Zigeuerkinder vor der Hütte. 1926.

Lithograph in colors. With the estate stamp on the verso, there is a handwritten inscription (Prof. Heckel, Karlsruhe). Copy aside from the edition of ca. 60 copies. On gray-brown mold-made paper.

70 x 50 cm (27,5 x 19,6 in.), nearly the full sheet.

Sheet 3 from »Zigeuner«, published by Galerie Neumann-Nierendorf, Berlin.

Estimate: € 14.000 – 18.000 (R/D)

\$ 14,700 – 18,900

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
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PROVENANCE

- From the artist's estate (verso with the estate stamp, Lugt 1829 d).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032)

- One of the rarely offered sheets from the "Zigeuner" portfolio
- This series occupies a central position in Otto Mueller's oeuvre and is regarded a pinnacle of Expressionist lithography
- In these works, Mueller summarizes the impressions of his travels to the Balkan and focuses his artistic work on the freedom, closeness to nature, openness and melancholy of the people he encountered there

LITERATURE

· Cf. Florian Karsch, Otto Mueller. Das grafische Gesamtwerk, in: exhib. cat. Otto Mueller, on the occasion of his hundredth birthday. Das graphische Gesamtwerk (Holzschnitte, Radierung, Lithographien, Farblithographien), Galerie Nierendorf, Berlin 1974, no. 162.

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 255, SHG no. 364 (illu.).

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 415, SHG no. 895 (illu.)



Lot 122000497

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Bootshafen auf Fehmarn. 1913.

Pencil drawing and color chalks.

With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the handwritten registration number "FS Be / Aa 12".

37,5 x 46 cm (14.7 x 18.1 in), nearly the full sheet. [CH]

This work is documented in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Estimate: € 9.000 – 12.000 (R/D)

\$ 9,450 – 12,600

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).

- From the sought-after Berlin years, created during Kirchner's third stay on the island of Fehmarn
- In the same year, Kirchner created the related painting "Hafen Burgstaaken, Fehmarn" (Gordon 307)
- In his own words, Kirchner made works "of absolute maturity" on Fehmarn in the summers of 1912-1914
- In 1913, the artist spent the summer months at the house of the lighthouse keeper Lüthmann on the "Staberhuk" in the south-east of the island, not far from the present port of Burgstaaken

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 158, SHG no. 160 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 326, SHG no. 737 (illu.).

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Lot 122000532

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Straße in Roulers. 1915.

Watercolor and India ink over pencil.
Signed and dated in the right center of the image. Titled in lower right. On paper. 30,1 x 24,3 cm (11.8 x 9.5 in), the full sheet. [JS]

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

PROVENANCE

- Estate of Erich Heckel, Hemmenhofen.
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 2015, SHG no. 464 b, with the collector's stamp on the reverse, Lugt 6032).

EXHIBITION

- Erich Heckel, Kunstverein Konstanz, 1977, cat. no. 25.
- Erich Heckel, Städtische Galerie Würzburg, 1983, cat. no. 45.
- Erich Heckel, Hans Thoma Gesellschaft Reutlingen / Nassauischer Kunstverein Wiesbaden, 1988/89, cat. no. 24.

- **Expressive street scene in which the dynamic stroke and the bold colors of the houses make for a powerful composition**
- **In March 1915, Heckel was deployed as a Red Cross nurse in Roeselare (French: Roulers) and Ostend, where he found little time to paint and draw**
- **Apart from a few prints, only a few watercolors from this period have survived**
- **In the same year, Heckel created his famous “Madonna of Ostend” (formerly Nationalgalerie Berlin, destroyed in 1945)**

- Erich Heckel, Schwedenspeicher-Museum Stade, 1996, no. 38 (leaflet).
- Kriegszeit 1914-1918, Kunstmuseum Moritzburg Halle, 2014, cat. no. 5 (with ill. p. 71).

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Lot 122000533

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Zwei Frauen und zwei Offiziere im Café. 1915.

Brush and India ink.

On yellow paper. 29,8 x 16,8 cm (11.7 x 6.6 in), size of sheet. [AM/CH]

We are grateful to Prof. Dr. Dr. Gerd Presler for his expert advice and his support in cataloging this work.

Estimate: € 6.000 – 8.000 (R/D)

\$ 6,300 – 8,400

PROVENANCE

- Lise Gujer Collection (1893-1967), Davos-Sertig.
- Galerie Kornfeld, Bern (acquired from the above in 1956, with the storage number on the reverse).
- Art dealer Otto Wilhelm Gauss, Munich (acquired from the above in 1956).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

- Ernst Ludwig Kirchner. Documents: Fotos, Schriften, Briefe, Museum der Stadt Aschaffenburg, April 19-May 26, 1980; Staatliche Kunsthalle, Karlsruhe, June 13-August 3, 1980; Museum Folkwang, Essen, August 17-October 5, 1980; Staatliche Kunstsammlungen, Kassel, October 25, 1980-January 4, 1981, p. 382, cat. no. 68.
- 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. 264, SHG no. 383 (illu. on p. 265).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 342, SHG no. 768 (illu.).

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When this narrow sheet, striking due to its vertical format and yellow paper, appeared (for the first time?) on the Swiss art market in 1956, it was entitled »Vier Frauen in Interieur«. Hermann Gerlinger thought he recognized »Offiziere im Café« (officers in a café) in the figures. More detailed research confirms this and shows that, first of all, the officer on the right wears dark boots. He also wears typical flared pants (»balloon«) – typical of officers' breeches, as well as epaulettes. Secondly, the officer on the left in the back also has »epaulettes«, clearly protruding shoulder pieces. Third, the two figures in front - two younger ladies - accompany the officers. This scene can be summarized under the title: »Zwei Frauen und zwei Offiziere im Café« (Two women and two officers in a café).

Prof. Dr. Dr. Gerd Presler



- Dense pen and ink drawing in E. L. Kirchner's inimitable style
- Of outstanding graphic expressiveness
- In the artist's characteristic, nervous style
- Originally owned by the textile artist Lise Gujer (1893-1967). Kirchner met her after he moved to Davos, he remained close friends with her until the end of his life
- From 1923, Gujer produced her first works based on E. L. Kirchner's designs on an old handloom from Graubünden



Lot 122000539

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Park. 1916.

Pen and India ink drawing.

With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the handwritten registration number "F Be / Aa 14" on the reverse.

On yellowish wove paper. 20.3 x 30 cm (7.9 x 11.8 in), nearly the full sheet. [CH]

This work is documented in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Estimate: € 6.000 – 8.000 (R/D)

\$ 6,300 – 8,400

PROVENANCE

- Estate of the artist (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).

• With its dynamic, energetic strokes, the drawing is rooted in his creative years in Berlin during the First World War

• In the winter of 1915/1916, the artist spent a few weeks at the Dr. Kohnstamm sanatorium in Königstein im Taunus and returned in the spring of the same year for a commission to decorate its fountain house

• Historical photographs of the sanatorium and the small surrounding park suggest that Kirchner created the present drawing during this stay

• The murals created by Kirchner were irretrievably destroyed around 1937/38

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 264f., SHG no. 385 (illu., p. 265).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 342, SHG no. 770 (illu.).

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Lot 122000560

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Kuh am Brunnen. 1918.

Etching.

Dated in the lower center, titled "Am Brunnen" and inscribed "2. Zustand". With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the handwritten number "R 221 III" on the reverse. One of only three known copies of this etching and the only known copy of this printing state with blue plate tone. On copper plate printing paper. 20 x 25 cm (7.8 x 9.8 in). Sheet: 36,5 x 55 cm (14.6 x 21.5 in). [CH]

Estimate: € 5.000–7.000 (R/D)

\$ 5,250–7,350

PROVENANCE

- Estate of the artist (Davos 1938, Kunstmuseum Basel 1946).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Munich (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).

- The only known copy from this printing state with blue plate tone
- The only other copy from this printing state is part of the collection of the Von der Heydt Museum, Wuppertal
- Kirchner spent the summer of 1918 on the Stafelalp above Davos
- In the years that followed, the life of the farmers and the Davos mountains became an important source of inspiration for the artist

LITERATURE

- Gustav Schiefler, Die Graphik Ernst Ludwig Kirchners, vol. 2 (1917-1927), Berlin-Charlottenburg 1931, no. R 221.
- Annemarie and Wolf-Dieter Dube, E. L. Kirchner. Das graphische Werk, Munich 1967, no. R 258 II.
- Günther Gercken, Ernst Ludwig Kirchner. Kritisches Werkverzeichnis der Druckgraphik, vol. 4 (1917-1919), Bern 2015, no. 928 II.2 (illu.).
-
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 268, SHG no. 390 (illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 347, SHG no. 779 (illu.).

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
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Lot 122000562

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Erna im Atelier mit Spiegelbild. Um 1925.

Watercolor and ink pen drawing.

With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the handwritten registration number "A Da/Bg 7" on the reverse.

On paper. 34 x 33,5 cm (13.3 x 13.1 in), the full sheet. [SM]

The work is registered under the number SHG 793a in the Hermann Gerlinger Collection.

Estimate: € 12.000 – 15.000 (R/D)

\$ 12,600 – 15,750

PROVENANCE

- Estate of the artist (Davos 1938, Kunstmuseum Basel 1946).
- Hermann Gerlinger Collection, Würzburg (since 2014, with the collector's stamp, Lugt 6032).

- Since the early Dresden "Brücke" years, the artist's private living space not only served as a studio, but also as a motif for drawings, prints and paintings
- A particularly detailed sheet with a sophisticated visual axis
- Kirchner liked to integrate graphic components from his studio into his compositions

EXHIBITION

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

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Sch.-Rottluff 1911

Lot 122000565

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Landschaft im Mondschein. 1911.

Woodcut.

Schapiro 53. Signed and dated. From an edition of a maximum of 10 copies. On off-white laid paper. 20,5 x 25,9 cm (8 x 10.1 in). Sheet. 41,6 x 49,7 cm (16.4 x 19.5 in). [JS]

The work is registered in the Hermann Gerlinger Collection with the number SHG 80 a.

Estimate: € 5.000 – 7.000 (R/D, F)

\$ 5,250 – 7,350

PROVENANCE

- Bassenge, Berlin, auction 108, Moderne Kunst I, November 26, 2016, lot 8256 (with illu.).
- Hermann Gerlinger Collection, Würzburg (acquired from the above in 2016, with the collector's stamp, Lugt 6032).

EXHIBITION

- Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022)
- Schmidt-Rottluff. Form, Farbe, Ausdruck, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 169 (with illu.).

“Until 1912, the artist [Schmidt-Rottluff] printed his woodcuts himself. [...] Up until 1912, more than ten prints were very rarely made from the sticks, and in many cases this number was not even reached.”

Rosa Schapiro, Karl Schmidt-Rottluffs graphisches Werk bis 1923, Berlin 1924, p. 10

- **Powerful woodcut from the best “Brücke” period**
- **Very rare. So far, only one other hand print from Gustav Schiefler's collection has been offered on the international auction market (Ketterer Kunst, April 19, 2013, lot 482)**
- **Early testimony to the motif of the landscape in the moonlight, which from then on shaped Schmidt-Rottluff's oeuvre**

LITERATURE

- Bassenge, Berlin, Auktion 108, Moderne Kunst I, November 26, 2016, lot 8256 (with illu.).

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
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Lot 122000601

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Junkerboden (Landschaft bei Davos). 1937.

Colored chalk drawing. With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the handwritten registration number »FS Da / Aa 79« on the reverse.

36,2 x 50,6 cm (14.2 x 19.9 in), the full sheet. With the drawing »Reiter in Davos Landschaft« on the reverse, around 1935, brown chalk. [CH]

This work is documented in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern

Estimate: € 18.000 – 24.000 (R/D)

\$ 18,900 – 25,200

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PROVENANCE

- From the artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart (1954).
- Galerie Nierendorf, Berlin (1969, with handwritten purchase number on verso).
- Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032)

EXHIBITIONS

- E. L. Kirchner. Aquarelle, Bilder, Zeichnungen, zum fünfundzwanzigsten Todestag, Galerie Nierendorf, Berlin, June 18 - October 17, 1963, cat. no. 76 (illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Hermann Gerlinger Collection, 1995-2001).

- **Sheet painted on both sides: verso with the depiction of a winter sports scene, the sport "Skijöring" (around 1935).**
- **With a reduced palette and an interplay of delicate drawing, blank areas and expressive, bold hatching, the artist creates a very special aesthetic.**
- **An eventful year: June 1937 saw the beginning of the Nazi "Degenerate Art" campaign, in the course of which Kirchner's work was defamed and ostracized and over 700 of his works were removed from public institutions**

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Hermann Gerlinger Collection, 2001-2017).
- Kirchner in the KirchnerHAUS. Originale aus Privatbesitz in seinem Geburtshaus, KirchnerHAUS, Aschaffenburg, October 2 - December 20, 2015, cat. no. 48 (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, pp. 282f., SHG no. 419 (illu., p. 283).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Hermann Gerlinger Collection, Halle (Saale) 2005, p. 365, SHG no. 811 (illu.)



Lot 122000636

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Zinnien-Stilleben. 1967.

Color Chalks over ball pen.

Inscribed "Leider nicht mehr als eine Idee" on the reverse. On firm wove paper. 10,7 x 14,7 cm (4.2 x 5.7 in), the full sheet.

With a birthday card, inscribed by the artist "Viel [sic!] herzliche Glückwünsche und Alles Gute!" as well as with an envelope inscribed with the address of Emy Schmidt-Rottluff "1 Berlin - 37 / Schützallee 136". Post stamp, Berlin, dated January 26, 1976 [CH]

The work is registered in the Hermann Gerlinger Collection under the number 304a.

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

Estimate: € 9.000 – 12.000 (R/D, F)

\$ 9,450 – 12,600

PROVENANCE

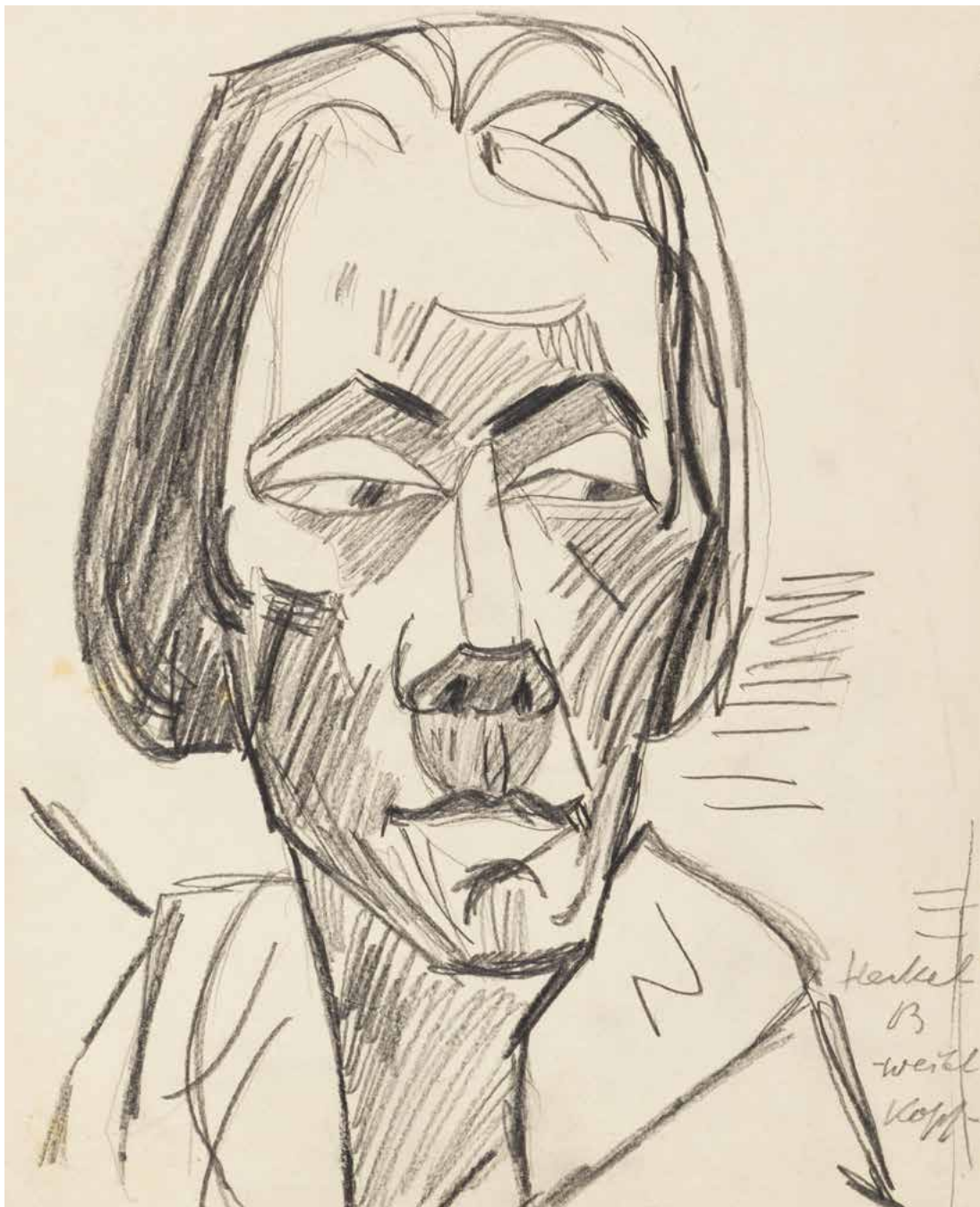
· Hermann Gerlinger Collection, Würzburg (with the collector's stamp, Lugt 6032).

EXHIBITION

· Buchheim Museum, Bernried (permanent loan from the Hermann Gerlinger Collection, 2017-2022).
 · Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 320 (ill.).

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- **Great expressiveness in a small format**
- **In a particularly creative way, the artist allows the flowers to emerge from the open spaces of the intense areas of color and only adds a few outlines and details at the end**
- **In Karl Schmidt-Rottluff's late work, the artist devoted himself increasingly to his immediate surroundings and the "quiet life of things" (quote from Karl Schmidt-Rottluff)**
- **Alongside landscapes, flower still lifes became the defining motif of the period**
- **In the mid-1960s, Schmidt-Rottluff had to give up oil painting for health reasons; the inscription on the reverse - "Unfortunately no more than an idea" - may therefore indicate his regret about not being able to execute the composition in oil**



Lot 122001185

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Weiblicher Kopf. 1913.

Pencil drawing.

Signed, dated and titled in lower right. On paper (with a perforated edge). 27,5 x 22,5 cm (10.8 x 8.8 in), nearly the full sheet. [EH]

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.

Estimate: € 12.000 – 15.000 (R/D, F)

\$ 12,600 – 15,750

PROVENANCE

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

- Preliminary drawing for the painting “Weiblicher Kopf (Frau am Vorhang)” in the Thyssen-Bornemisza Collection, Madrid

EXHIBITION

· Erich Heckel 1883-1970. Aquarelle, Zeichnungen, Ausstellung zum 100. Geburtstag des Malers, Städtische Galerie Würzburg July 3 - September 11, 1983, no. 35.

LITERATURE

· Andreas Hüneke, Erich Heckel. Werkverzeichnis der Gemälde, Wandbilder und Skulpturen, vol. I (1904-1918), Munich 2017, p. 223 annotations.

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Lot 122002527

FRITZ WINTER

1905 Altenbögge – 1976 Herrsching am Ammersee

Rosa Spiegelung in Grün. 1955.

Oil on cardboard.

Lower left signed and dated. Signed, dated and titled on the reverse.

On thin cardboard. 74,5 x 100 cm (29.3 x 39.3 in), the full sheet. [EH]

Estimate: € 15,000 – 20,000 (R/D, F)

\$ 15,750 – 21,000

PROVENANCE

· Private collection Hesse.

LITERATURE

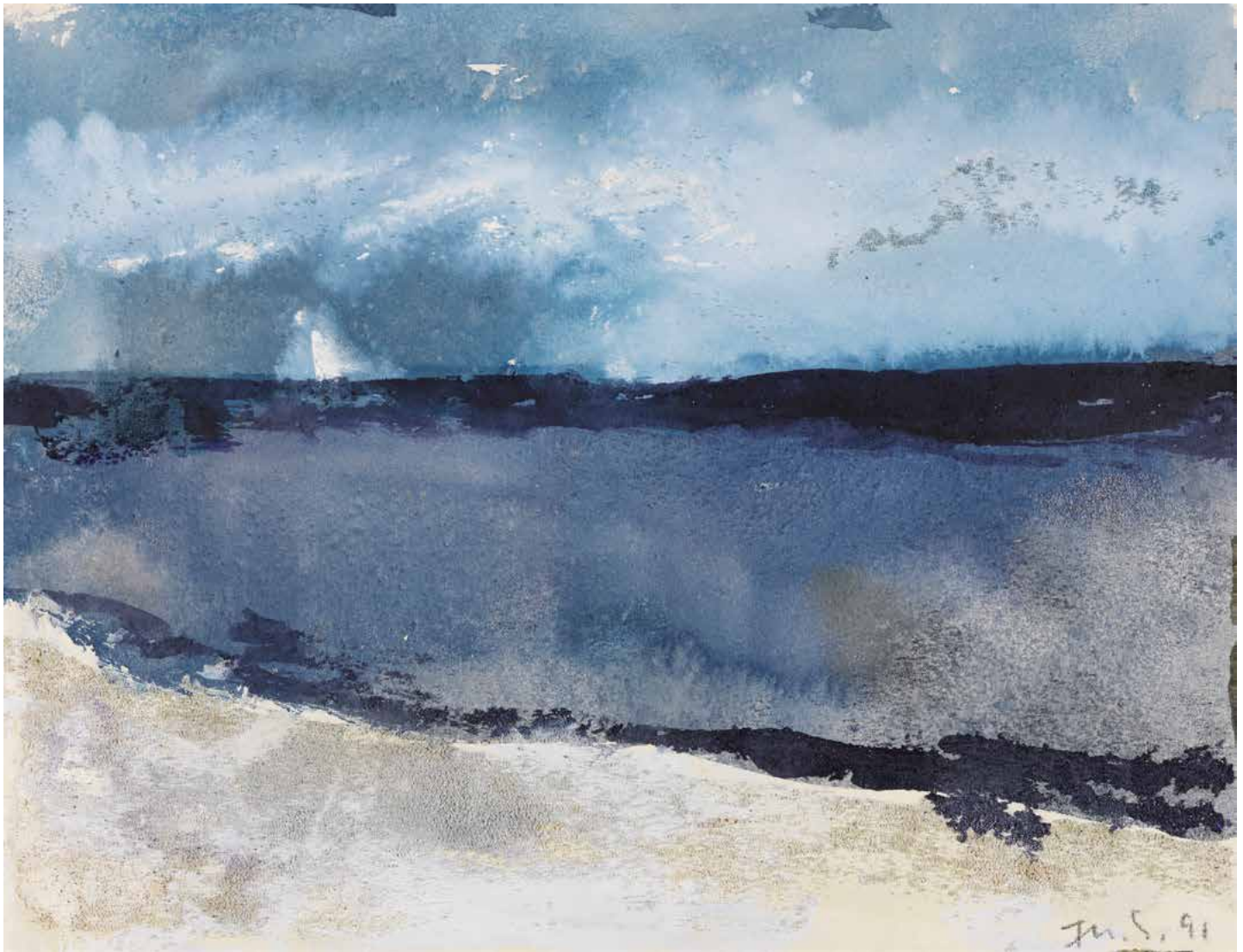
· Gabriele Lohberg, Fritz Winter. Leben und Werk mit Werkverzeichnis der Gemälde und einem Anhang der sonstigen Techniken, Munich, 1986, no. 1985 (illu. in black-and-white).

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
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.....
• This is the first time that this painting, listed in the catalog raisonné as “whereabouts unknown”, appears in an international auction

• Dynamic composition characterized by a special chromaticity

• His works were shown in two exhibitions at the Museum of Modern Art, New York, as early as in the 1950s
.....



Lot 123000153

KLAUS FUSSMANN

1938 Velbert – lebt und arbeitet in Berlin und Gelting

Ostsee. 1991.

Watercolor and sand.

Lower right monogrammed and dated. On laid paper.

23,7 x 30,7 cm (9,3 x 12 in) the full sheet. [AW]

Estimate: € 3.000 – 4.000 (R/D, F)

\$ 3,150 – 4,200

PROVENANCE

- Galerie Depelmann, Langenhagen.
- Private collection North Rhine-Westphalia (acquired from the above in 1992).

*May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com*



Lot 123000247

OTTO PIENE

1928 Bad Laasphe – 2014 Berlin

Hobby Horse. 1976.

Mixed media with gouache, fire and smoke.
Signed and dated in lower right, titled in bottom center.
On turquoise cardboard. 67,8 x 47,9 cm (26.6 x 18.8 in),
size of sheet. [AM]

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

PROVENANCE

· Private collection Europe (acquired from the artist in 1976).

*May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com*

- Suggestive fire gouache in intensive colors
- No other artist put such strong focus on light, fire and smoke in his oeuvre than the great “ZERO” protagonist Otto Piene
- Starting in 1959 with his smoke paintings and drawings, Piene integrated the element fire in his highly innovative creation
- Privately-owned since it was made



Lot 123000249

OTTO PIENE

1928 Bad Laasphe – 2014 Berlin

Wirbel. 1976.

Mixed media with gouache, fire and smoke.

Lower right signed and dated, titled in lower left. On board.

99,5 x 65 cm (39.1 x 25.5 in), the full sheet. [AM]

Estimate: € 15.000 – 20.000 (R/N, F)

\$ 15,750 – 21,000

PROVENANCE

· Private collection Europe (acquired from the artist in 1976).

*May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com*

.....
• **Fascinating dynamic fire gouache by the famous
“ZERO” artist**

• **As of 1959, Piene increasingly evoked associations
with stars and cosmic appearances**

• **Owing to their unique process of creation,
Piene makes nature co-author of his works**

• **Privately-owned form more than 45 years**
.....



Lot 123000250

OTTO PIENE

1928 Bad Laasphe – 2014 Berlin

Ohne Titel. 1976.

Mixed media with gouache, silver spray, fire and smoke.

Lower right signed and dated. On cardboard.

64,8 x 99,5 cm (25,5 x 39,1 in), the full sheet. [AM]

Estimate: € 12.000 – 15.000 (R/N, F)

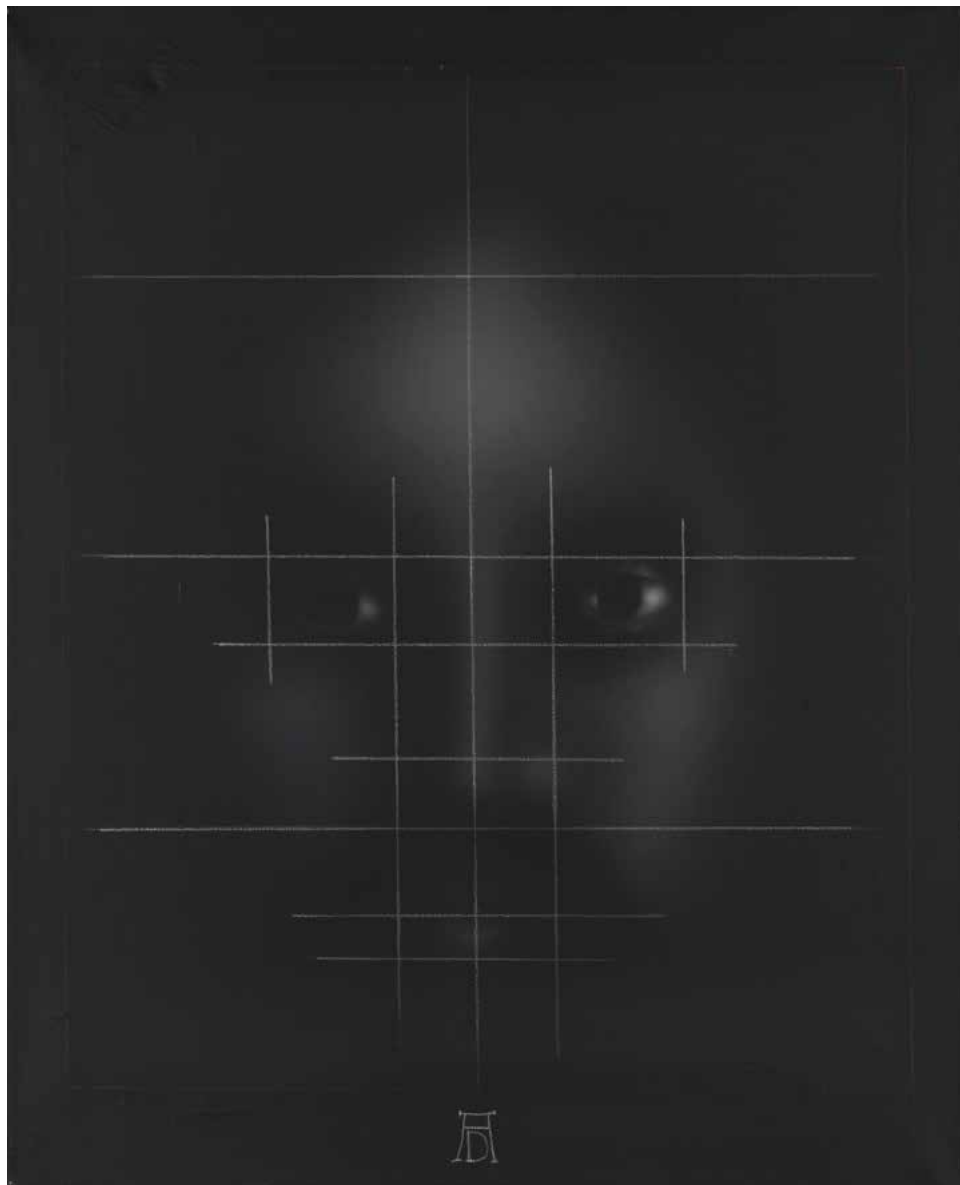
\$ 12,600 – 15,750

PROVENANCE

· Private collection Europe (acquired from the artist in 1976).

*May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com*

- Impressive fire gouache with a particularly suggestive properties
- Remarkable interplay of color, smoke and fire
- Privately-owned for more than 45 years



Lot 123000275

PAUL WUNDERLICH

1927 Eberswalde – 2010 Saint-Pierre-de-Vassols

zu A. D.: Christus - Kopf II. 1970.

Acrylic on canvas.

Jensen 351. Lower left signed and lower right dated.

81 x 65 cm (31.8 x 25.5 in).

Signature and date will be legible in sided light.

Estimate: € 4.000 – 6.000 (R/D, F)

\$ 4,200 – 6,300

PROVENANCE

- Private collection Hamburg (acquired from Gal. Baukunst in 1973)
- Private collection Spain (inherited from the above in 2010).

EXHIBITION

- Paul Wunderlich. Retrospektive der Jahre 1958 bis 1973, Ölbilder, Gouachen, Zeichnungen, Plastiken und Druckgraphik, Baukunst, Cologne September 20 - November 17, 1973, cat. no. 94 with color illu. (titled: "zu A. D. - Kopf II").

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

- Paul Wunderlich is an important representative of "Phantastic Realism"
- From the series of works "Zu Albrecht Dürer"
- "A.D.: Christus - Kopf II" unites two of Paul Wunderlich's methodical approaches: the constructing view of the things and the citation of artistic intention
- Family-owned since 1973
- Paul Wunderlich was honored in monographic exhibitions in at the Minneapolis Institute of Arts, Minneapolis/USA (1969), the Wilhelm Lehbruck Museum, Duisburg (1975) and the Mitaka City Gallery of Art, Tokyo (1994) as well as in a recent show at the Hamburger Kunsthalle (2012)



Lot 123000407

STEPHAN BALKENHOL

1957 Fritzlär – lebt und arbeitet in Karlsruhe und Meisenthal

Frau. 2012.

Wooden relief, with colors.
120 x 98 x 11,5 cm (47.2 x 38.5 x 4.5 in). [EH]

Accompanied by a confirmation of authenticity issued by the artist (in copy).

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

PROVENANCE

- Galerie Rüdiger Schöttle, Munich.
- Private collection Southern Germany.

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

- Stephan Balkenhol is considered a protagonist in the revival of figurative sculpture in Germany
- The human being, whom the artist depicted not as an individual, but as an anonymous, average and yet familiar-looking person, is at the center of his artistic work
- The heaviness and solidity of the material makes for a contrast to the natural and casual presence of the depiction
- In the exhibition “Zeitfenster. Stephan Balkenhol trifft Alte Meister” (Nov. 10, 2023-June 2, 2024) at the Museum Wiesbaden, the artist’s works are juxtaposed with sculptures by Old Masters



Lot 123000412

FRITZ KOENIG

1924 Würzburg – 2017 Ganslberg

Kleine Säulenarkyatide B. 1968.

Bronze, partly polished.

Clarenbach SK 426. With the monogram and the number on the base.

From an edition of 50 copies. 27,2 x 9 x 8,6 cm (10.7 x 3.5 x 3.3 in).

Released by the Kunstverein Brunswick as annual bonus. [AM]

Estimate: € 4.000 – 6.000 (R/D, F)

\$ 4,200 – 6,300

PROVENANCE

· Private collection Northern Germany.

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com



Lot 123000442

ADOLF LUTHER

1912 Krefeld – 1990 Krefeld

Gemeinschaftsarbeit mit Robert Häusser
(1924-2013). Ohne Titel. 1974/75.

Collaged Photography mounted on a mirror panel, behind a bent plexiglass screen, in object box.

Signed by Adolf Luther on the reverse, erroneously dated "1874-75" and inscribed with a dedication and with the two stamps "Luther Kinetische Perspektive" and "Sehen ist schön".

28 x 51 x 10 cm (11 x 20 x 3.9 in). [AR]

Estimate: € 4.000 – 6.000 (R/D, F)

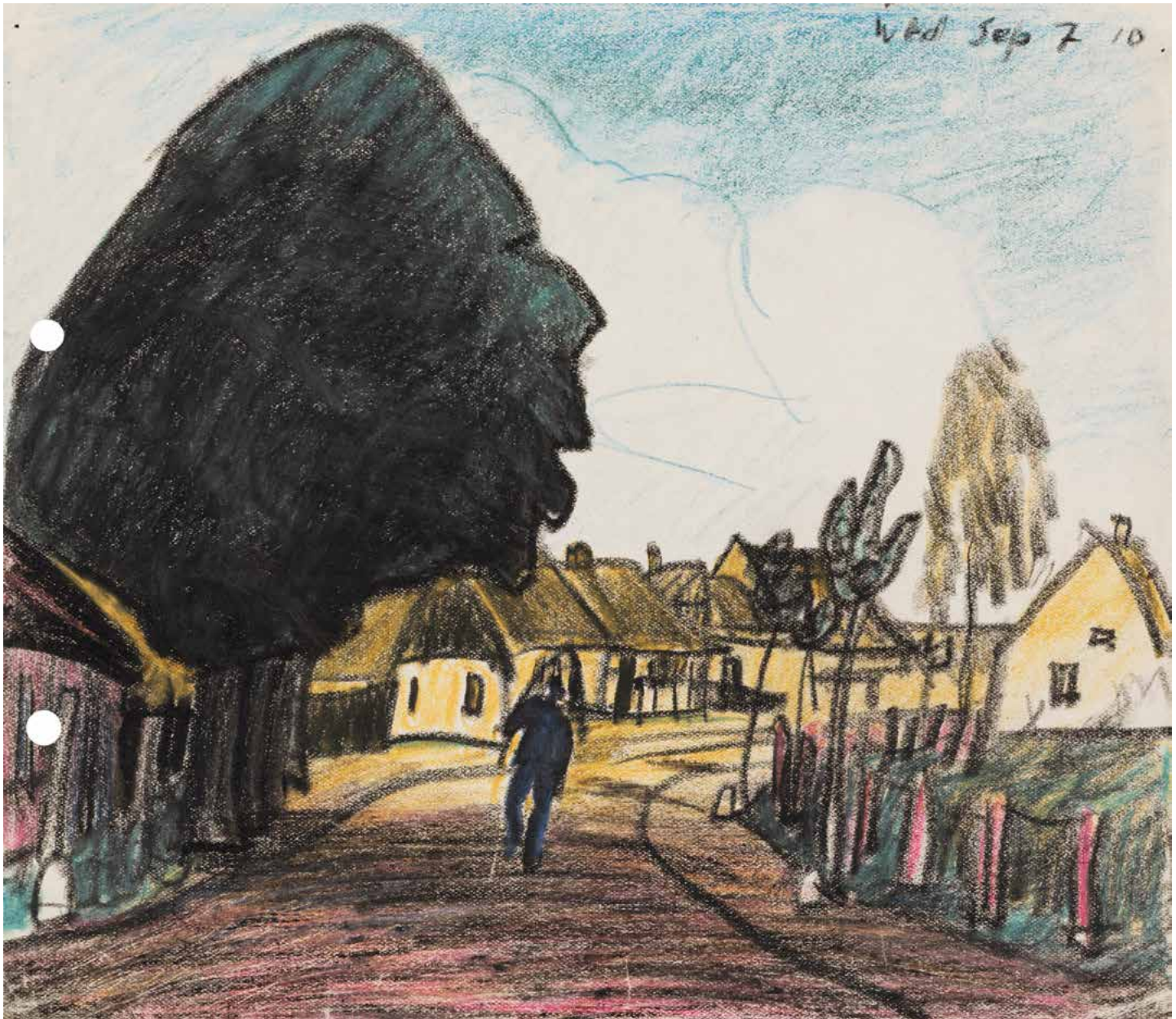
\$ 4,200 – 6,300

PROVENANCE

- Private collection (directly from the artist).
- Private collection Saxony.

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
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- Remarkable work that Adolf Luther made in 1974 on the basis of a photograph by Robert Häusser, who is well-known for his highly dense and strictly composed black-and-white photos
- In this both conceptual and aesthetic work, reality and abstraction reveal their deep connection
- In 1995, Robert Häusser was the first German photographer to receive the Hasselblad Award



Lot 123000454

LYONEL FEININGER

1871 New York – 1956 New York

Street in Neppermin. 1910.

Colored pencil drawing with grease crayon.

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

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

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

PROVENANCE

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

EXHIBITION

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

LITERATURE

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

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com



Lot 123000455

LYONEL FEININGER

1871 New York – 1956 New York

Railroad Workers. 1910.

Pencil drawing.

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

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

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

Estimate: € 6.000 – 8.000 (R/D, F)

\$ 6,300 – 8,400

PROVENANCE

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

EXHIBITION

- Lyonel Feininger, Opere dalle collezioni private italiane, MArt Museo d'Arte Moderna, Rovereto 2007, cat. 4.7, fig. p. 147.

.....

- The sheet used to be in possession of Alois Jakob Schardt, director of the Kunstmuseum Moritzburg Halle (Saale)

- Document of Lyonel Feininger's fascination for everything around the railroad theme

- Lyonel Feininger's works are in many renowned international museums like the Museum of Modern Art, New York, the Centre Pompidou, Paris, the Städel Museum, Frankfurt a. Main, and the Sprengel Museum, Hanover

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LITERATURE

- Deuchler, Florens. Lyonel Feininger. Sein Weg zum Bauhaus-Meister. Leipzig: 1996, p. 52 fig., 228
- Christie's London, Impressionist and modern works on paper, February 9, 2006, lot 637, fig.
- Opere dalle collezioni private italiane, MArt Museo d'Arte Moderna, Rovereto May 19 - July 29, 2007, cat. no. 4.7, fig. p. 147.

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively. onlinesale.kettererkunst.com



Lot 123000514

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Beugender Akt mit Schale. 1910.

Brush and India ink drawing.

Monogrammed and dated in lower right of the backing board.

On delicate gold paper, mounted on yellowish backing board by the artist. 32 x 36,3 cm (12.5 x 14.2 in), size of sheet. Backing board: 36,5 x 43,3 cm (14.4 x 17.1 in). [CH]

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

Estimate: € 5.000 – 7.000 (R/D, F)

\$ 5,250 – 7,350

PROVENANCE

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

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
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- From the “Brücke” heyday
- From a small series of drawings on gold paper
- The shimmering paper makes for a special material aesthetic
- Formerly owned by the famous sculptor Richard Scheibe (1879-1964) and family-owned since



Lot 123000535

BILL VIOLA

1951 New York – lebt und arbeitet in Long Beach

The Locked Garden. 2000.

Video performance. Color video diptych on two free-standing vertical LCD flat screens that are framed and hinged, mounted on a pedestal. Duration: 12:24 minutes.

One of five copies along with one artist copy.

41,2 x 66,3 x 16,5 cm (16.2 x 26.1 x 6.4 in).

Pedestal: 105,5 x 76 x 60 cm (41.5 x 29.9 x 23.6 in).

Functioning. With orig. archive folder with, among others, documents on the work and DVDs. [AR]

With a signed and numbered certificate issued by the artist on March 7, 2001.

Estimate: € 20.000 – 30.000 (R/D, F)

\$ 21,000 – 31,500

PROVENANCE

- James Cohan Gallery, New York.
- Private collection Spain (acquired from the above in 2009).

EXHIBITION

- Bill Viola: The Passions, travelling exhibition, J. Paul Getty Museum, Los Angeles; The National Gallery, London; Fundació “La Caixa”, Madrid and National Gallery of Australia, Canberra, 2003-2005.

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

“The nature of The Locked Garden is about human relationships, specifically male-female relationships.“

Quoted from the included Artist’s Description of “The Locked Garden”.

- **Bill Viola is one of the most important contemporary video artists**
- **He explores the complexity of human emotions with modern techniques**
- **“The Locked Garden” shows a mute confrontation shot in slow-motion, the changing emotions of a man and a woman, from joy, sorrow, anger to fear**
- **Part of the grand travelling exhibition “The Passions”, 2003–2005, with shows at, among others, the Getty Museum, Los Angeles and The National Gallery, London**
- **His works can be found at, among others, the Art Institute of Chicago, the Museum of Modern Art, New York, and the Tate Gallery, London**

Lot 123000536

ÓLAFUR ELÍASSON

1967 Island – lebt und arbeitet in Berlin

Your body as eye. 2009.

Video performance Wood, mirror, steel, projection screen, projector, DVD-player, DVD kaleidoscope, 4 : 3 PAL DVD.
Object's dimensions: 171 x 58 x 203 cm (67.3 x 22.8 x 79.9 in).
With projection ca.: 171,5 x 58,5 x 205
Functioning. [AR]

Accompanied by a signed certificate issued by Galerie Neuger-Riemschneider, Berlin, January 2011.

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

PROVENANCE

- Galerie neugerriemschneider, Berlin.
- Private collection Spain (acquired from the above in 2010).

EXHIBITION

- Olafur Eliasson. Your chance encounter, 21st Century Museum of Contemporary Art, Kanazawa, Japan, November 21, 2009 - March 22, 2010 (with illu.).

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

The Danish-Icelandic artist Ólafur Eliasson, who is considered one of the most influential representatives of contemporary art today, continues to enthrall his international audience with ever new projects. His best-known works include the artificial sun in the Turbine Hall at Tate Modern, London, and the waterfall under the Brooklyn Bridge in New York. He founded the 'Institute for Space Experiments' in Berlin as early as in 2009, a place where he and his team carry out artistic research in various natural phenomena which they then implement in their art in an incomparable way. The investigation into light reflections and other optical phenomena is one of his central themes and can be found in many versatile and experimental works by the artist. This is also the case with "Your body as eye", where the reference to this subject area can be clearly recognized. Digital recordings of brightly lit hands in front of a dark background are multiplied to infinity in an over-sized kaleidoscope with the help of a self-developed apparatus. For this purpose he mounts an elongated cube lined with mirrors on a wooden table and uses a sophisticated system to project the recordings, which are played back as a loop, onto the reflecting surfaces. The work was first shown in the artist's major solo exhibition at the 21st Century Museum of Contemporary Art in Kanazawa, Japan in 2009/2010. [AR]



- Digital recording of illuminated hands moving in slow-mo and infinitely multiplied by Eliasson's kaleidoscope
- The artistic examination of light reflections, mirrorings and other optical phenomena is a key element of Ólafur Eliasson's versatile and experimental creation
- He is among the most important and most influential contemporary artists
- With projects such as the artificial sun in the turbine hall at Tate Modern or the waterfall under Brooklyn Bridge in New York, the artist surprises his audience time and again
- This work was part of the grand solo show at the 21st Century Museum of Contemporary Art, Kanazawa, Japan in 2009-2010



Lot 123000648

MAX PEIFFER WATENPHUL

1896 Weferlingen – 1976 Rom

Kanal in Venedig. 1947.

Oil on canvas.

Lower right monogrammed and dated. Numbered "12" in red on the reverse. 49 x 67 cm (19.2 x 26.3 in). [KT]

Estimate: € 12.000 – 15.000 (R/D, F)

\$ 12,600 – 15,750

PROVENANCE

- Private collection USA.
- Private collection Lower Saxony (acquired in 2020).

EXHIBITION

- Max Peiffer Watenphul, Galleria del Cavallino, July 31 - August 14, 1948 (illu.).
- Max Peiffer Watenphul, Galleria d'Arte La Medusa, Naples, December 1 - 20, 1949 (illu.).
- Gabriele Münter und Max Peiffer Watenphul, Central Collecting Point, Munich, 1952.

- In 1946, Peiffer Watenphul fled to Venice, where he created his atmospheric depictions of the lagoon city
- As a student at the Bauhaus in 1919, Peiffer Watenphul attended courses with Johannes Itten and became friends with Oskar Schlemmer, Wassily Kandinsky and Josef Albers
- As early as 1920, he was signed by the famous gallery owner Alfred Flechtheim
- Peiffer Watenphul's works can be found in, among others, the Museum Folkwang, Essen, the Bavarian State Painting Collections, Munich, and the Von der Heydt Museum, Wuppertal

LITERATURE

- Grace Watenphul Pasqualucci, Alessandra Pasqualucci, Max Peiffer Watenphul. Catalogue raisonné, vol. 1: Gemälde - Aquarelle, Cologne 1989, no. G 379 (illu.; mentioned for 1948).
- Bernhard Degenhart, Im Zeichen des Blauen Reiters. Ausstellungen Kubin, Münter und Peiffer Watenphul, in: Die Presse, July 5, 1952 (illu.).

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
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Lot 123000656

ANDY WARHOL

1928 Pittsburgh – 1987 New York

Joseph Beuys. 1980.

Silkscreen in colors.

Feldman/Schellmann/Defendi II.242 I (of III). Signed and numbered. With the stamp "c Andy Warhol 1980" on the reverse. From an edition of 36 artist proofs aside from the edition of 150 copies. On Lenox cardboard. 101,6 x 81,3 cm (40 x 32 in), the full sheet.

Printed by Rupert Jasen Smith, New York (with the blindstamp).

Published by Editionen Schellmann & Klüser, Munich/New York. [AW]

Estimate: € 15.000 – 20.000 (R/D, F)

\$ 15,750 – 21,000

PROVENANCE

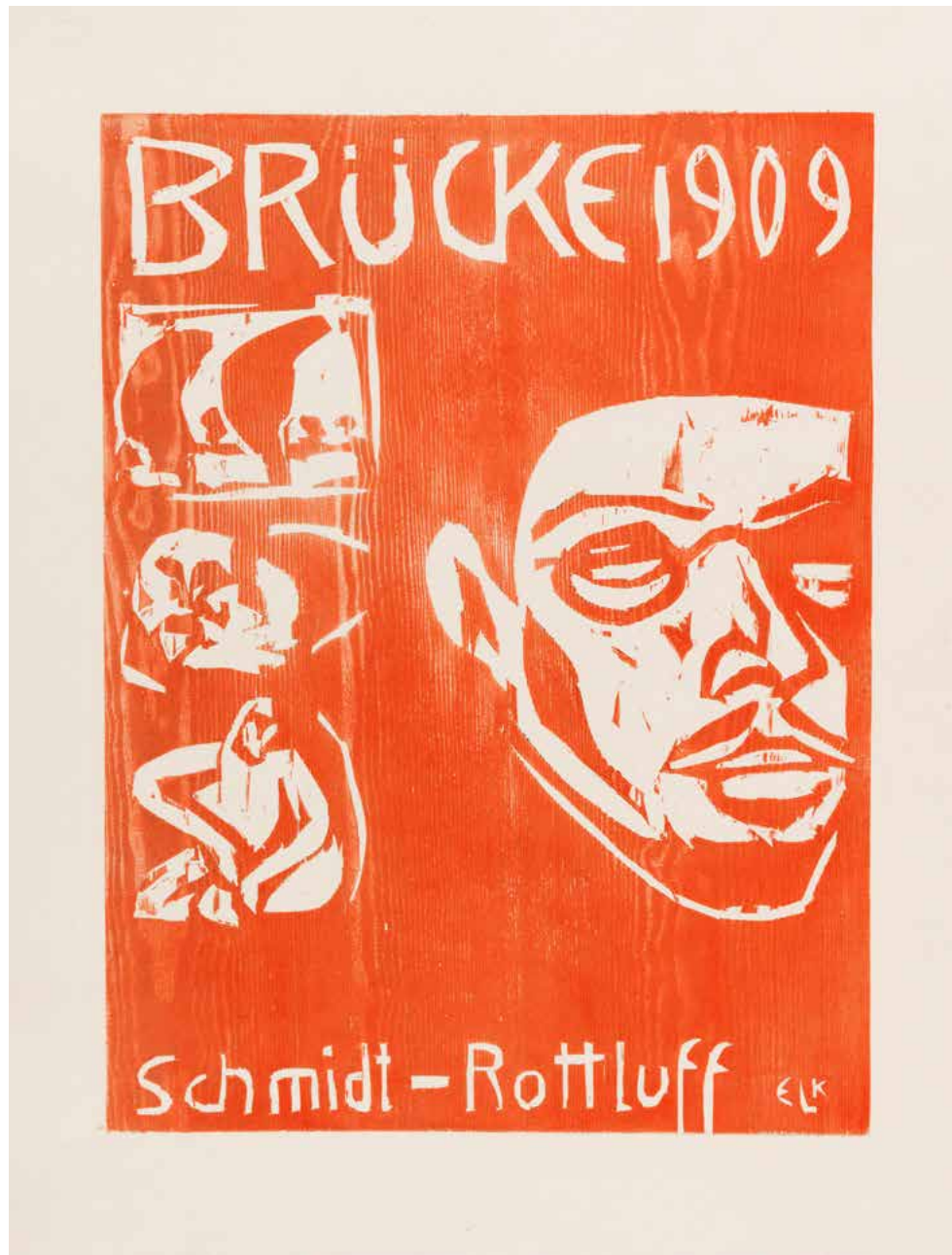
· Private collection Northern Germany.

*May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
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.....
• **From a special series characterized by a reduced expression and subtle aesthetics**

• **Warhol came up with the idea for the portrait series in Beuys' acknowledged retrospective at the Guggenheim Museum, New York in 1979**

• **Andy Warhol was one of the most important and most influential artists of the 20th century**
.....



Lot 123000692

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Umschlag der IV. Jahresmappe der Künstlergruppe Brücke – Porträt Schmidt-Rottluff. 1909.

Woodcut in colors.

Gercken A-44. Söhn HDO 214-1. Monogrammed in printing block.
On wove paper (folded double sheet). 39,6 x 29,8 cm (15,5 x 11,7 in).
Sheet (folded): Ca. 55 x 41,1 cm (21,7 x 16,2 in). [AM]

Estimate: € 7.000–9.000 (R/D)

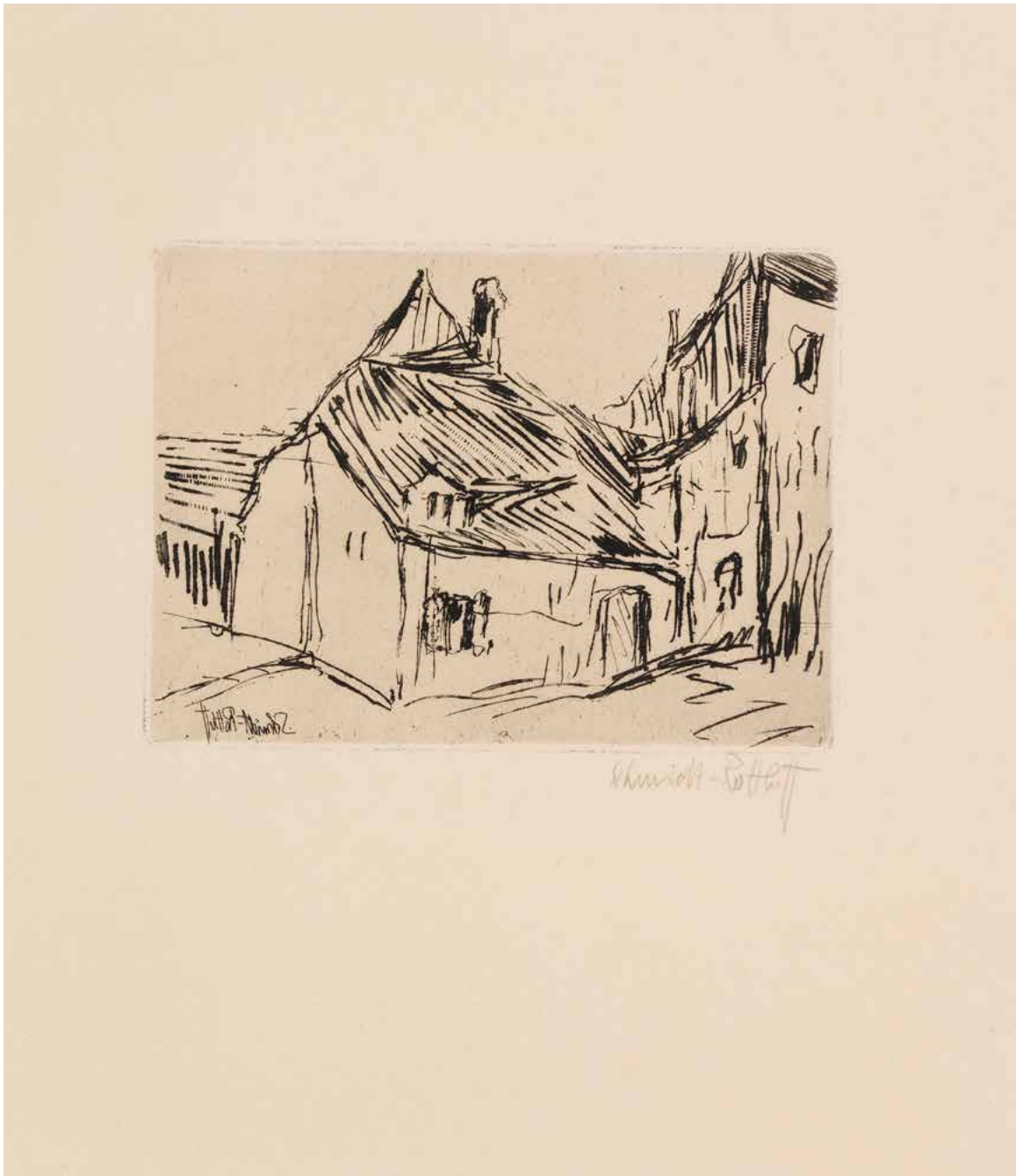
\$ 7,350–9,450

PROVENANCE

- Hubertus Melsheimer Kunsthandel, Cologne.
- Private collection North Rhine-Westphalia (since 2013, acquired directly from the above).

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

- Elaborately designed cover of the IV
- Annual portfolio of the artists' group "Brücke"
- Impressive title woodcut by Ernst Ludwig Kirchner with a portrait of Karl Schmidt-Rottluff, to whom the portfolio is dedicated
- The annual portfolios were published in small numbers for passive members of the artists' group



Lot 123000700

KARL SCHMIDT-ROTTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Altdresdener Häuser. 1908.

Etching.

Schapiro R 9. Sohn HDO 214-4. Signed, once more signed in printing block. On wove paper.

13,6 x 18,7 cm (5,3 x 7,3 in). Sheet: 55 x 40 cm (21,6 x 15,7 in). [SM]

Estimate: € 2.000–3.000 (R/D, F)

\$ 2,100–3,150

PROVENANCE

- Hubertus Mehlsheimer Kunsthandel, Cologne.
- Private collection North Rhine-Westphalia.

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

- From the 4th annual Brücke portfolio
- Schmidt-Rottluff was the first “Brücke” artist who focussed on etching



Lot 123001188

CHRISTIAN ROHLFS

1849 Niendorf/Holstein – 1938 Hagen

Akt, hockende Frau. 1917.

Watercolor on paper.

Lower right monogrammed and barely legibly dated. 59,8 x 36,5 cm
(23,5 x 14,3 in), blattgroß. [AR]

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

Estimate: € 9.000 – 12.000 (R/D)

\$ 9,450 – 12,600

PROVENANCE

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

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

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



Lot 123001384

YVES KLEIN

1928 Nizza – 1962 Paris

Table Bleue. 1961/ 1963.

Multiple. Table. Glass, plexiglass, wood, metal and IKB pigment.
Ca. 38 x 125,1 x 100 cm (14.9 x 49.2 x 39.3 in).

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

PROVENANCE

- Tête a Tête Arts, Paris.
- Corporate Collection Ahlers AG, Herford (since 2006).

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

- Yves Klein's iconic blue transferred from painting to design
- A unique symbiosis between visual and applied art
- The intense I.K.B. pigment becomes almost tangible



Lot 123001400

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Gespräch unter der Lampe. 1927.

Brush and India ink drawing.

Signed and dated in upper left. On firm smooth wove paper.

49 x 36 cm (19.2 x 14.1 in), almost the full sheet.

Das Werk ist im Ernst Ludwig Kirchner Archiv, Wichtrach/Bern, dokumentiert.

Estimate: € 9.000 – 12.000 (R/D)

\$ 9,450 – 12,600

PROVENANCE

- Dr. F. Bauer Collection, Davos.
- Private collection North Rhine-Westphalia.
- Private collection Southern Germany (acquired from the above in 2005).

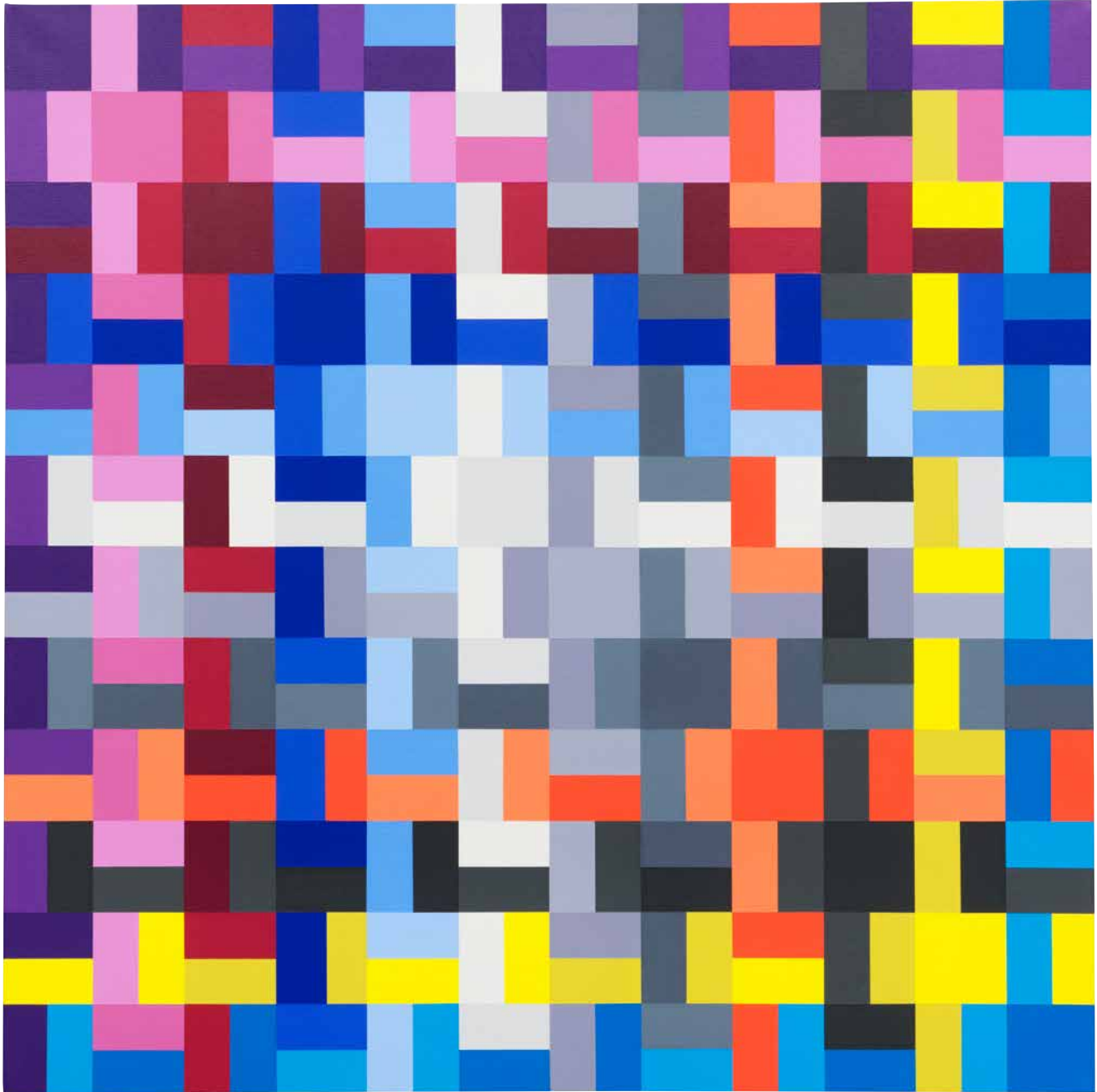
• From the Dr. Frédéric Bauer Collection

• The depicted person in Mrs Louise Bauer, Frédéric Bauer's mother

EXHIBITION

- Ernst Ludwig Kirchner. Gemälde un Graphik der Sammlung Dr. F. Bauer, Davos, Nuremberg 1952, cat. no. 215.

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively. onlinesale.kettererkunst.com



Lot 123001569

ANTON STANKOWSKI

1906 Gelsenkirchen – 1998 Esslingen

Farbkoordinate waagrecht-senkrecht. 1994.

Acrylic on canvas.

Signed and dated on the reverse of the canvas. With the stamp of the Stankowski Foundation Inv. no. "94.1.48" and a label typographically inscribed with the work's information on the reverse of the stretcher. 90 x 90 cm (35.4 x 35.4 in). [KT]

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

PROVENANCE

· From the artist's estate.

*May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com*

- A shimmering, lively composition that explores the fascinating potential of geometry
- Anton Stankowski was one of the most important protagonists of Constructivist-Concrete art in Germany from the 1930s onward
- The artist is the inventor of the Deutsche Bank logo (1974)
- In 1964 he participated in documenta III in Kassel
- Works by Anton Stankowski are on display at, among others, the Museum für Konkrete Kunst, Ingolstadt



Lot 123001826

GÜNTHER UECKER

1930 Wendorf – lebt und arbeitet in Düsseldorf

Zeitungsblock. 2012.

Bronze with black-gray patina.

With the name, the date "012" and the number as well as with the foundry mark "Schmäge Düsseldorf". From an edition of 60 copies.

28,5 x 20 x 17 cm (11.2 x 7.8 x 6.6 in).

Published by Galerie Breckner, Düsseldorf.

Estimate: € 14.000 – 18.000 (R/D, F)

\$ 14,700 – 18,900

PROVENANCE

· Private collection Berlin.

*May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com*

- One of Uecker's few bronze works
- The artist's contribution to the 60th anniversary of BILD
- One of his bibliophile works

Uecker's contribution to the 60th anniversary of the BILD newspaper originally consisted of stacked and cut pages of the BILD newspaper, which were nailed together, Uecker's famous material. The artist is concerned with the transformation of information into a work of art that will now transcend time. A total of 60 copies of the original "newspaper block" were cast in bronze. [SM]



Lot 123001877

FRED THIELER

1916 Königsberg – 1999 Berlin

Darunter Rot. 1988.

Mixed media on canvas.

Signed and dated in lower left. Once more signed and dated as well as titled and inscribed on the reverse. 210 x 290 cm (82.6 x 114.1 in). [SM]

Estimate: € 10,000 – 15,000 (R/D, F)

\$ 10,500 – 15,750

PROVENANCE

· From the artist's estate.

EXHIBITION

· Große Kunstausstellung München 1988, Haus der Kunst, Munich, 1988, cat. no. 783.

LITERATURE

· Andrea Firmenich/Jörn Merkert/Sigrid Melchior, Fred Thieler. Monograph and catalogue raisonné. Bilder von 1942-1993, Cologne 1995, p. 335, no. 8/191.

*May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com*

- Fred Thieler is one of the main representatives of German Informalism
- Large-format, colorful and dynamic composition, created by artistically directed chance
- Shown at the Haus der Kunst, Munich, the year it was created
- Offered on the international auction market for the first time (source: artprice.com)



Lot 123001924

CHRISTIAN ROHLFS

1849 Niendorf/Holstein – 1938 Hagen

Schmiede in Erling/Alte Schmiede. 1920.

Water-tempera and chalks on firm paper.
Lower right monogrammed and dated. 37 x 55,5 cm (14,5 x 21,8 in),
the full sheet. [AR]

Accompanied by a written certificate from the Christian Rohlfs
Archive at the Osthaus Museum, Hagen, dated April 22, 2024.

Estimate: € 6.000 – 8.000 (R)
\$ 6,300 – 8,400

PROVENANCE

- Estate of the artist.
- Privately owned.
- G. and E. Steffens, London.
- Art dealer Karl Vonderbank, Frankfurt a. Main.
- Deutsche Bank Collection (acquired from the above in 1971).

LITERATURE

- Paul Vogt, Christian Rohlfs. Aquarelle und Zeichnungen,
Recklinghausen 1958, no. 1920/70.

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

- On his travels between 1920 and 1926, Rohlfs found new sources of inspiration and developed style entirely carried by color
- Wonderful example from this period, created in Erling on Lake Ammer
- Part of the Deutsche Bank Collection for more than 50 years and offered on the international auction market for the first time



Lot 123001954

FRED THIELER

1916 Königsberg – 1999 Berlin

Ohne Titel. 1984.

Mixed media.

Signed and dated in lower right. On laid paper.

74,5 x 55 cm (29,3 x 21,6 in). [KT]

Accompanied by a confirmation of authenticity issued
by Mrs Sigrid Melchior, Berlin, on March 25, 2024.

Estimate: € 4.000 – 6.000 (R/D, F)

\$ 4,200 – 6,300

PROVENANCE

- Galerie Orangerie-Reinz, Cologne.
- Private collection Bavaria (acquired from the above in 1988).

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com



Lot 123001955

FRITZ WINTER

1905 Altenbögge – 1976 Herrsching am Ammersee

Ohne Titel. 1954.

Oil on cardboard, partly scraped.
Lower left signed and dated. 75 x 100 cm (29.5 x 39.3 in). [SM]

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

PROVENANCE

· Private collection Southern Germany.

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

- Large-format composition by the protagonist of German Informalism
- Particularly balanced dynamic gesture and contemplative colors
- Groundbreaking technique: progressive use of scratching and scraping, a pioneering technique found in paintings by Karl Otto Götz as well as in Gerhard Richter's abstract squeegee paintings



Lot 123001956

GIOVANNI CASTELL

1962 München – lebt und arbeitet in Hamburg

Blaue Lilien. 2007.

Chromogenic print, plexiglass (diasec).

Signed on the reverse. From an edition of 7 copies and 2 Artist Proofs.

130 x 173 cm (51.1 x 68.1 in). [AR]

The work is mentioned on the artist's website:

www.giovanncastell.de/nights.html.

Estimate: € 3.000 – 5.000 (R/D, F)

\$ 3,150 – 5,250

PROVENANCE

· Galerie Nikolaus Ruzicka, Salzburg (with the label on the reverse)

· Private collection Southern Germany.

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

- From the “Nights” series, created between 2002-2010
- Against the darkness of the night, the brightly lit flowers and plants become the protagonists of the unreal scenery
- Since the turn of the millennium, the artist's works have been regularly shown in group and solo exhibitions at museums and galleries



Lot 123001958

MIMMO PALADINO

1948 Paduli – lebt und arbeitet in Mailand

Ohne Titel. 1998.

Mixed media with collage on heavy hand-made paper.

Signed and dated on the reverse. 100 x 70 cm (39.3 x 27.5 in). [AR]

Estimate: € 8.000–10.000 (R/D, F)

\$ 8,400–10,500

PROVENANCE

- Galerie Thaddaeus Ropac, Paris.
- Private collection Southern Germany (acquired from the above).

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

.....
• Alongside Sandro Chia, Enzo Cucchi and Francesco Clemente, Mimmo Paladino is one of the representatives of the Italian Transavanguardia

• Works by the artist can be found in, among others, the Museum of Modern Art, New York, and the Centre Pompidou, Paris
.....



Lot 123001998

NORBERT BISKY

1970 Leipzig – lebt und arbeitet in Berlin

Zur Klärung eines Sachverhalts/Muster. 2019.

Oil on paper.

Lower margin signed, dated and titled. On paper with a canvas structure. 30 x 40 cm (11.8 x 15.7 in), the full sheet.

Estimate: € 8.000 – 12.000 (R/D, F)

\$ 8,400 – 12,600

PROVENANCE

· Private collection Schleswig-Holstein (acquired from the artist).

EXHIBITION

· POMPA RANT. Norbert Bisky, Villa Schöningen, Potsdam, November 9, 2019 - March 12, 2020, illu. in color on p. 143.

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

- Bisky's symbiotic play with art-historical and socio-critical references
- In the works in the POMPA RANT exhibition, Norbert Bisky explores the theme of the "world out of joint" reflected through his view of the world before and after the end of communism
- The artist's works can be found in major international museums like the Museum of Modern Art, New York, and the Museum Ludwig, Cologne



Lot 123002003

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Mädchen mit Blumen (verso: Frauenporträt).

Um 1917.

Ink over pencil.

Signed in lower right of the image. Inscribed "KZ 142" on the reverse.

Also inscribed by a hand other than that of the artist on the reverse.

On light cardboard. 50 x 38,1 cm (19.6 x 15 in), nearly the full sheet.

With the depiction of a female head on the reverse, pencil, around 1917.

[CH]

This work is documented in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Estimate: € 9.000 – 12.000 (R/D)

\$ 9,450 – 12,600

PROVENANCE

- Estate of the artist.
- Christian Laely, Davos (taken from the aforementioned estate in 1946 and assigned to the fictitious "Gervais Collection").
- Paul Kantor Gallery, Beverly Hills.
- Private collection Rhineland-Palatinate.

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

- Painted on both sides: with a portrait of a woman in pencil on the reverse
- Two dynamic portrait drawings in the typical nervous lines
- In the year the work was made, Kirchner painted several important female portraits in oil on canvas, including those of his partner Erna Schilling and his friend Nele van de Velde
- The portraits of fellow humans play an important role in Kirchner's entire oeuvre



Lot 124000009

JÖRG IMMENDORFF

1945 Bleckede bei Lüneburg – 2007 Düsseldorf

Alter Ego. 1995.

Bronze with greenish patina, partly polished.

Base with the name, the date, number, title and the inscription
“Der Bildhauer im Maler ist sein bester Feind”. From an edition
of 980 copies. 38,5 x 26 x 37 cm (15.1 x 10.2 x 14.5 in).

Published by ars mundi Collection, Hanover 1995. [SM]

With a certificate of authenticity and guarantee from the ars mundi
Collection.

Estimate: € 5.000 – 7.000 (R/D, F)

\$ 5,250 – 7,350

*May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com*



Lot 124000012

RENÉE SINTENIS

1888 Glatz/Schlesien – 1965 Berlin

Junge mit Reh. 1950.

Bronze with a light brown patina.
Plinth with the monogram. Rear of the plinth with the foundry mark
"NOACK BERLIN". 30 cm (11.8 in). [EH]

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

PROVENANCE

· Private collection Saxony.

EXHIBITION

- Each presumably a different copy:
- Renée Sintensis. Das Plastische Werk, Zeichnungen, Graphik, Haus am Waldsee, Berlin, March 19 - April 27, 1958.
- Renée Sintensis, Plastik. Grafik. Handzeichnungen, Städtisches Museum, Mühlheim/Ruhr, June 30 - July 29, 1962.
- 12. Westdeutsche Kunstmesse, Cologne, March 21 - 29, 1981.
- 13. Westdeutsche Kunstmesse, Düsseldorf, March 12 - 17, 1982.

- One of the variations on the theme of "Boy with Animal", which Sintensis explored in her late work
- A copy of this bronze can be found in the Nationalgalerie Berlin
- Renée Sintensis was one of the first female sculptors of the 20th century able to make a living through her work

LITERATURE

- Ursel Berger, Günter Ladwig, Renée Sintensis. Das plastische Werk, Berlin 2013, no. 202 (illu.).
- Britta E. Buhlmann, Renée Sintensis. Werkmonographie der Skulpturen, Darmstadt 1987, no. 77.
-
- Hanna Kiel, Renée Sintensis, Berlin 1956, illu. on p. 96.

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



Lot 124000013

RENÉE SINTENIS

1888 Glatz/Schlesien – 1965 Berlin

Liegendes Fohlen. 1919.

Bronze with brown patina.

With the monogram on the reverse. Ca. 5,6 x 11,8 x 5,5 cm (2.2 x 4.6 x 2.1 in).

Cast by H. Noack, Berlin. [JS]

Estimate: € 6.000 – 8.000 (R/D, F)

\$ 6,300 – 8,400

PROVENANCE

· Private collection Saxony.

EXHIBITION

- Marie Laurencin - Renée Sintenis, Galerie Alfred Flechtheim, Berlin, May 22 - June 19, 1925, cat. no. 17 (different copy).
- Große Kunstausstellung Düsseldorf, May 30 - October 4, 1925, cat. no. 1419 (different copy).

- **Animal sculptures are Renée Sintenis' trademark**
- **With great mastery, she succeeds in emphasizing the animals' distinct characteristics**
- **Renée Sintenis is one of the most important German sculptors**

LITERATURE

- (Selection)
- Ursel Berger/Günter Ladwig (ed.), Renée Sintenis. Das plastische Werk, Berlin 2013, WVZ-Nr. 043 (illu., different copy).
- Britta E. Buhlmann, Renée Sintenis. Werkmonographie der Skulpturen, Darmstadt 1987, no. 129 (illu. in black and white, different copy)
- René Crevel/Georg Biermann, Renée Sintenis, Berlin 1930, illu. no. 17 (different copy).
- Rudolf Hagelstange/Carl Georg Heise/Paul Appel, Renée Sintenis, Berlin 1947, p. 68 (illu., different copy).

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com



Lot 124000037

OTTO DILL

1884 Neustadt/Weinstraße – 1957 Bad Dürkheim

Zwei Tiger im Zoo. 1943.

Oil on canvas.

Lower right signed and dated. 60,5 x 81 cm (23,8 x 31,8 in). [KT]

Estimate: € 3.000 – 4.000 (R/D, F)

\$ 3,150 – 4,200

PROVENANCE

· Private collection Rhineland-Palatinate.

*May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com*



Lot 124000054

CY TWOMBLY

1928 Lexington – 2011 Rom

Untitled. 1970.

Offset lithograph in colors.

Monogrammed and numbered on a label on the reverse.

From an edition of 250 copies. On heavy offset paper.

31,5 x 42,3 cm (12.4 x 16.6 in), the full sheet.

Printed by Henry Deckner, Cologne, published by 'Verein Progressiver Galerien', Cologne 1970. The print was executed for a special edition of the catalog for the 1970 Cologne Art Fair under the supervision of Hans Neuendorf, Hamburg. [AW]

Estimate: € 5.000 – 7.000 (R/D, F)

\$ 5,250 – 7,350

PROVENANCE

- Private collection Germany.
- Private collection Berlin.

LITERATURE

- Heiner Bastian, Cy Twombly. Das graphische Werk 1953-1984. A catalogue raisonné of the printed graphic work, Munich/ New York 1984, no. 28.

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



Lot 124000056

EMIL NOLDE

1867 Nolde/Nordschleswig–1956 Seebüll/Schleswig-Holstein

Kniendes Mädchen. 1907.

Etching and aquatint with light tone etching.

Signed. One of two known copies.

30,6 x 22,3 cm (12 x 8.7 in). Sheet: 43 x 32,3 cm (16.9 x 12.7 in).

Printed by Otto Felsing, Berlin. [AW]

Estimate: € 10.000–15.000 (R/D, F)

\$ 10,500–15,750

PROVENANCE

· Private collection Southern Germany.

LITERATURE

· Gustav Schiefeler, Christel Mosel, Martin Urban, Emil Nolde.
Das graphische Werk, vol. I: Die Radierungen, Cologne 1995,
no. R 76 IV (of V).

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

- Extremely rare and early work from the short period of Nolde's "Brücke" membership
- One of only two known specimens to date
- Nolde put focus on originality and naturalness in this nude depiction
- With the elegant lines and the mysterious effect, the etching has a decidedly painterly quality
- Nolde achieved impressive visual effects in the experimental technique



Lot 124000061

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Tulpen in grünem Glas. 1957.

Watercolor over pencil.

Signed and dated in lower right. On mold-made paper by Ingres (with the watermark). 62 x 48 cm (24.4 x 18.8 in), the full sheet. [EH]

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

Estimate: € 8.000 – 12.000 (R/D, F)

\$ 8,400 – 12,600

PROVENANCE

· Private collection Berlin, (gifted from the artist, ever since family-owned).

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

- **Bright, warm and cheerful colors**
- **With the open door in the background, the seemingly ordinary motif gains in formal and intellectual complexity**
- **From 1933 onward, Erich Heckel faced increasing repression under the National Socialist regime**
- **As part of the “Degenerate Art” campaign, almost 800 of his works were confiscated from German museums, many were destroyed**



Lot 124000063

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Fördelandschaft. 1924.

Drypoint and surface etching.

Signed, dated, titled and inscribed "II. Probe". To date only 27 known copies. On laid paper (with watermark). 25,8 x 35,4 cm (10.1 x 13.9 in). Sheet: ca. 45 x 59 cm (17.7 x 23.2 in). [AR]

Estimate: € 3.000 – 4.000 (R/D, F)

\$ 3,150 – 4,200

PROVENANCE

- Private collection Northern Germany (gifted from the artist).
- Ever since family owned.

LITERATURE

- Renate Ebner, Andreas Gabelmann, Erich Heckel. *Werkverzeichnis der Druckgraphik*, vol. 2: 1914-1968, Munich 2021, no. 807 R II (of II).

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

- In private family ownership for more than 50 years
- This work depicts the Flensburg Outer Fjord, where Heckel had found elements of his ideal home, such as hilly terrain and the seashore
- A copy of the etching is in the collection of the Museum of Modern Art, New York



Lot 124000064

ERICH HECKEL

1883 Döbeln/Sachsen – 1970 Radolfzell/Bodensee

Reiterchimäre II. 1957.

Brush and India ink, with watercolors.

Lower right signed and dated. On thin, slightly brownish cardboard.
21,5 x 16 cm (8.4 x 6.2 in), size of sheet. [EH]

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.

Estimate: € 1.000 – 1.500 (R/D, F)

\$ 1,050 – 1,575

PROVENANCE

- Artist's estate.
- Private collection Berlin (since 1980).

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

- Draft for the 1958 annual sheet (Ebner/Gabelmann 1001 H. Dube 426)
- This fantasy figure, which occupied Heckel for a long time and appears in several of his works, was a piece of wood he had found on the beach near Osterholz



Lot 124000079

DAVID HOCKNEY

1937 Bradford – lebt und arbeitet in London und Los Angeles

The Marriage. 1962.

Etching and aquatint.

Signed, dated and numbered. From an edition of 754 copies. On wove paper. 30 x 40 cm (11.8 x 15.7 in). Sheet: 50,7 x 43,4 cm (19.9 x 17.1 in). Printed by Birgit Skiold, London. Published by Petersburg Press, London 1968. [KT]

Estimate: € 6.000 – 8.000 (R/D, F)

\$ 6,300 – 8,400

PROVENANCE

· Private collection Baden-Württemberg.

LITERATURE

· Scottish Arts Council (ed.), David Hockney. Prints 1954-1977, Edinburgh 1979, no. 14.

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

• Graphic version of the painting “The first marriage (a marriage of styles)” from 1962, today in the collection of the Tate Gallery, London

• Motif based on a visit to the Egyptian Museum, Berlin - his travel companion stood next to the sculpture of a seated woman

• In addition to painting, Hockney a most versatile and experimental graphic artist



Lot 124000080

HORST ANTES

1936 Heppenheim – lebt und arbeitet in Sicellino und Wolfartsweier

Graue sitzende Figur mit 2 Schlangen. 1982/85.

Aquatec on plywood.

Titled, signed, dated and inscribed with a dedication on the reverse.
78 x 72 cm (30.7 x 28.3 in). [KT]

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

PROVENANCE

- Klaus Kanstinger Collection, Freiburg i.Br. (with a dedication on the reverse).
- Private collection Baden-Württemberg (gifted from the above in 2014).

EXHIBITION

- Städtische Galerie, Villingen-Schwenningen / Kunstverein Hochrhein, Bad Säckingen, 1987, cat. no. 2 (illu.).
- Antes-Bilder 1959-1993, Bayerische Staatsgemäldesammlungen im Haus der Kunst, Munich / Von der Heydt-Museum, Wuppertal, August 27 - October 10, 1993, cat. no. 76 (illu.).

- For the first time offered on the international auction market (source: artprice.de)
- Horst Antes lends his figures a unique, monumental presence
- Works by the artist can be found in numerous international collections, among them the Salomon R. Guggenheim Museum, New York, and the Kunsthalle Hamburg

LITERATURE

- Klaus Dettmann, Horst Antes. Werkverzeichnis der Gemälde, vol. 6: 1984-1987, ed. by Studienstiftung Horst Antes, Künzelsau 2010, no. 1985-1 (illu.).

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com



Lot 124000081

WALTER STÖHRER

1937 Stuttgart – 2000 Scholderup

für Eve. 1964.

Mixed media. Oil, India ink and chalks on paper.
Lower left inscribed and dated "für Eve im Mai 64".
54,5 x 75 cm (21.4 x 29.5 in). [KT]

Accompanied by a handwritten photo confirmation by the artist dated April 22, 1996.

The work will be included in the forthcoming catalogue raisonné under the number P64.17. We are grateful to Mrs. Hanne Forstbauer, Walter Stöhrer Foundation, Scholderup, for the kind support in cataloging this lot.

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

PROVENANCE

· Private collection Baden-Württemberg.

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com



Lot 124000119

GEORG SCHOLZ

1890 Wolfenbüttel – 1945 Waldkirch i. Br.

Weiblicher liegender Akt mit hinter dem Kopf
verschränkten Armen. 1930-1930.

Color Pastel.

Illegibly signed in the lower right. On mould-made paper.

41,5 x 59 cm (16.3 x 23.2 in.). [EH]

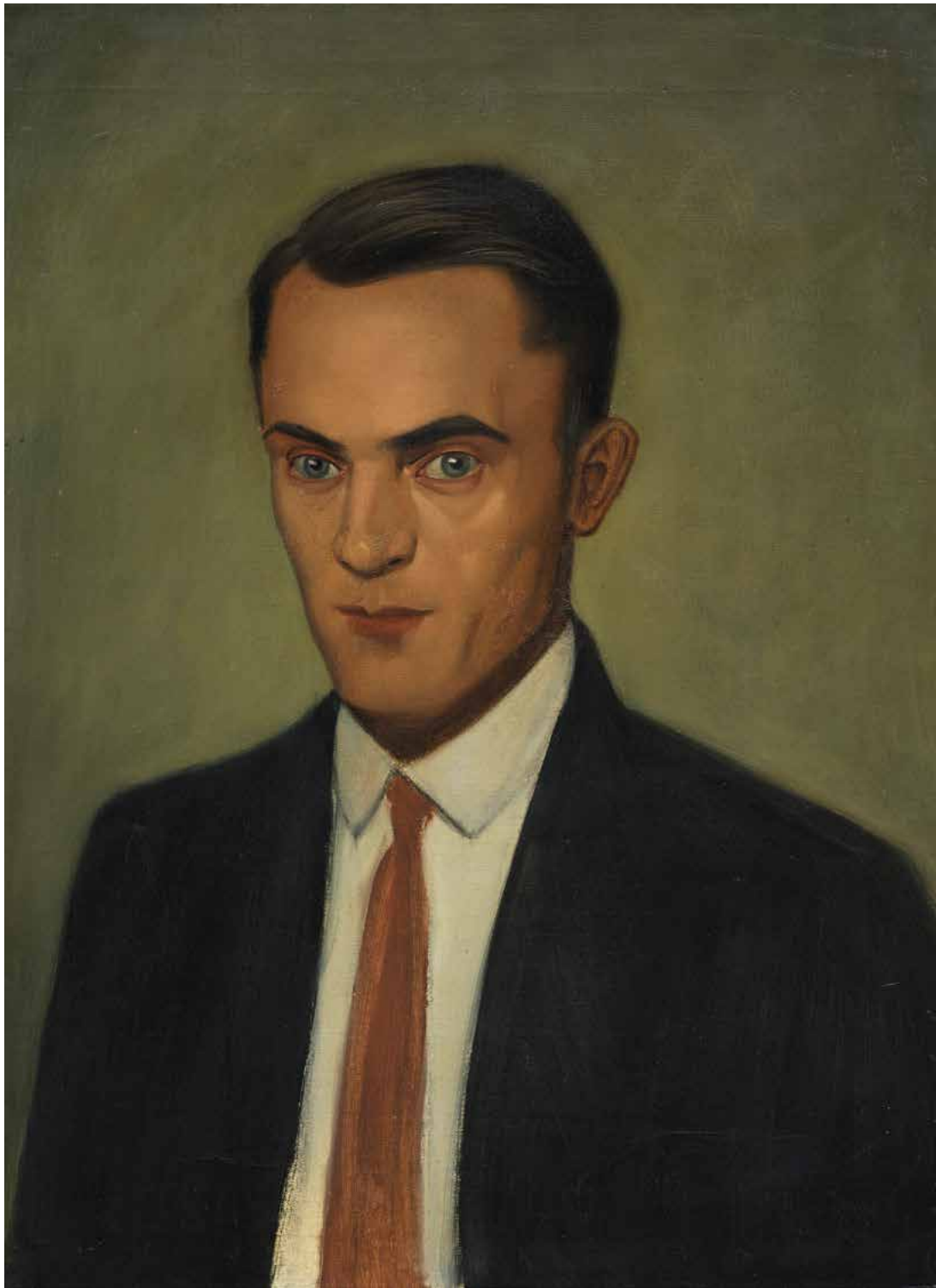
Estimate: € 4.000 – 6.000 (R/D)

\$ 4,200 – 6,300

LITERATURE

· Felicia H. Sternfeld, Georg Scholz (1890-1945). Monographie
und Werkverzeichnis, Frankfurt a. Main 2004, no. 257 (illu.).

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com



Lot 124000120

GEORG SCHOLZ

1890 Wolfenbüttel – 1945 Waldkirch i. Br.

Porträt Erwin Hildinger. Ca. 1928.

Oil on canvas.

With the stamp “Georg Scholz Waldkirch” on a handwritten label and with the estate stamp on the reverse of the stretcher.

42 x 57 cm (16.5 x 22.4 in). [EH]

Estimate: € 10.000 – 12.000 (R/D)

\$ 10,500 – 12,600

PROVENANCE

- Estate of the artist (1945).
- Private collection Baden-Württemberg (family of the artist).
- Since then in family possession.

EXHIBITION

- Georg Scholz. Ein Beitrag zur Diskussion realistischer Kunst, Badischer Kunstverein e.V., Karlsruhe 1975, cat. no. 72.

LITERATURE

- Felicia H. Sternfeld, Georg Scholz (1890-1945). Monographie und Werkverzeichnis, Frankfurt a. Main 2004, no. 67.

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com



Lot 124000122

KARL SCHMIDT-ROTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Mädchenkopf. 1923.

Woodcut.

Signed. On firm wove paper. 27,8 x 19,8 cm (10.9 x 7.7 in).

Sheet: 36,6 x 26,5 cm (14.4 x 10.4 in).

Made for the portfolio "Künstlerspende des Museums Buch und Schrift in Leipzig", 1926. Printed by Fritz Voigt, Berlin. [KT]

Estimate: € 1.000 – 1.500 (R/D, F)

\$ 1,050 – 1,575

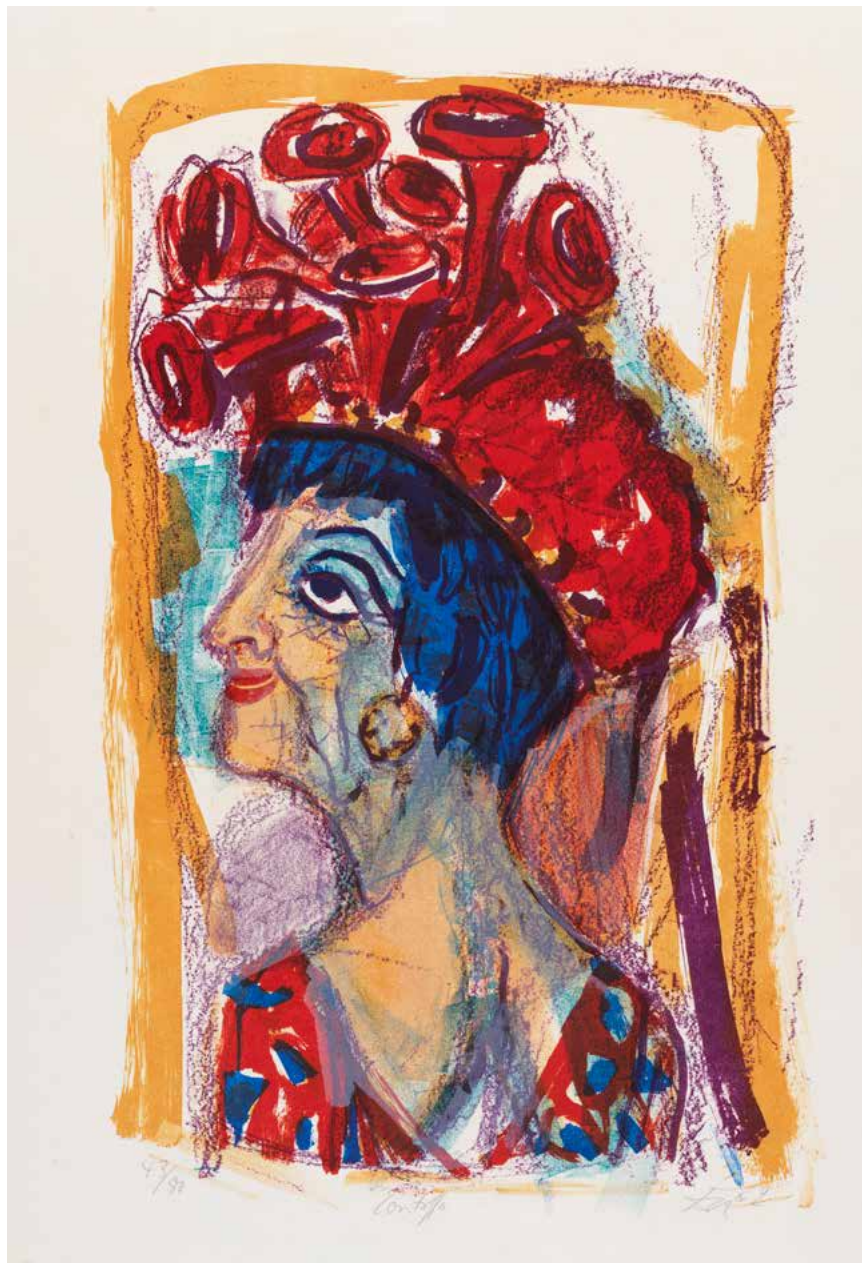
PROVENANCE

· Private collection Northern Germany (inherited around 1968).

LITERATURE

· Rosa Schapire, Karl Schmidt-Rottluff. *Graphisches Werk bis 1923*, [Berlin 1924] reprint New York 1987, no. H 289 (illu. in black and white in the plate volume).

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com



Lot 124000123

OTTO DIX

1891 Gera–1969 Singen

Contessa. 1962.

Lithograph in colors.

Signed, dated, numbered and titled. From an edition of 80 copies.

On Van Gelder Zonen laid paper (with the watermark).

62,5 x 39 cm (24.6 x 15.3 in). Sheet: 75 x 50,5 cm (29.5 x 19.8 in).

Printed by the Erhardt-Werkstätte, Dresden. Published by Otto Dix. [EH]

Estimate: € 5.000–7.000 (R/D, F)

\$ 5,250–7,350

PROVENANCE

· Private collection Berlin.

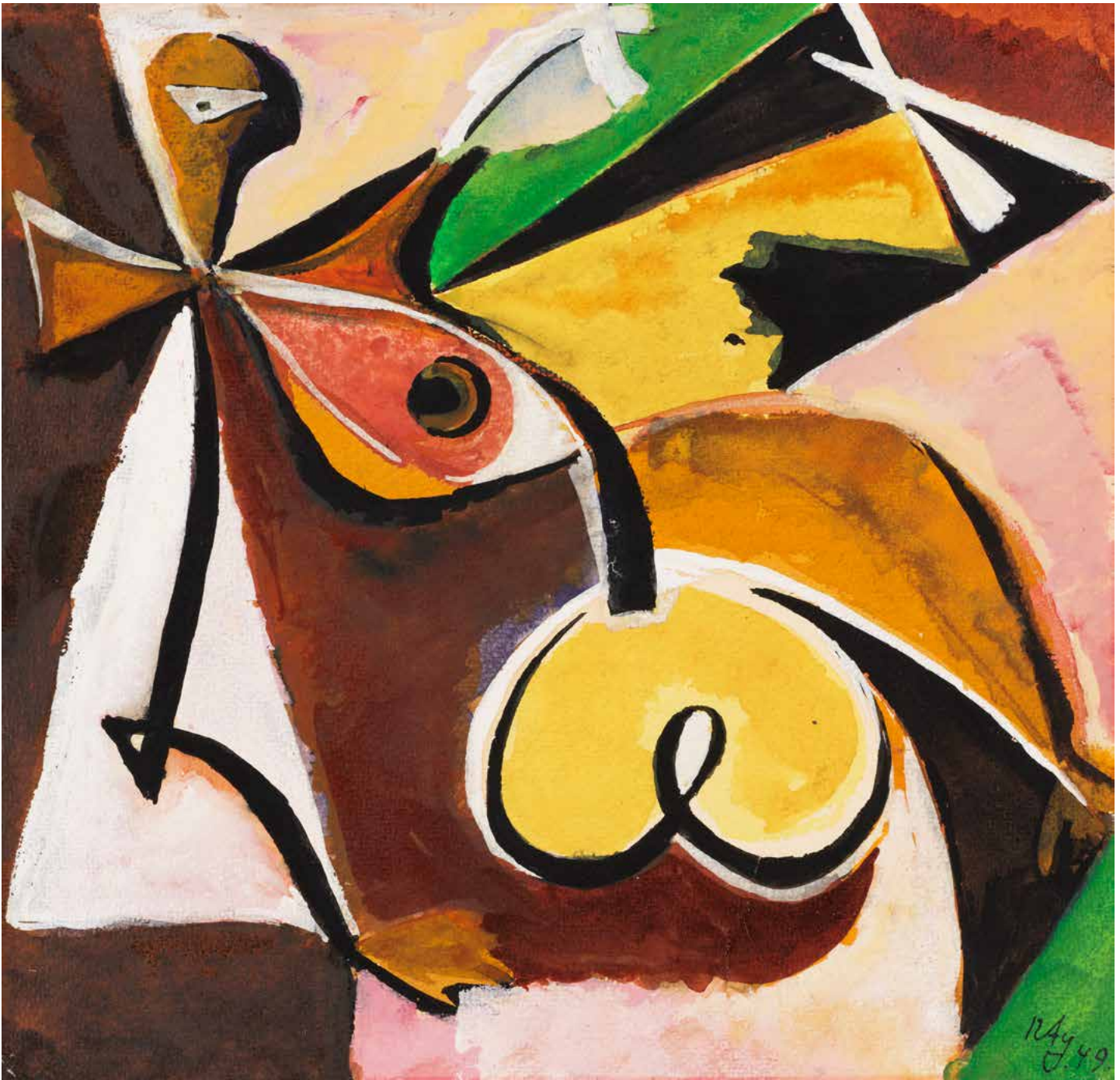
LITERATURE

· Florian Karsch (ed.), Otto Dix. Das graphische Werk, Hanover 1970, no. 291.

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
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.....
• Throughout his entire oeuvre, Dix dedicated significant focus to portraiture

• The cartoonesque, exaggerated artistic means with which Dix portrays his subject make him one of the most important German graphic artists of the early 20th century
.....



Lot 124000128

ERNST WILHELM NAY

1902 Berlin – 1968 Köln

Figurale - Sitzende. 1949.

Gouache.

Lower right signed and dated. On slightly structured wove paper.
25 x 26 cm (9.8 x 10.2 in), the full sheet. [EH]

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

PROVENANCE

· Private collection Rhineland.

*May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
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Lot 124000129

ERNST WILHELM NAY

1902 Berlin – 1968 Köln

Ohne Titel. 1967.

Gouache on cardboard.

Signed and dated in the lower right. 31 x 20,7 cm (12.2 x 8.1 in),
the full sheet. [SM]

Estimate: € 15,000 – 20,000 (R/D, F)

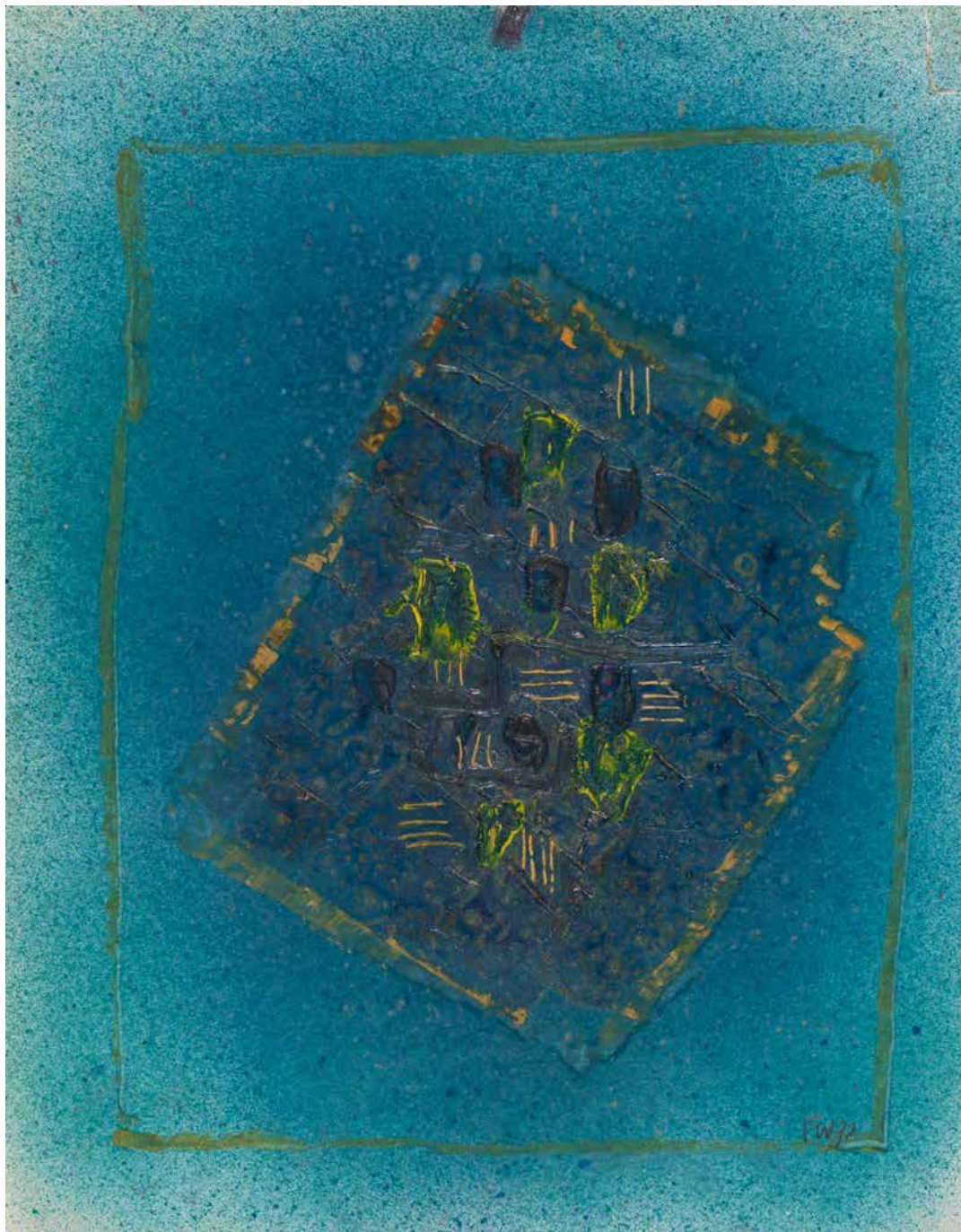
\$ 15,750 – 21,000

LITERATURE

- Magdalene Claesges, Ernst Wilhelm Nay. Werkverzeichnis. Aquarelle - Gouachen - Zeichnungen, vol. 3: 1954-1968, Berlin 2018, no. 62-030.
- Lempertz, Cologne, 930. auction on December 5, 2008, lot 329.

*May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com*

- From the famous series of the “Disk Pictures”
- Watercolors from this series can be found in, among others, the collections of the Sprengel Museum, Hanover, the Hamburger Kunsthalle and the Museum Folkwang, Essen



Lot 124000130

FRITZ WINTER

1905 Altenbögge – 1976 Herrsching am Ammersee

Abstrakte Komposition. 1932.

Oil on paper.

Monogrammed and dated in the picture in lower right.

28,3 x 22,3 cm (11.1 x 8.7 in), the full sheet. [SM]

Estimate: € 5.000 – 7.000 (R/D, F)

\$ 5,250 – 7,350

PROVENANCE

· Dr. Hanns Hülsberg Collection, Hagen.

· Ever since family owned.

*May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com*

- **Very early abstract composition from the time in Halle**
- **Winter began his artistic career at the Bauhaus in Dessau with Josef Albers and Wassily Kandinsky as professors, shortly afterwards, he became friends with Ernst Ludwig Kirchner**
- **The artist took part in the documenta in Kassel four times (1955, 1959, 1964, posthumously in 2017)**



Lot 124000131

FRITZ WINTER

1905 Altenbögge – 1976 Herrsching am Ammersee

Ohne Titel. 1950.

Oil on cardboard, firmly laminated on a cardboard backing and in a mount laminated with canvas.
Lower right signed and dated. 48,3 x 63 cm (19 x 24.8 in), visible area in mount. [JS]

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

PROVENANCE

- Galerie der Spiegel, Cologne (with the label on the backing).
- Dr. Hanns Hülsberg Collection, Hagen (presumably acquired from the above, ever since family-owned).

LITERATURE

- Gabriele Lohberg, Fritz Winter. Leben und Werk mit Werkverzeichnis der Gemälde und einem Anhang der sonstigen Techniken, Munich 1986, no. 1009 (illu. in black and white).

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

- Winter is one of the leading representatives of German Informalism and abstract post-war modernism
- As early as the 1950s, Winter exhibited in America and featured in two exhibitions at the Museum of Modern Art, New York



Lot 124000132

HORST ANTES

1936 Heppenheim – lebt und arbeitet in Sicellino und Wolfartsweier

Figur. 1965.

Mixed media. Oil, gouache and pencil on canvas, laid on cardboard. Titled, inscribed with the dimensions and dated on the reverse. The hand-written number below a gallery label. 33,6 x 22,9 cm (13.2 x 9 in). [KT]

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

PROVENANCE

- Galerie Stangl, Munich (with the label on the reverse).
- Dr. Hanns Hülsberg, Hagen.
- Private collection Hagen.
- Private collection Rhineland.

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onlinesale.kettererkunst.com

- Playful and varied technique and composition
- With the invention of the “Kopffüßler” (Head Footer) in the early 1960s, Antes moved his art from abstraction to figuration
- During these years, Antes also created entirely new pictorial elements that paved the way for his later work
- In 1966, Horst Antes exhibited in the German pavilion at the XXX. Venice Biennale
- Works from this year can be found in important museum collections like the Busch-Reisinger Museum of the Harvard Art Museum in Cambridge (Mass.), the Pinakothek der Moderne in Munich, the Sprengel Museum in Hanover and the Osthaus Museum in Hagen



Lot 124000151

ANTON HENNING

1964 Berlin – lebt und arbeitet in Manker

Interieur No. 502. 2012.

Acrylic and photoprint on canvas.

Right center monogrammed and dated. Monogrammed, titled and inscribed "2012-004" on the reverse. 267 x 204 cm (105.1 x 80.3 in). [AW]

Estimate: € 15,000 – 20,000 (R, F)

\$ 15,750 – 21,000

PROVENANCE

· Private collection Berlin.

EXHIBITION

- Anton Henning. Chapardages, style & volupté, Galerie upstairs berlin, Berlin, April 20 - June 16, 2012, cat. no. 26, illu. on the cover and on p. 10.
- Anton Henning. Too Much Skin, Taste & Turpentine, Magasin 3 Konsthall, Stockholm, September 7 - December 9, 2012.

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

- Anton Henning explores the principles and the potential of painting in his works
- A captivating combination of ironic references to recent art history - here to a male nude by Théodore Géricault (1791-1824)
- Henning has been honored in numerous solo exhibitions at renowned institutions like the Gagosian Gallery, New York, the Museum Frieder Burda, Baden-Baden, the White Cube, London, and the Museum für Moderne Kunst, Frankfurt am Main



Lot 124000154

JOSEPH BEUYS

1921 Krefeld – 1986 Düsseldorf

Das Schweigen. 1973.

Multiple. Five reels of the film of the same name by Ingmar Bergman (1963), galvanized, in original Warner Bros. box set. One of 50 copies. Each reel ca. 38 x 4 cm (14.9 x 1.5 in).

Karton: 42 x 42 x 21,5 cm (16,5 x 16,5 x 8.4 in).
Published by Edition René Block, Berlin, and Multiples, New York.
Numbering and title embossed in metal plaques on the reels.

Title of the reels: 1 HUSTENANFALL – GLETSCHER+ / 2 ZWERGE – ANIMALISIERUNG / 3 VERGANGENHEIT – VEGETABILISIERUNG / 4 PANZER – MECHANISIERUNG / 5 Wir sind frei – GEYSIR+. [KT]

Estimate: € 15,000 – 20,000 (R, F)

\$ 15,750 – 21,000

EXHIBITION

- Joseph Beuys: Skulpturen und Objekte, Martin-Gropius-Bau, Berlin, February 20 - March 1, 1988, cat. no. 66 (illu.).
- The Froehlich Foundation: German and American Art from Beuys and Warhol, Tate Gallery, London, May 20 - September 8, 1996; Württembergischer Kunstverein, Stuttgart / Staatsgalerie Stuttgart / Kunsthalle Tübingen, September 28 - November 24, 1996; Deichtorhallen Hamburg, January 23 - April 13, 1997; Kunstforum Wien, May 20 - August 17, 1997, cat. no. 87 (illu.).
- Iconoclash. Beyond the Image Wars in Science, Religion, and Art, ZKM Karlsruhe, May 4 - October 1, 2002 (illu.).

LITERATURE

- Jörg Schellmann, Joseph Beuys. Die Multiples: Werkverzeichnis der Auflagenobjekte und Druckgraphik 1965-1986, Munich/New York 1992, no. 80 (illu., different copy).

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com



Lot 124000155

RAINER FETTING

1949 Wilhelmshaven – lebt und arbeitet in Berlin

Chelsea Hotel view south. 2005.

Acrylic on canvas.

Signed, dated, titled and inscribed and with the dimensions, as well as with the work number "G 292". Once more titled, signed, dated, with the work number "G 292" and inscribed "am Bildrand signiert" on the reverse. 20,5 x 25,5 cm (8 x 10 in).

In a Bauhaus-inspired frame designed and painted by the artist himself. [KT]

The authenticity of the present work has been confirmed by the artist, we are grateful for the kind support in cataloging this lot.

Estimate: € 9.000 – 12.000 (R*, F)

\$ 9,450 – 12,600

*May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com*

- Rare small format in the artist's oeuvre
- Painted immediately in front of the motif, looking out of the hotel window in New York, after Fetting had given up his permanent residence there
- Intimate, individual immortalization of the legendary artists' hotel of the 1960s/70s



Lot 124000162

HEINZ MACK

1931 Lollar/Hessen – lebt und arbeitet in Mönchengladbach und auf Ibiza

Farbchromatik. 1992.

Color Pastel chalks.

Lower right signed and dated. Once more signed and dated on the reverse. On wove paper. 56 x 68,5 cm (22 x 26.9 in), size of sheet. [EH]

Estimate: € 15.000 – 20.000 (R/D, F)

\$ 15,750 – 21,000

PROVENANCE

· Private collection North Rhine-Westphalia.

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

- Light and motion are the key themes of his work
- With his luminous, nuanced color gradients, Heinz Mack lets color alone speak
- The artist combines the radiant, powerful colors in geometric-abstract color fields to create a sensual, rhythmic composition with soft, merging surfaces



Lot 124000164

MARKUS LÜPERTZ

1941 Liberec/Böhmen – lebt und arbeitet in Berlin, Düsseldorf und Karlsruhe

Beethoven. 2013.

Bronze, in colors.

With the monogram, the inscription "E.A." and the foundry mark "Schmäke Düsseldorf" on the reverse of the plinth. Artist proof aside from the edition. 45 x 19 x 28 cm (17.7 x 7.4 x 11 in).

Estimate: € 15.000 – 20.000 (R/D, F)

\$ 15,750 – 21,000

PROVENANCE

· Private collection North Rhine-Westphalia.

*May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com*

• A prime example of Lüpertz's sculptural quest for an artistic redefinition of traditionally established pictorial content

• No other European artist's appearance is more firmly anchored in the collective memory than the physiognomy of Ludwig van Beethoven (1770-1837)

• Fascinating symbiosis of sculpture and painting

• Markus Lüpertz creates a monumental sculpture of Ludwig van Beethoven in the Stadtgarten in Bonn



Lot 124000165

OTTO MODERSOHN

1865 Soest – 1943 Fischerhude

Rauhreif bei Böhling. 1940.

Oil on canvas.

Signed and dated in lower right. 45,5 x 55 cm (17,9 x 21,6 in).

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

Estimate: € 10.000 – 12.000 (R/D)

\$ 10,500 – 12,600

PROVENANCE

· Private collection North Rhine-Westphalia.

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
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- **Otto Modersohn and his fellow Worpswede artists, pioneers of German Modernism, were formative for a new intuitive landscape painting**
- **Particularly atmospheric characterization of the winter landscape**
- **Characteristic landscape composition by the Worpswede protagonist**



Lot 124000167

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Weiblicher Akt. 1918.

Watercolor and ink brush.

Lower right monogrammed and with the blindstamp "Tauen".

Number "1266 / 829" in lower left. On firm wove paper. 49,6 x 37,6 cm (19.5 x 14.8 in), the full sheet. [KT]

Estimate: € 10.000 – 15.000 (R/D, F)

\$ 10,500 – 15,750

PROVENANCE

- Private collection Berlin.
- Private collection Northern Germany.

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com



Lot 124000168

KARL SCHMIDT-ROTTLUFF

1884 Rottluff bei Chemnitz – 1976 Berlin

Blumen in Vase. Um 1960.

Color Chalks over ink brush drawing.
Signed in lower left margin. Inscribed "57" on the reverse. On Ingres
laid paper. 53,3 x 40 cm (20.9 x 15.7 in), the full sheet. [KT]

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

PROVENANCE

- Private collection.
- Private collection Northern Germany.

*May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com*



Lot 124000199

PABLO PICASSO

1881 Malaga – 1973 Mougins

Face with oblique line. 1968/69.

Ceramics. Clay, red sherd, with engobe painting, scratch decor and glazing. With embossing stamps "Madoura Plein Feu" and "Empreinte originale de Picasso" as well as inscribed "J 126" and numbered. From an edition of 100 copies. 21,5 x 21,5 x 2,5 cm (8.4 x 8.4 x 0.9 in). [KT]

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

PROVENANCE

- Dr. Hanns Hülsberg Collection, Hagen.
- Private collection Hagen.
- Private collection Rhineland.

LITERATURE

- Alain Ramié, Picasso. Catalogue of the edited ceramic works 1947-1974, Vallauris 1988, no. 587 (ill., different copy).

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com



Lot 124000200

PABLO PICASSO

1881 Malaga–1973 Mougins

Face. 1960.

Ceramics. Clay, white sherd with engobe decoration and glazing. With the embossing stamps “Madoura Plein Feu” and “Empreinte originale de Picasso” as well as numbered on the reverse. One of 100 copies. Diameter: 42 cm (16.5 in). [KT]

Estimate: € 12.000–18.000 (R/D, F)
\$ 12,600–18,900

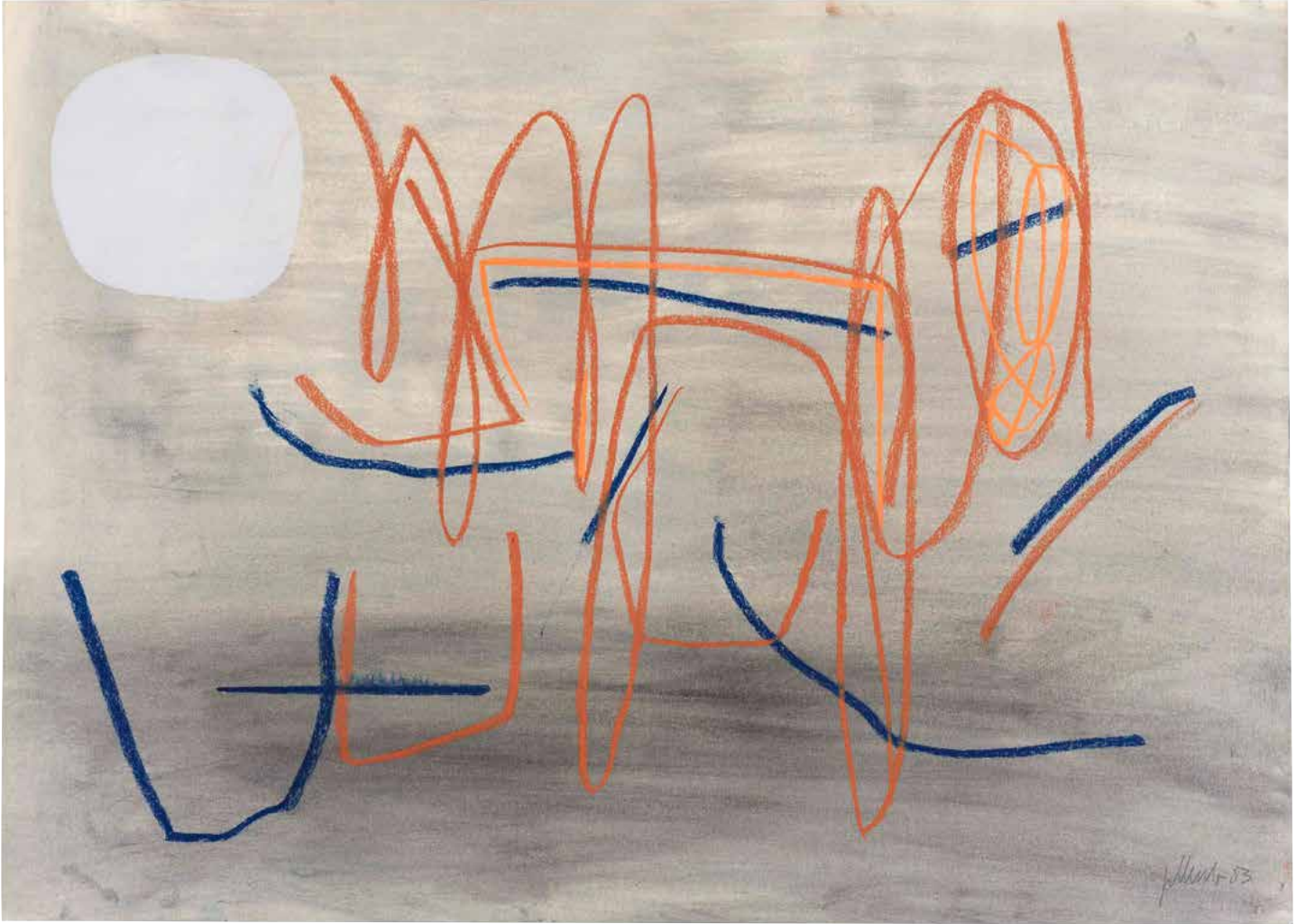
PROVENANCE

- Dr. Hanns Hülsberg Collection, Hagen.
- Private collection Hagen.
- Private collection Rhineland.

LITERATURE

- Alain Ramié, Picasso. Catalogue of the edited ceramic works 1947-1974, Vallauris 1988, no. 448 (ill., different copy).

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com



Lot 124000203

FRITZ WINTER

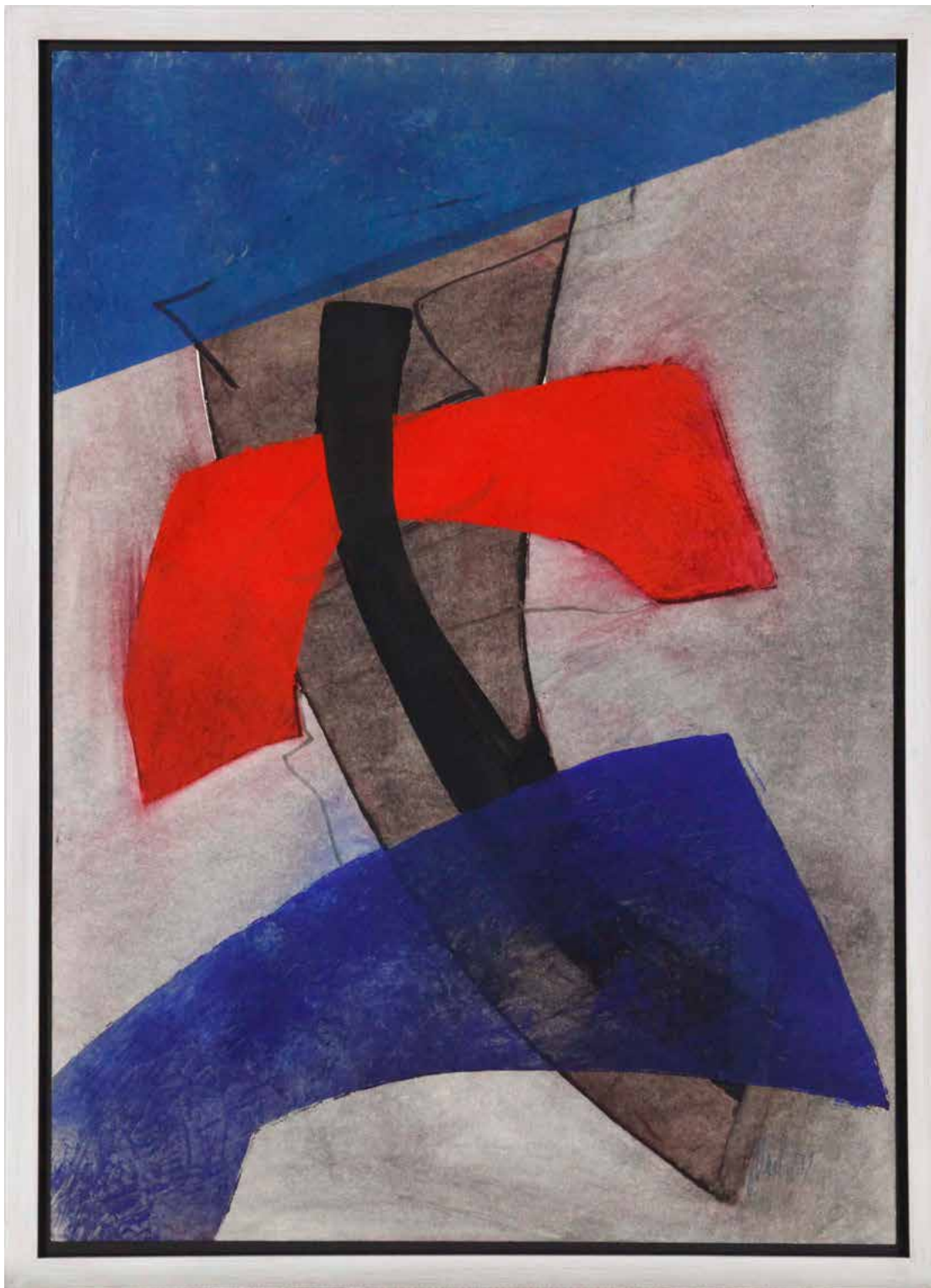
1905 Altenbögge – 1976 Herrsching am Ammersee

Ohne Titel. 1953.

Oil.
50 x 70 cm (19.6 x 27.5 in).

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

*May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com*



Lot 124000204

FRITZ WINTER

1905 Altenböggge – 1976 Herrsching am Ammersee

Komposition in Blau und Rot. 1971.

Oil.

61,2 x 43,2 cm (24 x 17 in).

Estimate: € 5.000 – 7.000 (R/D, F)

\$ 5,250 – 7,350

*May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com*



Lot 124000205

MICHAEL WESELY

1963 München – lebt und arbeitet in Berlin

Allianz Arena. 2005.

Black and white photograph behind plexiglas.s.

Lower left typographically inscribed "Michael Wesely 19.2.2003 - 28.5.2005 Allianz Arena, München A.P.". Only artist proof aside from the edition inscribed "A.P.". 80 x 110 cm (31.4 x 43.3 in), the full sheet. [EH]

Accompanied by a photo certificate issued by Galerie Fahnenmann on June 24, 2016.

Estimate: € 6.000 – 8.000 (R/D, F)

\$ 6,300 – 8,400

PROVENANCE

· Private collection Baden-Württemberg.

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

- In this extraordinary photograph, Michael transforms the passage of time into a lasting image
- Wesely's works are at, among others, the Museum of Modern Art in New York, the Kunstmuseum Bonn and the Staatsgemäldesammlung Moderne Kunst in Munich

Following his legendary photographic documentation of the reconstruction of Potsdamer Platz in Berlin between 1997 and 1999, Michael Wesely also followed the more than two years of construction of the Allianz Arena in Munich using his own photographic process. With the help of self-made cameras, the Munich photographer can make extremely long exposures. Different sections of the construction site are captured with different camera settings and finally combined by superimposing these different sequences to create a simultaneous impression of a magical transparency. Wesely's works can be found at, among others, the Museum of Modern Art in New York, the Kunstmuseum Bonn and the Staatsgemäldesammlung Moderne Kunst in Munich.

Lot 124000209

DAMIEN HIRST

1965 Bristol (Großbritannien) – lebt und arbeitet in London und Gloucestershire

Fun. 2008-2010.

Multiple. Collage with syringe, butterflies, pills, synthetic resin and lacquer on canvas, mounted in plexiglass object box. Signed on the canvas. From a series of 75 unique objects. Object box: 59,5 x 47,5 x 7 cm (23.4 x 18.7 x 2.7 in). Published by Other Criteria, London. [EH]

The work is registered at the Damien Hirst Archive with the number "DHS 11587".

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

PROVENANCE

- Private collection London
- Private collection Southern Germany (since 2012).

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Alongside paintings, drawings, sculptures and installations, it is particularly his prints that exhibit immense aesthetic potential and also have a subversive effect, as demonstrated by the still-life-like presentation of pills, syringes and dried butterflies. In his assemblage 'Fun', Hirst succeeds in expressing the vanitas idea in a contemporary language for a young audience by using contemporary creative means.

- Damien Hirst is one of the most successful artists of his generation
- Three of his most important motifs are united in this unique multiple: Colored Dots, Butterflies and Pharmaceuticals
- Works by Damien Hirst are at, among others, the MoMA, New York, the Tate, London, the Louisiana Museum of Art, the Moderna Museet, Stockholm, and the Museum Brandhorst



Lot 124000213

BERNHARD HEILIGER

1915 Stettin – 1995 Berlin

Kontemplatives Objekt VIII. 1976.

Bronze, polished, plexiglass. One of five known copies.
42 x 22,2 x 16 cm (16.5 x 8.7 x 6.2 in).

We would like to thank the Bernhard Heiliger Foundation,
Berlin, for their kind information

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

PROVENANCE

· Private collection Schleswig-Holstein

- Charming contrast of form and material.
- Bernhard Heiliger is one of the most influential innovators of German sculpture.
- He took part in the Venice Biennale in 1956 and the documenta in Kassel in 1955, 1959 and 1964

LITERATURE

- Marc Wellmann, Bernhard Heiliger 1915-1995. monograph and catalogue raisonné, Künzelsau 2005, no. 425, p. 331 (with illus.).
.....
- Siegfried Lanzmann, Lothar Romain, Bernhard Heiliger. With a catalogue raisonné by Gert Ladwig, Frankfurt a. Main 1989, no. 192

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



Lot 124000221

KATHARINA GROSSE

1961 Freiburg i. Br. – lebt und arbeitet in Berlin

Ohne Titel. 2012.

Acrylic on paper. Signed, dated and inscribed with the work number »2012/3002 S« on the reverse. On firm wove paper by T H Saunders (with watermark and dry stamp).

101 x 67 cm (39.7 x 26.3 in.), the full sheet. [AW]

We would like to thank Studio Katharina Grosse, Berlin, for their kind information.

Estimate: € 20.000 – 30.000 (R/D, F)

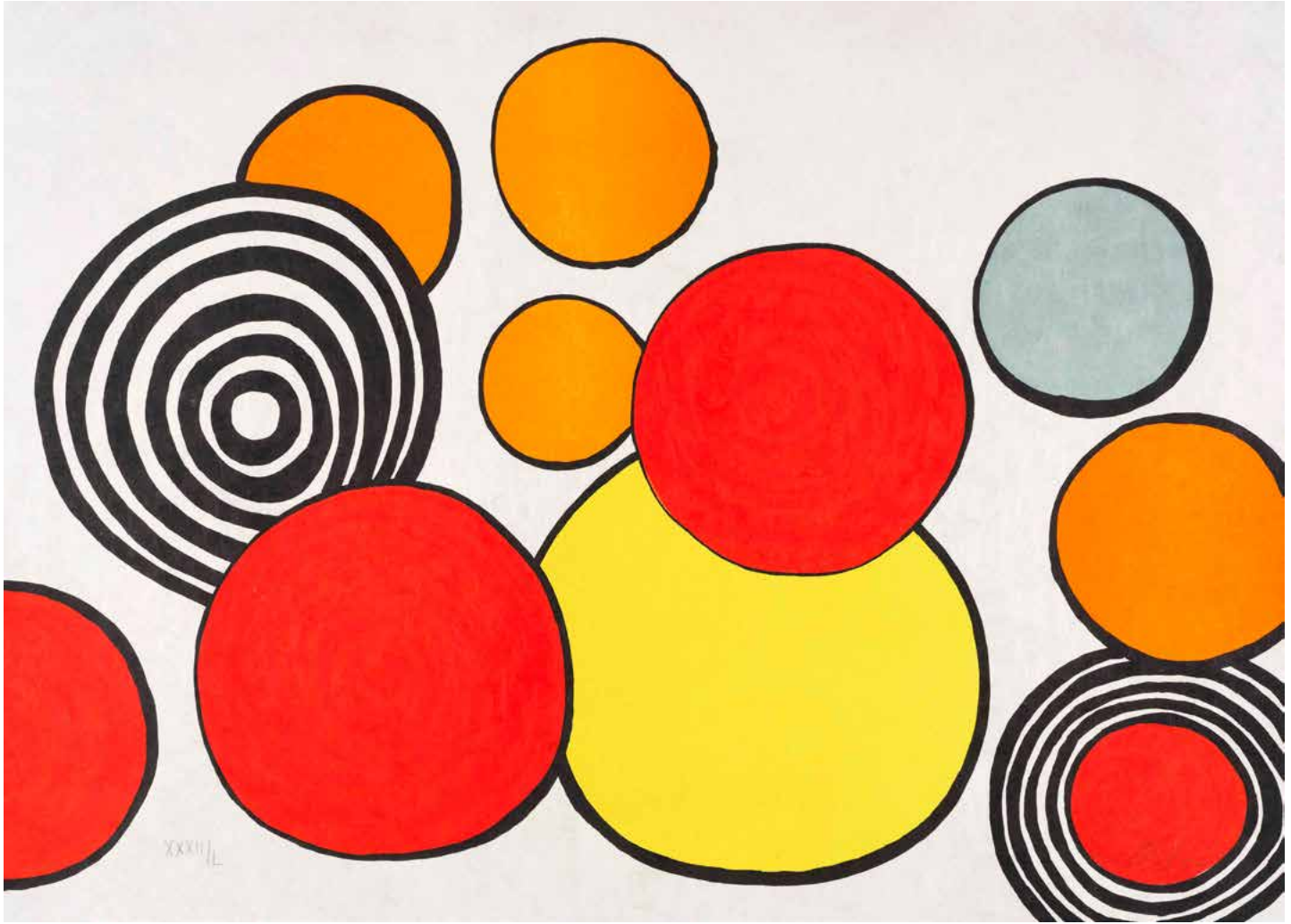
\$ 21,000 – 31,500

- Colorful work in her characteristic spray technique.
- Katharina Grosse is one of the world's most successful contemporary artists.
- Works on paper are very rare on the auction market

PROVENANCE

- Galerie Barbara Gross, Munich.
- Private collection Southern Germany (acquired from the above)

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com



Lot 124000223

ALEXANDER CALDER

1898 Philadelphia – 1976 New York

Ohne Titel (aus Mémoire élémentaire). 1976.

Lithograph in colors. Signed and Roman numbered. From an edition of 50 copies aside from the edition of 100 copies on wove paper. On Japon. 52 x 72 cm (20.4 x 28.3 in).

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

PROVENANCE

- Galerie Vömel, Düsseldorf (with the gallery label on the back of the frame).
- Private collection Saxony (since 1991, acquired directly from the above)

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

- Alexander Calder is one of the most important American artists of classical modernism
- “Mémoire élémentaire” is the last major series of lithographs Calder created.
- The lightness and movement of the luminous areas of color outlined by black contours are reminiscent of Calder’s mobiles.



Lot 124000232

GEORG SCHRIMPF

1889 München – 1938 Berlin

Vorfrühling. 1931.

Oil.

Signed and dated in lower right, inscribed Schrimpf (crossed out) on the reverse, signed and titled on the stretcher. 52 x 84 cm (20.4 x 33 in).

Accompanied by a photograph certificate by Christmut Präger dated 13.10.2005 (copy). The work will be included into the updated second edition of the catalogue raisonné of the paintings.

Estimate: € 15.000 – 20.000 (R/D)

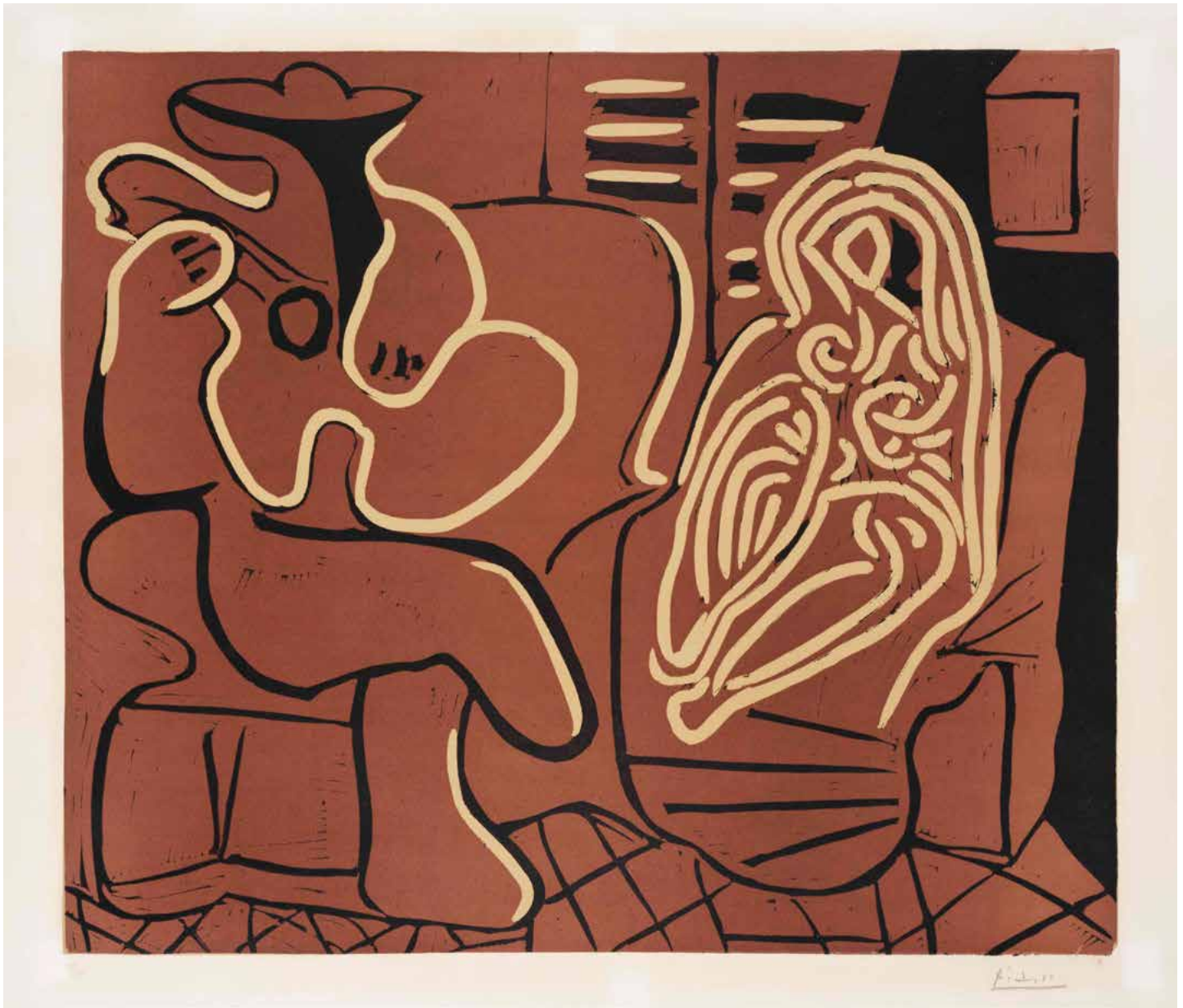
\$ 15,750 – 21,000

PROVENANCE

- Galerie Gunzenhauser, Munich (2005).
- Private collection Southern Germany.

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

- **Georg Schrimpf was undoubtedly one of the leading representatives of New Objectivity in the 1920s and 1930s**
- **Atmospheric landscape depiction in the style of New Objectivity**
- **Impressive filigree and clear brushwork**



Lot 124000260

PABLO PICASSO

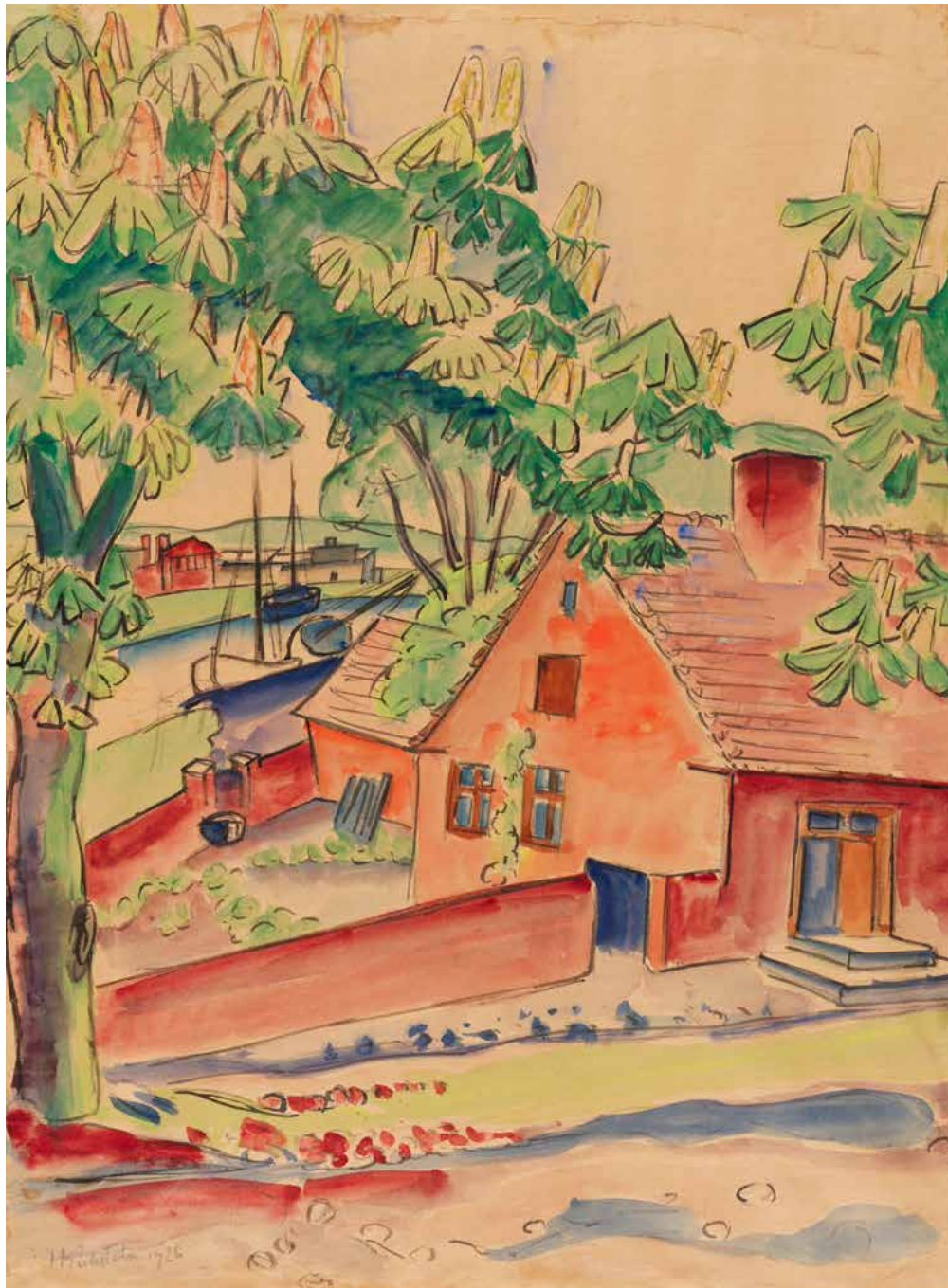
1881 Malaga – 1973 Mougins

L'Aubade, avec femme dans un fauteuil. 1959.

Linocut in colors.
53 x 64 cm (20.8 x 25.1 in).

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

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com



Lot 124000261

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Dorfszene. 1926.

Watercolor over black chalks and ink pen. Lower left signed and dated.
On wove paper, on a thin backing board. 61,6 x 45,9 cm (24.2 x 18 in).

Accompanied by a photograph expertise from the Max Pechstein
Copyright Association, Hamburg, dated May 7, 2024

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

PROVENANCE

· Private collection Southern Germany (family-owned in second
generation)

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

- Intense watercolor depiction
- In the early 1920s, Pechstein chose the small coastal town of Leba as his new summer residence, where he would return regularly until 1945
- Pechstein depicts the typical Nordic brick houses in an expressionist manner



Lot 124000263

LYONEL FEININGER

1871 New York – 1956 New York

Landweg in Connecticut. 1949.

Watercolor and India ink. Lower left signed and dated. On laid paper.
24 x 31,2 cm (9.4 x 12.2 in).

Achim Moeller, director of the Lyonel Feininger Project LLC, New York - Berlin, has confirmed the authenticity of this work, which is registered in the Lyonel Feininger Project archive under the number 1922-04-30-24

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

PROVENANCE

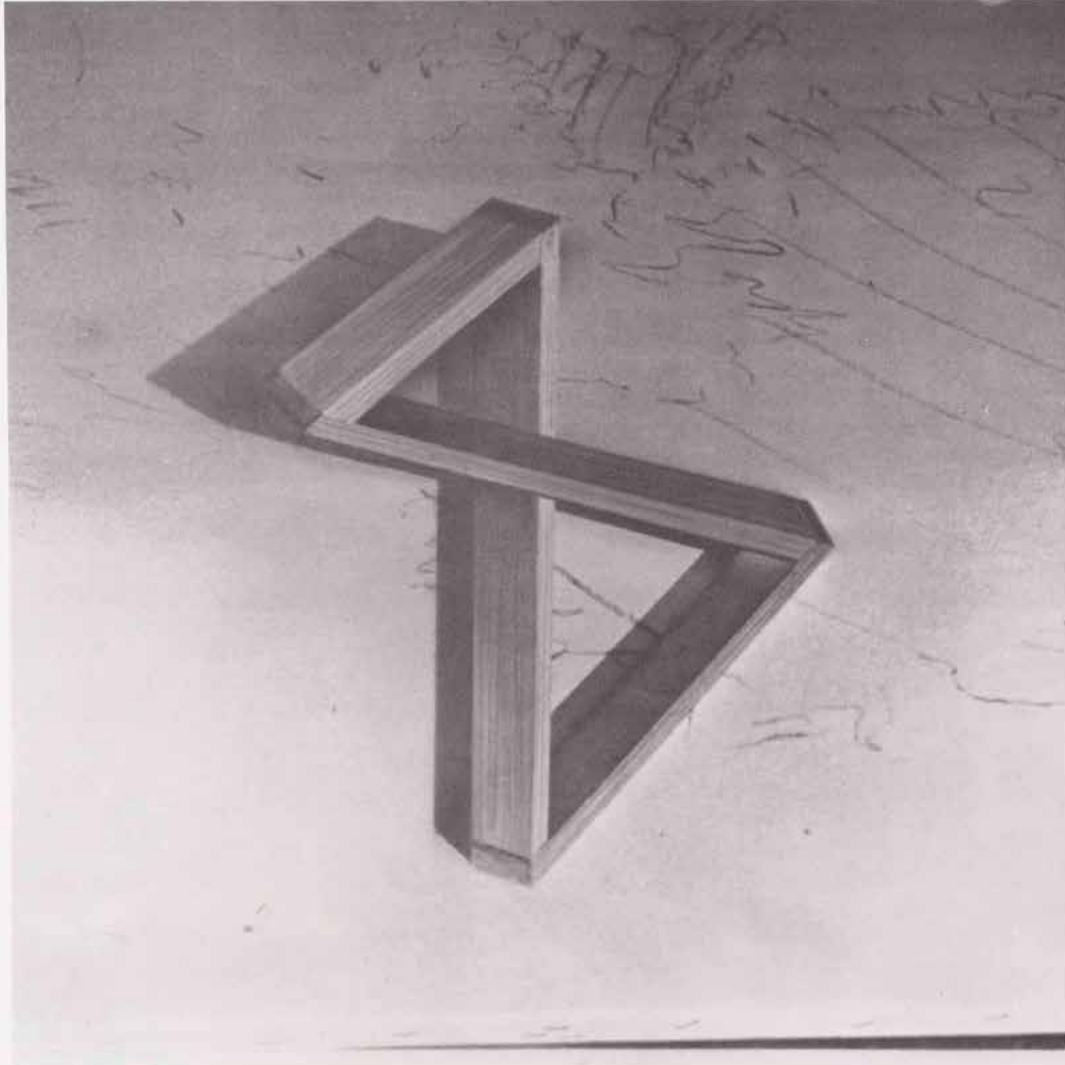
- Estate of the artist.
- Marlborough Fine Art, New York/ London.
- Gallery Gmurzynska, Cologne.
- Private collection, Munich.
- Private collection Southern Germany (since 2018, inherited from the above)

- In bright, vibrant colors.
- A new style emerged in the United States, which is hinted at here.
- From the estate of Lux Feininger

EXHIBITIONS

- Lyonel Feininger. Aquarelle und Zeichnungen, Bühler Graphics, Stuttgart, October 20 - December 16, 1972, cat. no. 34.
- Lyonel Feininger: Marine, Mellingen, Manhattan, March 5 - May 21, 1994, p.52.
- Lyonel Feininger. Die Zeichnungen und Aquarelle, Kunsthalle Hamburg, January 23 - March 5, 1998 / Kunsthalle Tübingen, April 18 - June 8, 1998, cat. no. 140

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com



Tafel

h.c. Richter 69

Lot 124000266

GERHARD RICHTER

1932 Dresden – lebt und arbeitet in Köln

Neun Objekte. 1969.

Offset. Each sheet signed, dated and sheet a, b, d, e, f, g and i inscribed »Probe«, sheet h inscribed »Probedruck« and sheet i additionally inscribed »h.c. From an edition of unknown print run in addition to the edition of 80 copies. On light card. 32 x 34,6 cm (12,5 x 13,6 in).

Accompanied by a written expert opinion by Hubertus Butin, Berlin, dated April 18, 2024.

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

PROVENANCE

- Private Collection North Rhine-Westphalia.
- Private Collection North Rhine-Westphalia

LITERATURE

- Hubertus Butin, Gerhard Richter. Editionen 1965-2023, Cologne 2014, no. 26

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



Lot 124000267

PAUL SIGNAC

1863 Paris – 1935 Paris

Hafenansicht mit Segelbooten ("Lorient"). 1922.

Watercolor, chalks and opaque white. Lower left signed, lower right dated and titled. On thin wove paper (with the watermark). 26,5 x 38,8 cm (10.4 x 15.2 in).

Accompanied by a written expert opinion by Marina Ferretti, Paris, dated March 13, 2023

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

PROVENANCE

· Private collection Southern Germany (in second generation)

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

- *Alongside Georges Seurat, Paul Signac is the most important artist of Neo-Impressionism and Pointillism*
- *A view of the harbor painted with a masterly, light and dynamic hand*
- *Water and light are among the favorite motifs of this passionate sailor*
- *Signac's works can be found in the most renowned collections worldwide, including the Museum of Modern Art, New York, and the Musée d'Orsay, Paris*



Lot 124000296

MARINO MARINI

1901 Pistoia – 1980 Viareggio

Tanzpaar. 1970.

Lithograph in colors. Signed, numbered and titled by a hand other than that of the artist. From an edition of 50 copies. On firm wove paper. 65,8 x 50,4 cm (25,9 x 19,8 in).

Estimate: € 600 – 800 (R/D, F)
\$ 630 – 840

PROVENANCE

- Private collection North Rhine-Westphalia.
- Private collection North Germany (by inheritance from the above, since 2013).

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com



Lot 124000376

SEO
(D. I. SEO SOO-KYOUNG)

1977 Gwangju (Korea) lebt und arbeitet in Berlin

Leben in Segmenten/Life in segments. 2016.

Acrylic and paper collage on canvas. Signed, dated, titled and inscribed with the dimensions "150 x 180 cm" on the reverse of the canvas. 150 x 180 cm (59 x 70.8 in).

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

PROVENANCE

· Private collection, Southern Germany (acquired in 2016: PIN. Freunde der Pinakothek der Moderne e.V., benefit auction, Munich)

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively. onlinesale.kettererkunst.com

- The special collage technique creates unique structures and effects
- The former master student of Georg Baselitz combines Asian and European elements in her often brightly colored worlds of color
- - The artist's works are in demand worldwide and are represented in major collections, such as the Museum of Modern Art in New York and the Federal Chancellery in Berlin



Lot 124000606

ELVIRA BACH

1951 Neuenhain/Taunus – lebt und arbeitet in Berlin

Ohne Titel. 1981.

Acrylic on canvas. Signed and dated on the reverse of the canvas and typographically titled, dated and inscribed with the technique on a label on the stretcher.

165 x 130 cm (64.9 x 51.1 in).

Estimate: € 7.000 – 9.000 (R/D, F)

\$ 7,350 – 9,450

PROVENANCE

· Private collection Southern Germany

May 15, 2024, from 3:30 pm – June 15, 2024, 3 pm. Lots are sold consecutively.
onlinesale.kettererkunst.com

- Together with Rainer Fetting, Salomé, Luciano Castelli and Helmut Middendorf, Elvira Bach was part of the inner circle of Berlin's "Junge Wilden" in the 1980s
- In 1982, she took part in documenta 7 in Kassel
- Today, the artist's works are represented in important collections, including the Museum of Modern Art, New York, the Deutsche Bank Collection and the Städtische Galerie, Wolfsburg
- The portraits of women from the 1980s are among the artist's most sought-after works

1. Allgemeines

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

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

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

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

2. Kaufvertrag

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

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

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

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

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

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

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

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

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

3. Übergabe/Lieferung

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

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

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

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

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

4.1 Der Kaufpreis ist mit dem Höchstgebot bei Zeitablauf fällig.

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

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

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

4.4 Käuferaufgeld und Folgeberechtigungsvergütung

4.4.1 Differenzbesteuerte Kunstgegenstände

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

- Zuschlagspreis bis 800.000 Euro: hieraus Aufgeld 32%.
- Auf den Teil des Zuschlagspreises, der 800.000 Euro übersteigt, wird ein Aufgeld von 27% berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 800.000 Euro anfällt, hinzuaddiert.
- In dem Kaufpreis ist jeweils die Umsatzsteuer, derzeit in Höhe von 19%, enthalten.

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

4.4.3 Regelbesteuerte Kunstgegenstände.

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

- Zuschlagspreis bis 800.000 Euro: hieraus Aufgeld 27%.
- Auf den Teil des Zuschlagspreises, der 800.000 Euro übersteigt, wird ein Aufgeld von 21% berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 800.000 Euro anfällt, hinzuaddiert.
- Auf die Summe von Zuschlag und Aufgeld wird die gesetzliche Umsatzsteuer von derzeit 19% erhoben.

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

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

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

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

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

5. Eigentumsvorbehalt

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

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

5.3 Ist der Käufer eine juristische Person des öffentlichen Rechts, ein öffentlich-rechtliches Sondervermögen oder ein Unternehmer, der bei Abschluss des Kaufvertrages in Ausübung seiner gewerblichen oder selbständigen beruflichen Tätigkeit handelt, bleibt der Eigentumsvorbehalt auch bestehen für Forderungen des Anbieters gegen den Käufer aus der laufenden Geschäftsbeziehung und weiteren 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 abweisen könnten, wie z.B.: Restaurierung, Retuschen, Besonderheiten bzgl. Qualität des Blattes oder Bildträgers stimmt er diesen ausdrücklich zu.

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

Im Übrigen bleibt es bei den gesetzlichen Bestimmungen.

9. Haftung

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

10. Störung / Ausfall des Systems

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

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

11. Widerrufsrecht für Verbraucher mit Widerrufsbelehrung

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

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

Folgen des Widerrufs

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

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

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

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

12. Schlussbestimmungen

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

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

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

12.4 Sollten eine oder mehrere Bestimmungen dieser Allgemeinen Geschäftsbedingungen unwirksam sein oder werden, bleibt die Gültigkeit der übrigen Bestimmungen davon unberührt. Es gilt § 306 Abs. 2 BGB.12.5 Diese Allgemeinen Geschäftsbedingungen sind auf Deutsch und Englisch verfügbar. Maßgebend ist stets die deutsche Fassung, wobei es für Bedeutung und Auslegung der in diesen Geschäftsbedingungen verwendeten Begriffe ausschließlich auf deutsches Recht ankommt.

Anwendungsbereich:

Nachfolgende Regelungen zum Datenschutz erläutern den Umgang mit Ihren personenbezogenen Daten und deren Verarbeitung für unsere Dienstleistungen, die wir Ihnen einerseits von uns anbieten, wenn sie Kontakt mit uns aufnehmen und die sie uns andererseits bei der Anmeldung mitteilen, wenn sie unsere weiteren Leistungen in Anspruch nehmen.

Verantwortliche Stellen:

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

Ketterer Kunst GmbH & Co. KG

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

Ketterer Kunst GmbH

Holstenwall 5, D-20355 Hamburg,

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

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

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

per Fax unter:

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

per E-Mail unter:

datenschutz@kettererkunst.de

Begriffsbestimmungen nach der neuen DSGVO für Sie transparent erläutert:

Personenbezogene Daten

Personenbezogene Daten sind alle Informationen, die sich auf eine identifizierte oder identifizierbare natürliche Person (im Folgenden „betroffene Person“) beziehen. Als identifizierbar wird eine natürliche Person angesehen, die direkt oder indirekt, insbesondere mittels Zuordnung zu einer Kennung wie einem Namen, zu einer Kennnummer, zu Standortdaten, zu einer Online-Kennung oder zu einem oder mehreren besonderen Merkmalen, die Ausdruck der physischen, physiologischen, genetischen, psychischen, wirtschaftlichen, kulturellen oder sozialen Identität dieser natürlichen Person sind, identifiziert werden kann.

Verarbeitung ihrer personenbezogenen Daten

Verarbeitung ist jeder mit oder ohne Hilfe automatisierter Verfahren ausgeführte Vorgang oder jede solche Vorgangsreihe im Zusammenhang mit personenbezogenen Daten wie das Erheben, das Erfassen, die Organisation, das Ordnen, die Speicherung, die Anpassung oder Veränderung, das Auslesen, das Abfragen, die Verwendung, die Offenlegung durch Übermittlung, Verbreitung oder eine andere Form der Bereitstellung, den Abgleich oder die Verknüpfung, die Einschränkung, das Löschen oder die Vernichtung.

Einwilligung

Einwilligung ist jede von der betroffenen Person freiwillig für den bestimmten Fall in informierter Weise und unmissverständlich abgegebene Willensbekundung in Form einer Erklärung oder einer sonstigen eindeutigen bestätigenden Handlung, mit der die betroffene Person zu verstehen gibt, dass sie mit der Verarbeitung der sie betreffenden personenbezogenen Daten einverstanden ist.

Diese benötigen wir von Ihnen dann zusätzlich -wobei deren Abgabe von Ihnen völlig freiwillig ist- für den Fall, dass wir Sie nach personenbezogenen Daten fragen, die entweder für die Erfüllung eines Vertrages oder zur Durchführung vorvertraglicher Maßnahmen nicht erforderlich sind, oder auch die anderen Erlaubnistatbestände des Art. 6 Abs. 1 Satz 1 lit c) – f) DSGVO nicht gegeben wären.

Sollte eine Einwilligung erforderlich sein, werden wir Sie **gesondert** darum bitten. Sollten Sie diese Einwilligung nicht abgeben, werden wir selbstverständlich solche Daten keinesfalls verarbeiten.

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

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

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

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

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

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

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

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

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

Registrierung/Anmeldung/Angabe von personenbezogenen Daten bei Kontaktaufnahme

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

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

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

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

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

Live-Auktionen

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

Verwendung von Cookies

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

Zu anderen Zwecken verwenden wir Cookies nicht.

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

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

Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten

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

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

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

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

Beschwerderecht nach Art. 77 DSGVO

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

Datenspeicherzeitraum

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

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

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

1. General

1.1 Ketterer Kunst GmbH & Co KG (referred to hereinafter as the 'Seller') handles purchase requests/orders at Internet auctions staged at the Internet portal onlineonly.kettererkunst.com 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)

YOUR CONTACTS

Management



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



Gudrun Ketterer, M.A.
Auctioneer
phone +49 89 55244-200
g.ketterer@kettererkunst.de



Peter Wehrle
Managing director, auctioneer
phone +49 89 55244-155
p.wehrle@kettererkunst.de



Nicola Gräfin Keglevich, M.A.
Senior Director
phone +49 89 55244-175
n.keglevich@kettererkunst.de



Dr. Mario von Lüttichau
Academic consultant
phone +49 89 55244-165
m.luetlichau@kettererkunst.de

Contemporary Art



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



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



MUNICH
Bernadette Kiekenbeck
phone +49 89 55244-130
b.kiekenbeck@kettererkunst.de

Modern Art / 19th Century Art



MUNICH
Sandra Dreher, M.A.
Head of Modern Art
phone +49 89 55244-148
s.dreher@kettererkunst.de



MUNICH
Julia Schlieder, M.A.
phone +49 89 55244-143
j.schlieder@kettererkunst.de



MUNICH
Sarah Mohr, M.A.
Head of 19th Century Art
phone +49 89 55244-147
s.mohr@kettererkunst.de



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

Representatives



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



COLOGNE
Cordula Lichtenberg, M.A.
phone +49 221 510908-15
infofoeln@kettererkunst.de



**BADEN-WÜRTTEMBERG, HESSE,
RHINELAND-PALATINATE**
Miriam Heß
phone +49 6221 5880038
m.hess@kettererkunst.de



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



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



**SAXONY, SAXONY-ANHALT,
THURINGIA**
Stefan Maier
phone +49 170 7324971
s.maier@kettererkunst.de

Cataloging department

Sabine Disterheft M.A., Carolin Faude-Nagel, M.A., Christine Hauser M.A., Dr. Eva Heisse, Sarah von der Lieth, M.A., Dr. Mario von Lüttichau, Silvie Mühln M.A., Ann-Sophie Rauscher M.A., Dr. Julia Scheu, Dr. Agnes Thum, Dr. Katharina Thurmair, Alisa Waesse M.A. – Copy editor: Text & Kunst KONTOR Elke Thode

INQUIRIES

General questions regarding the artwork?

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

For general accounting questions:

Lidija Pavlicic
Tel. +49 89 55244-120
fax +49 89 55244-166
buchhaltung@kettererkunst.de

For general shipping questions:

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

Ketterer Kunst GmbH & Co. KG

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

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

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

Managing directors:
Robert Ketterer, Peter Wehrle

INFO

Glossary

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

For more information go to www.kettererkunst.com

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



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

© VG Bild-Kunst, Bonn 2024 (for represented artists)



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



Selling with Ketterer Kunst – convenient, safe, discreet.

Auction

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

Private sale

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

Reach out to us for a personal offer:

info@kettererkunst.com

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

kettererkunst.com/sell.php



The Art of Selling Collections

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

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

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

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

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

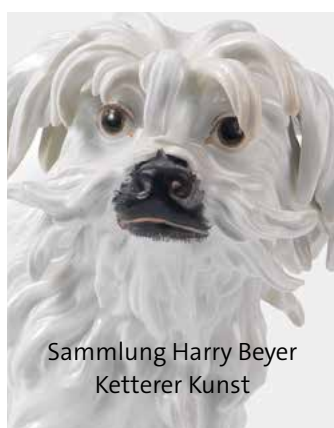
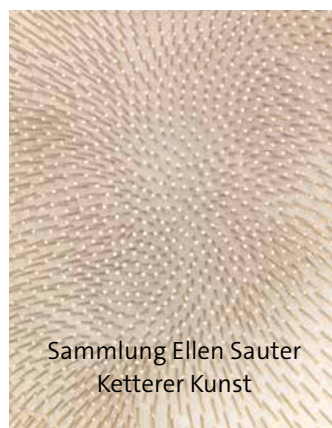
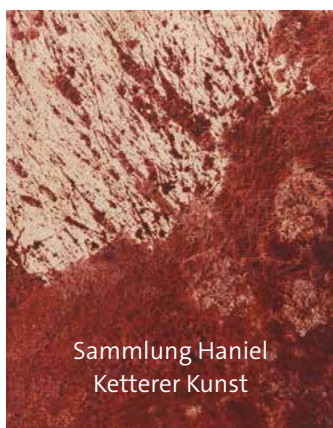
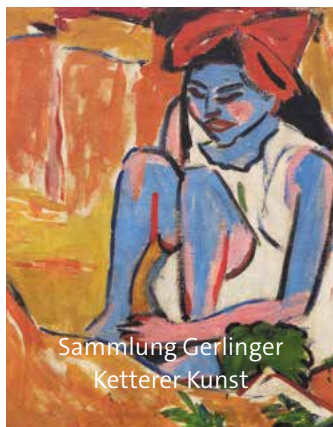
For company collections we develop a tailor-made marketing and press strategy in close cooperation with the company management. Especially our in-house PR department, which has excellent domestic and international contacts, is essential for a successful sale.

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



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

Successfully Sold Collections



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

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

Contact Dr Mario von Lüttichau

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

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

